

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



TO THE MOON AND BACK

BY: THE ART SHERPA
NAME CREDIT TO PATRON SHARON O'BRIEN

STEPS: 10 | DIFFICULTY: BEGINNER | 1 HOOT



TABLE OF CONTENTS

PAIN T AND TOOL GUIDE	4
VIDEO CHAPTER GUIDE	5
THE GOLDILOCKS ZONE	5
STEP 1 - SKY BACKGROUND	8
STEP 2 - DARK GLAZE ON SKY	9
STEP 3 - SPLATTER STARS	10
STEP 4 - PAINT THE MOON.....	12
STEP 5 - DEFINE MOON, CRATERS.....	13
STEP 6 - ADD GRID AND TRANSFER IMAGE	14
STEP 7 - PAINT IN SILHOUETTES	15
STEP 8 - BRANCH DEFINITIONS	17
STEP 9 - PINK FLOWERS	18
STEP 10 - LITTLE BRIGHT CENTERS.....	19
TRACING METHOD.....	20
TRACEABLE	21
GRIDDING INSTRUCTIONS	22





SHERPA FORWARD:

I am resolved in 2021 to do more to help teach art than demonstrate how to paint art. To that end, you will see changes being made through the year. This document may be the first change that you see, and I hope you will know that everything I do is to help teach you how to paint.

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. The document is best viewed in outline format to allow for ease in navigation between sections. Once all of the tutorials of any given month have been recorded and have an accompanying mini book, The Art Sherpa will prepare a printed version of all of those documents 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.

I provide you with the specific brush I use, but bear 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 not an extremely difficult one but introduces you to skills and techniques used painting in the abstract fashion and features misted acrylic paint drips on three primary color horses.

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:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- #12 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #8 TAS Cats Tongue
- 2" Hog Cutter Brush
- Splatter Tool

TOOLS:

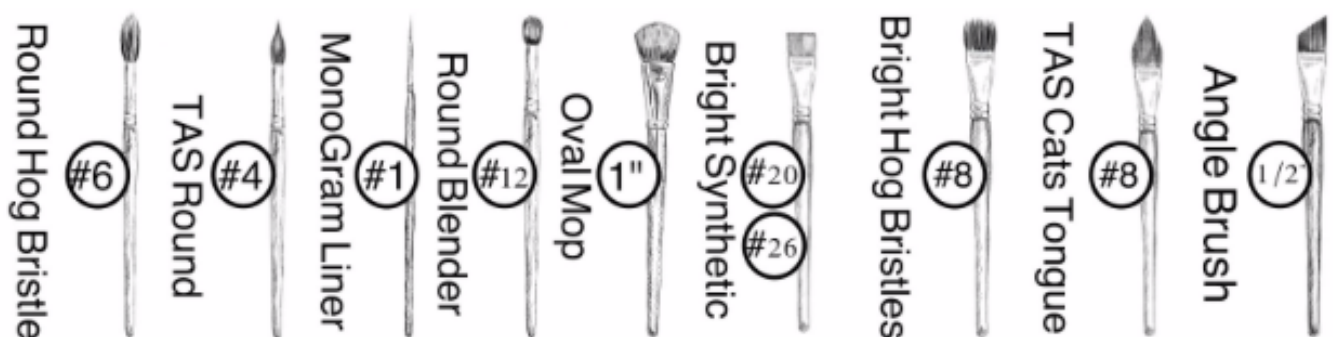
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil

- 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:

- Painting Silhouettes
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- 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	INTRODUCTION, MATERIALS & SKETCH
STEP 1	4:53	SKY BACKGROUND
STEP 2	10:42	DARK GLAZE ON SKY
STEP 3	17:52	SPLATTER STARS
STEP 4	23:30	PAINT IN THE MOON
STEP 5	32:00	DEFINE MOON, CRATERS
STEP 6	41:45	ADD GRID AND TRANSFER IMAGE
STEP 7	45:12	PAINT IN SILHOUETTES
STEP 8	1:06:39	BRANCH DEFINITIONS
STEP 9	1:17:10	PINK FLOWERS
STEP 10	1:33:45	LITTLE BRIGHT CENTERS 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.





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INTRODUCTION, MATERIALS & SKETCH

"CIRCLE THE MOON"

BRUSHES & TOOLS:

T-Square Ruler
Chalk Pencil or
Watercolor Pencil

STEP DISCUSSION

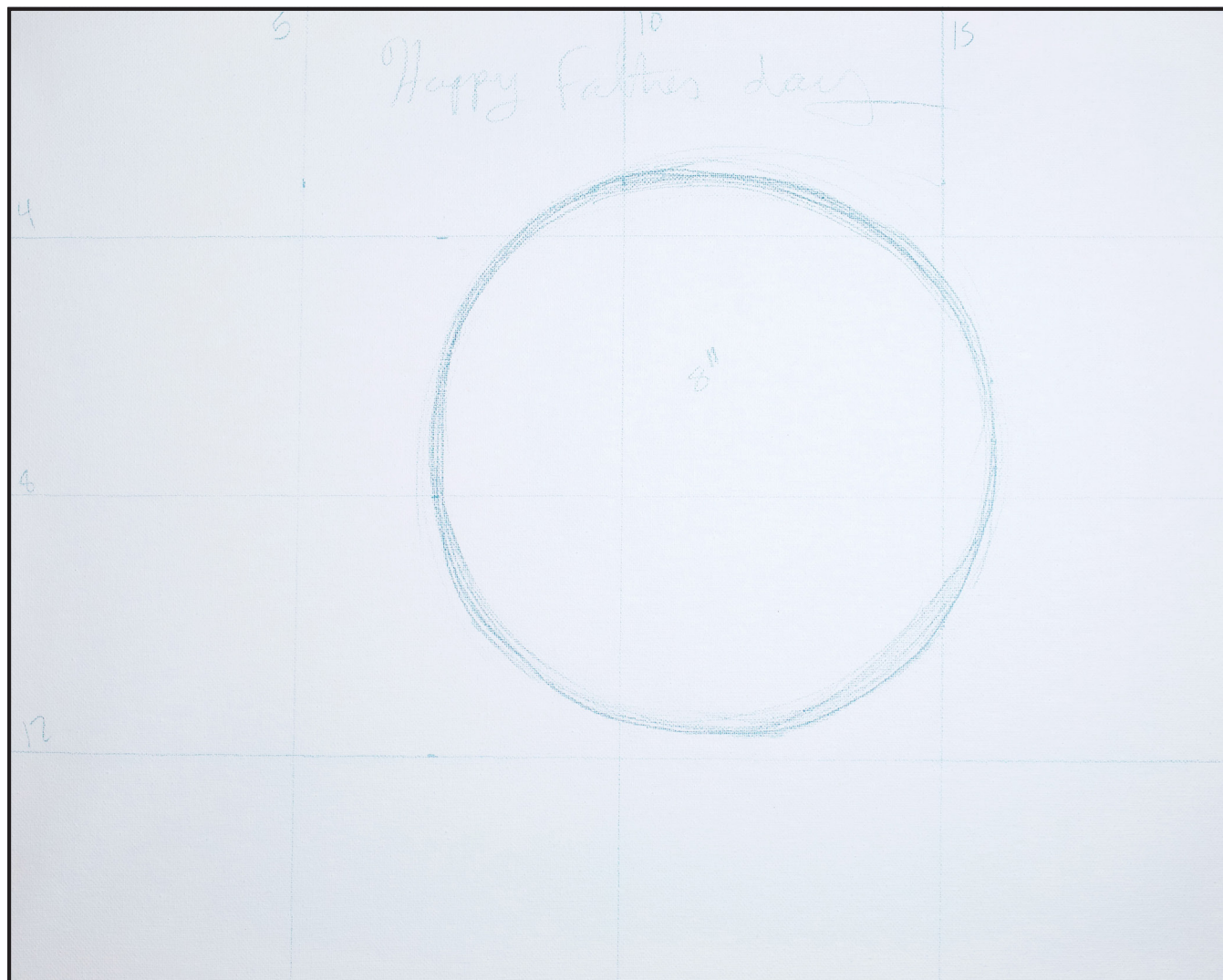
- Use a T-square and watercolor pencil to mark at 5", 10" & 15 on the long

side of the canvas, and 4", 8", and 12" on the short side of the canvas.

Draw in an 8"ish circle for a moon placing it a bit off center and to the right.

You can use a plate or some other round object to help you if you'd like.

- I chose to freehand this image but I have also 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. 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.



STEP 1 - SKY BACKGROUND

“ENCIRCLE THE MOON”

PAINT:

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

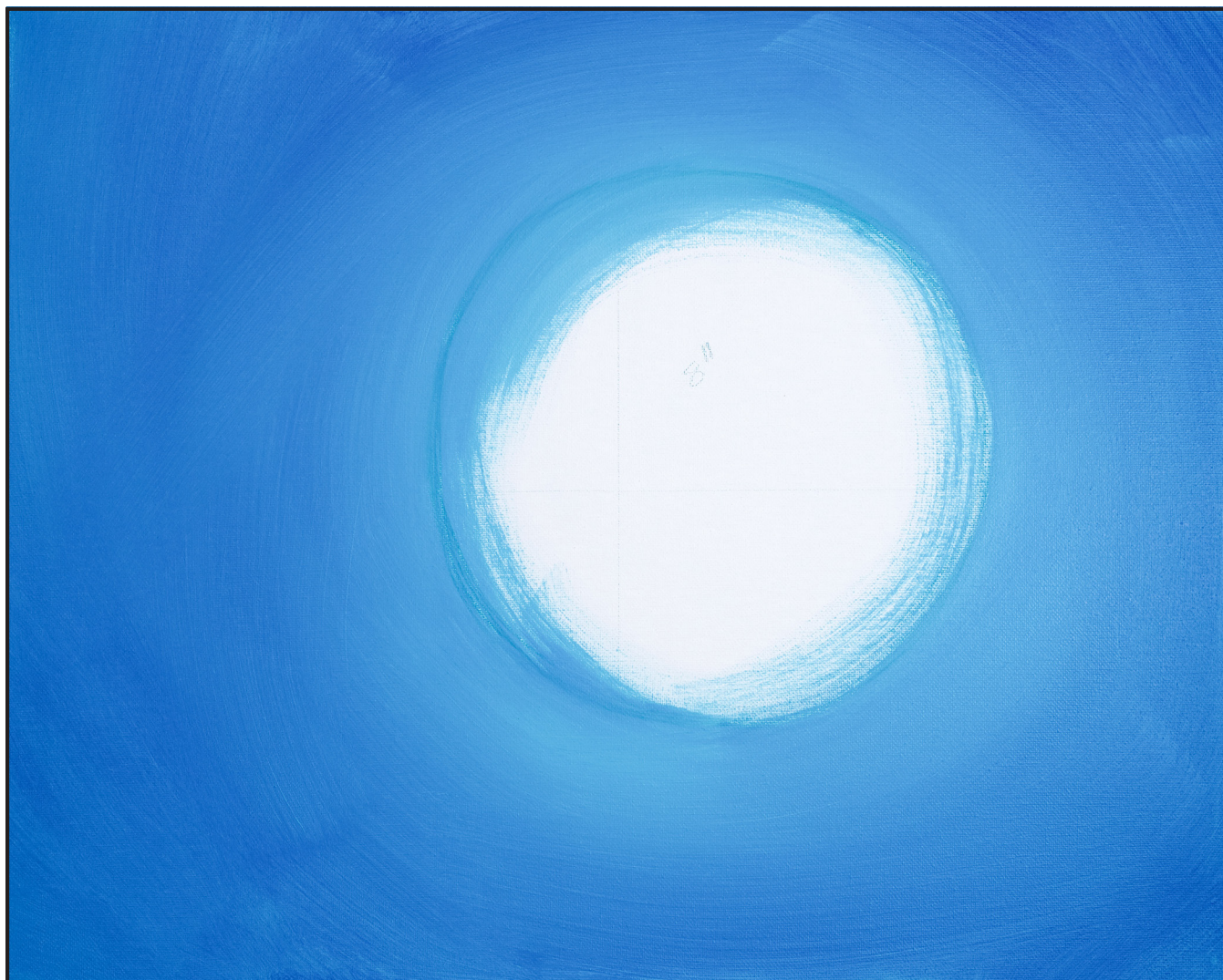
2" Hog Cutter Brush

STEP DISCUSSION

- To start adding the background use a 2" hog cutter brush, just

dampened, and load PB + TW on the brush then paint with a circular motion around the moon. I will put the grid back in a little later using chalk. You want to darken the mix with blue as you move to the outside of the canvas, but keep with the circular brush strokes around the moon. It can be a bit brushy, but keep the strokes around that focal point. Come back with TW on the brush to create the glow immediately next to the moon so it does stand out a little in the sky. You do want to come into your circle a bit because it's easy to cover it with TW when we come back. You are applying wet into wet here and the pressure is light.

- Dry.



STEP 2 - DARK GLAZE ON SKY

“MOONGLOW VS MOONBOW”

PAINT:

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

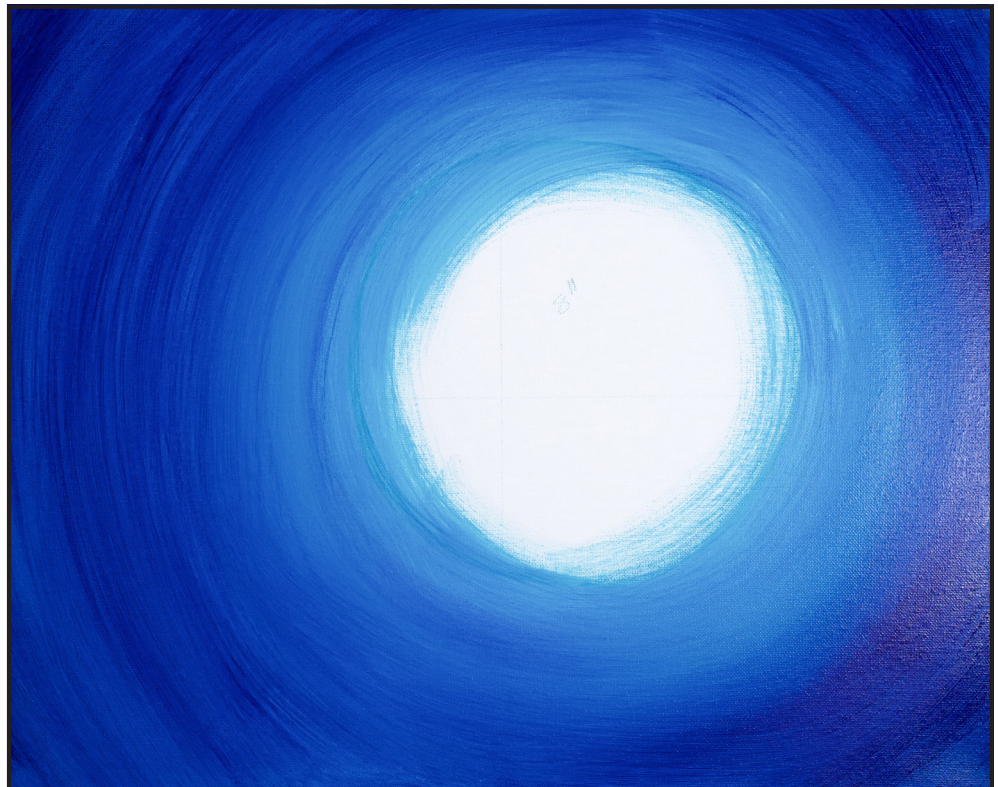
#2 Hog Cutter Brush

- Add DP + PB to the brush and take this further from the moon, into the furthest sky.
- Keep your curve to the sky, it's very important. Play with it and you will get there. It's radial.
- Dry.

STEP DISCUSSION

- We will glaze, or paint a very transparent layer, wet over a dry. So rinse and dry your brush, then load it with PB and using light pressure, paint around the moon but not too closely. You are glazing, or dry brushing, allowing some of the background to show through closest to the moon. You want to continue to use circular strokes to imply how the moon's light is affecting the sky by its projection.
- On the corner of the brush, get TW and add some glow into the area closest to the moon. Again, using light pressure to just create that halo of light.

John - Moonglow is the atmosphere of fog. A moonbow is the effect that happens much like a rainbow. It's almost like a ring around the moon.



STEP 3 – SPLATTER STARS

“GOOD TIMES WITH MOON SPLATTER”

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

Splatter Tool

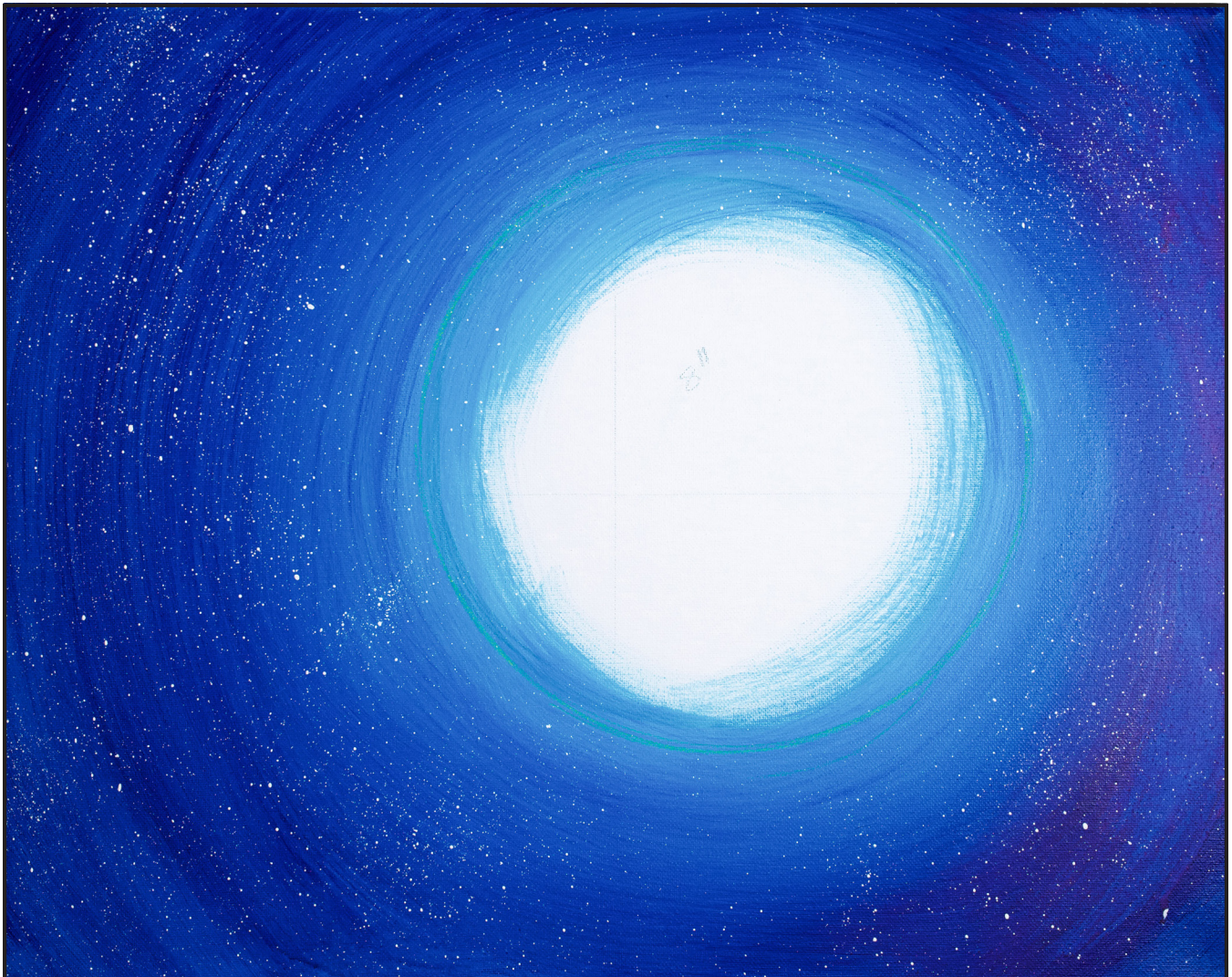
Chalk Pencil

STEP DISCUSSION

- Splatter time makes me happy. It's one of my favorite techniques, it's not one of John's favorites

because his cameras can get splattered with paint. AND, I have a video on my website to help you splatter if you are new to this.

- Take a lid, or a plate, and hold it up over your moon opening, and with a chalk tool, redraw the moon. I used my quick pot lid.
- Get a splatter tool or a stiff brush, and load it with FWP. Run your finger along your tool to splatter the stars on the canvas. If you have access to one, a puppy pad is a life saver when you splatter. Use it to protect the walls, or the floor or your desk. Your nails will come clean with rubbing alcohol and it will not take up your gel nail polish.
- Dry.



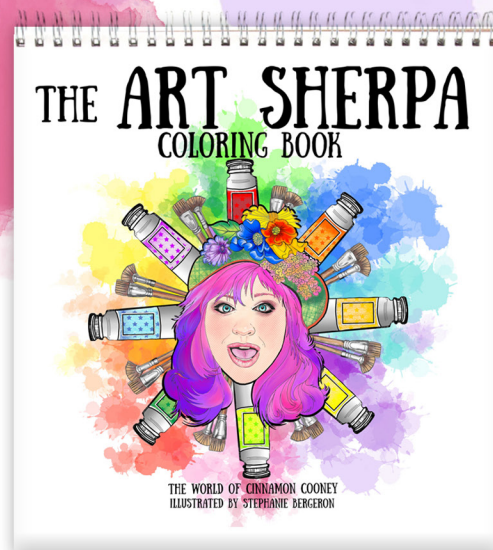


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STEP 4 – PAINT THE MOON

“PARCHMENT MOON”

BRUSHES & TOOLS:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#12 Round Hog

STEP DISCUSSION

- Let's paint the moon. I used a #12 Round Hog

with CYM + BS + MB + TW, mixed to a bright-ish, yellowish-gray color for this moon layer; it's almost the color of parchment paper. The color can vary because it will have other layers. You are blocking in this pretty neutral color. Add water to the brush as needed, but sparingly if you are using a hog. Be prepared to wipe it if you need to so it does not drip. Your brush strokes should maintain the circular motion you used in the sky.

- While it's still wet, load up just TW on the brush and at the top of the moon, lighten the color a bit, adding depth and layers.
- Dry.



STEP 5 - DEFINE MOON, CRATERS

"THAT'S NO MOON"

PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

#12 Round Hog Bristle

STEP DISCUSSION

- To give our moon a face, or add craters, get a #12 Round Hog and load on some TW. Then start at the top of the moon to almost dry brush this white on, allowing the first layer to show through. Use a wiggling motion from the middle of the belly of the brush to the top. Craters in this moon are a bit darker on the right side, so be sparing on that side, almost a scumbling stroke.
- There are many resources provided to you that you can, and should, be using. You can rewatch the video, you can visit my website and view tips and tutorial videos on techniques, you can subscribe to my Facebook groups and chat with other community members.
- This moon is going to

silhouette our child and create that "le signe in sweetness" effect.

- Craters are created using CYM + BS + MB, and a dry brush with light pressure. Just wiggle that brush and color on the moon. It looks like a moon and it feels like a moon, but it may not be accurate to our moon.

John - As Obiwan would say, "That's no moon."

Cinnamon - John thinks all my moons are alien moons. It's been said before, it will be said again.

- The dry brushing is what helps this feel like a crater, you may not see it as you are painting, but step back about 5' and look, at the end of this step and I'll bet you see craters. Your brain will tell you that it's a moon and those must be craters.
- Come back with TW on the dirty brush and add more highlights in and around the craters, here and there. The baby will cover a lot of this but we are still creating the sense of the moon.
- Dry.
- Wash and rinse your brush.



STEP 6 - ADD GRID AND TRANSFER IMAGE

“THE MAGIC MOON GNOME”

BRUSHES & TOOLS:

T-Square Ruler
Chalk Pencil or
Watercolor Pencil

STEP DISCUSSION

- We will re-add the grid and draw in the image. You can use the traceable method or the grid method to transfer the image. You do you. I

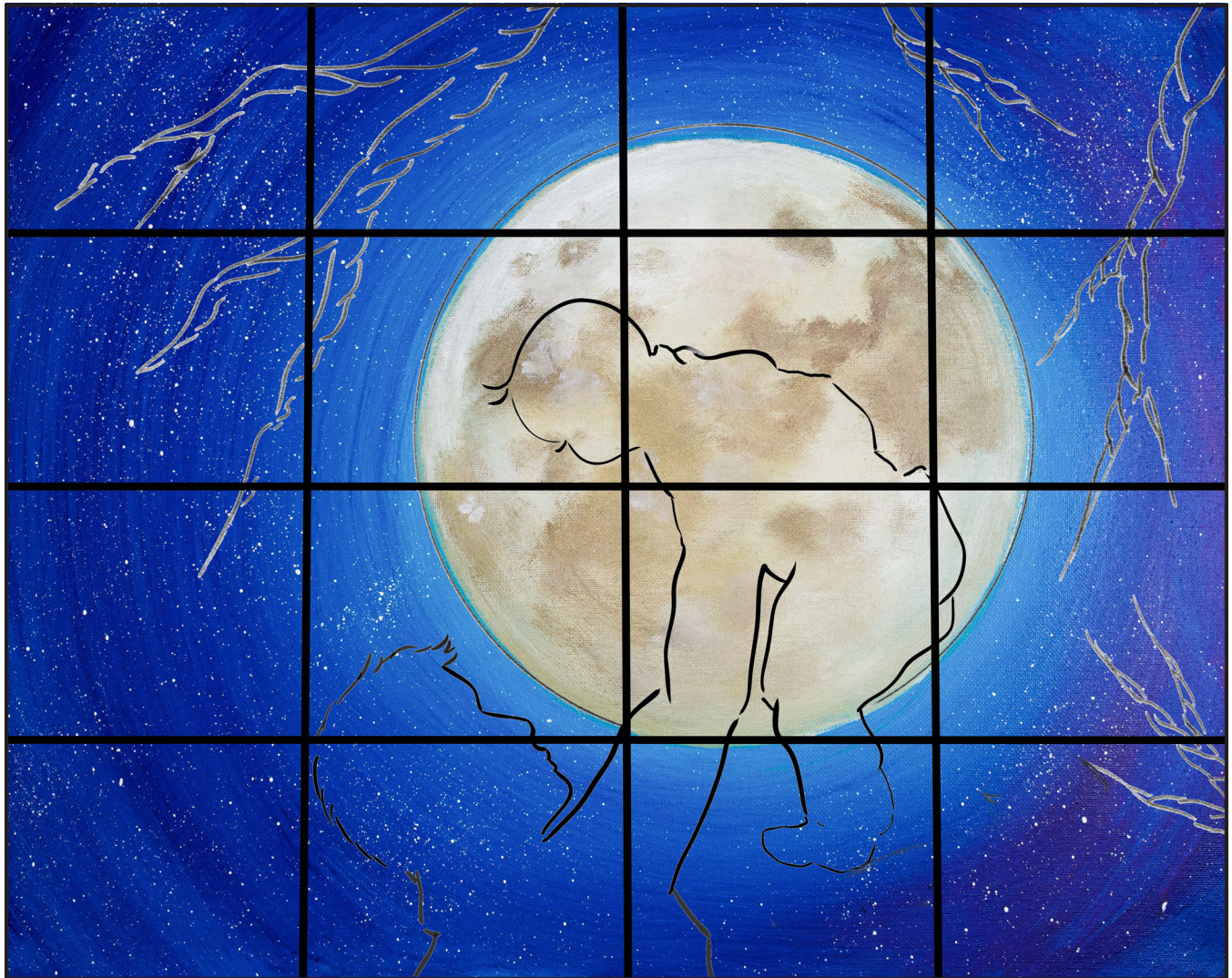
also have videos on these techniques on my website.

- I will be using moon magic here - gnome moon magic, as I draw in my grid and my image freehand.

WHAAAA!

The magic moon gnome makes an appearance.

- Pay attention to the man's profile with sharp angles and use rounder angles on the baby boy. You can easily change the baby boy to a baby girl. I drew in a few branch spaces but I really only added the major structures.
- Dry.



STEP 7 - PAINT IN SILHOUETTES

"MANDALORIAN MOON"

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

#8 TAS Cat's Tongue

STEP DISCUSSION

- It's so easy to hold your breath when you are painting. Remember to breathe and try to relax.
- With a TAS #8 Cat's Tongue, or pointed filbert, and MB, paint in the man's head silhouette. If you are using inexpensive paint, you might need to paint a couple of layers in order to have the black cover properly. It does not hurt to add a couple of layers even if you are using a more pigmented black. Paint in his shirt and arm and remember that his profile should have sharper features, less rounded. Then paint in the baby's silhouette in front of the moon. We will come back with a round brush for detail work so don't get too close to the edges of your profiles.
- If you have to fix something, let it dry, then come back and repaint in the background color.
- Load MB on the brush and paint in the tree branches that come down from the top and right side of the canvas. We are creating just the structure of the limb, and trying to avoid stick limbs, so make them bend and divide. They will be covered by flowers a little later.
- The chalk grid will remove very easily with a damp brush whenever you are ready as long as the paint is dry on the canvas before you begin.
- Rinse and wipe your brush then get a TAS #4 Round and MB. Return to the profiles and paint to the outside edges of both the man and the child. It's ok to use a picture of the man in your life if you want to customize the picture to look like the father in your life. Add hair like I did or add the hair style of the father figure in your life.

John - Maybe in their world it is a mandalorian.

Cinnamon - I'm sure John thinks the father figure in my life has some muscles, but those are actually 2 arms.

- Give the baby some hair, and this would be where you might want to turn it into a girl. Add the eyelash, because an eyelash is a very important thing. Tell the story with your brush. Find those lines that tell the story.

John - Proportions really do tell the age of the child.

- You want to stand back from your painting to observe it from at least 5' and when you think you are ready, go on to the next step.
- Dry and let the canvas cool.
- Remove your chalk lines with a clean damp brush.
- Get fresh water.
- Add a second coat of the black with a slightly thinned coat of MB using the TAS #8 Cat's Tongue.
- Dry.
- Super good in my heart. I love this and I appreciate all your positivity.

STEP 7 - CONTINUED:



STEP 8 - BRANCH DEFINITIONS

“MOON LIT BRANCHES”

PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

- Get MB and define where you want more darkness on the branches, which is the furthest part of the branch from the moon.
- Dry.

BRUSHES & TOOLS:

#4 TAS Round

#8 TAS Cats Tongue

STEP DISCUSSION

- Now it's time for the funnest part, which is really to add flowers and finish out the branches. With the TAS #4 Round and CYM + BS, come to the branches and add some wood detail. Use a downward stroke that defines the growth pattern of the branches and catches highlights from the light source, which is our moon. Start your stroke closest to the moon so that the darkest part of the stroke is away from the moon. This is a small brush and designed to give you a great deal of control over the paint.
- Add more CYM + TW to the mixture above, you could use yellow ochre if you have it, and use this as a highlight on the area of the branch closest to the moon. Don't work yourself into a state on this, because most of it probably will now show.



STEP 9 - PINK FLOWERS

“MOON FROSTING”

PAINT:

Quinacridone Magenta = QM
Fluid White Paint = FWP

BRUSHES & TOOLS:

#8 TAS Cat's Tongue

STEP DISCUSSION

- OK, well maybe this is the funnest step. Moon frosting. Let's start at the top left, using the #8 Cat's Tongue, load QM + FWP, on the edge of the brush, and make 5 curved petals for the first one. You can multi-petal these, some may have 3 pedals, some may have 4 or 5. Different blossoms have different numbers, you can make whatever flower blossom you love. Just put these little blossoms all over the tree area. Fill it up. The mix between pink and white should vary; some might have more white, some will have more pink. This could be a Cherry Blossom or a DogWood Tree. Some petals layer over others. I started working left to right because I'm right handed and that is how my stroke works best. If you are left handed, your strong direction might be right to left. You do you and be your most comfortable self in

the way that you paint.

- John - If you over-petal, you can dry and repaint, right?
- Cinnamon - I don't buy into the over-petal theory, I don't think you can over-petal.
- Cinnamon - Twix makes a cameo appearance. Actually, she was upstairs in a room, cried to get out, came down, and told a tissue of lies about no treats at all today. She got her hugs ANDshe's off.
- John - And she's saying "Who's next on my call list?"
- Cinnamon - Apparently you, watch your socks.
- Move and tilt your canvas as you need to in order to put in the petals at the top, don't stand on your head and try to paint. Remember, you could use craft paint on your flowers if you wanted to. You do want to add a couple of floating petals at the top, maybe the wind kissed them and convinced them into a freefall to earth.
- Dry.



STEP 10 - LITTLE BRIGHT CENTERS

“MOONLIT PARENTAL LOVE”

PAINT:

Cad Yellow Medium = CYM

Fluid White Paint = FWP

BRUSHES & TOOLS:

#4 TAS Round

#1 Monogram Liner

STEP DISCUSSION

- Usually a petal flower has a center of color. Get CYM on your TAS #4

Round brush and add a little dot, almost impasto, to the center of most of the petal groupings. Some of the groupings might not show the center because they are facing the opposite direction. Continue adding bright cheerful little insides.

- When you have it where you like it, sign with a monogram liner, but remember that the signature is part of the composition, the way you sign, the color, everything, so be thoughtful. Are you adding something that is detracting from the focal point of the painting? I used pink + FWP.
- Did this not come out beautiful? However you intend for this painting to enhance your life, I hope it is an excellent representation of parenthood for someone that you love.



THE TRACING METHOD

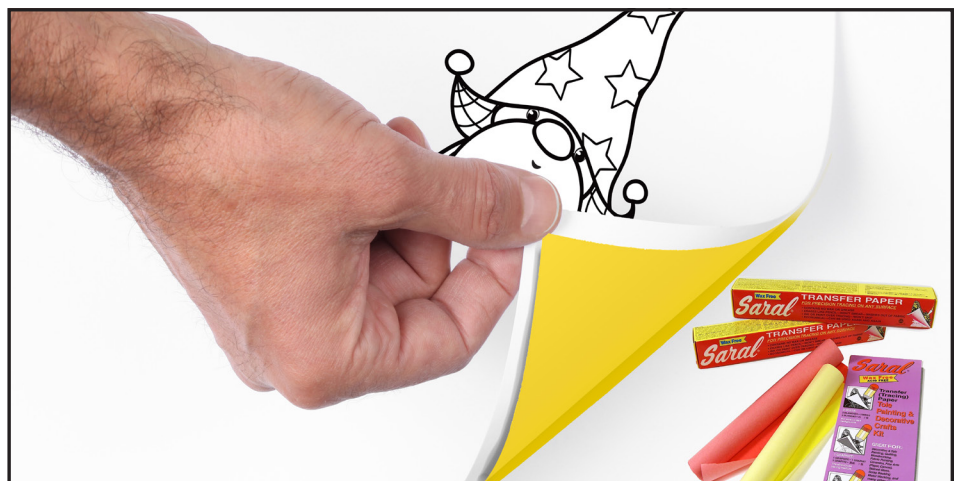
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



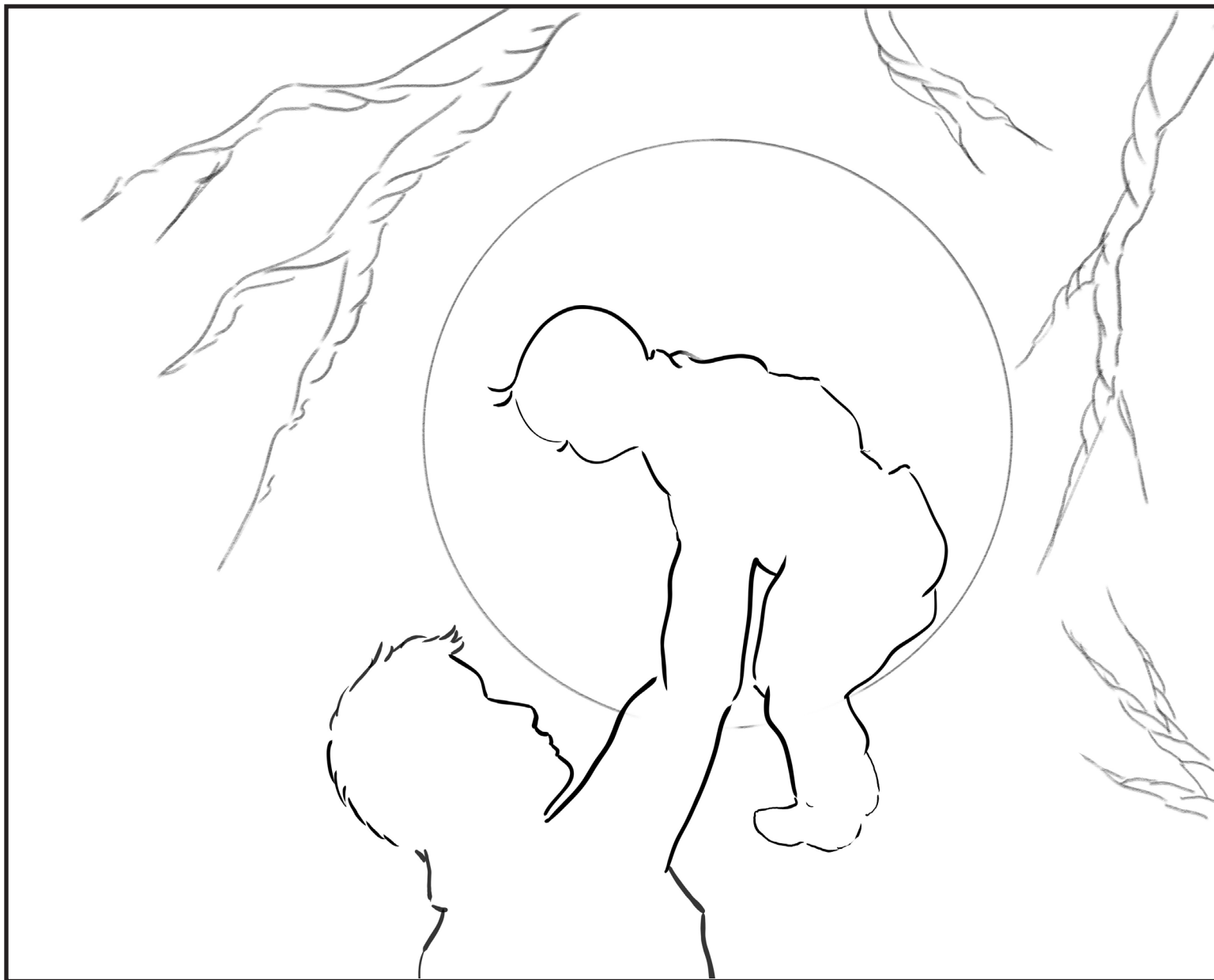
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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:



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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.

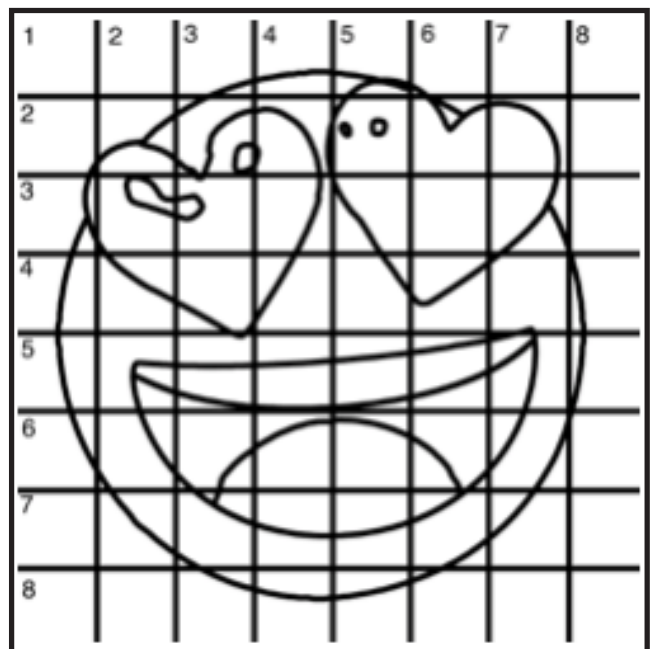
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



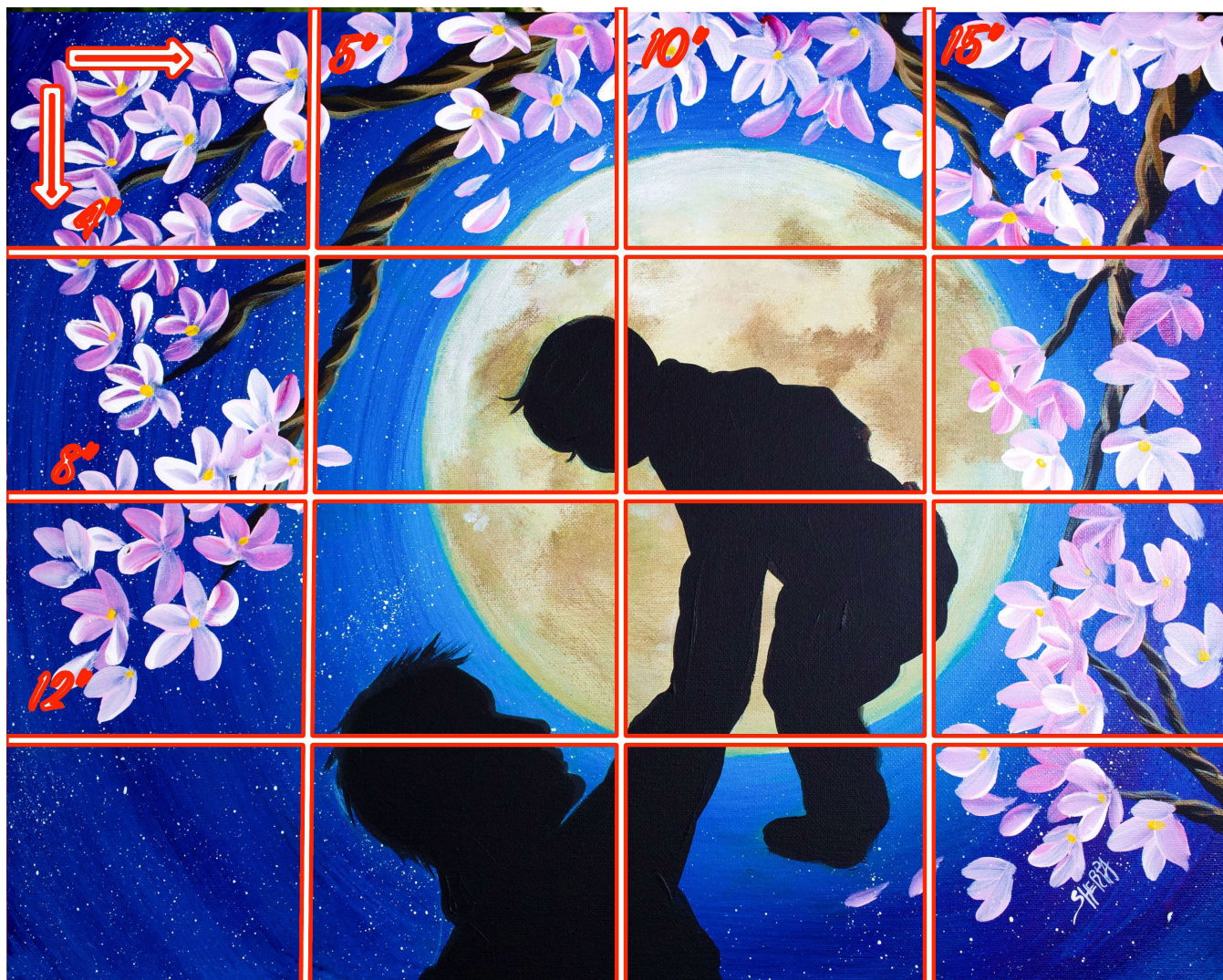
GRIDDING INSTRUCTIONS CONTINUED:

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.

GRID REFERENCE:





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