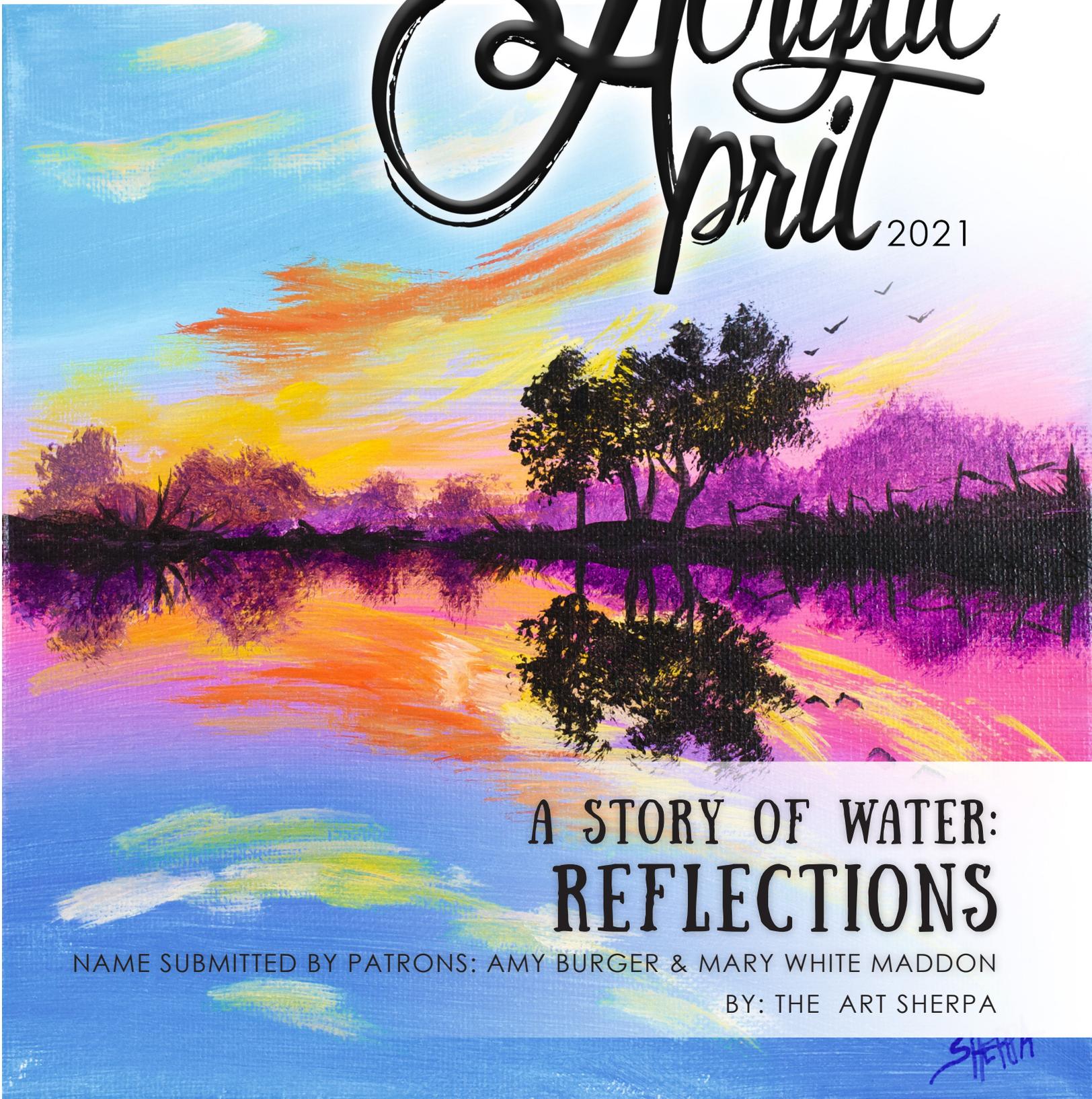


THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: REFLECTIONS

NAME SUBMITTED BY PATRONS: AMY BURGER & MARY WHITE MADDON

BY: THE ART SHERPA

STEPS: 5 | DIFFICULTY: BEGINNER | 1 HOUR



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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 on Facebook.



DAY 2: APRIL 2, 2021

A Story of Water Acrylic April 2021 began with a dawn. Our painting today is another dawn, a quiet morning with an awakening sky that is reflected in a mirror of water, surrounded by an awakening landscape silhouette. The principles and techniques we will touch upon today are true for any painting that contains both sky and water.

Grab your paint, get your brushes and let's go!

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
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

MATERIALS:

The Art Sherpa =TAS
Acrylic April = AA

- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- 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: Masterson StayWet Palette

TECHNIQUES YOU WILL USE:

- Simplified Gridding
- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Curving Strokes
- Directionality
- Blending wet into wet
- Clouds
- Mirroring Sky in 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:
STEP 1	02:35	MIRRORED BACKGROUND
STEP 2	08:47	MIRRORED CLOUDS
STEP 3	14:20	DISTANT BUSHES
STEP 4	20:42	LAND MASS
STEP 5	26:47	TREES AND BIRDS
	34:17	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 verse 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 noticed, I left a kind of white area at the horizon in Step 1 to help me identify the sky from water. We will paint over that as we progress through the tutorial, but this helps me for now.

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.

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 - MIRRORED BACKGROUND

“AS ABOVE,
SO BELOW”

COLORS FOR STEP:

**QUINACRIDONE
MAGENTA = QM**
PHTHALO BLUE = PB
**ULTRAMARINE BLUE =
UB**
**DIOXAZINE PURPLE =
DP**
TITANIUM WHITE = TW

MATERIALS FOR STEP:

1" OVAL MOP
T-SQUARE RULER
CHALK PENCIL OR
WATERCOLOR PENCIL

STEP DISCUSSION:

- 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.
- Divide your surface in half, at 4" on an 8 x 8, and mark it using the T-square and a chalk pencil. If you are using a different size, you would determine whether your painting is in portrait or landscape mode before you divide the surface in

half. The division would be from side to side, and not top to bottom. We are creating a horizon.

- Arrange your canvas so that the horizon line is up and down. With a 1" oval synthetic mop, (I used the Ultimate Varnish Brush) and TW, start at the horizon line and brush upward from the bottom, curving your brush into a smile as you go. I did this on the left side of my canvas. Reload your brush and come back and reverse that for the other side. Start at the horizon line, at the bottom, and curve your brush into a frown as you go, trying to keep the arch at about the same level. Using QM + TW, I put that pink onto the white then carried that into a transition.
- Mix DP + QM and make the water side a shade darker than the sky values. Rinse out your brush and wipe it with a rag. Use PB + TW and finish out the sky section, blending it into the pink. Do the same on the water side, but using UB + PB to get a darker value in the water. Blend the transition. If you have a second dry brush, you can really blend out those transitions.
- Dry.



STEP 2 - MIRRORED CLOUDS

"SKY PERSONALITY, WATER DRAMA"

COLORS FOR STEP:

**CADMIUM RED
MEDIUM = CRM**
**QUINACRIDONE
MAGENTA = QM**
**CADMIUM YELLOW
MEDIUM = CYM**
TITANIUM WHITE = TW

MATERIALS FOR STEP:

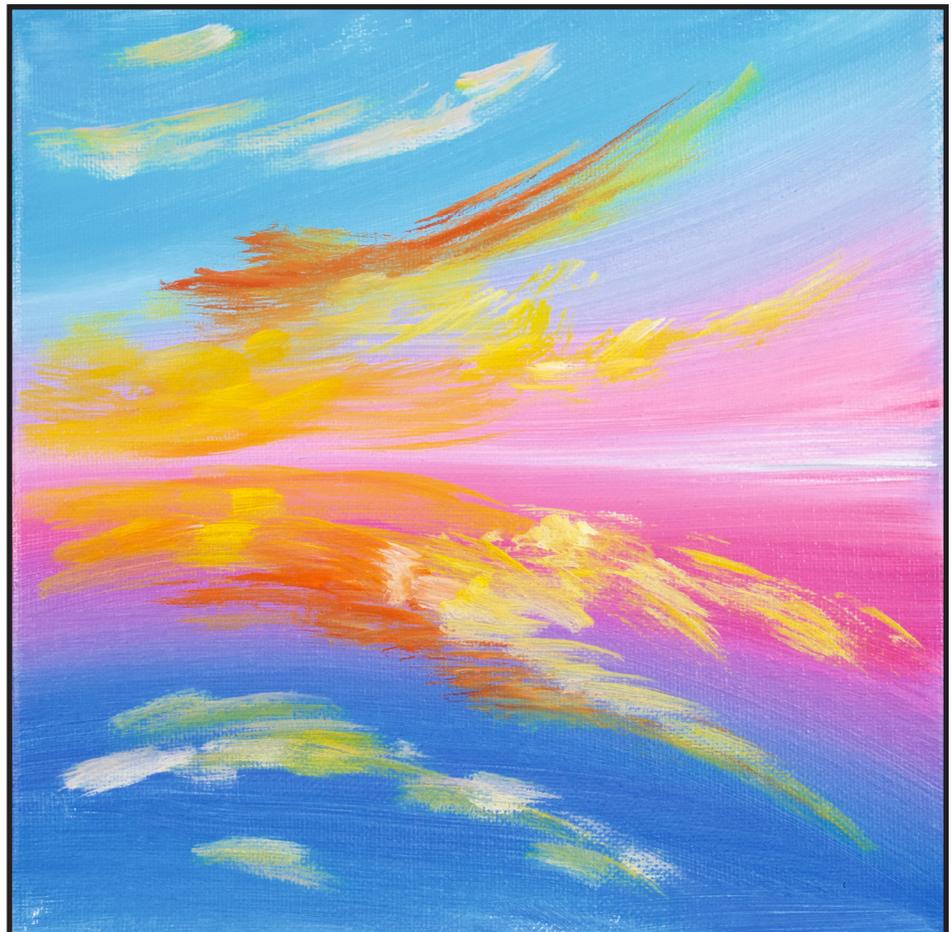
#12 ROUND BLENDER
1" OVAL MOP

STEP DISCUSSION:

- The drama of dawn's light coming in, in a soft, misty, simple little cloud kind of way. Remember that the sky's the lighter value; the water is darker. Still using the Ultimate Varnish Brush add CYM + QM on the sky side. Repeating that color in the water, only darker; using very random, open shapes. Use TW + CYM for some cloud friends that might be brighter. Make those same cloud friends in the water, only brighter, by using more CYM. Add CRM to the brush and wiggle wiggle little drifting moments up into the atmosphere from these clouds.

Use the reference below to help you with placement but remember, it's your world, you create it as you want.

- I changed brushes to the Princeton #12 Blender. Mix CYM + TW and just blend in dramatic moments into the cloud forms. Just little highlights under the clouds, heralding the approaching sun. Add more CYM where you want to draw the eye. Add QM + TW and wiggle it into those upper atmospheric clouds. Put them in the water as well but in reverse. They will be similar but we are not looking for perfection.



STEP 3 - DISTANT BUSHES

"NO LANDSCAPE CLONING"

COLORS FOR STEP:

**QUINACRIDONE
MAGENTA = QM**
**DIOXAZINE PURPLE =
DP**
MARS BLACK = MB
TITANIUM WHITE = TW

MATERIALS FOR STEP:

#12 ROUND BLENDER
1" OVAL MOP

STEP DISCUSSION:

- As you address the distant bushes and land mass, keep in mind that you want a value darker than the sky, yet muted and distant. Test your brushes first to see which brush you want to use. I demonstrated on a Princeton using QM + DP and dab, dab, dabbed, a bushy little pattern. I then tried a round brush, and dab, dab, dabbed. I liked the result I got with the Princeton, so that is what I will use. You choose the one that makes the result you want.
- Orientation of my canvas is, sky to the left, water to the right. You can also take a chalk pencil and

start drawing in your landscape. You could also use a watercolor pencil; or anything that is not oil based.

- Mix DP, QM, TW + MB, not to a gray, but a muted color Start painting in the front dark silhouettes on the land and then in the water to correspond. I'm now covering that white line I left around the horizon, but we will fix that later. Brush with irregular symmetry, giving them personality. Where they lean or curve toward the sky, they are also mirrored in the water. Remember not to paint out your beautiful sky. As you move up the canvas, the paint in your bushes is getting lighter, so reload and make it darker where you want to. Don't let your landscape clone itself, be very random moving the bushes higher and lower. You do want the area in the water darker, so come back with DP but in the water only. Our water today does not have wind or elements that are impacting it's calmness. Our study today is on how sky and water react to each other in perfect conditions.
- Dry.



STEP 4 - LAND MASS

“TECHNIQUES THAT HOLD TRUE”

COLORS FOR STEP:

MARS BLACK = MB

MATERIALS FOR STEP:

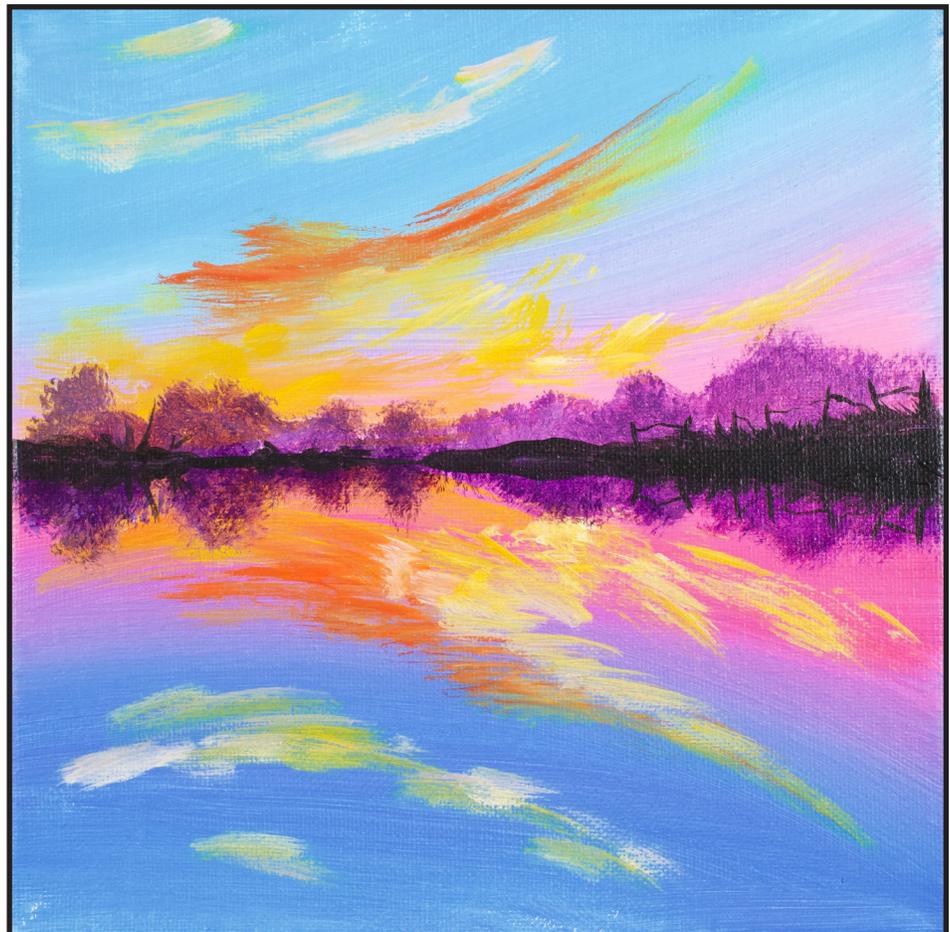
#4 TAS ROUND

STEP DISCUSSION:

- Grab the t-square and redraw the horizon line with chalk. Add the deeper, darker silhouetted landmass by using the #4 Round and MB. Paint this on the sky side, very close to the horizon line, irregular little ups and down curves. Mirror that in the water. Your land mass is quite literally rising out of the depths of the water and dictating how the water reflects it. It is very important that you create little grasses above and below, match any movement of the grasses and remember that if it goes right above, it still goes right below but backwards. Put in some little rises and dips in your land mass; mine runs higher on the right hand side. Maybe your land mass rises higher on the left. Flip the toe of

the brush at the top of the land mass to imply grass. When you come to mirror that, be thoughtful and reverse those grasses in the water. They are similar and not perfect. As above, so below, in our reflection space. Remembering that it is darker as it comes forward. Add fencing posts if you'd like but if you bend on land, bend in the water. These techniques hold true in all landscapes that involve water, creating an illusion of reflection.

- Rinse out and wipe.



STEP 5 - TREES AND BIRDS

“THIS IS A WIN!!!”

COLORS FOR STEP:

ULTRAMARINE BLUE = UB

MARS BLACK = MB

MATERIALS FOR STEP:

#4 TAS ROUND

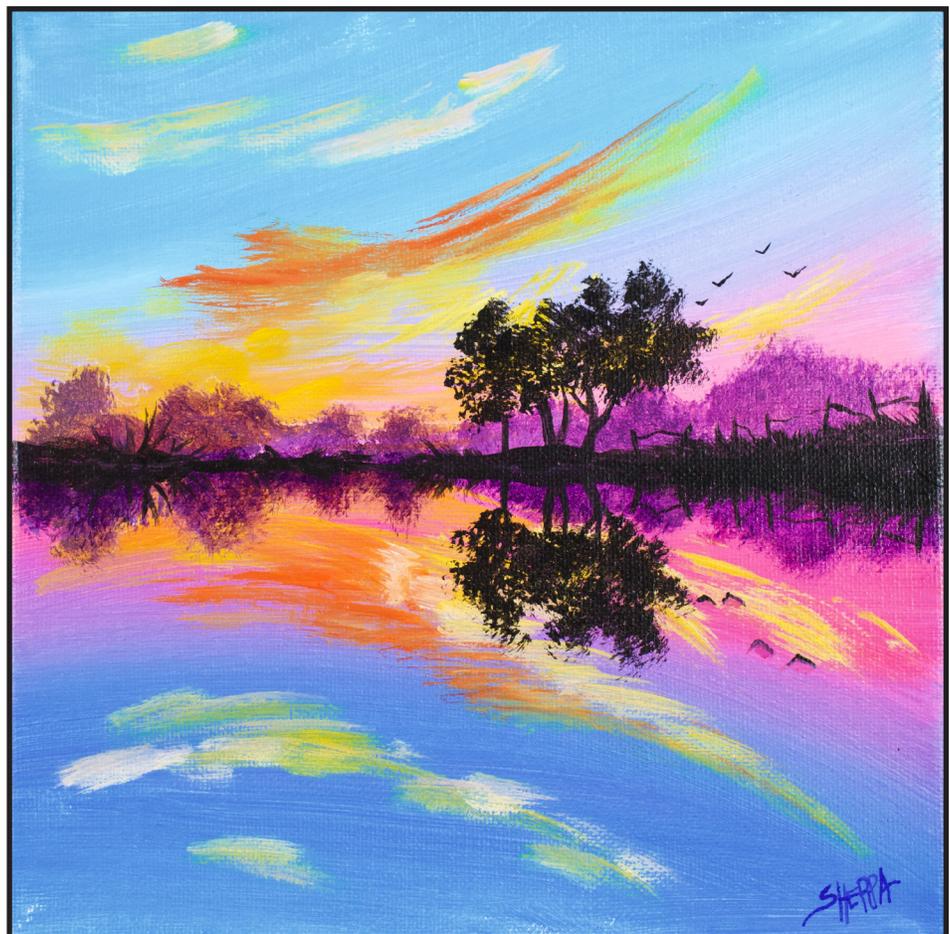
#1 MONOGRAM LINER

STEP DISCUSSION:

- Orient your canvas with the sky to the left, and water to the right. With the #4 Round and MB you will plant the first oak tree on the landmass. Maybe your tree trunk arcs to the right, with a bit of a branch coming out, maybe it doesn't. Whatever you do above, you will do in the water. Weird little tree, weird little tree reflections. Maybe a double trunk tree, but it's your world to decide how your trees look. Get the #12 Princeton just damp, and with MB, you can begin to add leafy tops to the branches and again, mirror them in the water. Using a lazy susan to work on, makes it very easy to spin your canvas so then you tend to contort your neck and body less. Add those leafy branches to all your

trees in both water and sky. If you chose to use a different brush in our earlier demonstration, then you would grab that brush instead of the Princeton.

- With the #4 Round, I added a couple of little birds in my world, then spun the canvas and added their reflection in the water. Just because I'm a glutton for punishment, I added a couple more. You are the creator of your world. Feel free to use the #1 Monogram Liner for the birds if you are more comfortable.
- You can go back and touch up anything that you want, which I did with QM in the sky area of the water. Just fix any little moments you want. Little details at this time just complete the painting.
- I think you have learned a principle of something here. This is a win. A quiet morning, dawn over water, and you've done a mirror effect, which is an elevated skill. I will not mirror the signature. I signed with UB. In case you didn't know, the signature sometimes helps the viewer determine the orientation of the painting. LOL
- Breathe in the creativity, breathe out the anxiety.
- Breathe in the creativity, breathe out anything you don't want to carry along with you.



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.



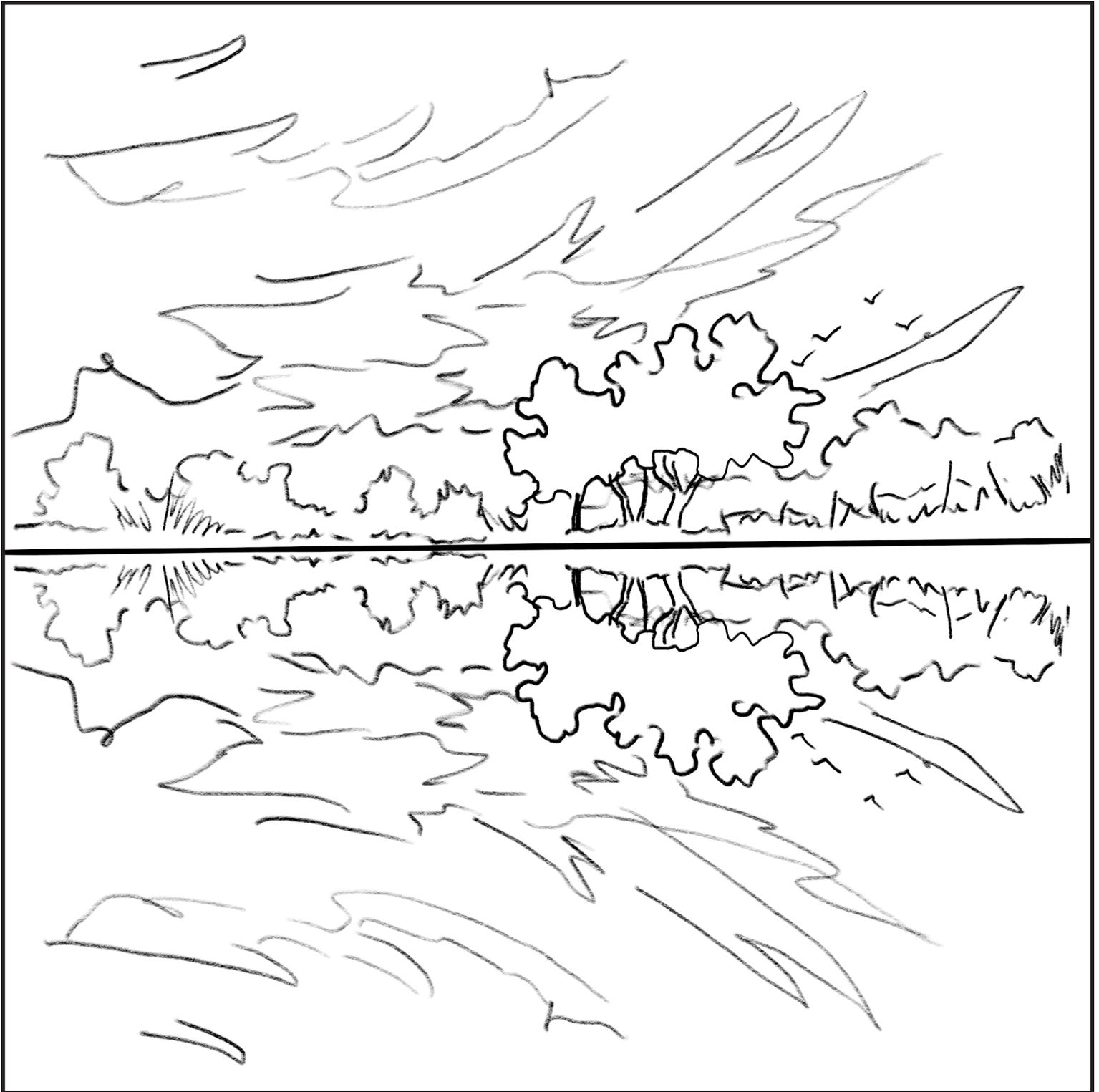
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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

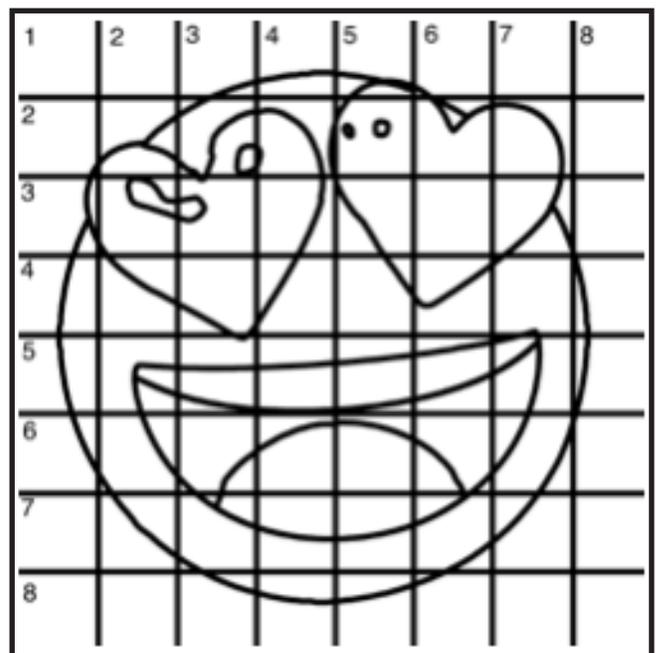
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

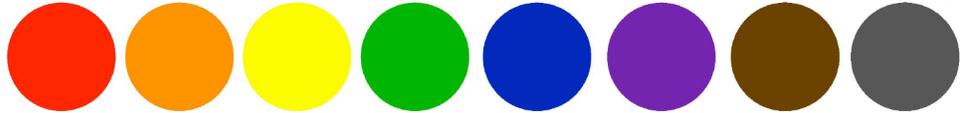


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



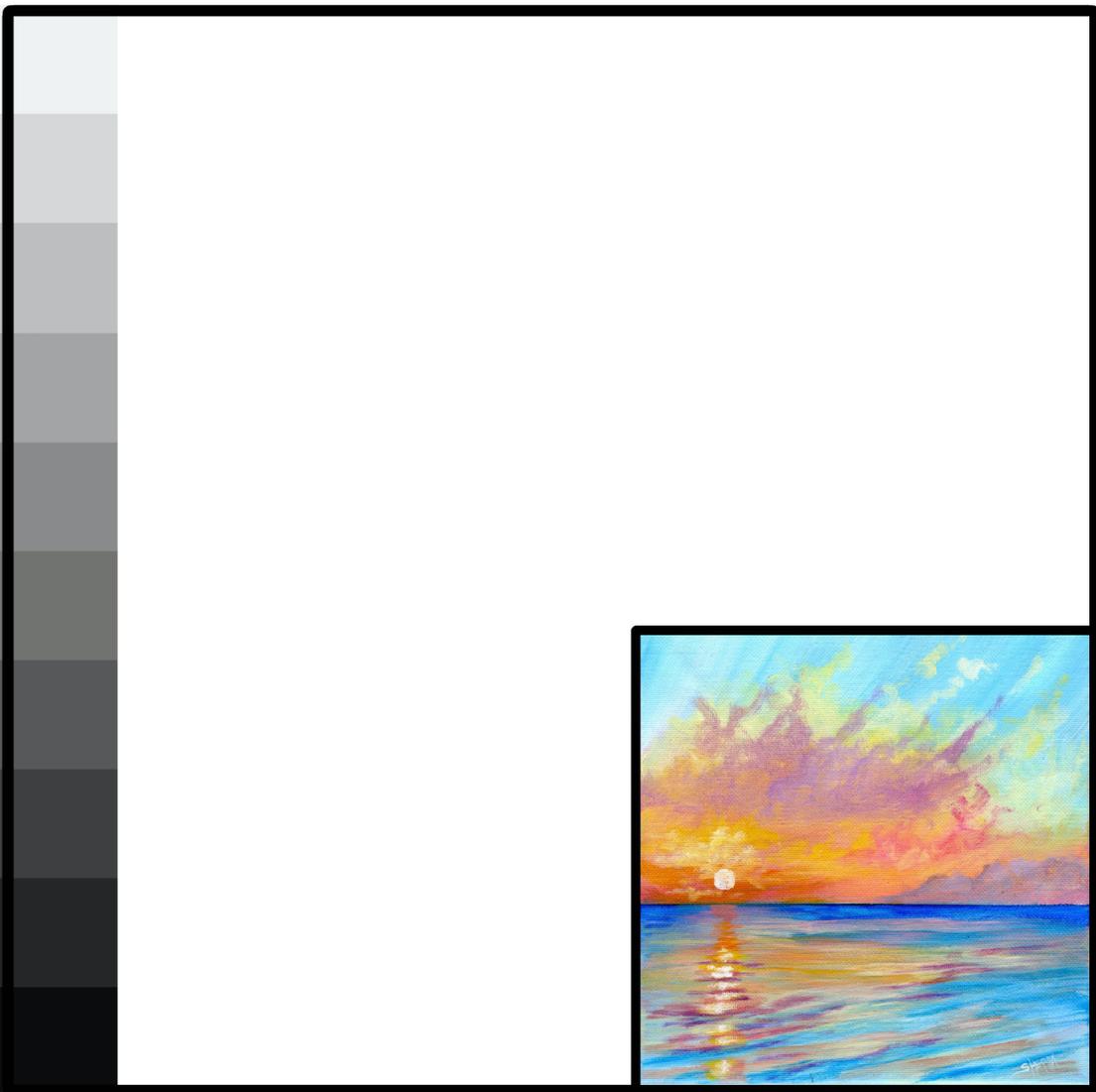
COLOR FAMILY



THE PAINT COLORS: _____

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NOTES:



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