

# HOW TO PAINT IN ACRYLIC BY THE ART SHERPA

## THE DRESS



### STEPS 9 | DIFFICULTY: CHALLENGING

#### MATERIALS - ACRYLIC PAINT

- Cad Red Medium (CRM)
- Quinacridone Magenta (QM)
- Cadmium Yellow Medium (CYM)
- Naples Yellow Light (NYL)
- Ultramarine Blue (UB)
- Phthalo Green (PG)
- Burnt Sienna (BS)
- Mars Black (MB)
- Titanium White (TW)

#### MATERIALS - BRUSHES

The Art Sherpa = TAS

- Large Brush (background)
- #8 TAS Cats Tongue
- #4 TAS Round
- Assorted Acrylic Bright Brushes
- Golden Glazing Liquid
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- Cretacolor Pastel White Pencil
- 16 x 20 Canvas
- T Square Ruler

## TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- Gridding,
- Mixing skin tones,
- Mixing color from a limited pallet,
- Blocking-in,
- Being painterly and loose,
- Painting light sheer fabric,
- Achieving good value,
- Implying Flowers, and
- Expressive painting strokes.
- It is important to note when a color mix is heavy or predominant in one color. Use this paint legend below to understand the symbols that I use to give you important painting information.

## PAINT COLOR & MIXING LEGEND:

- EXTRA - Fluid White Paint (for splatter) = FWP
- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW
- Even 1 to 1 Mix: =
- More of this color: >
- Less of this color: <
- Add tiny smidge of this color: LC-
- Colors bias is in the order they are written, left to right.
- First color is the primary and strongest color.
- Colors that follow are descending in amount.



## SHERPA'S NOTES:

**You** are an artist, not a copy machine. YES, you are. A key to success is not to rush. Follow the steps, breath and be relaxed with yourself. I will demonstrate a concept in a step and you should duplicate that concept before moving to the step. At the end of all of the steps, we will both have beautiful paintings, though they will not be identical. I truly believe that everyone can learn to paint but that some art skills take time to master. Be kind to yourself and give yourself time to be a beginner. Your time of being "new" is shorter than you think, so enjoy the discovery process. Don't waste time beating yourself up over mistakes. Be present and mindful

of your successes. Pay attention to the elements of painting that are fun and unexpected. Remember that the steps in this booklet match the steps in the video. These are set up to go together so you can quickly refer to the video demonstration and the book together. It is my deep belief that the marriage of these two teaching methods will result in a higher enjoyment rate for you, my community student.

Included with this step by step illustration are technique references at the end so that if you do not understand a technique I am referencing, you can refer to it.

# THE GOLDS LOCKS ZONE

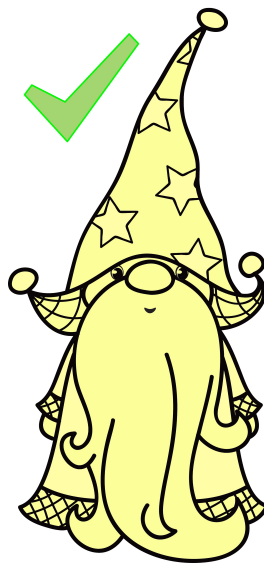
In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When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



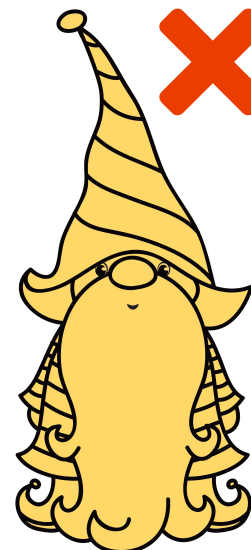
It is important to note when a color mix is heavy or predominant in one color. Use this paint legend below to understand the symbols that I use to give you important painting information.

## NAPLES YELLOW LIGHT

- The color that is hard for most people to find is Naples Yellow Light, sometimes called Titanate Yellow or Even Nickel Titanate Yellow. This can be frustrating for the new artist. What you may not know is outside of the voluntary ATSM, there are no standards in art materials. You can turn to the tube of paint for a bit more information regarding color, safety, and lightfastness. Reading the tube is important and we don't always think of doing it.
- Nickel Titanium Yellow ( PY 53 ) is opaque and has a low tinting strength. Because it's not overpowering, it can be controlled easily.
- Titanate serves as a substitute for lemon yellow which is the traditional cool yellow. Some companies make a hue that is very close which they call Naples Yellow Light. That hue is what I am using in my Sennelier paint...Naples Yellow Light.



NAPLES YELLOW LIGHT  
SOMETIMES CALLED  
TITANATE YELLOW PY53  
LIGHT GREENISH YELLOW  
CAN BE A HUE



NAPLES YELLOW  
COLOR OF A BAND-AID  
OR SAND

## YOU CAN SUBSTITUTE ANY OF THESE COOL (GREEN) BIAS YELLOWS, PICK ONE!

- Hansa Yellow light
- Cadmium Yellow Light
- Cadmium Yellow Pale Hue
- Lemon Yellow
- Bismuth Vanadate
- Yellow Azo Light
- Benzimidazolone Yellow Light

**BELOW IS A LIST OF PAINT COMPANIES THAT CARRY THIS EXACT COLOR OR A SUITABLE HUE. AS THIS IS THE HARDEST COLOR TO FIND, FEEL FREE TO USE A SUBSTITUTE FROM THE COLORS LISTED BELOW:**

- Acrylique by Sennelier - Naples Yellow Light
- Abstract Acrylic Paint by Sennelier - Naples Yellow Light
- Amsterdam Acrylic Paint made by Royal Talens
- Old Holland New Masters Classic Acrylic
- Matisse Structure Acrylic (also called Naples Yellow Light)
- Daler Rowney: Cryla Acrylic Paint
- Golden Heavy Body Artist Acrylics - Titanate Yellow
- Pébéo Studio Fine Acrylic - Naples Yellow Hue 100 ml
- Cranfield Acrylics - Primrose Yellow is like Py53
- AV Vallejo Acrylic -Titanium Yellow is like Py53



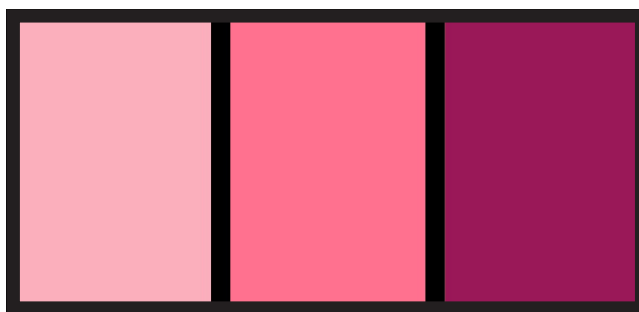
## USE THE COLOR KEY TO HELP CHECK YOUR MIXES.

### THE GREENS



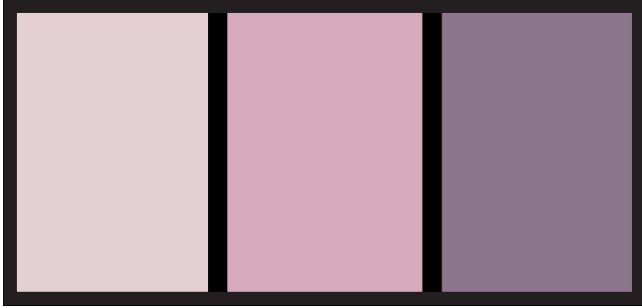
The greens of the painting are a mix of Phthalo Green deepened with Burnt Sienna. You can lighten with both Cadmium Yellow and white. Play with how much green, brown, yellow and white are in the mix to get many values and hues of green. More Phthalo Green tends to be more mint. More yellow tends to be a warmer green and more brown tends to be a deeper green.

### THE FLOWERS



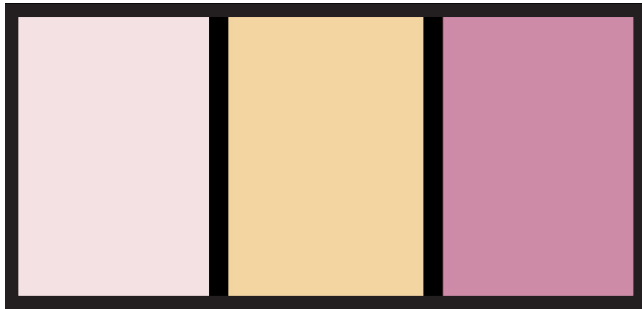
When creating the pinks for the flowers, you will want to create something warm and inviting. I like to begin with a base of Cadmium and Quinacridone Magenta. Adding magenta and a little Naples Yellow Light or Cad Yellow to warm the color. I can lighten the color with Titanium White or deepen with more magenta.

## DRESS COOL



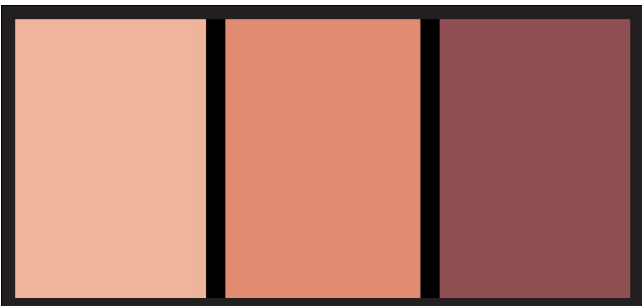
The cool shadows and highlights of the dress that are not in direct sunlight will be light mixes of Titanium White, Quinacridone Magenta and Ultramarine Blue. Sometimes Naples Yellow Light or Cadmium Yellow can be used at the lightest stage. These mixes tend to be heavier on the Magenta side. Add more Ultramarine to cool the shadow mix, more Titanium White to lighten it, and sometimes I get Burnt Sienna involved to brown these deeper shadows.

## DRESS WARM



The warm areas of the dress will be done with Naples Yellow Light, Cadmium Yellow and Quinacridone Magenta. I like to add more magenta to rose up the deeper shadow parts of the highlighted areas. More yellow as I come through the middle ranges and more white for the finishing parts. You will be playing with the full range of color throughout these mixes.

## SKIN TONES



Skin tones in this painting will tend to be warmer

and more yellow than you might expect. The base skin tone mix is Cadmium Red, Cadmium Yellow, Burnt Sienna, and Titanium White. Skin tones that are in the deep shadows will need a little bit of black added to shade. Skin tones that are in the warmest spots of light will have added Titanium White and even Naples Yellow Light to make softer and brighter.

## MORE SKIN TONE TIPS

### USE THE COLOR KEY HOW MANY SKIN TONES CAN YOU MAKE?



Skin tones do take a bit of practice. I highly suggest using practice paper or canvas paper and mixing several values of different skin tones with your colors plus white and black. You will find very quickly that with just a few colors you can get a wide range of skin tone. Sometimes it's boring to do these types of steps when you're excited to do a project, but they can be so informational and so helpful that I highly encourage you to not only take this detour but enjoy it.

# FIND YOUR PASSION & YOUR SUPPLIES

Dont forget to check out  
The Art Sherpa Store  
for goodies like the  
Brush Soap Spa!

[www.TheArtSherpa.com](http://www.TheArtSherpa.com)



## STEP 1 - TRANSFER THE IMAGE

### MATERIALS & COLORS FOR STEP:

MB

T SQUARE

CRETACOLOR PASTEL WHITE PENCIL

### STEP DISCUSSION

- Paint your canvas black with a large brush and allow to dry; repeat. It must be dry and completely cool before proceeding.

### SKETCH IN THE IMAGE

- Use your favorite method to sketch out chalk lines of the contours of your subject. You can use freehand, the tracing method, the gridding method or projection. How you personally choose to put your subject matter on the canvas is up to you. There is no right or wrong here only process. Choose a method that you're comfortable with

and gives you a result that you're happy with. For this project, because of the size, I chose the gridding method.



# THE GRIDDING METHOD EXPLANATION

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. We will work on a 2" grid. On your 16 x 20 canvas, you will make a mark using your chalk tool and a T-square ruler at every 2 inch point both horizontally and vertically. The T-square will help ensure that your lines are straight. Number your grid to match the reference. 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.

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.

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 16 x 20 canvas to match the free grid for this project.

Be sure to number your squares by 2's per the illustration that follows. Draw each square one square at a time. Use the contour lines to help you define the structure of your horse!! Remember - contour lines define the outline of form.

Even if drawing is a new skill for you, gridding is a way to make complex shapes on your surface accurately and easily. "Easily" being a loose term for "not as hard as freehand". Remember to be easy with yourself whenever you're learning a new skill. What will be easy tomorrow can only become so by facing your art challenges and practicing.

With a clean damp brush, remove grid lines. Take your chalk and define your subject lines to help them be stronger and more defined. Clean up any residue that can't be removed on the outside negative space around the stallion with more Mars Black to give it a smooth finished look.



## STEP 2 - THE CORSET & BUSTLE

### COLORS FOR STEP:

CORSET **TW<NYW, MB**

BACKGROUND **MB<BS**

HINTS OF BUSTLE **TW<NYL<BS**

### CORSET

- With a Bright brush, paint the white stripes loosely in and then go back and paint in the black stripes.

### BACKGROUND

- With a Bright brush, loosely paint in the background with a mix of MB & BS. The background should be a variant of color instead of a single color.

### HINTS OF BUSTLE

- To add hints of a bustle, use your brush and your mix to loosely add expressive, free strokes to imply the bustle is showing a little bit in the deep shadow,



## STEP 3 - SKIN TONES

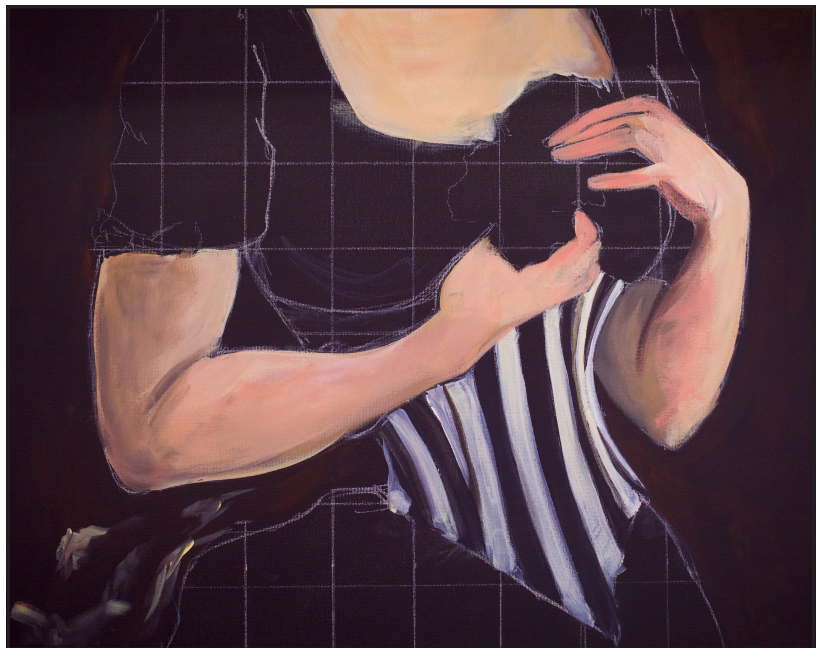
### COLORS FOR STEP:

**TW<CR<CY<BS**

**SHADE WITH MB AND BS**

**LIGHTEN WITH TW < NYL**

- Painting a few values of basic skin tones paying attention to the fingers being warmer; the chest being lighter and more yellow. The shadow areas of the arms should create form and shape.
- I think it's more important to rough in the colors at this stage and keep blending to a minimum.



## STEP 4 - REFINING SKIN FEATURES

### COLORS FOR STEP:

**TW<CR<CY<BS**

**SHADE WITH MB AND BS**

**LIGHTEN WITH TW < NYL**

- Now we can come back with our skin tones and refine and soften the values of light and shadow. I like to add a bit of the very warm yellow skin tone mix under the sheer sleeve. This is something that helps the design be more romantic and delicate when her skin shows through. Now's the time to soften your shadows and blend into your highlights to create form. Don't forget to add highlights at the knuckles and little details for fingernails. I like to alternate between my Cat's Tongue Brush, a Bright brush, and a round brush. You won't need to paint all of the hand that is covered by the flowers, so there's no point in putting it in now. You can add a little dark band



with brown and black for the ring. Expect this stage of the painting to take the longest and be the most challenging for you.

- Remember, you can always go back to the video to rewatch if you need to. Breathe and try to relax.

## STEP 5 - THE DRESS

### COLORS FOR STEP:

PURPLE SHADOWS OF DRESS:

**TW<QM<UB**

BROWN SHADOWS OF DRESS:

**TW<BS<UB**

WARM HIGHLIGHTS OF DRESS:

**TW < NYL<QM, SOMETIMES CY**

- Rough in the values of the dress using the mixes for warm and cool shadows. Most of these should be gray with a bias from purple to blue and to brown. In areas of a brighter highlight, you can tend with large amounts of TW and even add pops of NTL or a little CY. This is done in a painterly way to simply catch structure and value. colors at this stage and keep blending to a minimum.



## STEP 6 – DRESS SHADOWS & HIGHLIGHTS

### COLORS FOR STEP:

PURPLE SHADOWS OF DRESS:

**TW<QM<UB**

BROWN SHADOWS OF DRESS:

**TW<BS<UB**

WARM HIGHLIGHTS OF DRESS:

**TW <NYL<QM**

**SOMETIMES CY**

- As before, but with more refinement, let's continue to define values and forms of the dress. At this stage we can add beginnings of details like the bow on the sleeve. We can focus on creating a sense of skin peeking through the sheer part of the sleeve, add shape to the skirt and form to the bodice. Use the reference as a guide to help you see where shadows are warm or cool. The same with highlights.



I like to reserve a little bit of pure TW to create pops of value that imply a delicate element to the whole design.

## STEP 7 – FINE EMBELLISHMENT DETAILS

### COLORS FOR STEP:

THE BLACKS: **MB AND MB<UB**

THE WHITE STRIPES: **TW<NYL**

- Using a Bright or TAS Cat's Tongue, define the black areas of the corset bow. Add hints of the straps coming around the shoulders on the dress. Create a definition on the bow. The highlights are a mix of the UB MB and a little white. With a clean brush, come back and define the white stripes on the corset. Come in and add a little detail to the ring.



## STEP 8 - THE BOUQUET

### COLORS FOR STEP:

LEAVES: **PG<BS**

FLOWERS: **CR<QM**

SHADOWS OF FLOWERS: **QM<UB**

- In a painterly way, loosely, brushing using a light touch, stroke the leaves of the flower bouquet using the deepest green mix of PG and BS. Take the deep flower mix and rough in the shape of the flowers. When you have a basic understanding of the shape that the bouquet is going to take, use the shadow color and rough in the cast shadow that the flowers would create.



## STEP 9 - IT'S IN THE DETAILS

### COLORS FOR STEP:

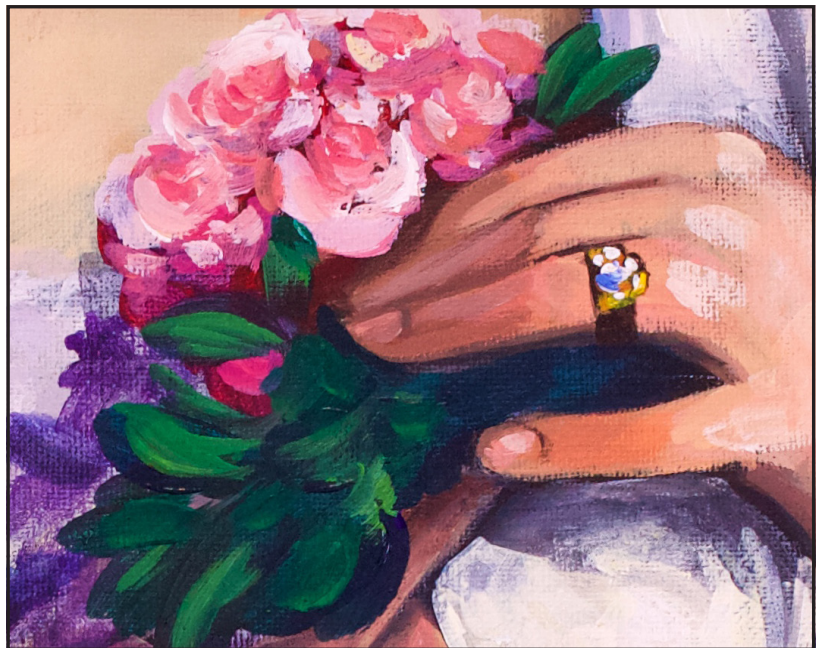
LEAVES: **PG<BS<CY**

FLOWERS: **TW<QM<NYL<CR**

RING: **CY<BS LIGHTEN WITH TW**

- The final details are what will pull it all together. Loosely paint in the roses with very light coral. The outside petals are the lightest; in the center of the flowers, a little bit deeper. Come back and add highlights to the leaves with a slightly more yellow green. It's a good thing at this stage to look around the painting and see if anything is crying out for highlights or shadow or if there's something you missed or would like to refine. I often go back and detail at this stage. My ring is painted with highlights of CY and BS. I find with metal, it's the contrast of the highlights and shadows that create the effect. I imply

a gemstone in the center using TW and even a little bit of UB. Use the reference as your guide to see where the strongest parts of your light and shadow need to be.



## TECHNIQUE REFERENCES:

### BLENDING WET INTO WET

Another way to create transitions from one color to another, or one value to another, in acrylic painting, is 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, but no detail is required.

### 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

This is where you 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

When you 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

Glazing is 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 the pigment is made. 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. It can be hard for new artists to understand because it's used in so many different ways. 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. What I mean by that is 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

This is 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 we're both colors are still evident in the mix and brush stroke.

## **PAINTERLY**

Brush strokes that are free flowing and expressive. A 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 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**

Taking two colors and thoroughly incorporating 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. This is always useful.

## **UNDERPAINTING**

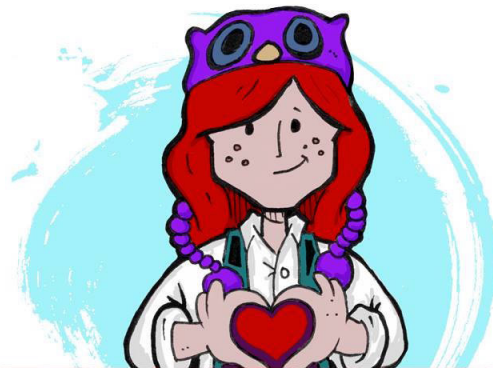
Loose large fields of color that future layers of painting will build on.

## **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.



**SUBSCRIBE**

# WHAT TO DO WITH YOUR FINISHED PIECE?

As an artist, and, yes, you are an artist, because you have created a painting. But 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. Another great tip is to look at resale shops and estate sales. I teach my classes in what is called standard sizes which means many frames will likely fit the painting you're doing. You may find a very expensive frame at an estate sale that could fit your painting and it's a great way to upcycle.

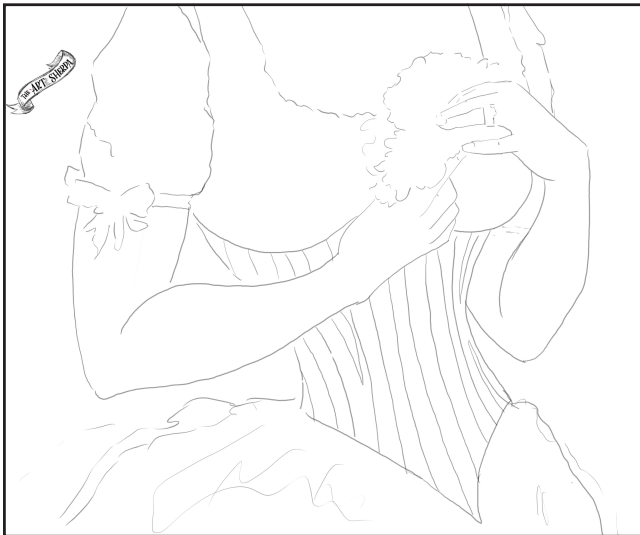


We would like to thank

# PATTI HOFFMAN

for her patronage and support of our show.  
There are so many things that have gone from dream to  
reality thanks to your patronage.  
We thank you from the bottom of our heart

## TRACEABLE - HOW TO USE THE TRACING METHOD



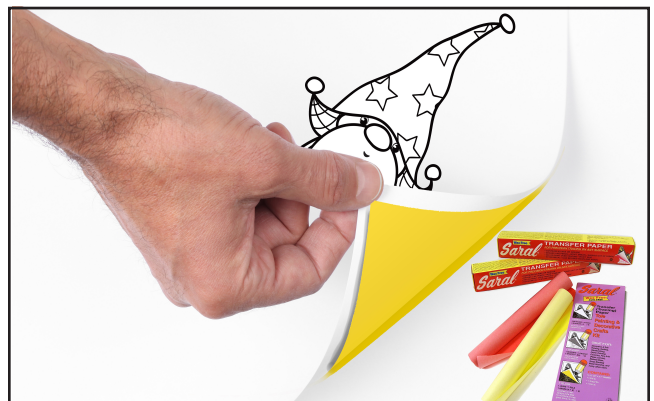
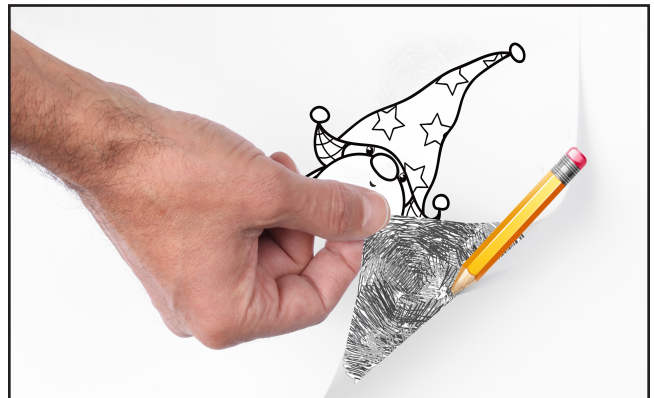
### STEP 1 PRINT OUT TRACEABLE

- Adjust Size to Fit your surface
- Be sure and Check your print settings
- To see if the final Size Reflects
- The Size you need



### STEP 2 RUB THE BACK WITH GRAPHITE OR USE SARAL PAPER AND SKIP THIS STEP.

- Be sure to rub the back of your paper on the side without the lines drawing using a HB pencil.
- Hold up to window light to make sure graphite covers all the lines of the subject drawing.
- Test your Seral paper to make sure the color you are using is going to show on the canvas.



### STEP 3 TAPE IT DOWN

- 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.

### STEP 4 TRACE THE LINES

- Carefully, with medium pressure, redraw over every line. You can lift one corner of paper to see that your transfer is happening. If not check if your rubbing is too thin or that your pressure is not too light. After you are done tracing the lines, remove your traceable and you should have a copy of the line art on your canvas.



## HELPFUL HINTS FOR USING SARAL® WAX FREE TRANSFER PAPER

### THE FOLLOWING ARE HINTS TO HELP YOU HAVE THE BEST SUCCESS WHEN USING SARAL® TRANSFER PAPER.

- On any project, make the lightest transfer line you can see so it will be easy to erase or remove if you decide to change the transfer line.
- To help avoid smudging, wipe a new, unused sheet of Saral Transfer Paper lightly with a tissue to remove any excess coating or dust.
- When using Saral Transfer Paper, avoid smudging with the palm of your hand by placing the transfer paper on your surface and securing it with tape or with your fingertips (not the palm of your hand).
- To remove smudging, try a large eraser and lightly rub over the smudge. This will work most of the time. You can also remove a smudge with the rubbing alcohol found in your medicine cabinet (isopropyl) and a cotton swab. Be sure to test the alcohol on your project in a small, less important, section or corner first to make sure the alcohol won't ruin your surface or painted surface.
- On watercolor paper, make the lightest, thinnest transfer line possible that you can see. It will erase if you have not painted over it. However, be sure to erase very lightly and only on the transfer line to avoid breaking the small fibers in water color paper.
- On watercolor paper, be sure to use the lightest, thinnest transfer line so it won't show too much through water color paint transparent washes.
- Saral Transfer Paper transfer lines will wash out of fabrics. However, it will brush off of some fabrics (e.g., t-shirt cotton, depending on color)...try rubbing lightly with your hand.
- From [www.saralpaper.com](http://www.saralpaper.com)

