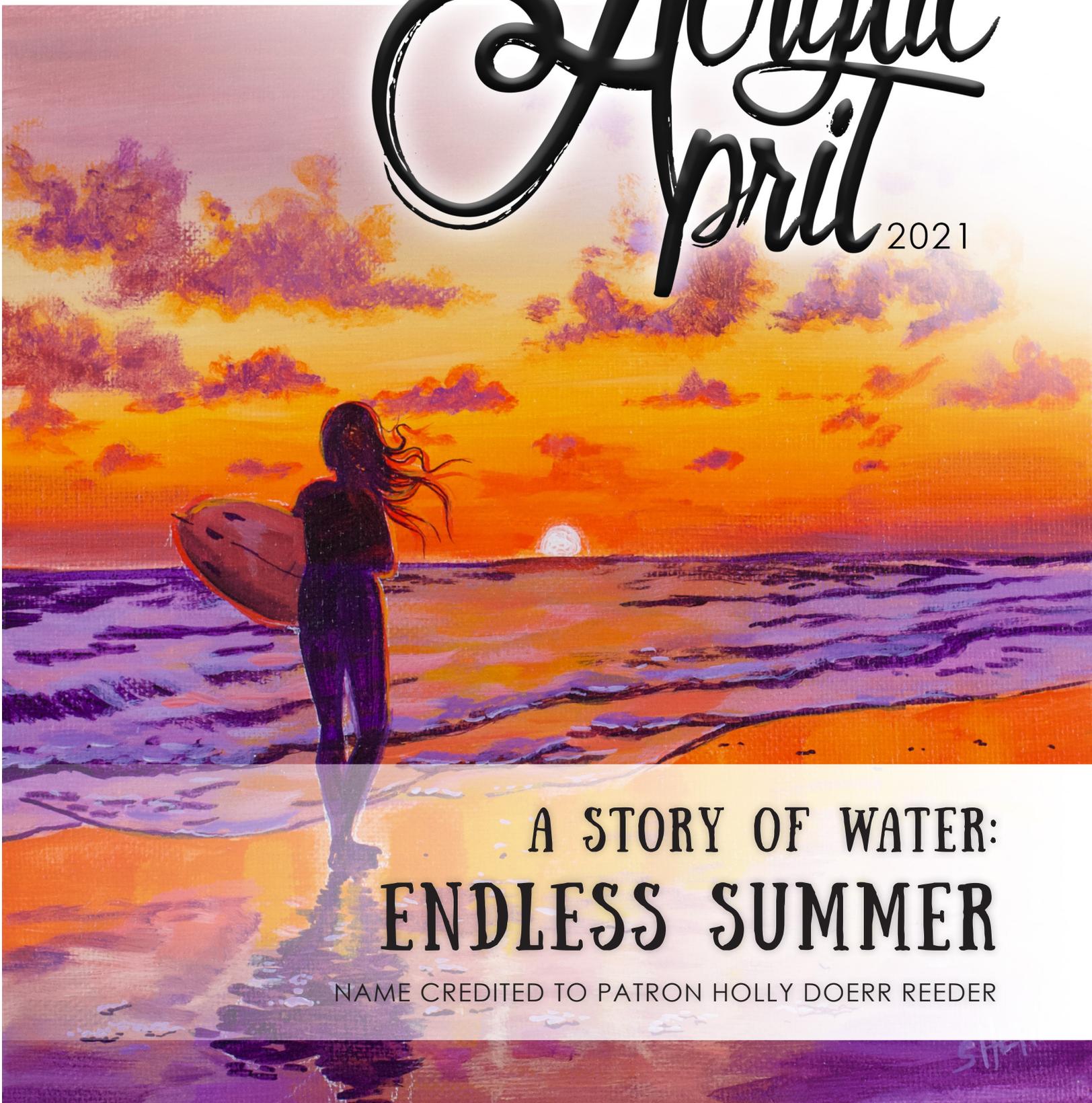


THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: ENDLESS SUMMER

NAME CREDITED TO PATRON HOLLY DOERR REEDER

STEPS: 9 | DIFFICULTY: BEGINNER | 2 HOURS



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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 19: APRIL 19, 2021

A Story of Water Acrylic April 2021 began with a dawn. Our painting today is another dawn, a quiet morning with an awakening sky that is reflected in a mirror of water, surrounded by an awakening landscape silhouette. The principles and techniques we will touch upon today are true for any painting that contains both sky and water. Today's subject is a female surfer standing in the waves and looking into a brilliant sunset that is very similar to our simple sky from yesterday. I hope you are ready to expand upon your skills today.

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
- Dioxazine Purple = DP
- Titanium White = TW
- Naples Yellow Light = NYL
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #8 TAS Cats Tongue
- #1 Monogram Liner
- #26 Bright
- #8 Bright Hog Bristle

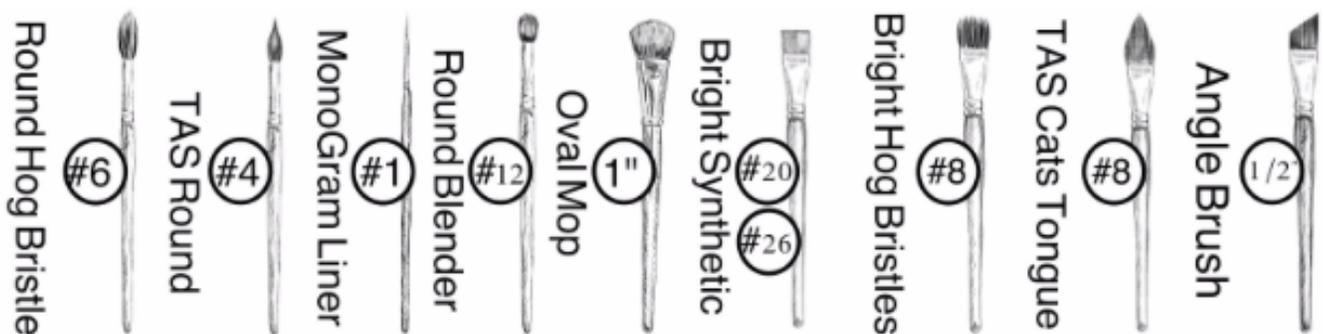
TOOLS:

- 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
- 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:
INTRO	00:00	
STEP 1	3:12	HORIZON LINE
STEP 2	5:45	OMBRE SKY AND WATER
STEP 3	13:46	VALUES TO REFINE SKY
STEP 4	22:50	CLOUDS
STEP 5	36:20	WATER REFINEMENT
STEP 6	47:50	PURPLE WAVES
STEP 7	58:13	SKETCH IN SILHOUETTE
STEP 8	1:03:26	PAINT IN SILHOUETTE
STEP 9	1:16:05	REFLECTIONS ON THE BEACH 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 - HORIZON LINE

"I'M GOING TO SURF CITY"

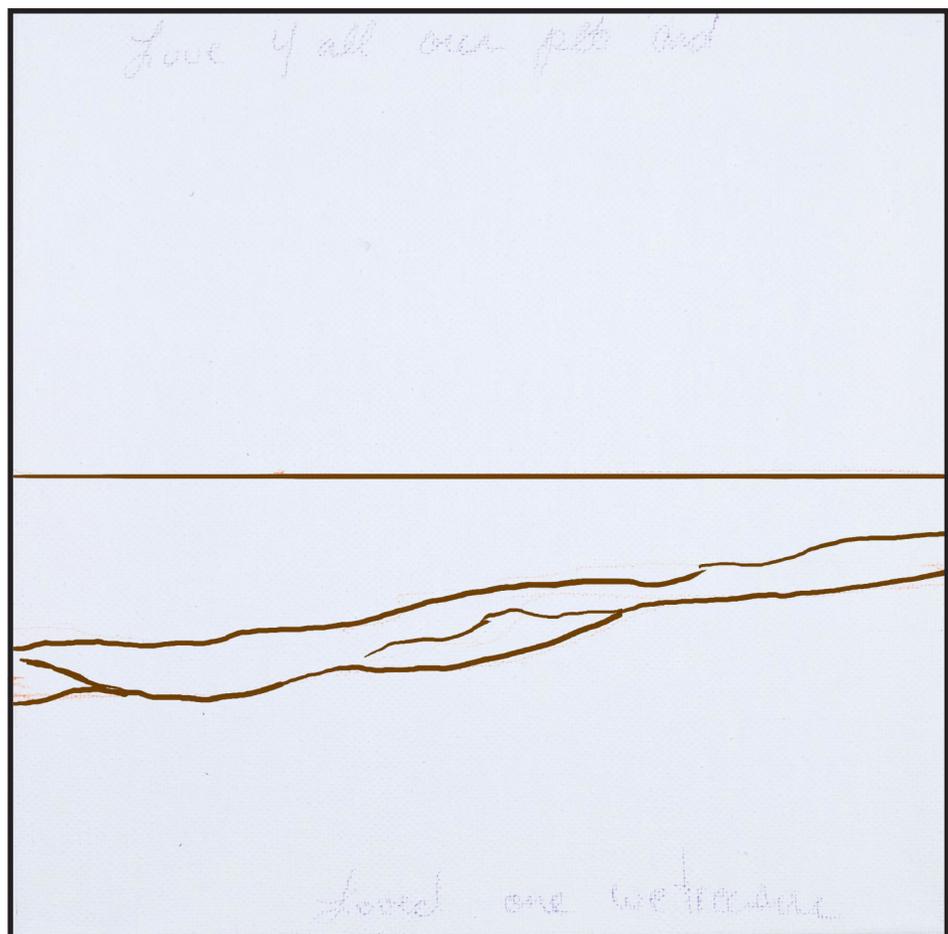
Huge apologies to all of you who are earworm susceptible, and you already know who you are.

- Dry.

MATERIALS FOR STEP:

T-SQUARE RULER CHALK PENCIL OR - WATERCOLOR PENCIL

- 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.
-
- With a T-square and a watercolor pencil, make a mark at the halfway mark and draw a level line across the canvas. I used an orange watercolor pencil because that color is in the painting. We will be doing a "mirror-ish" sea today and I'll explain that as we go along. Come down from the horizon about 2" on the left and 1" on the right and draw an irregular line between them. This will be the shoreline. There are some waves that follow the line about 1/2" above the irregular line you just drew.



STEP 2 - OMBRE SKY AND WATER

“GONNA HAVE
SOME FUN”

COLORS FOR STEP:

CRM
QM
CYM
DP
TW
NYL

MATERIALS FOR STEP:

1" OVAL MOP
#26 BRIGHT
#8 TAS CAT'S TONGUE

- To begin the sky, start with the #26 bright, about 1" wide. Dampen it and blend out any wishes you have on the canvas. Mix CYM + CRM to an orange and starting at the horizon line, go up into the sky creating a bank of light orange. You will lighten by adding more CYM to the mix. Rinse your brush and wipe. Get into the NYL and your lightest orange mix and add that band above the last orange band. Add TW to this mix and do a smaller band. Get DP into QM, and then add quite a lot of NYL + TW, then starting at the top of the canvas and come down to kiss that whitish band. Use this band to transition the purple into the yellow sky. Rinse your brush and wipe it off.

- Get a dry 1" oval mop and do some light blending on the sky colors. Rinse and dry that brush.
- Get the TAS #8 Cat's Tongue, for more control. Take your purple-pink mix and add more DP + NYL, because colors are more vibrant in water, then at the bottom of the water closest to the shore, paint in that color, following the curve that you established in Step 1. Take it all the way up to the horizon. Turn your canvas as you need to and try to preserve your horizon line.
- Get into your orange mixes from Step 1 and add that color just below the pink. Add some CRM + DP to darken this color and put that in at the bottom of the wave area. Come back with the purple-pink and add TW then cover the shore, maybe a bit of NYL in it, but not a lot.
- Use my reference to help you. If you have trouble with color mixes, you may want to play with them on your prep page before you begin. While it is still wet, come back with some TW to transition between any colors that may need a transition.
- Dry.



STEP 3 - VALUES TO REFINE SKY

“YEAH, I’M GOING TO SURF CITY”

COLORS FOR STEP:

DP
NYL
AGL

MATERIALS FOR STEP:

#8 TAS CAT’S TONGUE

- Get out your AGL which is a slow drying extender that allows you to glaze and improves the brushability of your acrylic paints. Change out your water when you need to because orange and purple water can gray out your other colors.
- With the TAS #8 Cat’s Tongue, mix your orange and AGL then at the orange band above the horizon, glaze in that brighter band of the orange. Rinse and wipe your brush. Get your light orange and AGL to improve the light orange band. Rinse and wipe your brush. Then get the light orange and NYL + AGL to glaze into the yellow band. You are working paint wet into wet. Go right into the peachy purple sky color with AGL to reinforce that band in

the sky. If it is going gray on you, you have too much NYL in your mix. Get NYL + AGL on the brush and transition between bands with this color. Rinse out and wipe off between the colors.

The Hidden Drop can destroy your painting. It is sneaky and it wants to do that. Wipe your brush off. Repeating to yourself, “droppy no droppy, droppy no droppy, will not help.

- Get a smidge of DP mixed with your bright orange and add a little bit of color above the horizon.
- Dry.



STEP 4 - CLOUDS

“YOU KNOW THE NEXT LINE”

COLORS FOR STEP:

QM
CYM
PB
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#4 TAS ROUND

- We now have a nice blended sky. With your chalk pencil, draw in a half sun on the horizon. Get a #6 round hog brush and remember to rinse and wipe it often. With the brush damp, add your bright orange and start making little orange clouds that I like to call puffettes.

Sherpa Tip: When the brush quits painting right, it's time to STOP, RINSE, WIPE, and RELOAD.

- Just put in these pretty little orange cloud puffettes in irregular shapes just up into the sky bands. You are just tapping the brush, the further up they go, the lighter they become.

Nature does not give you a pattern unless it is poisonous. If nature is showing you a pattern, back away slowly. Rinse and wipe.

- Get PB + QM + TW on the brush and bring that purple up to the top of the clouds; you want to be very light, tap the brush, and allow some of the orange to be seen. You can add some purple near the top for very distant little puffettes. They just want to be their cloud self, you do you.
- Work your colors and your mixes and paint the purple orange clouds that live in your world.
- I added a haze with the purple mix with AGL above the horizon, on both sides of the canvas, but left the area under the sun unhazed. Add CYM and brighten the space around the sun, just in front of it.
- With the TAS #4 Round Brush and TW, paint in the setting half sun.
- It's a good time to evaluate your canvas, is there anything you need to add or fix?
- Dry.





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STEP 5 – WATER REFINEMENT

“BEACHY SHORE”

COLORS FOR STEP:

CRM
QM
CYM
PB
DP
TW
NYL
AGL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Water, water, water.
With the #6 hog round, or a brush you are more comfortable with, get the peach-purple (DP + QM + NYL + TW) color and add this bright violet in the water just under the horizon in the water all the way down to the orange. Add more TW and dry brush on the violet to make it more bluish.
- Come back with a deep purple that has more QM in it, and add it to the lowest purple reflection, it is much darker. Add a touch of TW + QM to the dirty brush and put that color right under the orange section and down into the purple.
- To create the corridor of light, add CYM + NYL to the dirty brush and brush that in,

toward the center of that band, to create an orange glow.

- Come back with this color to add an orange glow in the lighter purple band, again, keeping mostly in the center. It's different from our usual corridor of light. Add AGL to the brush to get a glaze in this band, which will help the brushability and add to the glow factor. Come back to the dark purple and add AGL to the orange to enhance that portion of the corridor of light.
- Use QM + TW + NYL as a highlight color on that orange corridor of light in both bands, keeping the brush strokes horizontal.
- CYM + AGL+ the purple mix + TW, will add some interesting light hitting the wet part of the beach on the right hand and left hand sides of the orange glow in the dark purple band.
- QM + CRM is a wonderful highlight color to put in the orange corridor of light.
- If it gets away from you, dry it and start again.
- Dry.



STEP 6 - PURPLE WAVES

“THE FEAR IS REAL”

COLORS FOR STEP:

CRM
QM
CYM
DP
TW
NYL
AGL

MATERIALS FOR STEP:

#4 TAS ROUND

- Dimensionality to the water will start with the TAS #4 Round and DP and we will use this as the black of the painting. Come into just above the orange band on the shore and outline it with broken lines and kind of add a few areas where you add a little swell type of movement at the top. Then come in behind this and start adding long ripples of water coming forward onto the shore. Just little tapping marks where the water has some movement. Go back at the horizon line and draw it in with this color. Near the sun, add a little CRM to the purple. Get a little water on the brush to improve flowability and

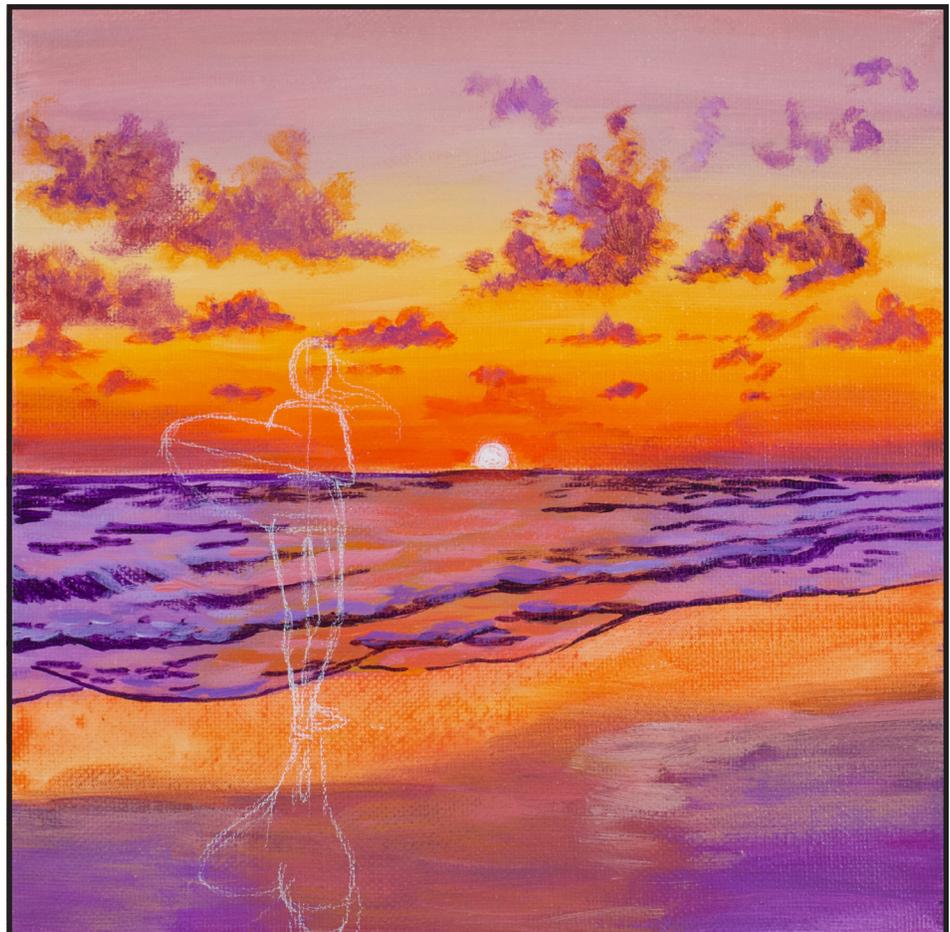
grab more DP and back just under the horizon and add choppy bits of water strokes, allowing some of the lighter purple to show through. You can use my reference to help you with locating all the various movements that I expressed in the tutorial, or you can paint your own spin on your water. Some of my water is choppy, parts have long rolls of movement, other areas have little waves. Add TW to the purple to use as a highlight on some of the water movements.

John - I live in fear that you are going to talk me into going into the ocean and I end up being bit by a shark.

Nobody can talk you into doing anything you don't want to do, John. I know that if you are going along with me you have thought about it and want to.

John - I normally just want to do what you are doing.

- Get QM + NYL + TW and add that peach color out in the water in places. I'm a big fan of the peach in the water.
- Dry.



STEP 7 - SKETCH IN SILHOUETTE

“DO YOU LOVE ME?”

MATERIALS FOR STEP:

CHALK PENCIL OR - WATERCOLOR PENCIL

- I chose to freehand our surfer girl 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. Start with a sense of scale about the space where she resides. Draw the head and shoulders, her waist and where you want her feet to end. Once you have that, you can draw in the figure. I find that I think more when I'm drawing than I do when I'm painting.

John - You are working out the math.

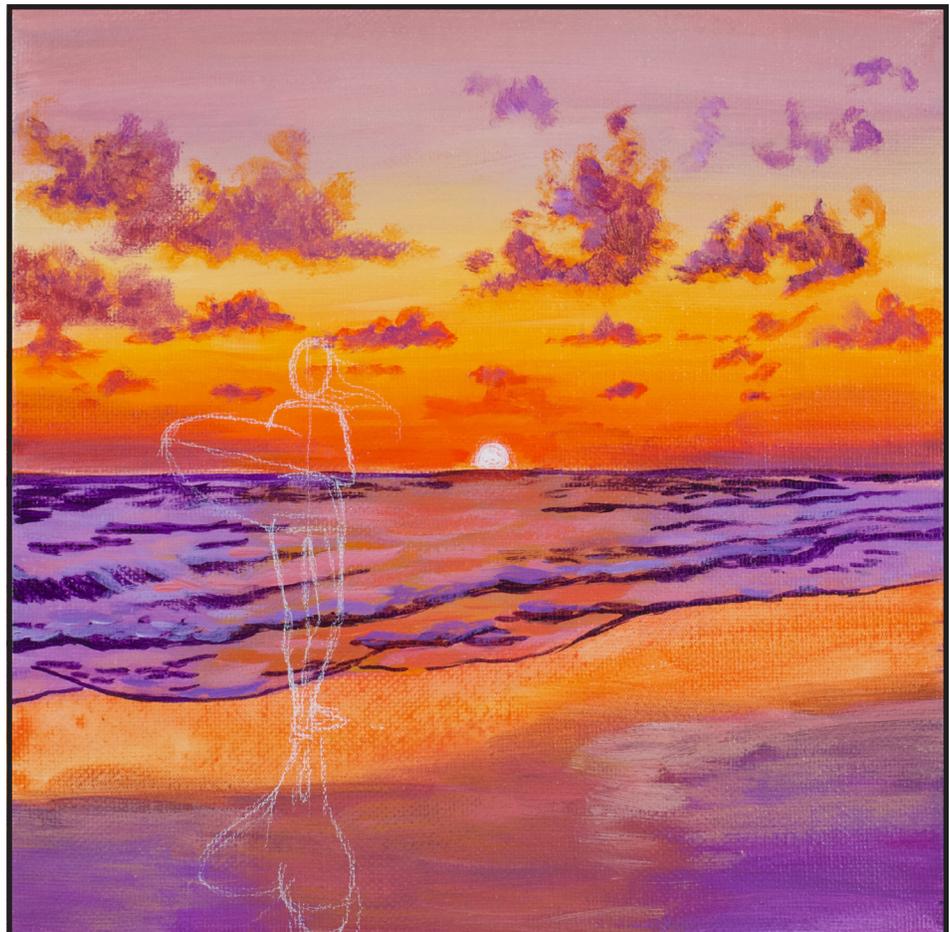
- I want some space between her legs and I like the curve of my traceable image, so I'm trying to maintain that. Feel free to use the traceable if you are not choosing to draw with me. Give yourself room to change your mind. The surfboard tilts at an angle behind her and one of the things that attracted me to

this image was the heart shadow. Her elbow must bend at her waist. Draw in the reflection behind her. You can exaggerate the heart reflection as I did if you choose to. This will help us determine the beach and other elements that we still have to paint. Drawing is a skill but it is not the only skill in art, and it is not the first skill you must master. There is no drawing shame in The Art Sherpa world. It is fun and I do recommend that when you are ready, you give it a try. But, remember, traceables are not cheating, they have been documented since the Renaissance time.

To step or not to step, that was the question.

John - we're going to call this a step, and we'll be back.

- Dry.



STEP 8 - PAINT IN SILHOUETTE

"LITTLE SURFER GIRL"

COLORS FOR STEP:

CRM
CYM
DP
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND
#1 MONOGRAM LINER

- That was weirdly indecisive. My brain geared up, and I want to start with the silhouette first, so get the TAS #4 Round with CRM on the toe and come to her head and around her hair, and carefully, add a bit of red glow around her.
- Get the #1 monogram liner for her hair with the CRM. Her hair is blowing, and at the beach, hair has a mind of its own when it blows. There are no rules to capture the energy of this wind blown hair which is actually backlit by the setting sun. Come around the board and the front of her silhouette with this color.
- Get back to the TAS #4 Round, and add CRM +

DP + TW and paint in the surfboard and then add a little more TW at the top and more DP at the bottom of the board. It is a shadowy surfboard, a silhouette, but it is rarely a black silhouette and it is important to capture those moments that are not completely black, and we are not even going to use black, but DP instead. So there! Get DP on the brush and come around the head and shoulders and the surfboard which will allow you to define her waist, then start painting all of her in.

John - It's realistic, but it's not realism.

There is some impressionism in the painting, but it's a more romanticized realism.

John - but you are not trying to hide the brush strokes?

No, and that is what I mean when I say to paint loosely, it's ok for the brush stroke to be showing, you are not trying to hide the brush strokes.

- Come back with your peachy ocean color and add TW and enhance that gap between her legs with a warm sun kissed glow. Get the #1 monogram liner and DP and come back and add more strands of blowing hair, letting the red ones still show, but giving her a full head of long hair. You can also come in and add implied fins on the back side of her surfboard. Not for nothing, but I think Mr. Brian Wilson would really dig this little surfer girl.
- Promise me, that if this is your first time to paint a silhouette figure, that you are forgiving of yourself. Do not judge yourself this first time.
- Get the TAS #4 Round and up until now, I had not painted in her feet, if you already have, that is great, but I am going to paint mine now. Use little zig zag marks to fill in the reflection heart of her shadow. If you have a surfing Mom, this would be a great Mother's Day gift.
- Get CYM + CRM, or some orange, on the #1 monogram liner and highlight some of her hair strands and around her surfboard and silhouette with just a little kiss of a sun glow.
- Dry.

STEP 8 - PAINT IN SILHOUETTE



STEP 9 – REFLECTIONS ON THE BEACH

“GIVE THEM THE SILVER LININGS”

COLORS FOR STEP:

CRM
QM
CYM
DP
TW
NYL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#1 MONOGRAM LINER
#8 BRIGHT HOG BRISTLE

- Time to pull everything together. We will start with a damp #8 bright hog, and CRM + CYM to make a bright orange, add some along that band of orange and transition down a bit below and into the purple. I did add a touch of it in the shadow heart, it should be deeper to the CRM along the outside edge and more to the CYM in the middle. You don't want to come deep into the purple sand, but your sun would have a corridor of light on the land as well as in the sea. Wipe out your brush and get a lot of CYM then with vertical short strokes, add some highlights down that orange band and onto the purple sand. Rinse out and wipe your brush.
- Get the #6 round hog and load with bright orange and tap that in places in the water's corridor of light. Just little places of interest.
- CRM + NYL + QM is used on the purple sand to add highlights between the orange highlights and down further into the purple sand area. The beach has a journey to make. You want more QM on the sides of the canvas. Add more CYM + TW to the mix and continue on with the peach glows further into the purple area. This implies more of a wet area, but probably not a lot of standing water. Add more TW where you think it might need more of a highlight. QM + DP is mixed to add more dimensionality to the purple sand at the extremities of the purple sand and along the lower edge of the orange band. The shadows are as important as the highlights. You are definitely glazing, not layering paint here. More QM + TW is used as a wonderful highlight area in the purple sand.
- Take the #1 monogram liner with DP and add little stones or shells, little things that happen, in the orange band area and in the purple area, because sometimes you have bubbles and things or little bits of water or foam or debris. Those little details are important. Rinse out and grab some TW and mix it with the DP on the brush to create a highlight color which you can use to highlight some of these little elements. You can also use this color to outline a few of your waves in the water and elements in the orange band. You know me and my silver linings, you have to look for them to find them, so you want to put them there for the people who do look for them.
- Sign.

STEP 9 - REFLECTIONS ON THE BEACH



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

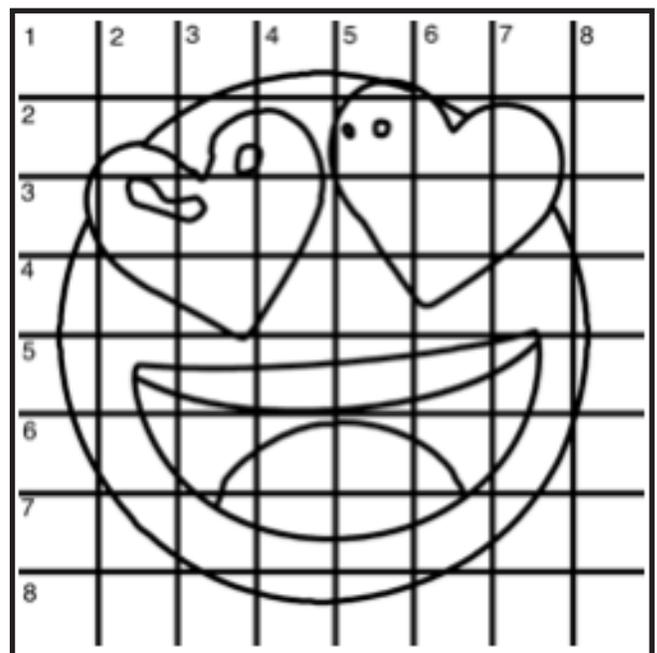
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

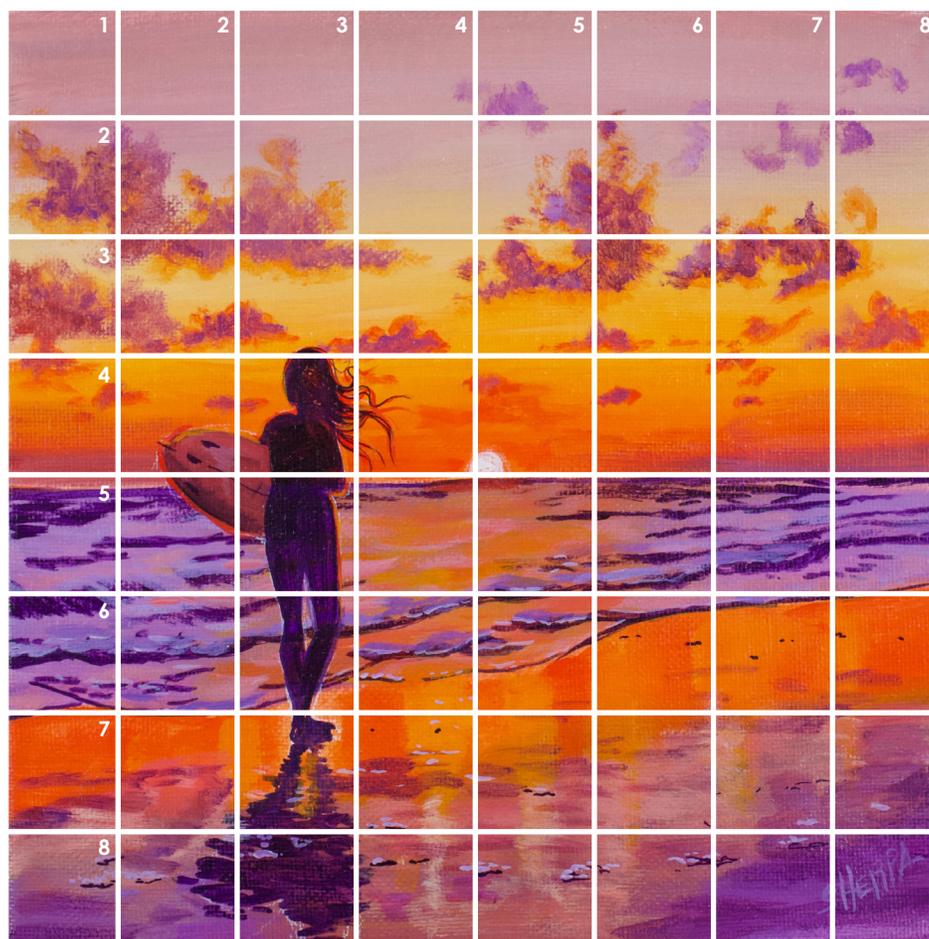
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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

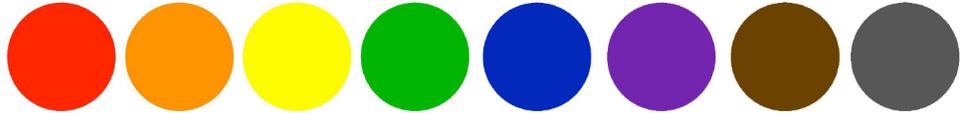


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



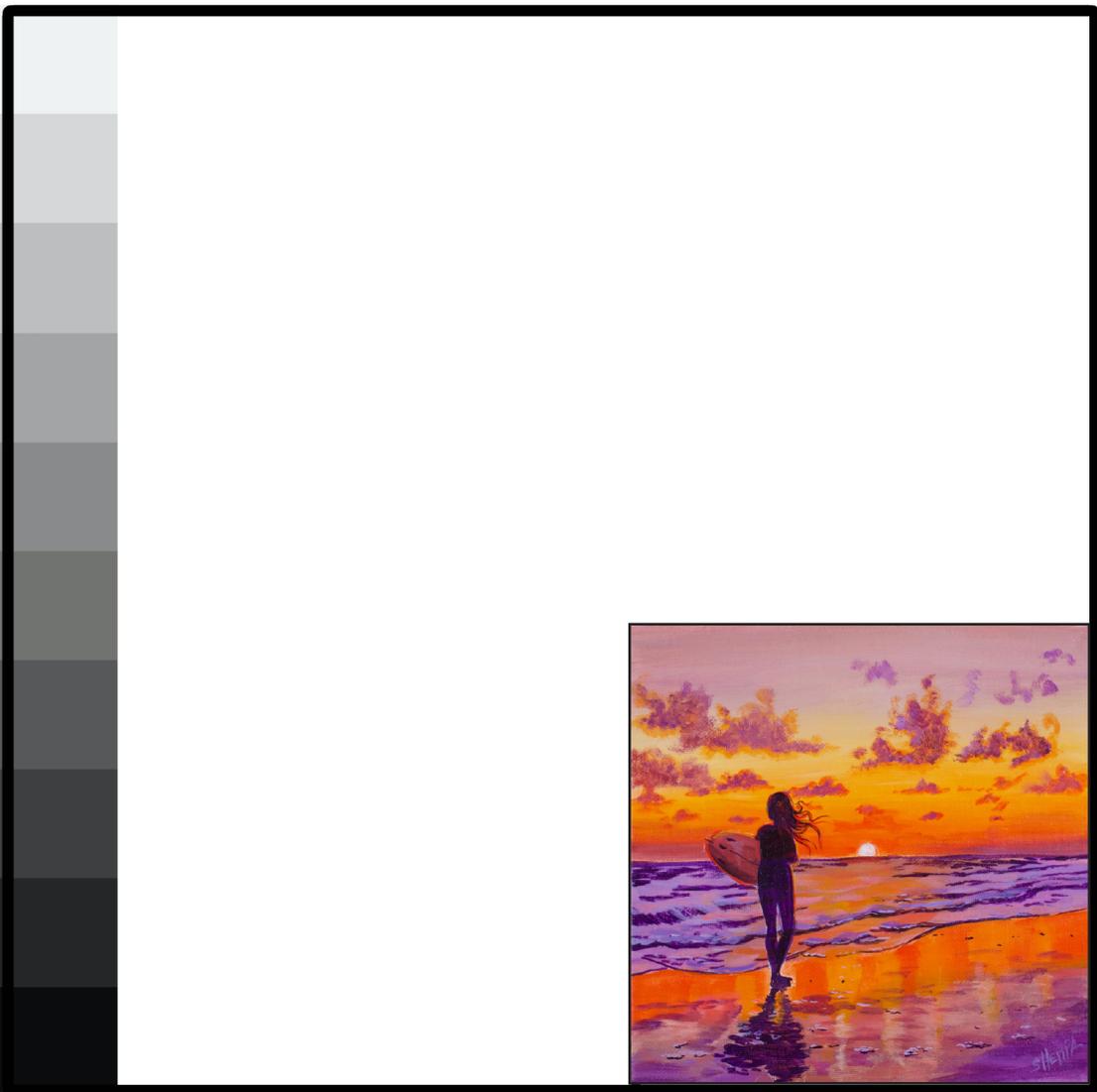
COLOR FAMILY



THE PAINT COLORS: _____

C
O
L
O
R

M
I
X
I
N
G

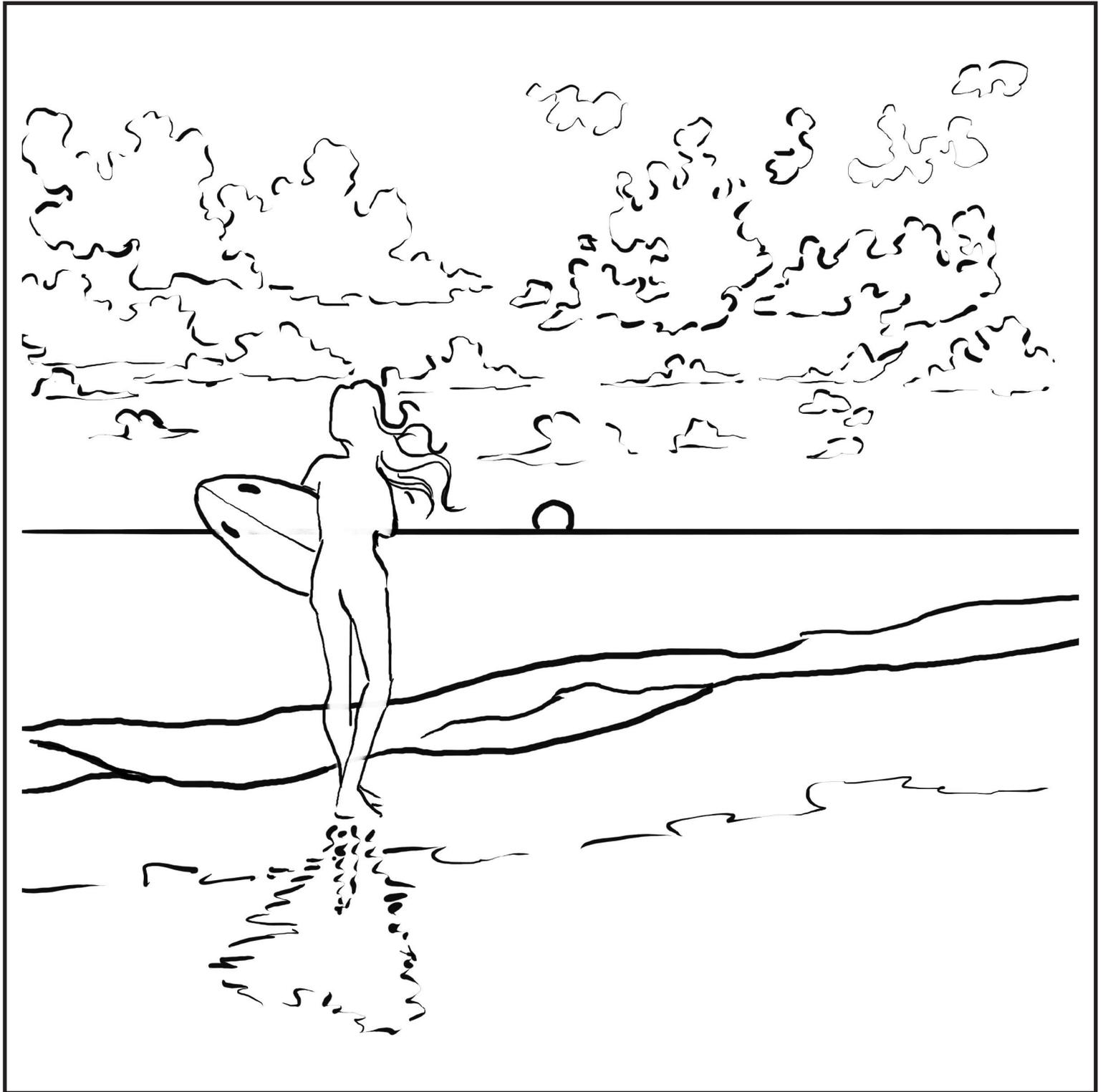


S
A
N
D
B
O
X

NOTES:



TRACEABLE:



THE ART SHERPA

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