

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



JUST LIKE DAD

BY: THE ART SHERPA
NAME CREDIT TO PATRON: NIKISHA A. MARTIN

STEPS: 8 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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SHERPA FORWARD:

I am resolved 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 are included and more can be found at:
www.theartsherpa.com

Keep 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.

It is a landscape painting, which is a depiction of natural scenery such as mountains, valleys, trees, rivers and forests, usually in a wide view of elements arranged in a coherent composition. Sky is usually included in the view and weather is often an element of the composition.

We sincerely hope you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at: support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:

<https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



PAINT AND TOOL GUIDE:

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

PAINT:

- White
- Yellow
- Orange
- Purple
- Black

Because this tutorial was for Father's Day, I used Sennelier Abstract Student Paints instead of a Professional Paint Line and only listed colors and not specific brand names of colors. Hopefully, this will make it easier for even a younger brush to be able to paint and follow the mini book.

Happy Father's Day to All Dads everywhere.

BRUSHES:

- Large Synthetic Bright
- Medium Synthetic Filbert
- Small Synthetic Round
- X-Small Synthetic Round
- Medium Hog Fan

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
- T-Square Ruler
- Watercolor Pencil Or Chalk

SYMBOL GUIDE:

- > Less than previous amount
- < More than previous amount
- + Equal amount

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
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Clouds
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water
- 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.

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	01:39	BACKGROUND SUNSET
STEP 2	07:44	DEFINE THE SKY
STEP 3	14:14	DEFINE THE LAKE
STEP 4	19:42	LAKE REFLECTIONS
STEP 5	25:54	FINISH THE WATER
STEP 6	29:38	DISTANT BANK AND ROCKS
STEP 7	34:26	SILHOUETTE, DAD AND CHILD
STEP 8	45:48	TREES AND PLANTS
	58:48	SIGN



THE GOLDBLOCKS 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.

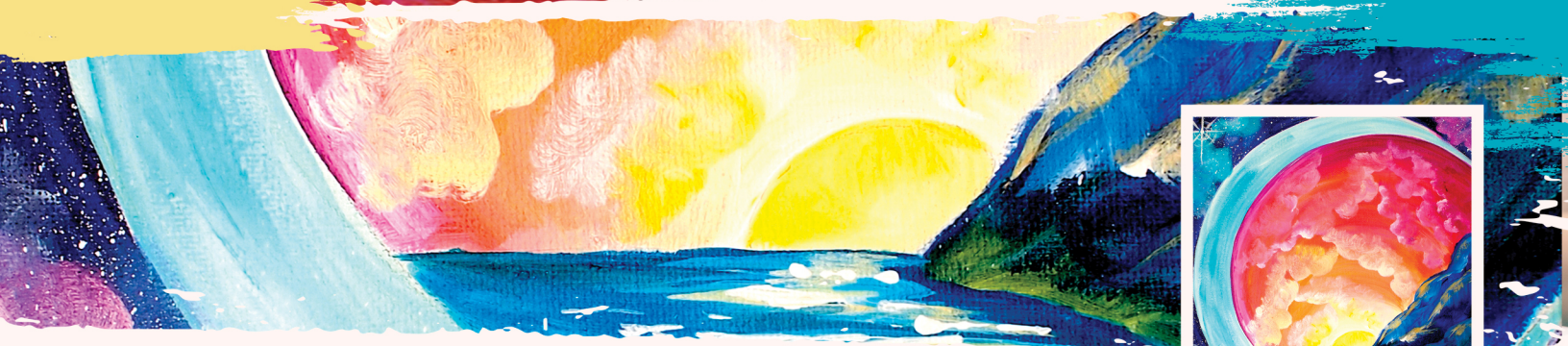


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STEP 1 - BACKGROUND SUNSET

"HAPPY FATHER'S DAY"

PAINT:

White
Yellow
Orange
Purple

BRUSHES & TOOLS:

Large Synthetic Bright

COLOR MIXES:

Light Yellow = White + Yellow

Light Purple = White + Purple

STEP DISCUSSION:

- Wet the canvas with the brush using plain water. Using a fairly heavy load of white paint begin painting the center of the canvas using a horizontal, side to side stroke. Then paint the **Light Yellow mix**, through the middle. Paint fairly quickly to get a better blend.
- Still using the dirty brush, start from the outside edges and blend in some of the orange.
- On the bottom right side, blend in the **Light Purple mix**, only going up to about the halfway mark and leaving the corridor of light, down the center very bright. The left side can be a slightly darker shade of the purple mix because it will be in more shadow there.
- Lastly, paint across the entire top 2 or 3 inches of

the canvas with the **Light Purple mix**. Use a very small amount of water to blend it into the still wet orange area of the sky. Rinse the brush.

- Dry the surface before continuing to the next step.



STEP 2 - DEFINE THE SKY

“AS ABOVE, SO BELOW, BUT THERE’S MORE COLOR”

PAINT:

White
Yellow
Orange
Purple

BRUSHES & TOOLS:

Large Synthetic Bright
T-Square Ruler
Chalk Pencil or
Watercolor Pencil

COLOR MIXES:

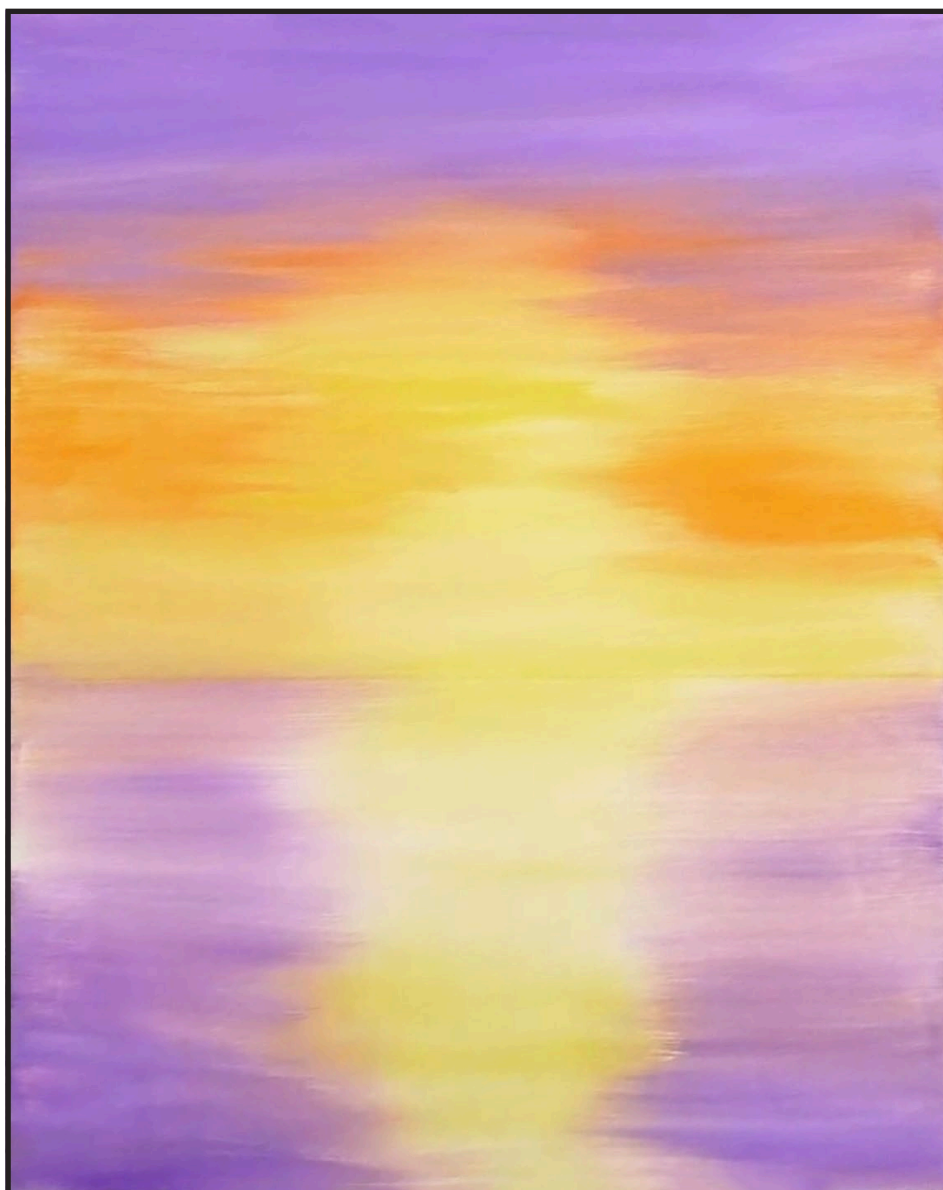
Light Yellow = White + Yellow
Warm Orange =
Orange > Yellow
Light Purple = White + Purple

STEP DISCUSSION:

- Use a Chalk Pencil or Watercolor Pencil and a T-square rule to set a horizon line just below the halfway mark on the canvas. Begin at the horizon and paint the bright sun area using the **Light Yellow mix** and the edge of the slightly damp brush. Moving up the canvas, flip the brush to the flat edge and blend the mix up into the sky.
- Then apply the **Warm Orange mix** along either side of the sun. Use the edge of the brush as you get closer to the yellow area to get a sunset effect. Blend wet into wet and apply light pressure for a softer blend. Transition the area above the sun into the purple part of the sky.

- Lightly blend the brighter sun area again, wet into wet, using the **Light Yellow mix** and a horizontal side to side stroke on the edge of the brush. Rinse and wipe the brush.
- Define the horizon line with the **Light Yellow mix**, and again, blend up into the sky. Rinse and wipe the brush.
- At the top of the canvas, paint across the entire top 2 or 3 inches with the **Light Purple mix**. Apply light pressure and horizontal strokes for a softer blend into the still wet orange area of the sky. Adjust to your liking. Rinse the brush.

Sherpa Tip: The more wet into wet blending you, do the better transition you will have.



STEP 3 - DEFINE THE LAKE

"THE CORRIDOR OF LIGHT"

PAINT:

White
Yellow
Orange
Purple

BRUSHES & TOOLS:

Large Synthetic Bright

COLOR MIXES:

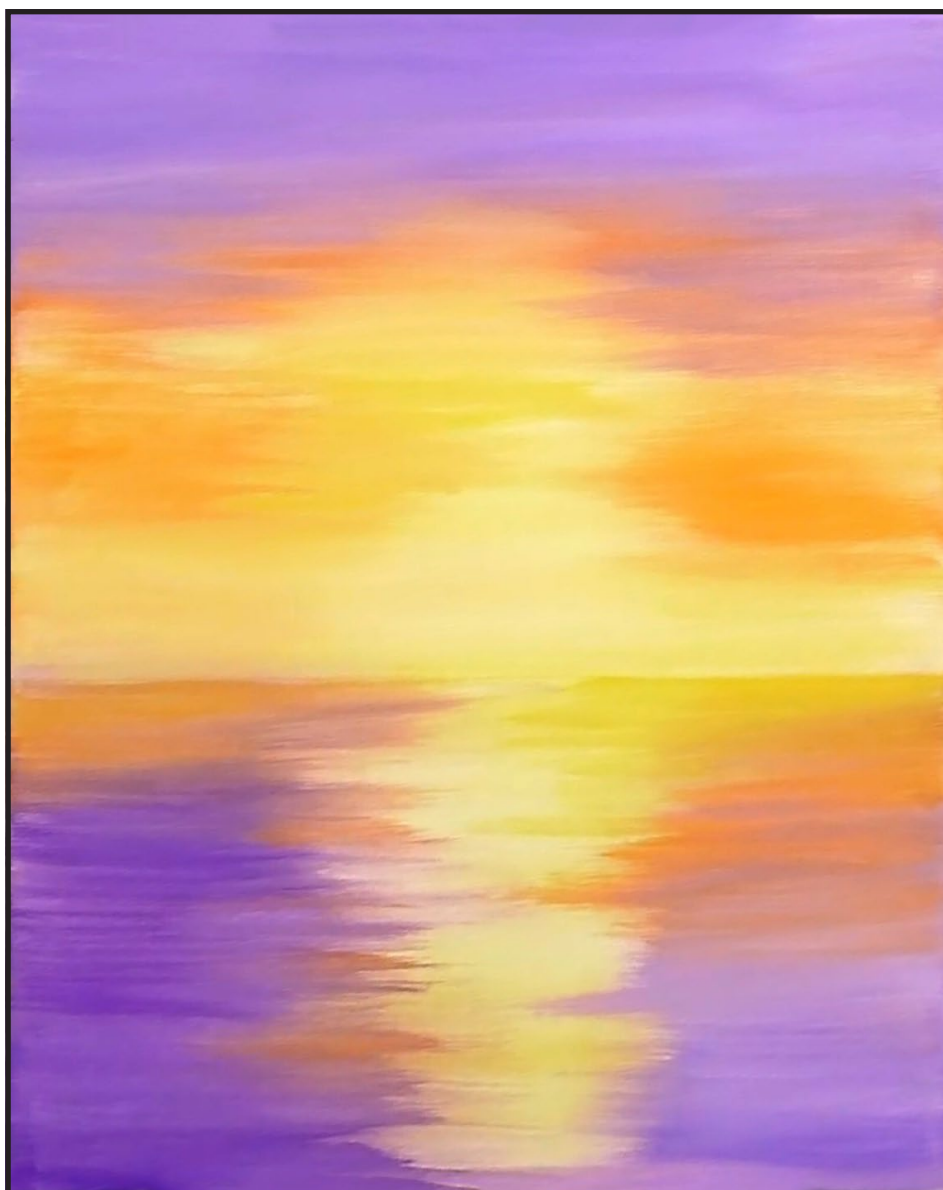
Light Purple = White + Purple

STEP DISCUSSION:

- On the lower right side of the canvas carefully reinforce the level horizon line using the Yellow paint and the edge of the brush. Feather the edges out using a back and forth stroke. Moving down the canvas, use your pure orange. Remember, that the water is darker than the sky. Blend it into the yellow and feather it out into the corridor of light using the edge of the brush.
- Load Yellow paint onto your dirty brush and repeat the brush strokes on the left hand side of the canvas. This side is more in shadow, so it will be darker. Rinse thoroughly and wipe your brush on a towel. Then using this damp brush, blend the edges, side to side into the corridor of light.
- Still working in the water, but on the left side, blend

a darker purple up into the orange. Then continue down to the bottom of the canvas. Keep your strokes horizontal and begin flicking them out as you get closer to the yellow center. Add some orange along the edges of the corridor of light. Rinse.

- Starting from the light center, use the flat edge of a clean damp brush and drag the bristles horizontally into the darker edges to create a nice transition.
- On the right side, use the **Light Purple mix** and blend it up into the orange. Rinse your brush and change your water before moving on to the next step.



STEP 4 - LAKE REFLECTIONS

“DIRTY WATER IS NEVER YOUR BESTIE”

PAINT:

White
Yellow
Orange

BRUSHES & TOOLS:

Small Synthetic Round

STEP DISCUSSION:

- Down the left side of the center corridor of light, use the Yellow paint on the toe of the brush in a back and forth stroke, to create a reflection. Bring a few of these strokes into the darker areas of the water. Repeat on the right side of the corridor light. Keep these strokes irregular as you wander your way down the canvas.
- Repeat these strokes using light pressure and the Orange paint. Rinse.
- Apply the white paint down the very center for the brightest reflections. Continue to use short side to side strokes and light pressure on the toe of the brush. Add some yellow onto the dirty brush as needed. Rinse.
- Dry the surface before continuing to the next step.



WATERCOLOR WEDNESDAYS

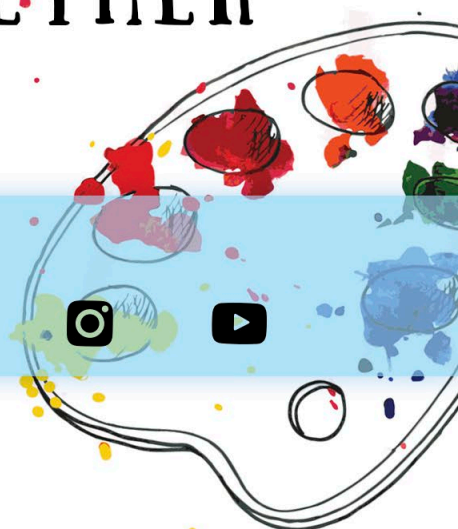
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**RELAX &
CHILL OUT
TOGETHER**

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STEP 5 – FINISH THE WATER

“PURPLE, PURPLE, PURPLE”

PAINT:

White
Purple

BRUSHES & TOOLS:

Medium Synthetic Filbert

COLOR MIXES:

Light Purple = White + Purple

STEP DISCUSSION:

- Starting on the right side reinforced the horizon line using the **light purple mix**. Then lightly paint irregular horizontal, back and forth strokes to add the shadows along either side of the water. Apply a darker purple on the left side.
- Dry the surface before continuing to the next step.



STEP 6 - DISTANT BANK AND ROCKS

“DOES YOUR BRAIN SEE A GORGEOUS WATER AT SUNRISE OR SUNSET?”

PAINT:

Black

BRUSHES & TOOLS:

Medium Synthetic Filbert

STEP DISCUSSION:

- Paint along the horizon on the left side of the canvas, using the Black. Then about an inch above the horizon, create a slope and fill it in. Add a little water to improve the flow if needed.
- Just below that, create a short peninsula and fill it in. Then create an irregular bank by wiggling the brush back to the left side.
- Then, at the bottom of the canvas, create a mound of land that comes up about 2 to 3 inches in the center. Add a rock shape to the left of that with more land sloping up slightly on the left side. Fill it in with solid Black.
- Create a small slope that comes from the right side and meets the center land mass and fill it in as well. Rinse.



STEP 7 – SILHOUETTE, DAD AND CHILD

“EASY TO ADD, HARDER TO TAKE AWAY”

PAINT:

Black

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Round
Medium Synthetic Filbert
Chalk Pencil or
Watercolor Pencil

STEP DISCUSSION:

- I chose to freehand this image but I have also provided a traceable 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. For a more visible image on video, I use paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Starting about four fingers above the center landmass, use a Filbert to sketch a line coming down on the left side. Leave some space between and paint a second line just to the right, almost half the size of the first one. Paint

an arc across the top of both of these lines to create their shoulders, keeping in mind the width and scale.

- Switch to the Round brush for better control and make a small mark on the halfway point of the father figure and add the arms using this mark to determine where the elbows will be, angling them inward to the center line. Add short lines under each of the arms for the bottom of the jacket; then create the bent legs on either side of the figure. Repeat this sketch for the child.
- Leave a small space just above the shoulder of the Dad and paint a circle for the head, adjusting for scale. Position the top of the hat by squaring off the top of the head, slightly above the circle. Add a triangle on either side of the head for the brim of the hat and add the neck. Repeat for the hat of the child, keeping the hat in proportion to the body. Switch back to the Filbert to fill in both figures. Switch back to the Round brush and make adjustments and add details as you like, cleaning up the edges as you go.
- Switch to the X-Small Round and thin the black paint with water. Then paint the fishing pole coming from the right shoulder of the dad and the left shoulder of the child. Rinse.

*Sherpa Tip:
It is easier to
add then to
subtract, so
start smaller
and build up.*



STEP 8 - TREES AND PLANTS

"BOTANICAL ELEMENTS FOR THE FINALE"

PAINT:

Black

BRUSHES & TOOLS:

Small Synthetic Round

Medium Hog Fan

X-Small Synthetic Round

STEP DISCUSSION:

- On the left side of the canvas, tap in a large tree trunk on the distant bank, using the edge of the Fan brush and Black paint. Start at the top of your tree with your brush perpendicular to the surface and begin tapping out detailed branches using the corner of the brush. Change the direction of the handle of the brush to a slightly upward position and continue creating irregular branches, getting a little larger as you move down the tree. Add some little bushes to the left side of the tree.
- Paint a slightly smaller tree on this distant bank to the right of the first one, in the same manner.
- Add a third larger tree to your foreground, on the right side. This tree will be larger with some of the branches going off the side of the canvas. Add little bushes at the bottom of this tree as well. Rinse.
- Switch to the Round brush. Add a few small rocks in front of the distant land mass on the left hand side of the canvas. Using very light pressure and the toe of the brush, begin flicking grasses up from the bank that have varying heights and directions. Fill in some of the spaces between the trees with more grass.
- On the left side of the foreground, create 3 crooked branches. Then, using the touch-pull-release method, begin adding leaves to the branches. Continue using very light pressure and the toe of the brush to begin flicking grasses up and filling in the spaces around these branches. Continue adding grass right over to the rock that is beside the dad. Fill in the empty spaces of the foreground with more grass as you like. Rinse.
- Switch to the X-Small Round brush and add some butterflies. Use a little upward mark and curve a second one to meet it then, add a small body at the bottom. Repeat as many times as you like in the foreground, changing directions for interest. Add a few tops to some of the grass as desired.
- Sign.



THE TRACING METHOD

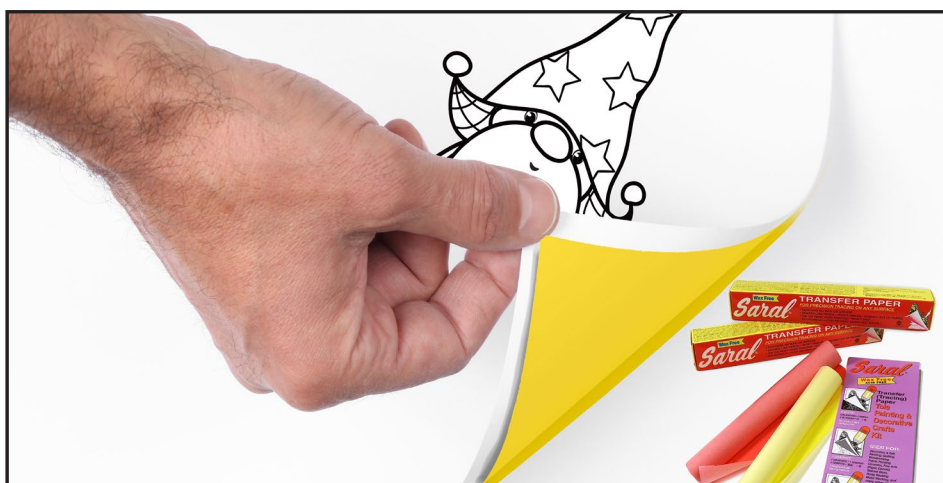
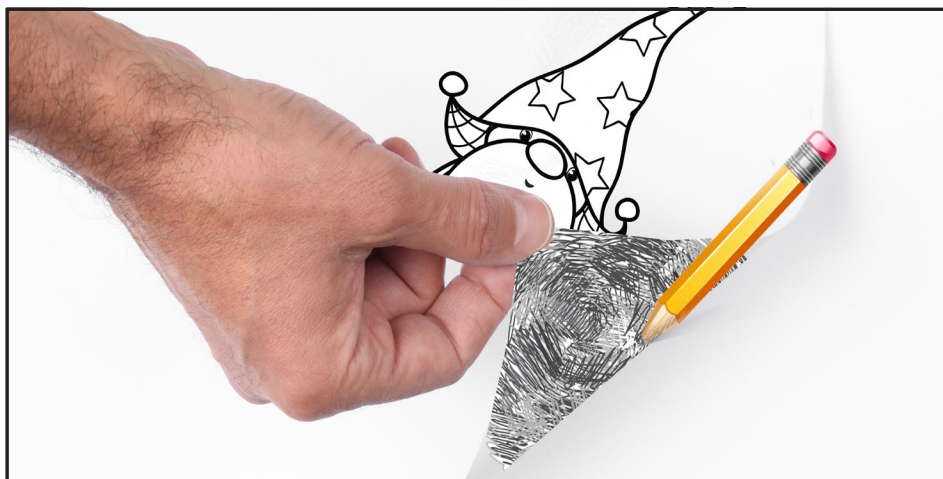
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to



TRACEABLE:



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GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 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.

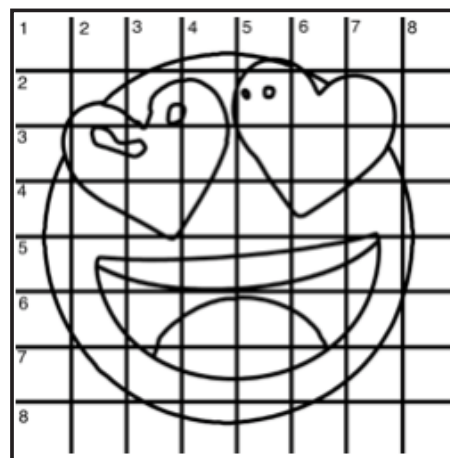
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, 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, without detail.

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

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 pigmentmented 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. 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. 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

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 with both colors still evident in the mix and brush stroke.

PAINTERLY

Free flowing and expressive brush strokes. 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 when you scumble, you don't want 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

This is when you 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

Take two colors and thoroughly incorporate 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.

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 FINISH PIECE

As an artist, 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.

When acrylic paint is warm, it gets soft, so when a painting is near the warmth of a fireplace you wouldn't want to add decorations that would touch it because they could leave an impression. It's perfectly fine to hang your artwork over the fireplace and change it out seasonally like I do. It's just important to be aware of hazards and fire safety. Also knowing that acrylic paintings can become a little softer when they're warm will prevent you from accidentally having a boo boo. Perhaps your Elf on the Shelf doesn't need to sit on the edge of the frame or lean against the painting if your art is in a warm spot. Properly cared for, acrylic paint will never become wet again or lose its cure and it will always remain finished and dry. This is the nature of plastics.

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