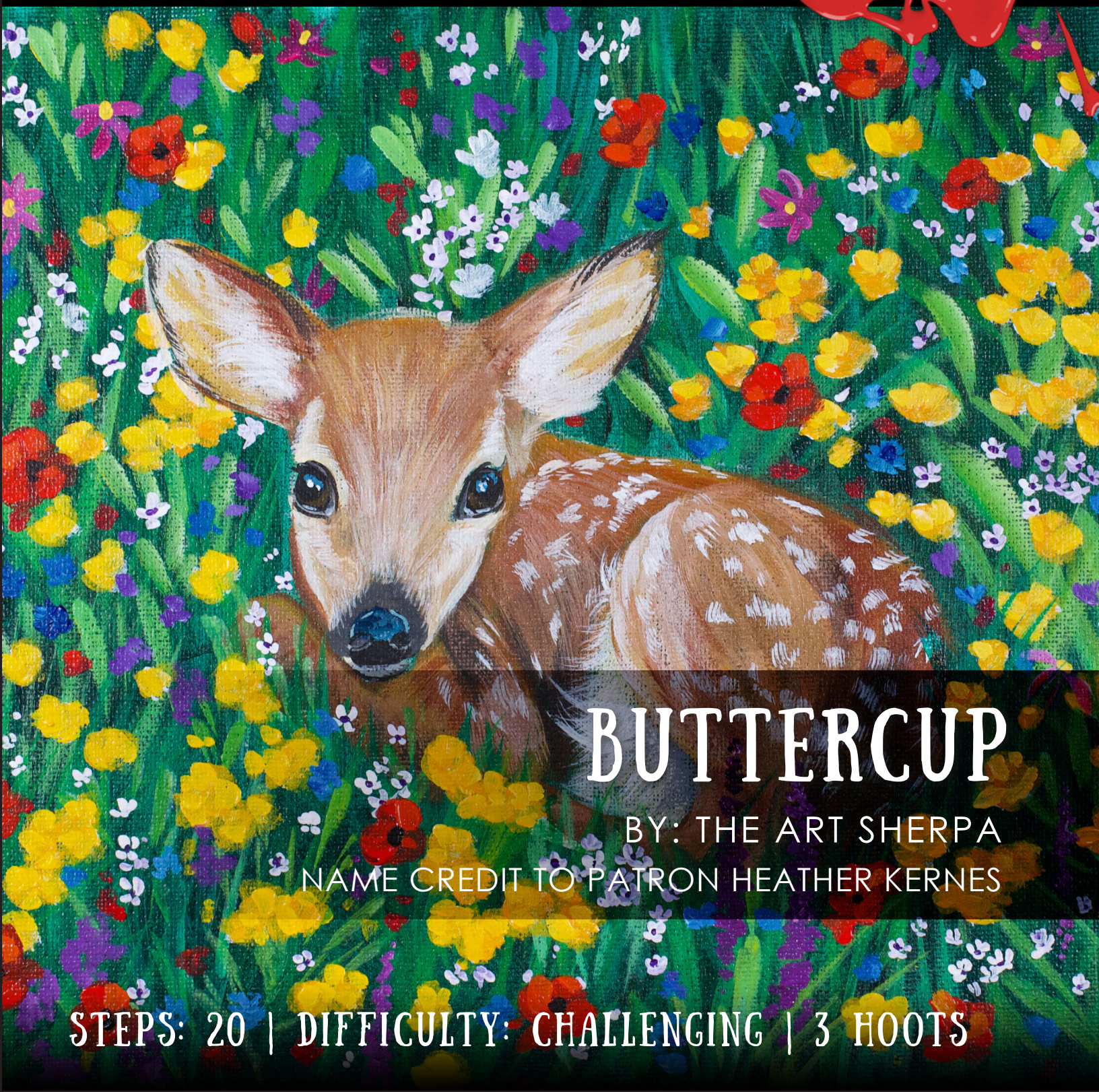


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



BUTTERCUP


BY: THE ART SHERPA
NAME CREDIT TO PATRON HEATHER KERNES

STEPS: 20 | 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, 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 very lengthy one but one that most artists will gain skills and confidence from painting. It is a great tutorial in color mixing and brush technique work that is about a baby fawn who is folded up, as they do, and hiding in a field of wildflowers. 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 animal 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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

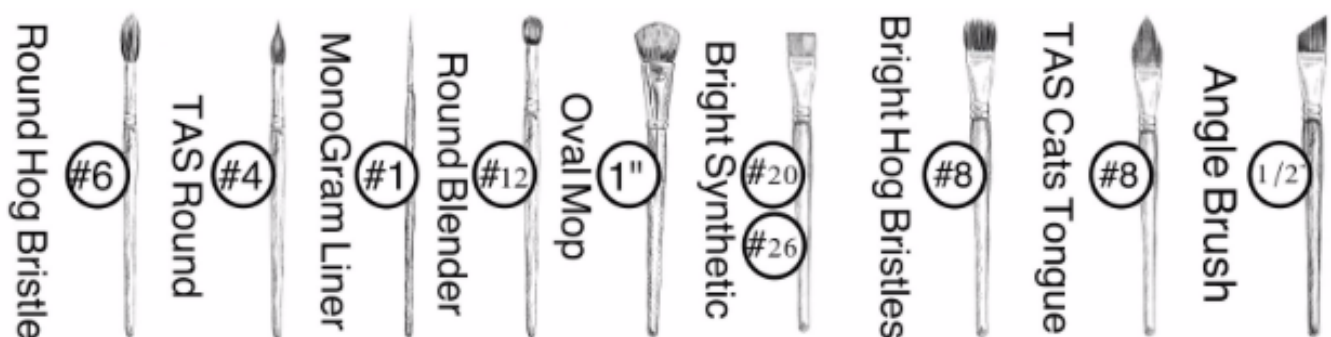
- #4 TAS Round
- #1 Monogram Liner
- TAS #1 Detail Brush
- 1.5" Cutter Brush
- #8 TAS Cat's Tongue
- #4 Bright Brush
- Grass Comb

TOOLS:

- T-Square Ruler
- Saral Paper
- 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
- Finding Value
- Dry Brushing
- Color theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Hair



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:
STEP 1	2:58	COLORED GROUND
STEP 2	6:31	SKETCH/TRANSFER IMAGE
STEP 3	12:21	BACKGROUND GREENERY
STEP 4	19:42	LIGHTER GREEN VALUES
STEP 5	27:08	LITTLE FLOWERS
STEP 6	38:33	BLUE FLOWERS
STEP 7	44:19	PURPLE FLOWERS
STEP 8	54:19	YELLOW FLOWERS
STEP 9	1:03:51	DAISIES
STEP 10	1:09:55	POPPIES
STEP 11	1:17:12	BLOCK IN DEER
STEP 12	1:31:22	EYES AND NOSE
STEP 13	1:40:27	FUR HIGHLIGHTS AND SHADOWS
STEP 14	1:51:00	DEFINE FINE FUR
STEP 15	2:11:52	FRONT GREENERY
STEP 16	2:19:50	FLOWERS IN FRONT
STEP 17	2:24:02	YELLOW FLOWERS
STEP 18	2:34:45	NEXT LITTLE WHITE FLOWERS
STEP 19	2:44:13	BLUE AND PURPLE FLOWERS
STEP 20	2:50:38	FRONT POPPIES
		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.



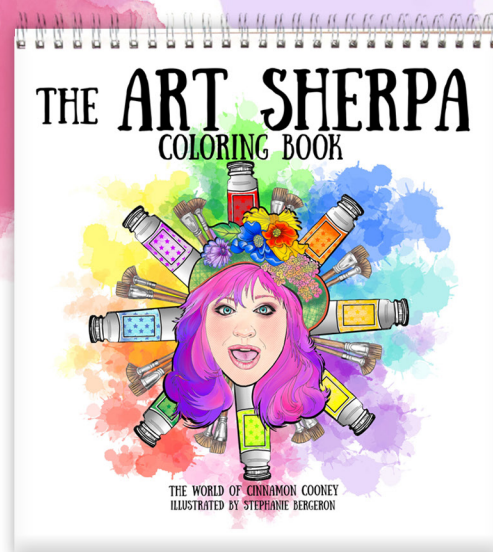


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STEP 1 - COLORED GROUND

“IT’S OK TO GET AGGRESSIVE”

PAINT:

Phthalo Green = PG

Burnt Sienna = BS

- Apply a mix of these two colors over the entire canvas using a large 1.5" brush. It does not have to be neat or tidy and you can just paint aggressively if you want to.

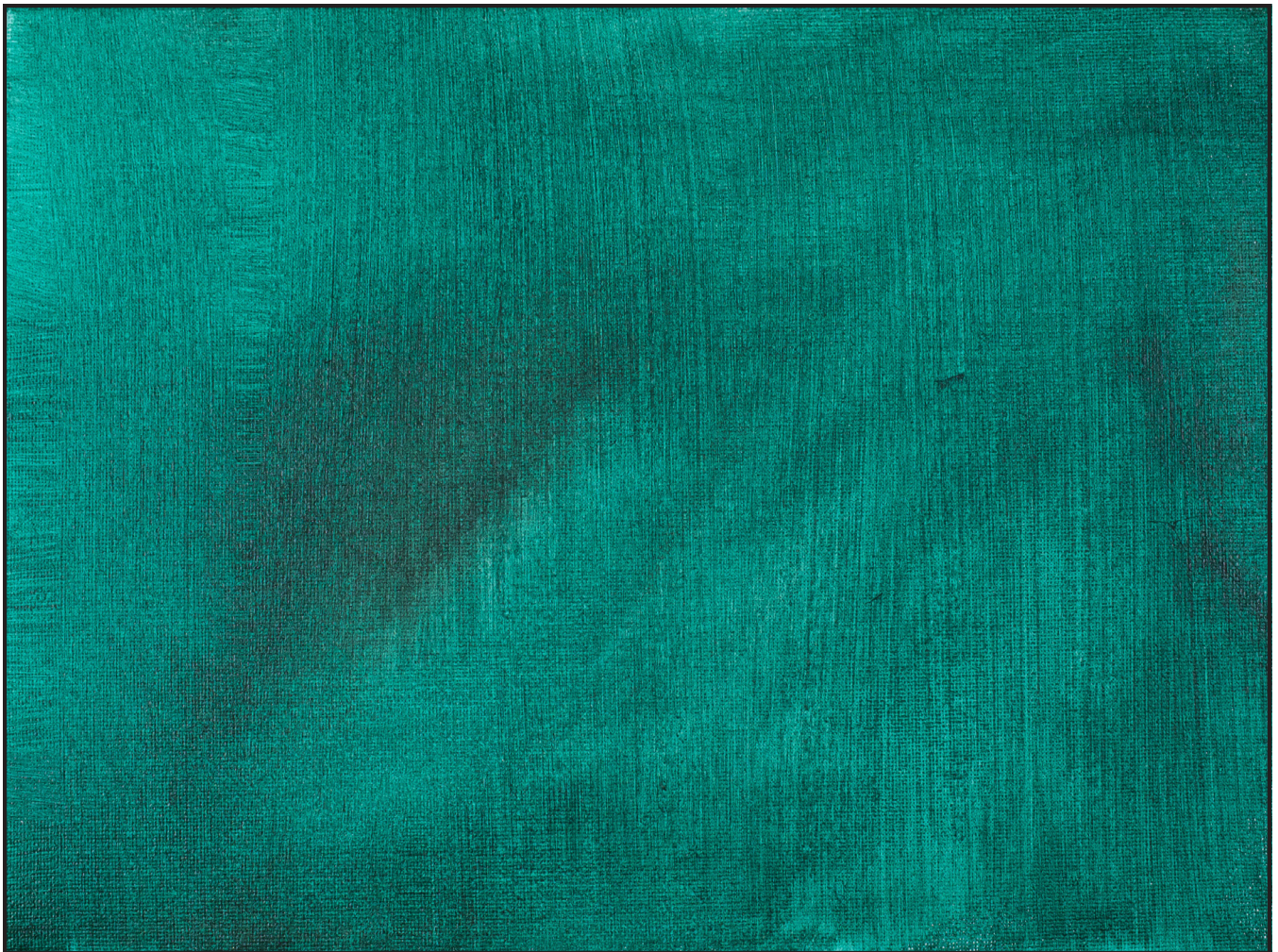
BRUSHES & TOOLS:

1.5" Cutter Brush

- Before it dried, I smoothed it out using side to side brush strokes.
- Dry.

STEP DISCUSSION

- Put out PG and BS on your palette.
- Slightly mist the canvas.



STEP 2 - SKETCH/TRANSFER IMAGE

“DOE, A DEER”

BRUSHES & TOOLS:

Transfer

Chalk Pencil or

Watercolor Pencil

Sara Paper

Artist Tape

or freehand, whatever makes you the most comfortable. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference.

- I drew in only the major objects,
- Then reinforce the lines with a chalk pencil.

STEP DISCUSSION

- I chose to transfer this image and provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid, transfer,



STEP 3 – BACKGROUND GREENERY

“FLICK IT”

PAINT:

Cad Yellow Medium = CYM

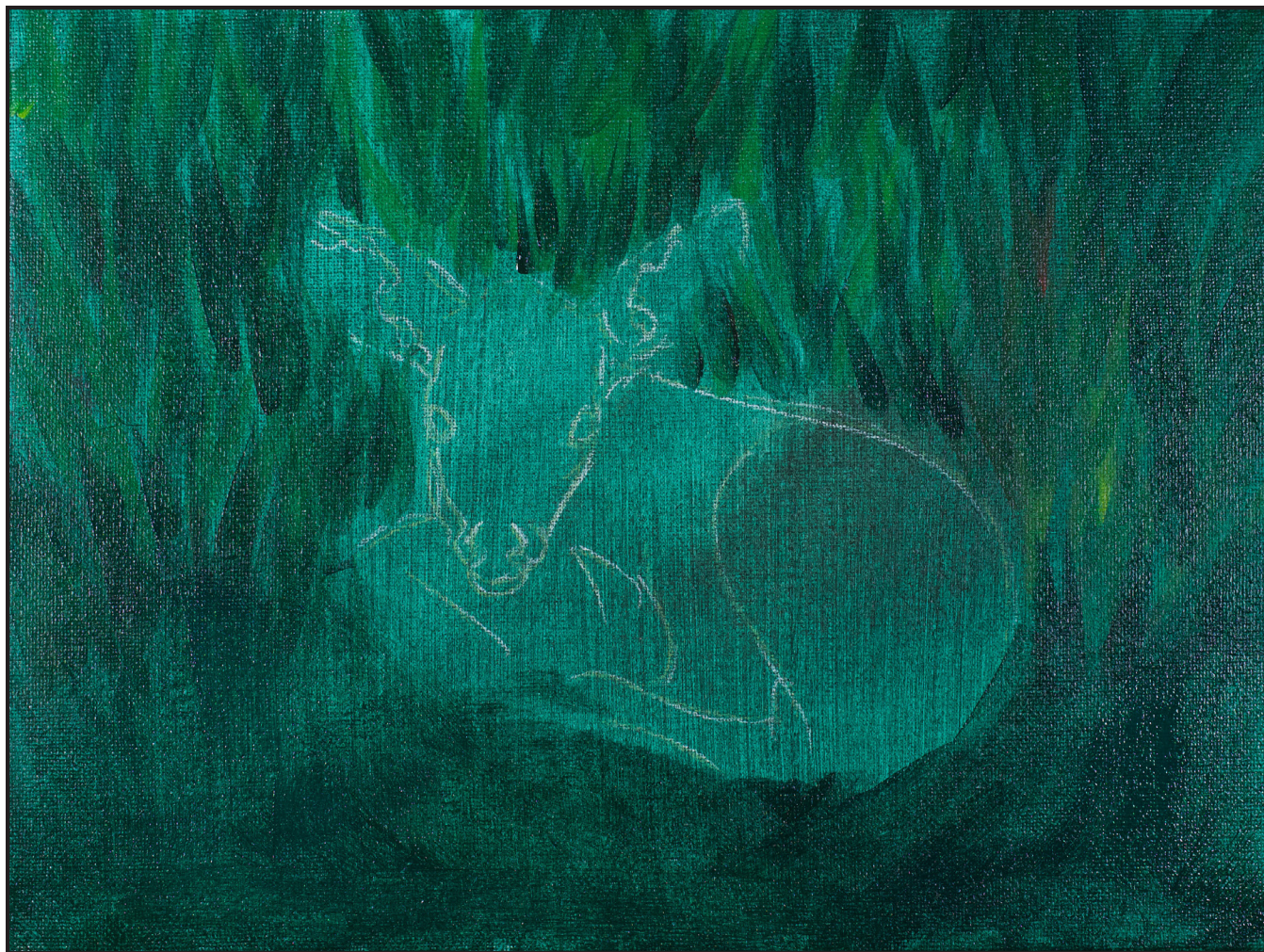
Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Add CYM and TW to the palette.
- Mix your background green with CYM to a brighter green.
- Start adding spikes of grass-like strokes into the area around our little deer. These irregular strokes should vary in placement, length, and colors.
- You want this to feel like a thoroughly filled field of unidentified foliage. Some strokes can curve either way. Stay on the toe of the brush and release the stroke with a flick of the wrist.
- Fill that entire area around the fawn with these colors, except the bottom 2".
- Darken the green mix with BS
- Apply this as a second dark layer in the bottom 2" area, to show that he is laying in a field. Brush strokes here are not too important.





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STEP 4 – LIGHTER GREEN VALUES

“A TAPESTRY OF LEAVES”

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:

#4 TAS Round

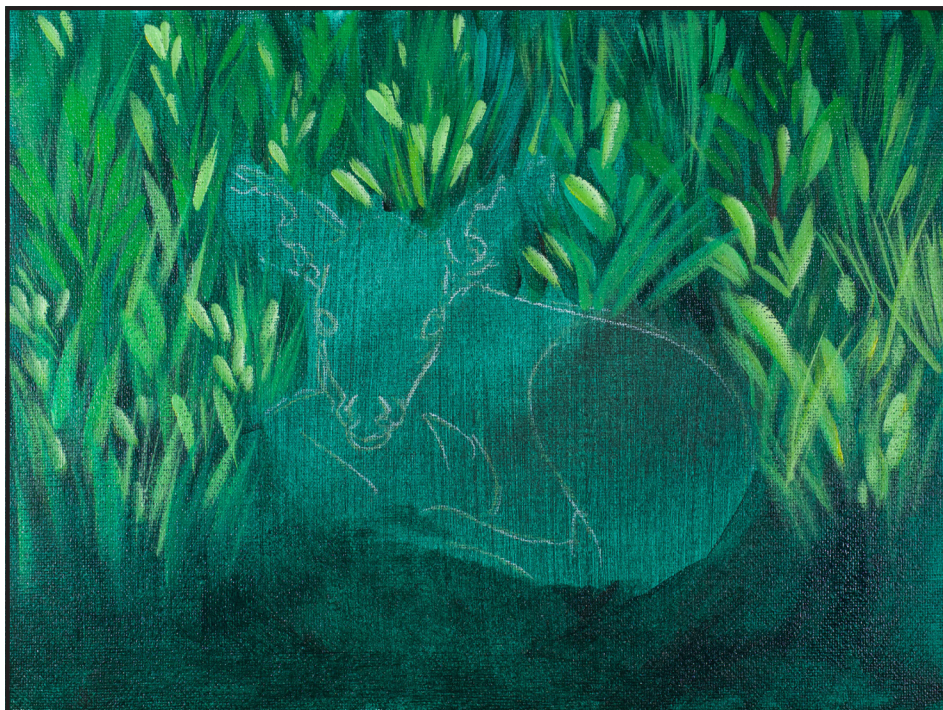
TAS #8 Cat's Tongue

STEP DISCUSSION

- Put out QM, CRM, DP, PB on your palette and refresh your PG if you need to.
- I will probably alternate between the Cat's Tongue and the Round.
- Get some green and much more CYM, and even some TW, on the toe of the Cat's Tongue.
- Then start adding short stem-like strokes, in clumps in the background at irregular intervals. Vary the sense of these stems, some are longer, some are shorter, color value varies, and placement is irregular.
- Add more CYM and TW to vary the mix.
- Again, come down the canvas to just below the dark green unpainted area in front of the fawn.

We are weaving a tapestry of leaves. Play with it. This is how you grow and learn. This is an excellent tutorial for practicing and improving your foliage brush strokes. You can use my picture reference at the end of this step, but you do not have to be tied to my artistic world. I encourage you to fully entertain the artistic journey and make your painting your own. Spend as much time on this step as you want to make your field something that you long to explore. It will make all the future steps much more enjoyable and improve your happiness with your finished product. Green on green is very hard to conquer, it takes lots of practice, but you DO have this.

***Sherpa Tip:** When putting in implied leaves on a stem; I flick the brush down at the end of the stroke, rather than up at the end of the stroke as I do when I input blades or stems.*



STEP 5 - LITTLE FLOWERS

“WHITE NOW, YELLOW SOON”

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

individual petals, you are just painting the shape of the blossom.

- Place them randomly and face them in different directions. Some are bigger and some are smaller.

STEP DISCUSSION

- With TW on a round brush, start painting in the shape of flowers in that green field. This will be the fussy part but you don't need to worry too much about capturing



STEP 6 - BLUE FLOWERS

“BLUE AND PURPLEY BITS”

PAINT:

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

Naples Yellow Light = NYL

Fluid White Paint = FWP

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Mix PB + TW and start tucking in blue shapes of

flowers here and there in that background.

- Again, variety is the spice of life in a field of flowers. Keep fighting your brain and be random.
- Get the brush into your DP and add some purpley bits.
- Put out some FWP.



STEP 7 - PURPLE FLOWERS

“LITTLE PURPLE CLUSTER FLOWERS”

PAINT:

Dioxazine Purple = DP
Fluid White Paint = FWP

BRUSHES & TOOLS:

TAS #1 Detail Brush

STEP DISCUSSION

- Mix a little DP into the FWP, on a Detail brush and start adding many, many clusters of small, light purple flowers to the field.
- Rinse out.

- Load up DP with only a touch of FWP and start adding deeper purple centers to most of those little purple structures we just put in.
- Take a break and check your posture.

John - I much prefer small little flowers to splatter.

Cinnamon - You do?

John - Yeah, the difference between clean up alone can be staggering.

John - Do you know what's in the details?

Cinnamon - Angels are in the details.

John - When I was in Ireland, it was always the fairies that did it.



STEP 8 - YELLOW FLOWERS

“LUMINOUS YELLOW FLOWERS”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Fluid White Paint = FWP

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- With a Round brush, mix CRM + CYM to a deep cad yellow color.
 - Start adding shapes on top of the white flowers
- that you placed in the first flower step.
- Add more CRM to the mix for some of them, especially where they are in shadow. Completely covering up the white part to get a luminous yellow against the green background.
 - Randomly add bits of a petal that may have fallen to the ground. You will notice that the yellow does not show as well without the white underneath it.
 - Rinse out.
 - Get CYM and FWP and make a bright yellow.
 - Start adding highlights to the petals of these yellow flowers. Maybe the tip of the petal is being kissed by the sun.
 - This is a very time consuming tutorial, but it is not a particularly difficult skillset.



STEP 9 – DAISIES

“IN THE PINK”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Titanium White = TW

BRUSHES & TOOLS:

TAS #1 Detail

- Paint individual petals of the daisies with this color, rotating around a center part of the flower. They are varied and randomly placed. Some may have a different number of petals.

- Rinse Out.

- Mix CRM + QM to a vibrant red and add some weird, little tiny red flowers.

STEP DISCUSSION

- On a Detail brush, mix QM + TW to a bright pink.



STEP 10 - POPPIES

“POPPING IN POPPIES”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- Mix of CRM + QM + DP, and start adding in the basic poppy shapes, which are kind of roundish. Again, painting the structure of the flower and not the individual elements.
- Rinse your brush.
- Dry.
- With CRM with a touch of CYM, start adding highlights to the poppies. This is where you are starting to capture individual petals. You do want that dark red to show through in places.
- Rinse your brush.
- Add MB on the tip of the brush and start putting little dots to the center of the poppies. Voila - instantly, poppies!



STEP 11 - BLOCK IN DEER

"THE FLOWER DEER FAMILY"

PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

TAS #1 Detail Brush

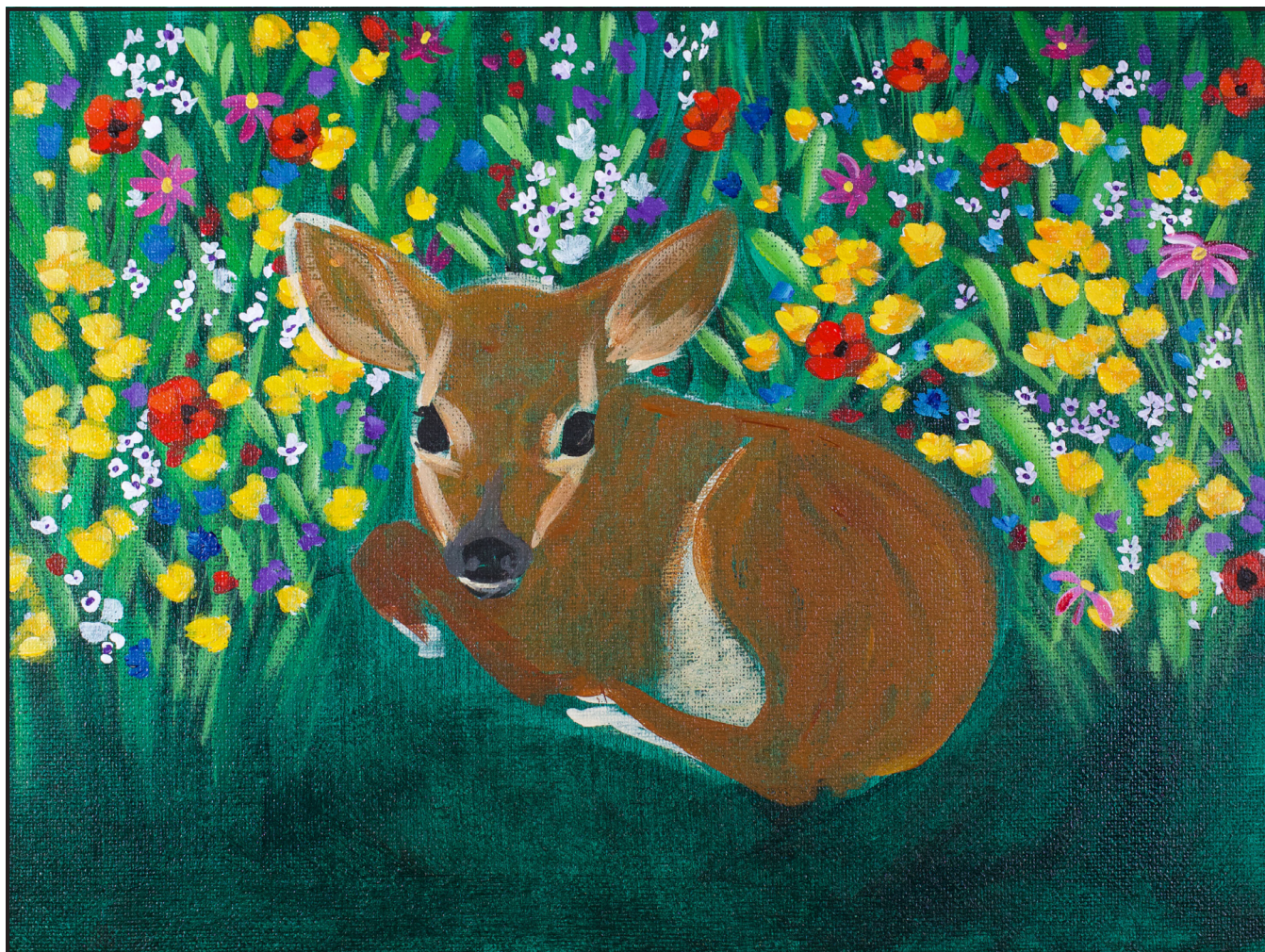
STEP DISCUSSION

- Refresh any colors that might need to.
- Change out your water as you need to in order not to muddy your paint.
- Mix CYM + BS + TW to a light yellow ochre and paint in the outline of the right ear with your round brush. We will put in all these creamy colors before we move on.
- Then outline under the chin, the eyes, cheeks, the other ear and add some hair-like strokes in front of the ears.
- Paint in the belly fur and emphasize the curve of the upper haunch against the body, peeking out from the grass.
- Use the Detail brush and MB to paint those big doe eyes in.
- I drew a line with the chalk pencil between the eyes and down the forehead to make sure I was on a good plane and one eye was not higher or lower than it should be. Make any adjustments that you need to make before you go on.
- Paint in the elements of the nose as an outline, and if it looks good, paint it in. It's kind of a fat hourglass shape, and draw a lower lip under the beige that you added on the chin.
- Paint the entire unpainted body with a BS + CYM using a Round brush. I started at the back and haunch of the deer. It's ok if you get a little yellow in the mix, because we have more layers to come and it needs to have a varied coat anyway.
- Allow those beige lines you put in earlier to show a bit to help, going forward.
- Check the head structure. Does it look right to you?
- Mix MB + TW to a gray that will go in around the nose. It comes out a little bit and up onto the beginning of the forehead. It's not neat and tidy at this stage, it is underpainting and so it will look rough.

John brought me coffee, I stole his earlier, I'm a bad person, he's a good person. Your call.

***Sherpa Tip:** What will be hard, is that because of the compacted placement of the body, we can't always find those elements of his body that we identify with. We have to completely trust the reference and not our experience of the structure of a fawn.*

STEP 11: CONTINUED



STEP 12 - EYES AND NOSE

"THIS FAWN IS A LITTLE NOSEY"

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

TAS #1 Detail Brush

Chalk Pencil or

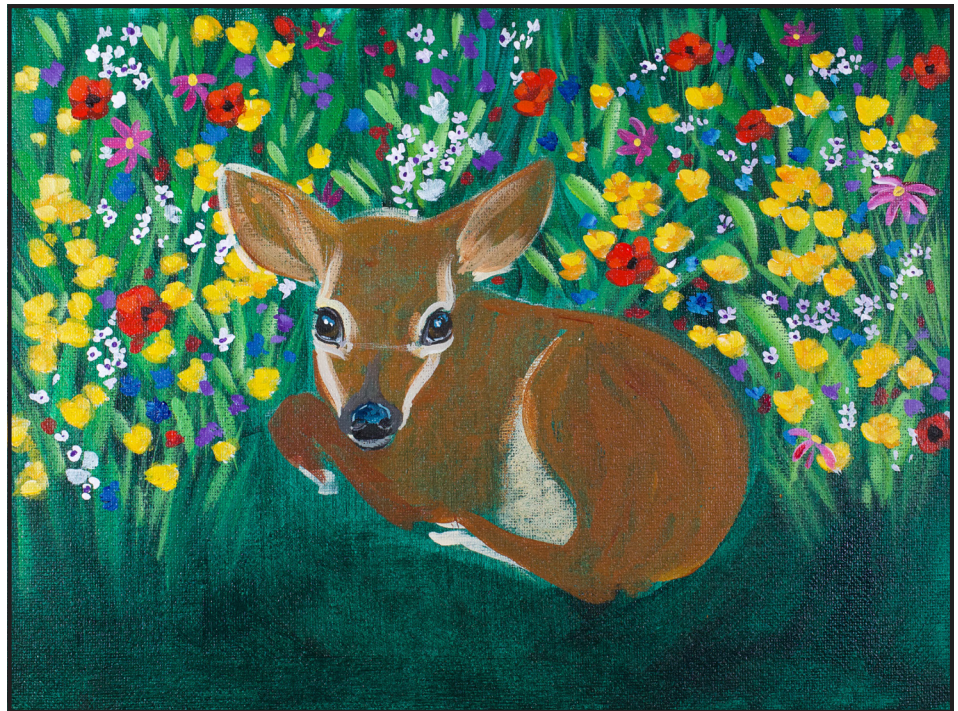
Watercolor Pencil

STEP DISCUSSION

- Get some chalk or marking agent, and make sure that you can see the facial features and that they are in line with each other.
- Mix MB + TW to a light gray on the Detail brush, and outline the lower lid on both eyes. Bring the upper lid over the main eye structure. We won't do lashes until later because they will layer over some fur.
- Add BS + CYM to the eye, near the tear duct.
- Use MB to reinforce the eye shape if you need to, and to darken the iris. The eyes truly are the window of the soul so get involved with it.
- Mix PB + TW + MB to a stormy sky color and add some reflections in the eyes.

- Add TW for the brightest highlights in the eye and to paint dashes and broken lines on the lower lid near the tear duct.
- Apply a mix of BS + CYM + TW above the eye structure and to lighten up the fur over and under the eye. Bring this fur color up the sides of the forehead toward the ear. From the nose and mouth and continuing to the eyes, on both sides.
- Get MB + PB + TW and add this color across the top of the nose.
- Add more TW to the mix for highlights on the nose. If you over highlight, you can put black back in.
- Add the shadow under the nose and under the lower chin, jaw and mouth.

John explained two people had made a mistake and they needed to go fix it, to two thumbs up - they hit the wrong button.



STEP 13 – FUR HIGHLIGHTS AND SHADOWS

“BAMBI CAN HIDE”

PAINT:

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

BRUSHES & TOOLS:

#4 Bright Brush

STEP DISCUSSION

- Mix CRM + CYM + TW, and start adding this orange color to the forehead and outside of the ear.
- Add more CYM for the inside of the ear.
- Rinse your brush.
- Keep playing with this orangey brown as you start adding the next layer of the fawn in. Some areas would be more orange with red, some would be more yellow, and some would be darker, like in his haunch. You also want to pay attention that your brush strokes follow the directionality of hair growth.
- Refresh any colors that you need to.
- Our goal is to find value in the fur. You can use MB + BS for shadows near leg bends. These little guys fold up like a swiss army knife and hide in the bushes. He would be lighter in some areas, like the upper haunch. The chest area and upper leg would be a mid-tone brown, except where the leg is tucked under. Use your artistic eye to capture the shadows and highlights.
- Use your grays around the nose and your beige between that gray above the nose and up into the forehead. Use short little strokes that imply hair. It's ok if some of the gray comes up with those brush strokes, because his coat is varied in color. Some strokes would be wet-into-wet and some would be dry brushing.
- Work with all your fawn color mixes to get him to the point where you are ready to go on to the next step.
- Don't hesitate to use all of the references made available to you.



STEP 14 - DEFINE FINE FUR

"DOE A DEER"

PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Grass Comb

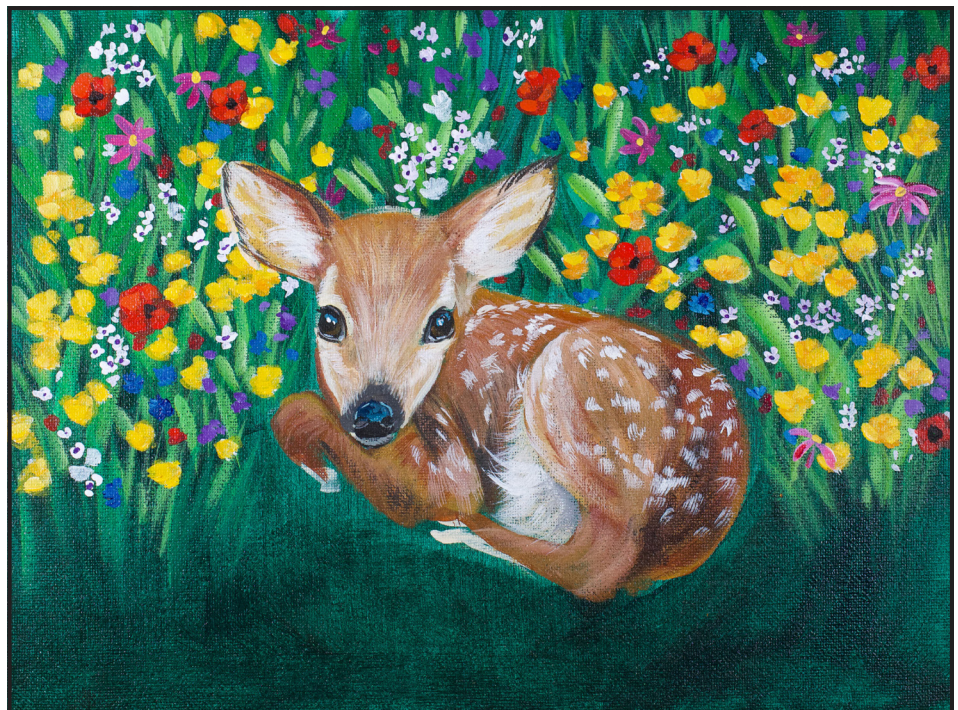
STEP DISCUSSION

- I am going to use a grass comb, or filbert grainer, to paint the hair on our little fawn.
- Make the light fawn color with BS + CYM + TW to put on his ears. Enjoy the moment.
- Bring some mid-tone browns and beiges up the forehead. He has beige browns, and fawn browns, and red browns, and mid-tone browns, and dark shadow browns. Your use of the brown will be critical when painting in the legs to show how he does the swiss army fold-up thing.
- If you need to mist your paint, please do so. If you are having difficulty getting flow, don't be afraid to use AGL to assist you.
- Use the reference below to help you, and you can always go back and watch this step during the

tutorial to assist you if you need to. We also provide valuable resources in this document, including but not limited to the traceable, the grid reference, and step photos.

- With off-white color paint in the bright hairs on the underbelly, just under the haunch.
- Then start randomly adding little strokes to imply the baby's dots on the hide. You should be on the edge of your brush, using very light pressure. Mother Nature places these dots well so the baby is able to hide from predators. Turn your brush to change the direction of the stroke and help maintain the randomness of placement.

Sherpa Tip: You might get a similar effect with a hog brush if you don't have a grass comb.



STEP 15 - FRONT GREENERY

"RAY ADDS A DROP OF GOLDEN SUN"

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Mix PG + CYM + BS to a green color and start adding some stems and

stalks of grass, randomly, in front of him. You will paint over some parts of the deer, but that is how we safely tuck him into his hidey spot.

- Continue filling in this overgrowth of foliage around the fawn so it exists as a real part of it's world.
- Mix CYM + TW + PG to a brighter green and start adding leaves. Tapping them in, and flicking at the end of the stroke.



STEP 16 - FLOWERS IN FRONT

“MOTHERS ARE SAVVY CREATURES”

PAINT:

Titanium White = TW

be covering all of them with yellow in a minute.

- Dry.

BRUSHES & TOOLS:

#4 TAS Round

- *Mother Deer do not drop their fawns off in fields of flowers where they are easy to photograph. I've been wanting to paint him for a while but I had to wait until I found the right reference.*

STEP DISCUSSION

- Load TW on your brush and start adding in those little white flowers in front. Painting in the shape of the flower and remembering that we will



STEP 17 - YELLOW FLOWERS

“DEER LITTLE BUTTERCUPS”

PAINT:

Cad Yellow Medium = CYM

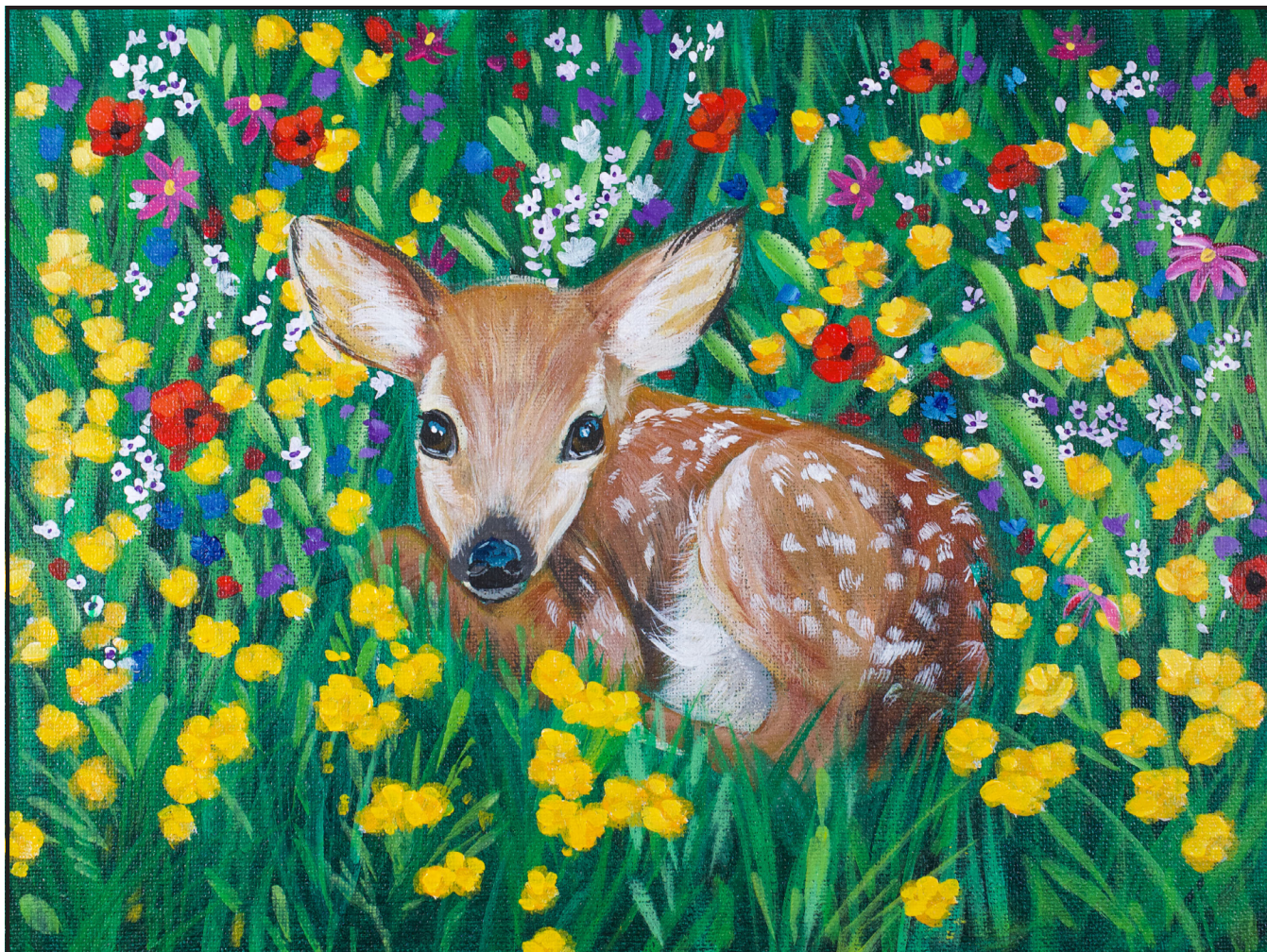
Titanium White = TW

BRUSHES & TOOLS:

TAS #1 Detail Brush

STEP DISCUSSION

- Start painting over all of the white flowers you just put in.
- Add more CYM to the mix where you want the petals to be in shadow or deeper into the grass.
- Dry.
- Add CYM + TW to get a very off-white buttercup color.
- Some of the petals are lighter so add this highlight to make them multi-dimensional buttercups.
- Dry.
- Get the yellow flower color from Step 8 onto your Detail brush.



STEP 18 - NEXT LITTLE WHITE FLOWERS

“TINY SECRET WHISPERS OF FLOWERS”

PAINT:

Dioxazine Purple = DP
Fluid White Paint = FWP

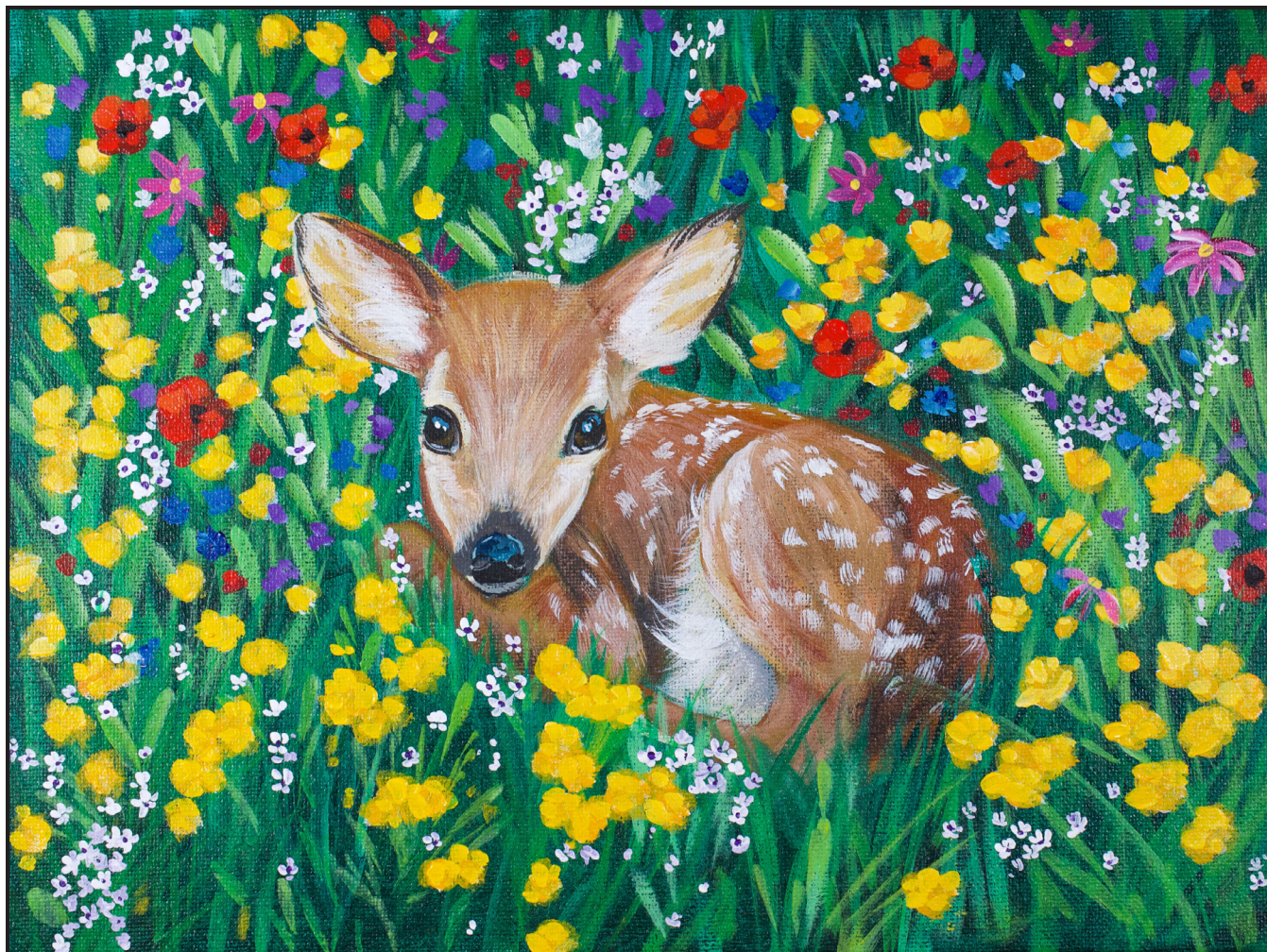
- Add more DP to the mix to get a dark purple shade and dab the centers of some of these little whispery flowers.

BRUSHES & TOOLS:

TAS #1 Detail Brush

STEP DISCUSSION

- Mix the FWP with a touch of DP and paint in the bazillion little purple cluster flowers in the foreground area.



STEP 19 – BLUE AND PURPLE FLOWERS

“STEP RECORD BROKEN – TA DA”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Blue = PB

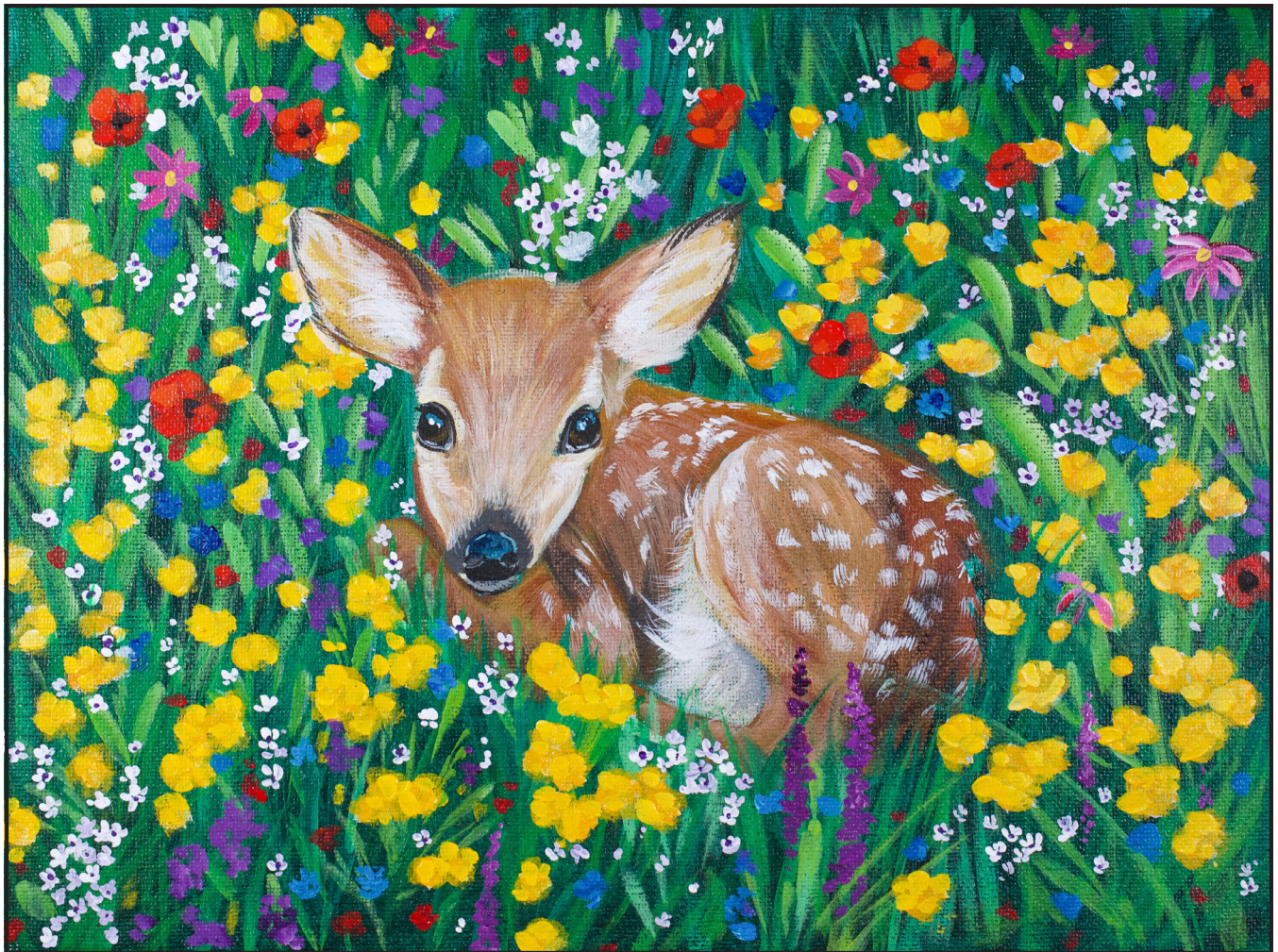
Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- With a Round brush, mix CRM + QM + TW, to get bright purple.
- Add in the hollyhock or foxglove type flowers that are down the center front of the baby by tapping them in. Make them darker in some places, lighter in others. Vary the size of the dots and placement on the stalk.
- Mix PB + TW into a cornflower blue color and add some tiny little bits of flowers randomly throughout the grasses in front.
- Get CRM + QM mixed to a dark poppy color and add that in on some of the petals of the poppies. Don't overpaint all of the bright red though.
- Refresh any colors you need.
- Dry.



STEP 20 – FRONT POPPIES

“THAT WILL BRING US BACK TO... DOE... OR IN THIS CASE, POPPIES”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

BRUSHES & TOOLS:

#4 TAS Round

#1 Monogram Liner

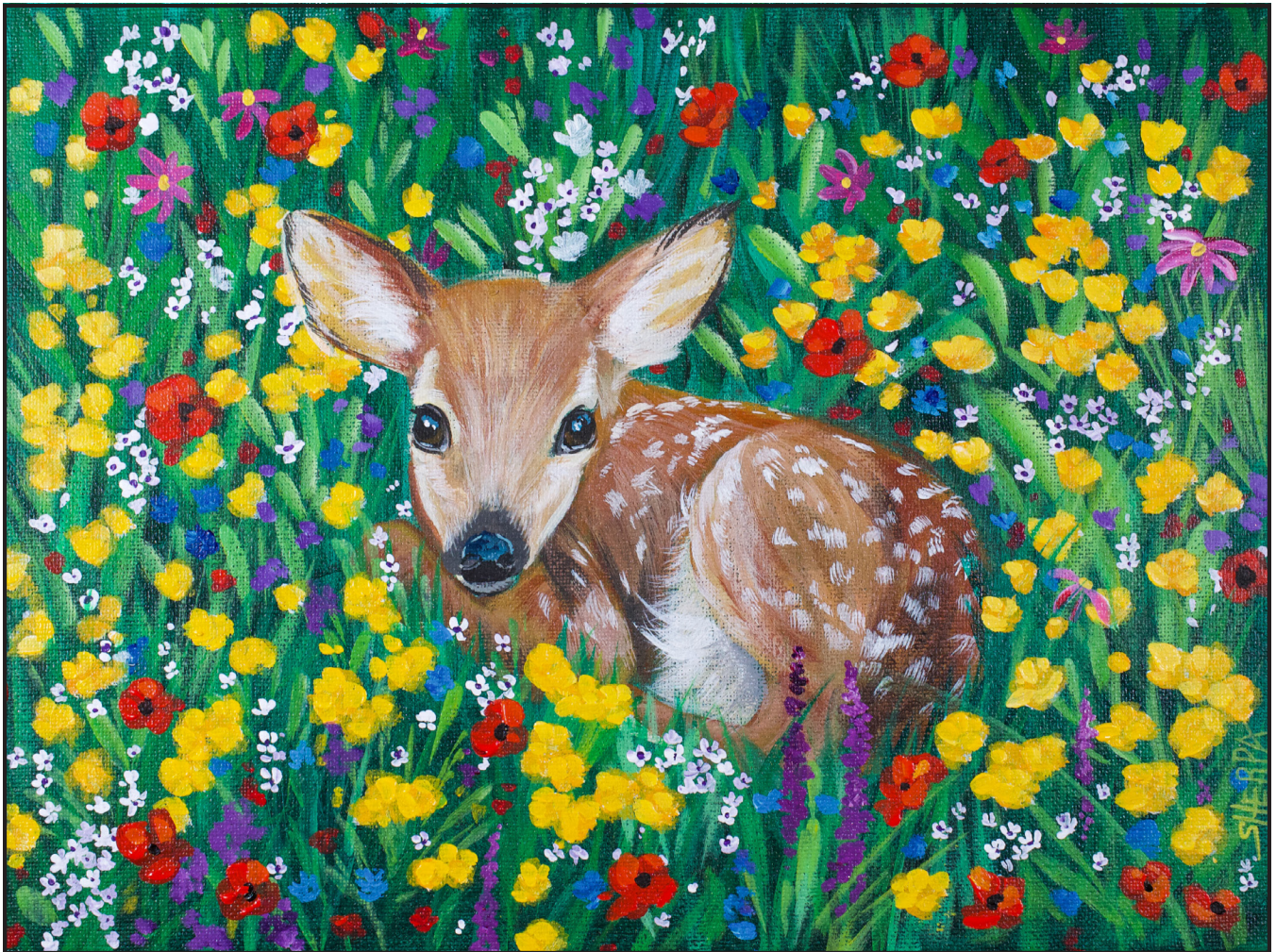
STEP DISCUSSION

- We will finish out our baby fawn with the poppies.
- Mix DP into your dark red

poppy color and build up the poppy shapes with a Round brush.

- Dry.
- Use CRM to add highlights to the poppies by painting random petals in some of the blossoms.
- Add CYM to the dirty brush, getting a brighter red, and add some of those highlights.
- Rinse your brush.
- Sign.

It's amazing.



THE TRACING METHOD

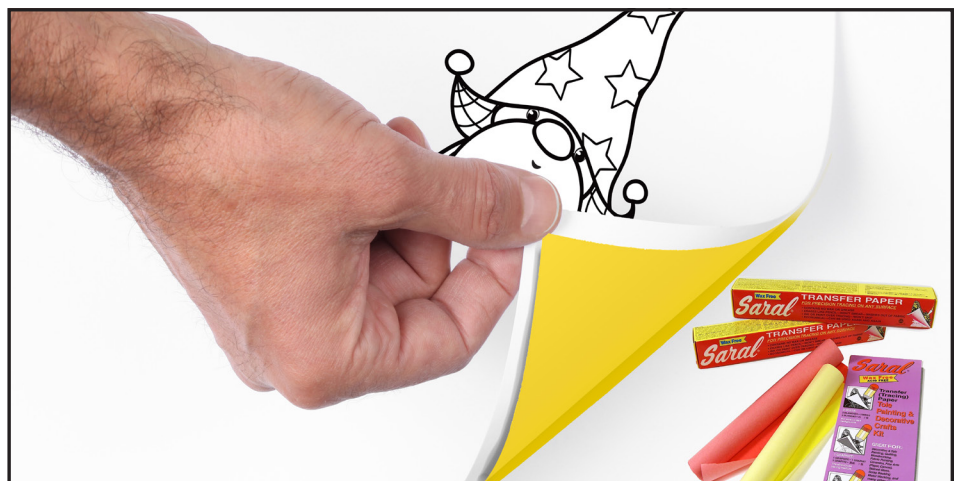
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



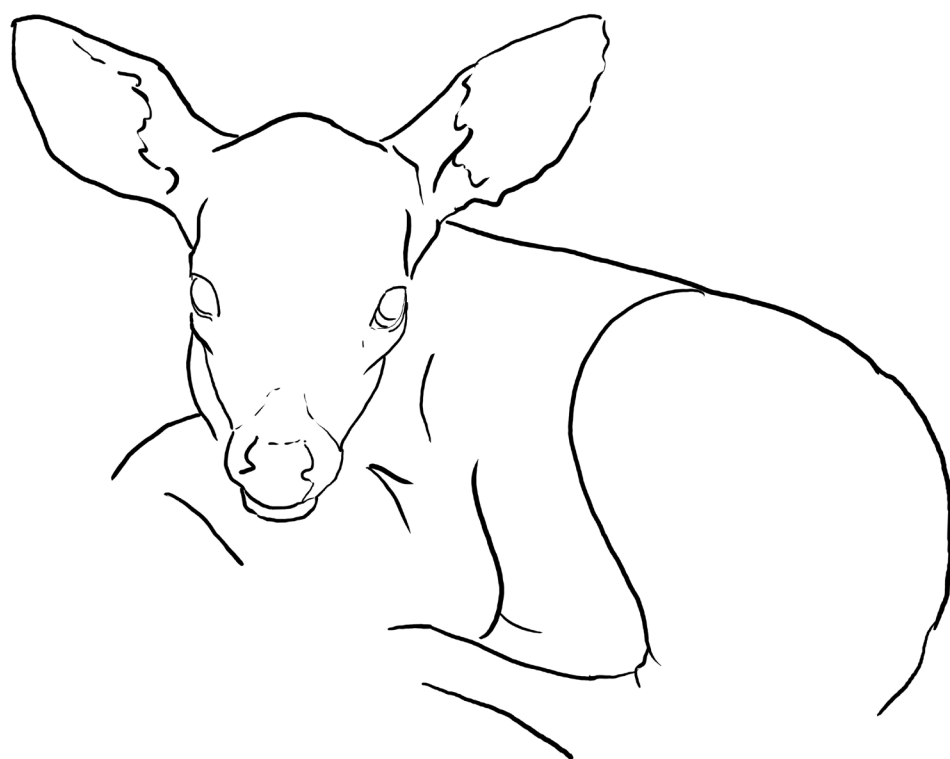
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

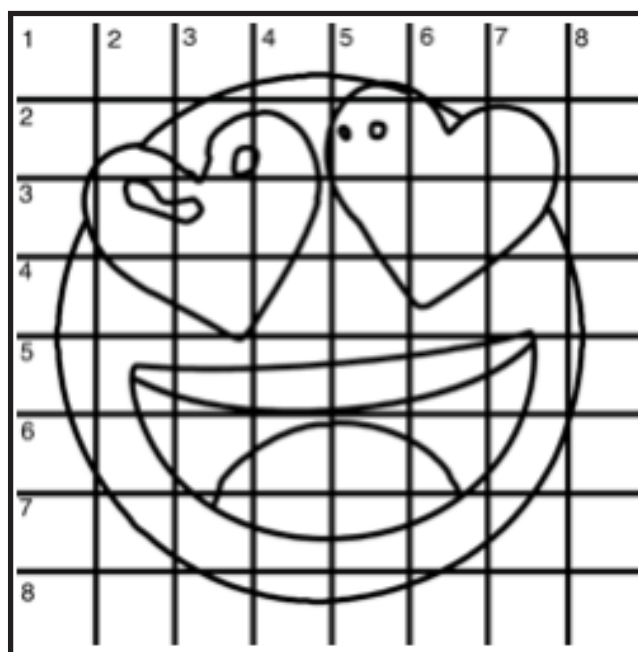
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



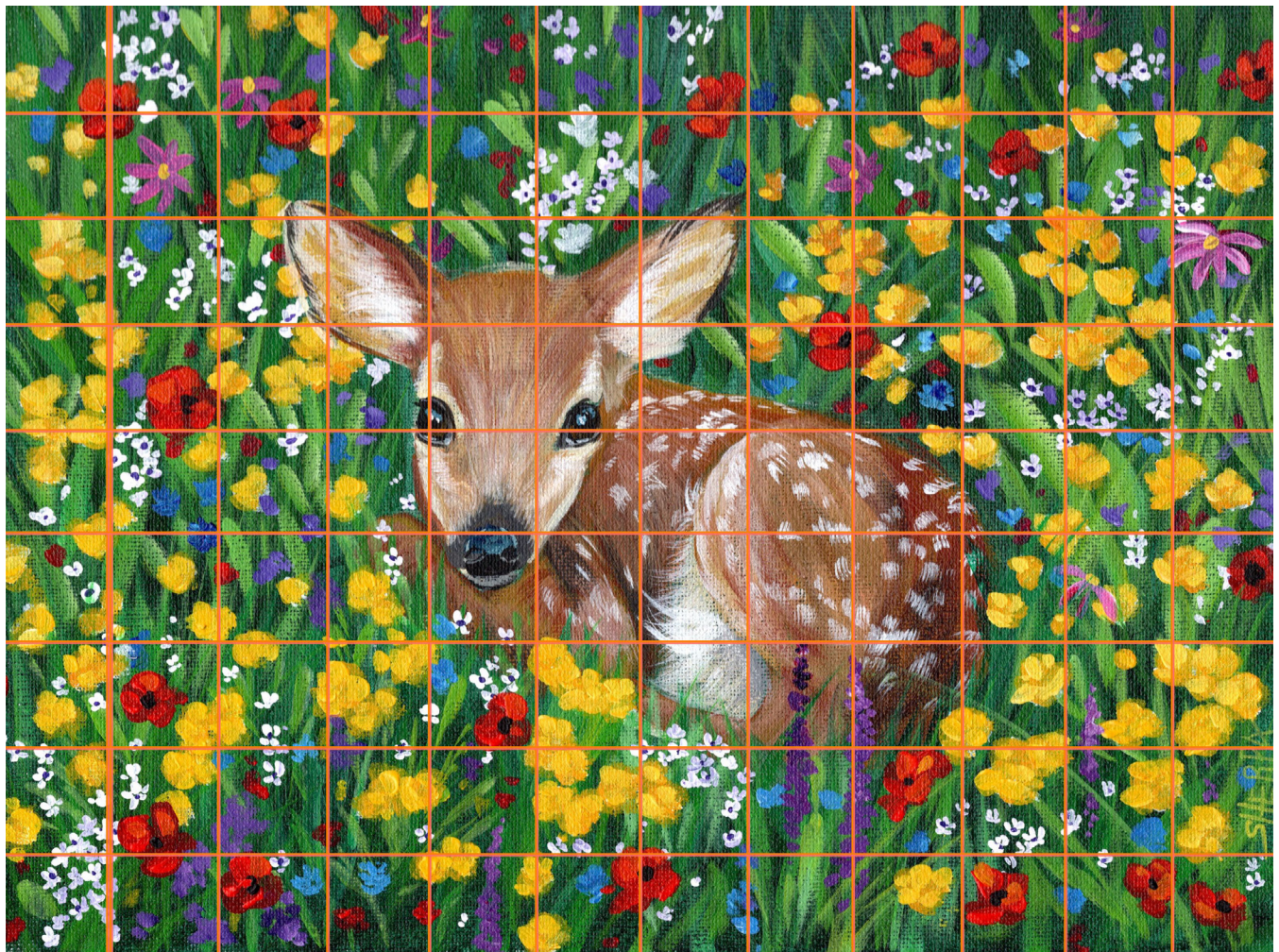
GRIDDING INSTRUCTIONS CONTINUED:

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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