KITTEN IN A MITTEN

BY: THE ART SHERPA
NAME CREDIT TO PATRON: LAURA FAST

STEPS: 13 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

TABLE OF CONTENTS

SHERPA
FORWARD:

I have been resolved in 2021 to do more to teach art rather 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.

In November 2021, my community undertook a month-long painting journey entitled "Beginners Acrylic Paint Course" which consisted of almost daily premiers on YouTube and Facebook, followed by a live Q&A session. It was a true beginners art course and taught all a beginner needs to know to be able to paint my beginner, 1 Hoot, paintings. If you are a beginner painter and did not take advantage of that course, which culminates with a Certificate of Completion, I highly encourage you to do so.

https://theartsherpa.com/BeginnerAcrylicPaintingCourse

Traceables and grid resources for this tutorial can be found at *theartsherpa.com*.

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.

This tutorial is not an extremely difficult one to paint and is of a darling little kitten snug as a bug in a winter mitten. If you are a beginning painter and want to attempt this, please take advantage of all the available free resources I provide.

I have done numerous holiday themed tutorials in years past that can be found on my website if you would like to see them. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it. I have also added the color Yellow Ochre to the 2021 palette for this one to aid in the skin tones.

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
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Large Bright Hog Bristle
- #4 TAS Round
- #1 TAS Detail Brush
- #8 TAS Cat's Tongue
- ½" Angle Brush

TOOLS:

- Chalk Pencil or Watercolor Pencil
- 9 x 12 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:

- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Dynamic Light
- Fur
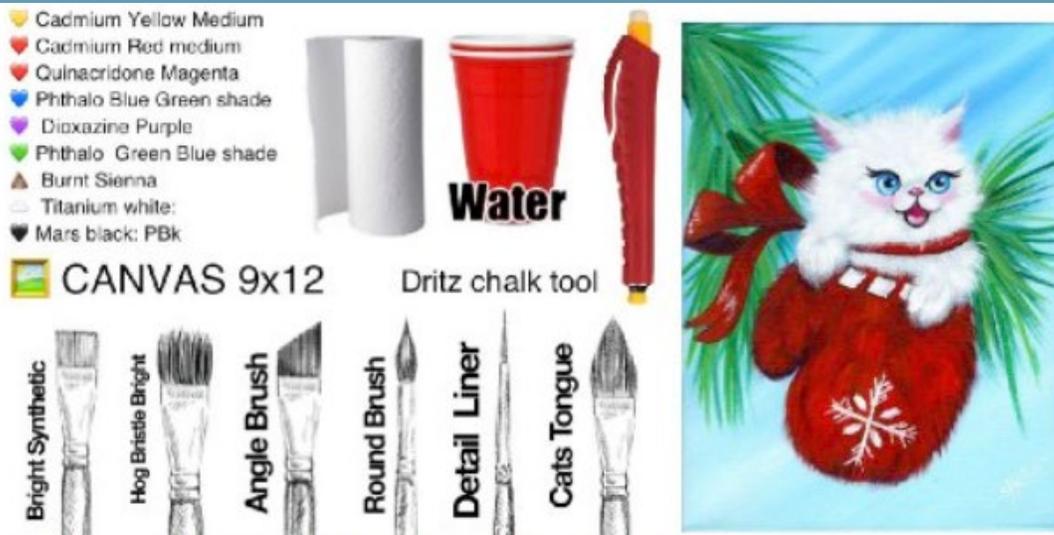
VIDEO CHAPTER GUIDE:

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	00:00	INTRO
STEP 1	3:38	BACKGROUND
STEP 2	10:10	BRANCH
STEP 3	14:01	BRANCH HIGHLIGHTS
STEP 4	20:31	DRAWING THE KITTEN IN THE MITTEN
STEP 5	27:04	MITTEN AND RIBBON
STEP 6	36:10	VALUES ON MITTEN AND RIBBON
STEP 7	42:06	HIGHLIGHTS ON MITTEN AND RIBBON
STEP 8	49:15	KITTEN
STEP 9	54:54	KITTEN FACE
STEP 10	1:01:24	FUR
STEP 11	1:08:55	FUR HIGHLIGHTS
STEP 12	1:15:11	CUTE FACIAL EXPRESSION
STEP 13	1:23:20	SNOWFLAKE
	1:28:20	SIGN

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.

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THE WORLD OF CINNAMON COONEY
ILLUSTRATED BY STEPHANIE BERGERON
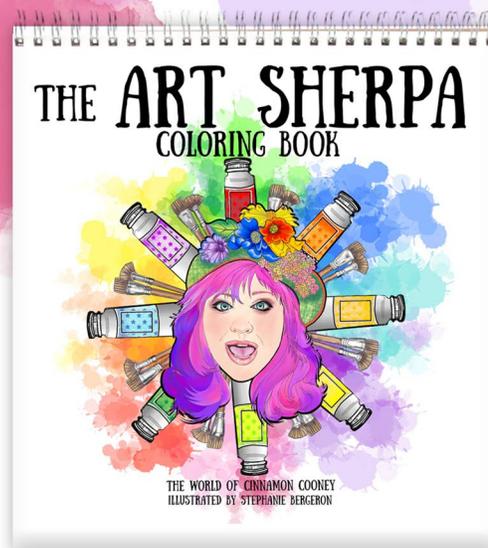
STEP 1 - BACKGROUND

"WHO'S NOT SMITTEN"

PAINT:
Phthalo Blue = PB
Titanium White = TW

BRUSHES & TOOLS:
Large Bright Brush

STEP DISCUSSION
- For the background, we are using a large bright brush, dampened, and TW to PB. We will paint diagonally from the top right corner to the bottom left corner. It will be streaky, we want that; maybe it is changing weather in the background. We are covering the whole canvas, but you are varying the blend so that it looks streaky.

- Dry, THEN, move on to Step 2.
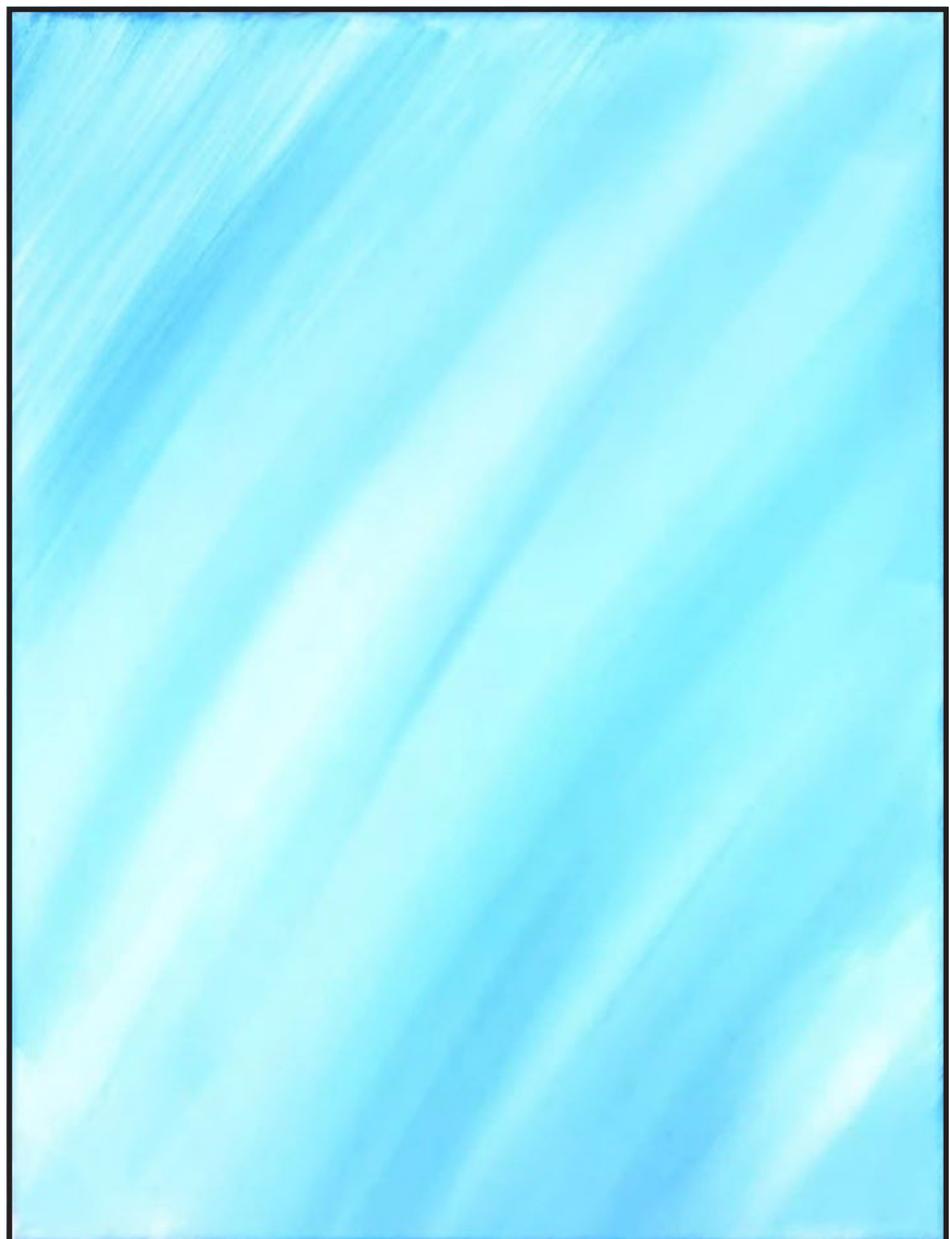
STEP 2 - BRANCH

"WITH THE KITTEN"

PAINT:
Phthalo Blue = PB
Burnt Sienna = BS

BRUSHES & TOOLS:
TAS #8 Cat's Tongue

STEP DISCUSSION

• Before we sketch the kitten, I want to add the branch, because it is further back, behind the kitten and will cause us less frustration by putting it in first.

• With the Cat's Tongue and PB, sketch in the main branch.

• Mix PG to BS, and using the toe of the brush, make little flicking brush strokes of darkness going backwards up the branch. These are the pine needles that are more in shadow. I do provide a photo reference at the end of this step to help you with your branch placement.

• It looks a little sad, but there is more to come; stay with me.

STEP 3 - BRANCH HIGHLIGHTS

"IN THE MITTEN"

**PAINT:**
Cad Yellow Medium = CYM
Phthalo Green = PG

BRUSHES & TOOLS:
#8 TAS Cat's Tongue

STEP DISCUSSION
• Add some CYM to your green mix for another color for our pinecones. Continue using the Cat's Tongue to add these bits that are perhaps more in light. If you think you got too light, just come back with some PG.

• Dry.
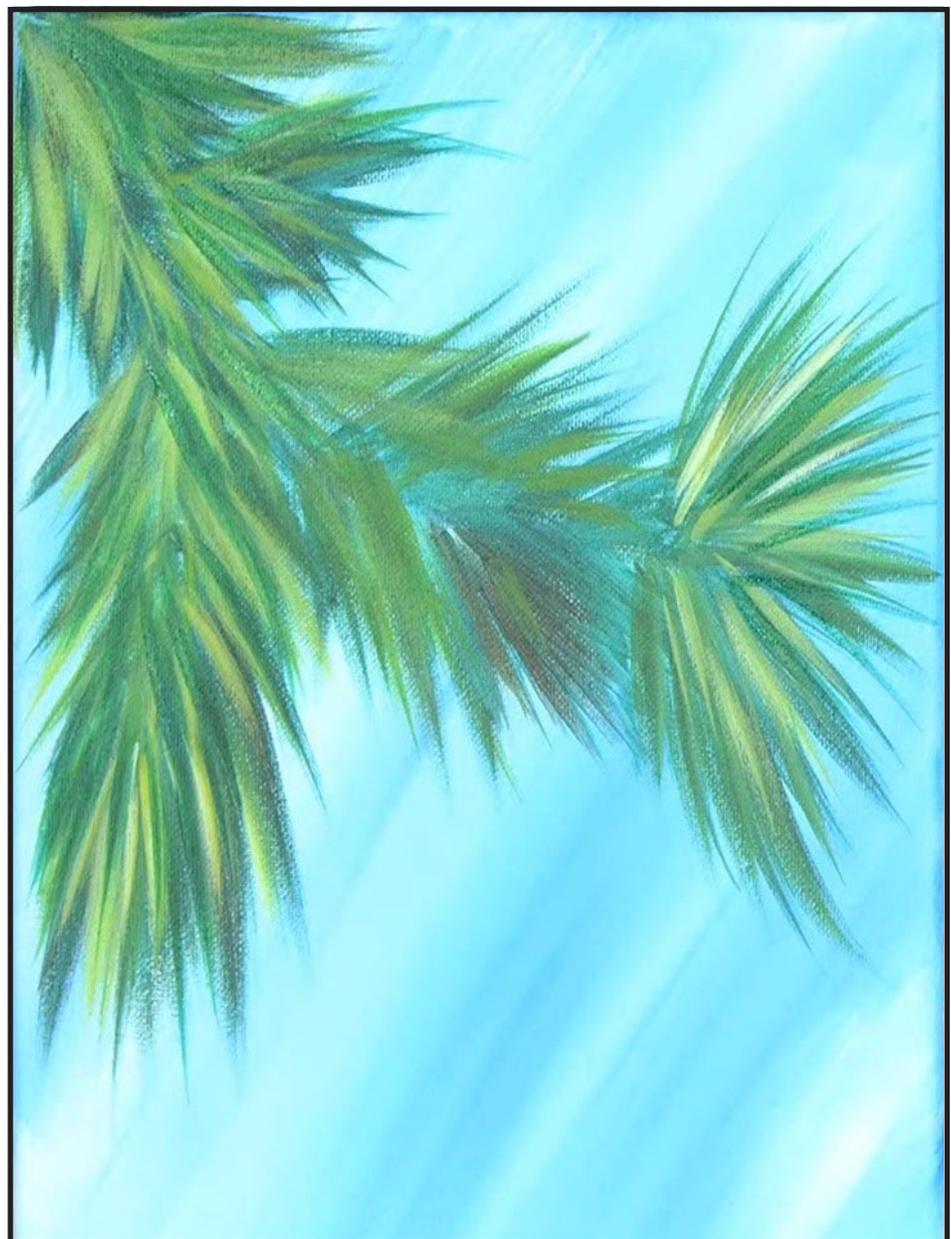
"DISCORD DISCUSSION AND A WONKY MITTEN"

PAINT:
Titanium White = TW

BRUSHES & TOOLS:
Chalk Pencil
 or Watercolor Pencil
TAS #4 Round Brush

STEP DISCUSSION

• I chose to illustrate freehand with a Round Brush and white paint so that you could see it. You should either freehand with chalk or use the traceable, which is provided with this document. The canvas must be very dry and cool before you begin.

• With a piece of chalk, start at the top of the branch and draw an oval, or a sort of squashed circle, between the two top branches. Draw a center line that curves from the top to the bottom to help with the facial features. Add two ears and remember that ears start at the corner edge of the eyes. Then add a couple of droopy circles for the paws on either side of the face.

• About three fingers from the bottom of the canvas, draw in the bottom of the mitten. Outside the right paw, draw the side of the mitten, connecting it to its bottom. On the left side add the thumb section.

• Draw in a bow and ribbon by the left side of the kitten's neck.

• If it's a bit wonky for a mitten, maybe it was made by somebody's beloved Grandma. But, you could just use the traceable.
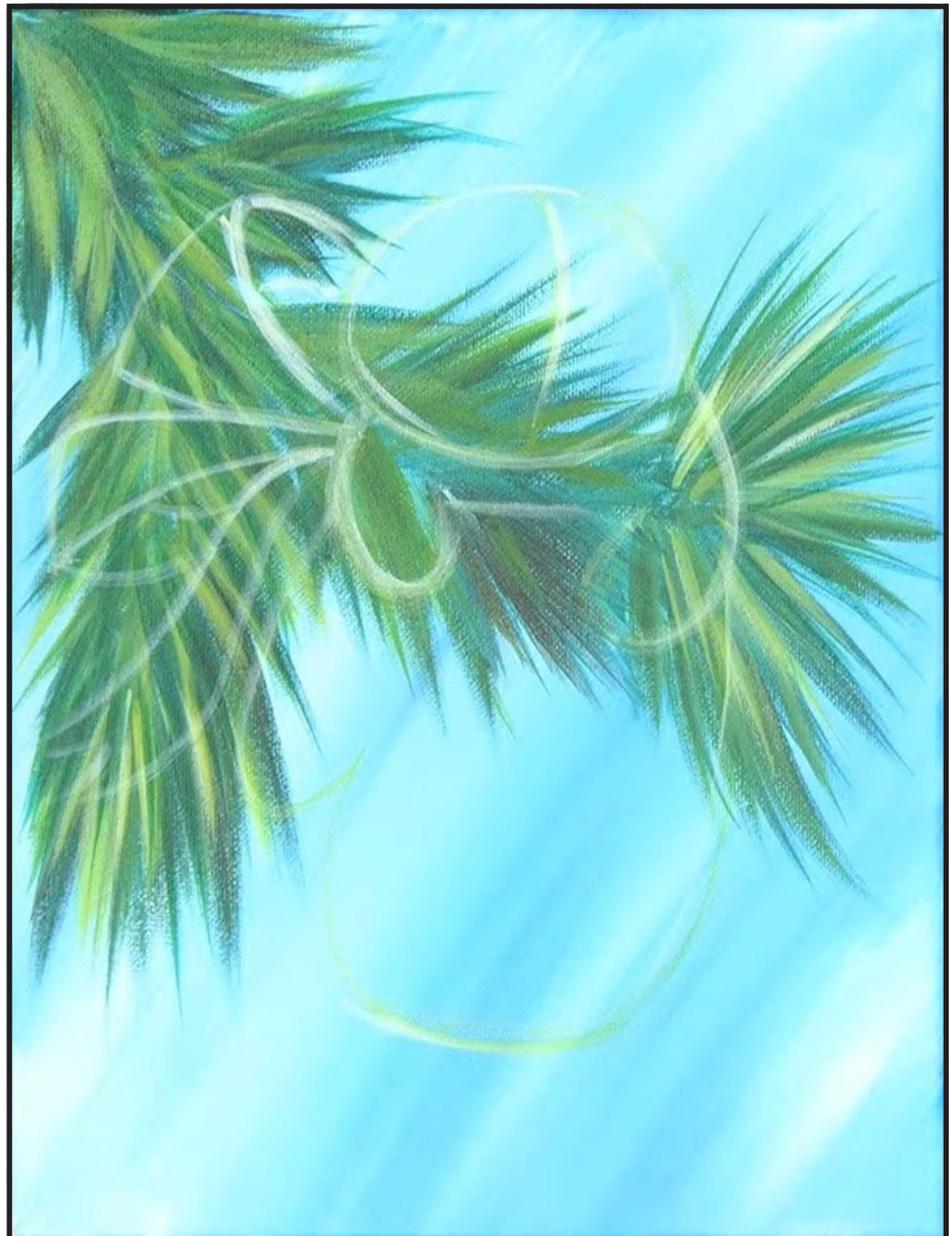
STEP 5 – MITTEN AND RIBBON

"THIS IS HOW WE DO IT"

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

BRUSHES & TOOLS:
Cad Red Medium = CRM
Dioxazine Purple = DP
Titanium White = TW

STEP DISCUSSION

- Let's paint the whole mitten with TW, using the Cat's Tongue. This is especially important if you are using craft or student paint; and sometimes even with heavy body. This knocks back the underlying layers so your color stays true when you add a more transparent color over it, like red.

- Dry.

- If you need to, paint the ribbon as well, and dry it.

- Mix CRM to DP and make a burgundy color. Flick the brush out from the edge of the mitten to make fiber like strands, making it appear fuzzy, then paint the entire mitten this color.

- Paint the ribbon with the same color.
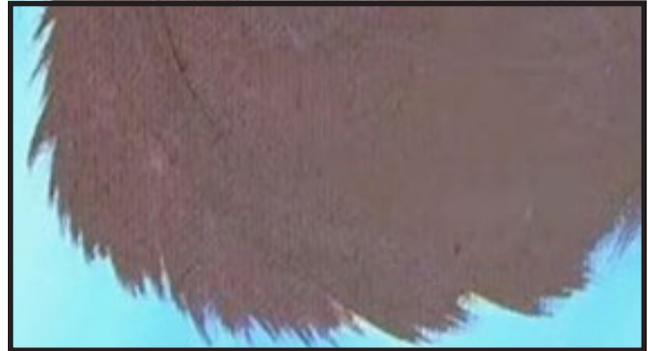
STEP 6 - VALUES ON MITTEN AND RIBBON

"GRAB A HOG AND LET'S GO"

PAINT:
Cad Red Medium = CRM
Dioxazine Purple = DP

BRUSHES & TOOLS:
Large Bright Hog Brush
½" Angle Brush

STEP DISCUSSION

• Shapes and values come next, get a bright hog brush, just barely damp, then load it with the burgundy mix, but add a lot more CRM to it. Paint the main part of the mitten. Bring the strokes flicking out, but stay within the first layer lines. Do the same thing on the thumb, leaving a dark area between the thumb area and the main body of the mitten.

• Rinse out your brush and wipe.

• Get an angle brush for control, and mix CRM with a little of the DP, not much. Paint across the top of the bow and let it blend into the darker color. Also apply it along the upper edge of the back side. Make a half tone of this, to add to the fold area of the ribbon and into the bright area. Do the same on the bottom loop of the ribbon, paying attention to how it is highlighted and is shadowed by using the photo reference at the end

of this step. Catch the bottom part of the ribbon and the part of the ribbon that shows around the cute kitten's neck. It is wider on the right and almost disappears on the left. We will tuck some fur over this.
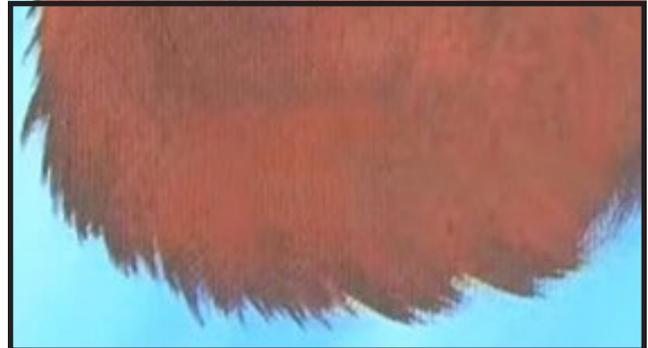
STEP 7 – HIGHLIGHTS ON MITTEN AND RIBBON

"FLICK IT, FLICK IT"

PAINT:
Cad Red Medium = CRM

BRUSHES & TOOLS:
Large Bright Hog Brush
½" Angle Brush

STEP DISCUSSION

• When the canvas is dry and cool, get a large bright, hog brush and CRM. Then apply that same flicking stroke, leaving lots of open spots for the three values to show against each other, and add brightness to the mitten.

• Rinse out the brush and dry. Switch back to the angle brush and add CRM, at the top of the ribbon, still allowing all three layers to show.

• Dry your canvas and get some fresh, clean water.

• Breathe. Relax your body, take a break if you need one.

STEP 8 - KITTEN

"FLICK OVER THE MITTEN"

PAINT:
Phthalo Blue = PB
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
TAS #8 Cat's Tongue

STEP DISCUSSION
- With a damp Cat's Tongue, take a touch of MB to TW to make a light gray; then, add a smidge of PB. Paint the left paw and flick the fur over the mitten.

- Then paint the right paw, doing the same thing; then, under his little ribbon.

- Paint the head and then flick out the fur to the side.

- Make sure your brush is not too wet.

- Dry.

STEP 9 - KITTEN FACE

"SCARY LITTLE KITTY"

PAINT:
Cad Red Medium = CRM
Phthalo Blue = PB
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
#4 TAS Round
Chalk Pencil
 or Watercolor Pencil

STEP DISCUSSION

• For this step, I suggest you draw first in chalk, then paint when it is drawn in so that you can easily make adjustments before you take paint to the canvas.

• Redefine the centerline going up and down the kitten's face and add a smaller line that curves where the eyes will be. The nose is set directly between the eyes at the intersection of those two lines and will eventually be painted with a Round Brush and CRM.

• Every artist has an eye that they do better, do the side that is hardest for you first. Line up to the nose, curve an upper lid, above the line and then draw in the bottom of the eye socket. You will come back later and paint the outline of the eyes in MB.

• Begin the upper lip just below the center of the left eye, draw a fish hook that ends at the nose then

reverse the fish hook on the right side. Give him a lower lip. Later, paint these lines with MB.

• Make sure you are happy with the ears you drew earlier. When you paint, take TW to CRM to a pink. Paint the inner ear section on both ears using that flicking stroke to pull the hair out. Paint the inside of the mouth pink.

• It's now time to go back and paint in all the sections you drew in with chalk with the colors listed in that section above.

• Lastly, take TW to PB, mostly blue, and paint in the inner eye sockets.

STEP 10 - FUR

"FLICKS OF FURRY WHITE"

PAINT:
Titanium White = TW
Quinacridone Magenta = QM
Phthalo Blue = PB

BRUSHES & TOOLS:
TAS #8 Cat's Tongue
TAS #4 Round

STEP DISCUSSION

- With the Cat's Tongue and TW with just a touch of gray in it, paint the outside fur of the eye, flicking over the pink inner ear, on both sides and at the top. At the top of his head, start giving him a crew cut, flicking up, and around the sides of the face, curving around as you go.

- Start adding white highlights of fur on the paws, but don't cover up the layer underneath. Come into his little chest area, adding fur over the top of the mitten, and then on his right paw. Do the same on the left side of his face and along the chin line, and layer out a bit over his little ribbon.

- Switch to the Round brush for control, and take PB to TW, then add some gray, for a shadow color. It is not too blue or gray, it is still white, but shaded. Use this color above the nose to start drawing the hair

upward. We have to shade first to show the brightness that is coming. The hairs should be slight "S" strokes and curved.

- Highlight around the lower lip, inside his little happy smile and under his eyes to the outside cheek area. We are paying attention to the radial, and how the hair grows.

- Reinforce the open mouth with QM and add a little pink to the nose. Get PB on the toe of the brush, and with a circular motion, reinforce the blue in his eyes.
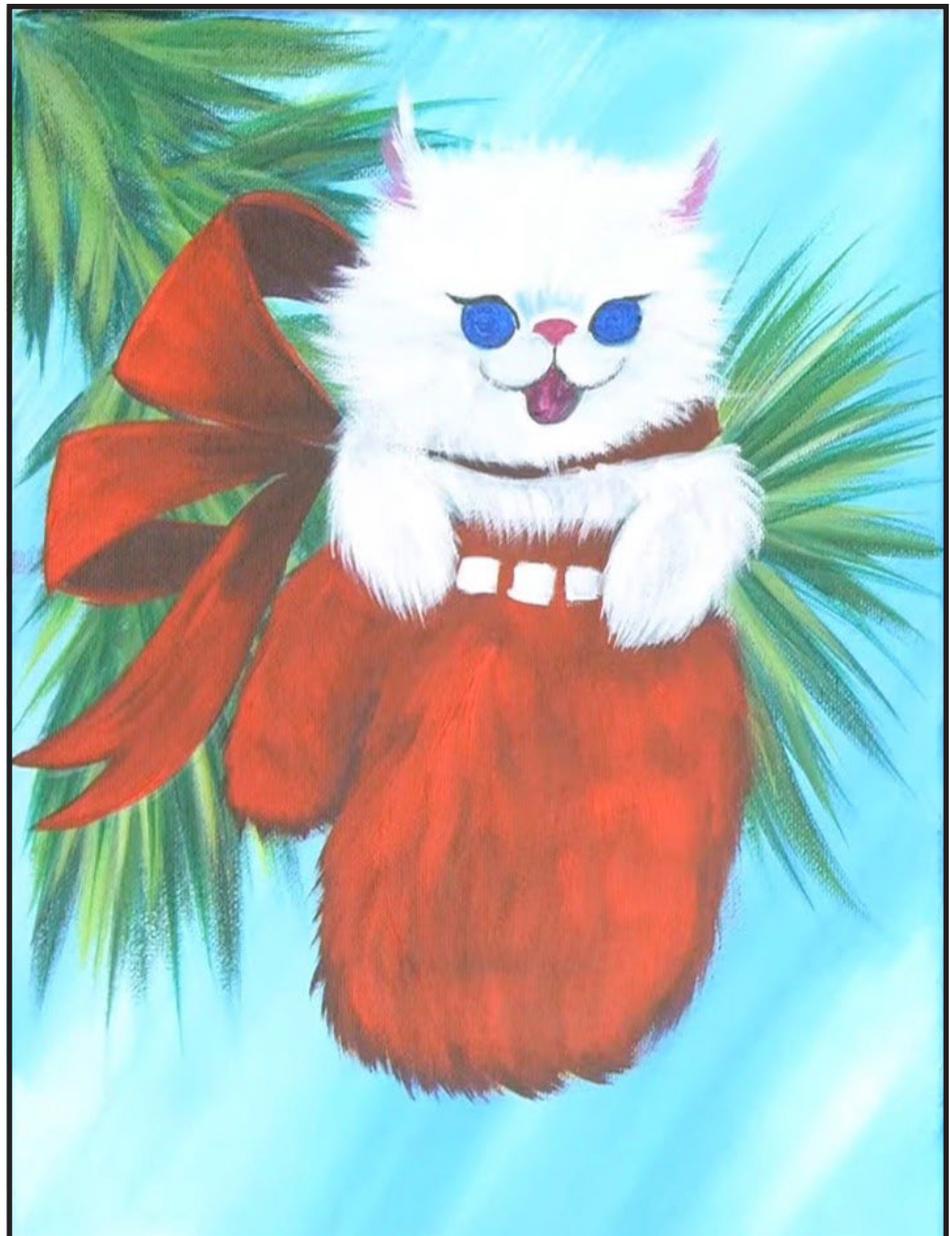
STEP 11 - FUR HIGHLIGHTS

"JUST A FLUFFY LITTLE FURRY COTTON BALL CUTIE PIE"

PAINT:
Phthalo Blue = PB
Titanium White = TW

BRUSHES & TOOLS:
TAS #4 Round

STEP DISCUSSION

- With a Round Brush, get a little PB to TW, to make an off white, and add the ribbon threading at the top of the mitten, under his paws.

- Load TW on the brush and paint some nice layers with this pure white, above the eyes, brushing it out. Enhance that little face. Catch some pure white on the outer ears and the top of his little head. Give his forehead some highlights.

- Add a little bit of bluish-white at the crease above the nose and the forehead to show that he actually has a nose. Add bright TW above the mouth and draw some flicks over the black lines, he still has hair up there. Be sure to add those highlights under the lower lip.

- Turn your surface while you paint, as you need to. Don't contort your body and cause injury. He's just a fluffy, little furry cotton ball, cutie pie. I hope you are starting to see the

beauty of this little guy emerge from the demon kitty. There is definitely an ugly stage to most paintings.

STEP 12 - CUTE FACIAL EXPRESSION

"FUR SURE, HE'S FURTASTIC"

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

BRUSHES & TOOLS:
TAS #1 Detail Brush

STEP DISCUSSION

• Get a Detail Brush, and take TW to CRM and make a light pink, then come inside the mouth and with a loopy "M", paint in the tongue.

• Rinse and get some TW on the brush to flick a bit of fur out on his shoulder.

• Take a touch of PB to TW to make light blue, add a half moon at the bottom of eyes.

• Thin MB with a drop or two of water, roll it on the toe, and add a couple of lashes above the eye. I forgot to do the bad eye first; always do the hard eye first. Do as I say, not as I do. Then do the same on the other eye.

• Add a pupil to each eye.

• Rinse out and mix PB +TW, a bit darker than what we used above, and add strokes of this below and inside the eyes by the nose. Reinforce the top of the eye with PB and also reinforce the lower outer line of the eye socket.

• Mix in a lot more TW, and then, a bit of CYM and add this to that half moon under the pupil as a highlight.

• Add a small "c" on the left side of each pupil and a highlight dot to the top right of the pupil. Add a highlight to the nose and on the tongue.

• MB to emphasize a notion of a nostril. Outside the ribbon threads at the top of the mitten, using broken lines.

Sherpa Tip: At one point, I had still had black in my brush, which contaminated my mix, so I stopped and put out fresh TW on my palette and rinsed my brush. When a problem occurs, don't struggle through it. Stop and restart.

STEP 13 - SNOWFLAKE

"DON'T PUT THE KITTEN BEFORE THE MITTEN"

PAINT:
Titanium White = TW
Cad Red Medium = CRM

BRUSHES & TOOLS:
TAS #1 Detail Brush

STEP DISCUSSION

- For the last highlights and ribbon accents, let's start at the toe of the mitten, so get CRM on the Detail Brush, and add a reflection by tapping here and there along the middle section of the ribbon around his neck.

- You could draw this snowflake with chalk before you painted, if you want. Get TW and make a straightish line at the bottom of the mitten, turn it into a cross shape, then add crystal spikes to each line starting at the outside of the cross. Add teardrops at the center of each section. Tap in a dot next to each line and add a couple of dots at the end of each line.

- Bring some TW to the ribbon to show highlights along the bend of the ribbon, on both parts of the bow.

- He's so cute now, he's like, PURRRRFECT.

- Sign.

- 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.

21.
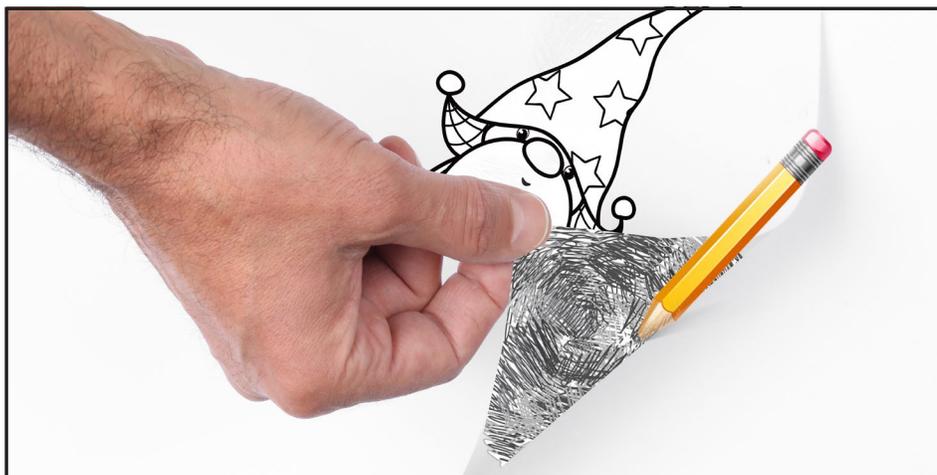
The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 9 x 12 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 9 x 12 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 - 12, left to right, and your rows 1 - 9 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.
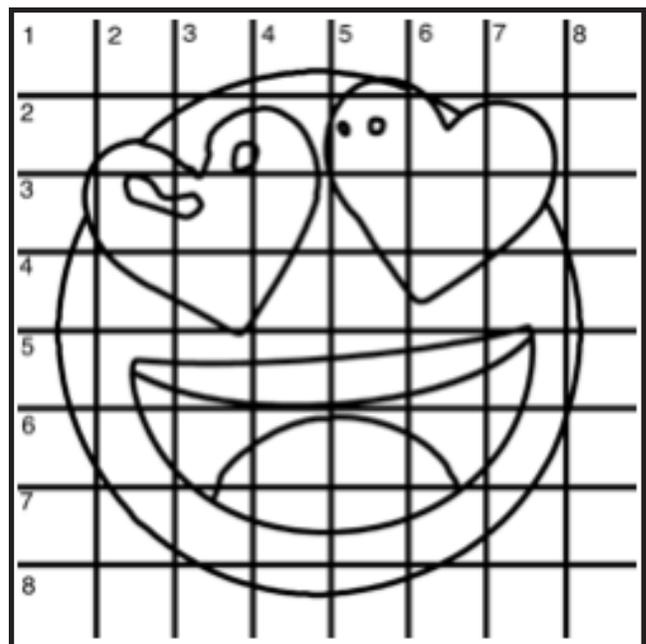
GRIDDING INSTRUCTIONS CONTINUED:

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 9 x 12 canvas to match the free grid for this project.

GRID REFERENCE:

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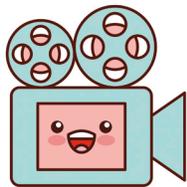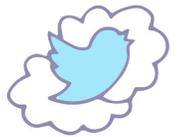
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