



EASY BEGINNER COURSE

PRESENTED BY THE ART SHERPA

Secret Garden Of Light

NAME CREDIT TO PATRON: SHAE CHERIE

18 Steps // 3 Hoots
Challenging Level

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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
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- Hansa Yellow Light = HYL
- Fluid White Paint = FWP
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- X-Small Synthetic Round
- Medium Synthetic "D" Brush
- Large Hog Round
- Medium Hog Round
- Large Hog Bright
- Small Hog "D" Brush
- Large Synthetic "D" Brush
- X-Small Synthetic Round
- Medium Synthetic Filbert
- Medium Synthetic Grainer
- Scotty Palette Knife

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Artist Tape

TOOLS:

- Chalk Pencil or Watercolor Pencil
- T-Square Ruler
- Optional: StayWet Palette
- 12x12 Canvas

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

- Color Theory
- Implying Foliage
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Clouds
- Setting a Horizon line
- Color Mixing

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 10	45:03	DISTANT GRASSES
STEP 1	03:48	SKETCH IN	STEP 11	57:05	LEAF VALUES
STEP 2	06:47	SKY LAYER ONE	STEP 12	1:13:25	MIDGROUND GRASSES
STEP 3	09:47	SKY LAYER TWO	STEP 13	1:24:34	SKETCHING IN STRUCTURES
STEP 4	14:31	RADIAL LIGHT	STEP 14	1:29:28	TEXTURING WOOD
STEP 5	17:21	SUN PLACEMENT	STEP 15	1:39:41	FENCE COVERING
STEP 6	20:49	PALETTE KNIFE RAYS	STEP 16	1:50:49	TOUCH UPS AND FLOWERS
STEP 7	23:35	LANDSCAPE UNDERPAINTING	STEP 17	1:58:43	MORE FLOWERS
STEP 8	28:51	SHRUBBERY	STEP 18	2:07:42	FOREGROUND
STEP 9	36:34	SMOKY GLAZE		2:22:14	SIGN

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Step 1 - Sketch In

"Determining The Layout"

Timestamp 3:48

PAINT:

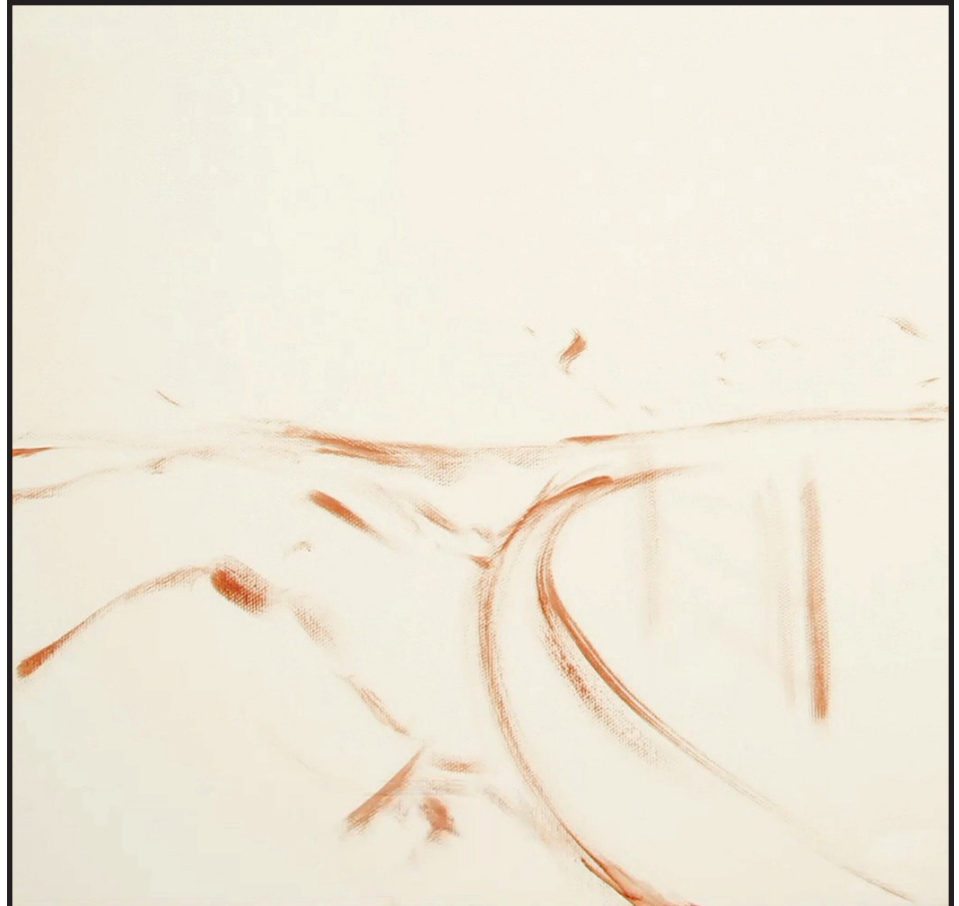
Burnt Sienna = BS

BRUSHES & TOOLS:

Medium Synthetic "D" Brush

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 to get your image on the canvas. 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.
- Load the brush with Burnt Sienna, and then roughly lay out the major objects of the painting. Begin sketching in a hilly horizon line at about the midway point of the canvas. Add a few light bushy marks above, as you think about the placement of the objects. In the bottom right quadrant, add a sense of scale by creating a path that is wider in the bottom corner and curls out of view at the horizon.
- In the bottom left, loosely sketch an area where the garden will be and another area where the greenery will be. Then, imply the scale and placement of a fence to the right of the path. Rinse the brush.



Step 2 - Sky Layer One

"A Light Blue Ombre"

Timestamp 6:47

PAINT:

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Oval Mop

COLOR MIXES:

Mellow Blue = TW + UB > PB

STEP DISCUSSION:

- Load the brush with **Mellow Blue mix**, and then roughly paint the upper canvas. Bring that color right down to the horizon line.
- Before this paint dries, blend in a little more of the Ultramarine Blue at the horizon. Without rinsing, transition it upward by blending in a little Titanium White. Then, smooth it out and make sure you have a nice transition from the slightly cooler blue at the horizon, to the very light blue at the top. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 3 - Sky Layer Two

"Just Peachy"

Timestamp 9:47

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Phthalo Blue = PB

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Peachy Pink = TW > QM > CRM

Mellow Blue = TW + UB > PB

STEP DISCUSSION:

- Load the barely damp brush with the **Peachy Pink mix**. Begin to lightly scumble this diffused color into the center of the sky. Add tiny amounts of water as needed, but be sure to wipe it off on a towel, because you do not want the paint to lift off.
- Without rinsing, blend in some Ultramarine Blue as you move down towards the horizon. Then, blend in the **Mellow Blue mix** as you transition upward, around the peachy center. Add Titanium White as needed.
- Scruffily apply the **Peachy Pink mix** again, to ensure the center transition is also seamless.
- Continue dancing through these colors and mixes, until you have a nice outward diffusion of your blues, and a bit of diffused pink in the center, making the

beginnings of a keyhole of light. Rinse the brush.

- Dry the surface before continuing to the next step.

Sherpa Tip: Anytime that you notice that you have a paint lifting up when you do a subsequent application, there is too much water in your brush and it is not allowing the paint to bind or be affixed to the paint that is underneath. To fix this, just give it a second to dry and layer over top.



Step 4 - Radial Light

"Keyhole Of Light"

Timestamp 14:31

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Peachy Pink = TW > QM > CRM

STEP DISCUSSION:

- Add a little Cadmium Yellow Medium to the over to the Peachy Pink mix. Use this color to radiate a diffusion of clouds outward, from the center. Scumbling very lightly from the mid belly to the toe of the brush.
- Then, layer in a bit of the **Peachy Pink mix** again, using a dry brush over the top. Make it so that the colors are not so much blended into each other, as they are blended visually because of their proximity and their close value.
- Apply just the smallest amount of Cadmium Yellow Medium coming back and scumbling it in to diffuse it. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 5 - Sun Placement

"Rays Of Sunshine"

Timestamp 17:21

PAINT:

Titanium White = TW

Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Medium Hog Round

T-Square Ruler

Chalk Pencil or Watercolor
Pencil

COLOR MIXES:

Light Yellow = TW + HYL

STEP DISCUSSION:

- Place the sun in the center of the sky by drawing a little dot with the Chalk Pencil. Then, with the aid of a T-Square ruler, create some light guidelines coming from that dot. Make them horizontally, vertically and on an angle. This will let you know where you will be creating filtered light.
- Dampen the brush and wipe it off with a towel so it does not carry any extra water. Load the Light Yellow mix onto the brush and very lightly, dry brush a little bit of a glow outwardly. Follow along the guidelines to bring this very light effect around the sun. Keeping this application very light will create a nice soft atmospheric effect.
- Add some Titanium White in the center to brighten the sun. Rinse the brush.



Step 6 - Palette Knife Rays

"Cutting In The Light"

Timestamp 20:49

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Scotty Palette Knife

Medium Hog Round

STEP DISCUSSION:

- Tap a bead of Titanium White

onto the edge of the Palette knife. Then, press the knife to the canvas through the center of the glowing light rays you painted in the previous step. This is just another way to get a little fine line to add brightness radiating outward from the sun. Then, extend the horizontal and vertical lines a little more. You can also add more smaller radials in between the others. You may also do this using a brush if you prefer that method. Clean the knife.

- Strengthen the dot in the center using Titanium white and the Round brush. Rinse the brush. Dry the surface before continuing to the next step.



Step 7 - Landscape Underpainting

"Getting Values On The Canvas"

Timestamp 23:35

PAINT:

Cad Red Medium = CRM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Dark Brown = BS > MB

Deep Green = PG + BS > MB

STEP DISCUSSION:

- Dampen the brush with a little bit of water, and ring it off on a towel. Add just a titch of Titanium White to the **Dark Brown mix**. Using the corner of the brush, and starting at the horizon line, begin painting a footpath that curves to the right somewhat. Apply side to side strokes near the top of the path, and as you come down, start to angle the strokes a little bit downward and to the right. This will help to imply that not only is this footpath coming forward, but it is also coming down a hill. It is OK to paint a little bit into the grassy area at this point.
- Add a little more Titanium White to the mix, and widen the path towards the bottom of the canvas, to give it perspective. Blend a little Ultramarine Blue onto the right side of the lower

part of the path as a shadow. This shaded area will widen on an angle to the left, also creating perspective. Wipe the pigment out of the brush.

- Begin painting the right side of the land mass using the **Deep Green mix**. There is no need to be neat, you are just giving the landscape the depth that needs to create the shadows in between the blades of grass or bushes. Repeat this process on the left side. Rinse the brush.
- Dry the surface thoroughly before continuing to the next step.



Step 8 - Shrubbery

"Irregular Shapes"

Timestamp 28:51

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Hog "D" Brush

COLOR MIXES:

Sage = PG + BS + TW

Dark Green = PG + BS

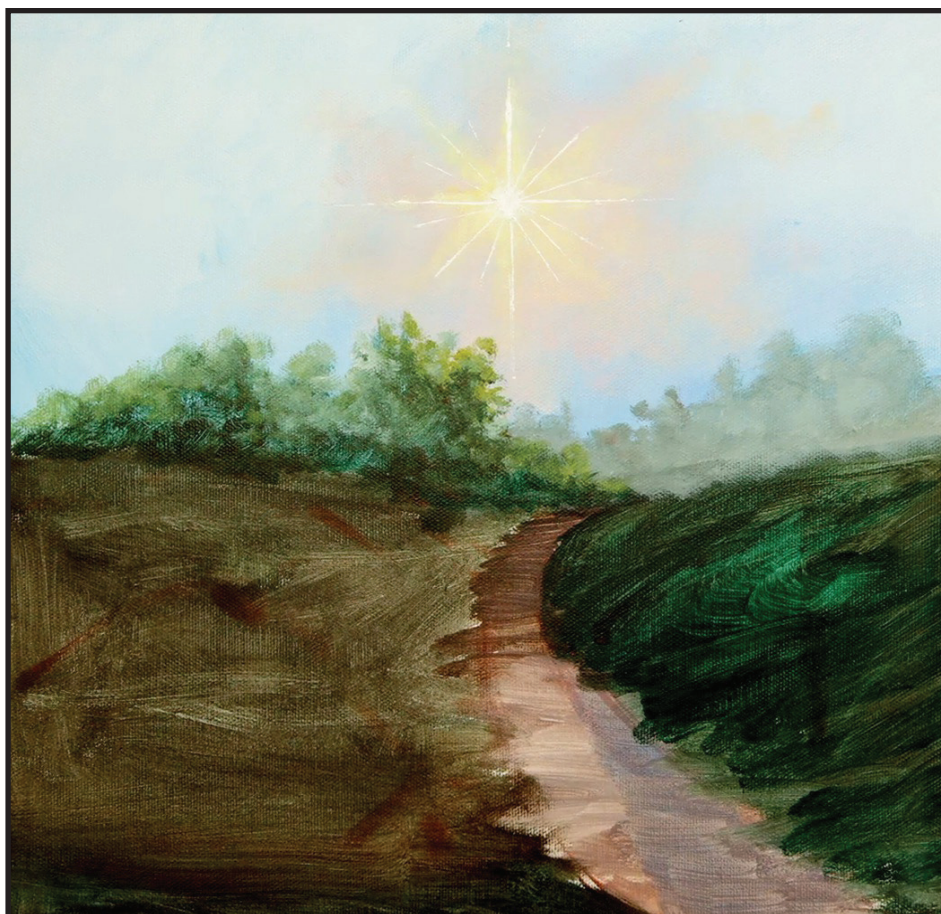
Light Yellow = CYM + TW

STEP DISCUSSION:

- Load the damp brush with the **Sage mix**, and wipe off the extra pigment. Then, use the corner of the brush to begin painting the distant trees on the right. Use light, irregular brush marks, starting near the center of the horizon line and carry them off the canvas on the right. These marks can layer into the land mass slightly. On the very right, there will be a tree and a bunch of brush, so no need to be that detail-oriented with it there, it is just nice to have it there in case there is an opening in the tree where it may show through. Add a little bit more Titanium White as needed. Twisting and turning the brush helps to keep the shapes irregular. Rinse the brush and squeeze out any extra water.
- Make a slightly more forward bush on the left hand side using the **Dark Green mix**.

Start this bush by again, painting small irregular marks at the top of the path, layering it slightly over the sage colored trees behind. As you move a little to the left, begin building them up which will make them seem a bit closer. Concentrate the color more in the center of these bushes to deepen and shade them, giving them depth. Take a little time to try to make each one a little different from the other.

- Lighten the previous mix by adding some of the **Light Yellow mix**. Apply it to the outer edge of the bushes that are directly in the path of the sun. Tap and blend it in, right onto the canvas. Add more of the **Dark Green mix** back in, to deepen the shadows again, as needed. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 9 - Smoky Glaze

“Misty Atmosphere”

Timestamp 36:34

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Large Synthetic “D” Brush

Small Hog “D” brush

COLOR MIXES:

Dirt = BS + MB + TW

Dark Green = PG + BS

Slate = BS + UB + TW

STEP DISCUSSION:

- We are going to desaturate the bushes on the left side to give them more of an atmospheric perspective. We will be using Gloss Glazing Liquid and the softness of the Synthetic brush to glaze and blend. Mix a little bit of Titanium White into the Gloss Glazing Liquid. Then, use this mix to glaze and create irregular strokes to push all these trees and bushes back into the distance. This can create some really nice, unintended yet cool atmospheric misty effects.
- Add the **Dark Green mix** into the Gloss Glazing Liquid and add the depth back into the bushes on the right. Rinse the brush.

- Switch to the Hog brush and apply the **Dirt mix** onto the path, using short, back and forth strokes. Start at the top of the path and pay attention to that angle as you move forward, while avoiding the shadow on the right. Keep adding Titanium White to the mix and tap out a little bit of light. Add a bit of Cadmium Yellow Medium to the brush and warm the path here and there.
- Without rinsing, add some darker dirt by tapping in some Burnt Sienna. Then, warm the right side by adding Cadmium Yellow Medium. Alternate between these colors and mixes as you create this colorful path. Rinse the brush and wipe it on a towel.
- Load the **Slate mix** and start putting in the shadow of the fence on the right side of the path. Cool the mix slightly by adding more of the Ultramarine Blue and bringing it right into the grass a little. Add some small shadows through the dirt. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 10 - Distant Grasses

"MultiColored Grasses"

Timestamp 45:03

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Hog "D" Brush

COLOR MIXES:

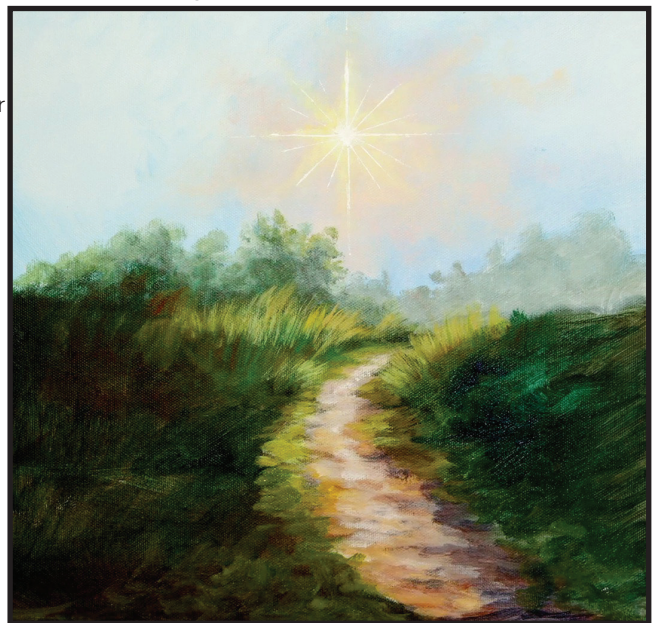
Muted Green = CYM > BS > PG
Dark Green = PG + BS
Mossy Green = CYM + CRM > PG
Light Green = HYL > PG + TW > BS
Yellow Green = CYM > UB
Olive = CYM + UB

STEP DISCUSSION:

- Just below the bushes on the left side, use short upward strokes to create some uneven grasses, with the **Muted Green mix**. As you move further left, begin adding in darker grasses using the **Dark Green mix**. Also use this color to paint the bottom of the grasses, starting at the path and bringing it over to the left edge of the canvas.
- Add a little Titanium White into the **Muted Green mix** and paint some distant grass on the upper left side of the path, using short side to side strokes. Wipe the brush on a towel.
- Load some **Dark Green mix** again, and darken these

grasses, starting from the path, going left, to about the halfway point.

- Add some Titanium White to the **Muted Green mix**. Highlight the tops of the grasses by applying multidirectional, upward strokes to the tops. Again, starting from the path, and going to the left, to about the halfway point.
- Without rinsing, add just a touch of the **Dark Green mix**, and start to construct the distant grasses to the right of the path. Push some Burnt Sienna up into those grasses. Use more **Dark Green mix**, over to the halfway point on this right side of the land area. Then, deepen and shade the grass on the left once again. Rinse the brush.
- Add some dark shadows to the right side of the path with the **Mossy Green mix**. Use side to side strokes, and a dry brush effect. Add a bit of Burnt Sienna in a few spots. Push some of this color up into the bottom of the grasses on the left side. Alternate between the highlights and lowlights as you build up this layer of grasses on either side of the path. Vary the mixes as needed by adding any of the colors within them. Rinse the brush.
- Add a different value to the highlights in a few places by touching in a little of the **Light Green mix**. Rinse the brush.
- Paint another layer of the **Dark Green mix** to the left side of the canvas. Deepen this side, but not all the way to the path, while paying a bit more attention to directionality.
- Combine a touch of this color into some Hansa Yellow Light, and using short horizontal strokes, lighten the area on the left side of the path. Rinse the brush.
- As you move forward along the edge of the path, begin weaving in some of the **Yellow Green mix**.
- Add more Ultramarine Blue to create the **Olive mix**. Weave that down the left edge of the path to the bottom of the canvas. Then, add some irregular marks of this color through the bottom left side of the canvas.
- Add another layer of color on the right side of the canvas, using the Olive mix and short, irregular brush strokes. Vary this mix slightly by adding a little Hansa Yellow Light, here and there. Rinse the brush. Dry the surface.



Step 11 - Leaf Values

"Bushery And Shadows"

Timestamp 57:05

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Medium Hog Round

COLOR MIXES:

Dark Green = PG + BS

Medium Green = CYM + PG + BS

Muted Green = CYM + BS + PG

Sunny Green = CYM + PG + TW

Light Green =

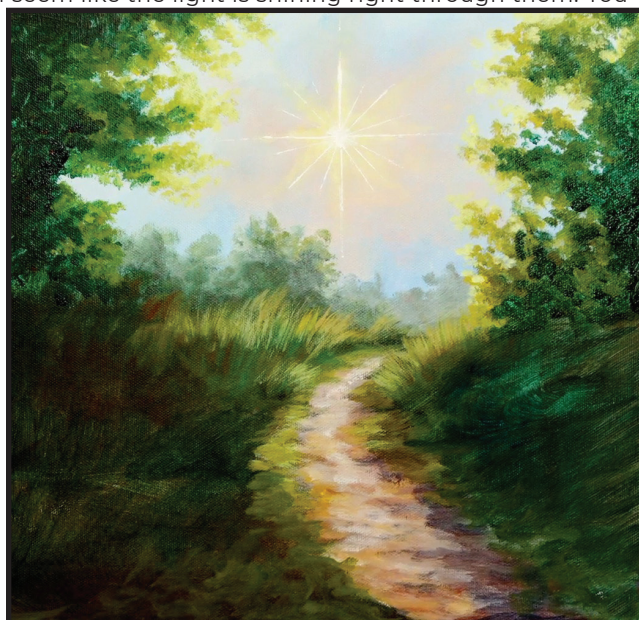
HYL + PG + TW + BS

STEP DISCUSSION:

- Paint a base for tree-like structure in the upper left side of the canvas, with the **Dark Green mix**. You do not need to be that specific about it, you just need a deep base that starts in the bushy area and flows off the top and the left side of the canvas. Paint the top of the canvas out a couple of inches, implying a branch coming out. Just below that, bring another branch out as well.
- Start tapping in a leafy texture effect onto the lower branch, even in the area that is dark valued. Allow the edges of the bushes directly below to come a little further out in an uneven, bushy way. Then, continue tapping in this leafy effect in the branches above. Bring

them out a bit further out towards the right, while allowing some of the blue sky to peek through.

- Around the outer edges of these leaves, start layering in a lighter value using the **Medium Green mix**.
- Without rinsing the brush, continue playing with effects of the sun hitting the tree by adding a brighter highlight. Use the **Muted Green mix**, and tap in more leaves on the branches that come a bit further out. Tapping up and down, allowing the brush to create implied leaves, instead of painting every individual leaf.
- Make smaller dots using the **Sunny Green mix**, coming out from the very edge of the branches.
- Alternate between the above mixes to create more variance along the edge of the tree and bush. Rinse the brush.
- Then, bring the shadows back in with the **Dark Green mix**. Layer up this depth on the inside of the tree and over to the left edge of the canvas. Blend it back in with the **Medium Green mix**. Dance these two mixes back and forth, against each other. Rinse the brush.
- Close up some of the branches with a little of the **Muted Green mix**. Rinse the brush.
- Paint the tree on the right using the same technique and the same color mixes. Use the reference as a guide to create the shape of this tree. Backlight with the lighter mixes and blend the darker mixes. Rinse the brush as needed.
- Tap in some brighter leaves at the very outer edges that face the sun using the **Light Green mix**. This will seem like the light is shining right through them. You only need to add a few because you will notice that the hue really stands out. Add this effect to the tree on the left, as well. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 12 - Midground Grasses

“Textural Interest”

Timestamp 1:13:25

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Hog “D” Brush

Medium Synthetic Filbert

Medium Synthetic Grainer

COLOR MIXES:

Sunny Green = CYM + PG + TW

Light Green =

HYL > PG + TW > BS

Medium Green = CYM + PG + BS

Dark Green = PG + BS

Olive = CYM + UB

Bright Yellow = HYL + TW

Yellow Green = CYM > UB

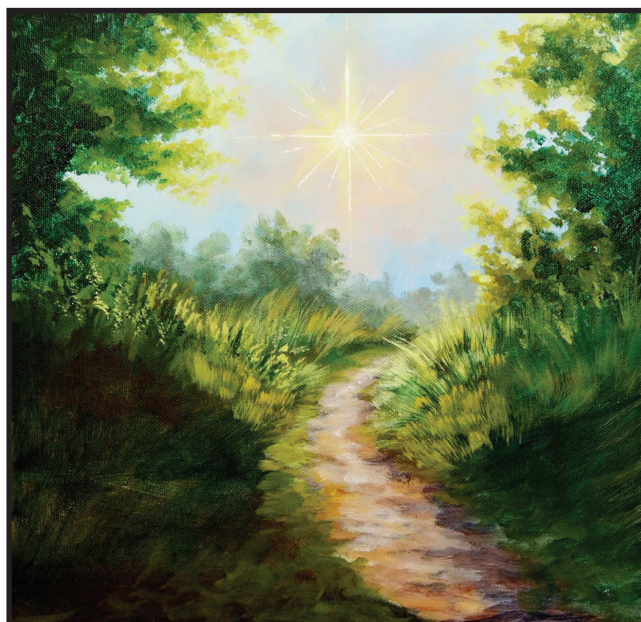
Muted Green = CYM > BS > PG

STEP DISCUSSION:

- Starting on the left, paint the highlights on the midground grasses. Using the Filbert brush for these gives them a bit of a different feel than the previous ones. Alternate between the **Sunny Green mix** and the **Light Green mix**. Rinse the brush.
- Add a touch more Titanium White to the **Sunny Green mix** and gently tap in small highlights to represent the light hitting the grass seed puffs. It is best to paint these in now, so you will not have to work around the trunk later on. Alternate this

with a mixture of the Light Green mix and Titanium White.

- Create highlights on the next layer of grass using the **Medium Green mix**. Be careful not to cover all of the dark green in this area. Imagine this as a group of plants competing for resources. Incorporating this kind of biodiversity in your brushstrokes helps to create a diverse world in your painting. Paint some of the shadows back in using the **Dark Green mix** and the same tapping brush stroke. Rinse the brush.
- Switch to the “D” brush, and paint shadows to the grass on the right side using the **Dark Green mix**. Next, add a layer of the **Olive mix**. Then, for a dry grass feel, combine some Burnt Sienna into the mix and blend it into this layer. Consider the different patches of grass as you paint.
- Without rinsing the brush, load it with the **Light Green mix**, and wipe off any excess paint on a paper towel to manage the amount of paint on the brush. Gently tap in highlights on the grasses. Rinse the brush.
- Switch to the Grainer brush and use the **Bright Yellow mix** to paint longer, lighter strokes of grass layered over top, where the light would be hitting them. Rinse the brush.
- Use the **Dark Green mix** to add some dark shadows back into the grass, giving it textural interest. Layer in some of the **Medium Green mix** along the right side and as you move forward. Blend in some of the **Olive Green mix**, combined with a touch of Burnt Sienna. Add some of this mixture on the left side as well.
- Load the tip of the dirty brush with some of the **Bright Yellow mix** and gently tap in more seed pods at the top of the grasses on both sides of the path. Continue dancing around this midground area of the canvas, using all of the green mixtures.
- As you move further forward, add some of the **Medium Green mix**, using short strokes to suggest short grasses on either side of the path. Alternate with the **Light Green mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 13 - Sketching In Structures

"Fencing And Tree Trunks"

Timestamp 1:24:34

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss

Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Filbert

Chalk Pencil or Watercolor

Pencil

COLOR MIXES:

Shadow = BS + UB

Slate = BS + UB + TW

STEP DISCUSSION:

- You can use the traceable at this point if you would prefer. There is also a picture that follows this step that you can reference. Draw only the major objects with a chalk pencil.
- Draw a vertical post on the right side of the path, just below the halfway point. Move slightly to the right and draw a second, slightly taller post. Connect them with three horizontal lines angled slightly to create a sense of perspective. Then, add three more horizontal lines extending straight to the right. On the opposite side of the path, draw another vertical post. Add three horizontal rails extending slightly to the right. Although most of these horizontal rails will not be visible in the finished

painting, it is a good idea to include them in case they peek through. Add a couple lines on the right side as guides for the tree trunks, and another one below the right fence as a guide for the shadow.

- Start by painting the fence with Mars Black, followed by the tree trunk, thickening it somewhat.
- Add a generous amount of Gloss Glazing Liquid to the **Shadow mix**, and use it to paint the shaded area at the bottom right of the canvas. Make sure to allow the paint underneath to show through. Rinse the brush.
- Take a damp brush and lift just a little color. Creating a little keyhole of light on the right side of the post shadow.
- Apply some of the **Slate mix** to show the light filtering through this shadow. Leave a darker space for the shadow of the horizontal rail. Finger blend the very bottom of the canvas, slightly to the right. Rinse the brush.



Step 14 - Texturizing Wood

"Bark And Weathered Wood"

Timestamp 1:29:28

PAINT:

Cad Yellow Medium = CYM

Cad Red Medium = CRM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Golden's Acrylic Gloss Glazing

Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Filbert

Medium Synthetic Grainer

X-Small Synthetic Round

COLOR MIXES:

Burnt Orange = CRM + CYM + BS

Dark Green = PG + BS

Medium Green = CYM + PG + BS

Slate = BS + UB + TW

Mid Grey = BS + UB + TW

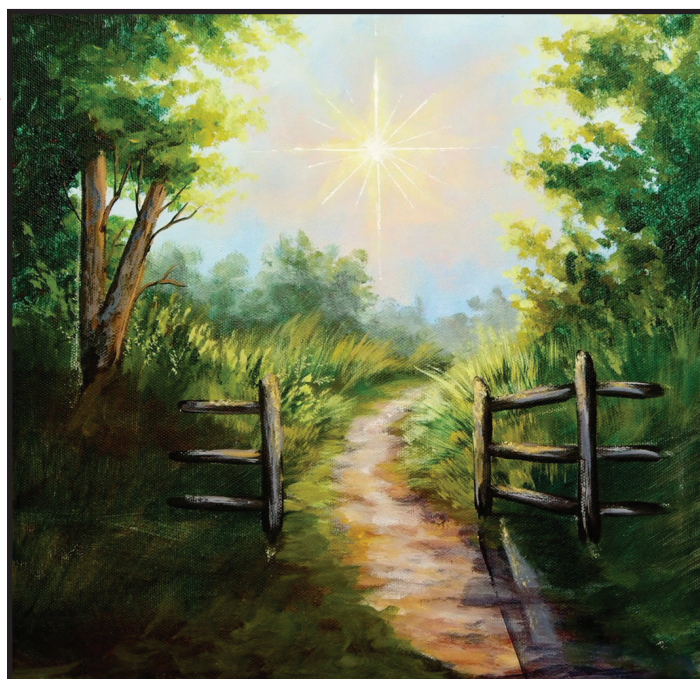
STEP DISCUSSION:

- Use the Filbert brush to create highlights on the tree branches. Combine some Titanium White to the **Burnt Orange mix** and lightly brush the right side of them. Blend in a bit more Burnt Sienna, to vary the mix somewhat. Next, use a little Mars Black to blend and smooth the edges. Rinse the brush.
- Use the **Dark Green mix**, to tap some irregular patches over the branches, implying leaves. Rinse the brush. Then, use the **Medium Green mix** to add some highlights on the right side of that foliage. Rinse the brush.

- Switch to the Round brush and load some Mars Black to paint some thin, twisted branches extending from the bigger ones. Then, mix some Gloss Glazing Liquid with the **Burnt Orange mix** and use it to add some details and highlights to the small branches, blending them with the tree.
- Tap in some rough bark using the Slate mix, every so often adding a touch more Ultramarine Blue to the mix. Rinse the brush.
- Switch back to the Filbert brush and load some of the **Mid Grey mix**. To give the fence a more weathered and grayed out look, start to shape and develop it with this darker shade first. Next, dry brush some highlights onto the fence using short strokes and the Slate mix. Vary this mix by adding more Burnt Sienna or more Titanium White as needed. Then, exaggerate the shadows with a little more Mars Black. Rinse the brush.
- Switch to the Grainer brush and mix some Titanium White with the **Burnt Orange mix**. Use this very light color to add some warm details and a little sparkle of light to the fence, here and there to get a sense of where the wood is caught in the light.
- Stipple a bit of this color onto the ground, where the light is dappling through the shadows. Rinse the brush.
- Dry the surface before continuing to the next step.

Sherpa Tips: I mist my palette with water if the paint has been out for a while to keep them moist. You do not have to put all the colors out until you need them. But since some paint along with me, I try to put them all out in the beginning to show you the colors.

You can adjust the shape of the trees by using a clean, wet brush to erase any excess highlight.



Step 15 - Fence Covering Flowers

"Bloops And Whatnots"

Timestamp 1:39:41

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Fluid White Paint = FWP

BRUSHES & TOOLS:

Small Hog "D" Brush

Medium Synthetic Grainer

Medium Hog Round

COLOR MIXES:

Green Gold = CYM + UB + BS

Dark Green = PG + BS

Slate = BS + UB + TW

Yellow Orange = CYM > CRM

Pale Blue = FWP > UB > BS

Medium Green = CYM + PG + BS

Dark Green = PG + BS

STEP DISCUSSION:

- Use the "D" brush and the **Green Gold mix** to paint the grasses on the left side of the canvas. Apply upward strokes and allow them to cover part of the fence. Add more Cadmium Yellow Medium to the mix and give these grasses a second value. Then, begin adding some of the **Dark Green mix** back in as they come forward. Rinse the brush.
- Switch to the Grainer brush and add some Titanium White to the **Green Gold mix**. Then, tap in seed pods at the top of those grasses.
- Without rinsing the brush,

load a little of the **Slate mix** and apply that light color to the seed pods that might be more in shadow.

- Move to the right side of the canvas and tap in more distant foliage just above the fence, using the **Slate mix** and sometimes adding a little Cadmium Yellow Medium. Rinse the brush.
- Allow a touch of the green color slightly mute the **Yellow Orange mix**. Then, apply bloops on the left side of the canvas to imply some flowers. Rinse the brush.
- Add in the spiked foxglove flowers on the left side using the **Pale Blue mix**. Add a bit more Ultramarine Blue, as you progress further into the shadow. Then, paint more foxgloves on the right side as well. Layering it over top of the fence rails. Without rinsing the brush, highlight some of these flowers on the side facing the sun, by tapping on the Fluid White Paint. Now, you can rinse the brush.
- Use the **Medium Green mix** with a touch of the Fluid White Paint to add some forward grasses on the left side. Followed by blending the **Dark Green mix** upward into it. Alternate these colors, using multidirectional strokes while trying to capture where the light is strongest. Repeat the process on the right side, covering just the lower part of the fence near the path and making them taller along the right edge.
- Without rinsing use the **Green Gold mix** to add small backward strokes and dabs to the right side of the canvas. Apply short, scruffy strokes to create a different feel of this forward foliage. Then, paint some lighter grasses along the path, showing the light coming down. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 16 - Touch Ups And Flowers

“Finishing Foliage And Fence Flowers”

Timestamp 1:50:49

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW
Hansa Yellow Light = HYL

BRUSHES & TOOLS:

Small Hog “D” Brush
Medium Synthetic Grainer
X-Small Synthetic Round

COLOR MIXES:

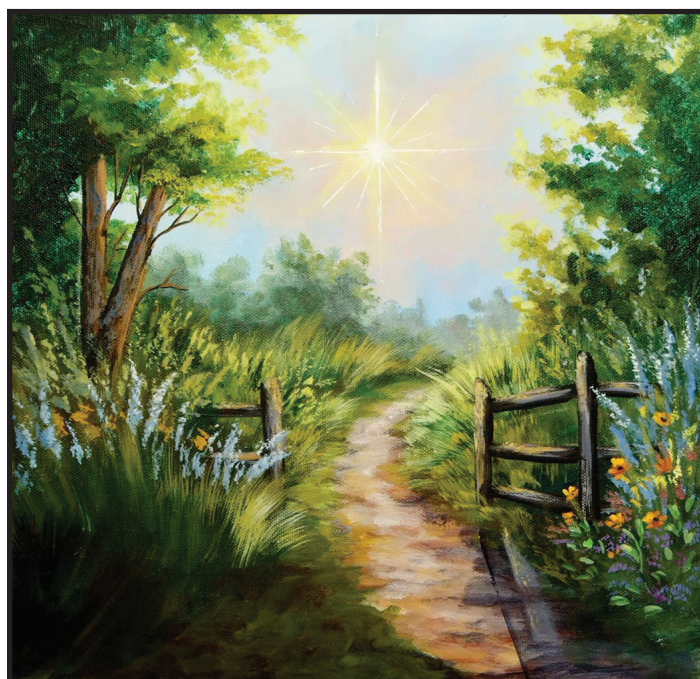
Dark Green = PG + BS
Medium Green = CYM + PG + BS
Muted Green = CYM + BS + PG
Sunny Green = CYM + PG + TW
Light Green =
HYL + PG + TW + BS
Green Gold = CYM + UB + BS
Pale Blue = FWP + UB + BS
Purple = FWP + QM + UB
Light Yellow = TW + HYL
Orange = CYM + CRM
Deep Purple = PB + UB + CYM

STEP DISCUSSION:

- Based on the thickness of the trunk on the left, you may need to add more volume to the leaves on the tree. Use the “D” brush and go through the same green mixes as you did in Step 11 to adjust and fill out this foliage.
- Next, combine the Green Gold mix and a bit more Ultramarine Blue and build up the upward grass

structure on the right side of the canvas. Rinse the brush.

- Switch to the Grainer brush and add a touch of the Quinacridone Magenta to the **Light Blue mix**. Tap in a fairly thick application of foxgloves a little lower, on the right hand side of the canvas.
- Create more flowers even lower on the right side, with the **Purple mix**. Rinse the brush.
- Add more flowers on this side with the **Light Yellow mix**. Then, without rinsing, mix in some of the **Purple mix** to create a crazy color to add here as well. Rinse the brush.
- Switch to the Round brush and gray the **Orange mix** slightly by adding a touch of Phthalo Green. Make a couple little round shapes in the bottom right corner. Add more Cadmium Yellow Medium on the dirty brush to paint the sunflower-like petals. It is not about painting every petal. Rinse the brush.
- Add a little Ultramarine Blue to the **Light Yellow mix** and paint some detailed stems and leaves in the bottom right corner. Also add a few different shades of green from the palette to create more interest. Rinse the brush.
- Load some Cadmium Yellow Medium from the palette where it is almost pure pigment but may have a smidge of another color in it. Then, highlight some of the sunflower petals. Rinse the brush.
- Paint the centers on these flowers using the **Deep Purple mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 17 - More Flowers

"Messy, Fun Shapes"

Timestamp 1:58:43

PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Phthalo Blue = PB

Ultramarine Blue = UB

Phthalo Green = PG

Mars Black = MB

Fluid White Paint = FWP

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Orange = CYM + CRM

Medium Green = CYM + PG + BS

Mid Blue = PB + UB + FWP

Purple = FWP + QM > UB

Dark Brown = BS > MB

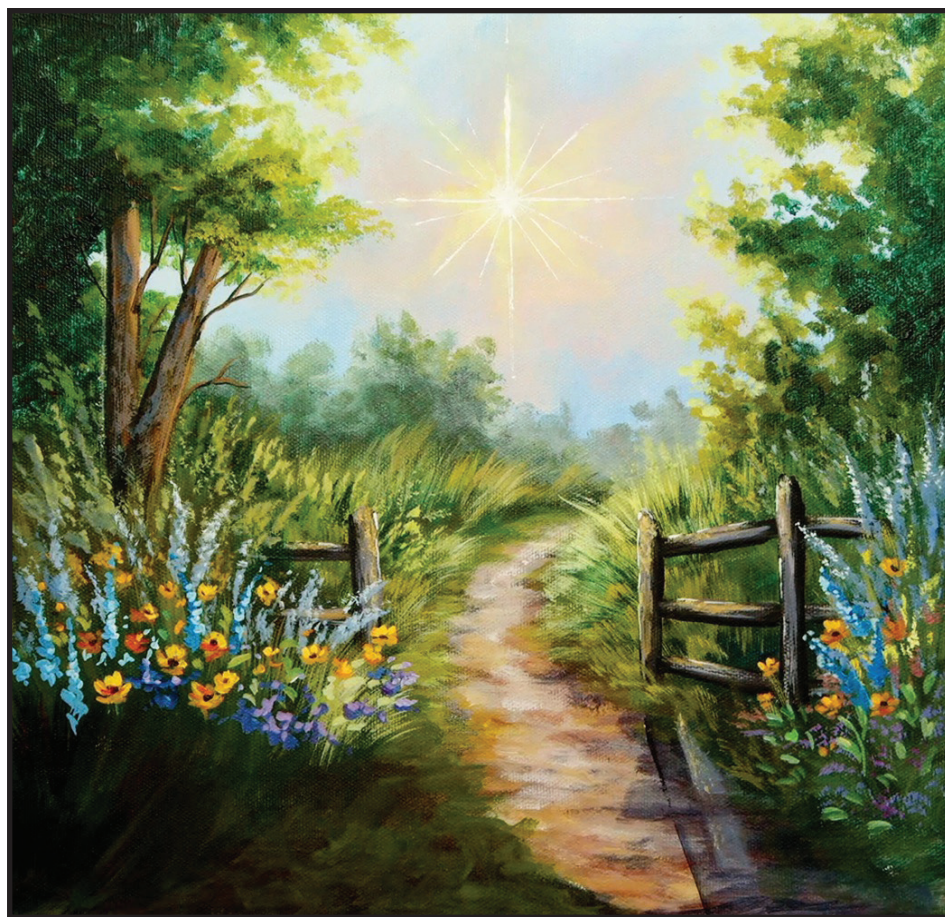
Pale Blue = FWP > UB > BS

STEP DISCUSSION:

- Line just a bit of the front of the fence with the Fluid White Paint. It is not a solid line, but rather a bit of light that is catching the fence here and there. Rinse the brush.
- Use the **Orange mix** to paint some dots here and there on the left side. Then, paint little curved strokes that meet into the center, to create the shape of the flower. Loosely curve them up, or you can curve them down depending on how you want the flower to face. Vary the color in places by adding more Cadmium Red Medium in a few spots. Tuck some small spots of this color amongst the tall

grasses. Rinse the brush.

- Create more detailed structures in this bottom left corner using the **Medium Green mix** and some Fluid White Paint. Rinse the brush.
- Paint very specific and more focused flower shapes, using the **Mid Blue mix**. Add them to the bottom left corner, but also put a few in the bottom right corner. Mix in more Fluid White Paint and highlight these flowers. Without rinsing the brush, paint some clumps of flowers weaved in the lower right side, with the **Purple mix**. Add a little more Fluid White paint and highlight them. Rinse the brush.
- Highlight more of the blue flowers on the right side with the **Pale Blue mix**. Rinse the brush. Continue looking for flowers and planting them where we can, using the colors and mixes on the canvas. Paint the centers of some of the flowers with the **Dark Brown mix**. Rinse the brush.



Step 18 - Foreground

“More Botanicals”

Timestamp 2:07:42

PAINT:

Cad Red Medium = CRM
Quinacridone Magenta = QM
Cad Yellow Medium = CYM
Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Dioxazine Purple = DP
Titanium White = TW
Mars Black = MB
Hansa Yellow Light = HYL
Fluid White Paint = FWP

BRUSHES & TOOLS:

Small Hog “D” Brush
Medium Synthetic Grainer
X-Small Synthetic Round

COLOR MIXES:

Dark Brown = BS > MB
Dark Green = PG + BS
Pale Blue = FWP > UB > BS
Dirt = BS > MB + FWP
Medium Green = CYM + PG + BS
Green Gold = CYM + UB + BS
Light Green =
HYL > PG + TW > BS
Viva Magenta = QM + CRM
Pink = QM + CRM + TW
Yellow Orange = CYM > CRM
Mid Blue = PB + UB + FWP
Bright Yellow = CYM + TW

STEP DISCUSSION:

- Load the “D” brush with the **Dark Brown mix**. Then, at the very bottom of the canvas just to the right of the path, begin weaving in some bare earth, peeking through the grass. Highlight some areas by mixing in some Fluid White Paint. Add some **Pale Blue mix** in a few places to give this earth some variation. Wipe the brush.
- Flick some short strokes of the **Dark Green mix** to make sure that there is some plant life sporadically growing out of this dirt area. Rinse the brush.
- Combine a bit of Cadmium Yellow Medium to the **Dirt mix** and add a little bit of light in this earthy area. Rinse the brush.
- Switch to the Grainer brush and paint some sweeping grasses in the left foreground with the **Medium Green mix**. Blend some dark shadows back in with the **Dark Green mix**. Add some highlights with some Fluid White Paint added to the **Green Gold mix**. Then, bring some smaller grasses into focus in those little clumps that are weaved into the dirt area. Weave some of these colors into the midground foliage where needed. Rinse the brush.
- Switch to Round brush and paint some detailed stems and leaves in the bottom left corner, using a combination of the **Light Green mix** and the **Dark Green mix**. Add Fluid White Paint to that mix as you move closer to the path and the light source. Rinse the brush.
- Use the **Yellow Orange mix** to entwine more curved petal flowers into the foreground on the left. Blend directly onto some of these petals. Rinse the brush.
- As you move further forward, paint some single bloom flowers using the **Viva Magenta mix**. Then, use the **Pink mix** to highlight them. Rinse the brush.
- Switch to the Grainer brush and load some of the **Viva Magenta mix**. Then, mix a touch of the Fluid White Paint into that color and tap some color at the end of the fence, on the right side. Add some of this to the left side as well. Alternate with the **Pink mix** here and there.
- Without rinsing, add some of the **Mid Blue mix** to the dirty brush. Tap in more color, weaving it through the flowers and leaves on the left. Add a few touches of this color on the right as well. Rinse the brush.
- Load the **Mid Blue mix** on the clean brush and tap this into the foreground. Add Fluid White Paint to the mix and highlight these flowers. Rinse the brush.
- Load some of the **Viva Magenta mix**. Then, mix a touch of the Fluid White Paint into that color and tap some color to the lower right corner. Rinse the brush.
- Stipple in some light stones and texture onto the path with the **Bright Yellow mix** on the tip of the brush. Rinse the brush.
- Load the Round brush with the **Bright Yellow mix** and capture the bright highlight on some of the yellow flowers. Rinse the brush.

Step 18 Continued

- Go through the palette and highlight more flowers using the lighter corresponding mixes. Add Fluid White Paint as needed. Rinse the brush.
- Sign.



THE TRACING METHOD

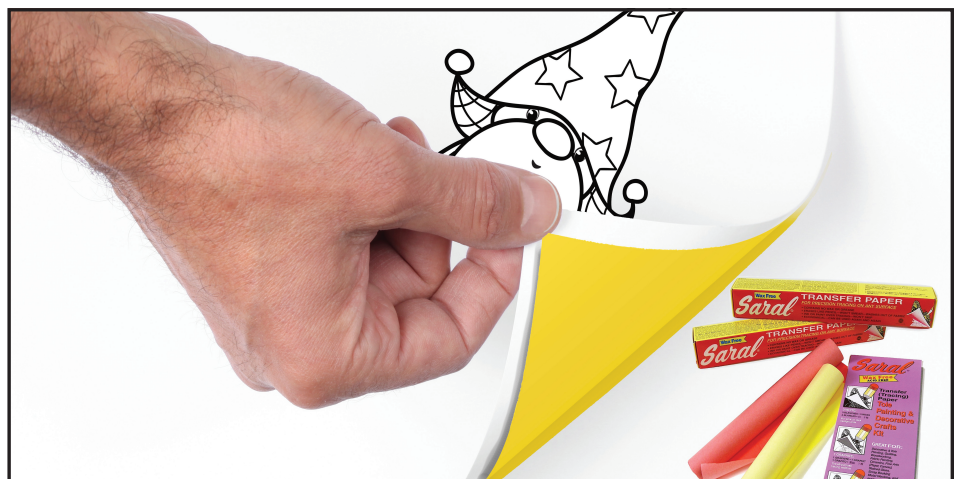
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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 see that your transfer is happening. If not check if



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.

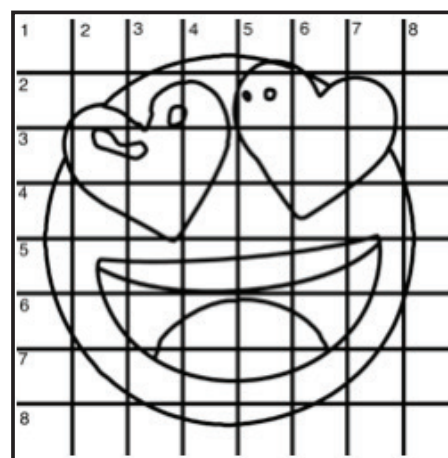
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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.



TRACEABLE:



THE ART SHERPA

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 still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow 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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