

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



MOONLIGHT WHIMSY

BY: THE ART SHERPA

NAME CREDIT TO PATRON: DEBORAH SILAKOS ROSSI

STEPS: 6 | DIFFICULTY: BEGINNER | 1 HOOT



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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

Bare 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.

Our painting today was created with the quickly approaching season of Halloween in mind. In the past, I have hosted a Halloween Painting Event, but due to COVID and network difficulties with 3 kids doing online schooling, that was impossible this year. I told the community that I would try to keep the theme alive in some of the tutorials throughout the month of October and I'm keeping that promise. I shared a few tips in this tutorial that I don't believe I have ever shared before. If you would like to check out the website, you will find a lot of Halloween tutorials from past years in the library.

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
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP

BRUSHES:

- 1.5" Hog Brush
- #4 TAS Round Brush
- TAS #1 Detail Brush
- Splatter Tool
- 1" Oval Mop
- Stiff Fan Brush

TOOLS:

- 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:

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

- ♥ Cadmium Yellow Medium
- ♥ Cadmium Red medium
- ♥ Quinacridone Magenta
- ♥ Dioxazine Purple:
- ☁ Titanium white:
- ♥ Mars black: PBk
- Dritz chalk tool
- Golden Fluid White



 **CANVAS**
16x20



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	2:29	BLENDED BACKGROUND
STEP 2	14:05	SPLATTER AND STARS
STEP 3	20:53	MOON
STEP 4	31:41	SKETCH IN CAT
STEP 5	43:58	CATS AND BATS
STEP 6	55:04	EYES AND BROOM 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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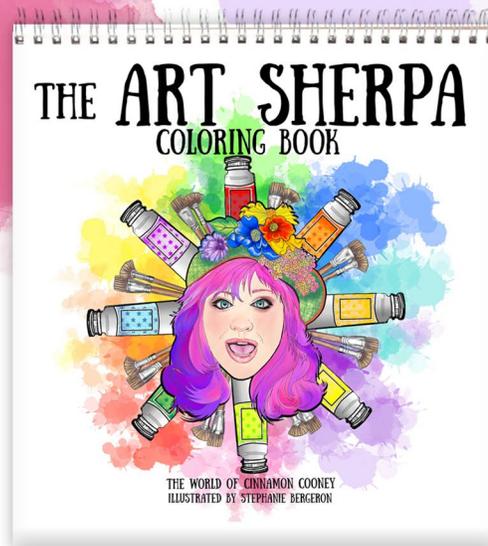


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STEP 1 - BLENDED BACKGROUND

“GETTING CREATIVE WITH A POT LID”

PAINT:

Quinacridone Magenta = QM

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

1.5" Hog Cutter

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. 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.
- I put QM, DP and TW on my palette and used a 9.5" pot lid to draw a circle on my canvas with a watercolor pencil. Alternatively, you could use colored chalk.
- Dampen a 1.5" Hog Cutter brush, load TW and add a touch of QM then start painting this color on the bottom and around the sides of the moon a bit.
- Add more DP to get a mid-tone pink-purple and with scruffy strokes, transition up the canvas, wet into wet. Add more DP as you get to the top of the moon. You may want to switch to the oval mop to help.
- You can add water to help blend the transitions if you need to, but less is more with a hog brush.
- Dry completely.



STEP 2 - SPLATTER & STARS

“SPLATTERED & TWINKLE STARS”

PAINT:

Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

1" Oval Mop
Dotting Tool
TAS #1 Detail Liner

STEP DISCUSSION

- Add FWP to your palette, get a splatter tool and add sparkles to the sky.
 - Use a dotting tool and in the upper right corner to make a big noticeable star. Add horizontal lines above and below this star and vertical lines to the right and left of it. Then come back with even smaller quarter lines between these four lines using a detail brush.
- Sherpa Tip: Stars are easy, but success depends on the tool you're using and the paint that you are using.*
- You can create an atmospheric cloudy effect using an oval mop and a little TW on the sides of the moon.



STEP 3 - MOON

“FUR + HAIR = FUZZ”

PAINT:

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Bright Hog Brush

Round Bristol Hog Brush

Chalk Pencil or

Watercolor Pencil

STEP DISCUSSION

- Come back with a chalk tool and recircle the moon in case you overpainted it a skosh.
- Add MB to the palette and get a round hog and a bright hog. Start with the bright hog and start painting in the moon with TW + MB.
- The mix is very light as you paint in the whole moon. You don't have to paint neatly, it is scruffy.
- If your water is purple, you might want fresh water.
- Continue with the bright brush, dampened, and start scruffing in TW.
- Switch to the round hog if you are more comfortable with that brush and scumble in some gray moon craters.

Twix is a furry dog, and the Corgi is a hairy dog and we have fuzz.

We started buffering and a community member thought it might be because I said I had an issue with Jeff Bezos. It's true, if you say his name three times, he automatically morphs in.





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STEP 4 - SKETCH IN CAT

“JOHN GOT BUSTED FOR NOT PAYING ATTENTION”

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

STEP DISCUSSION

- We have a little cat, a little bat and a big bat. We added CRM and CYM to the palette. Just a touch of red is all you need.

- Thin some MB with Round brush and draw a fairly straight line across the moon for the broom; it has a slight angle down from left to right. On the left side, add the broom end by flicking varying lengths of bristles. You could use Golden Black Fluid Paint here if you have it.
- Add the cat black first. If you do not want to draw, this is probably where you would get your traceable. You can also use the photo reference at the end of this step to help you draw out your cat.

In the tutorial, John actually put up Step 3 twice, so Step 4 in the video is actually the second Step 3.

Shortcake, our Corgi puppy, showed up for a cameo. Twix is not a fan because Shortcake touches her people and her things.



STEP 5 - CATS AND BATS

“NOT SO ITSY BITSY”

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

#4 TAS Round

Large Bright Hog Brush

Stiff Fan Brush

STEP DISCUSSION

- Continuing on with the Round Brush and using thinned MB, start to add the smaller bat that is behind and above the

cat. You could switch to a detail brush if you need to or, if you are working on a smaller canvas. Remember to tatter his little wings, he's a hot mess back there.

- Load the bright hog brush with MB to create the scale of the body of the lower right spider. It's about the size of an apple or an orange. He does not have to be perfectly round.
- Switch to a nice stiff fan brush, to start pulling out his hair. If your fan brush turns into the four fingers of death, you need a new one. I do have a tutorial on fan brushes if you are interested in learning more about them. I also had a Tik Tok go viral on fan brushes.



STEP 6 - EYES & BROOM

“TRUE CRIME UNRAVELED”

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Mars Black = MB
Titanium White = TW
Fluid White Paint = FWP

BRUSHES & TOOLS:

#4 TAS Round
#1 TAS Detail Brush

STEP DISCUSSION

- Use the Round brush with FWP to paint in the eyes of both bats.
- Mix a bright red with CRM + CYM, add the band on the hat. If you are using craft or student paint that do not cover well, you can paint white first, then when it dries, you can paint it red.
- Add MB to the orange to get an almost yellow ochre and then add a touch of TW. Start painting in some highlights on the bristles and on the handle of the broom.
- Dry your canvas. Twix shows up for her cuddle.
- Add CYM to the yellow mix for the gold buckle and the eyes of the cat using the Detail Brush. Add a touch of orange to the eyes.
- Use the Round brush to add pupils to the bat eyes with thinned MB. Add a crescent black area in the cat eyes.

John - I would name this cat Sparkles, and the cat would be deeply upset at that name for all eternity because all the other cats would make fun of him by saying, “Hey, Sparkles”, in THAT tone of voice.

John - A community member asked why there was no 7 - 8 - 9 jokes today. That’s because we are only on Step 6, and yesterday’s 7 was exonerated, because there was a 9, so 8 was considered circumstantial.

John - True Crime Mystery Solved - 3 was a double agent, 4 was on the lamb, 7 was exonerated because 8 was in jail and could not eat 9.



THE TRACING METHOD

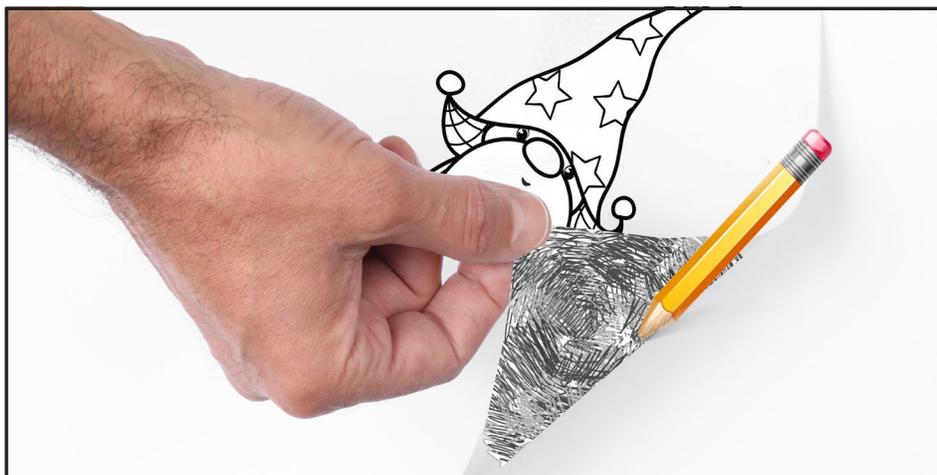
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



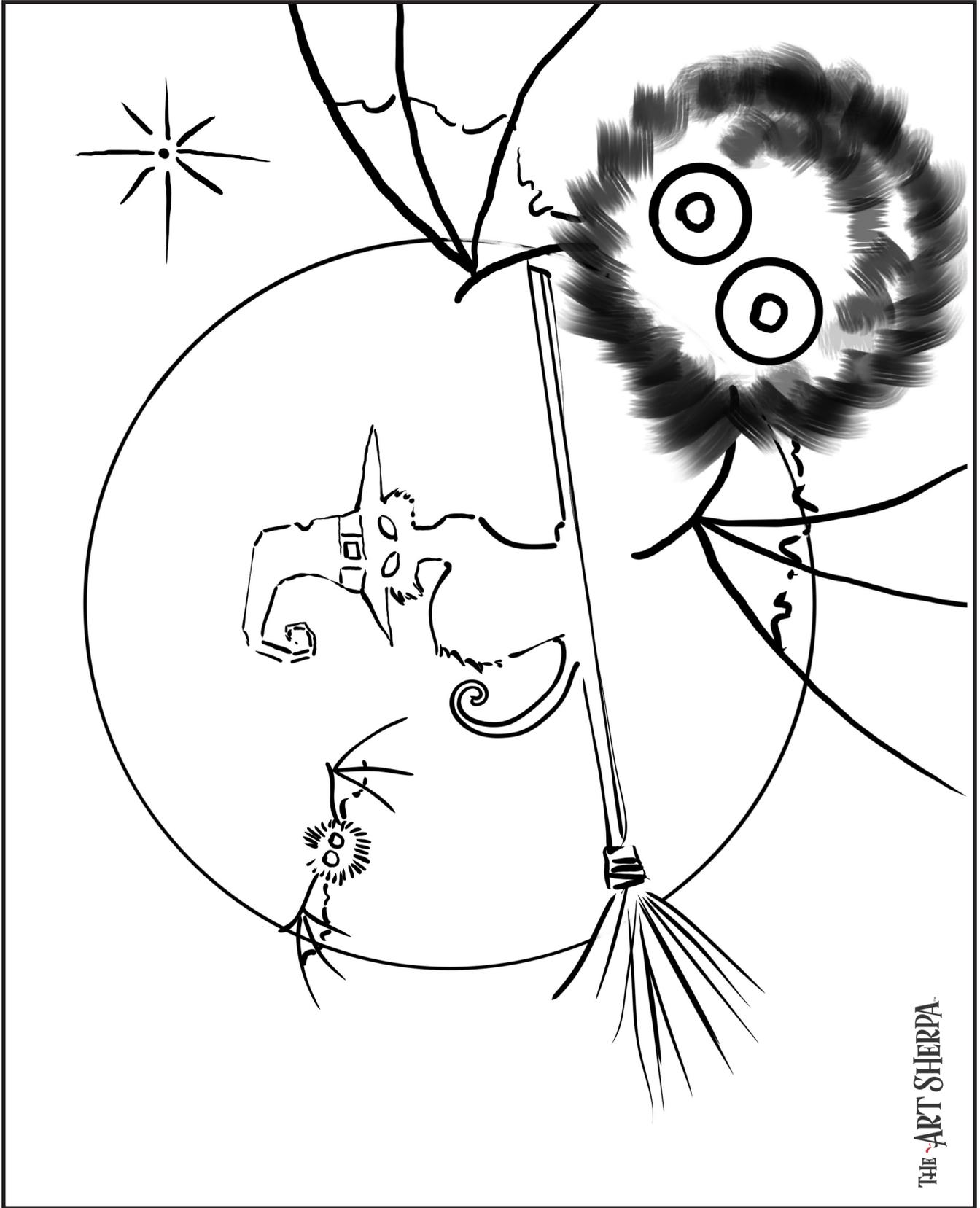
see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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 9 x 12 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 9 x 12 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.

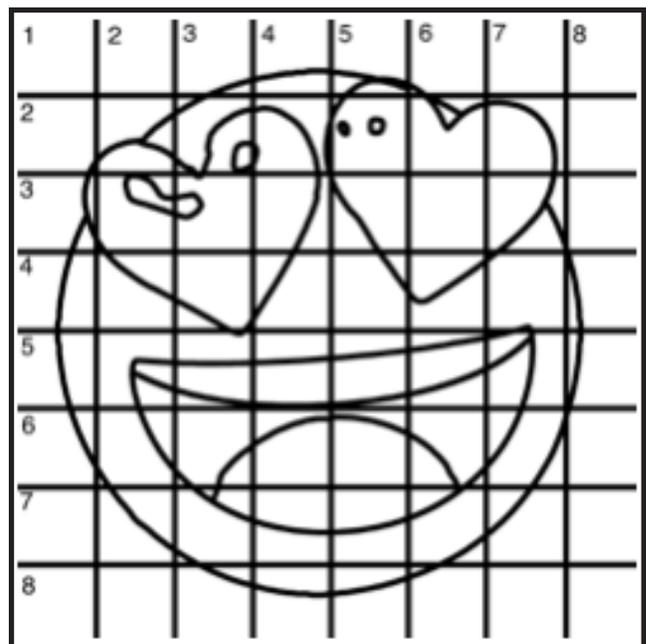
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could 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 - 12, left to right, and your rows 1 - 9 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 9 x 12 canvas to match the free grid for this project.

GRID REFERENCE:





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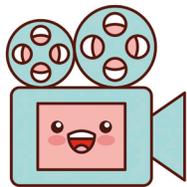
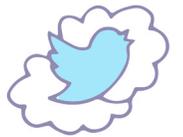
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