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TO PAINT

IN ACRYLIC



AWAKENING

BY: THE ART SHERPA

NAME CREDIT TO PATRON: TIFFANY TARA WILLIAMS

STEPS: 15 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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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**
- Dioxazine Purple = **DP**
- Mars Black = **MB**
- Titanium White = **TW**
- Fluid White Paint = **FWP**

BRUSHES

- Large Hog Round
- Large Synthetic Bright
- Medium Synthetic Angle
- X-Small Synthetic Round Liner
- Large Synthetic Oval Mop
- Small Hog Round
- Small Hog "D" Brush

TOOLS

- 11x14 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 it dry before you proceed.)
- Optional: Stay-Wet Palette

SYMBOL GUIDE

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

Adobe Stock 2027785

Techniques You Will Use In This Painting

- Color Theory
- Implying Foliage
- Atmospheric Perspective
- Finding Value
- Directionality
- Blending Wet into Wet
- Clouds
- Setting a Horizon line
- Color Mixing
- Painting a Silhouette Landscape

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.

Intro	00:00	
Step 1	2:07	Colored Ground
Step 2	4:57	Soft Transitions
Step 3	7:47	A Soft Glow
Step 4	9:40	Soft Glowing Sun
Step 5	11:46	Underpinnings Of The Painting
Step 6	16:20	Distant Wispy Clouds
Step 7	20:24	A Playful Sky
Step 8	27:38	Surprising Cloud Expressions
Step 9	33:36	Upper Clouds
Step 10	40:52	Purple Clouds
Step 11	48:07	Cloud Highlights
Step 12	1:04:03	Lining The Clouds
Step 13	1:11:39	Landscape
Step 14	1:16:11	Black Land Mass
Step 15	1:24:01	Red Highlights
	1:30:00	Sign

Step 1 - Colored Ground

Timestamp 2:07
“Very Light Blue“

PAINT

- Ultramarine Blue = **UB**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Synthetic Bright

COLOR MIXES

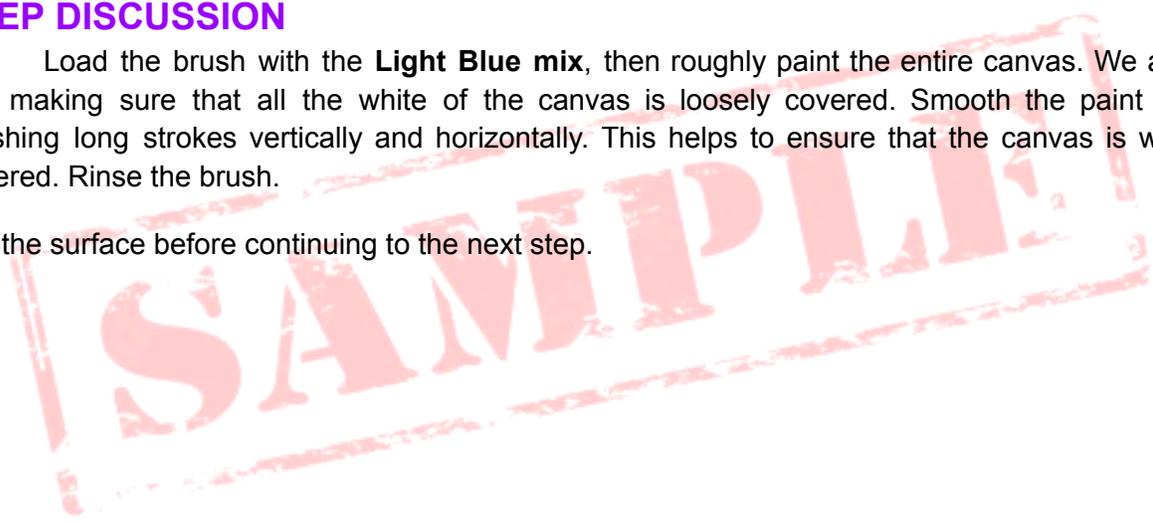
- Light Blue = **TW > UB**

STEP DISCUSSION

Load the brush with the **Light Blue mix**, then roughly paint the entire canvas. We are just making sure that all the white of the canvas is loosely covered. Smooth the paint by brushing long strokes vertically and horizontally. This helps to ensure that the canvas is well covered. Rinse the brush.

Dry the surface before continuing to the next step.

Adobe Stock | #62027785



STEP 1 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 2 - Soft Transitions

Timestamp 4:57
“Blue Ombre“

PAINT

- Phthalo Blue = **PB**
- Ultramarine Blue = **UB**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Sky Blue = **UB + PB + TW**

STEP DISCUSSION

Mentally divide the canvas into four quadrants. The light source is mostly going to be down in the center, above the lower third of the canvas. Above this will be the transition from sunlight into the cooler areas of the sky. Get the brush lightly wet, and wipe it off on a paper towel. Then, start painting in some Titanium White in the center third of the canvas. It is okay that a little of the blue is showing through. Gently carry this lighter value along the horizon line to either side of the canvas.

While the paint is still wet, use the **Sky Blue mix** on top of the white area. Very softly blend these two layers of paint together in a soft transition. Moving further up the canvas, add a much darker, bluer sky by using more of the blues in the mix.

Brush on more Titanium White at the center of the canvas. Rinse the brush and wipe off, then blend that white out. Rinse the brush.

Move to the next step before the paint dries.

STEP 2 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 3 - A Soft Glow

Timestamp 7:47

“Yellow And Blue Make A Little Green“

PAINT

- Cadmium Yellow Medium = **CYM**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Synthetic Oval Mop

COLOR MIXES

- Light Yellow = **TW > CYM**

STEP DISCUSSION

While the previous layer is still wet, dust the **Light Yellow mix** over the center of the light area. Then, blend it outward along the horizon line. Moving upward into the blue area you may get a bit of a green transition happening, but this is ok because this also happens in the sky, we often just do not notice it. The goal of the sunset is to stay blue, so use very, very lightly brush pressure. Improve the blend further by using a dry clean brush to blend everything together even better and softer. Rinse the brush.

Dry the surface before continuing to the next step.

Adobe Stock | #62027055

STEP 3 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 4 - Soft Glowing Sun

Timestamp 9:40

“Here Comes The Sun“

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Hog Round

COLOR MIXES

STEP DISCUSSION

Add a tiny smidge of Cadmium Red Medium to barely tint the Cadmium Yellow Medium. Use a scumbling motion to create the bright yellow glow in the center of the light area. Although we are adding some serious detail, notice that this stage is still pretty messy. Consider this the architecture for everything that is to come.

Begin blending in the Titanium White into the center where the sun would be. Add more water on the brush as needed, but without over wetting it. If it gets over wet then squeeze out the extra water on a towel.

Brighten the center of the sun with more Titanium White. Then, add Cadmium Yellow Medium and using a soft hatching motion, glow up the area around the hot center. Rinse the brush.

Adobe Stock #02715

STEP 4 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 5 - Underpinnings Of The Painting

Timestamp 11:46

“Bluer Blue“

PAINT

- Phthalo Blue = **PB**
- Ultramarine Blue = **UB**
- Cadmium Yellow Medium = **CYM**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Hog Round
- Large Synthetic Oval Mop

COLOR MIXES

- Sky Blue = **UB + PB + TW**
- Rich Blue = **UB + PB**
- Dark Blue = **UB + PB + DP**

STEP DISCUSSION

Use the Round brush to add some Titanium White into the **Sky Blue mix**, and it is ok that you might pick up a little Cadmium Yellow Medium in it. Begin scumbling this color in the sky just above the sun, being very irregular with it. There are a lot of clouds that are going to be layered over top later, so you just need to think about the blue area of the sky right now. Occasionally rinse the brush to reset it, then reload with fresh paint back.

Moving further up into the sky, start scumbling in just the **Sky Blue mix**. This upper atmosphere is a bluer blue.

Scumble the **Rich Blue mix** into the upper right corner. By painting these values now, you are making sure that the underpinnings of the painting are in place.

Use the **Dark Blue mix** on the upper left corner. Get a little bit of Titanium White to the mix as you move down the canvas. Rinse the brush.

Smooth out and blend the transitions using a clean, dry Mop brush and a light touch. Rinse both brushes.

STEP 5 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 6 - Distant Wispy Clouds

Timestamp 16:20

“Soft Purple-y Clouds“

PAINT

- Ultramarine Blue = **UB**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Hog Round

COLOR MIXES

- Soft Purple = **TW > DP > UB**
- Dark Purple = **DP + UB**
- Light Blue = **TW > UB**

STEP DISCUSSION

Touching the brush to the canvas with the belly to the toe, begin wiggling in wispy little clouds in the distant background with the **Soft Purple mix**. These clouds travel in a left to right upward angle. They are lighter near the source of light. As they move outward, they gradually get a bit darker by using more Dioxazine Purple and Ultramarine Blue in the mix. Allow some of the blue color below to peek through the clouds. Use just the toe of the brush, and the lighter **Soft Purple mix**, for the delicate little wispy bits near the light source.

Without rinsing the brush, grab a bit of the **Dark Purple mix** on the brush for the slightly darker clouds just left of center. There is not a lot of water on the brush and the paint load is fairly light.

Use a little heavier application of paint in the left corner, while still having little spots of the blue showing through. These are little elements of color that will pierce through the cloud layers, making them more interesting. Deepen some of the clouds in a few places using touches of the **Dark Purple mix**. Then, add a little of the **Light Blue mix** onto the dirty brush, and blend it into the clouds on the right. Rinse the brush.

Sherpa Tip: This layer of wispy clouds is what is peeking out of the fiery sky, keeping the far away, distant sky dimensional and interesting.

STEP 6 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 7 - A Playful Sky

Timestamp 20:24

“Painting To Peek Through“

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Hog Round

COLOR MIXES

- Orange = **CYM + CRM**
- Dark Purple = **DP + UB**
- Viva Magenta = **QM + CRM**

STEP DISCUSSION

Start with a basic **Orange mix**. As a general rule, the clouds will lean more towards yellow in their orange when they are closer to the sun. As they get further away, the clouds will become more of a reddish orange.

Paint a swath of the **Orange mix** across the horizon, below the bright sun area. Directly below the sun, the fluffy clouds will be more of a yellow-orange, and moving outward along the horizon the clouds will become more of a reddish orange swath. Then, begin painting curled strokes of clouds in a kind of halo around the sun with a yellow-orange shade. Add in more of the reddish orange value as you move further away from the sun on either side. Use the **Viva Magenta mix** as you move further outward, away from the light source. Blend over the wet paint of the previous layer.

Combine the **Viva Magenta mix** into the **Dark Purple mix**, and add some Titanium White. Blend this color into the far right of the cloud bank. Add more Titanium White on top of these purple-y clouds to brighten the edges. Continue filling in the clouds on the right side of the sun by alternating between the **Viva Magenta** and the **Dark Purple mix**. Sometimes add a little Titanium White, and sometimes vary the mixes by adding more or less of any of the colors within them. Just play and have fun with the clouds, keeping the edges irregular.

Then, use the **Orange mix** to blend and transition them together. Rinse and dry the brush.

STEP 7 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 8 - Surprising Cloud Expressions

Timestamp 27:38

“A'here, A'there, A'everywhere“

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Hog Round

COLOR MIXES

- Orange = **CYM + CRM**
- Viva Magenta = **QM + CRM**
- Dark Purple = **DP + UB**
- Dark Magenta = **DP + QM**

STEP DISCUSSION

Move to the left side of the canvas, and continue creating cloud banks. Add some little wispy clouds angling from the left upper side of the sunny area, to the mid right of the canvas, using the **Orange mix**. Add more Cadmium Yellow Medium to the mix on the left side area of the sun.

Use the **Viva Magenta mix** as you move outward and upward on the left side, away from the light source. Leave open areas with the blue sky showing through, while using the reference as a guide. The general principle of more yellow towards the light source, and more red to purple as you move upwards and away from the light source still applies.

Combine the **Viva Magenta mix** with the **Dark Purple mix** to paint a darker bank of clouds between and above the upper orange and magenta clouds. Continue filling in the clouds, alternating between the mixes and varying them by adding more or less of any of the colors within them; sometimes adding more Quinacridone Magenta, and other times adding a bit of Titanium White.

Begin adding even darker clouds as you move upward, using the **Dark Magenta mix**. Add a bit of Titanium White to the mix to highlight some of these clouds, and to fill in the remaining left side of the cloud bank. Blend the transitions together, wet into wet.

Scumble a darker purple cloud bank onto the lower left side of this area near the horizon line. Rinse and dry the brush.

Sherpa Tip: If I notice that there is too much water in my brush, I remove it with a towel and to ensure very little moisture in my brush.

STEP 8 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 9 - Upper Clouds

Timestamp 33:36

“Still Cloud Layer One“

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Hog Round

COLOR MIXES

- Deep Magenta = **QM + CRM + DP**
- Orange = **CYM + CRM**
- Pink = **QM + TW**
- Viva Magenta = **QM + CRM**

STEP DISCUSSION

Continue adding clouds in the upper left corner of the canvas using the **Deep Magenta mix**. Add a touch of Titanium White to the mix for a slight variation, here and there.

Using the reference photo, continue wiggling in these dark upper clouds first on the left side then moving to the upper right side. Vary the mixes using the three colors within the **Deep Magenta mix** to create some exciting value changes. Occasionally add a little Titanium White to highlight, here and there.

Use the **Orange mix** to warm up the under belly of these dark clouds. Blend in a bit of the **Deep Magenta mix** as a halftone on the outward darker edges.

Combine the **Orange mix** with the **Pink mix**, and put these warmer colors on the bottom side of the clouds facing the sun. Blend in some **Viva Magenta mix** from time to time. Rinse the brush.

Dry the surface before continuing to the next step.

STEP 9 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 10 - Purple Clouds

Timestamp 40:52

“Negative And Positive Cloud Space“

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Large Hog Round

COLOR MIXES

- Soft Purple = **TW > DP > UB**
- Dark Purple = **DP + UB**
- Pink = **QM + TW**
- Orange = **CYM + CRM**

STEP DISCUSSION

Add just a bit of Titanium White to the **Soft Purple mix** to paint in the whole lower area, using back and forth brush strokes. This does not have to be perfect because there are going to be a lot of layers here. Lighten the mix slightly by adding more Titanium White to paint an uneven line of implied distant mountains across the horizon.

Add a bit of Quinacridone Magenta into that mix to paint a cloud bank on the lower right side of the sky, just above the horizon line. Grab a little Titanium White on the dirty brush, then apply curved, upward sweeping brush strokes, to create a slightly lighter cloud bank just under and over the previous one. Add little fluffy bits that trail off in front of these clouds.

Scumble a third cloud bank above the first one, using a lighter variation of the **Soft Purple mix**. Without rinsing, add Quinacridone Magenta to the brush to blend between this upper bank, and separate it from the bank below. Highlight the edges of these clouds by adding Titanium White to the dirty brush.

Combine the **Dark Purple mix** with the **Pink mix**, and use a similar method to create the clouds on the lower left side of the sky. Use the mixes in this step or variations of them, to fill in the negative and positive spaces of the clouds here.

As you move towards the light source, add some of the **Orange mix** to the previous mixes or some Titanium White, to paint the smaller, warmer clouds beneath the sunny area. Rinse the brush.

STEP 10 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 11 - Cloud Highlights

Timestamp 48:07

“Setting The Sky Ablaze“

PAINT

- Cadmium Red Medium = **CRM**
- Quinacridone Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UB**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Small Hog Round

COLOR MIXES

- Orange = **CYM + CRM**
- Yellow Orange = **CYM > CRM**
- Light Yellow = **CYM + TW**
- Peach = **CYM + CRM + TW**
- Viva Magenta = **QM + CRM**
- Dark Purple = **DP + UB**

STEP DISCUSSION

Use the Small Hog Round to start adding some highlights and detailing to break up the cloud banks. Start with the **Orange mix** to make small, warm edges on the underside of the upper right clouds. Build these clouds up by adding more Cadmium Red Medium to the bodies of the clouds.

Moving down to the lower clouds on the right, begin by using the **Orange mix** on the cloud edges facing the sun. As you move closer to the light source, lighten the highlight values by introducing the **Yellow Orange mix** followed by the **Peach mix**. Use the **Viva Magenta mix** as you move further away from the light.

Mix a little Quinacridone Magenta into the **Peach mix** to highlight the front edges of a few of the purple clouds along the far edges of the sky. Sometimes add Titanium White, or vary the different mixes, as you continue building up the highlights and details of these clouds. Create a transition space, where needed, by adding a bit of the **Dark Purple mix** on the dirty brush, and blending this into the peach.

Paint the highlights and details on the purple clouds on the left side using similar techniques, and the same color mixes, using the reference as a guide. Add water to improve flow as needed. On the lower clouds you are highlighting the edges facing the sun, and on the upper clouds you are highlighting the lower edges of the clouds. The very bottom of the lower purple clouds are highlighted as well.

Highlight the clouds closest around the sun using the **Light Yellow mix**. Vary this mix as well, or sometimes use just pure Cadmium Yellow Medium. Use these colors to catch a few bright

highlights on the lower edges of the upper red clouds, here and there, where the sun might be really hitting these clouds.

Reinforce the sun by adding another layer of Titanium White to the center. Rinse the brush.

Sherpa Tip: Hopefully you can see that the way that we are using these paints help to keep them from becoming muddy.

Adobe Stock | #62027785

SAMPLE

STEP 11 PHOTO



Shutterstock | #62027785

If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 12 - Lining The Clouds

Timestamp 1:04:03

“The Silver Lining“

PAINT

- Fluid White Paint = **FWP**
- Cadmium Yellow Medium = **CYM**

BRUSHES & TOOLS

- X-Small Synthetic Round

COLOR MIXES

- Warm Yellow = **FWP + CYM**

STEP DISCUSSION

Add just a touch of a smidge of Cadmium Yellow Medium to a lot of the Fluid White Paint to white line some of these clouds around the sun. This silver lining is a painting indulgence that evokes a feeling of hope and miraculousness.

Moving outward, where the clouds are not as close to the sunlight, the lining will not be quite as bright. Use the **Warm Yellow mix** to line there. The lines will also become finer as they move further outward from the light.

As you return closer to the sunlight, brighten the line with some more Fluid White Paint and thicken the line slightly.

Highlight some of the little cloud bottoms by wiggling in more Cadmium Yellow Medium.

Make some little small details on the wispy clouds down near the horizon using the **Warm Yellow mix**. Rinse the brush.

Dry the surface before continuing to the next step.

Sherpa Tip: While lining these edges, I ask myself: Is this cloud facing the sun? Is this a part of the cloud where there would be enough light coming through to highlight it?

STEP 12 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 13 - Landscape

Timestamp 1:11:39

“Purple Mountains Majesty“

PAINT

- Ultramarine Blue = **UB**
- Dioxazine Purple = **DP**
- Titanium White = **TW**

BRUSHES & TOOLS

- Medium Synthetic Angle

COLOR MIXES

- Soft Purple = **TW > DP > UB**
- Dark Purple = **DP + UB**

STEP DISCUSSION

Use the edge of the brush with the **Soft Purple mix** to create a crispy, clean edge along the horizon line. Adjust the mix slightly so it is a little bit darker on those outer edges, and lighter in the center under the sun. No need to worry about the left side too much because there will be trees and landscape covering the line on that side.

Using the **Dark Purple mix**, move down the canvas slightly to create an interesting mountain ridge that is darker than the ridge behind it. Add water if needed to improve the paint flow. Again there is no need to be too stressed about it on the left side because you are going to cover a lot of it when you layer on the focal land mass.

Add a lot more Ultramarine Blue to the dirty brush to paint the next ridge a bit further down the canvas. You want it to be a little bit darker than the one that is behind it. Again, do not worry too much about the left side.

Finish painting the bottom of the canvas with this same color.

Darken that last mountain ridge with Dioxazine Purple to ensure it is darker than the ridge behind it. Rinse the brush.

Dry the surface before continuing to the next step.

STEP 13 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 14 - Black Land Mass

Timestamp 1:16:11
“Planting Trees“

PAINT

- Cadmium Red Medium = **CRM**
- Mars Black = **MB**

BRUSHES & TOOLS

- Medium Synthetic Angle
- Small Hog “D” Brush
- X-Small Synthetic Round

COLOR MIXES

STEP DISCUSSION

I chose to freehand this image of the landmass and trees, but I have also provided a traceable if you prefer to use that method.

Begin painting the basic land mass using the Angle brush and Mars Black. Using the edge of the brush, start on the left side just below the horizon line. Carry that line up slightly above the horizon to create a hill, then taper it downward below the distant mountain ridges, off the right side of the canvas. Fill in this foreground solidly with the Mars Black and the flat side of the brush.

Imply a distant forest on the right side below the hill by brushing up and down marks using the edge of the brush.

Add a bit of Cadmium Red Medium to the dirty brush to blend in a highlight at the top of this land mass, just below the light source. Rinse the brush.

Edge load the brush again with Mars Black, and paint long upward trunks in varying heights, on the left hill. The trunks are crooked and wiggly with little bits of brush in between. Rinse the brush.

Switch to a damp “D” brush, or a Round brush, and load it with the Mars Black. Use the “D” brush with the flat side facing downwards. Starting at the top of the tallest tree, begin taping in the scruffy branches of foliage. Allow gaps between branches, so the trunks show through in places. Continue adding branches to the remaining trunks. Tap in some bushy foliage along the upper edge of this hill.

Switch to the X-Small Round brush and load it with Mars Black. Redefine the trunk and some small, sad, bare branches down tree trunks. Rinse the brush.

Dry the surface before continuing to the next step.

Sherpa Tip: To easily paint the foliage, start at the top of the tree, on a small edge of the brush. As you move down the trunk use more of the brush, allowing it to spread out.

STEP 14 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Step 15 - Red Highlights

Timestamp 1:24:01

“A Backlit Landscape Silhouette“

PAINT

- Cadmium Red Medium = **CRM**
- Cadmium Yellow Medium = **CYM**
- Mars Black = **MB**

BRUSHES & TOOLS

- Small Hog Round
- Small Hog “D” Brush

COLOR MIXES

- Red Glow = **CRM > CYM**
- Orange = **CYM + CRM**

STEP DISCUSSION

Add just a little Mars Black to the **Red Glow mix**. Using the Round Hog brush start tapping in some areas of sunlight focused on the right side, top edges of the tree branches. Then, add some sunlight onto the bushes and grasses along the hillside.

Switch to a damp “D” brush, or continue with the Round brush, and load it with the same **Red Glow mix**, and continue making the bushes and grasses on the hill side. Use a bit more of the Mars Black to blend this into the hill. Play between the **Red Glow mix** and the Mars Black to give the hill lots of contrast.

Load Cadmium Red Medium onto the dirty brush to add a second highlight value using the roughness of the brush. Again, play between the Cadmium Red Medium and the Mars Black to get the contrast.

Rinse the brush, then tap Mars Black back into the trees, if needed. Rinse the brush. Come back with pure Cadmium Red Medium, and more Mars Black until you get the result you want.

Use just a little **Orange mix** for a final glowing highlight on the hillside closest to the sun. Rinse the brush.

Sign.

STEP 15 PHOTO



If you did not understand any part of this step you can ask in the comment section of this video and I will do my best to answer.

Traceable

