

THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: AUTUMN REFLECTIONS

NAME SUGGESTED BY PATRON HEATHER CAMPBELL

STEPS: 12 | DIFFICULTY: CHALLENGING | 3 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**

There are two ways you can complete the Challenge:

- Word Prompts will be released March 25 and
- Video Classes will begin April 1 on YouTube.

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.

You can join the The Art Sherpa Facebook Acrylic April group to share your results from this lesson anytime. We would love to see and hear your experience



DAY 7: APRIL 7, 2021

A Story of Water Acrylic April 2021 began with a dawn. Our painting today follows our first week theme of light source, time of day, wind and water. Today's subject turns to Autumn and the beautiful colors that the season is famous for. A light source that is changing from clear to stormy, and a babbling brook that is a reflection of nature's beauty.

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:

- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint (for splatter) = FWP
- Fluid Black Paint (for splatter) = FBP
- Golden Artist Colors Acrylic Glazing Liquid Gloss = AGL

MATERIALS:

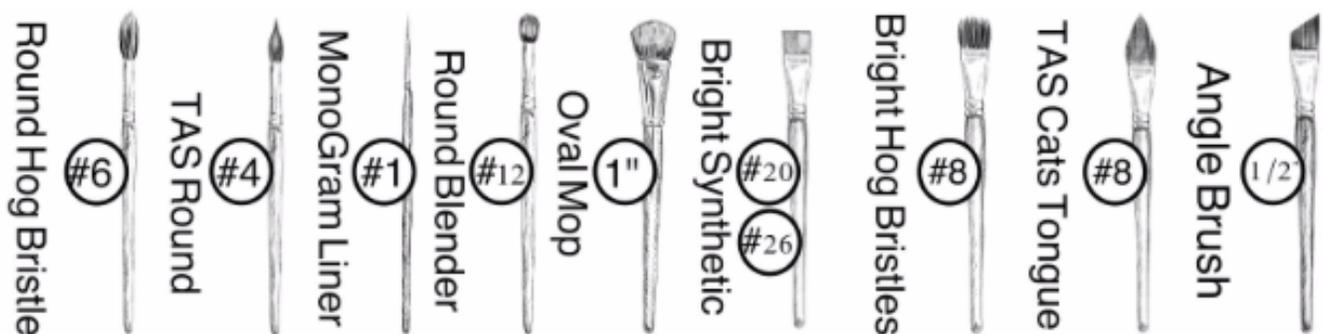
The Art Sherpa =TAS
Acrylic April = AA

- #26 Synthetic Bright Brush
- #12 Hog Round Brush (Cambridge)

- #8 Hog Bright Brush (Cambridge)
- TAS Ultimate Varnish Brush or 1" Synthetic Mop
- TAS #8 Cats Tongue
- TAS # 4 Round Brush
- #12 Princeton Blender
- TAS # 1 Monogram Liner
- Dritz Tailor Chalk Tool and/or Chalk 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: 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
- Directionality
- Blending wet into wet
- Clouds
- Mirroring Sky in Water



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The Shawnee Inn and Golf Resort

www.TheArtSherpa.com

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the beautiful Pennsylvania Shawnee on the Delaware.



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	4:15	COLORED GROUND
STEP 2	7:10	BLOCK IN STRUCTURE
STEP 3	9:45	ROUGH IN CLOUDS AND WATER
STEP 4	18:30	VALUES TO DEFINE CLOUDS
STEP 5	32:52	FARAWAY TREES
STEP 6	48:50	DEFINE FARAWAY BANK
STEP 7	56:10	FORWARD WATER, DIFFUSED SHADOWS
STEP 8	1:02:02	BASE VALUES FOR FOLIAGE
STEP 9	1:13:50	BRIGHTER LAYERS OF FALL
STEP 10	1:24:30	BIG TREE
STEP 11	1:35:07	FORWARD BUSHES
STEP 12	1:42:21	CLOSEST BUSHES AND FLOWERS



SHERPA FORWARD:

Some things to keep in mind:

Water as a mirror; one of the concepts to succeed at 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 verse image.

Our 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.

It is a fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes.

You will be creating mixes that are predominant throughout the painting in reds, yellows, greens and blues.

Some AA paintings are more complicated than others. The thing to keep in mind is that you are learning, not trying to be perfect. Don't lose yourself so much in details that you get frustrated. Walk away, relax, and come back if you need to. Make the AA Challenge work for you, because it will benefit you long term to go through the entire course in a very intense study of water.



STEP 1 - COLORED GROUND

"BLUSTERY DAY SKY"

COLORS FOR STEP:

UB
BS
TW

MATERIALS FOR STEP:

#26 SYNTHETIC BRUSH

- Today's canvas will start with a solid background, so grab a #26 synthetic bright, a little over 1" wide, get it damp, grab UB + BS + TW for your main blustery day fall sky color, and just start painting in vertical strokes, strokes that go across the canvas in the same direction. Your color value will vary and it is very loosely painted. It's not neat and tidy, you are just painting the underpainting. Every perfect bit does not need to be covered. Lots of layers are still to come.
- Dry.

***Sherpa Tip:** When you are finished using a brush on a step, make sure that you thoroughly rinse it out and wipe it, then lay it flat to dry near you so it is handy if you need to use it again. You will prolong the life of your acrylic brushes if you thoroughly wash them with a brush soap and get all of the acrylic paint out of them, after the painting is complete.*



STEP 2 - BLOCK IN STRUCTURE

"A WANDERING HILL LINE"

COLORS FOR STEP:

UB

MATERIALS FOR STEP:

#8 CAT'S TONGUE

- Come in at the bottom left corner and angle up the river to nearly the distant hills, then curve it back to the left. Come back in on the other side of the river and put in that side. It kind of looks like an elbow.
- I chose to freehand this image but 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. Time to put in some structure to tell us where things go.
- With a #8 Cat's Tongue, or a round, or a filbert, or a bright, use that same blue and come in about the halfway mark and make a wandering hill line. This is not a level horizon, it's just a far away hill peeking out in the distance. The wonderful part of this sky background is that you can just use UB for the distant hills.



STEP 3 – ROUGH IN CLOUDS AND WATER

“DINNA FASH”

COLORS FOR STEP:

UB
PB
BS
TW

MATERIALS FOR STEP:

**TAS ULTIMATE -
VARNISH BRUSH**
**TAS ULTIMATE -
VARNISH BRUSH -
SYNTHETIC -
1" OVAL MOP**

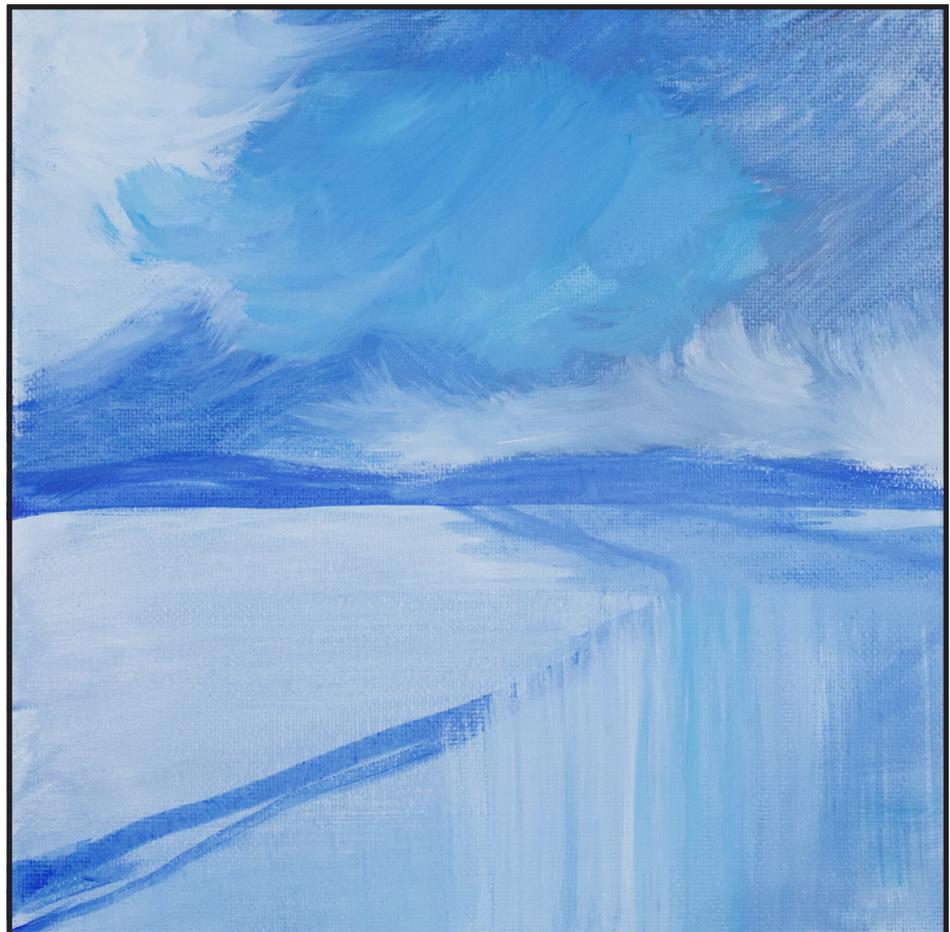
- Dampen your 1" oval mop, load on PB + UB, and go back into the sky, softly start adding color. Add TW to the mix for the brighter areas. There is a slight curve to the brush stroke. When needed, you should add water to the brush to help with paint flow. Make another very light mix of these colors, and come into the center part of the river then start adding vertical reflections. The colors in the sky must show in the river. As we have learned through Acrylic April 2021 so far, water is a mirror and it reflects. The thing to remember is that the colors will be slightly

darker in water, but right now, just use the light color. As you go around the back bend of the river, you want to make your brush strokes slightly turn horizontal.

- Use UB & BS for the dark stormy color, but it should still have a blue bias. Sweep some of that formation up into the dark blue in the center of the sky. Add TW to the brush for a lighter version of that tone, and even more TW to the brush for the lightest value of that dark stormy cloud. Take some of that lightest color to the upper left side of the sky.

***Sherpa Tip:** Too much water on your brush can completely throw off the paint coverage.*

- Bring that stormy color down into the river adding that under that dark stormy cloud formation. If you overpaint the right side of the river - dinna fash, Sasanach, we'll fix it later.
- You can come back with any of your other cloud colors if you need to make adjustments after you get this darker color in there.



STEP 4 - VALUES TO DEFINE CLOUDS

“SILVER LININGS”

COLORS FOR STEP:

CRM
CYM
NYL
UB
BS
TW
AGL

MATERIALS FOR STEP:

PRINCETON #12 -
BLENDER
TAS #1 DETAIL BRUSH

- Cloud forms, shapes and values. We all have a visual symbolism for these things, whether we admit it or not. We do.
- With a Princeton #12 Round Blender, UB + a smidge of BS, start blending in that dark storm cloud. Just piecing in the interesting stormy day. We can take what we know about a stormy day and exaggerate it on our canvas and make it an even more interesting day than it already was. Vary this color by adding more UB in places, more BS in place. What I do hear from students is that they are surprised these are as dark as they are.

John - I've looked at clouds, from both sides now, and I've decided that I really don't know them at all.

I'm just now getting this.

- Add TW to the brush for the slightly lighter forms where perhaps the sun has caught the fringe of that anger. Maybe little puffs toward the center of the blue sky.
- Mix NYL + CYM + the gray mix + TW, with a touch of water, and add that to the brighter area of that extreme left cloud. Notice that I tip my canvas and move it so that I can easily paint rather than hurting myself physically. We are not here to invent yoga positions, although John loves to do yoga.
- Use my reference to help you with this yellow placement. Come back with the gray mixes and add some of those angry dark gray colors under this yellow-white cloud. We can always put back in the mountains, as well, if we overpaint. The goal is to make random up and down shapes. Precision shapes are easy, it's trusting yourself with the randomness, when a student is perhaps new to painting and less self-confident, that is hard. Find these random shapes and use your imagination. Come back with TW along the top side of your lightest clouds and blend in with this brush.

Sherpa Tip: I keep a paper towel next to my canvas to wipe off on when I need to.

- Work your canvas and find your cloud spaces. Determine where your light source is. In my world, the sun is behind those clouds on the left and it is creating holes to peek through and highlight within the clouds. Add a smidge of CYM + CRM to create an orangey glow in some areas. A super dramatic little sky space.
- Play with all of your cloud colors and get your sky to where it reflects the world you want it to reflect. You are an artist and this is your world. Take the time and spend the time to be happy with it. Find the places that would have highlights and exaggerate them.
- BOOM, there it is.
- Put out some FWP and with a detail brush, I used a TAS #1 detail, put a silver lining on your clouds. This is one of my favorite parts but you don't want to overdo it. Less is more.

STEP 4 - VALUES TO DEFINE CLOUDS



STEP 5 - FARAWAY TREES

“MB IN LANDSCAPE THEORIES”

COLORS FOR STEP:

CRM
WM
CYM
NYL
UB
PB
PG
DP
BS
MB
TW

MATERIALS FOR STEP:

#8 CAT'S TONGUE HOG BRIGHT

- We will now resolve the objects in the mid ground and the foreground. It might be time to change out your water. I came back in with my UB + PB mountain color and redefined the shape of the mountains with the #8 Cat's Tongue.
- Dry.
- I came back with a hog bright brush to paint the distant water. Water is the sky reflected so use your sky colors to make some rough strokes in the distance using UB + BS + TW. Don't wear yourself out, we will have a lot of trees covering this.

Put more BS in the mix in places, more TW in others, but know that it is much harder to come back later to do this stage. Rinse out and grab more paint. The strokes are horizontal, across the canvas. You can imply reflections by grabbing the lower part of the paint and pulling it toward you, which is an old Bob Ross trick.

- Mix CRM + CYM + BS + DP for a dull brick color, and on the corner of the brush, start dabbing in this color. It's far away and kind of out of focus. Vary the color with any and all of the other colors. Switch to a hog round, because it will make our life easier, and you will highlight by adding more CYM or CRM or DP to the mix. You would add TW to the mixes as the last step. Little trees are rarely one color, but are more often than not, many colors. Your distant hill is becoming a far away memory, but that is fine; it's what we expected. You could mix MB + BS for the deep undergrowth color, because there is usually a lot of debris at the bottom of trees. Don't be afraid to come into the water to create a descending riverbank area. This is quite dark.

***Sherpa Tip:** Many artists believe that you should never use MB in a landscape, and I don't agree. What you don't want to do is have so much dark in the painting that you dull or mute the other colors negatively.*

- Add CYM to the mix and play with adding that fall yellow color to the distant trees; don't be afraid to use NYL because it has a green undertone to it. Just play, but not to the point of exhaustion. I grabbed some QM because it just pops. It's a cool red that adds shape. Use QM + DP for Sherple Purple, which is just lovely. And, I do need to personally thank Andrew Cook from Savoir Faire for coining that phrase.
- Mix PG + BS for a rather dark green color, and maybe a vertical tree happens. I can also use this color along the banks to exaggerate bushes. I can't even tell you all the mixes you could explore with here. Use your imagination; nothing is wrong. A great place to learn. You may have to allow the layers to dry a bit before adding things on top of them.
- A miniature little landscape.
- When you're done, when you're happy with your midground, dry it.

STEP 5 - FARAWAY TREES



STEP 6 - DEFINE FARAWAY BANK

“PRETTY DISTANT,
PRETTY FUN,
PRETTY NICE”

COLORS FOR STEP:

CRM
CYM
UB
PG
BS
MB
TW

MATERIALS FOR STEP:

BIG ROUND HOG

- We are going to pull our far away landscape into the water.

Sherpa Tip: *At this point, if this was a gray value scale, we would see structure, but this is all the same value. They are different colors but they might not be showing as different values.*

- With the big round hog, grab CYM + BS + PG to make some very dramatic green foliage in places. It needs to be brighter. It needs to emerge from the distance by being brighter. Mix CYM + CRM + TW for a brighter orange. This is one of the challenging things about a landscape. People tend to rely on

colors to get them through a fall landscape, but they forget about value.

- Just keep playing with yellows and greens, catching pops of things to highlight. Use PG + BS to shade back those things that need shading back in. It's very easy to over highlight once we get started.
- Pretty distant, pretty fun, pretty nice.
- UB + TW is used as a highlight in the river and to pull in some water movement. I grab some of the darker cloud cover where the river might be more aggressive in its movement. Use my reference below to help you with color placement and mixes if you need to. Pull some vertical reflections straight down at the end of the land. Add some MB for rocks and stones along with water near the shore, just on the toe of the brush. Riverstones, because they happen.
- Use CYM + TW for extra bright highlights on some of the greenery. It is being caught by the sun behind that cloud. Light does that and it should. Come back with your dark green color if you need to put it back in.
- Take TW and put in some ripples on the water, especially near the stones. Give the water a little chop.



STEP 7 – FORWARD WATER, DIFFUSED SHADOWS

“A LOT TO TAKE IN”

COLORS FOR STEP:

CRM
CYM
UB
PG
BS
TW

MATERIALS FOR STEP:

#8 HOG BRIGHT

- Time for reflections in the forward water before we put in the land.
- Grab a #8 hog because you want a smooth brush that you can control and blend with, and get an orange color (CRM + CYM) and add PG, not quite brown, but tan, and turn the canvas to help with control. Stroke out some horizontal lines from the shore into the water. Add DP to the dirty brush, and bring that color closest to the shore. This brings in some browns into the fall color ranges, it's OK to bring these colors into the bank area. Rinse out the brush and use it to go into the sky color (BS + UB + TW) and add the sky's horizontal reflections in that vertical river area. Bring more UB

in places and more TW in places. After you're done, use the brush to blend vertically to remind us that there is movement in the water. You can use the reference below to help you with placement. You can also always go back and review the video.

- Everything is still wet, so take CYM into that tan color we just made, and add some lines in the water, as a reflection. Add PG to the brush and add some reflections of that into the water to indicate trees. They diffuse against the vertical reflections of the sky.
- This step was a lot to take in.



STEP 8 – BEST VALUES FOR FOLIAGE

“A COLLECTIVE WHOLE OF INDIVIDUAL AREAS”

COLORS FOR STEP:

CRM
QM
CYM
PG
DP
BS
TW

MATERIALS FOR STEP:

#8 HOG BRIGHT

- Our foliage will cover up a lot of our distant mountain or hill, but don't worry.
- Load the #8 Hog with CRM + CYM + QM, on the corner of the brush, and on the right of the canvas, just start tapping and blocking in the most distant tree tops, bringing that orange forward into the bank. Remember, they won't all be orange, we have a lot of layers to go. Add more of these colors in the mix as you go to vary the colors. Tap your brush, you do want a rough texture. We will bring values back; use the DP to deepen these colors in places. The purple takes it almost into a brown color, but also helps the bank colors make sense.

This is a virtual cornucopia of fall color. Add CYM to make lighter values of the orange and use it as a highlight, making sure that the tops of the trees have tree shapes. Vary these colors as best you can. PG is a great color to add to the orange because as leaves turn, there is a transition from green to the fall colors. Rinse and wipe.

- With BS on the brush, pop in that dark shore line, turning your canvas as you need to. Where does the shore stop in your world? Never underestimate the power of some good contrast.
- Continue working these colors, tapping in tree tops and highlights, adding rows of trees in these gorgeous fall colors. Lots of series of branches showing against other series of branches with close, but yet different colors. You still need value, there is shadow and highlight. Remember, that in order to have light, you must have darkness. You are working on a collective whole by working individual areas.
- The tree tops emerge from a field of orange. Really try to pull more into the yellows if you can.
- Dry.
- CYM + TW is used to tap in some very dramatic moments using the toe of your brush. Just pick spots, be random. I could spend hours on just this painting, but we are in a challenge, don't be too hard on yourself. You will expand upon these skills tomorrow, should you choose to do so. At some point, you need to decide that you are done with the step. I don't want you to not do the forest for the trees because you are lost in it. Be gentle with yourself, you are building skills, not trying to be perfect.
- BS + PG is a wonderful color for some low bushes that might be blocked from the sunlight by the trees between them and the sun. Give them a reflection in the water. They are close and so they would show this. Get playful. If you go too far, you can always come back after it is dry and reapply the sky colors.

STEP 8 - BEST VALUES FOR FOLIAGE



STEP 9 – BRIGHTER LAYERS OF FALL

“THE BRANCHES HAVE LOST THEIR MINDS, THEIR LEAVES, EVERYTHING”

COLORS FOR STEP:

CRM
QM
CYM
PG
DP
BS
MB
TW
FBP

MATERIALS FOR STEP:

PRINCETON #12 -
BLENDER
TAS #4 ROUND

- reference below to help with placement if you are trying to stay similar to what I'm doing. Use CYM + TW for the brightest highlights.
 - I paid attention to the reflections in the water as I built up my trees and tried to work so that the reflections made sense. We wanted it to be there and we wanted it to make sense. We are committing to what we have going on in our painting.
 - Mix PG + CYM to almost a chartreuse green for some highlights. It's an unexpected green in places.
 - If we get into a color we didn't expect, add it to the water reflection.
 - Grab a round #4 TAS brush for control, and MB + BS, then start adding some little branches in the tree area using the toe of the brush. Some of the branches have lost their minds, their leaves, and the whole bit. I didn't add too many and you can use my reference to help you with placement. Just take your time. You could easily use FBP to add these, the flow might be easier for you. Tell the story of the little family of trees that are standing out, leafless, but still present along the shore. Add some dark tree trunk reflections in the water that correspond to your placement.
 - I grabbed the chartreuse and brought in a little tree that was trying to hide his friend's bareness. You could use a fan brush here, or a sponge. What works best for you?
 - Where I think I see a reflection of light, I add it.
 - Mix CRM + DP and tuck that in a few places as lower bushes along the bank. CRM added on the brush or perhaps QM, and add some bright highlights. Don't forget the water. You add CYM to these colors for a highlight.
- Using a Princeton #12 Blender, mix PG + BS + CYM and give yourself another value line of greenery, or foliage in the deep and distant woods. Pull some CRM into it for another color, just tapping it in. You're not detailing much here, just adding colors and blending. We can come on top of it with highlights. Use your oranges and your yellows and all of your fall color mixes for those highlights. Just work it and use my

STEP 9 - BRIGHTER LAYERS OF FALL



STEP 10 – BIG TREE

“GOV’NOR BEN”

COLORS FOR STEP:

CRM, CYM
PG
BS
MB
TW

MATERIALS FOR STEP:

TAS #4 ROUND **BIG HOG ROUND**

- Don't let your pigment get thin and remember that the trunk gets bigger as it goes down. Let the foliage behind it show through a little. It just looks more real. If you lose it, you can always come back with the fall colors and put it back in after it is dry. Remember that some branches come forward and go all the way to the ground.
 - Because of the height of this tree, you want to make sure that the reflection under him goes all the way off the canvas.
 - Use CYM + CRM + TW to add some highlights to a couple of the bare branches. Everything in nature is affected by light and we don't want to forget to add those elements. We don't want our landscape to feel stagnant. It helps your tree.
 - Back to the big hog round, get PG + BS + CYM, it is not bright but slightly lighter, and highlight some low branches for some dimensionality that it did not have before. Don't go all the way up the tree, stay low. Be directional as you highlight, This tree wants you to know that it is more than just a pretty branch and that it has a lot more to offer you.
 - Add your reflection color in the water.
- With BS + PG + MB on the #4 Round, plan where your big tree will stop in the sky. Start there and tap down the trunk of that big fir tree then start tapping in the branches. Don't make patterns, allow some trunk to show in places, vary the color mixes and just help him move into the space there. A distinctively green, but dark color. Branches are random in color, length, and structure. Pines like this are often the focus of an entire painting.
 - We have a beautiful stately big pine fir tree in our front yard that the arborist told us was a genuine treasure. We have nicknamed him Gov'nor Ben and hope to create a fairy village area underneath him for the kids' benefit, if they behave themselves. If they don't, it just may be taken over by the adults.



STEP 11 – FORWARD BUSHES

“IN MR. FIR TREE’S SHADOW”

COLORS FOR STEP:

CRM
CYM
UB
PG
TW

MATERIALS FOR STEP:

PRINCETON #12 - BLENDER

- We will do some bushes now. With the Princeton #12 Blender, load CYM + TW to add some dramatic highlights to some of the yellow bushes along the shoreline. Add CRM to the dirty brush for a few of them. CRM + DP is another mix to add to some of those bushes, maybe just in front of Mr. Fir tree, definitely in his shadow.

The Rinse and Wipe is really the Bend and Snap of the Art World.

- CRM + DP makes a brighter highlight and is just beautiful against the green. Add any downward reflections you might need as you go.
- Take your gray orange and add a few of those

highlights. (CYM + CRM + PG). Just play with it and tuck those little bushes of color where they need to live and adjust your reflections.

- Refresh any colors that you need to.
- CYM + CRM mixed to a bright yellow orange will add some interesting bright reflections in the water. You want it to hold the viewer's attention. The water is such an opportunity for play.
- Grab the #6 Hog Round and UB + TW, turn the canvas if you need to, and start adding ripples, or water movement, to the water in front of the trees. Maybe the water has hit the bank and is coming back at the viewer. Mist your palette if you need to; make these marks random, some are big, some are small, you are learning, not trying to be perfect. Learning is the goal. You can paint perfect after you have the skills you need to be able to be perfect.

I will never be done learning about my craft; you will never be done learning about your craft.



STEP 12 – CLOSEST BUSHES AND VALUES

“NOT JUST MORSE CODE”

COLORS FOR STEP:

CRM
CYM
PG
DP
BS
MB

MATERIALS FOR STEP:

#8 HOG BRUSH
TAS #4 ROUND
TAS #1 -
MONOGRAM LINER

- You could stop here, but I want some bushes to pull in another bank.
- Get into the #8 hog brush to lay on the basis of the front bushes. Use MB + BS to tap in the deep shadow that you will be playing against. This is just the contour of the bushes over there, we will come back in with more color. The viewer is standing on this bank looking into the river valley. This is a very irregular line of multiple bushes.
- Switch to the #4 Round, and get the reflection color of the ripples, adding that into the river, because we lost some

when we added these last bushes. We want this play of reflection versus motion in the river. Dashes and dots are not just for Morse Code, they work well in rivers too.

- If your shadow bush is dry, get some orange brown on the brush and start adding in all the beautiful lush bush colors that you have sitting on your palette. Do not take out all the dark, you will need it to show the light. Rinse and wipe your brush when you need to because you can have too many colors on your brush. Use CYM to lighten value, but do not saturate the painting with it. Remember that DP is going to brown out the colors on your brush.
- Use your browns, reds, greens and yellows to make your fall landscape your happy little world. You might be tired, but you are almost there. It is important not to rush. You make these projects work for you. Consistency is the key. If you need a break, you take a break, but always come back.
- I want to get into a Scotch Broom type of flower here, so with the hog round and PG + BS + CYM, build up the structure in that center left, lower foreground. You don't want bright yellow here. If you get it, just tap it out. As you go forward, add more CYM, and paint that in the spike areas. Fall is such a fun thing to paint, but challenging if you don't understand some of the pitfalls. Now that you are doing this series, you are going to have some of those core lessons that will help you intrinsically understand the concepts. It teaches you a lot of stuff and breaks it down.
- Use CRM & CYM for the brighter end of the spike bits. It goes from green into yellow. CYM is just at the places the sun might be hitting and creating little moments. I do twirl the brush in the paint when my brush hairs are getting wonky or you can rinse it out, reshape it by wiping and then regrab paint. This happens with hog brushes.
- Sign.

STEP 12 - CLOSEST BUSHES AND VALUES



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

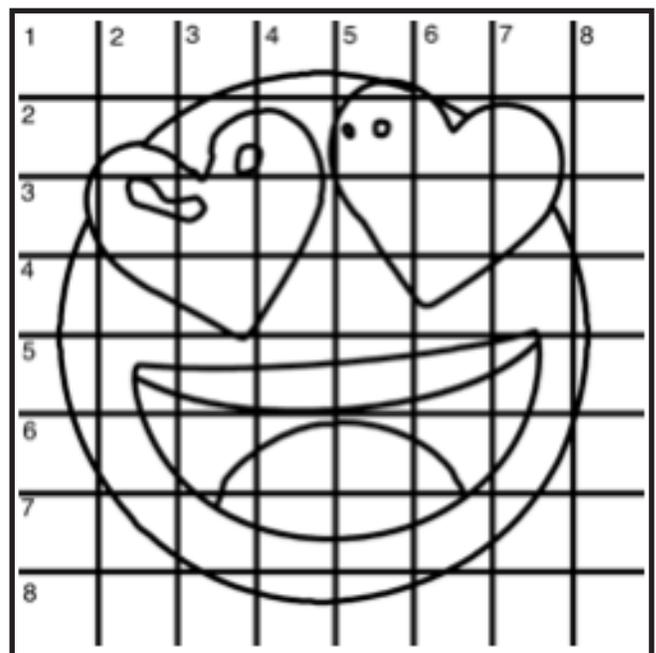
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

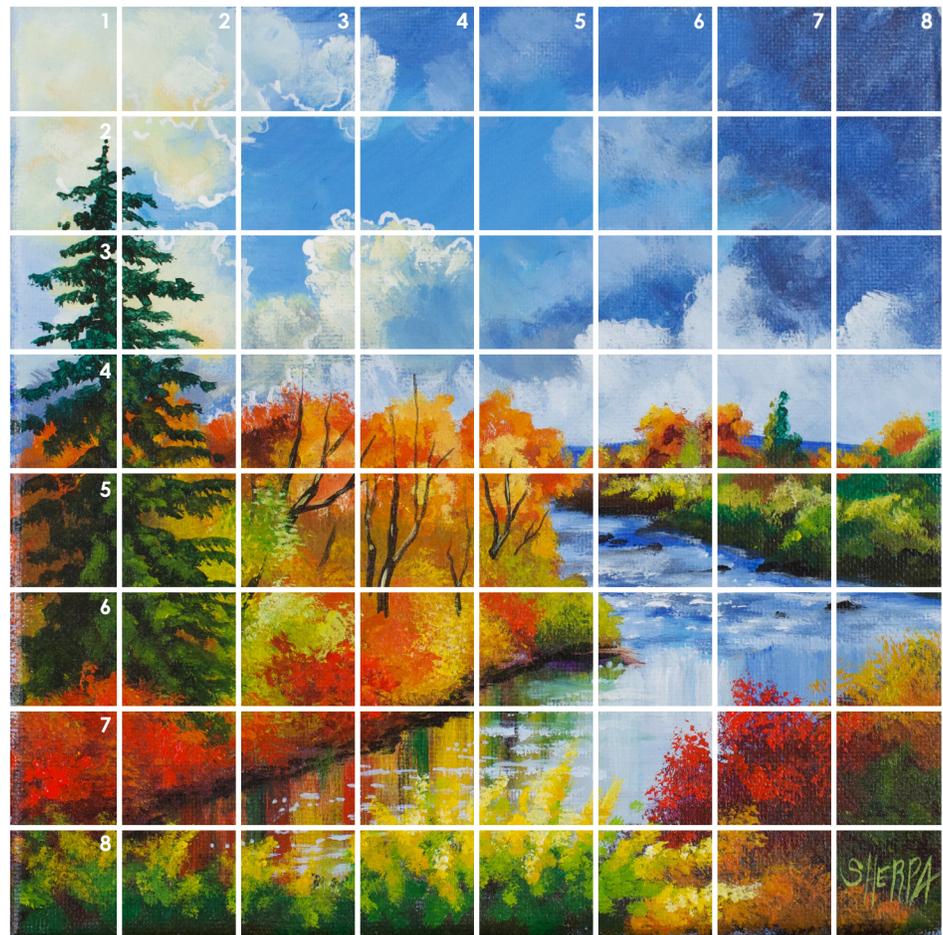
Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your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

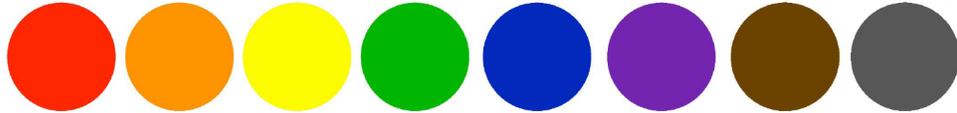


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

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