

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



ANGEL OF LOVE GNOME THE HEART GNOMES BEST

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NAME CREDIT TO PATRON: JILL MCDUFFEE

STEPS: 11 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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SHERPA FORWARD:

I am resolved to do more to help teach art than demonstrate how to paint art and 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 art journey. It is best viewed in outline format to allow for ease in navigation between sections. We hope to prepare a printed version of all of those documents that you will be able to purchase which 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 are included and more can be found at: theartsherpa.com

Keep in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use, but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

This tutorial is a lengthy one, but not an extremely difficult one.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope that you enjoy your experience with The Art Sherpa 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 Official group at and please post your paintings there:

<https://www.facebook.com/groups/TheArtSherpa>

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
- Phthalo Green = PG
- Phthalo Blue = PB
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- Large Hog Cutter
- X-Small Synthetic Liner
- Medium Hog Bright
- Medium Synthetic Round
- Small Synthetic Round
- Small Synthetic Bright

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 16 x 20 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	01:22	OMBRE BACKGROUND
STEP 2	05:50	SKETCH IN BACKGROUND
STEP 3	12:45	FIRST LAYER OF PINK
STEP 4	19:30	BLOCK IN WINGS AND BEARD
STEP 5	25:29	MORE WINGS AND BEARD
STEP 6	32:10	HEART BALLOON
STEP 7	37:39	NOSE, FROCK, HANDS AND HAT
STEP 8	46:54	REFINING DETAILS, MITTENS, HEARTS AND NOSE
STEP 9	55:31	BALLOON STRING AND ROSES
STEP 10	1:09:58	LEAVES
STEP 11	1:16:30	FINAL DETAILS, OUTLINING
	1:26:00	SIGN



THE GOLDILOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you

will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.





Path among the WILDFLOWERS

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STEP 1 - OMBRE BACKGROUND

“TO V OR NOT TO V”

PAINT:

Titanium White = TW

Phthalo Blue = PB

BRUSHES & TOOLS:

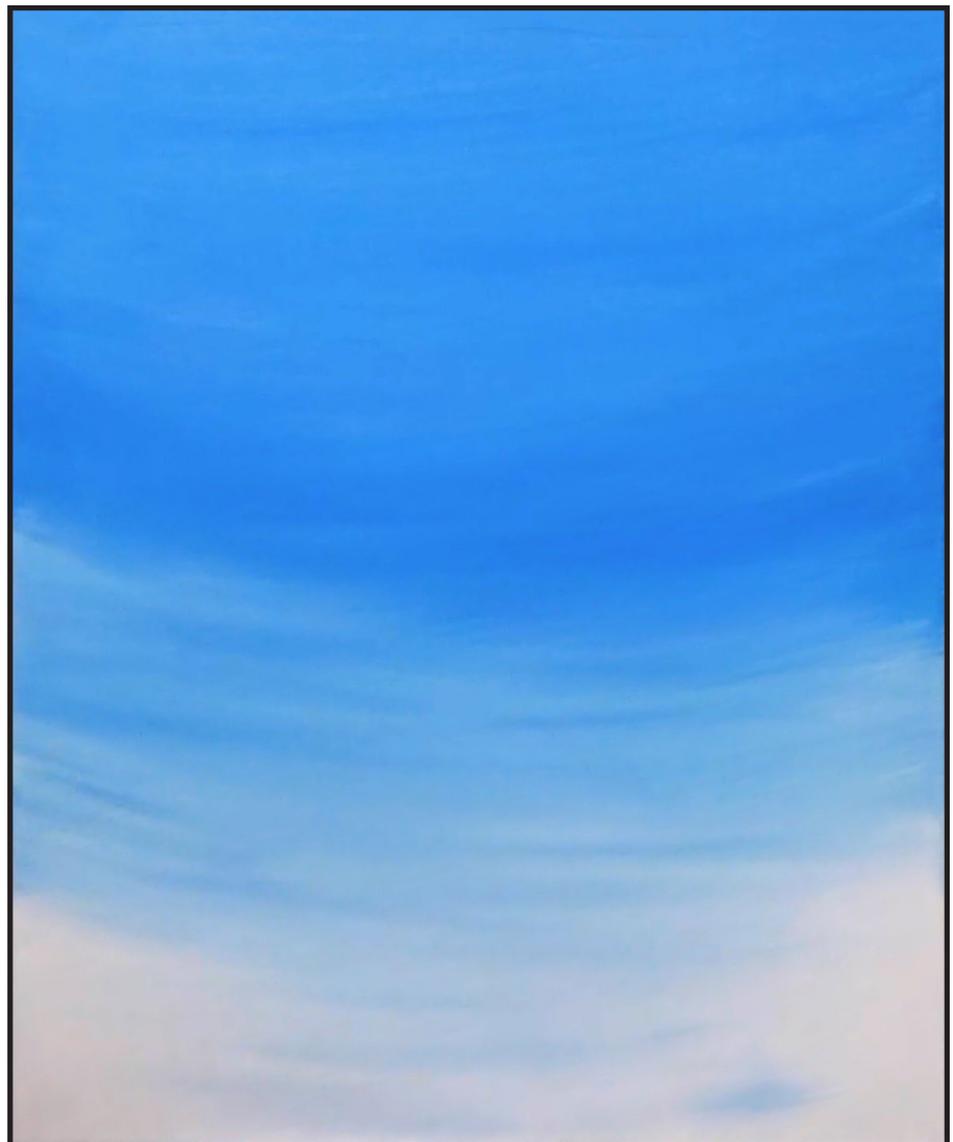
Large Hog Cutter

COLOR MIXES:

Sky Blue = TW + PB

STEP DISCUSSION:

- Start applying Titanium White at the bottom of the canvas. Sneak just a little Phthalo Blue onto the brush and blend it down into the white area, creating a slight “V” shape.
- Just above this lighter value, blend the Sky Blue mix onto the surface, to help the ombre range from light to dark.
- Deepen the background as you move up the canvas by adding more Phthalo Blue to the mix.
- Rinse your brush. Dry thoroughly before the next step.



STEP 2 - SKETCH IN BACKGROUND

“HAIR NOT FUR”

PAINT:

Titanium White = TW
Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Light Gray = TW + MB

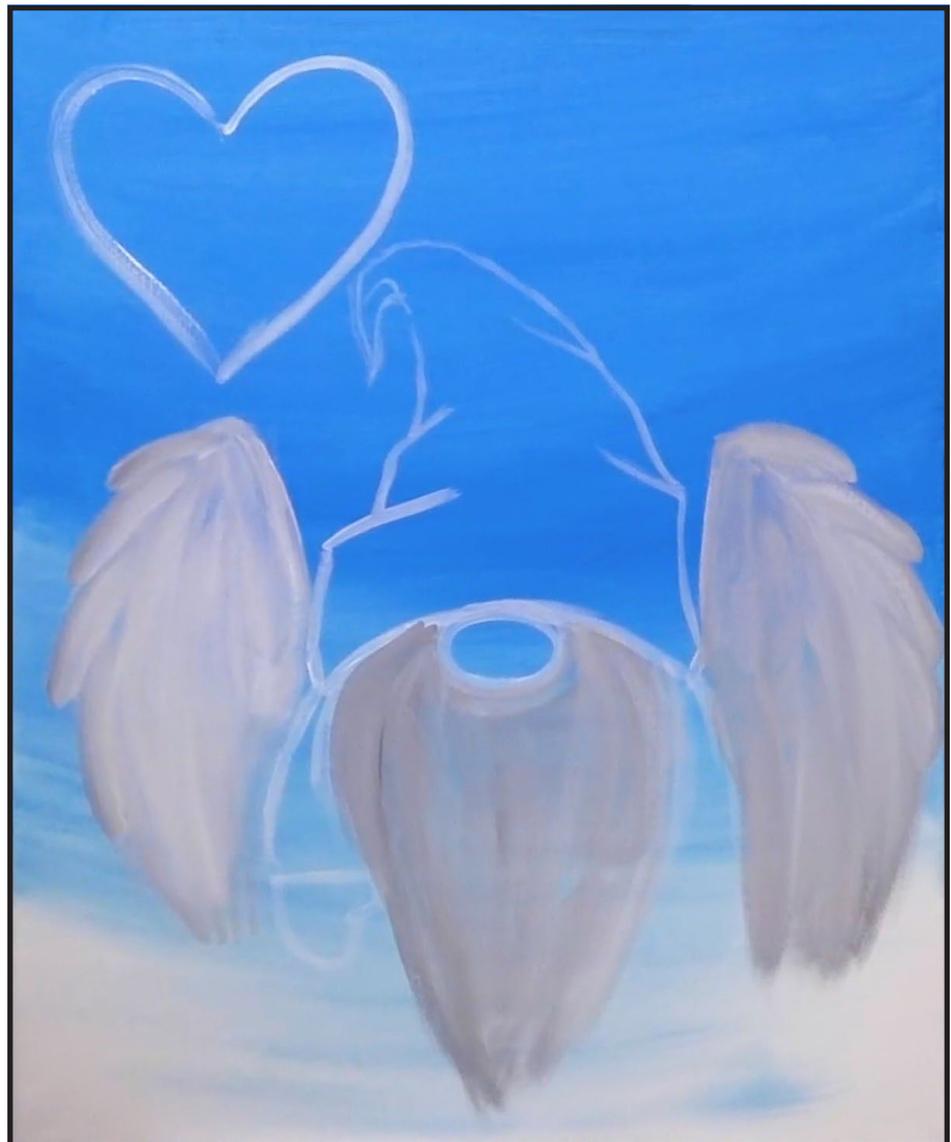
STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable 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. If you are free handing, you have numerous references to assist you. There is the picture that follows this step, the traceable, and the grid reference. I drew in only the major objects.
- Sketch a symmetrical heart in the upper left corner, about two fingers from the top of the canvas using Titanium White.
- In the middle of the canvas draw a circle for the nose.
- Then four fingers from either side of the nose make small lines for the edges of the hat. Join them with an arching line that touches the top of the nose. About 1" above that add the brim of the hat. Continue adding wrinkles to the hat as it

recedes, until the tip finally bends to the left.

- Starting at the corner of each side of the hat, curve a beard down to a point. Then add the arms and mittens.
- Load the Light Gray mix to draw and then fill in the wings. Use the brush strokes to show directionality. Also fill in the beard with this color as a base.
- Dry.

Sherpa Tip: If you have economical paint be sure and paint the hat and heart white dry before the next step to help your reds and pinks be vibrant



STEP 3 - FIRST LAYER OF PINK

“YOU GOT THIS”

PAINT:

Titanium White = TW
Cad Red Medium = CRM

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Pink = TW + CRM

STEP DISCUSSION:

- Lightly dampen the brush, then fill in the heart with the Pink Mix. Then block in the hat, using the edge of the brush so you have control of the lines. Also fill in the arms and the mitten.
- Paint the nose in a little lighter pink by adding Titanium White.
- Rinse out your brush and dry the surface thoroughly before moving on to the next step.

Sherpa Tip: A gentle reminder; if you're having trouble with coverage, paint those areas white first, dry them and then apply your brighter color.



STEP 4 - BLOCK IN WINGS AND BEARD

“COMPLIMENTARY DRESS”

PAINT:

Cad Red Medium = CRM

Titanium White = TW

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

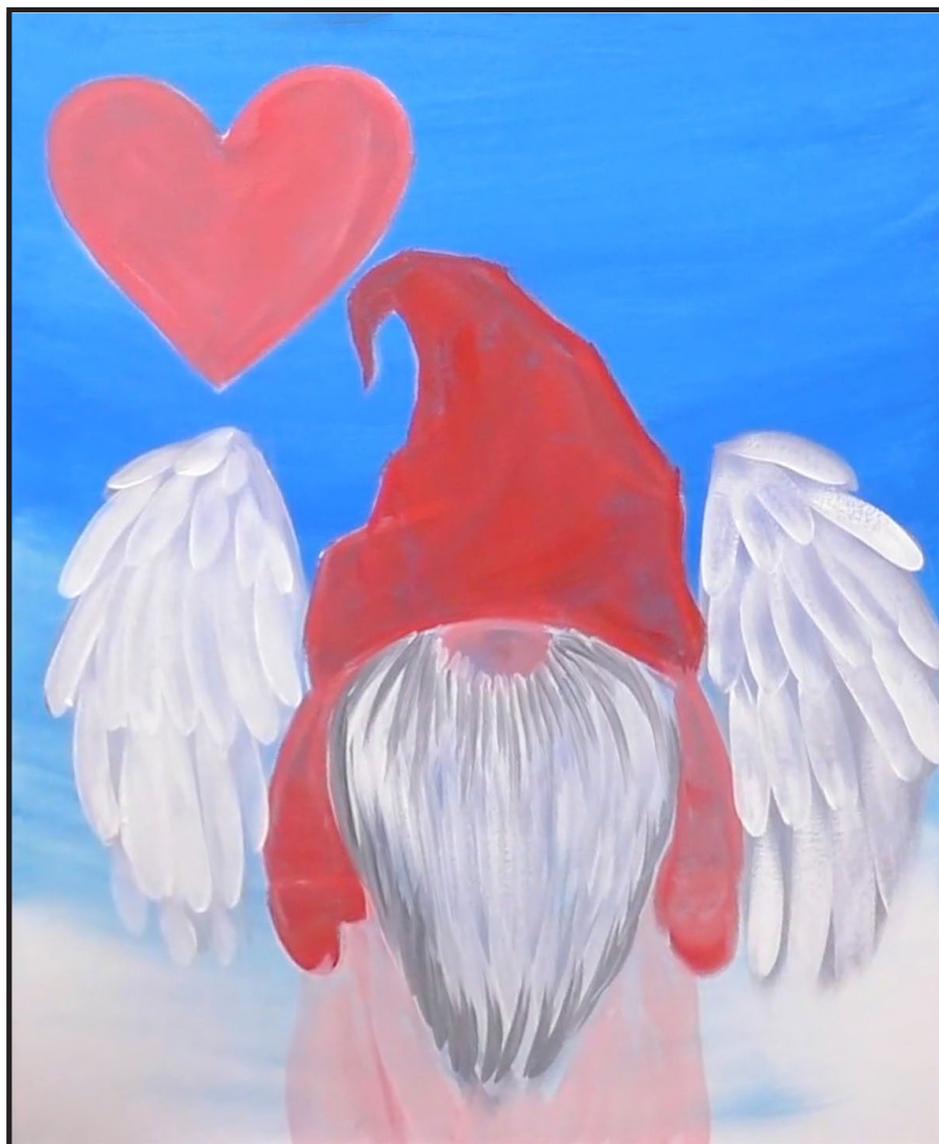
Gray = YW + MB

Pink = TW + CRM

STEP DISCUSSION:

- Use the Pink mix to paint the robe under the beard area.
- Rinse the brush and put some clean Titanium White onto the palette. Clean paint will allow the contrast of the feathers to show better. The brush strokes applied directionally, on the toe of the brush, will create the feathers. Do the same for both wings.
- Apply downward strokes in the middle of the beard using just your Titanium White.
- Load the Gray mix and shade, under the nose and hat area, and along the bottom and sides of the beard.
- Dry thoroughly before moving on to the next step.

Sherpa Tip: To paint feathers start at the bottom and layer up.



WATERCOLOR WEDNESDAYS

FREE weekly watercolor
live stream virtual art class!

7:00PM EST

Watch directly from TAS Facebook
page each week.

ALL skill levels welcome.
Bring your watercolors and let's

RELAX &
CHILL OUT
TOGETHER



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STEP 5 - MORE WINGS AND BEARD

“GNOME - GELIC”

PAINT:

Titanium White = TW

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Round

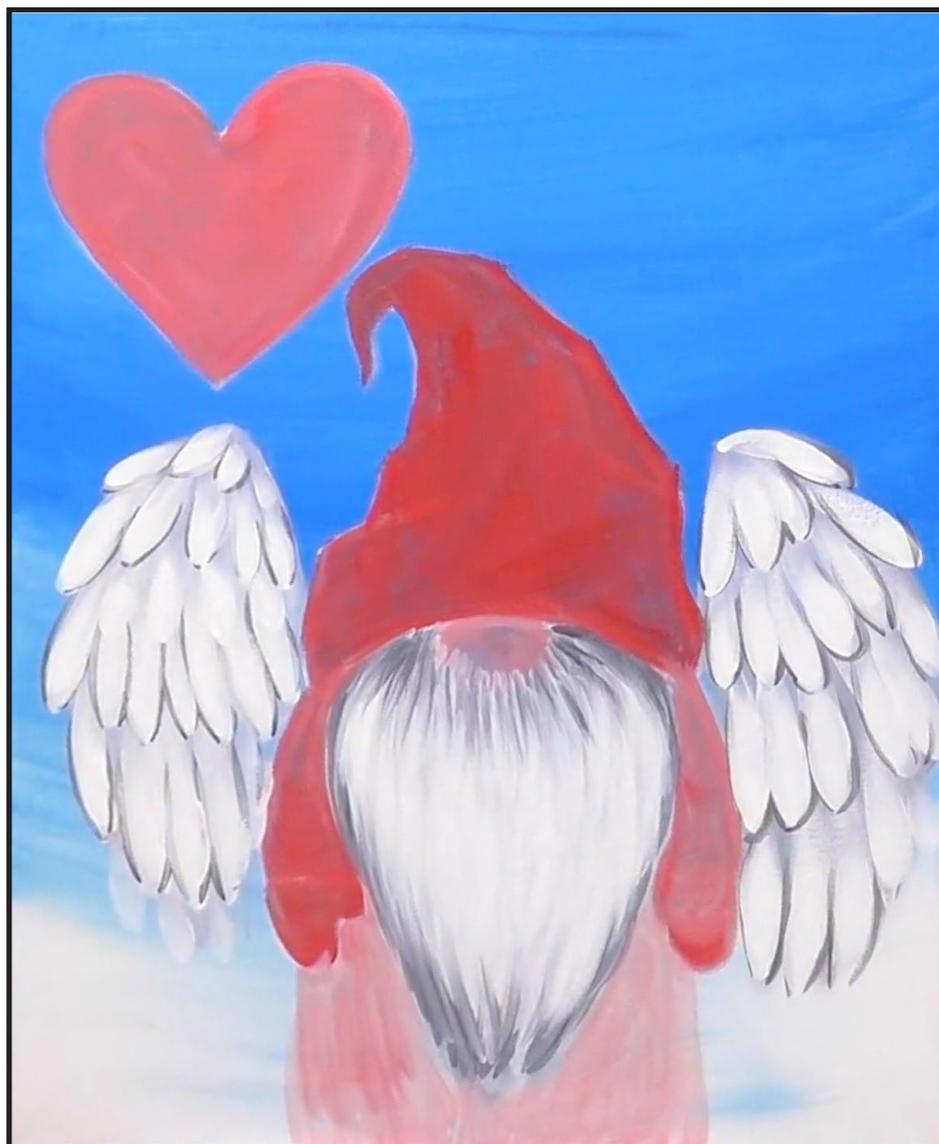
COLOR MIXES:

Gray = TW + MB

STEP DISCUSSION:

- On the toe of the brush, outline the feathers on both wings, using the Gray mix. These different values really show the contrast.
- Rinse out and thin Titanium White with just enough water to get a good flow off the brush. Highlight the beard using curved strokes to show the roundness of it.
- Make any adjustments using the Gray mix or the Titanium White as needed. Highlight the feathers with just Titanium White. Continue painting and making adjustments until you are happy.
- Rinse the brush.

Sherpa Tip: Using the toe of your brush is a good way to create detail and hair texture.



STEP 6 - HEART BALLOON

“DIMENSIONALITY”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

COLOR MIXES:

Deep Red = QM + CRM

Med Pink = QM + CRM + TW

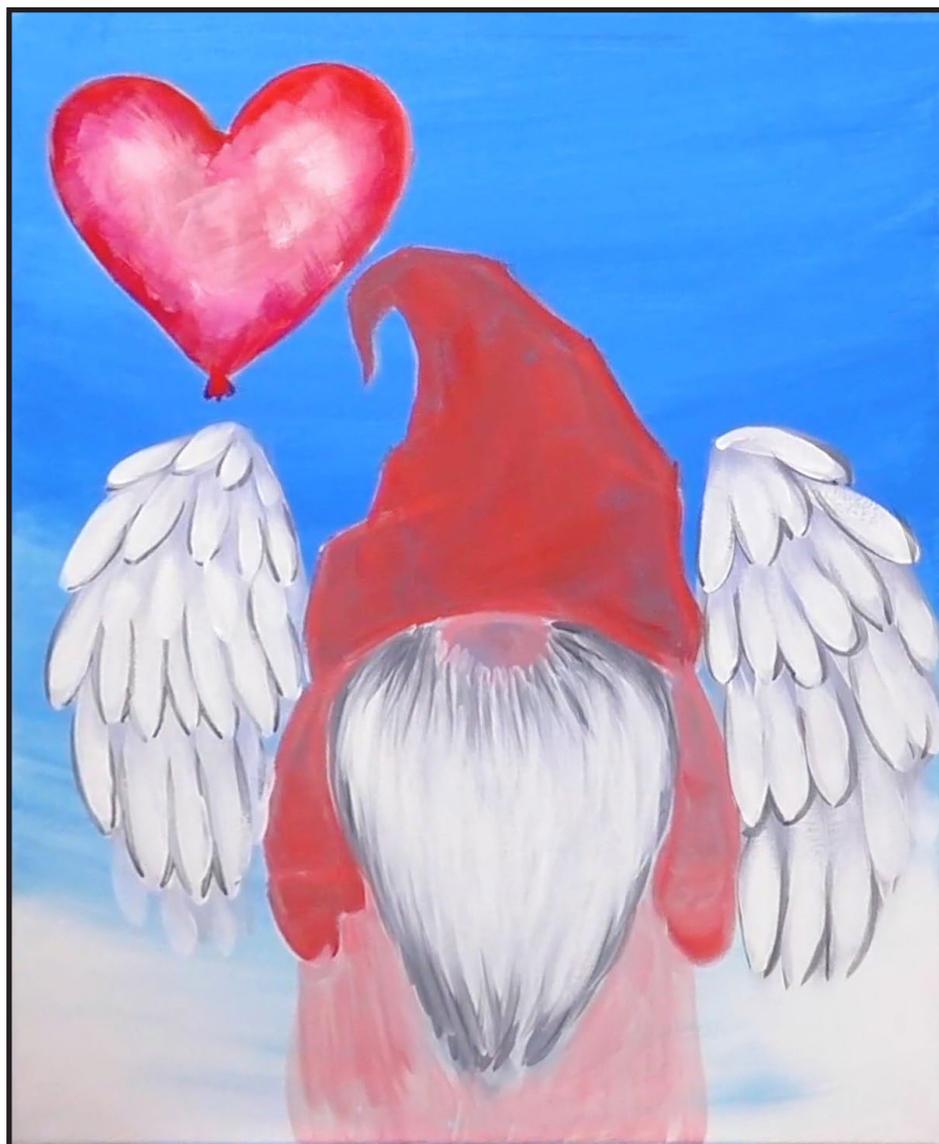
Light Pink = TW + QM + CRM



STEP DISCUSSION:

- Apply the Deep Red mix along the sides of the heart balloon, blending it inward.
- Then add the Medium Pink mix to the center of the balloon, blending it out into your darker area.
- Use the Light Pink mix to dry brush some lighter values in the center of the heart.
- Add some final bright highlights with Titanium White. Rinse and dry the brush.
- Dry brush some Quinacridone Magenta starting at the edges of the balloon and curving the stroke inward, creating dimensionality.
- Dry completely before moving on to the next step.

Sherpa Tip: Use a towel to get the extra moisture out of your brush. It will help with the dry brushing technique.



STEP 7 - NOSE, FROCK, HAND, & HAT

“AMAZE - HAT”

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

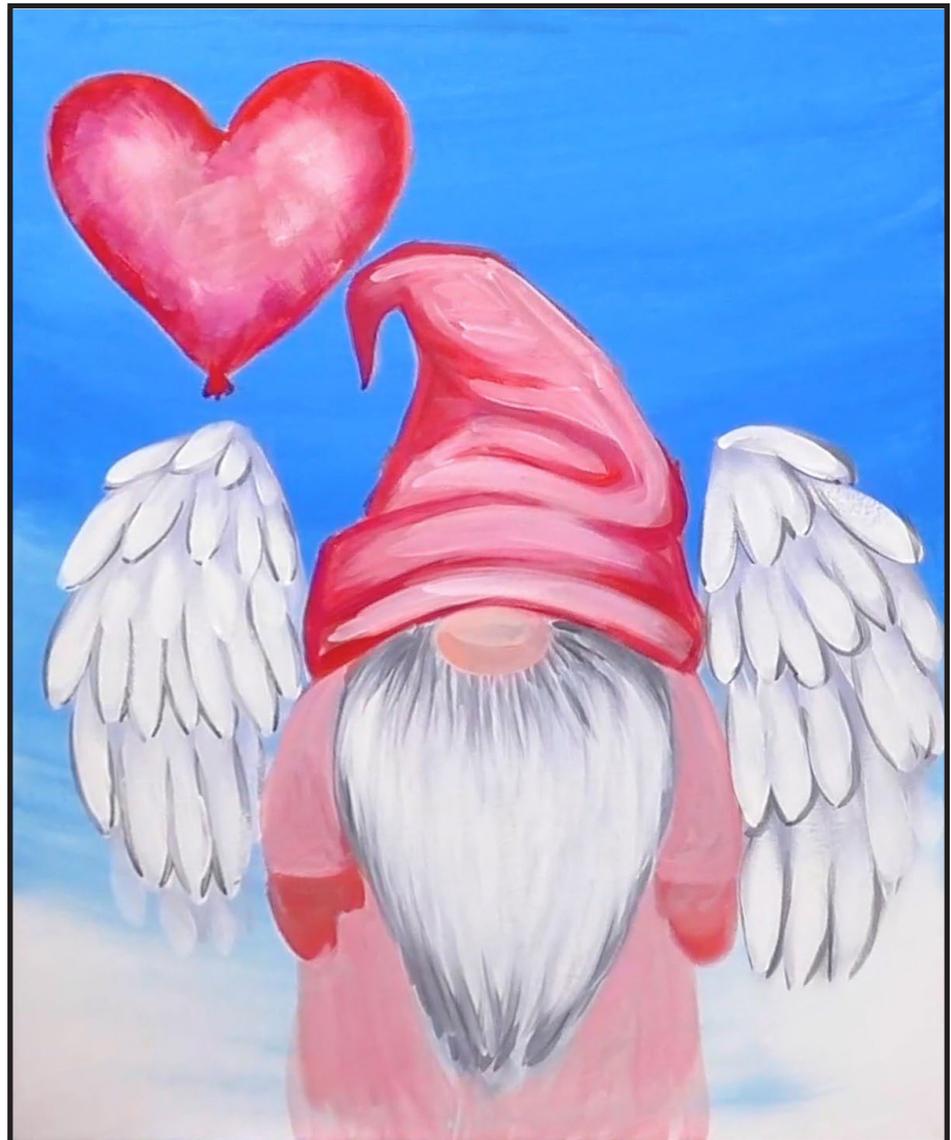
COLOR MIXES:

Nose = CRM + CYM + TW
Deep Red = QM + CRM
Med Pink = TW + QM + CR
Light Pink = TW + QM + CRM

STEP DISCUSSION:

- Use the Nose mix to fill in the nose. Add a little Cadmium Red Medium to make a bit darker color for the bottom of the nose.
- Load the Light Pink mix to paint the arms and the frock. Then highlight the hat where needed, using irregular shapes and wiggles. Add the Medium Pink mix to the hat and blend the two values together. Adjusting the highlights as you go.
- Apply the Deep Red mix along the edges of the hat and in the wrinkles and folds.
- Play with the color mixes and add more highlights on the hat, keeping the brightest highlight on the right side and the center.
- Dry completely before moving on to the next step.

Sherpa Tip: Paint blends better when it's wet. Once it is dry, you will want to wiggle and dry brush to blend.



STEP 8 - REFINING DETAILS, MITTENS, HEARTS, & NOSE

“LET’S KEEP GOING”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Medium Hog Bright

Small Synthetic Bright

Medium Synthetic Round

Small Synthetic Round

COLOR MIXES:

Nose = CRM + CYM + TW

Deep Red = QM + CRM

Med Pink = QM + CRM + TW

Light Pink = TW + QM + CR

Gray = TW + MB

STEP DISCUSSION:

- Paint in the mittens using the Medium Round brush and the Deep Red mix making sure both mittens are the same size. Rinse the brush.
- Then make a heart just off center, on the brim of the hat, using the Gray mix. Paint a second smaller heart, slightly higher and to the left. Add a reflection with Titanium White on the top of the nose and on the heart balloon. Rinse.
- Switch to your Hog Bright brush and the Light Pink mix to highlight the arms and the frock, using a curved stroke. Rinse the brush and dry the canvas.

- Switch to a Small Round brush and cast a shadow under the hearts on the hat using just Quinacridone Magenta. Then glaze some of that color on the mittens. Add a bit of the darker Nose mix color under his nose as a shadow. Rinse.
- Then, switch to a Small Bright brush and dry brush Titanium White on to the hearts of his hat and highlight the balloon. Rinse.
- Add a pop of color on to his mittens and the left side of his hat using Cadmium Red Medium.
- Rinse the brush and dry the canvas thoroughly.

Sherpa Tip: Light pressure better for dry brushing.



STEP 9 - BALLOON STRING AND ROSES

“LET THE FLOWERS BLOOM”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Quinacridone Magenta = QM

Titanium White = TW

Mars Black = MB

BRUSHES & TOOLS:

X-Small Synthetic Liner

Small Synthetic Round

Medium Synthetic Round

COLOR MIXES:

Deep Red = QM + CRM

Med Pink = QM + CRM + TW

Light Pink = TW + QM + CRM

STEP DISCUSSION:

- Rince the brush and switch to your Small Round brush. Use the Deep Red mix to darken the center of the roses. Rinse again and add your Light Pink mix to highlight the outside petals.
 - Rince out and switch to the Small round brush and add bright centers using the Light Pink mix. Dry thoroughly.
 - Switch to the Medium Round brush and your Light Pink mix and highlight the outer petals. Be sure not to paint out all the previous layers.
 - Rince your brush and mix Cadmium Yellow Medium and a bit of Titanium White to add the little centers of some of the roses. Dry thoroughly.
- Get the Detail brush and thin Mars Black with water. Then paint a string that attaches the balloon heart to the mitten. Rinse out the brush.
 - Switch to the Medium Round brush and the Deep Red mix then make the forward facing, messy roses. Start with a small series of circles using light pressure and the toe of the brush. Then pressing a little harder as you add more curved lines around it. To make the open flowers, make two strokes down and then once on each side. Layer the flowers over the bottom area of the canvas using different sizes and directions. Use the Medium Pink mix to highlight some of the petals.



STEP 10 - LEAVES

"SHRUBBERY"

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Dark Green = PG + BS

Med Green = PG + BS + CY

Light Green =

PG + BS + CY + TW

STEP DISCUSSION:

- Use the Dark Green mix to tuck leaves in around the flowers, using the touch, pull stroke.
- Next layer the Mid Green mix to the leaves, to pop on some contrast.
- Then add the highlight using the Light Green mix. Continue using your three values to create a lush foliage.
- Dry.

Sherpa Tip: You can watch my video on the brushstrokes to get a better sense of the touch, pull stroke and how I do the leaves.



STEP 11 - FINAL DETAILS, OUTLINING

“TAKING IT TO THE NEXT LEVEL”

PAINT:

Mars Black = MB

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Liner

STEP DISCUSSION:

- Apply white lines to the roses with your Fluid White Paint. Use broken irregular lines. Then add a reflection on his nose and to the balloon. Rinse out
- Thin some Mars Black with water and apply some broken lines around the heart, the hat, the nose, the arms and the mittens. Then add a few lines to the top of the beard for a bit of detail.
- Sign.

Sherpa Tip: I break the line to help the piece feel more artful.

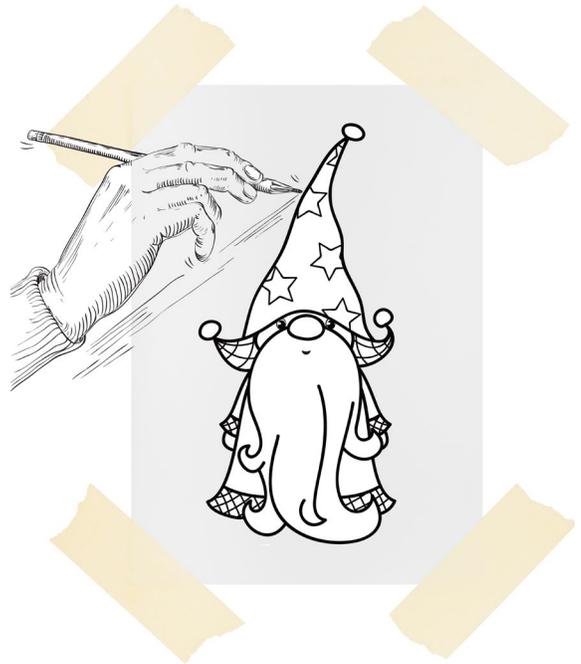


THE TRACING METHOD

- 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 Seral 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:

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GRIDDING INSTRUCTIONS:

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.

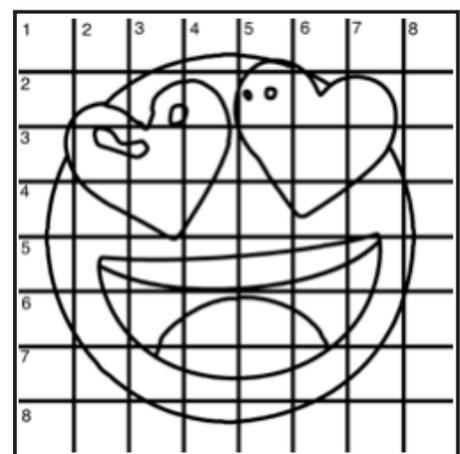
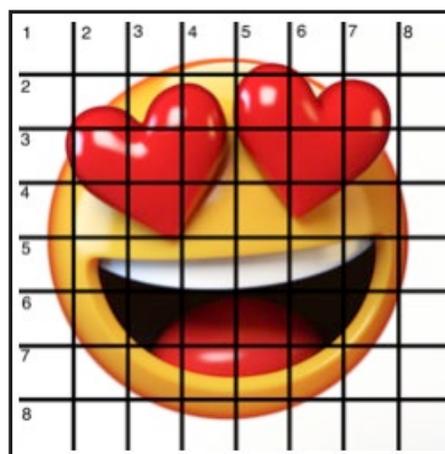
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.



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