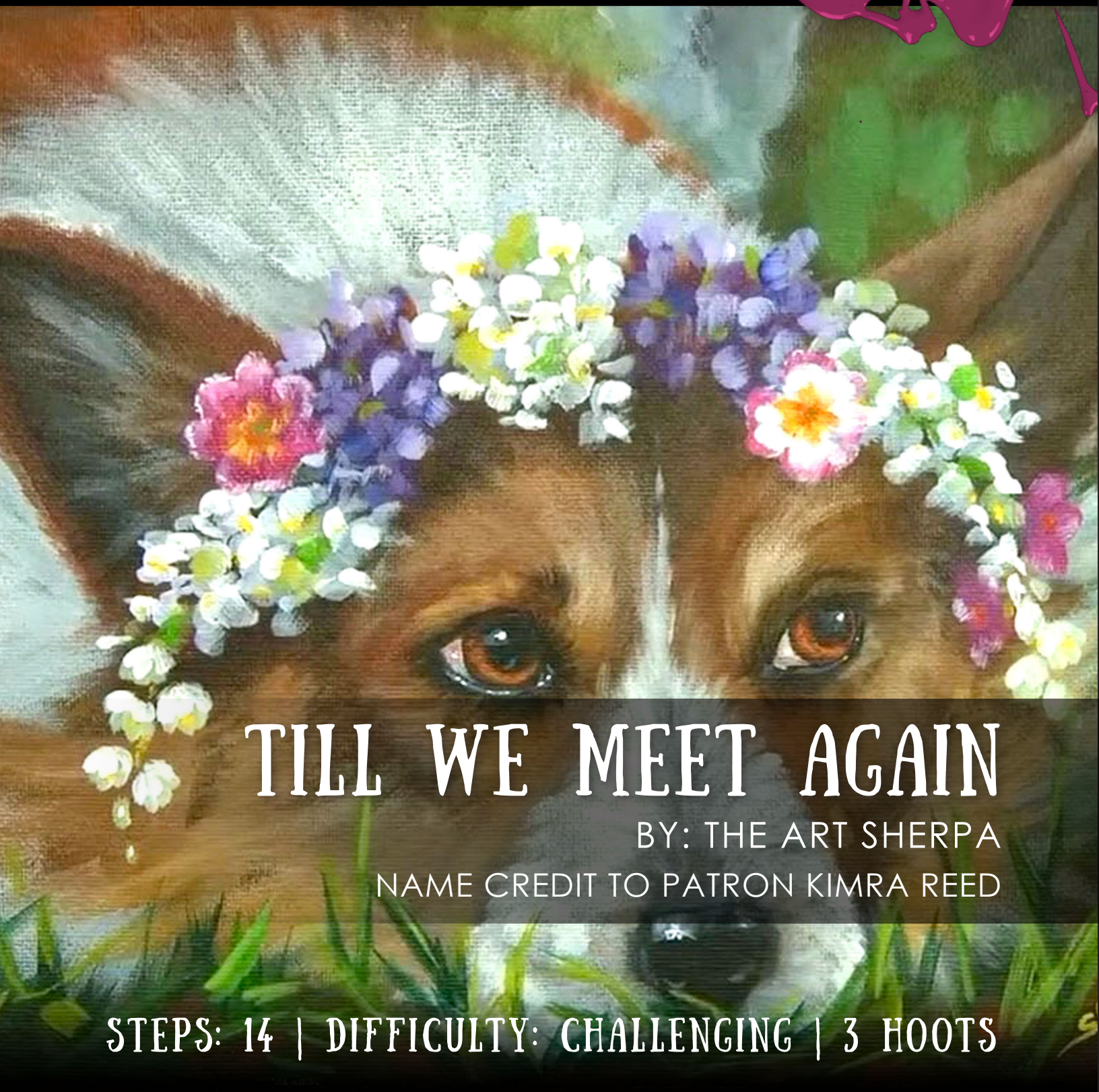


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



TILL WE MEET AGAIN

BY: THE ART SHERPA

NAME CREDIT TO PATRON KIMRA REED

STEPS: 14 | 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 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.

This tutorial is a lengthy one, but not an extremely difficult one.

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
- 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
- Yellow Ochre = YO

BRUSHES:

- X-Large Synthetic Bright
- Medium Synthetic Filbert
- Small Synthetic Filbert
- Medium Hog Bright
- Medium Synthetic Bright
- Small Synthetic Round
- X-Small Synthetic Round
- Small Hog Round
- Small Synthetic Angle

TOOLS:

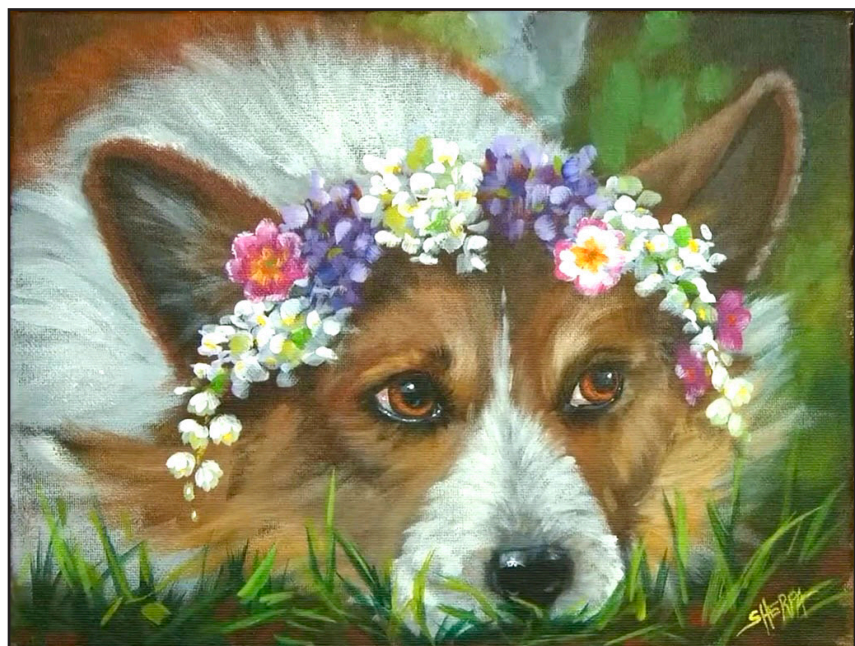
- 9 x 12 Canvas
(If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette
- T-Square Ruler
- Watercolor Pencil Or Chalk

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

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



VIDEO CHAPTER GUIDE:

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

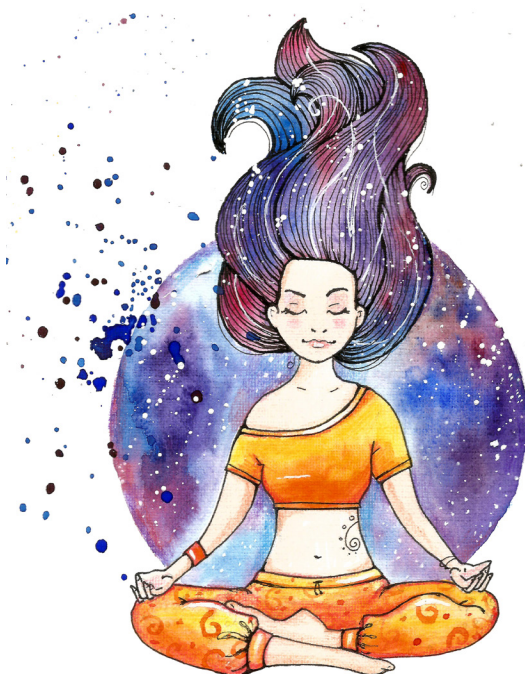
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	02:50	COLORED GROUND
STEP 2	06:29	SKETCH THE IMAGE
STEP 3	17:22	DIFFUSED BACKGROUND
STEP 4	25:35	RUFF IN CORGI
STEP 5	34:24	EYES
STEP 6	46:52	DEFINE EYES
STEP 7	51:45	FINISH EYES
STEP 8	1:06:01	NOSE
STEP 9	1:13:45	FUR
STEP 10	1:32:05	MORE DETAILED FUR
STEP 11	1:47:47	FLOWERS
STEP 12	2:01:25	PRIMROSE
STEP 13	2:05:54	FLOWER DETAILS
STEP 14	2:10:21	GRASS AND FINAL DETAILS
	2:15:08	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

"A SCRUFFY BACKGROUND"

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

X-Large Synthetic Bright

COLOR MIXES:

Dark Brown = MB + BS

STEP DISCUSSION:

- Load the dampened brush with the **Dark Brown mix**, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Then smooth the paint somewhat, by applying long strokes, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.



STEP 2 – SKETCH THE IMAGE

“RUFF” IN THE DOGGIE

PAINT:

Ultramarine Blue = UB

Titanium White = TW

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Filbert

T-Square Ruler

Chalk Pencil or Watercolor Pencil

COLOR MIXES:

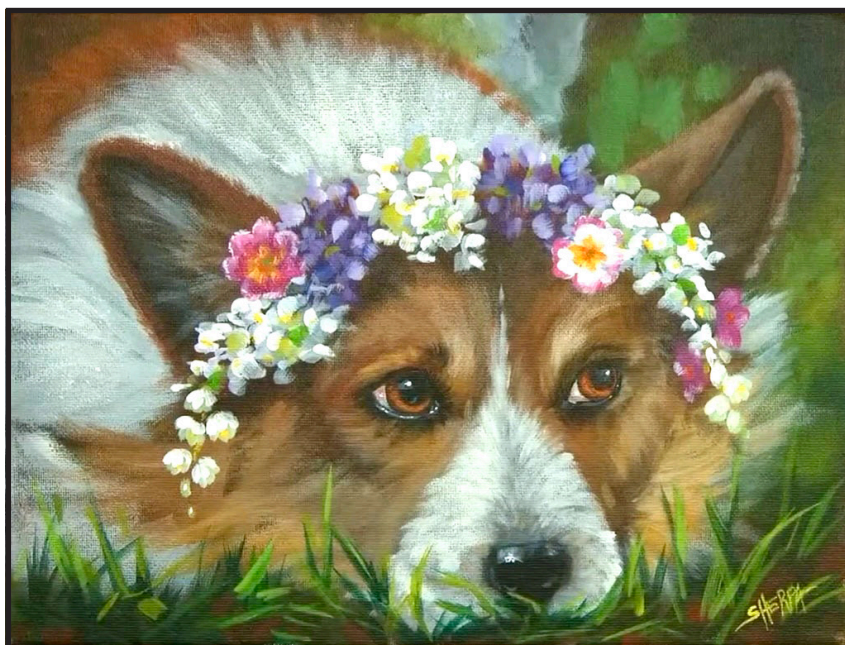
Blue Grey = TW + MB + UB

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 to get your image on the canvas. 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.
- Use the T-Square ruler and a chalk or watercolor pencil to divide the canvas into quadrants. Draw a 6 inch mark vertically and another one at 4 1/2 inches horizontally.
- To get a sense of the scale, draw the top of the head with a curved line starting at the halfway point of the vertical line that divides the upper section of canvas. Then add a few marks at the center bottom, to indicate the muzzle. Sketch the sides of the head, starting at the top of the head, about 4 inches over from the left side of the canvas. Bring a softly curving line down to approximately 2 inches from the bottom, then angle it in towards the center line. On the centerline, about 2 inches from the bottom, bring an angled line downward and towards the left, then curving it back to the center bottom, to show the roundness of the muzzle.
- At the top of the head, about 3 inches from the right side of the canvas, curve a line outward to the right for the forehead. Bring this line back in slightly just below the center horizontal line, then quickly bump it back out slightly, for the cheekbone. Angle the jaw line inwards, towards the bottom, then round out the right side of the muzzle. At the bottom of the canvas, join the two sides of the muzzle, curving the line a little upward in the middle.
- Where you can imagine the center bow of the forehead would be, draw a curved line down from the center of the forehead to just below the horizontal guideline. From this point, angle a line down to the right slightly for the center of the muzzle. Then about an inch from the bottom, join it to the bottom of the muzzle with a slightly curved line.
- Sketch a guideline for the eyes. Draw an upward bowed line that intersects at the centerline of the face, where the forehead ends and the nose line begins.
- Add the large, triangular ear on the right, and imply fur that whisps out and down to the muzzle. Draw the ear on the left in a similar manner, making any needed adjustments for perspective.
- At the back of the right ear, angle a line towards the left and off the canvas for the dog's back.
- Sketch the top of the nose at the point where the center guideline turns downward. Add the sides then angle the bottom down to the upper lip line. Imply where the nostrils will be.
- Draw the almond shape for the right eye on the vertical centerline, just below where it intersects with the horizontal guideline. To retain perspective, draw the right eye just a hair up from that. Make any adjustments to the drawing that is needed.

Sherpa Tip: For the sake of visibility of the step photos, I painted over the lines with the **Blue Grey mix**, but you do not have to do that.

STEP 2 REFERENCE IMAGE



STEP 3 - DIFFUSED BACKGROUND

"IMPLIED GRASSY SWOOSHES"

PAINT:

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

BRUSHES & TOOLS:

Medium Hog Bright

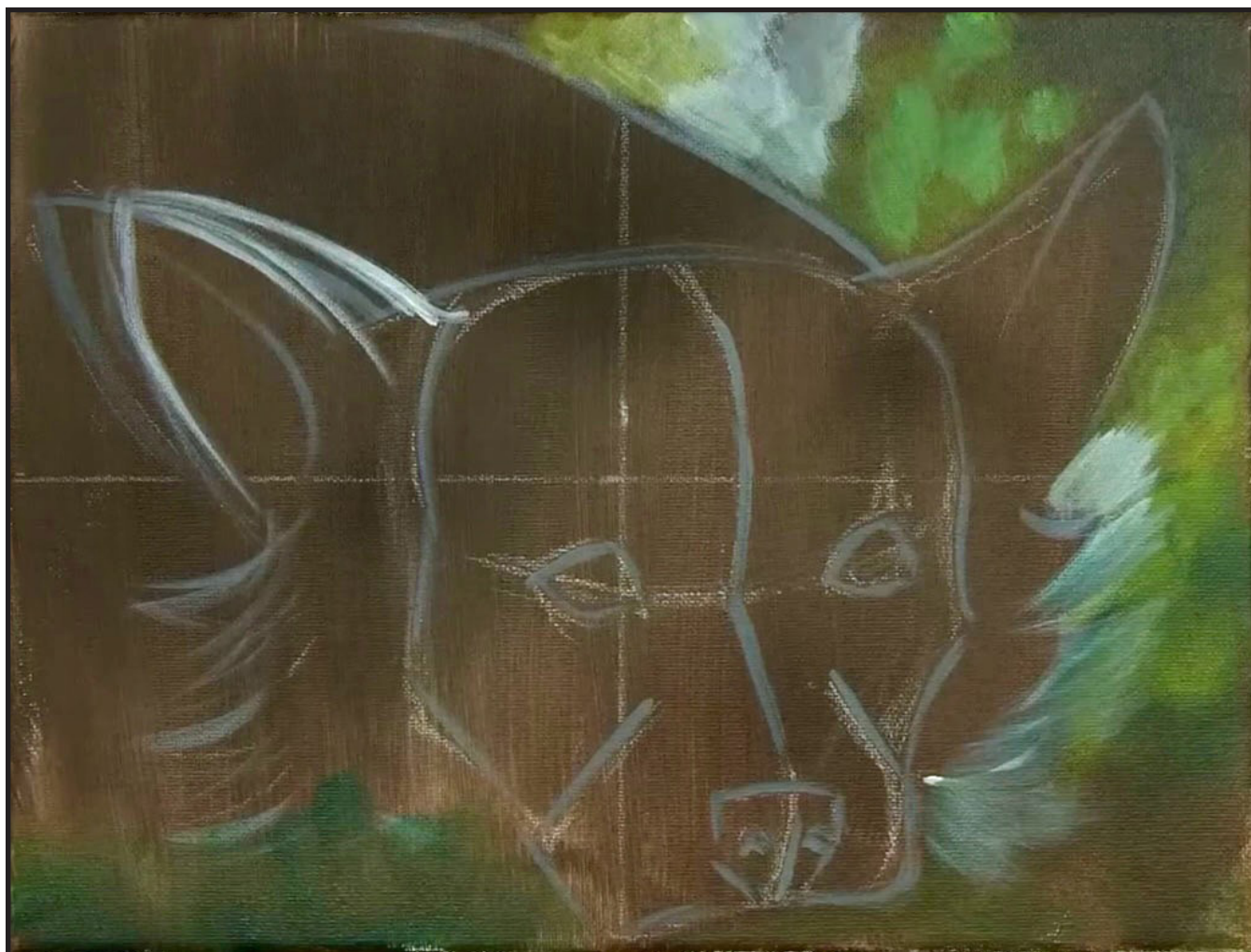
COLOR MIXES:

Dark Green = PG + BS
Med Green = CYM + PG + BS
Blue Grey = TW + MB + UB
Bright Green = CYM + PG + TW

STEP DISCUSSION:

- There is a bit of Bokeh in this picture where some of the background is out of focus and some of it is in focus. Begin in the upper right corner, and apply the **Dark Green mix** using the toe of this brush. There is not a huge amount of water on the brush. Add a little of the **Medium Green mix** as you come down the canvas. Where we want the background to be soft, just lighten up on the brush pressure.
- Alternate between these two mixes to create a diffused background.
- Use the **Blue Grey mix** at the top of the background, and just to the right of the face. Rinse.
- Then add the **Bright Green mix** to a few spots around the right ear. Rinse.

***Sherpa Tip:** Sometimes my mistakes are the biggest gift I can give to my community, because I have to figure out how to fix it, and that can happen to you.*



STEP 4 - RUFF IN CORGI

"THE UGLY STAGE"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Burnt Orange =

CYM + CRM + BS

Dark Brown = MB + BS

Dark Yellow = YO + TW

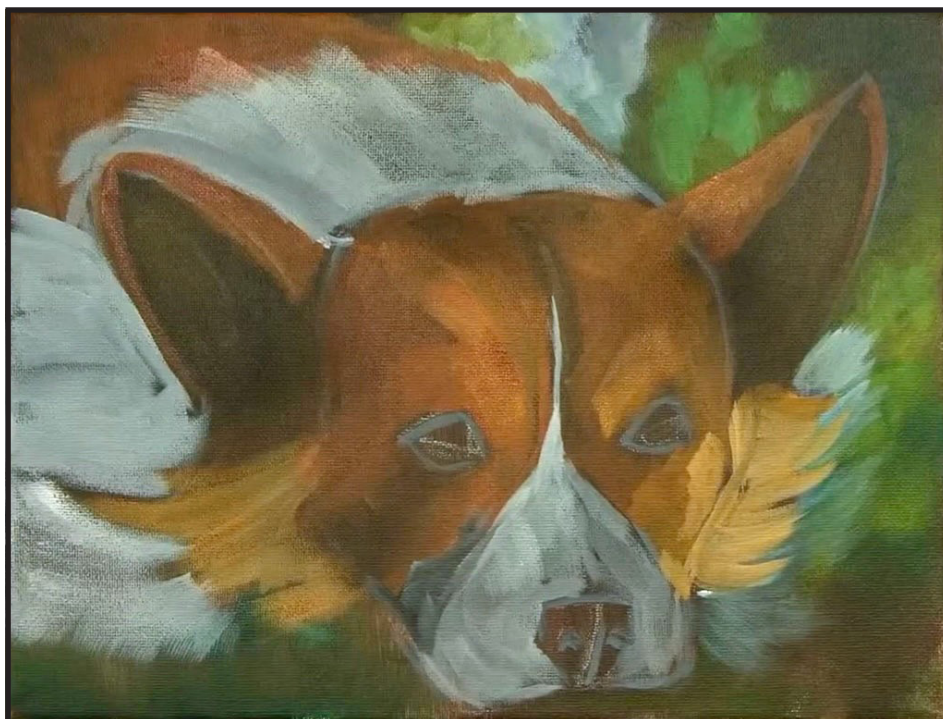
Blue Grey = TW + MB + UB

STEP DISCUSSION:

- Begin blocking in the dog with the **Burnt Orange mix**. Back in the out of focus distance, paint the distant corgi butt. Then use the **Dark Brown mix** to darken it, blending it into the wet paint.
- Paint the ears and the darker face markings with the **Burnt Orange mix**. Occasionally add a bit more Burnt Sienna to the mix. Add the **Dark Brown mix** to the divot between the eyes.
- Where the fur is lighter brown use the **Dark Yellow mix**. No need to be particularly tidy because you are just getting the value and the color down. Add a little

bit of Titanium White into this mix, and paint it in the direction that the fur grows on the side of the face.

- Use the **Burnt Orange mix** around the left eye. Blend in the **Dark Brown mix** to indicate the shadow under the eye. Add Mars black onto the dirty brush and paint inside the left ear, blending it down into the fur below it. Paint the inside of the right ear with the **Dark Brown mix**.
- Block in the white muzzle using the **Blue Grey Mix** on the dirty brush. Add the Mar Black on the dirty brush and shade the left side of the muzzle.
- Paint in the white fur, using the **Blue Grey Mix**, in the direction it grows on the back and then use the **Burnt Orange mix** along the top edge of the white fur of the back of the neck.
- Adjust the colors where needed with any of the colors within the fur mixes. Rinse.



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STEP 5 – EYES

“CREATING THE PUPPY DOG EYES”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

COLOR MIXES:

Light Peach = TW > CRM > BS

Burnt Orange =

CYM + CRM + BS

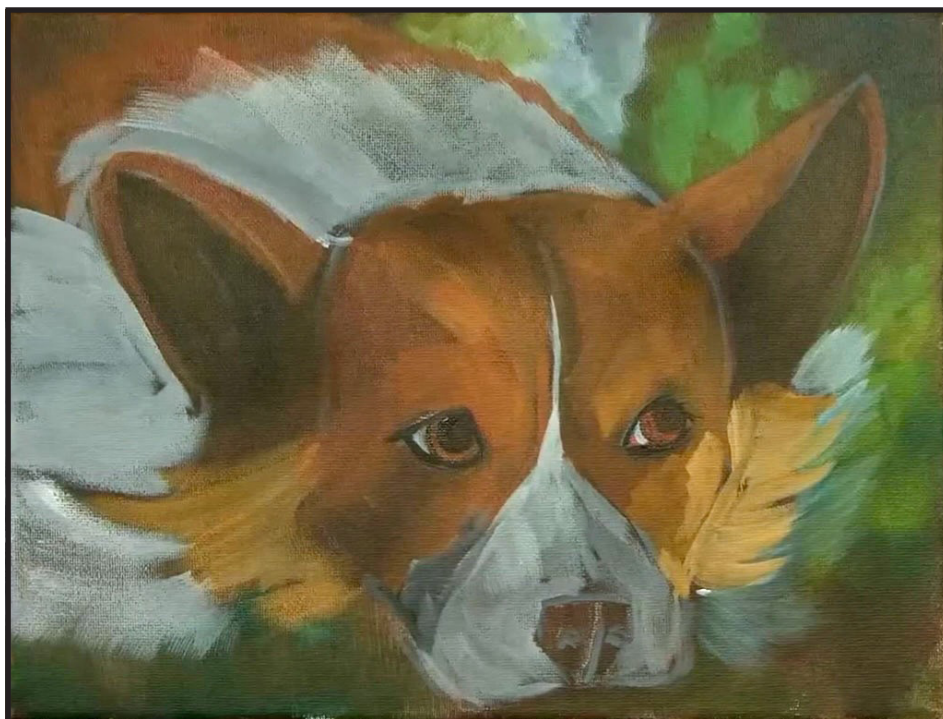
STEP DISCUSSION:

- Load Mars Black onto the toe of the Small Round as you roll the brush. Following the sketched in guidelines, outline the upper right lid. The lower lid begins a little thicker and thins at the outer edge. Outline the circular iris. Follow the same method to outline the left eye. Wipe the brush on a towel.
- On the toe of the brush, paint the whites of the eyes, using the **Light Peach mix**. Rinse.
- Switch to the X-Small Round brush. Fill in both irises using the **Burnt Orange mix**. Rinse.
- Use Mars Black to define the outline of the eyes and paint the pupil. Burnt Sienna on the fur around

the eyes will help trim any black lines that need to be thinned. Follow the same method to fill in the left eye. Rinse.

- Round out the iris on both eyes using Burnt Sienna, and deepen the edges with Mars Black. Add a little Cadmium Red Medium to the corner of the right eye to define the tear duct. Rinse.
- Assess proper placement and proportion of the elements within the eye before moving to the next step.

***Sherpa Tip:** When doing pet portraits, the main focus is on the eyes, the nose and the fur markings.*



STEP 6 - DEFINE EYES

“THE RIGHT EYE”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Hog Round

COLOR MIXES:

Dark Brown = MB + BS

Dark Yellow = YO > TW

Burnt Orange =

CYM + CRM + BS

Orange = CRM + CYM

Light Peach = TW > CRM > BS

Dark Blue = UB + MB

Blue Grey = TW + MB + UB

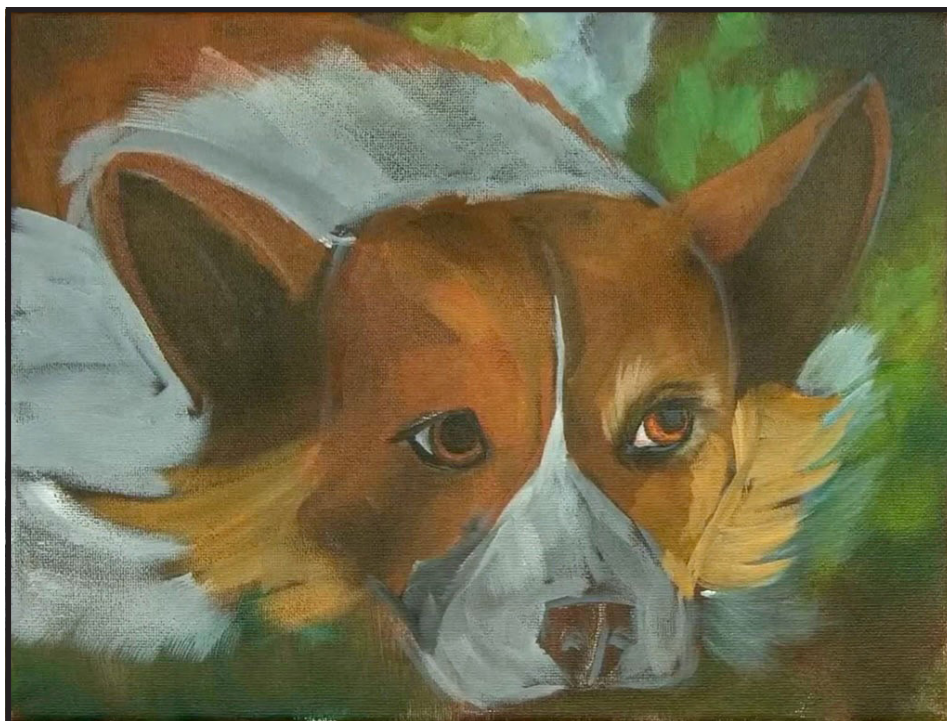
Dijon = YO + BS > CRM

STEP DISCUSSION:

- Use the **Dark Brown mix** on the Small Hog Brush to deepen the fur around the right eye. Feather out some highlights on the fur on the inner brow bone with the **Dark Yellow mix**. Add a little of this under the outer corner of the eye. Then feather out some upper lashes, and blend it back in a little with some Mars Black. Rinse. Add another value to the fur on all these same areas, with some **Burnt Orange mix**. Rinse.
- Switch to the X-Small Synthetic Round and

detail some fine hairs in these same areas. Alternate between the Yellow Ochre, the Burnt Sienna, the **Burnt Orange mix**, and the **Dark Yellow mix**. Tap a bit of light into the eye, with the **Orange mix**. Use the Burnt Sienna to blend it back a little. Line the outside edge of the iris, and add a shadow just under the upper lid using the **Dark Brown mix**. Rinse.

- Brighten the white of the eye using the **Light Peach mix**, and then blend the very corner in with some Burnt Sienna.
- Line the bottom lid and tap in a couple dots on the tear duct with the **Dark Blue mix**. Rinse. Use Mars Black to apply a shadow under the lower lid and around the tear duct. Then define the eyelashes, and add another layer to the pupil. Add The **Blue Gray mix** in the eye just down from the lash. Rinse.
- Add luminosity by painting a couple of spots in the iris using Cadmium Red Medium. Rinse. Paint some fine detail hairs above the eye with the **Dijon mix**. Rinse.



STEP 7 – FINISH EYES

“LET’S MATCH THE OTHER EYE”

PAINT:

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

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Round
Small Hog Round

COLOR MIXES:

Dark Brown = MB + BS
Burnt Orange =
CYM + CRM + BS
Dark Yellow = YO > TW
Light Peach = TW > CRM > BS
Blue Grey = TW + MB + UB
Autumn Yellow =
CYM + YO + TW
Orange = CRM + CYM

STEP DISCUSSION:

- Use the **Dark Brown mix** on the toe of the Small Hog Round brush to deepen the fur around the left eye. Feather in a dark spot on the brow as well. Then, paint the brow with the **Burnt Orange mix**. Add Yellow Ochre to the dirty brush, and blend it in around the inner eye. Then, feather in some lighter fur under the eye, and add a highlight to the brow using the **Dark Yellow mix**. Blend some Burnt Sienna on the brow. Lightly add the **Dark Brown mix** to the fur by

the inner corner of the eye. Rinse.

- Switch to the X-Small Synthetic Round and paint the white of the eye using the **Light Peach mix**. Thin the paint a little with water, if needed. Add a little more Cadmium Red Medium to the mix, and blend it into the top of the white area. At the bottom of the white, apply a blue cast using the **Blue Grey mix**. Rinse.
- Line the bottom lid and tap in a couple dots on the tear duct with the **Blue Grey mix**. Rinse. Paint fine, detailed hair around the eyes using Mars Black. Also use this color to line the upper lid, and to paint a second layer onto the pupil. Rinse.
- Switch to the Small Synthetic Round brush and reinforce the small hairs around the eye using Mars Black loaded on the toe of the brush. Add some detail around the eye fur by alternating between the Yellow Ochre, the Burnt Sienna, and the **Dark Yellow mix**.
- Switch back to the Hog Round brush to apply the **Autumn Yellow mix** on the brow, and also to add the light color fur under the front of the eye. Use the **Dark Brown mix** to add the shadows around the eyebrow. Add a little Titanium White to the dirty brush, and highlight some of the lighter fur on the brow.
- Highlight the right eyebrow with the **Dark Yellow mix**. Rinse.
- Switch to the X-Small Synthetic Round brush, and apply some of the **Burnt Orange mix** to the iris of the left eye. Rinse. Line this iris and add a shadow at the top with the **Dark Brown mix**. Rinse.
- Tap a bit of light into the iris, with the **Orange mix**. Rinse.
- Paint a reflection in both pupils with the **Blue Grey mix**. Rinse.
- The High reflections are painted with pure Titanium White. Tap a hint of them in the whites of both eyes. Then add tiny wet reflections to the tear duct, and along the lower lid. Finally, add a dot of Titanium White, to the blue reflection in both pupils. Rinse.



STEP 8 - NOSE

"WET NOSE, WARM HEART"

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Hog Round

Small Synthetic Angle

COLOR MIXES:

Dark Blue = UB + MB

Blue Grey = TW + MB + UB

Dark Brown = MB + BS

Cool Blue = UB + TW

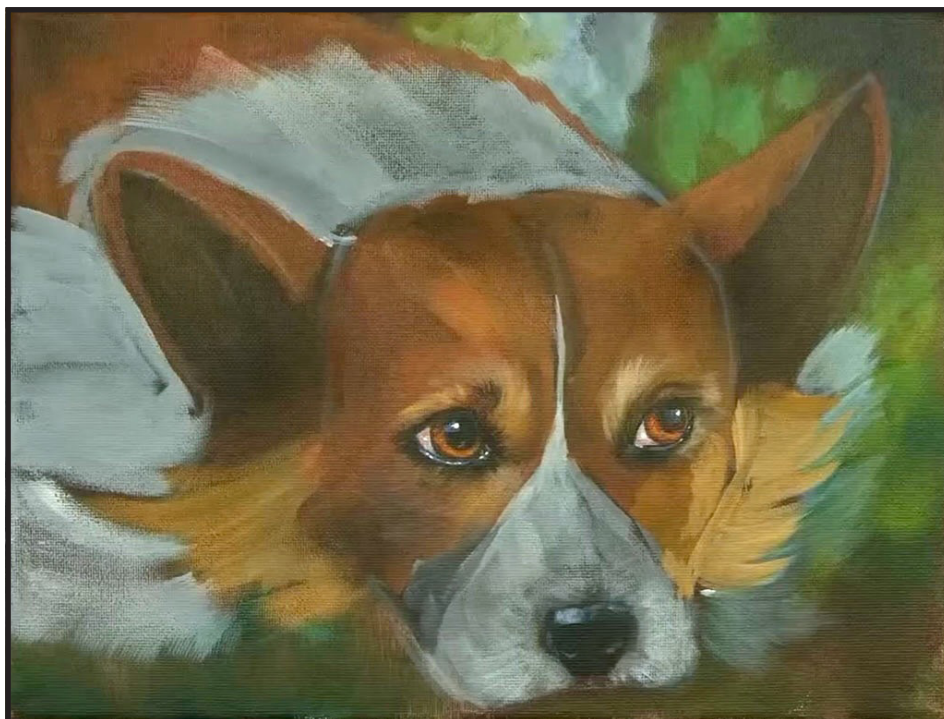
Dark Yellow = YO > TW

STEP DISCUSSION:

- Begin by loading the Small Synthetic Angle brush with some **Dark Blue mix**. Then paint the front of the nose. Paint the top of the nose with the Blue Grey mix. Apply a **Dark Brown mix** to the skin around the top of the nose, right down to the muzzle.
- The reflections at the top of the nose are painted with the **Cool Blue mix**. Softly, add this reflection, allowing it to trail off on the right, just hinting at the shape. Use the corner of the brush to paint the reflection along the left side of the nose, and just a touch to the bottom of the nostrils. Add more Titanium White to the brush to lighten the value. Then, still using the corner of the brush, just

touch a few spots of this brighter reflection on the top of the nose. Make adjustments to the shape of the nose with Mars Black. Add some of the Cool Blue mix to the dark skin area, above the nose.

- Switch to the Hog Round brush, and mix a little of the **Dark Brown mix** to a little of the **Dark Yellow mix**. Then, lightly feather out some fine little hairs around the nose and muzzle with this new value. Add more Titanium White to the **Blue Grey mix**, and paint a lighter layer of hair over top of this area. Rinse.



STEP 9 – FUR

“FLUFFIN’ UP THE PUP”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Soft Grey = UB + MB + BS + TW

Dark Yellow = YO > TW

Dark Brown = MB + BS

Burnt Orange =

CYM + CRM + BS

STEP DISCUSSION:

- Paint some distant fur around the right side of the dog using the toe of the Small Hog Brush and the **Soft Grey mix**. It is not in focus, just implying that it is there in the background. Add a little more Titanium White into it as a color variation.
- Without rinsing, add some **Dark Yellow mix** to the brush. Feather some of this color in the light brown fur on the right side of the face. Blend in a little of the Burnt Sienna. Use the **Dark Brown mix** to shade the side of the face, giving it shape. Vary the colors in these two mixes to create definition and form on this side of the face. Add more Titanium White to the **Dark Yellow mix** to paint the highlighted areas along the right cheekbone. Without rinsing the brush, add the **Dark Brown mix** to flick some hairs into the right ear.
- Paint out of focus fur on the back of the dog using the **Burnt Orange mix**. Rinse. Use the **Soft Grey mix** to add another layer of white fur on the back. Directionality and light brush pressure matters here. Flick some of this fur slightly over the brown fur to imply the layering. Add more Titanium White to the mix for another value in the fur. Continue using this method on the left side of the body. This side is more in shadow so add a bit more Burnt Sienna to the mix in a few places. Reset the brush by rinsing. Then add Titanium White to paint another highlight layer at the top of the back. Rinse.
- Feather some hair in the left ear using the **Soft Grey mix**. Rinse and wipe the brush. Use the **Burnt Orange mix** to add some fine hairs on the edge of the left ear. Add hair to the front edge of the ear using Burnt Sienna. Vary the colors in these mixes until you are happy with this ear.
- Flick in some longer hairs in front of the base of the ear with the **Burnt Orange mix**. Deepen the shadow between these hairs and the back of the head with the **Dark Brown mix**. Then Add Yellow Ochre to the dirty brush and highlight these hairs, as well.
- Add some depth to the long hair on the left side of the head using the **Burnt Orange mix**. Without rinsing in the brush, add Titanium White to lighten the mix as you get closer to the muzzle. Then, apply some **Dark Brown mix** at the base of the cheek. Rinse.



STEP 10 – MORE DETAILED FUR

“FOCUS ON THE FACE”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Soft Grey = UB + MB + BS + TW

Dark Yellow = YO > TW

Burnt Orange =

CYM + CRM + BS

Dark Brown = MB + BS

Blue Grey = TW + MB + UB

STEP DISCUSSION:

- Balance out the light fur on both sides of the head with the **Soft Grey mix** and light brush pressure. Use the **Dark Yellow mix** to balance the light brown fur. Rinse.
- Add another layer of fur, starting at the back of the head, using the **Burnt Orange mix**. Add Yellow Ochre to the brush without rinsing, and paint where the fur has a lighter value. Then, add the **Dark Brown mix** to the areas that the fur is darker or in shadow.
- Paint some short hairs on the edge of the right ear with the **Dark Yellow mix**. Blend it into the back of the ear with the **Soft Grey mix**.

- Continue layering in all the brown fur around the face using the method described above. Rinse.
- The centerline of the muzzle is based on the position of the nose, not the position of the light stripe that runs between the eyes which is off center. That will be the challenge, so directionality and the color of the fur will matter here. Continue using light brush pressure while adding the **Blue Grey mix** on the darker fur underneath. As you layer up, apply the **Dark Yellow mix**. Add more Titanium White to either of these mixes for the lighter fur. Imply the shadow below the flower crown, that will be painted in the next step, using the **Dark Brown Mix**. Capture the whisker lines, using directionality and the same mixes. Feather fine hairs over the brown fur along the edges of the white markings on his muzzle and add some small detail hairs at the top of the stripe. Use Titanium White for the brightest highlights. Exaggerate the eyebrows with the **Dark Yellow mix** and more Titanium White. Rinse.



STEP 11 – FLOWERS

“A LOOSE LILAC CROWN TO FRAME THAT FACE”

PAINT:

Cad Yellow Medium = CYM
Quinacridone Magenta = QM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

COLOR MIXES:

Violet = UB + DP + TW > QM
Mid Purple = TW + DP
Medium Green =
CYM + PG + BS
Cool Blue = UB + TW
Soft Grey = UB + MB + BS + TW
Pale Purple = TW > DP

STEP DISCUSSION:

- To start, capture just the shape of each of the purple flower heads, not the individual petals. Using the side of the brush and **Violet mix**, tap in one cluster just above the left ear, and another cluster at the just off center of the forehead. Rinse. Create the individual petals using the **Mid Purple mix**. Just touch the side of the brush to make small marks. Add different values of light on these petals by varying the mix with more Ultramarine Blue in some places or more Titanium White in other places. Rinse.

- **Peak a little bit of the Medium Green mix** amongst the purple petals. Lightly touch the brush to the surface and turn the brush a lot to vary the angle of the marks. Rinse.
- Use the **Cool Blue mix** to paint just the basic shape of each of the three white flower heads around the purple flowers. Add touches of the **Soft Grey mix** for the midtone values. Add more Titanium White for a different value of light on these petals.
- Peak a little bit of the **Medium Green mix** amongst the white petals. Lightly touch the brush to the surface and turn the brush a lot. Add a bit more Cadmium Yellow Medium to the mix for a lighter green value. Rinse.
- Highlight the white flowers using pure Titanium White, letting the shape of the brush form the petals. Use the **Pale Purple mix** to highlight the purple flowers. Rinse. Pop in another layer of leaves here and there with the **Medium Green mix**. Rinse. Paint dots of pure Cadmium Yellow Medium to the centers of the white flowers.
- Dry the surface before continuing to the next step.



STEP 12 – PRIMROSE

“PRIMROSE AND LILY OF THE VALLEY FOR LILIBET”

PAINT:

Quinacridone Magenta = QM

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

Small Synthetic Filbert

COLOR MIXES:

Pink = QM > TW

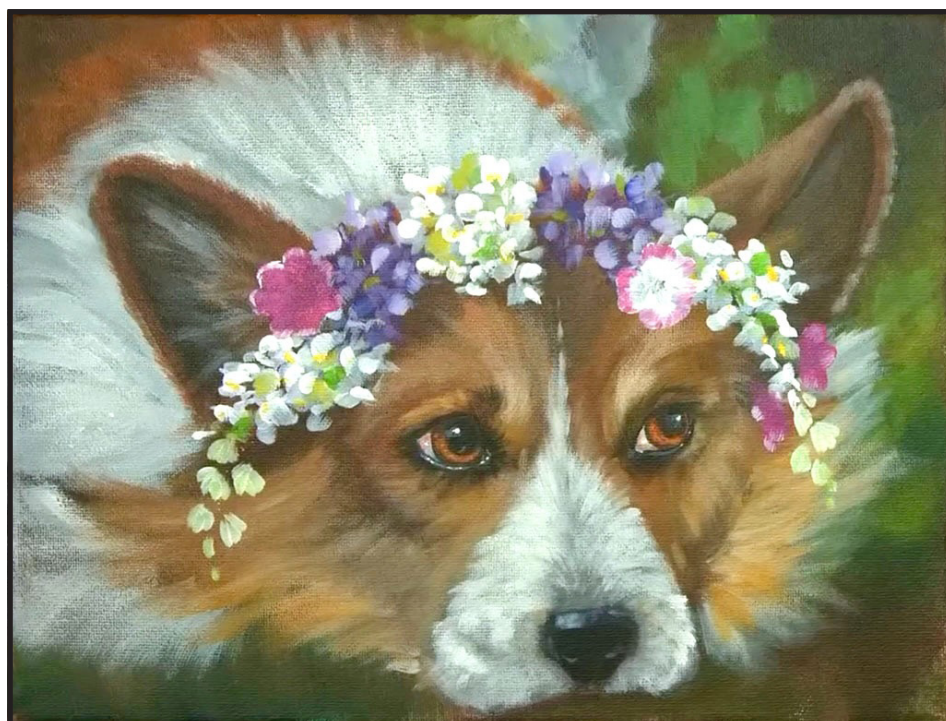
Pale Green = TW > PG

STEP DISCUSSION:

- Load the Filbert brush with Titanium White. Apply controlled brush strokes and paint a primrose in the flower garland, above the right eye below the crown. Each petal has two strokes going in towards the center, creating a circular flower head. Wipe your brush and load the Quinacridone Magenta. Use the shape of the brush to feather this color to just the tips of the flower.
- Create another circular flower just in front of the left ear on top of the crown, using the **Pink mix**. Then add some petals at the end of the garland, by the right ear, to imply a couple of flowers there. Rinse. Tip the brush with Titanium White again and capture the edges of the petals on the left flower. Rinse. Capture a little bit of Titanium White on the

flowers on the right, at the end of the garland. Even though they are implied we want to know that they are related to each.

- Switch to the Small Synthetic Round brush and use the **Pale Green mix** to paint a Lily of the valley on both sides of the garland. Make little tapping strokes to create the bells. Rinse.
- Dry the surface before continuing to the next step.



STEP 13 – FLOWER DETAILS

“FINISHING TOUCHES TO THE FLOWER CROWN”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Orange = CRM + CYM

Light Yellow = CYM + TW

Pale Green = TW > PG

Yellow Green = CYM > PG

Blue Grey = TW + MB + UB

STEP DISCUSSION:

- Loosely mix the **Orange mix** and add it to the center of the white primrose that is above the right eye. Add a little Cadmium Red Medium on the dirty brush and blend it into the center of the flower. Then, add Cadmium Yellow Medium on the brush and imply the centers on the two pink flowers on the right. Rinse.
- Highlight the yellow centers of the two primrose using the **Light Yellow mix**. Then add some Cadmium Red Medium at the very center. Rinse. Add the tiniest dot of the **Pale Green mix**, on top of the red centers. Rinse.

- Paint Titanium White petals on the top of the Lily of the valley, to create the bell shape. Rinse. Tap in some Cadmium Yellow Medium centers on a bell or two. Rinse.
- Paint stems using the **Yellow Green mix**, to connect the bells of the Lily of the Valley. Rinse.
- Tap on a small, wet reflection on the top of the nose with Titanium White. If it gets away from you, blend it back a little using the **Blue Grey mix**. Rinse.



STEP 14 - GRASS AND FINAL DETAILS

"LOOSE GRASS AND SOME POLISH ON THE CROWN"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Filbert

Medium Synthetic Filbert

COLOR MIXES:

Dark Green = PG + BS

Dark Red = CRM + BS

Medium Green =

CYM + PG + BS

Bright Green = CYM + PG + TW

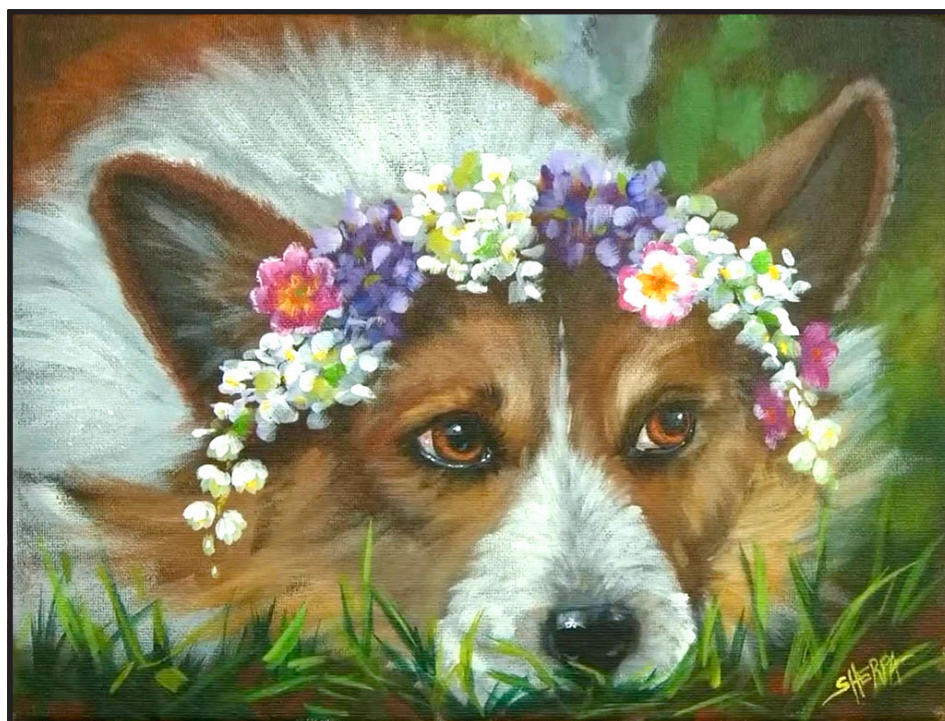
Warm Pink = CYM + QM + TW

STEP DISCUSSION:

- Begin painting the blades of grass with the Medium Filbert and the **Dark Green mix**. Use the side of the brush to paint messy, random grassy strokes that overlap the dog somewhat. Add Burnt Sienna to the ground, peeking through the grass. In the bottom right corner tuck in pops of the Dark Red mix peeking through the base of the blades. Rinse.
- Give the blades of grass a second layer with the **Medium Green mix**. Then add a highlight with the **Bright Green mix**. Rinse.
- Thin Mars Black with a lot

of water, and glaze a shadow under the flower garland. Rinse.

- Switch to the Small Filbert and apply some of the **Warm Pink mix** to the tips of the Primrose to give them some dimensionality. Rinse. Use any of the colors within the pink mix to make adjustments to the flowers, as desired. Rinse.
- Sign.



THE TRACING METHOD

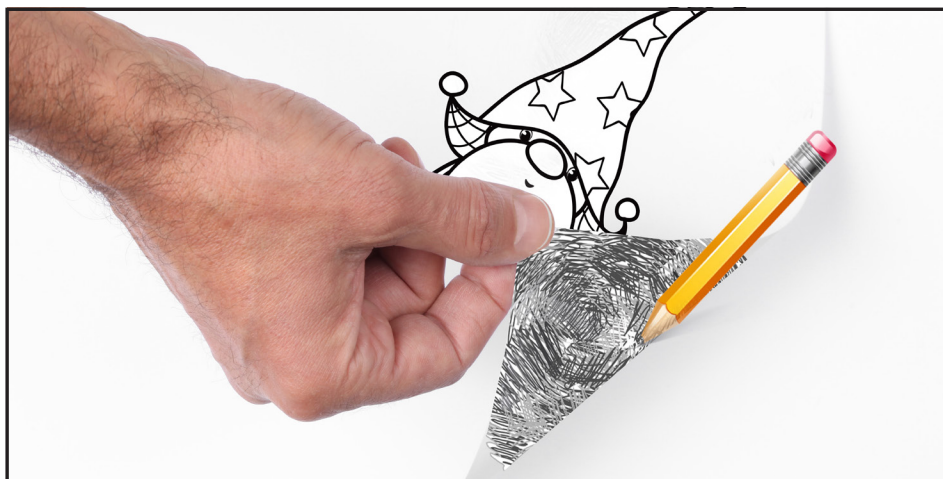
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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:



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GRIDDING INSTRUCTIONS:

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

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

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

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

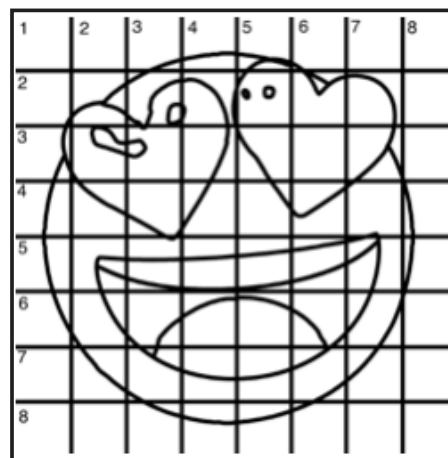
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

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 pigmentmented 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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