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THE ART SHERPA™



Acrylic  
April

LEARN COLOR FIELD TECHNIQUES  
EASY ABSTRACT LANDSCAPE  
*LAND FORGOTTEN*

BY THE ART SHERPA

Name credit to Patron: Gina Vinciguerra

Steps: 7 | 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](https://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](mailto:support@theartsherpa.com) if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:  
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*Grab your paint, get your brushes and let's go!*

---

# Day 12: 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
- Mars Black = MB
- Titanium White = TW

## BRUSHES:

- Large Synthetic Bright
- Medium Synthetic Filbert
- Medium Hog Round

## TOOLS:

- T-Square Ruler
- 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
- Spray Bottle/Mister
- Diamond Palette Knife

## SYMBOL GUIDE:

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

## TECHNIQUES YOU WILL USE IN THIS PAINTING:

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

# Video Chapter Guide

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

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STEPS:	TIME:	DESCRIPTION:
Intro	00:00	Intro
Step 1	02:48	Colored Background
Step 2	05:42	Lines And Layers
Step 3	08:21	Abstractions
Step 4	11:07	Knife Shapes
Step 5	16:09	Knife Abstraction
Step 6	21:14	Transforming Yellow
Step 7	24:55	Final Touches
	29:33	Outro



# Step 1 - Colored Background

Timestamp 2:48

## DILUTED PIGMENT



and then roughly paint the top half of the canvas, allowing the drips to happen. Apply a bit thicker application of paint as you go, while still letting the streaks show through. Rinse the brush.

While the surface is still wet paint horizontal strokes across the center of the canvas. Without rinsing, add Titanium White to the wet brush and apply the strokes about  $\frac{3}{4}$  of the way across the canvas from the right side.

Dry the surface before continuing to the next step. Allowing it to dry

## PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Burnt Sienna = BS
- Titanium White = TW

## BRUSHES:

- Large Synthetic Oval Mop

## COLOR MIXES:

- Wheat = CYM + BS > TW
- Dark Teal = PB > BS

## STEP DISCUSSION:

This is a wet application, so place a towel under the canvas to catch the drips. Mist the surface of the canvas to wet it, and tilt it to get the desired level of dripping. Load the brush with the **Wheat mix**,

naturally is best so that you do not disturb the drips and blooms, but if you do use an air dryer, have a diffuser or stand far away from the surface.

*Sherpa Note: Notice that interesting and awesome effect where it all bleeds. This happens when the surface is wet and the brush is holding a lot of water, and you have the diluted pigment in there. The brush stroke deposits thicker areas of paint, the thinner paint blooms downward around it.*





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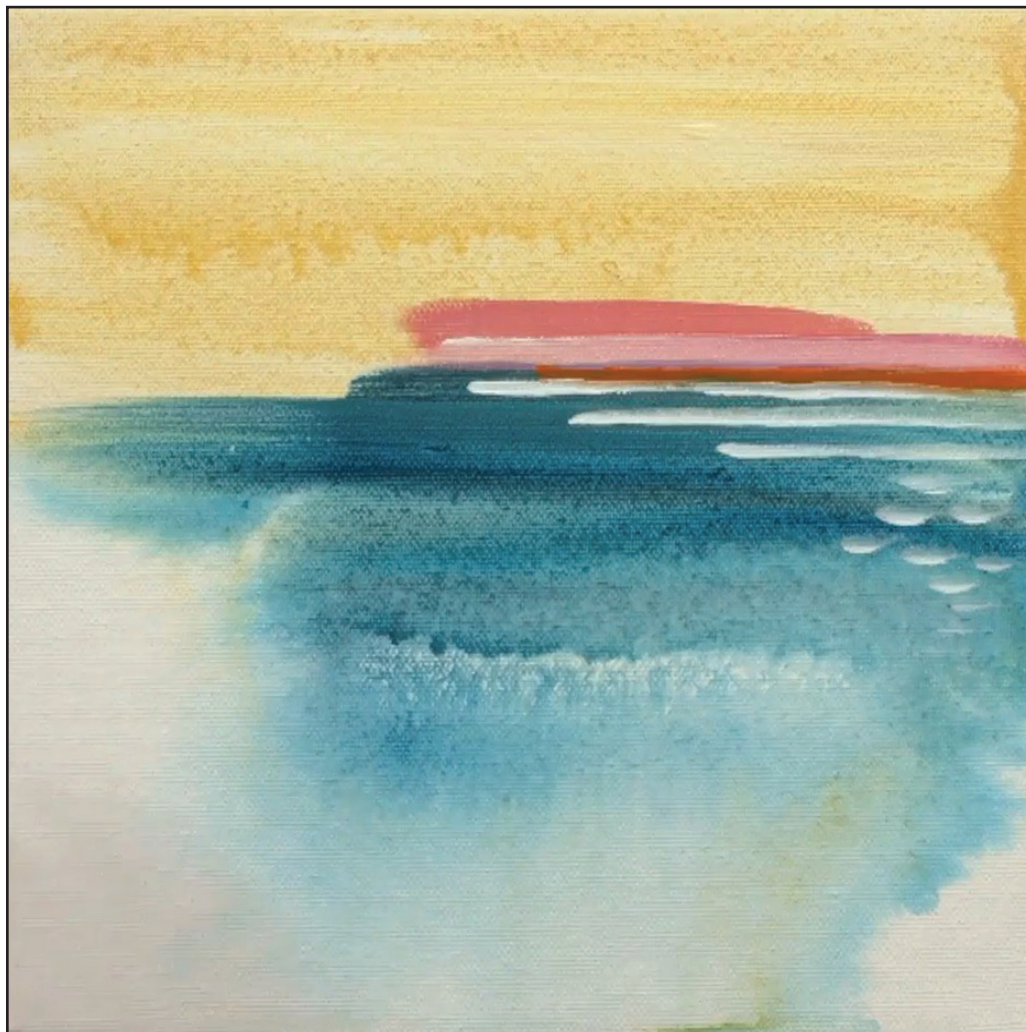
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## Step 2 - Lines & Layers

Timestamp 5:42

### STREAKING LINES



Apply with the **Salmon mix** just above that previous color. This line starts about an inch from the right side, and stops where the last color ended. Restore the previous color with the Light Pink mix if needed. Rinse the brush.

Paint a thin line of the **Orange mix** just below the light pink. Start this line from almost the midpoint of the canvas, towards the right edge. Rinse the brush.

With a load of Titanium White on the brush, paint a thin line

below the orange. It still flows off the right side of the canvas but it is a bit shorter. Add two more lines underneath, leaving a little space between them, with each one being a bit shorter than the last. Then, add little dashes of white kind of coming down along the right side, slightly. Rinse the brush.

Dry the surface before continuing to the next step.

### PAINT:

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

### BRUSHES:

- Medium Synthetic Filbert

### COLOR MIXES:

- Light Pink = TW > CRM > QM
- Salmon = CRM > CYM + QM + TW
- Orange = CYM + CRM

### STEP DISCUSSION:

Use the edge of the brush to apply the **Light Pink mix**. Paint a narrow horizontal line about just above the teal area, and  $\frac{3}{4}$  of the way across the canvas, starting from the right.

## Step 3 - Abstractions

Timestamp 8:21

### LET IT FLOW



teal area, and stopping just before the left edge of the canvas.

Right above that, add a mushy triangular shape using the **Turquoise mix**. Add Titanium white on the dirty brush, and blend that right on the canvas going downward. This will create a darker base, while the top is lighter. Rinse the brush.

Apply the **Retro Green mix** in the upper left corner. Start just below the top edge of the canvas and bring a downward stroke that stops before the mountain

#### PAINT:

- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Titanium White = TW

#### BRUSHES:

- Medium Synthetic Filbert

#### COLOR MIXES:

- Dark Teal = PB > BS
- Turquoise = PB + PG + BS + TW
- Retro Green = PG + BS + TW > PB > CYM

#### STEP DISCUSSION:

Paint a fairly straight, thin line of the **Dark Teal mix**, on the left side. Position it coming off the previous

shape. Allow the next brush stroke to break and taper as it comes down. Paint a small horizontal stroke below the mountain shape, leaving the yellow space between them.

Get a lot of water in the brush. Push it onto the bottom taper of the shape in the upper corner, and allow it to drip down and off the bottom of the canvas. Rinse the brush.

Dry the surface before continuing to the next step.



## Step 4 - Knife Shapes

Timestamp 11:07

### WATCH THE KNIFE



slightly angled, drag this color over to the right, while traveling up and down.

Off-load the knife and reload on the right edge again. Add a short stroke that angles from the top of the last stroke and down towards the right. Then, using a left-load, push a toe stroke up to create a fairly straight bottom edge.

Right-load the **Cream mix** onto the knife, and at the bottom of this structure, pull a downward stroke. Next, left-load the knife and pull an upward stroke in the same area. Then, apply short, little strokes to work the paint in. Wipe the knife off on the towel.

Get a little Mars Black at the toe of the knife, drag it across the top of the structure, following the shape. Wipe the knife off on the towel.

### PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

### BRUSHES:

- Diamond Palette Knife

### COLOR MIXES:

- Chocolate = BS + CYM > MB
- Cream = BS + CYM > MB + TW • Orange = CYM + CRM
- Light Pink = TW > CRM > QM • Turquoise = PB + PG + BS + TW

### STEP DISCUSSION:

Load the thoroughly blended **Chocolate mix** on the right side of the knife. Start about 3 inches from the right edge. With the knife in an upright position, and

Using a right-load of the Orange mix, pull the stroke downward in the center of the structure. Angle the strokes along the right side of the structure. Then, tap a couple lines at the bottom of this space, leaving spaces between. Wipe the knife off on the towel.

Switch to a smaller knife for better control. Right-load some Titanium White, and in the top left corner, position the knife horizontally, on the right side of the green shape. Pull a long stroke downward towards the bottom, allowing it to skip and taper out at the bottom. Then, pull a short stroke towards the left and another short one down again.

Using the **Light Pink mix** and a right hand bead, layer this color over the white. Skim it from the right edge of the white area, towards the left edge.

I realized that I painted out the mountain shape in the upper left corner, so I used the **Turquoise mix** and abstractly put it back in. Wipe the knife.

Dry the surface before continuing to the next step.

## Step 5 - Knife Abstractions

Timestamp 16:09

### KNIFE TO PAINT YOU



#### PAINT:

- Cadmium Red Medium = CRM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Burnt Sienna = BS
- Titanium White = TW

#### BRUSHES:

- Diamond Palette Knife

#### COLOR MIXES:

- Dark Teal = PB > BS
- Tan = BS + CYM + TW
- Yellow Orange = CYM > CRM

#### STEP DISCUSSION:

Right-load the **Dark Teal mix**, and in the center of the canvas with the knife on an angle, push a curve upward, then pull down. Then, use the edge of the

knife to push a few thin lines from the left side of this structure, to the left edge of the canvas. Wipe the knife clean.

Create a peaked shape on the left side of the canvas with the **Tan mix**. Just above the midway point, press the knife upward and then down. Also pull more of this color downward along the left edge. Use the toe of the knife to make textural marks across the bottom of the peaked shape, and then horizontally down the longer brown shape. Wipe off the knife.

Overlap the right edge of the brown shape with some Burnt Sienna. Allow it to taper off and skip at the bottom. Then, tap in horizontal lines below it. Wipe off the knife.

Tap horizontal lines of the **Yellow Orange mix** onto the large shape, in the top-center of the canvas. Also add touches of this in a couple spots through the canvas for a bit of balance.

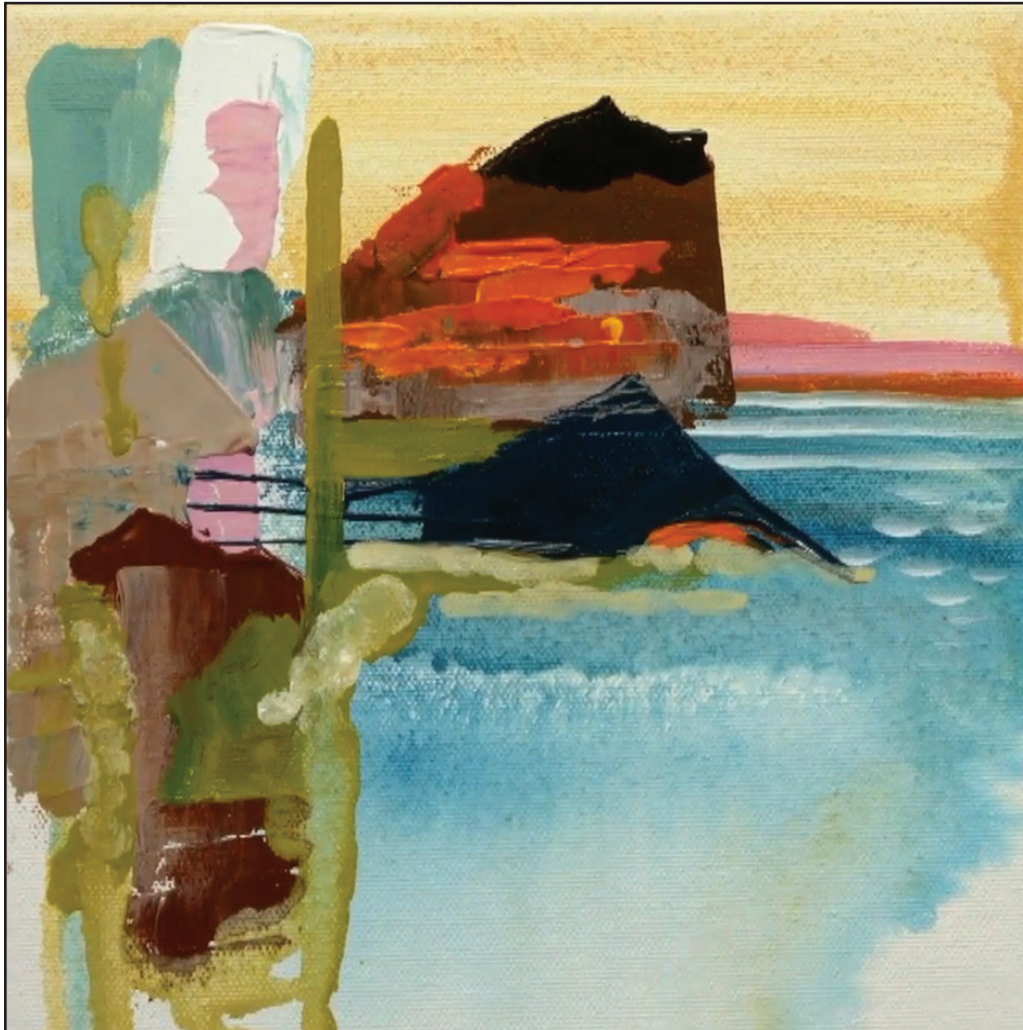
Dry the surface before continuing to the next step.



## Step 6 - Transforming Yellow

Timestamp 21:14

### MUSTARD-Y



Because the previous paint is dried somewhat, you can carefully layer this color on top in a few spots. Then, add water in a few places to encourage drips of this color on the left side.

Add a wet application of Titanium White onto the drippy areas, and allow it to flow and blend into those previous drips. Then, add a few horizontal lines of this color in the bottom left corner and through the center. Rinse the brush.

Dry the surface before continuing to the next step.

### PAINT:

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

### BRUSHES:

- Medium Hog Round

### COLOR MIXES:

- Olive Green = CYM > MB + > TW

### STEP DISCUSSION:

Wet the brush and load on some **Olive Green mix**. Roll the pigment onto the end of the brush and paint a long downward line. This line starts in the upper left corner, just to the right of the white area, and continues down past the midway point. Add this color in a few places on the left, carefully painting around the elements you want to retain.

## Step 7 - Finishing Touches

Timestamp 24:55

### WAVES OF COLOR



pulling and curving it out to the right, and allowing it to break up at the end. Then, add some dots of this color in the upper-left quadrant. Wipe and clean the knife on a towel.

Layer the **Light Turquoise mix** right over the mix you just put down in the bottom-left quadrant. Use very light pressure and the same pull, curve stroke. Add little pops of blue near the orange dots in the upper left.

Add a bit of the **Light Pink mix** in the upper left quadrant, beside the green vertical

#### PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Phthalo Green = PG
- Titanium White = TW

#### BRUSHES:

- Diamond Palette Knife

#### COLOR MIXES:

- Orange = CYM + CRM
- Light Turquoise = PB + PG + TW
- Light Pink = TW > CRM > QM

line. Add a bit more Titanium white to that mix and layer it just to the left of that last shape. Then, touch the edge of the knife in the center of the canvas to make several small horizontal lines.

Sign on the side or back.

#### STEP DISCUSSION:

In the bottom-left quadrant, use a right-load of the **Orange mix** to apply a downward scrape, while



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## THE TRACING METHOD

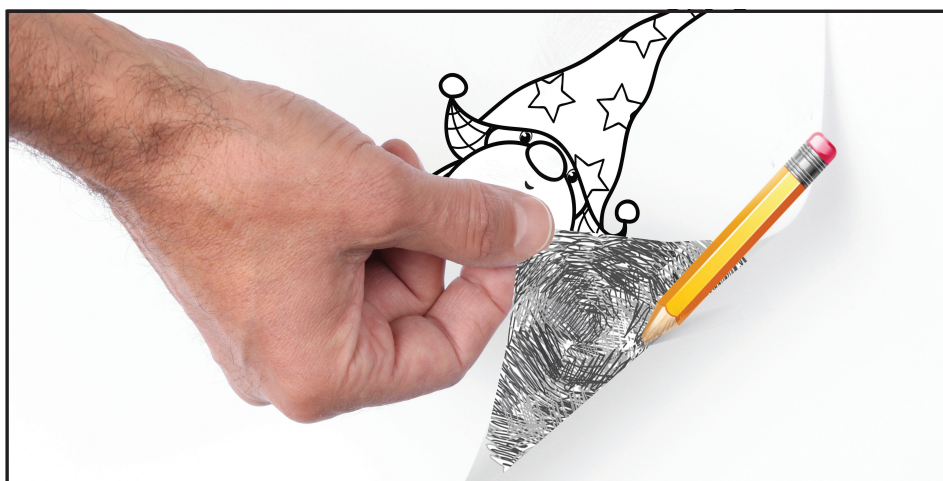
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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



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





## GRIDDING INSTRUCTIONS:

The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal ratio. On your 8 x 8 canvas, you will make a mark using your chalk tool and a T-square ruler at every 1 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight.

To draw the grid your canvas must be dry and it's advisable that it is also cool. You should use chalk that is wax or oil free. It must be pure chalk. I use a Dritz fabric-marking tool because it does fine lines easily and removes well from the canvas. There are also chalk pencils available or you could use chalkboard chalk. While I will always share with you the tools and equipment that I am using, you are welcome to deviate from that any time you feel something else is best for you.

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself

unsure, go back and check to make sure that the square you are marking on matches the square in your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

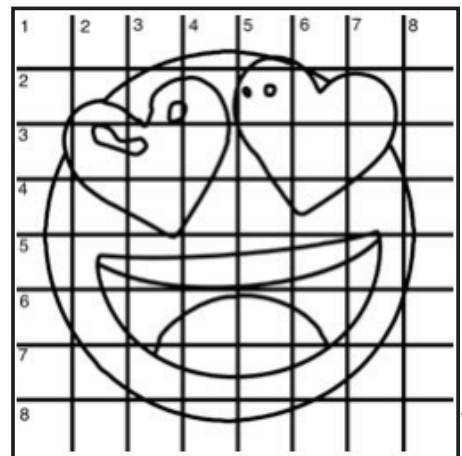
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

Find the first row that the contour line of your image enters and exits and duplicate only what you see in that one single square. Continue through the entire image square by square transferring, the contour lines of the subject with chalk on your canvas. When you have duplicated the subject from your reference to your canvas, you will be done.

You can remove chalk easily by taking a soft brush and getting it damp with clean water. Gently brush over the lines you wish to remove and they will lift.

If you prefer a different size there are many great resources out there that involve math about how to scale. I do not teach math for many good reasons and I could count them all for you, but that would be doing math. The resources out there for that information and those mathematical formulas exist online in copious amounts. Explained beautifully and if you are choosing to paint different sizes than we are utilizing in this mini book, I highly recommend finding one of those formulas and mastering it. Short of that, buy a 8 x 8 canvas to match the free grid for this project.

**HERE IS AN EXAMPLE OF A 8 X 8 CANVAS; YOU CAN DO A 1" GRID ON ANY SIZE CANVAS.**



## TECHNIQUE REFERENCES:

### BLENDING WET INTO WET

Create transitions from one color to another, or one value to another, in acrylic painting, by blending colors together with the brush on the canvas while both are still wet. Mastering a blend like this is also essential for acrylic painting. In general, blending requires a soft pressure with a bit of urgency because it must be accomplished before the paint is dry. If you are in very dry studio conditions, such as air conditioning or dry heating in winter, your paint may dry out faster than you can blend it. No worries...there are mediums called retarders that you can add to the paint to slow the drying time.

### BLOCKING IN

Paint in the shape with a color, without detail.

### CONTOUR

Following the outer lines of an object or subject with your brush or tool.

### COOL COLOR

Colors on the cool side of a color wheel. Blues, greens and purples. These colors shouldn't visually feel cool to the eye. They often make up objects in our real world that are cool like ice or the green in nature. These colors tend to recede visually and give a sense of distance.

### CONTOUR PAINTING

Use the brushstroke to define the outline of the form. The brushstrokes are long and smooth and help us express the form and line of the object.

### FEATHERED BLENDING

Create a softened edge by gently brushing on the toe of the head of the brush allowing the bristles to feather out visually defusing the stroke.

### FINE LINE WORK

Taking paint that is made more fluid and a fine line brush to create brush Strokes that are delicate and elegant in nature. This is often used for hair, delicate grasses or natural elements, edged highlights.

### GLAZING

Taking thin transparent coats of paint over another coat of dry paint. The transparency of the paint allows the color from the paint underneath to affect the paint on top. This is another way for artists to make transitions with acrylic paint. Some paint is naturally transparent because of how pigmentmented it is. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

### LAYERING

This is a very important part of acrylic painting. You can layer wet paint over wet paint. You can layer dry paint over dry paint. You can glaze over dry paint to layer also. Layering can help you build texture and depth in a painting. Understanding that techniques are built up in layers will help you move away from the magical brush thinking. You remember seeing cartoons paint a tunnel in one stroke with a single brush? As regular humans we can't do that to get these effects, we need to layer the paint. Once you embrace this thinking, the depth of your painting will improve greatly.

### LOOSE, EXPRESSIVE AND PAINTERLY

When you paint showing the brush stroke. The painting has a freshly captured feel. This technique gives the impression of capturing a moment in time. It has qualities where the color stroke in texture defines the artwork instead of line.

### LOOSELY MIXED

Taking two colors and mixing them together with both colors still evident in the mix and brush stroke.

### PAINTERLY

Free flowing and expressive brush strokes. Painterly expression of art generally allows the medium and the brush strokes to show instead of hiding them through blending and careful placement.

### S STROKES

Being able to create compound curves as strokes is



a very important technique in painting. Most of the natural world will require your ability to execute it as a stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

## SCUMBLING

Scumbling certainly has some dry brushing to it but involves a more randomized circular brush stroke. Be careful when you scumble, you don't want to press so hard that you break the heel of the brush. In scumbling, just like in dry brushing, we won't be using a lot of water in the brush. We are going to want to move the brush around in a random and circular motion creating no sense of a particular line or direction.

## SMOOTHLY BLENDED OR TIGHT PAINTING

This is when you smooth the paint and try to hide the brush Strokes and transitions. When you hear an artist talking about a particular painter being tight, what they're speaking of is the way that this artist is able to hide the medium method of the painting. Acrylic blending is one of the more frustrating techniques for new artists.

## THOROUGHLY MIXED

Take two colors and thoroughly incorporate them so they make a smooth, even secondary color with no sign of the two colors used to create it.

## TRANSITIONAL MIXING

There are many ways to blend acrylic paint creating tonal and value transitions through the hues. When you have two very different colors you can create hues that are half shades by mixing them together and biasing the mix to create a subtle transition.

## UNDERPAINTING

Loose large fields of color that future layers of painting will build on.

## WARM COLOR

These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

## RESOURCES

- The best resource for this book is to use it with the YouTube video. Additionally, I have many resources to help new painters achieve their dreams of being creative. I've made over a thousand videos and chances are I have a video that will help you with your specific challenges.
- Be sure to check out the "Where to Start Acrylic Painting with the Art Sherpa" playlist on Youtube.
- Search for videos on the website.
- Use the traceable - it is NOT cheating.
- Join the Art Sherpa Official Facebook group for support.
- Come to live streams and ask questions.

## WHAT TO DO WITH YOUR FINISH PIECE

*As an artist, there's still a lot to think about.*

*Do you varnish? Believe it or not, varnishing is optional with acrylic painting. In my opinion it's best only to do so in good weather in a dust free space following the instructions of the specific varnish for acrylic painting exactly. Varnish is good because it does protect and unify the finish of a painting, but it is not required.*

*Allow your painting a few days to cure and harden. Acrylic paintings do dry quickly but they still continue to cure a few days after you're finished even with thin applications of paint. Taking the time to allow your paintings to cure will help them be more resilient through the framing and hanging process. These days you don't need to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store.*

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



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