

THE ART SHERPA™

# HOW TO PAINT

IN ACRYLIC



## PATH AMONG THE WILDFLOWERS

BY: THE ART SHERPA

NAME CREDIT TO PATRON: ECHO KIRKLAND

STEPS: 12 | 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](https://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.

This tutorial is a fairly neutral landscape of beautiful flowers growing in the majestic flow of mountains and a radiating sky. If you are a beginning painter and want to attempt this, it is not extremely difficult and you have all the resources to help you succeed in this document, as well as having access to the tutorial as you require. I have done several smaller and easier landscape 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](mailto: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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

### BRUSHES:

- Large Bright Hog Brush
- Large Round Hog Brush
- Small Fan Hog Brush
- Small Detail Brush
- TAS #4 Fan Brush
- #4 TAS Round
- #1 Monogram Liner
- #12 Round Blender
- 1" Oval Mop
- #20 Bright
- #26 Bright
- #8 Bright Hog Bristle

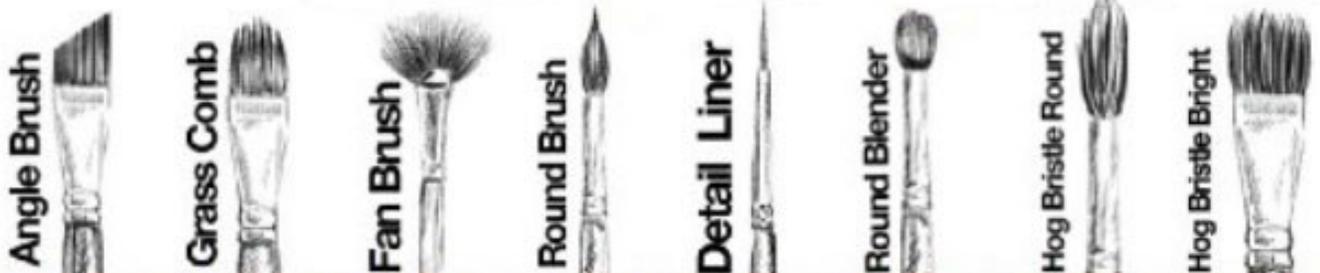
- #8 TAS Cat's Tongue
- ¾" Angle Brush
- Grass Comb/Grainer

### TOOLS:

- 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
- Color Theory
- Directionality
- Blending Wet into Wet
- Clouds
- Setting a Horizon line
- Color Mixing
- Dynamic Light
- Implying Motion



# 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.

<b>STEPS:</b>	<b>TIME:</b>	<b>DESCRIPTION:</b>
<b>INTRO</b>	<b>00:00</b>	<b>INTRO</b>
<b>STEP 1</b>	<b>3:40</b>	<b>IMAGE</b>
<b>STEP 2</b>	<b>7:31</b>	<b>RADIATING SKY</b>
<b>STEP 3</b>	<b>16:14</b>	<b>UNDERPAINTING</b>
<b>STEP 4</b>	<b>33:12</b>	<b>CLOUDS AND MOUNTAINS</b>
<b>STEP 5</b>	<b>50:53</b>	<b>SHRUBBERY AND GRASS</b>
<b>STEP 6</b>	<b>1:06:13</b>	<b>SHRUBBERY HIGHLIGHTS</b>
<b>STEP 7</b>	<b>1:18:01</b>	<b>PATH AND FORWARD GRASS</b>
<b>STEP 8</b>	<b>1:32:23</b>	<b>TALL GRASS</b>
<b>STEP 9</b>	<b>1:41:42</b>	<b>DISTANT PINK FLOWERS</b>
<b>STEP 10</b>	<b>1:59:42</b>	<b>DISTANT COLORFUL FLOWERS</b>
<b>STEP 11</b>	<b>2:14:04</b>	<b>DETAIL GRASS</b>
<b>STEP 12</b>	<b>2:19:22</b>	<b>FORWARD FLOWERS SIGN</b>



Please note that we did not actually use Phthalo Blue in the actual tutorial although it shows in the thumbnail above.

## 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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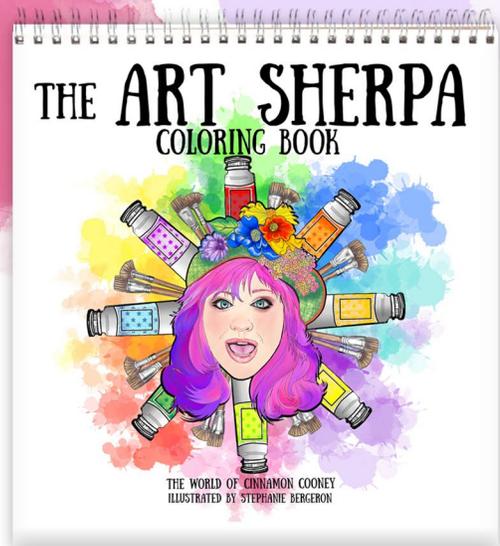


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# STEP 1 - IMAGE

## "THEY HANG OUT"

### PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Titanium White = TW

### BRUSHES & TOOLS:

#18 Large Bright Hog Brush

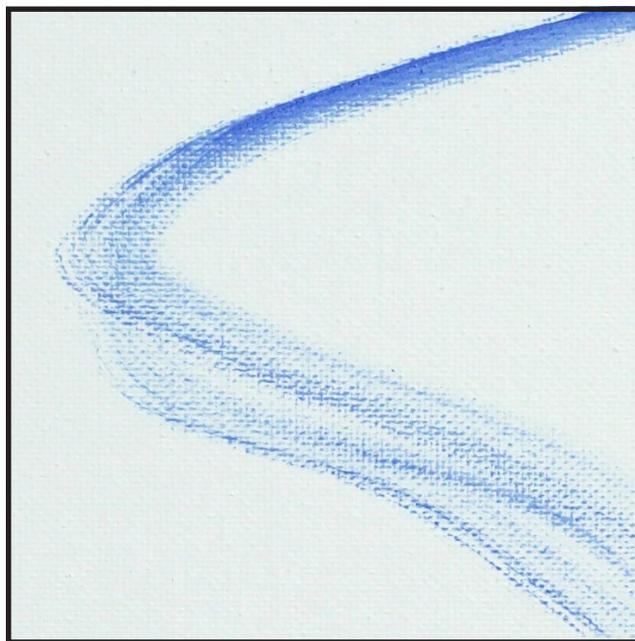
### STEP DISCUSSION

- 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.
- We will be capturing the basic landscape, not making definitive decisions. Let's start by getting a large, bright hog brush and putting QM, CYM, UB and TW on your palette.
- Load the brush with UB. Start about a hand span on the top, left, and swoop a hill down toward the right side, just past the center. Then, just slightly lower on the right, draw in that hill to meet the left hill.

- Draw in a wonky "S" for the path.
- The mountains start on the right and have a valley scape in front of it. There is a center mountain and then a peaky left mountain. Lastly, there is a far distant mountain between the two mountains on the right.

*John - Why are mountains and valleys besties?*

*John - They are besties and hang out together all the time.*



## STEP 2 - RADIATING SKY

“ALL BESTIES HAVE THEIR UPS AND DOWNS”

### PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

### BRUSHES & TOOLS:

Large Bright Hog Brush

### STEP DISCUSSION

- We will create a radial sky with a slightly damp, large bright hog brush, and QM + CYM + TW. I chose to create my sunrise where

the last mountain peak and the middle mountain met. I painted radial lines toward the sides and top of the canvas. You can continue these around the sides of the canvas if you choose. Blend to cover most of the sky area on your canvas.

- Add more CYM to the mix to paint between the larger darker pink radials.
- Rinse and dry the brush.
- Get some QM +CYM and with light pressure, define a few of the blended pink radials

*John - Why are mountains and valleys besties?*

*John - They are besties because they hang out together all the time.*



# STEP 3 - UNDERPAINTING

## "DEPTH FOLLOWS THE RADICAL RADIAL"

### PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

### BRUSHES & TOOLS:

Large Bright Hog Brush

### STEP DISCUSSION

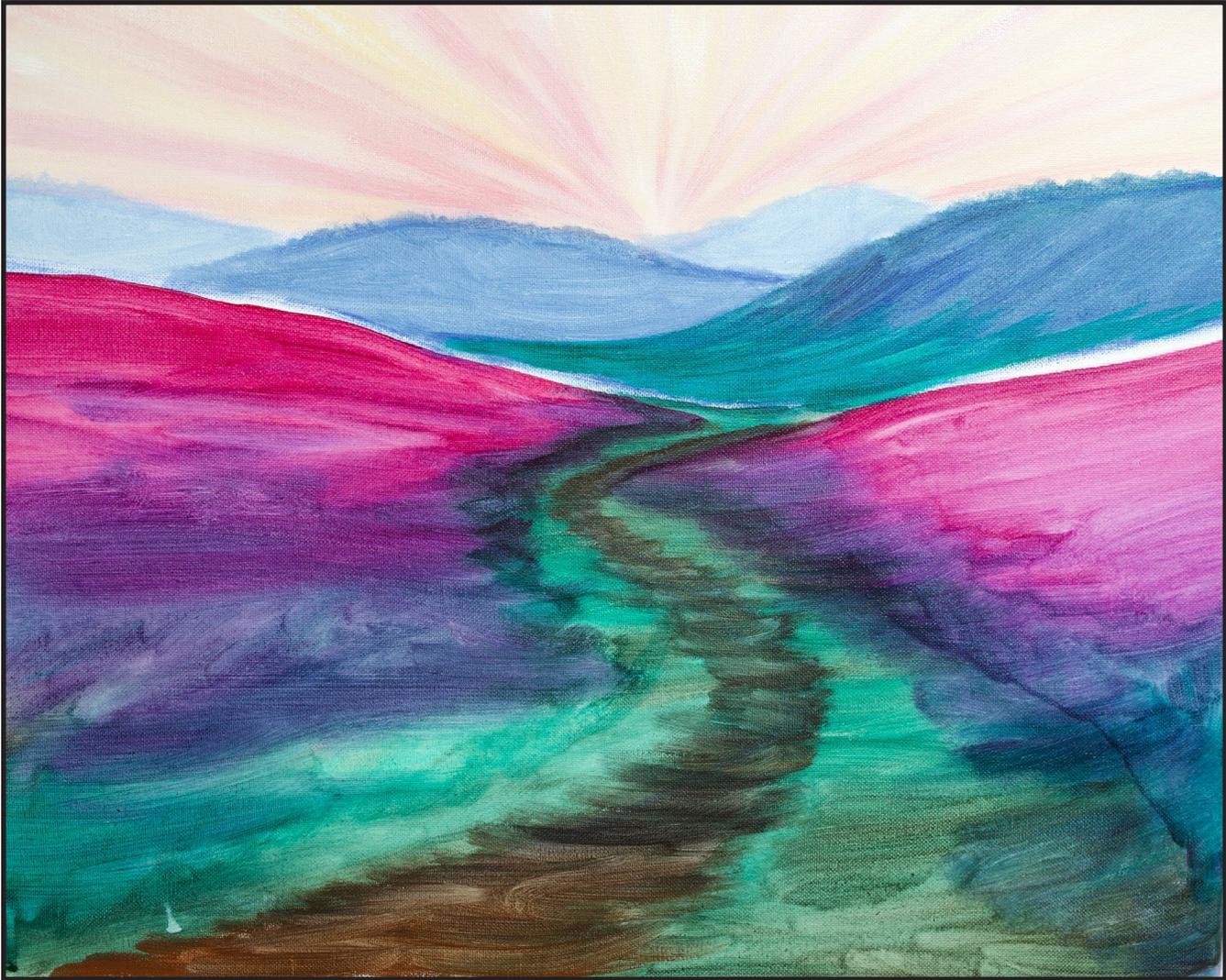
- Add BS and PG to the palette and continue using the hog bright.
- Mix UB + BS to make a base color for our mountains. Then add just a touch of PG, and start painting the mountain on the right.
- Stipple with the side of the brush to create the illusion of bushes along the top ridge. Then apply downward strokes on the forward facing side of the mountain.
- Add TW to lighten the mix and paint the center mountain, just to the left of the first one. Use a downward, sweeping brush stroke as you move the brush toward that right mountain.
- Mix in more UB + TW and behind those first two mountains, paint in two more mountains further back.
- Rinse and dry the brush.
- Get PG, and add a valley by brushing side to side, in front of the first mountain on the right.
- Add BS to the PG and add it along the left side of the "S" pathway using a back and forth stroke to imply grass. Bring it off the canvas at three fingers from the bottom. Use a sweeping stroke for this grass area and after you are satisfied on the left side of the path, paint grass on the right side of the path. That path curves up, starting from about 1.5" on the bottom right side of the canvas.
- Be sure to use the chapter photo reference to help you with placement. All three of these colors are pretty transparent in this first layer.
- It's ok to scumble as you cover the canvas. You could also get a bigger brush and be sure to vary the amount of PG and BS you have in the mix. You just need the depth to start.
- Add MB to the palette and then mix BS + MB to paint in the path that starts in the background and widens as it comes forward.
- Use a more green mix of PG + BS to start indicating larger foliage, plants, at the left side of the field.
- Mix QM + PG to a purple color and paint the lower part of the field of flowers, on both sides of the field, blending into the green.
- Use much more QM on the brush and paint in the rest of the field on both sides.
- A SHRUBBERY.

*John - It's the mountain with the voice.*

*Cinnamon - Why does it have a voice?*

*John - Because it's the front man.*

STEP 3 CONTINUED:



# STEP 4 - CLOUDS AND MOUNTAINS

## “SMOKEY JAM & SILVER LININGS”

### PAINT:

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Fluid White Paint = FWP

Golden's Acrylic Gloss

Glazing Liquid = AGL

### BRUSHES & TOOLS:

Large Round Hog Bristle

Small Detail Brush

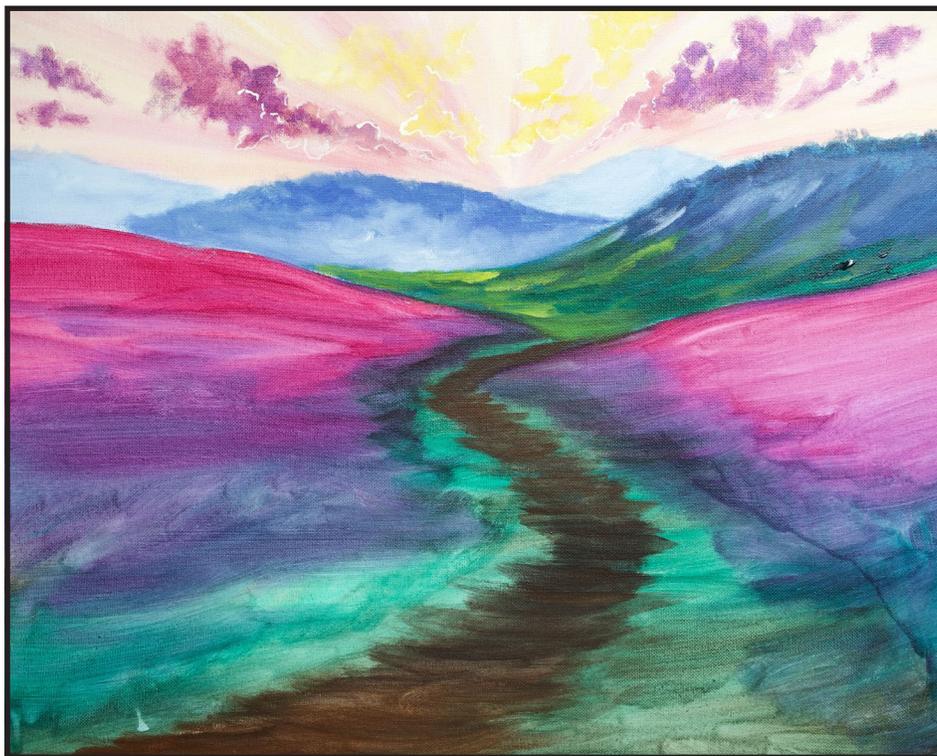
### STEP DISCUSSION

- On the toe of a Round Hog Brush, get CYM & TW and create a sense of some clouds, using a slight circular motion.
- Add some QM to the mix for some pinkish clouds, and TW as well for variation.
- Rinse the brush and wipe it, then mix QM + UB for a darker purple-pink cloud and continue using the toe of the brush. Remember to don your Captain Chaos cape on these mixes, you want to vary the mixes by adding different amounts of the pigments.
- Add some AGL to the palette and use this to create glazes of transparent color to the sky with any of the mixes.
- Get UB + BS on the brush to define the mountain on the

right, Add some illusions of trees on the top and define the upward sweep of the mountain from the valley.

- Add TW to the mix for the center mountain.
- Use TW to create a fog like atmosphere at the bottom of this mountain - a smokey jam. You can also bring this color to the two back mountains - they are distant, maybe there is fog; maybe this is smoke trapped in by the mountains.
- Get PG + BS to define the valley in front of the mountains. Where are the dark shadows; where do they reside? Add CYM to the mix and find the places that are more in light.
- Get your black-brown mix to paint in the path, with the darkest color toward the back.
- Rinse and dry the brush.
- Use a detail brush and FWP to add silver lining to some of the cloud structures.

***Sherpa Tip:** Clouds are so easy, especially if you were with me during Acrylic April this year. If not, you can always go back and revisit those tutorials on my website.*





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# STEP 5 - SHRUBBERY AND GRASS

“THE TREES ARE TRYING TO FRAME THE MOUNTAIN”

## PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Mars Black = MB

Burnt Sienna = BS

## BRUSHES & TOOLS:

Round Hog Bristle

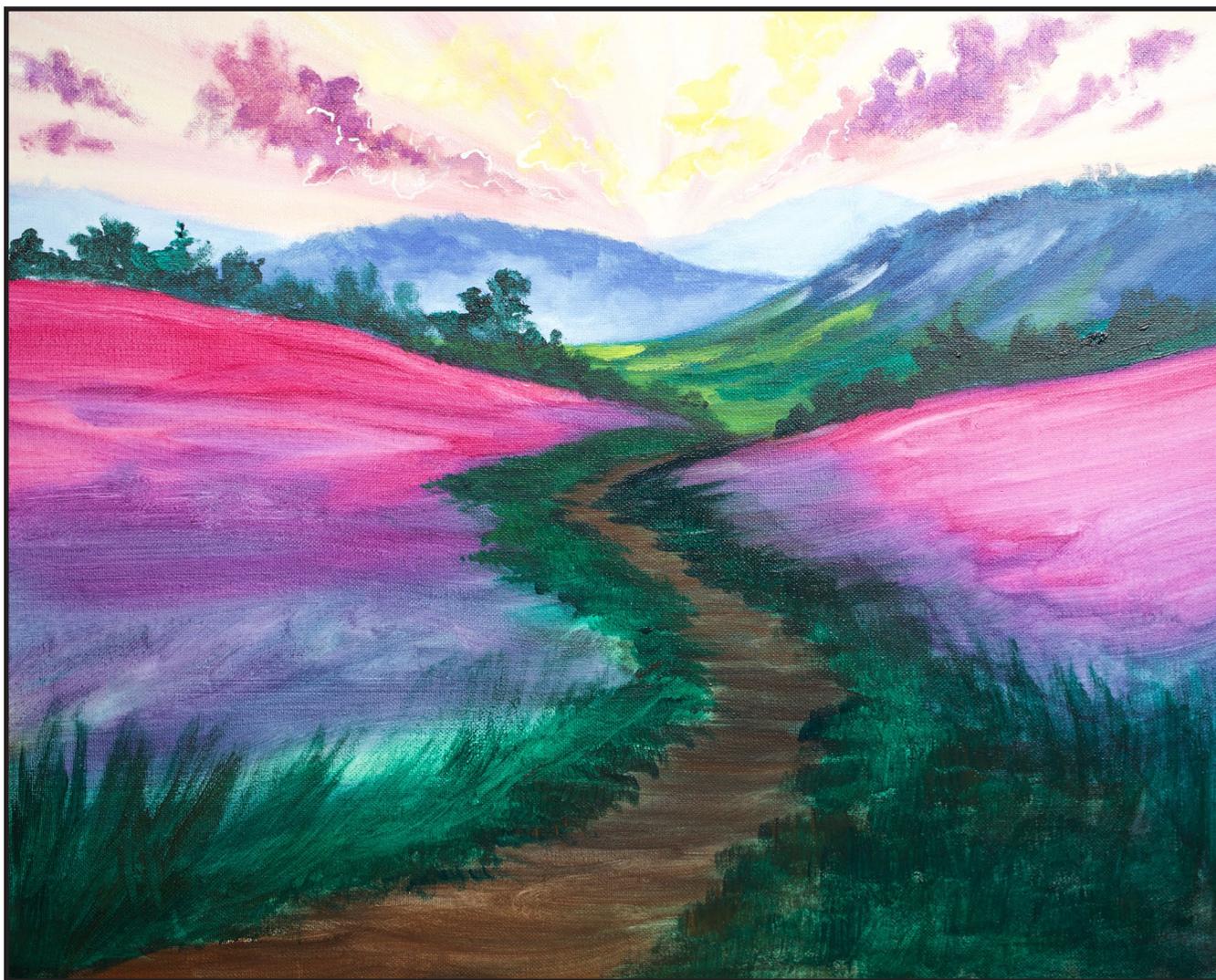
Small Hog Fan Brush

## STEP DISCUSSION

- Load a mix of PG + UB + MB on a round hog brush

and start adding in trees and shrubbery along the ridge of the hill on the left, with tapping motions. It's far away, but still close enough that you can see recognizable shapes. As you come toward the valley, they get taller and darker because they are closer. Frame the mountain all the way down into the valley near the path.

- Come across the street/path and decorate the hill on the right with trees as well.
- Get a small hog fan brush loaded with BS + PG + CYM and make some upward short strokes in the dark green area of the grassy field closest to the pathways. You do want to be directional with the strokes and you also want some grass to creep onto the path. Vary the mix of colors.



# STEP 6 - SHRUBBERY HIGHLIGHTS

## “SOME MONTY PYTHON SHRUBBERIES”

### PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

### BRUSHES & TOOLS:

Round Hog Brush

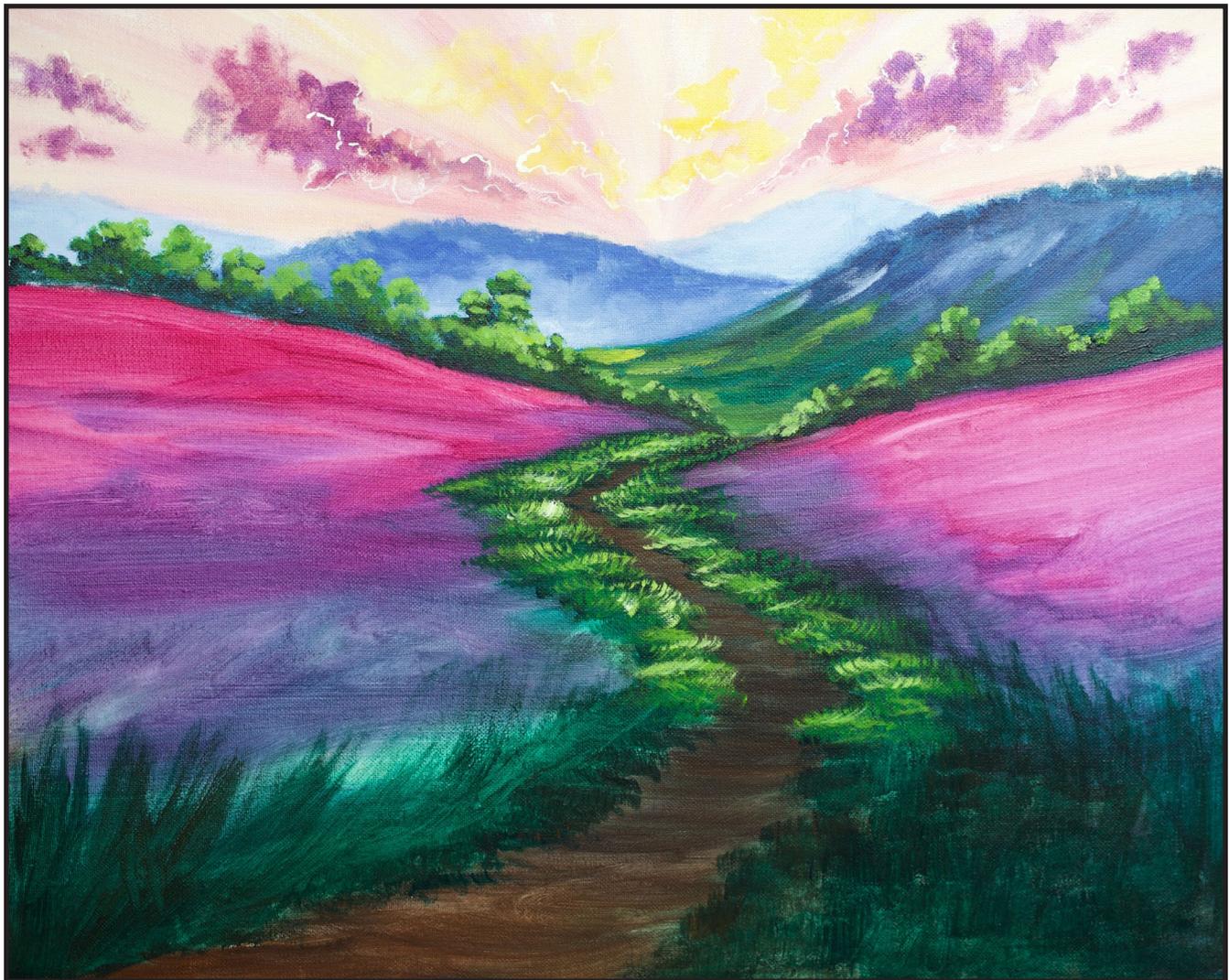
Small Fan Hog Brush

### STEP DISCUSSION

- Continue using the round hog brush and the dark green tree mix, then add CYM. Use this to highlight the background foliage

on the hill tops.

- Get even more CYM and TW into that mix for the brightest highlight which is at the center of the valley.
- Switch to a hog fan brush and add the highlight of the forward grasses.
- Use the brightest, bright highlight mix in places where the light hits the grass; less is more.



# STEP 7 - PATH AND FORWARD GRASS

## "A PERSIAN CAT IS A SWEATER"

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Burnt Sienna = BS  
Titanium White = TW

### BRUSHES & TOOLS:

Round Hog Brush  
Fan Hog Brush

### STEP DISCUSSION

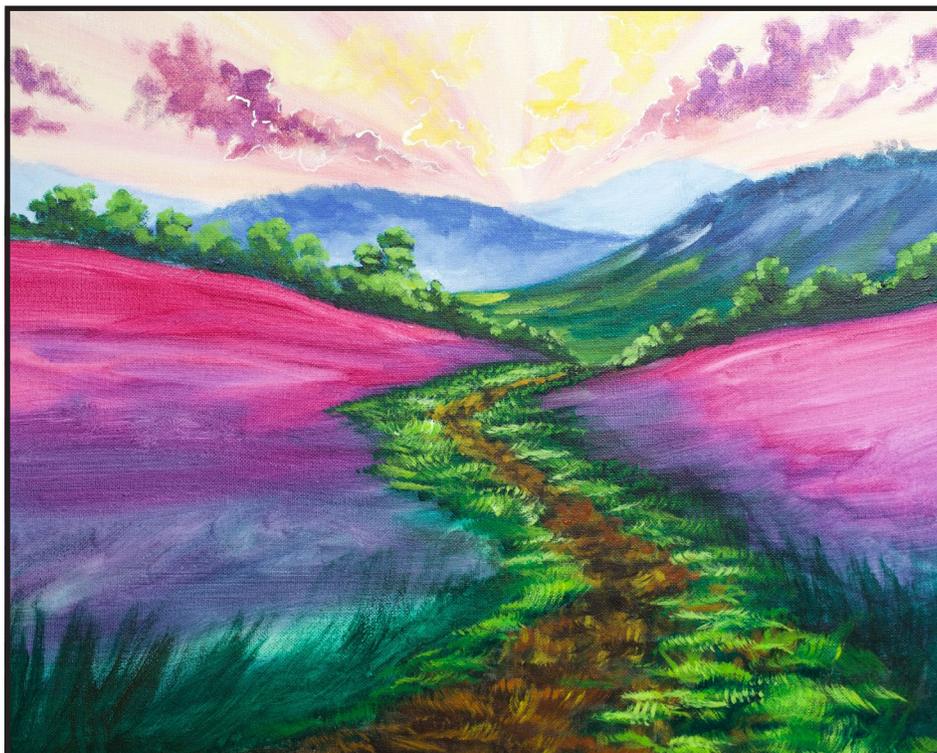
- To continue, we need to keep developing our landscape. Add CRM to your palette and refresh any other colors you need to.
- Get the round hog brush and make an orange with CRM + CYM, more to the red, and paint in the dry, worn out grass that tends to grow on a pathway.
- Change to a hog fan brush and your black-brown mix, and add this to the path, creating some darkness toward the front of the path, where the light is hitting it less. Mix some of the black-brown to your orange mix and add this to the forward part of the path.
- Refresh any color you might need.
- Continue working the forward grass with a fan brush and a mix of PG

+ BS + CYM and work the grass on the right hand side of the path. Add more CYM for highlights in that grass area. Vary the length of the strokes creating short and long grasses. Come back with the brightest, bright grass color sparingly, just where the sun is hitting it.

- Get clean water. Refresh your sippy if you need to.

*The community was discussing studio assistants on 4 legs and their hair and fur and how it got all over the studio, in the brushes and in the paints. Some mentioned having a Persian Cat and declared them to be the worst at shedding all over their sweater.*

*John had an opinion: John - Persian cats are a sweater.*



# STEP 8 - TALL GRASS

## “LAYING THE FOUNDATION FOR COLOR”

### PAINT:

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

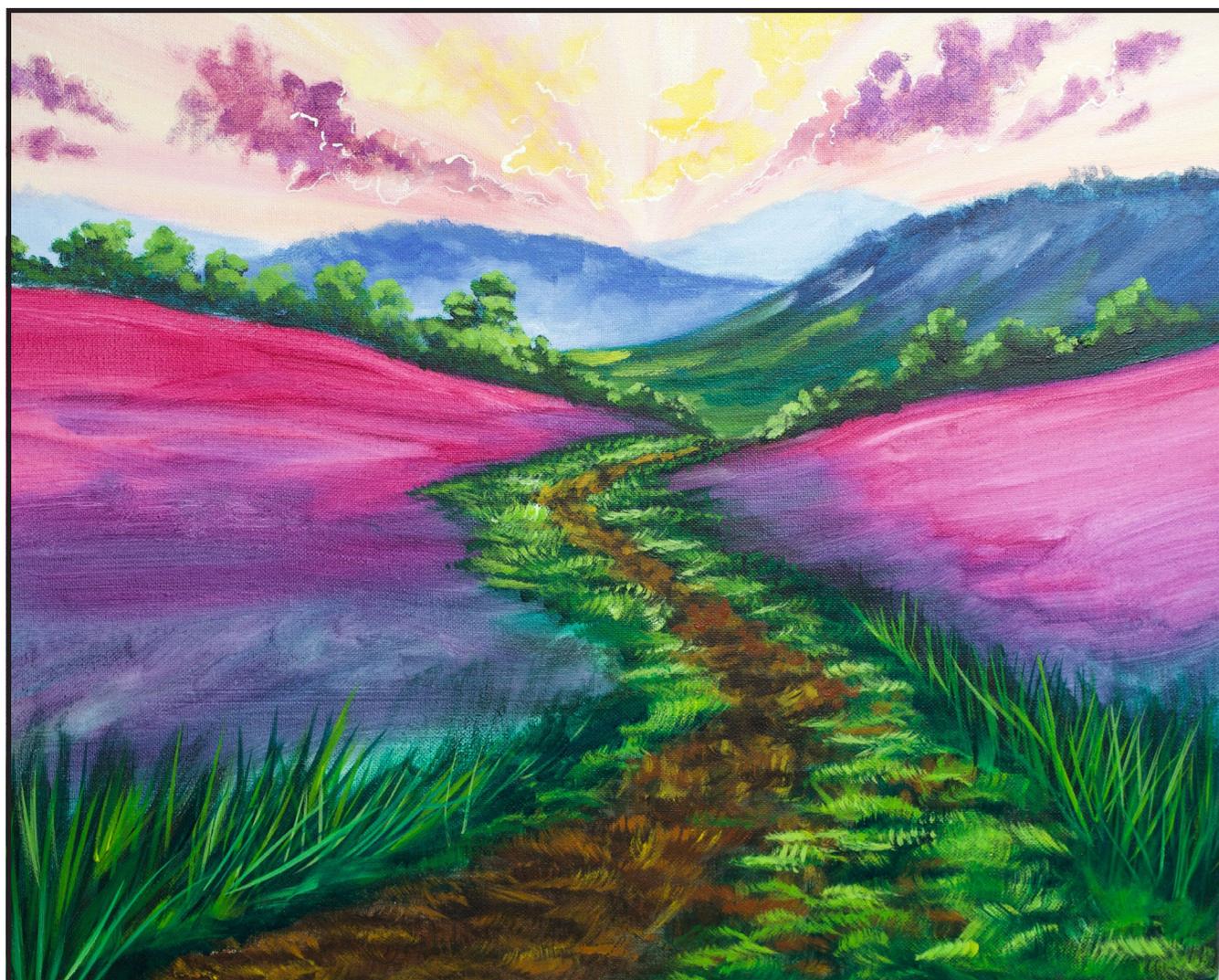
- Get the angle brush with PG + BS + MB to add darkness in the taller, more defined grasses on the left side of the path.
- Then use some of your highlight grass mixes from previous steps to start adding individual details and blades of taller grass.

### BRUSHES & TOOLS:

¾" Angle Brush

### STEP DISCUSSION

- We still have a little green to add on the left, and some overall depth to add before we go to the colors on the field.



# STEP 9 - DISTANT PINK FLOWERS

## "TWIX COMPLAINS"

### PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Phthalo Green = PG

Titanium White = TW

### BRUSHES & TOOLS:

TAS #4 Fan Brush

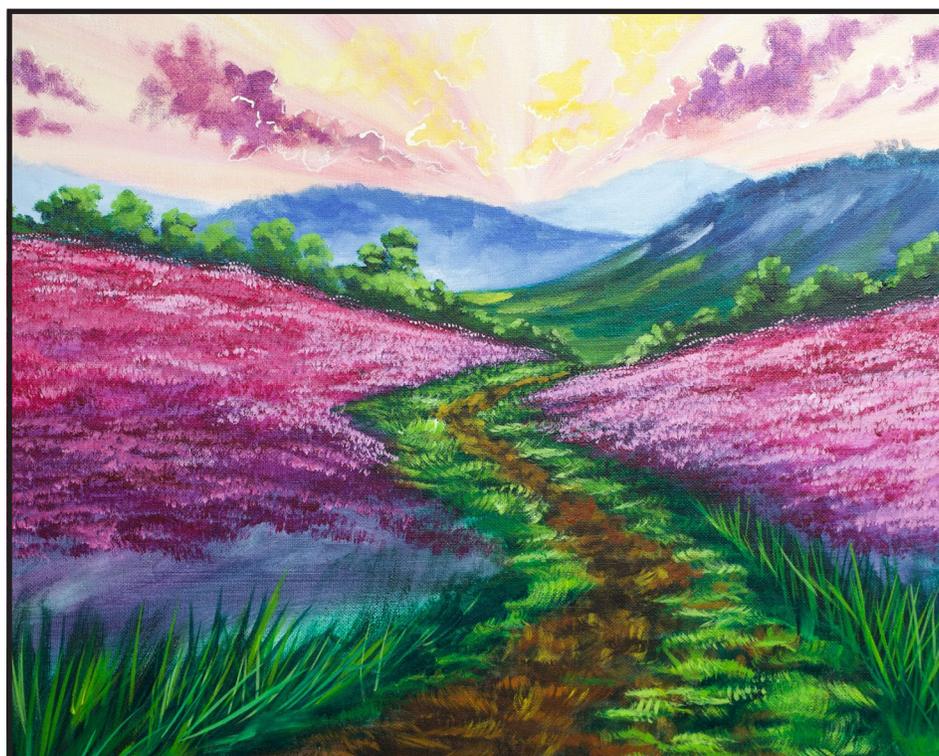
### STEP DISCUSSION

- I misted my palette and used a Fan Brush with a mix of QM + UB + TW to a deep pink and started tapping in pops of tiny flower heads in the distance on the right field. Also add more using a mix of PG + QM + TW. Lighten both mixes with TW for a highlight color. Use just QM + TW to fill in the bottom portion of the field. You want to vary the direction of the stroke, left or right, and vary the level of the mix.
- Once you have the right field to a happy place, start working on the field on the left.
- Adding TW to your flower head colors for highlights where they would naturally occur. Keep adding TW to any mix for the lightest of highlight colors. This is another step where referring to the chapter photo at the end would help you with my highlight and shadow placement.

- Dry.
- Change water.

*7 didn't eat 9 today.*

*Twix came with a complaint about Shortcake touching her food bowl again and decided to stay for a while, in my arms, while I highlighted flowers in the field.*



# STEP 10 - DISTANT COLORFUL FLOWERS

## “ZHUZH ZHUZHING COLORFUL WILDFLOWERS”

### PAINT:

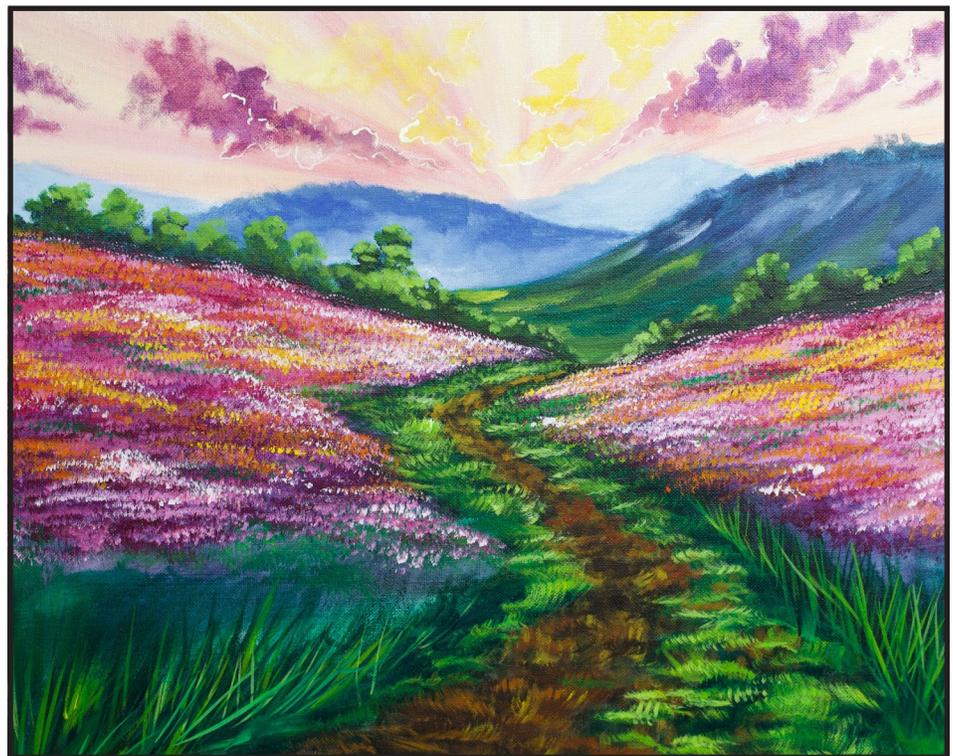
Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Green = PG  
Titanium White = TW

### BRUSHES & TOOLS:

#4 TAS Fan Brush

### STEP DISCUSSION

- Add CYM to the orange mix for the brightest flower highlight color.
  - Add a TW to the dirty brush for the zhuzh zhuzh pop of color on some of the flower tips.
- With a Fan Brush, PG + CYM, add some touches of green in and about the field. It would be expected in nature to have the grass and for it to raise it's fist about being totally covered over by beautiful flowers.
  - Come in between the pink field and the forward grasses on the left hill, and just cover that unpainted area with green so we can put in more tall grasses. Add some green clumps to the right flower area in and amongst the flowers.
  - Mix in more CYM to the green for a highlight color to add in front of the flowers in the left field and to add tall grasses in the front.
  - Get CYM + CRM to a bright orange, and add some orange pops of color in and about the field on the both sides of the path.



# STEP 11 - DETAILED GRASS

## “FINAL GRASSY BITS”

### PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

### BRUSHES & TOOLS:

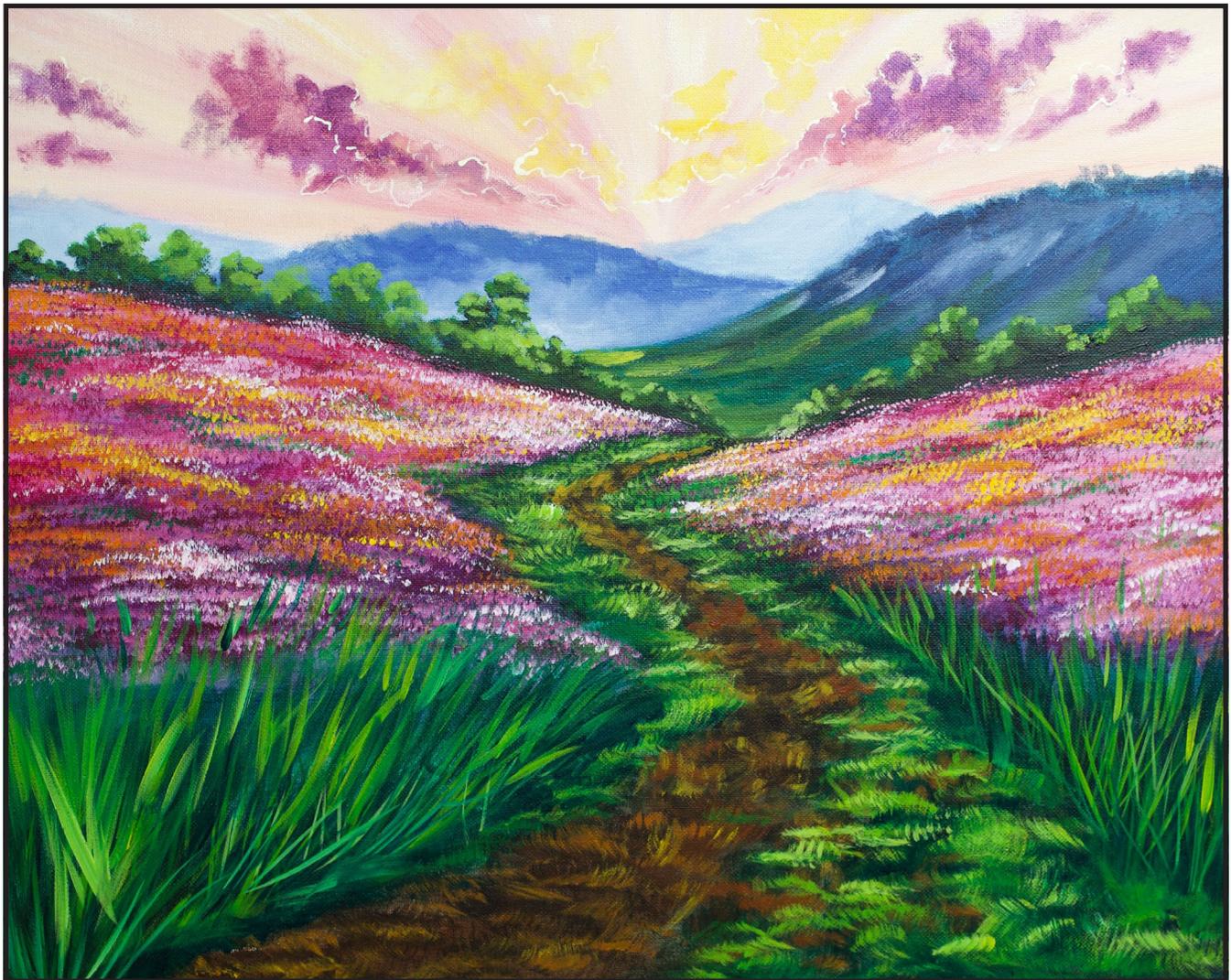
Large Round Brush

### STEP DISCUSSION

- With a large round brush a mix of PG + BS + CYM, start adding nice upward strokes with the brush in the area between the tall

grasses near the path and the flower field on the left hill. Make sure that some of your grasses go up over the field of flowers. Do the same thing on the right side of the path.

- Use your grass highlight colors to accentuate the blades of tall grasses on the left.



# STEP 12 - FORWARD FLOWERS

## "ORANGE PLAID HUMANS"

### PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

### BRUSHES & TOOLS:

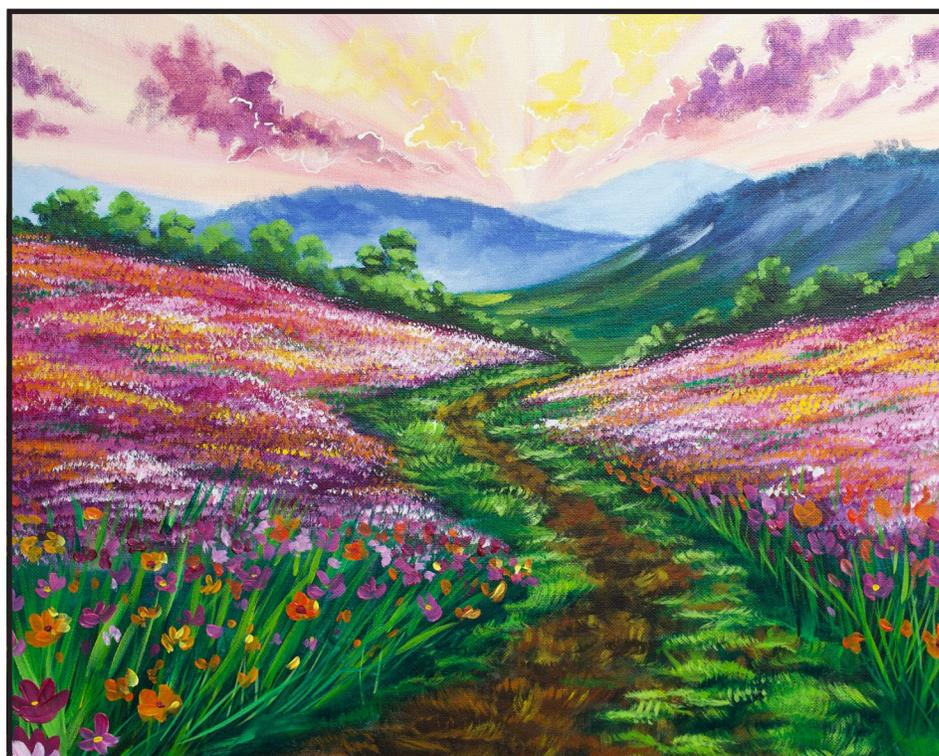
Large Round Brush

#1 Monogram Liner

### STEP DISCUSSION

- Refresh any colors you might need as we start the flowers in the front.
- With the large round brush, and some of your pink-purple mixes, start adding the shapes of flowers that are close to us and reside in these tall blades of grass. Remember to paint only the shape of the flowers.
- Mix CRM + CYM to an orange color and do the same thing all over again to add in orange flowers.
- Then with CYM, add the centers to some of the orange flowers and add orange centers to some of the purple flowers.
- Use the CYM to tap tap tap in some pops of that color.
- Sign.

*John - UT - The University of Texas, they got that orange going on. We hail from Texas. We know that Texas has many orange plaid humans.*



## 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



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.

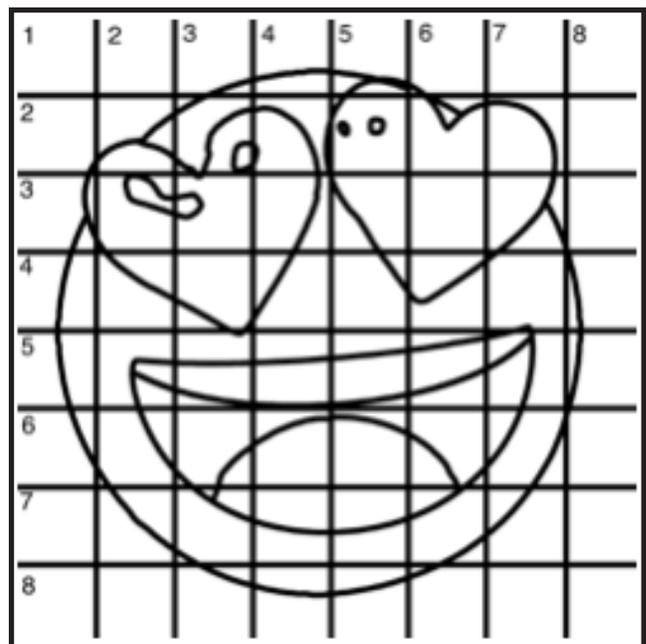
To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could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