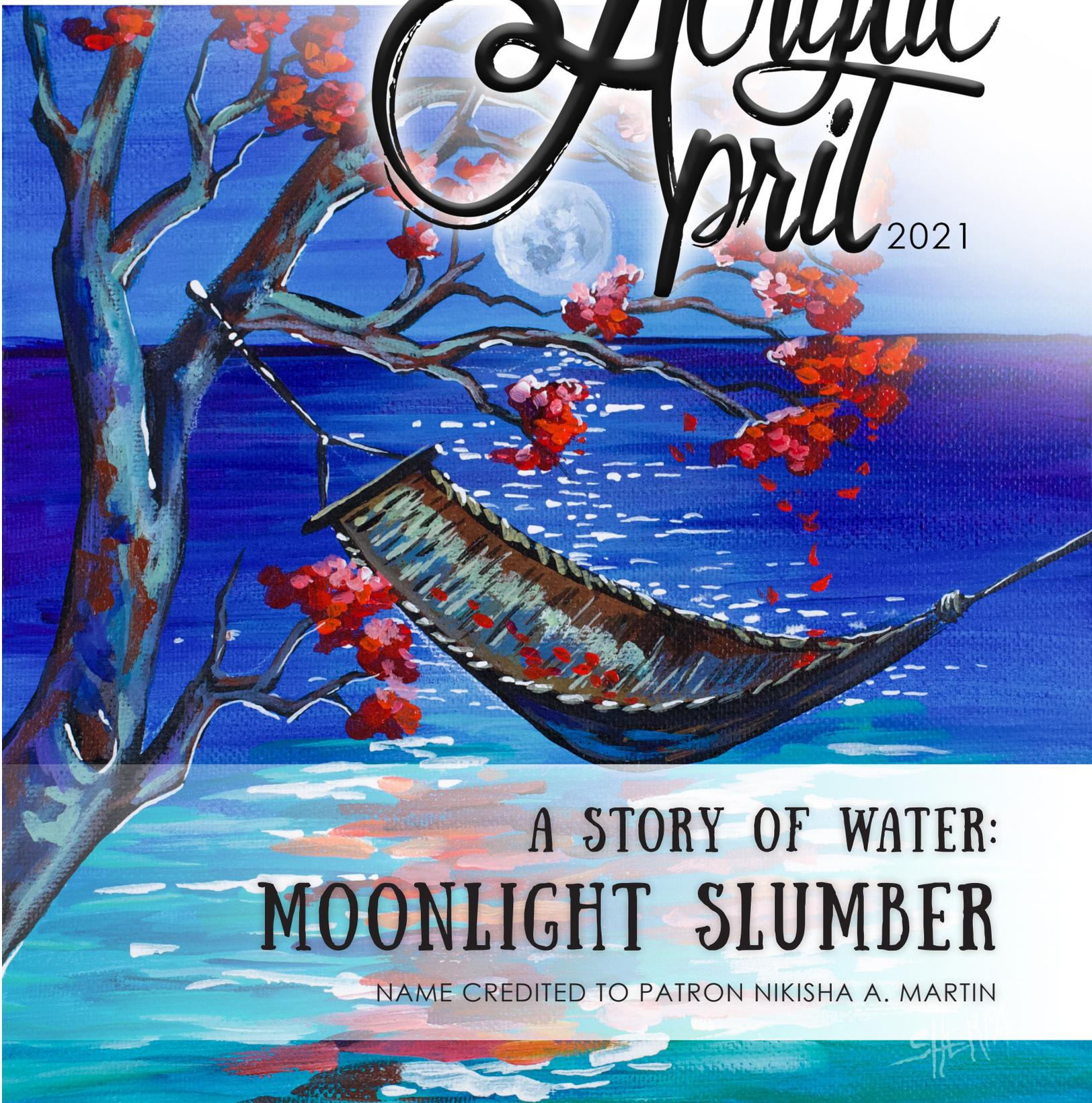


THE ART SHERPA PRESENTS:

# Acrrylic April 2021



## A STORY OF WATER: MOONLIGHT SLUMBER

NAME CREDITED TO PATRON NIKISHA A. MARTIN

STEPS: 10 | 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.

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

---

This year's Acrylic April Challenge is designed around the "Story of Water" and every painting will embrace that theme and every tutorial will teach skills that will be built upon in subsequent lessons. If you engage in this unbelievable art journey for 30 days, you will gain a greater understanding of water, how it engages with nature, how it behaves, how to successfully illustrate it.

This document is a step by step written description of brushes, colors and mixes, techniques and explanations taken directly from the tutorial. It is provided to you as a resource to assist you in your Acrylic Art Journey. The document is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials have been recorded and have an accompanying mini book, The Art Sherpa will prepare a printed version of all of Acrylic April that you will be able to purchase. That expanded book will include technical resources not available to you at this time about color mixes, techniques, brushes, materials, and all things art.

Traceables and grid resources for this tutorial can be found at [theartsherpa.com](http://theartsherpa.com).

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

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



# DAY 22: APRIL 22, 2021

A Story of Water Acrylic April 2021 began 22 days ago with a dawn. Our painting today will once again reinforce the principles and techniques and tools and colors that we have been using through our Acrylic April journey and which are true for any painting that contains both sky and water.

The day appears to be done, our tree is shaded, the moonlit hammock is empty and you are getting ready to tell the story. What story will you tell? I'd love it if you would share your story when you post your picture. My story is that the hammock is over sand but that the tide is coming in to the shore. How wonderful to be lulled to sleep by the sound of the tide coming in. I'd also like you to share how it felt to be painting Day 22 compared to paint Day 1 or 2. What have you learned, what skills do you feel more self-confident 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
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

### BRUSHES:

- #4 TAS Round
- #1 Monogram Liner

- #20 Bright
- #8 TAS Cats Tongue
- ½" Angle Brush

### TOOLS:

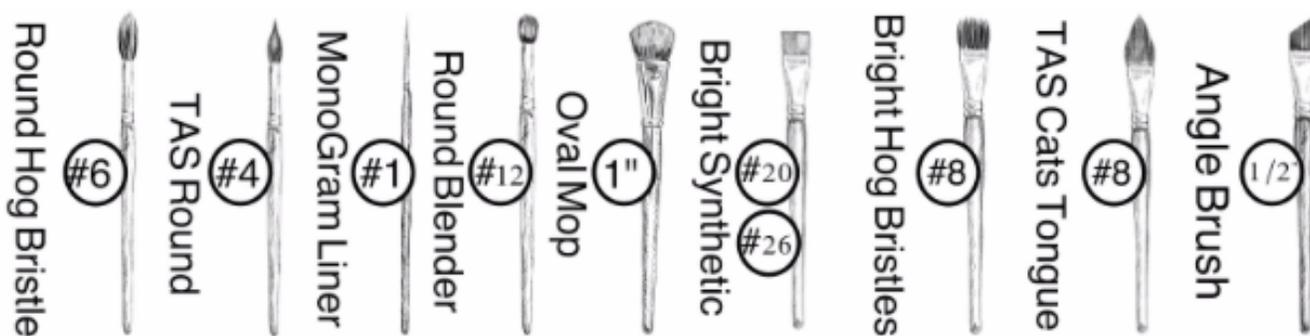
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
-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

- 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	2:20	DIVIDE CANVAS, BLOCK IN SKY
STEP 2	5:45	BLOCK IN NIGHT TIME WATER
STEP 3	8:42	MOON GLOW
STEP 4	12:42	PAINT MOON, SKETCH IN TREE
STEP 5	18:45	ADD DRAMA TO THE WATER
STEP 6	27:40	WATER REFLECTIONS AND TREE
STEP 7	37:30	DETAIL TREE TRUNK
STEP 8	47:40	FLOWERS AND FLOWER REFLECTIONS
STEP 9	56:45	REFINE HAMMOCK
STEP 10	1:05:34	FINISHING TOUCHES 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](http://www.theartsherpa.com).

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

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

You will be creating color mixes that will be used throughout the piece, so you might want to use your Practice Page to create those mixes and record the formulas before you begin in the event you need to remix the colors.



# STEP 1 - DIVIDE CANVAS, BLOCK IN SKY

## "WONDER TWINS, ACTIVATE"

### COLORS FOR STEP:

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

### MATERIALS FOR STEP:

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

- Divide the canvas into zones of sky and water by coming about  $\frac{1}{4}$  of the way down the canvas and drawing a level line at 2.5" with a watercolor pencil. Everything above this is sky, and everything below is water. Grab a #20 bright (a #8 bright in the long handles) and mix UB + PB together, because they neutralize each other out to a toned down blue. Make sure that all your brush strokes go side to side.

*John - I was wondering if it was "Wonder Twins, Activate".*

- Get TW on the dirty brush and work that wet on wet just above the horizon line. Rinse your brush and wipe it off.
- Dry.



# STEP 2 - BLOCK IN NIGHT TIME WATER

## "AQUA-TIC WATER"

### COLORS FOR STEP:

**CYM**  
**PB**  
**UB**  
**PG**  
**DP**  
**TW**

### MATERIALS FOR STEP:

#### #20 BRIGHT

- Let's start the water at the bottom of the canvas, because we want it to be a bright aqua. Take PB + PG + TW and load the #20 Bright then paint the bottom half of the surface this aqua color. This is close to the shore so the water is more transparent, you can add a bit more TW + CYM to the mix at the bottom. Rinse out. Grab DP + UB + PB (or the sky color plus DP) and draw a level line at the horizon line. If you are a beginner, you might want to use a T-square or artist tape because you do want a level horizon. Bring that color all the way down to the aqua that we put in, and go over it a bit. It's great to have some streaky streaks in there but you do want all the brush strokes to be vertical.

- Dry.



# STEP 3 – MOON GLOW

## “GLOWING THE MOON”

### COLORS FOR STEP:

TW

### MATERIALS FOR STEP:

**½” ANGLE BRUSH  
CHALK PENCIL OR -  
WATERCOLOR PENCIL**

- Let's glow in the moon in our calm serene sky, so draw it in with the chalk pencil just above the water, more centered, and about the size of a nickel or a dime. Just a little moon. Use the ½” angle brush with TW, with a titch of the sky color, and come in below and to the sides of the moon and add the glow of the moon. Radiant light coming out from the moon. An atmospheric delight. Take some of this color as a reflection just under the moon, in the water, creating the corridor of light that the moon is creating. Use a feathered line. As you come forward, add more turquoise to the mix. Rinse out and blend.
- Get back your water blue and add a multi-valued

ocean near this corridor of light. Adding little waves and making the edge of the corridor uneven as you go along. Turn your canvas to help so you do not hurt yourself physically. You might be able to paint standing on your head, but your family might not want you to do so. They would not be happy with me.

*Shimmer little light, shimmer.*

- Dry.



# STEP 4 - PAINT MOON, SKETCH IN TREE

## "A HAPPY, MOON HUGGING, TREE"

### COLORS FOR STEP:

**UB**  
**MB**  
**TW**

### MATERIALS FOR STEP:

#### #4 TAS ROUND CHALK PENCIL OR - WATERCOLOR PENCIL

- For the tree to hug the moon, get the TAS #4 Round loaded with UB + TW and paint in the moon. Mostly white but with a titch of blue. The tree needs something to hug, so lighten the left side of the moon with TW, as I often do. Create the shadow craters of the moon by adding highlights. You can also add UB + MB to accentuate the craters. Moon time is a very happy time for me. It's not a regular time, it's moon time.

#### *John - The moon glow.*

- If you are painting on the table, it's a good idea to periodically hold your canvas up to view it without any glare.

- With a chalk pencil, come in some structure of the tree with the two main shoots and the branches around the moon. 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. I do want the branches to seem to be reaching out to the moon. You can use the grid reference and the traceable and my reference below to help you with your placement.
- When your tree is happy, draw in the hammock, starting with the ropes that attach it to our tree and to the tree that we do not see. It's important to leave room for a body in here, someone might be sleeping in it in your world. Be sure to put a scoop in there to indicate that.
- Once you have the hammock in, you can add other branches to your tree.
- Dry.



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# WEEKEND GETAWAY

FEATURING:

*Cinnamon Cooney*

THE ART SHERPA

JUNE 17 - 20, 2021

*The Shawnee Inn and Golf Resort*  
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# STEP 5 - ADD DRAMA TO THE WATER

## "BRING ON THE FIRE"

### COLORS FOR STEP:

**PB**  
**PG**  
**TW**  
**AGL**

### MATERIALS FOR STEP:

**#4 TAS ROUND**  
**#1 MONOGRAM LINER**  
**#8 TAS CAT'S TONGUE**

- Let's begin creating some drama. So with the TAS #8 Cat's Tongue, dampened and loaded with a lot of the different colors of the water and some TW, start wiggling in water reflections. I started with the aqua and added the dark blue shadow under the hammock because you definitely want that to show. You will be playing with all of your water color mixes on this step as the water is in motion, not churning, not scary, just rippling. Maybe we have a nice evening breeze. Rinse out.
- Mix PG + PB to make the turquoise color, and bring that under the hammock for some more shadows. At the bottom of the canvas you want to be in more of the greens, but you

also want some weaving in of the greens in the middle section under the hammock. Vary your mixes and TW for highlight colors.

- I tend to zig zag the strokes, but stay relatively level. You also want to take them past the tree, the dark colors of the tree will cover them later.
- Get AGL and the monogram liner to add the moon's highlight glitter that runs down the corridor of light. Dots and dashes, little ripples; take your time with this part as it will definitely pay off in the long run. You don't need to sparkle through the hammock because we already know where it will be. These sparkles would naturally go further out into the water as they come toward the edge of the lower canvas. Stop at about the hammock.
- Get the TAS #4 Round Brush and add sparkles on those forward ripples with AGL. Just pushing the stronger lines outside of the corridor of light. Do not paint through the hammock shadow.
- Dry.



# STEP 6 - WATER REFLECTIONS AND TREE

## "MOON HUG"

### COLORS FOR STEP:

**BS**  
**MB**

### MATERIALS FOR STEP:

#### #4 TAS ROUND

- To paint a hugging tree, get the TAS #4 Round Brush loaded with MB and don't rush. Paint in the main trunk and the lower branches going upward. Trees do break the rules, but certain joints are more likely to branch out. I try not to make the three prong branch which looks like a pitchfork, which is very tempting. This tree has branches out at the top and we will exaggerate that with the shadows. Swirl out the black as you load so you can stretch out those branch ends and taper the points. This is actually based on a real tree that grows near the coast of, I believe, the Philippines. Please, if you know, leave a comment and tell me what the name of the tree is so I can paint more of them.

***Sherpa Tip:** Branches should be thinner than the branch they are attached to. Maybe it's time to get the practice page and practice branches before you apply them to your canvas.*

- I really did this tree because I wanted the feeling that it was hugging the moon. We will add some red flowers later to the tree and in the water, but...

#### **NO SHARKS, JOHN.**

- Come along the bottom edge of the hammock, the underbelly, where someone might be curled up taking a nap. Draw in the cross bar at the top and the ropes going to the trees. Get BS + MB on the dirty brush and block in the inside of the hammock.
- Erase any remaining chalk lines with a damp brush and check your sparkles before you go on.
- Dry.



# STEP 7 - DETAIL TREE TRUNK

“THAT’S MR.  
MARKY MARK”

## COLORS FOR STEP:

**CYM**  
**MB**  
**TW**

## MATERIALS FOR STEP:

### #12 ROUND BLENDER

- This step will add shape to the tree and determine what branches go in front of others. Continue with the TAS #4 Round and get TW into your hammock brown, mixed to a gray. Start at the front of the trunk and paint in this highlight color. The places where the moonlit might be kissing the tree. Any tree that can weather the ocean conditions is a tough tree, it is not faint of heart. Vary your colors and fill in mid tones and highlights on the tree and branches. You do want to maintain shape and determine which branches are behind and would be darker, and which branches are on the moon side of the tree and would be lighter.
- Use all your resources to assist you with color and branch placement; the

grid reference, the traceable, and my reference below.

- You do want to allow the black to show through in places of deepest shadow. Rinse out.
- Add TW to your mid tone gray for a lighter highlight gray and try to find where that color might live on the tree. You can come back with MB to redefine anything you might paint out, if you need to. Just get your tree to your happy place in your art world. Personality.
- You can add a bit of your aquatic green to some of the bark where the incoming tide might be casting a green reflection on it. My tree has become a Markey Mark.
- The surface is dry, the brush is rather dry, it's just wet enough to move the paint. You can add a touch of CYM to the greens in a few places for a brighter highlight. You can also use your dark sea colors to add highlights on the tree, and if you notice, I added a bit of a knot hole, or maybe even a broken branch stump on my tree.
- Dry.



# STEP 8 – FLOWERS AND FLOWER REFLECTIONS

## “NO SHARKING IN JOHN’S ZONE – EVER”

### COLORS FOR STEP:

CRM  
QM  
CYM  
TW

### MATERIALS FOR STEP:

#### #4 TAS ROUND

- Let's beauty up our tree with the TAS #4 Round and a mix of QM + CRM + DP for the shadow color and start to create little clusters of blossoms in the tree. You are painting the shape of the flower and not each individual flower. This particular flower is a bunch of little flowers rather than a bigger flower, clumps, or clusters. Some are under, over, on the tip of, at the fork of, in front of and behind. Just putting them in, very irregular shaped clusters, sometimes you see the branch, sometimes you don't. Rinse out and get a mix of CRM + QM for a highlight color; don't paint out all the shadow, but kiss them with moonlight. Add QM + TW to make a pink, maybe a touch of CYM,

and add that fiery highlight here and there, sparingly since it's night time.

- Then use CYM + CRM and add in a few of those highlights. It is all coming together. They are almost luminous, the petals are almost transparent, but they have great pigmentation, so they get dynamic when the sun goes down.

#### *John - Are those sharks?*

- Using these red and purple colors, and come underneath the hammock to add reflections of the red that are caught in the watery mirror.

#### *It is not a shark, they are the colors of the flowers.*

- Dry.



# STEP 9 – REFINE HAMMOCK

## “ORGANIC HAMMOCK NAPS”

### COLORS FOR STEP:

**BS**  
**MB**  
**TW**

### MATERIALS FOR STEP:

#### #4 TAS ROUND

- Painting in the hammock starts with the TAS #4 Round with your aquatic green + BS to gray it out. Then paint in this color, it's almost an ochre, and your brush strokes should be directional to the curve of the hammock. Add MB to the mix, and along the left line of the hammock brush that color vertically across the fabric to the other side. Then come on the upper side and do the same thing, only going down to the center of the fabric. Dimensionality. Get your green, your yellow and your brown colors and tap in small lines across the center of the hammock. With your gray color, start to brush in highlights on that under part of the hammock just above the water. Fabric can be a little transparent. Deepen the upper edge of the hammock with MB, as well

as along the bottom edge. Reinforce the ropes or cross bar if you need to.

- Get your moon color and add TW if you think you need to add any moon glow color to your tree. I came back with brown and blue and purple colors and added some darker ripples under the hammock area.
- Get your aqua with more BS + TW to add some highlights in the hammock where the moon has cast its spell. Add blue in the area that might be in cool shadow. Use brown and yellow colors with TW to get a beige, wicker feeling, to highlight the cross bar and along the upper edge of the hammock. I added little marks to indicate a kind of a braid there, maybe cane, maybe twine, along both edges of the hammock fabric. In my world, this is a woven fabric from natural fibers. Very organic in nature. Get back into the beige and add bits of that color to the hammock fabric.
- Get MB and add some dots and dashes of shadow to the fabric.
- Dry.



# STEP 10 – FINISHING TOUCHES

## “FINDING THE SILVER LININGS”

### COLORS FOR STEP:

CRM  
QM

### MATERIALS FOR STEP:

#4 TAS ROUND  
#1 MONOGRAM LINER

- Finishing touches will pull this all together. Get the TAS #4 Round and using your reds and pinks, add a few more light reflections to those clusters that might be facing the moon. With the brightest aspect of (CRM + QM), plop down a few individual petals that might be cascading down from a branch; some of mine fell into the hammock, because that is my world. It is entirely your call if the petals accepted the invitation to the party in your world or not.
- Get the #1 monogram liner loaded with TW and coming along the rope on the tree, add highlights to it and also to the edges of the hammock. Come to the tree and add any silver linings that might really be picking up some moon glow. Remember that less is sometimes more. Play with your world and find your

silver linings, but you are welcome to use my reference below to help you if you would like. You could, but this is your call, also give the moon a little silver lining, small dots of glimmer. Do any of your flowers need a silver lining?

- I used my aqua color to sign.
- Dry.



## 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

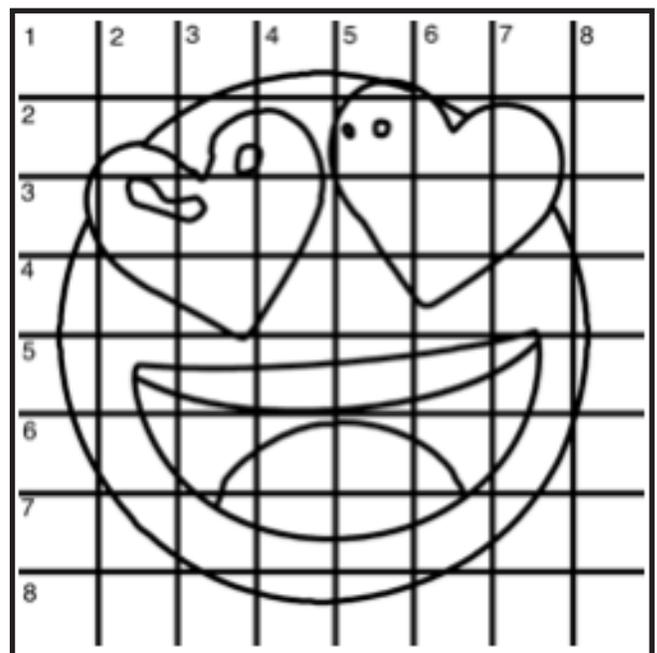
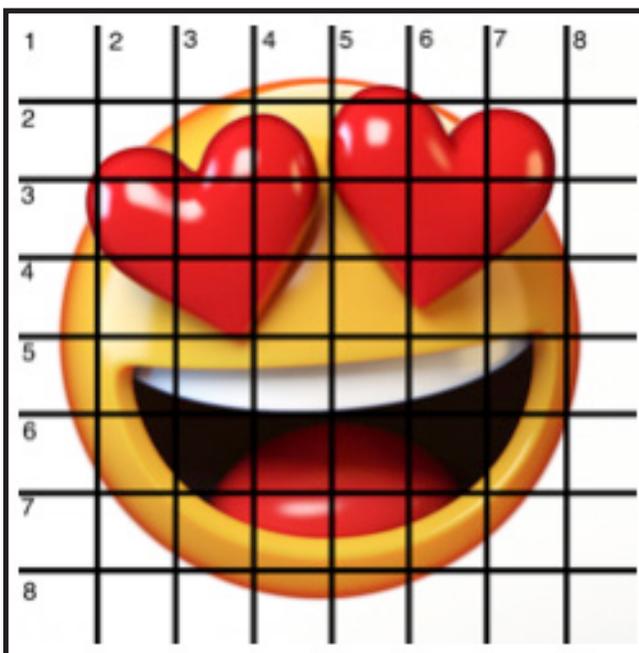
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

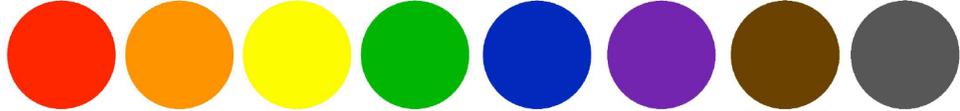


# ACRYLIC APRIL PREP

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:



THESE LESSONS WERE MADE POSSIBLE BY THE GENEROUS SUPPORT  
OF OUR PATRONS



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#TheArtSherpa #StepbyStepPainting #Acrylicpainting

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when we are Live -  
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number 33222

Enter the 33222 in the to bar



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Write  
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