

HOW TO PAINT IN ACRYLIC BY THE ART SHERPA

SANTA'S SLEIGH



STEPS 9 | DIFFICULTY: BEGINNERS, MEDIUM

MATERIALS - ACRYLIC PAINT

- Cad Red Medium (CRM)
- UltraMarine Blue (UB)
- Cadmium Yellow Medium (CYM)
- Titanium White (TW)
- Mars Black (MB)
- Phthalo Green (PG)
- Burnt Sienna (BS)
- EXTRA - Fluid White Paint for splatter (FWP)

MATERIALS - BRUSHES

The Art Sherpa = TAS

- Large Brush (background)
- #8 TAS Cats Tongue
- #4 TAS Round
- Assorted Acrylic Bright Brushes
- Sea Sponges
- TAS Splatter Tool

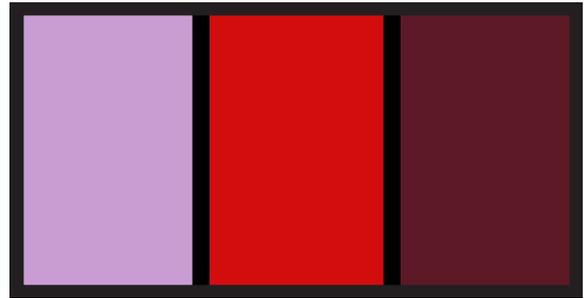
TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- How to mix color with a limited palette.
- How to block in.
- How to be painterly and loose.
- How to have good value.
- Expressive painting strokes.
- Splattering and sponging for snow.
- It is important to note when a color mix is heavy or predominant in one color. Use this paint legend below to understand the symbols that I use to give you important painting information.

PAINT COLOR & MIXING LEGE

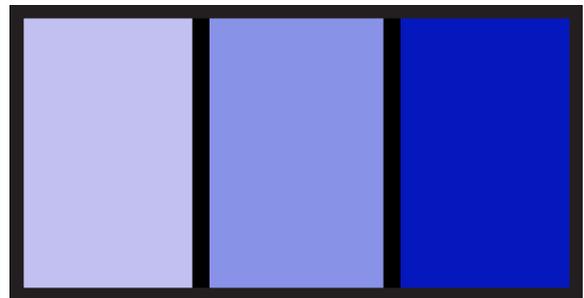
- Cad Red Medium = CRM
- UltraMarine Blue = UB
- Cadmium Yellow Medium = CYM
- Titanium White = TW
- Mars Black = MB
- Phthalo Green = PG
- Burnt Sienna = BS
- EXTRA - Fluid White Paint (for splatter) = FWP
- Even 1 to 1 Mix: =
- More of this color: >
- Less of this color: <
- Add tiny smidge of this color: LC-
- Colors bias is in the order they are written, left to right.
- First color is the primary and strongest color. Colors that follow are descending in amount.

USE COLOR KEY TO HELP CHECK YOUR MIXES

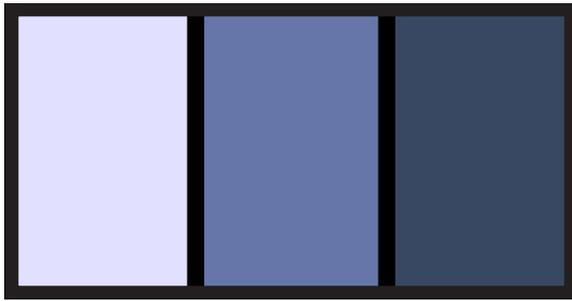


When mixing the Red Values for the Car and the Christmas Ornaments start with your pure Red and Darken with Ultramarine Blue. The more Blue you add the more the color will deepen. If you need to Deepen further add small amounts of Black in little increments until the Desired Color is Achieved

The highlight for the Red is done from a Mix where its mostly Cad Red medium with a smidge of ultramarine in the mix. In small amounts Add white until the Desired Color and value is Achieved



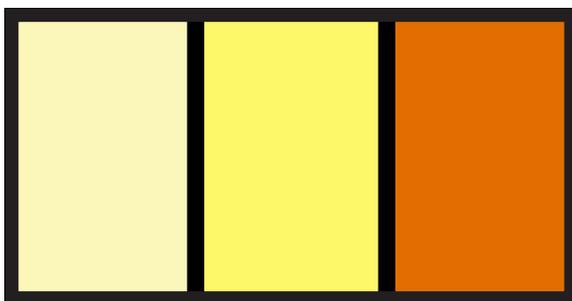
The headlights and the sky are done with Ultramarine Blue and a small amount of Burnt Sienna added in to desaturate and calm the color. Add white to the mix to lighten the value.



The greys of the painting are done with your black and white and a smidge of ultramarine blue. Deepen with black and lighten with white.



The greens of the painting are a mix of Phthalo Green deepened with Burnt Sienna. You can lighten with both Cadmium Yellow and white. Play with how much green, brown, yellow and white are in the mix to get many values and hues of green. More Phthalo Green tends to be more mint. More yellow tends to be a warmer green and more brown tends to be a deeper green.



The yellows and oranges of the painting are started with a strong base of Cadmium Yellow. For the orange you will want to mix a small amount of red into yellow slowly to keep the orange very

bright. The Yellow glows have Cadmium yellow and white. Adding more white will lighten but still feel warm and glowy.

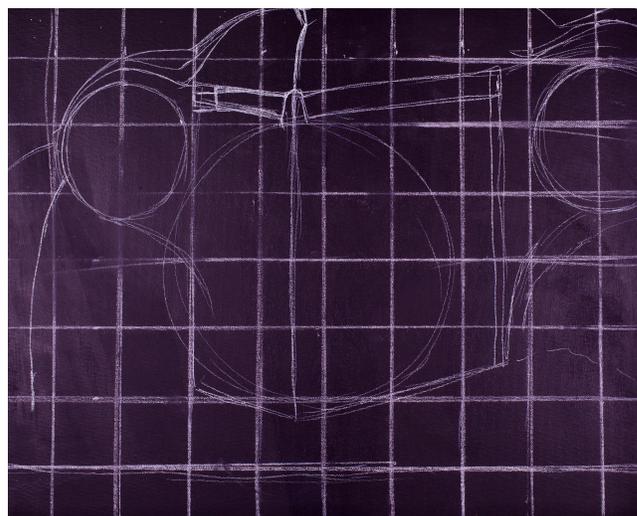
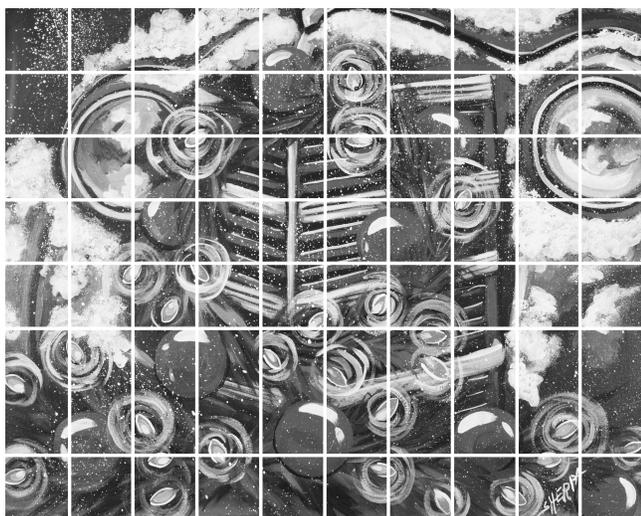
SHERPA'S NOTES:

You are an artist, not a copy machine. YES, you are. A key to success is not to rush. Follow the steps, breath and be relaxed with yourself. I will demonstrate a concept in a step and you should duplicate that concept before moving to the step. At the end of all of the steps, we will both have paintings of a beautiful vintage red Christmas truck, though they will not be identical. I truly believe that everyone can learn to paint but that some art skills take time to master. Be kind to yourself and give yourself time to be a beginner. Being new is shorter than you think, so enjoy the discovery process. Don't waste time beating yourself up over mistakes. Be present and mindful of your successes. Pay attention to the elements of painting that are fun and unexpected. Remember that the steps in this booklet match the steps in the video. These are set up to go together so you can quickly refer to the video demonstration and the book together. It is my deep belief that the marriage of these two teaching methods will result in a higher enjoyment rate for you, my community student.

Included with this step by step illustration are technique references at the end so that if you do not understand a technique I am referencing, you can refer to it.

STEP 1.

- With the large brush, paint the canvas evenly with MB.
- Dry thoroughly, being careful that the canvas is not hot before you start the grid.
- Using a T Square and chalk, draw a line every 2" vertically and horizontally.
- Duplicate and draw the contour lines you see in each square, as illustrated:



STEP 2.

COLORS: CRM, UMB, TW, MB, BS BRUSHES: TAS CATS TONGUE & BRIGHTS

We will block the car, it's trim details, the headlights, and the small amount of visible sky. This passing the painting The brushstrokes will be loose and expressive. We will use a medium brush pressure on a fully loaded brush. There will be some wet into wet blending but it will happen naturally.

RED CAR

Medium deep : CRM> + UMB <

Red Darkest Red : CRM > + UMB < + more MB< to deepen

The mix for the red part of the car is CRM and UMB-. In the areas of the car that should be lighter, we will

use more of our CRM in the mix. When we wish to be darker we will use more UM mix. To define the darkest of the red areas we will add MB to the mix in small cautious amounts. When painting in the grill I found it easiest to paint the four slices of red and switch brushes to paint the gray trim.

TRIM GREY

Grey Mix light : TW> + UMB< +MB<

Using my number 8 cat's tongue brush I Loosely sketched the areas of gray Grill trim and the bumper.

HEADLIGHT BLUE MIX

UMB> + BS< LC-) + TW < (LC-)

Still using my number eight cats tongue The headlights are painted in very quickly and expressively with the headlight color listed above.

SKY BLUE MIX

UMB> + TW < + BS < (LC-) A very small amount

Continue with the number #8 TAS Cat's Tongue and Loosely brush in the sky with the sky mix, above.

STEP 2 IN REVIEW

It is important to play with your color mixtures to notice how biasing a color in a particular mix stronger lightens, or darkens, it's value. You may also notice that UMB deepens and greys when added to BS or MB. Add your TM to these colors a small amount at a time to have more control over the color mix.

DRY before the next step.



STEP 3.

COLORS: UMB, TW, MB, BS, PG, & CYM

BRUSHES: #8 TAS CATS TONGUE, #4 TAS ROUND, BRIGHT BRUSH

HEADLIGHTS

UMB>+ TW<+ BS<

Add more white to lighten for highlights

UMB>+ TW< LMC+ BS< LC-

WREATH PINE BRANCHES

PG< +BS< (Dark Green)

Add yellow to give a second and lighter green to the wreath

PG< +BS< + CYM< (Light Green)

Using chalk, sketch and refine any details that you're still working out. Draw in a guiding ellipse in front of the grill. Add defining chalk lines to help continue the pine boughs across the bumper. With your TAS #8 Cats tongue, and the darker mix of your wreath color, paint in little branches around the wreath using a curved and flicking brush stroke. Build from the outside in so the pine needles layer well. Before that's dry, add yellow to your deep green mix and quickly brush highlights around the wreath to create depth and interest.

TRIM GREY

TW> + UMB< +MB<

Add MB or TW to lighten and shade

Add MB In deep shadows

With your TAS #4 Round, refine the areas of trim around the headlights with your light gray trim color and add the hood ornament detail. Clean up any of the grill trim. With MB line in the areas of shadow between the hood and fenders as well as the grill. Add both highlight mix and shadow mix to the bumper.

HEADLIGHTS

Add light and dark headlight colors with the headlight color mix in a loose and painterly stroke with your #8 TAS cat's Tongue.



STEP 4.

COLORS: CRM UMB CYM TW BM PG BS

BRUSHES : #8 TAS CATS TONGUE AND #4 TAS ROUND

PINE BRANCHES BUMPER

PG< +BS< (Dark Green)

Add yellow to give a second and lighter green to the wreath

PG< +BS< + CYM< (Light Green)

Use the defining chalk lines as a guide to help continue the pine boughs across the bumper. With your TAS #8 Cats Tongue, brush the darker mix of your wreath color and paint in little branches around the wreath using a curved and flicking brush stroke. Build from the outside in so the pine needles layer well. Before that's dry, add yellow to your deep green mix and quickly brush highlights around the wreath to create depth and interest. Try and make the wreath and bumper garland pine branches match. They don't have to be perfect but close to the eye.

HEADLIGHT HIGHLIGHTS

UMB>+ TW<+ BS<

Add more white to lighten for highlights

UMB>+ TW< LMC+ BS< LC-

Using the reference as a guide, brush in light and dark headlight colors with the headlight color mix in a loose and painterly stroke with your #8 TAS cat's tongue . Make sure to layer bright reflections balanced with a darker shadow color.

BRIGHT RED REFLECTIONS

CRM pure

Highlight Red reflections

CRM> TW < UMB < LC- (use just a smidge of the blue)



STEP 5.

COLORS: CRM UMB CYM TW BM PG BS

BRUSHES: #8 TAS CATS TONGUE & #4 TAS ROUND

WHITE HIGHLIGHTS AND REFLECTIONS

TW

With a dry #8 Cats Tongue, loosely brush paint in bright reflections at the points highest on the truck, using the reference as a guide. Use light pressure and remember that less is more. Use the #4 Round to create fine line reflections along the hood and headlights.

FINAL WREATH LAYER

PG>BS< LC- CYM < LC- Lighten with White Sometimes add more yellow or less yellow to create colors in a Range From pine yellow green to pine mint green.

Using The #8 Cats Tongue, finish and fill the wreath in with colors of light pine green to cool minty pine green. When you want a warmer green, add more yellow; for cooler green, add more blue. You can even lighten both colors further by adding white.

REFINE HOOD ORNAMENT

TW>MB < LC- UMB < LC-

Using your hood ornament mix, define the hood ornament with the #4 Round and three values of your grey mix. Make sure the UMB is a small amount just to tint color.



STEP 6.

LAYER SNOW 1

TW>UMB< LC-

Mix white with a blue tint and sponge snow using the reference as a guide.

LAYER SNOW 2



TW

Take white and your sponge and highlight the snow in a top layer.

SHADOW UNDER SNOW

UMB

With your #4 Round, define a shadow with a glaz of UMB.

STEP 7.

COLORS: CRM CYM TW

BRUSHES: #4 TAS ROUND, #8 TAS CATS TONGUE

ORANGE BULB

CYM>CRM<LC-

Using the #4 Round brush, paint in a Christmas light bulb using a light orange mix. Allow to Dry.

YELLOW ON BULB

CYM> TW<LC-

After the first layer of the bulb is dry add a small, light yellow center to each bulb for glow.

RED ORNAMENT UNDERPAINTING

CRM >UMB<LC-

Using a #8 Cats Tongue, paint Christmas bulbs in, should be 2.5" to 3.5" in diameter. Allow To Dry.



STEP 8.

COLORS: CRM CYM TW BM
BRUSHES: #8 TAS CATS TONGUE & #4 TAS ROUND

ORNAMENTS

CRM pure

TW pure for highlights.

Using the reference as a guide, add pure pops of CRM with a #4 TAS brush in a painterly manner.

ADD WHITE HOT SPOT TO BULBS

TW>CYM<LC-

ADD GLOW HALO TO BULBS

TW>CYM<LC-



STEP 9.

COLORS: FWP
BRUSHES: TAS SPLATTER TOOL
#1 DETAIL ART SHERPA ROUND

OUTLINE BULBS

FWP

ADD SNOW SPLATTER

FWP

OUTLINE BULBS

Using your detail brush carefully outline the contour shapes of the light bulbs with a thin line of TW.

ADD SNOW SPLATTER

Using a splattering tool, splash little droplets of color to imply snow randomly around the canvas. I do recommend my own splattering tool but there are several methods to do it and I do have a video about it if you don't have my tool for this technique. You can find that video on our website using the Search tool. www.theartsherpa.com



TECHNIQUE REFERENCES

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

DRY BRUSH

A brush with little or no water.

GRIDDING

Merriam-Webster offers that "grid" is "a

network of uniformly spaced horizontal and perpendicular lines (as for locating points on a map).” The grid is predetermined in your reference. The artists can simplify the drawing process by duplicating each square from the reference to the grid placed on the canvas.

LAYERING

To place new layers of color over previous layers of color.

PAINTERLY

Brush strokes that are free flowing and expressive. A painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S CURVES

Brush strokes with curves that imply form shape and texture.

SPLATTER

To create a random texture of paint by propelling thinned paint via a tool or painting method.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WET INTO WET

Brush and blending paint into a field of already wet paint on the surface.

RESOURCES

The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.

Be sure to check out the “Where to Start Acrylic Painting with the Art Sherpa” playlist on Youtube.

Search for videos on the website.

Use the traceable - it is NOT cheating.

Join the Art Sherpa Official Facebook group for support.

Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISHED PIECE

As an artist, and, yes, you are an artist, because you have created a painting. But there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting. But it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.

In our example, below, we have a painting hanging above a fireplace. Something you might not know about acrylic painting is that when it's warm, it gets soft, so when painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression.

It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry this is just a nature of plastics.



A FINAL THOUGHT

Thank you for supporting this video by buying the step-by-step. I truly hope that the step-by-step aided you in your painting experience and helps you succeed in making something you're truly proud of. Please feel free to reach out with feedback suggestions and ideas by contacting us through support@theartsherpa.com. John and I love making art education and we would like these step by steps to go with future videos. I imagine that, like our channel, this will be a collaborative process with our community. If you are discovering this step-by-step in later years take a moment in your mental time machine to enjoy looking back at these early days!!



**THANK YOU
AND
HAPPY HOLIDAYS!**