

# THE ART SHERPA™

PRESENTS

## *The Rainbow Connection*

5 STEPS | DIFFICULTY: BEGINNER | 1 HOOT




NAME DEDICATED TO OUR MODERATORS





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# SHERPA'S FORWARD

**THIS PAINTING IS THE EIGHTH PAINTING TUTORIAL, AND THE 16<sup>TH</sup> 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](http://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 GOLDBLOCKS ZONE

**IN PAINTING, EVERY TECHNIQUE OR PROCESS HAS WHAT I CALL A “GOLDBLOCKS 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
- T-Square Ruler
- 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 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
- Mirroring Sky in Water
- Setting a Horizon line
- 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	1:44	COLORS GROUND
STEP 2	5:30	RAINBOW TREES
STEP 3	14:40	WATER REFLECTIONS
STEP 4	16:08	PIER AND GRASS
STEP 5	20:10	DEFINE PIER WITH HIGHLIGHTS SIGN





# STEP ONE - COLORED GROUND

## A CORRIDOR OF LIGHT

### PAINT:

- Primary Yellow
- Primary Blue
- Titanium White

### 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.

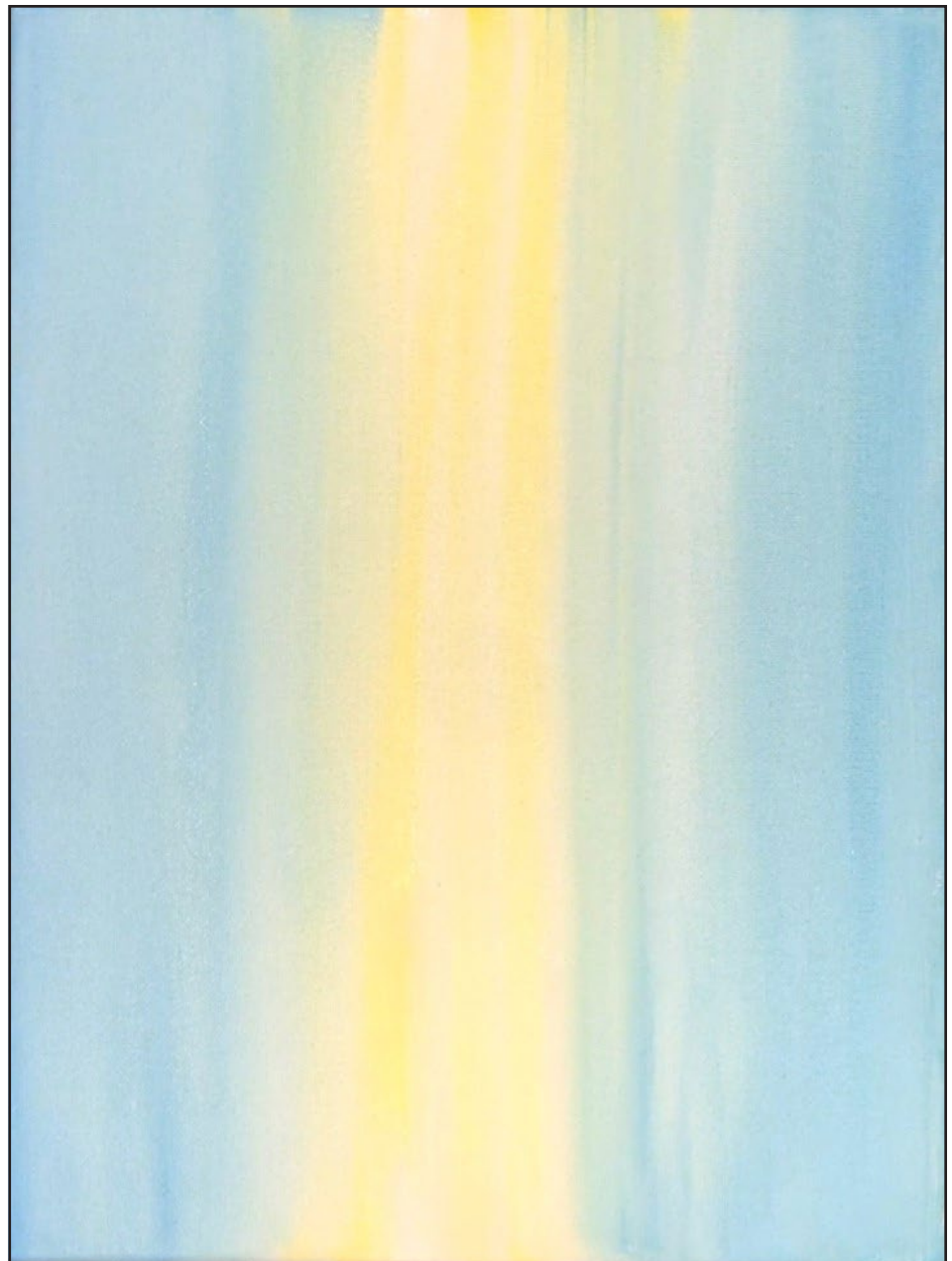
Let's put in the light reflection for the sky and the water at the same time. Put the canvas in portrait orientation, and get a dampened bright brush, loaded with white, and apply using up and down strokes on the surface, concentrating in the middle. You want to have a pretty equal unpainted area on either side.

Add yellow to the brush and make the center light

reflections, continuing the up and down stroke. You do want the yellow to be streaky.

Rinse out and wipe the brush, then take a little blue over to the white and mix it to a light blue. Transition the blue into the yellow using the toe of the brush. Your pressure should be very light. The blending can be the most challenging, but you want to paint this entire step while the paint is still wet.

Dry your canvas thoroughly.





# STEP TWO - RAINBOW TREES

## BECOME A FAN OF THE FAN

### PAINT:

- Primary Red
- Primary Yellow
- Primary Blue
- Titanium White

### BRUSHES:

- Fan Brush
- Chalk Pencil or Watercolor Pencil
- T-Square Ruler

### STEP DISCUSSION:

To create a distant horizon line, we used a T-square ruler. Measure 6.5" down from the top and draw a straight line across the canvas, with a watercolor pencil.

Get a small fan brush, damp, and loaded with red. Starting on the left side, on the edge of the fan brush, tap and stipple in a red tree. The top of your tree trunk should extend a bit above the branches and be bare. Your branches should have a slight upward curve. Turn your canvas to help you, then paint in a reflection of color in the water. It should loosen and lighten as you pull down.

The next tree is orange, so take yellow over to red and mix it to a mid orange. This tree should live next door

and be slightly taller. Paint in a longer reflection in the water. You can also blend the reflections with a damp brush.

Rinse out and wipe your brush, then load yellow for a shorter tree neighbor. Add the reflections over the corridor of light in the water.

Take some blue to the yellow and make a bright green for the neighboring tree, you decide whether it is taller or shorter than it's neighbor.

Keep in mind that water reflections tend to be a bit darker than their subject, so it's ok if the water reflections are darker than the actual tree.

Rinse out and wipe.

Get blue and add just a touch of white for the fifth tree. I wanted a pretty tall tree, but you do you; we have one more tree to get in there.

Our last tree is purple, so take red to blue, it is a bit more red than blue, then add just a touch of white, and paint the purple tree.

Remember that your reflections should portray the height of the tree compared to its neighbors.

Dry.

*I demoed painting these trees with a bright brush in the Q&A that immediately followed the tutorial, and you can find that session on [Facebook](#).*

***Sherpa Tip:** If you don't have a T-square, you can actually use a paper towel to help you get a straight line by aligning up the straight edges on the canvas.*





## STEP TWO - *CONTINUED*





# STEP THREE - *WATER REFLECTIONS*

## A HEART FLIGHT PATH

### PAINT:

- Titanium White

### BRUSHES:

- Angle Brush
- Chalk Pencil or Watercolor Pencil

### STEP DISCUSSION:

Get an angle brush, damp and loaded with white. Then make short horizontal, reflection marks across the canvas. You do want to stagger the lines and vary their length and kind of concentrate them in the corridor of light in the water.

Dry.







## STEP FOUR - PIER AND GRASS

### DON'T MOW THE GRASS

#### PAINT:

- Mars Black

#### BRUSHES:

- Angle Brush
- T-Square Rules
- Chalk Pencil or Watercolor Pencil

#### STEP DISCUSSION:

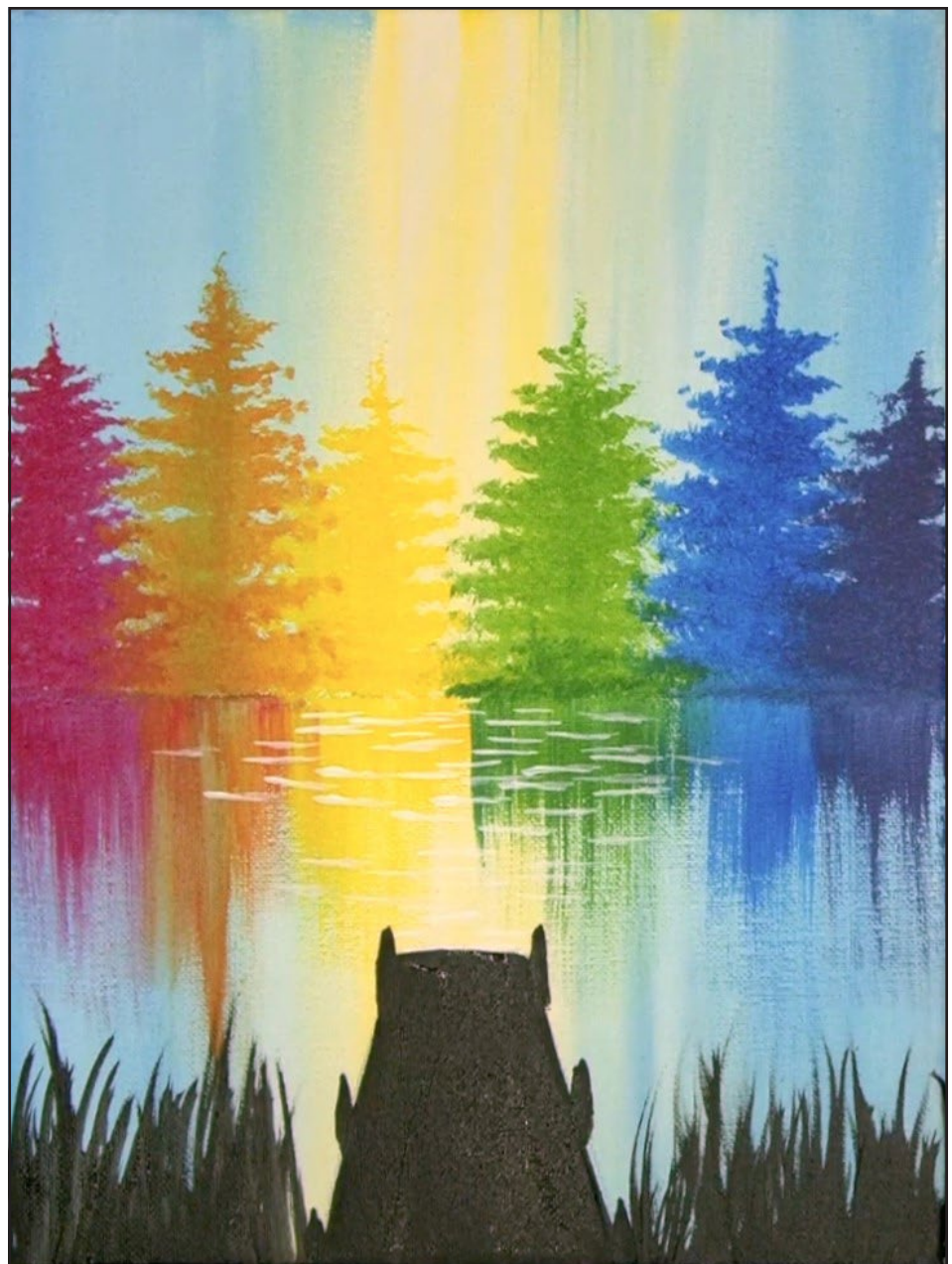
Let's put in a pier using the T-square. At the bottom of the canvas and measuring from the left, make two marks at about 3.25" and 5.5", with a watercolor pencil. The top of the pier is narrower than the base and is about 3" up from the bottom of the canvas. You could add it with the traceable if you chose.

Load the angle brush with black and paint in the pier. Maybe this is a dock. I'm not really a boating expert. Make the vertical dock supports that hold the platform up out of the water.

With short upward flicking strokes, start adding some grasses on either side of the dock/pier. Vary the length and width of the grasses. Wild and unruly is my advice. Pressure is light and you are an Agent of Chaos.

I bet you know what I'm going to say next.

Dry.





## STEP FIVE - *DEFINE PIER WITH HIGHLIGHTS*

### EVERY JOURNEY SHOULD END WITH A RAINBOW

#### PAINT:

- Mars Black
- Titanium White

#### BRUSHES:

- Round Brush

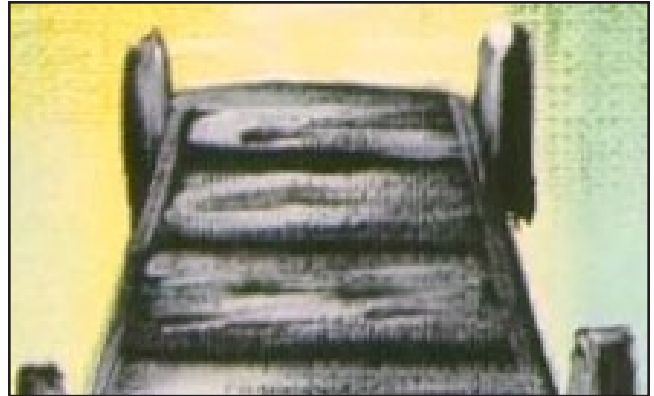
#### STEP DISCUSSION:

For a wood effect, use a dry, Round brush and white paint, and start dry brushing markings that indicate planks. The planks would run across the width of the dock/pier and the supports would have highlights on the inner side of the platform, because the source of light is coming from the center.

Load black to redefine any darkness of the pier that might have gotten too much white on it, concentrating on the outside of the supports and between the planks and maybe at the edges. You could also knock back the white on the planks if you needed to.

Rinse your brush and wipe it, if you need to come back with any white before you go on.

I signed with a gray color by taking white to black, but you do you.





# Q & A

WHAT KIND OF BRUSH WOULD YOU SUGGEST USING IF YOU DON'T HAVE A FAN BRUSH?

I am going to demo on Facebook after the show how to do this with a bright brush and a round brush.

I NOTICED MY HOG FAN HAS A SLIGHT CURVE TO IT IS THAT NORMAL?

I find they often need reshaping.

CAN YOU SHOW A CLOSE UP OF YOUR FAN BRUSH? I'M CURIOUS TO SEE WHAT YOURS LOOKS LIKE AFTER USE.

Yes, I would be happy to really show my brushes and how they look after wear and tear.

ARE YOU MEASURING THE REFLECTION TO THE TOP TREES?

A reflection is about the position of light and the position of the viewer, so on this one we did a mid to shorter reflection.

IS THE SHERPA BRUSH SOAP ON AMAZON YOU SELLING IT?

If we don't right now, we will soon.

FOR THE PATREON DO WE SIGN UP ON THE SHERPA SITE OR THROUGH YOUTUBE?

We have a Patron opportunity but not through Patreon. Please visit [www.theartsherpa.com](http://www.theartsherpa.com) for more information.



## THE ART SHERPA

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**YOU CAN JOIN THE THE ART SHERPA OFFICIAL GROUP AND POST YOUR PAINTINGS THERE:**

<https://www.facebook.com/groups/TheArtSherpa>

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**FACEBOOK:** <https://www.facebook.com/TheArtSherpa/>

**INSTAGRAM:** <https://www.instagram.com/theartsherpa>

**PINTEREST:** <https://www.pinterest.com/cinnamoncooney/>

#TheArtSherpa #StepbyStepPainting #Acrylicpainting

### ABOUT THE ART SHERPA:

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Read our full disclosure here that covers partnerships and affiliate links  
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### TO GET TEXT NOTIFICATIONS OF WHEN WE ARE LIVE

Text theartsherpa on your phone to the number 33222

## THE TRACING METHOD

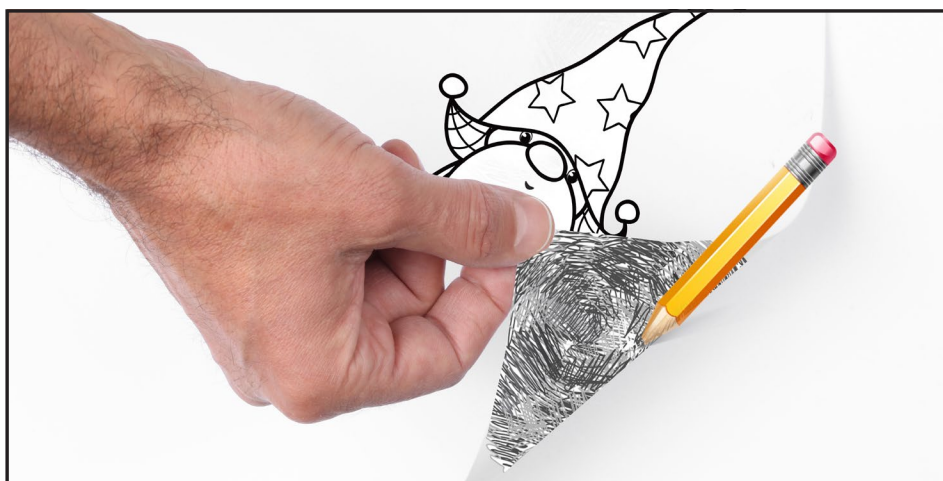
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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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