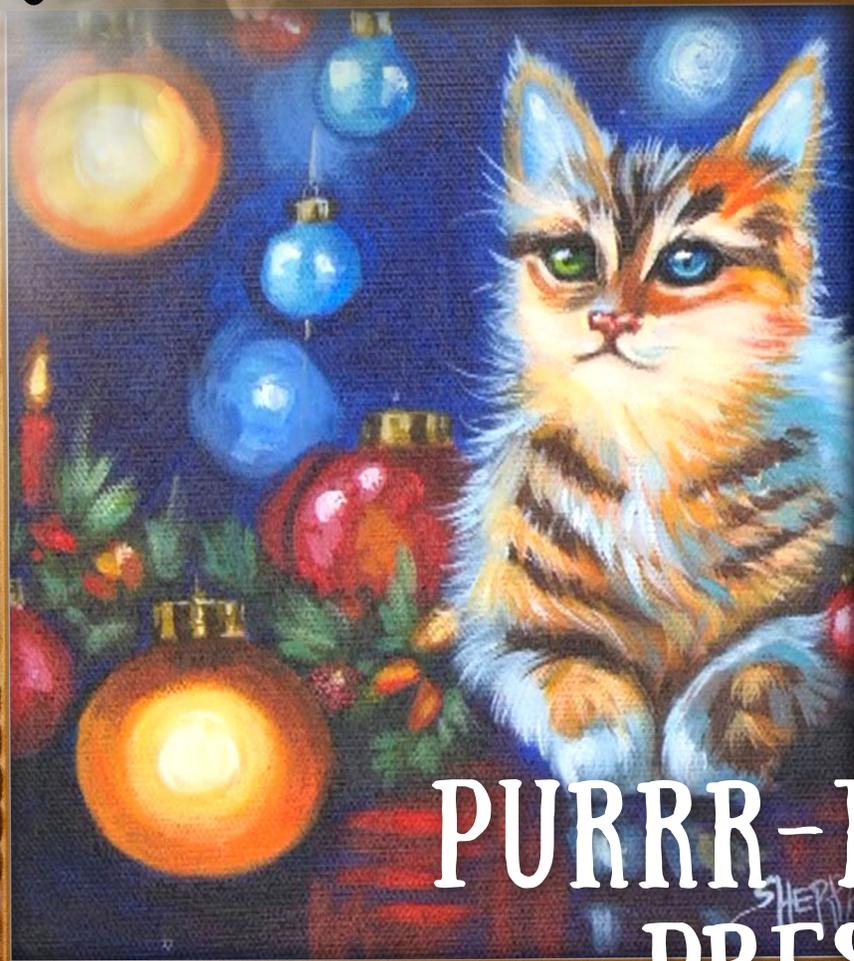


THE ART SHERPA™  
presents

# Winter WONDER

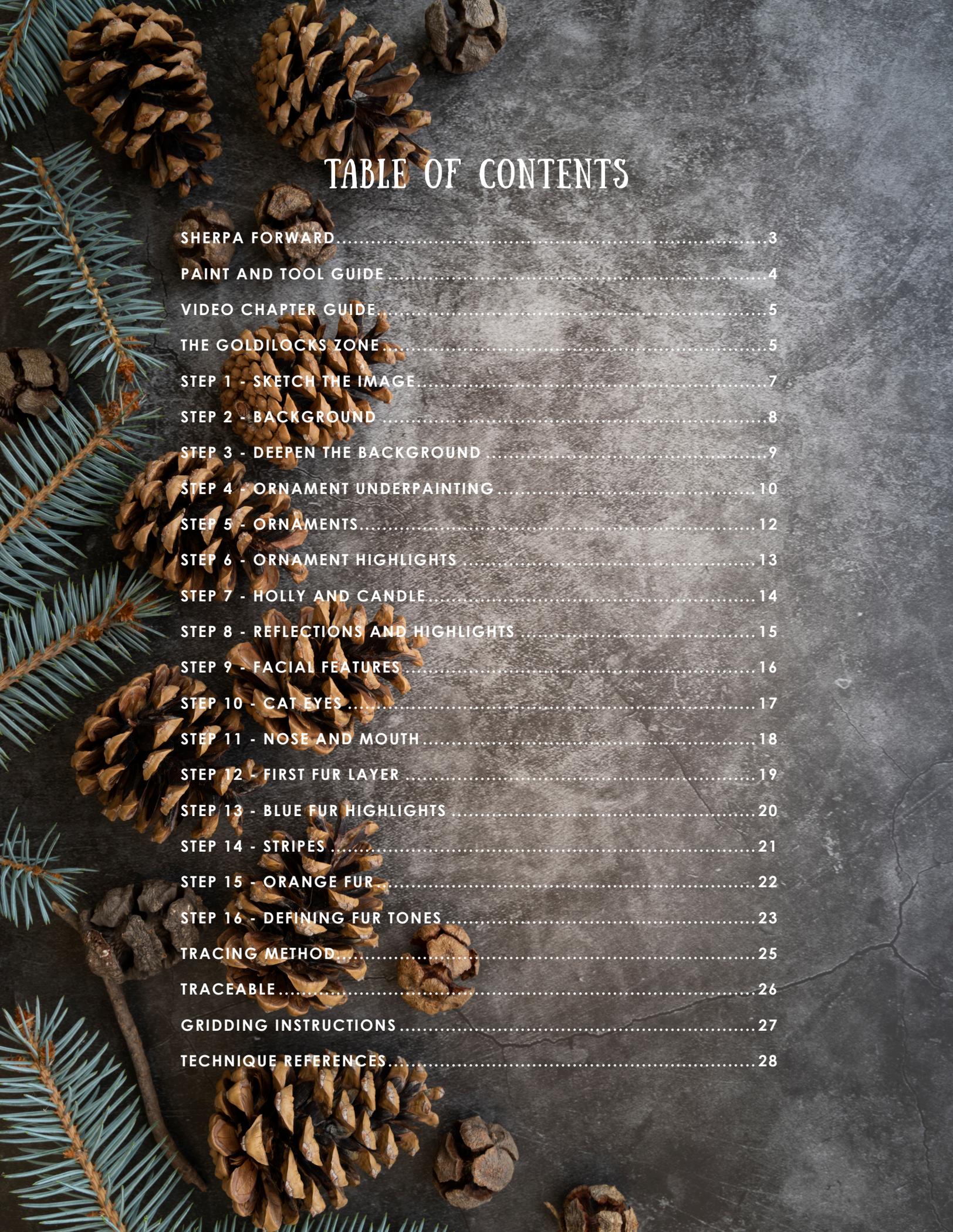


## PURRR-FECT PRESENT

BY: THE ART SHERPA

NAME CREDIT TO PATRON: AMY PRUETT

STEPS: 16 | DIFFICULTY: CHALLENGING | 3 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.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

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
- 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
- Yellow Ochre = YO

## BRUSHES:

- Small Hog Round
- Large Hog Bright
- Small Synthetic Round
- X-Small Synthetic Round

## 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:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Color Theory
- Directionality
- Blending Wet into Wet
- 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.

<b>STEPS:</b>	<b>TIME:</b>	<b>DESCRIPTION:</b>
<b>INTRO</b>	<b>00:00</b>	<b>INTRO</b>
<b>STEP 1</b>	<b>04:04</b>	<b>SKETCH THE IMAGE</b>
<b>STEP 2</b>	<b>16:26</b>	<b>BACKGROUND</b>
<b>STEP 3</b>	<b>26:08</b>	<b>DEEPEN THE BACKGROUND</b>
<b>STEP 4</b>	<b>31:16</b>	<b>ORNAMENT UNDERPAINTING</b>
<b>STEP 5</b>	<b>42:16</b>	<b>ORNAMENTS</b>
<b>STEP 6</b>	<b>51:55</b>	<b>ORNAMENT HIGHLIGHTS</b>
<b>STEP 7</b>	<b>59:49</b>	<b>HOLLY AND CANDLE</b>
<b>STEP 8</b>	<b>1:05:52</b>	<b>REFLECTIONS AND HIGHLIGHTS</b>
<b>STEP 9</b>	<b>1:11:35</b>	<b>FACIAL FEATURES</b>
<b>STEP 10</b>	<b>1:18:33</b>	<b>CAT EYES</b>
<b>STEP 11</b>	<b>1:26:52</b>	<b>NOSE AND MOUTH</b>
<b>STEP 12</b>	<b>1:33:24</b>	<b>FIRST FUR LAYER</b>
<b>STEP 13</b>	<b>1:40:56</b>	<b>BLUE FUR HIGHLIGHTS</b>
<b>STEP 14</b>	<b>1:49:25</b>	<b>STRIPES</b>
<b>STEP 15</b>	<b>1:52:32</b>	<b>ORANGE FUR</b>
<b>STEP 16</b>	<b>1:57:36</b>	<b>DEFINING FUR TONES</b>
	<b>2:24:58</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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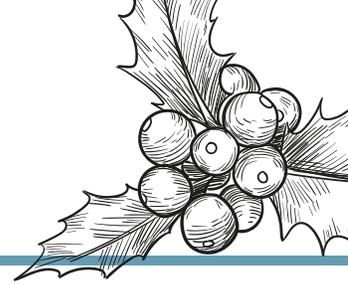
PATRON-ONLY CLASSES  
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and are created exclusively for you!

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# STEP 1 - SKETCH THE IMAGE Timestamp 4:04



## “GETTING AN IDEA OF OBJECT PLACEMENT”

### PAINT:

Burnt Sienna = BS  
Mars Black = MB

### BRUSHES & TOOLS:

Small Hog Round

### COLOR MIXES:

Dark Chocolate = BS + MB

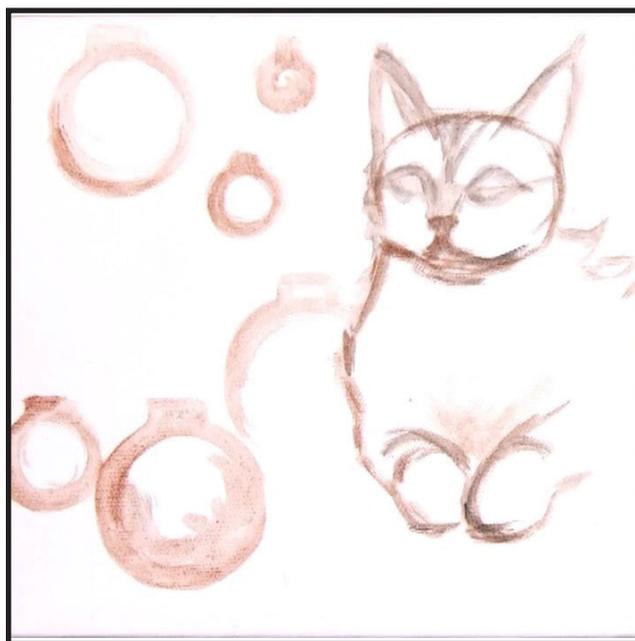
### STEP DISCUSSION:

- 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 a damp brush to thin the **Dark Chocolate mix** to sketch out the kitten, put a few values in, and find placement for the balls.
- To sketch the kitty in, you need to give yourself an idea of the space it will

occupy. This kitty is on the right side of the canvas. Begin by adding a mark at the horizontal middle of the canvas for the chest. About 1 ½ inches from the bottom, make another mark where the feet will be. Mark the top of the head about 1 ½ inches from the top of the canvas. Lightly sketch in a squashed oval that is approximately 2 inches tall for the head. Sketch in the neck and chest on the left side of the kitten. Then, sketch in two paws close together to give the kitten the cute stance that they have. Sometimes use more Mars Black, other times use more Burnt Sienna. The bend in the paw speaks to the shape and foreshortening details. Imply a little of the back on the right side of the canvas. Sketch in the ears at the top of the head.

- Since the cat is not directly facing the viewer, we will sketch the face in the three quarters view. So, run the vertical centerline of the face slightly off center, towards the left. Set the line for the eyes, just under the bottom outside edge of the ears, and across the skull. Place the triangular nose about halfway between the eyeline and the bottom of the face. Then add the mouth with lips splitting off in either direction. Rinse out and reshape the brush as needed. Draw in the almond shaped eyes, making sure that you leave ample room for the bridge of the nose. Imply a bit of fur coming off the left side of the face and neck. Paint a few stripes in a “V” shape, coming down from the top of the head.
- Begin to place the bulbs, starting with the larger one near the bottom left of the canvas. Add the ornament hanger at the top of the circle. Continue sketching in these ornaments using the reference at the end of this step for placement. Vary their size and position. When you feel you have a nice arrangement and a very cute kitten you can rinse.

**Sherpa Tip:** Having this image roughly sketched in allows you to evaluate the design and make adjustments as you go.



## STEP 2 - BACKGROUND Timestamp 16:26

### “ROUGH IN THE DARK VALUE”

#### PAINT:

Phthalo Blue = PB  
Dioxazine Purple = DP

#### BRUSHES & TOOLS:

Large Hog Bright

#### COLOR MIXES:

Deep Blue = PB + DP

#### STEP DISCUSSION:

- Load the brush with the Deep Blue mix, and then roughly paint the canvas around the images you sketched in the previous step. Add more Dioxazine Purple at the bottom of the canvas, and around the bottom of the cat where it will be darker. Use a very light touch to smooth out the background somewhat. Brush some paint into the cat slightly, so when you paint the fur it will layer over the background, creating depth. Rinse.
- Dry the surface before continuing to the next step.



# STEP 3 – DEEPEN THE BACKGROUND

Timestamp 26:08



“ANOTHER LAYER TO SMOOTH OUT THE FINISH & CREATE RICHNESS OF COLOR”

## PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Phthalo Blue = PB  
Dioxazine Purple = DP  
Titanium White = TW

## BRUSHES & TOOLS:

Large Hog Bright

## COLOR MIXES:

Deep Blue = PB + DP  
Purple = PB + DP + CRM  
Purple Red =  
PB + DP + CRM + QM  
Mid Blue = PB > TW

## STEP DISCUSSION:

- Use the **Deep Blue Mix** again, and starting in the upper left corner, paint another layer to create depth. Paint this left side of the canvas with an even darker layer using the **Purple mix**.
  - It is still quite dark as you come around the ornaments at the bottom of the canvas, but at about the midway point begin adding the **Purple Red mix**. This is going to help get that red reflection under some of these objects on the right side. Add some of this color near the right side as well.
  - Use the **Deep Blue mix** again under the paws and along the lower right side of the canvas. Use more Phthalo Blue in the mix
- along the right side and top of the canvas. Add a bit more depth with the **Purple mix** here and there around the ornaments.
- While everything is still sort of wet, use the **Mid Blue mix** to add little diffused glows around the upper canvas. Use the reference at the end of this step for placement. Blend it in wet into wet, using circular brush strokes. Rinse.
  - Dry the surface before continuing to the next step.



# STEP 4 - ORNAMENT UNDERPAINTING Timestamp 31:16

## “BEGINNING THE BACKGROUND HOLIDAY JOY”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Mars Black = MB  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Hog Round

### COLOR MIXES:

Orange = CRM + CYM  
Dark Red = CRM + DP  
Cornflower = UB + PB  
Gold = YO + CYM > MB  
Rich Red = CRM + QM

### STEP DISCUSSION:

- Use the **Orange mix** to start painting in the bulbs. Paint the ornament in the upper left corner, just around the outer edge. Then, rinse a little and wipe the brush on a towel. Add more Cadmium Yellow Medium on the semi dirty brush to get a bit of a graduation, leaving the center unpainted. Then, using the same method, paint the large lower ornament.
- Add Burnt Sienna to the dirty brush and paint the top, and a little on the right side of the bottom orange ornament. Rinse.
- Paint the outer edges of

the small bulb on the bottom left, using the **Dark Red mix**. Improve the shape as you paint and leave the center of this bulb unpainted. Paint the bulb to the left of the cat the same color. This ornament is darker so paint the entire bulb. Then, paint a bulb near the paw on the right. Rinse.

- Paint the two small bulbs in the center of the canvas with the **Cornflower mix**.
- The hangers on the tops of all of the ornaments are painted with the **Gold mix**. Center them as best as you can but you do not have to be perfect. Rinse.
- Add the two small bulbs that are only partially visible at the top of the canvas, using the **Rich Red mix**. One is in the top left corner, and the other one is between the upper orange ornament and the top blue bulb. Add a little more Cadmium Red Medium on the dirty brush and paint an implied bulb in the background peeking from behind the red ornament near the left shoulder of the cat. Use this color to brush in a little bit of a highlight on the bulb on the right side.
- Use **Rich Red mix** to paint the center highlight of the red bulb on the bottom.
- Dry the surface before continuing to the next step.



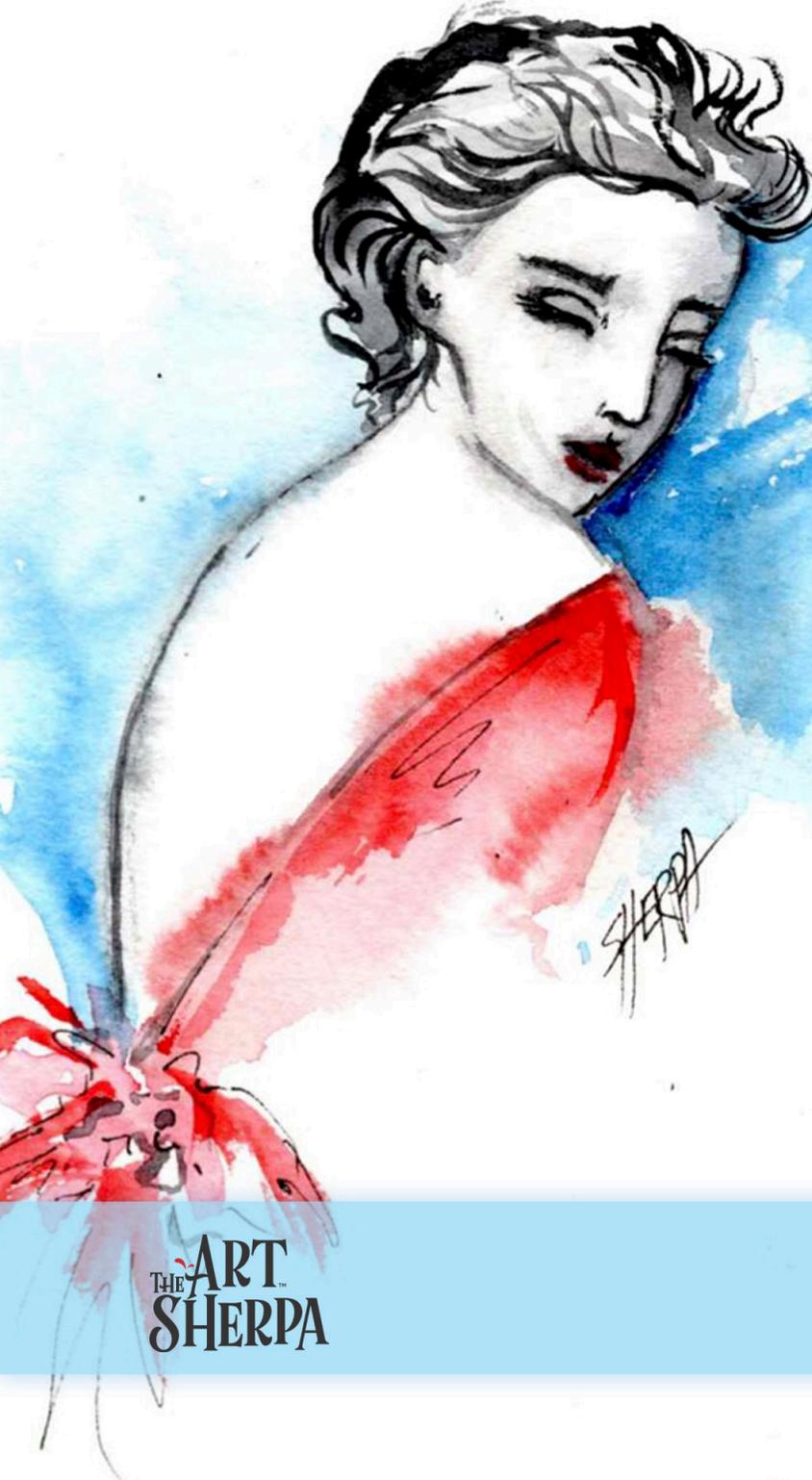
# WATERCOLOR WEDNESDAYS

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

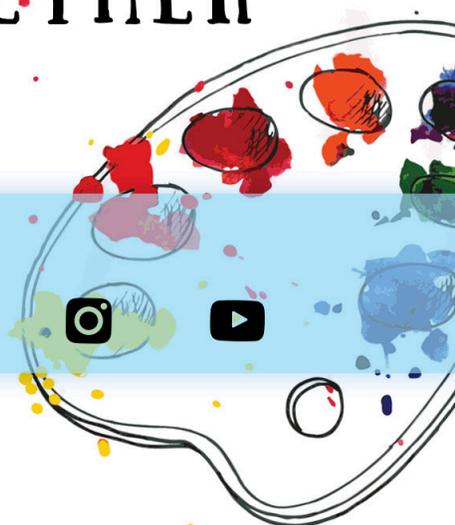
Watch directly from  
TAS Facebook  
page each week.

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

**RELAX &  
CHILL OUT  
TOGETHER**



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# STEP 5 - ORNAMENTS

Timestamp 42:16

“THE SECOND LAYER MAKES THE ORNAMENTS START TO COME TOGETHER”

## PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Mars Black = MB  
Titanium White = TW

## BRUSHES & TOOLS:

Small Hog Round

## COLOR MIXES:

Bright Yellow = CYM > TW  
Orange = CRM + CYM  
Rich Red = CRM + QM  
Dark Red = CRM + DP  
Bright Turquoise = PG + PB + TW  
Light Blue = TW > UB  
Deep Blue = PB + DP  
Muted Orange =  
CRM + CYM > BS > MB  
Bright Red = CRM > QM

## STEP DISCUSSION:

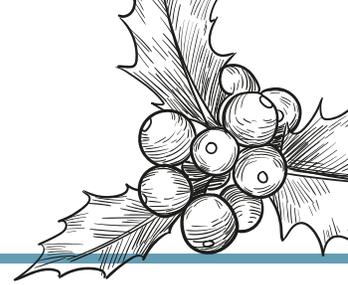
- Paint the hot spot in the center of the two orange ornaments with the **Bright Yellow mix**. While the paint is still wet, transition that color outwards using the **Orange mix**. Tone it with some Burnt Sienna if needed. Rinse.
- Paint the highlights on the red bulbs with the **Rich Red mix**. Blend in some **Dark Red mix** shadows. Paint all the red bulbs in a similar fashion. On the ornament near the left shoulder, add a reflection with a bit of the **Orange mix**.

- Use the **Bright Turquoise mix** to very lightly add a highlight to the left side of the two blue bulbs. Rinse.
- Apply broken circular strokes with the **Light Blue mix** in the diffused glow areas of the background that you highlighted in a previous step. Rinse.
- Refine the edges of all the ornaments, giving them nice sharp edges using the **Deep Blue mix**. Also, blend the bottom of the ornament near the left shoulder into the background. Rinse.
- Use the **Muted Orange mix** to create a shadow on the top of the large orange bulb that is at the bottom of the canvas. Apply light brush strokes to feather out the shadow. Add a little bit of Mars Black to produce a darker shadow right under where the hanger is. Also, add some black shadow stripes on the hangers. Rinse.
- Paint a radiating glow coming outward from the center of the large orange bulb using the **Bright Yellow mix**. Paint the second orange bulb in the same fashion.
- Use the Mars Black to add dark shadows to the tops of the other hangers. Rinse.
- Paint a radiating glow coming outward from the center of the orange bulb at the top of the canvas using the **Bright Yellow mix**. Rinse.
- Use the **Bright Red mix** to add a bright layer of color onto the red ornaments. Add a reflection on the red bulbs that are on either side of the kitty using the **Orange mix**. Rinse.
- Add a lot of Titanium White to the **Bright Turquoise mix** and paint a couple pops of reflections on the blue bulbs. Loosely paint the centers of the background glows. Rinse.
- Dry the surface before continuing to the next step.



# STEP 6 - ORNAMENT HIGHLIGHTS

Timestamp 51:55



## “CREATING HOTSPOTS ON THE BULBS”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Phthalo Green = PG  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Gold = YO + CYM > MB  
Pink = CRM + QM + TW  
Creamy Gold =  
TW + YO > CYM > MB  
Bright Turquoise = PG + PB + TW

### STEP DISCUSSION:

- Add a little more Cadmium Yellow Medium to the **Gold mix**. Pop some highlights along the top of all of the hangers. Then, add the vertical highlights as well. Rinse.
- Use the **Pink mix** to add soft diffused highlights on all of the red bulbs except the one in the upper left corner because it is more distant. Roughly create these highlights with small, “X” shaped brush strokes. Rinse.
- Tint some Titanium White with a touch of Cadmium Yellow Medium. Add this color as a bright highlight in the center of the orange bulbs using little curved strokes to create a circular highlight. Rinse.

- Tap in some bright highlights on the hangers using the **Creamy Gold mix**. These strokes are almost like a little dash and drop. Less is definitely more. Then, add a little bit of an implied string on them. Rinse.
- Tint some Titanium White with a touch of the **Bright Turquoise mix**. Paint a couple hotspot reflections onto the two blue bulbs. Then, add a bit of a circular glow to the center of the background highlights that you added earlier. Rinse.
- Tint some Titanium White with a little bit of the **Pink mix**. Add little pops of bright highlight on all the red bulbs except the one in the upper left corner. Rinse.
- Dry the surface before continuing to the next step.



# STEP 7 - HOLLY AND CANDLE

Timestamp 44:59

## “OK, THEY ARE CONIFER NEEDLES, NOT HOLLY”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Burnt Sienna = BS  
Mars Black = MB

### BRUSHES & TOOLS:

Small Hog Round

### COLOR MIXES:

Dark Green = PG + BS  
Mid Green = PG + BS + CYM  
Bright Red = CRM > QM  
Orange = CRM + CYM  
Deep Green = PG + MB

### STEP DISCUSSION:

- Start adding the greenery using the **Dark Green mix**. Begin on the left side, about mid canvas, and work your way towards the cat. Create these needles by applying rough, short strokes in a loose manner, pointing the needles in different directions. Make sure to layer some of these needles over the bottom of the red bulb that is close to the kitty.
- While the paint is still wet, very lightly brush in a highlight using the **Mid Green mix**. Use rough, little brush strokes that fan out to imply pine needles. Rinse.
- Tuck some of the **Bright Red mix** between the little

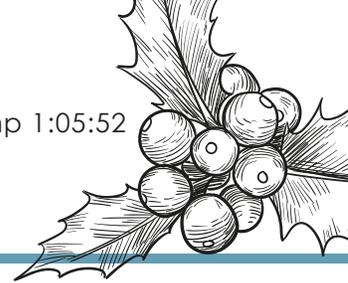
conifer needles on the left side of the canvas to imply a candle. Add more of this color nestled into the needles, here and there, throughout the branch.

- Add a little diffused flame at the top of the candle using the **Orange mix**. Then, paint a couple little orange spots, here and there, throughout the branch. Rinse.
- Glaze some of the **Deep Green mix** into the bottom left corner. By deepening this area you are creating depth. Rinse.
- Dry the surface before continuing to the next step.



# STEP 8 - REFLECTIONS AND HIGHLIGHTS

Timestamp 1:05:52



## “DON'T SET YOUR GREENERY ON FIRE!”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

### BRUSHES & TOOLS:

Small Hog Round

### COLOR MIXES:

Mint Green =

PG + CYM > BS > TW

Yellow Orange = CYM > CRM

Bright Red = CRM > QM

### STEP DISCUSSION:

- Apply rough, short strokes to the needles with the **Mint Green mix** to create highlights in the branches. Brush pressure is super light to get crisp, fine marks. Rinse.
- Layer a little of the **Yellow Orange mix** inside of the candle flame. Then, add a highlight to the orange lights in the branch. Rinse.
- Highlight the top left side of the candle with Cadmium Red Medium. Then add this color on those bright lights throughout the branch.
- Tap in the bright light in the center of the flame with Titanium White. Again, add these little touches that give reflections or glows throughout the branch. Rinse.

- Apply horizontal strokes of the **Bright Red mix** on the floor at the center, and to the right side of the canvas. These will imply the reflections off the red bulbs on a dark, shiny floor. Add a bit more Cadmium Red Medium to the center reflection. Then, lightly apply vertical strokes at the center canvas to exaggerate that sense of reflection. Rinse
- Lighten the **Mint Green mix** with a touch more Titanium White. Highlight the pine needles around that candle and a few more throughout the branch where there would be glow. Rinse.
- Dry the surface before continuing to the next step.



# STEP 9 - FACIAL FEATURES

Timestamp 1:11:35

“THE SECOND EYE IS EASIER TO MATCH UP IF YOU DO YOUR WEAKEST EYE FIRST”

## PAINT:

Mars Black = MB

## BRUSHES & TOOLS:

X-Small Synthetic Round

## STEP DISCUSSION:

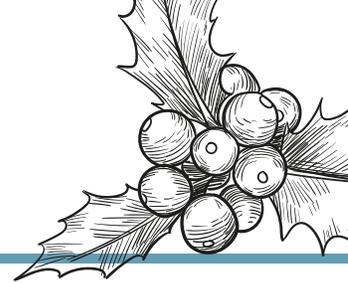
- Thin the Mars Black with water. Then, sketch and refine the facial features based on the previous guidelines. Start with the eyes, working your weakest side first. I am drawing the left eye first because it is easier for me to shape the right eye to match the left, rather than the opposite way around. Use the tip of the brush to get the control needed to shape things and make adjustments. Curve the outer edge of the eye upward. Then, place the round iris inside the socket. Thicken the upper eyelid because there is a bit of shadow on the eye caused by the upper eyelid. Then, pull down a vertical ellipse for the pupil.
- Define the left side of the bridge of the nose. Because the nose is not perfectly forward facing, sketch the centerline of the nose first to get the proper positioning. Then, draw the bridge of the nose, followed by the nostrils. Sketch the curved lips next.

- Carefully match the right eye as closely to the left as possible. Tip the canvas up so you have better perspective, thereby making it a bit easier to get good placement. Ensure the pupils are aligned and in the forward position. Rinse.



# STEP 10 – CAT EYES

Timestamp 1:18:33



## “THIS CAT HAS DIFFERENT COLORED EYES”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Dark Green = PG + BS

Dark Blue = PB + BS

Bright Green = CYM + PG

Bright Turquoise = PG + PB + TW

Light Green = CYM > PG

### STEP DISCUSSION:

- Use the **Dark Green mix** to start adding color to the left eye. Rinse. Then, use the **Dark Blue mix** on the right eye. Rinse.
- Begin shaping the bottom of the left eye by adding a little lighter value using the **Bright Green mix**. Paint around the pupil at the top of the left eye using the **Dark Green mix**. It is ok to paint over the pupil because we can repaint it later. Rinse. Paint a lighter value at the bottom of the right eye using the **Bright Turquoise mix**. Rinse.
- Dry the surface before continuing.
- Use the **Light Green mix** to further highlight the bottom

of the left eye. Tap the brush up and down to control how the paint offloads in this small area. Adjust the edges of the iris with the **Bright Green mix**. Wipe off on a towel and add Cadmium Yellow Medium as a bright pop of light in this eye. Add Titanium White to the **Light Green mix** to brighten this highlight even more. Rinse.

- Add Titanium White to the **Bright Turquoise mix** to further highlight the bottom of the right eye. Paint the top of the eye, and around the edges with Phthalo Blue, blending it in. Rinse.
- Use the Mars black to paint the pupils back in. Adjust the top of the right eye with more of the **Bright Turquoise mix**. Rinse. Adjust the top of the left eye with more of the **Bright Green mix**. Rinse. Refine the pupils and the lines around the eyes with Mars Black. Rinse.
- Use some Yellow Ochre to trim around the outside of the eye area to make sure there is proper positioning of the eyes. Rinse.



# STEP 11 - NOSE AND MOUTH

Timestamp 1:26:52

## “THE SNIFFER AND THE SMILE”

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

X-Small Synthetic Round

### COLOR MIXES:

Warm Red = CRM + QM + YO  
Cream = YO + TW  
Dark Chocolate = BS + MB  
Light Blue = TW > UB

### STEP DISCUSSION:

- Carefully paint in the nose with the **Warm Red mix** using the toe of the brush. Add the **Cream mix** to the **Warm Red mix** to paint a lighter value on the front of the nose.
- Add a thin, dark outline on the nose and lips using the **Chocolate Brown mix**. Rinse.
- Trim either side of the lip line with the **Cream mix**, making sure that the mouth is at the right angle. Rinse. Use Mars Black to reset the lips if needed. Rinse.
- Tint some Titanium White with a touch of the **Warm Red mix**. Then, add a little highlight on the front of the nose, just above each

nostril. Rinse. Refine the nose with the **Warm Red mix**. Then add more Titanium White again to highlight the center line, and the outer area of the nose. Rinse.

- Use a little bit of **Light Blue mix** to lightly add reflections across the upper left side of both eyes. Rinse.
- Tint some Titanium White with a tiny amount of the **Warm Red mix** to get the lightest value yet. Then, just barely add a few touches of this color to highlight the nose. Rinse. Adjust the nose as needed. Rinse.
- Tap in a little Titanium White into the reflection in the eyes. Rinse.



# STEP 12 - FIRST FUR LAYER

Timestamp 1:33:24



“THIS IS THE UNDERCOAT THAT SHEDS ALL OVER YOUR BLACK SWEATERS”

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Hog Round

## COLOR MIXES:

Cream = YO + TW  
Parchment = YO + TW + CYM  
Orange = CRM + CYM  
Mid Orange =  
CRM + CYM + BS  
Dark Orange =  
BS > CRM > CYM

## STEP DISCUSSION:

- Use the **Cream mix** to start putting in some of the light part of the fur. Add this light color on the chin, coming down into a little point on the throat.
- Paint the **Parchment mix** onto the cheeks and blend it down into the **Cream mix**. Add this light **Parchment mix** between and above the eyes. Rinse. Start lightly feathering some of this color on the face, and layer it over the background slightly to imply the furriness of the kitten.
- Add some of **Orange mix** on the dirty brush to start filling in the right side of

the face. Blend it in with some Yellow Ochre. Lighten the pressure along the right edge of the face, flicking the brush to create fur that layers over the background.

- Use Yellow Ochre along the outside edges of the ears, then paint the striped “V” area on the forehead with some **Mid Orange mix**.
- Add the **Mid Orange mix** along the left side of the kitty. Add the **Dark Orange mix** in the shadow areas between the paws, blending it up into the chest using a dry brush scumble. Lighten under the chin with the **Cream mix**. Dry brush this color into the remaining right shoulder area, just to get a base color down.
- Lightly paint the right paw with the **Mid Orange mix**. Blend in some Mars Black on the underside of that paw as a shadow. Rinse. Paint the left paw with the **Cream mix**, and glaze some Mars Black in the shadows between the paws. Rinse.
- Dry the surface before continuing to the next step.



# STEP 13 - BLUE FUR HIGHLIGHTS

Timestamp 1:40:56

## “THE CAT IS BACKLIT WITH BLUE LIGHT”

### PAINT:

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

### BRUSHES & TOOLS:

Small Hog Round

### COLOR MIXES:

Light Blue = TW > UB  
Dark Blue = PB + BS

### STEP DISCUSSION:

- Paint the inside of the ears with the **Light Blue mix**. Lighten the mix with more Titanium White to paint the bridge of the nose, under the left eye and on the muzzle. Also, add some above the right eye, and on the forehead just below the left ear. Add water to improve flow, then lightly feather a bit of hair that appears to halo around the top of the ear. Paint some of the blue hairs at the top of the head. Then feather out some halo hairs at the top of the right ear.
- Paint the right shoulder with the **Light Blue mix**. Flick the strokes out directionally, feathering and layering them over the background.
- Add just a touch of Titanium White to the **Dark Blue mix** to begin painting the darker blue fur along

the right side, and to start implying the stripes here as well. Paint some of the darker shadows on the right paw. Begin painting the blue reflections on the floor using this same color. Paint the shadows on the left paw, curving the fur directionally at the bend of the left paw. Then feather some hair along the left edge of the shoulder and head.

- Add more Titanium White to lightly highlight the fur on the left front paw, and along the right shoulder. Highlight the dark fur on the right shoulder.
- Add the **Dark Blue mix** on the dirty brush to deepen the value in the ears slightly. Rinse.



# STEP 14 - STRIPES

Timestamp 1:49:25



“YOU COULD PERSONALIZE THIS CAT BY USING YOUR CAT’S MARKINGS”

## PAINT:

Burnt Sienna = BS

Mars Black = MB

## BRUSHES & TOOLS:

Small Hog Round

## COLOR MIXES:

Dark Chocolate = BS + MB

## STEP DISCUSSION:

- Add the shadow on the right paw with the **Dark Chocolate mix**. Then, add a shadow to the lower chest, and between the paws to separate them. Imply a stripe running across the top of the left paw.
- Use short vertical strokes to imply the curved stripes on the right shoulder. Add this dark color at the top of the right paw and around the bulb.
- Now, use short vertical strokes to imply the curved stripes on the left shoulder.
- Then, paint the dark markings that are on the face, around the eyes, into the right ear a little and the “V” shaped stripes at the front of the forehead. Rinse.

**Sherpa Tip:** Adding a little bit of water helps with the flow because sometimes the paint will start to dry on the brush.



# STEP 15 - ORANGE FUR

Timestamp 1:52:32

## “THIS CAT IS A MULTILAYERED FELINE”

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

### BRUSHES & TOOLS:

Small Hog Round

### COLOR MIXES:

Parchment = YO + TW + CYM  
Mid Orange =  
CRM + CYM + BS  
Dark Chocolate = BS + MB

### STEP DISCUSSION:

- Lightly add the **Parchment mix** around the eyes, and on the bridge of the nose using very soft pressure. Add Yellow Ochre onto the right side of the forehead, flicking the strokes outward to layer over the background slightly.
- Soften the right side of the nose using the **Mid Orange mix**. Add some of this color on the bridge of the nose between the eyes. Also, paint the orange markings of the right side of the face under the eye, ear, and a couple of areas along the side of the face.
- Use the **Mid Orange mix** to deepen the fur on the middle of the chest, and down between the paws.

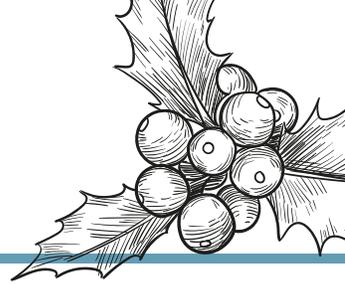
Use this color between the stripes on the left shoulder. Add in a bit more Cadmium Yellow Medium to the mix as you move outward and upward between the stripes. Rinse.

- Add some Yellow Ochre to the **Mid Orange mix** to highlight the top of both paws. Then, blend this color into the mid chest, and between the stripes on the right shoulder.
- Use the **Dark Chocolate mix** to connect and diffuse the stripes of the left shoulder. Rinse.



# STEP 16 - DEFINING FUR TONES

Timestamp 1:57:36



“KEEP LAYERING UNTIL YOU ARE HAPPY WITH YOUR RESULT”

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Mid Orange =  
CRM + CYM + BS  
Orange = CRM + CYM  
Cream = YO + TW  
Grey = YO + TW + BS + MB  
Parchment = YO + TW + CYM  
Blue Tint = TW > PB  
Yellow Orange = CYM > CRM  
Bright Turquoise = PG + PB + TW  
Dark Blue = PB + BS  
Dark Chocolate = BS + MB  
Blue Black = MB + UB

## STEP DISCUSSION:

- Add more Cadmium Yellow Medium into the **Mid Orange mix**. Use the toe of the brush to shape the right ear a little more. Add more Titanium White to catch a little bit of highlight, and to piece out individual hairs along the right side of the face.
- Use the **Orange mix** for an added value on the right cheek. Then, add the **Cream mix** under the right eye.
- Add more Titanium White to the **Cream mix** to make a very light hue. Add this onto the right muzzle and cheek area, while paying attention to fur directionality. Add a little water to the brush as needed. Also, add this color under the chin, on the left muzzle, and between the eyes on the outside of the bridge of the nose.
- Apply the **Grey mix** between the forehead stripes. Alternate between the **Mid Orange mix** and the **Grey mix** to further deepen some of the dark markings on the face. Rinse.
- Apply upward strokes to kind of help imply the fur around the ears, using the toe of the brush and the **Parchment mix**. Add more highlights in the face, under the chin, and on the left shoulder using directional strokes.
- Combine some of the **Cream mix** into the **Mid Orange mix**. Brush that up into the left ear. Highlight under both eyes using the **Cream mix**. Rinse.
- Paint the **Blue Tint mix** inside the ears. Very lightly add individual hair along the tips of the ears using the toe of the brush. As you paint the highlight fur along the left side of the face, allow the brush filaments to open, creating individual hairs. Add a bit of this color to the upper chest and then highlight the blue fur on the right using directional brush strokes. Carry this color through the mid chest a little then over the left. Highlight the outer edge of the fur, and between the stripes on this side.
- Lighten the **Grey mix** with the **Blue Tint mix**. Continue adding these various blue values into the fur, highlighting with the lighter values and adding shadows with the darker values. Mirror these reflections onto the floor.
- Add the **Grey mix** onto the dirty brush to paint some of this color onto the right paw and lower chest. Rinse.
- Use a little bit of **Cream mix** to highlight the lighter fur around the face. Rinse.
- Improve and deepen the stripes throughout the kitten with the **Dark Chocolate mix**. Add a bit of Burnt Sienna to a couple of the top stripes on the right.
- Apply the **Mid Orange mix** to create another layer on the orange areas of the kitty. Lighten it with some Yellow Ochre or Cadmium Yellow Medium. Add Titanium White on the dirty brush to highlight some of the chest fur. Rinse.
- Combine the **Yellow Orange mix** with the **Cream mix** as another highlight value on the fur and the floor reflections.

## STEP 16 - CONTINUED

- Darken the shadows under the paws using the **Blue Black mix**. Next, lighten the **Dark Blue mix** with some Titanium White as another fur value. Then, add pops of the **Bright Turquoise mix** around the cat. Rinse.
- Continue adding layers using the mixes on the palette until you are happy with the result.
- Finally add the **Blue Tint mix** for the lightest highlights along the outer edges of the fur and the floor reflection.
- Switch to the X-Small round and the **Blue Tint mix** to highlight and piece out individual hairs. 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 Seral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to



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.

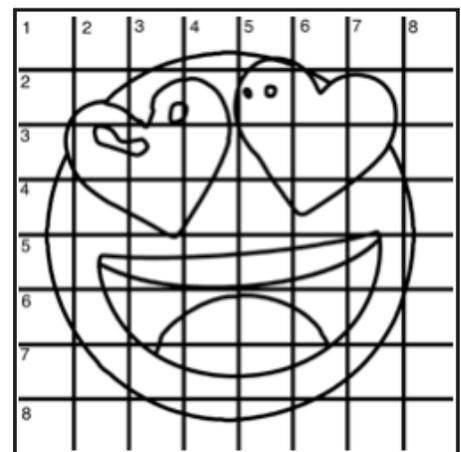
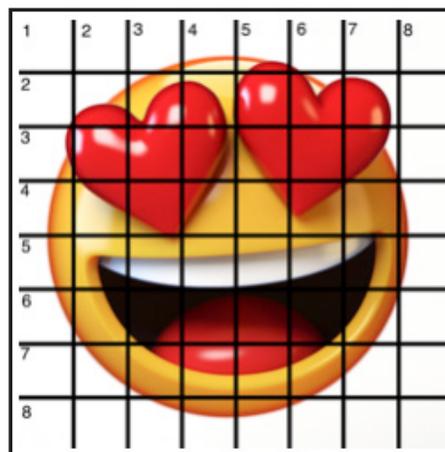
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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