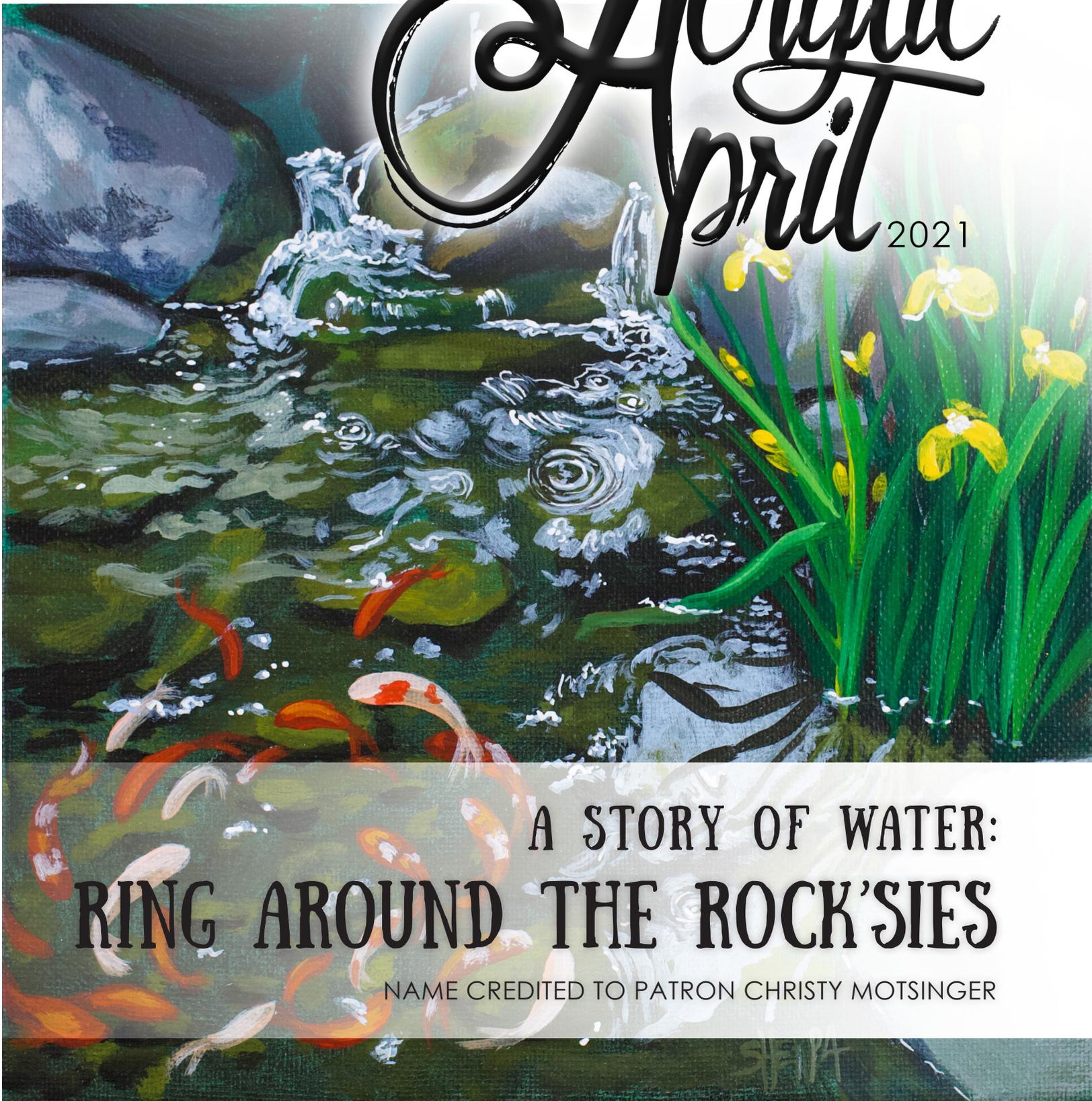


THE ART SHERPA PRESENTS:

# *Acrylic* *April* 2021



## A STORY OF WATER: RING AROUND THE ROCK'SIES

NAME CREDITED TO PATRON CHRISTY MOTSINGER

STEPS: 12 | 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.

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**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](http://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](mailto: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 13: APRIL 13, 2021

A Story of Water Acrylic April 2021 began with a dawn and our day 13 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 sweet little koi pond with rocks and pretty yellow flowers; just the perfect environment for the dance of the koi that seems to be taking place in the center. This little picture just calms me down looking at it.

Three years into presenting this painting journey, I've come to the realization that Day 13 is usually a hump day for those dedicated among you who have chosen to participate on a daily basis. You are over the hump, so to speak. You have been introduced to the techniques and concepts and you should start to feel 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
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

### BRUSHES:

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

- ½" Angle Brush

### TOOLS:

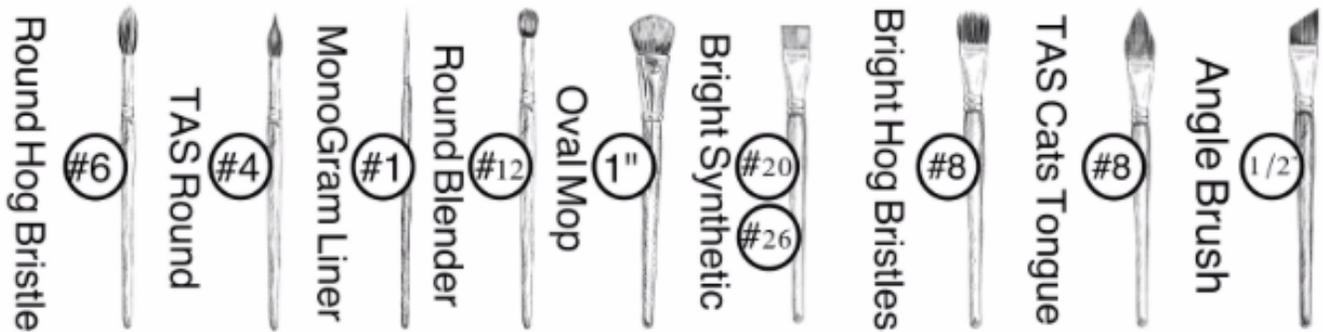
- Chalk Pencil or Watercolor Pencil
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet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

### TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a 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
- Mirroring in Water

- Color Mixing
- Dynamic Light on Water
- Waterfalls
- Fish



## 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	2:25	COLORED GROUND
STEP 2	4:25	SKETCH IN STRUCTURE
STEP 3	9:00	DARK SHADOWS, POND
STEP 4	23:56	BLOCK IN SHORE, ROCKS
STEP 5	36:23	DEFINE ROCKS
STEP 6	47:45	SKETCH IN FIS
STEP 7	50:03	ORANGE FISH, WHITE FISH
STEP 8	55:30	FISH SPOTS CREATE DIMENSION
STEP 9	1:02:50	REEDS AND ROOTS
STEP 10	1:12:10	YELLOW FLOWERS
STEP 11	1:17:10	WATERFALL, FIRST REFLECTIONS
STEP 12	1:34:08	FINAL REFLECTIONS AND HIGHLIGHTS





# 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 reverse 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](http://www.theartsherpa.com).

It is perfectly acceptable to use a watercolor pencil or chalk to draw in elements, like clouds or landscape, before you paint them in. This is a wonderful tool for new artists and cleans up with a damp brush if you make a mistake.

The techniques you work with today will hold true in all landscapes that involve water in creating an illusion of reflection.



# STEP 1 - COLORED GROUND

---

## "GROUNDING A POND"

---

### COLORS FOR STEP:

**PB**  
**BS**

### MATERIALS FOR STEP:

#### 1" OVAL MOP

- Let's start by painting in a solid ground of color on our canvas. With a 1" oval mop, or any large brush you have, and a mix of PG & BS, in equal parts, start painting the canvas. It's brushy, it's not thoroughly mixed, but at the end it's probably a good idea to make sure that all the brush strokes go in the same direction. Rinse out your brush and be sure to wipe it before you set it aside.
- Dry your canvas.



# STEP 2 - SKETCH IN STRUCTURE

## “NO SHAME IN THE ART SHERPA WORLD”

### MATERIALS FOR STEP:

#### CHALK PENCIL OR WATERCOLOR PENCIL

- I am going to freehand in my image today. In the Art Sherpa world, there is no right or wrong way to get your image transferred to your canvas. You can use saral paper or graphite pencil to transfer my free traceable image, or you can grid it, or you can draw it. I have included both the traceable and some basic grid instructions with a grid image at the back of this document. You do what works best for you.
- With a chalk pencil or a watercolor pencil, come up about 1/3 on the right and draw in a rock and put in a dotted water line on the rock. Above the rock there will be some plants. About 1/3 down on the left side, draw in that rocky area. You can use my reference at the end of this step to help you with placement. These rocks layer into each other, probably forming the anchor that keeps the

water in our little pond. Another great trick is to go to the traceable and use it to help you draw in your images. We have reeds, a waterfall and various objects around, but all you need to do in this step is just to recreate the image by drawing it to the canvas or transferring it to the canvas.





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# STEP 3 – DARK SHADOWS, POND

## “DEPTHS OF TRANSPARENCY”

### COLORS FOR STEP:

**CYM**  
**MB**  
**TW**

### MATERIALS FOR STEP:

#### #6 ROUND HOG BRISTLE

- Water is a mirror but a pond has depths of transparency that we will deal with in this painting. We will start by painting in the darkest, further back objects. With a #6 round hog brush, mix an interesting green that we will use often comprised of MB + CYM, and start adding in shadows of the distant rocks, probably forming shelves within the environment.

---

**Sherpa Tip:** *If this is your first time using a hog brush, you must be careful to rinse and wipe the brush dry frequently. They hold water and it will not paint properly if it has too much water in it.*

---

- Take this mix and add more CYM and start adding some of the rock body colors. We are creating the pond depth

and motion here while we paint this entire pond area. Once you have the main rocks in the pond in, come in and scruff in the black yellow mixture. Some areas might be darker than others, especially at the edges and by the rocks. The middle area of the pond would be the lightest. Come back with the darker color if you need to reinforce the rock shadows. You do want to allow some of the ground from Step 1 to peek through areas. You are not trying to erase it.

- Now come back with the lighter black yellow mixture and define the pond rocks that you did earlier and add more. If your black-yellow layer is dry, it is going to allow the lighter color to remain distinctly green over the darker color. Be sure to vary the size of your pebbles and rocks, the direction they are facing, and the values a little. Turn your canvas if you need to in order not to cause physical pain, that's why I use a turntable when I paint at a desk.
- Finally, add a titch (that is a Sherpaism for a little bit) of TW to the lightest value for a highlight color that you can use to come in on the top of some of the rocks that may be catching some sunlight.
- I think we have the makings of a pond here.
- You can use my reference below if you are trying to get your painting as close to mine as possible, or you can just captain your own ship and make this painting your koi pond world. Remember that the purpose of my tutorials is not to teach you to paint like me, it is to give you the information and introduce you to the skills and techniques that will allow you to paint like you.

STEP 3 - DARK SHADOWS, POND



# STEP 4 - BLOCK IN SHORE, ROCKS

## "PURPLE MOUNTAIN MAJESTY"

### COLORS FOR STEP:

UB, PG, BS, MB, TW

### MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

#8 BRIGHT HOG -

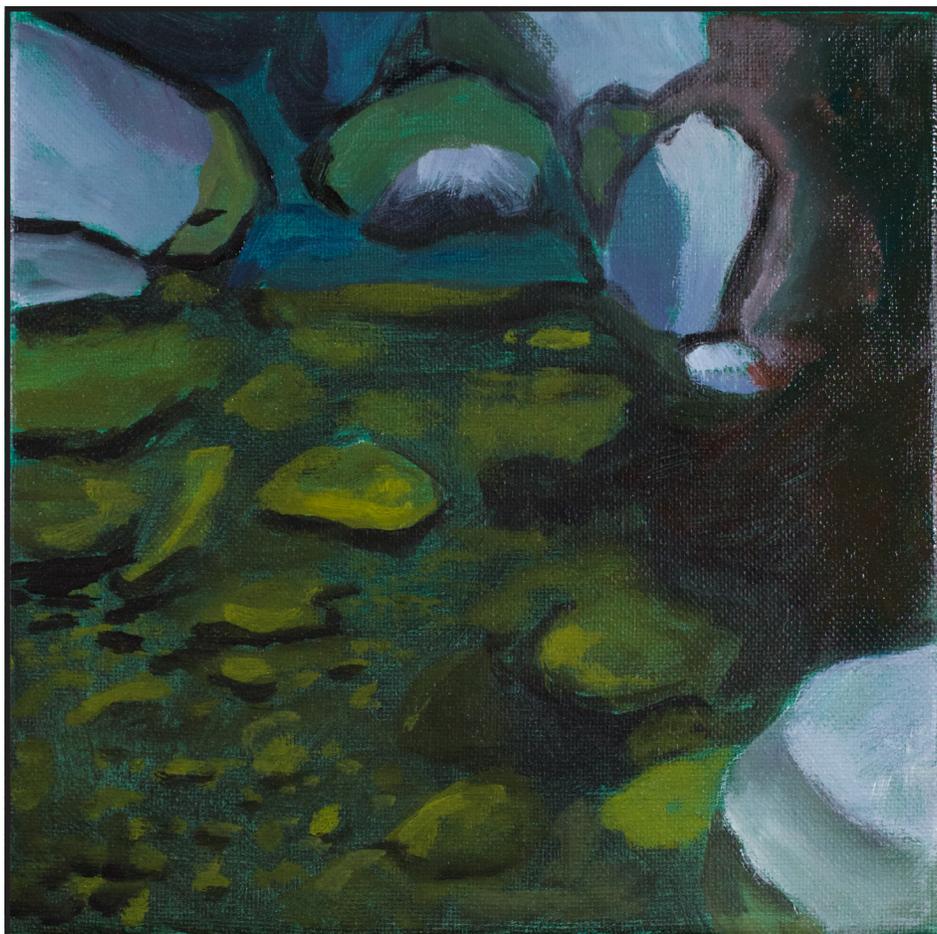
BRISTLE

- We are going to block in the outside space and get the basic dark values in on the objects, so, with a #8 hog bright brush loaded with MB + BS and at the right edge of the pond, pull this color into the area above that bottom rock that we drew in. You will also paint to the right of the top rocks that you drew in. Come back in places with just BS to add some interest. Rinse out and wipe your brush.
- The rocks are UB + BS on the #8 hog, and a titch of TW, and come to the rocks above the pond. I will refer to this as the mid-tone rock gray. Add more TW to this mix for a lighter rock gray value. Where the gray comes near the pond, add a touch of your dark green mix because algae does not confine itself to water. It likes to live on rocks too.

Use TW with a dry brush to add highlights to any of the rocks. I have identified my source of light, if you are painting your world, you should have already identified your source of light so you can paint accordingly.

- Add some MB to this mix for a darker than mid-tone rock gray. As you get to the back rocks, you want them definitely darker, my rocks here are in shadow.
- Switch to the #6 hog round to allow your strokes to be just a little more controlled in the smaller spaces.
- Your assignment is now to use the tutorial, the reference below, and your imagination to paint in the base coat of your pond rocks using all of the mixes that we have made in this step. You could even add a titch of UB to your grays, as some stones do reflect the water environment. MB + UB is another great rock color you can put in there.
- Lastly, PG + BS is used in more of that area to the right of the rocks where we will put in the reeds.

*Sherpa Tip: When painting rocks, I tend not to rinse out my brush as often, because the paint on the brush can just add dimension to the overall effect.*



# STEP 5 - DEFINE ROCKS

## “CAUSE YOU’VE GOT PERSONALITY”

### COLORS FOR STEP:

**CYM, UB, PG, BS, MB**

### MATERIALS FOR STEP:

#### #6 ROUND HOG BRISTLE

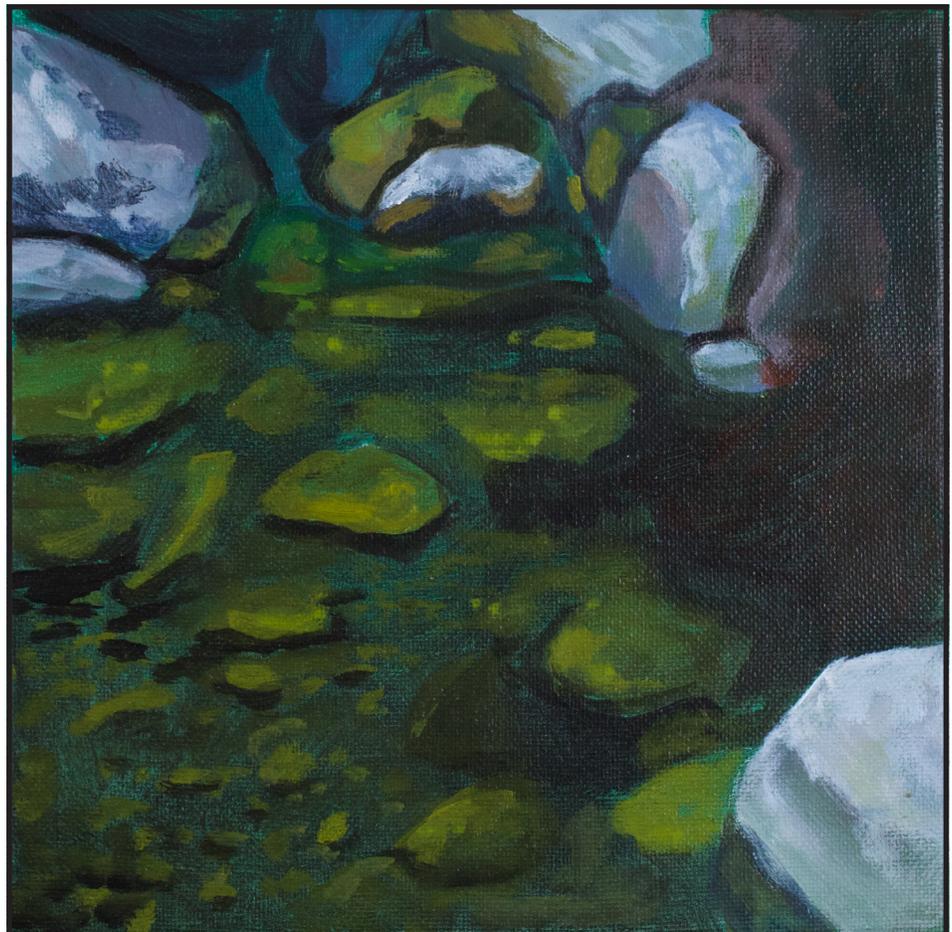
- We will create depth and interest with MB + PG + BS + CYM for a different color green on the #6 hog brush, adding more of any of these colors to the mixes for a variety of different greens. I will even add UB to mixes to change up the green color. Green is a very difficult color to do a monochromatic painting with, but there are a lot of different ways that we can mix acrylic to get to green.

*John - We do try to make these tutorials as helpful as we can, the binocular aspect of a camera just does not do justice to the depth of dimensionality and color that these paintings actually have in them.*

- All of this being said, there is no way I can walk you through all the mixes we have here, and where I’m putting them, but what we are concentrating on here is the background. I engage and release

my brush as I work on the rocks. I have provided another reference at the end of this chapter to help you visualize how I painted this step. You can also take advantage of over 1200+ videos on my website, some of which are instructional about various techniques, brushes, and color mixes. I also provide a practice page with this document that you can use to help you practice before you actually start on a canvas, if you'd like. Place the darker mixes in shadow, next to other stones, and away from the source of light. Add the mid-tones of the values in the places that are not in direct sunlight. Place highlights to show water reflection as well as light reflection.

- Just play with all these color mixes and be sure that when you create a mix, that you do not place it in just one spot, the color has to have a cohesive element in the painting. You also want to remember to rinse out your brush and wipe it from time to time.
- Because we are all everyday people, life is going to interrupt you at some point. When it does, go adult and then come back. Relax, breathe, get a sippy sippy, maybe freshen your water, and come back where you left off.
- When you have your rocks where you want them, take a look at them. Do they need any highlights?



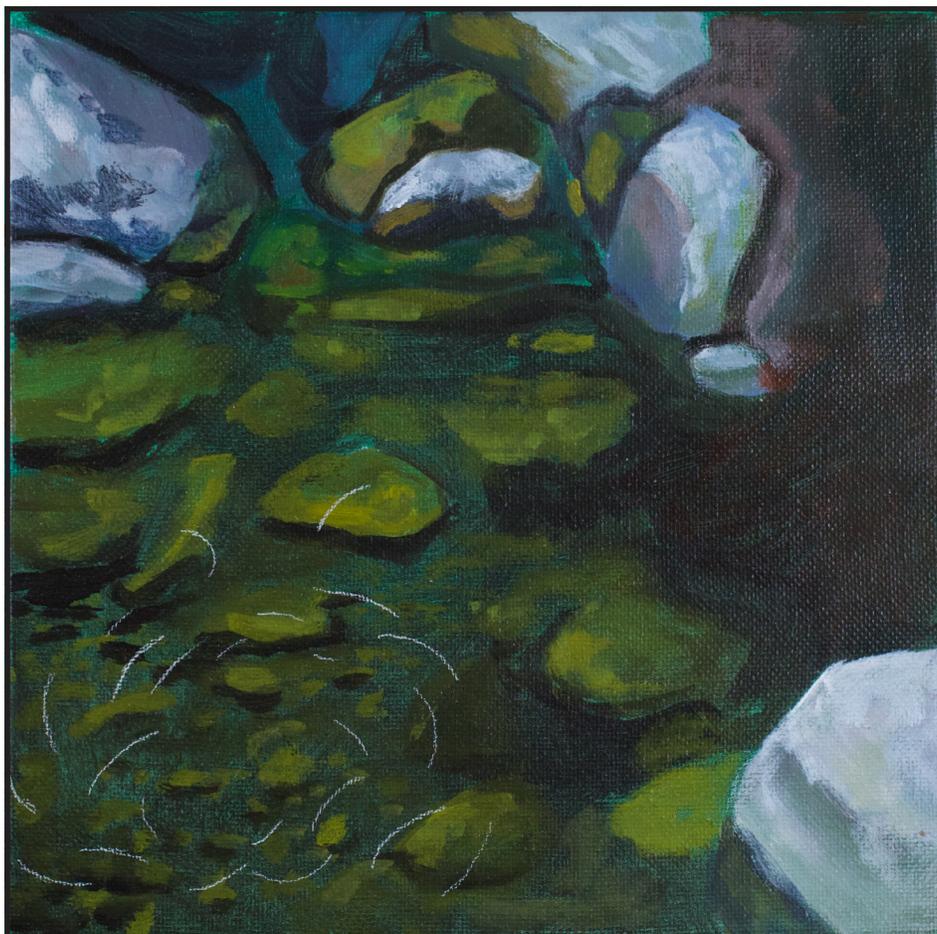
# STEP 6 - SKETCH IN FISH

## "THE YUMMY GOOD BITS"

### MATERIALS FOR STEP:

#### CHALK PENCIL OR WATERCOLOR PENCIL

- We are going to paint fishes, but we need a plan first. So get your chalk pencil and make some fingernail size curved lines. They are varying sizes, we are trying to begin the story of this school of fish swimming in this shoal (shallow area of water).
- This is really going to help me put the fish in. It is not cheating just like using a transfer is not cheating. If you make a booboo, you can remove the chalk bits even with your finger or a damp brush.



# STEP 7 – ORANGE FISH, WHITE FISH

“ONE FISH, TWO  
FISH, RED FISH,  
WHITE FISH”

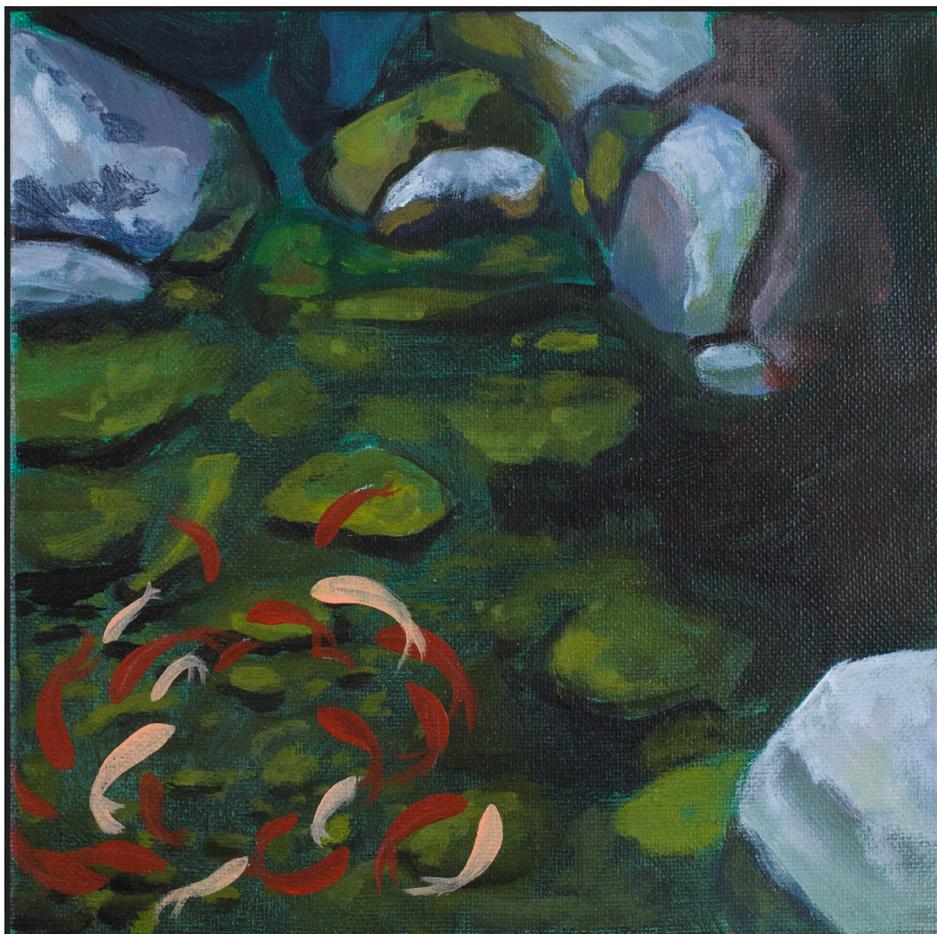
## COLORS FOR STEP:

CRM  
CYM  
MB  
TW

## MATERIALS FOR STEP:

### #4 TAS ROUND

- With a TAS #4 Round and a mix of CRM + MB, press hard, release, then a flick at the end with the brush. Do that to all of your curved lines, and again, another great reason to use a turntable at your desk. Make sure that your fish are not all heading in the same direction.
- The white fish are a mix of CRM +CYM + TW. Notice that you should not be afraid to layer some of the fish over each other. For now, the white fish jump at us, but we will anchor them in a subsequent step.



# STEP 8 – FISH SPOTS CREATE DIMENSION

## “I WANT A KOI POND”

### COLORS FOR STEP:

CYM  
TW

### MATERIALS FOR STEP:

#### #4 TAS ROUND

- Continue with the TAS #4 Round, get your light fish color and add even more TW, and start adding highlights to the white fish. Just make them interesting and keep in mind that the highlight would be on top of the fish and not under the fish. You can even add some of this color as a dot to the tip of the red koi. Koi fish are highly prized by both koi pond owners and creatures in nature who like fish.
- Get some CYM into the orange mix you have for the fish, and brighten up the red fish and even add this color as dots on some of the white fish. Koi are very identifiable. It does not take much to brighten them and you do want to leave some of the darker fish without highlights, or with few highlights, at the

bottom, where they are hiding from the light, maybe feeding or counting some of those pennies people keep throwing in the koi pond.

- I'm digging this, I almost don't want this step to end, but it has. KEEP GOING.

*John, when you take this picture I want to print it out because you should study it as you will be building this exact same thing in the backyard this summer.*

*John - Have you broken this news to my Mother yet? One word - "guppies".*



# STEP 9 – REEDS AND ROOTS

## “IRIS LEAVES AND STEMS”

### COLORS FOR STEP:

**CYM**  
**MB**  
**TW**

### MATERIALS FOR STEP:

#### #4 TAS ROUND 1/2" ANGLE BRUSH

- Time to start on some of our greenery and flowers, so grab a 1/2" angle brush and mix PG + CYM to get a bright green, it will create a sense of a different green because there is so much black in the greens of the pond. Fill in this whole space above the rock on the right. Just long strokes all the way up, layers of varied values of these two colors. More CYM in the mix for some. If you add too much yellow, just come back over it with green. That's what happens sometimes. Don't let it throw you, you are fine. That one just really wanted to be in the light. Don't be afraid to break or bend some of the reeds. As you come forward, you do want more yellow in the mix. Wipe your brush off in a towel if you want to come back and control the bright yellow. Now it's popping. A wider

reed is made when I press hard, a narrow one when the pressure is light. Add a little TW for highlights, but go sparingly. Rinse out and let this part dry.

- Get MB + CYM or grab your dark pond mix, and start adding some roots and leaves that are under the water, maybe growing from the bottom of these reeds. Just making it add that underwater dimension and anchor the viewer in the reality. Add a little TW for highlights that might have caught some sun.
- Come back with MB to add some darkness to this root area, some deep shadows, and to add pop.
- If the reeds are dry, come back to the green-yellow-white mix, and continue adding in bright reeds
- Grab some CYM for real pops of sunlight on a few of the reeds.
- Get the TAS #4 Round and outline anything that you need to refine.
- Come back with the mid-tone gray at the tip of one of the bend leaves to make it seem to be underwater.
- Dry.



# STEP 10 – YELLOW FLOWERS

## “YELLOW IRISES”

### COLORS FOR STEP:

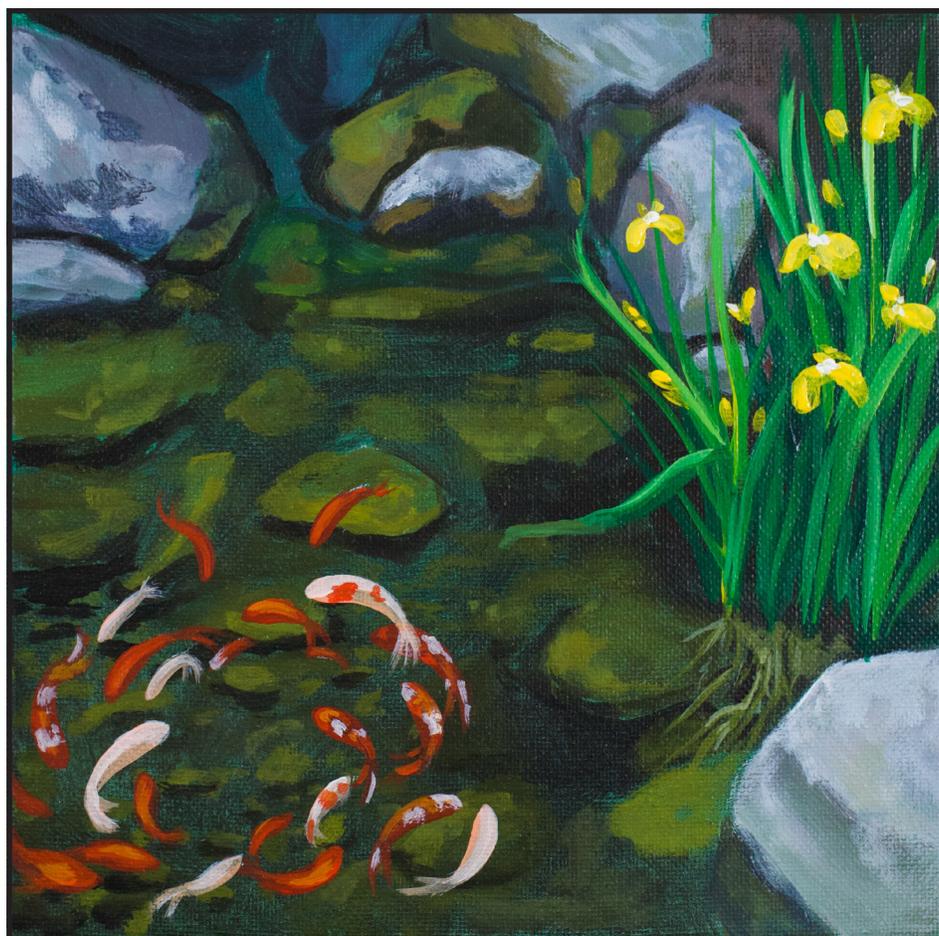
CYM  
PG  
TW

### MATERIALS FOR STEP:

#### #4 TAS ROUND

- It might be time to change your brush water. Get your TAS #4 Round and CYM +PG, just a little bias green, super yellow, and add the shape of the irises. Don't worry about painting individual petals. You may have some hidden blossoms, some may be in bud, and some may be curved while others are in full bloom. Yellow is very transparent so it will take some coats to get the effect that we want to. Some blossoms are also bigger. You can always add more PG to the mix to help with coverage on the second coat highlight.
- Dry.
- Mix CYM + TW to get a bright yellow, this will be the highlight color on SOME of the petals. Not all of them; all of them

would not have sunlight hitting them. Some crayons are just brighter than other crayons. You can still come back with pure CYM, but I prefer a little white. Lastly, come back with TW to the center of some of the blossoms.



# STEP 11 – WATERFALL, FIRST REFLECTIONS

## “REFLECTIONS MAKE EVERYTHING WONDERFUL”

### COLORS FOR STEP:

**CYM**  
**UB**  
**MB**  
**TW**

### MATERIALS FOR STEP:

#### #4 TAS ROUND

- We have three ripple colors: TW + UB in the center front and to the right; CYM + MB + TW on the left, and TW highlights.
- Reflections come in a couple of values and we are going to amp it up. Using the TAS #4 Round mix TW + UB, to get an off white water color (not to be confused with watercolor), and come in at the top in front of those center rocks, and start adding a sense of a waterfall. Dots and dashes, tapping the brush and indicating the path of the water as it comes down. It's not a stream, it's more of a steady drip over and around and on top of those back rocks. Letting the rock show through in places. Maybe it ripples

more on top of some of the flat rocks. Use my reference to help you with the water placement or rely on your imagination. It is your art world.

- I tap up and down to create froth, or bubbles, in places. Adding the little bit of UB allows me to come back later and add pure TW highlights and we just draw the eye.
- The reflections starting in the center below the waterfall almost look like eyes in the water. I add ripples around them. Play with these reflections, put them where they reside in your world. Random reflections. Ripples in smooth areas, centric circles in others. I added a hook angle around the reed to anchor it in the water. Where I have more solid reflections, I will need to come back and add a dark shadow under them. Because the fish are playing ring around the rock-sies, they are creating inertia which the water is reacting to and creating ripples. The more reflections I put in, the more realistic this pond is going to seem. You can also wiggle your brush around the bottom of some of the reeds to make them appear to have ripples rolling by them. The reeds let some sunlight through and there would be ripples near the front. I drew a rather big area and need the irises to fill it in almost completely with the color.
- Lastly, come back and add a few ripple bits amongst the fishies. Maybe a few over them. On the left side, your reflections are CYM + MB + TW. On the toe of the brush start with the very small ones in the background.
- Rinse out your brush, and come get some of the green-black mix, with a titch more MB, and add a few reed reflections on that rock right in front of the irises. Little details in the painting are what makes it seem real rather than a painting.

STEP 11 - WATERFALL, FIRST REFLECTIONS



# STEP 12 – FINAL REFLECTIONS AND HIGHLIGHTS

“ALMOST DONE  
AND ALREADY  
AMAZING”

## COLORS FOR STEP:

**FWP**

## MATERIALS FOR STEP:

### #1 MONOGRAM LINER

- Get your FWP and monogram liner and come in and find places to add highlights to enhance the water. Energetic lines, some dashes and dots, to illustrate things happening in the water. Even in shadows, you might have a bit of a bright highlight. I provide a reference below of how I highlighted mine, but chances are your painting is a little different than mine is, so analyze your environment. Be careful when you load the FWP, even though it is a small brush, it can carry bigger loads than you might want. Take your time. Everything that you are doing now is going to be noticed by the viewer because our eye is intrinsically drawn to bright areas. See if you can make the water churn at the bottom of the waterfall

with little bright sparkles. A little reflection goes a long way. Try not to overdo with the brightness to the point that you distract the viewer too much. We are just bringing the environment to life. Believe it or not, we are not necessarily getting wrapped up in unnecessary details. These are essential details to create the environment.

- Waterfall instruction is a big part of Acrylic April this year because I want you to be self-confident in your ability to paint them. If you are a newer painter, and waterfalls are difficult, please know that if you take this journey with me, you will learn the skills you need. With practice, you will conquer those skills. With perseverance, you will earn your own self-confidence.
- I'm going to share a conversation that took place between John and I in an earlier tutorial that we did when I came back and broke down water. I'm sharing them because I believe in what we said and because they can be impactful in your Acrylic April journey.

*I said, “Goals should inspire you, not cripple you. Goals should inspire you just a little past your comfort zone.”*

*John - “An uncompleted painting is unfinished learning. Paint in a tube is unearned experience points.”*

- I signed with one of the green-gold values.

STEP 12 - FINAL REFLECTIONS AND HIGHLIGHTS



## 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

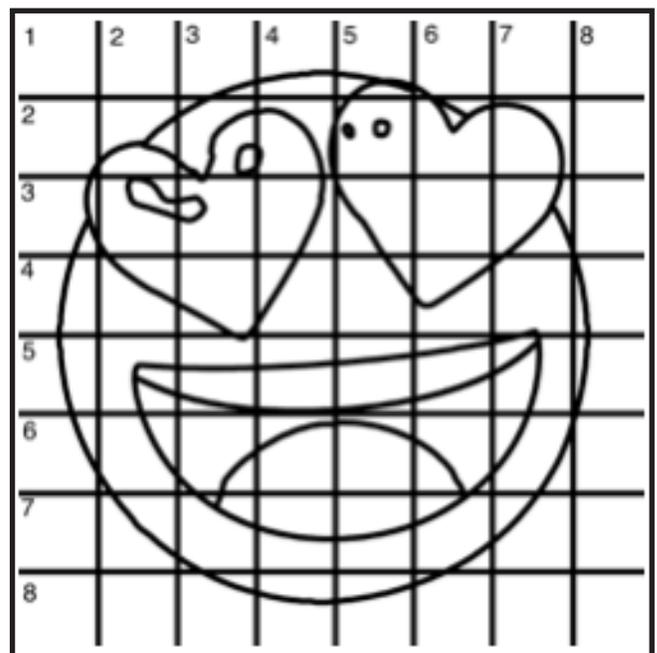
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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



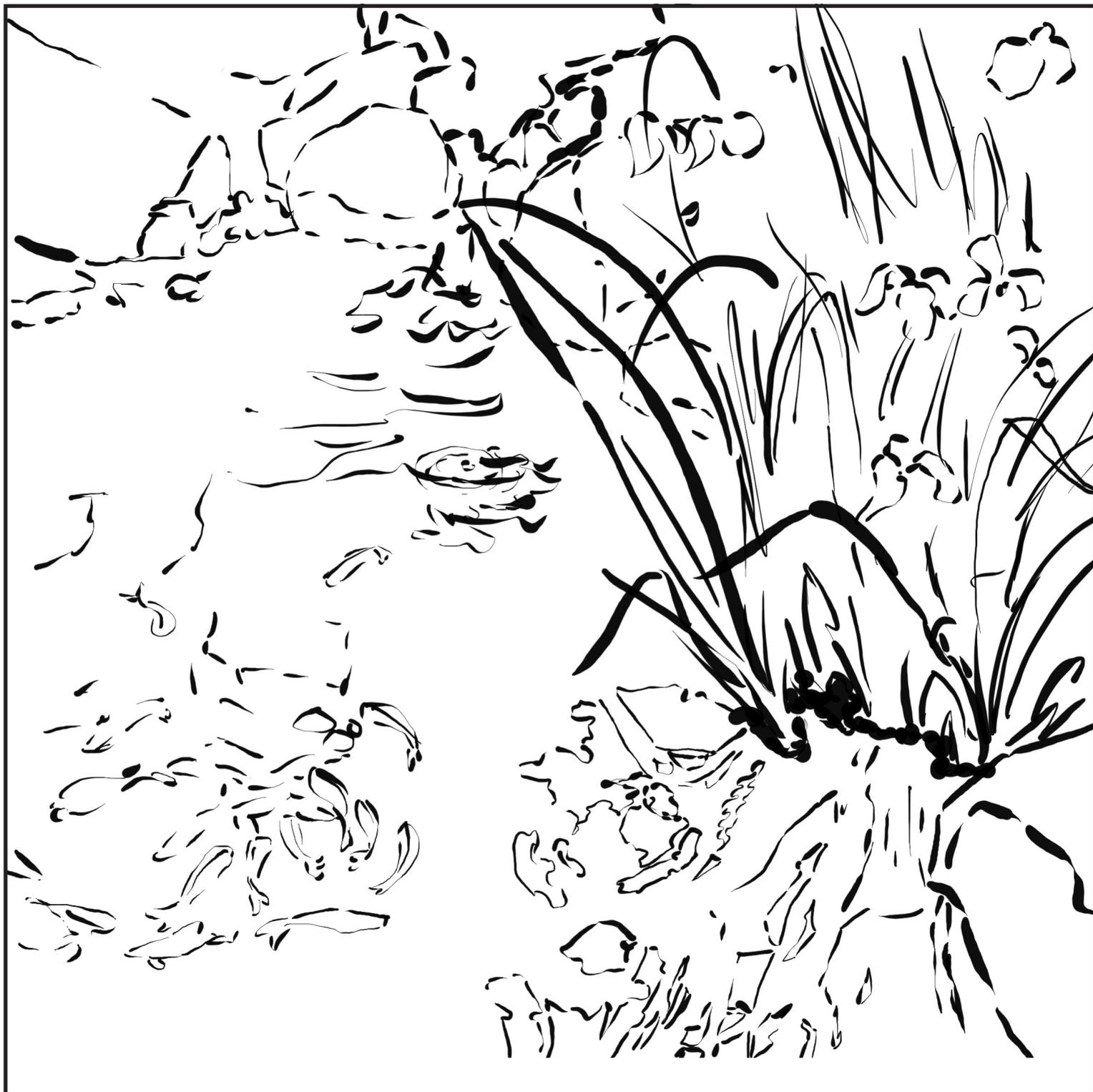
## PRACTICE PAGE:

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

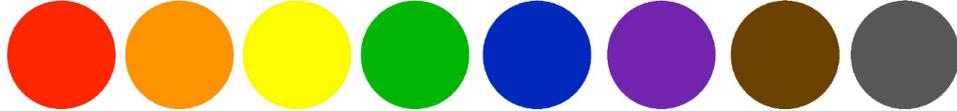


# ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice

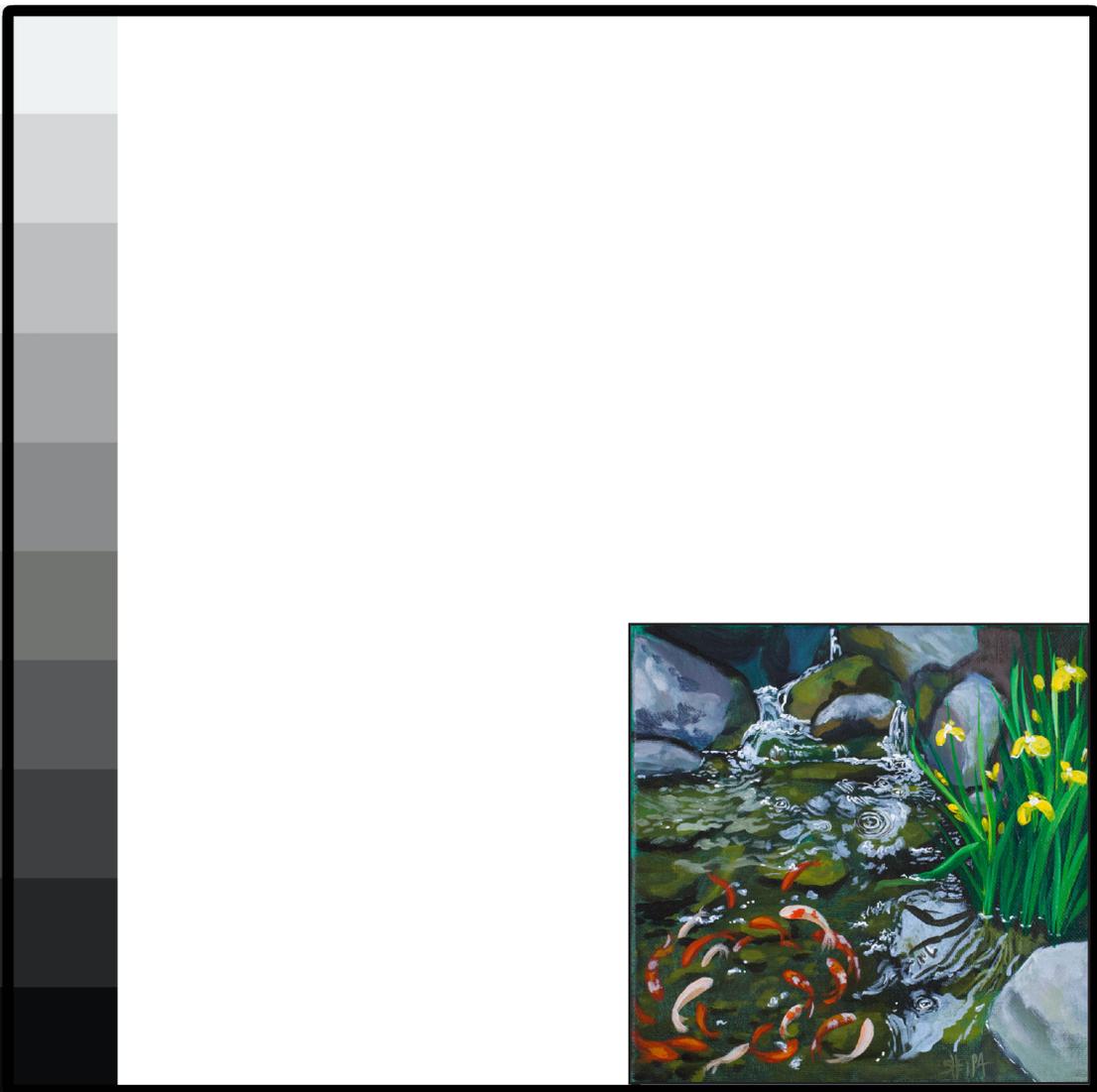


COLOR FAMILY



THE PAINT COLORS: \_\_\_\_\_

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NOTES:



THESE LESSONS WERE MADE POSSIBLE BY THE GENEROUS SUPPORT  
OF OUR PATRONS



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## ABOUT THE ART SHERPA:

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