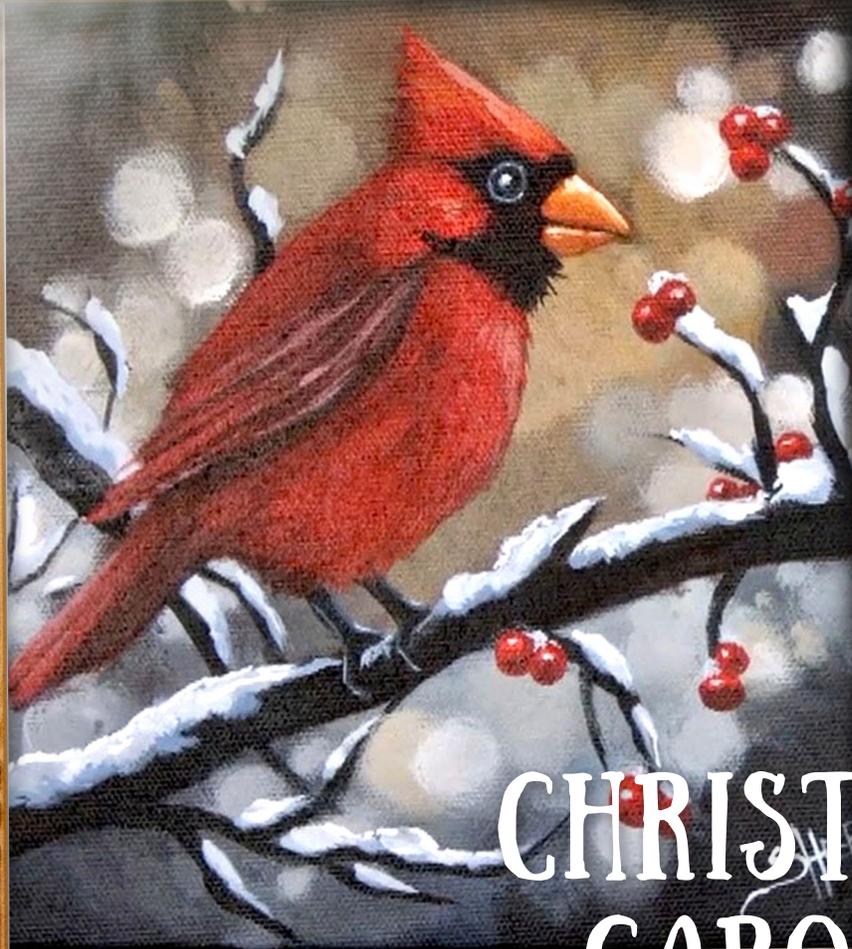


THE ART SHERPA  
presents

# Winter WONDER

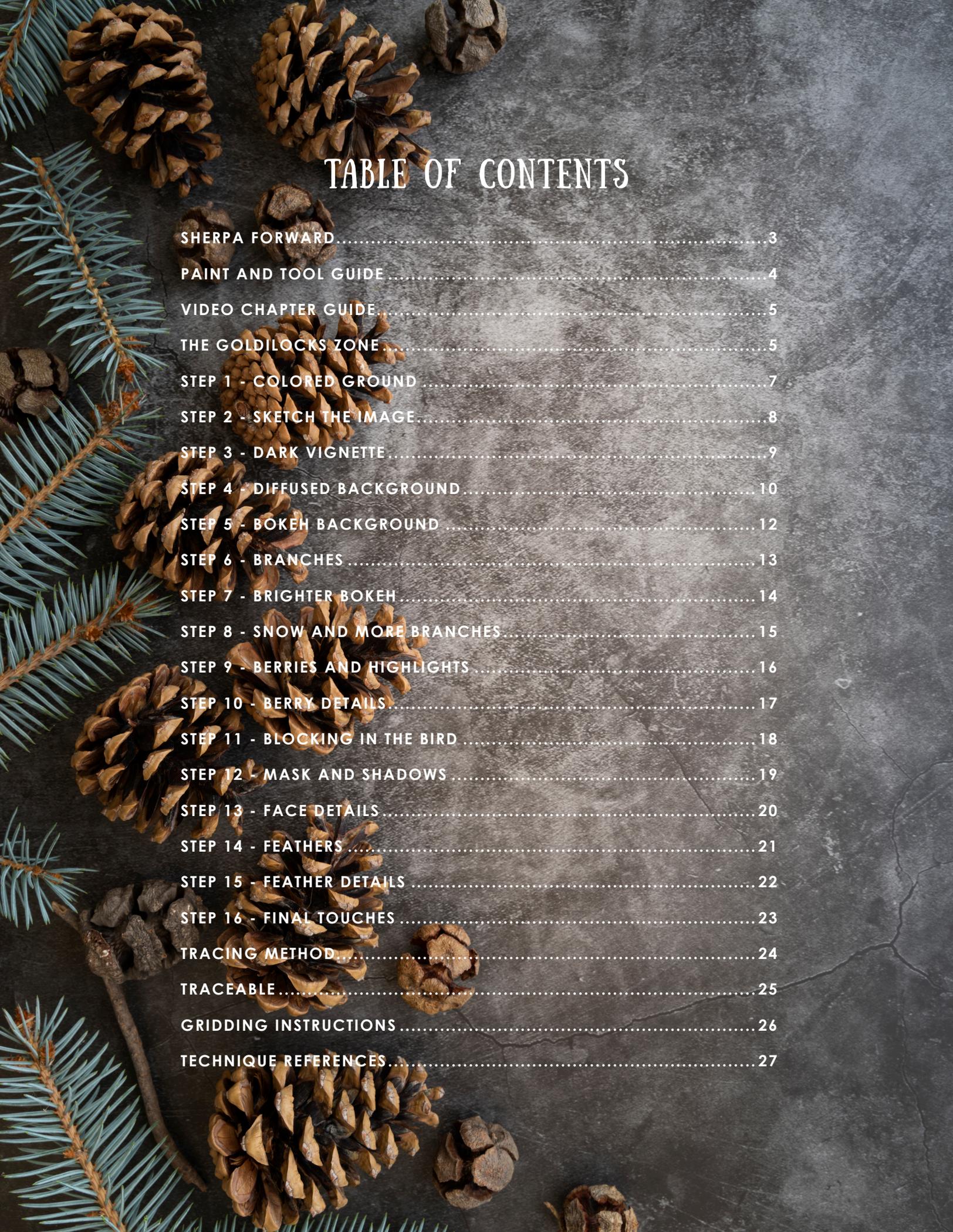


## CHRISTMAS CAROLLER

BY: THE ART SHERPA

NAME CREDIT TO PATRON: JILL EVANS

STEPS: 16 | DIFFICULTY: CHALLENGING | 3 HOOTS

The background of the page is a dark, textured grey surface, possibly stone or concrete. Scattered across the left and bottom edges are several pinecones of various sizes and colors, ranging from light tan to dark brown. Interspersed among the pinecones are several pine branches with vibrant blue-green needles. The overall aesthetic is rustic and natural.

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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.

This tutorial is a lengthy one, but not an extremely difficult one.

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
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

## BRUSHES:

- Large Synthetic Angle
- Large Hog Bright
- Small Synthetic Round Blender
- Medium Synthetic Filbert
- Small Synthetic Round
- X-Small Synthetic Round
- Cotton Swabs

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



## 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.

<b>STEPS:</b>	<b>TIME:</b>	<b>DESCRIPTION:</b>
<b>INTRO</b>	<b>00:00</b>	<b>INTRO</b>
<b>STEP 1</b>	<b>03:27</b>	<b>COLORED BACKGROUND</b>
<b>STEP 2</b>	<b>08:05</b>	<b>SKETCH IMAGE</b>
<b>STEP 3</b>	<b>13:29</b>	<b>DARK VIGNETTE</b>
<b>STEP 4</b>	<b>17:08</b>	<b>DIFFUSED BACKGROUND</b>
<b>STEP 5</b>	<b>23:27</b>	<b>BOKEH BACKGROUND</b>
<b>STEP 6</b>	<b>40:01</b>	<b>BRANCHES</b>
<b>STEP 7</b>	<b>44:59</b>	<b>BRIGHTER BOKEH</b>
<b>STEP 8</b>	<b>49:58</b>	<b>SNOW AND MORE BRANCHES</b>
<b>STEP 9</b>	<b>54:36</b>	<b>BERRIES AND HIGHLIGHTS</b>
<b>STEP 10</b>	<b>59:04</b>	<b>BERRY DETAILS</b>
<b>STEP 11</b>	<b>1:04:23</b>	<b>BLOCKING IN THE BIRD</b>
<b>STEP 12</b>	<b>1:09:31</b>	<b>MASK AND SHADOWS</b>
<b>STEP 13</b>	<b>1:14:33</b>	<b>FACE DETAILS</b>
<b>STEP 14</b>	<b>1:22:01</b>	<b>FEATHERS</b>
<b>STEP 15</b>	<b>1:28:24</b>	<b>FEATHER DETAILS</b>
<b>STEP 16</b>	<b>1:33:29</b>	<b>FINAL TOUCHES</b>
	<b>1:38:30</b>	<b>SIGN</b>



## 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.





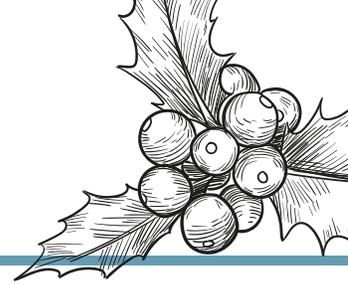
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# STEP 1 - COLORED GROUND Timestamp 3:27



“ALREADY YOU ARE PAINTING ART”

## PAINT:

Burnt Sienna = BS

Mars Black = MB

## BRUSHES & TOOLS:

Large Synthetic Angle

## COLOR MIXES:

Deep Chocolate = BS + MB

## STEP DISCUSSION:

- Load the brush with Deep Chocolate mix, 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 8:05

## “HOW TO DRAW A CARDINAL”

### BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

### 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.
- Use a Chalk Pencil or Watercolor Pencil to begin sketching in the image. Place a mark about 1/2 inch from the bottom on the left. Then, add another mark just below the halfway point on the right. Connect these two marks in a curving slope to create a branch. Add another parallel line to make the branch at least 1/4 of an inch thick.
- While sketching the bird, think about the scale. Keep in mind that you need room for a tail and a healthy fat belly. Make some tentative lines for

the tail and belly. Also leave room for legs between the belly and the branch. Then, add the arch of the back above.

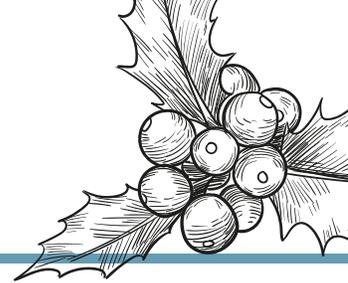
- Add a circle above the chest for the skull that is a little bit set into the body. Then draw in the bowed beak coming out in front of the circle.
- Begin at the forehead at the top of the beak and add the crown of feathers that come up almost like a cockatoo. Bring these crown feathers to the back. About mid bird body curve a wing back towards the tail.
- Use the beak as a guide to place the eye. These two elements help to place the mask. Finally, add the two legs under the body holding onto the branch. Add the tail coming from the back of the body. Now that the bird is sketched in you can adjust for scale and placement.

***Sherpa Tip:** I chose to draw in the bird now and paint around it because even though the background is very blended, I don't want my best work to be behind the bird. Also, we are able to see where to add light and dark so that there is good contrast between the bird and this very bokeh winter background.*



# STEP 3 – DARK VIGNETTE

Timestamp 13:29



## “FRAMING OUR BIRD”

### PAINT:

Burnt Sienna = BS  
Mars Black = MB  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Large Hog Bright

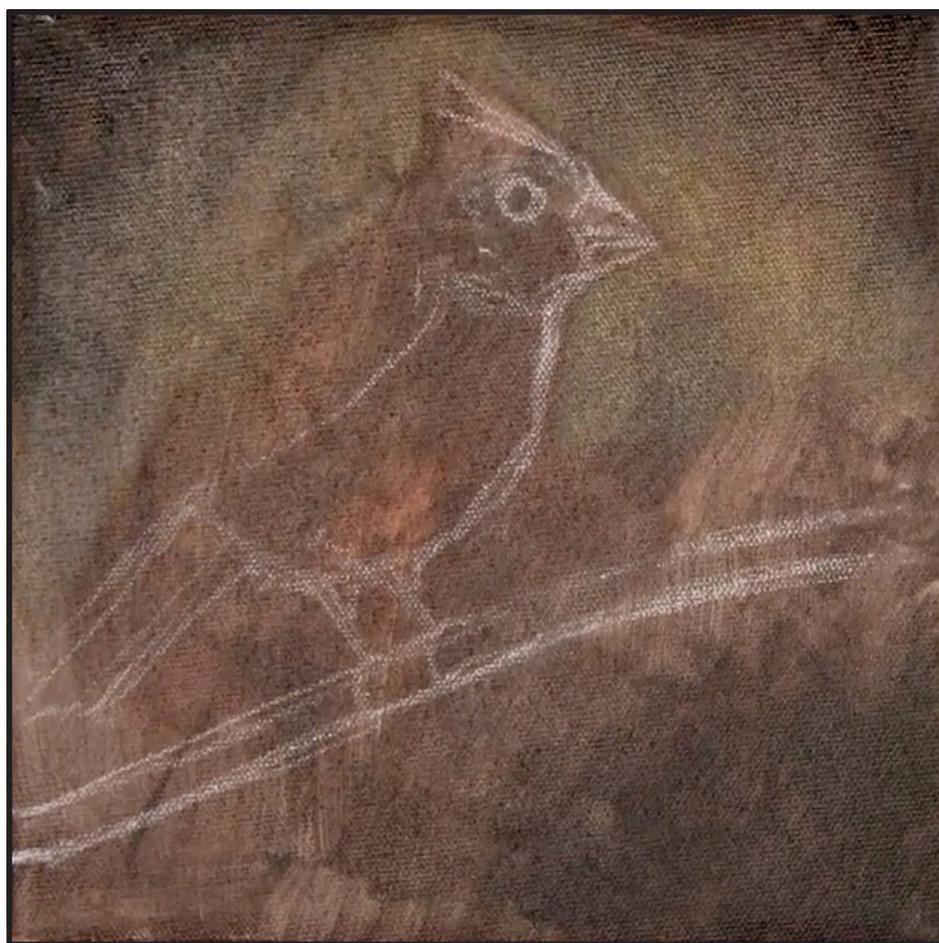
### COLOR MIXES:

Deep Chocolate = BS + MB  
Mid Brown = BS + YO

### STEP DISCUSSION:

- Darken the upper corners using the **Deep Chocolate mix**. Continue around the upper edge of the canvas as well. Add this color at the bottom right corner. As the paint on the brush is used, continue applying outward in a dry brushing technique. Randomly change the direction of the brush and lighten the pressure to create a diffusion in the paint. Apply very light strokes on the toe of the brush, so that there are no obvious lines.
- Start painting the **Mid Brown mix** around the bird. Create a keyhole of light, blending this color into the darker brown giving it a nice transition. It is ok to paint a little bit into the bird. That gives a little room if we make changes to the shape of the bird, and still allows the paint on the bird to layer over the background and have a nice transition. Rinse.

*Sherpa Tip: When working with a Hog brush, get it wet first and make sure that you have a handy dandy towel to take the excess water out.*



# STEP 4 - DIFFUSED BACKGROUND

Timestamp 17:08

## “CREATING A KEYHOLE OF LIGHT AROUND THE CARDINAL”

### PAINT:

Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Large Hog Bright

### COLOR MIXES:

Dark Blue = UB + MB  
Blue Grey = UB + MB + TW  
Deep Chocolate = BS + MB  
Tan =  
BS + MB + YO > CYM + TW

### STEP DISCUSSION:

- Deepen the right lower corner using the **Dark Blue mix**. Bring it over to the left corner as well. Add a little **Blue Grey mix** and feather it out. Using super light pressure on the toe of the brush allows effective wet into wet blending. Add more of the **Dark Blue mix** onto the dirty brush to paint in the left bottom corner, and between the tail and the branch.
- Add more **Blue Grey mix** to the brush, wipe it on paper towels so it is not too heavily loaded. Then, paint above the tail a little. Add some of this lighter color in the bottom of the canvas to imply distant snow.

- Without rinsing, add more **Dark Blue mix**. Use this slightly darker grey to paint the right side of the canvas above the branch. Then, use the **Deep Chocolate mix** to softly feather it in. Rinse.
- Use the **Tan mix** to loosely paint a keyhole of light around the bird. Start under the belly and around the front of the bird, then around to the back of the head. It is ok to paint out the legs because there is space for them to be added back in later. Apply very light pressure on the edge of the brush and get close to the bird.
- Add Burnt Sienna on the brush to create a blend going into the darker corners, transitioning further with the **Blue Grey mix**. Rinse.
- Dry the surface before continuing to the next step.



# WATERCOLOR

## WEDNESDAYS

**FREE**  
weekly watercolor  
live stream virtual art class!  
**7:00 PM EST**

Watch directly from TAS Facebook  
page each week.

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

# RELAX & CHILL OUT TOGETHER

THE ART  
SHERPA



SHERPA

# STEP 5 – BOKEH BACKGROUND

Timestamp 23:27

## “VARY COLOR AND SIZE FOR THESE BOKEH”

### PAINT:

Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Round Blender

### COLOR MIXES:

Mid Ochre = YO + CYM > BS  
Light Ochre = YO + TW  
Blue Grey = UB + MB + TW  
Light Brown = YO + BS  
Deep Chocolate = BS + MB  
Greyed Ochre = BS + MB + YO

### STEP DISCUSSION:

- Use the **Mid Ochre mix** to apply a curved stroke starting in front of the chest and beak of this bird. As you move right, start creating little circles, blending them in slightly. Add more Titanium White to the mix to paint lighter distant circles. Some of the circles have more Burnt Sienna in them. Continue creating these blurry circles by playing with the mixes. Add circles using the **Light Ochre mix** and others using the **Blue Grey mix**, and variations of the two mixes. Create a few darker areas using Mars Black. Rinse.
- Use the **Light Brown mix** to apply comma-like strokes above the head, blending them down. Blend in some Yellow Ochre to get that diffuse look. Then, continue

creating blurry circles by playing with the mixes.

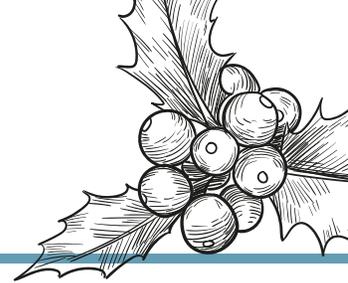
- Add more Titanium White to the **Blue Grey mix**, and create a soft diffusion below the branch. Vary the mix, blending it into the layer below. Sometimes add more Titanium White to paint blurry circles to go from blended to the bokeh in the background. Paint up from the bottom, blending in circles of the **Blue Grey mix**. Then, add Titanium White to the dirty brush and paint some lighter bokeh.
- On the left side above the branch, blend in some of the **Deep Chocolate mix** using the dirty brush. Then, add Titanium White to the dirty brush to paint some lighter bokeh. Rinse.
- Blend in the **Light Brown mix** in the upper left corner using comma strokes. Blend in more Burnt Sienna in a few spots here and there. Transition this color into the dark left corner using the **Greyed Ochre mix**. Rinse.

***Sherpa Tip:** Down in this bottom half of this painting is Mars Black, Burnt Sienna, Ultramarine Blue and Titanium White. The top of the canvas is the Yellow Ochre, Burnt Sienna, a little Mars Black, Cadmium Yellow Medium and Titanium White.*



# STEP 6 - BRANCHES

Timestamp 40:01



## “ADDING THE TWIGLY BITS”

### PAINT:

Mars Black = MB

### BRUSHES & TOOLS:

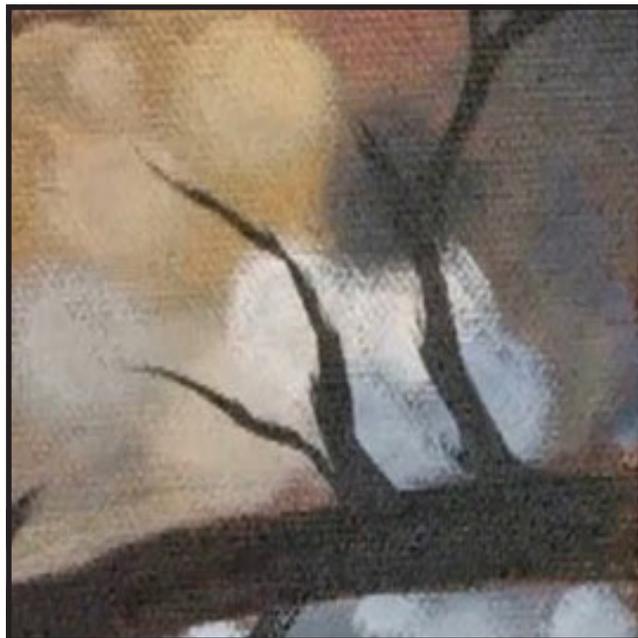
Medium Synthetic Filbert

### STEP DISCUSSION:

- Paint the branch using Mars Black. Use the edge of the brush to get a crisp line along the main branch, and fill it in with the flat of the brush. This branch is still about a 1/4 of an inch wide.
- Bring a smaller branch coming down on the left side. It starts at about the halfway point, then wanders behind the tail and the main branch. Using the edge of the brush add another branch from behind the back of the Cardinal, curving upward.
- Add the legs now so we do not lose them when putting in smaller branches. Use the reference at the end of this step, and continue to add branches in various directions. Some go left, some go right. Some wander down and others travel up. The branch on the right even angles right off the side of the canvas. Use the edge of the brush, wiggling and turning it as the branches wander around the canvas. Rinse.

- Dry the surface before continuing to the next step.

*Sherpa Tip: There will be snow layered on a lot of these branches so there is not that much pressure to get them perfect.*



# STEP 7 - BRIGHTER BOKEH

Timestamp 44:59

## “LIGHTEN UP AROUND THE CENTER”

### PAINT:

Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Round  
Blender

### COLOR MIXES:

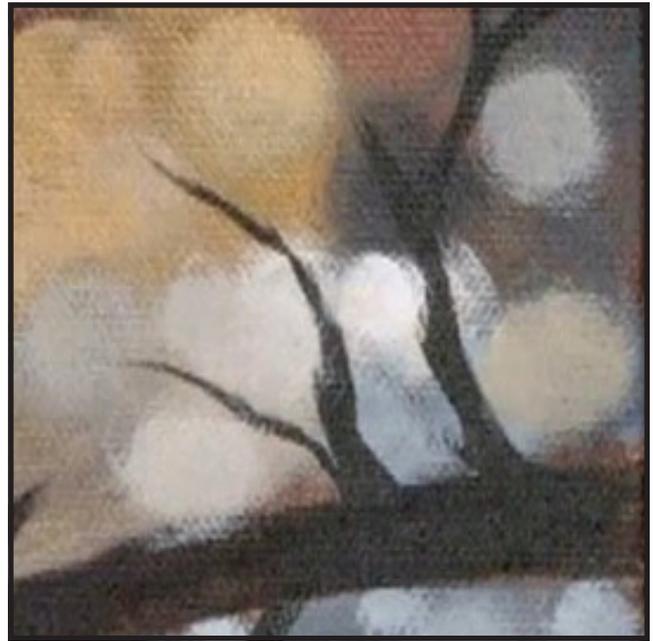
Gold = YO + TW + BS  
Light Grey = TW > MB

### STEP DISCUSSION:

- Use the **Gold mix** to lighten up some of the area in front of the chest and under the beak. Add the **Light Grey mix** on the dirty brush to paint some blurred bokeh circles along the right side of the canvas. Vary the hues in the paint mixes, and vary the brush pressure to get lighter or heavier circles.
- If you lose some of the branches while painting in these lighter circles, you can always paint them back in later. Add this lighter value at the bottom of the canvas too. Vary between the **Gold Mix**, and the **Grey mix**, and the amount of colors in these mixes, as you lighten up the spaces where it needs to have a nice contrast.
- Paint more of the **Gold mix** on the left side behind his back and

head. Add a little more Yellow Ochre in a few spots. You are just making sure that this center keyhole is lightened.

- Add more Titanium White to the mixes to lighten, and more **Light Grey mix** to tone it back as needed.
- Rinse.
- Dry the surface before continuing to the next step.



# STEP 8 - SNOW AND MORE BRANCHES

Timestamp 50:14



## “LUMPY SHADOW SNOW”

### PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Round

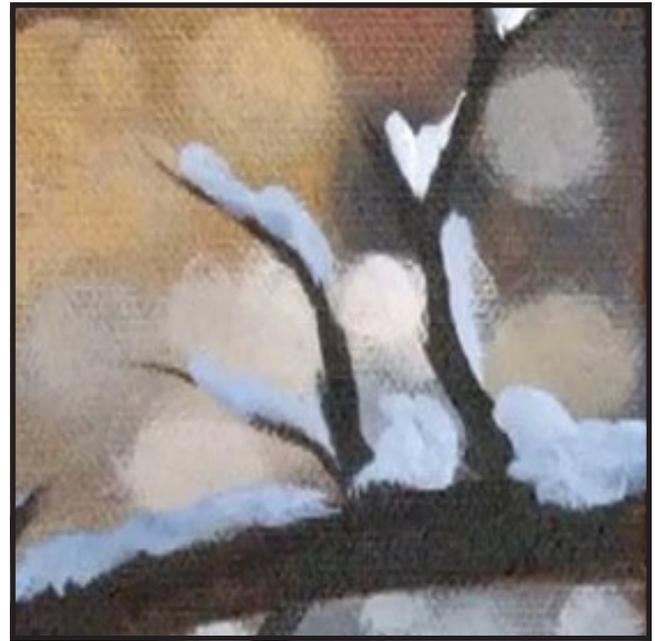
Blender

### COLOR MIXES:

Blue Grey = UB + MB + TW

### STEP DISCUSSION:

- Use Mars Black to strengthen up the branches anywhere that it is needed. Add even more twigs if desired.
- Lighten the **Blue Grey mix** with more Titanium White, and paint the snow on the branches. This is the shadow of the snow, we will highlight it later. Create rough, loose lines of snow, so it looks like it has collected on top of the branches. Use the side edge of the brush, and skip over where there are twigs coming up. Add snow that has stuck to the little parts of the branches here and there. Pile up some snow in the forks of the smaller branches. Rinse.
- Dry the surface before continuing to the next step.



# STEP 9 - BERRIES AND HIGHLIGHTS

Timestamp 54:36

## “ADDING SOME MORE INTEREST TO THE BRANCHES”

### PAINT:

Cad Red Medium = CRM

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Filbert

Cotton Swabs

### COLOR MIXES:

Brick Red = CRM + UB

Blue Grey = UB + MB + TW

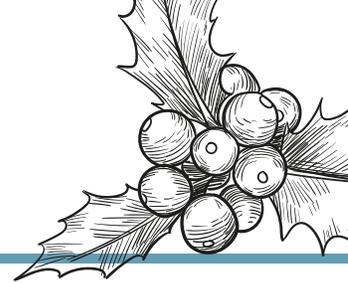
### STEP DISCUSSION:

- Pre-wet a Q-tip in some water and twist the head to tighten the fibers, so it does not get too fluffy while using it. Create nice little circles for the berries using the **Brick Red mix**.
- Switch to the Filbert brush, and make a much lighter snow color by just toning Titanium White with the **Blue Grey mix**. It is not completely white, but much lighter. Highlight the snow on the branches using the edge of the brush. Bury some of those red berries by layering a little snow over parts of them. Continue adding and layering snow until you are happy with the amount of accumulated snow on the branches. Rinse.



# STEP 10 – BERRY DETAILS

Timestamp 59:04



## “SHINY, HAPPY BERRIES”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Apple Red = CRM > UB  
Brick Red = CRM + UB  
Candy Red = CRM > CYM  
Blue Grey = UB + MB + TW

### STEP DISCUSSION:

- Highlight the tops of the berries with the **Apple Red mix**. We can even come back and refine in a minute with shadows, but for now it is really about contrast.
- Enforce the shadows at the bottom of the berries with some of the **Brick Red mix** color. Rinse.
- Create little hot spots on top of the berries with the **Candy Red mix**. Rinse.
- Dry the surface before continuing.
- Lighten the **Blue Grey Mix** with more Titanium White, and make sure that some of the snow lands on top of and between some of the berries.
- Apply a little bright reflection inside the hot spots on the berries with

pure Titanium White, implying that the berries are shiny. Rinse.

- Dry the surface before continuing to the next step.



# STEP 11 - BLOCKING IN THE BIRD

Timestamp 1:04:23

## "MAKE A DARK, BLURBY BURB"

### PAINT:

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

### BRUSHES & TOOLS:

Medium Synthetic Filbert  
Small Synthetic Round

### COLOR MIXES:

Brick Red = CRM + UB  
Apple Red = CRM > UB  
Dark Red = CRM + MB

### STEP DISCUSSION:

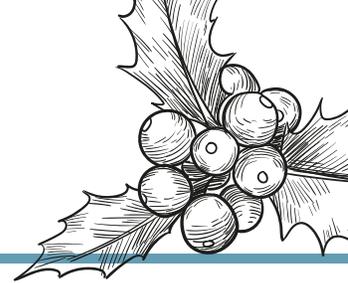
- Starting at the belly, begin sketching the bird back in using the **Apple Red mix** and the Filbert brush. If you are at all worried about finding the lines again, you could use chalk so it is easy to erase or reapply the traceable at this point. Add just a little of the **Brick Red mix** above the leg.
- Layer the wing just a little bit in front of that branch, and fill it in with the **Brick Red mix**. Pull in long strokes using this very dark red. Paint the **Dark Red mix** under the wing, and at the base of the tail to make sure that there is a bit of a shadow.
- Use the **Apple Red mix** to refine the forehead and the crown feathers. Then, paint the head all in. You will easily be able to find the eye again.

- Without rinsing, add some Cadmium Yellow Medium to the **Brick Red mix** to get a base color for the beak. Switch to the Round brush for a little more control and to in the beak with the color you just mixed. Paint the beak right into the red of the face. Rinse.
- Dry the surface before continuing to the next step.



# STEP 12 - MASK AND SHADOWS

Timestamp 1:09:31



## "I AM THE MASKED BIRD"

### PAINT:

Ultramarine Blue = UB  
Yellow Ochre = YO  
Mars Black = MB  
Titanium White = TW  
Ultramarine Blue = UB

### BRUSHES & TOOLS:

Small Synthetic Round  
X-Small Synthetic Round

### COLOR MIXES:

Blue Grey = UB + MB + TW

### STEP DISCUSSION:

- Start with the Round brush and Mars Black. Load the tip of the brush to add some feathers under the beak that sort of floop out. Use the reference at the end of this step to paint in the mask, using the toe of the brush. Take advantage of the color on the brush to paint a division line down the center of the beak. Paint a shadow under the wing, and blend it out a little bit with just a little water on the brush. Use the Yellow Ochre to refine the beak a bit. Rinse.
- Switch to the X-Small Round. Use Mars Black to refine the legs. Then, add a claw going over the front of the branch, and the hint of one that wraps around the back of the branch. Use the **Blue Grey mix** to highlight the front of the leg and the

back of the claw. Then, highlight the branch between the two feet for contrast to allow the claws to be seen. Add more Titanium White to the mix to paint some snow piled up a little between the feet. Rinse.

- Dry the surface before continuing to the next step.



# STEP 13 – FACE DETAILS Timestamp 1:14:33

## “ADDING SOME ‘MAKEUP’ TO ENHANCE THE EYE AND BEAK”

### PAINT:

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

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Blue Grey = UB + MB + TW  
Orange = CRM + CYM  
Brick Red = CRM + UB  
Bright Orange = CYM > CRM  
Light Orange =  
TW > CRM > CYM

### STEP DISCUSSION:

- Use the **Blue Grey mix** to paint the outer edge of a circle for the eye. Place this circle near the back of the mask. Add a little reflection inside of the eye. Rinse.
- Paint in the top of the beak with the **Orange mix**. Combine the **Orange mix** and the **Brick Red mix** and paint the bottom beak. This is a good time to refine the line between the upper and lower beak by trimming it in. Rinse. Use that same color to paint the forehead, giving it a bit of a brighter color and breaking up the hard line between the red forehead and black mask. Rinse.
- You can adjust or thin the

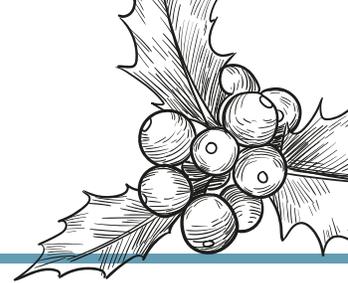
line around the eye with Mars Black. Then, feather some small thin lines out from the edges of the mask at his fluffy throat and to soften the rest of the hard edges around the mask. Rinse.

- Highlight the top edge of the upper beak, and the top edge of the lower beak with the **Bright Orange mix**. Blend this into the beak a little. Paint another lighter highlight on the top of the beak, using pure Cadmium Yellow Medium.
- Add more Titanium White to the **Blue Grey mix**. Touch a couple places around the grey outline of the eye to make a few little reflections. If it gets overwhelming or overdone, we can always knock it back a little with Mars Black. Add a lot more Titanium White to the **Blue Grey mix** to add a brighter reflection in the eye. Rinse.
- When the beak is mostly dry, paint the **Light Orange mix** along the top edges of the upper and the lower beak. Use short brush strokes and the **Orange mix** to blend it in a bit. Rinse.
- Dry the surface before continuing to the next step.



# STEP 14 - FEATHERS

Timestamp 1:22:01



## “GIVE SHAPE AND PERSPECTIVE TO THE BIRD”

### PAINT:

Cad Red Medium = CRM  
Ultramarine Blue = UB

### BRUSHES & TOOLS:

Medium Synthetic Filbert

### COLOR MIXES:

Brick Red = CRM + UB  
Apple Red = CRM > UB

### STEP DISCUSSION:

- Use the **Brick Red mix** as another layer on the feathers to lighten them a bit. Paint this along the bird's back to strengthen it, then flick out some feathers on the crown of the head. Leave some of the shadow color below to show dimensionality. Brush some of this paint color on the cheek.
- Add a bit more Cadmium Red Medium to the mix to paint the slightly brighter color in the chest and on the back leg. The bird's right leg will be in front because it has a lighter value which brings it forward. Dry brush this color into the shadows under the wing letting the line taper out. Use the darker mix to blend it in if you need to. Keep the tail pretty dark by just highlighting the tip in a couple of places, and along the top of the tail. Paint along the bottom edge of the wing and

taper the feathers up along the wing edge.

- Add another lighter layer of paint using the **Apple Red mix**. Apply little short strokes and flick back the feathers along the belly. Use the edge of the brush to get closer to the edges as needed.
- Add some of this lighter color along the crown and cheek. Feather some along the back, then paint two long feathers on the top of the tail, and one on the edge of the wing. Just touch the top of the back a bit. Exaggerate the highlight at the back of the legs, so there is nice layering. Rinse.
- Dry the surface before continuing to the next step.



# STEP 15 - FEATHER DETAILS

Timestamp 1:28:24

## “50 SHADES OF RED?”

### PAINT:

Cad Red Medium = CRM

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Medium Synthetic Filbert

### COLOR MIXES:

Mid Red = CRM + UB + TW

Brick Red = CRM + UB

Apple Red = CRM > UB

Dark Red = CRM + MB

### STEP DISCUSSION:

- Use the **Mid Red Mix** to highlight the individual feathers on the wing. Blend them in a bit with the **Brick Red mix**.
- Apply the **Apple Red mix** as another value on the wing.
- Highlight the bottom edges of the individual feathers again with the **Mid Red mix**. Rinse.
- Use the **Dark Red mix** and the edge of the brush to create deep shadows under these wing feathers. Then highlight the top of the tail with the **Mid Red mix**. Rinse.
- Add pure Cadmium Red Medium along the front of the belly and just a little bit on the chest. Use this color on the cheek and feathers on the crown of the head. Softly flick

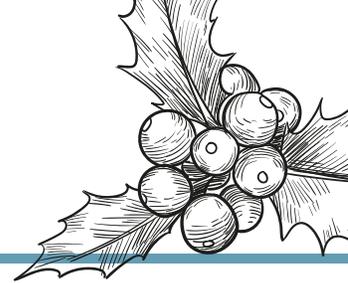
the strokes and try to create little segmented strokes down the body by touching in and releasing the stroke. If the color gets too bold in any spots, just knock it back by blending some **Brick Red mix** back in. Rinse.

- Dry the surface before continuing to the next step.



# STEP 16 - FINAL TOUCHES

Timestamp 1:33:29



## “UPPING THE CONTRAST FOR A FINAL POP”

### PAINT:

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

### BRUSHES & TOOLS:

Small Synthetic Round  
X-Small Synthetic Round

### COLOR MIXES:

Orange = CRM + CYM  
Brick Red = CRM + UB  
Light Orange =  
TW + CRM + CYM

### STEP DISCUSSION:

- Highlight a couple of the feathers at the crown of the head with the Orange mix. Layer the feathers at the underside of the belly over the front leg using the Brick Red mix.
- Paint short little feathers using the toe of the brush and the Light Orange mix on the forehead, cheek, and some on the front chest. Rinse.
- Add some complexity to the bird by tapping touches of Titanium White highlight. Add a smidge along the top edge of the beak, a bit on the eye, and just a little bit at the corner of the lower beak.
- Add a pops of just pure Cadmium Red Medium reflections on the bird

at the tail, the wing, the chest or anywhere you think a brighter color is needed.

- Refine the mask markings with Mars Black, flicking tiny feathers outward. Rinse.
- Create contrast and that pop by painting bright highlights on the snow with some Titanium White and the X-Small Synthetic Round brush. Rinse.
- Sign.



## THE TRACING METHOD

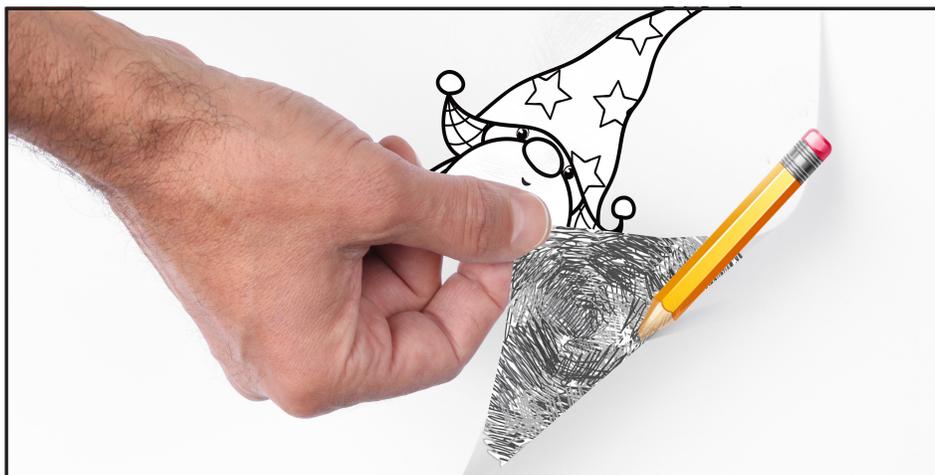
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

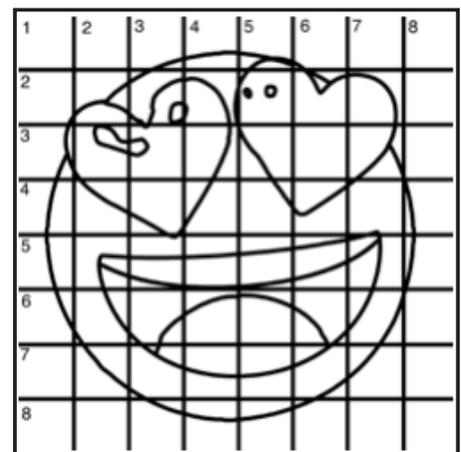
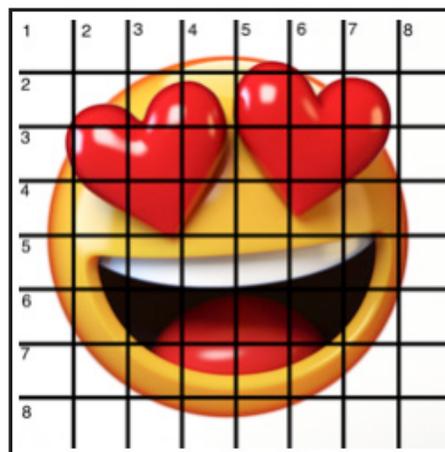
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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