

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



LEAN ON ME

BY: THE ART SHERPA


NAME CREDIT TO PATRON: DEB MAXWELL

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.

Traceable for this tutorial can be found at [theartsherpa.com](https://www.theartsherpa.com) and in this document. There is no grid reference.

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 not extremely lengthy or difficult and is of a couple who seem to be about love, harmony, and peace. I believe that imagination is your preview of life's coming attraction and the paintings that you have on your walls greatly impact that outcome.

I have done numerous tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

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

You can join the The Art Sherpa Official group at and please post your paintings there:
<https://www.facebook.com/groups/TheArtSherpa>

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



PAINT AND TOOL GUIDE

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

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Naples Yellow Light = NYL

BRUSHES:

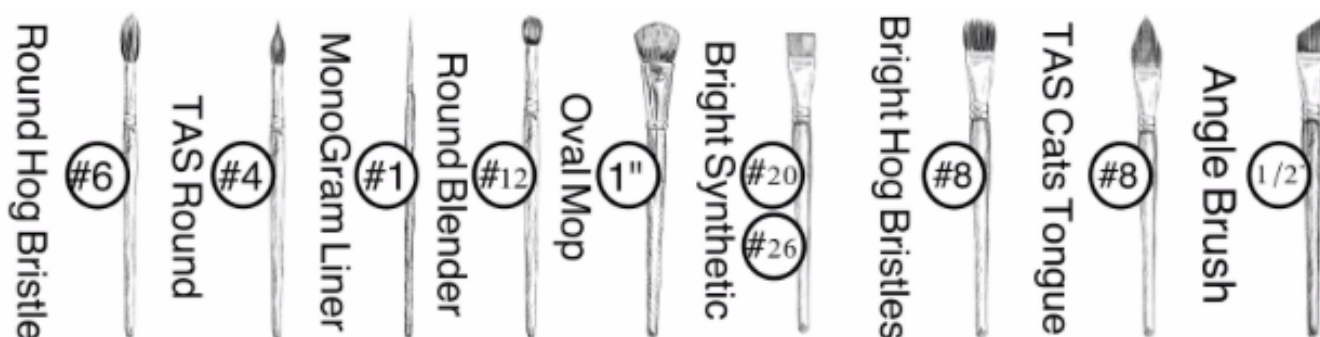
- #4 TAS Round
- #1 Monogram Liner
- ½" Angle Brush
- ¾" Angle Brush
- TAS #4 Bright Brush

TOOLS:

- 8 x 8 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
- Perspective of Waves
- Blending Wet into Wet
- Color Mixing
- Skin Tones
- Abstract Techniques



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

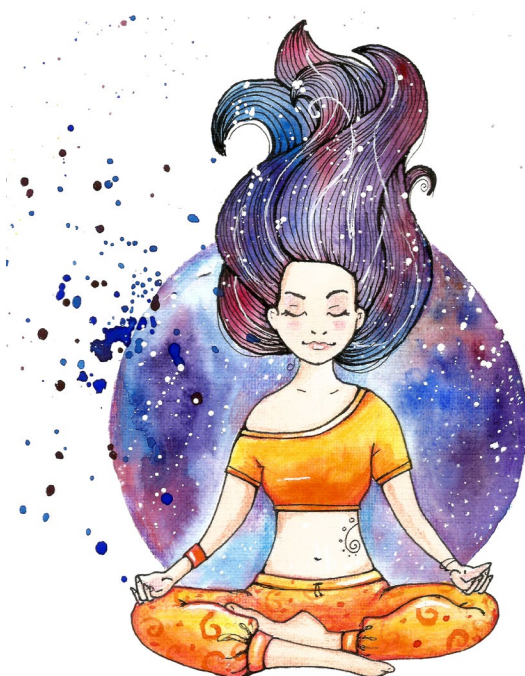
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	2:53	SKETCH IMAGE
STEP 2	10:07	PAINT IN NEGATIVE SPACE
STEP 3	16:34	BACKGROUND FLOWERS
STEP 4	22:57	GUITAR
STEP 5	30:08	GIRL SKIN TONE
STEP 6	37:06	BOY SKIN TONE
STEP 7	42:11	SHOULDERS
STEP 8	48:01	DEFINING ELEMENTS
STEP 9	54:50	HAIR
STEP 10	1:01:52	NEXT LAYER OF HAIR
STEP 11	1:04:46	HIS FACE DETAILS
STEP 12	1:13:55	HER FACE DETAILS
		SIGN



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.



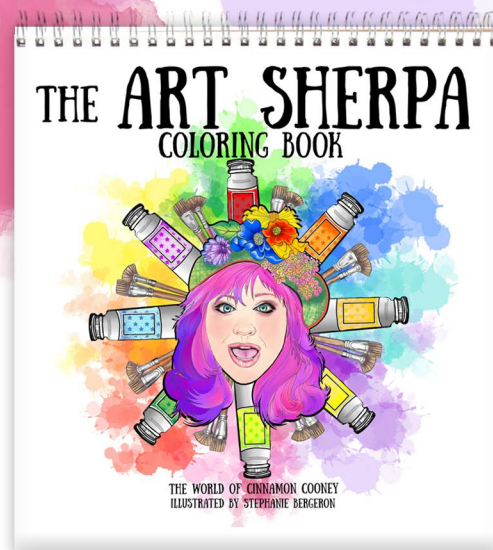


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STEP 1 - SKETCH IMAGE

"RHYMING LIKE THE RIDDLER"

PAINT:

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

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. 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.

- If you are using the traceable, and there is no shame if you do, go ahead and transfer the image but I will paint the image in with a mix of BS + MB paint on a Round Brush. I started in the center with his cheekbone and then to his hairline, the ear, and then the bottom chin. His face is about sharp angles. Then draw the front neck to the shoulder and then the back neck. Bring the back shoulder up on an arch to his neck and give his shirt a neckline.

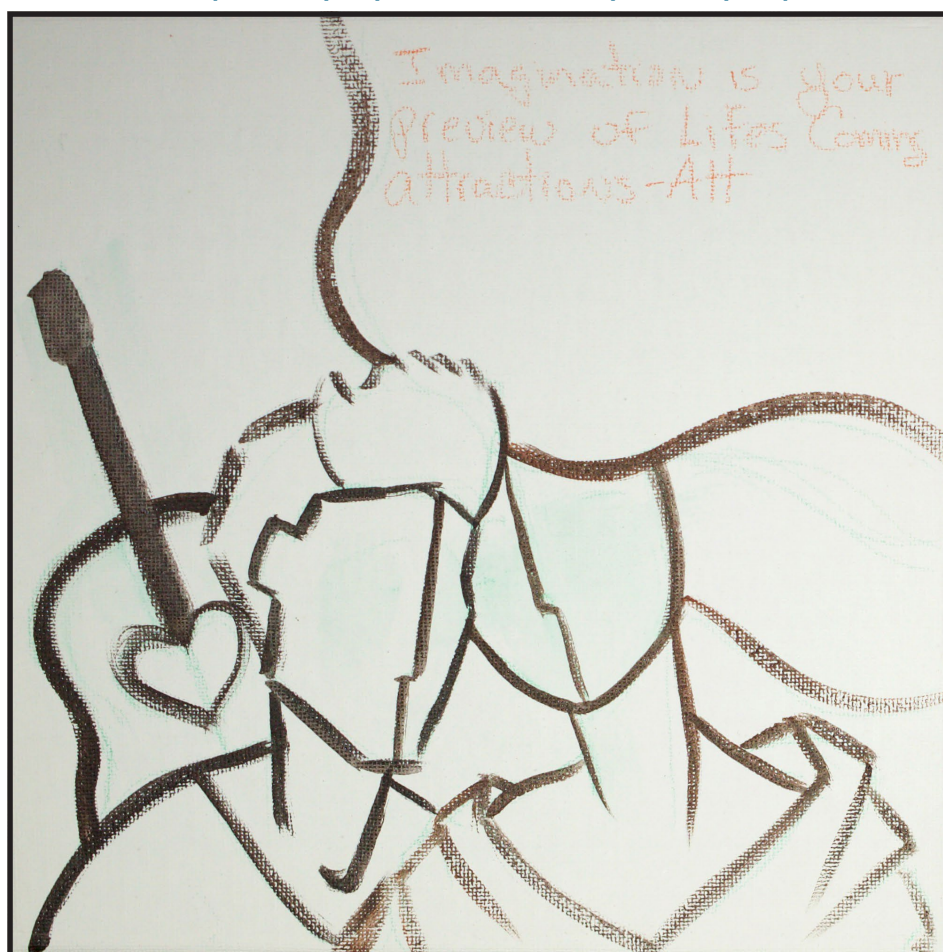
- For hair, he has a bouffant

in front, it's almost like a tall crewcut and the back of his hair is all angles. His face is a $\frac{3}{4}$ view so that line down his face is off center.

- Love and music together are harmonious to me so I wanted to incorporate an instrument to illustrate that. I chose an acoustic guitar with a sound hole that is in the shape of a heart. This was my favorite style of painting back in the 1990's.
- To get her in, start at his cheek, and mark the bottom of her chin and add in a U shape up, she's more rounded. Again, her face is off center. Her hair has a freeform "S" curve. The back neck is long and elegant and very feminine, then add her shoulder. The front of the neck is shorter, but still curving in. Add a second shoulder. I wanted the illusion of a wrap, or shawl, you can certainly paint in whatever you want your lady to be wearing.
- Refer to the photo reference at the end of this chapter if you want to try to draw in your image the same way that I did.

I imagine they are at a cafe and...ha ha ha, this step is done.

John - This is probably my most favorite style that you paint.



STEP 2 - PAINT IN NEGATIVE SPACE

“ARTISTS ARE TRICKY TRICKY”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Dioxazine Purple = DP
Ultramarine Blue = UB
Titanium White = TW

BRUSHES & TOOLS:

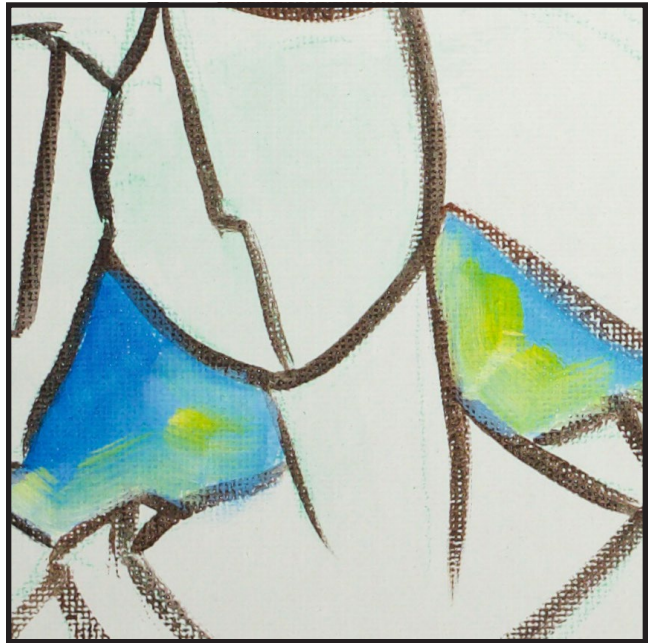
¾" Angle Brush

STEP DISCUSSION

- I want to paint in the negative spaces around the couple, and to use a brush that allows you to travel easily. So, dampen an angle brush and mix UB + TW to a light off white blue. Paint the background on the left side, around him and the guitar, vary this mix, it's not too blended. Add PB in the mix and paint the background under her hair on the right. Bring this stronger color in the background between the couple near their cheeks, as well. Again, vary the values of the mixes. This is an abstract painting. Try to think of it as poetry.
- Add CYM + TW on the dirty brush and paint areas along her shawl, it looks like light dancing around her.
- Rinse out your brush and get a smaller, Bright Brush, loaded with TW + just a smidge of DP, to make little

squares of color. Add a touch of CRM to that and paint little squares of this color as well. Add BS in the mix for another value for the blocks. I'm just working in that negative space just to the left of the guitar. Layers of light abstract color.

Take a moment to send love and well being to the first love of our life.



STEP 3 - BACKGROUND FLOWERS

"I LOVE THE FLOWER, GIRL"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

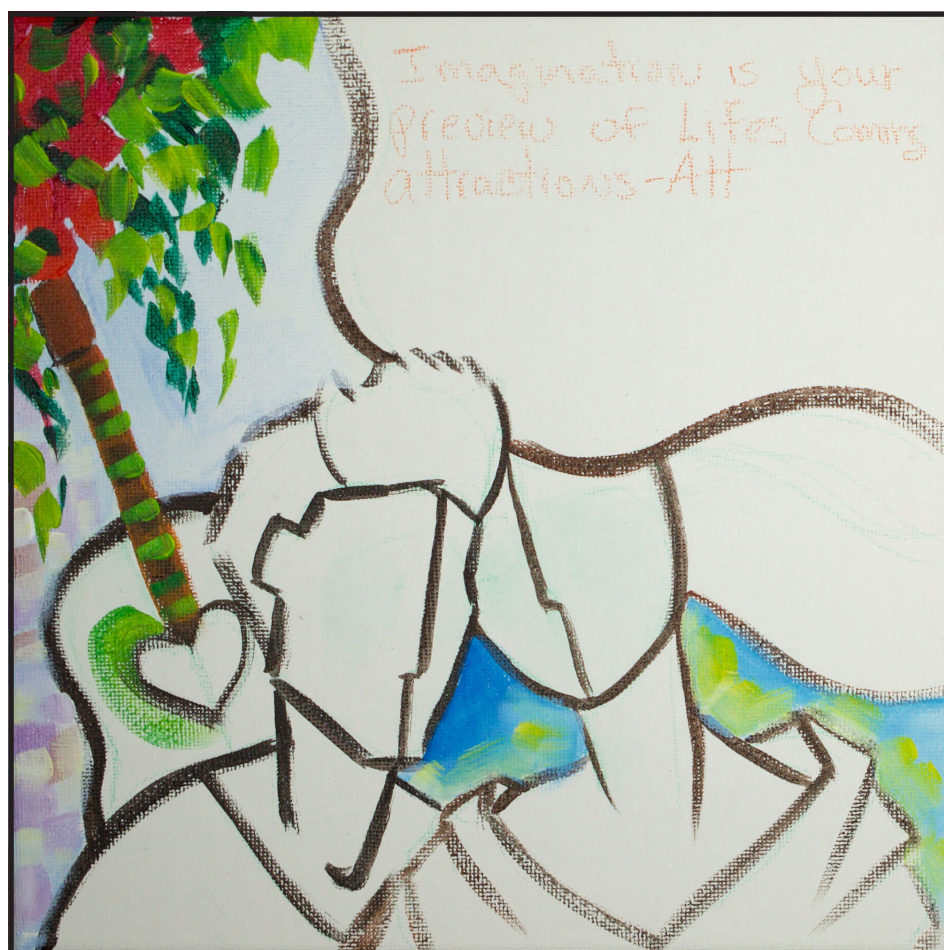
#4 TAS Round

STEP DISCUSSION

- Let's start addressing details with this first layer of QM + CRM on a Round Brush. Add shapes and pops of color that will become our floral. Remember, don't be too detailed, this is abstract, and it comes in right over the guitar neck on the left.
- Mix CYM + CRM + BS to a dark orange, wood looking color, and paint the head and neck of the guitar. Add more CYM if you want to lighten. The grains of the wood should go side to side. Add MB to the dirty brush and come along the neck, side to side, to add the fret lines and under the head.
- Use PG + CYM to add spots of green in and amongst the red foliage that we just put in. You can add some BS to the mix for some variation. Add more CYM to lighten

the green. This creates a depth of space. Allow the brush to make a left angle by placing the brush, then using light pressure as you curve and release. Your lightest green should be the highlight color for the leaves. Allow some of the green leaf like structures to "flow" down toward the couple.

- You are painting the passage of time, a moment when you paint symbolically.
- Work that light green color into the neck of the guitar and around the left side of the opening on the body.
- Dry.





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STEP 4 - GUITAR

“SINGING MY LIFE WITH HIS WORDS”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Green = PG

Dioxazine Purple = DP

Burnt Sienna = BS

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

#4 TAS Bright Brush

STEP DISCUSSION

- Use a Bright brush, and your orange wood mix to paint in the body of the guitar. You can add BS and even a touch of some of your green mix, because wood is rarely a solid, cohesive color. Add CYM to make the color lighter, just being playful and making yourself happy while you paint. You can add TW where the light might be reflecting, and you do want the brush strokes to vary. You do not have to abide by the rules of painting, when you are painting abstractly. Abstract allows you to be free spirited in art.
- Get an orange in places on the guitar body and the head; maybe even a couple of spots on the neck. I am only trying to capture the essence of the guitar.
- Add CRM, to the heart

opening on the guitar. Music is love, poetry, and literature and you truly can find your life in the words. Add a little CRM + DP for value in the heart.

- Rinse your brush.
- Come back with QM + TW for a highlight color on some of the red flower shapes. You can also add a touch of NYL to the mix. Light touches. Vary the value of these mixes as you highlight. Be pleasing to your artistic eye. I imagine this to be a bougainville.
- Rinse your brush.
- Thoroughly mix CYM + PG + TW, for a very bright, yellow-green, and add another layer of leaves that are truly basking in sunlight. It's ok if you come over the neck or head of the guitar area with these beautiful suggestions of foliage.
- Get that yellow-green and tie it into the picture by adding some pops of it on the guitar body, near the heart opening.
- Dry.



STEP 5 – GIRL SKIN TONE

“THE FACELESS FACES – HER”

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

Naples Yellow Light = NYL

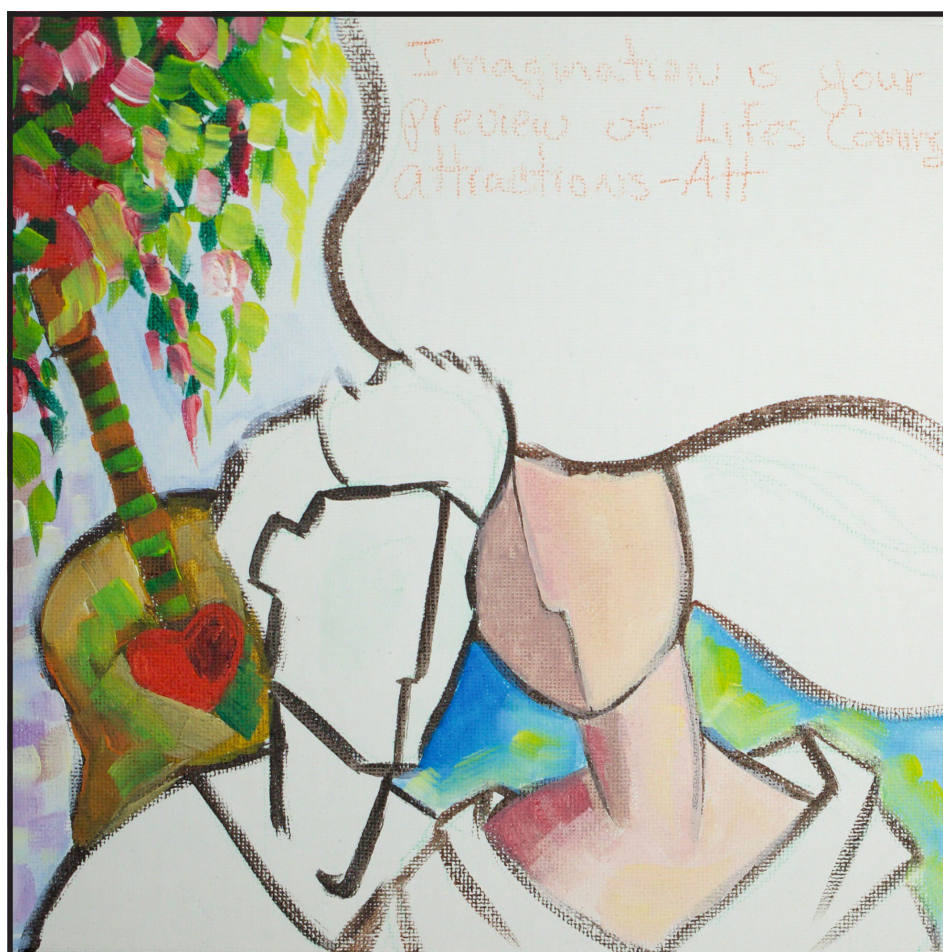
BRUSHES & TOOLS:

#4 TAS Bright Brush

STEP DISCUSSION

- To begin with the faceless faces, I had to decide whether or not to add eyes to them. I like to paint figures with and without eyes, but my community really prefers eyes, so I will demonstrate them today.
- If you mix QM + NYL, you get a great flesh tone which will be our “base” skin tone for her and if you add a lot of TW, you will get a beautiful, lighter flesh tone. Using a Bright Brush, paint the right side of her face with the lightest skin tone. You can choose whatever skin tones you want to use on your painting, just remember, her lightest skin tone is on her right side, while his lightest skin tone is on his left side.
- On the neck, since we don’t have a line dividing them, you will just have to be the creator of where the shadow starts and the light dissipates.
- Add more NYL to warm her chest area up and along the right side of her face and neck.
- Add BS and a touch of UB to the base skin tone for her darker skin tone and paint this on the left side of her face, neck, and shoulder. It’s ok if you paint over the lines you used to create the image. They should still be visible to you.
- Add QM to the dark skin tone for her shoulder and neck shadow area. Add the light skin tone to blend the shadows into the lighter areas. Play with your colors until you feel it and you are happy.

John: If you're happy and you know it, tap your foot, but NEVER in a high school band. That will get you in nothing but trouble.



STEP 6 - BOY SKIN TONES

"THE FACELESS FACES - THE DUDE"

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

Naples Yellow Light = NYL

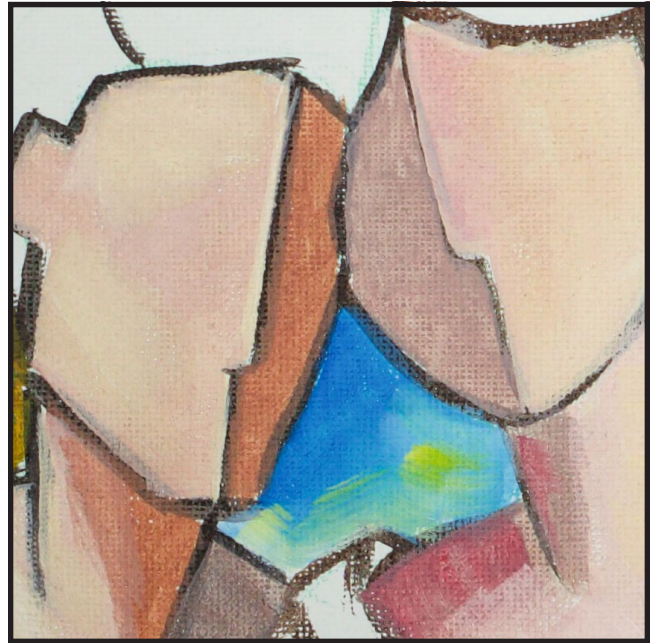
BRUSHES & TOOLS:

#4 TAS Bright

STEP DISCUSSION

- To work our "dude", our masculine figure, use the Bright Brush, and mix BS + CYM + CRM. Mix this more human skin tone to some TW, and paint his shaded side, on the right side of his face.
- For the lighter skin tone, add CYM + TW until you are happy with the color and paint in the left side of his face, neck, and chest area. Get all those sharp angles. This will come in very fast, but spend as much time, or little, as you want.
- Use the photo reference that follows this chapter to help you get your color values to their final placement.
- Add NYL + TW, to warm up the lighter side of his face where the sunlight is brightest on him.
- Mix your basic skin tone with UB for the darkest

skin tone on his upper left shoulder.



STEP 7 - SHOULDERS

"DATING APPS AND BRUSHES"

PAINT:

Cad Red Medium = CRM

Ultramarine Blue = UB

Dioxazine Purple = DP

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Bright

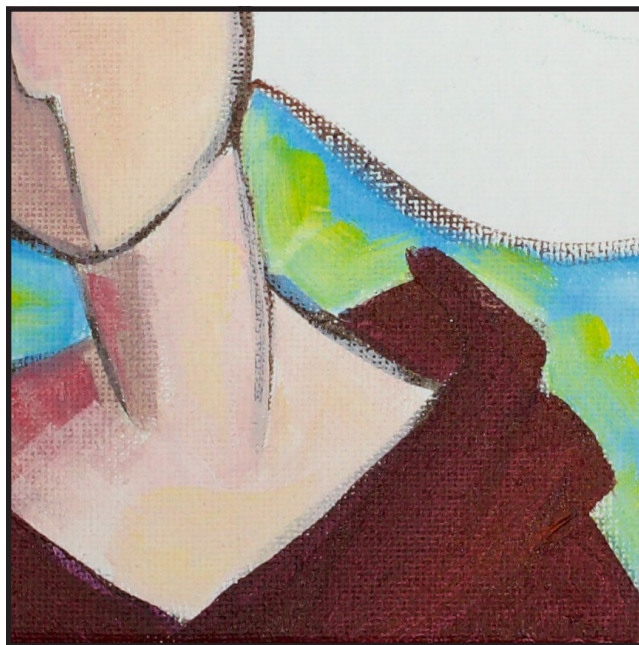
STEP DISCUSSION

- Their environment comes next. UB is a beautiful color, but a bit transparent; even so, use a Bright brush and paint his shirt with UB.
- Paint this color on his bouffant as well.
- Add MB on the dirty brush and paint in the back and sides of his hair. Catch the tips of his bouffant with the black as well.
- Mix CRM + DP to a deep rich red and paint in her shawl. This will probably cover the lines a little better so leave a little showing, if you need to rely on those lines to paint in your shadows.

John - Sometimes when you talk about brushes, I'm reminded of dating apps...I'm looking for a brush that is long and tapered, not too thick, and flows easily, upright and strong and doesn't wimp out when overloaded. If it holds

too much water, don't beat it, just hug the water out.

John - A brush must be brushed.



STEP 8 - DEFINING ELEMENTS

"TUBEY PEOPLE IS A STORY FOR ANOTHER DAY"

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Dioxazine Purple = DP

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Bright

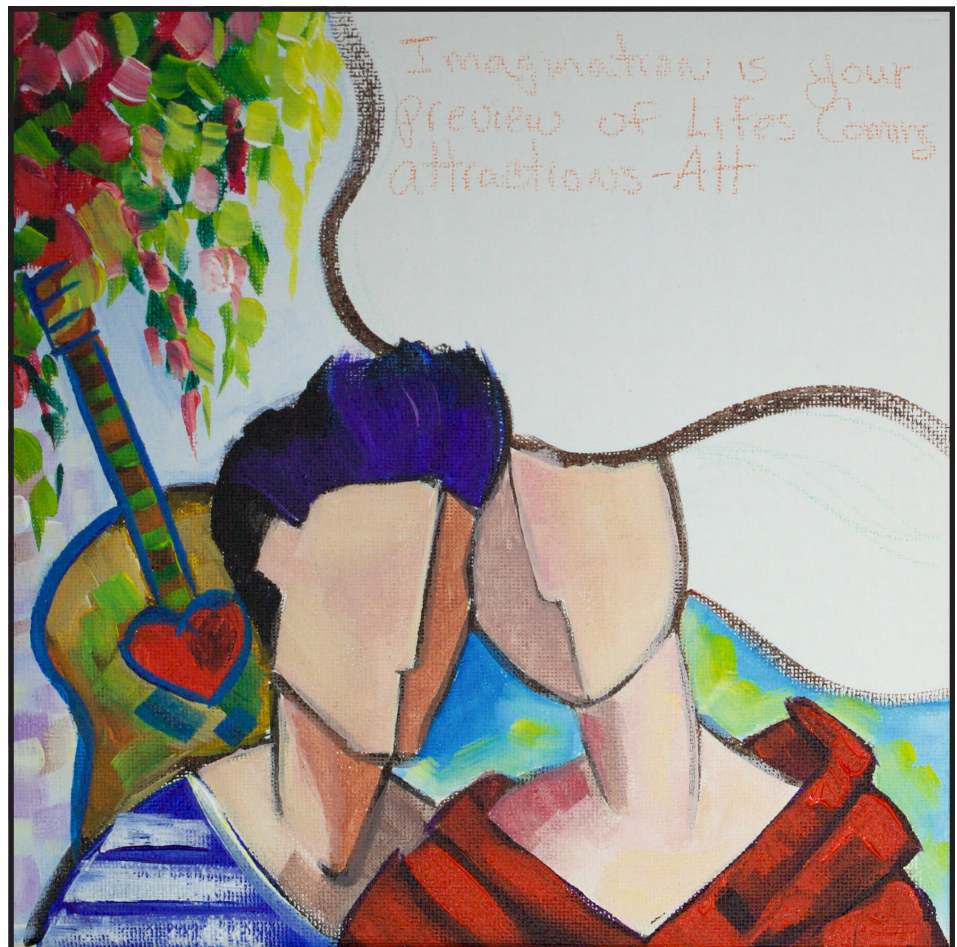
STEP DISCUSSION

- Use the Bright brush loaded with UB and add a second layer to his shirt.
- Add a touch of DP and a touch of TW for some streaks, and reinforce the bouffant of his hair and make him look distinguished by bringing the blue down closer to his ears.
- Rinse out your brush - I'm loving working with this brush. When you find one that works well, you can sometimes paint an entire picture with one brush.
- Make sure the shawl is dry then get your red-purple mix, and paint in the shadows of the folds.
- Rinse out, then add more CRM, to get a mid-tone and paint some of the outfit in this brighter color. Feel free to use the photo reference to help you with placement or trust your artistic eye. You have got this if you've been with me for a moment.
- Rinse out, and then mix PB + TW to a light distinctly blue value, and outline the head and neck and the left edge of the guitar - just an interesting push. Outline the heart and add a couple pops of blue on the body of the guitar.
- When the blue shirt is dry, get TW on the dirty brush and add some side to side stripes, be sure to allow some blue to show between these strokes. Add a stroke of white along the neckline of the shirt.
- Rinse, and get CRM as your brighter highlight color for the shawl where the light might be hitting it.

I truly am enjoying getting back into this style.

John - I also like your tubey people

Cinnamon - That's a story for another day.



STEP 9 - HAIR

“LET IT FLY IN THE BREEZE, AND GET CAUGHT IN THE TREES”

PAINT:

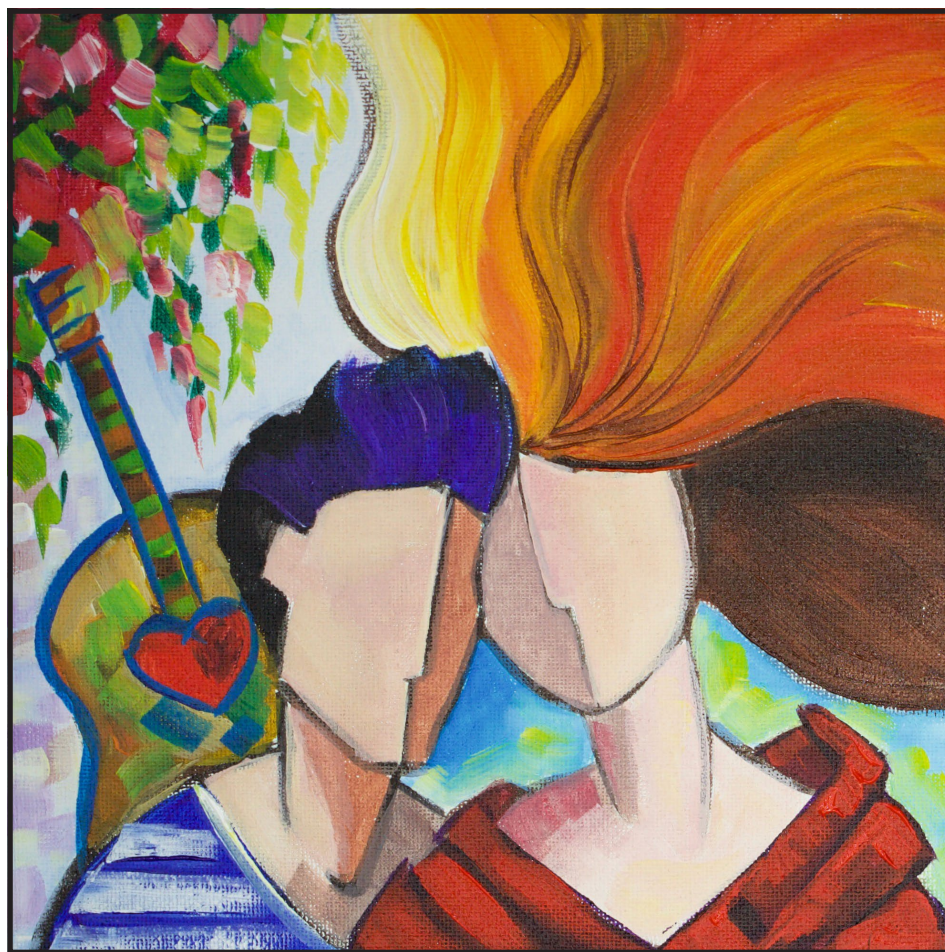
Cad Red Medium = CRM
Cad Yellow Medium = CYM
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

#4 TAS Bright

STEP DISCUSSION

- Guess what we are painting in this chapter? Rinse out your brush and get fresh water. Diffuse any intentions and wishes that might be in her hair area before you begin.
- Loosely mix TW + CYM on a Bright brush, then on the left side, start curling in her hair with loose “S” strokes, from her forehead up toward the end of the canvas.
- Add CYM to make an orange and start this stroke on the edge of the brush, then flatten it as you go up.
- In the next section add CYM to lighten your color to a bronze or strawberry blond.
- Add BS to the mix and curl that color in. Don’t overblend; don’t be an overblender.
- Mix in more CRM and add it above the dark line on the right.
- Add BS to the mix and paint a browner section in.
- Get CYM to the mix. It’s an abstract, you are just adding her hair to that top section. This is a great place to play with your color mixes or change up the basic colors you use; maybe in your world, you want greens. You be you. This is just layer one.
- Come to the bottom layer of hair and paint in the brown-black mix that you drew in the image with. Add BS to the mix as you do want more brown than black.
- If the top layer is dry, use BS to add some fine lines of swirling strands over the reds and oranges of her hair.
- Dry.



STEP 10 - NEXT LAYER OF HAIR

“GROW IT, SHOW IT, LONG AS I CAN GROW IT, MY HAIR”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Blue = PB

Burnt Sienna = BS

Titanium White = TW

Naples Yellow Light = NYL

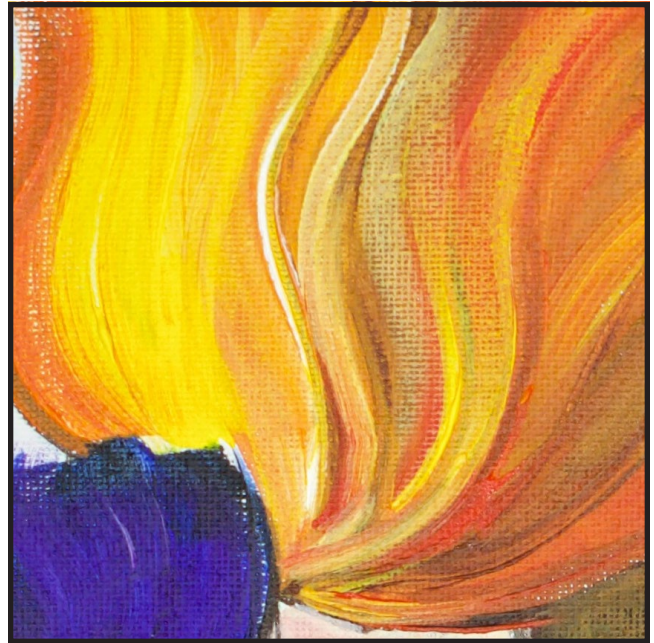
BRUSHES & TOOLS:

#4 TAS Bright

STEP DISCUSSION

- Make a bright orange with CRM + CYM and use a Bright Brush to reinforce her hair with the orange colors. Then do the same in the yellow areas with CYM.
- Use CYM + TW for brighter highlights using the toe of the brush.
- Paint over the redder areas with CYM strands.
- Add BS in places. You could have stopped with the hair on the last step, but acrylics just come to life with more layers.
- Glaze the bottom section of hair using a dry brush, and some of the lighter mixes, using a very light presence of paint on the brush.

That subtitle is definitely an ear worm, and they do happen, I'm sorry. I also feel like her hair will come together in this step.



STEP 11 - HIS FACE DETAILS

“ABOUT FACE(S)”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Sienna = BS

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

#4 TAS Round

#4 TAS Bright

#1 Monogram Liner

STEP DISCUSSION

- Guess what we are painting in this chapter? Rinse out your brush and get fresh water.
- Get your dark skin tone on the Bright brush, add orange and maybe some CRM, and make sure the right side of his face is in dark shadow. Catch his neck as well.
- Mix the darker skin tone with QM for his ear, and add TW for a highlight color. He needs a pink ear and also come down that strong back jaw and along the cheek for a touch of blush. Add another blush on the shadow side of his face. Add NYL to highlight the cheek bone on the right side.
- Add TW + DP + UB to make a light color, and dry brush in some streaks at the top of his hair.
- Switch to a Round brush, load some BS and start adding dimension to his face. Add TW to line the left side of his face along the centerline.
- The eyebrows are tricky. Use MB, to paint in an elongated line above the eye, that starts thick and gets narrower as you move downward. If it helps, you could draw it first with a chalk pencil. His eyes are closed, so we just need little half curved lines.
- Then get a Liner brush and CRM + BS and come to the center line under his nose, and add a line for his upper lip. Add TW to the dirty brush and add a shorter light line under that for the lower lip. Make sure he has a fuller bottom lip.
- Get PB + UB + TW to add a shadow line over the closed eyelid on both sides. This line would have more blue in it on the right side.
- Use MB to reinforce the closed eyes and to paint in the line between the two lips and catch the underside of the nose.
- Switch back to the Round brush and get the light skin tone to add on the upper part of his closed eyelid. Then add a little of your warm skin tone over his brow and under his eye on the left.
- Tone MB with UB + TW to reinforce the outlines of his face, the sharp angles, his neck, and his brow.
- Switch back to the Liner brush and reinforce the closed eyes with MB.
- Add a highlight with TW along the line from his nose up to his forehead.
- Get pink to add a highlight to the pink ear.

This is the personality step. I do love to leave faces blank sometimes, with just mouths, but that can actually create anxiety in certain people.

STEP 11: CONTINUED



STEP 12 - HER FACE DETAILS

"GLAM DUNK"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Naples Yellow Light = NYL

BRUSHES & TOOLS:

#4 TAS Round

#1 Monogram Liner

STEP DISCUSSION

- Start with a Round brush and CRM + QM + NYL mixed to a distinct pink color. Add a dot to the left and to the right of her nose, then paint in the circle to embody her cheeks. The cheek would be darker on the shadow part of her face.
- Get your light skin tone and warm up the right side of her face, neck, and chest. Add more BS + UB for the shadow side of her face; almost glazing over the darker skin tone values.
- Get BS with a touch of MB to reinforce the center line on her face and to paint in her softly arched eyebrow.
- Switch to the Liner brush and QM to paint in her upper lip then add TW for the lower, fuller, lip.
- Rinse out and load MB on the brush to add her closed eyes.
- Add PB + TW for some eye shadow on her eyelids. Just a little darker on her shadowy eye. Use a lot of TW, and it's ok if there is a touch of yellow in it, to highlight over that blue color.
- Use CRM to glaze her eyebrows.
- Get a yellowy-white to highlight the right side of the center line down her nose and also the lower lip.
- With the UB + MB on the Round Brush, reinforce the outlines of her face and neck and shoulders. Use this as a shadow color on the shawl as well. I also used this color to reinforce the line between the two sections of her hair and to add some darker strands in that lower section.
- Signing Time.



THE TRACING METHOD

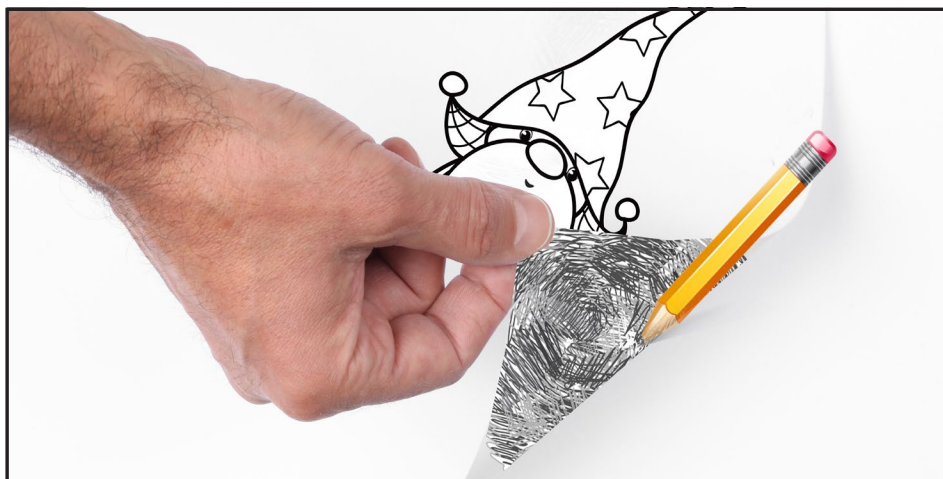
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

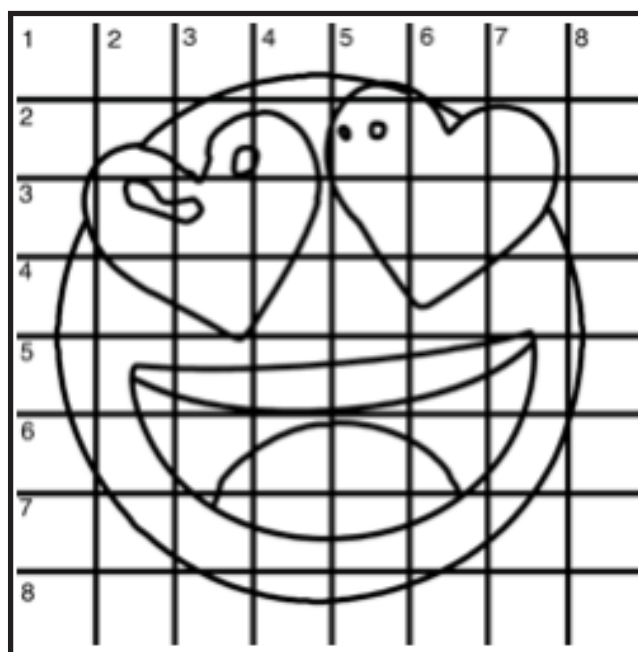
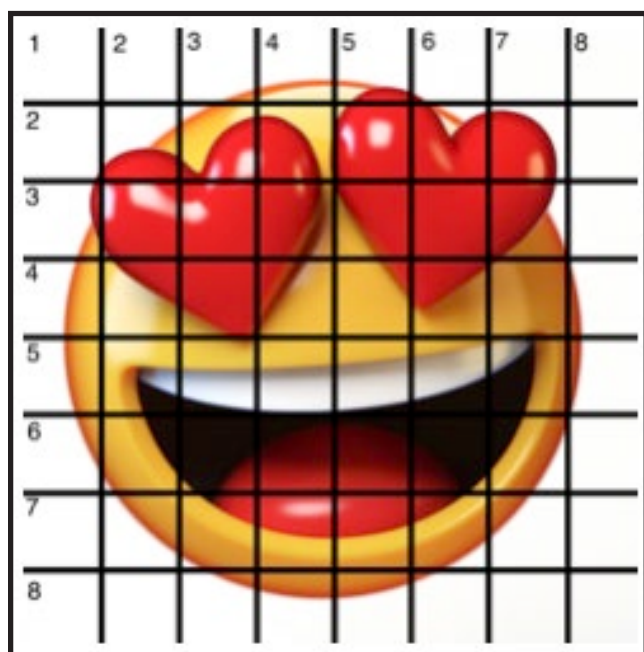
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



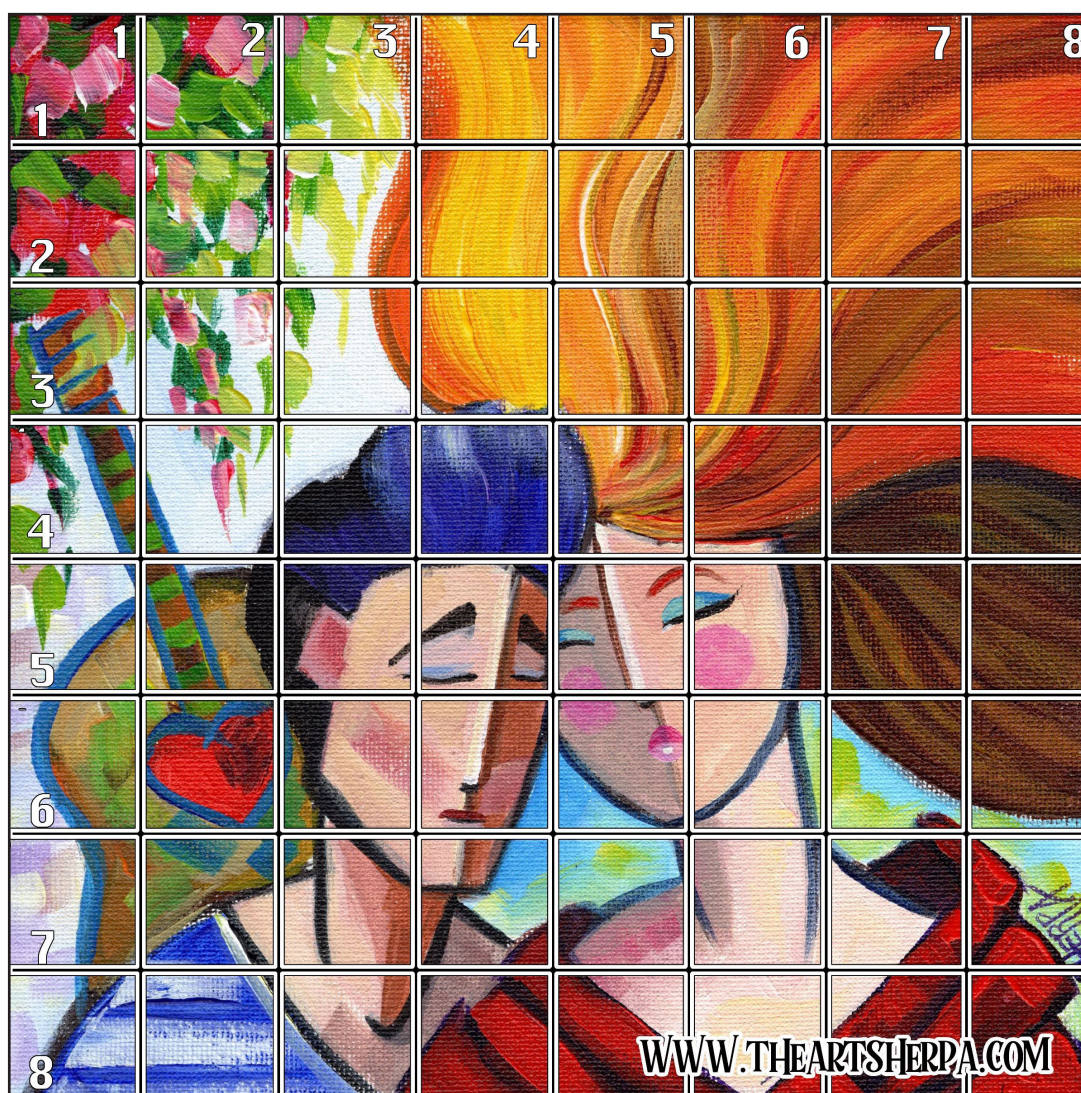
GRIDDING INSTRUCTIONS CONTINUED:

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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