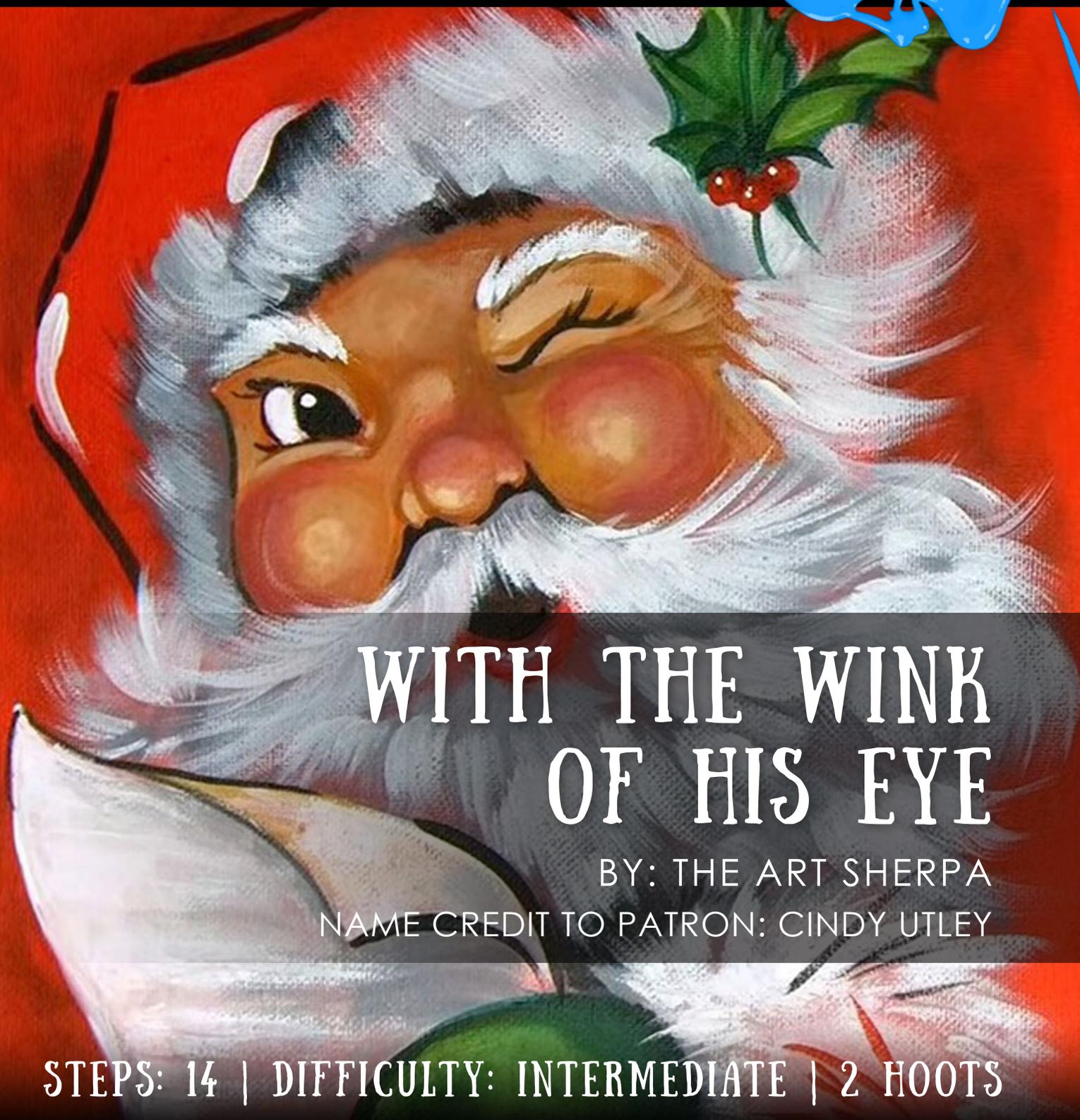


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



WITH THE WINK OF HIS EYE

BY: THE ART SHERPA

NAME CREDIT TO PATRON: CINDY UTLEY

STEPS: 14 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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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 for the kickoff of The Art Sherpa's "12 Days of Christmas" 2021. The skill in this one is in determining the order of the application of paint, following the steps closely, creating and reusing color mixes, and being careful of frequent brush changes. Your end result will probably be by using this document as well as following the tutorial step by step. If you are a beginning painter and want to attempt this, I recommend that you 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
 - Ultramarine Blue = UB
 - Phthalo Green = PG
 - Burnt Sienna = BS
 - Dioxazine Purple = DP
 - Mars Black = MB
 - Titanium White = TW
 - Naples Yellow Light = NYL
 - Fluid White Paint = FWP
 - Golden's Acrylic Gloss Glazing Liquid = AGL
 - Yellow Ochre = YO *
- *Addition to normal palette.

BRUSHES:

- 1.5" Hog Cutter Brush
- Large Hog Bright
- #4 TAS Round

- #12 Round Blender
- ½" Angle Brush
- Grass Comb/Grainer

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:

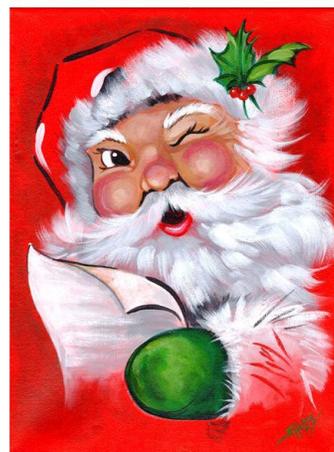
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Fur
- Hair

- ♥ Cadmium Yellow Medium
- ♥ Yellow Ochre
- ♥ Cadmium Red medium
- ♥ Quinacridone Magenta
- ♥ Phthalo Green Blue shade
- ♠ Burnt Sienna
- Titanium white:
- ♥ Mars black: PBk

 CANVAS 9x12



Dritz chalk tool



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	2:01	TWO COATS OF RED
STEP 2	9:30	SKETCH IMAGE
STEP 3	20:16	DIFFUSED DARK SHADOW
STEP 4	29:35	FIRST PART OF HAT
STEP 5	39:15	FACE, SKIN TONES
STEP 6	55:00	MORE FACE DEFINITION
STEP 7	1:11:01	ROSY CHEEKS
STEP 8	1:15:20	HAT FUR
STEP 9	1:23:50	MOUTH AND BEARD
STEP 10	1:32:00	MOUSTACHE
STEP 11	1:38:41	THE LIST
STEP 12	1:46:50	HOLLY AND MITTENS
STEP 13	1:59:48	EYEBROWS
STEP 14	2:03:14	CUFF
		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.





24

Brunell's
CRETACOLOR

Artist Studio

watercolor

pencils

included!

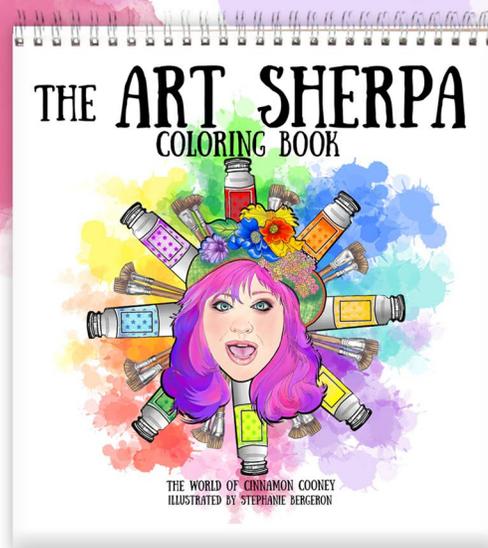


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Great for both adults & young brushes!

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www.amazon.com



STEP 1 - TWO COATS OF RED

“A RIGHT JOLLY OLD ELF”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre= YO *

*Addition to normal palette.

Easy Primary Colors How to color Mix | Cad Red, Cad Yellow, Phthalo Blue | #16 | Theartsherpa : <https://youtu.be/4L9F6Fm83Q4>

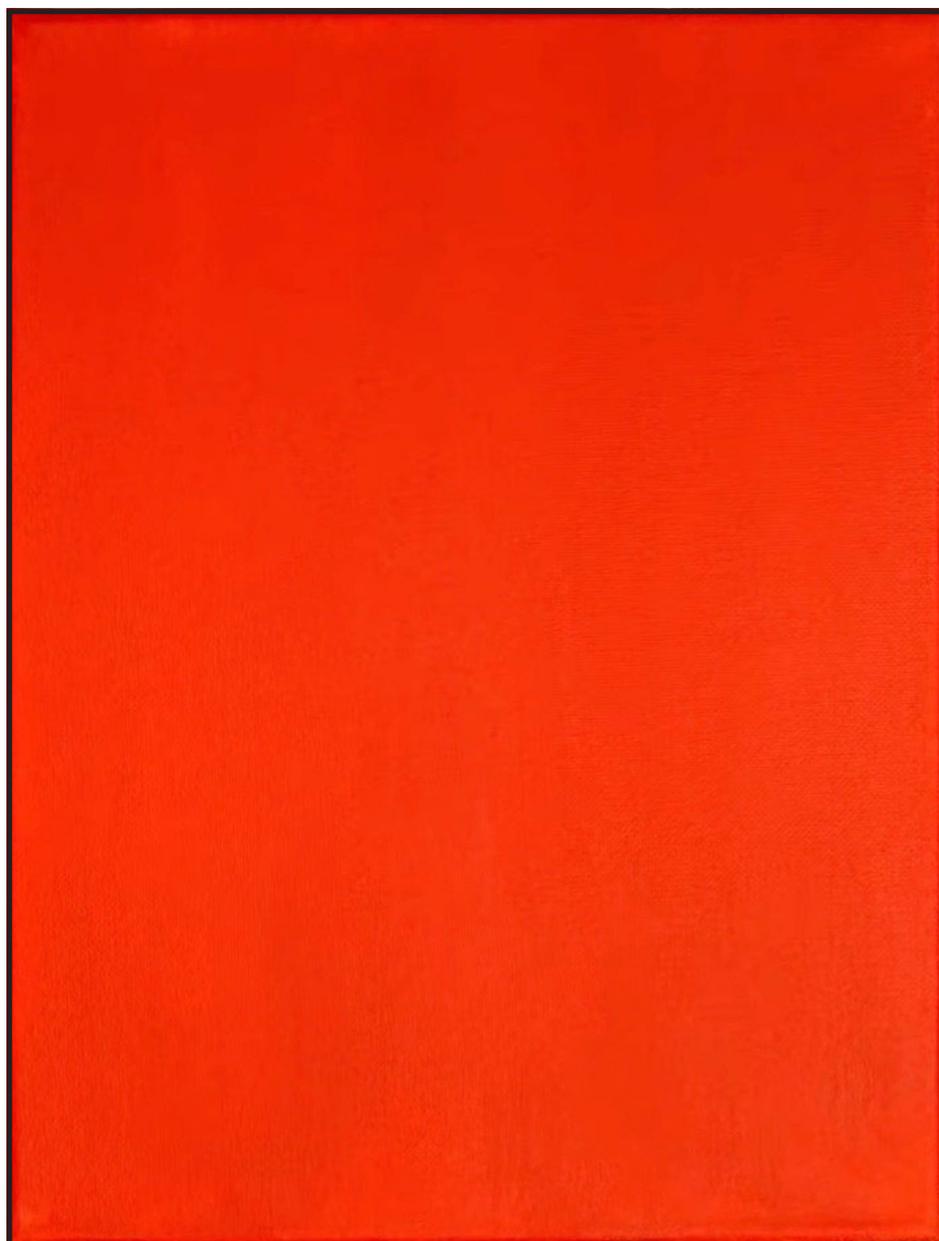
BRUSHES & TOOLS:

1.5" Hog Cutter Brush

STEP DISCUSSION

- For the background, we will start with a couple of layers of red but I put out CRM, TW, BS, MB and QM on the palette as well. I have also added YO for this painting, which we have not used much in 2021.
- With a 1.5" hog cutter brush, I started adding CR to the canvas. If you are not intending to frame this, go ahead and paint the sides.
- Dry between layers and even dry after the second layer, before you move on.

Sherpa Tip: *Yellow Ochre is a color that should be in every tool kit, although we have not used it much this year. If you are new to skin tones, I have done several color mixing videos and a video on skin tones that you might find beneficial on my website.*



STEP 2 - SKETCH IMAGE

"HE HAD A BROAD FACE"

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Chalk Pencil

or Watercolor Pencil

TAS #4 Round brush

STEP DISCUSSION

- I chose to illustrate freehand with the Round brush and white paint so that you could see it. You could either freehand with chalk or use the traceable.
- With the canvas in portrait mode, make dots at two fingers from the top, the left, and the right, then three fingers up from the bottom. That is your image space. At about the center of the canvas, make a triangle and then a smile below it. Give him a small nose and parentheses along the side for the nostrils. You should imagine a line coming down the center of his face to help you. Put in two larger Santa cheek circles on either side of the nose. Up from the nostril, leave space for his eye then sketch in some shaggy eyebrows on each side. You don't need the whole eyebrow on the left because it will be hidden by the hat. Paint in an indication of the nose bridge. Then, directly

across, for the right eye, paint a swirl down, and then up and arch out. For the left eye, it's a large open V laying on it's side, with the point being near the bridge, and the pupil and iris drawn in the middle of the V.

- Paint in the bottom of his hat and just put in some fluffy hair on the side. Add the fur cuff of the hat, tapering from the left to the right. Then draw in the red area of the hat but don't come down too far, because he has a beard and hair over there. You can add a few lines to illustrate the moustache and beard.
- Draw in the cuff of the sleeve, which is about three fingers wide, and bigger than the mitten. The mitten comes out just past the halfway mark of the canvas.
- On the left side, almost in line with the mouth, paint the corner of the paper by curving it left, then counter it to the right and let the paint taper off. The top curves down and dips, adding an upside down triangle to indicate the fold of the paper. Those are the basic lines.
- I provided a transfer if you prefer to use that method and I will be working with a traced version when I start to paint. 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.



STEP 3 - DIFFUSED DARK SHADOWS

“THE SMOKE ENCIRCLED HIS HEAD LIKE A WREATH”

PAINT:

Cad Red Medium = CRM

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

#12 Round Blender

STEP DISCUSSION

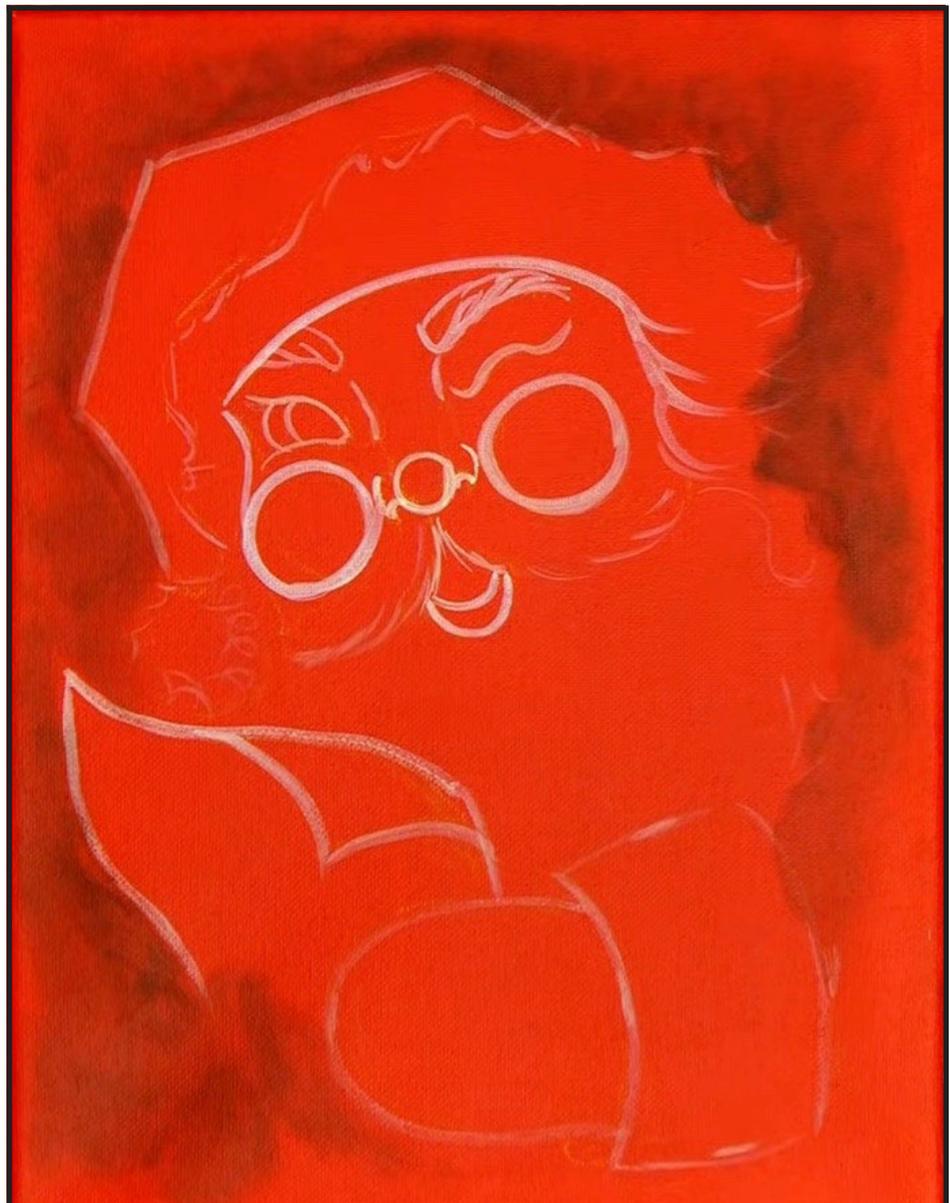
- With the Round Blender loaded with BS + MB, blush that dark color around the outside of his face on the right; you could use your finger to blend this and still get that vintage look. You are dry brushing and glazing to blend out. My pressure is pretty firm, and I'm getting a light dusting of the red pigment as I go, so if you are, that is normal. You can get heavier with brown in places, and black in other places. You could use a dampened but squeezed out paper towel, or glazing medium or a mop brush to get the vintage halo effect. Brown is a little transparent and is always happy to blend into a halo.
- Rinse your brush.
- Mix CRM to BS and create a halftone shadow color. Do not use finger blending here because of the cadmium paint.
- Continue dusting until you love it and it feels mid-century marvelous to you.

- Rinse out the brush.

- Dry.

Did your mind immediately go to the 1960's daytime drama with the timestamp name? I'm too young to know, but I understand that all the kids were glued to the television after school every day to not miss out on the newest episode? Our community often reminisces about Barnabus Collins, who definitely was mid Century marvelous, but I digress.

***Sherpa Tip:** This Princeton Brush would be a wonderful gift for any artist in your life. It is one of my favorite brushes. I can't say enough good things about it.*





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STEP 4 - FIRST PART OF HAT

“HE WAS DRESSED ALL IN FUR”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

TAS #4 Round Brush

½" Angle Brush

Grass Comb/Grainer

STEP DISCUSSION

- When deciding how to paint something, we have to determine what is behind and what is in front, and we paint from the back to the front.

Because the red of the hat is furthest back, that is where we will start.

- Get the angle brush loaded a tiny bit of QM to CRM. When dusting this color onto the hat, it will appear separate from the background because this is slightly different red. Use your brown/black mix, to add the hat shadows at the top right of the hat and along the left side near the white fur. More dusting.
- Dry.
- Switch to a Round brush and thin MB. On the toe of the brush, create some broken contour lines, along the outside edge of the red section of the hat.

Rinse your brush, then using TW, add a couple comma stroke highlights; one in the center and one along the left bottom curve back of the hat.

- Change to the angle brush loaded with black, and, with care, paint beneath that white comma in the center of the hat. Then with your brown/black mix, start painting in the shadows in the fur first.
- For the puffy puff, switch to a grass comb or filbert. Take MB to TW for a light gray color, add a touch of water, and start brushing out the strokes forming a circle, to imply the puff. Add a little more MB to the mix for the shadow at the bottom of the puff.
- Dry.
- Thin some TW and paint the bright pops of white fur, from the center of the puff, outward. We have to make some layering decisions because the face is in front of the fur, but the hat comes over the eyebrows. So, we will start with the skin next, then capture layering as we go through, finding object relationships.



STEP 5 - FACE, SKIN TONES

“LIKE A BOWL FULL OF JELLY”

PAINT:

Cad Red Medium = CRM

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

#4 TAS Round

½" Angle Brush

Grass Comb/Grainer

STEP DISCUSSION

- The base skin tone is YO * with just a touch of CRM + BS + TW that is a little more biased to yellow than red. Then, with an angle brush, start to paint in his skin. This is a pretty transparent color and I can see my drawing through it. If you are feeling anxious about skin tones, just take a deep breath and remember that skin comes in layers and what you are seeing now will come together. This might be the ugly stage of the painting; every painting has one.
- Dry.
- With the grass comb and the darker gray, come along the edge of the fur near the face and brush the shadow into the fur of the hat, and only on the left side up to the brow.
- Rinse thoroughly.
- Come back with the round brush and your base skin

tone, but add more BS, for a skin shadow color. Apply this shadow near the corner of the right eye, under and over the nose, under and over the left eye and at the bottom of the cheeks. Then along the forehead just under the hat.

- Make a highlight skin tone by adding TW to the base skin mix, then add it over the eye and inside the cheeks. Don't let yourself get inside your head too much with skin tones, just look at your reference. Use your base skin mix. Add brown for a darker color and white for a highlight color and paint what you see.
- Dry.



STEP 6 - MORE FACE DEFINITION

“HIS EYES HOW THEY TWINKLED”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Continue concentrating and shadows and lights on the face. We will use our base skin tones we created in Step 5 and add a touch of QM where we want those rosy, cherry cheeks that Santa is so famous for..
- Continue using the Round, and take BS to the skin tone to define the roundness of the nose because it is very important and don't forget to add some to the outside of the nostrils.
- Use MB to paint the darkness of the inner nose on the left, it's just a tad smaller than the one on the right. Catch the right hand nostril and draw it down into the under part of his cheek. This emphasizes a very important part of his face that we need to pull it all together.
- Take TW to the base skin tone and add highlights on the left nostril and on the right nostril at the bottom curve of the nose.
- Use your base tone, and make sure that the bridge of the nose, coming down onto the left cheek is a bit lighter than the upper nose. Add CRM into this mix for the first rosinness of the cheek. Shade in the darker skin tone at the bottom of that left cheek. Add a brighter highlight in the center of that cheek and in the center of the lower nose, then a highlight under the left eye.
- We are really working with 4 skin tones; the darkest, a mid tone, a light tone and the highlight tone of the skin base color.
- Add a black contour line between the face and the fur on the left side. Make a fine line along the upper and lower parts of the eye. Paint the pupil black. Add the lashes and we will fix that red eye in a minute. It's been a rough night.
- Put another twinkle in the tear duct of that left eye with TW.
- While that dries, continue working with the skin tone. There should be a darker line that kind of breaks the bridge from the forehead; the forehead should have a mid highlight tone.
- Get MB on the round brush to draw in the upper winking eye.
- The pink browless eye was messing with the zenness of the community, so let's fix a few things that might be bothering you, as well. Everything in it's own time, so let's start with that pinkeye. Get TW on the brush and paint in the white of his left eye; it will probably take two coats, but you will feel better after the first coat.
- On the other cheek and add the shadow below, then the mid-tone, then the lighter tone, then the highlight.
- His eye on the right has a lot of wrinkles that are highlighted to imply his sassiness.
- You can go back with black to retouch any of the contour lines that might have gotten lost and to add a few lashes on that wink.
- Dry.



STEP 7 - ROSY CHEEKS

“HIS CHEEKS WERE LIKE ROSES”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

#12 Round Blender

STEP DISCUSSION

- With the round blender loaded with QM + TW, and it's ok if some CRM gets in there, to glaze his cheeks with a rosy hue. If it's too bright, add a smidge of YO to the mix. Be directional with your strokes. You could use a glazing medium if you needed to. You can dampen the brush to help blend and glaze if you like that effect. You could also use a grainer brush. You can add this rosy color in numerous places along his face to pull it all together. You can even lighten the glaze with some white if you'd like to, but try to avoid pinkeye.
- Dry.



STEP 8 - HAT FUR

“HIS DIMPLES HOW MERRY”

PAINT:

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

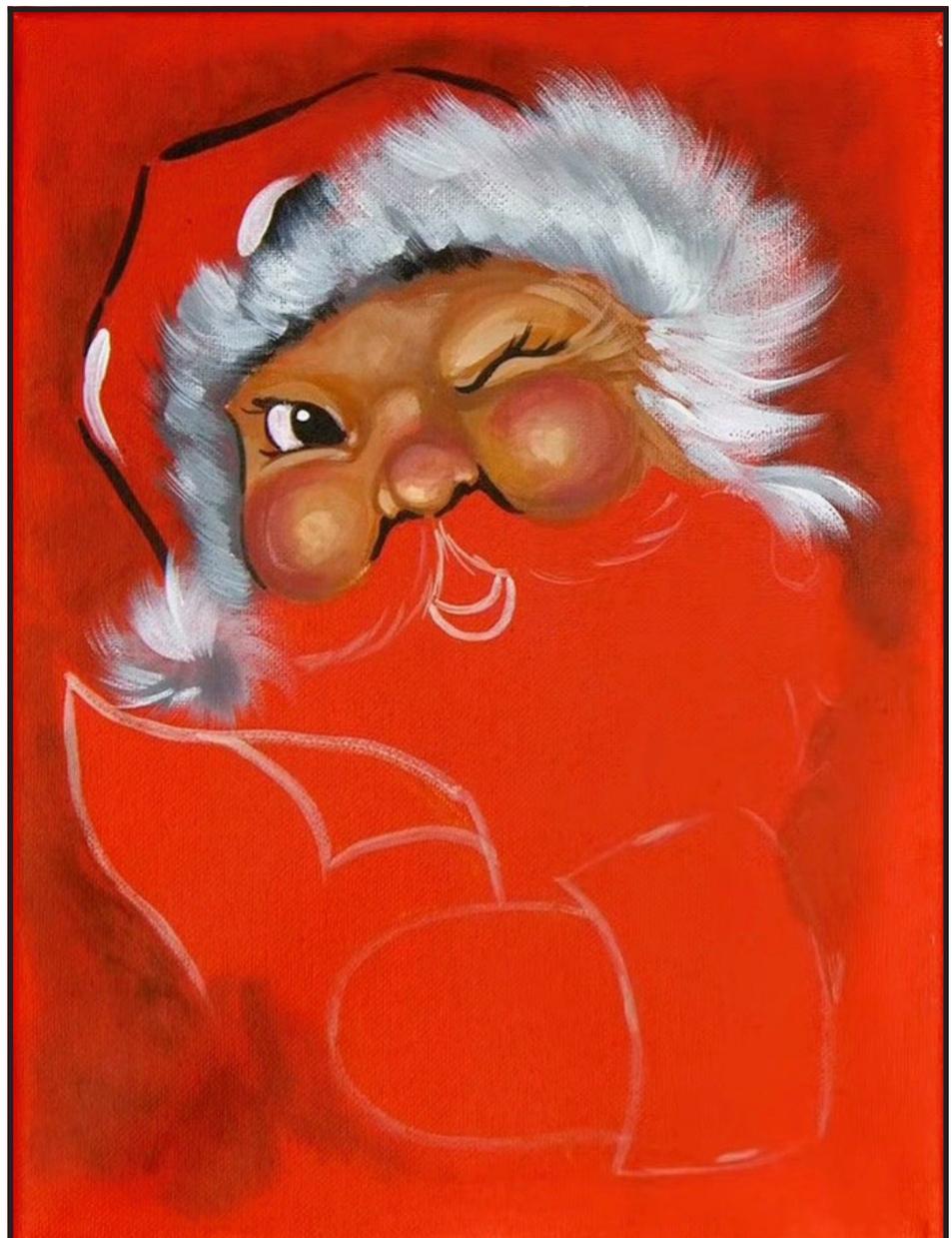
Grass Comb/Grainer

STEP DISCUSSION

- Add dark gray, along the side of the hat, on the left, to just above his right eye, brushing it up into the white area, using a damp hog bristle brush.
- Get MB on the grainer to add the shadow parts of the fur over both eyes.
- The fur of the hat is not pure white, so on the dirty brush, add TW to some of your grays for the first layer of white, on the left side, which is more in shadow than the right side. When you come to the right side of the fur, the direction of the brush strokes should start curving toward the center. Use the edge of the brush where his hair starts blending down into the beard. At this point you will want to get more into your “S” strokes.
- Rinse out and wipe your brush.
- Get the grass comb and a lighter TW- gray mix and start adding those pops of

light color that have found their way into the light, thin it with water if you need to. There is a lot of motion in his hair.

- Add the TW in places, but less is more to begin with and build up slowly so you don't paint out all the gray shadows.
- Dry



STEP 9 - MOUTH & BEARD

“HIS DROLL LITTLE BOW MOUTH”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright
#4 TAS Round
Grass Comb/Grainer

STEP DISCUSSION

- The beard is the word so begin with the Round brush and paint in the opening of his mouth with MB. Mix QM + CRM to paint in his lower lip.
 - While that is drying, get the hog brush and gray, mist it if you need to, add more TW, with little curve strokes and counter curve strokes, paint in the shadow layer of the beard. Be tidy mostly around other objects, like his lips, and the paper.
 - Dry.
 - Back to your lip color for another coat on that lower lip. That is not a pouty lip. Get white on the dirty brush and highlight the center.
 - Rinse the brush.
 - Get the grass comb with white to start adding in the hair of his chin. Do not cover up all the gray, you need the shadows to see the light. The color is a bit grayer on the left side of the beard, as it is more in shadow.
- Dry.
 - The contrast of the gray under the moustache will just make his face wonderful, but first, with the grass comb and TW, make some highlights in spots along the right side of the beard, pulling those hairs and swirling them out with “S” strokes and counter curves. Not as many on the left side as on the right side.
 - With the Round brush, loaded with TW on the tip, tap or stipple in some highlights along that center line.
 - Dry.



STEP 10 - MOUSTACHE

“BEARD WHITE AS SNOW”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

#4 TAS Round

Grass Comb/Grainer

STEP DISCUSSION

- For control, use the Round brush to paint the moustache gray, beginning around the nose. Once you get that section in, if you want to change to a grass comb, you could.
- With the hog bright and gray, I filled in the gray area of the moustache so that I could do the light delicate work on top of it with white.
- Dry.
- Rinse out your water if you need to.
- Load TW on the grainer and add the individual hairs on his moustache. It kind of curls back his face, not stiff like a handlebar, but much alike in the way that it goes to the back of his head. Be careful under the nose, the hair here would slightly go over that open mouth.



STEP 11 - THE LIST

“HE SPOKE NOT A WORD”

PAINT:

Cad Red Medium = CRM

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

#4 TAS Round

#12 Round Blender

½" Angle Brush

STEP DISCUSSION

- With the angle brush and TW, starting on the left side of the paper, paint the entire thing white. Except, don't paint the turned back front section. Try to paint in a downward direction but as you come down the page, allow the paint to just taper off and stop. Come back and paint the page horizontally.
- Get the dome blender with CRM and blush in the bottom of the page into the background. It diffuses into the background color of the canvas.
- Dry.
- With the angle brush and YO, start painting the bent over part of the page, come back with white on the dirty brush to finish painting the page curl. The top of the page is yellowish.
- Add some water to the TW and paint the upper back

of that page, blending or dusting it into the red of the canvas.

- By coming back with TW in vertical lines, you can almost imply that there is print on the other side of the paper. Dry brush TW on the front part of the paper.
- Rinse out your brush.
- Switch to a round brush loaded with thinned MB, add a contour line at the top part of the page, the outer edge of the folded paper and against the beard.
- Dry.



STEP 12 - HOLLY AND MITTENS

"I HAD NOTHING TO DREAD"

PAINT:

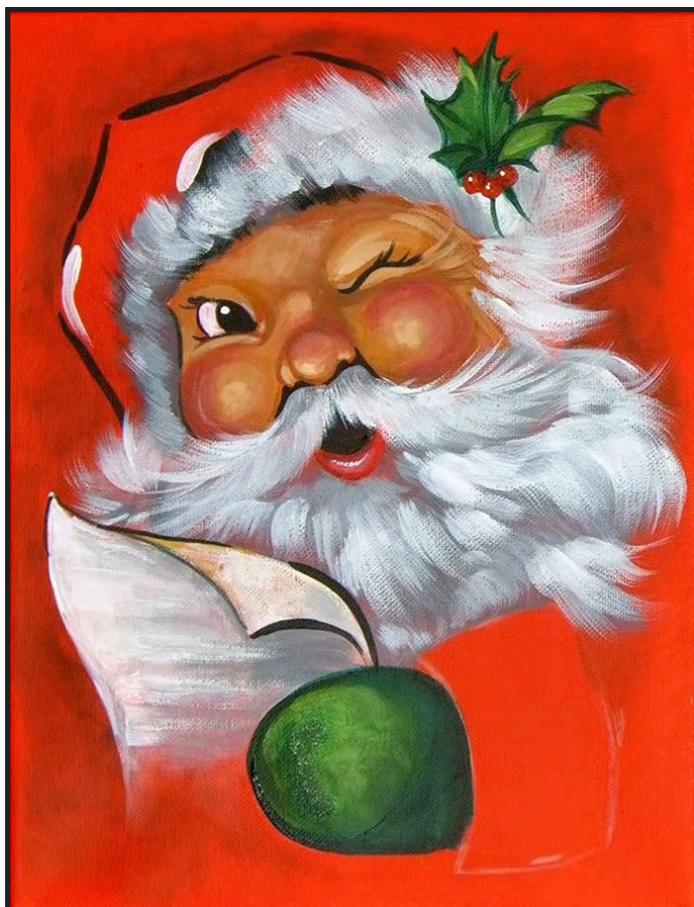
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round
#12 Round Blender
½" Angle Brush

STEP DISCUSSION

- Add PG + CYM to the palette. The holly and the ivy should come next, but in our case, it is the holly and mitten.
- With the Round brush, mix PG + CYM + BS, and use this to curve two leaf lines in the fur of the hat. Add prongs to the lines to get a sense of the spiky holly. Paint in the shapes of the holly leaves with this dark green color.
- You could dry or you could put your berries in with just CRM at the bottom of the holly leaves.
- Dry.
- With PG + BS on the angle brush, paint the mitten dark green. It almost reads as black against this red, but it will show as green when we get done. Add more CYM to the mix for a mid green highlight, blending wet into wet.
- Let this dry.
- Add more CYM to the holly green mix for a brighter mint color and pull some highlights out from the center of the leaves.
- Add TW and CYM to the mix for an almost neon green color.
- Switch back to the Round brush and CRM to brighten and define the holly berries.
- Mix PG + BS to line some of the holly leaves. Be sure to put a shadow between the two leaves and use my photo reference to help you with some of these contour line placements.
- Use CYM + CRM for a highlight on the berries.
- Dry the mitten area.
- With the round blender, create a blended pastel look toward the front of the mittens with some of the lighter colors from the holly leaves. Add more yellow to the green mixes. Add TW to the mix for the brighter highlight areas near the fingertips of the mitten.
- Now that the berries are dry, add white highlights to them, one dot on each berry.
- Get PG + BS to line the edge of the mittens and to add shadow creases. Use the dome blender to blend.



STEP 13 - EYEBROWS

“AND LAYING HIS FINGER ASIDE OF HIS NOSE”

PAINT:

Mars Black = MB

Titanium White = TW

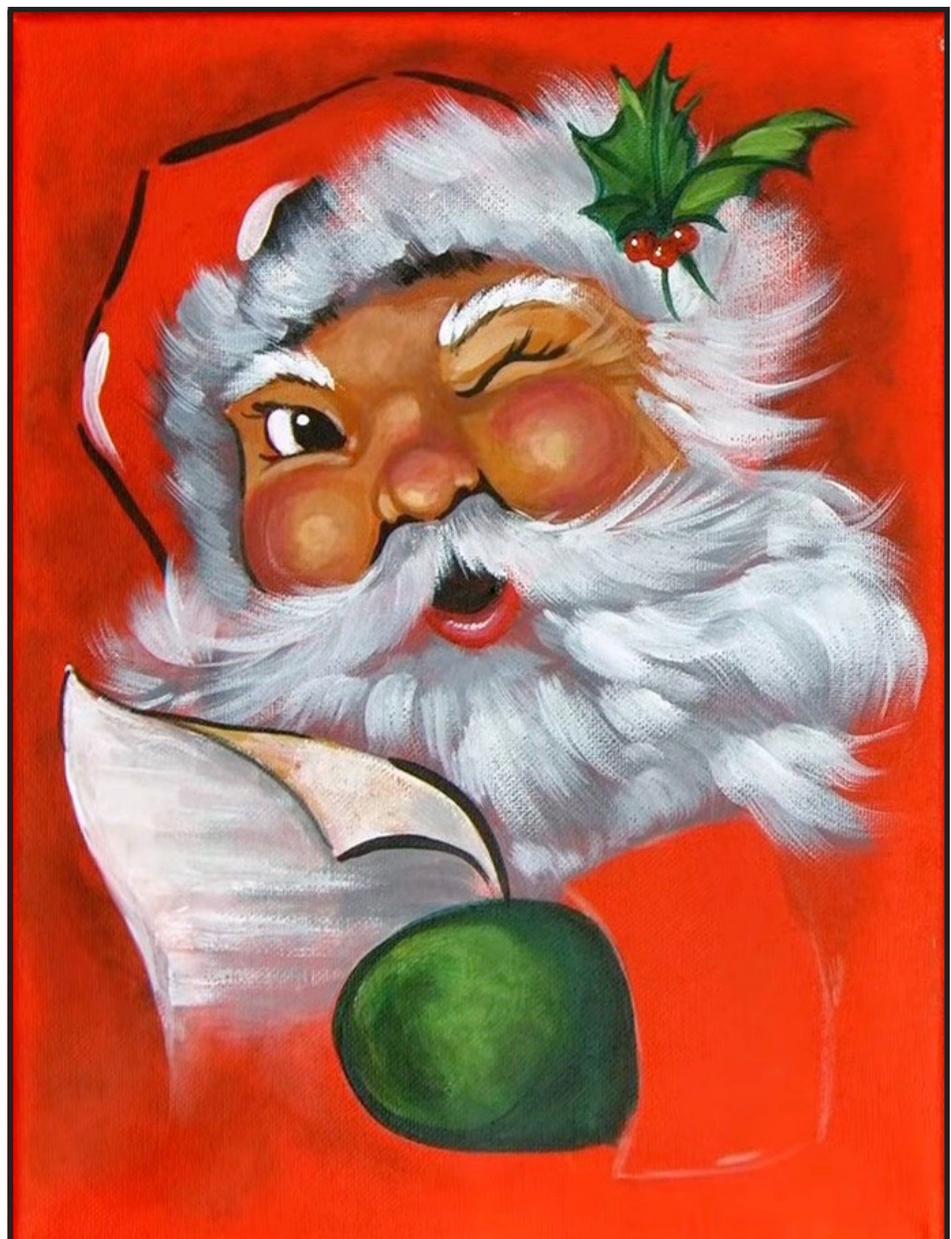
BRUSHES & TOOLS:

#4 TAS Round

Chalk

STEP DISCUSSION

- Use your chalk to put in a guideline for the eyebrows. Then with the Round brush and the grays and blacks, dash in the bottom and upper lines of the right eyebrow. Do the same to the left eyebrow, except it goes up and over the fur on the left eye. Use the same brush to add white hairs to the eyebrows between the two dark lines.



STEP 14 - CUFF

“UP THE CHIMNEY HE ROSE...BUT NOT BEFORE HE ATE THE CHRISTMAS COOKIES”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

#12 Round Blender

½" Angle Brush

Grass Comb/Grainer

STEP DISCUSSION

- With the grainer brush, and dark gray color, come between the beard and the mittens and the cuff and put in the darkness so we can paint light over it. The cuff would cast a shadow on the white hair.
- Use your damp dome blender if you need to erase any lines. Mix CRM with just a touch of QM to glaze in the cuff color base. We are lifting it up just a bit from the background and bringing it closer to the viewer.
- Get the large hog bright brush with a light gray color, starting at the mitten and working back, paint in the cuff, blending at the bottom edge into the background. Imply this fur but leaving a lot of the background showing near the bottom. Come back with TW on the dirty brush to start adding in the lighter fur colors. Very light pressure.
- Get the grass comb and make sure to come out over the edge of the cuff onto the middle and out over the edge of the cuff onto the beard.
- Dry.
- We need to vintage up the bottom area of the canvas. Use the grass comb and CRM, add some random lines under the white of the cuff. Come back with some MB lines. Glaze in some black under the mitten to imply that the undercuff on the inside of his palm is showing.
- Sign.



THE TRACING METHOD

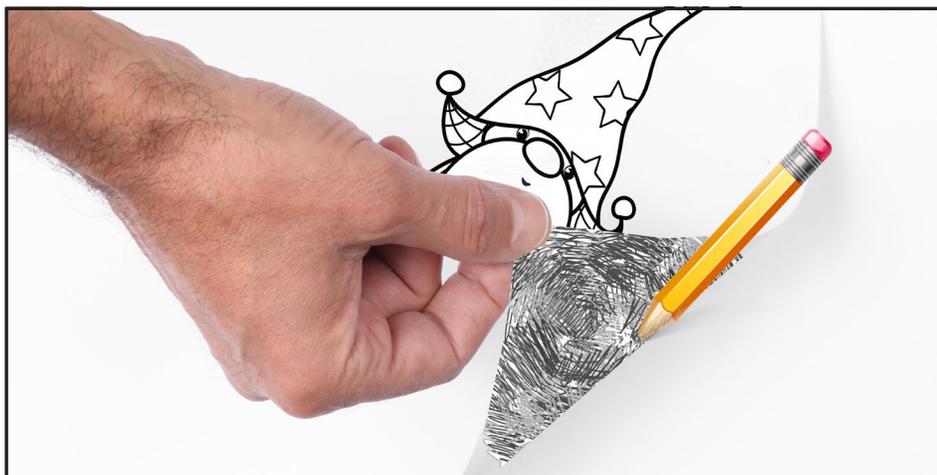
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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 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.

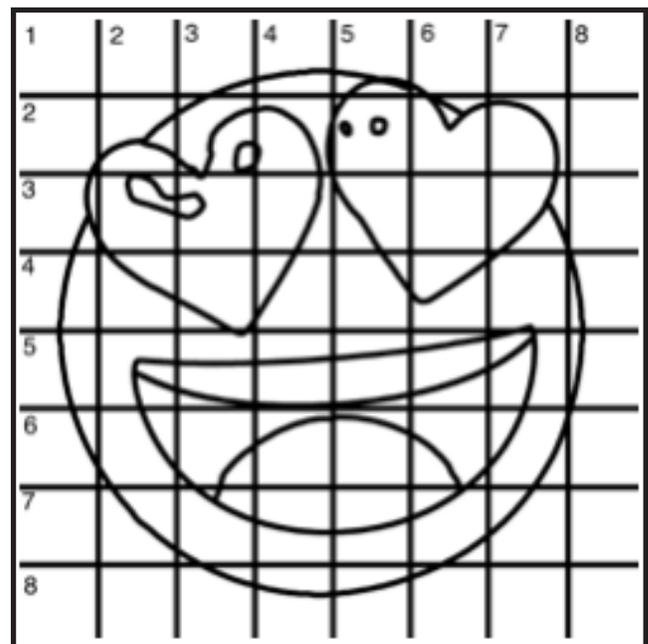
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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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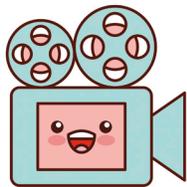
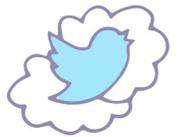
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