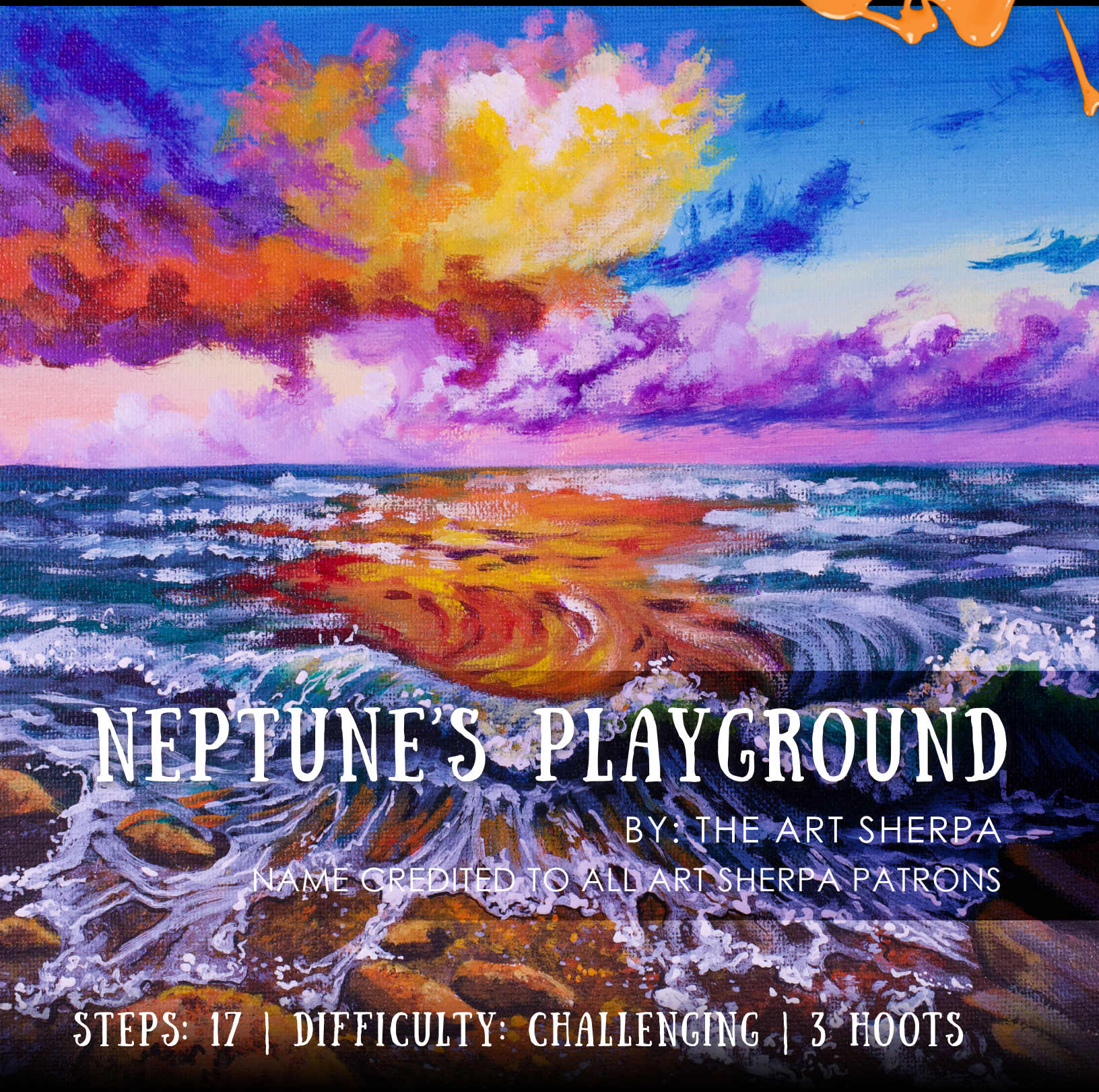


THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## NEPTUNE'S PLAYGROUND

BY: THE ART SHERPA

NAME CREDITED TO ALL ART SHERPA PATRONS

STEPS: 17 | 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](http://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, it is 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 and one that requires concentration and patience, but you have the skill and the resources to do this. It is a still life of a receding tidal surge lit by a dramatic sunset sky. A still life is a work of art depicting mostly inanimate subject matter and which is the most commercially successful subject for painting. 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. If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. 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](mailto: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
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

### BRUSHES:

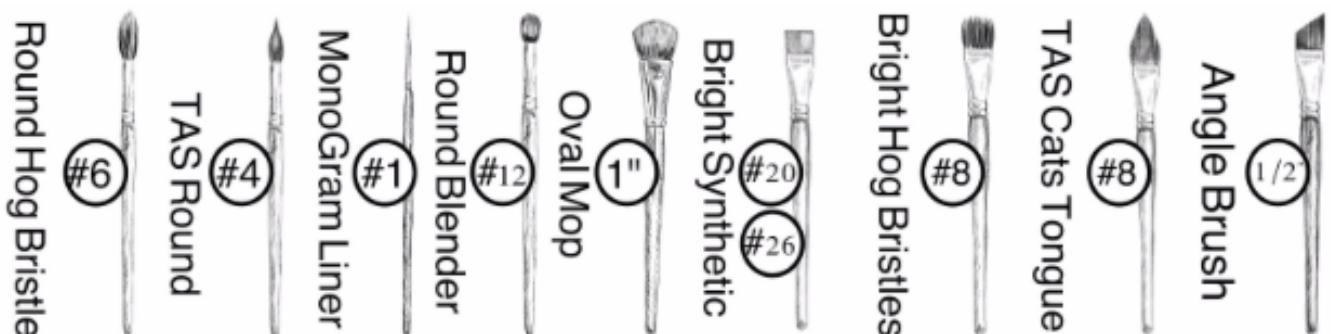
- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #20 Bright
- #26 Bright
- #8 Bright Hog Bristles
- #8 TAS Cats Tongue
- ½" Angle Brush

### 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.)

### TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Sea Foam
- Color Theory
- Perspective of waves
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon Line
- Color Mixing
- Dynamic Light on Water
- Dynamic Light in Sky





## VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:07	TRANSFER IMAGE
STEP 2	7:27	FIRST LAYER OF SKY
STEP 3	16:01	ANOTHER LAYER OF SKY
STEP 4	25:55	CLOUDS
STEP 5	38:41	DRAMATIC CLOUDS
STEP 6	48:25	FINAL CLOUD SHADOWS/HIGHLIGHTS
STEP 7	59:03	BLOCKING IN ROCKS AND WATER
STEP 8	1:09:30	BLOCKING IN MORE ROCK VALUES
STEP 9	1:16:36	SAND
STEP 10	1:28:30	DEFINING ROCKS
STEP 11	1:35:58	FINISH ROCK DETAILS
STEP 12	1:47:36	FIRST SEAFOAM AND WATER DEPTH
STEP 13	1:56:28	CORRIDOR OF LIGHT
STEP 14	2:05:48	FARAWAY DISTANT WATER
STEP 15	2:14:34	THE FINAL WAVE
STEP 16	2:27:50	MORE SEAFOAM
STEP 17	2:40:13	LACEY WAVE DETAILS 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.





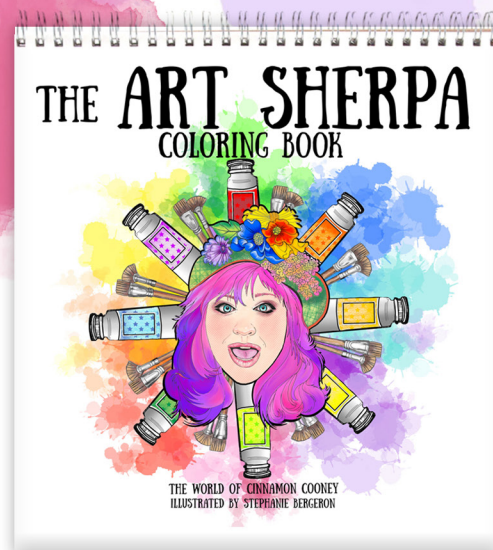


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# STEP 1 - TRANSFER IMAGE

## "ART AND MATH ARE FRIENDS"

### BRUSHES & TOOLS:

T-Square Ruler  
Chalk Pencil or  
Watercolor Pencil

### STEP DISCUSSION

- Place your 9 x 12 canvas in landscape mode.
- Use a brown watercolor pencil and a T-square to divide it in half horizontally and vertically at 4.5" and 6" respectively.
- Draw in a horizon about ½" above the centerline.
- Then sketch in the rock on the right side. You're just catching the shapes of things in a simplified perspective.
- Add another little rock on the left and then a few more randomly placed, that will add interest and design balance to the overall piece.
- From the left side, sketch in the initial wave that is coming in to say goodnight to the rocks. We will add the curl later, when we start painting it in.
- There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. I have provided a transfer if you prefer that method. 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.





# STEP 2 - FIRST LAYER OF SKY

## "HAPPY SKY"

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

CadYellow Medium = CYM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

1" Oval Mop

### STEP DISCUSSION

- Let's start with the sky because it makes me happy to get that in.
- Put PB, CRM, CYM, DP, QM, TW on your palette - these are basic sunset colors.
- The first thing in this type of a sunset, is to create the ombre of the sky, and this range of colors can go green, so I'm going to help you not do that.
- With a 1" oval mop, dampen the sky above the horizon line.
- Load TW onto your brush and come across the horizon line and work up into the sky.
- Add some PB on the dirty brush, adding more if needed, as you move up, creating a very strong strip.

- Use a clean dry brush to diffuse that transition between the white stripe and the start of the blue area.
- Mix TW + QM + CYM to get a peach color, and while the canvas is still wet, come along the horizon line and blend this color up, into the blue. Do not brush down, only brush up.
- Dry.

*This is how you do not get a green ombre sky.*





# STEP 3 – ANOTHER LAYER OF SKY

## “A LUMINOUS SKY”

### PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

#8 Round Hog Bristle

1" Oval Mop

### STEP DISCUSSION

- I want a luminous sky so I'm going to do another layer before I go on.
- Mix PB + TW on a 1" mop and paint at the top of the blue area of the sky and work down.
- Add a touch of CYM but still in the blue color, to use in the mid section of the sky. Painting wet into wet and capturing that glow.
- Use a dry brush to blend those two zones into softly diffused transitions.
- Get a hog bristle round and mix CYM + QM to a warm pink, then on the left, strengthen that area along the pink horizon line.
- Add more CYM + TW to the mix for the left, off-center area.
- Add more QM when you need to.

- Mix QM + DP + TW with a dab of water, and wipe off. Then add that to the right, along the horizon line using light pressure.
- With a little CYM on the dirty brush, softly dry brush this color above the pink-purple area on the sky and even into some of the pink areas.
- Mix PB + DP to an almost indigo, and add that on the top right side, with circular “c” brush strokes. These deep, dark clouds are in shadow, some coming down even into the yellow area. Irregular little clouds that make this dramatic sunset so vibrant.
- Dry.







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# STEP 4 - CLOUDS

## “THE BIG WOW FACTOR”

### PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

#12 Round Blender

#4 Hog Brush

### STEP DISCUSSION

- Get one of my favorite brushes, the round dome blender.
- Mix DP + QM + TW to get a lavender color, and at the lower part of the pink-yellow area on the left, start adding some little light clouds. These colors can come down a bit past the horizon because they would be reflected in the break of the wave. Add a drop of water when you need it, this is another brush that needs to have water control. This brush also allows you to easily blend these colors, giving each color its moment.
- Rinse and dry the brush.
- Mix PB + DP to a dark purple color and build darker clouds in the pink-purple area, from the center and toward the right, just above the horizon line. Use soft

sweeping upward strokes to speak to the updraft.

- Continue this stroke using the purple-magenta color to add to the top of this cloud.
- Get a darker value of this color and add more sweeping strokes in the center of the canvas and up into the blue of the sky.
- Rinse out and wipe.
- Let's speak to the interesting glow by adding a light layer of the lavender to the upper left cloud.
- Switch to a small hog round. Load with TW + CYM and define some of the shapes within the cloud formation. Just make them pop and catch the viewer's eye.
- Refresh any colors that you need to.
- Play with your clouds and all these beautiful color mixes until you are happy with your skyline and it's wonderful display.





# STEP 5 - DRAMATIC CLOUDS

## “BIG SKY LIGHT DRAMA”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

### BRUSHES & TOOLS:

#12 Round Blender

### STEP DISCUSSION

- Refresh your water
- Load CRM + QM on a round blender and start putting in the glow on the underside of the large dark cloud on the left. Bring it down so that it almost connects to the center cloud formations.
- Add some CYM to make an orange color. Apply that on the bottom side of that red area, adding some fire into that sky.
- Add more CYM to that orange mix to use on the top of the red cloud and into the center.
- Rinse and dry your brush from time to time and keep working that yellow area.
- Make your mix lighter by adding TW and brighter by adding CYM, or darken it by adding more CRM.
- When you need to soften an area, rinse and wipe your brush then blend with a light touch.





# STEP 6 - FINAL CLOUD SHADOWS/HIGHLIGHTS

## “NO PUNK SUNSET”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

### BRUSHES & TOOLS:

#12 Round Blender

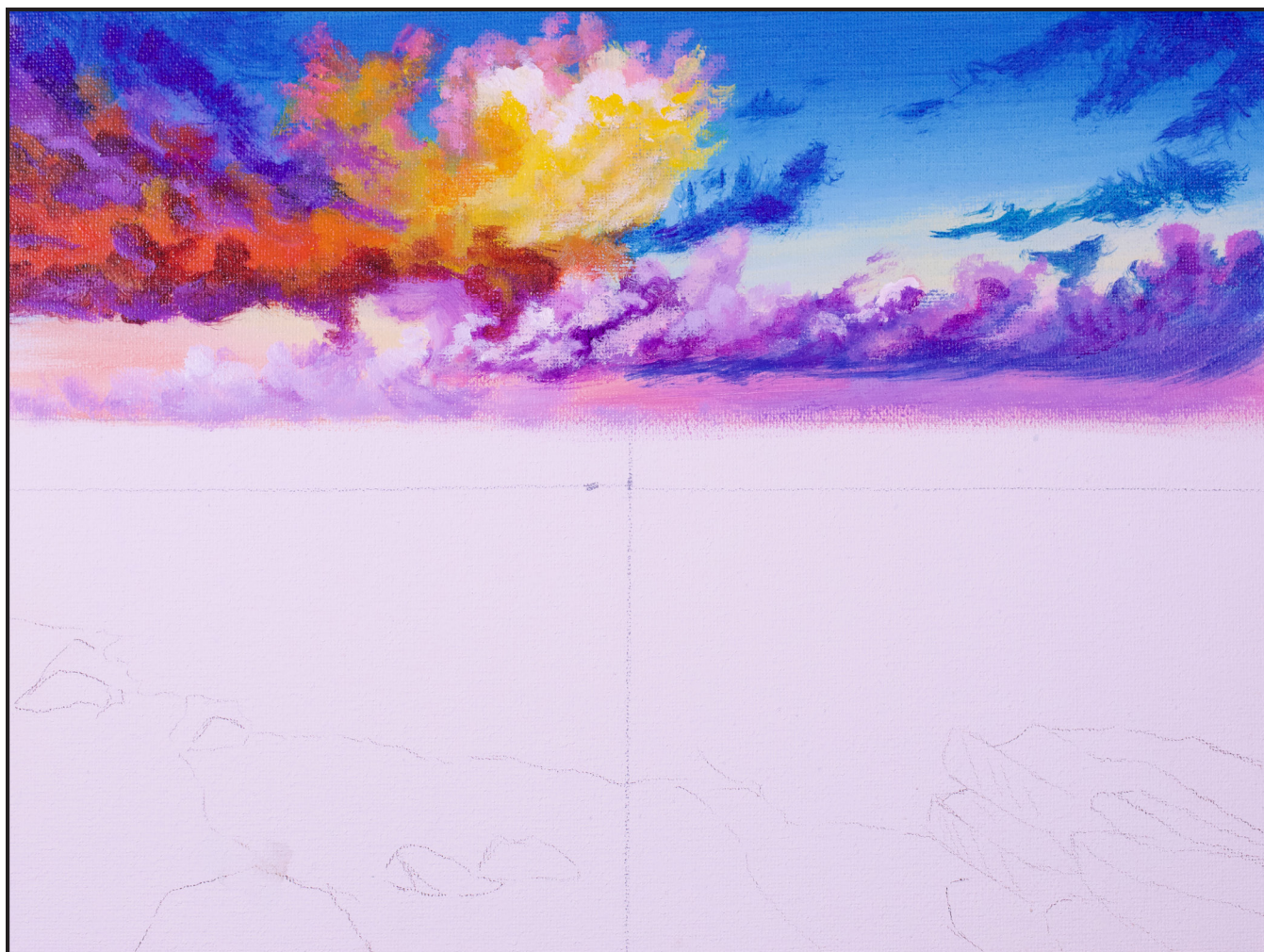
#4 Hog Brush

### STEP DISCUSSION

- With the dome blender, mix CRM + QM, and start adding under the clouds

on the left side.

- Add TW to this mix for a highlight color.
- Switch to a hog round brush, loaded with QM + DP and define some of those red-purple areas of the big cloud. Find those little areas of detail.
- Rinse your brush and wipe.
- Mix CRM + CYM and work this orange in places, varying the color as you go. You want this color to be lighter as you get closer to the yellow cloud.
- Go back to the pink color and add that in places to line the clouds.
- Add TW to that center yellow cloud and make it pop.





# STEP 7 - BLOCKING IN ROCKS AND WATER

## “THE WATER AND THE BEACH”

### PAINT:

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

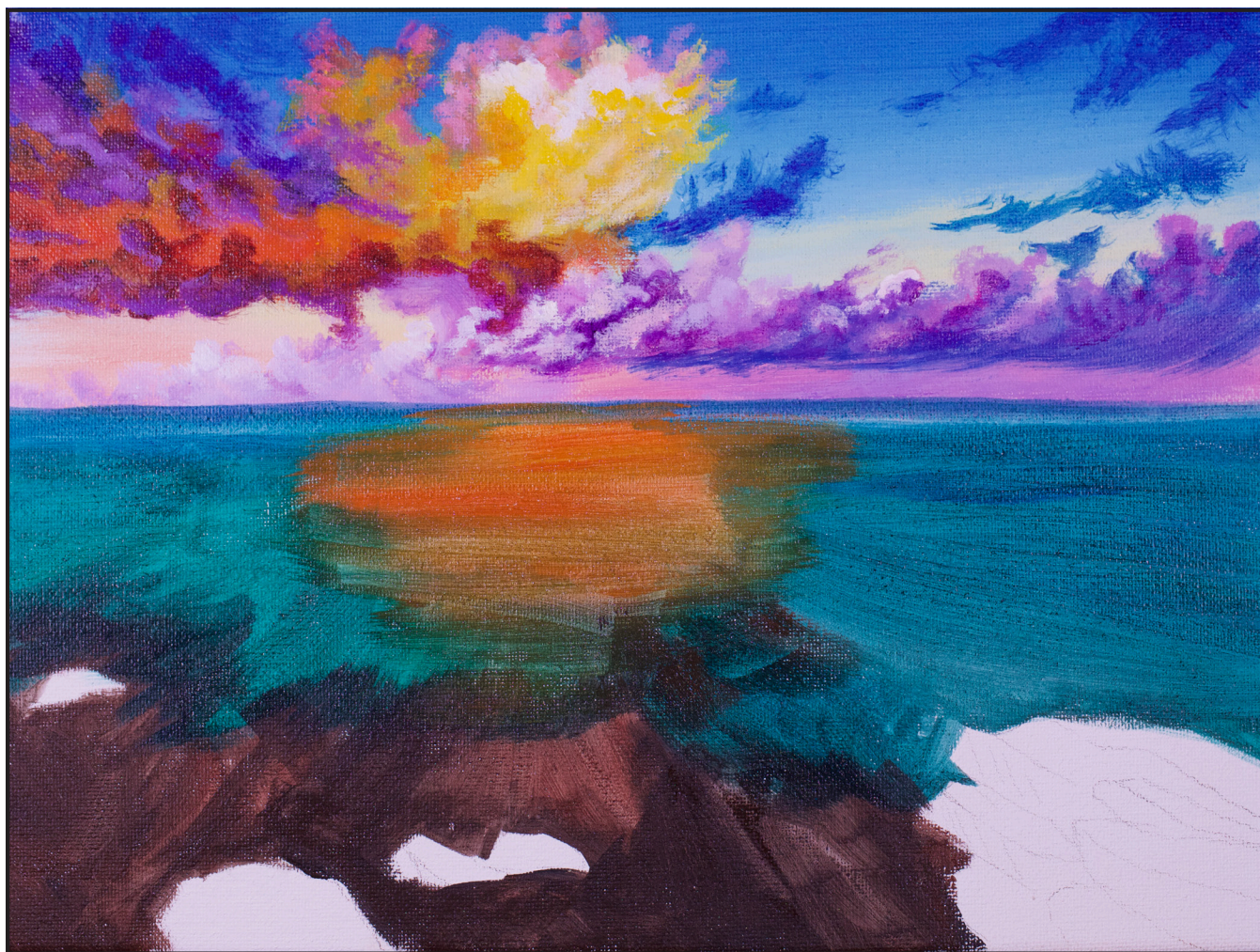
Mars Black = MB

### BRUSHES & TOOLS:

#6 Bright Brush

### STEP DISCUSSION

- Get a small bright brush, about ½" wide.
- Add these colors to your palette: BS + MB, UB, + PG.
- Load MB + BS and start blocking in the beach area, varying the mix to cover this area. Use your reference below to help you with placement.
- Mix UB + PG making a dark color, then level the horizon line using your T-square if you need to. You are going to have a corridor of light in this painting, so plan for that.
- Add a little BS in the mix for the color that is closest to the beach, the water would have a lot of sand in it because of the tide movement. You do want to keep your brush strokes level near the horizon, but as you come down near the shore, the brush strokes will address the movement of the water there.
- Get your yellow-orange mix and paint in the base of the corridor of light.





# STEP 8 - BLOCKING IN MORE ROCK VALUES

## “BLOCK (IN) THE ROCKS”

### PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

#4 TAS Round

### STEP DISCUSSION

- completely painting a few but only the areas that are light on others, leaving the shadow areas white for now.
  - Add more BS + MB to the mix for the dark values on the rocks. It will be a little hard trying to distinguish the rocks from the sand, but we'll fix that later.
- Get the Round brush for some detail work.
  - Get some orange + BS and block in the rocks, Notice how we are





# STEP 9 – SAND

## “INTO THE FUSSY BIT”

### PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

### BRUSHES & TOOLS:

#12 Round Blender

### STEP DISCUSSION

- Switch to the dome blender.
- Use BS + CYM to tap in the rough shore line around the rocks. Aid the stippling by not mixing the colors, or being uniform, and by varying how much of the colors are in the mix.
- Get the black-brown mix and stipple some of those colors in where the sand might be more in shadow.
- Rinse your brush.
- Get your orange mix with a touch of BS and add that brighter color to the sand.
- Mix MB + TW to a very light gray, and add some tiny bright pops of light or bits of shell to the sand.
- Add some pops of that orange color where the sand is reflecting the sky.





# STEP 10 - DEFINING ROCKS

## “ROUND ROCKS ROCKING” (SAY IT 3 TIMES)

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

### BRUSHES & TOOLS:

#4 Round Hog Bristle

### STEP DISCUSSION

- Switch to a hog round
- Using the brown-black mix, add some mottling to the top of the orange rocks. They are volcanic so they would have this shading.
- Take some MB and add a few pops of this color in some places on the round rocks.
- Outline the bottom of the rocks with MB to show the shadow beneath them and to set them apart from the sand.
- Add CRM + CYM + BS to highlight the upper edge of the rock.





# STEP 11 - FINISH ROCK DETAILS

## “ROCKING THE FLAT ROCK”

### PAINT:

Cad Red Medium = CRM

Ultramarine Blue = UB

Mars Black = MB

### BRUSHES & TOOLS:

#4 Round Hog Bristle

- Add MB + CRM for an interesting shadow color. Use the reference below to help you determine where to add shadows and where to add highlights to that big rock.
- Mix UB + BS to a mid silver color that is wonderful for the rock shadows.
- Use MB as the deepest shadow color in places, and to set sections of the rocks apart from each other.

### STEP DISCUSSION

- With the orange and brown mix on the hog brush, add forward highlights on the big rock to the left.





# STEP 12 - FIRST SEAFOAM AND WATER DEPTH

## “DEPTH TO THE WATER”

### PAINT:

Ultramarine Blue = UB  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

#4 Round Hog Bristle  
#6 Bright  
Chalk Pencil or  
Watercolor Pencil

### STEP DISCUSSION

- Get a white chalk pencil and redraw the core of the wave and the tidal surge that is coming onto the shore.
- Using a hog brush, mix UB + TW + BS and begin to paint in the crashing water hitting the shoreline and the ripples caused by that motion. Notice how the waves are very directional and challenging.
- Use all of your resources to help you on this step as you put in this water movement. Some of it goes around rocks, some of it runs up the shore, some of it rolls back into the ocean, and some of it is hidden by the rocks. It's very fluid.

- Switch to the bright brush and add UB horizontally into the deepest part of the ocean.
- Add PG + DP to get a deep blue for that shadow color in the water, setting the stage for the waves.
- Come back with the chalk pencil and draw in the wave.

*What's the dance?*





# STEP 13 – CORRIDOR OF LIGHT

## “YOU CAN DO THIS”

### PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

Titanium White = TW

### BRUSHES & TOOLS:

#4 Round Hog Bristle

### STEP DISCUSSION

- Switch back to the hog brush.
- Mix CYM + CRM to a dark orange. Using short brush strokes, near the horizon, start addressing this fabulous corridor of light.
- Add QM to deepen the red and blend it in a little better. It's just a little more doable over the green in the ocean.
- Vary your mix ratios and use a lot of s curve strokes. This corridor of light is very swirly.
- Use more CYM in places, and more CRM in others, and more QM in yet others.
- Get TW on the dirty brush to add some seafoam on top of that corridor of light, while continuing to use “s” strokes.
- Add some distant chop to the water immediately near the horizon on the right.
- You can always come back with PB + PG to add more darkness back into the ocean if your seafoam got away from you.

*We will not stop on Step 13; I would not do that to you.*





# STEP 14 - FARAWAY DISTANT WATER

## “ALL THE WATER FLOWS ON THE BEACH”

### PAINT:

Phthalo Green = PG  
Dioxazine Purple = DP  
Titanium White = TW

### BRUSHES & TOOLS:

#4 Round Hog Bristle

### STEP DISCUSSION

- your time and paint the directionality of the wave. Find the chop.
- Get some of your purple colors that you have mixed before to add to the corridor of light as a shadow color, because even though it is a corridor of light, it clearly has some movement.
- Load DP + PG on the hog brush and define the colors of the ocean on the left side of the corridor of light where the ocean is darker.
- Add a touch of TW to the mix for a lovely sea foam shadow color to add at the horizon on the left. It's not bright because it's in shadow under that cloud.
- Change out your water.
- Get more TW on the dirty brush to bring in some bright highlights on the seafoam, on the right side of the canvas.
- Then highlight a few bright caps on the left side, as well.
- This particular scene has tons of seafoam, but we still have to be able to see the darkness underneath to know that it's water. Play with your light colors and put back in the dark colors if you need to. Take





# STEP 15 - THE FINAL WAVE

## “THE BASE OF THE WAVE”

### PAINT:

Cad Yellow Medium - CYM  
Ultramarine Blue = UB  
Phthalo Green = PG  
Dioxazine Purple = DP  
Titanium White = TW  
Naples Yellow Light = NYL  
Fluid White Paint = FWP  
Golden's Acrylic Gloss  
Glazing Liquid = AGL

### BRUSHES & TOOLS:

#4 Round Hog Bristle

### STEP DISCUSSION

- Throughout this step continue to use all of your references to help determine water movement because it does change.
- Load PG & UB and some DP, on the hog brush, and start building up the base of the front wave. In order to have the water curl, we have to understand that there is a crest of the wave by clearly seeing the shadow.
- Get PG + DP + TW and start brushing the wave crest in the direction that the water is moving.
- Use the edge of the brush to tap in the splash of the crest.
- Mix PG + CYM for the highlight color of the sea at the crest.
- Add some pops of yellow in there.





# STEP 16 - MORE SEAFOAM

## “SHADOWY SEAFOAM AND LACE”

### PAINT:

Phthalo Green = PG

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

#4 TAS Round

### STEP DISCUSSION

- Get DP + PG + TW on the Round brush and start adding some shadow seafoam on the underside of the curl.
- You can always come back with your darker sea colors to put back in the darkness if you need to.
- Add more TW in places where you need to.
- Get some orange on the brush to add into this upward sweeping area.
- Rinse your brush.
- With the light blue mix pop in some more seafoam brightness on the left part of the ocean.
- Add some pops of flying water where it might be bouncing away and over rocks onto the beach.

**Sherpa Tip:** When I teach a tutorial, I paint to my happy place. The secret for you is to paint to your happy place. The goal is not to create a copy of my world, but to create a portrayal of your world. Paint to your happy place and don't be hard on yourself. Even a 3 hour 3 hoot tutorial is doable, even if you are not an accomplished painter. Be patient with yourself, take your time, break it into manageable sections, stretch and breath, get more sippy sippy, and use all of your resources.





# STEP 17 - LACEY WAVE DETAILS

“POP, POP, POP”

## PAINT:

Mars Black = MB

Fluid White Paint = FWP

## BRUSHES & TOOLS:

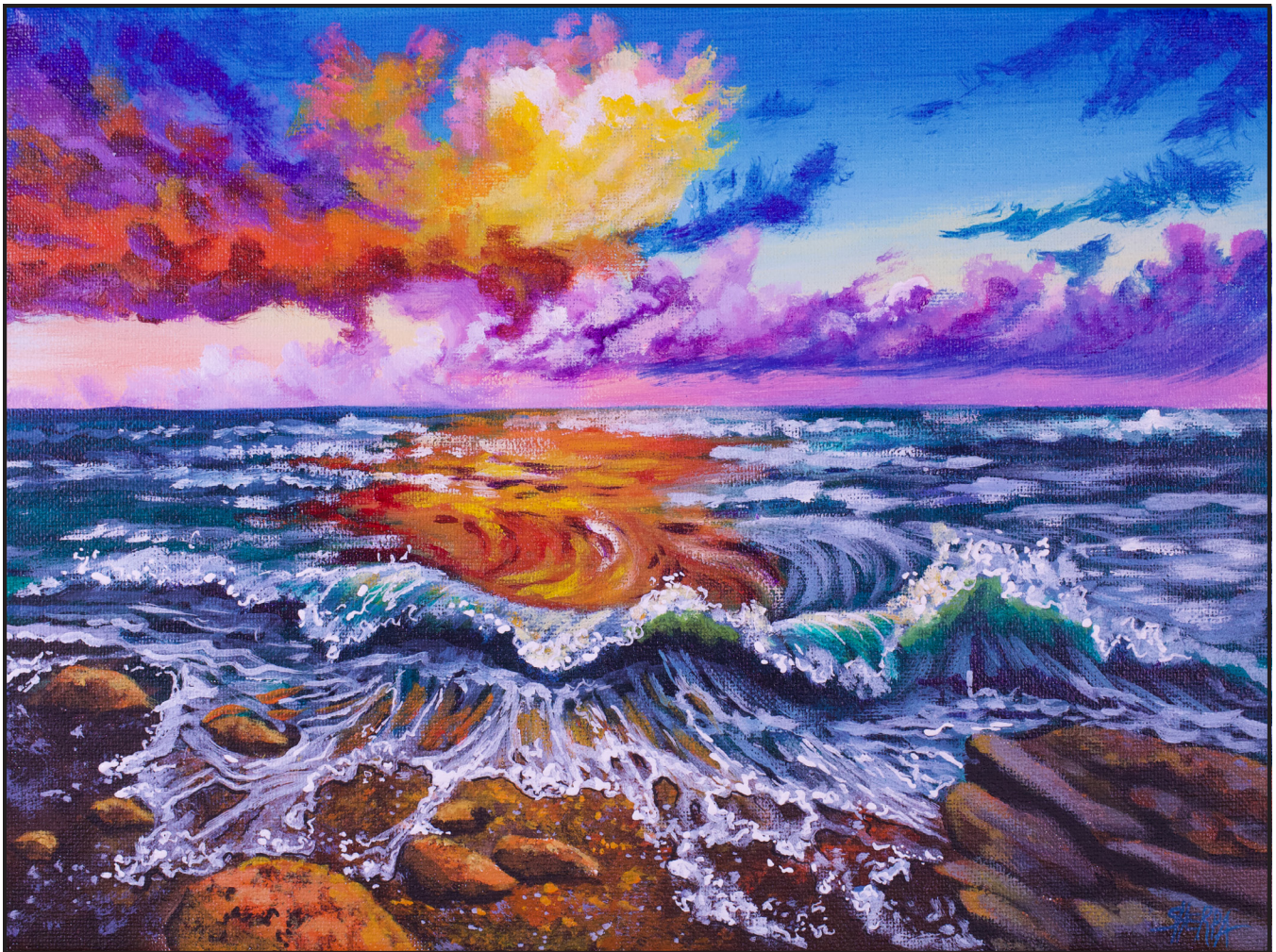
#1 Monogram Liner

## STEP DISCUSSION

- Get some MB on the Liner brush, add a shadow outline underneath the rolling wave in the very front of the crest, and on the beach. It will pull the

wave up above the ground. The seafoam is very multidimensional with just a little bit of shading. Adding it here and there but mostly in areas where the seafoam is more open. This really lifts up that wave.

- Rinse
- With FWP on the brush, highlight some of the edges and the actual upper curls of the waves. This could be a highlight of movement, it could be a bounce of water caught by the sun, it's just magical.
- Sign.





## THE TRACING METHOD

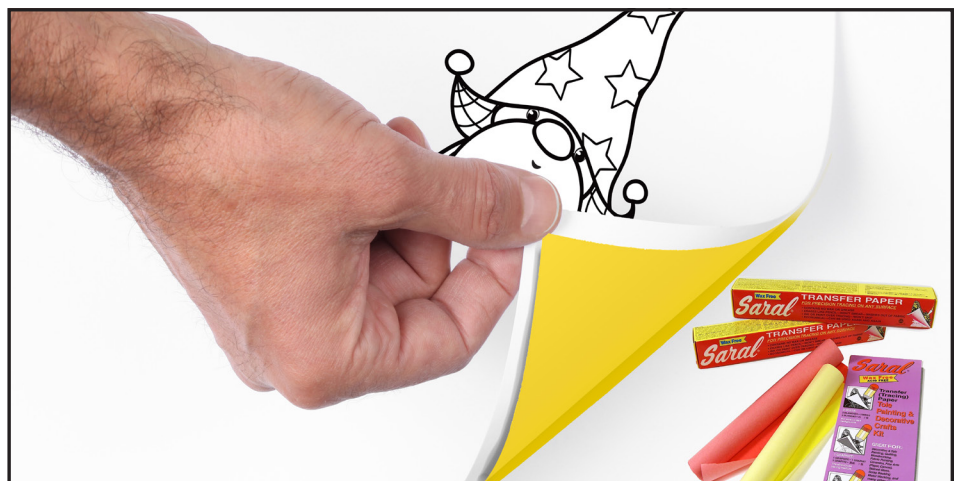
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

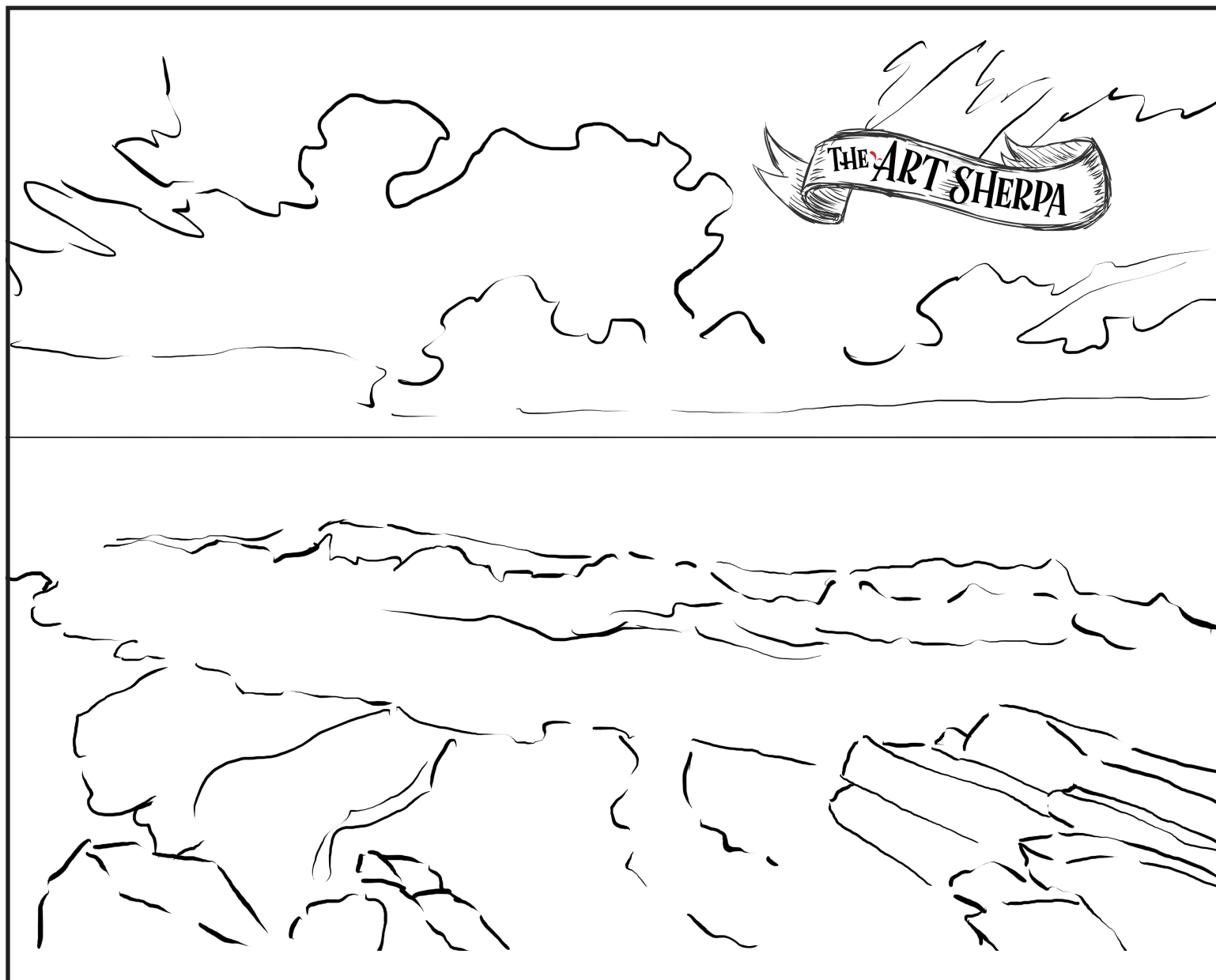


- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color 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.

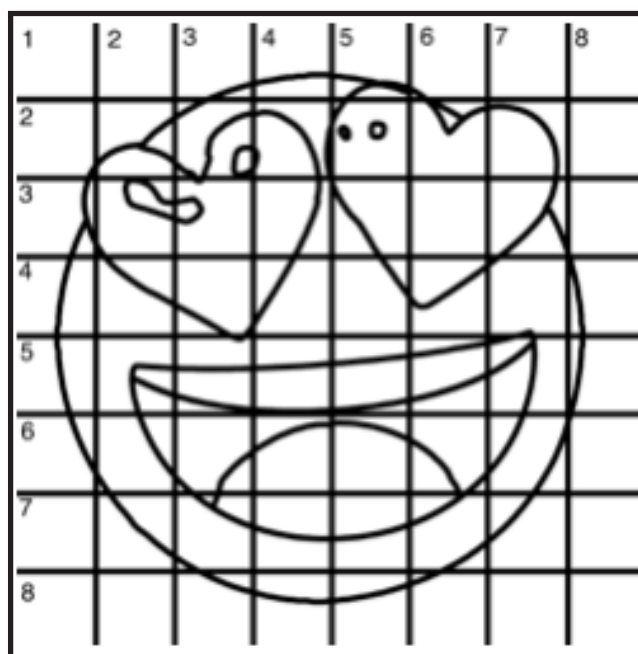
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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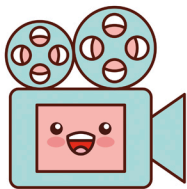
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