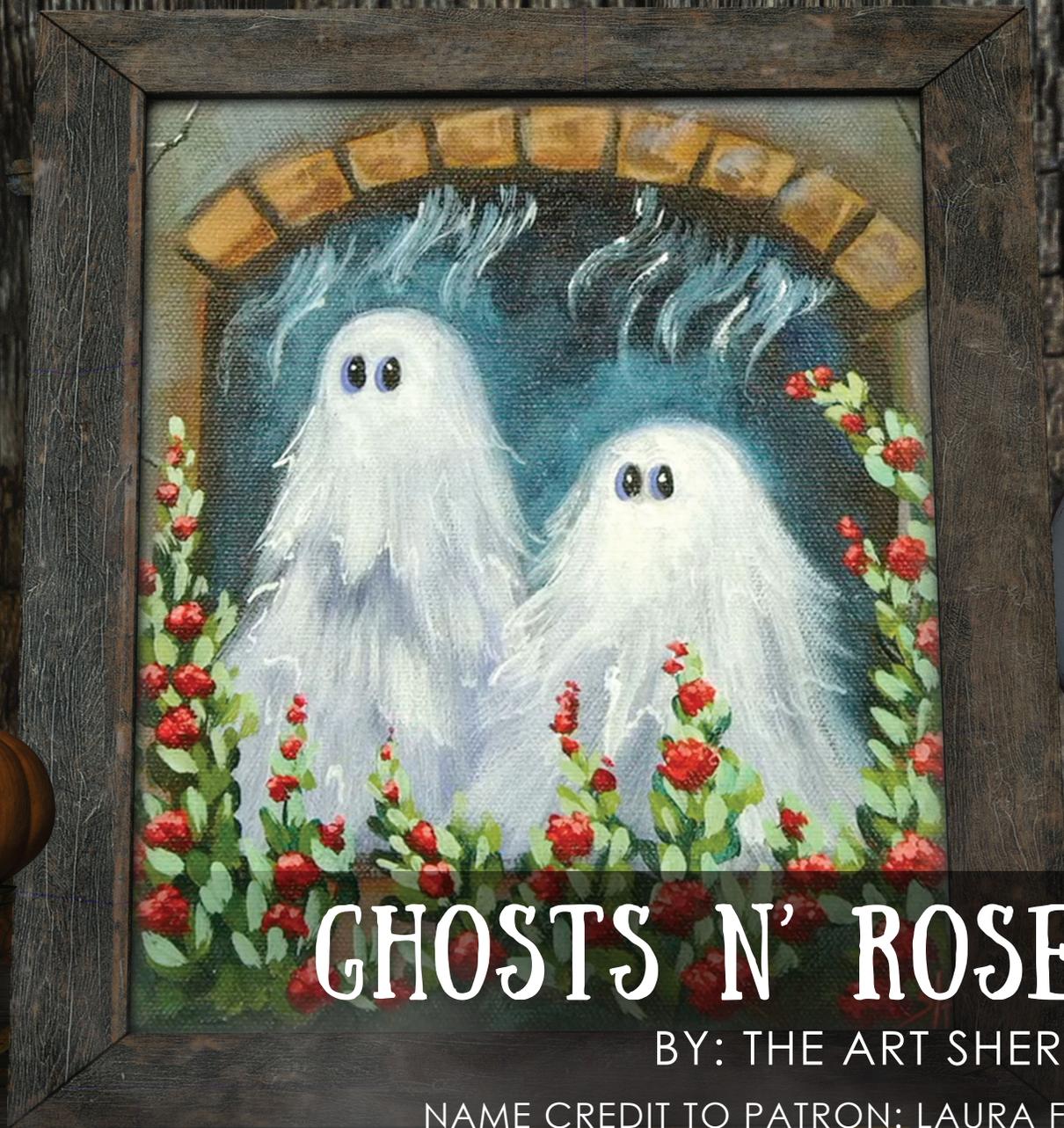


13 Days of

HALLOWEEN

with
THE ART SHERPA



GHOSTS N' ROSES

BY: THE ART SHERPA

NAME CREDIT TO PATRON: LAURA FAST

STEPS: 15 | DIFFICULTY: INTERMEDIATE | 2 HOOTS

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Paint and Tool Guide

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

PAINT:

- Cadmium Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO
- Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES:

- Large Synthetic Angle
- Medium Synthetic Bright
- Medium Synthetic Round Blender
- Small Synthetic Round
- X-Small Synthetic Round

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: 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
- 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.

STEPS: TIME: DESCRIPTION:

| | | | | | |
|--------|-------|-----------------------|---------|---------|--------------------------------|
| INTRO | 00:00 | INTRO | STEP 9 | 39:28 | CURTAINS AND EYES |
| STEP 1 | 4:04 | COLORED GROUND | STEP 10 | 45:49 | DEFINE GHOSTS |
| STEP 2 | 07:35 | SKETCH IMAGE | STEP 11 | 53:10 | SHREDDED EDGES AND WALL CRACKS |
| STEP 3 | 11:15 | PAINTING THE WALLS | STEP 12 | 1:01:34 | VINES AND LEAVES |
| STEP 4 | 12:47 | PATINA THE WALLS | STEP 13 | 1:06:25 | GREEN HIGHLIGHTS |
| STEP 5 | 14:55 | WINDOW FRAME | STEP 14 | 1:15:46 | FLOWERS |
| STEP 6 | 20:14 | MORE PATINA | STEP 15 | 1:20:56 | BRIGHTER RED |
| STEP 7 | 23:14 | GHOSTS | | 1:32:30 | SIGN |
| STEP 8 | 28:40 | MISTY GLOW BACKGROUND | | | |

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Step 1 - Colored Ground

“A Surface To Build On”

Timestamp 4:04

PAINT:

Burnt Sienna = BS

BRUSHES & TOOLS:

Large Synthetic Angle

STEP DISCUSSION:

- Load the brush with Burnt Sienna, and then roughly paint the entire canvas. We are just ensuring that all the white of the canvas is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. Rinse.
- Dry the surface before continuing to the next step.

Sherpa Tip: You can paint the sides of the canvas if you like.



Step 2 - Sketch Image

"A Dark Window"

Timestamp 7:35

PAINT:

Phthalo Blue = PB

Mars Black = MB

BRUSHES & TOOLS:

Large Synthetic Angle

T-Square Ruler

Chalk Pencil or Watercolor

Pencil

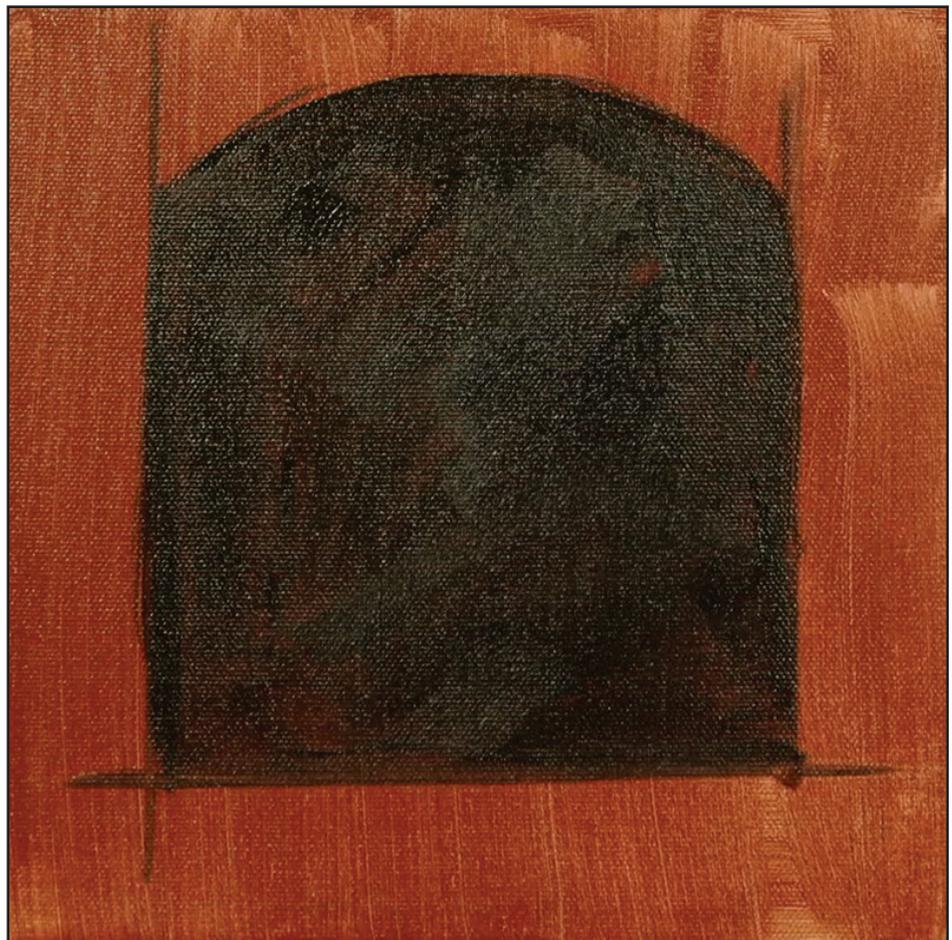
COLOR MIXES:

Midnight Black = PB + MB

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 the picture that follows this step, and the traceable to assist you. I drew in only the major objects. For a more visible image on video, I used paint to sketch this image onto the canvas. You should use a Chalk Pencil or Watercolor Pencil.
- Draw a straight line using the T-Square ruler, Mars Black paint, and the edge of the brush. This line should run horizontally, about 1½ inches above the bottom of the canvas. It does not have to go all the way to the sides.

- Use the width of the ruler plus about ¼ of an inch to draw vertical lines along either side. Next, loosely sketch an arch across the top of the canvas joining one vertical line to the other.
- Paint the inside of the window opening with the **Midnight Black mix**. Rinse the brush.



Step 3 - Painting The Walls

“Base Layer”

Timestamp 11:15

PAINT:

Phthalo Green = PG
Mars Black = MB
Yellow Ochre = YO
Titanium White = TW

COLOR MIXES:

Eerie Ochre = YO > MB > PG

STEP DISCUSSION:

- Loosely brush the **Eerie Ochre mix** onto the walls. On occasion, add a bit of Titanium White to the mix. Rinse the brush.

BRUSHES & TOOLS:

Large Synthetic Angle



Step 4 - Patina The Walls

“Moldy Patina”

Timestamp 12:47

PAINT:

Phthalo Green = PG
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO

COLOR MIXES:

Ghoulish Patina =
TW + YO > BS > MB

BRUSHES & TOOLS:

Large Synthetic Angle

STEP DISCUSSION:

- Loosely brush some of the **Ghoulish Patina mix** over the previous layer. Occasionally add Titanium White to the mix and weave it through. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 5 - Window Frame

“Framing The Scene”

Timestamp 14:55

PAINT:

Cad Red Medium = CRM
Cad Yellow Medium = CYM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Yellow Ochre = YO
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Bright

COLOR MIXES:

Cryptic Orange =
YO + BS + CRM + CYM
Corpse Grey = UB + BS + TW
Graveyard Grey = UB + BS
Creepy Mold = PG + BS

STEP DISCUSSION:

- Apply the **Cryptic Orange mix** to create the stones that run along the top of the window. Allow the shape of the brush to easily form these rectangle-like bricks. Without rinsing, paint Mars Black in between the stones. Rinse the brush.
- Dry brush the **Corpse Grey mix** onto the surface of the walls. Apply the strokes with light pressure, in a variety of directions, allowing some of the color below to show through.
- Paint a shadow at the top of the rectangle stones with the **Graveyard Grey mix**. Then, blend it upward onto

the wall and between the rectangular stones. Bring back some **Corpse Grey mix** into the shadow above the window stones. Rinse the brush.

- Clean up the sides and bottom of the window with Mars Black. Rinse the brush.
- Add Gloss Glazing Liquid to the **Creepy Mold mix** and lightly glaze it over the walls. Rinse the brush. .



Step 6 - More Patina

“Artisanal Bricks”

Timestamp 20:14

PAINT:

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

COLOR MIXES:

Spooky Ochre = YO + BS + TW

Banshee Brown = BS > MB

BRUSHES & TOOLS:

Medium Synthetic Bright

STEP DISCUSSION:

- Lightly brush the **Spooky Ochre mix** onto the rectangle stone arch at the top of the window to give them some dimensionality. Without rinsing the brush, load a little of the **Banshee Brown mix** and paint irregular shadows on the bottom of these stones. Rinse the brush.



Step 7 - Ghosts

"Deep Cool Ghosts"

Timestamp 23:14

PAINT:

Ultramarine Blue = UB
Dioxazine Purple = DP
Titanium White = TW
Golden's Acrylic Gloss
Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Blender
Small Synthetic Round

COLOR MIXES:

Ghostly Blue = TW > UB
Phantom Azure =
DP + UB > TW

STEP DISCUSSION:

- Load the toe of the Round brush with the **Ghostly Blue mix**, and add some Gloss Glazing Liquid. Then about two fingers from the left side of the window, sketch a small arc for the top of the ghost head. Then, flare the body of the ghost out slightly by lightly brushing the strokes down and outward. Add more Gloss Glazing Liquid to keep them wispy and transparent.
- Paint the ghost on the right in the same manner, but making it a bit shorter. Rinse the brush.
- Switch to the Blender Brush And just a little more Titanium White to the **Ghostly Blue mix**. Then, add it to the top of the ghost on the right and blend it downward. Also bring some

of this mix over to the ghost on the left, ensuring the bottom of these specters are well thought out.

- Add Gloss Glazing Liquid to the **Phantom Azure mix** and paint some transparent shade to the bottoms of the both ghosts, wet into wet. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 8 - Misty Glow Background

“Ethereal Miasma”

Timestamp 28:40

PAINT:

Phthalo Blue = PB
Ultramarine Blue = UB
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

Medium Synthetic Round
Blender

COLOR MIXES:

Midnight Black = PB + MB
Misty Blue = TW + PB > MB
Phantom Azure =
DP + UB > TW
Ghostly Blue = TW > UB

STEP DISCUSSION:

- Load the **Midnight Black mix** and softly add it between and behind the ghosts. Add Gloss Glazing Liquid and blend it into the previous mix and into the background, behind the ghosts.
- Add Gloss Glazing Liquid to the **Misty Blue mix**, and softly feather out a glow behind the spirits. Intensify the glow immediately around the ghost, by adding a touch more Titanium White to the mix. Blend these two areas together wet into wet.
- Next, load the **Midnight Black mix** onto the brush again. Then blend it back in from the top to create an irregular, increasing misty feeling. Rinse the brush.

- Add Gloss Glazing Liquid to the **Phantom Azure mix** and brush a shadow to the top of the ghost heads. Next, add the **Ghostly Blue mix** onto the face area of the left ghost. It seems to be looking to the left, so orient the lighter face in that direction. Add some Gloss Glazing Liquid and lightly feather this color downward in a tattered edge as you go. Allow some of the darker color below to show through. Add more of the **Phantom Azure mix** between the two ghosts, where they overlap. Paint the ghost on the right in the same manner, overlapping it onto the ghost on the left. Rinse the brush.
- Dry the surface before continuing to the next step.



Step 9 - Curtains And Eyes

“Seeing Decaying Wispies”

Timestamp 39:28

PAINT:

Phthalo Blue = PB
Ultramarine Blue = UB
Dioxazine Purple = DP
Mars Black = MB
Titanium White = TW
Golden’s Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Round

COLOR MIXES:

Psychic Sapphire =
TW + PB + UB
Phantom Azure =
DP + UB + TW

Glazing Liquid to
improve the flow if
needed. Rinse the
brush.



STEP DISCUSSION:

- Use the Small brush to add Gloss Glazing Liquid to the **Psychic Sapphire mix**. Apply light pressure to paint wispy “S” curves that taper at the bottom. Use the toe of the brush to lightly feather out these curtains toward the left. Rinse the brush.
- Switch to the X-Small brush and thin some Mars Black with a little water. Use this to paint oval eyes on the ghosts, starting with the left one first. Rinse the brush.
- Apply a shadow on the left side of the eyes using the **Phantom Azure mix**. Rinse the brush.
- Use Titanium White to highlight the curtains in a few places. Add Gloss



Step 10 - Define Ghosts

“Distorted Blending And Defining Details”

Timestamp 45:49

PAINT:

Ultramarine Blue = UB
Mars Black = MB
Dioxazine Purple = DP
Titanium White = TW
Golden's Acrylic Gloss Glazing Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round
Small Synthetic Round
Medium Synthetic Round
Blender

COLOR MIXES:

Phantom Azure =
DP + UB > TW
Ghostly Blue = TW > UB

STEP DISCUSSION:

- Use Titanium White and the Small brush to carefully paint around the eyes and face of both ghosts. Diffuse the edges by tapping up and down with irregular brush strokes. Rinse the brush.
- Switch to the X-Small brush and use the **Phantom Azure mix** to paint the shadows back around the left side of the eyes. Rinse the brush.
- Then, use Mars Black to define the dark area of the eyes once again. Rinse the brush.
- Switch to the Blender brush and load the **Ghostly Blue mix**, along with a little Gloss Glazing Liquid. Very carefully blend that lighter color onto

both ghosts. Feather it out and allow some of the darker color below to peek through. Rinse the brush.

- Switch back to the Round brush and use Titanium White to further define the ghosts. Add Gloss Glazing Liquid when needed to improve the flow. Rinse the brush.
- Adjust as needed.
- Dry the surface before continuing to the next step.



Step 11 - Shredded Edges And Wall Cracks

“Follow The Patterns In The Paint”

Timestamp 53:10

PAINT:

Ultramarine Blue = UB
Burnt Sienna = BS
Mars Black = MB
Titanium White = TW
Golden's Acrylic Gloss Glazing
Liquid = AGL

BRUSHES & TOOLS:

X-Small Synthetic Round
Medium Synthetic Bright

COLOR MIXES:

Mystic = TW > UB > MB
Corpse Grey = UB + BS + TW

STEP DISCUSSION:

- Load the X-Small brush with Titanium White, and Gloss Glazing Liquid to improve the flow. Then, very carefully line some of the ragged edges of the ghosts with highlights. Also add a reflection spot in the eyes. Rinse the brush.
- Next, use Mars Black, and Gloss Glazing Liquid to paint crooked wall cracks at the top half of the canvas, on either side of the window.
- Highlight the wall cracks with the **Mystic mix**, again add Gloss Glazing Liquid to improve the flow as needed. Rinse the brush.
- Switch to the Bright brush and use the **Corpse Grey mix** to add another light patina layer onto the walls and window bricks. Rinse the brush.

Sherpa Tip: When looking where to highlight the ragged ghost edges, I always look for the pattern already present in the paint and line those.

To remove any excess paint you may have placed by accident, rinse the brush. Then, use the clean, damp brush to remove it while the paint is still wet. Have a towel handy to wipe the pigment onto.



Step 12 - Vines And Leaves

“Shrubbery”

Timestamp 1:01:34

PAINT:

Phthalo Green = PG
Burnt Sienna = BS

BRUSHES & TOOLS:

Medium Synthetic Bright
Small Synthetic Round

COLOR MIXES:

Creepy Mold = PG + BS

STEP DISCUSSION:

- Load the **Creepy Mold mix** onto the Round brush. Starting on the left side, begin tapping small leaves onto the wall. These will get a bit bigger as they move down the vines. Paint several of these vines along either side and throughout the bottom of the canvas. Allow some of the leaves to overlap the windows and ghosts.
- To get a more effective coverage at the bottom of the canvas, use the Bright brush to ensure the bottom is dark. Leave some spaces where the vines are not covering the wall.



Step 13 - Green Highlights

"Brighten Up"

Timestamp 1:06:25

PAINT:

Cad Yellow Medium = CYM

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Potion Green = PG + BS + CYM · Ectoplasm = TW + CYM > PG > BS

STEP DISCUSSION:

- Add a middle value onto the leaves using the **Potion Green mix**. Allow it to blend while taking care not to completely cover the color below. Vary the size of this color as well.
- Add highlights onto the leaves by layering the **Ectoplasm mix** onto them. Rinse the brush. Dry the surface before continuing to the next step.



Step 14 - Flowers

"A Variety Of Floral Blobs"

Timestamp 1:15:46

PAINT:

Cadmium Red Medium = CRM

Quinacridone Magenta = QM

Dioxazine Purple = DP

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Blood Red = CRM + QM > DP

STEP DISCUSSION:

- Tap the **Blood Red mix** around the leaves to create a base for the flowers. Add these flowers in various sizes throughout the bottom of the canvas. Occasionally tuck them in behind some leaves. Rinse the brush.



Step 15 - Brighter Red

“Irregular Illumination”

Timestamp 1:20:56

PAINT:

Cadmium Red Medium = CRM

Quinacridone Magenta = QM

Titanium White = TW

BRUSHES & TOOLS:

X-Small Synthetic Round

COLOR MIXES:

Viva Magenta = CRM + QM

Red Fang = CRM > TW

STEP DISCUSSION:

- Roughly tap in another dark value over top of the flowers using the **Viva Magenta mix**. Rinse the brush.
- Next, tap a midtone value using pure Cadmium Red Medium. Focus this color mostly near the top of the flower, while trying not to remove all the color below. Rinse the brush.
- Then, add small touches of highlights on the flowers with the **Red Fang mix**. Rinse the brush.
- Sign.



THE TRACING METHOD

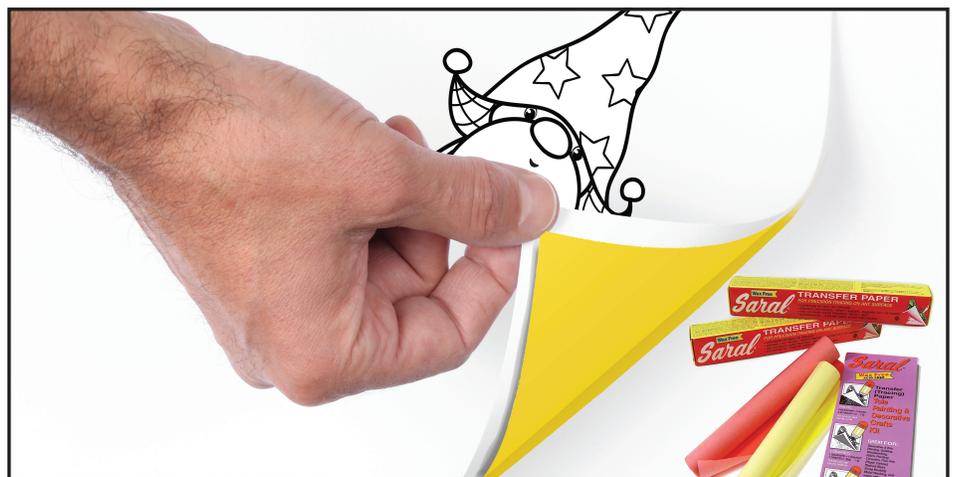
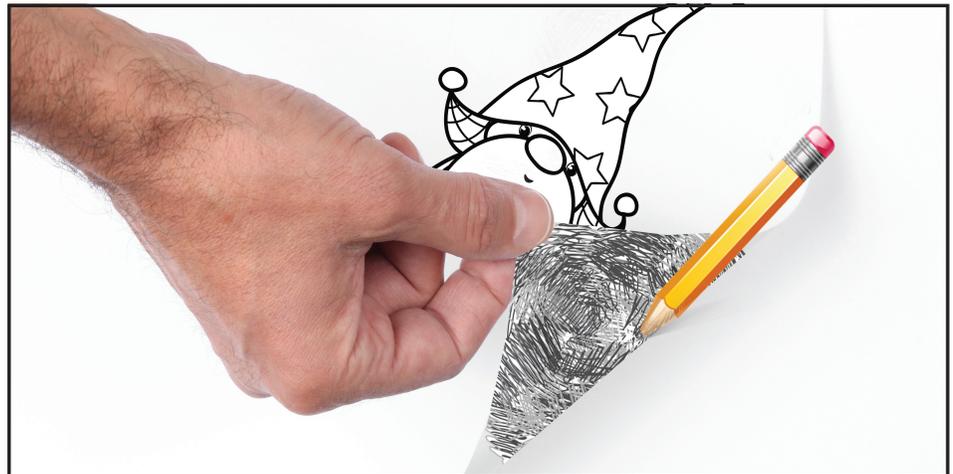
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



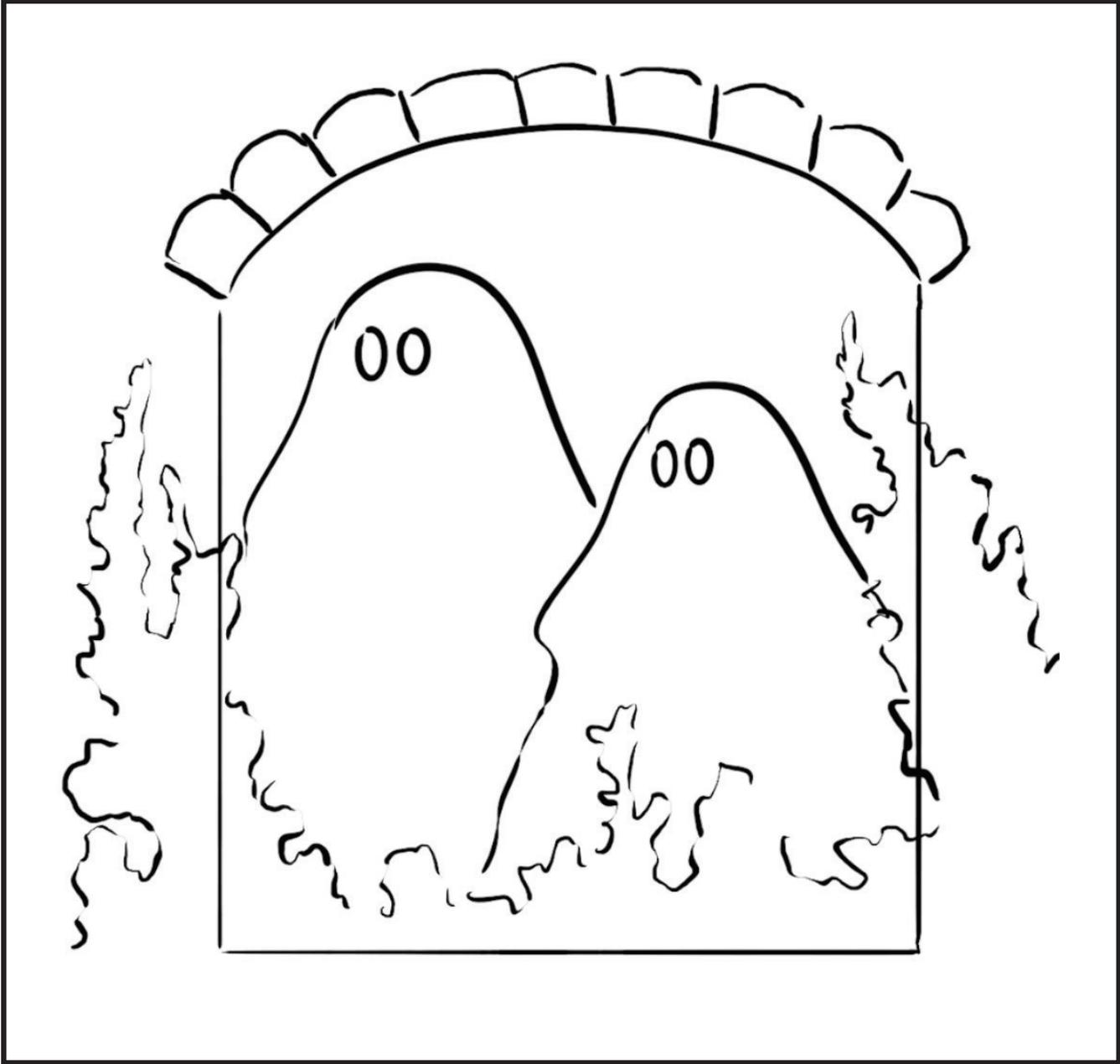
your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



- Rub the back with graphite or use Saral paper and skip this step.
- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Saral paper to make sure the color you are using is going to show on the canvas.
- Tape your paper on your surface to transfer with tape to keep it from moving. If you are using saral paper make sure you have both sheets taped down and the transfer side of the Saral paper will be facing your surface. Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to see that your transfer is happening. If not check if



TRACEABLE:



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GRIDDING INSTRUCTIONS:

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

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

Something that I have learned especially with complex images is that it can be easy to get lost in the grid. If you find yourself unsure, go back and check to make sure that the square you are marking on matches the square in

your reference. After you master this method, you will be able to use gridding to transfer any image from a reference to your canvas.

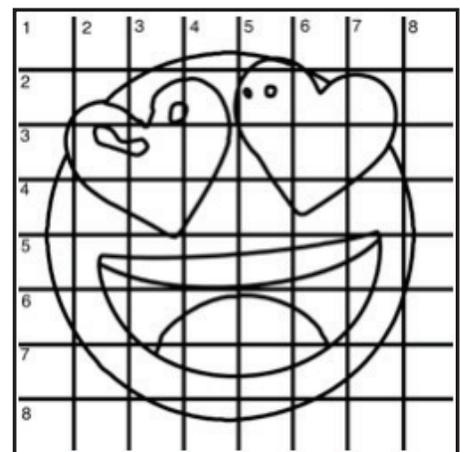
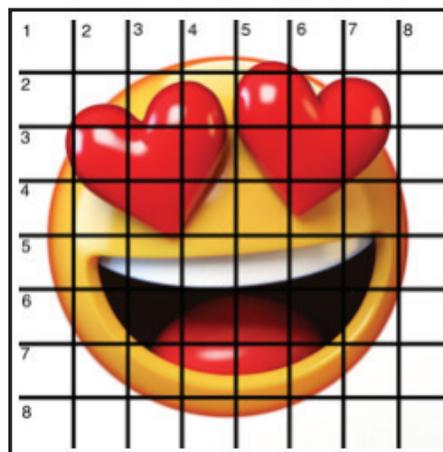
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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

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

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

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



TECHNIQUE REFERENCES:

BLENDING WET INTO WET

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

BLOCKING IN

Paint in the shape with a color, without detail.

CONTOUR

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

COOL COLOR

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

CONTOUR PAINTING

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

FEATHERED BLENDING

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

FINE LINE WORK

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

GLAZING

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

LAYERING

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

LOOSE, EXPRESSIVE AND PAINTERLY

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

LOOSELY MIXED

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

PAINTERLY

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

S STROKES

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

SCUMBLING

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

SMOOTHLY BLENDED OR TIGHT PAINTING

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

THOROUGHLY MIXED

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

TRANSITIONAL MIXING

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

UNDERPAINTING

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

WARM COLOR

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

RESOURCES

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

WHAT TO DO WITH YOUR FINISH PIECE

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

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

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

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



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