


THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER:
SUNNY WITH A
CHANCE OF KRAKEN!


NAME SUBMITTED BY PATRON: PATTI HOFFMAN

STEPS: 8 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



TABLE OF CONTENTS

THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED.....	3
DAY 4: APRIL 4, 2021	4
PAINT AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE	5
SHERPA FORWARD	6
STEP 1 - GADATED SKY.....	7
STEP 2 - BLOCK IN CLOUD SHADOWS AND LIGHT SOURCE.....	8
STEP 3 - LIGHTER CLOUDS AND BETWEEN SEA & SKY	9
STEP 4 - FORM AND VALUE OF FLUFFY CLOUDS	10
STEP 5 - SUN FLARES AND SILVER LINING	12
STEP 6 - RETAPE AND BLOCK IN THE OCEAN.....	14
STEP 7 - CHOPPY OCEAN LAYER	15
STEP 8 - HIGHLIGHTS AND SPARKLE	16
THE TRACING METHOD	17
TRACEABLE	18
GRIDDING INSTRUCTIONS	19
GRID REFERENCE.....	20
PRACTICE PAGE.....	21



THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

The Acrylic April Painting Challenge begins April 1st 2021 and ends April 30. 30 powerful little painting tutorials that challenge global artists to participate by completing one small acrylic painting every day for an entire month.

**PARTICIPATE BY
COMPLETING ONE
SMALL ACRYLIC
PAINTING EVERY
DAY FOR AN
ENTIRE MONTH**

This year's Acrylic April Challenge is designed around the "Story of Water" and every painting will embrace that theme and every tutorial will teach skills that will be built upon in subsequent lessons. If you engage in this unbelievable art journey for 30 days, you will gain a greater understanding of water, how it engages with nature, how it behaves, how to successfully illustrate it.

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 Acrylic Art Journey. The document is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials have been recorded and have an accompanying mini book, The Art Sherpa will prepare a printed version of all of Acrylic April that you will be able to purchase. That expanded book 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.

We sincerely hope that you enjoy your experience with Acrylic April 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 Facebook Acrylic April group on Facebook.



DAY 4: APRIL 4, 2021

A Story of Water Acrylic April 2021 began with a dawn. Our painting today follows our first week theme of light source, time of day, wind and water. This is a nice day's blue sea and sky with a bit of cloud. There is some movement on the water, so no sharp reflections, but we do get a sense of twinkle. When I offered this up to my Patron group for name suggestions, Kevin the Kraken came up, as he often does when we paint water. So glad this was the community favorite.

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:

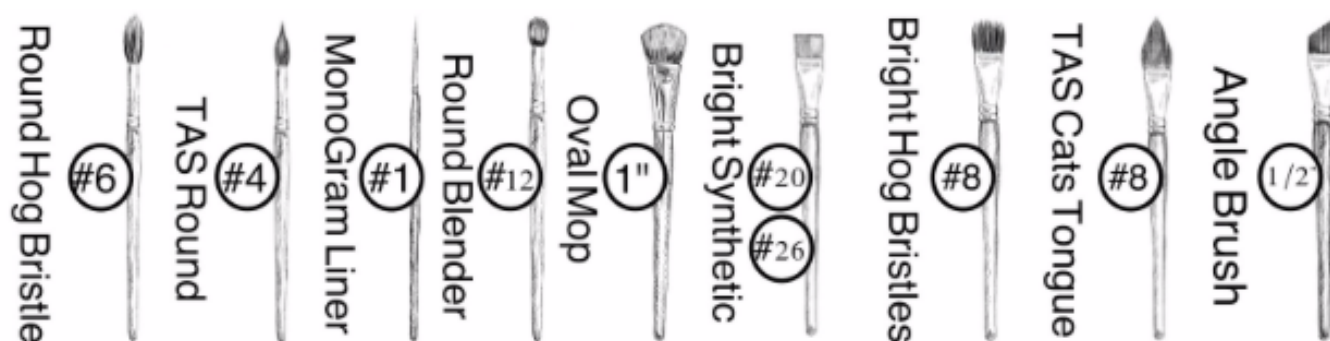
- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

- Naples Yellow Light = NYL

- Fluid White Paint = FWP

BRUSHES

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #20 Bright
- #26 Bright
- #8 Bright Hog Bristles
- #8 TAS Cats Tongue
- ½" Angle Brush



TOOLS

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 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: Masterson StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Technique
- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes

- Being Painterly and Loose
- Atmospheric Perspective
- Finding value
- Dry brushing
- Sea Foam
- Color theory
- Perspective of waves
- Technique
- Directionality
- Blending wet into wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon line
- Color mixing
- Dynamic light on water

VIDEO CHAPTER GUIDE:

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
STEP 1	4:58	GRADATED SKY
STEP 2	10:19	BLOCK IN CLOUD SHADOWS AND LIGHT SOURCE
STEP 3	16:53	LIGHTER CLOUD LAYERS AND BETWEEN THE SEA AND CLOUDS
STEP 4	26:07	FORM AND VALUE OF FLUFFY CLOUDS
STEP 5	37:10	SUN FLARES AND SILVER LINING
STEP 6	51:44	RETAPE AND BLOCK IN OCEAN
STEP 7	58:28	CHOPPY OCEAN LAYER
STEP 8	1:09:39	HIGHLIGHTS AND SPARKLE





SHERPA FORWARD:

Water as a mirror; one of the concepts to succeed at painting water is that water is a mirror, it is reflective but it is also transparent. On a calm day, you can see what is above the water reflected like a verse image.

A great thought for the day is, "as above, so below". Remember that water colors will be a bit darker than the sky - it is a value darker, in general.

We will be working with a water mirror, and capturing details on both sides of the horizon at the same time. You want to rinse out your brush between the two sections and wipe with cloth to control the amount of water you retain in the brush.

If you noticed, I left a kind of white area at the horizon in Step 1 to help me identify the sky from water. We will paint over that as we progress through the tutorial, but this helps me for now.

If you want to paint the edges of the canvas, but you just be you.

Relax with yourself, if you are having trouble with techniques, I offer videos on most of them and you can always practice on paper before you come to the canvas.

You can always go back to rewatch the tutorial if you want to. It is on YouTube as well as at www.theartsherpa.com.

It is perfectly acceptable to use a watercolor pencil or chalk to draw in elements, like clouds or landscape, before you paint them in. This is a wonderful tool for new artists and cleans up with a damp brush if you make a mistake.

The techniques you work with today will hold true in all landscapes that involve water in creating an illusion of reflection.



STEP 1 - CADATED SKY

"AN OMBRE SKYLINE"

COLORS FOR STEP:

PB
UB
PG
BS
TW

MATERIALS FOR STEP:

1" OVAL MOP
#26 BRIGHT
T-SQUARE RULER
CHALK PENCIL OR
WATERCOLOR PENCIL
ARTIST TAPE

- I chose to freehand this image but I have 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.
- When observing water, pay attention to where the light is and what is around the water so you understand what is affecting it. Water is transparent but it is also a mirror, and it reacts to its environment in relationship to the light.
- With a T-Square, because the horizon must be straight, come down 5.5" from the top and make

a mark with a watercolor pencil, and draw a straight line. I use a blue watercolor pencil because it will blend into the colors of the background. Burnish some low tack tape just below the horizon line in the smaller section; ergo, your sky is the larger area and is above the tape and horizon line. The sky will start white and go darker, or ombre.

- With a large brush, I used a # 26 Ruby Satin Bright, dampen the surface to help prime the canvas and to grab paint. Load TW and bring that color from the horizon up the canvas, using vertical strokes only. Get PB + UB on the dirty brush. Bright day ocean skies are often these colors. Come a couple of inches above the horizon and start these colors, again, brushing vertically only. Wipe your brush off on a towel, and blend the blue back down to the horizon, then back up to the top of the canvas. Get more PB + UB and come in at the top of the sky and make this a deeper blue. Your success is about making sure that your paint is still wet enough to blend very lightly with the brush. Rinse out and take a blending brush, I used the Ultimate Varnish Brush, and brush back and forth to create a soft blend.



STEP 2 – BLOCK IN CLOUD SHADOWS & LIGHT SOURCE

“AS ABOVE,
SO BELOW”

COLORS FOR STEP:

UB
BS
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- We will put in the light source because we do see our sun in this painting. Divide the sky in half, and just below this line, using a chalk pencil, draw a small sun. We are going to be putting in clouds, and many new artists find clouds to be challenging. They are cotton ball-y and fluffy, but we sometimes forget to think about how they are affected by wind currents, little atmospheric pressures, updrafts, condensation, etc. Come in with the pencil and draw in your cloud forms. Make them wander. You have probably seen clouds in my traceables. Think about adding the high atmospheric clouds over on the left. Since we have defined our sun as the source of light, we can reasonably assume that the darkest part of the clouds that are in front of the sun are going to be darkest at the furthest point from

the sun. Which is the front and underside of the cloud. I think it's easier to paint in the darker portion of the cloud first and come back and highlight.

- Get a #6 Cambridge Round Hog and keep in mind that a hog can be overly wet so have a towel to wipe off between rinses.
- Our gray sky mix is BS + UB, which makes the perfect shadow color for a cloud. Make sure you have enough water on the brush. Come in at the bottom, push up the color, and wiggle the brush moving that paint around inside of the cloud forms that you drew. Remember they will get lighter as they move toward the sun. The reason I like a hog is because you want diffused, not hard edges. They are soft and kind of wandery. Sometimes when I push, it's almost like dry brushing. Turn your canvas around rather than your body when you need to, we don't want you to invent new yoga positions here. Rinse and wipe your brush, and come back with a bit more TW and add a little friend to the right. Mine is a little more blue to allow me to see the space between the clouds; almost the color of the sky. What you also need to keep in mind is that what we do above, like more blue in our little friend, you will carry forward when you paint the water. Define those sweeping clouds on the left if you need to. Grab some TW and input that into the sun, just claiming his property.



STEP 3 - LIGHTER CLOUDS AND BETWEEN SEA & SKY

“CLOUDS DON'T GO
BEHIND THE SUN...”

COLORS FOR STEP:

BS
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Clouds don't go behind the sun so there is a cascade of light and parts of our cloud that will need to be highlighted. You could use your chalk pencil to draw in where you think your clouds might need highlights, this is perfectly acceptable. It will help you when you have your paint on the brush, to have already made that decision. The sweeping clouds are not thick enough to shadow, so will be mostly light. Start adding the comma stroke with TW, just adding those highlights in, with the hog brush. Use the reference if it is hard to visualize these highlights in your head. Add more blues to the dirty brush when you want to transition into the darker blues in the cloud.
- You can add more of the blues as you come to the bottom of the cloud bank. Get water on your

brush to improve flow when you need to. Work those places where the sun is peeking in and highlights these clouds. Clouds are living, breathing things. You can also go back and watch any of my cloud videos before you begin if you'd like and practice on paper. You can come back in with your gray shadow color and make sure that the underside of the cloud has shading. It's not stormy, it's just in shadow. Come in with TW and add sweeping strokes to the upper right movements. Wiggling, only engaging the toe of the brush, sometimes nearly dry into dry, just a conversation about a very far away bit of clouds. Don't clone your clouds, it is very easy to do, but not what you want. Create a brighter spot with PB + TW, a very, very light blue. Turn the surface so your stroke can be long, and come in along the horizon under the clouds, going over that painter's tape, just brightening up that sky, adding dimensionality. It seems shockingly whiter, but it happens in nature.



STEP 4 – FORM AND VALUE OF FLUFFY CLOUDS

“CLOUD FROSTING”

COLORS FOR STEP:

UB
BS
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Begin to define the form and value of the clouds to make them seem far away, in perspective and FLUFFY. With the #6 hog and adding TW on the toe of your brush, just find little areas to highlight, wiggling little comma strokes around on the little banks that are being highlighted by the sun. Sometimes I find these moments when I'm painting, but I also look at my reference. Never walk away from one of those moments. Remember that you are the Captain of your art journey, and the point of Acrylic April is not for you to paint my journey, it is for you to gain the skills and knowledge to paint your journey. If the brush is getting hard to offload, it is because the paint is drying a bit on the brush.

John explains NASCAR racing.

- We did a “zoom in” demonstration on a cloud - a moment happened in one of the clouds that I chose to expand upon by exaggerating a section of the cloud that was not in my reference. I created that moment, and it spoke to me, and you need to listen for your moments that happen to you.
- Don't hesitate to come back and add more TW to the highlights, creating even brighter areas. When the sun is bright like this, the clouds are quite bright too. Rinse out and wipe your brush and add more TW as needed to create your world. I'm not painting solid little forms of white.
- Remember that the value of the painting is how light or dark it is, the hue is the color, and then there are the brush strokes, which is the marks you are making. All of these are in a dance together, they can dance if they want to, because that's how you get a painting.
- Painters without palettes.

You can dance if you want to; “The Safety Dance”, by Men Without Hats, came to mind.

- Clouds are warm and colorful, and cool and dramatic, and hopefully, this will be something you become very familiar with on this journey. Come back to just above the horizon, and add in some tiny little far away clouds. Because the earth is round, you would not come to a point and fall off the earth, ergo, the horizon rotates. In that space, you would see clouds in the distance and in the perspective. You don't need a lot of them, you just need to elude that your sky is a sky. You can add BS & UB if you want to add shadows. There is depth in this sky.

STEP 4 IMAGE - FORM AND VALUE OF FLUFFY CLOUDS



STEP 5 – SUN FLARES AND SILVER LINING

“THE SUN FLAIRS
AND SILVER LINING
WE ALL DESERVE...”

COLORS FOR STEP:

TW
FWP
ACRYLIC GLAZING
MEDIUM = AGM

MATERIALS FOR STEP:

**#1 MONOGRAM
LINER**
#12 ROUND BLENDER
#8 TAC CATS TONGUE

- I highly recommend, if you have not done so already, that you add Golden Fluid White Paint and Golden's Artist Colors Glazing Liquid to your studio. You could think it's white paint, but it thins the pigment, takes longer to bind, and is less stable. You could also use craft paint. You could order the 1 oz size of the glazing liquid and have enough for all of Acrylic April.
- Now for drama and fun, flare and the silver lining. Get some FWP, you only need a drop, I put out way too much. Don't do as I do, do as I recommend. With the #1 Monogram Liner, or a small detail brush with a good point,

find the edge of your clouds and remember that they do not go behind the sun. They are in front of the sun and the sun is shining on them. Highlight those clouds. There are a lot of ways to get this done, this is just my way.

Any time someone says to me, it's "My way or the highway", like my Dad. I always thought to myself, "Why would I not take the highway, 8 lanes, Stuckey's rest stops and food."

- If your hand has tremors, you can rest your wrist on the table or use an elevated hand rest to help.
- Dry completely.
- With the #12 Princeton Round Blender, soft domed synthetic round add TW, to the AGL glaze and radiate outward strokes from the sun. Make these radials varying lengths. We will come back with more focal flares after we have this first layer in. Use very light marks. If you get too heavy, come back with a damp brush and take it up. We have a lot of control here and don't hesitate to practice first. I added some water where the paint was a bit thick to thin it out and worked it until I was happy.
- With the #8 Cat's Tongue and TW + AGM, and turning the canvas to the right, I started drawing in heavier radials on top of the first layer, a bit brighter at the top and as it comes out from the clouds into the atmosphere. Don't clone your lines, vary the length and width. In the center put
- TW into the sun's circle. You do want to add radials under the sun but most of them are probably behind the cloudbank.
- Come back with the small liner brush and with FWP reinforce the sun, add some dotted lines in the upward center radials emanating from the sun. Just some extra drama. You could do this with a toothpick. The dots create that sense of sparkling light while still allowing a lot of the canvas to peek through and trick the eye into seeing some sort of sparkle. It's the dance. Do the dance.
- I also came into some of the distant clouds and just added a highlight along the top with the FWP.

STEP 5 IMAGE - SUN FLARES AND SILVER LINING



STEP 6 – RETAPE AND BLOCK IN THE OCEAN

“PEEL THE TAPE AND START THE OCEAN...”

COLORS FOR STEP:

PB
UB
PG
TW

MATERIALS FOR STEP:

#8 BRIGHT HOG
BRISTLES
½” ANGLE BRUSH
(OPTIONAL)

“I asked John to zoom in on this and then I grabbed the tape and slowly pulled it off the ocean part. I should probably have some very interesting music. Don't rush it, relish in the moment. Enjoy the tape pull.”

- If paint seeped through, it is because you did not burnish well. Put this tape back on the canvas ABOVE the horizon. Be sure to turn your canvas so that you comfortably do this. BURNISH with your finger on the edge of your nail.
- This water has a bit of wind on the surface, and the wind is pushing the water, so we don't have to deal

with a mirrored effect. We will pay attention to the colors and the basic way that the sky might reflect into the sea, and the basic way that lights and clouds might sit in the water. Not as specific as if it were a very calm day; this is a slightly windy day.

- With the #8 Cat's Tongue, or a Filbert, or a Bright, load PB + UB and come to the horizon, going left to right, and thinning a bit on the right, and paint in the ocean. Loosely add this color to the front bottom of the canvas, on the right. These blues are a little transparent. Don't worry about texture. PB + PG makes Phthalo Turquoise, lighten it a great deal with TW, and add that color all the way to the horizon line. The edges of the dark water are a little bit wet, so there is some blending to do, but not much. Load PB + UB on an angle brush, or use the Cat's Tongue, to reinforce that darker line by the horizon and the patchy blue area at the bottom right. Painting wet into wet, creating an initial thing that will be happening. There will be a corridor of blue green, but right now this is just the first layer.
- Dry.



STEP 7 – CHOPPY OCEAN LAYER

“GETTING CHOPPY WITH IT”

COLORS FOR STEP:

PB, UB, PG, TW

MATERIALS FOR STEP:

#8 TAS CATS TONGUE

- This step is going to build the basis to hang the rest of the sea water on; this is the area of the ocean John won't go in because sharks live there. Think about the way the sky is reflecting, there may be a cloud overhead which would create dark blue in the ocean because it would be blocking the light. Pay attention to the corridor of light from the sun. Clouds might reflect in the water.
- PB + UB loaded on the Cat's Tongue and reinforce that darker distant water, doing a choppy stroke. Come forward and add a bit more PB to the marine color using some back and forth choppy strokes; add some blues in some strokes, just a sense of the blues in the choppy water. These are short little strokes. They should remain fairly level, just a little bumpy. I added a little shading on the left. Rinse out and wipe.
- Refresh any colors you might need.

- Using PB + TW + a titch of PG, add those choppy strokes at about the center of the canvas and working up. Where you are coming down from the sun, you want more TW in the colors, lighter, to define the corridor of light. Use these aquatic colors to add the sea movement and choppiness in until you are happy with it. Chops get a little darker as you come forward on the left. That doesn't mean you don't put shadows in the lighter part, you do.
- Add a lot of TW on the toe of the brush, and start making wavy vertical lines in the sun's corridor of light. You do want to add bits outside the corridor, but concentrate in the sun's path. These do not go diagonal.
- Stand back and view your painting, you don't want to lose your overall value or hues. Fix anything you need to, keeping some darkness in the water to imply depth.
- Dry.
- PEEL THE TAPE!!! Rut Roh - I did not burnish enough.
- Sherpa Fix: If it's still wet, take clean water, a damp brush, and lift it off. It might be damp under the tape. If the paint is still there, take an angle brush and white and the light blue sky color and cover over any unwanted paint to clean it up.



STEP 8 – HIGHLIGHTS AND SPARKLE

“THE SPARKLE STEP”

COLORS FOR STEP:

FLUID WHITE PAINT = FWP

MATERIALS FOR STEP:

#1 MONOGRAM LINER

- Start with clean water so the white paint works well.
- With the #1 Monogram Liner and FWP, come in with little dashes and dots to paint the reflected light coming down the water. Horizontal little splashes of color perhaps more concentrated in spaces to indicate rippling of the water. Use the reference below to help you with placement. You could use a bigger brush, but I like the effect this brush is giving me. It takes a lot more time, but I feel like it's worth it to take the time to make myself happy. This effect is being brought all the way down. Concentrate in the corridor of light, but sparkle can find it's way outside the corridor. Little rolling mini mirrors. Sparkle happens where sparkle wants to happen.

- Try to think of waves as structure; get out of your head, and look at the shape and flow of an object. It will be much easier to paint. Lines, value, hue and structure. Analyze it and be symbolic and let the parts of your brain that see those things dictate what you see and help you transfer that image through your brush. Take the time to do the dotty thing, give yourself time to learn the skills. Some concepts are very easy, and some are very time consuming. Take the time to learn them then use your voice and paint what works for you. Don't put some crazy expectations on yourself with these techniques and concepts that you bravely face in each tutorial.
- Blue sky, blue sea and bright sunlight, at least for today, in this tutorial. You are becoming an expert on water. Water tells us so much about what's happening, even when you don't see the sky in water, it is still there. That should blow your mind.

- Give yourself room to figure it out.

And for the glitter haters - WHAT!!! I did it without glitter and if you are still with me, SO DID YOU!

- Sign.



THE TRACING METHOD

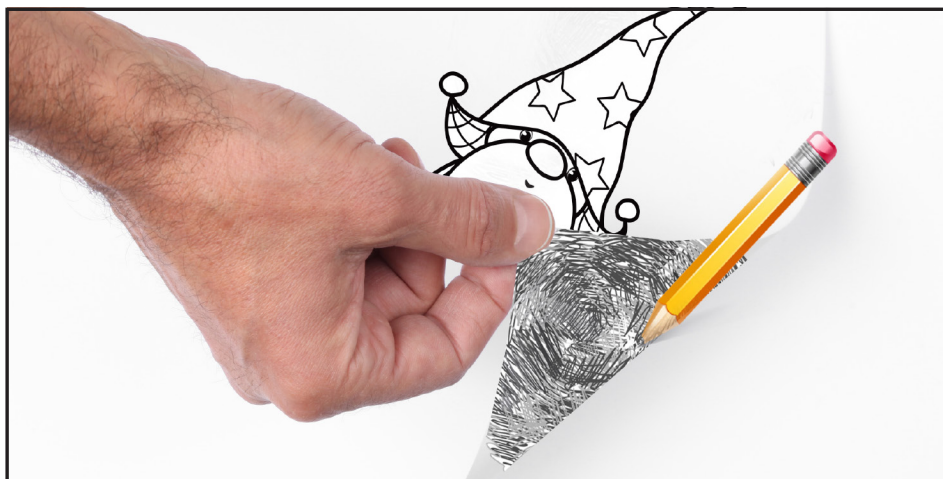
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



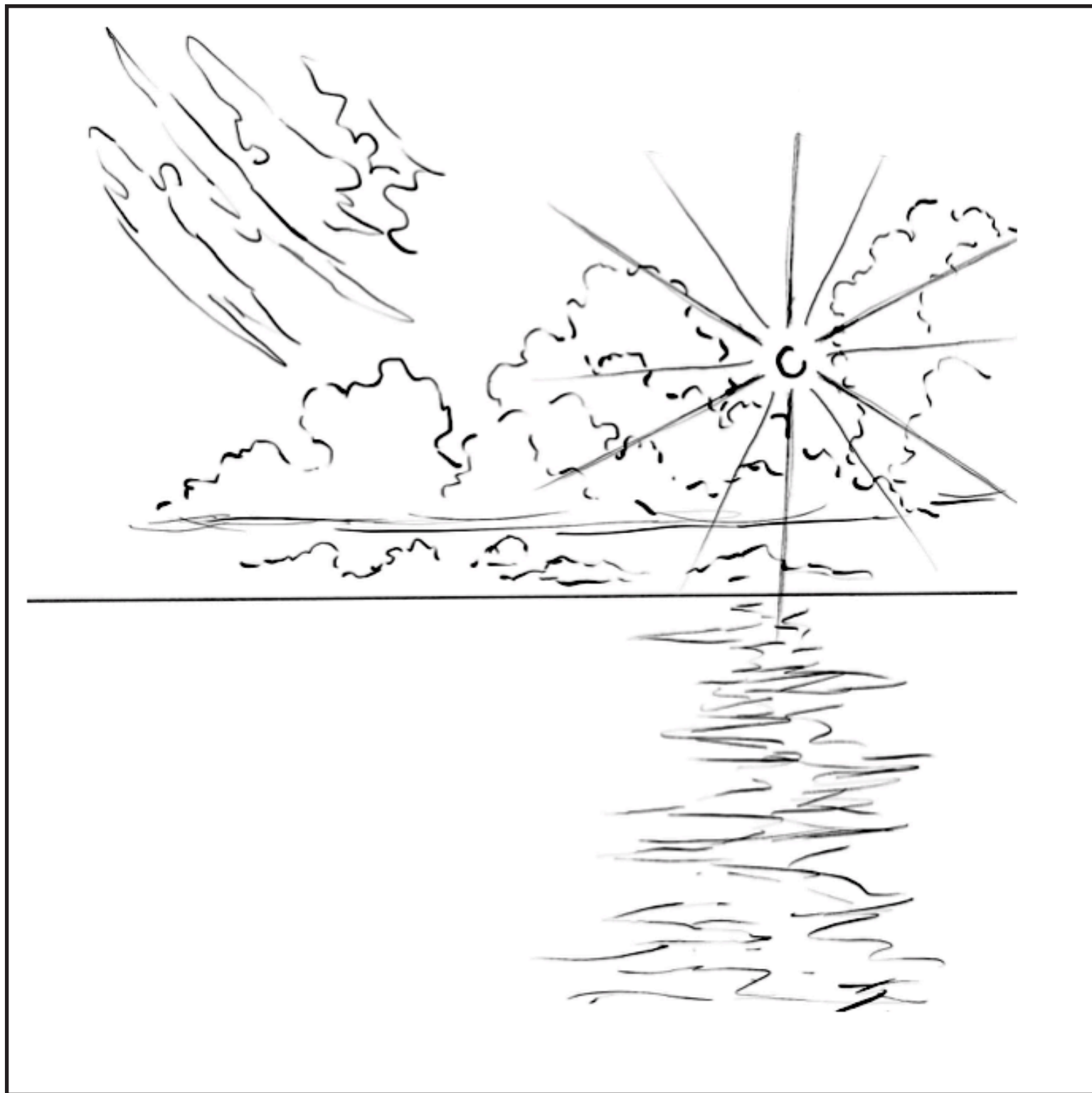
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to



TRACEABLE:



THE ART SHERPA™

GRIDDING:

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

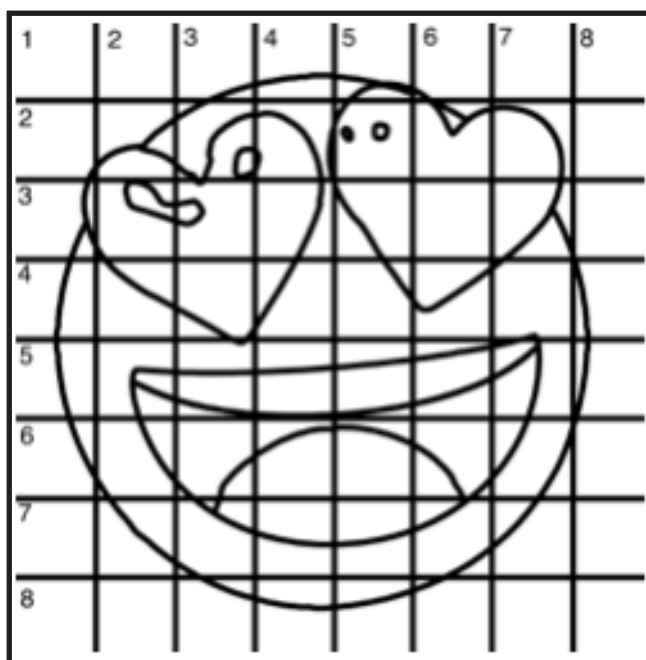
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment 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.

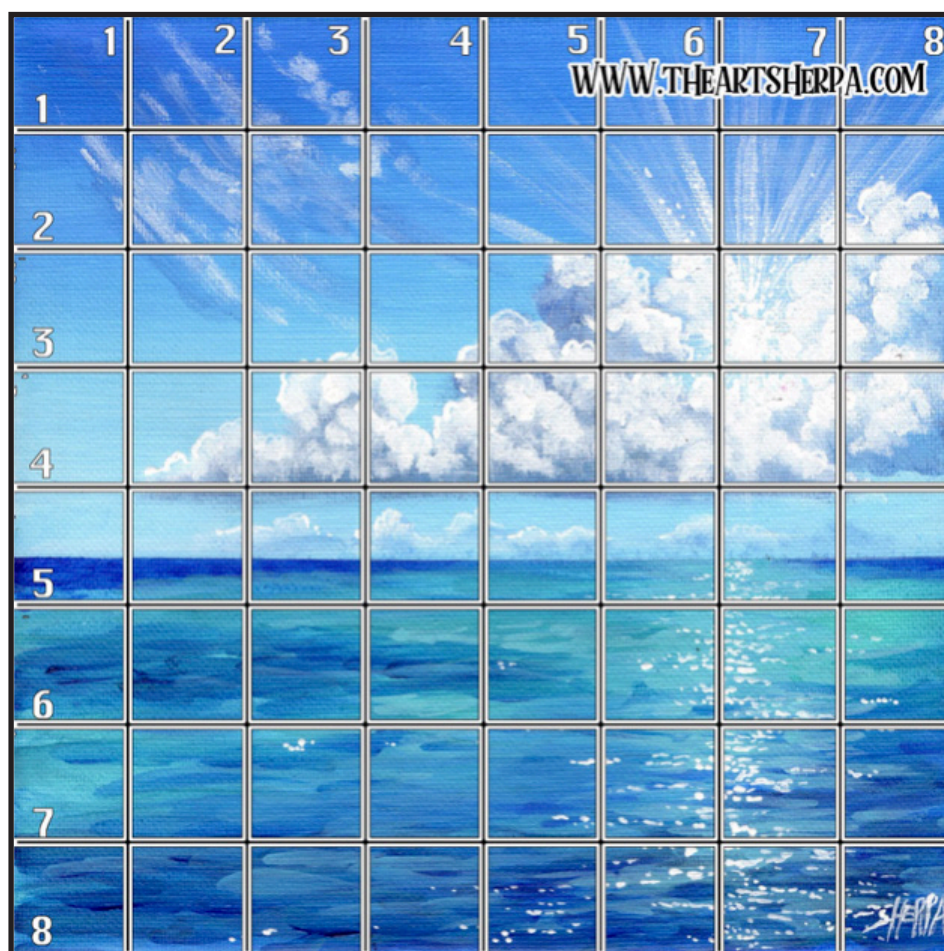
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

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.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



PRACTICE PAGE:

The practice page matches the Facebook pre-show events for Acrylic April. During the pre-show we will do a page by Page walkthrough of this mini book and a small demo of how to use the practice page to get confident in your color and value mixes.

STEPS OF THE PRACTICE PAGE

1. Looking at the reference select the color families you think are present in the painting.
2. Write down the paint colors you use
3. Mix the main colors you see in the painting.
4. Place the color near the closest value using the Grey scale bar on the side of sandbox
5. Be sure to test mix colors you think could be harder to correctly get
6. Use the steps of the mini book to help you guess what palette colors you need
7. Optional practice brush strokes in the sandbox
8. Use the note section to write down any thought you have about the painting

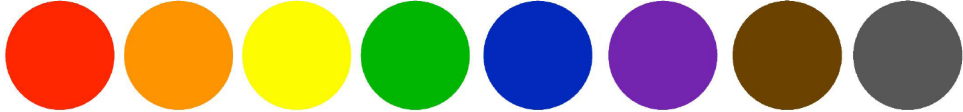


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

C

O

L

O

R

M

I

X

I

N

G

S

A

N

D

B

O

X



NOTES:



THESE LESSONS WERE MADE POSSIBLE BY THE GENEROUS SUPPORT OF OUR PATRONS



THE ART SHERPA PATRONAGE

Check out our exciting
patron program!

An exclusive place where
The Art Sherpa brings you
awesome art content and
fabulous perks!

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Join the Community Now:
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FOLLOW THE ART SHERPA

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