

13 Days of

# HALLOWEEN

with  
THE ART SHERPA



## WINGED FLOOF OF THE HAUNTED NIGHTSHADE FOREST

BY: THE ART SHERPA

NAME CREDIT TO PATRON: BRI SNIDER

STEPS: 21 | DIFFICULTY: CHALLENGING | 3 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
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Zinc White = ZW
- Yellow Ochre = YO
- Fluid White Paint = FWP
- Golden's Acrylic Satin Glazing Liquid = SGL

### BRUSHES:

- X-Large Synthetic Flat
- Large Synthetic Oval Mop
- Small Synthetic Round
- Large Synthetic Bright
- Small Synthetic "D"
- Small Hog "D"
- Medium Synthetic Round
- X-Small Synthetic Round
- Medium Synthetic Flat

- Medium Synthetic Round Blender
- Small Synthetic Angle

### TOOLS:

- Chalk Pencil or Watercolor Pencil
- Artist Tape
- Saral Paper
- 11x14 Canvas
- 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
- Atmospheric Perspective
- Finding Value
- Dry Brushing
- Directionality
- Blending Wet into Wet
- Color Mixing
- Fur

## Video Chapter Guide:

Below are the timestamps chapters in the tutorial video ou can easily coordinate using the tutorial video simultaneously.

STEPS:	TIME:	DESCRIPTION:	STEP 11	2:12:35	EARS AND BODY
INTRO	00:00	INTRO	STEP 12	2:19:10	BODY DETAILS AND FACE
STEP 1	05:20	COLORED GROUND	STEP 13	2:23:58	CLAWS
STEP 2	10:46	CREATING LIGHT	STEP 14	2:34:52	FURTHER FUR
STEP 3	18:51	DAPPLED LIGHT	STEP 15	2:56:33	GLAZING AND BLENDING
STEP 4	27:50	TRACING	STEP 16	3:13:55	FINAL BAT DETAILS
STEP 5	44:44	BEGINNING BRANCH	STEP 17	3:27:43	FLOWERS
STEP 6	49:15	VINES AND TWIGS	STEP 18	3:57:25	FLOWER DETAILS
STEP 7	1:08:20	TEXTURIZING THE BARK	STEP 19	4:05:40	FURTHER FLOWER DETAILS
STEP 8	1:33:17	FACE FOCUS	STEP 20	4:19:16	BALANCE AND DRIPS
STEP 9	1:41:04	FACE DETAILS	STEP 21	4:38:19	FINISHING DETAILS
STEP 10	1:54:28	BAT WINGS		4:46:30	SIGN



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# Step 1 - Colored Ground

“Pretty Purple”

Timestamp 5:20

## PAINT:

Dioxazine Purple = DP

## BRUSHES & TOOLS:

X-Large Synthetic Flat

## STEP DISCUSSION:

- Load the brush with Dioxazine Purple, and then roughly paint the entire canvas until it is loosely covered. Smooth the paint somewhat by applying long strokes, vertically and horizontally. This helps to ensure that the canvas is completely covered. Rinse the brush.
- Use a crumpled paper towel to remove some of the pigment, focusing on the middle top-left of the canvas. This is called a subtractive method. Spray the area with water from a mister bottle to help remove some of the color. Aim for this area to have more dramatic, contrasted lighting than the remaining background.
- Dry the surface before continuing to the next step.

*Sherpa Tip: This dark color below will help to grey the fur and to add depth to the background.*



# Step 2 - Creating Light

“Starting The Drama”

Timestamp 10:46

## PAINT:

Phthalo Blue = PB  
Ultramarine Blue = UB  
Zinc White = ZW  
Golden’s Acrylic Satin Glazing  
Liquid = SGL

## BRUSHES & TOOLS:

Large Synthetic Oval Mop

## COLOR MIXES:

Rich Blue = UB + PB > ZW

## STEP DISCUSSION:

- Load a damp Oval mop with the **Rich Blue mix** and some Satin Glazing Liquid. Use loose brush strokes to blend this color right over the ground layer. Add more of the Satin Glazing Liquid and vary the mix here and there, until you get the look you are aiming for in the background.
- Use Zinc White and more of the Satin Glazing Liquid and loosely blend it into the lighter area of the sky. Ensure to blend the outer edges with the darker blue values.
- Continue blending until you are happy with the background. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 3 - Dappled Light

"A Ghoulish Glow"

Timestamp 18:51

## PAINT:

Phthalo Blue = PB  
Ultramarine Blue = UB  
Dioxazine Purple = DP  
Titanium White = TW  
Zinc White = ZW  
Golden's Acrylic Satin Glazing Liquid = SGL

## BRUSHES & TOOLS:

Large Synthetic Oval Mop

## COLOR MIXES:

Light Blue = UB > TW  
Cool Blue = PB + UB + TW  
Deep Blue = UB > DP

## STEP DISCUSSION:

- Add some Satin Glazing Liquid to the **Light Blue mix**. Begin to create slightly more focused dappled lighting in the upper left quadrant of the canvas. Diffuse this patterning slightly by using soft brush strokes.
- Begin adding the **Cool Blue mix** as you move outward. Add a bit more Titanium White occasionally and sometimes more of the Satin Glazing Liquid.
- Loosely brush the **Deep Blue mix** into the bottom corners of the canvas. Adjust the lighter areas, as needed. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 4 - Tracing

“Caution! Low Flying Bats”

Timestamp 27:50

## PAINT:

Fluid White Paint = FWP

Yellow Ochre = YO

## BRUSHES & TOOLS:

Small Synthetic Round

Low Tack Tape

Saral Paper

## COLOR MIXES:

Gold = YO + FWP

## STEP DISCUSSION:

- A traceable is provided at the end of this written tutorial, 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.
- Position the image where desired, then sandwich some Saral paper between the image and the canvas using low tack tape. Use medium pressure to trace the image onto the canvas.
- For a more visible image on video, I used the **Gold mix** to lightly paint over the sketch. I did not add paint over the flower lines at this point. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 5 - Beginning Branch

“Laying The Woodwork”

Timestamp 44:44

## PAINT:

Cad Yellow Medium = CYM

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Yellow Ochre = YO

## BRUSHES & TOOLS:

Large Synthetic Bright

## COLOR MIXES:

Light Yellow = YO + CYM + TW

Medium Yellow =

YO + CYM + TW + BS

Dark Brown = BS > MB

## STEP DISCUSSION:

- Find the various values on the branch by first, roughly painting the top edge of the branch with the **Light Yellow mix**. Begin loosely adding the **Medium Yellow mix** through the center area of the branch, taking a bit of care around the claws and such. Finally paint the shadow values on the bottom edges of the branch, using the **Dark Brown mix**. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 6 - Vines And Twigs

“Getting Spooky”

Timestamp 49:15

## PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Mars Black = MB  
Titanium White = TW  
Zinc White = ZW  
Yellow Ochre = YO  
Fluid White Paint = FWP  
Golden’s Acrylic Satin Glazing Liquid = SGL

## BRUSHES & TOOLS:

Large Synthetic Oval Mop  
Medium Synthetic Round  
Small Synthetic “D”

## COLOR MIXES:

Violet = UB + QM  
Muted Violet =  
UB + QM + ZW > YO  
Muted Magenta = YO + QM  
Light Purple = DP + TW  
Pale Blue = UB + ZW  
Cool Blue = PB + UB + TW  
Warm Yellow =  
CRM > CYM + YO + TW  
Warm Brown = BS > CRM  
Muted Orange = BS + CYM + CRM

## STEP DISCUSSION:

- Using the “D” brush and the Violet mix, roughly paint the branches in the distant background on the upper left side. Use the **Muted Violet mix** to add some value. In areas where the color needs to be a bit lighter, add a bit of Titanium White to the mix.

- Without rinsing, add Dioxazine Purple to the dirty brush and paint loose implied branches in the upper right background. Wiggle in some implied background leaves.
- Add a little more Titanium White to that color and loosely add a branch in the bottom left corner. Continue using the dirty brush and add some of the **Muted Magenta mix**. Wiggle some distant misty elements in this corner. Add some Satin Glazing Liquid if needed to push the color further into the background. Paint some implied branches with the **Light Purple mix**, in this area as well. Finally add a glow to some of the background branches using the **Muted Magenta mix**. Rinse the brush.
- Apply the **Pale Blue mix** to the center of the light sky areas to improve the dappling there. Moving down to the bottom left corner, apply some of the **Cool Blue mix**, here and there. Add more Titanium White to the dirty brush and further lighten some of the dappled light in the top left quadrant.
- Use the **Light Purple mix** to imply more distant out of focus leaves in the background on the left side. Rinse the brush.
- Switch to a damp Medium Round brush. Load the **Warm Yellow mix** onto the toe of the brush and paint a twig coming off the top of the upper part of the large branch. Then build up the light values along the top edges of the large branch.
- Paint some vines coming off the lower left side of the large branch, using the **Warm Brown mix**. Then, add this color to the underside of this part of that branch. Add a little Mars Black to deepen the very edge. Continue adding wood texture and twigs and vines with the **Muted Orange mix**. Add Mars Black where you need a deeper value.
- Without rinsing add Mars Black to the brush and create some irregular holes in the large branch and some shadows on the underside of the branch. Occasionally using a dry brush technique for a more muted value.
- Add more Burnt Sienna to the **Warm Brown mix** and paint the shadow that is cast onto the branch, under the bat. Rinse the brush.



# Step 7 - Texturizing The Bark

## "Punching Holes"

Timestamp 1:08:20

### PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Burnt Sienna = BS  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO  
Fluid White Paint = FWP  
Golden's Acrylic Satin Glazing  
Liquid = SGL

### BRUSHES & TOOLS:

Small Synthetic Round  
Medium Synthetic Round

### COLOR MIXES:

Warm Yellow = CRM > CYM +  
YO + TW  
Medium Ochre = YO > BS  
Warm Brown = BS > CRM  
Light Ochre = CYM + YO  
Muted Orange = BS + CYM + CRM  
Dark Brown = BS > MB

### STEP DISCUSSION:

- Use the Medium Round brush to warm the highlights on the top edges of the large branch with the **Warm Yellow mix**. Begin blending in another slightly darker value as you move towards the center of the branch, using the **Medium Ochre mix**. Highlight the tops of the holes using the **Warm Yellow mix**. Continue texturizing the branch switching between these two mixes. Rinse the brush.
- Switch to the Small Round brush. Starting on the left side of the branch, begin adding a darker texture

using the **Warm Brown mix**. Mix a little of this color with some of the **Warm Yellow mix** and blend it around these smaller holes. Add some Fluid White Paint on the dirty brush and paint the highlights in this area. Paint more warmth in a few areas using the Light Ochre mix. Use the **Muted Orange mix** on the underside of the branch and add shadows by mixing in some Mars Black where needed.

- Deepen the shadow under the bat with some Mars Black and Satin Glazing Liquid. Then, continue using the method above throughout the remainder of the branch. Use Satin Glazing Liquid as needed. Use the **Dark Brown mix** for some of the holes on the right side of the branch. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 8 - Face Focus

*"It's All In the Expression"*

Timestamp 1:33:17

## PAINT:

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

## BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Synthetic Round

## COLOR MIXES:

Muted Orange = BS + CYM + CRM  
Pale Melon = CYM > CRM + TW  
Blue Grey = UB > MB + TW

## STEP DISCUSSION:

- Use an X-Small Round brush and Mars Black to carefully outline the eyes, nose and mouth of the bat. Rinse the brush.
- Paint the inside of the eyes with the **Muted Orange mix**. Then line the outside edges of the iris with Mars Black. Blend it in, just slightly. Rinse the brush.
- Switch to the Small Round brush. Use the **Pale Melon mix** to paint directional strokes around and between the eyes. Rinse the brush.
- Paint the top of the nose with the **Blue Grey mix**. Then add a little more Ultramarine Blue to deepen it slightly and paint the muzzle. Add a bit more Titanium White and lighten the top of the nose and the scooped area of the muzzle, directly below the eyes. Rinse the brush.
- Use Mars Black to paint the teardrop shaped nostrils, and to refine the mouth and eyes. Rinse the brush.



# Step 9 - Face Details

“Luminous Lookers”

Timestamp 1:41:04

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Dioxazine Purple = DP  
Mars Black = MB  
Fluid White Paint = FWP  
Zinc White = ZW  
Golden’s Acrylic Satin Glazing  
Liquid = SGL

## BRUSHES & TOOLS:

X-Small Synthetic Round  
Small Synthetic Round

## COLOR MIXES:

Muted Orange = BS + CYM + CRM  
Dark Grey = PB + UB + MB  
Yellow Orange = CYM > CRM  
Deep Blue = UB > DP  
Light Purple = DP + TW  
Deep Magenta = DP + QM

## STEP DISCUSSION:

- Load an X-Small Round brush with the **Muted Orange mix**. Add more Cadmium Yellow Medium to the mixture, so it is quite luminous. Paint the bottom left sides of the eyes so they glow. Rinse the brush.
- Add some Zinc White to the **Dark Grey mix**. Paint the front of the nose, between the two nostrils and then down in a “V” shape towards the upper lip. Then blend this towards the right side of the muzzle. Slightly shade the outside of the right nostril. Add Satin Glazing Liquid and very carefully

blend this color out onto the muzzle.

- Add a little Fluid White Paint to the mix and carefully highlight the outside edges of the nostrils and the top of the nose. Use Mars Black to put back any elements you may have painted over.
- Mix more Titanium White into the **Dark Grey mix**. If the pigment is too intense, wipe off the brush and very gently blend this lighter color into the muzzle. Use the **Dark Grey mix** to deepen the line down the front of the nose and blend out towards the right.
- Use Mars Black to refine the outlines of the eyes and the pupils. Rinse the brush.
- Switch to a Small Round brush and using the **Yellow Orange mix** paint directional strokes around and between the eyes. Without rinsing the brush add some Zinc White and Dioxazine Purple and blend in a slight shadow on the forehead, between the eyes.
- Without rinsing, load some of the **Deep Blue mix** onto the brush and shade the dish that is created where the nose begins to protrude from the forehead.
- Still using the dirty brush add a little more Cadmium Yellow Medium and Fluid White Paint into the brush here. Then delicately paint that onto the top of the nose. Bring some faint light lines of this color onto the forehead using directional strokes. If you feel you need more adjustments, use the previous mixes or Satin Glazing Liquid.
- Add another layer of shadows to the bottom edge of the upper lip by gently blending in more of the **Deep Blue mix**. Then, use the **Dark Grey mix** to tap and blend the area that transitions between the nose and the muzzle.
- Apply another value of color onto the muzzle using the **Light Purple mix**. Rinse the brush.
- Use the **Deep Magenta mix** around the top and bottom lid lines and on the bottom jaw. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 10 - Bat Wings

“Ready For Liftoff”

Timestamp 1:54:28

## PAINT:

Phthalo Blue = PB  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Titanium White = TW  
Zinc White = ZW  
Fluid White Paint = FWP  
Golden's Acrylic Satin Glazing  
Liquid = SGL

## BRUSHES & TOOLS:

Small Synthetic Round  
Medium Synthetic Bright  
X-Small Synthetic Round  
Small Hog “D”

## COLOR MIXES:

Dark Purple = DP + BS  
Rich Blue = UB + PB > ZW

## STEP DISCUSSION:

- Use the Small Round brush to line all the wing ribs with the Dark Purple mix. Add some Fluid White Paint into that mix and highlight those ribs. Rinse the brush.
- Load some of the **Dark Purple mix** onto a damp Bright brush. Use the edge of the brush to fill in the areas between the wing ribs. Paint around the ears but allow a bit of this color to go into the fur slightly. Rinse the brush.
- Switch to the X-Small Round brush. Add some Fluid White Paint to the **Dark Purple mix** and highlight the ribs once again to refine them. Paint the edge at the

bottom of the wings as well. Tap some of this color on to thicken the elbows somewhat.

- Using the Hog “D” brush, scumble some Burnt Sienna in the center areas between the wing ribs. Leave the outer edges of these areas dark. Use Satin Glazing Liquid as needed. Rinse the brush.
- Deepen some patches of this area with the **Rich Blue mix**. Adjust as desired. Without rinsing load onto the brush and glaze over the entire wing area. Rinse the brush.
- Highlight the ribs once again using the X-Small Round brush and Fluid White Paint with a touch of the **Dark Purple mix** added. Rinse the brush.



# Step 11 - Ears And Body

“Around The Outside”

Timestamp 2:12:35

## PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Zinc White = ZW

## BRUSHES & TOOLS:

Medium Synthetic Round

## COLOR MIXES:

Yellow Orange = CYM > CRM  
Viva Magenta = QM + CRM  
Dark Purple = DP + BS  
Light Ochre = CYM + YO

## STEP DISCUSSION:

- Paint the inside of the ears with the **Yellow Orange mix**. Then, while the paint is still wet, blend in some of the **Viva Magenta mix**. Paint upward strokes, allowing the paint to feather out. Rinse the brush.
- Add Yellow Ochre to the **Dark Purple mix** and paint the outer part of the ears.
- Use the **Dark Purple mix** to paint a base coat onto the body of the bat. Flick some light hairs coming around the edges of the body. Add some Zinc White to the mix and continue flicking out fine hairs around the body to give it some backlighting. Rinse the brush.
- Add Zinc White to the **Light Ochre mix** and give the inside tips of the ears some glow.
- Add a little Yellow Ochre and some Zinc White to the **Dark Purple mix** and paint another layer onto the outside of the ears. Rinse the brush. Dry the surface before continuing to the next step.



# Step 12 - Body Details And Face

“Blood Donors Needed”

Timestamp 2:19:10

## PAINT:

Burnt Sienna = BS  
Dioxazine Purple = DP  
Zinc White = ZW  
Yellow Ochre = YO  
Golden's Acrylic Satin Glazing  
Liquid = SGL

## BRUSHES & TOOLS:

Medium Synthetic Round  
Blender

## COLOR MIXES:

Dark Purple = DP + BS

## STEP DISCUSSION:

- Load Satin Glazing Liquid and the **Dark Purple mix** onto the brush. Curve a light brush stroke onto the body, and a little bit towards the right. Then, add some Zinc White to the mix and highlight the chest fur chest and the backlit fur that is flicking off the back of the body. Add a little Yellow Ochre and Zinc White and warm some of that chest fur.
- Load more of the **Dark Purple mix** and add the Yellow Ochre and pull short strokes of this color through the head. Be sure to follow the direction the fur would naturally grow. Vary the mix somewhat as you go around the head. Curl the strokes for slightly playful fur at the edges.
- Add a touch of Zinc White to the **Dark Purple mix**. Paint the first layer onto the arm. Curving the strokes across the arm directionally. If a bit of darker value is needed in any shadow areas just use some Dioxazine Purple. Rinse the brush.



# Step 13 - Claws

“Do Not Touch”

Timestamp 2:23:58

## PAINT:

Phthalo Blue = PB

Burnt Sienna = BS

Mars Black = MB

Titanium White = TW

Zinc White = ZW

Fluid White Paint = FWP

Golden's Acrylic Satin Glazing

Liquid = SGL

## BRUSHES & TOOLS:

X-Small Synthetic Round

## COLOR MIXES:

Dark Blue = PB + MB

Dark Brown = BS > MB

Medium Grey = FWP + MB

Rich Blue = UB + PB > ZW

## STEP DISCUSSION:

- Carefully paint the claws with the **Dark Blue mix**. Keep the center claws a bit longer than the outer claws.
- Without rinsing the brush add some Zinc White. Paint a subtle bit of highlight mostly in the centers of the claws to make them feel a little more curled. Load more Zinc White and blend that lightness in, remember the fur will eventually layer over top of some of it.
- Paint part of the branch, in between the claws with the **Dark Brown mix**. This will ensure that the shadows under the claws are also fairly noticeable. Add some Satin Glazing Liquid and blend that out. Rinse the brush.

- Accentuate the highlights on the claws using the **Medium Grey mix**. Darken the tips and insides of the claws using more Mars Black. Use Titanium White to add touches of very bright highlights. Then add Zinc White to the **Dark Blue mix** and blend the claws into the hand again.
- Glaze over the claws with the **Rich Blue mix**, to give them a bit more color. Then, brighten the highlights once again with Titanium White.
- Finally, deepen the shadows under the claws with Mars Black. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 14 - Further Fur

“The Fuzzbucket”

Timestamp 2:34:52

## PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Titanium White = TW  
Zinc White = ZW  
Yellow Ochre = YO  
Fluid White Paint = FWP  
Golden's Acrylic Satin Glazing Liquid = SGL

## BRUSHES & TOOLS:

Medium Synthetic Round  
Medium Synthetic Round  
Blender

## COLOR MIXES:

Yellow Orange = CYM > CRM  
Putty = CYM + YO + DP + BS + ZW  
Yellow Orange = CYM > CRM  
Carmine = DP + QM + CRM  
Dark Purple = DP + BS  
Muted Orange = BS + CYM + CRM  
Deep Magenta = DP + QM  
Peach = CRM + QM + CYM  
Misty Grey = ZW + DP > YO

## STEP DISCUSSION:

- Use the Round Brush to add more Cad Yellow Medium and some Satin Glazing Liquid to the **Yellow Orange mix**. Use this color to paint more of a glow to the inside of the ears. Rinse the brush.
- Switch to the Round Blender and use the **Putty mix** and a flicking motion to paint the fur around the outside edges of the head. Add Satin Glazing Liquid as needed.

Lighten this mix somewhat by adding either Titanium White or Fluid White Paint. Lighten the fur as you go. Begin adding a little of the yellow colors and lighten the top of the arm, using directional strokes and light pressure.

- Adjust the mix further by adding more Cadmium Yellow Medium and Titanium White, and continue to lighten the fur.
- Use the **Yellow Orange mix** and some Satin Glazing Liquid and warm up some of the fur around the face and arm. Add a bit of Zinc White to that mix and lightly add bits of highlight to the fur. Rinse the brush.
- Deepen the insides of the ear using the **Carmine mix**. Then mix that color with some of the **Yellow Orange mix** and fluff the fur under the chin. Add Satin Glazing Liquid as needed. Lighten bits of the fur here by adding a little Zinc White. Rinse the brush.
- Switch to the Round brush and add some Fluid White Paint to the **Dark Purple mix**. Highlight the tips of the outer ear. Then use just the **Dark Purple mix** to refine the lines around the edges of the outer ear. Play between these light and dark mixes to refine this part of the ear. Rinse the brush.
- Switch to the Round Blender and add a bit of Fluid White Paint to the **Yellow Orange mix** and lighten the fur here and there, flicking it outward along the edges. Bring some of the **Muted Orange mix** back into the fur in a few places.
- Add shadows to the fur once more using the **Deep Magenta mix**. Use Zinc White and Satin Glazing Liquid to improve the flow. Adjust where needed by adding some of the **Yellow Orange mix**.
- Create a very light color by adding just a bit of the **Peach mix** to some Titanium White and some Satin Glazing Liquid. Softly blend this light color onto the fur. Use the toe of the brush to softly curl some fur onto the top of the arm as well. Rinse.
- Apply light strokes of the **Misty Grey mix** between the eyes. Then, add in a bit of the Ultramarine Blue to that mix and layer it onto this area. Rinse the brush and blend it a bit more. Rinse the brush.
- Dry the surface before continuing.



# Step 15 - Glazing And Blending

“Detail, Detail, Detail”

Timestamp 2:56:33

## PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Burnt Sienna = BS  
Dioxazine Purple = DP  
Mars Black = MB  
Titanium White = TW  
Zinc White = ZW  
Yellow Ochre = YO  
Fluid White Paint = FWP  
Golden’s Acrylic Satin Glazing Liquid = SGL

## BRUSHES & TOOLS:

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

## COLOR MIXES:

Yellow Orange = CYM > CRM  
Misty Grey = ZW + DP > YO  
Carmine = DP + QM + CRM  
Deep Blue = UB > DP  
Muted Orange = BS + CYM + CRM  
Muted Peach = CRM + QM +  
CYM + YO + DP + ZW  
Dark Purple = DP + BS

## STEP DISCUSSION:

- Carefully refine the area around the eyes using the X-Small Round brush. Apply the **Yellow Orange mix** for the lighter fur in this area and the **Carmine mix** and the **Misty Grey mix** for the darker fur. Use Mars Black and to line the outer edges of the eyes. Rinse the brush.
- Switch to the Round Blender and add some Zinc White
- to the **Deep Blue mix**. Curl some light fur onto the top of the muzzle. Rinse the brush.
- Switch back to the X-Small Round brush and add some Satin Glazing Liquid to the **Muted Orange mix**. Improve and refine the iris of the eyes. Blend a bit more Cadmium Red Medium to the tops of these irises. Apply some of the **Carmine mix** to the darker fur around the eyes. Rinse the brush.
- Switch to the Small Round brush and add some Satin Glazing Liquid to the Titanium White. Use this color to highlight the fur at the top of the nose and on the muzzle. Rinse the brush.
- Switch back to the X-Small Round brush and a tiny amount of Titanium White and paint the highlights around the nose. Add some Zinc White to the **Viva Magenta mix** and lighten some of the fur under the chin. Then tap some of the **Muted Peach mix** layered over that area on the chin.
- Add some Satin Glazing Liquid to the **Carmine mix** and tap a shadow under the chin. Then use the clean Round Blender brush to blend it into the fur. Next blend in some of the **Dark Purple mix** into this same area. Without rinsing add some Zinc White and highlight a few of those hairs. Rinse the brush.
- Switch back to the X-Small Round brush and tap in a bit of the **Yellow Orange mix** around the mouth. Without rinsing add some Satin Glazing Liquid to the brush and glaze that color outward. Then use the blender brush to adjust as needed.
- Switch back to the X-Small Round brush and add a bit of Fluid White Paint to the **Carmine mix**. Line around the outside of the eyes. Rinse the brush. Then, tap some wet highlights using Titanium White onto the bottom left side of the eyes. Also add a highlight just above the nose and on the chin. Rinse the brush.
- Refine the pupils using Mars Black. Rinse the brush. Use Ultramarine Blue to line the bottom lids. Rinse the brush.
- Then add a very fine broken line of the Fluid White Paint to the lids as a wet reflection. Adjust as needed. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 16 - Final Bat Details

“Glowing Gorgeous Guy”

Timestamp 3:13:55

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Dioxazine Purple = DP  
Burnt Sienna = BS  
Fluid White Paint = FWP  
Titanium White = TW  
Golden's Acrylic Satin Glazing  
Liquid = SGL

## BRUSHES & TOOLS:

X-Small Synthetic Round  
Medium Synthetic Round  
Blender

## COLOR MIXES:

Deep Blue = UB > DP  
Orange = CRM + CYM  
Dark Purple = DP + BS

## STEP DISCUSSION:

- Use the X-Small Round brush to add Satin Glazing Liquid to the **Deep Blue mix**. Glaze the bright eyelids back into the distance slightly. Rinse the brush.
- Add some Satin Glazing Liquid to the **Orange mix** and glaze over the irises. Rinse the brush.
- Add some Satin Glazing Liquid to the **Dark Purple mix** and glaze a shadow onto the top half of the eye. Then tap a bit of a glow onto the bottom of the eyes using Cadmium Yellow Medium.
- Tint some Titanium White with a touch of the **Deep Blue mix**. Paint a dot of this

color onto each pupil as a wet highlight. Rinse the brush. Deepen the shadow in the upper eye using the **Dark Purple mix**. Rinse the brush.

- Tap a tiny dot of the bright Titanium White into the center of the wet reflection in the pupil. Rinse the brush.
- Add a highlight around the edge of the ears using Fluid White Paint. Then add some fine hairs through the center of the forehead and here and there throughout the fur. Rinse the brush.
- Dry the surface before continuing. Then, work a bit of Cadmium Yellow Medium into the Round Blender brush and add some Satin Glazing Liquid. Use this color to push back those highlighted hairs somewhat. Then Add a bit of the **Carmine mix** to the glaze for the shadow areas on the face and ears. Rinse the brush.



# Step 17 - Flowers

## "Clusters"

Timestamp 3:27:43

### PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Ultramarine Blue = UB  
Titanium White = TW  
Dioxazine Purple = DP  
Fluid White Paint = FWP  
Golden's Acrylic Satin Glazing  
Liquid = SGL

### BRUSHES & TOOLS:

Medium Synthetic Round  
Blender  
Small Synthetic Angle  
Chalk Pencil or Watercolor  
Pencil

### COLOR MIXES:

Violet = UB + QM  
Light Violet = UB + QM + TW

### STEP DISCUSSION:

- Load the **Violet mix** onto the Round Blender brush. Use the reference following this step to place varying sized shapes to imply the flower clusters. Start on the left side and move throughout the canvas to the right side. In spaces where the background is lighter add a bit of Titanium white to make them a bit more visible. Use the colors within the mix to vary the value and hue, here and there. To add some glow to the background flower clusters by adding a bit of Cadmium Red Medium to the mix. Rinse the brush. Dry the surface before continuing.
- Use a chalk pencil to draw

the individual petals onto these clusters.

- Load the Angle brush with **Light Violet mix** and add a second value to the clusters. You can also paint just the edges of some petals. Add Satin Glazing Liquid as needed. Again vary the mix to create the dimension within the flower. Rinse the brush as needed to reset it. Add Dioxazine Purple where needed for the darkest areas. Use Fluid White paint where you need to further lighten and highlight the petals.



# Step 18 - Flower Details

“Easier Than You Think”

Timestamp 3:57:25

## PAINT:

Quinacridone Magenta = QM  
Ultramarine Blue = UB  
Titanium White = TW  
Fluid White Paint = FWP

## BRUSHES & TOOLS:

X-Small Synthetic Round

## COLOR MIXES:

Violet = UB + QM  
Light Violet = UB + QM + TW

## STEP DISCUSSION:

- Detail the petals using Fluid White Paint that is tinted with the previous flower colors, listed above. Also add a center to the middle of the flower clusters. Paint the lines thinner on the flowers that are in the darker background areas. Rinse the brush.
- Dry the surface before continuing to the next step.



# Step 19 - Further Flower Details

“Batty For Color”

Timestamp 4:05:40

## PAINT:

Cad Red Medium = CRM  
Quinacridone Magenta = QM  
Cad Yellow Medium = CYM  
Ultramarine Blue = UB  
Dioxazine Purple = DP  
Titanium White = TW  
Zinc White = ZW  
Fluid White Paint = FWP  
Golden’s Acrylic Satin Glazing Liquid = SGL

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Orange = CRM + CYM  
Light Violet = UB + QM + TW  
Viva Magenta = QM + CRM

## STEP DISCUSSION:

- Paint the flower centers using the **Orange mix**. Rinse the brush.
- Tint Fluid White Paint with a little of the **Light Violet mix**, and add some Satin Glazing Liquid. Create some dimensionality by highlighting the petals with this mix. Vary the mix as needed, occasionally using Zinc White, or Fluid White Paint in the mix.
- Add some Quinacridone Magenta around the flower centers on the left. Use Acrylic Satin Glazing Liquid as needed here as well.
- Deepen the shadow areas with Dioxazine Purple and Acrylic Satin Glazing Liquid.

- As you move to the flowers near the bottom and left side of the canvas, begin painting around the centers using the **Viva Magenta mix** and some Satin Glazing Liquid. Rinse the brush.
- Continue adding dimension using the above methods until you are happy.
- Push back some of the highlights on the darker, distant flowers by glazing on Quinacridone Magenta or some Dioxazine Purple and some Satin Glazing Liquid. Rinse the brush as needed.
- Dry the surface before continuing to the next step.



# Step 20 - Balance And Drips

“Balancing Act”

Timestamp 4:19:16

## PAINT:

Cad Red Medium = CRM  
Cad Yellow Medium = CYM  
Phthalo Blue = PB  
Ultramarine Blue = UB  
Mars Black = MB  
Titanium White = TW  
Yellow Ochre = YO  
Fluid White Paint = FWP

## BRUSHES & TOOLS:

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

## COLOR MIXES:

Orange Ochre =  
CRM + CYM + YO  
Ink Blue = PB + UB  
Light Yellow = YO + CYM + TW

## STEP DISCUSSION:

- Use the Small Round brush and the **Orange Ochre mix** to paint in a few more branches that help balance the piece. Then rinse the brush and continue to paint the tips of these branches with the **Ink Blue mix**. Deepen this color where needed by adding a little Mars Black. Without rinsing add a little of the **Orange Ochre mix** to transition the area between these two mixes. Rinse the brush. Refine the branches where needed using the **Light Yellow mix**. Rinse the brush.
- Use a T-Square ruler and a Chalk Pencil to sketch

straight drip lines coming off of the bottom of the flowers and branches. Only sketch them on the left to start so you do not rub them out with your hand. Load Fluid White Paint on the toe of the X-Small Round brush and carefully paint these drips. Create a bit of the bulbous end at the bottom of each drip. Continue adding drips in the same manner as you move across to the right side of the canvas. Rinse the brush.

- Dry the surface before continuing to the next step.



# Step 21 - Finishing Details

“Fang-tastic”

Timestamp 4:38:19

## PAINT:

Cad Red Medium = CRM

Quinacridone Magenta = QM

Cad Yellow Medium = CYM

Burnt Sienna = BS

Dioxazine Purple = DP

Yellow Ochre = YO

Golden's Acrylic Satin Glazing Liquid = SGL

Medium Green = CYM + PG + BS

Light Green = CYM + PG + TW

## STEP DISCUSSION:

- Add some **Orange Ochre mix** to the Satin Glazing Liquid and begin glazing the top of the drips coming off of the branch. Vary the mix slightly here and there by occasionally mixing in a tiny bit of Burnt Sienna. Rinse the brush.
- Add some **Deep Magenta mix** to the Satin Glazing Liquid and glaze the drips coming off the bottom of the flowers. Also glaze the bottom of the drips that come from the branches.
- Add some shadows to the flowers, and the base of the drips, by mixing in a bit more Dioxazine Purple to the glaze and blending it from the flower to the drip. Rinse the brush.
- Sign.

## BRUSHES & TOOLS:

Small Synthetic Round

## COLOR MIXES:

Orange Ochre = CRM + CYM + YO

Deep Magenta = DP + QM

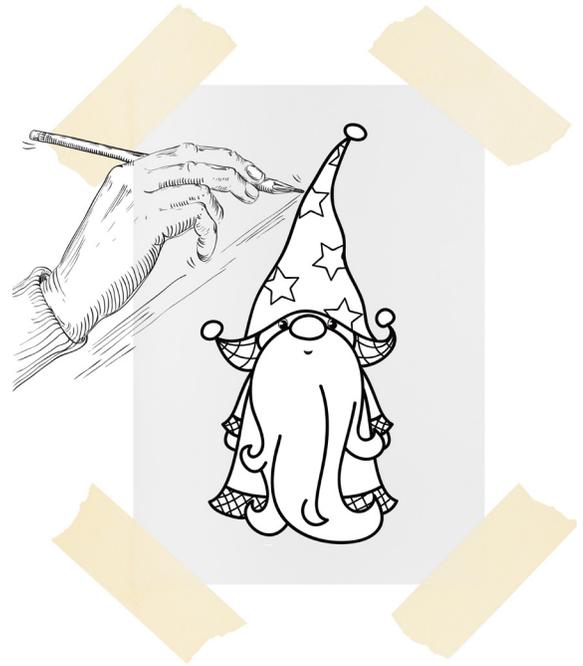


## THE TRACING METHOD

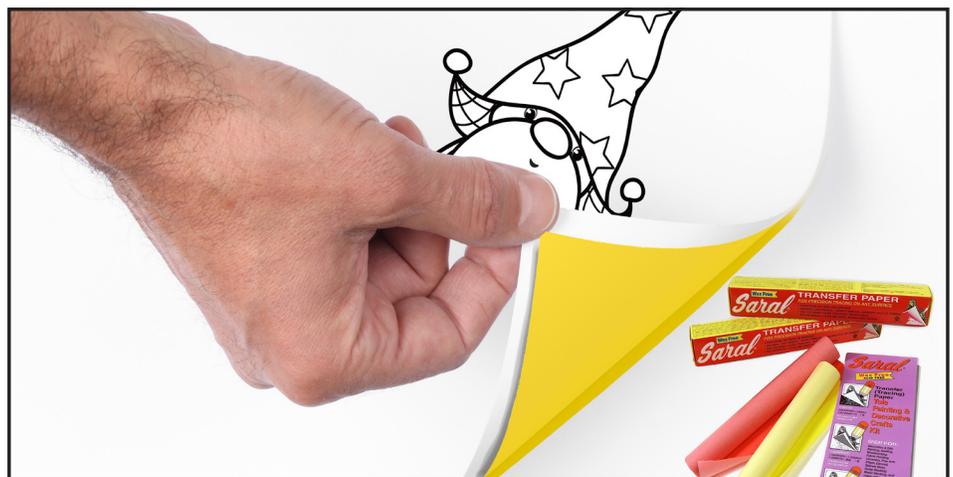
- Adjust the size to fit your surface and be sure to check your printer settings to see if the final size reflects the size you need.



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:



## 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.

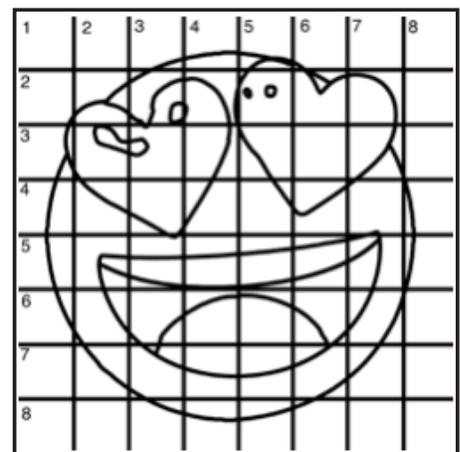
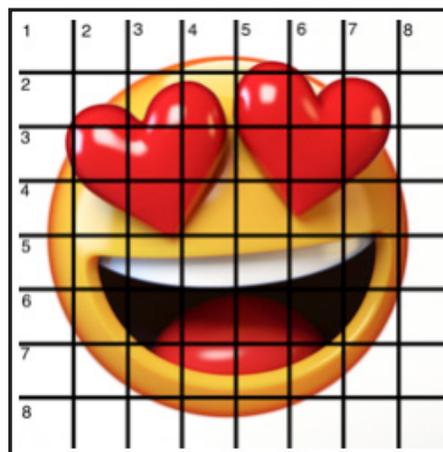
Number your columns 1 - 8, left to right, and your rows 1 - 8 from the top to the bottom.

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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