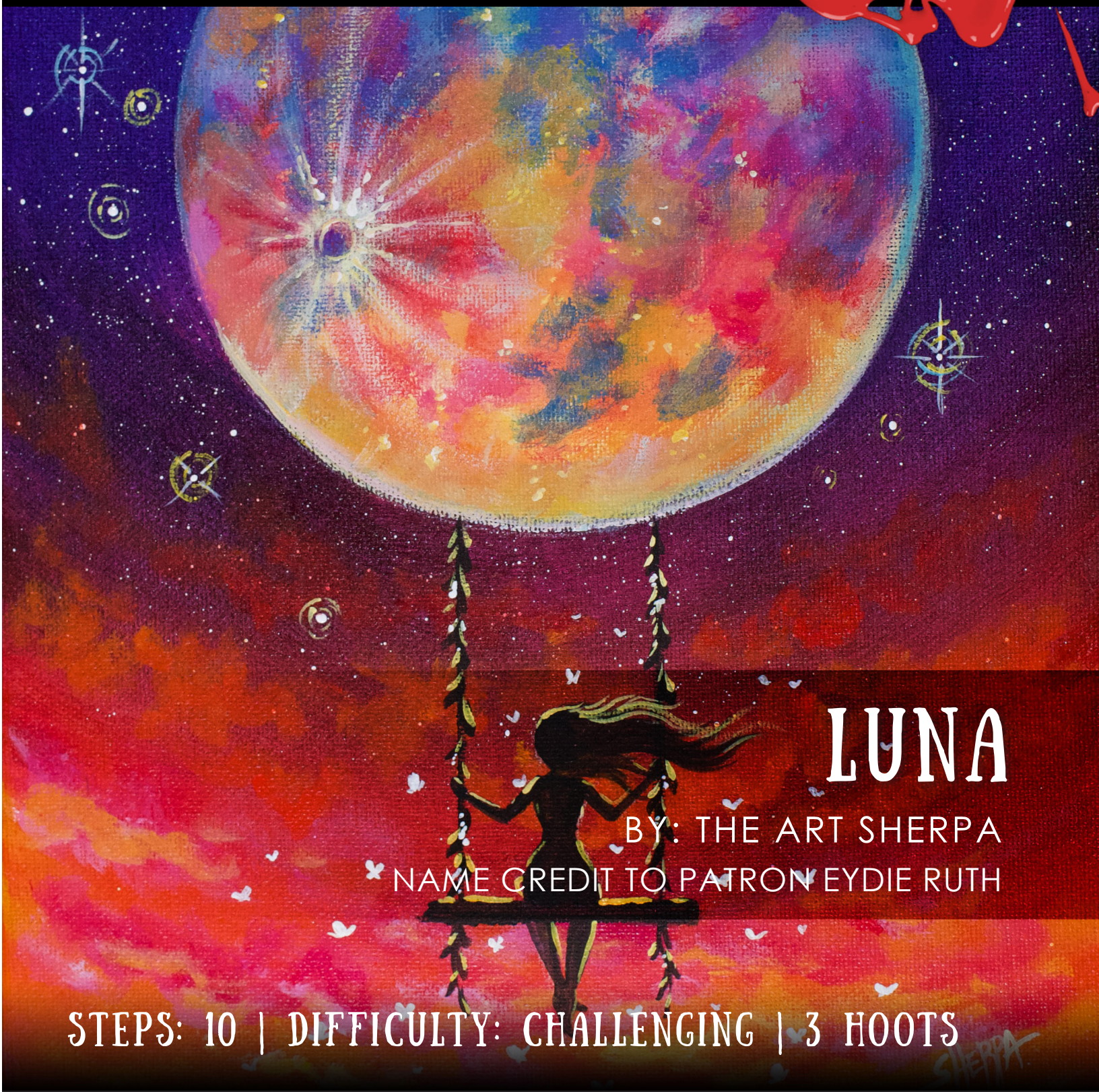


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



LUNA

BY: THE ART SHERPA


NAME CREDIT TO PATRON EYDIE RUTH

STEPS: 10 | DIFFICULTY: CHALLENGING | 3 HOOTS



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SHERPA FORWARD:

I am resolved in 2021 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 can be found at theartsherpa.com.

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 long, not extremely difficult, of a beautiful magical, whimsical, mystical moon with a young lady sitting on a swing suspended under it. This is a Patron Only tutorial which you can now access on the website calendar and on the announcement post in the Facebook Patron Light Keeper group. All of my designs are very doable for every level of artist, especially when you take advantage of all the resources I make available to you in this document. I have done several smaller moon 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 Blue = PB
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

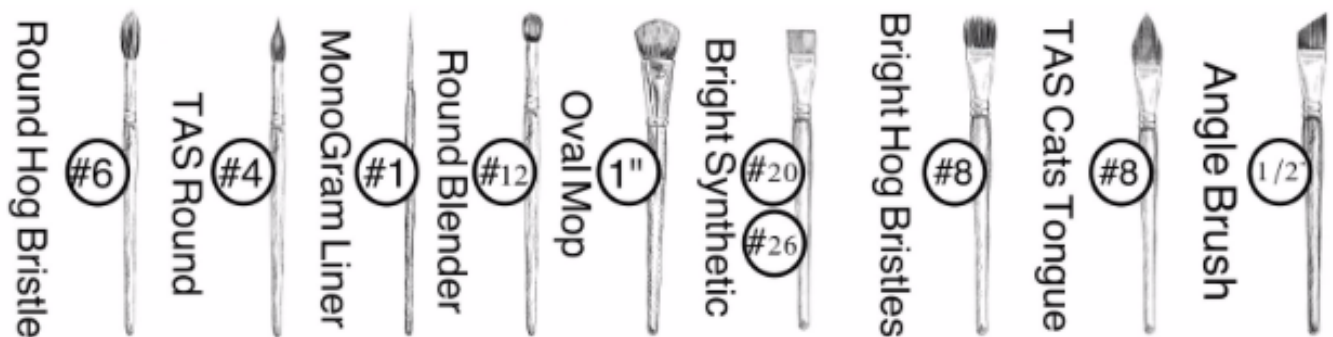
- #12 Round Hog Brush
- #4 Round Hog Brush
- #4 TAS Round
- #1 Monogram Liner
- TAS #1 Round Detail
- 1" Oval Mop
- #26 Bright
- Angle Brush

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 a Silhouette Landscape
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Clouds
- 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	4:38	BLENDED BACKGROUND
STEP 2	13:26	NEXT LAYER BLENDED BACKGROUND
STEP 3	24:33	SPLATTER
STEP 4	30:40	BLOCK IN MOON
STEP 5	38:00	MOON COLORS
STEP 6	50:31	TWINKLE
STEP 7	56:12	CLOUDS
STEP 8	1:06:20	DETAILS AND SPARKLES
STEP 9	1:11:24	PAINT IN SWING
STEP 10	1:20:37	FINAL DETAILS & HIGHLIGHTS 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.



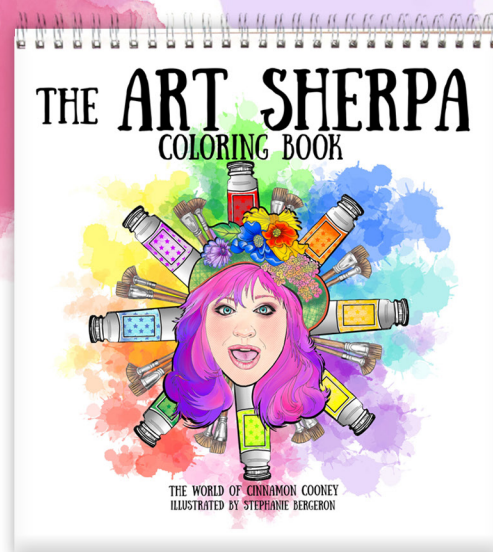


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STEP 1 - BLENDED BACKGROUND

“AN EMOTIVE MOON”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

BRUSHES & TOOLS:

1" Oval Mop

Chalk Pencil or Watercolor Pencil

STEP DISCUSSION

- 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.
- To input the moon, I used a 5.5" lid and drew in a rather large circle near the top of the canvas with a watercolor pencil. 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 object.
- Begin by putting out all your paints except for the MB, we won't need that until later.
- I am using a 1" mop brush to create the ombre effect for the sky. If the

ferrel of your brush is loose, that is normal, and can still be reglued and used.

- Mix QM + CRM + CYM, to get a rather bright pink-orange. Using a damp mop brush, I sweep this color up toward the moon from the bottom of the canvas. Varying the color blend as I go. Using sweeping side to side strokes, curve around the moon until you have covered the bottom 2\3 of the canvas.
- Rinse out and wipe off your brush.
- Mix DP + QM, and bring this color all around the moon, being sure to stay close to the surface at the bottom of the circle.
- Add PB to darken the sky at the top of the moon, brushing wet into wet as you go. It's ok to come over the moon a bit, we will fix it later.
- Rinse and dry your brush. Then blend the area around the moon, creating a soft and glowy effect.
- Your canvas must be thoroughly dry before you move on.



STEP 2 - NEXT LAYER BLENDED BACKGROUND

“CAUTION: PHONE VIEWING EYE STRAIN”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

1" Oval Mop

STEP DISCUSSION

- It will help to get all of your mop brushes together as we will be using them a lot in this tutorial.
- Using a dry one, load CYM + CRM to get an orange. You can add AGL here if you need to in order to improve flow. Then at the base of the canvas, bring this color up in those sweeping movements toward the moon. Rinse out from time to time to keep the pigment off the brush.
- Get some QM on the brush and use this to transition between the orange and the purple areas on the canvas. You do want it streaky and to allow some of the under color to show through.
- Get PB on the brush and reinforce that dark blue just closely around the moon.

- Rinse your brush and dry.
- Mist the canvas if you need to, and blend with a dry mop and light pressure, preserving the arch in the strokes.
- Get the mop damp, and reblend again, then use a dry brush again. Use light pressure to get this beautiful ombre sky as blendy blendy as you can.
- Rinse and wipe your brush.
- Dry and cool the canvas.

A community member asked why all artists paint the moon. For me, the moon is a very emotive topic, it can be magical, mysterious, empowering, romantic, and I think it even impacts our inner well being.

Sherpa Tip:

There are recent studies that indicate viewing YouTube tutorials on your phone can lead to eye strain, so it is very important that, IF YOU HAVE OTHER OPTIONS, like viewing on a computer or ipad, you do so.



STEP 3 - SPLATTER

“STARLIGHT, STAR BRIGHT”

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

Splatter Tool

TAS #1 Round Detail

Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- Get your lid again and redraw the moon with a chalk pencil.
- Most artists like to splatter at the end, but the stars are behind the clouds, so I want to put them in first.
- Use your splatter tool and FWP to very gently splatter in some light, distant stars.
- Using a liner brush add midsize stars if you think you need them. I brought the stars throughout the entire area where I could see blue, but was careful so that I did not overpower the sky.
- Dry and cool your canvas.





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STEP 4 - BLOCK IN MOON

“JOHN SHED HAIR IN MY PAINT, IT’S NOT PINK, IT’S NOT MINE”

PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

BRUSHES & TOOLS:

#12 Round Hog Brush

STEP DISCUSSION

- Put out some MB on your palette.
- Dampen a big hog brush, but remember that they will hold water. Then mix TW, a touch of orange + CYM and start blocking in the bottom of the moon with these colors. Use various blends of this color, it should not be uniform.
- Add a touch of QM and apply that onto the moon, wet-into-wet, using the tip of the brush. You can use the reference photo at the end of this step to help you with that placement if you'd like, but you are Patrons so I'm sure this is not your first painting. Feel free to paint YOUR own moon. Maybe your moon is blue and yellow.
- Get PB on the dirty brush and come around the top of the moon and into that pink. It's haute messy right now, but it will be beautiful.
- Add QM to the dirty brush. This should give you a purple color to bring into the moon. If not, rinse and wipe the brush and mix PB + QM for a purple.
- Use PB to clean up the edge of the moon if you need to.
- Dry. Step It, John.

Cinnamon: You were really heckling me at the start of this, John, what happened?

John - I don't think you should confuse small-talk with heckling. I'm just very zen today and taking the time to smell the flowers.

Sherpa Tip:

My favorite hog brushes all come to a point at the end. Some hog brushes become fluffy, but for me, I want my hog brush to be able to paint where I want it to paint. Fluffy is good, but not for everything. If you brush says Chun King Interwoven Bristles and it fluffs, something is wrong, contact the manufacturer. A good hog brush is always a good hog brush. Know your tools.



STEP 5 - MOON COLORS

"THE FIRST OF MANY"

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Dioxazine Purple = DP

Mars Black = MB

Titanium White = TW

Fluid White Paint = FWP

BRUSHES & TOOLS:

#12 Round Hog Brush

½" Angle Brush

STEP DISCUSSION

- Get your orange color and add some TW, to the yellow zone, and with a large hog brush, start brushing in this yellow glaze over some of the moon surface. You should see the colors under it because yellow is so transparent. Get your pink color and CRM and input that glaze in over the moon surface. Again, if you are unsure, use the reference photo at the end of this step to assist you. Don't overlook the other resources either, the traceable, the grid reference, the step 10 final photo. We are creating moon cratering.
- Mix DP + PB + TW and put that mid blue color glaze in. You can lighten by adding TW.
- Mix CYM + TW to a highlight color that you bring around the outer circumference of the moon, at the bottom, and use it to add wispy fog-like elements at the top of the moon.
- Get your DP + TW and add that light purple to the moon.
- Refresh any colors that you need to.
- In review of my progress, I determined that I needed more pink, so I mixed QM + TW and added that in. Review your progress and determine what you feel like you need in your moon. What do you love about it, what can you improve upon by adding a color? What color do you need to add?
- Take TW to your orange color and add a peachy effect in places. We are just adding fun color pops in our moon to make it more interesting. John always says I paint alien moons, that's ok, I love alien moons.
- Rinse out and wipe your brush.
- Put your lid down again, be careful, and trace around the moon with a chalk pencil. Is there anything that you need to come back and address with a detail brush that will give you a fine line, an angle or a sharp bright. Is the moon round? If you want to add a moonglow effect, take a light yellow line of paint around the bottom of the moon and a light blue line around the right side of the moon. Come back with FWP on the top of that if you want it to pop. It's ok to blend that up into the surface if you want to.

Like I said in the foreword, this is the first of the Patron Only content that will have a mini book.

For your information, The Red Fox Lady will be finished. I plan to record it and then drop the tutorials in for you. Because it is a very large painting, it requires more energy from me, and a certain mental space, which is hard to schedule ahead of time. Lessons have been learned.

STEP 5: CONTINUED



STEP 6 - TWINKLE

"TWINKLE, LITTLE STAR, TWINKLE"

PAINT:

Fluid White Paint = FWP

BRUSHES & TOOLS:

TAS #1 Round Detail

STEP DISCUSSION

Cinnamon - I'm drinking more mocha so get away from drinking so much coffee, I've read that it is a good alternative.

John - I've read a lot of things.

Cinnamon - I know.

- Get a small detail brush and use FWP to paint the star glows to several of your bigger stars. If you are already using a turntable to hold your painting surface, this is one of those techniques that will make using it worthwhile. Turn your canvas so that you are brushing to your strength and not having to contort your body and or head to do this linework.
- Take the time it takes to make your painting beautiful. Once you start to twinkle, you need to twinkle at least 3 stars. Some twinkles are stronger and brighter than others because they are nearer to the viewer.



STEP 7 - CLOUDS

“CLOUDS”

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

#12 Round Hog Brush

STEP DISCUSSION

- Get a mid to large size hog round brush and load it with CYM + TW + QM to a bright orange, and start dry brushing some sweeping, random, curves of color around the bottom part of the canvas. Adding some drama without painting over the background. I don't consider myself a dramatic person, but I am always putting it in my art, so maybe I am dramatic. When I first started teaching on YouTube, the hardest thing for me was to paint and talk at the same time. I've come a long way. I'm now accused of being "too chatty".
- Get QM + TW and add some sweeping movements of this color as you move up further into that orange pink zone towards the moon.
- Get CRM + CYM + QM mixed and add some of that brighter orange red above the pink sweeps just coming into the blue distant

area of the sky. Try adding more CRM or QM to this mix for a darker value just closest to the moon. Can you see now why I put the stars on when I did.

- Rinse and wipe your brush. Mix CYM + TW for some dramatic drama down in the orange section near the bottom of the canvas. I continued applying this color moving up and allowed it to fade out as I came up.
- Always preserve the stroke direction, it should curve and arch downward.



STEP 8 - DETAILS & SPARKLES

“DRAMATIC MOONNESS”

PAINT:

Phthalo Blue = PB

Titanium White = TW

BRUSHES & TOOLS:

#4 Round Hog Brush

TAS # 1 Round Detail

STEP DISCUSSION

- Mix PB + TW on a small detail brush to a bright blue, and add this to the stars to add some circles that glow and draw the eye. Very light brush strokes.
- Get your smallest round hog brush with light yellow and wiggle in some atmospheric spikes coming out of a circle to the lower left side of the moon.
- It says crater without having to spell it out.



STEP 9 – PAINT IN SWING

“SWING SUSPENSION”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

½" Angle Brush

T-Square Ruler

Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- Get a T-Square across the bottom of the moon and chalk in where you want the swing ropes to connect to the moon. I allowed about 1.5" between them, then came down and drew in the seat of the swing. Use the T-Square and MB on a small angle brush to draw in the swing ropes. Lift the ruler up and don't drag off the canvas and use a pretty dry brush to do this drawing. After you have the ropes, paint in the seat and take it a little past the ropes on each side.
- Get a TAS #4 Round damp and load it with MB to draw in the swing seat. It can help to chalk in the figure before painting. You could also use the traceable if you wanted to. I started with her dangling feet then moved to her derriere and up to her shoulders and head. Draw her arms to indicate that she is holding on to the ropes, just a little bean person right now. After you have the stick figure, you can fill her out. While there might not be wind in the atmosphere, I felt like she needed flowing hair, you just do you.
- Paint her figure in with MB and the TAS #4.
- Create some vine-like leaves coming up with rope swings and bring this vine below the seat so that they kind of dangle by her feet.



STEP 10 – FINAL DETAILS AND HIGHLIGHTS

“IN IT FOR A MINUTE”

PAINT:

Cad Yellow Medium = CYM

Fluid White Paint = FWP

BRUSHES & TOOLS:

TAS #1 Round Detail

#1 Monogram Liner

STEP DISCUSSION

- Get the TAS #1 Round detail with CYM + FWP and add this highlight color around the top of her head and hair, shoulders, forearms, upper thighs and legs and feet. Out long lines, just broken dashes. You can add this as implied flowers on the rope swing. Perhaps it's a flower, perhaps the light is just catching a leaf. Highlight the swing front. You do want less color on the ropes under the seat.
- We did a lot of comparison between my stage here and the reference that I used to demonstrate how style can vary; both styles are correct, but style is very personal. I did credit the creator of the reference in my description, but I made it more my art; more of what appeals to me, but you can see that they come from the same source. I can teach it because I licensed it. By

the way, the ©, copyright symbol, alone, does not mean that the work is protected.

- I came back with light yellow and added some zhuzh to the stars and the moon crater. You can also add some light bits of this color on the surface of the moon, maybe they are bubbles floating towards the moon, maybe they are bubbles coming from the moon.
- I then felt compelled to add a complete field of butterflies that accompanied her on her journey.
- My sky just sings to me, I hope your sky sings to you.
- Sign.



THE TRACING METHOD

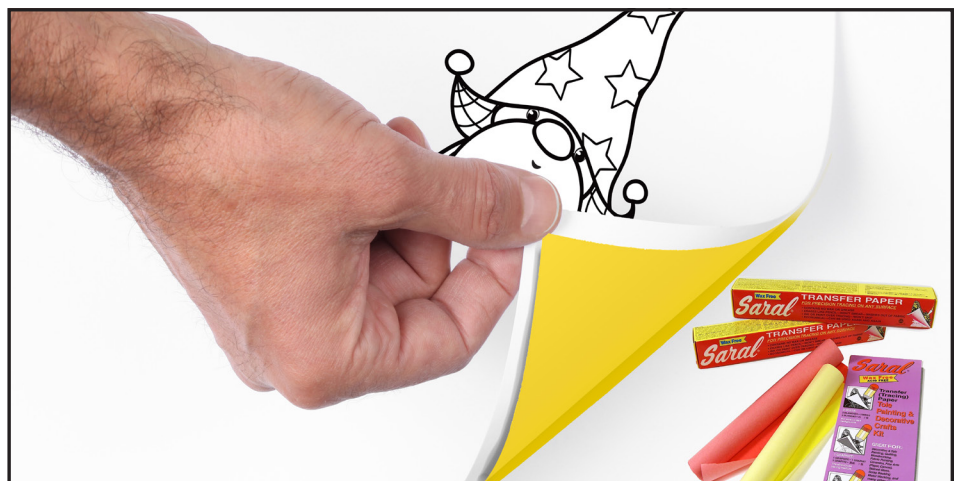
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



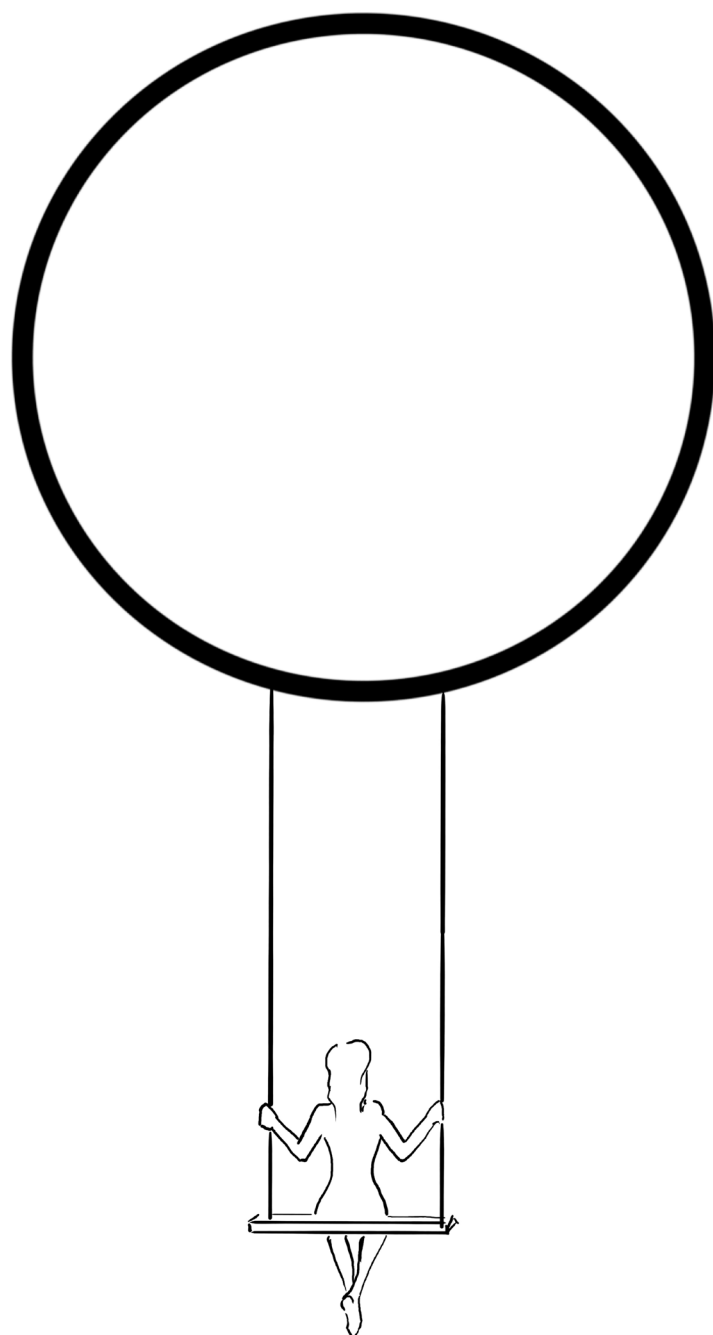
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

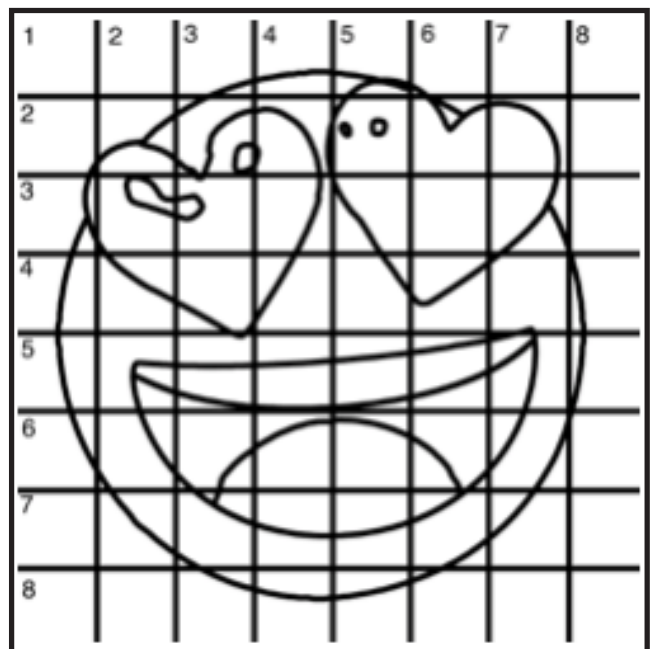
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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



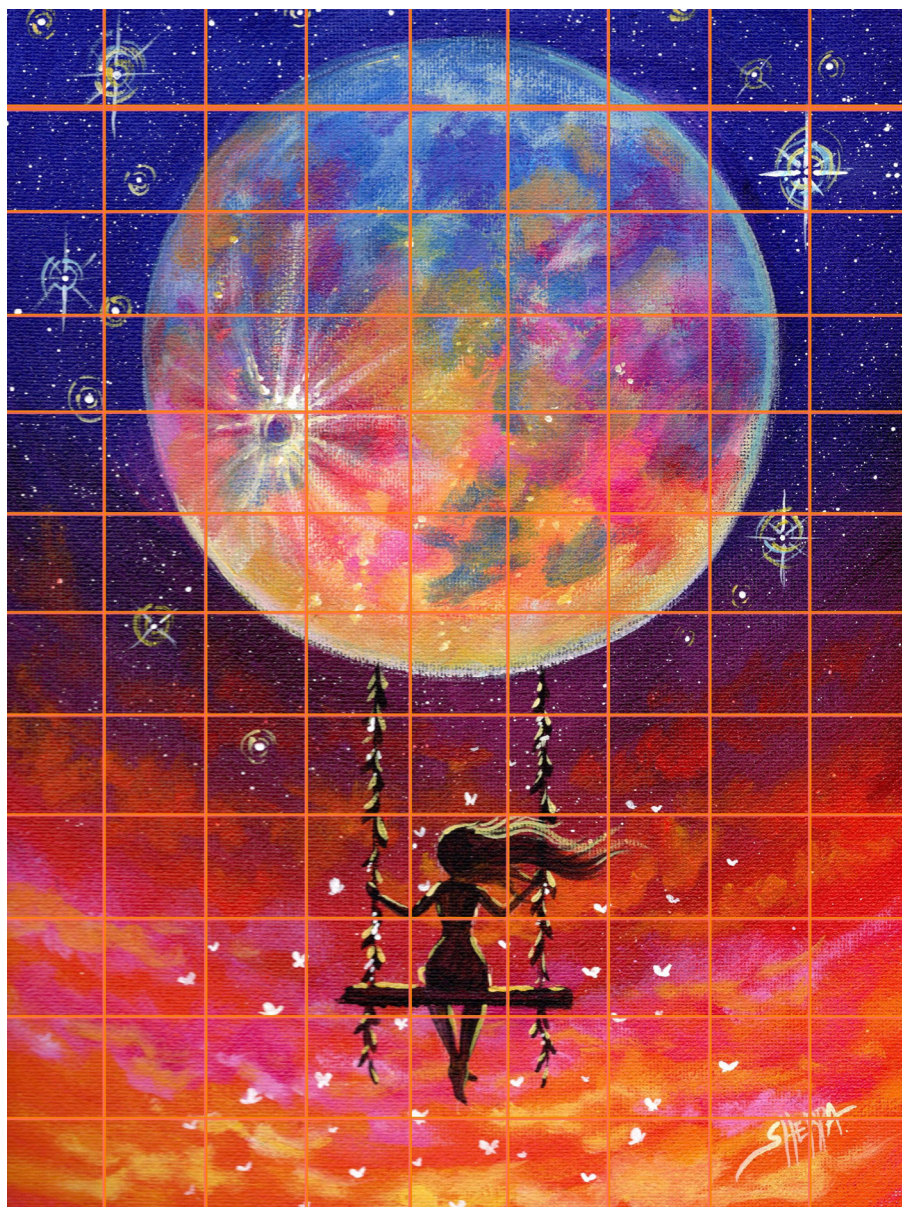
GRIDDING INSTRUCTIONS CONTINUED:

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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