

How to Paint in Acrylic by The Art Sherpa
Emotional Eye With Water



Steps # 16

Difficulty: Challenging; Three Hoots 🦉 🦉 🦉

Paint Color & Mixing Legend:

Use this paint legend below to understand the symbols that I use to give you important painting information.

- Cad Red Medium = **CRM**
- Quin Magenta = **QM**
- Cadmium Yellow Medium = **CYM**
- Ultramarine Blue = **UM**
- Phthalo Green = **PG**
- Burnt Sienna = **BS**
- Mars Black = **MB**
- Titanium White = **TW**
- Fluid White Paint (for splatter) = **FWP**
- Fluid Black Paint (for splatter) = **FBP**
- Golden Artist Colors Acrylic Glazing Liquid Gloss = **AGL**

Materials

The Art Sherpa =TAS

- #26 Short Handled Bright
- #12 Princeton Blender
- #8 TAS Cats Tongue
- #4 TAS Round
- Cretacolor Pastel White Pencil or Chalk or Chalk Pencil
- Artist Tape (optional)
- 8 x 8 Canvas
- Turntable (optional)
- StaWet Palette (optional)

Techniques you will use in this painting are:

- Mixing skin tones.
- How to block in.
- Being painterly and loose.
- Achieving good value.
- Expressive painting strokes.
- Water Effects Over Skin.
- Painting facial features.

Sherpa's Notes:

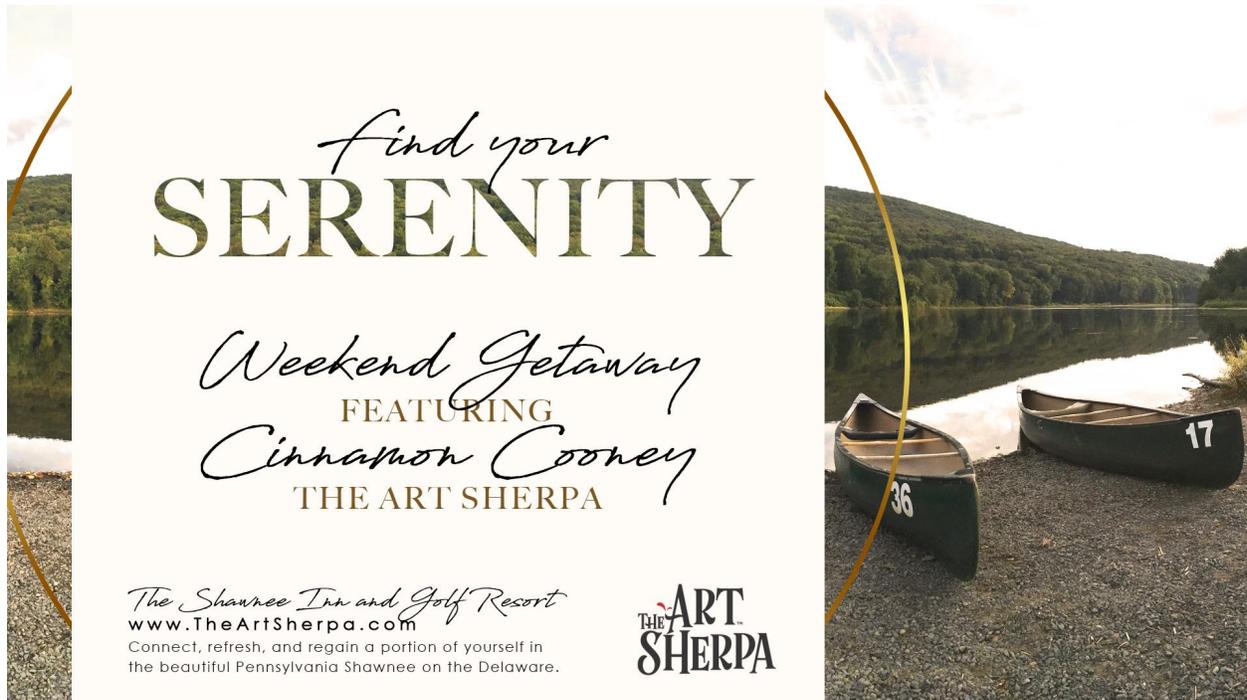
You are an artist, not a copy machine. Yes, YOU are and a key to success is not to rush. Follow the steps, breath and be relaxed with yourself. I will demonstrate a concept in a step and you should duplicate that concept before moving to the step. At the end of all of the steps, we will both have beautiful paintings, though they will not be identical. I truly believe that everyone can learn to paint but that some art skills take time to master. Be kind to yourself and give yourself time to be a beginner. Your time of being “new” is shorter than you think, so enjoy the discovery process. Don't waste time beating yourself up over mistakes. Be present and mindful of your successes. Pay attention to the elements of painting that are fun and unexpected. Remember that the steps in this booklet match the steps in the video. These are set up to go together so you can quickly refer to the video demonstration and the book together. It is my deep belief that the marriage of these two teaching methods will result in a higher enjoyment rate for you, my community student.

Included with this step by step illustration are technique references at the end so that if you do not understand a technique I am referencing, you can refer to it. You can also always go back and review the recorded tutorial in the video library on my website.

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.





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.

Intro		
Step 1	5:19	Colored Ground
Step 2	10:05	Transfer Image
Step 3	16:43	Block in the Eye 1
Step 4	21:25	Block in the Eye 2
Step 5	30:05	Refining the Eye
Step 6	38:17	Fine White Eye Details
Step 7	46:05	First Layer of Skin Tone
Step 8	59:56	Blending in the Glow
Step 9	1:14:00	Refining More Glow
Step 10	1:27:14	Smudgy Eye Makeup
Step 11	1:45:42	Brows and Lashes
Step 12	1:55:55	Sketch in Water Drips

Step 13	1:59:42	Shadows of Dripping Water
Step 14	2:08:00	Defining Water Drips
Step 15	2:20:30	Water Highlights
Step 16	2:33:06	Wispy Hair
	2:38:06	Sign and Farewell Tour

Sherpa's Forward:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art. To that end, you will see changes being made through the year. This document may be the first change that you see, and I hope you will know that everything I do is to help teach you how to paint.

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. The document is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials of any given month have been recorded and have an accompanying mini book, The Art Sherpa will prepare a printed version of all of those documents that you will be able to purchase. That expanded book 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 can be found at theartsherpa.com.

Another change I'm making is to not promote specific "brands" as opposed to teaching you how to select the best art materials for your journey. The first thing you will probably see is me referring to the shape and size of a brush rather than the brand name. It will be difficult for you in the beginning, but you will be much more successful this way. I always say there are many brushes that will do the job. I do not want to limit you to exploring with the brushes that do the best job for me especially since some of them are being discontinued. I want you to explore your options. I will refer to my line of brushes, as such, and I do recommend the Princeton #12 Round Blender as a staple to your tool box.

[This tutorial is a lengthy one, but not an extremely difficult one. Our painting today is a woman's face who has probably been caught out in the rain without an umbrella, in full makeup. I will have you create a base skin tone, when you make that mix, make a substantial amount of it as you will be creating different versions of it through the tutorial. Use your mister if it appears to be skinning.](#)

We sincerely hope that 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.

"Actual remarks taken from the video are provided for your enjoyment only, and are in italics and in blue."

Step 1 Are We Ready to Begin? Whoopsie #1.

Materials & Colors for Step

BS

MB

#26 Short Handled Bright

Step Discussion

“Today is not John’s day, he forgot to turn on the cameras and I was 10 minutes into the show.”

John - “your colors have broken me; I now buy milk based on your color preferences”

(insert me rolling my eyes) Husbands at the grocery store!

I painted in the background with a #26 short handled Bright, about 1” wide with a firm filament but any large brush that works for you will work. Dampen the brush and mix **BS + MB** and make it more chocolatey, it can be streaky, I just need paint on the surface. It’s ok to make all the brush strokes go the same direction after you get it covered.

Dry.



Step 2 Breaking with Tradition & Whoopsie #2

Colors for Step

UB

MB

TW

TAS #4 Round Brush

Traceable (optional)

Seral Paper (optional)

Cretacolor Pastel White Pencil or Chalk or Chalk Pencil (optional)

Artist Tape (optional)

Step Discussion

Because of the size, I chose to use the transfer method but I have provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. I tape the seral paper and the traceable with artist tape before I start the transfer.

I try to explain because as a teacher, I don't want to assume that you guys know something when maybe you don't. I get new community members all the time. You can reinforce any lines with a chalk pencil if you need to after you remove the traceable.

DIFFERENT - I'm going to do the eye first. Usually I do the skin tone, but in that weird moment in painting, the ugly stage, sometimes it's hard not to give up if you decide it's not going to be beautiful, so today, I'm serving dessert up first.

Mix **UB + MB + TW** and with the #4 Round, we will address the eye. Most whites of the eyes have a blue, yellow, and brown cast to them. They are rarely white; this eye has a bit of a blue cast.

Whoopsie - I got to teaching and forgot to take a picture of step 1. So, Step 1 will have a weird looking eye. I took a picture of my progress to this point and have included it below.



Step 3 Eye've Got It

Colors for Step

UB

BS

MB

TW

TAS #4 Round Brush

Step Discussion

Continue with the #4 Round, and the eye color and finish painting the eye. There is a bit of gray separated by the water running in the eye and I will try not to paint over the water section. Add more **UB** to get a darker color and catch the inner corner and the rim of the eye.

[I paint eyes like I'm Byzantine.](#)

Paint **MB** into the iris of the eye and along the edge of the eye opening. Where the water runs over the eye, paint those lines in with the black. You also want another dark line along the lid, could add a skoch of **TW** if you think the pure black is too stark. I will be doing eye lighting, to illuminate the different colors, but for now take **BS** and paint in the iris. We will put the fire in later. Add **BS + MB** and make sure that iris is very filled in.



Step 4 Not Exactly Pink Eye

Colors for Step

CRM

QM

UB

MB

TW

AGL

TAS #4 Round

Step Discussion

With the #4 Round, mix **CRM + TW + UB** to get a gray color then add some **AGL**, come in and brighten up the white of the inner eye socket, leaving a small bluish line around the iris. Bring in more **TW** closer to the iris. Mix **CRM + TW** to a pink, and put that in the tear duct well of the inner eye and entirely around the bottom of the lower lid; add more **QM** towards the underside of the eye, showing a distorted reflection at the outer eye. This will show much later when we put in the highlights.

Mix **QM + CRM** almost to a glaze, and apply that under the eye and in the inner part of the white near the inner corner. Add more **QM** near the tear duct. Add a touch of **MB** because she has a lot of makeup on and it is messy. I use my colorful finger to blend. Grab some **TW** on the dirty brush (mist your palette if it is dry) and tap that in, to make incremental movements showing how the eye is lit. This is a great technique. Don't hesitate to use the reference below to help you with these highlights. You also come to the outer side of the eye socket and add traces of highlights there, it is definitely more in shadow. Use **UB + MB** to darken anything you need to and **TW** where you need it lighter. Building up the drama.

Mix **QM + CRM + TW**, just a bit lighter, and add a pinkish highlight along the upper edge of the pink color under the eye.

Please post your pictures on Facebook and Instagram so I can see how great you did.



Step 5 Beautiful Hazel Eye

Colors for Step

CRM

CYM

PG

BS

MB

AGL

TAS #4 Round Brush

Step Discussion

Mix **CRM + CYM** on #4 Round to get an excited orange color, then add **BS**. Lighten inside the iris; add more **CYM** around the inner and bottom of the iris.

Tap in **CRM + BS** around the outer ring of the iris and then at the top of the iris area as a shadow. Take that first orange color and tap in the highlights around the lower edge of the iris. Add **PG** to this mix, it now has a mild green cast, and add that in for the hazel eye effect. It's ok to exaggerate the color a bit. Tap in this color in various places. Tap **MB** in some places; **CYM** in others. Do not go too far up the sides of the iris, you want to maintain that darkness at the time because it is hooded by the lid. Take some **MB + AGL** and define the iris.



Step 6 Eye Lash Reflections

Colors for Step

UB

TW

FWP

TAS #1 Monogram Liner

Step Discussion

Usually I do reflections at the end, but I am front loading the lesson to show you that you can do things differently and still be effective. I wanted to make the blues and white highlights in the white part stand out more, so I added to them first. If you're happy with where you're at, then let's continue on.

Get **UB + TW** on the toe of the liner brush and add a curved stroke and little marks. Remember that lashes curve to left on left, curve to right on right, and that the eyelashes allow light to filter between them. This is not your brightest white; curve in a bit of a reflection. Come in at the top of the eye, and tap in a reflection on the right, in the eye, and maybe periodically in the iris and pupil of the eye. This is the part I really enjoy. Use **FWP** on the liner, or a very fine brush, and pop in a few of those white reflections; not tons of them, but a few. You definitely want a bit of that on the bottom, but remember where your light source is. I turned the canvas to see my lash line and to put in the little dashes.

q

I don't just do, I show you how to do. That's when I get excited, so post those pictures of your finished work please.

This is probably going to be the best eye I've ever done on my channel. I never really get into it, but I am getting into this. My skill and bravery in teaching live has improved because of the amount of painting I do. I mean, I paint every day. Exactly why I created Acrylic April, which starts on April 1 and runs through April 30. I hope you are planning to join us.

Use the reference to help you with all of this white line placement.



Step 7 Skin Tone Base Mix

Colors for Step

CRM

CYM

BS

TW

MB

AGL

Princeton # 12 Blender

Step Discussion

This step is the other work we have to do.

Your skin tone mix is **BS + CRM + CYM + TW**

With a damp Princeton #12 Blender, and the skin tone mix, start above her brow, adding **AGL** if you need it to improve flow. Paint inside of where the drops are going to go. I think this brush head is made of camel, which does not mean the hair of the camel, but is a term used for numerous natural hairs, and then cut to this shape. Add more **CYM** to it in places, and more **TW** if you need it. This is just the basis for the skin tones. This is also why I chose the background color that I did, it avoids having her be washed out. Take these colors all the way down to the eye brow. We will be adding shading. Add **MB** to the mix on the right side, as it is more in shadow; this brush is just great at diffusing the colors together. Add more **CRM + BS** over the brow bone, and more **CYM + TW** for a highlight. You want darker values under the lid and at the corner of the eye. Don't forget to paint close to the water lines but not over them if you can avoid it. On the right side, take the **MB** over and blend it into the background color. Use these color mixes to paint in your skin tones. It should be very light around the edge of the nose and the eye area has more **QM** in the mix. There has to be a transition on the nose. Adding **AGL** will keep the paint from drying too quickly while allowing you to work the paint the way you want and in order to blend it. The forehead and nose are brighter and lighter, so use more **AGL + CYM + TW**. The bridge of the nose goes off the canvas. Relax and just paint what you see. There is a reference to help you below. If you are confident, you could paint over the water lines but draw them back in as soon as possible. Keep your traceable.

This is the underpainting for the face.

Dry.

Heat Talk - You know what to remind yourself of.

FIND YOUR PASSION & YOUR SUPPLIES

Don't forget to check out
The Art Sherpa Store for goodies
like this Brush Spa Kit!

www.TheArtSherpa.com/store





Step 8 Spending Time With Her

Colors for Step

CRM

QM

CYM

BS

AGL

Princeton #12 Blender

Pastel Pencil, Chalk, or Watercolor Pencil

Step Discussion

With your pastel pencil, a chalk pencil, a watercolor pencil or chalk, sketch back in the rain drop lines, if you lost them and mark the bend of the nose, which you will need. I also drew in the area of the highlights.

Get **BS + CYM** and the skin tone, and start the highlights on the forehead. The water in the painting will be about a shade lighter and only have some of the highlights. You'll get more into the **BS** and **CRM**, on the right side of the forehead. Paint to shape her face with the brush strokes and remember to turn the canvas rather than invent new yoga poses. I blended the right side with a dusting of **CRM**. Take **CRM + AGL** to dust the cheek area, blending, blending, blending. As you decrease your pressure with the blending, more of the underpainting on the canvas will show through. Like Ya Do.

Refresh any colors you need to, including **AGL**.

You should also dust these colors as curves on the right side to indicate the face cheek structure and showing how it curves back. You can remove any chalk lines on your nose if it is playing with your mind. Use **CYM + TW** to dust the slope of the nose between the ridge and the face. When in light, add **CYM**; when in shadow, add **CRM** or **QM**.

Spent time with her. She deserves you time, your attention, and your consideration, as do all of your paintings. Your goal is not to paint my painting, it's about your story and your art.



Step 9 SQUIRREL

Colors for Step

CYM

BS

MB

AGL

Princeton #12 Round Blender

Step Discussion

With Princeton, get **BS + AGL** and come down the bridge and side of the nose to add some shadow. Add **MB** to the dirty brush for eyebrows. If you have beautiful natural eyebrows, you know this, but you have a base shading in the eyebrow and we need to paint that. Put in the base shading of the eyebrow with the brush. Use **CYM + AGL** to add highlights to the bridge of the nose, and blend. I used my colorful finger again. I tell you all the time that the magic is not in the brush, it is in you, but if magic could be found in the art world, it would be **AGL** by Golden. Really highlight in that crease between the eye and the nose. Your finger blends great if you are not using a cadmium color; if you are, you should wear gloves.

I was watching Murder Among The Mormons, but WandaVision did not come up, yet. There is always still time. Sometimes I am up at night. I'm Sorry, Don't click away.

John: Cinnamon has weird segways.

John: SQUIRREL!!!

The word "Camel" in a brush means a blend of hair and that's what makes this so great; the density. A makeup brush would not use this blend of hairs. I love the glow on her. She is so Glowful.

Dry.



Step 10 Shimmer Moments

Colors for Step

CRM

CYM

QM

UB

BS

MB

TW

AGL

TAS #4 Round

Princeton #12 Blender

Step Discussion

With the #4 Round, mix **BS + MB + AGL** and rouge in the two areas around and under the eye on the inner corner. Grab **QM + TW** on the dirty brush and add that above the lid as a highlight, but just a little. Then come back and define the lid crease with the dark color, as well. When I do finger blends, my pressure is fairly firm, and you do have to clean your finger pretty often. Don't finger blend with cadmium. Use **UB + MB + AGL** to darken the lid above the eye. Mix **CYM + CRM** to get an orange, and tap in an irregular shade just on the skin side of the inner eye and come up the lid, almost dry brushing, which allows a lot of the canvas to show underneath. Just illuminate it a tich, blending a bit on the lid. Little bits of illumination here and there under the eye. Interestingly enough there is not a large amount of color on the eye, there is a lot of kohl or dark pigment shadow, but little color.

With the Princeton and **MB**, start blending in that ruined makeup under the eye. The makeup has been smudged; she's had a day, she does not need to explain to you. We are going to try to capture that. She left her umbrella at home and the bus is late. Her cake got left out in the rain and she lost the recipe.

Find these subtle little moments, important little moments.

Get some **UB + TW** and tap in some blues on the lid. Add more **TW** for highlights on the lid. Shimmer moments.



Step 11 Eyebrow and Lashes

Colors for Step

UB

MB

TW

FBP

TAS #1 Monogram Liner

Step Discussion

With the monogram liner and **FBP**, start adding the eyelashes. Remember that lashes curve to the right and to the left and depending on where you are at on the eye. Use my reference below for help or go back and review one of my tutorials on the website about eyes.

www.theearthserpa.com

Come up into the eyebrow and start adding the random hairs. Add them, all of them, one by one, curving and being random. Turning your canvas as opposed to creating yoga positions.

Mix **UB + TW + MB** to get a gray and add a few highlights in that color, just fitting in little reflections on the brow hairs.

We are painting eyebrows and lashes.



Step 12 Water Drips

Colors for Step

Pastel/Chalk/Watercolor Pencil

Step Discussion

Let's enjoy her beautiful eye.

Dry.

Use your traceable as a reference and redraw any water drips that you need to with your pencil. Water does not run evenly.

Make a plan for your rain water before you paint it in.



Step 13 Raindrop Shadows

Colors for Step

QM

BS

MB

AGL

TAS #4 Round Brush

Step Discussion

Refresh any paints that you need to.

Add **BS + MB + AGL** (no white), **QM**, on a #4 Round brush and start coming along the drip lines, starting on the left of the canvas. Follow the edge and over the brow. The glazing medium is a big part of the success to this step. Add more **MB** where you feel the trail is darker and more in shadow. When painting water, you are painting shadows and highlights and the way it bends light. Use the reference below to help you place these dark water shadows.



Step 14 Raindrop Highlights

Colors for Step

CYM

UB

BS

MB

TW

AGL

Princeton #12 Blender

TAS #4 Round Brush

Step Discussion

Start with the Princeton and a mix of **TW + BS + CYM** to get a lighter color and blend in the center of the water areas on the forehead to create highlights, just a bit lighter than her flesh tone, and blend. Add more **CYM** to that color and come back with the #4 Round for the highlight under the brow and into the hairs even. There is a little yellow in the highlight so add that in, tapping in and blending. Use **CYM + TW + AGL** and maybe a touch of orange, begin at the edge of the eyebrow on the right side between the eyebrow and the eye. Work that area and use **UB + TW** for highlights. Duplicate the swirls and reflections to the best of your ability, in the areas between the two drips that come over the eye on the right side. We're not mad at it, we just have to capture it. So much like the tentacle painting, a similar concept; we had to capture those swirls in the water. It gets a little mind bending, just keep at it, because she is worth it, and so are you. Add **MB** and start refining some of the movement in that area below the eye and on the cheek. Add **BS** when you come more into the light, you are just capturing patterns. Use **MB + UB + AGL** to accentuate the shadows on the face, right center under the eye and bring it back into the stream to the right.



Step 15 # BOOM You ARE ROCKING it.

Colors for Step

FWP

TAS #1 Monogram Liner

Step Discussion

With the liner brush and **FWP**, start adding the reflections on the water. This is the step that pulls the water out and makes it realistic. This makes the drops drip, and the little bits of light sparkle on her skin because it is wet, so she would have these little moments. On top of that, add some of them to the eye near the inner eyelid. Come back to the forehead and start adding those reflective movement moments above the eyebrows. You could do this with a bigger brush, but this is giving me the control I need. You could use craft paint if you wanted. Place random sparklies and varied dots on her skin over the brow, where water might have hit. Try not to get drawn into the details of life, but it's ok to get drawn into the details of your painting once in a while. Work it, just work this white and these minute details until you are sincerely happy with your painting.

YEAHYOUCOULD. You can do it.



Step 16 DESSERT is served!!!

Colors for Step

FBP

TAS #1 Monogram Liner

Step Discussion

I power through my tutorials because they are a lesson, and I know that it will be available to you going forward with the ability to stop and play, stop and paint, as you need. I do recommend that you take this painting at your pace.

With the liner brush and the fluid black, add the wet hair that has come out of her beautifully coiffed hairstyle from the rain.

Time to step back and look at your work. Is there anything you feel like you need to fix? I feel like I could do another hour, but I think that for our purposes, I've shown you how YOU can paint this.

I did a black signature to the side so as not to distract from the piece.

I do what I do because I want to teach everyone who wants to paint to have the necessary information and skills to be able to do so. My reward is seeing the pictures of the tutorials that you have painted, so please, post your pictures to both the Facebook group and my Instagram account. I am so proud of each and every one that you post.



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 finished piece?

As an artist, and, yes, you are an artist, because you have created a painting. But 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.

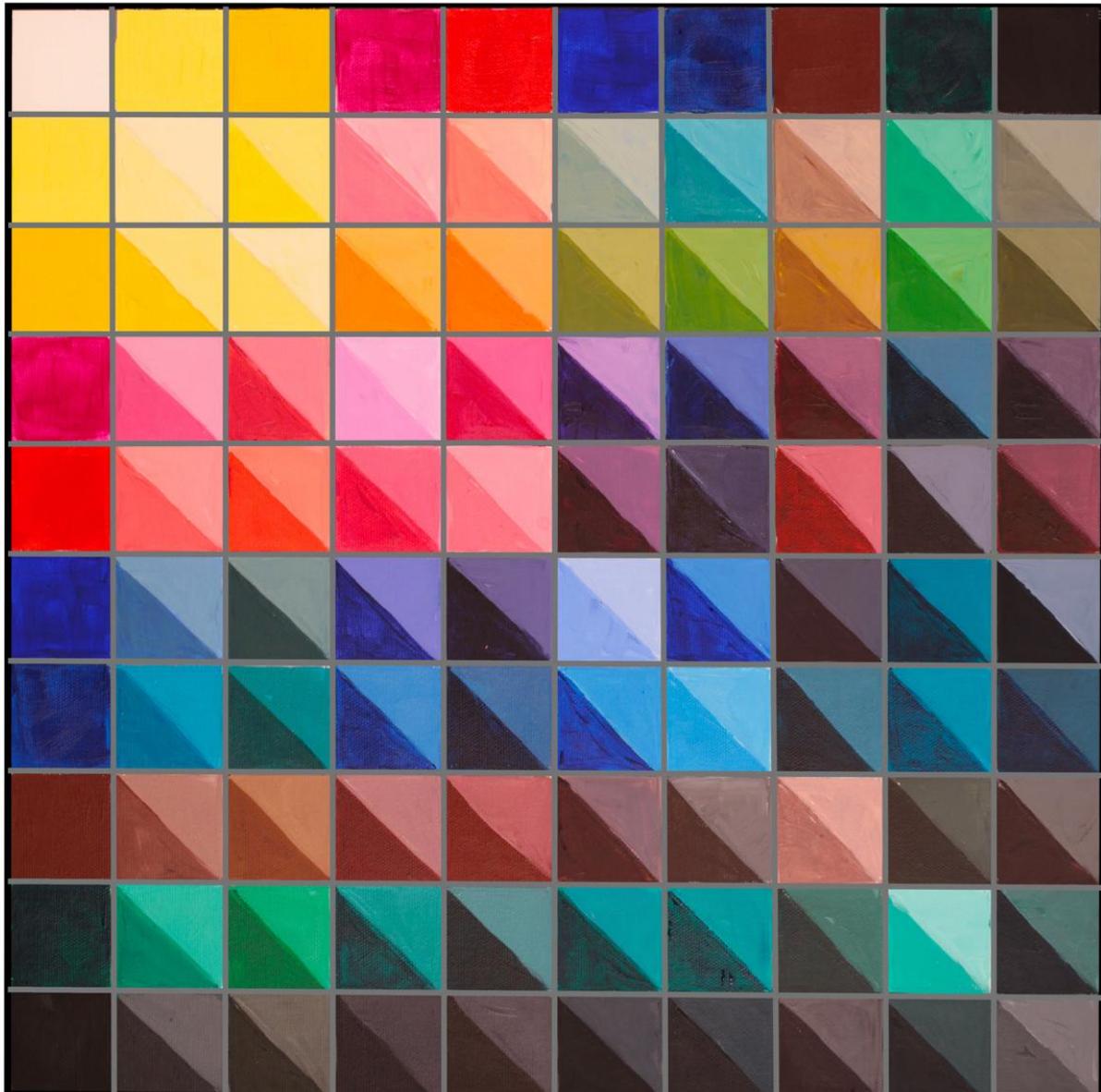
Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. 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.

Acrylic needs to breath so it's best to frame without glass. If you do wish to use glass, make sure you have a mat or two to allow for air between the painting and the glass.





COLOR CHART



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