

HOW TO PAINT IN ACRYLIC BY THE ART SHERPA

RED BOOK & COFFEE CUP SNOWSCAPE WINDOW FANTASY



STEPS 10 | DIFFICULTY: INTERMEDIATE (2 HOOTS)

PAINT COLOR & MIXING LEGEND:

- Fluid White Paint = 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
- Mars Black = MB
- Titanium White = TW

MATERIALS:

- The Art Sherpa = TAS
- # 8 TAS Bright
 - #10 TAS Bright
 - #4 TAS Round
 - Dritz Tailor Chalk Tool and/or Chalk Pencil
 - 16 x 20 Canvas
 - T Square Ruler
 - TAS #4 & #6 Hog Fan Brush

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- Gridding
- How to block in.
- Being painterly and loose.
- Achieving good value.
- Creating a good atmospheric perspective.
- Use the paint legend above to understand the symbols that I use to give you important painting information.



SHERPA'S NOTES:

You are an artist, not a copy machine. YES, you are an artist. 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. You can also always go back and review the recorded tutorial in the video library on my website.

THE GOLDILOCKS ZONE

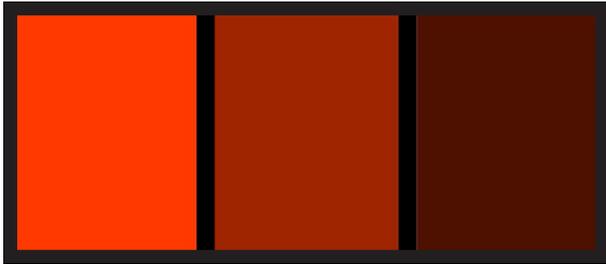
In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When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

COLOR MIX EXTRA INFO:



The Reds in the painting are a mix of Cadmium Red and Mars Black. To deepen, you would add more Mars Black; to brighten, you add more Cadmium Red to the mix. When you get to an almost pure cadmium level, then you can begin to add just a little bit of Cadmium Yellow Medium to create the brightest highlights. You don't want to add the Cadmium Yellow to a mix where the Mars Black is strong in the color as this will take you into a golden brown more than a bright light red.

THE SKY GRAYS AND REFLECTIONS



The sky, distant mountains, and reflections are based in an Ultramarine Blue and Burnt Sienna mix. These two colors, mixed together, make a beautiful neutral Gray. you can get a lot of variety by balancing out the blue to the brown. If you want to move more into the sky values, a little more blue and a lot of Titanium White. This is also true for the reflection on the book.

A BIT OF EXTRA FUN!



Don't forget to check out **THE ART SHERPA STORE** for authentic quality products hand-picked by Cinnamon herself!

STEP 1 - THE BACKGROUND

COLORS AND MATERIALS FOR STEP:

MB

TW

- Paint your canvas a slate gray made from a mixture of MB & TW with a large brush and allow to dry; repeat if necessary. It must be dry and completely cool before proceeding.

TRANSFER THE IMAGE

MATERIALS & COLORS FOR STEP:

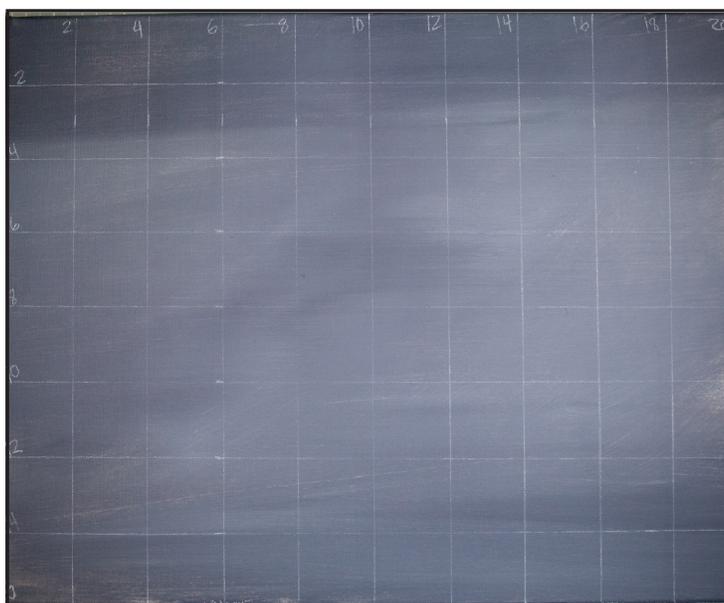
T SQUARE

CRETACOLOR PASTEL WHITE PENCIL,
DRITZ CHALK TOOL, OR CHALK

- For this project, because of the size, I chose the gridding method and marked the canvas with 2" horizontal and vertical squares, numbered by 2's.
- Both the gridding method and the transfer method are discussed in more detail in the **Technique Reference** section of this booklet.

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.
- It's important that your mountains not be pyramids; they are formed by wind and geology, so they are really rounded rocks.



STEP 2 - ROUGHING IN BASE VALUES

COLORS AND MATERIALS FOR STEP: QM, PB, UB, BS, TW #10 TAS BRIGHT

- The winter-blue-gray sky is put in with a #10 Bright and a mix of UB & BW + TW. Ok to allow some of the background gray to peek through. Come back with white for highlights.
- Add a little PG to the sky mix and fill in the furthest mountain; deepen a little for the middle mountains. Mountains should be lighter at the top and darken as they come closer to earth. This creates Atmospheric Perspective - the way objects work in the real world to tell us how close or far objects are from us. My brush strokes are directional, but very loose, working in the sky color creates a sense of organic being. As you paint in the background, know that we will have some trees peeking through.
- Snow is UB & TW and I can always add a bit of QM into it if it is too blue. Don't forget the

section that peeks in under the cup holder ring. Aqua turquoise with PB & TW for the snow.

- You may want to change out your water before Step 3.



STEP 3 - BLOCKING IN WINDOW, TABLE TOP, AND TEACHABLE MOMENTS

COLORS AND MATERIALS FOR STEP: CRM, QM, CYM, BS, MB, TW #10 TAS BRIGHT

- The window sill is a loose mix of RS + QM + TW with a touch of CYM. The reason for the red is to capture the reflected light from all of the red influences. BS, MB & TW for the table top, add a little CYM.
- This step was a real teachable moment when I had to move the lower window sill up and adjust the table top, and go back into the mountainscape and adjusted the mountains. These moments happen to us all, it's not just you. Happy little mistakes that are fully correctable because acrylic is so forgiving.



STEP 4 - BLOCKING IN THE REDS

COLORS AND MATERIALS FOR STEP:

CRM

CYM

NYL

BS

MB

TW

#10 TAS BRIGHT

- BS + CYM + NYL and rough in the side book pages; darken mix with BS and paint the bottom book pages, which are darker. Add a little TW to mix for highlights. CRM & MB for the leather book cover. I put CRM on the top of the book nearer the window to reflect light coming onto the book from outside. More TW to the color where the book is in fuller light.
- CRM + MB for the bottom of the cup holder and the bottom of the cup by the book (it's the shadow of the cup on the book). Less MB as it moves up the side of the cup, but again, it's still in shadow. CRM around the tip of the cup rim in back and at the top of the cup handle.

- Scarf is MB + CRM; darkest in the folds of the fabric, lighter as it moves away from the fold or is in the light. Add a little TW where the fabric is in direct light.
- TW + NYL on the inside rim of the cup.



STEP 5 - THE WINDOW'S VIEW

COLORS AND MATERIALS FOR STEP:

FWP

CRM

WM

CYM

NYL

UB

PG

BS

MB

TW

#10 TAS BRIGHT

#4 TAS ROUND

TAS #4 HOG FAN BRUSH

#6 HOG FAN BRUSH



STEP 5 - CONTINUED

- This will be your longest step, so take a breath or a break if you need to. Or, you can just be like me and say, "OH NO, my cup is cool! JOHN...?"
- UB + TW + PG + BS and dry brush the far back mountain top. Add more BS + PG for the middle mountain lines and more BS + PG + TW for the nearest mountain. Don't rinse brush, but grab some TW for the nearest mountain's snow. BS + QM and background gray to make upward little streaks to imply distant tree trunks. Distant trees that come from near the left side of the cup to the right side; bring trunks below the snow cap. Bring back some of the light gray and highlight the trunks. Scumbly add in some little dry tree branches and leaves. Work the corner of the brush, and rough it up.
- Switch to a #4 Round and the TW gray mix to highlight the side of the trunk in light. In my world, the light source was to the left. Finger paint to blend those tree tops, unfocus them, let them be far away.
- Come back with FWP and add highlights.
- Switch to a TAS #6 Hog Fan Brush and BS + PG + MB, for deep color and add the left middle tree and tap down the trunk and upward branches coming down. Use half of the brush for a smaller branch, like near the top of the trunk. Add right fir trees paying close attention to where they start in respect to the mountains. Remember not to make ladders out of your branches. Don't be uniform. I did switch to a #4 Hog Fan Brush for the branches on the right, since they were further away, but that is entirely your call. If your green gets on the cup rim, don't stress, another teachable moment, your finger and a damp brush will remove it and you can always paint over it.
- Now, low tack tape to cover the window sill on the left and add in the tree nearest the window. It is the tallest tree but is just peeking over the side; the world continues beyond your window. Add the two trees it lives with.
- Take the hog brush again and add some UB to the trees on the right for interest.
- Switch to the #4 Round and PG + BS and paint above the snowline up into the trees a bit on the left to diffuse and darker.
- Dry.
 - Try to remind yourself of John's speech on why you don't use high heat.
- Remember that you can always go back and review the tutorial video if you need to.
- UB & BS with your finger to blush out a shadowy thingy under the trees on the right - it's really called rouging. Come back through with TW on your bright and highlight the snowy hill.
- UB & TW to light, almost white, kind of blue, on #4 fan, and add top-of-the-branch snow. You can come back with pure TW for highlights. Remember to imply forward branches with the snow because branches do not just go to the right and to the left. I added more UB to the snow on the trees on the right.
- Don't forget to put dark green into that section under the coffee cup holder where it allows the trees to peek in.
- Really a good time to take a break; freshen your water, get more sippy sippy.

ARTIST TIP:

Artists that are standing at an easel. If you are using a palette on a side table, you might want to switch to a handheld pallet or small plate so you can hold your body closer to the scarf as you do many small motions. It can be helpful when repeated small details are done on the canvas and you may have to turn or move your body a lot to move your paint instead of your body.

STEP 6 - FOREGROUND

COLORS AND MATERIALS FOR STEP:

QM

NYL

UB

MB

TW

#10 OR #6 TAS BRIGHT

T-SQUARE OR RULER

- Pull your tape off the window sill.
- Stay on the bright, and you might have to refresh TW. I tend to scatter it around because I use it so much.
- TW + NYL to top of the window sill, both sides. Check your gray value on the table. NYL to add some yellow to the space behind the cup and book, by the window, for reflected light from the window. Add a highlight on the bottom of the tabletop on the right, then back to the gray if you need to. UB to gray-black mix to create a shadow for the shawl. More MB nearest the shawl and for shadow along the edge of the table near the book side. Some TW on the edge of the

side window sill nearest the glass. A little QM + TW for highlights on that sill. A little NYL for a glass reflection on the tabletop.

- Using T-Square and UB + MB, draw a deep shadow on the downward side of the book, on the tabletop. UB for the shawl shadow. Gray tones + UB on the window sill for reflections.



STEP 7 - THE REFINING THE CUP

COLORS AND MATERIALS FOR STEP:

CRM

CYM

NYL

UB

MB

#8 BRIGHT

#4 ROUND

- NYL to paint the lip of the cup on a #4 Round. Add more TW and add a highlight inside the cup and on the top of the cup
- With #8 Bright, CYM CRM + TW, pull a bit of reflection on the side side of the cup, maybe a bit of MB for a lower reflection, more MB for the nearest back reflection. Inside lip and



STEP 7 - CONTINUED

top of handle with TW; outside edge of cup, pull up the white onto the cup on the right bottom edge. TW on the side rim of the cup, thicker line to indicate depth of cup. CRM on inside edges of cup. Use the reference below to help you with placement. CRM + MB and refine the part of the cup that is more in shadow. The physical mass of the cup impacts the way that shadows and highlights show on the cup. More MB towards the

bottom of the cup. Refine with all the cup mixes until you are happy. I work on the corner of the brush when I want control of what I paint.

- UB + TW to highlight edges of cup that might reflect the blue in the landscape. This is your "POP" of highlight.
- Step back and evaluate.
- John Joke of the Day: Remember that Step 7 ate Step 9. (i.e., 7, 8, 9)

STEP 8 - STEAMING HEART AND REFINE THE BOOK

COLORS AND MATERIALS FOR STEP:

CRM

QM

CYM

CYL

BS

MW

TW

#8 TAS BRIGHT

- Because I wanted to add steam, UB + BS + TW, and swirl a basic heart shape over the cup. Remember that steam, evaporation or gas, is impacted by the wind currents of the room, which I'm indicating with s curve strokes. Add tape to the edge of the book binder, and I'm adding BS + MB to define the edge, then adding CYM + NYL, maybe a bit of QM, and streaking to imply individual pages at the bottom of the book. UB + TW to the top of the book as a glaze. UB and CRM as a glaze at the top of the book to show that highlight. Remember that the very top of the book is in shadow from the shawl. CYM + CRM for the shawl shadow at the top of the book. Grab your darker red values to make the corner look right. Maybe some MB in the mix to capture the bottom edge of the binding inside, close to the table. NYL + TW + MB to lowlight streaks on the page on the side. Gray

where pages making the turn. A little TW highlight on the bottom pages nearest the corner and inside edge of the book binding.



STEP 9 - VALUE & TEXTURE OF THE SCARF

**COLORS AND MATERIALS FOR STEP:
CRM, CYM, UB, MB, TW**

**#8 TAS BRIGHT
STEP DISCUSSION**

- CRM + MB to capture some of the basic shape and space of the shawl; create the low lights so we can add the highlights. Darker where it would be within a fold; add MB where you need to. Refer to the reference picture and the video if you need to for help. You need a solid foundation of elements in order to add the detail. CRM where the scarf would be in the brightest light. You can add CYM + CRM to warm up the highlight.
- UB + TW to add a highlight on the rim of the cup between it and the shawl. Separates the cup space from the scarf space. Respect the zones.



STEP 10 - HOW TO KNIT A SCARF

COLORS AND MATERIALS FOR STEP:

FWP

CRM

QM

CYM

TAS #4 ROUND

- Mixes: CRM & TW
CRM + CYM (orange)
orange + TW
QM
CRM + CYM
- The knitty bits - I add small lines to imply cable knit rows in the highlighted section of the scarf, starting with CRM. I'm adding the other colors in but you just have to play with it, I can't give you much direction. Be sure to rinse out your water if you need to.
- Feel free to refer to the reference photo below or rewatch the video if you need to.
- I signed with FWP.





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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, 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. Colors like quinacridone magenta or phthalo blue are very transparent. Opaque pigments can be made transparent using a medium for glazing.

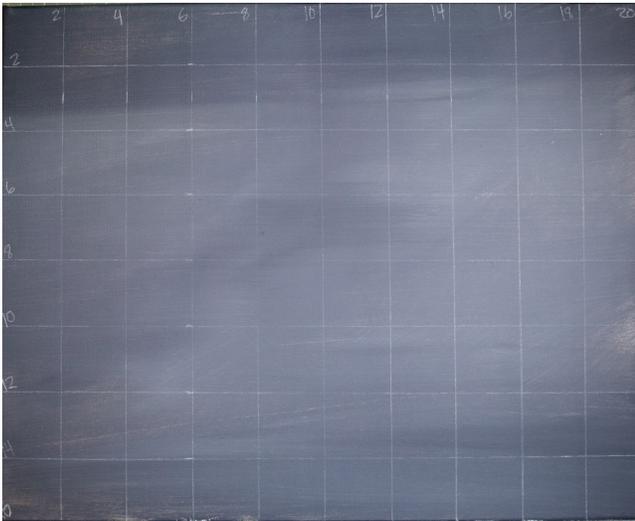
GRIDDING

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. 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.



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.

- Paint Tight - hide brush strokes, reproduce like in a photograph.
- Painterly - color and line and form and texture forms the image.

S STROKES

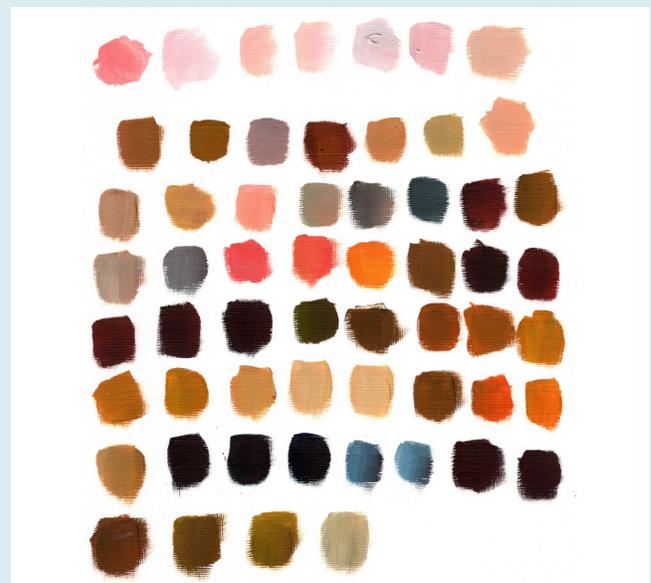
Being able to create compound curves as strokes is a very important technique in painting. Most of the natural world will require your ability to execute it as stroke. It's a good idea to practice making bold S strokes and delicate S Strokes.

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.

SKIN TONES

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.

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.

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.



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 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.



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.

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

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 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

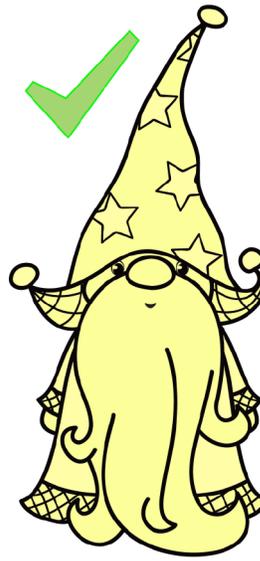
to be a professional to frame or hang your paintings. Frames and ready to hang options are available at your local craft and art store. Another great tip is to look at resale shops and estate sales. I teach my classes in what is called standard sizes which means many frames will likely fit the painting 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.



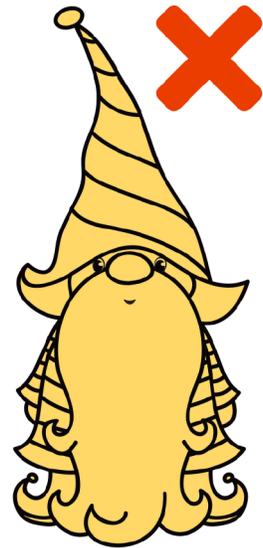
COLOR BLOGS:

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





THE ART SHERPA

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