

THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## RAINBOW KEYHOLE INTO THE FOREVER FOREST

BY: THE ART SHERPA

NAME CREDIT TO PATRON: SHAE CHERIE


STEPS: 11 | 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](http://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.

Our subject today continues with the beautiful colors that always accompany an autumn themed painting and is of a misty forest path in some beautiful leaf-adored trees backlit by a beautiful blue corridor of light. It is a 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.

This tutorial is a three hoot, so fairly lengthy and more complicated than either a one or two hoot. If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

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](mailto: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
- Quinacridone Magenta = QM
- 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
- Naples Yellow Light = NYL
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

### BRUSHES:

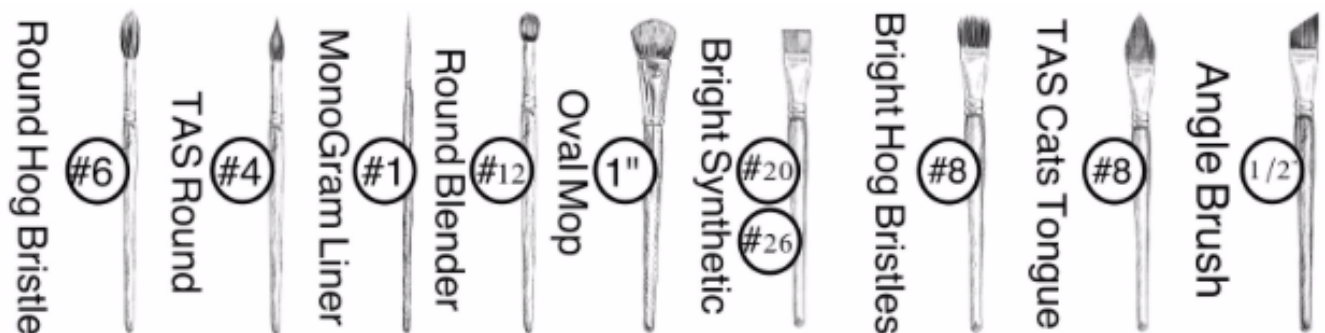
- #4 TAS Round
- #1 Monogram Liner
- #1 TAS Detail Brush
- 1" Oval Mop
- ½" Angle Brush
- ¾" Angle Brush
- #2 Fan Brush

### TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 9 x 12 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
- Setting a Horizon line
- Color Mixing





# 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.

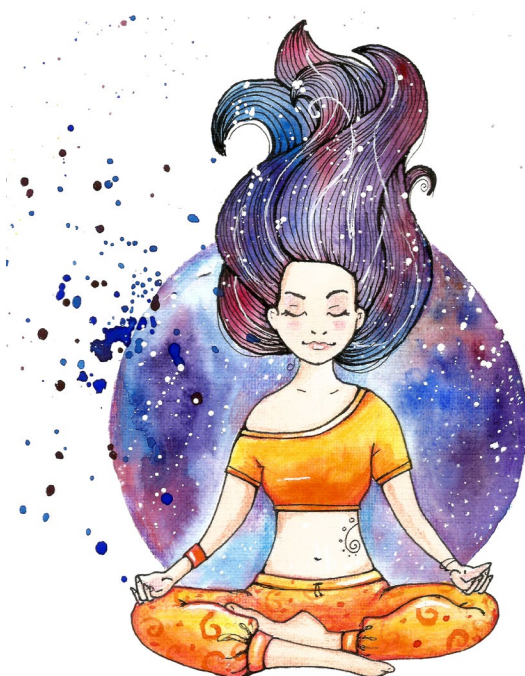
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	3:49	SKETCH IMAGE
STEP 2	8:37	BLENDED BACKGROUND
STEP 3	19:52	DISTANT TREES
STEP 4	27:09	DISTANT LEAVES
STEP 5	35:01	FOLIAGE AND TREES
STEP 6	53:26	TREE CORRIDOR
STEP 7	1:06:43	MIDGROUND TREES
STEP 8	1:22:20	PATH
STEP 9	1:30:32	MIDGROUND LEAVES
STEP 10	1:45:20	FOCAL TREE
STEP 11	2:05:04	FILLING IN THE FOREST



## THE GOLDBLOCKS 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.





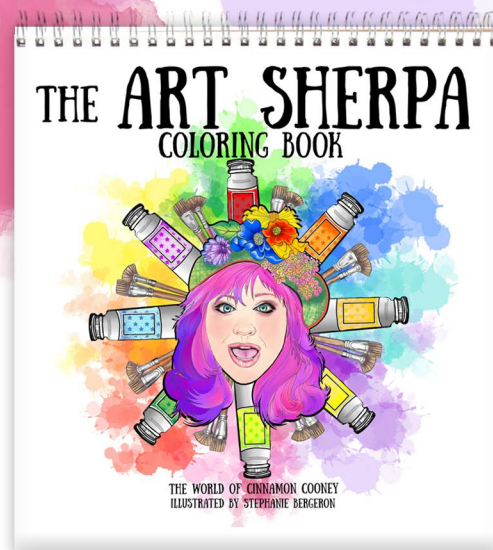


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# STEP 1 - SKETCH IMAGE

## “MATH AND COLORS”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

### BRUSHES & TOOLS:

T-Square Ruler

Chalk Pencil or Watercolor

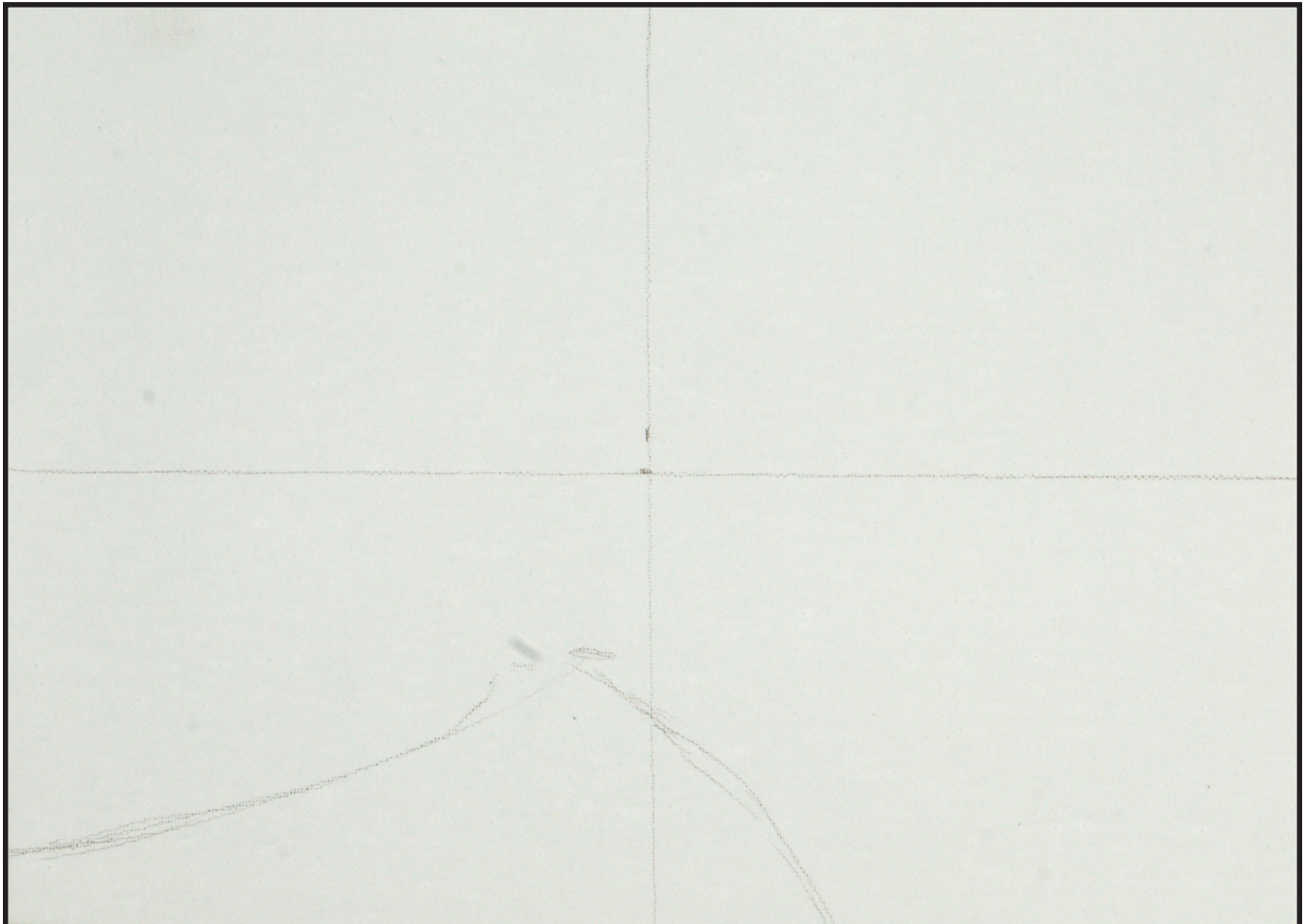
Pencil

the canvas in half both vertically and horizontally using a watercolor pencil. I start by drawing in the path from the left lower quadrant to the lower right quadrant to create the atmospheric perspective of my art world.

- Put AGL, PG, BS, UB, CYM, CRM, MB, TW on the palette.
- 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.

### STEP DISCUSSION

- With a T-square, divide





# STEP 2 - BLENDED BACKGROUND

## "THE RAINBOW KEYHOLE"

### PAINT:

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Phthalo Green = PG

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

### BRUSHES & TOOLS:

1" Oval Mop

### STEP DISCUSSION

- For the background, we want a minimal soft effect, using darker colors as we come out towards the edges of the canvas. With a 1" oval mop and a mix of UB + TW + BS + AGL, start in the center of the canvas to create a very misty, light, corridor of blue.
- Add more BS or UB to the mix to start darkening this color as you come out to the right. If you get a color that you don't like, use a dry soft brush to blend the two colors together softly. You could also add PG to the mix for the dark forest color as you get closer to the sides of the canvas.
- If you are using a lazy susan, you can turn your canvas as you go.
- You do want to blend the transitions using a dry, soft, clean brush to do so.
- Rinse out your brush and dry it and then get the darker version of the color to add to the left of the corridor of light.
- Remember to take advantage of all the free, free, free resources I provide to help you get your canvas to the point where you are happy to go on to the next step.
- Dry.

*When we do landscape painting, there are a lot of philosophies regarding acrylics. One is fast and just captures the light, it's loose and expressive. We are going to get more detail oriented today, a more realistic approach which will take longer, but will definitely be worth it.*





# STEP 3 - DISTANT TREES

## "IT'S IMPORTANT TO TAKE CARE OF YOU"

### PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

### BRUSHES & TOOLS:

#4 TAS Round

### STEP DISCUSSION

- Distant trees require using UB + BS + TW on the Round Brush, to start placing the trunks of the distant trees. The grouping of trunks in the center near the
- corridor or light is about 1" across. Come back with UB + TW to add some light between the tree trunks in this little far away grouping.
- Get BS + PG + CYM to stagger in the ground cover in front of the grouping. Add TW to the mix for a lighter color, in areas that might be catching the sunlight.
- Add CYM + TW to light up the trees on their left hand side where the sunlight is catching them. Then add some UB to the brush to use on the right side of the trunks. As you come to the right of the first grouping, your trees are going to be higher up the canvas.
- Use CYM + PG for the brightest highlight color on the ground cover in the back.
- You might want to start adding some wandering branches from the tallest trees in the front. These are still slightly out of focus, in the distance. Work on this area until you feel like you've got it.
- We will try to remember to stand and stretch about every hour or so. It's important.







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# STEP 4 - DISTANT LEAVES

## “STIPPLE, STIPPLE, STIPPLE”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

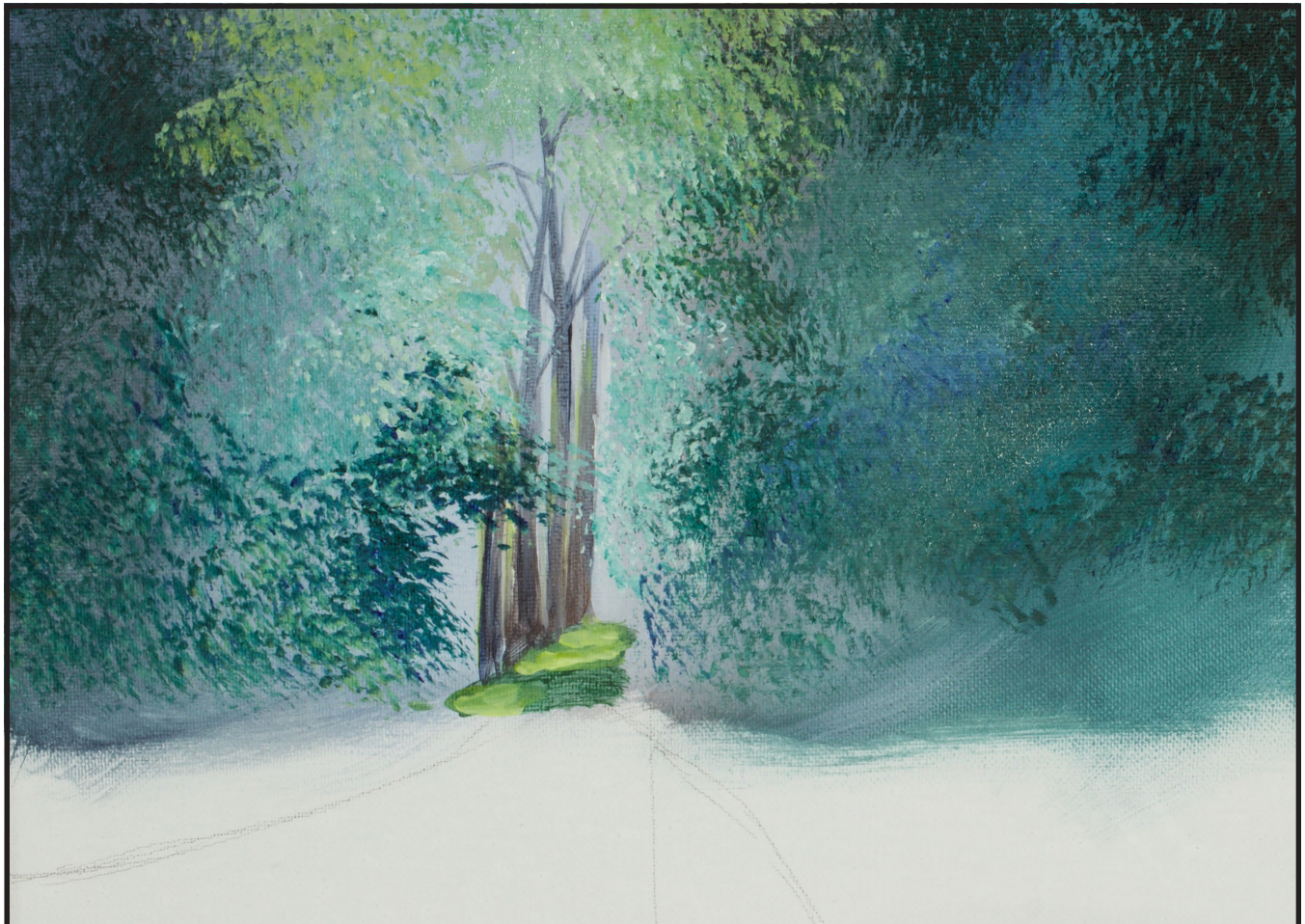
- You can add TW or CYM for the lighter mixes. It's ok to work colors over previous layers, just don't cover up all of the 1st layer. Keep playing with your mixes and the mop brush while adding the distant leaves and ground cover.
- Dry.

### BRUSHES & TOOLS:

1" Oval Mop

### STEP DISCUSSION

- Use the 1" mop brush, PB + BS, to stipple leaf like structures.
- Add PG to the brush for darker green leaf structures.



# STEP 5 - FOLIAGE AND TREES

## “THE THREE BRUSH STEP”

### PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Fluid White Paint = FWP

### BRUSHES & TOOLS:

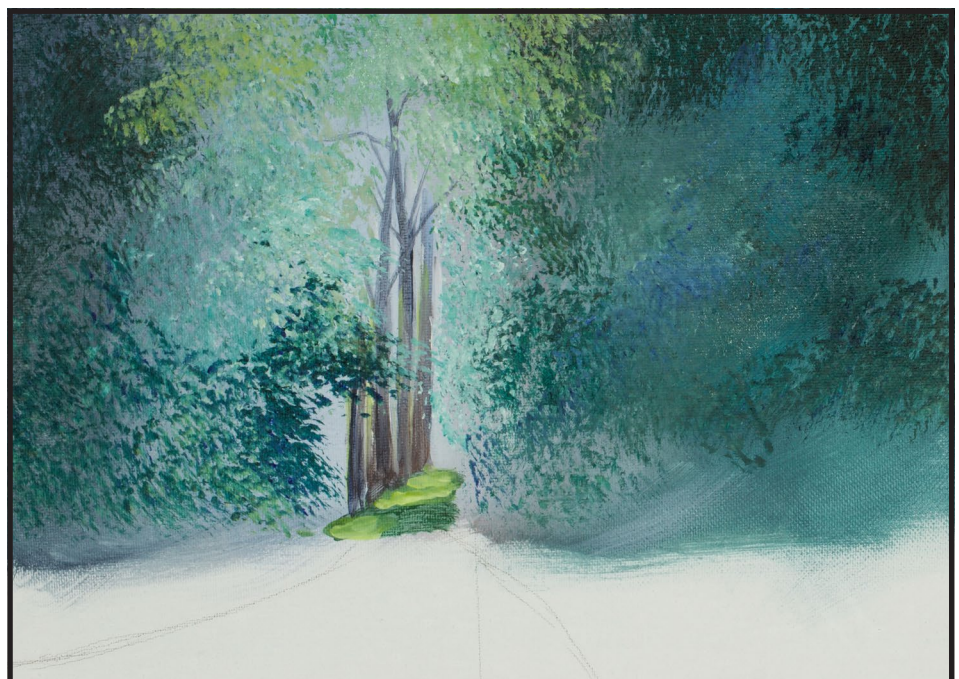
#4 TAS Round

#2 Fan Brush

#1 TAS Detail Brush

### STEP DISCUSSION

- Refresh any colors you need to.
- Get UB + TW on your Round brush and continue adding light between the trunks of the trees. Reinforce the green area in front of the trunks with mixes of PG + BS + CYM. Reinforce any branches on the trees that need reinforcing using your tree trunk mixes.
- For the midsection foliage, we want more green and yellowed out colors, so switch to a small fan brush loaded with CYM + PG + TW + UB, to make a grayed out white, with a tint of yellow, and lay in some layers of leaf clusters in the corridor of light area.
- Mix UB + BS (mostly blue) + MB and start on the ground, to the left of the center trees, at about the halfway point of the canvas, and start putting in a tree trunk that goes all the way up the canvas. The first trunk divides into two main branches. Then add some free standing trees coming up from behind ground cover. Add CYM to the trunk color to mix a highlight color to warm up these trees.
- Highlight by painting short broken lines and using FWP mixed with CYM + TW. This will create the backlight on the sides of the tree trunks we just painted in. I started this with a Round Brush but quickly changed to a Detail Brush.
- Switch back to the Round brush and UB to darken in the base of those trees and to push in some dark ground cover nearer the viewer.
- Add CYM + PG for a good green bush color that might peek out from between the tree trunks. This helps the forest floor to start getting some depth.
- Go back to the detail brush and the tree trunk color to start adding branches. Remember that branches are all different; some go up, some go down; some split, some wander; some are long, and some are short.
- Rinse out your brush and add CYM + TW for the highlights on the branches.
- You can use UB + TW on the branches to indicate back lighting or maybe bright sky peeking through.
- Use the fan brush and your green mixes to add layers of leaves on these mid-section trees. Continue to use BS + UB for your dark foliage color in places.
- Use CYM + TW on the detail brush to highlight that path color.





# STEP 6 - TREE CORRIDOR

## “THE LITTLE PEEKING FELLOWS”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

### BRUSHES & TOOLS:

#4 TAS Round

#4 Fan Brush

½" Angle Brush

### STEP DISCUSSION

- Next comes the little fellows who are peeking out. Load MB + UB on the
- Round brush and add any more tunks that you want.
- Switch to the Fan Brush, and your green mixes, both dark and light, then add clusters of leaves on the trunks. Vary your mix, going over the trees and behind them.
- You can even add CYM + CRM in an orange value as an interesting leaf color. Pop those leaves.
- Maybe some of your trees already have brown colors on them so use BS to create that. Coming forward into the forest, we go.
- Switch to the angle brush and use your greens, yellows, and orange colors to swipe in the first layer of that path as it comes toward us. The edges of the path on the right have UB in them. The sunlight is minimal in this area of the forest. Darker on the edges and lighter in the center.
- Use the fan brush and your darker colors to add leaf areas that come out over the path on the right.



# STEP 7 - MIDGROUND TREES

## "KNIGHTS WHO SAY 'NI'"

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Dioxazine Purple = DP  
Titanium White = TW

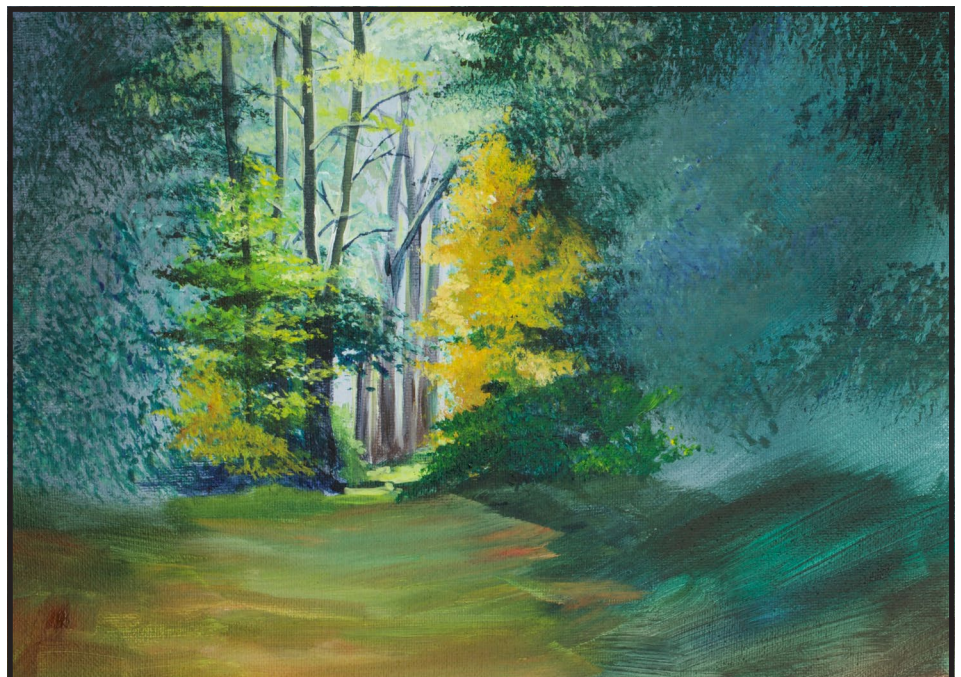
### BRUSHES & TOOLS:

#4 TAS Round  
#2 Fan Brush  
#1 TAS Detail Brush

### STEP DISCUSSION

- Put out DP on the palette, and load the fan brush with PG + CYM + CRM. Add some of this brownish-green in areas amongst the trees on the right side of the path.
- Get clean water.
- Switch to the Round brush loaded with CYM + CRM + QM and start a tree at about the center of the corridor of light, coming down at an angle. Then add another one to his left.
- Add QM to the mix and bring in a red tree on the right side of the path that layers over the more distant trees.
- Paint in some purple trees using DP; you could even mix DP + CRM for a tree trunk color. Some trees go all the way to the ground, some are behind bushes.
- Switch to the Detail brush and load it with DP + CRM to add some branches. Vary the red color by adding CYM for a highlight color. Mix CYM + TW for the backlight color on these red and purple trees.
- John - The age of man on middle earth was straight up rough.

*We received a message after the live from Moderator Butterfly Sienna, who stated: "John said SHRUBBERY in the tutorial today and then it was almost like Cinnamon was doing a soliloquy of one of my favorite movies..." "First you must find...another shrubbery! Then, when you have found the shrubbery, you must place it here, beside this shrubbery, only slightly higher so you get a two layer effect with a little path running down the middle. ("A path! A path!") Then, you must cut down the mightiest tree in the forest...with...a herring! " Monty Python.*





# STEP 8 - PATH

## “THE LIGHT INVITES YOU TO THE PATH”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

### BRUSHES & TOOLS:

#2 Fan Brush

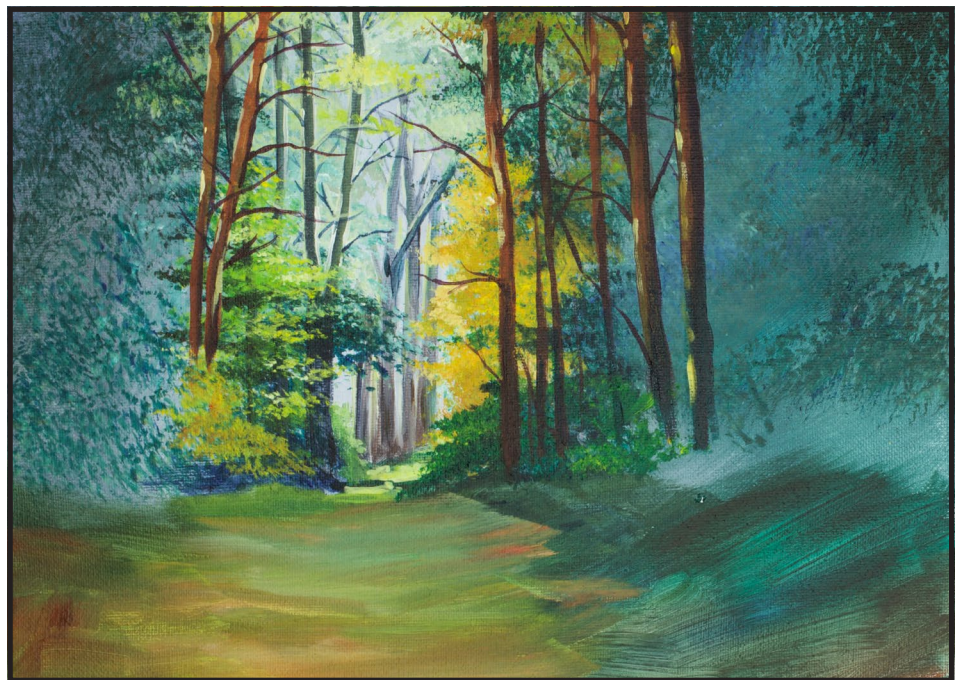
### STEP DISCUSSION

- With the Fan Brush and yellow-green, pop in some clusters of brush in front of the two red trees on the left. Add more PG in the mix to bring some bushes toward the edge of the canvas, along the pathway. Add DP to the dirty brush and add some ground cover in front of those bushes.
- Use UB + AGL to glaze out and deepen the area in the back of the bushes with this blue color. Add a touch of DP for the mix to glaze the area of leaf background on the right side of the path. Bring the dark color on both sides down toward the path.
- Get CYM + CRM on the dirty brush and add this almost ochre color to the pathway. Add more

CRM in places and even some DP in places, closest to the bottom of this incredible path

- Add some BS to the brush and bring that brownish color down from the slope on the right and onto the path. Add TW to CYM as a highlight color and zig-zag it in. Be irregular. It invites you to the path with light.
- Dry.
- I initially thought this was going to be the longest minibook in history because it is so complex, but I am going to have to retract that. We are moving along very nicely on this one.

**Sherpa Tip:** CRM + DP = brown. MB + CYM = green.





# STEP 9 – MIDGROUND LEAVES

## “LAYERS OF TREES”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

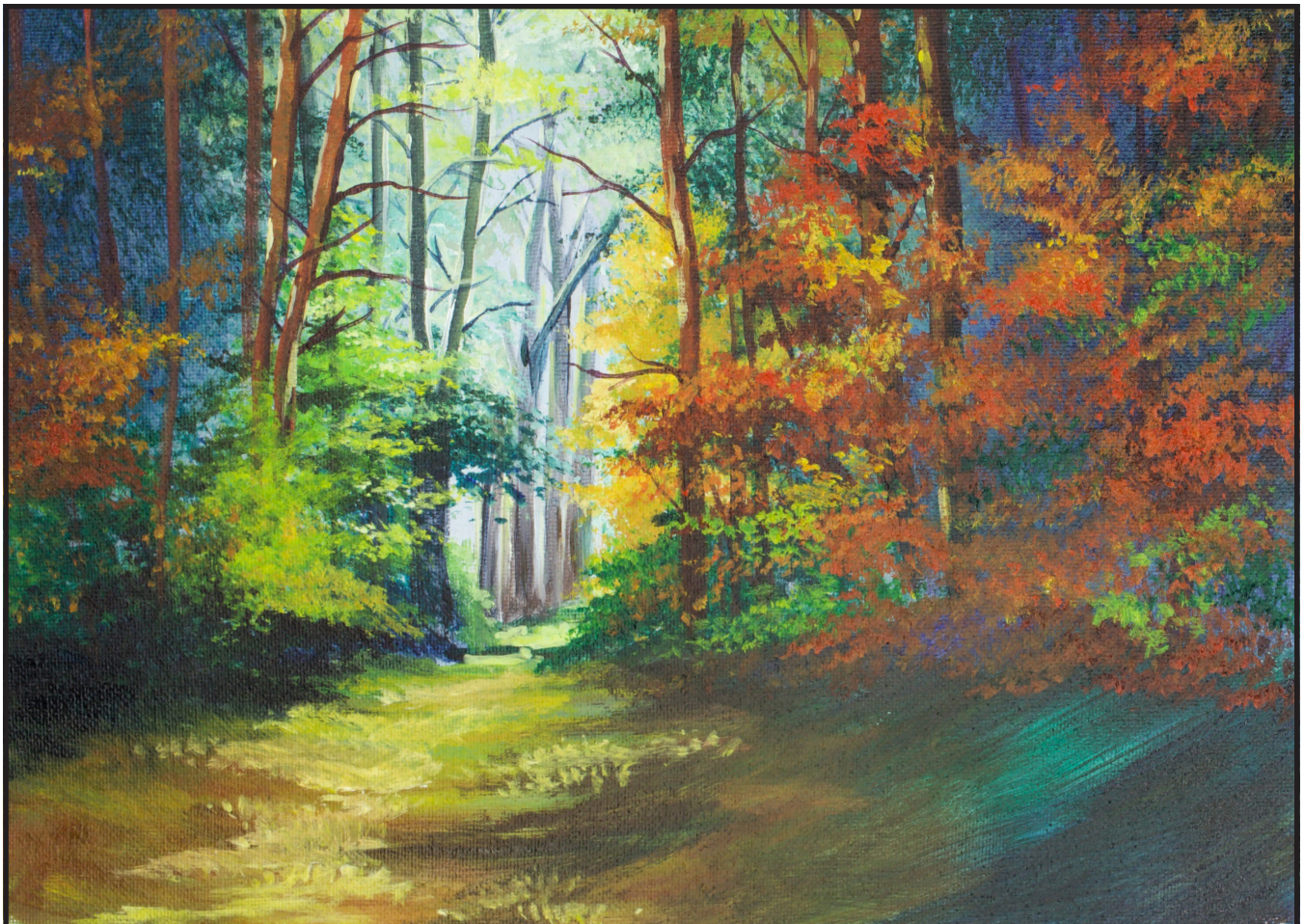
### BRUSHES & TOOLS:

#4 TAS Round

#2 Fan Brush

### STEP DISCUSSION

- Dried to the 9s. Get some fresh water.
- Use the Round Brush, loaded with CRM + DP and add some distant trunks over the blue
- glaze, in the forest, on the right side. Do the same on the left side but with more CRM in the mix and even adding more DP in areas. These trees are in front of the far away trees.
- Switch to the Fan Brush and CRM + DP to start adding in groups of leaf clusters to these latest tree trunks on the right. Then, for the leaves on the left side of the path add more CYM or CRM to the mix.
- Rinse off your brush and dry it between major changes in colors or when going from dark to light mixes.
- Continue building up these trees with lighter variations of color, these trees are closer to the viewer.
- Come back with your light greens on the trees on the right.
- Mix CYM + TW for the lightest yellow leaves and add some of those in the trees, we are working on the right side of the path for now.





# STEP 10 – FOCAL TREE

## “TREES, BRANCHES, & POPS OF RED AND PURPLE”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Ultramarine Blue = UB

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

#4 TAS Round

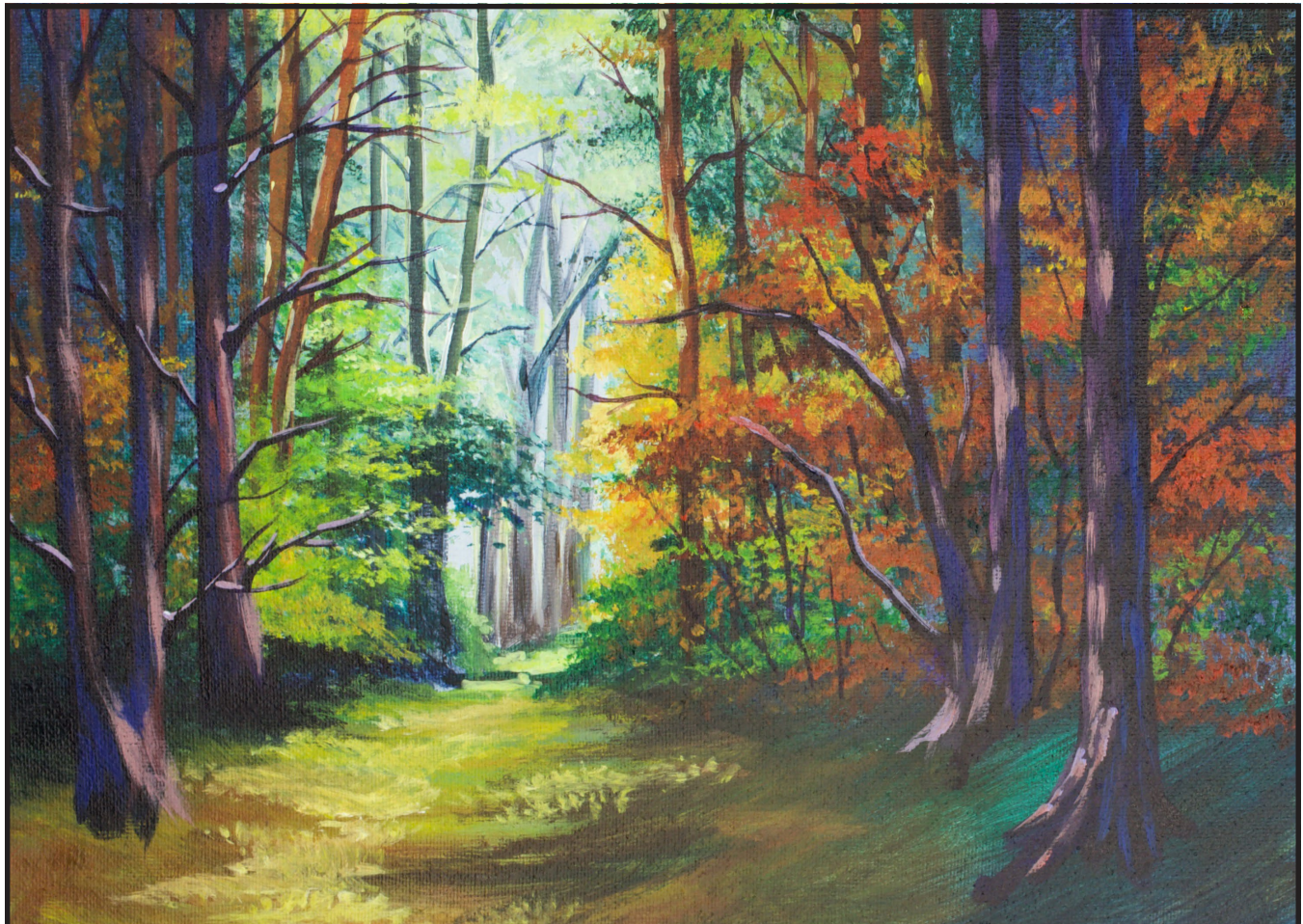
#1 TAS Detail Brush

### STEP DISCUSSION

- Get DP + UB on the Round brush and start adding the closest substantial trees that are in the front of the landscape on the

right hand side. I added a second forked tree and branches behind it.

- On the left side, add a couple of these forward trees.
- Mix QM + DP + TW + CRM and start to add a highlight to the front of the trees on the right side. On the left side, you want a great deal more CRM in the highlight mix for those trees.
- Add TW to the mix for the brighter highlights on the front of these trees, on both sides of the path.
- Add UB to the highlight color to add the shadow features on the backside of those trees and on the left side.
- Switch to the Detail brush and using the trunk mix, define the branches on the trees on the left side of the path.





# STEP 11 - FILLING IN THE FOREST

## "THE FOREVER FOREST FINALE"

### **PAINT:**

Titanium White = TW

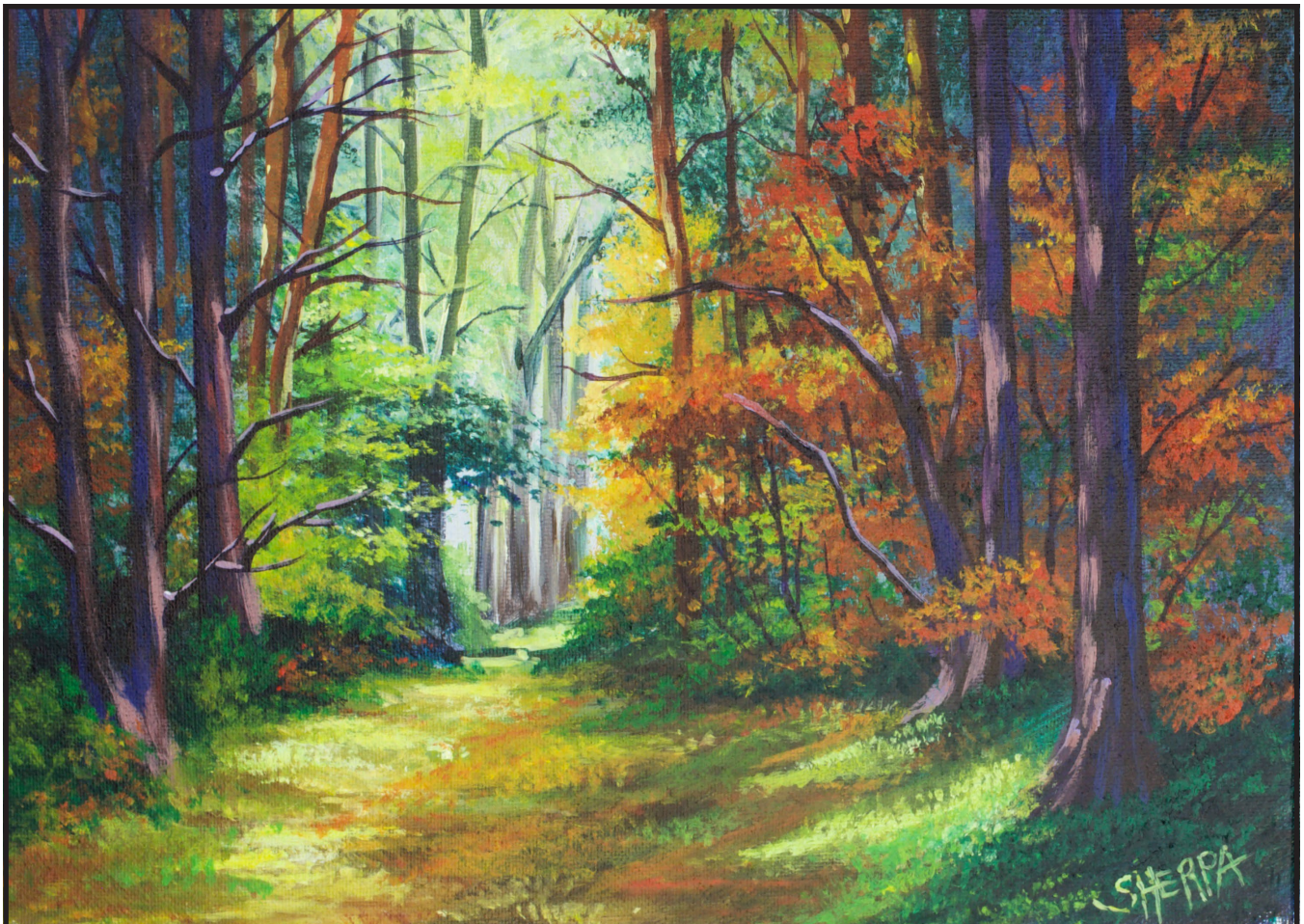
### **BRUSHES & TOOLS:**

#2 Fan Brush

#1 Monogram Liner

### **STEP DISCUSSION**

- Refresh your water.
- Add foliage type markings in the grassy area around the forward trees and along the path using a Fan Brush and the dark green mixes.
- Then add a lot of TW to the light green mix as a highlight color on the right side of the path, under the forward trees where the sun might be catching some of it. Paint this bright yellow on the left as well.
- Get your orange color on the brush and add some along the bottom of the trees and along the pathway. Just adding this fall color here and there.
- Come back with greens, in places.
- Get your yellow-green and TW to blend in, some of the bright highlights that stand out too much. Even up into the trees where the brightest leaves are detracting from the overall painting. Use this as a glaze to diffuse the colors.
- Sign with the Liner brush.





# WATERCOLOR WEDNESDAYS

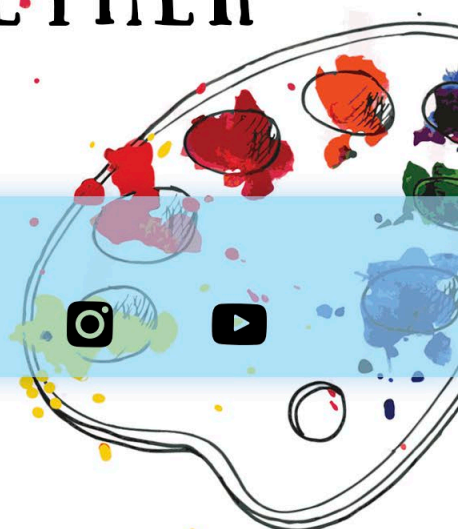
**FREE** weekly watercolor  
live stream  
virtual art class!  
**7:00PM** EST

Watch directly from  
TAS Facebook  
page each week.

ALL skill levels welcome.  
Bring your watercolors  
and let's

**RELAX &  
CHILL OUT  
TOGETHER**

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## THE TRACING METHOD

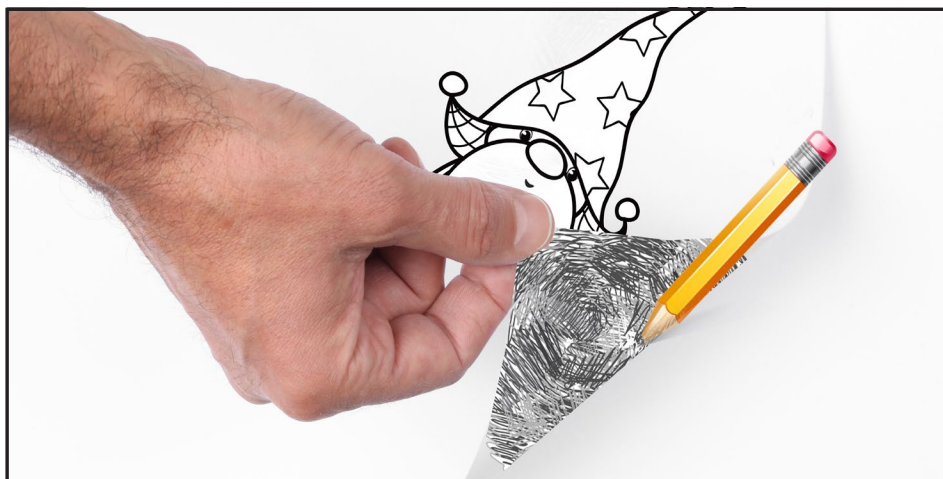
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.



- 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 Saral 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





TRACEABLE:



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## 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.

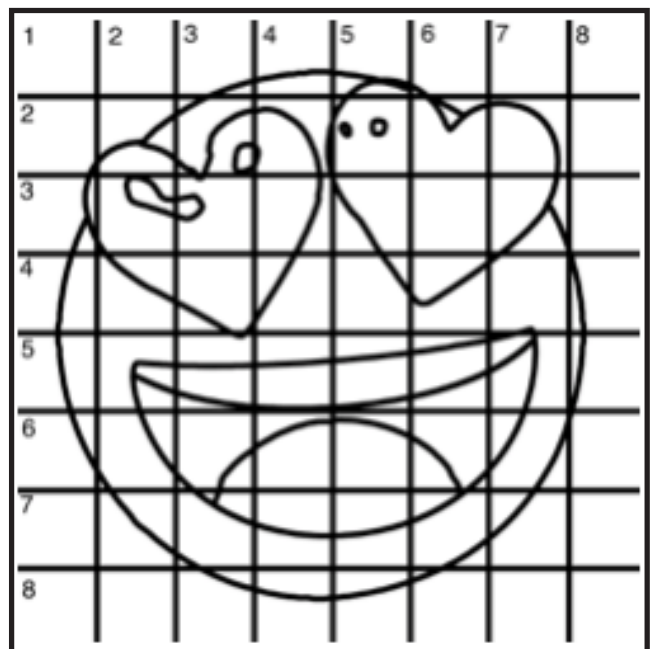
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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:





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