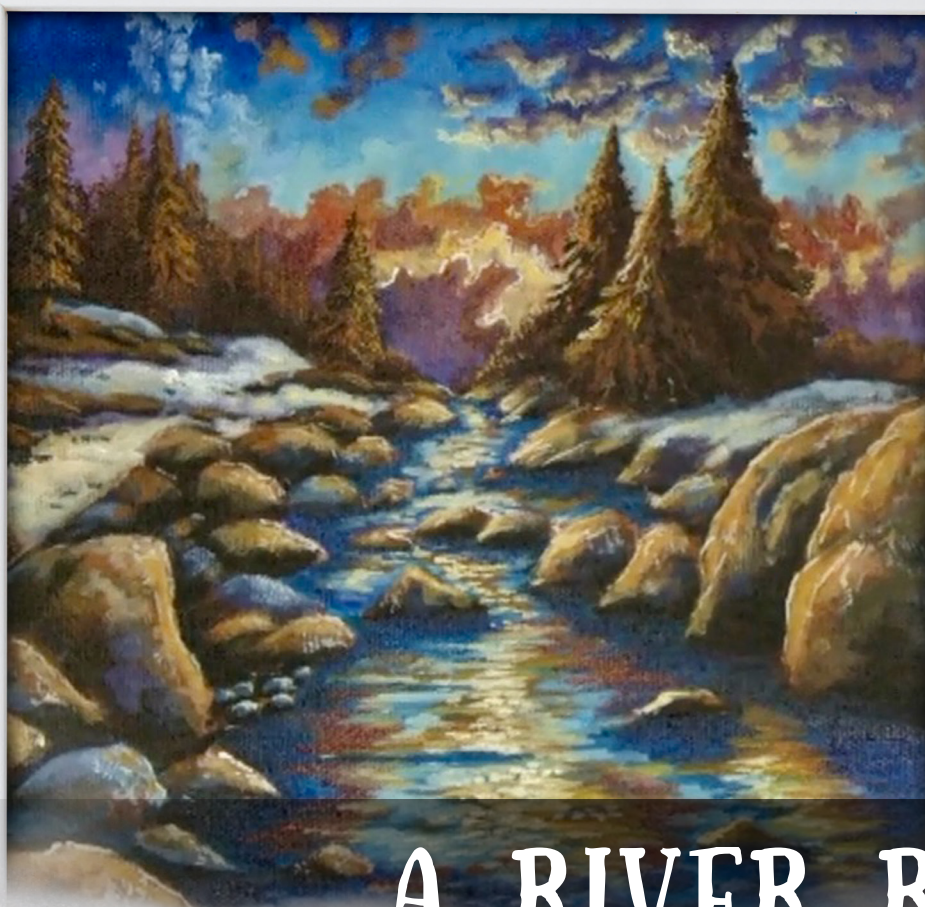


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



A RIVER RUNS THROUGH IT

BY: THE ART SHERPA


NAME CREDIT TO PATRON: COLLEEN SIEGAL

STEPS: 16 | DIFFICULTY: CHALLENGING | 3 HOOTS



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SHERPA FORWARD:

A Grisaille underpainting is a monochromatic version of a painting that is done before the final color layer. Inspired by a Flemish oil technique we can get inspired as acrylic painters. When painting a landscape with acrylics, one method we can use for the underpainting is called a grisaille. This is when we paint the landscape using only shades of brown or sepia, which helps us create solid, realistic shapes. It's especially useful when we're using transparent colors in our painting, because these can make the landscape look flat if we don't paint the 3D shapes first.

The grisaille is also a good way to practice for the final painting. By spending time studying and becoming familiar with the landscape, we can get a better understanding of it. This can help us make our final painting more detailed and accurate.

One potential downside of the grisaille is that it can make the final painting less vibrant. This is because the grisaille is made up of mostly brown or sepia, which creates neutral shades. If we apply the final layer of color thinly, some of this brown or sepia can show through and make the painting look dull. To avoid this, we can mix small amounts of color into the brown or sepia to make it warmer or cooler.

Think of a grisaille as a dress rehearsal or road map for the final work.

Using a grisaille as an underpainting can be a helpful technique for beginning acrylic painters because it allows them to focus on the values (how light or dark something is) without the added complexity of color. This can be especially useful for those who are still learning to mix colors and judge their values accurately. By painting the landscape in shades of brown or sepia, beginners can practice creating solid, 3D shapes and get a better understanding of the subject before adding the final layer of color.

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
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Medium Hog Round
- Medium Synthetic Round Blender
- Small Hog Round
- X-Small Synthetic Round
- Small Synthetic Filbert Grainer
- Small Synthetic Round
- Medium Synthetic Angle
- Small Synthetic Filbert

TOOLS:

- 8 x 8 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.)
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 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
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water
- 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.

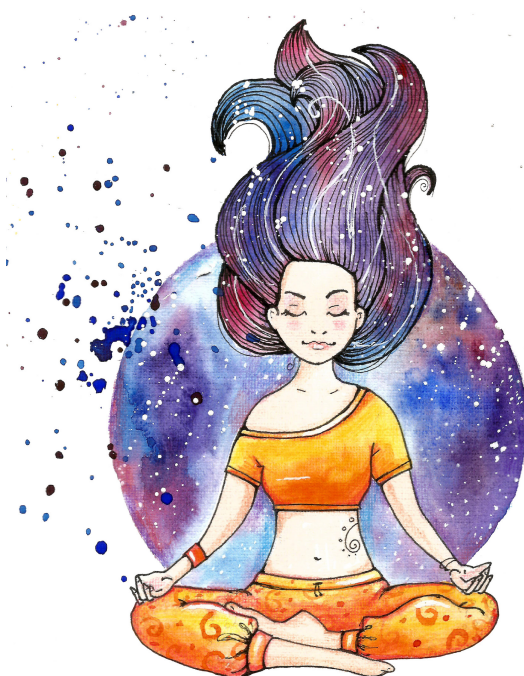
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	03:25	SOFT BLUE SKY
STEP 2	07:08	DRAMATIC SKY
STEP 3	14:17	DEEPENING THE SKY
STEP 4	21:34	MORE DRAMATIC SKY LAYERS
STEP 5	34:17	CLOUD DETAILS AND HIGHLIGHTS
STEP 6	49:36	PINE TREES
STEP 7	1:09:09	SNOW BANKS
STEP 8	1:14:17	MID LANDSCAPE
STEP 9	1:25:57	DARK AND LIGHT ROCK FORMS
STEP 10	1:35:00	NEXT ROCK LAYER
STEP 11	1:54:57	ROUGHING IN AND HIGHLIGHTING ROCKS
STEP 12	2:01:40	DEFINING POPS AND HIGHLIGHTS
STEP 13	2:23:54	FIRST WATER LAYER
STEP 14	2:32:32	UNDERWATER ROCKS
STEP 15	2:40:38	FIRST LIGHT IN THE WATER
STEP 16	2:46:42	WATER RIPPLES AND SUNLIGHT
	3:09	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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7:00PM EST

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TAS Facebook
page each week.

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and let's

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CHILL OUT
TOGETHER**

THE ART
SHERPA



SHERPA

STEP 1 – SOFT BLUE SKY

Timestamp 3:25

“BLUE SKIES, SMILIN AT ME”

PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Sky Blue = PB + TW

STEP DISCUSSION:

- Begin with the sepia study, otherwise known as the Grisaille, already on the canvas. Roughly paint the bottom 2/3 of the sky with the **Sky Blue mix**. Paint around the trees, but there is no real need to be too precious yet because there will be more layers to follow. It is ok to go over them slightly because they sort of show through the paint, so the composition is not lost.
- Use the Ultramarine Blue as you move towards the top of the canvas. Use a scumble technique to roughly work it in. Then, blend these two colors together, to get a nice transition so we do not have a hard line. Rinse and dry the brush.
- Dry the surface before continuing to the next step.



STEP 2 – DRAMATIC SKY

Timestamp 7:08

“THE DRAMA BEGINS”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Dark Orange =

CYM + CRM > UB

Sky Blue = PB + TW

Deep Blue = UB + PB

Light Yellow = CYM + TW

Purple = UB + QM

STEP DISCUSSION:

- Getting some of that dramatic kind of low lighting up to, you know, some of my more interesting skylighting coming up. I'm going to begin by applying the **Dark Orange mix** and begin to add that through the bottom area of the sky. Curving the brush stroke and working on the toe of the brush to achieve a very soft blend. Peek some of this color in the sky between, and to the right of the trees. Rinse and dry the brush.
- Add more Cadmium Yellow Medium to the **Dark Orange mix** and then combine it to the **Sky Blue mix** to create a transition color. Blend this

into the top of the orange area causing a light hazing in the sky. Then, load just the **Sky Blue mix** on the dirty brush and blend the hazing into the sky even further. Bring the **Dark Orange mix** back into the sky and create a softer transition. Rinse and dry the brush.

- Roughly paint the **Deep Blue mix** into the top of the canvas. Rinse the brush.
- Softly work some of the **Light Yellow mix** into the top of the orange area of the sky. Continue layering upward with the **Sky Blue mix**, followed by blending in the **Deep Blue mix** at the top of the canvas. Darken the upper left corner of the canvas, with more of the **Deep Blue mix**. Carry on improving the sky transitions use the sky colors on the palette. Rinse and dry the brush.
- Add the **Purple mix** along the horizon line and very lightly blend it up into the orange area. Then on the left side of the canvas, bring the **Purple mix** up to the top of the canvas, and darken this corner somewhat. Rinse and dry the brush.

***Sherpa Tip:** Off load some of the pigment that is on the brush, onto a paper to help produce a nice transitional blend.*



STEP 3 – DEEPENING THE SKY

Timestamp 14:17

“THE SKY IS THE LIMIT”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round
Blender

COLOR MIXES:

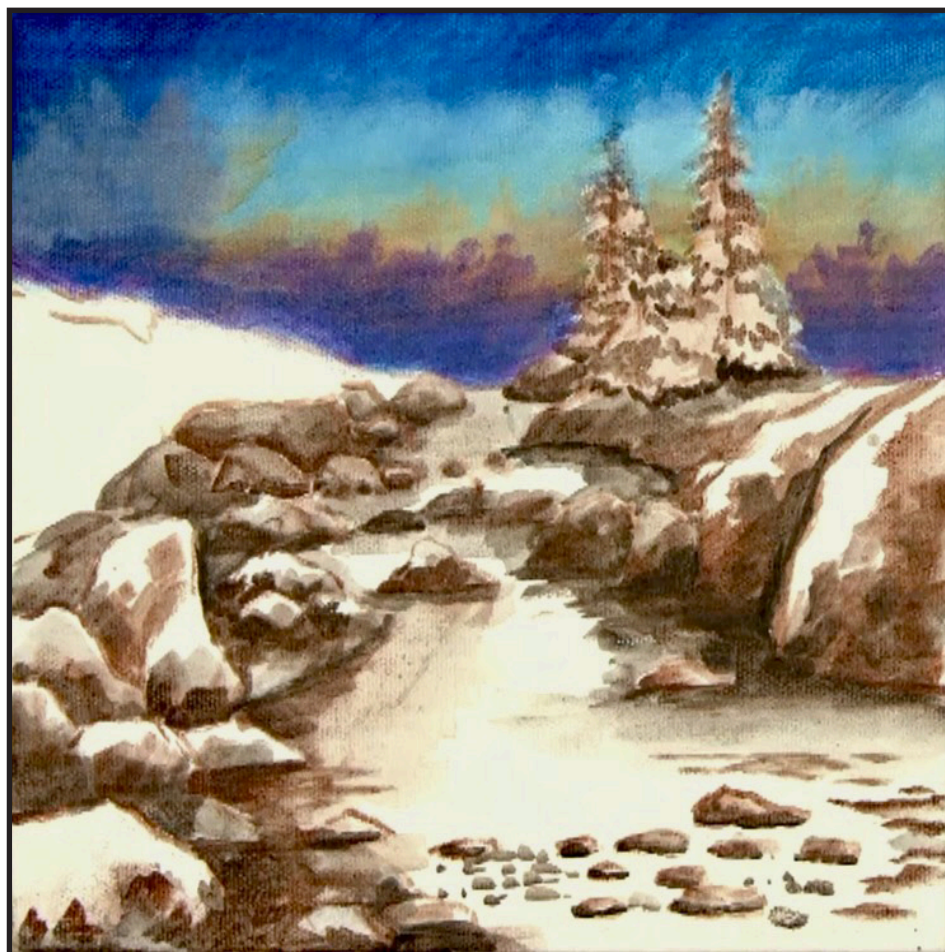
Dark Blue = UB > QM
Sky Blue = PB + TW
Mid Orange =
CYM + CRM + TW
Light Yellow = CYM + TW
Purple = UB + QM

STEP DISCUSSION:

- Deepen the sky using the **Dark Blue mix** on a damp brush. Starting on the left side of the canvas then working through the top and over to the upper right corner. Rinse the brush.
- Blend the **Sky Blue mix** into the sky, below the dark area. Transition between those two spaces with Ultramarine Blue. Add a little Cadmium Yellow Medium on the dirty brush, and work that in just above the orange area. Take a bit of care between these trees. Rinse the brush.
- Add a bit more Titanium White to the **Sky Blue mix**

and continue working the top of this cloud. The brush strokes have lots of curves, randomness and playfulness to them. Nice way to get here. Rinse and dry the brush.

- Come right back to the top of the canvas with Ultramarine Blue and just make sure that there is a nice transition. Now that the left side of the canvas is sort of dry, when we brush this over it, We create a glaze-like effect. Rinse and dry the brush.
- Use the **Mid Orange mix** to reinforce the hazy sky area, then highlight it a bit with the **Light Yellow mix**.
- Add the **Purple mix** onto the dirty brush, which will gray it out, then add some Titanium White to the mix. Blend this into the left side of the canvas. Get right back into the **Purple mix** and add a little Titanium White into that. Work on the toe of the brush to blend this into the purple area. Vary the mix as you create a dark horizon. Rinse and dry the brush.
- Dry the surface before continuing to the next step.



STEP 4 – MORE DRAMATIC SKY LAYERS

Timestamp 21:34

“GOODBYE BLUE SKY”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Mid Orange =

CYM + CRM + TW

Light Yellow = CYM + TW

Dark Peach =

CRM + QM > CYM

Purple = UB + QM

Lavender = QM + UB + TW

Grey Purple = QM + UB + CRM

Deep Blue = UB + PB

Sky Blue = PB + TW

STEP DISCUSSION:

- Load the **Mid Orange mix** to the brush and start applying curled strokes between the orange and purple layers. Vary the mix a bit to create some drama. Use some of the **Light Yellow mix** and add some interesting cloud-like effects that also act to line these clouds, as well. Rinse and dry the brush.
- Use the **Dark Peach mix** and begin adding it to the top of the orange hazy area at the center of the canvas. Picking up little color variations, here and there. Use the toe of the brush as you try to find

interesting shapes in the clouds. Combine the **Light Yellow mix** with a bit of the **Mid Orange mix** and add some depth to these clouds. Rinse out.

- Add some Cadmium Red Medium into the **Purple mix**. Create some transitional depth in the center of the sky. Continue playing with this transition as you move to the right. Rinse and dry the brush.
- On the left side of the canvas paint in some of the **Lavender mix**. Add more Titanium White to the mix and create some tonal dimensionality. Then continue to add dimensionality throughout the purple area. Building up the drama in the sky. Rinse and dry the brush.
- Add some Titanium White into the **Grey Purple mix** and paint clouds in the upper right canvas, allowing some sky to peek through. Darken some shadows in this cloud by adding more Ultramarine Blue. Rinse and dry the brush.
- Paint some stormier cloud bits here and there, using the **Grey Purple mix**. Rinse and dry the brush.
- Add another layer to the sky on the left side of the canvas, with the **Deep Blue mix**. Rinse and dry the brush.
- Alternate between the **Turquoise mix**, the **Sky mix**, and the **Deep Blue mix** to find those cloud shapes in the blue part of the sky. Rinse and dry the brush.
- Dry the surface before continuing to the next step.



STEP 5 – CLOUD DETAILS AND HIGHLIGHTS Timestamp 34:17

“THE SILVER LINING”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Hog Round

COLOR MIXES:

Yellow Grey = UB + QM + CYM
Purple = UB + QM
Light Blue = UB + TW
Light Yellow = CYM + TW
Orange = CRM + CYM
Sky Blue = PB + TW

STEP DISCUSSION:

- Add some **Light Yellow mix** to the **Yellow Grey mix** and create that pop of extra highlight on the underside of the stormy clouds, on the right. Again, using a light touch to get that subtle effect. Rinse and dry the brush.
 - Paint the highlights on the dark cloud that is just to the left of center using the **Orange mix**. Paint some low values on the mid sky, and on the orange clouds, as well. Rinse and dry the brush.
 - Switch to the X-Small round brush and line the orange and yellow clouds using the **Light Yellow mix**. Find the cloud shape and electrify their glow. Add this color to the upper bank of clouds as well. Rinse the brush as needed to improve the flow.
 - Create a lighter version of the **Sky Blue mix** by adding more Titanium White. Line the blue clouds on the left, and capture the irregular shapes we expect to see in clouds. Then, add some of this color to the tops of the orange clouds on the left. Rinse the brush.
 - Dry the surface before continuing to the next step.
- We will first be adding some fun highlights and creating the drama, in the upper right of the canvas. Use the toe of the Hog round brush and the **Yellow Grey mix** to paint delicate little highlights on the underside of the stormy dark clouds. Add some of the **Purple mix** into that color for the highlights that are further from the center canvas. Rinse and dry the brush.
 - Catch some of the wispy highlights in the blue clouds on the left, with the **Light Blue mix**. Apply very light pressure and just barely touch the brush to the canvas to paint these subtle highlights.



STEP 6 – PINE TREES

Timestamp 49:36

“THE SENTINELS”

PAINT:

Cad Red Medium = CRM

CadYellow Medium = CYM

Mars Black = MB

BRUSHES & TOOLS:

Small Hog Round

Small Synthetic Filbert

Grainer

COLOR MIXES:

Dark Brown = MB + CRM

Orange = CRM + CYM

Bright Orange = CYM > CRM

Mid Orange =

CYM + CRM + TW

STEP DISCUSSION:

- Use the Hog brush and the Mars Black to begin to shape out the three pine trees on the right. Tapping the brush up and down and creating the trees and bushes here. If the brush starts to widen out, just roll it on the palette to get the tip back. Utilize the brush to acquire the desired shape.
 - Move to the left side and paint a dark line along the horizon, so I'm not having to fill in so much dense foliage. Layer up the distant forest with an irregular tree line. Building out this dark distant landscape will add a nice basis for some great atmospheric contrast. Rinse and dry the brush.
 - Switch to the Filbert
- grainer brush and the **Dark Brown mix**, then begin bringing the leaves forward. Start on the middle, right tree and continue on the other trees on this side. Tapping the brush up and down at the tree tops, then pressing down into the filbert shape a little bit more as you move closer to the bottom. Make sure there are deep shaded areas by bringing some of the Mars Black back in for contrast.
- Move to the left side of the canvas and load some **Dark Brown mix** onto the brush again, and make sure that these little values are happening here as well. Allow this brush to help find the shapes of the foliage.
 - Tap in some of the **Orange mix**, on the stream side of the trees, on the right side of the canvas. This will brighten up the branches and make them more visible. Add a little more Cadmium Red Medium into the mix and continue pulling in those little branches. Move to the left side of the canvas and continue using this process on the stream side of these trees, as well.
 - Allow the bristles of the brush do their thing while catching little details amongst the forest and bringing attention to the branches. Rinse the brush thoroughly.
 - Starting on the right side again, create more highlighting on the stream side of the trees, using the **Bright Orange mix**. Then move to the left side of the canvas and repeat the process there, defining shapes and pulling branches forward. Adjust the value as needed to capture the various bits of light. Rinse and wipe brush.
 - Exaggerate the lighting on all of the trees with the **Mid Orange mix**. Then bring back the **Dark Brown mix** to strengthen the shadows and create separation between the trees. Rinse the brush.
 - Dry the surface before continuing to the next step.



STEP 7 – SNOW BANKS

Timestamp 1:09:09

“BENEATH THE SNOW”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

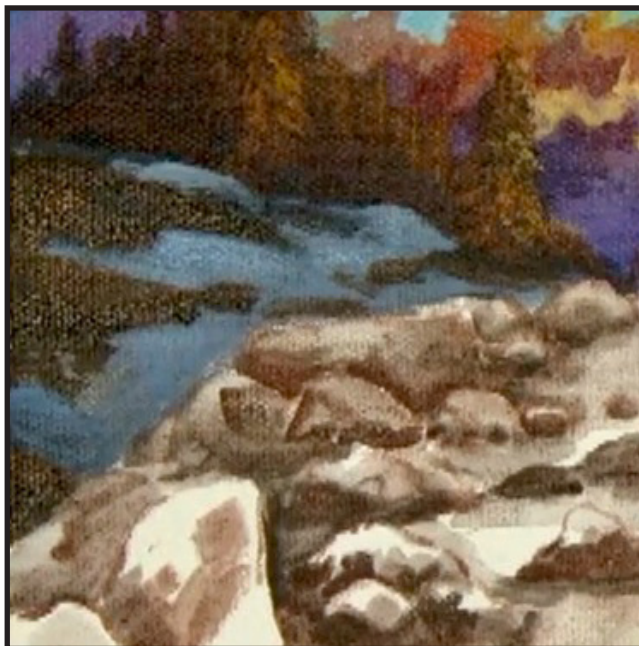
Grey = CRM + MB + UB + TW
Blue Grey = UB + TW > MB
Dark Brown = MB + CRM
Orange = CRM + CYM

STEP DISCUSSION:

- Roughly paint the distant snow bank on the left with the **Grey mix**. Filling in all that snow area with the darker color first. Then paint a bit of a snowy embankment on the right side, under the trees.
- Add more Mars Black to the **Grey mix** and create some deep shadows, in the snow on the right side. These will represent the shadows of distant objects or snow banks.
- Use the **Blue Grey mix** to paint a mid value onto the snow. Paint the snowbank on the right side with some of this color, as well. Rinse the brush.
- Combine some of the **Orange mix** to the **Dark Brown mix**, and apply

another value to the snowbank shadows. Rinse the brush.

- Dry the surface before continuing to the next step.



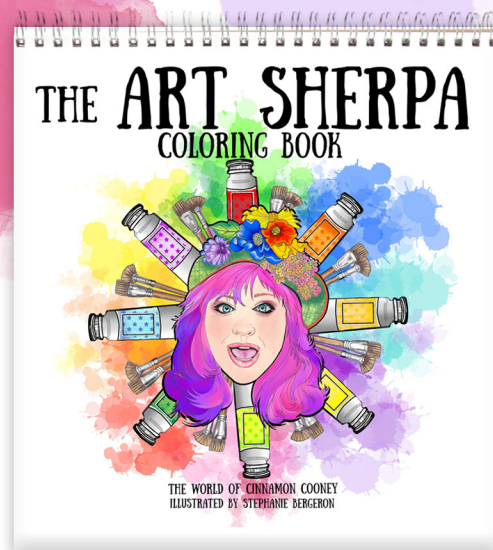


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STEP 8 – MID LANDSCAPE

Timestamp 1:09:09

“THIRSTY FOR LIGHT”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

Small Hog Round

COLOR MIXES:

Blue Grey = UB + TW > MB

Purple = UB + QM

Light Orange =

TW > CYM > CRM

Light Blue = UB + TW

Orange = CRM + CYM

Bright Orange = CYM > CRM

Yellow Ochre =

CYM > CRM > MB + TW

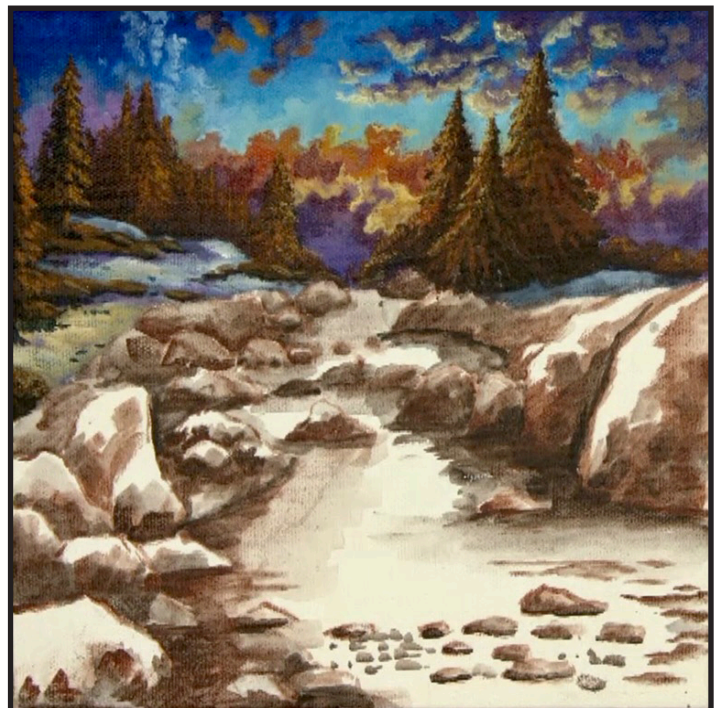
Paynes Grey = UB + MB

STEP DISCUSSION:

- Use Mars Black and a damp Synthetic round brush to paint a tree that is a bit more forward, on the left side of the canvas. Still using a tapping motion to construct this tree in a little more detail. Also add some deep shadows for some rocks in the snow, here as well. Paint another tree that flows off the left side of the canvas. Rinse the brush.
- Switch to the Hog round brush and add more Titanium White into the **Blue Grey mix**. Paint some

highlights onto the snow. Not everywhere, just a few where they would be a bit more in light. Then, apply this color as highlights in the snowbank on the right. Rinse the brush.

- Use the **Purple mix** and paint deeper shadows in the snow.
- Add a warmer highlight on the snow with the **Light Orange mix**. Add more Titanium White for an even lighter variation in a few spots. As you move back in the landscape, temper that highlight with some **Light Blue mix**. Rinse the brush.
- Switch back to the Synthetic round brush and add some Mars Black to the **Orange mix**. Paint highlights on some of the rocks in this midground area. Then, tap down the two forward trees on the left edge with this color to build up some lighter value. Add Cadmium Yellow Medium to the mix as a lighter value on these trees and rocks. Rinse the brush.
- Paint a lighter highlight on these two trees with the **Bright Orange mix**. Then, tap some highlights onto the rocks in this area using the **Yellow Ochre mix**. Rinse the brush.
- Find and exaggerate the deep shadows under the rocks and between the trees with the **Paynes Grey mix**. Tapping the brush up and down and creating contrast between the shadows and lighter areas. Use this color to tap in some texture on the closer rock. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 9 - DARK AND LIGHT ROCK FORMS

Timestamp 1:25:57

"I WANNA ROCK"

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

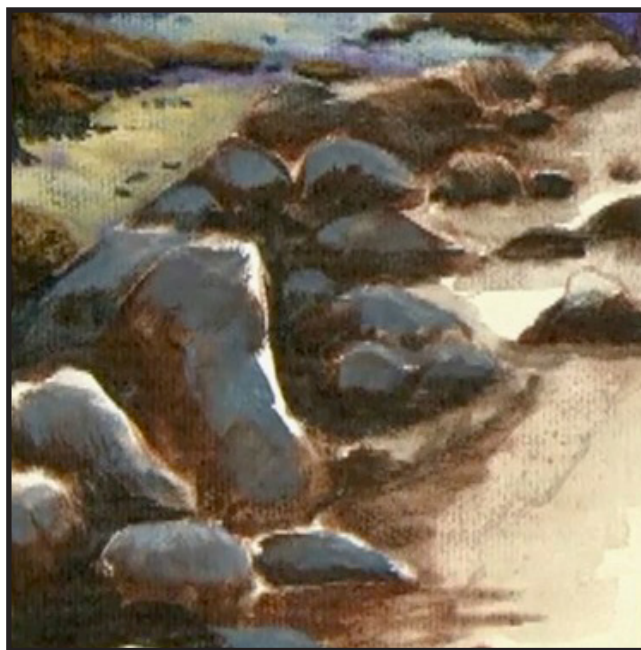
COLOR MIXES:

Paynes Grey = UB + MB
Mid Brown =
MB + CRM + CYM
Blue Grey = UB + TW > MB

STEP DISCUSSION:

- Paint the darkest shadows of the foreground rocks on the banks with the **Paynes Grey mix**. The rocks under the water will be painted in a very different hue so leave those ones for now. Follow the value study and use the shape of this brush to capture as much of that dramatic lighting as possible. Rinse the brush.
- Use the **Mid Brown mix** to paint the slightly lighter values on top of the deeper shadows. By finding the personality and the structures we can see that it starts to pull them apart from each other.
- Apply the **Blue Grey mix** more on the top surfaces of the rocks. Although this is not the lightest

value on the rocks it is important to show where this diffused light would be hitting them. Rinse the brush.



STEP 10 – NEXT ROCK LAYER

Timestamp 1:35:00

“THE DANCE OF COLOR”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Angle

COLOR MIXES:

Mid Brown = MB + CRM + CYM

Dark Brown = MB + CRM

Paynes Grey = UB + MB

Blue Grey = UB + TW > MB

Light Blue = UB + TW

Orange = CRM + CYM

Yellow Ochre =

CYM > CRM > MB + TW

Phthalo Blue and a tad bit of Titanium White to the mix, to add a pop to some shaded spots. Rinse the brush.

- Continue this process through the remainder of the rocks, using a light touch. Add some little dark dashes that could be like stones later, at the base of some of the bigger rocks. Ensure that you paint any white areas out that are creating unintentional highlights. Rinse the brush.
- Add some mid tone values to the rocks, by adding Phthalo Blue into the **Blue Grey mix**. Mix in a little Titanium White, here and there. Use the **Purple mix** as a cooler mid tone in some areas.
- Load some of the **Light Blue mix** onto the dirty brush, highlight some of the rocks that are in a little bit of light, but still a cooler value to the eye. Rinse the brush.
- Brush some warm glow onto the surfaces of the rocks that face the corridor of light, using the **Orange mix**. Rinse the brush.
- Apply brighter highlights with the **Yellow Ochre mix**. Add a bit more Titanium White when needed. Play with different highlight values by alternating between the **Yellow Ochre mix**, and the **Orange mix**. Rinse the brush.
- Dry the surface before continuing to the next step.

STEP DISCUSSION:

- Alternate between the **Dark Brown Mix** and the **Mid Brown mix** as you paint the many rough faces of the rocks. Use the **Dark Brown mix** for the darker area and the **Mid Brown mix** for the lighter areas. Sometimes even adding a bit more Cadmium Yellow Medium to the mix for a bit more warmth. Try to find the various surface edges and values that will also help to separate them from each other. Rinse the brush.
- Use the **Paynes Grey mix** to bring back some of the deeper rock shadows. Occasionally, add a little



STEP 11 – ROUGHING & HIGHLIGHTING ROCKS

Timestamp 1:54:57

“ATTENTION TO DETAILS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Filbert

Grainer

COLOR MIXES:

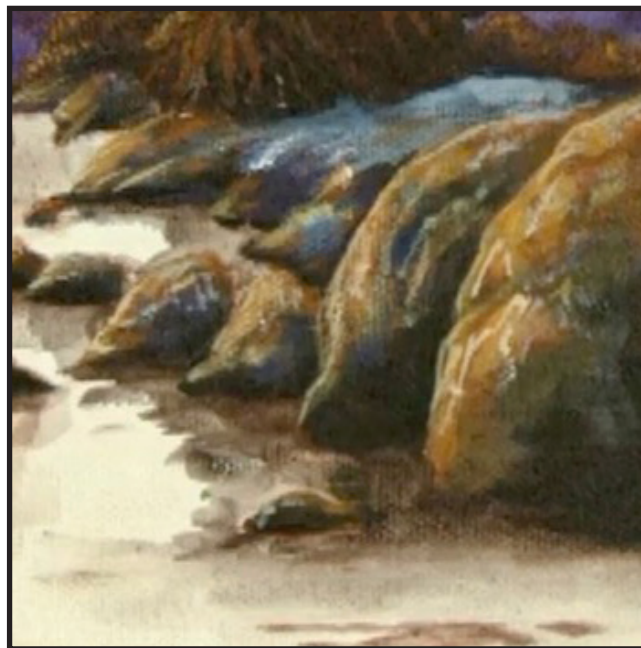
Bright Orange = CYM > CRM

Light Blue = UB + TW

Light Yellow = CYM + TW

STEP DISCUSSION:

- Apply some pitted texture to the rocks with the **Bright Orange mix**. Allow the bristles of the Grainer brush to create these light flecks of personality. Rinse the brush.
- Add more Titanium White to the **Light Blue mix**, and tap in lighter flecks of bright textured highlights. Rinse the brush.
- Switch to X-Small round brush and use the **Light Yellow mix** to roughly piece out some of the detailed highlights that are on some of the rocks. Use an almost dry brush technique. Occasionally switch to the Light Blue mix for the highlights on the cooler rocks. Rinse the Brush.



STEP 12 – DEFINING POPS & HIGHLIGHTS

Timestamp 2:01:40

“POPS OF LUMINOSITY”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

X-Small Synthetic Round

COLOR MIXES:

Light Yellow = CYM + TW

Grey Purple = QM + UB + CRM

Light Orange =

TW > CYM > CRM

Dark Brown = MB + CRM

STEP DISCUSSION:

- In the distant sky, exaggerate some highlights and create contrast using the Hog round brush and the **Light Yellow mix**. Delicately add more drama to the yellowish clouds in the center of the canvas.
- Warm and light the purple sky, at the center of the canvas, with the **Grey Purple mix**. Rinse the brush.
- Switch to the X-Small Synthetic round, and use Titanium White to fine line the clouds in the center of the keyhole of light. Blend in a little Cadmium Yellow Medium if the clouds need more warmth. Rinse the brush.
- Use the **Orange mix** to exaggerate the top of the purple cloud in the center of the canvas. Rinse the brush.
- In the pine trees, switch back to the Hog round and use the **Dark Brown mix** to deepen the shadows. Rinse the brush.
- Switch to the X-Small Synthetic round and the **Light Orange mix**. Take your time and highlight the stream side of the pine trees. Add Mars Black back in the shadows to deepen the shadows where needed. Rinse the brush.
- Then hit those brighter highlights in the pine trees with the **Light Yellow mix**. Rinse the brush. Then again, add the **Dark Brown mix** and define the dark contrast on these trees. Rinse the brush.
- Use this same process and colors on the distant bushes, as well. Rinse the brush.
- Switch back to the Hog round and barely tint some Titanium White with a touch of Ultramarine Blue. Use this color to highlight the distant snow banks on either side of the stream.
- Then barely tint some Titanium White with a touch of **Light Orange mix**, and highlight the snow banks closer to the foreground. Rinse the brush.
- Combine the **Light Orange mix** and the **Dark Brown mix**, then add more Titanium White. Use this color to warm and highlight the rock faces in the keyhole of light. Vary the mix in a few places by adding more of the colors that are already in the mix. Also add more Titanium White when needed. Rinse the brush.
- Switch to the X-Small Synthetic round and barely tint some Titanium White with a touch of the **Light Yellow mix**. Delicately set those little highlights along the hard edges of the rocks, with broken dashes and dots. Rinse the brush.



STEP 13 – FIRST WATER LAYER

Timestamp 2:23:54

“THE STREAM RUNS CLEAR”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Phthalo Blue = PB
Ultramarine Blue = UB

BRUSHES & TOOLS:

Small Synthetic Filbert
Medium Synthetic Angle

COLOR MIXES:

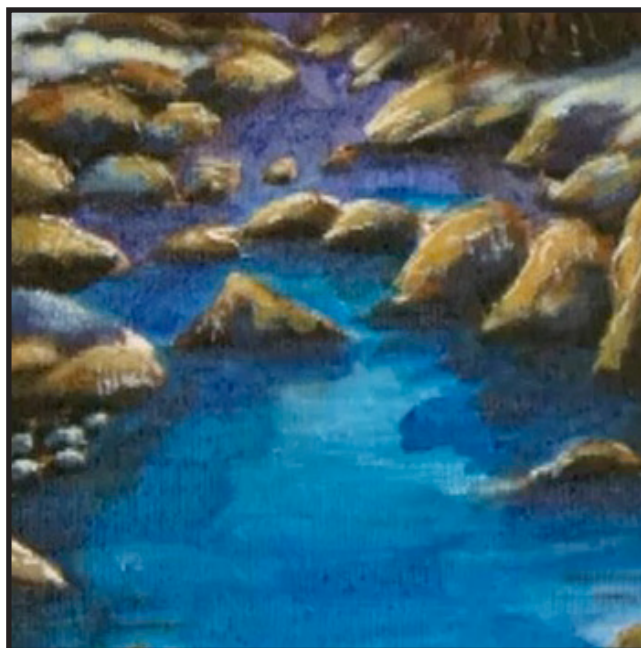
Indigo = UB + PB + QM
Grey Purple = QM + UB + CRM

STEP DISCUSSION:

- Use the Filbert brush, thin some of the **Indigo mix** and glaze this color into the stream using a horizontal brush stroke. Paint over the smaller stones in the stream because they will be underwater, but paint around the slightly larger stones that will be popping up out of the water.
- Use a thicker, darker application of this color, along the edges of the stream on either side. Also deepen the color under the rocks along the banks, to add depth and contrast. If you accidentally glaze over one of the rocks that is supposed to be popping out of the water, you can paint the vibrancy back in, using the colors from the previous step. Rinse

the brush.

- Switch to the Angle brush and combine the **Grey Purple mix** into the **Indigo mix**. Then, darken the shadows under the rocks in the middle of the stream. Next, paint the water around the rock at the back of the stream. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 14 – UNDERWATER ROCKS

Timestamp 2:32:32

“SUBMERSED”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

Medium Synthetic Angl

COLOR MIXES:

Purple = UB + QM

Lavender = QM + UB + TW

Orange = CRM + CYM

Light Orange =

TW > CYM > CRM

Indigo = UB + PB + QM

STEP DISCUSSION:

- Use the Small round brush and the **Purple mix** to imply underwater stones at the bottom of the canvas. Allow the shape of the brush to do a lot of the work for you. Then use the **Lavender mix** to highlight them a little. Rinse the brush.
- Switch to the X-Small round brush, add a bit more Titanium White to the mix and exaggerate the highlights on these stones. Tap the brush up and down to create texture. Even though these stones are under water, you would still be able to see highlights and texture. Rinse the brush.

- Paint the lighter faces of the rocks that are popping out of the water in the foreground. Use the **Orange mix** first followed by the brighter **Light Orange mix**. Rinse the brush.
- Switch to the Angle brush and use the **Indigo mix** to paint some deeper shadows under the foreground rocks. Using a light touch, add depth to water by painting deep shadows under the rocks, along either side of the stream. Rinse the brush.
- Dry the surface before continuing to the next step.



STEP 15 – FIRST LIGHT IN THE WATER

Timestamp 2:40:38

“BEGINNING TO SEE THE LIGHT”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Turquoise = PB + CYM > TW

Medium Turquoise =

PB + CYM + TW

STEP DISCUSSION:

- Starting at the back of the stream, begin painting in some of the **Turquoise mix**. Use short horizontal strokes, and do not carry it all the way to the edges of the stream, as you move forward.
- Highlight the water through the middle of the stream using the **Medium Turquoise mix**, and short horizontal strokes. Rinse the brush as needed to improve flow.
- Add a lot more Titanium White to the mix and create little horizontal ripples in the foreground. Rinse the brush.
- Dry the surface before continuing to the next step.



“REFLECTIONS OF A WINTER DAY”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Angle

COLOR MIXES:

Deep Blue = UB + PB

Indigo = UB + PB + QM

Dark Turquoise = PB + CYM

Orange = CRM + CYM

Medium Turquoise =

PB + CYM + TW

Viva Magenta = QM + CRM

Light Yellow = CYM + TW

Purple = UB + QM

STEP DISCUSSION:

- Use the **Deep Blue mix** and the Angle brush, to paint shadows under the ripple highlights. Paint in shadows with the **Indigo mix** along the stream edges. Apply uneven lengths along the stream edges, so the ripples look irregular. Alternate between two mixes as you continue further back in the water. Add shadows under the rocks in the stream. Use the toe of the brush when you need a bit more control in these details.
- Closer to the back, use the **Dark Turquoise** to paint along the river edge, over the purple. Keep the edges irregular. Rinse the brush.

- In the foreground of the stream, paint short, horizontal brush strokes of reflected light, using the **Orange mix**. Be careful not to remove all the turquoise you just painted in. Add some Quinacridone Magenta to the dirty brush for another color variation in these reflections. Add some of these reflections at the back of the stream, keeping them mostly concentrated through the center. Rinse the brush.
- Add brighter reflections with Cadmium Yellow Medium. Sometimes it may be tinted with a touch of Cadmium Red Medium, but it is mostly yellow. Alternate occasionally with the **Orange mix**. Play back and forth with these colors. These reflections are wider in the foreground. Rinse the brush.
- Tint some Titanium White with the **Medium Turquoise mix**, highlight the tops of the ripples. Use a light touch as you move to the back of the stream. Rinse.
- Load the **Viva Magenta mix** onto the brush and add that luminous color to the outer edges of the forward reflections. Also add a bit of this color in the center of the reflections. Rinse the brush.
- Exaggerate some of the highlights on the rocks with the **Light Yellow mix**. Then bring this color through the forward reflections in the water, to give them a glow. Tap in a little of the **Orange mix** where needed. Rinse the brush.
- Highlight the ripples further using the **Light Yellow mix**, carry these reflections horizontally, from the back to the front. Add more Titanium White in a few places to imply the sunlight is sparkling through the water. Rinse the brush.
- Reinforce the shadows on the dark ripples with the **Indigo mix**. Then, deepen the bottom right corner with the Purple mix. Rinse the brush.
- Shade under some of the stones with the **Purple mix**, as well. Rinse the brush.
- Tint some Titanium White with the **Medium Turquoise mix**, and paint the reflections in the darker water at the bottom of the canvas. This will allow the corridor of light to flow off the bottom of the canvas.
- Sign.



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.



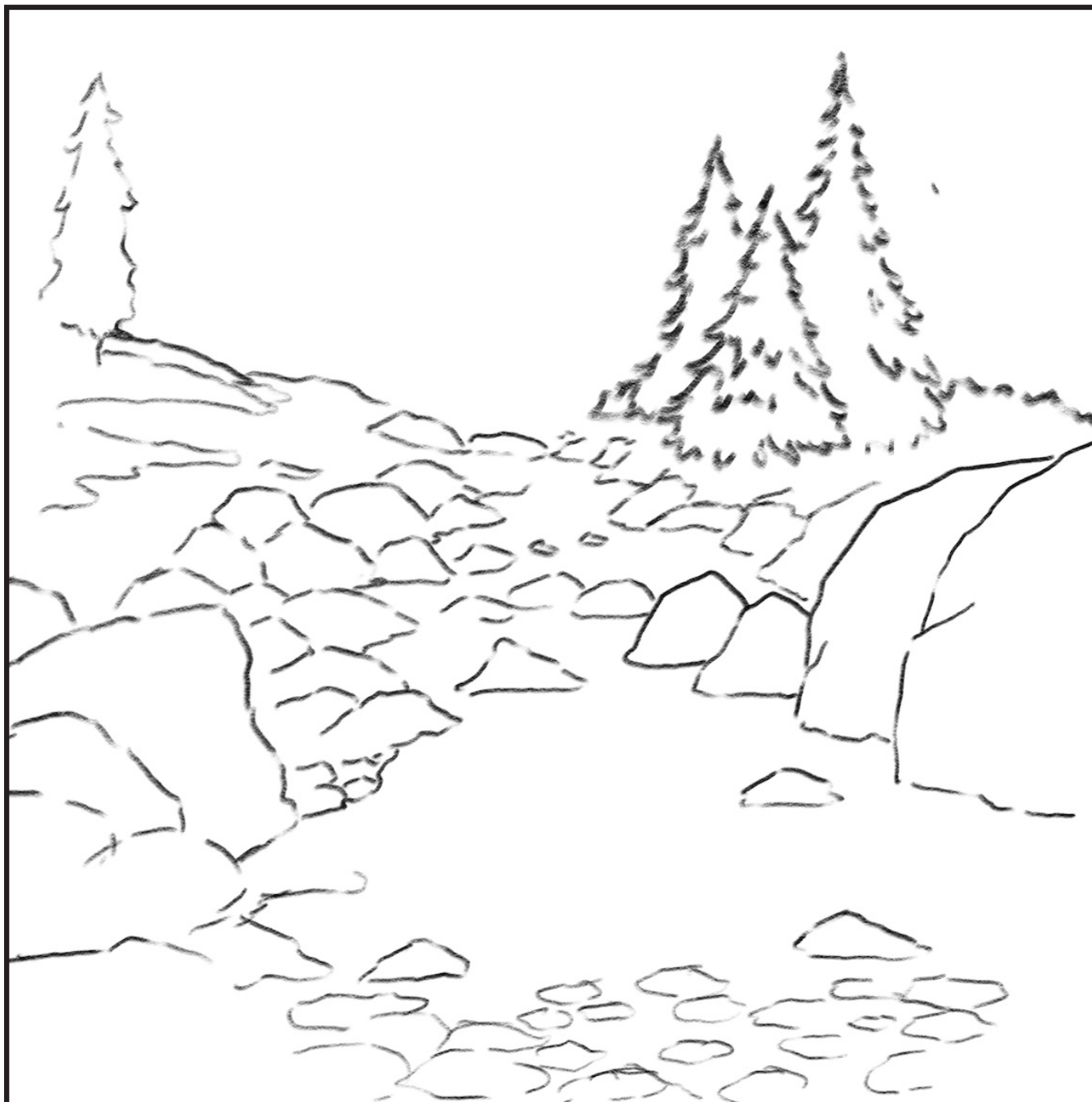
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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

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.

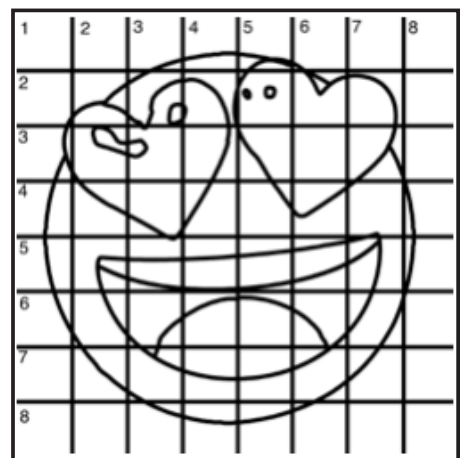
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.



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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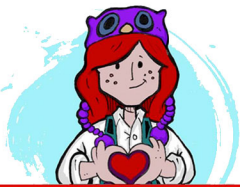
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