

THE ART SHERPA PRESENTS:

Acrylic pril 2021



A STORY OF WATER: FRAGRANCE OF THE SEA


NAME CREDITED TO PATRON LAURA FAST

STEPS: 10 | DIFFICULTY: BEGINNER | 1 HOOT



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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 24: APRIL 24, 2021

A Story of Water Acrylic April 2021 began with a dawn. Our painting today features water as the background landscape for a hill of spiky purple flowers. There certainly is a story here for the telling and we'd love to hear your story. Today's painting will incorporate most of the skills and techniques we've been developing through these last 23 days, as well as perhaps teaching you a trick or two along the way.

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

BRUSHES:

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

- #8 TAS Cat's Tongue

TOOLS:

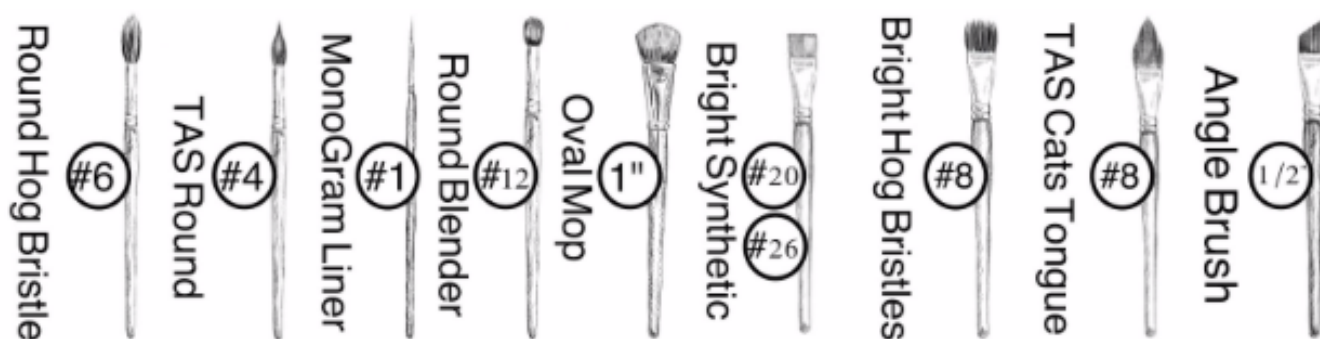
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
-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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- 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
- Painting Wood



VIDEO CHAPTER GUIDE:

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	
STEP 1	02:35	MIRRORED BACKGROUND
STEP 2	08:47	MIRRORED CLOUDS
STEP 3	14:20	DISTANT BUSHES
STEP 4	20:42	LAND MASS
STEP 5	26:47	TREES AND BIRDS
	34:17	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 – MIRRORED BACKGROUND

“PAINT EVERYTHING BLUE”

COLORS FOR STEP:

PB
UB
TW

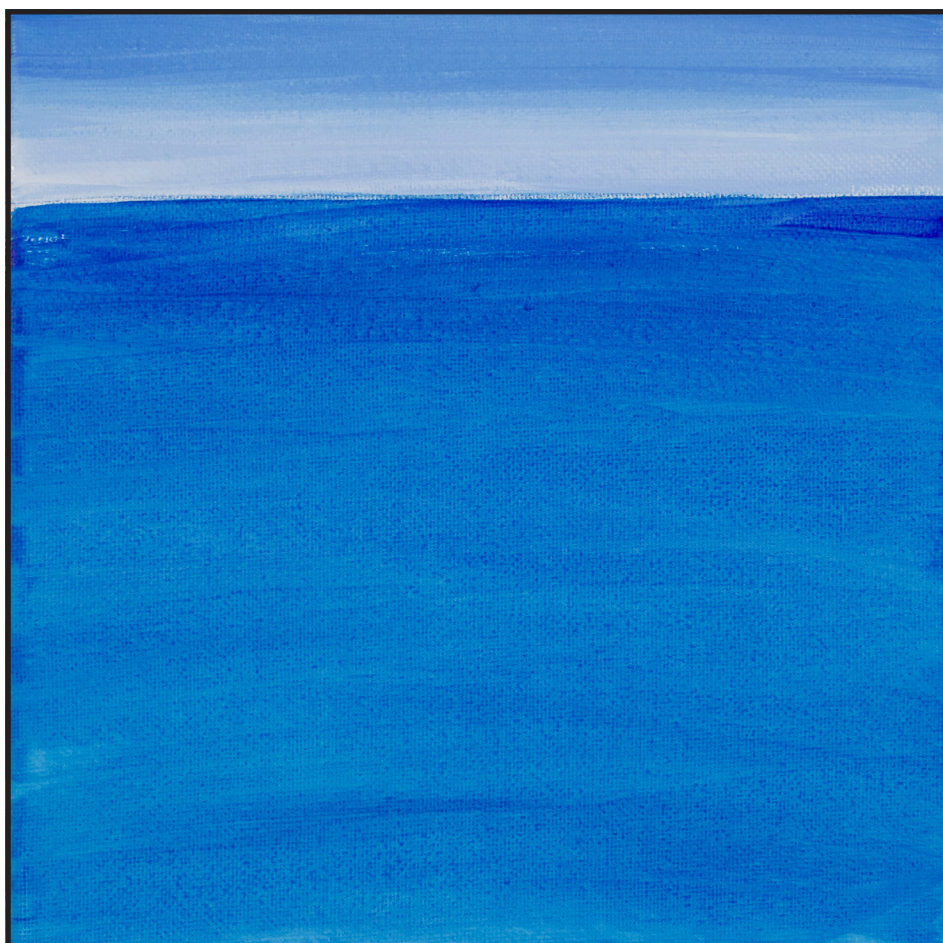
MATERIALS FOR STEP:

#26 BRIGHT
#8 TAS CAT'S TONGUE
T-SQUARE RULER
CHALK PENCIL OR -
WATERCOLOR PENCIL

- We will set the horizon line at the 1 ½" down from the top of the canvas using a T-square and a watercolor pencil. Get the TAS #8 Cat's Tongue and load UB + TW and paint a far away blue sky. Try to keep your horizon line as level as possible. If you tilt the horizon line, it will look like water is pouring out. The color is rather light and rather uniform. Once this is smooth and even, and all strokes go vertical, take PB + UB and come across the top for a slightly darker value there, wet into wet paint. Then come back with TW on the brush and lighten up the rest of the sky a bit.
- Erase any wishes you might still have on your canvas. Get the #26 Bright and a mix of PB + UB and paint

the rest of the canvas with this color. It can be streaky, but strokes should be vertical to maintain that level horizon line. You could switch back to the Cat's Tongue if you wanted to use a smaller brush by the horizon.

- Rinse both brushes.
- Dry.



STEP 2 – MIRRORED CLOUDS

“SKY PERSONALITY, WATER DRAMA”

COLORS FOR STEP:

UB
BS
MB
TW

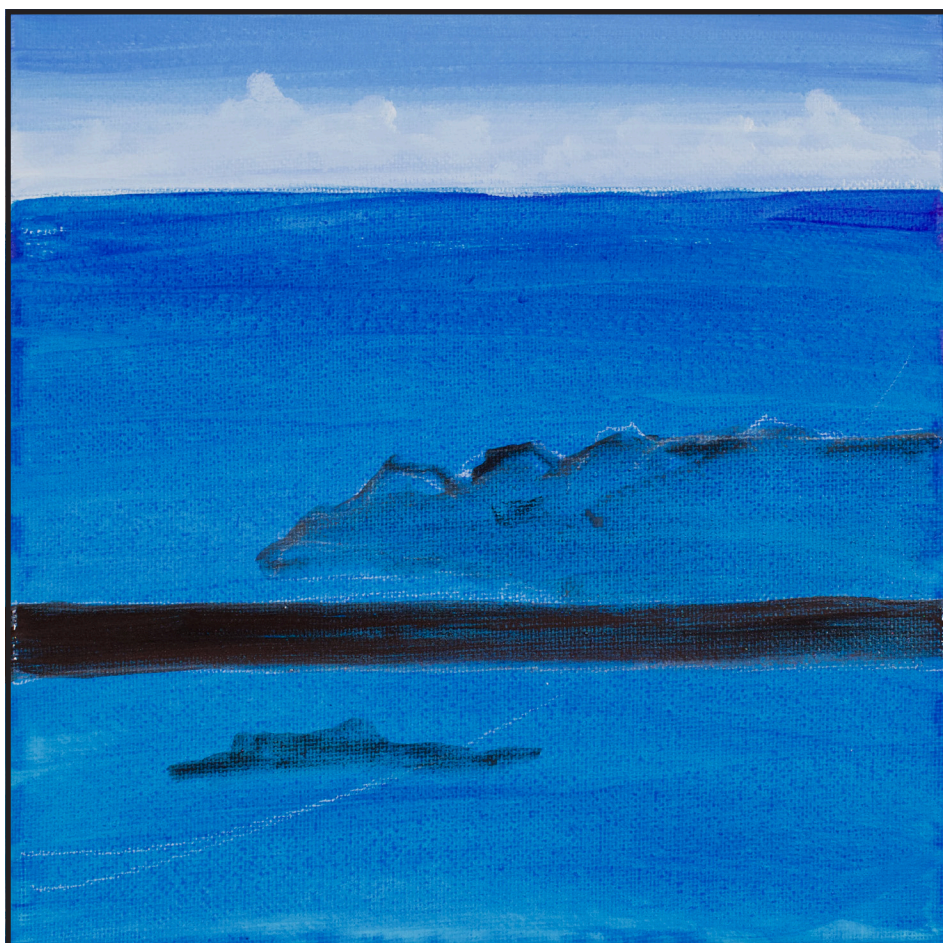
MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE T-SQUARE RULER CHALK PENCIL OR - WATERCOLOR PENCIL

- Get the T-square and a chalk pencil at this time to sketch in the image. You could use a light watercolor pencil if you don't have a chalk pencil.
- Come down below the halfway point of the water and draw in a fence rail. You can look to my reference below to help you sketch in basic shapes, or use the grid reference and/or the traceable that I provide in this document. 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 #6 hog round

brush, load TW + UB (smidge) and start putting in a few distance horizon clouds. Faraway little cloud puffs. Not too many details, mostly out of focus, just very light.

- Come back with the chalk pencil and sketch in some of the rock structures.
- Get BS + MB on the brush and paint in the entire fence rail. Colors can vary, it just needs to be a dark strip. You should use the same paint to sketch in the rock structure, just the outline above the rail, and another little rock structure around the shore area.
- Dry.



STEP 3 – DISTANT BUSHES

“GETTING CHOPPY WITH THE WATER”

COLORS FOR STEP:

CYM
PB
UB
PG
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE ARTIST TAPE

- Add artist tape along the sky side of the horizon line. This will help to protect our horizon line and our sky. Be sure to burnish the tape with your finger so the paint does not seep under it.
- With UB + PB on the #6 hog Round, come under the horizon to create that distant area of dark blue ocean. Continue down about 1" and keep strokes vertical. Add PG to this mix to get the sea aqua that we have come to love during Acrylic April. These values are the result of the environment of the ocean. Add TW to the blue and aqua mixes for a lighter color that you can put in above and to the side of

that big rock structure. Add a few choppy waves in places. Maybe the wind is picking up, maybe some froth has formed, or maybe dolphins are playing under the surface. It's your world, you tell your story. If your mixes are still too dark, add TW.

- Get your aqua with CYM and a lot of TW, and use this color around the rock structure, above it, to the side of it, and under it. This adds some really interesting water color. It becomes very different in this area because the water is now being affected by the coastline. The water is reacting. Come down under the fence and add your blues and aquas into the water in this area while everything is still wet. You do want some choppy in here as well.
- Mix MB + BS and start painting in the big rock structure above the fence. Vary the mix between brown and black as you paint this in, and start to think about how these rocks are arranged. Are they individual rocks or one big formation.
- Rinse your brushes.
- Dry.



STEP 4 - LAND MASS

"PEEL THE TAPE"

COLORS FOR STEP:

CRM
CYM
UB
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Make sure your hog brush is free of water, and let's make weathered wood with UB + BS. Dry brush that color on to the fence, setting it apart from the rock structure above it. Gray it out. It is probably darker at the bottom, and more weathered at the top. This is not a particularly sunny day, so it does not need to be too light. Also, the right side will be covered in flowers, so don't get too fussy over there.

Sherpa Tip: Make sure you wipe out your brush frequently.

- We are going to imply some rough rocks in the background, so mix CRM + CYM + BS for some colors that are a little brighter. In my world,

there are several rocks, so I started highlighting them. You do want them to be darker at the bottom, than at the top where they would pick up the light in the sky and reflections from their environment. Your values should vary in here between browns, red browns and dark browns. Mix CYM + BS for the lightest highlights here and there, on top of the various rocks.

- Rinse your brush.
- Come back with black to exaggerate the rocks along the water's edge and the dark dirt behind the forward rocks. Add TW to your gray color from the fence, and use this bright highlight along the top of the rail.
- Peel the tape.
- Dry.





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STEP 5 – TREES AND BIRDS

“SEA FOAMING IN WHAT NEEDS SEAFOAM”

COLORS FOR STEP:

PB
UB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- We never want to forget water drama, so let's begin there with the TAS #4 Round for a firm, cleaner line, and get TW to your aqua green sea color, maybe even CYM, for some light aquatic values. Add this color to the side of, and below the rock formation with a wiggle of the brush. Add more PB to it for a darker aquatic color to serve as a shadow. Playing with sea water colors is one of my favorite things to do. I came back to the water above the rocks and added some of that color there, and in a couple of other places in the open water.
- Remember, not too much detail on the right hand side because we will cover it up.
- Just seafoam in what needs sea foaming and

play with all of your beautiful sea water colors to get to your happy water place. Bob's happy little trees have nothing over our happy little water. Add TW to the mixes and splash up a little bit of water on some of the rocks, where it might be splashed. Water does it's little water thing.

- Reinforce the rock below the rail if you want to down there. I decided my world needed it. Even under water, you might see rocks located there that do not disrupt the surface. These shadows will give us an excuse to move water in unexpected ways. Come back with your seafoam color and sea form this little rock in place. Lace out the sea foam, lace it out, lace it out. Get some of your teal (UB + PB) and add that color in.
- Dry.



STEP 6 – MIRRORED BACKGROUND

“HIGHLIGHT THE ZHUZH”

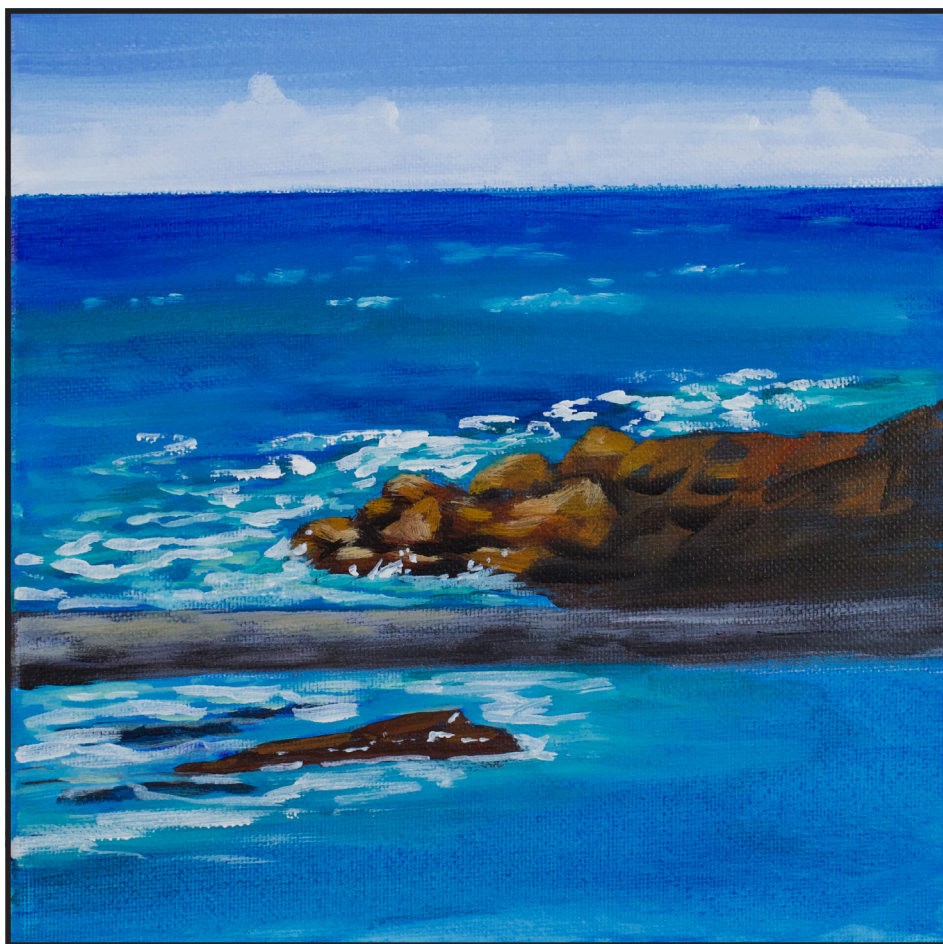
COLORS FOR STEP:

BS

MATERIALS FOR STEP:

#4 TAS ROUND

- Our foreground flowers will now be framed in their own environment because we have the landscape background done.
- Dry.
- We are going to highlight the zhuzh so come back with BS and the red-brown rock color on the TAS #4 Round Brush, then start adding highlights to our lower rock. It is mostly defined by wet marks. Get TW on the brush and come back above the big rocks and add those stark white highlights on the churning water. It has hit the rocks and bounced back and is trying to figure out why the rock won't let it pass. Come along your seafoam and start highlighting some of it in places, especially near the rocks. Highlight some of your rock splashes, above the fence.
- Come down to the lower rock and start highlighting water and sea foam movements down there. You also want to add some bright highlights on the rock to simulate water reflection.



STEP 7 – MIRRORED CLOUDS

“THE UGLY STAGE”

COLORS FOR STEP:

CYM

PG

BS

MATERIALS FOR STEP:

#4 TAS ROUND

#8 TAS CAT'S TONGUE

- We will speak to the overall shape of the flowers using a wet #8 Cat's Tongue, and PG + BS mixed to a dark green. We will paint in an overall plant shape, leaving room to put in individual cocoa leaves later. We know this area will be solidly represented, so that's what we are doing now. Adding the depth. We can add detail green as we go.

- With the TAS #4 Round start piecing in some spikey leaf shapes along the ridge of the area to the left of the canvas and along the top of the green area you just painted in.

Everything in art is an illusion.

- It is the shadows and highlights of this area that will bring it all together.

- You can also add tall spikes going above the area over the rock formation. You can use my reference photo below for clarification, or use the grid reference for assistant. Right now, it looks like a hot mess, but it won't. This IS the ugly stage.
- Get CYM into that green brown mix and start highlighting some of those tall spikes you just put in. Your far off flowers will become more in the dark as we go. Just add a few highlights of this color along the spiky leaves and grasses we added along this ridge. Vary your color mix, they would be lighter near the upper edges and be darker closer to the ground. Play with adding more CYM or PG where you need to for the green values. We are still creating depth here. It's hard to trust yourself during this stage, but take a deep breath and trust that it will come together.
- Dry.



STEP 8 – DISTANT BUSHES

“AN ARMY OF FLOWERS”

COLORS FOR STEP:

CRM
QM
DP
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- With the #6 hog round, we will start painting in the spike flowers. We will use a mix of CRM + QM + DP while noting that these flowers are made up of many smaller flowers.

John - It's an army of flowers.

- And they are quite substantial. You first have to build up the different spike structures then we will come back and create highlights that will make them incredible. Start with the ones furthest back, the ones closer to the sea. There are also some flowers that will be green and red, they will represent the ones that have not bloomed yet. Vary the color values a bit and remember that they layer over and under each other. They

are different sizes, and some should go off the canvas, or come up from the bottom of the canvas. There is a world beyond what we see and we need that world.

- Rinse your brush.
- Get QM (a bunch) + DP + TW, and make sure the brush is quite dry, then start adding the individual flowers that make up the army of flowers on each individual spike, leaving the underpainting to show through as shadows. You are blending wet into wet, so wipe out your brush when you think it is getting too full of paint. Where your spikes are low, maybe you only highlight some of it; you can always come back with the dark shadow color if you overpaint. This plant has to be able to survive extreme weather conditions and really love salt.

John - It's ok if you're salty, I still love you.

- Rinse out and dry your brush.
- Dry.



STEP 9 – LAND MASS

“CONFOUNDING LITTLE BEASTS”

COLORS FOR STEP:

CRM
QM
CYM
DP
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- These are colorful purple flowers, so get CRM + DP on the #6 hog round and pop a bit of that color to a couple of places on the spikes. This also ties in the spikes that are green and red. Rinse your brush out and wipe.
- Mix QM + CRM + DP + TW to make a pinkish-purple and add that color in as a highlight on the spikes. Place it here and there while continuing to allow all the other colors we've already put on the spikes, to show. Again, play with the color mixes when applying these highlights.

John - Flowers are just confounding little beasts.

- Mix CRM + QM + CYM + TW and pop that color in, along the edges in a few

places, varying the value of the color. Don't go crazy, just make yourself happy.

I feel like mine are on fire, it's so exciting.

- Dry.



STEP 10 – TREES AND BIRDS

“THE BUDDING SPIKES”

COLORS FOR STEP:

CRM
CYM
PG
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#4 TAS ROUND
#1 MONOGRAM LINER

- With CRM + CYM on the #6 round hog, start adding the budding spikes. They have not matured in any way, they are not connected to stems yet, you're just putting them in. Add CYM + PG to the mix and start applying this color to these budding spikes. Starting at the base of the orange and going up and to the side. Rinse out your brush.
- Get the the TAS #4 Round and mix CYM + PG to a bright green then start adding that on a few of the purple spikes, especially near the connection to the stem. Just kissing this color in, not making patterns, but kind of deep in the plant.

Then bring this color back into the dark green area and add little spike leaves or grasses throughout the landscape area.

- As you observe your flowers, come back with any of your flower colors that you feel needs to be added to enhance your world. Add TW to the bright green for the lightest highlight on some of the grasses and spiky leaves throughout the landscape. Little bits of sunlight do occasionally catch deep in the shadows. Come back with some blue and MB to show some shadows on the fence that might be reflections of the flowers.

John - If you're on the fence about it?

If you're on the fence about it.

- Sign with the monogram liner brush.
- 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

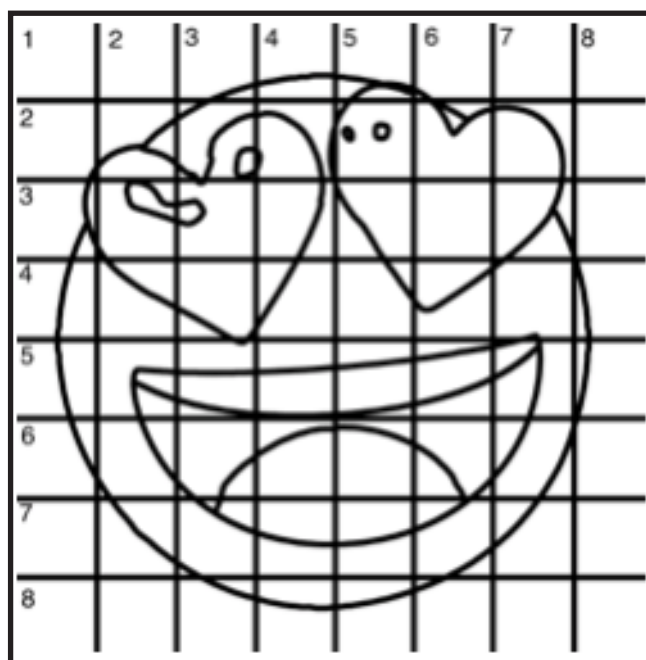
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

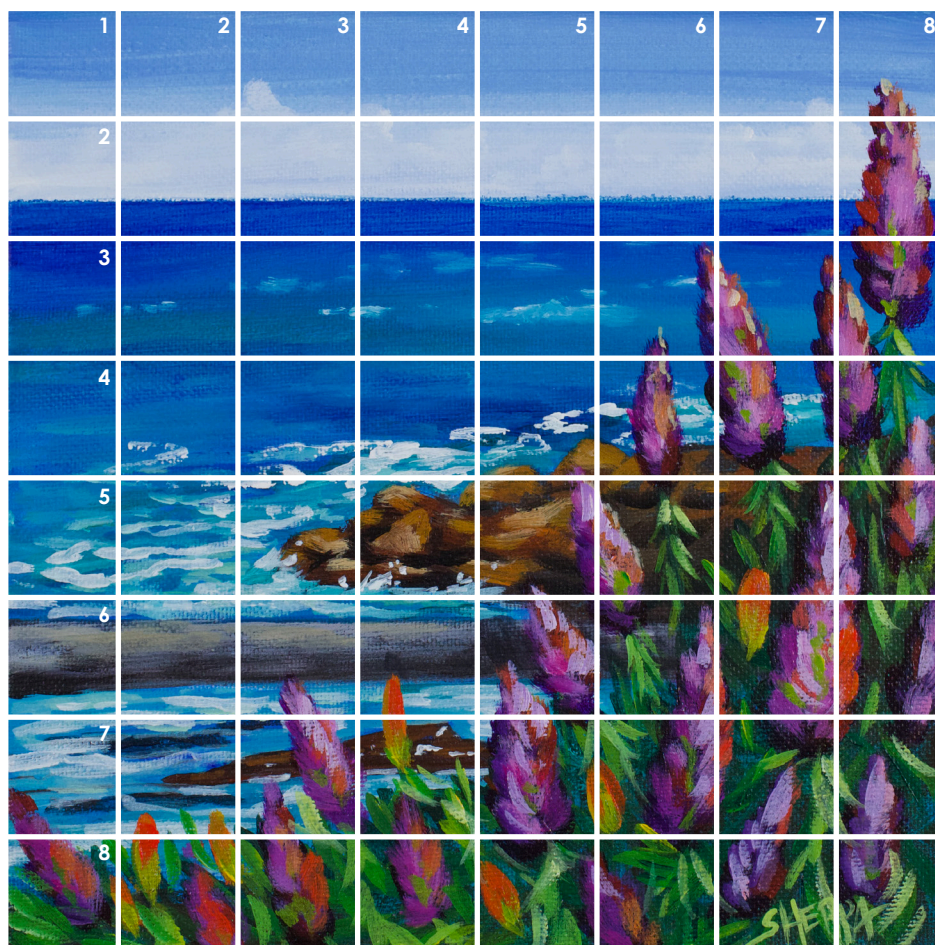
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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

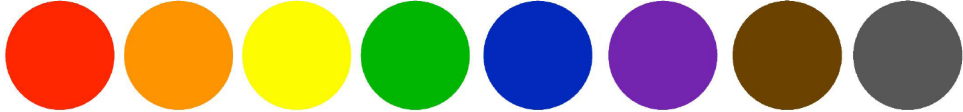


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

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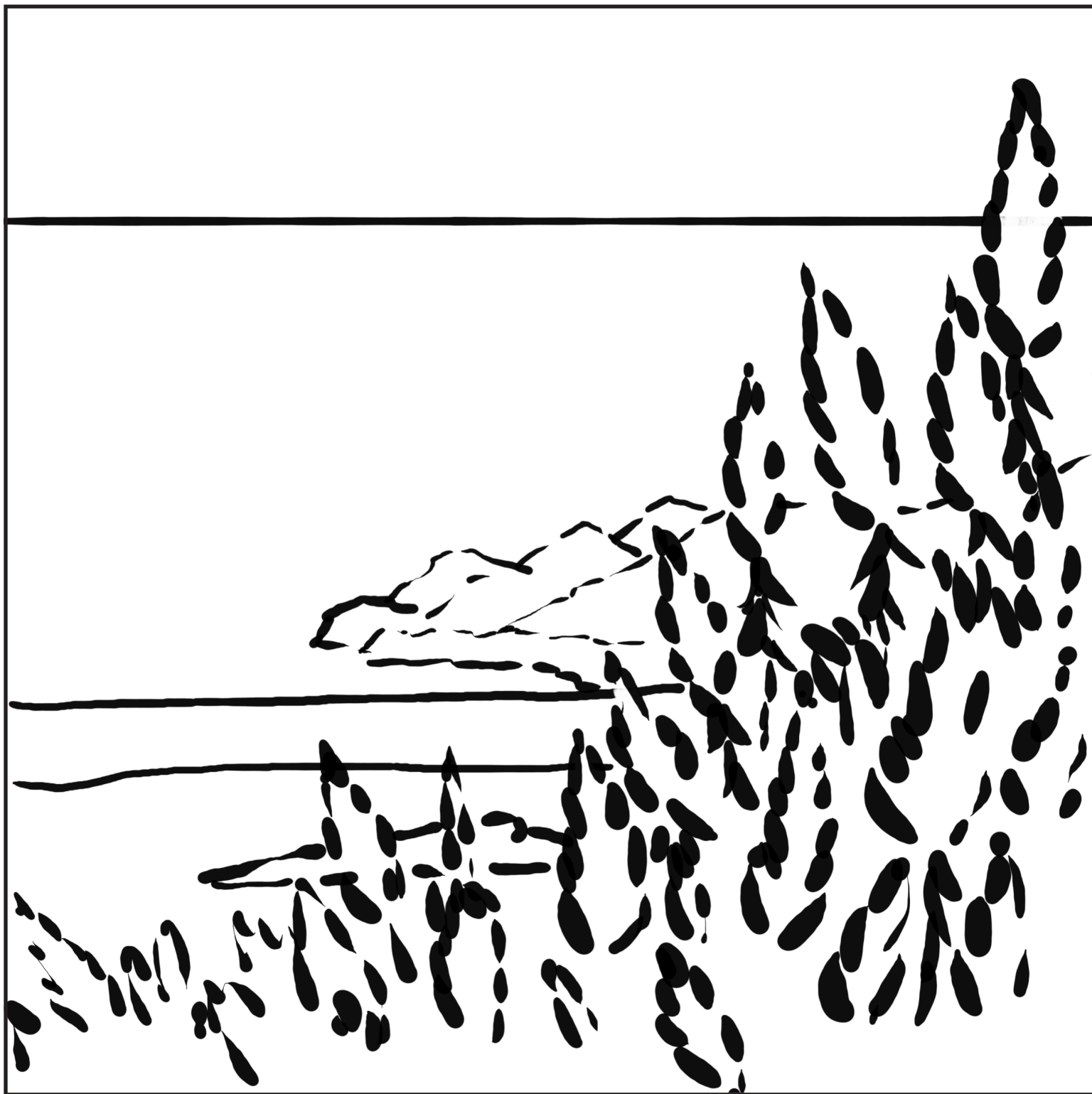
X



NOTES:



TRACEABLE:



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