LEAN INTO FALL

BY: THE ART SHERPA
NAME CREDIT TO PATRON: JACQUELINE JEFF PATRICK

STEPS: 14 | DIFFICULTY: CHALLENGING | 3 HOOTS

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SHERPA
FORWARD:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial can be found at:
theartsherpa.com

Bare in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

Have you ever just taken a walk in the woods, quiet and moist with vegetation, and run into a scenario that could be not more beautiful than just a fallen tree in its natural environment?

This tutorial is a lengthy one and a three hoot of a fairly neutral still life, which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

We sincerely hope that you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:
https://www.facebook.com/groups/TheArtSherpa

Grab your paint, get your brushes and let's go!

PAINT AND TOOL GUIDE

Use this paint legend below to understand the symbols that I use to give you important painting information.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
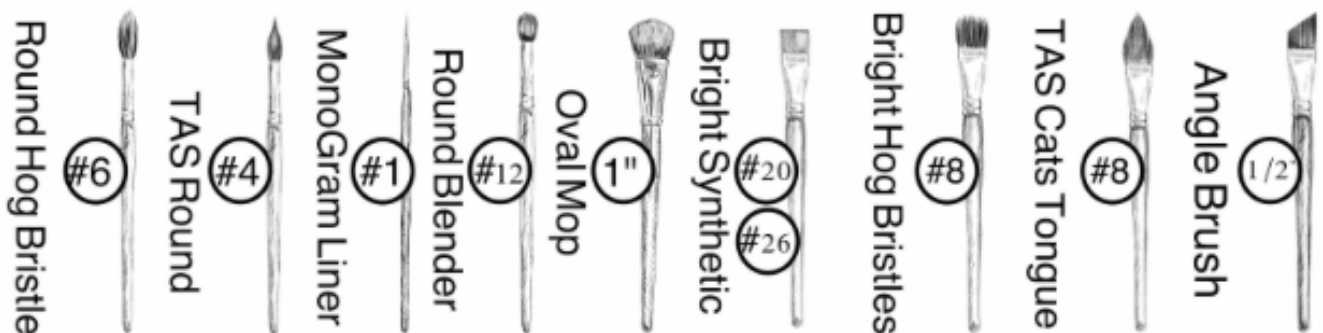- Mars Black = MB
- Titanium White = TW

BRUSHES:

- 1" Hog Cutter Brush
- Medium & Large Round Hog Brush
- #4 TAS Round
- #1 Monogram Liner
- #4 TAS Fan Brush
- 1" Oval Mop
- #8 TAS Cat's Tongue or Filbert
- ½" Angle Brush
- Grass Comb/Grainer

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 16 x 20 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing
- Corridor of Light

Round Hog Bristle #6 | TAS Round #4 | MonoGram Liner #1 | Round Blender #12 | Oval Mop 1" | Bright Synthetic #20 #26 | Bright Hog Bristles #8 | TAS Cats Tongue #8 | Angle Brush 1/2

VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.
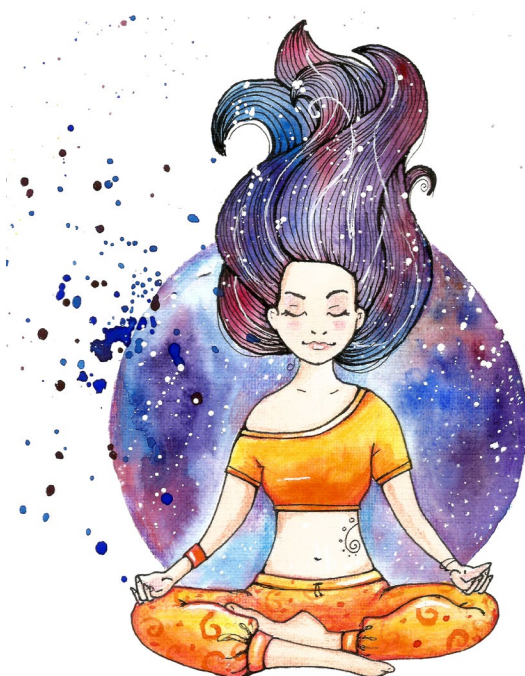
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:05	IMAGE
STEP 2	6:25	BLOCKING IN
STEP 3	18:11	DISTANT TREE
STEP 4	40:46	STREAM
STEP 5	49:26	HILLS AND BANKS
STEP 6	1:05:20	FOCAL AND MIDGROUND TREES
STEP 7	1:27:45	TREE REFLECTIONS
STEP 8	1:33:07	LIGHT REFLECTIONS
STEP 9	1:54:20	HIGHLIGHTING STREAM
STEP 10	2:10:35	FOREST SHADOWS AND DETAILS
STEP 11	2:26:06	FOLIAGE
STEP 12	2:36:15	HIGHLIGHT LEAVES
STEP 13	2:48:55	FOCAL TREE
STEP 14	3:08:12	LEAF DRAMA
		SIGN

THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.
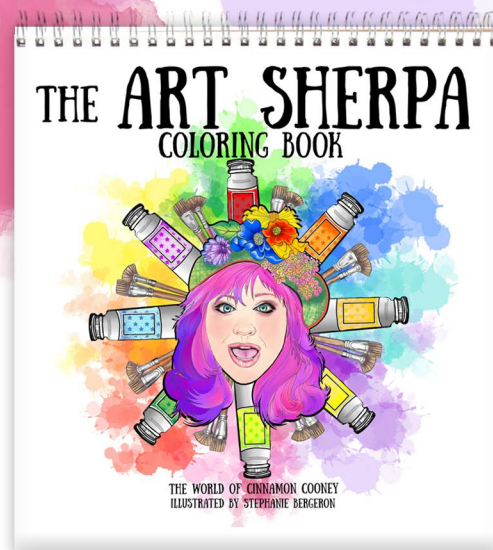
24 Cretacolor Artist Studio watercolor pencils included!

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Great for both adults & young brushes!

The Art Sherpa

www.amazon.com

THE **ART SHERPA** COLORING BOOK

THE WORLD OF CINNAMON COONEY
ILLUSTRATED BY STEPHANIE BERGERON

STEP 1 - IMAGE

"LET'S LEVEL UP A LANDSCAPE"

PAINT:
Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:
#8 TAS Cat's Tongue

STEP DISCUSSION
• To plan our objects in our landscape, our first objective is to determine where the main forest is from the distant forest. Put the canvas in landscape orientation and load BS + PG on a Cat's Tongue, or Filbert. On the right side, just above the halfway mark, paint in a land line that is about one hand wide. Then, on the left side about one hand up from the bottom of the canvas, start building the stream up towards your landline. Then at the top of the stream and to the right, make the other side of the river that widens as it comes down to the bottom of the canvas. Lightly add a line for your second hill on the left side.

• I chose to freehand this image but I have also provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.

"THE STREAM ZONE"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:
#8 TAS Cat's Tongue
1" Cutter Hog Brush

STEP DISCUSSION
• The sky is super light, with an orange zone in places, and very light blue at the top. Get a hog brush that has been dampened and squeeze dried, then paint TW at the base of the sky area. Add a touch of CYM keeping it fairly light because this is a representation of the sun shining through the trees.

• Rinse out and dry the brush, then make a marigold yellow with CYM + CRM. Paint this color along the hills and up to about 3" above the horizon, on either side of your sun area.

• Rinse out and dry again and add TW to the rest of the sky. Then add just a touch of UB to get a slight blue cast, but super light. This is a bright autumn day.

• It's easy to block in the rest of the canvas. Let's

start with CRM + DP to paint all of the ground that will be covered with leaves in a later step. Make sure to get the hill on both sides of the river. Vary the mix as you go, covering the canvas with this rich color.

• Rinse out the brush and dry.

• Switch to the Cat's Tongue and DP to add in a dark stream edge by the land masses.

• Make orange with CYM + CRM then add BS to paint in the base coat of the stream.

• I finish up both the land masses and the river using brush directionality. I used side to side brush strokes for the land masses. Then, starting at the narrow point of the river, I used a vertical stroke for the stream.

STEP 3 - DISTANT TREE

"DON'T LIMIT YOUR DREAMS"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
Medium Round Hog Brush
#4 TAS Round

STEP DISCUSSION

• Get the Round Brush and the river color mix and start lightly building up distant tree trunks in front of that white area in the sky between the yellow zones. Use lighter values at first but you can always darker. In the center, there is so much light that parts of the trunk seem invisible. Add some glittering little branches to some of the trunks.

• As you continue putting in trunks on the right hill, get into BS + MB.

• If you accidentally misfork a tree, just make it appear that you meant to do that. Add your orange-brown colors to some trunks for a varied color, sporadically, in the background.

• Distant leaves and bushes and texture of foliage will also be reflective of the environment. Get a mid-sized hog brush with CRM

+ DP, making a fall brown color, and start tapping in ground cover and leaves in some of the trees. Add some CYM on the dirty brush for some lighter leaves in that corridor of light.

• Use CRM + DP to darken the leaves on the left side, we want it darker here because it is closer.

• Rinse out and dry the brush, get some fresh water if you need it. Then add the orange values for more leaves. As you add to the ground cover, you might want to use a deeper orange and come in front of a lot of the trunks, allowing them to still be seen through the ground cover.

John - Here's some Bugs Bunny philosophy for you to keep in mind: Be playful. If art stays light hearted, you retain that childlike enthusiastic approach to painting that makes it so magical. "Stay in the light, Carol Ann."

Sherpa Tip: Things further away are warmer, with reds and oranges, and are diffused; and things that are closer are darker. You won't see all the distant trunks.

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STEP 4 - STREAM

"A PRETTY COMPLETE IDEA"

PAINT:
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:
Medium Round Hog Bristle

STEP DISCUSSION
• Remember to breathe and stretch when you need to. Refresh your sippy sippy, and relax.

Now I need more coffee?

• Use the hog brush and TW to add some sparkle up in the sky between the leaves in that corridor of light.

• Rinse your brush and dry it. Get your orange-brown mix and beginning at the right embankment, pull down a reflection in the river using vertical strokes. Add DP on nearest the banks and BS coming into the river from the left embankment. Use DP nearest the bottom of the canvas; the very bottom should have UB + DP in the river. It's ok to cross hatch these a little bit. I added a bit of CYM in the center of the more forward area.

• Just play with your color mixes and shadows to build up the river. Don't hesitate to use all of the free resources that I provide for you to support you in your art journey.

STEP 5 - HILLS AND BANKS

"DON'T ROCK THE BOAT, BABY"

PAINT:
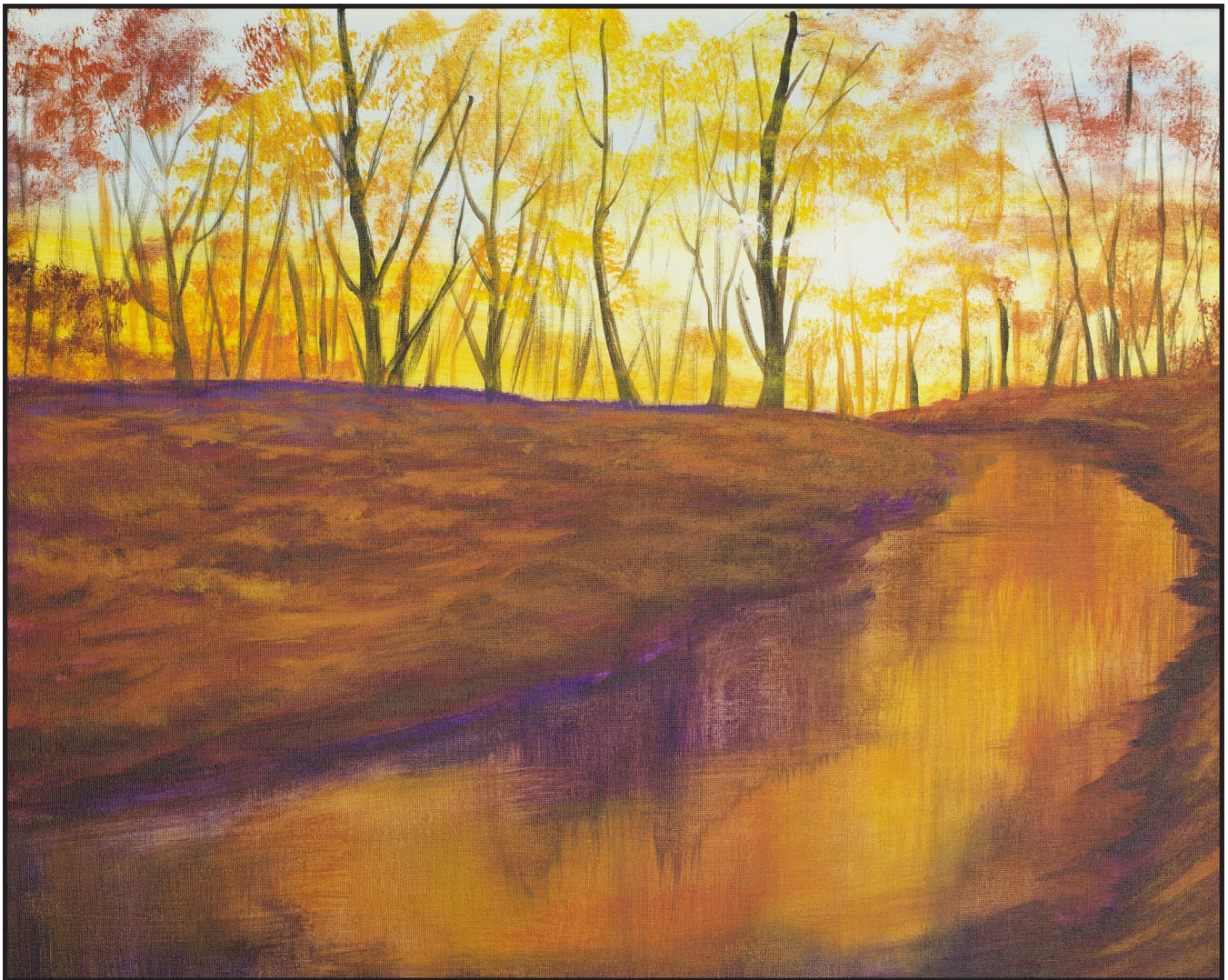Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:
Medium Round Hog Brush
Large Round Hog Brush

STEP DISCUSSION

- Continue using the hog brush and DP + TW to tap in some light foliage elements in the far away ground area. Add some UB to the mix for a violet color, and use rough brush strokes to represent little leaf groupings that have fallen to the ground from the trees. As you come forward add definition and thought to the bank. Use your red-purple to add some more leaf cover to the ground.

- Don't rock the sherpa boat - just keep using that hog brush. In the front get more into the purple than the red, then in other areas use more red than purple. In simple terms, be Agent Chaos and vary the color blends as you go.

- Get a big hog fan brush and let's add some personality to the leaves with some orange. Just brush in some sleeping areas of color to imply fallen leaves. Fallen leaves are little, little pixels; be rough with it, vary the mix.

- Dry.

STEP 6 - FOCAL AND MIDGROUND TREES

"IT TAKES A SECOND TO GROW A FOREST"

PAINT:
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB

BRUSHES & TOOLS:
Large Round Hog Bristle
#4 TAS Round
Chalk Pencil or Watercolor
Pencil

STEP DISCUSSION
• To put in our fallen tree, get a chalk pencil and

draw a line about one hand over from the right bottom corner, to about the middle of the canvas and then up and towards the left corner. I wanted to add a knot to my log, so I did that after I drew in the other side of the fallen tree.

• Once that is in, there are a couple of other pivotal trees that need to be drawn in. I used a big round hog brush to paint these in with a mix of MB + BS so you could see them on the tutorial. Remember that the top of the tree is thinner than the bottom of the tree. Paint in all the tree trunks. Don't hesitate to switch to the smaller Round if you need more control as you continue to add friendly little trees in the landscape. It's ok to draw in the trunks lightly, then come back and darken it up and add branches after you are sure about the placement.

• With TAS #4 Round Brush and DP, define the bank on both sides of the stream.

STEP 7 - TREE REFLECTIONS

"SEVEN ATE NINE"

PAINT:
Phthalo Blue = PB
Mars Black = MB

BRUSHES & TOOLS:
#4 TAS Round

STEP DISCUSSION
- Release your tension and change your water.

- Continue using the Round Brush and MB, and start to add corresponding reflections in the river from the trunks on the right side of the bank. Remember that if the trunk has branches, it would have branch shadows in the river as well. These shadows are as meaningful as the trees.

- Add PB to your palette.

Based on the following conversation, I believe there have been a few Dad jokes and ear worms let loose in chat today.

John - The most dangerous step

Cinnamon - Why?

John - Because 7 8 9.

STEP 8 - LIGHT REFLECTIONS

"IN IT TO WIN IT"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Dioxazine Purple = DP
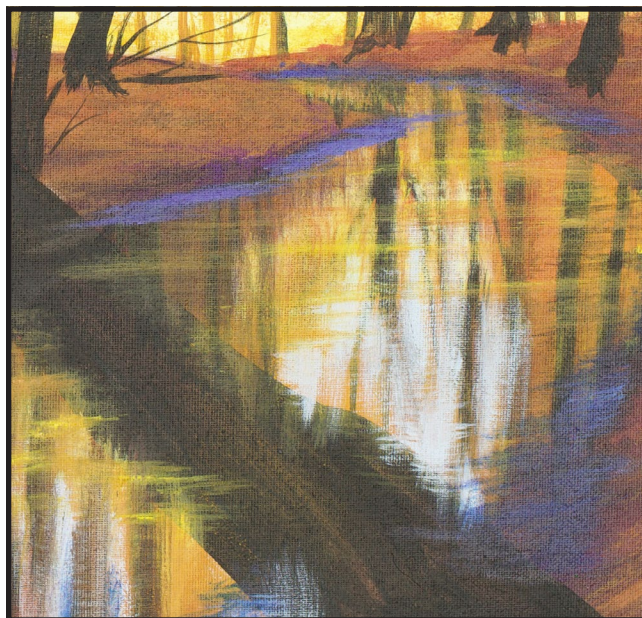Titanium White = TW

BRUSHES & TOOLS:
#4 TAS Round
#4 TAS Fan Brush

STEP DISCUSSION

• With the Fan Brush and CYM, start adding light reflections in the water, working forward and down from the left bank. Add TW for a brighter highlight yellow color. If you overpaint and lose the tree reflections, you can add them back in before we finish. You may want to switch to the Round Brush for more control if you need to. You can use an upward stroke to blend, and you can also cross hatch. Then add some orange and purple blends. You want red and purple and orange and yellow and all the reflections.

• Use the photo reference at the end of this step to help you get these reflections in.

• Switch back to the Fan Brush and UB + TW to start adding sky colors to the stream. As I add this light blue in the water, I cross

hatch it because it is a reflection and it's diffused. It has worked its way through all those trees and found a home in the river.

• Add deeper blue shadows using PB + TW, toward the front of the river and along the right river bank toward the fallen tree.

• Rinse out the brush and add your brown-black color to reinforce shadows and tree trunks in the river.

• Come back with a duller yellow to add some leaves in the tree reflections in front of the fallen log. Pull and wiggle the brush.

• Get DP + TW to add along the bank in places.

STEP 9 - HIGHLIGHTING STREAM

"STEP TO THE NINE"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Titanium White = TW

BRUSHES & TOOLS:
#4 TAS Fan Brush
Grass Comb

STEP DISCUSSION

• Get a grass comb brush loaded with TW to start putting in water ripples. Add CYM to the mix for a varied color.

• Continue coming between the tree reflections to paint in some dancing light areas. It's equally important that we have shadow dancing in areas.

• Get some PB + TW thinned with a touch of water on the Fan Brush and add some ripples along the shore line and along the banks.

STEP 10 - FOREST SHADOWS AND DETAILS

"MORE EVERYTHING"

PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB

BRUSHES & TOOLS:
#4 TAS Round
#8 TAS Cat's Tongue

STEP DISCUSSION

• Load the Cat's Tongue with a bright blue mix of UB + PB. On the right side of the river, kiss the front, left side of some of the tree trunks. Ask yourself, where might these tree trunks be catching the light?

• On the left hill and start putting in blue highlights on the right side of the trees.

• Get your reds and purples to add shaded areas on the hillsides.

• Switch to the Fan Brush and bright oranges to add back some bright fall leaves and bushes under some of the trees.

STEP 11 - COLORED BACKGROUND

"FOLIAGE TO EXPLAIN THE FOREST FLOOR"

PAINT:
Cad Yellow Medium = CYM
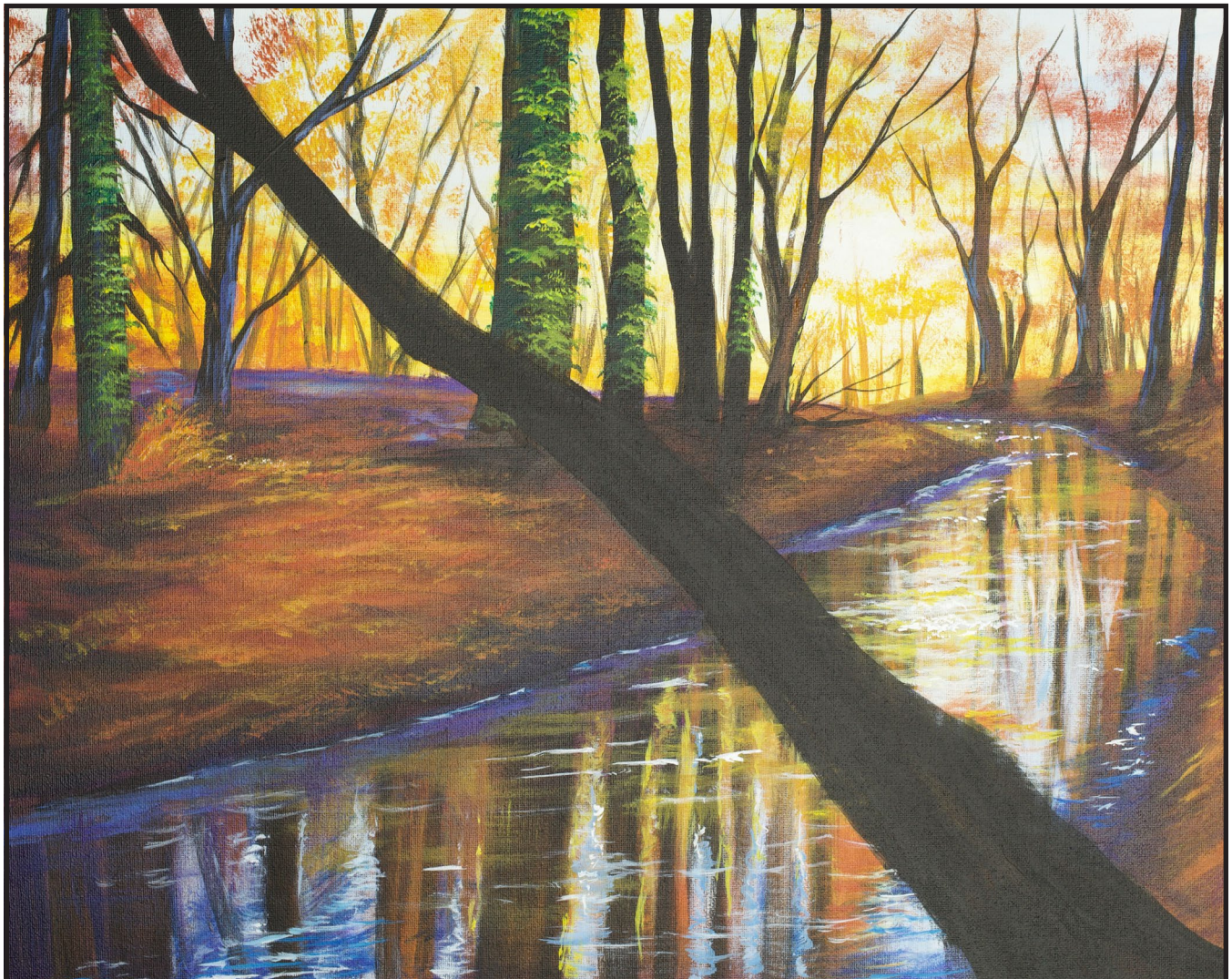Phthalo Green = PG
Titanium White = TW
Burnt Sienna = BS

BRUSHES & TOOLS:
Grass Comb

STEP DISCUSSION

• Get the grass comb loaded with BS + PG + CYM and start to add moss to the north sides of the trees. If this is a sunset, then the sun is in the west, and the north side is more to the right. Sometimes moss goes all the way up the tree. Vary the color mix and remember that a rolling stone gathers no moss. Moss is really a parasite and loves dark humid surfaces. Add CYM to the mix for a lighter color of moss, a contrast.

• Rinse your brush.

• Mix CYM + PG + TW to a bright green for the highlight on the moss.

• Add a few highlights to the trees on the right side.

• Add orange highlights on the bushes.

STEP 12 - HIGHLIGHT LEAVES

"BIG PAINTINGS, BIG LANDSCAPES, BIG RESULTS"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Dioxazine Purple = DP
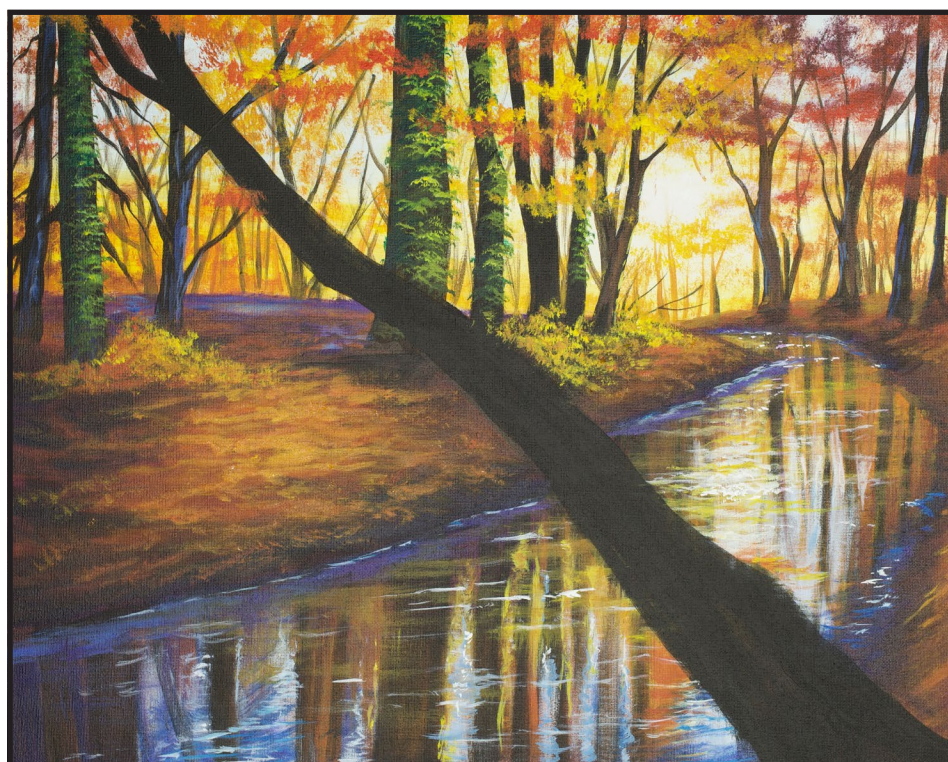
BRUSHES & TOOLS:
Large Round Hog Brush

STEP DISCUSSION

• Grab a large hog brush with a mix of DP + CRM for some thoughtful reddish foliage in the trees, on the right side. Vary the mix of colors, more red where the sun is hitting it; more purple in the shadows.

• Mix CYM and a touch of CRM for some shrubbery in front of some of the trees on the left.

• Add some orange to the trees in the left center area. Add more CYM to the orange for a brighter color, which is a great highlight for the red leaves on the right.

• Rinse and dry the brush. Add CYM + TW to the tops of some of the yellow foliage in front of the trees.

• Come back with some pure CRM in places on the ground.

• Just play with the ground and the foliage and the trees and the leaves and the river and the

reflections and the water while you hold your furry studio assistant. No pressure.

Twix is having a very hard time today; she has had several cameo appearances because of a little Corgi named Cupcake who plays with her toys and gets pets from her peoples.

STEP 13 - FOCAL LEAVES

"CAN'T IGNORE A GOOD DOG"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Phthalo Green = PG
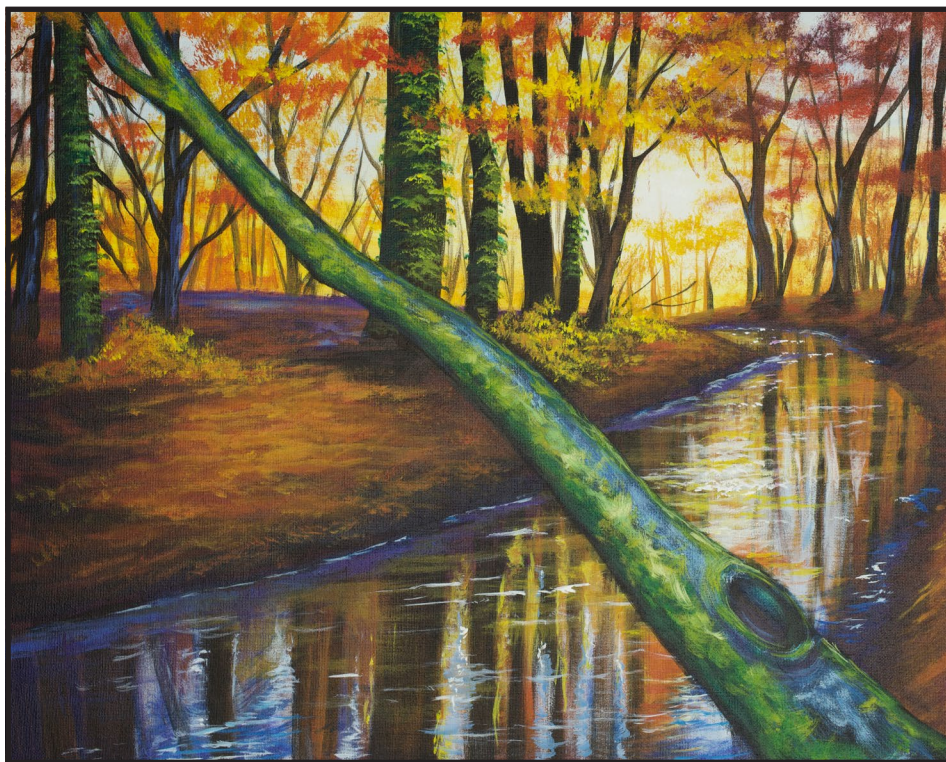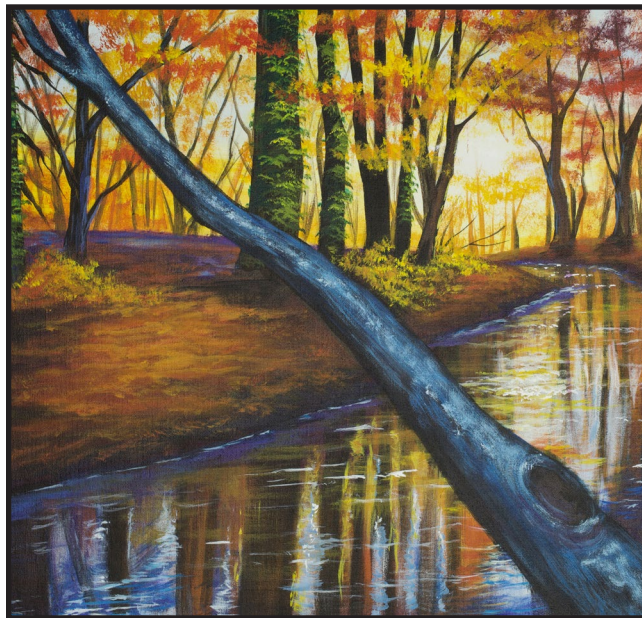Mars Black = MB

BRUSHES & TOOLS:
#8 TAS Cat's Tongue
Large Round Hog Brush
Grass Comb

STEP DISCUSSION

- I asked John to take a picture in the middle of Step 13, but we did not "Step" it to 14, so I'm including two picture references in this Step so that if you are following along with the tutorial, you don't get lost. It is between the green section and the blue section of this description.

- We do have a fantastic fallen tree, I want to concentrate on it for a minute. It needs a knot, and why not? Draw in the knot with DP.

- Use the Cat's Tongue and PB + TW, to add into the knot, you want a lighter blue but not too bright.

- Use this blue color as your highlight color on the fallen tree. Use my photo reference to help you place these rough little strokes.

- Mix TW to the blue and start adding the rough tree texture, using a hog brush. Add some DP + TW for a nice highlight color; add more TW for the brightest highlight color. I sip my coffee and pet the dog.

- Mix PB + BS to a darker green and paint in some moss on the underside, and along the right edge of the tree. You could add some MB to this mix if you need more darkness.

- Mix PG + CYM for a lighter moss color.

- As you add moss to the right side, switch to the grass comb or a grainer brush.

- Make sure to highlight around the knot hole and use a bit of PB in the knot hole.

STEP 14 - LEAF DRAMA

"FINAL ZHUZH AND SIGNATURE"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM

BRUSHES & TOOLS:
Large Round Hog Brush
#1 Monogram Liner

STEP DISCUSSION
• Use the hog brush and your red mix and start adding in some reddish leaves at the base of the fallen tree.

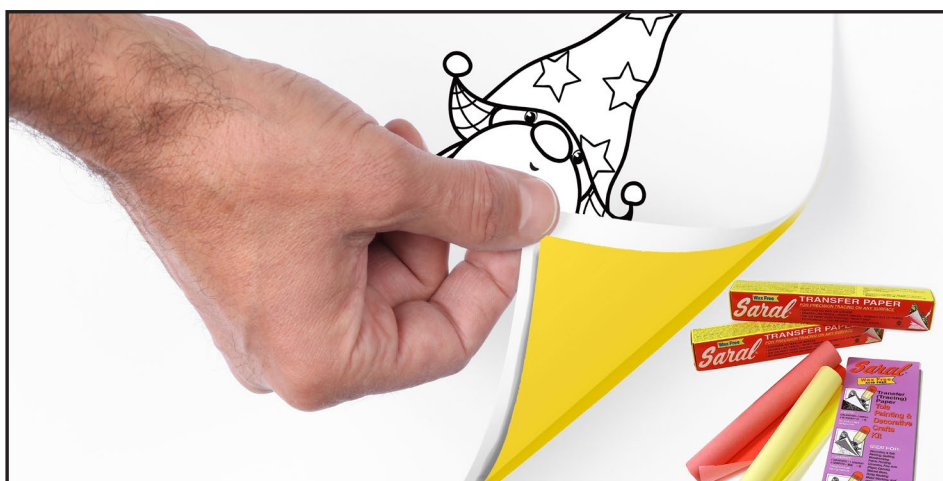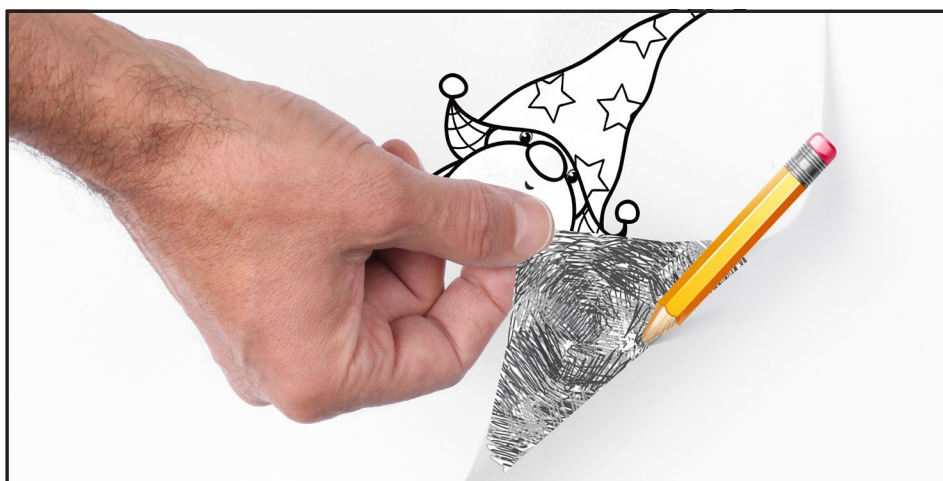• Get more into the CRM to add in some brighter leaves.

• Then add more CYM and orange as a highlight. We are adding some zhuzh.

• Dry.

• Sign with the Liner brush

- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.

- Rub the back with graphite or use Saral paper and skip this step.

- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.

- Hold up to window light to make sure graphite covers all the lines of the subject drawing.

- Test your Seral paper to make sure the color you are using is going to show on the canvas.

- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to

see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.

GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 9 x 12 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 9 x 12 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.
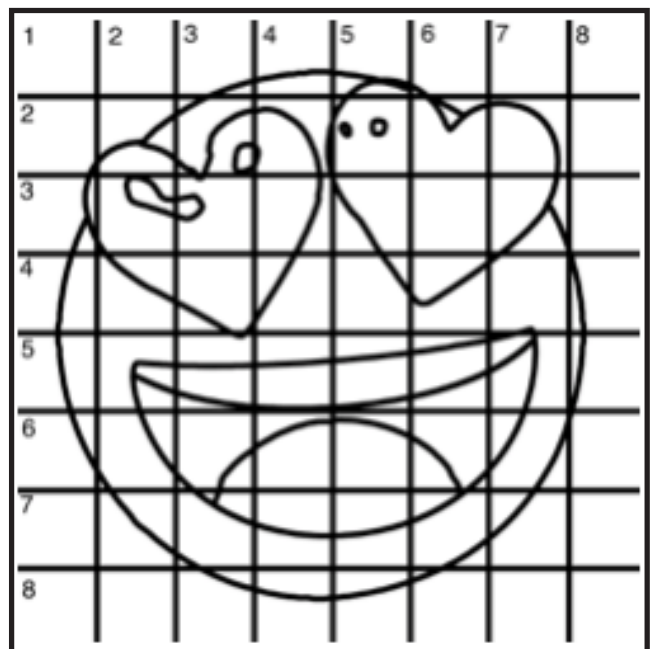
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

Number your columns 1 - 12, left to right, and your rows 1 - 9 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.

GRIDDING INSTRUCTIONS CONTINUED:

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons

and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 9 x 12 canvas to match the free grid for this project.

GRID REFERENCE:

FOLLOW THE ART SHERPA

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#STEPBYSTEPPAINTING
#ACRYLICPAINTING