

THE ART SHERPA PRESENTS:

Acrylic pril 2021



A STORY OF WATER: DOG DAYS OF SUMMER


NAME CREDITED TO PATRONS: MIRANDA WOODEY & HEATHER SHERMAN

STEPS: 11 | 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.

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 9: APRIL 9, 2021

A Story of Water Acrylic April 2021 began with a dawn and our day 9 painting follows our theme of light source, time of day, wind and water. Today's subject is a cute little dog who probably images himself as Jack Sparrow but in reality is in command of a simple fishing boat. Rather than sailing the 7 seas, he is probably afloat on what is most likely a pond, because of the algae color of the water. Either way, the fisherperson in you, or in your life, is going to fall in love with this one.

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
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

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

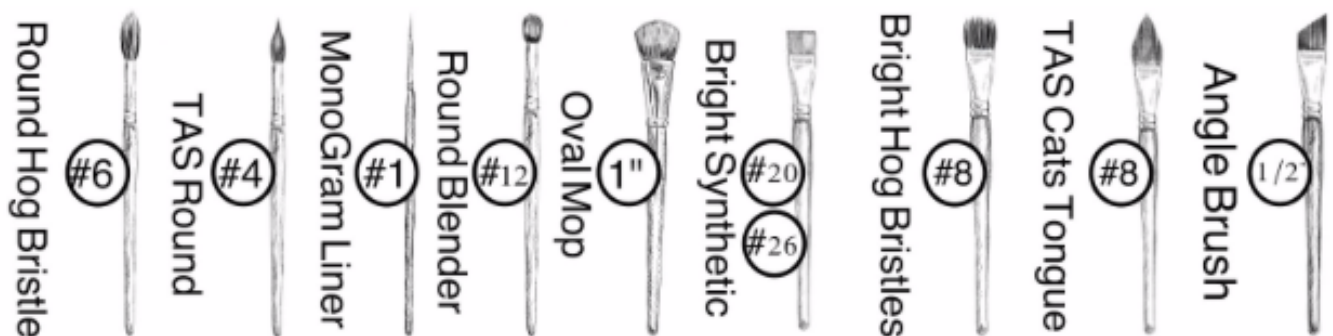
TOOLS:

- Chalk Pencil or Watercolor Pencil
- Artist Tape
- Saral Paper

- Free Traceable
- 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:

- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding value
- Dry brushing
- Color theory
- Perspective of waves
- Directionality
- Blending Wet into Wet
- Mirroring Sky in Water
- Color mixing
- Fur





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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	2:40	COLORED GROUND
STEP 2	5:10	TRANSFER IMAGE
STEP 3	9:42	ROUGH IN THE DARK VALUE OF THE POND
STEP 4	16:00	MUTED MID-TONE WATER REFLECTIONS
STEP 5	22:58	SHADOWS ON THE WATER
STEP 6	29:12	BRIGHT SKY REFLECTIONS
STEP 7	41:10	BLOCKING IN THE BOAT
STEP 8	52:33	RUST AND PATINA BOAT
STEP 9	1:03:03	PATINA AND DETAIL TOP OF BOAT
STEP 10	1:13:13	BLOCKING IN DOG
STEP 11	1:37:55	FINISHING THE DOG 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.

We will be working with a water mirror, and capturing details of both sides 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.

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

“ADDING A GREEN ACRYLIC GROUND”

COLORS FOR STEP:

PG
BS

MATERIALS FOR STEP:

#26 BRIGHT

- We'll start our painting today by adding an acrylic ground, or the underpainting, or background color over the entire surface of the canvas.
- Knowing that you will use this mix on subsequent steps and should allow for either making a good amount of remixing, mix PG + BS to a dark green and grab a big brush to paint the canvas. I chose this background color because the water in this pond is biased to green, so this will help enforce that. You can use the grid method or any other tracing method you prefer, but I am going to transfer the image today with saral paper and the free traceable. You can visit my website if you would like to learn about transfer references.

- Notice that I turn my canvas to help me paint, and I am trying to keep my brush strokes level. This is just a loose ground, it can be streaky.
- Rinse out the brush and wipe.



STEP 2 - TRANSFER IMAGE

"LINEAR VS. ATMOSPHERIC PERSPECTIVE"

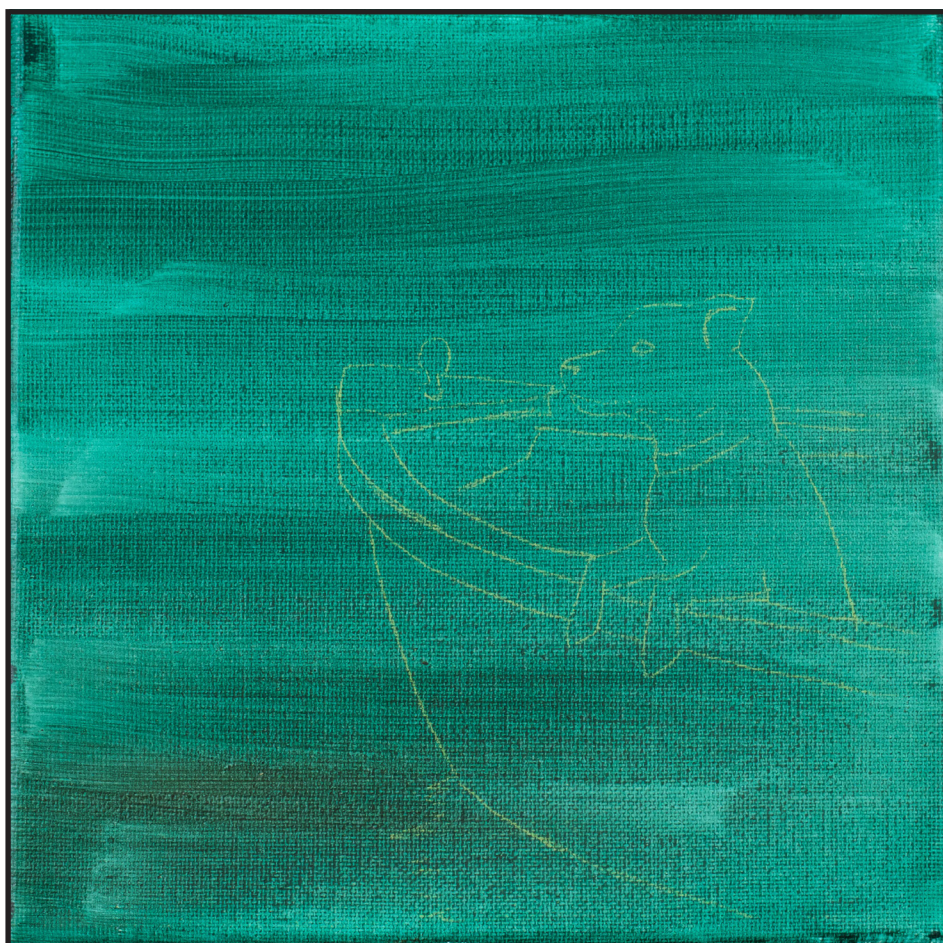
MATERIALS FOR STEP:

**CHALK PENCIL OR -
WATERCOLOR PENCIL
ARTIST TAPE
SARAL PAPER
TRACEABLE**

- Make sure that the surface of the canvas is completely dry and cool before you start.
- Get a piece of saral paper, I used yellow, and taped it to the canvas with artist tape, which is low tack tape. I aligned the image so that the boat was off the corner a bit, then taped it down as well. Traceables have been used in art since at least the Renaissance period, but they used to be called "cartoons"; definitely not cheating.
- Trace all of the lines with a pencil or pen. It does help to use a colored instrument to help you determine which lines have been drawn. When you think you are done, lift a corner of the traceable and saral to confirm you captured all the lines. You can come

back with a chalk pencil to reinforce lines if you need to. It can be faint, you just have to see it to paint it.

***Sherpa Tip:** Boats have linear perspective, atmospheric perspective is how objects look in nature.*



STEP 3 – ROUGH IN THE DARK VALUE OF THE POND

“ALGAE IN THE POND GREEN”

COLORS FOR STEP:

CYM
PG
BS

MATERIALS FOR STEP:

#26 BRIGHT

- We'll begin with the pond, which is affected by algae and the way light is reflecting on the surface of the water which is mirroring objects above it, but also how nature in the form of wind, might be affecting it. This results in a green on green pond.
- We'll start with the easy part, and a damp #26 with the background color, at the top left corner above the boat, and start darkening the water. It kind of creates a bit of a halo around the boat. Add CYM to the mix to bright it up and add that under this color down to the boat, blending carefully into the dark green. Greens and yellows are very transparent, so it is easier to blend with these colors. Add more

BS to the mix and put that color on the back side of the boat and dog's head. If you happen to overpaint something, don't worry, we will come back and add anything back in that we need to. As you come forward, more BS is going to come into the color of the water, blend where two colors meet, and turn your canvas so that you are brushing to your strength and now against it. Everything is still wet, which allows for adjustments. Rinse out and dry the brush and just blend it and refine any colors, like I did, with the CYM on the top right. Blending is the key and pressure is light. Add more PG and BS to the mix in the mid areas.

- Do you see your negative image?

Sherpa Tip: Notice that I did the blending with the #26 Bright just to show you that you do not need a specialty blending brush, you can use what you have. It is nice to have an arsenal of brushes, but you can manage with what you have.

- Dry.



STEP 4 – MUTED MID-TONE WATER REFLECTIONS

“GOING FORWARD WITH GREEN HANDS”

COLORS FOR STEP:

CYM
BS
TW

MATERIALS FOR STEP:

#6 ROUND HOG - BRISTLE

- This step will add color and light in the water, so get the #6 hog round for the diffused lines it will give and your green mix with CYM. Come down from the top and lightly touch in soft reflections on the right side. The brush is stiff but it makes a great soft dry brush line.

John - These are reflections?

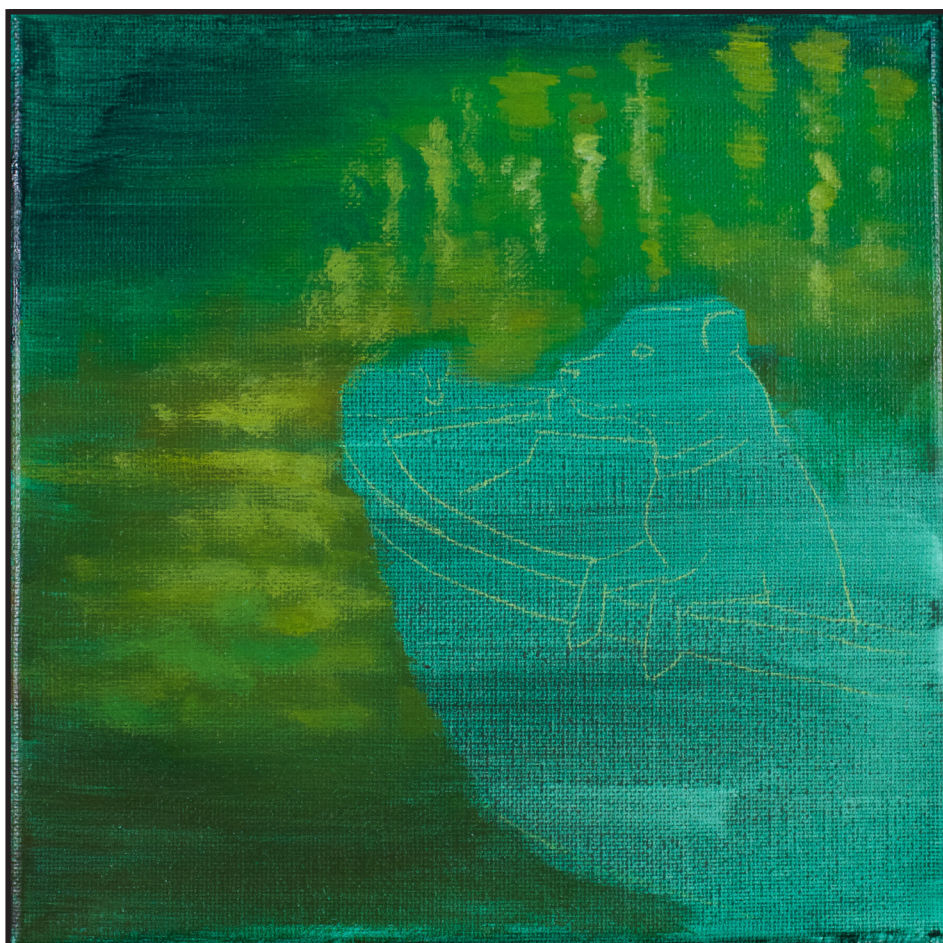
- In my world, in my artist's mind, these reflections are light that is penetrating in and around trees that are out there. What are they in your world?
- I'm holding the brush kind of to the side and pulling sideways at the top; as I move behind the boat, I pull my handle more toward me, and engage more of the bristles

between the belly and toe. Just creating some personality in the water. Add more BS as you come forward on the left. Little spots of joy and life. Nothing is solid, but is random and diffused.

- I will be working in 4 zones of the water: general color, mid-range highlight, deeper shadow, and then bright sky highlight. That will tell my brain and the viewer that this is specifically water.
- Add TW to a small bit of the green mix for the pops of yellow green that you see in my reference below. Make sure you wiggle the brush here to imply that the water has motion.

John - This is beginning to look like a lake smells; does that make sense?

- We kind of did that with the iris painting. Reflections are getting ready to move in a different direction as we come down the canvas; just be aware of that. The ripples change directions.



STEP 5 – SHADOWS ON THE WATER

**“BOAT WEIGHT +
MASS = AFFECTS
WATER ENERTA”**

COLORS FOR STEP:

UB

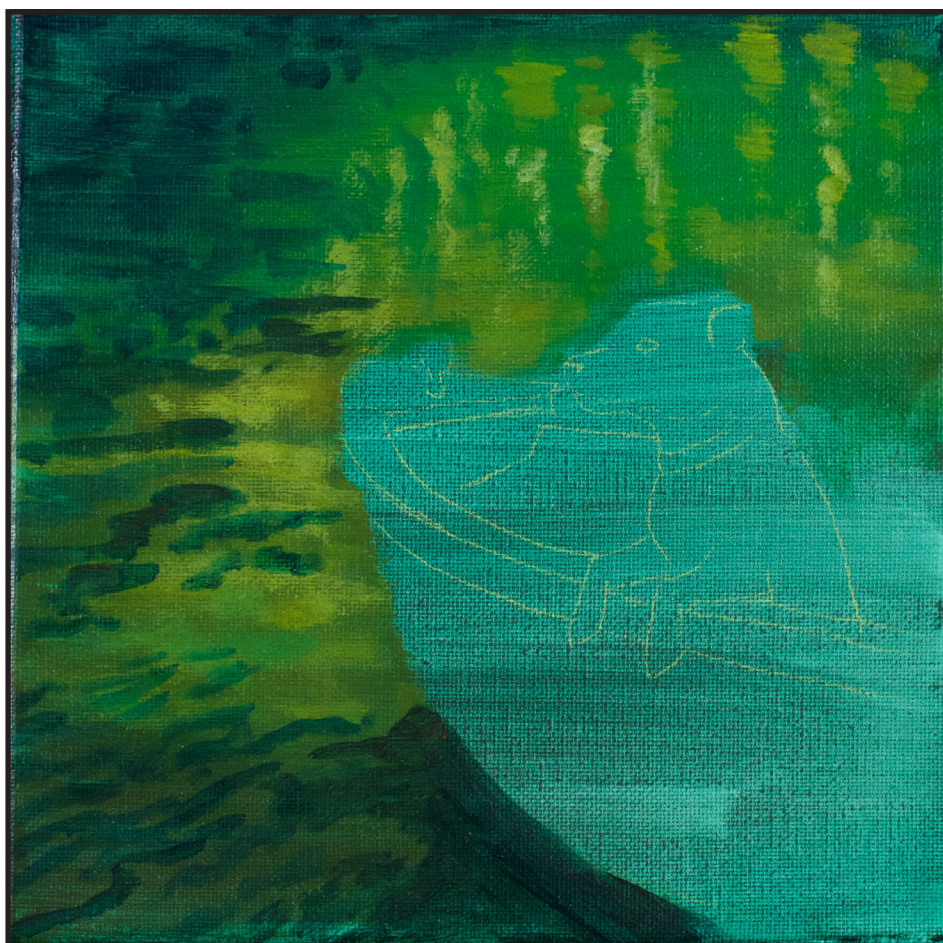
MATERIALS FOR STEP:

#6 ROUND HOG - BRISTLE

- Shadows that will help our light create definition.
- Get the green mix and add UB to a deep color on the #6 hog, at the top left edge, and start popping in this color to create rippling, still keeping your brush strokes horizontal, creating dimensionality, coming down and staying near the left side. Just dancing the brush, picking up, setting back down, the brush as I go along. To change the direction of the flow, I start moving my brush strokes slowly about mid way down the side of the boat. Look at the reference and see how those shadows changed, because it's fixing to get weird.
- Come under the boat and run a thick line of this color for the boat's shadow, then break ripples into that shadow, curving the longer

shadows downward and inward. This just takes concentration, you have to be subtle. The boat weight and mass is affecting the enerta of the water. The boat may be floating peacefully, but it is changing the direction of the flow of the water as it blocks the surface.

- Feel free to go back to rewatch the tutorial if you need to.



STEP 6 – BRIGHT SKY REFLECTIONS

“WITH A SONG IN MY HEART”

COLORS FOR STEP:

UB
TW

MATERIALS FOR STEP:

#6 ROUND HOG - BRISTLE #4 TAS ROUND

- Bright sky reflection. 2 round #6 hog #4 round; rough with the hog, crisp with the 4
- Mix a good amount of TW + UB, to a light blue, for sky on water, nearly white to the eye, with a hint of blue. Make a good amount of this mix, we will be mixing different values by adding more paint for a multitude of tasks in this step.
- Above the board, up in the right, barely touching the brush to the canvas, engage - not engage the brush, and start inputting bits of skylight that might be reflecting in the water with the #6 hog brush. Perhaps it is a big stronger reflection in the back of the boat, maybe the foliage is less there and the sky got through in a

bigger way. Reflections just bring joy, but stay horizontal. Keep the lines so that they reflect the water movement. Using a ruler or t-square below your hand will help you keep it more level if you are having difficulty keeping your lines straight.

- I have a song in my heart today.
- Add more UB to the mix on the left side and come down to about the midway point of the bow on the boat, almost dry brushing, lightly kissing the water. It's fuzzy and out of focus. Some lines are longer than others, some are more thick, some are mere dots of color. Rinse out and wipe.
- Get the #4 Round and add UB to the mix, and turn the canvas if you need to, and start to address those waves that are starting to change direction on the right side of the boat. Definitely a different look although you are using the same techniques. Just concentrate and focus on these waves. You can use my reference below to help with placement if you need to. I am no longer dry brushing, there is water in the brush, I am painting. This water is also closer to the viewer and there is more agitation in the water.

John - Now is it the brush, the paint or the water that is agitated?

- Get a drop of water where you need to in order to improve the flow of the paint.

John - It's hard to see when you are up close but when I stand back and look, it's like "WHOA".

- Add more TW to this mix and add those reflections to the top of some of the ripples. Let's call that water, we got that concept down.

STEP 6 - BRIGHT SKY REFLECTIONS



STEP 7 – BLOCKING IN THE BOAT

“ON BECOMING AN ANCHOR”

COLORS FOR STEP:

UB
CYM
BS
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND BRUSH
#8 TAS CATS TONGUE
CHALK PENCIL OR -
WATERCOLOR PENCIL

- Before we go in to put in the boat and the dog, come back with a white chalk pencil to reinforce any lines that you may have lost before you start to paint.

John - Could you use the traceable again here?

- It would be difficult, but it is possible. If you decide to put your dog in here, post your dog and take a picture of him, and use that as a reference to help you. Put your dog, or even YOUR BOAT, in here. Lift your canvas vertically to view it before you go on. This will help see the perspective, or take a picture with your phone, and look at that.

- Get the #8 Cat's Tongue and block in the boat with BS + MB, darker at the bottom near the water, lighter as it comes up our rusty little boat. This is another mix you will use going forward. You also want a dark shadow inside the stern of the boat and under the trim at the top and inside the boat around the inside at the top. My boat is so boatey.

John - you know what happens when your boat stops being boatey? It becomes an anchor.

John does not cruise, he does not want to be on a boat; sharks aside, it is not a good John plan.

John - all the news about large boats filled with people supports my position.

- Fill in the parts not in shadow of the outside and inside of the boat with a more brown blend. Get under the little dog's paws on the outside. Don't miss that little spot between the dogs legs when painting the inside side of the boat. Move the canvas to help you paint where you need to. Add CYM to the brown mix for a lighter value and start painting in the trim of the upper boat. I went right through the doggy paw and doggy neck, but I will put them back in. Get the back side lower trim of the boat. Dry.
- Heat talk.
- Redraw back in the lines of the dog if you painted over them.
- Switch to the #4 round, damp, and add UB to the brown/black mix, + TW, to a gray color, for the top part of the boat. You can paint over the paws, but you probably won't need to paint over the dog head this time. Come back with a brown and put in the front inside trim of the stern part of the boat if you did not already paint it brown.
- Before you go on, come in next to the boat with one of the bright greens and make sure the water pops on the back side of the boat, next to the dog.
- Dry.
- Sketch back in any lines you need to.

STEP 7 - BLOCKING IN THE BOAT



STEP 8 – RUST AND PATINA THE BOAT

“NEGATIVE DOG SPACE”

COLORS FOR STEP:

CRM
CYM
PB
UB
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG - BRISTLE #4 TAS ROUND

- between the paws. Don't rinse out your brush, but add more CYM to it for the brightest highlights on the bow of the boat, finding where the light values exist. Add more CRM where you need to to imply rust. More MB or BS where it needs to be darker.
- Come to the inside back edges of the boat and add these same mixes back there, it wasn't a wooden boat to begin with, we are adding those rusty elements to make sure the viewer understands it. Don't be afraid to add white highlights back there as perhaps you are catching a bit of sky reflection back there. You can also add some of those dirty white highlights on the outside of the boat.
- I came back with an orange color to add highlights to the outside trim of the upper boat and the inside trim behind the dog. Add your dark shadows under the lip behind the dog. Inside of the boat is a little brighter than the outside of the boat. This boat has been painted multiple times and it's just peeling back.
- Rinse out your brush occasionally.
- Get PB + TW and tuck that color in to represent the fact that the blue water might be reflecting on it. UB + TW at the base of the boat to indicate that the boat is pushing the water up the side of the boat as it aimlessly drifts.
- Get the #4 round and MB to line where the boat is entering the water underneath those reflections. A little bit of glisten.
- Can you see the negative space dog now?
- To start the boat patina, take CRM + CYM + BS, on a rather dry #6 hog brush, and dry brush in the rusty colors on the side of the boat. Vary the values of the colors, splotchy, brushy, just rusty looking. Add MB to the mixes as you come toward the bottom of the boat. This contributes to the values and an added sense that it is wet. Turn the canvas to add more shadow under the paws and the lip of the trim of the boat that his paws are resting on. Don't forget to catch

STEP 8 - RUST AND PATINA THE BOAT



STEP 9 – PATINA AND DETAIL TOP OF BOAT

“PATINA, RUST & GLAZE”

COLORS FOR STEP:

UB
BS
MB
TW

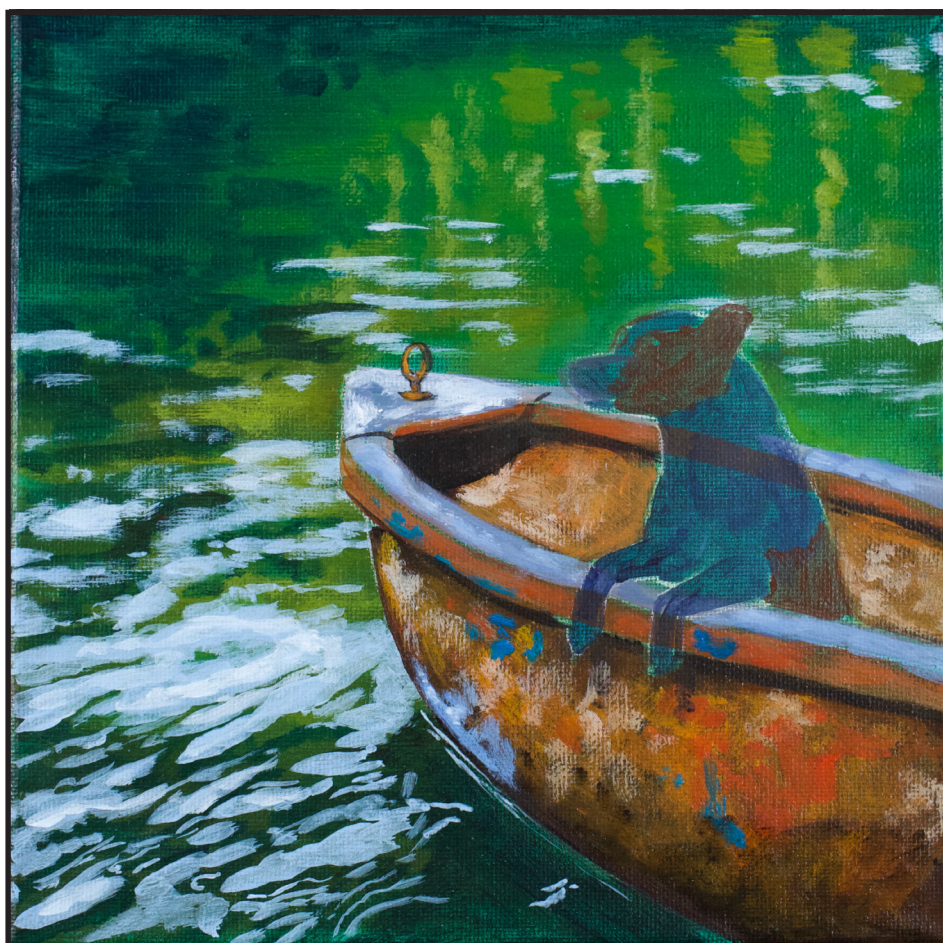
MATERIALS FOR STEP:

**#6 ROUND HOG -
BRISTLE**
#4 TAS ROUND

- We are going to patina the bow of the boat now and rough in the dog.
- With the #4 round, mix BS + UB + TW to paint the forward trim on the bow, just the base of it. You want to add this all along that upper part. With the #6 hog get TW on the brush, but it still has a bit of blue in it, and tap in a kind of wood effect, just aging the trim.
- The dark part of white fur is UB + BS, and paint him in on the toe of the brush. Start with the paws, and we will paint him white, but this is the basis of the fur. I often like to use a blue base for fur, you could use a brown base, but I find blue works for me. You find what works for you.

Put in his markings while painting his value in. The big part of pet work is getting the markings correct. Your brown black mix is used for the back part of his shoulder and back and along the jawline and lower part of the head of the dog. Catch the folded over ear. MB to the brush and add a tie-off ring so the boat does not wander far from the dock. MB and run a bead of the line under the rim of the boat and glaze the paw shadows on the boat and define the shadow under the trim. I found a crack shadow to highlight between the side trim and the bow trim then added a highlight.

- Rinse out and get some orange and rust up the tie off. If the boat is rusty, it probably is too. Not a focal thing, but something that might matter. I got some MB on the #6 hog and glazed at the bottom near the corner of the canvas on the boat.



STEP 10 – BLOCKING IN DOG

“THE FISHERMAN’S DOG”

COLORS FOR STEP:

CRM
UB
BS
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- Get the #4 round with UB + TW + the brown mix, along the top of the nose and outline. The nose needs to be long enough for the terrier not to be a pit bull or other kind of dog. I added a bit of UB as I moved onto the forehead, filling in the lighter spots of the markings. I used my reference and saw some hair under the jawline, short strokes that follow how the hair might be laying on the dog. We will hit the collar last. This is not the brightest white so that we have that in reserve and because some of the white fur is in shadow. Add UB to the mix where he is more in shadow. This will be easier if you determine where your source of light

is coming from; mine seems to be to the right of the boat; perhaps he's under some trees here.

- In my Acrylic April world, this dog is actually the dog of the fisherman that we did yesterday.
- CRM + TW to paint under the paws to imply the pads of the feet and perhaps in the shadow by his leg and chest. Add more BS to this and start putting in the shadow under his elbow bend. I painted in the eye area markings with this color. Outline the ear fold in MB, then paint up to that line with the tan color. Paint the tan over the hair of the shoulder where the face hair meets the shoulder white hair. Come back with MB at the chin and on the nose.
- Dry.



STEP 11 – FINISHING DOG

“WHEN ALL ELSE FAILS, GO FLUFFY”

COLORS FOR STEP:

CRM
CYM
UB
BS
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND #1 MONOGRAM LINER

- With the #4 round and the brown fur color, add CYM + TW, come under the eye with a highlight. Add a smidge of red to get a little different value up over the eye. Add MB + BS around the eye itself and at the back part of the ear and just capture the value that you see in the reference. Get around the entire muzzle.
- CRM + TW into the fur color and put out the inside of the ear and added some long hair bits, this is a fussy bit, but it is the fussy bits that make it interesting.
- Use the black brown mix to outline the eye and let it dry. Come back with this color in places on the brown part of his backside marking and add in some shadows. Add some shaggy bits out from the coat to imply hair on the back and under the paws and under his arms. Come back with the off white and add some strands of that color of hair.
- TW + UB, mostly white though, and add highlights to his nose bridge and top of the head. Catch some values at the top scruff of the neck. CRM + MB, mostly red, and add in his collar. We want him to be found if he decides to jump ship. Bring some of your hair colors over the collar in places. Add any highlights up around his collar to his collar and backside that you want to be in the light. You'll need to add more UB as you come forward and it is more in shadow. Do his paws need to be highlighted in your world?
- Use my reference below to help you with placement if you are doing my version of the dog.
- TW used sparingly for the brightest hairs of white on Captain Sparrow. You are not painting every single hair. You are painting the expression of the movement of hair. Don't get too lost in it.
- Doodle with it, play with our colors, get him to where you want him to be.
- Come back with your collar color, and a bit more CRM, and brighten up his collar.
- Dry.
- Red black mix on the #4 round and the collar has a bit of excess strap on it in my world. Put this color on the backside of it.
- Dry.
- With the #1 liner brush, get into MB and hit the nose and muzzle line and eyes. UB + TW for the whites of his eyes, in the corner and as the highlight. Also put a highlight on the nose. MB to outside the collar near the boat and to add the buckle. TW to add empty holes to the excess collar strap. Add a little BS to the eye IF you have a steady hand. UB + TW, and with a steady hand, add that smidge of a reflection in the pupil of the eye. CRM + MB and come along the edge and outline the excess strap and collar. TW if, like me, he needed some fur details here and there.
- We've got a dog.
- Time to sign it. I used CYM+ CRM + BS, similar to the boat color, so as not to disrupt the painting.
- I hope you enjoyed this and that you will join me tomorrow. Please post your pictures.

STEP 8 - RUST AND PATINA THE BOAT



THE TRACING METHOD

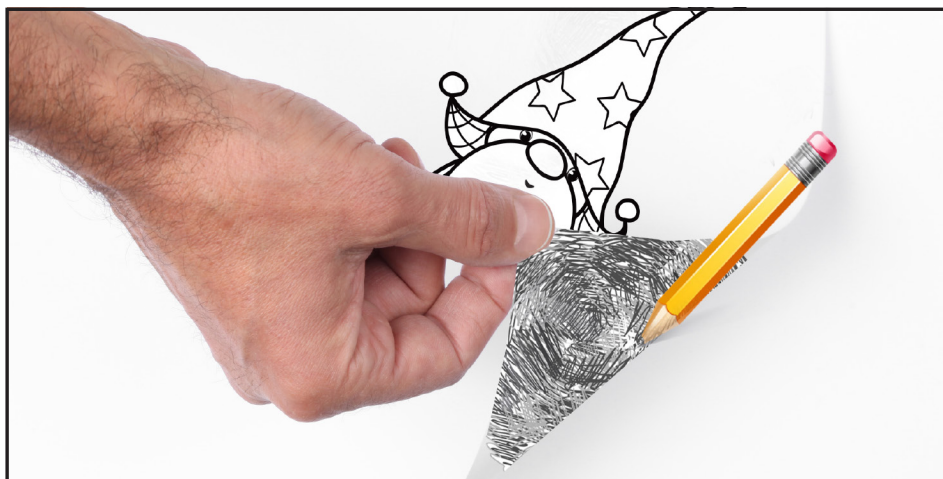
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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

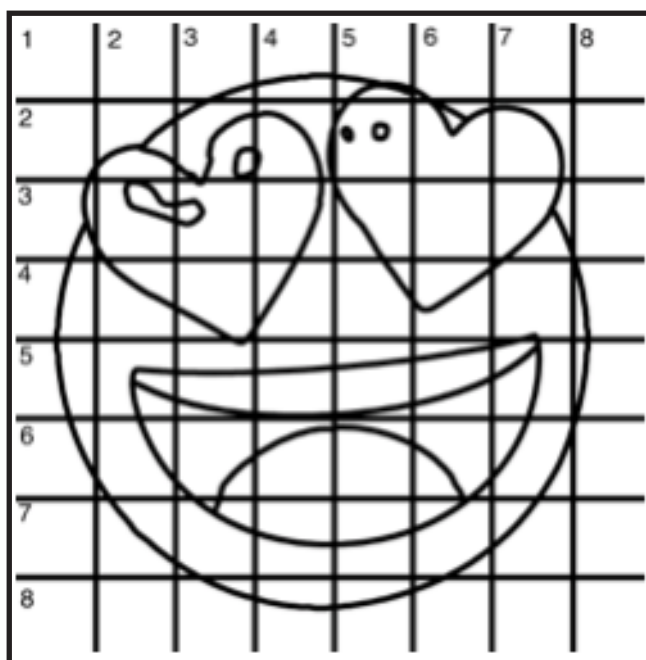
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

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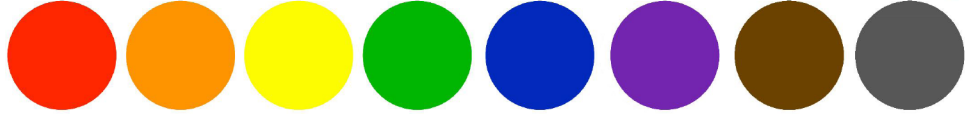


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

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