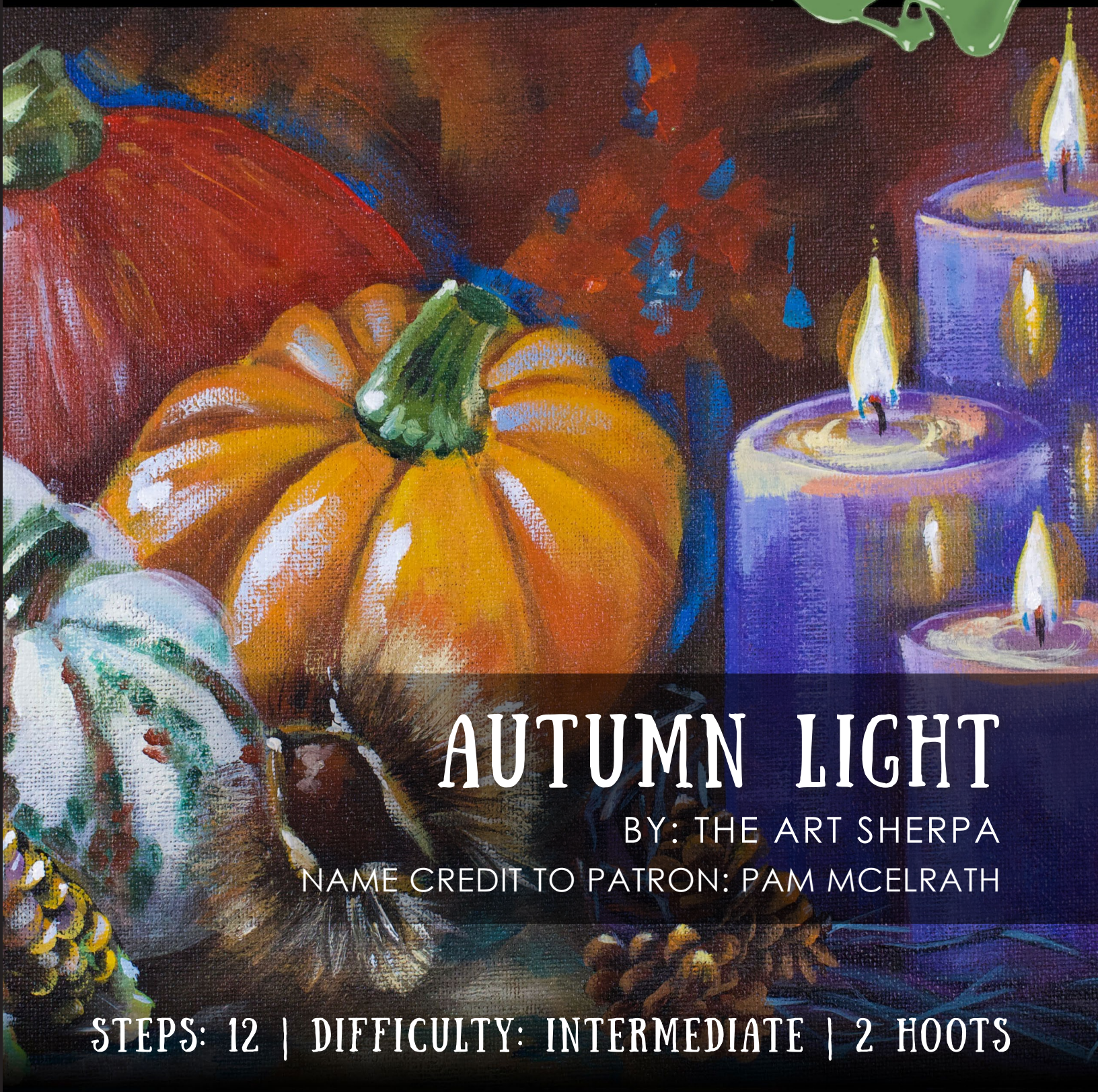


THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## AUTUMN LIGHT

BY: THE ART SHERPA

NAME CREDIT TO PATRON: PAM MCEL RATH


STEPS: 12 | DIFFICULTY: INTERMEDIATE | 2 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 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](https://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 is a still life of a fall themed decorative arrangement. 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. A fairly neutral still life is the most commercially successful subject for painting

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope that you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at [support@theartsherpa.com](mailto:support@theartsherpa.com) if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:

<https://www.facebook.com/groups/TheArtSherpa>

***Grab your paint, get your brushes and let's go!***



## PAINT AND TOOL GUIDE

Use this paint legend below to understand the symbols that I use to give you important painting information.

### PAINT:

- Cad Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

### BRUSHES:

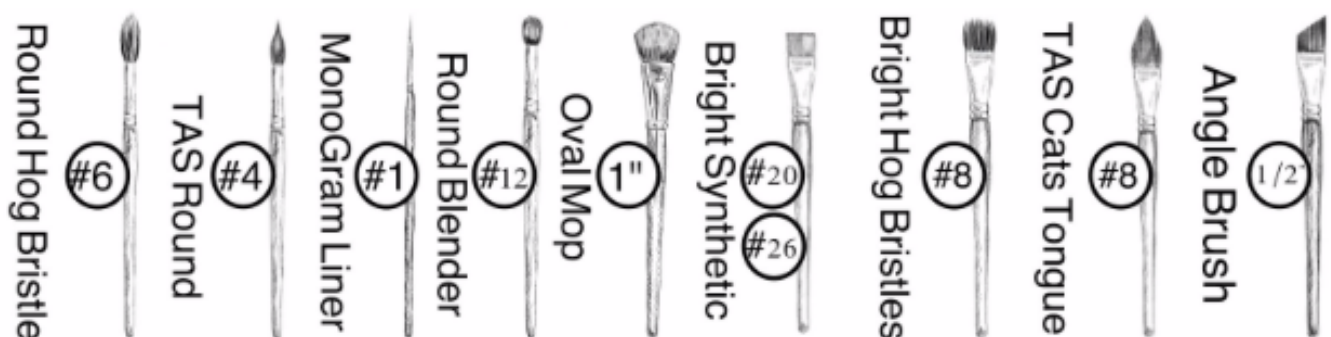
- #26 Bright
- Medium Hog Bristle
- #8 TAS Cat's Tongue
- $\frac{3}{8}$ " Angle Brush
- Small Filbert Brush

### TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 16 x 20 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

### TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Dynamic Lighting





## 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.

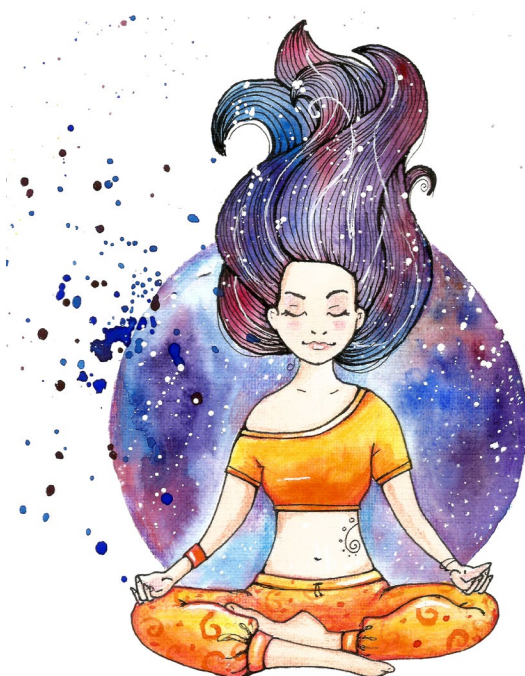
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	4:28	BACKGROUND
STEP 2	9:06	IMAGE
STEP 3	20:05	DISTANT BACKGROUND
STEP 4	26:42	RED PUMPKIN
STEP 5	37:11	ORANGE PUMPKIN
STEP 6	58:12	CANDLES
STEP 7	1:25:44	GLOW AND FLAME
STEP 8	1:34:18	GREEN & WHITE PUMPKIN
STEP 9	1:51:00	TWIGS AND CHESTNUT
STEP 10	2:02:42	PINECONES
STEP 11	2:10:55	CORN
STEP 12	2:23:11	POPS OF COLOR



## THE GOLDDILOCKS 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.





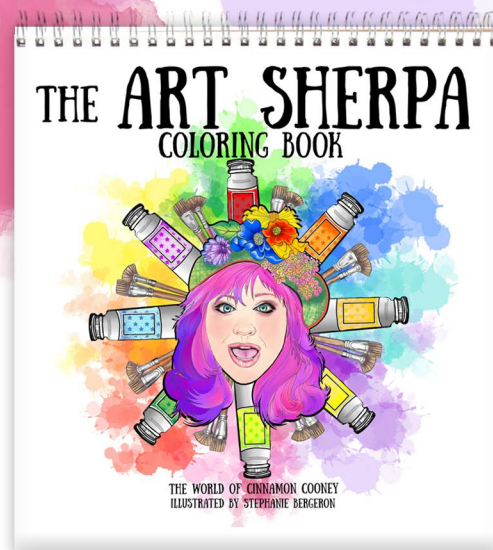


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# STEP 1 - BACKGROUND

## “THE EASY PEAZY STEP”

### PAINT:

Burnt Sienna = BS

Mars Black = MB

### BRUSHES & TOOLS:

#26 Bright

### STEP DISCUSSION

- Your canvas should be in landscape orientation, so it is wider than it is tall.

- This is the easy peazy step because we just paint in the background using a big Bright Brush. Paint the whole canvas with a mix of MB + BS. You do not want the white surface to show through, although we will put some white back in later. This can be brushy and the colors can vary but overall, the canvas is very deep and rich.

- Rinse out your brush.

- Dry.

**Sherpa Tip:** *YOU need to remember not to use heat to dry your canvas; paint does not like heat. You want happy paint.*





# STEP 2 - IMAGE

## "STEP WORTHY STAGE"

### PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

#8 TAS Cat's Tongue

### STEP DISCUSSION

- 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. This painting consists of simple objects which is a very good project for you to practice your drawing skills on.
- 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.
- With the T-square, divide the canvas in half, in both directions.
- With the Cat's Tongue mix BS + CYM to an almost yellow ochre, and draw in the objects.
- I added the two bits of corn to the left lower part of the canvas first.
- Then in the top left square, I started adding the center pumpkin with scalloped edges and extended it into the top right square. This pumpkin comes down into the bottom right and left squares as well. There is also a water chestnut there. Then draw in the pumpkin stem.
- There is another green pumpkin to the left of that pumpkin and it needs a stem as well. It also has a scalloped feel on the edges.
- Above these two pumpkins, there is a large reddish pumpkin, so draw it in and put in it's core stem too. The ridges on this pumpkin are much smoother. If you find that you mis-judged the size, use the background color to correct it.
- Mix PB + DP + TW and draw the candles in. Start with the ellipse of the furthest candle on the right, then the big fat center candle, and finally, the ellipse of the baby candle. Draw vertical lines to complete them. You will probably be adjusting as you go, and that's ok.
- The twig wreath that the candles sit inside of is also an ellipse. I added a touch of MB to that purple for this ellipse.





# STEP 3 - DISTANT BACKGROUND

## "I ENJOY GRASS MORE THAN CARS"

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

3/8" Angle Brush

### STEP DISCUSSION

- I am looking for shape and structure in this tutorial, and not so much for definition.
- Get an angle brush loaded with MB + BS and add a second coat of paint into the background, around the objects. You can paint over the lines a bit, but you still need to see the lines to paint in the objects. Vary the color mix by adding more brown or black, here and there.
- Mix CRM + MB to a deep brown color and add some strokes of out-of-focus, diffused objects in the background.
- Add some CYM to the mix for another lighter color
- Make orange with CYM + CRM + BS and a brighter orange by leaving the brown out. These marks are small and light, and they vary in size, direction, and value.

- Get PB + TW and add in a few places of this bright blue, but be gentle with it. You can overdo this color quickly.
- Add some CYM into that mix and bring that in.
- Everyone enjoys certain things more than others, but don't sit on the sidelines and not try something because of fear. Take a risk, you will grow.

***Sherpa Tip:** To simplify a still life subject, you can diffuse the background.*







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# STEP 4 - RED PUMPKIN

“THERE IS ALWAYS A RULE THAT BREAKS A RULE IN ART”

## PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

## BRUSHES & TOOLS:

3/8" Angle Brush

## STEP DISCUSSION

- Go back to the yellow ochre you made and add some PG into it. Then start painting in the stems of the pumpkins using an angle brush. You can add TW to this mix for a highlight color to loosely define these stems. Mix PB + BS as the shading for the bottom of the stem.
- Mix CRM + DP for a strange red color that will be just perfect for that large pumpkin in the back. Paint around the scalloped edges of the pumpkins in front of it. You can also tile the canvas or step back and view it to make sure you don't need to adjust the shape of the pumpkin.
- I mixed DP + orange for a dark color; then added CYM to it for a highlight color. The light source is coming from the left of the canvas so keep that in mind when placing your shadows and highlights. Add those little bits of glow to the pumpkin. I defined the creases of the skin by brushing down in an arc fashion, using the toe of the brush.
- Mix CYM + PG + TW for a highlight on the left side of the stem.
- Use DP + PB with TW to create a very light reflection color for this pumpkin.
- On the dark side of the pumpkin, make sure that it reflects that it exists in shadow. Use darker oranges and purples for shadows and add some highlights.
- Change out your water.





# STEP 5 – ORANGE PUMPKIN

“IT TAKES A MINUTE TO LEARN A SKILL”

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Titanium White = TW

## BRUSHES & TOOLS:

3/8" Angle Brush

## STEP DISCUSSION

- With the angle brush and the orange mix, (CRM + CYM), start painting in the pumpkin that is in front of the red pumpkin. Paint the sections individually and scallop the outside edge. Add more CYM to the mix for a highlight color.
- Refresh any colors you need on your palette, then paint in this stem with a mix of PB + BS, varying the color by adding CYM.
- Wipe your brush from time to time as the paint loads up.
- Add a touch of TW to the dirty brush for an off-white highlight at the base of the stem near the pumpkin skin.
- Get your base orange again and add DP to make a very nice brown. Use this for a shadow color between the sections of the pumpkin, and in the crevices, and where the pumpkin might be in shadow.
- Add more CYM to the orange for a highlight color.
- If your studio is dry, mist your canvas and mist your paint, whatever works for you. This pumpkin is a lot more detailed than the red pumpkin because it's closer to us.
- Use CYM for the brightest highlights at the top of the sections.
- Mix DP + PB with touches of TW. You want it to be light, but not white. Apply this highlight using the corner of the brush, coming up the skin of the pumpkin.
- You will want to add more PB in the shadows on the back side of the pumpkin.
- Get some of this color to outline close to the red pumpkin and right in front of the background.

*If any structure of this painting does not work for you, change it; this is your world. There are rules of composition, which you will become familiar with the longer you paint, but the most important thing is that you are happy with what you create. Also, imbalance can be positive. You could leave the corn out if you want. You could leave out the water chestnuts.*

**Sherpa Tip:** *If you really want to learn composition, take a basic flower arranging course.*





# STEP 6 - CANDLES

## "TINY LITTLE BRUSHES MAKE FOR A LOT OF WORK"

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

Titanium White = TW

### BRUSHES & TOOLS:

#4 TAS Round

3/8" Angle Brush

T-Square Ruler

Chalk Pencil or

Watercolor Pencil

### STEP DISCUSSION

- I wanted to make sure my ellipses were making me happy, so I redrew them with a chalk pencil. You can also use your T-square to help you make sure your lines are straight. Add a wick to the center of the ellipse.
- Get a Round Brush loaded with an off white and paint in the flames of all the candles to preserve that space.
- Switch to an angle brush loaded with DP + CYM and paint in the mid-sized candle. Add TW where you need to. Then paint in the little front candle, and the taller candle last.
- You want all three candles to vary in color, have highlights and have shadows. Use all of the references I provide to assist you on all of my tutorials. Take time to step away from

the canvas and objectively observe or take a picture with your cell phone and see what comes next or what you need to adjust to go forward.

- Changing your water is probably a good thing right now.
- Add TW to the purple mix for the highlight color around the top of the ellipses and into the center because the flame would be shedding a lot of light up there.
- Mix DP + a lot of CRM + some TW to make a plum color and use this to warm the area around the inside of the ellipse under the flame.
- Make an off white version of this mix and use it for the brightest highlight around the outside rim of the candle and under the flame. Do this for all three candles.
- Dry.

*Why did Anakin Skywalker cross the road?*

*Because Chuck Norris told him to and even Anakin Skywalker is afraid of Chuck Norris.*

*Sherpa Tips: Sometimes, your TW will get muddy from all the mixes. Don't hesitate to put out fresh paint.*

- Rinse your brush out often when working with dark colors, especially before you switch to lighter colors.





# STEP 7 - GLOW AND FLAME

## "A VERY COOL STILLLIFE"

### PAINT:

Cad Yellow Medium = CYM

Cad Red Medium = CRM

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

#4 TAS Round

3/8" Angle Brush

### STEP DISCUSSION

- Create an orange glow color with CRM + CYM and outline the white flames on the candles using a Round brush. Then, add reflected glow on the side of the candle that is behind each flame.
- Get CYM + TW and outline the flames again, just outside the orange outline.
- Use an angle brush to bring the orange color around the reflected colors on the side of the candles, then add a bit of the yellow white mix to those highlights.
- Get orange to add a little brighter area in the ellipses of the candles.
- Use the references at the end of this step to help you with the flames and their cast highlights.
- Add more TW to the yellow-white and draw a

semicircle highlight under the flame of each candle. Kind of dry brushing. Then, add a little of this color around the rim of the candles. Come back with a light orange color around the rim of the candles.

- Get TW on the brush and define the inner flames.
- Add a touch of PB to the dirty brush and place a couple of dots near the wick at the center of the flames.
- Get MB and draw in the wick, from the flame to the center of the ellipse.
- Add a hotspot with TW by tapping in the flame's case highlight.

*Do you want to know the secret of the wick? Do not murder the pet. The whole internet knows that this will set the wick off.*





# STEP 8 - GREEN & WHITE PUMPKIN

## "THE HARDEST OF THE PUMPKINS TO PAINT"

### PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

3/8" Angle Brush

### STEP DISCUSSION

- Start painting the green pumpkin using the angle brush and MB + BS + TW. This should be an almost pinkish beige color.
- Add more MB where it is in shadow and paint the sections as they would naturally curve.
- Paint in the stem with PB + BS, adding brown if you need better coverage. Every stem has a personality.
- Add CYM to this mix where you need to highlight.
- Rinse your brush.
- Add more TW to the green mix for a wonderful lime color to highlight the stem, and put some in the sections of the vegetable. You are just roughing in this imperfect pumpkin.
- Mix TW + DP to a lavender color to use for the shadows of the skin.
- Use PB + DP + BS mixed to a gray color and use this as the deepest shadows, at the bottom, just in front of the corn cobs.
- Mix PG + BS + CYM to a brown-green for the crevices and shadowy bits. Add BS in the crevices of the shadow toward the front.
- Again, this is an excellent time to be referring to the reference photo at the back of this step to help you with color placement and mixes.
- Come back with a greenish-off white to paint the skin of the pumpkin where it is not in shadow.
- Mix BS + PG and tap in some of this color around the pumpkin skin. Keep in mind that the corn is going to come in front very soon, so don't do your best work in an area that will be painted over.





# STEP 9 - TWIGS AND CHESTNUT

## “CRAZY CHESTNUTS”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

#4 TAS Round

3/8" Angle Brush

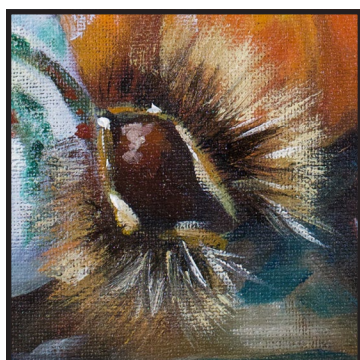
Medium Hog Brush

### STEP DISCUSSION

- Refresh any colors you need to. Rinse your brush. Heat your sippy sippy if it's cold. We still have some stuff to paint.
- With a Round Brush and MB + PB, thinned a bit, start painting in the intertwining twigs that make the candle holder wreath. Add TW to this mix as a highlight color using small strokes that imply a woven kind of natural material.
- Start painting the table in the foreground with a mix of BS + MB, more to the brown. Some of the area directly in front of

the wreath and the pumpkins will be more of the darker background color because it is in such shadow. Add CYM to the mix to imply some reflective elements and dimensionality to the table.

- Switch to the angle brush and paint the water chestnut black, then add some orange to the center top area. Add a lot of the off white-yellow for the outline and as a hotspot at the top of the cap area.
- With a dampened, medium hog brush, add MB and pinch the tip to control it, then start adding outward marks along the top side and the bottom side of the water chestnut. They definitely have a wild side. Add BS and orange to the brush and put that color in the same areas. Then add CYM + TW to the mix and extend those marks out. You are painting hair like images that layer slightly over the orange and green pumpkins. Come back with MB to add dimension to the- fuzzy fuzzy hair. Instead of painting one hair at you are letting the tool work for you.





# STEP 10 - PINECONES

## “LET’S PAINT SOME PINECONES”

### PAINT:

Burnt Sienna = BS

Mars Black = MB

### BRUSHES & TOOLS:

Small Filbert Brush

### STEP DISCUSSION

- This is a big still life project. Let's paint some very interesting little pine cones using a small, damp Filbert brush, loaded with MB + BS. And add a few general pine cone shapes in the wreath area. They are rather small in relation to the objects around it.
- Remember that they do grow and span out directionally. Turn your canvas rather than contorting your body.
- Add BS to the dirty brush to put on top of some of the spikey bits. Keep in mind that pinecones are rather egg shaped and have a couple of values. The tips of the spikes are the lightest in value.
- Get more of your blue-black color to add more shadow under the corn and so that your water chestnut stands out.
- Add a little orangey glow to some of the tips of the pine cone spikes if you want to get fancy.





# STEP 11 - CORN

## "CORN TIME"

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Phthalo Green = PG  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Mars Black = MB  
Titanium White = TW

### BRUSHES & TOOLS:

Small Filbert Brush

### STEP DISCUSSION

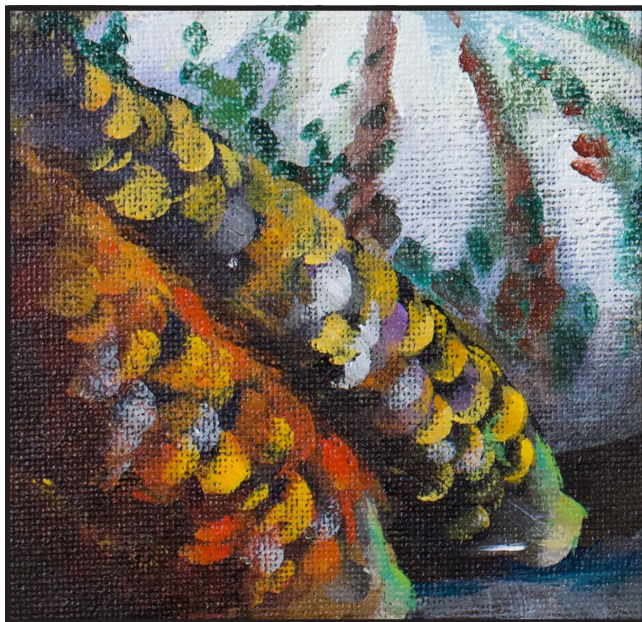
- We are getting to the end and it is a good time for you to focus on the painting. Is it balanced? Do textures happen? Are you engaged? Where do you need to balance?
- Start with the background and knock back a bit of the blue by using a brown glaze. You want it there, but maybe not that far forward.
- The corn...corn is interesting because it has so many colors. The shape of the brush will aid me, so it will be helpful to continue using the small Filbert brush. Get PB + MB and start adding strokes that resemble niblets attached to a cob. We all try to keep those rows even when we eat corn on the cob, but they are not straight lines, they overlap and are not even.

I am using a curved stroke while pulling toward the small end of the corn. Continue working from the wider end to the smaller end. At the bottom of the canvas, we have a lot of the cob which does not have corn on it.

- I changed my drawing because I wanted the corn cobs to come further down the canvas. It was just too lined up for me and did not seem random.
- Starting with the corn that is nearest the pumpkin, get a mostly yellow mix using CYM + BS + CRM, and start highlighting niblets here and there. Not all the niblets of corn will be yellow. This type of corn is not used in cooking as much, but is more decorative.
- Mix some DP + TW + CYM for a hint of purple on some niblets. You are not covering up all of the blue-black that is on the cob. We are starting to see the corn happen.
- Rinse out.
- Add CYM and just a touch of CRM, for a super bright yellow that has a hint of fire.
- Then on the ear that is just above the corner of the canvas, do the same thing using more of your fiery colors, reds, oranges, yellows, purples.
- Mix PG + CYM + TW and bring this color to the end of the husky cob on both ears.
- Get a brown-yellow mix and highlight a few nibbles on the top cob.
- Then mix MB + TW and add a few off-white, black niblets.
- Get DP + PB and some fresh TW, for some pops of color.



## STEP 11: CONTINUED





# STEP 12 - POPS OF COLOR

## "LANDSCAPES ARE VERY DOABLE"

### PAINT:

Phthalo Blue = PB

Titanium White = TW

### BRUSHES & TOOLS:

#4 TAS Round

3/8" Angle Brush

### STEP DISCUSSION

- To neutralize the reflection of the corn, mix TW + PB to an off white color. Then add that to the crowns of a few kernels on each cob using a Round Brush.
- Switch to an angle brush and add more TW to this color for a brighter reflection on the pumpkins. Then add it to a few hot spots to the top cob, and even fewer to the bottom cob. Use it to catch some flame reflections on the candles and in a few places on the pinecones where they are really reflective.
- If you overpaint anything, you can come back in with the base color and put it back in.
- Catch a few wild hairs on the water chestnut.
- I'm happy with it so I'm going to sign.

*I hope you had fun and found this tutorial doable and will try another one in the near future.*





## THE TRACING METHOD

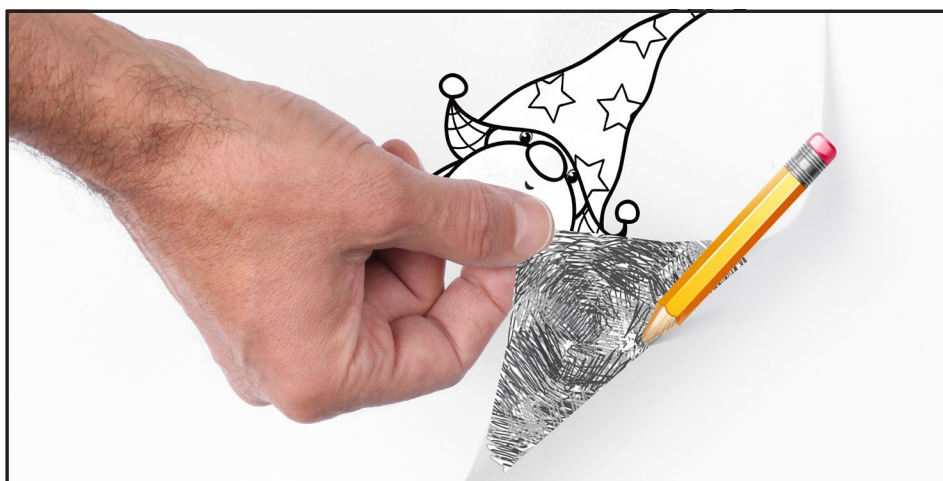
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

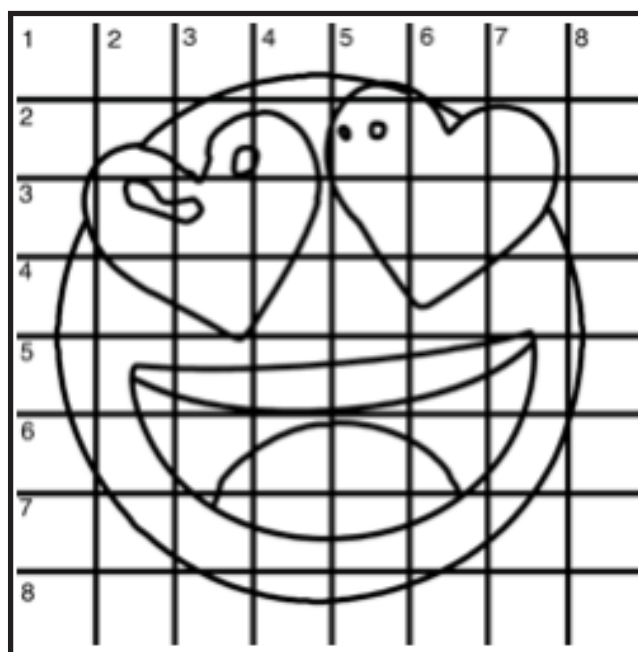
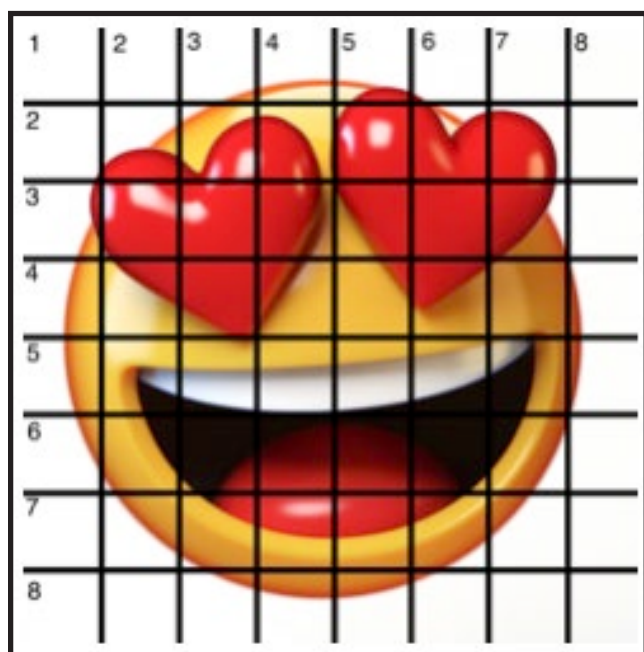
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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