

Mont Marte

How to paint a waterfall with acrylic paint



I can create

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Materials List

The materials for this lesson can be found at a Gold or above Art Centre.

Go to www.montmarte.net to find the one nearest to you.

CMMD6012 Mont Marte Double Thick Canvas 60.6x121.8cm

BMHS0036 Mont Marte Prumlum Brush Set 15pcs

MPN0104 Mont Marte Brush Markers

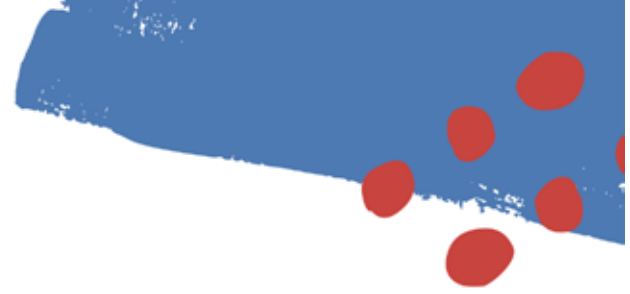
MAPL0002 Mont Marte Easy Clean Palette x3

MCG0061 Mont Marte Studio Palette Knife #10

MPA0041 Mont Marte Modelling Paste

PMSA0009 Mont Marte Satin Acrylic Chinese White
PMSA0010 Mont Marte Satin Acrylic Titanium White
PMSA0004 Mont Marte Satin Acrylic Lemon Yellow
PMSA0017 Mont Marte Satin Acrylic Cadmium Yellow
PMSA0001 Mont Marte Satin Acrylic Crimson Red
PMSA0026 Mont Marte Satin Acrylic Light Green
PMSA0025 Mont Marte Satin Acrylic Mid Green
PMSA0005 Mont Marte Satin Acrylic Yellow Ochre
PMSA0015 Mont Marte Satin Acrylic Burnt Sienna
PMSA0028 Mont Marte Satin Acrylic Burnt Umber
PMSA0011 Mont Marte Satin Acrylic Lamp Black
PMSA0016 Mont Marte Satin Acrylic Raw Umber
PMSA0018 Mont Marte Satin Acrylic Paynes Grey

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1. Tinting the canvas

The first step is to tint the canvas with a tone created from Mid Green, Paynes Grey and a little Crimson. This colour should be a slate grey with a green tint. Apply the paint with a wide brush. Let this dry.

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2. Marking up the outline

Refer to the first image in this PDF and use a Black Mont Marte Brush Marker to mark up the canvas as best as you can. Don't add any paint or Modelling paste until the drawing is correct.



It is a good idea to paint up another canvas with the green tint so any mixed colours can be tested before committing to the project canvas. It is better to darken a green with Crimson Red than Black.

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3. Applying the modelling paste

Use a palette knife to apply modelling paste to the rocks in the foreground. Concentrate the paste around the edge of the rock and fade it out to nothing as you work down the rock. Let this dry overnight.

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4. Laying in the darks

Squeeze out some Lamp Black onto the palette and paint it into each tree. Remember to vary the position of each tree so the setting looks natural. Lay Black into the bank and into the middle ground. Next lay Black into the shadow areas of the rocks. You might like to refer to the last image in the PDF for guidance.

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5. Lay in background around trees

First create a white circle where the sun will lie. Create a mix from Light Green, Mid Green, Cadmium Yellow and Titanium White. Paint this in around the trees and the white circle. Let this dry. Next paint Cadmium Yellow around the circle that suggests the sun and between the trees. Blend it out as you move down the green of the base coat. Use this colour to lay little patches into the green in between the trees. This will suggest the light coming through the foliage. I add more white to the sun area and drag the colour out in rapid strokes emitting from the centre of the sun circle.

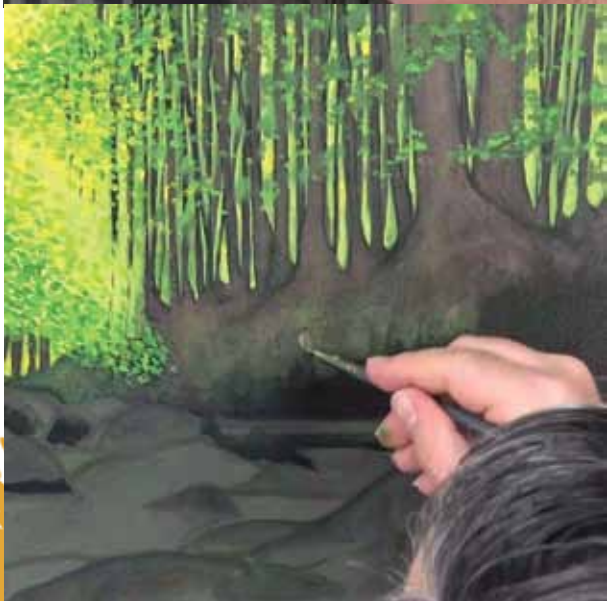


6. Laying colour into the trees

Create a colour from Titanium White, Raw Umber with a touch of Mid Green and Burnt Sienna. Paint this tone over the black of the trees. When this tone is applied keep the brush fairly dry so some of the dark tone beneath can be seen. Create a mix with the same colours but add some more Titanium White and Burnt Sienna. Lay this tone into the trees that lie around the hot spot peeking through the trees. At this stage I bring the colour down into the bank and scrub on the colour. Keep a fairly dry brush so the coat of paint is light so a little of the underlying tone can be seen. This is called scumbling. Apply a little green also to suggest a moss on the bank.

Next we need to lay in a darker green to suggest foliage. Create this green from Mid Green with a touch of Yellow Ochre and Burnt Sienna. Dab the colour onto the canvas between the trunks. Apply the paint dabs sporadically so that it looks natural. Apply a few of the dabs over the trees as well.

Add a little more Cadmium Yellow in to the mix and lay this lighter tone in over the leaves for some variation.



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7. Laying in the leaf litter

Create a number of brown tones from Burnt Sienna, Raw Umber, Burnt Umber with Titanium White added. Use the small filbert to lay in little dabs of colour to suggest leaf litter. Refer to the finished colour painting for guidance on where to lay the colour.



8. Painting the rocks

The rocks can be created from 4 tones of green laid on top of each other in varying strengths. Create the first tone from Mid Green, a touch of Raw Umber and a touch of Crimson Red. Paint all the rocks with this colour but drybrush blend it out so the dark shadow at the base of the rock is still slightly visible. Let this first coat dry. Create the second green from Mid Green, Light Green with a touch of Burnt Sienna. Lay this over the previous green, keep a dry brush so that some of the underlying colour can be seen beneath the coat. Create a third green from Light Green, a touch of Mid Green, and Cadmium Yellow. Lay this over the previous coat keeping an even drier brush so the previous coat can be seen. Hold the brush lightly and you will have more control over the amount of paint laid down. Create the fourth and final green from Light Green, Cadmium Yellow and Titanium White. Keep a very very dry brush and lay this only onto the top side of the rock to suggest the highlight.



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9. Adding the water

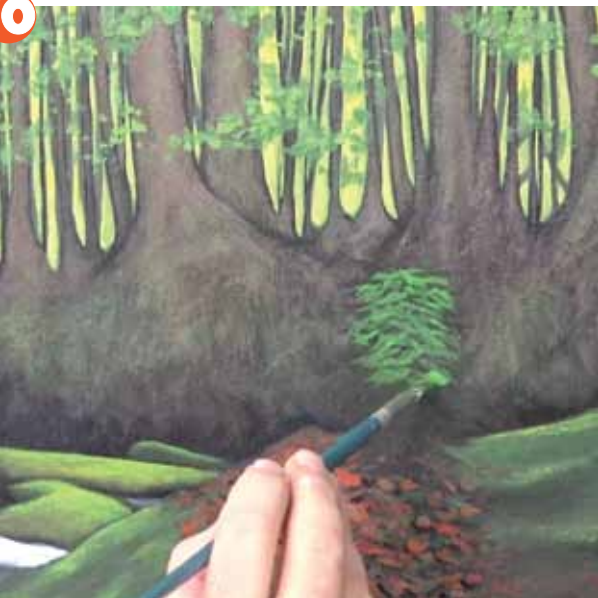
Squeeze out some Chinese White and Titanium White.

Refer to the last image in the PDF of the finished painting. Here you will see the direction in which to take the brush strokes. This is very important as obviously water moves in a specific direction. If the brush strokes do not follow the direction that the water is traveling in the stream then it will not look convincing.

For the first layer of water use Chinese White. Start at the top where the water is emerging over the distant rocks. Use a fine round and follow the form of the water direction. Refer to the print out to familiarize yourself with where the paint needs to be more opaque and where the tone needs to be very thin. Chinese White is very translucent so the tint will be seen beneath the white, this will suggest that the water is quite thin in that area.

Once the Chinese White is all laid in follow the same process but with Titanium White. Again pay close attention to the finished image. The rule to follow is to lay the Titanium White onto any areas where the water is deeper.

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10. Detailing

In this stage we need to go over the painting to define and strengthen any areas of shadow and highlight areas. This is also the stage to have a good look at the composition to see if it requires anything to balance it. In my case I felt there was an area that had too much space so I added a little tree and it looked much better.

It is a good practice to turn your painting upside down, step back and have a good look at it.

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