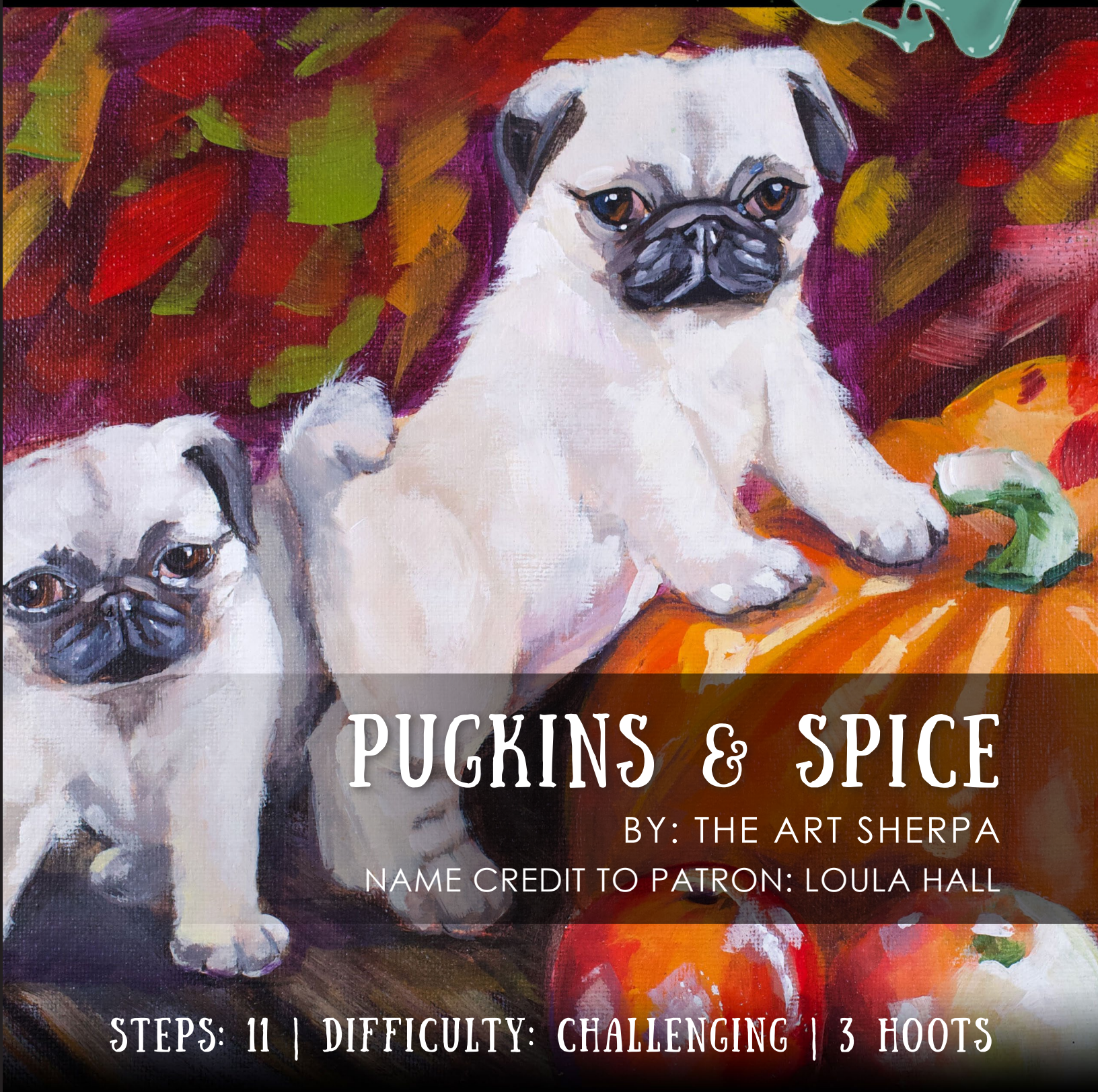


THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## PUGKINS & SPICE

BY: THE ART SHERPA

NAME CREDIT TO PATRON: LOULA HALL


STEPS: 11 | DIFFICULTY: CHALLENGING | 3 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 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](http://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 lesson is a continuation of my 2021 Big Art Quest which has "Gone To The Dogs". The 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](http://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>

This tutorial is extremely difficult, perhaps one of the most complicated ones I have provided so far. It is dedicated to all of the non-human studio assistants who frequent our studios. 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.

My tutorials are beginner friendly, especially when all of the free resources I make available to you are utilized but if you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several pet tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope 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](mailto: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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Naples Yellow Light = NYL
- Golden's Acrylic Gloss Glazing Liquid = AGL

### BRUSHES:

- Round Hog Bristle
- #4 TAS Round
- #1 TAS Monogram Liner
- #8 TAS Cat's Tongue
- ½" Angle Brush
- ¾" Angle Brush

### TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 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 dry before you proceed.)
- Optional: StayWet Palette

### 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
- Color Mixing
- Fur
- Implying Motion





## 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	5:30	SKETCH IN IMAGE
STEP 2	15:00	BACKGROUND
STEP 3	21:33	BLOCKING IN
STEP 4	28:04	BACKGROUND LEAVES
STEP 5	34:36	PUMPKIN
STEP 6	48:00	FINISH PUMPKIN
STEP 7	1:02:26	APPLES
STEP 8	1:20:00	WOODEN BOARDS
STEP 9	1:36:13	SKETCH AND BLOCK IN PUGS
STEP 10	1:57:26	PUG ONE
STEP 11	2:48:45	PUG TWO
		SIGN



## THE GOLDDILOCKS 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.





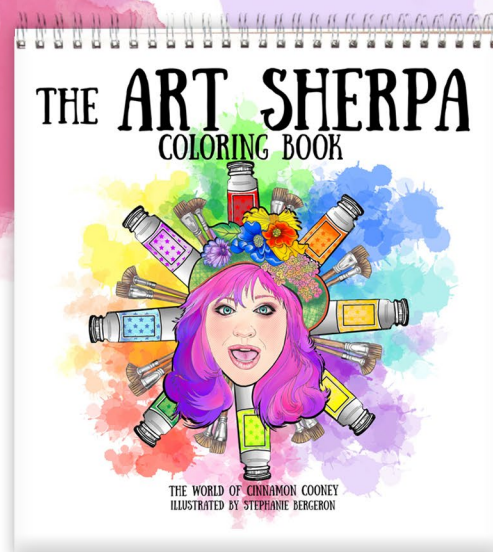


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# STEP 1 - SKETCH IN IMAGE

## "WINNER, WINNER, CHICKEN DINNER"

### PAINT:

Burnt Sienna = BS

### BRUSHES & TOOLS:

#4 TAS Round

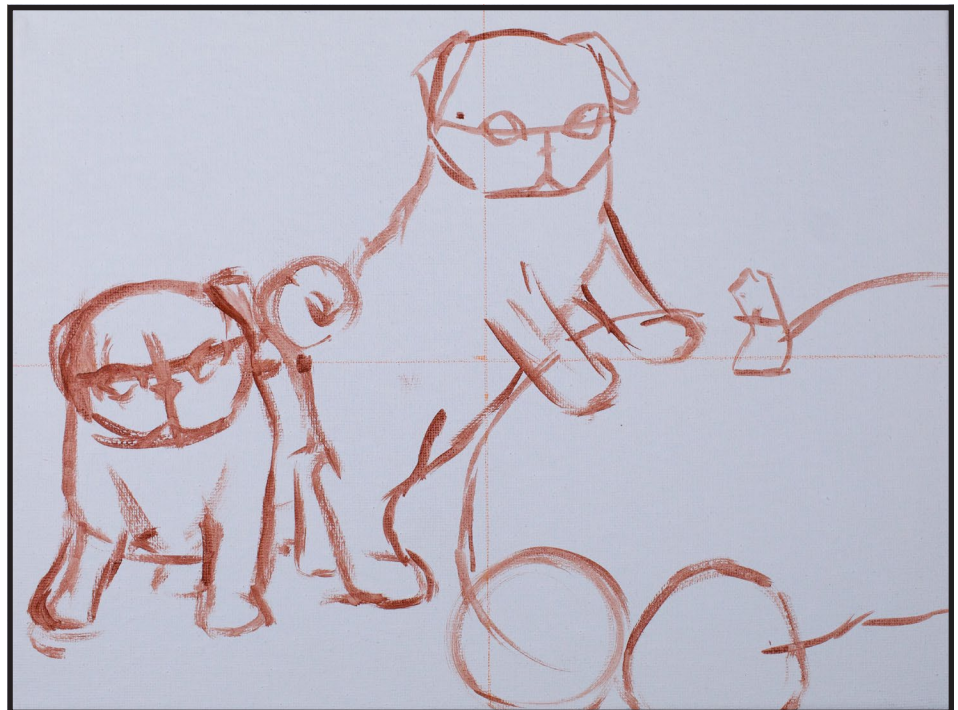
T-Square Ruler

Chalk Pencil or

Watercolor Pencil

### STEP DISCUSSION:

- 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.
  - Put out BS on the palette and using a T-square and a watercolor pencil, divide the canvas in half vertically, with the canvas in landscape mode. Longer than it is wide. Then, divide the canvas in half again and draw a horizontal line. You now have 4 equal quadrants on your canvas.
  - With a Round Brush, add a mark about 2.5" to the left of the vertical line.
- Then just to the right of the horizontal line, about ½" from the top, draw in the pug face. Draw an arch to help with eye placement then draw in the two eyes and the nose area. Give him a little bent ear and another little flopping in the wind ear.
- Drawing the pumpkin takes up a lot of space on the surface but it's weird and squishy shape adds lots of personality.
  - Next draw the two apples in front of the pumpkin and the pumpkin stem.
  - Then draw in the little pug legs that are resting on the pumpkin. The little back hip is so cute, he has no butt, but he does have a little leg hock. Give him a little pug puppy belly and a curly que tail. Lastly, draw in his back from the ear to the tail. He has two legs and you want him to be balanced, so give him two legs.
  - Then, draw the other pug, starting with the head, the face arch and nose. His eyes are almost under the arch line because he is looking down. Be loose with these sketches, we can refine as we go, you are roughing in. He has a bit of a chesty chest and his leg is firmly planted in case the nosey one loses his balance and comes tumbling into him. I do see both of his front legs, but the right one is a little more jettied out, and we can barely see the back foot. He has action paws. Don't forget his ears.





## STEP 2 - BACKGROUND

“THERE ARE MANY PATHS TO CHECKMATE”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

brush loaded with a mix of DP + CRM, not really purple, not really cad red; almost an eggplant. This doesn't have to be neat or tidy; we don't care, we are artists. Find all the little places between feet that show the background.

- Mix MB + BS and using the dirty brush, paint the wood area of whatever surface they are on. Finding all the little surface exposure places.

### BRUSHES & TOOLS:

¾" Angle Brush

- Mix CRM + CYM + BS to a deep red-orange and loosely paint in the pumpkin skin.

### STEP DISCUSSION:

- Put out DP, CRM, MB, and CYM.
- Paint the background a dark value using an angle





# STEP 3 - BLOCKING IN

## "NO SHIFTY PAINT, PLEASE"

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Naples Yellow Light = NYL

### BRUSHES & TOOLS:

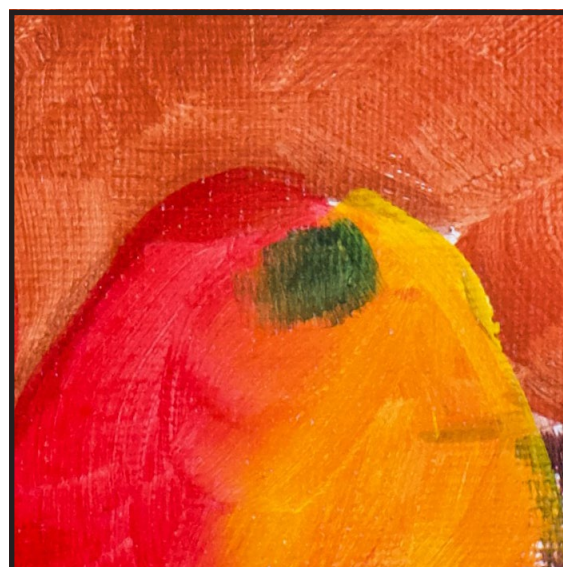
½" Angle Brush

### STEP DISCUSSION:

- Put out NYL, or Yellow Ochre if you don't have Naples Yellow Light, and check out my Naples Yellow Light Blog on the website if you have questions.
- Take an angle brush with a mix of NYL + BS to make a buff color. You could use Raw Sienna here if you don't have BS. Block in the pugs. Vary the color mix, parts in shadow are darker, parts in light are lighter. Use NYL to lighten, BS to darken. You can go over the lines we drew in, if you can still see the outline through the buff color.
- Add QM + PG to the palette.
- Mix CYM + CRM to an apple red and paint in the left apple and the bottom half of the right apple. Add more CYM to the mix and paint the upper part of the right apple.

- Add PG on the dirty brush and add the pumpkin stem and a couple of green highlights on the apples.
- Use my reference photo at the end of this step to help you with color placement at any time.
- Dry.

*This is a three hoot painting, but very doable because I teach and I provide a lot of free resources for you to succeed. If you are a beginner, pick one feature to concentrate on and build up to the big picture. I also have a lot of one and two hoot paintings on my website for you to try first.*







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# STEP 4 - BACKGROUND LEAVES

## "HELLO AGENT CHAOS"

### PAINT:

Cad Red Medium = CRM

Cadmium Yellow Medium =  
CYM

Phthalo Green = PG

Golden's Acrylic Gloss

Glazing Liquid = AGL

short and varied, irregular and diffused. Because we are applying the paint wet into wet, it may blend a bit.

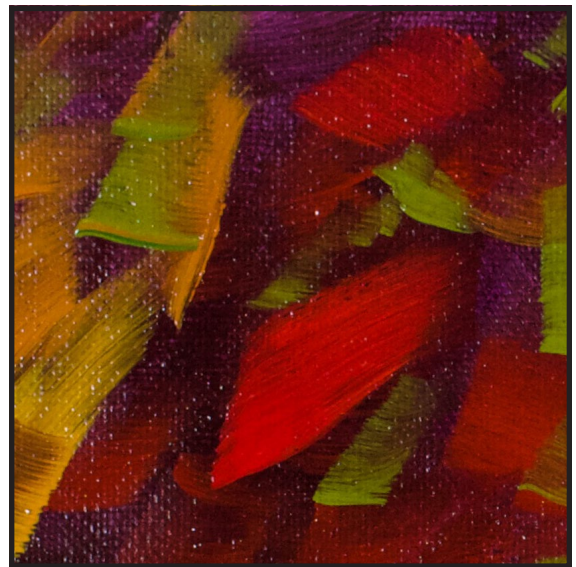
- Add PG to the dirty brush, and because it's dirty, the green will be perfectly muted in the background.
- Then add a pop or two of your red-magenta.

### BRUSHES & TOOLS:

¾" Angle Brush

### STEP DISCUSSION:

- For a diffused background, use the angle brush and the red-purple background color, and add another coat to the background. It's ok if you paint over into the pugs a bit if you need to.
- If your studio is too dry, you can add AGL to this mix because we do want to work wet into wet on this step. Add more CRM into that mix and although it does not seem much brighter on the palette, it will show up more when it's in the background. Use short strokes, varying length and size, direction and color mixes, to imply leaves or foliage in the background. Calling Agent Chaos.
- Add CYM to the mix to get a dull orange, and add in some random shapes of that color. Again, we are implying foliage, so keep them





# STEP 5 – PUMPKIN

## “MR. PUMPKIN GETS SHADY”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

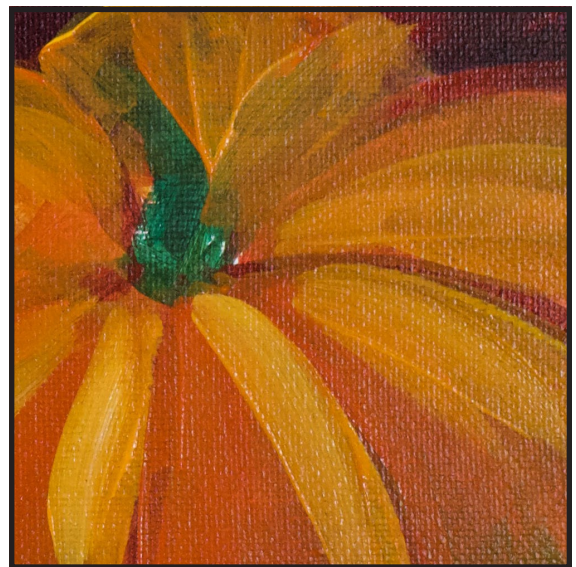
Mars Black = MB

### BRUSHES & TOOLS:

#8 TAS Cat's Tongue

### STEP DISCUSSION:

- Get the Cat's Tongue and mix BS + MB + CRM to an interesting brown, and start drawing in the lines of the pumpkin segments. Use your pug mix color from previous steps and add a bit of CYM to make a shadowy color, to apply at the bottom of the pumpkin, and on the side furthest from the light, and also near the division lines of the skin. Keep your brush strokes directional. Add more CYM as the skin gets more into the light. This is basic blocking in.
- Start adding small amounts of CRM to the mix as you move to more of a pumpkin color and less muted. Create bright areas by adding more CYM, and darker areas using more CRM, and shadowy colors by adding BS. You are shading the pumpkin.
- Get a little PG on the dirty brush to apply at the bottom of the pumpkin, because sometimes, they can appear green in shadows.
- Add more CYM in the mix and accentuate the brightest highlight color where the light from above is hitting the pumpkin. Where is the source of light on your canvas? The source of light affects shadow and highlights.
- Dry.





# STEP 6 - FINISH PUMPKIN

## "DON'T STEP IT YET, PLEASE"

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

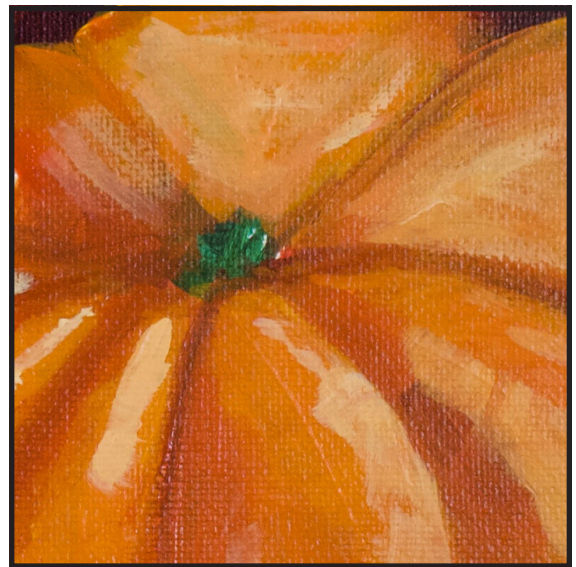
Titanium White = TW

### BRUSHES & TOOLS:

#8 TAS Cat's Tongue

### STEP DISCUSSION

- Make a clean mix of CRM + CYM and with the Cat's Tongue continue working on shadows and light using all of your pumpkin mixes.
- Use all your reference resources to assist you and you can also go back and rewatch the video at any time.
- Dry.
- Add DP to the red mix and apply it at the base of the pumpkin to show shadows being reflected by the two apples in front of it. By doing this, I just defined that my light source is coming into the painting from the front. Objects cast shadows behind them when facing the source of light. Objects also have highlights on them when facing the source of light.
- Mix TW into the light orange colors, and use this as a highlight on the pumpkin.
- Use the purple-brown color if you need to add more shadow at the bottom of the pumpkin.
- Dry.





# STEP 7 - APPLES

## “SHADOWS & HIGHLIGHTS GO HAND IN HAND”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

Naples Yellow Light = NYL

### BRUSHES & TOOLS:

#4 TAS Round

½" Angle Brush

### STEP DISCUSSION:

- Change your water and refresh any colors you need to.
- With a Round brush, mix CRM + QM and layer some of the background leaves over the pumpkin. Add DP for a different leaf color.
- Mix PG + BS to outline and define the pumpkin stem. Add a lot of CYM to the brush and highlight the stem.
- Add a little off white to the left side of the left apple and to the right side of the right apple.
- Use an angle brush and add QM + CYM into the left apple, lighter near the front. Add DP into the mix for the back side of the left apple. We will pull it out from the surface a little later.
- Get NYL + TW into PG to add a green-yellow on the right apple and on the stem of the pumpkin.
- Get CRM + QM and refine the right apple on the back side.
- Add DP to the mix for the shadow color between the two apples. You can also add this along the edge of the apples against the pumpkin because they would cast shadows.
- Add light orange highlights to both apples.
- Mix NYL + PG + TW to a yellow-green to apply to the front of the right apple and at the stem.
- Use DP + TW for any shadows you feel need to go on the apples.
- Apply TW on the top, right side of the apple on the right and try to be directional with those strokes. Add highlights at the tip of the stem.
- Stand back and look at your painting. Do you need to add some more diffused leaves in the background? Are you happy with your progress so far?





# STEP 8 – WOODEN BOARDS

## “THE BLUE OF CONFUSION”

### PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

### BRUSHES & TOOLS:

Round Hog Bristle

#4 TAS Round

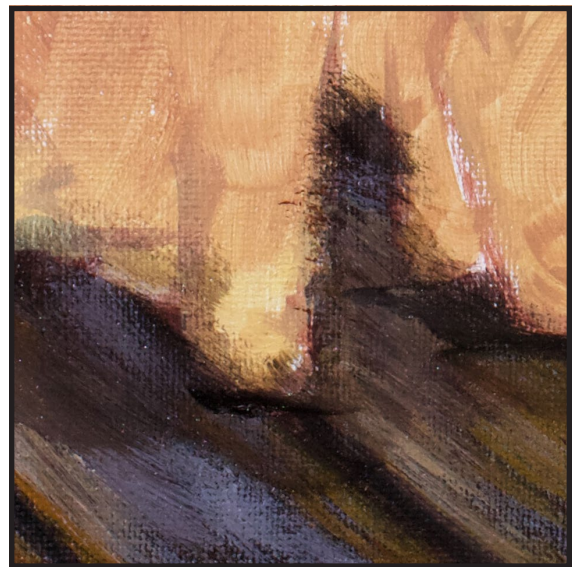
½" Angle Brush

### STEP DISCUSSION:

- With a hog brush, we will paint the wood using MB + BS. On a dry brush make short little rough marks on the surface while varying the color mix. Keep it irregular, Agent Chaos.
- Put out UB, the blue of confusion. When you understand it, it is wonderful.
- Use an angle brush and mix UB with BS + TW, to one of my favorite gray colors, and then apply short, directional strokes to imply grain in the wood. Add more UB in places.
- Mix orange + BS and add that grain value on the wood, as well.
- Don't forget to get under the little pug on the right.
- Come back with MB to add in the lines of the

planks, using a Round Brush.

- Add AGL to the palette.
- Create a glaze with MB + AGL and glaze the wood creating shadows, under the pumpkin and under the little pug feet. You can even glaze the shadow portion of the pumpkin. Knock back anything that you want to, and if you go too far, you can always add color back in.





# STEP 9 - SKETCH AND BLOCK IN PUGS

## "THE PUG PART"

### PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Naples Yellow Light = NYL

### BRUSHES & TOOLS:

TAS #4 Round Brush

½" Angle Brush

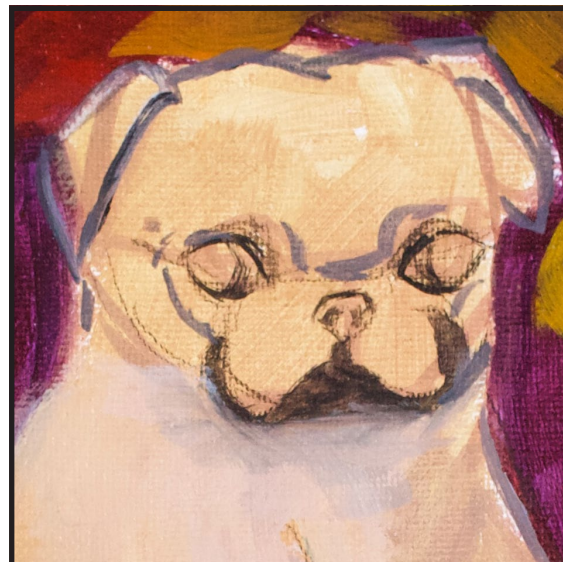
Watercolor Pencil

### STEP DISCUSSION:

- Sharpen a black watercolor pencil to sketch in the facial features of the pugs, starting with the pug on the left. The eyes are tear shaped, the nose is really close to the eyes, both because they are puppies and because they are pugs. It's kind of a diamond shape with nostrils. Add a bridge behind the nose, between the eyes. The little mouth starts at the nose and winds up into one of those John Sinister moustaches. The kind they used to put wax on. Give his chest some structure and catch the ears, and add an arch where the underbelly runs into the little sitting butt on the surface.
  - Move to the pug on the right and start putting in his features.
  - Get an angle brush loaded with NYL + BS and start painting in the pug on the right. Add a little QM into it for that sweet puppy belly then add TW to the mix for lighter fur, which is, actually, I think, hair.
  - The little pug on the left has some mid color gray on the side closest to the right pug.
  - Get a Round Brush, for more control, to detail out the feet of the right pug with the darker gray mix of BS + UB. Paint his back foot with the darker gray.
  - Use an angle brush to sweep that deep shadow back over the side of the left pug. Add TW, to the pug mix and paint a highlight on the backside of the right pug's back leg, to set it apart from the left leg. Then use MB to outline features that you want to pull out from the background.
  - Get the background color of DP + QM and sharpen the pug's outline, separating it from the diffused leaf section.
  - Use gray to outline the right dog's paws on the pumpkin and define the little toes.
  - If you overpaint, by accident, you can come back with oranges of the pumpkin skin and fix it.
  - Outline with the light gray on the leaf side of his left paw.
  - Use MB to outline the eyes and irises. Outline the nose and nostrils and his mouth and lower jaw.
  - Get the angle brush loaded with the pug color, and come under this area to paint in the pug hair color.
  - Use the Round brush and BS to draw in that classical pug curly que tail. It's like a corkscrew or a piggy tail. It is tightly wound.
  - Catch the lines in the ears.
  - This involves work, and takes a minute, but you will be happy with the results.
  - Come to the left pug and repeat the process. I did come under him and paint out the back leg and put in surface wood color instead.
  - Dry.
- John was reading comments and forgot to move the camera, but, clear skies. We provide a reference, in fact we provide numerous references, to assist you.*



STEP 9: CONTINUED





# STEP 10 – PUG ONE

## “YOU CAN DO THIS”

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Naples Yellow Light = NYL

Golden's Acrylic Gloss

Glazing Liquid = AGL

### BRUSHES & TOOLS:

#4 TAS Round

#1 Monogram Liner

½" Angle Brush

### STEP DISCUSSION:

- This will be a very long step with numerous paint mixes for the pug coat, shadows, and highlights. The mixes you create in this step will be used on both the pugs. I think it would be beneficial to read through this step first and be prepared to work through it. You want to be able to paint the shadows and then layer the coat color while working wet into wet, if possible, so if you have limited time, you may want to do this step at a different time. Your goal will be to add in the darkest shadows first, then lighten with the coat color and then add highlights. It may take several layers to achieve our goal.
- Refresh any colors on your palette that you might need. You may want to get a fresh palette for this step and make a good amount of the base coat mix.
- Get fresh water. Get up and stretch and breathe. Assess your progress so far and fix anything that might be nagging at you so that you are ready to go on.
- You will alternate between the Round Brush and an Angle Brush and a Monogram Liner.
- The base pug coat color is NYL + BS. We will darken this for shadows using MB and lighten for highlights with NYL + TW.
- Make a base gray with a mix of MB + TW. You will add UB and MB to this mix in the step; you would lighten with TW.
- You will make another base gray with a mix of MB + BS + UB.
- Use MB + BS for the darkest part of the ear.
- You will make a glaze with one of your gray colors + AGL.
- Keep in mind that once you add the shadows, you do want to add the coat base and work it wet into wet, so don't take a break between shadows and the base coat layer.
- With the Round Brush and BS, add a little brown to the irises. The eyes are mostly black. Get some of the white-gray color to add to the tear duct area between the iris and the eye socket.
- Create two mixes of the coat color. One should have more BS than NYL for shadows and the other has a 1 to 1 mix of both colors.
- Start with an angle brush loaded with the shadow pug coat color and add dark shadows to the right pug. Add it to his upper foot and knees, a bit on his belly, his front paws, under the shin, along the hip hock and on the back leg.
- Come back with the base pug coat color to add along his forward back leg, his forehead, his brow area and cheeks. His neck area needs a coat; well, he has no neck, but you know what I mean. Then along the top of his outstretched front legs and his upper chest.
- Put some shadow on the curl of that little tail. Use the tip of the brush to bring a few bits of fur off him and in front of the diffused leaves. Add some shadow between the light fur of the chest and the light fur of both front arms. You can add MB to the fur base color for the deepest shadows. I am wiping my brush on a paper towel and not rinsing it



## STEP 10: CONTINUED

because I do not want to offload all of the pigment on the brush.

- The front of the leg is lighter than the back of the squatty legs.
- Make a gray with MB + TW and use this to capture the bits of the toes on his front paws then add highlights. Get a very light color by adding more TW to your pug color, for your lightest highlight color. Paint his forehead with a mid tone gray; add more UB + MB to the mix for his ears. Use a lighter gray for highlight over his forehead and down to the eyes.
- Use the Round Brush and MB to paint in the iris of the eyes. Paint the muzzle with a dark gray, but not quite black. You need the mask to be distinctively apart from his little black eyes.
- Get MB + BS + UB and put in the muzzle above the mouth, leaving the nose unpainted. Now paint the nose pure MB. The nose will happen when we get the reflections in. Deepen the division between the upper and lower jaw.
- Dry.
- Switch to a Round brush

for the nose, and highlight with a lighter gray, so that the nostrils become more visible. Their nose is a trip. It's all squishy with two little holes to allow them to breathe. Capture the cleft that divides the two parts of the muzzle by painting this color on both sides of that dark line and above the smiley moustache.

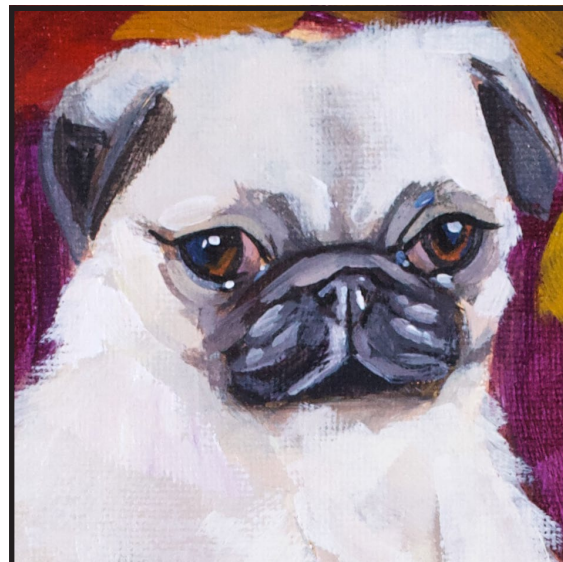
- Switch to a smaller detail brush, that holds less water, and use MB to define the darkness of the nose and muzzle. Then with your lightest gray, outline the smile, remembering that it's a little lighter on the left side.
- Mix MB + BS + UB gray again on a Round Brush and paint in any darkness that you need.
- Add BS to the orange mix from previous steps for the lighter brown in his eyes. Orange is a mix of CYM + CRM.
- Use a Detail Brush, loaded with a slightly mid tone gray, and outline the upper eyelid. Thin MB with a drop of water to outline the eyes and add the upper eyelid crease.
- Add a bright TW highlight in the iris and at the bottom of the eyes. The soul of the eyes comes in quickly. Add a little touch of white at the tear duct area. Use this to also give a little wetness to the nose and just a touch on the muzzle on the right side.
- Switch back to a Round brush and MB + BS and add more dark color to the under flap of the ears.
- Add a little shadow glaze by mixing AGL to the gray color and apply it along the top of the pumpkin, under his front paws. You could also run this along the pumpkin right under the pug because his little scrunchy outstretched body would cast a shadow on the edge of the pumpkin.
- Come back with your base pug color to fix anything you need to fix. Keep in mind that he is lighter on his right hand side.
- These pugs are a full three hoot. They are the full threat; the all the hoots that you could want to hoot.

**John: What do you get when you cross a husky and a pug? A Hug.**

**John & I wanted to cross our Pug Ishtar with my Mother-In-Law's Papillon, Frenchy, and we would have called the puppy a Pugillon.**

**Sherpa Tip:** You need to rinse out your favorite brushes more regularly than others and you will probably have to replace them more often, because acrylic is just hard on brushes.







# STEP 11 - PUG TWO

## "WE HAVE PUPPIES"

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
CadYellow Medium = CYM  
Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Mars Black = MB  
Titanium White = TW  
Naples Yellow Light = NYL  
Golden's Acrylic Gloss  
Glazing Liquid = AGL

### BRUSHES & TOOLS:

#4 TAS Round  
#1 Monogram Liner  
½" Angle Brush

### STEP DISCUSSION:

- Use all of your pug mixes and the directions from Step 10 to help your progress on this little guy. Also use all of the references I provide to assist you that are included in this document. Spend the time that you need to paint this.
- Start with the Round brush and paint the eyes with the same color mixes as you used previously.
- The darkest shadow layers are under the belly and behind the pug situated in front of him. It has to be light enough to "see the puppy" but it is mostly in shadow. The chest

is in shadow, as well as, the inside of the front right paw, the ears and forehead, the front toes, and the scrunchy wrinkles of the front legs. There is a shadow under the right ear.

- Use a lighter coat value to start painting his body, bring the fur out from the body and over the background behind him.
- Be kind to yourself; don't be critical of yourself. Be patient. Remember that you can always come back and rewatch step 10 and 11 of the tutorial on YouTube at any time.
- Remember to hydrate and turn the canvas rather than straining your body to paint. Take breaks and breathe. Rinse your brush and change your water when you need to.
- Pull your pug together.
- Sign.





## THE TRACING METHOD

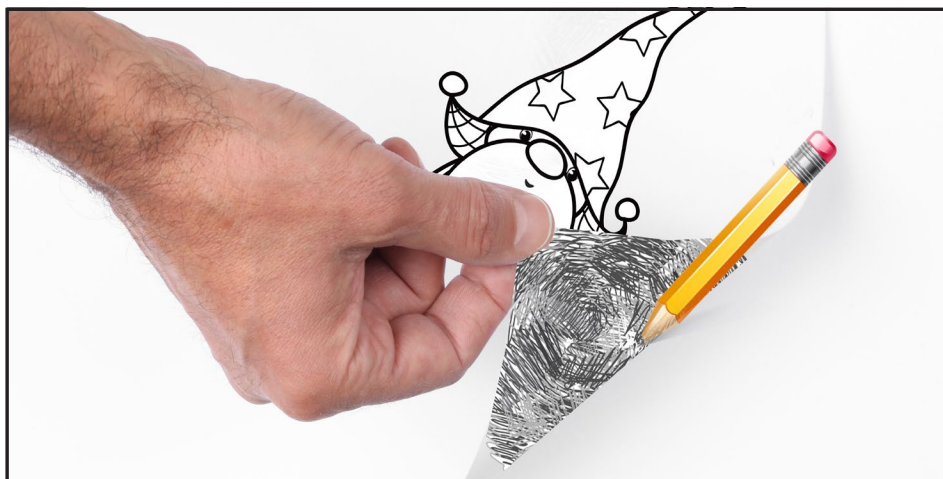
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



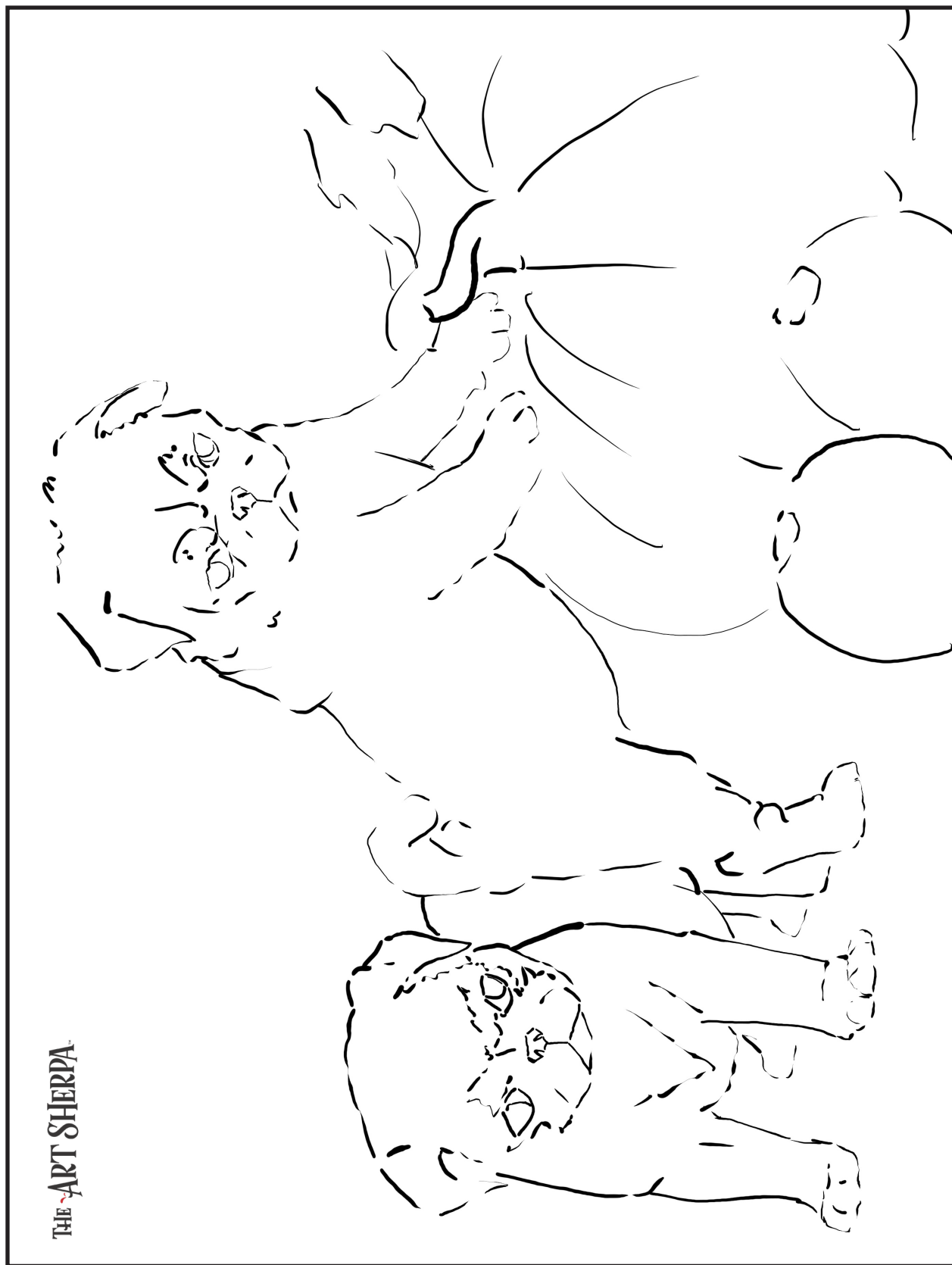
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:





## 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.

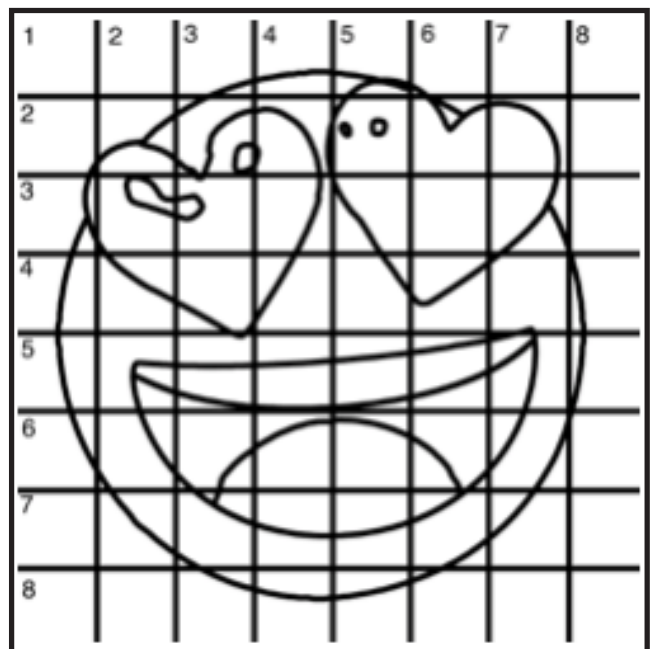
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



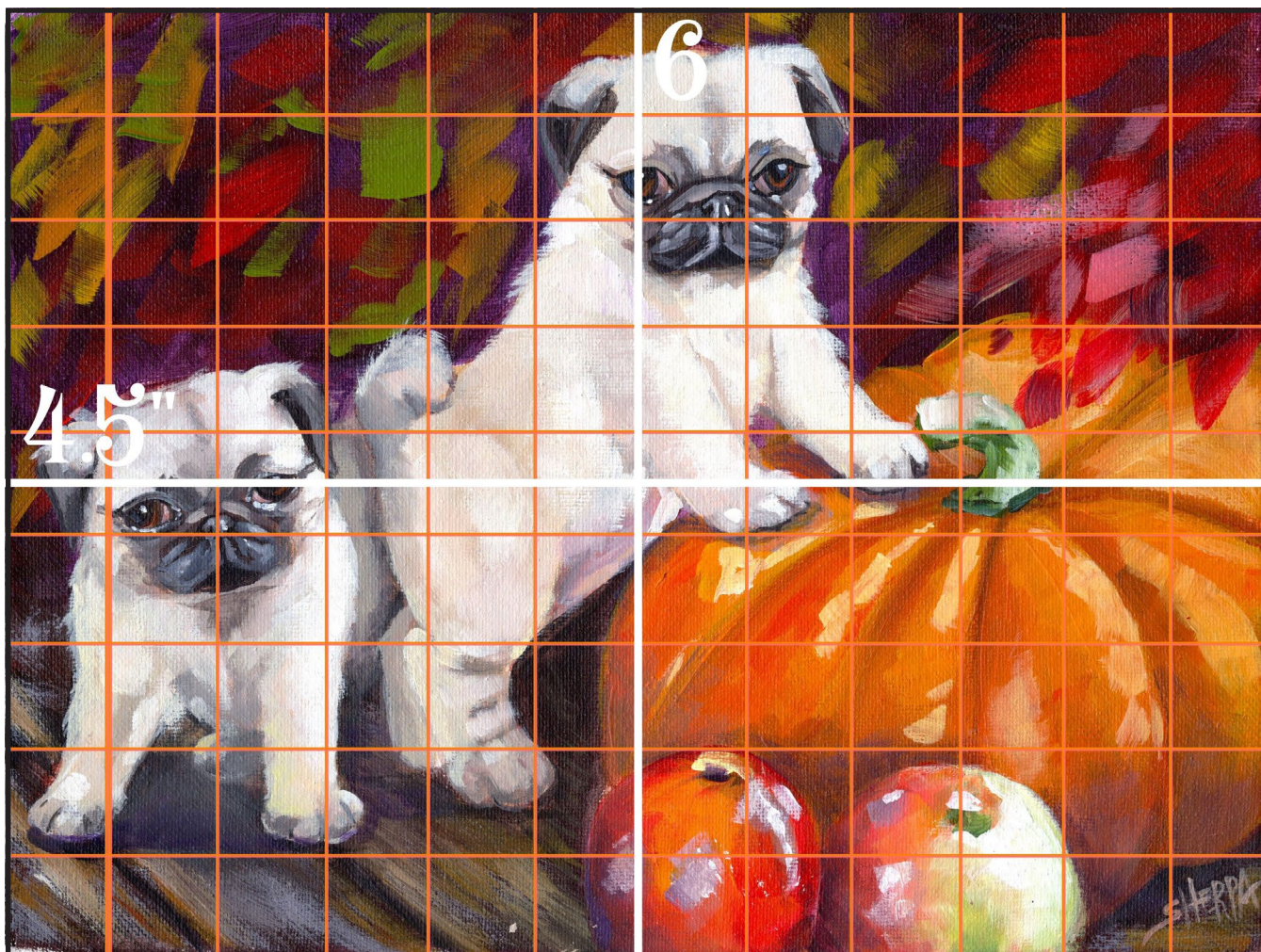
## GRIDDING INSTRUCTIONS CONTINUED:

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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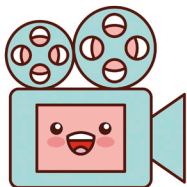
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