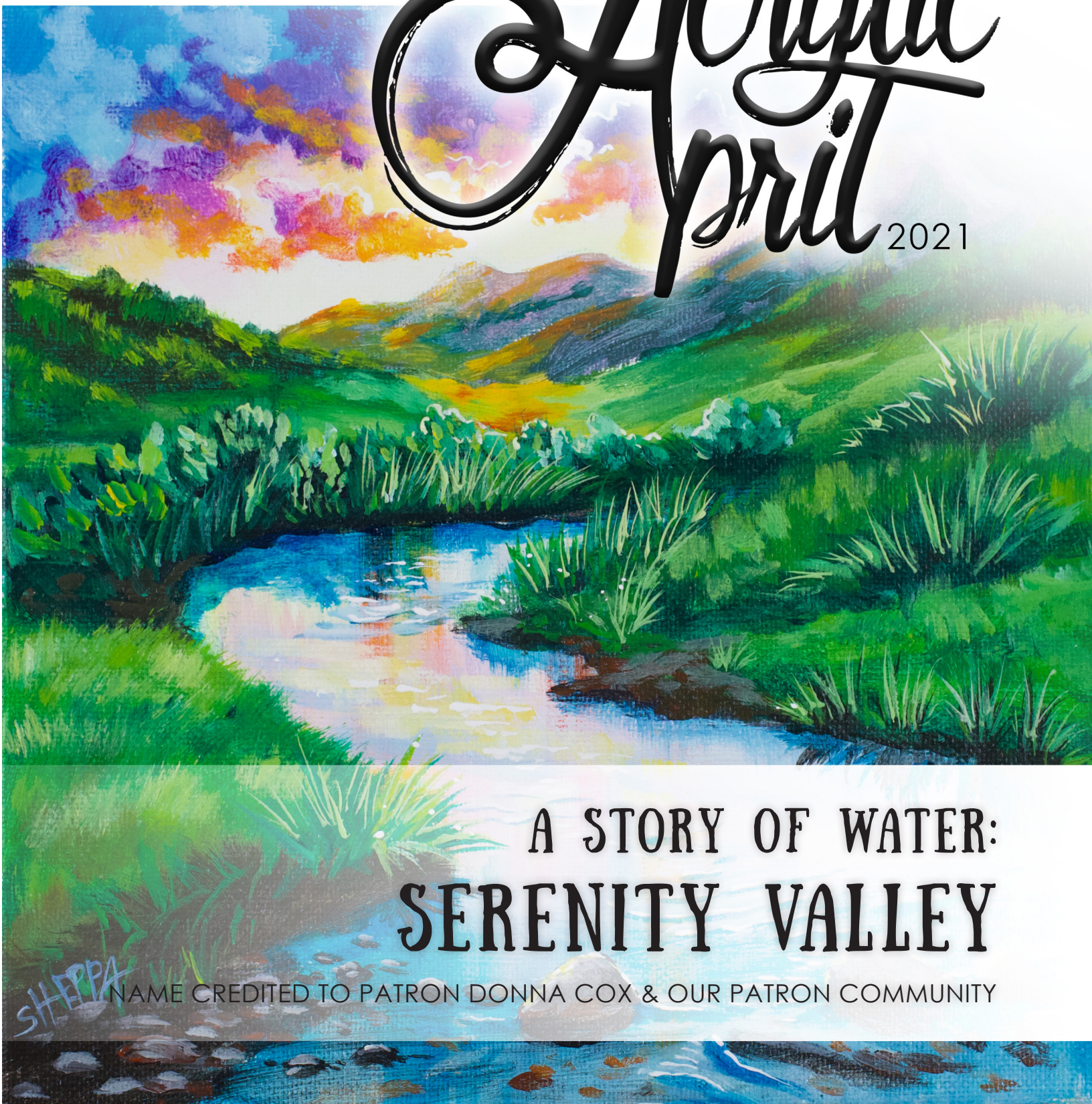


THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: SERENITY VALLEY

NAME CREDITED TO PATRON DONNA COX & OUR PATRON COMMUNITY

STEPS: 8 | DIFFICULTY: BEGINNER | 1 HOOT



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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 12: APRIL 12, 2021

A Story of Water Acrylic April 2021 began with a dawn and our day 12 painting follows our theme of light source, time of day, wind and water and we build upon techniques and concepts that we touched upon in earlier paintings during our Journey. Today's subject is a lazy body of water that winds its way serenely through a peaceful valley totally unaffected by the gathering storm clouds that Hoover just over it.

Although Donna Cox is credited with putting the name together, many of our Patrons suggested names with both "valley" and "serenity" in them, so we chose to acknowledge her and our entire group of beautiful Patrons who make Acrylic April possible.

Three years into presenting this painting journey, I've come to the realization that Day 12 is usually hump day for those dedicated among you who have chosen to participate on a daily basis. It is at this point that you have been introduced to the techniques and concepts that deal with the theme and you are starting to get more familiar with the colors and palette mixes, as well as the tools designed to assist you. You are "in the groove", so to speak, and now the fun part starts where I will see more self-expression in your submissions, more vibrancy in your colors, and more pride in your posts. I can't tell you how much I love seeing it when that happens. It's why I created Acrylic April to begin with.

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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Naples Yellow Light = NYL
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

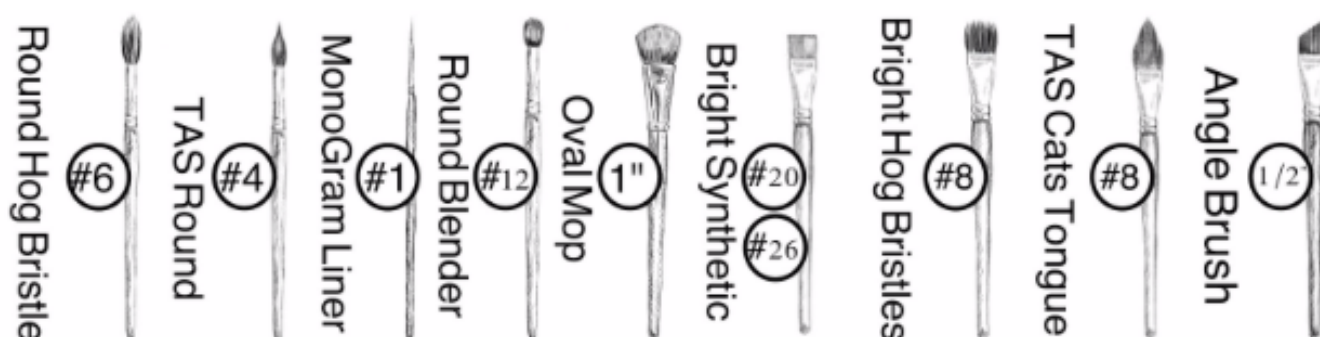
- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- #8 Bright Hog Bristles
- 8 TAS Cats Tongue
- ½" Angle Brush

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:

- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Sea Foam
- Color Theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Color Mixing
- Dynamic Light on Water



VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
	4:15	SKETCH IN LANDSCAPE LINES
STEP 1	6:38	SKY AND STREAM BLOCKED IN
STEP 2	16:10	DRAMATIC CLOUDS
STEP 3	24:20	DISTANT MOUNTAIN MAJESTY
STEP 4	30:25	CLOSER HILLS AND VALLEYS
STEP 5	38:50	GREEN ON GREEN VALLEY VALUES
STEP 6	52:15	STREAM SHADOWS AND ROCKS
STEP 7	1:08:30	VALLEY GREENS ON THE RIGHT
STEP 8 A	1:22:00	VALLEY GREENS ON THE RIGHT
STEP 8 B	1:37:48	EXTRA ZHUZH ZHUZH 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.

You will be making mixes that will be used in subsequent chapters, as you have been doing before.

Chapter 8 is actually a three part step, and the mini book has separate pages for each of those three steps but only one picture of the finished step. Just relax and follow the directions, you have got this. Remember that you can always go back to rewatch the tutorial at any time.



STEP 1 - SKETCH IN LANDSCAPE LINES

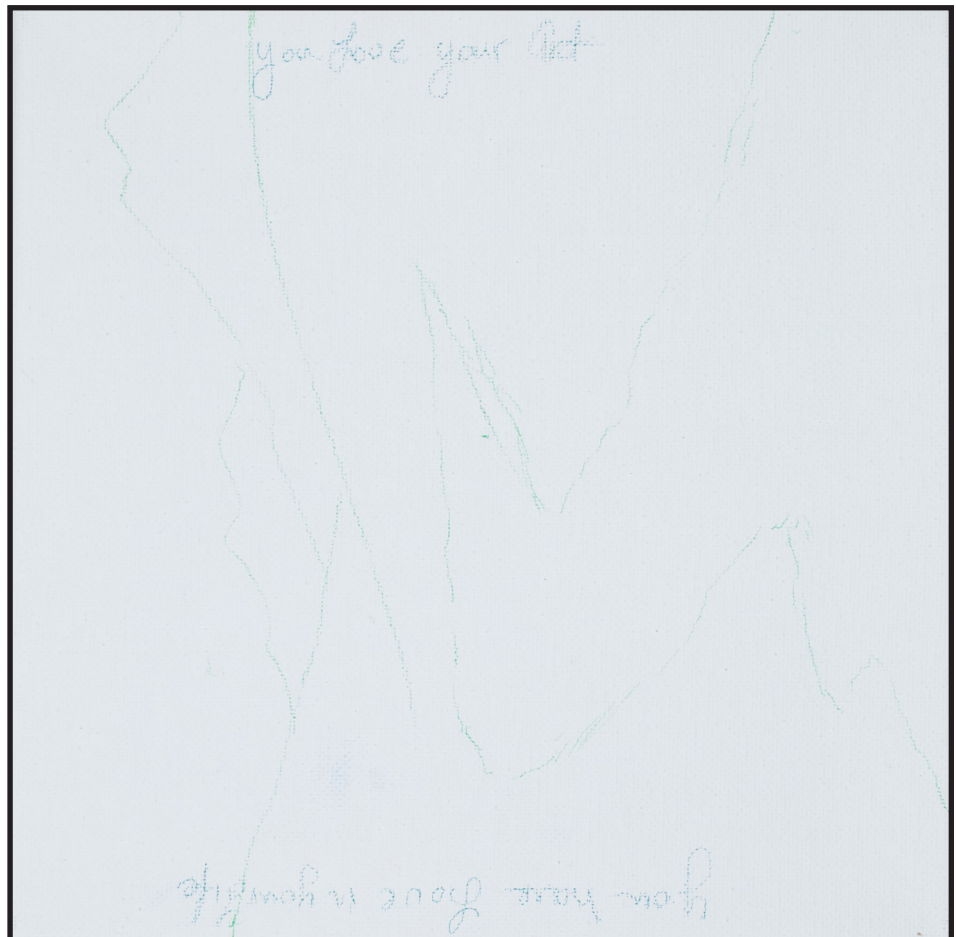
"A SIMPLE FREEHAND LANDSCAPE"

MATERIALS FOR STEP:

CHALK PENCIL OR WATERCOLOR PENCIL

- I'm going to use a watercolor pencil to transfer my image and am not going to use a watercolor ground, or background color, because I want to show you lots of various techniques to transfer. I have provided a traceable in this document which you can use if you prefer to use that method, I also provide a grid reference in the document if you prefer that method. There is no right or wrong method, you use what is most comfortable to you. If you are freehanding the image, I know that the tutorial of that step was very light, and you might not have been able to see what I drew in, so use the traceable to help you determine what you need to draw in. Acrylic will usually cover a watercolor pencil markings, especially since a watercolor pencil blends easily with water

activation. I drew in the start of the stream and brought it down to the bottom of the canvas. I also drew in the left embankment and the right embankment. I drew in the distance hill on the right and his friend behind him on the left. I drew in the mountain range in the far distance. Our sun focal will be just over that middle mountain but we will do that later.



STEP 2 – SKY AND STREAM BLOCKED IN

“HIS NAME
IS...WHAT IS THIS
MOUNTAIN?”

COLORS FOR STEP:

PB
UB
PG
BS
TW

MATERIALS FOR STEP:

#12 ROUND BLENDER

- In a landscape like this, you want to paint the sky and water in at about the same time, because water is a mirror and reflects. Get a #12 blender, or use what works for you. Before you begin, if you have wishes on your canvas, you might activate them first. Get the brush damp and load TW + NYL and begin over the mountain range with this color. Just a luscious color. If your brush seems rather loaded, rinse it out, and mix QM + NYL + TW and just start blending in that color into the yellow. Watch your paint load on the brush because that will impact your blend. You can add more QM in areas, more TW in areas. TW is a great color to provide a subtle transition

between the pink and the yellow. Rinse out your brush completely. Load PB and come over the extreme right mountain and bring that over the pink layer.

John: It's name is "What Is This Mountain"

- It's really important not to get too stuck in these layers because we have more to come. You have a lot of forgiveness in this layer because it is the first. Come back with TW and subtle up that transition as well. Add water to your brush when you need it, or use AGL to help you with flow if you prefer that.
- The river will start with vertical strokes, and the yellow mix on the left mid bend, pop some of the light pink mix over the yellow and continue all the way through the river to the bottom of the canvas. Use TW for the subtle transitions if you need to. Come back with PB + TW to a lighter blue to add the blue sky color. Use the reference below to help you with placement, but be sure to mirror your sky and not my sky. Our skies are not twins, it will be slightly different than mine. Again, use the white to transition where you need to, wet into wet.



STEP 3 – DRAMATIC CLOUDS

“FIRE IN THE SKY”

COLORS FOR STEP:

CRM
QM
CYM
PB
DP
MB
W

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- We will be adding sky drama and interest. Get a #6 hog round brush and dampen it, but wipe out the excess water, load some of the light sky color, and start adding little cloud strokes, commas, but tapping them in a few places. Irregular movement, and it's ok to add some DP or PB to add some dark clouds around and it's ok to layer over some of the other colors if the clouds in your world want to come down.

John - Clouds are just complex creatures.

- Add QM to the blue mix and rinse out from time to time, but be sure to wipe to remove excess water. Get some QM + TW into a mid pink, for pink stormy cloud colors. Take your

cloud in, observe it, come back and add or take back anything that you won't to, just don't get lost in it. At some point, you have to say, it's time to stop.

- Dry.
- Drama, Drama, Drama, Drama. I love drama so get some CYM and pop that under some of those cloudy threatening clouds, because the sun is back there, he lives in spite of their anger. They can't stop it. Mix some CRM in the CYM to orange and add that to create the sense that some of the clouds have lighting underneath them. The sun is coming up over those mountains to claim his throne. I love that fiery sky.
- If our sky has fire, so must our water, so now you need to add that orange and the bright CYM into the river area directly beneath them, and remember that colors in water are more vibrant than the actual subject. Keep the strokes in the river vertical for now.



STEP 4 – DISTANT MOUNTAIN MAJESTY

“PURPLE MOUNTAIN MAJESTY”

COLORS FOR STEP:

CYM
PG
BS
DP
TW
NYL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Here comes the purple mountain majesty, so take DP + NYL to a grayed out purple, a little grayed out, not too purple, they are very far away. As they come forward, they get darker. You are still using the #6 round hog and adding more DP to the mix as the mountains come forward; it will go green at the base. Right now, you are just blocking in the shapes. As you paint more, you tend to lay your paint down with a purpose in mind to imply a subject matter. Get PG + BS to a dark green and tap that at the base of the two mountains to imply that perhaps things are growing. Get darker with more PG for the front mountain growth area. Play with these colors to indicate some personality

in that mountain foliage. Remember to brush in the directionality of the mountain shape. Rinse out thoroughly and wipe.

- Get TW on the clean brush and with the purple yellow mountain base color, and start adding highlights to the top of the mountains. Feels like more of a distance landscape. Rinse.
- Use PG + CYM + BS to imply that valley region at the base of that back mountain that comes forward along the base of the forward mountain. Whether the sun is setting or rising in your world, it is hitting some stuff.



STEP 5 – COLORED BACKGROUND

“DO NOT CHALLENGE THE BEA”

COLORS FOR STEP:

CYM
PG
BS
MB

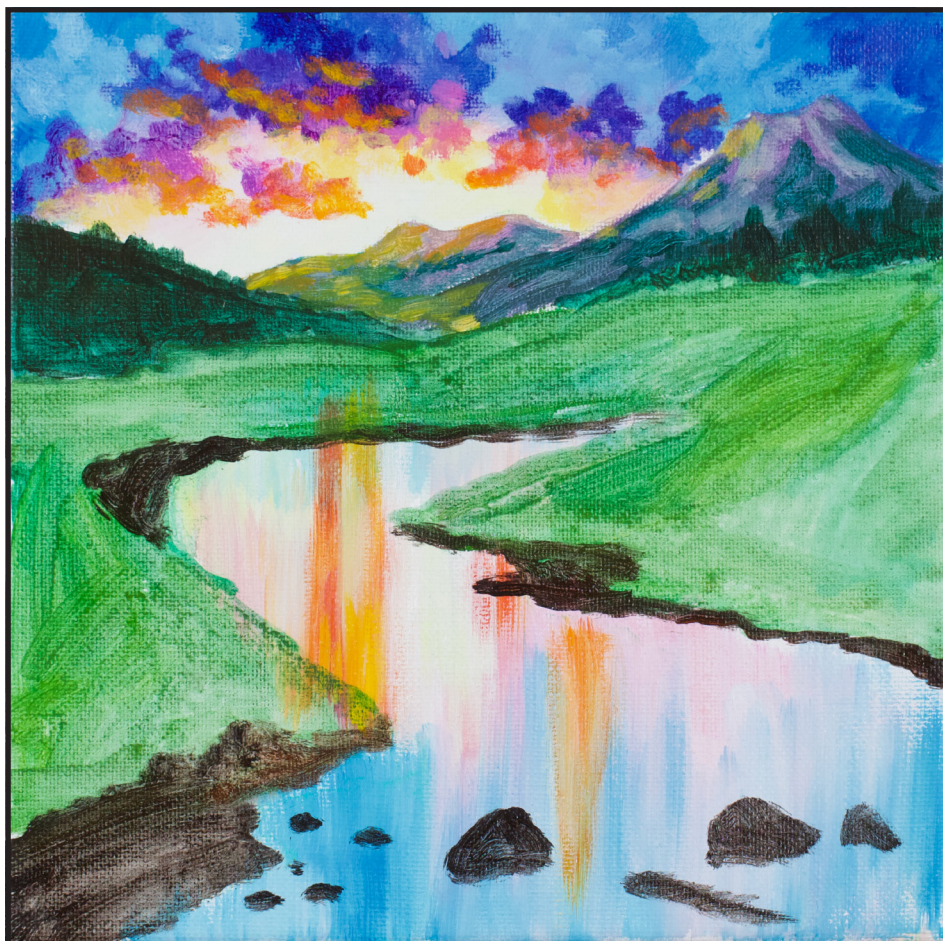
MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- We are going to fill in some of the middle space on this step with some of our greens. Make sure that you relax your body, position yourself to good posture, and breath.
- Turn your canvas so it's accessible, and get the green-brown mixture on the #6 round hog and add those forward treelines in front of the mountains. Greens and browns can be transparent, so it may take a few coats. Dry. Come back with another quick coat to make sure that your color is vibrant; my strokes are up and down to imply tree and bush growth. Add CYM to the green brown mix and this is added as the near valley area, closest to the river, a mid green. You

want to add CYM to the mix in places, maybe PG in others, it's green but it is not all the same value of green. Green can have personality too, Sir. It's scruffy, and that's ok.

- Get BS + MB and add a kind of dirt edge to the river edge on the left and around the top. I also brought this earth shadow color to the edge around the front, because we would see it, and it's ok if it erodes into the river, because it does that in nature. I add bits of it on the right bank where the viewer might see it. Remember that you have to step into the mind of the viewer and determine what would be seen if you were standing there and what you would not see. Use this same color to add some irregular rocks.
- Are you amazed at the beauty of this so far? I don't want you to stop, I just want you to admire your progress on this journey.





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WEEKEND GETAWAY

FEATURING:

Cinnamon Cooney

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STEP 6 – GREEN ON GREEN VALLEY VALUES

“ONE STEP DOES
NOT FIT ALL
THING IN ART”

COLORS FOR STEP:

CRM
CYM
PB
UB
PG
BS
MB
TW
NYL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE #8 BRIGHT HOG - BRISTLES

- For the valley to take shape, we have to capture the colors, which kind of boils down to green. Green is a color all unto itself, so let's dive into green. I switched to the #8 hog bright and took some CYM to the green brown mix, and start getting rough with that little central valley area and lighten it. Take your brush strokes down on the right to imply a roll, and up on the left to imply a roll and this is the lightest of the valley. Add more BS and/or CYM and/or TW in places to imply that perhaps some of the

grass is dried out, or earth is showing and you do want to tuck up into the trees to imply that that forestry area is not a row of trees. Two definite areas. You can also add PB in areas because some grass has shades of blue and it is also a wonderful shadow color for green grass. This step is all about shading and highlights. NYL is an interesting way to lighten grass.

- Use my reference to help you with this valley area. The purpose of this step is to find and define the valley, even though we have more layers to add on top of it. If it is there, we won't lose it.
- Rinse and wipe the brush. Get your tree mix, darker with PG, and lighter with CYM, and capture and define those trees on the left and right mid area. Remember that in order to have highlights, you must first have shadow and darkness. You might add more BS to the mix to imply shadows of the trees in front of them, because they are backlit by the sun and in the mountain's shadow, as well.
- Switch to the #6 hog round and add CYM + NYL + TW + PG for a very light highlight color on the grasses and the valley rolling hills. Almost like a corridor or light on water, the valley is mirroring the sun, lighting it's path to or from the river.
- You can also make green with (CYM with PB or UB) or (NYL with PB or UB).
- Work this step with your greens and yellows and brown until you feel that you have represented this little landscape, but remember, Acrylic April is not about perfection or frustration. It's about growth and expanding your comfort zone. At some point, you must be satisfied enough to move on to the next step where another growth opportunity exists.
- Lastly, take CYM + CRM and make sure your clouds are represented in the valley's little corridor of light. If you need to add that color back into the sky to be more vibrant, now is the time to add it.

John - I think that is something everyone does not fully understand. You must paint something in before you can observe it to determine what it needs to be complete. It's not a one step fits all thing in art.

- You can always go back and add when you need to and exaggerate more.

STEP 6 - GREEN ON GREEN VALLEY VALUES



STEP 7 – STREAM SHADOWS AND ROCKS

“LET’S GLAZE”

COLORS FOR STEP:

QM
CYM
PB
BS
MB
TW
AGL

MATERIALS FOR STEP:

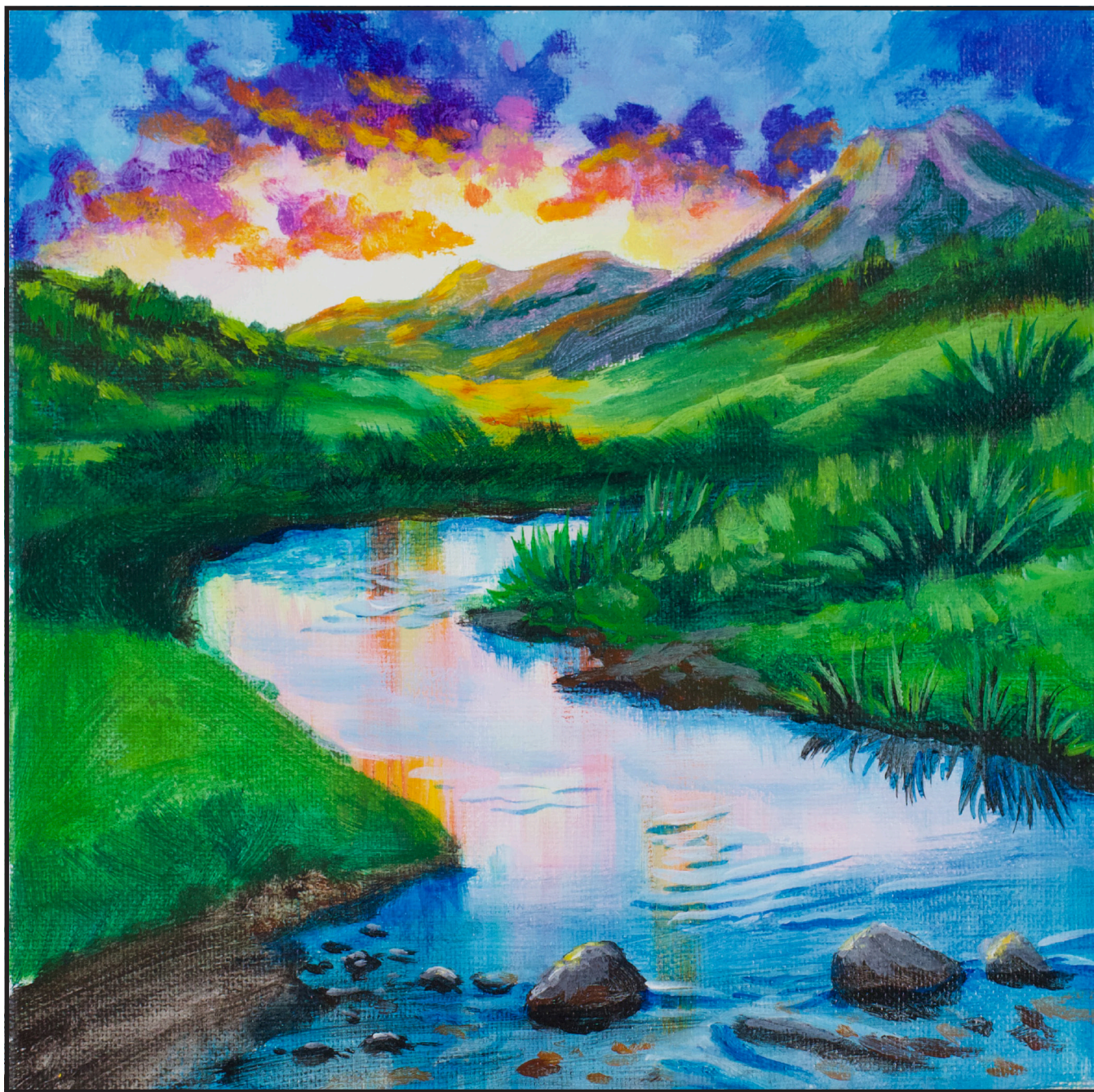
#6 ROUND HOG BRISTLE
#4 TAS ROUND
#12 ROUND BLENDER
#8 BRIGHT HOG -
BRISTLES

- I'm going to be alternating between the TAS #4 Round Brush and the #8 bright hog and the #6 round hog brush. Change your water if you need to and get ready to do some glazing. Included in this document is a practice page, if you are having difficulty with this green on green on green, this is an excellent resource for you to use to help you.
- Get AGL with PB and start glazing along the water's edge next to the dirt embankments, some of it is light, some of it is darker. Add some ripple glazes, little motions in the water, irregular shapes, maybe it's from a fish, maybe there is a breeze, but they

always imply motion. Rocks definitely cause ripples because they block the natural flow of the water, and the water doesn't always like that. PB + TW + AGL for a highlight to the ripples you just added. Right on top of them. We got more familiar with this concept in some of our previous Acrylic April paintings because we are on a journey to understand water.

- Get QM + TW + PB to a light lavender color, and grab the #12 blending brush, and add reflections vertically in the water as you break up those horizontal lines of the sky. If you need to input blue back in, get PB + AGL. Get PB + MB + AGL to shadow up the front river rock area, it's more shaded up and maybe the water is thinner as it comes around the bend. On the right bank, draw the brown down to imply shadows from grasses.
- Grab the #4 round and get PB to speak to a series of darker ripples that happen in and around those rocks. Lastly come back with your ripple highlight color and add some pizzas to those ripples.
- Again, I could play here and doodle forever, but don't let yourself get lost, we have more to go.
- MB + BS is used to imply riverstones in the water, it's more shallow and delicate toward the bottom of the river, and maybe not everything is big enough to break the surface; rocks that are implied under the water. They are not bright but use some of your mixes to give them a little definition and make them distinctly different from each other. The lavender gray is a wonderful highlight color for stones that are in deep shadow. Use MB to add the shadows at the bottom and as the shadow in the water. Get CYM and the orange sunset color and add tiny highlights on the top of the bigger rocks that might be high enough to catch some of the light.

STEP 7 - STREAM SHADOWS AND ROCKS



STEP 8A – VALLEY GREENS

“THE BIG ONE – PART A”

COLORS FOR STEP:

CYM
UB
PG
MB
TW

MATERIALS FOR STEP:

**#6 ROUND HOG -
BRISTLE**
#4 TAS ROUND
**#8 BRIGHT HOG -
BRISTLES**

- Step 8 is actually made up of two, I mean, three, distinctly separate sections. First we will start on the right embankment with this step, and stay only on the right embankment. Then we will come back and paint the left embankment and make some final adjustments in the water. THEN, we will come back and put the icing on the cake and just zhuzh zhuzh it up.

- We are using the #8 hog brush with UB + PG to start stroking up a rough edge of what could be an embankment on the right embankment. It is fairly

covering but you do see the grass in places. It is darker at the bottom and the backside of the foliage that might be hidden from the light beyond the mountains. There is a lot happening along the embankment and we knew we would be painting over some of the valley, but don't cover it up entirely. I add more UB at the bottom for a deep value. Get the green-brown-yellow mix and fill in between some of these darker areas. You want to vary up the values of the greens to allow these spaces to exist. Tap in place some PG, brushing vertically in places, horizontally to represent grass or natural growth. The color along the front embankment would be much darker, perhaps mix PB + UB and tap up and down for clusters that will run along the embankment to the right and along the broad bend area of the river. It's dramatic and deep lighting.

- Grab the TAS #4 Round Brush and we will add more thoughtful bits of grass, so get PG & CYM and start stroking in bits of grass that are light enough to be seen along the embankments. Don't take out your shadow because you do need it. Add more CYM for a highlight to the grasses. Add more PG when it needs to be darker. Tap the brush close to the ground to imply clumps of greenery which is not grass. Get some BS in the mix here and there. We are adding silhouettes of grass here, not silhouettes as you conventionally think of them, but silhouettes of value, or color. You would add highlights mostly to the tips of the taller clusters. You can also add MB to the green mixes for very dark, near the river, grasses, maybe they are wet.
- Now, because water is a mirror, what do you have to do. You have to add the grasses nearest the water's reflections into the water.
- Get the #6 round hog with a light green to add some highlights to the forward grassy area on the right.

Sherpa Tip: Working with green and you want to highlight it, you add a yellow first, not white. It will go mint if you add white first. You can add white after you add the yellow and it will not necessarily go mint.

- The right side is done.

STEP 8B – VALLEY GREENS

“THE BIG ONE – PART B”

COLORS FOR STEP:

CYM
PB
PG
BS
DP
MB
TW
AGL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#8 BRIGHT HOG -
BRISTLES
½" ANGLE BRUSH

- We will move over to the left embankment, so with the #6 round hog, take PG + DP and bring it up into some of the dark green in the back area of the river area. Just creating dark zones, and coming around the bend a bit, also taking it behind the right embankment in the back. Take the PB to the AGL and make sure that the water reflection is dark enough to support that dark area. PG + TW to the mint color we just talked about, very light, and start tapping in highlights over this dark we just put in. You can even go up into the NYL + TW if you would like

to for highlights. This is kind of a bush texture. Get CYM + TW and add details that are distant and loose but that add to the overall visual impression of leaves. More leaves than blades of grass for texture. Use the PG if you need to deepen or darken something. Come back with all of your grass colors from the last step and fill in that left side just like you did the right. The round brush gives you sharp detail lines that are different from what you get with a hog brush.

- I got into the #8 bright to add the grass in the front area, varying length and color, but they are all short grasses. It should come up over the embankment on the right. Don't hesitate to use your BS in places to imply temperamental grass that just wants to be brown; you could also add some black at the front edge. It is definitely in shadow there, the sunlight is not hitting it at all. Add this color into the water for the reflection of that dark earthy embankment.
- CYM + TW to highlight some of the grassy area, just in places.
- MB + BS + TW and imply more rocks in the water behind that front embankment. They need to be different sizes and shapes, have shadows and muted highlights. Just pretty little riverstones.
- At the grassy top, add some bright grasses that break down toward the river, but a long, but some rebel grass just marching to their own drummer. Put in both shadows and highlight, and change the direction that it grows, vary everything as much as you can. Maybe some stones have a rebel blade of grass. What's missing? Oh, yeah, grass reflections on this embankment.
- BS + MB + TW to gray for highlights on some of the rocks. They would have it.
- With CYM + TW on a ½" angle brush or a small bright, and load to the left side of the brush, and use that side to draw in some yellow highlights, very sharp, pulling down a bit toward you, highlights. Varying length, size, and color, but level.
- Sign with the monogram liner and I used black. I got it too dark, so I brushed it out and I could do that before the paint was dry under it. I had a complete quinindrum about where to put the signature, and eventually came back with TW and a touch of PG and added it to the embankment on the left.

STEP 8 - VALLEY GREENS



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

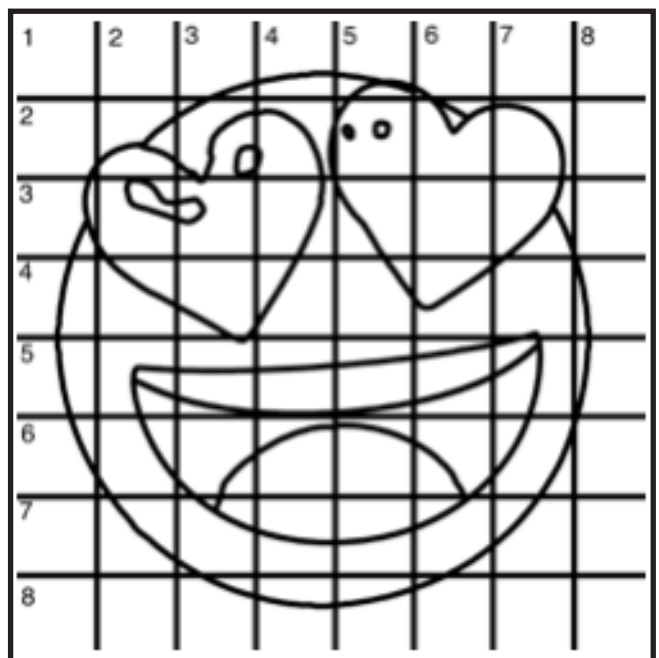
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

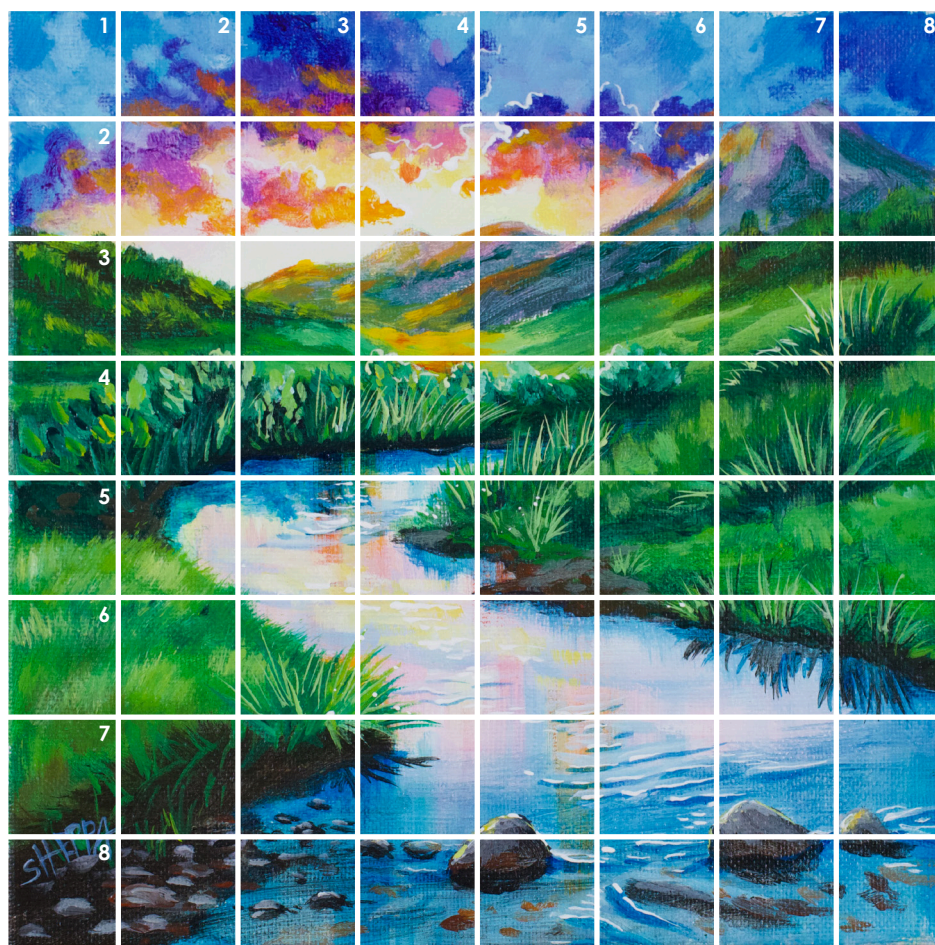
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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



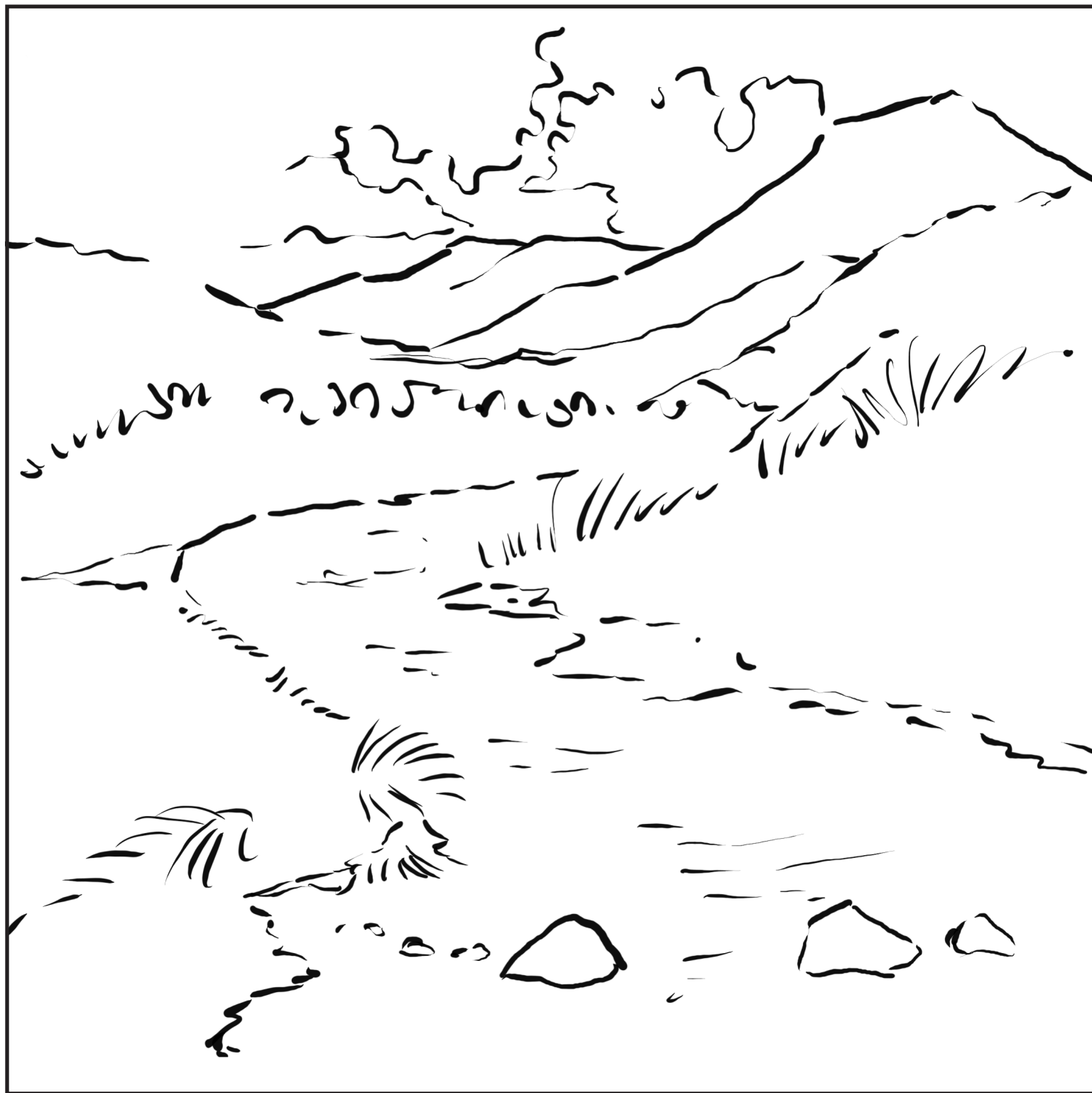
PRACTICE PAGE:

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

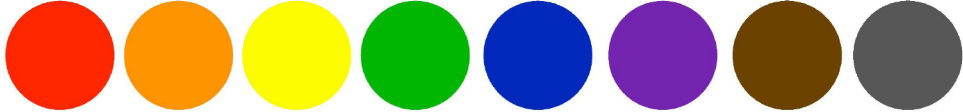


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

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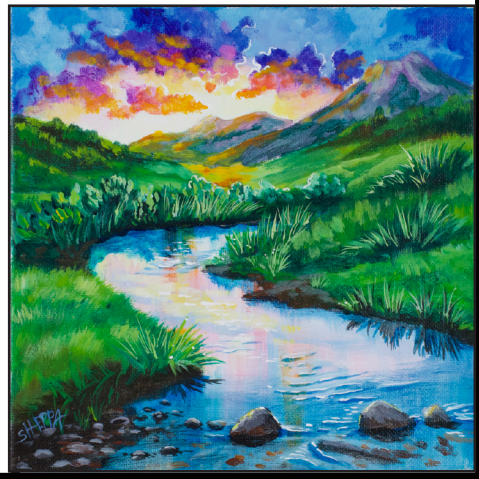
N

D

B

O

X



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