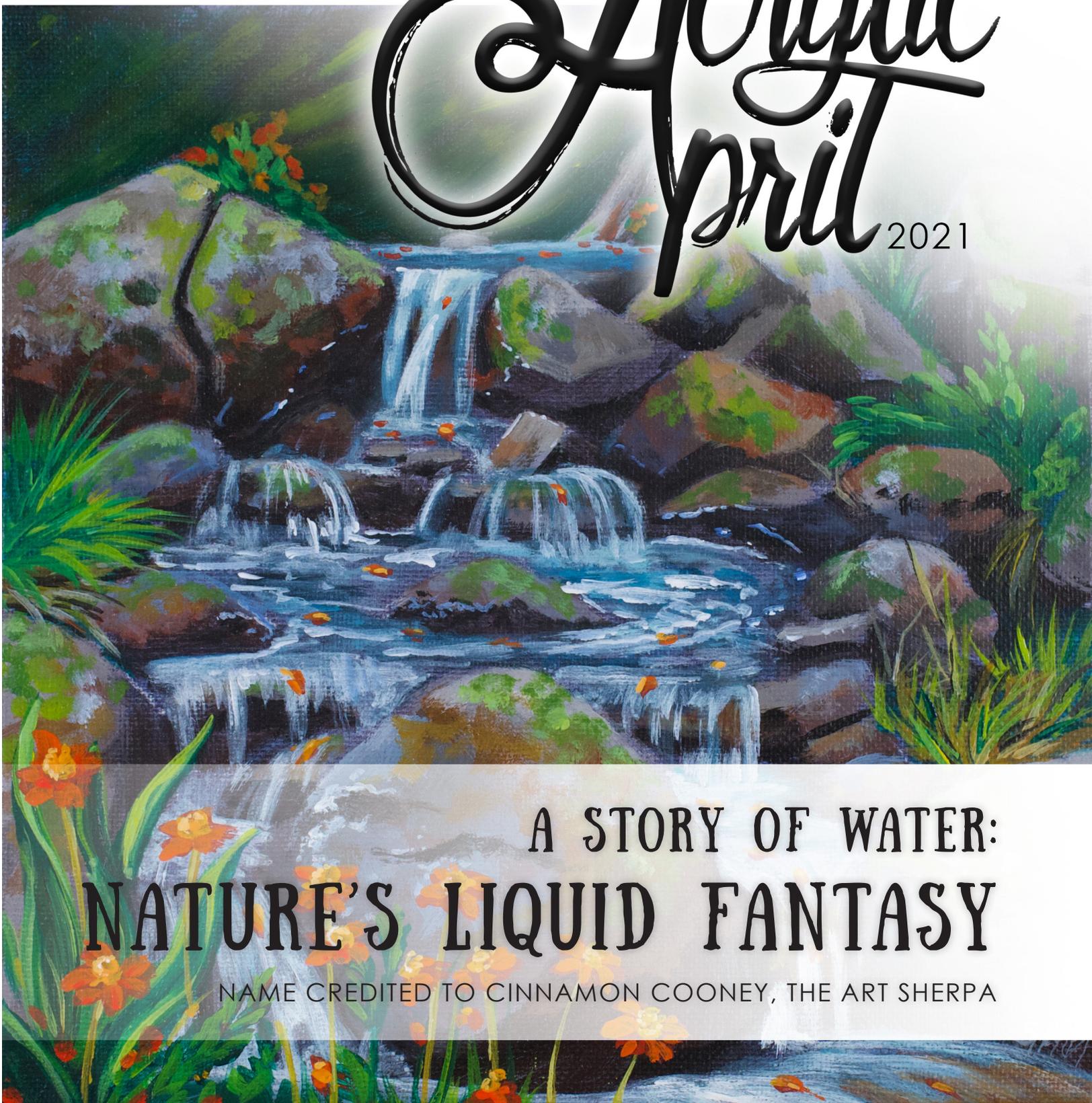


THE ART SHERPA PRESENTS:

Acrrylic pril 2021



A STORY OF WATER: NATURE'S LIQUID FANTASY

NAME CREDITED TO CINNAMON COONEY, THE ART SHERPA

STEPS: 8 | DIFFICULTY: CHALLENGING | 3 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 10: APRIL 10, 2021

A Story of Water. Acrylic April 2021 began with a dawn and our day 10 painting follows our theme of light source, time of day, wind and water and adding the new element of falling water. Today's subject is a serene little pool that feeds over a stream of well placed rocks and stones and leads to a place in your imagination. What is the story of your pool; where does it lead? When I posted it in the Facebook Patron Group I had strung some words together, I had no idea it would be chosen as the name of the painting, but I am honored by your vote. Thank you.

This is our longest tutorial in Acrylic April, but you have got this. Take your time, break it up into smaller sections if you need to. Take breaks and relax and breathe. And remember, it's ok if April goes into May when entering my Acrylic April Challenge.

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
- #8 Bright Hog Bristle

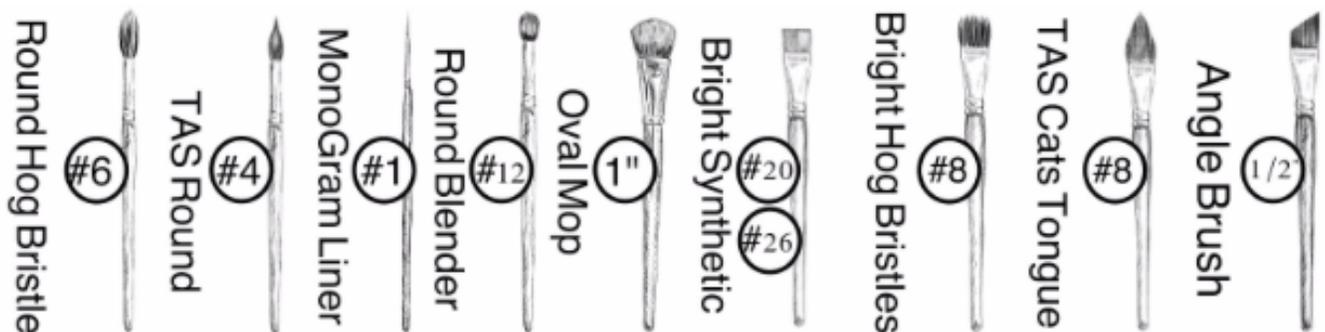
TOOLS:

- Chalk Pencil or Watercolor Pencil

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Sea Foam
- Color theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Dynamic Light on Water



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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:
INTRO	00:00	
STEP 1	3:01	COLORED GROUND
STEP 2	5:49	SKETCH IN MAIN STRUCTURE
STEP 3	15:36	BLOCKING IN DARK FOLIAGE
STEP 4	20:02	BLOCKING IN ROCKS
STEP 5	32:15	DEFINE ROCKS WITH VALUES
STEP 6	1:10:40	MOSS ON THE ROCKS
STEP 7	1:20:25	WATER, PAINT WHAT YOU SEE
STEP 8	1:48:37	PLANT LIFE AND DETAILS 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 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.

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.

Sherpa Tip: You will be making many many mixes in this tutorial and it is the longest we have encountered so far with 3 very long steps. You will be making mixes that will be used in subsequent steps and adding to mixes a lot, and I will try my best in this document to give you colors I am using. Just use the reference photos I provide and trust your instinct. Remember that you are not painting my world, you are painting your world. It is not a mirror of mine, though it may be similar. TRUST YOUR INSTINCT, relax, breath, go get some hot sippy sippy and let's go.



STEP 1 - COLORED GROUND

"WATER IN MOTION"

COLORS FOR STEP:

UB
BS

MATERIALS FOR STEP:

#26 BRIGHT

- With the #26 Bright we will build up the acrylic ground of our canvas, so get some BS + UB into a mix and you will get kind of an interesting blue gray. Add small bits of water to the brush, it does not have to be one color and it's ok if it's streaky. Just cover the canvas. I love these color grounds because they allow the transparencies of some colors to build up around the opaque colors. I like visually interesting things like rocks and water. We have been painting flat water up to now, so now we add flowing, falling water, in motion, to a destination only it knows for sure. The last thing to do is to make all your strokes go in one direction.
- Dry your canvas.



STEP 2 – SKETCH IN MAIN STRUCTURE

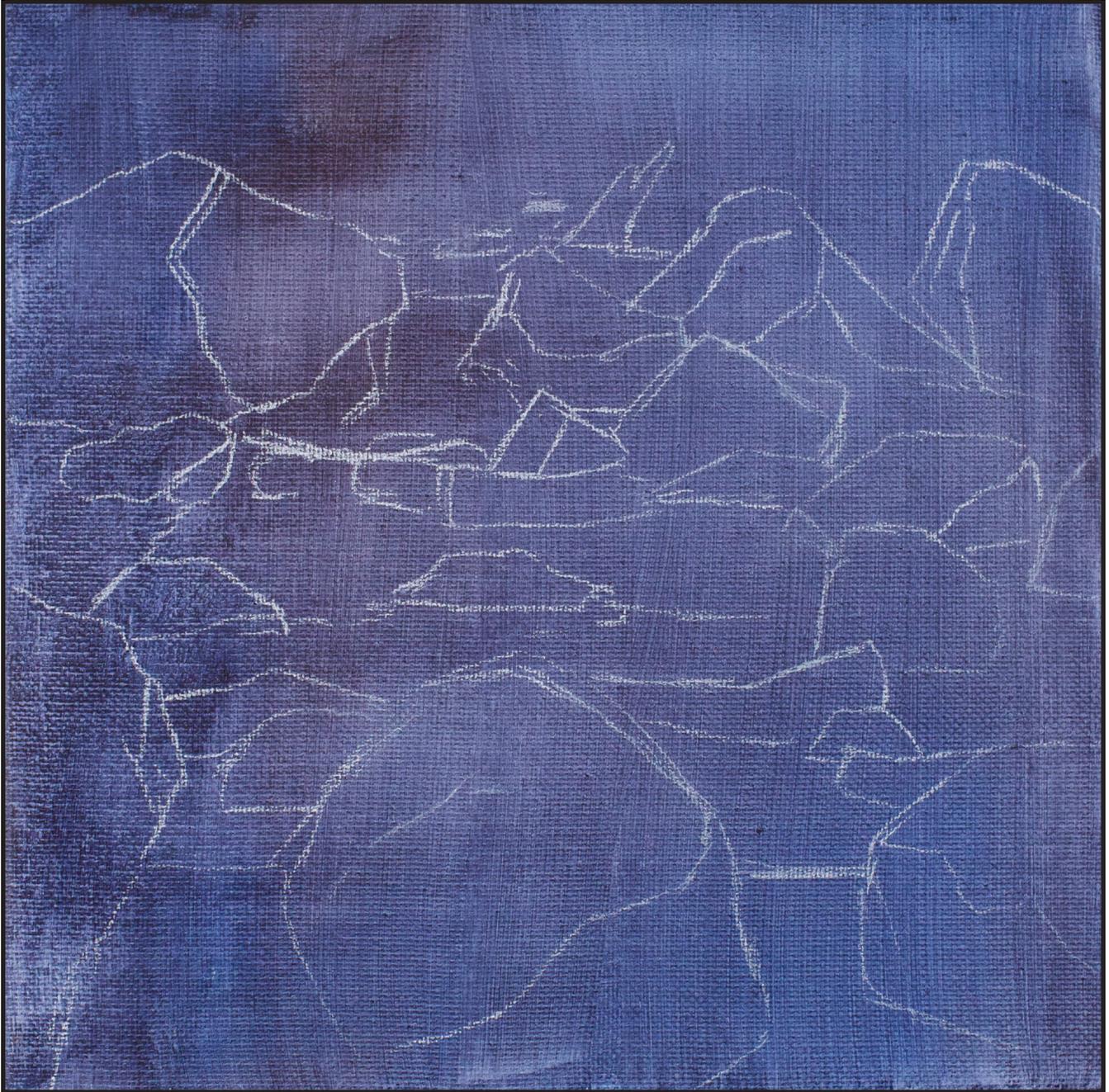
“THE ROLLING STONES GATHER NO MOSS”

MATERIALS FOR STEP:

CHALK PENCIL OR WATERCOLOR PENCIL

- We will roughly sketch in the image with a white chalk pencil, but I do provide a traceable in this document if you prefer to transfer the image, or you could prefer to add a grid, and that reference is also in this document. Do whatever method you are most comfortable with to get the image on your canvas.
 - Start with the main stone, the star of the show. Now at about 1.5" from the top, draw a line to designate the pond area that is the source of the waterfall. What constitutes a fall is the question that any viewer will have. About 1/3 from the top of the main stone is where the water falls away from it. I create an interesting rough shape to designate where the water is going to the right of the big stone. Add a ledge at the top of that big stone, it's kind of a slab. Use my reference to help you draw in your image, or, like I said, use the traceable. There are boulders that hold the water in, and around them are natural growth like grasses and flowers.
- John: I hear the rolling stones don't gather any moss.*
- We will have flowers in front to imply nature's world, so don't be too fussy at the bottom left right now. Do draw in the ledge and the bigger boulders and stones on the left. Come to the midground and draw in those stones and places where the water starts it's downward journey.
 - I find it helps to make sounds when drawing my falls, does it help you? I enjoy sketching it in, I find it fun and it will definitely build on your skills if you try. Put in those places where shadows might be happening to help you later on. I Love the monolithic stone, low, big and stately.
- When I'm drawing, I can keep up with you, John. I'm not saying you don't have good Dad jokes, but I can be a bit snarky with you for a change.*
- Draw in the cracks of the big stones. As to the uppermost area, you may want to draw in a few representations of grass, but you mainly want to capture the main structures and ledges. Sometimes the shape of the stone changes the direction of the flow of water.

STEP 2 - SKETCH IN MAIN STRUCTURE



STEP 3 - BLOCKING IN DARK FOLIAGE

"SOME PLACES TO HIDE"

COLORS FOR STEP:

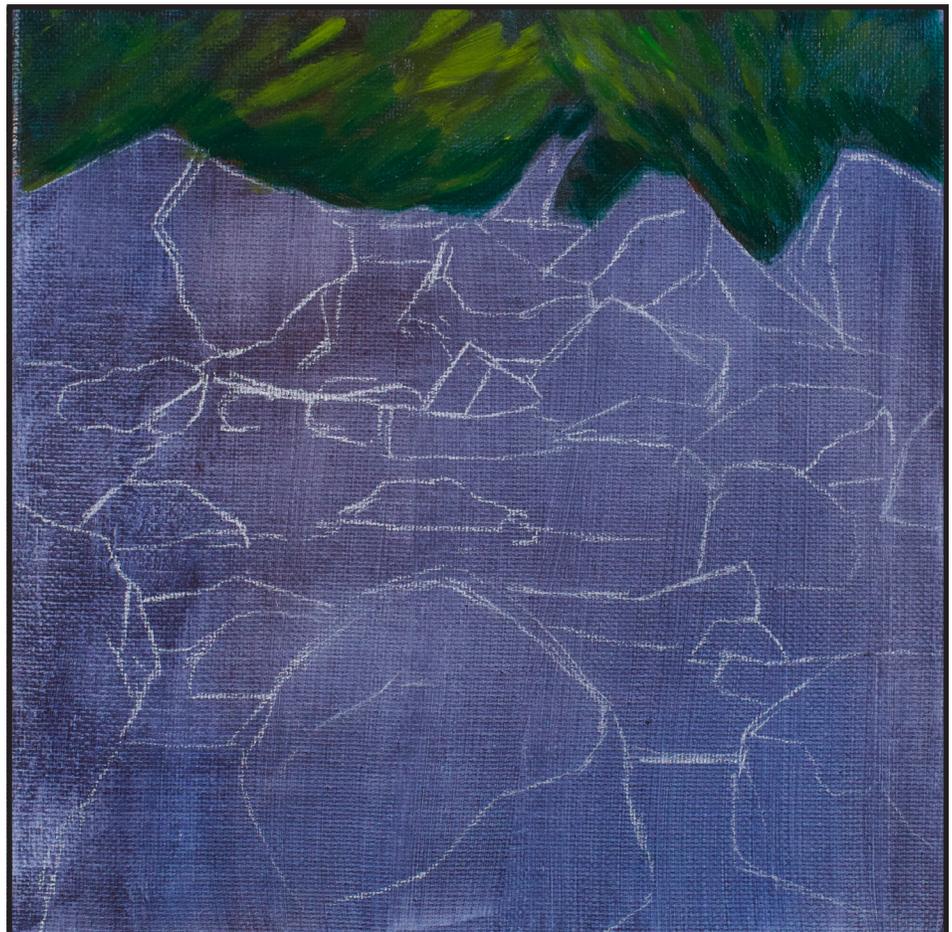
CYM
PG
BS

MATERIALS FOR STEP:

#8 BRIGHT HOG BRISTLE

- We will be blocking in during this step so grab a #8 hog bright brush; if you don't have a hog just look for a stiff brush. Mix PG + BS to a deep green and starting at the top right, imply that there is plant life in both corners, being very random with the strokes. Just filling in that top layer to the top of the canvas. Add CYM to the mix of a slightly off green, and add it with little dashing strokes; it's still green, and just implied on both sides of the canvas from the bottom of this area to the top of the canvas. Turn the canvas if you need to to make things easier to paint. Use the corner of the brush and pull it back. Rinse out.

- Add PG to the mix and use that color close to the rocks in front of that area. A dark underbrush, you have to give the animals places to hide.



STEP 4 - BLOCKING IN ROCKS

"ROCKS ROCK"

COLORS FOR STEP:

BS
MB
TW

MATERIALS FOR STEP:

#8 BRIGHT HOG BRISTLE

- To block in the rocks, continue with the #8 hog bright and get BS + MB to start adding the darkest shadow. Start at the big rock at the bottom, and shade the darkest part of the rock. Get the other big rock to the right. We will be building more layers later, but for now, get in this color where you are fairly certain you are going to have a deep shadow. Use my reference below to help you with placement, especially if you are using the traceable. This is the first part of giving the object it's structural shape. If you freehanded the image, and maybe your rocks are a little different than mine, just look at it and figure out what part of any given object is in shadow. Crevices between rocks might be dark. If you miss a place, we can always come back to this color

mix to add more back in. Along the water, things tend to be darker, it's wet and it's probably in shadow. Your color mix should vary between showing brown and black and all shades in between.

- Take that mix and add TW for a mid value gray, and paint in the rest of the unpainted part of the stones. You will add more TW for a lighter layer of brown that would reside at the top of the rock. We are just speaking to general value. If you want it darker, you would add more MB or BS. Use Brown, black and white and stay on a corner of the brush.

We are just building rocks in the river, Sir, river rocks.

John - They're just waiting on a friend.

They're not waiting on me?

- Stop and look at your image from time to time to help you know what to paint next. You could even take a picture of it with your phone camera and view it. Believe it or not, it helps.
- Add even more TW to the mixes for the lightest light on the rocks. I tended to work several stones at a time, but not to work so many at once that I got overwhelmed. If you work the rocks in zones, it can help because they would be in similar environments with similar lighting. Allow the shadow color to peek in and if you overpaint too much of it, you can always come back and add it back in.

John - Rocks and water are more fun to paint, because like in watercolor, the coolness comes in sooner. It's more emergent than unfinished, like watercolor.

- Just find your warm and cool zones and paint them.

Sherpa Tip: *I do recommend that you work with the minibook on this tutorial because it will help you. Even if you can't print it, get it on your computer and it will help you get a better result.*

STEP 4 - BLOCKING IN ROCKS



STEP 5 – DEFINE ROCKS WITH VALUES

“THE BIG ONE”

COLORS FOR STEP:

CYM
UB
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- This is one of the BIG steps I talked about in my forward. Take your time. Relax, and just enjoy the process and create your rocks in your environment that please you. Get up, stand and move around if you feel any kind of pressure in your back at any time. Get your stretches on.
- Change to a #6 hog round brush, that comes to a tapered end as opposed to a straight bright, as we start to create the sense of specific rocks. Add BS + CYM and a bit of our gray mix, and start to create personality in some of the spaces. This step will be extremely hard to put into words, and this would be a great place to use the worksheet that is provided in this document to help with your color mixes.

- You do want to use numerous mixes of values. Add UB to the mix above for a color that has a blue-gray bias to it. Add TW to that for a lighter highlight color. Dancing the brush, not really painting like you were blocking in earlier. Once you create a mix, apply it where you think that color might reside so you don't come back later and want it but can't remember how you recreated that mix. Add CYM to mixes for a warmer tone; add CYM + BS for a brown rusty color. Just relax, and be thoughtful, and know that you can handle this. You are ready for it and if you've been with me on the Acrylic Art Journey so far, you have been taught the skills you need to accomplish this. You want to engage and release the brush to create the randomness.

John - The “Stones” always have a lot of personality.

How weird would that be if one of them was painting along and has to say, “On My Gosh, and it's about us again. Where can we go that it's not about us?”

John - I'm not sure Mick Jagger paints. If Rock and Roll has a bedrock, it is probably the Rolling Stones.

- If you notice, I'm alternating between (CYM, BS, MB, TW and UB) and (BS, CYM, MB, and TW) as the main mixes for these color values. Rinse out your brush and wipe when you think you have the rocks zoned in. Start to add MB around the base of rocks to define them; they are just starting to take shape. Where you see red in a rock, I believe it is because it has more iron in it. That's my story. It's mine. I'm happy with it.

Then do you know what they do?

They're rocks, they just sit there and do rock stuff. No words. Just quietly rocking.

There was a whole 5 minute discussion about carnivorous deer, but you really had to be there because I have no words to put it here.

- Keep drying out your brush with your towel. I dry my brush on my face, quite literally; this towel has my face stamped on it.

Some sharp angles in your rock space is good and very desirable in art.

When someone says you have the personality of a rock, I think that's a compliment and it means that you are colorful.

John - I think fraggles are rather fond of rocks.

STEP 5 - DEFINE ROCKS WITH VALUES

John, do you remember when we were talking about Acrylic April last year and I said I wanted to do landscapes and water, and you said that sounded a bit ambitious and big, and I asked if you loved me?

John - and I said "yes".

- Well, here we are.
- I think they have form, I think they are done.



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STEP 6 - MOSS ON THE ROCKS

“HERE COMES
THE MOSS, HERE
COMES THE MOSS”

COLORS FOR STEP:

CYM
PB
UB
PG
BS

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Millennia - these rocks have been here since Millennia. Stay with the #6 hog round, and use PB + BS to create the first layer of deep moss; it's random but it does attach itself to rocks. Add CYM to the mix for the brighter moss, barely touching the rocks, maybe adding TW in places. Not changing the value of the rock, it does not need your approval to feel loved. You are trying to make it seem like things have happened, important things. Dance between CYM, PG, BS, and TW making various values of green for the moss, like you do. Just add the moss everywhere that the sunlight touches because it likes to grow there; sometimes it likes the shady spots too.

It knows what it needs, you don't, but it does. Moss actually eats on the rock, it decomposes it, it breaks it down into soil. If you are a botanist and I am wrong, please send an email to support@theartsherp.com.

- Use my reference below to help you with placement. Randomly, dance the brush in and place these pops of moss. CYM + TW would be the brightest moss. There is also a blue gray moss that happens, so grab some of your blue-white mixes from previous steps, and dab that color in.
- Use PG + UB to green up the area to the right behind the rocks because it still shows blue, so we need it more green. This is the overgrown area around the rocks that border the water.
- Dry.



STEP 7 – WATER, PAINT WHAT YOU SEE

“WATER, WATER,
EVERYWHERE, AND
NOT A DROP TO
DRINK”

COLORS FOR STEP:

CYM
PB
BS
TW

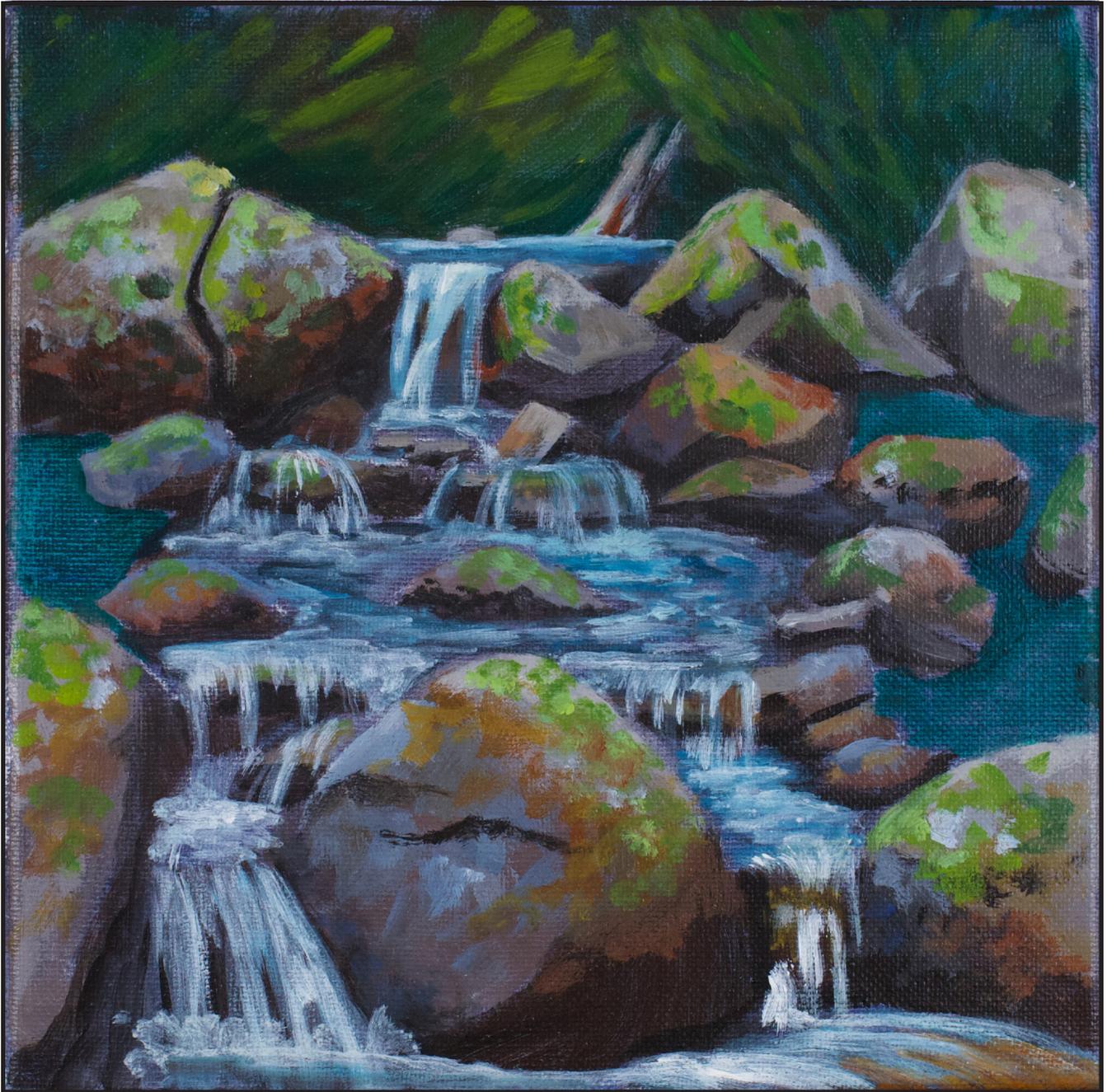
MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- This will be another long step, so get fresh water or take a break before you begin. Refresh any colors you need to. Warm up your sippy sippy, and when you are ready, let's do this.
 - With the #6 hog, get PB + BS to make a greenish brown, and add TW for a deep aquatic blue, and come to the back upper level of water. There is something up there, even if we don't see it. Water does not flow uphill, and it has to come from somewhere, we have to show that. It's important to the viewer to know where the water is coming from. Paint in the direction that the water is flowing, it does not fall from side to side, but it runs down from the top into the pool, and then forward to the ledge, and then down from the ledge into the pool, etc, etc. We will be tucking plants in later, but for now, we are creating the flow of the water. Wiggling the brush to indicate the flow of the water in the pool spaces, where it has a landing, it is more horizontal than vertical. Some water may flow over some of the rocks, and you can certainly tell that story if it is the story of your world.
 - We are pulling water down the hill and filling spaces. Imagine how the pressure will build up in the water. Water is transparent and reflective but we still need to speak to the rocks, maybe even painting some of them back in as we go. At the top pond, where it crests, is probably the lightest space that we will have of the water, with the brightest lightest highlight. Where water is moving rapidly, it is white; when it is quiet, it is thin; almost like a glaze, if you want it to seem realistic.
 - Your job, should you choose to accept it, is to dance your brush through all of these concepts and colors all the way down this magical little waterfall. Use my reference below to help you with placement if you need it. You can always go back and watch Step 7 of the tutorial again if you need to. You can spend as much time on this as you want to.
 - If you overpaint a rock, you can always come back with the rock colors and put them back in.
- John - The rock will not even be offended. It was there to begin with doing it's rock thing, and it does not care.*
- Exactly.*
- Consider whether the water could have logically gotten there before you add the water to any given space. If the water does not fall over a rock at the top, there must be a ledge to contain it from falling. Don't forget to add highlights to imply the flow of water around some of the stones. The pressure or energy of the water is coming from the fall, but it also has to move around the stone. It has to interact with the shore as well.
 - Play with your blues and white and brown mixes to put in all the various aspects of the water.
 - How do we paint transparent things? We don't! We paint what we see, the rock, and the highlights.
 - At the right bottom fall, I add some CYM + TW because I want it a little lighter on that black stone. Let it dry.
 - When it is completely dry, come back and paint that waterfall over it but allow some of the yellow to peek through. The brush is mostly dry so just dry brush this section; paying more attention here is important because it's a little bit more in focus. Create the stopping point of the water, and the redirection of the flow, with some bigger splashes and more light water in front of the big rock.

STEP 7 - WATER, PAINT WHAT YOU SEE

- Add some dark shadows between the water areas at the bottom pool to imply that maybe the ground is very close there.



STEP 8 - PLANT LIFE AND DETAILS

"MAKE IT YOUR STORY"

COLORS FOR STEP:

**CRM, CYM, PB
UB, PG, BS, MB, TW**

MATERIALS FOR STEP:

**#4 TAS ROUND
#1 MONOGRAM LINER**

- This is our last step, and another long one, but stay with me, you are almost there.
- To make the water pop, grab the TAS #4 Round and load TW on the toe to add highlights. Where the rock might be wet, you want to add some shimmer. Where there might be splashback, you want pops. You could add UB if you wanted to tone it back. Just look for the places that would have highlights. You can use my reference below or take a picture with your camera to help. If you stand at least 5' back from the painting, you can also see it better, but this is a rather small canvas.
- The water just comes alive with these highlights. Add water to your brush to improve flow. You could add water splashes against the side of the

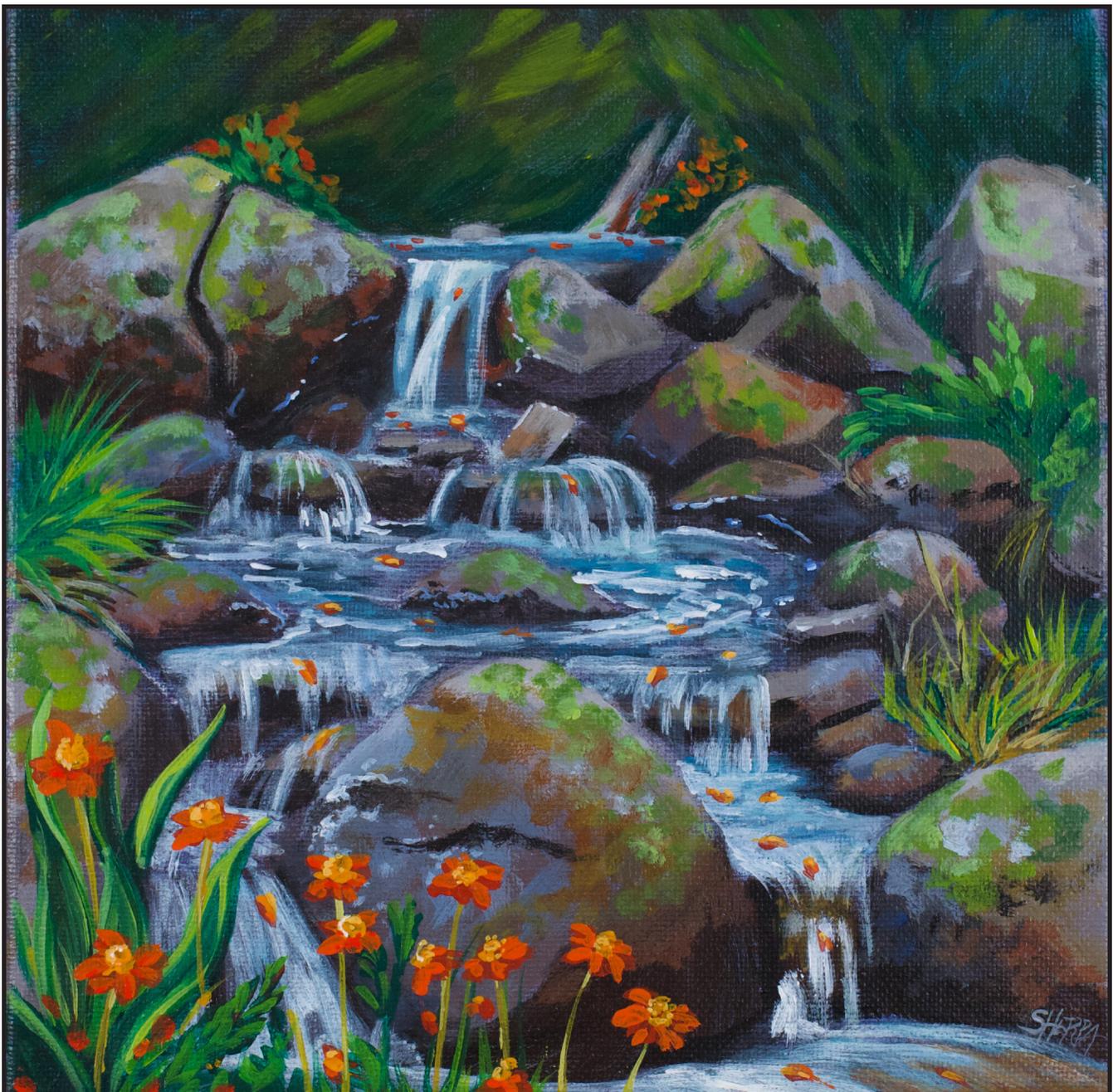
focal rock in front as the water catches it mid-fall, on the left waterfall.

- Get PG and a smidge of BS, to come behind the top rocks and add some grassy bits growing in the crevices between them. Just little bits of grass that are happy to live near the water because they like to drink water if they can. Add CYM to the mix for a highlight color. If you use CYM + CRM + a bit of your green, you get a very muted orange that is a lovely little accent flower color for the background. The more forward flowers will be brighter. Just implying foliage and flowers back there. You can add more CRM or CYM to the mix for dimensionality, just don't get too bright. I don't use much PB because it is so transparent here.
- Come into the spaces behind the rocks on the fall levels and add grasses and highlights in there. You can use the orange color, maybe with a bit more BS, to imply dead grasses or undergrowth. You can even pop that with a touch of MB.
- Maybe one of the carnivorous deer stood there to get a drink.
- Get both sides of the waterfall. Maybe some of the plants are off white in places. Use these colors to find places where grass and plants might be growing. Use my reference or use your imagination. Long thin strokes imply grasses and don't forget highlights.
- As you get to the bottom left of the canvas, start with PG + BS to add in the large leaves of these most forward flowers. In my world, they curl and curve and are of varying height and thickness. Greener in some places, more brown in others. Different kinds of leaves and shapes of leaves. Use your bright green, or add CYM to a green mix, and add that as highlights here and there. Add TW, to the yellow green for the brightest leaf highlight. Paint them so they twist and curl and have lots of dimensionality. You can add UB to the greens for some depth.
- Get CYM + CRM on the dirty brush, and start to add some taller stems to the foreground. Vary the length and spacing of these stems. Rinse out and wipe. Add TW to this mix for the highlight, sparkling when the sun is catching them. Rinse out and wipe.
- Use CRM + a smidge of UB, still bright, but a bit into a shadow color, and start putting in the shape of these flowers on top of those tall stems. Sizes of the flowers will vary and buds may be hidden by others. It's a lot like the iris tutorial, you just want shapes for now. Mix CRM + CYM to get an orange, and add the bright pops of color to imply individual petals. Abstract yet not abstract. In nature, depending on our point of view, we sometimes see details and sometimes we don't.
- Dry.
- Use your orange to touch a couple of spots on that top tier; add some pops of the dark red. It's important to have continuity of the flowers. Add a lot more

STEP 8 - PLANT LIFE AND DETAILS

CYM to make a bright orange and add that to the center of the forward flowers. Now add some CYM + TW to the orange, and place the stamen at the center of the flowers, just little halos of color. Get your shadow red, and start adding pops of this color through the front grasses, out of focus, maybe the stem is below the image. You can also add petals floating down the water, because why wouldn't you if you could? It also speaks to the trajectory of the water. Come back with the brighter orange for highlights.

- It has become a little garden. You don't have to add flowers, you don't have to have petals in the water. This is your world, you make it your story.
- Sign with the liner brush.



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

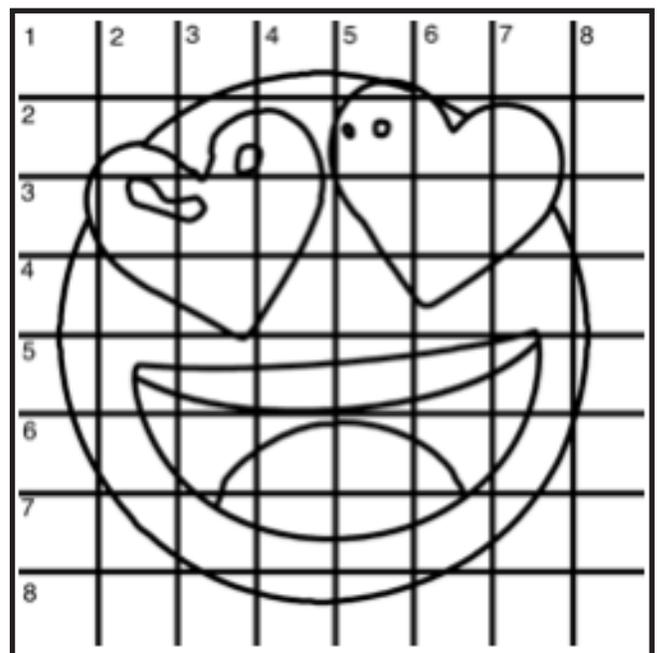
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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



THE ART SHERPA

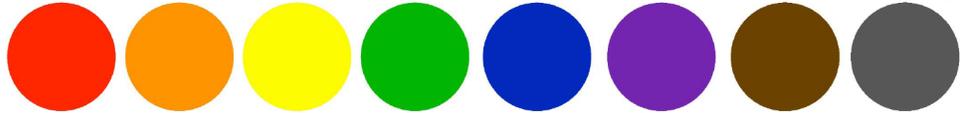


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY

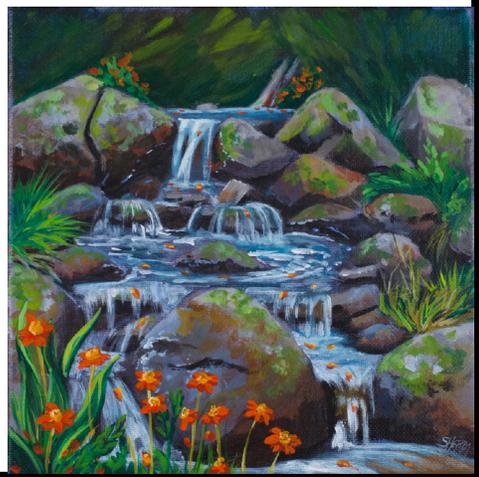


THE PAINT COLORS: _____

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