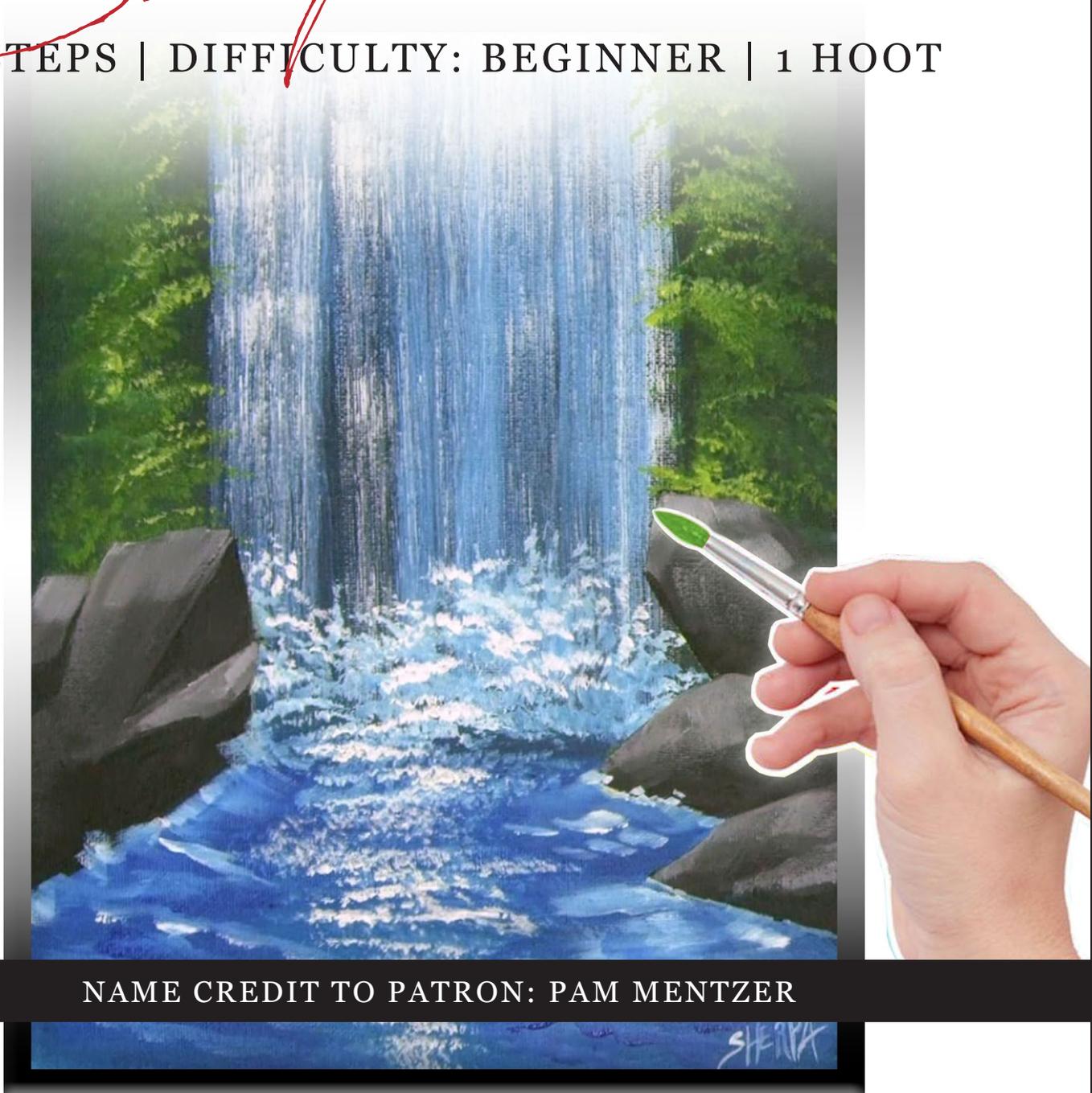


THE ART SHERPA™

PRESENTS

Sherpa Falls

8 STEPS | DIFFICULTY: BEGINNER | 1 HOOT



NAME CREDIT TO PATRON: PAM MENTZER



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SHERPA'S FORWARD

THIS PAINTING IS THE SEVENTH PAINTING TUTORIAL, AND THE 15TH VIDEO, IN MY ACRYLIC BEGINNER PAINTING COURSE.

This course is taking place during November 2021 and we have already met 8 times to learn about products, supplies, skills and techniques that all beginner artists need to know as they begin an art journey.

All of this program is available on my website and can be watched on YouTube or Facebook. After

each of the first 8 sessions, we conducted live Q&A sessions to answer questions from the community. All of the resources in the program are completely free although you do have to register on my website, www.theartsherpa.org, to be able to download the accompanying mini books, which are also free. Please be sure to post your finished paintings in the Facebook The Art Sherpa Official group.

We do pick up about 20 minutes after the end of the tutorial on Facebook to answer any questions you might have about the course so far.



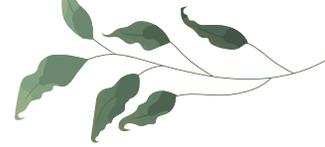
THE GOLDILOCKS ZONE

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.





PAINT AND TOOL GUIDE

USE THIS PAINT LEGEND BELOW TO UNDERSTAND THE SYMBOLS I USE TO GIVE YOU IMPORTANT PAINTING INFORMATION.

PAINT:

- Primary Red
- Primary Yellow
- Primary Blue
- Mars Black
- Titanium White

BRUSHES:

- Synthetic Bright Brush
- #4 TAS Round
- Hog Fan Brush
- Angle Brush

TOOLS:

- 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 it dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES:

- Painting a 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
- Color Mixing
- Dynamic Light on Water
- Implying Motion



VIDEO CHAPTER GUIDE:

BELOW ARE THE TIMESTAMPS WE INSERTED IN THE TUTORIAL VIDEO SO THAT YOU CAN EASILY COORDINATE USING THE BOOK AND THE TUTORIAL VIDEO SIMULTANEOUSLY.

STEPS:	TIME:	DESCRIPTION:
INTRO	0:00	INTRO
STEP 1	2:18	COLORED GROUND
STEP 2	6:55	FIRST LAYER WATERFALL
STEP 3	8:32	WHITE WATER
STEP 4	9:40	FOLIAGE
STEP 5	14:00	WATER, RIPPLES AND SPLASH
STEP 6	17:03	BLOCK IN ROCKS
STEP 7	23:10	DEFINE ROCKS
STEP 8	29:02	FINAL WATER TOUCHES
		SIGN



STEP ONE - COLORED GROUND

BECOMING A FAN OF THE FAN

PAINT:

- Primary Blue
- Mars Black

BRUSHES:

- Large Bright 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.

For the underpainting, get the bright brush damp and loaded with blue. Then paint the bottom third of the canvas, with it in portrait orientation. It's ok if it's not precious, just cover the canvas and paint the sides if you are not intending to frame.

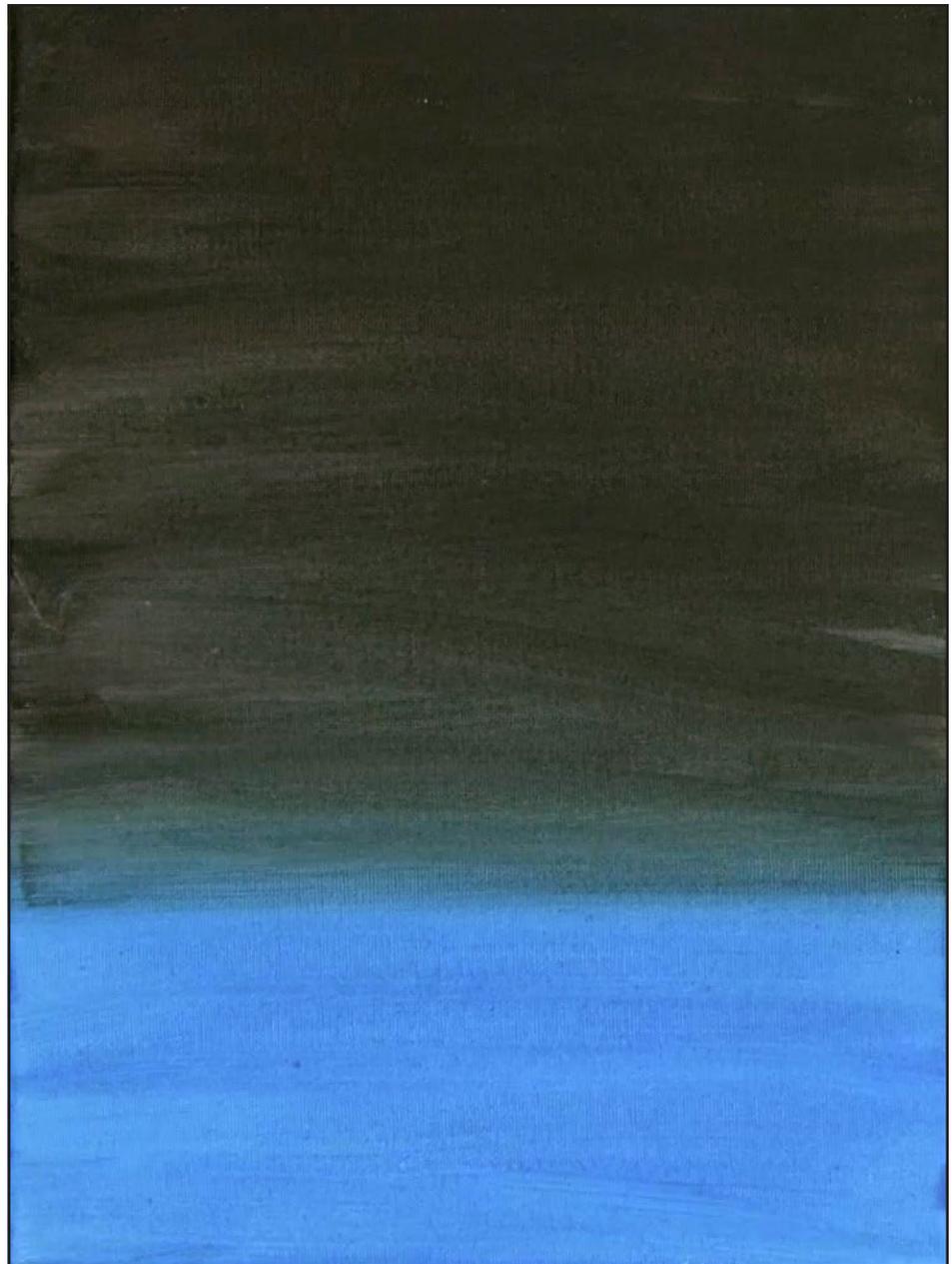
Dampen your brush with water again and load the black. Transition the black into the blue and continue to move up the canvas. Add black to the brush so that this zone gets darker

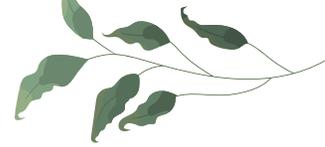
and darker as you continue painting in the background. It is a nice little gradation but it does not have to be perfect.

Rinse the brush out well.

Dry.

Today we will be concentrating on the fan brush fundamentals and techniques.





STEP TWO - *FIRST LAYER WATERFALL*

MATH

PAINT:

- Primary Blue
- Titanium White

BRUSHES:

- T-square ruler
- Bright Brush
- Hog Fan Brush
- Chalk Pencil or Watercolor Pencil

STEP DISCUSSION:

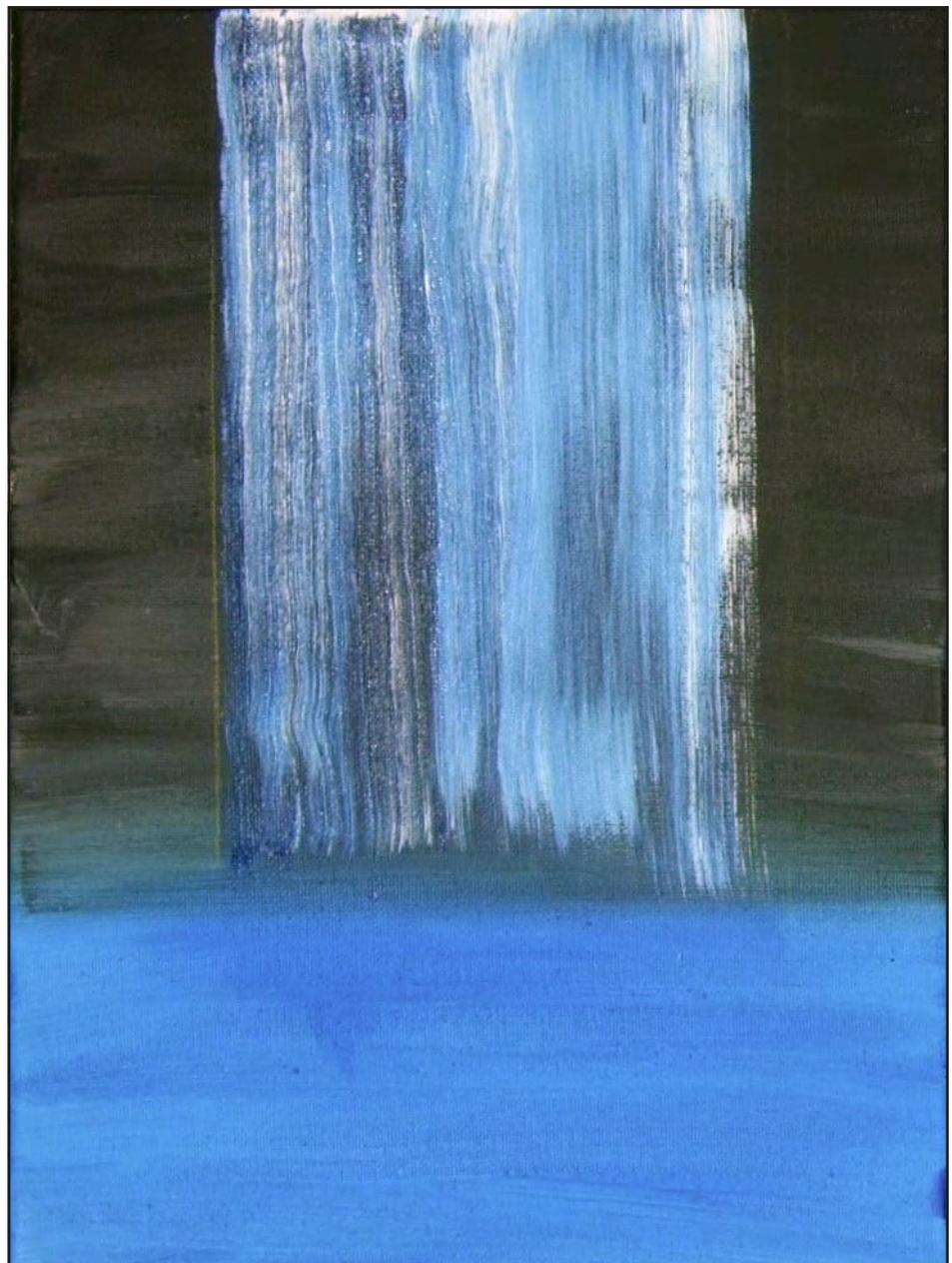
To get a slightly better result, get a T-square and align it vertically on the canvas, and add a couple of lines straight down towards the middle. Then, draw a line about 2" from the outside of each side of the canvas. The gravity of the waterfall pulls the water straight down.

Load a dampened, bright brush with blue, brush straight down from the top, covering the space entirely, within the lines you just drew.

While it's still wet, get a hog or firm fan brush, dampened, and load both sides with white paint. Then, pull the stroke, very gently, down this corridor of water. It's ok if you have several values of white in the falls, you want that. Be sure to turn your canvas as needed to preserve the posture of your neck and shoulders.

Rinse out thoroughly.

Dry.





STEP THREE - *WHITE WATER*

WHITE WATER

PAINT:

- Titanium White

BRUSHES:

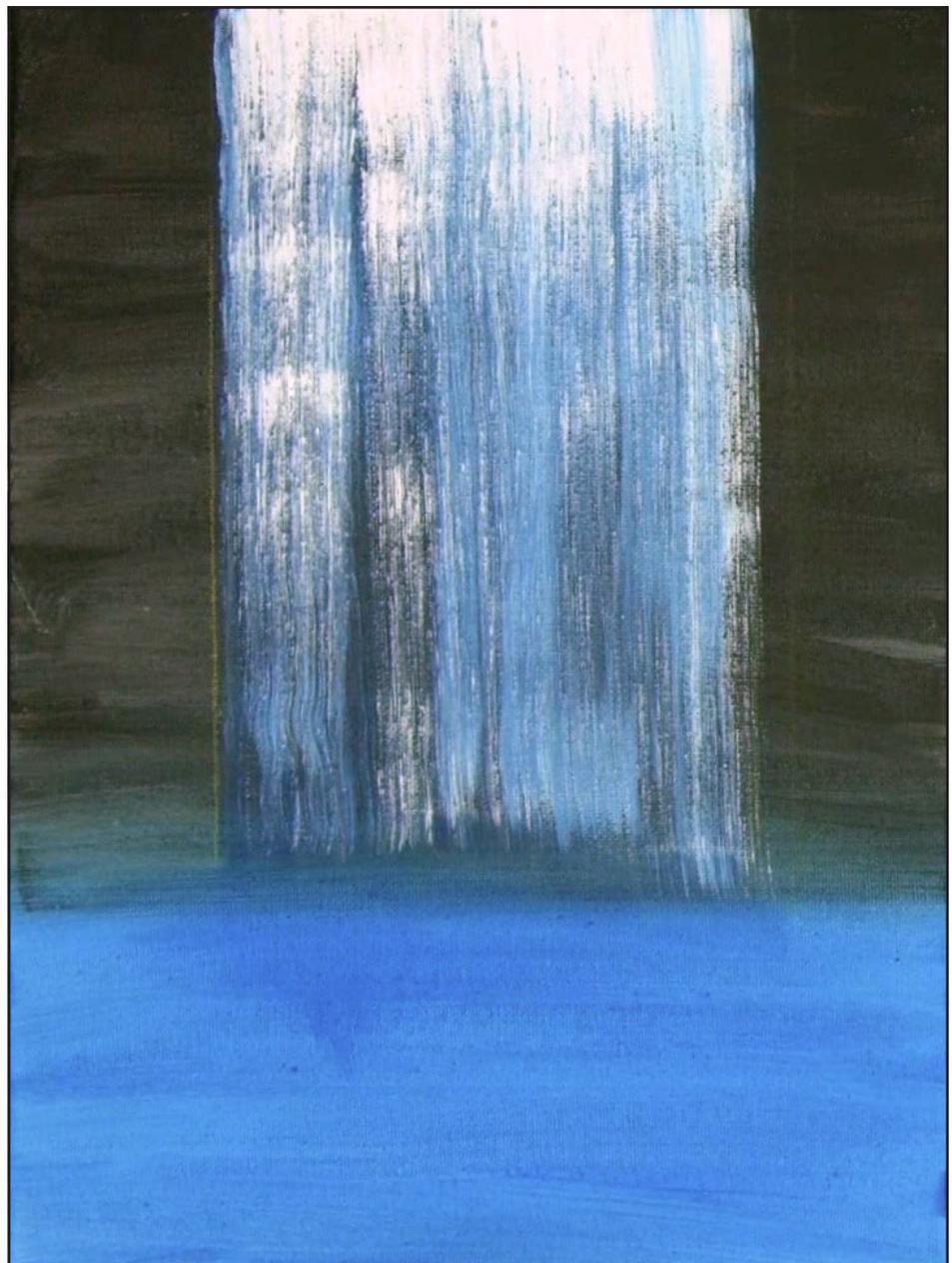
- Fan Brush

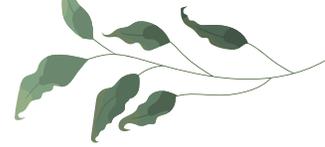
STEP DISCUSSION:

This step is an essential part of our composition. Get the fan brush damp and be sure the canvas is dry. Load white on the brush and add another layer of bright highlighted water to the waterfall. Allow the black and blue to peek through.

Rinse out the brush.

Dry.





STEP FOUR - FOLIAGE

WHERE THE WILD FERN GROWS

PAINT:

- Primary Yellow
- Primary Blue
- Titanium White

BRUSHES:

- Bright Brush
- Fan Brush

STEP DISCUSSION:

Foliage grows near water; so, with the bright brush, take yellow over to the blue and make a dark green. Paint both of the black sections on either side of the waterfall with this green glaze. The black should peek through because green is rather transparent. This is the base for the foliage.

Switch to the fan brush and add more yellow to the mix. While the canvas is still wet, start to tap up and down using the corners of the fan brush, implying the overhanging growth and branches that live in this lush environment. Avoid patterns, and be random with the brightness of the green. Do the same thing on both sides of the canvas. As you are making ferns, you do want to be able to see the dark green behind them and some of these should go in front of the waterfall.

Add a lot more yellow and a touch of white to the mix, and highlight the foliage. Again, try to be random and avoid patterns. You can refer to the photo that is included in this step to help you see my placement of both darkness and highlights in this foliage.

Rinse out.

If you feel like you overpaint too much light, mix more dark green and add it back in. There is almost always a relatively easy fix with acrylic.

Dry.





STEP FIVE - WATER, RIPPLES AND SPLASH

GETTING SPLASHY

PAINT:

- Primary Blue
- Titanium White

BRUSHES:

- Fan Brush

STEP DISCUSSION:

Add blue with just a touch of some of the green mix and redefine the colors in the water in front of the waterfall.

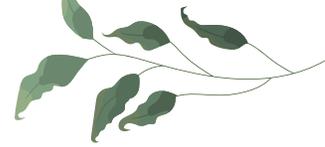
Refresh any colors that you might need.

Take a touch of blue to white and load the brush, then come to the surface of the water beneath the waterfall and create the splash that is so inevitable at the bottom of a waterfall. As you continue through the water toward the bottom, it starts to look more like white water, the water has motion from the splash, the splash causes ripples of waves that are coming toward the viewer. Try to keep all this work focused in the waterfall's path.

Dry.

Sherpa Tip: *Pause and rewind these videos as much as you need to, I tend to paint fast.*





STEP SIX - BLOCK IN ROCKS

USE ALL YOUR RESOURCES TO YOUR ADVANTAGE

PAINT:

- Mars Black
- Titanium White

BRUSHES:

- Angle Brush
- Fan Brush
- Chalk Pencil or Watercolor Pencil

STEP DISCUSSION:

Get your chalk and start sketching in your stones. There are several resources to help you with this. There is the step photo reference, the traceable, and the tutorial reference. Be brave, you are ready to draw in these stones.

Load the fan brush with white, and add highlights to the splash and to the wave ripples, avoiding the rock areas for now.

Rinse out.

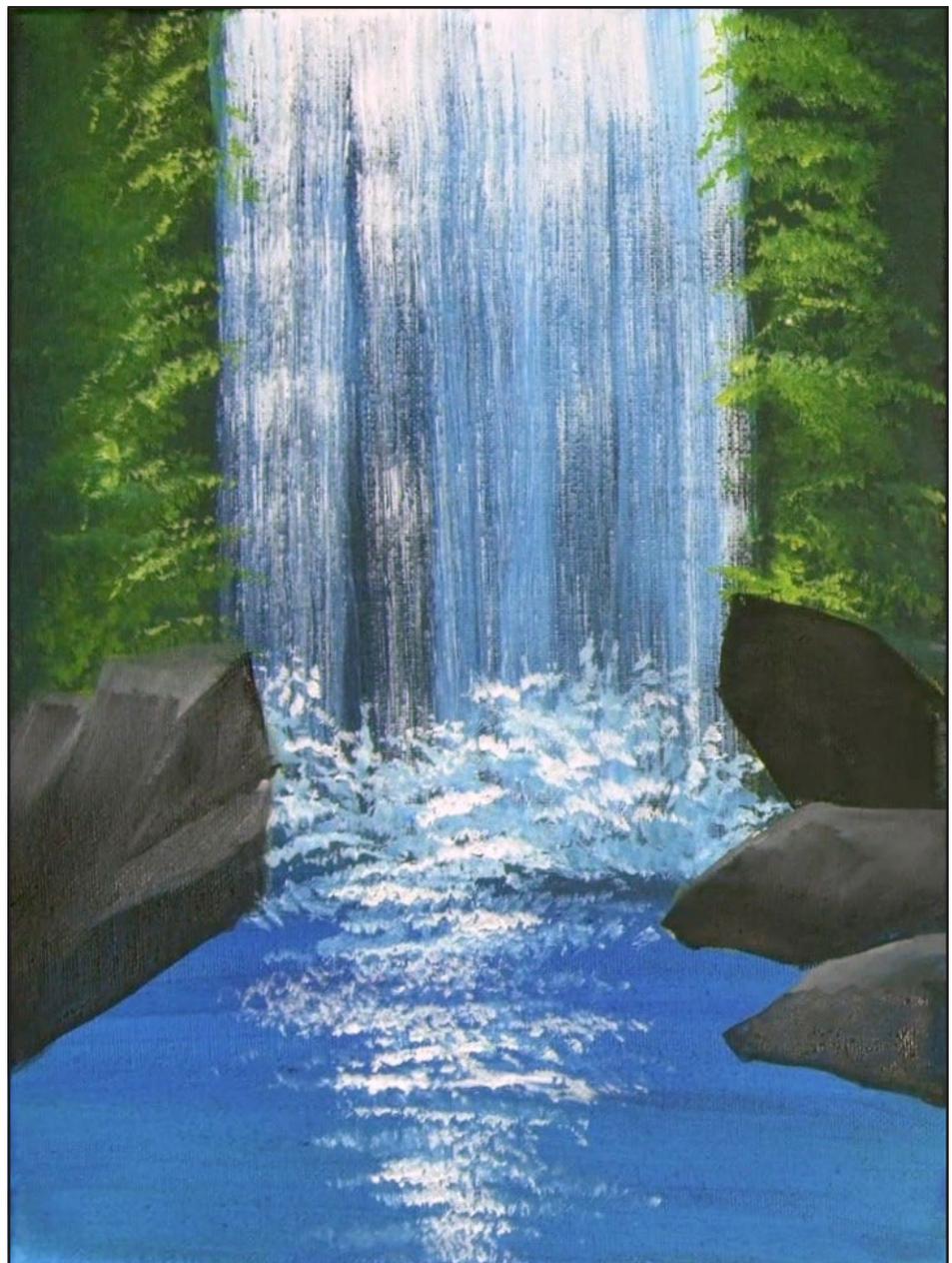
Switch to the angle brush, get it damp, and load it with black, to paint in all the rocks. Where the rocks are layered on the right side, I use gray to help differentiate between the rocks. I paint the entire back stone black, then paint the sides of the stone in front of it. Take a touch of white over to the black and make a gray. Paint the top

and uppermost sides of the middle rock with this gray. Do the same with the third rock on the right side.

On the left, paint the sides of the rock black, then get a mid tone gray to add the first highlight ledge. You can also change the brush stroke direction on the top to indicate that the rock veins are different.

Again, probably the most valuable resource on these rocks is going to be the step photo reference to help you with color placement.

Dry.





STEP SEVEN - *DEFINE ROCKS*

THE POWER OF DARK AND LIGHT

PAINT:

- Mars Black
- Titanium White

BRUSHES:

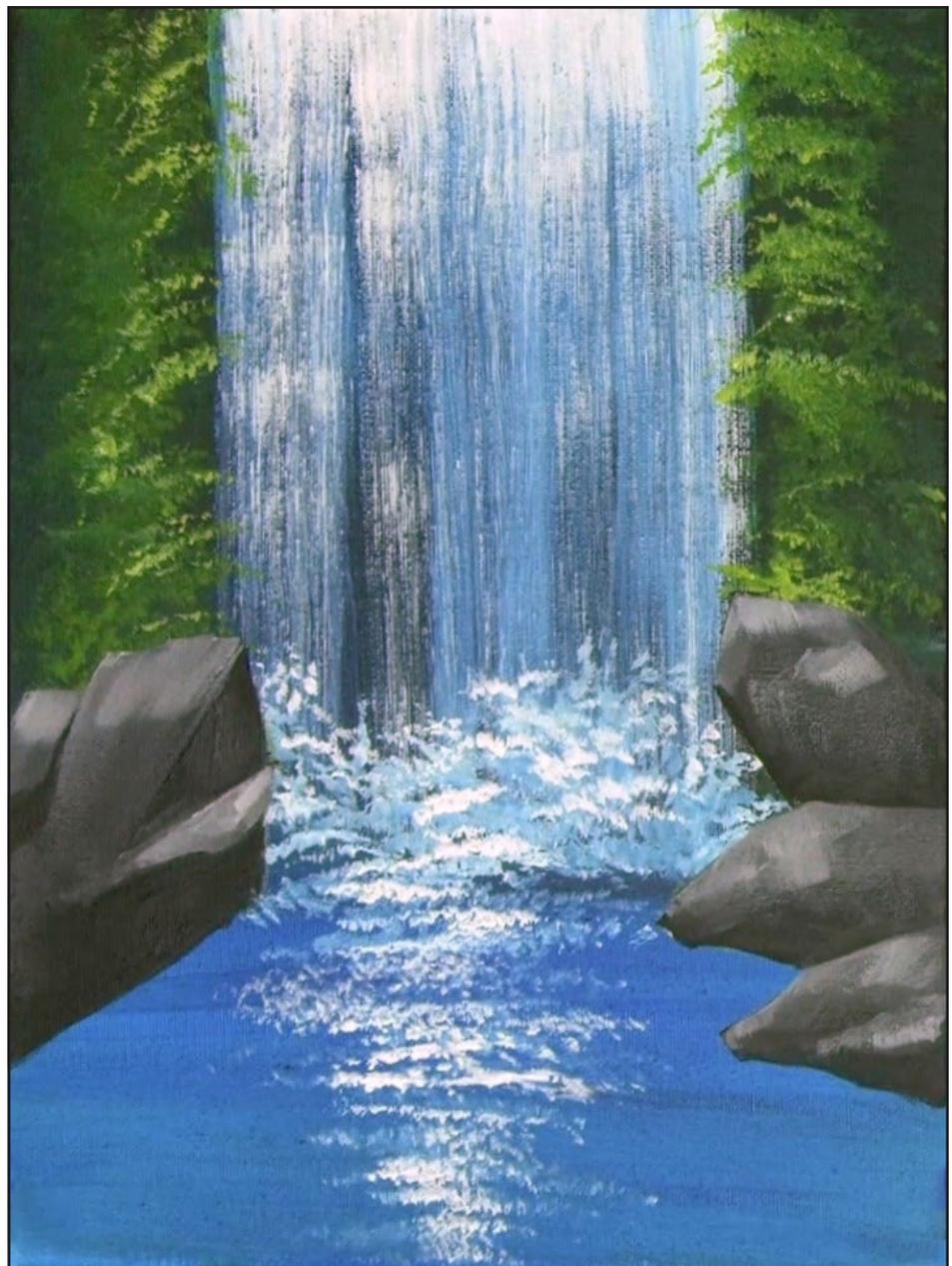
- Angle Brush

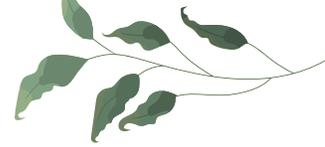
STEP DISCUSSION:

Remember to refresh your water when you need to and pay attention to your body position so you don't get strained.

Let's work with gray and the Angle brush. Make a light gray by taking white over to the black then on the right side start with the top of the furthest back rock. The top is light gray with the sides getting darker, adding black to the mix as needed. The bottom of the rock nearest to the water has the darkest value. With these value tips in mind, paint all of the rocks. Don't hesitate to use dark and light to help you differentiate the rocks from each other. I am working between the dry brushing and the blending techniques.

Rinse out the brush and you DON'T have to dry.





STEP EIGHT - FINAL WATER TOUCHES

ZHUZH ZHUZH

PAINT:

- Primary Blue
- Titanium White

BRUSHES:

- Angle Brush

STEP DISCUSSION:

For the final touches, get the angle brush and blue and add darkness along the base of the rocks, in the water, and to the right side in front of the rocks. Stones cast shadows.

Get white on the dirty brush and add touches of sparkle motion near the base of the rocks. The rocks block the motion and the water reacts with a "gasp" of splash. You can pull some white from the rocks toward the center of the water to indicate motion.

Anything you don't like?
Come back with blue and repaint and add darkness back in.

Do the same on both sides of the water.

Sign.



Q & A

WHERE DO WE POST OUR FINISHED PAINTINGS, PLEASE? THANKS FOR BEING SO GENEROUS!

You can post in our facebook group www.facebook.com/groups/TheArtSherpa You can share on www.instagram.com/theartsherpa/ and on the website too.

WHAT IS THE PRESSURE ON THE BRUSH FOR THIS FOLIAGE?

Light.

CAN YOU ACHIEVE THAT SAME WATERFALL EFFECT WITH A PAINT THAT HAS A LITTLE MORE FLOW TO IT?

Yes, very light pressure and a dryer brush, and I'd practice before I went to the canvas so you get the right amount of coverage. It's harder to dry brush with fluid paint, but you can get it.

WOULD YOU SAY THAT IS DRY BRUSHING?

I am working between dry brushing and blending on the rocks

WHICH ANGLE BRUSH ARE YOU USING?

1/2" angle brush is a Ruby Satin, The bright is a #10 Black Pearl, the fan is a #4 cambridge, and the round is a #4 Art Sherpa.

I HAVE TROUBLE WITH MY PAINTS STAYING WET SO I JUST BOUGHT A PALETTE PAD. SHOULD THIS HELP?

If its a peel pallet, grab a desk humidifier to sit next to it and have a micro mister bottle* (*like a facial mister but the cheap one to mist the paint).

WILL BOB ROSS FAN BRUSHES FOR OIL WORK WITH ACRYLICS?

Yes.

CAN I CLEAN AN OLD OIL BRUSH AND USE IT FOR ACRYLIC?

I recommend that you contact Golden's website and ask the experts; my opinion is that you can't but they are the experts on that.



THE ART SHERPA

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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:

THE ART SHERPA





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