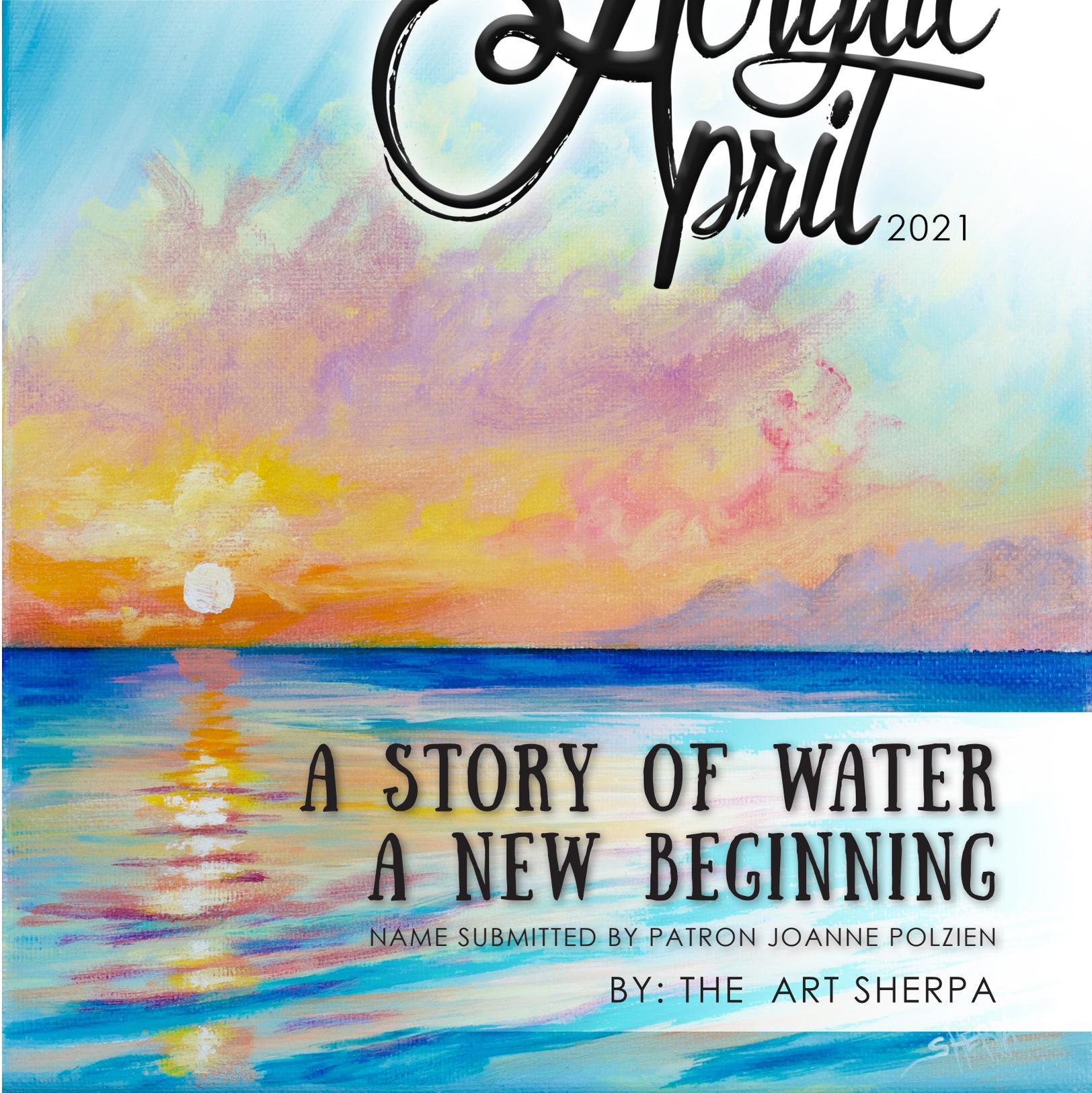


THE ART SHERPA PRESENTS:

Acrylic April 2021

An acrylic painting of a sunset over a body of water. The sky is filled with vibrant, blended colors of blue, purple, pink, orange, and yellow. A bright white sun is positioned on the left side of the horizon, casting a shimmering reflection on the water below. The water is painted with horizontal strokes of blue, purple, and yellow, mirroring the colors in the sky. The overall style is expressive and textured.

A STORY OF WATER A NEW BEGINNING

NAME SUBMITTED BY PATRON JOANNE POLZIEN

BY: THE ART SHERPA

STEPS: 7 | DIFFICULTY: BEGINNER | 1 HOOT

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.

**VIDEO
CLASSES
WILL BEGIN
APRIL 1
ON YOUTUBE.**

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 on Facebook.



DAY 1: APRIL 1, 2021

A Story of Water Acrylic April 2021 begins with a dawn. It is a dawn, the beginning, the start of something. The magic is not in the brush, the magic is in you. I hope you join us for all 30. Grab your paint, get your brushes and let's launch Acrylic April.

PAINT COLOR & MIXING LEGEND:

Use this paint legend below to understand the symbols that I use to give you important painting information.

- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

MATERIALS:

The Art Sherpa =TAS
Acrylic April = AA

- Silver Brush # 26 Ruby Satin Bright
- Silver Brush Oval Mop 1"
- Silver Brush #20 Ruby Satin Bright
- Silver Brush Cambridge #6 Round
- TAS #8 Cats Tongue
- Silver Brush #1 Monogram Liner
- Blue 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.)

- T Square Ruler
- Low Tack Tape (Artist Tape, Washi Tape, STICK Tape)
- Optional: Masterson StaWet Palette

TECHNIQUES YOU WILL USE:

- How to Block In
- The #1 Thing to remember in seascapes
- Being Painterly and Loose
- Achieving Good Value
- Expressive Painting Strokes
- Back lit image.
- Curving Strokes
- Directionality
- Blending wet into wet
- Dry Brushing
- Clouds
- Mirroring Sky in Water
- Rippling Waves
- Corridor of Light

You can always practice any technique on a piece of paper before you actually apply it to the canvas.

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	2:22	THE BACKGROUND
STEP 2	7:55	THE SKY
STEP 3	13:15	THE CLOUDS TAKE FORM
STEP 4	18:37	DEFINE THE CLOUDS
STEP 5	23:45	THE FIRST LAYERS OF OCEAN
STEP 6	29:22	ADDING WATER REFLECTIONS
STEP 7	35:40	THE CORRIDOR OF LIGHT SIGN

STEP 1 - THE BACKGROUND

“THE MOST IMPORTANT STEP”

BREATHE AND REMEMBER THAT THIS IS ABOUT YOU BREATHING IN CREATIVITY, ENGAGING CREATIVITY, AND BEING CREATIVE.

MATERIALS & COLORS FOR STEP:

**QM
NYL
UB
PB
TW
SILVER BRUSH #25 - RUBY SATIN
ULTIMATE VARNISH - BRUSH**

STEP DISCUSSION: TRACEABLE

- Because of the size, I chose to freehand but I have provided a traceable 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.
- The horizon line is the most important part of a water painting. With a t-square, draw a straight horizon line approx 2/3 down from the

top of your canvas. I am on a 8x8 canvas, so I am making my horizon line 5" down. It has to be level because the ocean does not dip, even though the earth is round. I used a blue watercolor pencil because the watercolor pencil will disappear with just a damp brush. Above the line is sky, below is water. Wet a Silver Brush Ruby Satin #26, or any big brush, add UB, PB + TW and start painting the water below the horizon line. Brush horizontally only, add white as you come down. Paint around the sides if you want; I tend to do so during AA since we use a small canvas. Your strokes can be rough, this is just the first layer but be sure to stroke horizontally. Controlling the water on your brush is important, so I wipe out my brush after rinsing and before loading. Get NYL + QM and start adding this peach layer directly above the horizon line. As you move away from the horizon line, start to add radial light by fanning the brush up. I left a small white line around the horizon line to help me going forward. The blue sky is created with PB + TW, brush this back down from the top, wet into wet, to kiss the peach layer. We are starting to see an energetic movement, but we want a soft line. With an Ultimate Varnish Brush, or a soft mop brush, blend them together for a soft transition.

- Dry



STEP 2 - THE SKY

**“THE STROKE
IS THE KEY TO
EVERYTHING”**

MATERIALS & COLORS FOR STEP:

CRM

QM

CYM

NYL

PB

TW

TAS # 8 -

CAT'S TONGUE

**TAPE - (STICK, WASHI,
ARTIST)**

STEP DISCUSSION:

- Apply tape on the water's horizon line, burnishing it with your finger, pretty hard, because you don't want the paint to seep under. With a #8 Cat's Tongue, or a Filbert, start to develop the breaking dawn with NYL, CRM + QM, to make a coral color, and come across the bottom. Add more CRM on the left. Rinse out and wipe. Add CYM to the mix and with sweepy sweepy strokes, (really this stroke is the key to everything) use light pressure to feather these two sections together for a little drama in your sky. I don't like drama in my life,

but I love it in my paintings. Using CYM, NYL + TW begin to apply irregular little forms that may be peeking out from behind the clouds that you will be putting in later. Keep your canvas at a comfortable angle to your body so you don't strain your neck. I use a lazy susan to help me. Make your brush strokes like little commas. Add PB on the dirty brush and work that color on the right side to transition into the yellow and the coral. Rinse the brush out and lightly blend these areas together.



STEP 3 - THE CLOUDS TAKE FORM

“NEVER THROW OUT A BRUSH”

MATERIALS & COLORS FOR STEP:

CYM

NYL

CRM

QM

TW

SILVER BRUSH #6

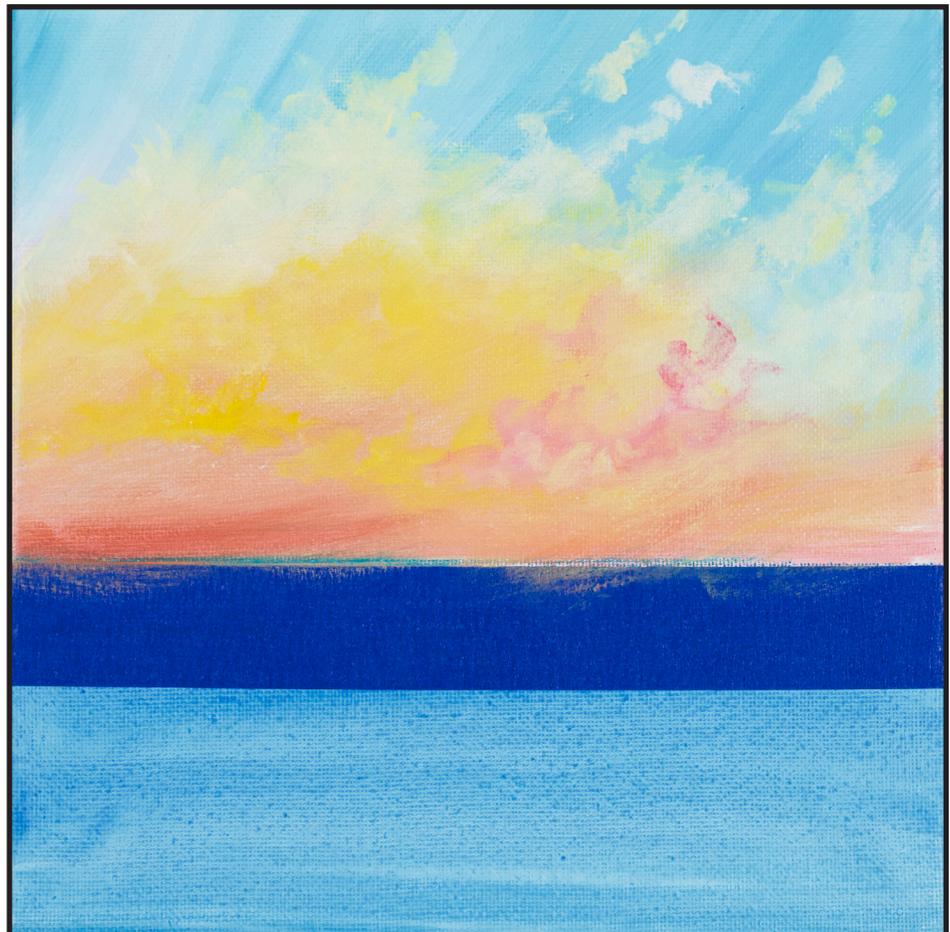
CAMBRIDGE ROUND -
HOG BRUSH

STEP DISCUSSION:

- Dawn's have a lot of personality, and remember, our dawns may be sisters, but they don't have to be identical twins. You are probably a bundle of nerves, so be kind to yourself, relax.
- The #6 Cambridge Hog brush is wonderful for a soft diffused effect when painting clouds. Wet it and dry it off, so it is just damp. Use CYM, NYL + TW to make distant little wispy clouds. Elegant, irregular shapes that are far away into the sky. The directionality of the stroke in the blue reinforces the whole sky image. Your brush should dance on it's toe, with light pressure, across the canvas. A little bit of fluff, a little bit

of wild hair, that's what I love about a hog brush. Fluff those clouds out. The clouds on the left side are more yellow because they will be closer to the sun. Stay on the toe of your messy messy brush; every artist needs a messy messy brush, I have these in rounds and brights. Never throw out a brush. Your goal is allowing a lot of what is underneath to show between the cloud structures. Add QM + CRM to make a pink and add that to the clouds. When you need to blend, wipe the brush and soften those areas. Add more yellows in places. Every sky is different, every sky is perfect.

Stunt Hands - It just comes together so perfectly.



STEP 4 - DEFINE THE CLOUDS

“DON'T JUDGE A JOURNEY BY THE FIRST STEP”

MATERIALS & COLORS FOR STEP:

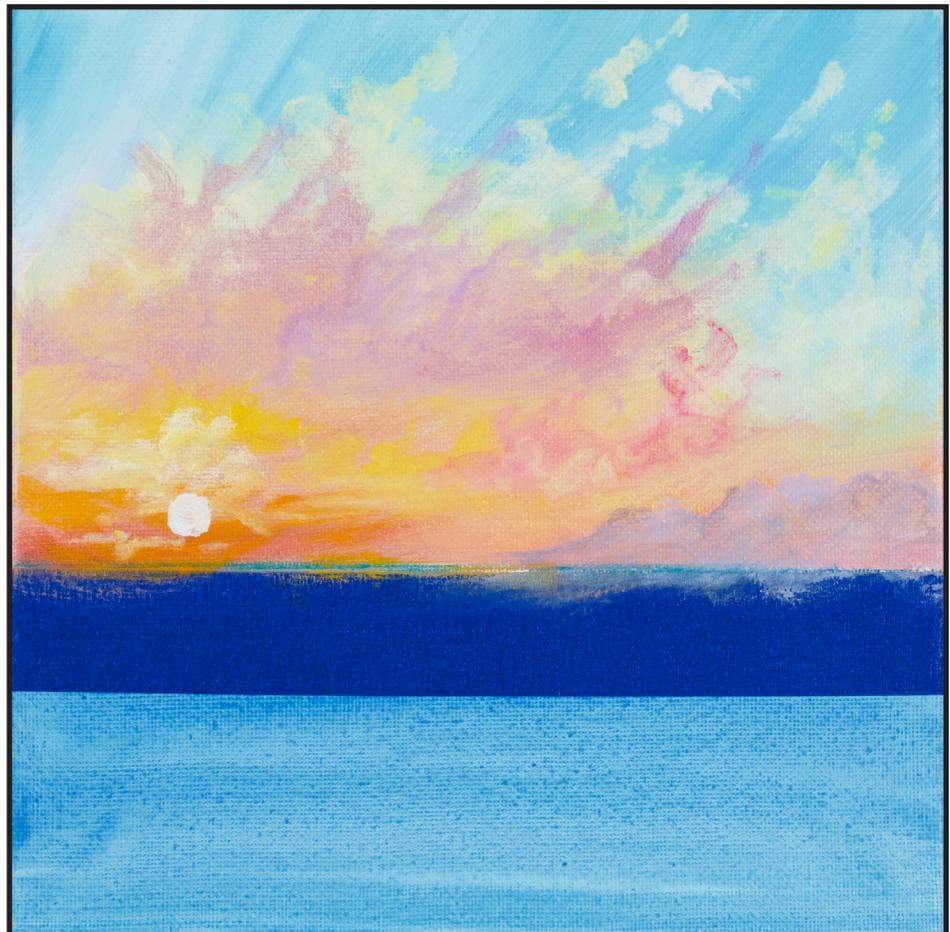
CRM
CYM
NYL
QM
DP
TW
SILVER BRUSH #6
CAMBRIDGE ROUND - HOG BRUSH

STEP DISCUSSION:

- You're going to make another dawn cloud, but a yellow purple cloud this time. Continue using the #6 Cambridge Round hog and grab some DP + NYL for an off purple color. Add that on the low horizon line to imply the deep exiting of a beautiful dark night sky. Add TW, where you need to, especially to just kiss the horizon. The next cloud has NYL, QM +TW mixed into a light lavender and then just wiggle random shapes into the yellow areas of the sky. Take some areas into the "yellow cloud sweeps" to add to the sense of reality. Don't judge your journey

by the first step. Different paintings are frustrating, but it is never about that one painting. It is where you end up at the end of your personal challenge. At the end, you will be much better at painting water than you are now.

- Rinse out and wipe off.
- Mix CYM + CRM and add that color to dust at the horizon line on the left side. It should not take over everything, but be random little pops. Use TW + CYM to create a bright zone, but again, random pops of color.
- Rinse out. Dry off.
- With TW add a small white dot. That is the sun. You could use a TAS #4 Round if you are more comfortable.



STEP 5 - THE FIRST LAYERS OF OCEAN

“ENJOY THE TAPE PEEL”

MATERIALS & COLORS FOR STEP:

NYL

PB

UB

TW

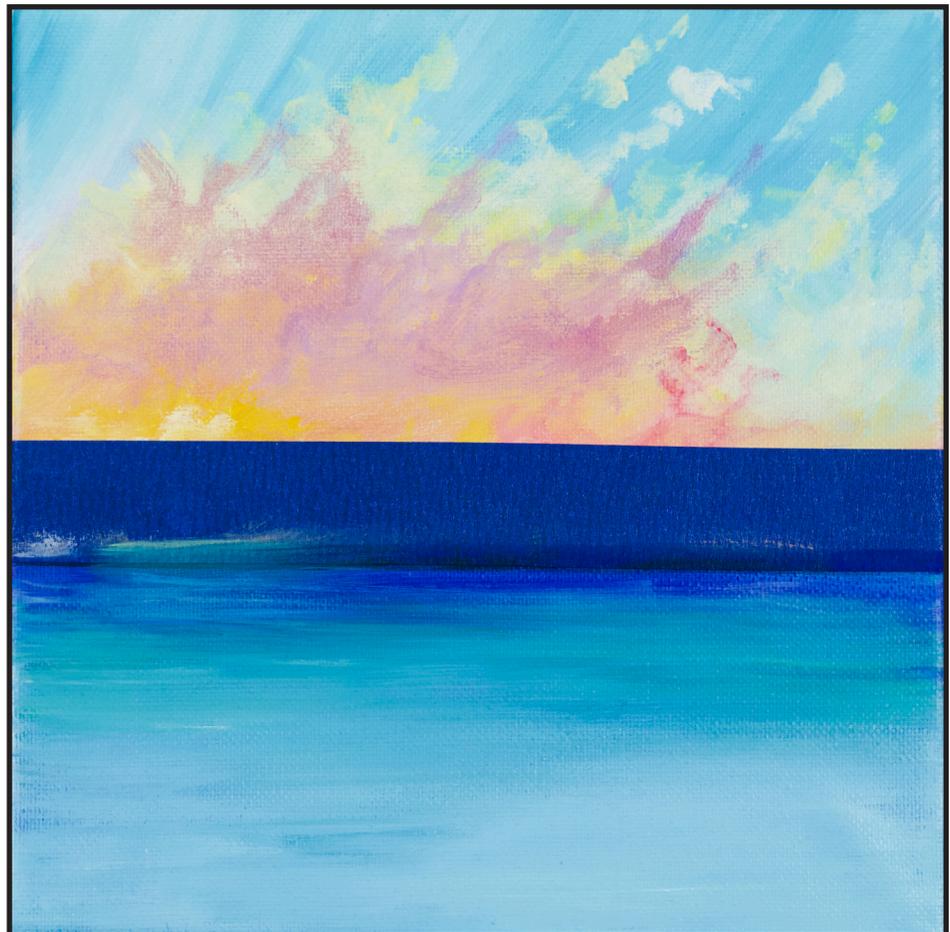
**SILVER BRUSH #20 -
RUBY SATIN BRIGHT**

STEP DISCUSSION:

- Peel the tape; no kidding, it's one of my favorite moments. Slow it down, revel in it, sloooow motion...enjoy the tape peel. Set the tape aside for the next part. Be sure to dry the canvas completely and that it is completely cool or the paint may come up with the tape when you remove it.
- Reapply the tape on the sky side of the horizon line. This is a good time to recheck that the line is straight. Reburnish with your finger. I check both sides because these little canvases can be a bit warped.
- Using a Silver Brush Bright #20 Ruby Satin mix UB + PB and come across the horizon line and down

about 1". Grab some NYL and add that to the horizon just below the sun. Leave a deep blue area and then add more NYL on the dirty brush and begin to lighten some of what is happening in the water. Your brush strokes should be very horizontal. It may go a little green, but that is great. Mix PB + TW for a light blue and add some to the foreground. Water reflects and so it requires that we mirror the sky colors onto its surface. Bring this blue color back, wet into wet, into the yellow/green area. When you lighten your pressure, you lighten the paint application. Add more TW to the foreground area. The water is lighter as it comes closer to the shore. It is a calm, peaceful, serene ocean.

- Rinse the brush, get fresh water.
- Dry.



STEP 6 - ADDING WATER REFLECTIONS

"THE SKY IN YOUR WATER"

MATERIALS & COLORS FOR STEP:

CRM

NYL

PB

TW

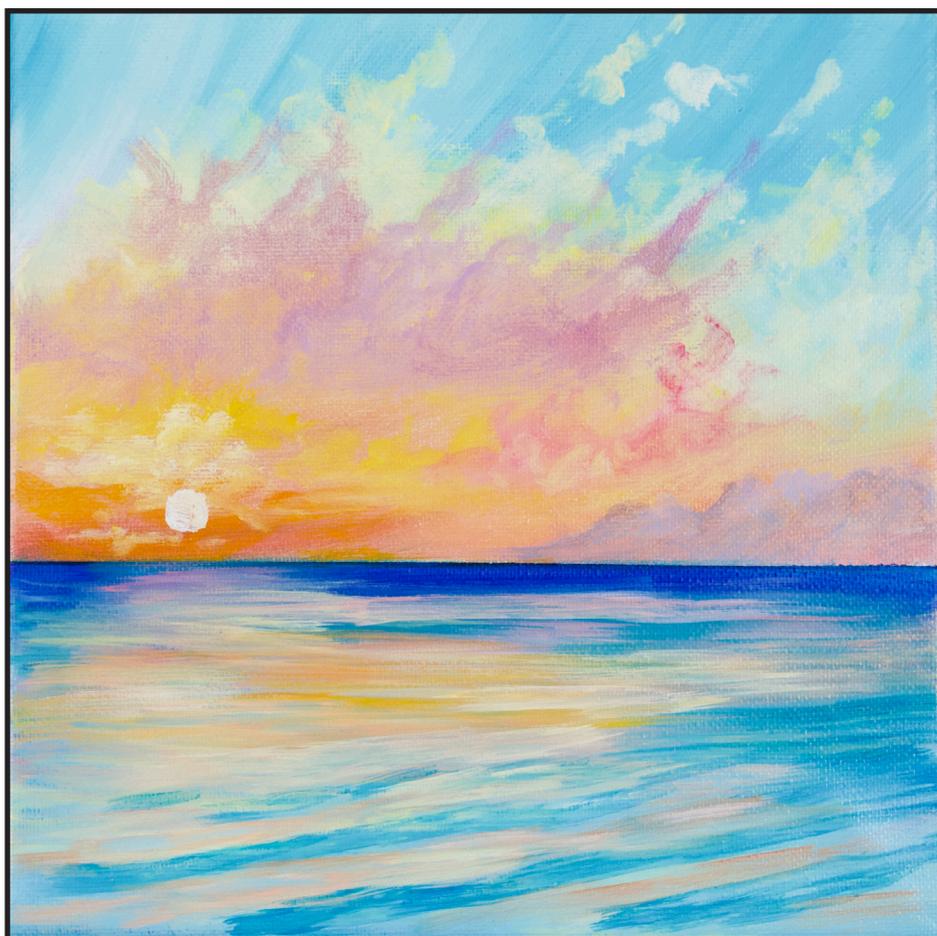
**SILVER BRUSH #20 -
RUBY SATIN BRIGHT**

STEP DISCUSSION:

- Where there are fun colors in the sky, there will be fun colors in the water. Where the light is, you will use your yellows, reds, oranges and light colors. With the previous peach mix of QM + NYL, lightly brush these reflections streaking across the water. Add TW if you want a brighter highlight. The pressure is light, try to keep the strokes irregular. Where the sun is, let a lot of blue show through. Angle waves to imply more of a ripple to the water, which you can add with PB + TW in the foreground. Keep using that dirty brush, perhaps as we are getting close to the shore here the ripples are dancing in excitement. Add CRM into that mix, to get a coral color, and add a little of that into those ripples. Play

with the sky colors to get it to where you think it represents your sky. Come back with CYM, adding that in to reinforce the sun section if you need to. Use NYL + TW for the brightest highlights of the bright yellow clouds. This is not about being perfect, it is about understanding how these elements blend into each other in nature. Blending and rippling the light.

- Best part, again, peel the tape.



STEP 7 – THE CORRIDOR OF LIGHT

“A FANTASTIC FUN FINALE & SIGNATURE”

MATERIALS & COLORS FOR STEP:

CRM

QM

CYM

NYL

UB

DP

TW

SILVER BRUSH #6 -

CAMBRIDGE ROUND

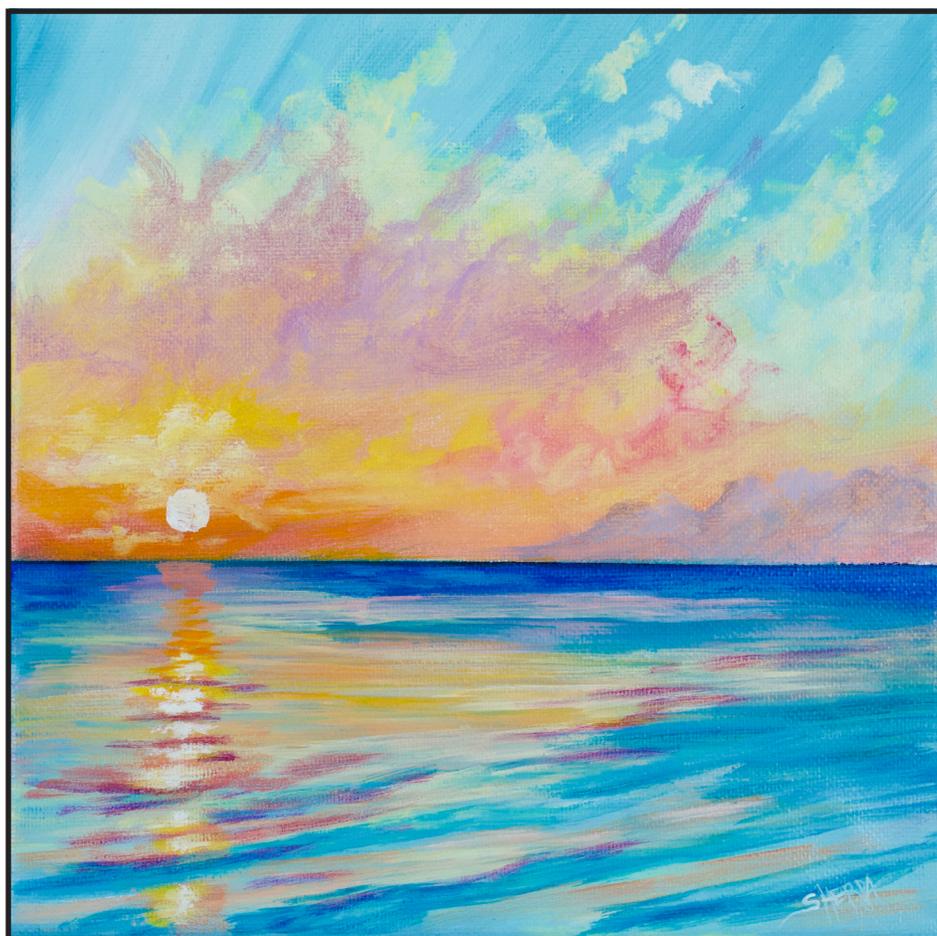
HOG BRUSH

STEP DISCUSSION:

- You should have a fun dramatic sky, a horizontal horizon, an ocean that reflects the sky, and rippling waves. With the # 6 hog Round, begin to refine more of the reflections. Add CRM, QM + NYL under the sun, at the horizon, denoting a story of light coming across the water. Use short strokes, to create the corridor of light that is caused by the sun. Break the areas up as you come forward, especially across the angled waves or ripples. QM + DP is used to imply irregular ripple shadows because shadows help us understand depth and

dimensionality, creating shape and form in the water. Add QM where you want to strengthen shadows. Use UB + TW for the highlights on the top of the waves and ripples. Maybe even a touch of it in the far horizon. Very lightly, almost a dry brush. Water is ever reflecting.

- Rinse and wipe your brush.
- Mix CYM +CRM to get a bright orange and add that color into the corridor of light, especially near the horizon. Add little bits of drama where you want, create that water sparkle.
- Mix a bright color using CYM + TW, at about half way back into that corridor of light add this highlight to that path, it is not solid, it is just kisses of light. Use TW, for the brightest highlights.
- Your signature is a part of the composition and affects everything you see. Sign with a color that is in your palette and in a way and area that does not overwhelm the piece. I used a #1 TAS Monogram Liner.



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.



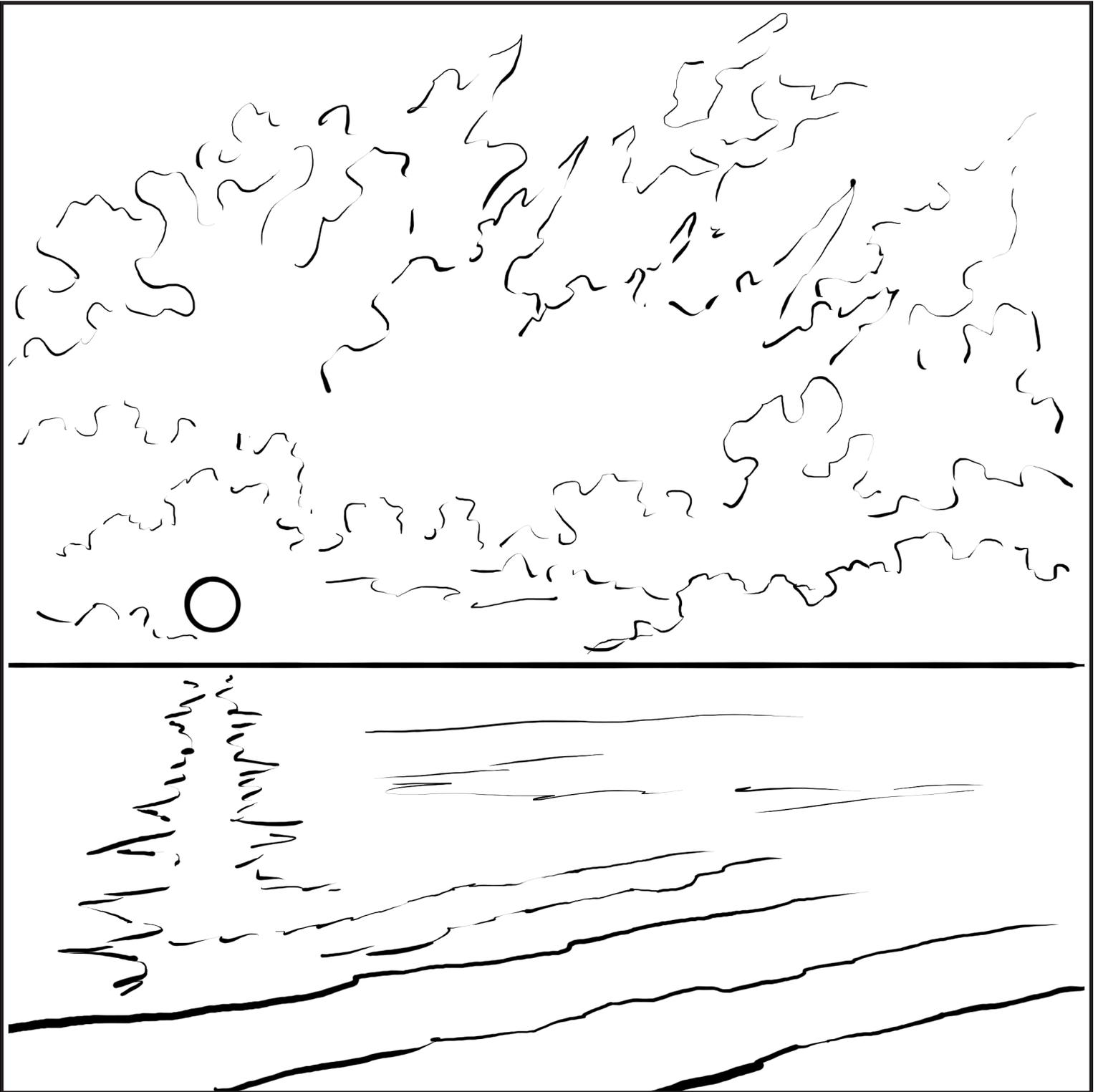
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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



TRACEABLE:



THE ART SHERPA™

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.

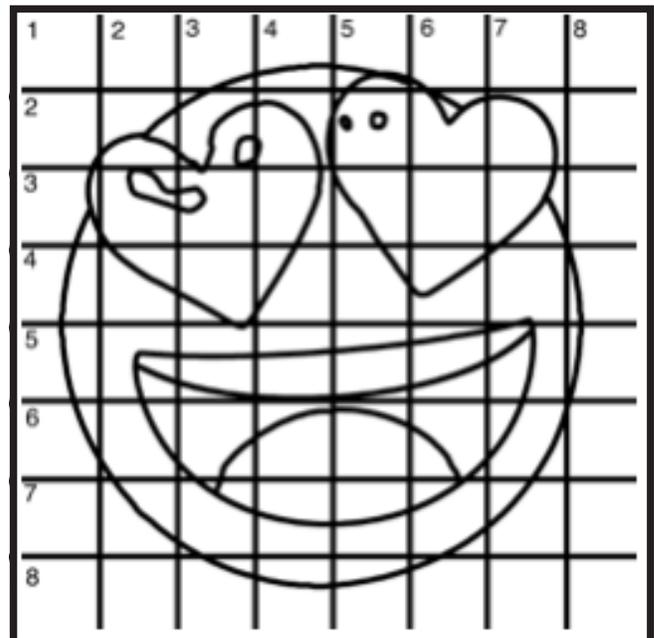
Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding 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.

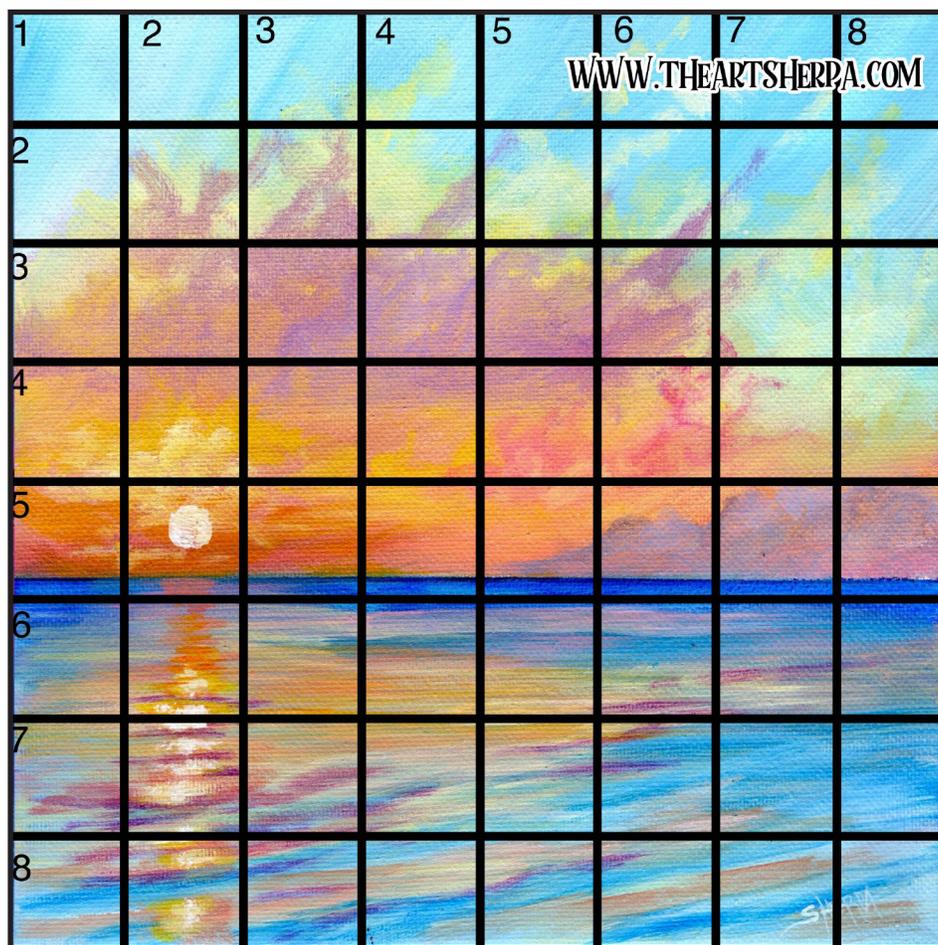
You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

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

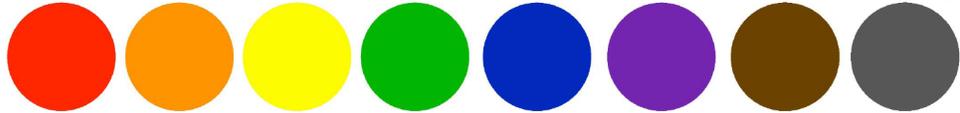


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



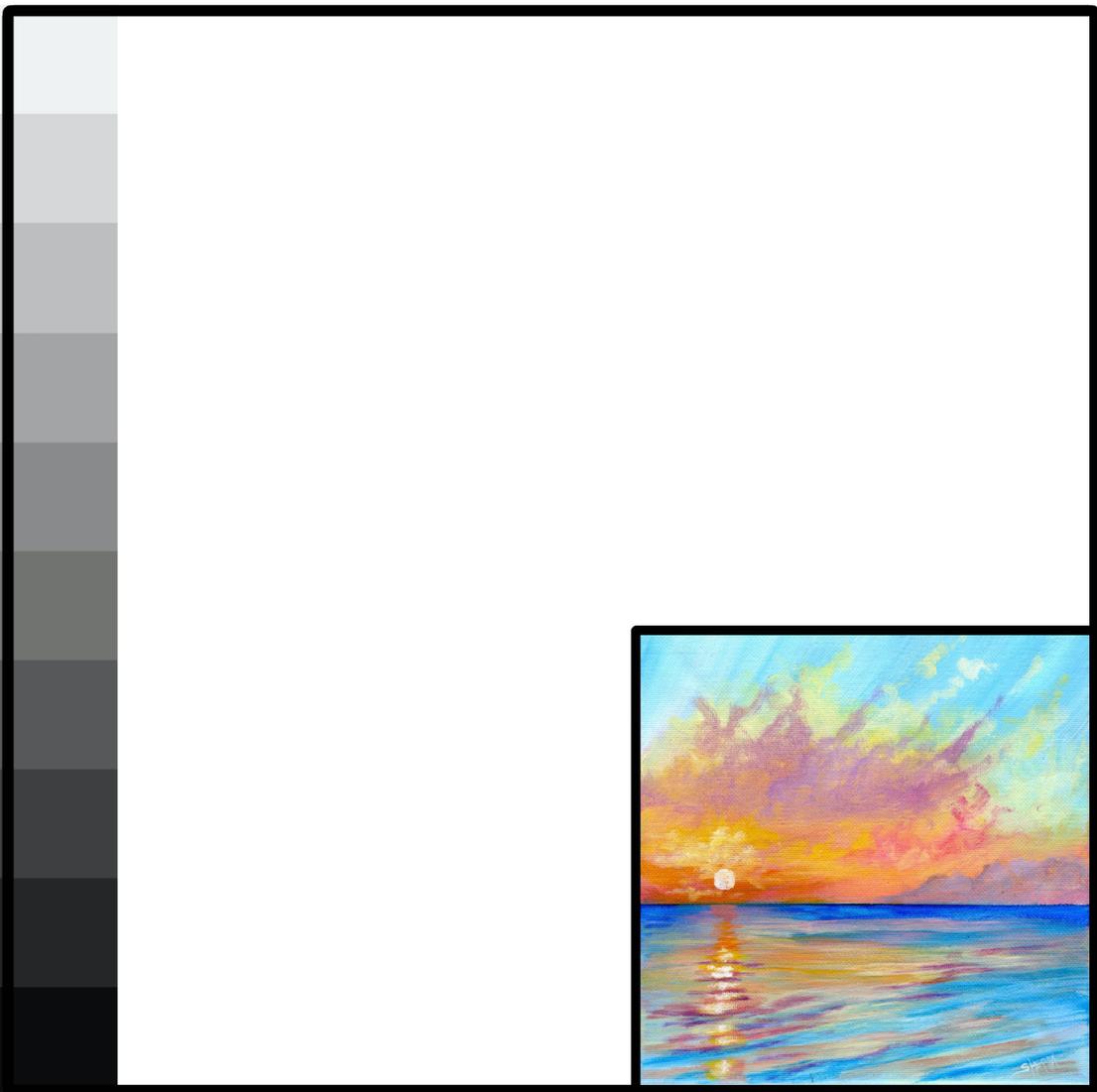
COLOR FAMILY



THE PAINT COLORS: _____

C
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NOTES:



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SHARE YOUR PAINTING FROM THIS CLASS WITH ME.

#theartsherpa #acrylicapril2021

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PINTEREST: <https://www.pinterest.com/cinnamoncooney/>
#TheArtSherpa #StepbyStepPainting #Acrylicpainting

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Write Theartsherpa all one word in the message bar