THE ART SHERPA

HOW TO PAINT
IN ACRYLIC

I'M STILL STANDING

BY: THE ART SHERPA

NAME CREDIT TO PATRON: MONA LUNDEBORG

STEPS: 13 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

Table of Contents

Paint and Tool Guide

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

PAINT:

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

BRUSHES:

- Small Synthetic Round
- Medium Synthetic Angle
- Large Hog Bright
- X-Large Synthetic Bright
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- Diamond Artist Knife

TOOLS:

- 11x14 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
- Sea Foam
- Perspective of Waves
- Directionality
- Blending Wet into Wet
- Color Mixing
- Dynamic Light on Water
- Implying Motion
- Painting a Silhouette Landscape

Video Chapter Guide:

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

STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	05:36	COLORED GROUND
STEP 2	10:57	SKETCH AND SCALE
STEP 3	14:25	STORMY SKY
STEP 4	17:35	BLOCKING IN WAVE
STEP 5	27:45	BLOCKING IN THE ROCK
STEP 6	36:15	THE FIGURE
STEP 7	51:52	REFINING THE WAVE

STEPS:	TIME:	DESCRIPTION:
STEP 8	1:00:30	MORE WATER
STEP 9	1:05:42	ROCK DIMENSIONALITY
STEP 10	1:08:24	CRASHING WAVES
STEP 11	1:19:42	TEXTURED SPLASH
STEP 12	1:25:16	FOREGROUND SPLASHES
STEP 13	1:28:20	FINAL TOUCHES
	1:34:30	SIGN

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Step 1 – Colored Ground

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS

BRUSHES & TOOLS:

X-Large Synthetic Bright
Diamond Artist Knife

COLOR MIXES:

Denim Grey = UB > BS

STEP DISCUSSION:

- Use the Artist knife to combine the **Denim Grey mix** together. Then, move the paint to the canvas.

- Use the brush to move the paint all around the canvas. Roughly paint the entire surface, ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse the brush.

- Dry the surface before continuing to the next step.

BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

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.

- Start to sketch the jagged rocks on the lower right hand side of the canvas. Ensure that there is a plateau for the figure to stand that is just right of center. Then, angle it down to the left corner.

- Next, draw a "T" shape indicating how much general space the figure will take up on the canvas. He needs to feel small in the storm to create an object relationship scale.

- Lightly draw lines that hint at the large wave that is breaking all around him, with the highest swell of water above his head.

- Make any adjustments you feel are needed before proceeding to the next step.

Step 3 – Stormy Sky

PAINT:

Ultramarine Blue = UB
Phthalo Green = PG
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Dark Blue = UB + MB
Payne Grey = UB + MB + TW
Green Grey =
UB + MB + TW > PG

STEP DISCUSSION:

- Paint the upper edges of the canvas using the **Dark Blue mix**. Then, fill in the left side of the stormy sky with the **Payne Grey mix**. It is OK to bring this color past where you think you are going to put the wave, in order to help achieve nicer layers. Add a little Titanium White in short strokes through this part of the sky to imply storminess.

- Use the **Green Grey mix** on the right side of the sky to suggest that some light is coming in from that corner. Rinse the brush.
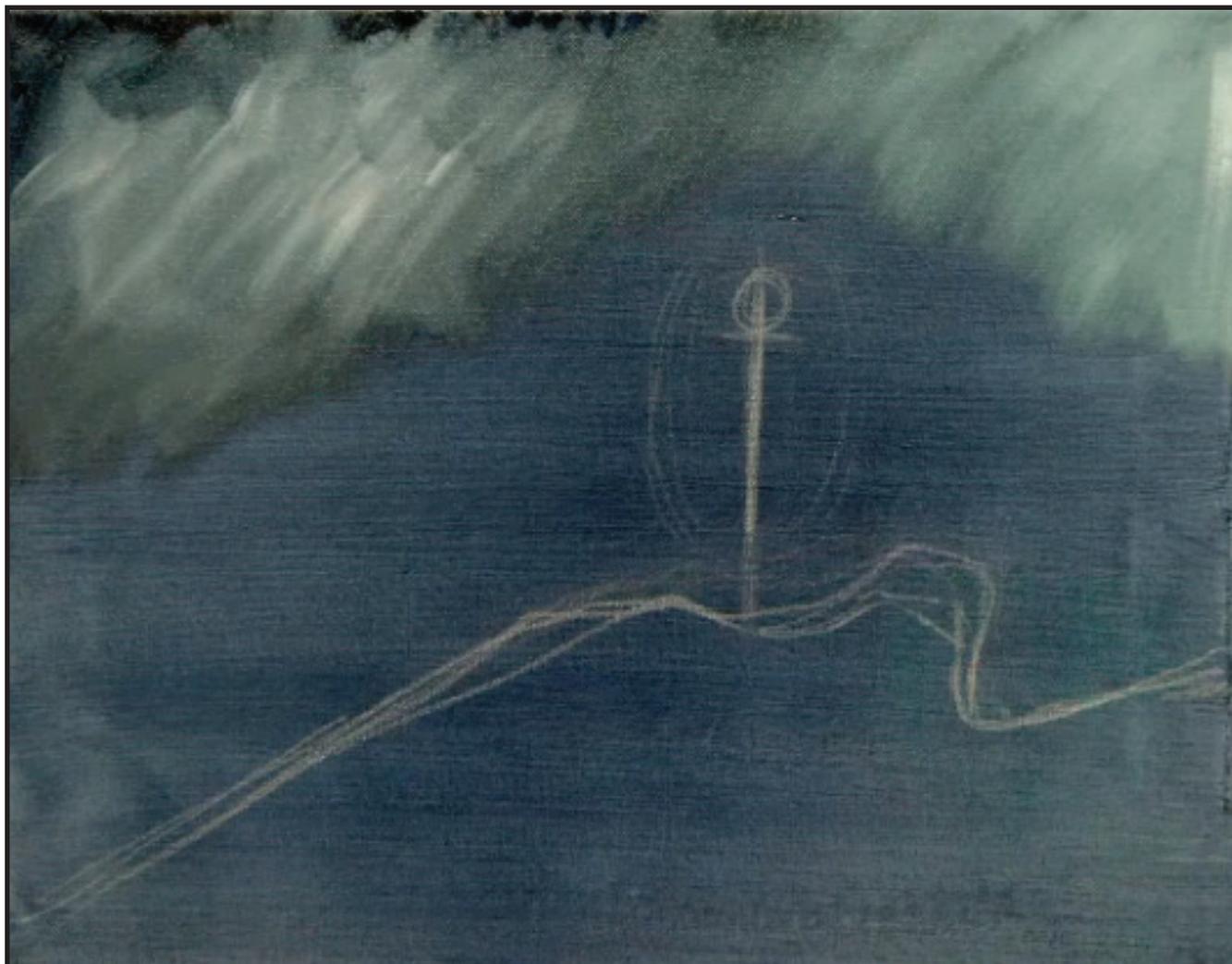
PAINT:

Phthalo Blue = PB
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Blue Sea = UB + PG > BS > TW
Stormy Green = PB + BS > TW
Blue Grey = UB + MB + TW
Dark Blue = UB + MB

STEP DISCUSSION:

- Paint the barrel of the wave using the **Blue Sea mix.** Sweep curving strokes upward to the left, on the left side of the figure. The sweep implies directionality. Then, on the right side of the figure, use the **Stormy Green mix** to sweep the curved strokes to the right. Rinse the brush.

- Apply the **Blue Grey mix** to begin to develop the storm at the top of the wave. Randomly apply short, multidirectional, messy strokes, sometimes even using the corner of the brush. You will really begin to see the crest of the wave as the storm rages around the figure. You can paint right over the figure and draw him in again later, or just work around your lines carefully. Bring this color

right down to the top of the rock where the person is standing. Also add this light color around the edges of the rock as an anchor for the splashes that are to come. Rinse the brush.

- Apply the **Dark Blue mix** in the lower left corner where it is darker. Rinse the brush.

Sherpa Tip: Random messy painting can be disturbing and scary because in art it sometimes feels like painting is very thoughtful, and applies a particular process to every line, but really it is about finding a space to relax.
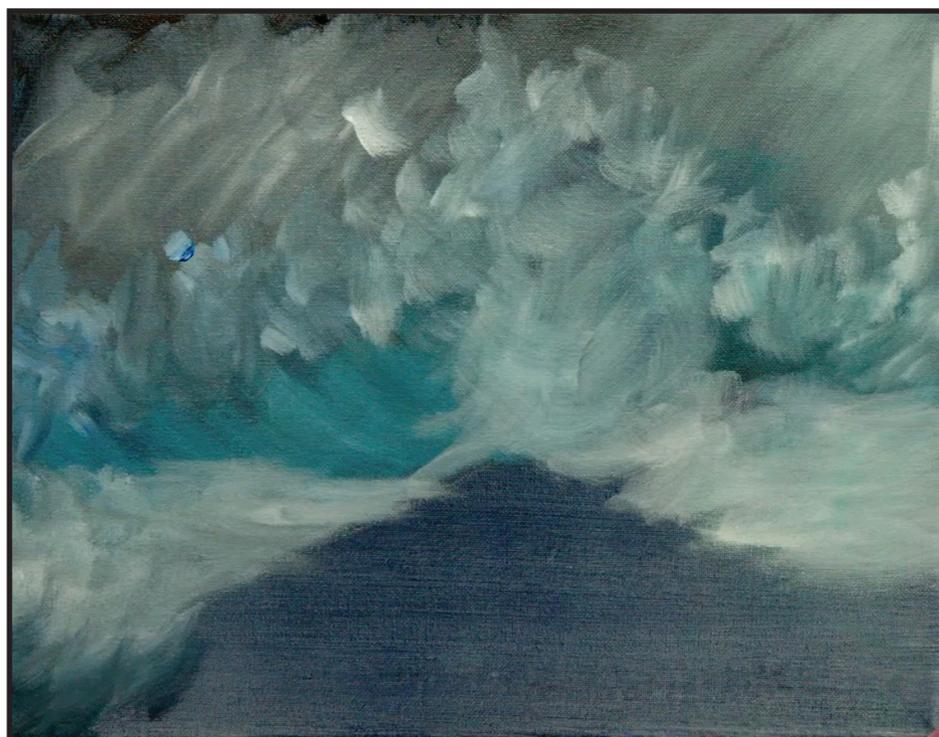
Step 5 – Blocking In The Rock

PAINT:
Mars Black = MB

BRUSHES & TOOLS:
Medium Synthetic Angle

STEP DISCUSSION:
- Block in the rock using Mars Black. Use the straight edge of the brush to create the outer roughness of the rock. Then, fill in the rock using the flat of the brush and angle brush strokes going from the top right to the bottom left. Rinse the brush.

- Dry the surface before continuing to the next step.

PAINT:

Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round
T-Square Ruler
Chalk Pencil or Watercolor
Pencil

COLOR MIXES:

Blue Grey = UB + MB + TW
Grey = TW > MB
Tan = TW + BS > MB
Warm Brown = BS + CYM

STEP DISCUSSION:

- Use the T-square ruler and the Chalk pencil to mark a 3 ½" guideline to place the figure at the center of the rock plateau. You just want to ensure that there is some space between the top of the head and the top of the wave. Alternatively, you can use the traceable again to sketch in the figure.

- Load Mars Black onto the Round brush, and remembering that the human figure is 6 to 8 heads tall, paint an oval head at the top of the guideline. Leave about 1/4 of an inch and paint a sharp downward angle for the left shoulder. Then, add another downward angle on the right. Move about halfway down that guideline and paint a curved line as the bottom of a jacket. Sketch the bent forward leg on the left, the angle the back leg to the right to create an activated stance. When drawing a figure you need to think about things like, the elbows tend to be at the waistline, and hands tend to be near the thigh. With this in mind, sketch the arms and hands. Then, fill the figure in with Mars Black.

- If you find that your legs need to be a little longer, you can use the background **Blue Grey mix** and subtract some of the rock. Rinse the brush.

- Paint a collar line using the **Grey mix**. Rinse the brush.

- Paint the right hand with the **Tan mix,** and add shading to it by adding a little more Burnt Sienna. Then, highlight the top of the hair with this color, as well. Rinse the brush. Blend it into the head with a small amount of Mars Black. Rinse the brush.

- Trim the figure as needed using the subtractive method and the **Blue Grey mix.** Rinse the brush.

- Begin painting in the suit. Highlight the seams and the tops of the wrinkles using the **Grey mix**. Rinse the brush.

- Paint the sleeve on the right cuff with Titanium White. Then, use this color to highlight the collar. Rinse the brush.

- Make adjustments as needed.

- Load pure Burnt Sienna and give the hair a mid tone value which will round out the center of the head. Rinse the brush.

- Add another layer of Mars Black onto the figure. Rinse the brush.

- Load the **Warm Brown mix** onto the brush and highlight the hair. Rinse the brush. Assess the figure, and use the **Grey mix** to adjust the highlights as needed, while still ensuring the suit reads as black.
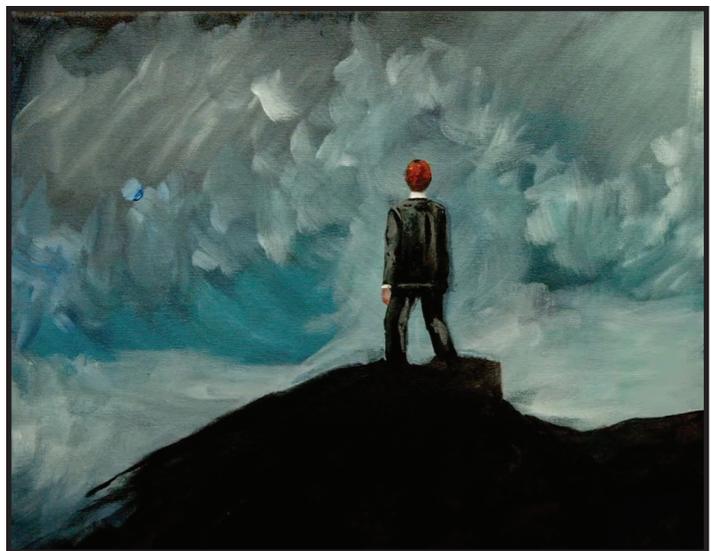
PAINT:

Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Blue = PB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright
Medium Synthetic Angle

COLOR MIXES:

Dark Teal = BS + PG + PB
Warm Brown = BS + CYM
Blue Grey = UB + MB + TW
Grey = TW > MB

STEP DISCUSSION:

- Load the **Dark Teal mix** onto the Hog brush. On the left side of the canvas, find where the deepest part of the wave will be and paint in some curved dark areas, to create depth.

- Combine some of the **Warm Brown mix** to the **Dark Teal mix**, and add Titanium White. Curve this new color onto the right side of the wave, again using curved strokes. Then, change directions, and paint this color horizontally onto the flatter water on the right edge of the canvas.

- Add some Titanium White to the **Dark Teal mix.** Add this color to the water in the lower left side of the canvas, using curved brush strokes.

Blend it into the dark areas, also adding a little more just above them. Paint some back and forth strokes on the right side, as well.

- Without rinsing the brush, add some Titanium White to the **Blue Grey mix.** Work this color into the left side with random multidirectional strokes, creating more choppiness to the water. Lighten the mix slightly and start curving the marks around the front of the figure, building up the energy in the water.

- Add Titanium White to the **Blue Grey mix** and apply it along the crest of the wave. Occasionally blend in some of the **Grey mix.** Rinse the brush.

- Switch to the Angle brush and use the same colors to carefully lighten the area around the figure. Then, as you come outward, begin using rough criss cross strokes. Alternate the color by adding some Titanium White to the **Dark Teal mix,** while still not rinsing the brush.

- Apply light wispy brush strokes as you move to the right side.
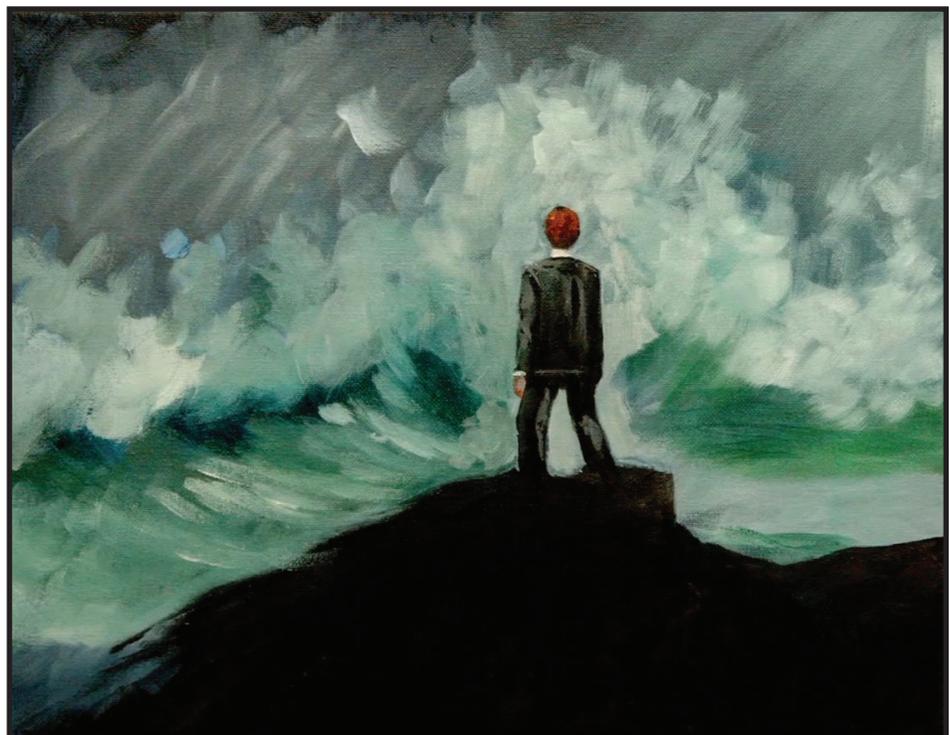
"Turbulence"   Timestamp 1:00:30

PAINT:

Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Angle

COLOR MIXES:

Blue Grey = UB + MB + TW
Dark Teal = BS + PG + PB
Grey = TW > MB

STEP DISCUSSION:

- Add Titanium White to the **Blue Grey mix** and apply it horizontally onto the flatter water on the right edge of the canvas. Without rinsing, add Titanium White to the Dark Teal mix. Apply this color in curved strokes just above the horizontal water. Then, layer it into the horizontal area again, using back and forth strokes of the **Blue Grey mix**, lightened with Titanium White.

- Using this same color, and the corner of the brush, begin painting thin curved strokes on the left side of the rock. Then, add another highlight to the left side of the cresting wave. Rinse the brush.

- Alternate between the **Grey mix** combined with Titanium White and the **Dark Teal mix** combined with Titanium White, to add another light layer around the figure, using short random brush strokes. Rinse the brush.

Step 9 – Rock Dimensionality

"Solid Footing"

PAINT:

Cad Yellow Medium = CYM
Burnt Sienna = BS
Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Angle

COLOR MIXES:

Mid Brown = CYM + BS > MB

STEP DISCUSSION:

- Load the brush with the **Mid Brown mix.** Lightly skip the brush over the rock face to add some dimensionality. Darken the mix slightly on the lower left side of the rock.

- Without rinsing the brush, add even more Mars Black to add very subdued color to the rock formation.

- Blend the colors, wet into wet, by applying side to side strokes, followed by angled strokes. Rinse the brush.

PAINT:

Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Angle

COLOR MIXES:

Warm Grey =
CYM > BS > MB + TW
Dark Blue = UB + MB
Grey = TW > MB

STEP DISCUSSION:

- Add rough short strokes of the **Warm Grey mix** in the bottom left corner. Mix in a touch of Phthalo Green to warm it further. As you move up this side of the rock towards the figure, begin to angle the toe of the brush downward and make short little upward marks.

- Without rinsing, add some of the **Dark Blue mix** onto the brush. Blend that color upwardly, into the bottom left corner. Then, add more Titanium White to blend that color in.

- Blend more of this color onto the face of the rock as well.

- Next, alternate between the **Grey mix** combined with Titanium White, and the **Dark Blue mix** combined with Titanium White, to add little scribbles and bits of water coming down the rock using the toe of the brush. Apply more Mars Black to darken the rock if too much lightness is added. Rinse the brush.

- Paint the splashing water on the left side of the rock using a bit brighter shade of the **Grey mix.**

- Load a little extra white on the brush without rinsing, and lighten the crest of the wave once again. Use the toe of the brush to make little calligraphy like marks splashing outward from the wave. Then, apply this color to the horizontal area on the right. Continue dancing this light color around the canvas to unify the piece. Rinse the brush.

"Crescendo"   Timestamp 1:19:42

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Diamond Artist Knife

COLOR MIXES:

Off White = TW > UB > BS > MB

STEP DISCUSSION:

- Roll a bead of the **Off White mix** onto the Artist knife and add textured splashes on the crest of the wave. Apply the paint with the knife parallel to the surface, while wiggling it around. To have better control as you near the head of the figure, push the paint off of the toe of the knife. Clean the knife before moving on.

Sherpa Tip: It can make you anxious using knives for the first time, but try to relax. Remember that what you are doing is just fine, do not let your mind make it feel rougher than it really is.

Step 12 - Foreground Splashes

PAINT:

Cad Yellow Medium = CYM
Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW

BRUSHES & TOOLS:

Diamond Artist Knife

COLOR MIXES:

Tinted White =
TW > CYM > BS > MB
Grey = TW > MB
Denim Grey = UB > BS

STEP DISCUSSION:

- Roll a bead of the **Tinted White mix** onto the Artist knife. Indicate splashes of water against the rock by allowing the knife to skip across the canvas. Use light pressure and vary the directions of the knife to create the energy of the water.

- Take extra care around the figure by using the toe of the knife. Place the figure into the foreground of the turbulent seawater by splashing some of the water over his legs. Load more of this color onto the toe of the knife and scrub it back and forth to add some seafoam coming down the rock.

- Blend some **Grey mix** onto the bottom left side of the canvas to darken the water there. Add some **Denim Grey mix,** blending it in right on the surface of the canvas.

- Load another bead of the **Tinted White mix** on the toe of the knife. Then, use the edge to scrape more seafoam onto the face of the rock.

- Proceed to the next step.

"The Crest"   Timestamp 1:28:20

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Diamond Artist Knife

STEP DISCUSSION:

- Load Titanium White onto the Knife and thickly apply a highlight to the splashing water on the crest of the wave. Just touch the knife to the canvas enough to release the paint. Turn your handle, turn your hand, and turn your arm to get multidirectional marks that will hide the knife patterns.

- Apply the paint on the flat section of water that is on the right side. Use a back and forth motion to create the little wave ridges that are there.

- Also highlight the water that is breaking against the rock.

- Sign.

- 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.

- 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 Seral 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

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.
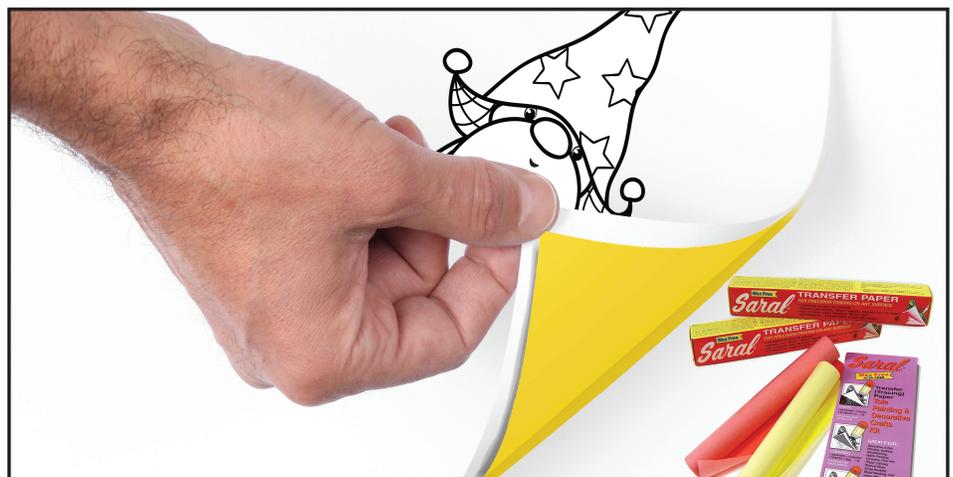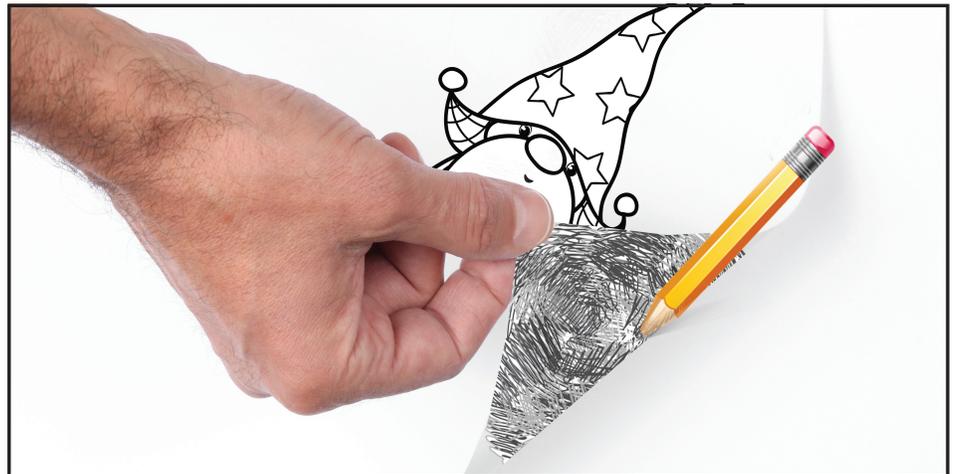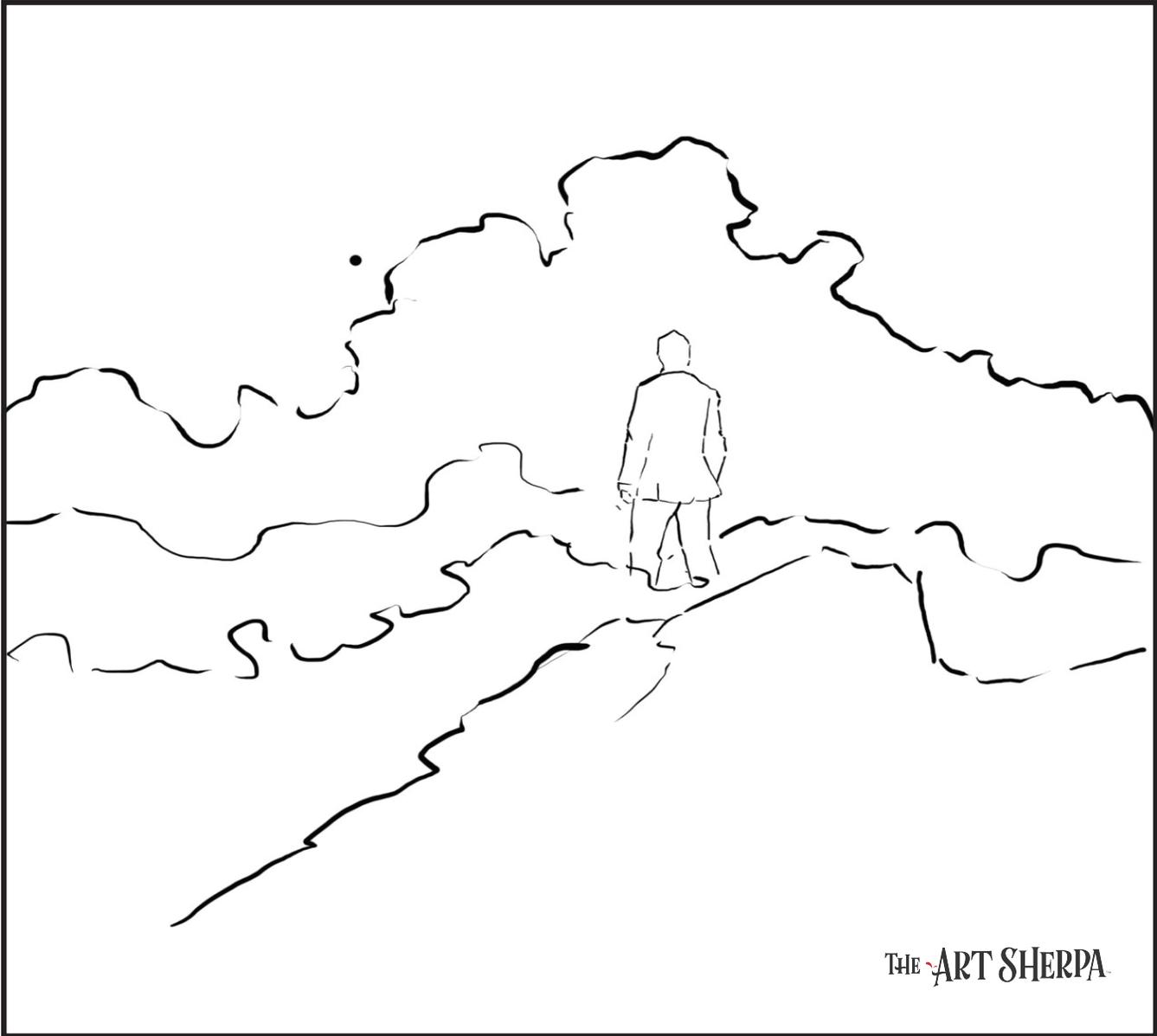
The gridding method allows you to dip your toe into drawing without being in the deep end of the drawing pool on day one. For our purposes, the gridding method has been worked out for you. In this example, we have an 8 x 8 canvas and the example is based on a one-inch square grid with everything of equal 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.
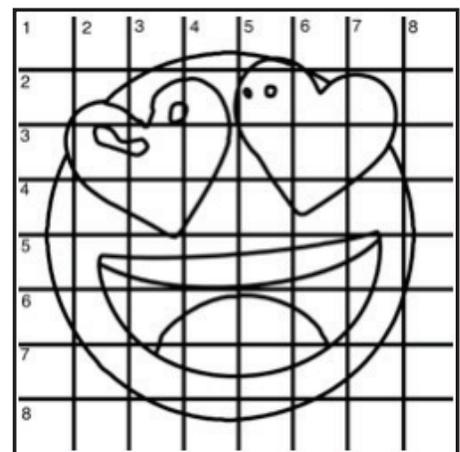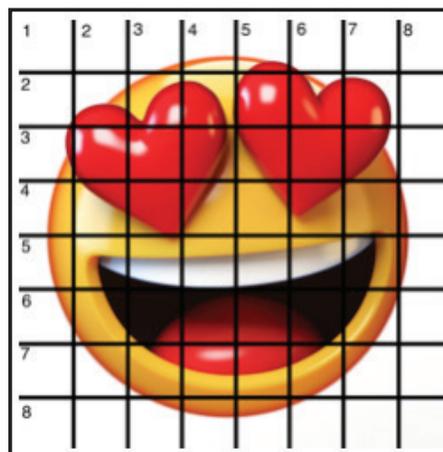
BLENDING WET INTO WET

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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