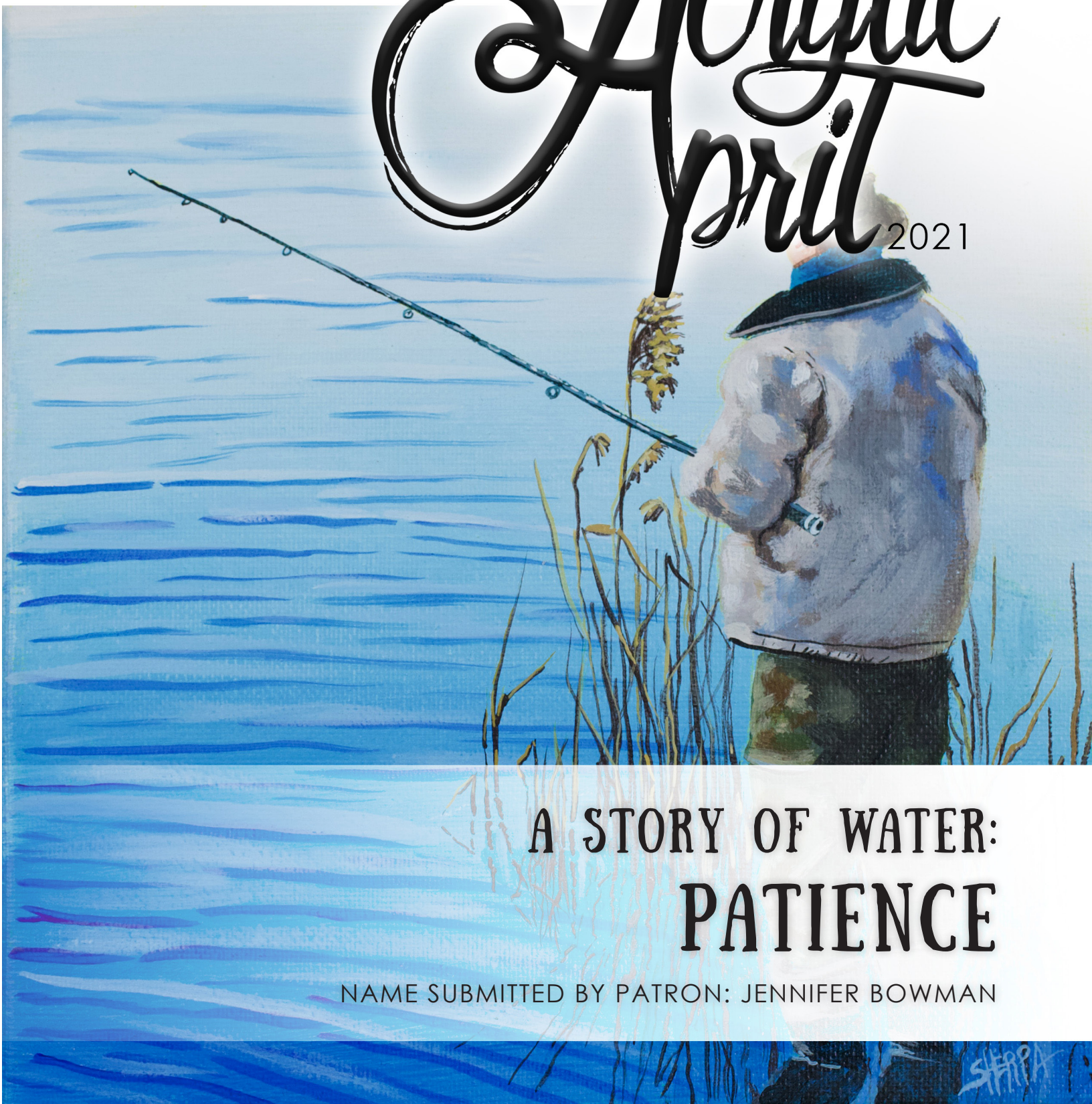


THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: PATIENCE


NAME SUBMITTED BY PATRON: JENNIFER BOWMAN

STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



TABLE OF CONTENTS

THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED.....	3
DAY 8: APRIL 8, 2021	3
PAINT AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE	5
SHERPA FORWARD	6
STEP 1 - COLORED GROUND.....	7
STEP 2 - TRANSFER IMAGE.....	8
STEP 3 - RIPPLES IN THE WATER.....	9
STEP 4 - REEDS IN THE WATER	10
STEP 5 - HIGHLIGHTING THE REEDS	12
STEP 6 - BLOCK IN THE FISHING PERSON	13
STEP 7 - WRINKLED WEATHERED JACKET.....	15
STEP 8 - CAMOUFLAGE PANTS	17
STEP 9 - HAT AND FACE	19
STEP 10 - FISHING POLE	20
THE TRACING METHOD	22
GRIDDING INSTRUCTIONS	23
GRID REFERENCE.....	24
TRACEABLE	25
PRACTICE PAGE.....	26



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 at: <https://www.facebook.com/groups/AcrylicApril>



DAY 8: APRIL 8, 2021

A Story of Water Acrylic April 2021 began with a dawn and our painting today follows our first week theme

of light source, time of day, wind and water. Today's subject is a solitary fisherman standing on the bank of a river. Perhaps he's camping, perhaps he's just letting his soul rejuvenate. Either way, he is present and one with nature. But, as Mom always said, "you catch it, you clean it".

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



PAINT AND TOOL GUIDE

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

PAINT:

- Cad Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- 1" Oval Mop
- #26 Bright

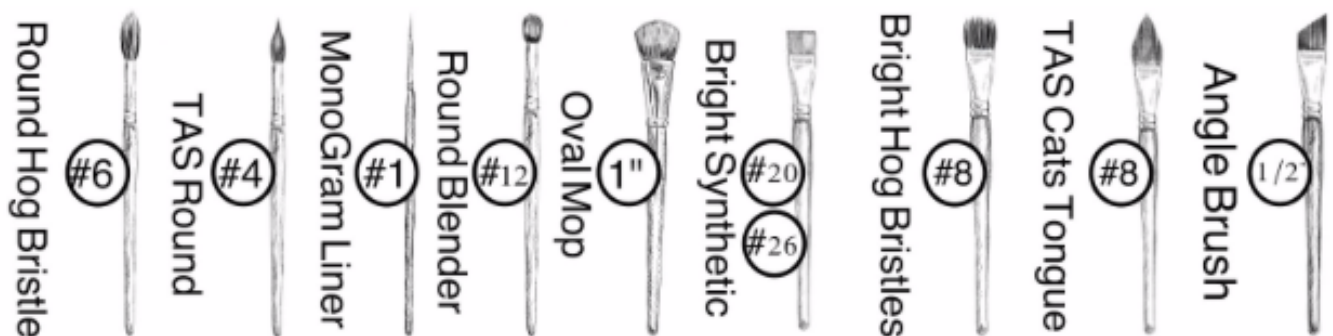
TOOLS:

- Chalk Pencil, Watercolor Pencil, Graphite Pencil
- Artist Tape

- Saral Paper (Yellow)
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Technique
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Color Theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Mirroring Sky in Water
- Color Mixing
- Dynamic Light on Water
- Negative Space Painting
- Camo Fabric





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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	4:06	COLORED GROUND
STEP 2	8:31	TRANSFER THE IMAGE
STEP 3	13:00	RIPPLES IN THE WATER
STEP 4	21:19	REEDS IN THE WATER
STEP 5	36:35	HIGHLIGHTING THE REEDS
STEP 6	45:20	BLOCK IN PERSON FISHING
STEP 7	55:05	WRINKLED WEATHERED JACKET
STEP 8	1:07:11	CAMOUFLAGE PANTS
STEP 9	1:18:39	HAT AND FACE
STEP 10	1:26:25	FISHING POLE SIGN





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.

You want to rinse out your brush and wipe with cloth, when necessary, to control the amount of water you retain in the brush. You should also dry between steps.

If you want to paint the edges of the canvas, 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 - COLORED GROUND

**"GOOD THINGS
COME TO THOSE
WHO BAIT"**

COLORS FOR STEP:

PB
UB
W

MATERIALS FOR STEP:

#1" OVAL MOP
#26 BRIGHT

- This painting has a gradation of blue, from a medium value to a light color. This will get the still water mirrored glass effect. This step needs to be completed while the paint is still wet, so get your sippy sippy before you sit down or come to the easel. With a #26 Bright and TW, start at the top and brush down the canvas because it is almost white at the top of the image. Mix PB + UB and start at the bottom with the darkest color and pressure and get lighter in both value and pressure as you come up. With a 1" oval mop blender, soften these transitions with a light touch. This water is more glass like. Come back to the bottom and hit it again with this blue mix, take it up a little with

the focus higher on the left side. Blend again. And remember, find where the strength of your stroke is, if you are left handed, you might want your darker moments on the right rather than the left.

- You should see an almost ombre effect; you don't want banding, or striping and so it will be harder to get this effect if the paint is not still wet.
- Dry thoroughly.



STEP 2 – TRANSFER IMAGE

“A BAD DAY GONE GOOD”

MATERIALS FOR STEP:

**CHALK PENCIL
SARAL PAPER -
(YELLOW)
ARTIST TAPE
TRACEABLE**

- We will now transfer the image to the canvas. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. Resources for the grid and freehand methods can be found on my website.
- I am choosing to transfer the image with yellow saral paper, artist tape and my free traceable. The way that I transfer is to tape the saral paper to the canvas with low tack tape and then I position the traceable on top of the saral paper and tape that down to the canvas as well. Once you have both pages secure, you simply trace the lines. I will go ahead and trace the line for the fishing pole but may come back later with a ruler to make sure it is straight when I paint it in. When you are finished tracing, lift your image

and saral paper carefully; if your image needs to have a line darkened, you can do that easily with a chalk pencil or watercolor pencil.



STEP 3 – RIPPLES IN THE WATER

“DINNA
FASH”

COLORS FOR STEP:

PB
UB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- This step is about painting in the water ripples. You can use your chalk pencil to draw in the ripples in the water, this will help you with placement.
- With the #4 round brush and PB + UB, paint the ripple shadows on the water. This step will be a slow and meticulous process, so pace yourself and have good body positioning. You can use my reference below to help you with these shadow placements. Notice how they are not horizontal or vertical; because I'm curving the brush strokes and how it already gives the impression of rippling water.
- Come in and draw in your little reedy area that is breaking the flow of water. If you are using a lazy susan to paint it, it does allow you to move your canvas, so that you aren't standing

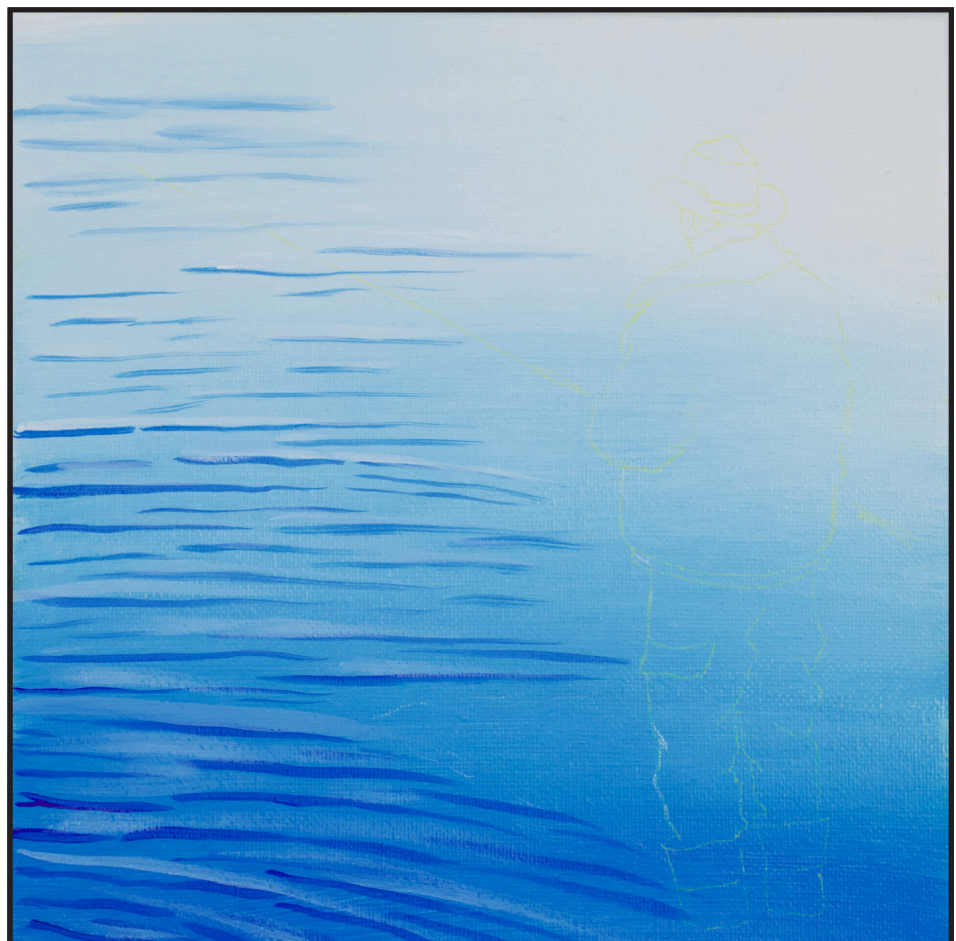
on your head trying to paint. You want to make random strokes in length and break them up. As you come above the reed area, the ripples straighten out and get lighter. Where the water is very bright on the light side of your canvas, you would not see the ripples. This is the first time that we have painted so many ripples, so this is a very good exercise that will serve you well. As you come up into the lighter areas, release your pressure and allow the ripples to become fainter, maybe more spaced out and apart.

***Sherpa Tip:** I came up too far with the ripples, so I came back over the upper ripples with white paint to make them even lighter.*

- You can also add a touch of blue to the TW and, on top of the ripples in the light area, add a white highlight. As you come down, add more of the blues so the highlight is a little darker.

***Sherpa Tip:** When your brush globs up with paint, and you notice it, roll your brush out on your mixing pad.*

- These ripples become very dimensional and puts some space and thought into what our fisherman has going on here. There might be guppies squirming around under those ripples.



STEP 4 – REEDS IN THE WATER

“WATER BEHAVING
AS YOU WOULD
EXPECT IT TO”

COLORS FOR STEP:

BS

MB

MATERIALS FOR STEP:

#1 MONOGRAM LINER

- This is a big step, so heat your coffee, or grab a snack or maybe just roll your shoulders because these reeds really have some stuff going on and we are also going to mirror these reeds into the rippling waves. With the #1 monogram liner, mix BS + MB and a drop of water, then add a little line in the reed area and bend the stalk back. Add some wiggly broken lines and a wiggly break under the reed into the water as a reflection. Be sure to refer to my reference if you are brand new to water reflections to make sure that you are breaking the correct way. This is a very fussy step. One reed, by itself, looks like you made a mistake on your canvas.

John - you need two reeds to realize what it is.

- I'm hoping that if you've been with me since Day 1 of Acrylic April, that these techniques that I am introducing you to, and building upon in each painting, are starting to make sense. I hope these water skills feel less intimidating and are becoming more familiar to you. I also hope that the mini books are helping you.
- Because these reeds are grouped together, any mistake will be easily fixed. This is detailed, detailed, detailed. Some stalks curve and bend, others might have a broken stalk. Some might be taller, some are shorter. Start the fluffs on the top, random sizes and widths. You may not see the fluff of the taller stalks in the water, they might be too tall. This is all going to depend on your painting in your painting world. Not all reeds have equal fluff, either, maybe it's not fair, but I sometimes have hair envy, so I know what I'm talking about. This is a little grove of fairly healthy reeds.
- The fisherman's story is yours to create; I think most people will paint a member of their family who likes or liked to fish; fishing is certainly a thinking sport.

- Do have the reeds cross each other, they are messy and refuse to stand like soldiers.

John - This grounds the water.

- It does, it explains why there are so many ripples. It's important to make sure that some of the reeds come forward into the water.

John - The illusion of the surface is very interesting.

- It's their little story in the painting, and it's as important as his little story because it gives context to what is going on around him. His shape is defined by the absence of their shape. So put in all your reeds. Your reeds may want to look like mine, or maybe your reeds have a mind of their own and are very different from mine. Either way is right.
- Our fisherman now has context, we can already tell he's going into a water environment and the water is behaving as you would expect water to behave.

STEP 4 - REEDS IN THE WATER



STEP 5 - HIGHLIGHTING THE REEDS

"LOVING THE FLUFFY BITS"

COLORS FOR STEP:

CYM
UB
BS
MB
TW
AGL

MATERIALS FOR STEP:

#1 MONOGRAM LINER

- In this step, we will add highlights on reeds above the water and I will teach you a new trick.

Sherpa Tip: Can you see the figure of the fisherman in the reeds - can you see the boots and trousers? That's how a negative painting works.

- Get CYM + BS on the #1 liner, and add a smidge of UB to a gray ochre color.

Sherpa Tip: If you need help with mixing, download and watch the "How I Mix 403 Colors" tutorial and check out the resources on my website.

- Start highlighting these reeds where the light might be finding them. You can add TW for even brighter highlights. This instantly makes them a different grouping. It separates them and draws in the eye. This step is also fussy, but these highlights are important because we don't want to lose the reeds, they give the painting it's context. Keep in mind that the reflection of water is always darker than the actual subject. You will not be adding these highlights to their reflections but don't forget to highlight the reeds between the fisherman's legs. If a true fisherman is viewing the painting, these details will make the image resonate with them because this is their world.
- I just love that fluffy bit. Get some AGL and UB + BS and glaze, just under the water between the reeds. Darken it a bit to create the shadow under the reed. The reeds are dry so the paint won't actually move. Since we're here, add a bit of MB and paint in the boot shadow reflection on the water. It might help to exaggerate the water highlight reflection between the boots to help them stand out.



STEP 6 – BLOCK IN THE FISHING PERSON

“HE’S NOT WORRIED”

COLORS FOR STEP:

CRM
CYM
PB
UB
BS
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- Check out that negative space!
- We now block in Mr. Fisherman.
- With the #4 round and a mix of UB + PB + CYM, to get a deep green, then add BS to get an army green, and block in those pants.

John - Nature had that green first and that's why the Army picked it.

- I like that sometimes pants are a little bit baggy. Mix PB + MB to a dark color and start blocking in the base of the boots. Add TW to this mix, to get a greenish gray, and add that above the base of the boots, because while

they might be waders, they are turned down to have some kind of a cuff. Get some BS into a mix of CYM + UB to get a taupe color for the jacket. Taupe. He is not wearing orange.

John - he is not worried about fish seeing him.

- No he is clearly not worried about fish seeing him. He's like "nope, don't care".
- We will see some value changes so I'm leaving a little space for those, which really means taking my taupe and adding some MB to it. Come back and paint in those shadow spaces. This fisherman, much like you, John, does not seem to enjoy being cold.
- Lots of details to do, but just block in those light and shadow areas. You can use my reference below to help you identify those areas. Add more MB to the mix for the collar, which is a very interesting little collar. Going to get weird, and go back to the boots, and darken the shadow reflection on the water. We'll come back and add reflections on top.
- CRM + CYM + TW is your skin tone mix for this gentleman, keeping it in the peachy base. You will probably need to rinse and wipe your brush. Grab some PB and add in the shirt collar that is sticking up out of his jacket, or it even might be a scarf.
- Go back to the pants color and add more UB to that green mix and work on the back of the hat with this dark color. CYM is added for a lighter color, with maybe a bit of TW, for the top of the hat and the side brim. I am rotating my canvas rather than hurting myself. MB + BS is used to paint in his hair between the shirt collar and the hat. He might be bald, we don't know, and I'm not going to ask him.
- He looks a little bit like a potato, so if your fisherman looks a little bit like a potato, GOOD JOB!!

STEP 6 - BLOCK IN THE FISHING PERSON



STEP 7 – WRINKLED WEATHERED JACKET

“MANY MEN
GO FISHING
ALL OF THEIR
LIVES WITHOUT
UNDERSTANDING
THAT IT IS NOT
FISH THEY ARE
AFTER.”

- HENRY DAVID THOREAU

COLORS FOR STEP:

CYM
UB
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG - BRISTLE

- Time to anchor our fisherman in the scene.
- I want scratchy rough marks, so grabbed a #6 hog brush to get that effect. Mix BS + MB + TW to a more dark taupe, and starting on the back, add the basic zones of value. If you can't see that in the reference below, you can always go back to the tutorial. It is just at the beginning of this step, and remember the tutorial does have

timestamps to help you. Add more MB for the darkest jacket color, this will represent the folds of the fabric. Also under and around the arm, it is an unassuming little coat but it does have some nice wrinkling in it that we want to capture and play with. The hog brush will also help you blend and have control. Add TW where you need to add a bit of a highlight, like on his right shoulder, and at the top of a fold where the fabric might be catching the light. Work these color mixes into your jacket until you are happy. You can add CYM to warm up the color where the light might be hitting him. This will express warmth, while the blues of the jacket that are in shadow, will be cooler. Can you see how he now looks more like he belongs in this space?

- His left arm is bent forward, and what we see at the bottom is actually the front of the sleeve near his hand, so it would be lighter. The other color we can use is UB to add to the shadow and highlight colors on the right side and at the back. Sometimes the water causes a reflection on objects, even humans. If you overpaint a color, you can always come back and restore the value of the color as you need. On the curve of the left sleeve, I use a blue mix to accentuate the shadows of the fold and it just starts to wrinkle in. Get into the brown black color and darken up the backside of that sleeve. Just play with it and use my reference below to help you with any color values or shadow/highlight placement that you need to. Your jacket should be khaki and beige. It's important under the collar to add a blue for a shadow. The collar would break the light.

***Sherpa Tip:** When using a hog brush for an extended period of time, the paint will start to become thick and you will have to rinse out and wipe from time to time.*

STEP 7 - WRINKLED WEATHERED JACKET



STEP 8 – CAMOUFLAGE PANTS

“AS NO MAN IS
BORN AN ARTIST,
NO MAN IS BORN
AN ANGLER.”

- ISAIAH WALTON

COLORS FOR STEP:

CYM
UB
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG - BRISTLE #1 MONOGRAM LINER

- Let's give our fisherman his pants.
- With the same #6 hog brush and the yellow green from a previous step, highlight the places on the left leg that might be in light. The pants and jacket create certain value challenges because they have numerous shadows and highlights of that color. At the back of the pants, you need to add MB to that color for underneath the folds, and areas completely in shadow.

Sherpa Tip: The key is first to add value and then to add any pattern.

- Let that dry while you take MB + TW to highlight the cuff of the boot. Wipe off and grab a lot more MB and add the shadows of that cuff; it's still gray, but it is very dark. Use the black as a glaze at the back of the pants. Take UB + BS + CYM and use this distinctive green color to add places here and there; small subtle little moments that will come into play a little later. Add BS on the dirty brush and put in some of that. Add CYM on the dirty brush to help neutralize that last color a little, the pants are camouflage; use this color to accentuate the pocket. Camo is a powerful tool for the sportsman, because it blends into a natural environment easily.
- Get MB + UB and make sure the collar is sharp; give it some depth and value.
- With the detail liner brush, take some PB + TW and thin with water, and add water ripples under the boots and make a sharp line by the pocket of the pants.
- Rinse out and grab some of the lightest taupe color to outline the bottom edge of the collar as a trim. Come back with the lightest gray color and do the same to the boots. Just adding a few structural lines that let us see what is happening.
- Get MB and outline the bottom of the coat and add a parallel line above that, which is the hem of the coat. You can also add some definition to the pant pocket and outline some of the folds of the sleeve against the back of the jacket. Add the sleeve seam at the top.
- We have just anchored the basic placement of our fisherman.

STEP 8 - CAMOUFLAGE PANTS



STEP 9 – HAT AND FACE

“A REEL MASTER
CAN HANDLE
ANYTHING”

COLORS FOR STEP:

CRM
CYM
UB
BS
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND
#1 MONOGRAM LINER

- This step will address his hat and face.
- Get CRM + BS on the detail liner, and at the mid point on the cheek, curved in an ear, just a soft touch.

Sherpa Tip: Get a magnifier or a loop for small details if you need one, it is a good tool to have.

- Add a shadow behind the ear by adding more BS to the mix; and a highlight by adding TW above and the ear magically appears. Use CRM + BS +TW to add some color around the neck and under the ear. The face should be in

light, so maybe come back and reinforce with your peach skin tone color. MB + BS is used to paint in the hair and even outline the neckline and the hat brim. Come back with some blue and reinforce that collar and add white just at the front; I'm not sure if it is a turtleneck or a scarf, maybe he REALLY does not like cold.

- Switch to the #4 round and grab the hat colors and accentuate the shadow colors and highlights, to really make it stand out. Add CYM to the color at the front of the brim and the top of the hat to warm it up because it is probably catching the light. Mix UB to your green to a green gold, which is a lovely color to pop in. Adding BS to your green is a lovely shadow color. His hat appears to be camo as well, just work with it until you are happy with it. The left side of the hat has to be lighter because it is in the light.



STEP 10 – FISHING POLE

“NO MAN STEPS
IN THE SAME
RIVER TWICE,
FOR IT'S NOT THE
SAME RIVER AND
HE'S NOT THE
SAME MAN.”

- ISAIAH WALTON

COLORS FOR STEP:

PB
UB
MB
FWP

MATERIALS FOR STEP:

#1 MONOGRAM LINER

- He needs a reason to be out in the lake, otherwise it's just strange, so we're going to give him a fishing pole.
- With the detail liner brush, get some MB + PB thinned with water, and where we had that yellow in the lake, draw the tip of the fishing pole and also that rod. Just be patient, take your time, get a ruler if you think you need to. If your hands do have a tendency to shake, you could use a hand rest bridge to help you. As the pole comes toward the fisherman, it does get thicker.

Sherpa Tip: DO NOT DO PAINT THE POLE GOING PAST HIS BODY ON THE RIGHT. I did, I mistook a reed line for his pole, and I had to fix it. It was easy to do because the paint underneath was dry and I caught it very early. Lift up as much paint as you can and repair anything that needs repainting. I don't fish, that's what happened.

- Come back on the left arm, and bring the pole back behind that arm on the jacket. There are some little hooks on the pole that attach the fishing line to the pole, so you need to put those little ring loops in. They get bigger as you move toward the fisherman. Grab some light gray and add highlights to the pole.
- With FWP, let's just get some gray in it, but mostly white, and add this along the top of that pole, little dots and dashes to feel more anchored and in the light. Put some gray color in the FWP and add a highlight to the back side of the pole.
- WE DID IT!!! This is that scene that the sportspeople in your world are going to love and you, as an artist, are closer to understanding the world of water. As we go deeper into this journey, you are going to love the progress that you make in painting water. If you are not yet there today, be easy with yourself. It is a journey, it takes a moment to learn these concepts. Use the resources, all of them.
- I used UB and FWP to sign.

STEP 10 - FISHING POLE



THE TRACING METHOD

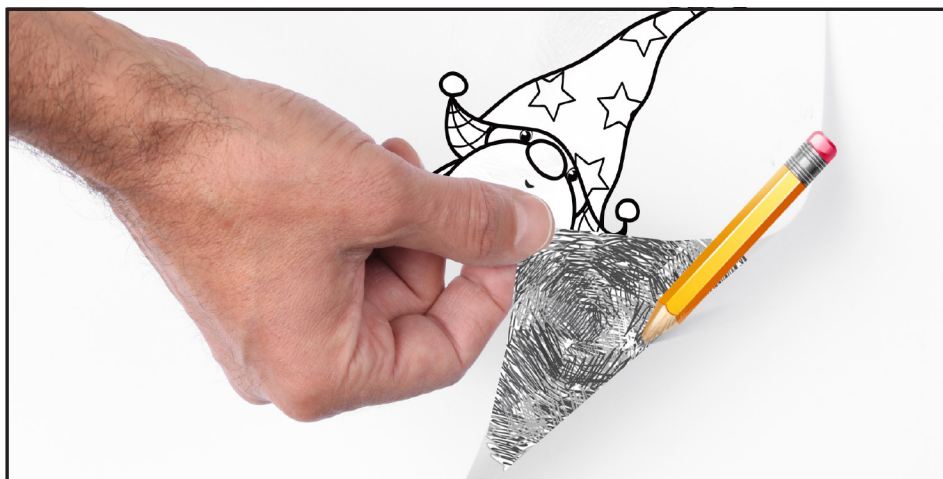
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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

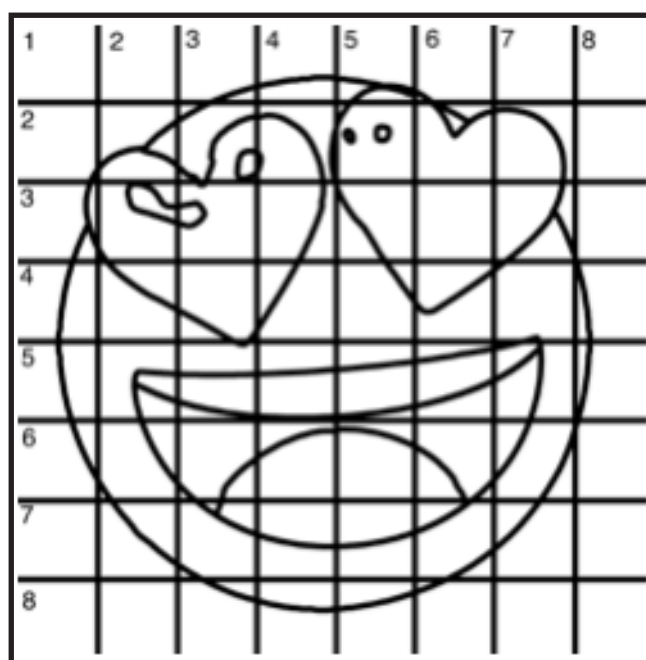
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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



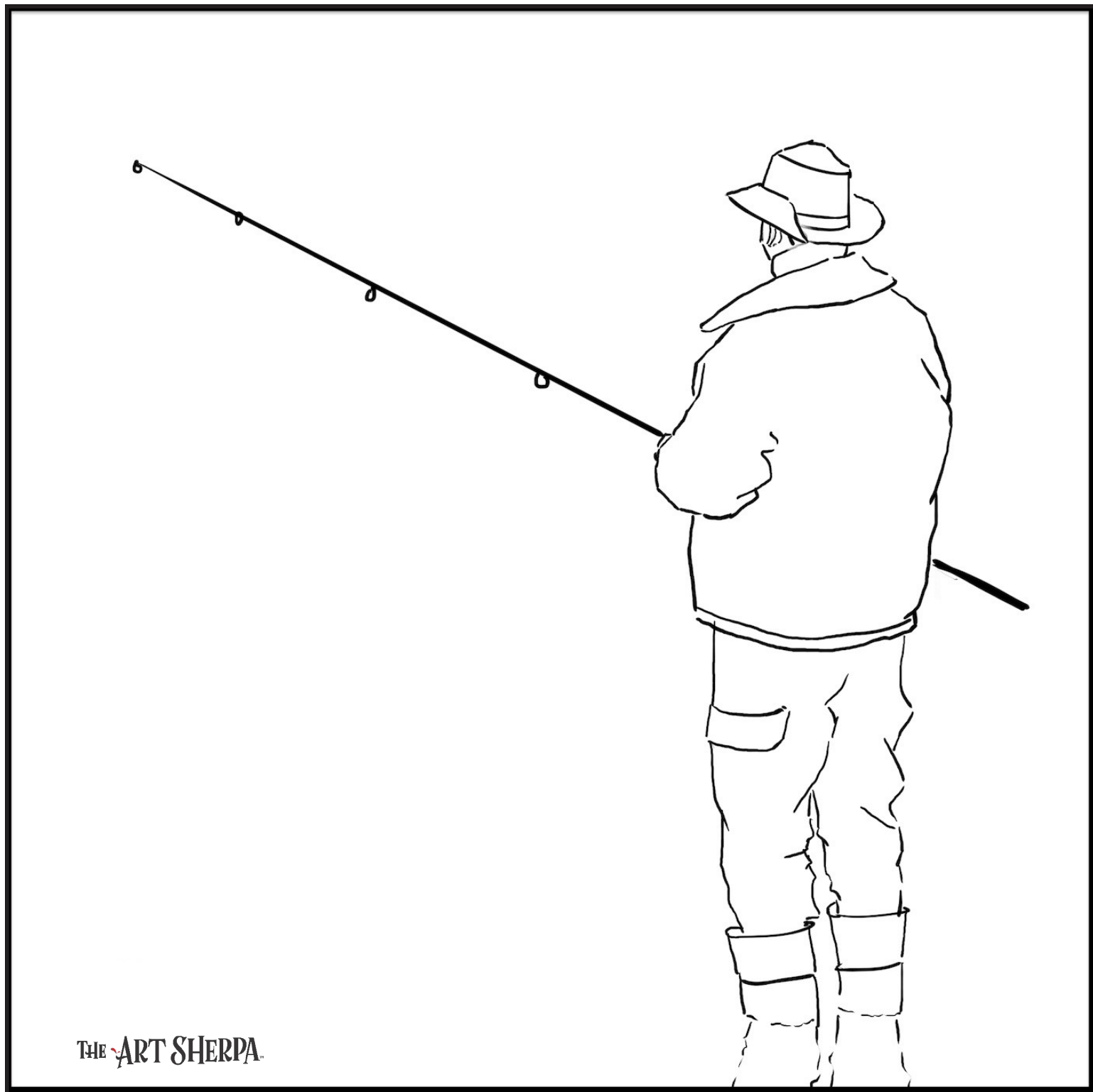
PRACTICE PAGE:

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

TRACEABLE:



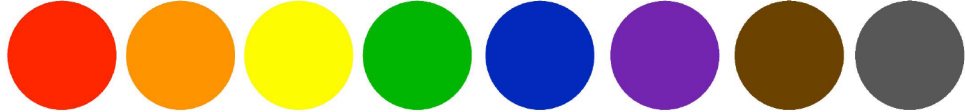


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

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