The ART SHERPA™
presents

Winter
WONDER

STAINED GLASS FOREST

BY: THE ART SHERPA

NAME CREDIT TO PATRON: MARILOU TOGNARELLI

STEPS: 14 | 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

Keep 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.

It 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.

We sincerely hope 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
- Yellow Ochre = YO

BRUSHES:

- X-Large Synthetic Bright
- Medium Synthetic Filbert
- Small Hog Bright

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 dry before you proceed.)
- Optional: StayWet Palette

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- 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	03:16	COLORED GROUND
STEP 2	07:21	SKETCH IMAGE
STEP 3	12:40	BLOCKING IN TREES
STEP 4	20:10	TREE SHADOWS
STEP 5	24:57	GLOWING BACKGROUND
STEP 6	30:40	MORE BACKGROUND
STEP 7	45:15	COLORFUL LEAVES
STEP 8	58:46	LEFT FRONT BACKGROUND
STEP 9	1:07:05	RIGHT MIDDLE BACKGROUND
STEP 10	1:18:20	RIGHT COLORFUL LEAVES
STEP 11	1:25:20	FIRST LAYER OF SNOW
STEP 12	1:33:13	SHADOWS AND ROCKS
STEP 13	1:36:39	LIGHT ON SNOW
STEP 14	1:41:27	FALLEN LEAVES
	1:43:30	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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"START WITH WINTER BLUES"

PAINT:
Ultramarine Blue = UB

BRUSHES & TOOLS:
X-Large Synthetic Bright

STEP DISCUSSION:
- Load the brush with Ultramarine Blue, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse.

- Dry the surface before continuing to the next step.
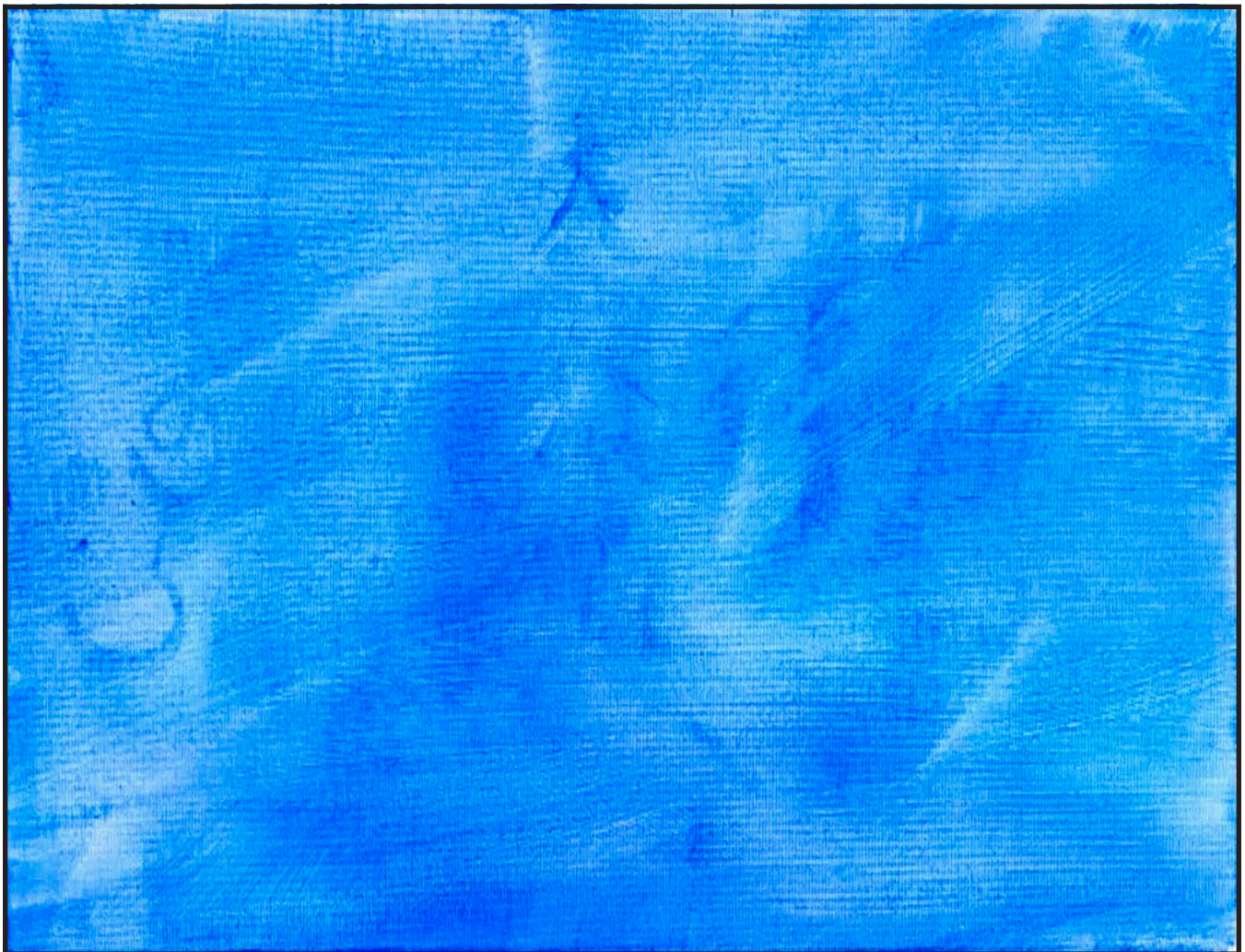
"LAY IN THE PATH AND TREES"

BRUSHES & TOOLS:
Chalk Pencil or Watercolor Pencil
T-Square Ruler

STEP DISCUSSION:
• I chose to freehand this image, but I have also provided a traceable if you prefer to use that method. There is no right or wrong way to get your image on the canvas. 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.

• Use the T-Square ruler to find the halfway point on the height of the canvas. So, on this 9x12 surface draw a horizontal line at 4 1/2 inches using a Chalk Pencil or Watercolor Pencil.

• Just below the halfway line and over to the left, draw a short line for the head of the path. Draw a treeline that starts about an inch up from the bottom left of the canvas, and angles up to join the line at the head of the path. On the right side, draw another angled line from the top of the path to just above the bottom right corner.

• Draw light guidelines horizontally on the path to imply that the steps at the head of the path.

• Sometimes the perspective of the trees is the hardest part for new artists, so we are going to put them in at the beginning, so you know where they are. Starting on the left side, at the top of the path, there is a little tree that wanders up past the halfway point a couple of inches. There is a second small tree next to it, but just a bit further down the path. The next tree goes all the way up angling slightly to the right and off the canvas. Add three more trees on this side that are spaced out somewhat and go off the canvas at the top.

• On the right side of the path, starting at the top, there are a couple little short trees. Some of them are close together and they generally get bigger and more spaced out as they come forward on the path. Some are almost like two trunks are coming out from the same joint. Follow the reference photo at the end of this step to help place these trees.
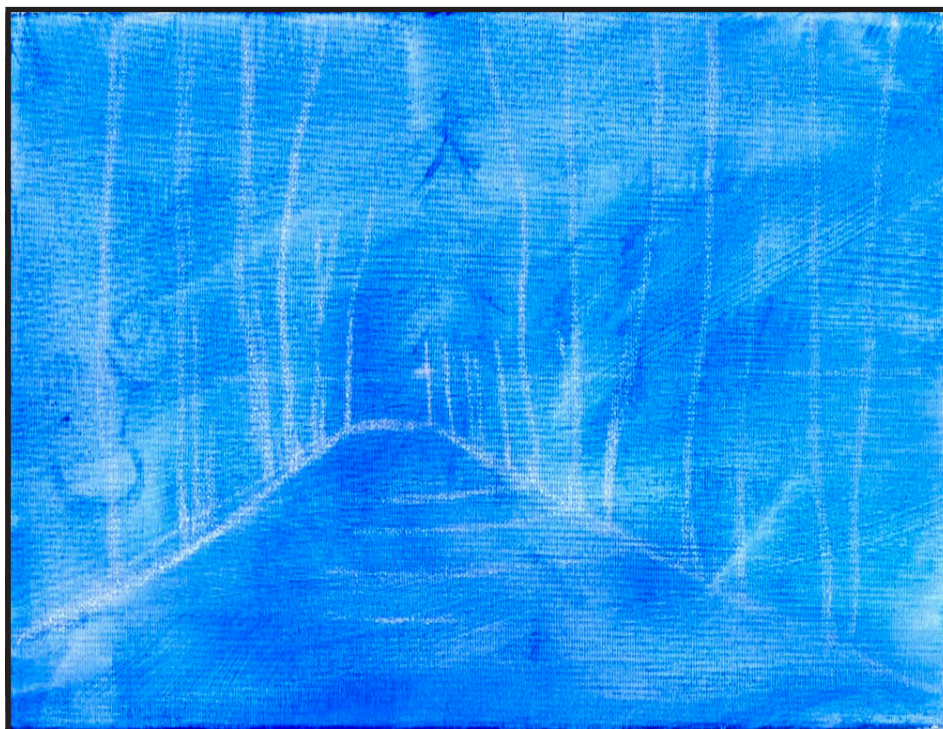
"PRACTICE CONTROL OF THE BRUSH FOR THIN AND THICKER LINES"

PAINT:
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:
Medium Synthetic Filbert

COLOR MIXES:
Dark Brown = BS + MB

STEP DISCUSSION:

- Use the **Dark Brown mix** to paint in the trees drawn in the last step. Start with the left side if you are right handed, so you don't drag your arm through wet paint. Do the opposite if you are left handed.

- The trees at the back of the path are closer together and shorter. If it helps, when you get to the larger, closer trees you can paint from the top down. Sometimes lines are easier when the stroke comes from the top down towards your body, you have more control. Use the edge of the filbert for the further away, skinny trees, and thicken up each tree as it comes forward. Follow the guidelines you drew in the last step, as well as the reference at the end of this step, to help you with the placement of the trees.

- Paint the trees on the other side of the path, following the guidelines drawn in the last step. Use the reference at the end of this step to help you with the placement, direction, and size of the trees. Rinse.

Sherpa Tip: This is a nice time to practice control of your brush. One of the ways that you get a thinner line is if you do not press as hard in the brush, if you are getting a line much thicker than you expect, you may be pressing a little too hard.

"FINISHING THE ARCHITECTURE OF THE LANDSCAPE"

PAINT:
Ultramarine Blue = UB
Dioxazine Purple = DP

BRUSHES & TOOLS:
Medium Synthetic Filbert

COLOR MIXES:
Dark Blue = UB + DP

STEP DISCUSSION:

• Use the **Dark Blue mix** to paint in the shadows along the path. On the left, just a little below the closest tree, paint a bumpy line coming out a couple inches to the right. At the end of this line, zig a little line angled up to the left and then straight across right. This small zig mark looks like part of the letter "Z". Add more shadows on the left side for some rocks and snow.. Use the reference photo at the end of this step to help placement.

• At the back of the path on the right, there are a couple shadows in the distance. Begin working in the shadows for the steps in front of the first tall tree, stretching out to about the midway point across the path. Coming forward there are 4 steps.

• Build the stone shadows on the right, beginning in front of the last "V" shaped tree. Come out from these trees a bit, angling the shadows

in front of the trees and off the bottom right corner of the canvas. Use the reference photo at the end of the step to help placement. Rinse.
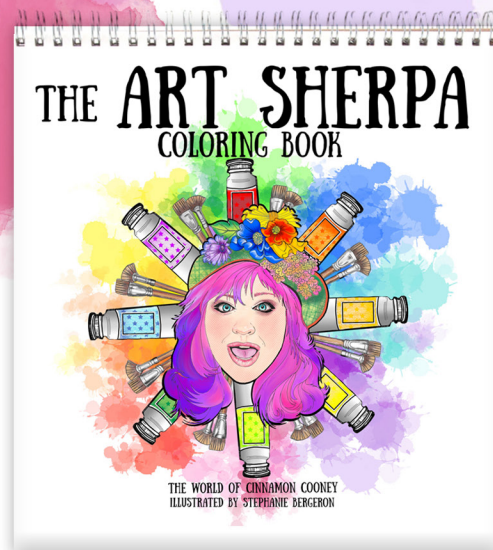
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THE WORLD OF CINNAMON COONEY
ILLUSTRATED BY STEPHANIE BERGERON

"ALL PLAY THE REST OF THE WAY"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:
Small Hog Bright

COLOR MIXES:
Light Ochre = YO + TW
Dark Brown = BS + MB
Winter Grey = YO + Dark Brown mix + TW > UB
Brown Red = BS + MB + CRM
Deep Blue = PB + UB
Muted Orange = CRM + CYM + BS

STEP DISCUSSION:
- Work the **Light Ochre mix** into the brush. Paint between these trees at the back of the path. Add a little more Yellow Ochre at the base on the left side to show a different atmospheric perspective. The use of a rough brush adds a painterly quality and noticeable brush strokes.

- Blend the **Winter Grey mix** in the background, just above the last mix. Then, darken it a little as you go by adding more Ultramarine Blue.

- Paint the **Red Brown mix** next, arcing it from the rear left tree over to the right side above the grey. Then, paint between the two rear trees on the left, adding a little more Yellow Ochre to brighten it up at the bottom. The lightest area in the background is in this distant tunnel of trees, at the end of the path.

- Use the **Deep Blue mix** to imply more far away little branches at the top center of the canvas, between the right and left trees. Have some of the branches bisecting and crossing over each other. Rinse.

- Paint around some of the little branches you just added using the **Muted Orange mix**. (Do not worry if you paint over your tree trunks, there are more layers to repaint them.) Then paint between the next two trees. As you get to the base of these trees, scrub in a little Phthalo Green with the dirty brush. Rinse.

- The exact placement of the colors is not essential. It is more about getting the brightest light at the head of the path and then fanning out with the other colors to show shades of light, or impressions of colored leaves.
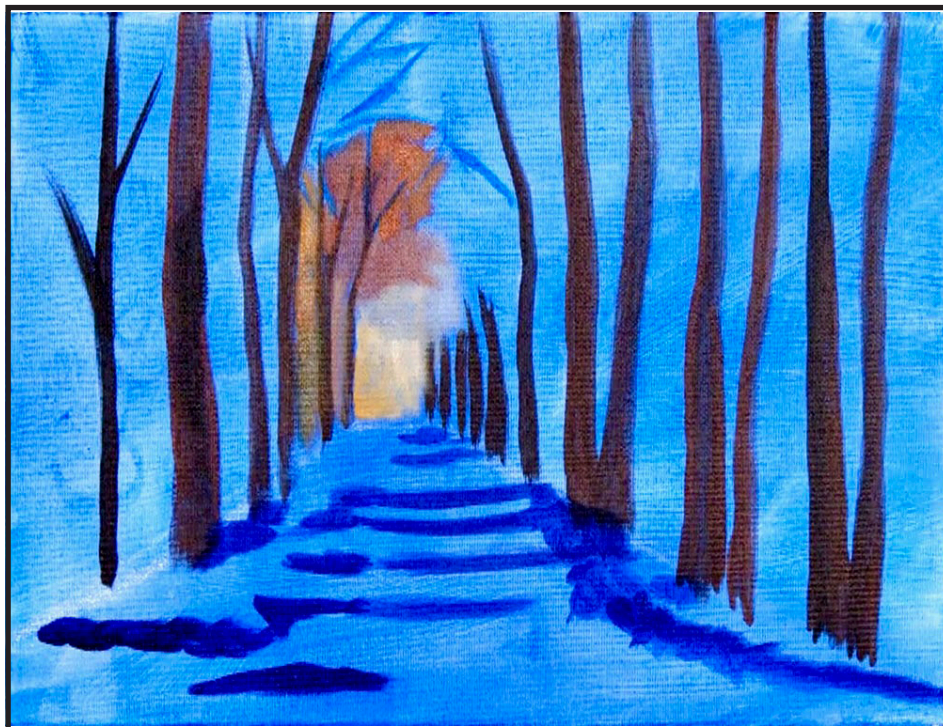
"REMEMBER THIS IS FUN AND ABSTRACTED, SO EXACT COLOR PLACEMENT IS NOT CRUCIAL"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
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
Yellow Ochre = YO

BRUSHES & TOOLS:
Small Hog Bright
Small Synthetic Angle

COLOR MIXES:
Muted Orange = CRM + CYM + BS
Pink = QM + TW
Deep Red = QM + CRM
Dark Magenta = QM + DP > TW
Turquoise = PB + PG + BS > TW
Dark Green = BS + PG
Grey = BS + UB + TW
Light Ochre = YO + TW
Blue Black = UB + MB
Light Yellow = CYM + TW
Mid Blue = UB > TW

STEP DISCUSSION:
- Use the Hog Bright Brush to combine the **Pink mix** with the **Muted Orange mix**. Paint this color in the background closer to the top of the tunnel of trees, between the branches. Vary different amounts of either mixture to create variation. Use the values of the different colors to sort of paint a mosaic into the spaces made by the branches.

- Moving up the canvas, paint in some of the spaces with the **Deep Red mix.** Add some Cadmium Yellow Medium on the dirty brush for some brighter oranges, piecing that back down into the spaces around the first tree. When making these straight and structural lines it will imply branches. Leaving little areas unpainted also implies branches.

- Moving up the canvas, add the **Dark Magenta mix** in a couple of spaces. Change the value of this color slightly by adding more Titanium White to paint more of the spaces. Be sure to leave the blue branches untouched. Fill another space with the Dioxazine Purple.

- Without rinsing the brush, add Ultramarine Blue. This creates a grey that allows the color to transition without losing the vibrancy. Paint some of the spaces on the right side of the tunnel of trees, near the top of the canvas. Use more Ultramarine Blue as you move forward.

- Add the **Turquoise mix** to the space above the small trees at the back of the right side of the path. As you come down between these small trees, begin adding some more Burnt Sienna on the dirty brush and blend it in. Lighten that mix with more Titanium White and pop in that value a little higher in the branches. Weave in more pops of the **Turquoise Mix** upwards toward the top of the canvas.

- Create a brighter value by adding Phthalo Green and Cadmium Yellow Medium on the dirty brush. Paint this color between some of the smaller trees, and the first bigger tree on the right. Add the **Dark Green mix** at the base of those trees. Darken that area further by adding a little Ultramarine Blue. Then scrub that color up, in between the two rear taller trees on the right. Rinse.

- Switch to the Angle brush and add a little more Burnt Sienna to the **Muted Orange mix.** Give the two distant trees on the right a second value. Use the **Grey mix** on the next three trunks. Darken the edge of these trunks by lining them with Mars Black. Rinse.

- Paint between the furthest two small trees with the **Light Ochre mix.** Then, use the **Muted Orange mix** between the next two trees. Carry a little of this color up into the canopy, making short, irregular brush strokes to imply leaves.

- Use the **Blue Black mix** to refine the first larger tree at the back of the right row. Add more branches in the canopy of this center area.

- Refine the tree trees on the left rear with the **Dark Magenta mix.** Then, add some Titanium White to that mix to highlight those trees.

• Use the **Mid Blue mix** to create another highlight on the edge of the last two rear trees on the left. Add some of this color on the front of the first big tree at the back of the row on the right, and darken the back of this tree with Dioxazine Purple. Rinse.

• Lighten the background on the right side in the canopy with the **Turquoise mix**. Add this color down between the two bigger trees at the back of the row on the right. Leave breaks between some of the strokes. Rinse.

• Use the **Muted Orange mix** to pop some color into the canopy around the first larger rear tree on the right. Add more Cadmium Red Medium and peeks of that darker color into that distant forest. Rinse.

• At the back of the path on the right side add some of the **Light Yellow mix** to imply distant light. Lighten up between the first few trees on either side of the path, as well. Rinse.

Sherpa Tip: Be patient with yourself and the process. The trick to this painting is that you are going to have lots of little mixes around your palette with different hues and values. You are going to go back and forth between them, adding them to places here and there. The variety of vibrant colors will create little pops that will surprise you.
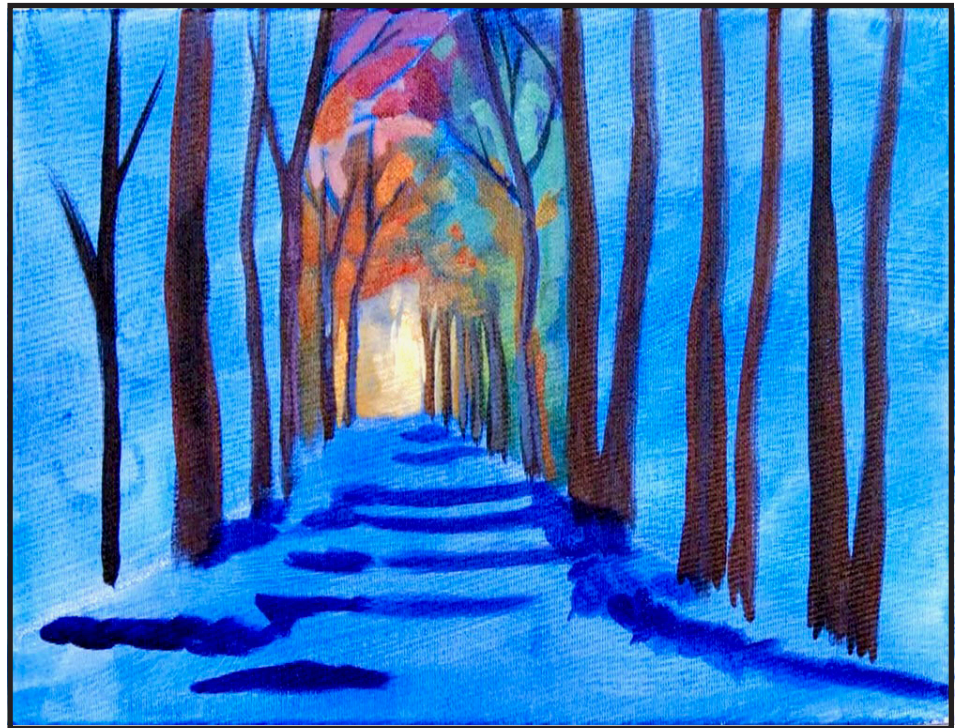
"FOCUS THE REDS & PURPLES AT THE TOP OF THE CANOPY, & THE TURQUOISES & GREENS BELOW"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
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

BRUSHES & TOOLS:
Small Synthetic Angle
Small Hog Bright

COLOR MIXES:
Dark Blue = UB + DP
Pink = QM + TW
Muted Orange =
CRM + CYM + BS
Light Yellow = CYM + TW
Dark Blue = UB + DP
Deep Red = QM + CRM
Dark Green = BS + PG
Turquoise = PB + PG + BS > TW
Dark Magenta = QM + DP > TW
Dark Purple = MB + DP

STEP DISCUSSION:
• Put in some branches that divide up the spaces between the next trees on the left using the **Dark Blue mix**. Use the Dioxazine Purple to refine these trees.

• Add the **Pink mix** on the dirty brush to highlight the inside of the trunk of the fourth tree from the rear on the left. Paint a little of this color over onto the trunks on the right, directly across the path, so that they reflect well with each other. Use the **Dark Blue mix** to make sure that the tree trunks are going deeply down into the snow. Then, continue breaking up the spaces between trees into a stained glass effect by adding branches.

• Combine the **Muted Orange mix** with the **Light Yellow mix.** Use this color to begin painting some of the spaces created by the branches of this fourth tree. Vary the mix as you go by adding more or less of the colors in the mix. Use the edge of the brush to paint into the small corners of the spaces.

• Add some Titanium White to the **Dark Blue mix** and paint some of the spaces a little further up into the canopy in this area. Vary the mix by adding some Quinacridone Magenta to a couple of spaces. Redefine the trunk or branches, as you like, using the Mars Black. Rinse.

• Blend some **Deep Red mix** into some Titanium White. Piece this color in a couple places in the upper canopy. Add Dioxazine Purple and a little Titanium White into that mix as another color variation. Lighten the mix anywhere you feel it is needed by adding Cadmium Yellow Medium to show the light coming through.

• Load some Phthalo Green on the dirty brush, and paint between the bottom of the trees. Blend in some **Dark Green mix** closer to the ground.

• Use the **Turquoise mix** to pop in some light at the bottom of the branches. Carry that color behind and into the space between the next tree. Rinse.

• Switch to the Hog Bright brush, and load the **Dark Magenta** onto it. Paint the spaces between the branches in the upper left corner of the canvas. Vary the mix as needed, leaving spaces to imply branches. Then, add Ultramarine Blue to deepen the edges of the corner further. Continue filling in the spaces on the right side of this tree that is farthest forward on the left. Apply broken, irregular strokes and work around the **Turquoise mix** from earlier. As you get toward the bottom of the tree, start adding the **Dark Green mix**. Add Phthalo Blue to the **Dark Blue mix** to paint as a shadow color in the last space between the last tree and the left side of the canvas. Then, add some Phthalo Green to the **Light Yellow mix** and paint in a highlight in this area.

• Thicken up the trees in this area with the **Dark Purple mix**. Blend in a little bit of deep shadow in the bottom left of the background. Rinse.
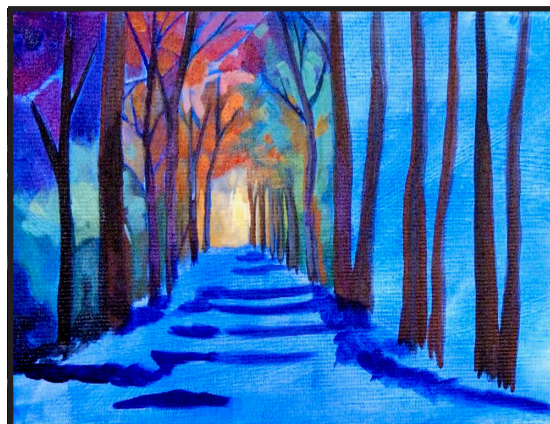
"THE VARIETY OF COLOR MIXES ADD DEPTH AND DIMENSION TO THE FOREST"

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Bright
Small Synthetic Angle

COLOR MIXES:

Dark Blue = UB + DP
Deep Red = QM + CRM
Orange = CRM + CYM
Dark Green = BS + PG
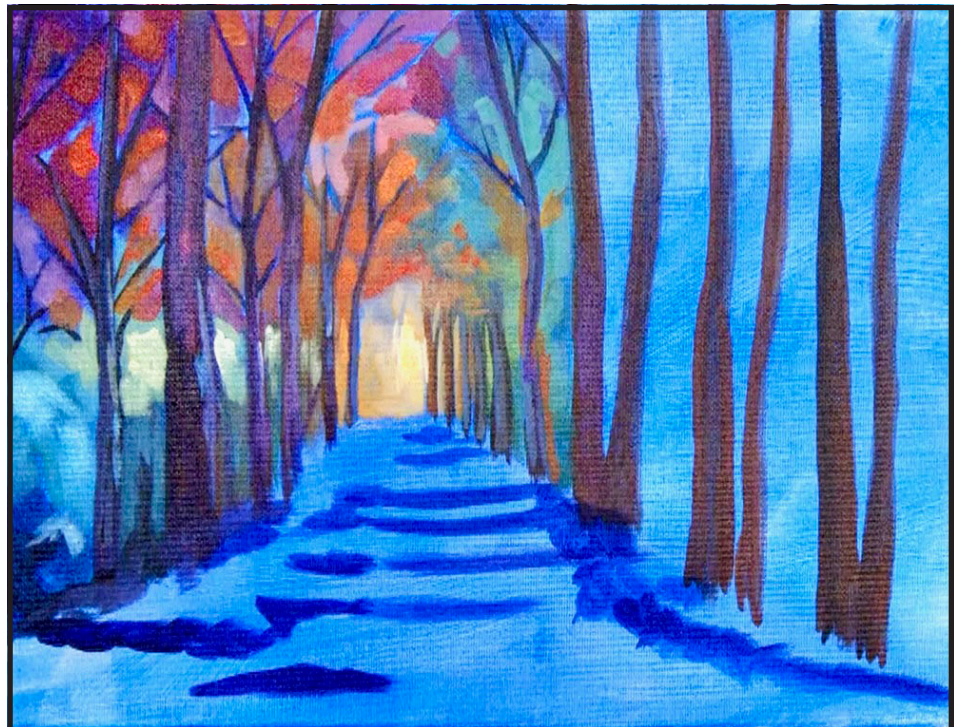Turquoise = PB + PG + BS > TW
Light Yellow = CYM + TW
Light Blue = PB + TW

STEP DISCUSSION:

• Add more branches to the canopy on the left front trees using the Bright brush and the **Dark Blue mix.** Begin filling in some of those spaces with the **Deep Red mix**. Leave gaps of the blue underpainting in places to imply branches. Add some of the **Orange mix** in a few of the spaces. Vary the values in this area using the red and purple mixes on the palette, adding lots of color and dimension. Use Cadmium Yellow Medium on the dirty brush as a brighter color in a few spots. Rinse.

• Switch to the Angle brush and add some personality to the second tree from the left. Add some Titanium white to the **Deep Red mix** to loosely paint the upper trunk. Blend it back somewhat with the **Dark Blue mix**, then use this same color to refine the trunk..

• Add a lot of Titanium White to the **Dark Green mix** to highlight the back of the trunks to indicate the direction of the light. Paint the backs of the trunks with the **Dark Blue mix**. Add a bit of this color down into the snow.

• Pop in a few spots of the **Orange mix** into the canopy. Rinse.

• Add a lot of the **Light Yellow mix** to the **Turquoise mix** and paint some light coming through the trees just below the canopy. Use the **Light Blue mix** on the left side of the canvas to imply distant snow. Adjust or add any of the colors as you like. Rinse.

Sherpa Tip: If you introduce a new color, be sure to add it in other places around your surface for continuity.

"THE SOURCE OF THE LIGHT INFORMS THE PLACEMENT OF COLOR AND HUE, NEAREST THE LIGHT IS WARM, FURTHER AWAY GETS COOLER"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:
Small Hog Bright
Small Synthetic Angle

COLOR MIXES:
Deep Red = QM + CRM
Turquoise = PB + PG + BS > TW
Dark Blue = UB + DP
Deep Red = QM + CRM
Orange = CRM + CYM
Pink = QM + TW
Light Ochre = YO + TW
Light Yellow = CYM + TW
Dark Green = BS + PG

STEP DISCUSSION:
• Use the Bright brush to add a little Dioxazine Purple to the **Deep Red mix**. Piece in some of this color between the first two large trees on the right side of the path. Add some Ultramarine Blue to the background and because the brush was not rinsed, the color is greyed out. Change the value a bit by adding some Titanium White. Paint the **Turquoise mix** between the next two trees. Add some Titanium White to the mix and paint the light coming through the center of the trees. Rinse.

• Switch to the Angle brush and use the **Dark Blue mix** to add some branches in the canopy on this side. Refine and darken the trunks using this mix as well. Rinse.

• Begin painting the spaces in the upper canopy alternating between the **Deep Red mix**, the **Orange mix** and the **Pink mix**, without rinsing the brush in between. As you move down the canopy start adding some of the **Light Ochre mix**, and some of the **Light Yellow mix.**

• As you move forward down the path, away from the light source, start using the cooler blues and purple mixes that are on the palette. Rinse.

• Switch back to the Hog Bright brush and the **Dark Green mix**. Paint this color in the lower area of the forest. Add more **Turquoise mix** to the center of the trees and blues and purple mixes at the top. Rinse.
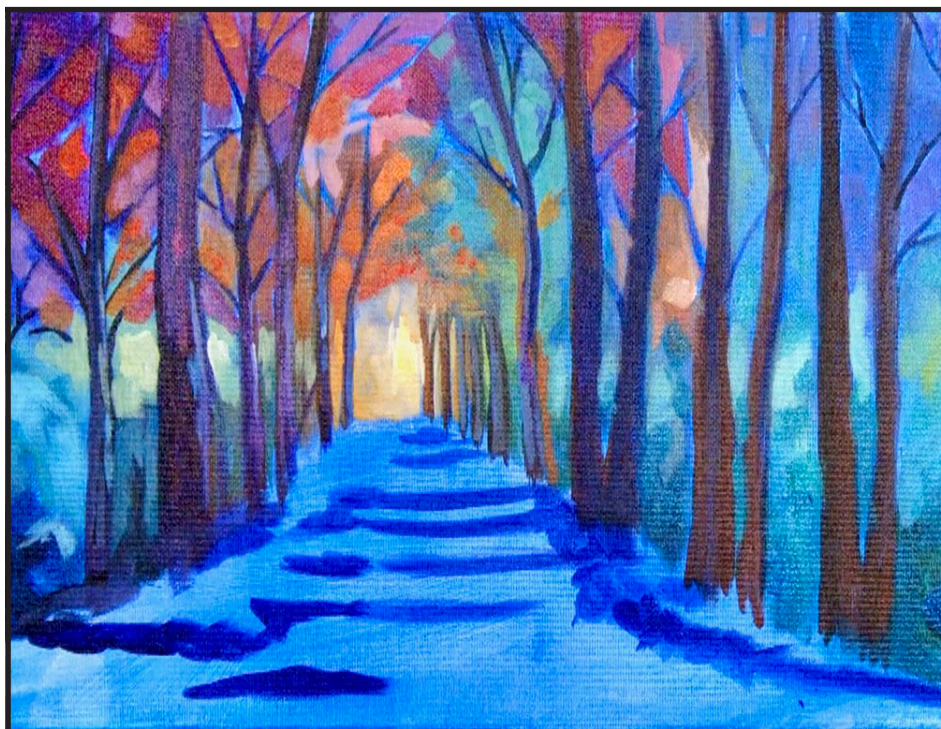
"BE PLAYFUL WITH THE VARIETY OF COLORS"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:
Small Hog Bright

COLOR MIXES:
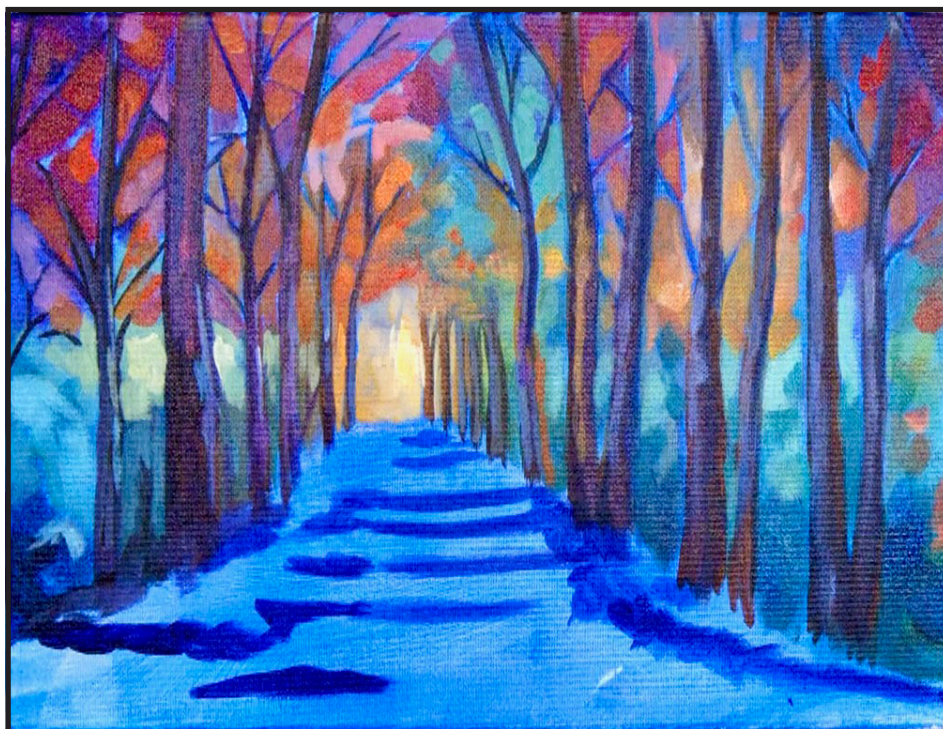Deep Red = QM + CRM
Muted Orange =
CRM + CYM + BS
Light Ochre = YO + TW
Dark Blue = UB + DP
Light Purple = DP + TW

STEP DISCUSSION:
• Continue adding colors in the upper canopy as you did in the previous steps. Warmer colors are nearest the beginning of the path, and at the top of the canopy. As you get further down the path, and towards the base of the trees under the leaves, the colors get cooler. Start piecing in the feeling of colorful leaves on the forward right side of the path using the **Deep Red mix** first. Add Dioxazine Purple and Titanium White on the dirty brush for a variation of value.

• Carry some moments of light through the center of the trees using the **Muted Orange mi**x and the **Light Ochre mix**.

• Refine the trunks with the **Dark Blue mix**. Highlight the front of the trees using the **Light Purple mix.** Rinse.

• Adjust and add any of the colors on the palette until you are happy. Rinse.

"SNOW WILL BE EVERY COLOR BUT WHITE"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:
Small Hog Bright

COLOR MIXES:
Turquoise = PB + PG + BS > TW
Pale Blue = TW > PB
Grey = TW > UB + BS
Dark Blue = UB + DP
Purple Brown = TW > DP + BS

STEP DISCUSSION:
• The snow on the path in this step will consist of very light shades of some of the previous mixes, so we will be adding a lot of Titanium White to them. Start at the back of the path with the **Turquoise mix** and Titanium White. Add a little Cadmium Yellow Medium where it needs a little brightness.

• Coming forward on the path, start adding the **Pale Blue mix**. The snow piled up against the trees, and in some of the shadow areas, is painted loosely with the **Grey Mix** using the corner of the brush. Add a lot of Titanium White to the **Dark Blue mix** as another snow value on the steps. If you lose any of the deep shadows of the steps on the path, you can put them back later.

• Alternate between these blue mixes at the bottom of the canvas, as well. Then add the **Purple Brown mix** along the deeper shadows and rocks in this foreground area. Rinse.

• Dry the surface before continuing to the next step.

"COOL SHADOWS ON THE COLD SNOW"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Phthalo Blue = PB
Ultramarine Blue = UB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:
Medium Synthetic Filbert

COLOR MIXES:
Deep Red = QM + CRM
Rich Blue = PB + UB
Deep Blue = BS + PB

STEP DISCUSSION:

- Add the Dioxazine Purple to the **Deep Red mix** then a little Titanium White. Work some of this color into the shaded areas on the face of the steps. Add a bit of Ultramarine Blue in this area as well.

- Paint the darker shadows at the back of the path and the front of the steps using the **Rich Blue mix.**

- Without rinsing the brush, add some Burnt Sienna and a lot of Titanium White. Paint this color on the tops of a couple of the steps, and at the bottom of the canvas. Rinse.

- Paint a few more shadows at the back of the path using the **Deep Blue mix.** Deepen the shadows on the left side of the path with this same mix.

- Add Dioxazine Purple on the dirty brush and deepen the shadows on the right side of the path, and along the bottom of the snow bank. Rinse.

"ADDING LIGHT DOWN THE SNOWY PATH"

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

BRUSHES & TOOLS:
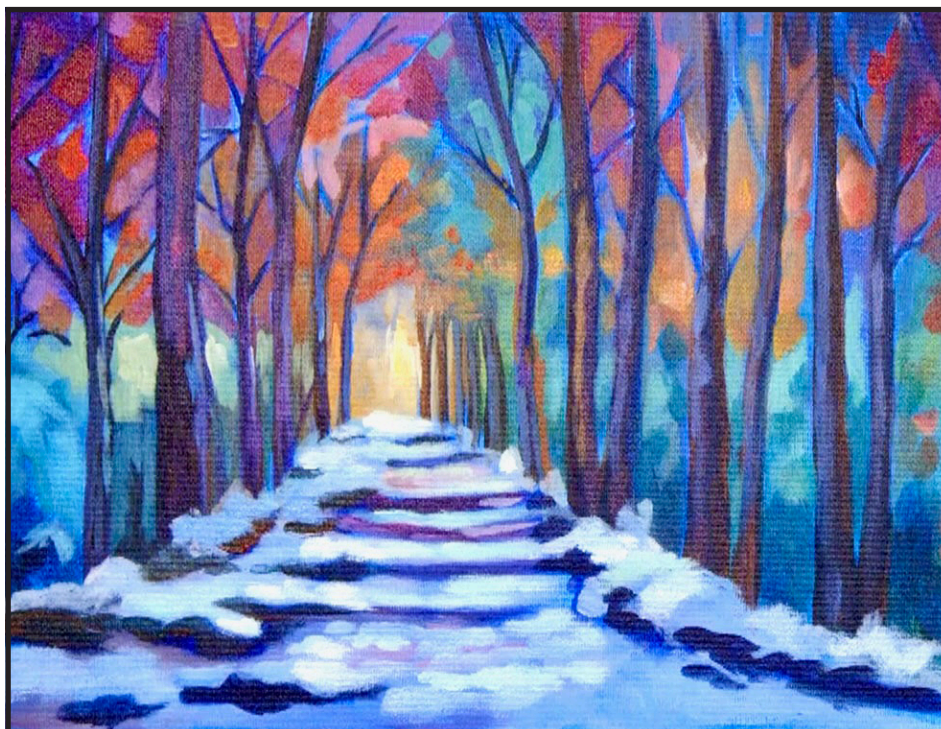Small Hog Bright

COLOR MIXES:
Pale Green = TW > PG + CYM
Pale Blue = TW > PB
Turquoise = PB + PG + BS > TW
Blue Highlight = TW > UB

STEP DISCUSSION:
• Highlight the back of the path using the **Pale Green mix**. Add a bit of a highlight along the left side, near the back of the path using the **Pale Blue mix.**

• Lighten the **Turquoise mix** with Titanium Whiite to highlight the middle of the path and steps. Also add some of this color at the bottom of the canvas, and a little bit on the right bank. Rinse.

• Add another light value on the right snowbank using the **Blue Highlight mix**. Also add this color at the bottom of the canvas using irregular brush strokes.Put some on the left snow banks to break it up a little.

• Alternate between the **Turquoise mix** and the **Blue Highlight mix** to highlight the left snowbank that is more in shadow.

• Get a lot more Titanium White on the dirty brush to lighten up a couple spots on the steps. Rinse.

"ADDING REFLECTED COLOR AND THE FEELING OF FALLEN LEAVES"

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Hog Bright

COLOR MIXES:

Muted Orange =
CRM + CYM + BS
Light Ochre = YO + TW

STEP DISCUSSION:

• Touch just a couple of places with the **Light Ochre mix.** Then, without rinsing the brush, add a little of the **Muted Orange mix** to a few more spots, but do not overdo it. Finally, pop in touches of the Quinacridone Magenta more to the left side. It is a cooler red because it is more in the shadows. Adjust until you feel happy. Rinse.
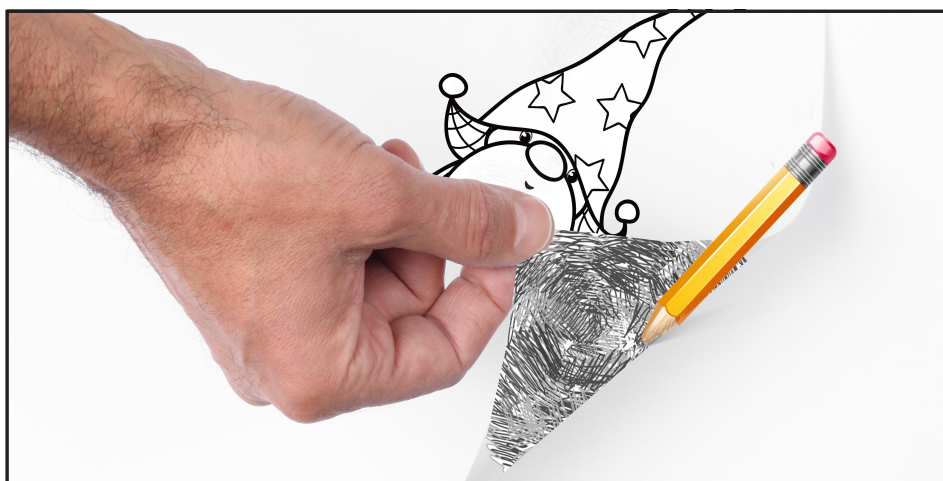
• Sign.

- 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.

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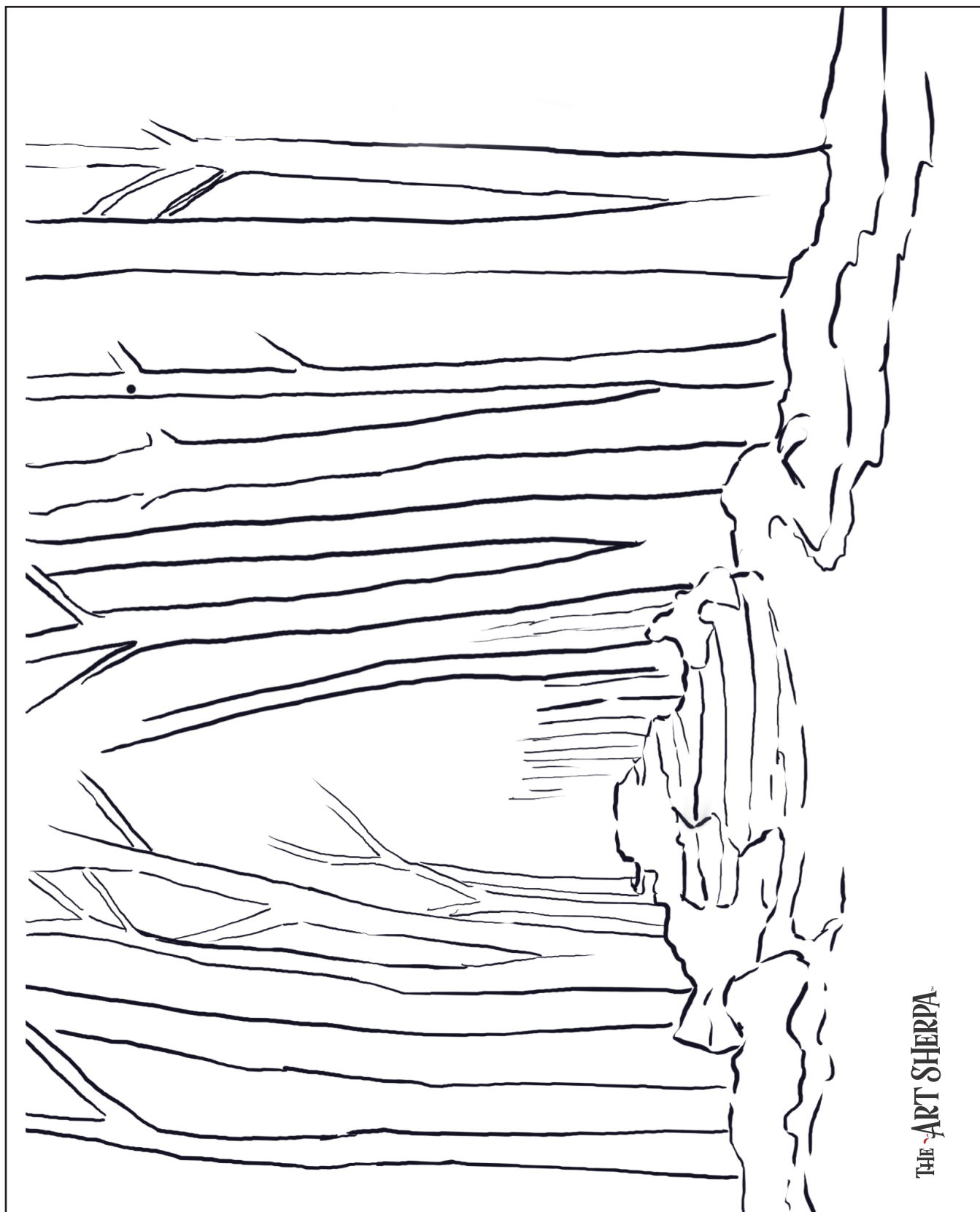
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.

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.

TECHNIQUE REFERENCES:

BLENDING WET INTO WET
Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter,your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN
Paint in the shape with a color, without detail.

CONTOUR
Following the outer lines of an object or subject with your brush or tool.

COOL COLOR
Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING
Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING
Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK
Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING
Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING
This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY
When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED
Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

PAINTERLY
Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES
Being able to create compound curves as strokes is

a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.

- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.

- Search for videos on the website.

- Use the traceable - it is NOT cheating.

- Join the Art Sherpa Official Facebook group for support.

- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISH PIECE

As an artist, there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting, but it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.

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