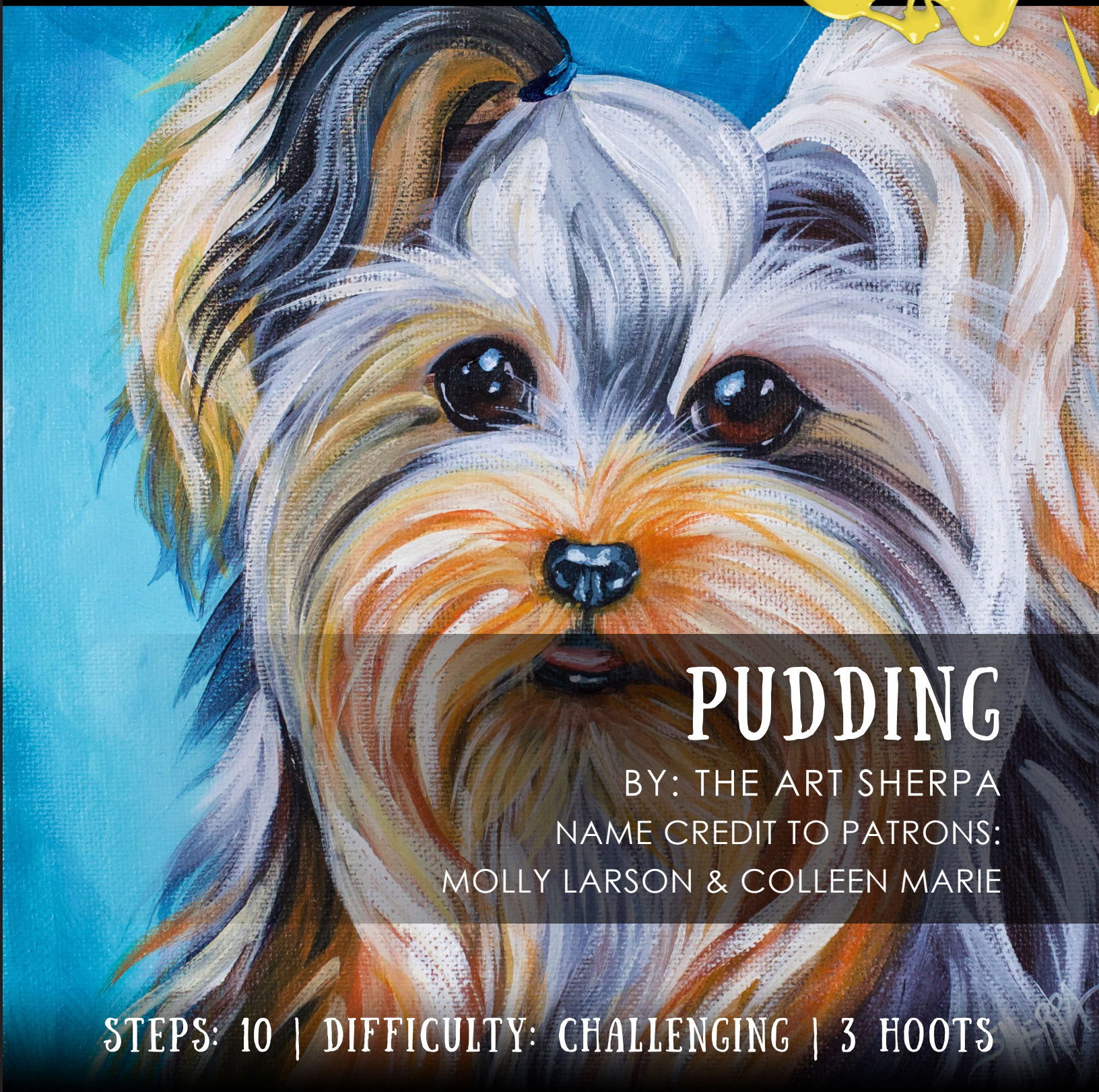


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



PUDDING

BY: THE ART SHERPA

NAME CREDIT TO PATRONS:


MOLLY LARSON & COLLEEN MARIE

STEPS: 10 | DIFFICULTY: CHALLENGING | 3 HOOTS



TABLE OF CONTENTS

PAINT AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE	5
THE GOLDBLOCKS ZONE	5
STEP 1 - SKETCH IN IMAGE	7
STEP 2 - LOOSE BACKGROUND	9
STEP 3 - FIRST LAYER OF FUR	10
STEP 4 - FINISH BLOCKING IN EYES	12
STEP 5 - LAYERING IN FUR	14
STEP 6 - LIGHTER FUR VALUES	15
STEP 7 - BUILDING FUR LAYER	16
STEP 8 - FINAL FUR LAYERS	17
STEP 9 - CHIN	18
STEP 10 - TOP OF HIS NOSE	19
TRACING METHOD	20
TRACEABLE	21
GRIDDING INSTRUCTIONS	22





SHERPA FORWARD:

I am resolved in 2021 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 can be found at theartsherpa.com.

Bare 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.

This tutorial is not an extremely difficult one and although it is rated as a 3 hoot, all of my tutorials are beginner friendly, especially when all of the free resources I make available to you are utilized.

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 white 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://youtu.be/Nniah7pP3Tg>

If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope 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:

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

BRUSHES:

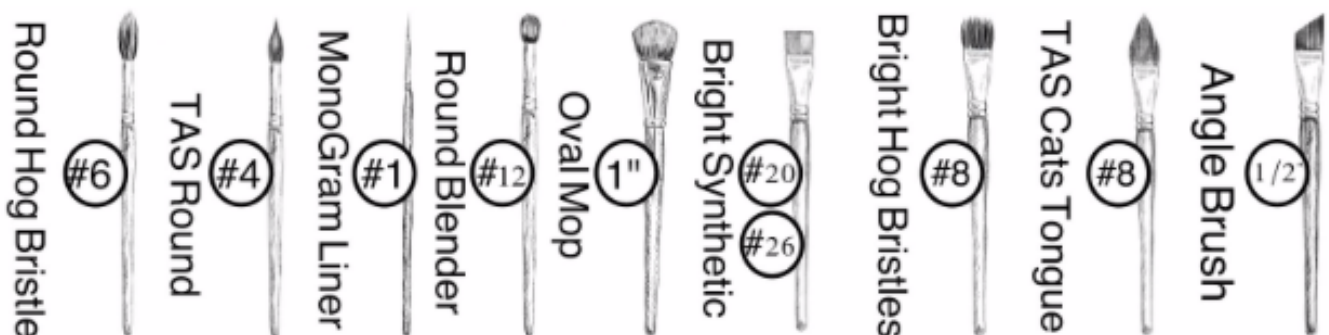
- #4 TAS Round
- #1 Monogram Liner
- #8 TAS Cat's Tongue
- 3/4" Angle Brush

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 16 x 20 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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Color Mixing
- Hair



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.

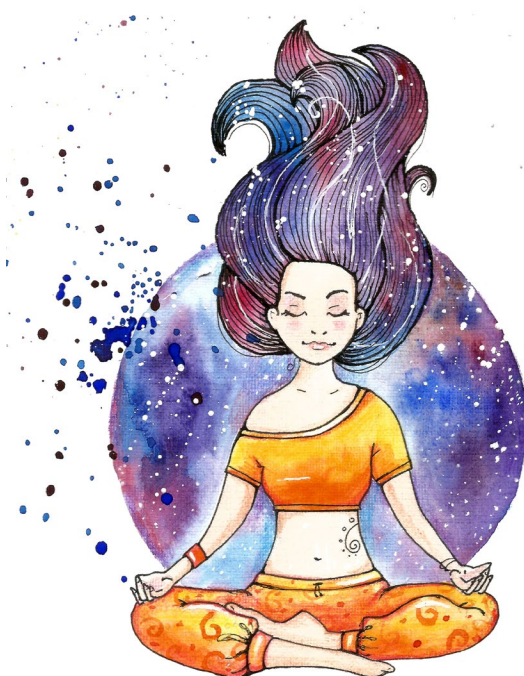
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:43	SKETCH IN IMAGE
STEP 2	14:00	LOOSE BACKGROUND
STEP 3	21:28	FIRST LAYER OF FUR
STEP 4	30:40	FINISH BLOCKING IN EYES
STEP 5	44:56	LAYERING IN FUR
STEP 6	55:26	LIGHTER FUR VALUES
STEP 7	1:02:33	BUILDING FUR LAYER
STEP 8	1:12:10	FINAL FUR LAYERS
STEP 9	1:24:17	CHIN
STEP 10	1:33:38	TOP OF HIS NOSE



THE GOLDBLOCKS 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.



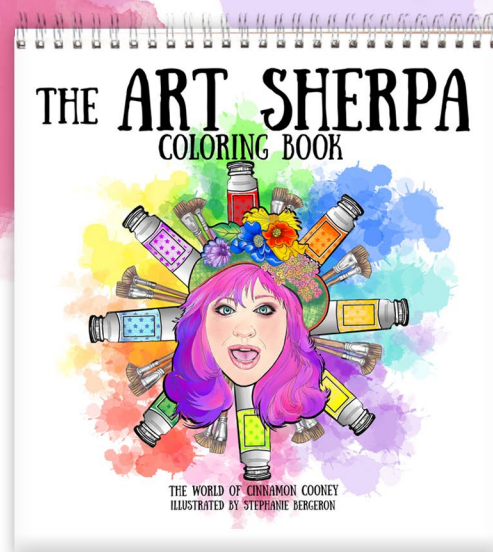


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STEP 1 - SKETCH IN IMAGE

"LET US BEGIN THE BEGIN"

PAINT:

Burnt Sienna = BS

BRUSHES & TOOLS:

#4 TAS Round

T-Square Ruler

Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- With a T-square, divide the canvas in half both ways to create a simple grid. I drew it in with a watercolor pencil so it would cover easily. I put out BS on my palette, but I will start drawing the image with the watercolor pencil first.
- I chose to freehand this image but I have also 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. 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.
- Much like a human face, a dog's face breaks up to help simplify drawing the subject. If you refer to the grid at the back of this document it will help you greatly to see that

the nose is just off the center. After drawing the nose come down about 1" and make a mark. Then about 1" from the top and make a mark for the head. About half way between the center line and the edge of the canvas on both sides, draw in the sides of the face. Draw in the forehead to show that his face is tilted. About 1" above the center vertical line is the muzzle, then create a bit of a circle within the face circle. At about 3" from the top, make a curved line to help you place the eyes.

- Draw the left eye about ¼" left of the centerline. It comes down into the tear duct. Then, because his head is tilted, draw in the right eye about 1" from the center. His nose is kind of a bat shape with open wings, then it goes down and meets the mouth's upper lip. Add the lower lip and save room for that adorable tongue. He does have a lower jaw, but the hair on his moustache does cover a lot as it comes down over the chest.
- At the top of the forehead, there is a topknot of hair that you may want to capture. You also want to draw in the eyebrows. Lastly, draw the ear and the hair fringe that falls on both sides.
- Yorkies do have hair, not fur, and sometimes I will refer to this baby as a "he" and sometimes a "she", because I did not want to ask or insult.
- With the Round Brush, outline the eye sockets, the nose, the mouth, the lip, the tongue, and the major structural lines to help serve as a guide to preserve the composition of the face while you paint.

Sherpa Tip: Start with your weakest side to draw the eyes, if you are right handed, start with the left eye. If you are left handed, start with the right eye.

STEP 1: CONTINUED



STEP 2 - LOOSE BACKGROUND

“COME HERE, MIKE HAT”

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

3/4" Angle Brush

STEP DISCUSSION

- For a very loose background, get a ¾" angle brush loaded with a mix of PB + PG + TW to an aqua blue. I do paint the background into the hair a little so that I can bring hair over the background later while preserving depth at the same time.
- At the top of the canvas, add more PB into the mix between the ears.
- Then load TW on your brush and lighten up the area to the left of the dog.
- Rinse your brush and use this clean damp brush to blend the inside of the dog and take away the cross lines that you don't need on his face.
- Dry.

John - I'm going to name my next dog Mike Hat. Then, I would go out and whistle and say, "Come in Mike Hat" and my neighbor would think I had a cat.



STEP 3 – FIRST LAYER OF FUR

“WE PLUGGED OUR OWN”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- We want to paint the darker hair first so load a Cat's Tongue with BS + UB. This will be our base gray color, and it's actually a great Yorkie Gray. Use strong strokes that illustrate the flow of the hair while painting the right and left shoulders, followed by the chest area under the chin. If it's too gray, add more UB.
- Mix CRM + CYM + BS + MB for the darkest of the brown fur colors, we will lighten it up as we go. We are painting expressively and following the flow of the hair around the nose and down the chin area over that center gray we just put in.
- Add more CYM to the mix as you paint above the nose.
- Use your Yorkie gray color between the eyes and up to the topknot. Then paint around both eyes with this color and slightly over the brown hair, at the top of the nose. Curving the strokes. The paint is not thick on the brush as we are just building layers.
- Get CRM + CYM (more to the yellow) and paint in the right ear, then add a touch of MB to the ears to add a bit of shadow. Using this darker color, we have the left ear going off the top of the canvas. I made a mistake, so I leaned into it.
- Dry.





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STEP 4 – FINISH BLOCKING IN EYES

“THE WINDOWS OF THE SOUL”

PAINT:

Cad Red Medium = CRM

Ultramarine Blue = UB

Phthalo Blue = PB

Mars Black = MB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Let's focus by beginning with PB + MB and add in the nose using a Round Brush. I look at their noses as kind of a shield, or chevron.
- Get MB into that mix for the inside of the mouth because it needs to be dark. You want a nice lower lip so add more BS to help blend that hair out and down.
- Mix CRM + PB to a brick red shadow color and paint the tongue in. We need the underpart of the tongue to be shaded and we will highlight the tip.
- Use MB + PB thinned with a touch of water, and outline the eyes. Again, paint to your strength. Yorkies do have darker eyes than some other breeds. Start at the center of the eye socket and paint the entire thing black on the left. Do the same thing with the right eye, but not as dark.
- Add CRM + BS and layer that in just above the lower lid of the eye socket.
- Get some TW on the brush and add a little to the teardrop area.
- Change your water.
- Add TW to your initial nose color for the highlight on the top of the nose, and for the two little lines that help indicate that the nose has a right and left nostril.
- Add a touch of TW to the dirty brush for the brightest highlights on the top and front of this pretty little nose.
- Mix CRM + TW to a light pink and paint in the top part of the little tongue inside the mouth.
- Refine the brown of the eye on the right and add a touch of this brown to the lower part of the left eye, it has to be quite dark there.
- Mix TW + BS to an off white, and add this to the inside edge of the eyes. You can use the reference at the end of this step to help you with how and where I placed this color. Very little adds a lot.
- Use UB + PB + TW and make a little square reflection inside the pupil of the eye on the left. It does not go outside of the open area. On the right, it is closer to the lid and more encompassing.
- Get TW to tap in a hot spot in the blue reflections on both eyes.
- Add MB to this color and use this as a highlight reflection on the lower lip. Add off white highlights on the lower lip as well.

Sherpa Tip: To avoid mud, rinse out your brush from time to time and clean your water often, especially when you are changing from dark to light colors.

STEP 4: CONTINUED



STEP 5 - LAYERING IN FUR

"JOHN DOES NOT PROFILE FLEAS"

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Let's get into some deep shadows of dark gray hair with a mix of UB + BS. Start above the right eyebrow and curl down over the face using a Cat's Tongue. Adding depth to the hair. Then do the same thing on the left side of his face.
- Add some dark shadows over the chest, under and around the left eye and in the brown moustache.
- To give some value and personality within the layer, add TW to the gray mix and using the toe of the brush, start to add just a smidge of highlighting to the hair in front of the right ear. These are the light grays that we are adding over the dark gray, just letting the hair happen as it wants to happen.
- Add more TW to the mix on the left where it comes out in front of the background color. Add a few bright strands on the right side of his body and catch some above the left eye.

John - There is not a uniflea. There are girl and boys fleas and irregardless, I don't profile.



STEP 6 - LIGHTER FUR VALUES

“SOFT SILKY FRINGEY EARS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Mix orange using CRM + CYM then add some BS on the Cat's Tongue. This is our basic brown hair mix. Start to add some of this color into the hair on the ear, it folds and curls down like a soft silken fringe.
- Add TW, to the mix for a highlight color, using the toe of the brush.
- Mix in CYM to brighten up the hair color. It is very bright at the top of the ear. Blend it in a little, especially the top layers of highlight colors. It's ok if you have a little blue in the hair, as well.
- Using these colors, paint the left ear with the same process. Vary your mixes of these four colors.



STEP 7 - BUILDING FUR LAYER

"WE'RE LAYERING THE HAIR"

PAINT:

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

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Mist your canvas and your paints with water if your studio is dry.
- Continue using the Cat's Tongue and the dark gray mix. Paint a nice strong area that flows from the bridge of the nose, between the eyes and up to the crown.
- Add TW to the brush for a highlight color, and even more TW at the top of the head, going into the topknot.
- Add more MB to the dark gray mix and bring some very black hairs coming out from the topknot and cascading down over the hair on the ear. Get a little TW for a lighter gray on top of the dark black. We do want it to stay quite dark.
- Use the orange with a lot of TW, and a touch of UB, and bring this beige color over the grays between the eyes and up into the topknot.
- Refine the base of this area with MB.
- Get TW, on the dirty brush and make sure that you are curving your strokes to show the movement up into the topknot, showing the shine of the hair.
- Mix orange and BS and add it to the hair above the topknot band, adding some brown hair over the black and gray.
- Use PB and make that dark blue hair band then add TW on the brush and highlight that band.



STEP 8 - FINAL FUR LAYERS

“SHINY SILKY YORKIE HAIR”

PAINT:

Titanium White = TW

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

#8 TAS Cat's Tongue

STEP DISCUSSION

- Start with a mid-tone gray with quite a bit of TW and paint an arch in the eyebrows to accentuate the brow bone over his eyes. Gestural strokes will capture the hair from the mid-cheek down behind the moustache.
- Get your gold and beige colors and just above the eye on the right make these little black pupils pop. Somebody wants a treat. I have continued to work with a Cat's Tongue, but you should use the brush that works best for you.
- With a Round Brush and MB, define any part of the eyes that you need to. You want them beautifully set in the fur.
- Switch back to the Cat's Tongue and add some random hairs sweeping out from the eyelids over the brow bone.
- As we work this face, just remember to put in your darker layers, followed by your mid-tones, then your light tones and finally your highlights.
- Use all of your hair color mixes...orange, browns, grays, golds, beiges, and whites. Use the reference at the end of this step, the reference at the end of Step 10, and your grid to help you with color placement. Rewatch the video as many times as you need to. I make all of these resources available to you for free.
- Do the same around the left eye as you have just done to the right eye.



STEP 9 - CHIN

“TECHNIQUES THAT ARE TRUE FOR ALL LONG HAired DOGS”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- With the Cat's Tongue, we will paint in the Yorkie's chin with all the pretty little hair colors, but we will start with the dark value on the outside edge area.
- Next layer would be your orange browns.
- Get some of the lighter grays with more TW, paying attention how the hair on the chin splays out and around. You want to use very light pressure.
- When the paint does not flow right, there might not be enough water, or you could add a little AGL if you needed to.



STEP 10 - TOP OF HIS NOSE

"COMING TO THE END OF A GREAT JOURNEY"

PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

BRUSHES & TOOLS:

#1 Monogram Liner

#8 TAS Cat's Tongue

STEP DISCUSSION

- Refresh any colors on your palette that you need.
- Get your light gray, on the toe of the Cat's Tongue Brush, and put in some light hair strokes under the eyes, just above the brown moustache. Then brush some hairs up over the brown to blend that transition a bit.
- Mix orange + CYM + BS and start at the top of the nose with this golden brown and brush some hairs up over those light white hairs you just put in.
- The area under the nose and along the upper lip is also a precious area where we want to have hairs that run amuck and stray out over other areas. You don't want to paint out all the shadows.
- Use orange + BS as another color to pull throughout that moustache area.
- Just play with all your hair colors and paint him in.

- Sign.

I sincerely hope that you loved painting this little beauty as much as I did. There is something about a Man's Best Friend that calms us, maybe it's that unconditional love that they shower us with. They serve as good role models for us to learn how to love others, as well as how to love ourselves. There is something pure about a dog; they live to give and sometimes get a treat in return. Whether they keep us company, drink our sippy sippy and eat our munchie munchies when we aren't looking, rearrange our desks, or just sleep at our feet, we love and adore them and our studios would not be complete without them.



THE TRACING METHOD

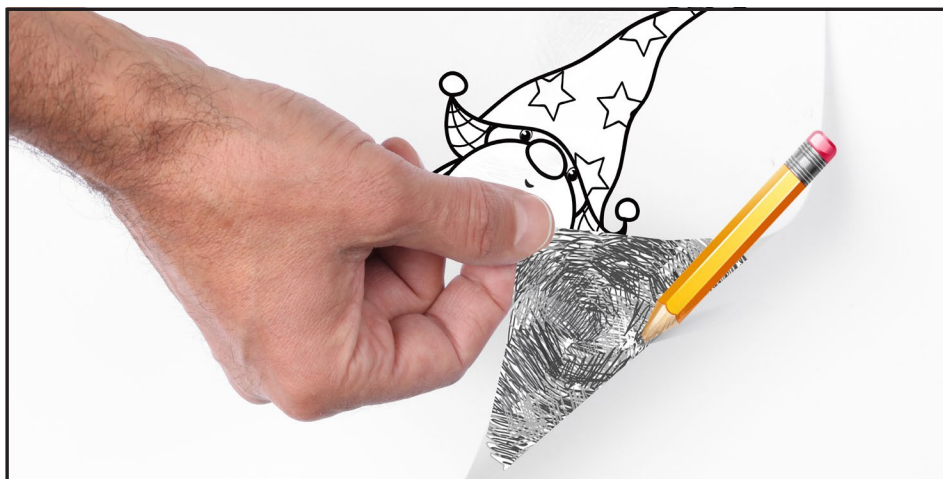
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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:



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.

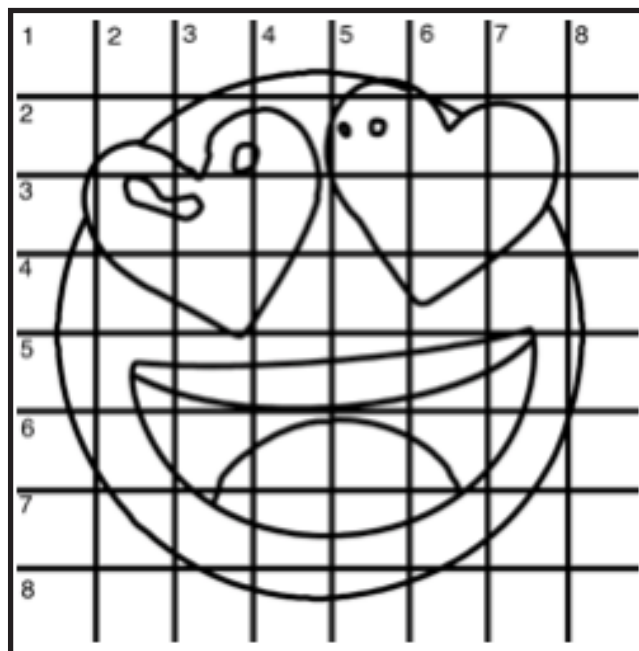
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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.



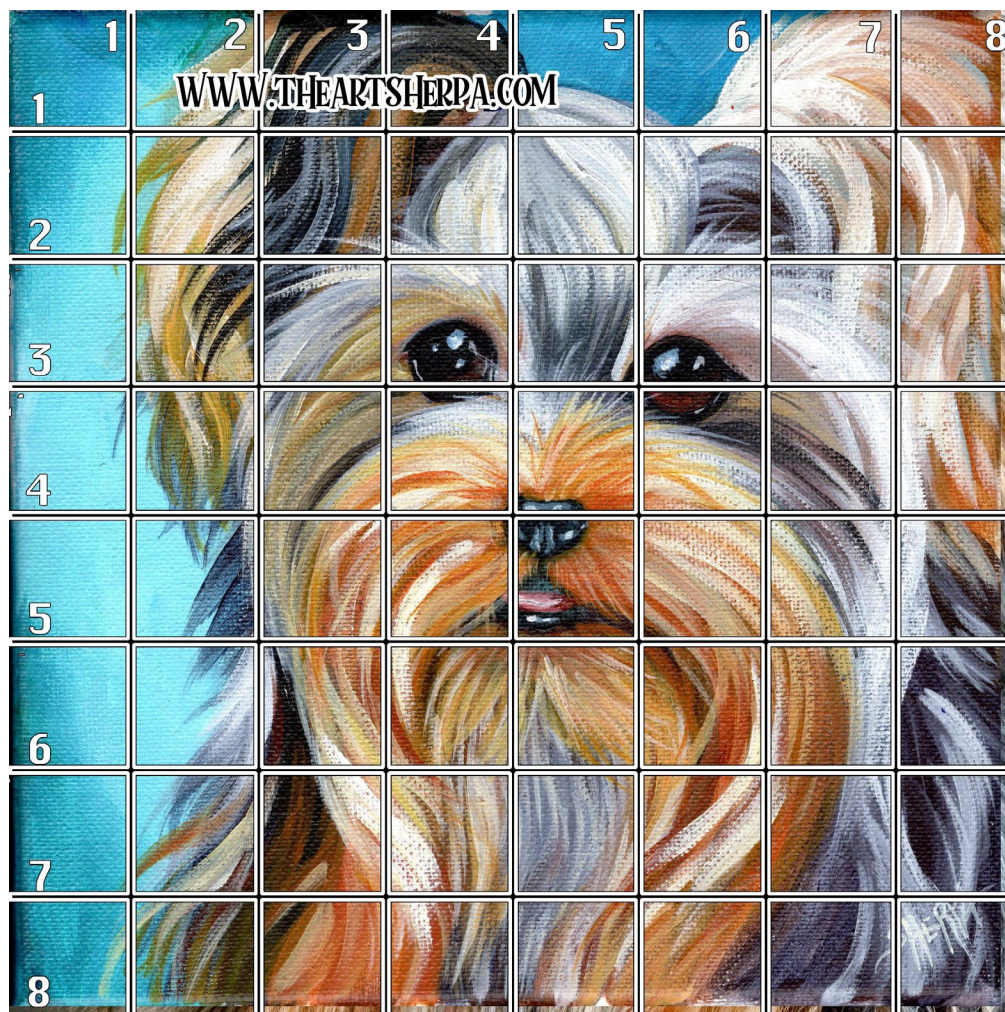
GRIDDING INSTRUCTIONS CONTINUED:

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:



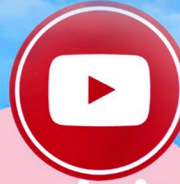
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