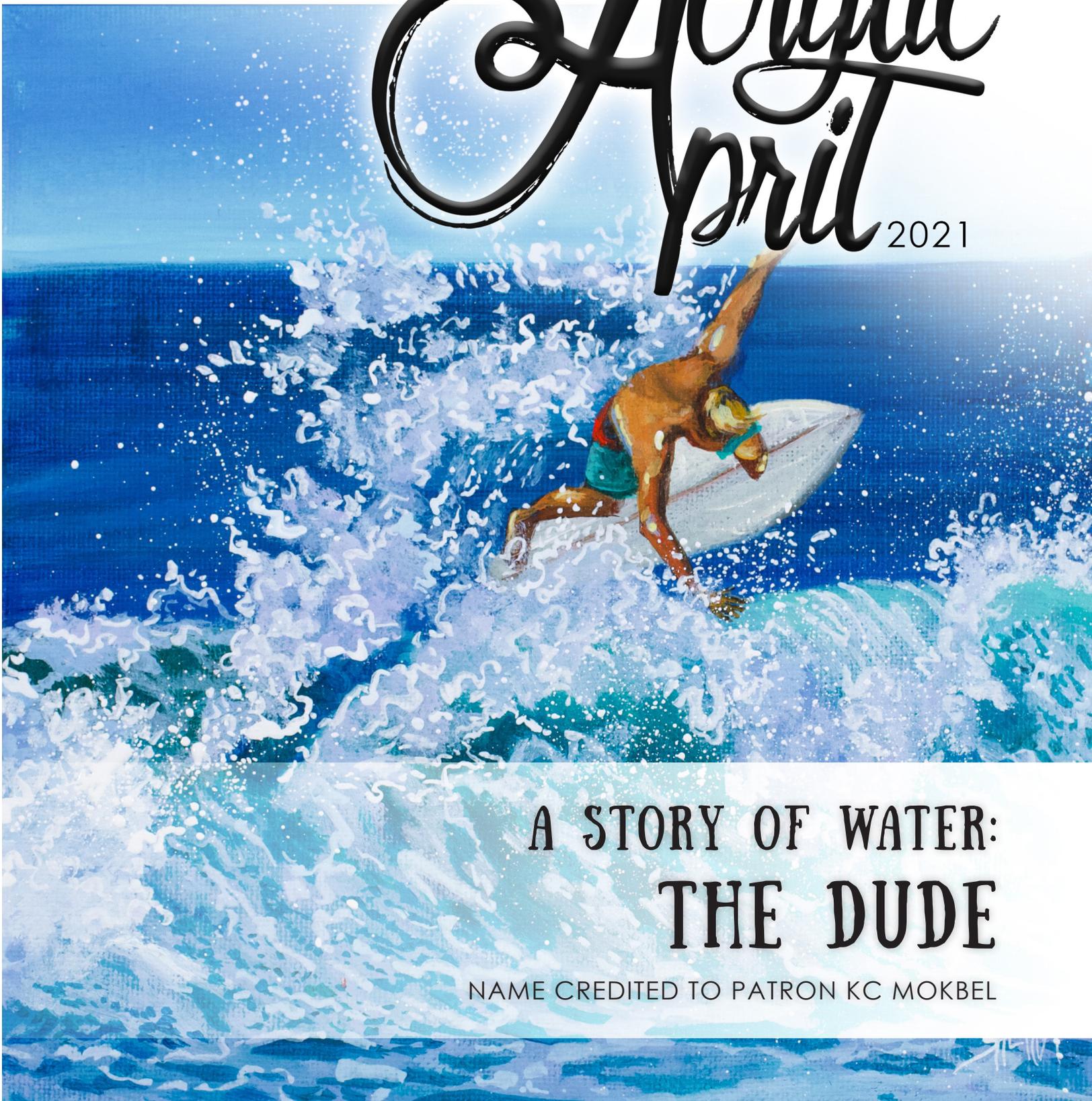


THE ART SHERPA PRESENTS:

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# Acrylic April 2021



## A STORY OF WATER: THE DUDE

NAME CREDITED TO PATRON KC MOKBEL

STEPS: 10 | DIFFICULTY: BEGINNER | 2 HOURS



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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 25: APRIL 25, 2021

A Story of Water Acrylic April 2021 began with a dawn and Day 26 will continue to reinforce the principles and techniques for both sky and water. Today's subject is probably how most of us envision the term "surfer dude" with his blonde hair and turquoise suit as he hangs ten, and shreds that sick shorey, avoiding a complete wipeout. His gnarly ride will probably be epic fuel for the skinny at the awesome beach blanket bingo and inevitable twist contest that evening where Brian Wilson and the Beach Boys will entertain the dudes and dudettes.

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
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

### BRUSHES:

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

- #8 Bright Hog Bristles
- #8 TAS Cat's Tongue
- TAS Splatter Tool
- Paper Towel

### TOOLS:

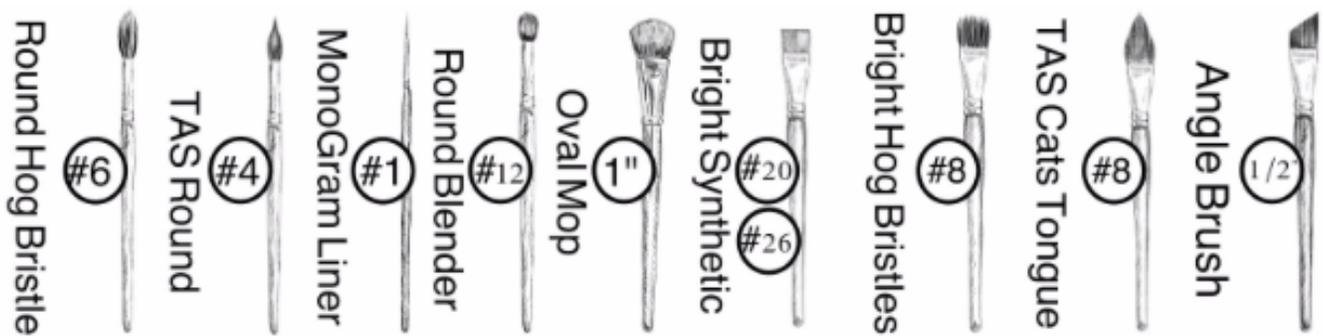
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
-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

### TECHNIQUES YOU WILL USE IN THIS PAINTING:

- 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
- Setting a Horizon Line
- 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:
INTRO	00:00	INTRO
STEP 1	02:35	SKY AND SEA COLORED GROUND
STEP 2	7:55	REFINING LAYER FOR SKY AND WATER
STEP 3	11:35	TRANSFER IMAGE
STEP 4	15:00	FIRST WAVE VALUES, SURFBOARD
STEP 5	23:43	BLOCK IN SURFER, TOP OF WAVE VALUES
STEP 6	34:53	DEFINE SURFER
STEP 7	55:45	BEGINNING SEAFOAM
STEP 8	1:07:00	ANOTHER LAYER OF SEAFOAM
STEP 9	1:22:30	DYNAMIC SPLASHY LACING
STEP 10	1:31:31	SEA MIST SPLATTER 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.

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, 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 - SKY AND SEA COLORED GROUND

## "GAME ON, DUDE"

### COLORS FOR STEP:

PB  
UB  
PG

### MATERIALS FOR STEP:

#### #26 BRIGHT

- The first thing an artist should do is to orient the canvas. So even though this is a square 8 x 8, measure the halfway point of the canvas, or 4", and mark with a watercolor pencil. Draw in a straight line with the T-square. Now divide the two parts of the canvas in half and draw another straight line with the T-square. The bottom half of the canvas will be the epic shore (wave in dude talk) and our dude, and the top line will represent our horizon, so above is sky, and below is ocean. This will allow our dude to be a little higher than the horizon once he's on his board.
- Get the #26 bright damp and load TW into the brush, then grab PB + UB to get a mid-range blue, and paint in the sky. Be very careful of the horizon line.

- Rinse out your brush.
- UB + PG makes a deep teal, so bring that color into that next section below the sky and just below that wave line that we drew in.

*John - This is the layer of the wave that the shark lives in.*

*Game On Dude - any time John says "Shark" in any video, I want you to throw up the shark emoji.*

*John - This is not fear, it is informed consciousness.*

- For the bottom section, get PG + PB plus a little water, for a lighter turquoise and paint that in as the underpainting for that wave section.
- All brush strokes should be horizontal on the canvas and blended in if you have a hard line in the ocean.
- Dry.



# STEP 2 - REFINING LAYER FOR SKY AND WATER

“THAT’S WHERE  
THE SHARK IS”

## COLORS FOR STEP:

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

## MATERIALS FOR STEP:

### #8 TAS CAT’S TONGUE

- Next we will define the sky, so grab the TAS #8 Cat's Tongue with UB + TW and paint another layer starting at the horizon line, being very careful around the horizon. At the top, you should add a titch of PB into the mix, but keep it lighter at the horizon
- From here to the middle point of the canvas is pure ocean. So get PB + UB and make some rough horizontal strokes. I have a couple of prep videos for new artists on my website that would be helpful to watch if you are a beginner. Bring these colors down to the greenish portion of the ocean.

*John - that's where the shark is.*

- Get TW, and while the canvas is still wet, dust the surface of the canvas in

this dark blue water for some dimensionality, maybe the light from the sky is reflecting.

- Dry.



# STEP 3 - TRANSFER IMAGE

## “THERE’S NO SHARK HERE”

### MATERIALS FOR STEP:

#### T-SQUARE RULER CHALK PENCIL OR - WATERCOLOR PENCIL

- Get the chalk pencil and draw in the curl of the wave. Be sure to refer to my reference below and to the grid reference or, the traceable if you are freehanding. I do want the wave to come up to the halfway point of the canvas, so the top should be at 4". Your board needs to be drawn in, as well as some of the aspects of the shore. He has an interesting body position. Start with the shoulders, then put the head in, the arm comes over the board, he is not in a level or straight pose, then put in the knee and foot. Not much of him shows, so we will paint values, skin tones, and highlights. The mind will see a surfer when we are done.
- I chose to freehand this image but I have also provided a transfer if you prefer to use that method. There is no right or wrong way, you can grid,

transfer, or freehand, whatever makes you the most comfortable.

- Dry.



# STEP 4 - FIRST WAVE VALUES, SURFBOARD

“EVERY DUDE  
HAS A SPECIFIC  
BOARD”

## COLORS FOR STEP:

CYM  
PB  
UB  
BS  
DP  
MB  
TW

## MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE  
#4 TAS ROUND  
#8 TAS CAT'S TONGUE

- We will start roughing in, so take the TAS #4 Round and get CYM + MB to a green-gray color, and start painting the surfboard. If you have to paint over some of your lines, you can come back and draw those in later, we will eventually take the board to white. The engineering in those boards have come a long way since my youth.
- While this dries, get the TAS #8 Cat's Tongue and your turquoise color and brush it from the bottom of the canvas upward into the curl of the shorey. Use my reference below to help you with these movements. Load UB +

DP to get a light lavender, and brush that vertically around the bottom of the canvas and pull that color up into the curl of the shorey as well. You are preparing the mind to see the shorey because of the movement of the water. Your strokes are kind of curved to the right. Rinse out your brush.

- At the top of the wave, come in with CYM + TW + turquoise (PG + PB) and start stroking the curl of the shorey. Strokes do change directions a bit to represent the various parts of the shorey. Add a bit of UB + PB to indicate the depth in the water of the curl. Just play with all these initial values to create this underpainting of the shorey. It helps to feather the brush a little at the edge to aid with the transition between the two spaces.
- Get the #4 TAS Round and come back into the gray of the board, and add TW, to start to lighten up the board, and to add some texture and shading. Allow the dark gray underpainting to peek through to give some shading to the board.

---

**Sherpa Tip:** *If this is for a specific surfer, make sure you view their board and paint it's markings as well as changing the dude's features.*

---

- Come back with BS down the middle of the board. Get TW on the dirty brush and lighten the board with this off white.
- Dry.

STEP 4 - FIRST WAVE VALUES, SURFBOARD



THE ART SHERPA

# WEEKEND GETAWAY

FEATURING:

*Cinnamon Cooney*

THE ART SHERPA

JUNE 17 - 20, 2021

*The Shawnee Inn and Golf Resort*  
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Connect, refresh, and regain a portion of yourself in the beautiful Pennsylvania Shawnee on the Delaware.

THE ART  
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# STEP 5 – BLOCK IN SURFER, TOP OF WAVE VALUES

## “PLEASE DON’T UNSUBSCRIBE”

### COLORS FOR STEP:

CYM  
PB  
UB  
BS  
DP  
MB  
TW

### MATERIALS FOR STEP:

#### #6 ROUND HOG BRISTLE #4 TAS ROUND

- Change your water out and take BS + MB to paint in the surfer with your TAS #4 Round brush. Paint what you see; where is the arm, where is it going, where is the joint? You can use the traceable if you prefer. For now, it looks like a weird spinnny wheel thing, but I believe, and I know it turns out. Remember, it's prerecorded, we would not post it if it didn't turn out.
- Remember how we have been painting flowers, we paint the shape and not the individual flowers. That's what we are doing here, we are not painting a dude, we are painting a shape. Pay

attention to where things are and how you want to represent them. It works surprisingly well. Sometimes when you get too detailed, your mind can mess with you. As you proceed, remember that surfers are pretty muscular, so you do want to represent that. These guys are strong. Not gym strong but sailor strong.

*And, yes, I said the word “shark”, John didn't. Go ahead and throw the shark emoji at me, just please don't unsubscribe.*

- I want a rough brush for my wave, so I got the #6 hog brush with turquoise with a bit more PB and CYM, and I started at the left side of the canvas at the top of the wave for this shadow color. Then come to the middle of the wave, and add this shadow. If you were looking for a shark in a wave, you would see the shark swim horizontally through the wave as it moves forward. You can see it in the water. That probably does not make John feel comfortable.

*John - I already knew that. I'm aware.*

- With TW + CYM into the dirty brush, bring this minty color to the very crest of the shorey, above the darker shadows where the shark would be seen. It's almost white in the foam areas. Try to capture those turquoise shadows as much as you can.
- Be sure to wipe out your brush from time to time and to dry it when you rinse.
- Use this brush, clean and dried off to softly blend in the areas under the crest.
- Get UB + DP to an interesting sea shade, add TW, to make a light purple and use that to build up a curve showing the water movement. A bit of canvas is showing at the bottom and that just creates another layer of dimensionality.
- On the TAS #4 Round, get CYM + TW and add it to the top edge of the board, where the sun might be hitting it.
- Dry.

STEP 5 - BLOCK IN SURFER, TOP OF WAVE VALUES



# STEP 6 - DEFINE SURFER

## "HARDEST FIGURE SO FAR ON CHANNEL"

### COLORS FOR STEP:

CRM  
CYM  
UB  
PG  
BS  
MB  
TW

### MATERIALS FOR STEP:

#4 TAS ROUND  
#1 MONOGRAM LINER

- Our dude needs some fingers. So with the monogram liner and BS + MB, paint in those little details on his hands.

*Sherpa Tip: If you are a patron, I did a patron video just on hands that would be great to watch if hands are a difficulty for you.*

- If you make a mistake and the paint underneath is dry, just lift it up.

*John - I know nothing about surfing except that you look like a seal.*

*Only from underneath.*

*John - That's the only view that matters.*

- The middle finger is your longest finger; there I have said it. The pinkie is the shortest. The lower hand will mostly be hidden by sea foam. The upper hand needs to be correct.
- To paint him, because he's tan, start with CYM + CRM to an orange shade, using the TAS #4 Round Brush. Tanning is very hard for me because I don't tan, I just burn. Add these highlights along the upper outstretched arm and hand and fingers. Add TW to the mix for a lighter highlight. He's emerging. Come back with BS along the feet and lower arm. Put in the shorts with CRM on the bum bum and put in a red racing stripe. He's catching the curl, man. Get PG + TW to make mint and paint in the legs of his shorts. Add TW to the orange and highlight the inside of the knee, foot and toes on the leg in the front. Add CRM where you need red, add BS where the skin is more in shadow, add CYM to warm up, and TW where you need to lighten.
- Just be patient and allow yourself the time you need to paint him in. There is a marvelous shadow on his shoulders that just speaks to how muscular he is. Remember to paint what you see. It's not easy, that's not what it is, it's just doable. This is probably the hardest figure I have ever done on this channel. Just find the highlights and shadows to make him real.

*Sherpa Tip: Be aware when you rinse out your brush, or dip for water, that you do not drop any on your canvas. It's usually fixable, but has destroyed paintings before.*

- Get UB + TW on the brush and use that to highlight some of his skin tones; water reflections hitting his glistening skin. Get CYM + TW + BS and paint in his sun bleached hair highlights and some hot spots on his skin.
- If you are painting on the table, hold your canvas up to look at it so that it is not lit with a glare. Come back and shape anything you might need to around him, the board, and where he connects with the ocean.
- Dry.

STEP 6 - DEFINE SURFER



# STEP 7 – BEGINNING SEAFOAM

## “WHERE ARE THE FAIRY UNICORNS?”

### COLORS FOR STEP:

**CYM**  
**UB**  
**DP**  
**TW**

### MATERIALS FOR STEP:

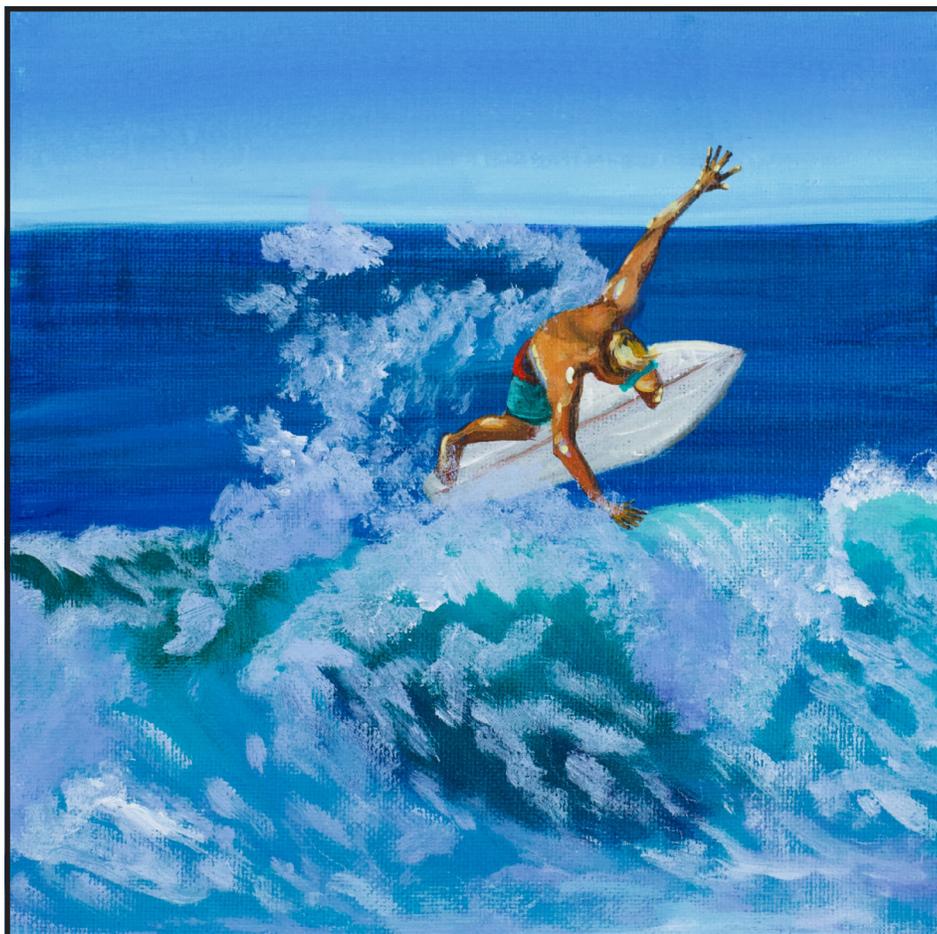
#### #6 ROUND HOG BRISTLE CHALK PENCIL OR - WATERCOLOR PENCIL

- Let's get into the shorey, with CYM + TW + our green turquoise, and add a small highlight on his shorts, because it would reflect the ocean color.
- Get the chalk pencil, and understand that seafoam is an ellipse and as it gets pulled up into the wave, it elongates. I drew in a line of deep shadow where the board would have come out of the water. I also drew in the outline of where the splashes would be, just drawing the path of the water, which will make painting it in much easier. Use the reference below and the traceable to help you with this placement.
- With the #6 hog round and UB + DP + TW to get a light value, start putting

in the seafoam that is being drawn up into the curl by the inertia of the moving water. Make sure there is some of it down at the base of the canvas, water is still relatively quiet there.

*John - Seafoam has to be in there; it's where all the little fairy unicorns come from and where the sharks hide.*

- Where you know you will have a splash, it can be more concentrated with this color. Work along the rest and try to brush your strokes in the direction that the water would be moving, which is up into the curl. Tap your brush and allow it to make very random spots of water spray around the surfer. Play with the values in this mix and vary your patterns. Very irregular. You are painting action and action rarely duplicates itself. Engage and release the brush. More purple and blue where the seafoam is more in shadow.
- Dry.



# STEP 8 – ANOTHER LAYER OF SEAFOAM

## “THE LACE OF THE SEA”

### COLORS FOR STEP:

UB  
DP  
TW  
PB  
FWP

### MATERIALS FOR STEP:

#### #6 ROUND HOG BRISTLE #4 TAS ROUND

- Take a break if you need it, grab some hot or cold sippy sippy. Relax, take a deep breath, and get ready to put in some more values and details.
- Rinse out your water.
- Continue with the #6 hog and mix UB + DP + TW to an off white color and roughly go over the surface of the canvas, allowing a lot of what is already there to show through, but creating a rough dry brushed surface. Come back and add a brighter version of that color to that little crest of the wave on the right.
- Switch to the TAS #4 Round, get PB + turquoise and create an opening in the sea foam on the

ocean floor, at the bottom of the canvas. Vertical broken lines that go up into the wave and come back along the upper crest. It implies that there is the dark blue underneath all this movement. The ocean did not cease to be dark blue just because this dude is hanging 10 in epic fashion on this radical shorely.

---

**Sherpa Tip:** *As an artist, you should be observing the world around you. How does it move, it's color, analyzing it so that you can portray it.*

---

- Get FWP on the brush with a touch of the purple and create elements of the seafoam that are also highlighted in our seafoam lace. Come back with the #6 hog and add some frothier highlights in areas.
- Play between these two brushes as you work your FWP into the seafoam with a goal of getting to the point that my reference below illustrates, but paint your world.

**John - I know you scoff, but we will never know how many lives I have saved by talking about sharks. I could have saved thousands of people's lives.**

- I did add some blue to the FWP when I felt I needed a bit of shadow foam to highlight the brighter foam.

**John is the only person I know who talks more smack when he is losing than when he's winning.**

- Dry.

STEP 8 - ANOTHER LAYER OF SEAFOAM



# STEP 9 – DYNAMIC SPLASHY LACING

## “SPLASHY SILVER LININGS”

### COLORS FOR STEP:

**FWP**

### MATERIALS FOR STEP:

#### #4 TAS ROUND

- With the TAS #4 Round and FWP, come into the ocean and start to create some random highlights in the upper splash behind and above the surfer. The little splashes under his board will give the impression that they go behind the board as well as in front of it.
- Paint a silver lining on the curl of the shorey, like you would with clouds. It just draws the eyes to that water edge and to the surfer, our focal point.
- Use my reference to help you get to the end of this step.
- Dry.



# STEP 10 – SEA MIST SPLATTER

## “COWABUNGA DREAMIN”

### COLORS FOR STEP:

**FWP**

### MATERIALS FOR STEP:

**TAS SPLATTER TOOL  
MONOGRAM LINER  
PAPER TOWEL**

- To protect him, crumple up a paper towel and lay it on top of him, if you want a certain shape, use some tape to position it on him, but only IF IT IS DRY underneath.
- Get more FWP and a splatter tool, and splatter to your heart's content. I just love splatter.

---

**Sherpa Tip:** A good thing to protect your environment from the splatter demon, is to put a puppy potty pad under your canvas before you splatter.

---

- Sign.
- Dry.



## 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

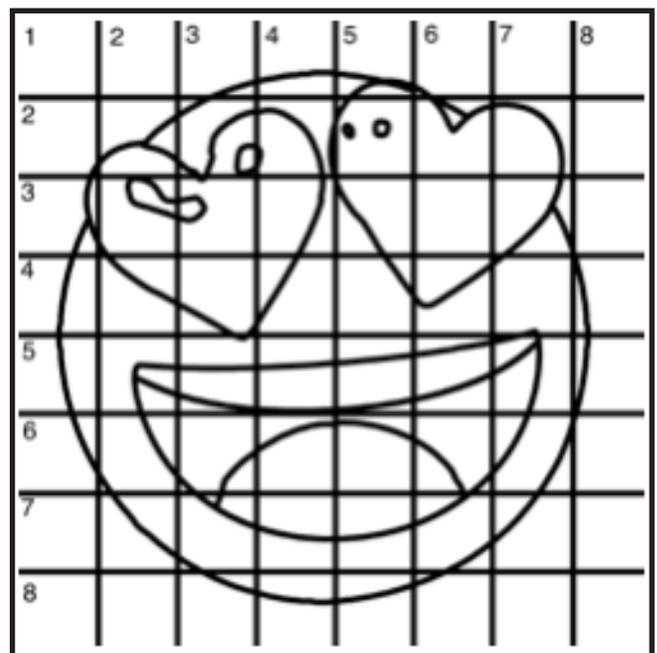
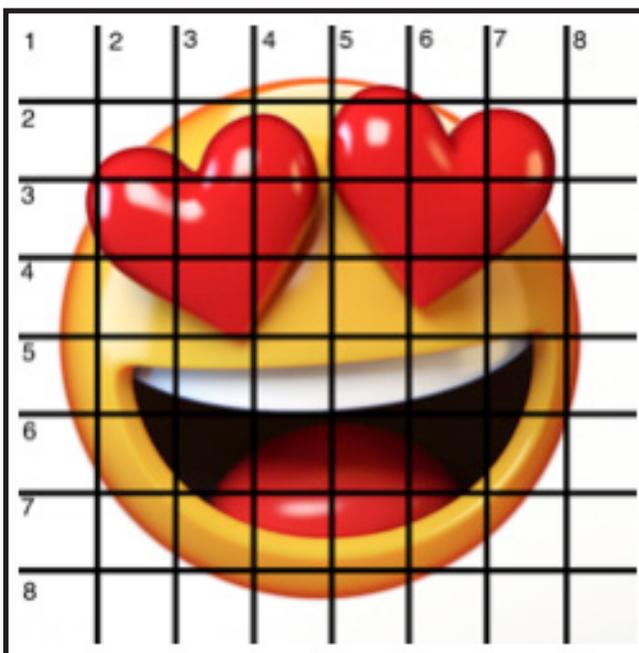
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

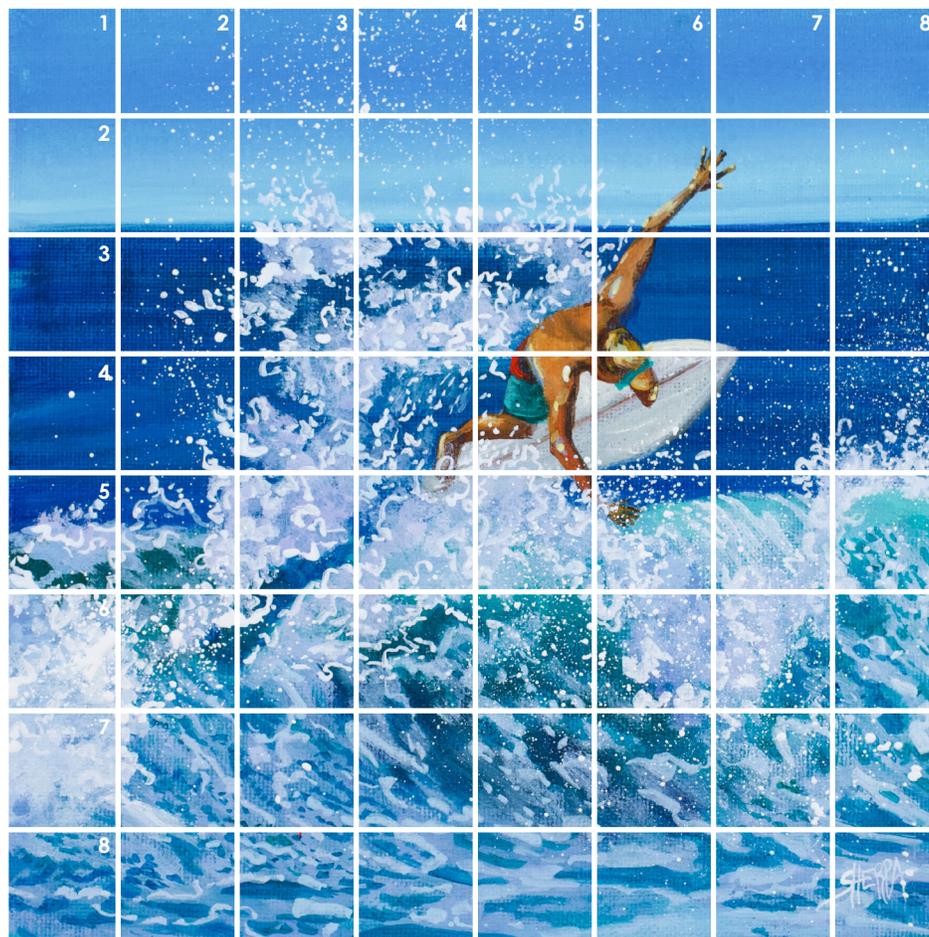
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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

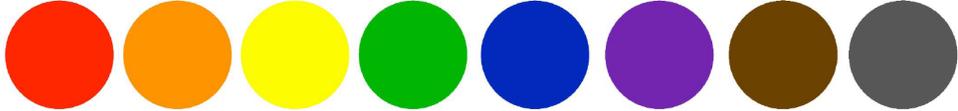


# ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice

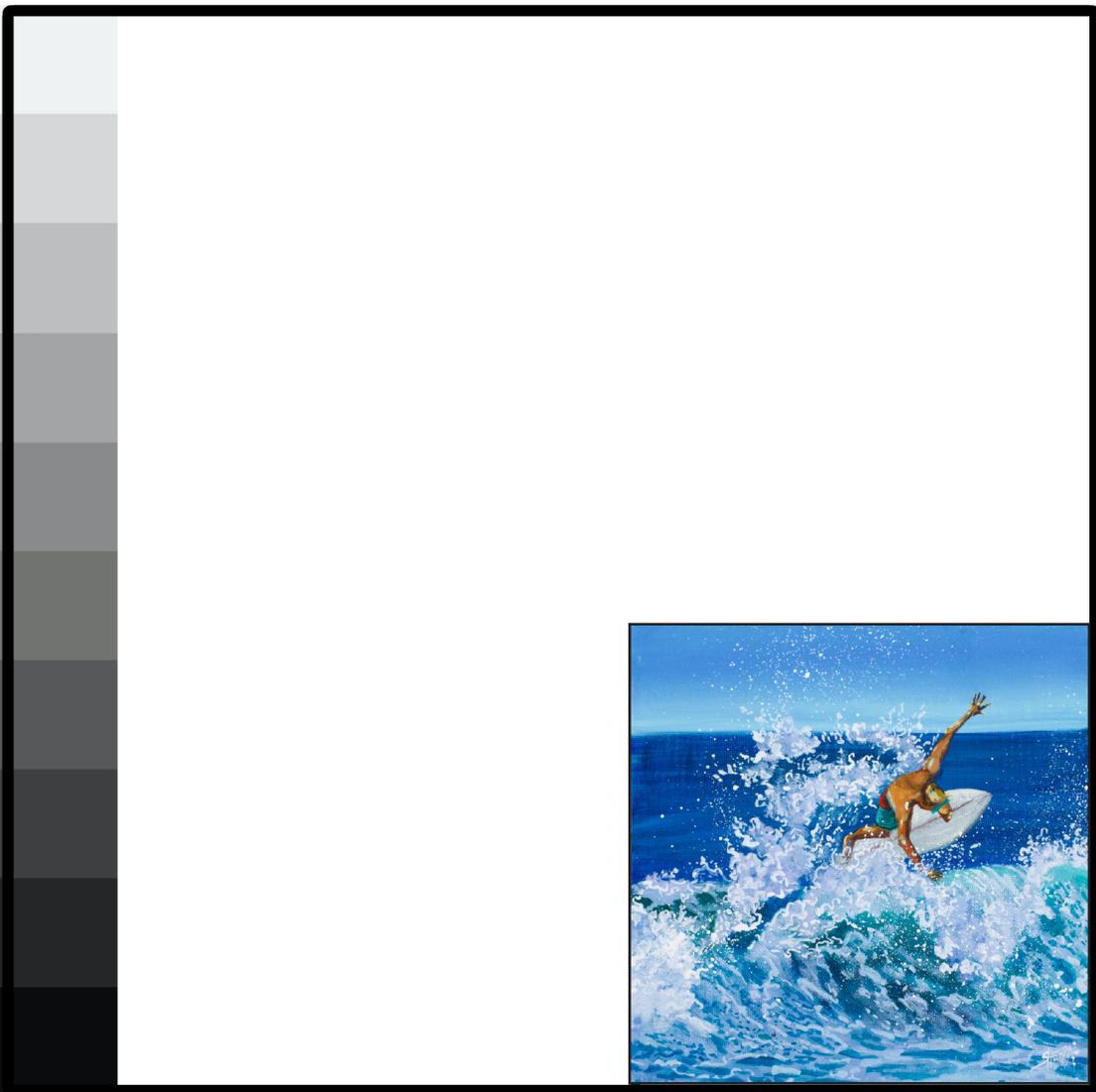


COLOR FAMILY



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

C  
O  
L  
O  
R  
  
M  
I  
X  
I  
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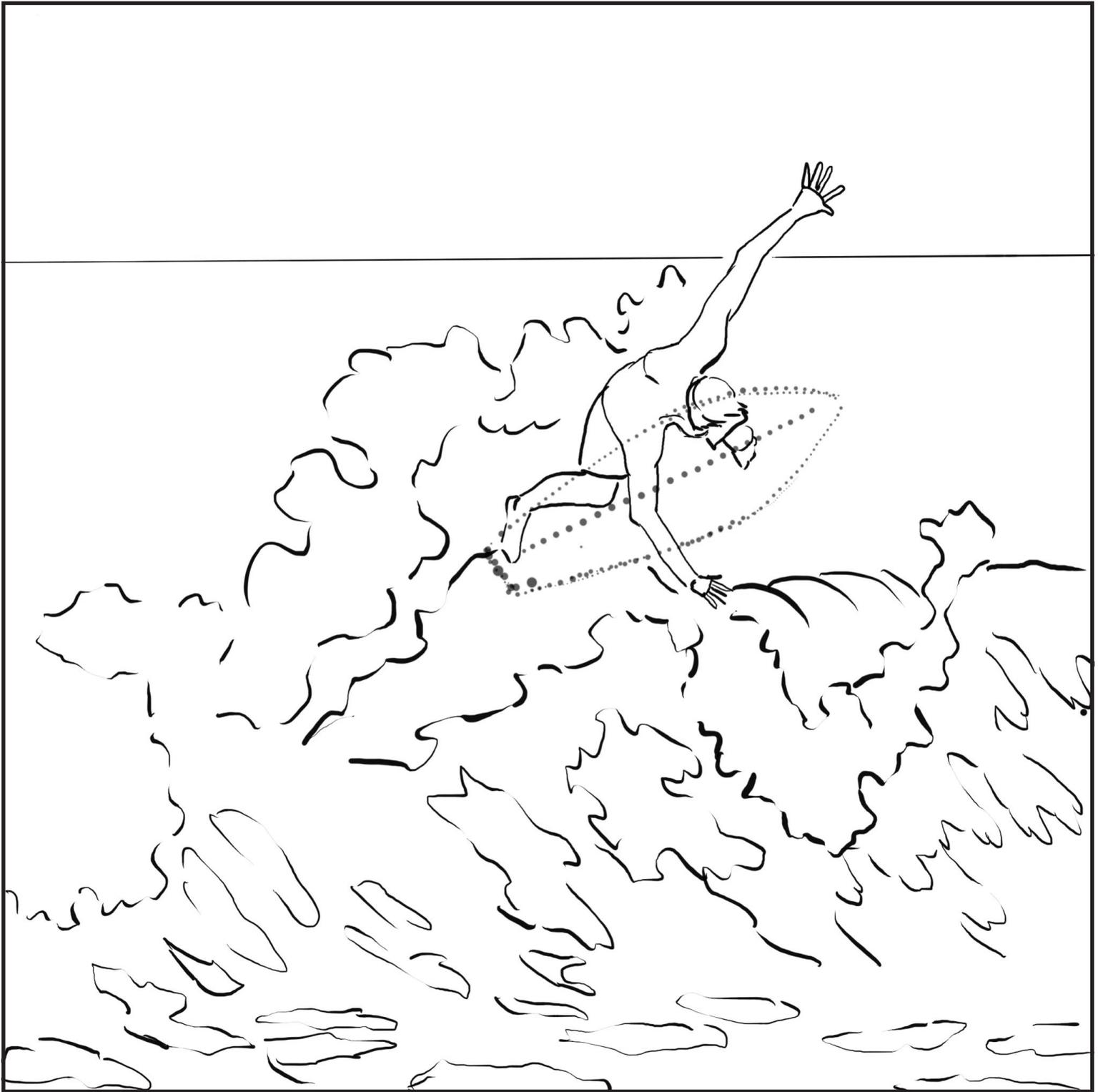


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