

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



AUTUMN SPLENDOR

BY: THE ART SHERPA

NAME CREDIT TO PATRON: LINDA LINDSTROM

STEPS: 11 | DIFFICULTY: CHALLENGING | 3 HOOTS



TABLE OF CONTENTS

SHERPA FORWARD	3
PAINT AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE	5
THE GOLDILOCKS ZONE	5
STEP 1 - SKETCH IN LINES	7
STEP 2 - DISTANT SKY	8
STEP 3 - DISTANT TREES	9
STEP 4 - DISTANT LEAVES.....	11
STEP 5 - BLOCK IN HILL	13
STEP 6 - 2ND LAYER HILL	14
STEP 7 - ROUGH IN FORWARD TREES	16
STEP 8 - FOCAL TREE.....	17
STEP 9 - FORWARD TREES	19
STEP 10 - MIDGROUND LEAVES	20
STEP 11 - RED ORANGE LEAVES.....	21
TRACING METHOD.....	23
TRACEABLE	24
GRIDDING INSTRUCTIONS	25





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.

Our subject today is a beautiful forest path surrounded by a rough little fence and back background and focused trees. Surprisingly, in fact, the trees in the front are the focal subject of the painting. This tutorial is a lengthy one of a fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

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
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

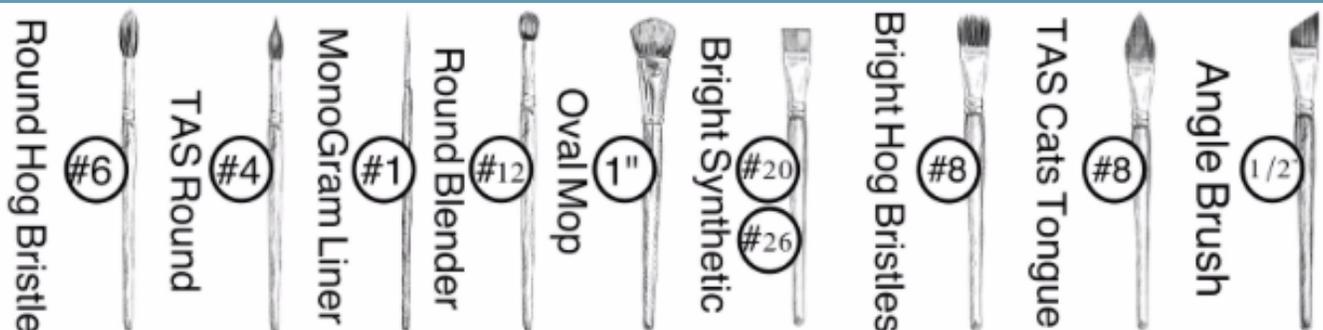
- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- 1" Oval Mop
- #20 Bright
- #26 Bright
- Artist Knife
- #8 TAS Cat's Tongue
- ½" Angle Brush
- Grass Comb/Grainer

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
- Sea Foam
- Color Theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon Line
- Color Mixing
- Dynamic Light on Water
- Fur
- Implying Motion



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	4:45	SKETCH IN LINES
STEP 2	7:34	DISTANT SKY
STEP 3	15:40	DISTANT TREES
STEP 4	21:59	DISTANT LEAVES
STEP 5	37:26	BLOCK IN HILL
STEP 6	41:21	2ND LAYER HILL
STEP 7	54:15	ROUGH IN FORWARD TREES
STEP 8	1:05:33	FOCAL TREE
STEP 9	1:32:07	FORWARD TREES
STEP 10	1:47:32	MIDGROUND LEAVES
STEP 11	2:00:53	RED ORANGE LEAVES 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.





24

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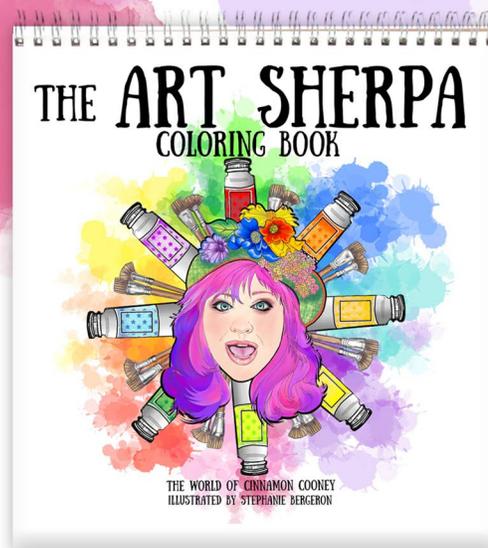


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STEP 1 - SKETCH IN LINES

“SEE HOW EASY THAT WAS?”

PAINT:

Burnt Sienna = BS

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

T-Square Ruler

Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- The first thing we will do today is to put the canvas in landscape orientation, wider than it is tall, then divide it into 4 equal quadrants using a

T-square and a watercolor pencil.

- I chose to freehand this image but I have also provided a transfer if you prefer to use that method and directions as to how to grid the picture in this document. 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.
- Start about 2.5" up in the lower right square and draw a line diagonally up to the upper left square, about 2.5" from the top, using a Cat's Tongue loaded with BS. It is a gentle slope, not a steep hill. The center of the hill should be just to the left of all the intersecting lines.
- Add a line to indicate the tree on the extreme left so we don't paint our best every sky where we will be covering it.
- Add a sister slope on the right to meet it.



STEP 2 - DISTANT SKY

"JUST A KISS"

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

1" Oval Mop

STEP DISCUSSION

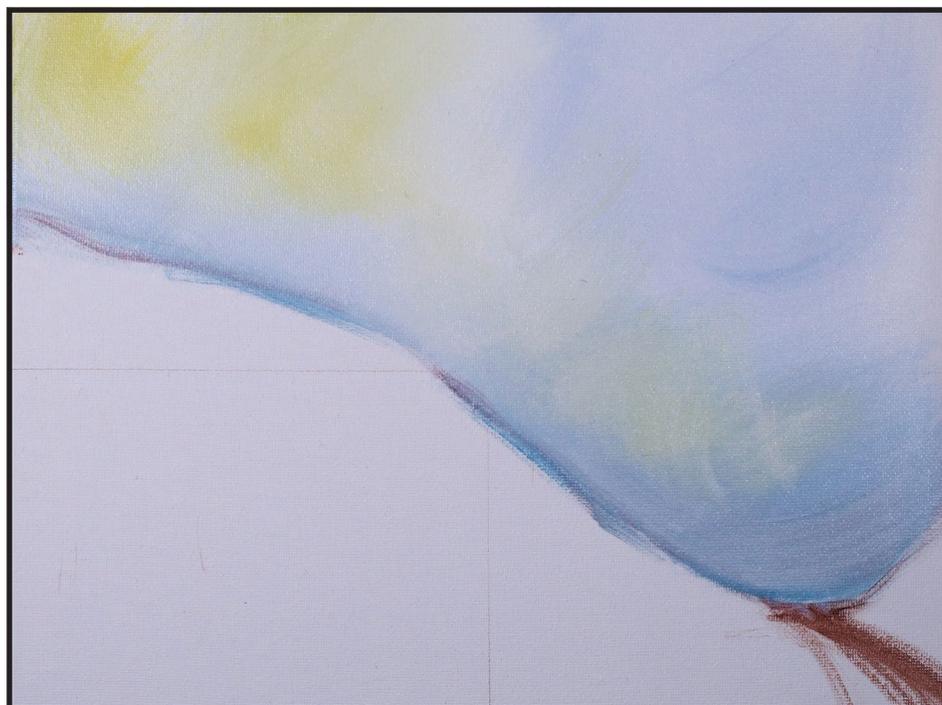
- Load a dampened oval mop with TW and a bit of AGL, which slows down the drying time of the paint up to 45 minutes. Paint in the sky area above the sloping hill and to the left of the tree. If you don't have AGL, you can thin the paint with water.
- Prepare to work fast through this because we are going to try to complete the whole rest of the step working wet into wet.
- Blend some UB into the white, while the background is still wet, but just kiss this blueish white into the sky area.
- Add just a touch of PB as you go down toward the bottom, then a tiny bit of BS to the mix to gray out the blue. Blend, blend,

blend, this so it is subtle. I do have a video on blending in my library if you need assistance. We are working wet into wet. Keep graying the color as you come into the sky that will be covered by branches.

- Make an orange with CYM + CRM and a touch of PG, this is very light, so add some TW. It's ok if you get a touch of the sky blue in it. Working as fast as you can, wet into wet, add the sunlight area into the left side of the canvas.
- Blend the blue sky mix, into this yellow. You do want some distant bits of the yellow here and there. Your strokes should have a curve to them. It's a bit of work to do this, but you will be so happy with it.

Your support to us on Facebook and YouTube really do make what we, and other creators, do possible, so thank you very much for all of your support.

Sherpa Tip: Understanding that distant objects are grayed out is profoundly helpful to beginners.



STEP 3 - DISTANT TREES

“LET’S BEGIN A THREE LAYER FOREST”

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

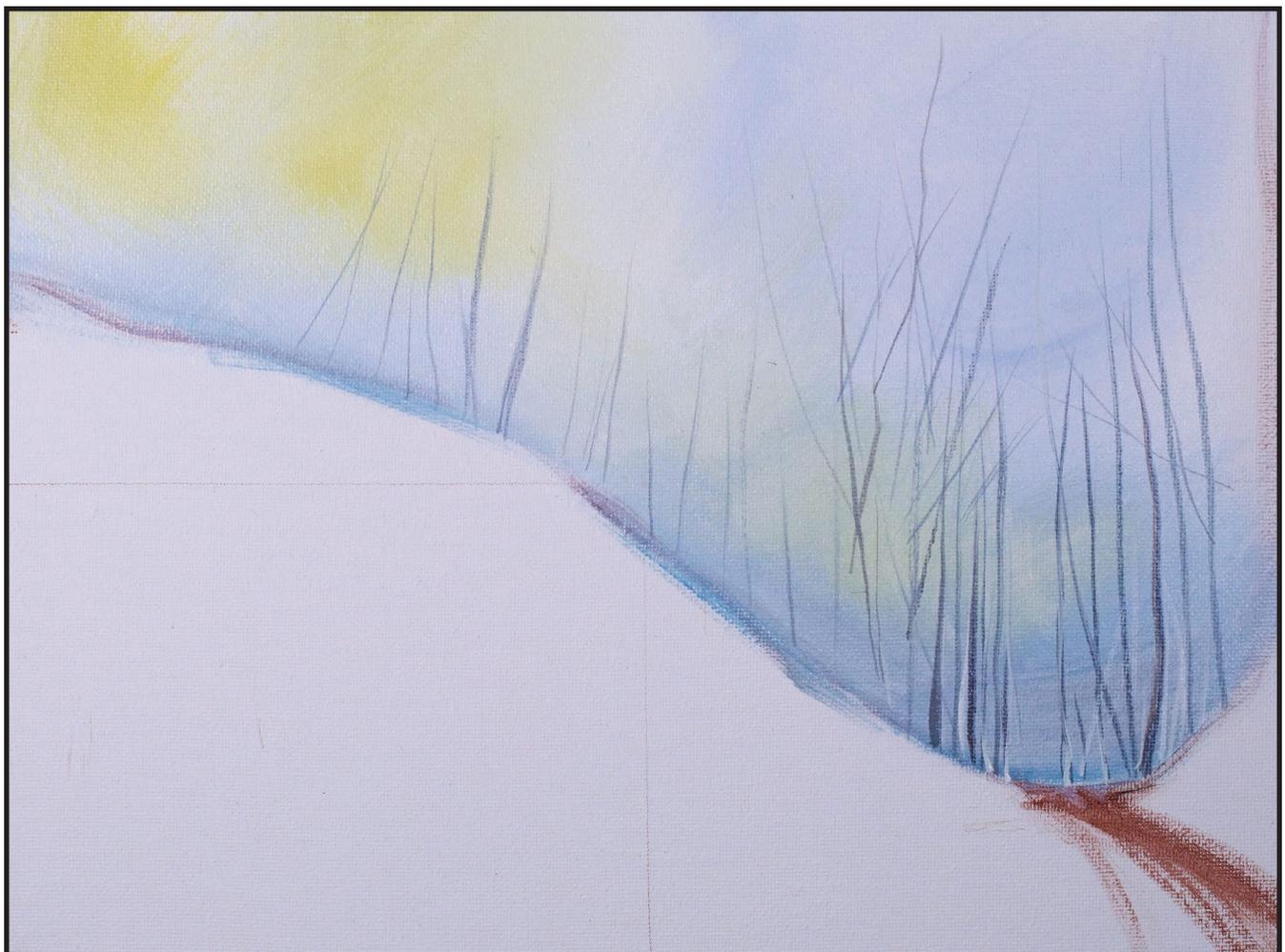
#4 TAS Round

STEP DISCUSSION

- Using a Round Brush, and BS + UB + TW mixed into that gray color, start making distant little happy tree trunks and branches. These are not straight sticks, they roam

and wander in the distance and are not too thick. They grow randomly, so feel free to be creative with your placement. Perhaps some are saplings and don't have branches yet. You do want your color blends to vary, so don't mix them too much. You have a lot to put in, there's a lot of forest happening back there. Don't take the lines all the way to the top, and you should begin concentrating your trees in the area between the two slopes.

- After you are happy with this area, start moving up the slope and adding far off misty trees to support the leaves we will be putting in. There will be about three layers to this forest area. You can even add some whiter trunks in there in places.
- See my reference photo to see my tree placement.





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STEP 4 - DISTANT LEAVES

“THIS IS A BIG ONE”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Ultramarine Blue = UB

BRUSHES & TOOLS:

Small Hog Brush

Large Hog Brush

#4 TAS Round

Artist Knife

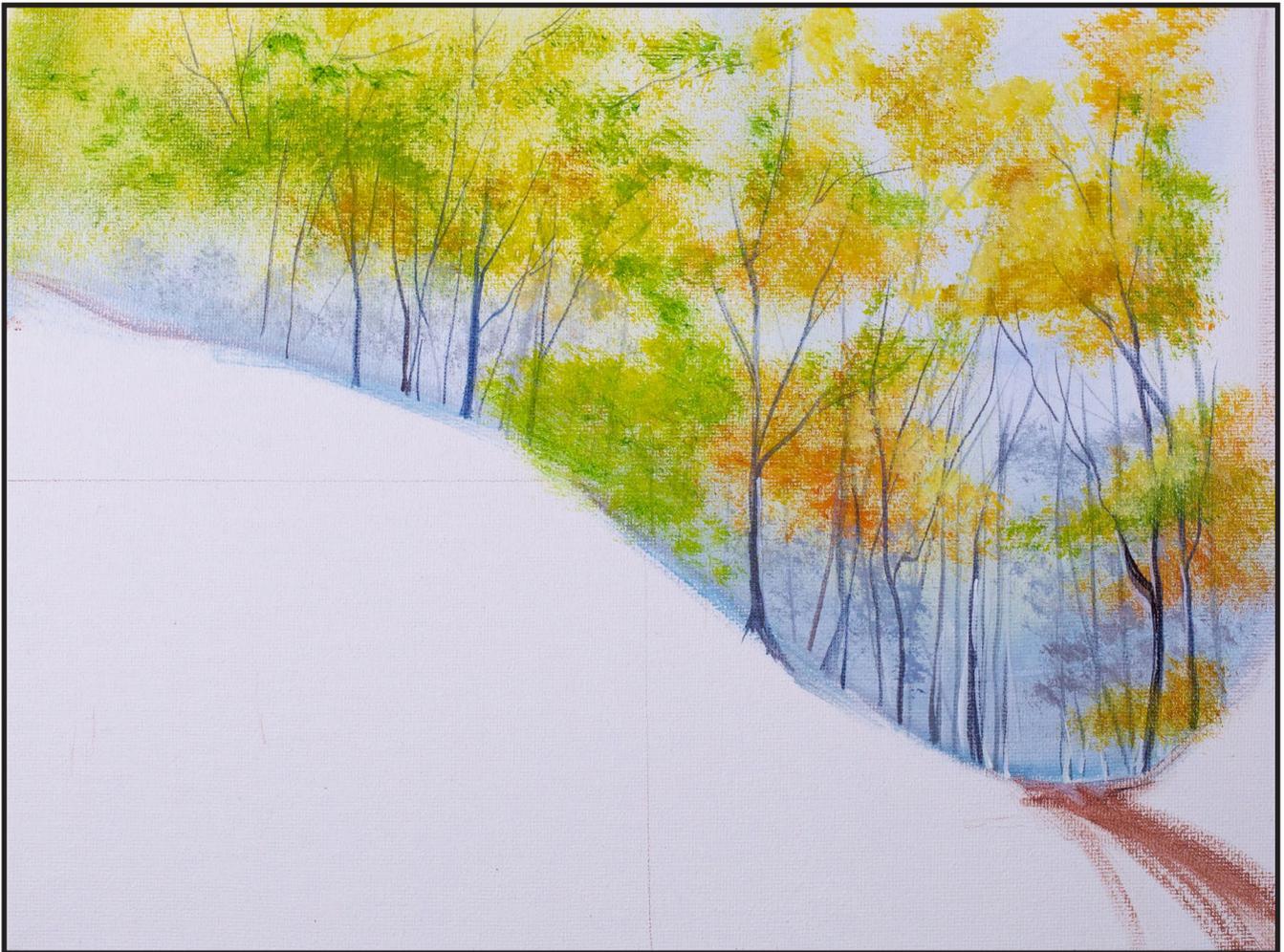
STEP DISCUSSION

- This will be one of the longest steps in the tutorial so refresh everything you need to before you begin.
- Use an artist knife, which gives you more control when making mixes, and mix CYM + CRM to a fun yellow-orange, then add some PG, to get a green-yellow color.
- Load the big hog brush with this color and start adding the leaves to some of the trees on the slope. You can add BS in places, PG in others and CRM in others. Just being mellow about it.
- Get a smaller hog brush and add in some orange. Mix in some CRM on the brush and maybe a smidge of CYM, just being random.

- The trees over to the right show a bit more PG in them. Nature does create some wonderful color blends in fall.
- You can add TW to CYM for rather brighter leaves that are catching some sunlight. Work on your forest until you feel it is inviting to the eye.
- Switch to the round brush and get your grayed blue mix from previous steps (UB, TW, BS) and add some grayed out branches around the slope.
- You can add a drop or two of water to this mix and come back and darken the trees that are more forward. Paint those tree trunks and branches to create a perspective so the eye realizes there is depth in the forest. If it is closer, it's going to be bigger, right?
- Get TW on the brush to add highlights to the trunks using the toe of the brush. My light source is definitely from the left, so I'm highlighting the left side of the trunks. Identify where your light source is; they may not be all the same.
- Switch back to the small hog brush loaded with PG + BS + CYM, the brush should be pretty wet. Then start adding another layer to the leaves on the branches. Try not to use distinctive patterns. Be an agent of chaos; be random.
- Don't be afraid to add some green throughout the leaves because they were green before they started to turn color. You want to continue using the toe of the brush.
- If your slope has a couple of ground level bushes, you can just add those in too.
- Come back with an orange (CYM + CRM) and kiss some of that bright color in the leaves. Use all of your previously mixed leaf colors to add in this second layer.

Sherpa Tip: *An artist knife is a wonderful tool that allows you to make mixes and not muddy up the individual colors on the palette.*

STEP 4: CONTINUED



STEP 5 - BLOCK IN HILL

“GETTING SOMEPLACE QUITE LOVELY”

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- When you get to the path, add more BS or maybe even some orange to set it apart.
 - This does not need to be smooth, it can be brushy, but the strokes should be directional along the slope.
 - Make a mid gray color by adding TW to the mix, and use this to defuse the entire top of the slope on the left.
- Using your Cat's Tongue, load some MB + BS on the brush and just cover the slope.



STEP 6 - 2ND LAYER HILL

“DISCO FEVER”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Brush

Small Hog Brush

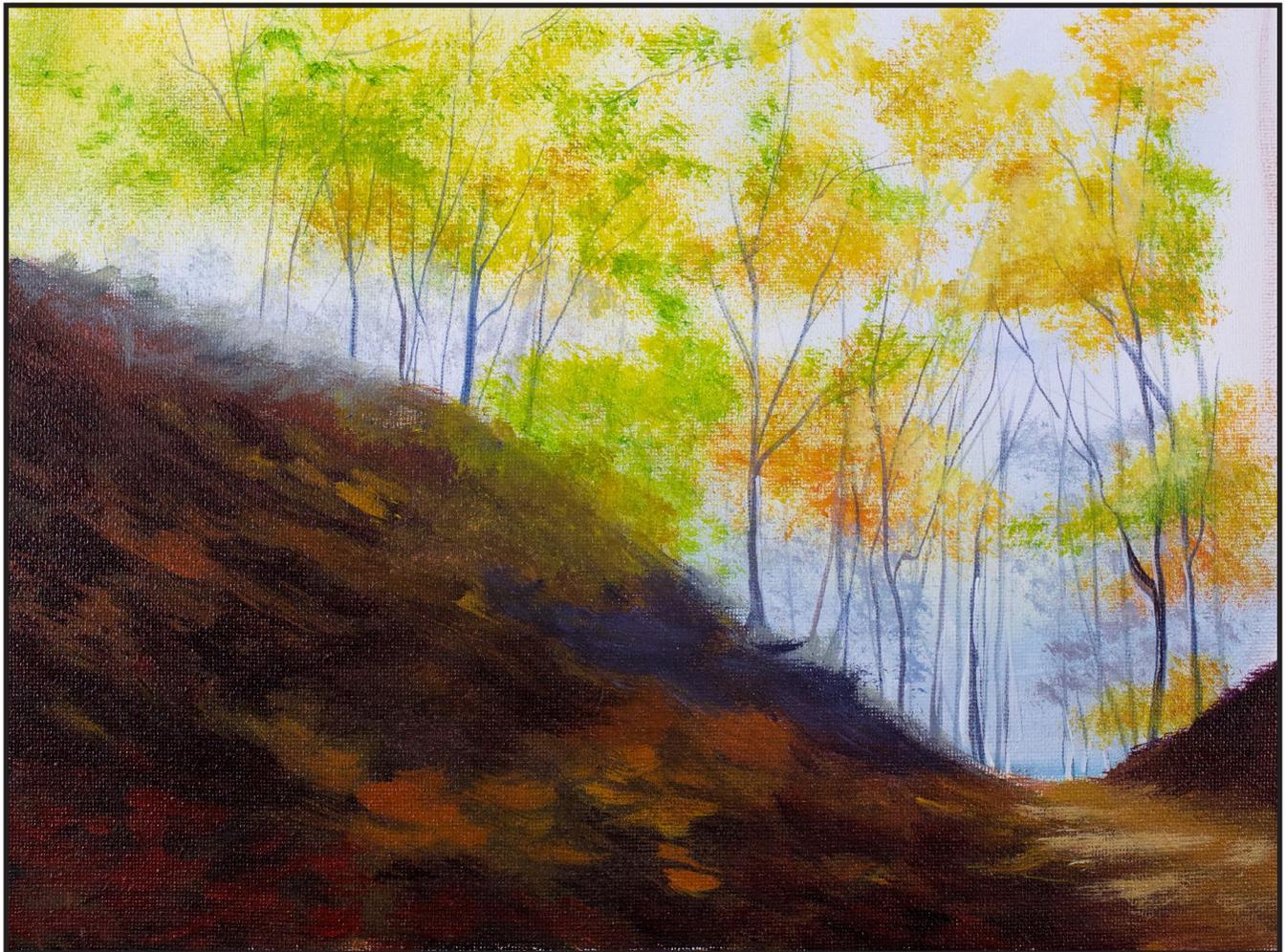
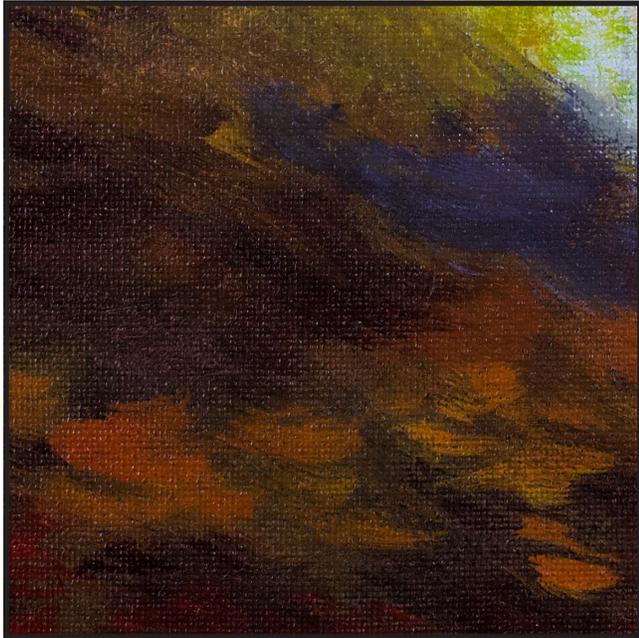
STEP DISCUSSION

- Mix CRM + BS + a touch of CYM, on a large hog brush. Then using short rough strokes, dry brush this color along the top of the left ridge, but do not cover up all the gray. Vary the mix with the base colors, as you fill in that hill. The colors do get deeper as they come forward but they do not cover up all the background brown-black mix. It's easy to get messy and not thoughtful with the strokes, so don't fall into that mistake.
- Add DP + CRM and bring in some of that deep color on the hill and even onto the smaller slope on the right. Especially at the base of the hill. It needs to be diffused with color, not clearly one color and no pattern.
- Switch to the small hog brush, loaded with CYM + PG and add some distance brush and bushes along the slope of the left hill. You can add gray to this mix and add bushes along the top.
- Get some of your purple-red mix and add it anywhere you feel like you need to on your hill. You want some nice shadows. Don't forget the base of the hill and the little slope to the right side of the path. Just play with all your colors until you are happy.
- Vary the colors because there are leaf highlights on the ground as well as in the trees. The ground is covered with leaves. You do want some dappled light coming down the hill using your lighter colors. It's not bright, it's just there. Maybe you need to add more CYM to it, but not too much.
- Get a little brighter orange with a tad of red-brown in it, and add some of this to the lower slope of the left hill. Maybe the sun gets a peek through some of the branches here and there in your world.
- The path color is your brown-red with CYM + TW, and is dry brushed across the pathway between the two slopes. Add touches of CRM or DP here and there, just find that happy little path.
- Add UB to the mix to gray it out, for some of your distant colors. It has a blue cast to it, which really stands out.
- Change out your water and refresh any colors you might need to and warm your sippy sippy.
- Dry - and you KNOW what to say, no disco dance here, SHIFTY PAINT Dance.

THE DISCO BALL DROPPED AND THE SHERPA DANCED!

Sherpa Tip: Sometimes the depth you seek in a painting is created by simply adding layers.

STEP 6: CONTINUED



STEP 7 - ROUGH IN FORWARD TREES

“TO WEIRD OR NOT TOO WEIRD”

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

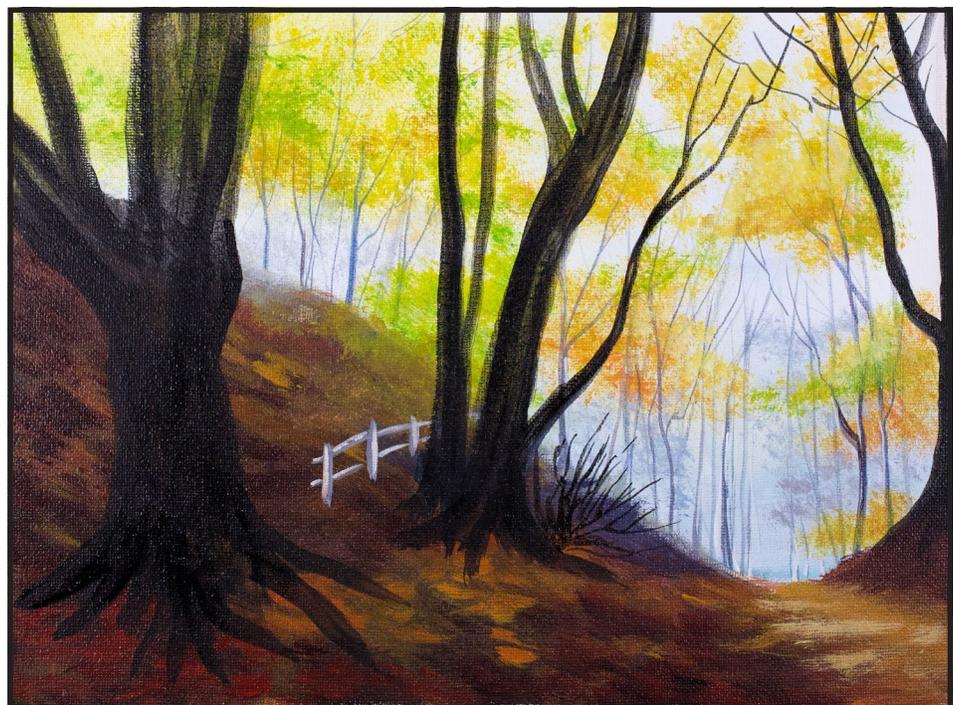
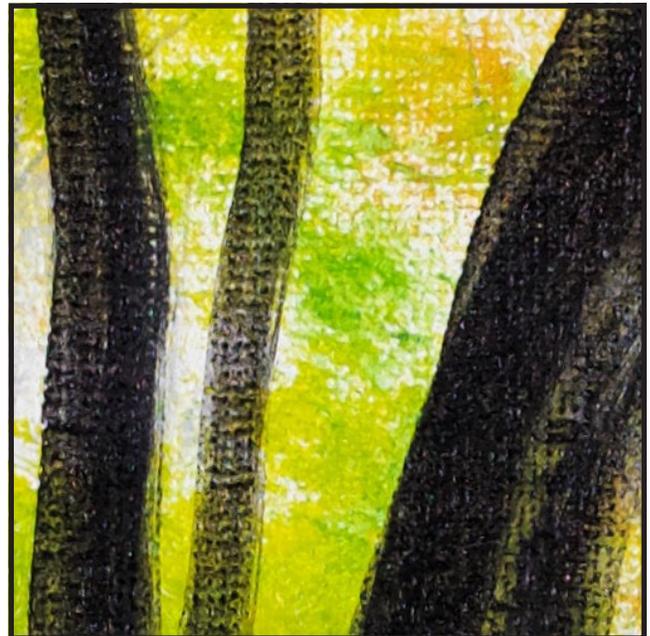
#8 TAS Cat's Tongue

STEP DISCUSSION

- For the next part, let's start with the Cat's Tongue loaded with MB and a little UB. Block in the forward tree trunks and branches. I tend to sketch them first, not to scale, but to just to get an idea of where I want the trees to exist. There is a very big tree to the left, so go ahead and make it a little larger. It has BIG everything.
- Mix BS + UB and a touch of TW and start adding in some fence posts that kind of meander around behind these forward trees. Note that as the posts get further back, they also get closer together. If you need to paint over the tree, you can, we will fix it later.
- Go back to the tree trunk mix and start making the trunks and branches bigger, claiming their space in the world.
- I don't always “weird out” my trees, but the tree on

the left just appealed to me, so I weirded. Your canvas is your world, you choose whether to weird or not to weird. Thin you paint with a few drops of water if you need to and add in the root base of that left tree.

- Root the other trees as well, and you might want to change to a round brush to give you a little more control of some of the smaller branches and roots.
- Get a lighter version of the fence by adding TW to the mix and add highlights.
- Add a bush of stick branches at the base of the center tree grouping, bend some of those branches like they are broken.
- Start adding smaller branches coming off of the forward tree branches.



STEP 8 - FOCAL TREE

“TO KNOT OR NOT”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Round Hog Brush

#4 TAS Round

#8 TAS Cat's Tongue

STEP DISCUSSION

- These three forward trees are the subject of our painting and they deserve to have some personality. This will be another long step and we will probably use a few different brushes. Change your water and refresh any paint that you need to. Let's do it.
- With a round hog brush that gives you some control, grab CRM + CYM + BS and start adding highlights to the upper branches and trunk of the tree on the left. Don't paint over all the shadow color. Then add more BS + MB as the tree comes into the areas where the branches sprout out, into...the valley of the, Ho, Ho, Ho,...nevermind.
- Add some TW to your color mix, to put in some interesting little knots in

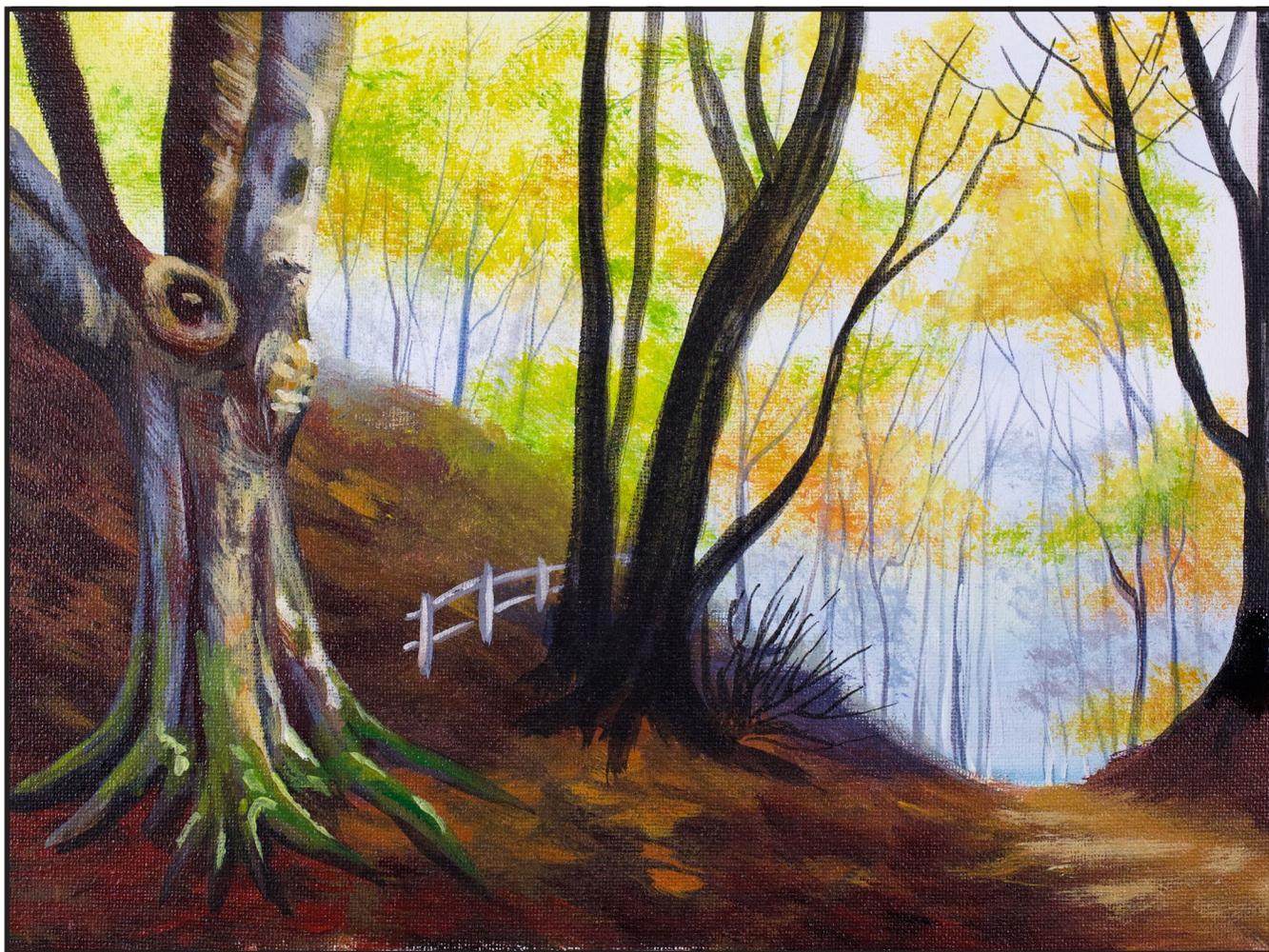
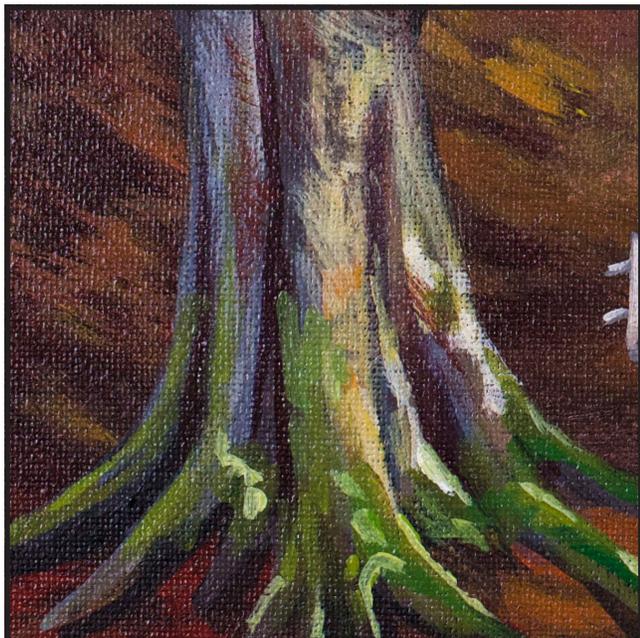
the tree trunk. You can switch between a Cat's Tongue and the Round Brush in the areas you need control. Then add in some of the blue-gray color.

- It can take a minute to find a tree, so just play with all of your tree colors - reds, browns, grays, yellows, blacks and blues. Create mixes that work in your world.
- There is a bit of a flat spot on the front of that extreme left tree which I tried to capture with my mid gray colors.
- To add highlights to this trunk, get a light golden, yellow-brown color, with even some orange and reds.
- Highlight each root separately. Find those creases by adding TW to your base mixes to create highlight colors. Use your blue-gray color for a low light color and your brown-black or purple-red as your deepest shadow colors. At the top of the trunk, I brought the brush strokes forward and blended over the gray that was on the side.
- Get a yellow-orange mix on the brush and highlight those streaks. Add some white and highlight a few more streaks and maybe the upper knot with this. Just a little light catching the tree.
- Add more PG to your mixes as you come down to the roots of the tree because they are moss covered.
- Remember to keep it rough and use my reference photo to assist you in getting to the point where you are ready to go on to the next step.

This is our focus tree, he's weird, and he's old, and he's just perfect to sit against and contemplate the day. And he's socially distanced. It's worth the work.

Sherpa Tip: Bring areas forward, using lighter colors, push back shadow areas with darker colors.

STEP 8: CONTINUED



STEP 9 - FORWARD TREES

“BARKING THE TREES”

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

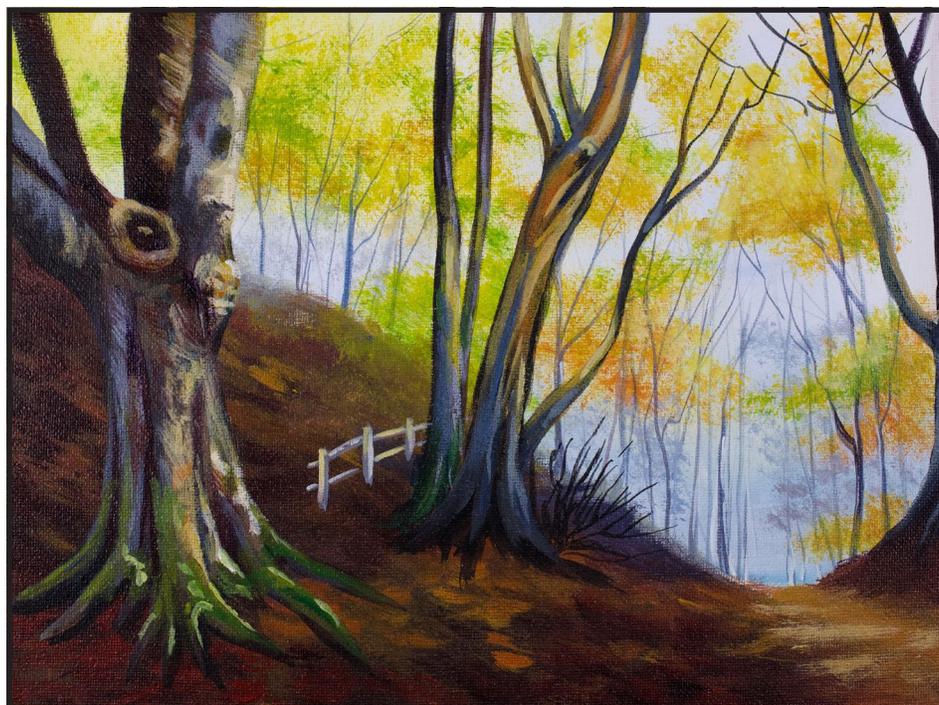
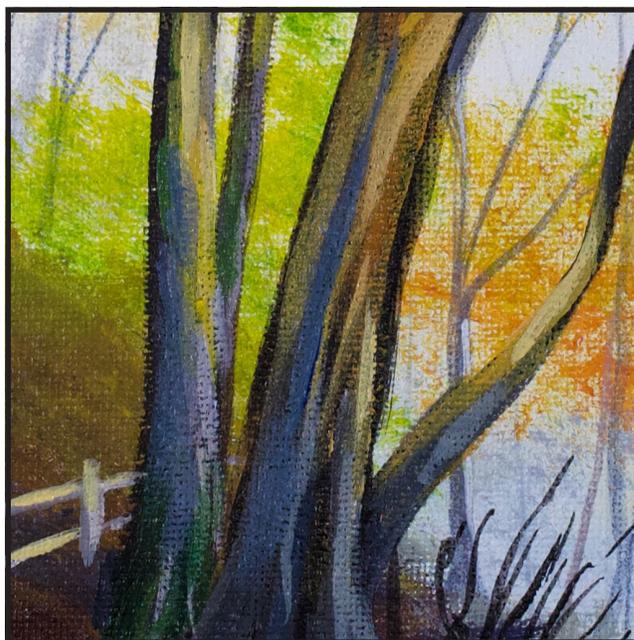
#4 TAS Round

STEP DISCUSSION

- The next tree is more gray, so with a Round Brush and UB + BS start deepening the color on the trunk and branches.
- Add TW where you need a highlight, using short little brush strokes that simulate bark. He will eventually have some leaves in front of him.
- Mix PB + BS to a dark forest green color, then add CYM where you need a highlight color or to take the moss up the tree. He's a little mossy.
- Use BS + UB + TW for the lightest highlight.
- Then get into the yellow-taupe colors to warm him up.
- Come to the tree just in front of him on the right. This tree has more CRM + CYM, so use those color mixes to shape and shade him. He's almost burnt or

brown at the base, almost as if there had been a fire or something. You can easily come back with MB to tint and tone.

- Catch his branches and the little branch offshoot at the bottom, then add a knot in the trunk of this tree.
- Bring the blue gray at the bottom. Don't forget to shade the tree branches.



STEP 10 - MIDGROUND LEAVES

“MORE STARS THAN ARE VISIBLE IN THE SKY”

PAINT:

Cad Red Medium - CRM
Ultramarine Blue = UB
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Round
Hog Brush

STEP DISCUSSION

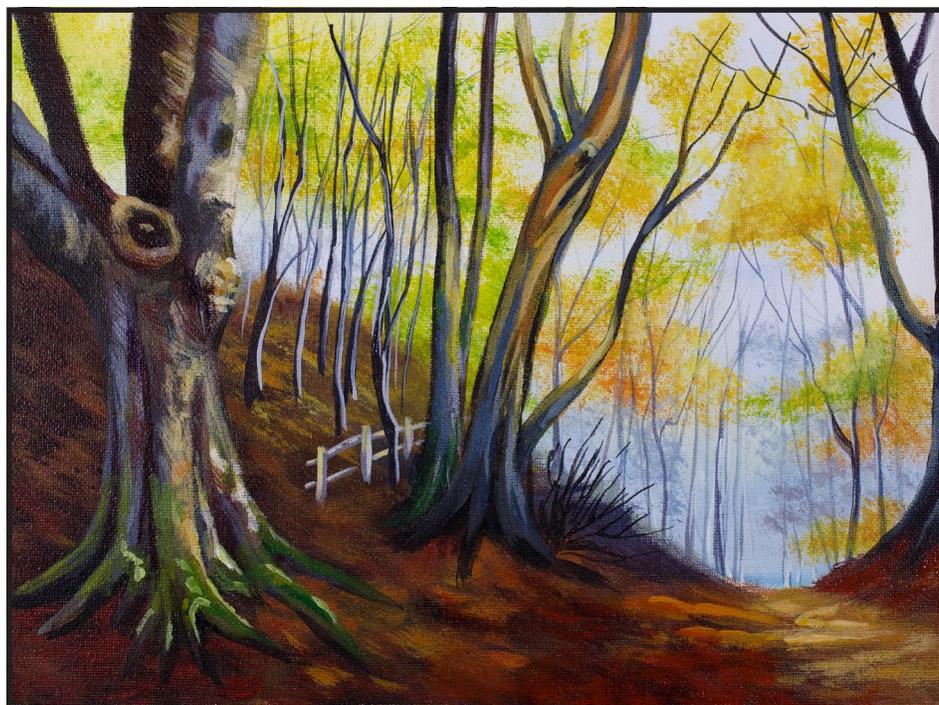
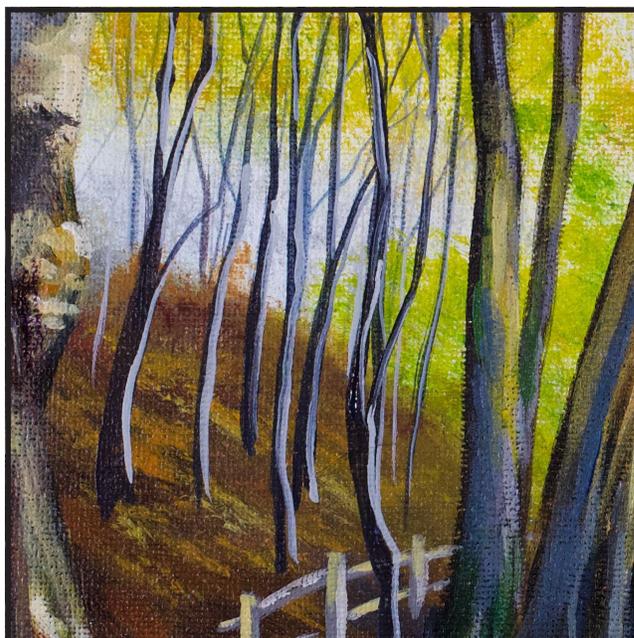
- With a small hog brush, get some light orange and add some distinctive dapples of light on the hill behind these trees. I needed to put this in before I could go further with the trees. Then add in some shadows with your red-purple mix.
- Dry.
- Change out your water and get a Round Brush.
- Mix UB + BS and detail in little saplings that are between the forward trees and the background trees, behind the little fence. We don't see much of them as they will be layered behind leaves. We need to know that the forest does not grow in only two rows, but it does grow randomly.
- Add TW to the mix for a highlight color to anchor the fence into the painting.
- With the hog brush and bright yellow, make sure

you have nice dappling on the dirt near the path.

- Get a lot of CRM and a touch of DP on the brush and plant some leaves around the roots of the two big focal trees on the left.
- Add some TW to that for a highlight color.

John is so happy that there will be disco balls in our near future, so thank you guys.

A community member pointed out my palette color puddles all have smiling faces on them. I'm guessing this is a reflection from the camera, that the universe is pretty happy we will have disco balls in the future as well.



STEP 11 - RED ORANGE LEAVES

“THE GLOW”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

Hog Brush

STEP DISCUSSION

- Continue using the hog brush. Pinching it with your fingers, load the purple red mix, and start adding leaves on the ground and on the branches of the mid forward trees. Vary the mix by adding orange.
- With these brown, red, oranges, add some leaves to the saplings that we added in the last step. Add more red in places to make the clusters pop.
- Rinse out the brush and wipe it.
- Use the purple-red to add some color to the yellow and green leaves that you see between the trunk and branches of the tree on the left.
- Mix an orange using CYM + CRM, a little brighter than what we've used so far, and highlight some of the leaf clusters.
- Add more CYM and pop some of that in.
- Where you think the sun might be kissing the leaves, add more CYM into the mix. Allow some of your branches to show through.
- Make sure that your path reflects the colors of the leaves that are over it, the sun does cast color reflections in the forest.
- Use a red-orange to add leaf clusters to that largest focal tree. Add CYM to the mix for a highlight color.
- Get a Round Brush with brown-black mix and start adding the tiny branches that run through the leaf clusters.
- Switch back to the hog brush and your leaf colors to add leaves over some of the branches. Let them weave in and out of the clusters.
- Use your green mix and add CYM until you get a light green, then add highlights to some of the dark leaves that are laying along the pathway dirt.
- Sign.

Saturday, Sept 11 is the next bird hop collaboration with my Mom, Ginger Cook. The new format will allow 10 minute breaks between each of the tutorials. Mother and daughter, 6 birds, one afternoon.

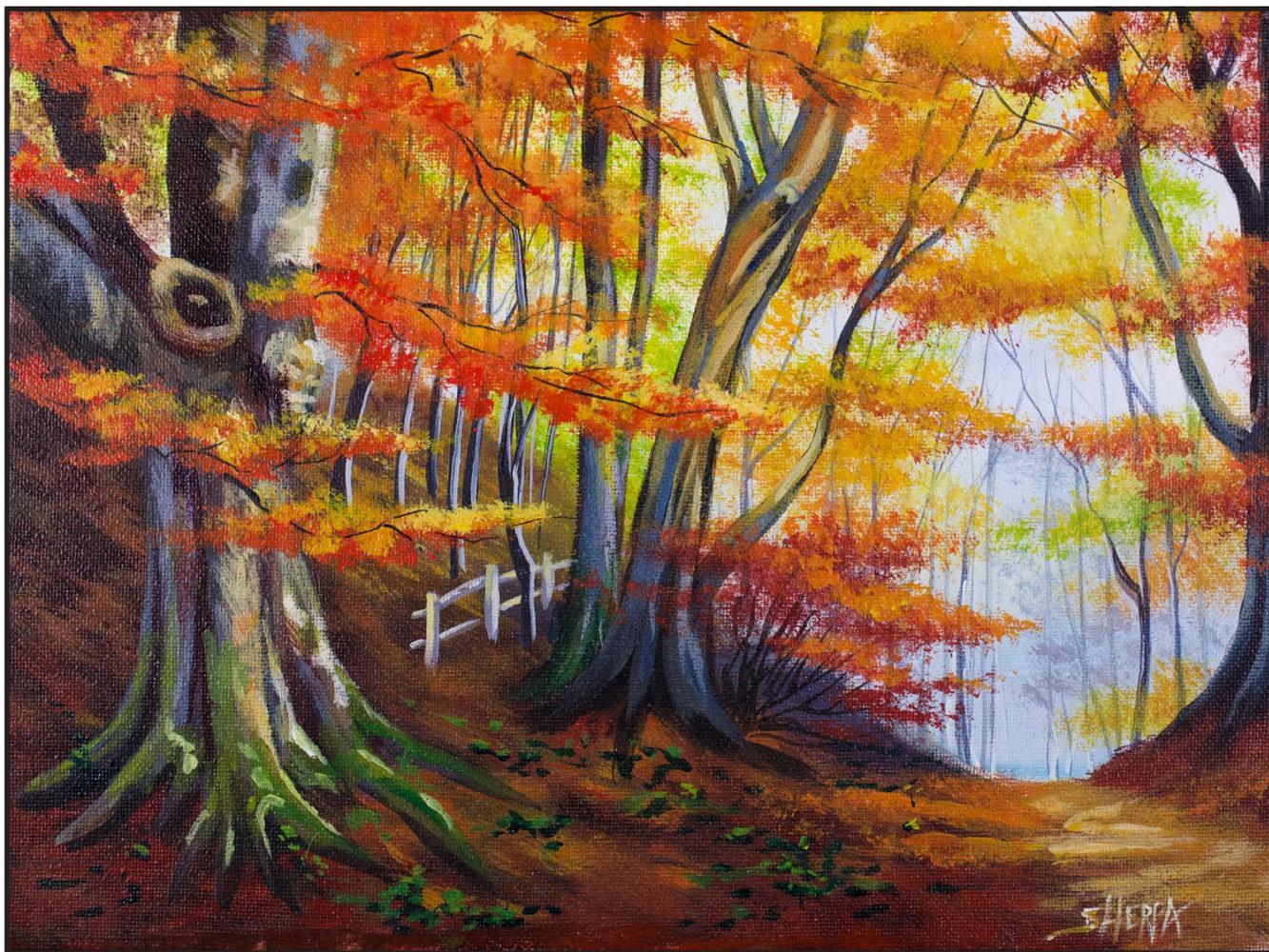
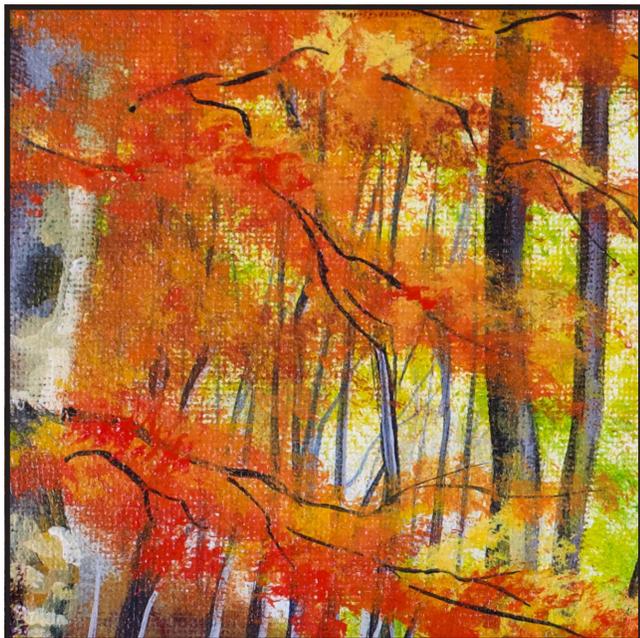
Raheel Shah was a winner in the YouTube Dad Joke Comment Contest and has won a signed print, with certificate of authenticity, of The Red Cardinal from the event. His Dad's joke was: "Stop looking for the perfect match; use a lighter." Raheel is one of our young brushes and already has his own paint channel, but is still in school. We are so happy for him.

Rebecca Clowers won the American Goldfinch with the Dad joke: "I love telling Dad jokes. Sometimes he even laughs."

Kelly Davis also won with her Dad joke of: "What did the father buffalo say to his son when he was leaving? Bison." Kelly won the Hummingbird print.

All six paintings from the hop have found winning homes from the auction and the print sale has commenced as well. For the next hop, you can buy them individually or as a collection, signed and with a certificate, for a limited time on 9 x 12 paper by laser technology.

STEP 11: CONTINUED

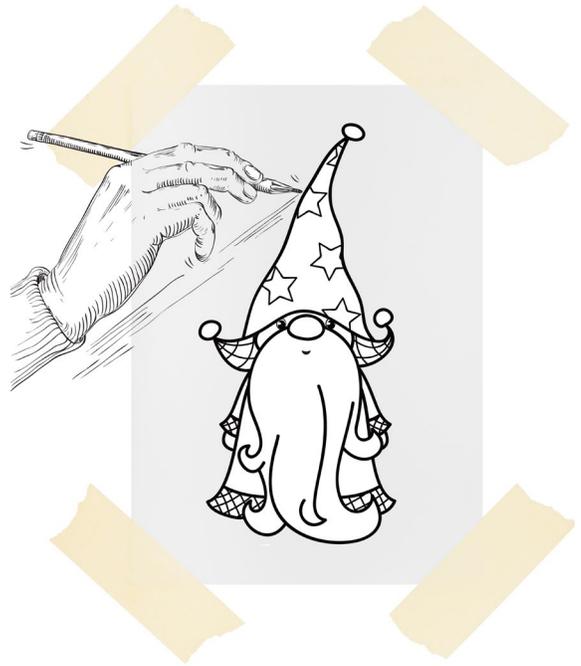


THE TRACING METHOD

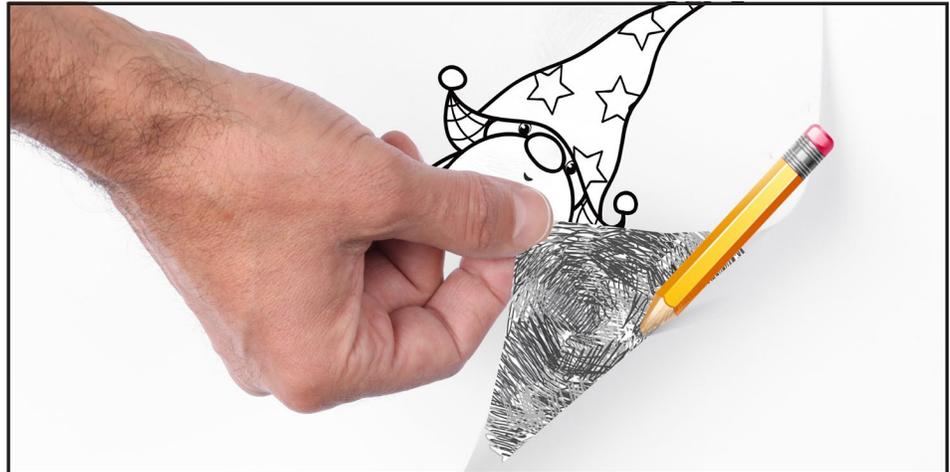
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



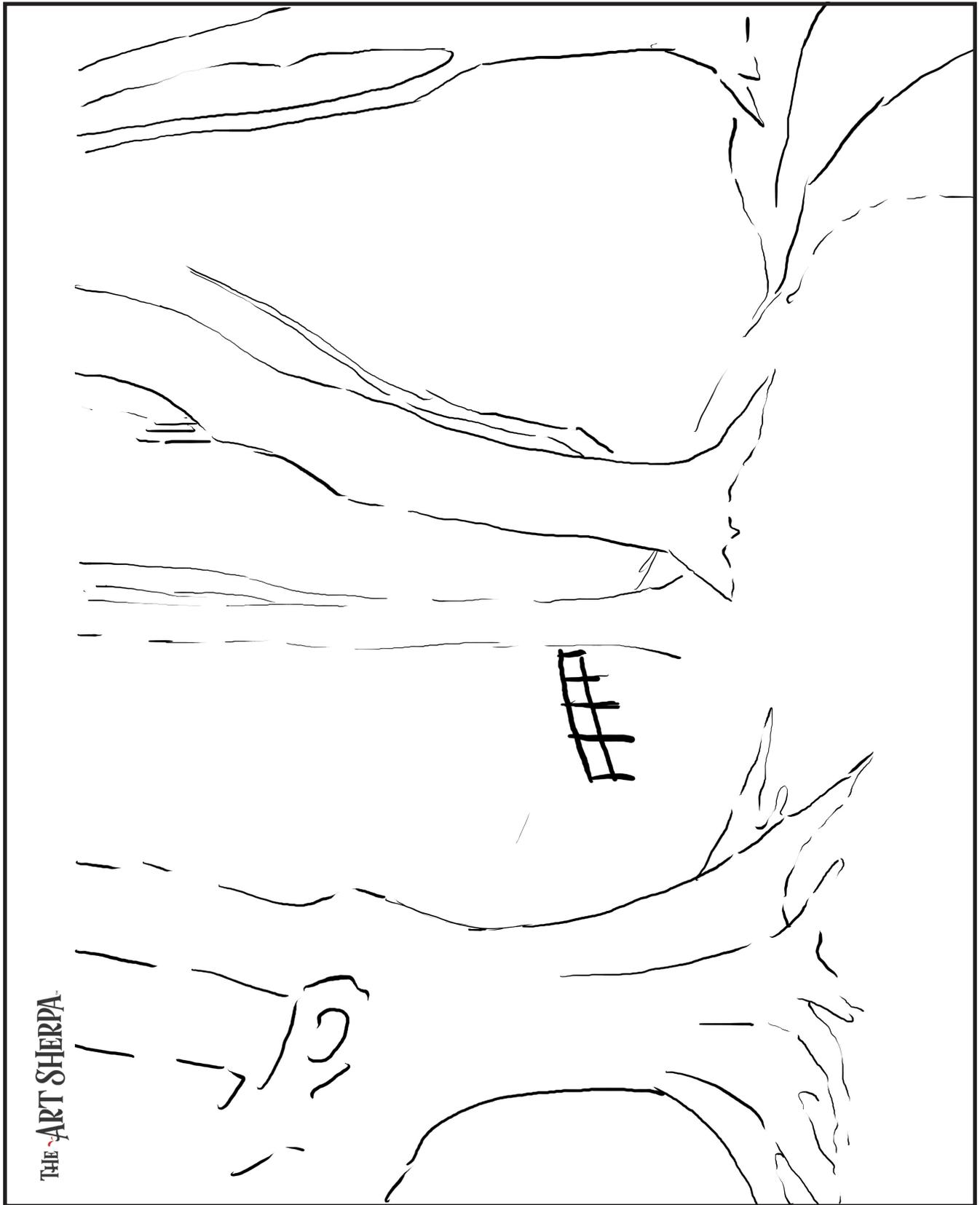
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

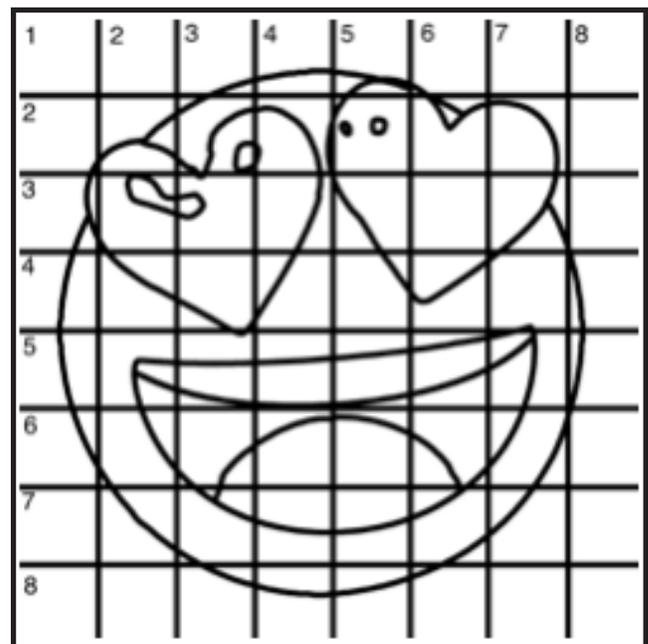
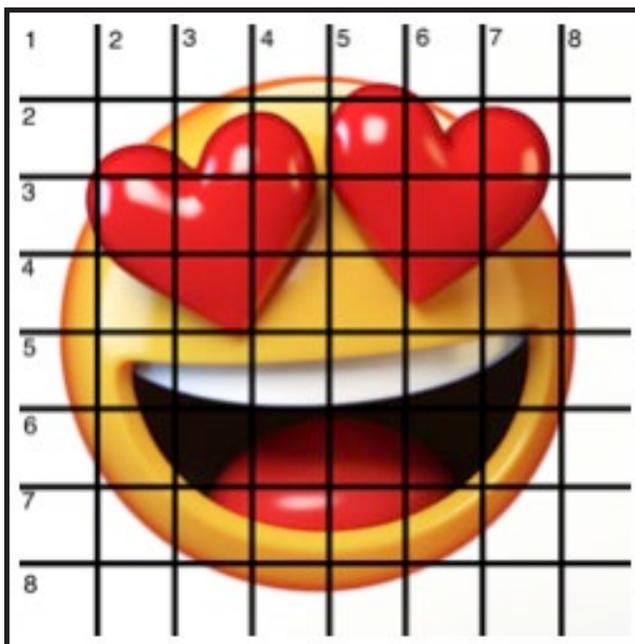
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



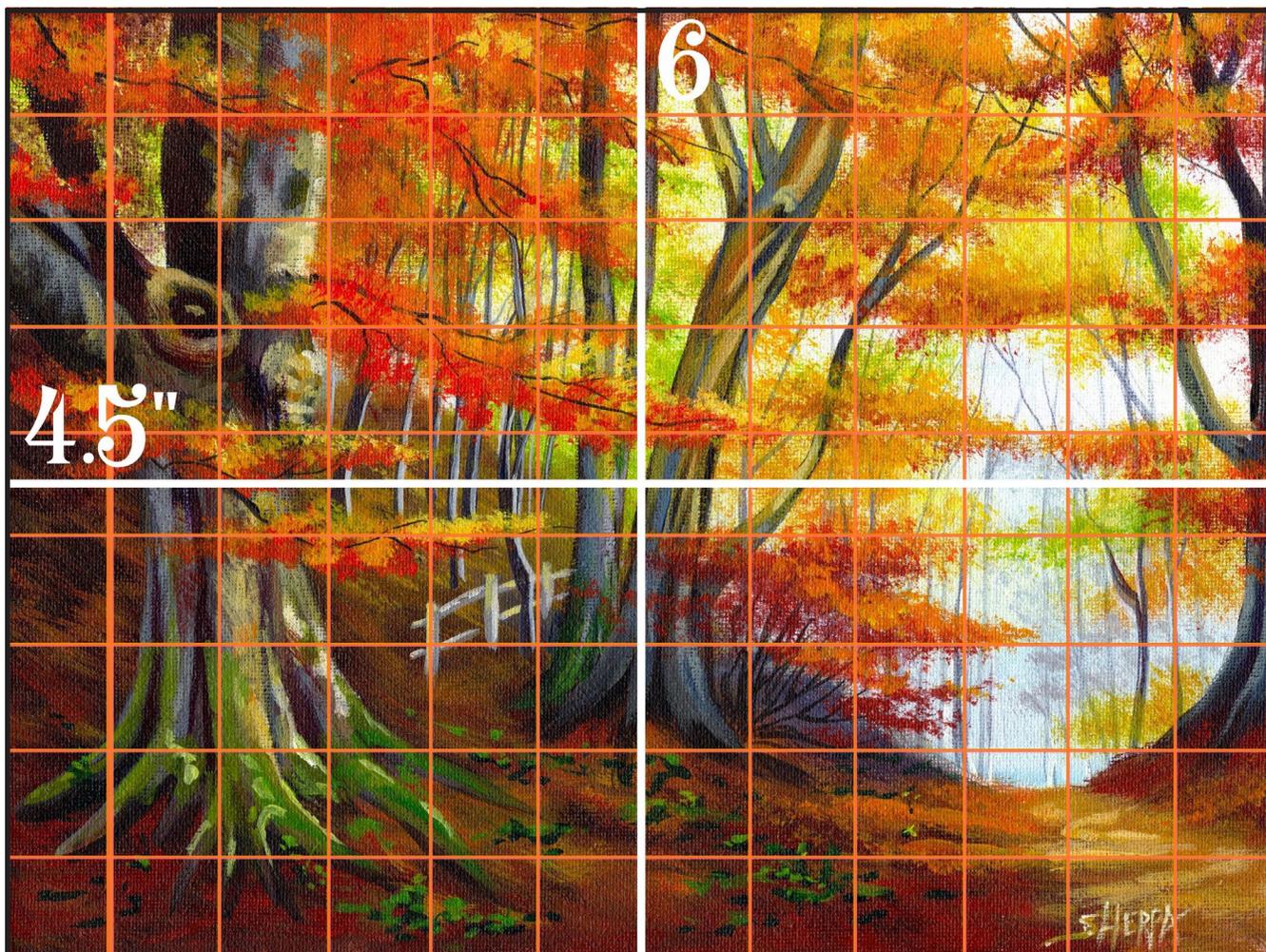
GRIDDING INSTRUCTIONS CONTINUED:

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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