

THE ART SHERPA PRESENTS:

Acrylic April

2021

A STORY OF WATER: SOUTHERN COASTAL VIBES


NAME CREDITED TO PATRON KC MOKBEL

STEPS: 12 | DIFFICULTY: INTERMEDIATE | 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 29: APRIL 29, 2021

A Story of Water Acrylic April 2021 began with a dawn and while we continue to touch upon the principles and techniques we have touched upon through this entire journey, I take great pride in noticing how much the community has grown through this experience. Your postings show strides in skill, technique, understanding and self-confidence. I'm also proud of the way you have supported each other and love all the beautiful names submitted by our Patrons and chosen to grace our 2021 Acrylic April collection.

This beautiful coastline could be Australia, England, California or some place that you adore. You are only limited by your imagination.

I do know that I have loved our journey together this year. Grab your paint, get your brushes and let's go! We only have 2 days left.

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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

BRUSHES:

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

TOOLS:

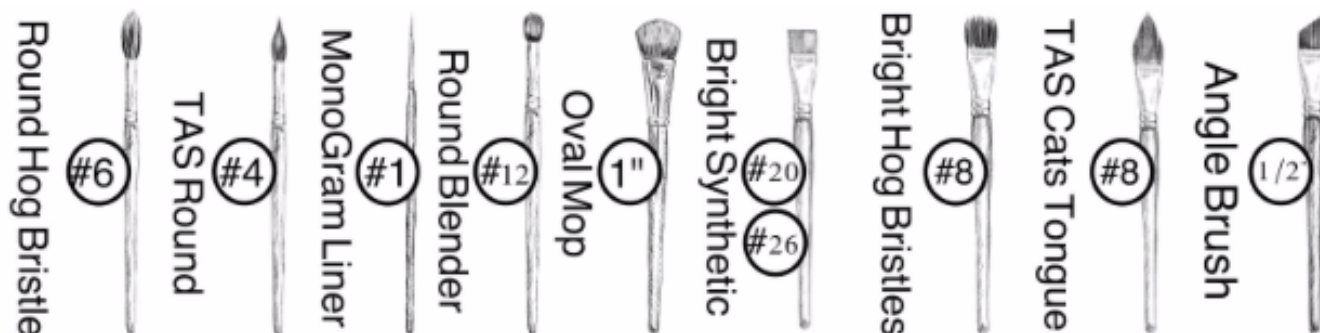
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- 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
- 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	INTRO
STEP 1	3:01	TRANSFER IMAGE
STEP 2	6:47	FARAWAY SKY
STEP 3	8:41	BLOCK IN FARAWAY HILLS, SHORE
STEP 4	16:33	DEFINE DISTANT HILLS, SHORE
STEP 5	25:45	SLIGHTLY CLOSER HILLS
STEP 6	36:50	WATER, DIRECTIONAL AND VALUES
STEP 7	40:36	WATER, COLOR, DIMENSIONALITY AND TEXTURE
STEP 8	49:00	RESOLVE FARAWAY WATER
STEP 9	58:52	BLOCKING IN DARK GREEN FOLIAGE
STEP 10	1:01:30	LIGHTER GREEN FOLIAGE
STEP 11	1:06:43	YELLOW FLOWERS
STEP 12	1:12:35	DEEPER YELLOW VALUES 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.



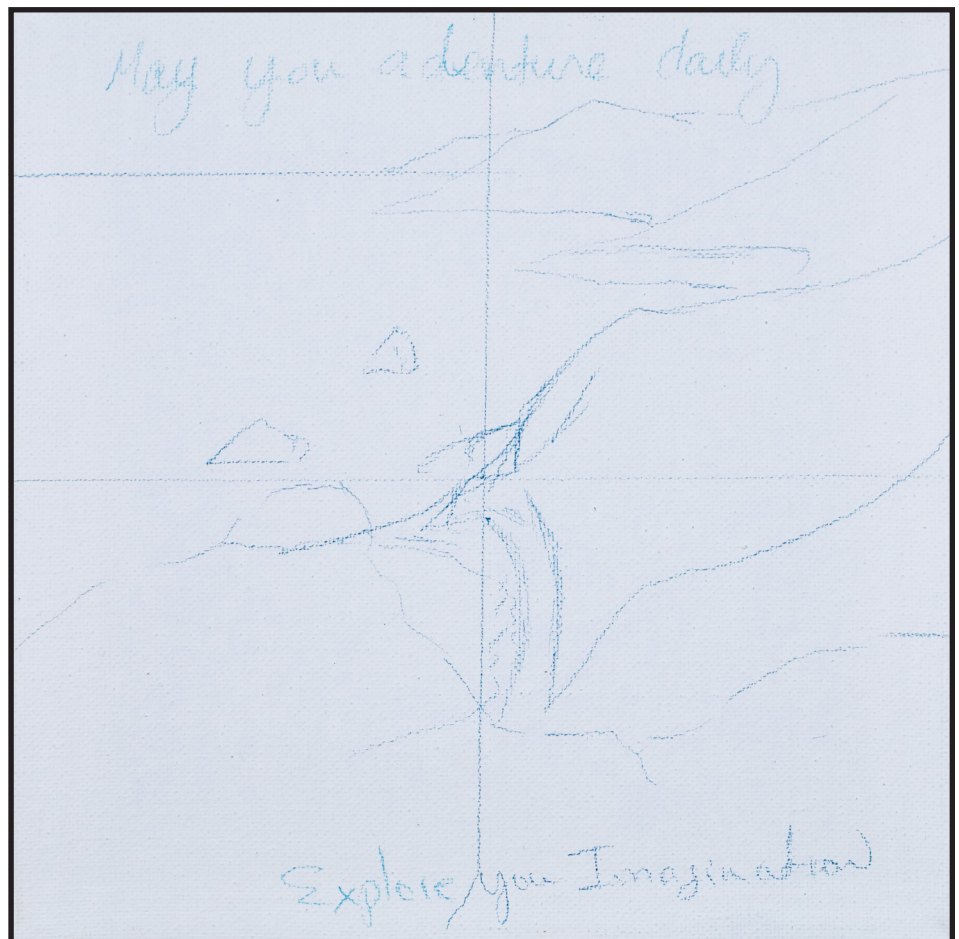
STEP 1 - TRANSFER IMAGE

"LET'S BEGIN TO BEGIN"

MATERIALS FOR STEP:

T-SQUARE RULER CHALK PENCIL OR - WATERCOLOR PENCIL ARTIST TAPE

- Just left of the centerline at the horizon, I started drawing in the land masses, distant hills that meet the ocean. Most of these seem to have a bit of a cliff interface and will end up being fairly neutral colors. The shoreline at the center, comes down almost vertically and then goes behind another cliff. The view on this one is interesting in that the viewer is looking down into this cliff ocean area. Draw in some of the waves and a few big rocks, just to help you know where to place things. The bottom left of the canvas is taken up with the yellow flowers.
- 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.
- We will block in the major objects, and I used a watercolor pencil to sketch them in. If you decide to try drawing, I highly recommend you don't overlook all your pictorial references in this mini book, like the prep page, the grid page, the final painting and the painting reference of only this step that follows this page.
- With a T-square, come down about 1.5" and draw in the horizon line. Then draw in the halfway mark on the canvas and divide the canvas into four equal squares.



STEP 2 - FARAWAY SKY

"GETTING INTO THE BLUES"

COLORS FOR STEP:

TW
UB
PB

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Begin with a damp #6 hog round and erase any wishes you might have on the canvas. Load TW and a little UB then paint the sky above the horizon line. You can always mix a little UB + PB for a darker dynamic color at the top of the sky. Remember to wipe out your hog brushes more often that you would a synthetic brush. Get some TW on the brush to add the idea that maybe some little clouds live in our sky.
- Dry.



STEP 3 – BLOCK IN FARAWAY HILLS, SHORE

“THE LOOSEY GOOSEY PAINT STAGE”

COLORS FOR STEP:

CYM
UB
PG
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

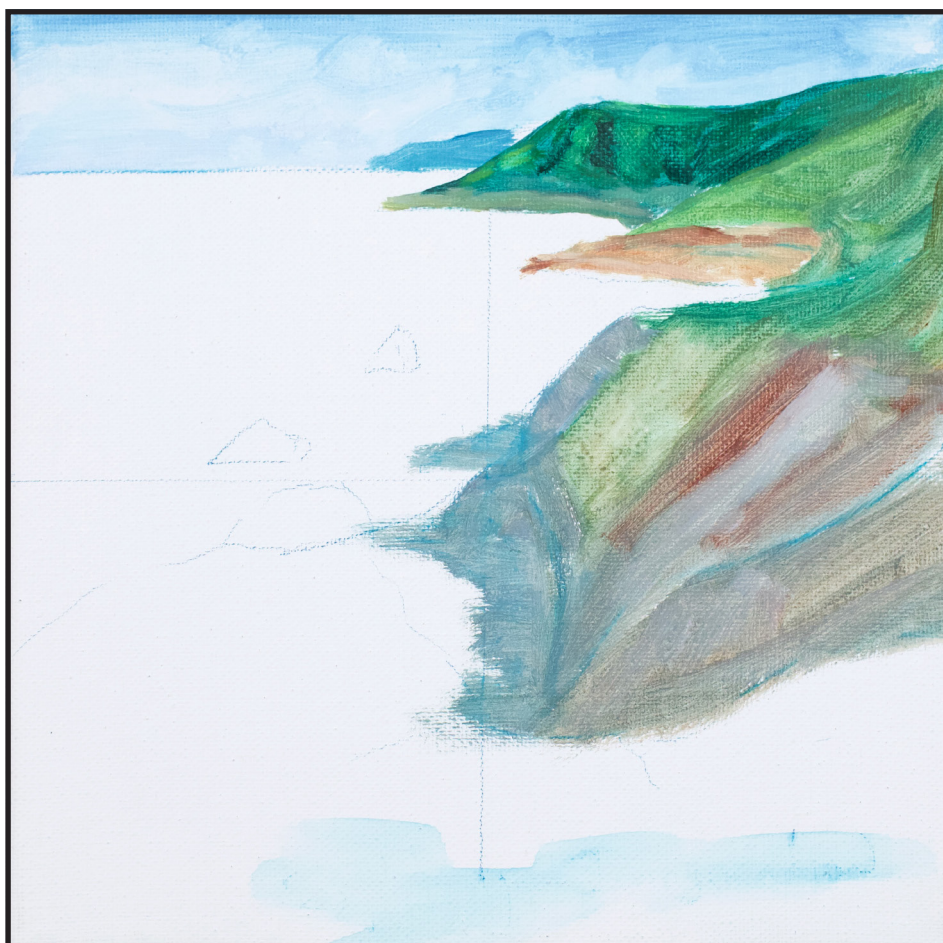
- We will start with the distant hills, so take UB + PG to make a teal color, more blue than green, then add PG to get a gray color. With the #6 hog take this gray color and paint in the furthest back distance hill. Add more PB + BS to the mix and paint in the next landmass. Then with CYM + BS + TW on the dirty brush, come along the shoreline of this hill to leave an impression that maybe there is dirt. Come back with PG + BS to make a dark value that could be painted in on this hill to indicate some erosion aspects on the hill.

*John - Erosion = gravity
and water.*

- Use CYM + TW + the gray

erosion color, and start adding some mid-tone places on the hill. These are not our brightest highlights. Then with this lighter green color, adding TW when you need to, and paint in that third landmass hill. Come back with your dirt color of CYM + BS + TW to paint in the land jetty that goes deeper into the ocean. Get MB + UB + TW mixed to a gray color then add this and some of your other green values, and brown values, to the hill that goes into the right side of the canvas at the mid point.

- You are being very loose here.
- Rinse your brush and wipe it thoroughly.
- Dry.



STEP 4 – DEFINE DISTANT HILLS, SHORE

“TOPOGRAPHY”

COLORS FOR STEP:

CRM
CYM
PB
BS
MB

MATERIALS FOR STEP:

#4 TAS ROUND

- With a dampened TAS #4 Round Brush, take PB + BS and at the landmass that is second from the back, start defining the topography of that landmass. You can use my reference below to help. At the top of the hill, use the toe of your brush to pull up a few bumpy little indications that maybe some trees that live up there.
- Vary the color mixture by adding more PB or BS and speak to the topography of the third hill from the back. Maybe this one has some trees right behind that beach area.
- Get MB + BS and paint in a dark shadow along the shoreline of the second most distant land mass. Using our grays come to the third forward land mass and put this on the shore. Mix BS + CRM +

CYM to a rich dirt color and fill in between the gray at the shore and the green mountains on that same landmass. Then add bits of brown behind the treeline. Add your brown-black to the shoreline of this landmass.

- Play with your dark greens to enhance the valley between that landmass and the most forward landmass. Add more CYM to the dark green mix to get a lighter highlight color.
- Dry.
- Continue to add values, highlights and shadows, in the far distance using all of your color mixes and using my reference below to assist you with placement.
- Dry.



STEP 5 – SLIGHTLY CLOSER HILLS

“LANDMASSES HAVE FACES TOO”

COLORS FOR STEP:

CYM
UB
PG
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE **TAS #4 ROUND BRUSH**

- With the #6 hog brush, mix TW + UB into the gray, and put that slightly lighter value on that far jetty and on to the shore line of the forward landmass. The reason it is gray is because of the composition of the soil so it should be darker as it comes forward. Maybe it's more wet. Don't forget to highlight it a bit with the lighter gray. Don't hesitate to load UB on the dirty brush to bring in some of the cooler shadows in this area, as well. This is also great to add as the downward erosion area. Scumble the brush at the top, dry brushing this light gray color in. Get MB + BS + CYM and come to the top with this green mix to indicate grass or moss, tapping this color in randomly around the face of this landmass.

- Wipe off your brush and get your darker green and bring that color in. You don't want to remove the gray color but you do want it to peek through the greens. Get a lot of TW on the brush and highlight those rock angles where they might be hit by the sun. Come back with your rich brown mix and add that, as well as adding a bit more CYM to this mix. Then with the darker gray, add a couple pops of dark values along this area. Add your blue mixes in places as well as your grays. Note that I do not rinse out my brush a lot. You do not want bright greens but you do want muted greens.
- Use my reference below to help you decide when your canvas is ready for you to go on to the next step.
- Get the TAS #4 Round, UB + MB and add that along the space in front where the shore area meets the rise of the landmasses to help define and separate them. You will also use this color to add some crags in the rocks.
- Get BS + PG + CYM to a muted green, add this color along the forward face and the top of the most forward landmass. Add TW for the lighter highlight color.
- Dry.



STEP 6 – WATER, DIRECTIONAL AND VALUES

“GET PRECIOUS WITH THE BRUSH STROKES”

COLORS FOR STEP:

PB
UB
PG
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- For the water, we will start with the #6 hog with UB + PB + PG and start putting in that color, beginning at the horizon line. Be very precious with our strokes where you paint between the landmasses. Vary the color by adding more UB to the mix in front of the second and third landmass. Add more PB in front of the third and the more forward landmass. Don't be concerned if you paint over your rocks, we can easily add them back in. Your water should be darker at the left side. As you come down level with the forward rock, you want to start sweeping your brush strokes out from the left and up into the main body of water. We have to have that curve established as we come nearer the short,

but we will be covering much of this with flowers.

- Get PB + TW and add it to places here and there, noting that blue can be transparent.
- Dry.





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STEP 7 – WATER, COLOR, DIMENSIONALITY & TEXTURE

“GIVE THE SEALS A PLACE TO REST”

COLORS FOR STEP:

CYM
PB
PG
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE #4 TAS ROUND

- With the #6 hog brush, and a mix of PB + PG, add a second layer of paint at the back of the water. This will make such a big difference. Add TW to the dirty brush and keep your strokes vertical along the shore, just adding elements of personality here and there. Remember to add the curved strokes as you come forward to the shore.
- Come back with TW on the dirty brush to speak to some waves or water crashing against the shore of some of the land masses.
- Switch to the TAS #4 Round Brush so that you have more control and continue to identify places in the water that might have motion; adding highlights along the shoreline.

- Water is a living thing. Get MB and paint in some rocks. Give the seals a place to rest; they need it so the sharks don't eat them.

John - It ebbs and flows.

John - The seals are in a perilous place and I have a heightened consciousness of shark awareness.

- Take your turquoise + TW + CYM, and turn the canvas rather than your neck, then start to put in some light foam color into the rock area of the landmass shores. Use this lighter value along the shoreline where the water is thinner and a bit more green. Mix PB + PG to make phthalo turquoise, and rough out some ripples along the shoreline just in front of the rocks. The coast is not a flat beach, there is a lot happening under the water that creates currents that we don't see.
- The skills and techniques of water are still applicable. Where does the water run, how does the water run, what is affecting the water running?
- Dry.



STEP 8 – RESOLVE FARAWAY WATER

“JUST A HEIGHTENED AWARENESS OF SHARK CONSCIOUSNESS”

COLORS FOR STEP:

CRM
CYM
PB
UB
BS
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- As we continue to resolve our painting, we will get MB + UB + TW on the TAS #4 Round and add some highlights to the rock surfaces in the water. Give them a little structure. A little can go a long way, so don't overdo it. After getting the rocks finished, come along the shoreline in the front and detail that; mostly dry brushing the shore and up the hill, kind of a granite wash down that face. Look for what needs your love and attention. Adding small details with the brush and using light pressure.

- Turn the canvas and load TW + PB and start adding seafoam to the area between the forward rocks and the edge of the shore; we definitely want the fairy unicorns to show up. Add a little UB if you need to blend it. Seafoam would also come around the rocks, the water coming around it churns and makes the foaming effect. This is not a huge and crashing movement, but it's still a little angry that the rocks are in the way. Get more blue where you need it. Bring that seafoam up on the shore a little.
- Rinse out.
- Grab TW on the clean brush and start popping in the bright highlights on the seafoam. You can even bring some of these highlights up over the sand area, highlights of seafoam that got left on the shore when the water receded.
- But what am I saying is, you've been here for 29 days now, we've done this before, you've got this.

You are very quiet about the sharks, John.

John - It's a rocky shore, they might be there, but they are further out. Me and seals are not too worried about it here.

- Mix CYM + CRM + BS to make a brown and add some interest to the forward hill, perhaps more ionization in the earth from the water. You see this more along the coastal areas and it's a great idea for getting color into a space. Does't need to be a lot, but noticeable. Gravity is fully functional in our universe.

John - There are very few people who could throw themselves at the ground and miss.

My Dad does that. He stresses me out a great deal.

John - Your Dad does defy gravity.

Your Mom does not defy gravity, but at least she opts to go headlong into water.

- Come back with your dark brown-black color and add some shadows along the gray shore area going up the final hill on the right.
- Dry.

STEP 8 - RESOLVE FARAWAY WATER



STEP 9 – BLOCKING IN DARK GREEN FOLIAGE

“NO ICONIC
FLOWERS FOR US”

COLORS FOR STEP:

CYM
PG
BS
MB

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Now we get to do a bunch of flowers, really uncommon flowers but let's not go with iconic California flowers which I know very well.
- Get the #6 hog with BS + MB + PG and paint that entire section in the front. Add CYM into that color and start implying vegetation of various hues of green at the top. Making interesting shapes and coming down about half way through the section. Let the darkness show through in places.
- Dry.



STEP 10 – LIGHTER GREEN VALUES

“DA DA DAAAAAA”

COLORS FOR STEP:

CYM
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- We will continue using the #6 hog. Mix CYM + green to make a very bright color, more yellow than green, then start tapping in a solid line of flowers. Add dark green to the mix when you need to. Just play with these yellow-greens through the entire section, using my reference below to help you with placement. Roughly adding in another depth of color. You need the dark to show the light. The values must peek through the buds. Add TW + CYM to the mix and put in small leaf like patterns of this brighter color. Leaves happen.

*John - They do.
Especially if you leaf
them alone.*

- I came back with MB + CYM for a deep value in some areas toward the bottom.

- Add TW to your yellow-green mix and add more leaves. A beautiful mess of foliage to support our pretty yellow flowers. I added more CYM to the toe of the brush and added a few of what might be unopened buds deep in the greenery.
- Rinse out and wipe your brush.
- Dry.



STEP 11 – YELLOW FLOWERS

“WHERE’S THE DRAMA?”

COLORS FOR STEP:

CRM
CYM

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE

- Mix CRM + CYM, to get a slight cast of orange but still yellow, and start adding snowball type structures with the #6 hog brush. Unofficially, we also learned a lot about flower structures during Acrylic April. Flower structures that are actually clusters of smaller flowers. Vary this mix of colors and just fill in your flower structures. You can use the reference below, the traceable, the grid reference and your artistic imagination to fill in this area.
- As the flowers come more forward, they get a little bigger. Then add just a touch of some of your green to flowers for some that might just be coming into bloom, but have not yet matured into a full bloom.

Did John just say “le sigh”?

- Get a dark green and create some shadow spaces in areas to deepen the flowers and add some beautiful drama.

Where's the drama, nobody is going to watch if we don't have drama?

- Dry.



STEP 12 – DEEPER YELLOW VALUES

“NO SHARK
ATTACKS, ONLY
SEAL CONCERNS”

COLORS FOR STEP:

CRM
CYM
TW
NYL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#1 MONOGRAM LINER

- We need to add another layer of brighter color, so mix a small amount of CRM to CYM + TW on the #6 hog brush and highlight some of the flower structures. They become quite colorful very quickly. Where is the sun hitting them; if it's lower, get more red or green into the mix. The flowers need bright spots not be a bright spot - it's different - we don't want it or need it.
- Take your green and start adding individual indications of bright grass or leaves, just enough to imply that a little light got down into the deep dark.
- We painted a coast. It's a coastal landscape and you did it, you painted it.

That which has been done has been done.

- Use your monogram liner to sign.
- Dry.



THE TRACING METHOD

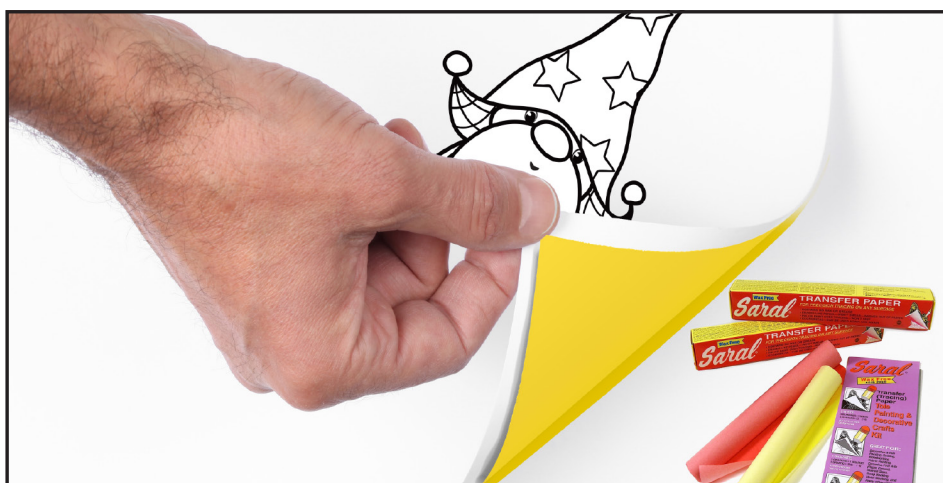
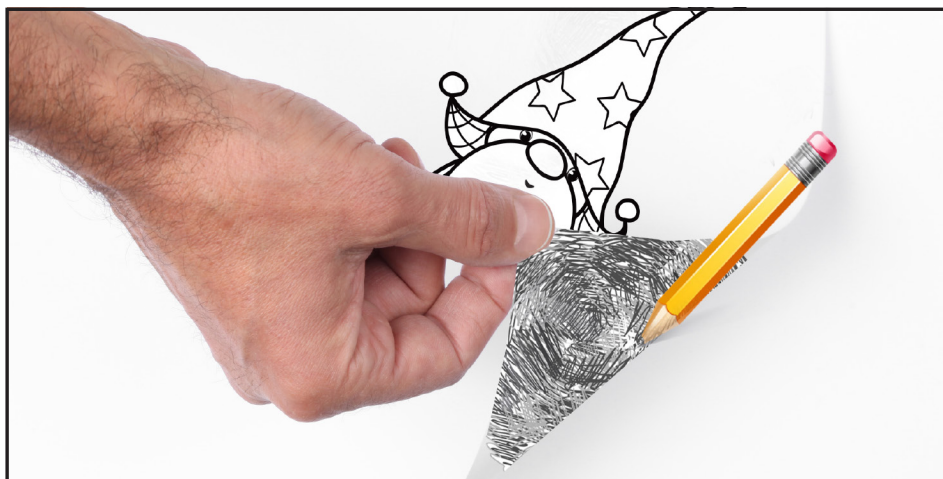
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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

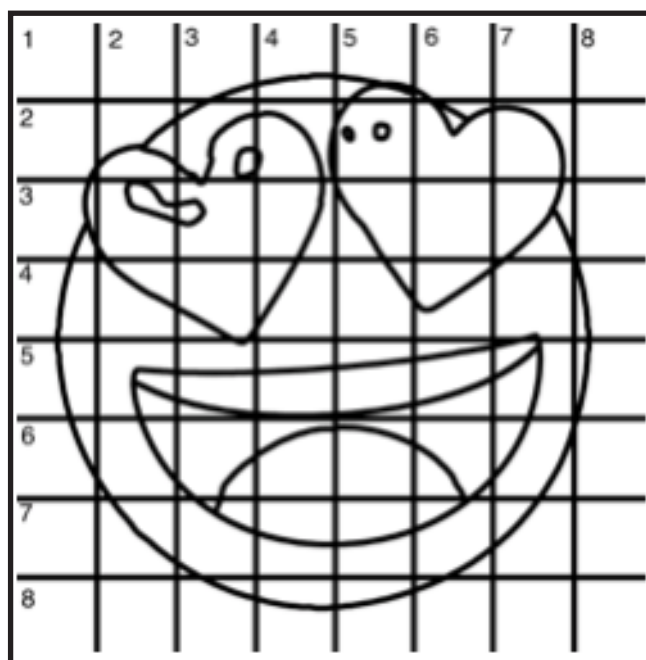
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

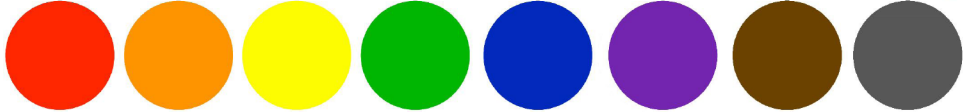


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

C

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R

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X

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N

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X



NOTES:



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ABOUT THE ART SHERPA:

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