

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



SOGGY DOG DAYS

BY: THE ART SHERPA
NAME CREDIT TO PATRON: JILL MCDUFFEE

STEPS: 11 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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SHERPA FORWARD:

I am resolved 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 are included and more 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 tutorial is neither extremely difficult or lengthy and is a landscape painting, which is a depiction of natural scenery such as mountains, valleys, trees, rivers and forests, usually in a wide view of elements arranged in a coherent composition. Sky is usually included in the view and weather is often an element of the composition.

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
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Synthetic Bright Brush
- Medium Oval Mop
- Medium Synthetic Bright Brush
- Medium Hog Bright Brush
- Small Synthetic Filbert
- ¼" Synthetic Angle Brush
- ½" Synthetic Angle 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
- Blending Wet into Wet
- Clouds
- Setting a Horizon line
- Color Mixing
- Dynamic Light
- Snow
- Rain
- Implying Motion



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	4:51	BACKGROUND
STEP 2	8:21	DEEPEN THE SKY
STEP 3	18:03	DRAW IN STRUCTURAL LINES
STEP 4	21:00	BLOCK IN SNOW AND ROAD
STEP 5	27:30	MORE SNOWY ROAD
STEP 6	36:51	BLOCK IN BIG TREE
STEP 7	44:48	SNOWY BRANCHES
STEP 8	1:06:08	CABIN DETAILS AND TWIGS
STEP 9	1:14:46	FIRST LAYER RAINDROPS
STEP 10	1:24:00	HIGHLIGHTING RAINDROPS
STEP 11	1:52:15	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.



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STEP 1 - BACKGROUND

“COVER UP”

PAINT:

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

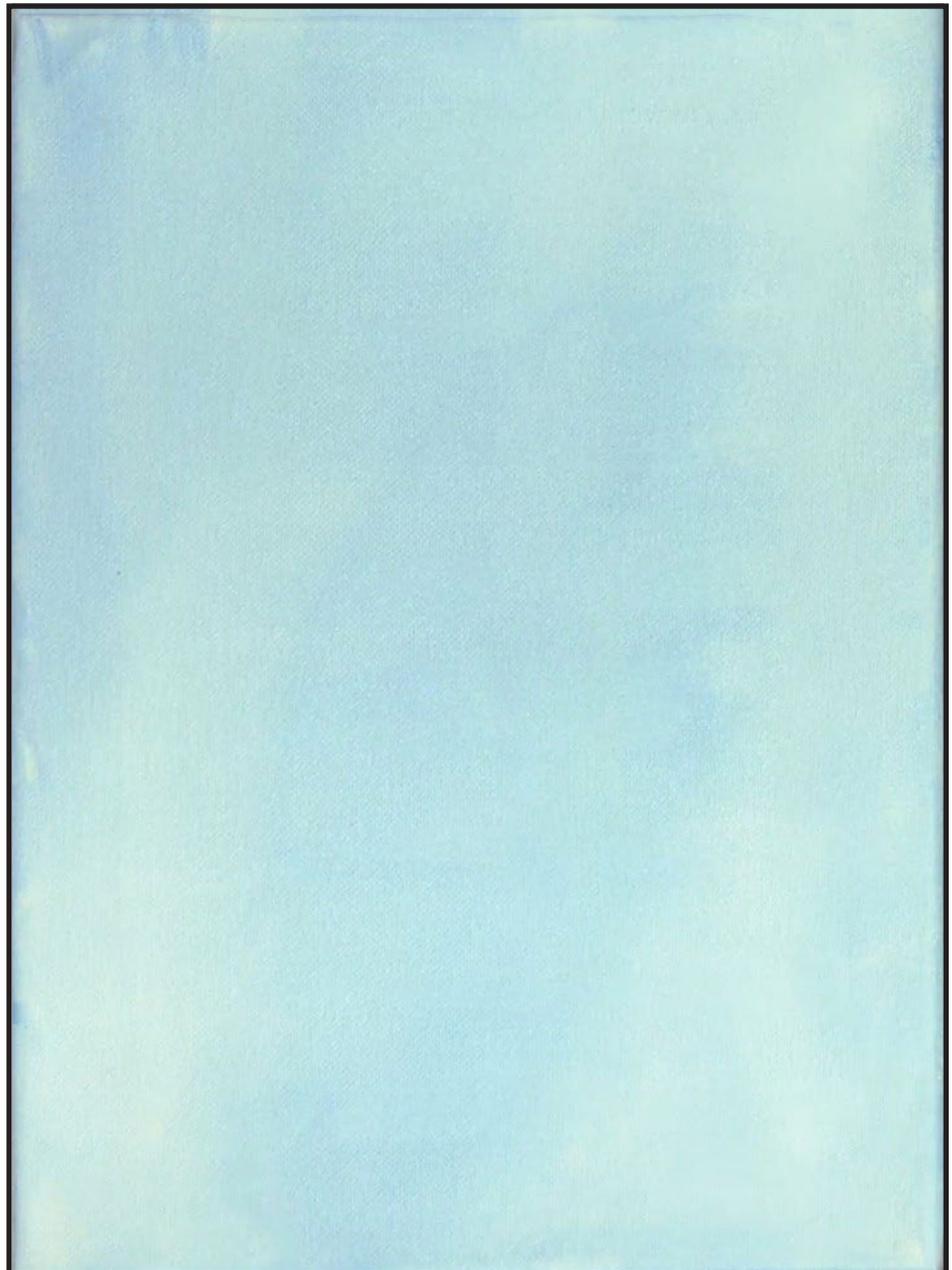
Synthetic Bright Brush

COLOR MIXES:

Light Blue = UB + TW

STEP DISCUSSION:

- Loosely cover your canvas with the Light Blue mix.
- When your surface is completely covered, and still wet, smooth out the paint using long brush strokes, in one direction.
- Dry before moving on to the next step.



STEP 2 - DEEPEN THE SKY

“SWEEPING CLOUDS”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Oval Mop

COLOR MIXES:

Peri = UB + QM + TW

Winter Turquoise =
PB + CY + TW

STEP DISCUSSION:

- We will be painting on the top of the canvas, so mentally divide your surface in half.
- Lightly wet your brush and remove any excess water with a towel, so it is just damp. Apply your Peri mix, starting at the bottom part of the sky and working up to about 2" from the top. Use light pressure and a curved stroke. Vary your mix by adding more QM, or TW or, deepen it with more UB.
- Add more TW on the corner of your brush to loosely float in some misty far away clouds.
- We will be changing to the Winter Turquoise mix for the top 2" of the sky, so we need a clean, damp brush. Softly, blend the transition between the two sky colors, wet into wet.

- With TW on the corner of your brush add some more forward wispy clouds.
- Blend your various sky mixes until you are happy.
- Dry thoroughly.

Sherpa Tip: I keep a towel nearby so whenever I rinse my brush I can dry them off.

- If you see your paint is lifting, stop and dry the surface before continuing.



STEP 3 - DRAW IN STRUCTURAL LINES

“CHALK IT UP TO EXPERIENCE”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

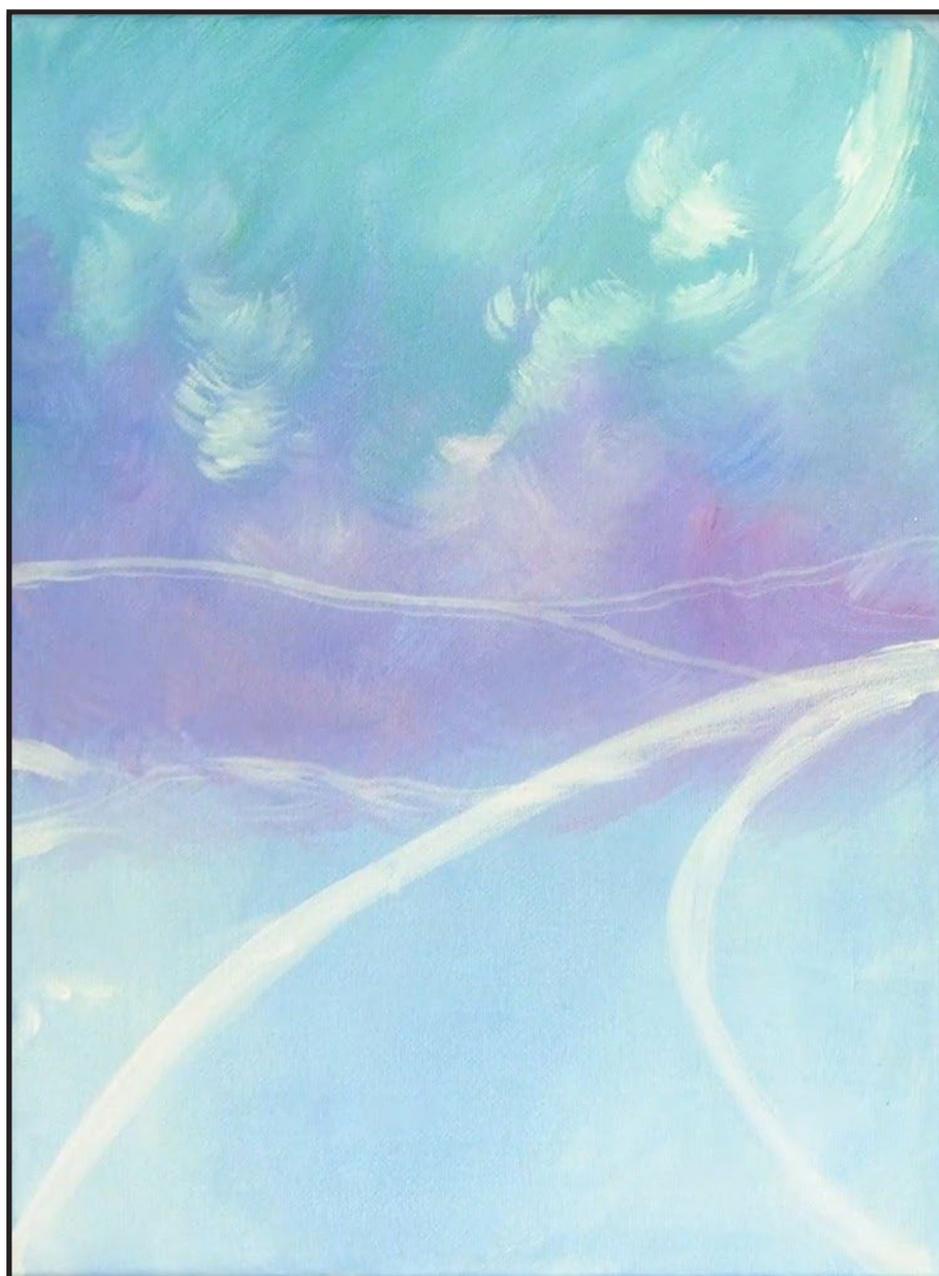
Small Synthetic Round Brush
Chalk

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 and the traceable in this document. I drew in only the major objects.
- We will lay out the landscape by roughly sketching in the road and mountains.
- Use TW and begin on the right side, near the middle of the canvas. Curve the first line of the road down to the bottom left corner. Then at the same starting point, exaggerate a second curved line of the road that ends at the bottom right corner.
- Just above the ½ mark on the left side of the canvas, add a line that gently slopes to the right

and meets the road. There is another hill behind it on the right.

- Place some midground snow banks on the left.
- Dry.



STEP 4 - BLOCK IN SNOW AND ROAD

“PLAN FOR A RIGHT BIG HONKING TREE”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Titanium White = TW

Ultramarine Blue = UB

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Gray Blue = UB + BS + TW

Shadow = UB + QM

Winter Turquoise =

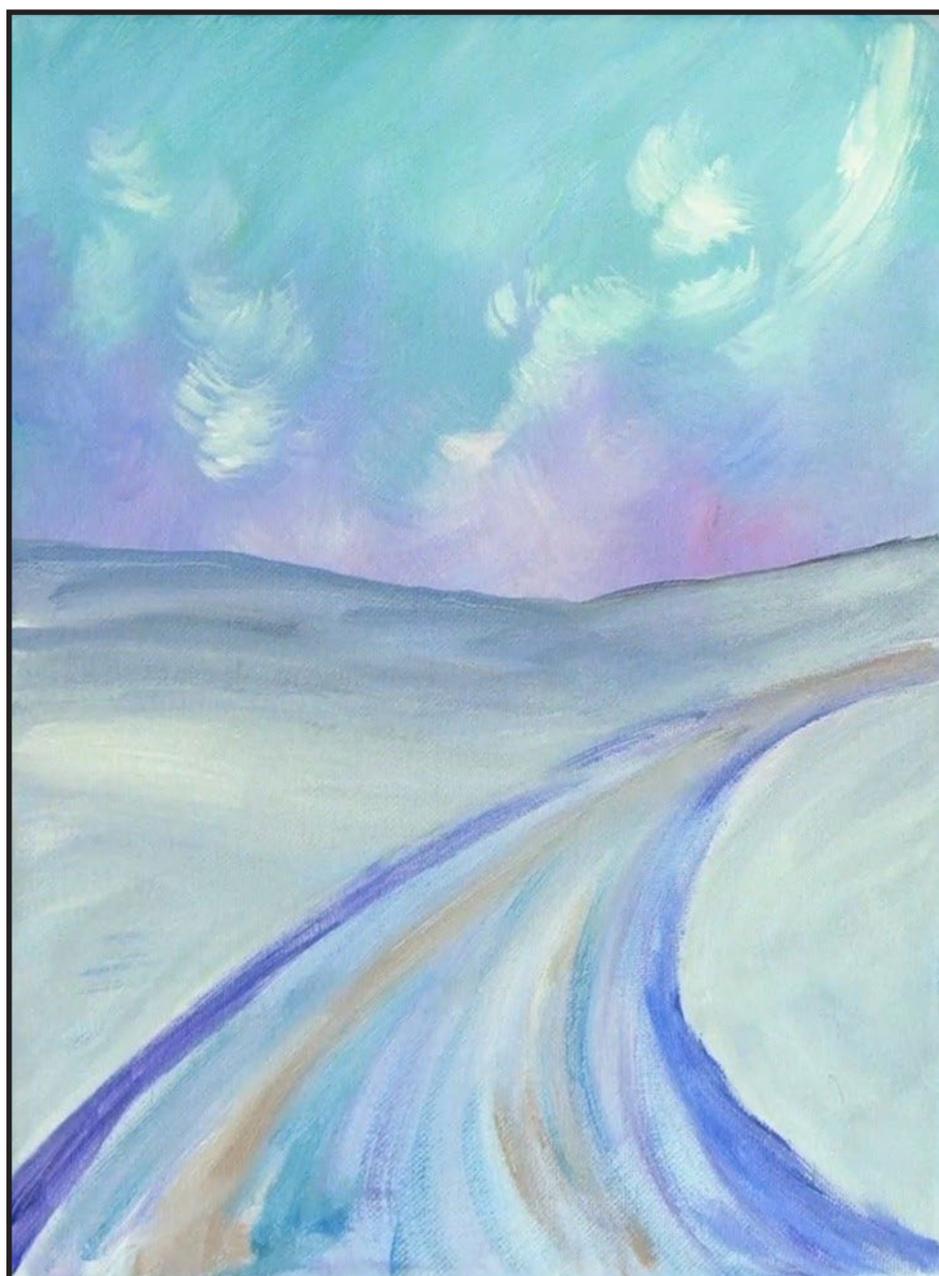
PB + CY + TW

STEP DISCUSSION:

- With your Gray Blue mix, start blocking in the distant hills. Add more TW as you go, creating a distant feeling. Mix in a bit more UB for a darker gray in the valley area.
- As you move forward add more TW to your mix. Use brush directionality to form the landscape on the left of the road. Roughly fill in ground on the right as well.
- Apply the Shadow mix along the edges of the road. Then, starting at the bottom, loosely fill in the rest of the road, mimicking the curve with your brush strokes. Vary your mix by adding TW.
- Add BS to the dirty brush and lightly add it to the road. Winter Turquoise mix is also loosely added in.

Sherpa Tip: Try to relax into the techniques and as you apply them.

- Painting loose can be nerve wracking, so take a deep breath and know that you are super capable. You have got this.





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STEP 5 – MORE SNOWY ROAD

“TAKE IT WHERE YOU WANT TO TAKE IT”

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright Brush

COLOR MIXES:

Light Snow = TW + UB

Brown Glaze = UB + BS

Shadow =

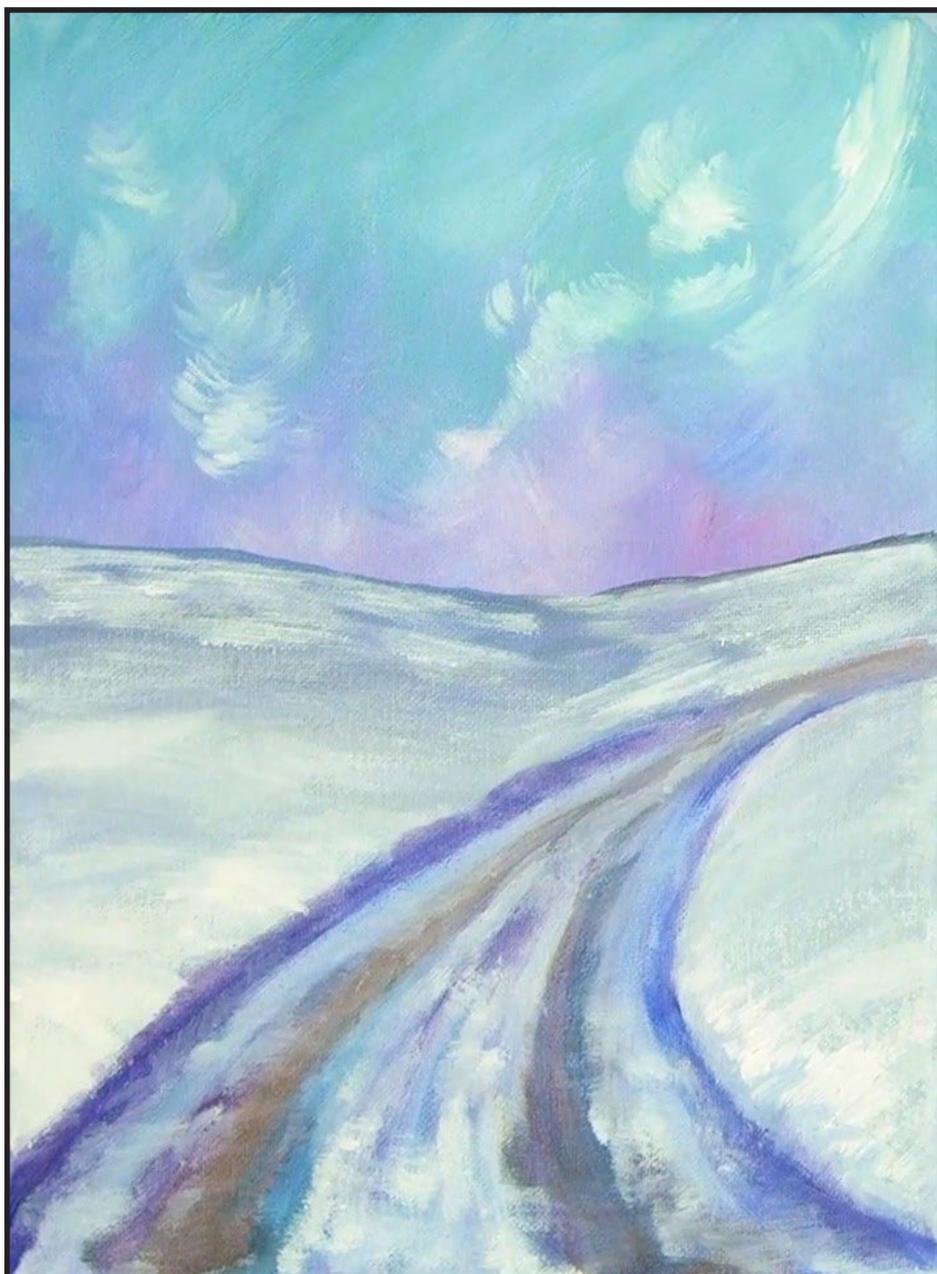
Peri Mix + Brown Glaze Mix

STEP DISCUSSION:

- Gently, dry brush the Light Snow mix onto the hills, with your brush at an angle, leaving the valley area darker.
- Dry brush a curved stroke onto the embankment on the left. Then dust on a second layer.
- Curve your strokes from the road to the edge of the canvas for the snow bank on the right. Add more TW to the mix to highlight any snow where needed. Rinse the brush.
- Lightly glaze in the shadows of the tracks on the road using the Brown Glaze mix. Narrowing it as it recedes into the distance.
- Add the Shadow mix to a few areas on the road and along its edges.

- Using light pressure, add the Light Snow mix, irregularly to the center of the road and along its edges to create some patchy snow. Darken the mix as you get further back. Vary the pressure of the brush to allow the other colors to show through.
- Add highlights to the snow embankments with TW.
- Dry.

Sherpa Tip: When Dry Brushing you may have to rinse periodically because the paint can start to dry on the brush.



STEP 6 - BLOCK IN BIG TREE

“NO BEETLE ZONE”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Filbert

T-Square

COLOR MIXES:

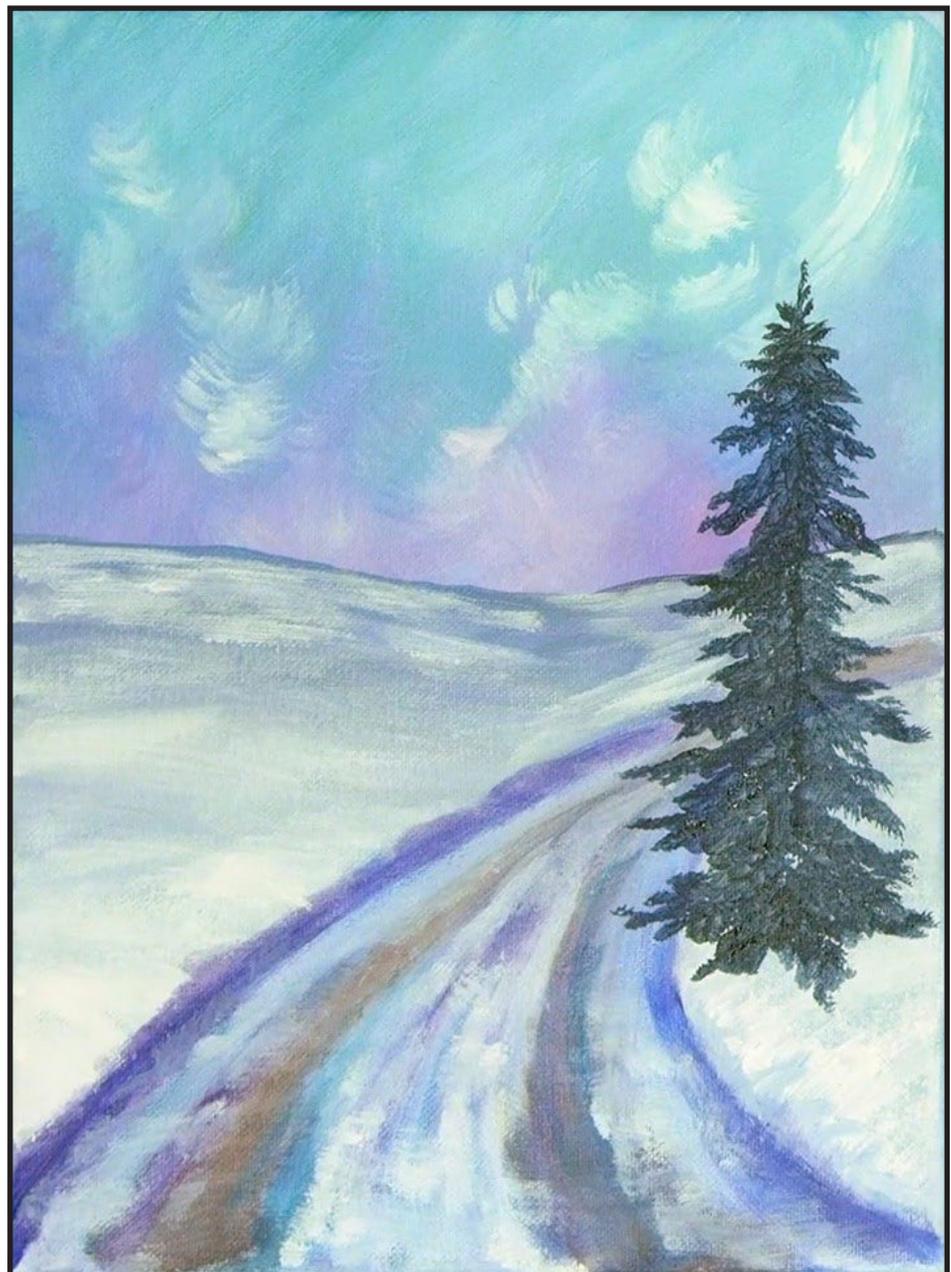
Tree Shadow = UB + MB

STEP DISCUSSION:

- On the right side of the canvas, use your T-square and your Tree Shadow mix to plant your tree, fairly straight, leaving a little space along the edge of the canvas. Decide how tall you want the tree, then tap in the trunk.
- First, start adding some upward branches to the top of the tree. As you move down the branches can also start turning downward.
- Once the top of the tree is in, start building larger, heavier, irregular branches on the bottom, left side of the tree. Move upward to meet the tree top, but be thoughtful when painting the branches to avoid creating a ladder.
- Continue in the same manner on the right side of the tree.
- Take the time to look at your tree to see if you

enjoy its shape and size, because now is the time to make those changes if necessary.

Sherpa Tip: It is good to work out the important branches now, so the overall composition of your object feels correct.



STEP 7 - SNOWY BRANCHES

“GLAZING SHELVING BRANCHES”

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

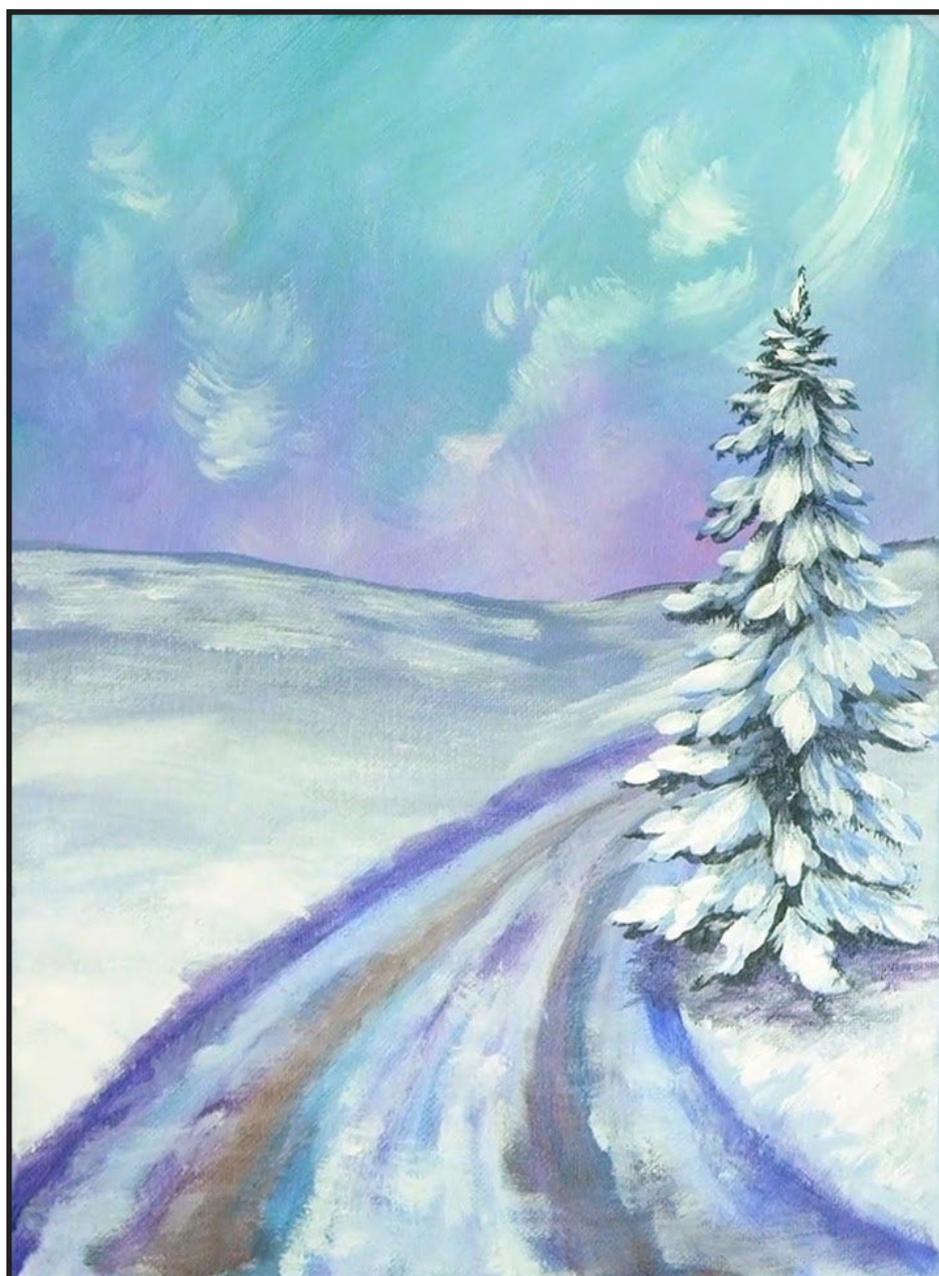
Light Snow = TW + UB

Dark Snow = UB + TW

Shadow = BS + UB + QM

STEP DISCUSSION:

- Add snow to the branches using the Dark Snow mix. Starting at the bottom of the tree pull the strokes upward on each branch. Be careful not to lose all your base shadows as you shape the branches. Add more TW, to define the tree from the background, where the colors may be similar. Apply a darker value on the right side of the tree by adding more UB to the mix. Forward facing branches imply your tree has dimensionally.
- Be sure to build up the deeper snow values of these downward branches while getting a bit lighter near the top. Rinse out.
- Apply the Light Snow mix, as highlights, staying on the edge of the brush.
- Anchor the tree to the canvas by glazing in the Shadow mix underneath it.



STEP 8 - CABIN AND DISTANT TREES

“JUST A LITTLE BIT OF...’DARK SHADOWS”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

¼" Synthetic Angle Brush

T-Square Ruler

COLOR MIXES:

Cabin = CR + MB

Tree = QM + UB

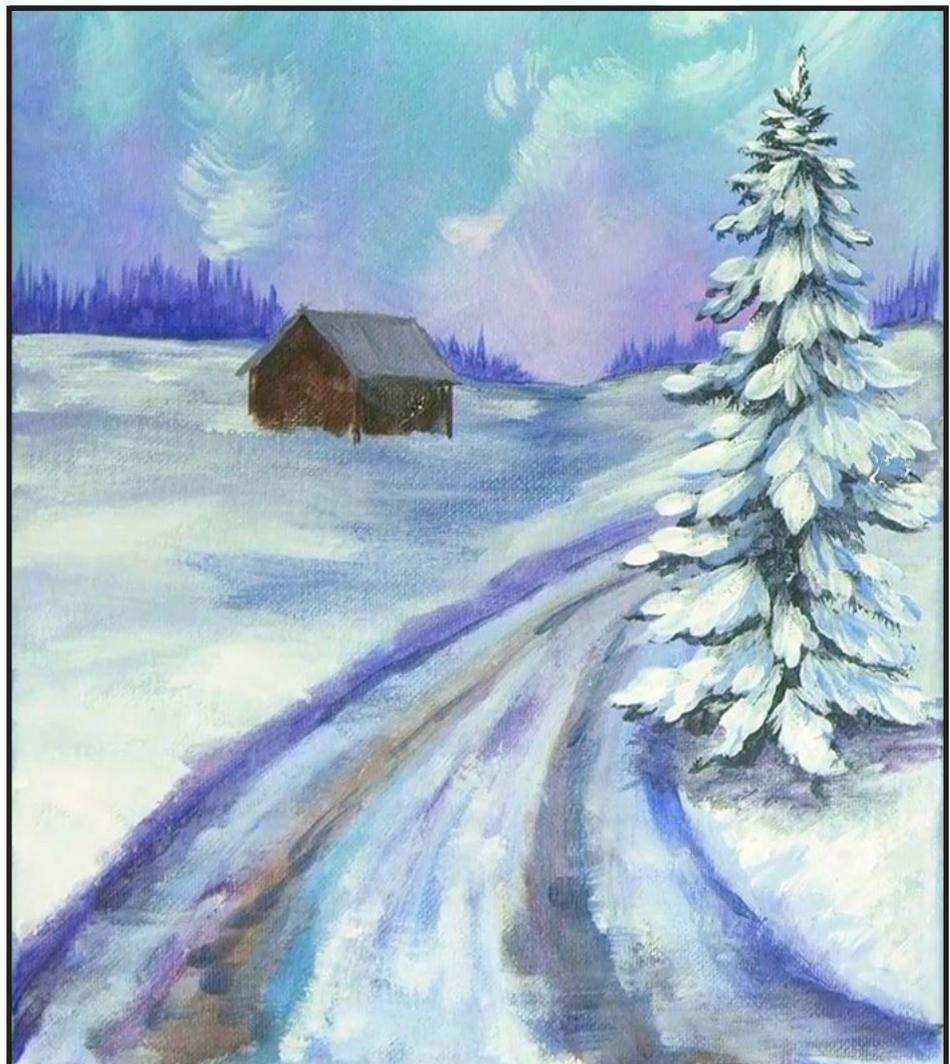
Shadow = UB + BS

STEP DISCUSSION:

- Load the Cabin Mix onto the Angle brush. Then, on the left side of the canvas, use the T-square to make a “1 vertical line just below the horizon, approximately 2” from the side. Make a total of 3 lines about an inch apart with the middle line being slightly longer than the rest.
- Next, create a peak between the two left lines by adding a centerline as a guide. To make the roof line, add two horizontal lines and connect them at the back, on an angle.
- Fill in the front facing wall with this Cabin mix. You can paint a little lower than needed because there will be a snowbank in front of it.

- Add a little more MB to the mix to fill in the side wall and to shade in the top of the front wall.
- Mix some TW to the Shadow mix and fill in the roof.
- While that is drying, switch to the Filbert and the Tree mix. On the left side of the cabin, pull up random brush strokes to create a distant tree line along the horizon. Vary the color as needed.
- Continue these trees on the right side of the cabin. Counter balance them with similar trees on the right side of the canvas.
- Glaze in some of the Shadow mix along the valley and the left side of the road and add some drama and depth to the shadows along the road.

John: “Surprisingly, I know you think they should be straight lines, but that is not always the case, depending on your builder.”



STEP 9 - CABIN DETAILS AND TWIGS

“MAYBE YOU’RE DONE, MAYBE YOU’RE NOT”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Mars Black = MB

Ultramarine Blue = UB

BRUSHES & TOOLS:

Small Synthetic Filbert

½" Synthetic Angle Brush

COLOR MIXES:

Window = CR + CY

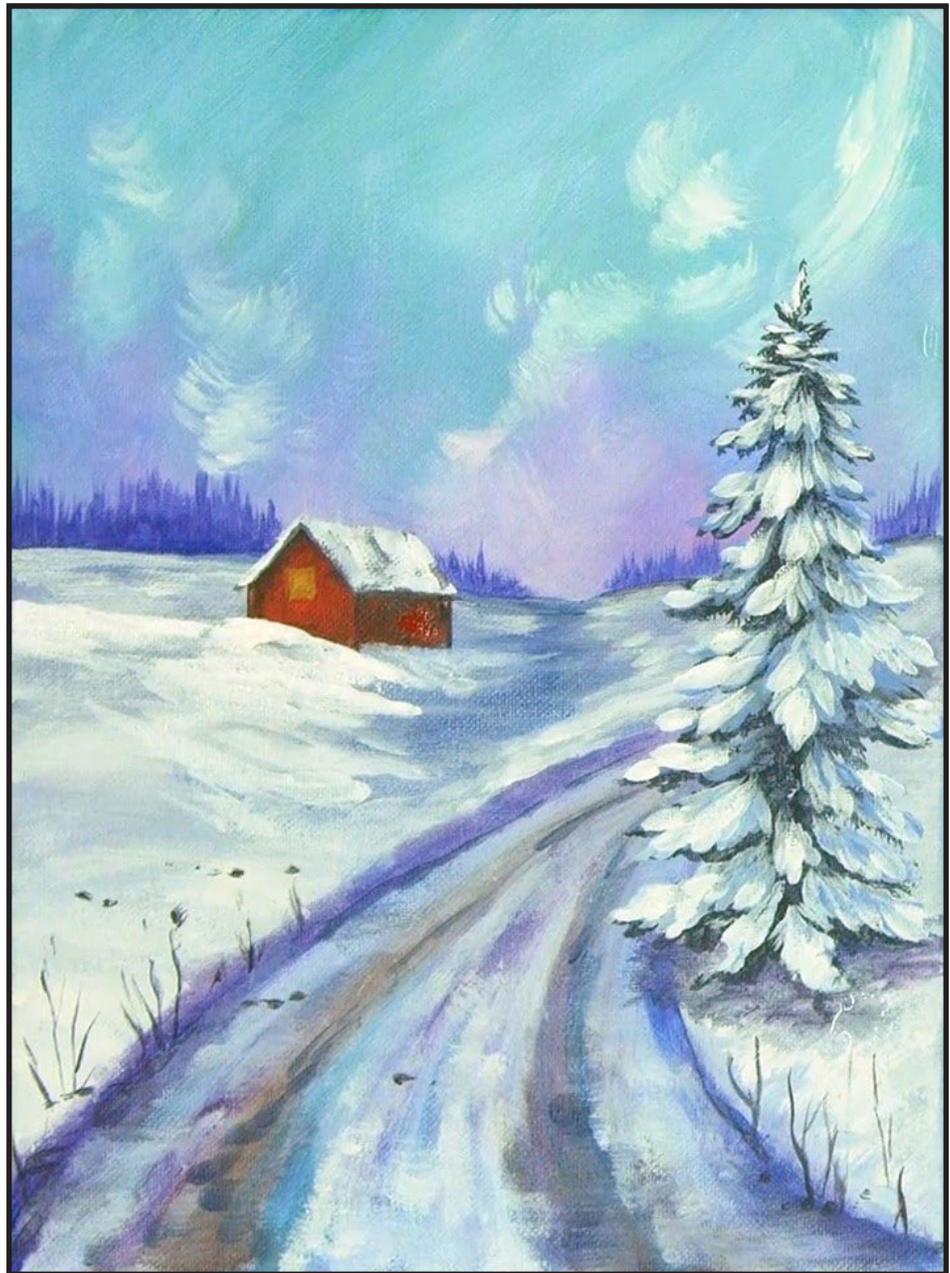
Twigs = Peri mix + MB

Barn Snow = UB +TW

Barn = CR + MB

STEP DISCUSSION:

- Dry brush the Barn Snow mix onto the Roof, using the corner of the Angle brush. Let some of the darker colors below show through.
- Roughly apply the Barn mix to add the patina to the walls, using less in the shadow areas.
- Add the window structure on the front of the building with the Window mix. Use CR to create the glow under and around the window, keeping the area under the eaves dark. Put a bit of this color on the side wall.
- While the building is drying we will load the Twig mix onto the brush and add some of these dried up shoots along the sides of the road. Begin each twig using the short bristles of the brush and finish the stroke on the long bristles. Add some tiny spots of this color in the snow.
- Switch to the Filbert and add a snowbank in front of your structure with TW. Then add highlights on the snowbank along the side of the road.
- Dry.



STEP 10 – FIRST LAYER RAINDROPS

“GETTING WIGGLEY AND WOBBLY WITH IT”

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round Brush

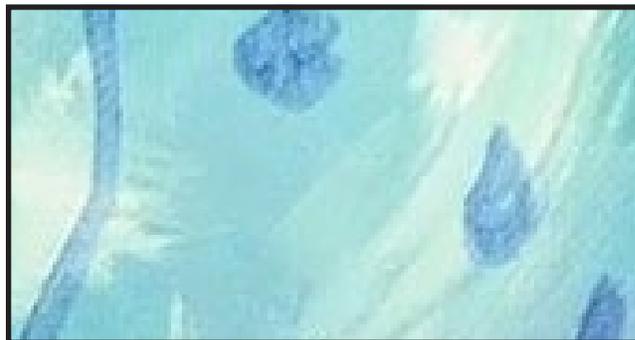
COLOR MIXES:

Glaze = UB + BS

STEP DISCUSSION:

- Mix AGL to the Glaze mix and add some long water streamers. Paint some thin, and some thick, squiggly drip lines, randomly on the canvas.
- Then begin making various sizes and shapes of water drops, balancing them throughout your piece.
- Rinse your brush and dry the surface.

Sherpa Tip: Add water to your shower walls to use as a reference.



STEP 11 - HIGHLIGHTING RAINDROPS

“YOU DID IT IN 2022”

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Fluid White Paint = FWP
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

#Small Synthetic Round Brush
#1 Monogram Liner Brush

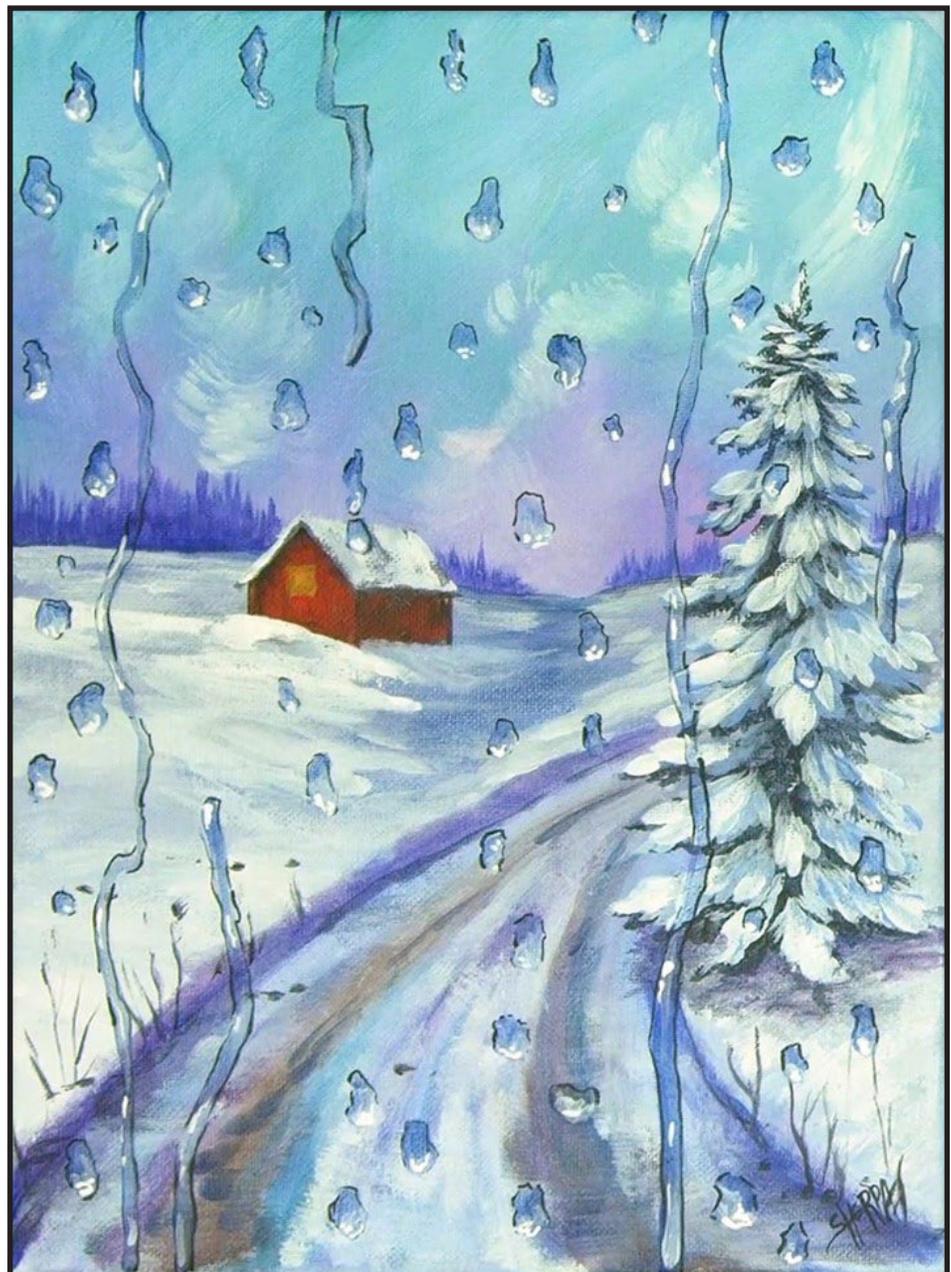
COLOR MIXES:

Bright Drop =
BS + UB + TW + AGL

STEP DISCUSSION:

- On the Round brush, use the Bright Drop mix, to add highlights to the bottom, front of the drops and squiggle some onto your long drips.
- Switch to the liner brush and thin your MB with water. Add broken, black line, shadows to the backside of the drops and water streamers. Continue throughout all your rain.
- Use FWP to add the finishing “BOOM” highlights
- Sign with thinned MB.

Cinnamon - “We did it, we did it. If you are still here, YOU ARE A CHAMPION OF THE WORLD.”



THE TRACING METHOD

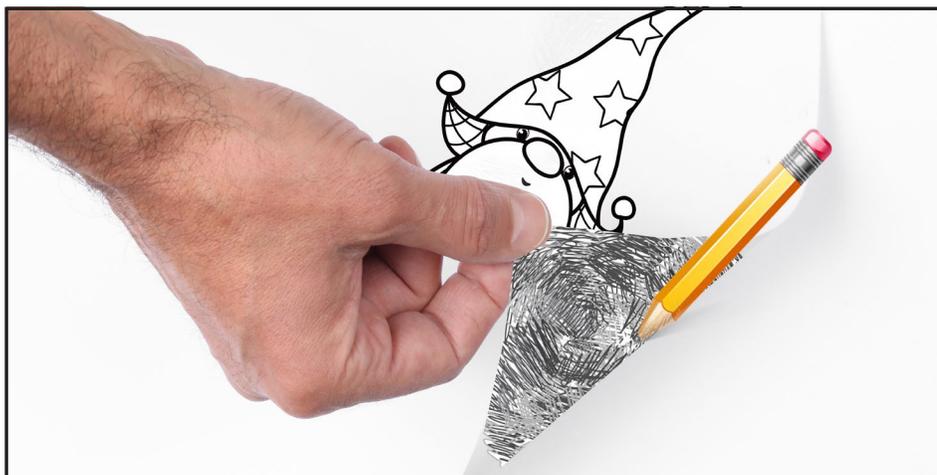
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 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.

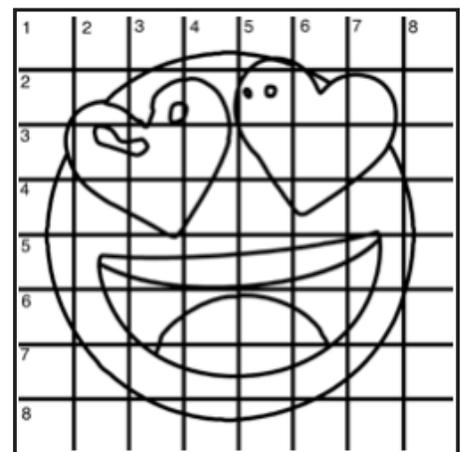
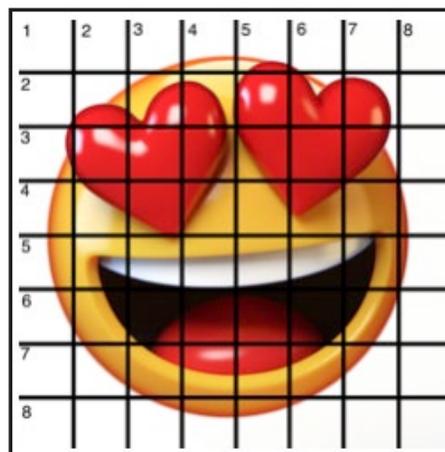
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.

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 8 x 8 canvas to match the free grid for this project.

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





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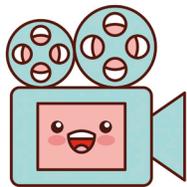
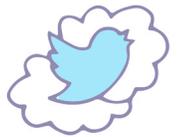
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#STEPBYSTEPPEINING
#ACRYLICPAINTING

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