

HOW TO PAINT IN ACRYLIC BY THE ART SHERPA

SNOW GORGEOUS



STEPS 10 | DIFFICULTY: BEGINNERS

MATERIALS - ACRYLIC PAINT

- Cad Red Medium (CRM)
- Yellow Ochre (YO)
- Cadmium Yellow Medium (CYM)
- Titanium White (TW)
- Mars Black (MB)
- Phthalo Blue (PB)
- 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
- TAS Pouncer (smallest round)
- Assorted Acrylic Bright Brushes
- Sponges
- TAS Splatter Tool
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- 16 x 20 Canvas
- T Square Ruler

THE ART SHERPA™

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- How to mix color with a limited palette.
- How to block in.
- How to do a basic girl's face.
- How to be painterly and loose.
- How to use pouncers
- How to imply tree branches
- 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 LEGEND:

- Cad Red Medium = CRM
- Quiacrisone Magenta = QM
- phthalo Blue = PB
- 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.



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 skin tones of the painting are based in Burnt Sienna. You create value in the skin tone by adding either black to deepen the color or Yellow Ochre to lighten it. In this particular painting, we do not lighten the skin with white.



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

NEW artists often find the subject matter of people to be the most difficult. The simple cause of this is that we look at people all the time and our minds have a deep well of visual information on the subject. This can mean that our minds are very opinionated. Bossy even! Your challenge for this lesson, if you choose to accept it, is to be very relaxed about all those opinions and learn to listen to the softer voice that is your creative mind, which will be less critical and more helpful.

One of the ways to do this is to get distance from your painting to take it in as a whole. I recommend

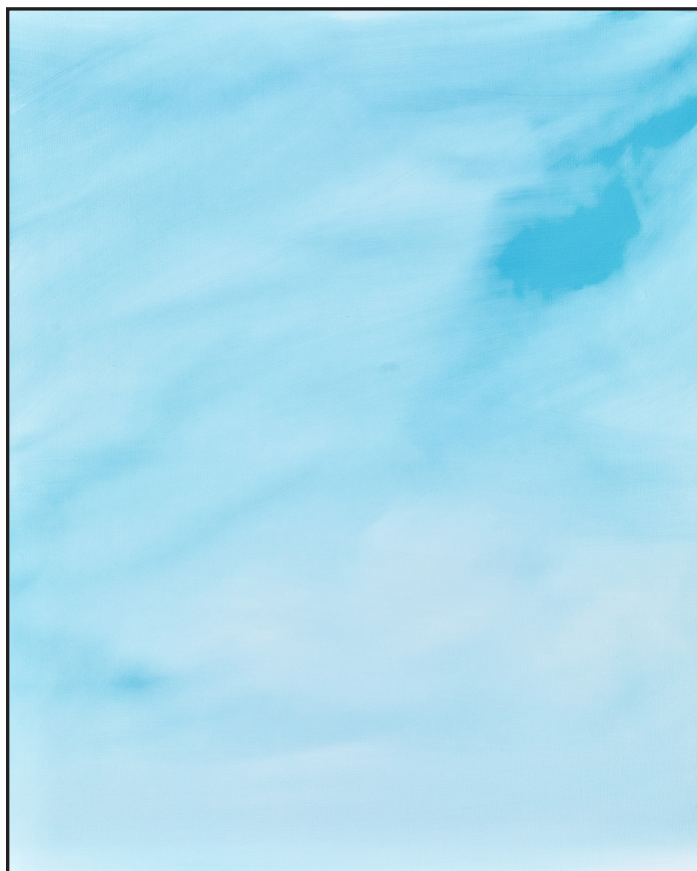
that you stand up to view from across the room and allow yourself to take it all in. That is a traditional way of viewing. Some artists will hold a work of art up to a mirror and look at it in the mirror to break the visual obstacles that they may be finding. A new modern suggestion, I may also add, is to use your cell phone to take a picture and look at the work in the cell phone.

What all of these methods have in common is simply getting a different perspective from the work. Funny how in both art and life, looking at things from a new vantage point can give you insight into solutions.

STEP 1: THE BACKGROUND

COLORS:
TW > PB < LC-

- With a large brush, freely paint your canvas with a thin layer of TW. Before the white is dry add a small amount of PB to your brush. Use loose brush strokes, going from the top of the canvas to the bottom.
- Dry.



STEP 1A: SKETCH IT IN

COLORS: WATERCOLOR PENCIL OR TRACEABLE

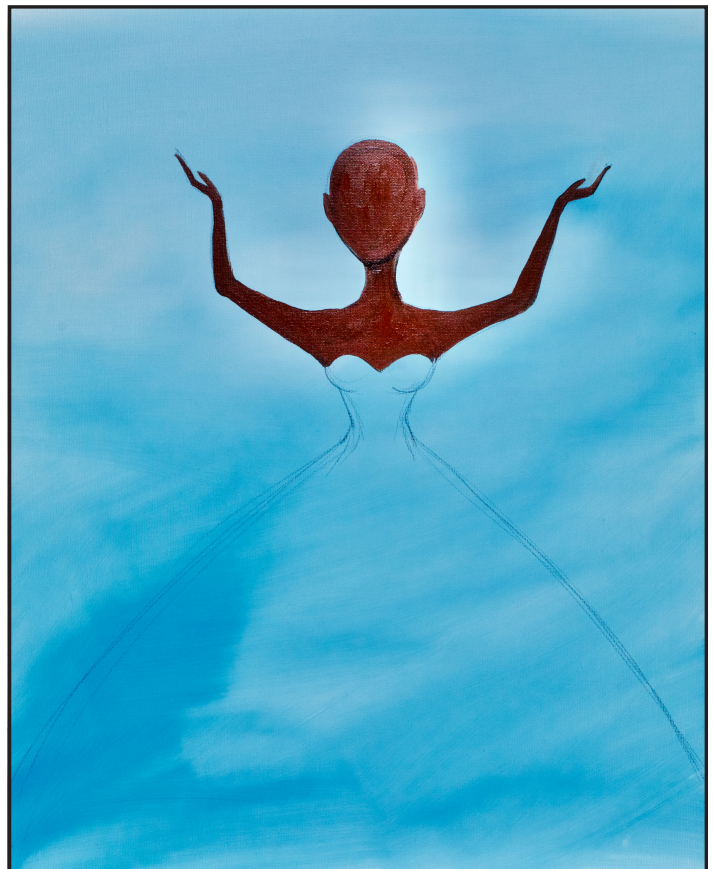
- Once your surface is completely dry, apply the subject matter to your canvas using either the traceable method or freehanding with a water soluble pencil or chalk. It is also fine to use saral paper with the tracing method and your traceable.



STEP 2: BLOCK IN GIRL

COLORS: BS>MB<

- With a round brush, loosely paint in the girl with a very dark brown color mix. Allow to dry and add a second layer.
- Dry.



STEP 3: DRESS

COLORS: PG > BS

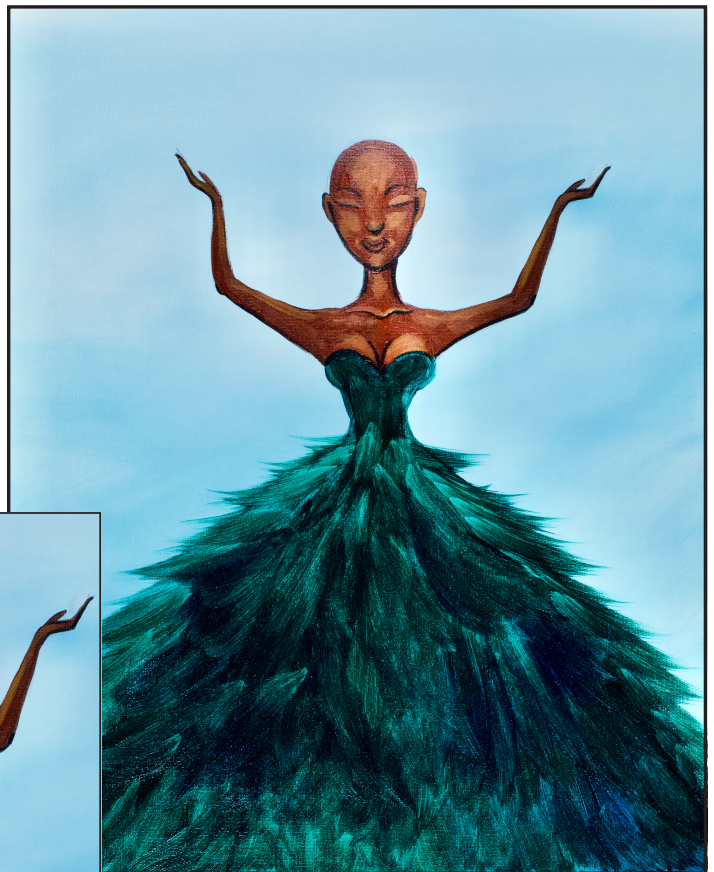
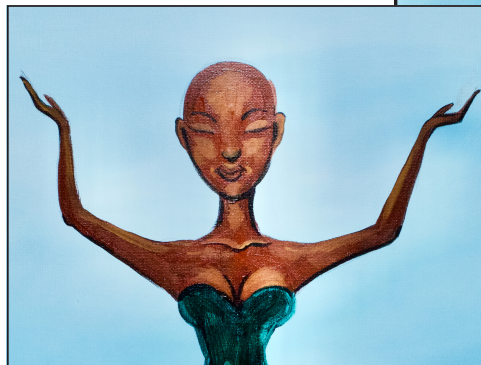
- With a round brush, rough in the dress. Use a flicking stroke to imply the tree-like branches of the skirt.
- Dry.



STEP 4: DEFINE FACE AND FIGURE

COLORS: YO < + BS < + MB <

- Using a round brush, define the features with a black line. Come back and add YO highlights above the eyes, nose, cheeks, chin, collar bone, arms, breasts and perhaps the tops of the ears. I like to use a tapping and wiggling stroke to diffuse the color where needed. I can add BS back into the mix to soften the transition from a highlight to a midtone.



STEP 5: HAIR

COLORS:

MB>

- Her hair is a halo of MB created with delicate wiggling and flicking strokes. It is easier to add black paint then subtract, so go slowly and increase in small increments. A trick you can use to not over paint her hair is to use chalk to draw a boundary of where the paint must end.



STEP 6: FINAL DRESS LAYER

COLORS:

**PG>BS< LC- CYM < LC-
LIGHTEN WITH WHITE**

- Add or decrease yellow to create colors in a range from pine yellow green to pine mint green. Using the #8 Cats Tongue, finish and fill the dress 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.
- DRY!



STEP 7: DETAILS

COLORS:
CR=QM, ART SHERPA POUNCERS

ORNAMENTS

- Load a small pouncer with your red mix and do a tap twist stroke to create red dots that represent ornaments. If you only have one red, the mix is not necessary. I wanted to achieve a luminous quality to the red.



COLORS:
CR>QM<TW

LIPS

- With a detail brush, paint the top part of the lip with a darker value of red. On the bottom part of the lip, add white to your mix to create a lighter pinkish lip.



ART TIP:

Painting POC: When painting people of color, it is important to avoid creating an exceedingly light lip value. If you have benefited from art history education, you're aware of Jim Crow artist propaganda. If not, you may never have even heard of it. I avoid these styles because for me, as an artist, I want to create work that is respectful and compassionate. As a teacher, I thought it important to provide you with the information. If you have never seen the collection, it can be disturbing. I leave it to you to decide what information is beneficial to you in your own personal art journey. Resource Jim Crow Museum - Ferris State University
<https://www.ferris.edu/jimcrow/>

STEP 8: LIGHTS AND HIGHLIGHTS

COLORS:

CY>TW

TWF

- With a round brush, create the radial glow of the lights with CY and TW. In the center of each light, use a dotting tool and a fine line brush to create the sparkle focus of the lights with TWF. You can do this by hand or use a ruler to help you create straight lines for the most sparkly part.
- Add highlights to the ornaments and lips.



STEP 9: FLORAL IN HAIR

COLORS:

RED FLOWERS

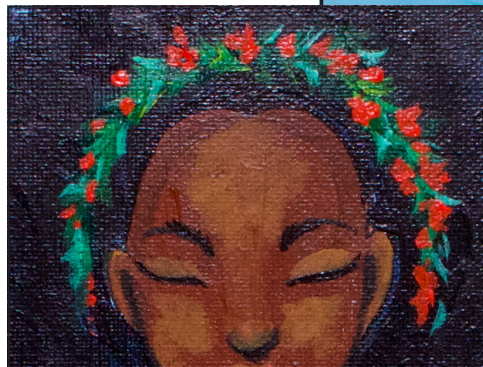
CR=QM

LEAVES

PG>BS>

PG>BS>CY>TW

- With your round brush, use a dabbing stroke to create a little wreath of greenery arcing in a horseshoe over her hair.
- Allow this to dry and come back with little dots of red to represent berries or flowers which ever you want to lean into.



STEP 10: FINAL TOUCHES

SPLATTER TOOL

COLORS:

FWP

- Using a splatter tool, flick a layer of snow over the whole canvas. I very much enjoy adding falling snow on my subject. I find it makes my winter paintings feel full of holiday cheer. I also find that splattering can be stressful. Be sure to check your splatter on a scratch piece of paper to make sure that it's not too wet or stringing or too large. I have videos on splatter technique and if you really want to try it but need extra help I would suggest checking those out. Don't hesitate to put something under you, like a puppy pad, before you begin to splatter.
- Sign. Frame. ENJOY



TECHNIQUE REFERENCES:

BLOCKING IN

Paint in the Shape with a color but no detail is required.

CONTOUR

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

DRY BRUSH

A brush with little or no water.

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

Hang it on a wall or give it as a gift just like SANTA!!

Deciding to hang a piece of art in your home is an enjoyable and easy decision. Look for locations that are not in direct sunlight, exposed to large amounts of moisture, or in the direct path of extreme temperature shifts such as a heater or door to the outside. You can frame your art, put it directly on a wall, lean it in a special place or even display on an easel. Check decor and style magazines for other ideas and inspiration

ART GIFTS AND THE MAIL

Acrylic can be difficult to ship as the surface can soften in extremely warm temperatures and will stick to packaging. It is important to put your artwork in a box that has ample room so air can circulate around the artwork. The goal is to add braces so that no side touches the box or wrapping materials. Be sure to add insurance to your package if you ship it but be aware that the value of the artwork is in the materials unfortunately. To be able to collect a higher value beyond the materials of the artwork, you would require to have an appraisal by a legitimate source. What I'm saying is that you can't establish a maximum value on the art just because you feel it's worth it. In art, the value of work is established by previous sale prices, the current market, providence, and an evaluation by an established appraisal firm. This is true for your insurance

company as well, so remember that artwork needs to have special policy and you should contact your agent for more info if you feel it necessary.

