

13 Days of

HALLOWEEN

with
THE ART SHERPA



JACK IS BACK

BY: THE ART SHERPA

NAME CREDIT TO PATRON: PAM SPIVEY, RAMONA RAZEY, CEE RYAN

STEPS: 10 | DIFFICULTY: BEGINNER | 1 HOOT

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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
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

BRUSHES:

- Large Synthetic Bright
- Small Synthetic Round
- Small Hog "D" or Round

TOOLS:

- Chalk Pencil or Watercolor Pencil
- 8x8 Canvas (If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let it dry before you proceed.)
- Optional: Sta-Wet 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
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- 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 8	33:42	REVEALING THE SUIT
STEP 1	03:45	BACKGROUND	STEP 9	38:38	FACE
STEP 2	10:11	NEXT LAYER	STEP 10	42:28	FINISHING DRAMA AND SMILE
STEP 3	11:43	ENHANCING THE BACKGROUND		46:26	SIGN
STEP 4	17:29	FINISH BACKGROUND			
STEP 5	20:20	SKETCH IMAGE			
STEP 6	26:14	UNDERPAINTING THE SUIT			
STEP 7	28:39	SKELTON VALUES			



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Step 1 - Background

"Radiating From Light To Dark"

Timestamp 3:45

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

BRUSHES & TOOLS:

Large Synthetic Bright

COLOR MIXES:

Orange = CYM + CRM

Brick Red = CRM + DP

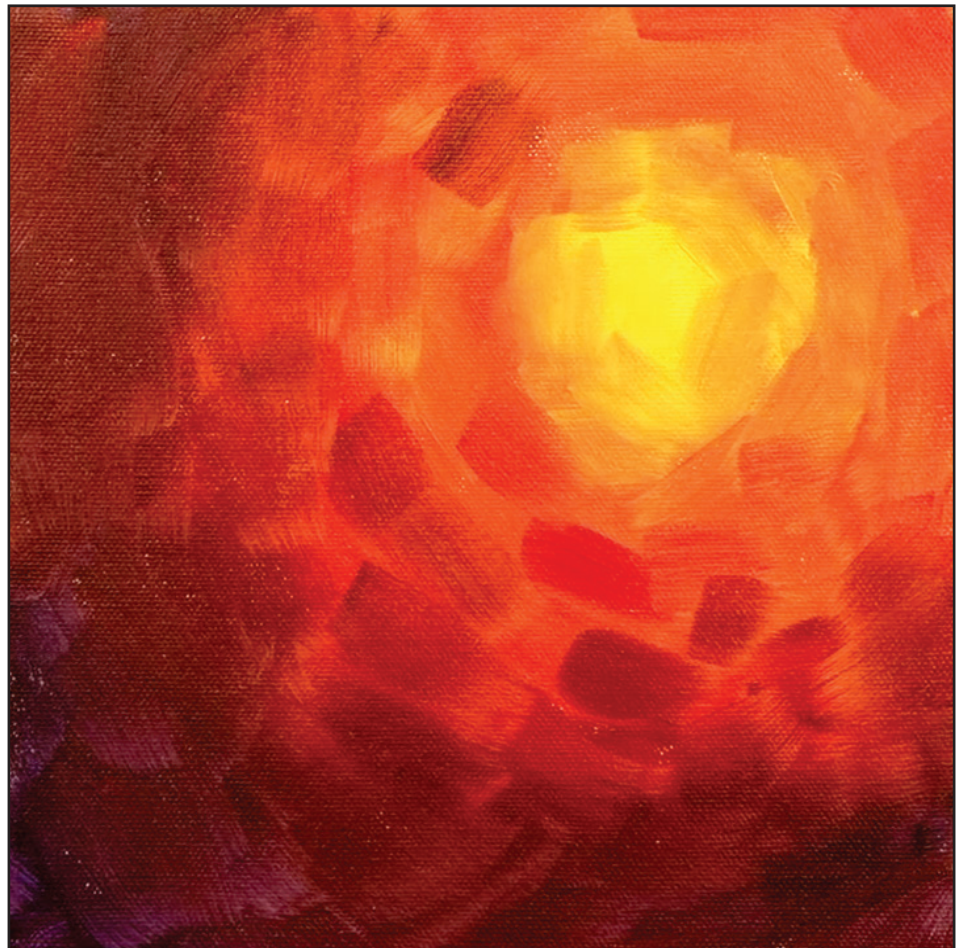
Burgundy = CRM + DP

STEP DISCUSSION:

- In the upper right corner, start painting short, small brush strokes of Cadmium Yellow Medium that radiate outward, creating a circular shape.
- From this point, start adding the **Orange mix**. The brush strokes continue to be short and radiating outward. Add more Cadmium Yellow Medium as you blend these strokes inward, and more Cadmium Red Medium as you move outward. Add water as needed.
- Next, add pure Cadmium Red Medium and continue on the outward radial. As you introduce new colors, keep in mind that you want some of the previous color to weave into the newest color and vice versa.
- Weave the **Brick Red mix** in next.
- Follow that with the **Burgundy mix**, until the

canvas is completely covered. Paint the sides of the canvas if desired. Rinse the brush.

- Dry the surface before continuing to the next step.



Step 2 - Next Layer

“Enjoy Technique”

Timestamp 10:11

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Bright

COLOR MIXES:

Light Yellow = CYM > TW

STEP DISCUSSION:

- Load the **Light Yellow mix** onto the brush, and begin adding more short brush strokes in the upper right of the canvas, that are radiating around the bright yellow. These brush strokes will start to space further apart as they continue outward, into the orange area. Then, Add a bit of pure Titanium White in the very center of the yellow area. Rinse the brush.



Step 3 - Enhancing The Background

"Just Because I Can't See It, Doesn't Mean I Can't Believe It!"

Timestamp 11:43

PAINT:

Cad Red Medium = CRM

Cad Yellow Medium = CYM

Dioxazine Purple = DP

BRUSHES & TOOLS:

Large Synthetic Bright

COLOR MIXES:

Light Orange = CYM > CRM

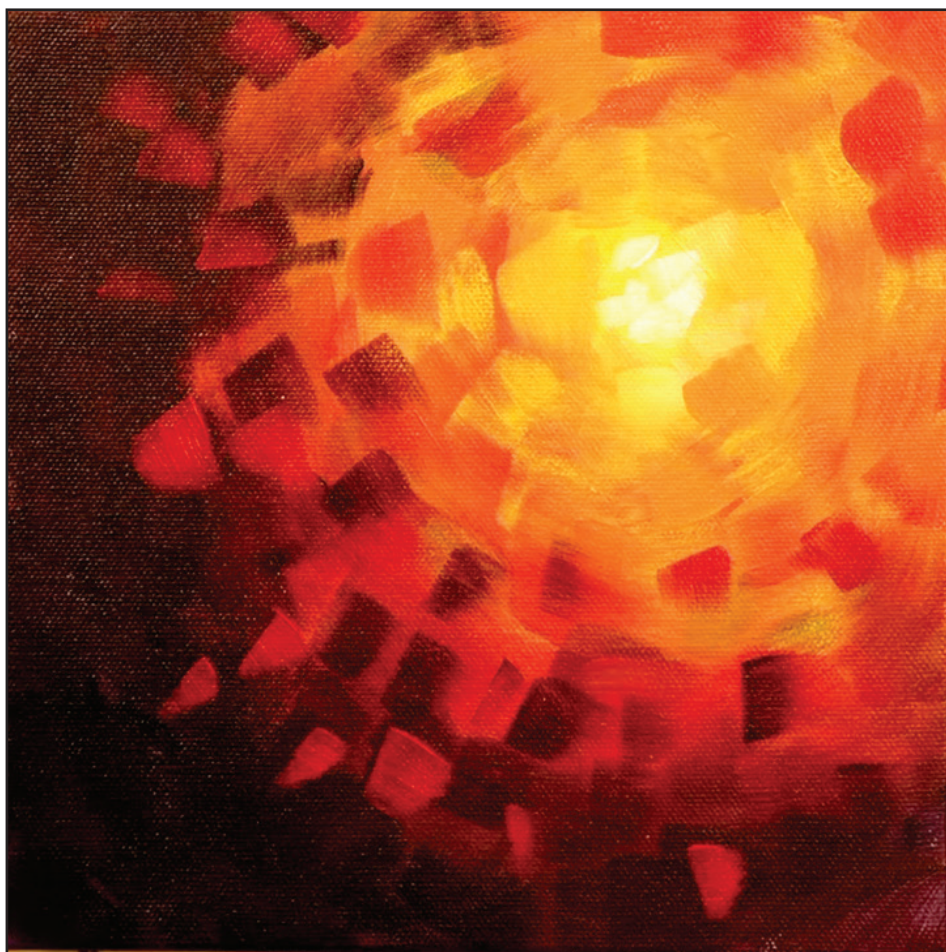
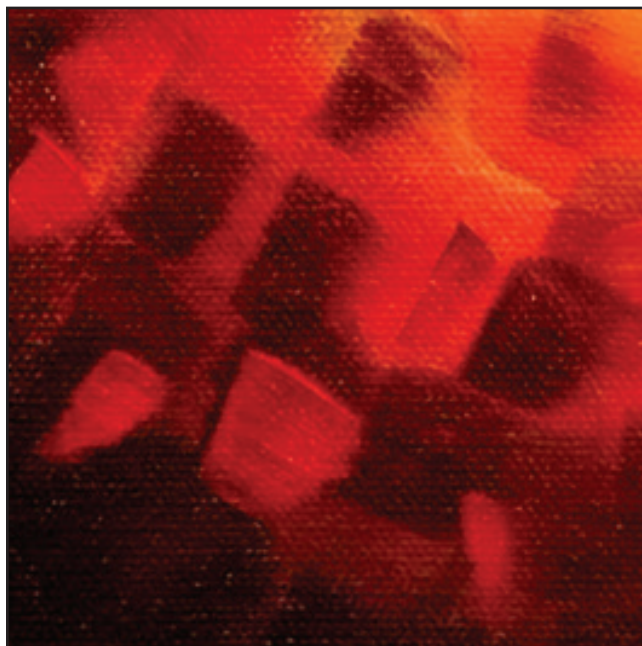
Orange = CYM + CRM

Brick Red = CRM > DP

Burgundy = CRM + DP

STEP DISCUSSION:

- To enhance the background further, start with the **Light Orange mix** first. The brush strokes continue to be short and radiating outward. Move onto the **Orange mix** next. Add water as needed.
- Continue with more of the pure Cadmium Red Medium, weaving it in an outward radial.
- Next, weave the **Brick Red mix** in.
- Follow that with the **Burgundy mix**, even weaving some of this color loosely towards the central light. Rinse the brush.
- Finally, load pure Cadmium Red Medium, and weave a few strokes of it through the darker background. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 4 - Finish Background

"What's This? There's Color Everywhere!"

Timestamp 17:29

PAINT:

Phthalo Blue = PB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

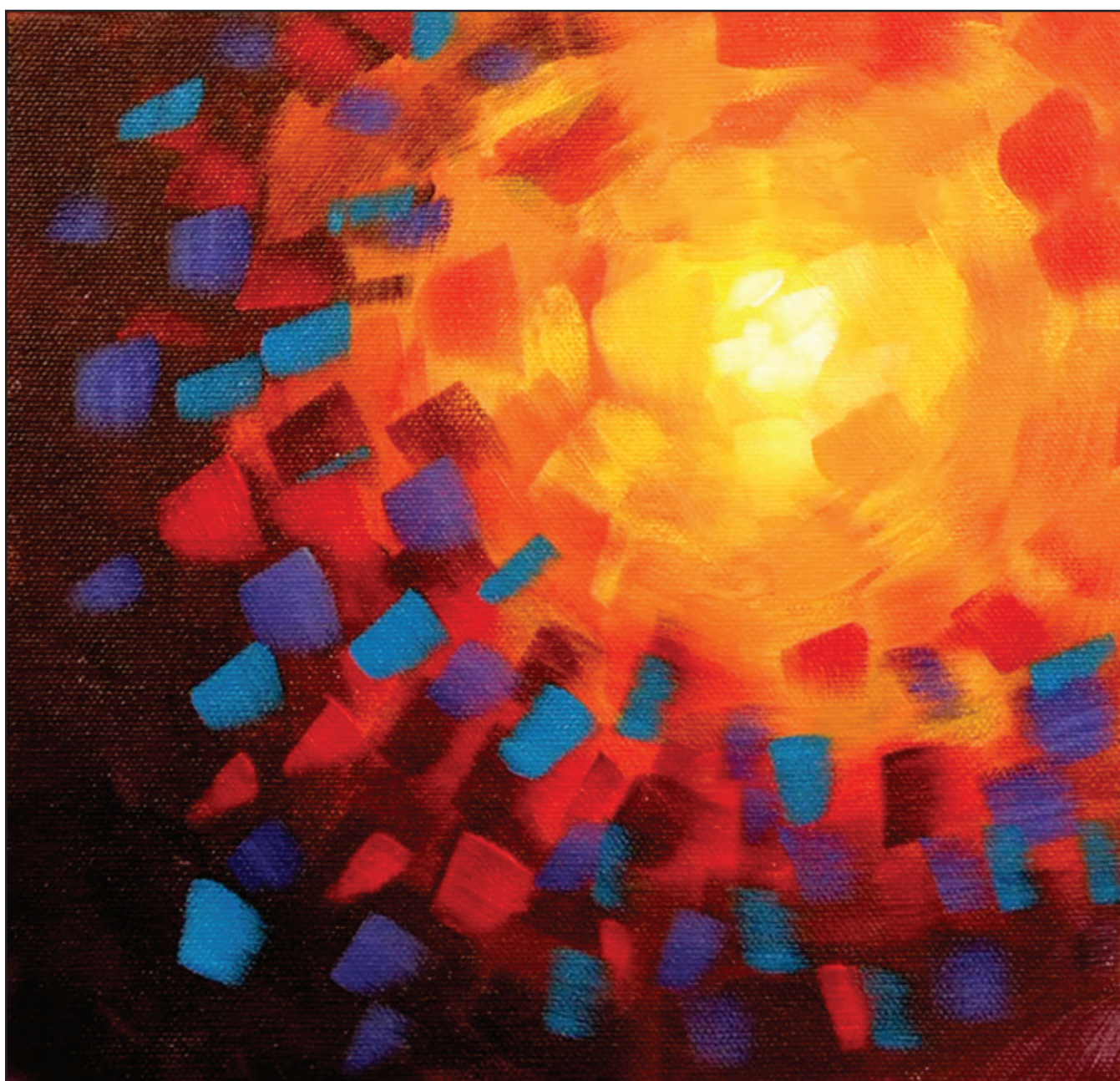
Large Synthetic Bright

COLOR MIXES:

Mid Purple = DP > TW • Neon Blue = PB + TW

STEP DISCUSSION:

- Weave a few short strokes of the **Mid Purple mix** through the Burgundy and Red areas of the canvas. Rinse the brush.
- Then, use the **Neon Blue mix** and weave a few more short strokes through this same area. Rinse the brush. Dry the surface before continuing to the next step.



Step 5 - Sketch Image

“Pumpkin King”

Timestamp 20:20

PAINT:

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Bright

Small Synthetic Round

COLOR MIXES:

Mid Grey = UB + BS + TW

STEP DISCUSSION:

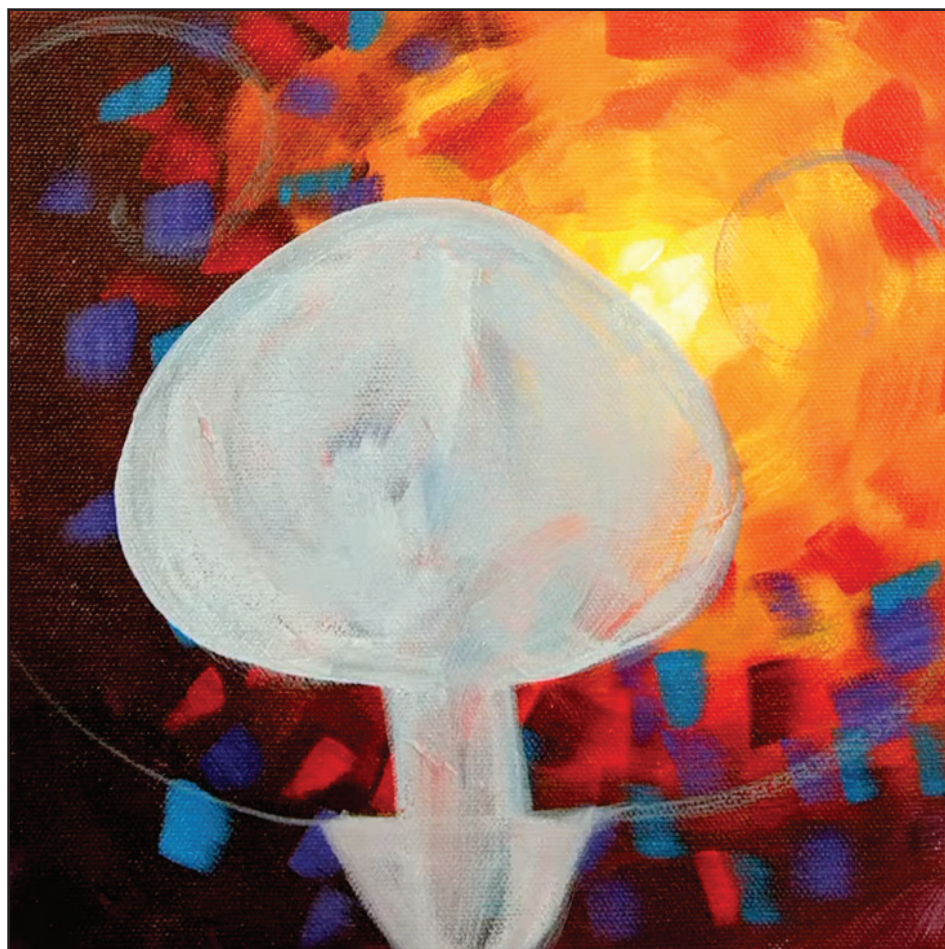
- I chose to freehand this image but I have also provided a traceable if you prefer to use that method. There is no right or wrong way to get your image on the canvas. You can grid, transfer, or freehand, whatever makes you the most comfortable. If you are free handing, there is the picture that follows this step and the traceable to assist you, I drew 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 **Mid Grey mix** onto the tip of the brush to sketch the head, which is slightly off center. About 3 fingers from the bottom add a very light, curved line for the chin. Then, about 3 fingers from the top, sketch another line curving in the opposite direction for the top of the head. Join the top

and bottom curves and create a squished Pumpkin shape. The bottom of the head should be much flatter to accommodate the huge grin.

- Next, paint two long downward lines for the neck. They come off the bottom of the head and are about an inch wide. Once that is in, sketch a horizontal line across the neck, a couple inches up from the bottom of the canvas. From that point, draw angular lines, downward on either side.
- Create horizontal shoulder lines that come off either side of the neck, and curve upward as they flow off the sides of the canvas. From the upper left corner add a curl. Then, add another curl in the upper right corner but lower than the other one. Be careful not to take out the center of the sun. Rinse the brush.
- Paint the undercoat of the skull and neck in with the **Mid Grey mix**, paying attention to brush directionality to help inform the shape of the head. Rinse the brush.

Sherpa Tip: If for any reason you are having trouble creating the Mid Grey, just use Black and White to make a grey.



Step 6 - Underpainting The Suit

"Spooky Suit"

Timestamp 26:14

PAINT:

Mars Black = MB

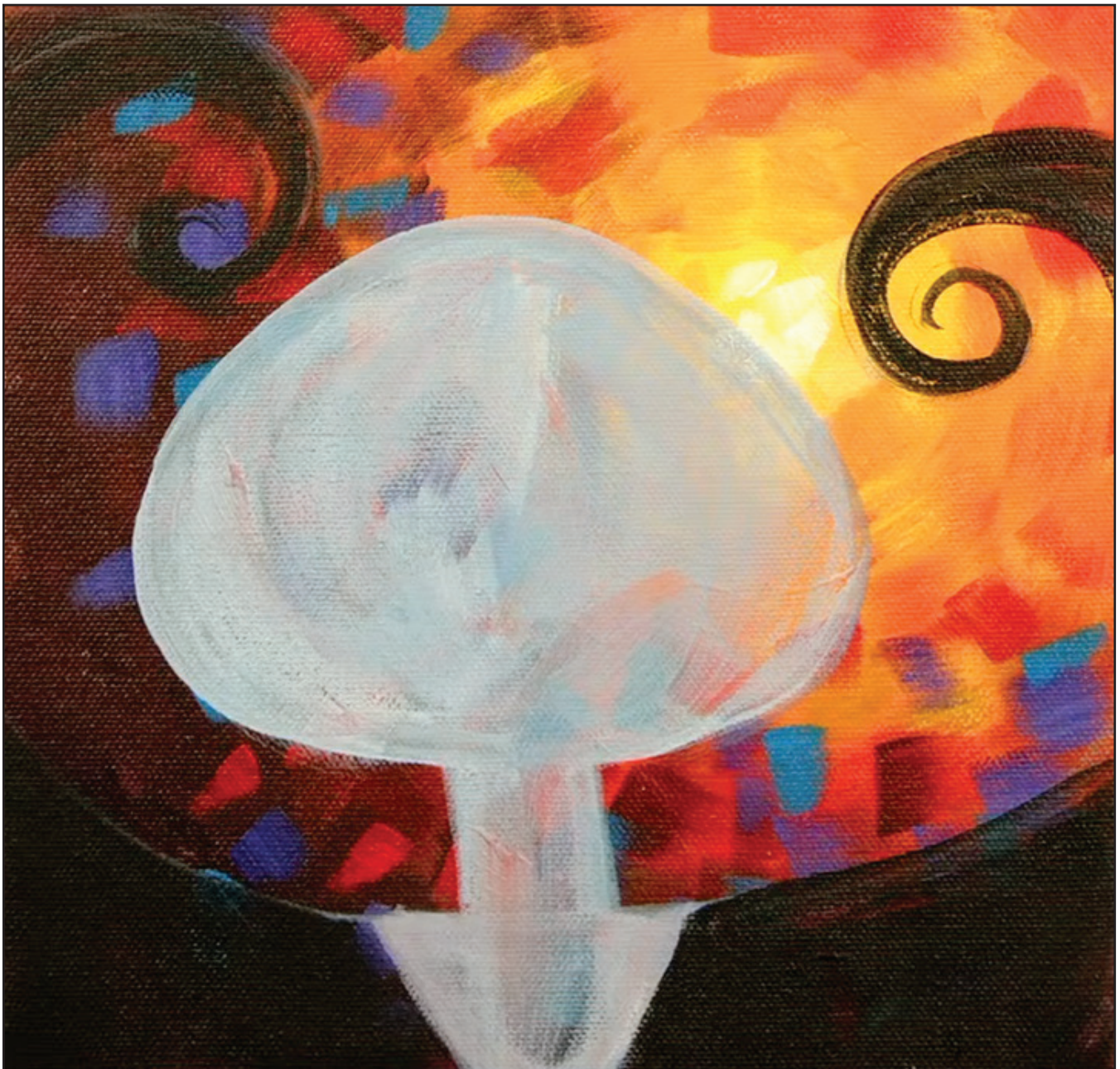
BRUSHES & TOOLS:

Large Synthetic Bright

Small Synthetic Round

STEP DISCUSSION:

- Use the Bright brush to block in the suit with Mars Black. Rinse the brush.
- Switch to the Round brush, and continue using Mars Black to paint in the curled collar. Loosely fill it in using the toe of the brush. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 7 - Skeleton Values

"Highlights And Shadows"

Timestamp 28:39

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Bright

COLOR MIXES:

Light Yellow = CYM > TW

Light Grey = TW > UB > BS

Mid Grey = UB + BS + TW

Dark Grey = UB + BS

STEP DISCUSSION:

- Load the **Light Yellow mix** onto the brush and intensify the brightness of the sun. Use the corner of the brush when needed, to avoid painting into the skull. Then, add a few strokes of pure Cadmium Yellow Medium. Rinse the brush.
- Paint **Light Grey mix** on the right side of the head. This second coat should start to really cover what is underneath.
- Use the **Mid Grey mix** on the left side of the skull, weaving the two colors together to blend them near the center of the skull.
- Use the **Dark Grey mix** and paint the left side of the neck, taking it down a little past the shoulders. Paint a horizontal line under the chin, then angle it down to the left. Once that is in,

paint the left shoulder and dip down, toward the center of the throat to create the clavicle. Rinse the brush. Use the damp, clean brush to clean up any areas that might have gotten away from you.

- Then, load more of the **Dark Grey mix** and ensure the right side of the skull and neck are well thought out and have good coverage. Bring some of this color around the top of the skull slightly. Then add a line of highlight, down the right side of the neck. About the midpoint of the neck, scoop this color halfway over to the left. Then add the highlight on the chest and shoulder. Rinse the brush.



Step 8 - Revealing The Suit

"Suit Stripes"

Timestamp 33:42

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

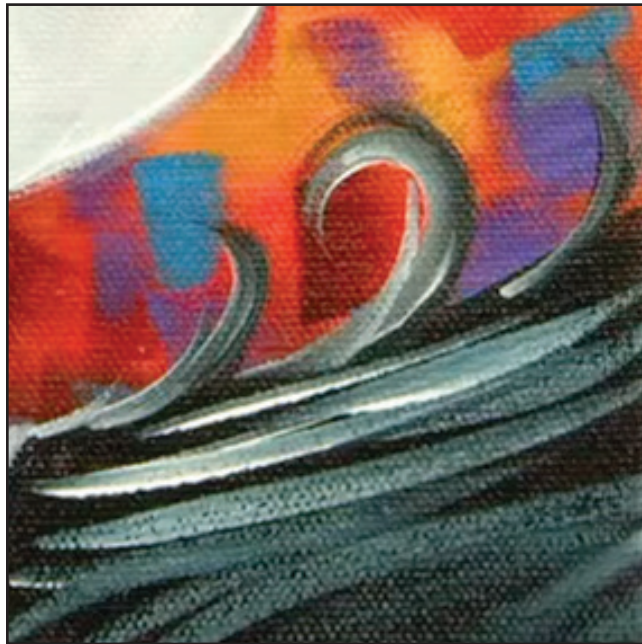
Small Synthetic Round

COLOR MIXES:

Blue Black = PB + MB

STEP DISCUSSION:

- Start on the right side of the suit and layer the **Blue Black** mix over top of the dark suit. Brushing in a curve, directionality from the center out towards the right, blending it in. Add this to the curl in the upper right corner, as well. Then, add the little curls along the right shoulder.
- Add a lot more Titanium White to the mix, and highlight the left side of those shoulder curls. Then, paint slightly curved, horizontal strips across the right side of the suit, using fairly light pressure. Allow the paint to blend slightly on the canvas, wet into wet. Paint stripes of this color through the upper right curl as well. Rinse the brush.
- Do the same thing on the left side of the suit. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 9 - Face

"Pumpkin Grin"

Timestamp 38:38

PAINT:

Phthalo Blue = PB

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Blue Black = PB + MB

STEP DISCUSSION:

- If you choose you can use the traceable to put the lines back onto the face. I chose to freehand it using the Round brush and the **Blue Black mix**.
- Start on the left side at the bottom of the face to paint a crooked smile. This line will curve slightly down, then arc up in the center, go back down a bit, then completely across the face, ending in an upward curve.
- To paint the nose, move to the middle of the face, and paint two nostrils that are candy corn shaped. Curve them in opposing directions and fill them in.
- Paint the squished triangular shape for the left eye and fill that in. Then, paint the right eye a bit larger and rounder, taking up much more of the face. Fill this eye in as well.
- Clean up the line on the left side of the neck, and add the left collar bone. Then, paint a curved divot at the

bottom of the neck to imply the sternum. Rinse the brush.

- Dry the surface before continuing to the next step.



Step 10 - Finishing Drama and Smile

"Sinister Smile"

Timestamp 42:28

PAINT:

Phthalo Blue = PB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

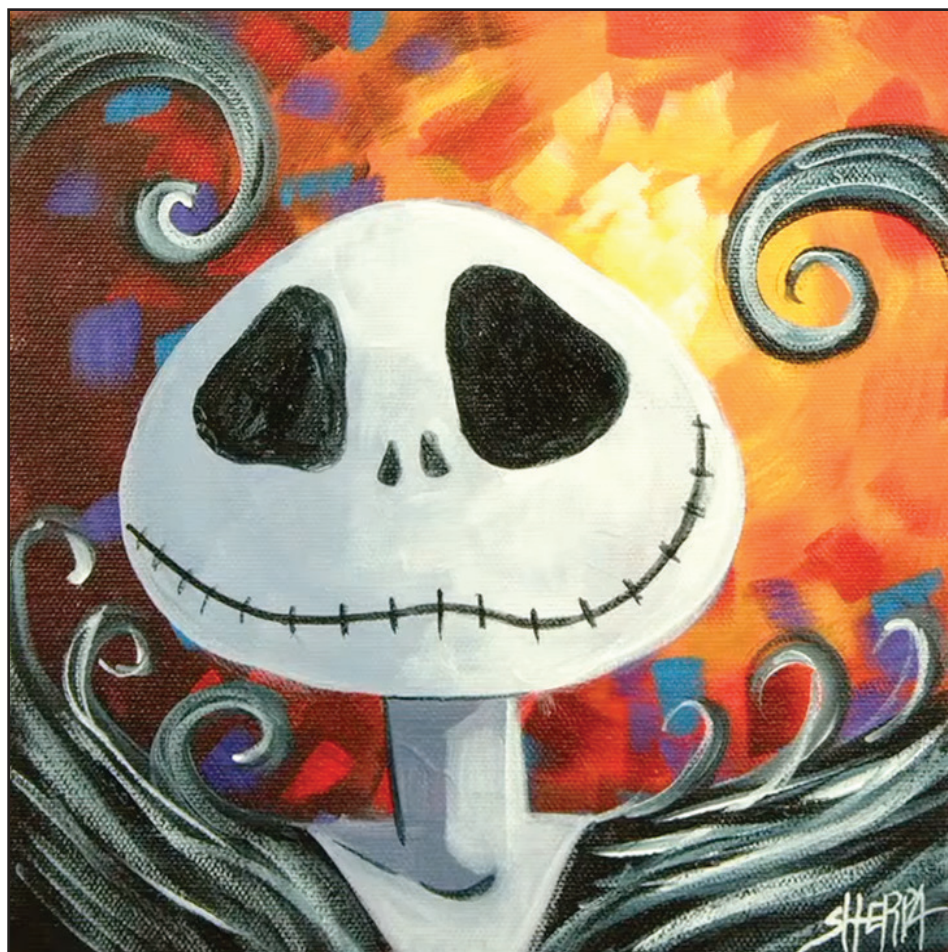
Small Hog "D" or Round

COLOR MIXES:

Blue Black = PB + MB

STEP DISCUSSION:

- Clean up the skull as needed, using the "D" brush, Titanium White and a little water. Where there is the blending between the light side and shadow of the head take care to lightly tap and blend this color in. Also adjust the neck at this time if needed. Rinse the brush.
- Switch to the round brush and Titanium White. Very lightly highlight the shoulder and collar curls of the suit. Add some highlights on the suit stripes as well. If you feel that you got too light on the suit, you can come back with a bit of the **Blue Black mix**.
- Finally paint a small vertical line in the center of the smile, with the **Blue Black mix**. After that paint more lines about ¼" apart across the entire grin. Rinse the brush.
- A final highlight at the top right side of the head is added with Titanium White. Rinse the brush.
- Sign.



THE TRACING METHOD

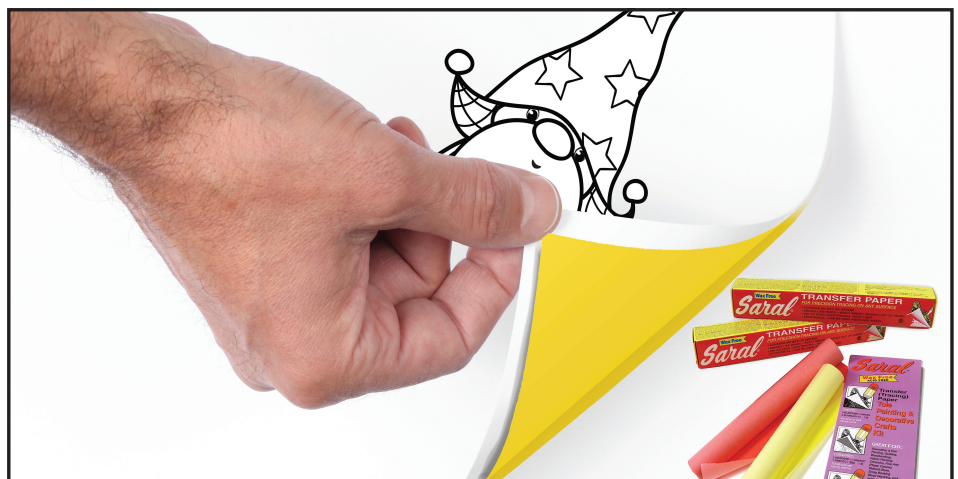
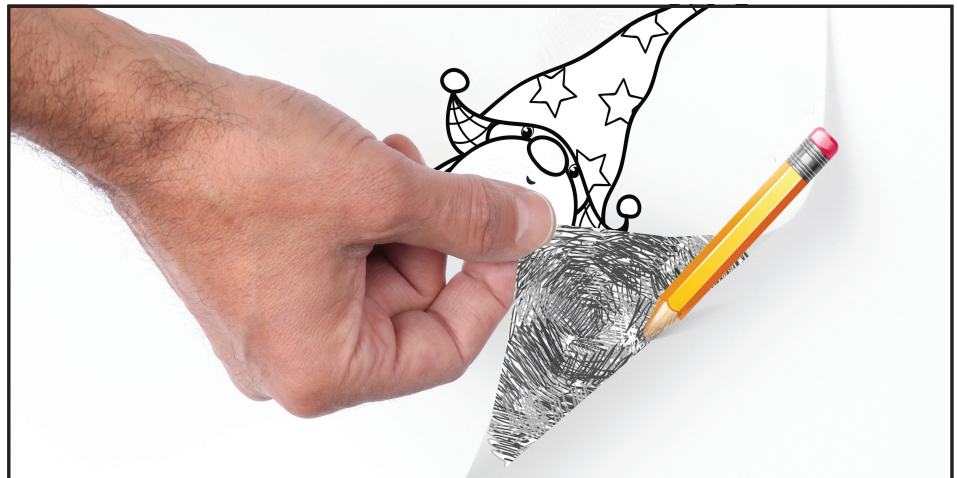
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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.

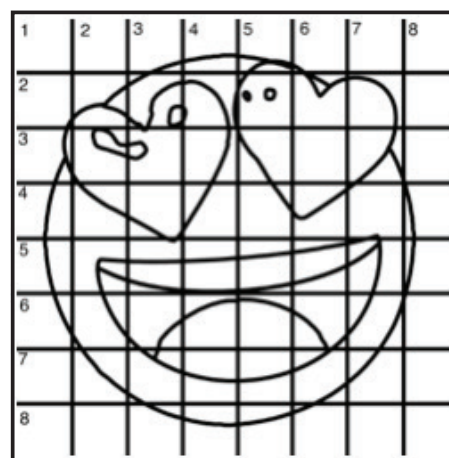
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 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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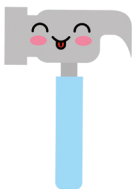
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