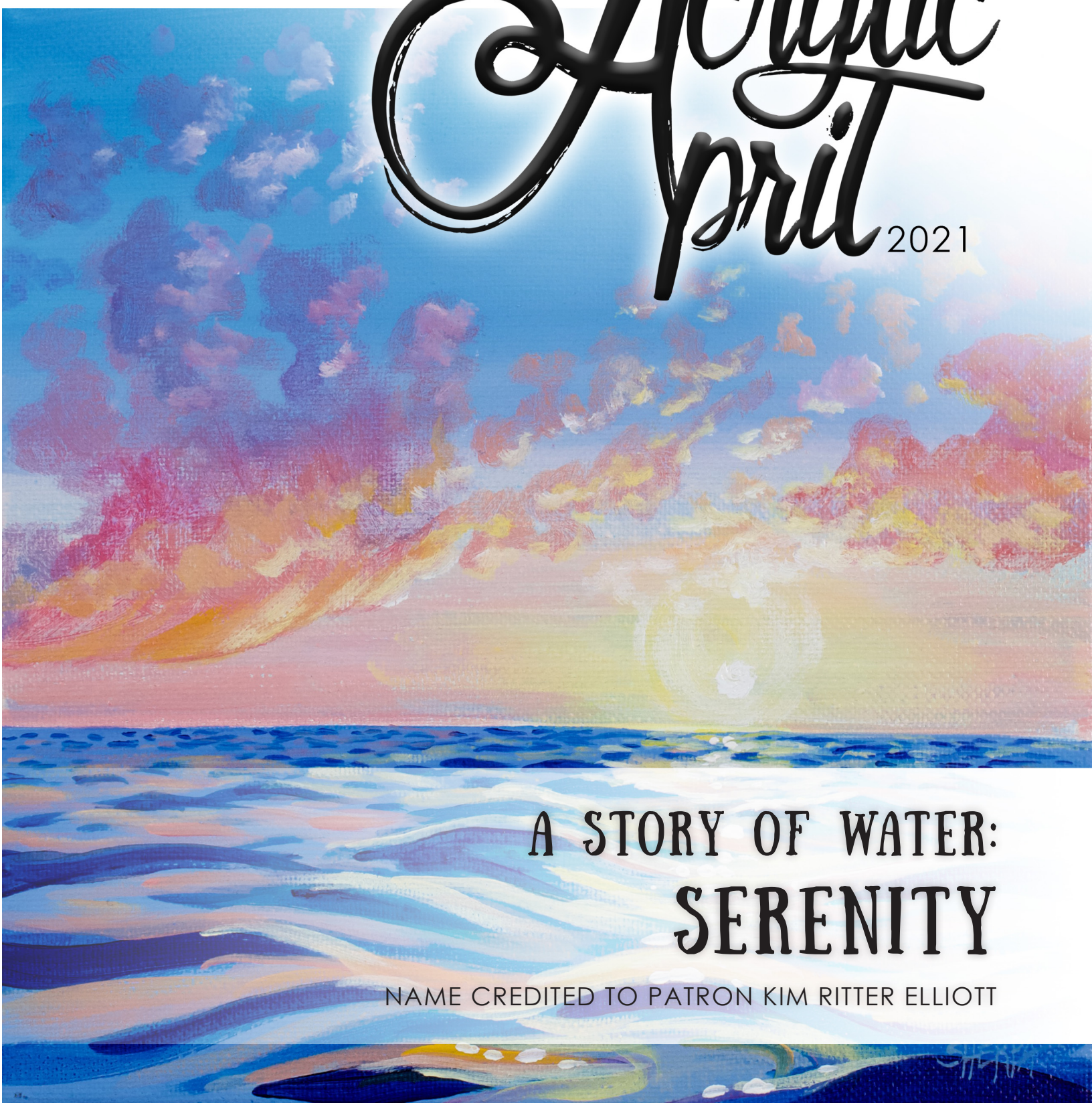


THE ART SHERPA PRESENTS:

# Acrylic April 2021



## A STORY OF WATER: SERENITY

NAME CREDITED TO PATRON KIM RITTER ELLIOTT


STEPS: 9 | DIFFICULTY: BEGINNER | 1 HOOT





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# THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

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

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

---

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](https://theartsherpa.com).

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

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



# DAY 14: APRIL 14, 2021

A Story of Water Acrylic April 2021 began with a dawn and our day 14 painting follows our theme of light source, time of day, wind and water and we build upon techniques and concepts that we touched upon in earlier paintings during our Journey. Today's subject is a body of water lit by the sun, whether it is rising or setting is for you to decide, with gathering clouds in the sky. I chose to come back to a sky tutorial to reinforce all the skills and techniques that you have learned in previous classes. Sky and water are two of the hardest elements to be comfortable with, and while the subject matter may feel uncomfortable to you right now, it is only through practice and reinforcement of the techniques that you will gain that self-confidence you desire.

I have been posting the unnamed pictures of upcoming tutorials in the Facebook Patron Group and choosing titles by popular vote. Today's name was contributed by Kim Ritter Elliott, but there were two posts in today's thread that I wanted to share with you because they touched my heart.

Catie Hommes Becker submitted the name "Grace" because she wanted to remind everyone the importance of giving yourself grace through the challenge.

The other one was a line from the book "The Going to Bed Book", by Sandra Boynton, and although our painting today is probably not the moon, Abby K. Powell said it reminded her of the line "The moon is high, the sea is deep, they rock, and rock, and rock to sleep."

For those dedicated among you who have chosen to participate on a daily basis, you are down on the downhill side of the journey. You have been introduced to the techniques and concepts that deal with the theme and you are starting to get more familiar with the colors and palette mixes, as well as the tools designed to assist you. You are "in the groove", so to speak, and now the fun part starts where I will see more self-expression in your submissions, more vibrancy in your colors, and more pride in your posts. I can't tell you how much I love seeing it when that happens. It's why I created Acrylic April to begin with.

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:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Titanium White = TW
- Naples Yellow Light = NYL
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

## BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #20 Bright
- #8 TAS Cat's Tongue

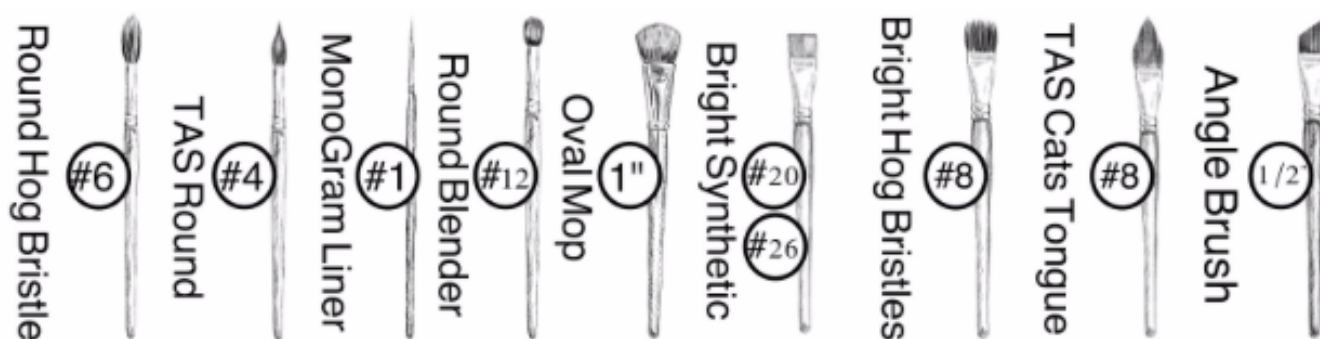
## TOOLS:

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



## TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Sea Foam
- Color Theory
- Perspective of waves
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon Line
- Color mixing
- Dynamic Light on Water
- Corridor of Light



## 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 | 03:20   | COLORED GROUND              |
| STEP 2 | 05:30   | GRADATED SKY                |
| STEP 3 | 11:06   | GLOWING LIGHT SOURCE        |
| STEP 4 | 15:07   | FIRST LAYER OF CLOUDS       |
| STEP 5 | 24:21   | BRIGHTER HIGHLIGHTED CLOUDS |
| STEP 6 | 33:08   | BLOCK IN WATER WAVES        |
| STEP 7 | 43:58   | MORE COLORFUL HIGHLIGHTS    |
| STEP 8 | 53:42   | CONTINUE WATER WAVES        |
| STEP 9 | 59:42   | FINAL HIGHLIGHTS            |
|        | 1:05:25 | 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.

We will be working with a water mirror, and capturing details on both sides of the horizon at the same time. You want to rinse out your brush between the two sections and wipe with cloth to control the amount of water you retain in the brush.

If you want to paint the edges of the canvas, 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](http://www.theartsherpa.com).

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

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





# STEP 1 – COLORED BACKGROUND

## “NO MORE GREEN SKY”

### COLORS FOR STEP:

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

### MATERIALS FOR STEP:

#### #26 BRIGHT

- Step 1 will be covering the canvas with an acrylic ground, so take a #26 bright and dampen your canvas a bit, then load UB + PB in equal amounts, and add a touch of TW, for a light blue sky color. Paint the whole canvas with this color. This will prevent you ending up with a green sky which has been a concern to many of our community this year. Your brush strokes should be horizontal, it can be streaky, but still cover the canvas well. Your colors will vary, you actually want it a little darker at the bottom. Turn your canvas to eliminate hurting yourself.
- Dry.





## STEP 2 – GRADATED SKY

“YELLOW, PINK & BLUE BANDS OF SKY COLOR, BUT NO GREEN”

### COLORS FOR STEP:

QM  
TW  
NYL  
AGL

### MATERIALS FOR STEP:

#### #8 TAS CAT'S TONGUE

- We will draw in the horizon line with a T-square and a chalk pencil so come about  $\frac{1}{4}$  of the way up the canvas and draw in the horizon line. You will want to go ahead and draw in your light source too, this will help us with cloud color placement. Because this blue is dried now, it will not change color when other colors are painted on top of it.
- With the TAS #8 Cat's Tongue, load TW heavily into the brush, add a titch of NYL, to get a off white, and brush back and forth right above the horizon. You could tape the horizon if you are more comfortable with that, because you do want a fairly level line. Many things can affect whether

the horizon is level or not, but we want it fairly level. We just painted over our light source, so we will add that back in a little later. You want to take this color up about  $\frac{1}{4}$  of the sky area, then I add QM to the mix. It's ok to add a little NYL if you want, but bring this transition on top of the off white to about the  $\frac{1}{2}$  mark of the sky. Add your pink to the blue sky mixture, and use that halftone transition on top of the pink layer, adding more blue to the mix as you go, all the way up the rest of the canvas. We have added yellow and pink and blue to our sky and there is no hint of green. Voila.

- Dry your surface. Rinse out your brush.



# STEP 3 – GLOWING LIGHT SOURCE

## “CLOUDS AND A LIGHTSOURCE”

### COLORS FOR STEP:

QM  
CYM  
TW  
NYL

### MATERIALS FOR STEP:

#### #8 TAS CAT'S TONGUE

- Get TW and a touch of CYM and come back to that area where the light source is and add this highlight. Use my reference below to help you understand all of these color placements.
- Dry.
- Redraw your light source off the center of your canvas. You can always draw in your clouds now if that helps you with your cloud placement.
- Get CYM + TW on the #8 Cat's Tongue, a bit brighter than what's on the sky, then you want to add a narrower band of that color above the water where the light source is. Take QM + NYL to get a peach tone and add that band above the bright yellow band. Rinse out the brush and wipe it, then blend the transition between these two bands. I mixed these two colors together to add to the outside of these narrow bands. As you go away from the bands, the color, like QM, should be darker. You could use AGL here if you wish, but I didn't feel like I needed it.





# STEP 4 – FIRST LAYER OF CLOUDS

“RELAX WITH  
CLOUDS? ARE YOU  
CRAZY?”

## COLORS FOR STEP:

QM  
CYM  
TW  
NYL

## MATERIALS FOR STEP:

### #6 ROUND HOG BRISTLE

- Beginners can have some misconceptions about clouds, but what you have to keep in mind is that they have random edges, they are not cotton balls. Light pressure is important and the edges of the clouds should be soft and wanderey. With the #6 round hog, mix QM + NYL, and it's ok if it has a touch of the blue in it, then come to the left and start putting in some weird little cloud shapes. Creating little circle motions with the brush which is connecting between the mid belly and the toe, and my pressure is light to keep the edges soft. You do want the clouds underneath these clouds to peep through in places. The clouds that are further away from the

light source, will be more lavender and will transition into the yellows, more toward the source of light.

- Rinse out and wipe your brush, because a hog brush will hold water and not work properly. Hog brushes will shed from time to time, and the bristles may break from time to time, although they should not shed.
- I came back with the pink color underneath the lavender and then with the peach color for the updraft soft part. Start adding CYM to the mixes to get into the oranges and yellows that live nearer the light source. Put in a couple of random clouds over the big cloud on the left. Rinse out and wipe.
- Mix QM + NYL to the orangey-yellows and come over on the right, above your light source and start working those clouds. Just relax, you have the skills, the tools, and the resources to succeed.

*One of the best parts of being an artist is that you are always painting whatever else you might be doing. You will find yourself seeing things with your artist's eye.*

- Add QM + TW into the sky mixture to get some dark definition under the upper atmospheric clouds. Get more TW for the lightest cloud formations.
- Take your time, be patient, and paint your clouds.
- Dry.

## STEP 4 - FIRST LAYER OF CLOUDS





# STEP 5 – BRIGHTER HIGHLIGHTED CLOUDS

## “BACKLIT YELLOW LININGS”

### COLORS FOR STEP:

CRM  
QM  
CYM  
PB  
UB  
PG  
BS  
DP  
MB  
TW  
NYL  
FWP  
AGL

### MATERIALS FOR STEP:

#### #6 ROUND HOG BRISTLE

- Starting with the central area, using CYM + TW, back light underneath the clouds that are closest to the light source. Even when doing this from imagination, you know that you must have this backlight feature on clouds whenever you are doing a sunset or sunrise. Putting in the drama. As you go to the outside edge, you might add a little pink to this color. You can even go back and add shadows to the clouds if you think maybe you overlooked an opportunity. Use my reference below to help

you with placement of all this lush yellow, backlit color underneath the cloud. Add CYM + TW for the lightest backlit highlight color. It's just BOOM. The sky just happened.

- Go into your pink and add TW, for a pink highlight color.

*John - the outside edge of the sun is the corona.*

- Add little wiggles of color, shadows, and highlights.
- If you want to really drama that up, come back and exaggerate the underneath lighting with the lightest highlight color, pushing up into the cloud formation.
- Lastly, with TW and the smallest amount of CYM, start creating circular radial motions around the corona of the sun. Not overwhelming, but soft. Come back with TW to highlight. Not a full Van Gogh, but kind of Van Gogh-ish. Now, put your sun in the center. some irregular rocks.
- Are you amazed at the beauty of this so far? I don't want you to stop, I just want you to admire your progress on this journey.





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# STEP 6 – BLOCK IN WATER WAVES

“DO NOT USE  
EVIL TAPE”

## COLORS FOR STEP:

QM  
PB  
UB  
TW

## MATERIALS FOR STEP:

**#4 TAS ROUND**  
**#8 TAS CAT'S TONGUE**

- We want a low profile of waves so the zones will be bigger closer to us and smaller as they go back to the horizon. We need to get some water as a mirror on first, so take the #8 Cat's Tongue, and load UB + PB + QM to start the reflection value of the sky in the water. It will be more to the cool purple, so paint the whole water area with this. Add TW to lighten it making sure your brush strokes are directional from side to side. Turn your canvas when you need to get close to the horizon or use your low tack tape if you need to. There is evil tape out there. Do not use evil tape. Use artist tape. Several community members got evil tape and were very unhappy.
- Rinse your brush and get the TAS #4 Round Brush and make the shadow

value of UB + PB + QM. Come to the left hand side and make very small dots and dash shadow marks back by the horizon. As you come forward use larger movements with the brush, loading the paint on the toe of the brush. Today we are painting a very calm body of water. It matched my emotional state today. This part can be a little busy, and your tendency will be to rush, but try to hold back. Take your time and be patient with the process. You will be much happier in the long run.

- Work the whole back area before you start coming forward with the bigger shadows. Try to stay very random and vary the length and width of your marks as much as possible. Some of your waves coming forward should have more of an angle to them, perhaps there is a touch of wind disturbing the surface. You want to start varying the value of the blue shadow color by adding TW to lighten or one of the blues to darken the mix. Maybe some of them have a slight swell to them. Not a big wave, just little swells that the wind is causing as it dances across the water. The view is from the bottom, maybe it was a mermaid, maybe we are out there fishing, maybe we are looking out the porthole of a cruise ship.



# STEP 7 – MORE COLORFUL HIGHLIGHTS

## “DREALISM WITH RELAXED FUN”

### COLORS FOR STEP:

CYM  
TW  
NYL

### MATERIALS FOR STEP:

#### #4 TAS ROUND

- We now add the effect of light on the water for some realism. Perhaps it's time to take a break and get fresh water, reheat your sippy sippy or just take a deep breath and roll your shoulders.
- With the TAS #4 Round, get NYL + CYM + TW and start inputting the corridor of light underneath the light source. Highlighting the tops of those waves closest to the sun. You can add a touch of pink to show that perhaps the pink clouds are being picked up in the reflections. These highlights help define the shape and flow of the waves for the viewer. Add a little of the blue and white into the brush because maybe the sky is reflected in a couple of wave highlights. Just

paint what you see at present by looking at the reference or use your imagination to paint your waves. Darker underneath, lighter on top with hints of the sky colors in the highlights.

***Sherpa Tip:** I tend to use previous mixes because that helps the painting be more cohesive. You never want to paint just one spot of any color.*

***John - Things that the water wants to do. I like the complicated color patterns of the waves.***

- It's very busy, it has an agenda.
- Just keep looking at your sky and making determinations about where the colors might be reflected in the water. Because water is so busy, sometimes you have to just get some paint down and then come back when you are able to determine where the shadows and highlights need to be added.





# STEP 8 – CONTINUE WATER WAVES

## “THE SKY COMES DOWN TO THE OCEAN TO PLAY”

dance between the water and the sky in their display of color and keeping in mind that water reflections are usually darker than the source of the reflection. Add CYM to that peach for a most wondrous almost fiery orange color.

### COLORS FOR STEP:

QM  
CYM  
PB  
UB  
TW  
NYL

### MATERIALS FOR STEP:

**#4 TAS ROUND**  
**#8 TAS CAT'S TONGUE**

- With the TAS #8 Cat's Tongue, mix UB + PB + QM for our deep sea color. It has some deep purple values in it, and just make sure that some of the water has depth, because it would. These little swells have personality with some having more than others. Get the TAS #4 Round and add some smaller shadows of this color to some of the mid-ground swells near the horizon.
- Get NYL + CYM + TW and add that down the corridor of light for highlights because this area has the sunlight hitting it. Add QM to this for a strong peach color to accentuate some of the waves near the corridor of light. Just playing with this



# STEP 9 – FINAL HIGHLIGHTS

## “IMPROVING SKY, CLOUD AND WATER SKILLS WITH EASE”

### COLORS FOR STEP:

CYM  
TW

### MATERIALS FOR STEP:

#### #4 TAS ROUND

- With the TAS #4 Round, and CYM + TW, come down the center of the waves and brighten up those highlights of sparkling water on the surface. If you grew up or live near an ocean, you know exactly what I am talking about. As you come down, hit the tops of some of the wave swells with this highlight color.
- Get TW and in the back, tap out some little shimmers of light. The sparkles. This type of water asks you, as a painter, to do some thinking about colors and shapes, and helps you move outside of your comfort zones with confidence. A great, easy practice piece for new artists to improve your sky, cloud, and water skills. A mental art retreat.





## THE TRACING METHOD

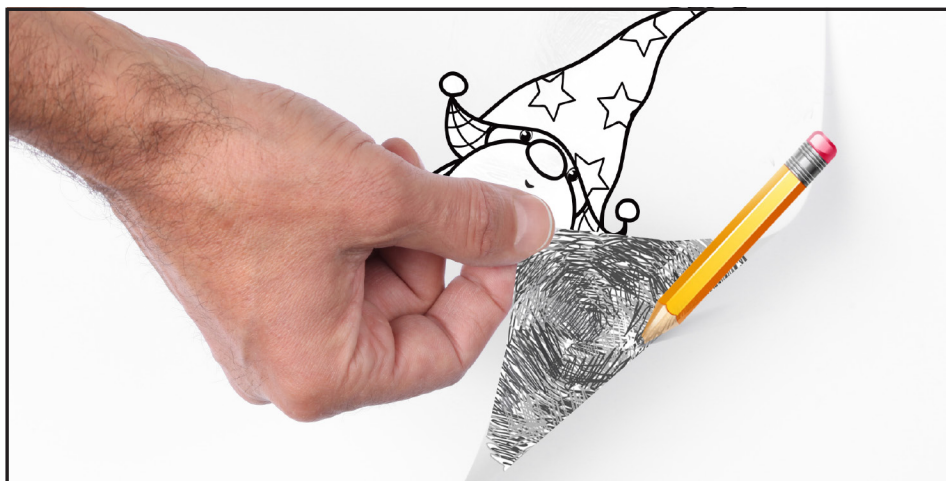
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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

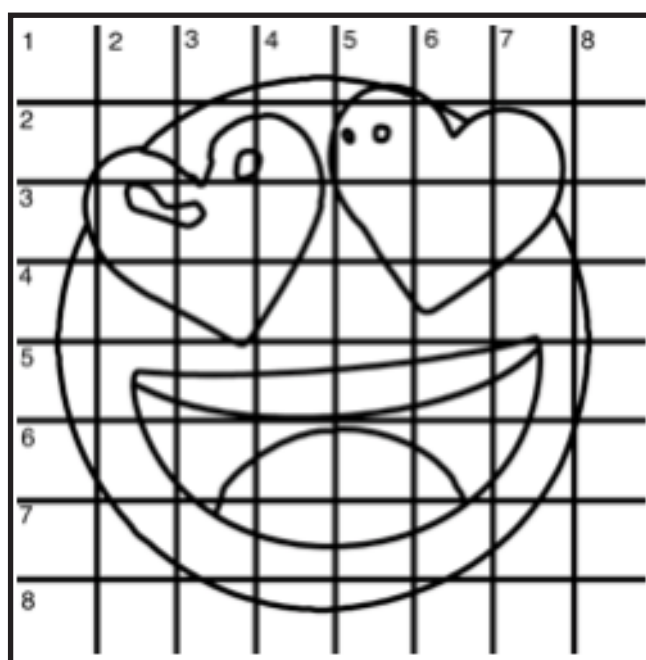
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

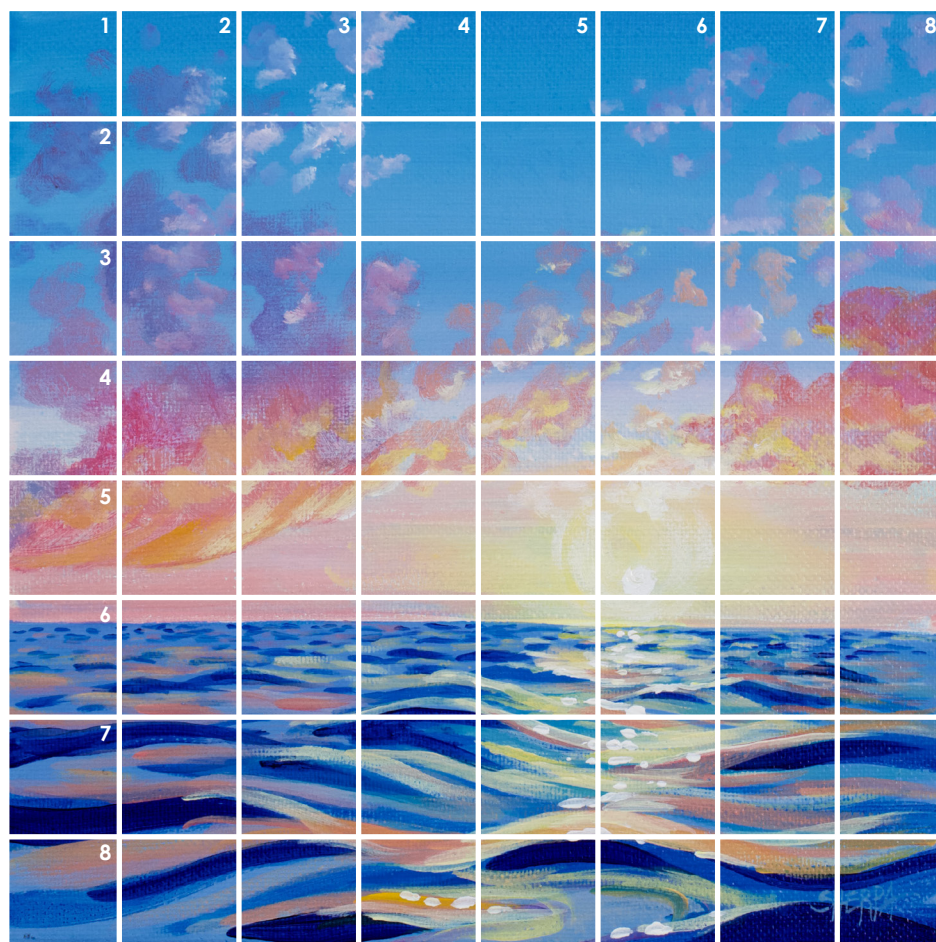
You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.





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.**



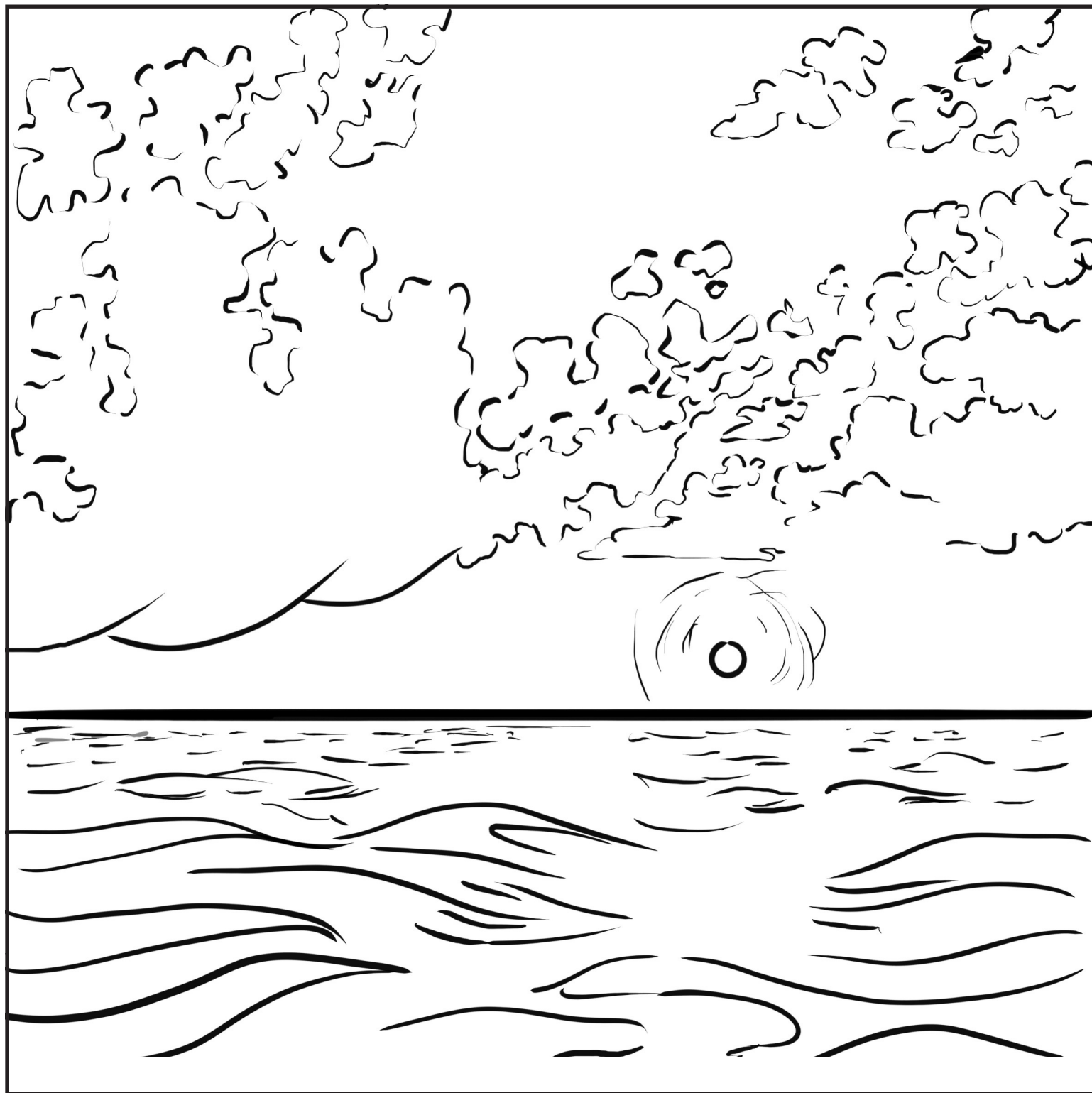
## PRACTICE PAGE:

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

TRACEABLE:



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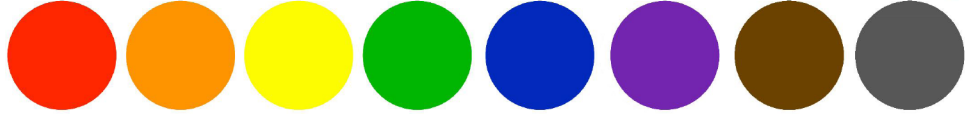


# ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



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

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## ABOUT THE ART SHERPA:

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