THE ART SHERPA™

Fur Babies

10 STEPS | DIFFICULTY: BEGINNER | 1 HOOT

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SHERPA'S FORWARD

THIS PAINTING IS THE TENTH PAINTING TUTORIAL, AND THE 18TH VIDEO, IN MY ACRYLIC BEGINNER PAINTING COURSE.

This course is taking place during November 2021 and we have already met 8 times to learn about products, supplies, skills and techniques that all beginner artists need to know as they begin an art journey.

All of this program is available on my website and can be watched on YouTube or Facebook. After each of the first 8 sessions, we conducted live Q&A sessions to answer questions from the community. All of the resources in the program are completely free although you do have to register on my website, www. theartsherpa.org, to be able to download the accompanying mini books, which are also free. Please be sure to post your finished paintings in the Facebook The Art Sherpa Official group.

We do pick up about 20 minutes after the end of the tutorial on Facebook to answer any questions you might have about the course so far.

THE GOLDILOCKS ZONE

IN PAINTING, EVERY TECHNIQUE OR PROCESS HAS WHAT I CALL A "GOLDILOCKS ZONE".

As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.
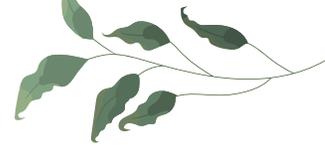
PAINT AND TOOL GUIDE

USE THIS PAINT LEGEND BELOW TO UNDERSTAND THE SYMBOLS THAT I USE TO GIVE YOU IMPORTANT PAINTING INFORMATION.

PAINT:

- Primary Red
- Primary Yellow
- Primary Blue
- Mars Black
- Titanium White

BRUSHES:

- Synthetic Bright Brush
- #4 TAS Round
- Angle Brush

TOOLS:

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

TECHNIQUES:

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

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:
INTRO	0:00	INTRO
STEP 1	2:10	BACKGROUND
STEP 2	5:53	SKETCH IN IMAGE
STEP 3	16:35	WHITE FUR, 1ST COAT
STEP 4	19:14	GOLD AND ORANGE FUR
STEP 5	24:55	WHITE FUR, 2ND COAT
STEP 6	27:43	ANOTHER COAT GOLD FUR
STEP 7	29:37	EARS, NOSE, PINK HEARTS
STEP 8	33:17	YELLOW HEARTS AND BONES
STEP 9	37:24	BLUE HEARTS AND BONES
STEP 10	39:51	CONTOUR LINING
		SIGN

STEP ONE - *BACKGROUND*

FROZEN IN TIME FOR YOU

PAINT:

• Mars Black

• Titanium White

BRUSHES:

• Large Bright Brush

STEP DISCUSSION:

I chose to freehand this image but I have also provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.

With a large, bright brush, dampened, take a small amount of black to the white, and make a light gray color, which is a neutral color and will work in many homes. With the canvas in portrait orientation, brush the color up and down and just cover the whole canvas. Do paint the sides if you are not intending to frame it. You do want your color to vary, it's just a very soft, diffused, and blurry background that will set the stage for our Corgi puppy.

Dry.
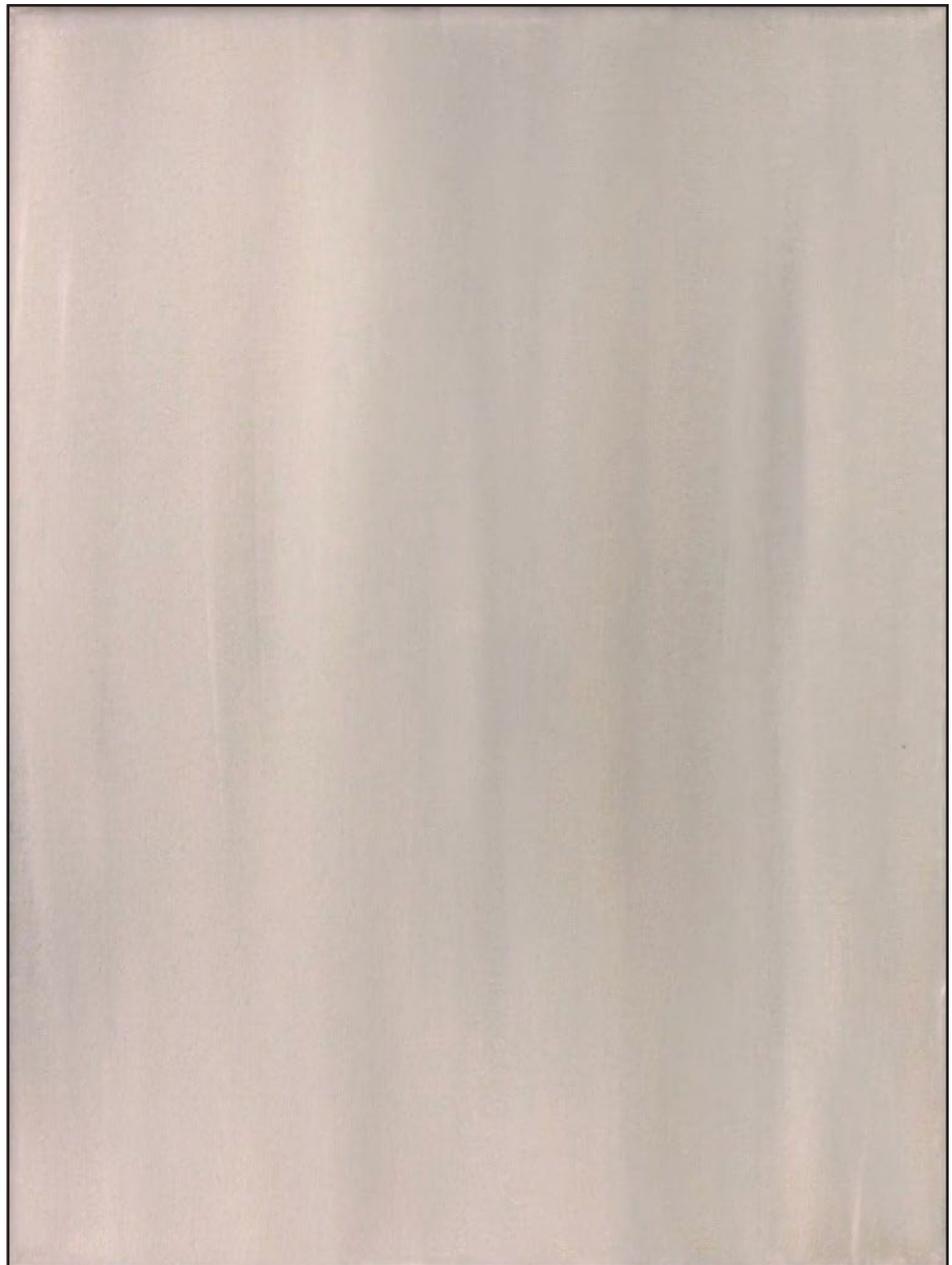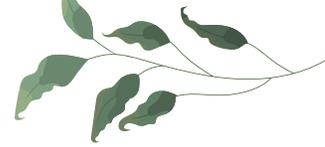
A HEART OF A BUM

PAINT:

- Titanium White

BRUSHES:

- Chalk Pencil or Watercolor Pencil
- Round Brush

STEP DISCUSSION:

I could use a chalk tool to sketch in, but I am going to demonstrate with the Round Brush and white paint so that you can see my sketch better.

I started with a circle for the bum, and brought it about two fingers on either side of the canvas, and a couple of fingers above the bottom of the canvas for the paws. The top of the bum came up just above the center. Draw in a small circle for the head and put in his little ears. If you are not ready to draw yet, the traceable is one of the free resources that I provide in this document.

The forehead faces left and the nose has his little tongue hanging out and has a bit of fur hanging on his chest. The back of his head and neck has a lot of flyaway fur and his forehead has some of the same. The eyepatch also has a bit of flyaway hair. Our Corgi is a Welsh Corgi and I chose not to paint her. Paint the tail in with flyaway hair and define

the back of his bum with a heart also made of flyaway hair.

Sketch in the structure of the bones, starting with a straight line and adding the end nubs, filling in the center of the bone to complete the shape.

For the hearts, make a vertical line and complete the heart based on that line. Place your hearts where the hearts reside in your world. Some of my hearts are layered because they love each other. Fill in the hearts and bones with white.

If you are tracing, paint in your hearts and bones with white so when we apply color, it will be bright.

Dry.

THE BUM THAT MOVES...ALL THE TIME

PAINT:

• Titanium White

BRUSHES:

• Angle Brush

STEP DISCUSSION:

I chose the angle brush so I have more control, and loaded with white to start painting in the fur on his little bum heart. Your strokes should be directional, in that the brush strokes should go in the direction that the hair would grow and fall.

The nose is white, so paint it in, as well as the first layer of his outer chest hair and lower mouth. Keep moving up his head along that circle, staying between the eye area and laying just a little over the bum area. Go all the way to the back of his head.

Rinse out your brush and remove any chalk that you might like.
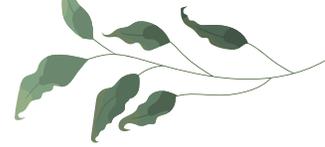
MR. BIG EARS

PAINT:

- Primary Yellow
- Primary Red
- Titanium White

BRUSHES:

- Round Brush
- Angle Brush

STEP DISCUSSION:

With the angle brush, take red over to the yellow and make a yellow-orange, make enough to paint in all of the spots on his coat that you need to, his upper head and outside the heart shape of his bum.

On the tip of the brush, paint into the heart on his bum, adding some hair that layers over the heart, as this implies the hair. Because yellow is transparent, to get better coverage, you may have to add white, or even paint it all white first.

You don't want this orange-yellow to be too blended, you do want to see some fire in that hair, in places. The hair divides at his spine and falls down the same direction of his legs. Paint the inside of the circle of his head like you did the bum, with the hair falling over the white section. Paint the outside of his ears.

Come back with this color to define any place you need more coverage.

Get the round brush to paint the inside circle of his paws.

Dry thoroughly.

STAR FLEET CORGI

PAINT:

• Titanium White

BRUSHES:

• Angel Brush

STEP DISCUSSION:

Rinse your brush and come back with the angle brush and white to define the white in his bum heart, getting close to the yellow orange, but trying to avoid overpainting too much. Redefine the white in his paws.

Define the white of his nose and chest and neck areas. The white of his neck area might fall over the top of his back's yellow orange area.

Rinse out the brush.

Dry thoroughly.

John: Corgis are a member of Star Fleet because they are constantly fighting klingons.
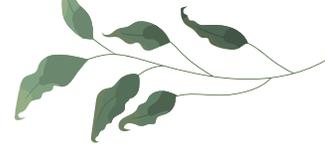
STEP SIX - *ANOTHER COAT GOLD FUR*

BRUSHING (DRY, THAT IS) THE FUR

STEP DISCUSSION:

For the second layer on the gold fur, continue using the angle brush, but this mix has more yellow than red, and perhaps a touch of white.

Dry brush this lighter color over the first layer, but not completely covering the first layer. Really exaggerate the directionality of this layer of fur. If you prefer, you could use the round or bright brush if it is easier for you to work with.

Dry.

STEP SEVEN - *EARS, NOSE, PINK HEARTS*

BRIGHT, RICH, POPPING PINK

PAINT:

• Titanium White

• Primary Red

BRUSHES:

• Round Brush

STEP DISCUSSION:

Let's make a bright, rich pink by adding a touch of white to red, then paint the inside of his ears and tongue. Paint some of your hearts with your bright pink. Reinforce this color on the tongue and ears when they are dry from the first coat. If your color is not covering, put a second coat on the hearts when they are dry.

Dry.
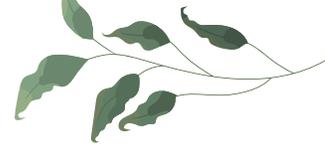
STEP EIGHT - *YELLOW HEARTS AND BONES*

GUESS WHO HEARTS BONES

PAINT:

- Primary Red
- Primary Yellow
- Mars Black
- Titanium White

BRUSHES:

- Round Brush

STEP DISCUSSION:

For yellow hearts, use the round brush, and take some white to the yellow. Paint some hearts this color.

Rinse out your brush.

Take red over to the yellow to make a nice orange. Add a smidge of black to this color to get a brown. If you want darker brown, add more red, then paint in the bones. If you missed the course tutorial on mixing colors, you might want to go back and view that video to help you if you are having problems getting to the colors that you want when you mix.

Dry.

STEP NINE - *BLUE HEARTS AND BONES*

GLAZING BONES

PAINT:

- Primary Blue
- Primary Yellow
- Primary Red
- Mars Black
- Titanium White

BRUSHES:

- Round Brush

STEP DISCUSSION:

Blue hearts come next, but before we start, take a smidge of black to your brown with the round brush and use this to glaze over the bones to add some definition.

Rinse out the brush.

Take white to blue to increase coverage and to brighten the color just a titch, then, paint in your blue hearts. You have probably realized this already, but when layering a color over another, you push the 1st object behind the one that layers over it.
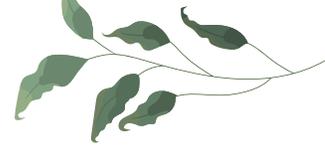
STEP TEN - *CONTOUR LINING*

THE CUTEST CORGI

STEP DISCUSSION:

With the round brush, we are going to do some contour lining to bring everything together. Your canvas should be thoroughly dry and cool before you begin.

Thin some black with a little water and outline the inner ear and the back of both ears. Add some hairs coming out of the eye area over the white fur and from the back of the head. Put in the eye and paint the inside. Outline the nose and muzzle and add a stroke for the nose. Outline his tongue and chest and neck hair. Use my photo reference in this step to help you see how I implied his hair on his bum and tail area. The lines should be open and broken. Outline the entire bottom paw and don't forget his belly.

I also outlined the bones, but you do you.

You could write your fur-babies name(s) on your bones if you wanted to personalize. Give his little puppy feet some pads and toesies. If you have a Corgi, you probably know that this is usually the view you get of your Corgi; they are always on the move.

Thin some white and add highlights to the eye and tongue.

Sign.

Q & A

WHAT BRUSH ARE YOU USING TO SKETCH IN THE IMAGE?
I am using the TAS #4 Round Brush.

HOW DO YOU JUDGE HOW MUCH PAINT TO PUT OUT? I AM HAVING TROUBLE WITH THAT AND DON'T WANT TO WASTE THE PAINT.
It is better to put out less and add more if you need it, than to put out more than you need and waste it.

HOW DID YOU GET THAT BROWN COLOR MIX? I MISSED IT.
I made a red orange with red and yellow and added black a little at a time until I got the brown I wanted.

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#THEARTSHERPA

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- 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.
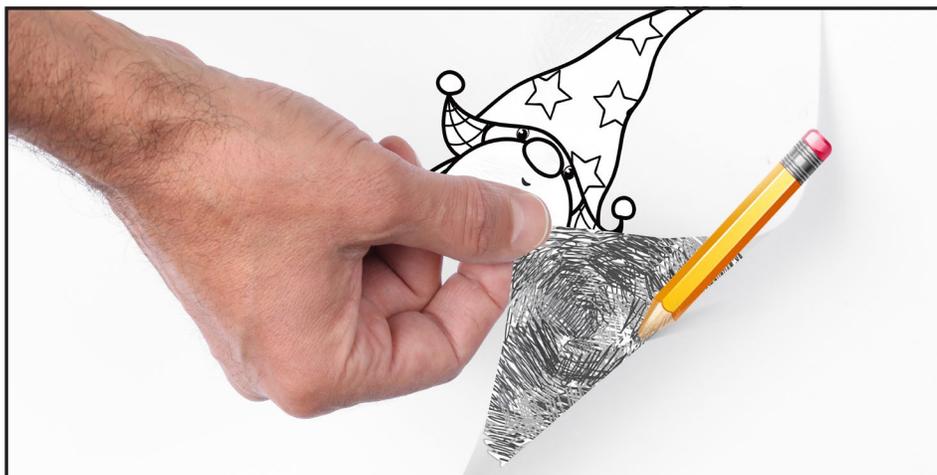
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