

THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: THE BEAR NECESSITY

NAME CREDITED TO LOULA HALL

STEPS: 11 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

The Acrylic April Painting Challenge begins April 1st 2021 and ends April 30. 30 powerful little painting tutorials that challenge global artists to participate by completing one small acrylic painting every day for an entire month.

This year's Acrylic April Challenge is designed around the "Story of Water" and every painting will embrace that theme and every tutorial will teach skills that will be built upon in subsequent lessons. If you engage in this unbelievable art journey for 30 days, you will gain a greater understanding of water, how it engages with nature, how it behaves, how to successfully illustrate it.

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 Acrylic Art Journey. The document is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials have been recorded and have an accompanying mini book, The Art Sherpa will prepare a printed version of all of Acrylic April that you will be able to purchase. That expanded book 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.

We sincerely hope that you enjoy your experience with Acrylic April 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 Facebook Acrylic April group at: <https://www.facebook.com/groups/AcrylicApril>

PARTICIPATE BY
COMPLETING ONE
SMALL ACRYLIC
PAINTING EVERY
DAY FOR AN
ENTIRE MONTH



DAY 11: APRIL 11, 2021

A Story of Water Acrylic April 2021 began with a dawn and our day 11 painting follows our theme of light source, time of day, wind and water while we build upon techniques and concepts that we touched upon in earlier paintings during our Journey. Today's subject is a brown bear with liquidy eyes that just pull you into the belief that he's as cuddly as a Teddy Bear. Don't you believe it, he's out there looking for some yummy salmon which truly is a bear necessity in his life.

Since Loula Hall's name submission was chosen by popular vote from the Patron community, I thought it might be nice to share a poem that she provided to me about the Acrylic April Journey. Thank you, Loula.

*Tw*as the night before Acrylic April

And all across lands, artists were excited for the challenge...

They snuggled down comfy, their paintbrushes in pots and canvases at the ready...

Oh how they trembled in delight that soon the Art Sherpa would guide them through their plight...

With Stunthands to show them the best angles and views and mods to drop links and use spanners like swords to protect the dear students from trolls and from bots...

Rest now dear artists, old and new for tomorrow we start an adventure filled with laughter and songs, with the Sherpa who never steers us wrong...

Paintbrushes dancing in their heads, what wonderful new skills lay ahead.

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



TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Sea Foam
- Color theory
- Perspective of waves
- Directionality
- Blending Wet into Wet
- Color Mixing
- Fur



PAINT AND TOOL GUIDE

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

PAINT:

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

BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #26 Bright
- #8 Bright Hog Bristles
- #8 TAS Cats Tongue

TOOLS:

- Chalk Pencil or Watercolor Pencil
- Artist Tape
- 8 x 8 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

VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
STEP 1	04:24	COLORED GROUND
STEP 2	07:45	TRANSFER IMAGE
STEP 3	15:00	BLOCKING IN WATER VALUES
STEP 4	23:15	LIGHTER RIPPLING REFLECTIONS
STEP 5	30:18	RAPIDLY MOVING MIDGROUND WATER
STEP 6	49:15	FOREGROUND WATER REFLECTIONS
STEP 7	59:28	BLOCK IN BEAR FUR VALUES
STEP 8	1:08:40	CROWN AND EARS
STEP 9	1:24:54	EYE DETAILS AND MID-RANGE FUR
STEP 10	1:38:35	NOSE AND EYES
STEP 11	1:46:56	FINAL HIGHLIGHTS AND GLISTEN
	1:56:50	SIGN



SHERPA FORWARD:

Water as a mirror; one of the concepts to succeed at painting water is that water is a mirror, it is reflective but it is also transparent. On a calm day, you can see what is above the water reflected like a verse image.

A great thought for the day is, "as above, so below". Remember that water colors will be a bit darker than the sky - it is a value darker, in general.

We will be working with a water mirror, and capturing details on both sides of the horizon at the same time. You want to rinse out your brush between the two sections and wipe with cloth to control the amount of water you retain in the brush.

If you want to paint the edges of the canvas, but you just be you.

Relax with yourself, if you are having trouble with techniques, I offer videos on most of them and you can always practice on paper before you come to the canvas.

You can always go back to rewatch the tutorial if you want to. It is on YouTube as well as at www.theartsherpa.com.

It is perfectly acceptable to use a watercolor pencil or chalk to draw in elements, like clouds or landscape, before you paint them in. This is a wonderful tool for new artists and cleans up with a damp brush if you make a mistake.

As we have been doing lately, we will be making mixes of colors that will be used throughout the painting.

The techniques you work with today will hold true in all landscapes that involve water in creating an illusion of reflection.



STEP 1 - COLORED GROUND

"OTIS'S FAVORITE SALMON HOLE"

COLORS FOR STEP:

PG
PB

MATERIALS FOR STEP:

#26 BRIGHT

*ROAR!!! John, do bears
roar?*

*John - They definitely
roar.*

*I roared, but I've only
observed bears from a
great distance.*

- Let's pretend this is Otis, who is a famous bear, from a great fishing hole when the salmon are plentiful. The water in that hole is a teal, and the best way to get to teal is to mix PB + PG and paint the entire canvas with a #26 bright. This is what we call, "the ground" and it can be scruffy and not of uniform color, but the final brush strokes should all go the same direction. This will also help all the paint that we will be using to bind to the canvas.

- Dry.



STEP 2 - TRANSFER IMAGE

“THE STEP TITLE”

MATERIALS FOR STEP:

CHALK PENCIL OR WATERCOLOR PENCIL ARTIST TAPE SARAL PAPER

- To get our subject on the canvas today, I am going to use the transfer method. There are several methods to transfer an image and there is no right or wrong way. I provide instructions and resources in this document for the gridding method as well as a traceable if you want to transfer; you can also view one of the numerous tutorials I have made about these processes on my website.
- I am using yellow saral paper today, with the shiny side down, and tape it to the dry canvas. I then lay the image over the saral paper and tape it down, then draw all of the lines on the image. It helps to use a colored pencil so you know which lines you have drawn and which need to be drawn. When you are done, check your image

to make sure you can see the lines and you can use a chalk pencil to reinforce any that might be too faint.

- Tracing is not cheating; we know that as early as the Renaissance, there is documentation that artists have used transfer methods, some of which are referred to as “cartoons”.

I met Otis the Bear on YouTube, there's like 900 bears, and you can get a guidebook, but Otis is super obvious. He's so much bigger than the other bears. All the other bears says, “well, I'm done now” and leave. It's good to be the king, good to be the big bear. I've even seen some of the bears hunt under the water and come up with the fish in their mouth. Others sit in the water and open their mouth and say, “jump in my mouth, fish”. AND THE STUPID FISH DO!



STEP 3 - BLOCKING IN WATER VALUES

“PAINTING A NEGATIVE BEAR”

COLORS FOR STEP:

PB
UB
PG
BS
TW

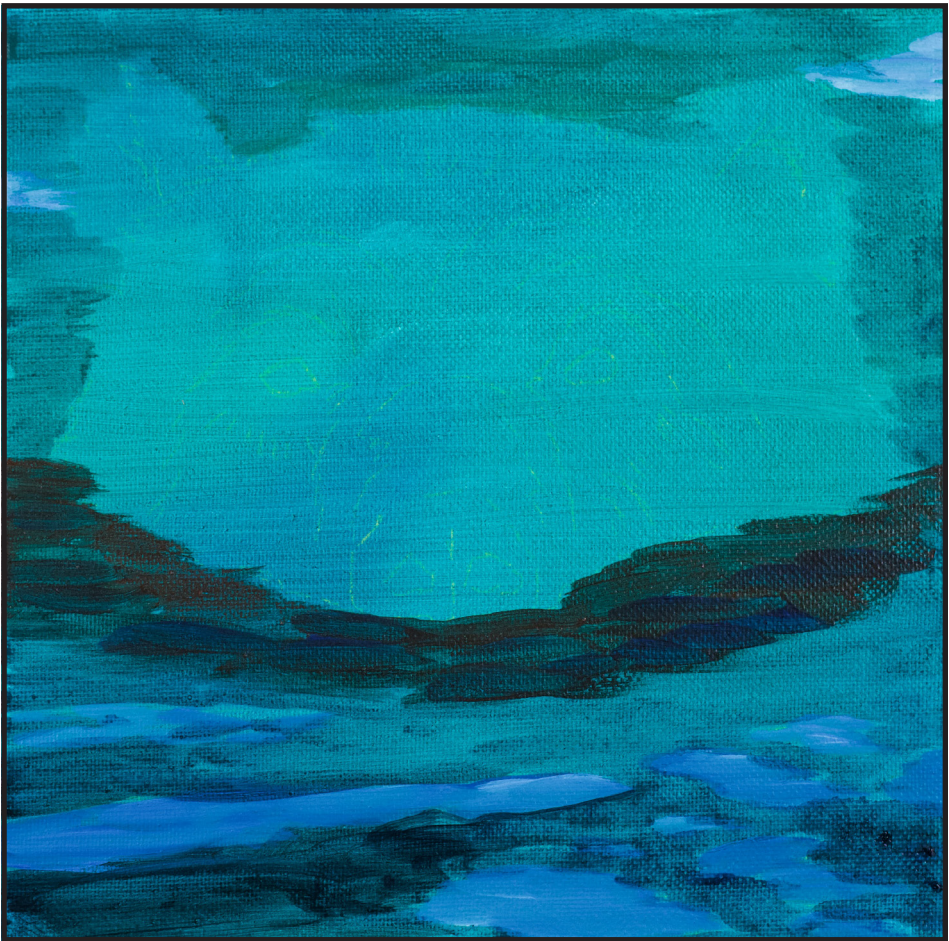
MATERIALS FOR STEP:

#8 TAS CATS TONGUE

- We are going to block in on this step, with a TAS #8 Cat's Tongue, or a brush that you are comfortable with, get UB + BS + PG to a deep cool water value, and I started to paint the shadow in, but realized, it would be easier to start for the highlight. I added PB + TW to that mix, and I started adding the highlights. It's lighter than the deep value, but not light. Turn your canvas as you need to rather than hurting yourself. I did draw in some of the ripples on the traceable for your convenience. You can also use my reference below to assist your with placement. Keep in mind that you are creating your bear salmon river and not my bear salmon river. I see reflections as

more of a positive space here because they pull forward. We are kind of creating a negative focal image by putting in the ripples first. Add more TW to the mix as you work in the lighter color ripples. Once you have the highlights in, come back with the original mix and start adding in those shadows. The paint is still a little bit wet, but that's ok, as long as it binds.

- Use the original mix and add CYM + TW to it to add in a misty green color in the water. Water's color is a combination of the weather, the trees, the foundation of the water bed, algae, sunlight, etc.
- BS + MB adds that brown shadow that he is casting in the water around his face. You could actually add some UB to it like I did.
- Dry.



STEP 4 - LIGHTER RIPPLING REFLECTIONS

“THE WATER AROUND THE BEAR”

COLORS FOR STEP:

CYM
BS
TW

MATERIALS FOR STEP:

#4 TAS ROUND
#8 TAS CATS TONGUE

- For our purposes today, I am going to break the water down into 3 zones, the water in the furthest back space, the water in the middle, and the foreground water. We are going to work in those zones on this step to bring the water to life. I do this to help you but also because they almost have different color schemes between the three spaces. The most involved area is around the bear.
- With the TAS #8 Cats Tongue and the TAS #4 Round, get into the distant teal color, and a bit more BS + TW, to a murky water color, you can add a little CYM, to create a field and paint into the lines of the traceable a bit; don't worry, we will fix it later. Rinse out your brush and wipe.

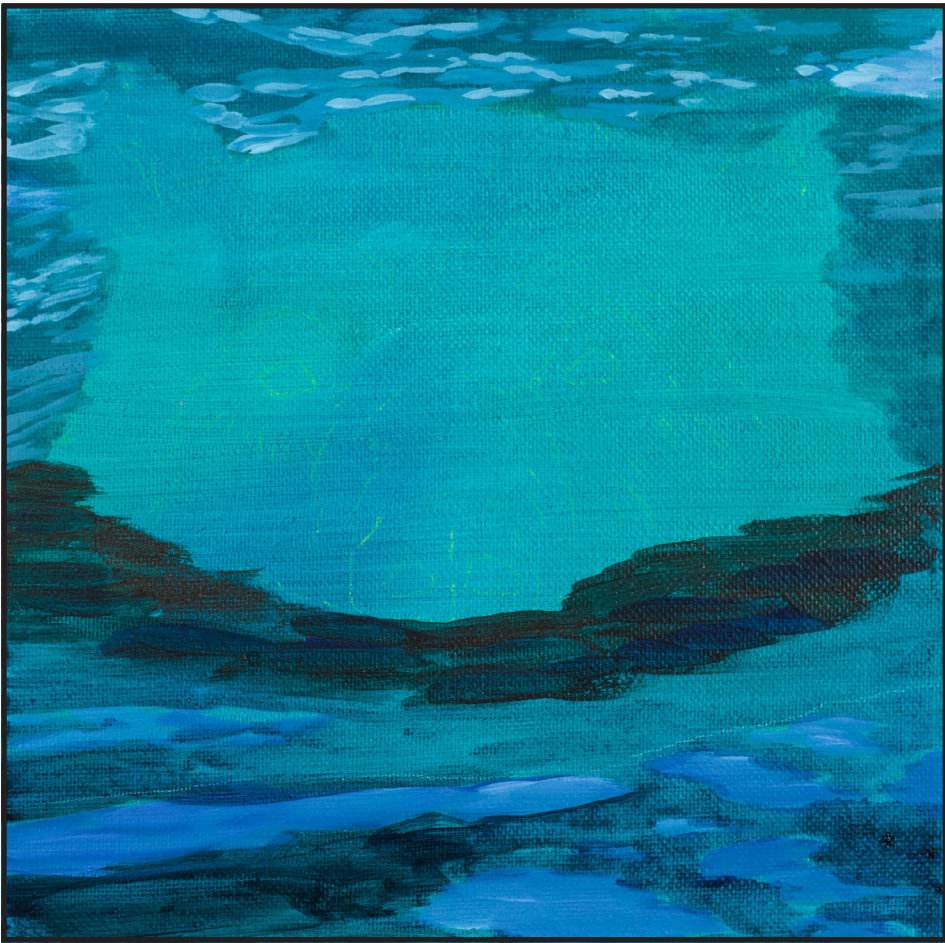
- Get the #4 Round with TW + the murky color, for a grayish color, and behind the ear, add dashes to mimic the water behind him, the water is moving because he is coming forward, and the water is not going to resist him, he's the king.

John and I discussed the kind of pets who would not make good studio assistants. The ones that came to mind were pandas, and buffalo, and then John mentioned goats. I had to quickly tell him NOT to mess with goat people, that people who liked goats were serious about liking goats and he was not a match for a goat liker. You can even do yoga with a goat.

- You can use my reference below to help you put in your ripples, just a gray version of our green front area.

Sherpa Tip: If you have trouble with paint mixes, my “Tint, Tone, Shade” video is one you need to watch.

- Use TW to mix a lighter color. We are about 1/3 of the way down the canvas.



STEP 5 - RAPIDLY MOVING MIDGROUND WATER

“DO NOT CHALLENGE THE BEA”

COLORS FOR STEP:

CRM
CYM
PB
UB
PG
BS
DP
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- We are moving for the middle water, the most interesting part because it is around Otis. This will be the most involved area of water.
- With the #4 Round and UB + PB +TW to a water reflection color, a little brighter than what is in the background, and just put in some ripples. Vary the sizes and the colors and I'm catching the ones that lead up to him first, coming right up to his outline. Rinse and wipe.
- Mix a few bear colors. (CYM + BS) and (CRM + CRM) and (CYM + MB + BS + TW). We'll be using these colors to the toe

of the brush to make wiggle reflections around the front of his face. You can always add TW to any of these mixes to lighten the value. There is a zone where the water is rolling up toward his face, and you want to put some ripples in there. I added UB and even PG to the mix as I go. Whatever color you use, make sure that you use it in several areas; never one color all alone. We call that creative cohesiveness. Very important evolutionary thing for your brain, especially if you live with lions.

- Use your brown-black area near him as he casts his shadow, plus maybe the water is allowing some of his fur to show that is underneath the water. He is there, he is not a figment of the imagination. This is his water, and he will let you know if you challenge him.

If you had to have a superpower, you do not want the sniffing power.

John - humans typically use our sense of smell as a tasting judge.

Bears sniff though.

John - A bear's sense of smell is much better than their eyesight. I know this because I'm sure that bear would not have jumped on to my newly painted Suzuki when he smelled me if he had seen it. He did not have insurance. He did not even stick around long enough for me to ask him if he had insurance. I don't think he cared.

- It's probably time to get fresh water.
- UB + PG to add some interesting green in the shadows in this section. I know it's probably difficult to see what I'm doing in the video, so be sure to use my reference below to help. BS+ CYM to another pop of color, almost to a yellow ochre color, a shadow is under there, for sure.
- UB + TW to a blue reflection color, and put that in with little dashes, distinctive, but short. Helps us see the water in another level of this active ripple.

John - Depth is implied with the shadows and motion is implied with the highlights.

Apparently bears in California like hot tubs - they're like, “I don't want to get out”. People have to call animal control sometimes to get the bears out of the hot tubs. Good luck moving the bear.

- You can add PB to this mix for a varied color.



THE ART SHERPA

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STEP 6 - FOREGROUND WATER REFLECTIONS

“HERE COMES
THE MOSS, HERE
COMES THE MOSS”

COLORS FOR STEP:

FWP

MATERIALS FOR STEP:

#4 TAS ROUND
#1 MONOGRAM LINER

- As we venture into the foreground water, the reflections are a bit bigger, so stay on the #4 Round, and get some blue and white and brown mix going for some interesting highlight reflections. These are broken lines, varying in length and width, implying “other things” that are being reflected in the water. Other things in the environment. Back into a light blue for interesting waves that are breaking away from his movement. They do not want to be caught by Otis, and they know he has a great sense of smell, so they are getting out of his way fast. Come back with bright highlights on top to imply a wave or a roll forming. That's a lot of weight to be moving water, that's a lot of weight anyway. I would not want to step on a scale if I were Otis.



- Get some FWP and a monogram liner and start lining these waves, putting in the silver linings. It's ok to add a little blue to that if it looks too stark; lue will dull it out a little to help. This is an actual reflection that happens on water, not like when I line a cloud.
- If you are an Otis fan, please drop a comment in on my Facebook page or Instagram account to let me know.*
- Now for some serious highlighting. Start working back into the middle water area. Use my reference below to help you with placement. If you do not have FWP, you can thin TW paint or use craft paint, but it will be thinner. I do add a skosh of blue to the brush so it's not bright white. You can be as meticulous as you want or use as sparingly as you wish. You are the Captain of your art Journey. You can come to some of the further back ripples to highlight a few to make it seem cohesive.

STEP 7 - BLOCK IN BEAR FUR VALUES

“THE BEAR
BUSINESS”

COLORS FOR STEP:

CYM
UB
BS
MB
TW

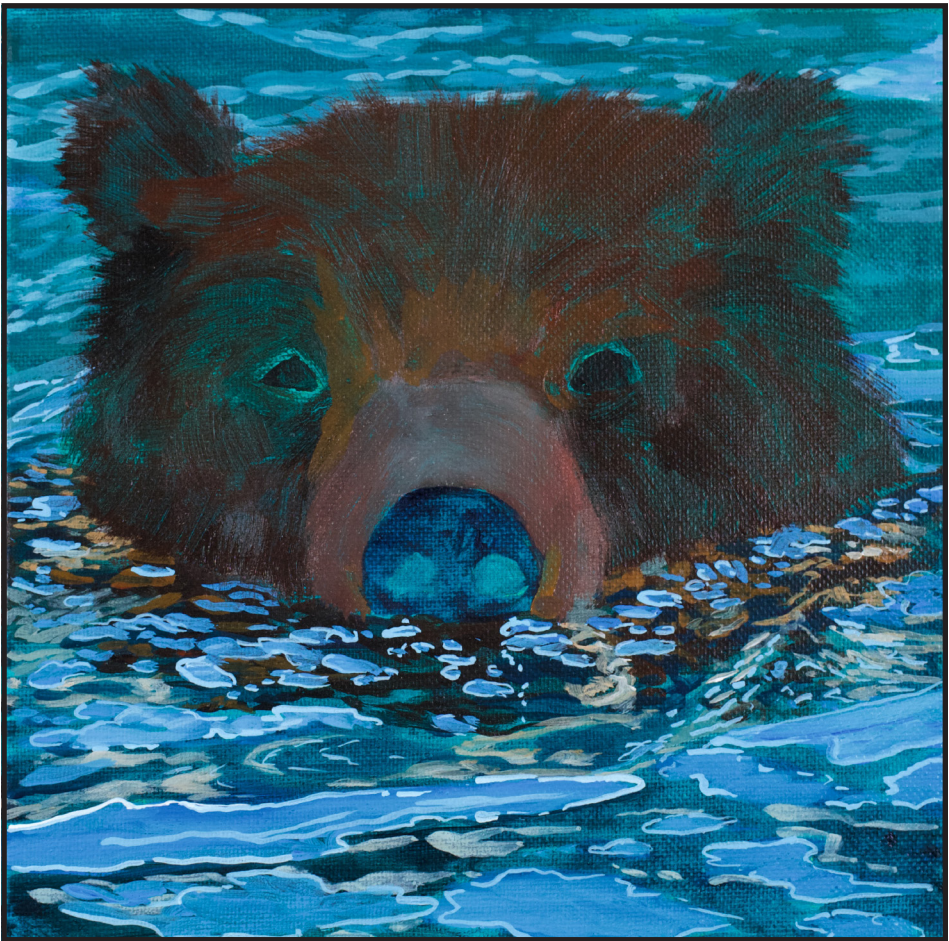
MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#8 ROUND HOG BRISTLE

- Can you see the negative space bear? Could you tell it was a bear if you did not already know?
- Get a #8 Bright hog brush and a #6 Round hog brush, both are Chunking hog, a hog from China.
- With the #8 Bright and BS + MB, scruffily paint in the outer fur along the edge of the waterline, drawing out over the water to imply that his fur is floating. Paint the ears directionally, the way that the fur grows. As you go up toward the forehead, go into the browner tones, he's more in light, maybe the fur is not as wet up there. Bring MB around the left eye, which is his right eye. It's just a bit darker. OK if some of the water color is showing through, we have more layers to go. Do the

same around the other eye. His nose front is black-blue but goes to golden gray, so mix BS + MB + CYM and paint in the muzzle part leading to the nostril area. Add CRM to that as you come down the sides of the muzzle. Blend some of this red up onto the forehead.

- Get the #6 Round with UB + MB for the shape of the nose. Go around the nostrils. Use CYM to shape the lower sides around the nose and into the eye area and forehead. Get MB and paint in the iris of the eyes, note that I left the water color around them.will build up in the water. Water is transparent and reflective but we still need to



STEP 8 - CROWN AND EARS

“JUST BEARING DOWN”

COLORS FOR STEP:

CRM
CYM
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Speaking to the fur, it is important to paint him in certain order because the way it layers over. The crown, in back, the ears, and the forward facial fur. With the #6 Round hog, and BS + MB, on the toe of the brush, and start swiping in ear hairs around the outside of the ears. The fur does clump here because it is wet.
- I do have a video just on fur on my website, that is, Free, Free, Free.
- After you have the right side ear done, do the left side ear. Add TW to a taupe and come to the right and highlight some of this into the hairs; leave the inside of the ear darker. Come to the left and do the same. CYM + BS + TW for a lighter touch

of hair. Catch some of this color on the left. BS + CRM + CYM makes yet another color, more red than the taupe colors. Add TW to that mix, and you have a lighter value of that color for highlights. Fur can be very colorful, brown bears aren't just brown.

- Come to the crown area, and get some of the reds from the ears and start adding in these fur colors, you do want to allow some of the dark underpainting to show through. He does have hair that comes in front of the ear, and that shows you why it was important to paint the ear first, because this just pushes the ear back into it's proper location. You do want the hair to come down over the water and float, because fur and hair do float if given a chance. Rinse out your brush and wipe.
- Come to the sides of the face and start adding the deep reds, your shadow colors, in. Maybe the fur is very wet over there, and just matted. Bring this up into the crown area. Remember to keep your brush strokes directional to the fur growth pattern. The brush kind of strokes toward the ears on the top. Rinse out your brush and wipe it. Remember that hog brushes holds water.
- Get your yellows and light taupes back on the forehead when he might be more in light and where it would naturally be bleached out.
- The bears just like, “I could get up and move you, because I'm a bear, but I'm just bearing. You do you and I'll just bear and wait for a salmon to jump into my mouth.”
- Remaining on the toe of the brush with light pressure, just “build a bear”.
- Get CYM + CRM to an orange, more to the blonde, because maybe it's true that blondes do have more fun. Maybe's it's not. You just have to build up the bear hair in layers. Otis has very very sun bleached hair. We are almost dry brushing, coming forward with the yellows and red with shorter brush strokes for the shorter hair that would be at the bridge of the muzzle.
- Bear in water, just bearing down.

STEP 8 - CROWN AND EARS



STEP 9 - EYE DETAILS AND MID-RANGE FUR

“JUST SWIM INTO MY BELLY, MR. FISHEY”

COLORS FOR STEP:

CRM
CYM
BS
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- We will now detail the eyes so we can add facial hair to him. With the #4 Round, get CRM + BS and come into the eye and add a space that is caught by the light. Kind of a comma stroke, and it's not a big area. The eyes are quite dark. With UB + MB + TW, to a gray, and outline the eye area, around the entire eye. The left eye, his right eye, is much darker, more in shadow. Let it dry.
- Use this same color with a little more TW to lighten, on the long muzzle above the nostril. He kind of has a bald spot, I am not going to tell you, the fish can tell him if they want to. Let him eat them instead of me. Bear says “swim in my belly”.



STEP 10 - NOSE AND EYES

“THEIR SNIFFER HAS A JOB”

COLORS FOR STEP:

UB
PG
BS
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- Get some fresh water, then with the #4 Round, get some orange and touch inside the eye to add a slight reflection at the bottom. You can always take some of the blonde hair color and add some eyelashes, as you do. Bears have lovely lashes. UB + MB + BS and come into the nostril and pay attention to the shape; they are very specific. Their sniffer has a job and they do their job. Remember to paint what you see and not what you know. There is a shadow on the left, his right side. Get browner with TW to the mix at the top, with a bit of a pop of color up over the nostril. The nose structure of a bear is very busy. It comes up over and dips in, we can only

see it on one side, but we paint what we see. Come in under and bring the color up to the top. We'll add the highlight as we go. It's ok if you inadvertently grab some red, it adds a nice cast. Grab your blue gray highlight and add that to the top of the nose area. There is a mid-line highlight down the center and in each nostril. Change your point of view, get up and stand away from the canvas, take a picture with your cell phone, and take a look from a distance. What do you need to do? Are you happy with Otis so far?

- Come back with your light blue reflection and add the pre-glisten to his nose.



STEP 11 - FINAL HIGHLIGHTS AND GLISTEN

"A WET BEAR IN WATER"

COLORS FOR STEP:

UB
PG
MB
TW
FWP

MATERIALS FOR STEP:

#4 TAS ROUND
#1 MONOGRAM LINER

- With the #4 Round, UB + PG + TW, to the darker aspect, and start adding a corridor of light to the water in front of him, but a big thing, but adds so much. Just some water highlights.
- Go back to the FWP and start adding the sparkles to the right side of the face, his left side. Sparkles on the water and on the nose. Get MB and shade the water just under his fur, just set him apart from the water. Get more FWP and start adding more sparkles to the eyes, above the eyes, and on his fur. When fur is wet, it does cast light and sparkle, and we want to capture it. Whether it is a girl in a wet suit or a bear in the water, sparkle has to sparkle. If you sparkle overshoots, come back with a blue and knock it back. Don't get afraid to



- get your finger into it if you need to. Maybe sparkles live on some of the hairs of the ears. Where do your sparkles live? You can use my reference to help your placement.
- On the left side of his face, his right side, I added a little bit of blue to the FWP, because it is more in shadow.
 - Sign with the monogram liner, and I used one of the blue highlight colors.
 - This is how you paint a wet bear in water.

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.



- 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 Seral 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 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.



GRIDDING:

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

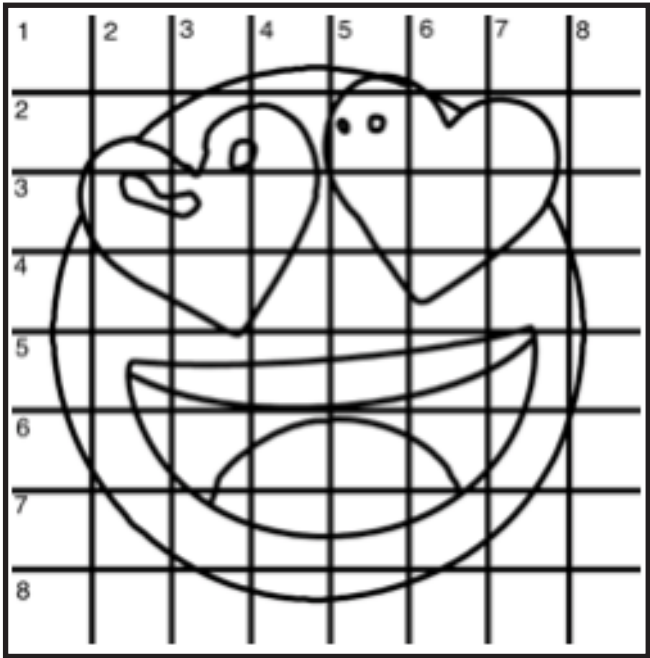
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment 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.



PRACTICE PAGE:

The practice page matches the Facebook pre-show events for Acrylic April. During the pre-show we will do a page by Page walkthrough of this mini book and a small demo of how to use the practice page to get confident in your color and value mixes.

STEPS OF THE PRACTICE PAGE

1. Looking at the reference select the color families you think are present in the painting.

2. Write down the paint colors you use

3. Mix the main colors you see in the painting.

4. Place the color near the closest value using the Grey scale bar on the side of sandbox
5. Be sure to test mix colors you think could be harder to correctly get

6. Use the steps of the mini book to help you guess what palette colors you need

7. Optional practice brush strokes in the sandbox

8. Use the note section to write down any thought you have about the painting

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