The ART SHERPA

presents

Winter

WONDER '23

SOUNDS OF SILENCE

BY: THE ART SHERPA

NAME CREDIT TO PATRON: SANDRA FLETCHER

STEPS: 13 | 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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- Large Synthetic Angle
- Small Synthetic "D"
- Large Synthetic Oval Mop
- Large Hog "D"
- Large Synthetic Round
- Medium Synthetic Filbert
- Small Hog Round
- Small Synthetic Round
- Medium Synthetic Round Blender
- Bristle Brush

TOOLS:

- 8x8 Canvas
- Dotting Tool
- Chalk Pencil or Watercolor Pencil
- Mixed Media Pad

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- 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.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	06:05	COLORED GROUND
STEP 2	12:40	SKETCH
STEP 3	15:40	BACKGROUND BLENDING
STEP 4	23:14	GROUND
STEP 5	30:12	TREE LIGHTING
STEP 6	34:27	TREE SHAPE
STEP 7	42:50	BLENDING AND BRANCHES
STEP 8	53:00	VALUES

STEPS:	TIME:	DESCRIPTION:
STEP 9	57:32	STARS
STEP 10	1:08:10	TREE FEATURES
STEP 11	1:25:41	SHADING
STEP 12	1:33:58	FINAL DETAILS
STEP 13	1:40:17	SNOW DOTS
	1:44:13	SIGN
BONUS	1:44:30	SPLAT IS OPTIONAL

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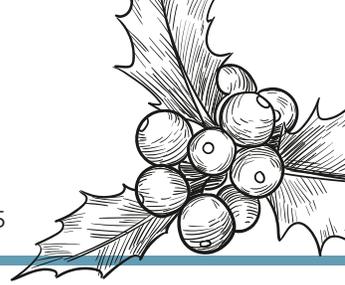
PAINT:

Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:

Large Synthetic Angle
Mixed Media Pad

COLOR MIXES:

Teal = PB + BS

STEP DISCUSSION:

- Load the brush with the **Teal mix**, and then roughly paint the entire canvas until it is loosely covered. Smooth the paint somewhat by applying long strokes, vertically. This helps to ensure that the canvas is completely covered. Rinse the brush.

- Dry the surface before continuing to the next step.

Step 2 – Sketch

PAINT:
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic "D"

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 the picture that follows this step, and the traceable to assist you. I drew in only the major objects using a Chalk Pencil.

• Make a mark a couple inches from the bottom, on either side of the canvas, using Titanium White. Then, arc a line across to join those marks and create a slight hill shape.

• To place the top of the tree, make a dot in the center of the canvas, a couple inches from the top. Then, draw a curved line just below the arc of the hill to place the bottom of the tree. Create a triangle from the top mark, down to either side of the bottom of the tree. Lightly sketch a circle for the star placement. Symmetry is key here.
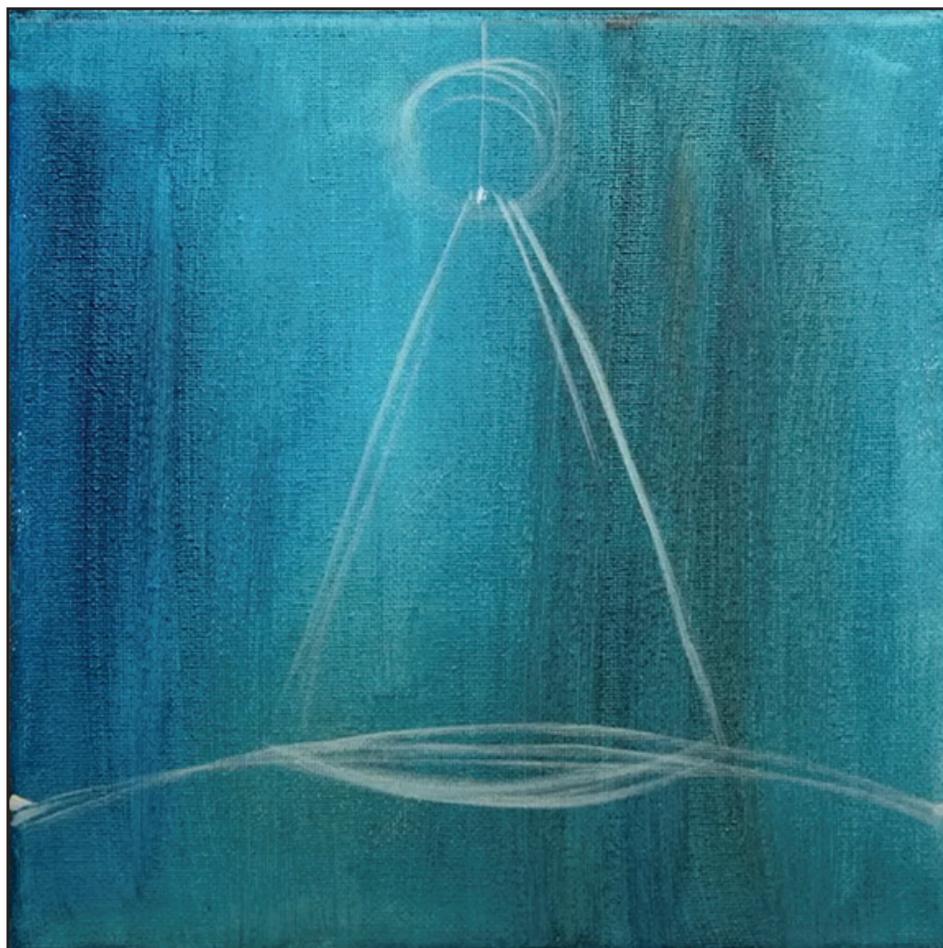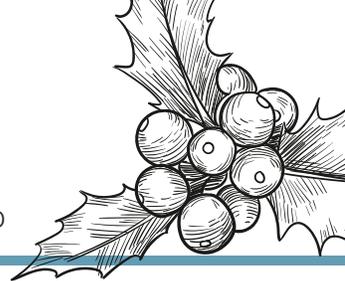
PAINT:

Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Teal = PB + BS

STEP DISCUSSION:

- Darken the background starting on the left side using a second layer of the **Teal mix** and a vertical stroke. As you near the tree, warm the mix slightly by adding a little Titanium White and a little Cadmium Yellow Medium. Blend the two zones where they meet. Then, in the center of the background, directly behind the tree lighten the mix further by again, adding more Titanium White and more Cadmium Yellow Medium and blending where they meet. Rinse and dry the brush.

- Repeat this process on the right side of the background. Rinse the brush.

- Dry the surface before continuing to the next step.

Step 4 – Ground

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

BRUSHES & TOOLS:
Large Hog "D"
Mixed Media Pad

COLOR MIXES:
Dark Snow = TW + UB > BS

STEP DISCUSSION:
- Start to scumble the **Dark Snow mix** onto the ground using good pressure. Rinse and dry the brush.

- Lighten the mix slightly by adding Titanium White to the mix. Paint this lighter on the top edge of the hill, blending it downward.

- Blend in more of the Dark Snow mix below the tree. Then, lighten the top sides once again blending where the colors meet. Lighten the snow slightly where the stars will be and add a shadow at the bottom of the canvas once again. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: I demonstrated the different applications of the "D" brush on a Mixed Media pad.
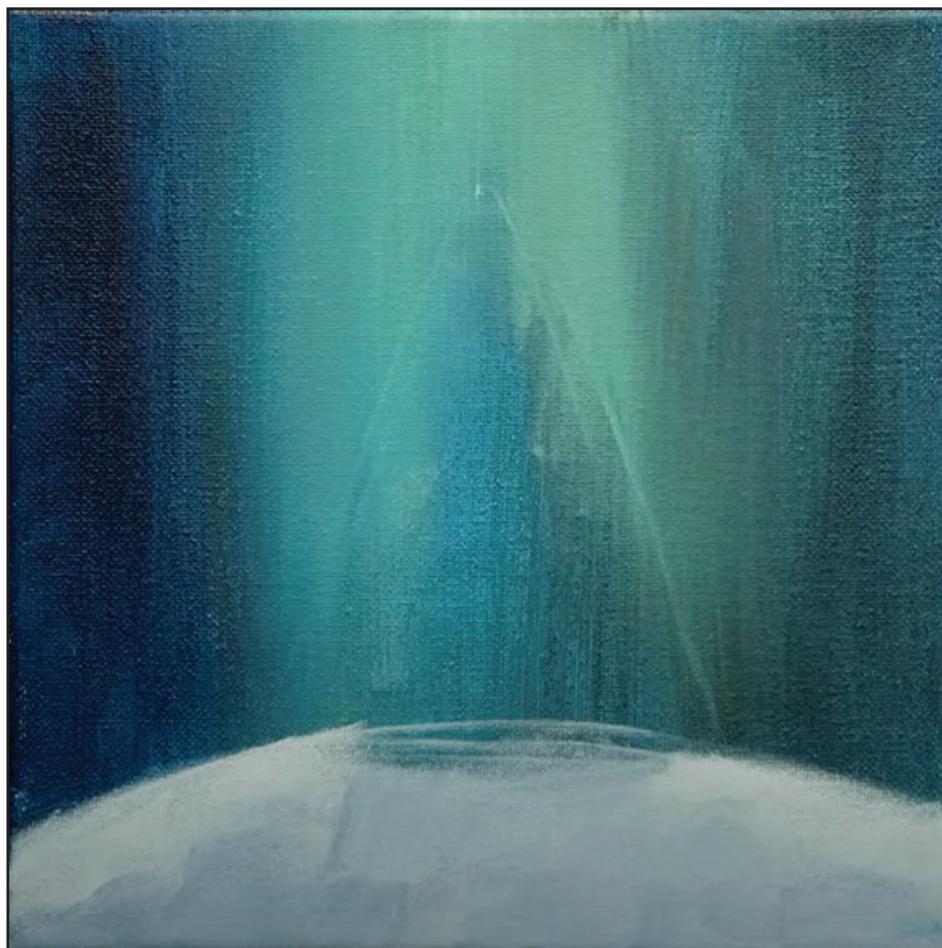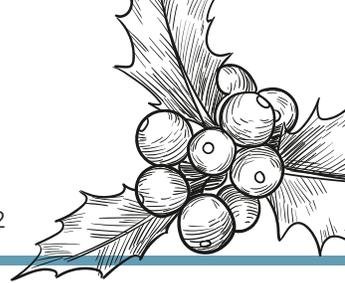
PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Large Hog "D"

COLOR MIXES:

Warm Glow = CYM + TW > CRM

Light Teal = TW > PB > BS

STEP DISCUSSION:

- Use the round side of the brush and small circular brush strokes to add the **Warm Glow mix** around the top of the tree.

- As you move downward to lightly blend in the **Light Teal mix**, down the center of the canvas, around the tree. Switch to a dry brush wiggle stroke and incorporate this lighter value outward slightly to improve the background blend. Carry this color to create a misty glow along the top of the hill. Rinse the brush.

"Timber Making"

PAINT:
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
Large Synthetic Round
Medium Synthetic Filbert
Mixed Media Pad

COLOR MIXES:
Dark Green = PG + BS
Snow Shadow = UB > BS

STEP DISCUSSION:
- Since we already know the size of our tree we will paint it from bottom up, using a scaling technique. Mark the base of the tree by applying three short strokes to create a little arc. One one either side and one in the center. Then, use a flicking stroke and start with the **Dark Green mix,** and fill in the bottom branches.

- Paint the interior of the tree up to the top in this solid color. Then begin layering the branches from bottom to top, flicking the strokes outwards as you do. Rinse the brush.

- Use short downward strokes to dry brush a shadow that is cast from the tree in a radial fashion using the **Snow Shadow mix.** Add a bit of Titanium White to the mix and also stroke this lighter

color outward in a radial. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: I demonstrated how to build a tree from the top down using a stippling technique, and from bottom up, using a scaling technique. I also showed how to use different brushes to achieve the technique.
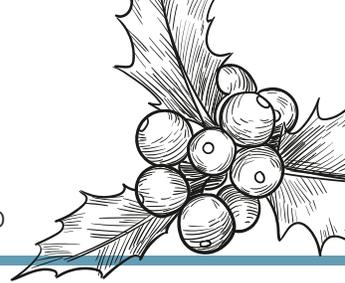
PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
Small Hog Round

COLOR MIXES:
Teal = PB + BS
Bright Yellow = CYM >TW
Snow Shadow = UB > BS
Med Green = CYM + PG > BS

STEP DISCUSSION:
• Load a slightly damp brush with Titanium White. Using light pressure, and a dry brush technique to scumble in a halo for the star that is about ¼ inch above the top of the tree.

• Add a little Titanium White to the **Teal mix** and lightly dance this color along the top of the hill. Use lyrical strokes that are mimicking snow blowing up off of the ground.

• Dance some of the **Bright Yellow mix** around the star halo. Rinse the brush.

• Add a little of the **Dark Snow** color to some Titanium White and dry brush a highlight on the snow, on either side of the hill. Rinse the brush.

• Use the **Medium Green mix**

to add a mid tone layer, creating the shapes of the branches. Vary the mix to lighten it a bit more and highlight the tips of the branches. Our aim is to have the lighter values focused on the top and outer edges of the tree. Rinse the brush.

Step 8 – Values

PAINT:

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:

Dark Green = PG + BS
Yellow Green = CYM > PG > BS
Dark Blue = UB + MB

STEP DISCUSSION:

· Use the **Dark Green mix** to lightly brush another layer of shadows into the tree to give it more depth.

· Then, apply the **Yellow Green mix** at the top of the tree where the glow of the top star is reflected onto the branches. This value becomes much less as you move down the tree. Rinse the brush.

· Wiggle in a deep shadow under the tree using the **Dark Blue mix**. Add Titanium White to that mix and dry brush that shadow downward to soften the blend. Continue to add Titanium White to the dirty brush as you move out towards the sides of the hill. Rinse the brush.

· Dry the surface before continuing to the next step.

Step 9 – Stars

"Seeing Stars...Well At Least One"
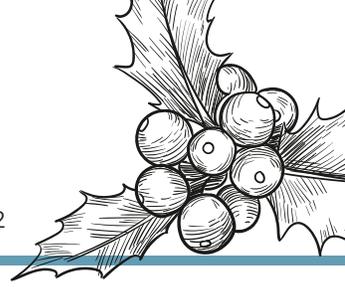
PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Mars Black = MB

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Gold = CRM + CYM > MB
Bright Orange = CRM + CYM

STEP DISCUSSION:
- Use the **Gold mix** to make a dot in the center of the halo at the top of the tree. Next add the 5 arms of the start coming from that mark, and paint them in. Rinse the brush.

- Add dots to place the stars on the hill with the **Bright Orange mix.** These are spaced equally apart, with the center remaining clear. Then carefully paint these stars using the same 5 arm method. Keep in mind that their perspective will change and they will elongate in the angle of the direction they face. Lightly wiggle the glow around the stars using a dry brush technique. Rinse the brush.

- Dry the surface before continuing to the next step.

"Bubble Baubles"

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

BRUSHES & TOOLS:
Small Synthetic Round
Medium Synthetic Round
Blender
Mixed Media Pad

COLOR MIXES:
Gold = CRM + CYM > MB
Dark Red = CRM > MB
Blue Grey = UB + MB + TW
Bright Yellow = CYM >TW

STEP DISCUSSION:

- Start painting the larger bulbs on the tree using a Round brush and the **Gold mix**. Remember to add the square hanger on top. Then add the smaller bulbs of this color. Use the reference that follows this step for placement. Brighten the mix slightly by adding a bit more Cadmium Yellow Medium to the mix and add it to a few of the bulbs. Rinse the brush.

- Paint the red bulbs in the same manner using the **Dark Red mix**. Rinse the brush.

- Criss cross strands of tiny chained beads across the tree, using the **Gold mix.** Rinse the brush.

- Adjust or add as you desire. Rinse the brush. Dry the surface before continuing.

- Add the hangers to the top of the bulbs with the **Blue Grey mix.**

- Paint a warm area in the center of the stars that are on the ground with pure Cadmium Yellow Medium.

- Switch to the Blender brush and very lightly dry brush some Cadmium Yellow Medium to enhance the glow around the stars on the ground. Rinse the brush.

- Use the Round brush load with the **Bright Yellow mix** to detail the geometric elements of the star at the top of the tree. Add a second shade on the star with the **Bright Orange mix.** Adjust the mixes as needed. Then add the shadows using a little Mars Black on the dirty brush. Continue adjusting to your liking.

- Then use Titanium White to highlight and sharpen the lines from the outside edges of the star. Wiggle in another layer of the halo color, blending it outward.

- Add a line coming down from the star to the tree, using the Titanium White.

- Paint a small reflection on the hangers also using Titanium White. Rinse the brush.

"Popping Baubles"   Timestamp 1:25:41
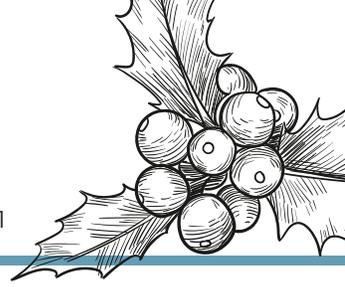
PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
Small Synthetic Round

COLOR MIXES:
Gold = CRM + CYM > MB
Dark Red = CRM > MB
Bright Yellow = CYM >TW

STEP DISCUSSION:

- Use pure Cadmium Red Medium to add a highlight to the top of the red bulbs. Rinse the brush.

- Add a lot of Cadmium Yellow Medium to some of the **Gold mix** and highlight the tops of the Gold bulbs. Also add it to the strands of beads. Rinse the brush.

- Add more Mars Black to the **Dark Red mix** and deepen the shadow slightly on the left side of the red bulbs. Rinse the brush. Add another layer of pure Cadmium Red Medium on the tops of these bulbs. Rinse the brush.

- Add a little Mars Black to the **Gold mix** and also deepen the shadow slightly on the left side of the gold bulbs. Then use this color to curve a shadow onto the bottom of the beads and bulbs. Rinse the brush.

- Highlight the tops of the gold bulbs with the **Bright Yellow mix.** Rinse the brush.

- Tap the brightest reflection on all the bulbs and highlight the top star using Titanium White. Rinse the brush.

- Dry the surface before continuing to the next step.

Step 12 – Final Details

"Close To White But Not Quite"

PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
Large Synthetic Oval Mop
Small Hog Round

COLOR MIXES:
Dark Snow = TW + UB > BS
Dark Green = PG + BS
Teal = PB + BS

STEP DISCUSSION:

- Use the Round brush to add more Titanium White to the **Dark Snow mix**. Paint some snow laying on the outer edges of the tree branches and on the top of the tree. Rinse the brush.

- Improve the contrast of the tree by adding some of the **Dark Green mix** to the shadows of the branches. Rinse the brush.

- Then add a little more light snow to the branches.

- Deepen some of the background by glazing on some of the **Teal mix**. Make any adjustments you feel are needed. Rinse the brush.

- Switch to the Oval Mop and deepen the outer background with another layer of the teal mix. Rinse the brush.

- Switch back to the Round brush and highlight the snow on the branches with Titanium White. Rinse the brush.

- Dry the surface before continuing to the next step.

Step 13 – Snow Dots

"Dot Dot Dot..."
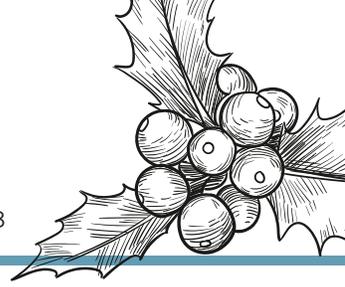
PAINT:
Fluid White Paint = FWP

BRUSHES & TOOLS:
Dotting Tool

STEP DISCUSSION:
- Apply the small snow dots throughout the canvas. Use a dotting tool or the back of a brush and Fluid White Paint. Make the dots both large and small. Clean the tool.

- Sign.

Bonus Step

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

Bristle Splatter Brush

STEP DISCUSSION:

- Load a toothbrush or a splatter brush with Fluid White Paint. Run your finger along the bristles while twisting the brush towards the surface, Allow the splatter to fall onto the canvas to create the tiny snow splatters.

- Clean the tool.

- 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.
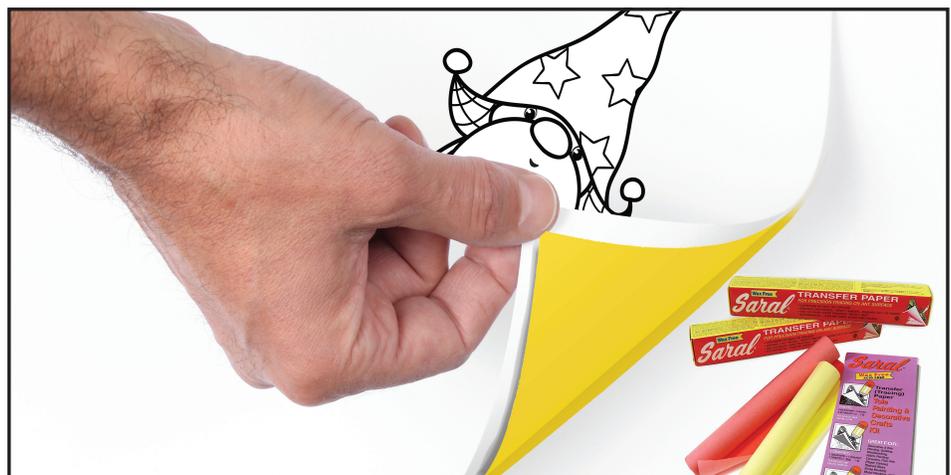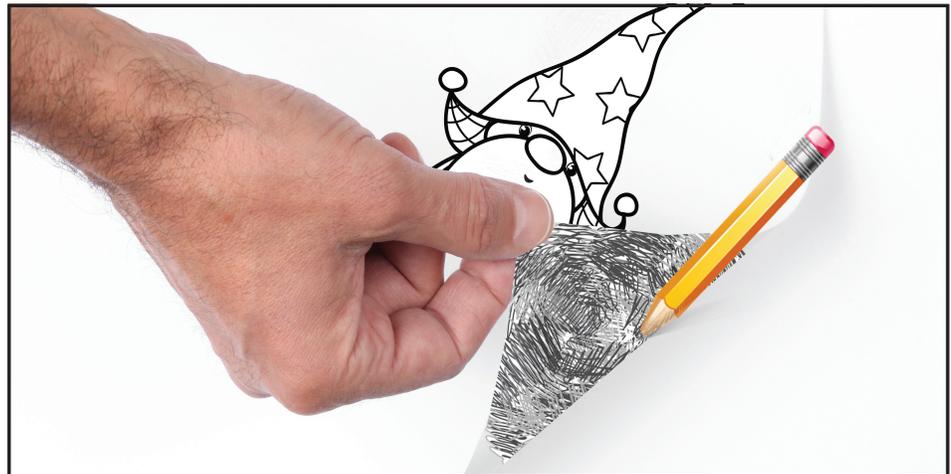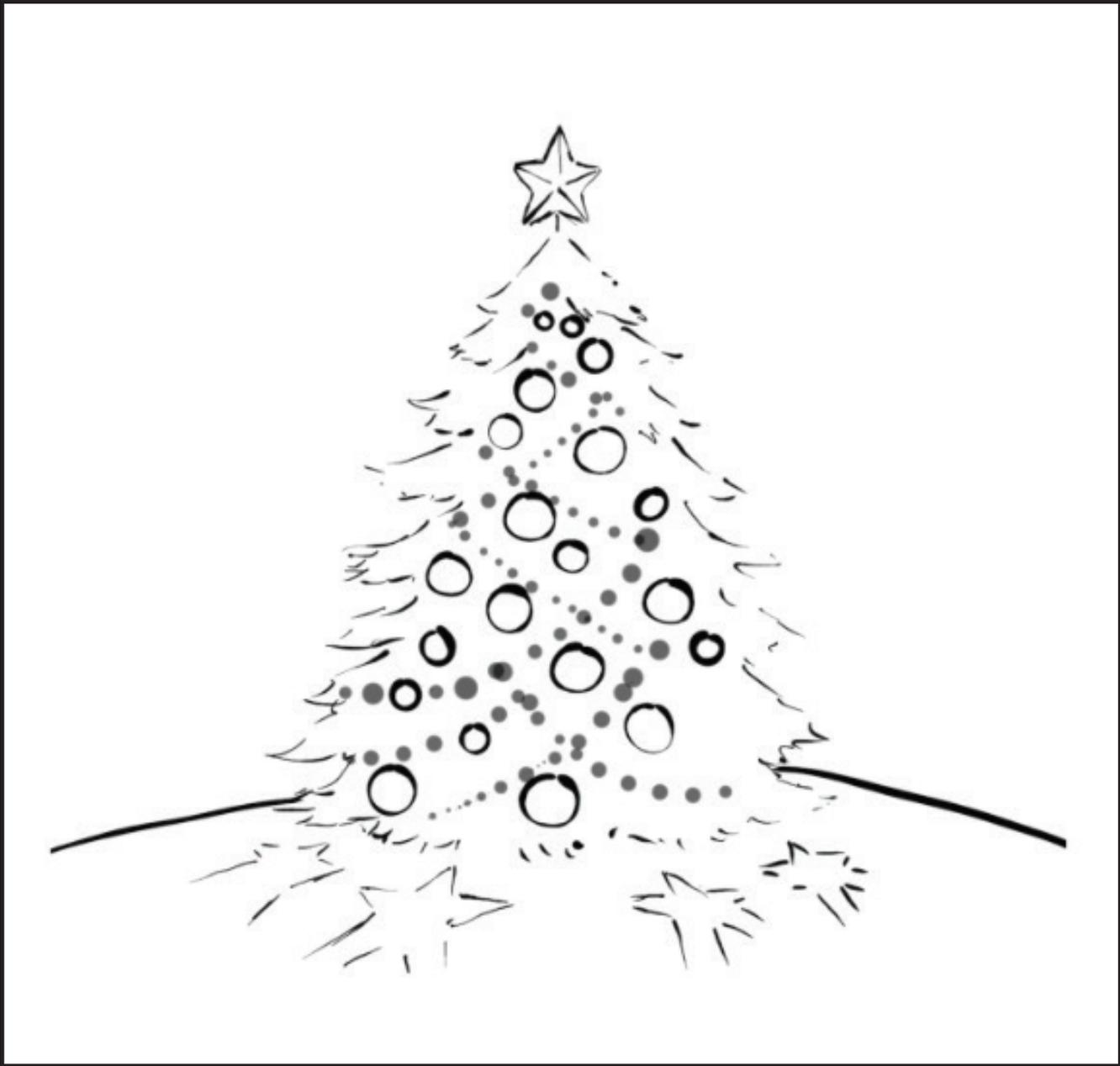
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The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is 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.
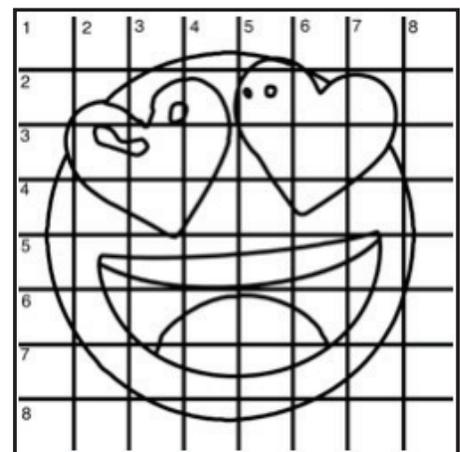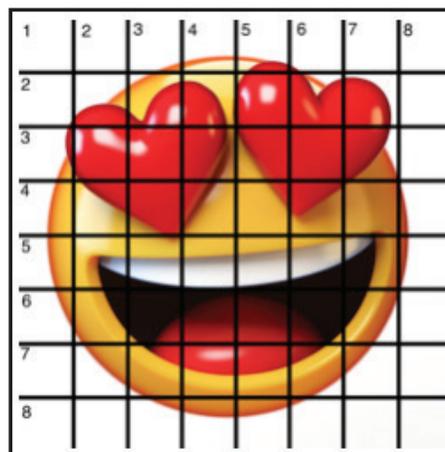
TECHNIQUE REFERENCES:

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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