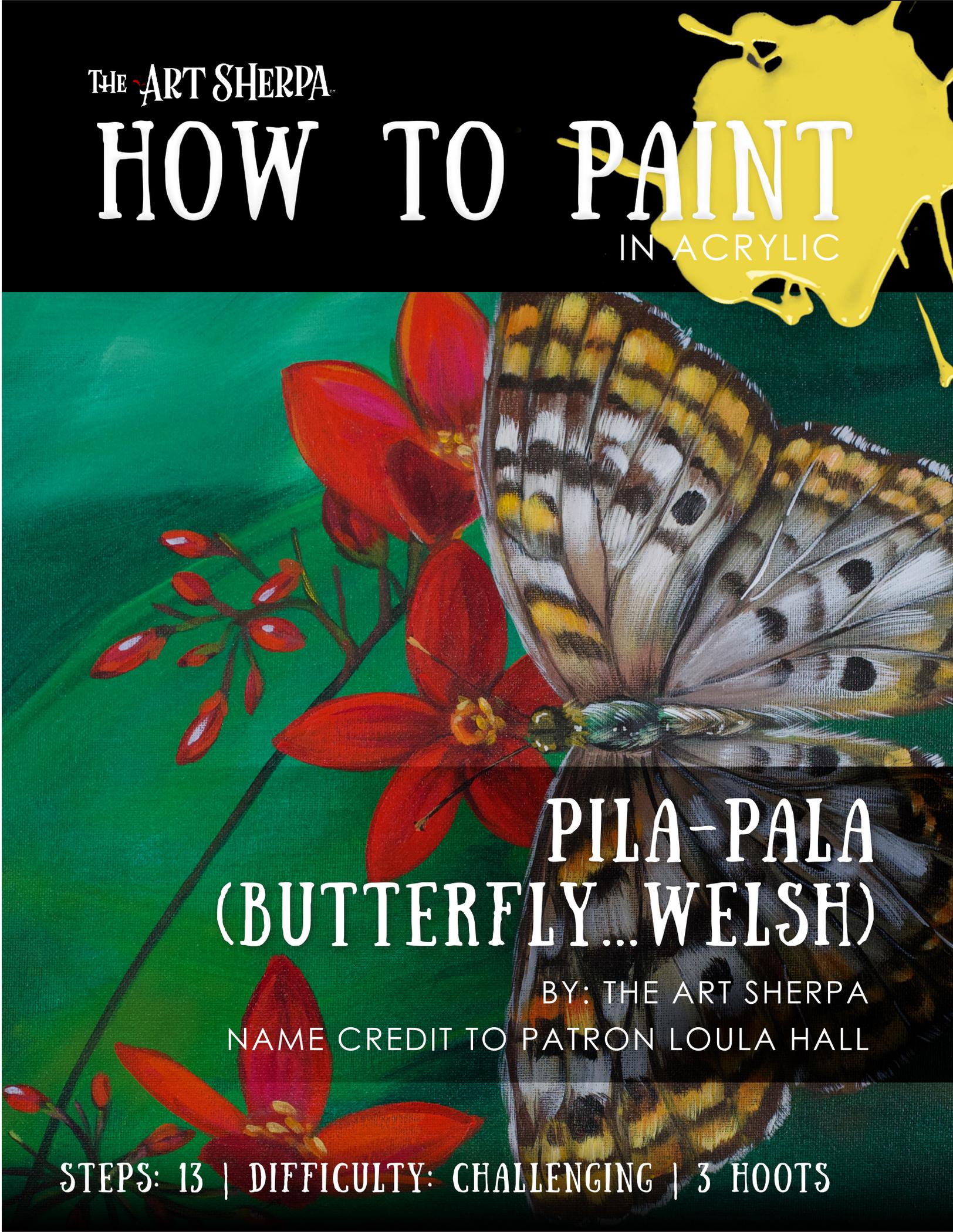


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



PILA-PALA (BUTTERFLY...WELSH)

BY: THE ART SHERPA
NAME CREDIT TO PATRON LOULA HALL

STEPS: 13 | DIFFICULTY: CHALLENGING | 3 HOOTS



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SHERPA FORWARD:

I provide you with the specific brush I use, but bear in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head. Is it a bright, or a filbert, or a hog? Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art. To that end, you will see changes being made through the year. This document may be the first change that you see, and I hope you will know that everything I do is to help teach you how to paint.

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 art journey. The document is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials of any given month have been recorded and have an accompanying mini book, The Art Sherpa will prepare a printed version of all of those documents 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.

I provide you with information about the brush I use, but bear in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, is it a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

This tutorial can be deceptively difficult, although it does not give the impression that it would be. It is a pretty little butterfly nesting on a beautiful red flower in a very unfocused environment. The difficult part of the painting will be all the color mixes that will be created and the detailing of the petals and butterfly wings. I believe it is very doable for even a beginning painter who is willing to trust their instincts, take their time, and use all the resources available to them. Even if your finished piece does not meet your expectation the first time, great strides will be made in your self-confidence and skills if you work through it to completion.

We sincerely hope that you enjoy your experience with The Art Sherpa 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 Official group at and please post your paintings there: <https://www.facebook.com/groups/TheArtSherpa>,

[Grab your paint, get your brushes and let's go!](#)



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
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

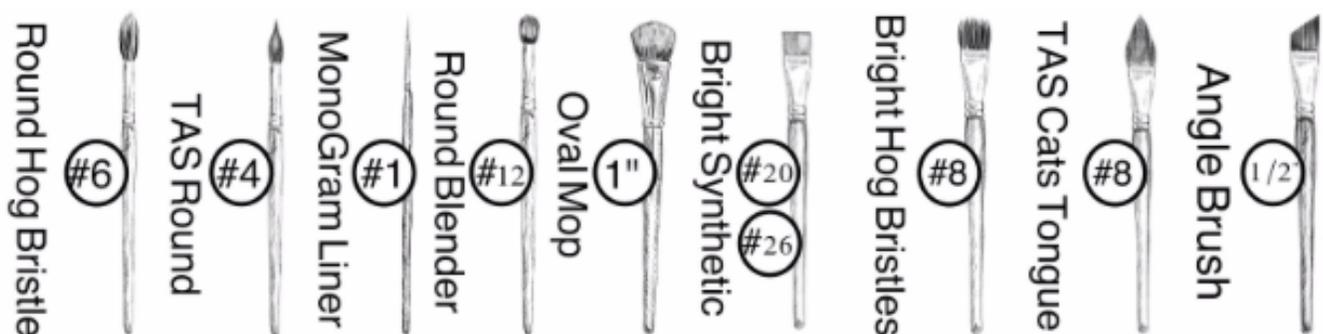
- #4 TAS Round
- #1 Monogram Liner
- 1" Oval Mop
- #20 Raphael Textura Bright
- #8 TAS Cat's Tongue
- ½" Angle Brush
- 2" Hog Cutter Brush
- #8 Cambridge Hog Brush

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 16 x 20 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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry brushing
- Color theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Green on Green
- Red on Red
- Bokeh



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	00:00	COLORED GROUND
STEP 2	5:23	BLENDED DIFFUSED BACKGROUND
STEP 3	11:35	MORE LAYERS FOR BOKEH EFFECT
STEP 4	20:00	TRANSFER IMAGE
STEP 5	38:20	BLOCK IN SMALL FLOWERS
STEP 6	49:25	DEFINE SMALL FLOWERS
STEP 7	1:06:30	LARGE RED FLOWER
STEP 8	1:22:40	DEFINE LARGE FLOWER
STEP 9	1:36:25	BLOCK IN BUTTERFLY
STEP 10	1:46:40	BUTTERFLY WING TOP RIGHT
STEP 11	2:09:30	MATCH TOP LEFT WING
STEP 12	2:19:45	BOTTOM WING PATTERNS
STEP 13	2:30:20	BUTTERFLY BODY
	2:46:37	SIGN
	2:53	



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.



THE ART SHERPA

WEEKEND GETAWAY

FEATURING:

Cinnamon Cooney

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STEP 1 - COLORED GROUND

“IT DOESN'T HAVE TO BE NEAT”

PAINT:

Phthalo Green = PG

BRUSHES & TOOLS:

2" Hog Cutter Brush

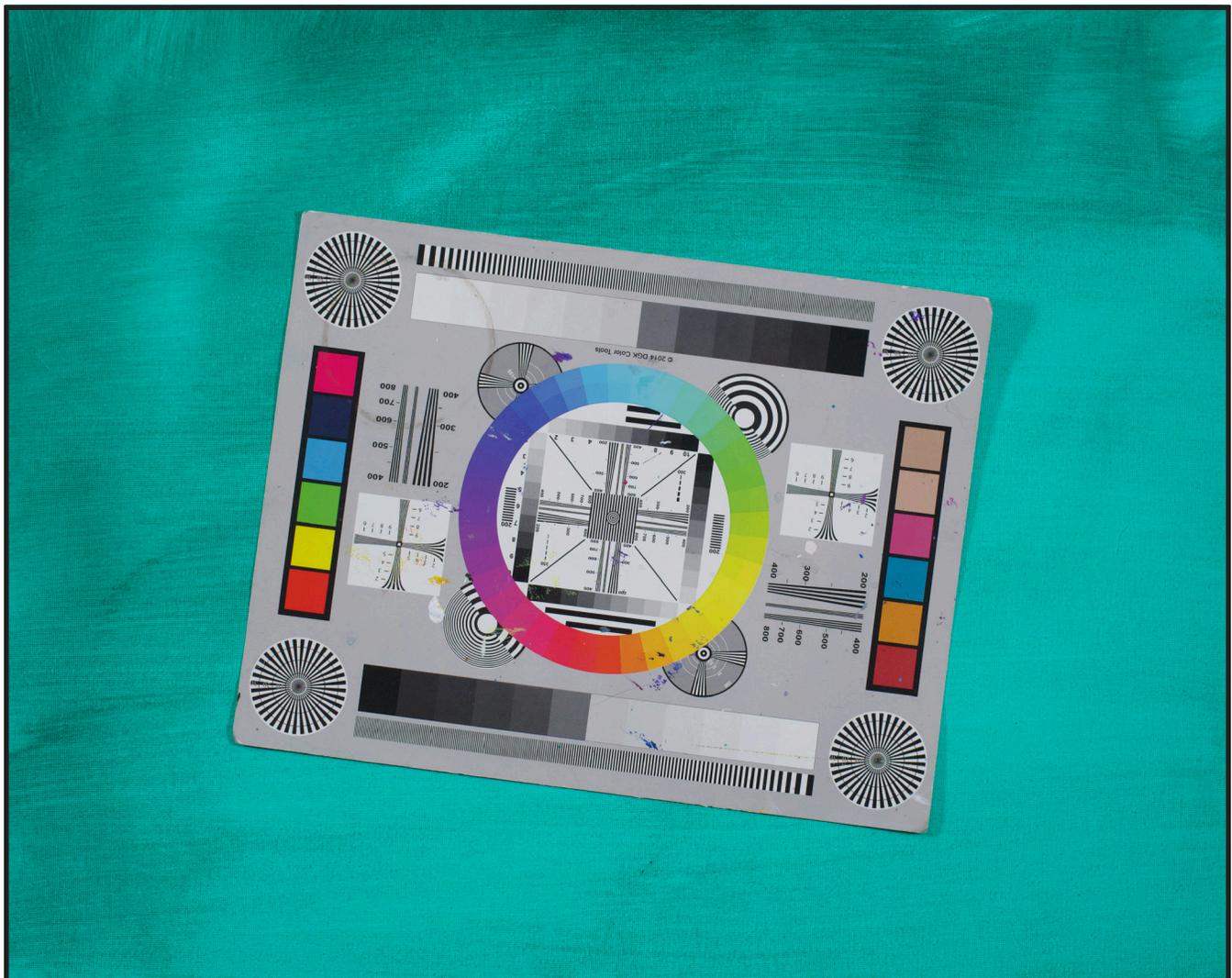
STEP DISCUSSION

- Our ground today will start with a general green color on the canvas. Grab a 2" hog cutter brush and load

with PG then paint the entire canvas. If you are using a hog, do not dip the entire thing in water, instead just dip the toe of the brush in water. I'm not worried about how neat this is.

John - clearly!! Let's not save the walls at this point.

- Rinse out your brush, wipe, and let's dry the canvas.



STEP 2 - BLENDED DIFFUSED BACKGROUND

“THE BOKEH EFFECT”

PAINT:

Cadmium Yellow Med = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

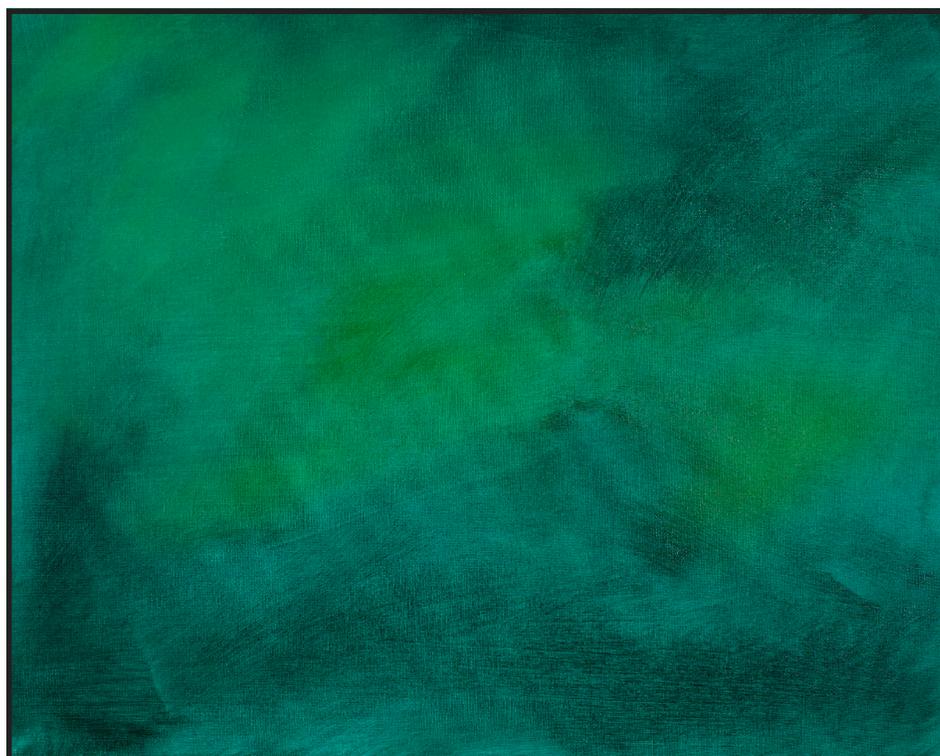
2" Hog Cutter Brush

STEP DISCUSSION

- We're going to create a dark muted background, so continue with the 2" hog cutter brush and mix PG + BS with just a touch of water if you need it, and work this into the canvas. (This dark green mix will be the primary green of our background.)
- You do want it to be muted, and you do want it to vary in color. You can always come back with a dry brush to blend it if you want to. When using a hog brush, you want just enough water on it to move the paint, it does not take much. I went around the entire circumference of the canvas with this color, but as you come into the center, add some CYM to the green-brown mix to lighten areas of the middle of the canvas a bit.

John - you are working moist on moist?

- The reason this works is because I have a dry ground layer of acrylic underneath, then I add color (green) and while that color is still wet, I add another color value (the yellow to the mix), all while working wet into wet so I can blend it before it dries. All of these colors are rather transparent, but because I have the ground beneath it, it works.
- Add TW into the mix, and mist it with your mister if you need to, then come back with this lighter color, intensifying that bokeh effect. It's very robust.
- Use my reference below to help you get to the place where I am before going to the next step.
- Dry.
- Refresh any colors that you need to.



STEP 3 - MORE LAYERS FOR BOKEH EFFECT

“TACKY PAINT DOES NOT BLEND”

PAINT:

Cadmium Yellow Med = CYM

Titanium White = TW

BRUSHES & TOOLS:

1" Oval Mop

#4 TAS Round Brush

#20 Raphael Textura Bright

STEP DISCUSSION

- Get a 1" mop brush, loaded with the green color mixes and start adding texture. Change your stroke direction often, vary the length, criss-cross sometimes, until it's really muted and unfocused and has depth. Add water to your synthetic mop when you need to in order to improve flow.

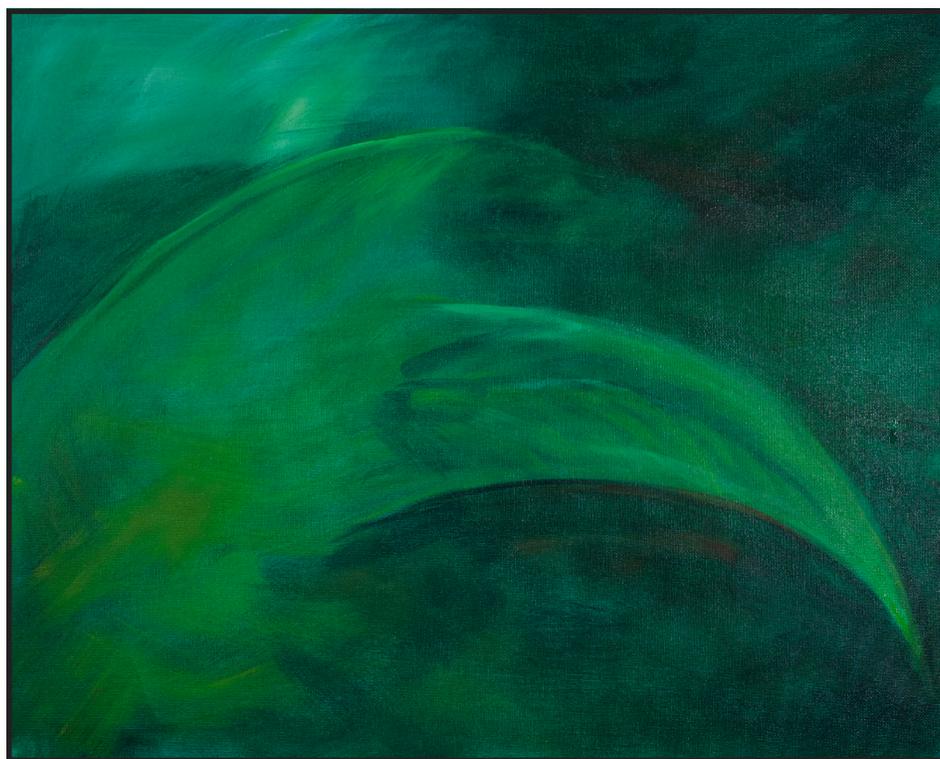
Sherpa Tip: Every brush, every surface, has just a right place that works for an artist. I call that the Goldilocks zone. You should be playing with your materials and tools in order to find your Goldilocks zones. Paint on wet and dry surfaces blend; paint on tacky surfaces does not blend.

John - we are having a lot of hog and goat chat today regarding brushes.

Cinnamon - Goat has a tendency to break easier than hog.

- Add TW to the mix in places, like at the upper left corner, as seen in my reference below.
- I compared a # 20 Raphael Textura Bright to a #10 TAS Bright and they are the same size. I used the Raphael to come back to the green mixes and added more CYM to get to the yellows. Next, draw in a large leaf with this yellow-green color, you want to do this while the paint is still wet because we have to blend the edges. It's almost the same color as the background. Add more TW to get more of a mint color to outline if you need to. When you're done, blend the color inward. The goal is to keep the leaf just out of focus. We're implying the structure of the leaf using value. You do want to curve your brush strokes into the center of the leaf.
- Get the TAS #4 Round Brush damp and use it to define a bit of the outline
- Get back to the Raphael and add another unfocused leaf toward the center left. Use all of your green mixes to paint this leaf, then come back with the darker green color above it to let the leaves stand out a little more by darkening the background.

John - I have to work very hard to stay out of focus.



STEP 4 - TRANSFER IMAGE

“SHARKS ARE EVERYWHERE”

BRUSHES & TOOLS:

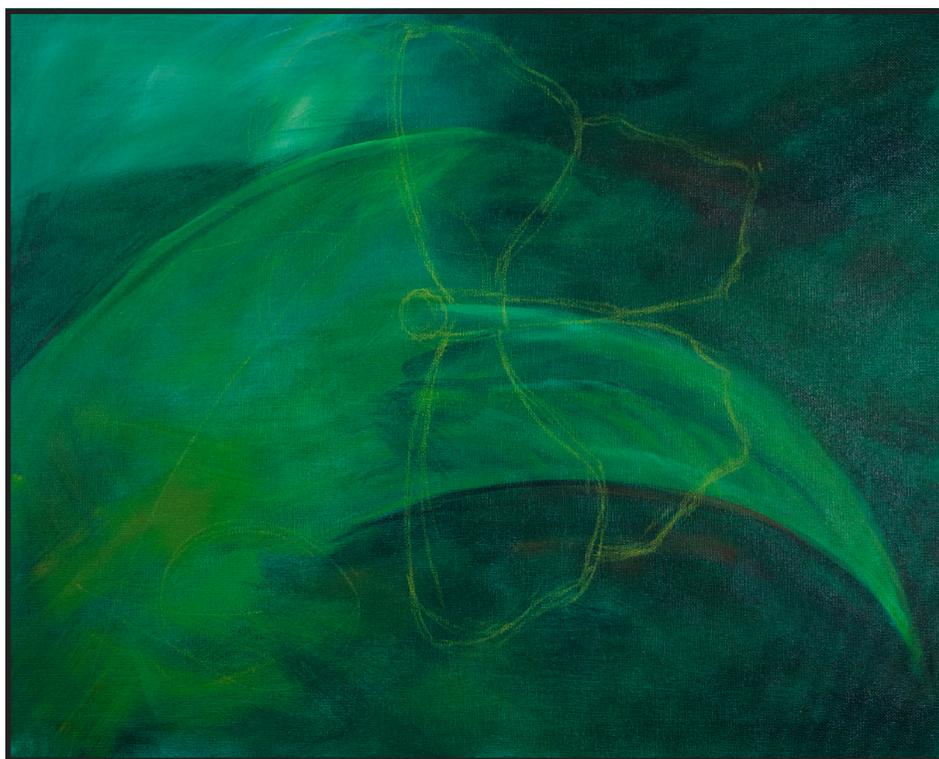
T-Square Ruler
Chalk Pencil or Watercolor
Pencil

STEP DISCUSSION

- To put in the subject, I chose to freehand but I have also provided a transfer and a grid reference if you prefer to use either of those methods. 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.
- I started by marking the section where I wanted the butterfly to be, his head, the body, how high I wanted the wings to go, how low they should go. Just adding the main structures of the butterfly. Chalk allows you to easily revise your drawing. Mine came down about an inch from the top, and came up from the bottom about 2 ½”.

Community members said this was a Spotted Shark Butterfly and everyone dropped John's face emoji and the shark emoji, because it is a rule that the community must do that every time anyone says shark. John loves sharks. But, in reality, it's a White Peacock Butterfly.

- After drawing in the body, head, and wings, I drew in circles to indicate flower and stem placement before coming back to the wings and adding the irregular patterns to the edges of the wings.
- Tilt your canvas to make sure you are happy with your drawing before you go on to the next step. You can also take a picture with your cell phone or step back 5' to view.



STEP 5 - BLOCK IN SMALL FLOWERS

“NO PUNK ZONE”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

Sherpa Tip: *Your printer should have a “poster” feature that will allow you to resize the grid reference or traceable to fit the size of your canvas. You can also check on YouTube for your exact printer to see if they have a video to help you.*

- Flowers will come next so refresh any paints that you might need to.

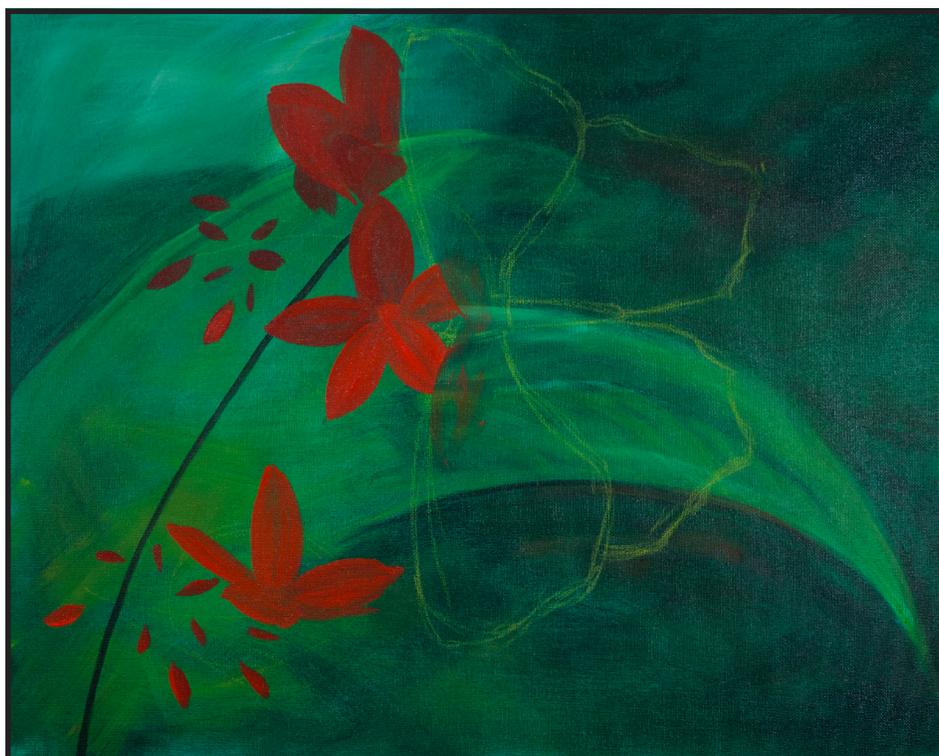
John - The irony in all this is that this flower is called...

Cinnamon - You, sir, are not allowed to punk me today.

- Mix PG + BS on the TAS #8 Cat's Tongue and add a touch of MB, then paint in the flower stem.
- Get a mix of CRM + QM + UB and start painting in the petals of the upper flower blossom; this will be our flower's base color. It is a very big flower, so we

will paint individual petals. Be sure to load the brush on both sides. Some of the petals beneath it, on the right, are of different shapes and sizes and values, and you want to honor that. There are petals beneath the stem, under the top blossom. Some of the petals do overlap each other. This blossom has rather star shaped petals. I did paint over my butterfly drawing a bit, but I can come back and cover that up when I need to. If I want, I can remove anything I painted with a damp brush as long as the paint beneath it is dry.

- There is one more petal at the bottom left corner.
- If you are freehanding, use my reference below to help you with placement of all the flower blossoms and petals. There are also a couple of random buds down at the bottom. They just add so much interest.



STEP 6 - DEFINE SMALL FLOWERS

“I SIPS IT BEFORE I BOLTS IT”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- John handed me the canvas, but I wasn't ready to put it in the easel until I'd had a few more sips of hot coffee. It's what fuels me.
- You are going to start making mixes for the flowers that will be used in steps that follow. Bookmark this page to come back to or make enough that will get you through the tutorial.
- I got the TAS #4 Round Brush loaded with CRM + QM and began to deepen the red of the petals; my value was heavier to the QM side. This is the darkest of the shadow colors for the petals. Some of the petals are rounded and some of them might have UB added to the mix. Green and red are contrast colors, so the red really stands out in this palette.

- Get PG + BS, but lean more toward brown, and paint in connecting stems between the main stem and the petals. You can add a touch of CYM to the mix where they might be kissed by sunlight. The stems want to be fascinating and interesting too. Add TW to the red mix, and incorporate touches of that pink into the stems. When you are painting flowers and botanicals, you want to do some interesting things like this.
- Get your green-brown mix and add stems to all the little flower details at the bottom, like you did at the top.
- Get more TW into the red and add this pink color to the bud petals as a highlight. Use CRM as the pop highlight color. Paint and work with these colors until you enjoy the little bud petals.
- Get UB + TW and add a bright pop of off white to SOME of the bud petals. I wanted them to be more luminous, so I took CYM + QM + CRM and added that coral color to the buds as a kiss of warmth.



STEP 7 - LARGE RED FLOWER

“USING ALL THOSE MIXES”

PAINT:

Cad Red Medium = CRM

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Using the TAS #4 Round loaded with CRM, start defining petals at the top. You can also come back with your green colors

if you need to define the space between the petals. Use all of your red mixes, yellow-reds, blue-reds, orange-reds, and pink-reds and play with the petals. You have my reference below to help you with value placement, but many of you are already accomplished artists and relying on your internal artist eye. You be you. Create your shark butterfly on it's petal world. Use the purples and blue mixes for shadows, the yellow and orange mixes for highlights. You can also add pops of brighter yellow if your flowers have stamen in the center. Maybe the top blossom has a petal that folds up and partially covers another petal like mine did.

- Use your available resources and color mixes to get all the flowers and buds painted.



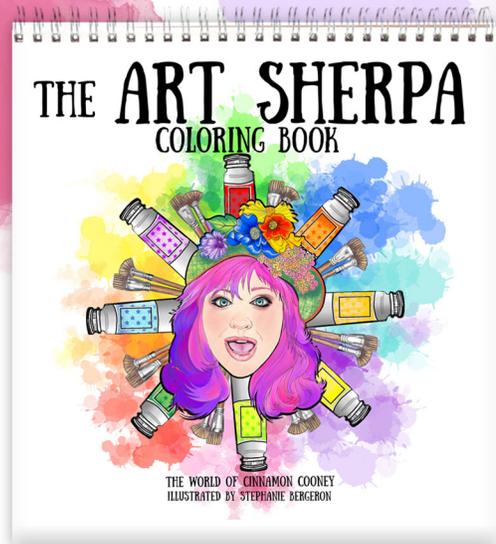


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STEP 8 - DEFINE LARGE FLOWER

“PAINTING IS SUPPOSED TO BE FUN”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Titanium White = TW

Golden's Acrylic Gloss -

Glazing Liquid = AGL

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Painting is supposed to be FUN, so let's add some details within the flowers. And I sang.
- With the TAS #4 Round loaded with a pink made of QM + TW, come to the center of the larger petals and brush that into the petals. Play with all your reds as you work on these bigger blossoms. Another thing you can do is to grab your AGL + UB + QM and create a transparent glaze. This will help some of these petals be more in shadow by painting the glaze over the entire petal. Take a little CYM to part of your stem for a bit of dimensionality.



STEP 9 - BLOCK IN BUTTERFLY

"LE PETIT PAPILLON"

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

#4 TAS Round
1" Mop
#8 Cambridge Bright Hog
#8 TAS Cat's Tongue

STEP DISCUSSION

- My paints were skinning, so I grabbed new paints. My sta-wet palette wasn't ready for me to use today. Bummer. I miss it.
- Get the TAS #4 Round Brush and BS + MB + TW to start painting in the body, head and wings of the butterfly. Let the chalk show a bit between the different sections to help when you start adding more colors to the wings. Remember to turn your canvas so as not to injure body parts with weird yoga positions. You do want to vary the ranges of this mix as you block in the entire butterfly.
- Dry.
- Repeat John's "low heat public service message" to yourself.
- Get fresh water and a soft brush, like the mop, and use the damp brush to remove the chalk lines. You can then come back with the #8 Cat's Tongue to crisp up the edges of the butterfly.
- Switch to a #8 Cambridge hog brush and FWP. Mist your paint if you need to in order to avoid skinning, then address the overall values with CRM + CYM + BS on the outside edge of the upper butterfly wings. Use short strokes and vary the value of this color to define that wing. Come to the wing under it, and like the upper wing, define the outer edge and bottom of that lower wing. Continuing painting the other upper wing and it's outside edge. Paint in the last lower wing and the outside edge. Again, remember to turn your canvas.
- Get BS + MB + TW on the dirty brush and paint long strokes from the yellow down into the center of the upper top wing, stopping short of the body. Come to the wing under it and do the same, from the edge to the body. Get more brown into the mix, and add white, and start at the body of each wing and paint a short center section toward the edges of the wing. Add a lot more TW to the mix as a highlight color on the wings.
- Rinse out your brush.
- With the TAS #4 Round brush and thinned brown-black, exaggerate the outline of the wing and add the veins on that top upper wing. The veining is a very important thing. Use all of your references to help you with vein placement or use your artistic eye to help you. When you're done, move to the other big wing and add in the veins and outline anything you feel needs outlining to help it stand out.
- Do the bottom wings.



STEP 10 - BUTTERFLY WING TOP RIGHT

“THE WONDERFUL GRASS BRUSH”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Titanium White = TW
Naples Yellow Light = NYL
Fluid White Paint = FWP

BRUSHES & TOOLS:

½" Grass Brush

STEP DISCUSSION

- Get the ½" grass brush, and with FWP, paint the outside edge of the wings, using tiny little inward strokes. You could use the hog brush if you need to.
- You are now working in the sections between the veins. We will do one wing in this step and then mirror that to the other wing in the next step. Start with whichever wing you want to start with. You have a lot of reference to help you; don't hesitate to use them.
- Get the brown-black color and brush in from the white into the wing, maybe 1/3". Come back with CRM + CYM mixed to a bright orange and brush that in from the dark brown, toward the center of the wing. Add brown and black for another little bit in each section between the veins. Note

that I tend to arch these areas into somewhat of an ellipse. Now skip some space, and wiggle in a separate section with the brown-black and sweep it back a little, like a dry brush technique. Add TW, to the brown to make a beige color, for a highlight, with maybe a bit of CRM in it, then put that closest to the body going up into those sectioned vein areas. TW on the dirty brush would be your lightest highlight color, adding it randomly, in the open being areas, here and there. Get back to the orange color and add pops of that in places. Just play with all these values to get your butterfly wing to where you are happy with it. Each of the big wings has a single dark dot.



STEP 11 - MATCH TOP LEFT WING

“2ND VERSE, SAME AS THE 1ST”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

½" Grass Brush

STEP DISCUSSION

- Now that we have the top wing done, we can mirror the other wing or make it different, you just be you, but here is a recap of what we did on the other wing:
- Get the ½" grass brush, and with FWP, paint the outside edge of the wings, coming in, just tiny little strokes. You could use the hog brush if you need to.
- You are now working in the sections between the veins. You have a lot of reference to help you; don't hesitate to use them.
- Get the brown-black color and brush in from the white into the wing, maybe 1/3". Come back with CRM + CYM mixed to a bright orange and brush that in from the dark brown, toward the center of the wing. Add brown and black for

another little bit in each section between the veins. Note that I tend to arch these areas into somewhat of an ellipse. Now skip some space, and wiggle in a separate section with the brown-black and sweep it back a little, like a dry brush technique. Add TW, to the brown to make a beige color, for a highlight, with maybe a bit of CRM in it, then put that closest to the body going up into those sectioned vein areas. TW on the dirty brush would be your lightest highlight color, adding it randomly, in the open being areas, here and there. Get back to the orange color and add pops of that in places. Just play with all these values to get your butterfly wing to where you are happy with it. Each of the big wings has a single dark dot.



STEP 12 - BOTTOM WING PATTERNS

“BUTTERFLY CLASS”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

#4 TAS Round
½" Angle Brush

STEP DISCUSSION

- We will do the same basic things to the smaller wings on this step. This is the butterfly class.
- Mix BS + MB and using the grass brush, put this on the outside edges of both the lower wings. I did flip the canvas to help me with this when I started the lower wings. Add TW to the mix and get the tips of the wings with this almost white color. Mix CYM + CRM to a dark yellow and come in next to the brown. Add TW to this for a highlight color here and there.
- Get back into the brown for the second tier right under this layer. Come back with another layer of the yellow, then the third layer of the brown. Add TW to the dirty brush and dry brush a bit of a

highlight color to the open vein sections between the outside edges of the wings and the body.

- There are two dots in each of the lower wings, which is actually what distracts the birds. Turn the canvas right side up, and come back with TW on the brush for the brightest highlights.
- Get the TAS #4 Round brush loaded with MB and thinned with water, then come along the upper wing and make sure that there is a separation of black between the upper and lower wings on each side of the body. Come back with FWP on the dirty brush and add a few highlights to the veining on the wings. You can then hit any bright highlights you need to on the wings with the grass brush. Use your whites, and yellows, and reds, and dark mixes and get to the point that you are happy. Use all of your resources to help you determine when you might be at the same point that I was when I went on to the next step.
- We missed putting up the Step 13 notice, and part of it's instruction was caught in Step 12.



STEP 13 - BUTTERFLY BODY

“WE MISS-STEPPED HERE”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round
#1 Monogram Liner

STEP DISCUSSION

- We missed putting up the step notice, and part of this was caught within the Step 12 section.
- Mister Butterfly is an interesting little bean. Take your TAS #4 Round brush and your brown and black color mixed with UB, and define the basic shape of his head. Get some FWP and add some wispy feathering strokes on the inside edge of the lower wings closest to the body, curved strokes curling out.
- Load the dark color with AGL and paint in the antennae. Get your orange, or CRM + CYM, and at the tip of the antennae, add some highlights on the antennae.
- Refresh your water if you need to.
- Get BS + CYM + TW and curve some strokes into each other on the bottom part of the main body.
- Rinse your brush and get thinned black and put a few strokes of black over what that you just put in.
- Using UB + PG + CR, add a touch of that at the top of this tail section, down and behind the head into the main part of the body. Get CYM + TW and use that as a highlight on the green that you just put in. It's just a hint of color but so important when trying to portray how nature provides beauty in everything she does. Add some warm, yellow tones to the head.
- Get the #1 Monogram Liner and outline the head with MB. Get MB + a yellow and add some dots of sparkle along the body, because bugs can be a little buggy, or sparkley, as some of our community would say. Bugs gotta sparkle.
- 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.



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.



- 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



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.

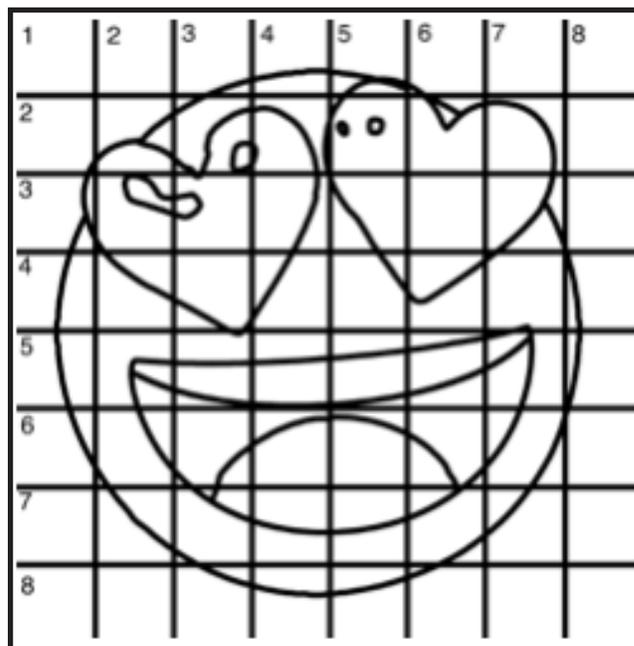
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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.

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



GRIDDING INSTRUCTIONS CONTINUED:

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.

GRID REFERENCE:





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