



APRIL 1, 2022

Acrylic
April

ACRYLIC APRIL 2022

BY: THE ART SHERPA



www.TheArtSherpa.com



BUTTERFLY DUET AT DAWN

NAME CREDIT TO: AMY JO OVARD

Steps: 8 | Difficulty: Beginner | 1 Hoot



TABLE OF CONTENTS

THE GOLDSILLOCKS ZONE.....	1	STEP 8 - BUTTERFLY DETAILS	12
ACRYLIC APRIL PAINT CHALLENGE EXPLAINED	2	THE TRACING METHOD	14
DAY 1: APRIL 1, 2021	2	TRACABLE.....	15
PAINT AND TOOL GUIDE	4	GRIDDING INSTRUCTIONS	16
VIDEO CHAPTER GUIDE	4	ADDITIONAL TECHNIQUES AND RESOURCES	17
STEP 1 - GRADIENT BACKGROUND.....	5		
STEP 2 - DIFFUSED ATMOSPHERE.....	6		
STEP 3 - DIFFUSED STEMS AND BOKEH	7		
STEP 4 - STEMS AND LEAVES.....	8		
STEP 5 - FLOWERS	9		
STEP 6 - BUTTERFLY BODIES.....	10		
STEP 7 - BUTTERFLY WINGS	11		

THE GOLDSILLOCKS ZONE

In painting, every technique or process has what I call a "Goldsillocks Zone". As an artist, you will constantly seek 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 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 Goldsillocks 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 notice when you have found yourself in the Goldilocks Zone so you can locate it again easier the next time you come across a particular technique.



THE ACRYLIC APRIL PAINT CHALLENGE EXPLAINED

The Acrylic April Painting Challenge begins April 1st 2022 and ends April 30. Thirty 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 "Bloom...A Story of Flowers" 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 the nature of flowers...how they engage with nature, how they behave, and how to successfully illustrate them.

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 and 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 hopes to 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 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: www.facebook.com/groups/AcrylicApril



APRIL 1, 2022

"Bloom...A Story Of Flowers", Acrylic April 2022, begins with hope and rebirth. Life changed for everyone in 2019 and the changes have not stopped since. What we all need is the calm of a garden and the healing of the earth. While we, as individuals and artists, must thrive where we are planted, the earth is an artist too, and she paints in flowers. The magic is not in the brush, the magic is in you and I hope you join us for all 30 of these tutorials and enhance our journey by your presence.

GRAB YOUR PAINT, GET YOUR BRUSHES, AND LET'S LAUNCH ACRYLIC APRIL.



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RETREAT



Join us in the Pocono Mountains with
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MAY 2-6

PAINT COLOR & MIXING LEGEND:

Use this paint legend below to understand the symbols that I use to give you important painting information.

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW
- Mars Black = MB
- Naples Yellow Light = NYL
- Fluid White Paint = FWP

BRUSHES:

- Medium Synthetic Angle
- Small Synthetic Round
- Large Oval Mop
- Pouncers

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8x8 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 it dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE:

- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Color Mixing
- Implying Motion



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	00:00	GRADIENT BACKGROUND
STEP 2	00:00	DIFFUSED ATMOSPHERE
STEP 3	00:00	DIFFUSED STEMS AND BOKEH
STEP 4	00:00	STEMS AND LEAVES
STEP 5	00:00	FLOWERS
STEP 6	00:00	BUTTERFLY BODIES
STEP 7	00:00	BUTTERFLY WINGS
STEP 8	00:00	BUTTERFLY DETAILS
	00:00	SIGN

The Pre-Video Released Version will be updated after the live event occurs to include timestamps.



STEP 1 - GRADIENT BACKGROUND

"READY, LAYER ONE"



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Medium Synthetic Angle

COLOR MIXES:

- Purple = QM + UB



STEP DISCUSSION:

- Mist the canvas and load the damp brush with just Titanium White. Then lay a thin coat of paint over the entire canvas.
- While the paint is still wet, lightly brush the **Purple mix** into it at the top third of the canvas. Add a little Titanium White to the brush and blend the purple down the canvas.
- Add more Ultramarine Blue to the mix to apply at the bottom of the canvas. Blend the two colors, wet into wet, and work quickly by applying a back and forth stroke.
- Dry the surface before continuing to the next step.

STEP 2 - DIFFUSED ATMOSPHERE

"LETTING PINK PEEK"



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW

BRUSHES & TOOLS:

- Large Synthetic Oval Mop

COLOR MIXES:

- Purple = QM + UB
- Deep Blue = UB > QM > TW



STEP DISCUSSION:

- Using a slightly dampened brush, mix a lot of Titanium White to the **Purple mix**. Then, very lightly, brush it into the upper left corner, curving the brush stroke.
- Add a little of the Ultramarine Blue and blend that, wet into wet, back into the lighter area.
- Then blend in a little Quinacridone Magenta to the middle, left area of the canvas, brushing quickly with light pressure.
- Apply the **Deep Blue mix**, starting at the bottom and blending upward.

- Go immediately to the next step as it will be worked wet into wet on the canvas, we do not want the canvas to dry.

SHERPA TIP:

Be sure to use all of your available resources to assist you. To see where I painted this various mixes on the canvas, refer to the step photo that immediately follows this page.



STEP 3 - DIFFUSED STEMS AND BOKEH

“DON'T OVERLOOK A AAA POUNCER TOO”



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW
- Naples Yellow Light = NYL

BRUSHES & TOOLS:

- Medium Synthetic Angle
- Large Synthetic Oval Mop
- Pouncers

COLOR MIXES:

- Deep Blue = UB > QM > TW
- Purple = QM + UB



STEP DISCUSSION:

- While the canvas is still wet, blend in some textural value into the left side of the background using the angle brush.
- Starting on the bottom left of the canvas, begin to sketch in background plants using the **Purple mix** and the edge of the brush. These plant structures should vary in both length and darkness. Rinse.
- Switch to the slightly damp Mop brush and using very light pressure, diffuse those plants. Rinse.
- Switch back to the Angle brush and using the **Deep**

Blue mix, add the background plants to the bottom right side of the canvas. Using the same method and diffusing, again with the Mop brush. Adjust as needed. Rinse both brushes.

- Load Titanium White onto the Pouncer and begin applying diffused, implied lights around the canvas. Vary the colors here and there by adding a little Quinacridone Magenta or a bit of Naples Yellow Light and even a bit of Ultramarine Blue. Vary the size where desired, by switching to a smaller pouncer. Diffuse again with the damp Mop brush and a curled stroke and very light pressure. Rinse the sponge and the brushes.

STEP 4 - STEMS AND LEAVES

“PLEASE DON’T LEAF ME OUT”



PAINT:

- Quinacridone Magenta = QM
- Cad Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW
- Naples Yellow Light = NYL

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Red Brown = QM + BS
- Green Gray = PG + BS > UB
- Light Green Gray = TW > PG + BS > UB

STEP DISCUSSION:

- Use the **Red Brown mix** to place the first stem. Begin just a little left of center at the bottom and curve the stroke upward and slightly to the left. Paint a second stem about 2 inches from the right.
- Add some Titanium White to the mix, and stroking down from the top of both stems, add some diffused lighting on them. Vary the mix by adding a bit of Naples Yellow Light. Apply a diffused shadow at the bottom of the stems by adding a little Ultramarine Blue to the dirty brush.
- To add the light source, apply Titanium White, barely tinted with the **Red Brown mix**, on the left side of both

stems. Add water to the brush as needed, to retain good flow. Rinse.

- Add leaf bundles randomly up the stem using the **Green Gray mix** and the touch-pull stroke. Brighten the mix as you move upward, into the light with Cadmium Yellow Medium. Lighten the mix even more by adding Titanium White on the uppermost areas of the leaves. Continue to apply leaves to the second stem using the same method.
- Add the highlights to the leaves using the **Light Green Gray mix**. Vary the color by adding a little Naples Yellow Light.

STEP 5 - FLOWERS

"THE MOST SUPER-DUPER FUN"



PAINT:

- Quinacridone Magenta = QM
- Ultramarine Blue = UB
- Titanium White = TW
- Naples Yellow Light = NYL

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Pink = QM + NYL
- Mid Pink = NYL > QM
- Light Pink = TW + NYL > QM
- Light Purple = TW + QM + UB



STEP DISCUSSION:

- Begin adding flowers randomly to the left stem, using the **Pink mix**. Apply little curved strokes facing each other and attaching the flower to the main stem. Sometimes it is two petals and other times it is three or more. As you move up the stem, use the **Mid Pink mix** to lighten them. Apply flowers to the second stem using the same method.
- Highlight the flowers with the **Light Pink mix** on the edges of the flowers. Adjust the mix by adding even more Titanium White for the lightest highlights. Rinse.
- Shade the base of the flowers with touches of the **Light Purple mix**.

- Play between the mixes to get all the values where you like them.

STEP 6 - BUTTERFLY BODIES

"LES PAPILLONS"



PAINT:

- Quinacridone Magenta = QM
- Cad Yellow Medium = CYM
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Purple = QM + UB + TW
- Wing Base = QM + BS + CYM + TW



STEP DISCUSSION:

- Using the **Purple mix**, sketch a butterfly head and body near the top of the right stem. Paint in a second butterfly body on that same stem but lower and on the opposite side. Then attach them to the stem by adding their legs. Give them both a pair of forward facing antennae. Fluff their bodies out using short quick strokes. Rinse.
- To paint the wing, use the **Wing Base mix** and begin slightly above the butterfly, pull in a stroke attaching it to the body. Then arc out the edge of the wing curving it back into the body. Add the back wing in the same

fashion, overlapping the top one. Use a similar method on the second butterfly, but open the wings a bit more. Rinse.

- Add the shadow wing behind the first set using the **Purple mix** on both butterflies.
- Dry the surface before continuing to the next step.

STEP 7 - BUTTERFLY WINGS

"THEY ARE DRAMA FLIES, OH MY!"



PAINT:

- Quinacridone Magenta = QM
- Cad Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

BRUSHES & TOOLS:

- Small Synthetic Round

COLOR MIXES:

- Wing Base = QM + BS > CYM + TW
- Mid Blue = UB + TW
- Light Green Gray = TW > PG + BS > UB
- Deep Blue = UB > QM > TW

STEP DISCUSSION:

- Add more Titanium White to the **Wing Base mix** and lighten the wing with short strokes going in towards the body. Blend it back from the edge of the wings using just the **Wing Base mix**. Apply a similar method to the second butterfly.
- Apply the **Mid Blue mix** inside the shadow wing. Adding more Titanium White as needed for a nice blend.
- Load Titanium White on the dirty brush and, using the toe of the brush, add a white edge on the back wings. Adjust and blend it with the **Mid Blue mix**. Add the **Light Gray Green mix** to these back wings as well.
- Mix the **Deep Blue mix** to a light value and dry brush it on the front wings of both butterflies. Deepen the shadow between the front and back wings with Ultramarine Blue.

STEP 8 - BUTTERFLY DETAILS

"NO MOTH(RA) SHADE ZONE"



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cad Yellow Medium = CYM
- Ultramarine Blue = UB
- Fluid White Paint = FWP
- Mars Black = MB

BRUSHES & TOOLS:

- X-Small Synthetic Round

COLOR MIXES:

- Light Blue = FWP > UB
- Orange = CRM + CYM
- Purple = QM + UB

STEP DISCUSSION:

- Add the fluffy hair lines to the body using the **Light Blue mix**, without removing all the dark layer below. Then dot some of this color onto the head. Apply this process to both butterflies. Rinse.
- Dot Titanium White along the outside edges of the wings and then add the thin inner wing lines.
- Add highlights to the hair on the body and to the legs with Titanium White. Apply dots up the antennae and then add a dotted pattern to the front wings. Do the same to the second butterfly. Rinse.
- Add an outer pattern of dots on the front wings of both butterflies using the **Orange mix**. Rinse.
- With the **Purple mix**, add an edge of darker color inside the white outer edge of the wings. Then add some to the bottom of the orange dots. Rinse.
- Thin Mars Black with water and add this dark color to the bottom of the white dots. Then apply a downward triangle for an eye and dots along the antennae. Apply the same process to the second butterfly.
- Sign.

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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.



- 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 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.



TRACEABLE:



GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to

use gridding to transfer any image from a reference to your canvas.

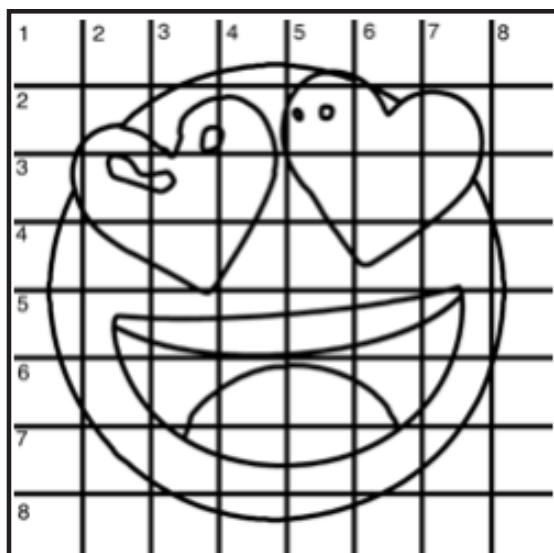
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

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 instructions above.

HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Another way to create transitions from one color to another, or one value to another, in acrylic painting, is by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

BLOCKING IN

Paint in the shape with a color, no detail is required.

CONTOUR

Following the outer lines of an object or subject with your brush or tool.

COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

GLAZING

Glazing is taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

LAYERING

This is a very important part of acrylic painting. It can be hard for new artists to understand because it's used in so many different ways. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. What I mean by that is you remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, We need to layer the paint. Once you embrace this thinking the depth of your painting will improve greatly.

LOOSE, EXPRESSIVE AND PAINTERLY

This is when you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

LOOSELY MIXED

Taking two colors and mixing them together we're both colors are still evident in the mix and brush stroke.

PAINTERLY

Brush strokes that are free flowing and expressive. A painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

S STROKES

Being able to create compound curves as strokes is a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful not to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

SMOOTHLY BLENDED OR TIGHT PAINTING

Smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

THOROUGHLY MIXED

Taking two colors and thoroughly incorporating them so they make a smooth even secondary color with no sign of the two colors used to create it.

TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition. This is always useful.

UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

WHAT TO DO WITH YOUR FINISHED PIECE

As an artist, and, yes, you are an artist, because you have created a painting. But there's still a lot to think about.

Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting. But it is not required.

Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.





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