AUTUMN ROAD
BY: THE ART SHERPA

NAME CREDIT TO PATRON: CINDY UTLEY

STEPS: 23 | DIFFICULTY: CHALLENGING | 3 HOOTS

Table of Contents

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
- Hansa Yellow Light = HYL
- Yellow Ochre = YO
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Small Synthetic "D" or Filbert
- Large Hog Bright
- Medium Synthetic Round Blender
- Small Synthetic Round
- Small Hog Round
- Medium Synthetic Round

TOOLS:

- 8x8 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: Sta-Wet Palette
- Chalk Pencil or Watercolor Pencil

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing

Video Chapter Guide:

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

WATERCOLOR
WEDNESDAYS

FREE weekly watercolor
live stream virtual art class!
7:00PM EST

Watch directly from
TAS Facebook
page each week.

ALL skill levels welcome.
Bring your watercolors
and let's

RELAX &
CHILL OUT
TOGETHER

The ART SHERPA

f 📷 ▶

finish the background. Rinse the brush.

PAINT:
Burnt Sienna = BS

BRUSHES & TOOLS:
Small Synthetic "D" or Filbert

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. 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.

- Load the brush with Burnt Sienna and mark a spot just below the halfway point in the middle, where the path will disappear. Then, create a wiggly path that zig zags down the canvas, until you have a general sense of where the path is going to be. The important thing on any forest path is perspective, that it vanishes in the distance, and widens out as it gets closer to the viewer.

- Draw guide lines for the bushes at the top of the path, that angle slightly on either side. We will be adding the trees after we

"An Underpainting"   Timestamp 8:04

PAINT:

Cad Yellow Medium = CYM
Phthalo Green = PG
Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Dark Grey = UB + BS
Green Gold = HYL > PG > BS
Mid Green = PG + BS > CYM

STEP DISCUSSION:

- Blend the colors in the **Dark Grey mix** together to get different shades of grey. Use a loose brush stroke to paint the sky, starting with a darker grey on the right side of the canvas, and gradually adding Titanium White as you move towards the center. Then, scumble back and forth to blend these edges together and to create a center keyhole of light. Occasionally wipe the brush off on a towel to control the amount of pigment on the brush. There is also a distant implied treetop, so use the corner of the brush and dab in their basic shapes, values and location, without worrying about the details. Rinse and dry the brush.

- Just to the left of the keyhole of light, start dabbing in foliage underpaint with the **Green Gold mix**, using the corner of the brush. These are also in the distance, without many details yet, just the general placement.

- Moving further to the left, loosely paint in some of the **Mid Green mix** along the horizon, until you are about halfway up the upper canvas. Rinse and dry the brush.

- Finally, use pure Burnt Sienna to fill in the top left corner, where the orange will be later. Allow this first layer of colors to blend slightly on the canvas. Rinse and dry the brush.

"Matte-Ti-Fy"

PAINT:
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB

BRUSHES & TOOLS:
Large Hog Bright

COLOR MIXES:
Plum = DP + BS
Dark Brown = BS + MB
Dark Green = PG + BS

STEP DISCUSSION:
- Apply the **Plum mix** horizontally to build an underpainting of the path. Rinse and dry the brush.

- Use the **Dark Brown mix** to brush back a little leaf border on either side of the path, where the little leaves have fallen. Curve the stroke every so often to add depth.

- Without rinsing the brush, load it with some of the **Dark Green mix**. Tap this color along the edge of the horizon to produce an irregular line. Then, loosely fill in the remaining foreground, brushing it into the brown slightly. Rinse and dry the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: The difference between an underpainting and an acrylic ground is that an acrylic ground is a solid color on the whole canvas. Whereas, an underpainting is where you create zones of color in correlation to where objects will be on top.

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Blender

COLOR MIXES:

Light Grey = TW > (UB + BS)
Dark Grey = UB + BS
Medium Grey = TW + UB + BS

STEP DISCUSSION:

- Load some **Light Grey mix** and a bit of Gloss Glazing Liquid onto a damp brush, and begin adding another layer onto the top center of the sky. This keyhole of light has a very light value that gets only slightly darker near the horizon. Blend as you go to get a very soft transition.

- Then, blend in some of the **Dark Grey mix** on the right side of the sky. Allow a bit of the lighter color below to peek through in a couple spots.

- Wipe some of the pigment off the brush onto a paper towel. Add some Gloss Glazing Liquid to the **Medium Grey mix**. Then, begin blending in the distant trees, wet into wet. There should be some tonal differences in the woods

with some areas that are slightly lighter and areas that are slightly darker. Wipe the brush off on a paper towel and reload as needed to achieve a smokey, foggy look. Rinse the brush.

"Soft Blending"

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Medium Synthetic Round
Blender

COLOR MIXES:

Green Gold = HYL > PG > BS
Dark Green = PG + BS
Burnt Orange =
CYM + CRM > BS

STEP DISCUSSION:

- Apply the **Green Gold mix** onto the light green area on the left. As you blend it in, very lightly take it just a little into the sky. Also layer it over the brown area at the top left.

- Combine the **Green Gold mix** with the **Dark Green mix**, and dust it onto the darker green area along the horizon. Blend using almost a circular motion. Then, bring a little bit of those dark values up slightly, into the brown area, to create a wide variety of different values. Rinse and dry the brush.

- Dust the **Burnt Orange mix** into the upper left corner. Anchor this area by making very irregular shapes, while softly blending. Blend this color down slightly into the

green area to create some dimensionality there as well. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: Be aware that the canvas will take a little longer to dry at this stage because of the Golden Glazing Liquid used in the previous step.

"Filling Out The Woods"

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round
Medium Synthetic Round
Blender

COLOR MIXES:

Mid Grey = (UB + BS) > TW
Blue Grey = (UB + BS) > MB
Light Grey = TW > (UB + BS)

STEP DISCUSSION:

- Use the Small brush to form the **Mid Grey mix,** and paint tree trunks coming upward a couple inches from the horizon in the center. Use the tip of the brush for accuracy. These are not perfectly straight lines, and some may even cross over others.

- Start using the **Blue Grey mi**x as you move to the right of the horizon. These trees are slightly darker and taller because they are a little closer. Add some little tiny lines that could be distant branches as well. Rinse the brush. Continue filling in the faraway woods all the way over to the right edge with trunks, branches and brambles. Rinse the brush.

- Dry the surface before moving forward.

- Switch to the Blender and load it with the **Light Grey mix** and a bit of Gloss Glazing Liquid. Glaze this color onto the bottom of the tree trunks to push them further back into the foggy background.

- Blend the top of the trees with the **Mid Grey mix**, allowing them to vanish into the distant implied leaves. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: To load the brush to the tip, roll it to off load the paint, and then pick up just a little paint on the tip.

"Creating Depth"

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Synthetic Round
Small Synthetic "D" or Filbert

COLOR MIXES:

Deep Grey = (UB + BS) + MB
Green Gold = HYL > PG > BS
Burnt Orange =
CYM + CRM > BS

STEP DISCUSSION:

- Paint more trunks and branches on the left side using the **Deep Grey mix** and the Round brush. Vary these, some of them can be a bit bigger, but most will be small ones. You also want tiny little branches. Rinse the brush.

- Switch to the "D" brush and load the **Green Gold mix.** Use the side of the brush to touch individual leaves to the light green trees. Layer some of these leaves over the light sky slightly.

- Combine the **Green Gold mix** with the **Burnt Orange mix**, and use this color to blend between the two areas in the upper left. Tap up and down to achieve a leafy texture.

- Then, layer more of the **Green Gold mix** towards the open sky, touching the brush softly to the surface to create small leaves. Bring some of this color towards the lower left forest as well.

- Add some Titanium White to the **Green Gold mix.** Then, use this color to pop another lighter layer on top of these same areas, creating even more depth. Rinse the brush.
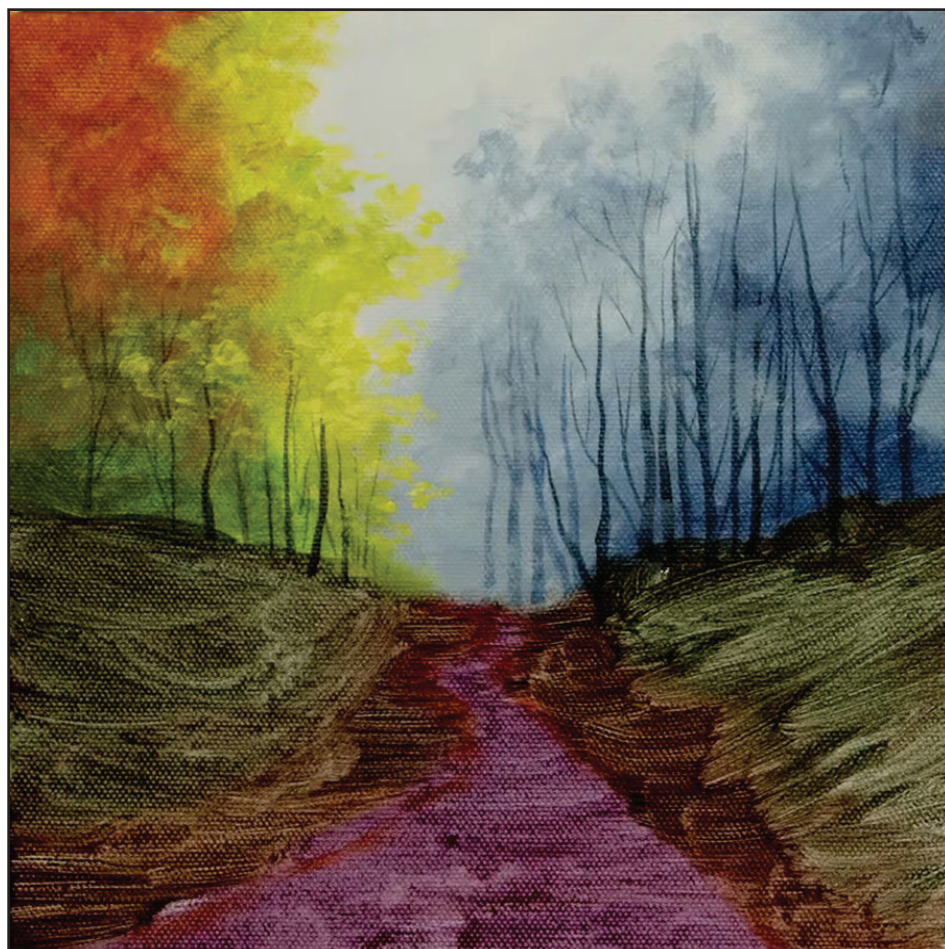
- Dry the surface before continuing to the next step.

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
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Synthetic "D" or Filbert

COLOR MIXES:

Plum = DP + BS
Deep Grey = (UB + BS) + MB
Dark Brown = BS + MB
Toned Orange =
CYM + CRM > PG
Super Sienna = CRM + BS
Green Gold = HYL > PG > BS

STEP DISCUSSION:

- Deepen the path with the **Plum mix.** Apply it using short horizontal marks, going back and forth. Begin small at the top where the path vanishes, and get wider as you move down the canvas. Paint this color around the edges of the canvas for framing purposes. Add a hint of Cadmium Yellow Medium to grey the **Plum mix** somewhat, and also add just a bit of Titanium White. Tap in this color horizontally, breaking up the strokes. This will add a little tonal dimensionality. Rinse the brush. Combine some of the **Plum mix** to the **Deep Grey**

mix and blend it into the top of the path. Then, add a little Titanium White and bring down some light vertical reflection lines, sporadically placed along the path. Rinse the brush.

- Starting near the horizon line, begin to create fallen leaves. Use just the corner of the brush and light pressure to tap some of the **Toned Orange mix** over the brown on both sides of the path. Occasionally add some of this color to the **Green Gold mix** to create a midtone blend. Build up the layers, but do not worry about covering everything underneath. Bring some of this color back into the forest floor, at about the lower third of the path on the right side. As you near the halfway point of the path, begin adding **Super Sienna mix** into these leaves. Weave little bits of this color through the leaves closer to the top of the path as well. As you continue to add this color along the path, bring some of it back up into the forest on the left.

- Then, weave in shadows here and there throughout the leaves using the **Dark Brown mix**. Apply heavier shadows where the hill begins to climb, tapping them in using the side of the brush. Weave this color onto the forest floor on either side of the path. Rinse the brush.
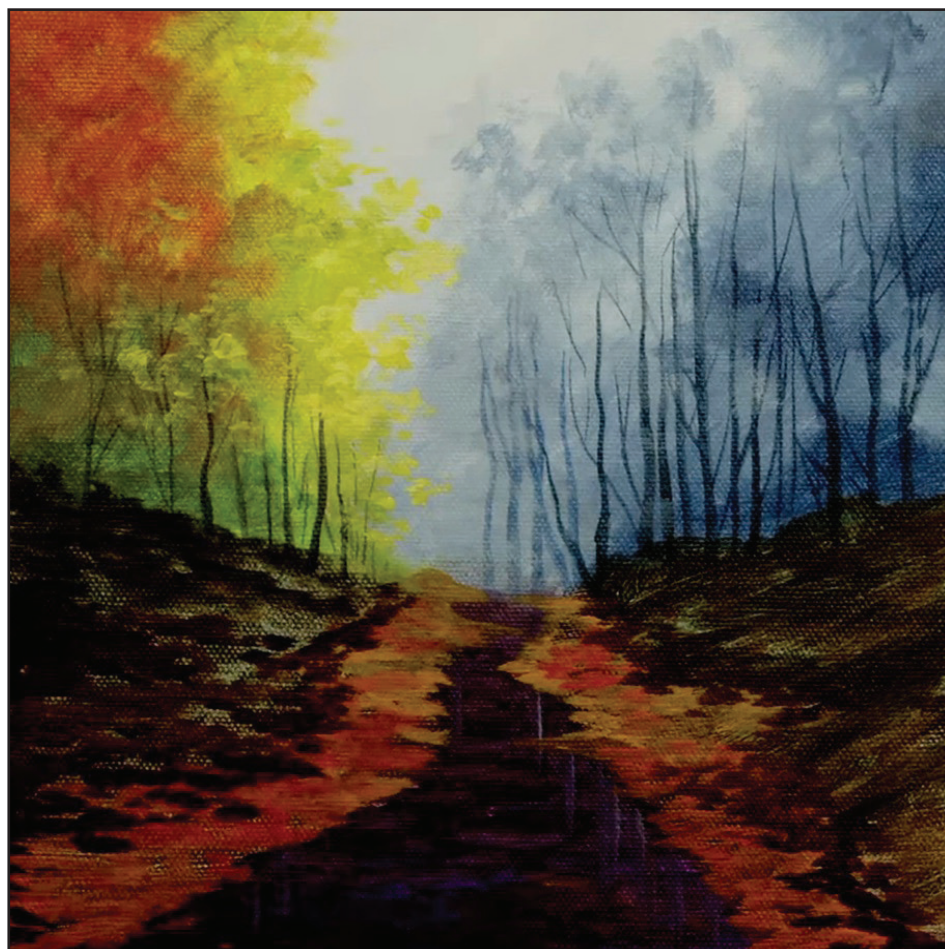
- Dry the surface before continuing to the next step.

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Synthetic "D" or Filbert

COLOR MIXES:

Green Gold = HYL > PG > BS
Dark Green = PG + BS
Burnt Orange =
CYM + CRM > BS
Mid Green = PG + BS > CYM
Deep Green = PG + MB

STEP DISCUSSION:

- Load the brush with **Green Gold mix**. Then, along the horizon on the left side of the path, pull this color down onto the forest floor.

- Moving further left on the horizon, start adding some of the **Dark Green mix,** intermingling it slightly with the previous mix. Also carry it up a little bit into the trees along the left edge of the canvas to deepen them. Rinse the brush.

- Tap the **Burnt Orange mix** a little bit into the forest floor near the top of the path on the left. Rinse the brush.

- Tap the **Mid Green mix** between the bottom of tree trunks on the right side. Allow some of the blue to

show through occasionally, this will help create a distance foliage effect along the horizon. Change the value occasionally by adding a bit more Burnt Sienna to the mix, and continue tapping it onto the forest floor on either side of the path.

- As you move further down the forest floor, begin tapping in the **Deep Green mix** to create even more depth. Rinse the brush.

- Dry the surface before continuing to the next step.
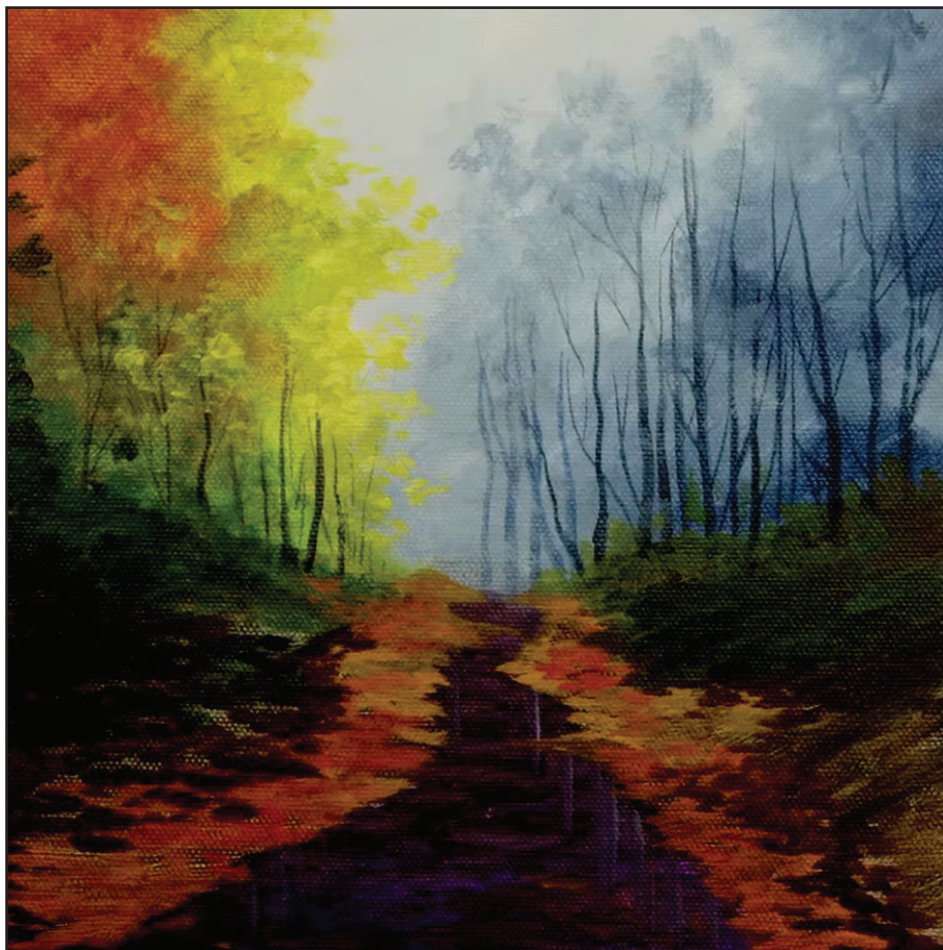
Step 10 – Midground Trees Left Side

"Happy Medium"

PAINT:
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Dark Brown = BS + MB
Medium Grey = TW + UB + BS

STEP DISCUSSION:
- Paint an angled branch coming into the forest from the left edge of the canvas, using the **Dark Brown mix**. Then, paint a few more tree trunks in the midground. To make a tree more focal, just thicken the trunk slightly and bring the base further down in the forest floor. Add some finer branches near the tops of the trees. Fill in the midground on this side with a few more trunks. Adjust their thickness according to their placement in the woods.

- Use this same mix to add a few subtle rocks along the path. I chose to locate them near the end of the path on the left. Rinse the brush.

- Trim the horizon line at the top of the path as desired using the **Medium Grey mix**, and blend it upward. Rinse the brush.
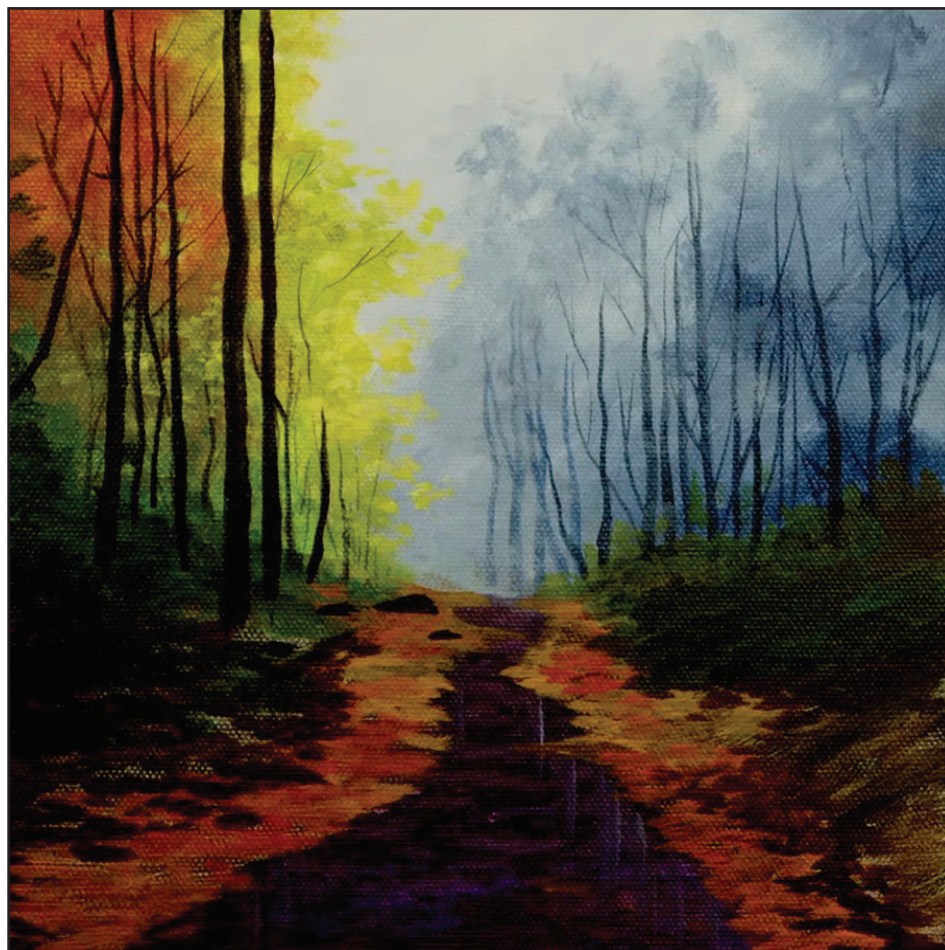
Step 11 – The Two Step

"Double Take"

STEP DISCUSSION:
- A short explanation of color surprise is when you use what is called a mother color throughout an entire painting. For example, adding Burnt Sienna into almost every color mix but not using that color at all in a certain area.

- A color clash is when there is a color that is not on your palette and you suddenly add it in and then it does not work. Surprises can be pleasant, clashes not so much.

"Fiddly Bits"

Timestamp 1:26:50

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Dark Brown = BS + MB
Burnt Orange = CYM + CRM >
BS

STEP DISCUSSION:

- Add the midground tree trunks on the right side using the same method as before, using the **Dark Brown mix**. These trees will be much bigger, as they are closer to the front. Fill in the woods with some finer branches, adjusting their thickness according to their placement in the woods.

- Add a bit more Burnt Sienna to the mix and paint a few branches and fiddly bits, they might layer slightly over the open sky.

- Blend a little of the **Burnt Orange mix** onto the dirty brush, and lighten the tops of some of the more forward trees. Darken them with the **Dark Brown mix** as you come down the trunk. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: As long as the paint below is dry, you can erase any "wet" paint with water and a towel.
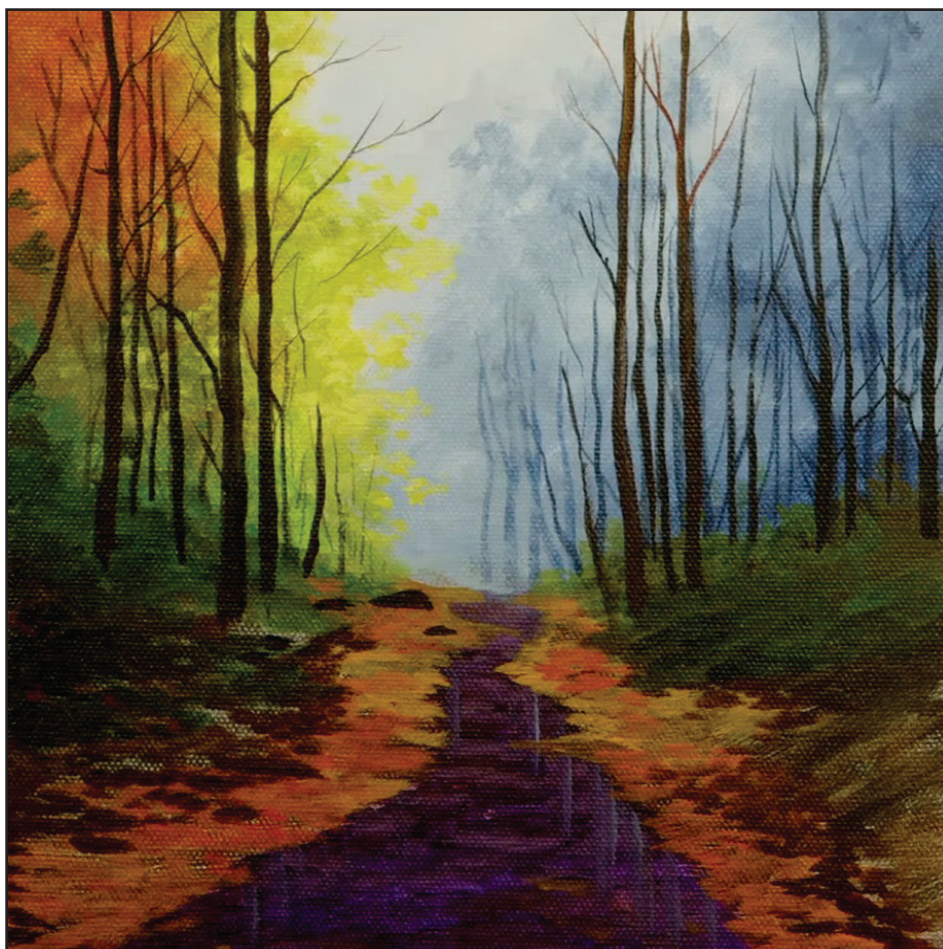
PAINT:

Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Dark Green = PG + BS
Medium Grey = TW + UB + BS
Mid Green = PG + BS > CYM

STEP DISCUSSION:

- Begin painting the background leaves on the right side using **Dark Green mix**. Alternate that with the **Medium Grey mix,** loosely blending them right on the canvas. Wipe the brush occasionally to remove some of the pigment load. Add some Gloss Glazing Liquid as you move further to the left, creating a transparency that will imply that these leaves are further back.

- Then, add some Gloss Glazing Liquid to the **Mid Green mix**, and tap it in closer to the center of the canvas, where the leaves are coming into the light. Rinse as needed.

- Add more of the **Dark Green mix,** and dance it along the right side of the canvas, focused along the treetops.

- Add more Gloss Glazing Liquid to the **Mid Green mix**, and tap that into the bushes along the horizon, towards the center canvas. Dance this color through the woods here and there. Rinse the brush.

- Take this time to come back through with the add some Gloss Glazing Liquid to the **Medium Grey mix**, and add little spots of the sky peeking through the trees. Reinserting little puffs of sky also helps create depth in the forest. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: The hardest part about paintings like this is painting something only to cover it, and reinsert bits of it later on. Keep in mind that this helps loads with dimensionality and depth.
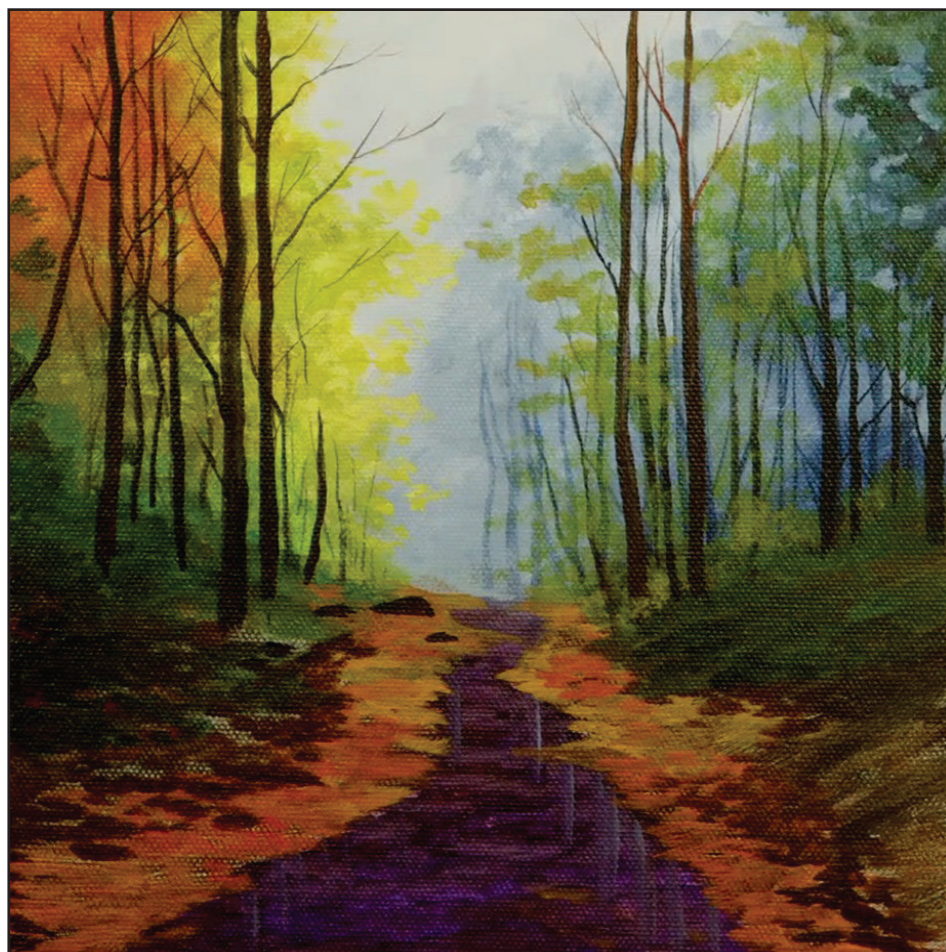
"Forest Layers"   Timestamp 1:46:30

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Hansa Yellow Light = HYL
Burnt Sienna = BS
Dioxazine Purple = DP
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Burnt Orange =
CYM + CRM > BS
Deep Red = CRM > DP
Mid Green = PG + BS > CYM
Green Gold = HYL > PG > BS

STEP DISCUSSION:

- Tap the **Burnt Orange mix** up and down in the upper left woods to break up some of the more solid areas. Also layer this color over some of the trunks and branches, evening some of the previous green color.

- Layer some forward facing leaves over the more focal trees using the **Deep Red mix.**

- Darken the **Deep Red mix** with a little **Mid Green mix** and create more depth in the upper left leaves. Allow branches to peek through as they may. Add a touch of Gloss Glazing Liquid to the top of the trees with this color as well.

- Continue alternating these mixes as you tap in more foliage throughout the left side of the canvas.

- Add pure Cadmium Yellow Medium onto the dirty brush as you get closer to the open sky, where the light is. Tap lightly, and alternate that with the **Green Gold mix**, allowing everything to blend on the canvas. Rinse the brush.
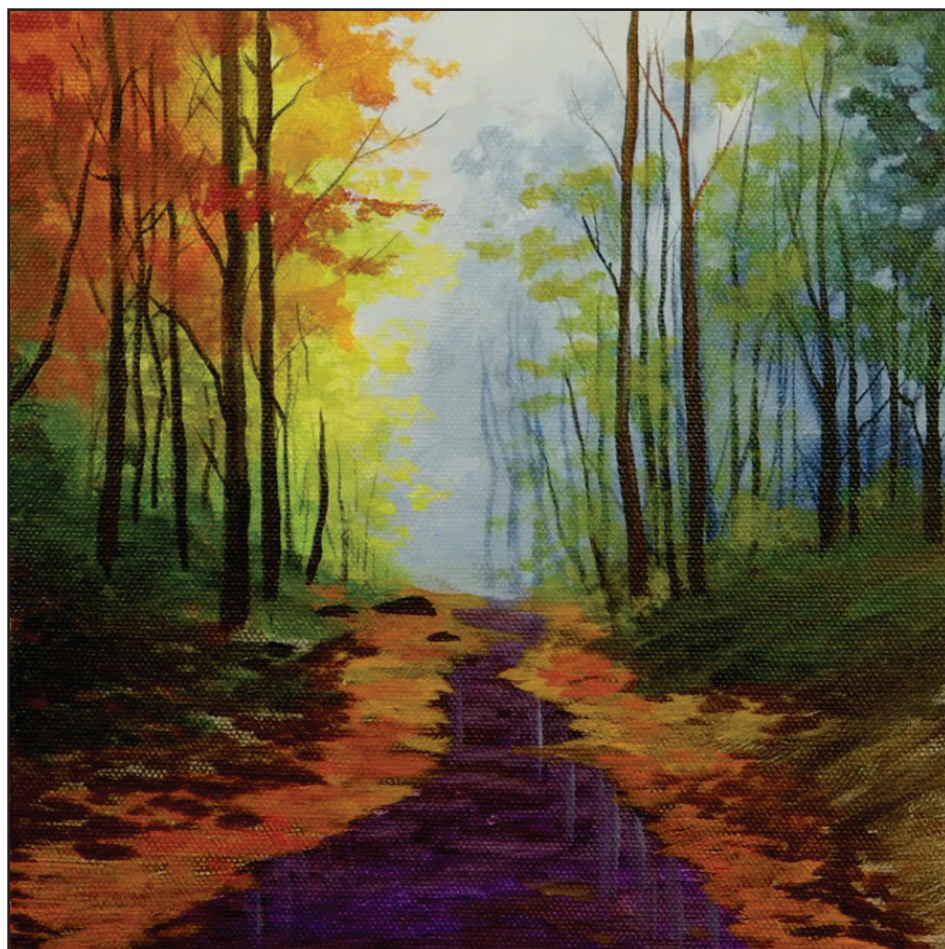
STEP DISCUSSION:

- Use this mindful practice when you feel anxiety and you start to have negative self-talk. Take a deep breath. While doing this, slow down and listen for three sounds. As you feel that anxiety starting to subside, begin listening to your internal self-talk. When your brain is saying your painting is substandard, I want you to imagine that these words are directed at an artist who just happens to be your best friend in the entire world. You would probably point out the things in their painting that they were doing well, and why they are painting better than they realize.

- We all deal with it. No matter who we are, no matter how skilled we are. We all have negative self-talk that we have to learn to replace with encouragement. Learn to be your own cheerleader.

- Calm yourself and lower the temperature of the anxiety by getting into the present moment. It is tough to move forward if you feel like it is all going wrong. Breathing is key. It is something you can always ground yourself with. When the mind is anxious, the body follows along with it. If you can manage to calm your body, your mind tends to follow.

- Remember, this is art. The painting result is irrelevant as long as you enjoy the creating process. Every time you pick up a brush, you are learning and reinforcing techniques. Sometimes those techniques will come easily and sometimes you will struggle for those techniques. What you are determined and persistent, you will overcome. So, do not talk yourself out of the process of learning. The nice thing about art is that no matter what, every time you create, hold a brush, watch a video on techniques, you are improving. Even if it is just improving by one percent, getting one percent better every day adds up quickly.

"Finding Balance" Timestamp 1:56:00

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Green = PG
Dioxazine Purple = DP
Titanium White = TW
Hansa Yellow Light = HYL
Yellow Ochre = YO

BRUSHES & TOOLS:

Small Hog Round
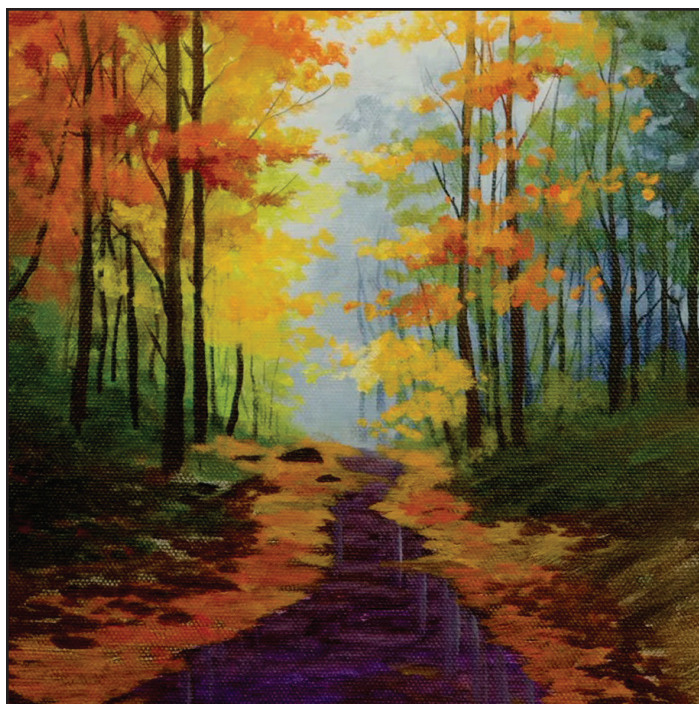Small Synthetic Round

COLOR MIXES:

Yellow Orange = CYM > CRM
Green Gold = HYL > PG > BS
Burnt Orange =
CYM + CRM > BS
Orange = CYM + CRM
Light Yellow = CYM + TW
Deep Red = CRM > DP

STEP DISCUSSION:

- On the left side forest, start adding a bit of the **Yellow Orange mix** closer towards the open sky using the Hog brush. Pick up some of the **Green Gold mix** and blend that in as well. Paint between the trees with some of the colors. Add a little Titanium White occasionally to resolve any coverage issues. Paint another layer of the **Burnt Orange mix** wherever you feel it is needed. Apply some Cadmium Red Medium here and there for an added dramatic effect. Then, tap in a bit of the **Green Gold mix** along the bottom part of the treeline.

- Continue alternating these mixes as you layer in more foliage throughout the left side of the canvas. Remember to keep the shapes of the leaves irregular. Rinse the brush.

- At the top the woods, closer to the sky, tap in some of the **Orange mix**. Blend that in slightly with the **Green Gold mix**, adding it sparsely around the foliage as well. Alternate with the **Light Yellow mix** as you move towards the horizon, pushing some of this color back into the woods a little way. Rinse the brush.

- Move to the woods on the right side and repeat the same process to add the leaves here. Add a little bit of the Quinacridone Magenta to the **Orange mix** on this side to give it some pop. Apply small touches of color to create little banks of leaves. This side will have much less yellow and orange color, so be mindful not to overdevelop it. Rinse the brush.

- Continue alternating these mixes as you layer in more foliage throughout the right side of the canvas.

- Switch to the Synthetic brush and glaze just a bit of the **Orange mix** over the top of the tree trunks on the right. Rinse the brush.

- Then, switch back to the Hog brush and continue adding leaves. Occasionally add touches of the **Deep Red mix** for shading. Rinse the brush.

- Add Yellow Ochre to the **Orange mix** and tap in some of this color onto the fallen leaves at the top of the path on both sides. Rinse the brush.

- Dry the surface before continuing to the next step.

Step 17 – Touch Ups

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

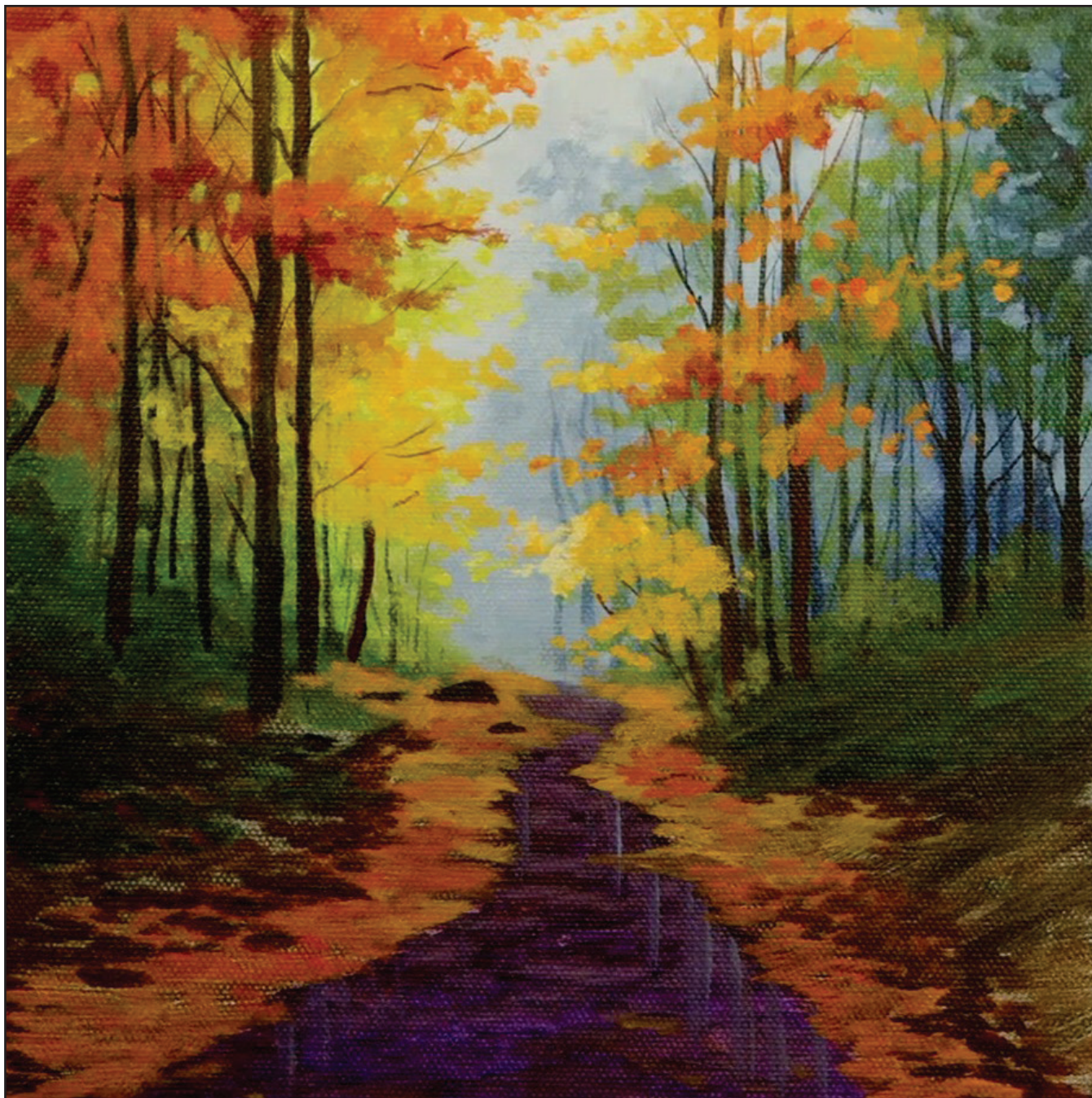Orange = CYM + CRM   • Dark Brown = BS + MB

STEP DISCUSSION:

• Add a little of the **Orange mix** to the **Dark Brown mix** and make some little adjustments to the trunks and some of the branches. Also add back a few of the tiny branches that might have gotten painted over. This is the stage to take a step back and admire your work, adjusting anything you think needs altered. Rinse the brush.

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
Yellow Ochre = YO
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Small Hog Round
Medium Synthetic Round
Blender

COLOR MIXES:

Muted Orange =
CYM + CRM + YO
Muted Ochre = YO > DP
Deep Red = CRM > DP
Cool Purple = YO + DP + TW > UB
Medium Grey = TW + UB + BS
Dark Purple = DP + MB

STEP DISCUSSION:

• Use the Hog brush to add some reflection to the left side of the path with the **Muted Orange mix**. Pull it down vertically, almost like a glaze. Blend in the edge of that reflection with the **Muted Ochre mix**. Add more Dioxazine Purple and apply the shadow along the left edge of the path.

• Blend the **Deep Red mix** vertically, at the bottom left of the path. Then blend it back again, but horizontally this time. Paint a shadow along the left side of the path using the **Deep Red mix.** Continue this same process for the right side of the path. Wipe the brush off on a paper towel.

• Add some light vertical brush strokes of the **Cool Purple mix** throughout the bottom of the path. Then, very lightly blur them by taking the brush across them horizontally. Add some short horizontal strokes at the top of the path with this same color. Rinse the brush.

• Blend the **Medium Grey mi**x onto the path, wet into wet, using the same technique. Rinse the brush. Then, add some Quinacridone Magenta and Titanium White to the **Deep Red mix**, and apply it throughout the path.

• Use the Blender brush to softly diffuse those reflections. Add Gloss Glazing Liquid when needed to give a transparent, mystical look.

• Next, lightly blend in more of the **Muted Orange mix** along the left side of the path. Alternate with some of the **Orange mix**. Rinse the brush.

• Use the Hog brush to deepen the shadows along the sides with the **Dark Purple mix**. Then, bring down tree reflections along the edges and very gently blur those with the Blender brush. At the very bottom left of the path, use Mars Black to add those same tree reflections. Rinse the brushes.

• Dry the surface before continuing to the next step.
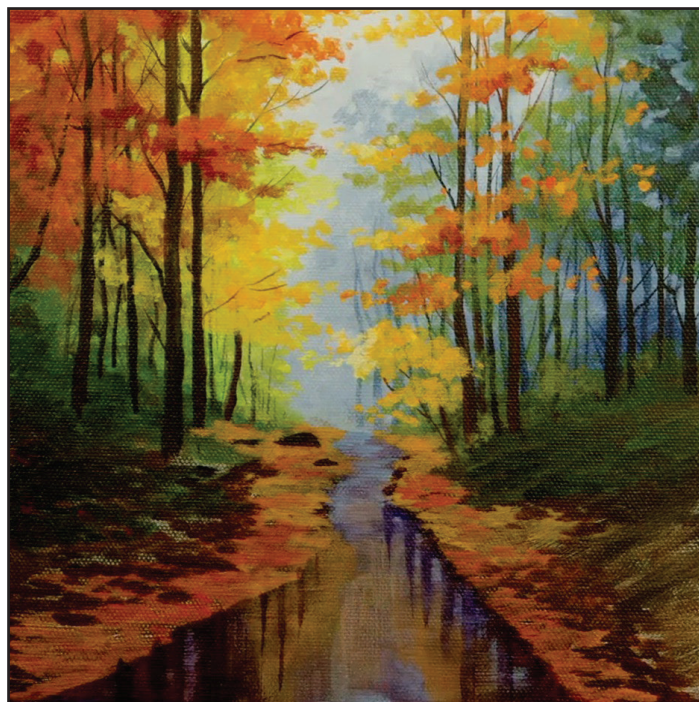
"Emerging Forest"   Timestamp 2:26:40

PAINT:

Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Hansa Yellow Light = HYL
Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Dark Ochre = YO > MB
Green Gold = HYL > PG > BS
Light Grey = TW > (UB + BS)
Bright Yellow = HYL + TW

STEP DISCUSSION:

- Start adding the trees located in the front using Mars Black. These are the most pronounced, and will layer right over other trees in the background. There are a few forward saplings and a bigger, thicker tree on the left. The bigger tree on the left is thicker because it is much closer. Then, add a few more thoughtfully placed rocks. Very lightly paint thin shadows along the edges of the path. Rinse the brush and continue using the Mars Black to add some branches to the trees.

- Add some highlights on the right of the biggest tree in the left part of the woods. Place them where the light would land, using small, rough, slightly curved brush strokes and the **Dark Ochre**

mix. Rinse the brush. Add some Titanium White to that mix and paint a fine line along the sunny edge of that tree. Next, add tiny curved strokes to create highlights on the bark. Then, repeat this process on a couple of the other trees along the path, being mindful of the direction of the light. Rinse the brush.

- Add some irregular spots of the **Green Gold mix** peeking through the leaves in the upper left corner. Rinse the brush.

- Use the **Light Grey mix** to paint some sky back, that is peeking through the leaves. Rinse the brush.

- Highlight some of the lighter leaves that cross the open sky using the **Bright Yellow mix**. Rinse the brush.

- Add highlights to the top of the rocks using the **Dark Ochre mix**. Rinse the brush.

- Dry the surface before continuing to the next step.

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Light Grey = TW > (UB + BS)
Dark Green = PG + BS
Mid Green = PG + BS > CYM
Dark Brown = BS + MB
Red Orange = QM + CRM + CYM

STEP DISCUSSION:

- Highlight the top of the rocks with a little bit of the **Light Grey mix.** Add a bit more Burnt Sienna to the mix to highlight the bigger rocks at the bottom of the canvas. Rinse the brush.

- Create shrubbery throughout both sides of the floor of the forest. Add a touch of Titanium White to the **Mid Green mix** as you move closer to the light and apply the **Dark Green mix** as you move away from the light, near the edges of the canvas. Tap and blend these together as you go.

- Create more depth and shadows at the bottom of this area and along the edge of the path with the

Dark Brown mix. Highlight with the **Mid Green mix** and a little Titanium White. Aim for a vibrant mix of colors, and vary these mixes as you develop the foliage. Rinse the brush.

- Add bright pops of color onto the upper leaves by tapping in some of the **Red Orange mix**. Also add pops of this color through the foliage on the forest floor. Without rinsing, desaturate that mix by adding in a touch of Phthalo Green in places. Continue using the dirty brush and add more Cadmium Yellow Medium here and there. Dance these colors and mixes throughout the foliage until you are happy. Layer some of the leaves over top of some tree trunks. Rinse the brush.

- Dry the surface before continuing to the next step.
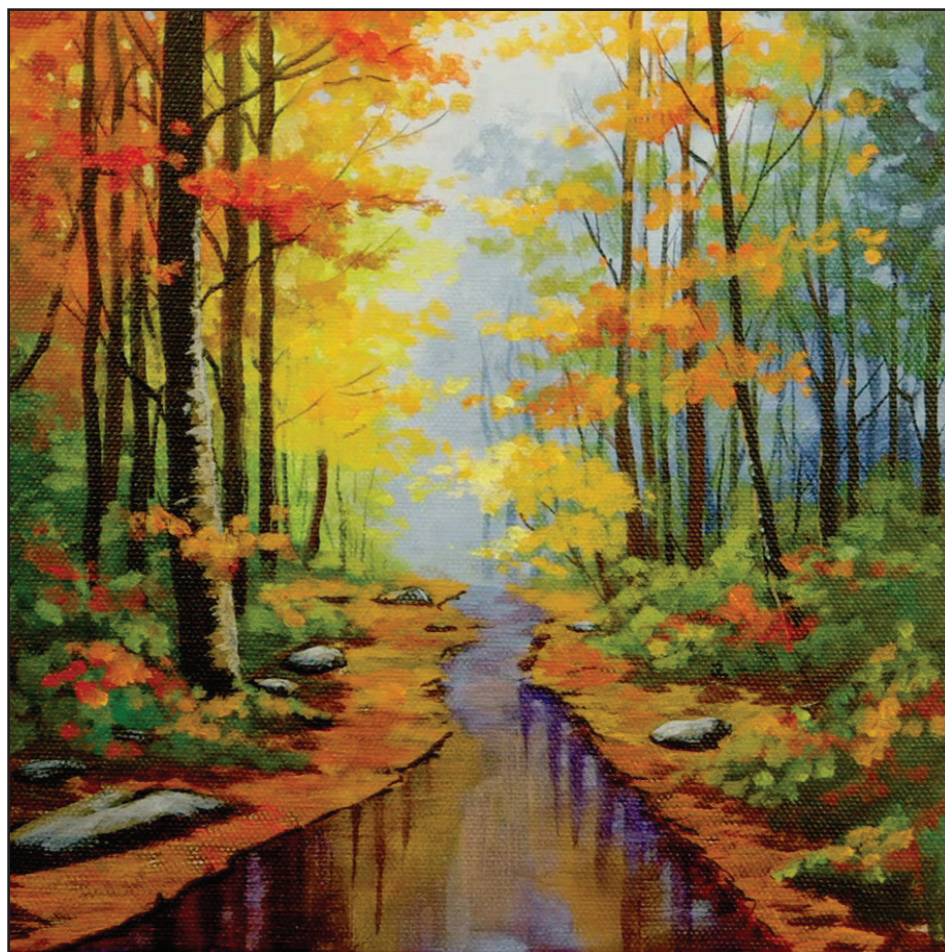
Step 21 - Fallen Leaves

"Now We Are Gonna Get Wild"

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Orange = CYM + CRM
Red Orange = QM + CRM + CYM
Yellow Orange = CYM > CRM
Dark Brown = BS + MB

STEP DISCUSSION:

- Begin tapping fallen leaves on either side of the path using the **Orange mix**. Alternate it with the **Red Orange mix** occasionally. As you move towards the sky, these will get lighter. Without rinsing, start adding leaves with the **Yellow Orange mix**.

- Mix Dioxazine Purple with the **Red Orange mix** and darken the leaves that are in shadow along the path, as well as closer to the edge of the canvas. Rinse the brush.

- Tap in another layer of bright leaves with the **Orange mix**. We want to have an abundance of leaves on the path, not littering it, simply giving it personality.

- Add more shadowed leaves along the path by tapping

in the **Dark Brown mix** here and there. Rinse the brush.
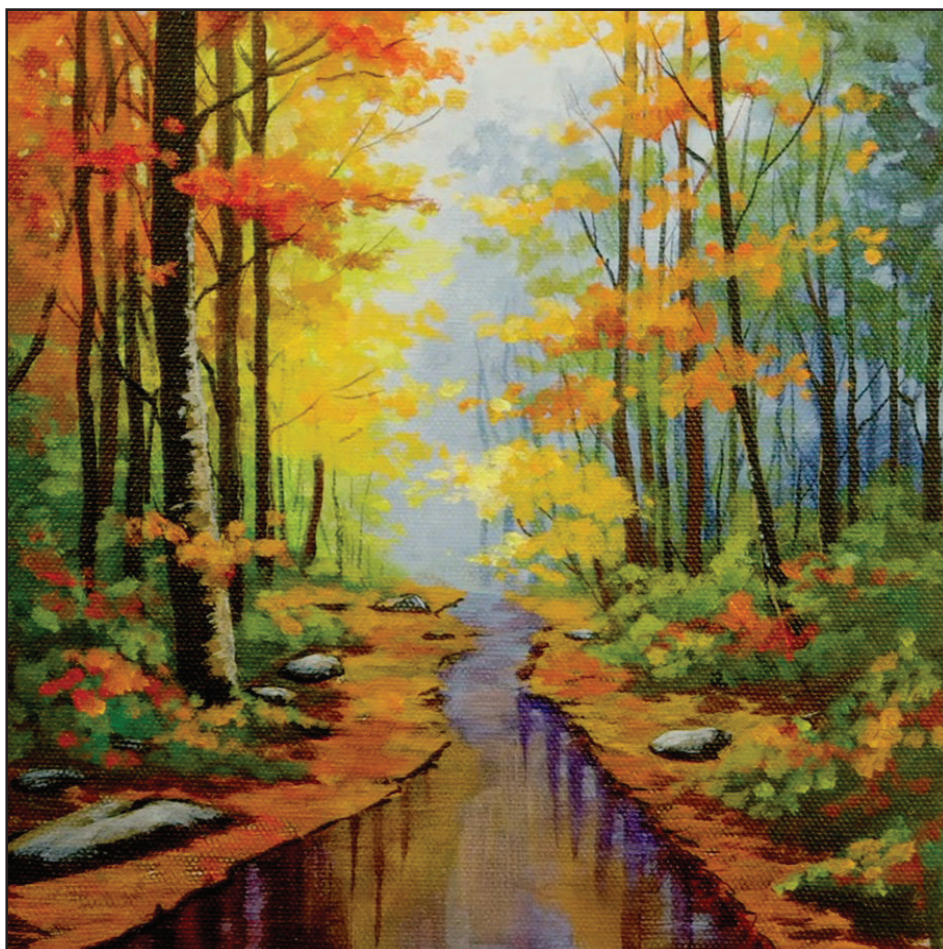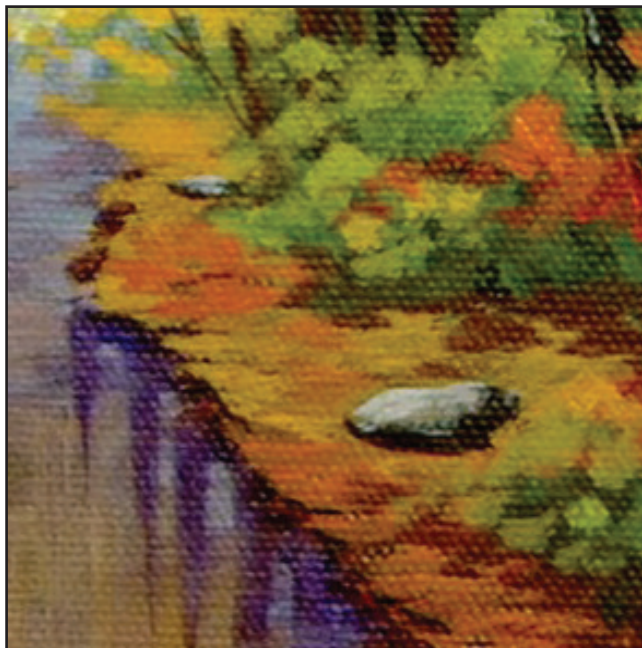
PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Medium Synthetic Round
Blender

COLOR MIXES:

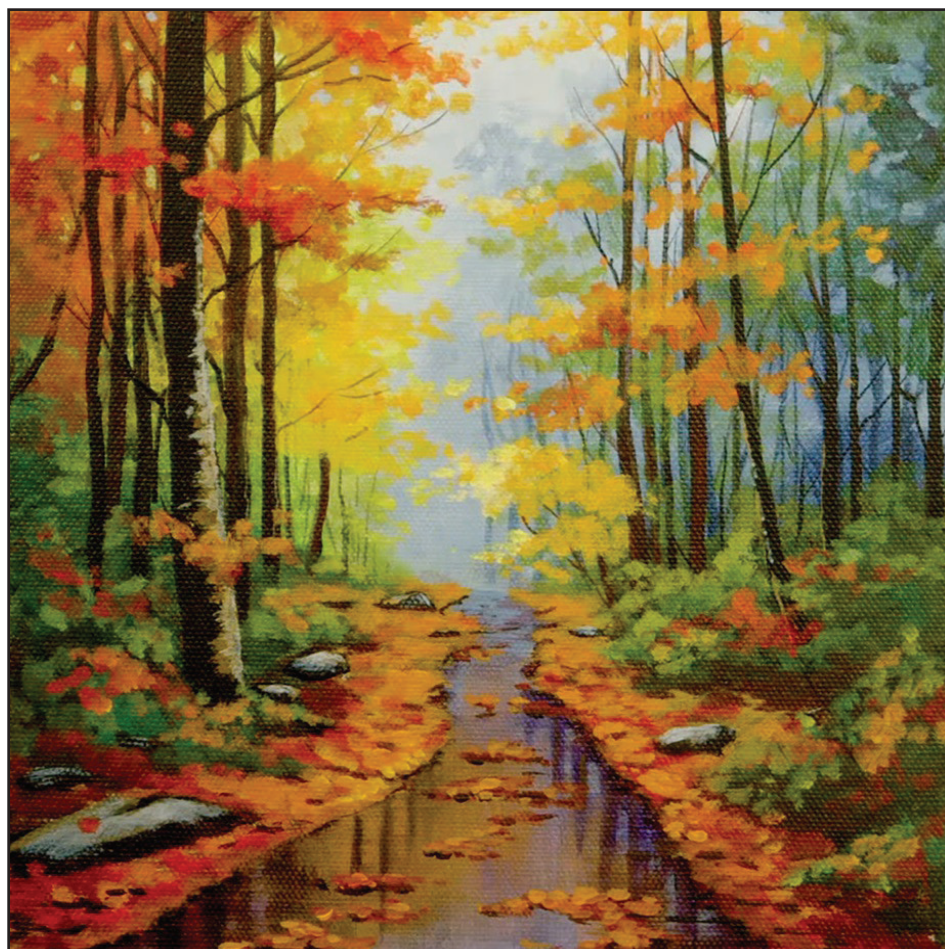Light Purple = TW + DP
Red Orange = QM + CRM + CYM
Muted Orange =
CYM + CRM + YO
Orange = CYM + CRM

STEP DISCUSSION:

- Use the Blender brush and combine some **Light Purple mix** with Gloss Glazing Liquid to the **Red Orange mix.** Then, as in an earlier step, use the same vertical stroke followed by a soft horizontal stroke to create a blurred reflection down the center corridor of light on the path. Wipe the pigment off the brush and add more Dioxazine Purple as needed.

- Revive some of the leaf reflections that you might have lost along the way with the **Muted Orange mix,** and the same blurring method as above. Rinse the brush.

- Switch to the Round brush, and use Mars Black to add tree reflections back onto the path that might have gotten lost. Then, blur those lines with the Blender brush.

- Use the Round brush again and add Dioxazine Purple to the **Orange mix**. Then, begin tapping fallen leaves sporadically onto the path. Use Mars Black to paint some shadows under these leaves. Also use this color to add more shadows under the leaves along the side of the path, and define the rocks a bit more. Rinse the brush.

- Load some **Orange mix** onto the brush and tone it with a just hint of Dioxazine Purple. You want it bright, but not overpowering. Then, tap some highlights onto the leaves on the path. Add more highlights to the fallen leaves on either side of the path as well. Rinse the brush.

- Dry the surface before continuing to the next step.

Step 23 - Highlights

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:
Medium Synthetic Round

COLOR MIXES:
Yellow Orange = CYM > CRM
Orange = CYM + CRM
Light Purple = TW + DP

STEP DISCUSSION:

- Add another layer of highlight on the lighter leaves in the upper canopy using the **Yellow Orange mix**. Vary the mix slightly, getting into more of the **Orange mix** here and there. Occasionally add more Cadmium Red Medium into the mix. Rinse the brush.

- Load the tip of the brush with the **Light Purple mix** and carefully tap in some bright reflections along the corridor of light, as well as a few places along the edge of the path. Blur this color at the bottom of the canvas, and then pop in some bright highlights with Titanium White. Rinse the brush.
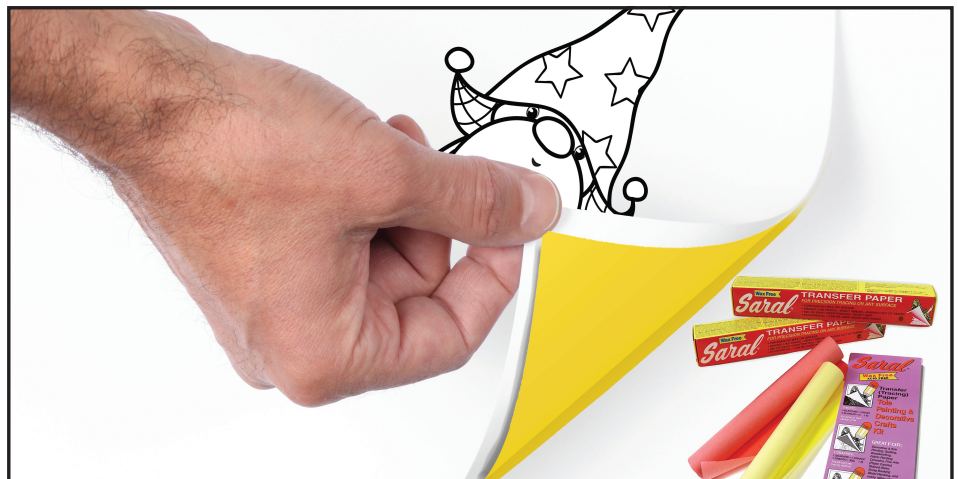
- Sign.

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.

- Rub the back with graphite or use Saral paper and skip this step.

- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.

- Hold up to window light to make sure graphite covers all the lines of the subject drawing.

- Test your Seral paper to make sure the color you are using is going to show on the canvas.

- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to see that your transfer is happening. If not check if

your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.
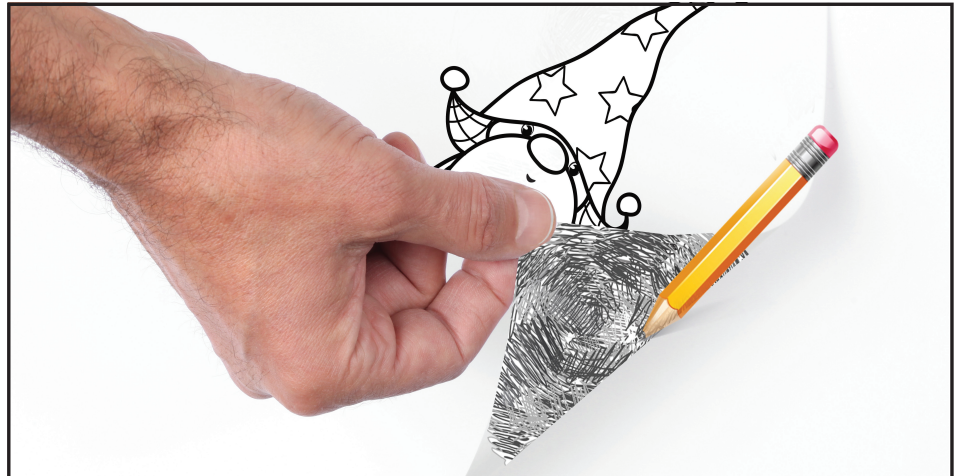
THE ART SHERPA

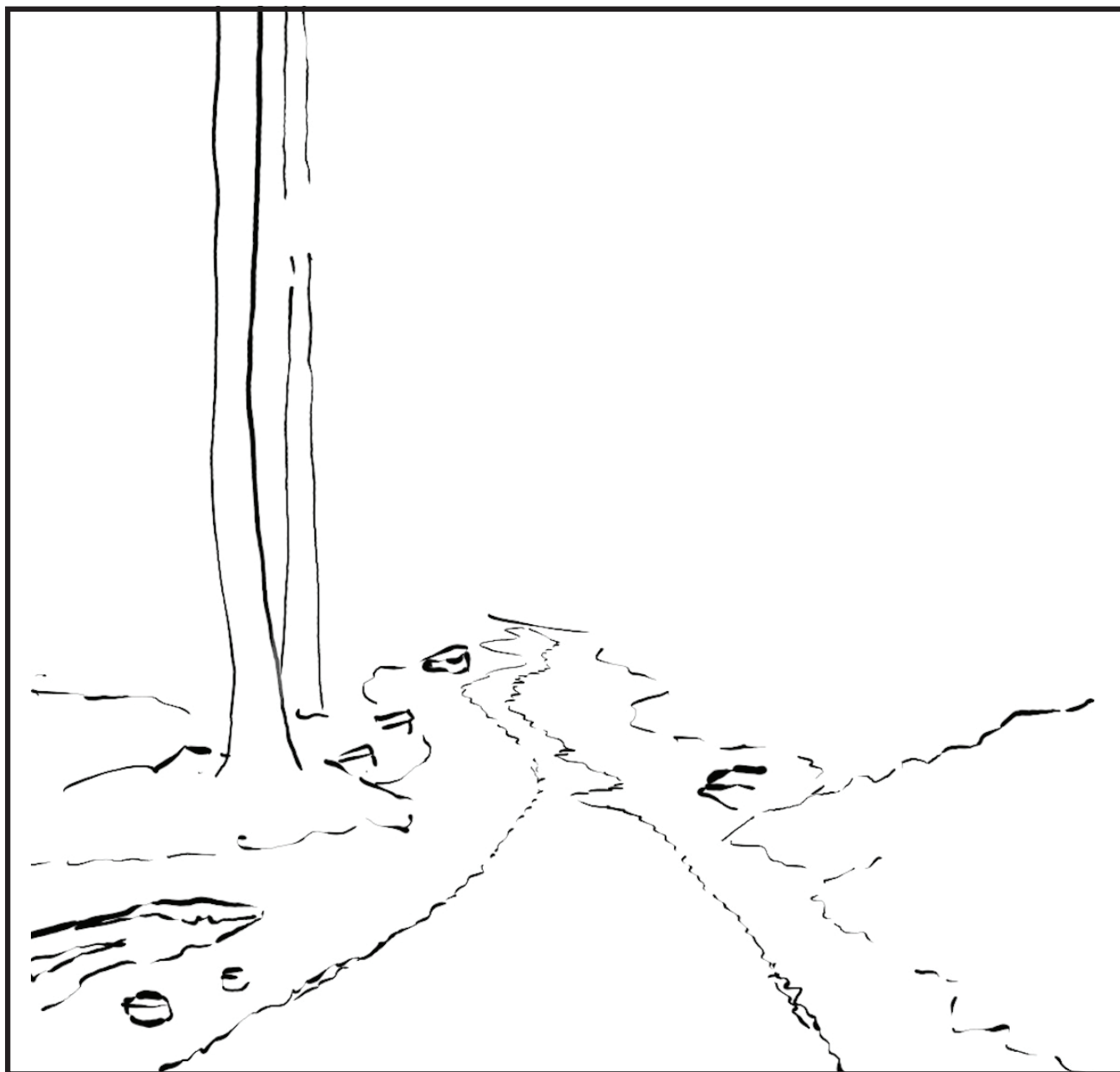The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal 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.
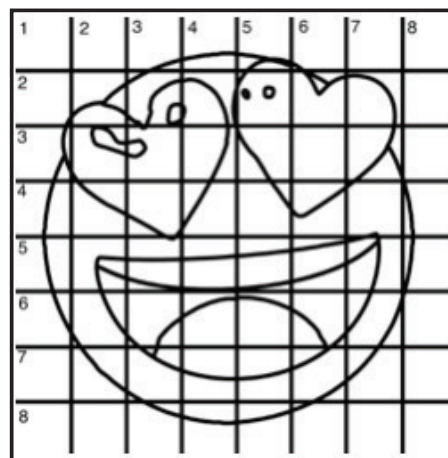
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.

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

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

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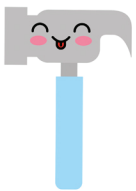
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