

THE ART SHERPA PRESENTS:

Acrylic pril 2021



A STORY OF WATER: ENCHANTED EVENING


NAME CREDITED TO PATRON WENDY DARNOLD GUNDERSON

STEPS: 7 | 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 21: APRIL 21, 2021

A Story of Water Acrylic April 2021 began with a dawn. Our subject today is a beautiful sunset sky over the ocean breaking onto a shore, but we have no idea what shore. As an artist, it is your story to pick up and carry through to the canvas.

The principles and techniques we will touch upon today are true for any painting that contains both sky and water and will reinforce all the techniques and skills you have been working on in the 20 previous days of our Acrylic April journey. As we approach our goal of 30 daily paintings, do you see a positive change in your skill? What have you learned both about art and about yourself?

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



PAINT AND TOOL GUIDE

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

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Dioxazine Purple = DP
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

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

- #8 TAS Cats Tongue

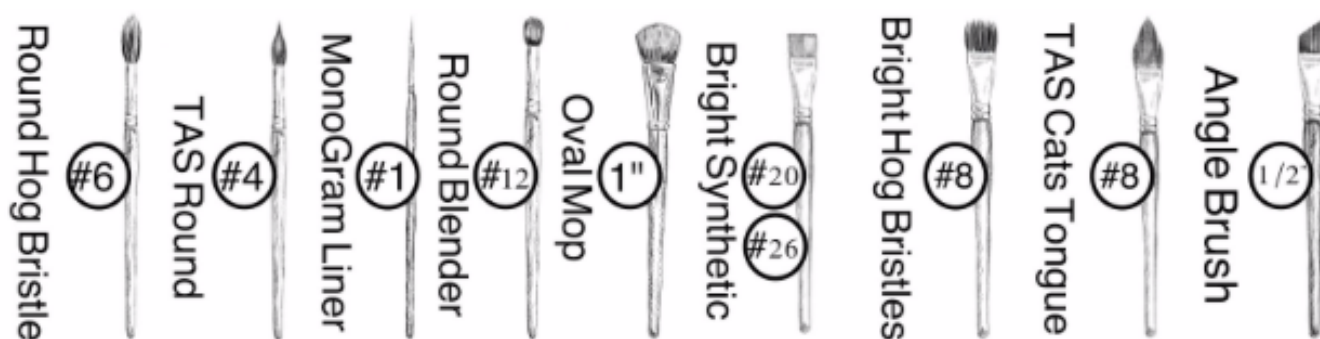
TOOLS:

- 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



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	2:52	DIVIDE AND BLOCK IN WATER
STEP 2	5:45	OMBRE SKY
STEP 3	10:21	ADDING DRAMA, SKY AND WATER
STEP 4	24:04	FIRST LAYER OF CLOUDS
STEP 5	36:18	DRAMATIC CLOUDS
STEP 6	44:33	WATER REFLECTIONS
STEP 7	52:50	FINAL 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 - DIVIDE AND BLOCK IN WATER

"THE ALL IMPORTANT HORIZON LINE"

COLORS FOR STEP:

UB
DP

MATERIALS FOR STEP:

**#26 BRIGHT
T-SQUARE RULER
CHALK PENCIL OR -
WATERCOLOR PENCIL**

- We need to divide our canvas into water and sky, so come down to about the 5" mark from the top, make a mark then draw a horizontal line for that division. Get the #26 bright brush and blend in any wishes on your canvas. Starting in the water, which is the smaller portion, get UB + DP to make a dark water color and paint the entire canvas below the horizon line. Do try to maintain your horizon line. Rinse out your brush fairly well.
- Dry.



STEP 2 – OMBRE SKY

“USING ALL THE COLORS”

COLORS FOR STEP:

CRM
QM
CYM
PB
TW

MATERIALS FOR STEP:

1” OVAL MOP #26 BRIGHT

- We are going to start an ombre sky on this step, a very dramatic sunset, that has ALL THE COLORS. Use the #26 bright brush and start with CYM and paint a band of yellow just above the horizon. It's ok to come onto the ocean edge if you do. Wipe your brush and take some CRM to the CYM and put in an orange band. All of your brush strokes should be as vertical as possible. Wipe your brush. Mix QM + TW to a peach color and add that band. Rinse and wipe your brush to control the pigment in the brush. You can dust this with QM if you need to.
- We do not want green, so wipe your brush and get PB + the peach for a transitional color to lead

into the pure blue color of the sky. Rinse out your brush and wipe.

- Get PB + TW for a very bright pure blue color. Unapologetically blue.
- Come back with a 1” mop and gently brush across and blend the transitions. You want soft transitions. Yellow to blue without any teeth clenching green in the middle; there is a green cast, but we want that.
- Rinse out your brushes and wipe them.
- Dry.



STEP 3 – ADDING DRAMA, SKY AND WATER

“DON'T OVERLOOK THE TRACEABLE AS A REFERENCE”

COLORS FOR STEP:

CRM
QM
CYM
PB
TW
AGL

MATERIALS FOR STEP:

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

- 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. Use AGL in areas where you need transparency of colors or blendability.
- Continue with the #26 bright and with PB + TW mixed to a bright blue, add that next layer to the blue at the top. Wipe your brush and get into the TW + AGL with a touch of the PB and use that to transition better into the peach color. Wipe your brush. Get AGL on the

brush and blend between the blue and the peach color. You can even use your finger to blend here. Rinse your brush.

- Grab a #8 Cat's Tongue for some nice lines, and while you are there, get the bright blue and work that color into your ocean to speak to some waves that are reflecting your sky. There is a wonderful little broken wave in the front that has a lot of the PB at it's base.
- Sherpa Tip: - It would be very advantageous for you to have the traceable in front of you if you are unsure about where to draw in this wave. The traceable is a very valuable resource that is often overlooked. You could also draw in this wave with a chalk pencil first if that would help.
- Remember that when you are dealing with sky and water, the colors of your sky are reflected in the water because it is a mirror. In front of that wave, you want to create a line of small taps to indicate the wave. Beyond the wave into the ocean, you have a lot of reflections. While you will take out the depth to create this, don't worry, as we will be coming back to reinforce them later.
- Use my reference below to help you with placement of the wave and reflections if you have decided to freehand the image. Add TW to this blue for some highlights at the top of some of the water movements. Notice that the ocean is more on an angle in this painting; the shore runs a little uphill and it is unlevel. The waves need to be horizontal once you lay the first couple in. I kept most of them on the left side of the canvas. Add more CRM + QM into the mix to create more atmosphere in that section. Rinse and wipe your brush.
- If your 1" mop is dry, you can gently blend that into the blue and yellow a bit. Grab your peach glaze color and bring this into the ocean, towards the middle of the canvas. Rinse out your brush and get CYM + CRM to an orange color and add AGL. Then brush in some reflections strokes of this color in the peach area. Atmospheric marks that define a sunset. Come to the bottom with more CRM into the mix and add that above the horizon line on both sides of the corridor of light. Get CYM to reinforce the source of light in the sky.

Sherpa Tip: *be very aware of your body posture, do not hurt yourself. Turn your canvas to where you need to paint instead of trying to adjust your body.*

- Take your orange color and start adding some of that brighter highlight color into the water at about the mid center of the canvas and to the right. We are working with a wet brush over a dry canvas. Add a little DP to this mix to darken that up and to warm up some of what is happening in the water. Working from the mid center to the right.
- I want to exaggerate the peach, so take CRM + QM + TW + AGL, as you do, and use that to glaze that peach area in the sky.
- Dry.

STEP 3 - ADDING DRAMA, SKY AND WATER



STEP 4 – FIRST LAYER OF CLOUDS

“NO ONE-CLOUD-PONIES ALLOWED”

COLORS FOR STEP:

CRM
QM
CYM
DP
TW
AGL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- CLOUDS!!! With a #6 hog round brush, load your blue-purple color with a smidge of TW to get an old sky blue color, then make some upper cloud bank marks. I added AGL to help me brush more fluffily. I sincerely hope that if you have not had a cloud breakthrough yet that this is the painting that will be your breakthrough. It is important to let some of the original sky color peek through and remember to make it a bit darker in the center, where they are thicker, and more shaded. The clouds are irregular in shape and color. Use the AGL to make it more transparent and be more wispy in nature.

John - Clouds can be similar but never the same. The biggest advice I can say to new artists is that it's hard to see in the middle, but just finish the painting.

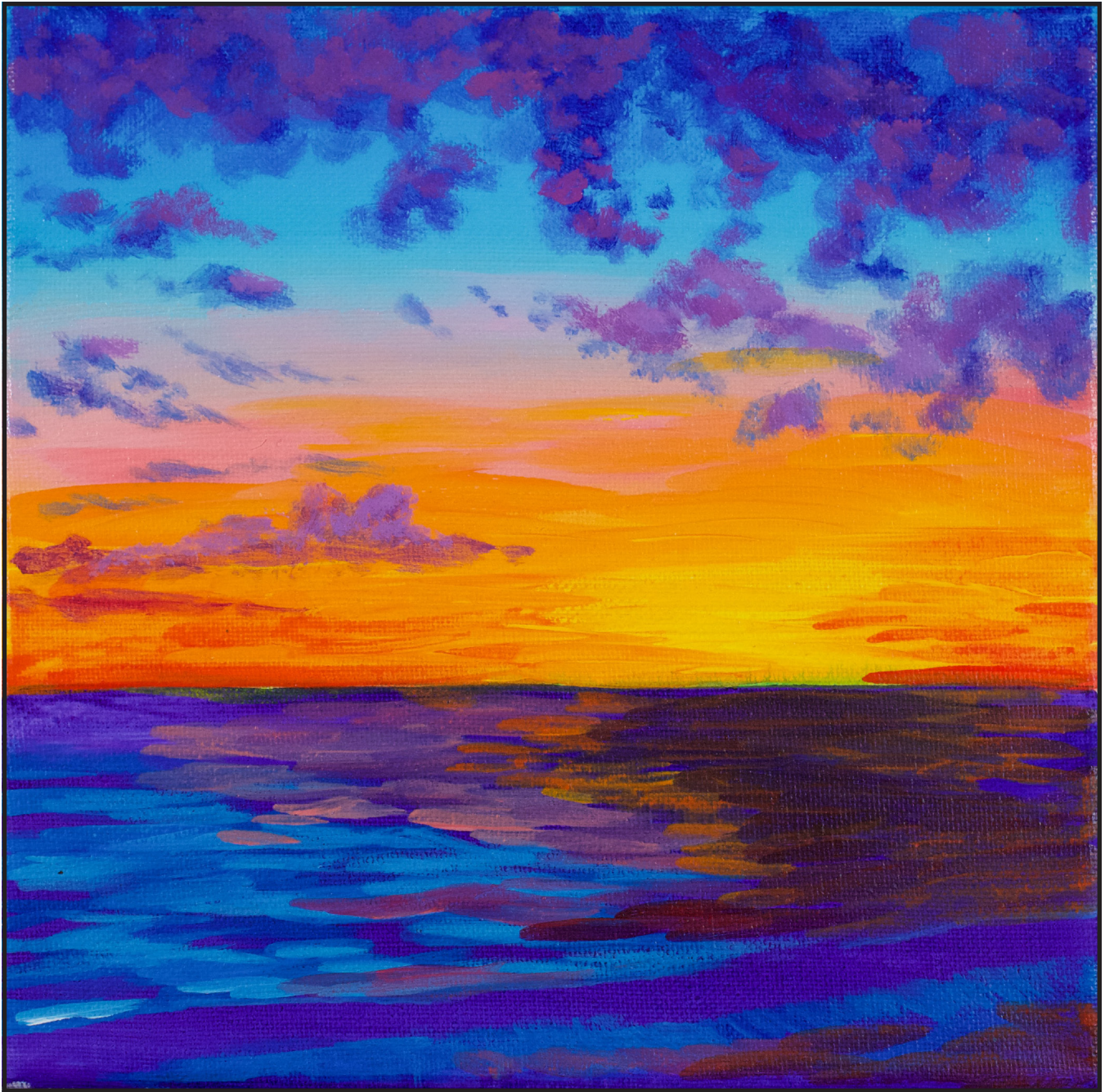
Clouds can be in silhouette as well as full on, especially those in the distance where they would be lighter and smaller. These clouds kind of remind me of cloud cruise ships, they're just doing their little cloud thing sailing along in the sky.

- Come back with DP to the clouds which are in front. They are backlit, further from the light source, more dense, so they would be darker. You add more AGL to your brush when you need to improve flow or make the color more transparent. And, remember, clouds have shadows too.
- Shadows are what give the clouds their dimensionality. They are not a one-cloud-pony. They have life and energy in them.
- Be sure to rinse out your brush when you need to.
- Get QM + DP + TW and AGL when necessary, and CRM when necessary, and bring those colors into the center of some of these dark clouds that are the forefront. But stay near the bottom of the clouds.

I'd like to give a shout out to our moderators of my channel. I absolutely could not bring Acrylic April to the community without their dedication and help.

- Play with all your sky mixes and colors until your sky represents your sky happy place. This is your world.
- Dry.

STEP 4 - FIRST LAYER OF CLOUDS





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PEACE

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STEP 5 – DRAMATIC CLOUDS

“BRING ON THE FIRE”

COLORS FOR STEP:

CRM
QM
CYM
DP
TW
AGL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

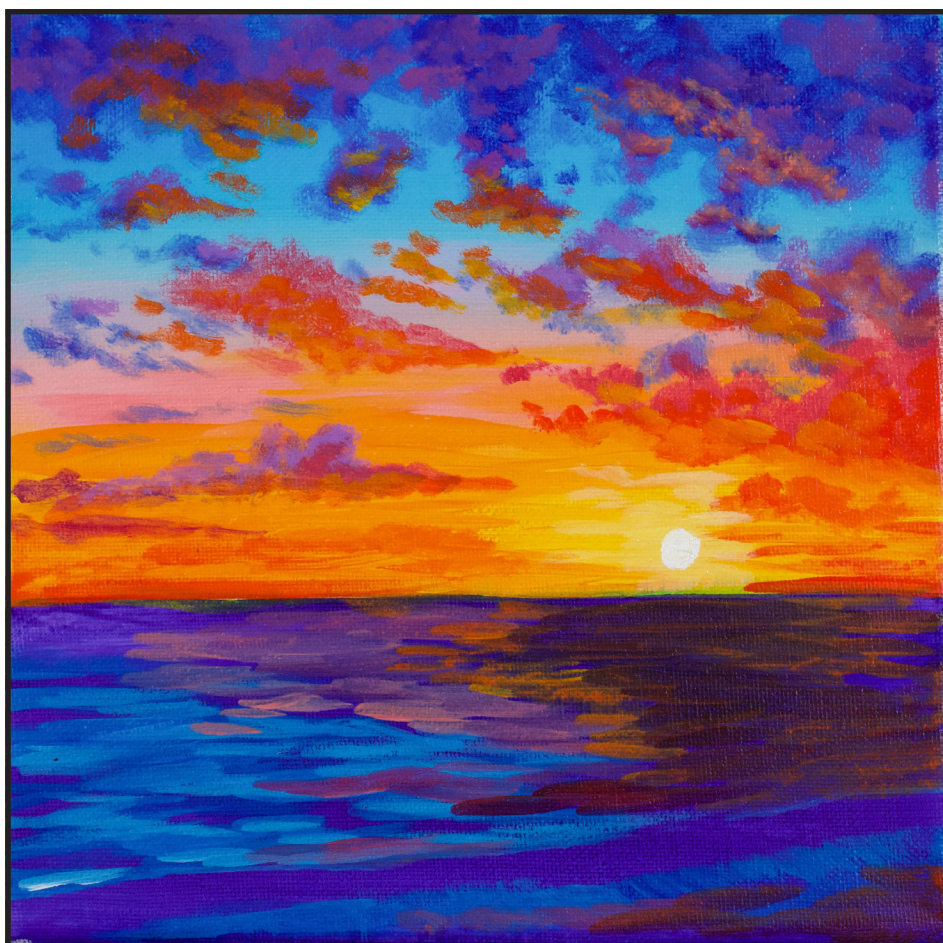
- With the #6 hog round, QM + CRM and a smidge of DP, I build a special little pink cloud starting on the right side of the canvas, under all the dark purple clouds. Then I add a few little curved stroke clouds above it. Kind of a comma stroke. Skip the sun area and come in to the left and add a happy little pink cloud over there. Add AGL when you need to. Rinse out.

*Here comes the sun,
little darling. Here
comes the sun and I'll
say.*

- Come back with orange + AGL to warm the underneath of the pink clouds and maybe even a purple cloud that is getting close to the sun area on the left of the canvas. Add

more CYM into the orange mix for a lighter orange highlight where the dying light of the sun might have caused a reflection in the cloud. Again, add AGL when you think you need it.

- Get CYM + TW and reinforce that shimmer in the bright corridor of yellow that marks the setting of the sun.
- Rinse, rinse, rinse, rinse rinse.
- Make sure your brush will come to a point, and paint in a small globe of a sun.
- Dry.



STEP 6 – WATER REFLECTIONS

“THE WORLD BEYOND UNDERSTANDING SHADOWS”

COLORS FOR STEP:

CRM
QM
CYM
DP
TW

MATERIALS FOR STEP:

#4 TAS ROUND

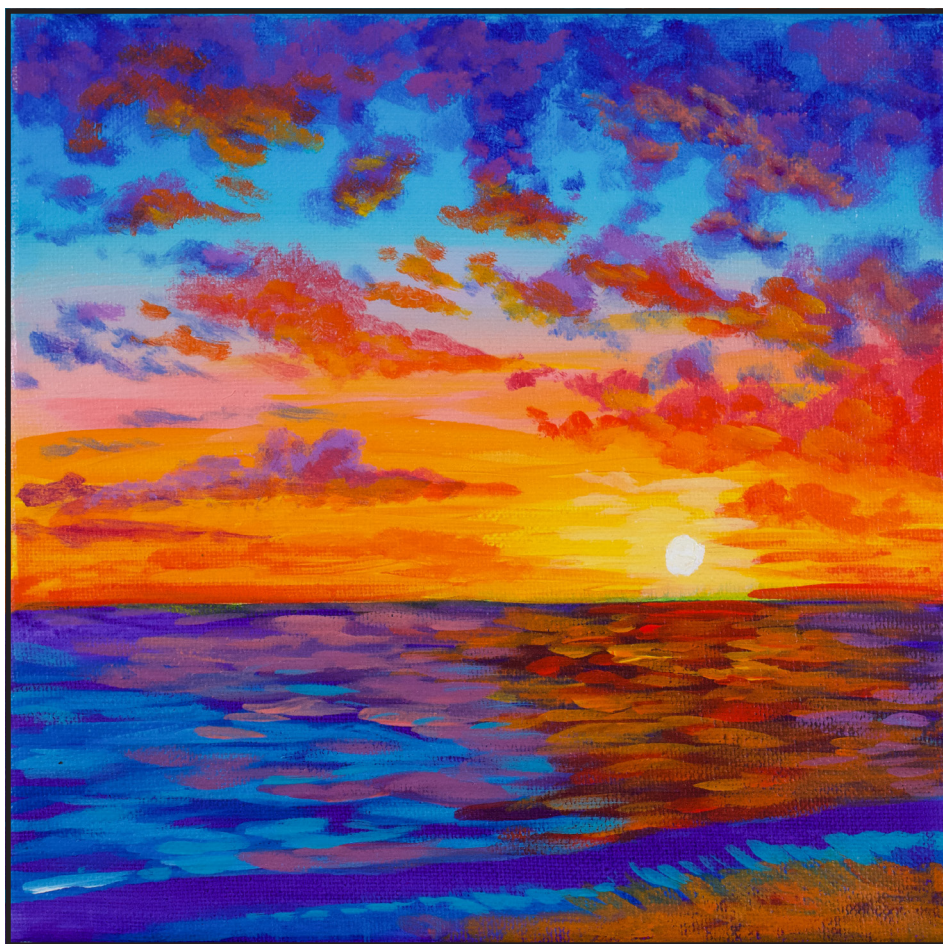
- Switch to a TAS #4 Round so we have more control, and get CRM + DP, but still purple, and use that to lighten some of the deep purple space in the center of the water. Our water is going to be defined by the shadows today. Come back with CRM and add highlights of that color into this area, going right up to the edge of the sky. You should be using short, irregular strokes, but keeping them vertical to help perceive the movement of the water. Then come back and add this color to the beach area.
- Rinse.
- Mix orange and CYM for a light orange color to

capture some lighter highlights in the corridor of light in the water. Bring this color onto the sandy shore. I want this color to come off the front edge. It has a very strong presence here.

Sherpa Tip: Once you understand shadows, by paying attention to the orientation of the shadow, you can find the light source even when it is out of sight.

John - The directionality of the brush strokes tells a great deal about the directionality of the wave.

- Add more CYM and come up into that blue wave, and curve some strokes up into the wave.
- Get back into orange and DP + TW then add that cloud color into the water, in the middle of the canvas. Extending the corridor all the way down to the beach. Add DP to the mix to put that in on the right side of the canvas. Rinse out. Get your sky color + TW, to make kind of a light turquoise, and add some highlights to the curling wave that is just approaching the shore and also as a highlight color on the waves on the left side of the canvas.
- Dry.



STEP 7 – FINAL REFLECTIONS

“NO SHARK ZONE”

COLORS FOR STEP:

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

MATERIALS FOR STEP:

#4 TAS ROUND #1 MONOGRAM LINER

- I felt that I needed to reinforce the horizon line under the sun. This is something you should probably check too.
- With the TAS #4 Round, mix DP + UB to get a shaded dark water color and add this on the top of that little shallow wave just cresting on the shore. Your strokes are a little curved and coming over the light blue. It is not alone, it has friends, so start adding some shadows to a few of the waves in the ocean to exaggerate them. Add TW to your sky color for another light highlight for the waves.

Just here and there and to accentuate the edge of the curling wave over the light blue that is running up on to the shoreline. Just adding little expressions of light. Rinse.

- Get your violet color (DP + QM + TW) and start adding that next to some of the waves along both sides of the corridor of light. Get orange and CYM to a very BRIGHT mix, and add that color down the water portion of the corridor of light. Sparingly, here and there, not overwhelming the beautiful colors being represented in it already. All the way to the ridge of that cresting wave and then jumping to the beach. Get bright orange and make sure the corridor of light has a few pops of this noticeable bright color.
- Mix CYM + TW to BRIGHT color, and add dashes of this along the corridor of light.

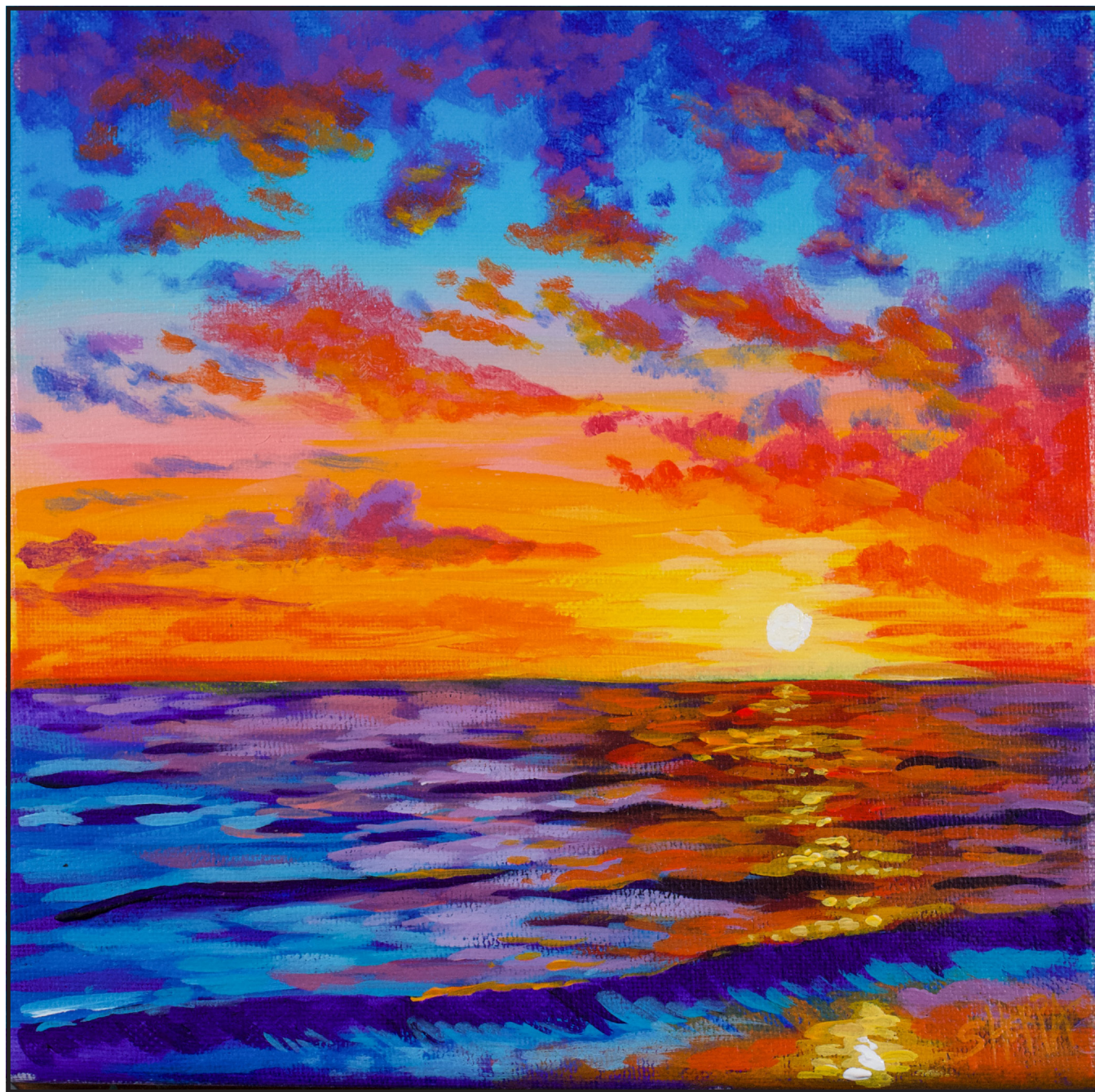
John - Yet another painting that is shark free.

People have suggested that you might want to see a professional about your shark feeling, Sir.

John - The struggle is real.

- Get your bright orange and pop that in toward the middle to reflect sky colors on the crests of some of the ripples of blue.
- Lastly, with TW, draw in a bright section on the shore where the sun is popping a reflection of its brilliance to the shore.
- Sign with the monogram liner.
- Dry.

STEP 7 - FINAL REFLECTIONS



THE TRACING METHOD

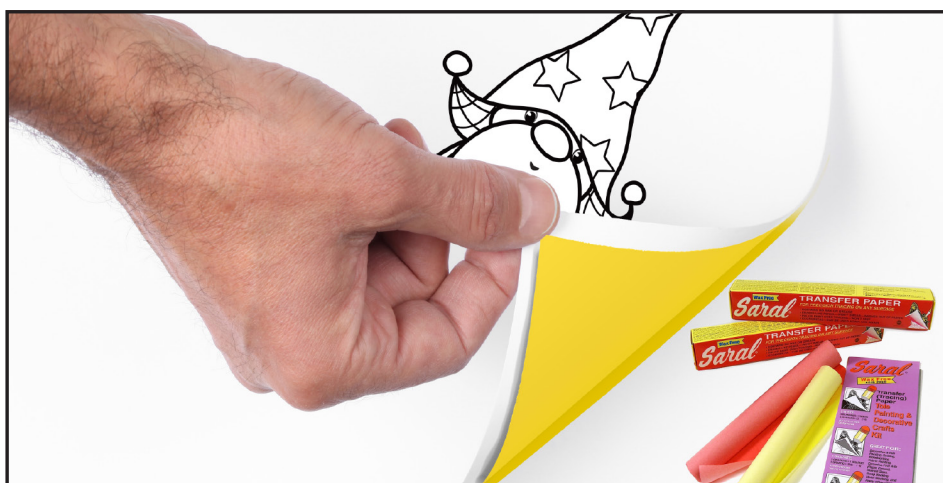
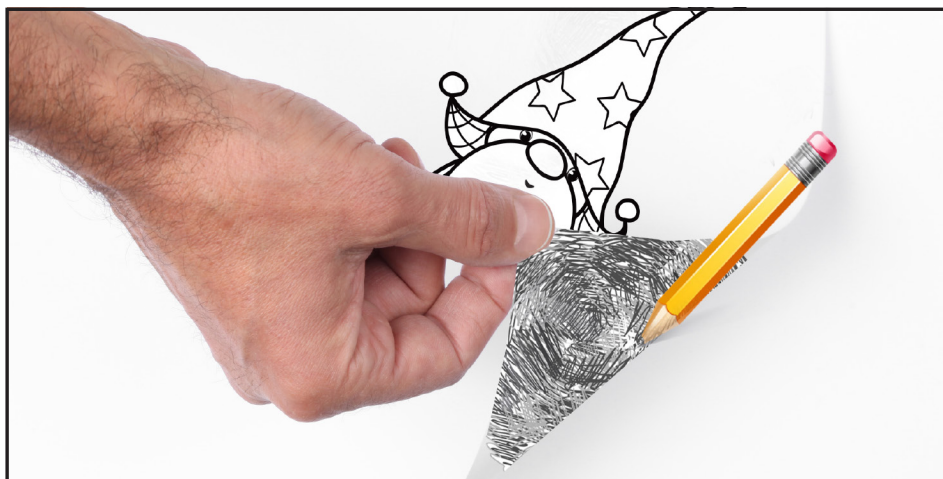
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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

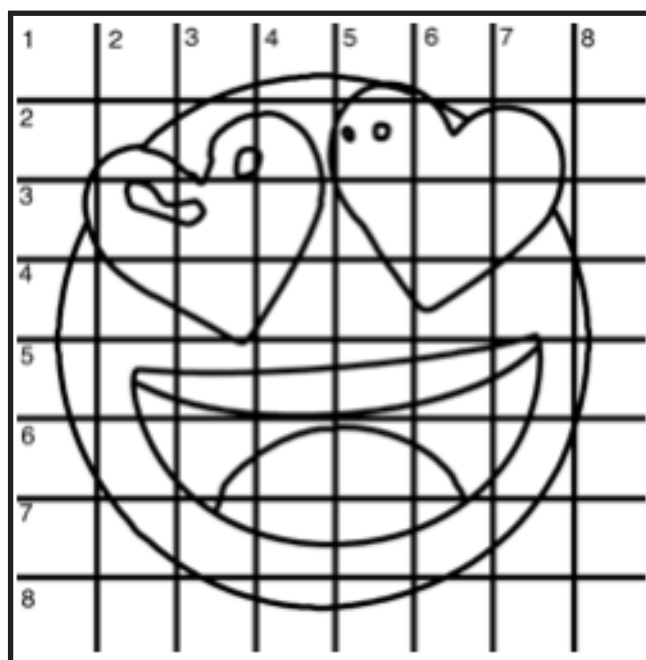
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

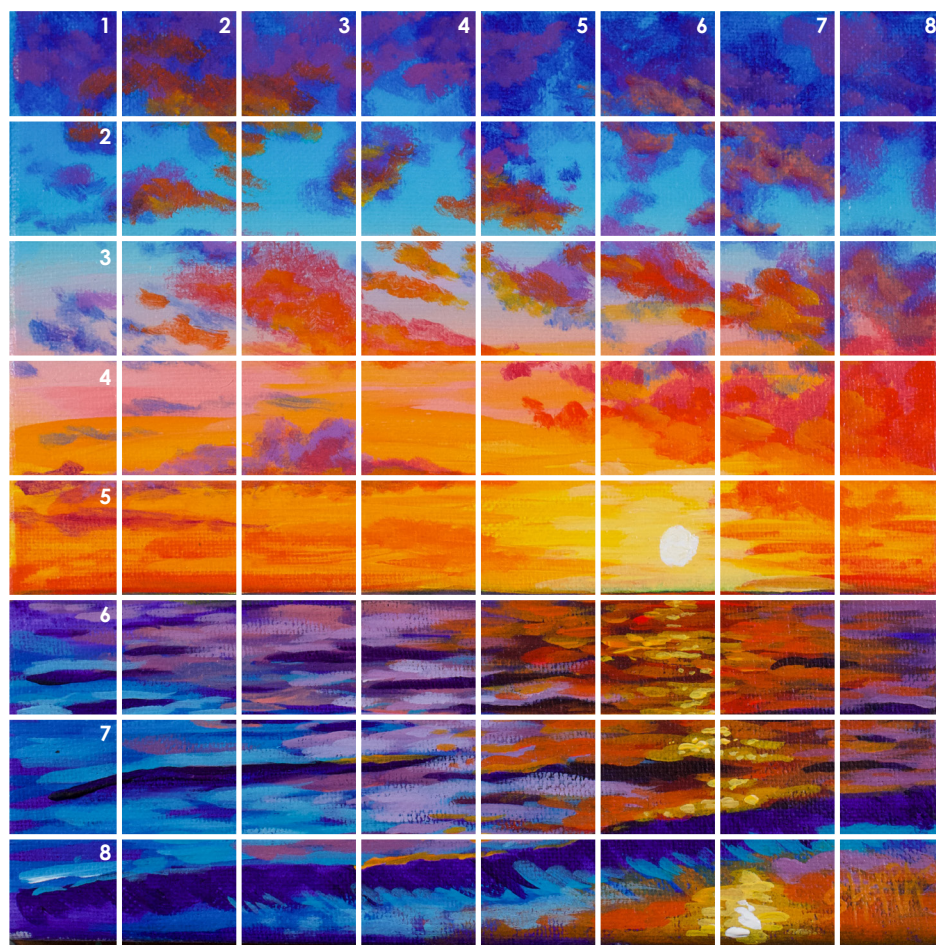
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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

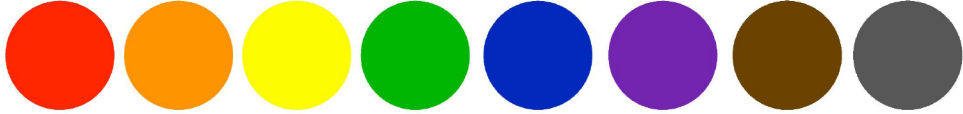


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

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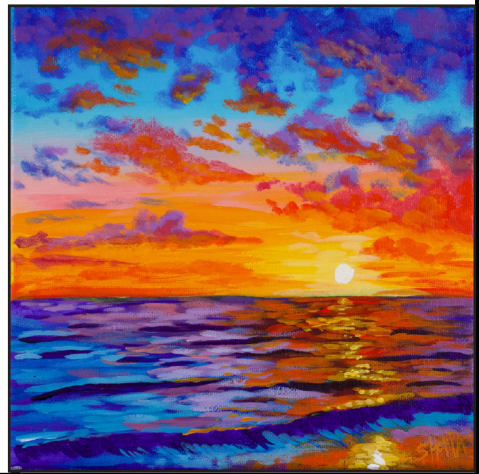
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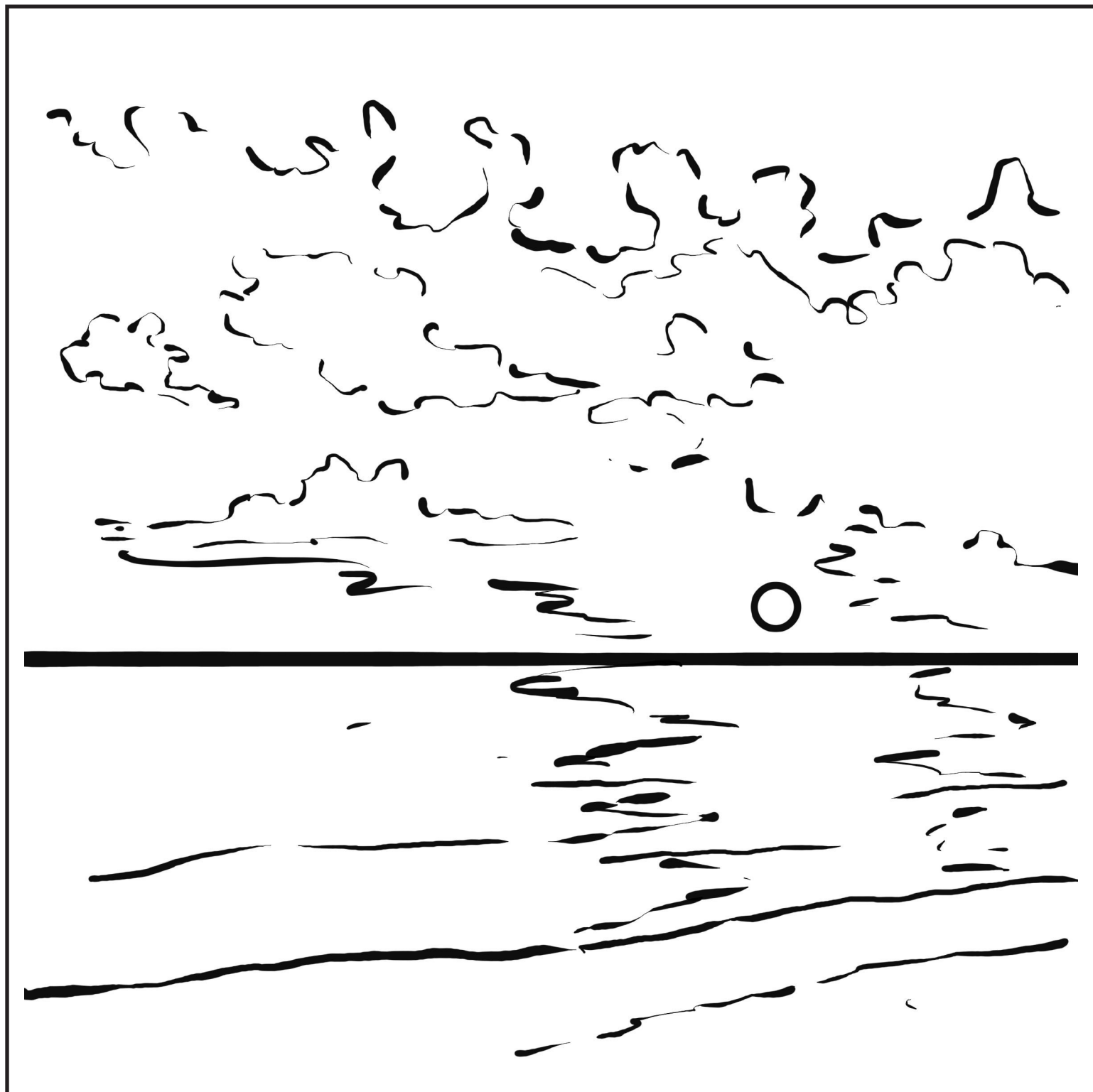
X



NOTES:



TRACEABLE:



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