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THE ART SHERPA™



*Acrylic
April*

COLORFUL ABSTRACT PAINTING
FOR BEGINNERS
A SYMPHONY OF COLOR

BY THE ART SHERPA

Name credit to Patron: Jennifer Bowman
Steps: 7 | Difficulty: Intermediate | 2 Hoots

2023

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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 can be found at 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 abstract art which means that the image representation will be a slight, partial, or complete departure from reality.

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 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!

Day 5: Paint and Tool Guide

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

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Large Synthetic Oval Mop
- Large Synthetic Angle
- Trowel Palette Knife

TOOLS:

- 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

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Expressive Painting Strokes
- Being Painterly and Loose
- Finding Value
- Directionality
- Color Mixing
- 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.

STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro
Step 1	02:24	Colored Background
Step 2	04:49	Peachy Pink Layer
Step 3	07:55	The Yellow Layer
Step 4	10:06	The Green Layer
Step 5	14:09	Vibrant Green Layer
Step 6	17:25	Palette Knife Layer
Step 7	22:16	Final Touches
	30:57	Sign

Step 1 - Colored Background

BRUSHING, BRUSHING, BRUSHING

Timestamp 2:24



slightly stronger value of yellow on the left side.

After that, add a tiny amount of the **Viva Magenta mix** into the Titanium White, and dust it onto the upper right canvas while it is still wet. Dampen the brush slightly and blend that in. Rinse the brush.

Dry the surface well before continuing to the next step.

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES:

- Large Synthetic Oval Mop

COLOR MIXES:

- Viva Magenta = QM + CRM

STEP DISCUSSION:

Load the brush with Titanium White, and then roughly paint the entire canvas. We are just ensuring that all of the white of the canvas is loosely covered. Then, softly blend in Cadmium Yellow Medium onto the canvas to create a very light value. Apply a

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Step 2 - Peachy Pink Layer

CORNERS AND CANDY CORN

Timestamp 4:49



move down the canvas to create some dynamic drama. Then, add a lot more Titanium White, and softly dust it into the same corner.

Add a bit more water to the brush, and then use the same color to build a bit of structure in the upper-right quadrant of the canvas. Use the edge of the brush to create angled slopes and upright walls, then use the flat of the brush to fill the structure in. Brush it outwards as you move down the canvas. Then, add a little Cadmium Yellow Medium to the

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES:

- Large Synthetic Angle

COLOR MIXES:

- Viva Magenta = QM + CRM
- Peach = CRM + TW + CYM

STEP DISCUSSION:

Lightly dampen the brush, adding a tiny amount of Titanium White into the **Viva Magenta mix**, and then brush this color into the upper-left quadrant. Add a bit more Titanium White to the mix as you

dirty brush and blend that into the bottom area, and take it down to almost the halfway point. Rinse and dry the brush.

Paint an irregular shape along the side of the bottom-left quadrant with the **Peach mix**. Then, add more Titanium White as you move toward the middle of the canvas.

Take this same color over to the bottom-right quadrant of the canvas, and create a few small triangular shapes using the tip of the brush. Add a bit more Cadmium Yellow Medium to the brush and continue to add these shapes. Some are bigger, and some are smaller. Rinse the brush.

Dry the surface well before continuing to the next step.

Step 3 - The Yellow Layer

Timestamp 7:55

WARMING UP



out. As you get to the center of the canvas, add even stronger strokes of this color, using the flat of the brush. Paint a few small marks at the top of this yellow area with the tip of the brush.

Move to the lower-right quadrant of the canvas. Counterbalance that color by adding some short strokes at the top of this area, while flipping the brush and changing directions. Then, using the toe of the brush, add small triangular shapes of this color along the side of this

PAINT:

- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES:

- Large Synthetic Angle

COLOR MIXES:

- Warm Yellow = CYM > TW

STEP DISCUSSION:

In the upper-left quadrant, wiggle irregular shapes using the toe of the brush and the **Warm Yellow mix**. It is important to leave some open spaces while layering this on top of the pink layer. Then, use the flat of the brush to paint in larger shapes of this color in this area. For a bit of added interest, brush one stroke upward allowing it to sort of feather

quadrant. Rinse the brush.

Dry the surface well before continuing to the next step.

Step 4 - The Green Layer

Timestamp 10:06

GOING GREEN



right of this green shape with the tip of the brush.

Move to the bottom-left quadrant. Add more Phthalo Green, and paint a strong, curved stroke, angled from the top of this quadrant down to the left side. Start adding shorter strokes and flipping the brush as you move toward the middle canvas.

Add this darker value at the bottom of the green shape located at the top of the canvas, applying shorter strokes and flipping the brush here and there.

PAINT:

- Phthalo Green = PG
- Cadmium Yellow Medium = CYM
- Titanium White = TW
- Mars Black = MB

BRUSHES:

- Large Synthetic Angle

COLOR MIXES:

- Dark Mint = PG > CYM > TW
- Mint = PG + TW > CYM

STEP DISCUSSION:

Paint strong, short strokes of the **Dark Mint mix** in the upper-center part of the canvas. Use the flat side of the brush, flipping it back and forth and changing directions. Then, create tiny marks just to the upper-

Layer the **Mint**

mix over top of the **Dark Mint mix**, allowing the darker value to show through.

Without rinsing, add Mars Black on the middle-right side of the canvas. These dark structural marks, accent marks, and stepped marks will create a lot of contrast. Add some short strokes of this color to the bottom of the green shape in the lower-left quadrant.

Then, use the toe of the brush to add tiny marks around the top of the green shape on the upper half of the canvas. Rinse the brush thoroughly.

Dry the surface well before continuing to the next step.

Sherpa Tip: Black is a very strong color compositionally. Do not let this scare you, instead, use it to your advantage by adding it to your painting to give contrast and make it pop.

Step 5 - Vibrant Green Layer

EVERGREEN-ER

Timestamp 14:09



PAINT:

- Cadmium Yellow Medium = CYM
- Hansa Yellow Light = HYL
- Titanium White = TW

BRUSHES:

- Large Synthetic Angle

COLOR MIXES:

- Neon Green = HYL > PG + TW
- Lime Green = HYL + TW > PG

STEP DISCUSSION:

Paint an irregular line of short strokes with the **Neon Green mix**, just above mid-canvas, on the left side. Use the flat of the brush as you move across the canvas to meet the darker green value. Step some smaller strokes of this color toward the top in

the upper-left quadrant.

Add another irregular line of short strokes with this same color, just below mid-canvas on the left side. Then, use the toe of the brush to add tiny marks on top of the green shape, in the lower-left quadrant.

Paint some strokes of the **Lime Green mix** in the very bottom-left corner. Add some of this color toward the bottom of the upper-right quadrant as well. Then, apply some vertical strokes that layer over the pink slightly.

Tuck a bit of this color between the black marks along the right side.

Take this same color over to the bottom-right quadrant and create a few small triangular shapes, next to the original ones, using the tip of the brush. Rinse the brush.

Dry the surface well before continuing to the next step.

Step 6 - Palette Knife Layer

Timestamp 17:25

ICING ON THE PAINT



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Titanium White = TW

BRUSHES:

- Trowel Palette Knife

COLOR MIXES:

- Light Pink = QM + CRM + TW
- Viva Magenta = QM + CRM

STEP DISCUSSION:

Load the **Light Pink mix** onto the right side of the back of the palette knife. Then, in the upper-right quadrant of the canvas, spread it down to the right at an angle. Next, spread a bit across to the right. Finally, flatten the knife onto the surface and allow it to “skip” a bit.

Next, load the **Light Pink mix** onto the left side of the knife, and add some paint to the bottom-left quadrant. Spread the paint from left to right. Allowing it to skip occasionally will add visual interest. Wipe the knife off on a towel.

After that, load the right side of the Knife with the **Viva Magenta mix**, and spread it just to the right of the center of the canvas. Add a touch of Titanium White to the mix. Then, slightly overlap it on the last color and bring the stroke down at an angle.

Touch some of

this color in the upper-right corner as well.

Add a bit more Titanium White to the **Viva Magenta mix** and load it on the left edge of the knife. Bring this color from left to right and sometimes upward, in the bottom-left quadrant. Add touches of this value in the upper-right as well. Wipe the knife off on a towel.

Finally, load the **Light Pink mix** on the right edge of the knife. Gently layer this on top of the darker magenta in the center of the canvas. Wipe the knife off on a towel.

Dry the surface before continuing to the next step.

Sherpa Tip: Drying paint that has an impasto effect can take a long time, but because this was not applied overtly thick, we should be able to get enough of a dry to be able to paint over it.

Step 7 - Final Touches

Timestamp 22:16

CREATING MOMENTS



Add little moments at the center of the canvas using the **Warm Yellow mix**. These marks vary in size and direction, by using the edge of the brush sometimes, and the tip of the brush other times. Vary the mix by adding more Titanium White as you go. Also, add some little touches of this color throughout the canvas. Rinse the brush.

Apply a layer of the **Turquoise mix** here and there using the flat of the brush. In the bottom-right corner, paint more of these

little marks using the tip of the brush. Have some of the marks go off the canvas at the bottom. Add more Titanium White to the mix and overlap it onto some of the turquoise areas. Rinse the brush.

Use the **Bright Pink mix** to add touches every so often to create balance. Play with it until you are happy with the energy and color story of the piece.

Sign.

Sherpa Tip: The crazing that happens during the drying process is not necessarily a bad thing. I rather like the added texture it creates. But, if you would rather it not be there, you will need to allow the layers to dry naturally in between paints.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Hansa Yellow Light = HYL
- Titanium White = TW

BRUSHES:

- Large Synthetic Angle
- Small Synthetic Round

COLOR MIXES:

- Warm Yellow = CYM + TW
- Turquoise = PG + PB + HYL + TW
- Bright Pink = CRM + TW

STEP DISCUSSION:

WATERCOLOR WEDNESDAYS

FREE weekly watercolor
live stream virtual art class!

7:00PM EST

Watch directly from
TAS Facebook
page each week.

ALL skill levels welcome.
Bring your watercolors
and let's

**RELAX &
CHILL OUT
TOGETHER**

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THE TRACING METHOD

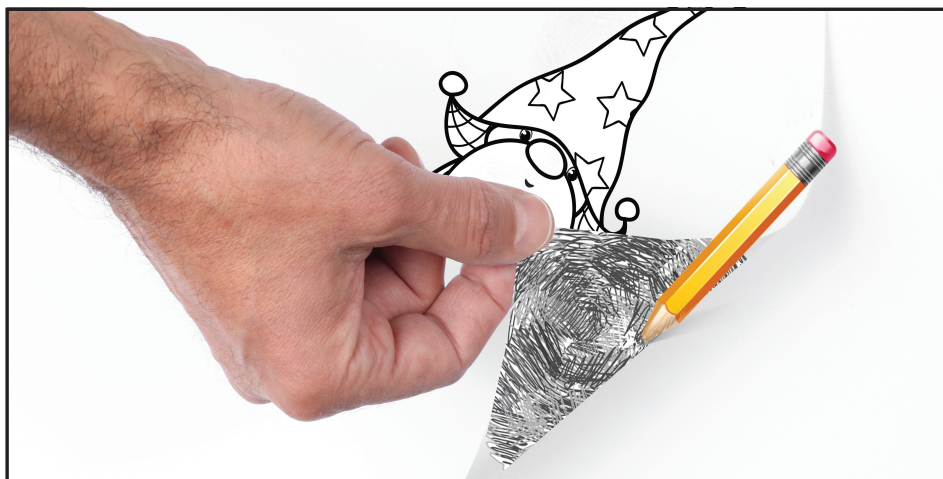
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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.

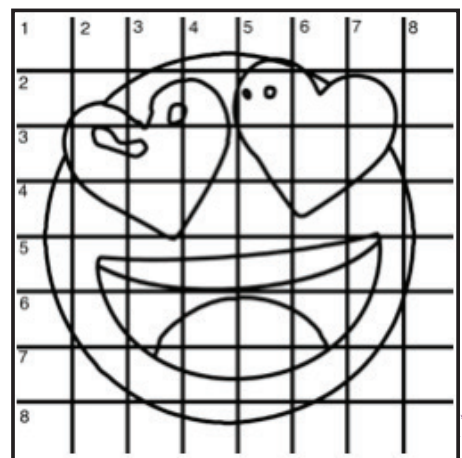
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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