

THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: HIGH FIVE


NAME CREDITED TO PATRON BILL PITTILLO

STEPS: 9 | 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 at:
<https://www.facebook.com/groups/AcrylicApril>



DAY 17: APRIL 17, 2021

A Story of Water Acrylic April 2021 began with a dawn and a theme building upon skills, techniques and concepts of light source, time of day, wind and water throughout the 30 days of this journey. Today's subject is a wave, the transportation of water energy and one of the more difficult concepts in art to become comfortable with.

You have been introduced to the techniques and concepts and you should start to feel 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:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- #26 Bright
- #8 Bright Hog Bristle

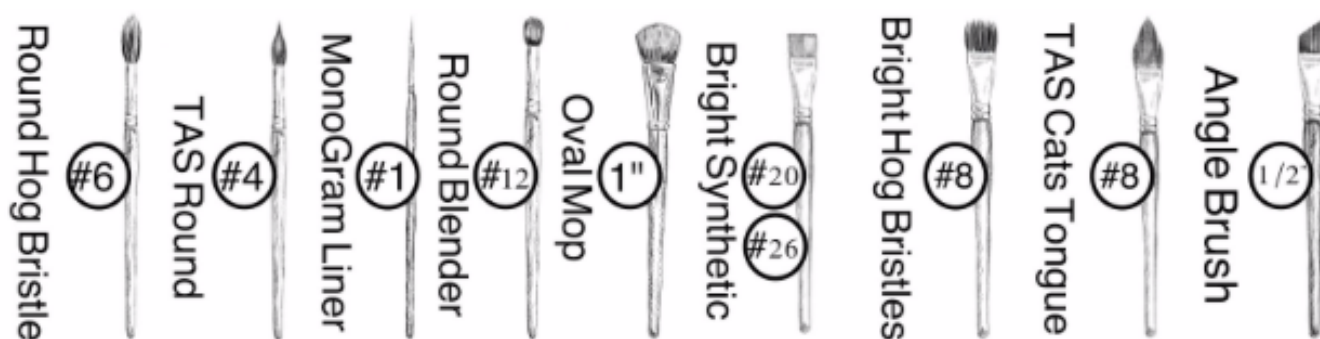
TOOLS:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Painting a Landscape
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Sea Foam
- Color Theory
- Perspective of Waves
- Directionality

- Blending Wet into Wet
- 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:
INTRO	00:00	
STEP 1	3:30	COLORED GROUND
STEP 2	6:02	SKETCH IN IMAGE
STEP 3	10:26	BACKGROUND AND ROCKS
STEP 4	20:15	FIRST VALUES OF WATER
STEP 5	31:20	SEAFOAM
STEP 6	38:15	LIGHTER DEFINING VALUES
STEP 7	47:00	THOUGHTFUL DEFINED HIGHLIGHTS
STEP 8	1:00:15	CREATE SPLASH
STEP 9	1:15:40	FINAL REFLECTIONS AND HIGHLIGHTS
		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 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 – COLORED BACKGROUND

“LET THE GROUND PEEK THROUGH”

COLORS FOR STEP:

PG

BS

MB

MATERIALS FOR STEP:

#26 BRIGHT

- In Step 1, we are going to paint in an acrylic ground, and I've decided that a deep brown-green would be perfect for that. Get a #26 bright brush with a mix of PG + BS. I do want a green undertone to the water, so we are just being scruffy and laying this color on the canvas. It is streaky because the color was not thoroughly mixed. When you are done, make sure that all your brushes strokes have the same directionally. Add some MB to your brush and draw in a line about half way down the canvas, and paint the area above it with the MB, a little darker, but allowing the green to peek through.
- Dry.



STEP 2 – SKETCH IN IMAGE

“HIGH FIVE IMAGE TRANSFER”

MATERIALS FOR STEP:

T-SQUARE RULER CHALK PENCIL OR - WATERCOLOR PENCIL

- I am going to freehand in my image today. In the Art Sherpa world, there is no right or wrong way to get your image transferred to your canvas. You can use saral paper or graphite pencil to transfer my free traceable image, or you can grid it, or you can draw it. I have included both the traceable and some basic grid instructions along with a grid image at the back of this document. You do what works best for you. You can also use both of those resources to help you should you decide to freehand the image.
- Come in with a T-square and a chalk pencil and level out your shore, then come above it and draw in a large rock above the shore and the wave which comes up over the horizon. Near the bottom of the water area, there is a line that goes about half way across the canvas. I start drawing in the basic

shape of the wave as it curls out and up. Next, I drew in a choppy area where our water might be splashing the cliff or sea wall. Then I draw in the basic shape of the right curl and a wiggle to indicate sea foam. I will be walking you through painting this sea foam. You could watch my video on splatter ahead of painting as it might help.

- It is impossible to describe in words all the shapes that I drew. You can refer to my transfer and the grid image that I provide at the back of the minibook to help you if you choose to freehand.



STEP 3 – DISTANT BUSHES

“BACKGROUND AND ROCKS”

COLORS FOR STEP:

CRM
CYM
PB
UB
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE #8 BRIGHT HOG BRISTLE

- To start painting, we are going to use a #8 bright hog bristle brush. If you don't have a hog brush, get a rough scruffy brush.

***Sherpa Tip:** I want to remind you that a hog brush will hold excess water if you do not remove it with a rag, you can also finger reshape the bristles if you need to.*

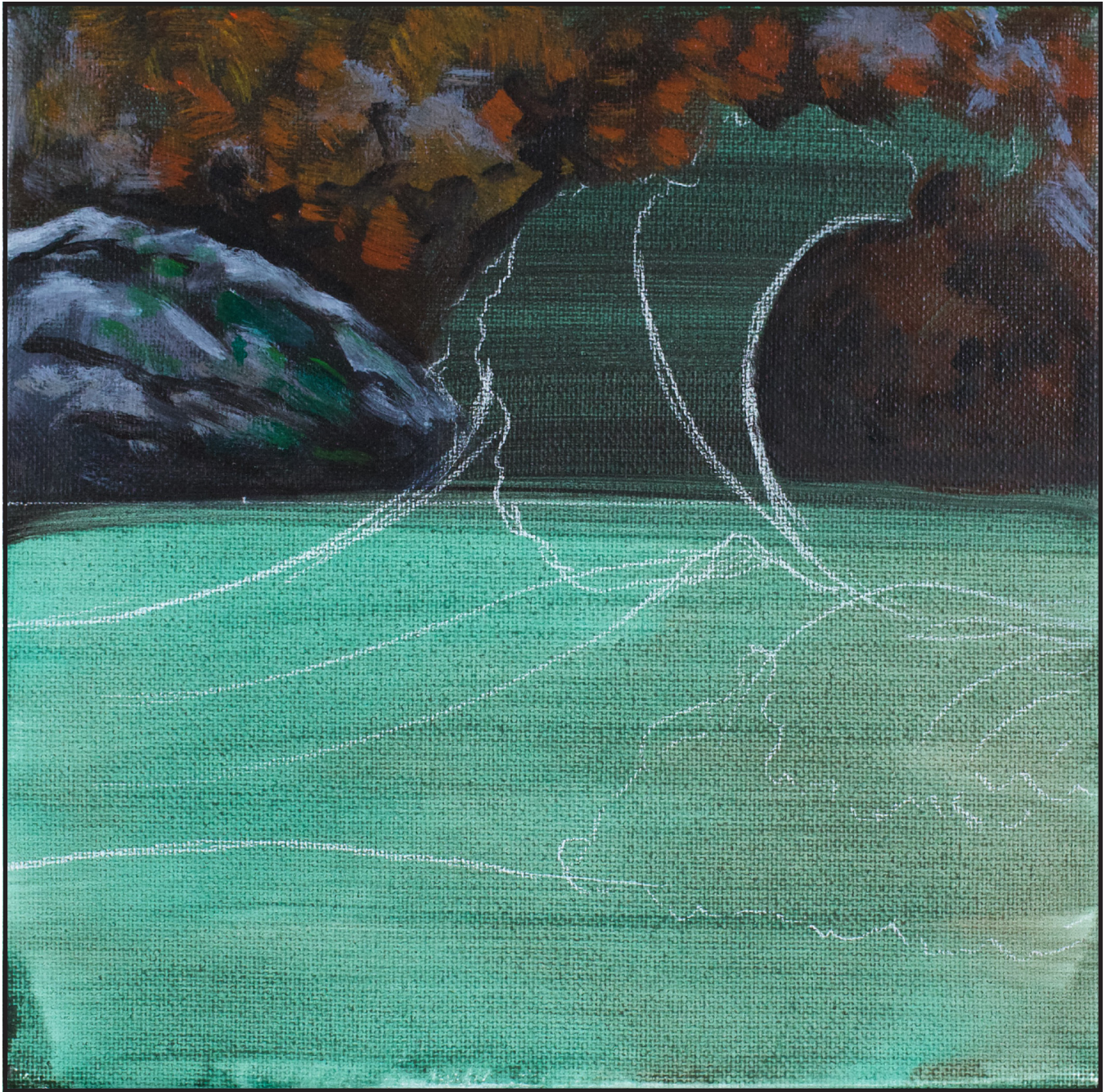
- Come into the area on the right with BS + MB and roughly paint in the stonework of this sea wall. Work it across the top and to the left side above the large rock that we drew in. Perhaps it is a cliff's edge, and be sure to come into the area of the water curl with this color. We will

come back over it with the water colors later. This type of a wave is almost volcanic in nature and you would have to be very careful if you were out there in this water. MB + UB is added to the dirty brush to paint in the large rock on the left. Add some TW to this mix for a blue gray color and give your rock a shape to set it apart from the seawall area behind it.

ROCKS!!! I know, but at least you know what's coming and I can literally tell when you roll your eyes. It's a super power.

- Get CYM + CRM + BS, because we have a sunset going on, and exaggerate the red cast in the stones by making stone-like marks in that area above the large rock on the left. You want to vary the mix of colors on the brush, more brown in areas, more red in areas. Come back with your gray blue rock mix and add some stones of that color across that seawall area. Use the blue-black mix + TW on the surface of the large rock as a highlight color for the rock.
- Get a #6 round hog brush and with the blue-black mix add some dark fissure type lines on the surface of the large rock. With PB + BS + CYM, add a little implications of moss on the rock. Maybe a mineral vein, maybe moss, just loose brushy strokes. Go back to your highlight color for the rock and add more TW to add brighter highlights on the rock and define the shape and structure of it. A rolling stone might not gather moss, but there are very few perfectly round stones in nature. They prefer to have unique shapes and structure just like people do. I used a little deep dark color to set the stone apart from the sea wall and to the right of the curl to exaggerate that darkness near the water's edge.
- Dry.

STEP 3 - DISTANT BUSHES



STEP 4 – FIRST VALUES OF WATER

“WHERE THE UNICORNS PLAY”

COLORS FOR STEP:

PB
UB
PG
BS
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE #4 TAS ROUND

- Let's get splashy with some water on this step. The light source is from the upper left and seafoam will be impacting the color and nature. The fact that the deepest part of the water needs to be darker has to be kept in mind. THEN, we have splash.
- We will start in the distance. With the #6 round hog, get UB + PG to splash up the depth of what might be seen under the sea foam on the right. Get PB + UB on the brush to the left side of the wave, it is darker than the right. Get UB + PB on the dirty brush to paint roughly in on the front part of the water under the wave action. You can then come into the

wave and start casting the shadows, the depth helps to make the shape evident.

Sherpa Tip: DP can sometimes be found in waves, though we will not use it in this painting. In AA 2020 Day 30, there was a similar wave that you might enjoy if you like this one.

- Your brush stroke directionality is going to be very important as you paint in these sections of the wave. Use my reference below to help you with placement and the direction of your strokes.
- Mix UB + TW + BS to get a gray color, and start to think about sea foam on the right in that dark blue area. This is important you want to flick the tip up as you bring the brush up from the water toward the wall. Just play with this little area right now.

John - Foam is important because that's where the unicorns play.

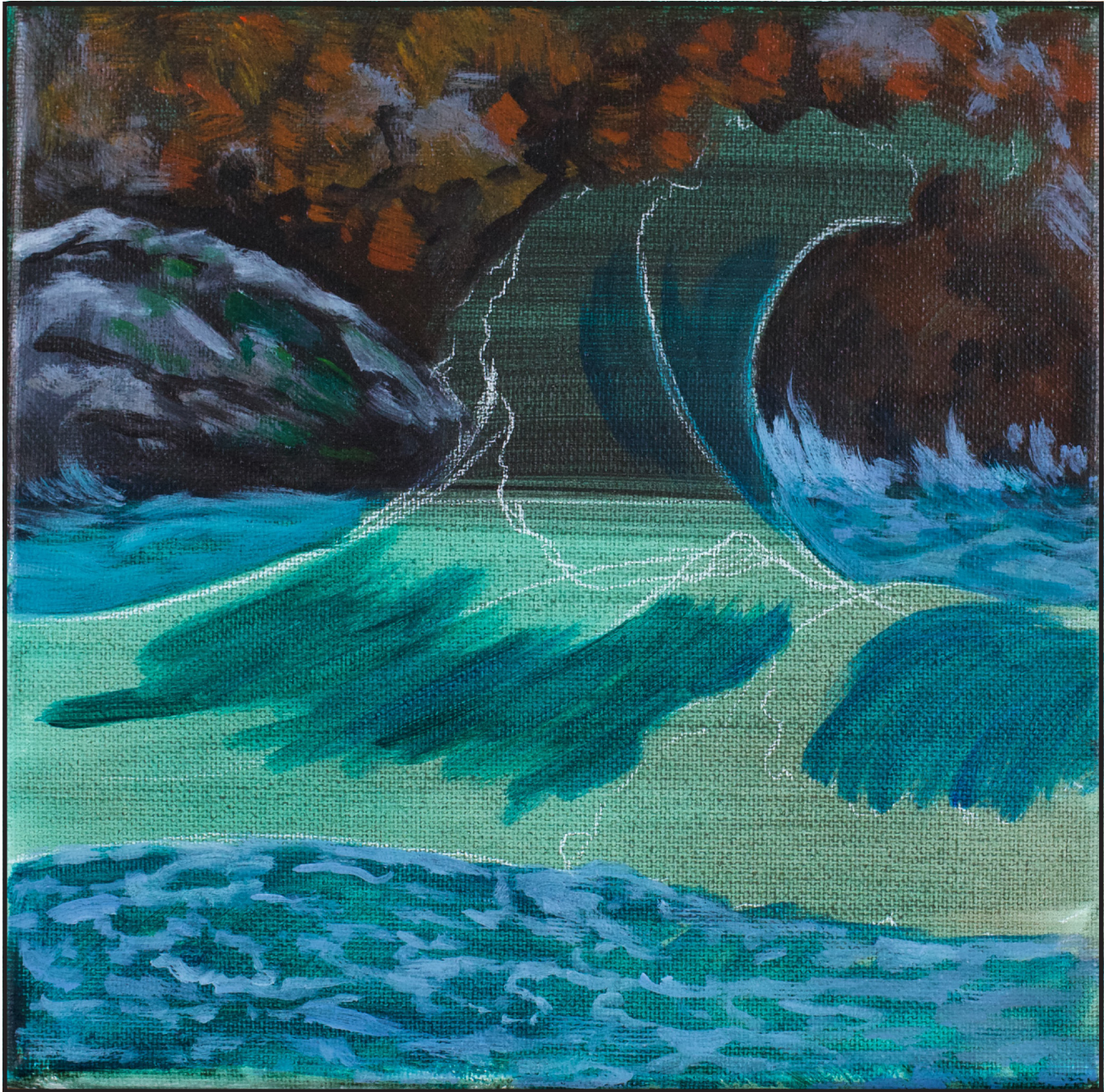
- It's great to come back with UB in part all by itself. Now go to the left area, and seafoam up that section as well. In front, it is more considered, so get more TW in the UB.
- You may want to rinse out your hog (brush - lol), dry, twirl the bristles, see if it gets better, and reload or use the TAS #4 Round brush, which is a bit smaller and allows for more control. Start adding your rough bed of seafoam to the front open water areas. Random little irregular marks.

John - That frothy sea foam that looks so much like coffee is not yummy. It's very deceiving and very salty

John is skeered of sharks, but it's a rip tide you have to be concerned about.

- Dry.

STEP 4 - FIRST VALUES OF WATER





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STEP 5 – SEAFOAM

“SHARKS HAVE PATTERNS”

COLORS FOR STEP:

UB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- We will be refining some information on this step. Continue with the #6 round hog and take TW into your gray mixes, to get an off white but, not pure white, and express that something is foaming. It's the highlights that add motion to it. You also want to start adding little bits of highlights to a few of the sea foam parts. You want to capture the general energy and motion of the water. You can add more UB to the white if you feel it is too bright. Start on the left behind the curl, then come to the right and do the same thing, finally come to the front and highlight that area. Use my reference below if you need help with placement. Don't be afraid to flick the brush or to use the splatter tool if you are more comfortable with it. Once both of the back areas are done, come forward. You should have bigger sections

here, there is more motion because it is closer to us. It has almost a lacy effect.

John - Sharks have patterns on them.

You could almost be a seal, John, you are so skeered of sharks.

John - It's not a fear, it's a practical concern, have you ever seen a 14' white reach 100 yards off the shore because they changed their feeding patterns? My fear is legit. My background was swimming in the water at Galveston, far aside.

Swimming in the water at Galveston is the skeery part.

- I am adding highlights trying to capture some of the motion in the water by defining where the highlights are in the front open area. This is actually pretty relaxing to do. It's important that between the bigger openings you have smaller bits of sea foam, it just gets everywhere and does not believe that even Daniel Boone needed elbow room. This is almost a bit of an abstract, which is true for most waves. Some of the seafoam should come off the edge of the canvas so the world seems to go beyond the canvas.
- Dry.



STEP 6 – LIGHTER, DEFINING VALUES

“JOHN HAD A CLOSE ENCOUNTER WITH A SHARK”

COLORS FOR STEP:

CYM
PB
UB
PG
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- To detail our wave, get your #6 hog round and remember that light will come into the wave where the water is the thinnest and that where the water is deeper, it will be darker. Mix PG + PB to get a turquoise, then add a little TW, to paint in the frothy, thinner, bit of the wave. In addition to the two big shoots, you have an area in the center front, and the bigger wave to the right. Your brush strokes should inform the viewer about the shape of the wave. Use this color in the areas that lead up to the wave curls; add more TW where you brush down. Use my reference to help you with color placement and stroke direction. In some areas, your color might

lean more toward the green, in some areas, more to the blue. You need to really take your time and play with it to get it as close to the reference as possible.

- Add a bit more CYM to the mix at the top of the left curl, and darker as it gets to the very back part. Add this color into the moving water in front of the curls. Add UB + PG to the water building up into the waves. The structure of this curl is important; you want it to sweep up. On the top left curl, there are some water bits that kind of come out in front of the stone wall.
- Come in with your lightest highlight and address the top of that small curl to the right of the big wave. Use your mixes to paint in that curl. Get fussy with the light at the top of the two entwined curls.

John - You know, they find shark teeth everywhere. They just swim around with teeth falling out of their head.

They lose their teeth all the time.

John - See you are not helping here.

You were not going in the water anyway. You need to talk to a marine biologist who would tell you that you have more of a chance of getting hurt driving a car than going into the ocean. And given your statistics as a pedestrian, I'd say that is probably true.

John - I think I once had a brush with a shark.

- Dry.

STEP 6 - LIGHTER, DEFINING VALUES



STEP 7 – THOUGHTFUL DEFINED HIGHLIGHTS

“HERE COMES THE SUNSET, LITTLE DARLING”

COLORS FOR STEP:

CRM
CYM
PB
UB
PG
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- Details and thoughtfulness come next, so get the TAS #4 Round for control, and PG + PB + CYM + TW for an aquatic green, but very light, and start putting this color into the transparent part of the waves at the top of the curl. Detailing the thin parts of the wave. Come into that little splashy bit on the left with UB, beneath the curl, to add shadow. There are actually 2 big waves, and 1 little wave, in the main focal water. The two entwined ones and the third little one on the left. The curl in the center has a bit of transparency but is over a lot of water, and the third curl on the right is the most transparent. After you have those 3 waves to your happy place, come to the little curl on the extreme

right mid-canvas. He is very close to the waterline, so not as transparent, but you still need shadows and highlights. One of the colors I used there, in addition to all my wave colors, was a mix of PG + PB + TW as a highlight. Brushing over to indicate direction, and adding more TW to that might as a brighter highlight. Come back and add some of the green-yellow to all the curls.

- CYM + TW to start making some reflections on the water being pulled up into the curls. Work the middle of the belly of the brush to the toe, and on it's side. This is another version of a dry brush method only using a round brush. Vary your mix of colors so some are more green, some are more yellow and some are lighter.
- Now, come back with CYM on the brush and add this brilliant reflection of the sunset happening over to the left that we never get to see. Make an orange with CYM + CRM and add that into and around that yellow.
- Lastly, come to the rock and start adding some highlights of the sunset on some of the rock peaks. You can also come into some of the rocks to the extreme left and add this highlight to those.
- Dry.



STEP 8 – CREATE SPLASH

“CONTINUING ON WITH MY SEA FOAM BUSINESS”

COLORS FOR STEP:

CYM
UB
BS
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Foam and splashy, splashy details come next but, first, we need some values. Get your #6 round with UB + TW + BS and tap up and down with the dry brush at the top of the back curl. Frothing the curl. When my brush gets soft, I have to wipe it off and start over because of the nature of a hog brush. Tap your brush into the paint so it does not clump; that will also help. When that back curl is frothy to your satisfaction, come to the center curl and then the little curl. On the center curl, you want to bring the froth further down the curl and closer to the water. Sometimes, flick your brush at the end of the curl to indicate that the water might be caught by the wind and blowing

back. Add a touch of water where you need to, but wipe it out before you start painting. Come in at the base of the curl and add some froth there. A lot of important little energy.

- Now the busy business. We have a leftover area that we have not painted over the green yet. This area is next, and you just want to stipple in this entire area with your froth color that you made above. It's important that your foam has these values. We will come back in and shade it after it is all in. This wave to the right is crashing; it's making a mess; it's breaking. A sea sponge would work here too.
- Rinse out your brush and wipe it dry. Come back with a lighter version of your froth color by adding TW, but not pure white yet. Add this highlight color into all of your frothy bits. Remember that less is more. It's really important that the big splash in front uses this color to identify the various sections of froth and you can use my reference below to help you make that determination. You could even come in and draw in those areas with the chalk pencil if you wanted. You would cover them up as you painted and if any remained, you could remove them with a damp brush when the paint is dry.
- You can add a smidge of CYM to the color at the front edge to capture some of the sunlight that might have caught the frothy sea foam. This is what makes your world feel authentic; makes your painting reflect that space.
- If you are sitting here painting this wave with me, pat yourself on the back. You are doing this, you all are killing Acrylic April this year. More are painting, more are posting, more are learning and conquering skills and concepts. This is just life changing. The wave is alive, my friends, the wave is alive.
- Dry.

STEP 8 - CREATE SPLASH



STEP 9 – FINAL REFLECTIONS AND HIGHLIGHTS

“THE WAVE IS ALIVE”

COLORS FOR STEP:

CYM
UB
PG
BS
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#4 TAS ROUND
#1 MONOGRAM LINER

- The wave is alive and though it will not last, it is no less meaningful. We have an opportunity pull things together, so get your #6 hog and your TAS #4 Round. With CYM + TW on the hog brush, dry brush the wave sweeps up into the curls, not leaving lots of colors showing, but enhancing the colors that are there. Gently with light pressure.
- Get the TAS #4 Round with your yellow-green mix and come to a few places in the front seafoam area and add this color. Not in all of the spaces, but in a few of them. The lighting that you represent has to be the same throughout the environment. Add TW to that color for a highlight of green and add it in places around the seafoam area.

The sea foam is very foamy. Remember that we are painting sunset as you determine how many highlights you need. Sometimes, like now, less is probably more, and be sure to let everything get darker as you go near the end of the canvas. The cliffs and the water impact the color in this area. It might help you try to identify this part as lacy. It's very lacy here. Come back with your sunlight color and add a few bits of that in the sea foam. Get UB + PG and carefully outline the outer underneath part of that bottom curl, adding a shadow on the water where that huge frothy bit of water is splashing on the shallow water. Use a little water to help you glaze that area. With the #6 round, come back and add any shadow colors at the bottom that you may need.

Guess what?

We painted it.

John - This is a shark free beach. They have a net around it. It probably has a hole in it. Not going in.

Le sigh.

- Sign with the monogram liner brush.



THE TRACING METHOD

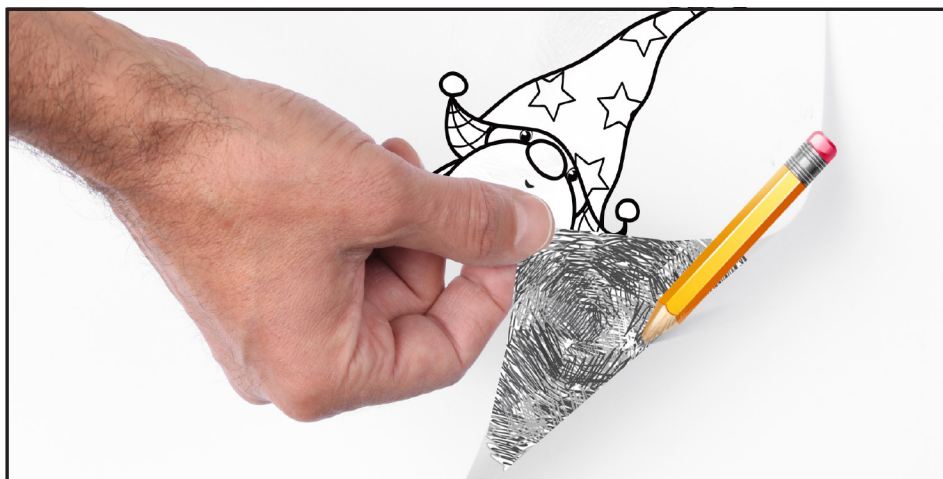
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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



GRIDDING:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also

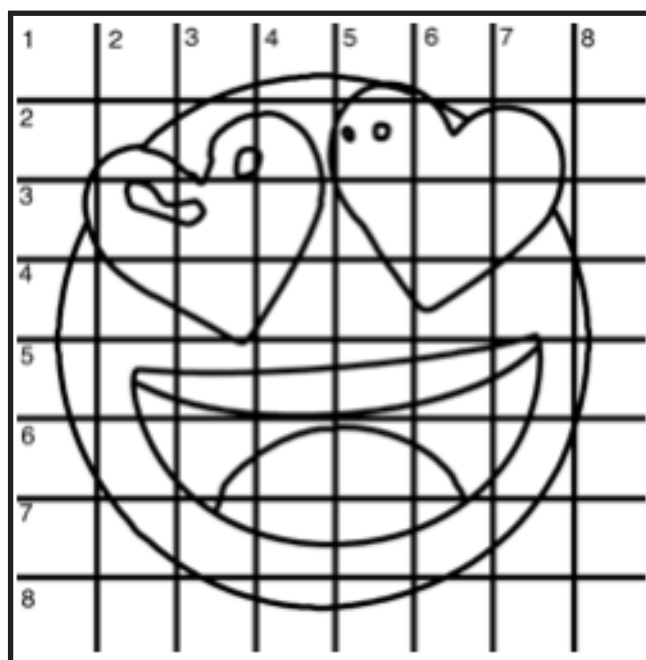
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

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

Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

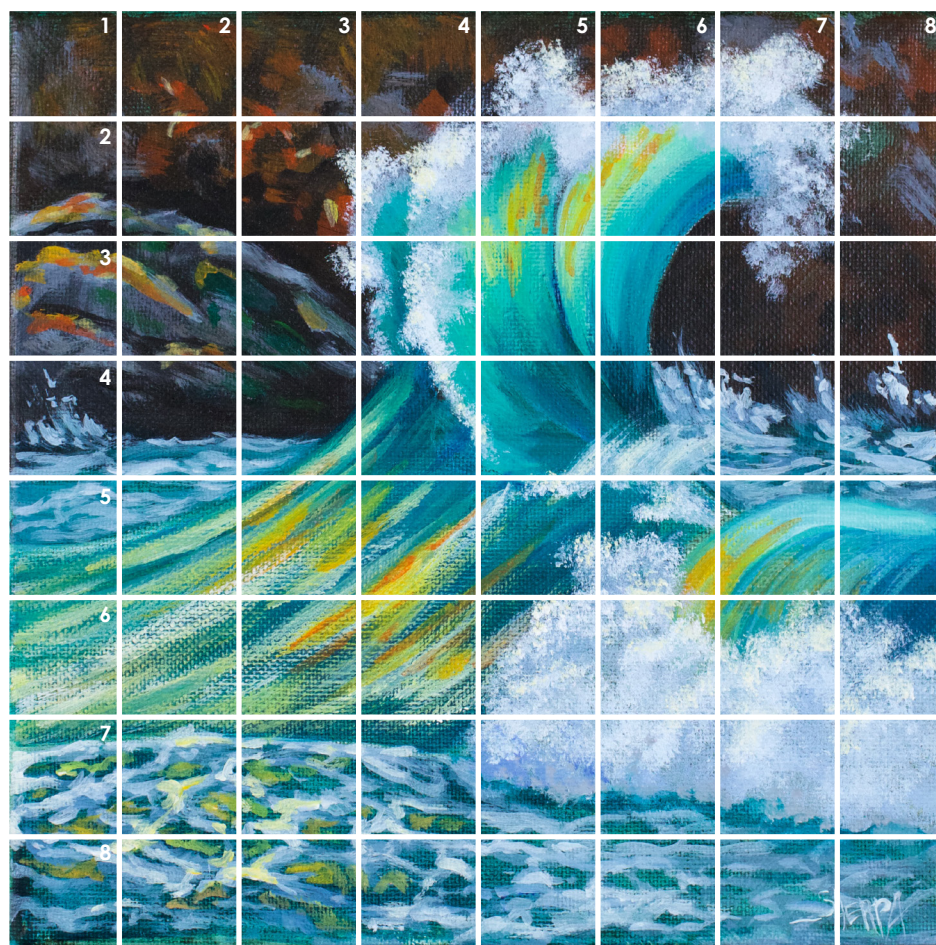
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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

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



If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



PRACTICE PAGE:

The practice page matches the Facebook pre-show events for Acrylic April. During the pre-show we will do a page by Page walkthrough of this mini book and a small demo of how to use the practice page to get confident in your color and value mixes.

STEPS OF THE PRACTICE PAGE

1. Looking at the reference select the color families you think are present in the painting.
2. Write down the paint colors you use
3. Mix the main colors you see in the painting.
4. Place the color near the closest value using the Grey scale bar on the side of sandbox
5. Be sure to test mix colors you think could be harder to correctly get
6. Use the steps of the mini book to help you guess what palette colors you need
7. Optional practice brush strokes in the sandbox
8. Use the note section to write down any thought you have about the painting

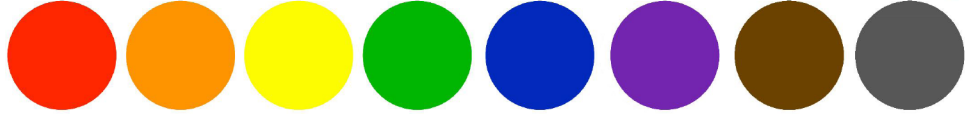


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

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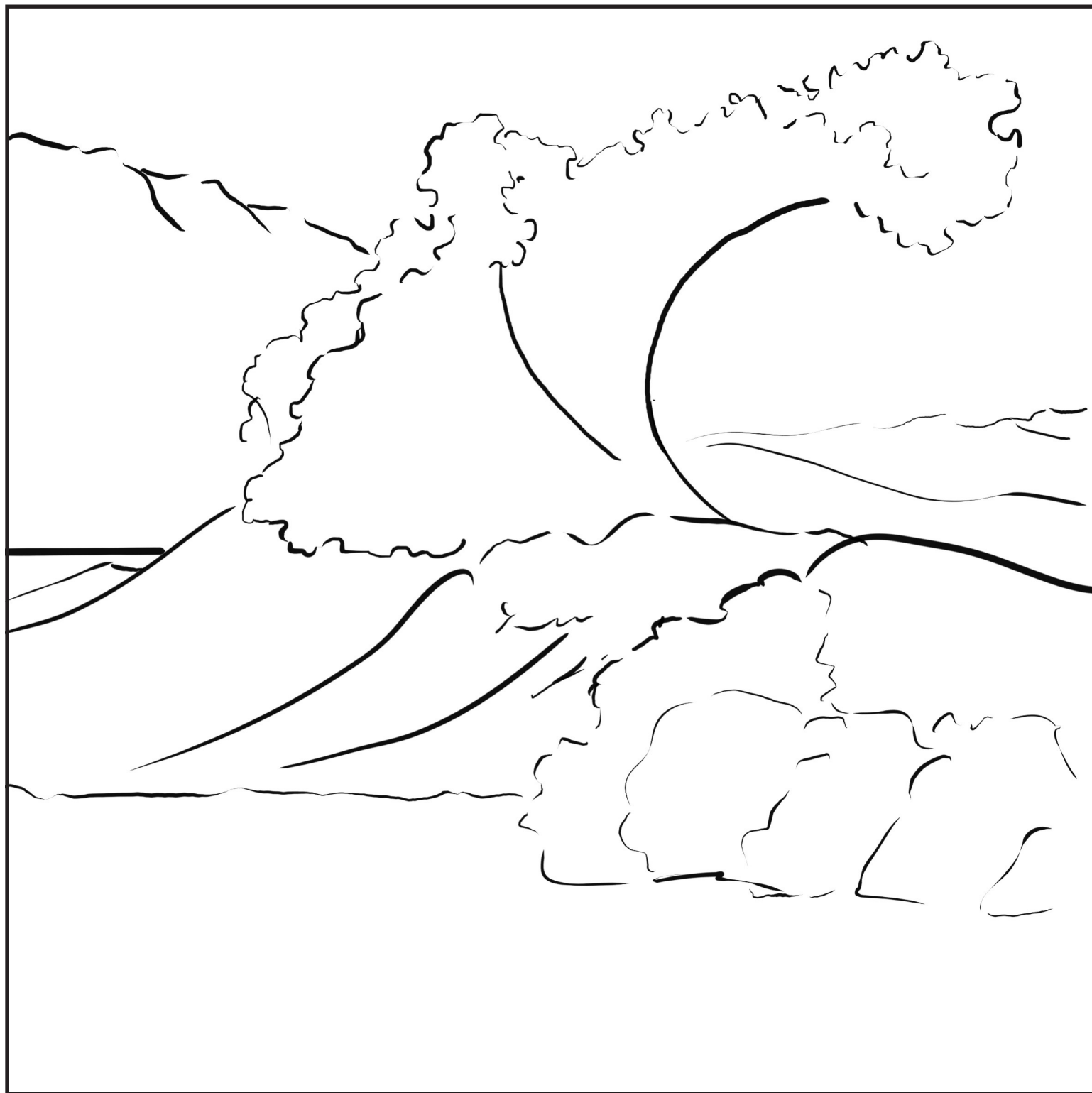
X



NOTES:



TRACEABLE:



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