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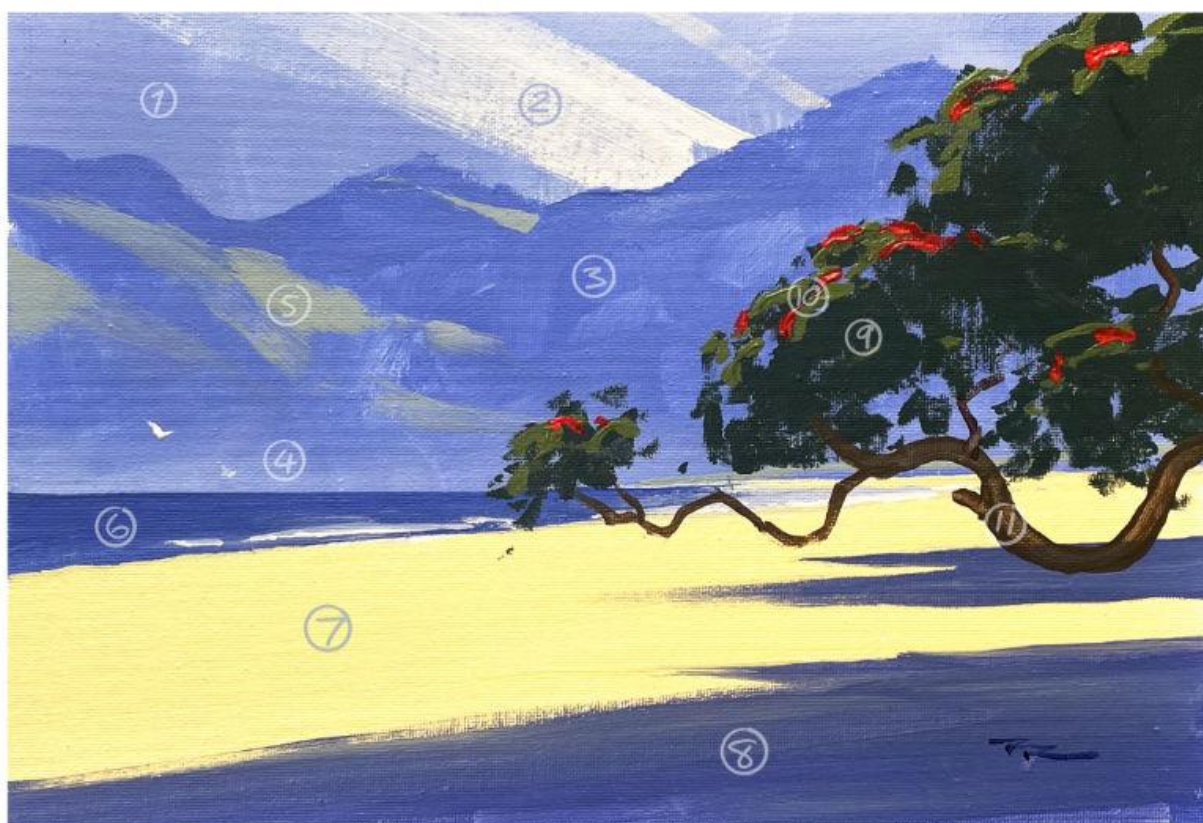
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Ultramarine Blue
 Cadmium Red Mid
 Cadmium Yellow Light
 Titanium White

LANGS BEACH



Siplaughpaint.com

Langs Beach

A step-by-step painting guide by Richard Robinson

Watch the full lesson at <https://mypaintingclub.com/lessons/263-Langs-Beach>

MY PAINTING CLUB

Introduction

After spending four months exploring New Zealand in my camper, I returned home to Waipu with a desire to connect with my community. This led to the creation of my Sip Laugh Paint class, where we dive into the joy of painting together. Our first project, 'Langs Beach,' is designed to be accessible for beginners, allowing everyone to leave with a piece they can be proud of. This chapter will guide you through the process of creating a beautiful 8x12" acrylic painting on canvas, inspired by the serene beauty of Langs Beach. You'll learn to mix colors like Ultramarine Blue, Cadmium Red, Cadmium Yellow, and White, with clear, step-by-step instructions and pauses for you to catch up. Midway, we take a fun break with a 'Doodle Dash,' encouraging you to unleash your creativity. This lesson is not just about painting; it's about enjoying the process, sharing laughter, and discovering your artistic potential. So, gather your supplies, invite a friend, and let's embark on this creative journey together, making art and memories along the way.



"Langs Beach" by Richard Robinson.

Materials

Gather these materials before you start. If you don't have the exact same supplies, use what you have and substitute freely.

WHAT YOU'LL NEED

- Atelier Interactive Acrylics
- Ultramarine Blue
- Cadmium Red Mid
- Arylamide Yellow Light / Cadmium Yellow Light
- Titanium White
- Canvas
- 11x14" Canvas Board
- Brushes
- [Rosemary & Co. Richard Robinson Brush Set](#)
- Palette knife
- Paper towels
- Stay-wet palette
- Water spray bottle

1 Brushes and painting uniqueness

Select Your Brushes

Use a flat brush about one inch wide for broad strokes. Choose a filbert brush specifically for painting the Pohutukawa tree. Have two pointy brushes ready, one larger and one smaller, for detailed work.

Embrace Your Unique Style

Remember that it's perfectly fine if your painting looks different. Each brush stroke is unique to you, adding personal character to your artwork. Enjoy the individuality that comes with your painting.

2 Color mixing and painting techniques

Mix Sky Color

Combine half blue and half white to create the sky color. Aim to match the color shown in the middle circle of the step chart.

Mix Cloud Color

Use mainly white with a tiny bit of blue to achieve a very light color for the clouds.

3 Brush care and horizon line

Prevent Paint from Drying in the Ferrule

Dip your brush in water and then dry it on a paper towel. This practice helps prevent paint from drying in the ferrule, which can ruin the shape of the brush.

Maintain Brush Shape

Ensure no paint dries in the ferrule to maintain the brush's shape. A well-shaped brush is crucial for effective painting.

4 Drawing the hills

Position the Tape

Ensure the tape is positioned horizontally and straight at the bottom. This creates a clean and defined line for your hills.

Draw Creative Hills

Feel free to create any shape hills you desire. The hills in this lesson are not exact replicas of those at the actual beach, allowing for creative freedom.

Vary Hill Heights

Draw hills with different heights from the top of the painting. This variation adds interest and variety to your artwork.

Add Wiggles to Hill Lines

Incorporate a little wiggle into the lines of your hills. This variation makes them more interesting and adds a mature touch, avoiding overly smooth and childish lines.

5 Painting the sky

Prepare Your Brush

Ensure your brush is wet before you begin painting the sky. This will help the paint flow smoothly across the canvas.

Mix Sky Color

Combine half blue and half white to create a generous amount of paint for the sky. Make sure to mix enough to cover the entire area you plan to paint.

Adjust Paint Consistency

If the paint feels too sticky, dip your brush into water and mix it in. This will help eliminate lumps and create a smoother consistency.

Paint the Sky

Don't worry about painting precisely up to the line. Instead, paint slightly over the line to save time, as the hill will be painted over the sky later.

6 Painting the clouds

Mix Cloud Color

Mix mainly white with a tiny bit of blue to create a soft, natural cloud color.

Prepare Your Brush

Load your brush with a lot of white paint, ensuring most of the paint is off before starting. This will help you achieve the desired texture for the clouds.

Paint the Clouds

Start painting the clouds inside the hill and then brush quickly out to the side. This technique creates an interesting texture due to the speed of the brushstroke.

Vary Cloud Strokes

Use the brush flat for a big stroke and turn it sideways for a smaller stroke. This allows you to vary the size of the cloud strokes easily.

Soften and Shape

Soften the edges of the clouds or play with the cloud shapes to suit your preference. Feel free to experiment and have fun with it.

7 Painting the hills

Mix the Hill Color

Use a mixture of more than half blue, a little bit of white, and a tiny touch of red. This will create a color that is darker than the sky but lighter than the ocean. If the color is too dark, add some white to lighten it up.

Adjust the Color Tone

Add a little bit of red to the hill color to make it go a little more purple. This can add depth to the color.

Prepare the Paint Consistency

If the paint is too thick, add a little bit of water to thin it out. This will help in applying the paint smoothly.

Paint the Hill Edge

Start on the tape and wriggle along to create an interesting, realistic edge. Avoid making it too smooth, as that can look childlike.

Fill and Smooth the Hill

After creating a nice crisp edge, fill in the whole space right down to the tape. Paint over the tape to ensure full coverage. Use a slightly thinner layer and smooth it out more to help it dry properly for the behutakawa tree.

8 Painting the mist

Create the Mist Effect

Add a little more white to your paint and brush along the bottom of the canvas. Start with a stronger application and gradually lighten it by brushing without refilling the paint, creating a misty gradient.

Soften the Mist Edges

Brush very gently across the canvas with the brush hardly touching it. This will give you a soft, misty look.

Adjust Mist Strength

Vary the amount of white paint you use and how close you brush to the waves. You can make the mist as strong or as subtle as you like.

9 Adding light to the hills

Mix Light Green

Combine equal parts of blue and white with a small amount of yellow to achieve a greenish hue. Add a tiny touch of red to tone down the green, ensuring it is lighter and greener than the background color.

Adjust Green Hue

Introduce a small amount of yellow to the mixture to prevent it from becoming too green. If needed, add a little more red to further grey the green down.

Paint Light on Hills

Use the tip of your brush to apply a calligraphic stroke. Begin in the middle of the hill, apply pressure, and wriggle the brush diagonally upwards. Turn the brush, reduce pressure, and let it ease away to mimic sunlight hitting the hilltops.

Create Hill Edges

Paint outward from a darker hill to a lighter hill to form an edge, giving the appearance of a dark hill in front of a light hill. Be careful to avoid painting into the mist, as it would obscure the hills.

10 Removing the tape

Secure Your Brush

Place your brush in a safe place where it won't be caught by the tape as you remove it. This helps prevent any accidental smudging or damage to your painting.

Remove the Tape

Hold your canvas securely while you pull off the tape. This ensures that the canvas remains stable and prevents any unintended movement that could affect your painting.

Dispose of the Tape

Roll the tape into a ball after removing it. This prevents it from sticking to other surfaces or items in your workspace.

11 Painting the ocean

Prepare Your Colors

Mix mainly blue with a bit of white to create the ocean color. Add a touch of yellow if you want to push the color towards green.

Prepare Your Brush

Wash your brush slightly in water and dry it off to ensure your next mixture isn't too wet on the canvas.

Create a Gradient

Use a three-step process to create a gradient of light, darker, and darkest tones. Ensure the ocean color is darker than the hills.

Adjust Paint Consistency

Make the paint fairly fluid by adding a little bit of water to achieve the right consistency.

Paint the Ocean Shape

Create a long, thin, pointy triangle shape with a flat, straight horizontal top. Start with your brush turned about a half turn, press down onto the tape, and as you move along, ease off the pressure and turn the brush to a flatter shape.

Fill In Gaps

If the paint doesn't cover all the canvas, go back and fill in any gaps.

12 Adding waves

Prepare the Brush

Grab some white paint and layer both sides of the brush to get a nice crisp chisel shape. This will help you create clean, precise lines for the waves.

Create Wave Shapes

Start by pressing down and dragging the brush along the bottom edge, then release as you go to create the shape of the wave. This technique helps form the natural curve of the wave.

Load the Brush Evenly

Smush the white paint out flat onto the palette and load both sides of the brush to ensure there are no clumps. This helps in achieving smooth, even application.

Add Fine Strips of Paint

Push into the paint to get a nice little ridge on the end of your brush. Then, touch the canvas very lightly and move it along to drag off a very fine strip of paint.

Enhance Realism

Leaving a thin strip of blue underneath the foam strips creates a realistic effect of waves, showing the water beneath the foam.

13 Drawing and painting the beach

Draw the Beach Line

Mark a spot two inches up the side of the canvas on the right and one centimeter on the left. Draw a line joining these two points, curving slightly where the beach meets the water. Drawing multiple lines helps create a crisp zigzag pattern, representing the beach's edge and the shadow for the tree.

Mix and Apply Beach Colors

Use mainly white, a little bit of yellow, and a tiny touch of red to paint the beach. Hold the brush horizontally and perpendicular to the canvas to achieve a nice crisp edge. It's okay to paint over the edge of the shadows a little, as it can be beneficial.

Refine the Beach Edge

Wipe any lumps off the brush, load it smoothly on both sides, and use a little finger on the canvas to guide you. Ensure the brush is horizontal and perpendicular to the canvas, releasing pressure as you go. Reload the brush and repeat the stroke to achieve the desired crisp line.

14 Painting the shadows

Mix Shadow Color

Combine blue, a bit of white, and a bit of red to create the shadow color. Ensure this mixture contains more red than the ocean color to achieve a slightly purple hue. Make sure the shadow color is also slightly lighter than the ocean color.

Apply Shadow Paint

Use the shadow paint to cover the desired areas. If the paint doesn't cover the canvas completely, it's acceptable to have some areas not fully covered. You can go over it again if needed to ensure better coverage.

Paint Thin Triangle Shape

Position your brush with the bristles aligned to create a sharp edge. Load the brush with paint, press down hard, and go long. Release the pressure gradually to achieve a nice sharp shape.

Ensure Even Coverage

Apply pressure with the brush at the start and ease off as you move out. This technique helps to avoid white spots showing through and ensures even coverage and a crisp shape.

15 Preparing for the tree

Allow Background to Dry

Let the background dry completely before painting the tree. This prevents the tree colors from merging with the background, ensuring the tree stands out clearly.

Prepare the Brush

Wash the brush thoroughly before starting on the tree. This prepares the brush for new colors and prevents any unwanted mixing with previous colors.

16 Doodle Dash activity

Prepare for the Doodle Dash

Gather your brushes and colors. Choose any materials you like for this quick and fun activity.

Create Your Disco Hippo

Paint or draw a 'Disco Hippo' using your chosen materials. Let your imagination guide you as you work quickly, aiming to complete your piece in about 10 minutes.

Develop a Backstory

As you paint, think of a name and a backstory for your Disco Hippo. This will add personality and depth to your creation.

Share Your Creation

After completing your Doodle Dash, share the name and backstory of your Disco Hippo with others. Enjoy the creativity and stories from fellow painters.

17 Painting the Pahutukawa tree

Select the Right Brush

Use a Filbert brush to paint the Pahutukawa tree. This brush helps create the clumpy shapes characteristic of the tree.

Mix the Tree Color

Start with mainly blue, add a little bit of yellow, and a tiny bit of red to mix the color for the Pahutukawa tree. Optionally, add a bit of white to create a dark, dull green suitable for the tree.

Prepare the Brush

Wet your brush to prevent damage, then dry it off slightly before loading it with paint. This ensures smooth application and protects the brush.

Mark and Paint the Tree

Mark the area with dots where you want each clump of the tree to go. Use small shapes and turn the brush to avoid creating a pattern, filling in with bigger shapes and leaving some gaps to see through the tree.

Vary Brush Strokes

Turn the brush and use different parts of it as you paint around the edges. This variation prevents the shapes from looking like a pattern and adds a natural look.

18 Adding light to the tree

Mix Light Green

Mix yellow and white with your previous color to create a greener and lighter shade. This will add the effect of sunlight on the tops of the tree clumps.

Use a Filbert Brush

Select a filbert brush to apply the paint. Its shape is perfect for creating nice curvy shapes that mimic natural light patterns.

Apply Thicker Paint

Apply the paint with a thicker consistency to make it stand out and glisten. Use a light touch to place the paint in small clumps on the tops of the tree clumps.

Create Arcs and Ridges

Push the brush into the paint to create ridges, making little arcs along the top. This technique enhances the natural look of light hitting the trees.

Add Interest Inside Dark Shapes

Add a few spots of light inside the darker areas of the tree clumps for added interest, but keep it minimal to maintain contrast.

Clean Your Brush

Wash your brush thoroughly after applying the light to keep it clean and ready for the next step.

19 Painting the blossoms

Paint the Blossoms

Use pure red to paint the blossoms. This will create a vibrant contrast against the green bits.

Apply Thick Paint

Smooth out the pure red paint and get a lump of it on the end of your brush. Smoosh it onto the canvas to achieve a nice impasto effect with really thick paint.

Shape the Blossoms

Think of the blossoms as rows or long joined up shapes rather than individual blossoms. This approach will help you create a more cohesive look.

Roll the Brush

Try rolling the brush as you lay it on the canvas. This technique can help you create a really nice curved shape for the blossoms.

Customize Your Blossoms

Feel free to add as many blossoms as you want. This is your tree, so customize it to your liking.

20 Painting the tree trunk

Mix Dark Brown Gray

Wet the brush and mix a really dark brown gray using blue, red, and a bit of yellow. Avoid any white from other mixtures. Add enough water to make the paint fluid but not too thin, ensuring it covers the canvas without blobs.

Paint the Trunk

Start with a wobbly U shape, pressing down hard and wriggling as you go. The trunk should not be straight but wobbly, reflecting how Behutakawa trunks naturally appear.

Create Tapering Effect

Begin with more pressure to create a thicker line and gradually reduce pressure to make the line thinner as you go. This helps in achieving a natural tapering effect.

Use Proper Brush Technique

Ensure the brush is perpendicular to the canvas and use just the tip of the brush. Avoid angling the brush, as this can create unwanted fatter marks.

Switch to a Smaller Brush if Needed

If thin lines are too tricky, switch to a really small pointy brush. This will help you achieve finer details and thinner strokes.

Add Branches

Paint a few branches at the end, maybe three, and include one that appears broken off. Add a few branches inside the tree itself, using less pressure to achieve thinner lines.

21 Painting the seagull

Select the Right Brush

Use a round brush to paint the seagull. This brush is ideal for creating the small, precise strokes needed for the seagull's shape.

Prepare the Paint

Load your brush with white paint, ensuring there are no chunks on it. Make sure the paint is fluid enough for smooth application.

Practice Brush Strokes

Practice on your palette first to get comfortable with the brush strokes. This will help ensure your strokes are smooth and controlled when you paint the seagull.

Paint the Seagull

Use the very tip of the brush and support your hand with a little finger. Start with a flick outwards, and then from the same starting point, go diagonally out in the opposite direction.

22 Signing the painting

Prepare the Paint

Use red paint to sign your painting, as it will stand out nicely against most backgrounds. Ensure the paint is fluid enough for smooth application.

Load the Brush

Load your small brush with red paint, making sure there are no clumps. This will help you create a clean and precise signature.

Position Your Signature

Place your signature about two inches from the right and one inch up from the bottom of the painting.

Sign the Painting

Use the tip of your brush to sign your painting, keeping the signature small and neat to avoid distracting from the painting itself.

23 Removing the tape and final touches

Prepare for Tape Removal

Place your brushes and palette away from the canvas to avoid knocking them over during tape removal.

Remove the Tape

Hold the canvas steady as you carefully pull the tape off. This ensures a clean removal without disturbing the painting.

Correct Paint Bleeds

If paint has run under the tape, wait for the painting to dry. Then, paint over those areas with white to correct them.

Summary & Key Takeaways

Embark on your painting journey with confidence, knowing that each stroke you make is unique and adds personal character to your artwork. Begin by selecting the right brushes for broad strokes and detailed work, and embrace the individuality that comes with your painting. As you mix colors, aim for the perfect sky and cloud hues, and remember to care for your brushes to maintain their shape and effectiveness.

Create dynamic landscapes by drawing hills with varied heights and interesting lines. As you paint the sky and clouds, experiment with brush techniques to achieve the desired textures and effects. When painting the hills and ocean, focus on color mixing to create depth and realism, and use gentle brushstrokes to add mist and light to your scene. Secure your canvas and remove tape carefully to preserve your work.

Finish your masterpiece by painting the beach, shadows, and the iconic Pahutukawa tree. Let your imagination flow with a quick Doodle Dash activity, and enjoy the creative process. Remember to let the background dry before adding final details, ensuring your tree stands out vibrantly. With each step, embrace the joy of painting and the unique story your artwork tells.

LESSON POINTS TO REMEMBER

- Use a flat brush for broad strokes and a Filbert brush for the Pahutukawa tree.
- Mix half blue and half white for the sky, and mainly white with a bit of blue for clouds.
- Regularly clean and dry your brush to prevent paint from drying in the ferrule.
- Add a little wiggle to the lines of your hills to make them more interesting.
- Keep your brush wet to ensure smooth paint application for the sky.
- Use twisting brush strokes and ease off the pressure to create sunlight effects on hills.
- Ensure the ocean color is darker than the hills to create depth.
- Hold your canvas securely while removing the tape to prevent any unintended movement.



"Langs Beach" by Richard Robinson.