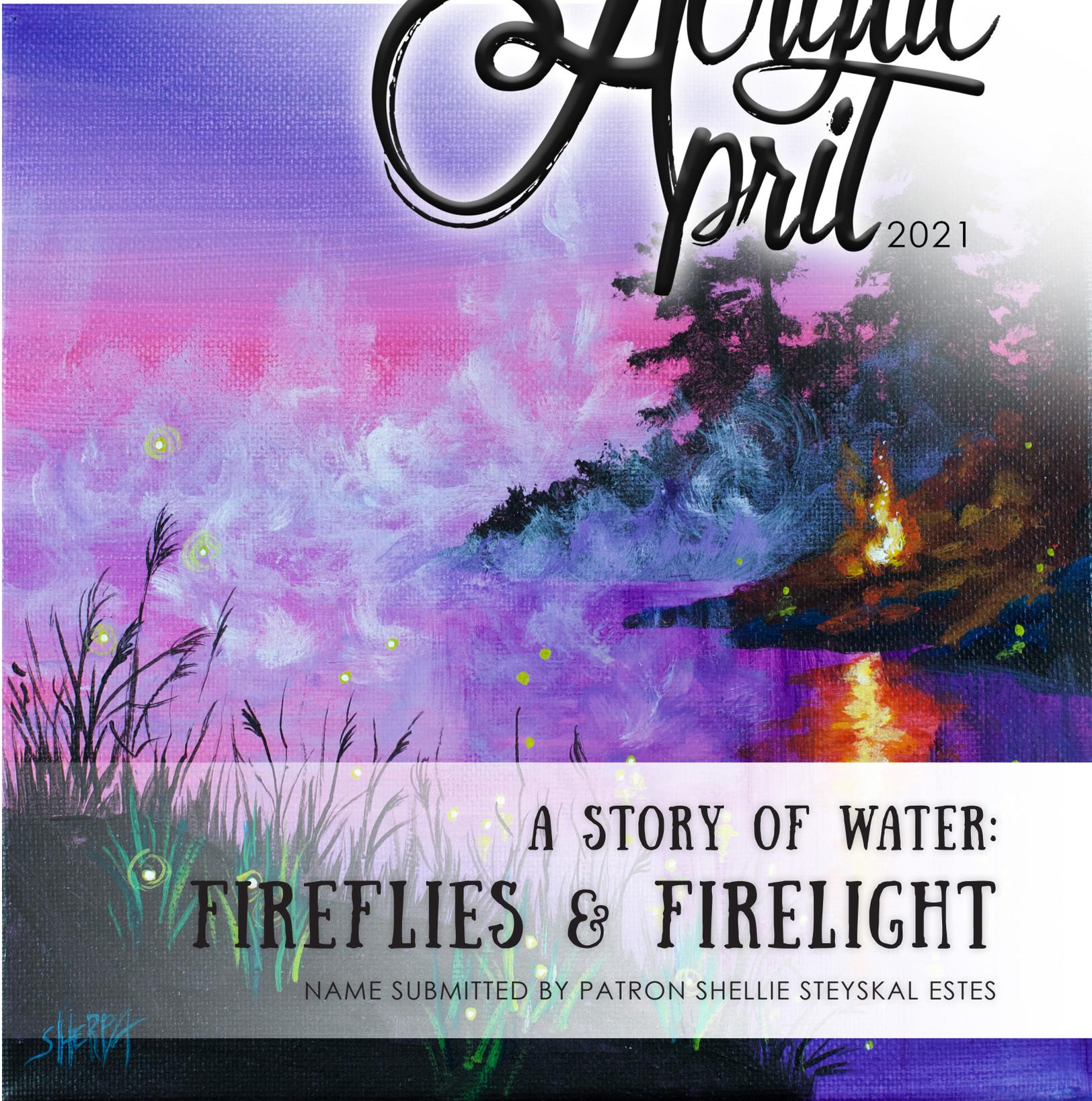


THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: FIREFLIES & FIRELIGHT

NAME SUBMITTED BY PATRON SHELLIE STEYSKAL ESTES

STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOURS



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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 on Facebook.



DAY 5: APRIL 5, 2021

A Story of Water Acrylic April 2021 began with a dawn. Our painting today will evolve around teaching how to paint two outdoor light sources that come from neither the sun or the moon. We have fireflies and campfires at a lake so serene and beautiful that many commented they heard the bullfrogs. The principles and techniques we will touch upon today are true for any painting that contains both sky and water.

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:

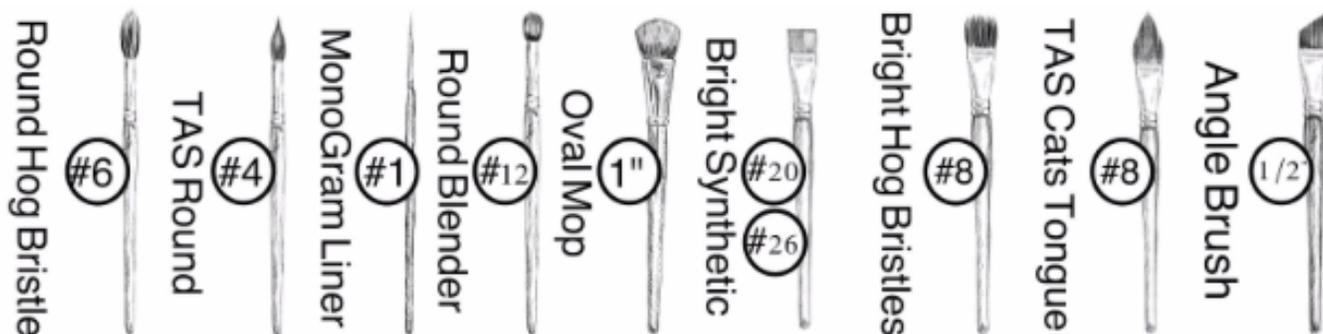
- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

- EXTRA - Golden Artist Colors Acrylic Glazing Liquid Gloss = AGL (optional)

MATERIALS:

The Art Sherpa =TAS
Acrylic April = AA

- TAS Ultimate Varnish Brush or 1" Mop
- TAS # 4 Round Brush
- Princeton #12 Princeton Blender
- TAS # 1 Monogram Liner
- TAS #8 Cats Tongue
- Cambridge #6 Hog Round Brush



- Dritz Tailor Chalk Tool and/or Chalk Pencil and 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.)
- T Square Ruler
- Optional: Masterson StaWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Simplified Gridding
- Painting a Silhouette Landscape
- Implying Foliage

- Expressive Painting Strokes
- Being Painterly and Loose
- Curving Strokes
- Silhouettes
- Directionality
- Blending wet into wet
- Fog
- Fire
- Mirroring Alternative Light Sources into 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:
STEP 1	3:08	BACKGROUND
STEP 2	7:53	ENHANCING THE GRADATION
STEP 3	13:45	LAYER OF MISTY FOG
STEP 4	17:46	LAND AND TREES
STEP 5	25:58	ANOTHER LAYER OF MIST
STEP 6	30:40	LIGHTSOURCE IS FIRE! FIRE ON THE WATER
STEP 7	40:19	DARK WATER REFLECTIONS
STEP 8	45:57	THE STORY OF FIREFLIES AND WATER
STEP 9	52:54	CLOSE UP LAND AND GRASS
STEP 10	1:01:00	FINAL DETAILS AND HIGHLIGHTS





SHERPA FORWARD:

Some things to keep in mind:

If you want to paint the edges of the canvas, 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 - BACKGROUND

“AN OMBRE WORLD”

COLORS FOR STEP:

NYL
QM
UB
DP
TW

MATERIALS FOR STEP:

T-SQUARE
CHALK OR -
WATERCOLOR PENCIL
TAS ULTIMATE -
VARNISH BRUSH

- I chose to freehand this image but I have 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.
- Divide your surface in half, at 4" on an 8 x 8, with the T-square. If you are using a different size, you would determine whether your painting is in portrait or landscape mode before you divide the surface in half. The division would be from side to side, and not top to bottom. We are creating a horizon. Use colored chalk or a watercolor pencil to draw in the horizon.

- We are going to create a blended ombre sky and water and you will be making three mixes in this step that will also be used in the next and subsequent steps, so be sure to make enough or come back to this step if you need to remix.
- Turn the canvas so the sky is vertical, the line is up and down, and with the Ultimate Varnish Brush and TW, paint the canvas going up and down with the line. Not priming, just a wet smooth surface to start. Get QM + NYL with a smidge of DP, to a weird little mix of light purple, and paint in over the horizon line, about 1" in each direction. Brush should be damp, not soaked. On either side of the purple, mix QM + NYL to make a peachy coral and add one strip on either side. Rinse out and dry or use a new brush. All water should be wiped out. Blend these three sections together. Paint should be still wet and stroke direction is up and down. Rinse and wipe. Mix UB + DP + TW and paint that as the top area, this is the deepest section. You might need to add more DP to make it dark enough. Paint that color on the bottom as well. Rinse and wipe the brush. Blend these transitions from the pink into the purple. We have a tri colored, blended sky. You should be able to turn the canvas vertical and see distinctive zones of color.
- Dry.



STEP 2 - ENHANCING THE GRADATION

“ENHANCING THE OMBRE WORLD”

COLORS FOR STEP:

NYL
QM
UB
DP
TW

MATERIALS FOR STEP:

T-SQUARE
CHALK OR -
WATERCOLOR PENCIL
TAS ULTIMATE -
VARNISH BRUSH

- This is like Step 1, but adds some really good results because it provides much better coverage.
- Get the light purple mix from Step 1 and paint in the horizon strip. The paint feels thicker and more full of color. Rinse and wipe.
- Grab the peachy coral color and highlight the strip on either side. Rinse out and dry or use a new brush. All water should be out. Blend these three sections together. Paint should be still wet and stroke direction is up and down. Rinse and wipe. Grab the dark purple

blue mix and paint the top area and bottom area. Rinse and wipe the brush. Blend these transitions from the pink into the purple. We have a very dramatic tri colored, blended sky.

- If you are having to use one mop brush, you can blow out the brush with a hair dryer, but be very, very careful not to blow out the bristles.
- Rinse out your brush. With TW + NYL and a tad of the pink, come in and brush a white band between the bottom blue and pink sections of both, the water side and the sky side.
- Grab the dark blue purple mix and reinforce the darkness of those two sections.
- Our light sources today are natural light, but not either the sun or the moon. Make sure you are happy with how it looks. Do you need to blend in the white bands, these are very slight, these two white bands.



STEP 3 - LAYER OF MISTY FOG

"GUNNA DO SOME COOL STUFF"

COLORS FOR STEP:

TW
AGL

MATERIALS FOR STEP:

T-SQUARE
CHALK OR -
WATERCOLOR PENCIL
PRINCETON #12 -
ROUND BLENDER

- We're going to get some atmospheric perspective on this step, and work on paint layering and light sources over water. With the T-Square, and a chalk pencil, mark the halfway horizon on the right and go about 1" above it and draw in some land masses that should end at about the center mark. With the Princeton #12 Blender and clean water, start to put in some misty fog. You will use TW with the lavender and peachy background colors; you could add AGL if you want, to improve flow. Add in that misty fog effect to your environment. I used my finger to push the paint up out of the fog and into the atmosphere. Add a second brighter layer on

top, in areas using a dancing little wispy motion. It is denser closer to the water, so keep that in mind and try to stay above the horizon line.



STEP 4 - LAND AND TREES

"WEIRD LITTLE GROUPING OF TREES"

COLORS FOR STEP:

MB

MATERIALS FOR STEP:

**TAS #8 CAT'S TONGUE
TAS #4 ROUND BRUSH
PRINCETON #6 -
HOG BRUSH**

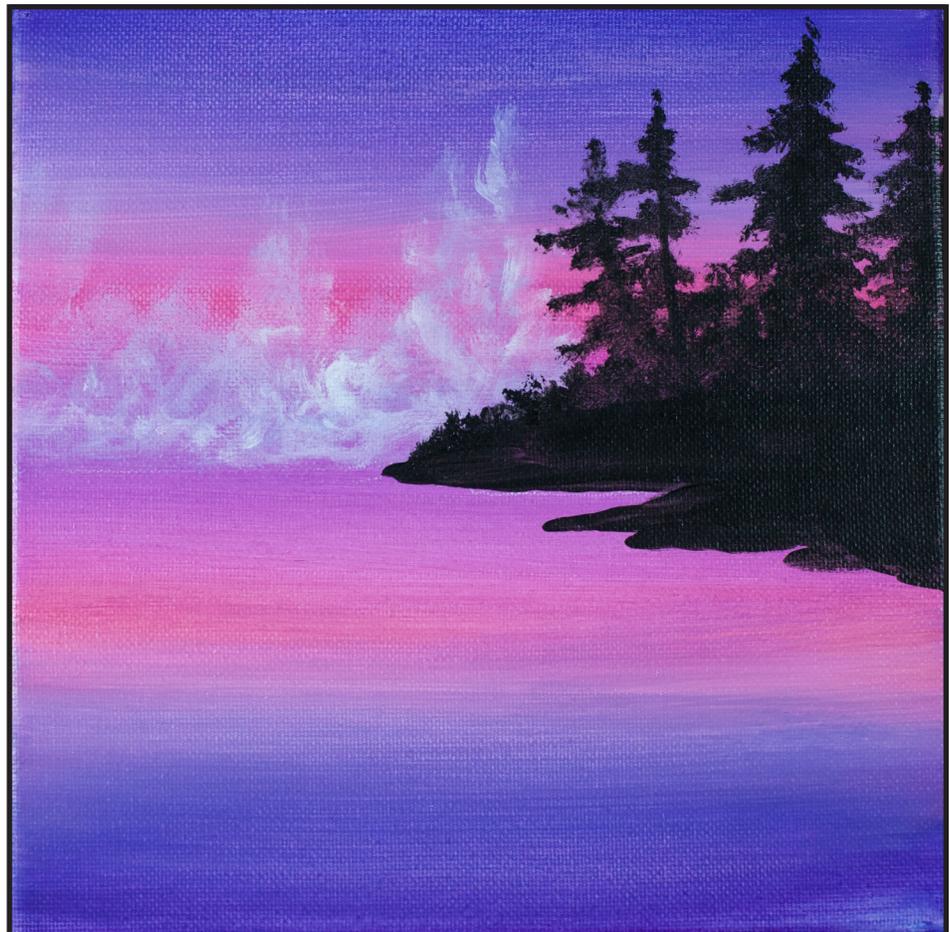
- The next layer are silhouettes, embankments, and trees. With the #8 Cat's Tongue and MB, start to outline your land masses. Even though I am going to add more later, put in the ground of the landmasses for now and we'll come back to do the foliage. Scale, relationship and distance is what we are working on. Dry.

John forgot to remind you about shifty paint, don't be John. Remember not to use heat.

- With the #4 TAS Round brush and a ruler, add the first tree trunk. Come back with a #6 hog brush and tap in the branches coming down that tree line. Rough little pine tree silhouettes; they aren't

ladders, the branches are uneven, and getting wider as it comes to the ground. Most of the bottom of it is going to disappear. Trees tend to grow in family groups, so add Mr. Tree's family. Some can bend or lean, some might be shorter than others. Add in those branches. You do want the sky to show between the branch lines, so don't put them too close together. Sometimes these guys are really weird, they are really strange. Let your tree reflect what is happening in nature. I added four trees and then added a rough little line of implied bushes, little nature stuff, just happening, we don't really see it.

- Come back and make any adjustments you want. You have to see the forest for the trees. You don't want it to feel organized but more like it's a real thing.



STEP 5 - ANOTHER LAYER OF MIST

“SMOKE ON THE WATER”

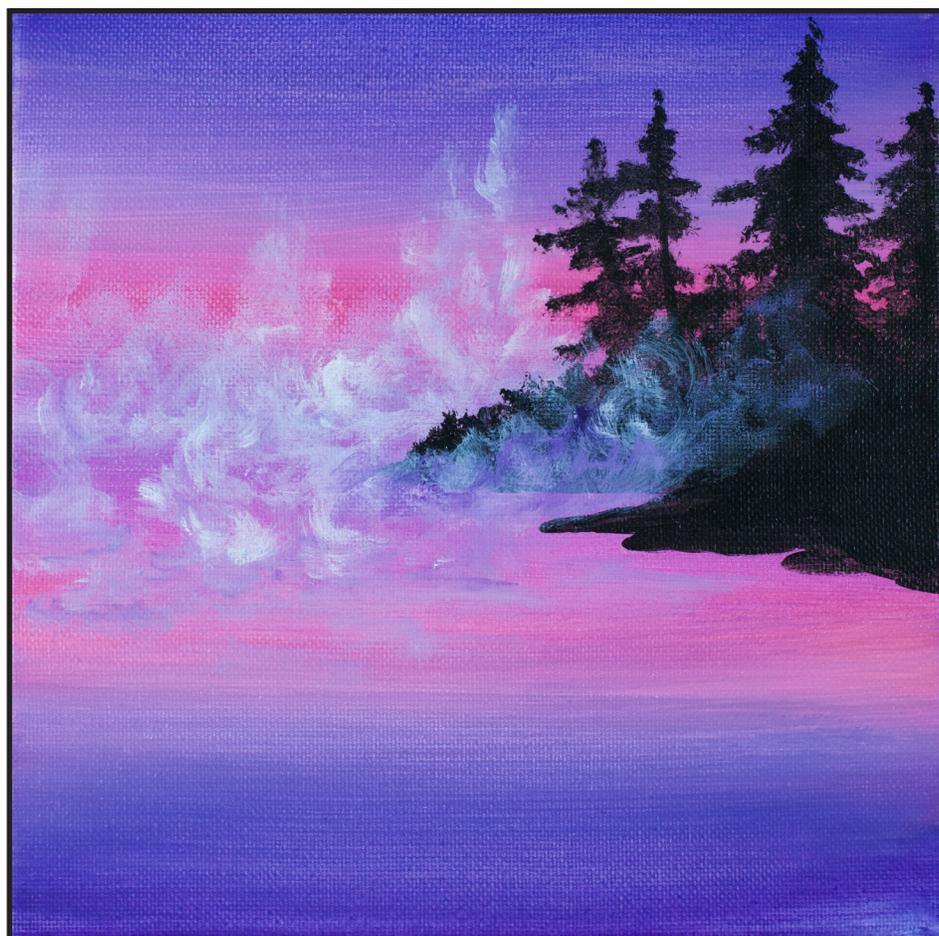
COLORS FOR STEP:

DP
MB
TW

MATERIALS FOR STEP:

PRINCETON #12 - ROUND BLENDER

- We are going to put in some depth on this step, so with the # 12 Blender and TW + DP, mist up the back area of the landmass and down into the water. Again, add your background mixes into the mist to make it live in the environment. As you do with waves and reflections, you need to show how the mist is in perspective on the water. There will be lighting effects, so you need to keep this effect further back. Don't come beyond the lower pink peachy section. If you paint out too much of your landscape, you can come back with MB and reinsert it. Use the blender to add some vertical movement in the foreground. Come back with TW and highlight any little areas that you need to. Try to curl the stroke up to imply an updraft.



STEP 6 – LIGHTSOURCE IS FIRE! FIRE ON THE WATER

“BUILDING A CAMPFIRE”

COLORS FOR STEP:

CRM
CYM
PB
DP
MB
TW

MATERIALS FOR STEP:

CAMBRIDGE #6 HOG

- There are two distinctive light sources, there is the campfire and the fireflies, then there is another light source in the immediate foreground of the painting. With the #6 Hog and a mix of CRM + MB to get a brown, add some stone type shapes along the top of the forward landmass. A lot of this will stay dark, but we will add some highlights. More CRM + CYM to add some highlights to the tops of what could be rocks. Just a distant glow where surfaces are most exposed. As you go back, add DP + CRM because it will show to be a bit darker value and will register as a bit more away from the light source, but still imply some light. Use this to imply some bushes as well. Add CRM and also CYM in places you feel it is

getting closer to where your fire is going to be. Right underneath the light source, there is a very dark area. Use PB + TW and imply stones along the landforms in front. Add MB + CRM in spots. Silhouettes are not just a tactical plan in art to imply something, but they also portray a specific event that is happening.

- Dry.
- With CRM + PB, we will speak to the fire that is burning on the side of the forward landmass. It goes up, but also comes down and across the land and into the water. Turn your canvas if you need to, add that fire zig zag into the lake. Water moves, so the water shifts the portrayal back and forth. Add more CYM into the fire itself, the rising flame, and into the water, kind of staying towards the center of the red movement. CRM should be added to the outside of the fire to make sure it has that hot value. You can also tap some into the water section if you need to.
- We have mist and we have lights and now you need to dry it.
- Add TW + CYM to the heart, the bright spot of the fire. That's how the fire glows. Glow, fire, glow. Add that highlight as little dots and dashes in the reflection on the water.



STEP 7 - DARK WATER REFLECTIONS

“PULLING IT ALL TOGETHER”

COLORS FOR STEP:

UB
DP

MATERIALS FOR STEP:

PRINCETON #12 - ROUND BLENDER

- Mist diffuses and we have a bright source of light in this picture. With the Princeton and DP + UB, glaze down some reflections of the landmass into the area of water to the right of the fire reflection. Turn the canvas if you need to in order to do a straight stroke. Coming over the fire reflection a bit, but lightly, and continuing the landmass silhouette where it needs to be. Remember to try to bring the reflection long where it needs to be and shorter where it should be to reflect the actual landmass. I used my finger to diffuse, but don't use your finger if it is a cad medium paint, you could develop an allergic reaction. Your call, your painting, your journey, but something to think about. This just pulls everything together.

- Come back into the fog colors and bring some wisps of fog over the landmass reflections. Fog moves, it is not a contained ball of energy. Paint everything.
- We have a foggy lake, a fire, some water, water reflections, it's looking pretty cool.
- Refine any of your reflections that you need to make hints that we are dealing with separate environments.
- I found a booboo in mine that I needed to fix, I needed to add more of the red color in the water reflection part. If you need to touch it back up, you just touch it back up. No worries.



STEP 8 - THE STORY OF FIREFLIES AND WATER

"MY FAVORITE DISNEY PRINCESS"

COLORS FOR STEP:

CYM
PG
TW

MATERIALS FOR STEP:

CHALK PENCIL
TAS #1 -
MONOGRAM LINER

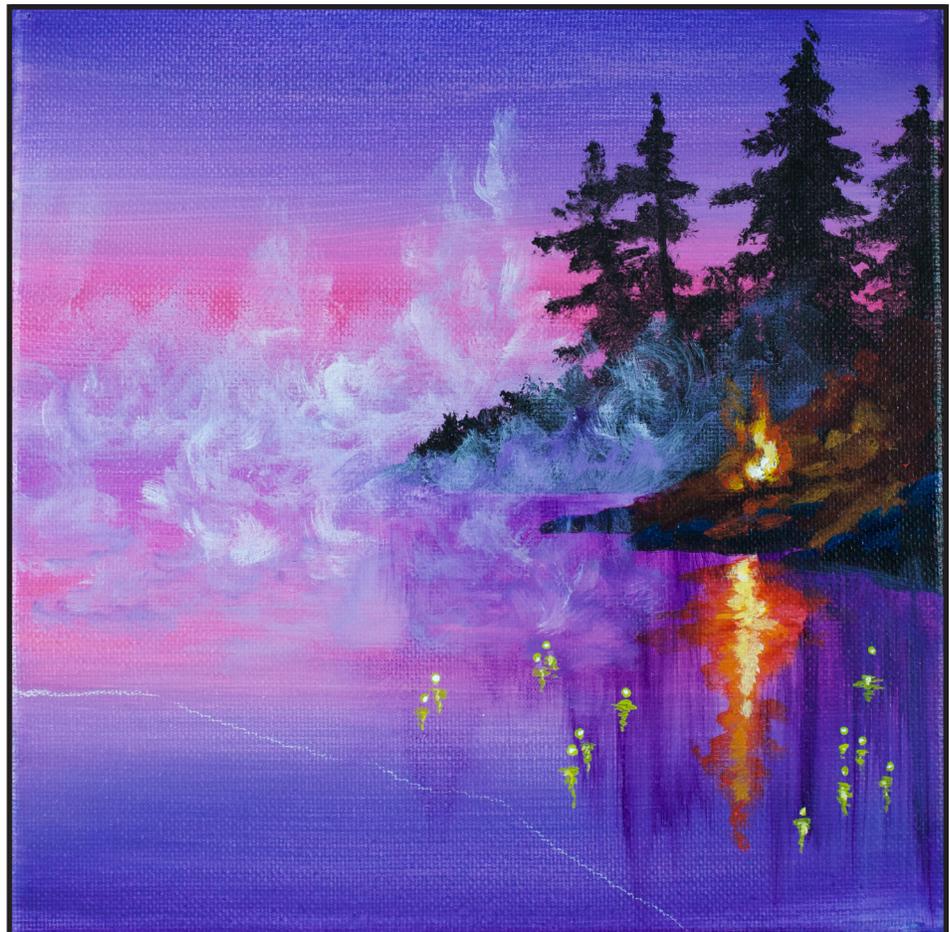
One of the stories I've been wanting to tell in Acrylic April, is a whole story about humans and their relationship to water. A meta-story between each painting; little stories about particular people; a story in a story, and I was encouraged to do this by John.

- Draw in the most forward landmass and then get the Monogram Liner and mix PG + CYM, to get a bright green. Start adding little dots above the water, but high enough so that after we put in the grasses, they would be peeking out from beyond them. Sometimes they cluster together. I sometimes think of the Princess and the Frog, my favorite princess, because she was

an action princess; and the peanut gallery would remind me that she was Tiana. After the dots are in, underneath each one, add a highlight on the water. They are a light source to the water. They shine. Take a minute and tell their story. Maybe this is our friend, Rick, and he's out there camping and painting.

John likes the little fireflies. Just FYI - there are no fireflies in Ireland where John's family is from.

- With TW add a dot to the center of some of the fireflies. Just the brighter center, leaving some of the green showing. Use CYM + TW to add that center highlight in the water reflection too, very light, very delicate. You can always come back with the colors of your water to add back in if you need to.



STEP 9 – CLOSE UP LAND AND GRASS

“FINDING BALANCE, CHARM & MAGIC IN RICK’S CAMP”

COLORS FOR STEP:

MB

MATERIALS FOR STEP:

#8 CAT’S TONGUE

- In this step, we bring the foreground into the forefront. With the Cat’s Tongue and MB, paint in the forward landmass. This is the right time to do that. Dry.
- Come back with the #4 Round and thin your MB or use FBP. Then make broader grass strokes along that forward landmass. Grass is not all the same length, nor is it the same width, and it does sometimes grow in clumps in places, and sparsely in others. I think this is one of my favorite pieces for AA, it’s the one I need right now, it’s where I wish I was. The grass does not all go in the same direction, it leans and bends as the wind and nature wills it. Some of it even goes up and tries to catch one of the fireflies. So wonderfully and delightfully grassy.

- Dry.
- Come back with the Monogram Liner with thinned black and add some rather detailed grasses that maybe are broken, taller, have feathered tops, perhaps more personality, and capture our imagination. You can use my reference below to help you in placement. You can always also go back and rewatch the video. Grasses give context to the wildness of the environment. Clumps that jump around. That’s how I see what’s missing. We have to give context to the fireflies; without grasses, where would they hide?. You can practice your grass on a scrap piece of paper before you begin if you’d like. It needs to feel natural; “of nature”. The fireflies are now layered into the lake.



STEP 10 – FINAL DETAILS AND HIGHLIGHTS

“ADDING FROSTING TO RICK’S WORLD”

COLORS FOR STEP:

CYM
PB
PG
TW

MATERIALS FOR STEP:

TAS #1 - MONOGRAM LINER

- With the Monogram Liner and CYM + PG, add more fireflies and place them where they go and where they glow. Just the dots for now. Bugs do what bugs want to do. They don't fly for the composition of your painting. They should. Why doesn't someone make them do that? Pull some fireflies into the forward grass. They be like, “WHAT?, you can't tell me where to be. I do me”. Make sure there is dotting that feels balancing to the composition. You guys can do this, you've got this. This is a firefly community. When you are happy with your fireflies, dry.
- They are illuminating, so use PG + PB + TW and add a little bit of a highlight to some of the grasses around the yellow dots just above

the forward landmass. They illuminate, so the grasses would be brighter by that light. Speak to those highlights. Make the painting three dimensional. Use more CYM and start adding some growing shoots; the grass needs to be aglow. Like a bride on her wedding day. Not too much, just little bits.

- Back to the green-yellow to reinforce any of the last steps on the fireflies. TW is used to add the bright center to the firefly glow. Just the center. Different light sources than sun or moon, but light sources all the same. Add PG to the yellow-green and create more green grasses here and there. Add TW to the green mix and add a circle of green around some of the fireflies. Glow the glow.

Shine little glow worm, glimmer, glimmer. Shine little glow worm, glimmer, glimmer. Shine to the one who I call mine, shine little glow worm shine.

- I signed on the left with PB + TW so it would not distract from the firefly magic that is happening in this painting.

It's time to go camping, time to get out of our houses, time to find our big sky and the stars and our zen. I hope you enjoyed this as much as I enjoyed bringing it to you. Please post your pictures on the Facebook groups so that others can enjoy your beautiful accomplishments.



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.



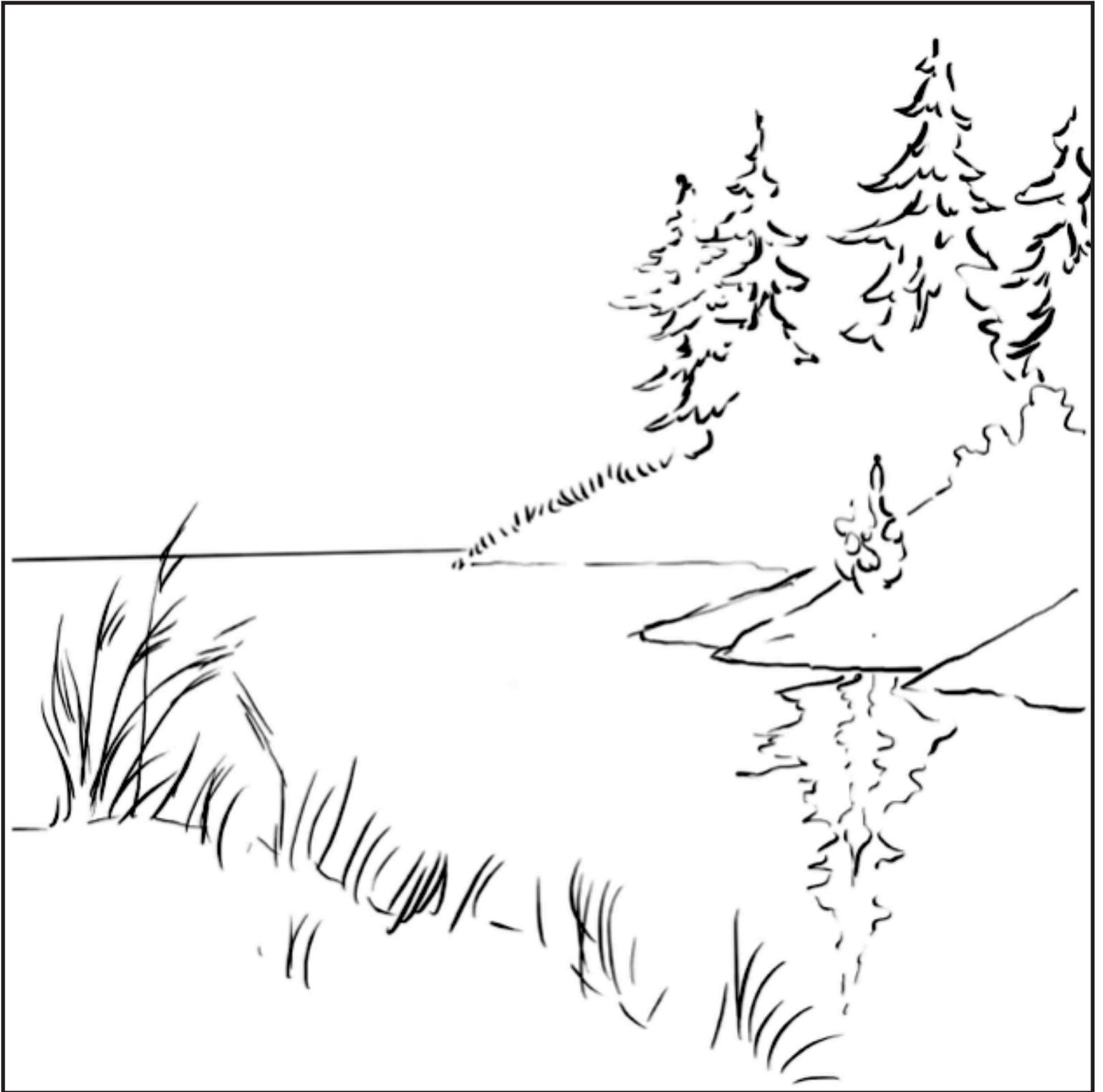
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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



TRACEABLE:



THE ART SHERPA™

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

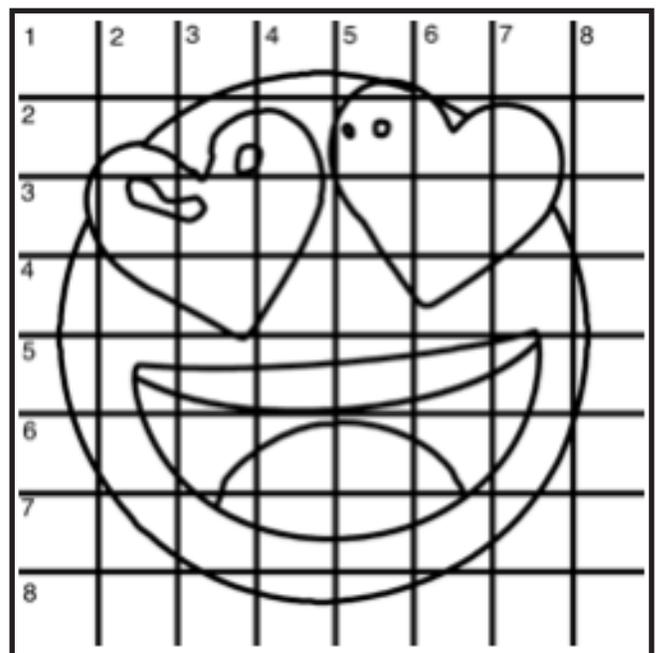
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

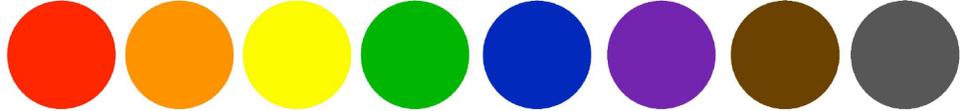


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

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