

THE ART SHERPA™  
presents

# Winter

## WONDER

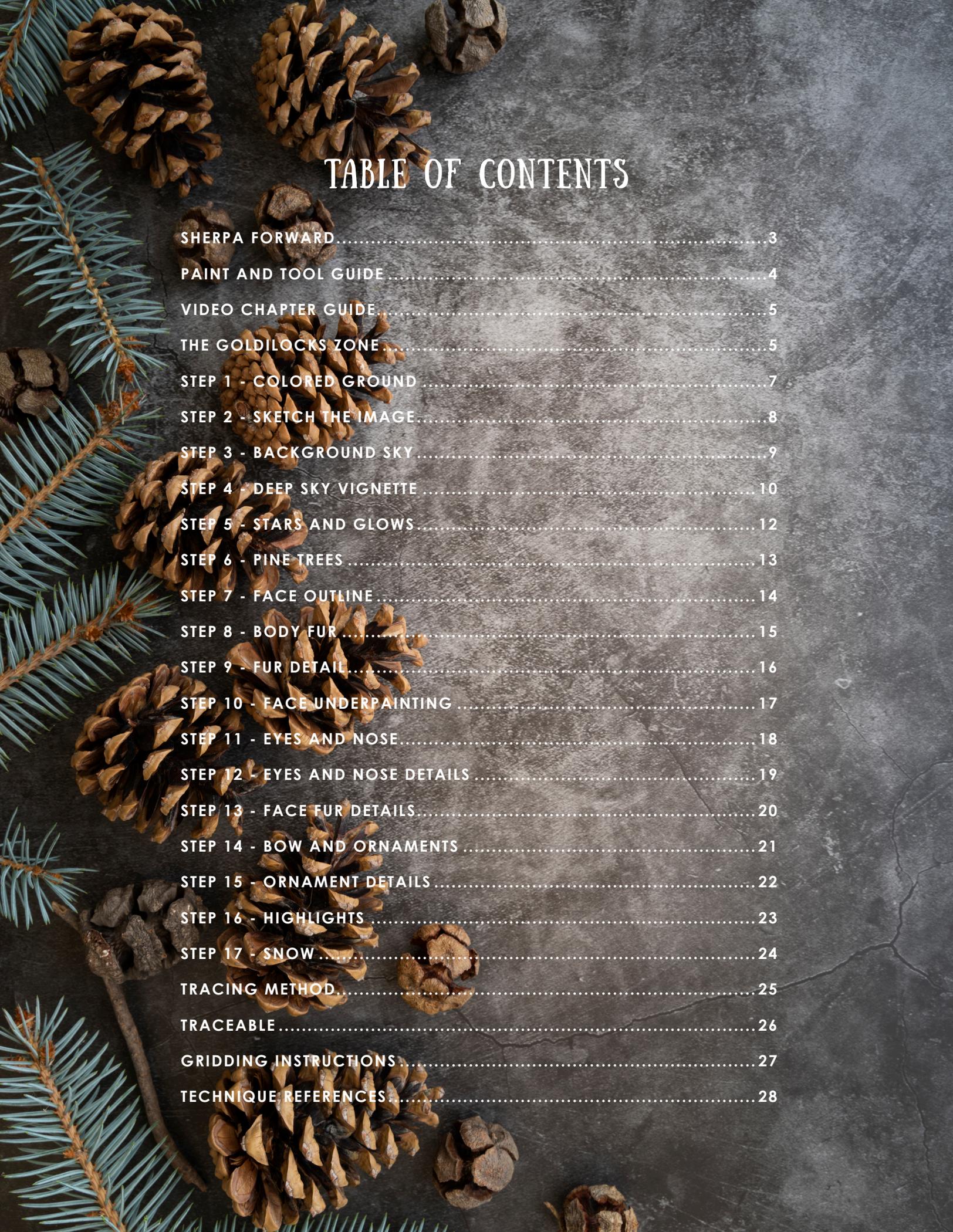


## OH THE WONDER

BY: THE ART SHERPA

NAME CREDIT TO PATRON: JUDY TELL

STEPS: 17 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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# The Art Sherpa

## FORWARD

I am resolved 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.

Traceables and grid resources for this tutorial are included and more can be found at: [theartsherpa.com](http://theartsherpa.com)

Keep 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.

We sincerely hope 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](mailto: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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES:

- Large Synthetic Angle
- Small Synthetic Round
- Large Hog Round
- Small Hog Round
- X- Small Synthetic Round
- Medium Hog Round
- Small Synthetic Dome Blender
- Small Synthetic Grass Comb/Grainer

## TOOLS:

- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- 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

## SYMBOL GUIDE:

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

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Setting a Horizon line
- Color Mixing
- 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	03:01	COLORED GROUND
STEP 2	06:50	SKETCH THE IMAGE
STEP 3	09:13	BACKGROUND SKY
STEP 4	14:15	DEEP SKY VIGNETTE
STEP 5	21:18	STARS AND GLOWS
STEP 6	41:54	PINE TREES
STEP 7	46:27	FACE OUTLINE
STEP 8	50:14	BODY FUR
STEP 9	53:47	FUR DETAIL
STEP 10	1:01:02	FACE UNDERPAINTING
STEP 11	1:05:50	EYES AND NOSE
STEP 12	1:09:35	EYES AND NOSE DETAILS
STEP 13	1:14:30	FACE FUR DETAILS
STEP 14	1:24:01	BOW AND ORNAMENTS
STEP 15	1:27:36	ORNAMENT DETAILS
STEP 16	1:33:09	HIGHLIGHTS
STEP 17	1:38:52	SNOW
	1:47	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.





# THE ART SHERPA PATRONAGE

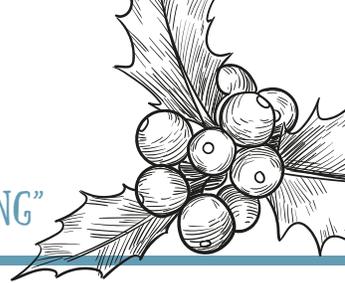
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# STEP 1 - COLORED GROUND Timestamp 3:01



“TONING THE CANVAS HELPS GET DEPTH OF COLOR IN THE PAINTING”

## PAINT:

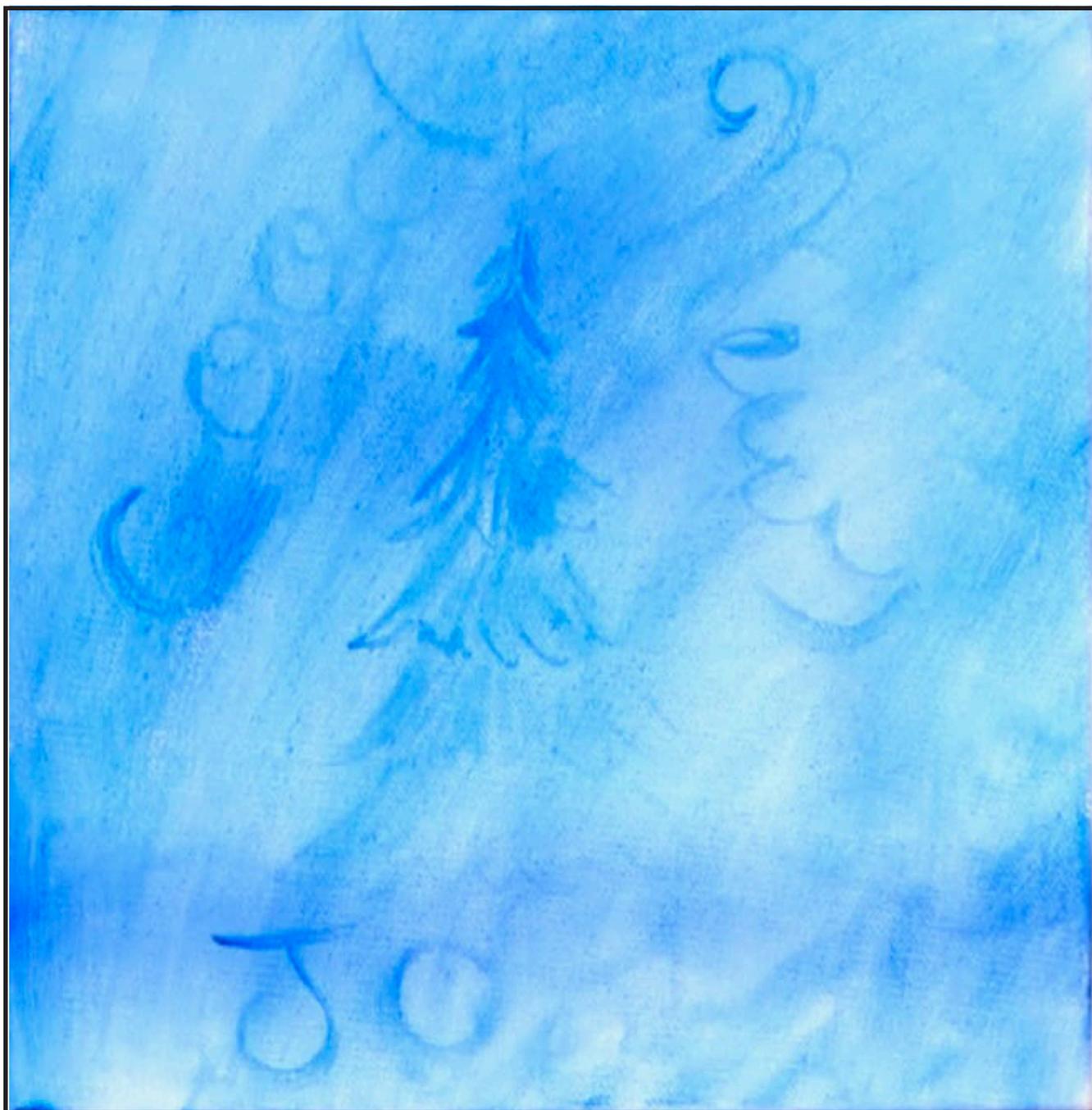
Ultramarine Blue = UB

## BRUSHES & TOOLS:

Large Synthetic Angle

## STEP DISCUSSION:

- Load the brush with Ultramarine Blue, then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.



# STEP 2 - SKETCH THE IMAGE Timestamp 6:50

## “BLOCKING IN A GUMDROP ON A SNOWBANK”

### PAINT:

Phthalo Green = PG  
Burnt Sienna = BS

### BRUSHES & TOOLS:

Small Synthetic Round  
Chalk Pencil or Watercolor  
Pencil

### COLOR MIXES:

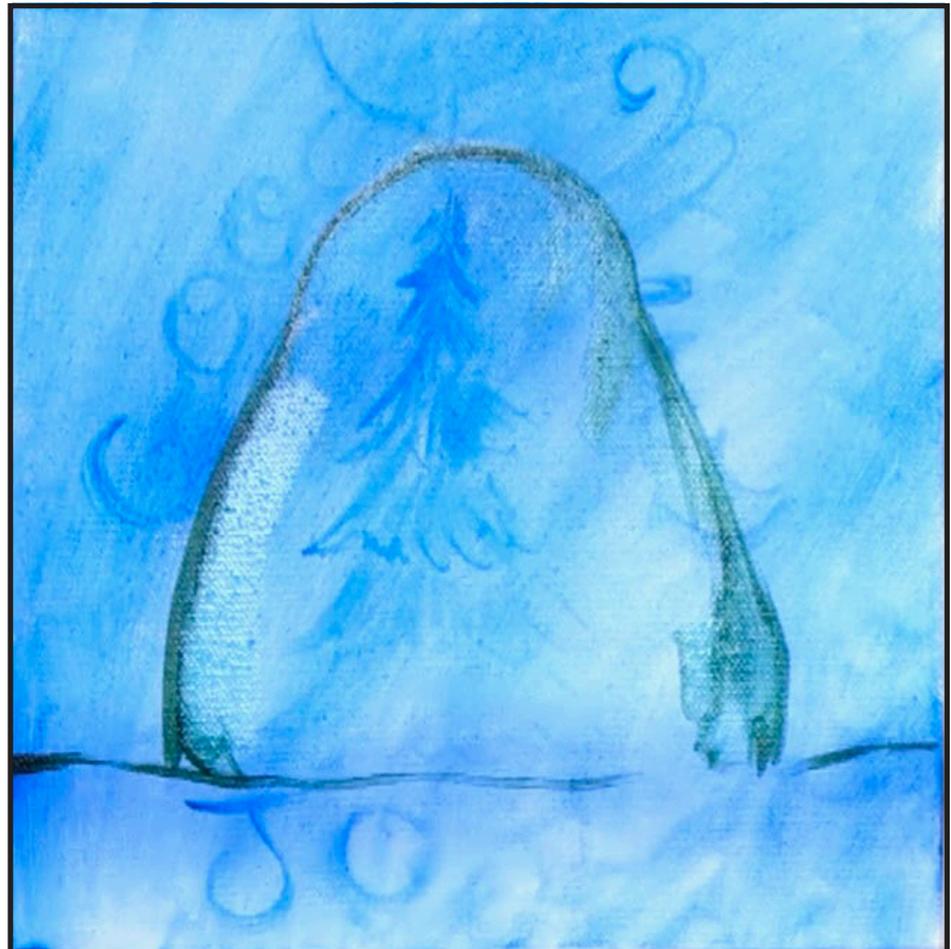
Dark Green = PG + BS

### STEP DISCUSSION:

- I chose to freehand this image, but I have also provided a traceable if you prefer to use that method. There is no right or wrong way to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have 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. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Use the **Dark Green mix** to paint a roughly horizontal guideline for the snow bank that is about 2 inches from the bottom.
- About 2 inches from the

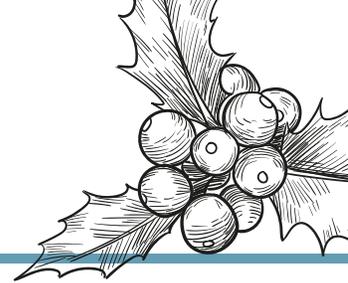
top, sketch in a large half circle. Then, round out the shoulders and carry them all the way down to the snowbank. This creates a gumdrop shape in the center of the canvas that will be the main figure. Rinse.

*Sherpa Tip: I am going to sketch his features a little further into the lesson, but if you are using the traceable, you can sketch all the features now. You will just be ahead of me when I put those in.*



# STEP 3 – BACKGROUND SKY

Timestamp 9:13



## “STARTING SOFTLY WITH AN UNDERLAYER”

### PAINT:

Ultramarine Blue = UB

Phthalo Blue = PB

Titanium White = TW

### BRUSHES & TOOLS:

Large Hog Round

### COLOR MIXES:

Rich Blue = UB + PB

### STEP DISCUSSION:

- Start with a lightly dampened brush and the **Rich Blue mix** to begin to darken the sky over the blue that was put down earlier. Come down a little over the painted guidelines of the snowbank, and even into the figure, because there will be fur and snow layering over this dark color later.
- While the blue is still wet, begin blending in the Titanium White. Work wet into wet to create a halo of lighter value that hugs the figure. Use very soft pressure to get these subtle details. Build up the light slowly, blending through this area a couple of times. Rinse this brush out and ring out with a towel so that it is not soaking wet .
- Dry the surface before continuing to the next step.

***Sherpa Tip:** This subtle blend works because the paint underneath is wet. When blending, the big trick is that you either need a medium to help you do it, or the paint you are blending into needs to be wet.*



# STEP 4 - DEEP SKY VIGNETTE Timestamp 14:15

“CREATING THIS LIGHT HALO AROUND THE FIGURE MAY TAKE AN EXTRA LAYER”

## PAINT:

Phthalo Blue = PB  
Ultramarine Blue = UB  
Mars Black = MB  
Titanium White = TW

## BRUSHES & TOOLS:

Large Hog Round

## COLOR MIXES:

Rich Blue = UB + PB

## STEP DISCUSSION:

- Combine the Mars Black with the **Rich Blue mix**. Start to deepen the sky from the outer edges inward. Work this color around the edges like a vignette.
- While the dark blue is still wet, begin blending in the Titanium White. Work wet into wet to create a halo of lighter value that hugs the figure. Use very soft pressure to get these subtle details. Build up the light slowly, blending through this area a couple of times. Rinse this brush out and ring out with a towel, so that it is not soaking wet. Adding another layer can be beneficial because when acrylic paint dries the color can shift to a darker value. When this happens you have to lighten it with another layer. Give this technique the time it requires to get a very blended soft effect. Rinse.

- Dry the surface before continuing to the next step.

***Sherpa Tip:** I demonstrated finger blending. I do not do it a lot, but it is something you can do as long as you are not using Cadmium paint.*



# WATERCOLOR WEDNESDAYS

**FREE** weekly watercolor  
live stream virtual art class!

**7:00PM** EST

Watch directly from TAS Facebook  
page each week.

ALL skill levels welcome.  
Bring your watercolors and let's

RELAX &  
CHILL OUT  
TOGETHER



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# STEP 5 - STARS AND GLOWS Timestamp 21:18

## “TRYING A NEW TOOL, BUT THERE ARE ALTERNATIVES”

### PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

Fluid White Paint = FWP

Golden's Acrylic Gloss Glazing Liquid = AGL

### BRUSHES & TOOLS:

Dotting Tool

Medium Synthetic Round

Blender

X-Small Synthetic Round

### COLOR MIXES:

Pale Yellow = FWP > CYM

### STEP DISCUSSION:

- Use the Dotting Tool and the Fluid White Paint to add a star directly over top of the figure, just down a little bit from the top. Dot in the remaining stars to radiate around him. Dry the surface before continuing.
- Switch to the Dome Blender. Add Gloss Glazing Liquid to the **Pale Yellow mix**. Make little circles around the dots to create what will be the halos around the stars. Rinse.
- I used the brush end of the dotting tool and Fluid White Paint. Alternatively you could use an X- Small round brush and thinned Titanium White, or even a Posca Pen. Paint the vertical lines that radiate outward from the stars. Continue adding the other lines that radiate outward, both horizontally

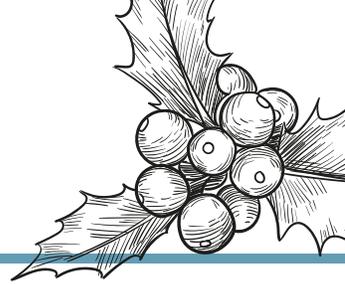
and those on an angle, as well. Rinse.

- Dry the surface before continuing to the next step.

***Sherpa Tip:** If you do not have any Gloss Glazing Liquid you can just use water. Likewise, if you do not have Fluid White Paint you can use thinned Titanium White.*



# STEP 6 - PINE TREES Timestamp 41:54



## “DARK TREE SILHOUETTES BEHIND OUR HAPPY LITTLE FRIEND”

### PAINT:

Mars Black = MB

### BRUSHES & TOOLS:

Small Hog Round

### STEP DISCUSSION:

- Use Mars Black to paint a

pine tree that starts a little bit below the lowest star on the left and continues to the snow bank. Apply small downward strokes that begin to fan out, each one getting a little longer. The skirt of the tree gets wider as you get to the bottom. Add some water to the brush every once in a while to improve the flow.

- Paint two more pine trees on the right using the same method. You can paint them behind where the fur is going to be, and down below where the snow line is because they will all layer over the trees. Rinse.



# STEP 7 - FACE OUTLINE

Timestamp 46:27

## “PLACING HIS CUTE LITTLE FEATURES”

### PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

X-Small Synthetic Round

Chalk Pencil or Watercolor

Pencil

### COLOR MIXES:

Light Blue = TW > PB

### STEP DISCUSSION:

- If you did not add the face features in Step 2, now is the time for that. You can use the traceable provided or follow the instructions below.
- Using a chalk pencil, draw the vertical center line down the middle of the figure. Across the middle of the head, make a horizontal guideline for where the eyes will sit. Then a little down from that is where the nose will sit.
- Then using the Light Blue mix and the Round brush, sketch in a pretty big egg shape as the right eye. Next, sketch in the left eye making sure that it is the same distance from that center mark as the right eye. Add additional small marks at the top and bottom of the shape to make sure the eye is the same size as the first

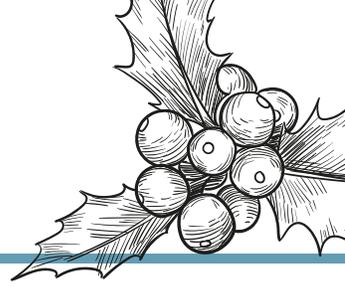
eye. Then sketch it in, trying to duplicate it as closely as possible. Rinse.

- Thin the Mars Black with water to paint the pupils of the eyes, also keeping them symmetrical. Line the outside of the eyes.
- Round the top of the nose then join each side into an “V” shape. Do not worry about being perfect, this is just about having placement. Add the mouth that curves down and outwards from the base of the nose. Rinse.



# STEP 8 - BODY FUR

Timestamp 50:14



## “A FUZZY GREEN BLOB”

### PAINT:

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

### BRUSHES & TOOLS:

Medium Hog Round

### COLOR MIXES:

Dark Green = PG + BS

### STEP DISCUSSION:

- Using the **Dark Green mix**, carefully flick the edges of fur outward. Begin on the left outside edges, around the bottom of the chin and over to the right side. Paint the fur directionality while filling in the body of this figure, even though it will not be seen too much until the highlights are added. This is just a good opportunity to practice those brush strokes.
- Add some Mars Black on the bottom of the belly where his claws are in the snow. Rinse.



# STEP 9 – FUR DETAIL Timestamp 53:47

## “FLICKING FINE FUR HIGHLIGHTS”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Fluid White Paint = FWP

### BRUSHES & TOOLS:

Small Synthetic Grainer

### COLOR MIXES:

Light Green = FWP > PG + BS

Light Yellow = TW > CYM

### STEP DISCUSSION:

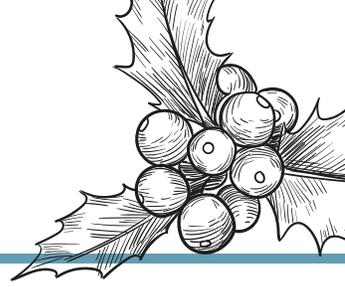
- Add some Fluid White Paint to the **Light Green mix**. Load up the toe of the brush and begin flicking lighter fur along the outside edges. Curl some strokes using “s” strokes. Add a bit more Burnt Sienna to the fur in the middle. Leave the dark fur at the belly and the shadows of the arms. Continuing painting this light color, adding Burnt Sienna for variety.
- Combine the **Light Yellow mix** with the **Light Green mix**. Highlight the outside edges of the fur. Add a few curls down the chest. Pick up the outer highlights, and leave the shadows at the bottom of the belly and along the arm to create the shape. Rinse.
- Combine the **Light Yellow mix** with the **Light Green**

**mix** and a little Yellow Ochre. Highlight around the outside edges of the creature, capturing a little bit of the brighter outside hairs. Rinse.



# STEP 10 – FACE UNDERPAINTING

Timestamp 1:01:02



## “PAINTING IN THE DARK SHADOW COLORS OF THE FACE”

### PAINT:

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Hog Round

### COLOR MIXES:

Light Brown = BS + YO

### STEP DISCUSSION:

- Load the **Light Brown mix** onto a damp brush. Start painting the fur on the face under the mouth area, overlapping the chest to show the facial fur layers over. Then paint around the eyes, trying to keep them very open to retain the cute expression.
- Flick the brush strokes around the head directionally, layering the fur over the background slightly.
- Add Mars Black to this mix. Shade under the mouth and around the outer sides of the eyes. This will help us later when detailing the fur on the face. Rinse.
- Dry the surface before continuing to the next step.



# STEP 11 - EYES AND NOSE

Timestamp 1:05:50

## “PEEPERS AND SNIFFER”

### PAINT:

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

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Light Yellow = TW > CYM  
Dark Red = CRM > MB

### STEP DISCUSSION:

- Paint the top half of the iris with the Phthalo Blue. Then, at the bottom of the eye, paint in with Titanium White on the dirty brush. While the paint is still wet, feather-blend the two zones. It is ok if some of the **Light Yellow mix** from the previous step gets into the white a little. Add another layer to the Phthalo Blue. Rinse.
- Load the Mars Black on the brush to paint in the pupils. Approach this cautiously because it is easy to add to the pupil, but a little more challenging to take it away.
- Paint in the nose with the **Dark Red mix** on the dirty brush. Add more Mars Black into that mix, and while the paint is still wet, create a little shadow right in the middle of the

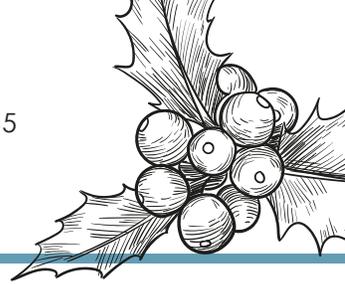
nose. Then, darken the outer edges of the nose. Rinse.

- Dry the surface before continuing to the next step.



# STEP 12 - EYES AND NOSE DETAILS

Timestamp 1:09:35



## “REFINING THE FEATURES”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Mars Black = MB  
Titanium White = TW  
Fluid White Paint = FWP

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Dark Red = CRM > MB  
Light Red = CRM + FWP  
Pink = FWP > CRM  
Pale Blue = FWP > CYM + PB  
Light Blue = TW > PB

### STEP DISCUSSION:

- Add a little more of the Cadmium Red Medium into the Dark Red mix to make it a bit brighter. Use this to apply a highlight on the top part of the nose.
- Use the Light Red mix to paint around the inside edges at the bottom of the nose, and a touch at the top. Rinse. Highlight the very top of the nose with the Pink mix. Rinse.
- Use the Pale Blue mix to carefully put a nice little highlight in the bottom of the iris. Add the Phthalo Blue to the top of the iris, blending it down into the highlight. Then make a mid range to transition between the two colors. Once you're happy with it, rinse the brush.

- Paint another dark layer in the pupils with Mars Black. Then, add a little bit of a dark shadow area under the nose and into the lip.
- Use the Light Blue mix to touch up the highlight on the sides of the iris. Rinse.



# STEP 13 - FACE FUR DETAILS Timestamp 1:14:30

## “FLUFFY, FUZZY FACE!”

### PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

Yellow Ochre = YO

Fluid White Paint = FWP

### BRUSHES & TOOLS:

Small Synthetic Grainer

### COLOR MIXES:

Gold = FWP + YO

Light Yellow = TW > CYM

### STEP DISCUSSION:

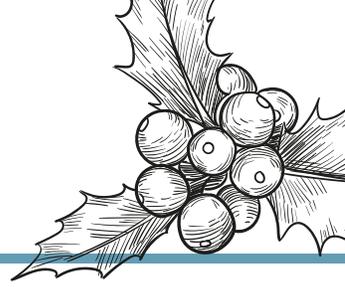
- Add some Fluid White Paint to the **Gold mix**. Load up the toe of the brush and begin flicking lighter fur between the eyes. Then, curl the strokes out directionally as you come around the eyes. Continuing painting this light color as you fan the fur out from the nose, kind of like a mustache. Paint the chin, and around to the opposite side, in the same manner.
- Combine the **Gold mix** with the **Light Yellow mix**. Lightly paint this lighter value as another layer of fur. Allow the layer below to show through. Apply little “S” curves on the edges of the face that layer over the background. Take care while painting down between the eyes to not go all the way down to the nose. We want a dark area of fur there.

- Add more Titanium White to the **Light Yellow mix** and begin painting the lightest color of highlight on the fur. Fan little hairs that come out around the top of the nose, then continue highlighting the face. Again, allow some of the layers below to show through. Rinse.



# STEP 14 - BOW AND ORNAMENTS

Timestamp 1:24:01



## “SOMEONE GOT INTO THE CHRISTMAS ORNAMENTS”

### PAINT:

Cad Red Medium = CRM

Ultramarine Blue = UB

Burnt Sienna = BS

Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Deep Red = CRM < UB

Light Brown = BS + YO

### STEP DISCUSSION:

- Use the **Deep Red mix** to paint a circular button under the chin. Curve two lines, one up and one down, away from the left side of the button. Then join them with a line curving in, to create one side of the bow. Turn the canvas and create another bow on the right side of the button. Add the ribbons that are coming off the bottom of the bow.
- On the tip of the brush, carefully paint a small circle on his right shoulder. Add a bigger circle near the right paw. Then, near the left paw add three more. Vary the sizes of each of them.
- Load some of the **Light Brown mix** onto the brush, without rinsing. Paint the squarish hangers at the tops of these ornaments. Rinse.



# STEP 15 - ORNAMENT DETAILS

Timestamp 1:17:07

## “ADDING DIMENSION TO THE DECORATIONS”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Mars Black = MB

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Deep Red = CRM < UB  
Dark Yellow = YO > MB

### STEP DISCUSSION:

- Add a little more Cadmium Red Medium to the **Deep Red mix**. Highlight the top of the bow button. Then, add this lighter value on the top of the bow. Also add it to the highest spots of the folds, the little lines coming out from the center of the bow. Add some along the outer edges and in the little ribbons. Add more Ultramarine Blue to the mix to create a darker value for the shadows. Create the 3D look by adding the shadows under the bow and into the ribbons. Rinse.
- Use pure Cadmium Red Medium to pop in some bright highlights in a couple places on the bow. Rinse.
- Paint the dark reflections on the outside edges of the ornament hangers,

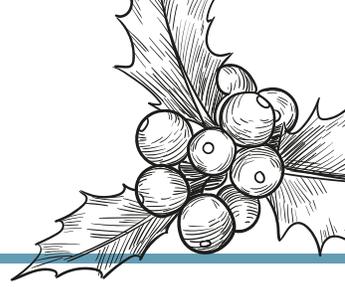
using Mars Black. The biggest one on the right will have three little lines of black. Rinse. Then use the **Dark Yellow mix** to add the reflections in between those dark lines. Rinse.

- Add the dark shadows on the ornaments using the **Deep Red mix**. Rinse.



# STEP 16 - HIGHLIGHTS

Timestamp 1:33:09



## “ADDING SHINE AND POLISH”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Titanium White = TW  
Fluid White Paint = FWP

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Deep Red = CRM < UB  
Orange = CYM + CRM  
Light Yellow = TW > CYM  
Dark Green = PG + BS  
Pink = FWP > CRM

### STEP DISCUSSION:

- on the ornaments with the **Pink mix**. Then, add some of that color to the bow as well. Rinse.
  - Paint a reflection at the top of the nose with Titanium White.
  - Add a lot of Titanium White to the **Deep Red mix** to put in the reflection at the top and bottom of the pupils. Rinse. Then, use Titanium White to layer a pop of the lightest reflections in the eyes and on the ornaments. Rinse.
- Add a bit more Cadmium Red Medium to the **Deep Red mix**. Highlight the top of the ornaments. Rinse.
  - Add a bit brighter value at the center of the highlights with the **Orange mix** to warm and lighten it up. Then, use some Cadmium Yellow Medium for the very center of the highlight, blending it in on the canvas. Rinse.
  - Use the **Light Yellow mix** to add the reflection on the metal hangers. Rinse.
  - Paint a little fur with the **Dark Green mix**, going over parts of the hanger so they feel that they are buried in the fur. Rinse.
  - Pop in lighter highlights



# STEP 17 – SNOW

Timestamp 1:39:14

## “THIS SNOW IS NOT BRIGHT WHITE BECAUSE IT IS NIGHT”

### PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Dark Grey = UB + MB + TW

### STEP DISCUSSION:

- At the bottom of the canvas start putting in the dark shadows of the snow using the **Dark Grey mix**. Loosely scumble it in. As you move up the canvas add a little more Titanium White to the mix. Continue using curvy, messy strokes and light pressure. Blend the lighter grey into the dark shadow below.
- Continue adding more Titanium White as you move up even further. Once you get to the top of the snowbank, work in some fluffiness using the edge of the brush. Add a controlled amount of fluff over the ornament. Some ornaments are covered a little more with snow than others.
- Continue building layers on the snowbank. Each layer has darker greys at the bottom and lighter grey as you move up.
- The lightest highlight is not

pure white because this is a night scene. Allow the snow layers below to show through, mixing half tones to make sure the transitions between the ranges of snow are blended. Try not to create an obvious pattern in the brush strokes. Rinse.

- 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.

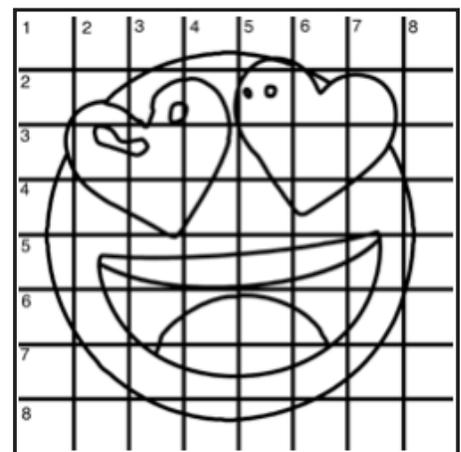
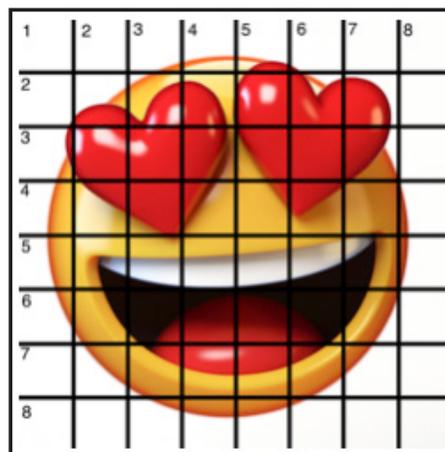
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

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



## TECHNIQUE REFERENCES:

### BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

### BLOCKING IN

Paint in the shape with a color, without detail.

### CONTOUR

Following the outer lines of an object or subject with your brush or tool.

### COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

### CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

### FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

### FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

### GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentated it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

### LAYERING

This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

### LOOSE, EXPRESSIVE AND PAINTERLY

When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

### LOOSELY MIXED

Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

### PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

### S STROKES

Being able to create compound curves as strokes is

a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

## SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

## SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

## THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

## TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

## UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

## WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

## RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

## WHAT TO DO WITH YOUR FINISH PIECE

*As an artist, there's still a lot to think about.*

*Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting, but it is not required.*

*Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.*

*When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.*



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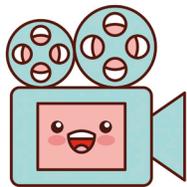
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