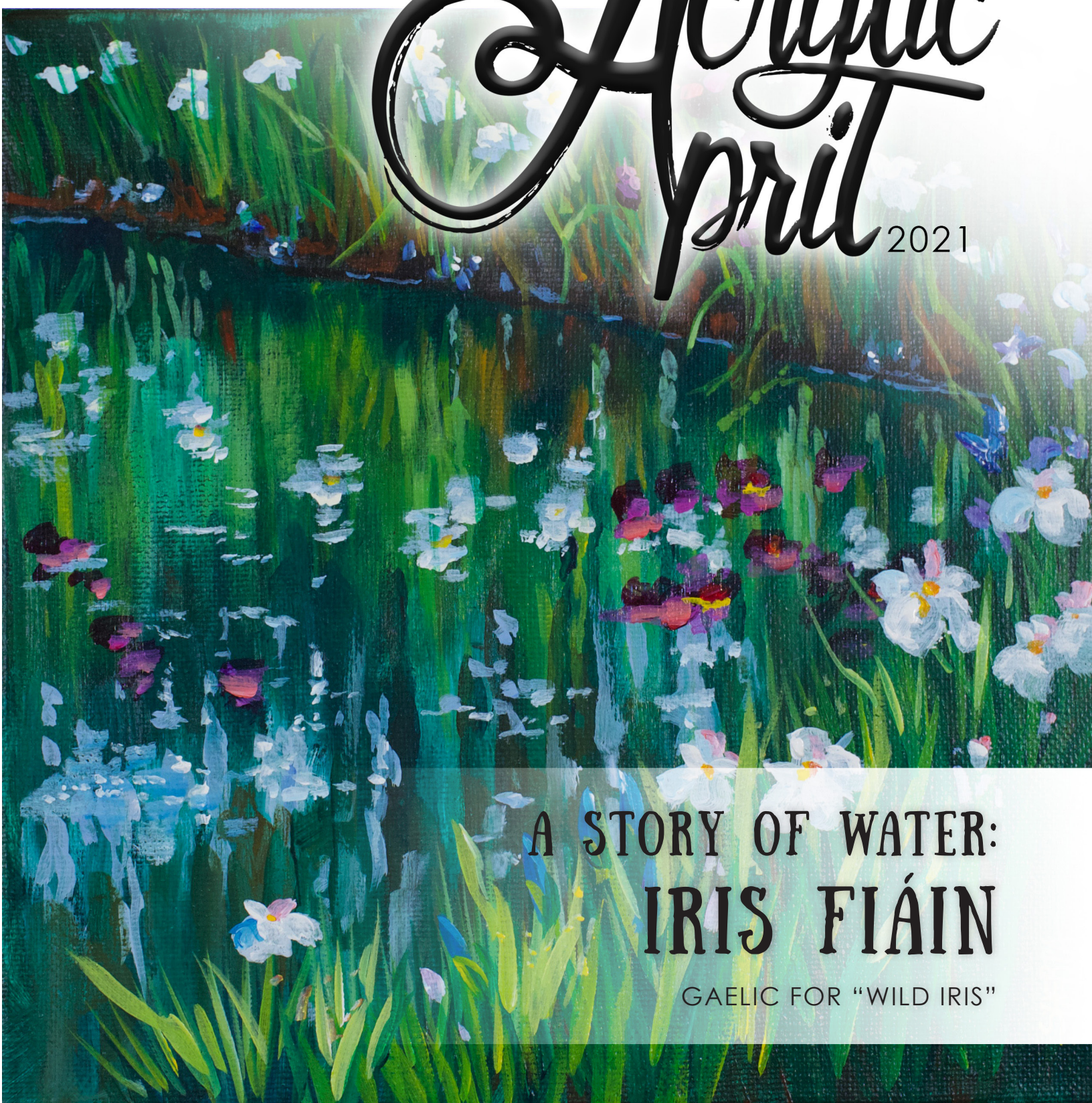


THE ART SHERPA PRESENTS:

# Acrylic April 2021



## A STORY OF WATER: IRIS FIÁIN

GAELIC FOR "WILD IRIS"


STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOOTS





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# 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.

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

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There are two ways you can complete the Challenge:

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.

You can join the The Art Sherpa Facebook Acrylic April group to share your results from this lesson anytime. We would love to see and hear your experience



## DAY 6: APRIL 6, 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. Today's subject is green reflections on green water with wild irises along a pond bank. While our light source is the unseen sky, the light is rather diffused from probably unseen trees in the immediate area. For some of you guys, this will be your favorite subject to paint.

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

### MATERIALS:

The Art Sherpa =TAS

Acrylic April = AA

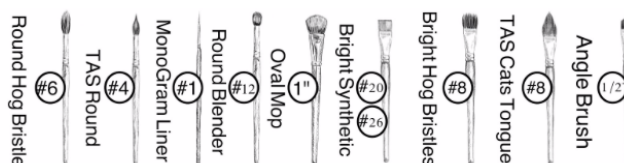
- #26 Bright
- TAS # 4 Round Brush
- TAS #8 Cats Tongue
- ½" Angle Brush or Round Brush
- Dritz Tailor Chalk Tool and/or Chalk Pencil

- 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 StaWet Palette

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Diffused Reflections
- Green on Green
- Directionality
- Mirroring Sky in Water
- Flower Contours
- Boca
- Landscape



## 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	3:20	COLORED BACKGROUND
STEP 2	6:45	BLOCK IN SHAPE OF LANDSCAPE
STEP 3	11:50	DISTANT GREENERY AND REFLECTIONS
STEP 4	17:55	ROUGH IN WATER
STEP 5	31:40	DETAILING THE FAR BANK
STEP 6	42:10	FARAWAY FLOWERS, MIRRORING REFLECTIONS
STEP 7	53:30	SOME FOCAL FLOWERS
STEP 8	1:02:00	FOREGROUND GRASS
STEP 9	1:13:00	FOREGROUND FLOWERS
STEP 10	1:23:45	FINAL DETAILS AND REFLECTIONS
		SIGN





# SHERPA FORWARD:

Some things to keep in mind:

Water as a mirror; one of the concepts to succeed at 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.

Our 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 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](http://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.

It is a fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

You will be making color mixes that will be used in numerous steps.





# STEP 1 – COLORED BACKGROUND

## “THE EASIEST STEP”

### COLORS FOR STEP:

**PG**  
**BS**

### MATERIALS FOR STEP:

#### #26 BRIGHT

- With a damp TAS #26 Bright, we will underpaint the entire canvas, or in other words, paint a “ground” of PG + BS on the entire canvas. It does not have to be smooth, it will be layered, but should completely cover the white of the canvas. It can be very brushy because none of the background will be greatly exposed; this gives the depth of color.
- Dry.





# STEP 2 - BLOCK IN SHAPE OF LANDSCAPE

## "FRUSTRATING GREEN ON GREEN ON GREEN"

### COLORS FOR STEP:

**CYM**  
**PG**  
**BS**

### MATERIALS FOR STEP:

**#8 HOG BRUSH -  
(ABOUT 5/8" FERRELL)  
CHALK PENCIL  
RULES**

- Most of AA has been achieved by freehanding the images. I do provide traceables but doubt if you have used them much. That being said, today is going to be the same. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. If you are trusting me that you have got this, and you are free handing your images as well, I hope you are starting to become more confident in that skill.
- We have a couple of major structures in this landscape. On the left, mark 1.5" down from the top, and on the right, mark down to about 3" from the top, then join them by drawing

a diagonal shoreline with a chalk pencil. Add a connecting shore line at the top and 1" from the right side of the first shore and draw diagonally to the bottom left corner. This is not an uncommon landscape shape to see.

- The reference below does demonstrate both lines.
- Load PG + BS on a # 8 hog brush and start at the top with some distant dark strokes; vertically, to imply grass. This is the beginning of that impressionistic thoughtfulness. Vary the load between more PG and more BS on the brush. Tonality, green on green on green, can be very frustrating, but luckily for us, grass has a lot of dimensionality to it which will make it easier for us.
- Using your PG + BS mix, add a little CYM and place a few strokes of out of focus light in that background grass, almost like a boca effect. Your focal point in this landscape are the iris flowers, so for now, just weave that green color in and out. Rinse out and wipe, then mix BS + MB, as you do, and along the upper bank, start to add this dark value. I tilted my canvas to allow me to work without inventing yoga poses while coming up that bank line of the stream. It's very dark, but it should feel lush and rich to the eye.





# STEP 3 – DISTANT GREENERY AND REFLECTIONS

## “A BIT OF MONSIEUR MONET”

### COLORS FOR STEP:

CYM  
UB  
PG  
BS  
TW

### MATERIALS FOR STEP:

#### #8 HOG BRUSH

- We have a distant grassy field, out of focus, and the beginning of a bank shadow and now we need a bit of rough water, not the finished water, but the beginning. Water does make a reflection, so there will be more layers.
- Mix PG + UB on the hog brush and wiggle downward, this is the start of what will be the water in front of the bank's shadow. A slight wiggle stroke, a bit of Monsieur Monet in there. There is a lot going on in this water in both directions, you often find that in ponds. While your paint is still wet, get some CYM and the green grass color, and pull that reflection down over the blue water in places. Just the

beginnings. It's ok if some pure CYM shows up, it adds thoughtfulness. You can even get BS + UB + TW on the brush and add some light blue reflections towards the middle bottom of the pond. It's hard to overplay water and sky. Play with it until your world looks good to you. Don't try to paint my world, paint your world. You can always come back with previous color mixes if you over lighten here and put back in some dark areas. Come back to that first green highlight that you put in the pond and pull it up towards the bank in places.

- Rinse out and dry.

*Heat Talk, you know it, say it with me. NO MORE SHIFTY PAINT. You have made Stunt Hands very proud.*





# STEP 4 – ROUGH IN WATER

## “THE ART WORLD BEND & SNAP”

### COLORS FOR STEP:

CRM  
CYM  
PB  
UB  
PG  
BS  
MB  
TW

### MATERIALS FOR STEP:

#### ½" ANGLE BRUSH OR A ROUND BRUSH CHALK PENCIL

- We are going to be putting in some distant flowers in this step, but the first thing I did was to use my chalk pencil and reinforce that embankment line before I lost it in the pond. I came down ½" below that and drew another line as a mark for my reeds. I am using a ½" angle brush, but you could use a round. I grabbed PG and started adding in reeds on the far shore. Pulling up for this stroke and releasing pressure on the brush as you get to the top, and do the flick.

*It's the Bend & Snap of  
the Art World.*

- We need a chlorophyll color, not a chloroform color, definitely a chlorophyll color, so get into the brighter green mixes and start adding brighter areas by adding in some CYM. Think about how far the light greens might go down. This was your earlier CYM + PG mix, but it probably had a bit of BS in it, as well. BS definitely knocks back the vibrancy of the colors. Green on green is always a challenge to paint, even for the most accomplished artist. Think of it as more of a monochromatic painting than anything.
- Irises grow in clumps, so you will want to keep that in mind. They could be solid in an area, but they do grow in clumps.
- Get CRM + CYM + BS and add that muted orange around the base, at the darker area of the bank. Mr. Sun is not always able to shine down there plus there are always bits of dead debris. Add a bit more CYM to the mix. You should also be adding touches of these colors into the water near that shore as you go; it's already on your brush, you might as well.
- Try not to make your leaves and stems matchsticks, they blow and they bend, and they seek Mr. Sun through whatever path they can. It will be important to try to capture that yin and yang in the water as well. Water reflections are a thoughtful business. The water is rippling, so the reflections should be broken, that's why we wiggled in those initial colors when we put the pond blue in. You don't have to be perfect. As we get to the left side, it is a little darker, so you will want more PG in those mixes.
- Nothing is too in focus yet because it could overpower our flowers.
- Get more CYM in the green, maybe add some TW, for a brighter pop of color; Mr. Sun does find them.

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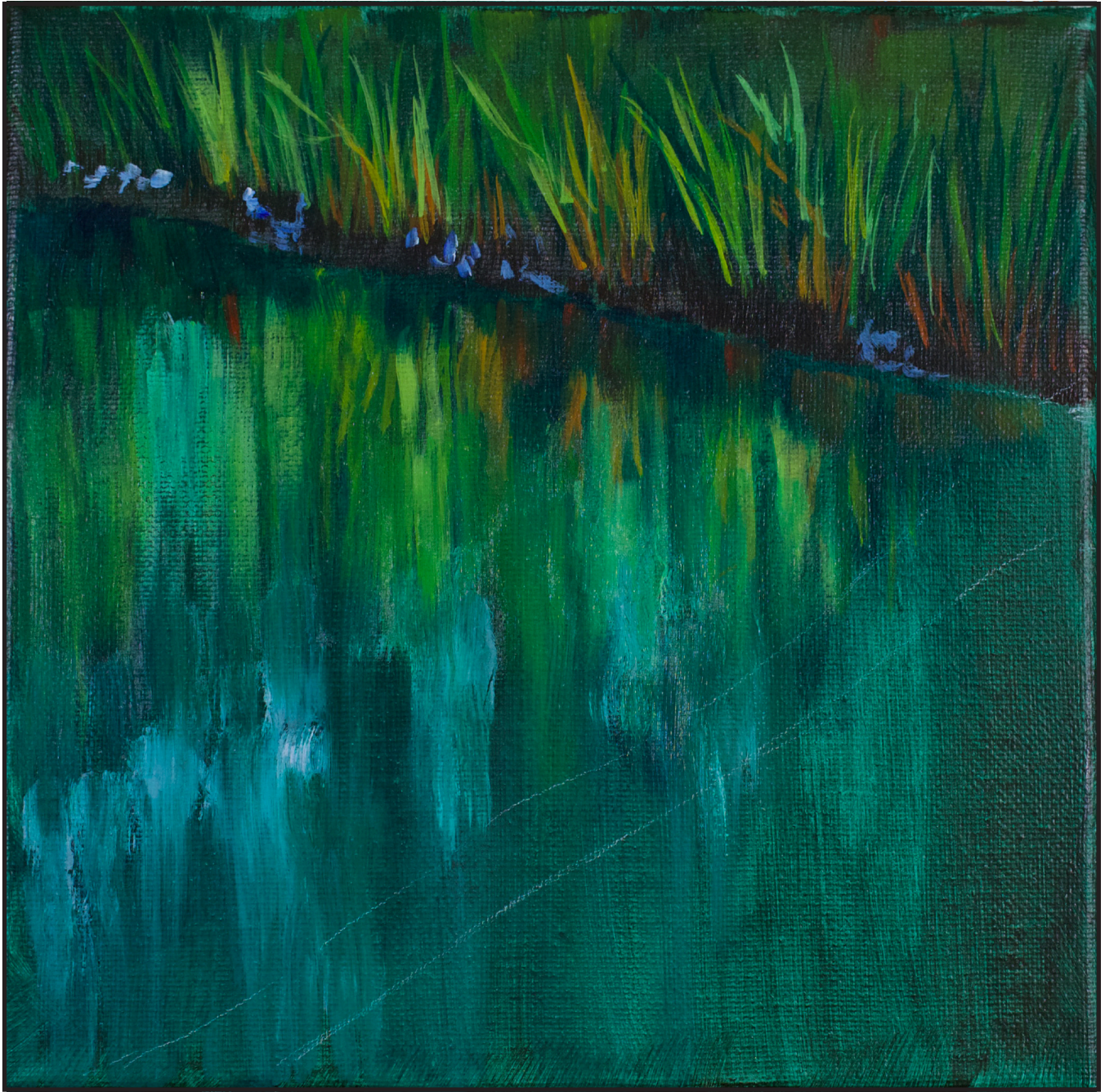
***Sherpa Tip:** If I use the point of the angle brush and pull down, from the bank into the pond with the reflection, I get the out of focus look. If I use the point of the brush and pull up from the bank, it is more in focus.*

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- It's great to grab some of the sky color and add that in places in the water. With PG + UB, reinforce the bank, under the shadow, and put in that dark blue at the bank's edge. You can also pop little bits of highlights in it, but you want it noticeably, and visibly, dark. Ok to have some BS in that mix in places, maybe some MB in other places.
- The bank has a dark, dark story behind it.
- Something most people don't think about is to add pops of water that might be catching light along the bank. You can do that with UB + TW.



## STEP 4 - ROUGH IN WATER





# STEP 5 – DETAILING THE FAR BANK

## “FROM A DARK, DARK STORY TO FUN & PLAYFUL”

### COLORS FOR STEP:

CRM  
CYM  
UG  
PG  
BS  
MB  
TW

### MATERIALS FOR STEP:

#### TAS #4 ROUND BRUSH

- Start with the TAS #4 Round and your green mixes, and pull some reeds through the embankment and even onto and into the water. Use CYM + TW for other lighter reeds. It's not about making every single stem exactly the same, but it is about the totality of the bank. Play with your bank of leaves and stems. You can use my reference, but you are looking for the areas where the sun is shining through the iris leaves and warming them with it's light. PG + CRM also makes a brown which is a nice variant. TW can add some pops of color between a few of the reeds and we suddenly have sparkling light. Not

too much. Use MB to reinforce the edge of that bank where you do not have leaves going all the way down to the water. UB + TW are used to highlight areas of shore that might have a bit of light.

- You can always come through and put back in dark colors if you need to.
- As you think like an artist who is painting landscapes, remember to break your lines. Irregular lines are what you want. Breaking the line is one of those things that can be good because nature does that. It does not make patterns unless it wants to get our attention. Usually it's trying to hide it's patterns.
- Use UB + TW for pops of color in the water, maybe little fishy ripples from guppies who refuse to be seen, as they should. Guppies should never be seen in some worlds.
- Remember that you are playing, try not to get in your own head too far. Ponds can be fun because they are a bit abstract and abstract is fun.
- Pull some of those greens into the water and play with it. No patterns, please; deep, dark shadows.

#### *Now, THAT was a great show - Dark Shadows.*

- There might be trees under the water; a person could be standing back there out of the view. Use your light blue + BS to add some brighter highlights to represent the sky, perhaps peeking through branches of an out of view tree. Again, you want to vary the colors of the light blue. Tap in reflections and it reads as sky. UB + BS + TW is probably the best summer sky reflection on water color mix.
- When you rinse your brush, it's good to wipe so that the hidden drop of water does not come down the brush at the wrong time and bite you.
- When I am working near the bottom, I pull the reflections into the outer of the two lines along the other shoreline because when I put the other reeds in, we will want to have those reflections already there. Wiggle some of them in, use the side of the brush in places, and don't forget to come back with bright highlights in those sky reflections.

## STEP 5 - DETAILING THE FAR BANK





# STEP 6 – FARAWAY FLOWERS, MIRRORING REFLECTIONS

## “HELLO BRAVE SOULS”

### COLORS FOR STEP:

UB  
BS  
TW

### MATERIALS FOR STEP:

#### TAS #4 ROUND BRUSH

- Hello to all the brave souls who have hung in so far. Paintings have layers and they do come together before the final step. You are going to have favorite parts of a painting and one of my favorites is how the color of the flower reflects in the water.
- Mix TW + UB + BS, to get more of a light blue, and add loosely shaped flowers. This might be hard emotionally, but just trust me. As we come forward we will add the highlights that will create the petals visually. Do pay attention that all the blossoms are not uniform.
- Scale = how big is the flower?
- Like poppies, irises lend themselves to being painterly. Right now, we are capturing form. The blossoms go in different

directions. We will come back and add foliage for some of them, but right now, we are adding irises. Vary your blue in the paint mix so that they are not all a uniform color. These are bearded irises.

- AA#2 highly illustrates this next thing. If you have not already done so, I recommend that you take a look at it as it will help you understand this next thing.
- Turn the canvas so that the bank is to the left, and the water is going to the right. Come in and add wiggly movements in the water to speak to the blossom's reflection in the water. Some are closer to the bank, some of them are further away. Your canvas has been turned 90 degrees counterclockwise. This will help you get the correct mirror effect.
- Turn the canvas back right side up and finish adding your irises. Paint the contour shape of it. Highlight with TW and a titch of CYM.

***And I say “STAY BACK AND BE WITH THE FLOWERS. THEY KNOW THEMSELVES BETTER THAN YOU DO. ALL YOU CAN DO IS BE THEIR WITNESS.”***

***John - I say stop and smell the flowers.***

***These flowers don't smell.***

- Get back into the greens and put in a few blades that come up in front of a few of the irises. This just tucks the flowers back in. You can even come into the water and tuck in a few reflections there.

## STEP 6 - FARAWAY FLOWERS, MIRRORING REFLECTIONS





# STEP 7 – SOME FOCAL FLOWERS

## “LEAVE THEM WANTING MORE”

### COLORS FOR STEP:

QM  
CYM  
DP  
TW

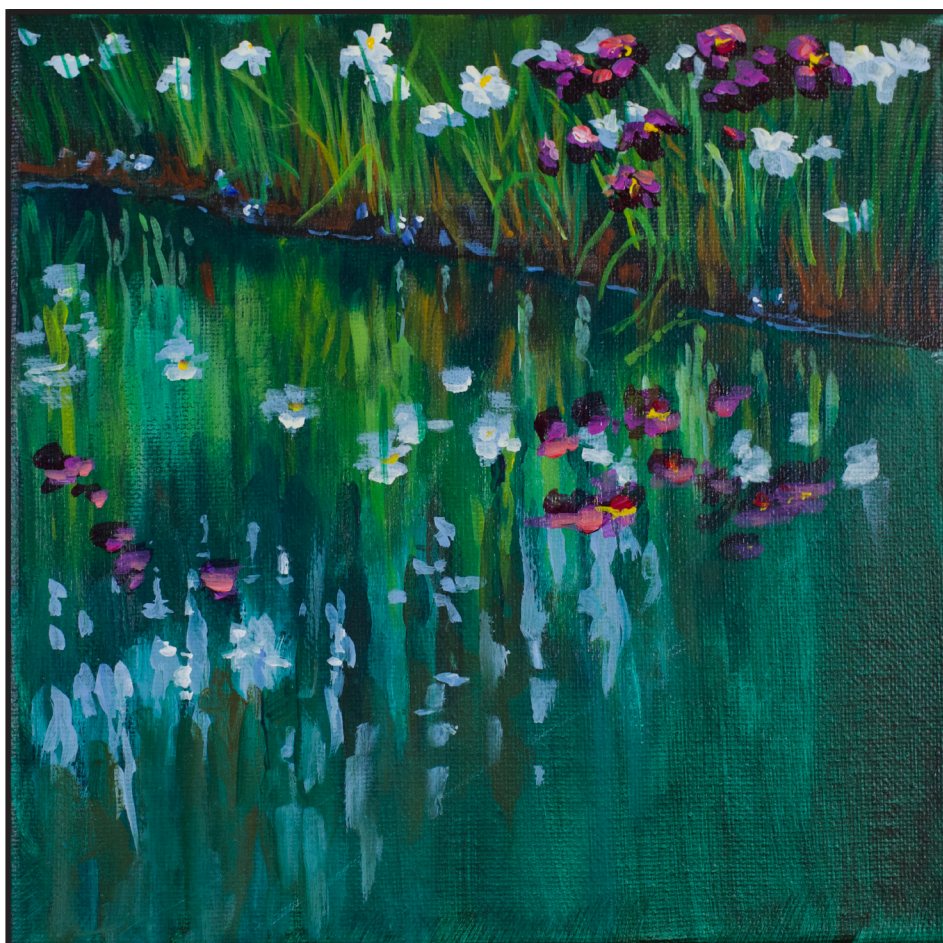
### MATERIALS FOR STEP:

#### TAS #4 ROUND

- Among the white bearded irises are purple bearded irises. A mix of QM + DP will be the darkest color of the iris, so use that to paint in the contour shape of the blossoms. You can use the reference below to help you with placement or you can use your imagination. Again, try not to be too uniform and understand these are a bit bigger than the white ones. My reference shows groupings of these purple irises, more so than I did with the white ones. Put in some focal blossoms then come back and add a few “tucked in” blossoms that might just be peeking out. Again, once you get your purple ones in, turn the canvas on it's side and put in the reflection. Put some reflections in the water near the bottom of the rotated canvas to balance out the picture and to

imply some purple irises that probably exist just above the edge of the view, but which are still reflected in the water. Again, the reflections need to be less focused. Add QM to that color and capture the tops of some of the petals of the purple flowers that are more reflective, where the light is showing on them a bit more. Not individual petals, just capturing what is happening and the way the light is hitting them.

- I think the reason artists love to paint bearded irises is that they are just so abstract. They allow you to find so many little interesting spots about them. Rotate the canvas and add some of that color to the iris reflections in the water.
- QM + CYM + TW is the brightest color mix of the purple irises. Paint that here and there and then rotate the canvas and add it to the reflections.
- CYM is used to add a center pop of color into some of the white irises. Not every one, just here and there, and in the water reflections as well. Try not to be too heavy handed, but if you are, just adjust with the purple color. It should be there, but light. Leave them wanting more.



# STEP 8 – FOREGROUND GRASS

“NEVER WALK  
AWAY FROM  
LEARNING A SKILL”

## COLORS FOR STEP:

CYM  
PB  
UB  
PG  
BS  
TW

## MATERIALS FOR STEP:

### TAS #8 CAT'S TONGUE TAS #4 ROUND

- The foreground of the painting is more focal, brighter, and the flowers have a smidge more detail, but probably not as much as you would expect. We will use the #8 Cat's Tongue to paint in a deep green base to build up from.
- Probably a good time to change out your water.
- Use your grass mixture of PG + BS to pull in the grasses like we did before. You will be painting out a little bit of stuff that you previously painted in but don't panic; we planned on this. Remember to vary the direction; your brush pressure is light. You could use a round brush

or an angle, but you do want a nice crisp line. Come all the way across the bottom of this foreground. Add some UB for the grasses closest to the bottom; it creates the depth, adding vibrancy and richness. Nothing here is detailed much.

- Dry.
- Switch to the #4 Round and go into CYM + BS + PG mix and begin to create the peaced-out, implied little grass blades. You will want to work in your whole palette of these green mixes that you have used priorly. Vary colors, determine where the light might be hitting, just do the green dance and bring in these flat leaves that create a sense of movement. They are not dissimilar to water in how they are so impacted by their environment. Add CYM and TW to lighten, getting much lighter on the edges of the blades where Mr. Sun has found them. Pull in more PG and CYM where they are brighter and more notable. If the clump of irises is deeper, it is going to be darker there. Play with it until you get a look that feels correct to you.
- Use the reference to help you with placement or just trust your inner artistic instinct.
- Darken with PG as you come toward the bottom on the canvas, it is deeper there. Stand back and look from time to time to see if your progress is pleasing to you.

*AA is about building up concepts over time by repeated exposure to them. It is designed so that the skills you learn in one will be used frequently through the others. Each lesson validates the skills learned in previous tutorials. Never leave yourself without a skill that is available to you. Face the skills that you are not as fond of and learn from them.*

- The layers really make a difference here. This painting is not about a single focus but about the mass texture. We did not draw a curve to the pond, but we have implied one and I'll bet you can see it now.



## STEP 8 - FOREGROUND GRASS





# STEP 9 – FOREGROUND FLOWERS

## “IN THE REEDS”

### COLORS FOR STEP:

CRM  
QM  
CYM  
PB  
UB  
DP  
TW

### MATERIALS FOR STEP:

#### TAS #4 ROUND

- Make sure that all the greens on your canvas are dry.
- We are going to add little bits of color here and there, little bits of flowers here and there.
- Use DP + PB, to get periwinkle blue and on the round brush, start to add blue peaks of color in the reeds...IN THE REEDS? Yes, because that is where they live. In this case, I might come through and add bits of flowers that are tucked in. They aren't really visible, maybe they are hiding. Add QM for a variation of color. Just little peeks.
- Take UB + TW, and add water for flow, paint the shape, not individual petals, of white irises that might be growing along near the bottom; adding

more UB in places. The blue will still read as white once the highlights are on. It might cover a bit of color already there, but it's ok, it will be worth it.

- Use the reference to help with placement if you need to.
- Contour shape, + appropriate highlight = flower.
- Use the periwinkle to start adding spears along the bottom, maybe they are just getting ready to blossom. Highlight with PB + TW, and maybe even add some PB for a shadow where the sun is not hitting it. They're like, “YEAH, WE'RE A LITTLE BUD, WHAT DO YOU WANT?”
- Let that dry while we grab pink, or QM + CYM + TW, and pop that in on the white petals, and even between the stems in a few places. Use PB + TW, only, to highlight a couple places on the white petals. Bits of TW, for the brightest spots, applying the paint really thick with the brush. The white just makes it jump out of the picture. Because the bright is so spaced out, I feel it really pulls it forward. Add pink kisses here and there. The CYM + CRM mix is used to paint the centers of a few blossoms. Not all of them, just the ones you might see. You can vary the color by adding CYM. Come back with DP + TW and pop in some bits of that color peeking through some of the leaves. Little strokes that mean so much.





# STEP 10 – FINAL DETAILS AND REFLECTIONS

## “MY FIRST POND TUTORIAL”

### COLORS FOR STEP:

**CYM, PB, PG**

### MATERIALS FOR STEP:

#### TAS #4 ROUND BRUSH

- GREEN ON GREEN ON GREEN ON GREEN!!!
- Lastly, more reflections and detail in the water. I rotate my canvas as I have before, because painting vertically is my strongest stroke.

**Sherpa Tip:** Find your strongest stroke. If you are left handed, you might benefit by reversing the direction of how you create your landscape. Maybe your top bank runs downhill from the right to the left, and the bottom bank runs uphill from the right to the left. Where is your strongest stroke?

- With TW on the #4 Round, add some bright reflections in the water to mirror these bottom flowers and some ripples of light dancing across the water. Light loves to dance along the water. Water is also see-through, so you are painting the effects of the environment that surrounds it. Turn your canvas and step back to review it.

- Add PB for more sky color if you need to. Maybe tap in pops of TW. Happy little moments, trying to add balance where balance is needed. The focus of a pattern like this is that you define where it will be. You define that with your color placement, your highlights and shadows.
- Come back to highlight these lower blades with CYM + PG for a really bright green that will just suck the viewer's eye in. Add some to the back bank if you want to. Adding reflections is just powerful stuff. Shade some out if you need to by adding BS. Some leaves turn in the light, others remain in darkness.
- CYM + TW is used to tap out a bit of color in spots. Little dust motes dancing on the wind.
- Sign.

*We took a journey into a pond today; I hope you are happy with your painting and that you had a lovely day painting with me. Please post your picture on Facebook and join the Acrylic April FB group if you have not already done so. BTW - I think this is the first pond I have ever done a tutorial on. I'm very excited.*



## THE TRACING METHOD

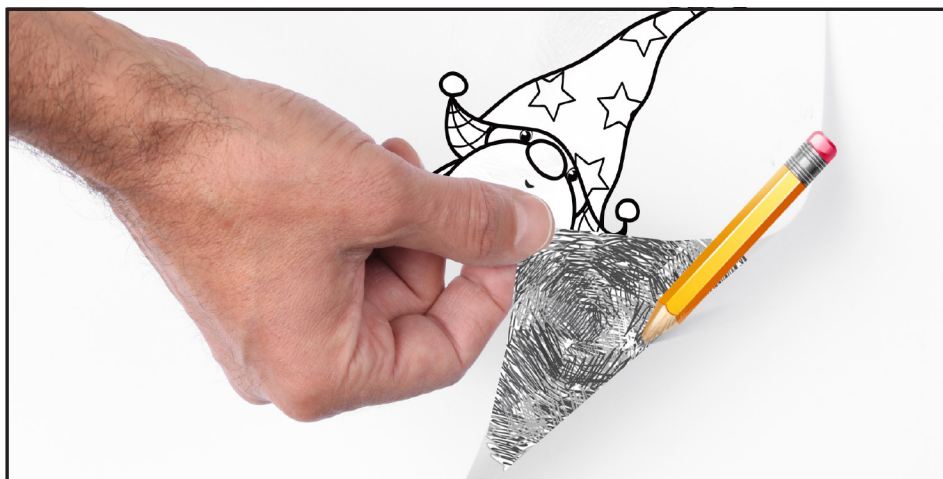
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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





## 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

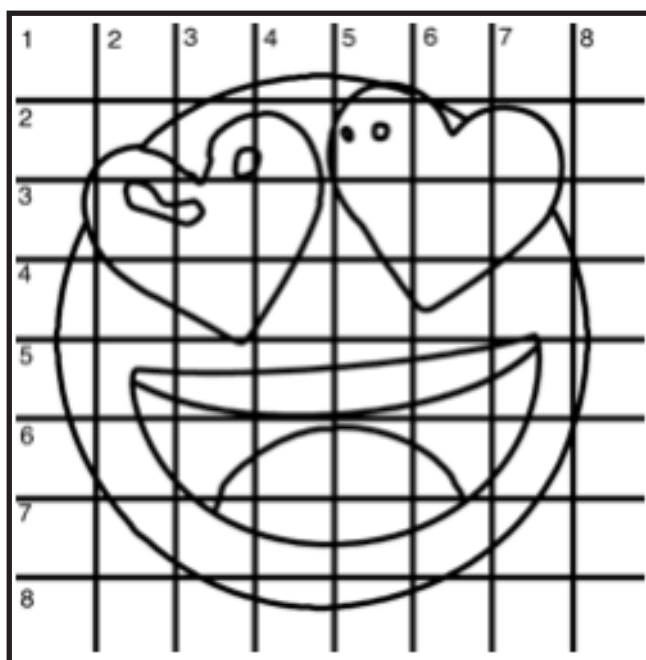
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

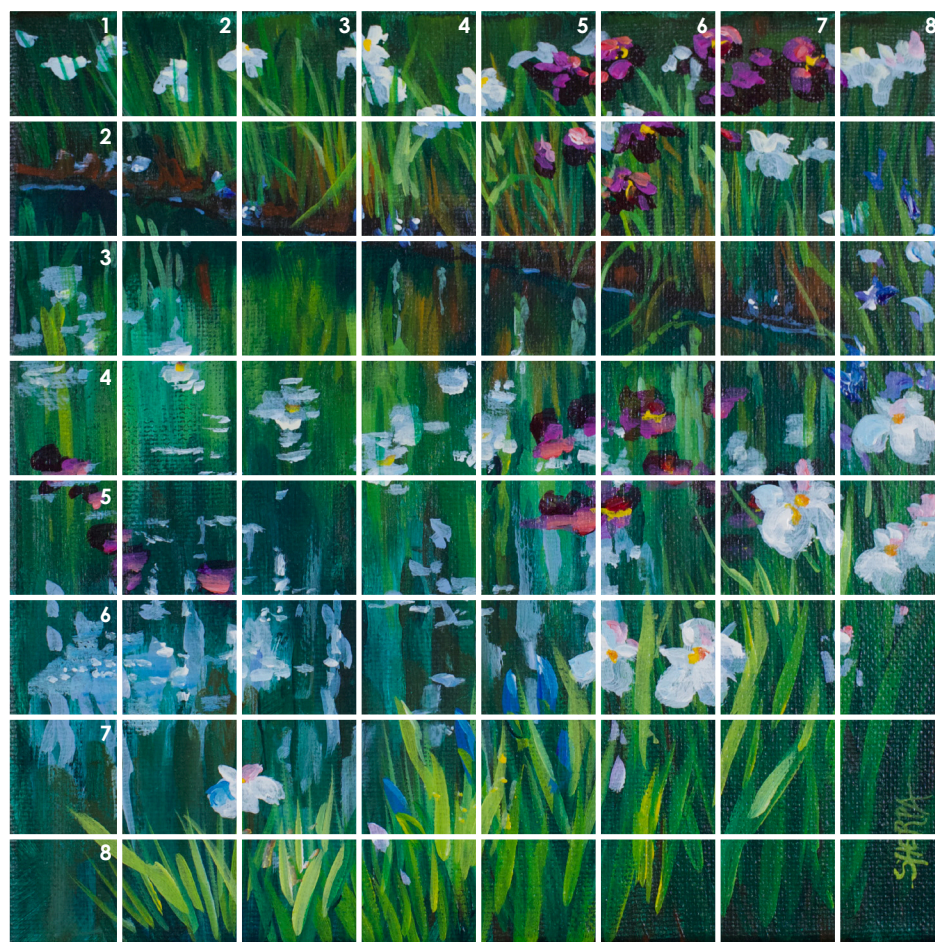
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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



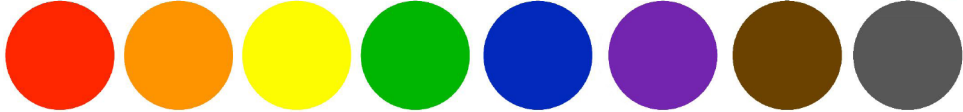


# ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



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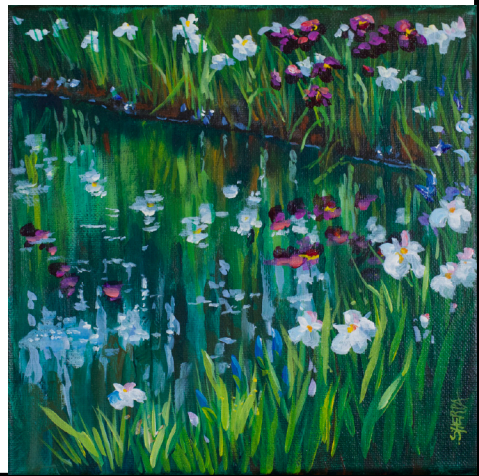
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NOTES:



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## ABOUT THE ART SHERPA:

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