

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



LAB ASSISTANT


BY: THE ART SHERPA
NAME CREDIT TO PATRON HEATHER CAMPBELL

STEPS: 11 | DIFFICULTY: CHALLENGING | 2 HOOTS



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SHERPA FORWARD:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art. 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 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. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using a big brush. Use what you have, what is most comfortable for you, explore options, don't fix what isn't broken, and learn what works for you.

Today's lesson is a part of my 2021 Big Art Quest and I conducted an entire tip tutorial on painting blue-black fur and dropped a small drawing illustration of this black labrador as a short video on Facebook prior to this tutorial. Today's subject will introduce the community to brown-black fur. If your pet is the center of your world, you are going to love this year's series in The Big Art Quest. You can get more information at www.theartsherpa.com, in the Facebook The Art Sherpa Official Group, and on Facebook in The Big Art Quest Group.

The link for the blue-black fur tip video is:
<https://www.youtube.com/watch?v=Nniah7pP3Tg&t=31s>

The link for the lab face drawing short video is: **Drawing**

If you are a beginning painter and want to attempt this, I recommend that you take your time, be patient with yourself, and use all the free resources I have made available to you including watching the two videos posted above.

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!
Let's not "paws" here.*



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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- #10 Cambridge Grand Prix Hog
- 2" Hog Cutter Brush
- ½" Grass Comb
- #2 Fan Brush

TOOLS:

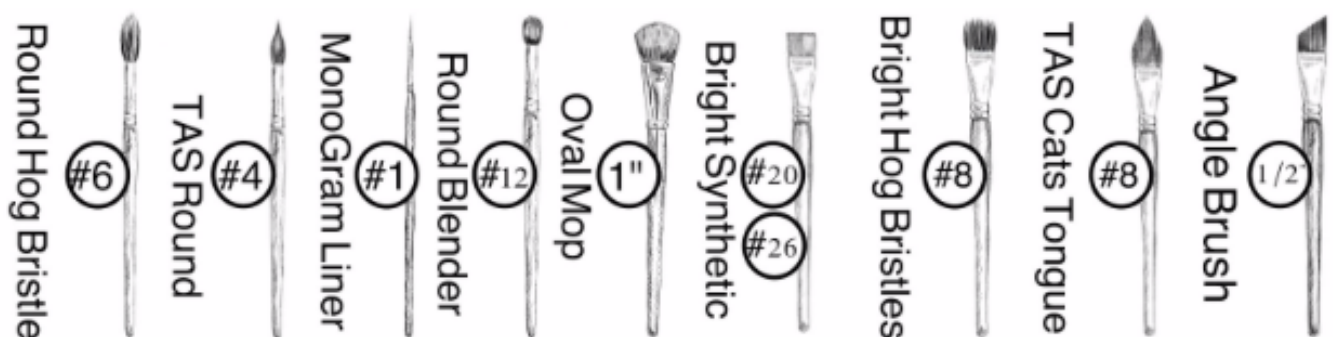
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil

- 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 it dry before you proceed.)

- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Brown Black Fur
- Dog Features



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	00:00	
STEP 1	4:04	COLORED GROUND
STEP 2	9:30	TRANSFER IMAGE
STEP 3	26:30	BLOCK IN DARKEST VALUE ZONES
STEP 4	37:57	LIGHTER VALUE ZONES
STEP 5	44:00	BLOCK IN EYES
STEP 6	54:30	DEFINE THOSE SWEET EYES
STEP 7	1:04:47	NOSE AND TONGUE
STEP 8	1:28:38	FUR DIRECTIONALITY, FACE, EARS AND HEAD
	1:33:40	TWIX MOMENT
STEP 9	1:50:50	MORE FUR LAYERS, RIGHT SIDE
STEP 10	2:19:00	MORE FUR LAYERS, LEFT SIDE
STEP 11	2:37:43	FINAL DETAILS AND HIGHLIGHTS
	2:54	SIGN



THE GOLDBLOCKS 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.





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STEP 1 - COLORED GROUND

"PAWS JOKES AND GAFAS WELCOME"

PAINT:

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

2" Hog Cutter Brush

STEP DISCUSSION

- I put out MB, BS, PB, + TW to begin. We need an aqua background before we start the gridding

process, so grab a fairly large 2" hog cutter brush, dampened, and I loaded it with TW. You do want the paint to be somewhat wet. Add a bit of PB to the brush and create a very light blue background. Very subtle. It's brushy brushy and that's ok, it tends to make the subject central when the background is diffused. Mist your surface when you need to in order to improve paint flow.

- Also, this neutral background works with most home interior decor.
- Rinse out your brush.
- Dry.



STEP 2 - TRANSFER IMAGE

“PAWS”

PAINT:

Phthalo Blue = PB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

2" Hog Cutter Brush

#26 Bright, T-Square Ruler

Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- I chose to grid 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.
- Mark 5", 10", and 15" on the long side with a T-square and draw a straight line with a chalk tool, probably best to have a light colored chalk, like yellow and the surface should be cool and dry. Mark at 4", 8", and 12" on the short side then using a T-square and a chalk tool, draw a straight line. You now have a grid. The grid allows you to sketch

in your subject square by square, only drawing the lines that enter and exit that square. I do provide the grid reference for your convenience. The tutorial was too light to walk you through all the various strokes I made in the order I made them, but I have included the finished drawing below and you have numerous other resources to help you get to the point where we are ready "paws" and go on to the next step.

John - Dog Days of May?

Cinnamon - We have just gone to the dogs. And, if you can do a good pet portrait, you can eat.

John - If you buy a Boston Terrier from a New Jersey breeder, what does his bark sound like?

Cinnamon "Bakkk, Bakkk, Bakkk" And if you want to share a picture of your studio companion, I decree that you may post pictures of your pet in the Facebook Official and Big Art Quest groups. I'd love to see them and it will help me in developing this series.

John - Who let the dogs in? Cinnamon let the dogs in.

- Get a big brush, like a bright synthetic, and PB + TW to darken the background around your chalk drawing. If you are having trouble with paint flow, don't hesitate to add AGL to improve flow.
- Dry.



STEP 3 - BLOCK IN DARKEST VALUE ZONES

"THE BIG ART QUEST HAS GONE TO THE DOGS"

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

#10 Bright Hog Bristle Brush

STEP DISCUSSION

- We're going to start with value. We will have several values of black-brown. Shadow values, mid values, and highlights. Then we add in the tongue and eyes.
- Start with MB + BS on a hog bristle brush, for the darkest shadows. This mixture will be your base color for our lab, so you might be mixing it frequently.
- Don't stress on this first pass, because we will be defining these shadows several times. Use my reference below to help you with this dark shadow placement. If you follow the photo, things tend to go ok, so just follow the photo. It's like putting a puzzle together. You don't have to paint the whole picture, just paint the one shadow shape you are looking at right now. If you are painting your lab, and your lab looks a

little different, I suggest that you paint along with me and make any minor adjustments before you sign, but that's just my suggestion. You do you.

- If you would like to get more information about the Big Art Quest and our journey into the world of pets, please visit my website at www.theartsherpa.com. You can find a support group on Facebook entitled the Big Art Quest and you can request to be added to that group.



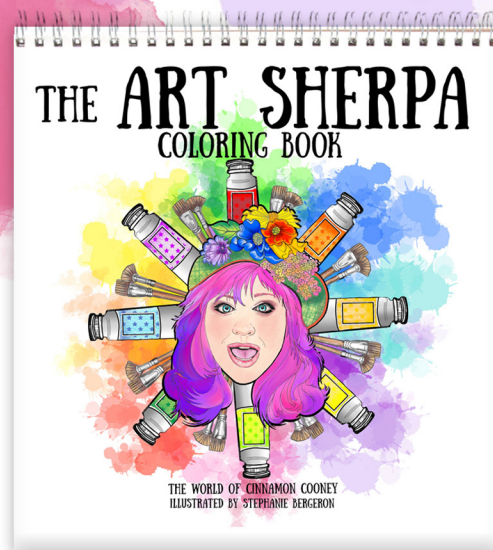


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STEP 4 - LIGHTER VALUE ZONES

“BAKKK, BAKKK, BAKKK”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

#10 Bright Hog Bristle Brush

STEP DISCUSSION

- Get your brown-black mix and add some TW to it. This is your mid-tone basic value. Start on the nose and add more white when you need to in order to vary the tone where it needs lightening. He has a bit of hair flip in places, but not at the top of the head. The gray does show more of the brown in it than the dark shadow we did in the last step.
- John put together a creative easel for me today, which is on a camera tripod that he got at Goodwill for \$15, and he will put together something on how to do that. It is working very well.
- This is the basic underpainting of the dog...

John - This is the underdog?

Cinnamon - “Bakkk, Bakkk, Bakkk”.

- Dry.

Sherpa Tip: Things to remember when preparing to paint your pet or anything you have a strong emotional involvement to, really. It is hard for all artists, but especially for new artists, to be subjective. You will go deep into your heart and your head with it and nit pick it apart. Be kind to yourself and take a breath, stand back, and don't be “into perfection”. Reset when you need to.



STEP 5 - BLOCK IN EYES

“PUPPY DOG EYES”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round
Chalk Pencil

STEP DISCUSSION

- Put out CRM + CYM on your palette. Refresh any other color you need.
- With a TAS #4 Round and MB, define the eye sockets, especially the shape of your pet's eye. Paint around the eyes a bit so that we can start adding fur around them. Both eyes, please, and just paint what you see. The eye on my left had a bit of white showing in the corner. This detailed work around the eye will make a huge difference later.
- Step back about 5' and observe your painting. That will allow you to come back and fix anything that you didn't see when you were standing, or sitting, close to the easel.
- I drew a line down the

center of the forehead and into the nose to determine if I was happy with the eye placement. If you are not, dry the paint, then come back and fix it. Use your fingers to help you judge distance, and don't be afraid to use a chalk pencil to draw, it will erase easily.

- Mix CRM + CYM to a bright orange and add a titch of BS to that for a light brown and paint in the iris of the eyes. You'll need this mix in several steps, but not a great deal of it.
- Dry.
- Repeat John's "shifty paint dialogue" quietly in your head to yourself.



STEP 6 - DEFINE THOSE SWEET EYES

“HINDSIGHT IS 20/20”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- We'll finish the eyes and add some detail, and maybe the nose. It depends on how I dog gone feel.
- Get your brown eye color on the TAS #4 Round brush and define the eyes. Black Labs just have the most beautiful brown eyes, they kind of pull you into their aura with those soulful eyes. Get into your gray and add more TW if you need to, and play with the mid-tone and lighter highlights around the eyes. Above the lid and in the tear duct area; come back with the dark shadow color and go around the eyes and put in the pupil. Make a bright orange with CRM + CYM and highlight along the outside edge of his brown iris. Rinse out.
- Add a little more CYM and add that as a highlight; it's not a reflection, it's a luminosity.

- Work with all your main black-brown and eye colors to just make those eyes pop. Use my reference below to help you with color placements and to help you get to where I was before going to the next step.
- In the tutorial, I told you to come back with your chalk pencil and redraw the nose but decided that I wanted to paint that area with gray before I redrew it. You can either draw it and repaint it in the next step or just leave it alone for now. Hindsight is sometimes 20/20.
- Dry.



STEP 7 - NOSE AND TONGUE

“DOGGY SMILE & DIMPLES”

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

#12 Round Blender

Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- As I told you at the end of the last step, I decided to paint the entire nose with gray before I chalked it in, to allow me to see the structure. I used a hog bright to do that.

- Dry.

John - Doggy nose coming in to match those little Doggy eyes.

- Extend that center line we drew earlier to the mouth with the chalk pencil and then draw in the nose and upper mouth area above the tongue. The nose of a dog is a very important feature, because he snuffles stuff. I will be doing dedicated tips on noses in the future, but for now, do your best using the references and my picture below to adjust the nose and upper mouth area.

Then make his smile and add the lower part of that open mouth. Don't forget his doggy dimples.

- With the TAS #4 Round and the dark paint mix, paint in the nostrils and outline the part that curves out toward the edges of the nose. Paint in the upper part of the mouth above the tongue, his smile. Come back with MB + BS (the brown-black) and paint it under the nostril, and a bit over the nostril on both sides. The value of this can vary a bit, you just want to see some brown. Add MB to bring up that line in the center of the nose, not the darkest value, but dark.

- Rinse out your water if you need to.

- Get the hog bristle brush and use TW + CRM to paint in the tongue base layer.

Sherpa Tip: Always wipe out your hog brushes so they don't carry too much water.

- With the TAS #4 Round and MB at the nose, define any structure that needs defining, like the nostrils and the line between them. Add more TW into your black mix for a mid-bright reflection on the bridge of the nose and above the nostrils. Get a little TW + PB, and use that as a shadow color on the nose. This is how he goes from black, two eyes and a tongue, to a realistic dog.

- Get your brown-black and add TW, and tap up and down on the nose.

- Get a round dome blender and add your light pink on the tongue; it is very light pink. It would be darker in the back, or have more CRM in it; because the tongue in this area is shaded. Add a bit of MB to the pink, at the very back of the tongue. Get TW on the brush, and come to the tip and mid area and add bits of white because the tongue is moist and reflective. Then use the darkest black if you need to refine the shape of the tongue in the mouth. It just pops the tongue.

- Load TW on the brush and put in the brightest highlights by tapping it in on the nose, above the nostrils.

- Dry.

STEP 7 - CONTINUED:



STEP 8 - FUR DIRECTIONALITY, FACE, EARS & HEAD

“THE FUR”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Naples Yellow Light = NYL
Fluid White Paint = FWP
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

#4 Hog Fan Brush
#2 Synthetic Fan Brush
#10 Hog Bright

STEP DISCUSSION

- The hard parts are out of the way, and we will start painting in the fur on this step. You can review your progress so far and you can make any adjustments you need to before we begin.
- We want to pay attention to the directionality of the fur and so we will brush in the direction of the fur growth.
- I started with a #4 hog fan, because it is softer, and began painting in the values of fur, but quickly realized I needed a smaller brush for the face details

and so I switched to a #2 synthetic fan brush. I got the darkest shadow colors and started at the nose, to paint over that center line I'd drawn in, and then went around the muzzle and up the forehead between the eyes. Add more TW to your color when you need it, it's the brown reflection, not the light reflection, you do want to see the browns. You can add CYM + BS to the black mixes for a warm yellow-black, but a lighter color, in places. Add more TW when you need it.

- We go to the dogs and they steal the show.....literally - Twix makes a cameo for a hug.
- I switched to another zone and changed to the #10 hog bright to paint the forehead fur. The left side is slightly lighter. We are creating a tonal painting, using the light gray and the dark gray.
- Use my reference below and all your black and brown and gray mixes to paint in the muzzle and face area. Just paint the layers; rough them in. You should be asking yourself: "Is this a darker color, is it more black, is it more brown?" Paint in what you see. Flick your brush at the end to taper the stroke.
- Use your brown-yellow-gray mix and play with the right ear. Add a shadow to the back and imply those folds of velvet that labs are known for.
- Wipe out your brush when you drastically change colors, use water sparingly, and run through all these ranges of gray. It is through his highlights and shadows that he takes form. If you have a black pet with blue-black fur, make sure you have bright lighting when you take the photo or when he poses.
- Come down into the chest and shoulder area and start putting in the fur there.
- I catch 3-4 mid range grays that build up what I'm looking at.

STEP 8 - CONTINUED:



STEP 9 - MORE FUR LAYERS, RIGHT SIDE

“ADDING THE BLUES”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

½" Grass Comb

STEP DISCUSSION

- Again, if you want to paint your black dog on this painting, stay with me and paint the black lab until we get to the end, THEN you can add the specific markings that make your dog unique.
- I'm going to be painting on the right side in this step, then we will concentrate on the left side in the next step.
- I demoed with a Simply Simmons grass comb, and the yellow-gray mix. Using MB + BS + CYM, start adding the yellow-gray areas on the bridge of the nose, using the corner of the brush. It worked very well.
- I got my ½" grass comb again and started using that brush only because I'm more comfortable with it. You can always mist your palette if you

need to, especially when using a hog brush, that saves you worrying about adding unwanted droplets of water when you dampen the brush. Add in the eyebrows over the eyes.

- Continue using all your black and gray mixes to add another layer of the fur to our pretty boy. Use my reference below to help you track where I placed my highlights and shadows. The eye area is very important, because the eyes are the window dressing of the soul.
- Use your brush to flick out hairs on his sides, because that's what would be natural to see. Do the same to the ears.

John - This is a great Big Art Quest.

Cinnamon - I'm really liking this one, very much.

- Rinse out your brush when you go from dark to light values.
- I did start working with the PB + TW especially around the mouth area.
- Get the TAS #4 Round and starting at the jawline, under the tongue, use wiggle lines, to pull down some blue reflections. Add more TW to the mix and come back with wiggle lines of highlights in that lip area.
- Rinse out. Plan to concentrate here, at the right side of the tongue, because you will be painting reflections in this weird area. Rinse out, then with MB redefine anything you need to. Use my reference below to help you with these reflection placements.
- Stand back to observe your progress because you won't be able to see it overall while standing up close.
- Then move to the left side of the tongue and work these blue highlights into that area using the resources at your disposal.

STEP 9 - CONTINUED:



STEP 10 – MORE FUR LAYERS, LEFT SIDE

“DON'T FORGET TO FLICK”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

½" Grass Comb

STEP DISCUSSION

- Let's continue to resolve the left side of the tongue. Roll your shoulders, breathe, get a sippy sippy if you need it. Refresh your paints. Change your water, march in place. Whistle a happy tune.
- Going back to the grass comb and your blacks and grays and yellow-blacks mixes, and starting to the left eye area, catch those highlights. I'd mentioned earlier that the left side was a little more in the light.
- The hairs, the hairs, I'm gonna paint the hairs.
- Get clean water when you need to. I did come to the forehead ridge on the top and added some irregular curved hairs that were standing up a smidge.

- Mist your palette to help with flow when you need to.
- Use all of your reference resources to help you with shadow and highlight placement.
- Come back with your blue colors around the mouth and muzzle.
- Again, this side was more in the light, so there are going to be more highlights.



STEP 11 – FINAL DETAILS AND HIGHLIGHTS

“GET TO YOUR HAPPY PLACE”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Naples Yellow Light = NYL

- When you are happy, sign.

BRUSHES & TOOLS:

#1 Monogram Liner

½" Grass Comb

STEP DISCUSSION

- Take in your painting and observe what might need fixing. I moved the right ear back a little
- Get a very light light gray, on the grass comb and above the right eye start adding some lighter highlights around that area. Use this highlight color to work on the left side of the face. Catch any highlights you might be missing.
- If you are wanting to change our subject into your own black lab, now would be the time to find those unique markings that you want to add in. It's very difficult to get a dog to pose quietly and patiently for you while you paint, so you might try taking several photos of your pet in good lighting and using those as your references.



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:



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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.

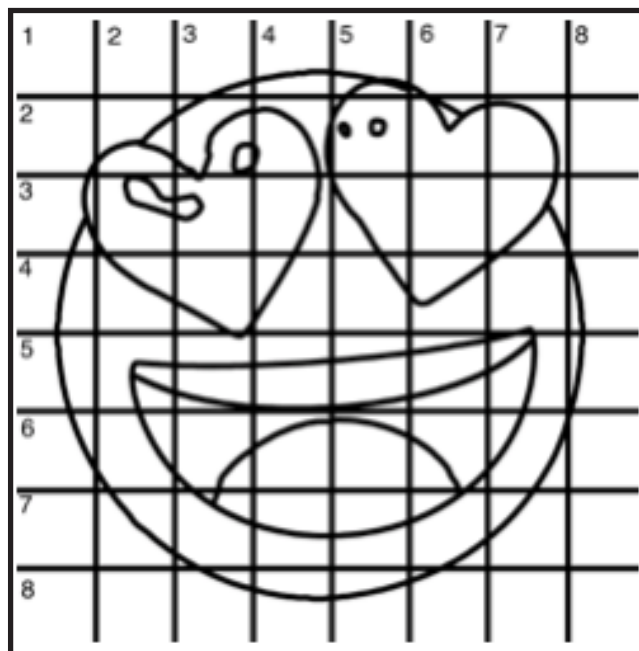
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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

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



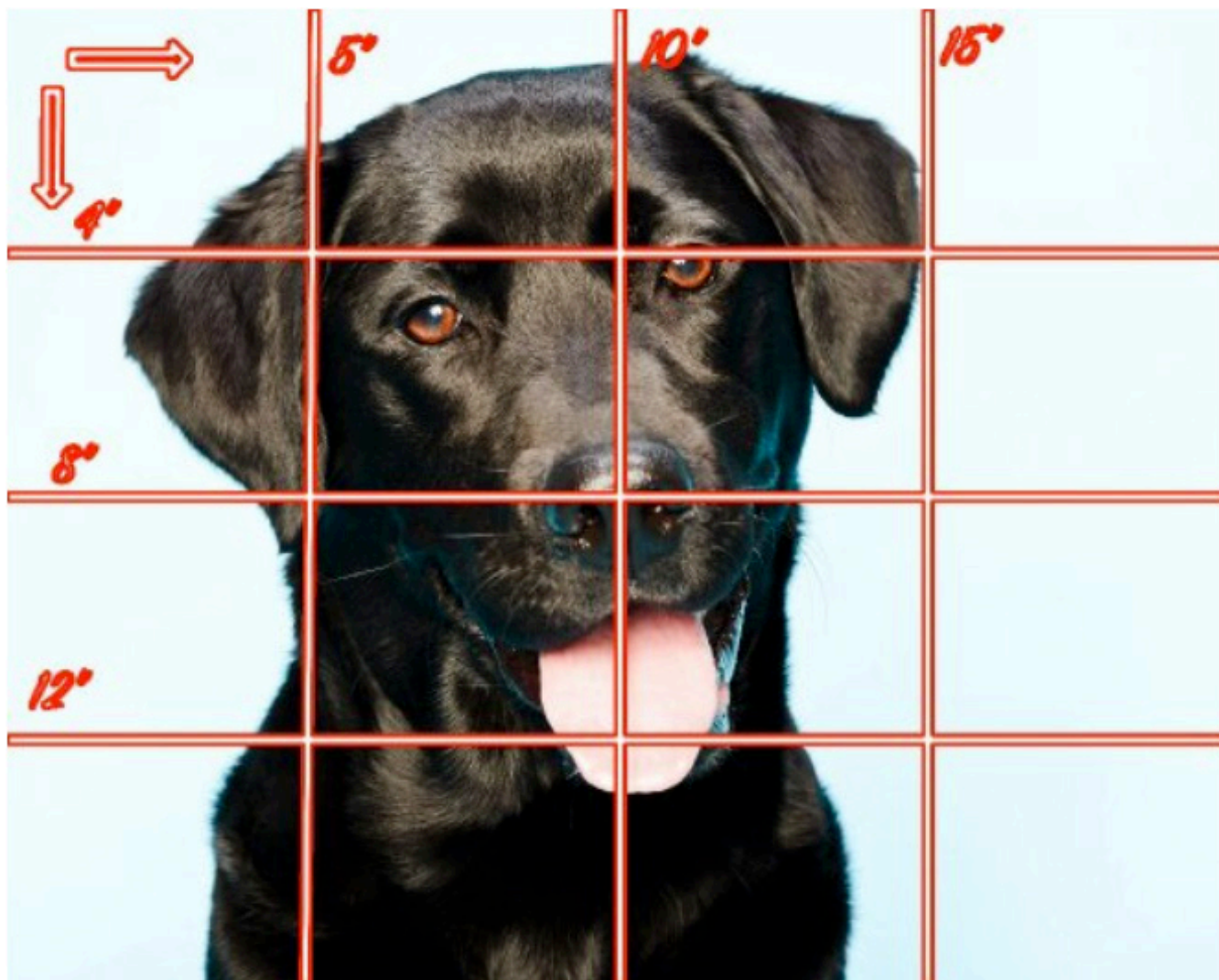
GRIDDING INSTRUCTIONS CONTINUED:

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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