

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



EYE OF THE TIGER

BY: THE ART SHERPA

NAME CREDIT TO PATRON: SARA STEWART

STEPS: 15 | DIFFICULTY: CHALLENGING | 3 HOOTS



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SHERPA FORWARD:

I am resolved to do more to help teach art than demonstrate how to paint art and this document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial are included and more can be found at: theartsherpa.com

Keep in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

We sincerely hope you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at: support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there: <https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



PAINT AND TOOL GUIDE:

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

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Large Synthetic Bright
- Large Synthetic Filbert
- Medium Hog Bright
- Large Synthetic Mop
- Medium Synthetic Angle
- Synthetic Grass /Comb Grainer
- X - Small synthetic Liner

TOOLS:

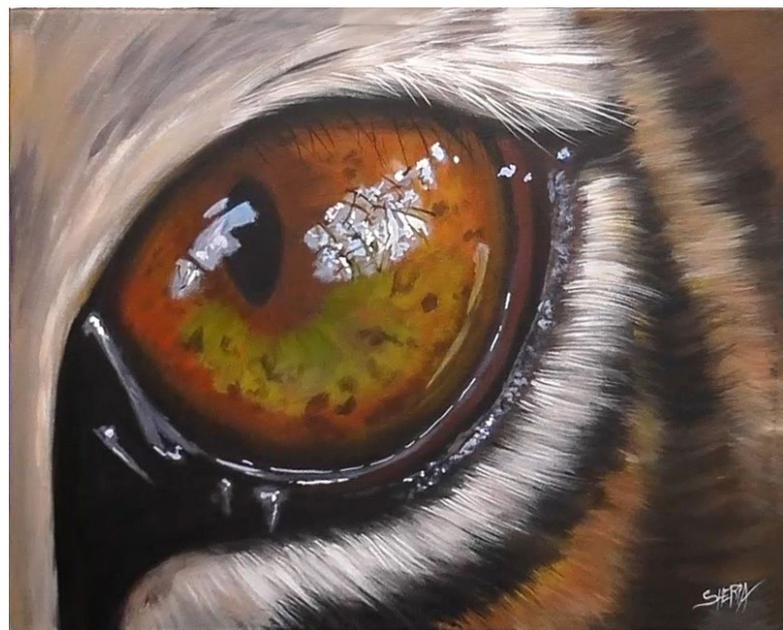
- 16 x 20 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette
- Watercolor Pencil Or Chalk

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet in 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	03:42	COLORED GROUND
STEP 2	09:15	SKETCH THE IMAGE
STEP 3	14:30	OUT OF FOCUS FUR
STEP 4	20:43	LIGHT FUR AROUND EYE
STEP 5	25:08	EYE STRUCTURE
STEP 6	28:56	MORE OUTER FUR
STEP 7	41:00	INNER EYE DEFINITION
STEP 8	48:23	BLOCK IN INNER EYE
STEP 9	53:41	LITTLE WHITE FUR
STEP 10	59:44	ADDING COLOR
STEP 11	1:03:35	BLENDING COLOR
STEP 12	1:09:00	EYE FLECKS
STEP 13	1:15:05	THIN BLACK LINES, LASHES
STEP 14	1:19:05	HIGHLIGHTS
STEP 15	1:28:15	FINAL DETAILS
	1:31:42	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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STEP 1 - COLORED GROUND

“CONSERVATION OF ENVIRONMENT”

PAINT:

Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

Large Synthetic Bright

COLOR MIXES:

Dark Brown = BS + MB

STEP DISCUSSION:

- Roughly paint the entire surface with the **Dark Brown mix**. Smooth the paint out slightly by painting long side to side brush strokes.
- Dry the surface before continuing to the next step.



STEP 2 - SKETCH THE IMAGE

"WE LOVE OUR INTERNATIONAL COMMUNITY"

PAINT:

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Synthetic Filbert
Chalk Pencil or Watercolor
Pencil

STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way, 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. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Starting at the bottom of the canvas, sketch a vertical line about 1 ½ inches from the left side. Start curving this line up at 10 inches and apexing it just short of center and about two inches down from top. Next, swoop the top lid down slightly and flick the outer edge back up, ending just a little past center.

- Come up 4 inches from the bottom near the left side and curve the bottom of the eye up and around to meet the top. Angle the inner corner of the eye to meet the vertical line. Curve another line towards the bottom for a tear duct.
- Loosely sketch the eyeball inside this structure, keeping in mind that it will probably be changed up a little bit. Encompass the bottom of the outer eye with an outer lid.
- Draw in an elongated pupil 6 inches from the left side of the canvas, near the top of the eyeball. Rinse.



STEP 3 - OUT OF FOCUS FUR

“DISTANCE STRIPING”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Dark Brown = BS + MB

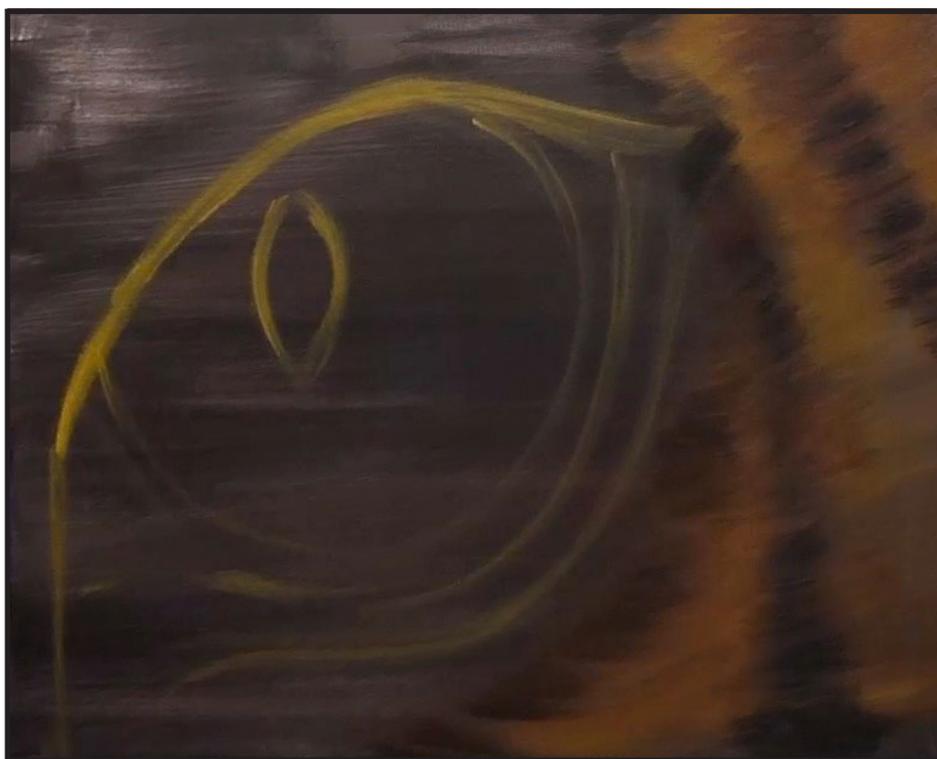
Medium Brown = BS + MB + YO

STEP DISCUSSION:

- Mix the **Dark Brown mix** a little more towards the brown bias and begin painting the darker stripes and flick the brush back and forth, sideways. Begin painting the first stripe in the upper right top, just to the right side of the outer eye. Bring it down on an angle to about 1/3 of the way down the canvas. Add another stripe coming up from the bottom. There is also an interesting stripe coming off the back of the eye.
- Create contrasting stripes using the **Medium Brown mix** on either side of the darker stripes in the upper right corner. At the bottom of the canvas blend the out of focus stripes in that corner. Add another stripe that curves around the outside of the eyelid using a blend of both mixes. Leaving the darker brown of the underpainting on either side of this stripe.

- Add more Mars Black to the dirty brush and reinforce the darker stripes.

Sherpa Tip: Golden's Acrylic Gloss Glazing Liquid is the only one I recommend because it's the only one that does all three...blends, extends paint drying time and glazes without creating an issue on your painting.



STEP 4 - LIGHT FUR AROUND EYE

“WE DON'T TRY TO SCARE THE BEAR”

PAINT:

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

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Cream = YO + BS + MB + TW

STEP DISCUSSION:

- Along the top of the eye, begin flicking out short strokes using the **Cream mix**. Vary the mix slightly and allow some of the underpainting to show through. Add more Titanium White and Yellow Ochre in places.
- Add the light fur stripe just under the eye using the **Cream mix** curving the stroke up and then down. Lightly brush along the interior of that stripe and then pull it out. Rinse.



WATERCOLOR WEDNESDAYS

FREE weekly watercolor
live stream virtual art class!

7:00PM EST

Watch directly from TAS Facebook
page each week.

ALL skill levels welcome.
Bring your watercolors and let's

RELAX &
CHILL OUT
TOGETHER



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STEP 5 - EYE STRUCTURE

“LIONS, AND TIGERS (NOT TIGGERS), AND BEARS, OH MY”

PAINT:

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

BRUSHES & TOOLS:

Large Synthetic Filbert

COLOR MIXES:

Dark Brown = BS + MB
Pink Brown =
CRM + TW + BS > MB

STEP DISCUSSION:

- Reinforce the black area on the lower lid and in the eye duct using the Mars Black. Line the upper part of the lower lid using the **Dark Brown mix**.
- Paint around the eyeball with Mars Black using the edge of the brush.
- Then add the **Dark Brown mix** and the **Pink Brown mix** together and paint another layer around the upper side of the inner lid. Add more Mars Black around the inside of the eyeball. Rinse your brush.



STEP 6 - MORE OUTER FUR

“TIGER STRIPES ARE UNIQUE...LIKE FINGERPRINTS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Hog Bright
Large Synthetic Mop

COLOR MIXES:

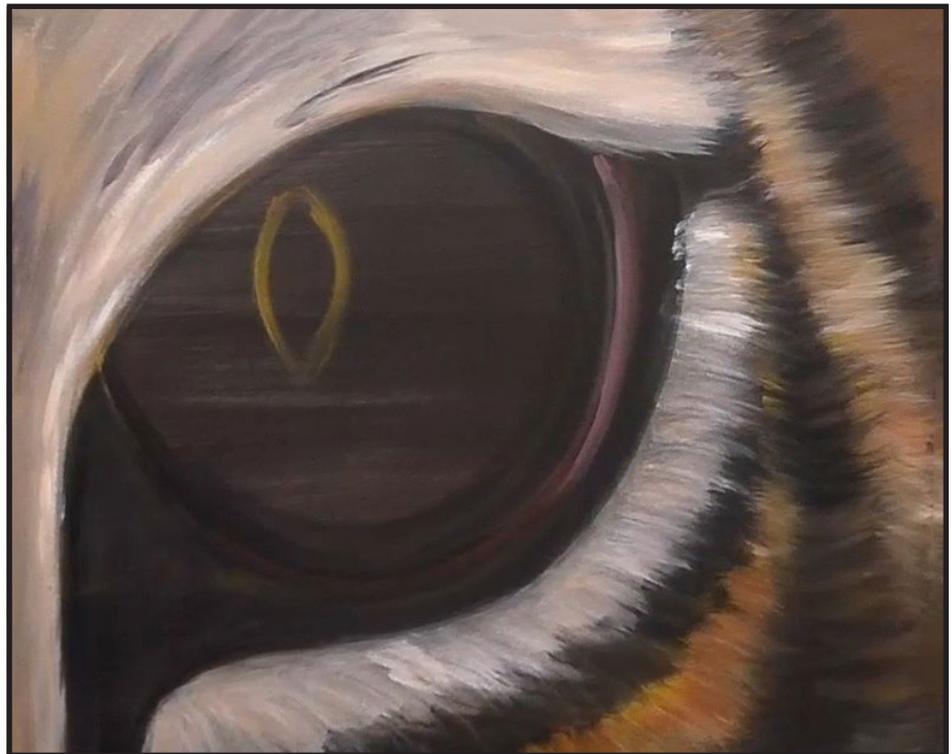
Cream = YO + BS + MB + TW
Dark Brown = BS + MB
Orange Brown =
CRM + CYM + YO + BS
Yellow Brown =
CYM + YO > CRM > BS

STEP DISCUSSION:

- Add more Titanium White to the **Cream mix**. Starting along the bridge of the nose, flick out short strokes using the dry brush method. Continue painting this lighter fur around the top of the eye.
- Dry brush another layer of fur around the bottom of the light colored stripe under the eye. Wipe your brush. Then use the **Dark Brown mix** and add some darker fur to a couple of spots in the light area above the eye. Rinse.
- Begin flicking the **Orange Brown mix** as a highlight to the brown stripe under the

eye. Add more Titanium White to the mix and highlight the brown stripe that starts at the back of the eye and goes down to the right corner. Vary the mix slightly in these two stripes as you highlight. Rinse the brush.

- Dry brush another layer on top of these two stripes using the **Yellow Brown mix**. Reinforce the darker stripes using the **Dark Brown mix**. Add a little more Mars Black to the dirty brush and adjust the black stripe below the cream stripe under the eye.
- Switch to the Mop brush and softly blend the edges of the dark stripes. Add Acrylic Gloss Glazing Liquid to the **Yellow Brown mix** and use very light pressure to add yet another layer to the light brown stripes and a little to the forehead. Adjust all the fur as needed using all the mixes and colors and blending softly. Rinse.
- Dry the surface before continuing to the next step.



STEP 7 - INNER EYE DEFINITION

“A LOT IS HAPPENING HERE”

PAINT:

Cad Red Medium = CRM

Burnt Sienna = BS

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

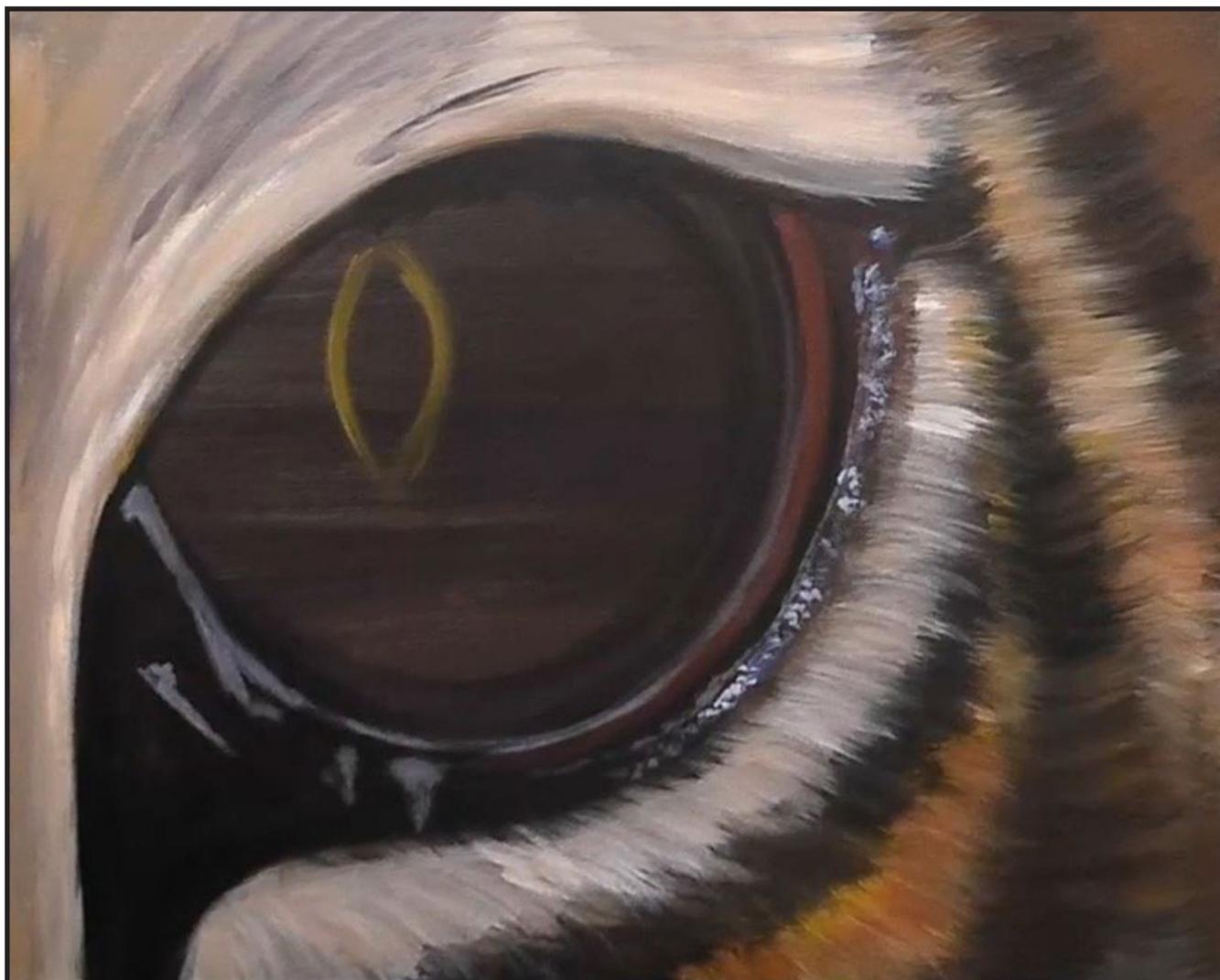
Pink Brown =

CRM + TW + BS > MB

Blue Gray = UB + MB > TW

STEP DISCUSSION:

- Using a lightly dampened brush, paint the dark area of the outer lid with Mars Black. Feather the strokes out into the cream stripe just below.
- Paint the **Pink Brown mix** along the lower edge of the outer lid and blend it into the cream stripe slightly. Add a bit more Cadmium Red Medium to the mix and brush it along the upper part of the outer eyelid.
- Add another layer of Mars Black to the tear duct and along the entire outside of the eyeball, blending it into the eye a bit.
- Tap in a reflection using **Blue Gray mix** along the edge of the outer lid. Allowing the roughness of the brush to help. Add more Titanium White to the dirty brush to add a little lighter reflection in this area. Without rinsing the brush, blend a bit of the **Pink Brown mix** into this reflected area.



STEP 8 – BLOCK IN INNER EYE

“HEY...THERE’S AN EYE”

PAINT:

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

BRUSHES & TOOLS:

Medium Hog Bright

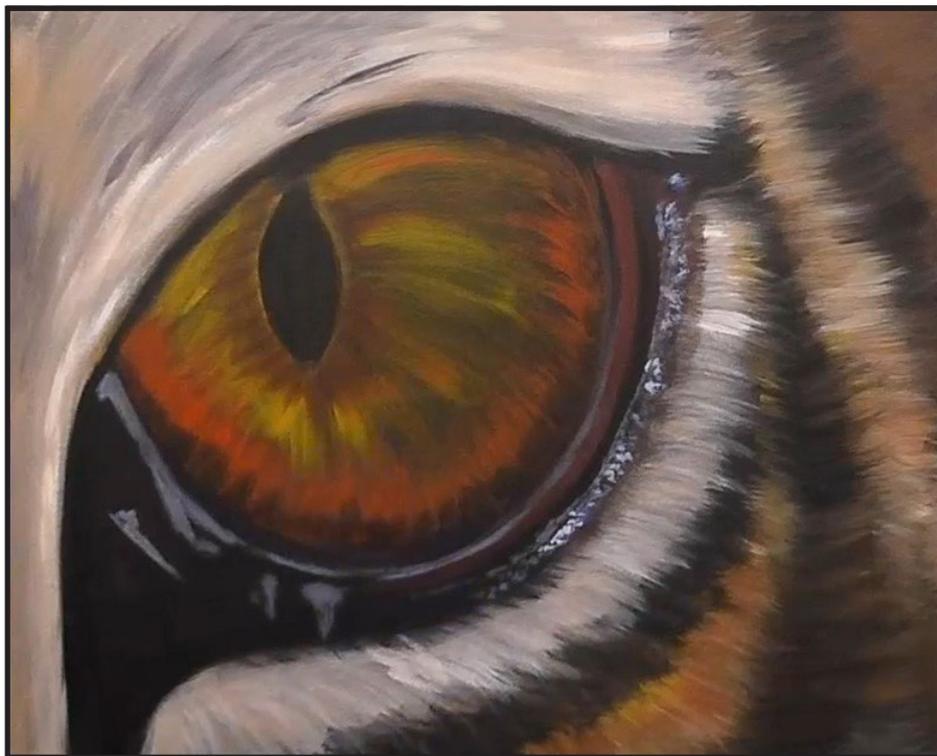
COLOR MIXES:

Blue Gray = UB + MB > TW
Dark Orange = CRM + CYM > BS
Dark Brown = BS + MB

STEP DISCUSSION:

- Delicately shape the eye duct using the **Blue Gray mix**. Then add diffused reflections around the eyelid. Rinse out.
- Begin painting around the edge of the eyeball using the **Dark Orange mix**. Allow a back black rim to remain along the outside rim. Curve the brush strokes to shape the eye. Closer to the center of the eye, add more Cadmium Yellow Medium to the mix while still using directional brushstrokes.
- Paint the pupil Mars Black.
- Add **Dark Brown mix** along the outer edges of the eyeball, pulling it slightly inward. Feather some of this mix outward from the pupil as well. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: If you are using student or craft paints, you may have difficulty getting great coverage. If that happens, paint the area white before you add the suggested colors or color mixes.



STEP 9 - LITTLE WHITE FUR

“TWIXEY NEEDS A HUG”

PAINT:

Ultramarine Blue = UB
Mars Black = MB
Yellow Ochre = YO
Burnt Sienna = BS
Fluid White Paint = FWP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

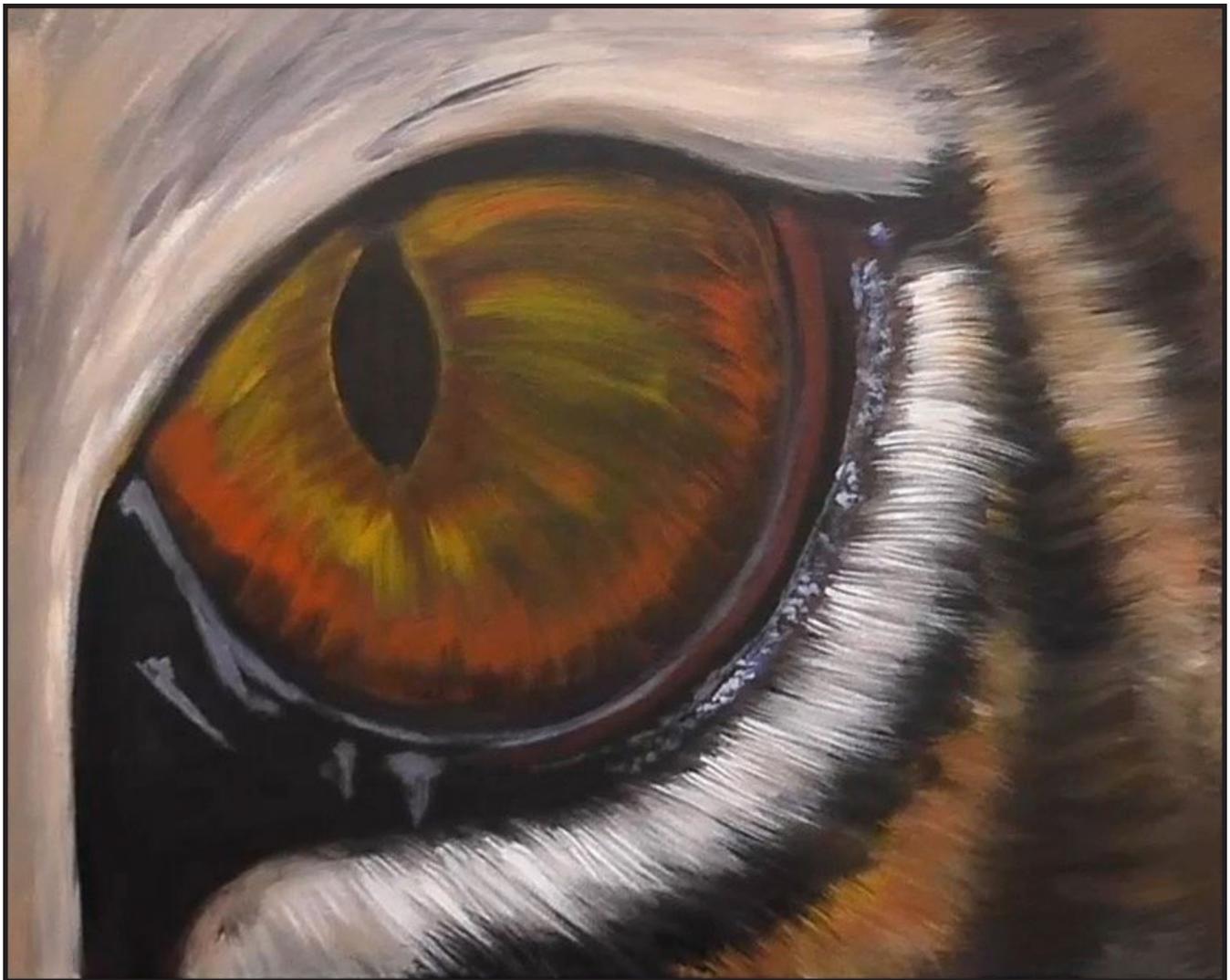
Synthetic Grass/Comb Grainer

COLOR MIXES:

Dark Brown = BS + MB
Gray = FWP + UB + BS

STEP DISCUSSION:

- Thin the Mars Black with water. Begin detailing the fur of the black stripe under the eye. Use a curved stroke to feather it out over the brown stripe as well as feathering it in over the cream stripe. Rinse.
- Closer to the corner of the eye on the cream stripe, use Acrylic Gloss Glazing Liquid and the **Dark Brown mix** to soften the blend.
- Feather out the detailed hair between the eyelid and the cream stripe using the **Gray mix**. Add a little Yellow Ochre onto the dirty brush and tip the outside edges of your cream stripe. Rinse.



STEP 10 - ADDING COLOR

“GETTING DOWN WITH DRAMATIC EYEBALL CAVITIES”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

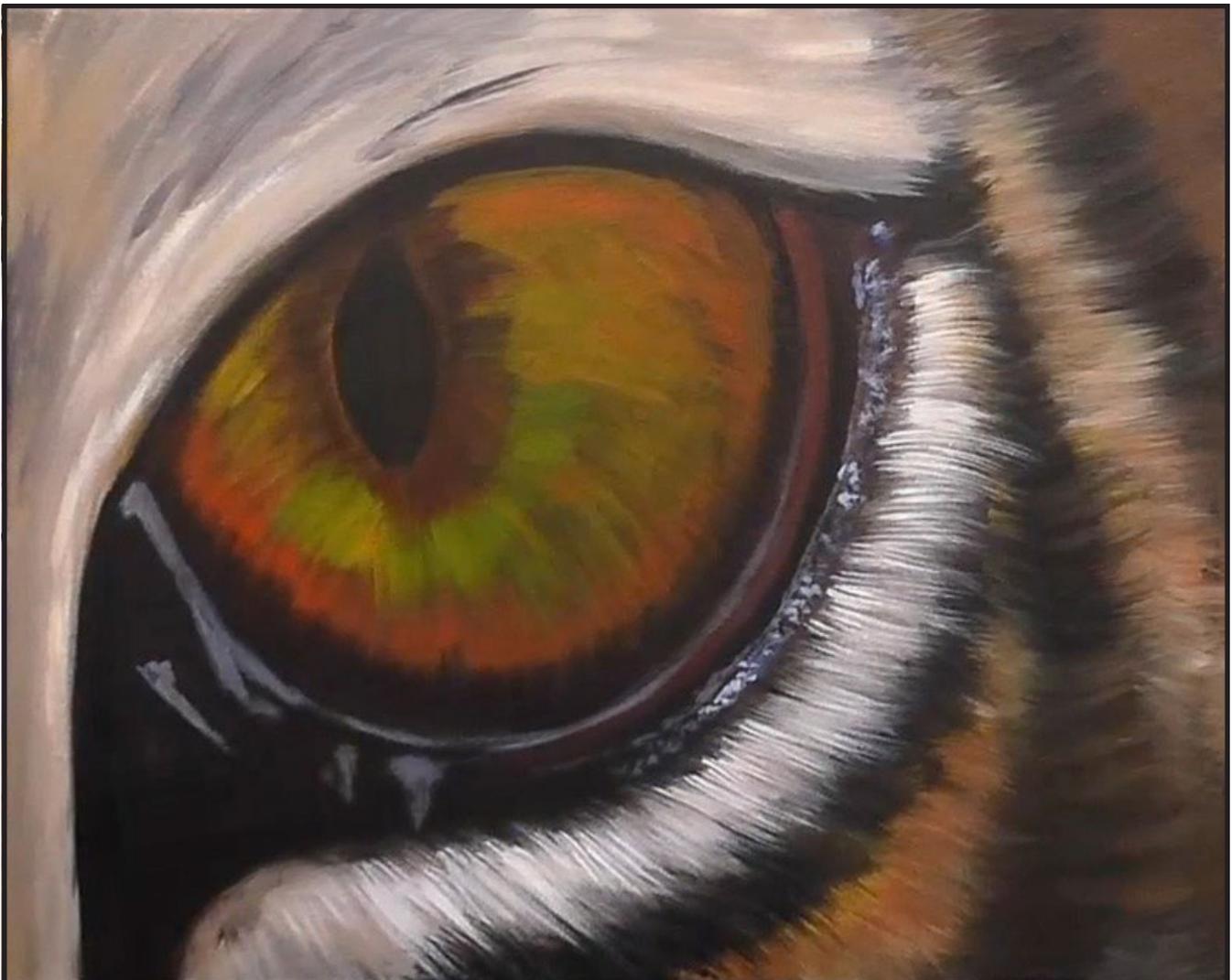
Medium Hog Bright

COLOR MIXES:

Dark Brown = BS + MB
Muted Green = CRM + CYM
> PG
Orange = CYM + CRM

STEP DISCUSSION:

- Darken along the outer edge of the eyeball, where using the **Dark Brown mix** and feathering it inward slightly. This line will be a little thinner at the outer right side and thicker at the bottom.
- Brush in a layer Burnt Sienna around the pupil of the eye using directional strokes and then shade the top of the eye with Mars Black. Rinse the brush.
- Feather a line of the **Muted Green mix** between the pupil in the bottom of the eye using a up and down stroke. Add the **Orange mix** to the dirty brush and continue the line upward, curving the stroke as you go and blending it towards the outside closer to the top.
- Dry the surface before continuing to the next step.



STEP 11 - BLENDING COLOR

“SMOOTH AND DETAILED EYEBALL SECTIONS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Yellow Ochre = YO
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Fluid White Paint = FWP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic Mop

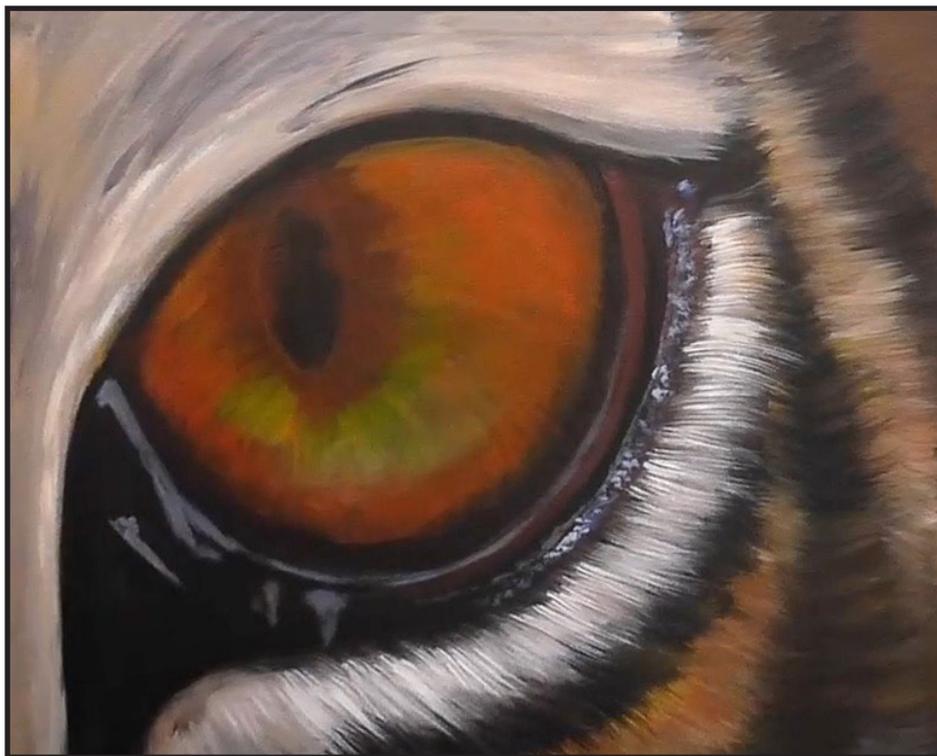
COLOR MIXES:

Muted Green =
CRM + CYM > PG
Dark Brown = BS + MB
Orange = CYM + CRM
Light Yellow = CYM + YO + FWP

STEP DISCUSSION:

- Add Acrylic Gloss Glazing Liquid to the **Muted Green mix** and begin blending the inner circle of the eye.
- Blend the **Dark Brown mix** in at the top left side of the pupil.
- Add Acrylic Gloss Glazing Liquid to the **Orange mix** to add a shocking but transparent layer along the right side of the eyeball. Use a circular motion and light pressure while blending to help get a soft transition.
- Use the **Dark Brown mix** to blend the bottom inner area of the eye, still using a circular motion.

- Add Acrylic Gloss Glazing Liquid to the **Light Yellow Mix** to lighten the green area just below the pupil.
- Apply another layer that is feathering outward from the pupil using the **Dark Brown mix**. Rinse.
- Dry the surface before continuing to the next step.



STEP 12 – EYE FLECKS

“LIKE RUNNING DOWN A HILL”

PAINT:

Cad Yellow Medium = CYM

Cad Red Medium = CRM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Light Orange = CYM > CRM

Muted Green =

CRM + CYM > PG

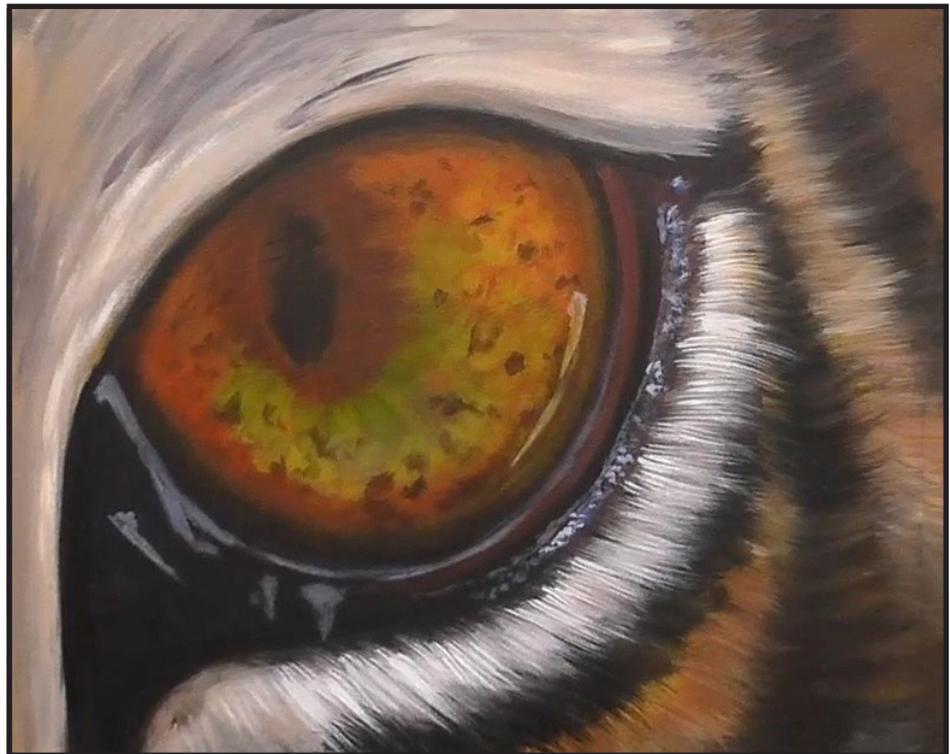
Dark Brown = BS + MB

Yellow = CYM + TW

STEP DISCUSSION:

- Use a very light load of the **Light Orange mix** and a circular motion to apply a layer of luminosity to the upper right side of the eye. Continue adding this color around the bottom of the eye, under the green area. Blend more **Muted Green mix** back in, as needed.
- Add the **Dark Brown mix** along the outer edges of the eye. Using a dirty brush to push some of the Mars Black back up into the eye, creating an irregular surface where the colors diffuse into each other.
- Using the **Dark Brown mix** and the corner of the brush to add the brown flecks throughout the eye. Rinse.

- Paint a reflection along the outer edge of the right side of the eye, using the **Yellow mix**.
- Dry the surface before continuing to the next step.



STEP 13 - THIN BLACK LINES, LASHES

“A THANG HAPPENING WITH THAT EYE”

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Medium Hog Bright

Medium Synthetic Angle

Synthetic Grass/Comb Grainer

X - Small Synthetic Round

COLOR MIXES:

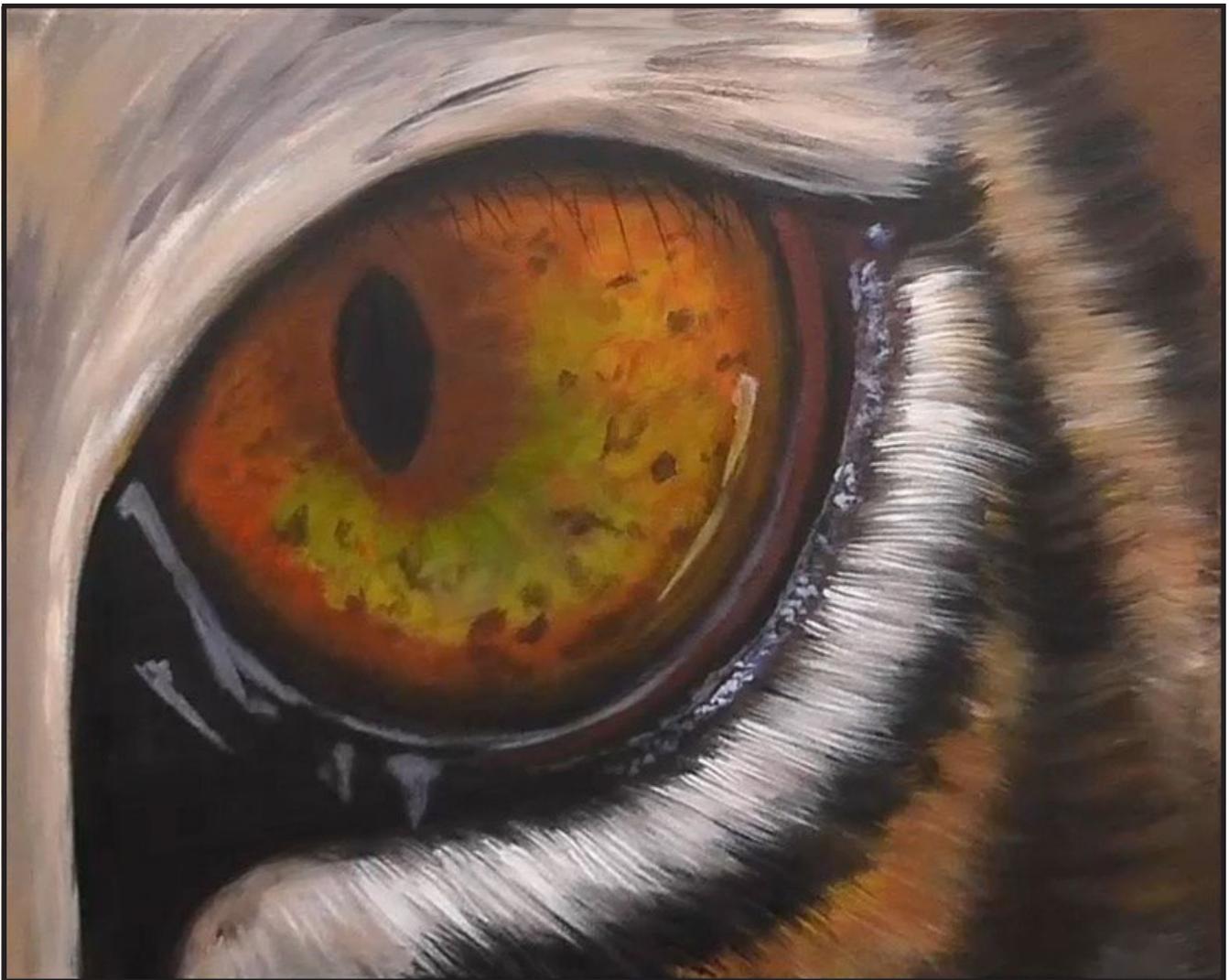
Dark Brown = BS + MB

STEP DISCUSSION:

- Begin adding in a shadow

under the eyebrow using the Grainer brush and thinned Mars Black paint. Rinse.

- Switch to the Hog Bright brush and continue using Mars Black to lower the shadow at the top of the eye. Blended it out with your finger. Rinse.
- Switch to the X - Small Round brush and still using the thinned Mars Black begin to pull out little lines at the top of the eye. These lines represent the cast shadow of the eyebrow onto the eyeball.
- Switch to the Angle brush and reinforce the lines of the pupil with Mars Black. Rinse the brush.
- Switch back to the X - Small Round brush and continue adding the eyebrow shadows onto the eyeball using Mars Black. Rinse.
- Switch back to the Grainer brush and using the **Dark Brown mix** begin applying the shadow hairs on the upper eyebrow. Rinse the brush.



STEP 14 - HIGHLIGHTS

“SO WORTH ALL THE EFFORT”

PAINT:

Phthalo Blue = PB
CadYellow Medium = CYM
Cad Red Medium = CRM
Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round
Medium Hog Bright

COLOR MIXES:

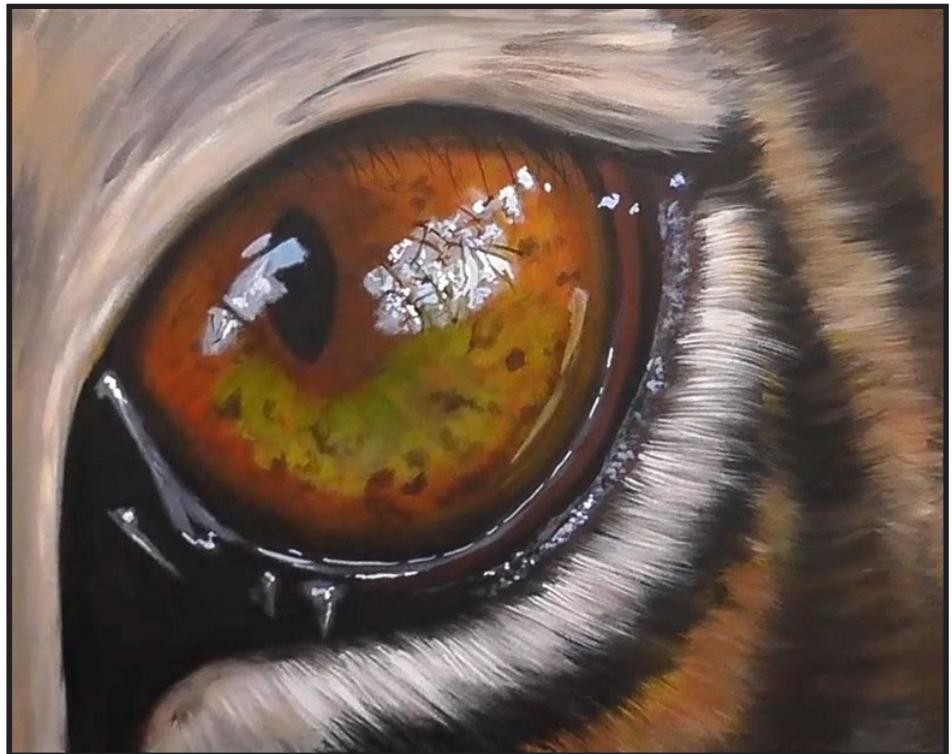
Blue Gray =
TW + FWP + UB + BS + PB
Light Blue = TW < PB < UB
Dark Orange =
CRM + CYM > BS

STEP DISCUSSION:

- Add the reflections across the pupil using the **Blue Gray mix** and the Hog Bright. Apply a small line near the top, then just below that add a slightly larger line. Bring it down into a sort of triangular shape. Then immediately left of that, add a smaller triangle shape that points towards the inside of the eye. Tap in a larger reflection in the upper right side of the eye. Rinse.
- Switch to the X - Small Round brush and add a high reflection along the bottom of the eyeball using a broken line and the **Light Blue mix**. Then add three wet reflection

dots in the right outer corner.

- Dot in a few pure Fluid White Paint spots along the lower lid. Then add lines and squiggles of wet reflections to the duct area. If you over-reflect, use a damp Hog Bright brush to thin or reduce the lines. Alternatively, just add a little of the **Blue Gray mix** back in. Rinse.
- Use the **Dark Orange mix** to add the dark areas back into the reflection on the right side of the eye. Implying the tree branches that are reflected in the highlight. Then use the **Light Blue mix** to wiggle some hot reflections into this area. Add a bit of that to the reflection that runs over the pupil. Blend it with a damp Hog Bright brush.
- Use Fluid White Paint to add the hot spots in these reflections. Rinse.



STEP 15 - FINAL DETAILS

“THIS EYE HAS IT ALL”

PAINT:

Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

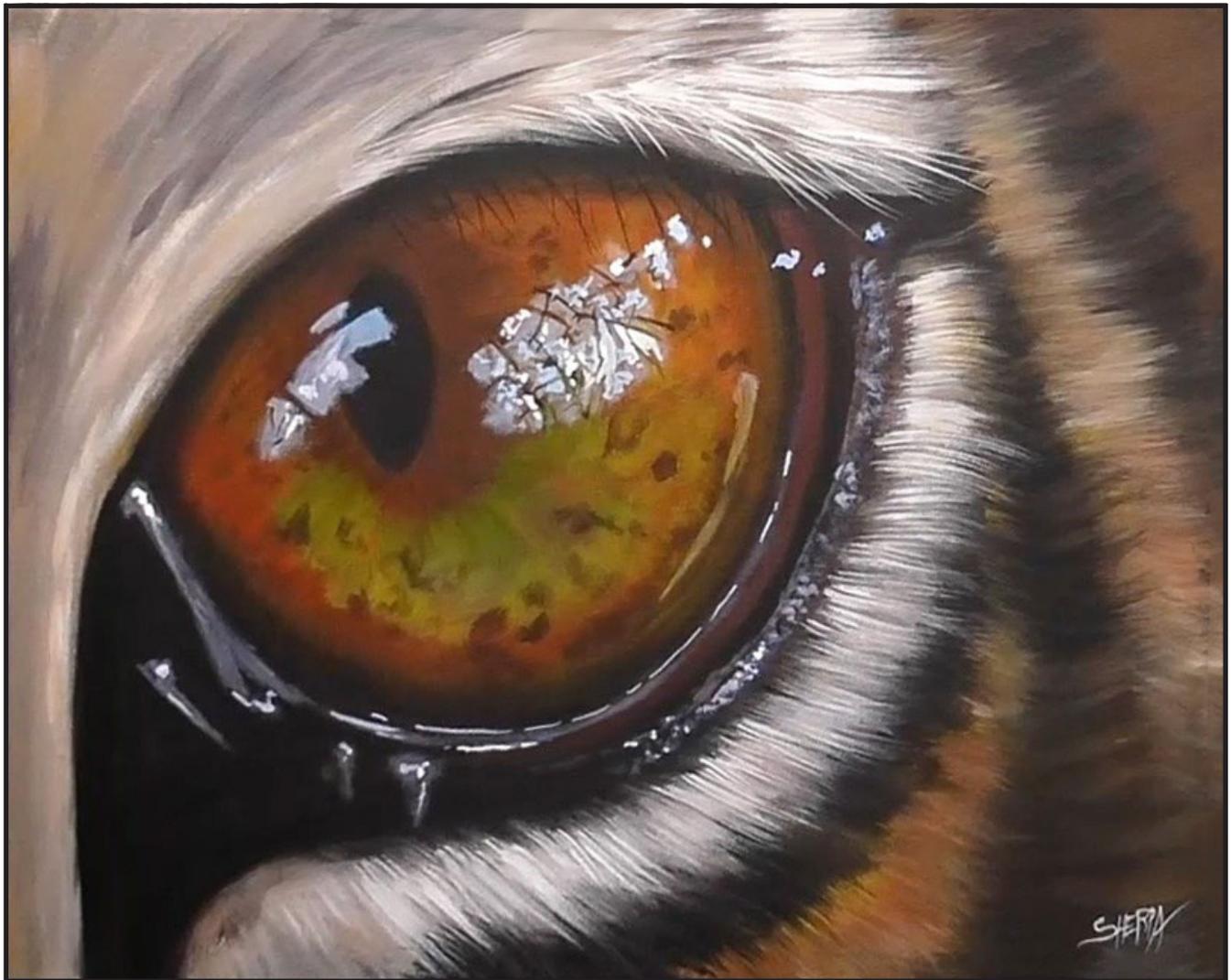
X-Small Synthetic Round
Synthetic Grass/Comb
Grainer

COLOR MIXES:

Off White = FWP > YO

STEP DISCUSSION:

- Use the Grainer brush and short strokes to apply the **Off White mix** as highlights along the eyebrow. Allow a few stray hairs to fall over the top of the eye slightly. Rinse.
- Switch to the X-Small Round brush and paint the longer more noticeable detail hairs along the outer edge of the eyebrow still using the **Off White mix**. Again, allow some to fall over the eye slightly. Rinse.
- Switch back to the Grainer brush and still using the same color apply a few more of these fine hairs. Rinse.
- Sign.



THE TRACING METHOD

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



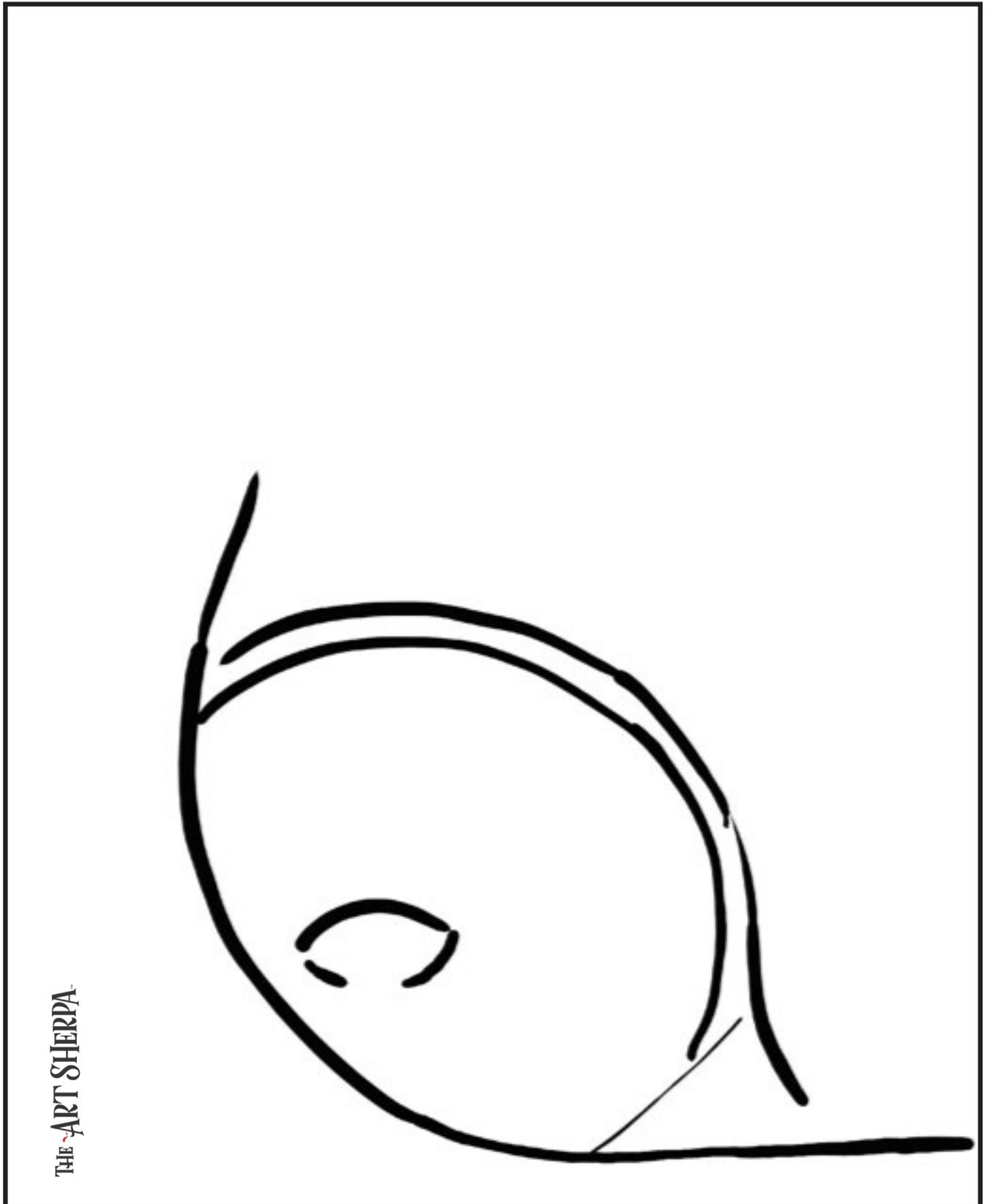
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



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



TRACEABLE:



GRIDDING INSTRUCTIONS:

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

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

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself

unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

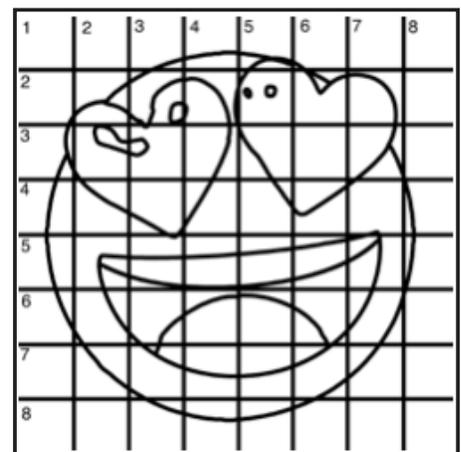
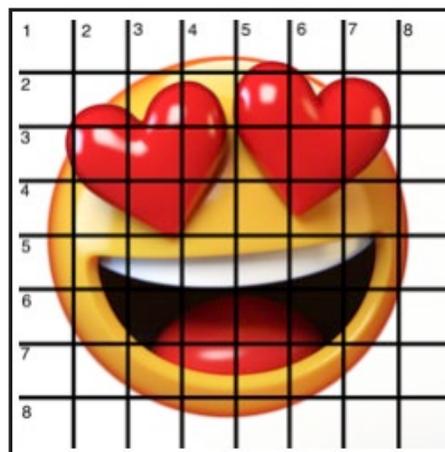
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

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



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentated it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY

When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED

Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES

Being able to create compound curves as strokes is

a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISH PIECE

As an artist, there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting, but it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.

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