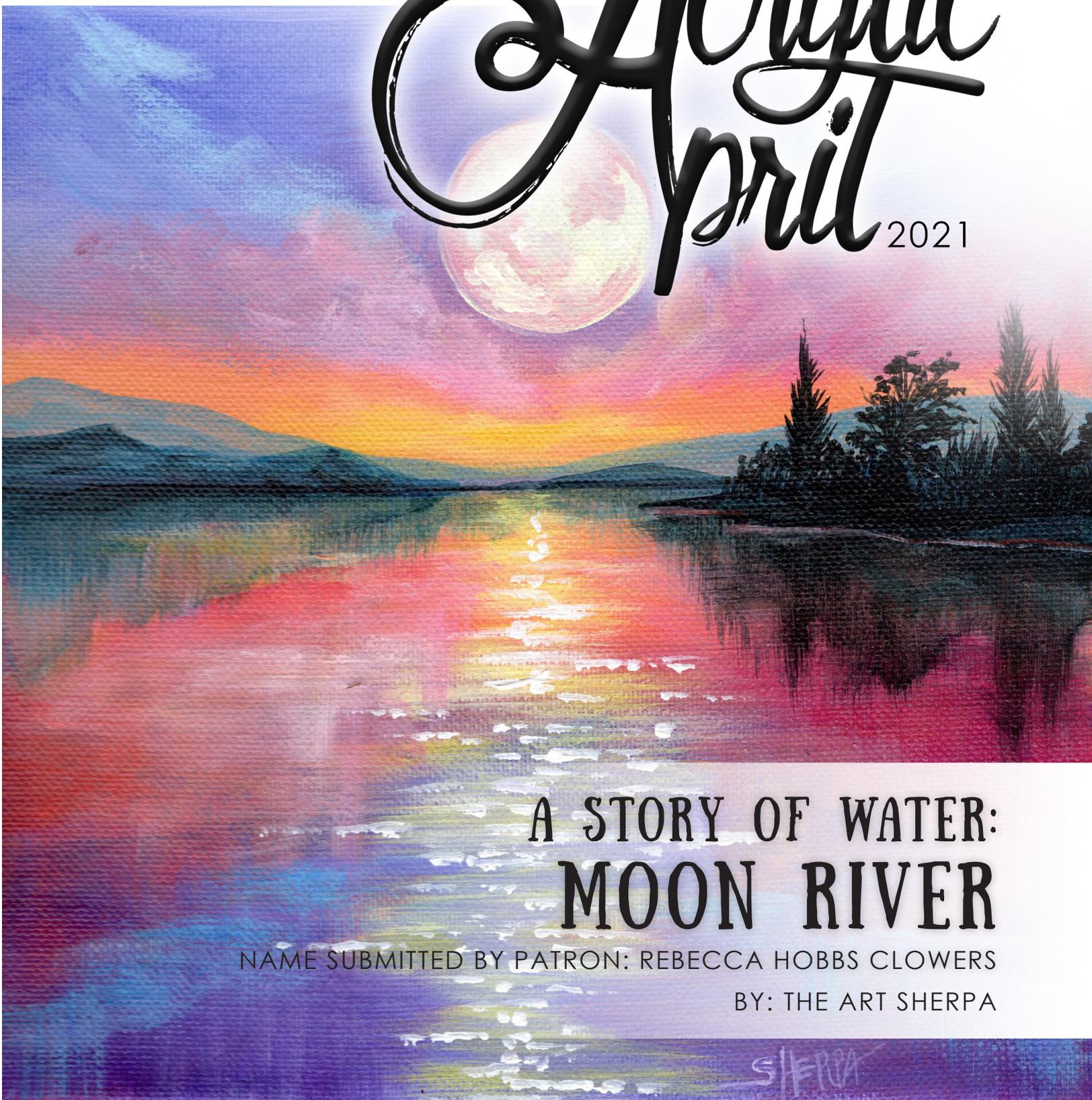


THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: MOON RIVER

NAME SUBMITTED BY PATRON: REBECCA HOBBS CLOWERS

BY: THE ART SHERPA

STEPS: 8 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

The Acrylic April Painting Challenge begins April 1st 2021 and ends April 30. 30 powerful little painting tutorials that challenge global artists to participate by completing one small acrylic painting every day for an entire month.

**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 3: APRIL 3, 2021

A Story of Water Acrylic April 2021 began with a dawn. Our painting today for Day 3 is our first sunset of the challenge, a tranquil setting that will help us touch on principles and techniques that portray how a fading atmospheric light and water play with reflections. Principles and techniques that are true for any painting that contains both sky and water.

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

PAINT AND TOOL GUIDE

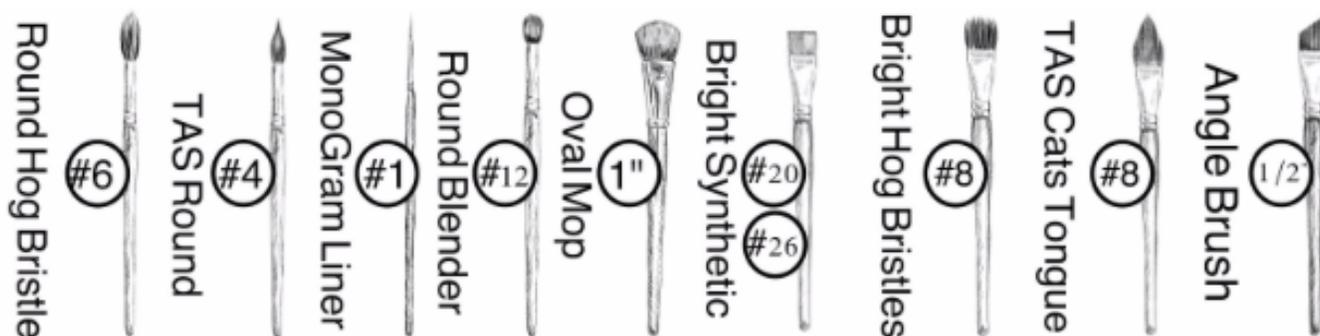
Use this paint legend below to understand the symbols that I use to give you important painting information.

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- 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
- Naples Yellow Light = NYL

BRUSHES

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #20 Bright
- #26 Bright
- #8 Bright Hog Bristles
- #8 TAS Cats Tongue
- ½" Angle Brush



TOOLS

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Technique
- Painting a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes

- Being Painterly and Loose
- Atmospheric Perspective
- Finding value
- Dry brushing
- Sea Foam
- Color theory
- Perspective of waves
- Technique
- Directionality
- Blending wet into wet
- Clouds
- Mirroring Sky in Water
- 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:
STEP 1	2:11	BLENDED BACKGROUND
STEP 2	7:35	SUNLIGHT AND ROUGHING THE MOON
STEP 3	14:24	DIFFUSED CLOUDS AND REFLECTIONS
STEP 4	23:25	REFINE MOON AND CLOUDS
STEP 5	32:08	DISTANT TREES
STEP 6	41:10	MIST ON THE RIVER
STEP 7	46:20	CORRIDOR OF LIGHT
STEP 8	56:50	FINAL MOON REFLECTIONS
	1:03:20	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 - BLENDED BACKGROUND

"THE SKY AND RIVER KISS AT THE HORIZON"

COLORS FOR STEP:

CRM
QM
DP
UB
MB
TW
NYL

MATERIALS FOR STEP:

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

- I chose to freehand this image but I have 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.
- Make a division line at 4 1/2" on an 8 x 8 canvas, using the T-square and then draw a line using a chalk pencil. If you are using a different size canvas, you would determine whether your painting is in portrait or landscape mode before you divide the surface. The smaller area is the sky and

the bigger area is the water. With the Bright #26, pre-wet the sky and the upper horizon area of the water, not soaked, but damp. Add TW on both sides of the horizon line. Before the paint is dry, add CRM + NYL and brush side to side on the sky side of the horizon and then continue on the water side about the same length. Add QM more on the water side. Mix UB, DP + TW to get a dusky blue and fill in the remaining sky, blending into the coral color. Don't be too stressed about it, this is just the first layer. Take that color and add it below the coral in the water area. Use the same blend, but darker, into the rest of the water; the sky is lighter because colors are intensified in water.

- Again, before drying, use the oval mop brush to blend both areas.
- Dry.



STEP 2 - SUNLIGHT AND ROUGHING THE MOON

"MY THE LIGHT OF AN ALIEN MOON"

COLORS FOR STEP:

QM
CYM
DP
TW
NYL

MATERIALS FOR STEP:

#12 ROUND BLENDER
#8 TAS CATS TONGUE
1/2" ANGLE BRUSH
T-SQUARE RULER
CHALK PENCIL OR
WATERCOLOR PENCIL

- With a chalk pencil, draw in an idea of the moon in the sky.

Video moment

Cinnamon: Is this an alien moon - John always feels my moons are a little bit alien.

John: To get a moon that big you have to be zoomed in to something far away or not on this planet.

Cinnamon: Let's go with not on this planet.

- First, using the Cat's Tongue add CYM + NYL and a touch of the coral with TW, and swipe that

directly above the horizon line directly under the moon. The sun is back there, it is just clearing the path for the moon. Add a bit of that color to the water directly below the horizon line. Notice I'm leaving a purple line at the horizon to help me identify the zones. Remember to keep the water side more vibrant in color. Use a slightly damp brush to blend the two areas in the water. Mix DP, UB + TW and make the sky area more vibrant around the moon; you can see that the second coat really helps. Where the sky and yellow intersect, use TW to transition that blend. Use the #12 Round Blender to blend. When I want to transition to an orange from purple, I use QM + UB on the blender, just a bit to blend. There is wind and water and mist on our river. This is just the beginning of our painting. Bring in some QM + UB to put some vibrancy into the water area. I am bowing my colors because we will have a corridor of light on the water. Dampen the brush when you need to and add more QM or UM or TW where you need to. Rinse. Then blend the transition from the orange to purple using the blender.



STEP 3 - DIFFUSED CLOUDS AND REFLECTIONS

“CLOUDS DO NOT GO BEHIND THE MOON!”

COLORS FOR STEP:

CRM
QM
CYM
PB
MB
TW
NYL

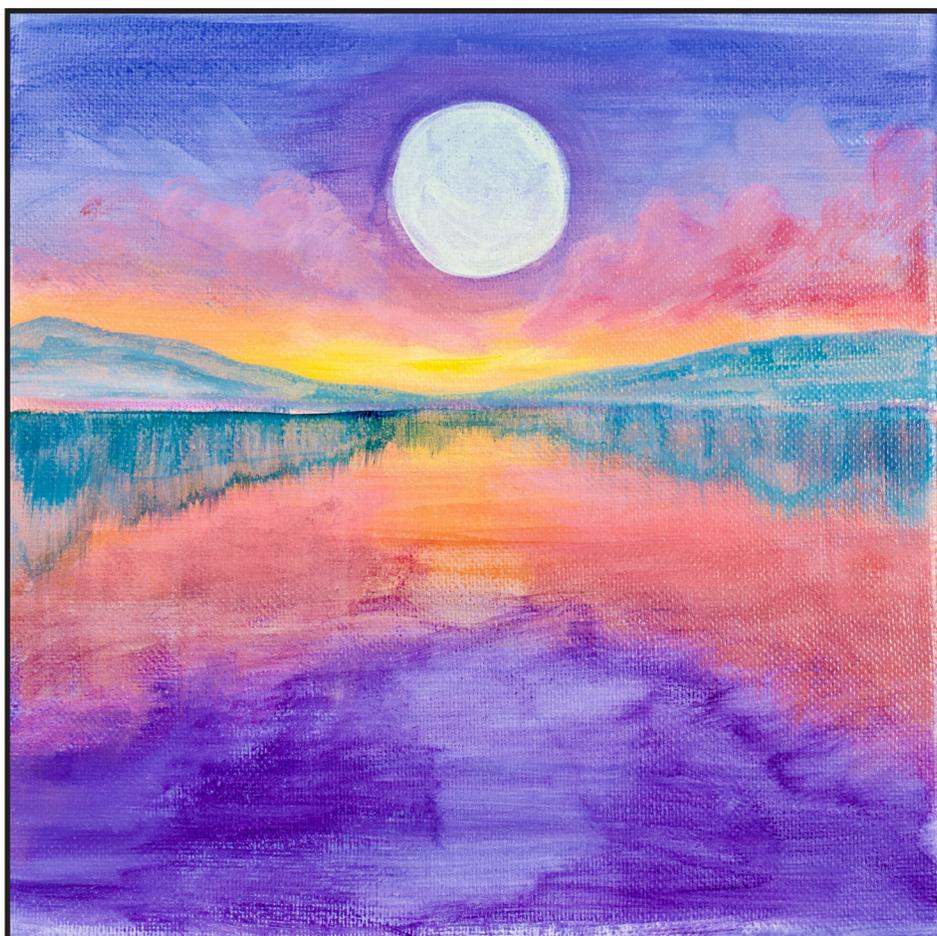
MATERIALS FOR STEP:

#4 TAS ROUND
#12 ROUND BLENDER
#8 BRIGHT HOG BRISTLES

- Let's get into the moon. Using a #4 Round, load on some NYL + TW and paint as round of a moon as you can. This color is leaning more to the TW. Using the toe of the brush, make sure it is filled in. Come back with NYL for that yellow cast in places. Add PB + MB to create a distant sense of a mountain, very gray and far away, not near the lake edge, and faded out. Put a sister hill on the other side. We may have some land mass in front of this on the lake shore, but this gives us our first glimpse of the far away landscape. Change out water. With a blender add CYM + NYL and dust

a little color starting at the horizon and coming into the water. Just reinforcing that sense that the sun is going down. Get your mountain color on the toe of the Cat's Tongue and add the mountain reflections into the water. Try to mirror the angles of the rise and fall of the mountains. Using a Cambridge #8 Hog bring that mountain reflection forward into the orange horizon colors, while it is still wet. Come back in with more TW on that dirty brush and add vertical strokes in the mountainous reflections in the water. Use your gray mountain color nearest the shore if you need to. Now with a blender and QM, CRM + TW, blend that drama into the sky between the orange and the blue. A Wonderful atmospheric cloud that DOES NOT GO BEHIND THE MOON. Clouds do not go behind the moon. They might be over the moon, but never behind. Huge tip that one of John's high school art friends did not realize. Things will get lighter as you go closer to the moon.

- Remember, the reference is a guide, but you are the master of your art ship; our paintings might be sisters, but they are not clones.
- Bring that pink into your water. Don't forget to pull it down in the water towards the bottom, like you did with the mountains.



STEP 4 - REFINE MOON AND CLOUDS

“YOU CAN LOOK AT THE MOON FOR FREE...”

COLORS FOR STEP:

CRM
QM
CYM
PB
UB
DP
TW

MATERIALS FOR STEP:

#4 TAS ROUND
#12 ROUND BLENDER
#8 BRIGHT HOG BRISTLES

- Check your moon to make sure it is dry. With the #4 Round and CYM + TW, reinforce the colors in your moon. Use CRM + QM to paint in random moon craters. It is like our moon, but remember, it is probably an alien moon on an alien planet. It feels like our moon, but maybe it's prettier. If your significant other wants accuracy, you can always go visit the NASA site for some of their pictures or just go outside and look at the moon for free - at least according to John. Now just tap in details like I did while John talked on like a mad man using his

outside talk. Clearly this is not the sun, that is important, we were not going for the sun. Add TW, PB + CYM on the blender and put in wispy atmospheric clouds in the sky, they have a specific name, but I can't think of the name. Remember, clouds might go across the moon, but never behind.

- With a damp brush, preferably a hog but maybe a bright, add some of these blue cloud reflections in the water. Make sure they are blended in and then pull them down towards the bottom like we've been doing in the water. You can add any colors you need to until you get your piece to the point where you are happy with your progress.
- The center will make everything work when we bring in that corridor of light.
- Mix DP + UB on the blender to get a darker color. In a wiggling manner, paint to the outer edges of the water, which implies movement, maybe it's wind, maybe it's little fishies moving under the surface. I brought more of the lighter color into the area that is the corridor of light.
- With the round blender and some NYL, QM + TW, come back and highlight your pink atmospheric clouds in the sky, blending up into the blue, and under the alien moon.



STEP 5 - DISTANT TREES

“WEIRD BRANCHY BITS”

COLORS FOR STEP:

MB
PB

MATERIALS FOR STEP:

#4 TAS ROUND

- If we were to explore a planet, we would find, and you might already know, that a planet has layers. So, when moving forward on a landmass, you darken the value. With the #4 Round, come back with the PB + MB color and create a dark landmass in front of the left mountain. Give it some structure with high peaks and low valleys, then take that little landmass past the center of your canvas. Add another shoreline on the right side that comes in front of that first landmass; closer to the viewer. Make sure there is an uneven shore, it juts and moves in and out, creating layering. Work in a lot of little interesting things with the toe of the brush, just pulling lines up out of the landmass on the right. You're just building up the hint of some bushes and grasses. Start adding trees here and there, still in silhouette, but very

specifically tree shapes. Put in some trees under your alien moon until you are happy with your little tree area. Happy little trees, as Bob Ross would say. Basking in the moonlight among so many weird little bushes. Dip in water to improve flow on the brush as you need to. You want fine lines here, so use what brush in your studio that will give you that effect. Being delicate about it. There are several cypress type trees with branchy bits on them. The middle tree started out as a random bush, with it's weird branchy bits, until I added some leaves to them. Tap your bushes in with the toe of your brush. I felt that middle bush might feel ugly, so I gave him some leaves to make him feel more comfortable; I made him respectable in my world.



STEP 6 – MIST ON THE RIVER

“BE SUBTLE THERE,
MY FRIENDS”

COLORS FOR STEP:

CRM
QM
PB
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND
#12 ROUND BLENDER

- These two land masses need to have some sort of reflection in the water, even though it is misty and because there is rippling, we need to diffuse that color. So with PB+ MB on the slightly damp #4 Round, start adding the mid-ground land mass in the water. Blend and pulled that down with the #12 blender; adding values and layers in the reflection. Come back with the #4 and build in the more forward island's water reflection then blend and pull it down with the blender. Reflect your trees and bushes as well. Lastly, blend this reflection sideways a bit, keeping it straight as well as horizontal. Come back with stronger colors if you feel like you need to.

- With the #4 Round and QM, CRM + MB, highlight the shoreline of our most forward island. Add TW for a highlight. A bit of shoreline is reflected there. You have to be subtle there, my friends.



STEP 7 – CORRIDOR OF LIGHT

“ALIEN CORRIDOR OF LIGHT!”

COLORS FOR STEP:

CRM
QM
CYM
PB
TW
NYL

MATERIALS FOR STEP:

#12 ROUND BLENDER

- Using a #12 blender, load on some NYL, CYM + TW and start adding the corridor of light that dances down the center of the river. We are bringing in diffused light and the blender gives us that effect without having to work too hard. The reflections are straight and level and that is sometimes a fight we artists have to concentrate on. Because the paint is dry now, the yellow just sits on top of the colors. Get your brush wet from time to time to keep the paint application soft and diffused. The little corridor of light will come right off the canvas on the bottom. Reflections can skip on the water, but they are still level. Add CRM, QM + NYL into the coral areas, and some CYM if you need to cool

down the reflections on the water. Pulling straight down to imply movement. Add more QM where you need to, especially on the edges of the canvas. It's not a plaid, it's about creating a sense that wind is moving the water in another direction other than the natural flow of the river. Come back with TW to highlight that movement on the top. Pull some of that white down. Are you sensing mist yet? Fixing what you need to when you feel like you should. Making yourself happy with your Moon River. Then add more of the PB on the edges of the blue parts and transition into the QM colors. I started on the left, you can start this step on whichever side you want, but now, it's time to add these colors on to the other side.

- Lastly, come back with PB +TW and add those bright blue reflections nearest the canvas bottom, pulling them down as well. Probably the reflection of those high clouds near the top of the sky.



STEP 8 – FINAL MOON REFLECTIONS

“ALIEN DRAMA”

COLORS FOR STEP:

TW

MATERIALS FOR STEP:

#4 TAS ROUND #1 MONOGRAM LINER

- Using a #4 Round add TW and some of the bright blue mix, highlight some of the corridor of light with this off white color. Creating a bit of foam, or choppiness, you have a sense that the wind is somehow involved here. Maybe it's not fishies beneath the surface at all, but Mother Nature exhaling drama across our Moon River. Just dragging little sparkling moments into the corridor of light, dancing across the surface. Break these lines because sometimes the highlight does skip in areas, making it wider in places, and more narrow in others.
- A mermaid tail would look really great in this painting, John.
- We are speaking to the movement of water, the wind in the air, the atmospheric pressure, all of

those things that are in play in our world every day, during Acrylic April 2021. Taking each day as a separate painting and learning and practicing skills that hold true for all water landscapes in nature, even if maybe it is on an alien planet.

- What is really cool to do is to come back to a painting that you did a long time ago and redo it. Especially when you are feeling very frustrated with your skill. You will be amazed at how far you have come. Acrylic April is designed this year to help you grasp these difficult elements in painting, giving you the tools and skills that you need to have a successful future.
- Sign with a TAS #1 Monogram Liner but don't disturb your composition to sign.



THE TRACING METHOD

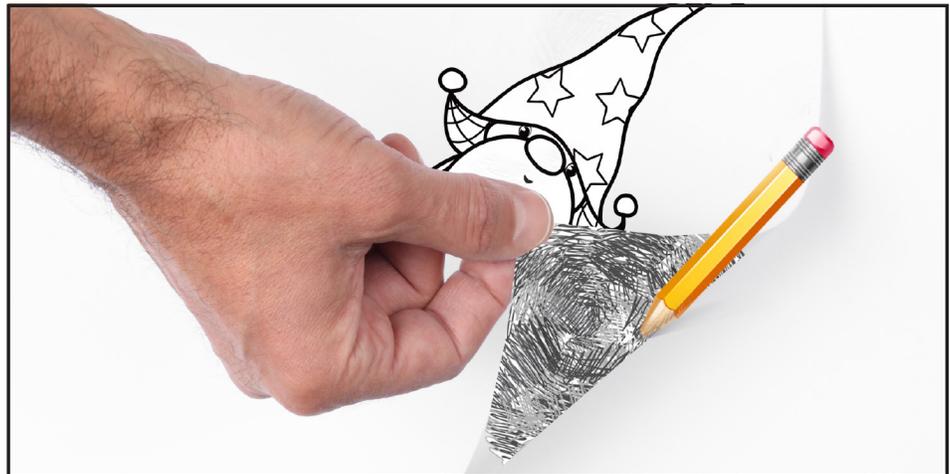
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



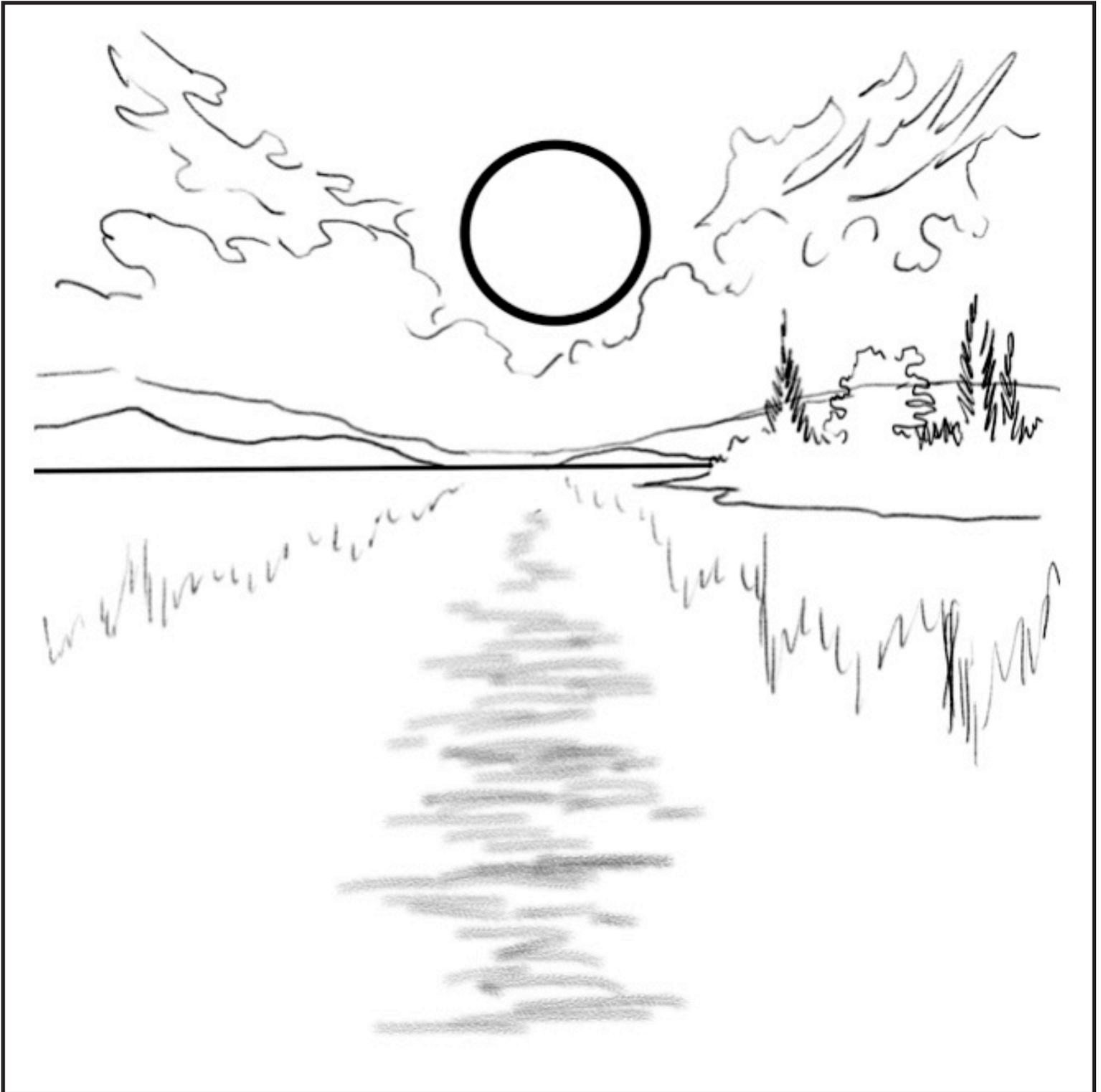
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to



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

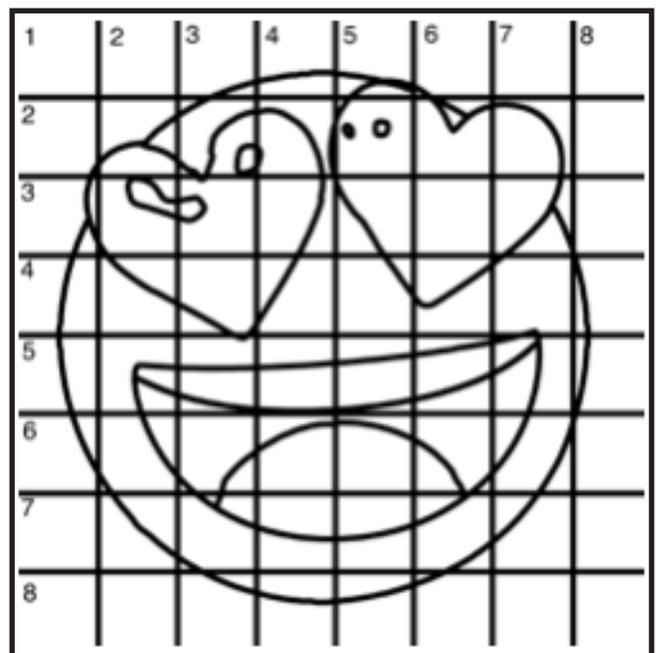
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

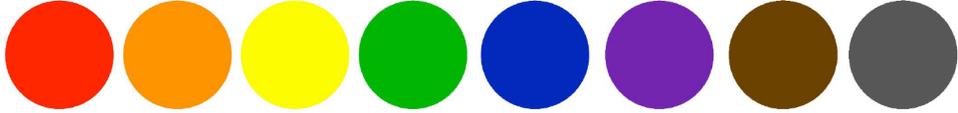


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



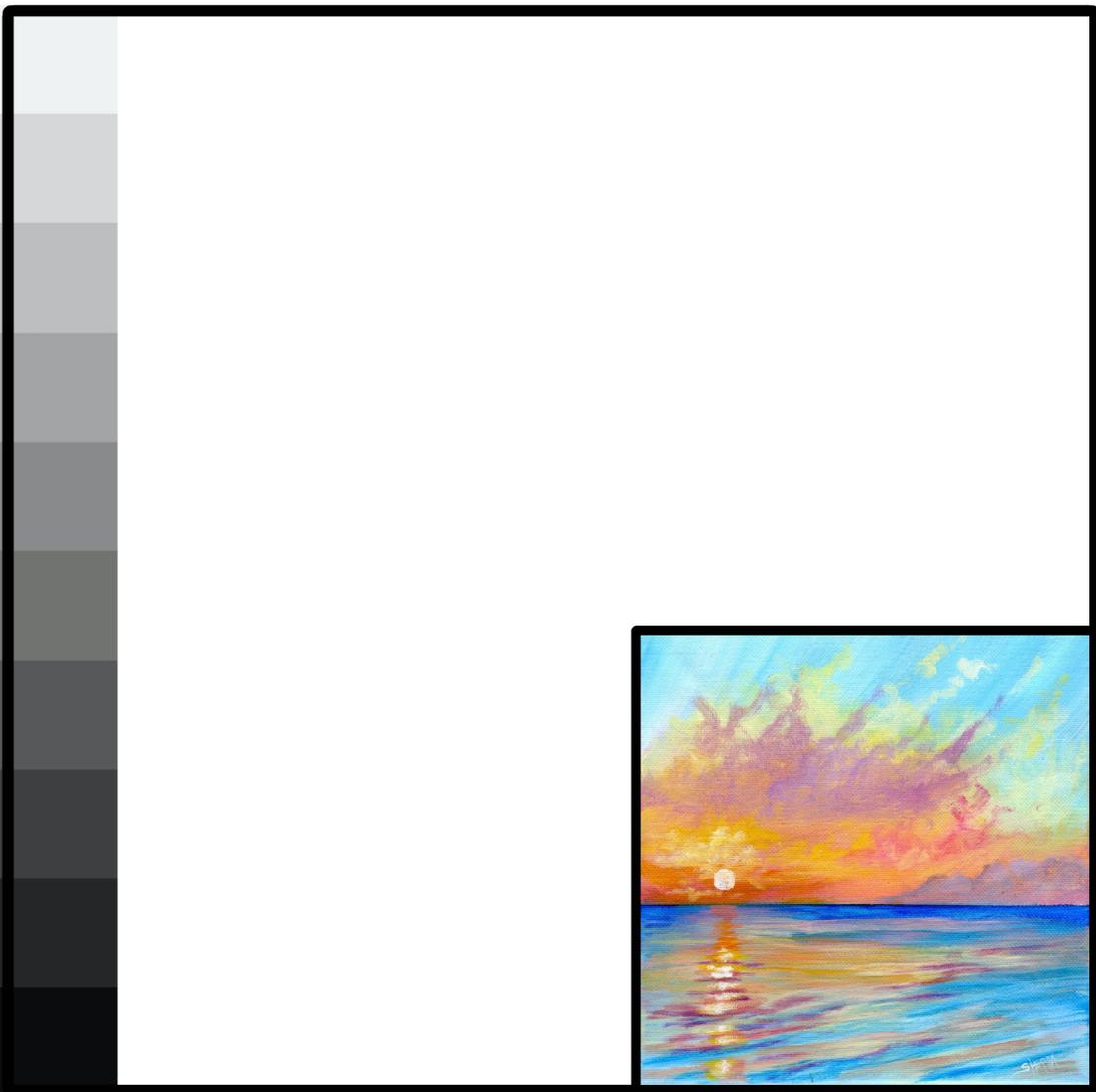
COLOR FAMILY



THE PAINT COLORS: _____

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NOTES:



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