

THE ART SHERPA™
presents

Winter WONDER



I'LL BE HOME
FOR CHRISTMAS

BY: THE ART SHERPA

NAME CREDIT TO PATRON: MONA LUNDEBORG

STEPS: 14 | DIFFICULTY: CHALLENGING | 3 HOOTS

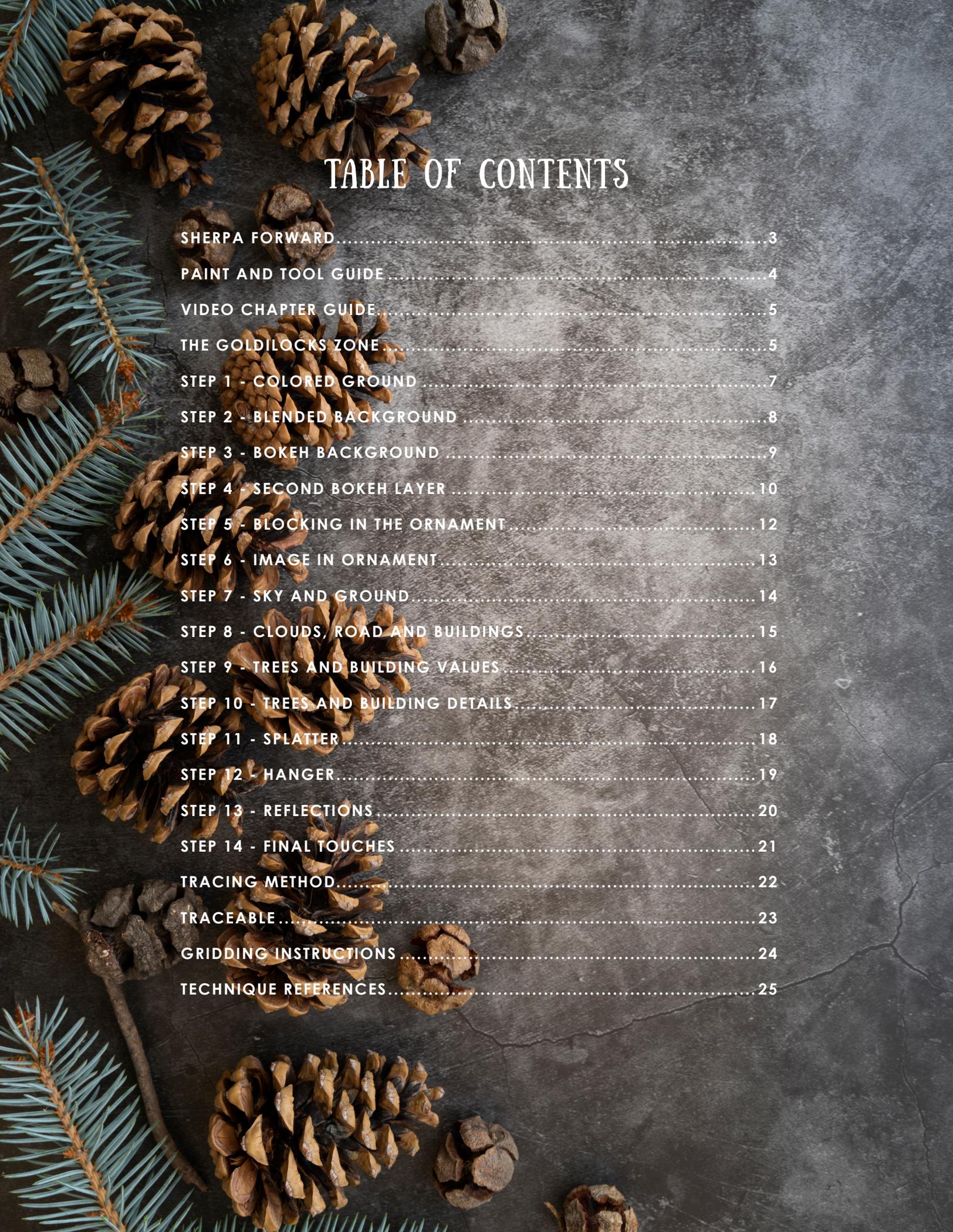


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The Art Sherpa

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

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.

It is a landscape painting, which is a depiction of natural scenery such as mountains, valleys, trees, rivers and forests, usually in a wide view of elements arranged in a coherent composition. Sky is usually included in the view and weather is often an element of the composition.

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 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
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- X-Large Synthetic Bright
- Large Synthetic Oval Mop
- Small Synthetic Round Blender
- Medium Synthetic Filbert
- X-Small Synthetic Round
- Small Synthetic Angle
- Small Hog Round
- Small Synthetic Round
- Large Synthetic Angle

TOOLS:

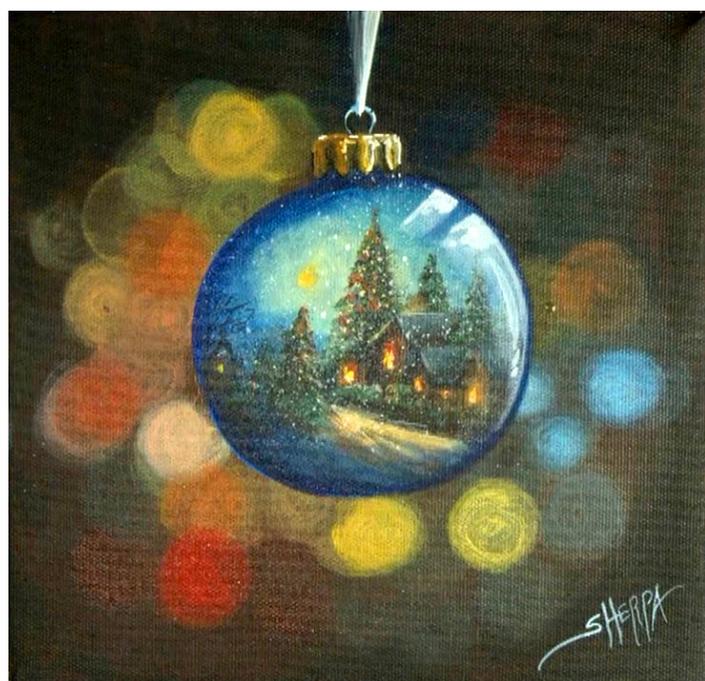
- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Expressive Painting Strokes
- Implying Foliage
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Clouds
- Setting a Horizon line
- Color Mixing



VIDEO CHAPTER GUIDE:

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	04:12	COLORED GROUND
STEP 2	07:33	BLENDED BACKGROUND
STEP 3	14:03	BOKEH BACKGROUND
STEP 4	27:34	SECOND BOKEH LAYER
STEP 5	33:04	BLOCKING IN THE ORNAMENT
STEP 6	39:30	IMAGE IN ORNAMENT
STEP 7	42:59	SKY AND GROUND
STEP 8	49:45	CLOUDS, ROAD AND BUILDINGS
STEP 9	56:40	TREES AND BUILDING VALUES
STEP 10	1:02:34	TREES AND BUILDING DETAILS
STEP 11	1:15:03	SPLATTER
STEP 12	1:21:00	HANGER
STEP 13	1:26:59	REFLECTIONS
STEP 14	1:29:34	FINAL TOUCHES
	1:33:20	SIGN



THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a “Goldilocks Zone”. As an artist, you will be constantly seeking this space to achieve maximum results from any project you’re doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you’re loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you

will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I’d like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.





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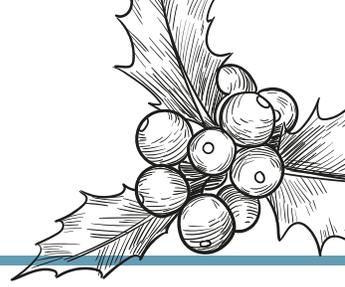
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STEP 1 - COLORED GROUND

Timestamp 4:12



“A BROWN BASE”

PAINT:

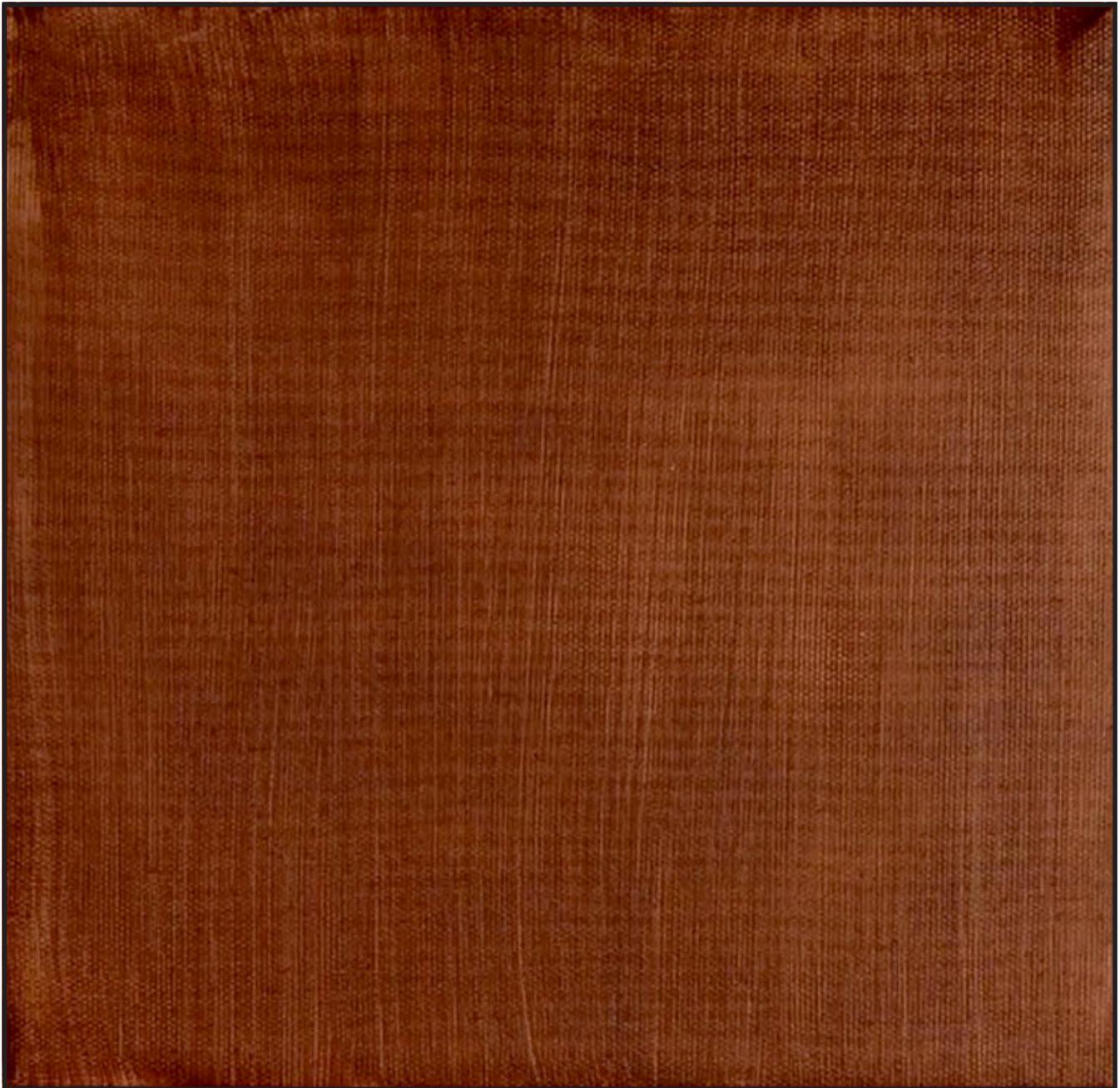
Burnt Sienna = BS

BRUSHES & TOOLS:

X-Large Synthetic Bright

STEP DISCUSSION:

- Load the brush with Burnt Sienna, and 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 - BLENDED BACKGROUND

Timestamp 7:33

“A SOFT CENTER, LIKE THE CARAMEL INSIDE THE CHOCOLATE”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Deep Blue = PB + DP

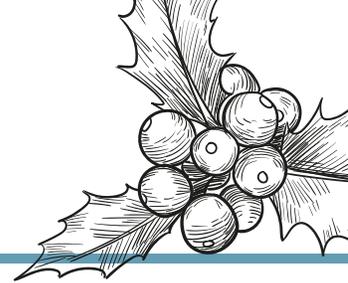
STEP DISCUSSION:

- Lightly wet the brush and wipe it off on a paper towel. Deepen the background using the **Dark Blue mix**. Paint the outer edges to create a dark vignette.
- Paint the center of the canvas with the **Deep Brown mix**, blending it wet into wet, into the darker outer paint to create a soft center. While working around the canvas, use the softness of the brush to create a subtle tonal difference between the inner and outer canvas. Rinse the brush thoroughly and dry it.
- Dry the surface before continuing to the next step.



STEP 3 – BOKEH BACKGROUND

Timestamp 14:03



“BLURRY, DISTANT CHRISTMAS LIGHTS”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round
Blender
T-Square Ruler
Chalk Pencil or Watercolor
Pencil
Solo Cup

COLOR MIXES:

Rich Red = CRM + QM
Yellow Orange = CYM > CRM
Yellow Green = CYM > PG
Light Yellow = CYM + TW
Peach = CRM + CYM + TW
Light Blue = UB + TW
Blue Green = UB + PG

STEP DISCUSSION:

- Use the T-square ruler to draw a vertical line down the center, and a horizontal line across the middle of the canvas. Use these guidelines to center a circle template, I used a solo cup to make my circle. Use the chalk tool to draw around the cup. It does not have to be perfect.
- Add some Gloss Glazing Liquid to the **Rich Red mix**. Using a circular motion,

paint a distant, out of focus circle in the upper right corner. While you have this color on the brush, paint four more diffused, transparent circles in the bottom left corner. They can overlap somewhat and you can vary the mix slightly.

- Paint another circle in the upper left corner using the **Yellow Orange mix** combined with Gloss Glazing Liquid and a little bit of Titanium White. To diffuse it even more, you can use a second dry brush to soften the edges. Apply two more circles in this area, using a transparent layer of the **Yellow Green mix** with Gloss Glazing Liquid. Lighten the pressure to apply even less paint. Rinse and dry the blender.
- In the bottom left corner paint more circles along the edge of the ornament using the **Light Yellow mix** combined with Gloss Glazing Liquid. Overlap the circles and slightly vary their size. Add some circles of the **Peach mix** with Gloss Glazing Liquid. Continue filling up the left side of the canvas using the above color mixes. Place the circles in interesting positions, and overlap them with each other and with the center ornament space as well. Rinse and dry the brush.
- Apply the same method to create the circular bokeh effect on the right side. But, on this side use variations of the Ultramarine Blue, the **Light Blue mix**, the **Blue Green mix**, and Phthalo Blue mixed with Gloss Glazing Liquid. Merge these circles slightly into the circles on the left.
- Add a circle or two of **Light Yellow mix** on the right for a little continuity. Use soft pressure and make some bigger and some smaller circles. Also note that glazing one color over another color will create a third color, which is the desired effect we are going for.
- Dry the surface before continuing to the next step.



STEP 4 - SECOND BOKEH LAYER Timestamp 27:34

“SLIGHTLY BRIGHTER BOKEH LOOK TO BE CLOSER THAN THE OTHERS”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Round
Blender

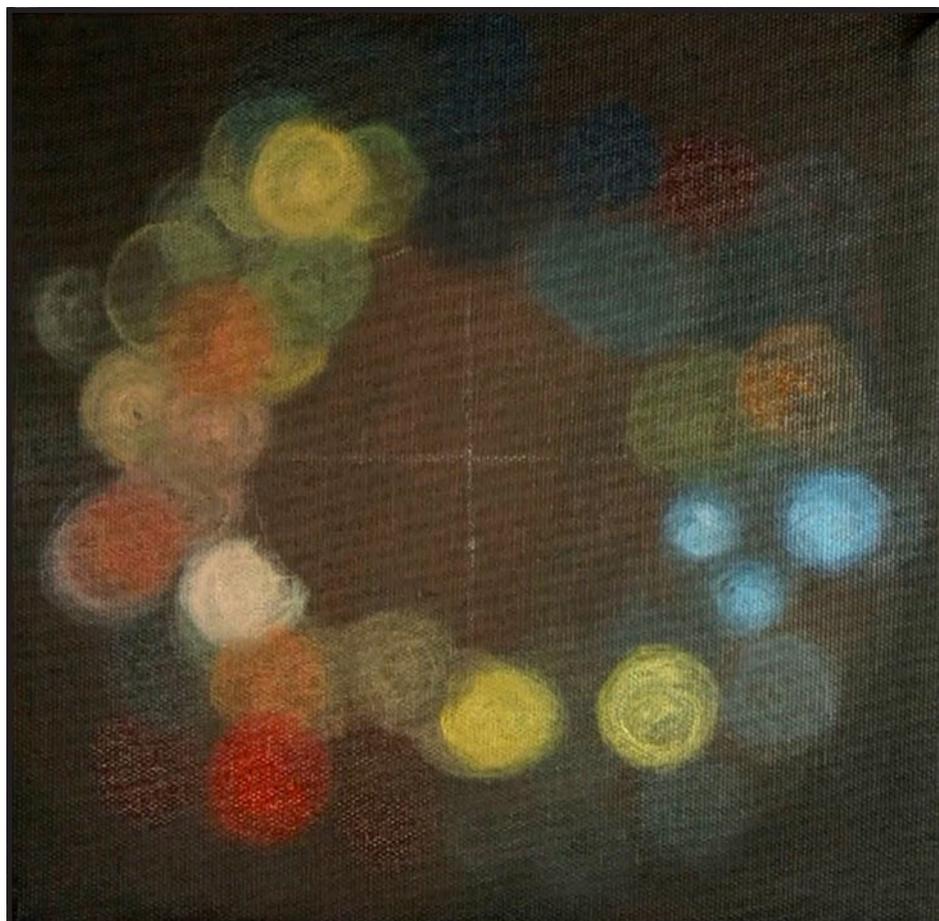
COLOR MIXES:

Light Yellow = CYM + TW
Peach = CRM + CYM + TW
Tangerine = CRM + QM > CYM
Sky Blue = TW + PB
Orange = CRM + CYM

STEP DISCUSSION:

- It is important to have two layers of Boca to create some depth. Make a slightly more focused Bokeh at about 5 o'clock around the center ornament. We will be leaving the top right quadrant alone. Begin with the **Light Yellow mix** with the Gloss Glazing Liquid, and add it more at the bottom right and top left.
- Use the **Peach mix** and the **Tangerine mix** in the bottom left area. Add Titanium White to the dirty brush for a little lighter value in a few places. Also add just Cadmium Yellow Medium in a few other places. Weave these colors amongst themselves.

- Add a slightly more focused **Sky Blue mix** Bokeh around the middle of the right side of the canvas, still using light pressure. Create a soft light center with a little Little Titanium White.
- Mix in a few circles with the **Orange mix**, and pull a circle forward at the bottom left using Cadmium Red Medium. Rinse.
- Dry the surface before continuing to the next step.



WATERCOLOR

WEDNESDAYS

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ALL skill levels welcome.
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RELAX &
CHILL OUT
TOGETHER



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STEP 5 – BLOCKING IN THE ORNAMENT Timestamp 33:04

“A GOOD BEGINNING FOR THE ORNAMENT”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Filbert
X-Small Synthetic Round
Chalk Pencil or Watercolor
Pencil

COLOR MIXES:

Deep Blue = PB + UB > TW
Gold = YO > MB
Gray Blue = PB > MB + TW

STEP DISCUSSION:

- Re-sketch the shape of the ornament if you have lost your circle guideline. You can use the solo cup again if you can not see the lines, or I provide a traceable. Sketch in a little bit of a ribbon coming down from the top of the canvas in a narrow “V” shape. Add a squarish hanger with scallops on the bottom. Attach the ribbon to the hanger by drawing a round lhook for it to thread through.
- Use the Filbert brush to paint the ornament in with the **Deep Blue mix**. Pay attention to the stroke directionality. The strokes go from top to bottom of the ornament, but they arc towards the edge of the ball. The strokes on the

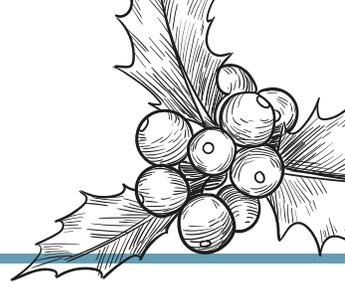
left arc left, towards the center they become more vertical, and the right strokes bend toward the right. These implied lines help to the shape of the object. Rinse.

- Fill in the hanger with the **Gold mix**. Be sure to paint the scallops at the bottom. Rinse.
- Paint the narrow “V” shape of the ribbon with a little **Gray Blue mix**. Then, highlight the right edge of the ribbon with Titanium White.
- Switch to the X-Small round brush and load it with the **Gray Blue mix**. Add more Titanium White and thin it with water. Paint the little loop that is attached to the hanger. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - IMAGE IN ORNAMENT

Timestamp 39:30



“BUILDING OUR LITTLE TOWN”

PAINT:

Phthalo Blue = PB

Dioxazine Purple = DP

Mars Black = MB

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Angle

COLOR MIXES:

Indigo = PB + DP

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.
- Paint some rooflines with Mars Black. Begin to the right of center of the ornament, paint a small angled line down to the left and a second one angled to the right, to form the peak of a building. Then add the straight roofline

from the top of the peak back towards the right. The second roof is below the first and forward to the left slightly. The third roof is higher than the second, but lower than the first and more to the right side. The straight part of this third roof runs off the right side of the ornament. Next, add the fourth roof on the left side of the ornament. The peak is near the left side, and the straight, parallel roof lines go back towards the right. Finish this building with the back and lower edges of the roof, and bring down vertical lines under the roof for the walls

- Add Yellow Ochre on the dirty brush and imply a road between the house on the left and the three houses on the right. It begins thin at the top and widens at the bottom.
- Darken the edges of the ornament with the **Indigo mix**. Remember to paint under the little ribs of the hanger. Rinse.



STEP 7 - SKY AND GROUND

Timestamp 42:59

"BUILDING THE TOWN STEP BY STEP"

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Turquoise = PB + PG + TW

Aquamarine =

TW > PB > PG > YO > CYM

Indigo = PB + DP

Dark Ochre = YO + BS

STEP DISCUSSION:

- Softly brush the **Turquoise mix** into the sky. Scumble it low between the houses, leaving in some of the deeper values on the outer edges of the ornament. Use Gloss Glazing Liquid if the paint starts drying out. Then, add more Titanium White into this mix and blend it in softly using the tip of the brush.
- Softly add the **Aquamarine mix** into the sky. Barely touch the surface, so the paint is just catching the top of the canvas.
- Brush in some Phthalo Blue

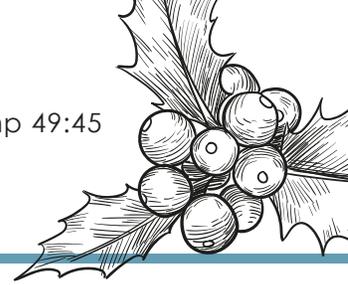
along the upper right edge of the ornament. Then, blend the **Indigo mix** in the upper left side of the ornament. Rinse.

- Feather some of the **Dark Ochre mix** onto the road. Add a little Phthalo Blue as you move towards the left to create a shadow, then blend it in.
- Use the Mars Black to shade the right side of the road and soften it into the front of the houses.
- Dry the surface before continuing to the next step.



STEP 8 - CLOUDS, ROAD AND BUILDINGS

Timestamp 49:45



“THE NEXT STEP OF DEVELOPMENT”

PAINT:

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

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Light Yellow = CYM + TW
Turquoise = PB + PG + TW
Light Brown =
CYM + YO + MB + BS
Dark Orange =
CRM + CYM + BS
Dark Brown = BS + MB
Dark Green = PG + BS
Orange = CRM + CYM

STEP DISCUSSION:

- Combine a little **Light Yellow mix** to the **Turquoise mix**. Then, very lightly scumble that into the sky. Wipe the brush off on a paper towel so that it is dry enough to create a nice blend. Use the **Turquoise mix** to blend this darker value back in from the outer edges.
- Paint little bits of **Light Yellow mix** into the sky. Then use just Cadmium Yellow Medium to imply a diffused moon in the sky just left of center. Rinse.
- Very lightly, dry brush

highlights on the road using the **Light Brown mix**. Allow the shadows below to show through. Rinse.

- Use the **Dark Orange mix** to paint the face and sides of the buildings. Deepen the shadows on the building by adding more Burnt Sienna to the dirty brush. Use the **Dark Green mix** on the left house because it is a bit more in shadow.
- Add the shadow on the roof tops with the **Dark Brown mix**. Rinse.
- Lightly touch a bit of the **Orange mix** on the road. Rinse.
- Dry the surface before continuing to the next step.



“BEGINNING TO LANDSCAPE THE TOWN”

PAINT:

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

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Dark Green = PG + BS
Grey = PB + BS + TW
Sand = CYM + CRM + YO + TW
Dark Orange =
CRM + CYM + BS
Dark Brown = BS + MB

STEP DISCUSSION:

- Using the **Dark Green mix**, begin painting the tallest tree in the center behind the village. Make a little vertical line for the top of the tree, then create little branches that come outward by tapping the brush up and down, widening the tree as you move down. Paint a couple of smaller trees in front of the house on the left. Add Mars Black in the mix on the forward tree so it really contrasts. Use this mix to add bushes to the front of the houses on the right.
- Brush some Phthalo Blue down on the ground on the left. Then, roughly

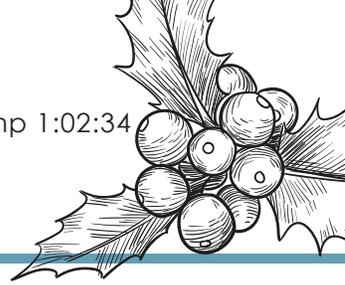
paint the left rooftop with the **Grey mix**. Tap in a little shadow with Phthalo Blue. Rinse.

- Add more trees behind the houses on the right with the **Dark Green mix**. For interest, overlap one of the trees over the roof of the tallest house to make it appear to grow between the houses.
- Paint the **Sand mix** on the top of the roofs on the right, and the face of the house on the left. Then, use the **Dark Orange mix** on the face of the houses on the right, and the **Dark Brown mix** on the sides of those houses. Rinse.
- Check your perspective on this piece and make any needed adjustments. Rinse.
- Dry the surface before continuing to the next step.



STEP 10 – TREES AND BUILDING DETAILS

Timestamp 1:02:34



“ADDING CURB APPEAL”

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:

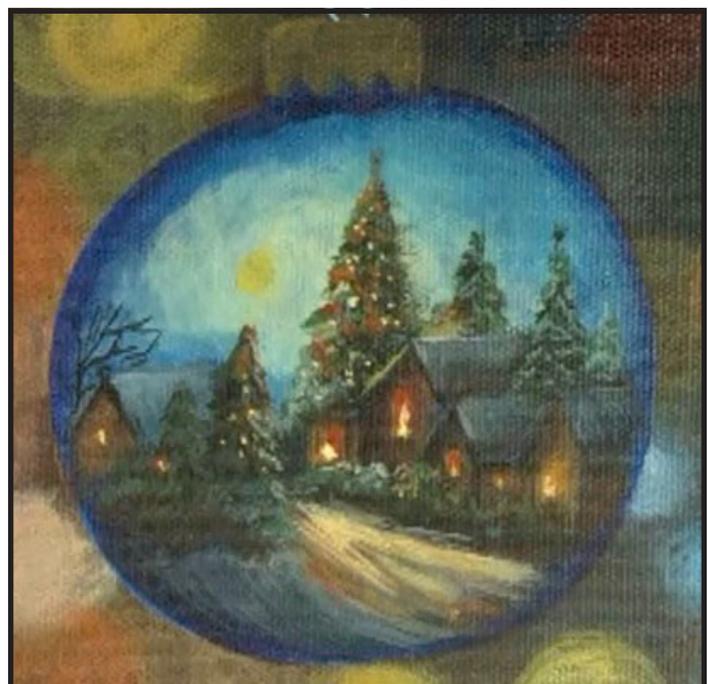
Forest Green = CYM + BS + PG
Orange = CRM + CYM
Grey = PB + BS + TW
Beige = TW > YO > BS > MB
Light Yellow = CYM + TW

STEP DISCUSSION:

- Carefully tap some of the **Forest Green mix** onto the biggest tree using the tip of the brush. Continue tapping this color into the remainder of the trees and bushes.
- Use some Mars Black to add shadows between the houses, and to the pine trees. Then, add the bare branches of a tree peeking in on the left side of the ornament over the roof of that house. Split those branches and give them some detail. Finally, add some shadow details under the roof tops. Rinse.
- Imply windows on the faces of the houses using the **Orange mix**. Outline

them a little in Mars Black to improve their shape. Blend in a little Burnt Sienna on the faces of the houses, as well. These details don't have to be perfect, our brains will fill in the details. Rinse.

- Tap some of the **Orange mix** onto the tree branches to imply bulbs or lights. Then, add some Cadmium Red Medium onto the windows, branches, and a tiny bit onto the road. Rinse.
- Add the **Grey mix** to the rooftops from the ridgelines down part way, blend it out. Use Mars Black to darken the space at the end of the road, then add a few more shadows to the houses.
- Add some Titanium White into the **Forest Green mix** to highlight the top of the bushes and the pine trees. Add more Titanium White to the mix to begin painting snowlike elements onto the trees and bushes using the toe of the brush. Rinse.
- Highlight the road with the **Beige mix**. Then, grey that mix by adding some Ultramarine Blue, and add it to the left foreground.
- Add a light layer of the **Orange mix** onto the road.
- Then, highlight the road again with another layer of the **Light Yellow mix** on the dirty brush. Paint the glow on the top of the bushes, and the side of the trees that face the windows using this same mix.
- Tap some lights on the bigger trees using the **Light Yellow mix**. Rinse.



STEP 11 - SPLATTER

Timestamp 1:15:03

"IT'S SNOWING!"

PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Angle

Small Synthetic Round

COLOR MIXES:

Light Yellow = CYM + TW

Dark Brown = BS + MB

STEP DISCUSSION:

- Use the Round brush and the **Light Yellow mix** to add some glowing reflections in the windows and a bit on the road. Rinse.
- Create a barrier to cover the background, leaving the ornament exposed. I used a paper towel attached with low tack tape (may be the hardest way to do this, lol). You can create a stencil out of paper or anything you prefer. It does not really need to be perfect.
- Switch to the Angle brush with a very stiff filament. Thin the Titanium White with some water and flick the bristles so the paint splatters onto the ornament.
- Remove the mask, and if the paint splattered outside of the ornament

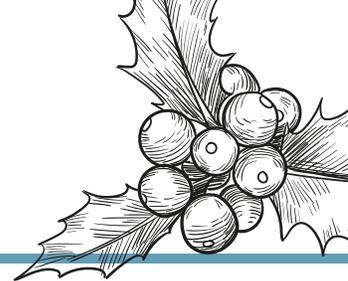
you can use water to erase it before it is dry. You also can use the **Dark Brown mix** that was the original background color to blend the spots out.

- Dry the surface before continuing to the next step.



STEP 12 - HANGER

Timestamp 1:21:00



“DON'T FORGET THE ORNAMENT HANGER”

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Round
X-Small Synthetic Round

COLOR MIXES:

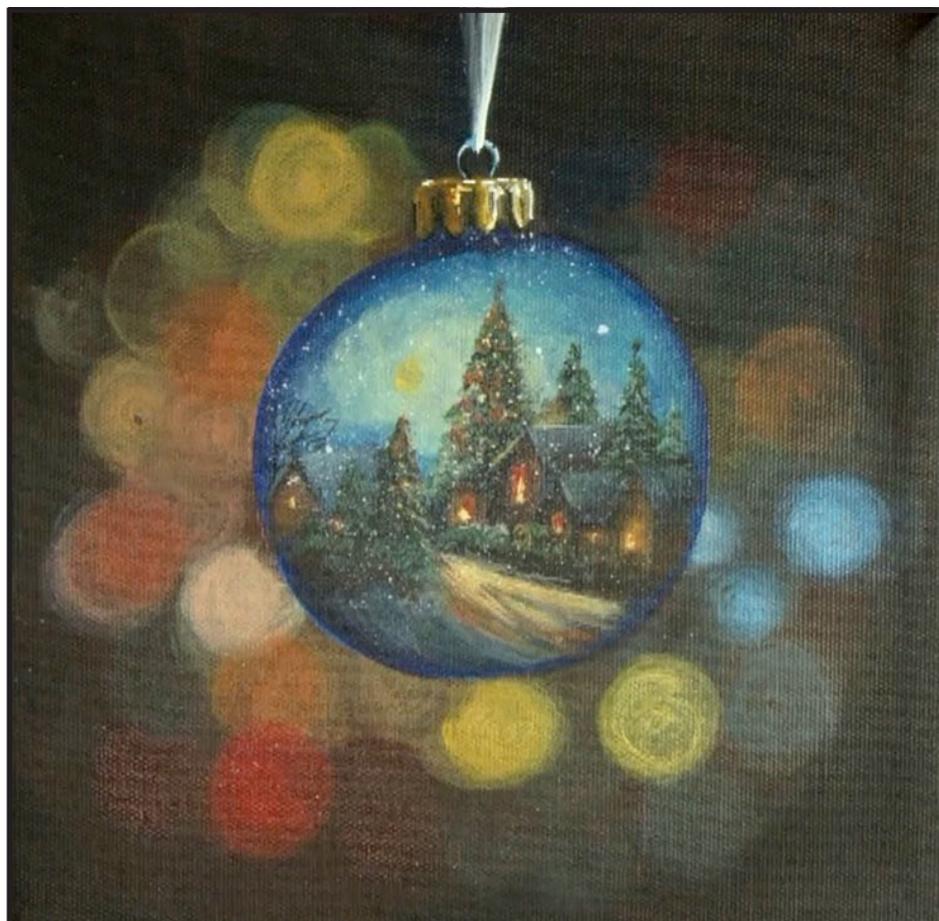
Mid Yellow = CYM + YO
Orange = CRM + CYM
Deep Blue = PB + MB
Light Yellow = CYM + TW
Gold = YO > MB

STEP DISCUSSION:

- Use the **Mid Yellow mix** to paint the scallops on the right hand side of the hanger, then add a little bit of the top. Add the **Orange mix** on the dirty brush to paint the scallops on the left side of the hanger.
- Deepen the shadows underneath the hanger and in between the ridges with Mars Black. Blend these areas out to create a nice shading. Also, line the inside of the hook with the Mars Black to sharpen and refine it.
- Add some Titanium White on the dirty brush to edge the right side of the top ribbon. Then, apply a couple upward strokes to

imply the wrinkles. Add the **Deep Blue mix** on the dirty brush to shadow the back ribbon. Then, use pure Titanium White to highlight the top ribbon. Rinse.

- Highlight the ridges on the right side of the hanger with the **Light Yellow mix**. Then, highlight with some pure Cadmium Yellow Medium on a couple of spots. Add some of the **Gold mix** on the left ridges, then roughly tap in some of the **Orange mix** on this side as well. Enforce the shadows with Mars Black.
- Switch to the X-Small Round. Thin the Titanium White with water to highlight the hook. Thin the **Light Yellow mix** to tap in highlights on the top of the ornament hanger, and on the right ridges.
- Highlight the right edge of the ribbon again with pure Titanium White. Then, add the shadow between the front and back ribbon by blending in some Mars Black. Rinse.
- Dry the surface before continuing to the next step.



STEP 13 – REFLECTIONS

Timestamp 1:26:59

“SHAPING THE ORNAMENT WITH HIGHLIGHTS AND SHADOWS”

PAINT:

Phthalo Blue = PB
Dioxazine Purple = DP
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Small Synthetic Dome
Blender

COLOR MIXES:

Indigo = PB + DP

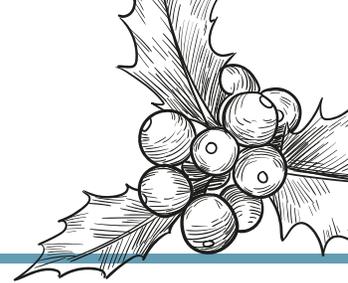
STEP DISCUSSION:

- Combine the **Indigo mix** with Gloss Glazing Liquid. Glaze this deep shadow along the left side of the ornament. Rinse.
- Then, add the Gloss Glazing Liquid to the Titanium White. Glaze a milky reflection along the right side. Add another reflection just above that making sure that you leave a bit of a break between those two. Rinse.
- Dry the surface before continuing to the next step.



STEP 14 - FINAL TOUCHES

Timestamp 1:29:34



"A SHINY, ROUND CHRISTMAS ORNAMENT"

PAINT:

Cad Yellow Medium = CYM
Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Angle

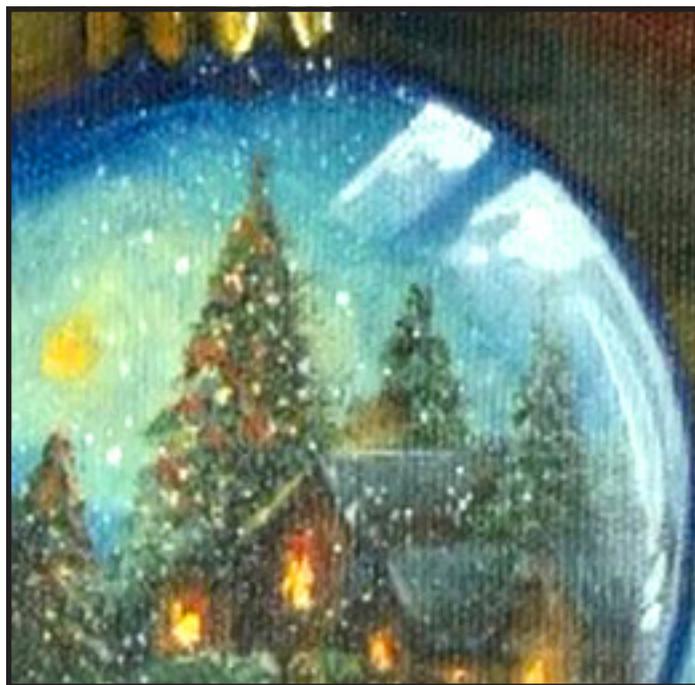
COLOR MIXES:

Ink = UB + DP

STEP DISCUSSION:

- Load Titanium White onto the edge of the brush. At the top of the milky reflections, begin highlighting with opaque white. Continue painting, and as the brush unloads, allow the stroke to create a dry brush effect. Blend and curve a brighter reflection down the right side, leaving a little edge of the dark outer rim on both the top and bottom reflections. Brush down and blend that in. Use the toe of the brush to add more concentrated bright reflections in a couple places to really make the bulb shine. Rinse.
- Use the **Ink mix** to reinforce the darker outer ridge on the right side. Rinse.
- Highlight the windows again with tiny pops of Cadmium Yellow Medium to add that extra glow. Also, add a bit of glow to the moon. Rinse.

- Apply more focused snowflakes using Titanium white on the corner of the brush. Rinse.
- Sign.



THE TRACING METHOD

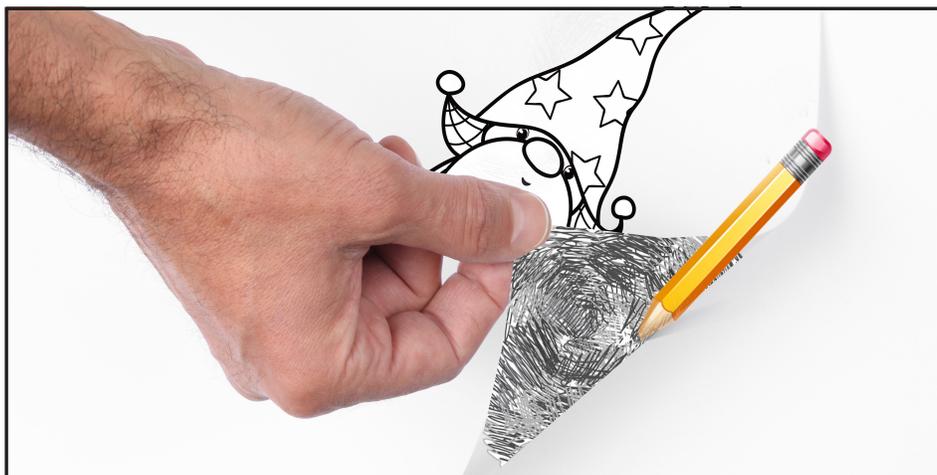
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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:



THE ART SHERPA

GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself

unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

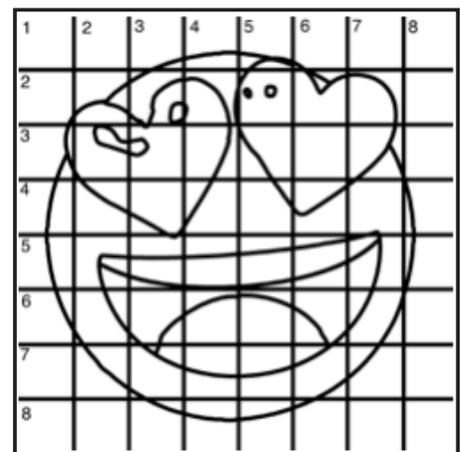
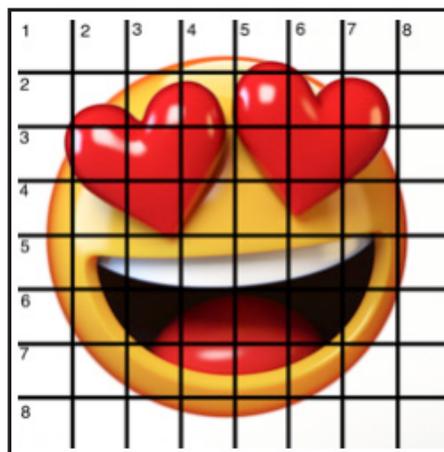
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

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

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

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



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

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

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

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

COOL COLOR

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

CONTOUR PAINTING

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

FEATHERED BLENDING

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

FINE LINE WORK

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

GLAZING

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

LAYERING

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

LOOSE, EXPRESSIVE AND PAINTERLY

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

LOOSELY MIXED

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

PAINTERLY

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

S STROKES

Being able to create compound curves as strokes is

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

SCUMBLING

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

SMOOTHLY BLENDED OR TIGHT PAINTING

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

THOROUGHLY MIXED

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

TRANSITIONAL MIXING

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

UNDERPAINTING

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

WARM COLOR

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

RESOURCES

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

WHAT TO DO WITH YOUR FINISH PIECE

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

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

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

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



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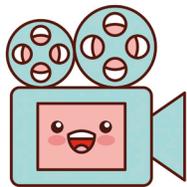
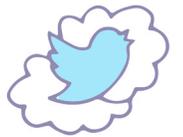
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