

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



SUNNY SONNY

BY: THE ART SHERPA


NAME CREDIT TO PATRONS LOULA HALL & HELEN UPSTONE

STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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SHERPA 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 in this document, as well as at theartsherpa.com.

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.

Today's lesson is a continuation of my 2021 Big Art Quest which has "Gone To The Dogs". Today's subject will introduce the community to brown fur. If your pet is the center of your world, you are going to love this year's series in The Big Art Quest. You can get more information at www.theartsherpa.com, in the Facebook The Art Sherpa Official Group, and on Facebook in The Big Art Quest Group.

The link for the blue-black fur tip video is:

<https://www.youtube.com/watch?v=Nniah7pP3Tg&t=31s>

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.

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

BRUSHES:

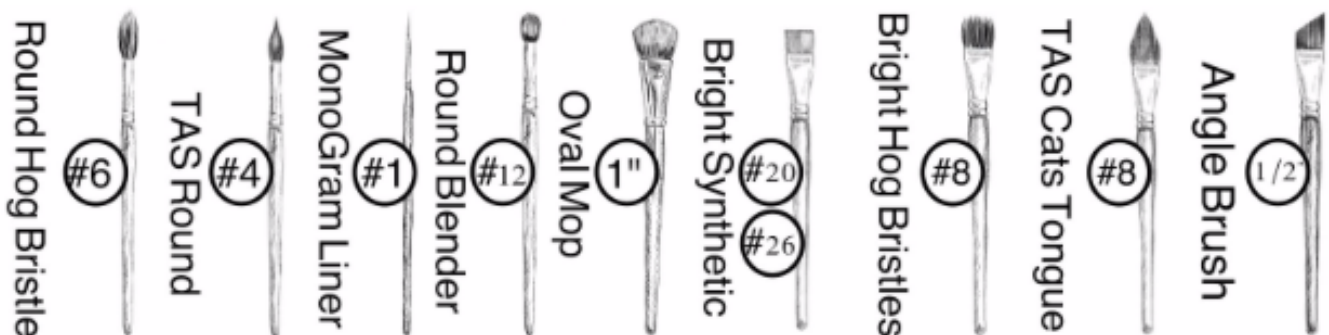
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #8 Raphael Bright
- #8 TAS Cats Tongue
- Comb Brush

TOOLS:

- Traceable
- Saral Paper
- 9 x 12 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 it dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

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



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:56	COLORED GROUND
STEP 2	9:05	TRANSFER IMAGE
STEP 3	18:24	BLOCK IN FLOWER
STEP 4	32:16	BLOCK IN DOG
STEP 5	43:50	EYE AND NOSE
STEP 6	59:40	GREEN LEAF AND FOLIAGE
STEP 7	1:08:40	FLOWER DETAILS
STEP 8	1:22:41	SNOUT AND DEFINE FUR
STEP 9	1:33:41	MORE FUR LAYERS
STEP 10	1:49:05	FINISH FUR
	2:09:00	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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SHERPA**

STEP 1 - COLORED GROUND

"I CAN MAKE CHANGES"

PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

1" Oval Mop

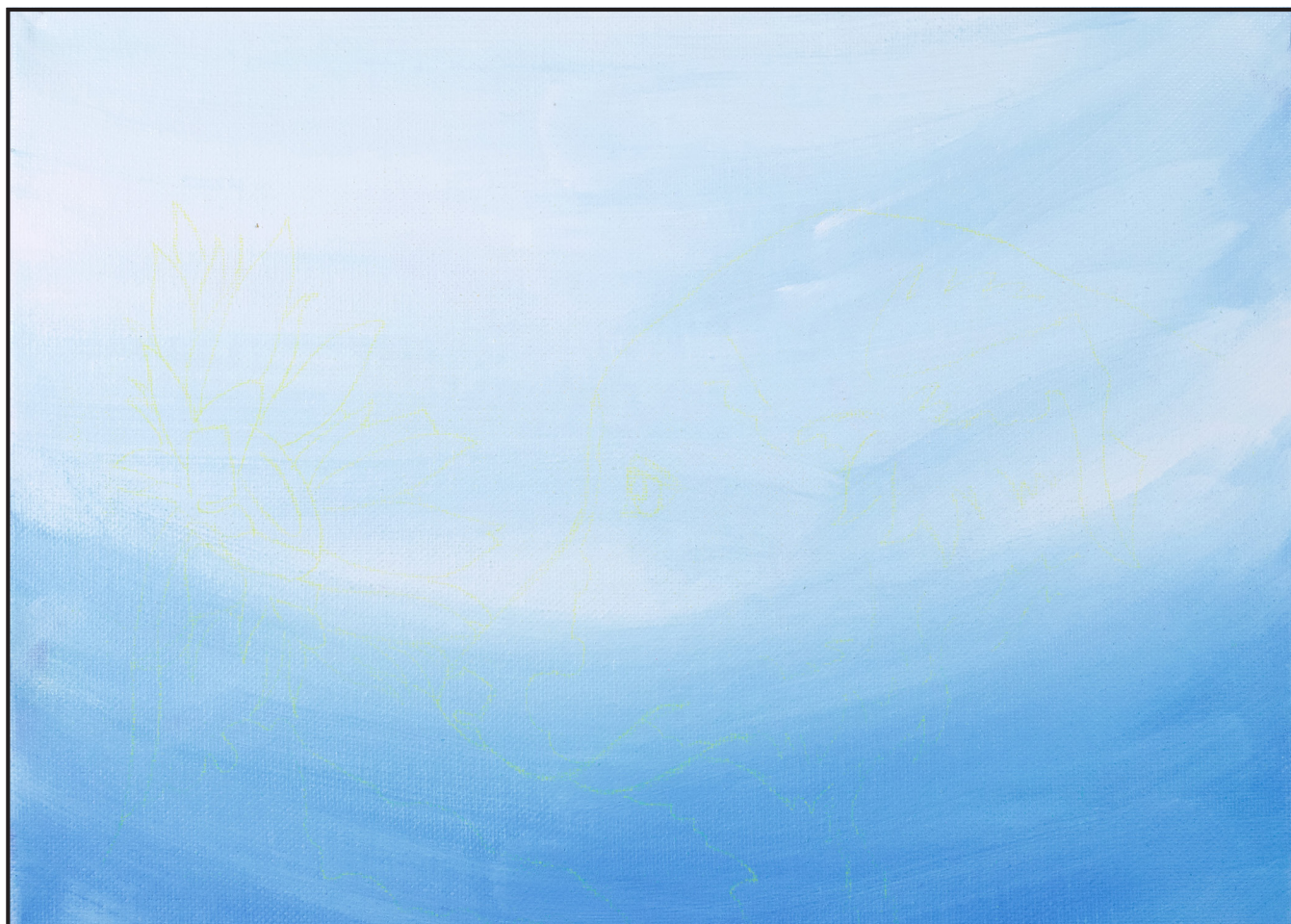
STEP DISCUSSION

- To start today's lesson, put UB + PB + TW on your palette. We will add more as we need them.

- Place your canvas in landscape mode.
- With the lightest mixture of PB + UB + TW and the 1" mop, start painting at the top of your canvas and continue towards the bottom.
- As you near the lower third of the canvas darken your mix with more PB + UB. Finish covering your canvas blending and darkening as you go.
- Dry.

SHERPA NOTES:

You may notice that I chose to change up the background from the reference photo, and I did that because I did not like it. You are an artist and this painting is your world and you can do that.



STEP 2 - TRANSFER IMAGE

“TAPE IS YOUR FRIEND”

BRUSHES & TOOLS:

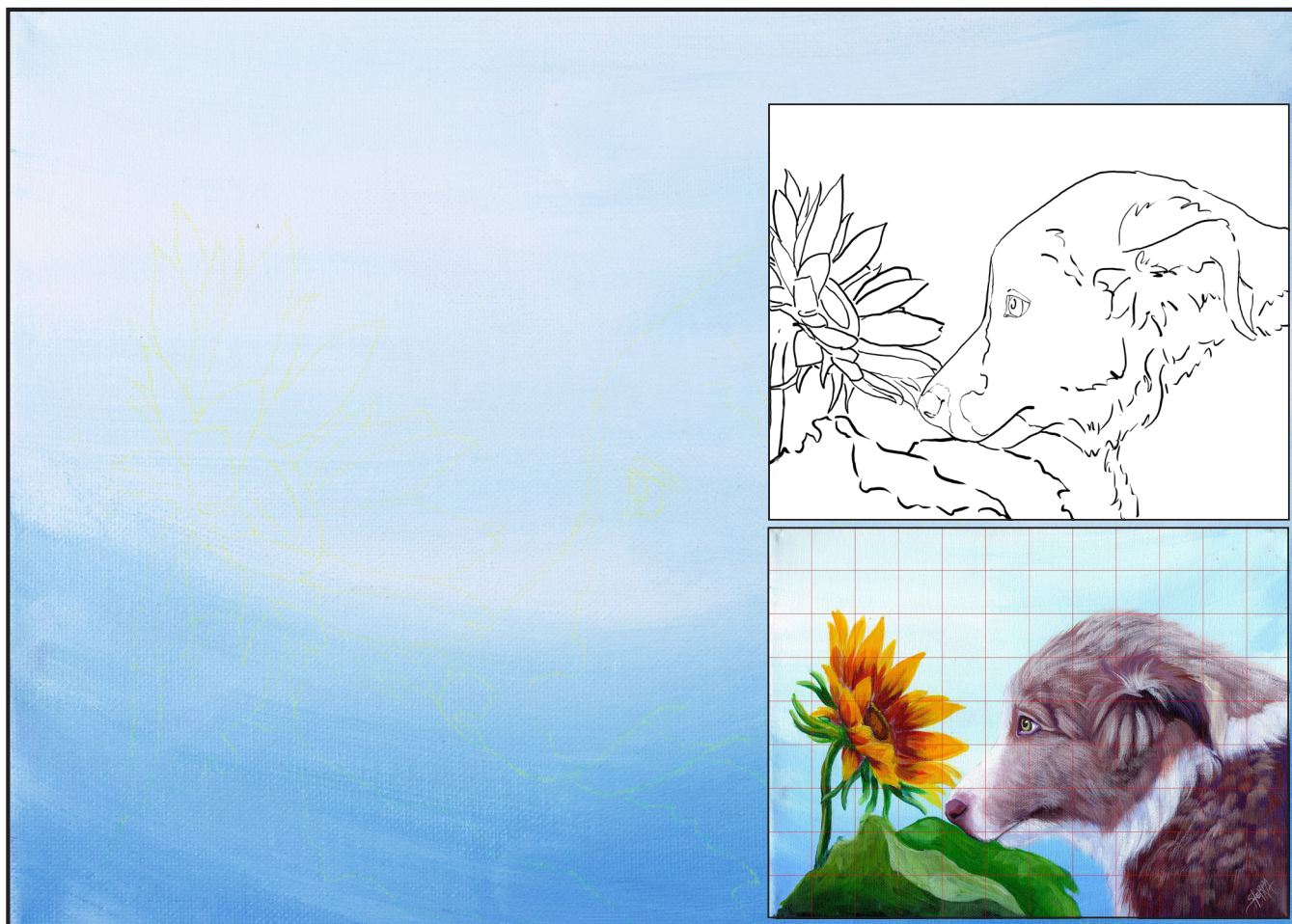
Traceable
Saral Paper
Artist Tape

STEP DISCUSSION

- I chose to transfer the image with saral paper
- Be sure the canvas is dry and cool.
- Use washi or artist tape to tape the paper and the traceable onto your canvas.
- Draw in only the major objects.

SHERPA NOTES:

- 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.
- If you prefer to use the traceable method there is one provided along with instructions at the end of this booklet.
- There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable.



STEP 3 – BLOCK IN FLOWER

“HE’S A GREAT SUBJECT”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#6 Bright Brush

STEP DISCUSSION

- I added CRM CYM, QM, BS, DP, PG, MB and refreshed my blues and white on the palette.
- With a small bright brush mix BS + MB and block in the center of the flower.
- Add some PB to that mix and block in the stem, the underside of the fold of the leaf and the green shoots that will be coming out from under the petals of the flower.
- For a lighter green, mix CYM + PB + BS and add this above the fold of the leaf we just painted.
- Add more PB to the mix for the top part of the leaf.
- Mix CRM + DP and start

adding color to petals near the base of the flower, on the far side of the brown center. Vary the value of this color for beautiful depth.

- Make an orange with CRM + CYM and paint in the rest of the petals. I just am blocking in the base of the objects. You could use any brush here but the small round brush is what I chose today. You do want to brush this yellow over the purple-red that we just put on. Yellow is transparent and will not cover the other color entirely.

SHERPA NOTES:

Use the reference below to help you with any of these color placements. You can also use the grid picture to help you, it is a wonderful tool.

This is a very satisfying painting to do. Such a great subject.



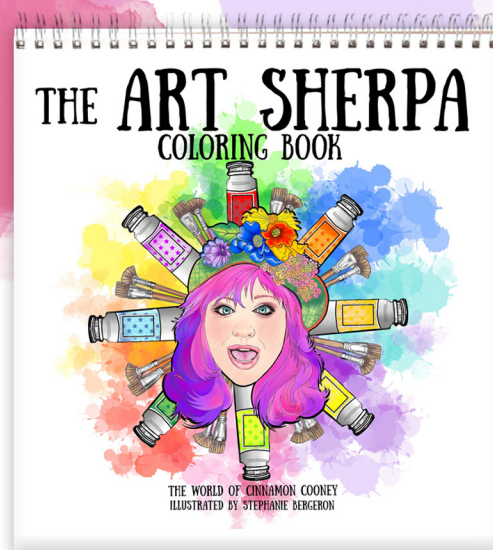


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STEP 4 - BLOCK IN DOG

"A SENSE OF PURPLE"

PAINT:

Burnt Sienna = BS

Dioxazine Purple = DP

Ultramarine Blue = UB

Quinacridone Magenta = QM

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

#8 Cat's Tongue

STEP DISCUSSION

- Start with your round brush loaded with DP and outline the muzzle, the mouth, the ear, the eye, the nose. To help have a better time painting him, outline some scruffy hair guidelines for where the markings and white hair will be, then draw in the brow, the nose and the forehead. He comes in real quick and helps you keep the major structure intact when you start adding colors.
- Switch to a #8 Cat's Tongue and mix TW + QM + UB to get a lavender. Then block in the major areas of white fur. You can add more UB to the mix where that specific part might be more in shadow. This collie has a sense of a lavender undertone to his fur.

- Use a mix of BS + DP to block in the dark fur areas. It won't be purple when we get done. Trust me.
- I used DP for the dark areas at the side of his face and under his ear.
- Dry.

Cinnamon - Just an opinion, but after a lifetime of painting, I don't think every brain registers the same sense of purple.

SHERPA NOTES:

This is the underpainting, but is mostly called the ugly stage.



STEP 5 - EYE AND NOSE

“EYES GIVE ME ENERGY TO CONTINUE”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Cad Red Medium = CRM

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Use the Round brush and a mix of PG + BS to paint the dark outer ring of the iris. Then BS + UB + TW for the white of the eye, then CRM + CYM to make an orange and then add a little PG for the iris of the eye.
- Mix QM + DP + BS for the nose. You can always get a bit of UB in it to darken it and bring that down from the nose for that area of darkness than many dogs have between the nose and the mouth. Get MB and define the outline of the nose and muzzle and mouth to his cheek dimple.
- When the eye is dry, use MB and paint in the pupil. Then outline the

eye socket with BS + DP + MB. At the bottom of the eye use TW, added to your brown-purple color.

- Add DP to the top and inside corner of the eye socket near the nose. Mix QM + TW to a pink color and add it along the inside edge of the white of the eye.
- CYM + PG + TW is used to define the iris. Tap UB + TW on the right side of the iris. Get the green brown mix and define that green ring around the iris.
- Come back with TW and highlight taps of white along the tear duct area. Get your light blue to add a highlight in the upper part of the iris and pupil.
- Mix DP + QM + BS + TW to a highlight color for the nose, around the nostril and down the muzzle to the mouth.
- When dry, add a bright TW reflection to the eye. That is a sweet eye. Whatever else we have going on in this painting, we have a sweet eye.
- Dry.

Cinnamon - Step 5, we're gonna give him an eye.

John - Someone asked if the canvas board was drier than a stretched canvas.

Cinnamon - I just answered that.

John - Did I mention there are a lot of buttons and camera controls back here?

John - Just a mouze bouzha.

STEP 5 CONTINUED:

SHERPA NOTES:

- With children and puppies, the features are much closer together on the face.
- There are many things that will pull your creative glue right out of you. I certainly can get hit by that truck. I have a lot of support and that is so important to me. Perhaps you are just feeling you are not making progress, or you are comparing yourself to others. Negative self talk contributes. It is all very frustrating. I regret every single time I gave up on my life, and do not regret any occasion of powering through. Be kind to yourself. Take a break. Breathe.
- If you have ever felt that some paint brands dry out faster than other brands, it's not you, they do. A small studio humidifier will help keep your paint from skinning; a wet palette will prolong the usability of your paint over days.
- I like to paint in the eye first because putting in the eye tends to give me the energy to keep going on the painting.



STEP 6 - GREEN LEAF AND FOLIAGE

“LEAF PERSONALITY”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Change out the water and rinse brushes.

- Load the brush with CYM added to the green brown mix, to make a pale green, add a highlight to the stem and small leaves of the sunflower.
- Add TW to that mix for a brighter highlight color, especially on the tips of those small leaves. Use PG to define the deep values.
- For the big leaf, use PG + BS + CYM, on the edge of the brush. Add TW for a highlight and PB for a slightly different value at the top of the folded up leaf.

Leaf personality, that's what this is.



STEP 7 - FLOWER DETAILS

“ONE PETAL AT A TIME”

PAINT:

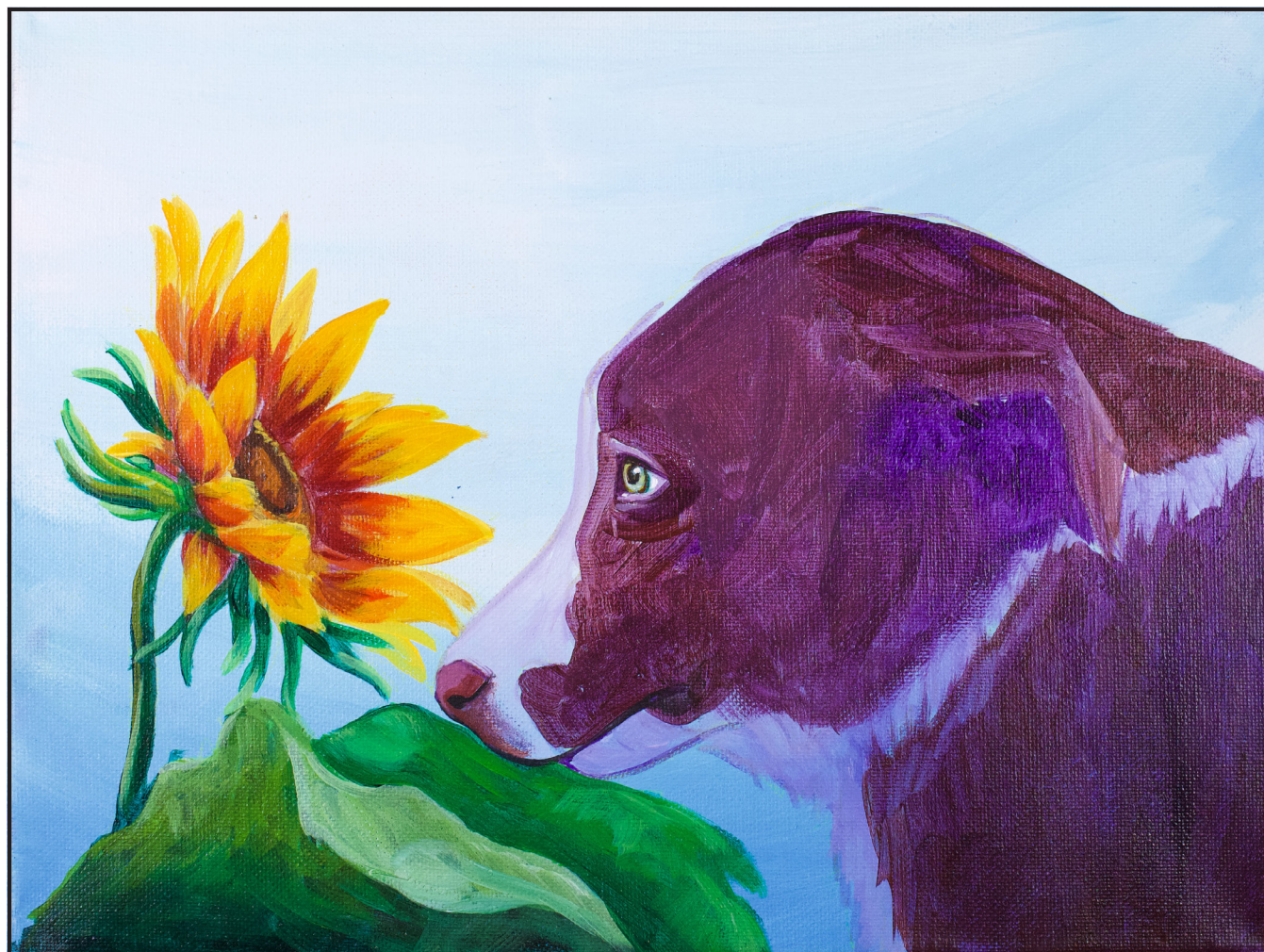
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- With orange + BS on your brush, paint the inside of the sunflower. Add more BS in the very center. Use a touch of MB for those little seed pods. Add more CYM + TW on the dirty brush to highlight those seeds in the pod center of the sunflower.
- Mix CYM + TW to a bright yellow, and highlight the tips of the sunflower petals. Add some CRM into this to make an orange color for the mid area of some of the petals, not covering up all of the purple, but enhancing it with this kind of transparent color. Come back with the purple- brown color if you need to add more darkness back in. Shadow and differential between the petals and leaves.
- Make sure there is a nice solid color around the seed pod.
- Mix CYM with just a smidge of CRM for a transparent glaze you can use on the petals; not every petal. Do a petal at a time until you are happy.



STEP 8 - SNOUT AND DEFINE FUR

“SQUEEZE THE DOME”

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

#12 Round Blender

STEP DISCUSSION

- Get clean water
 - Switch to a dampened Blender. Load it with the purple - brown mix and some TW to dust around the white of the nose. You can squeeze the dome of the brush if you need to; then come back with TW and blend that over the white part of the muzzle. Wipe the brush out when you need to.
 - Switch to the Round. Mix UB + TW and add it from the white of the muzzle up to the forehead.
 - Change back to the Blender and paint the white section under the mouth and down the chest the same way you did the upper muzzle. Continue with that line of white fur that goes up the neck and on to the back.
- Use TW to brush in some stray bits of fur on the lower mouth and jaw.
- Using your Round brush add TW and outline the outer edge of the top of the muzzle and up the forehead area. Blend that into the upper area of the muzzle that would be in light.
 - Switch back to your Blender and mix QM + DP + BS to add in the first layer of fur on that dark area of the forward chest and shoulder;
 - Then move on to the muzzle and blend that color into the white; dampen the brush if you need to.
 - Vary your color, adding TW where the mixes tend to be more in highlight, adding more DP or BS in those shadow areas.
 - You can always come back with TW and blend those muzzle colors together.
 - Lighten up that color under his eye; use my reference below to help you determine how far to come down the muzzle.
 - QM + BS is another color that could be used for the darker areas for a variation of his fur color.
 - Don't forget the ear and remember to brush in the direction that the hair, or fur, grows; that will help set your ear apart, as well.
 - MB + BS to the dark under velvet area of the ear.

John - That nose looks so soft.

STEP 8 CONTINUED:

SHERPA NOTES:

Believe it or not, we are still in the blocking-in stage of the dog.

This dome blender does soft very well.



STEP 9 - MORE FUR LAYERS

"YOU CHOOSE THE BRUSH"

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Comb Brush

STEP DISCUSSION

- Dampen your brush. Load on the light purple-brown mix and with short chunking strokes, start showing the short hair on his shoulder. It still has a lavender cast. It will be darker in some areas, and lighter in areas. Vary your color mix, vary the length and direction of the stroke.
- Use UB + TW to add hair strokes along the white part of the chest and lower jaw line. Bring that color up along the white fur that runs from the chest to the back. Add some of that white hair over the top of the brown fur color. Use your fur color and bring some hairs over the white part. Add bits of the white-blue hairs in the brown section of the hair for a highlight.
- MB + BS + DP to define

the shading under the jowl and to build up shadows on the face and ear area. Use the red-purple -brown mixes as a variant to that color.

SHERPA NOTES:

- I usually have 3 minimal layers of fur, because you must invest in fur. You have to find the flow, what is the directionality, you need to follow that flow for it to feel real.
- I could use a grass comb or a grainer or even a hog fan brush.
- I'm eventually going to show you guys how to make comb brushes from a Filbert. It will void the warranty on the brush, but it is a cost savings. A comb and grainer are very similar and always use what works for you.



STEP 10 – FINISH FUR

“NEVER HESITATE TO SMELL THE FLOWERS OF LIFE”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Comb Brush

STEP DISCUSSION

- Load your brush with your highlight hair colors to start defining the area where all the white hairs are sprouting out of the front of the ear.
- Then add your brown fur colors to the dirty white brush and start building up the hair right over that white section that goes up over the shoulder.
- Add some short white hairs along the upper part of the mouth and along the upper muzzle.
- Rinse your brush from time to time.
- With TW, reinforce any bright area that you need to on the muzzle and forehead.
- Mix MB + DP and reinforce those shadows at the dark part of the ear.
- Combine DP + CYM into a putty color, then add some TW. Highlight those sprouted hairs on his ears and to start adding the short hair fur along the top fold of the ear.
- Use CRM + TW to add some short hairs at the top of his ear to set it forward from the rest of the fur on his forehead and back of his neck.
- Add your brown fur color around the upper part of the eye, using short strokes in the same direction that the hair is growing and flowing.
- Use more DP to all shadow markings and more TW for highlights. His hair definitely gets lighter at the crest of the forehead.
- Finish adding all the light hairs to the forehead and side of the face. Your layers should get lighter as they go.
- Add TW, to the hairs at the beginning of the downward fold of the ear flap.
- Play with it until you are happy with your finished product.



THE TRACING METHOD

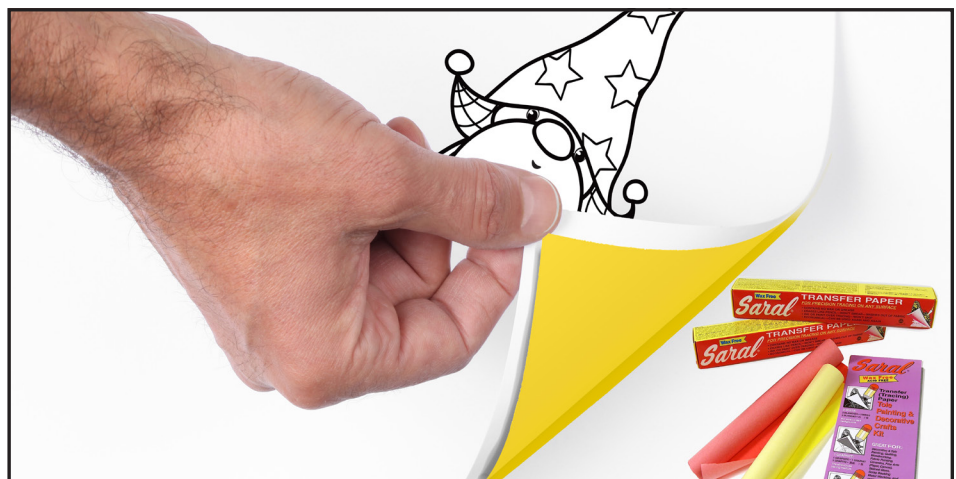
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to



TRACEABLE:



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GRIDDING INSTRUCTIONS:

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

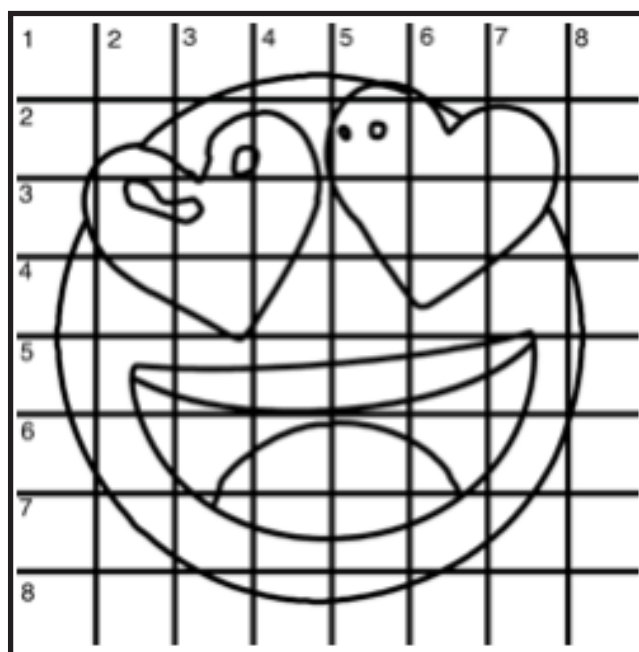
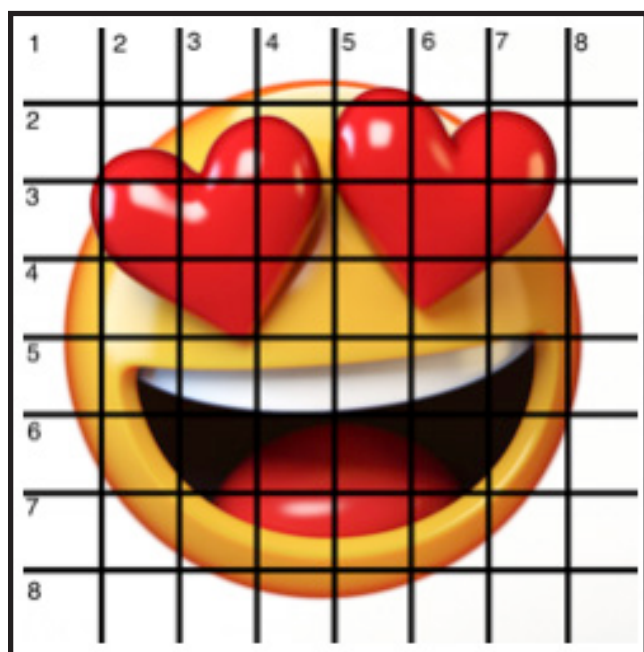
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

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

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

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



GRIDDING INSTRUCTIONS CONTINUED:

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.

GRID REFERENCE:





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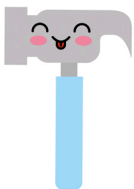
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