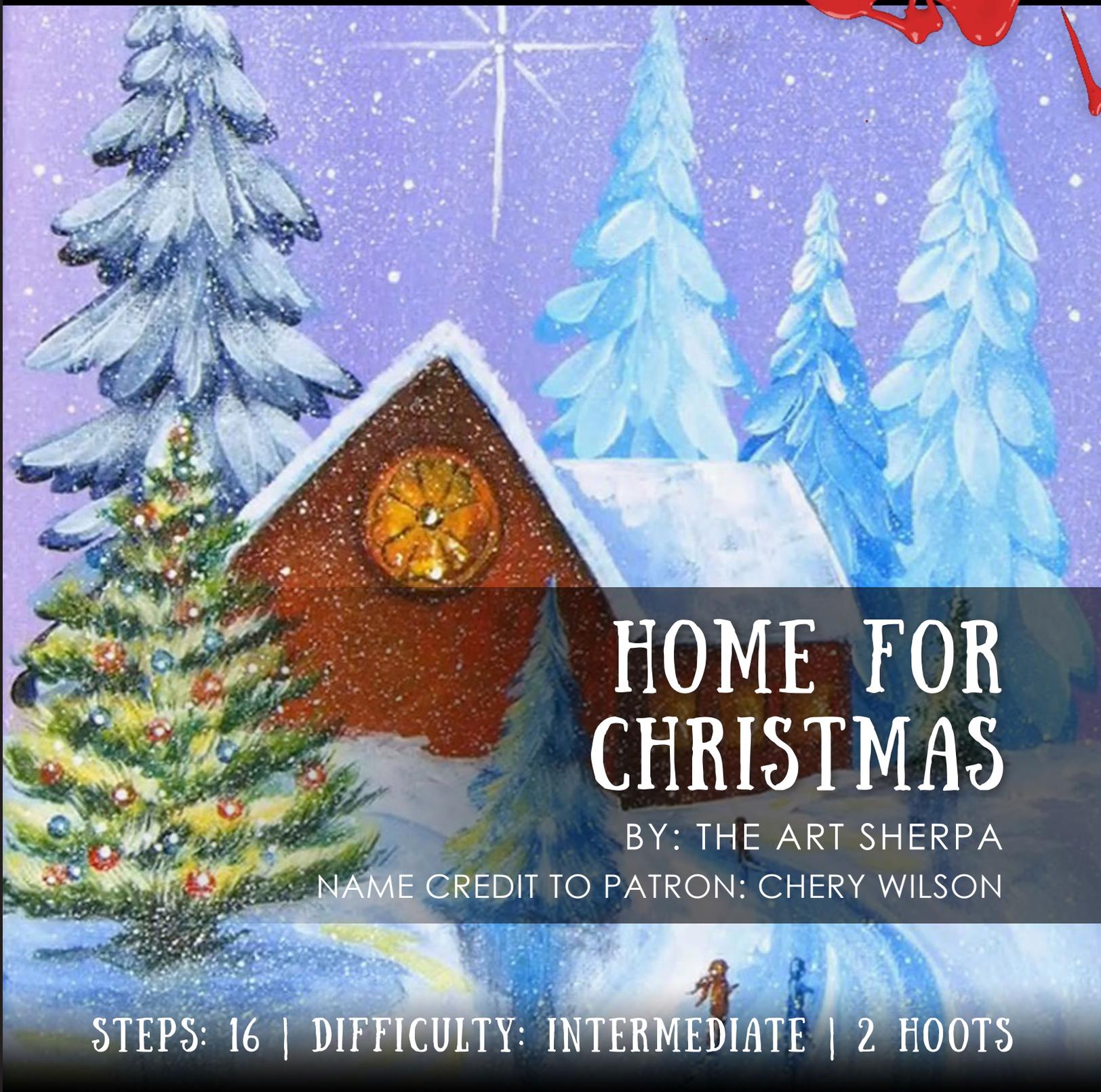


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



HOME FOR CHRISTMAS

BY: THE ART SHERPA
NAME CREDIT TO PATRON: CHERY WILSON

STEPS: 16 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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SHERPA FORWARD:

I have been resolved in 2021 to do more to teach art rather 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.

In November 2021, my community undertook a month-long painting journey entitled "Beginners Acrylic Paint Course" which consisted of almost daily premiers on YouTube and Facebook, followed by a live Q&A session. It was a true beginners art course and taught all a beginner needs to know to be able to paint my beginner, 1 Hoot, paintings. If you are a beginner painter and

did not take advantage of that course, which culminates with a Certificate of Completion, I highly encourage you to do so.

<https://theartsherpa.com/BeginnerAcrylicPaintingCourse>

Traceables and grid resources for this tutorial can be found at theartsherpa.com.

Bare in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

This tutorial is a landscape reminiscent of typical Christmas portrayals from years gone by for the next painting in The Art Sherpa's "12 Days of Christmas" 2021. The skill in this one is in determining the order of the application of paint, following the steps closely, creating and reusing color mixes, and being careful of frequent brush changes. Your end result will probably be by using this document as well as following the tutorial step by step. If you are a beginning painter and want to attempt this, I recommend that you take advantage of all the available free resources I provide.

I have done numerous holiday themed tutorials in years past that can be found on my website if you would like to see them. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it. I have also added the color Yellow Ochre to the 2021 palette for this one to aid in the skin tones.

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
- Fluid White Paint = FWP

BRUSHES:

- Large Bright Brush
- #4 TAS Bright Brush
- #4 TAS Round Brush
- #1 TAS Detail Brush
- Mid-Size Bright Brush
- #8 TAS Cats Tongue
- ½" Angle Brush
- Grass Comb/Grainer
- TAS Dotting Tool
- TAS Splatter Brush
- TAS Large Round Pouncer
- Q-Tip

TOOLS:

- Chalk Pencil or Watercolor Pencil
- 9 x 12 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Clouds
- Setting a Horizon Line
- Color Mixing
- Dynamic Light
- 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	3:38	BACKGROUND
STEP 2	9:40	IMAGE
STEP 3	19:46	BACKGROUND TREES
STEP 4	29:22	BACKGROUND TREES MID TONES
STEP 5	36:54	BACKGROUND TREES HIGHLIGHTS
STEP 6	46:13	BARN FIRST LAYER
STEP 7	53:31	BARN 2ND LAYER
STEP 8	1:02:28	BARN DETAILS
STEP 9	1:10:25	SNOW
STEP 10	1:15:33	FOREGROUND
STEP 11	1:24:14	BLUE FORWARD TREE
STEP 12	1:30:28	FOCAL TREE
STEP 12.5	1:37:10	FOCAL TREE 2ND LAYER
STEP 14	1:46:26	ORNAMENTS
STEP 15	1:39:53	PEOPLE
STEP 16	2:04:44	STAR AND SNOW 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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pencils

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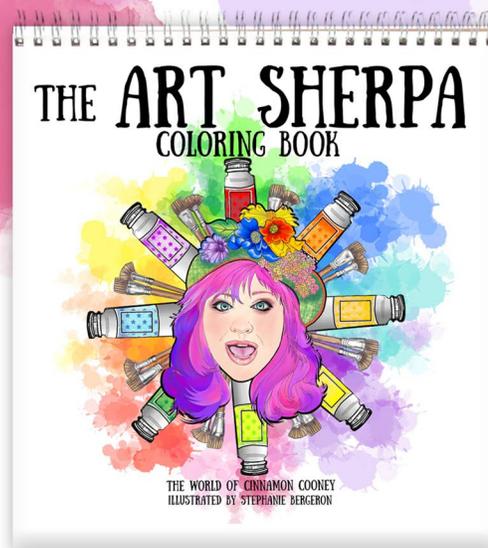


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STEP 1 - BACKGROUND

“SHADES OF SOFT LILAC”

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

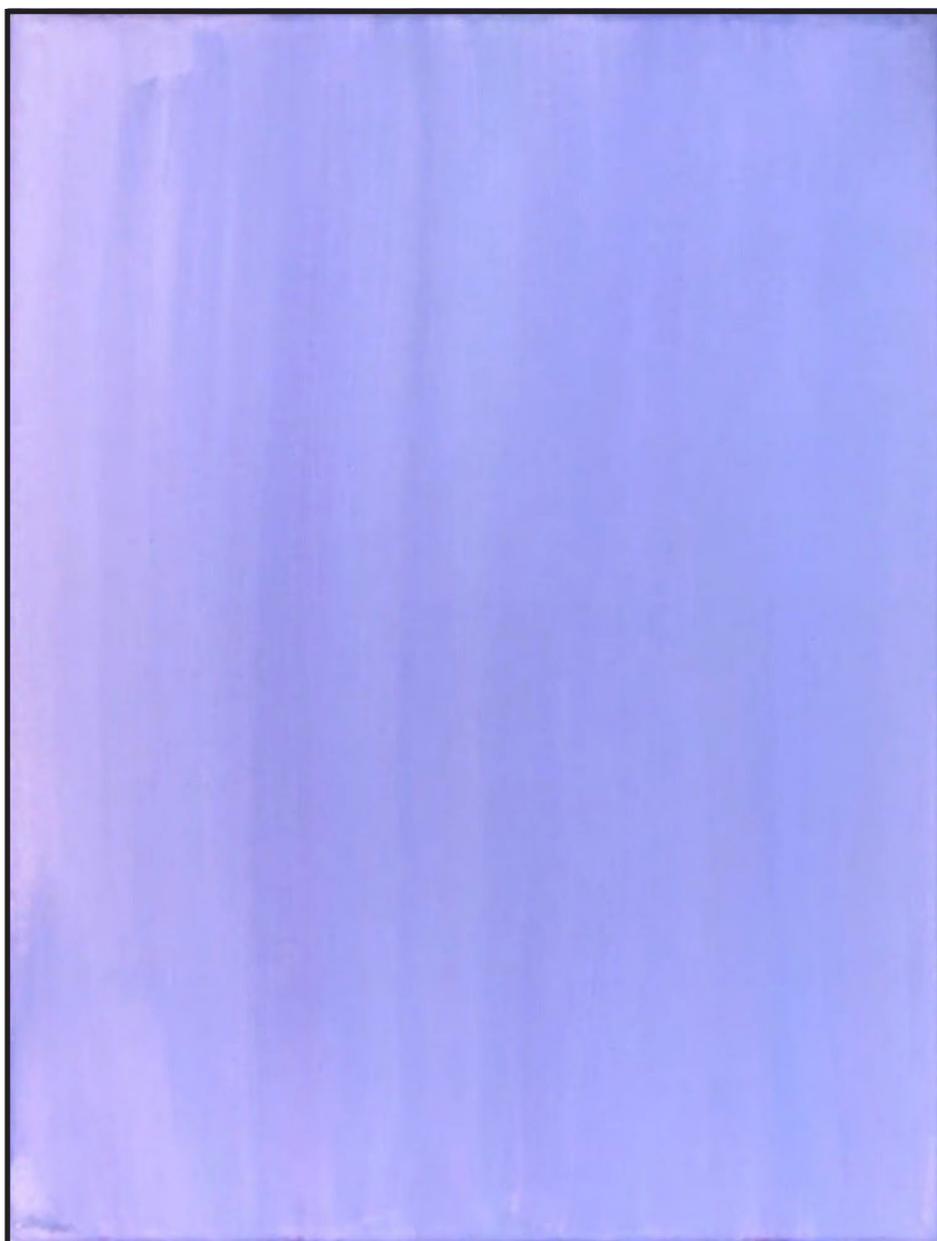
Titanium White = TW

BRUSHES & TOOLS:

Large Bright Brush

STEP DISCUSSION

- I started with UB, QM & TW on the palette and a large bright brush. Get the brush damp and load UB + QM to make a purple, then take some of this mix to TW and create a light lilac color. Work with small additions of these colors to get to the purple that you want. When you are there, use nice long up and down brushstrokes, on the canvas in portrait orientation. It's great if you have some irregular streaks of color here and there, but you want it soft. If you are not going to frame, but want to mount your finished painting, be sure to paint the sides of the canvas.
- Dry.



STEP 2 - IMAGE

“DEFINING SPACE - THE FINAL FRONTIER”

BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil
T-Square Ruler

STEP DISCUSSION

- I chose to illustrate freehand with the Round brush and white paint so that you could see it. You should either freehand with chalk or use the traceable included in this document as we start defining the space that our major objects will occupy.
- Just below, half way from the top, I drew in a downward sloping line from the left side to just past the center. Then I did a similar line on the right. Inside the left lower corner, draw a line arcing upward for the left side of the road, then add the right side of the road.
- With the T-square ruler, make a mark to indicate the top of the roof of the barn at 5" down from the top and about 3.5" from the left. Draw down a line from the roof at an angle to the right, then to the left. Then with the T-square ruler, draw in the front, sides of the barn. Bring out the roof line of the back portion of the barn, then draw the outer wall. Divide

the space between the middle of the roof and the left side of the canvas, and draw in the main trunk of the tree that lives there. There are three other trees that live behind the back of the barn, so draw them in.



STEP 3 - BACKGROUND TREES

“COLD ARTIC BLUE SISTER TREES”

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Phthalo Blue = PB

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- Put out PG, BS, & CYM and refresh any colors you need to. Use a Cat's Tongue or a filbert or a round and mix UB to BS to gray the color out. It is blue, but dulled and quite dark. This color will be a base mix that you will be coming back to often. Coming up from the bottom, with a pull, teardrop stroke into the trunk of the tree, start adding the branches of the darker tree. You might paint over sections of your building, but that's ok. Every branch tapers into the main trunk.
- Put PB on the palette. Mix PB + TW to an arctic blue color. This is the base color for the sister trees and the little tree in the middle of the sisters. The order of painting the trees is the darker tree first, then the two side trees behind the barn, and lastly, the little one in the front. The

reason for the order is that I want the closer tree to have branches over the trees that are behind. Right now, we are addressing the two twin trees on each side of the little tree.





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STEP 4 - BACKGROUND TREES MID TONES

“TOUCH PULL TEARDROPS”

PAINT:

Phthalo Blue = PB

Titanium White = TW

Ultramarine Blue = UB

Burnt Sienna = BS

BRUSHES & TOOLS:

#4 TAS Round Brush

#8 Cat's Tongue

STEP DISCUSSION

- With the round brush, take TW to the dark blue tree mixture, and use this as a highlight, using the touch, pull, teardrop stroke on the darker tree.
- Get the Cat's Tongue and take TW to PB and use this light, light aqua to highlight the twin sister trees. For the tree on the left, which is more in view, the color might be a bit darker at the bottom where it peeks out from behind the barn.
- Switch to the round brush as you come up the trees and the branches get smaller.
- Dry.



STEP 5 - BACKGROUND TREES HIGHLIGHTS

“WE DON'T NEED NO STINKIN HOT AIR”

PAINT:

Phthalo Blue = PB

Titanium White = TW

Ultramarine Blue = UB

Burnt Sienna = BS

BRUSHES & TOOLS:

#4 TAS Round

#8 Cat's Tongue

STEP DISCUSSION

- With the round brush, bring more TW to the mid blue color of the darkest tree on the left. This is the next highlight color. Remember when painting highlights, you never want to paint out everything beneath it. A little bit of frosting can go a long way.
- Mix more TW to the aqua color and highlight those branches.
- With the Cat's Tongue, mix a slightly darker PB + TW than the twin trees, to paint the little center tree. Add a little TW to the mix for the first highlight on the little tree. The right side is slightly darker than the left.
- Dry.



STEP 6 - BARN FIRST LAYER

“RAISING THE ROOF”

PAINT:

Cad Red Medium = CRM

Ultramarine Blue = UB

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

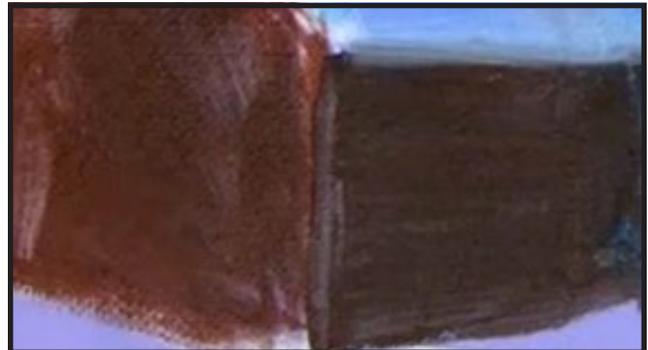
BRUSHES & TOOLS:

Mid Sized Bright Brush

#4 TAS Round

STEP DISCUSSION

- Refresh any colors you might need as we begin to work on the building in your scene; it might be a barn, it might be a community center, it might be a home.
- Begin by adjusting your roofline, are you happy with it? You could use chalk to begin with, and a ruler, if you wanted.
- Get the medium size, bright brush and change out your water if you need to.
- Mix MB to CRM to make a brick red color to use as the base color of the barn. Remember, shading is when you add black to another color to tone it down. Paint in the first layer of the building. I added more black to the red when I painted the side of the building.
- Add UB to TW and paint in the first layer of the roof.



STEP 7 - BARN 2ND LAYER

“THERE MAY BE SNOW ON THE ROOF, BUT THERE’S FIRE IN THE HEART”

PAINT:

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

BRUSHES & TOOLS:

½" Angle Brush

STEP DISCUSSION

- Use the angle brush for control, and some TW, it's ok if it has a touch of blue, and paint the upper slope of that front roofline with some snow. Along the top roofline of the back section, pull down some sweeps of snow using the edge of the brush. The trick is to add some shadow on the roof, and you can do that with one of the medium blue colors from the tree mix.
 - When the first application of snow on the roofline slope is dry, add another.
 - Come to the side of the building and add a brighter layer of the black-red in the center of the wall. Keep the bottom and under the eaves a darker red mix. At the front of the building, keeping shadows and highlights in their proper places, paint the front of the building. Blend a bit of CRM between the shadows and lighted areas. Use a dry brush sideways on the back wall.
- Mix CRM + CYM to orange, you will be using this mix going forward. Blend this color in the center of the front area. Remember that MB is your shade color for this red.
 - Dry.



STEP 8 - BARN DETAILS

"DAD NOISES AND A PAINTERLY VOCABULARY"

PAINT:

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

Cad Red Medium = CRM

BRUSHES & TOOLS:

#4 TAS Bright Brush

#4 TAS Round Brush

#1 TAS Detail Brush

Large TAS Pouncer

½" Angle Brush

STEP DISCUSSION

- Get a small bright, and add the back windows using orange. My world has 3 windows, but you do your world. Add MB on the tip of the brush to outline the windows a little to help them pop out from the wall. Get CYM on the dirty brush to add some bright color in the windows.
- With a round pouncer, get CYM and stamp and swirl in the round window, over the red, in the center of the front wall. The trick is to get the sponge into water immediately so it does not dry. Then use a Round brush to touch it up, if you need to.
- Dry.
- With the angle brush, take CY over to CR and make a vibrant orange. Then dry brush the area under the window, blending it

into the red. The wall has a glow from the window above. The light is a beacon to the world.

- Get the round brush and CYM, add some bright glow in that circular window if you want it. Then use your red-black color and outline the circular window to pop it out.
- Switch to a small detail brush and thin some MB with a drop or two of water. Add a delicate circle in the center of the circular window, it's ok to break the lines. Then draw the stained glass lines or create your own. You will want to refer to the reference photo at the end of this step to see how I drew in my lines.
- Get the round brush and CYM and tap some bright, irregular color inside the lines of the window. Come to the back windows and turn on those lights, to invite the outside world inside.
- With the detail brush and TW, tap some bright reflections in the stained glass window and in the three windows in back. Again, you want to refer to the step photo.

John made Dad noises and used words like "painterly" to entertain, before we stepped. This is the step between 7 and 9; if 7 does not eat it before we get to 9.



STEP 9 - SNOW

"SNOW AND LANDSCAPE"

PAINT:

Phthalo Blue = PB

Titanium White = TW

Ultramarine Blue = UB

BRUSHES & TOOLS:

#8 Cat's Tongue

STEP DISCUSSION

- Add bluish (UB) white as a dry brush on the path, keeping it loose and snowy.
- Dry.
- Mix TW, into the dark tree blue color and using the Cat's Tongue, start painting in the snow drifts next to the building. Maybe it's a church, maybe it's still a barn.
- Follow the curve on the road, painting the entire right side of the snowy landscape.
- Dry brush through the road with long smooth curved strokes. Add PB on the dirty brush and dry brush on the path and blend it. It should be loose and streaky.
- On the left side, start at the edge and around the front of the building to the road. As you get to the road, the brush strokes should move back toward the edge of the canvas on the left. I like to start with a blue-gray shadow because it helps show the highlights. I brush along the curve of the road and I also allow some of the purple to show through the snow.



STEP 10 - FOREGROUND

"SNOW WHITE"

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

Phthalo Green = PG

BRUSHES & TOOLS:

#4 Cat's Tongue

½" Angle Brush

Grass Comb/Grainer

STEP DISCUSSION

- Checking for straight lines on the building with an angle brush is a good idea before we go forward. You could use a ruler if you wanted.
- With a grass comb or grainer, get PG + BS to a dark color, then tap up the brush to create the trunk of the little evergreen on the right. Add a little CYM for a highlight on some branches, then add some TW on the dirty brush to add reflections from the windows on the tree.
- Add BS to your dark, tree blue and add it at the bottom of the tree to make it appear attached to the hill. You can always come back with your green mix to piece out some branches and add back in more dark color if you need to.
- Refill any colors on the palette that you need to.
- Mix UB to TW on the angle brush for a bright snow color and on the right snow slope, start layering in patterns of snow drift and defining the hill. As you curve around the path, you will be dry brushing the snow in; it's very streaky. Bright spots of snow and darker spots of snow.
- Tap in some CYM + TW near the windows on the snow. Tap in some TW in front of the building on the left slope.
- Get the Cat's Tongue loaded with UB and TW and add a dark divot in that slope above the path about halfway up the hill. Bring brighter TW and tap it into the path to indicate drifting snow. Add TW to the toe of the brush to sweep some curved lines of brightness on the path.
- Dry.



STEP 11 - BLUE FORWARD TREE

“PAINT WITH THE GRAINER YOU CAME WITH”

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Titanium White = TW

Burnt Sienna = BS

Phthalo Blue = PB

BRUSHES & TOOLS:

Grass Comb/Grainer

STEP DISCUSSION

- With fresh water and a grainer, or grass comb, mix PB + TW and come to the right side, in front of the building to tap in the little blue-white tree. Work up the branches starting from the bottom and moving up the tree.
- Add TW to the mix for the branch highlights. Put some snow on dem there branches. Come back with pure TW for the bright pops on the left side of the tree.
- Use a mix of UB + BS to anchor the tree to the ground with shadows.
- Next, we will get CYM + TW and add some glow that will be reflected by the window. Add a little UB to the shadow under it.



STEP 12 - FOCAL TREE

"TAP INTO YOUR IMAGINATION"

PAINT:

Cad Yellow Medium = CYM
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Grass Comb/Grainer Brush

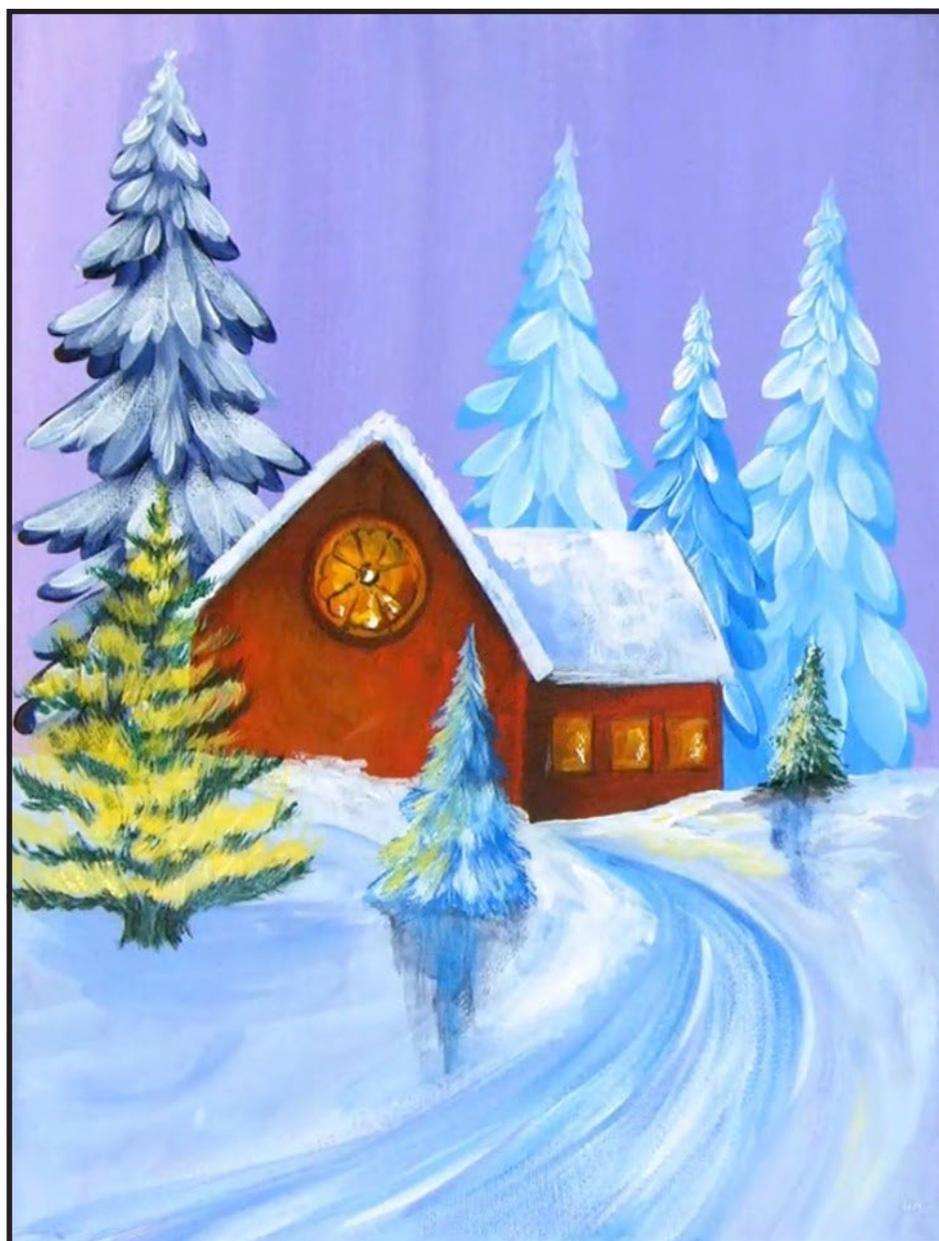
the branches above the shadow portions of the branches.

The step photo reference is going to be invaluable on this step. A stacking of branches while building up the glow.



STEP DISCUSSION

- For the lighted up, focal tree, on the left, use the T-square to center it just off the middle of the large dark tree behind it. Mix PG + BS and add MB if you need to, for a dark green. Start a 1/2" wide base of the tree then add upward brush strokes using a small grainer brush. We are adding the shadow branches first, adding a center section as we layer up this tree. Leave spaces for the snow to be seen between the branches and so you can add the lit areas of the branches. You may need to tap in the center of the tree to the top to help you with branch placement because this is the most challenging part of the painting. You are imagining shadows first and then highlights of branches that aren't all there yet.
- Add CYM + TW to start adding the lit portions of



STEP 12.5 - FOCAL TREE 2ND LAYER

“TRY TO AVOID OVERDOING GLOW”

PAINT:

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

BRUSHES & TOOLS:

#8 TAS Cat's Tongue
Grass Comb/Grainer

STEP DISCUSSION

- Add CYM to the green-brown mix from the last step and, using the grainer, add a highlight color in the shadow portion of the branches up into the lit portion of the branches.
- Get your dark green to add some flares around the trunk and add a little more dark into the shadow branches.
- Dry.
- Come back with CYM + TW to brighten up some of the branches at the top. You can also add just CYM in places, but sparingly. A little goes a long way.
- With the Cat's Tongue and UB, add a shadow area under the light tree and blend down into the snow. Get TW and sweep in some strong highlight circles around the outer circumference of this lit tree.

- Add some glows of CYM around the snow in front of the tree.



STEP 14 - ORNAMENTS

"DRESSING THE TREE"

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Ultramarine Blue = UB

Fluid White Paint = FWP

Cad Yellow Medium = CYM

BRUSHES & TOOLS:

Q-Tip

TAS Dotting Tool

Mid-Size Bright Brush

STEP DISCUSSION

- With a damp qtip, dipped in CYM, add some swirled red ornaments in the tree.
- Get the other side damp and add PB, for some of those blue ornaments.
- Use a Dotting Tool and FWP and dot a glow in the center of the ornaments and anywhere else in the tree you want to add the glow.
- With the mid sized bright and UB, add some streaks of shadows under the tree, over the yellow.



STEP 15 - PEOPLES

“LET’S ADD THE PEOPLES”

PAINT:

Cad Red Medium = CRM

Phthalo Blue = PB

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

Phthalo Green = PG

BRUSHES & TOOLS:

#1 TAS Detail Brush

STEP DISCUSSION

- With a detail brush, get your red-black color below and in front of the building, make a tiny, teeny head just above the path. Add a straight line for the back, thicken the back and add arms, then just two separate legs.
- Beyond the bend in the path add a larger dot, and make the next stick figure, you are just implying features. This one had an arm bend at the elbow and the front leg tapered and had a long scarf.
- The next one is painted with PB and is just in front of the last figure, so create the head and then the rest of the figure. You can refer to the step photo to help you with placement and color selection or just paint the people in your world. I added a little MB on the forward legs of the middle two people.
- Further toward the bottom of the path, add the little family with the red-black mix. The tallest member of the family, closest to the lit tree, has more of a rectangular chest, a basic carrot with a dot on top. His scarf seems to be flowing in the wind and both his arms are bent at the elbow.
- The middle figure is painted in MB. Starting at the shoulder of the tallest family member, paint the head and only one string for the scarf that is being blown by the wind.
- My favorite figure was the letter “K” child figure. Put in a small dot and add the back, then draw the letter “K” but a bit longer stick on the back line of the letter.
- Add FWP on your palette then get some PB and tap in a trail of footprints behind each of the figures. Come back with FWP and add highlights between some of these taps.
- On the biggest person, add some CRM highlights. On the middle row of people, add some CRM to the snowsuit there and to the front character, just a smidge.
- Mix PB + TW for a highlight to the person on the right in the middle row and to the little brush in the last row.
- Add PG highlights to the middle person in the back row.
- Get UB to add shadows that are cast on the pathway by the people.
- You can come back with a light yellow mix and tap it here and there on the people to add a bright highlight to them. Be sparse with these highlights.
- Dry.





STEP 16 - STAR AND SNOW

“I COULD NOT SEE THE SPARKLES AND STARS FOR THE TREES”

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

#1 TAS Detail Brush

TAS Dotting Tool

TAS Splatter Tool

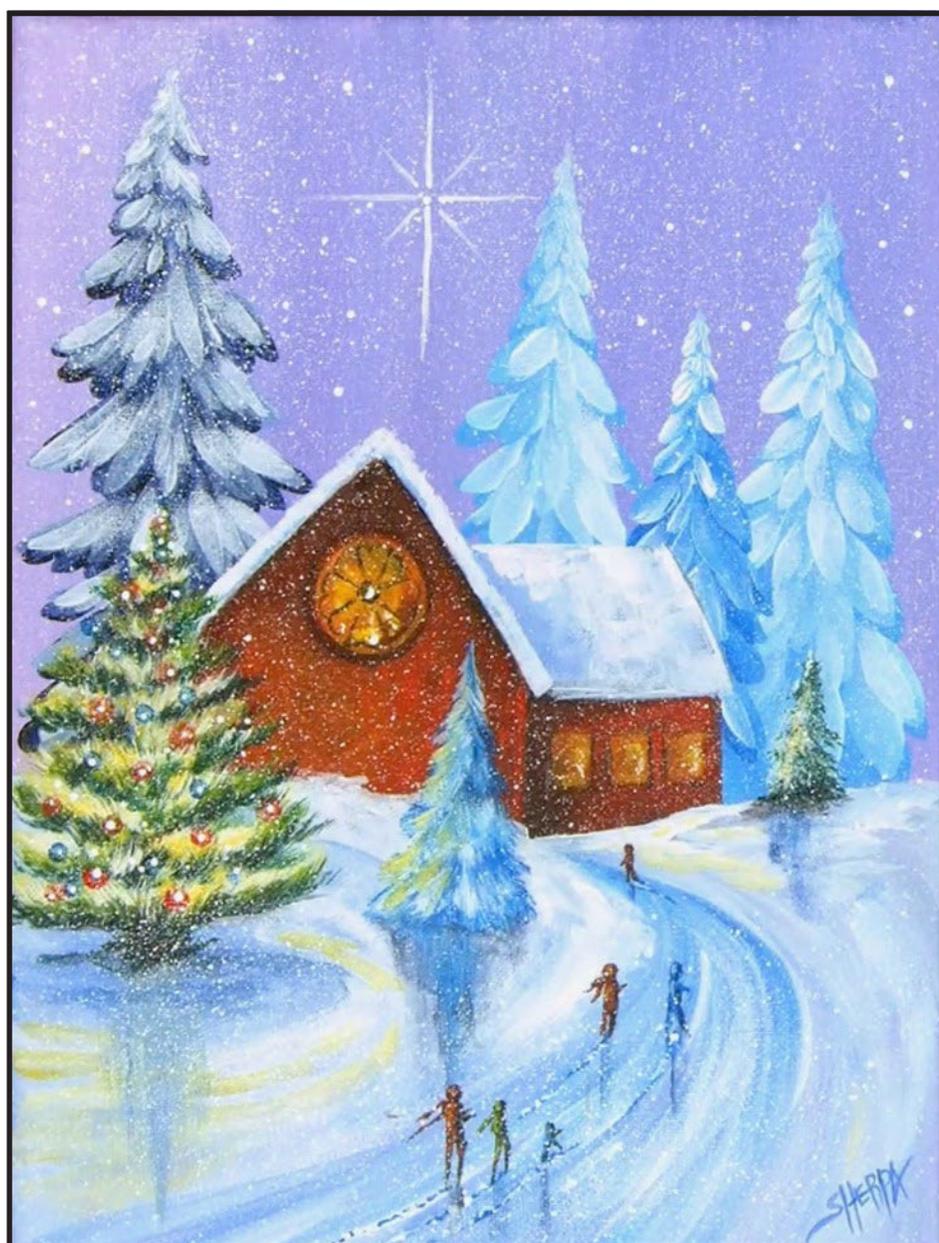
Chalk/Watercolor Pencil

T-Square Ruler

STEP DISCUSSION

- Get some chalk and a T-square, making sure it does not have any hidden paint on it, and make a straight line for the star, above, but off center of the roof. Then, add the cross line.
- With the detail brush and FWP, and in the direction of your power stroke start painting in the radials of the star.
- With a Dotting Tool, add some random stars in the background sky.
- Using a Splatter Tool, loaded with FWP, carefully, away from anything you value, splatter in some snow.
- Sign.

This is what makes the magic sky magic.



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.



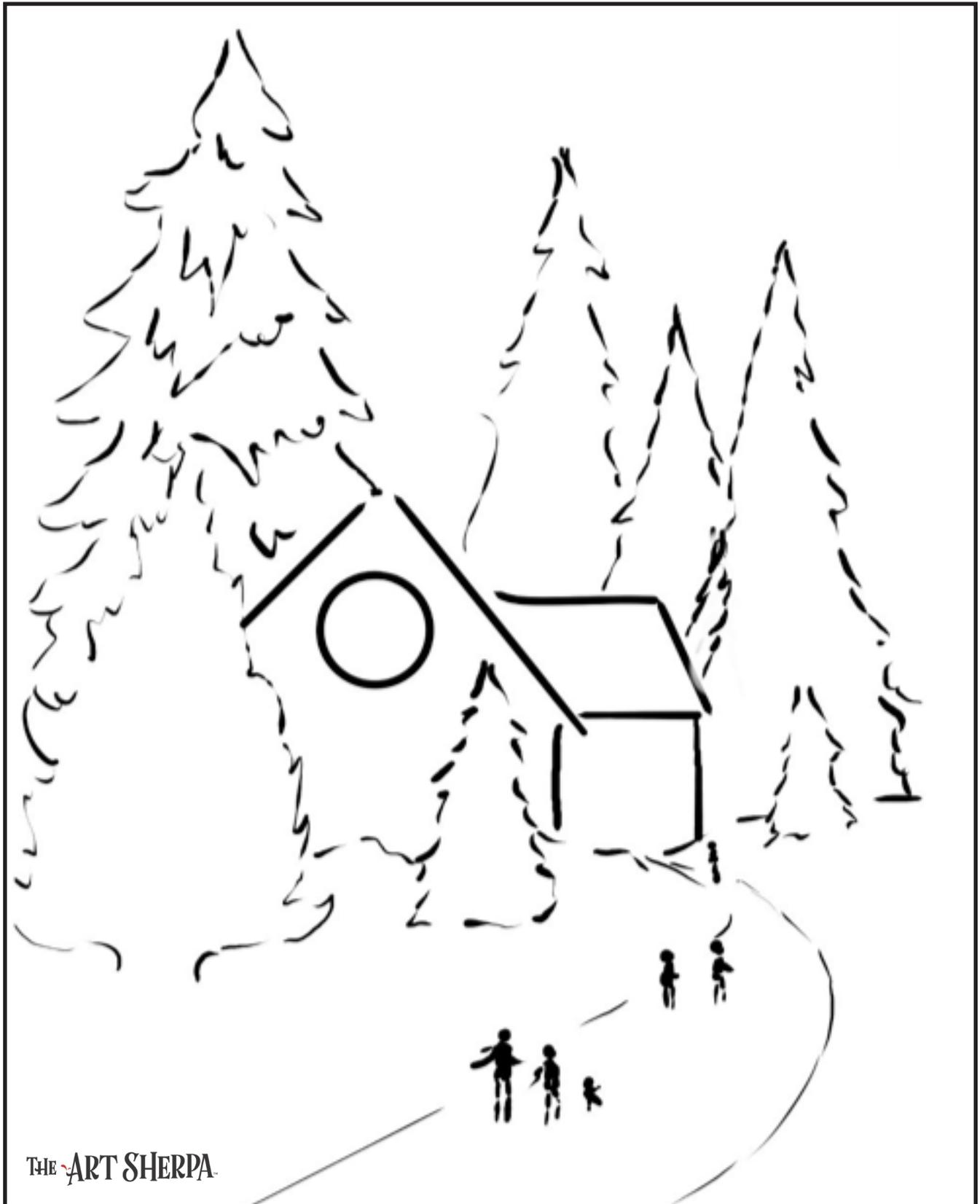
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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



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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 9 x 12 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 9 x 12 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.

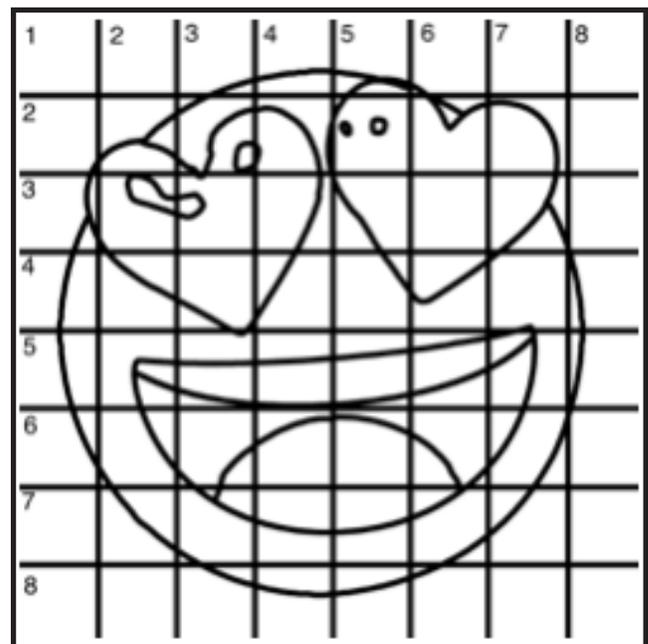
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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 - 12, left to right, and your rows 1 - 9 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 9 x 12 canvas to match the free grid for this project.

GRID REFERENCE:



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