

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



RED McFLUFFYPANTS

BY: THE ART SHERPA

NAME CREDIT TO PATRON: ROBIN MOYE EARBY

STEPS: 15 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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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
- Fluid White Paint = FWP
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

- Medium Synthetic Filbert
- Medium Hog "D"
- Small Synthetic Round
- X-Small Round Liner
- Large Hog Round
- Small Hog "D"
- Small Hog Round
- White 3mm Posca Pen
- Black 3mm Posca Pen

TOOLS:

- 8x8 Canvas
(If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let it dry before you proceed.)
- Optional: Sta-Wet Palette
- T-Square Ruler

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- 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.

STEPS: TIME: DESCRIPTION:

INTRO	00:00	INTRO
STEP 1	2:25	SKETCH IMAGE
STEP 2	7:41	LOOSE BACKGROUND
STEP 3	14:36	TAIL FUR
STEP 4	17:50	BLOCK IN FUR
STEP 5	21:38	EYES AND NOSE
STEP 6	25:55	TAIL FUR DETAILS
STEP 7	30:36	OUTER EAR FUR
STEP 8	34:22	INNER EAR AND FACE

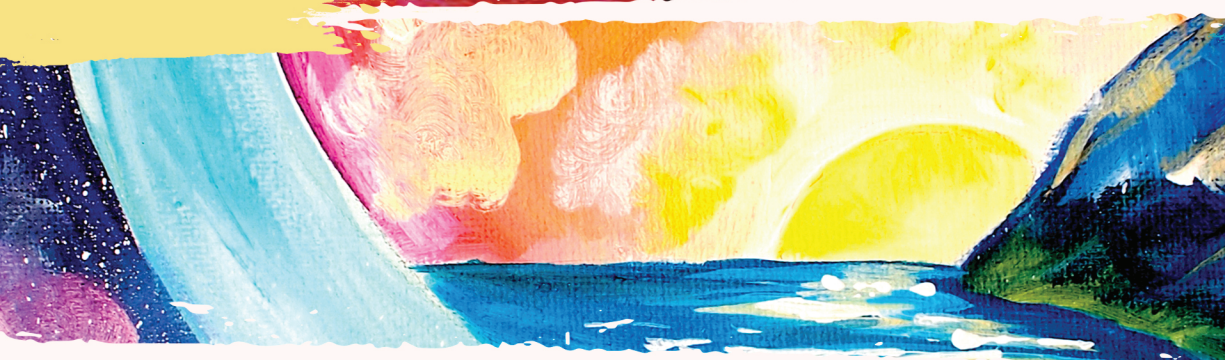
STEP 9	45:04	MORE FACE DETAILS
STEP 10	51:24	MORE FUR PATTERNING
STEP 11	56:38	MUZZLE DETAILS
STEP 12	1:01:22	EYE LINING
STEP 13	1:03:09	MULTITONAL HIGHLIGHTS
STEP 14	1:12:08	EYE SPARKLES AND SPLATTER
STEP 15	1:17:40	WHISKERS
	1:15:45	SIGN

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Step 1 - Sketch Image

“Go Squirrely”

Timestamp 2:25

PAINT:

Burnt Sienna = BS

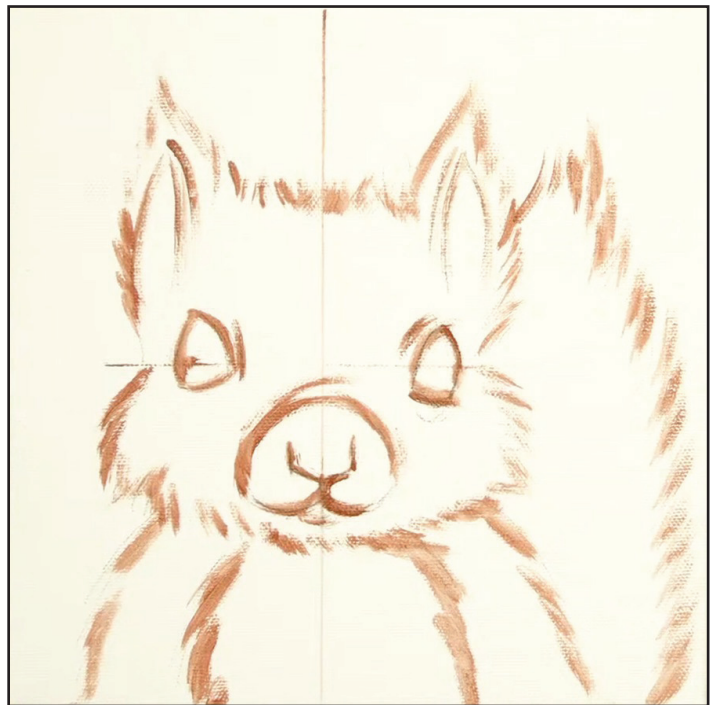
BRUSHES & TOOLS:

Medium Synthetic Filbert

T-Square Ruler

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 the picture that follows this step, and the traceable to assist you. 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.
- Load the brush with Burnt Sienna, and with a T-Square ruler, create a very light guideline down the canvas at about $4\frac{1}{2}$ " from the right side. Then, $5\frac{1}{4}$ inches from the bottom of the canvas, sketch the nose. It should be the shape of a baseball plate, excluding the top. Then, add a small line below the nose, and create a curved mouth. It looks almost like a wave. Finally, add a chin shape under the previous lines.
- Create another guideline 4 inches from the top of the canvas, lightly going across where the face will be. The left eye is 2 inches from the left edge of the canvas, and 1 inch from the center line. Sketch the eye with curved lines, creating something close to an askew triangle with curved edges. The eye should be two-thirds above the center line. Repeat the same process for the right eye.
- Next, about half an inch above the furthest part of the left eye, create an ear shape. It should be a thin loop going up and coming back down into the face, keep in mind that the squirrel is facing us, and perspective matters a lot. Repeat the process for the right ear. Also make slightly exaggerated, loose fur marks around the ears.
- Make a muzzle shape that is somewhat of a half-circle, which goes to and from each side of the mouth. Then, connect the ears at the top of the head with a fuzzy, textured line of strokes. After that, shape the furry cheeks, which protrude out near the eye and circle back to the center below the mouth. We are just aiming for a loose sketch at this stage, embrace the freedom given to you at this stage to reflect and correct.
- The tuft of chest fur begins in the center of the body, starting below the mouth and head, curving outward as the lines go off the canvas. The outside of the body should be painted in the same way, only further out, nearly going past the cheeks. Then, sketch the tail, which covers a majority of the canvas to the right of the squirrel. It swoops up briefly behind the right ear, and then curves down to the bottom of the canvas. Rinse the brush.



Step 2 - Loose Background “Energetic Grey”

“Energetic Grey”

Timestamp 7:41

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Painterly Grey = TW + UB > BS

Pebble = MB > UB

STEP DISCUSSION:

- Load the brush with **Painterly Grey mix** and then roughly paint the entire canvas behind the squirrel. Brush towards the squirrel, and slightly into the fur. This helps to ensure that the background is completely covered. It is OK to cover the sketch somewhat, you should still be able to faintly see it under the application. Vary the mix as you go around the squirrel, using short brush strokes. Lighten it with more Titanium White or deepen it with more Burnt Sienna, and occasionally add more Ultramarine Blue. Next, add a bit of Titanium White to the **Pebble mix** and go back around the canvas, giving depth to the background. Rinse the brush.
- Finalize the background by covering the canvas with Titanium White, layering the values further. Rinse the brush, and go back over

with the darker values. Continue this process until you are pleased with the results. Rinse the brush.

- Dry the surface before continuing to the next step.



Step 3 - Tail Fur

"Fluffy Flicking"

Timestamp 14:36

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Yellow Ochre = YO
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

Medium Hog "D"

COLOR MIXES:

Pecan = CRM > CYM > BS > YO
Walnut = MB + BS

STEP DISCUSSION:

- Load the brush with **Pecan mix**, and apply it using back and forth strokes over the outer edge of the tail. Add Cadmium Red Medium and Burnt Sienna to the mix, and add another layer of color through the middle of the tail. Continue to use short, flicking strokes. After that, paint the inside-most part of the tail with the **Walnut mix**. Rinse the brush.



Step 4 - Block In Fur

"Furry Foundation"

Timestamp 17:50

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Yellow Ochre = YO

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog "D"

COLOR MIXES:

Pecan = CRM > CYM > BS > YO

Crazy Beige = YO > BS > TW

STEP DISCUSSION:

- Load the brush with **Pecan mix** and lay in the fur of the squirrel, starting with the ears. Brush strokes upwards and outwards as you fill in the fur to give it texture. Follow the flow and curve of the face as you paint, going down the ears, through the cheeks, across the head, and so on. Fill in everything on the face of the squirrel besides the muzzle and eyes. Continue painting to the outside portion of the body.
- Without rinsing, load the brush with **Crazy Beige mix**, and fill in the chest fur. Also scumble in the muzzle. Then, scumble lightly around the squirrel, ensuring a solid application of paint. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 5 - Eyes And Nose

“Look At Me”

Timestamp 21:38

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Arctic Blue = TW > PB

STEP DISCUSSION:

- Load the brush with Mars Black and very carefully sketch in the left eye. Create the outline first, and then fill it in. Do the same with the right eye. Then, paint the undershadow of the nose. Simply outline the previous sketch, along with the mouth. Rinse the brush.
- Paint in a wet reflection on each eye with the **Arctic Blue mix**. It is OK if some of the black gets into it, this helps create a realistic reflection. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 6 - Tail Fur Details

"Looking So Fluffy"

Timestamp 25:55

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Yellow Ochre = YO

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Small Hog "D"

COLOR MIXES:

Peanut = CYM > CRM > BS

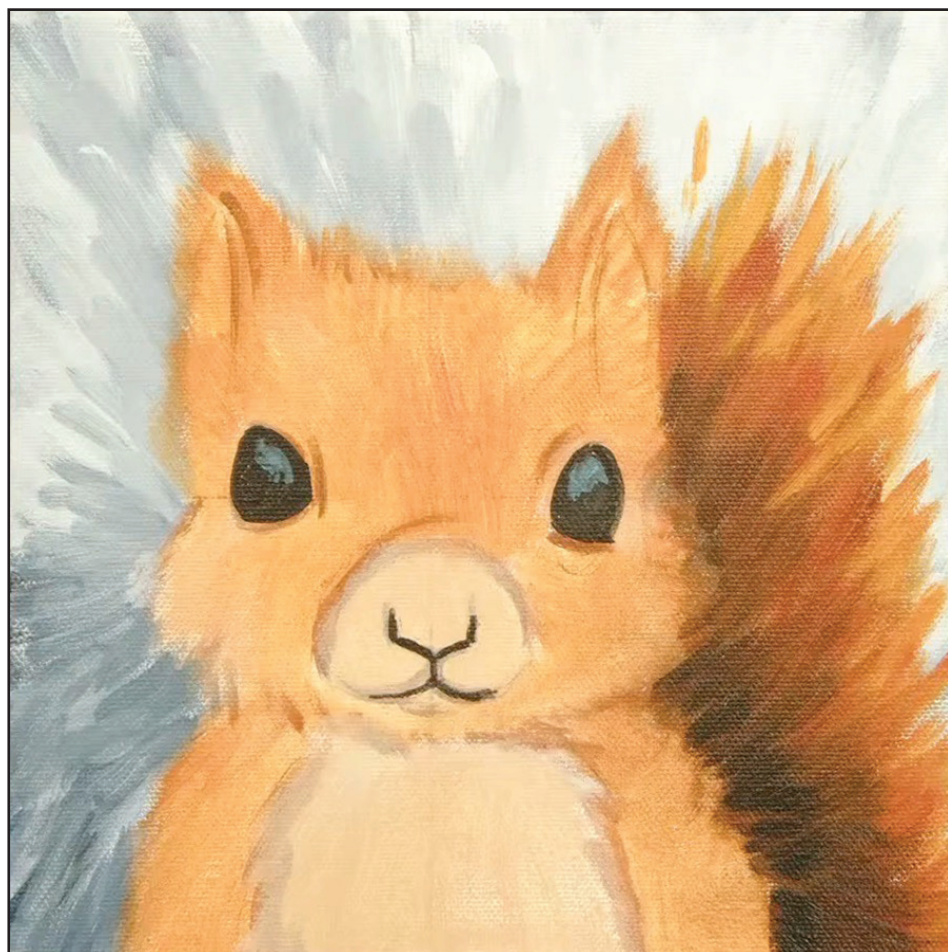
Light Orange = CYM > CRM

Hazelnut = BS + CRM

STEP DISCUSSION:

- Load the brush with **Peanut mix** and add delicate hairs to the tail, fluffing it out further. Vary the mix with more or less Cadmium Yellow Medium and Cadmium Red Medium, getting more orange further down the tail.
- Without rinsing, add **Hazelnut mix** to the tail and continue weaving between values. Make sure to use short flicking strokes as you apply the mixes to create a fur texture.
- Bring Mars Black into the mix as you near the back of the squirrel.
- Around the edge of the tail, finish off with the **Light Orange mix**, highlighting some of the fur. Rinse out once in a while when you need to regain control over the mix.

- Dry the surface before continuing to the next step.



Step 7 - Outer Ear Fur

"Flyaway Fur"

Timestamp 30:36

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

Yellow Ochre = YO

Burnt Sienna = BS

BRUSHES & TOOLS:

Small Hog "D"

COLOR MIXES:

Hickory = CRM > MB + BS

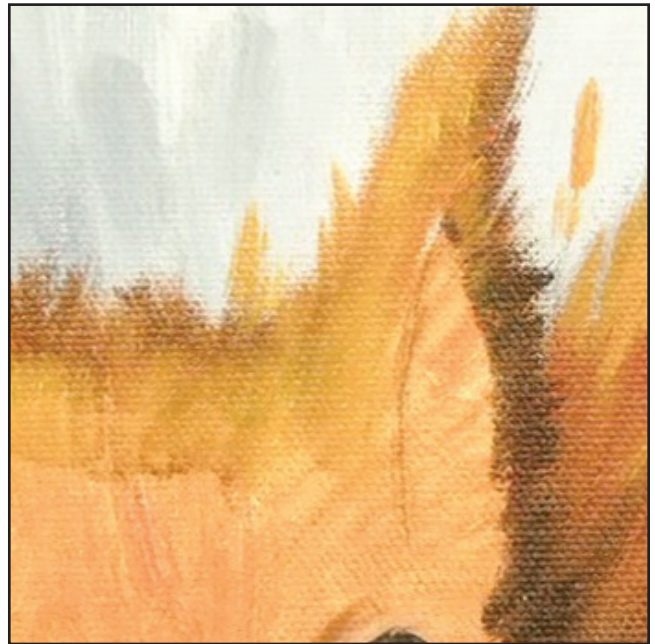
Light Orange = CYM > CRM

Peanut = CYM > CRM > BS

STEP DISCUSSION:

- Load the brush with the **Hickory mix** and give the sides of the ears more fur, flicking outward from the base of them. Add more Burnt Sienna to the mix near the tips. Rinse and dry the brush.
- Then, apply the **Peanut mix** down the front of the ears. Intermingle this mix with the **Light Orange mix** to make little flyaway fur patches on the back of the ears as well. Then, add Burnt Sienna to the dirty brush and paint more fur on the head of the squirrel. This will help add depth later on when we add more fur to the rest of the face. Rinse the brush.
- Load the brush with the **Peanut mix** once again, and do one last light lap over the ears, continuing to flick up as you paint. Then, below

the top of the head where we previously painted, apply a layer of lighter fur. Rinse the brush.



Step 8 - Inner Ear And Face

“Cute Squirrel Or Garden Menace”

Timestamp 34:22

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Yellow Ochre = YO

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Hog “D”

Small Synthetic Round

COLOR MIXES:

Pebble = MB > UB

Peanut = CYM > CRM > BS

Pecan = CRM > CYM > BS > YO

Parchment = TW + YO

Walnut = MB + BS

STEP DISCUSSION:

- Load the “D” brush with **Pebble mix**, and create the tufts of fur on the inside of the ears, flicking outwards. Without rinsing add Burnt Sienna to the brush and add further detail to the outer edges of the ear. Rinse.
- With the Round brush, add Burnt Sienna to the **Pebble mix** and apply a smooth brush stroke up through the front, inside of each ear. Then, add a touch of Titanium White and create a highlight on each of these lines. Rinse the brush.
- Switch back to the “D” brush, and continue to blend the ears with the **Pebble mix** along with Burnt Sienna. Add Mars

Black to the dirty brush, and continue developing the shadows and shades of the ear. Without rinsing, load **Walnut mix** onto the brush and apply it to the fur along the head, as well as the base of each ear. Rinse the brush.

- With the **Peanut mix**, continue lightening the fur on the forehead of the squirrel. Add touches of the Yellow Ochre, as well as Cadmium Red Medium and Cadmium Yellow Medium as you go along the head. Then, add Cadmium Red Medium to the **Walnut mix**, and begin to paint around the muzzle. Brush and blend this color up into the head, building the layers of fur. Extend this color around the eyes. Do not worry about painting into the eyes, we will come back to them later. Add Titanium White to the still dirty brush and flick out fluffy cheeks. Add more Burnt Sienna to the brush as you continue to paint the cheeks, giving them a full look.
- Use the **Walnut mix** with a hint of Titanium White under the head of the squirrel. Add Burnt Sienna as you go to give the shadows a realistic feeling. Then, add **Parchment mix** to the brush and begin painting in the center chest fur. Rinse the brush.
- Once again with the **Walnut mix**, restore the shadow under the head where it may have gotten lost. Then, apply a bit of **Parchment mix** onto the chin. Bias this color with more Yellow Ochre to fill in the nose, and bring this color down, around the bottom of the head. Rinse the brush.
- Next, flick out fur on the outside portion of the body with **Pecan mix**. Bring a little more Burnt Sienna into the mix, and dabble it onto the cheeks. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: The most important part of creating fur is dancing around with the mixes and colors often, sometimes wildly. Knowing this, keep in mind that I may blend my squirrel fur differently than you will, and that is completely OK. You do not need to follow every mix and stroke to a T as long as you achieve the desired look that you want.



Step 9 - More Face Details

"Making Markings"

Timestamp 45:04

PAINT:

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

BRUSHES & TOOLS:

Small Synthetic Round
Small Hog Round

COLOR MIXES:

Pecan = CRM > CYM > BS > YO
Hazelnut = BS + CRM
Light Orange = CYM > CRM
Walnut = MB + BS
Parchment = TW + YO

STEP DISCUSSION:

- Using the Synthetic brush with Mars Black, go over the eyes once again, making sure not to paint over the reflection. Rinse the brush. Then, with Titanium White and a touch of Phthalo Blue, make the pupil highlights more pronounced. Tap up and down with the brush. Rinse and dry the brush.
- Use **Pecan mix** to line the insides of the ears a bit. Then, wipe the brush off on a paper towel, and add Titanium White. Reinforce the highlights on the ears. Rinse the brush.
- Switch to the Hog brush and load it with **Light Orange mix**. Create more directional, upward strokes for the fur

on the head. Add **Hazelnut mix** to the dirty brush, and continue brushing fur up, going towards the head and ears somewhat. Then, add more **Light Orange mix** and round out the fur around the forehead.

- Without rinsing, take Burnt Sienna and blend the fur on the head. Use up and down strokes, going towards the muzzle, but not into it. Add Cadmium Yellow Medium as you blend. Closer to the nose, shade with **Walnut mix**. Continue to dance between the lighter yellows and darker browns as you develop the face, remembering to use flicking strokes every step of the way. Rinse the brush.
- Use the **Parchment mix** to give a highlight to the head, blending it evenly into the fur. Rinse the brush.
- Finally, use the Synthetic brush with Mars Black to restore any parts of the eye that may have been lost. Rinse the brush.



Step 10 - More Fur Patterning

"Chubby Cheeks"

Timestamp 51:24

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Hog Round

COLOR MIXES:

Pecan = CRM > CYM > BS > YO

Hazelnut = BS + CRM

Walnut = MB + BS

Parchment = TW + YO

STEP DISCUSSION:

- Load the brush with **Pecan mix** and flick more fur out from the cheeks. Vary it with Burnt Sienna closer to the edge of the face. Use the **Hazelnut mix** for the cheeks as well, blending over the fur. Use this mix on the face next to the eyes as well, continuing to use outward brush strokes.
- Add a touch of Titanium White to the dirty brush, and fill out the cheeks below the eyes. Add Yellow Ochre to the mix near the mouth, still brushing outward. Vary between Titanium White and Yellow Ochre as you develop the cheek.
- Use the **Walnut mix** to give a bit of an outline to the muzzle, ensuring it has a notable presence. Dabble the **Hazelnut mix** onto the shadow below the head as

well. Dance between the **Pecan mix** and the **Parchment mix** for the lighter values. Rinse the brush.

Sherpa Tip: I worked on one cheek at a time, as this helps me see what needs to be done for the other, and make sure they are both evenly developed.



Step 11 - Muzzle Details

“Boop The Nose”

Timestamp 56:38

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

Small Hog Round

COLOR MIXES:

Light Orange = CYM > CRM

Hazelnut = BS + CRM

Walnut = MB + BS

Parchment = TW + YO

STEP DISCUSSION:

- With the Hog brush, load **Light Orange** mix with a hint of Titanium White, and apply it above the nose. Add Burnt Sienna to the mix and add it closer to the nose. Also paint around where the whiskers will eventually be. Add more Titanium White and fill in the rest of the muzzle, flicking outwards to give it a bit of perspective and depth, followed by some of the **Hazelnut** mix. Use the **Walnut** mix on the tip of the nose. Continue with this color and dust it on the bottom of the face. Add Titanium White once again to give a highlight to the bridge of the nose, blending it in with Cadmium Yellow Medium. Add Titanium White, and bring this highlight out around the space above the mouth with

a dry brushing technique. Rinse the brush.

- Then, with the Synthetic brush and **Walnut** mix, paint a shadow on the bottom of the nose, giving it a more pronounced look. Also apply this mix just below the center of the mouth. Rinse the brush. Add Titanium White and give highlights to the nose and chin line. Also use light brush strokes on the bridge of the nose to reinforce the highlight, as well as the chin. Add more **Walnut** mix, and continue shading the muzzle as well as the space around it. Rinse the brush.

Sherpa Tip: The Synthetic brush is good for intentional, particular detail as opposed to rounded, spatial blending of the Hog brush. Use the strengths of each brush to your advantage as you paint, and do not be afraid to switch often.



Step 12 - Eye Lining

"What Big Eyes You Have"

Timestamp 1:01:22

PAINT:

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Parchment = TW + YO

STEP DISCUSSION:

- Load the brush with **Parchment mix**, and with a smooth brush stroke, paint a line along the left side of the right eye, tapering off as you pass the apex. Add small fur strokes on this line, brushing upward. Then, create a very thin line on the right side of this eye. Make a somewhat bigger line for the bottom, using a wave-like stroke starting from the left. It swoops up as it passes the eye, and has similar fur strokes going down and outward.
- Repeat the same process for the left eye, paying special attention to symmetry as you go. But it is OK to have somewhat asymmetrical facial features, nature can be like that. Aim for accuracy, not perfection.
- Next, add pure Titanium White to the brush, and add a subtle highlight to the reflection in the eyes. Rinse the brush. Refine the lines around the eyes if needed, as well as the eyes

themselves.



Step 13 - Multi Tonal Highlights

"Color Color All Around"

Timestamp 1:03:09

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Round

Small Hog Round

COLOR MIXES:

Dark Teal = BS + PB

Coffee = BS + TW

Pretty Orange = CRM + CYM

Parchment = TW + YO

Walnut = MB + BS

Peanut = CYM > CRM > BS

STEP DISCUSSION:

- Use the Synthetic brush and the **Parchment mix** to clean up around the outside of the eyes. Then use Mars Black to tidy up the inside of the eyes. Rinse the brush.
- Load the Hog brush with **Dark Teal mix**, and brush out fur inside the ears. Add Titanium White to the brush and continue to paint out this interesting fur color. Rinse the brush.
- Go over the inside ear fur once again with the **Walnut mix**, focusing more on the base and top of the inside. Also apply this mix lightly below the head. Rinse the brush.
- Next, weave the **Coffee mix** across the chest fur, painting using downward strokes to imply fur. Vary the mix with Titanium White and Yellow Ochre occasionally. Also add this mix around the face, dabbling it on the chin, lower muzzle, and cheeks, remembering to use outward strokes. Develop these areas further with the **Peanut mix**, and let the colors vary naturally. Brush a touch of the **Pretty Orange mix** to the top of the nose, biasing it with Titanium White as you go. Simply move these colors around and blend them naturally, the more movement the better. Rinse the brush.
- Load the brush with the **Pretty Orange mix** and dry brush it onto the fur. Paint the outside chest, and only a couple places on the face near the edge. Be generous but controlled. Also add Burnt Sienna to the mix, or perhaps Cadmium Red Medium, as you go around the squirrel. Also blend the tips of the ears as well, along with the head. Add Mars Black to the mix and focus on the bottom part of the outside body fur, creating a bit of an implied shadow. Touch a hint of this color to the right edge of the head. Rinse the brush.
- Apply more **Pretty Orange mix** and a little Burnt Sienna, in between the eyes, just above the nose.
- Then, load the dirty brush with **Parchment mix**, biasing it heavily with Titanium White, and give further highlights to the chest, edges of the muzzle, tips of the cheeks, and the light fur around the eyes. Rinse the brush.
- Switch to the Synthetic brush, and apply very thin lines of pure Mars Black to the nostrils. Paint back any portions of the eyes that may have gotten lost during the blending. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 14 - Eye Sparkles And Splatter

“Whack Em”

Timestamp 1:12:08

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round Liner

Medium Hog “D”

Small Hog Round

COLOR MIXES:

Light Grey = UB + FWP

Parchment = TW + YO

STEP DISCUSSION:

- Using the Synthetic Liner, apply **Light Grey mix** to the bottom of the eyeballs, implying an eyelid. Rinse the brush. Add **Parchment mix** to the brush, biased towards Titanium White, and line the fur around the eyes. Then, tap a very small inner-corner reflection within the eyes. Very lightly go over the nostrils and middle of the nose as well. Rinse the brush.
- We are going to splatter paint onto the canvas, so cover the areas around the eyes of the squirrel with a paper towel. Next, slightly dampen the Hog round brush and load it with Fluid White Paint. Then, smack it against another brush, preferably something thicker like the Hog “D”. Continue to whack paint

onto the canvas, going around it evenly. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: The “whack” method can be very messy, so if the canvas is on a surface you cannot or do not wish to dirty, I recommend changing surfaces. Alternatively, you can lay paper towels underneath the canvas to catch the flyby paint.



Step 15 - Whiskers

“They Are Easy To Forget”

Timestamp 1:17:40

BRUSHES & TOOLS:

White 3mm Posca Pen

Black 3mm Posca Pen

STEP DISCUSSION:

- With the White posca pen, draw long, arced whiskers coming off between the nose and mouth on either

side of the face. There are about four long ones higher up, and as they go down they become shorter. Some go off past the head others are a bit shorter in length. Repeat the same process with a Black posca pen, but make fewer whiskers. This helps create more dimensionality for our squirrel.

- Sign.

Sherpa Tip: You can absolutely do this with a thin brush and a steady hand, it is just a lot harder, and can be risky or inconsistent.



THE TRACING METHOD

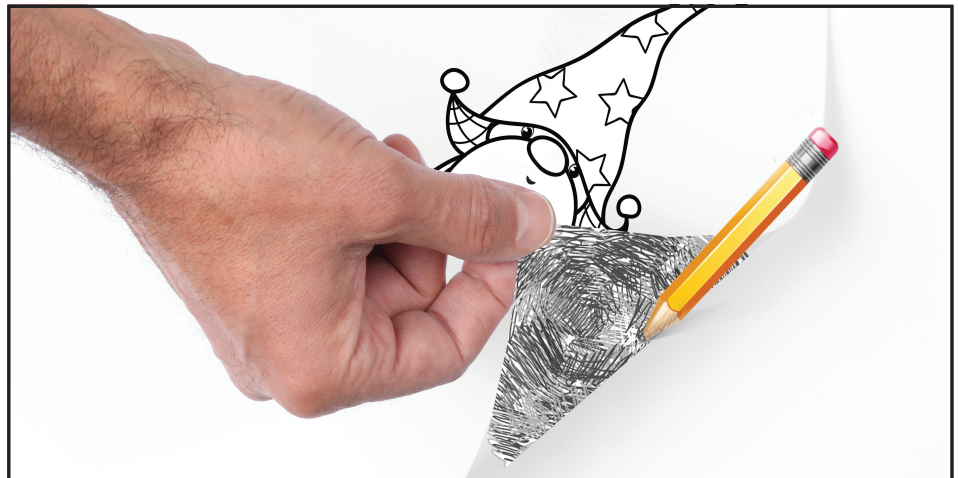
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



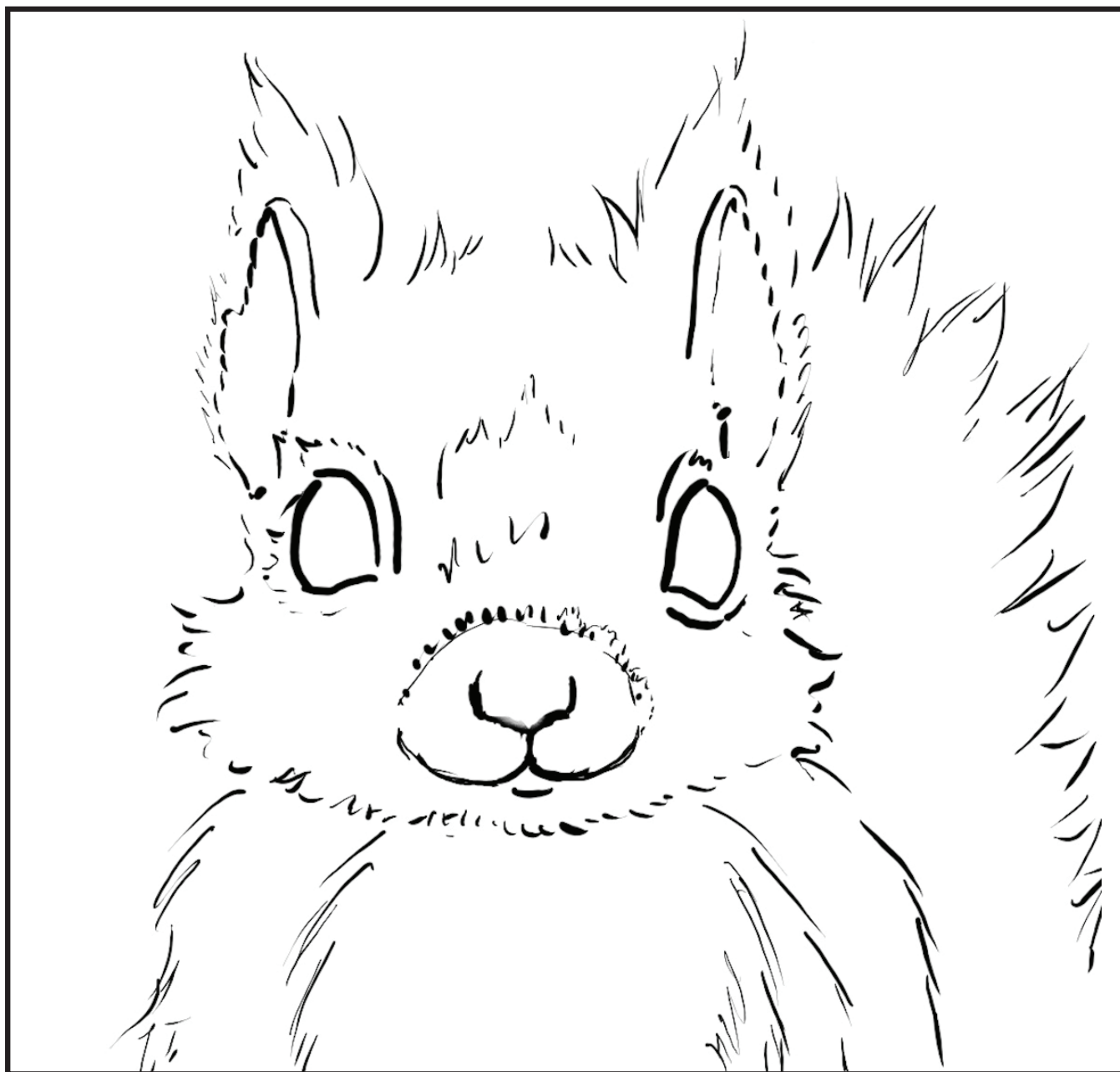
your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 see that your transfer is happening. If not check if



TRACEABLE:



THE ART SHERPA

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.

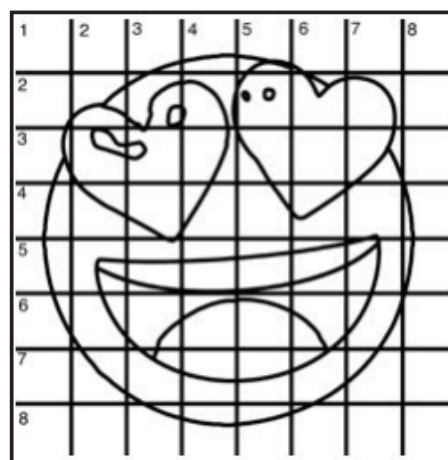
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow 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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