

THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: INTO THE BLUE

NAME CREDITED TO PATRON MONA LUNDEBORG

SHERPA

STEPS: 8 | DIFFICULTY: BEGINNER | 1 HOUR



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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 23: APRIL 23, 2021

A Story of Water Acrylic April 2021 began with a dawn. Our painting today is a beautiful mirror lake with lacy waves coming ashore and a speed boat of occupants just off the coastline. We can only imagine whether they are sightseeing or getting ready to ski; John believes this is Gillignome's Island and they are gnomes on a 3 hour tour to see fairy unicorns in the sea foam. What is the story of your painting?

The principles and techniques we will touch upon today are true for any painting that contains both sky and water. If you have been with me throughout this entire 30 days journey so far, you should see progress in your skill with all elements of today's painting. Take a second, if you would, let me know what progress you see in yourself when you post today's painting.

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 Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #8 TAS Cat's Tongue

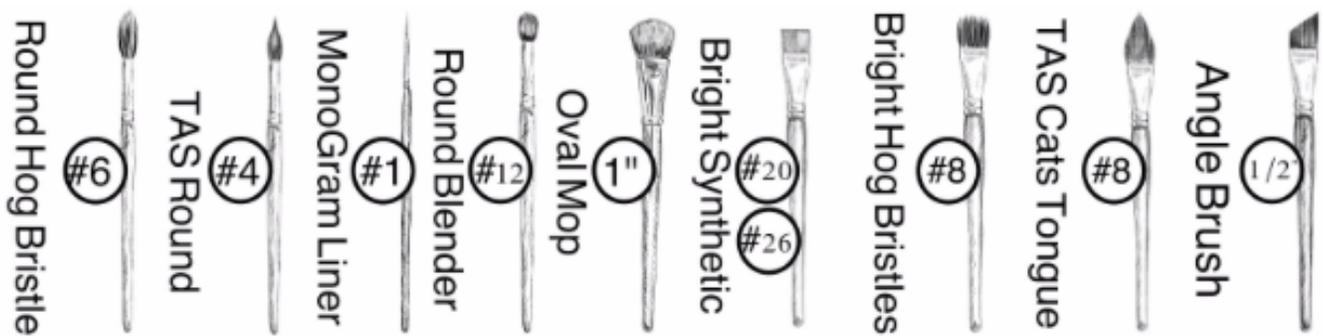
TOOLS:

- 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:

- 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	02:20	HORIZON LINE AND BLOCK IN SKY
STEP 2	6:05	BLOCK IN SAND AND WATER
STEP 3	10:25	WISPY CLOUDS
STEP 4	13:27	BIG BRIGHT CLOUDS
STEP 5	25:20	SAND AND LITTLE FARAWAY BOAT
STEP 6	30:58	REFINE WATER AND BEGIN SEAFOAM
STEP 7	41:50	SUNNY DAY WATER REFLECTIONS
STEP 8	55:00	FINISHING HIGHLIGHTS AND SHADOWS 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 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 AND BLOCK IN SKY

“THAT’S STEP 1, IT
SURE WAS FUN”

COLORS FOR STEP:

PB
UB
TW

MATERIALS FOR STEP:

1" OVAL MOP
#8 TAS CAT’S TONGUE

- With the T-square, make a mark at the 4" line and then come 1" above that and draw in the horizon line with a blue watercolor pencil. With the #8 Cat's Tongue, load TW + UB to get a light blue that you will paint right above the horizon line. This space divides the sea from the sky. Add more PB + UB to the brush and come in above that strip, blending the line between those two blues, then take this mix all the way to the top of the canvas. Wipe out your brush when you need to. The top should be the darkest of the blues. Blend in that transition line as well. You could take a 1" mop to blend that entire sky if you want to. Rinse both brushes out and set them aside.

I made a rhyme.

- Dry.



STEP 2 - BLOCK IN SAND AND WATER

“PSHHH AND
TSHHH”

COLORS FOR STEP:

CYM
PB
UB
BS
MB
TW
AGL

MATERIALS FOR STEP:

#8 TAS CAT'S TONGUE

- We want to look below the sky and block in some more, but start with your TAS #8 Cat's Tongue and blend out any wishes you have on the canvas. Mix a sand color with CYM + BS + MB (just a smidge of MB), not too green, and then add a lot of TW. Brush vertically starting at the bottom of the canvas; this is our base sand color. Come all the way to about half of the water space. Get AGL + PB + sand color, and where the ocean starts to get deeper, make a half-mix band next to the top of the sand color. The water is clear, so we see the beach underneath. Get more PB, which is the base color for the water, and mix that into the water with AGL and take that

color all the way up to almost the sky line. Get more PB into your water mix with a touch of TW + AGL, that will allow you a little extra help with flow as you go up. Be very careful along the horizon line, and with PB + UB, paint a medium-thick line along the horizon line on the water side. You can use your T-square to help you, or artist tape, if you want.

- Voila - OMBRE!
- I'm so excited for you guys because I believe this will be your break-through moment for oceans. After you look at this one, you will be like, "Pshhhh and Tshhhh, I know how to do that, I've got this" every time you see an ocean.
- Dry.



STEP 3 – WISPY CLOUDS

“FLOOFY CLOUDS”

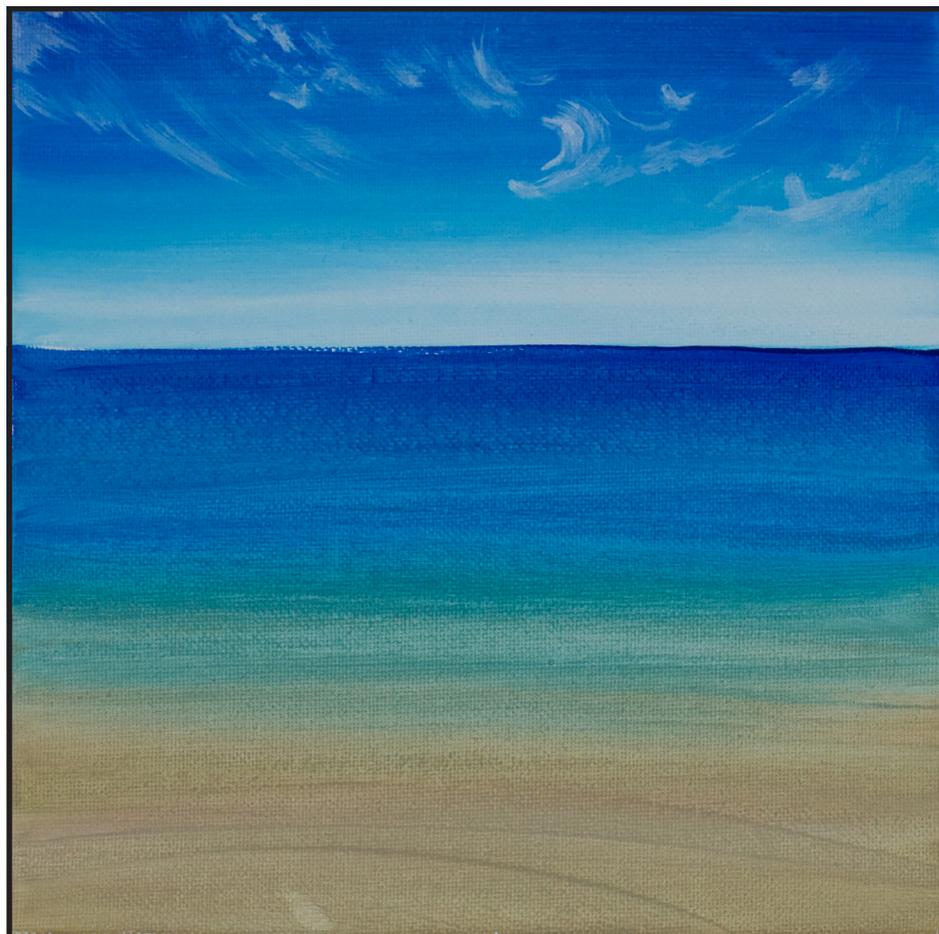
COLORS FOR STEP:

TW
AGL

MATERIALS FOR STEP:

#12 ROUND BLENDER

- Let's do more in the sky and add clouds. Get your #12 domed blender of natural hair, or you could use my cloud brush and a dry brush method. Load TW with a touch of blue, and AGL, and start creating high, interesting, wispy shapes; the floofy clouds. I can already hear you saying, “It's OK, Sherpa, I've got this. I know how to paint clouds now.” Keep your clouds thin and bright. These clouds just create the setting for a perfect water sky day; the kind people with speedboats pray for.
- These strange little clouds are constructed on the toe of the brush, using very light pressure.
- Rinse out your brush.
- Dry.



STEP 4 - BIG BRIGHT CLOUDS

"OUTED BY JOHN"

COLORS FOR STEP:

UB
BS
TW
AGL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Bring on the cumulus clouds that are above the horizon in the distance. So we will start with the #6 hog brush.

Sherpa Tip: When looking to purchase a hog brush, you are looking for the words "interlocked Chungking" bristles. Those are the words of quality you seek. When using a hog brush, remember that they hold water and paint. When you rinse them out, you must dry them off. You must also rinse them out frequently to unload excess paint in the belly of the brush.

- Take UB + BS to get a gray then add AGL. Start with low clouds in the background, creating the underbelly of the clouds. The sun is above us and perhaps the clouds are getting some reflections off the water. Clouds

are great for skills like value, shape, and form. Cloud gray is a wonderful thing. The AGL really does keep the paint from drying on the brush and it is a dry time retardant, so it improves flow. The specific AGL I mention is the only one I recommend.

- Once you have a bit of a shadow, you start to build up the lightness in the clouds by adding more TW + AGL to your shadow gray color.
- Work your world to your cloud happy place, don't hesitate to use all the resources I provide for you including my reference at the end of this step.
- Lastly, come back with TW + AGL on the toe of the brush to add the lightest highlights to the cumulus clouds in your world. Twirling the brush in the paint helps keep the brush tip to a point, the optimal surface for painting wispy clouds. This lesson is a reinforcement of Day 4 in our Acrylic April journey, I'm just taking you a little further into them.

John - Clouds are sky lakes.

John just outed me; I knew that if I named the theme as water and clouds that most of my community would say, "Nope, not going to get into both clouds and water. Clouds hate me.", so I called it the Story of Water. I'm sorry. I'm probably a bad person. But have you learned anything about clouds? Like I said, I'm sorry if you feel like I took advantage of you teaching you clouds when you weren't looking. Please don't unsubscribe from my channel.

- Dry.

STEP 4 - BIG BRIGHT CLOUDS





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of friends*

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STEP 5 - SAND AND LITTLE FARAWAY BOAT

"BILLOWING WAVES OF LACEY FOAM"

COLORS FOR STEP:

CYM
PB
UB
BS
MB
TW
AGL

MATERIALS FOR STEP:

#4 TAS ROUND
#12 ROUND BLENDER
CHALK PENCIL

- Water on the ground happens, especially on the beach. So now we will need some guidelines. Get your chalk pencil or a light watercolor pencil, and start drawing in a wave on the left, and then it's friend to the right, they almost have lacey skirts coming on to the beach. This is the shoreline. The first bit of water is transparent, so let's draw in the boat. Even though it's very small make sure the boat has room to leave a wake, because it would in real life.
- 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 the TAS #4 Round brush and UB + PB, draw in the wake line behind the boat. Get MB on the brush and add little dots to represent the people on the boat, maybe your boat has two, maybe your boat has one, you decide. Add TW to the MB and paint the boat gray.
- With the #12 blender and AGL + BS + MB and just above where the sea foam will be on the right side of the canvas start adding this color to indicate that the sand is wet. You are moving away from the shore and into the water. Get BS + CYM to do the sand on the left side of the canvas; not quite as dark. Pull into the center of the wave. Mix BS + CYM + TW and paint the center sand area at the front of the wave. I added a touch of blue in areas, somewhat by accident, but it's ok. You want to apply a loose dry brush in front of the wave.
- Dry.



STEP 6 – REFINE WATER AND BEGIN SEAFOAM

“ECLIPSIC, ELONGATED CIRCLES”

COLORS FOR STEP:

PB
UB
MB
TW
AGL

MATERIALS FOR STEP:

#4 TAS ROUND
#8 TAS CAT'S TONGUE

- Details and values of water are next, so back to MB + PB on the TAS #4 Round Brush, and add a bit more color to exaggerate the wake line. Come above the horizon with PB and make sure the horizon line is level.

John - I think if you zoomed in you would find that boat was powered by gnomes.

- Cloud reflections would be on the water back there. If the people, or gnomes, fall out of the boat, we will put them back, don't worry. Take TW with a titch of blue for those highlights.
- As you come forward, get into the TAS #8 Cat's Tongue, and PB + TW +

CYM and start to paint in this little ocean color, brushing vertically down through the water color. Be careful not to take out the wake or all the dark color in the back. Get UB on the dirty brush and stroke from the left side of the canvas, to the right, about 1/3 of the way, then do the same thing on the right side, adding some vague directionality. Use AGL as you need to, to improve flow.

- Let's start seafoam with the TAS #4 Round and UB + TW. We don't mind if a little brown gets in there because you don't want it too bright anyway. Now come in and start creating the sea foam. Sea foam is actually thick and has shadows and light and directionality. Make sure the seafoam has openings where you can see the sand, they are kind of elliptic, elongated circles. It's like lace that is being stretched. The sea foam opens according to the wind, motion, directionality, and strength of the wave. We are generating the seafoam shadow.

John - In chat, it's nice to talk about things you are doing with other people who are doing the same thing. Sea lace is a great example of that. You say sea lace in a regular conversation and people want to lock you up.

- Notice that these waves are layering over each other, and one is coming in while the other is going out.

John - I wonder where this boat of gnomes is going?

- The foam actually casts a shadow on the bottom of the ocean, but we will get to that in a minute. Be sure you make irregular shapes with various mixes of these colors. You can see how the toning of the sand makes it darker under the water and so appears wet, while the light sand on the shore implies it is more dry. The ellipses in the two waves would not be going in the same direction.

John - I'll bet the gnomes are going out on a 3 hour tour to see fairy unicorns.

- Dry.

STEP 6 - REFINE WATER AND BEGIN SEAFOAM



STEP 7 – SUNNY DAY WATER REFLECTIONS

“GILLIGNOME’S ISLAND”

COLORS FOR STEP:

CYM
PB
UB
BS
TW
AGL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE #4 TAS ROUND

- Let's build up the lighting and drama. With the TAS #4 Round, mix UB + TW and make sure that behind the boat to the horizon, the water is a bit light. Introducing little bits of reflection to the far away water. Turn the surface so you have control over your brush strokes. The brush pressure is light, and you are engaging between the belly and the toe of the brush. Come back with UB + PB to add back in dark water colors. Many things can affect the blueness of the water, low land masses, seaweed, sunken pirate ships and buried treasures. Add a dark blue shadow under the boat.

John - What island are we on? I think this is Gillignome's Island.

I think it's the Bahamas.

- The clouds do tend to reflect on the water.
- Get your #6 hog round and some TW and dry brush rough reflections coming forward; cloud reflections in the water. You can add PB + CYM + TW for a bright spot here and there. I did end up having to add my people back on the boat. The brain wants to see people in the boat; otherwise, it's a runaway boat.
- Add highlights to the sea foam using TW with some blues in there. Reshape your brush if you need to sharpen the point or use what brush gives you the effect you want. I like the roughness that I get with the hog brush.

Sherpa Tip: People say to me they don't paint water because how do you paint something that is transparent? You don't. You paint what you see. It all comes together, as with everything you paint, with value.

John - That lace tells a story of the water moving on the beach and my brain just fills in the rest of the story.

- The wave on the left is coming in, so the foam might be whiter in the front of it, while the wave on the right is receding back into the water after picking up sand and debris and sand stuff.
- Dry.

STEP 7 - SUNNY DAY WATER REFLECTIONS



STEP 8 – FINISHING HIGHLIGHTS AND SHADOWS

“GNOMES ON A 3 HOUR TOUR”

COLORS FOR STEP:

CYM
BS
MB
AGL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#1 MONOGRAM LINER

- We will build up more highlights and shadows and then our painting will be done. With the #6 hog, get CYM + ocean blue, and add in this sea green color that is found in warm climates where there is clear water. It has an almost green cast.
- Take AGL + MB and come under the wave and add a dark shadow on the beach from the wave; they even cast a shadow on each other. The AGL gives me just the right black darkness that I need. Sea foam has shape. Also add this under the boat and into the wake.
- BS + MB is used to sign with the monogram liner.
- 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

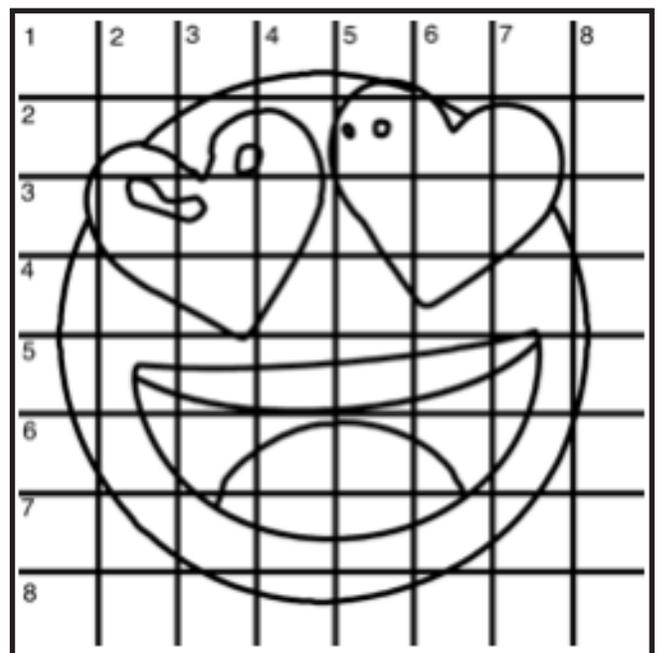
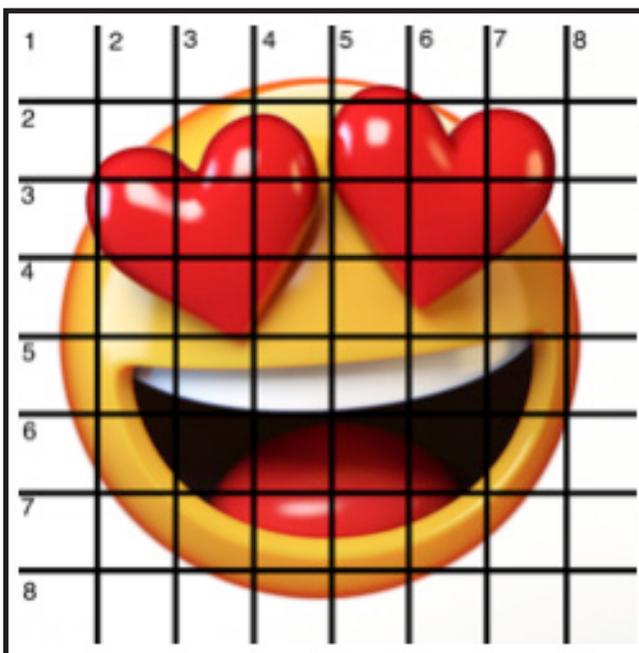
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

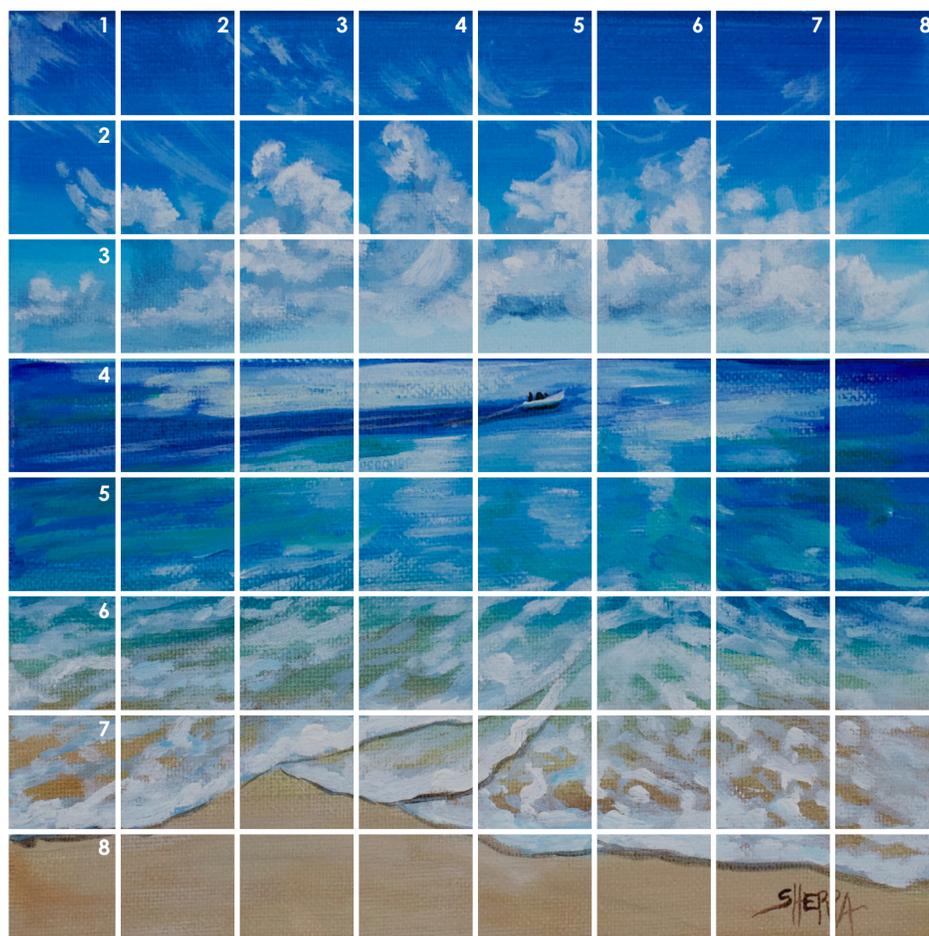
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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

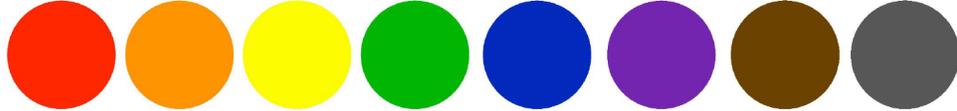


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



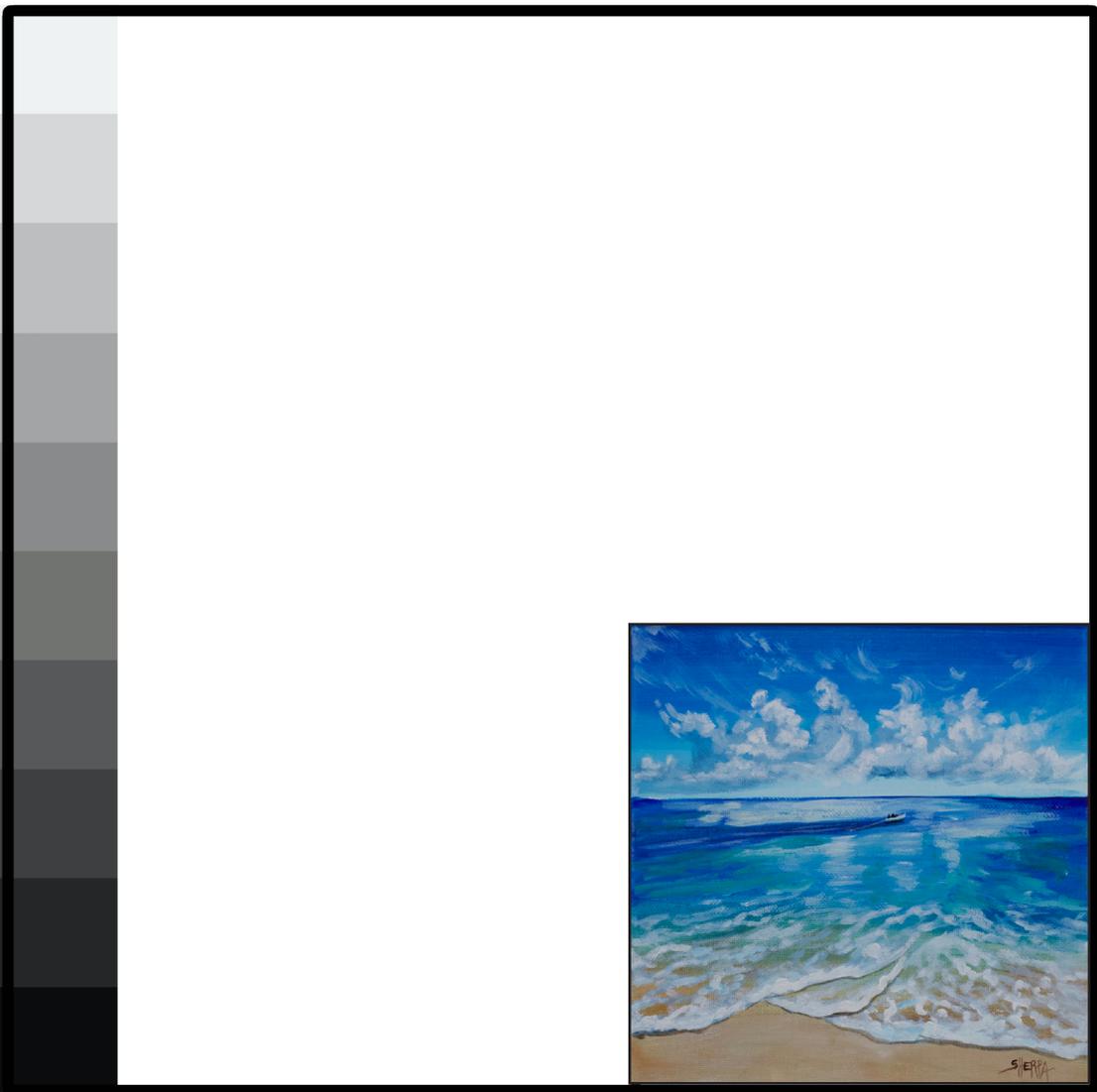
COLOR FAMILY



THE PAINT COLORS: _____

C
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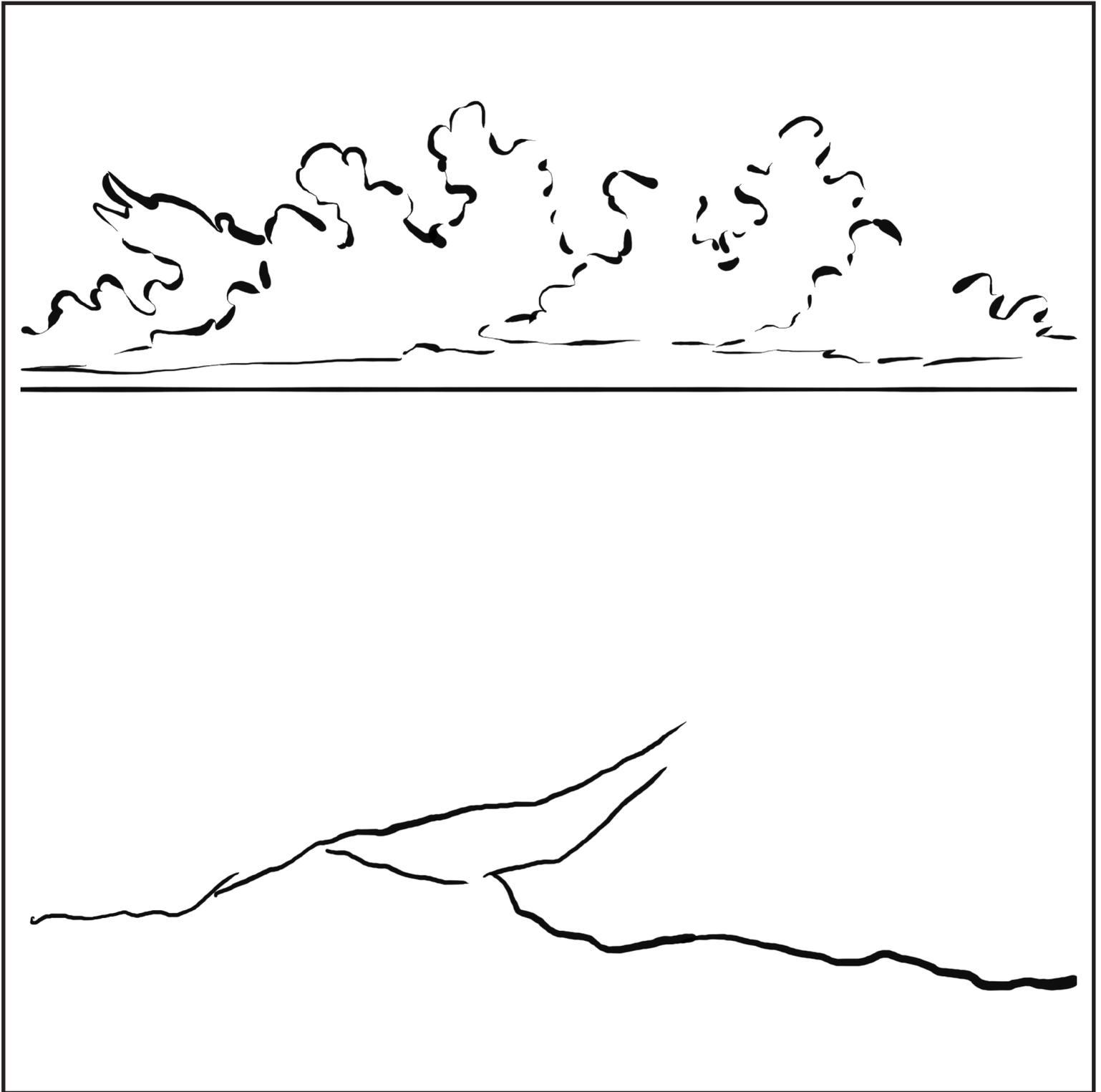


S
A
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NOTES:



TRACEABLE:



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