

THE ART SHERPA PRESENTS:

Acrylic April 2021



A STORY OF WATER: ALL THE COLORFUL BUTTERFLIES

A STORY OF WATER - FINALE

STEPS: 11 | DIFFICULTY: INTERMEDIATE | 2 HOURS



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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 30: APRIL 30, 2021

A Story of Water Acrylic April 2021 began with a dawn on April 1 and ends with our painting today. Throughout this 30 days adventure we have touched on skills and techniques that involved water and all of the elements that affect it. We have worked extensively on creating paintings where water served as a mirror to landscape and sky. We have painted waves and choppy waters and discovered that John knows that fairy unicorns come to drink seafoam. We learned to paint flowers as structures and not as individual petals and we dove into rocks.

You have met me for 30 tutorials, about 20 preshows, 4 dedicated technique tutorials, and 4 Watercolor Wednesdays. Most of us managed our first, and sometimes second COVID shot. We have supported each other through great loss, strides, grief, joy, loneliness, stress, ill health, frustration, glee, and the challenge of finding the right art supplies. I am so proud of each and every one of you.

But creating a cohesive, thematic, and meaningful art program like Acrylic April is not a one woman job. It took a bit of a village, all of whom I'd like to thank.

JOHN, with your heightened awareness of shark consciousness, you are my rock. Thank you for all the work you put in to make Acrylic April go.

TO THE ART SHERPA TEAM, I cannot express how grateful I am for each and every one of you. Our painting today is dedicated to the Team and the Colorful Butterflies who serve as our moderators. Volunteers who give of their time, talent, and expertise to allow our community to be the beacon of light which it is for so many. They help maintain a space that allows our community to learn, grow and play safely and they make sure the groups are safe and happy places for everyone. So, the next time you see a Colorful Butterfly named Veridian, Diox Purple, Titanium, Prussian Blue, Sienna, Rainbow, Quin Magenta, Cad Yellow, Cad Red, or Phthalo Blue, please know that I could not have done this without them.

OUR BEAUTIFUL PATRONS have helped by using early access to the tutorials to paint and make sure directions were good and by submitting name recommendations for the paintings. I love each and every name that you submitted, even those not chosen.

To Facebook and YouTube, you gave us a couple of trials, but we made it.

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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB

- Titanium White = TW
- Naples Yellow Light = NYL
- Fluid White Paint = FWP

BRUSHES:

- #6 Round Hog Bristle
- #4 TAS Round
- #1 Monogram Liner
- #26 Bright
- #8 Bright Hog Bristle
- #8 TAS Cat's Tongue
- Printed Traceable

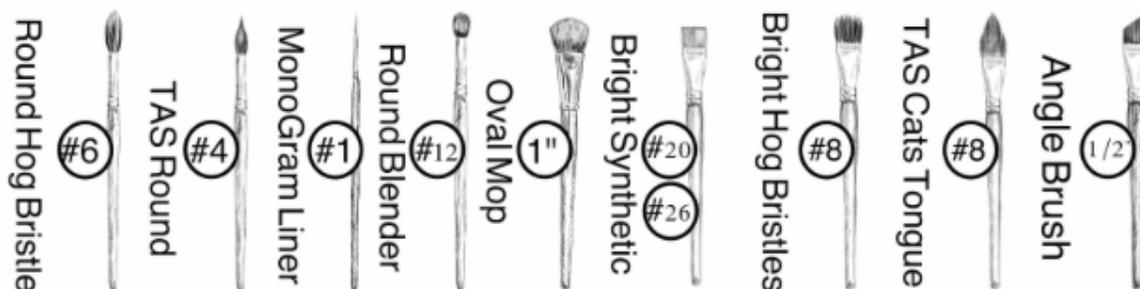
TOOLS:

- 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:

- Painting a Silhouette Landscape
- 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
- Setting a Horizon Line
- Color Mixing
- Dynamic Light on Water
- Skin Tones
- Fabric



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	3:21	HORIZON AND SKY
STEP 2	7:00	BLOCK IN WATER
STEP 3	9:49	BLOCK IN SAND
STEP 4	11:49	BLOCK IN SHORELINE
STEP 5	14:24	TRANSFER IMAGE
STEP 6	20:34	BASE SKIN TONE AND SAND
STEP 7	29:55	SOME BEACH REFINEMENT
STEP 8	38:09	BLOCK IN BATHING SUITS AND HATS
STEP 9	47:35	VALUES TO REFINE GIRLS
STEP 10	1:10:35	HAIR, BOW AND FUN BITS
STEP 11	1:25:45	FINAL FUN LITTLE DETAILS 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.

We will be working with a water mirror, and capturing details on both sides of the horizon at the same time. You want to rinse out your brush between the two sections and wipe with cloth to control the amount of water you retain in the

brush.

If you noticed, I left a kind of white area at the horizon in Step 1 to help me identify the sky from water. We will paint over that as we progress through the tutorial, but this helps me for now.

If you want to paint the edges of the canvas, but 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.



STEP 1 - HORIZON AND SKY

"THE START TO A PERFECT DAY"

COLORS FOR STEP:

PB
UB
TW

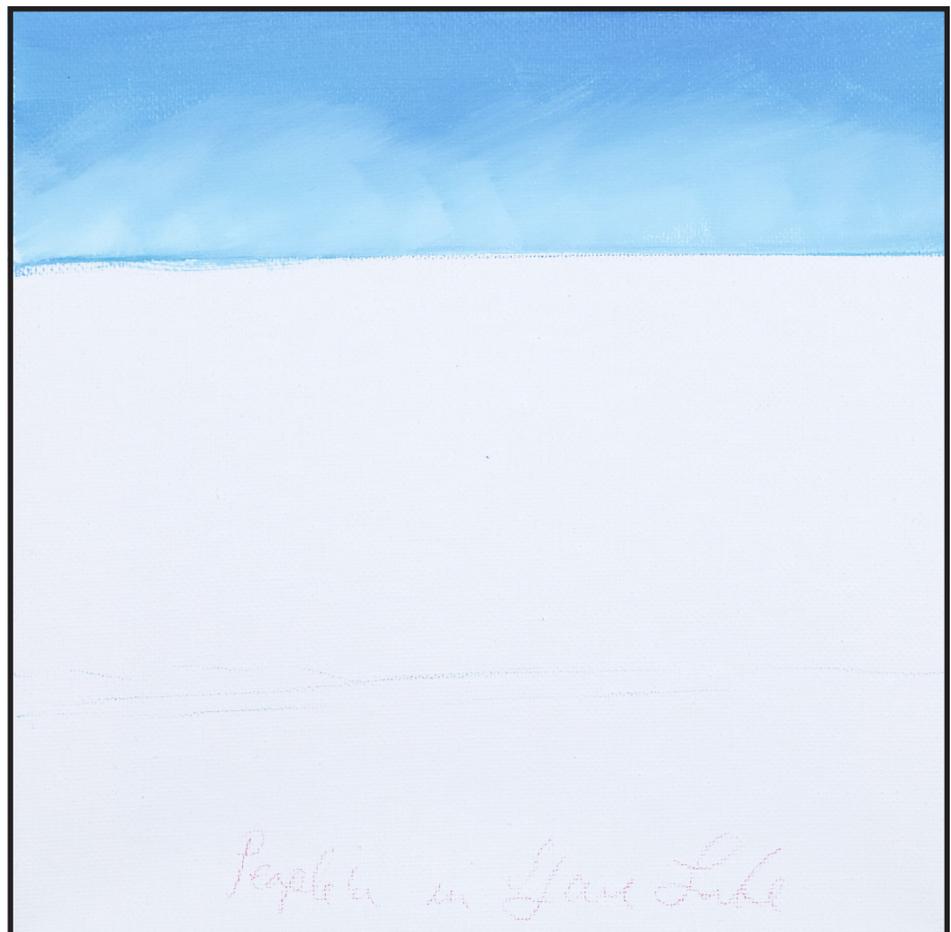
MATERIALS FOR STEP:

#26 BRIGHT
T-SQUARE RULER
CHALK PENCIL OR -
WATERCOLOR PENCIL
ARTIST TAPE
SARAL PAPER

- Today's painting starts with a horizon drawn in with a T-square at about 2" from the top. Then, take the traceable of the ladies and position it on your canvas so they have room and mark where your shoreline should be based on how set your traceable on the canvas. Get a #26 bright brush and mix PB + UB + TW and paint in the sky. Add more TW to the mix near the horizon line. Come in while the paint is wet with TW and flick the brush up to indicate a zhuzh zhuzh sky that is sweeping up. Draw a broad line of TW just above the horizon and sweep that up with your brush as well. When the paint dries, it is less

blendable. Come back with more TW to get to where you are happy with your perfect day sky.

- Rinse out your brush and wipe it off.
- Dry.



STEP 2 - BLOCK IN WATER

"TROPICAL AQUA OCEAN"

COLORS FOR STEP:

CYM
PB
PG
TW

MATERIALS FOR STEP:

#8 TAS CATS TONGUE

- With the #8 Cats Tongue, mix PB + PG to aqua, and bring that in below the horizon, vering precious with the horizon; don't hesitate to use a t-square or artist tape if you need to. Keep mixing values of these colors to paint this aqua across the canvas. You will TW to the mix as you come forward to lighten the sea. Rinse out when you need to.
- As you get in the middle, add more PG + CYM for a tropical water feel, the water might be more shallow here, and bring the aqua mix all the way down to your shore line.
- Dry.



STEP 3 - BLOCK IN SAND

"PINK SAND"

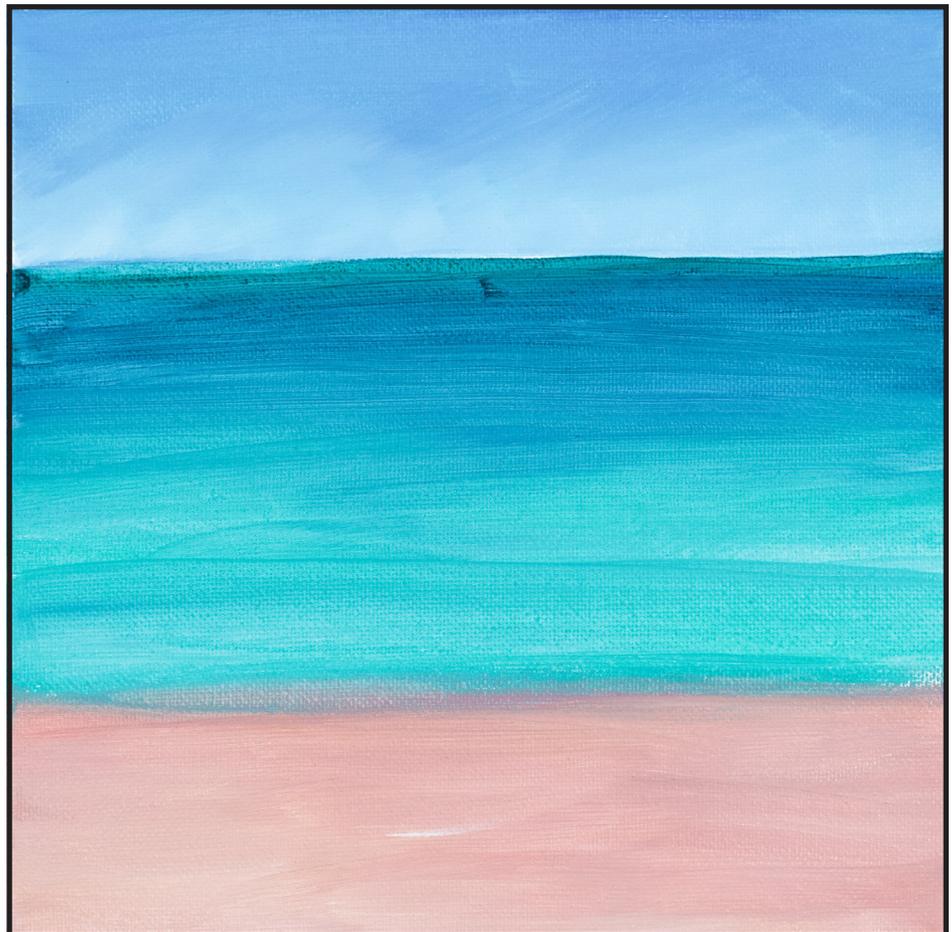
COLORS FOR STEP:

QM
CYM
BS
TW

MATERIALS FOR STEP:

#8 TAS CATS TONGUE

- Continue with the TAS #8 Cats Tongue and a mix of QM + BS + CYM + TW, to kind of a flesh tone, but only the first layer, and cover the entire sand area and up into the aqua of the water. Get more BS + CYM at the bottom of the canvas.
- Wipe off your brush, and load TW and come back and glaze over the sand area. PINK SAND!!!!
- Dry.



STEP 4 - BLOCK IN SHORELINE

"JUST A LITTLE FROTH"

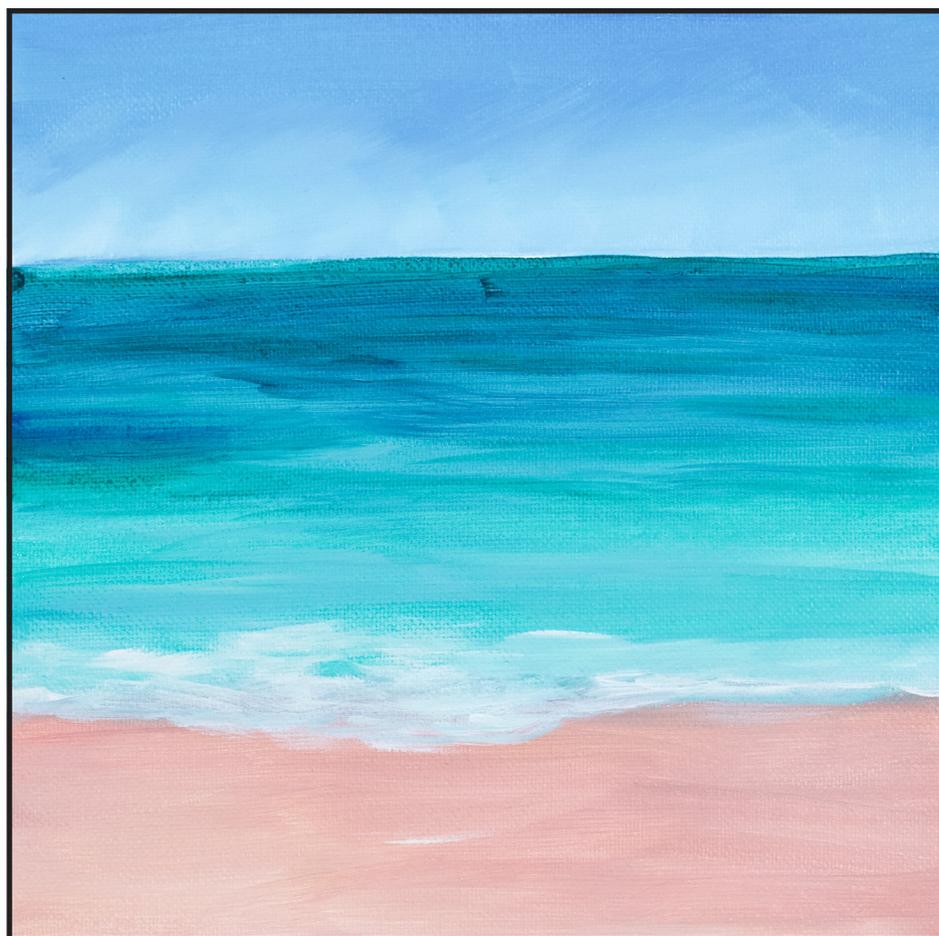
COLORS FOR STEP:

PB
UB
PG
TW
NYL

MATERIALS FOR STEP:

#4 TAS ROUND

- With the TAS #4 Round, get UB + TW to kind of a seafoam color, and start adding this as froth just on the water edge nearest the shore. You can add PG to the mix if you need it, more TW if you need it, little bits of light blue if you want it. This is a calm day, so this is not surf, just some froth. PB + NYL + TW is the color I used for reflections in the sea for a little ocean personality. Get more of your dark sea color and start adding random bits of color in the ocean, adding dimension to the sea. Little bits of nothing, such a calm perfect day.
- Dry.



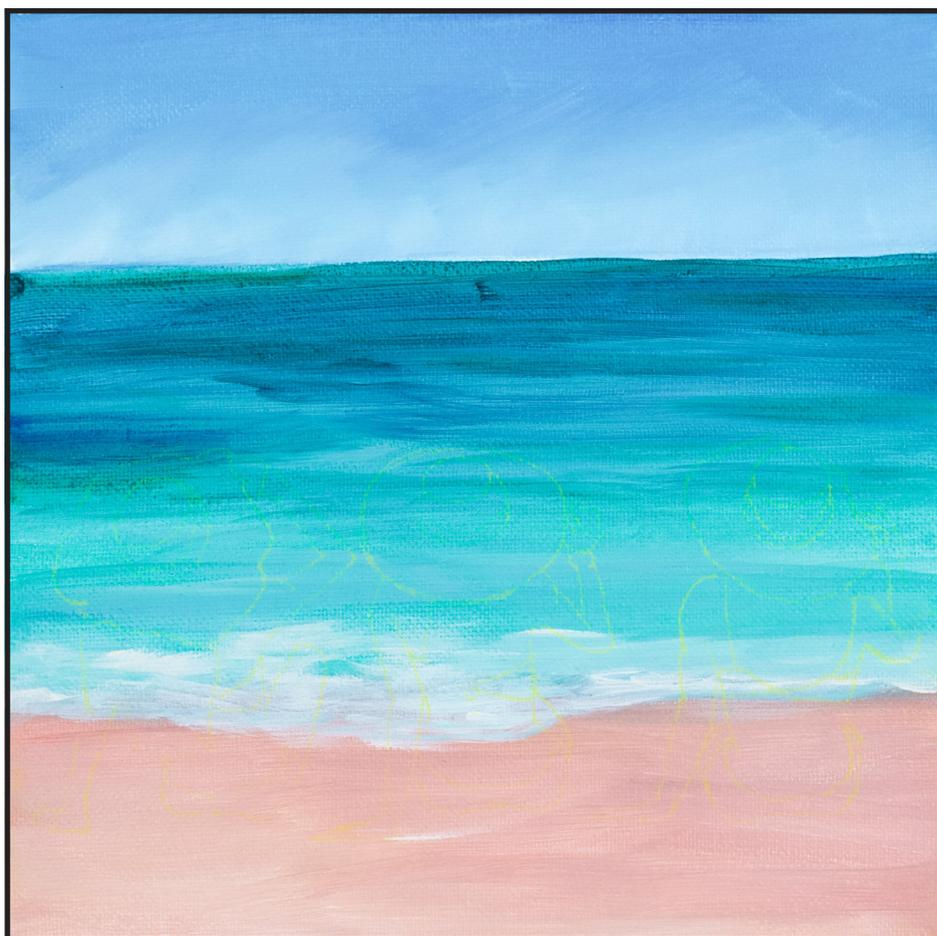
STEP 5 - TRANSFER IMAGE

"BEACH BUMS ON THE SAND"

MATERIALS FOR STEP:

**CHALK PENCIL OR -
WATERCOLOR PENCIL
ARTIST TAPE
SARAL PAPER
PRINTED TRACEABLE**

- I chose to transfer the image but which I provide in this document with a piece of saral paper. Tape the saral paper down and then tape the traceable down on top of it. There is no right or wrong way, you can grid, transfer, or freehand, whatever makes you the most comfortable. You want their bums on the beach and both outside ladies are completely on the canvas. I outline the image with a watercolor pencil to transfer the image.
- After you are done, check the transfer before you remove all the tape and place your place, but if you do, you can always use a damp brush and remove the saral paper and start over again.
- Dry.



STEP 6 - BASE SKIN TONE AND SAND

"LOOKING TOWARD THE FUTURE"

COLORS FOR STEP:

CRM
CYM
UB
BS
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- We still start with the deep values of skin tone, which is BS + TW + CYM + CRM and the TAS #4 Round Brush. The ladies are already a bit tan, and if you are right handed, it's always good to start on the left and paint to the right so your hand is not in wet paint. Just saying. Fill the underpainting in on the ladies. This is just a great conclusion piece to Acrylic April.
- On the extreme left lady, I allowed my brush to get a little of the UB because her left arm was so much in shadow, and I painted through the bathing suits; we'll come back later and add them.

Sherpa Tip: Easy to add paint, harder to remove it.

John - What are they looking at?

The reference did not indicate anything in the painting that they were looking at, in my world, they are looking toward the future.

John - You have videos on just creating and painting skin tones, right?

Yes, on the website, you could easily change up the skin tone colors. Your art work should always reflect your life.

- When your first lady is ready, come to the second lady. They are a little sans clothing, but we'll dress them pretty soon. For now, they are just French Riviera style. The underpainting.
- Paint your third lady. Three is never a crowd when they are the very best of friends.
- You can vary up the skin tones by adding more of any of the base skin tone colors to the mix.

John - This is the first layer of skin, the risqué layer.

- Dry.



THE ART SHERPA

WEEKEND GETAWAY

FEATURING:

Cinnamon Cooney

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JUNE 17 - 20, 2021

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STEP 7 – SOME BEACH REFINEMENT

“SHADOW ZONES REQUIRED”

COLORS FOR STEP:

UB
MB
TW
NYL

MATERIALS FOR STEP:

#6 ROUND HOG BRISTLE CHALK PENCIL OR - WATERCOLOR PENCIL

- After painting in the ladies on Step 7, I mentioned that my sand was way too dark; but when I'd looked further, I realized that we would need a cast shadow on the ladies.
- Our first task will be to draw the shadow zone in around all the ladies with a light watercolor or chalk pencil. You can use my reference below for help.
- With the #6 hog round and NYL + TW + sand color to a lighter pink, and dry brush around the ladies, outside of the shadow zones you just drew in with a watercolor pencil. Vary up the mix so that you get several shades of the color, it does not need to be one value. Get the sand color + UB and bring that into the shadow

areas for the first shadow color. Solid objects either cast or block light.

- UB + MB can be mixed to come under their bumbums and the resting hands on all three ladies. The sun is directly in front of them so we don't have to allow for directional shadows.
- Come back with your dark color and bring that to the water that is running up on the shore, because the seafoam and the water will cast a shadow. Everything on earth casts a shadow.
- Get MB + BS and add in some stones or dark shells, or dried up seaweed on the beach.
- Dry.



STEP 8 – BLOCK IN BATHING SUITS AND HATS

“PRIMARY COLORS”

COLORS FOR STEP:

CRM
QM
UB
MB
TW
NYL

MATERIALS FOR STEP:

#4 TAS ROUND

- To work on our figures, let's start with the red hat, which I put in the center to pull the viewer's focus there. With CRM + UB + QM on the TAS #4 Round Brush, paint in the crown of the hat and then the brim. I added a band of MB along the area where the brim and the crown meet. Add more CRM to the top of the crown, add more CYM to the front part of the brim where the sun might be casting more light on it.
- Mix your dark red from above with CYM for the yellow hat, which may be the most difficult hat because yellow is so transparent. I painted in the brim with this light orange color, and took that brim right up to meet her hand, and I did paint this hat on the furthest left lady. I came back with a touch of MB in the yellow where the

brim met the crown. I painted pure yellow at the top crown of the hat.

- Get UB + QM and come to the lady on the right to paint in the crown sides. Come at the area between the crown and the brim and add some black to set it apart. I wanted to end Acrylic April with a sense of the primary colors. Add more TW to the mix for the hat crown center.
- The swimsuit colors will match the hats; the primary palette, but you can change that in your art world; maybe some wear a once piece. If you want to use my reference as a guide, you certainly have it and the prep page and the grid reference at your disposal.
- Take this moment to get back into your base skin tone and refine anything you need to, like the front legs on each of the ladies. We just want everyone to know they have legs, and they know how to use them. Thank you ZZTop. (Oh, yeah, EARWORM ALERT.)
- Take your sand color with NYL + TW and add pops of color to the beach stones.
- Dry.



STEP 9 – VALUES TO REFINE GIRLS

“THE FIDDLING AROUND PART”

COLORS FOR STEP:

CRM
CYM
UB
BS
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- Get CYM and CRM to an orange red on the TAS #4 Round Brush and bring some of that to BS, sometimes more to red, sometimes more to yellow, with TW to lighten when you need to, and these are our skin tone values. Where the sun is hitting them directly, you will want more yellow. You could add some UB to some mixes for cooler shadow colors and especially on the lady in the blue hat, because the sun would reflect the color of the hat, much like it does with the red hat. You could also mix UB + MB + TW for a gray color shadow, like under the hat on the lady on the right. This gray blue is a great color to use where parts of the body create creases on the body.

- Sometimes the hat will make it feel in shadow when it would not normally be in shadow, so we have to take all of this into consideration. I started with the lady in the center, you start with whichever lady you want to. Use my reference, the final product, the grid reference, or anything you need to in order to help you establish where the warm highlights would go on our ladies.

- Where they are holding their hats, I do highlight it but I don't worry about detailing fingers. I don't want to get too lost in the project.

- The lady in red (another great Earworm Alert with that one) will have more of a red cast to her shadows because of the color she is wearing.

As you add highlights and layers, shadow and light, they will become three ladies on a beach, and in my world, they are sisters.

John - Maybe they are strangers and discovered they were wearing the same hat and decided to sit together.

- This painting is not about a lot of different details, it's about catching highlights and lowlights and leaning into where these would be and applying them. Some of these are more of a glaze than an application or color.
- Take a look at your canvas, hold it up out of the glare. What do you need to do at this point? Does something need to be defined, refined, or added back in?

***Sherpa Tip:** Even without lighting, our skin tones are not one color; unlike Barbie, who has perfect skin tone everywhere. Our skin has a variety of tones.*

- You can always come back into the ocean if you think you need to fix anything there, you are never stuck with acrylic.
- I fiddled around a lot here with detail. Little moments that I did not want to let pass me by.
- Dry.

STEP 9 - VALUES TO REFINE GIRLS



STEP 10 - HAIR, BOW, & FUN BITS

"IT'S A BIT WINDY"

COLORS FOR STEP:

CRM
QM
CYM
UB
BS
MB
TW

MATERIALS FOR STEP:

#4 TAS ROUND

- There is wind, and because they are holding the right side, I imagine the wind was coming from the right side.
- With your orange color on the TAS #4 Round Brush, come to the lady in yellow and use this to add a ribbon around the crown and ribbons that fly off the hat to the left.
- Come back with your reds and add ribbons to the red hat. Now we are getting a sense of the wind.
- Get your blue and add ribbons to the blue hat.

These ladies remind me of the Sanderson Sisters and you could do them in their colors if you wanted to.

- Get CYM and brighten up the brim on the yellow hat; get some NYL to add some softer color to the crown and in places on the brim and to highlight the streamers coming off the hat.
- Get your dark yellow (CRM + CYM) to add some muted shadow colors on the back. Add MB for the darkest tone and define that space between the brim and the crown and to add shadows under the streamers. Come to her swimsuit and brighten it up. Get MB + BS to paint in her hair, and I gave her loose hair, you can choose any style you like.
- I used the same color for Ms. Red, and gave her a braid. I changed my mind about the fall of it, and erased the color and repainted it. I was able to do that because the paint was dry underneath it. Mix CRM + QM and come to the red hat and brighten it up a bit. Add CYM to brighten it up a bit. Add UB to the mix to shade the color. UB grays out CRM, and is an alternative to MB. Brighten up her suit with your red mixes.
- As your paint dries, you can come back and add brighter pops of color, like on the yellow hat and ribbons and her swimsuit. Another layer.
- Come to your UB mixes and darken with QM, lighten with TW, to highlight the blue hat and suit. That was a pretty thin band in the back, so I added straps and ties to the suit. Get PB + UB to add some highlights to the hat crown and brim. Add TW if it needs to be lighter.
- Rinse out your brush when you need to and make sure it does not have a drip waiting to fall on your canvas.
- Dry.

STEP 10 - HAIR, BOW, & FUN BITS



STEP 11 – FINAL FUN LITTLE DETAILS

“ACRYLIC APRIL 2021 – THE FINAL STEP”

COLORS FOR STEP:

CRM
CYM
PB
UB
MB
TW
FWP

MATERIALS FOR STEP:

#4 TAS ROUND #1 MONOGRAM LINER

- Continue with the TAS #4 Round Brush and the dark hair mix to make sure Ms. Yellow has nice deep values in her hair. It's in the wind so make some swirls. CRM + CYM to orange and add that because maybe she's a redhead or maybe it just gets lighter at the tip.
- Come to Ms. Red and add some BS highlights in her braid; use dark hair color and make sure the braid has a shadow. Use orange to add some highlights to the hat, brim, suit and hair. Lastly, she might have a red hair tie because she seems like a person who would match.
- Get into your blues for our

remaining lady, Ms. Blue. UB + TW to lighten, PB to darken. Blend in where you need to.

- Rinse your brush and get some TW and add some sparkles to the ocean water.
- Get the monogram liner with thinned MB and start adding a few deep shadows on all three of the ladies and their hats and their clothing. Use your reference below to help you with placement. Making shadows and making sure that things that might have a deeper line show up. These little details make such a huge difference. Rinse your brush.
- Get some FWP on the monogram liner and start adding a few bits of highlight on the hands and hats and places where sparkle would be. Again, use my reference picture below to help you with placement. It's a balancing act. When the ladies are done, bring a little sparkle to the foam on the incoming wave in front of the ladies.
- Sign with the monogram liner and I tried to fit mine into the sand and make it look like sand.
- Dry.

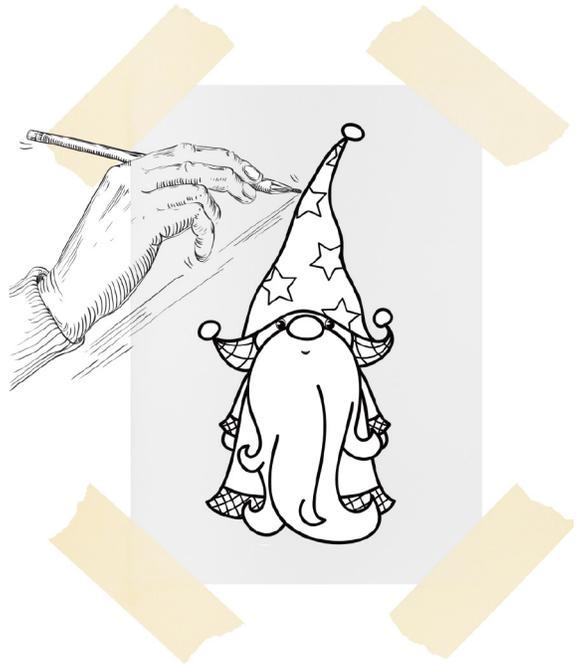


THE TRACING METHOD

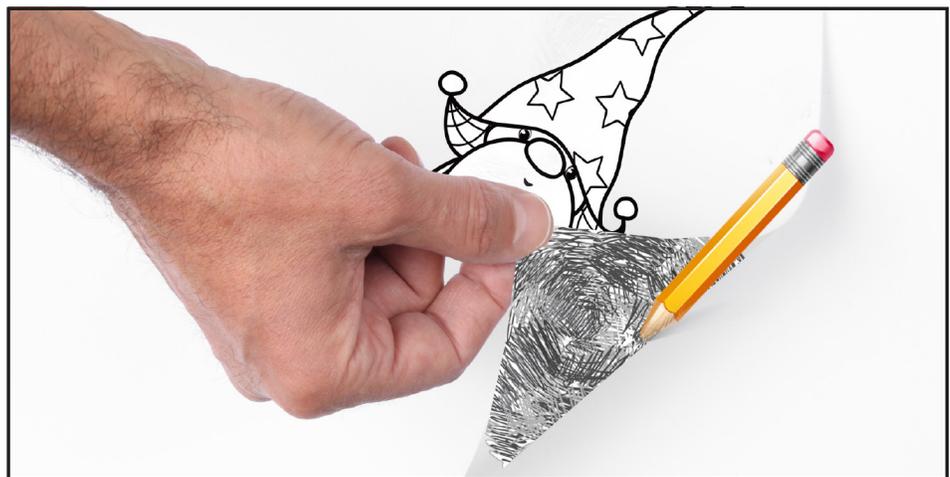
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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

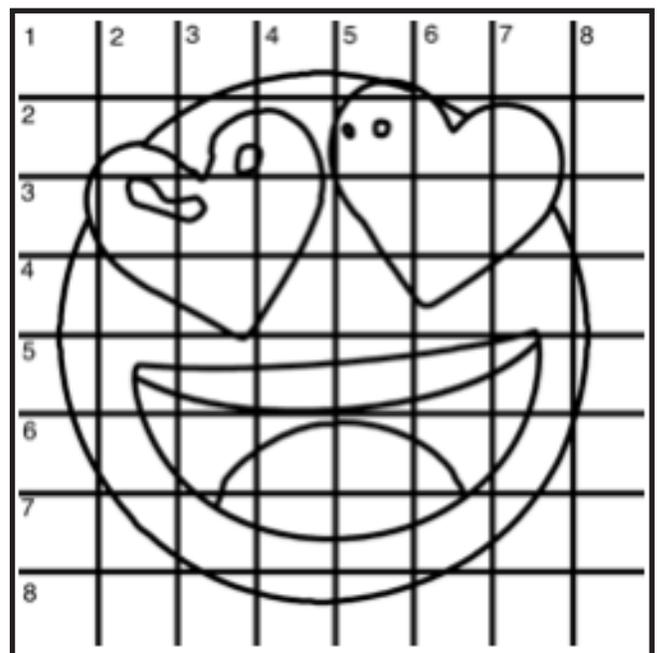
cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment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

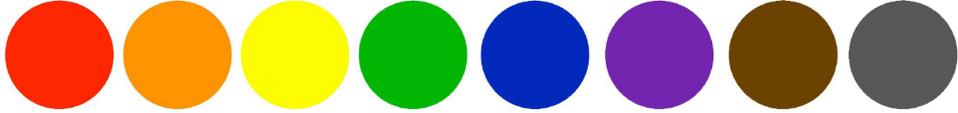


ACRYLIC APRIL PREP

LET'S PLAY—Print and Practice



COLOR FAMILY



THE PAINT COLORS: _____

C
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NOTES:



TRACEABLE:



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#TheArtSherpa #StepbyStepPainting #Acrylicpainting

ABOUT THE ART SHERPA:

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