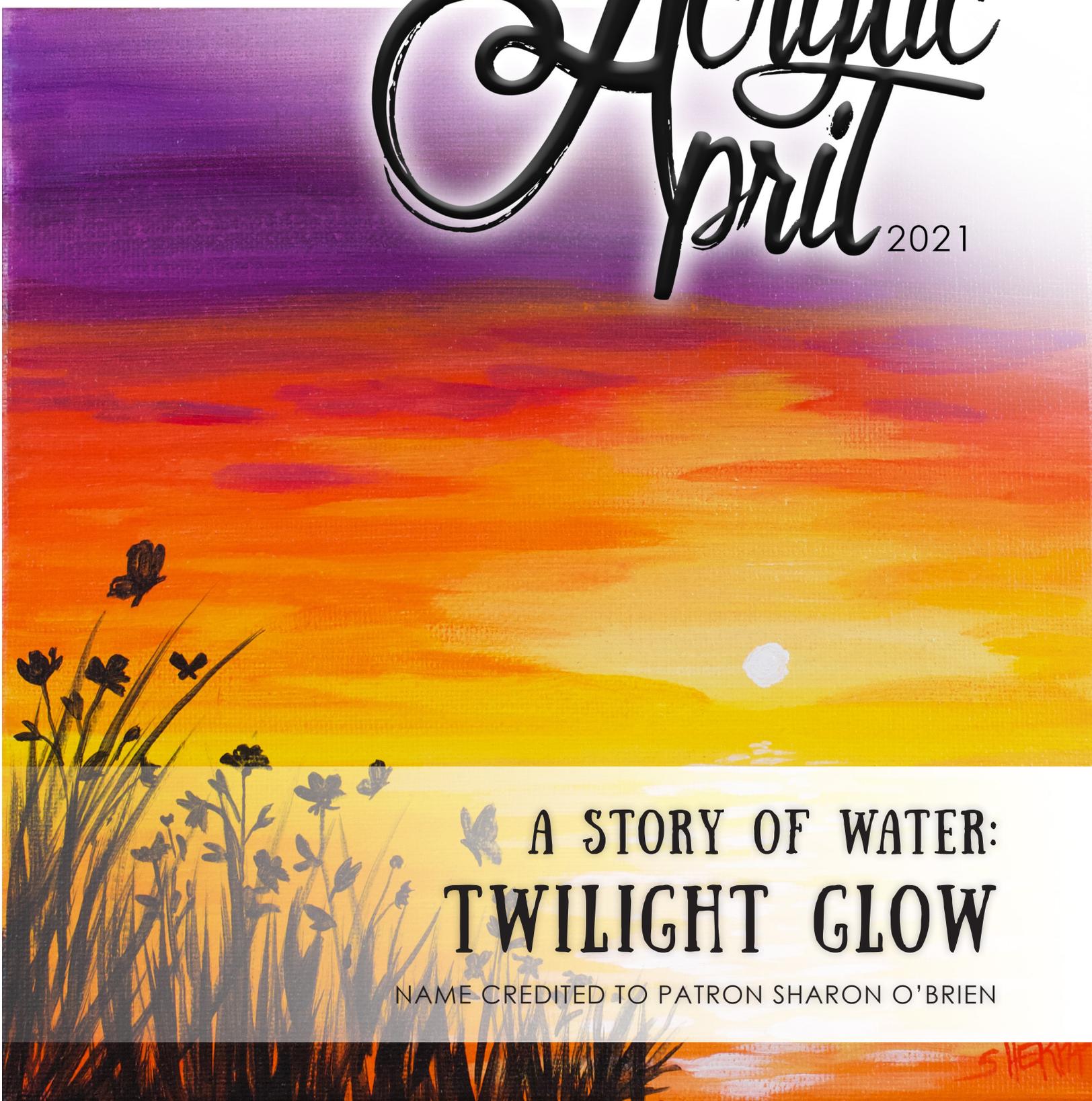


THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: TWILIGHT GLOW

NAME CREDITED TO PATRON SHARON O'BRIEN

STEPS: 6 | DIFFICULTY: BEGINNER | 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 18: APRIL 18, 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 sunset that goes from yellow to orange to purple over water and is very, very user friendly. It will reinforce the aspects of water and reflection.

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
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- 1" Oval Mop
- #26 Bright
- #8 Bright Hog Bristle

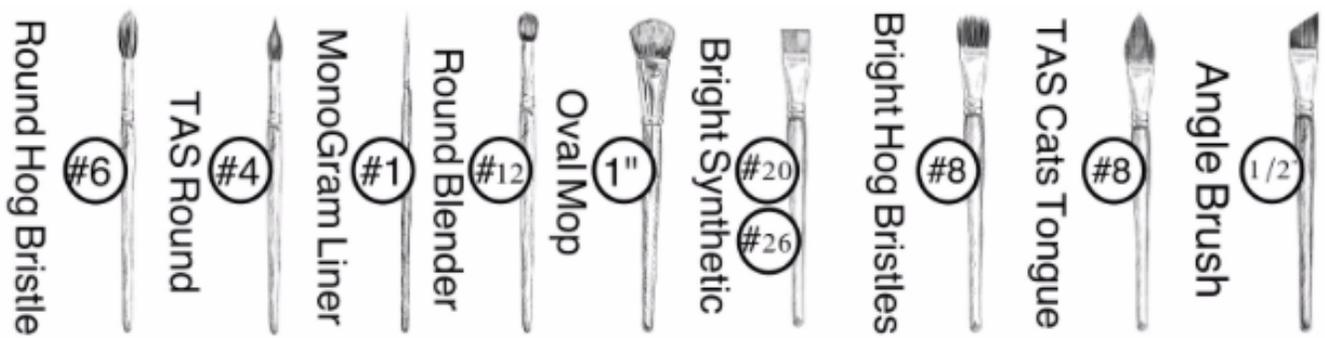
TOOLS:

- 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 Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality

- Blending Wet into Wet
- Mirroring Sky in Water
- Setting a Horizon Line
- Color Mixing
- Dynamic Light on Water
- Painting With A Limited Palette



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	02:35	MULTICOLORED BACKGROUND
STEP 2	7:45	DRAMATIC SUNSET
STEP 3	14:25	WATER REFLECTIONS
STEP 4	19:18	BRIGHTEST HIGHLIGHTS
STEP 5	24:24	LONG GRASS
STEP 6	29:41	FLOWERS AND BUTTERFLIES
		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 - MULTICOLORED BACKGROUND

"WIPING MY BRUSH ON FACE"

COLORS FOR STEP:

CRM
QM
CYM
DP
TW

MATERIALS FOR STEP:

1" OVAL MOP #26 BRIGHT

- This painting will be a little different than what we've done before, we will be creating a red to purple sunset. With a #26 bright brush, blend in any wishes you may have on your canvas, and then we will create a transitional space so hang in there. You can totally do this.
- Get CRM + CYM to an orange color and brush back and forth up the canvas. Take the brush and wipe it off to remove any excess pigment. Then add CYM to this mix for a lighter orangey-yellow. You can vibrant up the orange more, if you need to. Rinse and wipe your brush as needed.

Yes, my towel has my face on it but it is not necessary to wipe your brush on my face.

- Add more CYM, we are making a definite transition by creating these half tones and blending wet into wet. Add more CRM to get a lighter orange and add that in, then add more CRM and add that, THEN, add CRM + QM and add that color. Add DP into that mix to start painting the purple color in. You could even add a bit of TW to the purple mix for the last color. If it is all still wet, you can grab a soft brush, like a 1" mop, and blend down to the oranges, and up through the oranges from the bottom. You don't want to drag other colors into the yellows.
- Water is below; the sky is above and it's a little streaky, and we want that. We will be adding another layer, this is just the first one.
- Dry.



STEP 2 - DRAMATIC SUNSET

“DRAMA, DRAMA,
DRAMA”

COLORS FOR STEP:

CYM
TW

MATERIALS FOR STEP:

**#8 BRIGHT HOG BRISTLE
T-SQUARE RULER
CHALK PENCIL OR -
WATERCOLOR PENCIL**

- We are going to refine the space a bit, so with a T-square come up through the orange colors at the bottom and draw a level horizon line with your chalk pencil. Draw in your light source low and off to the side. You can also draw a line in the water to represent the corridor of light.
- Get a #8 bright brush, or any stiff brush, and remember that hog bristles soften and hold water. They need to be wiped off often to remove excess paint and water. Get CYM + TW and build up the light area around your light source, coming up to midway through the red, but tapered as you go up. Rinse and wipe your brush. Bring back a bright orange, more toward the

yellow, and brush, zigging in and out, around that source of light in an atmospheric effect of yellow.

- Come back loaded with CYM on the tip, and streak this color through those orange red areas. Then come back with the red-orange color and do a similar thing through the red and into the purples.
- Dry.



STEP 3 – WATER REFLECTIONS

“WITH EXPERIENCE
COMES WISDOM”

COLORS FOR STEP:

CYM

MATERIALS FOR STEP:

#8 BRIGHT HOG BRISTLE

- It is really important to make sure that your brush is completely clean before you begin. Purple or orange in the brush may affect the new colors in this step. You should also get some fresh water while you're at it; be sure to check your sippy sippy before you go to the kitchen, since you are going there anyway.
- With the #8 hog bright, go into the CYM to reinforce the yellow band. Yellow is very transparent, so bring this lightly down over the orange area. Grab some of your orange mix and start at the bottom and come up to reinforce that the orange is very bright. You should be brushing from the side into the center. You do want to leave some of the yellow showing and if you need assistance in defining your goal, you can refer to the step reference that follows this page. Do not load

a lot of paint on your brush, you want more of a dry brush, so you need less paint, and I do wipe my brush off very often. A Hog brush holds lots of water and paint in its belly.

- Once you get more experience, you will be able to take a look at a painting and tell how they painted it. This comes with experience. You can even visit a museum and look at a painting and think, yeah, I get this, I know how it was painted.
- Dry.



STEP 4 - BRIGHTEST HIGHLIGHTS

“SKY YELLOW, SUN WHITE WATER REFLECTIONS”

COLORS FOR STEP:

CYM
TW

MATERIALS FOR STEP:

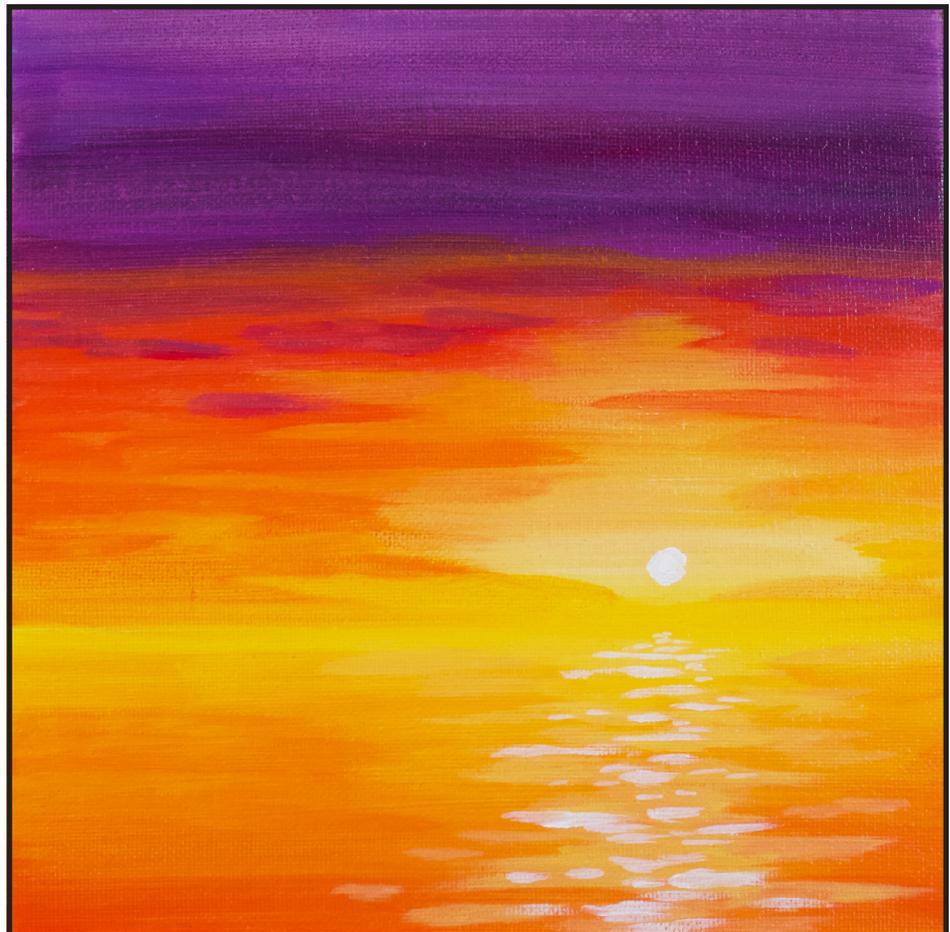
#4 TAS ROUND
#8 BRIGHT HOG BRISTLE

- Come back with the #8 bright hog and TW + CYM, to get a yellow, but lighter, and move down from the sun in an irregular pattern. Also come into the colors around the sun area. Little dashing strokes to the side of the sun, this will be the brightest color in the sky except for the light source.

John - it's interesting how you've done the same thing on both sides, but it looks different in the water than it does in the sky.

That's your brain telling you that, you know there is a horizon and you know water is a reflection.

- Come along your horizon line and exaggerate the water line. Rinse and wipe your brush.
- Get the TAS #4 Round with TW and paint in the sun with this pure white. Bring the white down the corridor of light in the water and highlight some of the yellow reflections, not all of them, but a few. The yellow in the water is a reflection of the sky and the white is a reflection of the sun. As you come closer to the bottom, your highlights would be longer and wider.
- Dry.





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STEP 5 - LONG GRASS

“THE ARTISTIC SPIN”

COLORS FOR STEP:

MB

MATERIALS FOR STEP:

#4 TAS ROUND

- With the TAS #4 Round add some water to the MB, and with some of that on the tip, come to the left bottom corner, and draw up some long thin lines of grasses. 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.

Sherpa Tip: *If you make a mistake, you can come back with a damp brush and erase it as long as the paint is dry underneath the mistake.*

You want several clumps of grass, and they should vary in length and should curve randomly. You want the look of natural grasses. You should be working up

from the canvas bottom into the center of the canvas, dragging the brush lightly. Then at the bottom left, make it a little more solid at the corner to imply the grasses are not growing out of the water, but that it is more of a land mass, whether it is an island or a continent, we're not sure. It is a landscape though. Just build up those grasses and use my reference below to help you if you need it. If you have been with me throughout these 18 days, I'll bet you are already putting your individual spin in all of your paintings. I love it when my students get to that point in their journey.

- Dry.



STEP 6 - FLOWERS AND BUTTERFLIES

"MY DAYS ARE MADE OF BUTTERFLIES"

COLORS FOR STEP:

MB

MATERIALS FOR STEP:

#4 TAS ROUND #1 MONOGRAM LINER

- With the TAS #4 Round Brush, let's add more nature in there. Continue with the thinned MB and start adding little flower structures, not petals, but the shape of the flower itself. Make sure they are connected to a stem after you draw in the structure. Putting the stem in last allows me to choose the way my flower is facing and control the width of the stem coming up to the flower. I think it just allows me more control over how my painting turns out. These are flower and grass silhouettes. Remember that flowers clump and rarely grow all alone, they like friends. Some shapes are bigger, some are buds, they face different directions, have more petals than others, and are different heights. Imagine that the flowers are seeking the warmth of the sun.

Sherpa Tip: If you are having trouble getting thin lines, it's a good time to get out your practice page and practice how much water to paint and pressure on the brush, ratios work for you.

- Come back and add a couple of butterflies if you would like to. Always a good idea to have more than one butterfly and to make sure that they are of different sizes and orientations. Butterflies also like to travel as a pack, maybe it's a girl's road trip, we don't know. Remember that the bigger the butterfly, the closer it is to the viewer. It takes very little to paint these delicate little butterflies.
- A very dramatic little sunset with a very dramatic little sky and water. I love it and I sincerely hope you get great results from this simple little painting.
- Sign with your monogram liner. I tend to sign with a color I used in the painting, something that is visible but not distracting. Your signature is part of the painting, not just branding. You can choose to sign on the side if you choose, or on the back.
- Please feel free to share your painting on any of my platforms, and you can find all of them listed in this document. Seeing your growth as an artist is just one of my rewards for doing what I do.



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

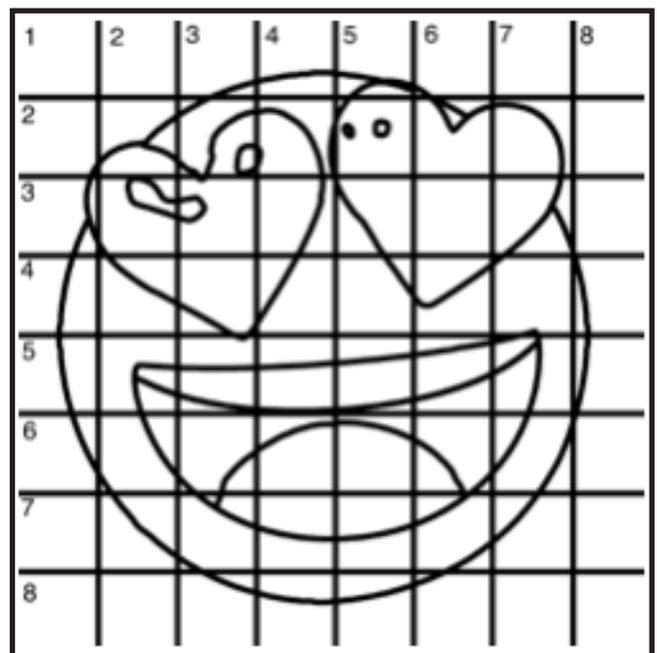
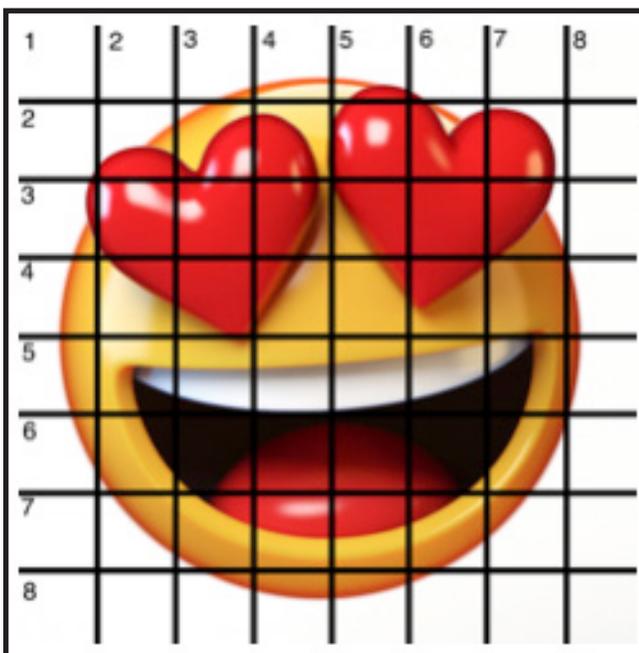
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

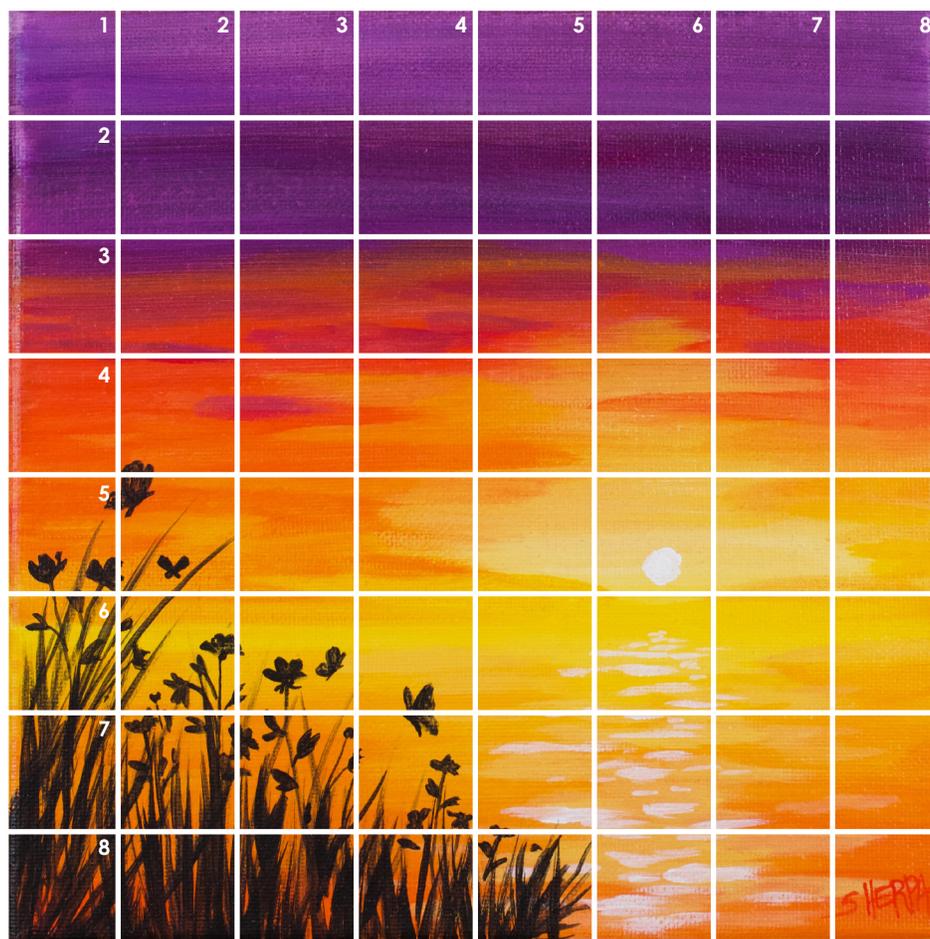
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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

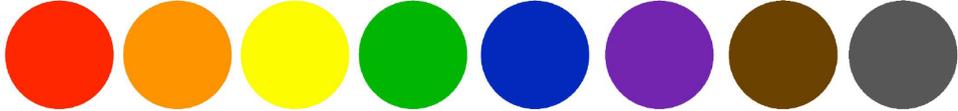


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



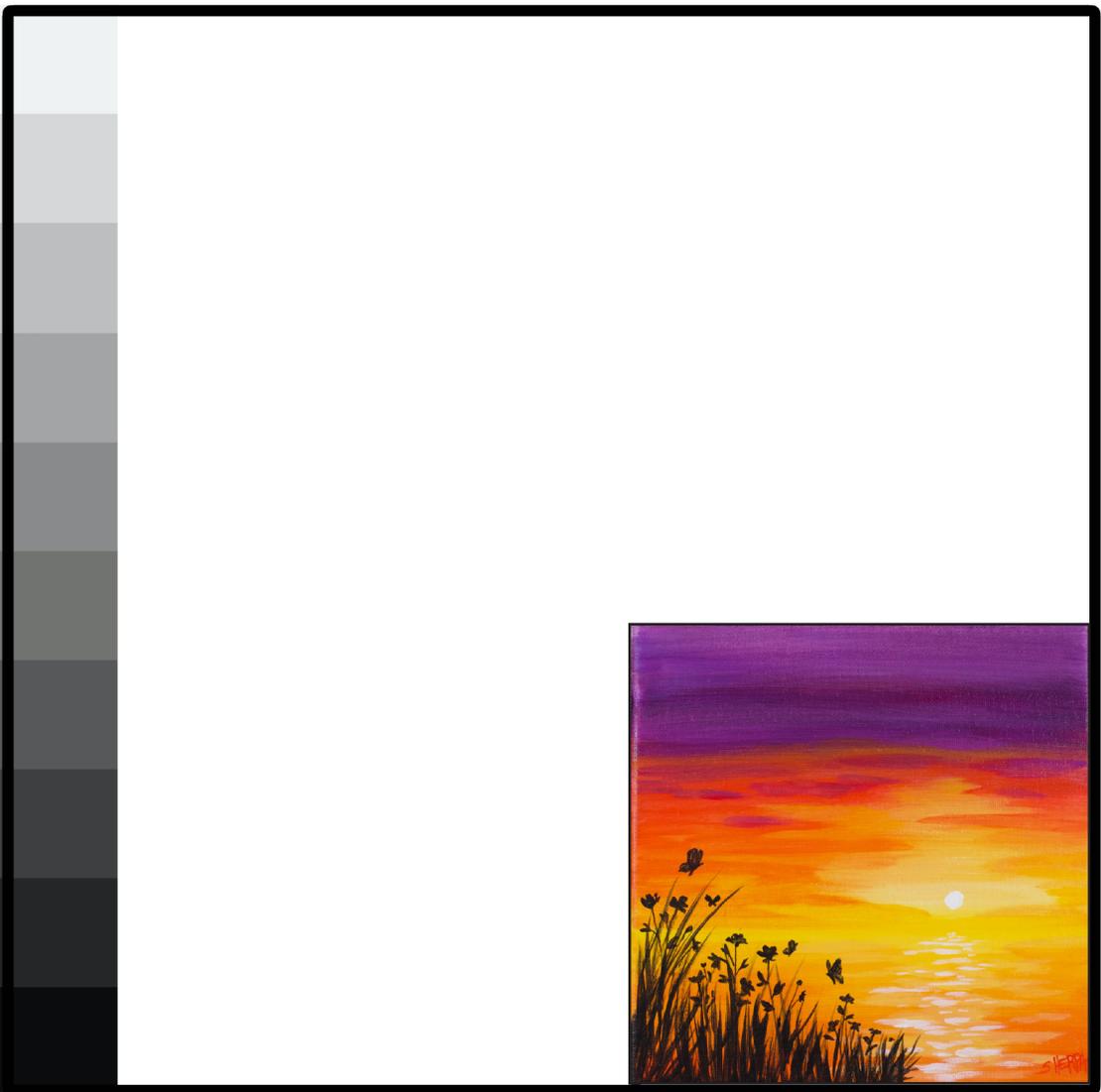
COLOR FAMILY



THE PAINT COLORS: _____

C
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NOTES:



TRACEABLE:



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