

THE ART SHERPA™  
presents

# Winter

## WONDER



## SOLITARY STROLL

BY: THE ART SHERPA

NAME CREDIT TO PATRON DEB MAXWELL

STEPS: 12 | DIFFICULTY: CHALLENGING | 3 HOOTS





# TABLE OF CONTENTS

SHERPA FORWARD.....	3
PAINT AND TOOL GUIDE.....	4
VIDEO CHAPTER GUIDE.....	5
THE GOLDILOCKS ZONE.....	5
STEP 1 - SKETCH AND GRISAILLE VALUES.....	7
STEP 2 - RAINY BACKGROUND.....	8
STEP 3 - LAYER ONE FOREGROUND.....	9
STEP 4 - MOODY SKY.....	10
STEP 5 - LEFT SIDE.....	12
STEP 6 - DIFFUSED STREET REFLECTIONS.....	13
STEP 7 - BLOCK IN LIGHTS.....	14
STEP 8 - REFLECTIONS.....	15
STEP 9 - RAIN.....	17
STEP 10 - RAINCOAT AND HAT.....	18
STEP 11 - DETAILS.....	19
STEP 12 - HIGHLIGHTS.....	20
TRACING METHOD.....	21
TRACEABLE.....	22
GRIDDING INSTRUCTIONS.....	23
TECHNIQUE REFERENCES.....	24





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.

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

## BRUSHES:

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

## 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:

- Color Theory
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water
- Implying Motion





## VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	04:08	SKETCH AND GRISAILLE
STEP 2	22:05	RAINY BACKGROUND
STEP 3	31:55	LAYER ONE FOREGROUND
STEP 4	36:09	MOODY SKY
STEP 5	45:48	LEFT SIDE
STEP 6	53:10	DIFFUSED STREET REFLECTIONS
STEP 7	1:04:53	BLOCK IN LIGHTS
STEP 8	1:10:39	REFLECTIONS
STEP 9	1:31:40	RAIN
STEP 10	1:41:57	RAINCOAT AND HAT
STEP 11	1:54:46	DETAILS
STEP 12	2:08:30	HIGHLIGHTS
	2:22:31	SIGN



## THE GOLDBLOCKS 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 - SKETCH AND GRISAILLE VALUES

Timestamp 4:08



## "JUST A GIRL"

### PAINT:

Burnt Sienna = BS

Mars Black = MB

### BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

T-Square Ruler

### COLOR MIXES:

Dark Brown = BS + 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.
- Use the T-square ruler to center her a little more at 2 1/2 inches from the side. Make a mark, 1 inch from the bottom for her feet, and another mark 1 1/2 inches from the top of her

head. Then draw a line from the top mark to the bottom mark to keep her straight.

- Using the Small Round like you would with a pencil, begin to lightly sketch the top of the hat, then add the curved brim below it.
- Come down a little bit and anchor shoulders with a slightly downward curved line. This will help keep the shoulders symmetrical. Then about two fingers down add a mark for the waist. Her sides come down from the shoulders and taper into the waist. Then draw a collar. Add inward curved lines for the space where the sleeve joins the back of the coat. Paint the wrinkles on the back of the coat that are pinched at the waist. Create some motion on the skirt of the coat, by lightly sketching the folds and creases. Rinse brush.
- Switch to X-Small round and begin painting in the legs. The knee is hidden by the coat so you are only sketching in the calf and foot. Taper the calf into the ankle using a curved line. then , sketch in the back of the shoe. Draw the second calf, somewhat thinner because it is positioned slightly forward. Add the upward curve of the stretch leggings.
- If you need to make any adjustments on the coat using the Small Round brush, otherwise continue using the X-Small round. Make marks at either side of the waist, to place the elbows. Sketch the upper arm then, indicate that the forearm is only partially seen because it is hidden by the coat. Rinse.
- Switch back to the Small Round brush to start to work in some value. Put in more exaggerated shadows in the wrinkles on the upper back and on the collar. Continue adding shadows, using a heavier paint load where there are deeper values, and a lighter load where the value is not as concentrated. Paint the shadows and values throughout that create movement in the coat. Rinse.
- Dry the surface before continuing to the next step.

*Sherpa Tip: If you need to move the figure over a bit, like I did. Just paint the surface with Titanium White, dry it, and then start fresh.*





# STEP 2 – RAINY BACKGROUND

Timestamp 22:05

## “OUT OF FOCUS”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Round

Medium Hog Bright

### COLOR MIXES:

Dark Brown = BS + MB

Warm Purple = DP + CRM

Blue Green = DP + PG

Dark Green = PG + BS

Peach = CRM + CYM + QM + TW

Dark Grey = BS + UB

Dark Blue = UB + MB

### STEP DISCUSSION:

- The background is very out of focus, but we need to know where the bush is. Using the Round brush, the **Dark Brown mix**, and the T-square ruler to paint a line from the left side of the canvas to approximately the center. Starting again on the left side, about 2 inches from the top, bring a line that wanders up and down slightly for the top of the bush, then come down around to meet the bottom of the bush, near the center of the canvas. There are some fuzzy, distant things on the right but they are so out of focus there is no need

to worry about them that much. Rinse.

- Switch to the Bright Brush, on the upper left side and begin to pull down this very streaky, rainy background, using the **Warm Purple mix**. Create a couple values here by adding more Dioxazine Purple.
- Paint the left side of the bush, using curved strokes and the **Blue Green mix**. Begin adding the **Dark Green mix** as you move to the right. Then blend in more of the **Blue Green mix** at the bottom of the bush. Rinse.
- Add some Titanium White to the **Warm Purple mix** and pull down the next color in the sky. Blend the edges together, of the bush and this part of the sky, so they are out of focus. The next bit of vertical sky is painted with the **Peach mix**. Wipe off brush, but do not rinse it, and add a touch of Cadmium Yellow Medium and some Titanium White to get a very light color. Work this a little bit wet into wet, so there is a nice transition.
- Paint the background on either side of the figure using the **Dark Grey mix** using an up and down stroke. Wipe the brush without rinsing, to leave pigment in the bristles and add More Titanium White. Paint the upper right quadrant of the sky using a vertical stroke and slightly blending it into the darker color below.
- Add some **Dark Blue mix**, on the right side blended in the top of darker color, using a vertical stroke. Rinse.
- Dry the surface before continuing to the next step.





# STEP 3 – LAYER ONE FOREGROUND

Timestamp 31:55



## “COLORFUL FOUNDATION”

### PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Medium Hog Bright

### COLOR MIXES:

Dark Blue = UB + MB

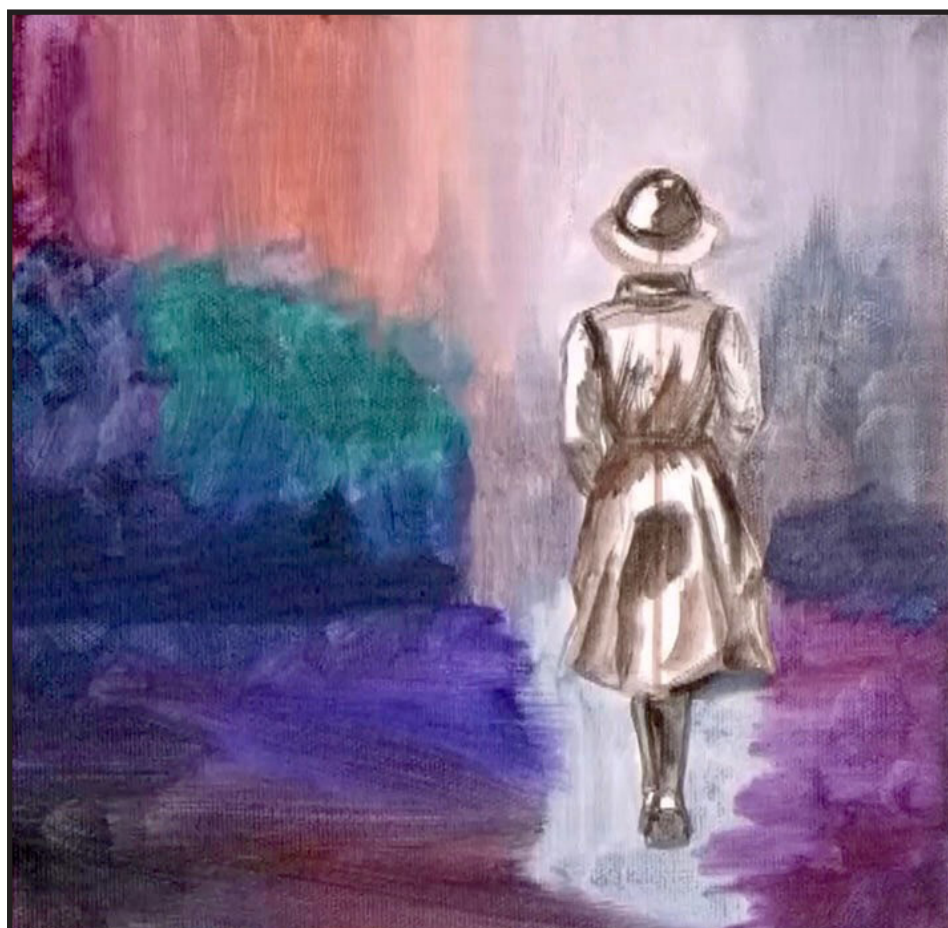
Warm Purple = DP + CRM

Cool Purple =

DP + CRM + PB + UB

### STEP DISCUSSION:

- Add Titanium White to the **Dark Blue mix** to make a grey color. Loosely paint the bottom of the canvas, around the legs of the figure. Then use the **Warm Purple mix** on the very right side of the ground.
- Paint the upper part of the ground on the left, with horizontal strokes using the **Cool Purple mix**. Then use the **Dark Blue mix** at the bottom left of the canvas. As you move right add some of the **Warm Purple mix** again.
- Then use the **Dark Blue mix** to add a little bit darker value along the horizon line. Rinse.
- Dry the surface before continuing to the next step.





# STEP 4 - MOODY SKY

Timestamp 36:09

## "BLENDING TOGETHER"

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Large Hog Round

### COLOR MIXES:

Dark Purple = CRM + DP > QM

Peach =

CRM + CYM > QM + TW

Dark Blue = UB + MB

Pale Green =

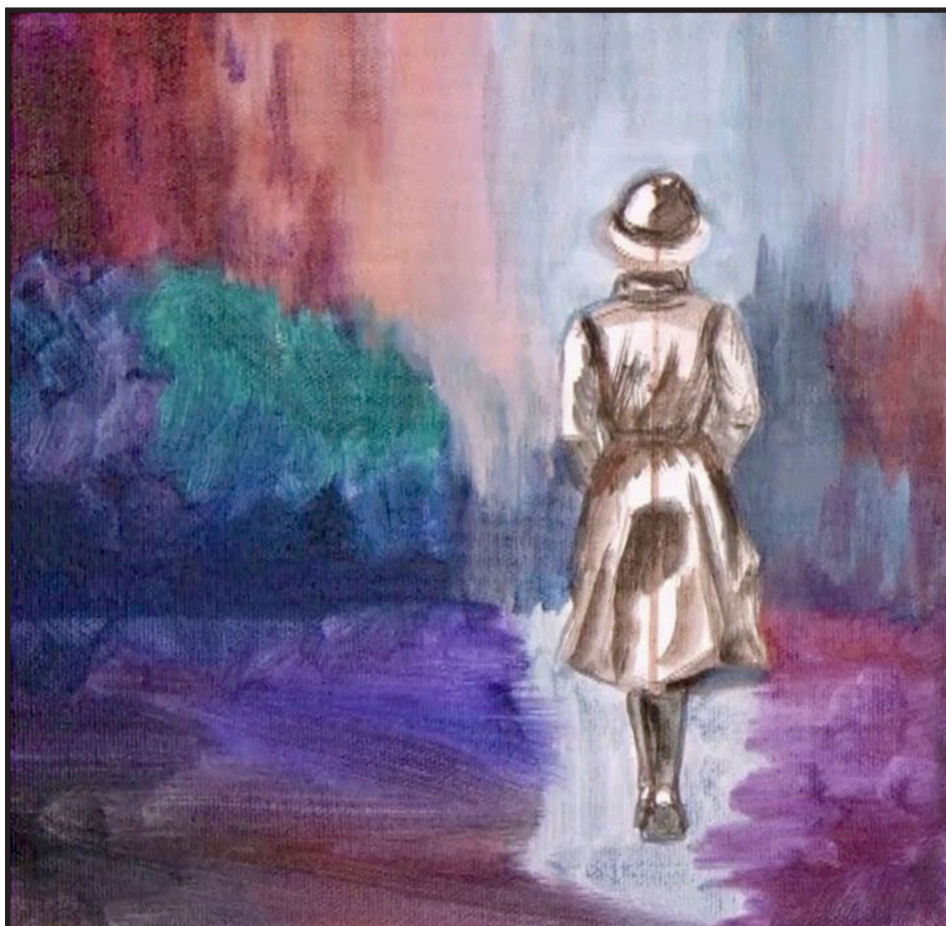
TW > UB > PG > BS

### STEP DISCUSSION:

- Use vertical strokes to paint the **Dark Purple mix** on the left side of the sky. As you move right, blend in more Cadmium Red Medium using just the toe of the brush. Next, use the **Peach mix** and blend that into the last color. Then, as you get closer to the center of the canvas, wipe the brush, and without taking out too much pigment, add Titanium White. Brush that very diffuse color into the last color, creating a little variances in the tone. Then really wipe the brush and get a little of that last peachy color, and a lot of

Titanium White. Paint around the hat, shoulders, arms, and the sky around her, using vertical strokes.

- Paint a darker value in the background on either side of the figure, using the **Dark Blue mix** and vertical strokes. Rinse. Continue using vertical strokes to paint the right side of the sky, with the **Pale Green mix**. Use a lot more Titanium White on the brush around her hat and shoulders. Using the dirty brush add more of the **Dark Blue mix** into the out of focus object on the right, and blend it out well. Rinse.
- Combine some of the **Peach mix** and **Dark Purple mix**, and blend it into the top of the out of focus object on the right. Then blend in some of the Dioxazine Purple at the bottom of that object.
- Wipe out the brush and add a lot more Titanium White, then add just a hint of this color up into the right side of the sky. Use the **Dark Purple mix** and wiggle a little bit of a rough and scratchy atmosphere on the left side of the sky. Rinse.
- Dry the surface before continuing to the next step.





# WATERCOLOR WEDNESDAYS

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**RELAX &  
CHILL OUT  
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# STEP 5 – LEFT SIDE

Timestamp 45:48

## “LAYER, LAYER LAYER, LIKE THE RAIN IS HERE”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Large Hog Round

### COLOR MIXES:

Mid Green = PG + BS > CYM

Dark Green = PG + BS

Warm Purple = DP + CRM

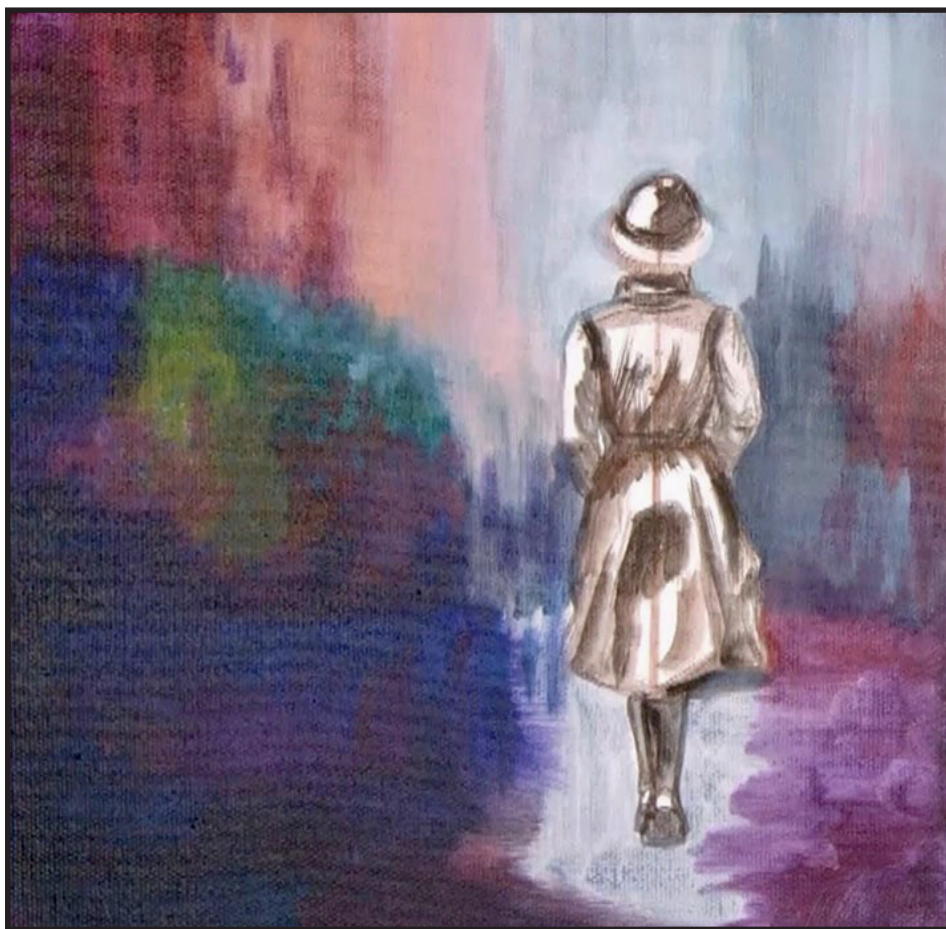
Blue Green = DP + PG

### STEP DISCUSSION:

- Alternate between the **Mid Green mix** and the **Dark Green mix** and begin adding the various values in the bush. Loosely blending it using the toe of the brush. Add a little Ultramarine Blue to create another dark value, wiggling the brush around to keep it out of focus. Add a little bit of Titanium White on the upper edge of the bush near the right. Rinse and wipe the brush.
- Place some of the **Warm Purple mix** along the left and bottom of the brighter green area of the bush., adding Titanium White to the mix, here and there to add highlights. Tapping little bits here and there. Then paint some

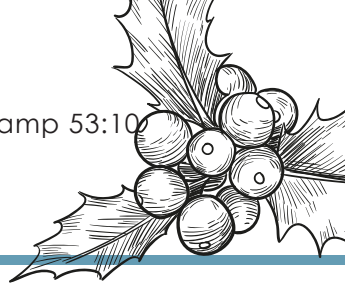
of the **Blue Green mix** onto the bush, mostly on the left and bottom to create that full depth of color. Also, softly add some little dark verticals between the bush and the figure.

- Paint the bottom left side of the canvas with the same **Blue Green mix**. Soften the transition between the bush and the ground. Then add the vertical shadows that are in the light reflection on the ground.
- Continue adding this color on the left, this time using vertical strokes. About mid ground begin adding the **Warm Purple mix** back in, using vertical strokes. Vary it slightly, by adding a bit of Cadmium Red Medium. When you are happy with the left side, rinse the brush.
- Dry the surface before continuing to the next step.



# STEP 6 - DIFFUSED STREET REFLECTIONS

Timestamp 53:10



## "POWER ON"

### PAINT:

Cad Red Medium = CRM

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Small Hog Round

### COLOR MIXES:

Light Blue = TW > UB

Blue Grey = TW > UB > MB

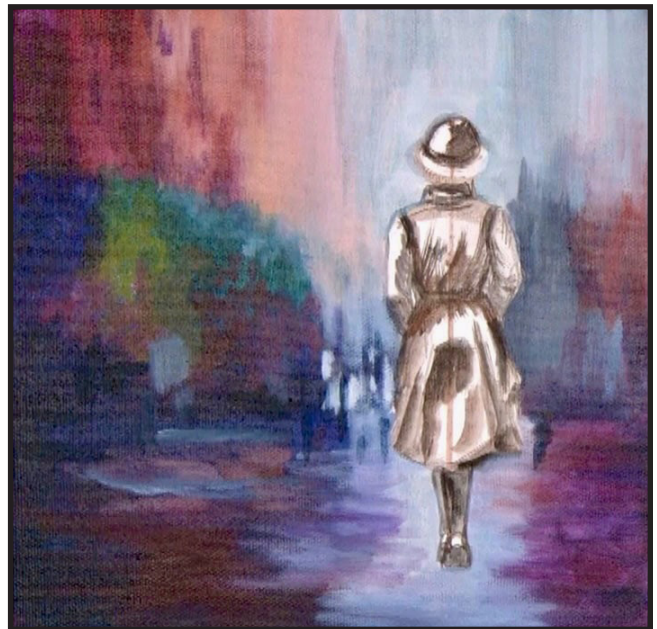
Warm Purple = DP + CRM

Blue Green = DP + PG

Dark Blue = UB + MB

### STEP DISCUSSION:

- Begin adding square and upright rectangular shapes between the figure and the bush, using the **Light Blue mix**. A couple may be a little bit stronger in value. Change up the values by alternating with the **Blue Grey mix**, use very light pressure to get that out of focus look.
- Bring these two mixes down to the lighter ground reflections, while thinking about the horizontal brush stroke versus the vertical. It is the horizontal versus the vertical that will create a sense of things being wet.
- Blend some of the **Warm Purple mix** along the edges between the lighter and darker ground reflections. Darken the shadow at the bottom of the light reflection using the **Blue Grey mix**. Add more Titanium White to the dirty brush and brush this color out on the right side of the legs, trying to keep it horizontal.
- Add more of the **Warm Purple mix**, on the right edges of the light reflection. Add a little more Cadmium Red Medium here if needed, and blend it in with some Titanium White. Add a little water on the brush, when you need better flow. Without losing the width, continue improving on the lighter reflection using these mixes.
- Add more Titanium White to the dirty brush and apply some brighter vertical marks in the background between the figure and the bush. Rinse.
- Use the **Dark Blue mix** along the horizon to add little architectural elements, also and their reflections on the ground.
- Use the **Blue Grey mix** and begin adding out of focused elements in the foreground on the left side. Add more Titanium White to the dirty brush to apply soft highlights reflected both vertically and horizontally here as well. Rinse.
- Add more Titanium White to the **Warm Purple mix**, and apply some color horizontal reflections on the left side foreground, as well. Vary the mix by adding a bit more Dioxazine Purple. As you near the edge of the light reflection begin blending in the **Light Blue mix**. Sometimes dampen the brush and soften the blend. Rinse.
- Paint a few more strokes of random color in the front left, using the **Warm Purple mix**. It is still dark but gives it that little bit of reflective hue.
- Brush this **Warm Purple mix** onto the left hand side, keeping the strokes horizontal. Then, use the **Blue Green mix** to create some darkness along the right edge of the canvas, blending in very lightly. Paint some of this color along the horizon line on the right side, feathering up and down so it is also very light and diffused. Rinse.
- Dry the surface before continuing to the next step.





# STEP 7 - BLOCK IN LIGHTS Timestamp 1:04:53

## "WHITE FOR BRIGHTER LIGHTS"

### **PAINT:**

Titanium White = TW

### **BRUSHES & TOOLS:**

Small Synthetic Angle

### **STEP DISCUSSION:**

- This step will consist of painting the lights and

reflections with Titanium White first, so when color is added it will show up nicely. Use the edge of the brush when you want the lines thinner, and use the flat of the brush for wider lines and squares.

- Begin on the left side, paint a couple squares in front of the bush. They do not have to be perfect, but you do want them to be a little architectural. Remember to paint the dropdown reflections on the ground, beneath these lights. Some of these reflections taper off and others are a fuzzy, broken line. Rinse. Dry the surface before continuing to the next step.



# STEP 8 - REFLECTIONS

Timestamp 1:10:39



## "MAKING IT ALL GLOW"

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Phthalo Green = PG  
Dioxazine Purple = DP  
Mars Black = MB  
Titanium White = TW

### BRUSHES & TOOLS:

Small Hog Round  
Small Synthetic Angle  
T-Square Ruler

### COLOR MIXES:

Yellow Orange = CYM > CRM  
Orange = CRM + CYM  
Warm Purple = DP + CRM  
Peach = CRM + CYM > QM + TW  
Mid Green = PG + BS > CYM  
Blue Grey = TW > UB > MB  
Ink Blue = UB + MB + DP  
Light Yellow = TW < CYM  
Dark Blue = UB + MB

### STEP DISCUSSION:

- Use the Angle brush and the **Yellow Orange mix** to add color to the lights that were pre-painted white. While it is still wet, blend in some of the **Orange mix**, along the outside of some lights and on the top and bottom of others. Use the toe of the brush for the thinner areas and the flat of the brush for the thicker areas. Rinse.
- Add a little Titanium White to the **Warm Purple mix** and paint a few bits of a structure on the horizon line on the left side. Paint a few horizontal reflections in the foreground on this side as well.
- On the dirty brush add a little bit of the **Orange mix**, and paint warm reflections, horizontally on the right side, here and there.
- Without rinsing use the **Orange mix** to darken the right edges of the lower canvas, Add more Dioxazine Purple where you want it even darker and Titanium White where you want it lighter. Rinse.
- Switch to the Round brush and the **Peach mix**. Then use an up and down stroke to add lighter little highlights in the pink area of the sky. Blend in some Cadmium Yellow Medium in there and it just gets better and better. Rinse.
- Use the **Mid Green mix** and create some highlighting, around the lights that are in front of the bushes, on the left side. Rinse.
- Add a little Titanium White to the **Warm Purple mix** and create another value of highlight in the left side of the bushes. Adjust this mix where the highlight needs a little more contrast. Some brush strokes will go up and down and others will go horizontally, almost tapping in some places. Add some of this color to the left side of the sky as well. Rinse.
- Paint another layer onto the cooler lights with the **Blue Grey mix**. Add a little of the **Mid Green mix** to the dirty brush. Using vertical strokes to paint another layer in the center of the sky. Add Titanium White to lighten it as we go. Use the **Mid Green mix** around the head and shoulders of the figure.
- Lightly paint the dark area on the right with the **Ink Blue mix**. Use a vertical stroke and the side of the brush. Add Titanium White to the mix and lighten some of this area closer to the figure. Rinse.
- Begin painting the light reflections on the foreground using the **Yellow Orange mix**. Alternate with the **Orange mix** in a few places and even add a little Cadmium Red Medium here and there for some contrast. Rinse.
- Add some just pure Cadmium Yellow Medium power to the canvas. Touching it in here and there, on the reflections and on the lights. Just barely touching it, to leave powerful little pops. Rinse. Dry the surface before continuing.
- Switch back to the Angle brush and use pure Titanium White to add hotspots in the lights and in the ground reflections, here and there. Also add pops of the **Light Yellow mix** here as well. Rinse.
- Lightly glaze some of the **Warm Purple mix** on the reflections that may need to be muted a bit, using a horizontal stroke. Sometimes adding a little Quinacridone Magenta.



## STEP 8 CONTINUED:

- Lay the T-square ruler at the bottom left of the canvas, but not quite on the corner. Angle it up to the left slightly, then using the edge of the Angle brush, paint a dark broken line with the **Blue Grey mix**, to imply the structure of the street. Add Titanium White to highlight that line and to add a couple horizontal highlights on the left side of the sidewalk.
- Use the **Dark Blue mix** to add the shadow under the feet and a few reflected shadows to the left of the figure. Rinse.
- Paint a warm value on the right side by combining the **Orange mix** and the **Warm Purple mix**. Glaze some of this color to mute a few more reflections here and there. Then use the **Dark Blue mix** to imply distant angles and structures on the left. Rinse.
- Dry the surface before continuing to the next step.



# STEP 9 - RAIN

Timestamp 1:31:40



## "HERE COMES THE RAIN"

### PAINT:

Ultramarine Blue = UB

Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Angle

T-Square Ruler

### COLOR MIXES:

Light Blue = TW > UB

### STEP DISCUSSION:

- Barley tint some Titanium white with a tiny bit of the **Light Blue mix**. Use a T-square Ruler and the Angle brush to make sure that the rain lines are straight up and down. Use light pressure and a dry brush technique, to create little dashes of rain, not continuous lines. Continue these rain lines throughout the canvas.
- Switch to my X-Small brush just to get a finer line. Still using the T-Square ruler to ensure that the lines are straight. These lines are also not connected lines, but rather they are dashes going down. Some of these lines are going to be using a very dry brush, and some will be a bit of a heavy brush. Continue these rain lines throughout the canvas. Thin a bit of this mix to fade some of the rain in.
- With the edge of the Angle brush fill in the

spaces in between the rain. Because the straight dashed lines are already in, they will act as guidelines to keep these lines straight. Rinse.

- Dry the surface before continuing to the next step.





# STEP 10 – RAINCOAT AND HAT

Timestamp 1:41:57

## “COLOR ME IN PURPLE”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Blue = PB

Ultramarine Blue = UB

Dioxazine Purple = DP

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Angle

### COLOR MIXES:

Dark Purple = CRM + DP > QM

Deep Purple =

CRM + DP + QM + UB

Blue Black = MB + PB

Light Blue = TW > UB

Peach =

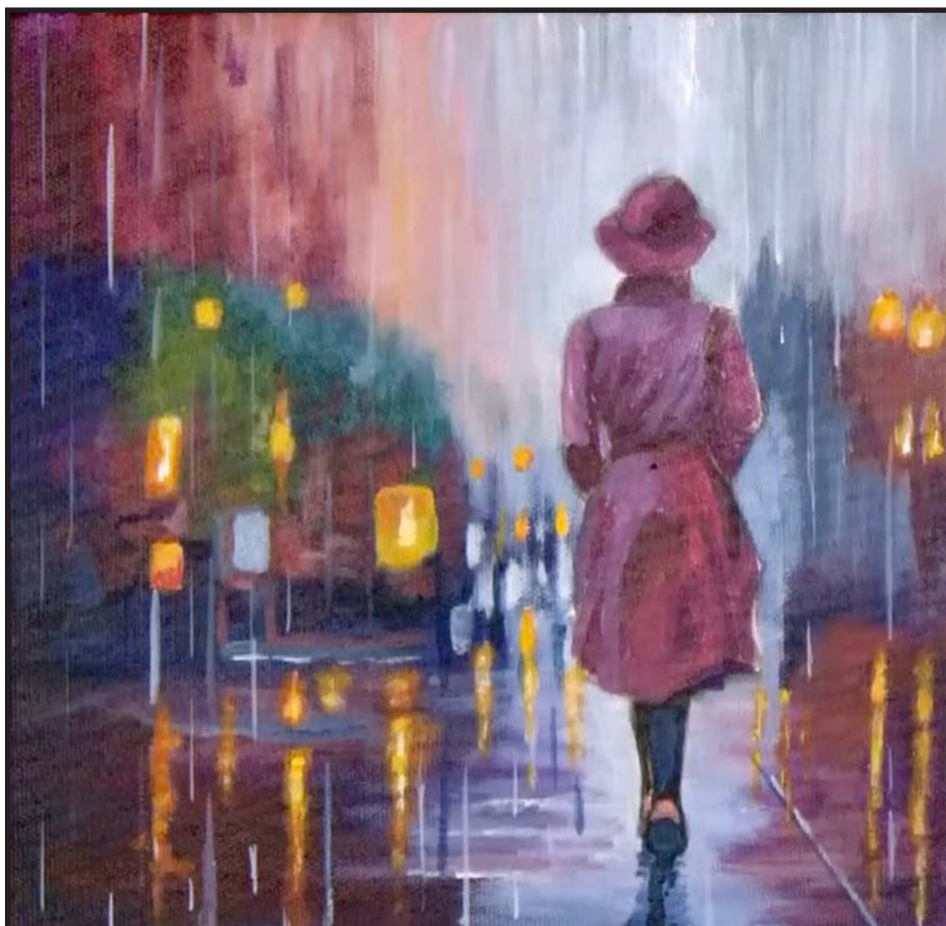
CRM + CYM > QM + TW

### STEP DISCUSSION:

- Use the values that you painted in while sketching in this figure, as a road map. Apply the **Dark Purple mix** to the shadows on the back of the skirt.
- Add a darker color at the bottom of the skirt and at the waist using the **Deep Purple mix**. Then add this color to the wrinkles on the back of the coat using the toe of the brush and directional brush strokes. Continue filling in the shadow areas with variations of this color.
- Add Titanium White to the mix and paint this lighter value on the areas of the

coat that are more in the light. Use the road map to guide you. While the paint is still wet you can reinforce the wrinkled shadows with the **Deep Purple mix**, if needed

- Adjust the mix along the right side of the figure, with more Quinacridone Magenta or more Cadmium Red Medium. Paint the hat and the collar using the same mixes. Rinse.
- Using the toe of the brush, paint the right legging in with the **Blue Black mix**. Then use this color to paint the right shoe, and a bit of the shadow on the ground below. Add a little of the Light Blue mix onto the dirty brush and paint the reflection on the back of the right leg and foot. Rinse.
- Paint the left legging and foot with Mars Black. Rinse. Adjust the coat as needed. Rinse.
- Add Burnt Sienna to the **Peach mix** and use the toe of the brush to paint in the ankles. Rinse.
- Dry the surface before continuing to the next step.





# STEP 11 - DETAILS

Timestamp 1:54:46



## “COAT AND HAT”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

Medium Synthetic Filbert

### COLOR MIXES:

Dark Magenta = QM + DP

Light Purple = TW + CRM + DP

Blue Grey = TW > UB > MB

Rich Red = CRM + QM

Deep Shadow = CRM + DP + PB

Light Blue = TW > UB

Warm Yellow = CYM > QM

### STEP DISCUSSION:

- Adjust the outline and shape the hat using the **Dark Magenta mix**, and the X-Small round brush. And fill it in with the Dark Purple mix combined with a little Titanium White. Use the **Blue Grey mix** to trim any part of the coat edge that may need to be modified. Rinse.
- Switch to the Filbert brush and the **Rich Red mix** and begin painting in this value onto the wrinkles that need to be popped out and warmed up, on the coat. Rinse.

- Switch to the Small Round brush and the **Deep Shadow mix** to darken the wrinkles and the shadows. Use the **Light Purple mix** as the lighter coat values. Add Titanium White to the mix and paint the lighter highlights on the shoulders and back.
- Play between these values and mixes in this step to create the highlights and shadows until the coat and hat have taken shape and you are happy with the results. Rinse.
- Switch to the X-Small brush and the Light Blue mix, and paint subtle highlights on the back of the right leg and both feet, using short horizontal strokes. Rinse.
- Thin some Mars Black and refine the edges of both legs and feet. Rinse. Highlight the back of the right ankle with the **Warm Yellow mix**. Rinse.
- Dry the surface before continuing to the next step.



# STEP 12 - HIGHLIGHTS

Timestamp 2:08:30

## "TAKING A WALK"

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Warm Purple = DP + CRM

Black Purple = MB + DP

Warm Yellow = CYM > QM

### STEP DISCUSSION:

- Load some thinned Titanium White into the **Warm Purple mix**. Add a little bit of this highlight at the top of the hat and on the button. Highlight some of the wrinkles and the shoulder on the left side. Pick up some of these little wrinkles on the inside of the coat and on the highest points on the wrinkles of the skirt.
- Darken that color whenever you need to by adding more of the **Warm Purple mix**. When a lighter value is needed, just add Titanium White. Capture the subtle wrinkle details using these colors using little scratchy lines to make the coat feel like it is in motion. Add more Dioxazine Purple when you need deeper shadows.
- Add a little Cadmium Red Medium through the skirt

to energize and warm that area. Use the reference at the end of this step to continue adding these highlights and shadows.

- Tint the Titanium White with just a touch of the **Warm Purple mix**, and capture little bits of light that make the coat and hat feel wet. Add it along the edge of the coat as well. Wiggling the brush in places along some of the folds, to make those areas feel rough. Continue playing with the fabric folds until you are happy. Rinse.
- Use the **Black Purple mix** under the bottom of the coat skirt. Also add some to the left leg, the shadow under the feet, the waist and along the brim of the hat. Rinse.
- Add a little bit of **Warm Yellow mix** into the **Warm Purple mix**, and warm up the midtones in the coat and hat. Rinse.
- Sign.





## THE TRACING METHOD

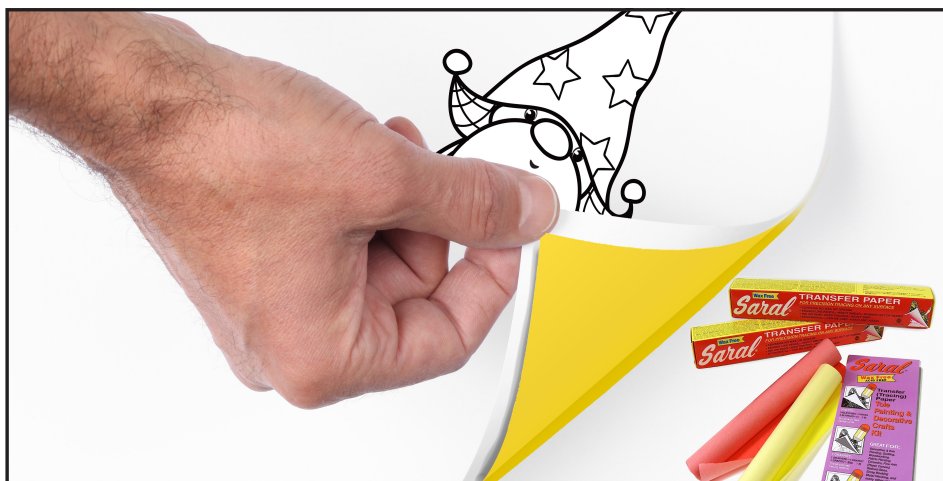
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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:



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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.

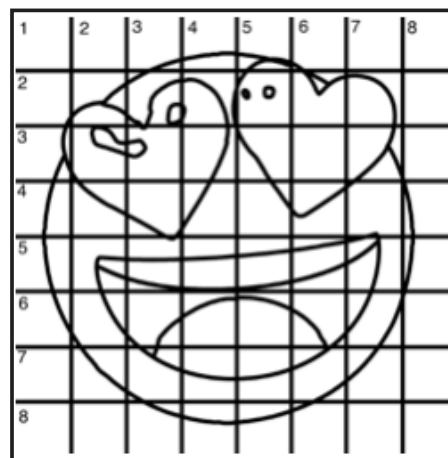
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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