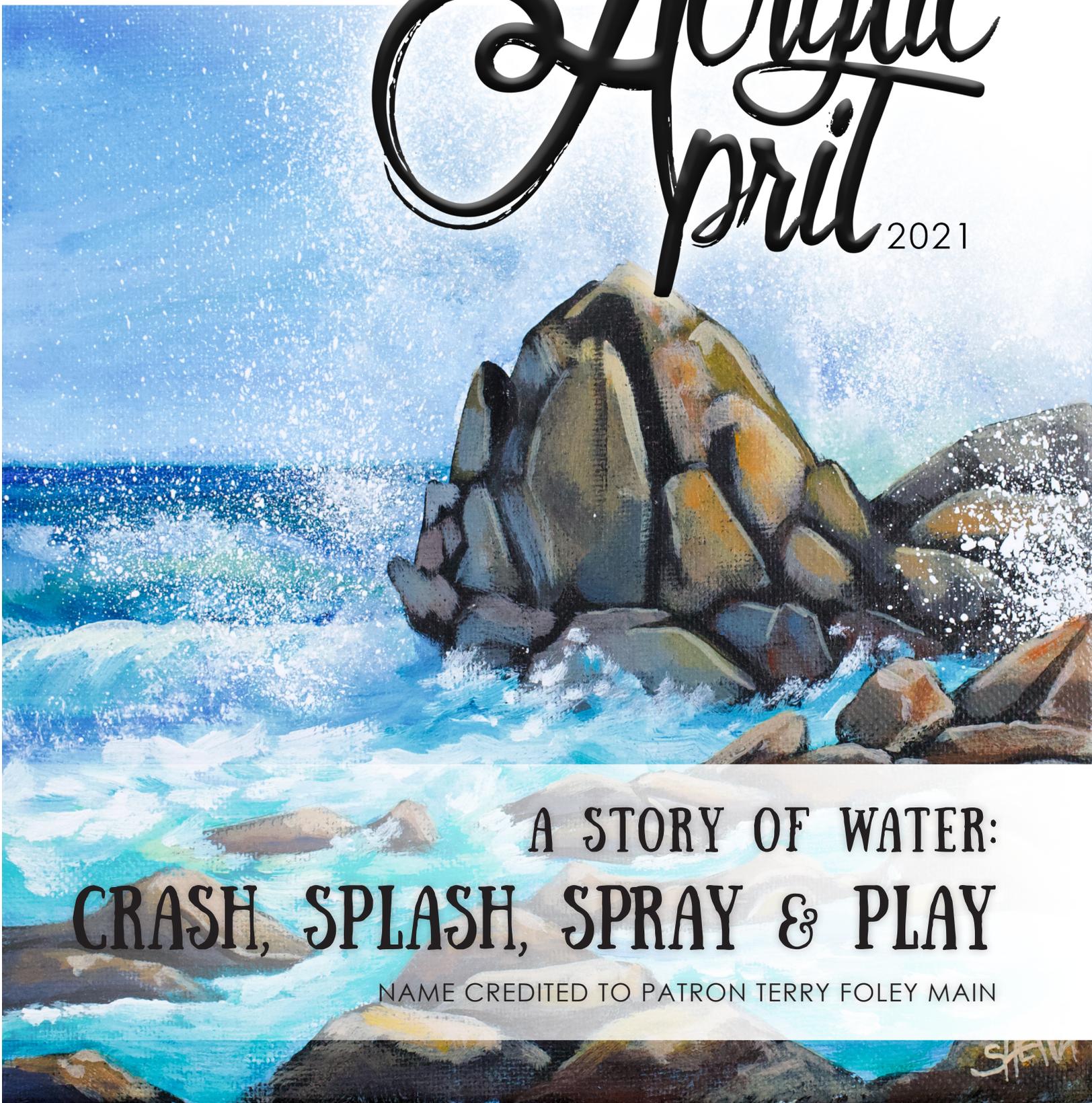


THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: CRASH, SPLASH, SPRAY & PLAY

NAME CREDITED TO PATRON TERRY FOLEY MAIN

STEPS: 13 | DIFFICULTY: INTERMEDIATE | 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.

**PARTICIPATE BY
COMPLETING ONE
SMALL ACRYLIC
PAINTING EVERY
DAY FOR AN
ENTIRE MONTH**

This year's Acrylic April Challenge is designed around the "Story of Water" and every painting will embrace that theme and every tutorial will teach skills that will be built upon in subsequent lessons. If you engage in this unbelievable art journey for 30 days, you will gain a greater understanding of water, how it engages with nature, how it behaves, how to successfully illustrate it.

This document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your Acrylic Art Journey. The document is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials have been recorded and have an accompanying mini book, The Art Sherpa will prepare a printed version of all of Acrylic April that you will be able to purchase. That expanded book will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial can be found at theartsherpa.com.

We sincerely hope that you enjoy your experience with Acrylic April and look forward to seeing your completed paintings. Please do not hesitate to contact us at support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Facebook Acrylic April group at: <https://www.facebook.com/groups/AcrylicApril>



DAY 28: APRIL 28, 2021

A Story of Water Acrylic April 2021 began with a dawn and we have continued to reinforce sky and water principles and techniques throughout our 28 day journey. Today, we will spend a little time getting rocky with it. Rocks can be challenging and I want to help you become more comfortable with them as they are found in so many water scenes.

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 Cat's Tongue
- ½" Angle Brush
- Splatter Tool

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
- Setting a Horizon Line

- Color Mixing
- Dynamic Light on Water
- Splatter



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	04:45	TRANSFER IMAGE
STEP 2	07:55	DISTANT SKY AND WATER
STEP 3	11:05	REFINE FARAWAY SKY AND WATER
STEP 4	20:36	FAR AWAY SPLASH
STEP 5	35:15	SOME FOREGROUND WATER
STEP 6	38:42	LARGE ROCK SHAPE
STEP 7	42:05	ROCK HIGHLIGHTS AND VALUE
STEP 8	47:13	DRY BRUSH ROCK DETAILS
STEP 9	56:17	MIDDLE GROUND SPLASH AND WATER
STEP 10	1:00:44	BLOCK IN FOREGROUND ROCK
STEP 11	1:02:45	SHAPING ROCKS WITH HI-LO VALUES
STEP 12	1:07:33	FINAL ROCK DETAILS
STEP 13	1:18:48	CHOPPY FROTHY WATER
	1:21:18	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.

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.

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

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

Sherpa Note: Some of the major color mixes we will use today are the brown rock colors of (CRM + MB for a brown rock color), (CRM + CYM for an orange rock color), (orange rock color + MB and you get a different brown color), (CYM + BS) and (CRM + CYM + BS).

The grays are between (UB + BS) and (TW + MB).

(PB + PG) make phthalo turquoise, our base sea color. TW is added to lighten it.



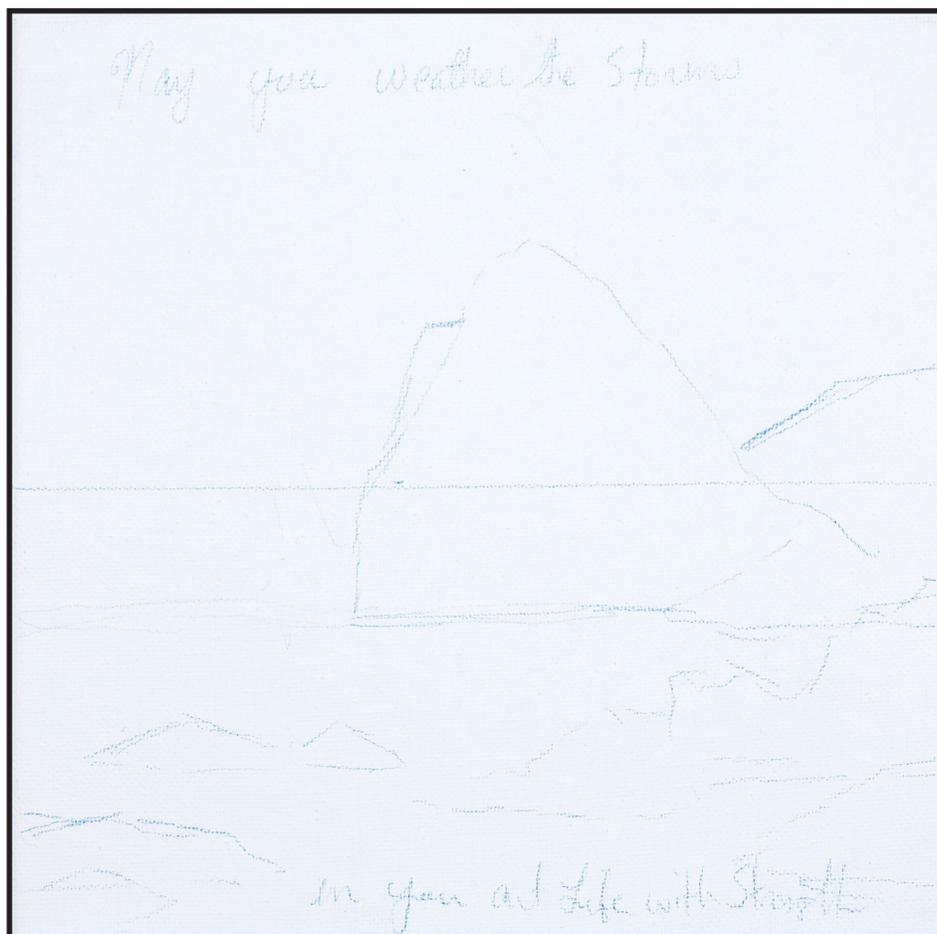
STEP 1 - TRANSFER IMAGE

"LET'S GET ROUGH"

MATERIALS FOR STEP:

T-SQUARE RULER CHALK PENCIL OR - WATERCOLOR PENCIL

- I will rough in the major objects of the painting so that I don't waste effort painting. With a T-Square and a watercolor pencil, draw a horizontal line halfway down the canvas for the horizon line. Start sketching the rocks with the watercolor pencil. 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.
- If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects. We will paint the sky, the water to the beginning of the rock, and the foreground water in the next step.
- Dry.



STEP 2 - DISTANT SKY AND WATER

“RAISE THE HORIZON AND USE THE MAP”

COLORS FOR STEP:

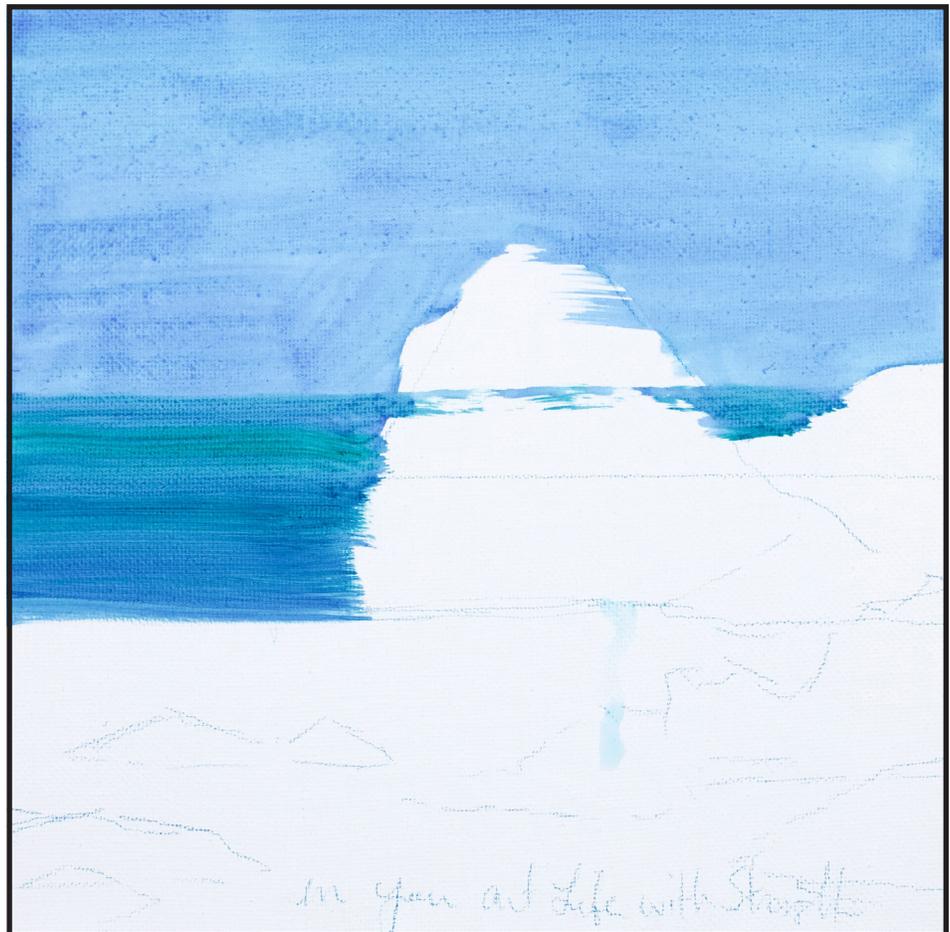
PB
UB
PG

MATERIALS FOR STEP:

#26 BRIGHT

- We will start with the sky. Using a damp #26 brush and brush any washes you might have into the canvas. Then load with a mix of PB + UB into a nice sky color and come across the top of the sky with horizontal brush strokes. This is rough and it shows a lot of brush strokes because the surface was wet, but the paint did move easier. This is just the ground and we still have layers to go on top of this. Come all the way down to the horizon line.
- Get PB + PG and this becomes the distance ocean just level with the beginning of that large rock. I decided to raise the horizon line just a little so I could draw in some ocean between the rocks.

- The grid reference can be very helpful because it is marked in a 1" x 1" map.
- Dry.



STEP 3 - REFINE FARAWAY SKY AND WATER

"A LITTLE DISTANT SURFACE CHOP"

COLORS FOR STEP:

TW
BS
CYM
PB
UB
PG

MATERIALS FOR STEP:

#6 HOG ROUND BRUSH

- The first thing you should do is to recheck and reinforce your horizon with your T-square.
- Get a #6 hog round brush, dampened and wiped, and loaded with TW and the upper sky color to get a very light blue. Then start loosely brushing this up above the horizon line. It's ok if you go over the rock because the black underpainting of that rock will cover the blue. Come back at the very top with the darker sky color and maybe add some sweeping curves from the top of the canvas inward. You can add TW and, or BS to that mix to gray it and to imply a slightly stormy day.
- Get your dark ocean color and start defining that distant sea. A dark, distant, once upon a time

sea, more blue than green now. Add more blue and TW, even add a bit of CYM, and brush in some waves that might be building up and heading toward the rocks. Deepen the base of the wave with PB. Rinse and wipe your brush.

- Come back with UB + TW and add some crest colors to the top of that building wave on the left. The highlights and shadows are what will make the wave work. Add more CYM to this and as you add to the light blue, it becomes kind of a sea green color. Add more TW to the light UB mix and tap up and down at the top of the wave to imply splatter behind that wave. Come along the front water of the wave and put in some distant choppiness on the surface. Add more PB to the mix if you need to. Get the yellow-white mix that you used to get the sea green before, and add sweeping motions of that color to the left side of the big rock and come just beyond it toward the shore. Wipe your brush and blend in those sweeps, back to the edge of the rock. Get some PB + PG and put back some deep values in the surf. Get TW and dry brush this at the top of those sweeping waves by the rock, if the paint is dry and if it does not layer, let it completely dry first and then don't press too hard.
- Dry.



STEP 4 - FAR AWAY SPLASH

"A MOM STORY"

COLORS FOR STEP:

PB
UB
BS
MB
TW
FWP

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#4 TAS ROUND
#12 ROUND BLENDER
SPLATTER TOOL

- Let's have some fun with the #6 hog and your yellow-white mix, to add some splash between the rock and his rock friend, blending this up into the sky. It's the spray of the wave.
- Take yellow-white to the top of the wave and put in some crisp brush strokes to indicated the curl of the wave with the #4 Round.
- Get the blender brush damp and some UB and start tapping in places where that wave is starting to hit, but is also in shadow. Blend that in, bringing it down and forward and a bit towards those rocks in front. Add TW to the brush and tap a texture of foam into the forward wave. This is the background foam. Then at the top of the big

rock on the left, tap in some along the outline. You could add a touch of BS to the mix to help this stand out once we get to the water colors.

The water does not just hit the rock and walk away meekly when the rock won't get out of it's lane. It says, "HOW DARE YOU, MR. ROCK? OK, all right, you want to play games, how about getting wet?"

- Get into your grays a little with MB + UB + TW for the water splash. You do want an even value of this color, you don't want unintentional light and dark where you don't need to have them. You are preshaping the splash now, setting the stage for when you come back with the splatter. I could just splatter paint and it would look like seafoam, but by doing this, I make it seem more realistic. I do add water to the brush from time to time to improve the way the filaments move on the canvas. Press and push the brush and avoid making patterns, not just in the shapes, but also in the direction you push the brush.

John - To walk without rhythm.

To walk without rhythm is true, especially if you are trying to sneak out of the house. True fact, when I was a kid, I used to watch Kung Foo and practice being stealthy by walking on butcher paper. That show was so informative.

Time to a Ginger/Mom Game On - She tells so many stories about me, when she was a kid she used to sneak out, ride her horse and vandalize the neighbors yards.

- Just create the shape of the foam and when you're happy, come back with TW and highlight bits and pieces, where the light might be catching it.

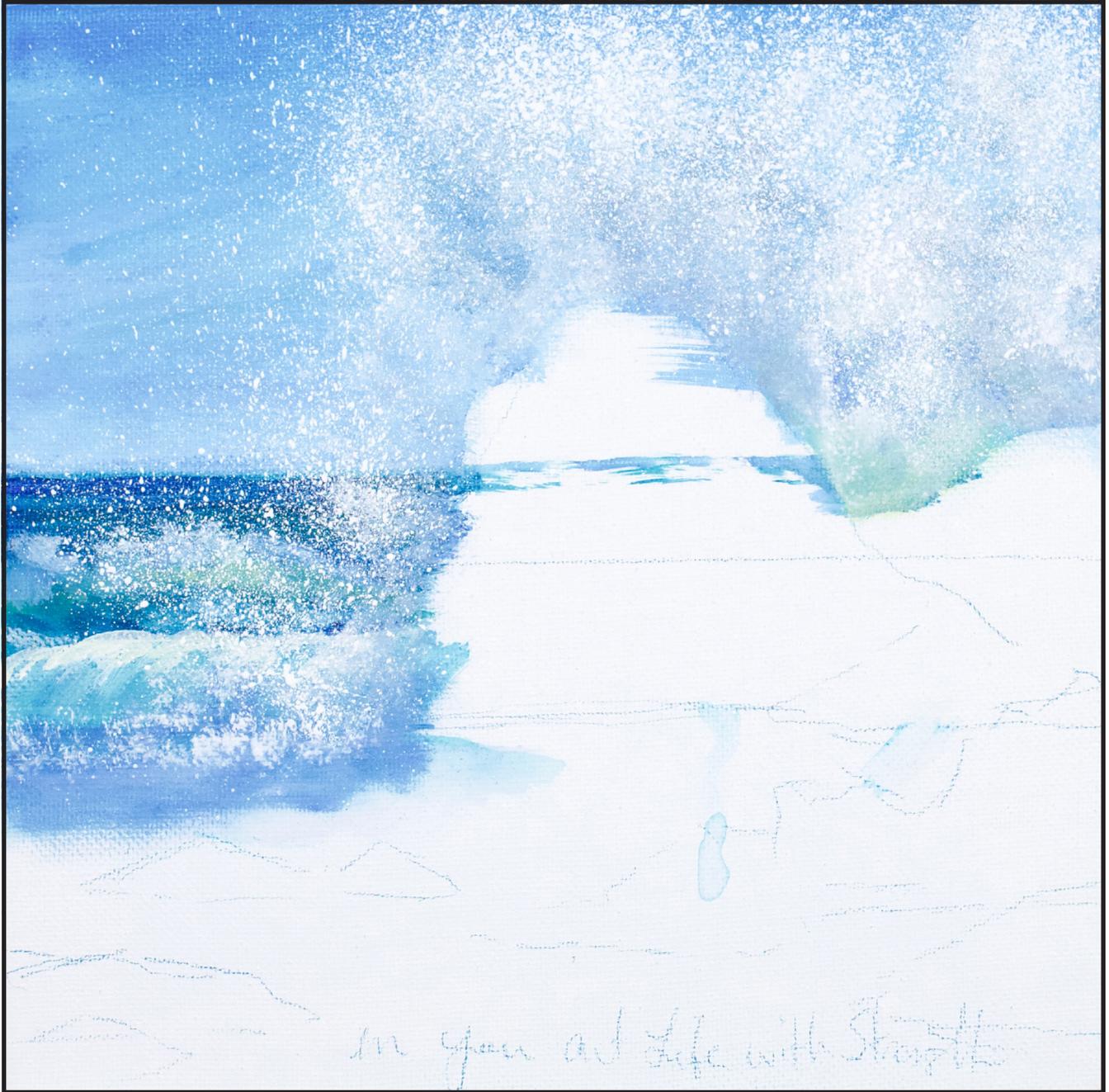
John - You gotta put the time in to make the effort to get the zhuzh.

- The key here will be not to overdo it because we still have splatter left.
- Get PB + TW on the blender brush and add in some of this shadow color. Make sure your yellow-white shows in the corner between the two rocks.
- Put out FWP and the splatter tool, work the paint into the brush, and SPLATTER, SPLATTER, SPLATTER.
- Rinse out and wipe your splatter tool and do it again.

Sherpa Tip: Use a clean puppy potty pad under your canvas to contain overspray and protect your workspace and your iphone and your coffee.

- ZHUZH ZHUZH ZHUZH
- Before it dries, use the blender to make sure that the forward wave has enough zhuzh.
- Dry.

STEP 4 - FAR AWAY SPLASH



STEP 5 – SOME FOREGROUND WATER

“THAT ROCK IS IN MY WAY”

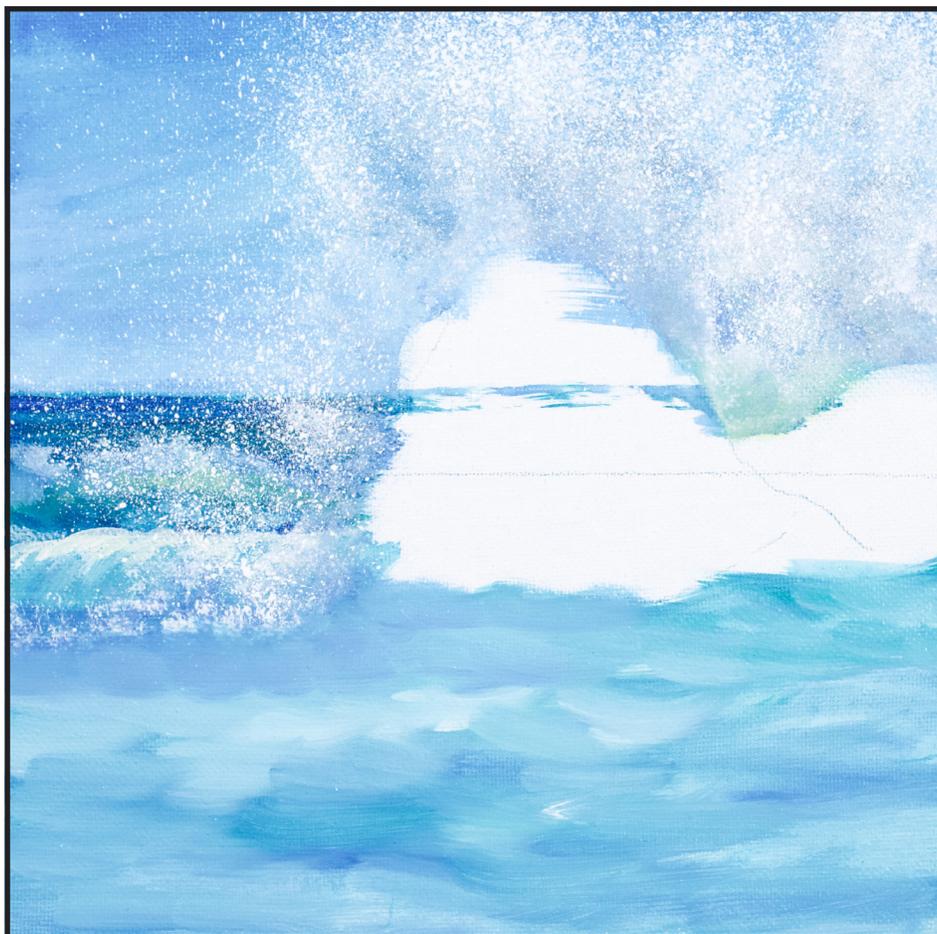
COLORS FOR STEP:

PB
UB
PG

MATERIALS FOR STEP:

#12 ROUND BLENDER

- Continue using the #12 blender and PB + PG + TW, sometimes adding UB, and paint the forward section of water in front of the wave and rocks. Place your brush strokes in the direction that the waves are moving. We will add rocks back in, but for now just cover that entire section. Where you want the water deep add more PB to the mix. The rocks would affect the color of the water because water would halt and be deeper there until it figures out the rock is not going to get out of its way.
- Dry.



STEP 6 - LARGE ROCK SHAPE

"MATH ON THE X/Y ANGLE"

COLORS FOR STEP:

MB

MATERIALS FOR STEP:

#8 TAS CAT'S TONGUE

- With the TAS #8 Cat's Tongue and MB, paint in the entire big rock. It has an interesting shape and jagged edges, math on the xy angle. It's not just the silhouette of what you see. You have to show the depth, so we need rocks that come forward into the water. We are not doing the very forward rocks yet, because we have to splatter these rocks as well.
- I want you to see the shape of the rock so I will call this a step.
- Dry.





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STEP 7 – ROCK HIGHLIGHTS AND VALUE

“WHERE ARE THE FAIRY UNICORNS?”

COLORS FOR STEP:

CYM
UB
BS
MB
TW

MATERIALS FOR STEP:

1/2" ANGLE BRUSH

- These rocks are not mossy, so mix CYM + BS + TW to a beige color and gray it with UB. Then along the edge of the big rock, start speaking to a few highlights using a 1/2" angle brush. It's ok to dry brush because rock surfaces are so rough.

John - The angle brush rocks.

- Vary the tone of this color with more of any of the color mixes, but don't get too bright. Water is reflecting from the sky, from the water, from the light source, so many different things in the environment impact the color. These are your mid-tone values. You can always come back with MB if you overpaint something.

- You can also tilt your canvas up in front of you and really look at it, compare it to my reference below or the grid reference, or your reference if you are painting a specific rock that means something to you.
- We now have a rock land formation and I'm going to stop so you can see the reference very clearly.
- Dry.



STEP 8 – DRY BRUSH ROCK DETAILS

“NO MENTION OF SHARKS”

COLORS FOR STEP:

CRM
CYM
BS
MB

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#4 TAS ROUND

- Get the #6 hog brush loaded with CRM + CYM mixed to an orange color. Then take some of that orange and add BS to get two colors of stone. Start putting in those colors on the rock. You are dry brushing as much as possible and since we are using a hog brush, you will need to wipe out your brush from time to time. When you rinse the brush, make sure you wipe it dry or it will not apply paint correctly. I'm using value to pull the stones out away from each other. This stone is super colorful, but you don't want to lose the shadows because the shadows give you the faces of the rock. CYM + BS is a nice warm reflection color. Play with all of the color mixes that I mentioned in my Sherpa

Tip in the forward.

- Rock shapes don't come from the rock turning around but instead by the erosion of the stone from the water that is constantly hitting against it. Roll your brush to load it and try to load between the belly and the toe. It should be warmer on one side with the browns and cooler on the shadow side with the blues and grays.
- The rock is the subject of our painting so it's ok to spend some time with it and make yourself happy.
- Get the TAS #4 Round brush and come back with MB and reinforce the shadows on the rock.
- Don't overlook your light stone color that we made to add some highlights here and there.
- Dry.



STEP 9 – MIDDLE GROUND SPLASH AND WATER

“AS THE WATER CHURNS”

COLORS FOR STEP:

TW
FWP

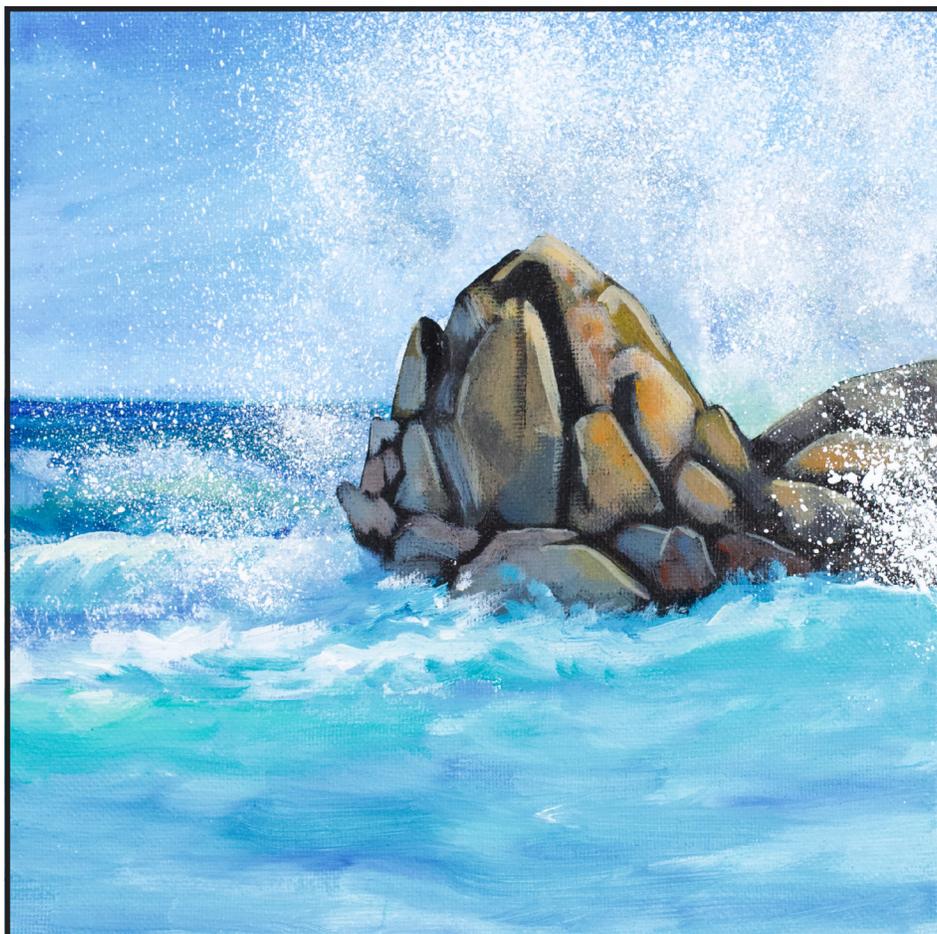
MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE SPLATTER TOOL

- We are going to work on the forward strip of water and our dark ocean colors. So on the #6 hog brush, start adding some depth to the water directly in front of the rocks. After you're done with that, add more TW for highlights and add the churning water.

John - As the water churns.

- Swirl some strokes up against the rocks cause this water is angry that the rock won't get out of the fast lane. Come back with some TW highlights for splashy bits.
- Then put a cloth up over the big part of the rock, and get the splatter tool and splatter the right rock.
- Dry.



STEP 10 – BLOCK IN FOREGROUND ROCK

“ERROR WILL
ROBINSON, ERROR”

COLORS FOR STEP:

MB

MATERIALS FOR STEP:

#4 TAS ROUND

- Refresh your water. Then with the TAS #4 Round and MB, start painting in the rocks in front of the focal rocks. You can use your imagination, my reference, the traceable, your reference, or the grid to help you with placement. You can draw them in first with your charcoal pencil if that will help you with placement.

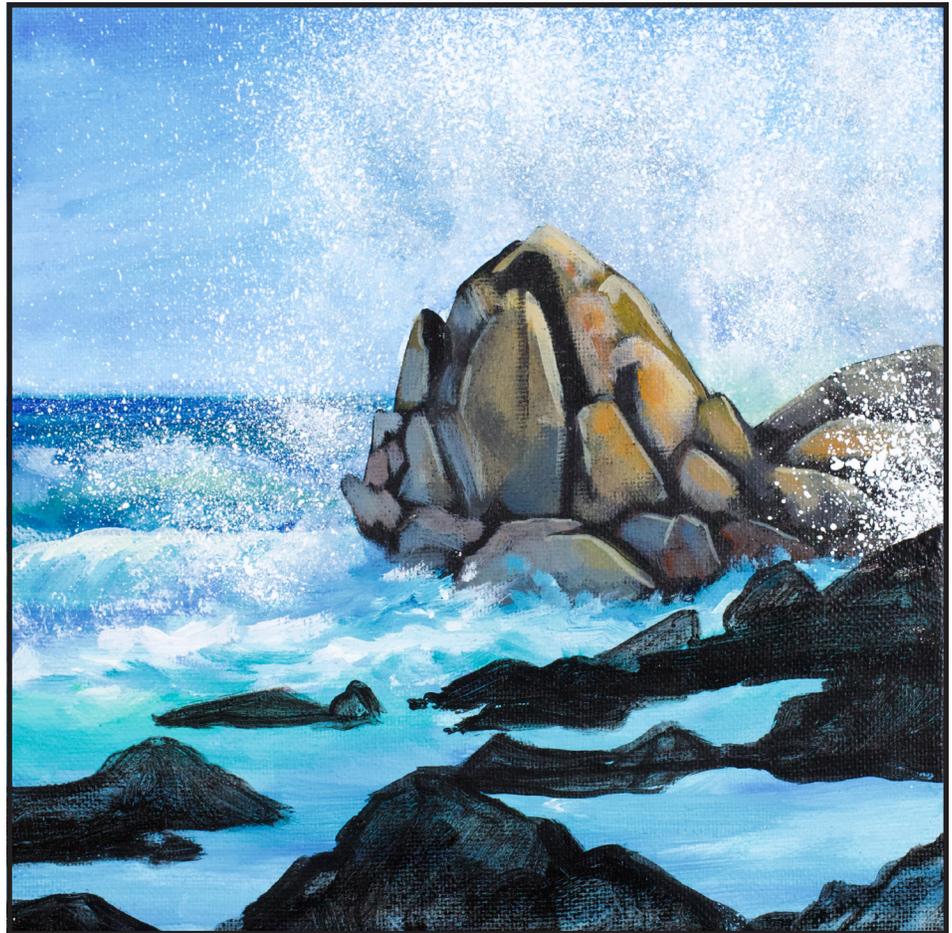
John - OK, we've done thousands of tutorials but today, technology teamed up with the Fickle Finger of Fate to bite me in the bumbum. I got a message that said:

“The Recording Hard Drive is Full”

but I didn't see it for a moment or two because I was trying to make sure the cameras were catching the best angles for you to be able to see to paint in

the rocks. Subsequently, please use all the resources we provide in this document to help fill in the rocks.

- Dry.



STEP 11 – SHAPING ROCKS WITH HI-LO VALUES

“A ROCK CONGLOMERATE”

COLORS FOR STEP:

CYM
UB
BS
TW

MATERIALS FOR STEP:

½” ANGLE BRUSH

- The positive space is where the rocks are and the negative space is where the water is.
- Let's start to block out values of color and light. With the ½” angle brush, BS + CYM + UB + TW, work with mixes of these colors to start adding your highlights and shadows on the black rock. Leaving black as the deep shadow color, same as you did with the big rocks. The highlights allow me to imply that these structures are a cluster of rocks rather than a single rock.

John - What is a group of rocks called? A cluster?

Yeah, maybe?

John - A clump of rocks. John - A gaggle of rocks?

I don't know.

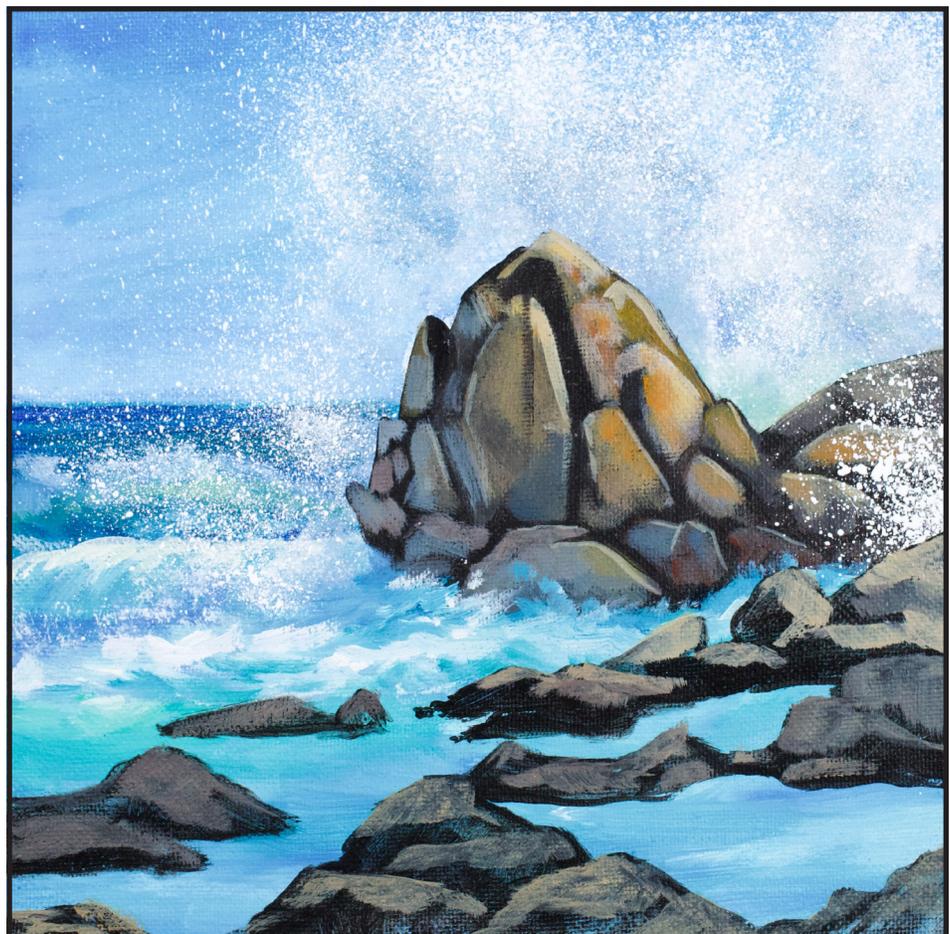
John - I think it's called a planet.

An asteroid?

John - That's a bunch of small rocks.

Anyway, I googled after the show and a group of rocks, depending on their mineral makeup can be called a conglomerate or if they are formed by hot material of the hot magma from the mantle, they are called igneous.

- Work your colors until you are happy with them by using my reference and your resources. You never know when the hard drive will get full again.
- Dry.



STEP 12 - FINAL ROCK DETAILS

"THE ROCKS JUST KEEP COMING"

COLORS FOR STEP:

MB

MATERIALS FOR STEP:

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

- We can now create some rock personality, so with the #6 hog brush, come back to all the mixes you created when we put in the big rock's personality. Start adding some sunlight dancing on the rocks, and some warmth from the light source, and some mid-tones of coolness.

John - Rocks are just layers of skill set.

- A learning curve is OK and that is the reason I created Acrylic April. So, I could teach you the skills and give you the opportunity to use those skills on a regular basis. To surpass the learning curve and to get comfortable with this type of landscape painting in the future.

Rocks by nature have personality.

John - Some are just layabouts.

- Come back with the TAS #4 Round Brush and MB and redefine any shadows of any of the rocks that need to be re-shadowed.
- Dry.



STEP 13 – CHOPPY FROTHY WATER

“YOU CAN MAKE
THE SPLASHY
SPLASH”

COLORS FOR STEP:

CYM
PB
PG
TW

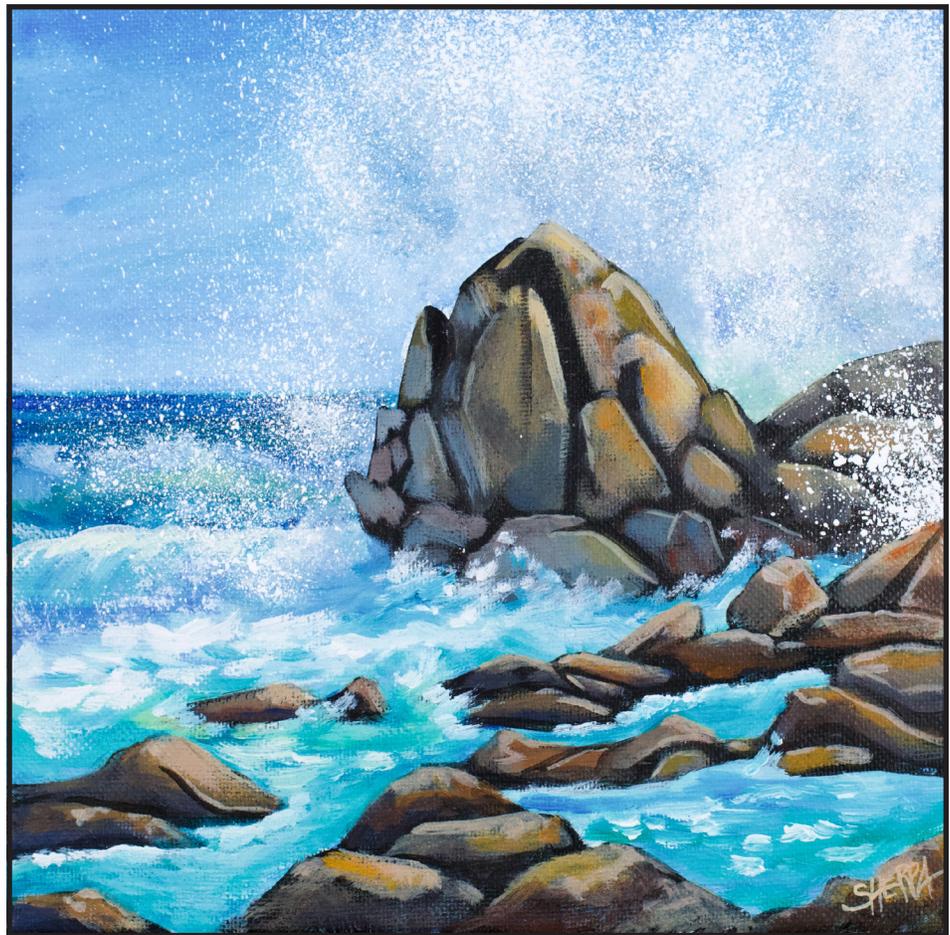
MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#1 MONOGRAM LINER

- Now for some choppy, frothy water. Rinse out and wipe the #6 hog, then get TW, and make sure there is some white choppiness in front of the big rock. Mix PB + PG to start adding some darkness under some of the forward rocks. Maybe it's seafoam, maybe it's the depth of the water, and you can also add some along the edge of the rocks. Get TW + CYM into the mix for a highlight color, on the toe of the brush. Add a tiny bit of water when you need to improve flow, but only on the toe.
- Add TW + CYM to the aqua and come back with this highlight color, wet into wet. Flick it up onto the rocks

because the rocks are not really big enough to stop the flow of water here. The energy is pretty broken down so it's not really splashing. This area would form little tide pools when the tide receded. You want to create energetic water movement. I added some thicker TW in the very foreground of water and continued to play with my aquas and other water colors until I was happy.

- Use my reference below to assist you in deciding when you are done.
- Sign with the monogram liner; I used beige and signed on a forward rock.
- 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

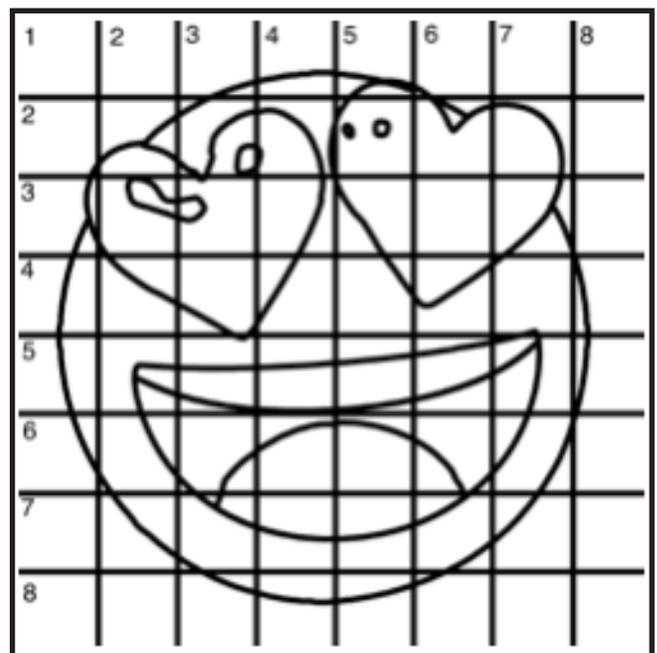
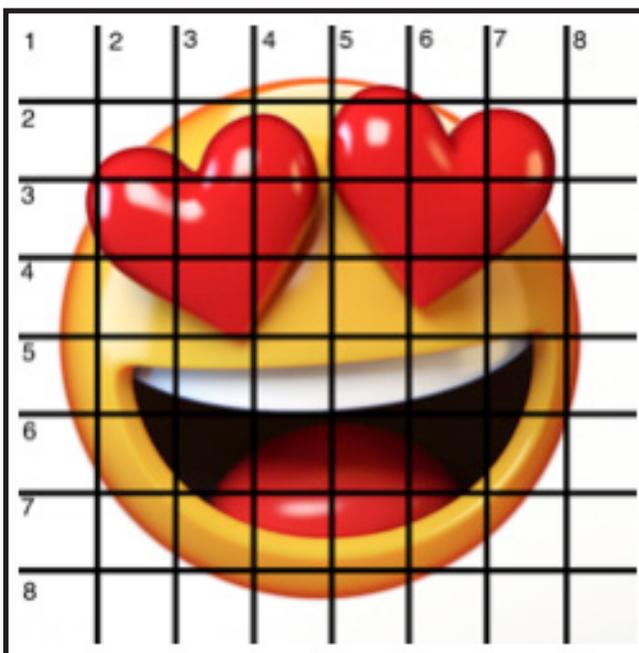
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

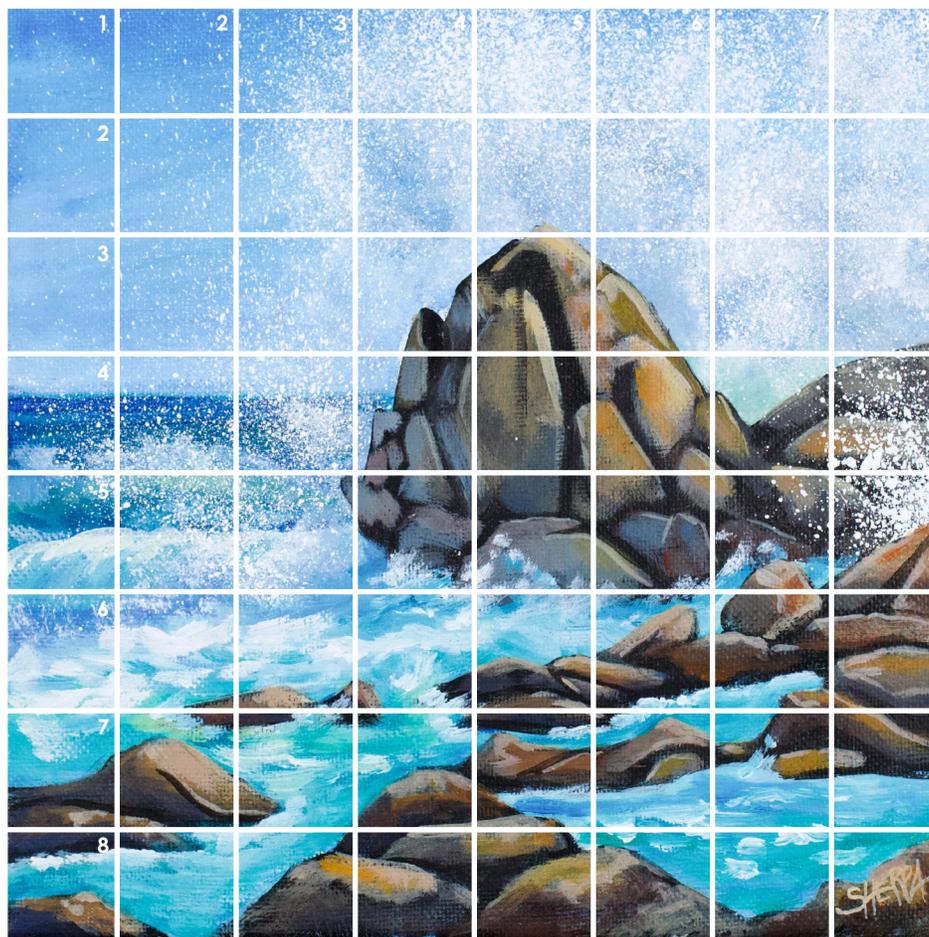
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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

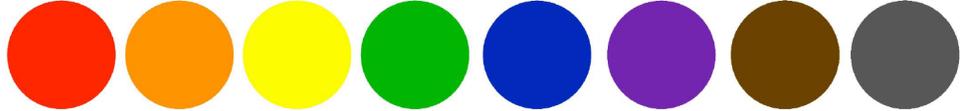


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

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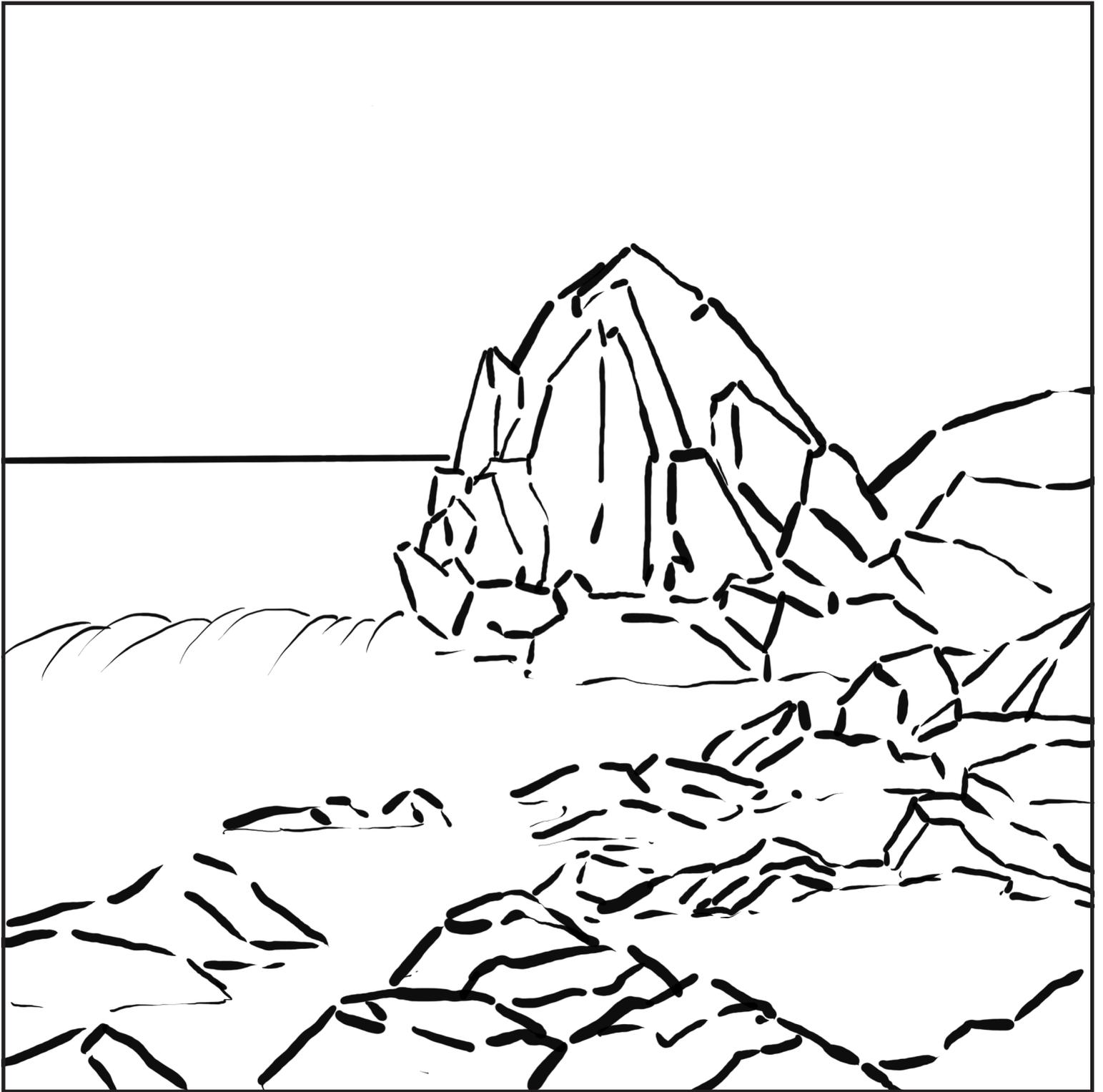
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NOTES:



TRACEABLE:



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