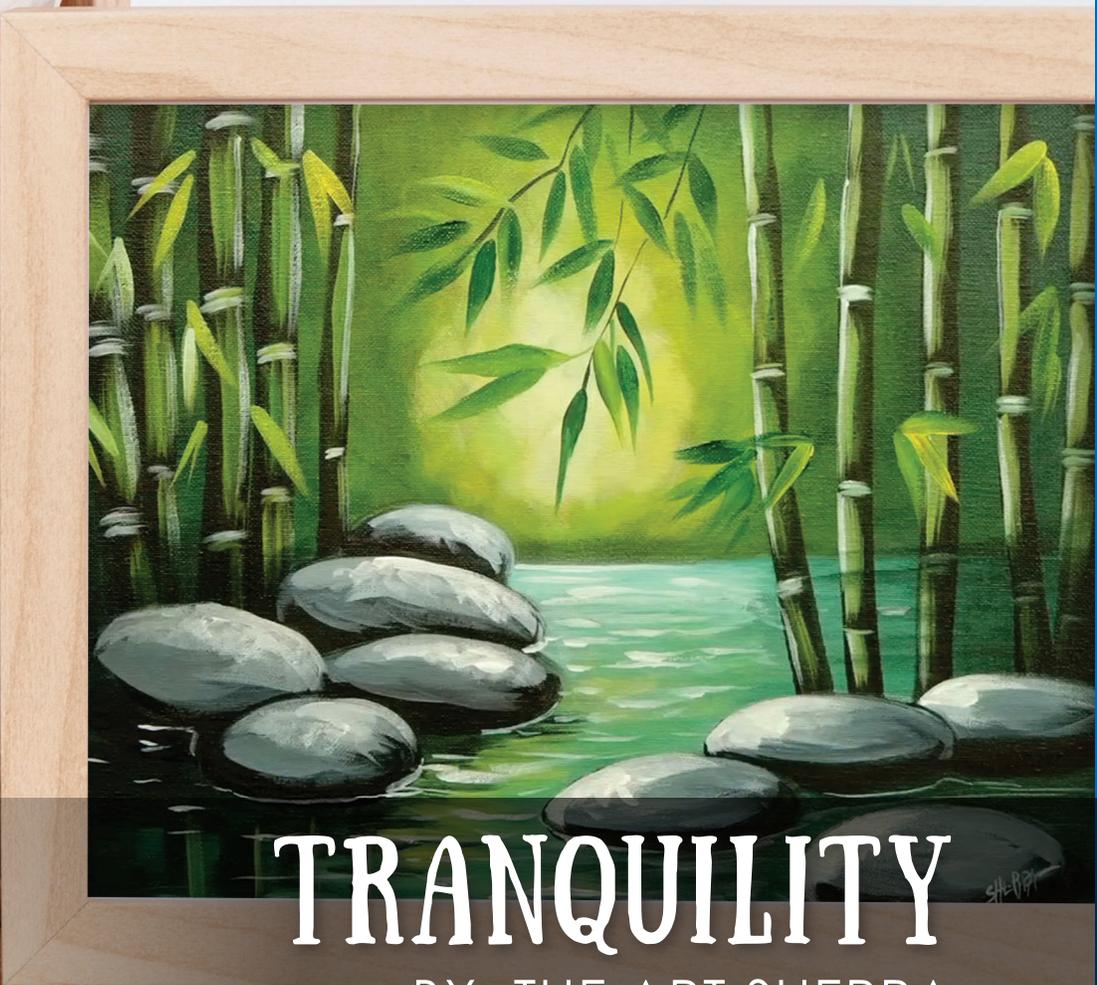


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



TRANQUILITY

BY: THE ART SHERPA

NAME CREDIT TO PATRON: CALI-LINN LAMB BEASLEY

STEPS: 14 | DIFFICULTY: BEGINNER | 1 HOOT

Table of Contents

PAINT AND TOOL GUIDE	3
VIDEO CHAPTER GUIDE.....	3
STEP 1 - COLORED BACKGROUND.....	5
STEP 2 - MAPPING THE HORIZON.....	6
STEP 3 - KEYHOLE OF LIGHT.....	7
STEP 4 - BACKGROUND SKY.....	8
STEP 5 - SET THE WATER	9
STEP 6 - MAPPING BAMBOO AND STONES.....	10
STEP 7 - BLOCK IN BAMBOO AND STONES.....	11
STEP 8 - BAMBOO HIGHLIGHTS	12
STEP 9 - ROCK LAYER ONE.....	13
STEP 10 - GLAZING IN SHADOWS.....	14
STEP 11 - WATER RIPPLES	15
STEP 12 - ROCK SHADOWS AND HIGHLIGHTS	16
STEP 13 - WATER REFLECTIONS	17
STEP 14 - STEMS AND LEAVES	18
TRACING METHOD	19
TRACEABLE	20
GRIDDING INSTRUCTIONS	21
TECHNIQUE REFERENCES	22

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

BRUSHES:

- Small Synthetic Round
- Medium Synthetic Round
- Large Hog Bright
- Large Synthetic Bright

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.)
- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 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
- Implying Foliage
- Expressive Painting Strokes
- Being Painterly and Loose
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Color Theory
- Directionality
- Blending Wet into Wet
- Mirroring Sky in Water
- Setting a Horizon line
- Color Mixing
- Dynamic Light on Water

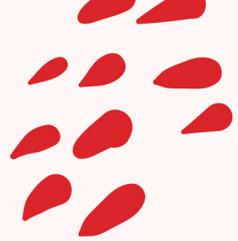
Video Chapter Guide:

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	44:22	BAMBOO HIGHLIGHTS
STEP 1	6:34	COLORED GROUND	STEP 9	51:20	ROCK LAYER ONE
STEP 2	10:53	MAPPING THE HORIZON	STEP 10	55:22	GLAZING IN SHADOWS
STEP 3	14:40	KEYHOLE OF LIGHT	STEP 11	57:25	WATER RIPPLES
STEP 4	17:35	BACKGROUND SKY	STEP 12	1:00:19	ROCK SHADOWS AND HIGHLIGHTS
STEP 5	25:21	SET THE WATER	STEP 13	1:06:23	WATER REFLECTIONS
STEP 6	32:42	MAPPING BAMBOO AND STONES	STEP 14	1:08:38	STEMS AND LEAVES
STEP 7	35:49	BLOCK IN BAMBOO AND STONES		1:15:03	SIGN

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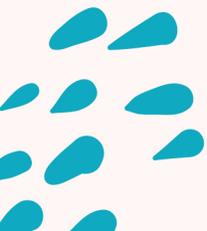
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Step 1 - Colored Background

"Zen Green"

Timestamp 6:42

PAINT:

Phthalo Green = PG

Burnt Sienna = BS

BRUSHES & TOOLS:

Large Synthetic Bright

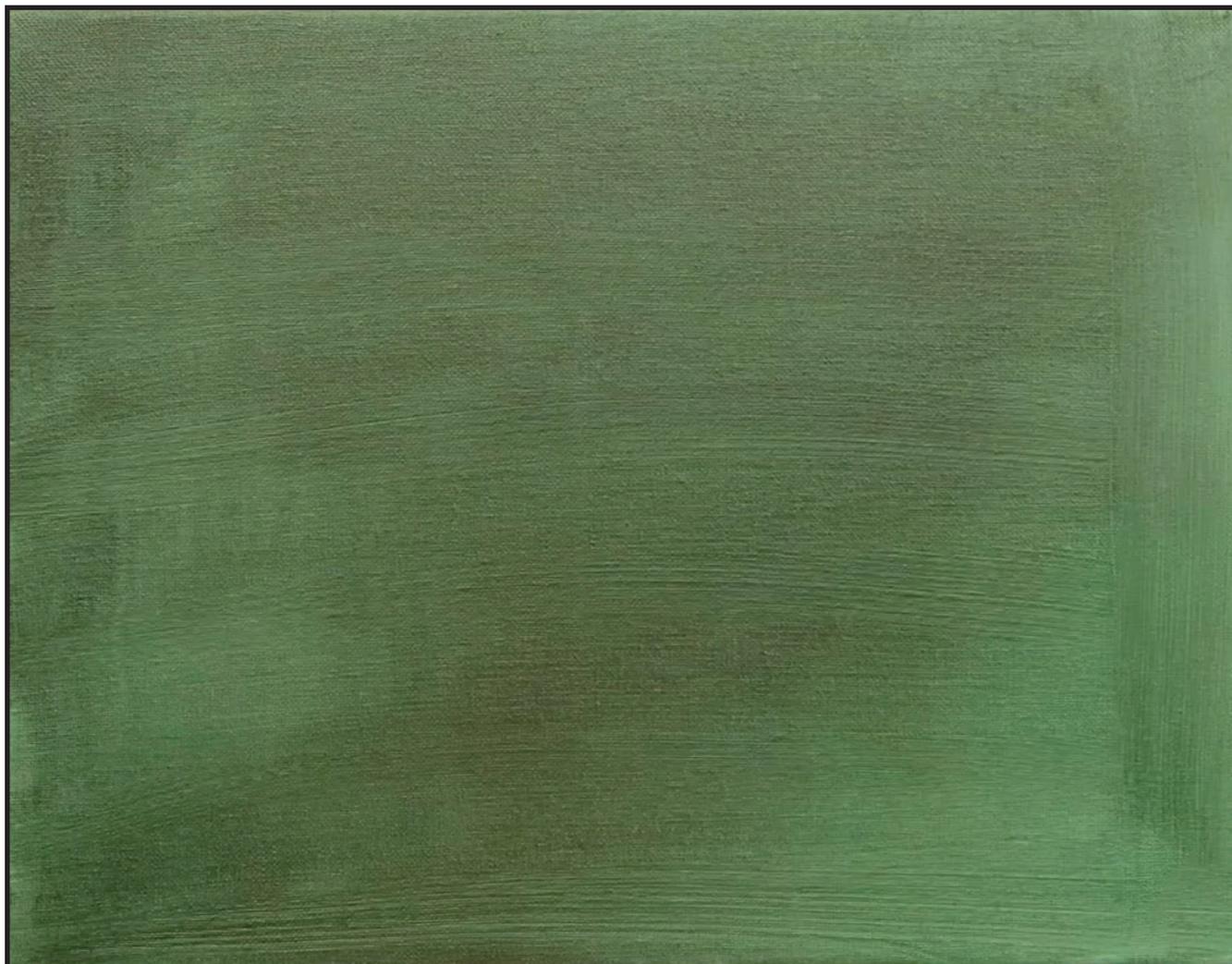
Artist Knife

COLOR MIXES:

Muted Green = BS + PG

STEP DISCUSSION:

- Load the brush with **Muted Green mix**, and then roughly paint the entire canvas. Smooth the paint somewhat by applying long strokes, vertically and horizontally. This helps to ensure that the canvas is completely covered. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 2 - Mapping The Horizon

“Intersectionality”

Timestamp 10:53

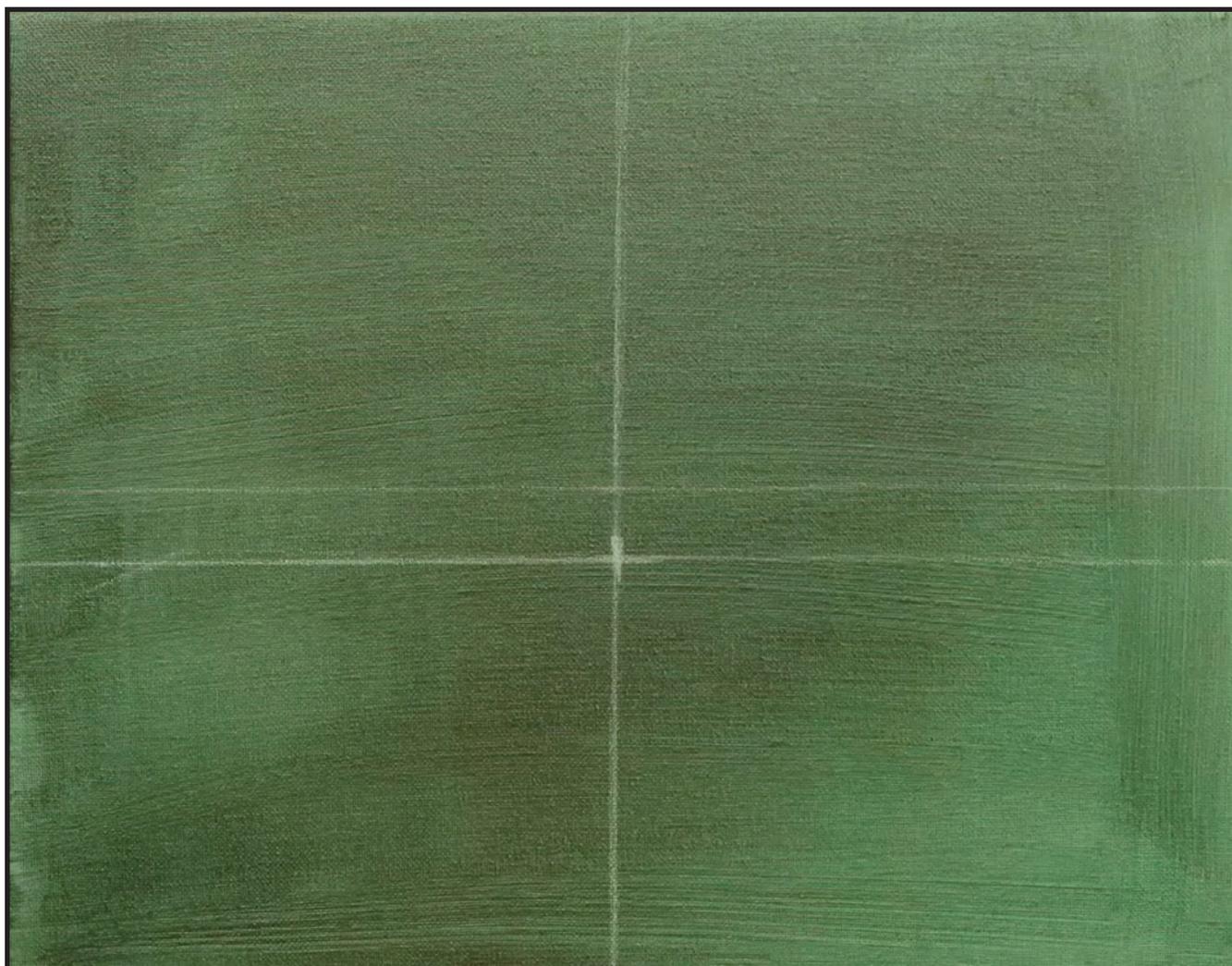
BRUSHES & TOOLS:

T-Square Ruler
Chalk Pencil or Watercolor
Pencil

STEP DISCUSSION:

- Use a T-Square Ruler to divide the canvas into four quadrants using the Chalk Pencil. About an inch below the halfway point is our waterline, so also mark that in with a Chalk Pencil.

Sherpa Tip: About now is a good time to use Low-Tack Tape if you have any, in order to separate the waterline from the sky and vice-versa as you are painting. I forgo doing this for the time being and it ends up impacting me later on. Do whatever is most comfortable for you.



Step 3 - Keyhole Of Light

“Avoiding the Mint”

Timestamp 14:40

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Light Sky = TW > CYM

STEP DISCUSSION:

- Take **Light Sky mix** and scumble paint near the upper center. Add more Cadmium Yellow Medium and a smidge of Phthalo Green to evolve the color a bit. We want to avoid a mint color and stay closer to a yellow bias. Continue to scumble around in circles.



Step 4 - Background Sky

“The Deepening”

Timestamp 17:35

PAINT:

Cad Yellow Medium = CYM

Mars Black = MB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

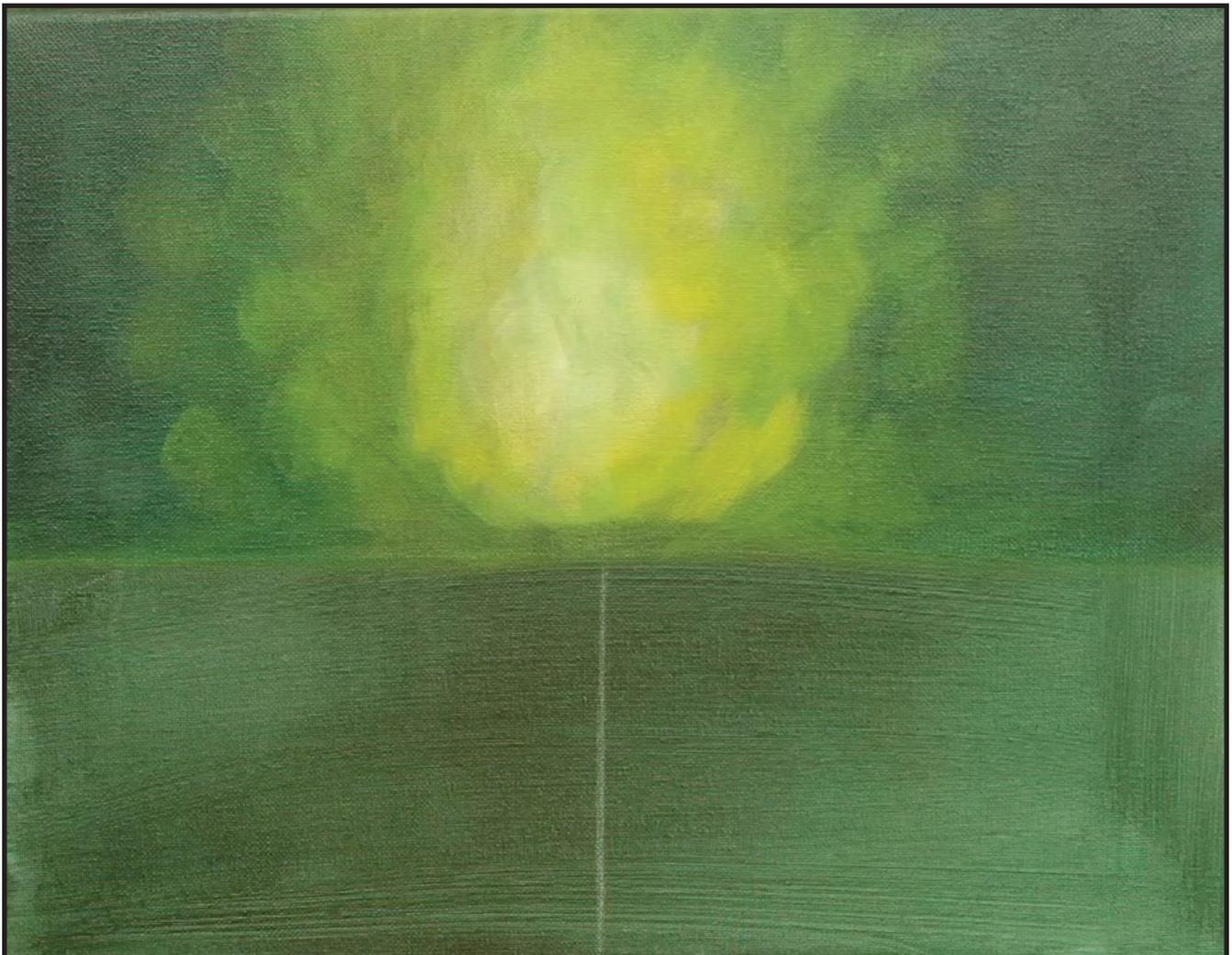
COLOR MIXES:

Lime = PG + CYM

Deep Black = MB > PG

STEP DISCUSSION:

- Take the **Lime mix** and blend around the same aura you made before, going further out than previously. Use this same mix to create a horizon line at the lowest horizontal chalk line in the center. Add more Phthalo Green and bring out the paint even further. Rinse the brush. Next, use the **Deep Black** to give a vignette the outer edges on the left and right side. Darken and deepen the edges to make the center of light more noticeable.
- Come back very softly and enforce the center color with **Lime mix**. Add more yellow, or more green, as you dance along the sky. Giving it a vibrant radiance, while maintaining the keyhole-like effect. Add Titanium White when going near the center. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 5 - Set the Water

“Washing In”

Timestamp 25:21

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Phthalo Green = PG

Titanium White = TW

BRUSHES & TOOLS:

Large Hog Bright

T-Square Ruler

Chalk Pencil or Watercolor
Pencil

COLOR MIXES:

Turquoise = TW > PB

STEP DISCUSSION:

- Renew your horizon chalk line with the Chalk Pencil and a T-Square Ruler. Then, with **Turquoise mix**, begin creating a body of water below the horizon line. Stay centered, but elongate the water towards the sides. Dance between green, blue, and white as you go down to the left, leaning more into the green as you near the edge. Keep your brush strokes horizontal and level.
- Take pure Phthalo Green and brush it into the sides where the water is not. Brush into the water slightly to give a bit of a fading light look. Remember to continue brushing horizontally. This water is a mirror, so make it wavy, and reflect the background somewhat. Ensure that the horizon line is crisp and defined.

Sherpa Tip: I accidentally went over my horizon line. It would be wise to use low-tack tape to cover up areas you do not wish to alter, but if you end up over-painting, take an clean, damp brush to pick up any excess paint.



Step 6 - Mapping Bamboo and Stones

“Shoots and Stones”

Timestamp 32:42

BRUSHES & TOOLS:

Chalk Pencil or Watercolor Pencil

STEP DISCUSSION:

- Start at the lower right quadrant a few inches below horizon, using a Chalk Pencil, and block in the bamboo. There are three bamboo shoots, with rocks at the bottom. There are four total rocks, with three of them layered below the bamboo, going down.
- On the left side of the canvas, block in more bamboo, with more stones surrounding it. You can refer to the traceable to know the exact placement of my bamboo and stones. Your garden may be different, but make sure to sketch in objects in a way that ensures they do not obstruct the sky too much.



Step 7 - Block in Bamboo and Stones

“Blocking Bamboo (And Stones)”

Timestamp 35:49

PAINT:

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Round

STEP DISCUSSION:

- Load a damp brush with Mars Black, and paint the bamboo with it. Keep a light-medium pressure. Also fill the rocks that you have sketched in. Some of the rocks and bamboo might go right off the canvas. Keep the bamboo slender enough for the background to peek through somewhat. Rinse the brush.
- Dry the canvas before continuing to the next step.



Step 8 - Bamboo Highlights

“Chloro-filled Highlights”

Timestamp 44:22

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

Phthalo Green = PG

Burnt Sienna = BS

Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round

Medium Synthetic Round

COLOR MIXES:

Antique Green =

PG + BS + CYM > TW

STEP DISCUSSION:

- Load **Antique Green mix** with the Medium Round brush, add a bit of white to it, and paint in horizontal lines on the bamboo on the right. Also give a bit of highlight to the sides of the bamboo where it is facing the light source. Add more white, green, or yellow where you think it is needed as you go. Cover the bamboo on the other side of the canvas, in the same way.
- Switch to the Small Synthetic brush, take a bit of Titanium White, and really line the highlights of the bamboo to make it pop. As you go back from the source of the light, the highlights become less noticeable and quite a bit more subtle. You can come back to the sky with a slightly deeper green if you wish. Adjust as needed. Rinse the brush.



Step 9 - Rock Layer One

“Stepping Stones”

Timestamp 51:20

PAINT:

Phthalo Blue = PB

Titanium White = TW

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Geode Grey = MB + PB > TW

STEP DISCUSSION:

- Take **Geode Grey** and start layering paint on top of the stones. The bottoms of these rocks will remain quite a bit darker, if not completely black. Use upward and downward curves to really shape the stones. Utilize more Titanium White at the tops of the rocks to add highlight. Rinse the brush.
- Dry the canvas before continuing to the next step.



Step 10 - Glazing In Shadows

“Surrounding Vignette”

Timestamp 55:22

PAINT:

Phthalo Green = PG

Mars Black = MB

BRUSHES & TOOLS:

Large Hog Bright

COLOR MIXES:

Dark Green = PG > MB

STEP DISCUSSION:

- Load the brush with **Dark Green mix**, darken the sides of the canvas, creating an interesting shadow. Glaze over the far back of the stones and bamboo. Make sure the bamboo can show through. Rinse the brush.



Step 11 - Water Ripples

“Flow Like Water”

Timestamp 57:25

PAINT:

Cad Yellow Medium = CYM

Phthalo Blue = PB

Titanium White = TW

Phthalo Green = PG

Mars Black = MB

BRUSHES & TOOLS:

Medium Synthetic Round

COLOR MIXES:

Sky Blue = TW > PG + PB

Bamboo = PG + CYM

Moss = MB > PG

STEP DISCUSSION:

- Load the brush with **Sky Blue mix**, and create water highlights on the top half of the body of water. Next, add more yellow to the mix as you continue down this canal to give it more vibrance. Add Phthalo Green to softly blend the water. Rinse the brush.
- Use the **Moss mix** to create dark ripples and dark waves near the rocks that are furthest away from our center light. Rinse the brush.
- Add **Bamboo mix** to the brush and create bamboo reflections where they should appear. Rinse the brush.



Step 12 - Rock Shadows and Highlights

"Rock Top"

Timestamp 1:00:19

PAINT:

Phthalo Blue = PB
Titanium White = TW
Mars Black = MB

BRUSHES & TOOLS:

Small Synthetic Round
Medium Synthetic Round

COLOR MIXES:

Stone = PB + MB + TW

STEP DISCUSSION:

- Use the **Stone mix** with the Medium Round brush, to add light highlights to rocks. Make sure the mix is not absolutely white but just white enough. Add more of the mix to the rocks where the light is most powerful. Use a Small Round brush for finer details. Rinse the brush.



Step 13 - Water Reflections

"Zen Water"

Timestamp 1:06:23

PAINT:

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

STEP DISCUSSION:

- Load the brush with Titanium White and add bright light reflections to the water. They can waver a bit, but are mostly straight horizontally. They may crowd around the stones at the bottom as well. Rinse the brush.



Step 14 - Stems and Leaves

“Full Foliage”

Timestamp 1:08:38

PAINT:

Cad Yellow Medium = CYM

Titanium White = TW

Phthalo Green = PG

Burnt Sienna = BS

BRUSHES & TOOLS:

Small Synthetic Round

Large Hog Bright

COLOR MIXES:

Leafy Green = PG + CYM + BS

STEP DISCUSSION:

- If you feel the halo of light in the sky is off in any way due to the nature of the painting shifting, add more Titanium White, Cadmium Yellow Medium, or Phthalo Green to it. Use a Bright brush and make it brighter as you pull towards the center.
- Load Mars Black onto the Round brush and create a few fine lines going down from the top of the canvas. Load **Leafy Green mix** and dampen the brush a bit to improve flow. Create bamboo foliage, leaves and stems. Make these bamboo leaves with press-pull-release motions. These leaves are a bit long and narrow with a point.
- Create more bamboo leaves with **Leafy Green mix** on the surrounding bamboo, ensuring that we have good leaves all through. Vary the mix somewhat, here and there, adding a little Titanium White to lighten where needed.
- Sign.



THE TRACING METHOD

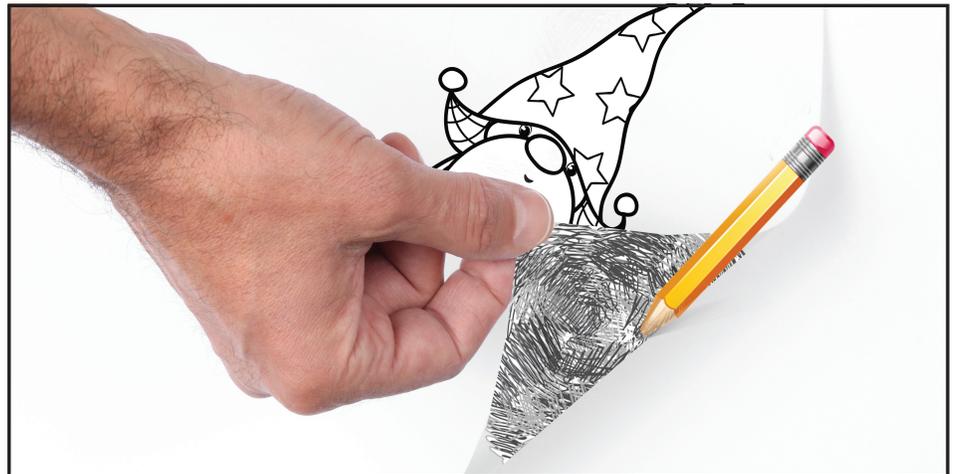
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



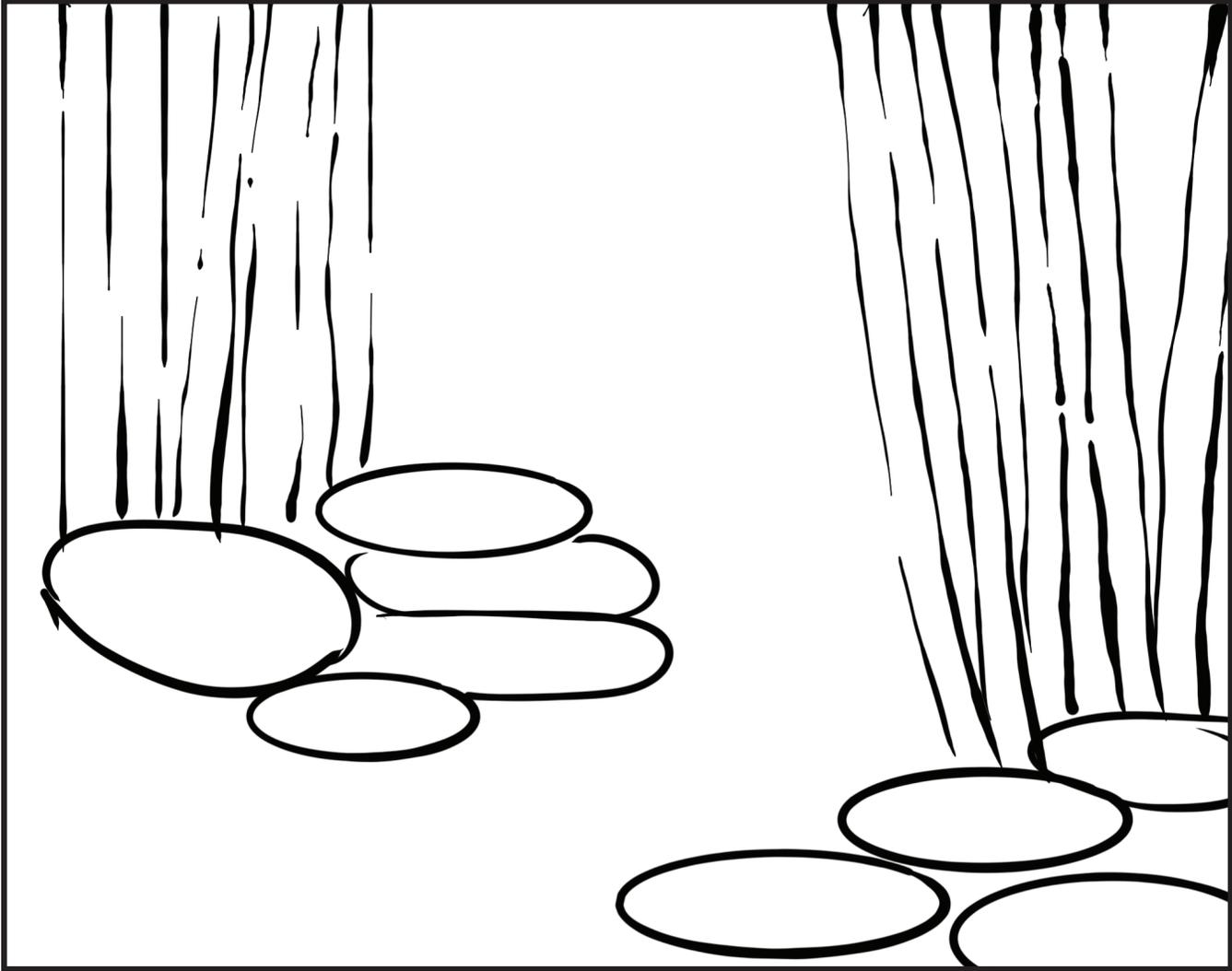
your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- 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.

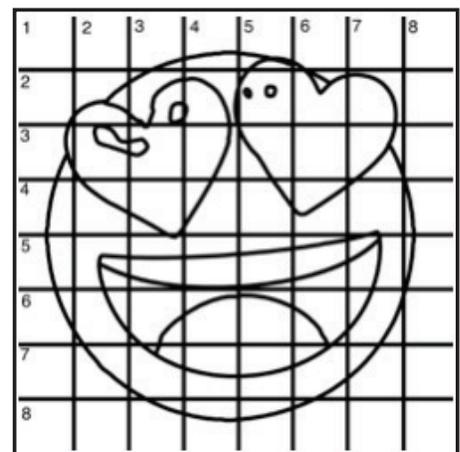
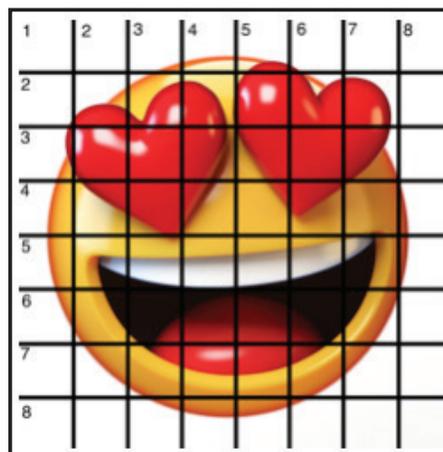
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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