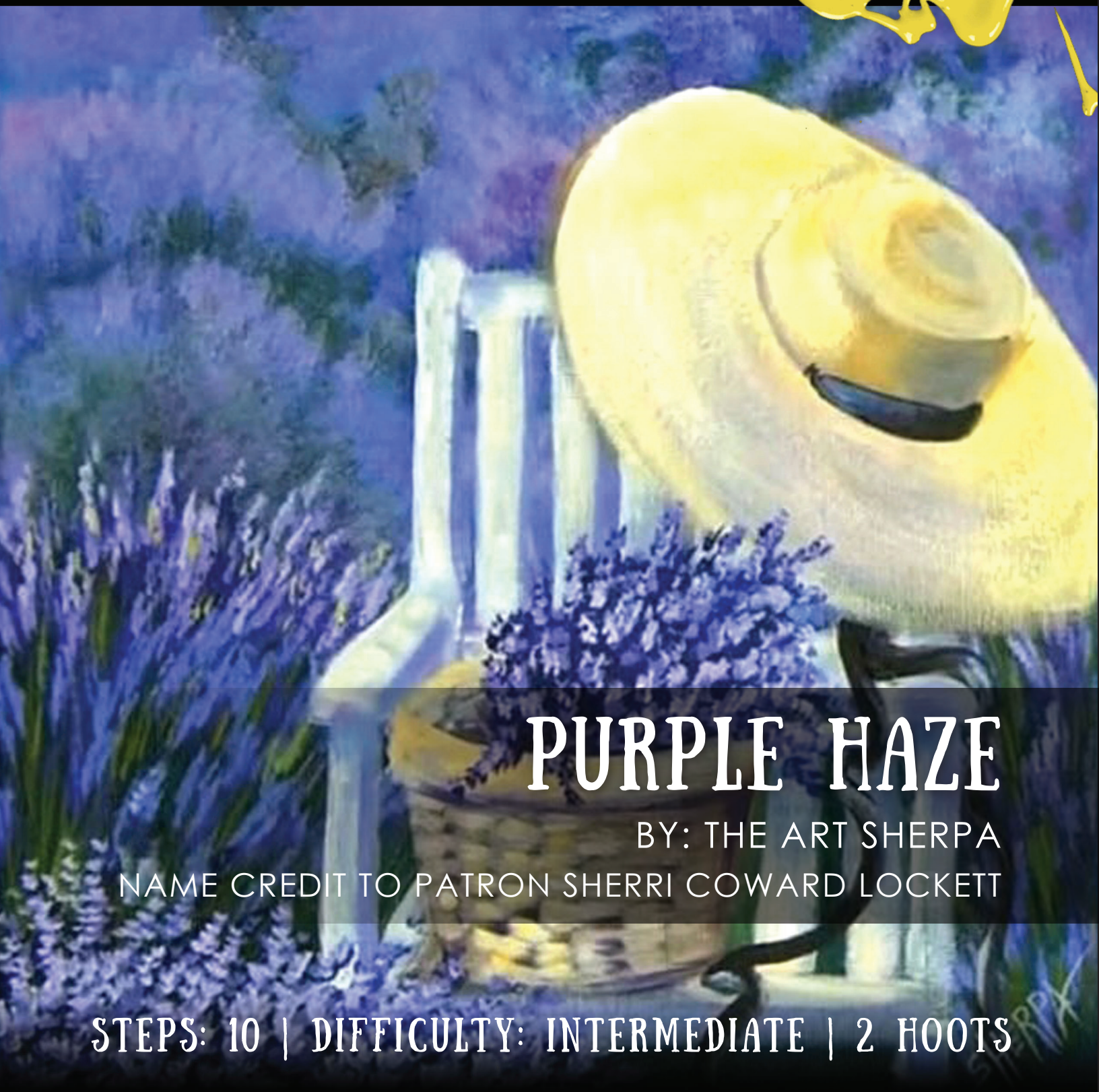


THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



PURPLE HAZE

BY: THE ART SHERPA


NAME CREDIT TO PATRON SHERRI COWARD LOCKETT

STEPS: 10 | DIFFICULTY: INTERMEDIATE | 2 HOOTS



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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 are included and more can be found at: theartsherpa.com

Keep in mind that brush sizes are not standard across the art brush industry. The most important thing to look for is not the brand of brush I use,

but the shape of the brush head, it is a bright, or a filbert, or a hog. Brushes get bigger as the numbers get bigger, and it is not uncommon for beginners to fear using too big of a brush. Use what you have, what is most comfortable for you, explore your options, don't fix what isn't broken, and learn what works for you.

This tutorial is a lengthy one, but not an extremely difficult one.

It is a fairly neutral still life which is the most commercially successful subject for painting. A still life is a work of art depicting mostly inanimate subject matter. You would commonly see natural subjects, including food, flowers, plants, rocks, shells, or man-made subjects, like drinking glasses, books, vases, jewelry, coins, and pipes. It is also a landscape painting, which is a depiction of natural scenery such as mountains, valleys, trees, rivers and forests, usually in a wide view of elements arranged in a coherent composition. Sky is usually included in the view and weather is often an element of the composition.

If you are a beginning painter and want to attempt this, I recommend that you choose one or two of the objects in the setting and concentrate on those and build up to the entire setting. I have done several smaller still life tutorials which can be found on my website if you would like to start with a less difficult painting. If there is something you don't like in the reference, you won't like it in the painting. Remove it or change it.

We sincerely hope you enjoy your experience with The Art Sherpa and look forward to seeing your completed paintings. Please do not hesitate to contact us at: support@theartsherpa.com if you require assistance.

You can join the The Art Sherpa Official group at and please post your paintings there:

<https://www.facebook.com/groups/TheArtSherpa>

Grab your paint, get your brushes and let's go!



PAINT AND TOOL GUIDE:

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

PAINT:

- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Yellow Ochre = YO

BRUSHES:

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

TOOLS:

- T-Square Ruler
- Chalk Pencil or Watercolor Pencil
- 8 x 8 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 dry before you proceed.)
- Optional: StayWet Palette

TECHNIQUES YOU WILL USE IN THIS PAINTING:

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



VIDEO CHAPTER GUIDE:

Below are the timestamps chapters we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously. The actual timestamps will be provided after the tutorial goes live on YouTube. A revised version will be made available after it is revised.

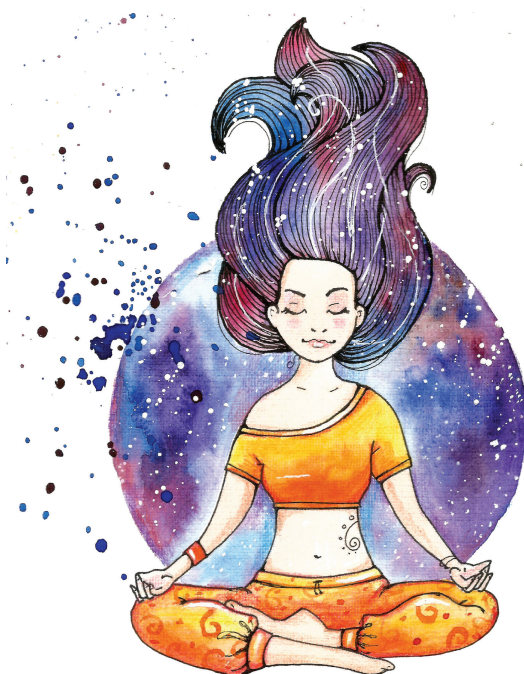
STEPS:	TIME:	DESCRIPTION:
INTRO	00:00	INTRO
STEP 1	03:03	COLORED BACKGROUND
STEP 2	08:16	DIFFUSED BACKGROUND
STEP 3	17: 35	MORE BACKGROUND LAYERS
STEP 4	30:35	BOTTOM LAVENDER LAYERS
STEP 5	51:00	OOOPPSIE STEP - CONTINUE ON TO STEP 6
STEP 6	51:00	SKETCH IN IMAGE
STEP 7	1:08:10	CHAIR
STEP 8	1:18:42	HAT AND BASKET
STEP 9	1:36:25	BASKET AND FRONT FLOWERS
STEP 10	1:52:23	HAND BAND AND RIBBON
	1:57:38	SIGN



THE GOLDBLOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you

will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.



WATERCOLOR

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RELAX &
CHILL OUT
TOGETHER

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STEP 1 – COLORED BACKGROUND

“PEDAL TO THE METAL”

PAINT:

Ultramarine Blue = UB

Titanium White = TW

BRUSHES & TOOLS:

Large Synthetic Bright

COLOR MIXES: Background = UB + TW

STEP DISCUSSION:

- Cover the entire canvas using the **Background mix**. Once it is completely covered, smooth the paint out using long strokes, vertically and horizontally.
- Dry the surface before continuing to the next step.



STEP 2 – DIFFUSED BACKGROUND

“BREATHE”

PAINT:

Cad Yellow Medium = CYM
Quinacridone Magenta = QM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Purple = UB + QM
Dark Green = PG + BS

STEP DISCUSSION:

- In the upper half of the canvas, use the **Purple mix** to create diffused mounds of flowers by gently tapping up and down. Add Titanium White to vary the mix in places. Rinse and dry the brush.
- Add the foliage amongst the mounds of flowers, using the **Dark Green mix** and again tapping up and down. Vary this mix in places by adding Cadmium Yellow Medium and sometimes a bit of Titanium White. Rinse and dry the brush.

Sherpa Tip: I provide many resources to assist you with your art journey. Every single step is followed by a photograph of the tutorial to the end of that step. This is a valuable resource that can help you with color and design placement of how I actually painted my version.



STEP 3 – MORE BACKGROUND LAYERS

“FANTASTIC SUBTLE DIFFERENCES”

PAINT:

Cad Yellow Medium = CYM
Quinacridone Magenta = QM
Ultramarine Blue = UB
Phthalo Green = PG
Burnt Sienna = BS
Titanium White = TW

BRUSHES & TOOLS:

Large Hog Round

COLOR MIXES:

Purple = UB + QM
Mid Green = PG + BS + CYM

STEP DISCUSSION:

- Apply the **Purple mix** by tapping up and down, on the toe of the brush, to create the deeper values in the mounds of flowers.
- Add Titanium White to the mix and paint the highlights on the flowers. Add a little more Quinacridone Magenta on the dirty brush and tap that in a few areas, to create interest. Rinse and dry the brush.
- Switch over to the **Mid Green mix** and enhance the foliage, again tapping it in. Add just Burnt Sienna to the dirty brush to add in a few areas. Rinse and dry the brush.
- Add more Ultramarine Blue and Titanium White to the **Purple mix** for a lighter value of flowers, creating the illusion of depth. Rinse and dry the brush.

- Dry the surface before continuing to the next step.

Sherpa Tips: Turn your canvas and not your body. I use a small wooden lazy susan tray to help me with this. Dry the surface before continuing to the next step.

Don't forget to change out your water from time to time. Dirty water can dull the color of the paint application.



STEP 4 – BOTTOM LAVENDER LAYERS

“BE FRIENDS WITH YOUR BRUSHES”

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Medium Synthetic Pointed

Filbert

COLOR MIXES:

Deep Purple = DP > TW

Dark Green = PG + BS

Lavender = TW > DP

Off - Yellow =

CYM + BS > PG > TW

Mid Green = PG + BS + CYM

STEP DISCUSSION:

- Use the **Dark Green mix** and fill in the entire lower half of the canvas. Rinse the brush. Dry the surface before continuing.
- Use the **Lavender mix** and tap in this lighter value on the sides of the flowers, using the toe of the brush. Be considerate in choosing these color variances, while keeping the direction random and allowing the background to show through. In the bottom right corner, add more Ultramarine Blue to the mix for the highlights that will be more in shadow. Then add more Titanium White to the brush and use the toe of the brush to capture the

pops of highlight on the tops of some of these flowers. Rinse.

- Load the **Off Yellow mix** and, using the toe of the brush, apply a few yellow flowers here and there, on the left side of the canvas. Rinse.
- Flick in stalks of foliage throughout this area, using the toe of the brush, and the **Mid Green mix**. Add more Cadmium Yellow Medium and Titanium White to the mix to create another color variation on the stalks.
- Dry.



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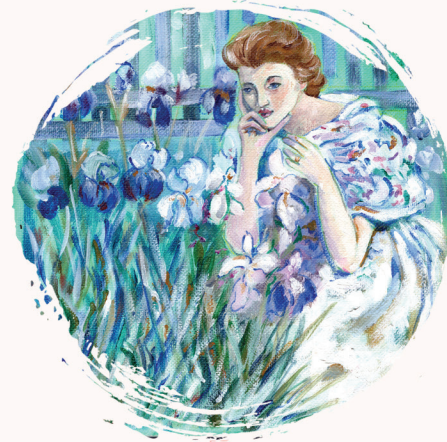
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STEP 5 – SKETCH IN IMAGE

“PROMISES TO KEEP”

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Phthalo Green = PG

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

BRUSHES & TOOLS:

Small Synthetic Bright

Chalk Pencil or Watercolor

Pencil

T- Square Ruler

COLOR MIXES:

Dark Gray = UB + BS

Basket = BS + TW

Hat = YO + TW

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, 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.
- The chair will occupy the space between 2" and 6". Based on that, use the chalk pencil and the T-square to draw a horizontal guide line about 2" from the top of the

canvas. On the right side of that line draw an ellipse for the top of the hat. Then draw the big oval for the brim of the hat. Adjust the perspective as needed. At the top, left of the guideline, draw the up-right back support for the chair. Continue it down to about the middle of the canvas. A horizontal line here will mark the back of the seat. Then draw the front of the chair seat, about 3/4" from the bottom of the canvas. This forward line will be slightly wider, perspective. Connect the front of the seat to the back, with angled lines. Sketch the leg and the seat slats. Place the upright supports for the arms next, connecting them to the chair back.

- Paint over the chalk lines with the **Dark Gray mix**, keep the structure lines parallel and in perspective. Loosely block in the basket with the **Basket mix**, flaring it out slightly. Paint the ellipse at the top with the **Dark Gray mix**.
- Use the **Hat mix** to roughly block in the hat, varying the mix for the lighter and darker areas.
- Block in the slats with the **Dark Gray mix** and adjust in between with Phthalo Green as needed. Dry the surface before continuing to the next step.



STEP 6 - CHAIR

"IT'S SO WEIRD HOW A CHAIR GOES IN"

PAINT:

Quinacridone Magenta = QM

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

Dioxazine Purple = DP

BRUSHES & TOOLS:

Small Synthetic Bright

COLOR MIXES:

Gray Blue = TW + BS + UB

Dark Gray = UB + BS

Pink Gray = TW + UB + BS >

QM

Highlight = TW + YO

- Use the **Highlight mix** to add the brightest pops of sunlight to the chair.
- Vary these mixes and alternate as needed to create the contrast between the highlights and shadows on the chair.

Sherpa Tip: Mist your paint palette from time to time to keep your paint from drying out.

STEP DISCUSSION:

- Paint the chair using the **Gray Blue mix** for the darker forward areas. Add more Titanium White to create a brighter value as you get to the lighter areas. Rinse.
- Use the **Dark Gray mix** to paint in the ellipse of the basket and the shadow it casts on the seat. Add some Burnt Sienna to the mix and apply it to the shaded side of the basket. Rinse.
- Highlight some areas of the chair with the **Pink Gray mix**. Adjust the mix by adding more Ultramarine Blue for a muted shadow on the arms. Add Dioxazine Purple to the dirty brush for even darker shadows. Rinse.



STEP 7 - HAT AND BASKET

“BEFORE I SLEEP”

PAINT:

Cad Yellow Medium = CYM

Ultramarine Blue = UB

Burnt Sienna = BS

Titanium White = TW

Yellow Ochre = YO

Dioxazine Purple = DP

BRUSHES & TOOLS:

Small Synthetic Bright

COLOR MIXES:

Hat Base = YO + CYM + TW

Dark Gray = UB + BS

Basket Base = UB + BS + YO

Neutral Gray =

UB + BS + YO + TW

Dark Lavender = UB + DP

Periwinkle = TW > UB > DP

STEP DISCUSSION:

- Add the golden color around the brim of the hat using the **Hat Base mix**. The direction of the brush stroke will create its rustic nature. Add more Titanium White along the back edge where it is lighter. Rinse.
- Apply the **Dark Gray mix** on the crown, and the **Hat Base mix** on the very top ellipse. To achieve the proper perspective, the left side of the ellipse should be touching the edge of the brim. Make adjustments as needed. Rinse.
- Highlight the crown with Titanium White. Rinse.
- Paint a deep base on the

basket using the **Basket Base mix** and a curved stroke. Use the **Neutral Gray mix** to add a rim on the basket and to highlight the interior. Then imply the weave by using a brick-like formation. Rinse. Add Titanium White to the **Hat Base mix** as a highlight on the left side of the basket.

- Make adjustments to the hat, alternating between the **Hat Base mix** for the lighter areas and the **Basket Base mix** for the darker areas. Then use the **Periwinkle mix** for the blueish shadow on the brim and crown. Highlight the front tip of the hat with Titanium White. Vary the mixes and modify the hat as needed.
- Glaze on some of the **Dark Gray mix**, for the shadow on either side of the basket. The shadows between the weaving, under the rim and inside the basket, are created using the **Dark Lavender mix**. Rinse.
- Add the **Hat Base mix** as a sunny highlight to the front of the basket and rim. Rinse.



STEP 8 – BASKET AND FRONT FLOWERS

“MOODY JOY”

PAINT:

Ultramarine Blue = UB

Dioxazine Purple = DP

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Bright

COLOR MIXES:

Dark Lavender = UB + DP

Medium Lavender =

DP < TW > UB

STEP DISCUSSION:

- To suggest there is a mass of flowers flowing out of the basket, paint that space with the **Dark Lavender mix**. Then create the stalks of the flowers by tapping them in, using the corner of the brush. Fill in the lower left area of the canvas with this color, then tap in the flower spears there.
- Add another value to these flowers using the **Medium Lavender mix** and again, tapping them in. Be sure not to lose the depth and fullness of the bundle, by covering all of the darker layer below. Use the same method on the flowers in the lower corner.
- Add the pops of highlights with Titanium White, slightly tinted with the **Medium Lavender mix**.



STEP 9 – HAT BAND AND RIBBON

“GRACEFUL IS AS GRACEFUL DOES”

PAINT:

Ultramarine Blue = UB

Mars Black = MB

Titanium White = TW

BRUSHES & TOOLS:

Small Synthetic Round

COLOR MIXES:

Background = UB + TW

STEP DISCUSSION:

- Use Mars Black to paint the ribbon on the hat. Then attach the end that threads through the brim and flows out the bottom. Paint a second ribbon draped over the arm of the chair. Dry the surface, then apply another layer of the Mars Black.
- To imply the twist in the ribbon, add some highlights using the **Background mix**. Adjust where needed using more Titanium White or more Mars Black. Rinse.
- 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.



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



TRACEABLE:



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.

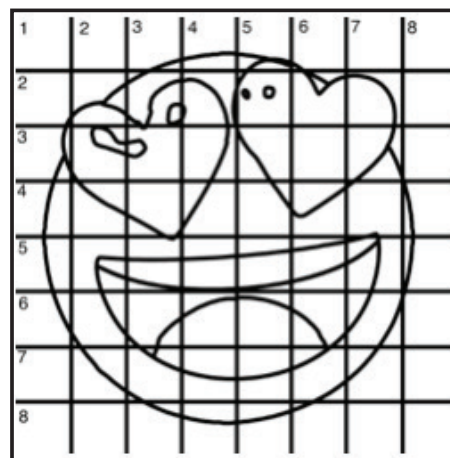
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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