

THE ART SHERPA™  
presents

# Winter

## WONDER



## ON A COLD WINTER'S NIGHT

BY: THE ART SHERPA

NAME CREDIT TO PATRON KATHLEEN SCHEIBE

STEPS: 14 | DIFFICULTY: CHALLENGING | 3 HOOTS





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# -The Art 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](https://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](mailto: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
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES:

- Medium Synthetic Bright
- Large Oval Mop x 2
- Large Hog Round
- Medium Synthetic Filbert
- Small Synthetic Round
- X-Small Synthetic Round
- Small Hog Round
- Large Synthetic Angle

## TOOLS:

- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- 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.)
- Optional: StayWet Palette

## SYMBOL GUIDE:

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

## 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





## VIDEO CHAPTER GUIDE:

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	03:47	GROUND UNDERPAINTING
STEP 2	07:08	SUNSET SKY
STEP 3	17:05	REFINE THE SKY
STEP 4	26:26	DISTANT TREES
STEP 5	33:46	MIDGROUND LANDSCAPE
STEP 6	44:03	MIDGROUND DETAILS
STEP 7	53:07	DARK SNOW
STEP 8	58:06	STARTING A FIRE
STEP 9	1:01:41	FOREGROUND
STEP 10	1:11:34	BRANCHES
STEP 11	1:24:26	WARMING THE SNOW
STEP 12	1:29:39	TWIGS
STEP 13	1:33:01	LIGHTING THE FIRE
STEP 14	1:42:18	SPLATTER
	1:43:50	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.



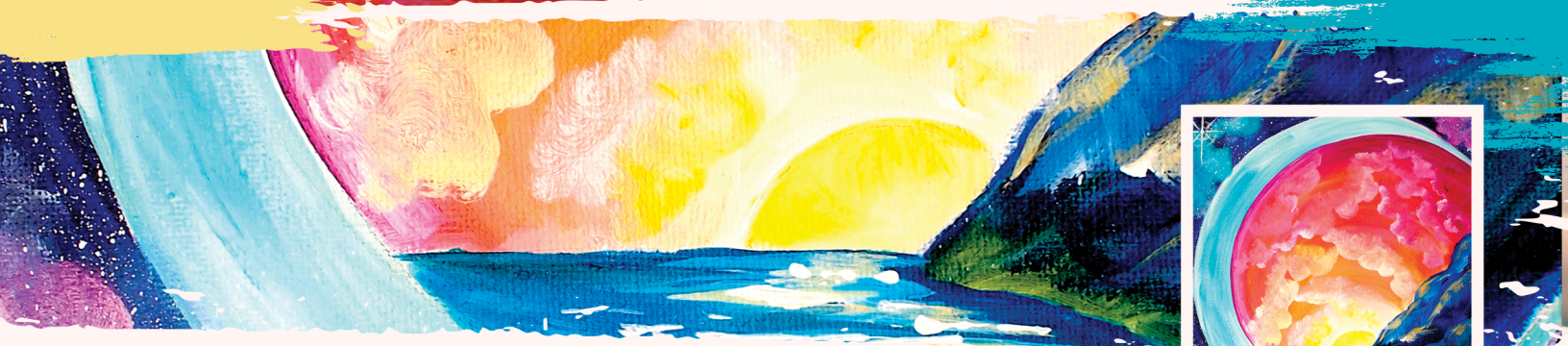


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# STEP 1 - GROUND UNDERPAINTING

Timestamp 3:47



## "STREAKY BLUE LANDSCAPE"

### PAINT:

Ultramarine Blue = UB

### BRUSHES & TOOLS:

Medium Synthetic Bright

### STEP DISCUSSION:

- Load the brush with Ultramarine Blue. Make a dot just below the halfway mark on the right side of the canvas. Then add another dot on the left side of the canvas at about 2 ½ inches from the bottom. Wander a line between the two dots to create a horizon line.
- Roughly paint the entire bottom part canvas with the Ultramarine Blue. Rinse.
- Dry the surface before continuing to the next step.





# STEP 2 – SUNSET SKY

Timestamp 7:08

## “SOFTLY BLENDED TRANSITIONS”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

### BRUSHES & TOOLS:

Large Oval Mop x 2

### COLOR MIXES:

Yellow Orange = CYM > CRM

Rose = QM + CYM > CRM

Blue Purple = UB + DP

### STEP DISCUSSION:

- For a better blending experience I use the Two Oval Mop method. The lightest part of the sky is going to be slightly left of center where we create a little bit of light that is surrounded by rose, and then transitions into a purple.
- Get one brush a little bit wet, and add a little glazing liquid in it. Use the **Yellow Orange mix** and brush it out just left of center using a side to side stroke. It is ok if it goes a little bit over the horizon line, the trees will paint over it. Surround the yellow area with the **Rose mix**. Use a dry clean Mop brush to lightly blend those two colors to create

a soft transition, wiping the brush on a towel as needed to wipe off the paint. Warm the center a bit by blending in a little more of the **Yellow Orange mix**. Rinse the second brush and make sure it is as dry as possible.

- Switch back to the first brush without rinsing it, and add the **Blue Purple mix**. Surround the previous color with this mix. Add some Quinacridone Magenta to help the process. Switch back to the second brush to very carefully transition between these two colors. Use the Gloss Glazing Liquid to keep the edges blendable while working through this gentle procedure.
- Then add a tiny bit of Titanium White to the **Blue Purple mix**, and continue to paint the remaining sky. Transition between the dark and lighter sky using the **Yellow Orange mix** combined with a little Quinacridone Magenta. Rinse and dry both brushes thoroughly.
- Improve the transitions between the colors using the above mixes as needed. Rinse and dry the brush.
- Dry the surface before continuing to the next step.





# STEP 3 – REFINE THE SKY

Timestamp 17:08



## “A SECOND LAYER SMOOTHS THE BLEND OUT”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Dioxazine Purple = DP  
Titanium White = TW  
Golden's Acrylic Gloss  
Glazing Liquid = AGL

### BRUSHES & TOOLS:

Large Hog Round

### COLOR MIXES:

Yellow Orange = CYM > CRM  
Rose = QM + CYM > CRM  
Blue Purple = UB + DP

### STEP DISCUSSION:

- Softly layer the **Yellow Orange mix** with some Glazing Liquid on top of the bright center sky. Next, add some Titanium White to the **Rose mix** and lightly blend that in. Combine some of the **Rose mix** with the **Blue Purple mix** and add a little Titanium White. Then, use this mix as the next color progression. Add a little Titanium White to the **Blue Purple mix** to transition this out to the edges of the canvas. Apply the paint really softly as you blend downward, using the Gloss Glazing Liquid to help with the gradation. Deepen the upper corners with just the **Blue Purple mix**.
- Continue softly blending and transitioning these

mixes until you are happy with the gradation of the sky. Rinse.

- Dry the surface before continuing to the next step.





# STEP 4 - DISTANT TREES

Timestamp 26:26

## "IN A FOREST FAR, FAR AWAY"

### PAINT:

Quinacridone Magenta = QM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Filbert

### COLOR MIXES:

Teal = BS + PG + PB > TW

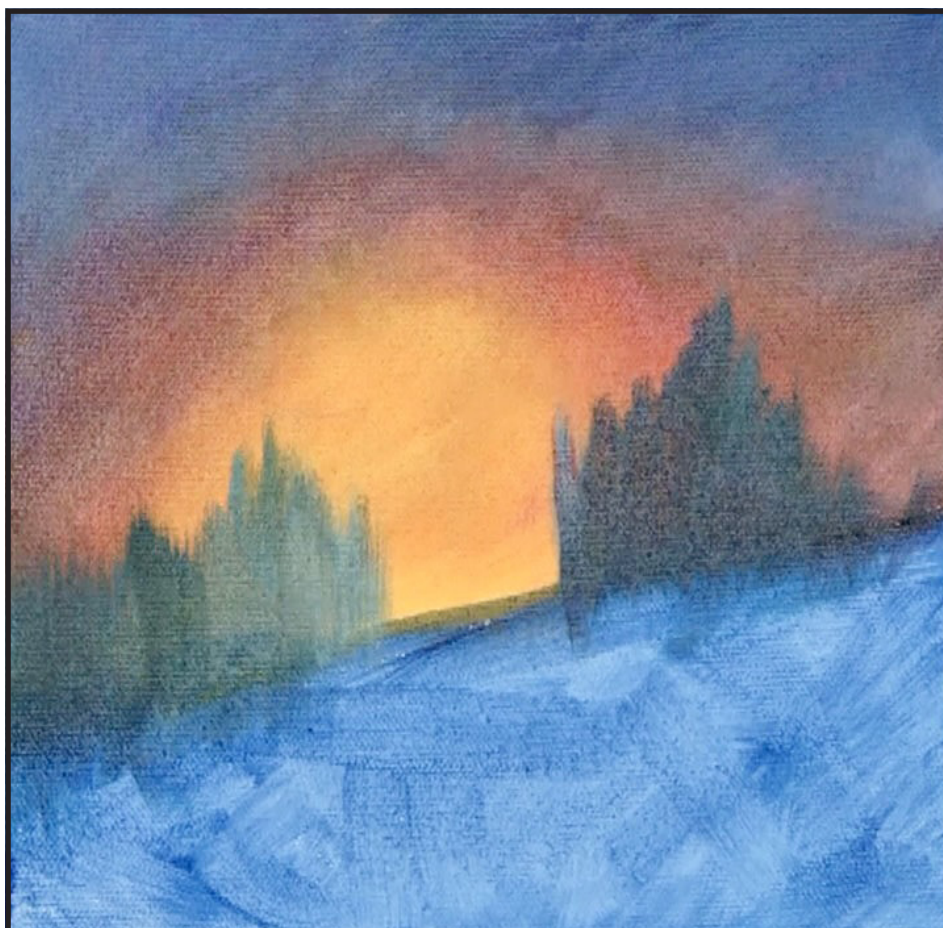
### STEP DISCUSSION:

- Using the **Teal mix**, begin painting the distant trees that are just to the left of center. Very gently apply short vertical strokes using the tip of the brush. When you want the trees darker use more of the Phthalo Blue and the Burnt Sienna. When you want them lighter just add more Titanium White. Flick the strokes upward to give them an out of focus look. Do not add them at the middle of the sunset because there will be three larger darker trees there. On the right side you can imply that a couple trees may be different types, by changing to a zipper stroke. It is ok to bring the trees below the horizon somewhat because there will be closer trees and things that will layer over top.
- Continue adding trees across the remaining

horizon, making them quite small at the very right side. Add a bit of the Quinacridone Magenta to the mix to blend it into a couple trees on either side of the center gap to imply the sky impacting them. Rinse.

- Dry the surface before continuing to the next step.

**Sherpa Tip:** A zipper stroke is a line down the center and then zip in on either side, like the teeth of a zipper.





# WATERCOLOR WEDNESDAYS

**FREE** weekly watercolor  
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CHILL OUT  
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# STEP 5 – MID GROUND LANDSCAPE

Timestamp 33:46

## “BARE DECIDUOUS TREES AND FULL CONIFERS”

### PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Blue Purple = UB + DP

Deep Blue = UB + PB

Dark Blue = UB + MB

### 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. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Begin with the small Round brush and Mars Black. On the left side, create a large, bare deciduous tree that begins below the horizon and carries off the

canvas at the top. Create a second tree to the right of it that starts slightly higher on the hill, but still below the horizon. Paint the third tree on the far right. This tree is a bit more narrow and almost as low as the first tree in the landscape.

- Add some Titanium White to the **Blue Purple mix** to begin the snow bank around the tree on the right. Then, weave some of the **Deep Blue mix** in between the trees on the left. Rinse.
- In the gap at the middle of the canvas, paint the three larger background conifer trees using the **Dark Blue mix**. Start by painting the vertical trunk, and then tap in branches on either side of the trunk increasing the width of the tree as you brush down.
- Then, add the conifer on the right that begins lower on the canvas beside the deciduous next to it. There is also a smaller conifer on the left between the two bare trunks.
- Dry the surface before continuing to the next step.





# STEP 6 - MID GROUND DETAILS

Timestamp 44:03



## "CREATING DEPTH AND INTEREST"

### PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

### COLOR MIXES:

Teal = BS + PG + PB > TW

Deep Blue = UB + PB

Paynes Grey = PB + MB

Turquoise = PG + PB > CYM + TW

Dark Blue = UB + MB

### STEP DISCUSSION:

- Use the Small Round brush and the **Teal mix** to paint the left side of the center group of conifer trees. Allow some of the darkness from below to show through. As you move down, blend it into the ground with some of the **Deep Blue mix**.
- Combine the **Teal mix** and the **Paynes Grey mix**. Work this dark color back into these pine trees, keeping the left side light because it would be lit up by the fire. Then tap in some of the **Turquoise mix** on the light side of the tree. Rinse.
- Use the **Dark Blue mix** to add a second layer on all of the pine trees, except

the two in the very center, because they are still wet. Use the toe of the brush to gently flick out these brush strokes. Rinse.

- Switch to the X-Small Round brush and use the **Dark Blue mix** to add fine branches to the edges of the conifer trees. Rinse. Detail above both of the center pines as well, using the **Dark Blue mix**. Rinse.
- Switch back to the Small Round brush. Now that the center two pines are dry, we can add the second layer on them using the **Dark Blue mix**. No need to be too worried here because the fire is right in front. Rinse.
- Dry the surface before continuing to the next step.





# STEP 7 – DARK SNOW

Timestamp 53:07

## “SETTING THE STAGE FOR FIRE”

### 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:

Medium Synthetic Filbert

### COLOR MIXES:

Turquoise =

PG + PB > CYM + TW

Blue Grey = PB + UB + BS

Blue Purple = UB + DP

Indigo = PB + DP

### STEP DISCUSSION:

- Add just a little bit of Burnt Sienna to the **Turquoise mix** to begin mounding up the snow that surrounds the fire. Creating some lighter snow on the left that is lit by the fire
- As you move to the left of that, the snow will darken somewhat, so blend in some of the **Blue Grey mix**. Bring this color to the left side, around and between the trees.
- Paint the snow that is shadowed at the bottom of the canvas with the **Blue Purple mix**. Add more Ultramarine Blue to the mix and blend this color to fill the remaining snow areas on the ground.

- Paint the shadows below the trees with the **Indigo mix**. Blend it wet into wet. Rinse.
- Add some Titanium White to the **Turquoise mix** to lighten the snow a bit further around where the fire will be. Rinse.
- Dry the surface before continuing to the next step.





# STEP 8 - STARTING A FIRE

Timestamp 58:06



## "LIGHT UP THE NIGHT"

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Warm Purple = DP + CRM

### STEP DISCUSSION:

- Starting at the center of the canvas, use pure Cadmium Red Medium to make elongated "S" strokes to create the body of the fire. Vary the height of these strokes, as you would see naturally in a fire, and at the edges curve the flames inward.
- At the center of the fire, blend in Cadmium Yellow Medium. Use slightly curved, short strokes, blending wet into wet, from the bottom up. Leave just a halo of the red along the outer edges. Rinse.
- Paint the glowing logs with the **Warm Purple mix**. Angle these logs in towards the center of the fire. Some are laying slightly skewed, and some have a bit more Cadmium Red Medium in the mix. Rinse.
- Dry the surface before continuing to the next step.





# STEP 9 – FOREGROUND

Timestamp 1:01:41

## “SNOW SHADOWS”

### PAINT:

Cad Red Medium = CRM  
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 Round

### COLOR MIXES:

Dark Brown = BS + MB  
Orange = CYM + CRM  
Dark Blue = UB + MB  
Turquoise =  
PG + PB > CYM + TW  
Blue Purple = UB + DP  
Paynes Grey = PB + MB  
Warm Purple = DP + CRM  
Deep Blue = UB + PB

### STEP DISCUSSION:

- Use the **Dark Brown mix** to paint a small, little tree trunk between the three center pines and the first tree on the left. Then without rinsing, go right into the Orange mix to highlight the front of that trunk where it would be lit up by the fire. Add a little Titanium White to the mix to highlight it even further. Rinse.
- Darken the little pine tree that is behind that trunk using the **Dark Blue mix**. Then, apply the **Turquoise mix** along the left side of

the two center trees left of the fire. Blend them back a little, using the **Dark Blue mix**. Vary the mixes here to separate the two pines on the left.

- Add a tiny bit of the Titanium White to the **Blue Purple mix** to paint another layer of dark snow between the trees and the fire. Blend this color very slightly into the edges of the lighter snow around the fire. Add a little more Ultramarine Blue into the mix to paint over to the left side of the canvas. The further away from the fire, the snow will be darker and more blue. Closer to the fire, the snow will be a little more turquoise.
- Paint the very dark rocks in the bottom right using the **Paynes Grey mix**. Load the brush with the **Blue Purple mix** and wiggle the brush up and down, making a rough texture throughout the bottom of the canvas. Use the dirty brush and Dioxazine Purple to blend the shadow down into the right bottom corner. Use the **Warm Purple mix** and a smidge of Titanium White to warm up some of the shadows you just added. Rinse.
- Add Ultramarine blue to the **Turquoise mix**, use this to mound the snow on top of the rocks. Blend into the darker snow along the edges of the canvas using **Paynes Grey mix**. Add more shadows under the trees, and even under the logs in the fire.
- Paint the shadow on the right between the fire and the snow
- that is mounded on the rocks using the **Deep Blue mix** with a titch of Titanium White added. Rinse.
- Dry the surface before continuing to the next step.





# STEP 10 – BRANCHES

Timestamp 1:11:34



## “FUSSY LITTLE TWIGGLY BITS”

### PAINT:

Ultramarine Blue = UB

Mars Black = MB

Fluid White Paint = FWP

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Tinted White = FWP + UB

### STEP DISCUSSION:

- Thin the Mars Black with water. Working from the left to the right (if you are right handed), begin adding the smaller branches on the bare trees. This step is a fussy, long process but well worth the effort. Bend and “V” these out creating a very messy series of branches while keeping a nice light line. Add a twig coming up from the ground here and there. On the tree on the right, add a few dried up leaves that never fell on a couple of the branches.
- Carefully add some highlights to the branches using the **Tinted White mix**. This bit of work may seem tedious, but it is worth the trouble because it makes such a big impact on pulling the branches out from the background. We are not highlighting every branch. Leaving some dark gives the piece depth and dimension.

Highlight the messy dried up leaves to add texture. Rinse.

- Dry the surface before continuing to the next step.





# STEP 11 – WARMING THE SNOW

Timestamp 1:24:26

## “(BUT NOT MELTING IT)”

### PAINT:

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

### BRUSHES & TOOLS:

Small Hog Round

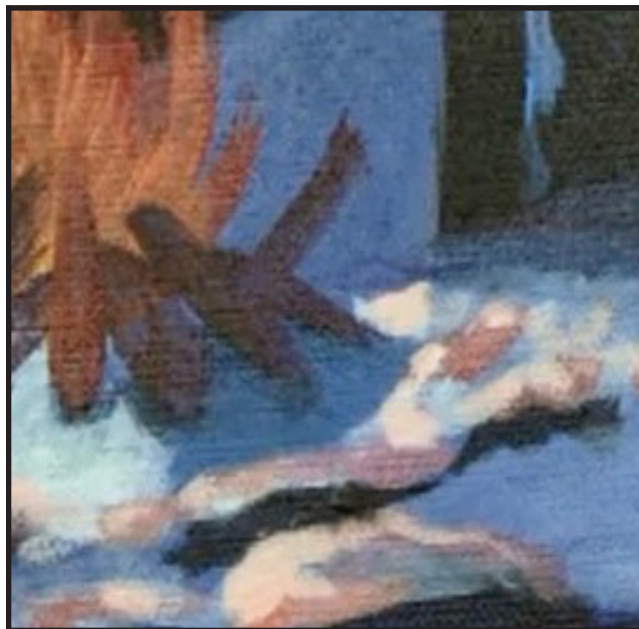
### COLOR MIXES:

Turquoise =  
PG + PB > CYM + TW  
Peach =  
CRM + QM + TW > CYM  
Deep Blue = UB + PB

### STEP DISCUSSION:

- Use the **Turquoise mix** to highlight the snow around the fire, really bringing it forward. Add some ultramarine blue to the mix to dry brush a highlight on the snow that is a bit further to the left. This mix is slightly darker than the first highlight, but still lighter than the dark snow. Add some of this highlight to the snow that is on the rocks in the bottom right. Rinse.
- Add some warm highlights on the snow around the fire using the **Peach mix**. Add a little more Cadmium Yellow Medium and a lot more Titanium White to the mix. Then, tap in the brighter highlights on top. Rinse.

- Make adjustments and re-shape anything that needs touch ups using the **Deep Blue mix**, blending wet into wet. Rinse.
- Dry the surface before continuing to the next step.





# STEP 12 - TWIGS

Timestamp 1:29:39



## "MORE TWIGGLY BITS"

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

Fluid White Paint = FWP

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Peach =

CRM + QM + TW > CYM

Orange = CYM + CRM

### STEP DISCUSSION:

- Thin the Mars Black with water to begin adding the twigs, bare bushes, and dried grasses coming up from the ground around the tree that is furthest left. Create a bare bush between that tree and the fire. Rinse.
- Add some Fluid White Paint to the Peach mix to highlight the side of the bush that is facing the fire. If the highlights get away from you, just knock them back a bit with more Mars Black. Rinse.
- Add the **Orange mix** to the **Peach mix** and warm a couple of the highlights on the bush. Rinse.





# STEP 13 - LIGHTING THE FIRE

Timestamp 1:33:01

## "WHO BROUGHT THE MARSHMALLOWS?"

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Fluid White Paint = FWP

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Light Yellow = FWP + CYM

Orange = CYM + CRM

Warm Purple = DP + CRM

### STEP DISCUSSION:

- Add some bright hot spots in the center of the fire using the Small Round Brush and the **Light Yellow mix**. Very carefully paint elongated "S" strokes through the logs and fire..
- Lightly blend in the **Orange mix** between the yellow and the red areas of the fire. Add some of these flames between the logs as well. Then, add another layer of Cadmium Red Medium to the outer edges of the flames using curved strokes.
- Pop bits of the **Orange mix** onto some of the logs where they are hot. Then, add some Cadmium Red Medium on the dirty brush to paint hot embers on other logs. Rinse.
- Bring back contrast on the

fire logs by blending Mars Black back into them on the ends away from the fire . Rinse.

- Mix more Cadmium Red Medium into the **Warm Purple mix** to paint the bottom edges of the red embers. Then, pop on bits of the **Orange mix** right over top of the embers to make sure the logs are glowing. Rinse.
- Load the Fluid White Paint on the toe of the brush to carefully exaggerate the heat of the fire center. It is easy to overdo it, so just add a touch of this hot fire. Add Cadmium Yellow Medium on the brush to paint a few more flames, then use the toe of the brush to tap in small dots on some of the logs as brighter embers. Adjust with these colors as desired. Rinse.
- Add a tiny bit of Cadmium Red Medium to the **Light Yellow mix** to paint a few spots on the snow to reflect the fire. Rinse.
- Dry the surface before continuing to the next step.





# STEP 14 - SPLATTER

Timestamp 1:42:18



"IT'S SNOWING!"

## PAINT:

Fluid White Paint

## BRUSHES & TOOLS:

Large Synthetic Angle

## STEP DISCUSSION:

- Tap up and down very lightly in the Fluid White

Paint to load the brush. Run your finger down the bristles to "flick" the paint onto the canvas to create snowflakes. Test your "flick" on another surface before you apply it to your painting, so you get proper aim and control. Rinse.

- Sign.

**Sherpa Tip:** *If you have my splatter tool you have the best tool that you could have for splatter. But I am going to use the flicking method. If you do not have any of these tools I have a whole video about different ways to splatter.*





## THE TRACING METHOD

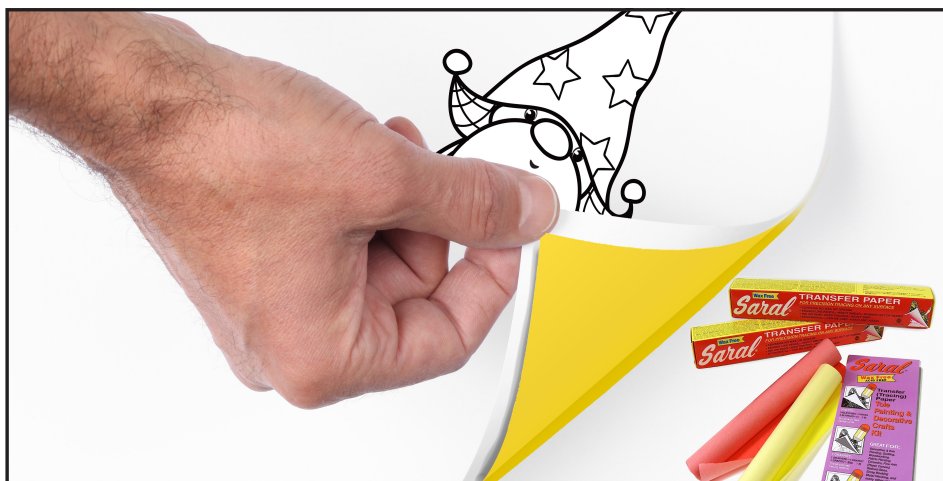
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

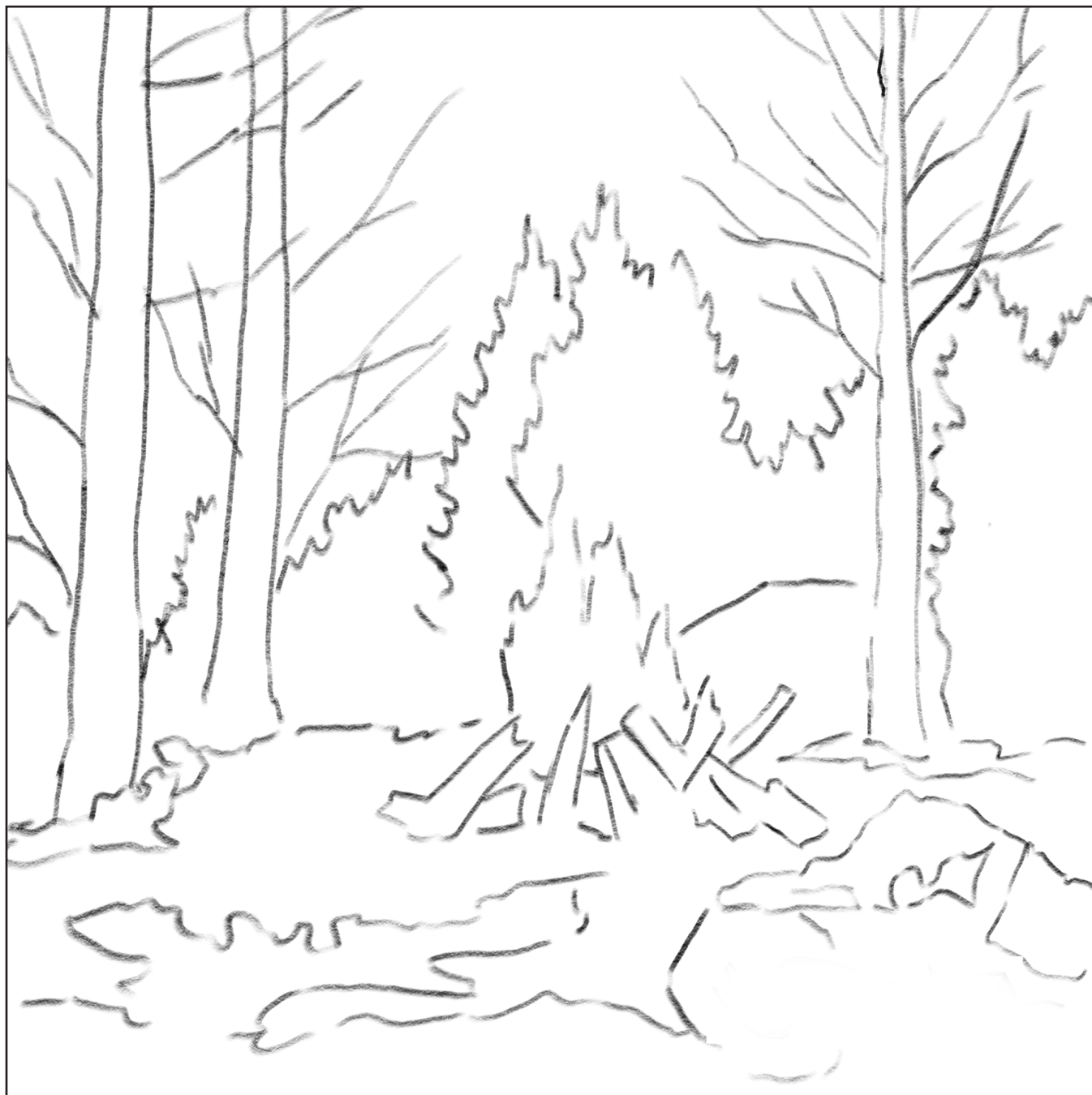


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color 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.**





## 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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