THE ART SHERPA™
HOW TO PAINT
IN ACRYLIC
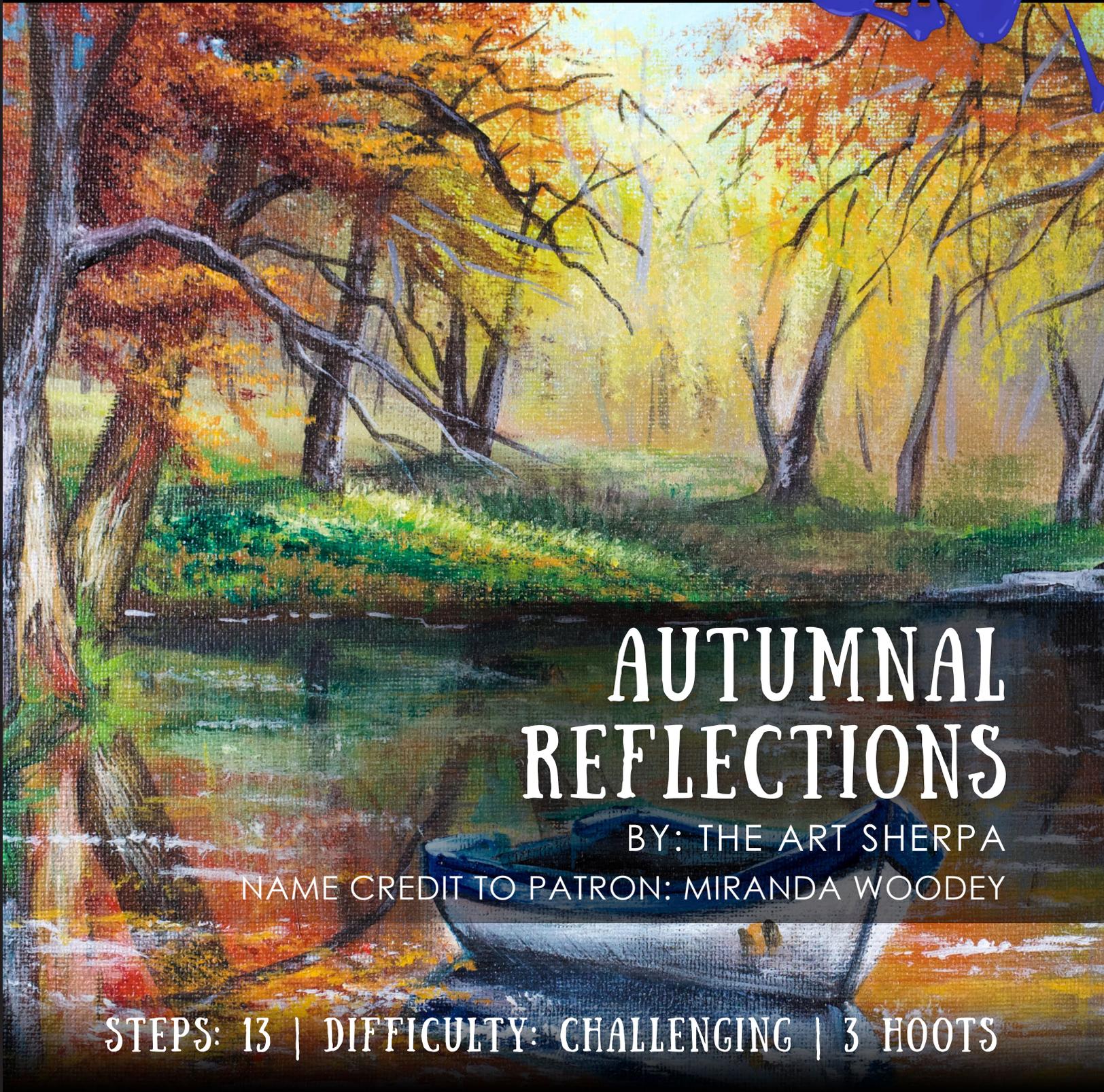
AUTUMNAL REFLECTIONS
BY: THE ART SHERPA
NAME CREDIT TO PATRON: MIRANDA WOODEY

STEPS: 13 | DIFFICULTY: CHALLENGING | 3 HOOTS

TABLE OF CONTENTS

SHERPA
FORWARD:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art and 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. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which 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.

Bare 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 today is a peaceful wooded inlet of water with an empty fishing boat floating lazily near the shore and a lengthy 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.

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:

- 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
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #20 Bright
- #8 TAS Cat's Tongue
- ½" Angle Brush
- Fan Brush
- Grass Comb/Grainer
- Palette Knife

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
- Mirroring Sky in Water
- Color Mixing
- Dynamic Light on Water
- Implying Motion

Round Hog Bristle #6 | TAS Round #4 | MonoGram Liner #1 | Round Blender #12 | Oval Mop 1" | Bright Synthetic #20 #26 | Bright Hog Bristles #8 | TAS Cats Tongue #8 | Angle Brush 1/2
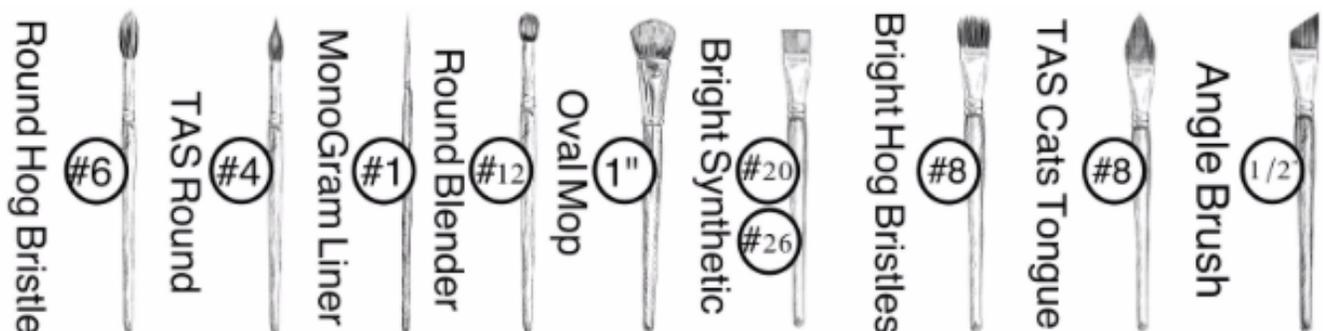
VIDEO CHAPTER GUIDE:

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	6:01	COLORED GROUND
STEP 2	11:47	TRANSFER IMAGE
STEP 3	23:31	DISTANT BACKGROUND
STEP 4	32:42	DISTANT LEAVES
STEP 5	46:26	DISTANT LEAVES
STEP 6	55:30	BRANCHES
STEP 7	1:07:38	WATER AND MID FOREST
STEP 8	1:21:26	ROCKS AND REFLECTIONS
STEP 9	1:36:57	FOREGROUND
STEP 10	1:52:05	TREE DETAILS
STEP 11	2:09:41	LEAVES AND WATER DETAILS
STEP 12	2:28:05	BOAT
STEP 13	2:51:26	PATINA
		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.
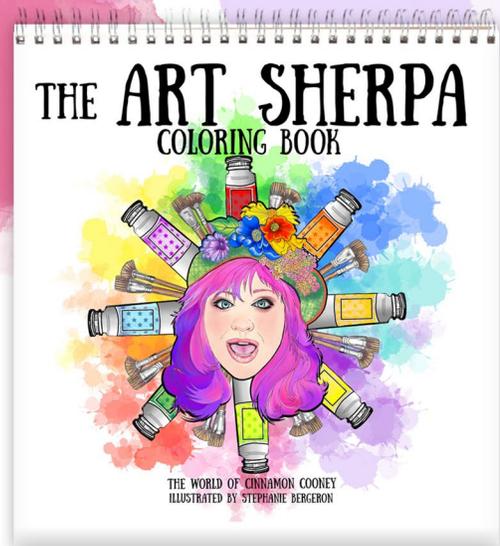
STEP 1 - COLORED GROUND

"LET US BEGIN THE BEGIN"

PAINT:
Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Ultramarine Blue = UB
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
#20 Bright

STEP DISCUSSION
• My studio is very dry today, so I applied a couple sprays from a micromister to the canvas and then brushed it across using a Bright brush.

• Mix PB + UB + a lot of TW, to make a light sky color. With the canvas in landscape orientation, start roughly painting the sky. Keep the center area of the sky light and wipe out your brush as you need to.

• As we come down the canvas we will add BS + MB beneath the sky color. This serves as the background color for the forest.

• Add CYM to the center area of the brown. It's ok if it is streaky and messy. If you want to blend it, use a dry brush, maybe a large hog cutter brush. It also allows you to diffuse the edge between the sky and ground colors.
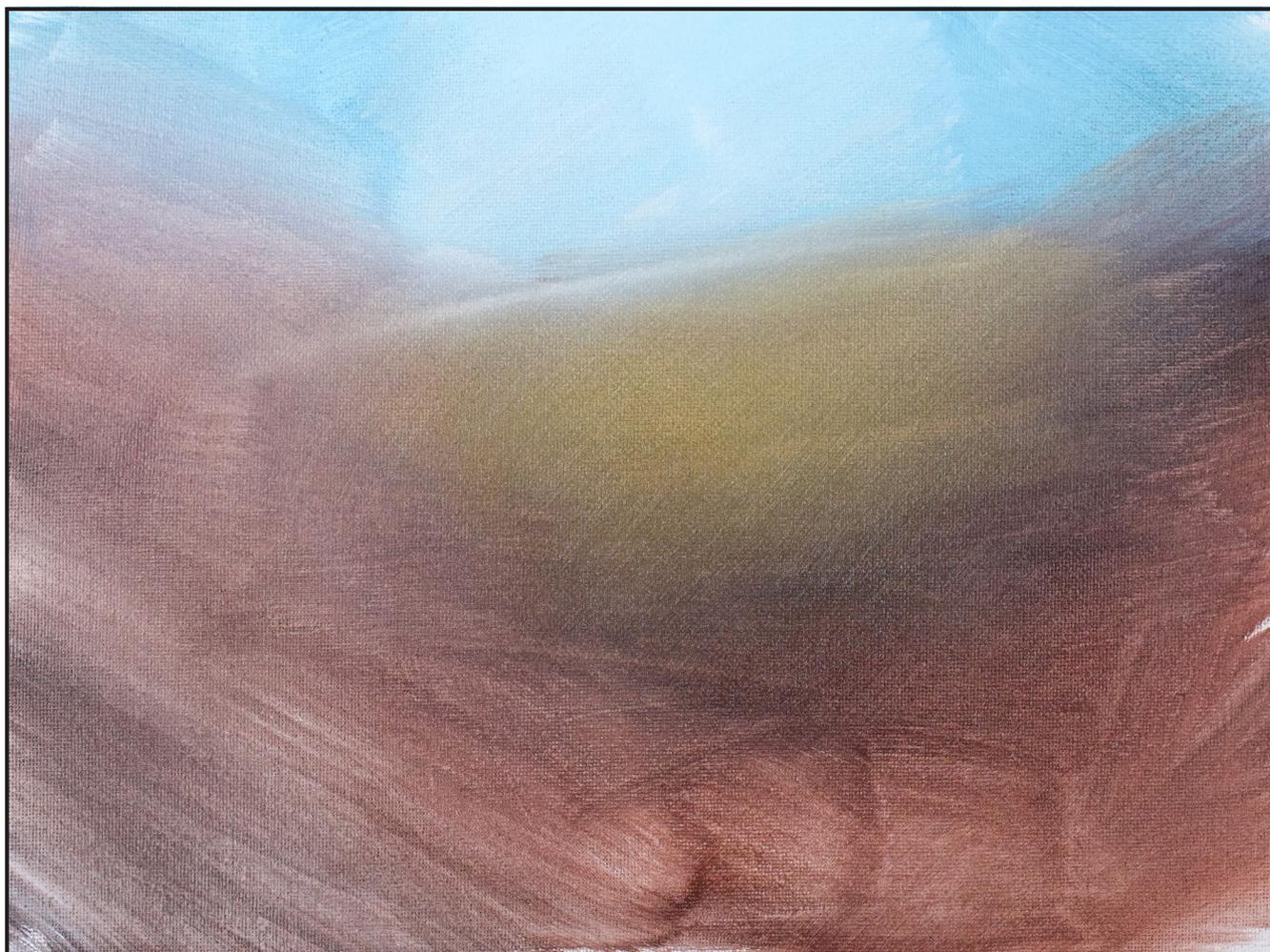
STEP 2 – TRANSFER IMAGE

"JUST THE GENERAL IMAGES"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS

BRUSHES & TOOLS:
#8 TAS Cat's Tongue
Palette Knife

STEP DISCUSSION

- Because it is very dry today, and I don't want the painting to underbind, I am going to dry the canvas.

- With a palette knife, mix CRM + CYM, more yellow than red, to get a nice bright orange.

- To capture the scene, we are going to start sketching in the major parts using a white watercolor pencil.

- Divide the canvas into four equal sections by creating a vertical line at the 6" mark and a horizontal line at the 4.5" mark. This simple grid is illustrated at the back of this document.

- With the Cat's Tongue, get your newly mixed orange and a touch of BS, then make a mark about 2" from the left side, and about 1/2" down from the center line. Begin to draw the shoreline, from that bottom corner up to your

mark. Then from that mark back to the left side of the canvas, just to that centerline.

- Draw in another shoreline across the canvas just below the centerline. You will need lots of room for the boat. There is an embankment that goes up on the left side. These are just general impressions that we will define more as we paint.

- Come up about 1" from the bottom center and outline the boat. Remember that the boat will have a reflection, so you probably should put that in there as well. Water is a mirror.

- Use the reference that follows this step to help you with placement.

- 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 the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.
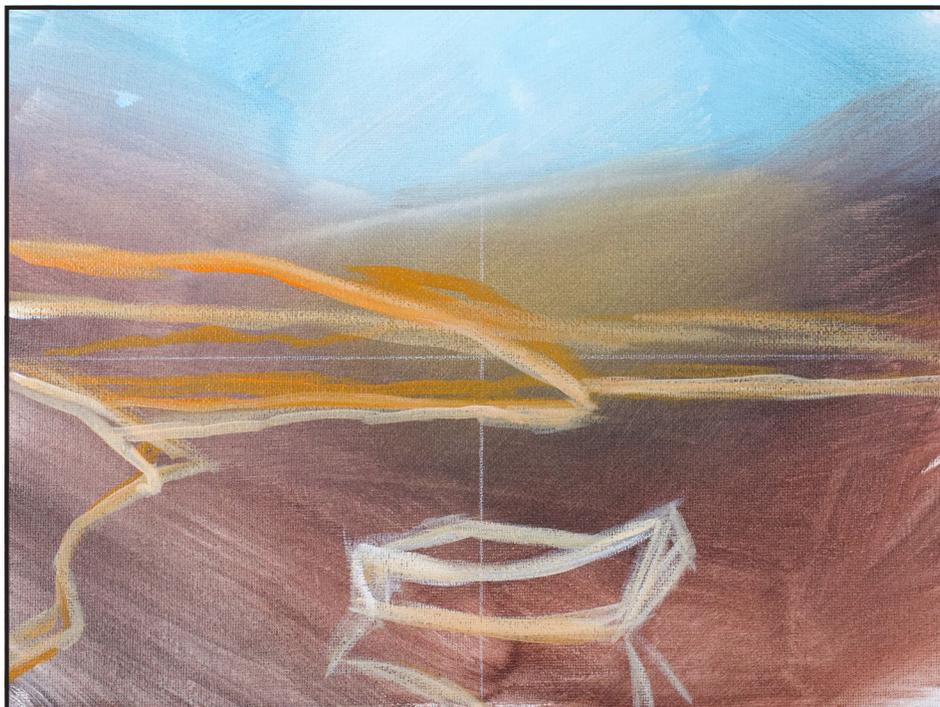
"SHEDDING LIKE A LONG HAIRED DOG DURING A TEXAS SUMMER"

PAINT:
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:
Round Hog Bristle

STEP DISCUSSION
• Mix some PG + BS then add CYM and a smidge of the orange on a dry brush, stipple in some distant leaves in your sky.

• Add a little TW for some highlights.

• Mix BS and your orange for variety as you get closer to the edges of the canvas.

• Continue to stipple some UB + BS on this dry brush for a darker green shade. You do want to leave some of the sky color peeking through.

• Get BS plus orange and TW and fill in that distant hill, using a sweeping brush stroke and paying attention to directionality. Add some yellow-green in it. Remember to keep watching for shedding bristles on your brush. This is just the impression of foliage from lots of distant trees. Make some gray from the UB + BS + TW and paint that in.

• Dry.

• Sherpa Tips: I want to use a brush that creates a leaf texture, and I instinctively went to a cheap hog brush. The thing to remember about cheap bristle brushes is to be sure to pull out the loose bristles first. Otherwise, you get a very hairy picture when you're done.

• When the brush is cheaper, you do want to work dryer because when you rinse, the bristles get softer.

• Be sure to rinse your brushes out very well. With super expensive bristle brushes, if you have cats or dogs, and your brush is wet, they are going to want to chew them. Put them up HIGH.
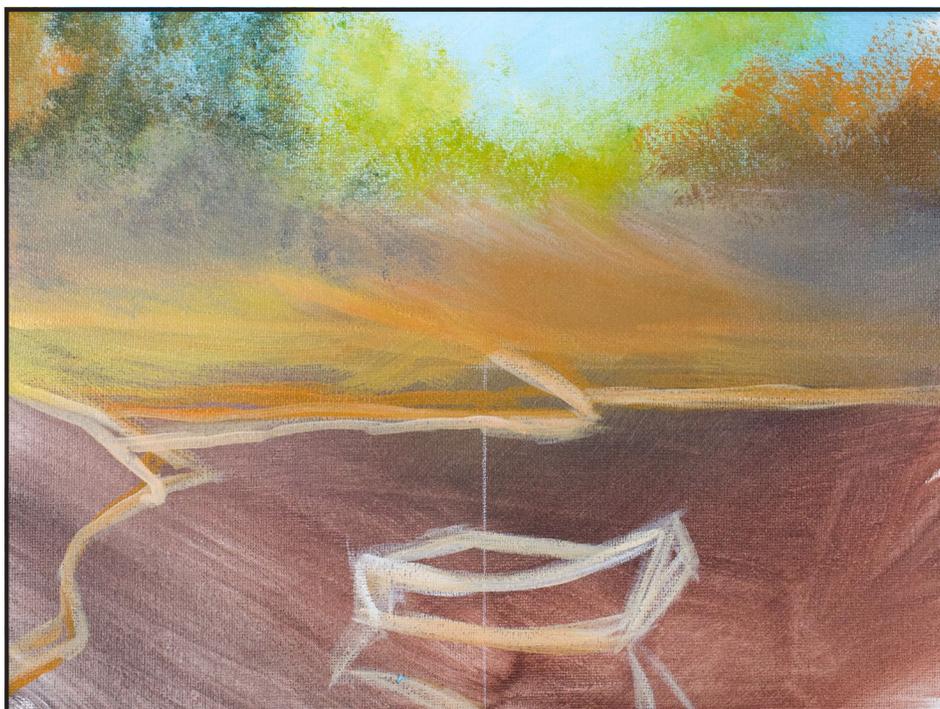
STEP 4 - DISTANT BACKGROUND

"DAD JOKE"

PAINT:
Ultramarine Blue = UB
Phthalo Green = PG
Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
#8 TAS Cat's Tongue
Fan Brush

STEP DISCUSSION
• Mix PB + BS on the Cat's Tongue and paint the hill on the left. Don't overwork this too much because there will be trees in front of it.

• Add a little CYM to the mix, paint the hill on the right.

• Between the two hills, add more BS to the mix. You do want to slope this mid-sized hill upward.

• Add some UB, CYM +TW to imply some light. These are faraway hills and are not where the detail will be.

• Get MB + UB + BS + TW and on the edge, or point of the brush, and start adding some tree trunks on the hill on the left. Just up into that stippled area of leaves we put in earlier.

• Add some tree trunks to the right, remembering that some are thicker than

others. As you come down your tree trunks, they should be much wider. Tree trunks are thick at the bottom and get thinner at the top.

• Give your tree some character. Trees don't follow a roadmap, they have personality. The one thing we don't want to do on this painting is to stress over the trees too much because they will have leaves to cover all minor flaws.

• Get a fan brush loaded with PG + BS + CYM + TW + orange, add some interesting sunlight bits on the ground here and there in front of far away trunks.

• Use more green and brown as you come forward adding to ground cover.

• I got ground cover over the tree, grass does not grow over the tree, so I fixed it.

• Vary these colors and use light pressure as you wiggle in these highlights. You don't want to cover up everything, you are just enhancing what you have.

• Make gray with BS + UB + TW and use this as a bark highlight color for some of the tree trunks.

Cinnamon: Brush strokes help to identify the hill slopes.

John: That will probably go in the book.

Cinnamon: I know.

John: When applying a seal varnish to your painting, please use care. Seals attract sharks
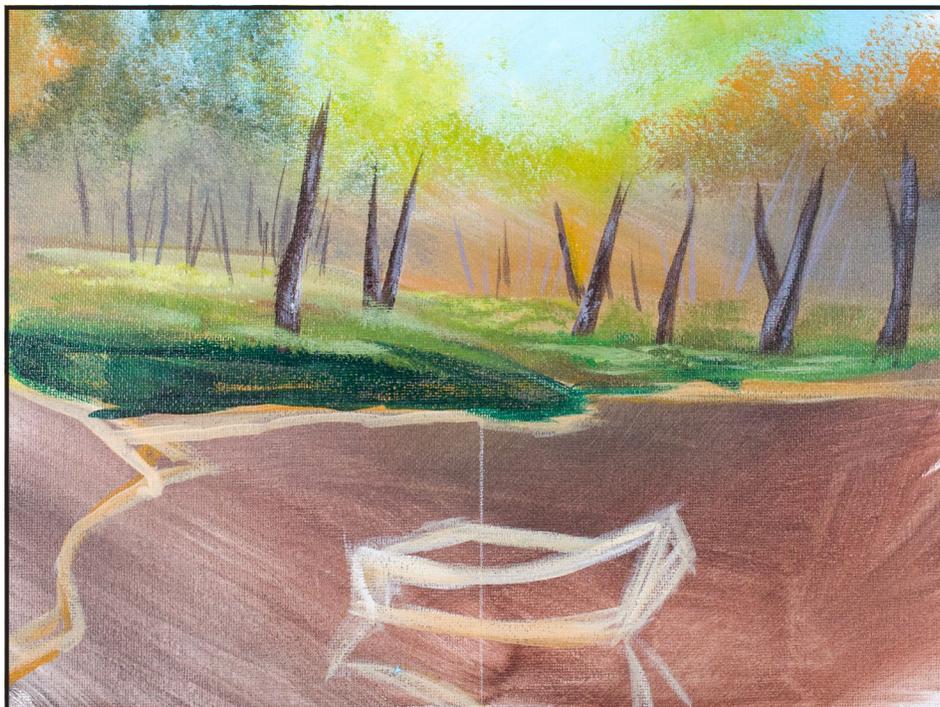
STEP 5 - DISTANT LEAVES

"STIPPLE, STIPPLE, STIPPLING"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:
Fan Brush

STEP DISCUSSION

• Mix CYM + PG + orange, on the edge of a fan brush and create weeping, willow-ish, hanging foliage. You can tap, or use the stipple effect, to add this willowing effect.

• As you get more directly into the sunlight, add more CRM + TW to the brush.

• Use all of the fall color mixes that you have already created and make your trees come to life. Fall trees have so many vibrant colors in them. Tap, tap, tapping is so much easier to say than stipple, stipple, stippling.

• Continue layering, in some bright areas of sunlight, mostly in the center, and darker areas on the edges.

• Remember to rinse out and wipe your brush from time to time. Change out your water when you need to so that your colors don't get muddy.

• In the far off distance, add MB + BS for the leaves. You need this darkness to set off the lighter areas.

• Remember, don't put your best work on the left side because we will be putting in a big tree over there in front of them.

• A great mix to add for fall is CRM + BS and CRM + CYM, you can even get into QM + CRM.
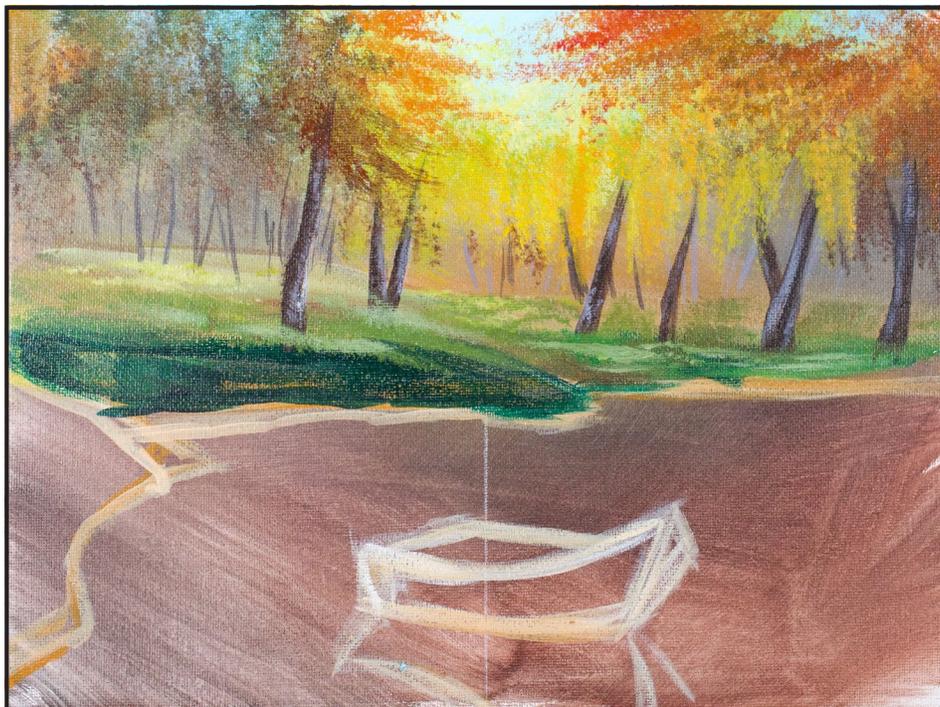
"BRANCHES TO INFINITY & BEYOND"

PAINT:
Cad Red Medium = CRM
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Golden's Acrylic Gloss
  Glazing Liquid = AGL

BRUSHES & TOOLS:
TAS #4 Round Brush
Fan Brush

STEP DISCUSSION
• With a Round Brush and MB thinned with water, define your forward tree trunks. Use light pressure to add cute little branches. Take your time bringing your trees to life.

• Use AGL, to improve flow, and a mix of UB + MB to add to the branches.

• Get more TW in the mix for a lighter gray highlight. 'Cause branches have dimensionality, dimensionality, dimensionality.

• Tone some of your orange-red with a touch of MB, and add this bright color over some of the leaves in front.

• Mix CRM + BS for another darker, red color, and just catch the furthest front branches. You can switch to the fan brush or use whatever brush you are comfortable with.

Sherpa Tip: This is a great painting to perfect your branch skills. Don't hesitate to practice on paper in advance if you'd like. We also have many other less difficult still life tutorials on my website that you can start with.
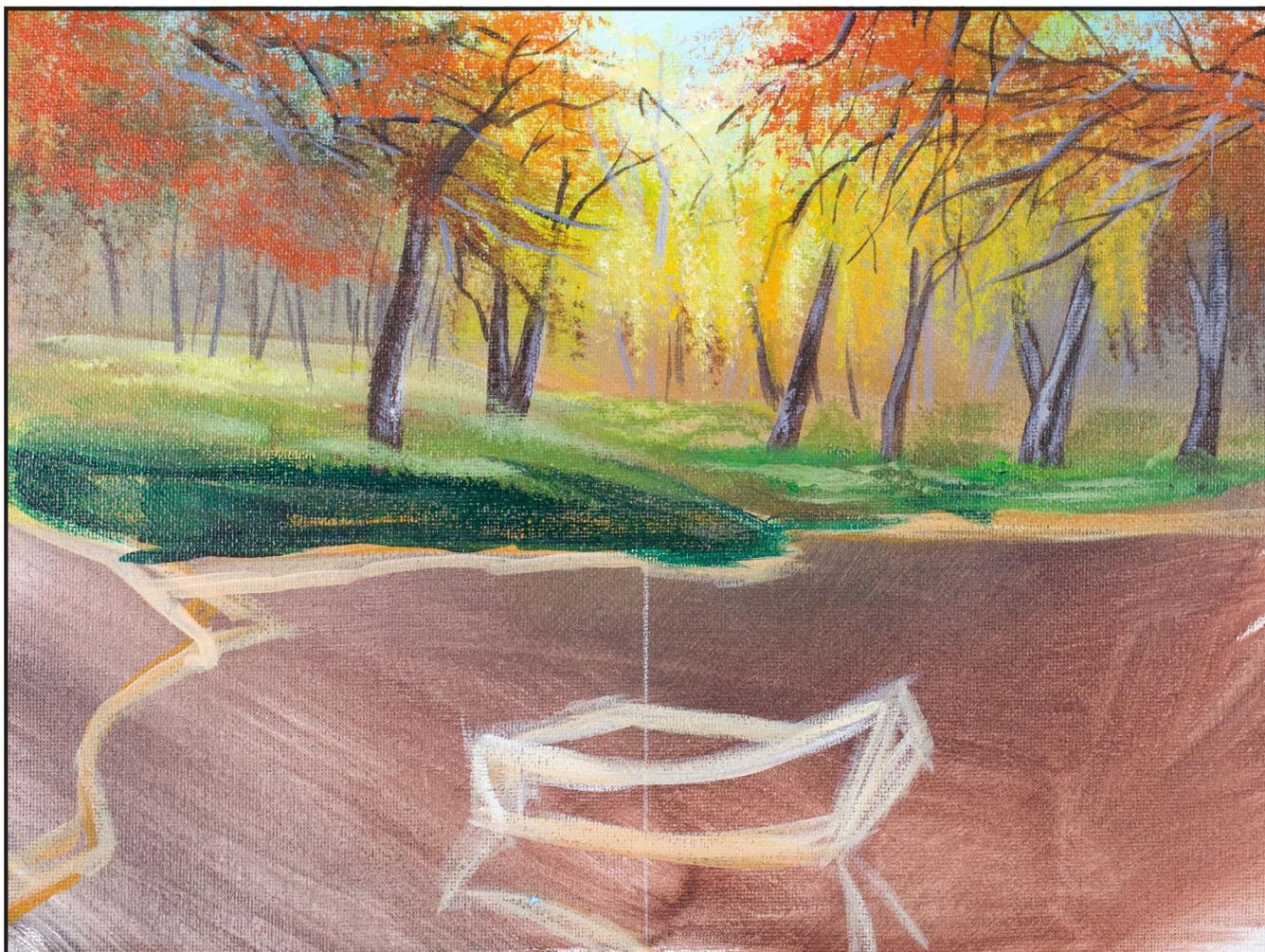
STEP 7 - WATER AND MID FOREST

"DO WHAT YOU WANT TO DO THERE"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Phthalo Green = PG
Titanium White = TW
Golden's Acrylic Gloss
  Glazing Liquid = AGL

BRUSHES & TOOLS:
#8 TAS Cat's Tongue
Fan Brush

STEP DISCUSSION

• This water is dirty. What do we do? We get clean water.

• Continue using the fan brush and mix the PG with CYM. Pop in some of this bright color down that front embankment. But don't cover everything that is there.

• Get some orange on the brush and bring in a little of that color on the grass.

• Put a little path in using some of your grays and MB.

• Switch to the Cat's Tongue loaded with MB + UB and add some rock shapes on the right side. Something to be aware of is that rocks have nice edges and are often dark, and we usually understand them through the highlights.

• Put in some dark color to delineate the left shoreline.

• Pull down some of the greens into the water area under the shoreline. Wiggle and pull. Don't hesitate to bring in some grays and blues and greens and oranges and pull them all down into the water, because water is a mirror, and as above, so below.

• Get more water on your brush, and in the center corridor light area, pull down the lighter colors, almost into the boat.

• Turn your canvas as you need to, don't hurt your body or try to stand on your head to paint. Mirror some of your forward tree trunks in the water, then soften them by lightly brushing side to side with your fan brush.

• Use UB + TW and continue putting in the tree trunks in the water.

We have lots and lots of blending to do and more complicated water and stone features.
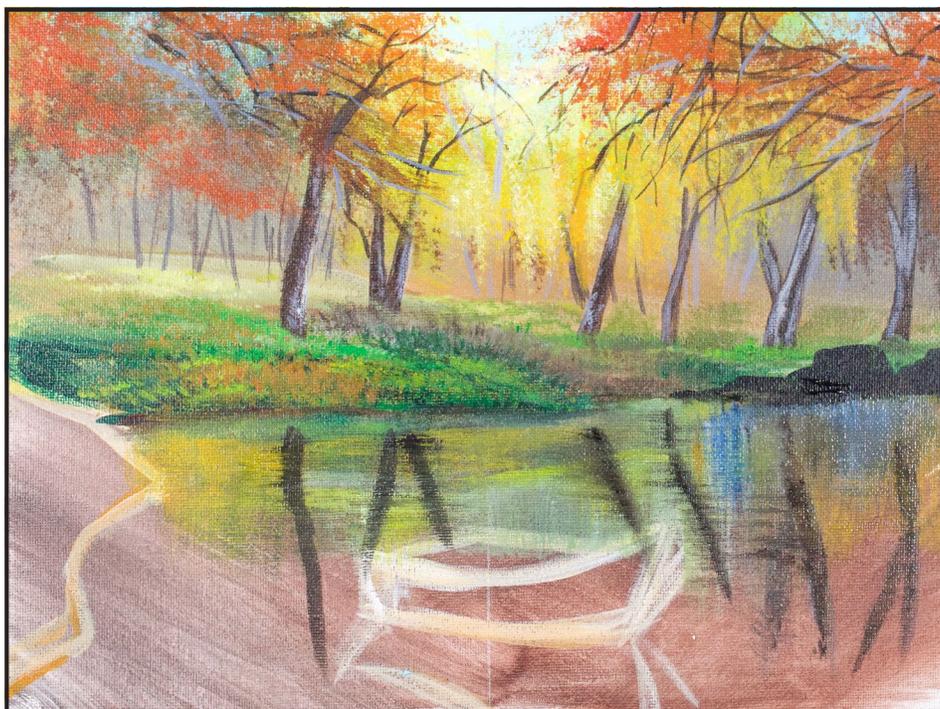
STEP 8 - ROCKS AND REFLECTIONS

"BRING ON THE DRAMA"

PAINT:
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:
#4 TAS Round
Hog Brush
#8 TAS Cat's Tongue
T-Square Ruler

STEP DISCUSSION

• Get your big hog brush and tap/stipple some of your leaf colors in the water.

• Add the dark red color in the water to the left of the boat. Use a dry hog to softly cross hatch this area to blend it.

• Bring some sky color in the water and blend it out.

• Use the Cat's Tongue to add some of your lightest gray to the rocks on the right side of the shoreline. You can also apply this like a little waterfall coming down the rocks, but remember to mirror what you do in the water.

• Work your water to create that mirror look. Use the reference that follows this step to help you get to the point where I did before I went on to the next step.

• While the little boat captures our attention, it's the background that sets that stage for it to do that.

• Add MB + BS to define any trunks in the water.

• Load a Round Brush with some off white and paint some vertical water movements, using a T-square to make sure your perspective is not off.

• Get the hog brush loaded with your dark red, and make sure your reflections are strong enough on the left and the extreme right of the canvas. We need the drama; you may not want drama in your life, but you want it in this painting. Put it all in there.

• Redefine your shoreline if you need to and be sure that it is reflected in the water. Generally, the embankment is not all the same. Some places have grass, others places have dirt.

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STEP 9 - FOREGROUND

"PLANT SOME TREES"

PAINT:
Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:
#4 TAS Round
#8 TAS Cat's Tongue
Fan Brush

STEP DISCUSSION

• Use the Round brush and MB to define any tree trunks that might need darkening up in your background. Do the same thing with the trunks in the water.

• Switch to the Cat's Tongue loaded with MB + BS and paint in the big tree trunk on the left side that continues off of the canvas.

• To the right of that tree, there is another one that goes up on a curve, narrower at the top and is almost at the edge of the stream. Add these reflections in the water.

• There is another big tree which needs planting in front of these trees, kind of between them, but more forward. Mix some CYM + BS + orange because this tree is much lighter than other trees so far. Make sure that the color carries down into the water and this tree kind of goes behind the other tree.

• Use the green color and paint in the grassy embankment that divides the land from the water.

• I did a lot of resizing of these trees so that they were more structural in the painting.

• Then use an off white, almost a pale blue white, and start putting in the whitest parts of the boat. I used a green on the far side of the boat and an aqua blue along the bottom of the boat in the water. I also used the aqua to outline the reflection of the boat in the water.

• Using a fan brush, add the yellow-greens and greens to highlight grasses on the embankment and then add that reflection to the water.

• Get BS and dark orange to add some grass dimensionality to the embankment, maybe it's bark, maybe it's dried grass. You can also input a little stone there if you want to. Rocks happen.

• Add some yellow and greens in the grass there, as well as some orange.

STEP 10 - TREE DETAILS

"BARK IT UP"

PAINT:
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:
#4 TAS Round
#8 TAS Cat's Tongue

STEP DISCUSSION
- We will finish up the trees in this step, so with the Cat's Tongue and a mix of BS + MB, start to create some depth by shading the trees on the left. You want to shade that tree that goes behind the other trees too.

- I have to put in some background leaves, but before we do, we have to add branches. Load that darker color on the Round Brush, and thin it with water, to add in those branches.

- Get a grainer brush and BS + CRM + orange then use short up and down strokes on the trees to represent areas of rough bark. Vary the color with a little CYM.

- I added a little CYM on the palette next to the orange mix, just for ease of use.

- Refresh any colors that you need to.

- Mist your paint if you need to.

- Mix orange + CYM for areas where the bark might be catching sunlight. Use light gray and dark gray where the trunk has no sunlight. You can also add reds and purples in the bark.

- Add your grass colors, PB + CYM + BS, to the embankment and bring it up over the base of the trees and down into the water.

- Be sure to add your bark reflections into the tree trunks in the water.

- Refine your dark reds in the water if you need to.
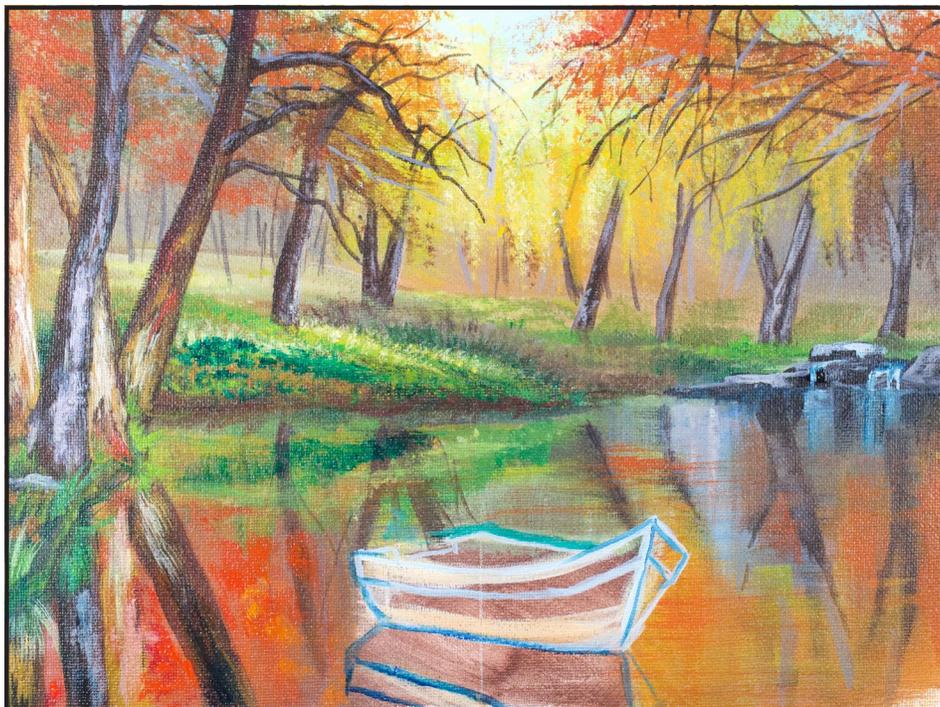
STEP 11 - LEAVES AND WATER DETAILS

"MORE, MORE, MORE LEAVES"

PAINT:
Cad Red Medium = CRM
Quinacridone Magenta = QM
Burnt Sienna = BS
Dioxazine Purple = DP
Mars Black = MB

BRUSHES & TOOLS:
Hog Brush
Fan Brush

STEP DISCUSSION
- Load a hog brush with a mix of CRM + DP + QM. Pinch the brush to shape how the paint gets applied, and bring a few leaves into some open spaces on those trees to the left. You don't want to paint over everything.

- Add some orange on the brush and paint in the highlight.

- Switch to a fan brush and the dark red color, and add this as a shadow to the underbelly of the red leaves. Bring in some DP + QM + CRM on the leaves.

- Use thinned UB + MB + BS, to add some more branches to those left trees.

- Add your sky blue back in if you overpainted the leaves.

- Get some gray highlights on the branches, lighter on top, and darker under them.

- Use a fan brush and off white to add some ripples in the water.

- On the front right corner of the water, add a little light orange.

"NOW, WE PAINT THE BOAT"

PAINT:
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:
#4 TAS Round

STEP DISCUSSION
• With a bound brush, use a mix of PG + UB and add some shadows to the left of some of the tree trunks.

• Make gray with UB + MB + BS and paint the outside hull of the boat, both above and below the water. It will be darker in the water. The inside wall of the boat is very dark, as well.

• Refresh any colors you need.

• Get PB + UB and paint in the trim at the top of the boat. It is kind of a bright blue and be sure to add that to the reflection in the water, on both sides.

• Dry.

STEP 13 - PATINA

"THE BIG FINISH"

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

BRUSHES & TOOLS:
#4 TAS Round
#1 Monogram Liner
Fan Brush

STEP DISCUSSION
- With a smaller detail brush, and off white, start dry brushing a patina on top of the gray outer hull, both on the boat and in the reflection. Bring down a line on the bow to divide the right and left side of the boat. Do the same in the reflection. Come back with an even lighter off white and put in some more patina above and below the water.

- I switched to a Round Brush, but use whatever brush you are comfortable with.

- Bring in some of your brown-black-blue mix and some brown tones on the boat, and reflect it below. Play with your color mixes until you get your boat to your happy place.

- Add a light aqua inside the boat and to some of the trim. I do provide a reference at the end of this step to help you with boat details and color placement.

- Add TW to the blue mix, to create some dimensionality at top of the boat's trim, both above and below the water.

- Use the smaller detail brush to add a rough, off white patina to that lighter portion of the boat below the blue trim, both in and out of the water. Add the division line back in on the bow.

- Switch back to the round brush to give you more control, and add the lightest reflections on the boat.

- Add some TW reflections here and there on the blue trim area.

- Use some of your oranges and reds to trim around the boat's reflection in the water. Make it pop out.

- I did add some badging, because this boat owner obeys the law and registers his boat. Put a reflection in the water if you do add them. I don't know, maybe in your world there are no badging regulations.

- Just play with your boat until you are happy with it.

- Mix some AGL + UB + MB and glaze the boat's reflection in the water.

- Get the fan brush and add some reflection in front of the boat.

- Sign.

Sherpa Tip: Reflections will be a shade darker in the water than it is above the water. That is the nature of reflections.

- 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.


- 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 Seral 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

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.
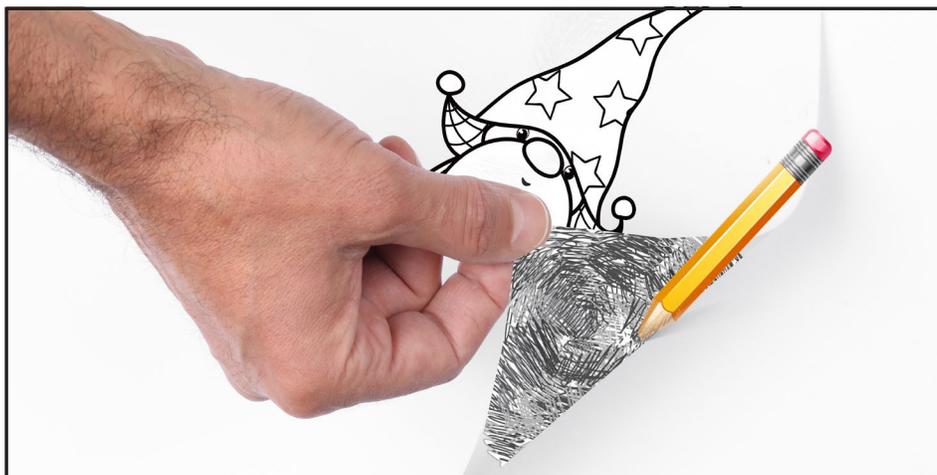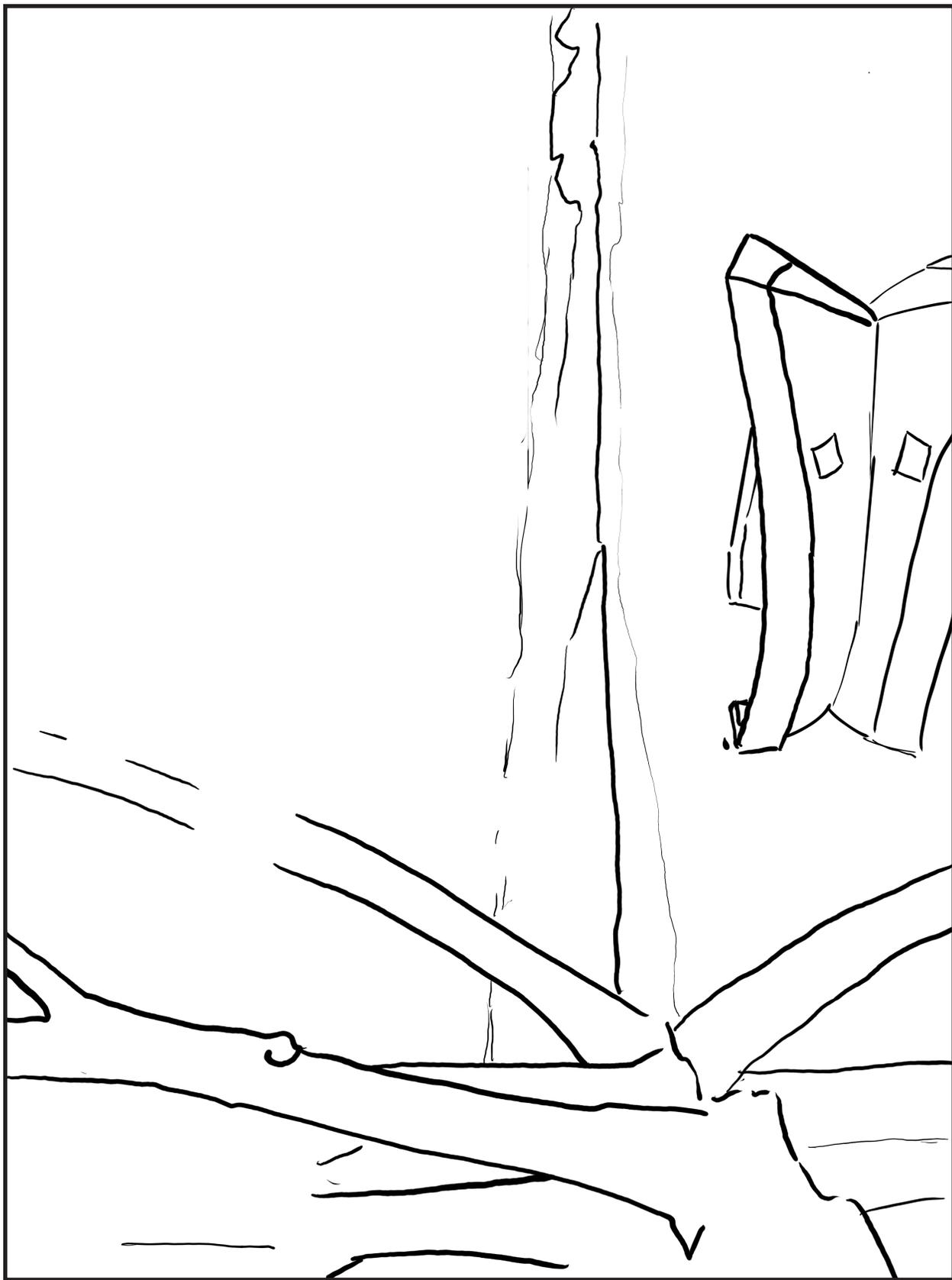
GRIDDING INSTRUCTIONS:

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.
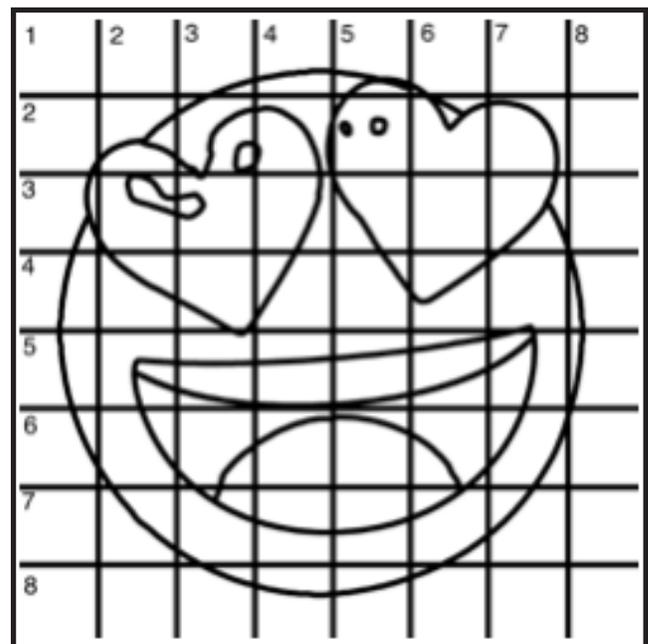
GRIDDING INSTRUCTIONS CONTINUED:

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: