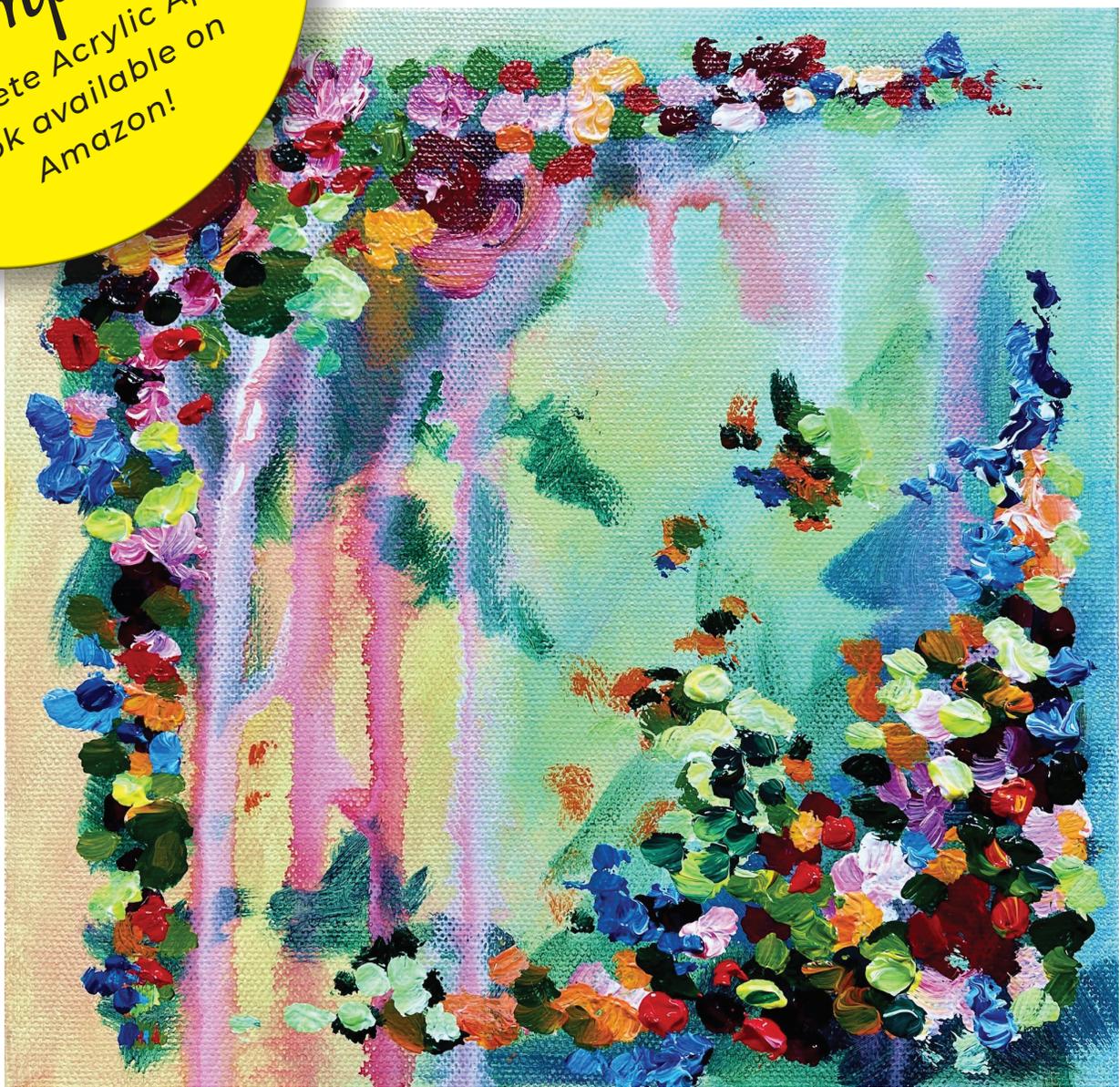


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*Acrylic
April*

FLORAL FEMININE AND
ROMANTIC ABSTRACT
FLORAL FRICASSEE

BY THE ART SHERPA

Name credit to Patron: Martha Gardner

Steps: 10 | Difficulty: Beginner | 1 Hoot

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 27: 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
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Titanium White = TW
- Hansa Yellow Light = HYL
- Fluid White Paint = FWP

BRUSHES:

- Large Synthetic Angle
- Large Hog Bright

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8x8 Canvas

(If you notice that your canvas started to warp, as sometimes happens, just turn the canvas over and put it back side forward on your easel, then mist the back of the canvas. It usually resolves itself. Let it dry before you proceed.)

- Optional: StayWet Palette

SYMBOL GUIDE:

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

TECHNIQUES YOU WILL USE IN THIS PAINTING:

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

Video Chapter Guide

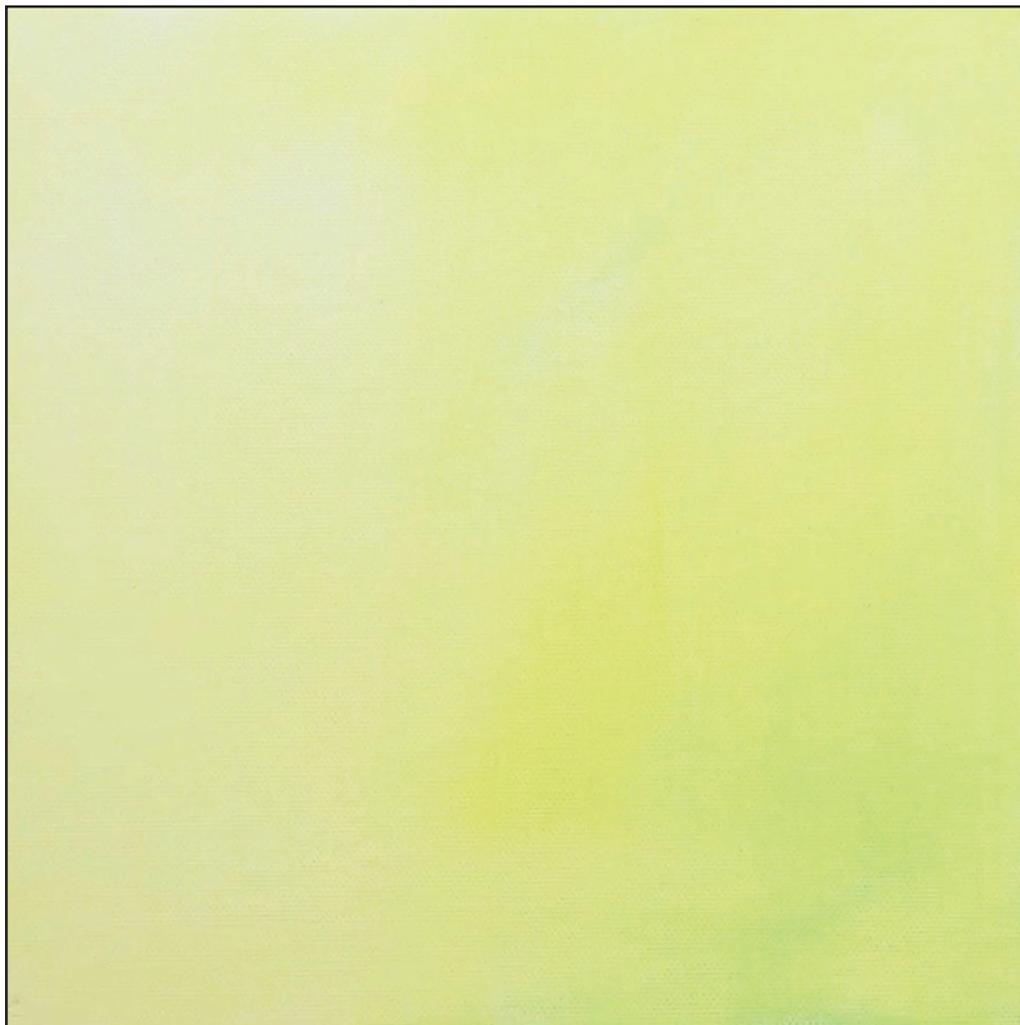
Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:	STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro	Step 7	17:53	Light Dabs
Step 1	02:18	Underpainting	Step 8	20:00	Orange Dabs
Step 2	04:22	Diffused Background	Step 9	22:03	Greenery
Step 3	09:05	Levels And Layers	Step 10	28:50	Final Touches
Step 4	11:33	Drips		31:50	Sign
Step 5	13:24	White Drips			
Step 6	15:26	Impasto			

Step 1 - Underpainting

Timestamp 2:18

A LUMINOUS BEGINNING



and luminous background color. Vary the mix, here and there, by adding more Titanium White.

Smooth and diffuse the paint with horizontal and vertical brush strokes. The paint is a little darker on the right side, and lighter on the left. Rinse and dry the brush.

Dry the surface before continuing to the next step.

PAINT:

- Phthalo Green = PG
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Large Hog Round

COLOR MIXES:

- Light Green = HYL > TW > PG

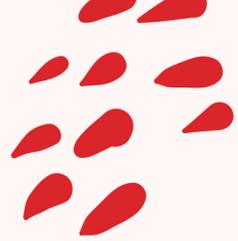
STEP DISCUSSION:

Roughly paint the background with Titanium White. This will help with the flow of the next layer of paint, and also prevent the colors from becoming too saturated.

While the white on the canvas is still wet, brush on the **Light Green mix** to create a very light

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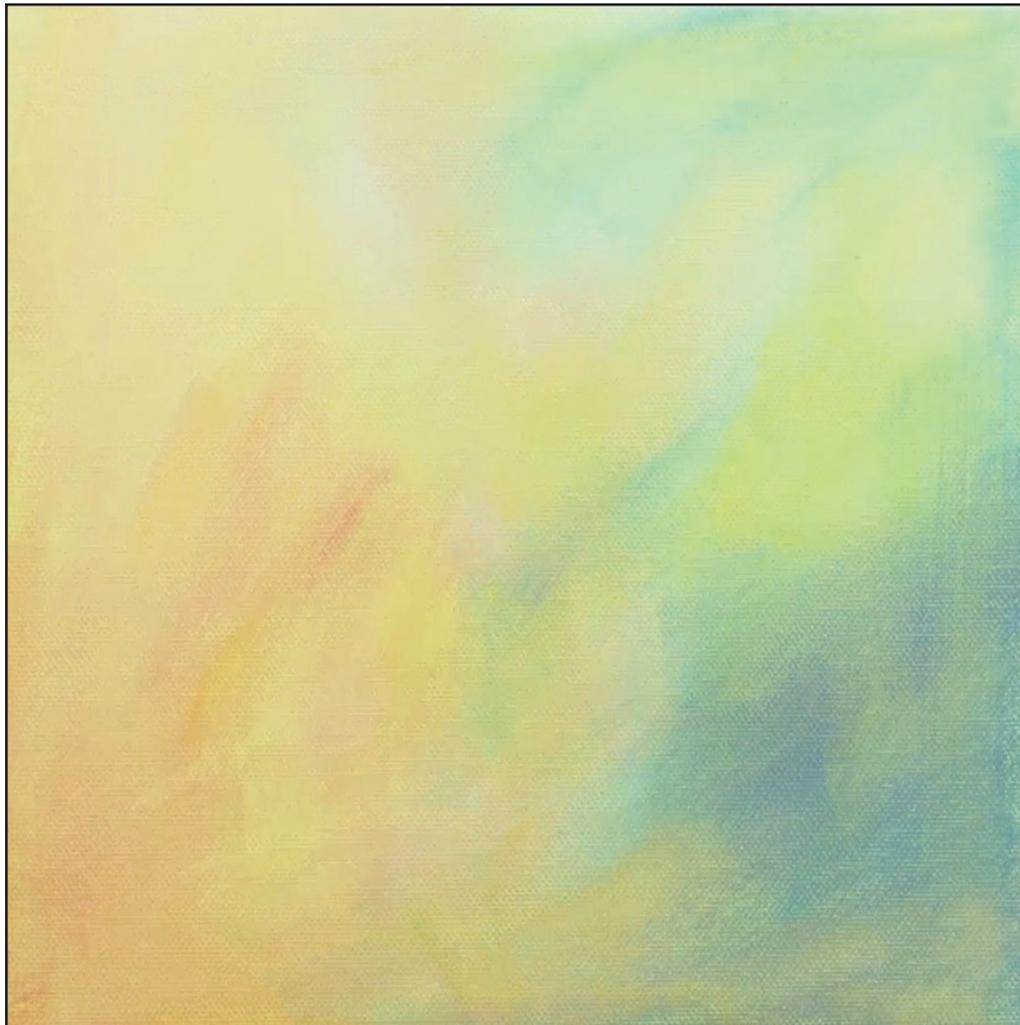
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Step 2 - Diffused Background

Timestamp 4:22

A SOFT GLOW



Use the Hog Bright with the **Light Turquoise mix** to lightly brush over the right side of the canvas. Allow a lot of the paint below to show through. Blend in a touch of Titanium White as you reach the bottom. Rinse and dry the brush. Blend in more Titanium White over the right side of the canvas.

Switch to a dry Oval Mop to soften these colors. Continue with the Oval Mop, softening and adding more Titanium White to diffuse this background even further.

PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Dioxazine Purple = DP
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Large Hog Bright
- Large Synthetic Oval Mop

COLOR MIXES:

- Light Turquoise = TW > PB > HYL
- Indigo = PB > DP
- Light Green = HYL > TW > PG
- Light Peach = TW + CRM + CYM

STEP DISCUSSION:

Softly brush in a small amount of the **Indigo mix** onto the bottom right corner, then blend it out. Add a very small amount of water on the brush and wipe it on a towel. Then, gently diffuse this color further into the background. Rinse the brush.

Switch back to the hog brush with the **Light Peach mix** to softly brush this color onto the left side of the canvas. Again, blend this color into the background, then transition it in through the turquoise a little bit.

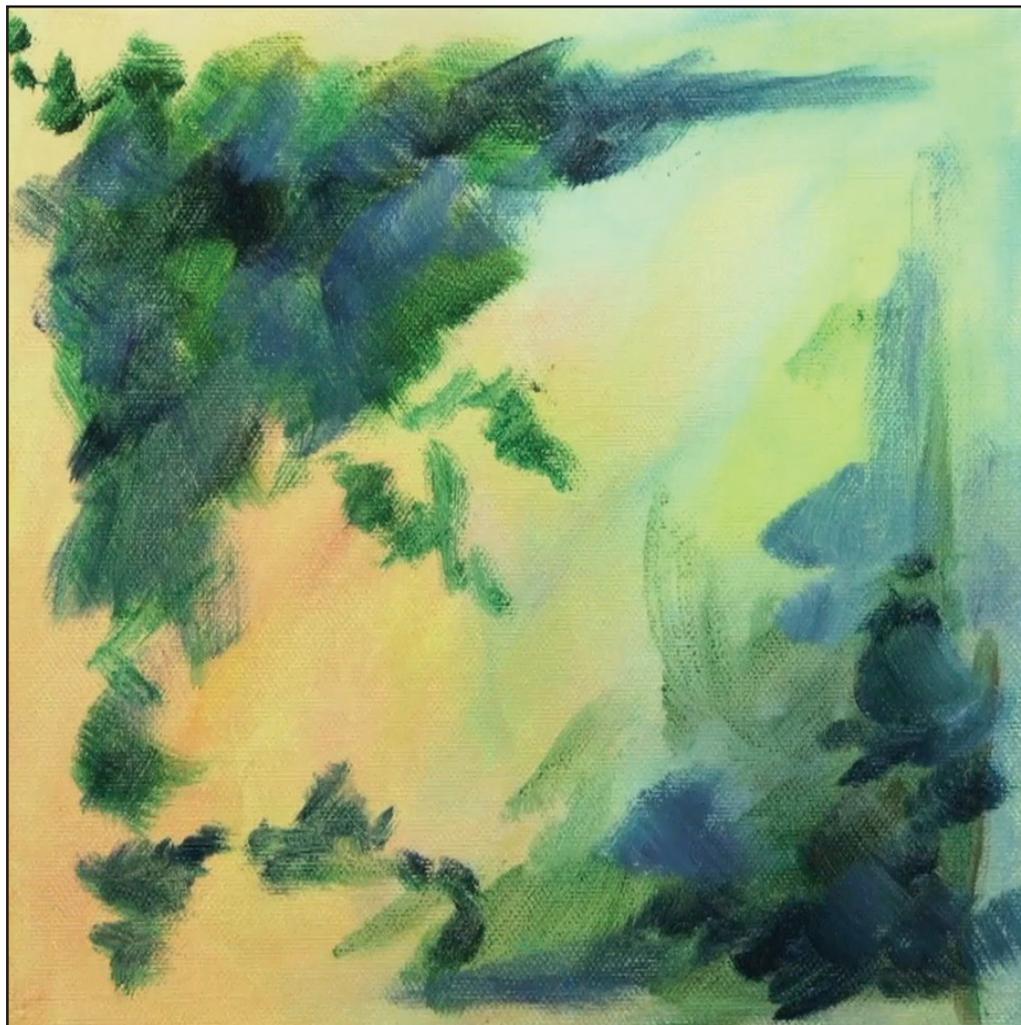
Blend more of the Titanium White over the left of the canvas. Then, add back some **Light Green mix** in the center of the canvas. Rinse and dry both of the brushes.

Dry the surface before continuing to the next step.

Step 3 - Levels And Layers

Timestamp 9:05

COUNTERBALANCED ZONES



the bottom right corner.

Layer some of the **Dark Indigo mix**, wet into wet, to imply shadows of sorts in both of the bracket areas. Carry just a few irregular, small strokes of this color over to the bottom left corner.

Add some of the **Light Indigo mix** into the bottom bracket, then scribble it up a little way, along the right side of the canvas. Also use this color in the top bracket, and then scribble a little bit of it along the top edge of the canvas. Rinse the brush.

PAINT:

- Cadmium Yellow Medium = CYM
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Phthalo Green = PG
- Titanium White = TW

Dry the surface before continuing to the next step.

BRUSHES:

- Large Hog Bright Round

COLOR MIXES:

- Bright Green = PB + BS + CYM
- Dark Indigo = DP + PG
- Light Indigo = TW + DP + PG

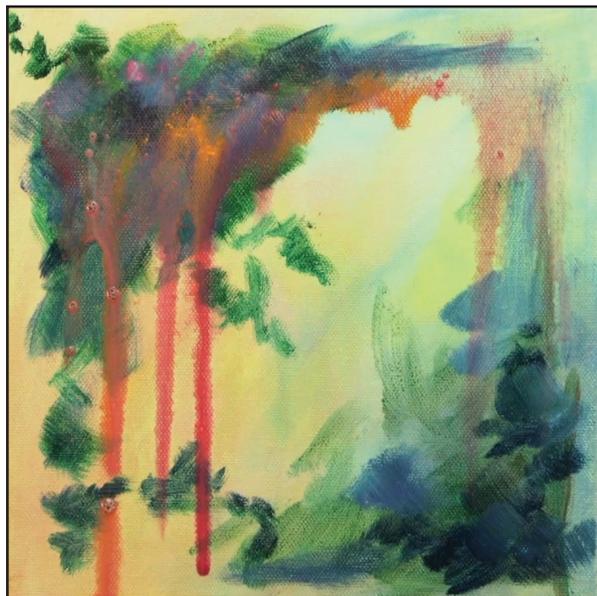
STEP DISCUSSION:

Use the **Bright Green mix** to paint irregular shapes in bracket type zones on opposite corners. Paint the first one in the top left corner, then the other in

Step 4 - Drips

Timestamp 11:33

WET DRIPPAGE



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM

- Cadmium Yellow Medium = CYM · Titanium White = TW

BRUSHES:

- Large Hog Bright Round · Medium Hog Round

COLOR MIXES:

- Light Viva Magenta = TW + QM + CRM

STEP DISCUSSION:

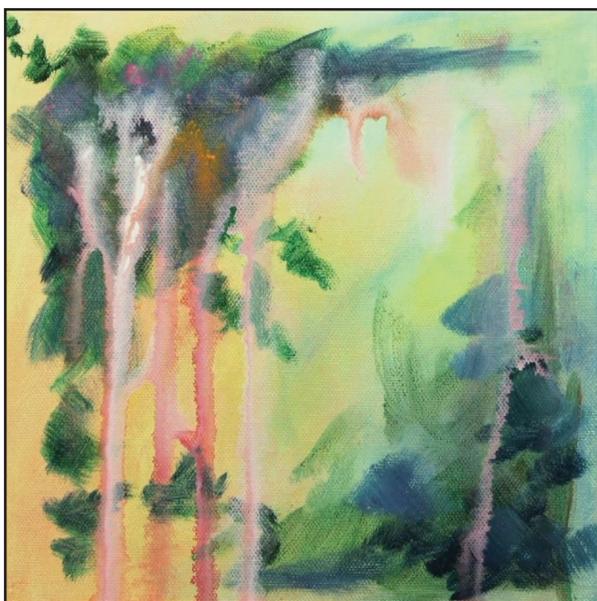
Tilt the canvas slightly, then use a mister to spray quite a lot of water at the top of the canvas. Allow it to run down the canvas in small streamlets. Add a paper towel at the bottom of your canvas to catch the drips.

Add a lot of water to the **Light Viva Magenta mix**, then tap it into the wet area across the top of your canvas. Allow the paint to run down the canvas following the previous streams of water and creating new ones. Occasionally add a little more Titanium White to the drips. Follow that with some Cadmium Yellow Medium. If you really press out the wet paint on the top of the canvas, you will get a good drip flowing down the canvas.

Step 5 - White In Drips

Timestamp 13:24

A LACEY FEELING



PAINT:

- Fluid White Paint = FWP

BRUSHES:

- Medium Hog Round

STEP DISCUSSION:

Load the Fluid White Paint onto the brush. Then, roll the brush at the top of the canvas, allowing the paint to run down the previous wet streams of color. Use the brush to perhaps encourage the paint to flow from one stream to the next. Rinse and dry the brush.

Dry the surface before continuing to the next step. In order to not disturb or alter the drips you could allow this to dry naturally. If you use a hair dryer, do so with care and from a distance, or with a diffuser attachment.

Step 6 - Impasto

Timestamp 15:26

DABBING ON THICK PAINT



PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM

- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- Medium Hog Round

COLOR MIXES:

- Viva Magenta = CRM + QM • Violet = DP + QM

STEP DISCUSSION:

Use the **Viva Magenta mix** thickly on the brush, and dab concentric comma marks around each other to create a flower shape in the upper left corner. Continue making flowers of various sizes in both the upper right corner, and in the bottom left corner. Some of the smaller flowers may just be little, thick dabs of paint.

Add a few flowers and thick dabs of paint in both areas using the **Violet mix**. Occasionally layer the Violet dabs over the Viva Magenta dabs. It is okay if they blend or mix together on the canvas. Rinse and dry the brush.

Step 7 - Light Dabs

Timestamp 17:53

PLAYFUL AND LOOSELY MIXED



PAINT:

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

BRUSHES:

- Medium Hog Round

COLOR MIXES:

- Light Viva Magenta = TW + QM + CRM

STEP DISCUSSION:

Loosely mix the **Light Viva Magenta mix** to add a lighter value of flowers and thick dabs of paint around these two areas. Allow the brush to pick up color from the previous flowers, letting it blend on the canvas to create some interesting values.

Add some Cadmium Yellow Medium with the dirty brush to some of the flowers, again allowing the brush to pick up paint, and move it to various areas on the canvas. Add little wiggles and squiggles, if you desire, along these edges.

Be playful and alternate between some of the colors used in this step, placing them here and there. Rinse and dry the brush.

Dry the surface before continuing to the next step.

Step 8 - Orange Dabs

Timestamp 20:00

JUST PEACHY



PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Titanium White = TW

BRUSHES:

- Medium Hog Round

COLOR MIXES:

- Orange = CRM + CYM

STEP DISCUSSION:

Use a thick application of the **Orange mix** to add a pop of color in and around the flowers. Layer a little bit of the color on top of some of the flowers, and even add a little Titanium White, here and there, to change the value slightly.

Create some irregular marks that stray into the center of the canvas, outside of the arrangements. This will add interest and balance to the piece. Rinse and dry the brush.

Step 9 - Greenery

Timestamp 22:03

FILLING IN AND BALANCING COLOR AND VALUE



Begin filling in the arrangement in the bottom right corner using the **Dark Green mix**. Roll the brush and reload the toe with paint. Continue to dab this color into the little spaces in the arrangement. Use a bit of the Cadmium Yellow Medium on the dirty brush in a few spots.

Without rinsing, load some of the **Orange mix** onto the brush, and add that to a few places here and there. Wipe the brush on a towel without rinsing.

Use thick dabs of the **Dark Green mix** in the upper

left corner. Carry small dabs of this color out into the center of the canvas, near the fly away orange marks.

Add a lot more Cadmium Yellow Medium to the **Dark Green mix**, and place this color throughout the arrangements.

Highlight the leafy shapes using the **Yellow Green mix**. If needed, come back with the **Dark Green mix** to break up any solid areas of color. Rinse and dry the brush.

Sprinkle dabs of pure Cadmium Red Medium throughout the flower arrangement. Continue playing with the mixes until you are happy with the balance of the piece. Rinse and dry the brush.

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW
- Hansa Yellow Light = HYL

BRUSHES:

- Medium Hog Round

COLOR MIXES:

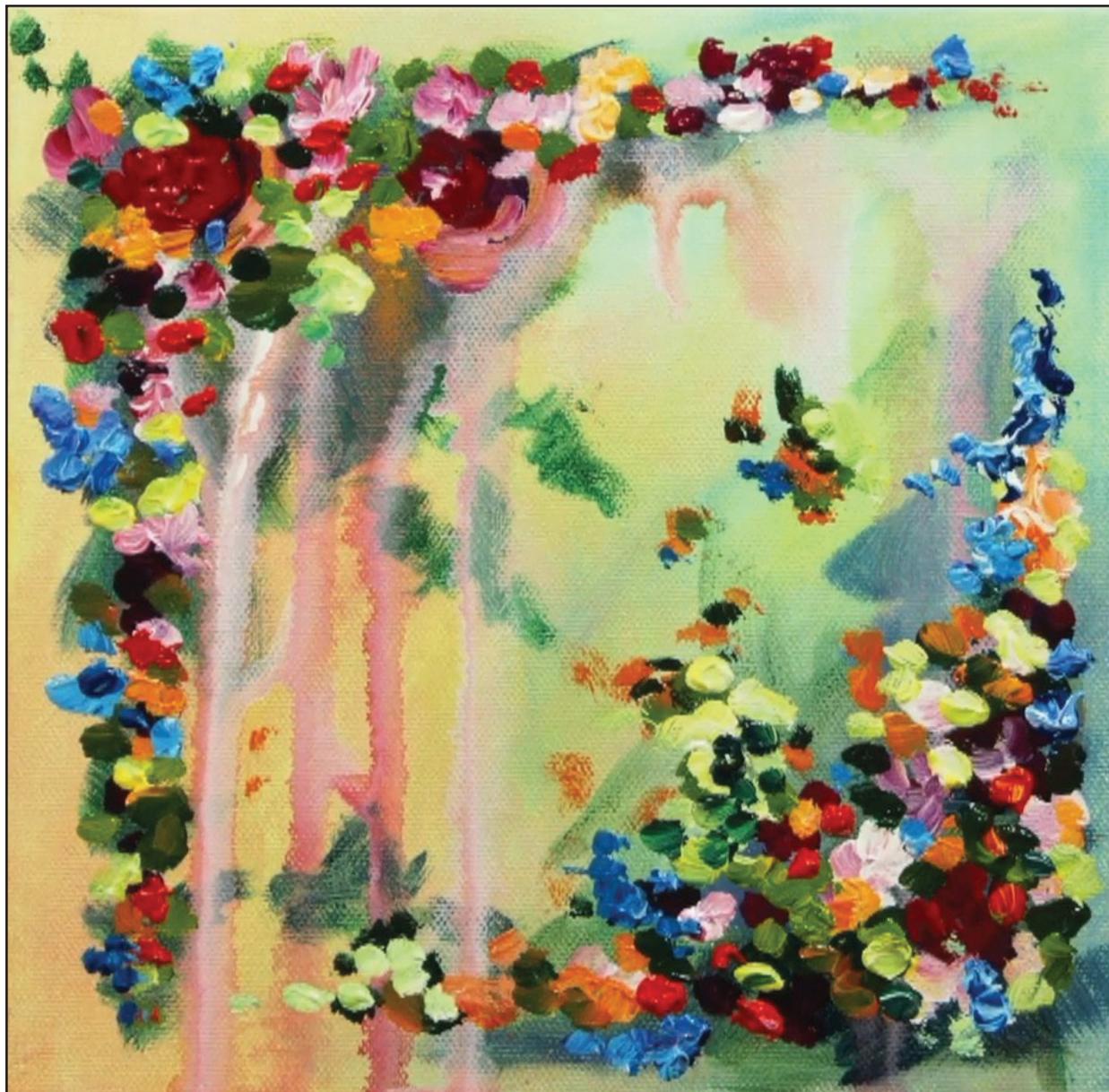
- Bright Green = PB + BS + CYM
- Orange = CRM + CYM
- Dark Green = PG + BS
- Yellow Green = HYL + TW > PG > BS

STEP DISCUSSION:

Step 10 - Final Touches

Timestamp 28:50

RARE AND ELUSIVE BLUE



PAINT:

- Phthalo Blue = PB
- Dioxazine Purple = DP
- Titanium White = TW

BRUSHES:

- Medium Hog Round

COLOR MIXES:

- Light Blue = TW + PB

STEP DISCUSSION:

Pop some surprising bits of color throughout

the flowers using the **Light Blue mix**. Grab some Dioxazine Purple, and loosely mix it into the blue. When applied to the surface, this will create a variegated effect. Add some of this color to a few spots in the arrangements, and then squiggle a line upwards along the right side of the canvas. Keep placing the Light Blue dabs around the canvas until you are happy with the balance of the arrangements. Rinse and dry the brush.

Sherpa Tip: When painting an abstract like this you are looking for light and dark contrasts. You are also looking for texture, flow, and unified marks that are not pulling your eye off of the canvas.

WATERCOLOR WEDNESDAYS

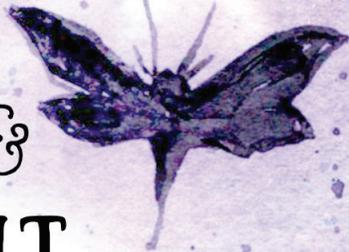
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THE TRACING METHOD

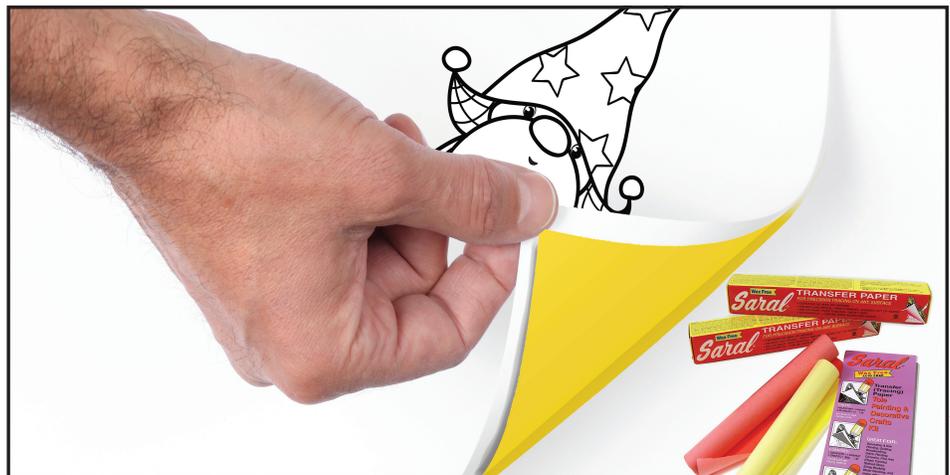
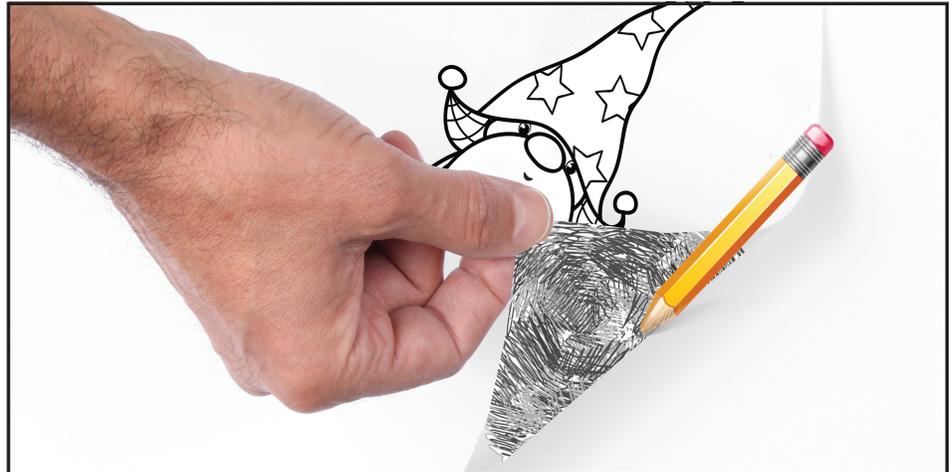
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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.

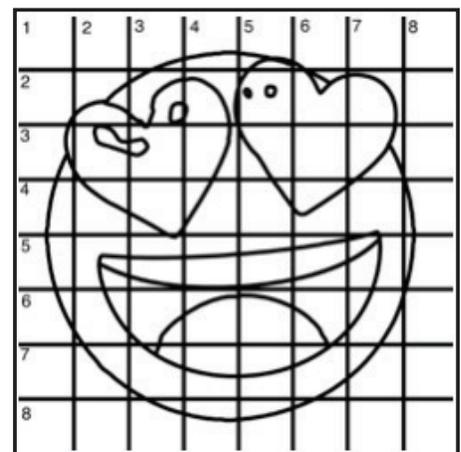
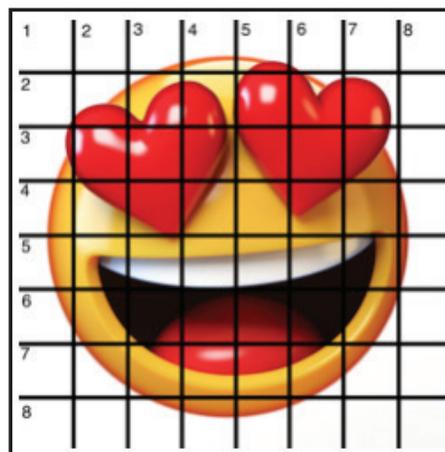
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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 pigmentated 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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