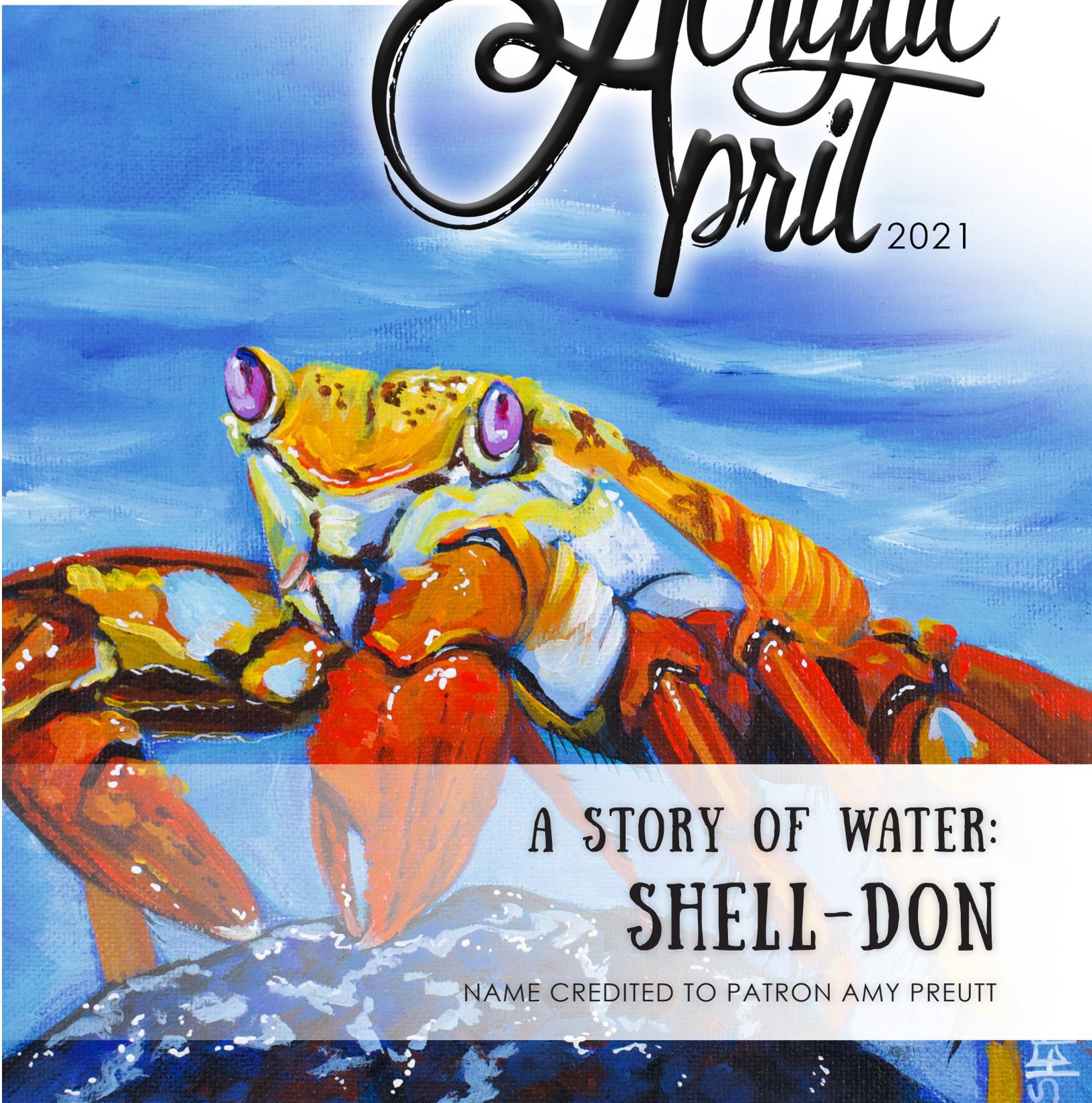


THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: SHELL-DON

NAME CREDITED TO PATRON AMY PREUTT

STEPS: 10 | DIFFICULTY: BEGINNER | 2 HOOTS



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THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

The Acrylic April Painting Challenge begins April 1st 2021 and ends April 30. 30 powerful little painting tutorials that challenge global artists to participate by completing one small acrylic painting every day for an entire month.

**PARTICIPATE BY
COMPLETING ONE
SMALL ACRYLIC
PAINTING EVERY
DAY FOR AN
ENTIRE MONTH**

This year's Acrylic April Challenge is designed around the "Story of Water" and every painting will embrace that theme and every tutorial will teach skills that will be built upon in subsequent lessons. If you engage in this unbelievable art journey for 30 days, you will gain a greater understanding of water, how it engages with nature, how it behaves, how to successfully illustrate it.

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

We sincerely hope that you enjoy your experience with Acrylic April 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 Facebook Acrylic April group at: <https://www.facebook.com/groups/AcrylicApril>



DAY 25: APRIL 25, 2021

A Story of Water in Acrylic April 2021 began with a dawn. Our focus today is a delightful little crab who is much happier on his rock in his watery environment than he would be near a bowl of rendered butter.

We are on the final countdown to the end of Acrylic April 2021 and I have seen such great progress in all of the paintings that have been shared during these 24 days. I hope that you are as proud of yourself as I am and that you have had that moment that clears all your former concerns about water and clouds. You really do have this now so let's get busy and create another art story.

John - A good crab joke is hard to crack.

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
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner

- #26 Bright
- #8 Bright Hog Bristles
- ½" Angle Brush
- Grid or Traceable

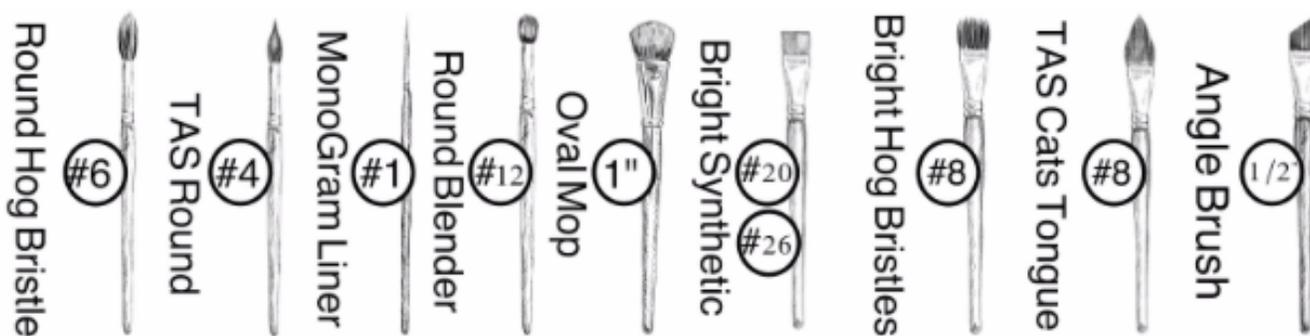
TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Artist Tape
- 8 x 8 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
- Atmospheric Perspective
- Finding Value
- Dry Brushing

- Sea Foam
- Color Theory
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Color Mixing



VIDEO CHAPTER GUIDE:

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	3:05	COLORED GROUND
STEP 2	5:35	TRANSFER IMAGE
STEP 3	12:50	DIFFUSED SKY AND ROCK
STEP 4	18:25	BLOCK IN CRAB STRUCTURE
STEP 5	29:47	FIRST REFINING VALUES
STEP 6	37:40	LIGHTER VALUES TO REFINE
STEP 7	49:20	MORE REFINING DETAILS
STEP 8	1:06:54	CRABTASTIC DETAILS
STEP 9	1:14:05	FOREGROUND ROCK
STEP 10	1:19:17	SPLASHY WATER HIGHLIGHTS SIGN





SHERPA FORWARD:

Water as a mirror; one of the concepts to succeed at painting water is that water is a mirror, it is reflective but it is also transparent. On a calm day, you can see what is above the water reflected like a reverse image. A great thought for the day is, "as above, so below". Remember that water colors will be a bit darker than the sky - it is a value darker, in general.

Rinse your brush between the two sections and wipe with cloth to control the amount of water you retain in the brush.

If you want to paint the edges of the canvas, you just be you.

Relax with yourself, if you are having trouble with techniques, I offer videos on most of them and you can always practice on paper before you come to the canvas.

You can always go back to rewatch the tutorial if you want to. It is on YouTube as well as at www.theartsherpa.com.

It is perfectly acceptable to use a watercolor pencil or chalk to draw in elements, like clouds or landscape, before you paint them in. This is a wonderful tool for new artists and cleans up with a damp brush if you make a mistake.

The techniques you work with today will hold true in all landscapes that involve water in creating an illusion of reflection.

A lot of this painting involved my concentrating on using color mixes and colors to find small details on the crab to paint. This crab was saved until the end of our art journey, not because it is difficult, but because it is impossible to direct you to every single thing that needs painting. Trust your instinct, you have got this and you still have all the resources that you need at your disposal to assure your success.

John prepared in advance to fill my concentration space with some Dad jokes, a lot of them were pretty good, and which I've mostly included. If you paint with me regularly, you know chat can go left at any time, so please do not unsubscribe. At the end, you will have a beautiful painting.



STEP 1 - COLORED GROUND

"LET'S GET CRACKING"

COLORS FOR STEP:

PB
UB

MATERIALS FOR STEP:

#26 BRIGHT

John - Before you begin, I have a joke for you.

"Why did the crab cross the road?" It didn't. It used the side walk.

Insert image right XXX of me rolling my eyes and sighing a martyred sigh.

- If you have recovered from the Dad joke, get your #26 bright brush and load with equal parts of PB + UB, to make our favorite base water color. I should not probably have to even remind you of this any more. I should just say, "paint the canvas with our base water color" and you probably would have already done it.
- It's ok to be scruffy, but make sure that before you finish, you make all the strokes go in one direction and as we head toward the end of Acrylic April, I

look forward to having a few less intense days, as I'm sure you do too.

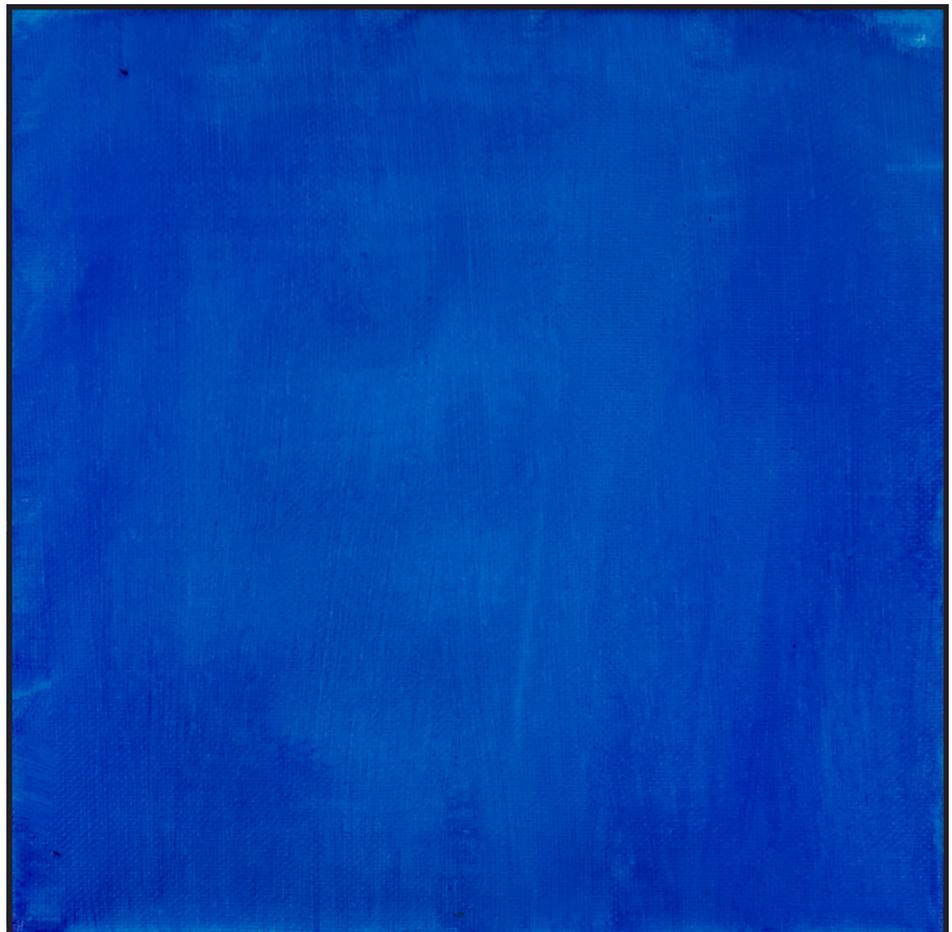
John - I know how to reduce the intensity of today's painting. I have a joke.

"What did the hermit crab name his house."

I don't know - what did the hermit crab name his house.

Michelle (me shell).

- Dry.



STEP 2 - TRANSFER IMAGE

"CRAB FACTS"

MATERIALS FOR STEP:

CHALK PENCIL OR - WATERCOLOR PENCIL ARTIST TAPE TRACEABLE

- I am going to use the transfer method today. First I tape saral paper on the surface with low tack tape, then orient the traceable to fit where I want it on the canvas. Next I tape the traceable down as well, and trace the lines. I chose to transfer this image but there is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. I will say that unless you are very confident in your drawing ability, it might be easier to use the transfer or grid.

John - what made you choose a crab?

- I'm a cancer so most water creatures fascinate me. These little creatures are very smart and some lobsters can live up to 100 years. We have not seen a 100 year old lobster in about 40 years. They're funny too, they hide, they decorate themselves,

and they should, cause my "come hither" look to any lobster is usually accompanied by the words "get into my belly".

John - Do you know how crabs celebrate their birthday?

I see what you did today. OK, what do crabs do to celebrate their birthday?

John - They shell-a-brate good times, come on. We're gonna have a good time. (earworm alert)

Please don't hit the "thumbs down" button on the video.

- This tracing step is usually the boring part of any show, watching me draw lines.
- Before you remove all the tape, check your reference to make sure that it transferred successfully. If a line is faint, come back with a chalk pencil and reinforce them.
- One of the reasons traceables are not cheating is that even when you trace it, you still have to use the artist skill of being able to paint it in. Tracing is tracked back to the masters during the Renaissance festival, and it definitely is not cheating.

John - Where do crabs sleep?

I have no idea.

John - In a water bed.

- Dry.

STEP 2 - TRANSFER IMAGE



STEP 3 - DIFFUSED SKY AND ROCK

“CRAB-A-LICIOUS WATER”

COLORS FOR STEP:

PB
UB
MB
TW

MATERIALS FOR STEP:

#8 BRIGHT HOG BRISTLE

- We want a soft diffused bokeh background, so with PB + UB + TW come back with the #8 hog bright and put in an area of rough background above the crab; this is the ocean in the distant background and we are just putting it in loosely. Not trying to hide our brush strokes, not being precious with them. He's not worried about that water, he has his rock to stand on and he's happy that he is our focus and that it's all about him. Paint wet into wet, but don't lose the light around him so let the blue show through. I came back immediately around him and added more TW and a few references to indicate waves.
- After the upper part of the water is done, find those

places around him where there are spaces that would allow the viewer to see the water behind him. I highly recommend that you use my reference below to help you.

- Come back with touches of PB in the upper water.
- Rinse and wipe your brush.
- Paint the rock with MB. He does not want to get eaten by the octopus either. He needs that rock.
- Dry.

John - We'll be back in a pinch.



STEP 4 - BLOCK IN CRAB STRUCTURE

"NAUTICAL CRAB, MAN"

COLORS FOR STEP:

CRM
QM
CYM
UB
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND
#8 BRIGHT HOG BRISTLE
1/2" ANGLE BRUSH

- Let's detail the crab and block him in and add some major details with the TAS #4 Round and the 1/2 angle brush. Get the #4 Round and MB to add in those areas of dark shadows on the crab. You can use my reference below to help you with that placement. Their armor is movable and has joints that open and close. They have to wear their armor everywhere, it is impossible for them to get dressed up; but, it keeps them safe from some predators.
- Then with the angle brush and CRM + MB mixed to a dark red, start blocking in the deeper values of his colorful shell. This type of crab is very beautiful, the

most nautical of all the crabs. You can't be much more nautical than he is.

John - He's so touch they won't let him back in the gym.

They won't?

John - No, he keeps pulling muscles.

- I'm mostly capturing his shape here, there are more layers to come. If you have thin paint, the blue may be hard to cover, so you may need to paint it white first.
- Add a little CYM to the red mix and bring in some of those grayed out orange highlights. It is just the base color. This painting will not be our most challenging tutorial. Be sure to add water to your brush to improve flow as you need to. Build up his back area a little bit. Sometimes we pull zones apart from each other with color. Details will happen. Rinse out your brush.
- Get TW + UB and find the areas of blue in his armour.
- I made sure the picture reference for this step was good, so use it to help you to block in Mr. Shell-Don.
- Get the TAS #4 Round brush with QM + UB + TW to make a purple and add the eye sockets and fill in that little space of armour behind the eye.
- Dry.

STEP 4 - BLOCK IN CRAB STRUCTURE





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STEP 5 - FIRST REFINING VALUES

**"HIS LITTLE BITS
ARE SO SHINY"**

COLORS FOR STEP:

**CRM
CYM**

MATERIALS FOR STEP:

#4 TAS ROUND

I don't have a joke, but I know stuff, like, "Hey John, what's the zodiac sign for those people born under Cancer".

John - I don't know.

The hermit crab.

John - Oh, man.

- With the TAS #4 Round, mix CRM + CYM to a bright yellow and put this color in as a mid-tone on the head of our zodiac sign. Add more CRM to make a brighter orange and come in and blush the forward grill where the nose would be and along his back. Then come back with the more yellow mix and add that at the lower back. Add these colors on him, little moments that appeal to you, just making him colorful and pretty.

John - it's as these layers come together that he comes into being. Oh, I remember what the thing on his head is called, it's a Shell-mit.

- Add highlights to the joints, as well; he seems like a hot mess now, but he will come together. I say that, but we have edit capabilities so I can pretty much be assured that if you are watching this, that it did come together. They figured out a way to save the day. Come back with CRM in places for a bright pop of color. Just play with all the hues and values to bring him to life. Don't forget to paint his little legs because they hold him up.
- Dry.



STEP 6 - LIGHTER VALUES TO REFINE

“HE’S GOT A JOB;
HE’S GOT PLACES
TO GO”

COLORS FOR STEP:

CYM
UB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- We are going to add more detail and continue to resolve him, so with the TAS #4 Round brush, get UB + TW for some shadows. I love using UB for shadows but this is a light color, where the sun might be hitting him. We can come back in and add shadows if we overpaint so don't worry too much. When you place this color next to one of the yellows, it just pops, I'm like WOW.

John - Evolutionarily speaking, more things evolved into crab like beings than anything.

Dire wolves are not wolves either; they are a parallel evolution that are wolf-like.

- Add some of the crab hair on his underbelly with your base dark red. Get your

orange to highlight his crab claws and be very loose, because they are quite bumpy. I added taps of color on the edge of the claws. Use your dark red color to also add the dark markings on the claw front.

Why am I cackling?

John - Crabs got a union, a whole dedicated job. They don't just clean the bottom of the ocean, they have their own union. No side hustle. They are crab drivers and some refuse to be shellfish.

- Come back with pops of CYM in places. He's playful. Get TW with a titch of blue and pop in some bright highlights, maybe water reflections on his armour.
- Paint the crab. Work with all your colors and mixes and use my reference below to help get to this point.
- Dry.



STEP 7 - MORE REFINING DETAILS

“TRUST THE DESIGN OF THE CRAB”

COLORS FOR STEP:

CRM

MATERIALS FOR STEP:

#4 TAS ROUND

- This stage can feel disconnected from the thumbnail, but the thumbnail is the finished painting and that is where we are going. If you feel anxious, realize that is why we do tutorials and the whole purpose of Acrylic April.
- Continue with the TAS #4 Round brush and your dark red mix and redefine some of the shadows that we might have lost, starting on the face. We need that darkness to make him realistic. Trust the design of the crab, he was designed this way for a reason. Find those places that would be in shadow, like the back legs and between the claws. These shadows will bring the colors forward that we have worked so hard on. Rinse your brush from time to time.
- Get CRM on the brush to add bright bits on some of the red plates; just lean in to the highlights and shadows. Paint what you see using all your colors and mixes. There is also a kind of a white tip on the claws, so don't forget that. These little claws are very strong, do not arm wrestle with a crab if he steals your iphone, he will cheat and pinch you to win. He needs it to take selfies too.
- John has been setting me up for a bunch of Dad jokes today, and I'll bet our community is starting to feel sorry for me cause I keep walking into them.
John - I'm not going to say it's like shooting crabs in a barrel. Unsavory activity takes place in the murky water, avoid the murky water at all costs. Crabs don't like the murky side of town; murksharks and pawnbrokers. The good sharks know they have to put their savings in the...Whoops I drew a blank...Oh, that's right, in the bank of the ocean. Crabs bury their treasure in the sand, sand is the bank of the ocean. There was a little sidewalk to get there and you took the long drive. It's ok.
That was not an accurate representation of that song and the views expressed on this show are not widely held by all and please do not unsubscribe.
- The little stripes on the back tail are actually little ridges. We are just deep in the middle, playing with our colors and creating places of interest and shadow and light to make him happy.
- Tiny touches on the crab, make him shapely, make him feel glad. This is Day 25 of a 30 day program, and I don't even know who I am any more, I'm just painting from rote. Me and this crab are going on vacation. I'm doing what I love. Stop telling me how much fun I'm having.
- Dry.

STEP 7 - MORE REFINING DETAILS



STEP 8 - CRABTASTIC DETAILS

"THAT'S CLAWFUL"

COLORS FOR STEP:

CRM
QM
PB
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- With the TAS #4 Round, we will add more highlights and shadows and little elements and more layers. I started with TW with a titch of blue for some light highlights in some places and added more blue in for a mid shadow in others. Then add some PB for a shadow in places where it might be a little darker. Shadows help build the constructs of the armour; defines it. Use PB to add the dashes up the claw. Get some of the dark red-black and add some features and spots on his forehead and upper body, he needs those to help him hide from predators.
- Rinse your brush.
- Take QM + TW and add this to the inside of the eye. Then get blue and

TW and glaze the eyes. Next use QM + CRM for some drama at the pupil and to outline the eye on the left. Come back with MB on the eyeball to really define it.

- Use TW plus some of the purple, but keep it very light, to add highlights in the eyes.
- Are you happy, take a good look at it to see if you are happy with your stopping place.

John - Why did the crab cross the road? To get to the other tide.

- Dry.



STEP 9 – FOREGROUND ROCK

“IT’S CRABTASTIC”

COLORS FOR STEP:

UB
BS
MB
TW

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE
#4 TAS ROUND

- Let's give the rock some personality. So get the #6 hog round brush and UB then on the toe of the brush, roughly and loosely, paint in some bits of color. You might want to add some BS because we have not used it yet, it's just a bumpy rock, which was probably volcanic at one point.

John - rock puns were very funny in the stone age.

This is our new platform now, folks, Dad jokes; go ahead and unsubscribe now.

- Paint BS in places by itself. Our rock has bumps and personality. The trick to a bumpy irregular rock is that it is going to take its shape through reflections.

- Get the TAS #4 and MB thinned with a drop of water, and make sure that the legs have the weird little crab hairs. They do have them, they are probably sensors. You can also get back into your red-black mix.
- Dry.



STEP 10 – SPLASHY WATER HIGHLIGHTS

“A SENTINEL GUARDIAN”

COLORS FOR STEP:

UB
TW
FWP

MATERIALS FOR STEP:

#4 TAS ROUND
#1 MONOGRAM LINER

- Highlights are next, so using the TAS #4 Round, loaded with FWP or thin your TW and a touch of UB, and create the sense of the rock being wet. These are the big reflections that you achieve by wiggling the brush using broken movements.

John - Do you know what the highlights do to the rock? They make it a little boulder.

- The rock is wet, the reflection shadows are in, and now get the monogram liner loaded with FWP, and start adding little bits of moisture to the crab. Highlight some of the leg hairs. Come down to the rock and highlight some of those reflections too. The rock is wet, the crab is wet.

John - He's ready to go to Starbucks and get his favorite drink.

Which is?

John - Crabachino.

- As long as he looks like a sentinel guardian rising up out of the depths of the sea, you are done.
- Sign.
- Dry.



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



GRIDDING:

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

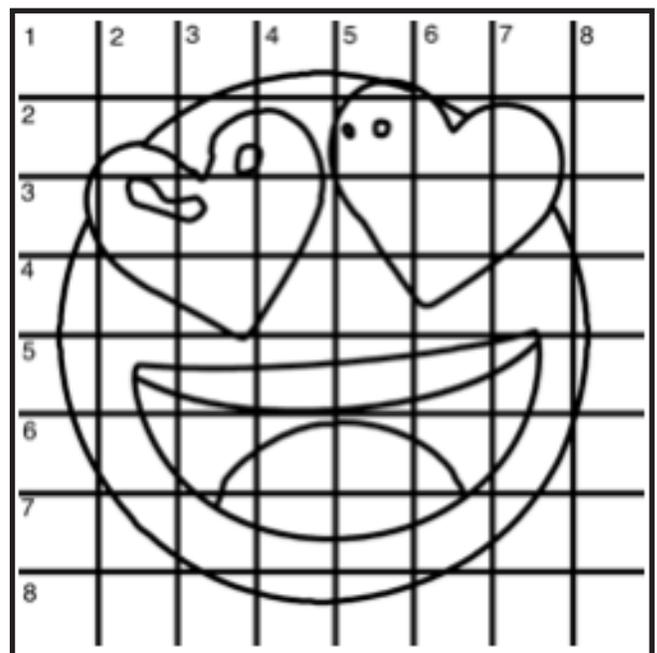
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment 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.



PRACTICE PAGE:

The practice page matches the Facebook pre-show events for Acrylic April. During the pre-show we will do a page by Page walkthrough of this mini book and a small demo of how to use the practice page to get confident in your color and value mixes.

STEPS OF THE PRACTICE PAGE

1. Looking at the reference select the color families you think are present in the painting.
2. Write down the paint colors you use
3. Mix the main colors you see in the painting.
4. Place the color near the closest value using the Grey scale bar on the side of sandbox
5. Be sure to test mix colors you think could be harder to correctly get
6. Use the steps of the mini book to help you guess what palette colors you need
7. Optional practice brush strokes in the sandbox
8. Use the note section to write down any thought you have about the painting

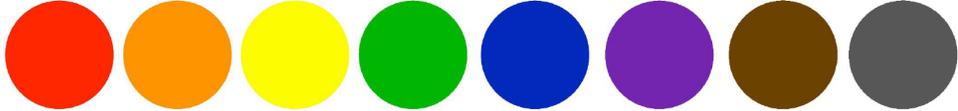


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

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NOTES:



TRACEABLE:



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