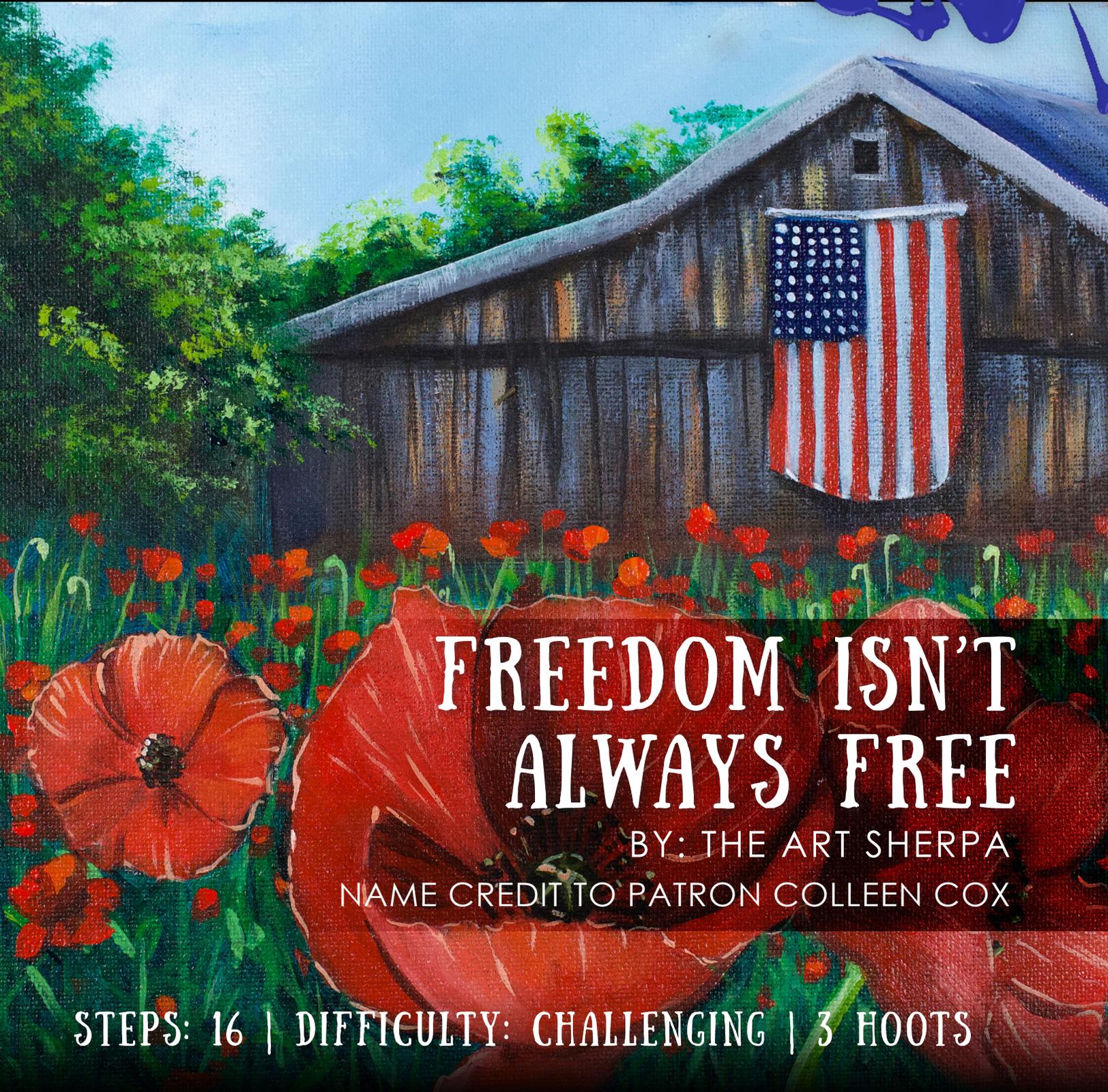


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



FREEDOM ISN'T
ALWAYS FREE

BY: THE ART SHERPA
NAME CREDIT TO PATRON COLLEEN COX

STEPS: 16 | 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 still life of an old barn in a poppy filled meadow. A still life is the most commercially successful subject for painting and 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. 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 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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- 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:

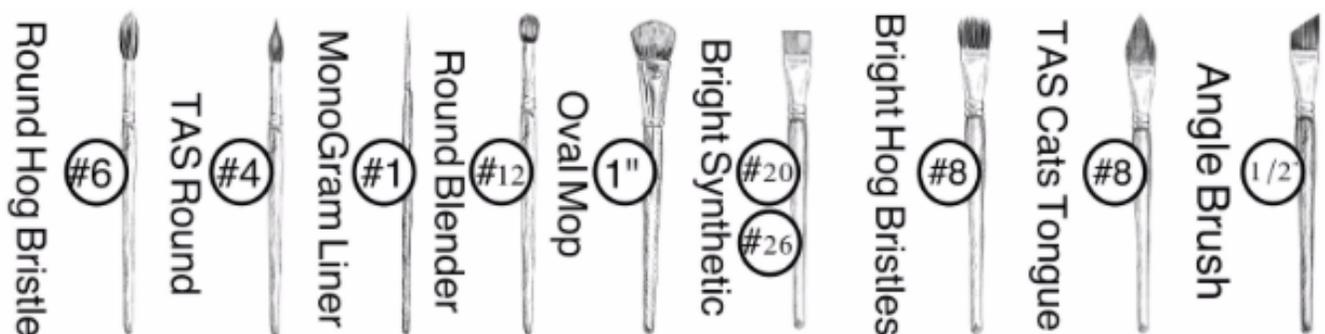
- 3/4" Bright Brush
- #4 Round Hog Brush
- #6 Round Hog Brush
- #10 Round Hog Brush
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- #8 TAS Cat's Tongue
- 3/8" Angle Brush

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.)
- 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
- Directionality
- Blending Wet into Wet
- Clouds
- Color Mixing



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	2:45	SKETCH IN IMAGE
STEP 2	9:29	BLOCKING IN
STEP 3	22:04	SOFT BLUE SKY
STEP 4	24:47	FIRST LAYER OF TREES
STEP 5	31:41	MORE TREE LAYERS
STEP 6	41:14	DEFINE BARN
STEP 7	56:01	BRIGHTEST TREES IN FRONT
STEP 8	1:02:02	THE FLAG
STEP 9	1:18:04	DISTANT STEMS AND LEAVES
STEP 10	1:27:39	FAR AWAY GREEN
STEP 11	1:33:06	DISTANT RED POPPIES
STEP 12	1:38:30	HIGHLIGHT DISTANT RED POPPIES
STEP 13	1:42:19	CHALK IN MEGA POPPIES
STEP 14	1:46:06	MEGA POPPY LAYER 1
STEP 15	1:55:34	MEGA POPPY BLEND AND SOFT LAYER
STEP 16	2:12:07	FINAL POPPY 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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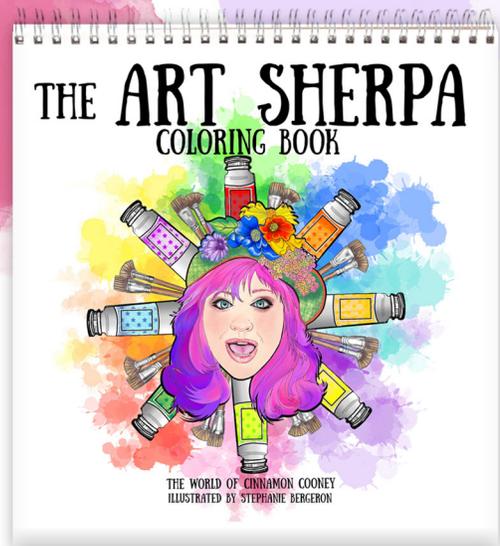


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STEP 1 - SKETCH IN IMAGE

“DON'T GET CAUGHT UP”

BRUSHES & TOOLS:

T-Square Ruler
Chalk Pencil or Watercolor Pencil
Artist Tape

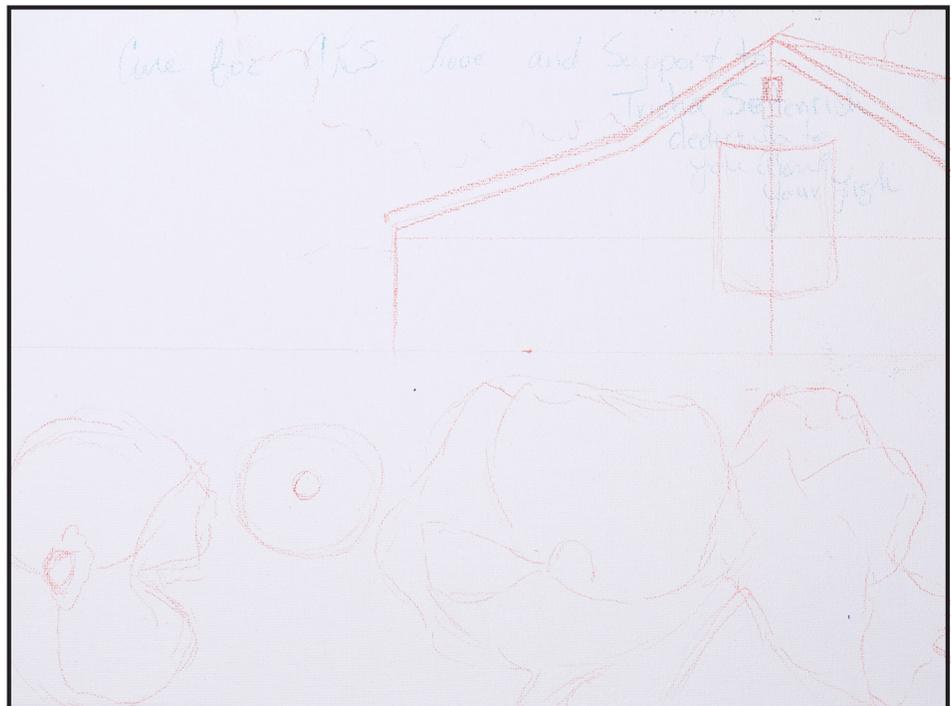
STEP DISCUSSION

- I chose to freehand this image but I have also provided a transfer if you prefer to use that method. I drew in only the major objects. 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.
- Place the canvas in landscape mode. Then using a watercolor pencil and the T-square, divide the canvas in half at the 4.5", mark and draw a horizon line.
- Above this line sketch in clouds, trees and the barn.
- Sketch in the general shapes of the big forward poppies.
- Add in the hay bail window, the flag, and where the ground might meet the barn.

John - Roof lines in the north of the US are important because of how much snow it holds; not as important in Texas.

Sherpa Tip: I chose a “bee's eye view” on this landscape, which is a little different perspective on things and a great learning opportunity for many.

Don't get caught up in the flag, you could use many objects here, a quilt, your national flag, whatever you choose.



STEP 2 - BLOCKING IN

“DON'T WORRY, BE HAPPY”

PAINT:

Cad Red Medium

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

¾" Bright Brush

#8 TAS Cat's Tongue

STEP DISCUSSION

- This step adds the deep values in hues that will serve as the underpainting. I used a bright brush, and a mix of UB + PB + TW to create a bright blue to paint in the sky. If you used a watercolor pencil to do your sketch, the lines will blend in. Do come a little below your intended tree top line so that later the blue can show in places between the leaves.
- Mix BS + PG for the deep dark area of the trees to the left of the barn.
- Add some of your blues to this mix to paint in the field in and around those forward poppies we drew in. You do want to soften the line between the trees and this ground cover. Vary the mixture with your additions of the blues to

vary the tone a little. The darkest area would be back in front of the trees and in front of the barn.

- Rinse your brush.
- Mix BS + MB and block in the barn. Don't worry if you paint over your window or flag or decorative item, we will add it back in later. Add UB to this mix and paint the roofline.
- Rinse out thoroughly.
- Switch to the Cat's Tongue and add TW to the brown-black mix to paint in the molding area between the barn and the roofline.
- Using the dirty brush and UB + MB add the flag back in.
- Rinse.
- Mix CRM + MB to a dark red then use loose strokes and paint in the forward poppies. These poppies are the major composition of the painting so many layers will follow. We are just creating the basic structure. This underpainting also allows the future layers to adhere better to the canvas.
- Dry your canvas and get some fresh water.



STEP 3 - SOFT BLUE SKY

“A FUNDAMENTALLY IMPORTANT STEP”

PAINT:

Phthalo Blue = PB
Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:

#12 Round Blender

STEP DISCUSSION

- Load UB + PB + TW on a dome blender and define the area of the sky nearest the roofline then continue into the sky.

- Dry your canvas and rinse your brush.
- I know this was a short step, but this is fundamentally a very important step that must be taken before we can go on.

***Sherpa Tip:** The dome should say it's a “camel”. It is a blend of hair, but it is not totally made of camel hair, it could have camel hair, but it might not, too. I've said it before, and I'll say it again, there is no standard across artist brush lines.*





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STEP 4 - FIRST LAYER OF TREES

“CHUN KING INTERWOVEN HOG BRISTLES”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

BRUSHES & TOOLS:

#12 Round Blender

#4 Round Hog Brush

#10 Round Hog Brush

STEP DISCUSSION

- In analyzing the layers, our first objective is that we have to get in some branches that come across the sky without losing our clouds so with your dome blender mix PG + BS + CYM, to make a dark green. Then tap those leaves that might be hanging down toward and behind the roofline on the left. You want a pretty blended color here, no definite spots of yellow or green or brown.
- Next come to the forest of trees that live next to the barn and create a rough texture that tells the brain, “leaves”.
- Use a #4 round hog brush and a mix of PG +BS + CYM, to highlight some of the leaves on the trees living behind the barn.
- Switch to a larger #10 hog brush and tap in leaves for the trees that resided in

the front part of the forest. Avoid patterns of both strokes and color.

- Dry the canvas and rinse your brush.
- Can you see the outline of the trees now? Does your brain register trees?

***Sherpa Tip:** Always look for a Chun King Interwoven hog brush and remember that less water is more with a hog brush.*



STEP 5 - MORE TREE LAYERS

“WHO KNEW?”

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#10 Round Hog Bristle

#4 Round Hog Brush

$\frac{3}{8}$ " Angle Brush

T-Square Ruler

Chalk Pencil or

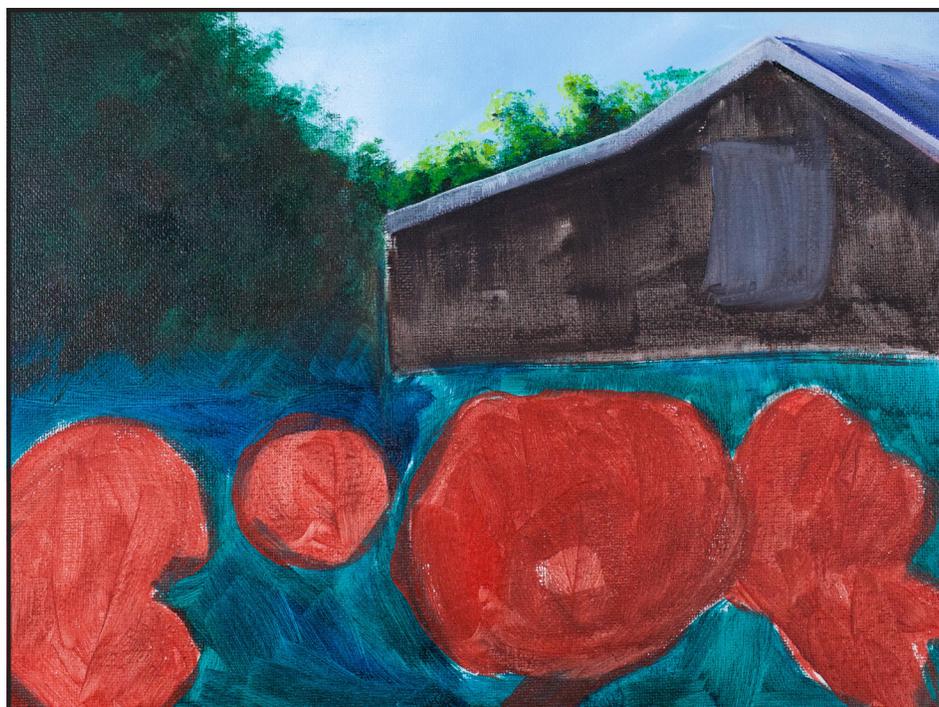
Watercolor Pencil

STEP DISCUSSION

- Let's define the distance trees and confirm that our placement of the barn is correct. Get a hog brush and PG + CYM and create those highlights that say "sunlight is dancing in the treetops". Add TW for a lighter highlight color. You can control the brush by pinching the bristles with your fingers and tapping. Switch between the two hog brushes as you like. Make sure you don't have sky peeking out by the roofline where you don't want sky peeking out.
- Get UB + MB + TW on the dirty brush to paint in the trim between the face of the barn and the roofline; this is probably metal.
- Add more TW to the mix at the peak of the flashing, above the flag.
- Switch to an angle brush to create a crisp sharp line. Then with UB + BS paint in the roof's triangle.
- Get MB on the dirty brush and add a shadow under the flashing. Brush these strokes down vertically. You can add some T-square chalk lines to help you, if you need. There would be deeper shadows on the left.

John: Perhaps the metal trim is flashing?

Cinnamon: I did not know that it was flashing. Just goes to show you can actually paint something when you don't know what it is.



STEP 6 - DEFINE BARN

“DON'T BE AFRAID OF BRUSH PLAY”

PAINT:

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

BRUSHES & TOOLS:

#6 Round Hog Bristle
3/8" Angle Brush
#1 Monogram Liner Brush
T-Square Ruler
Chalk Pencil or
Watercolor Pencil

STEP DISCUSSION

- Refresh any colors that you might need before we start to wood up the barn.
- With a chalk pencil, add in some vertical lines on the barn face using your T-square to help.
- Grab a small hog brush and mix BS, CYM, CRM then start dry brushing this red-brown, weathered wood color onto the face of the barn, using the chalk lines to help you with placement. Notice that this brush is dry, no water on it right now. If you need to rinse, be sure to wipe off the excess water.
- Add CYM or CRM to vary the brown tones in the wood. More yellow where it might be more in light. Try to stay on the top, or the tip, of the brush. The red comes from oxidation
- Add MB where it might be more in shadow. You are building up a personality here.
- Add little strokes of MB + BS + UB, using the corner of the brush. Don't be afraid of that blue, wood has more colors than you would think.
- Add TW specifically along that line that separates the upper loft from the lower area of the barn. There is a distinct line there that should be dark.
- Rinse.
- Get some blue on the dirty brush and add that in places. You don't want this blue to be too loosely mixed. I did avoid the place where I intended to paint my flag. Use all these colors to weather your barn and remember to keep the colors darker on the left side, where the trees might be blocking most of the sunlight.
- Try to diffuse the area between the bottom of the barn and the poppy field if you can. Blending it so there are no hard lines.
- I used the angle brush and MB to detail the division between barn and loft and to accentuate some of the different wood panels on the face of the barn.
- Grab the detail brush and add in the loft window above the flag area with MB. Add TW to highlight the inside of the window.

Sherpa Tip: Look for places in your work to play. This barn face is a good place to play with brushes that might be new. What can I do with my new brush? Don't be afraid to play with it.

Use my reference photo to help you determine the point where I was before I went on to the next area.

STEP 6: CONTINUED



STEP 7 - BRIGHTEST TREES IN FRONT

“MAGICAL BRANCHES”

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

#10 Round Hog Bristle

STEP DISCUSSION

- Get your big hog brush with PG + BS + CYM and let's address the interior color of the trees to the

left of the barn. You could use a fan brush, but the hog does give great details for leaves. Use what works for you. Just find those magical branches and groupings of leaves that add dimension and interest. Some of the branches are overgrown and will come in front of the left corner of the barn.

- Your tree should have at least 3 layers; the dark layer, the mid tone and the highlight. This is the mid tone. Everything is not uniform.
- Add more of any of these colors to the mix as you need to in order to get the look you want.
- TW should be added to your mixes as the brightest of the highlight colors.
- Tilt your canvas up if you are working on a table to observe the overall picture.



STEP 8 - THE FLAG

“BARN FLAG”

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

T-Square Ruler

Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- With the chalk pencil and

a T-square, I drew the flag back in. The flag was my choice, you make the choice you want to see on your barn. Maybe it's a quilt, maybe it's your national flag, maybe it's a social awareness flag that you support. You be you. You have that right. I wanted an accurate representation of my flat, so I counted my stripes.

- I began by painting in the red stripes with CRM on a Round Brush.
- For the blue, I mixed UB + PB.
- The white stripes and star dots were UB + TW to get an off white.
- Dry.



STEP 9 - DISTANT STEMS AND LEAVES

“CAPTURING THE ESSENCE OF A FIELD OF FLOWERS”

PAINT:

Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

#1 Monogram Liner
3/8" Angle Brush

STEP DISCUSSION

- Dry & refresh your water.
- *Sherpa Tip: When something is as busy as a field of flowers, the object is to capture the essence of it.*
- With the angle brush and the brown-green mixture, create some distance little lines in front of the tree grove where the poppy heads will emerge from. Carry these stalks through the field behind the big poppy petals. Add the big poppy petals. Add TW and CYM to the mix for dimensionality.
- Use PG + BS + CYM to break up the monotony of color and give the illusion of leaves here and there. Make this feel like a field, and not an isolated flower. Green on green, on green, on green.
- Use TW + CYM + PG very sparsely for a highlight color.
- Switch to a Monogram Liner and with a green-yellow mix add some tall leafy looking things ...which are actually seed pods. Use my photo reference to assist with placement.



STEP 10 - FAR AWAY GREEN

“GLAZE IN THE VINTAGE LOOK”

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AG

BRUSHES & TOOLS:

3/8" Angle Brush
#4 TAS Round
#12 Round Blender

STEP DISCUSSION

- Using a dome blender and the green-brown mixture,

glaze the foreground area of the field; darkening it up.

- Get UB + BS +AGL and glaze this over the flag to vintage it up a bit and knock back the white.
- Switch to the angle brush using the green stem color from the previous step, start adding random stalks in the foreground around the big poppies. Change up the angle of the stems and vary the color as you need to. Be irregular with your shapes and color values.
- Use a Round Brush loaded with the green mixture to add some seed pods and leaf shapes around this area.
- Add TW to the bright green mix as a highlight color. Make sure to add some of this color for the blades in front of the barn.
- Dry.



STEP 11 - DISTANT RED POPPIES

“WHERE THE POPPIES LIVE”

PAINT:

Cad Red Medium = CRM
Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- With a mix of CRM + MB start adding the shape of the background poppy heads. Add more MB to the mix where you need shadows. Don't put all the heads on the same level; some are lower to the ground, some face north, some face south, some face you.
 - After you get the background poppies in, add some in and amongst the large focal poppies at the front.
- You could use a round or angle brush, but I chose to use a round.



STEP 12 - HIGHLIGHT DISTANT RED POPPIES

“DON'T LOSE THE DEPTH”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

#4 TAS Round

leave some dark at the base so that it feels like that part is in shadow. Light them up because sometimes they are lit up even in the grass.

- Add CYL to the red and use that color to kiss those petals that the sun has lit.

STEP DISCUSSION

- With a round Brush and CRM, hit some petals that might be brighter than others in the background flowers. Don't lose the depth and make sure you



STEP 13 - CHALK IN MEGA POPPIES

“THE MEGA POPPY”

BRUSHES & TOOLS:

Chalk Pencil or
Watercolor Pencil

- Then draw the petals of the other two flowers on the left. Feel free to use my reference to assist you.

STEP DISCUSSION

- With the white chalk pencil, draw in the center of the biggest poppy. Separate the center by drawing in the outer petals.
- Next, draw in the petals of the poppy on the right.



STEP 14 - MEGA POPPY LAYER 1

“STALKING A POPPY”

PAINT:

Cad Red Medium = CRM

Mars Black = MB

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- With the Cat's Tongue and a mix of CRM + MB, start with the center poppy and loosely paint in the petals.
- Add more MB where a portion of the petals are in shadow, like near the center and under other petals, where they are hidden from the light.
- Use more CRM where the petal is lighter.
- When I was happy with this poppy, I moved to the two poppies on the left and added the darker shadow colors.
- Then I moved to the poppy on the right of the center poppy.
- After you have added all the shadow colors in, start adding the brighter CRM petal color, beginning on the right.
- I added a stalk for the poppy on the right with the green and added a white highlight.



STEP 15 - MEGA POPPY BLEND AND SOFT LAYER

“THAT POPPY IS GIVING ME SOME LIP”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

#12 Round Blender

STEP DISCUSSION

- Refresh any colors that you need to and check your water to see if it needs to be changed.
- Reinforce the shadow colors on the center poppy using the dome blender and the black-red mix.
- Add CYM + CYR for a brighter almost orange color for the petals in the center flower. Don't hesitate to grab AGL if you need to. This step requires a lot of concentration but don't rush, breathe, and don't hesitate to use all of the references available to you to help you with color placement.
- My paint is blending nicely because I am using a blender, but if you are choosing to use a different brush, you will want to make sure that you don't have any harsh

lines between your petal colors. My center poppy was giving me a little lip; I certainly hope you are finding those magical moments in your poppy field.

- Now remember, CRM + TW is pink, so you need to add CYM to the mix if you do not want pink in your poppies. I used this pinkish-coral mix as my backlit petal color and for the underside of my lippy poppy.



STEP 16 - FINAL POPPY DETAILS

“HAPPILY RESONATING”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- To create even more dimensionality, get the round brush and with PG + MB + CYM start painting in the center of the biggest poppy. Add TW to the mix to tap in the star center of this flower.
- Get MB and add the stamen spokes and tops. Then highlight them by adding TW to the sage green color you mixed earlier.
- The center of the poppy on the right only shows the stamens and nothing else because it is side facing.
- Then with your black-red color add some lining to these focal poppies.
- Rinse your brush.
- Mix CRM + CYM + TW and on the tip of the brush use dashes to fine line the outside edge of the petals of the center poppy. You also can draw in some lines to highlight the petal and support the shape of the petals.
- Use this color to add highlights to the tips of the stamen in the center of the blossoms.
- Sign.

I resonate with this painting, and I am so in the moment. I hope that you are resonating with your painting and that you are happy in your moment.



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.



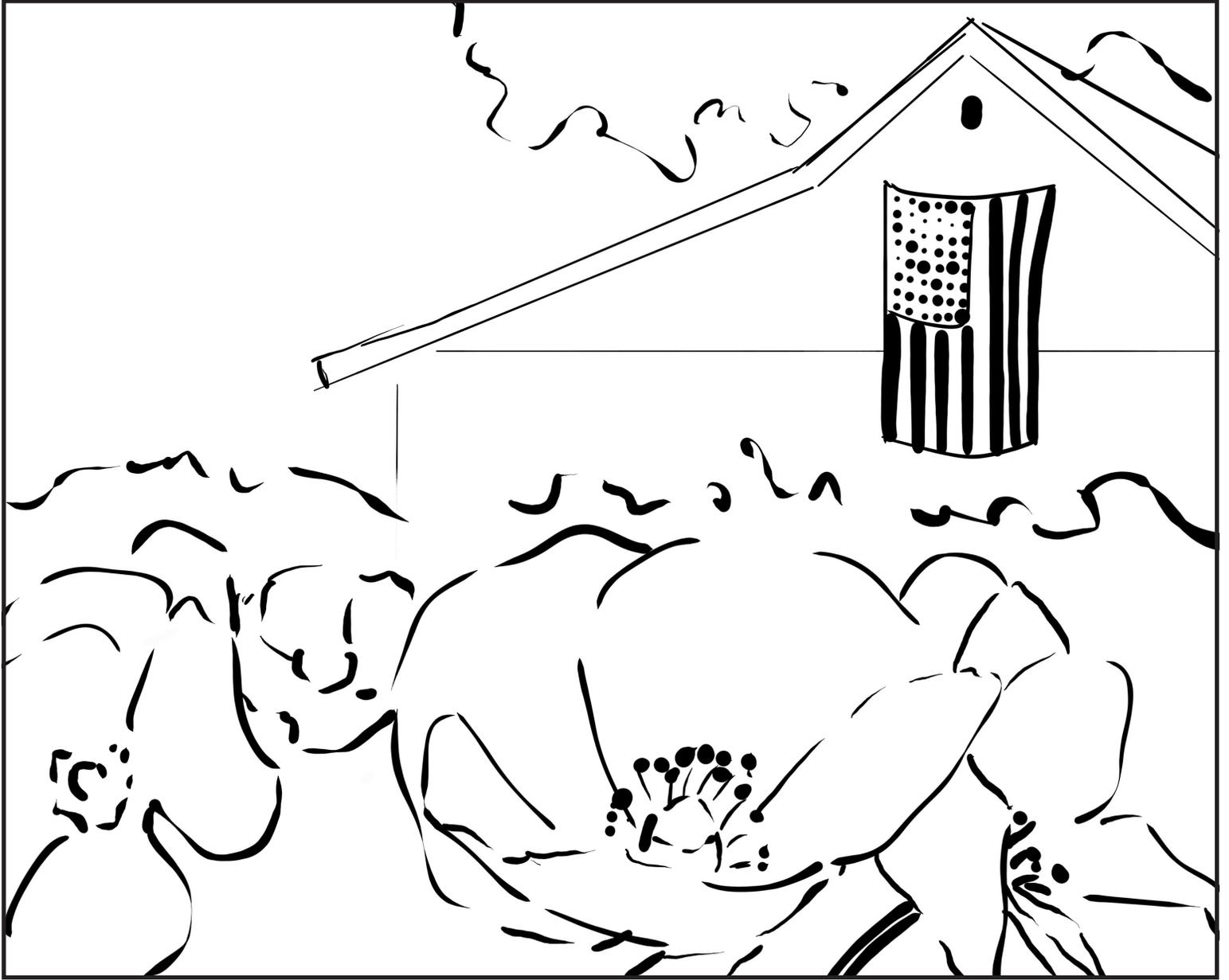
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

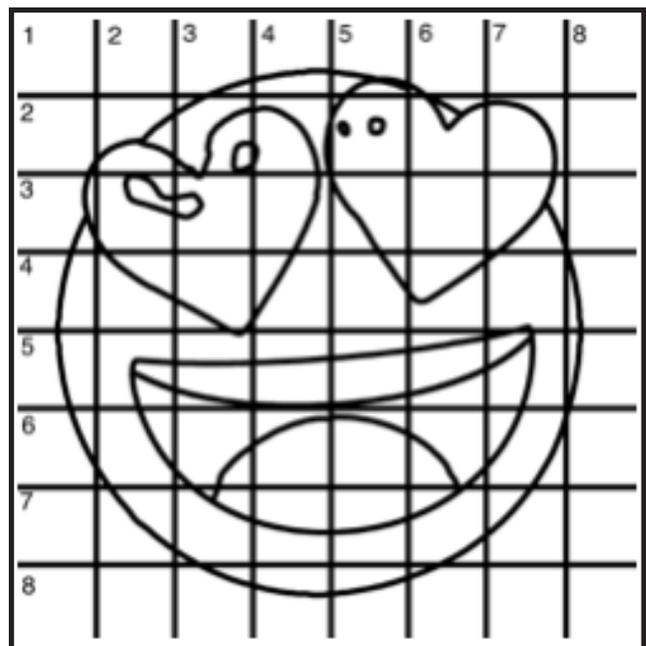
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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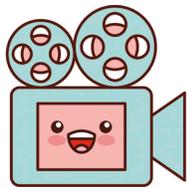
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