

THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## DOG DAYS OF AUTUMN

BY: THE ART SHERPA

NAME CREDIT TO PATRON: LIZ SCHOPP

STEPS: 18 | DIFFICULTY: CHALLENGING | 3 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
- 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
- Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES:

- Small Synthetic Round
- Medium Synthetic Oval Blender
- Small Hog "D" or Filbert
- Medium Hog "D" or Filbert
- Medium Synthetic Round Blender
- Medium Synthetic Filbert Grainer
- Large Synthetic Angle

## TOOLS:

- 11x14 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

## SYMBOL GUIDE:

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

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing
- Fur
- Implying Motion

# Video Chapter Guide:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

## STEPS: TIME: DESCRIPTION:

INTRO	00:00	INTRO	STEP 11	1:20:47	LEFT SIDE FUR BLENDING
STEP 1	04:55	SKETCHING THE IMAGE	STEP 12	1:30:27	NOSE FOCUS
STEP 2	09:27	BLOCK IN BACKGROUND	STEP 13	1:36:15	FINAL FUR DETAILS
STEP 3	16:04	BACKGROUND BLENDING	STEP 14	1:39:54	BLOCK IN LEAF
STEP 4	34:20	BLOCK IN FACE FEATURES	STEP 15	1:44:34	FILLING OUT THE LEAF
STEP 5	42:44	FACE AND NOSE	STEP 16	1:51:36	LEAF DETAILS
STEP 6	51:39	FACIAL DETAILS	STEP 17	1:54:47	FURTHER LEAF DETAILS
STEP 7	55:17	EYE FOCUS	STEP 18	1:57:22	FINAL LEAF DETAILS
STEP 8	58:44	FILLING IN THE FACE		2:02:10	SIGN
STEP 9	1:08:40	RIGHT SIDE FUR BLENDING			
STEP 10	1:16:34	FURTHER FUR BLENDING			



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# Step 1 - Sketching The Image

*"Bocha Body"*

Timestamp 4:55

## PAINT:

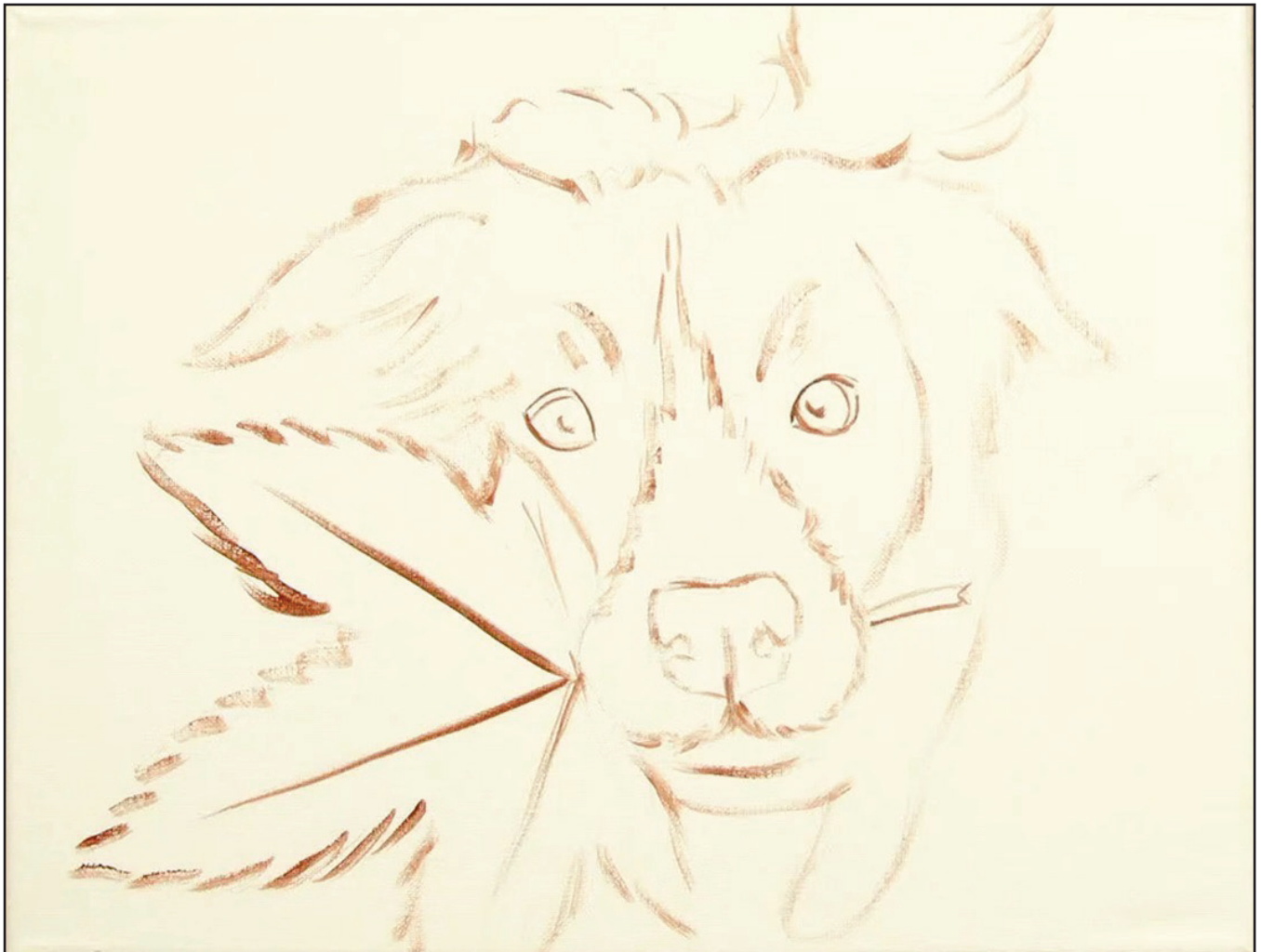
Burnt Sienna = BS

## BRUSHES & TOOLS:

Small Synthetic Round

## STEP DISCUSSION:

- 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, there is the picture that follows this step, and the traceable to assist you. I drew in only the major objects.
- With the traceable already transferred onto the canvas, I began outlining the image using the toe of the brush. I started with the eyes followed by the nose, to ensure that they had proper alignment. For a more visible image on video, and so I do not lose the image as I paint, I used Burnt Sienna to sketch this image onto the canvas.
- Draw the ears and fur next, followed by the leaf. Rinse the brush.
- Dry the surface before continuing to the next step.





# Step 2 - Block In Background

"A Little Alarming"

Timestamp 9:27

## PAINT:

Burnt Sienna = BS

Dioxazine Purple = DP

Golden's Acrylic Gloss Glazing

Liquid = AGL

## BRUSHES & TOOLS:

Medium Synthetic Oval

Blender

## COLOR MIXES:

Dark Purple = DP + BS

## STEP DISCUSSION:

- Add some Gloss Glazing liquid to the **Dark Purple mix**. Loosely apply this color starting in the bottom right corner. Continue painting in this background while feathering the paint to slightly overlap the edges of the sketch. You will be repainting the edges dog and leaf over the background at a later time. It is OK if the mix has some variations.

*Sherpa Tip: The background will be out of focus, and the leaf and dog will be hyper focused, thus giving us a depth of field.*





# Step 3 - Background Blending

“Fall-ifying”

Timestamp 16:04

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

Golden's Acrylic Gloss Glazing

Liquid = AGL

## BRUSHES & TOOLS:

Medium Synthetic Oval

Blender

## COLOR MIXES:

Orange = CRM + CYM

Dark Purple = DP + BS

Light Grey = TW > BS > UB

Light Ochre = YO > TW

Paynes Grey = UB + MB

## STEP DISCUSSION:

- Combine a little of the **Dark Purple mix** into the **Orange mix**, then add some Gloss Glazing Liquid. Weave this mix into the background of the bottom right corner, using loose cross hatching strokes. Vary the value, sometimes adding more of one or the other of the mixes. None of the background is in focus. Rinse the brush.
- Add a little Gloss Glazing Liquid to the **Light Grey mix** and paint the front legs and chest of the dog. Keep the lines blurred and diffused so it remains part of the out of focus background. Rinse the

brush. Then blend the edges to haze and delineate this area further, working wet into wet. Rinse the brush.

- Use the background mixes again, to emphasize the fuzzy background. Continue to find the balance as you move around the background. Sometimes add more Cadmium Yellow Medium to the **Orange mix** for a bit lighter boca effect, and sometimes add the **Light Ochre mix** for more fall colors. Feathering and blending as you go.
- Use the **Paynes Grey mix** in the darker shadow areas of the background, and also on the diffused areas of the dark fur of the dog. Blend the dog fur, wet into wet, and merging it into the background somewhat. Apply the **Light Grey mix** for the diffused whiter areas of the dog. Continue the out of focus background as above. Rinse the brush.
- Dry the surface before continuing to the next step.

*Sherpa Tip: you will need to wipe your brush occasionally to remove pigment. You will also need to add Gloss Glazing Liquid to aid with the blend. Occasionally you will need to rinse the brush to rest it.*





# Step 4 - Block In Face Features

*"Face Forward"*

Timestamp 34:20

## PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss Glazing

Liquid = AGL

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Pink Suede = QM + BS + TW

Orange = CRM + CYM

Dark Brown = BS + MB

Paynes Grey = UB + MB

## STEP DISCUSSION:

- Paint a line around the outside of the eye with the **Pink Suede mix**. Rinse the brush. Use a damp brush to clean up any extra paint, and to blur the hard lines. This is the skin below the fur, so blend and diffuse it outward. Add some Titanium White to lighten that mix, and paint the white area of the right eye. Rinse the brush.
- Use the **Orange mix** to paint the iris of both eyes, excluding the pupils.
- Paint the inner corners of both eyes using the **Dark Brown mix**. Then paint very fine lines around the outer edges of both irises. Also paint around the edge of the white area of the right eye.

Wipe the brush on the towel, then work down a little bit of the Burnt Sienna from the top of both eyes.

- Slightly darker value of the **Pink Suede mix** and paint the upper lid of the left eye. Rinse the brush.
- Block the entire nose in with the **Paynes Grey mix**, omitting the nostrils. Use this color to paint the center split on the muzzle. Then add Gloss Glazing Liquid and blend in the bottom lip. Continue using the color remaining on the brush and the Gloss Glazing Liquid to create an almost grisaille effect on the muzzle, around the nose. Rinse the brush.
- Paint the nostrils with pure Mars black. Rinse the brush.



# Step 5 - Face and Nose

*"Sniffy Snifter"*

Timestamp 42:44

## PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

## BRUSHES & TOOLS:

Small Synthetic Round

Small Hog "D" or Filbert

## COLOR MIXES:

Light Grey = TW > BS > UB

Paynes Grey = UB + MB

## STEP DISCUSSION:

- sides and the bottom of the nostrils. Rinse the brush.
- Switch back to the Round brush, and use Mars Black to add another layer to the nostrils. At this time you can also refine the outer lines of the nose with this color.
- Add a bit more and Titanium White to the **Paynes Grey mix**. Use this lighter value to create a brighter highlight under the nostrils. Tap some of this color onto the top of the nose, then dry brush a little down the center nose crease. Deepen the bottom of the nose, once again with the **Paynes Grey mix**. Rinse the brush. Make adjustments as desired. Rinse the brush.
- Create the brightest nose highlights by adding just a bit of the **Light Grey mix** to some Titanium White. Tap this color on the top of the nose and under the nostrils. Rinse the brush.
- Delicately line the outer edges of the eyes with Mars Black. Create a slightly thicker line for the underlining of the upper lids. Then paint in the pupils. Rinse the brush.
- Create a cast shadow on the upper part of the eye, with Burnt Sienna. It is OK if some of the black picks up into the blend. Then, use Mars Black to refine the upper lid once again. Rinse the brush.
- Paint a highlight at the top of the nose using the **Light Grey mix**. Add reflections to the sides and the bottom of the nostrils. Rinse the brush.
- Switch to the "D" brush, and add the **Paynes Grey mix**, wet into wet, creating these soft blends. Again, blend a highlight at the top of the nose using the **Light Grey mix**. Add reflections to the





# Step 6 - Facial Details

## "Puppy Eyes"

Timestamp 51:39

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

Small Synthetic Round

### COLOR MIXES:

Orange = CRM + CYM

Burnt Orange = CRM + CYM + BS

Dark Purple = DP + BS

Pink Suede = QM + BS + TW

### STEP DISCUSSION:

- And a second layer of the **Orange mix** into the bottom of both irises. Then blend some of the **Burnt Orange mix** downward from the shaded area, above. Tap in spots of irregularity at the bottom of the iris using this **Burnt Orange mix**. Rinse the brush.
- Deepen the shadows at the top of the eye with the **Dark Purple mix**. Rinse the brush.
- Create a slightly lighter shade of the **Pink Suede mix** by adding a little more Titanium White. Use the toe of the brush to add a brighter highlight on the upper left eyelid. Rinse the brush.
- Load the **Pink Suede mix** onto the brush again, and

reinforce the area around the outside of the eyes. Rinse the brush.

- Line the outer edges of the eyes and paint the pupils again with the Mars Black. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 7 - Eye Focus

*"The Eyes Never Lie"*

Timestamp 55:17

## PAINT:

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

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Light Blue = TW > UB  
Yellow Orange = CYM > CRM  
Burnt Orange = CRM + CYM + BS

## STEP DISCUSSION:

- Paint the wet reflections in the upper eye using the **Light Blue mix**. It is OK to cover part of the pupil, as you tap this on. Rinse the brush. Use pure Titanium White to tap in a few spots of the highest reflections near the pupils. Rinse the brush.
- Tap in the **Yellow Orange mix** on the bottom of the eyes to create some lighter irregularities. Add Titanium White to this mix and tap it up and down into the same part of the eyes to create even brighter spots. Rinse the brush.
- Create the darker irregularities on the bottom of the iris using the **Burnt Orange mix**. Rinse the brush.





# Step 8 - Filling In The Face

*"Fabulous Fur Friend"*

Timestamp 58:44

## PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

Mars Black = MB

## BRUSHES & TOOLS:

Small Synthetic Round

Medium Hog "D" or Filbert

## COLOR MIXES:

Paynes Grey = UB + MB

Light Grey = TW > BS > UB

## STEP DISCUSSION:

- The "D" brush and paint the light area of the face with the

**Light Grey mix.** Add more Titanium White if needed to lighten this mix. Begin dry brushing as you near the shaded area of the muzzle, under the nose. Add this color onto the chin as well. Rinse the brush.

- The switch to the Round brush and the **Paynes Grey mix.** Reinforce the center line and bottom lip that might have been painted over previously. Rinse the brush. Make adjustments as necessary, using the previous mixes.
- Switch back to the "D" brush and load on some of the **Paynes Grey mix.** Use directional strokes to apply this color to the right ear. Flick the brush to feather the strokes outward along the edges of the ear. Apply short strokes with light pressure around the right eye. Then, continue adding this dark color onto the remaining area of the face in the same direction that the hair would naturally grow. Repeat this process on the left side of the face, remembering to keep the pressure very light around the eye. Rinse the brush. Switch back to the Round brush and load it with Mars Black. Create crisper lines of the main shape up both ears to keep their shape. Flick a few fine strokes of hairs coming outward from that. Rinse the brush. Dry the surface before continuing to the next step.



# Step 9 - Right Side Fur Blending

## *"Flicking The Fur"*

Timestamp 1:08:40

### PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss Glazing

Liquid = AGL

### BRUSHES & TOOLS:

Medium Synthetic Round

Blender

### COLOR MIXES:

Light Blue = TW > UB

Soft Grey = TW > MB

Paynes Grey = UB + MB

### STEP DISCUSSION:

- Add Gloss Glazing Liquid to the **Light Blue mix**. Add a slight out of focus highlight to the light fur at the back of the neck. Rinse the brush. Then lightly flick out some Mars Black onto the dark area of the back and tail. Rinse the brush.
- Start adding some depth at the top of the head with Mars Black, and blend it downward to just the top of the eyes. Use a similar method on both sides of the head. Overlap a few stray hairs onto the white area at the back of the neck.
- And some Gloss Glazing Liquid to the **Soft Grey mix**. Lightly blend a slight highlight onto the forehead and ear on the right side. Be aware of stroke directionality.

- Add a little more Titanium White to the **Soft Grey mix**. Continuing on the right side of the forehead, apply soft strokes of this color while barely touching the canvas. Use this color to add some small highlights to the ear as well as along the side of the face, and the cheek area. Rinse the brush.
- Create a darker value of the **Paynes Grey mix** by adding a little more Mars Black. Then, softly blend back the darker areas of the right side of the face, with this color. Use the image after this step for placement if needed. Rinse the brush. .





# Step 10 - Further Fur Blending

*"Fur-ther And Fur-ther"*

Timestamp 1:16:34

## PAINT:

Quinacridone Magenta = QM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Golden's Acrylic Gloss Glazing  
Liquid = AGL

## BRUSHES & TOOLS:

Medium Synthetic Round  
Blender  
Small Synthetic Round

## COLOR MIXES:

Soft Grey = TW > MB  
Pink Suede = QM + BS + TW  
Paynes Grey = UB + MB

## STEP DISCUSSION:

- Starting with your Small Round brush and Mars Black, begin tapping in some detail around the skin on the right eye. Add Gloss Glazing Liquid so some of the skin color below will show through.
- Carefully paint the lids, around the outside of your eyes using the **Soft Grey mix**. Then add highlights to this area using the **Pink suede mix**. Rinse the brush.
- Switch to your Round Blender brush, and load it with the **Soft Grey mix** with some Gloss Glazing Liquid. Using soft brush strokes, add another layer of highlights to this side of the face. Rinse the brush.

- Alternate between the Mars Black and the **Paynes Grey mix** to bring back some of the dark colors. Knocking that highlight back, helps to make the puppy look younger and less grey. Rinse the brush.



# Step 11 - Left Side Fur Blending

*"Moving Forward"*

Timestamp 1:20:47

## PAINT:

Ultramarine Blue = UB  
Quinacridone Magenta = QM  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES & TOOLS:

Small Synthetic Round  
Medium Synthetic Round  
Blender  
Medium Synthetic Filbert  
Grainer

## COLOR MIXES:

Pink Suede = QM + BS + TW  
Soft Grey = TW + MB  
Paynes Grey = UB + MB

## STEP DISCUSSION:

- Use the Blender brush to glaze around the left eye, using Mars Black and Gloss Glazing Liquid. Rinse the brush.
- Apply the same techniques to paint the left side of the face as you did the right side. Start adding some depth at the top of the head with Mars Black, and blend it downward onto the face.
- And some Gloss Glazing Liquid and Ultramarine Blue to the **Soft Grey mix**. Lightly blend a slight highlight onto the forehead and ear on the left side. Be aware of stroke directionality.
- Create a darker value by

applying the Mars Black back into the fur. Rinse the brush.

- Switch to the Grainer brush and add quite a bit of Titanium White to the **Paynes Grey mix**. Paint this color around the edges of the ears where the hair will be backlit. Rinse the brush.
- Switch to your Round Blender brush, and load it with the **Soft Grey mix** with some Gloss Glazing Liquid. Using soft brush strokes, add another layer of highlights to this side of the face. Rinse the brush.
- Alternate between the Mars Black and the **Paynes Grey mix** to bring back some of the dark colors. Knocking that highlight back, helps to make the puppy look younger and less grey. Rinse the brush. Adjust as needed. Rinse the brush.
- Switch to the Small Round brush, and combine a little of the **Pink Suede mix** to the **Soft Grey mix**. Add the highlights around the other lids of the left eye. Rinse the brush.
- Use Mars Black to make any needed adjustments, and to reinforce the dark lines under the lids of both eyes. Rinse the brush.





# Step 12 - Nose Focus

## "The Nose Knows"

Timestamp 1:30:27

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Golden's Acrylic Gloss Glazing Liquid = AGL

### BRUSHES & TOOLS:

Medium Synthetic Round  
Blender

### COLOR MIXES:

Light Blue = TW > UB  
Soft Grey = TW > MB  
Pink Suede = QM + BS + TW  
Paynes Grey = UB + MB

### STEP DISCUSSION:

- Flick some hair outwardly, along the edges of the white nose area, using the **Light Blue mix**. This helps to overlay the dark and light furs and interweave them with each other.
- Add a little of the Gloss Glazing Liquid to the **Soft Grey mix**, and blend it into the muzzle, exercising a little bit of care around the nose. Flick some small stray hairs off of the top lip, overlapping the darker bottom lip. Also allow some of the chin hairs to overlap the chest area. Rinse the brush.
- Add more Titanium White and some Gloss Glazing

Liquid to the **Pink Suede mix**. Carefully blend this on to the chest and the foreshortened front paw. Without rinsing add a little of the **Paynes Grey mix** to the brush and glaze it over top of the shaded chest area, under the right cheek. Rinse the brush. Add some Gloss Glazing Liquid to Mars Black and blend that into the same area. Also use this color to place a few hairs on the lower lip. Rinse the brush.

- Load more Titanium White and some Gloss Glazing Liquid, and add just a touch of Ultramarine Blue to barely tint it. Apply this lighter value to a small area at the center of the chin and a few spots on the lighter muzzle. Rinse the brush.



# Step 13 - Final Fur Details

*"Furrowing"*

Timestamp 1:36:15

## PAINT:

Mars Black = MB  
Ultramarine Blue = UB  
Titanium White = TW  
Golden's Acrylic Gloss Glazing  
Liquid = AGL

## BRUSHES & TOOLS:

Medium Synthetic Round  
Blender

## COLOR MIXES:

Paynes Grey = UB + MB

## STEP DISCUSSION:

- Again, add Gloss Glazing Liquid to the **Paynes Grey mix**. Shade the fur around the top of the nose and a little bit on either side of the center split of the top lip. Lightly add some beauty spots around the muzzle.
- Get some Gloss Glazing Liquid and some Titanium White and brush that back into the back into the grey to soften it.
- And even more Titanium White to create more value variation on this lighter area of the muzzle and chin. Rinse the brush.
- Dry the surface before continuing to the next step.





# Step 14 - Block In Leaf

*"Leaf Underpaint"*

Timestamp 1:39:54

## PAINT:

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

Large Synthetic Angle

## COLOR MIXES:

Light Ochre = YO > TW

## STEP DISCUSSION:

- Block in the leaf using the **Light Ochre mix**. Define and reshape the rough edges, it is OK if paint shows through from below. If you remember from an earlier step, we did paint in the background well into the leaf area, so that re-shaping the edges would create crisp focused lines, while the background would remain diffused and out of focus. Then, roughly layer on a second value of just pure Yellow Ochre. Rinse the brush.
- Dry the surface before continuing.
- Then, add the stem of the leaf on the right side of the mouth, with the same **Light Ochre mix**. Rinse the brush.



# Step 15 - Filling Out The Leaf

*"Leafy Goodness"*

Timestamp 1:44:34

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Synthetic Round

Medium Hog "D" or Filbert

## COLOR MIXES:

Muted Orange =

CYM + CRM + DP

Moss Green = UB + BS + CYM

## STEP DISCUSSION:

- Use the "D" Brush to scumble some of the **Muted Orange mix** onto the leaf. Add a little more Cadmium Red Medium to the mix and create another color value. Continue alternating these mixes and create a mottled leaf.
- Without rinsing the brush load on some Cadmium Yellow Medium and scumble it on the stem area of each arm of the leaf.
- Blend in the **Moss Green mix** along the outer edges of the leaf. Rinse the brush.
- Switch to the round brush and add some Yellow Ochre to the **Muted Orange mix**, and paint this color along the center of the stem on the right side of the mouth. Then, add a little more Dioxazine Purple to the mix and shade that center of the stem. Rinse the brush.
- Combining a little more Cadmium Yellow Medium to the **Moss Green mix**, and create more of a pointed edge on the outline of the leaf. Alternate this occasionally with the pure **Moss Green mix**. Rinse the brush.
- Dry the surface before continuing to the next step.





# Step 16 - Leaf Details

*"Be-leaf It!"*

Timestamp 1:51:36

## PAINT:

Cad Red Medium = CRM

Burnt Sienna = BS

Mars Black = MB

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Rust = BS + CRM > MB

## STEP DISCUSSION:

- Use the **Rust mix** and tap the brush up and down to create irregular marks along the central stem of the leaf. Apply these stems along the side arms of the leaf as well. These marks are smaller and thinner towards the tips of the leaf and get slightly larger and heavier towards the center.
- Create very light lines of veining along either side of each stem using Burnt Sienna. They should look like they are barely visible. Rinse the brush.





# Step 17 - Further Leaf Details

*"Take It And Leaf It"*

Timestamp 1:54:47

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

## BRUSHES & TOOLS:

Small Hog "D" or Filbert

## COLOR MIXES:

Moss Green = UB + BS + CYM

Orange = CRM + CYM

## STEP DISCUSSION:

- Tap the brush into the Burnt Sienna just to load the tips of the bristles. Stipple is color onto the leaf here and there, to mimic the rough discolorations.
- Then load the **Moss Green mix** onto the tips of the bristles, and stipple this color onto the leaf, here and there. Rinse the brush.
- Tap in the **Orange mix** here and there, to break up some of the color. Rinse the brush.





# Step 18 - Final Leaf Details

*"Leaf Of Faith"*

Timestamp 1:57:22

## PAINT:

Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Titanium White = TW  
Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES & TOOLS:

Small Hog "D" or Filbert  
Medium Synthetic Filbert  
Grainer

## COLOR MIXES:

Light Yellow = CYM > TW  
Dark Purple = DP + BS

## STEP DISCUSSION:

- Use the Hog brush to add a bit of Gloss Glazing Liquid to the **Light Yellow mix**, and glaze some of the brighter color, roughly onto the leaf. Do not be afraid to go over some of the veins and stems to push them back. Rinse the brush.
- Switch to the Grainer brush and load it with Burnt Sienna. Lightly create little pock marks. Rinse the brush.
- Load Titanium White and some Gloss Glazing Liquid, and add just a touch of Ultramarine Blue to barely tint it. Add tiny flyway fur from the left side of the muzzle that overlaps the leaf. Rinse the brush.
- Apply a bit more shading to the stem, on the right side

of the muzzle, using the **Dark Purple mix**. Rinse the brush.

- Add some Gloss Glazing Liquid to the **Dark Purple mix**, and create a small shadow that is cast from the left side of the muzzle onto the leaf and blend it outward slightly.
- Make any final adjustments with the previous light fur mix of Titanium White and some Gloss Glazing Liquid, and add just a touch of Ultramarine Blue to barely tint it. Rinse the brush.
- Sign.



## THE TRACING METHOD

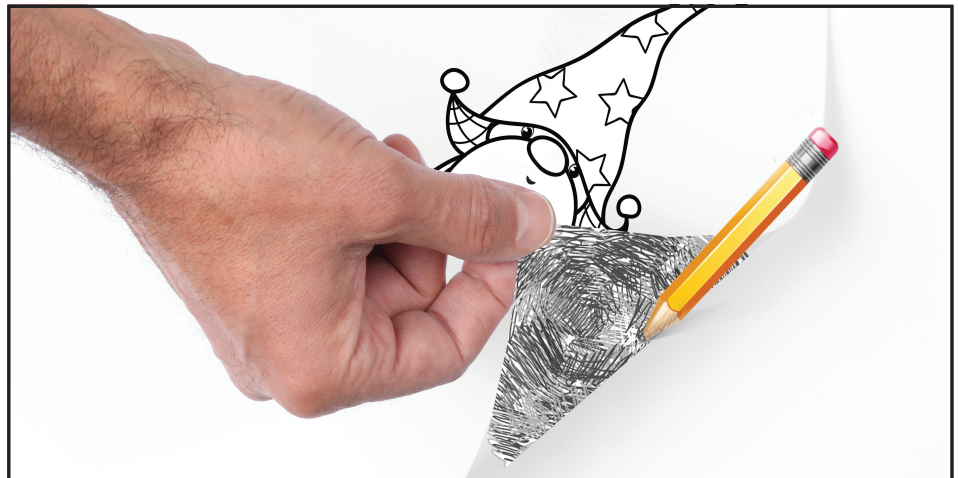
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

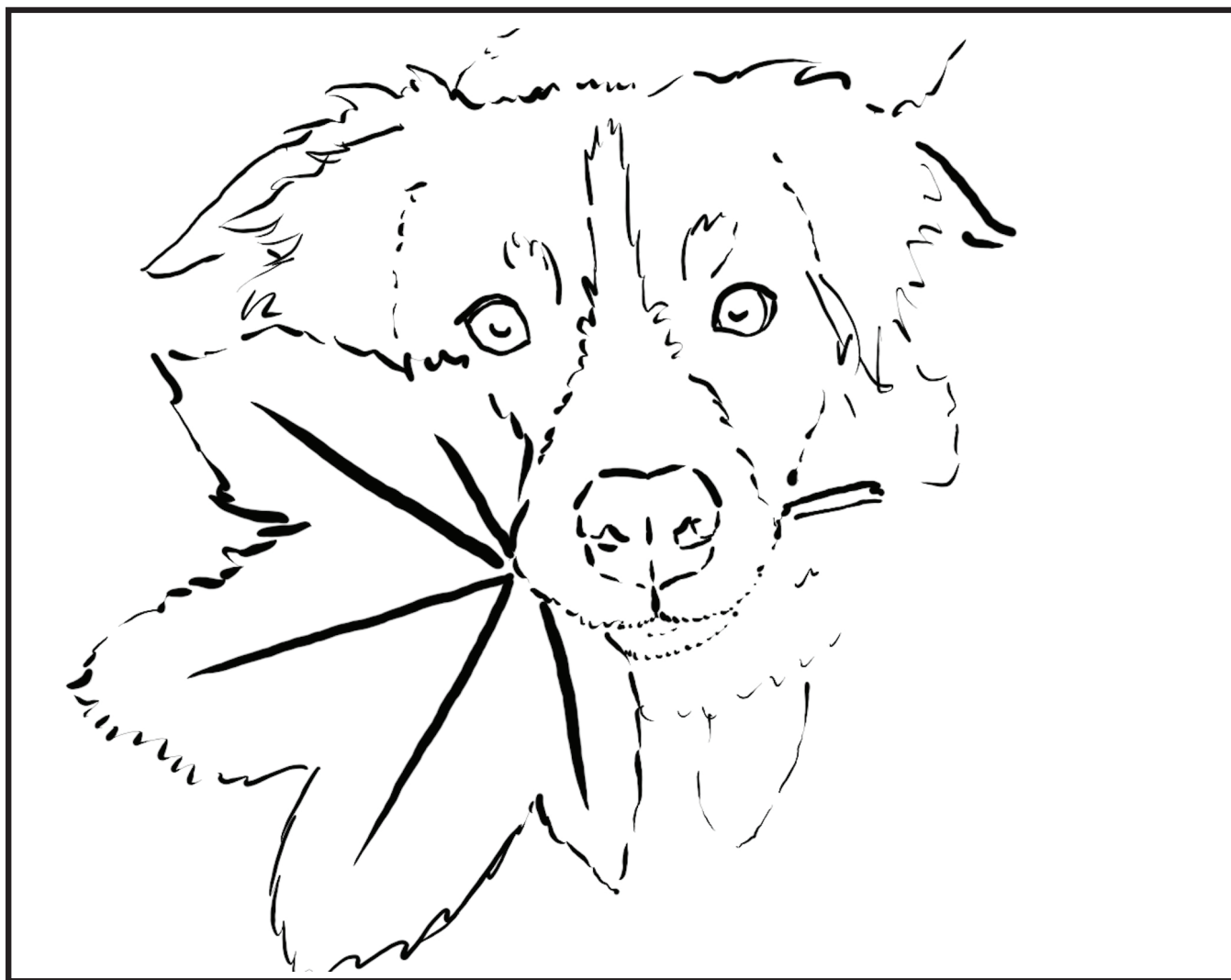


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color 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.

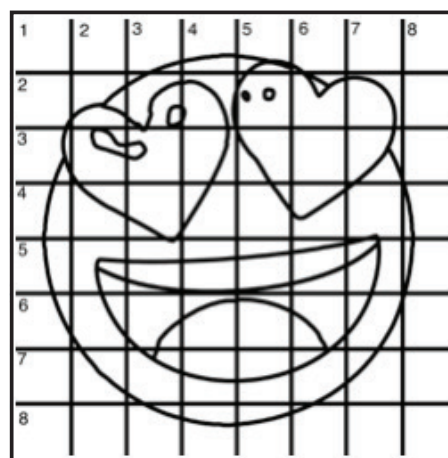
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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