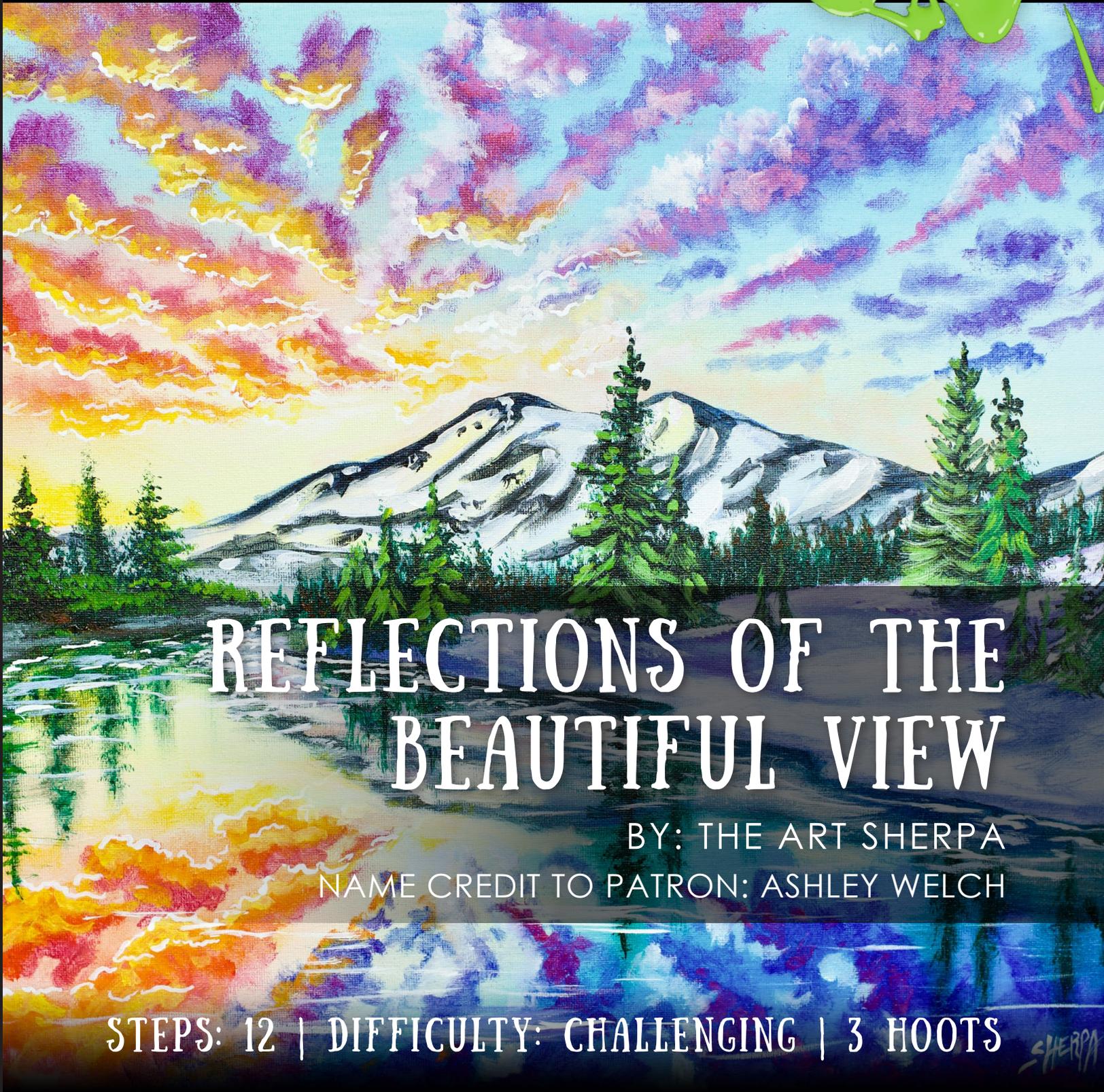


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



REFLECTIONS OF THE BEAUTIFUL VIEW

BY: THE ART SHERPA

NAME CREDIT TO PATRON: ASHLEY WELCH

STEPS: 12 | DIFFICULTY: CHALLENGING | 3 HOOTS

SHERPA



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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.

This beautiful mountain landscape is a 3 hoot painting, more lengthy and more difficult than a 1 or 2 Hoot painting. I do provide all the resources you need for success and the video is available for you to watch as you wish if you would like to paint it. 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 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:

- Large Round Hog Bristle
- #4 TAS Round
- #8 Round Brush
- #1 Monogram Liner
- #12 Round Blender
- 1" TAS Ultimate Varnish Brush
- 1.5" Cutter Brush

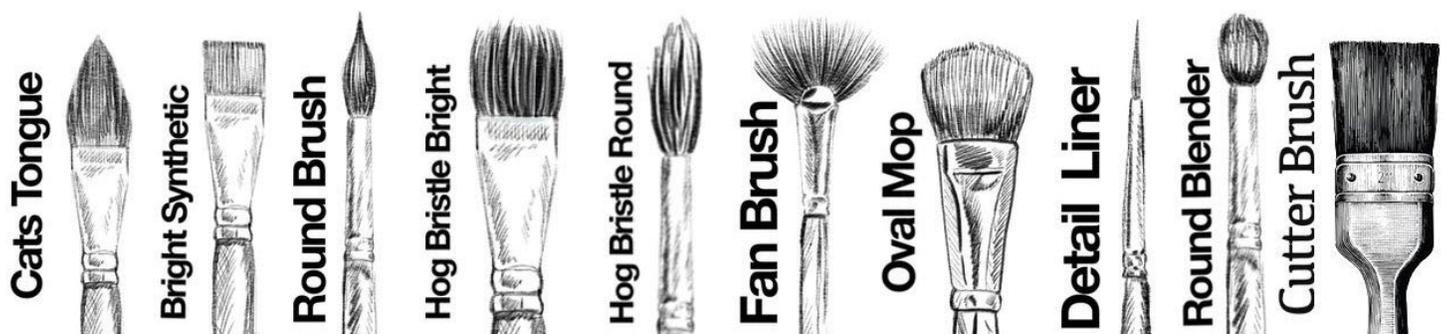
- Small Hog Fan Brush
- Grass Comb/Grainer

TOOLS:

- 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
- Sea Foam
- Color Theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Color Mixing
- Dynamic Light on Water



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	4:38	BASE LAYER
STEP 2	14:19	GLOW
STEP 3	24:59	CLOUDS
STEP 4	42:46	SKY DRAMA
STEP 5	1:23:02	MOUNTAINS
STEP 6	1:33:08	LAND MASS & DISTANT TREES
STEP 7	1:41:35	TREES ON THE LEFT
STEP 8	1:48:35	TREES ON THE RIGHT
STEP 9	2:08:50	WATER REFLECTIONS
STEP 10	2:18:53	COLOR REFLECTIONS
STEP 11	2:34:14	BLUE CLOUD REFLECTIONS
STEP 12	2:34:14	RIPPLE HIGHLIGHTS



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

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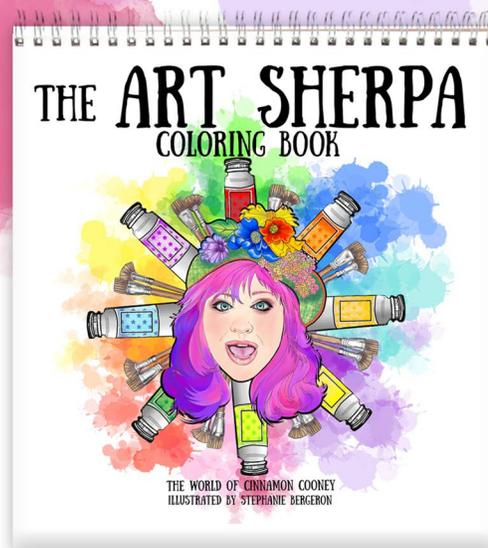


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STEP 1 - BASE LAYER

“NOT SEEKING PERFECTION”

PAINT:

Quinacridone Magenta = QM
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW
Naples Yellow Light = NYL

BRUSHES & TOOLS:

#8 Round Brush
1.5" Cutter Brush

STEP DISCUSSION

- 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.
 - I pre-misted the canvas surface because it is dry in my studio today. I know that I have sky and water in this painting, so with the canvas in landscape orientation, I grabbed a Round Brush loaded with UB and drew in a line just below the halfway mark. This is very light and only serves as a mental reminder of the division between sky and water,
- so as I mirror the sky in the water, I know where to put those elements.
- Switch to the 1.5" hog cutter brush, loaded with TW and paint the left hand side over the center division line. Then load NYL on the brush and lightly start putting this color through both the sky and water areas. Add a touch of QM to the dirty brush and brush in a dusting of pink on the left. Don't use too much water on the brush and do blend it into the yellow areas.
 - Load TW on the brush with a touch of PB. At the top of the canvas on the left, blend it down into the pink. On the right side it is darker blue. We will be adding in a lot of clouds in this area. Towards the bottom on the right, the blue in the water would appear much darker than in the sky.
 - Rinse out the brush and hug it dry. You can add a little NYL into the blue to help you with any transition.
 - Dry. It's not perfect, but we will be adding in another layer so don't worry too much right now.



STEP 2 - GLOW

“GLAZED SKY TRANSITIONS”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Titanium White = TW

Naples Yellow Light = NYL

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

1" TAS Ultimate Varnish

Brush

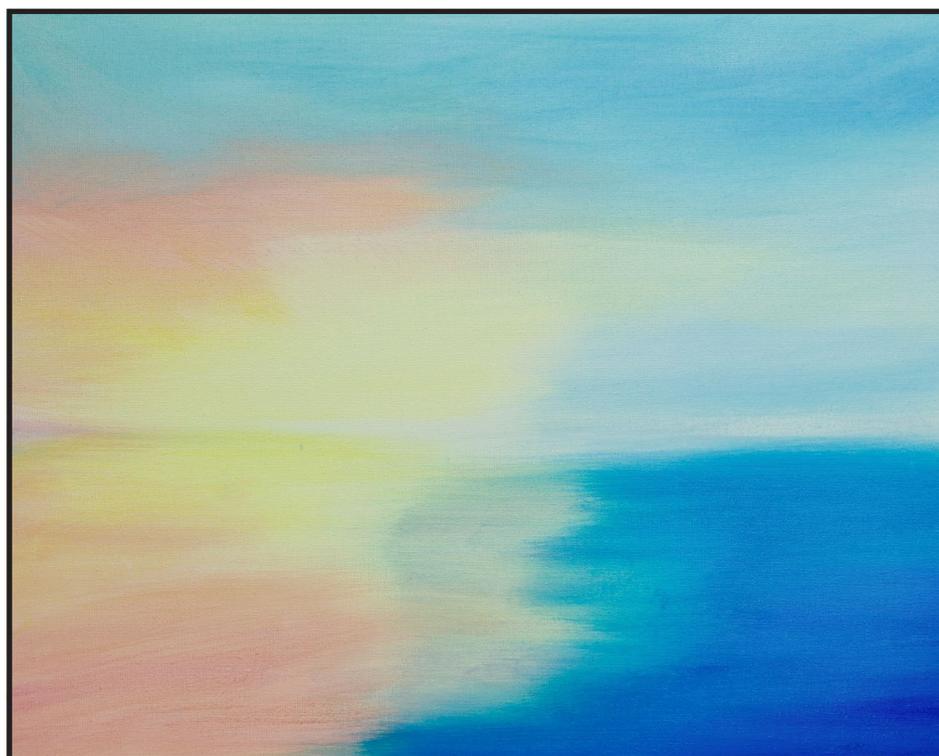
STEP DISCUSSION

- This step will shorten some of the more complex techniques coming up in future steps.
- You can use the same cutter brush or you could switch to an oval mop, which is what I used. Load AGL + CYM + TW on the brush, then on the left side, begin to pull in some more complicated yellow that will eventually peek through some trees.
- Mix NYL + TW on the dirty brush, and bring this yellow toward the center of the canvas in the sky area. Brush out some radiating light features.
- Rinse out and dry off thoroughly.
- Add NYL + QM and brighten up the pink areas in the sky and water.
- Mix PB + NYL + TW to get

an off white, for a great sky transition glaze.

- Add PB + TW to the water in the lake. Lake reflections are always a bit darker than the source.

Sherpa Tip: AGL does slow down the drying time of acrylic paint, so be sure to dry it on low heat before you go on to the next step.



STEP 3 - CLOUDS

"WE BLEW A FUSE"

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Titanium White = TW

Naples Yellow Light = NYL

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

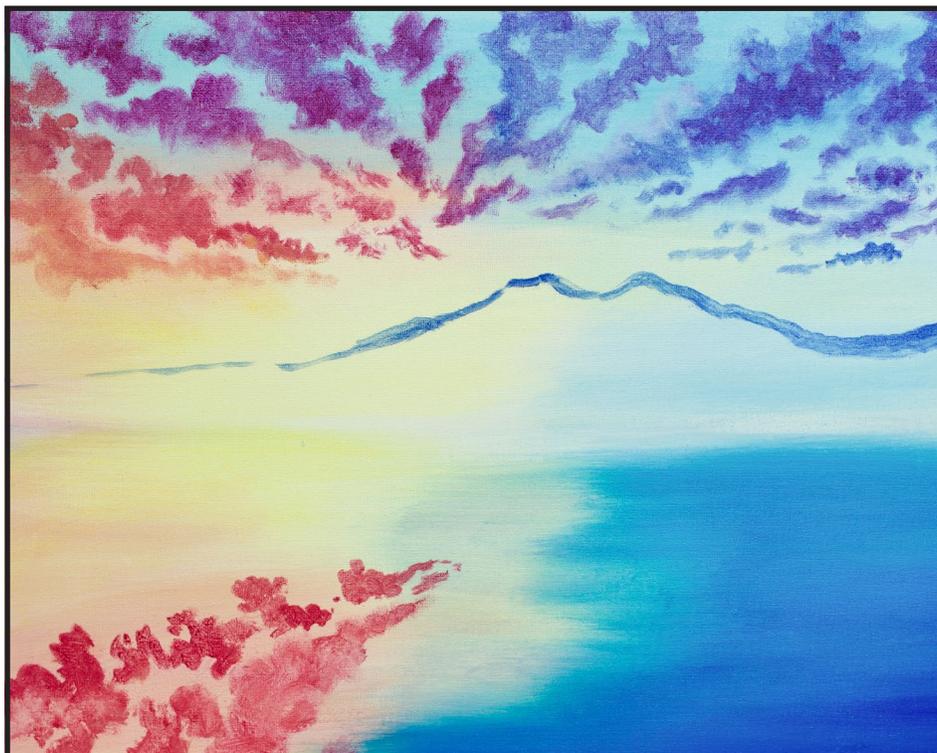
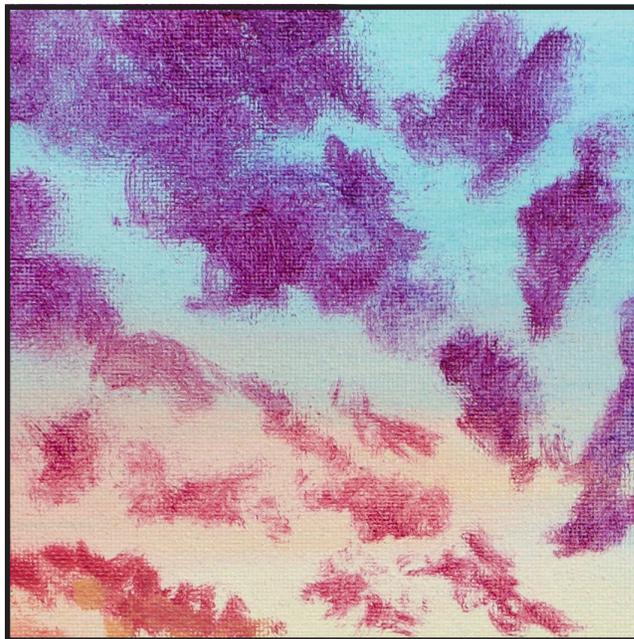
Large Round Hog Bristle

STEP DISCUSSION

- With a large hog round brush, loaded with UB + AGL + QM, start painting clouds that sweep around the center of the canvas to the outside perimeter. Use light pressure and just dance that brush around in little irregular "s" curving strokes. Add a little TW to the mix to vary the color.
- Rinse and hug your brush dry, then use UB to add the top of your mountain peak. Bring the slope right and left in the direction in which your mountain moves. This shows the division between sky and land and water.
- So far, all my clouds are rolling in from the right, and you can go back now to add more color to the underbelly of the clouds to show shadows. As you come to the center of the canvas, you want to get more QM in the mix.
- Rinse and hug your brush dry.

- Mix NYL + QM to a pinkish-peach color and add these cloud structures as you come down the left side of the canvas.
- At the left side, near the bottom of the canvas, start mirroring the clouds into the water, but be sure to check my photo reference to see how far toward the center I came with those reflections.

We had a hiccup and blew a fuse and we were off for about 4 minutes, but we came back. Unfortunately, we were not able to resume on Facebook so you can only review the full tutorial on YouTube. We moved on and painted some clouds after all that drama.





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STEP 4 - SKY DRAMA

“COTTON CANDY CLOUDS”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

Naples Yellow Light = NYL

Fluid White Paint = FWP

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Round Hog Brush

#4 TAS Round

#12 Round Blender

STEP DISCUSSION

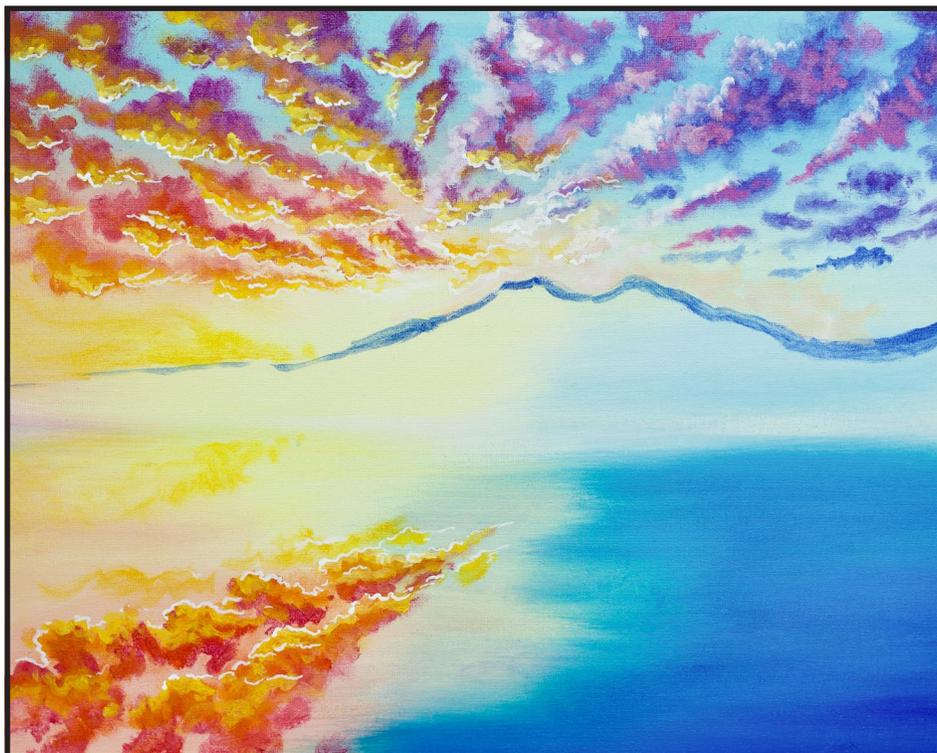
- Highlights and drama call for NYL + QM on the large hog brush. Create almost a peachy cloud bank directly on top of the mountain peak. Add a little bit of CYM in places.
- Bring a glaze of CYM + AGL to the left side of the canvas over the mountain and play with your colors until you are happy with your clouds.
- I switched to a Round Blender so I could control the water a little more as I started adding some peachy details to the underside of some of the magenta and purple clouds in the middle.
- CYM + CRM is a great orange color to peek in and around some of the pink clouds on the left.

Make sure to bring it down into the pink layers in the water. You can also add the orange under some of the purple and pink clouds.

- Use the photo reference at the end of this chapter to help you with color placement in the sky and water to get to the place where I was when I went on to the next chapter.
- Mix CRM + CYM, more to the CYM, and pick out places in the clouds that might have some of this diffused light.
- Switch to the #4 Round Brush to add CYM + TW highlights to some of the clouds toward the center of the canvas in the sky.
- Use FWP to put in the silver linings on the underside of some of the clouds.

Clouds are about the shape and not about the brush you use to paint them. There is no magic technique or brush that will work without a basic understanding of the concept needed to create the effect.

***Sherpa Tip:** Stand back from the canvas from time to time. Take a break both physically and emotionally and see the forest for the trees.*



STEP 5 - MOUNTAINS

“ARTIST’S POINT AT REFLECTION LAKE”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

Large Round Brush

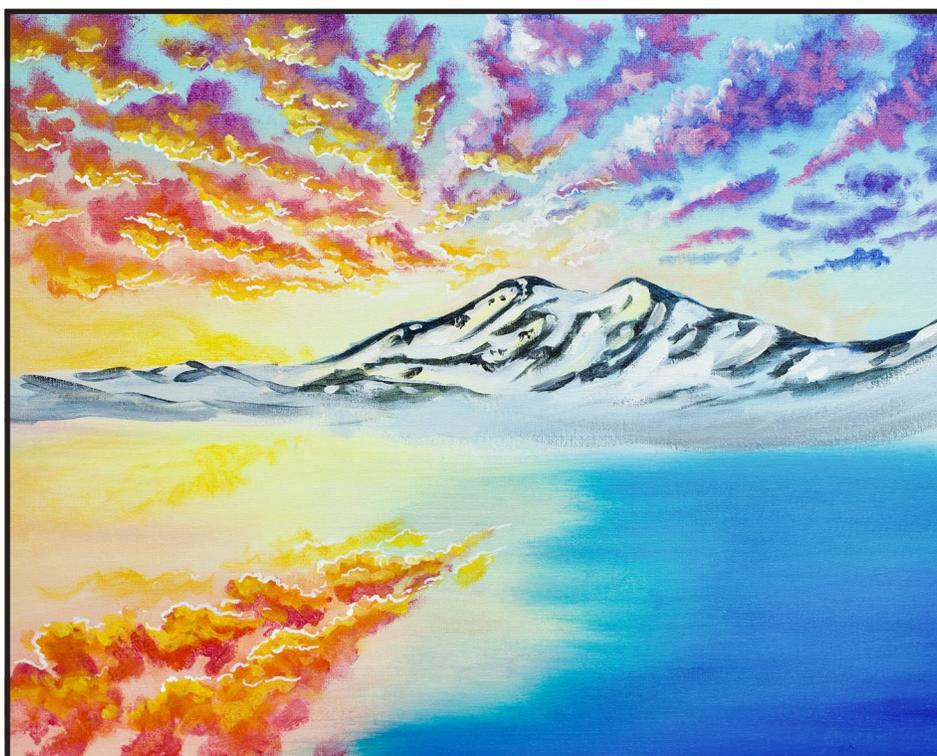
STEP DISCUSSION

- Before we begin the mountain, let's refresh any colors we need to and add BS, PG, DP and MB to the palette. This painting has a rather cool palette and all of our colors will make an appearance.
- Get a large round, synthetic brush, and MB + UB, mixed to a Paynes Gray color, and add the slope. Don't be too specific on the left side because trees will cover it.
- Put in all the mountainous nooks and shadows and use my step photo reference to help you with this color placement.
- Mix TW + the sky pink for a whitish snow color to paint near the top of the mountain where it might be reflecting some of the sky colors. Again, don't concentrate too much on the left because we are adding trees soon.
- Get sky blue and a lot of TW for another off white

snow color to use in shadows as it comes down the slope of the mountain, situated more to the right and center. Snow is rarely white. Avoid the yellow snow when making snow ice cream.

- On the left side, add some of the bluish snow.
- Get NYL + a touch of TW, on some of the peaks, near the center of the mountain.
- Mix UB + MB to add rocks and craggy bits on the face of the mountain slopes. You could also use a wet into wet pallet knife technique, or just use the round brush. Sweep this on the slope on the right side of the mountain that comes down to the lake edge.
- Use TW to highlight those brightest snow spots on your mountain.

This mountain is in the Pacific Northwest and is called “Artist's Point at Reflection Lake”, according to our fellow artist, Stephanie Bergeron, and is a great place to paint some terrific landscapes.



STEP 6 - LAND MASS & DISTANT TREES

“TREES ARE NOT ALL TAL”

PAINT:

Burnt Sienna = BS

Phthalo Green = PG

Ultramarine Blue = UB

Dioxazine Purple = DP

Titanium White = TW

Quinacridone Magenta = QM

BRUSHES & TOOLS:

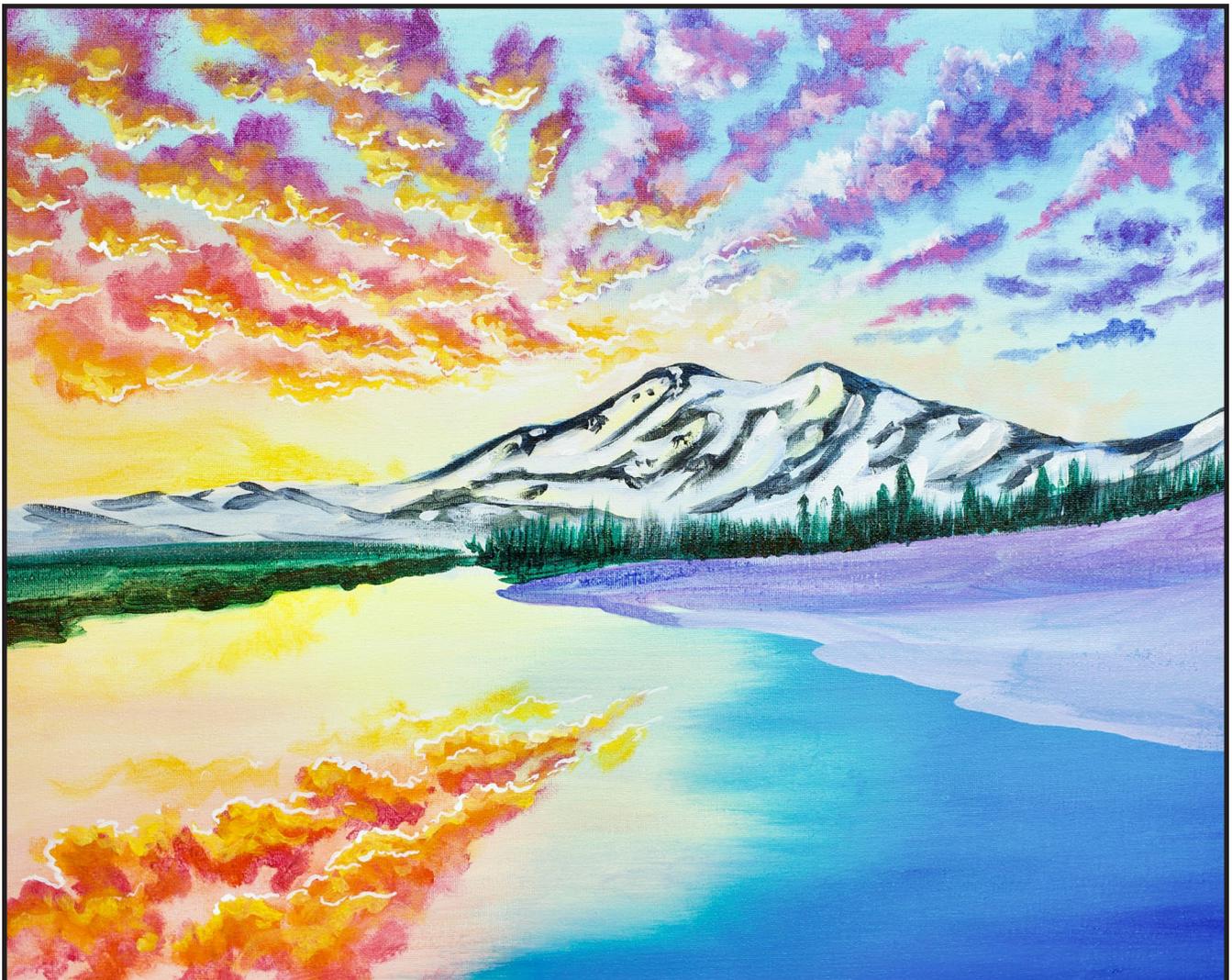
Large Round Brush

STEP DISCUSSION

- Landscapes usually have distant trees, but first use

a mix of BS + PG on a Large Round Brush and put in the distant shore on the left.

- Mix DP + QM + TW and paint the shore on the right side. Then, add more TW + UB to the mix for the forefront area of that right land mass.
- Use the green mix and add a line between the mountain bottom and the right landmass, then start pulling up some tree trunks along the distant land line in front of the mountain. Use the tip of the brush and start adding some foliage to some of the distant trunks. Keep in mind, these tree trunks should be irregularly placed and vary in height.



STEP 7 - TREES ON THE LEFT

"BEING FANS OF THE FAN"

PAINT:

Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Fan Brush

STEP DISCUSSION

- Let's be a fan of a fan brush, so get a small hog fan brush, and tap in some of the green color from the last step into that distant line of trees.
- Then start to add some foliage at the bottom of the landmass on the left, which is much nearer than the first trees we painted. Make the trees on that slope a lot taller and the branches more visible. You should still see a bit of the mountains behind them.
- BS + PG + CYM is mixed to a green highlight color for these forward trees and the foliage that lives in front of them.
- UB + BS + TW is used along the shoreline of that same landmass to indicate that maybe it is rocky or damp.

Sherpa Tip: When painting tree branches, the way you hold the brush affects

how the branches will look. If you want your branches to go up, the handle needs to be pointed up; if your branches go down, the handle needs to be pointed down.



STEP 8 - TREES ON THE RIGHT

“DON'T VARNISH DURING A HURRICANE”

PAINT:

Cad 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

BRUSHES & TOOLS:

Small Hog Fan Brush

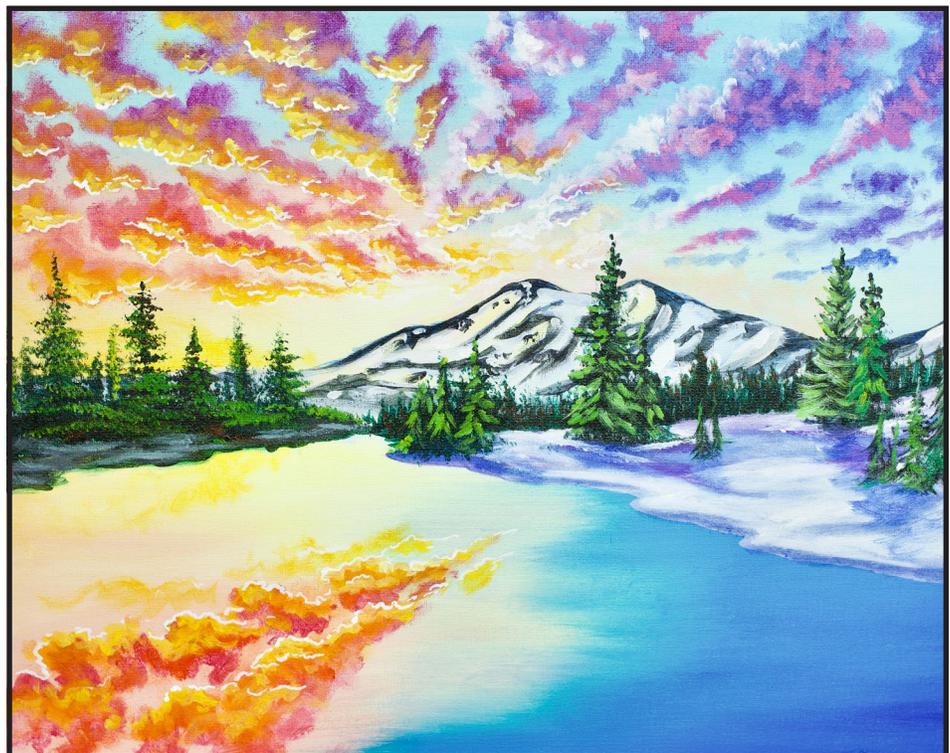
#4 TAS Round

Grass Comb/Grainer

STEP DISCUSSION

- Refresh any colors that you might need. Get your UB + DP + TW snow color and using a hog bright brush, add some indications of fallen snow on the purple land mass. Use your sky blue-purple color for darker shadows on the forward snow.
- More trees equals the Hog Fan Brush and a mix of BS + PG. Start adding taller trees along the most forward embankment. Don't cover up all the distant trees but do create focal trees in places. These might be junipers, or pine, it all depends on the shape of the trees.
- Switch to the Round Brush and add detail to your focal tree. Or, trees if you have more than one.
- Rinse out your brush, and use the purple-blue snow color to add shadows behind that first grouping of trees. The source of light is behind the mountain, so the shadows would be toward the viewer.
- Add TW to the snow color for highlights on some of the snow, around the trees.
- Rinse out and dry the brush.
- Mix PB + CYM then add a titch of BS, for highlights on some of the upper branches on the focal and nearest trees.
- Use TW to highlight the upper drifts of snow along the purple bank as it heads off the canvas.
- Switch to a grass comb brush, loaded with MB + PG and thinned with water, to add smaller trees at the lower corner of the land mass on the right. Highlight them with your highlight color.
- Come back with your UB + TW for more snow shadows.

Sherpa Tip: *Varnish is the most problematic step of a painting. Read the directions and don't varnish unless you have to. Acrylic paintings don't inherently require varnishing. And, if your cats are in the room or you are going through a hurricane, don't varnish.*



STEP 9 - WATER REFLECTIONS

“WATER IS A MIRROR”

PAINT:

Ultramarine Blue = UB
Naples Yellow Light = NYL

BRUSHES & TOOLS:

Large Round Hog Brush

STEP DISCUSSION

- Let's do water. Get the Large Hog Brush, and your dark green color, to start adding some tree-like images into the lake, by the left shoreline. Do

the same to mirror the tree groupings on the right hand shoreline. Then, add some taller reflections into the water where you have taller trees near the left embankment. Brush side to side lightly to give the illusion that the water is a living thing.

- Reflect your focal trees on the right, in the same manner.
- Let's add some light reflections, using NYL + pink + UB, into the lake area near the right embankment. Maybe ice is forming, maybe the water is moving, we're not sure.
- Dry.



STEP 10 - COLOR REFLECTIONS

“GHOST MOUNTAIN”

PAINT:

Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Naples Yellow Light = NYL

BRUSHES & TOOLS:

Large Round Hog Bristle
Grass Comb/Grainer

STEP DISCUSSION

- To refine the reflections in the water, we really need to pay some attention to

detail. There are many things that affect this painting, such as movement in the water's surface, time of day, temperature, and weather conditions.

- On the Large Hog Brush using NYL + TW, put some yellow glow reflections in the water between the cloud reflection and the bank. Do the same thing with pink. We're just adding reflections from the sky.
- Get a grass comb or grainer and BS + PG thinned with water, and tap in some darker values in the tree reflections in the water.
- This work will be very important when we start adding in the water ripples.

The community decided that I had painted ghosts on the face of the mountain; hence the chapter title.

Twix came down to complain about Shortcake touching her stuff again.



STEP 11 - BLUE CLOUD REFLECTIONS

“TREES TRUMP CLOUDS IN WATER”

PAINT:

Quinacridone Magenta = QM

Dioxazine Purple = DP

Ultramarine Blue = UB

BRUSHES & TOOLS:

Large Round Hog Bristle

STEP DISCUSSION

- Back to cloud reflections we go, all blue and loosey goosey, out of focus and just to the right of the pink-orange cloud

in the lake. Mix UB + DP and wiggle in companions for some of those sky clouds using the Large Hog Brush.

- Add some QM in some of those clouds; come back and add orange in the clouds. Try to mirror your sky clouds as much as possible. Remember that my clouds may be different from your clouds, so be sure to mirror your clouds. Use your soft, off whites.

***Sherpa Tip:** DO NOT COVER A TREE REFLECTION in the water, WITH A CLOUD. The trees are in front of the clouds, not behind them.*



STEP 12 - RIPPLE HIGHLIGHTS

“A RIPPLING FINALE”

PAINT:

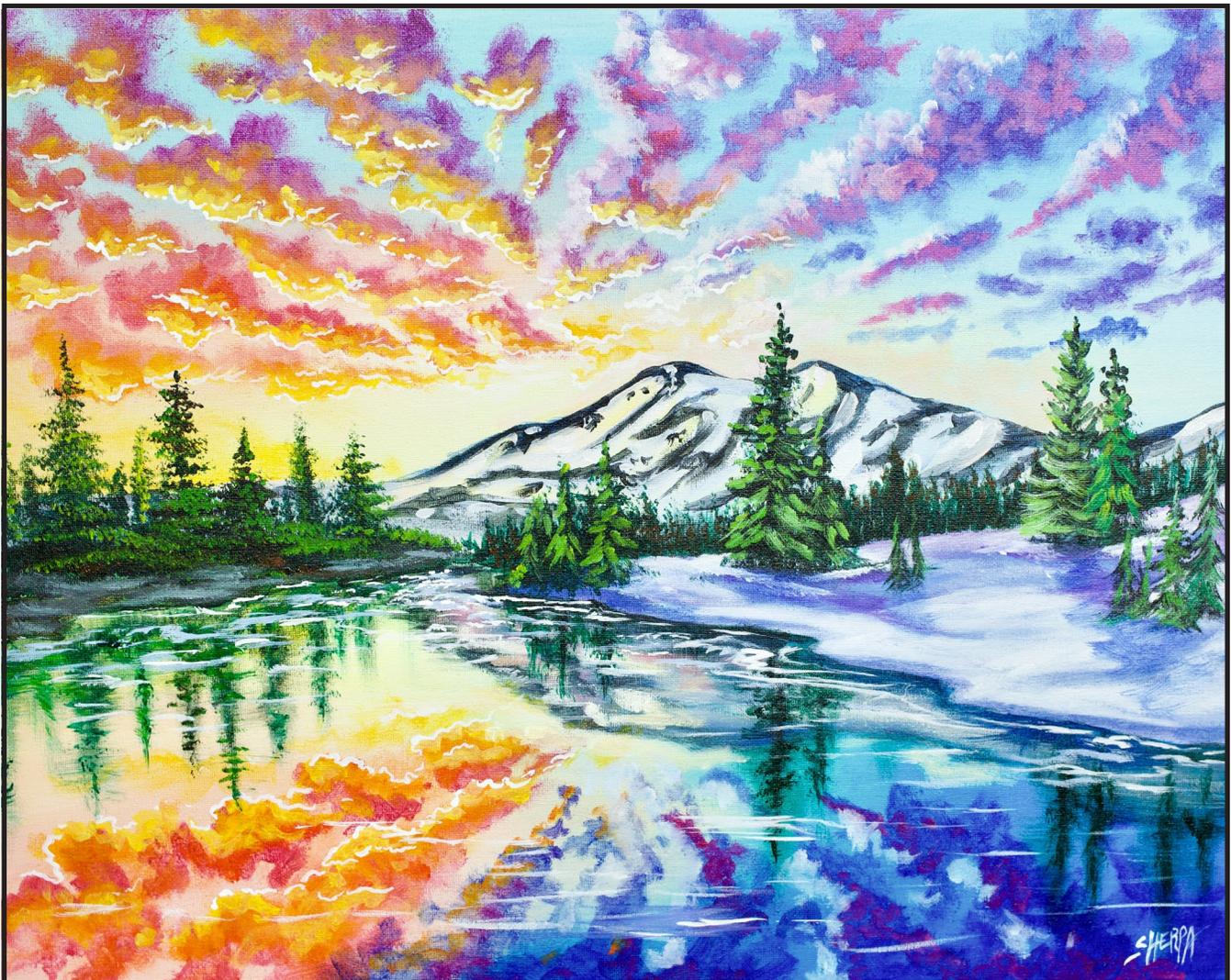
Ultramarine Blue = UB
Fluid White Paint = FWP

BRUSHES & TOOLS:

#1 Monogram Liner
Grass Comb/Grainer

STEP DISCUSSION

- Add a touch of UB, or get your blue snow color, to add some ripples in the water. Because these ripples are in the water and not a reflection of the sky, they can go over the trees' reflections. They are a light reflection.
 - Do the same with the embankment on the right.
 - Add some ripples in the main body of the water.
 - Sign.
- Get the grass comb loaded with FWP and along the short edge, on the left embankment add some white water motion.



THE TRACING METHOD

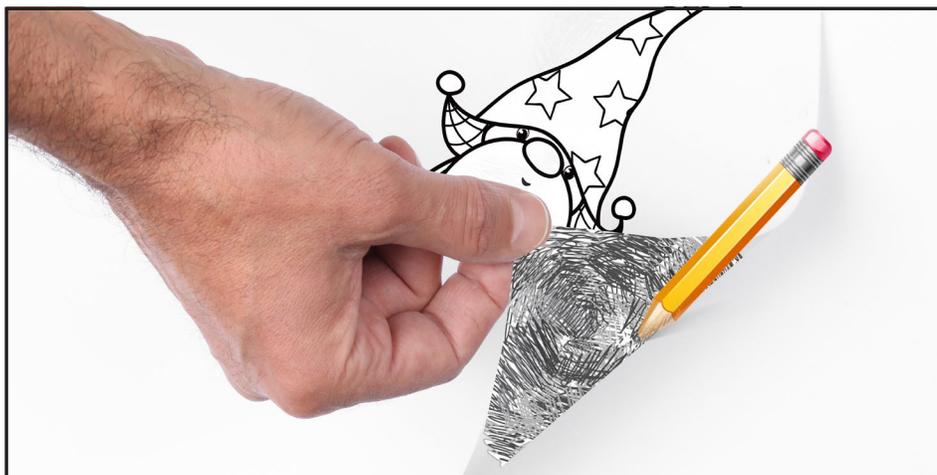
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



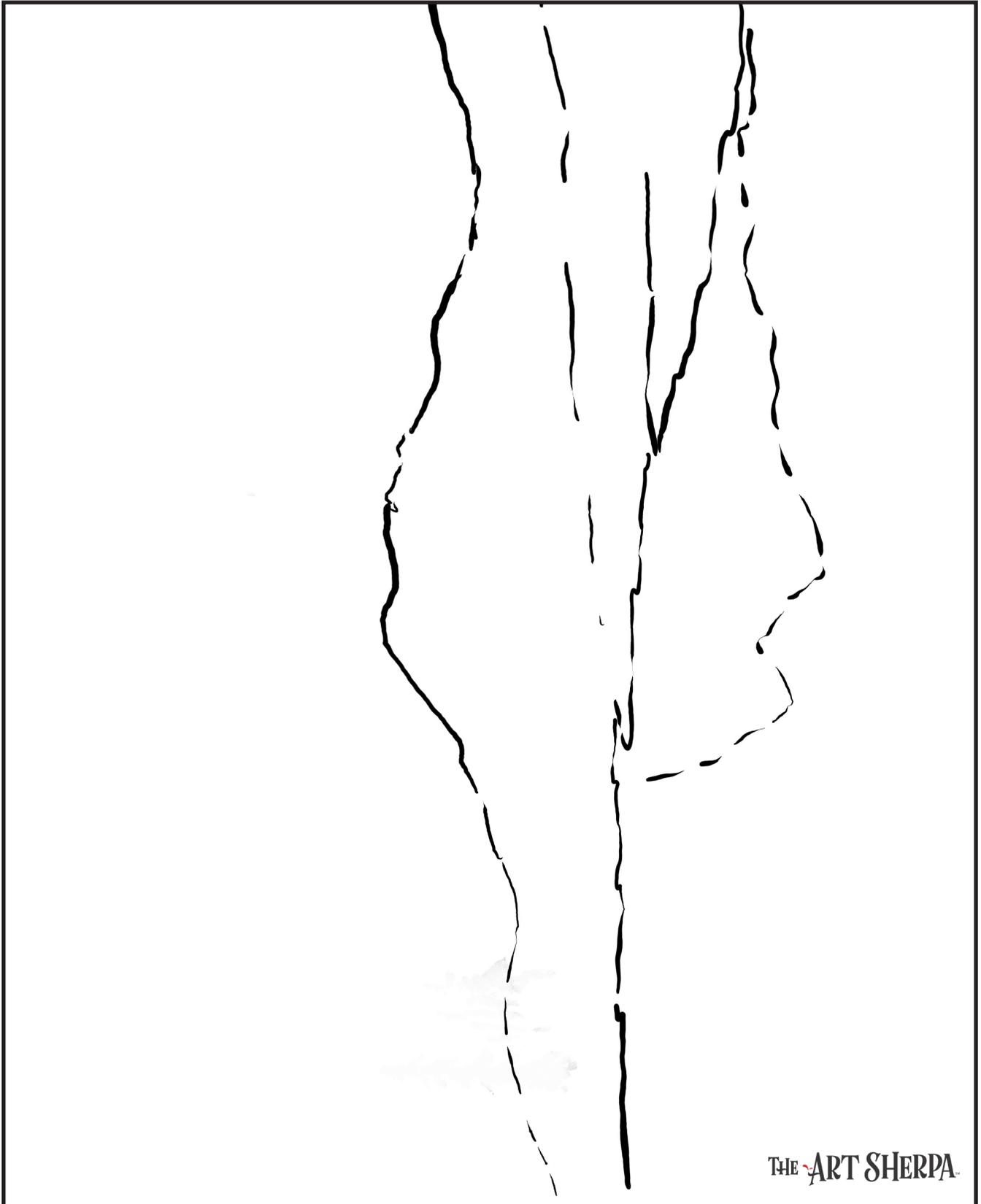
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 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



TRACEABLE:



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.

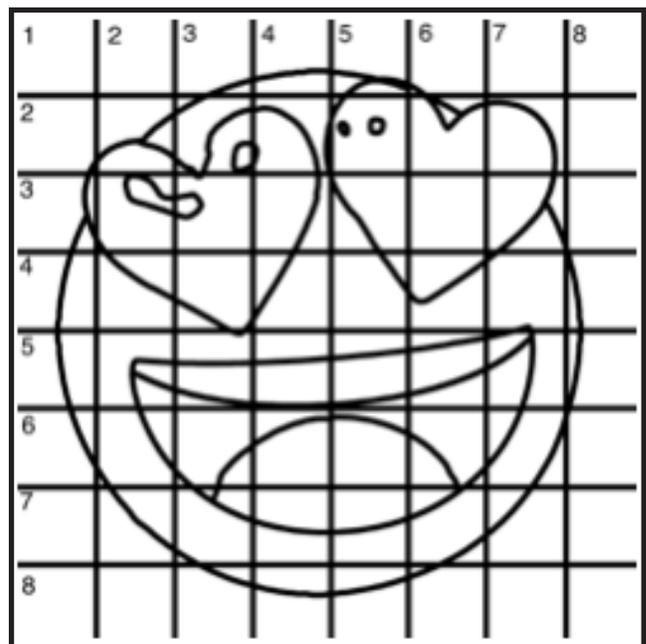
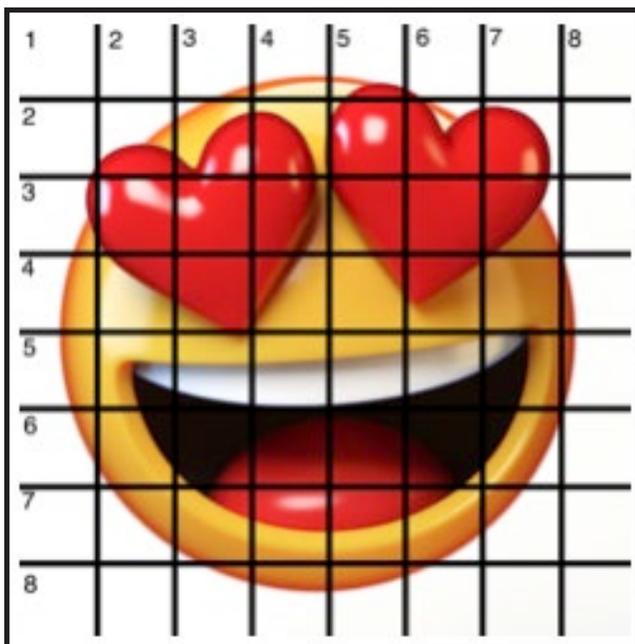
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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