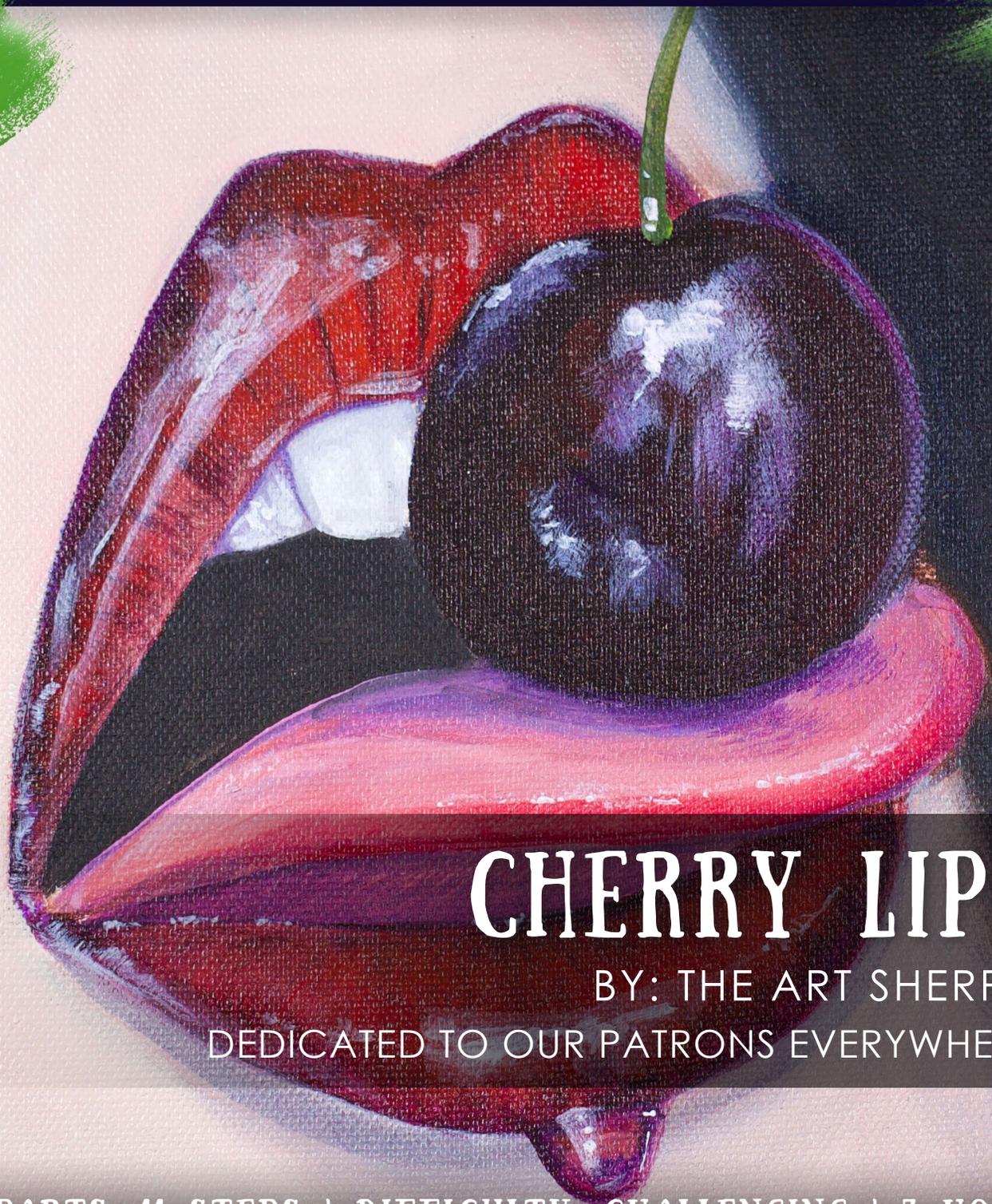


THE ART SHERPA™

HOW TO PAINT

PATRON EXCLUSIVE



CHERRY LIPS

BY: THE ART SHERPA

DEDICATED TO OUR PATRONS EVERYWHERE

3 PARTS, 11 STEPS | DIFFICULTY: CHALLENGING | 3 HOOTS



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SHERPA FORWARD:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceable for this tutorial can be found at theartsherpa.com and in this document. There is no grid reference.

Bare in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

Our subject matter today are the very lush lips of a faceless person who seems to be truly anticipating the enjoyment of eating a black cherry. This tutorial had to be split into three sessions because of internet issues, but has been spliced together for your convenience. A Patron piece is exclusive content that is only available to Patrons of The Art Sherpa.

We sincerely hope that you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:

<https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



PAINT AND TOOL GUIDE

Use this paint legend below to understand the symbols that I use to give you important painting information.

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Naples Yellow Light = NYL
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #20 Bright
- #26 Bright

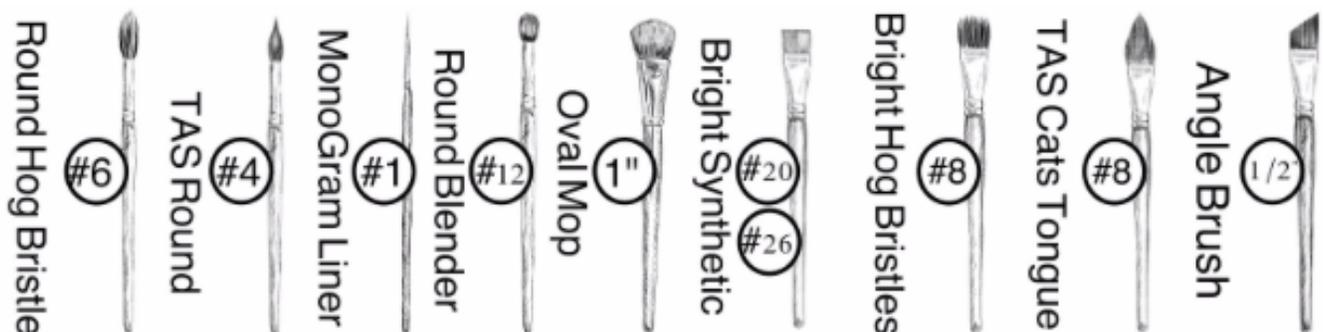
- #8 Bright Hog Bristle
- #8 TAS Cat's Tongue
- ½" Angle Brush
- Grass Comb/Grainer

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Facial Features



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. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	PART I	INTRO
STEP 1	3:11	SKETCH IMAGE
STEP 2	13:42	BACKGROUND
STEP 3	23:01	LIP FOUNDATION
STEP 4	36:00	BLOCK IN DARK VALUES
STEP 5	38:46	DEFINITION AND BLENDING
STEP 6	52:39	TEETH
INTRO	PART II	INTRO PART II
STEP 7	1:04	SECOND LIP LAYER
INTRO	STEP III	INTRO STEP III
STEP 8	2:03	DEPTH AND DRAMA
STEP 9	11:03	SKIN VALUES
STEP 10	19:07	CHERRY AND TONGUE
STEP 11	36:26	REFLECTIONS



THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you

will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.





24

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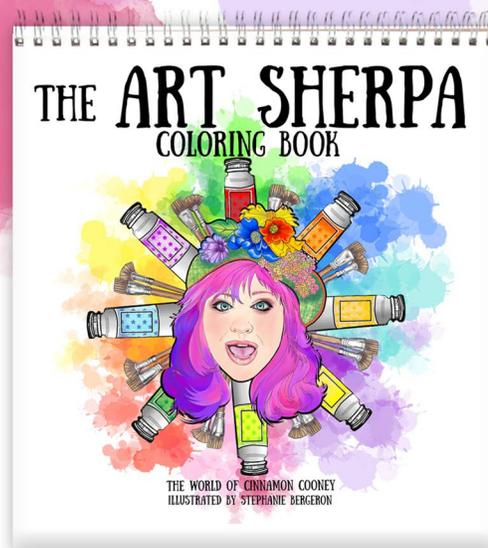


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STEP 1 - SKETCH IMAGE

“LET’S BEGIN THE BEGIN”

PAINT:

Burnt Sienna = BS

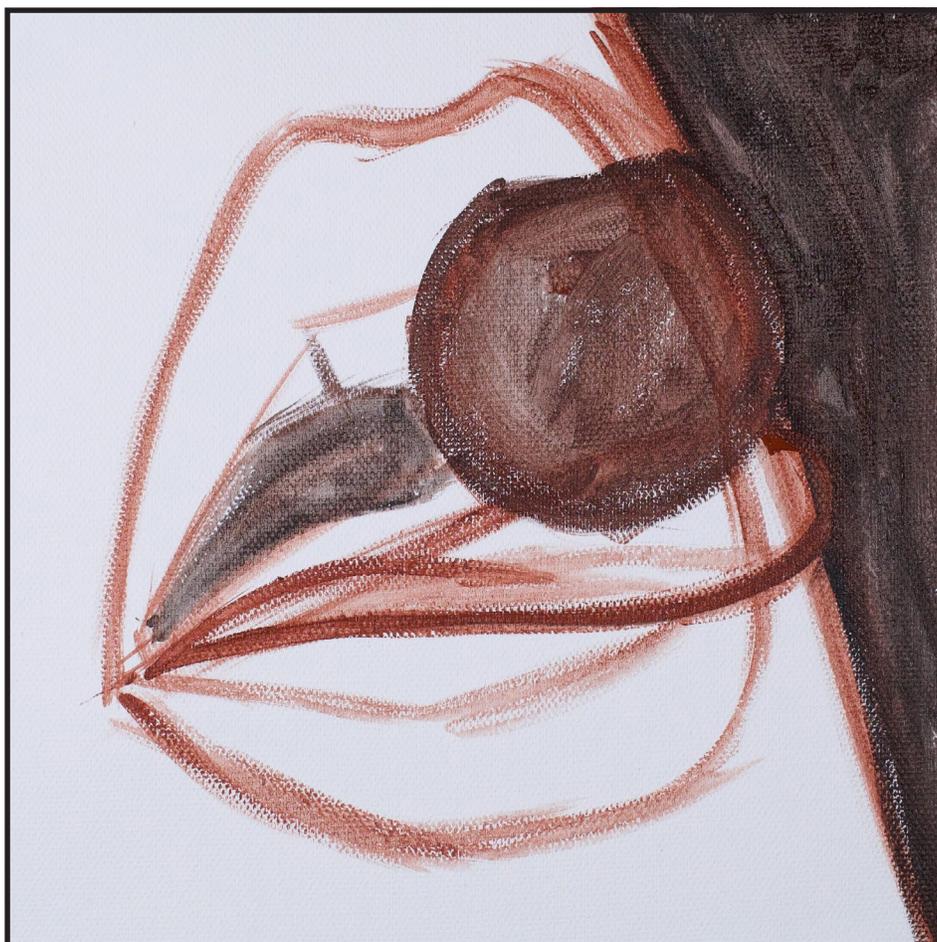
BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- I am using a Cat's Tongue and BS to freehand in the image. I have also provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects of the image. I want to capture the shape of the lips and the position in relationship to objects around it. These are the structural lines of the image. You can also go back and rewatch the tutorial as many times as you want to.
- Mix MB + BS and paint the cherry, more to the brown. Paint in the back of the mouth and above the tongue, MB. Draw in the line between the upper teeth and then paint the side of the canvas by the right cheek, more to the black color.

This tutorial may be a two part session because of some scheduling conflicts and great opportunities that have just popped up at the last minute, and just as I advise you to pace yourself and to breathe in creativity and breathe out negativity, I am choosing to pace myself. If everything goes as we expect it to, you are going to be so excited.



STEP 2 - BACKGROUND

“NO IDEA THE DINOSAURS WERE OUT OF THEIR CAGE”

PAINT:

Burnt Sienna = BS

Mars Black = MB

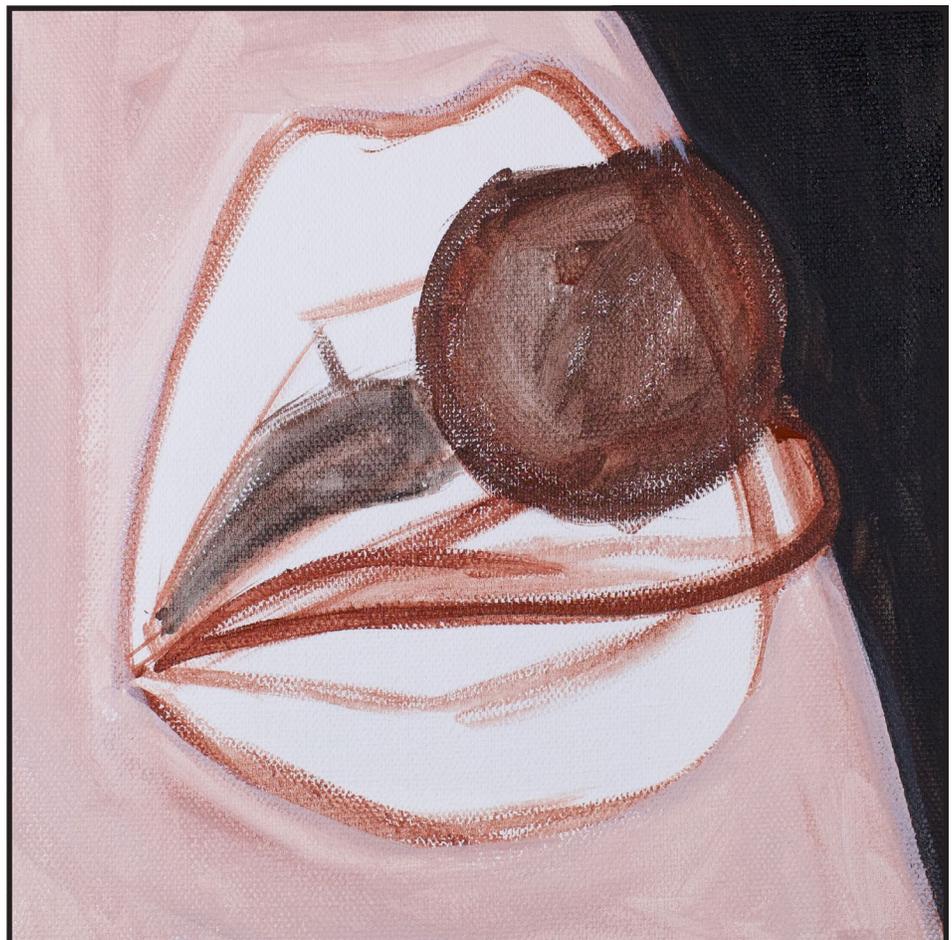
Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Add CYM, CRM, QM + TW to your palette.
- Continue using the Cat's Tongue. Mix BS + TW and paint in the skin. Vary the value allowing it to be a little brushy.
- Darken up the background area with some pure MB if you want, while still keeping it blurry and diffused.
- Dry. You know what John would be telling you now, repeat it in your head as you go.



STEP 3 - LIP FOUNDATION

"IT'S JUST A HOUSE FLY"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

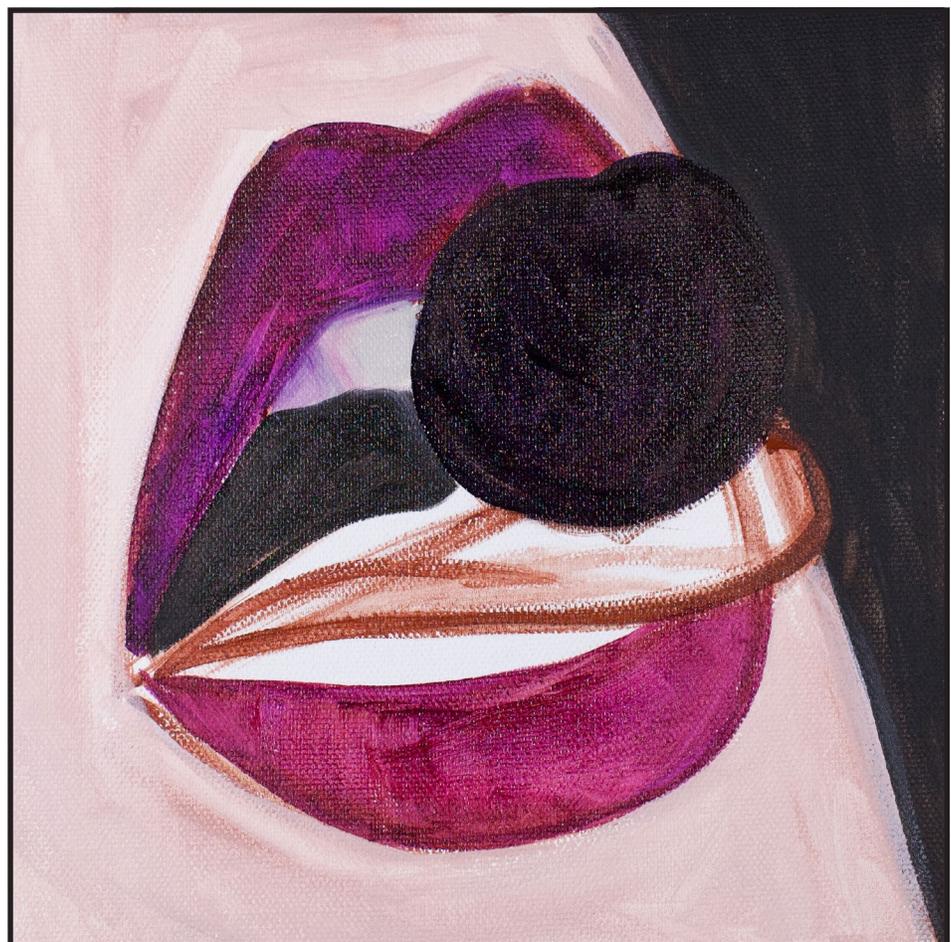
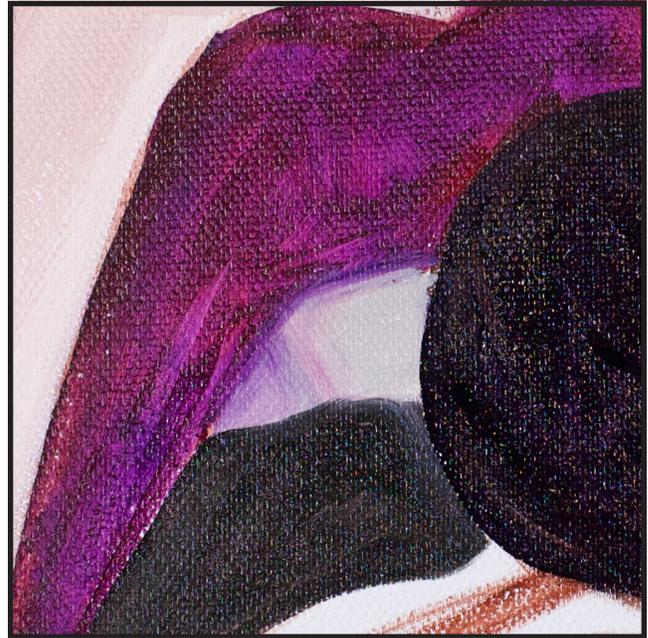
½" Angle Brush

#6 Bright

STEP DISCUSSION

- Load an angle brush with a mix CRM + QM + DP. Use this lush red-purple to paint in the upper lip. These lips are just a little bit dangerous. Add a touch more CRM, and paint the lower lip just a tad lighter than the upper lip.
- Mix the skin tone with CYM + BS + TW and switch to a Bright brush and paint in the teeth. Teeth are not pure white, not necessarily purple, but I'll fix that later. People sometimes wear lipstick and teeth will reflect lipstick color.
- Use MB to darken the upper back area of the throat that is showing through the open mouth.
- I also decided to paint DP on the surface of the cherry. DP is so dark that it will appear to be black but will stand out and away from the black area that surrounds it.

Breathe in the creativity, breathe out the stress and anxiety.





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STEP 4 - BLOCK IN DARK VALUES

“WHEN WAS THE LAST TIME YOU PAINTED A TONGUE?”

PAINT:

Quinacridone Magenta = QM

CadYellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

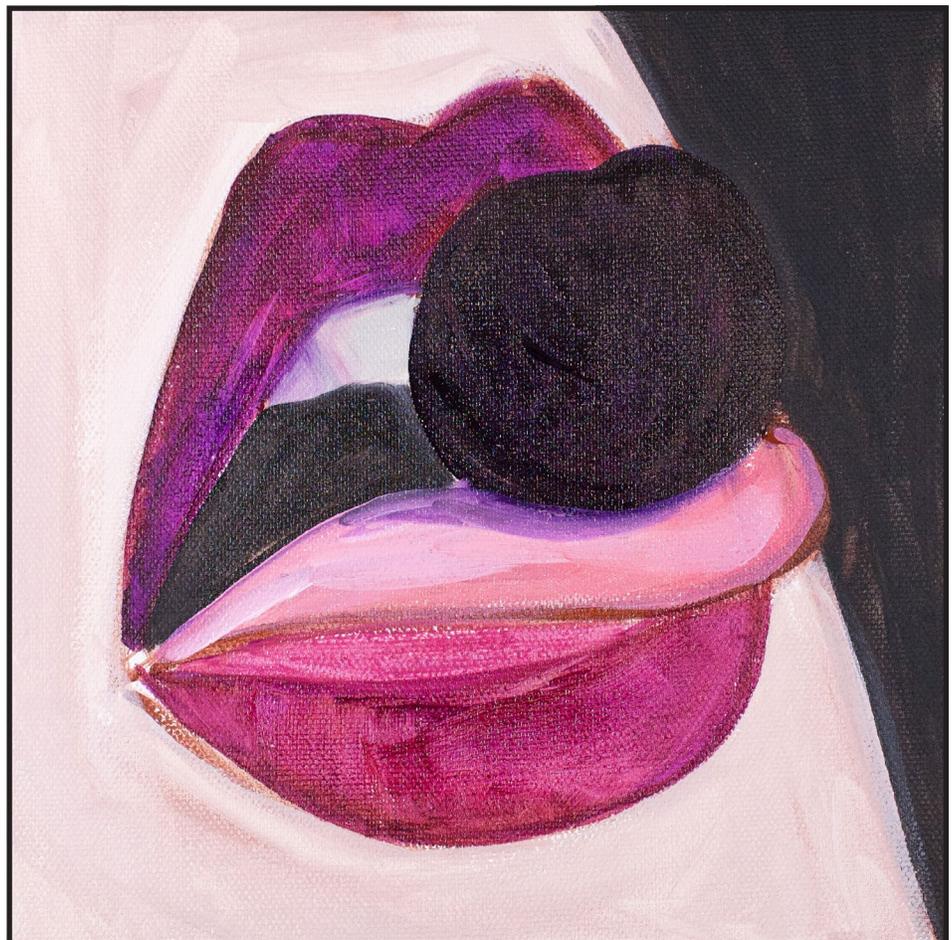
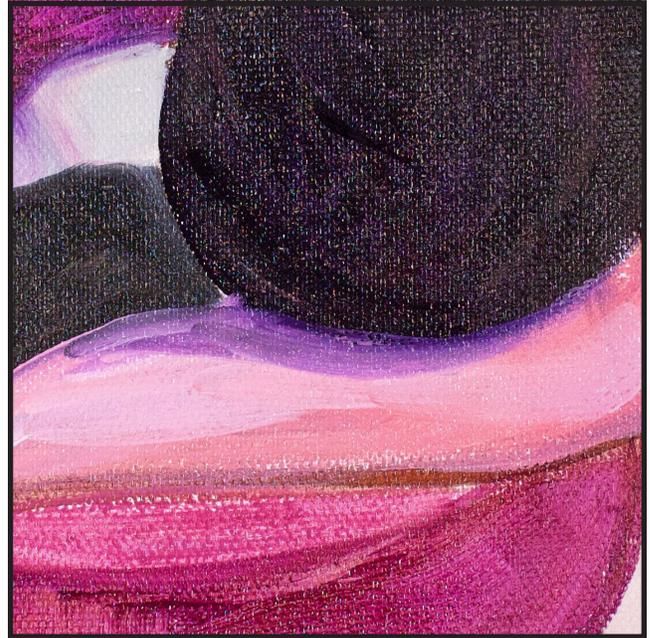
Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Get the Cat's Tongue with BS + QM and start to paint the tongue. It is darker in the center and has a shadow underneath.
- Add more DP to the mix for the shadow. You can add a little CYM to the mixes for a little lighter color, also you could add a skosh TW.
- You want to add a band of DP under the cherry on the tongue.



STEP 5 - DEFINITION AND BLENDING

“THOSE DRATTED SKIN TONES”

PAINT:

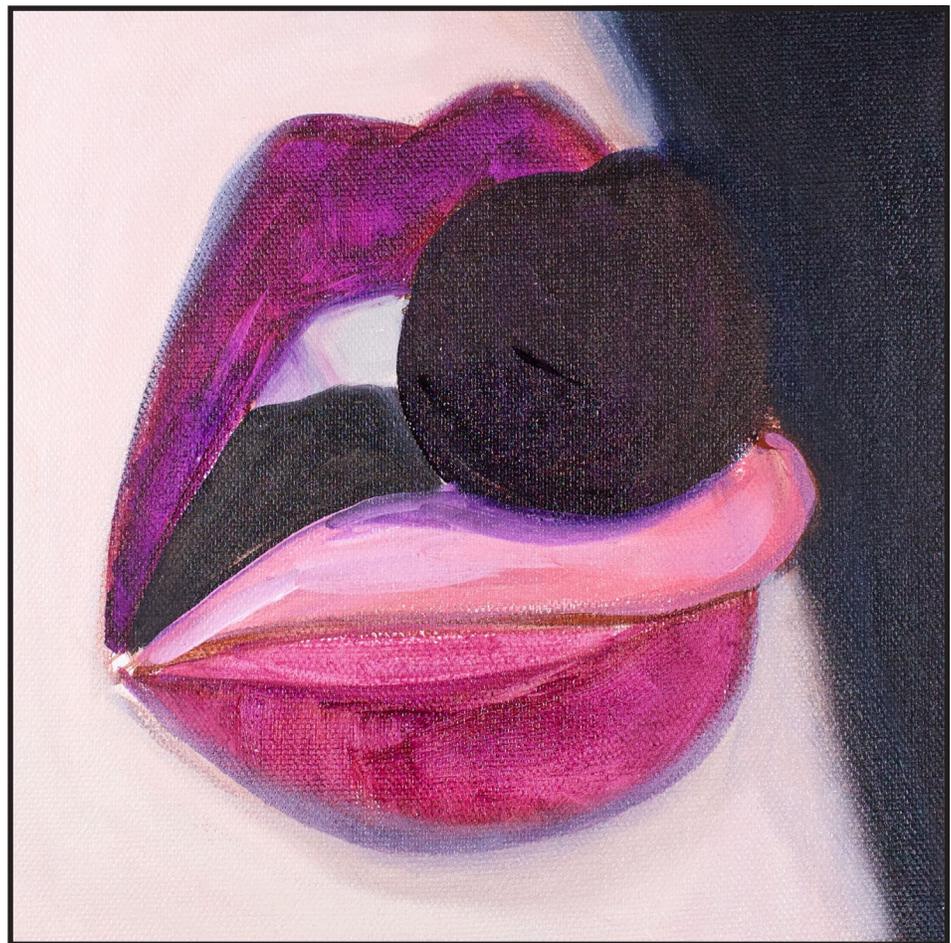
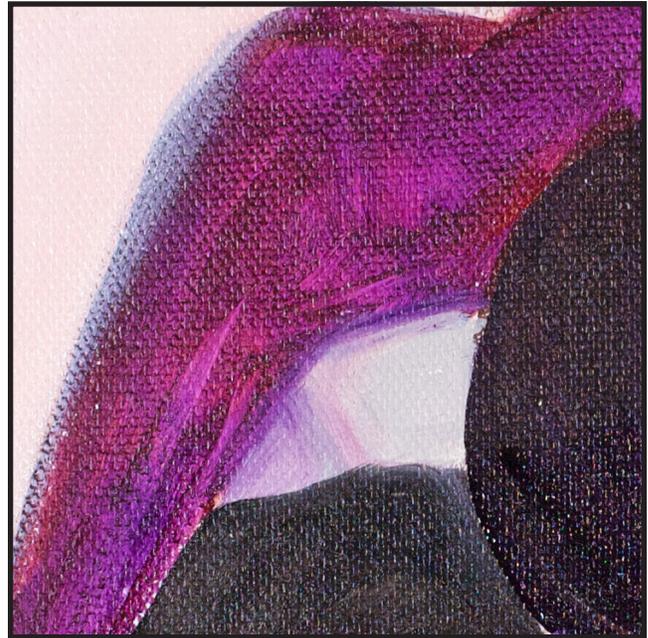
Cad Red Medium = CRM
CadYellow Medium = CYM
Ultramarine Blue = UB
Mars Black = MB
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

#12 Round Blender

STEP DISCUSSION

- Put some AGL on your palette and refresh any colors you need to. You can also put out UB on your palette.
 - With the round blender, mix UB + MB to a blue gray, and start blending out the soft edge of the face. Add some skin tone to the dirty brush and soften the edge between the black unfocused background and the face.
 - Use a mix of MB + UB in the background to deepen the shadows behind her.
 - Mix TW + CRM + CYM, into the pink skin tone area, I had a bit of BS already on my brush. Then paint the 2nd layer to the skin. This brush will give me the soft diffused look I am looking for. Because the studio is a bit dry today, I am adding AGL where I need to in order to improve the paint flow and allow more paint drying time.
- Add your blue-black mixture for a shadow color. Then add some BS to the mix for that shadow around the lower lip and to the right side of the jaw.
 - Continue blending the skin and working the shadows until you are satisfied.



STEP 6 - TEETH

“GETTING SOME TEETH IN”

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

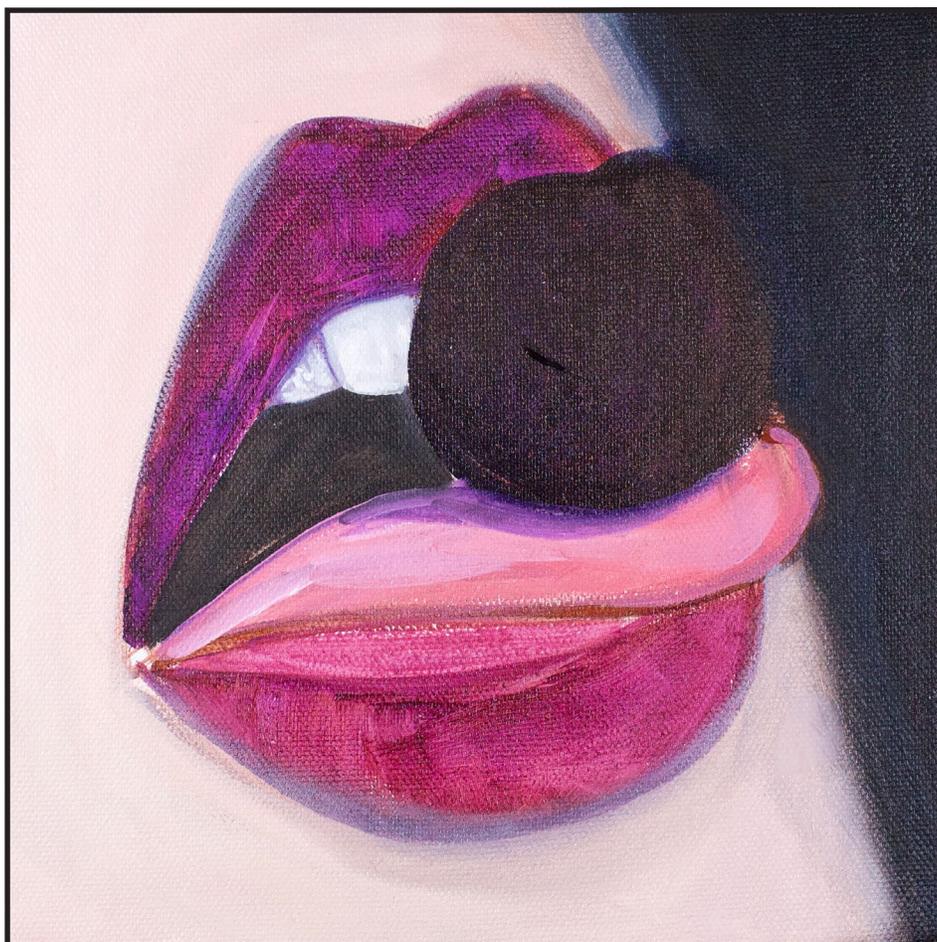
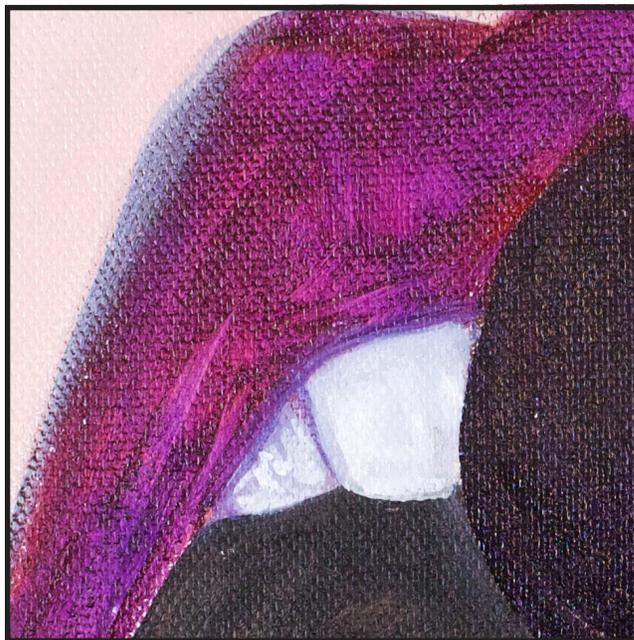
#4 TAS Round

#1 TAS Round

STEP DISCUSSION

- With a Bright brush and MB + UB + TW, and paint in the teeth that show under her upper lip, with this off white color.
- Switch to a Detail Brush and the mauve-purple color that you used on the upper lip, and paint the shadow color at the top of the teeth.
- Switch to the Round brush and mix BS + TW + CYM. Bring this brightest tooth color to the center and lower part of the teeth.
- Dry.
- Use the detail brush, and continue with this mix to highlight places on the teeth that might be showing brighter reflections. You can always come back to repaint in shadow colors or highlights or lip colors as you observe things you wish to correct.

We are now at the hour mark so we will continue this painting on the next episode of a Patron Exclusive session.



STEP 7 - SECOND LIP LAYER

“YOU JUST CAN'T KEEP A SECRET FOREVER”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Dioxazine Purple = DP

Mars Black = MB

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Grass Comb

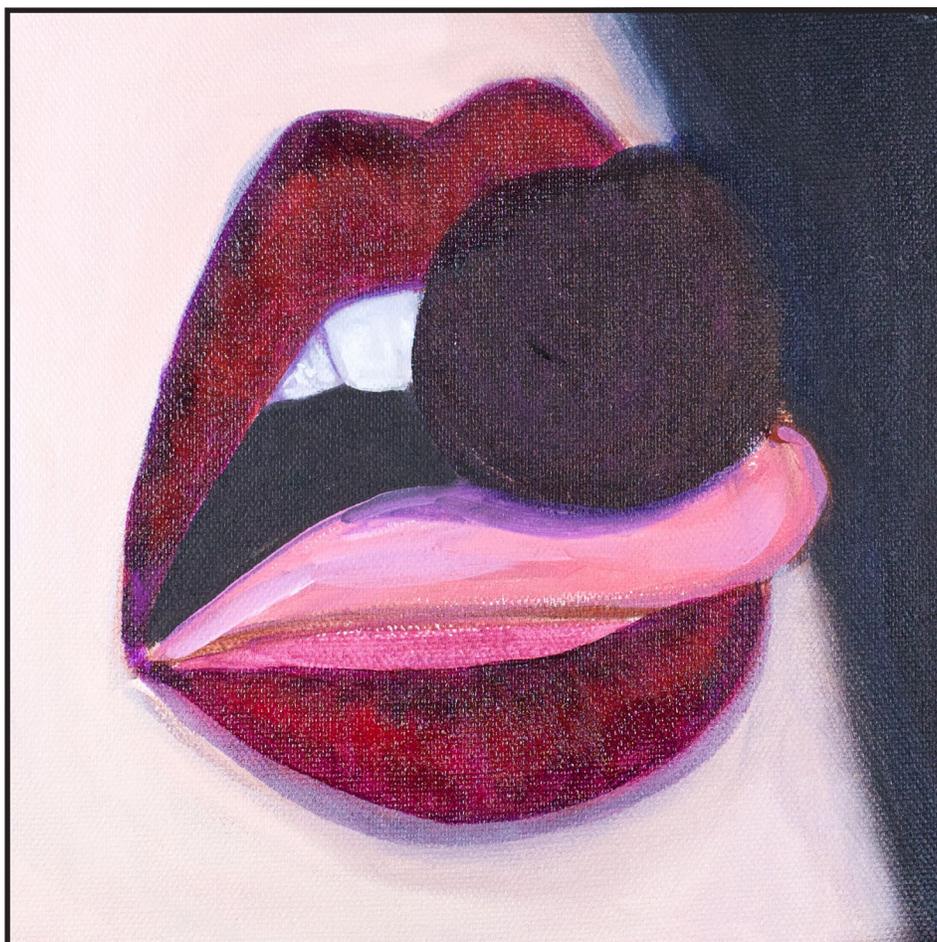
STEP DISCUSSION

- This is Part 2 of this painting.
- Get a Grass Comb, loaded with QM + DP to a burgundy color, and start adding this to reinforce the fullness of the upper lip. Catch the outline of the lower lip and under the tongue with this color, it would be kind of in shadow, but still should be lighter than the upper lip.
- Get some MB on the brush and repaint the inside of the open mouth.
- Mix CRM + QM and put some lip-line strokes into the lip, between the mouth and the upper part of the lip. You can add DP to the color in places. You do want to create the roundness of the lip, so your brush strokes should be curved and directional.
- Lighten the lower lip a little then add more DP

in the shadow area. DP reads to the viewer's eye as more of a black, without being black. I think it will be "Juicy" to the eye. Juicy, Juicy, Juicy...dare I say, even moist.

- Also add this at the right side of the lower lip, to about the center, near the outside edge. I turned the canvas upside down and worked diligently on the lower curve of the lip to get the curvature of the brush stroke down. It's very important. Continue on with your purple drama and add AGL if you need it to improve the paint flow. Make the lips Liptiscious.

Just an fyi...Silver Brush and Webber Paint Supplies have an association in the big Bob Ross gossip...tea.



STEP 8 - DEPTH AND DRAMA

“THREE’S A CHARM”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Grass Comb

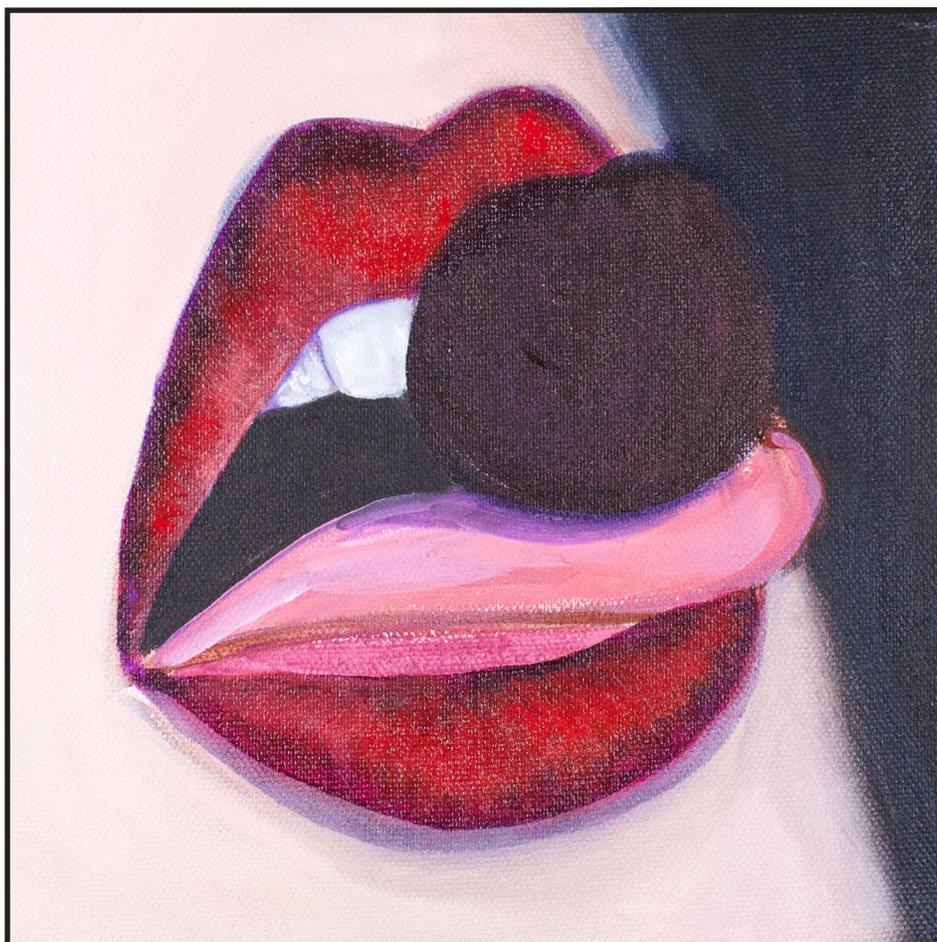
STEP DISCUSSION

- We've had a lot of issues with this recording and buffering so this is Part 3 of the recording.
- Let's begin to create depth and drama, so mix QM + CRM and put this brighter, more vibrant red on the upper lip using the grass comb. Allow the brush to do the job it was designed to do and bring that color out in a wispy manner. Add the color close to the bottom of the upper lip and whisp it out toward the upper edge. If you don't have a grass comb, you can use a Filbert.
- Add a touch of TW to the dirty brush and paint some highlights along the lower edge of that upper lip. Also get some AGL into that mix to improve the flow.
- Add some of the highlight color on the bottom lip. The lower lip is definitely

in the shadow of the tongue. If you notice, the highlight starts on the left side, right under the tongue, but as it moves lower on the lip, it broadens and finally ends up in the middle section of the lip as it goes further under the tongue.

- Mix QM + CRM + CYM and paint this on the upper lips in places, as a brighter reflection. Remember, less is more.

Apparently chat continued from Part 2 and John asked me a question from the community and messed with my psyche because I knew we were recording and not live. Even though this was a recording, we are still getting chat about the Bob Ross tea and John continued to address the community members who were in Part 2.



STEP 9 - SKIN VALUES

"THE GHOSTS OF COMMUNITY PAST"

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW
Naples Yellow Light = NYL
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

#12 Round Blender
Grass Comb

STEP DISCUSSION

- With the grass comb, get NYL + BS + QM and a touch of TW, into the skin tone, to fix any little overpainting, along the outside of the lips.
- Add a lighter value of the skin tone above the bow of the upper lip. Blend the new skin tone into the previous color on the canvas.
- Rinse your brush and get a Round Blender, add AGL + TW + the skin tone mix and start glazing the skin around the mouth. I went over the shadow, under the lip because I decided that it was too dark and I wanted to lighten it. Glazing is a great technique when you feel that you got too intense with a value.
- I created another glaze with some of the redder

tones and applied that in places around the skin.

- I used BS + CYM + UB + AGL to glaze that shadow under the lower lip.

John continues to talk to all the ghosts of "community past".

I know I still owe you The Red Fox Girl and it is coming.



STEP 10 - CHERRY AND TONGUE

“THE STEP TITLE”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Naples Yellow Light = NYL

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

#4 TAS Round

Grass Comb

STEP DISCUSSION

- With the Round Brush, mix MB + CYM to a green color and paint the stem. Add more CYM + TW to the mix for a highlight color.
- Rinse the brush.
- Paint in another layer on the cherry using a grass comb and DP + QM, mostly DP. Make sure you have nice coverage. Add AGL + QM + TW and start painting some rather muted reflections. Subtle purples, almost black red.
- Add more CRM + QM to create the spaces between objects.
- While that is drying a bit, get CRM + QM + CYM and add more bits of this brighter red to the lips. Use the edge of the brush to apply paint and to make the lip seem more realistic. Add DP to the dirty brush to exaggerate some of the natural lines that occur in lips.
- Add pops of that bright red in a couple areas on the cherry, kind of clumped together toward the top.
- Mix QM + CRM + NYL to a peach color and paint the curve of the tongue. Add DP to the mix to shade under the tongue.
- Add some UB + AGL with the purple-red mix to glaze under the cherry.
- Just along the outer edge of the tongue, add QM and blend that color up. You are separating the top of the tongue from the bottom of the tongue. Add TW, mixed, to get a peach color and highlight the upper part of the tongue you just put in. Get AGL on the brush and glaze in the motion of the tongue, on the upper side. It is almost like a wave.
- Make sure the underside of the tongue is good and dark.
- Get your purple glaze and create some shadows that are coming out from under the cherry onto the tongue.
- Get QM + DP and paint in the drip that is falling from the lower lip. Add more DP where you need more shadow. This is just the first layer of drip.
- Get UB + TW + AGL to add a reflection in the corner of the lips and along the outside of the upper lip, where there might be moisture.
- Bring this glaze to the cherry as a highlight color. Glaze along the outline of the cherry, pushing it out a little bit from the black background. Add QM on the dirty brush to glaze over the highlight. Use QM to knock back any brightness that you need to, on the cherry. To get the hot reflections add TW.

It is days later and I've changed my clothes but this is still Part 3. This one has been a process. Just FYI, I'm using my wet palette that I started when recording the first of Part 3, which was 5 days ago. It's a bit runny but the paint is good. Says a lot of the Masterson StaWet Palette.

We have loud angry bees at the top of the stairs, the oldest studio assistant is now streaming on her own channel.

STEP 10: CONTINUED



STEP 11 - REFLECTIONS

"IT'S MOIST"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Dioxazine Purple = DP

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

#4 TAS Round

#1 Monogram Liner

Grass Comb

STEP DISCUSSION

- Use the Round Brush, to mix your purple-magenta color with AGL, then paint the reflection of the upper lip. I believe that most of the realism of this piece is shown by how accurately we put in this reflection. It does have a lot of lip color in it, but it is lighter. The highlights do break up a bit. There is also a reflection on the lower lip. Use my reference photo below to help you with the value and placement.
- Add some CRM to the dirty brush and paint the inner part of the drip, red. Add DP to the mix and outline the drip with this darker color. It should feel like a glob to you.
- Get the grass comb and TW, toned with a bit of UB, and tap out a bit of "moisture" reflecting

along the tongue. Tap in more moisture along the line that is between the lower lip and under the tongue.

- Switch back to the Round Brush, add TW + AGL, and paint some small lines of this brighter white in the highlight glaze that we just applied to the lips. This is the glossy lip heat. Catch the area just inside the lower part of the upper lip, by the teeth. Don't forget to add moisture to the lower lip glaze.
- Add a reflection along the left side of the drip and some brighter reflections to the cherry in places. Exaggerating...Adding the zhuzh.
- Sign.



THE TRACING METHOD

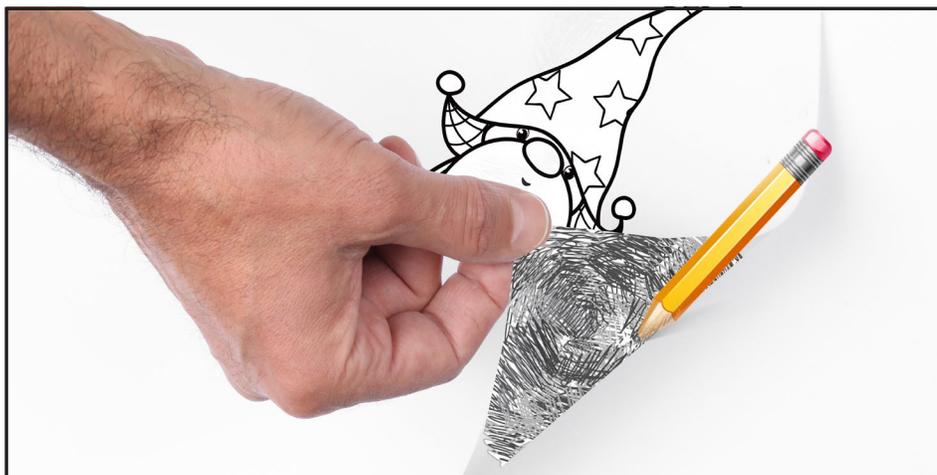
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



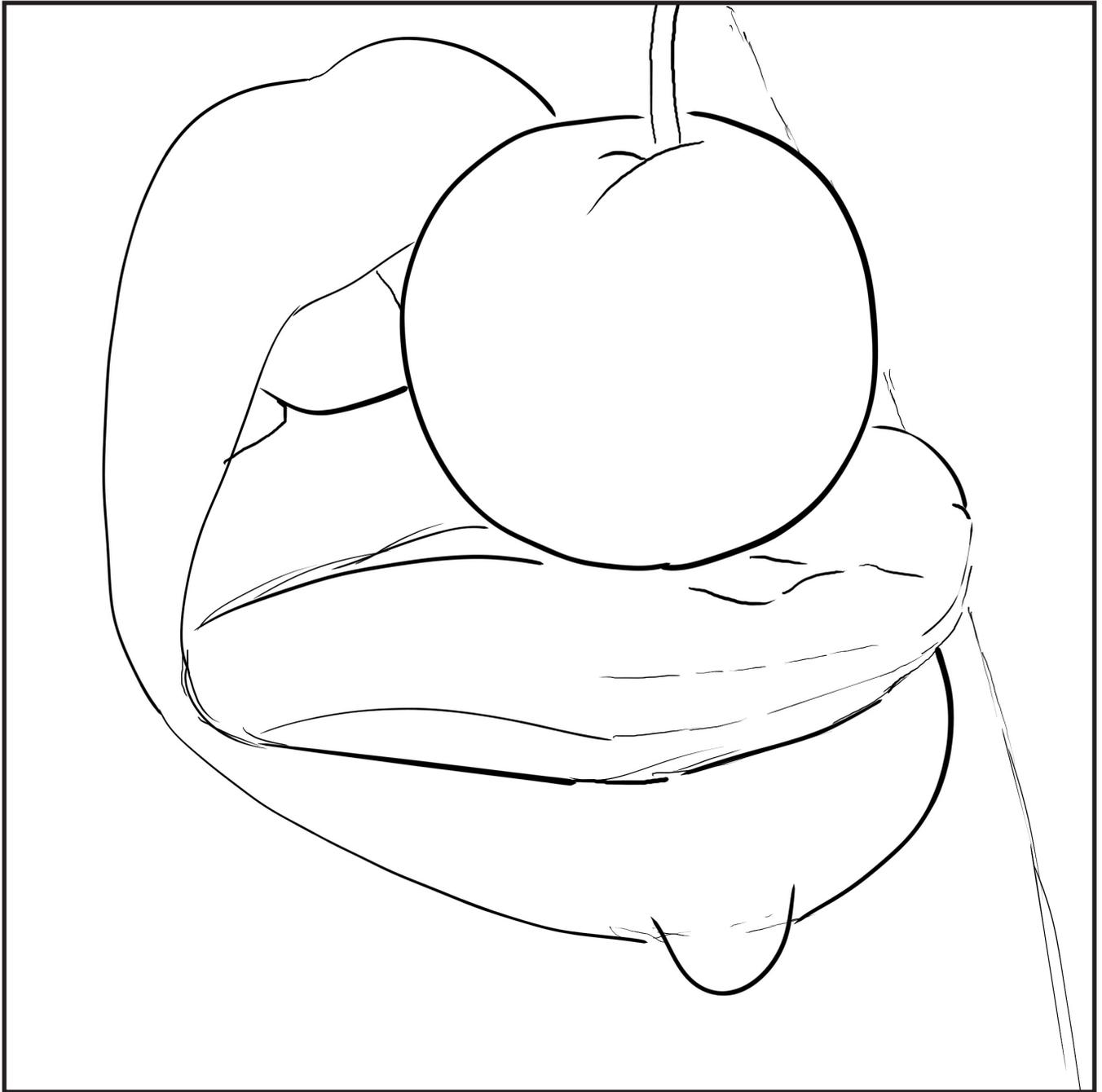
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to



TRACEABLE:



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GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

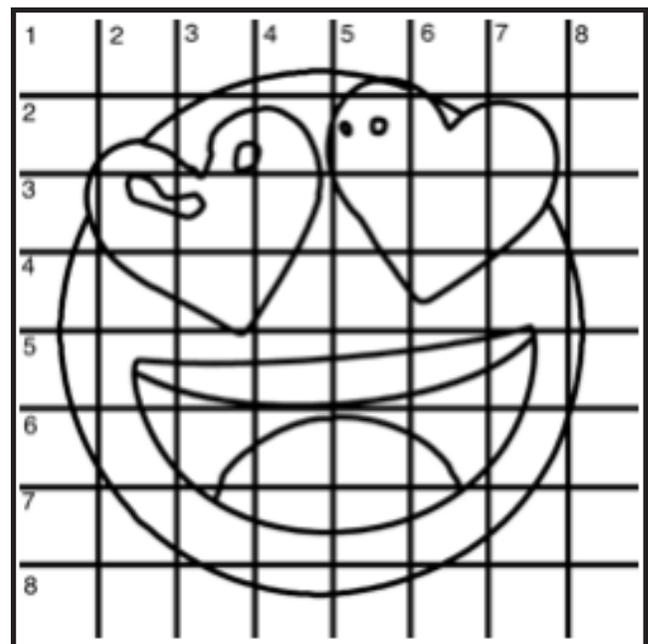
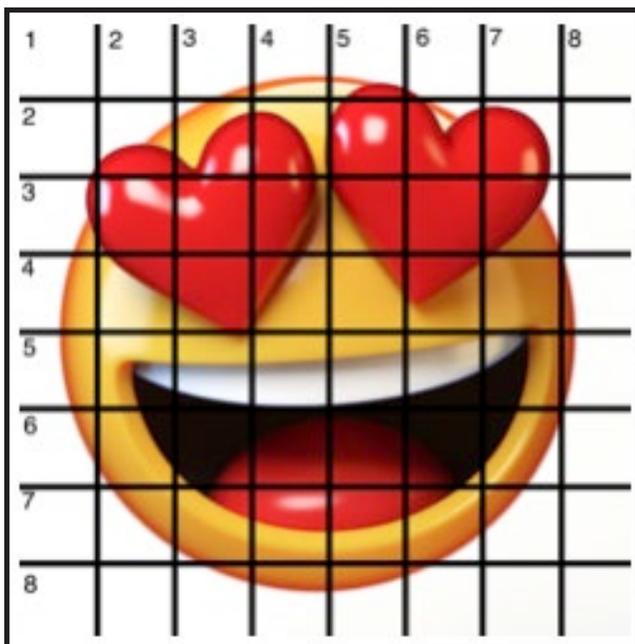
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

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

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



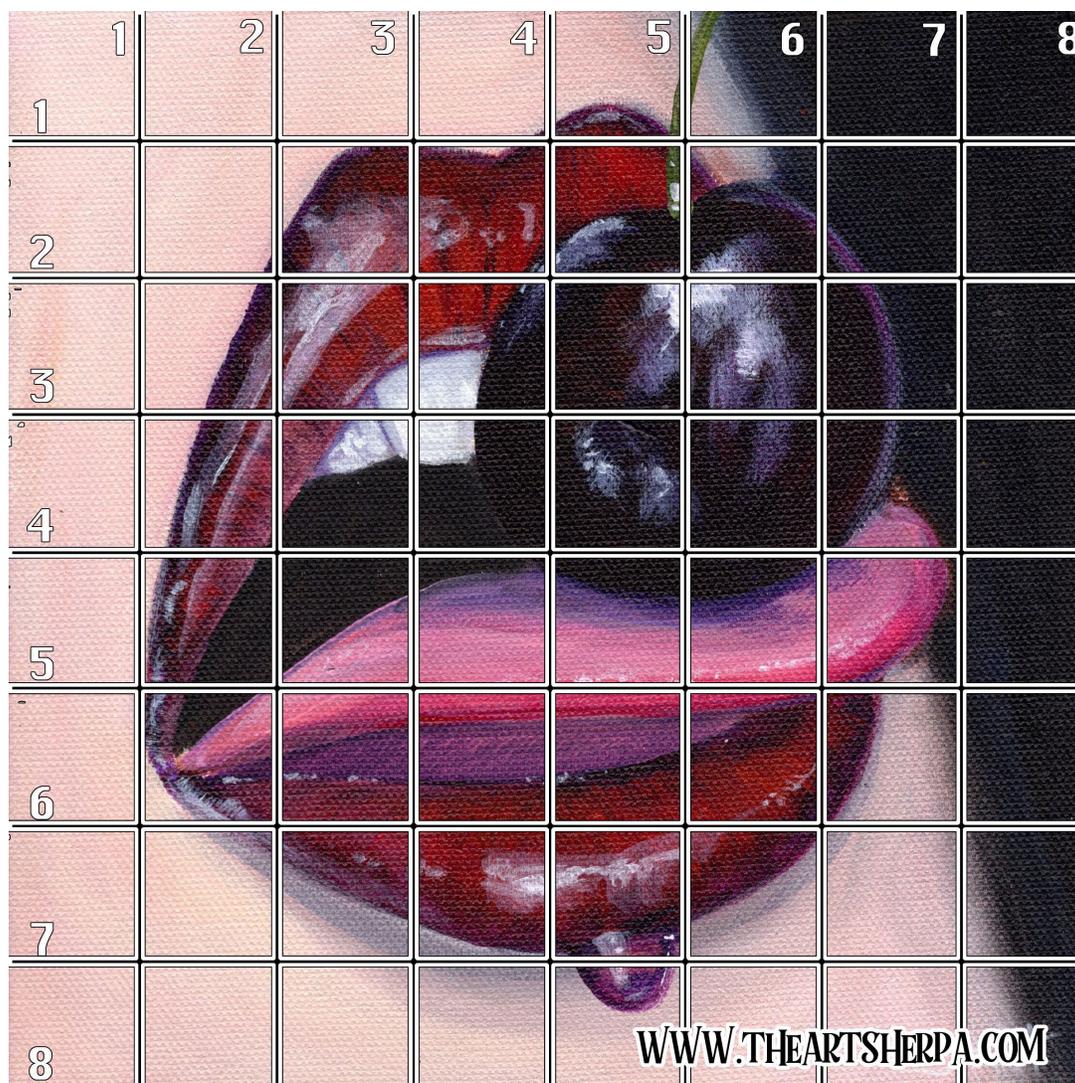
GRIDDING INSTRUCTIONS CONTINUED:

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.

GRID REFERENCE:





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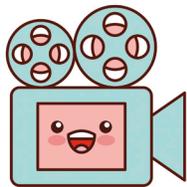
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