

THE ART SHERPA PRESENTS:

# Acrylic April 2021



## A STORY OF WATER: LIFESAVER

NAME SUBMITTED BY PATRON: DESIREE DANIELA WHITTINGTON

STEPS: 9 | 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**

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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 16: APRIL 16, 2021

A Story of Water Acrylic April 2021 began with a dawn and a theme building upon skills, techniques and concepts of light source, time of day, wind and water throughout the 30 days of this journey. Today's subject is a sweet little catamaran near the shore in Caribbean colored waters.

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:

- Cadmium 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
- Fluid White Paint = FWP

### BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender

- #26 Bright
- #8 TAS Cats Tongue
- ½" Angle Brush

### TOOLS:

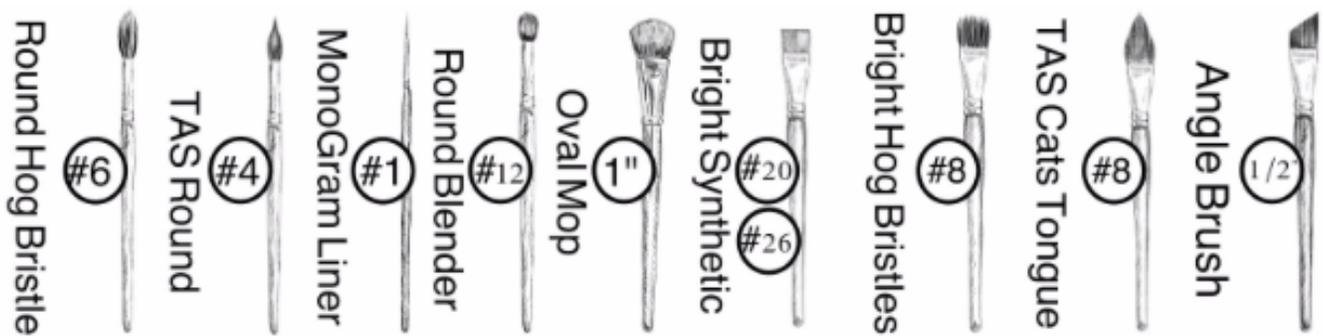
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
-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

### TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a Silhouette Landscape
- 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
- Setting a Horizon Line
- Color Mixing
- Dynamic Reflections



## VIDEO CHAPTER GUIDE:

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

STEPS:	TIME:	DESCRIPTION:
STEP 1	4:15	COLORED GROUND
STEP 2	7:30	BLOCK IN BOAT
STEP 3	15:53	CLOUDS. AIRY ATMOSPHERE
STEP 4	28:42	BLOCK IN OCEAN ELEMENTS
STEP 5	34:45	WATER AND BEACH
STEP 6	43:20	DEFINE BEACH AND WAVES
STEP 7	54:38	BOAT AND BOAT SHADOW
STEP 8	1:08:08	DEFINE BOAT AND SAIL
STEP 9	1:24:38	FINAL HIGHLIGHTS AND REFLECTIONS 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 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 BACKGROUND

## "DOUBLE THE ACRYLIC GROUND"

### COLORS FOR STEP:

**PB**  
**UB**  
**TW**

### MATERIALS FOR STEP:

#### #26 BRIGHT

- We will begin by painting an acrylic ground on the canvas. Use a #26 bright brush and a mix of UB + PB + TW to get a mid-tone sky color and cover the entire canvas. I am being more careful than I sometimes am when painting an acrylic ground. I covered the entire canvas making sure that my brush strokes all go the same way.
- Repeat the process above with the same colors. This will give us a nice, clear bright sky. I added more TW to the mix for this step. Blend out the colors and make sure that all the strokes are going in the same direction.

***Sherpa Tip:** Every artist has a more dominant stroke, and this is true if you are right handed or left handed. There is not a right way or a wrong way to paint your canvas but there is a right way for you to paint your canvas. Turn your canvas so that it works for your strongest stroke rather than trying to get your body to perform in an unnatural position. This is for your comfort and your benefit.*



# STEP 2 - BLOCK IN BOAT

"NO SHAME"

## COLORS FOR STEP:

TW

## MATERIALS FOR STEP:

#8 TAS CAT'S TONGUE  
T-SQUARE RULER  
CHALK PENCIL OR -  
WATERCOLOR PENCIL

- Take a deep breath and let it out and let's lay out the composition of our painting. 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 along with a grid image at the back of this document. You do what works best for you. You can also use both of those resources to help you should you decide to freehand the image.
- Get your T-square and chalk pencil and make a mark at 5 ½" from the top and draw in that line, which is the horizon. Below

the line is water and above the line is sky. Next, you will define the space needed for the catamaran. Just down from the top about 1 ½" make a mark; from the bottom measure up about 1 ¼" and make a mark; Then at about 3" from the bottom, make an additional mark. I drew the line for the hull, about ¾" from the left to about the halfway mark of the canvas and only about 1/4" thick. Then you need to draw in the other hull. A catamaran is a boat that has two hulls that are connected by a trampoline unit.

*We had one when I was a kid and you could hang out on the hull, and it was all very cool until we discovered that my Mom got sea sick. Now I know many of you watch both myself and my Mother, and you can all go to her with great glee and tell her that I told you she got sea sick when I was a kid and ask her how she was able to overcome it before going cruising for 3 years when I was an adult.*

- The sail makes a line that requires a ruler and it comes into the trapeze area; the other sail comes and connects into the rudder which is what steers the boat. The pole is about 1/3 into the left side of the boat. The sails bow in the wind as in this one, the sail is shorter and smaller to the left. Put a ball at the top of the sail pole. Draw that sail almost to the end of the boat.
- With the TAS #8 Cat's Tongue, paint both sails TW because it could be hard to get a bright color on top of the blue. Add a bit of TW to the hulls and the pole.
- With the chalk pencil, draw in a little seafoam shoreline and waves on the right.

STEP 2 - BLOCK IN BOAT



# STEP 3 - CLOUDS. AIRY ATMOSPHERE

“JETS COULD  
BE FLYING IN IT,  
BLUE”

## COLORS FOR STEP:

PB  
UB  
TW

## MATERIALS FOR STEP:

#4 TAS ROUND  
#12 ROUND BLENDER  
#8 TAS CAT'S TONGUE

- Clouds and atmosphere = YEAH! On the TAS #8 Cat's Tongue, get some UB + PB + TW and add another layer of blue to the sky, I call this “jets could be flying in it blue” and bring this down about 1 ½". Get UB + TW and add this color to the rest of the sky, adding a bit more PB to the mix as you go up into the darker blue.

*John - Boat people are very serious about boats; they are like train people and they have boat opinions. I think the boat people might be able to correct some of your references to the various parts of this sailboat cause you have not sailed since you were a little kid. I have started the*

*boat conversation. Do you know why I would not be on that boat? Sharks. Sharks in the water. That little net is not going to keep out any sharks.*

- Get a #12 blender, and get TW into the sky blue mix, not a perfect white, and start blocking in some airy little low clouds. They might have more blue at the bottom of them. They have form. Get the TAS #4 Round if you want to be cloud specific and you can just define in some serious little structure. It takes a little longer with the round, but using the round brush will give you a great learning experience and help you in the long run with cloud painting. You can haze up the horizon under the clouds with UB + TW. Just a beautiful day to be on a catamaran.

*Remember, it's important that your clouds do not live in the water.*

- When you are happy with the low clouds, come back and make some upper stratospheric clouds. I never get these names right, so am depending on our community member who knows to remind me. A little hard to do when it is prerecorded, though. This type of cloud implies that the wind might be blowing enough to allow the sails to do their jobs. Irregular clouds, varying in size and shape, and never looking like a cotton ball.
- We've been concentrating on sky and water for 16 days now, you know how to do what you need to do to be happy with your sky. You can always use my reference below to help you with placement; and don't overlook the value of the grid images or the traceable in helping you with placement.

STEP 3 - CLOUDS. AIRY ATMOSPHERE



# STEP 4 - BLOCK IN OCEAN ELEMENTS

## "JUST BREATHE"

### COLORS FOR STEP:

CRM  
CYM  
PB  
UB  
PG  
BS  
MB  
TW

### MATERIALS FOR STEP:

1/2" ANGLE BRUSH  
T-SQUARE RULER

- Let's get splashy and get into some water. Now, I don't want you to freak out, but we are going to paint over part of our sailboat. It won't be hard, just breathe and stay with me on this step. Imagine me standing beside you holding your hand, only in a good way. (I've had my COVID shots and I'll be masked.)
- Use the T-square to confirm your horizon line.
- Get the 1/2" angle brush and a UB + PB mix and draw in the horizon line. This is where you need to orient your canvas to help you. You could use artist tape if you are nervous about preserving this line.

The distant water leans more to the UB and you want to paint right over the sails and top of the boat. PB + PG + TW makes a turquoise color that comes in about 1/2" down from the horizon and continues down. Blend the transition between the blue water and the turquoise water. As you come down about 1" total from the horizon, you add more TW to your turquoise mix and get lighter and lighter as you move down to the end of the canvas. I did not paint out the hulls of the boat. The water and the beach meet up on the right bottom. Mix MB + BS + CYM + TW to make a dirt sand color and come in about 1 1/2" from the bottom and angle toward the center of the canvas; you want to end the land at about the halfway mark on the canvas. Use your light turquoise color to transition over the edge of the sand to imply that the water is on top of the beach here.

- Dry.





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# STEP 5 - WATER AND BEACH

## "LITTLE SCOOPS OF DISTANT BITS"

### COLORS FOR STEP:

**CYM**  
**PB**  
**UB**  
**PG**  
**MB**  
**TW**

### MATERIALS FOR STEP:

#### #6 ROUND HOG BRISTLE 1/2" ANGLE BRUSH

- Mix PG + CYM on the 1/2" angle brush, and put in some little scoops at the edge of the sand, under the ocean. You can also add bits of the sand color. Add more UB + PB as you go into the deeper water, just little scoops of distant bits. Get your beach sand color and put in some rough little marks to show that it is sand. If you are not getting the look you want, you can get the hog brush to help you. Add more MB to the brush in places; add some of the light blue mixes in other places in the sand.
- Rinse and wipe your brush.
- With the #6 round hog we will mix highlight colors of TW + light turquoise

for some light wave colors, almost dry brushing those in. Remember to keep all water brush strokes level. Mix UB + PG to a teal color, which is a wonderful shadowy water color then add that in. As you come forward, mix in more PG. In the center front, make a little rise up of the light turquoise color to imply that a wave is just getting ready to release and roll up onto the beach. Do not use pure TW at this point, just use it to lighten the other mixes. Add in PG + PB for some swell shadow colors.

- Work all these water colors, but keep your greens closer to the shore. The beach really comes together very quickly, but we will still make it sing a little later. Our water, as a mirror, will come in when we put the boat in the water and add it's reflection.
- Dry brush the darker blue area and don't be afraid to splay out those hog bristles or use a fan brush if you'd prefer.



# STEP 6 - DEFINE BEACH AND WAVES

## “ACCENTUATE THE CURLS”

### COLORS FOR STEP:

**CYM**  
**PB**  
**UB**  
**PG**  
**BS**  
**TW**

### MATERIALS FOR STEP:

#### #4 TAS ROUND

- With the TAS #4 Round, get back into the brown-black color and start to add a wavy line where the foam might be on the shore; this will represent the shadows of the foam. Rinse your brush.
- Get some of your lighter turquoise highlight wave color and accentuate that wave that is just breaking nearest the shoreline. You can add TW to the mix to make it even brighter. Along the top of those green strokes to it's right, you want to add some dots and or dashes of foam that might be little ripples getting ready to run up on the shore. Get some brown-green mix and at the bottom of that green line, add some shadow nearest the ground. Use CYM + BS +

TW to add where the water is thinnest on the shore, just to indicate that more of the sand might be showing through the water. Mix CYM + PG + TW to a very, very light color, and just add this greenish white to the top of that green band of color to indicate that this wave is breaking near the shore. Come back with UB tinted with TW to add some splash and also at the bottom of that low creeping wave breaking on the shore. Add some of this color at the top of the green band to indicate the crest of the breaking water, then add some seafoam at the bottom of the wave coming up toward the shore, over the sand and under the water. We are trying to express that there is water here, but that we see the sand because it is shallow. Don't get super wrapped up in this. Remember that the goal of Acrylic April is not to paint perfect, but to paint and practice skills on a daily basis.

- Get some PB + PG and accentuate the inner curl of that second line of wave, further out. Add TW to that color for the highlights at the top of the crest and to imply water in motion leading to the wave, and at the bottom of the wave leading to the closer wave. Add more TW to the color for the water that is cresting on the wave, at the top. Come back with your blue-green color and get that third band of waves, further out in the ocean. It will be darker but it still has to have all the elements of a wave. The crest shadow, the highlights near the top, the near white crests, and highlights of wave motion leading from the wave to the wave in front of it.
- Continue with your off white (with blue) lightest color and start adding seafoam breaking on the shore and little trails of seafoam that got cut off from his little seafoam friends in the last little wave.

STEP 6 - DEFINE BEACH AND WAVES



# STEP 7 - BOAT AND BOAT SHADOW

## "IT'S TRICKY"

### COLORS FOR STEP:

CRM  
CYM  
PB  
UB  
PG  
MB  
TW

### MATERIALS FOR STEP:

#### #4 TAS ROUND T-SQUARE RULER

- If you overpaint anywhere, you can always come back with your sea colors to fix it. You do want a firm line of where the hull goes into the water. Sometimes you can see the water between the two hulls, but from this view, probably not. Come back with PB + PG to come in under the nearest hull and start adding this color.
- It's tricky to sail around, to sail around that's right on time, it's tricky, it's tricky.*
- You want to add in some broken lines under the boat and down a bit, but don't make solid lines as the movement of the waves would be breaking up the shadows this close to shore.
  - Come back with MB + UB + TW, to make a gray, and as straight as you can, draw in the mast. You could tape here or use a ruler if your hand is unsteady. Make sure it has that little ball at the top of it. I came in with PB above the last hull, a bit over the water, and then a peek of water under it to represent the trampoline.
  - Change out your water and we will start painting the sail stripes. Begin with a mix PG + CYM at the top of the right sail and paint the first stripe in at an angle then come back and paint the bottom stripe green, noting that it's straighter than at the top. Paint the bottom stripe on the left sail. Get CRM and a smidge of PB, and paint in the second stripe at the bottom of both sails and at the tip of the right sail.
- John - I think all those colors mean things.*
- Mix CRM + CYM to make an orange, more yellow than red but a bright orange, and paint in both stripes on the right sail and a stripe on the left sail. You can paint any sail you want here, you could paint Pooh Bear if you wanted. Add more CYM to the orange mix for a warm yellow color for the third stripe on each sail. Yellow is rather transparent so this is why we painted the sails white to begin with. Mix CYM + TW to a bright yellow and paint in the fourth stripe, which should leave a section open at the top of the left sail that you will paint green. We do not have rigging yet, but let's call this a boat.
- Get your T-square and start adding your boat lines back in with your chalk pencil. You can use the reference below, the grid reference, or the traceable reference to help you. When you have it so you can see it, make sure that you are happy with it before going on.
  - Get the dark sea color of PB + UB on the TAS #4 Round, and paint in the front of the catamaran, at the bow, and the hull, it does have a specific name, and if I'm naming everything wrong, please don't unsubscribe, just send an email to support@theartsherpa.com. I know there are catamaran lovers in the community, and if I need correcting, you just correct me.

STEP 7 - BOAT AND BOAT SHADOW



# STEP 8 - DEFINE BOAT AND SAIL

## "IT'S TRAMPOLINE TIME"

### COLORS FOR STEP:

CRM, CYM, PB, UB  
MB, TW, FWP

### MATERIALS FOR STEP:

#### #4 TAS ROUND ½" ANGLE BRUSH

- Get the ½" angle and MB + UB + TW and let's start the rigging with this light gray. As I come down the mast the color gets darker because it is more in shadow. Come back with the TAS #4 Round and add a gray highlight to the ball at the top of the mast and even a dark shadow at the back of the mast. Go back to the angle brush and mix PB + TW to get a highlight blue for the pontoon tops and they are round, so curve the strokes a bit to imply that shape as you add these highlights to both. Get PB + UB and add a shadow under this highlight, add MB if you need more coverage. This hull is just more in shadow. On the other hull, you add a shadow under the highlight as well. Add shadow to the top of the trampoline, these are often super blue in color. Come

back with your off white and add highlights toward the bow of the boat where it would be more in light.

*John - are you sure that is not a trampoline, that net part?*

*I think it was a trapeze, but I'm sure I'll hear from the boat people and I'll let you know for sure.*

*Up until now, I'd been calling the trampoline a trapeze, but I did go look it up before typing this mini book and it is called a trampoline. I was wrong. (Hangs head in shame) Please don't unsubscribe. The larger of the sails is called the mainsail and the smaller is called the jib sail. I've got it now.*

- Just get your catamaran to your happy place by playing with all of these colors of shadow and highlight.
- Come in with your red sail color and accentuate this color so it is strong and vibrant; work from the outside in on both sides of the stripe. I add some CRM as a highlight. The angle brush is wonderful for this type of work. Come back with the green and accentuate the color, then add a touch of CYM to that color as a highlight. These sails are not billowed yet. Rinse out your brush.
- Come back with the brighter orange color and accentuate it, add a touch more CYM for a highlight. This is definitely orange. Get the brighter orange color and the warm yellow, and accentuate. Then add more CYM to that color for a highlight if you need one. Rinse out.
- Get your bright yellow and accentuate it. Add more TW for a highlight color if you need it.
- Get the TAS #4 Round and your black-blue mix and between each element of the sail, draw a single thin line. There are little rods in there and would not be as prominent on the jib sail as on the mainsail. Then outline the mainsail at the bottom.
- Get FWP and add a reflection on the mast at the top of some of the rod pockets on the mainsail. Note that I came out a little beyond the end of the sail to indicate something that would show and would be highlighted. I came back with a bit of the blue-black to give those marks a shadow. Come to the jib sail and outline the edge as it is facing the light source. Then come in with the black-blue and darken the back edge of the jib sail. To indicate the billowing, I put small marks of highlight color on the sails in the middle of the colored stripes, it just adds character as well as indicating that the sail is being directed by the wind; implying ripples in the fabric.
- Access your progress so far and fix anything that is bothering you. Use my reference below to assist you and remember that you always paint back anything you need to if you overpainted a bit.

STEP 8 - DEFINE BOAT AND SAIL



# STEP 9 – FINAL HIGHLIGHTS AND REFLECTIONS

“WOW! THOSE  
ARE SAILS.”

## COLORS FOR STEP:

CRM  
QM  
CYM  
PB  
UB  
PG  
BS  
DP  
MB  
TW  
NYL  
FWP  
AGL

## MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE  
#4 TAS ROUND  
#1 MONOGRAM LINER  
#12 ROUND BLENDER  
1" OVAL MOP  
#20 BRIGHT  
#26 BRIGHT  
#8 BRIGHT HOG BRISTLE  
#8 TAS CAT'S TONGUE  
1/2" ANGLE BRUSH  
T-SQUARE RULER  
CHALK PENCIL OR -  
WATERCOLOR PENCIL  
ARTIST TAPE

- Are you ready for some zhuzh zhuzh? The first thing you want to address are the boat shadows. Are there enough, and are they dark enough? With the TAS #4 Round Brush, get your mainsail colors

(the stripes) and start adding those reflections in and around the boat reflections in the water. Your reflection lines for the jib sail would not be as long as the reflection lines from the mainsail. Once you have those reflections in, you can come back and start adding more ripple shadow marks. Come back with your off white color to add highlights to the ripples.

- Another thing about catamarans is that they have ropes. You can add those in with the red sail color. Highlight with the bright orange color. FWP mixed with the gray would be used to paint in the rudder at the stern of the boat, it's what steers the boat. Get FWP and highlight the edge of the sail stripes, but not a continuous line like the jib sail; those lines are on the material only and not on the rods between them.
- Use FWP to accentuate little parts of the boat that would be catching light. Add some detail to your shoreline seafoam, cresting waves, and the little seafoam that lost its friends in the last surge. You know me, I have to give those clouds a little bit of a silver lining.
- If you knew where the letters of the boat go, you could sign your name there, but I don't, so I'm just going to sign.



## 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

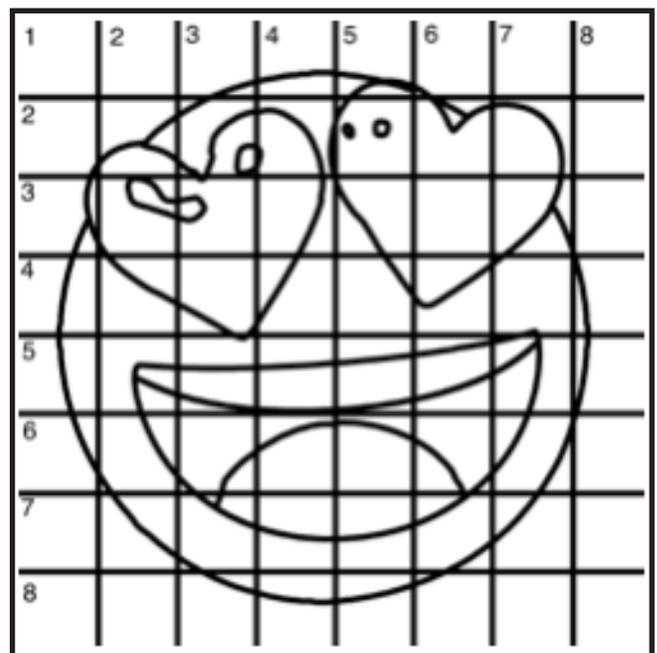
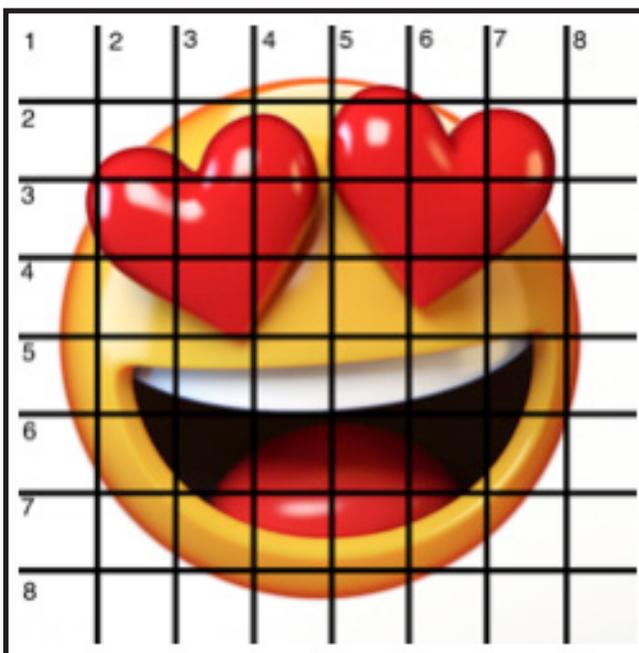
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

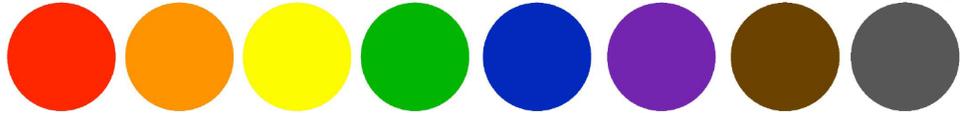


# ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



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

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R  
  
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B  
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X



NOTES:



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## ABOUT THE ART SHERPA:

Artwork and video is the sole property of The Art Sherpa™ and intended for the students personal education and Enjoyment. For questions regarding using any Art Sherpa painting in a commercial setting [labs@theartsherpa.com](mailto:labs@theartsherpa.com) for all other questions [support@theartsherpa.com](mailto:support@theartsherpa.com)

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