

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



BOHO BEAR

BY: THE ART SHERPA

NAME CREDIT TO PATRON: CEE RYAN

STEPS: 16 | 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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

- Small Hog "D"
- Medium Hog "D"
- Medium Synthetic Round
- White Posca Pen
- Large Synthetic Angle
- X-Small Round Liner
- Small Synthetic Round

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil

- 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
- Implying Foliage
- 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 9	59:45	EYE DETAILS
STEP 1	4:05	SKETCH IMAGE	STEP 10	1:06:38	MORE FUR
STEP 2	13:00	COLORED BACKGROUND	STEP 11	1:13:56	UNDER FOLIAGE
STEP 3	24:10	FIRST BEAR LAYER	STEP 12	1:23:15	POSCA FLOWERS
STEP 4	29:43	A LITTLE DEFINITION	STEP 13	1:28:57	FLOWER CROWN COLORING
STEP 5	34:19	EARS AND SHADOWS	STEP 14	1:32:18	FURTHER FLOWER PAINTING
STEP 6	41:55	FUR ALL OVER	STEP 15	1:39:40	BIG GREEN LEAVES
STEP 7	46:21	MUZZLE	STEP 16	1:42:55	OUTLINE FLOWERS
STEP 8	54:17	NOSE		1:45:17	SIGN

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Step 1 - Sketch Image

“Stylized Bear”

Timestamp 4:05

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Chalk Pencil, Watercolor or

Graphite Pencil

T-Square Ruler

COLOR MIXES:

Bear Black = MB > BS

STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step and the traceable. I drew in only the major objects using a graphite pencil.
- Sketch in the bear using any pencil you like. Be light and loose, and refer to the traceable when needed. The bear should fill the majority of the canvas, so begin by placing curved guide marks for the sides of the head at approximately the halfway spot. These should be symmetrically positioned on either side of the canvas. Then, a couple inches from the top draw the curve for

the top of the head. Join these lines in a squished oval shape while leaving enough room for the ears. Loosely sketch the shoulders at the bottom of the canvas.

- Add a circle evenly distributed on either side of the head for the ears. Draw another circle for a muzzle at the base of the head, overlapping it a little bit below the bottom edge of the head. Then, curve the bridge of the nose into a point.
- Use a T-Square ruler to draw two horizontal lines so the eyes will be the same size. Then add guide lines from either side of the muzzle to space the almond shaped eyes, evenly apart. Draw the pupils, leaving a bit of the whites showing at the bottom.
- To draw the nose, use the T-square and sketch a line at the top of the muzzle circle. Then draw an oval shape that comes to a point at the bottom. Create the lips by curving two downward lines from the bottom of the nose. Then, define the bottom jaw.
- When you feel your sketch is adequate, line the bear with **Bear Black mix**. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tip: Bears have a very broad, wide face-shape. When creating a bear, focus on “squishing” the head a bit. This makes it less cat-like and more bear-like.

Using graphite on a painting such as this is ok because the dark paint will definitely cover over the pencil marks.



Step 2 - Colored Background

"PAWS To Dry"

Timestamp 13:00

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Bear Black = MB > BS

STEP DISCUSSION:

- Load the brush with **Bear Black mix**, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Rinse the brush. Be mindful of the figure of the bear, but do not be afraid to brush close to it. Rinse the brush.
- Dry the surface.
- Paint a second coat of the same mix, adding depth to the background. Rinse the brush.
- Dry the canvas before moving to the next step.



Step 3 - First Bear Layer

"Drawing Is Not A BEAR-ier"

Timestamp 24:10

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Large Synthetic Angle

STEP DISCUSSION:

- Refer to the traceable when needed to find color and feature placement. Use pure Burnt Sienna to fill in the torso of the bear. Use vertical curved strokes that begin to show fur directionality.
- Fill in the face and ears, painting around the nose, and eyes. Again use strokes that indicate the direction the fur would naturally grow.
- Use Mars Black on the edge of the brush to redefine the lines on the bottom of the head. We will paint in the nose at a later point. Rinse the brush.



Step 4 - A Little Definition

“Hair/Fur Drying”

Timestamp 29:43

PAINT:

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Large Synthetic Angle

COLOR MIXES:

Parchment = TW > MB > YO

STEP DISCUSSION:

- Load the brush with **Parchment mix** and fill in the muzzle. Paint over everything on the muzzle, we will fill in the features of the nose later on. Imply a fur like texture at the top of this area by flicking the brushstrokes.
- Dry the canvas before continuing to the next step.



Step 5 - Ears and Shadows

“Self Care Is Important”

Timestamp 34:19

PAINT:

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

BRUSHES & TOOLS:

Small Hog “D”

COLOR MIXES:

Off White = TW > YO
Bear Black = MB > BS
Khaki = YO + MB + BS + TW
Pottery Brown = CYM + CRM + BS
Dark Fur = MB + BS

STEP DISCUSSION:

- Load the brush with **Off White mix** and add fluff surrounding the ears, painting outwardly. Rinse the brush. Then, give the ears some depth by adding another layer of color inside the first, with **Pottery Brown mix**. Rinse the brush again, and then, fill in the center of the ears with **Bear Black mix**. Add or remove Burnt Sienna as you like to achieve a nice color variance.
- Use the **Dark Fur mix** to fill in around the eyes, paying mind to fur direction as you brush in color. Curve your strokes a bit to achieve this. Be mindful to not go over the muzzle. Rinse the brush.
- Add a smidge more Mars Black to the previous mix, and make a dark shadow

underneath the chin. Again, using directional brush strokes and allowing the fur to flick outward, layering over the background slightly. If you pick up too much black, blend it in with Burnt Sienna and you will be OK.

- Moving back to the muzzle, come between the lips and create a bit of shading using the **Khaki mix**. Add a very small amount of Mars Black and Titanium White to the mix, and paint the chin of the bear, flicking the strokes to imply fur. Then, using this same shadow-y color, shade the center bridge of the nose. Rinse the brush.
- Dry the canvas before continuing to the next step.



Step 6 - Fur All Over

“Working In Another Layer”

Timestamp 41:55

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Medium Hog “D”

COLOR MIXES:

Bear Black = MB > BS

STEP DISCUSSION:

- Use Burnt Sienna to continue to paint the face of the bear, paying more attention to the feel of the fur. Utilize the same curved strokes on this layer and flicking them along the edges, as before. Bring this coverage into the torso as well.
- Add the **Bear Black mix** to maintain the shadow beneath the face. Play with the definition around the eyes as well. Rinse the brush.
- Dry the canvas before continuing to the next step.

Sherpa Tip: Keep in mind that browns can be a bit more transparent than other colors and may need this second layer.



Step 7 - Muzzle

“Fluffy Furry Muzzle”

Timestamp 46:21

PAINT:

Burnt Sienna = BS
Titanium White = TW
Mars Black = MB
Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Hog “D”

COLOR MIXES:

Parchment = TW > MB > YO
Khaki = YO + MB + BS + TW
Off White = TW > YO
Sand = YO > BS

STEP DISCUSSION:

- Load the brush with **Parchment mix** and even out the muzzle, suggesting a bit of a smile as you paint around the nose. Remember to imply fur with your brush strokes. Add another layer of shading using the **Khaki mix**. Use the **Off White mix** as well as you continue to dance the mix between touches of lighter colors and darker colors, thinking about where the direction of the fur is growing. Curl the muzzle in a bit as it reaches the mouth. Then, use Titanium White to add a highlight to the mouth on the bottom. Rinse the brush.
- After you feel good about the progress you have made, load the brush with **Sand mix** and begin to work on the definition of the muzzle. Lightly brush it around, using the previous mix in tandem to give a nice, realistic feel.
- Dry the canvas before continuing to the next step.



Step 8 - Nose

“Sniffing Out The Missed Step”

Timestamp 52:30

PAINT:

Phthalo Blue = PB

Titanium White = TW

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Mid Grey = TW + MB

Stormy Grey = PB + MB

STEP DISCUSSION:

- Using the **Stormy Grey mix**, paint in the bear nose. If your sketch lines have been

blurred by the painting process, refer to the traceable. The nose is shaped almost like a baseball plate, and he has a great, happy smile. You can easily clean up any lines you need to with the fur mixes used previously. Rinse the brush.

- Load the brush with **Mid Grey mix**, and add a highlight to the top of the nose, about $\frac{1}{4}$ inch thick. While adding the square nostrils and center line, focus on its form and shape. You can come back with the **Stormy Grey** to fix any mistakes, or adjust as needed.
- Then, combine the two mixes together and use this color to line the eyes. After that, form the pupils with pure Mars Black. Rinse the brush.
- Bounce back to the nose with Titanium White, and create a wet reflection by adding a little wiggle at the corner of the nose, with another small line going down. Next, a very fine line down the center. Finally, both nostrils. Rinse the brush.
- Dry the canvas before continuing to the next step.



Step 9 - Eye Details

“Remember To Breathe”

Timestamp 58:32

PAINT:

Titanium White = TW

Mars Black = MB

Cad Red Medium = CRM

Phthalo Blue = PB

Cad Yellow Medium = CYM

Burnt Sienna = BS

BRUSHES & TOOLS:

X-Small Synthetic Round

Small Synthetic Round

COLOR MIXES:

Amber = CYM + CRM > BS

Light Yellow = CYM > TW

Light Grey = TW > MB > PB

STEP DISCUSSION:

- Load the Small Round brush with Titanium White and fill in the eyes around the pupil, defining the edges of the structure. Rinse the brush.
- Load a slightly damp X-Small Round brush with Mars Black that has been thinned with water, and outline the eyes once again. We are ensuring that they really pop as we paint around them later on. Also finalize the pupils, making sure the paint is an even coat. If you cut into the eye too closely, simply paint over it with Titanium White. If you went a little too far outside the eye, utilize Burnt Sienna and previous mixes to correct. Rinse the brush.
- Next, load the brush with **Amber mix** and paint around the pupil, filling in

most of the eye, but not one hundred percent. Rinse the brush. Go back over the pupil with Mars Black if needed. Rinse the brush. Once the eye is filled in, highlight the Iris with the **Light Yellow mix**. Rinse the brush.

- After that, load **Light Grey mix** and highlight the eyelids. Rinse the brush. Go over the highlight with Mars Black to even it out somewhat, while still keeping the glint. Play with the balance of highlights and values until you are satisfied. Rinse the brush. Add two small highlights to the pupil and one to the inner eye, with Titanium White. If you wanted to highlight anywhere else, like the nose, now is the time to do it. Rinse the brush.
- Dry the canvas before moving to the next step.

Sherpa Tip: when I use the X-Small Round brush I wipe my brush off after each rinse to make sure I get that drop of water that hides somewhere on the brush.



Step 10 - More Fur

“Furry Fury”

Timestamp 1:06:38

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Titanium White = TW
Yellow Ochre = YO

BRUSHES & TOOLS:

Medium Hog “D”

COLOR MIXES:

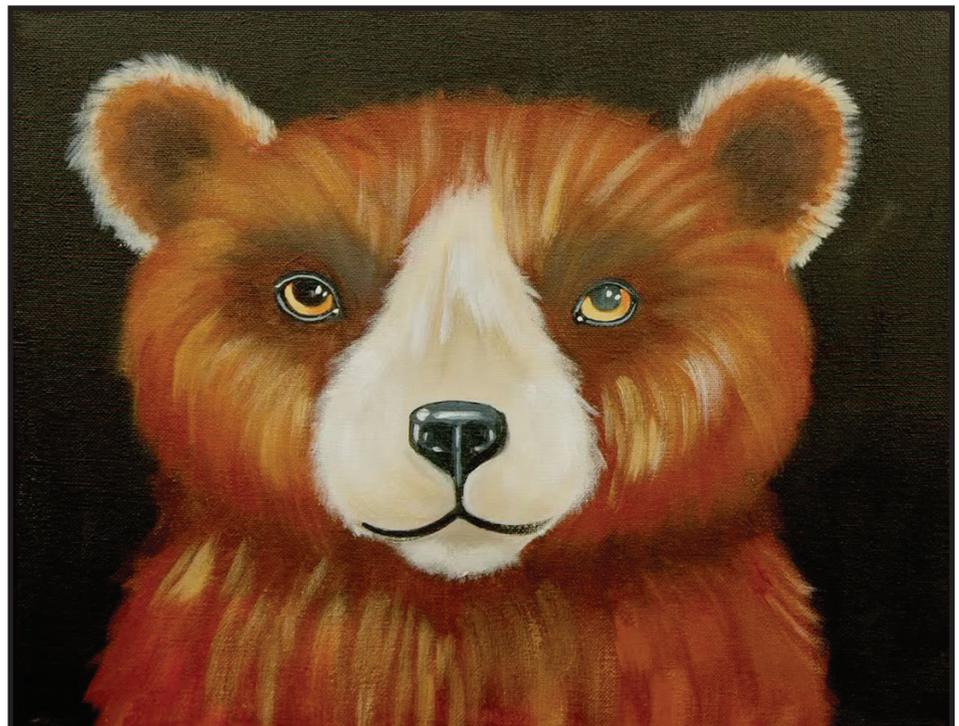
Light Fur = CYM + CRM + BS
Light Ochre = YO > TW
Stormy Grey = PB + MB

STEP DISCUSSION:

- Load the brush with **Light Fur mix** and dry-brush over the fur of the bear. Use short curved marks, with some marks seeming to come slightly off the bear. Add the **Light Ochre mix** to the toe of the brush to apply further fur variance and a bit of a sheen. The cheeks have a higher concentration of colors, as these will still be visible when we paint flowers in. Finish the face with pure Burnt Sienna, and complete the layering by flicking this color over the area where the head creates shadows on the neck. Without rinsing the brush, load some of the **Stormy Grey mix** and deepen the fur around the eyes. Rinse the brush.
- At this point, you can use short strokes to dry brush some Titanium White over the muzzle and other features of the bear.

- Continue highlighting the brown fur with the **Light Ochre mix** because it is OK to have a little white or blonde in your bear, they get a little sunbleached. Rinse the brush.
- Dry the canvas before continuing to the next step.

Sherpa Tip: As soon as the bear is as fuzzy as you would like him, you can call him a done bear. However, I have other plans in mind, and I want to give our bear flowers to make him stand out.



Step 11 - Under Foliage

“Uniqueness Not Xerox”

Timestamp 1:13:56

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Fluid White Paint = FWP

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

Vine Green = PG + BS > CYM

Light Green = PG + CYM

Pink = QM + TW

Light Yellow = CYM > TW

Light Blue = PB + TW

STEP DISCUSSION:

- Using a Chalk Pencil, start by lining out vines for flowers to live on. They are placed around the head. Use the traceable for reference. Then, load the brush with **Vine Green mix**, and create vines as well as little leaves coming off of them. Apply the paint using a touch pull method to create leaves of varying sizes. I use a little bit of Fluid White Paint in the mix to help with the flow while painting the vines, but it is not required. Rinse the brush.
- For a few of the vines and leaves, use the Pink mix. Simply use tapping marks, allowing the brush to create the leaves for you. Vary the mix slightly by adding more

Titanium White on occasion. Have some petals drop off every so often, floating gently off the vines. Rinse the brush.

- Next, use the **Light Yellow mix** to add even more falling leaves. One or two might overlap the bear every so often. Stay playful. Rinse the brush.
- Make even more leaves and pops of color using the **Light Green mix**. Rinse the brush.
- Apply the **Light Blue mix**, in the same manner. Rinse the brush.
- Dry the canvas before continuing to the next step.



Step 12 - Posca Flowers

“Designing The Garland”

Timestamp 1:23:15

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round
White Posca Pen

STEP DISCUSSION:

- With a Posca pen, map out the flowers around the head of the bear. They gravitate around the vines, but do not block the face. Refer to the traceable to see exactly where I placed my flowers. Some flowers are bigger,

others smaller, or differently shaped. Each flower might have differently shaped petals. Be playful with these. Place some flowers behind others to create a layering effect.

- Add Titanium White to the brush and paint in the petals of the bigger flowers. Fill in the center of the smaller flowers. Rinse the brush.



Step 13 - Flower Crown Painting

“Blue Serenity”

Timestamp 1:28:57

PAINT:

Phthalo Blue = PB

Fluid White Paint = FWP

Titanium White = TW

to mix right on the canvas. You can add this color to any flower you would like, but I singled out the small ones. Rinse the brush.

- Dry the surface before continuing to the next step.

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Floral Blue = PB + FWP

STEP DISCUSSION:

- Loosely load the toe of the brush with **Floral Blue mix**, and then fill in the smaller flowers, allowing the paint



Step 14 - Further Flower Painting

“Romantic Energy”

Timestamp 1:32:18

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Floral Orange = CYM > CRM
Floral Pink = QM > TW

STEP DISCUSSION:

- Load the brush with Cadmium Yellow Medium,

and fill in some petals on the flower near the left ear. Next, add the **Floral Orange mix** and go over a few of the petals that are tucked further back. Then, add strokes of Cadmium Red Medium, around the edges of the yellow petals, blending them wet into wet while minding not to fill them in completely. Return with Cadmium Yellow Medium and paint outwardly over the previous colors a bit. Add a second similar flower close to the top of the crown. Rinse the brush.

- Next, repeat the process of filling in flower petals with the **Floral Pink mix**. Leave the center alone for now, as it will be filled in later. Brushing in a circular motion helps make nice, even petals. Then, add Quinacridone Magenta to the brush and stroke around the flower edges. Rinse the brush.
- Use the **Floral Orange mix** to paint the centers of the little blue flowers. Rinse the brush.
- Dry the canvas before continuing to the next step.



Step 15 - Big Green Leaves

“Filling In The Base”

Timestamp 1:39:40

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Botanist Green = PG > BS + CYM

STEP DISCUSSION:

- Load the brush with **Botanist Green mix**, and add some bigger leaves where you can. They may not quite fit as the painting can be very crowded at this point, so refer to the traceable to see where I placed mine. Rinse the brush.
- Fill in the center of the pink and orange flowers with Mars Black. Rinse the brush.
- Dry the canvas before continuing to the next step.



Step 16 - Outline Flowers

"Fine Lining"

Timestamp 1:42:55

BRUSHES & TOOLS:

White Posca Pen

STEP DISCUSSION:

- Outline the flowers with the Posca pen. It is a playful lining, so do not worry about being precise. You can dot inside the middle of the bigger flowers for a bit of added variance. Also line a few of the leaves, adding details that pop.
- Sign.



THE TRACING METHOD

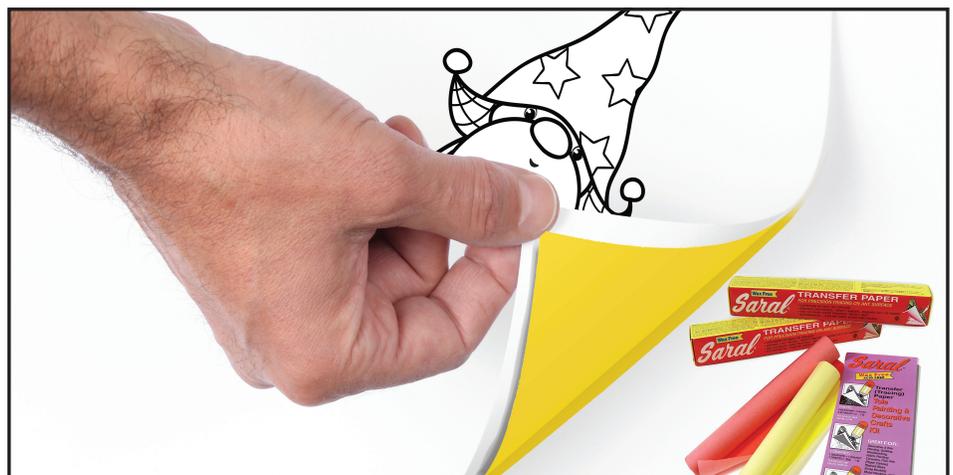
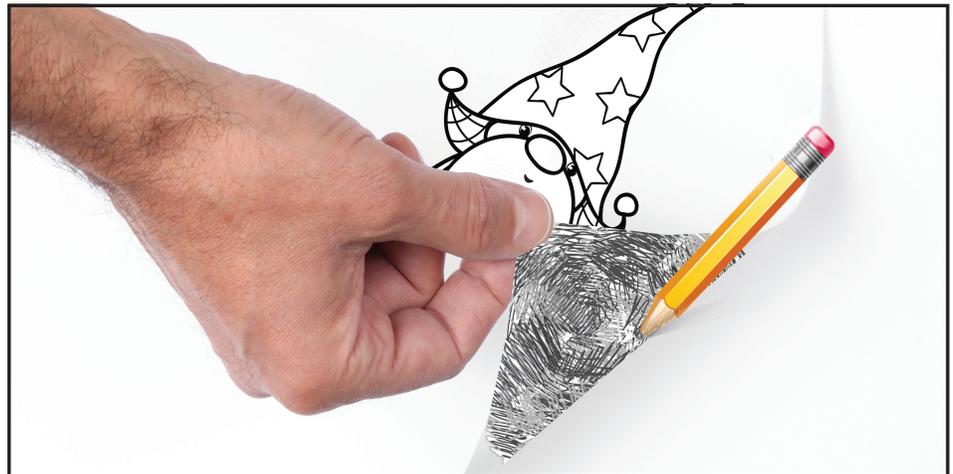
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



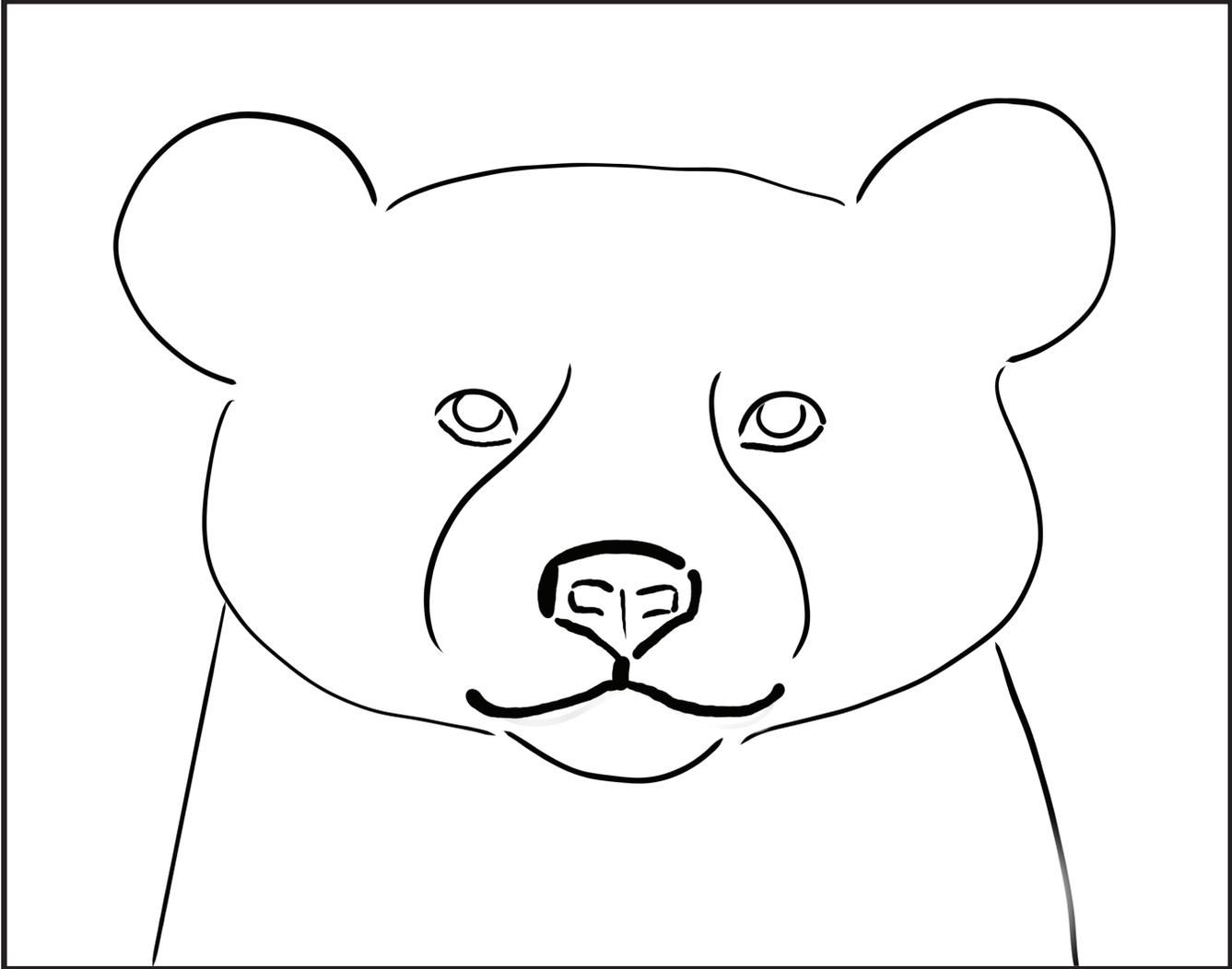
your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:



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GRIDDING INSTRUCTIONS:

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

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

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in

your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

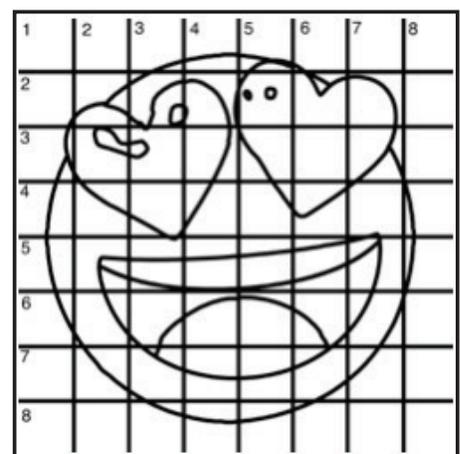
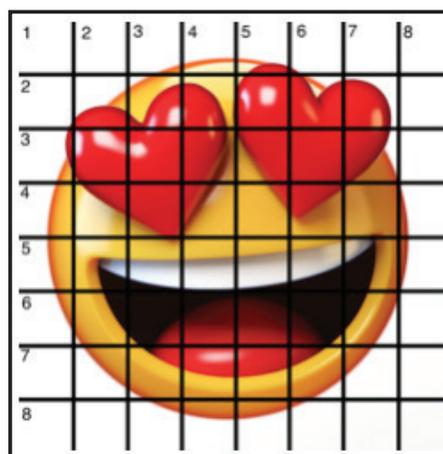
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY

When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED

Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES

Being able to create compound curves as strokes is a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISH PIECE

As an artist, there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting, but it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but 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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