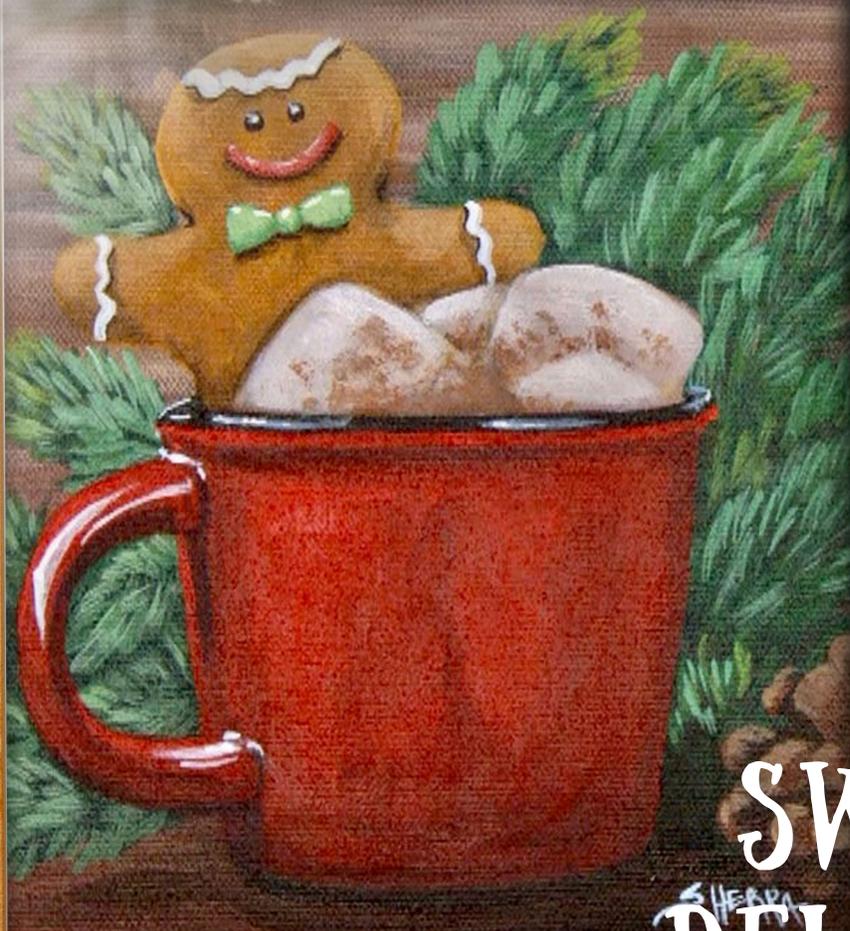


THE ART SHERPA™
presents

Winter WONDER



SWEET
DELIGHT

BY: THE ART SHERPA

NAME CREDIT TO PATRON LINDA FORDYCE

STEPS: 14 | DIFFICULTY: CHALLENGING | 3 HOOTS

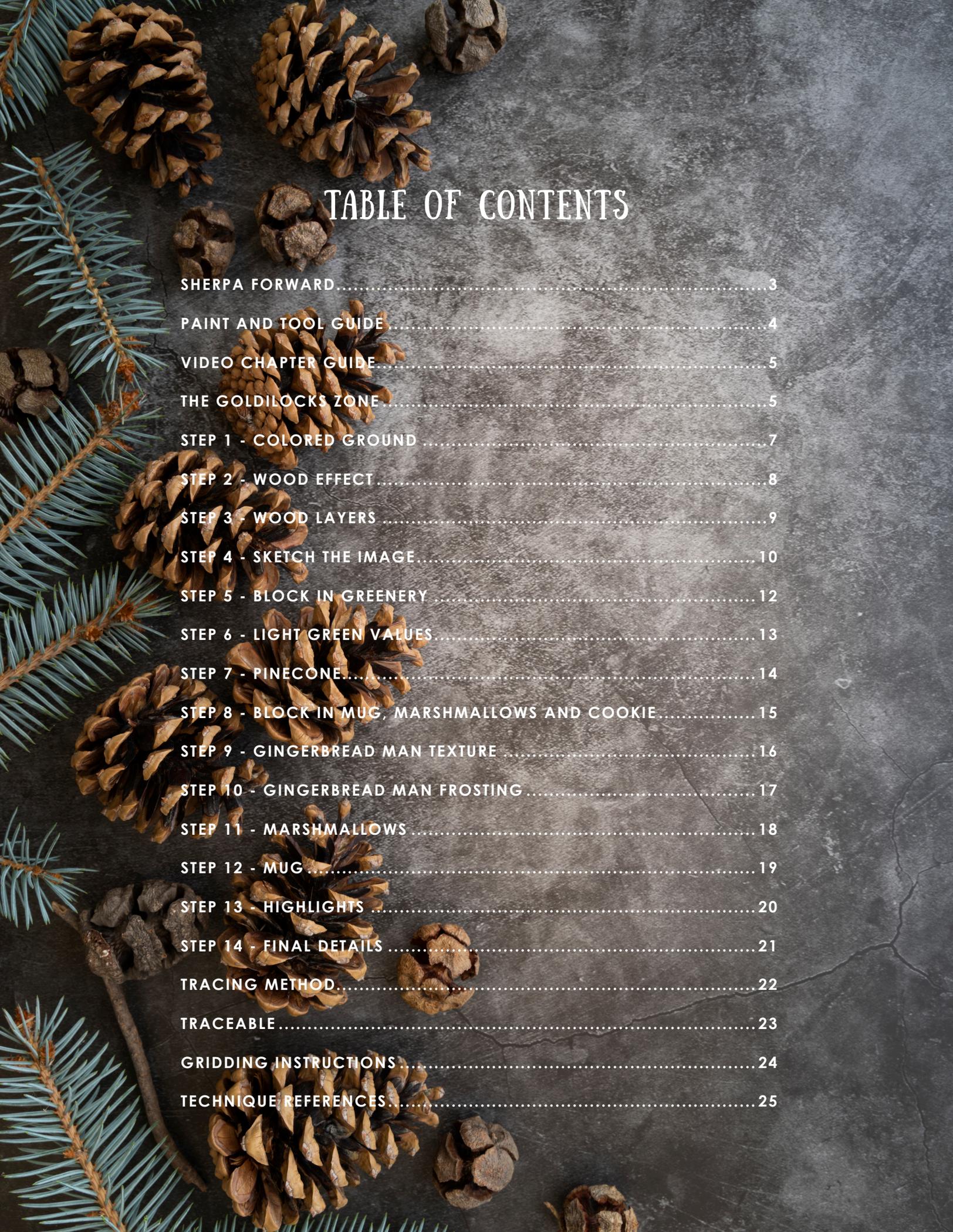


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-:Sherpa:- FORWARD

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 fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

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
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Naples Yellow Light = NYL
- Yellow Ochre = YO

BRUSHES:

- Large Synthetic Bright
- Large Hog Round
- Small Synthetic Round
- Medium Synthetic Filbert
- Medium Hog 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:

- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- 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	5:54	COLORED GROUND
STEP 2	10:40	WOOD EFFECTS
STEP 3	17:04	WOOD LAYERS
STEP 4	21:00	SKETCH THE IMAGE
STEP 5	25:39	BLOCK IN GREENERY
STEP 6	33:20	LIGHT GREEN VALUES
STEP 7	45:35	PINECONE
STEP 8	52:14	BLOCK IN MUG, MARSHMALLOW AND COOKIE
STEP 9	1:00:15	GINGERBREAD MAN TEXTURE
STEP 10	1:06:00	GINGERBREAD MAN FROSTING
STEP 11	1:18:19	MARSHMALLOWS
STEP 12	1:25:00	MUGS
STEP 13	1:32:33	HIGHLIGHTS
STEP 14	1:40:47	FINAL DETAILS
	1:47:12	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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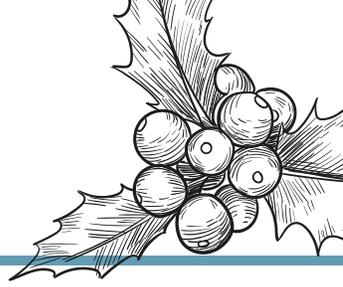
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STEP 1 - COLORED GROUND Timestamp 5:54



“SPREAD IT OUT LIKE GINGERBREAD DOUGH”

PAINT:

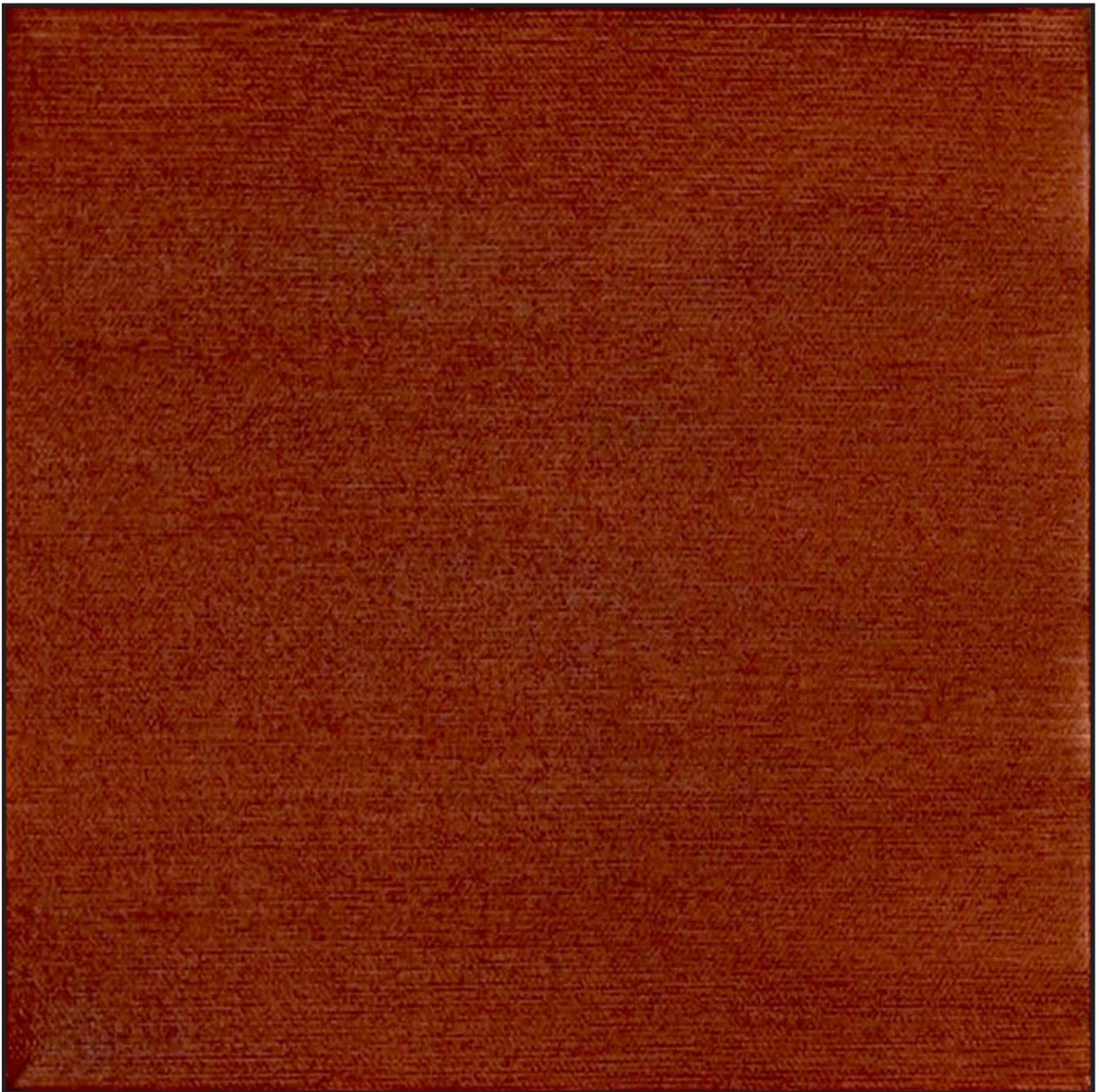
Burnt Sienna = BS

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 - WOOD EFFECT Timestamp 10:40

“SOFT PRESSURE FOR LIGHT TEXTURE”

PAINT:

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Tawny = BS + YO > TW

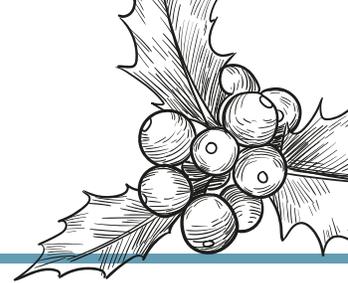
STEP DISCUSSION:

- Wet the brush and dry it thoroughly, so it is just barely damp. Very carefully dry brush some of the **Tawny mix**, using a back and forth horizontal stroke to create some wood grain texture. Keep the brush dry, letting it skip over the canvas so some of the brown below will show through. Allow this distant background to be streaky.
- Add more Titanium White to the mix to lighten your wood somewhat, so there will be enough contrast behind the gingerbread man. The roughness of the brush stroke helps create the texture. Some brush strokes are long, some are short as they layer up. Rinse.
- Dry the surface before continuing to the next step.



STEP 3 - WOOD LAYERS

Timestamp 17:04



“WEATHER YOUR WOOD”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

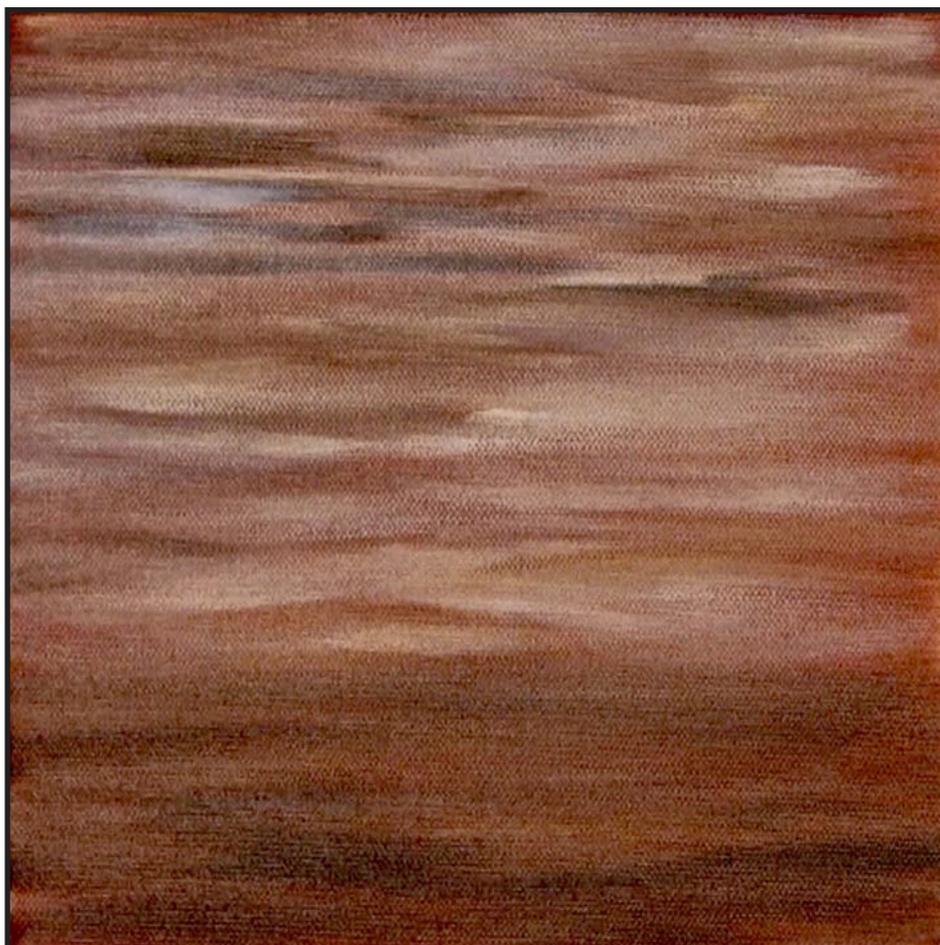
Large Hog Round

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- Give the wood background a little depth using the **Dark Brown mix**. Use a very light touch to carefully dry brush this color using a back and forth horizontal stroke.
- Paint the bottom 1/3 of the canvas a much darker value by simply adding a little more Mars Black to the mix. Apply a bit firmer pressure down here because it will be the shadow under the cup. This should be streaky as well.
- Add a little Titanium White into that dark mixture to blend some weathered texture through the top area. Rinse.
- Dry the surface before continuing to the next step.



STEP 4 - SKETCH THE IMAGE Timestamp 21:00

“WHERE WILL THE COCOA SPA BE PLACED”

BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

STEP DISCUSSION:

- I chose to freehand this image, but I have also provided a traceable if you prefer to use that method. There is no right or wrong way to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects. You should use a Chalk Pencil or Watercolor Pencil.
- To sketch in the mug, draw a nice big smile line, not quite 4 inches wide, centered about ½ inch from the bottom of the canvas. Bring a 3 ½ inch line up, on either side of the mug, that angles out slightly at the top, making the mouth of the mug just a little bit wider than the base. Then, add a matching smile at the top.
- On the left side of the mug, pretty close to the top lip, make a “C” shaped handle. Thicken the handle so it is almost ½ inch wide.

The ends of the handle join the mug on the front of the mug, not on the edge but overlapping it. For perspective on the handle, we see the top side of the handle until the bottom bend where we start to see the inside of the handle.

- To start the Gingerbread Man, leave about ½ inch at the top of the canvas, then draw a squashed oval above the left hand side of the mug. Add arms coming out from either side of the neck.
- Add a marshmallow in front of the gingerbread man that is angled to the right. Then add another one that fills the top left side of the mug. Add a couple more partially melted marshmallows floating in front of the bigger one on the right.





24

Brushillies
CRETACOLOR

Artist Studio
watercolor
pencils
included!

ARTIST STUDIO

24
Coloring Pencils
Watercolor Farbstifte

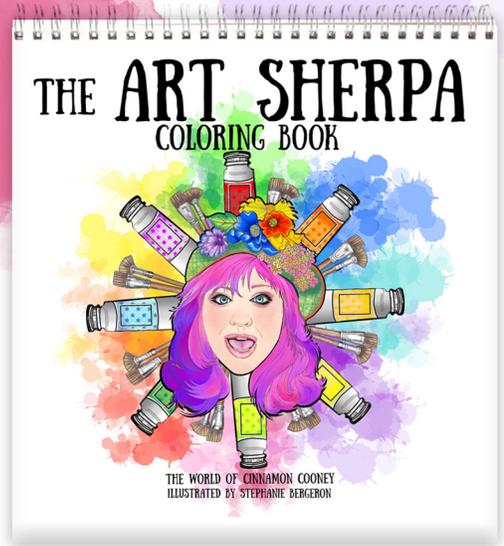


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store today!

Great for both adults & young brushes!

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SHERPA**

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STEP 5 – BLOCK IN GREENERY Timestamp 25:39

“MESSY PINE BOUGHS”

PAINT:

Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Dark Green = PG + BS

STEP DISCUSSION:

- Use the **Dark Green Mix** to paint the spine of a pine branch that angles from behind the neck of the gingerbread man up towards the upper left corner. Then, flick the needles outward in a fan shape. Some of them are longer and some are shorter.
- Add another little branch that angles up from behind the top of the handle and toward the left. Then, paint a few that begin at the left side of the mug, fill most of the space inside of the handle, and peek out the left side. Do not worry that the inside of the handle is mostly solid dark green, because when you add highlights they will capture the individual needles and separate the branches.
- Use the same method to add a few branches angled up and to the right from behind the right arm. Paint a line along the right

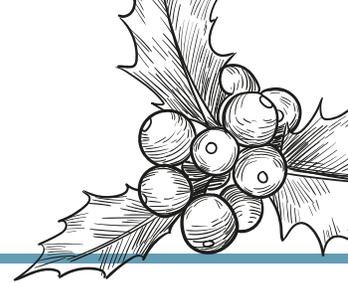
side of the mug because you do want some solid green coming out from behind. Continue painting branches on the right side of the mug being a bit thoughtful of the direction these branches will lay.

- There will be a pinecone eventually sitting beside the right side of the mug, so it is ok to paint the area behind it with this dark color. Rinse.
- Dry the surface before continuing to the next step.



STEP 6 - LIGHT GREEN VALUES

Timestamp 33:20



“FLUFFING UP THE PINE BOUGHS”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Mid Green = PG + BS + CYM

Light Green =

PG + BS + CYM + TW

Yellow Green = CYM > PG > BS

Linen = TW > CYM

Dark Green = PG + BS

natural looking needles. Change up the values of the needles according to the reference photo at the end of this step, then add highlights and shadows on each branch. Some of them are finer, some of them are heavier as you move through the color mixes above.

- Continue creating these branches and needles on the left side, using the above method, then move to the right side. Leave the greenery at the bottom right dark because there will be a pinecone in front of it. Make sure everything has that feeling of continuity. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: Things like pine needles, scales, feathers all layer in stages. You need to paint the furthest needles away first, those at the tip of the branch, and then you layer the rest of the needles over them as you go down the stem. Otherwise you'll erase your brush stroke as you paint and the needles will not look natural.

STEP DISCUSSION:

- To give these branches some dimensionality, you will be painting needles alternating between these three mixes: the **Mid Green mix**, the **Light Green mix** and the **Yellow Green mix**. Finally, highlight the needles with the **Linen mix**, and give them shadows using the **Dark Green mix**.
- Roll the brush to load the paint onto the tip of the brush, and begin with the **Light Green mix**. Start at the end of the branch and work down the stem of the branch. Paint the upper left branch first, pulling back short little strokes to create the needles. Allow some of the layer below to show through to get that contrast. Use light pressure and curve the stroke directionally to imply more



STEP 7 – PINECONE Timestamp 45:35

“THE FILBERT DOES ALL THE WORK”

PAINT:

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

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Dark Brown = BS + MB
Mid Brown = BS + YO > MB
Light Brown =
BS + CYM + TW > MB + YO

STEP DISCUSSION:

- We are going to layer the pinecone using the same layering concept as the branches. Use the **Dark Brown mix**, and allow the shape of the brush to paint the individual scales of the pine cone. At this point, you are just basically constructing the shape of the pinecone.
- Dry before continuing this step.
- Use the **Mid Brown mix** to just barely touch the edges of each individual scale of the pinecone. This time the pinecone pieces layer from the bottom up. Barely tip some of the edges, while longer scales towards the center of the cone are covered more fully. Allow the depth in the cone below to show through.

- Highlight the very tips of the scales with the **Light Brown mix**. Do not paint out everything below but do add a stronger amount on that upper edge to show where the light source is coming from. Rinse.



STEP 8 - BLOCK IN MUG, MARSHMALLOWS & COOKIE



“STREAKY UNDERPAINTING” Timestamp 52:14

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

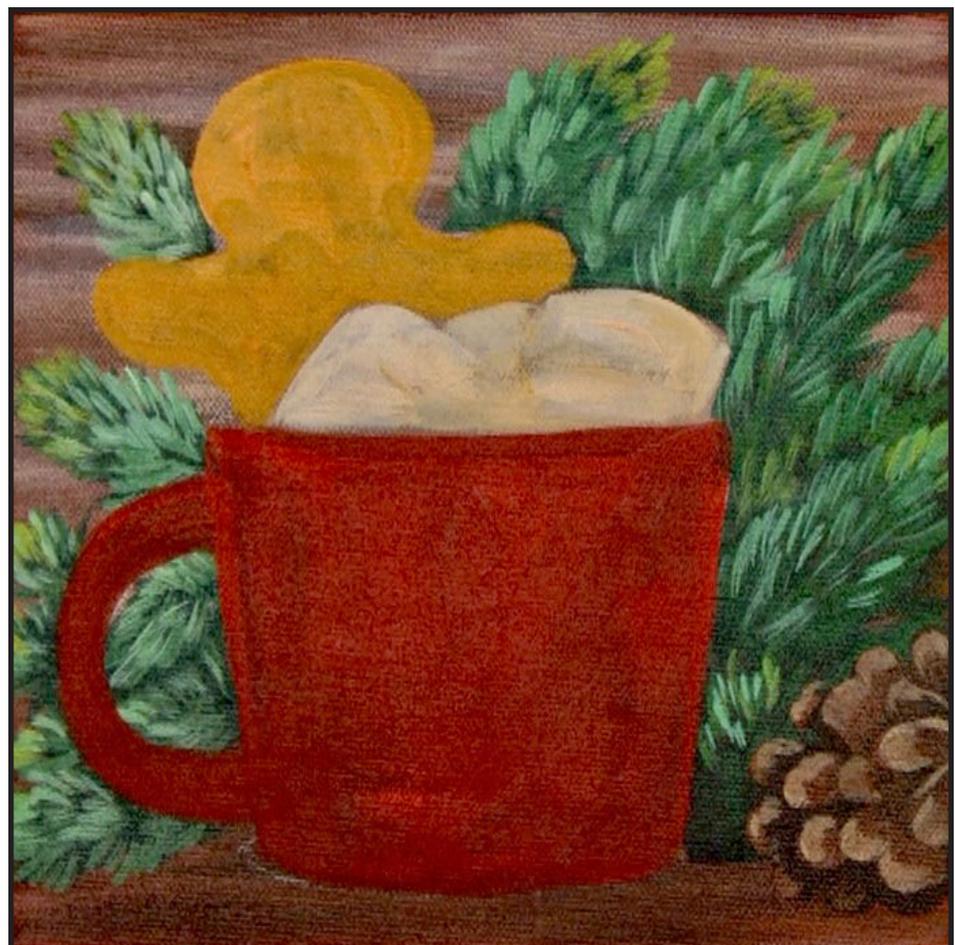
Ginger =
CYM + CRM + YO + TW
Brick Red = CRM > UB
Cream =
TW > YO > CYM > CRM

STEP DISCUSSION:

- Use the **Ginger mix** to paint the base coat on the gingerbread man. It is ok if it is still pretty streaky at this stage.
- Tint some Titanium White with **Cream mix**, then add a tiny bit of Burnt Sienna into it. Paint all the marshmallows filling the top of the cup. We will add some cocoa between the marshmallows in a minute. Rinse.
- Paint the base of the cup with the **Brick Red mix**. You do not have to worry about brush directionality at this stage. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: If your paint will not cover the background, you may need to paint it white first, dry it, and then paint the color over top. The paint may just not have enough pigment in it to cover.

If the Brick Red mix is too purple you can use Mars Black to deepen it instead.



STEP 9 - GINGERBREAD MAN TEXTURE Timestamp 1:00:15

“THE GINGERBREAD MAN GETS IN SHAPE”

PAINT:

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

BRUSHES & TOOLS:

Medium Hog Round

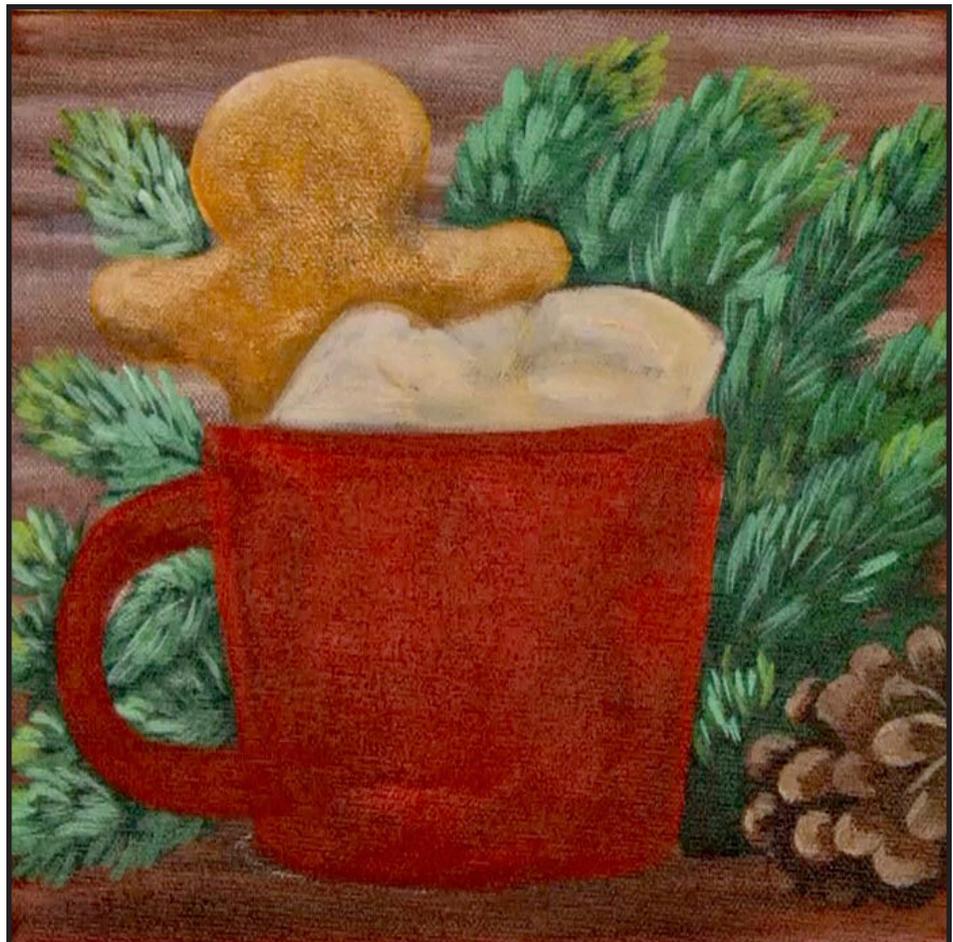
COLOR MIXES:

Ginger =
CYM + CRM + YO + TW
Dark Brown = BS + MB
Muted Orange =
CRM + CYM + BS
Cream =
TW > YO > CYM > CRM

STEP DISCUSSION:

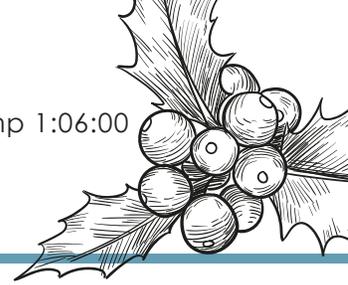
- Add Burnt Sienna to the **Ginger mix** from earlier, and use the scruffiness of the brush to create the texture on the gingerbread man. Lightly tap this color in under the left armpit, and use it to round out the head. Lighten the pressure even further to blend this color out onto the body.
- Use the **Dark Brown mix** to exaggerate the shadow under the arm, and above the marshmallows. Add some of this shadow color at the right side of the head and arm, then blend it out.
- Use the **Cream mix** to softly lighten the top of his head and arms. Rinse.

- Apply the **Muted Orange mix** to warm up the interior of the cookie. Tap in the tiniest amount of Mars Black under the chin to add little bits of tonality and blend them in. Occasionally wipe the brush out on a paper towel to offload some of the paint to help with blending.
- Again, use the **Cream mix** to lighten the top of his head and arms with a soft touch. Alternate between the light colors and the darker colors to make that uneven and interesting texture, while shaping him out. Rinse.
- Dry the surface before continuing to the next step.



STEP 10 – GINGERBREAD MAN FROSTING

Timestamp 1:06:00



“PUT ON HIS FACE AND GET HIM DRESSED”

PAINT:

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

BRUSHES & TOOLS:

X-Small Synthetic Round

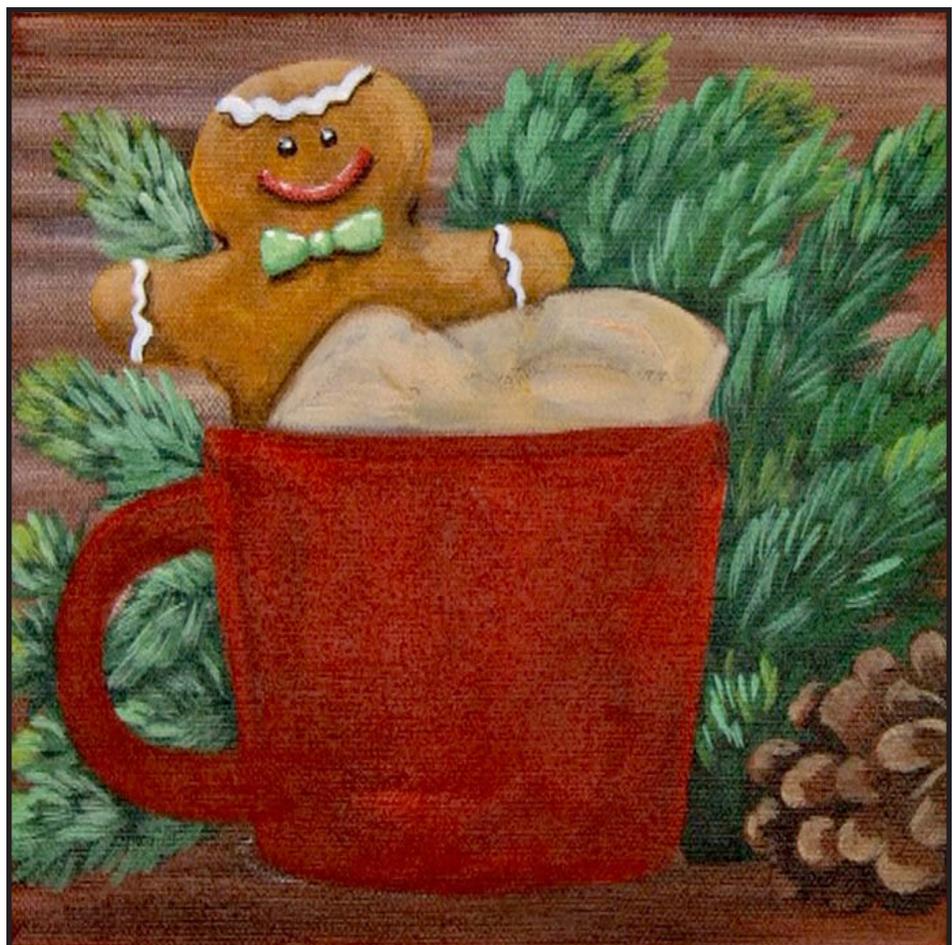
COLOR MIXES:

Dark Brown = BS + MB
Bright Green =
PG + TW + CYM
Grey = TW > MB
Pink = CRM + TW

STEP DISCUSSION:

- Paint little shadows on either side of the neck with the **Dark Brown mix**. Rinse.
- Tint some Titanium White with a smidge of Ultramarine Blue and paint a wavy hairline at the top of the head. You can thicken it pretty easily. Paint the wavy cuffs using this color. Rinse. Use the **Brick Red mix** to paint the smile. Rinse. Load some Mars Black on the tip of the brush, and paint two small dots for the eyes. Using the **Bright Green mix** for the bowtie, paint a circle in the center of his neck and then a rounded, horizontal triangle on either side. Rinse.

- Dry the surface before continuing.
- Highlight the hairline and the cuffs with pure Titanium White. Add a little **Grey mix** for the reflections in the eyes. Rinse. Then, use the Cadmium Red Medium to paint a second layer on the mouth, and even before it is dry, add some of the **Pink mix**. Rinse.
- Add a lot more Titanium White and a little more Cadmium Yellow Medium to the **Bright Green mix** to highlight the bow. Rinse. Blend the highlight with the darker green below.
- Thin the Mars Black with water, and add shadows under all the icing. Thin the Mars Black a bit more to a glaze, then blend out the black shadows. Rinse.
- Highlight the top of the mouth and bow with Titanium White. Then, use this color to pop in the bright highlights in the eyes. Rinse.
- Dry the surface before continuing to the next step.



STEP 11 - MARSHMALLOWS

Timestamp 1:18:19

“DEFINING THE TASTY FLOATATION DEVICES”

PAINT:

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

BRUSHES & TOOLS:

Medium Synthetic Filbert
Medium Hog Round

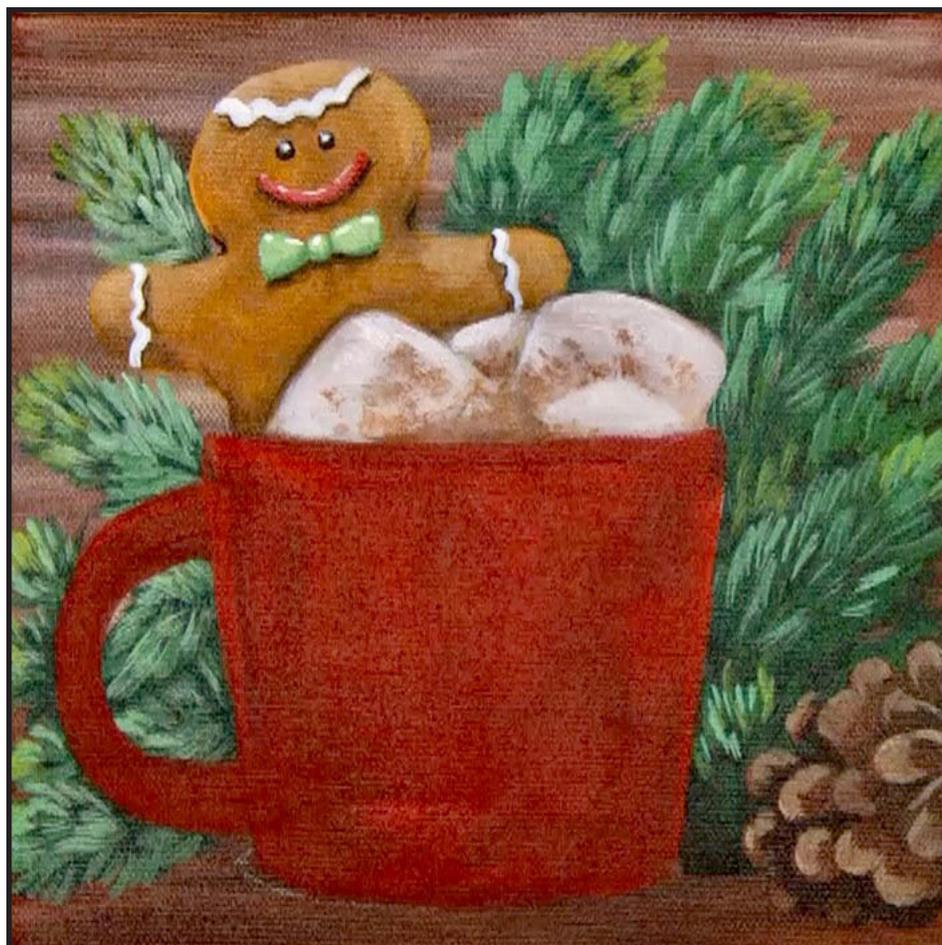
COLOR MIXES:

Muted Orange =
CRM + CYM + BS
Cream =
TW > YO > CYM > CRM

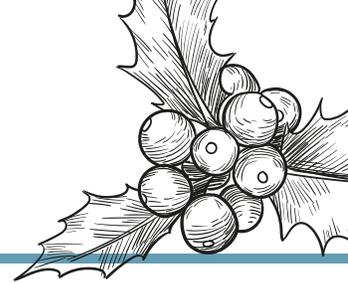
STEP DISCUSSION:

- Use the Filbert brush to paint the hot chocolate in between the Marshmallows with the **Muted Orange mix**. Then get a little of the **Cream mix** and tap it onto the hot chocolate to imply a bit of froth. Rinse.
- Tint some Titanium White with the Burnt Sienna to capture that nice Marshmallow whiteness, starting with the big left one. The tiny one that is tucked into the back is light, but not as light as the others, so adjust the value of the mix slightly. Highlight the top of the larger marshmallow on the right, then create a small corner of another one peeking out in front. Rinse.

- Switch to the Hog brush. Get a little Burnt Sienna and a touch of the **Muted Orange mix** to tap in a little dusty cocoa feeling. Play with the values here, adding touches of Mars Black or Titanium white and blending them in as desired.
- Switch to the Filbert brush to highlight the tops of the marshmallows with Titanium White. As you can see, capturing the little one peeking up is easy because of the value difference behind it. Rinse.
- Switch to the Hog brush and add a little Burnt Sienna to some of the **Muted Orange mix**. Tap in another layer of cocoa. Rinse.
- Dry the surface before continuing to the next step.



STEP 12 - MUG Timestamp 1:25:00



“SUBTLE SHADING TO GIVE SHAPE”

PAINT:

Cad Red Medium = CRM

Ultramarine Blue = UB

Mars Black = MB

BRUSHES & TOOLS:

X-Small Synthetic Round

Medium Synthetic Filbert

COLOR MIXES:

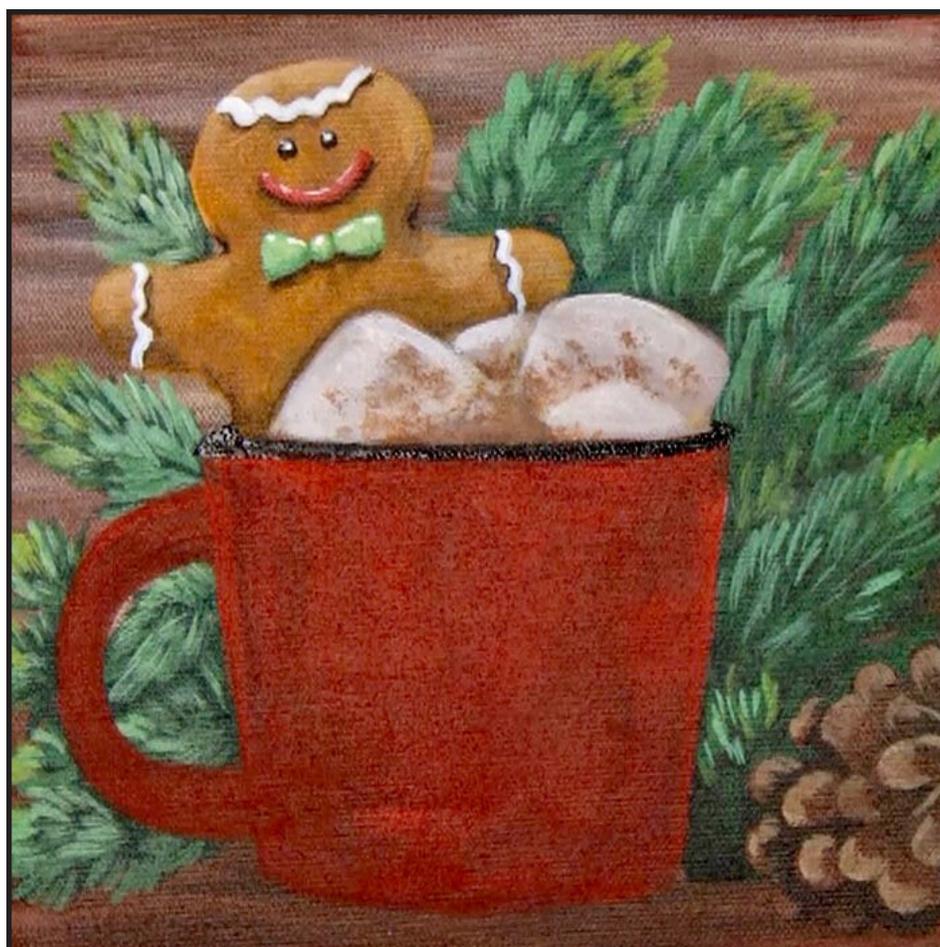
Brick Red = CRM > UB

STEP DISCUSSION:

- Thin some Mars Black with water using the X-Small Round brush. Then, add a black line to the top lip of the cup. Adjust the position of the canvas if necessary, so you can pull the stroke to make it easier on you. Make sure that the lip is not too thin, because there will eventually be a reflection on it. Rinse.
- Switch to the Filbert brush to paint a shadow under the lip of the cup, and along the right edge using the **Brick Red mix**. Add a bit more Ultramarine Blue to the mix to paint a stronger shadow on the bottom of the cup, feathering it upward slightly. Then, blend the bottom and side shadows with the Cadmium Red Medium, transitioning it into the mug.
- Add even more Cadmium Red Medium to get a

brighter red under and above the lip shadow, pulling it forward. Paint the body of the mug and capture the overall value. Then, blend in the shadows on the left side of the mug, allowing the area where the handle attaches to remain a bit lighter.

- Paint the top of the handle with Cadmium Red Medium. Coming down the handle it definitely darkens, so begin blending in the **Brick Red mix**. Also add this color under the handle where it would be in shadow. Then, add more Cadmium Red Medium for a slightly brighter red at the top of this area of the handle, pulling it into that cup. Rinse.
- Apply a final tonal value at the front of the mug by adding more of the **Brick Red mix** and blending it inward with Cadmium Red Medium. Rinse.
- Dry the surface before continuing to the next step.



STEP 13 - HIGHLIGHTS

Timestamp 1:32:33

“SMOOTHING THE BLENDS AND SHARPENING DETAILS”

PAINT:

Cad Red Medium = CRM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:

X-Small Synthetic Round
Medium Synthetic Filbert

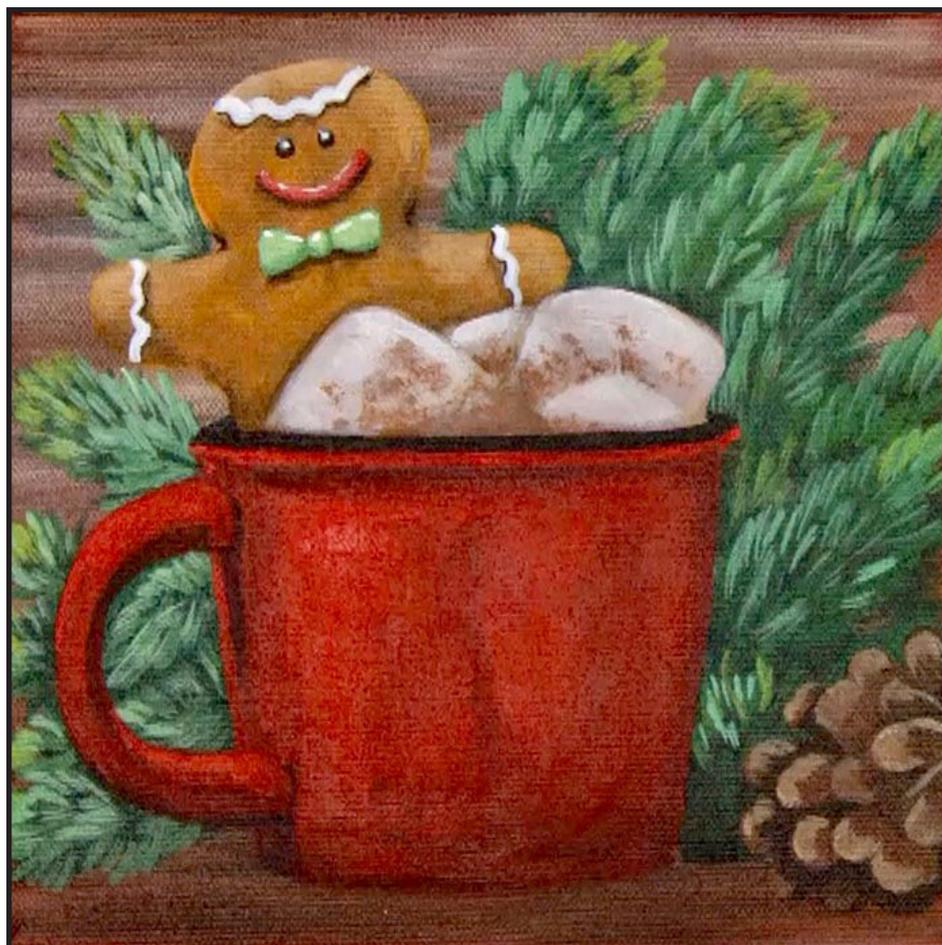
COLOR MIXES:

Dark Green = PG + BS
Brick Red = CRM > UB

STEP DISCUSSION:

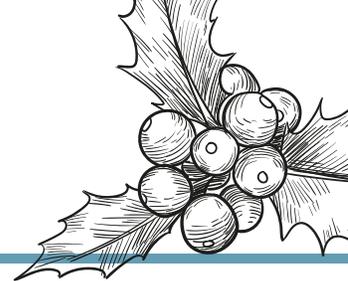
- Thin some Cadmium Red Medium with water using the X-Small Round brush. Paint a bright pop of color under the black to exaggerate how that lip curls out a bit. Rinse.
- Shape the edges of the mug using the **Dark Green mix** to trim and provide contrast. Rinse.
- Add even more Ultramarine Blue to the **Brick Red mix**. Then, where the bottom of the handle joins the mug, capture the detailed shadow that is going on there. Detail the dark shadow at the upper handle, then under that, bring a vertical shadow coming down the left side of the mug. Add a shadow to the bottom side of the upper handle. Rinse.

- Again, if you need to paint in any green, you can do that at any time using the **Dark Green mix**. Adjust the detail of the handle by darkening the shadows with the **Brick Red mix** and highlighting with the Cadmium Red Medium. Also highlight the left edge of the mug with the Cadmium Red Medium. Rinse.
- Switch to the Filbert Brush to come across the top of the upper part of the handle, and the top of the lower part of the handle with pure Cadmium Red Medium. Then, add some vertical reflection onto the front of the mug. Make any desired adjustments using the **Brick Red mix** and the Cadmium Red Medium. Rinse.
- Dry the surface before continuing to the next step.



STEP 14 - FINAL DETAILS

Timestamp 1:40:47



“THE SPRINKLES ON TOP”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Fluid White Paint = FW

BRUSHES & TOOLS:

X-Small Synthetic Round

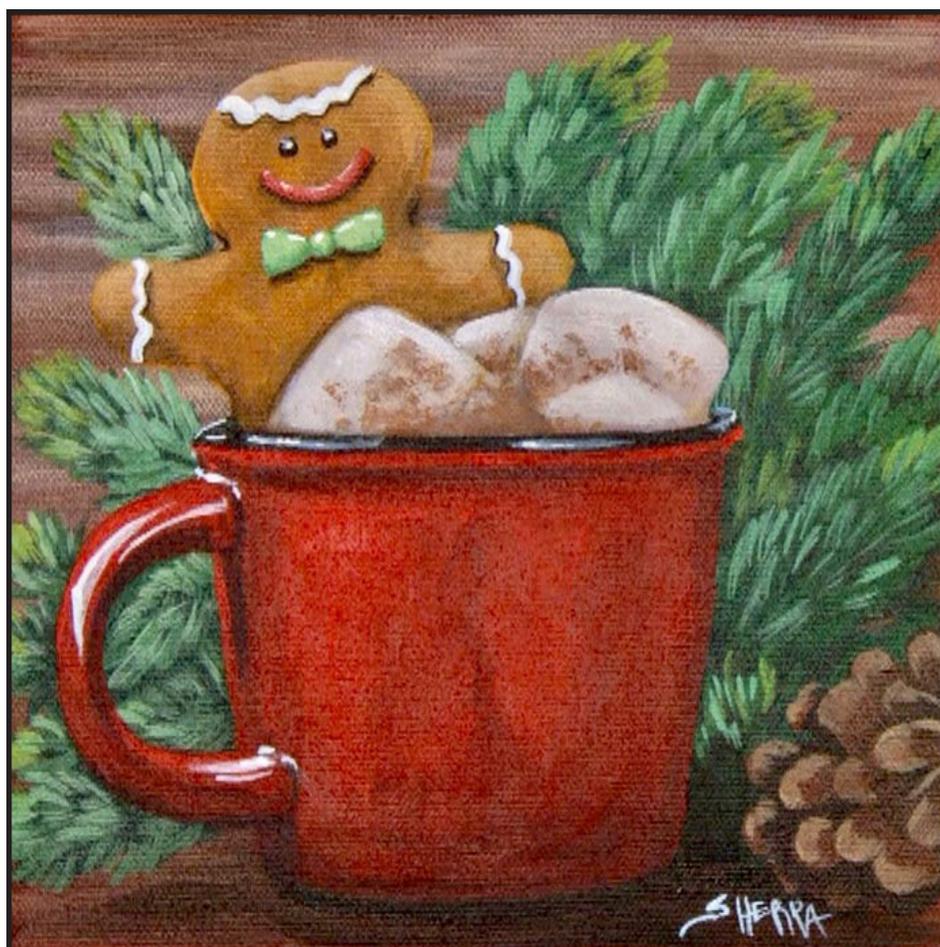
Medium Synthetic Filbert

STEP DISCUSSION:

- Use the Highly pigmented Fluid White Paint with a little touch of the Ultramarine Blue. Add a reflection to the black area of the lip. Then, pop in some dots and dashes of highlight where the top of the handle joins the mug. Paint a line coming down the inside of the upper handle. Then, at the bottom of the handle add the dashes where it joins the mug. Add a triangular reflection curving up slightly on the bottom handle as well. Use this same color to paint a triangular reflection on the left side of the handle near the top. Rinse.
- If the highlight on the lip got too thick you can come back with thinned Mars Black to carefully thin that reflection line. Rinse. Get some pure Titanium White on the brush to pop the highlights with this lightest value.
- Switch to the Filbert Brush and thin some Mars Black. Glaze on a little deeper

shadow under the pinecone and mug. Then, add a definitive thick line under the cup with just Mars Black. 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.

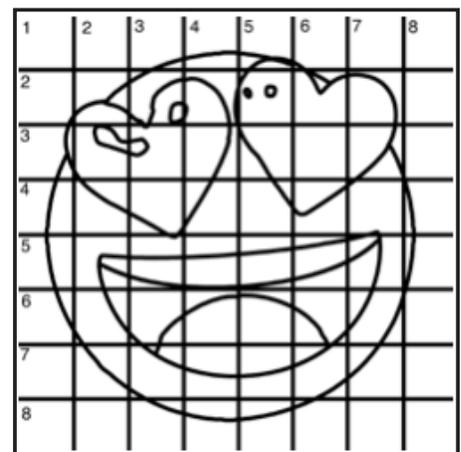
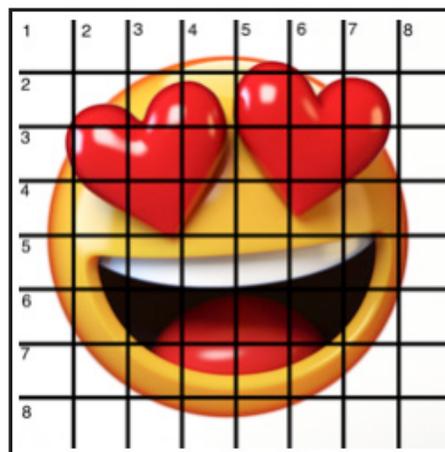
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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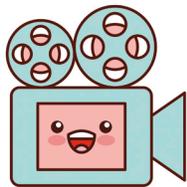
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