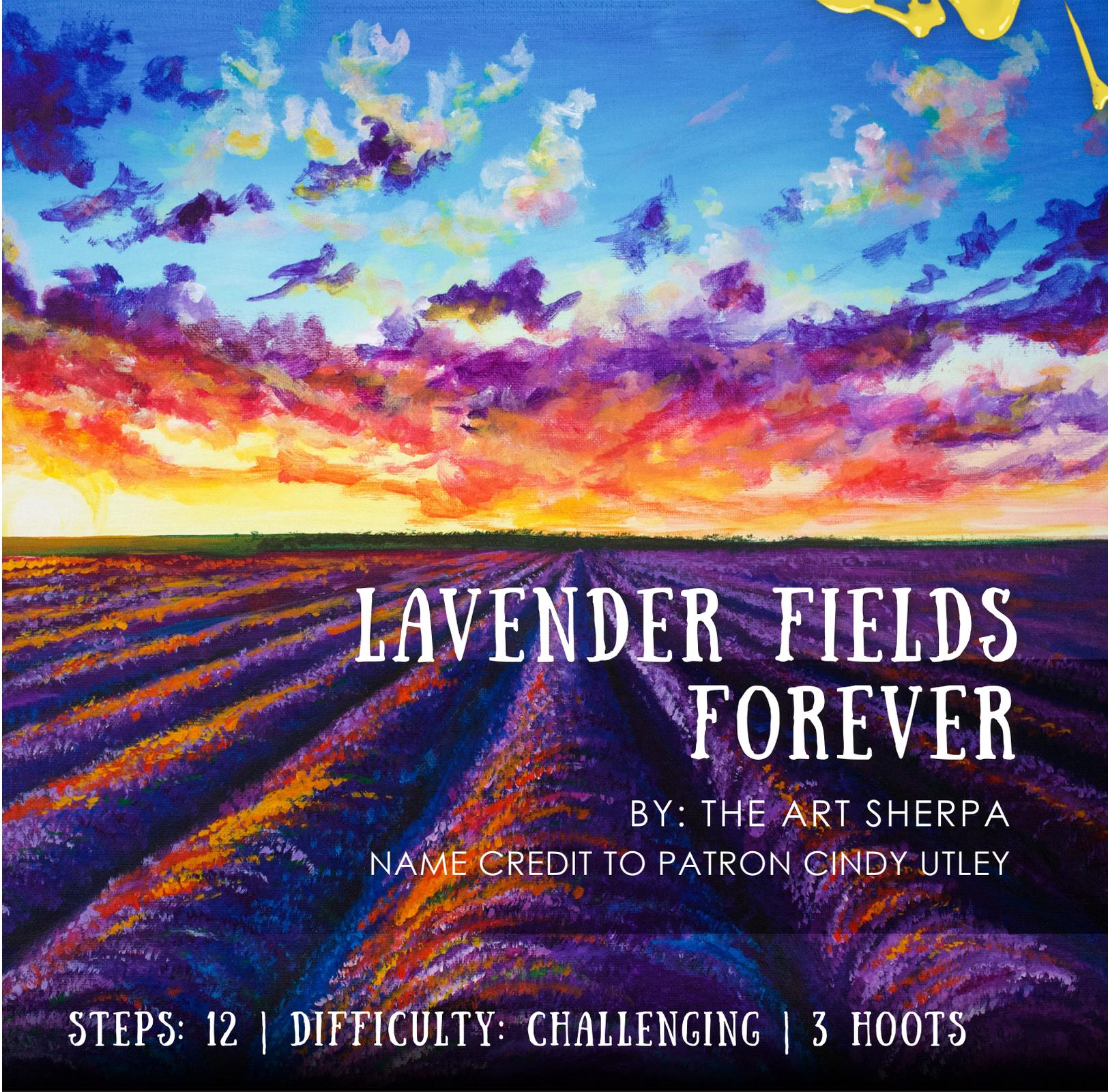


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



LAVENDER FIELDS FOREVER

BY: THE ART SHERPA
NAME CREDIT TO PATRON CINDY UTLEY

STEPS: 12 | DIFFICULTY: CHALLENGING | 3 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. 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 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.

This tutorial is a lengthy one, but not an extremely difficult one. It is a fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

Our painting today is a dramatic sky formation over a beautiful sea of lavender. The source of light is low in the sky and from the left and the highlights and shadows played a large part of the composition. The lavender rows will feature more red purples on the left and more into the blue purples on the right.

If you are a beginning painter and want to attempt this, I recommend that you relax and use all of the resource elements that I provide for you. Take your time, relax, paint one step at a time and don't worry about the whole picture until the end. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

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:

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

BRUSHES:

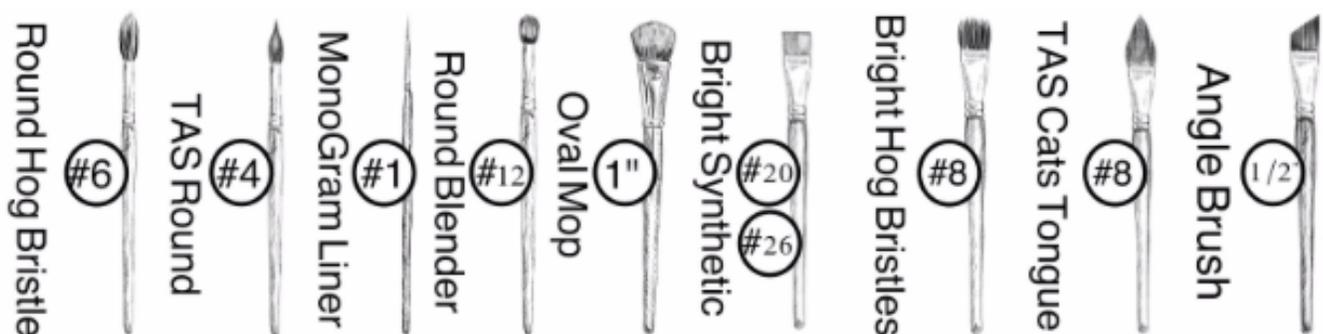
- #2 Fan Hog Bristle
- #1 Monogram Liner
- 1" Oval Mop
- #10 Bright Hog Bristle
- #12 Round Hog Bristle
- #8 TAS Cat's Tongue

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:

- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding value
- Dry Brushing
- Color theory
- Perspective of waves
- Directionality
- Blending Wet into Wet
- Clouds
- Setting a Horizon line
- Color Mixing



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	5:00	TRANSFER IMAGE
STEP 2	13:15	BLOCK IN LAVENDER FIELD
STEP 3	24:55	BLOCK IN SKY
STEP 4	34:10	DISTANT FARAWAY CLOUDS
STEP 5	44:45	FIRST LAYER OF DRAMATIC CLOUDS
STEP 6	57:13	MORE DRAMA
STEP 7	1:12:00	FINISH CLOUDS
STEP 8	1:25:20	DARK LAVENDER VALUES
STEP 9	1:38:36	LIGHTER MORE DEFINED LAVENDER
STEP 10	1:56:00	LEFT SIDE FLOWER DEFINITION
STEP 11	2:11:15	MIDDLE AND RIGHT FLOWER DEFINITION
STEP 12	2:39:20	FINAL GOLDEN HIGHLIGHTS
	2:44:30	SIGN



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.





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STEP 1 - TRANSFER IMAGE

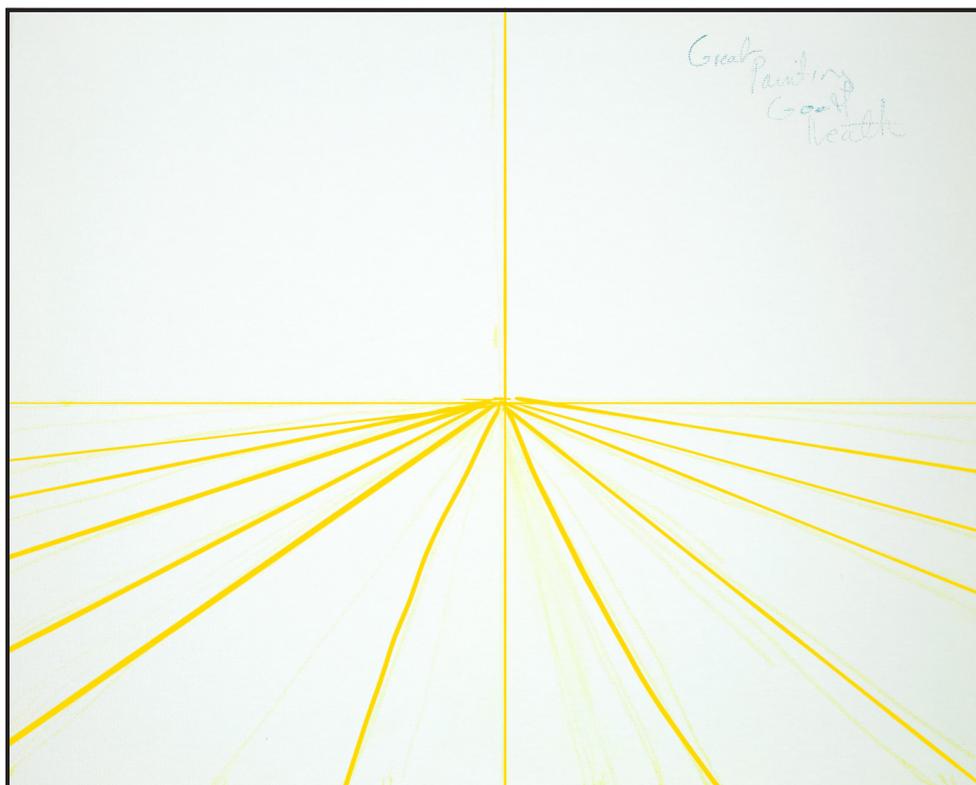
“SKY BLUE GROUND”

PAINT:

T-Square Ruler
Chalk Pencil or
Watercolor Pencil

STEP DISCUSSION

- Lavender is planted in rows and today you are going to learn linear perspective. Which you don't always get in a landscape tutorial.
 - With the T-square, mark at 10" on the long side, and 8" on the short side and draw a line from side to side; the canvas is divided in half horizontally and vertically. They intersect at the halfway mark. Starting at the center point of the canvas, draw a line from that point down to about three fingers on either side of that centerline. We are going to continue to draw in these lines that radiate from the center. You will need to use the reference that I provide below to help you. Please note that I did draw with tailor's chalk in a yellow color. Note that the rows get very wide as they come from that center point to the bottom of the canvas.
 - I chose to freehand
- this image but I have also provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is also a picture that follows this step. I drew in only the major objects.
- I provide a grid reference at the end of the mini book to help if you choose to grid. In order to use it you would have to mark the grid lines a little differently, but the image does give you the dimensions of where to place the lines.



STEP 2 - BLOCK IN LAVENDER FIELD

“DIRT IS DARK AND COMES FIRST”

PAINT:

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

BRUSHES & TOOLS:

#10 Bright Hog Bristle

STEP DISCUSSION

- Let's define the lower part of the painting. With a #10 hog bristle bright, mix MB + BS to a dark color, and start adding the line down one of the spaces between the rows and then sweep the brush back and forth, fanning the paint right and left. Continue doing this same thing until you have added all the dark sweeping lines that show on my reference in approximately the same spaces. Paintings come together in layers and have an ugly stage. Don't stress, I'm here to walk you through this, you can do this.
- These dark colors represent the dirt rows between the rows of lavender. Also, be very careful when getting water on a hog brush, they hold water, and can drop unwanted water onto your wet paint. Good idea to rinse and wipe a

hog brush and also to wipe the brush if it gets too loaded with paint. The rows tend to get closer together as they move closer to the horizon. The line that we drew across the long size has become our horizon.

- Get DP on your brush and paint the big open area to the right, purple, coming down to the swishey dirt line. Do the same thing in all the spaces between the dirt areas. We are blocking in to allow other layers of paint to adhere. You get the best results from your paint when the painting has layers.

John - Your paintings are constructed in layers, right?

Cinnamon - yes, you can do immediate stuff, but I find that this process works best.

Sherpa Tip: You can mix purples, but it is very difficult to create a hue that looks like a pigment in the color of Diox Purple. Purple is not a primary color and so I included it in my 2021 palette because of the difficulty of having to create a purple that could replace it.

- When we are done, this purple will seem more lavender.
- Continue painting in the DP until you have filled in all the lavender rows up to the horizon line. Come back with your dirt color to reinforce any of the dark lines that you might have painted over too much.
- Rinse out your brush and wipe.
- Change your water because we will change colors when we do the sky.

STEP 2: CONTINUED



STEP 3 - BLOCK IN SKY

"THE SKY IS A YUMMY FUN PART"

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

1" Oval Mop

STEP DISCUSSION

- The sky goes from yellow to blue, with pink and purple clouds and artists can struggle with the "green stage" that can happen with yellow and blue. Don't worry, I am going to help you avoid that.
- To begin, start with a 1" synthetic mop loaded with TW and paint the lower part of the sky; white on white. Add a smidge, just a smidge of CYM, closest to the horizon. The base of white helps keep it from going out of control. It's very light. See my reference below to see how far up I came with this section.
- Now get TW + CYM + PB and add that layer above the yellow layer but don't get too close to the yellow. That is where people can make mistakes. Yellow and

blue = green. This is brushy and that's ok, just be sure to use the light hue of blue to garner the transition.

- A community member asked about my 2021 acrylic palette colors and official hue names, and John promised to provide that in this mini book, so it is provided for your convenience after the step photo in this step.
- Add more PB to the white and start just above this first light area and take it all the way up to the top of the sky. Rinse out your mop and wipe it so it is just damp, or get a dry mop, and blend that darker blue into the lighter blue, but avoid the yellow. I added a bit of TW to the mop to help with the transition. Then grab some UB + PB + TW and add that at the top and the corners of the canvas for the darkest area.
- This needs to be very gentle; try to think about "how gently you would pet a wet angry cat", you have to pet it, you have no choice, but how gentle do you have to be? Be that gentle here.
- Dry.



IN ANSWER TO A QUESTION FROM THE COMMUNITY:

- My paint brands of choice are Sennelier's Acrylique, Golden Artist Color, or Sennelier Abstract Acrylic. I also like Holbein, Artist loft level 3 and M Graham. Sennelier Acrylique and Golden Artist Color are professional grade; Sennelier Abstract Acrylic is student grade and that is the brand that I personally recommend.
- These products were hand picked by me. Sennelier's Acrylique and Golden Artist Color are professional grade and Abstract Acrylic is the brand that I personally recommend for student grade.

Cadmium Yellow Medium : PY 35

Cadmium Red medium : PR 108

Phthalo Green Blue shade : PG 7

Phthalo Blue Green shade : PB 15:3

Dioxazine Purple : PV 23

Ultramarine blue : PB 29

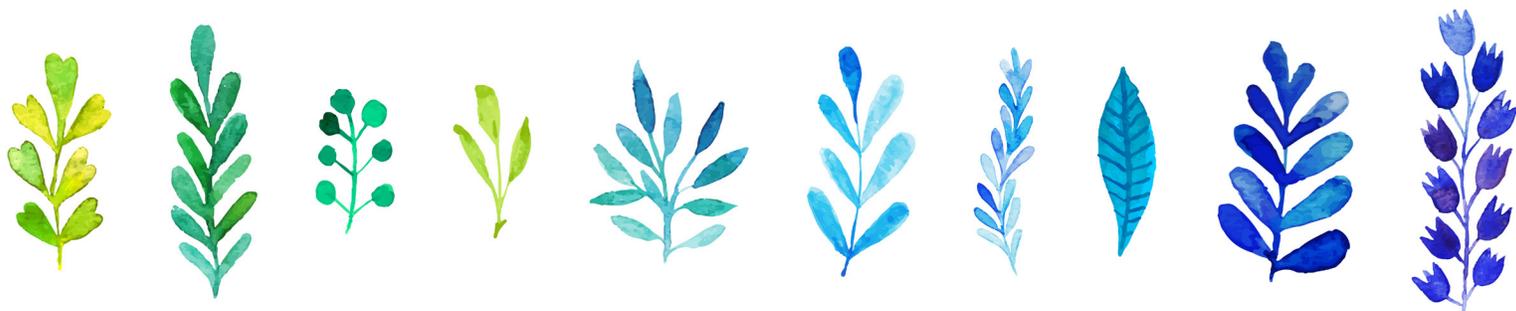
Quinacridone Magenta (fuschia) : PR 122

Titanium white : PW 6

Mars black : PBk 11

Naples Yellow light : PY 53

Burnt Sienna : PBr 7



STEP 4 - DISTANT FARAWAY CLOUDS

“SKY ZHUZH”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

1" Oval Mop

STEP DISCUSSION

- Let's add some zhuzh. If your weather conditions are like mine today, you might want to add some AGL to your palette to help with paint flow, and I recommend only the Golden's .
- Continue with the mop and mix AGL + TW + CYM and come into the dry yellow area and blend up into the blue, which is also dry now, and so it won't turn green. Rinse and wipe your brush.
- Get QM + TW mixed to a pink and add it on the right side in the yellow sky area.
- Mix PB + UB + AGL and darken the upper sky, feathering into the light blue area. You can use water if you don't have AGL, but it does make it easier.

- Rinse and dry your brush.
- Load AGL + CYM and blend that color between the white and blue bands. Come back and reinforce the yellow color in the band closest to the horizon line and into the pink.
- Use my reference below to help you with placement. Whenever you add AGL, it does require more time to dry.
- Dry.



STEP 5 - FIRST LAYER OF DRAMATIC CLOUDS

“CLOUDS ARE NOT COTTON CANDY”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

#12 Round Hog Bristle

STEP DISCUSSION

- I did want the canvas very, very dry before I began this step. We are also going to use a #12 round hog (look for Chung King interlocked bristles).

Sherpa Tip: When you think of clouds, think of water particles, which catch light when they are up high in the sky.

John - They're not made of cotton candy?

- Get pink and TW on the toe of the brush and start randomly adding “S” strokes and curved strokes, creating little puffy, weird shapes of clouds, close to the top of the canvas. You can draw in your cloud formations with a chalk pencil in advance if that helps you with cloud placement. Use CYM on the dirty brush and add that color randomly in places

where the clouds might be picking up reflections from the sky. Get back into the pink, (QM + TW) and even some coral, QM + CRM, and add those colors.



STEP 6 - MORE DRAMA

“THE SWEETNESS OF LAVENDER”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Ultramarine Blue = UB

Dioxazine Purple = DP

BRUSHES & TOOLS:

#12 Round Hog Bristle

STEP DISCUSSION

- Let's add some more drama to our clouds. We will continue using the #12 Round Hog to add dark, irregular, cloud shapes with DP + UB. Wipe off your brush from time to time to get excess paint out and also be sure to wipe off the brush every time you rinse it. Vary this mix; you want some more purple areas and some more blue areas. Come back with some QM + DP for a dark burgundy color and then add some TW + DP for a light lavender area. Just beautiful dark colors on these nearest clouds. Then add QM + CRM at the bottom of the clouds.
- Use all your reds and purples and blues and work your clouds until you have them in your happy place. I do provide a reference for you below of where I got to before I moved on to the next step. The thing to keep in

mind is that your painting will be different from my painting. You are painting your world and learning to trust your artistic eye in subject placement.

- Lavender can also be made with UB + QM which makes a sweet color. Add some of that color in.



STEP 7 - FINISH CLOUDS

“SKY SPLENDOR”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

#12 Round Hog Brush

STEP DISCUSSION

- Get QM + DP and come back to the sky with your #12 Hog Round. Keep working on your beautiful cloud colors. Adding more cloud drama. QM + CRM is another color you want to bring in. Get an orange color with a mix of CRM + CYM and add in some of that. Colors and shapes and thoughts and arrangements, that maybe you were not given in nature, but that make you happy now. Art can answer a great deal of needs.
- With CYM + TW on the brush, come near the horizon and add a “hot” spot in for the sun.



STEP 8 - DARK LAVENDER VALUES

“LET’S PLANT THE FLOWERS”

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

BRUSHES & TOOLS:

#12 Round Hog Bristle

#8 TAS Cat's Tongue

STEP DISCUSSION

- As we move to our focal subject, the lavender fields. We will have 3 values of lavender in this painting. With the drama coming at the very end. You're going to go through a very long ugly stage, but every painting has one. This one will come out of it, just like all the others have done, and it will be fabulous.
 - Stay with me, and let's first block in the three values. We will continue using the #12 Round Hog. With a mix of QM + CRM start to loosely paint this color in on the left side at the horizon. You are tapping this color in over the purple row areas. With UB + DP + a smidge of TW, come to the center row and paint this color loosely in.
- Sherpa Tip:** *Directionality is important and lavender is a roundish shape.*
- You are just roughing it in and adding color to the right in 4 rows.
 - DP + QM + TW is added to the 2 center rows. Right now, you're just adding color into the rows of lavender.
 - As I mentioned in the forward, our purples will have more red in them on the left and more blue in them on the right.
 - Rinse and wipe out your brush then get a TAS #8 Cat's Tongue to help create the rows in relation to the distance.
 - Start with DP + QM and at the horizon of the left center row, brush in that color; but not covering up the other layers, just adding color for depth. Use MB to define the dirt portion if you need to. Mix PG + BS and just above the horizon add a thinish line of color to represent the distant landscape. Get PB + QM and capture some of the curve of the row in the center on the right side. You can even come in with just PB on the dirty brush. As I got to the large open area, I added more of the light purple color for that lavender with bits of PB in it.
 - It's very difficult to give you every stroke with every color on this step, so utilize all the resources I've made available to you. Such as the grid and the reference below and rewatch the video, to help you with color placement on this step. Remember that it's lighter in the back and deeper at the bottom of the canvas as it gets away from the light. Think about the shape of the rows.

STEP 8: CONTINUED



STEP 9 - LIGHTER MORE DEFINED LAVENDER

“SHADES OF LAVENDER”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

#2 Hog Fan Brush

STEP DISCUSSION

- We're going to concentrate on shading in this step. With the Cat's Tongue make an orange using CYM + CRM + PG, and add that color on the left, in that green horizon line you added in as the distant landscape.
- Switch to a #2 hog fan brush and painting left to right using CRM + QM, tap in some of that color in the row on the left, just under the horizon. Add more DP to this as you move forward in the lavender rows. Then add more TW as you continue moving forward. Add PB to the brush as you come down the rows that are to the left of the center row. Tapping and pulling down. Rinse out.

- Get DP + QM + TW and add some of that color to the rows on the left. I'm placing these lighter colors at the "tops" and to the left of the lavender growth. Continue working and as you come toward the center row, the color would now be more in the center of the row than toward the dirt, because your perspective would have shifted and you'd be looking down at the row. Add some pure CRM in places where the sky colors might be reflecting on the lavender.
- As you get to the center two rows, add PB at the edges of those rows. Moving to the rows on the right, you start curving the highlights over from the right to the left. Creating texture. The rows will happen in the details of the highlights. I'm just building the foundation for the highlights, which will all come from the left side. The row's left will cast shadows on each previous row. Does that make sense?



STEP 10 – LEFT SIDE FLOWER DEFINITION

“NO DE-NINE-ING”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#12 Round Hog Bristle

#2 Fan Hog Brush

STEP DISCUSSION

- If you're new to this, you might be wondering if this is going to turn out ok. It seems a little rough, but I promise, this will come out beautiful. It will come together very quickly. We will be adding a lot of highlight colors all over about 2/3 of the canvas, so just take one set of directions at a time and follow through, then go to the next direction.
- With the #12 Hog Round brush, add MB + BS, but mostly black, and make sure there is enough value and depth to the black between the rows.

John - I double 9'd this step, not to de-9 anything.

- The black rows get narrower as they go to either extreme right or left.

- Use all of your colors, adding TW where you need to lighten the lavender, remembering that it is lighter near the horizon and darker as it comes forward. It also is more purple to the left and more blue to the right.
- Switch to the #2 Hog Fan Brush and mix QM + DP + TW to add a lighter color at the top of the lavender on the left side, nearer the center row. Creating random bits of highlight. Add more TW when you need it. These highlights should be toward the left side of the rows closer to the dirt area, and curve to the right. Exaggerate this curve across the top of the lavender row.
- Get PB + TW and add this blue to talk about the lavender in shadow and add it randomly below the purple highlights in the rows on the left. Get DP + TW and add that over this blue, using curved strokes. Still staying to the left side of the canvas as well as to the left of the center row. Get DP to add some deep shadows at the top and curving to the right of a few of the centermost rows on the left.
- Get PG + BS + CYM and add pops of this green very sparingly and randomly to the innermost rows on the left. Returning to your light purple mix (DP + TW), highlight the tops of the lavender plants on the three rows left of the center row. Curving the strokes across the top of the rows.



STEP 11 – MIDDLE AND RIGHT SIDE FLOWER DEFINITION

“CENTER STAGE LAVENDER”

PAINT:

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

#2 Fan Hog Brush

STEP DISCUSSION

- We're going to concentrate on the center of the lavender field on this step. Get PB + TW on the #2 Hog Fan, and start tapping color to the left side of the center row. Then on the right side of that row, curve the blue up there, you see more of it on the right than you do on the left.
- Get your mid purple-red color and on the left side, curve that color up and over. From the left to the right. Use DP for your shadow color here and there. Get your yellow-green and pop that color in this center row. Then add your lightest highlight colors.

Sherpa Tip: As I paint down at the bottom of the canvas, I tend to hold the brush handle below the canvas and tap the color in.

- As we come to the right rows, you will still add some purple, but you will want to keep more of the blue showing. Start with the shadows at the base or you row, near the dirt area, and get lighter as you go up and toward the right of your lavender rows. You aren't adding bright highlights, just shadow values and mid tones. Once you get your shadows in, then come back with your lighter highlight colors as you bring the right side of lavender rows to life.
- Refresh any paints that you need on your palette.
- Come back with your PG + BS and tap in some diffused pops of color in the distant landscape.
- Rinse out and wipe your brush.
- Refresh your water.



STEP 12 - FINAL GOLDEN HIGHLIGHTS

“LAVENDER FIELDS FOREVER FINALE”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

#2 Fan Hog Brush

#1 Monogram Liner

STEP DISCUSSION

- Purple's contrast color is yellow, but if I split that, I can get an orange, so I am going to use orange because, in my world, the sun is setting
 - With the #2 Hog Fan and CRM + CYM, to orange, start adding highlights on the top of the lavender buds on the left side of the canvas. These are broken groupings of orange, highlights just kissed by the sun that is lighting up that beautiful sky. Use more CRM in the mix as you get to the center row of lavender. There is probably less of this color on the right rows. Wipe your brush.
 - Add more CYM to the mix and come back and highlight the red on the left of the center rows, curving the brush strokes into the rows. Notice how the red and yellow highlights are all on the left side of the rows where I added it.
- When your painting is where you are happy with it, sign.



THE TRACING METHOD

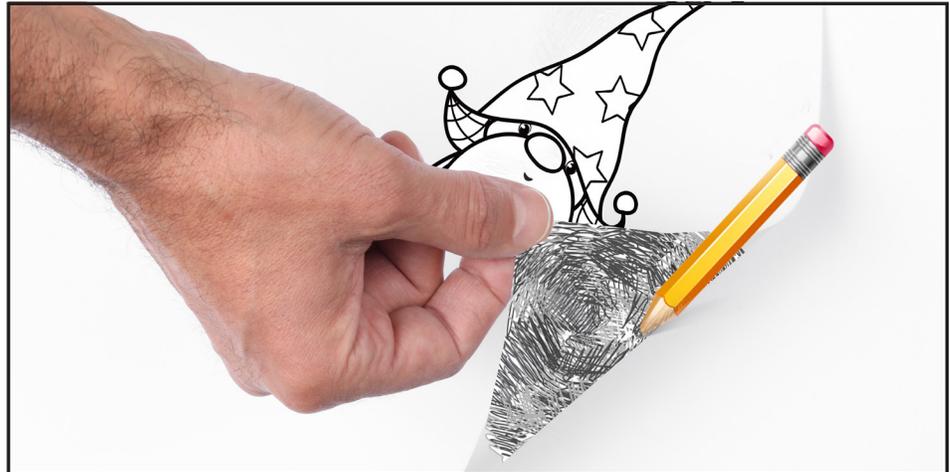
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



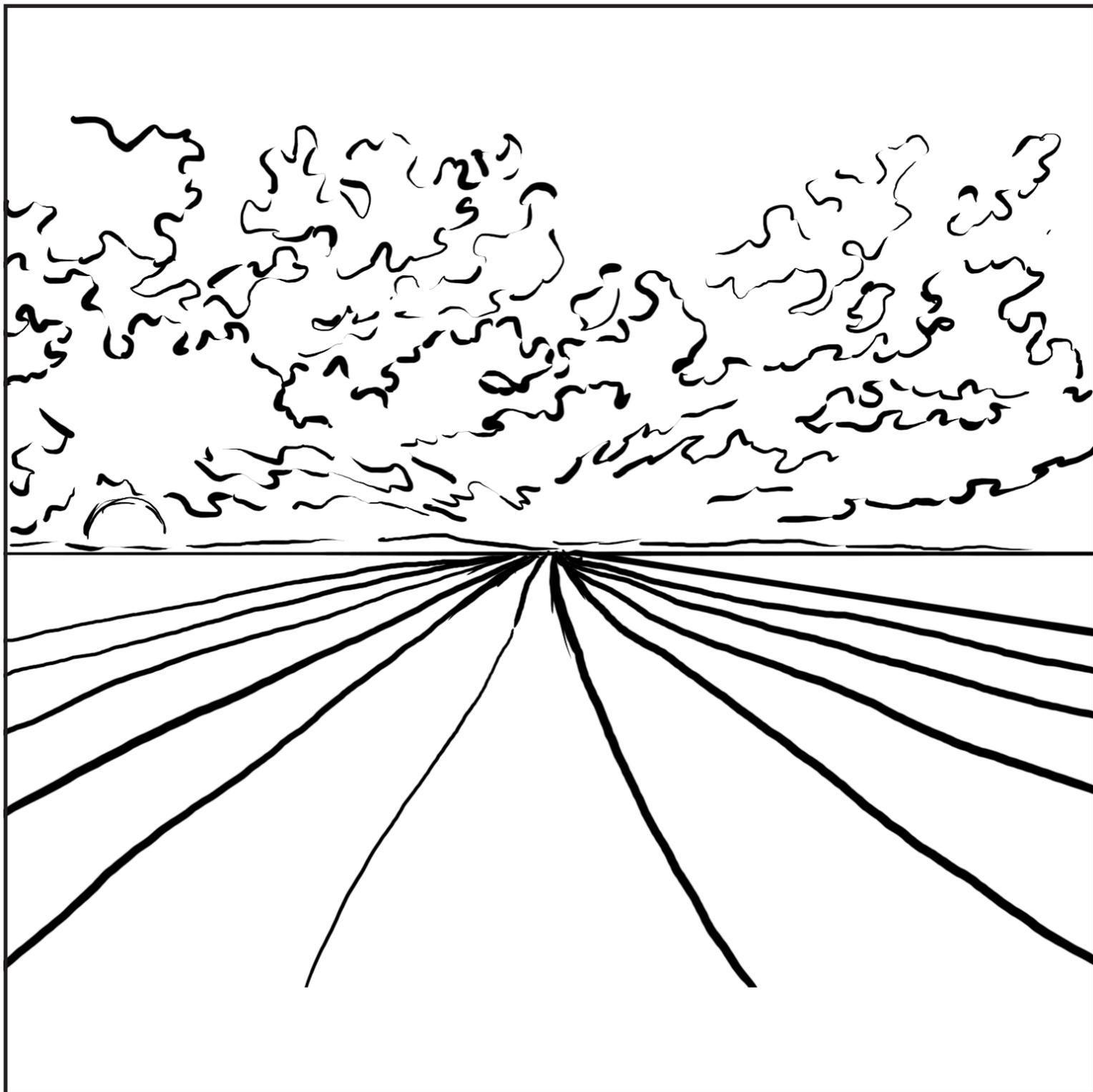
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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



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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.

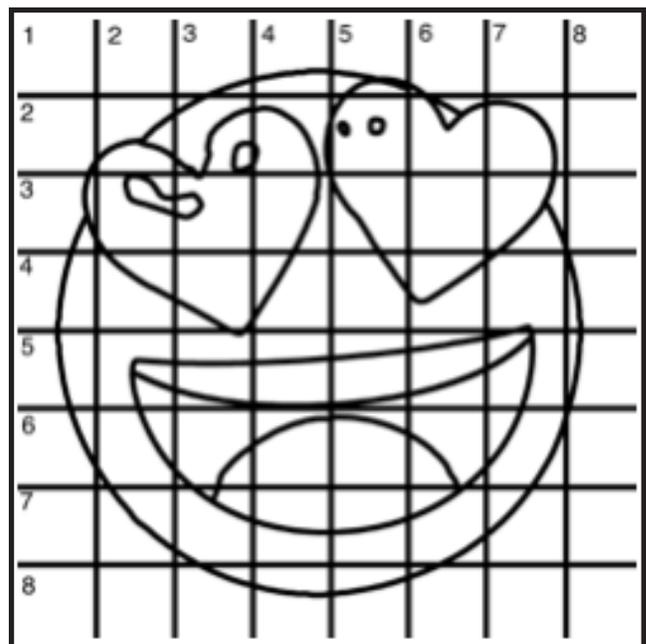
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



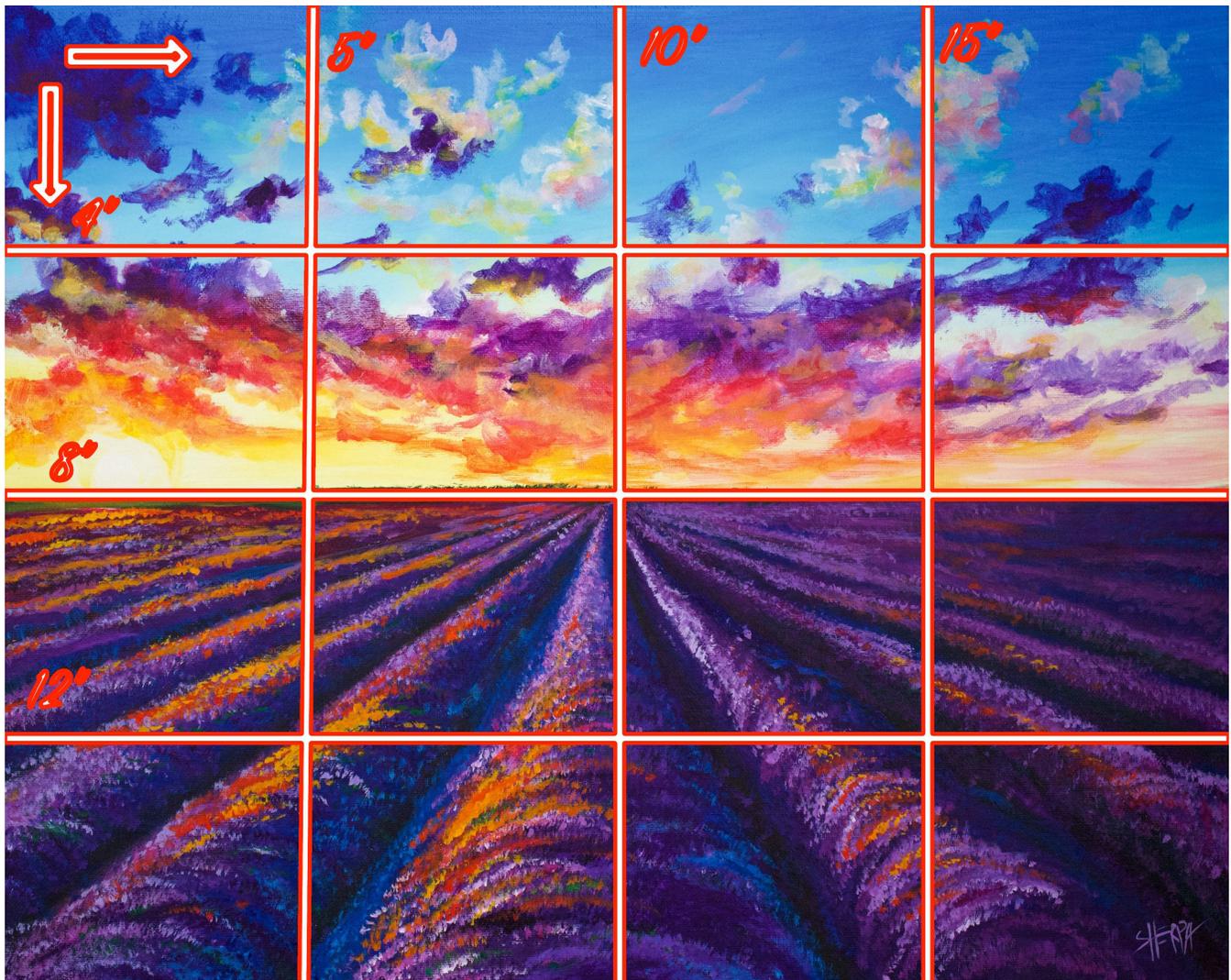
GRIDDING INSTRUCTIONS CONTINUED:

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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