

HOW TO PAINT IN ACRYLIC BY THE ART SHERPA BOY AND OWL TALKING IN SNOW

- NARNIA INSPIRED -



STEPS: 9 | DIFFICULTY: CHALLENGING | 3 HOOTS

THE ART SHERPA™

PAINT COLOR LEGEND:

Use this to understand the symbols that I use to give you important painting information in the Steps.

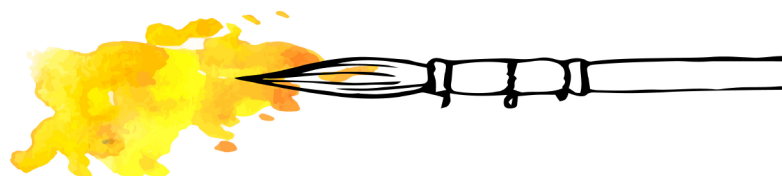
- EXTRA - Fluid White Paint (for splatter) = FWP
- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW
- EXTRA - Zinc White = ZW

MATERIALS:

- The Art Sherpa =TAS
- Silver Brush 1" Large Brush
- #1 TAS Round
- #4 TAS Round
- #8 Raphael Textora Synthetic Bright
- #10 Silver Brush Ruby Satin Bright
- 8 x 8 Canvas
- Masterson Stay-Wet Palette
- Saral Paper
- STIKK Artist Tape

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

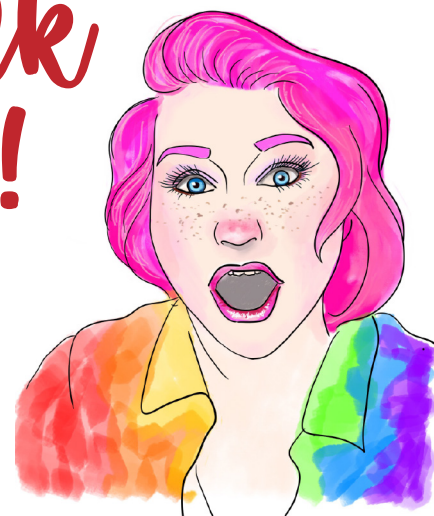
- Transferring an image
- Mixing skin tones
- How to block in
- Being painterly and loose
- Painting wood texture
- Achieving good value
- How to imply feathers
- Expressive painting strokes
- Chalk or colored pencil



This minibook is
dedicated to
**THE COMMITTED
MODERATORS**
who help John and I
create a show that is
warm and welcoming.

THANK YOU
for the time you
gift and the heart
you share with our
community!

*Thank
You!*





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."

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 GOLDBLOCKS ZONE

In painting, every technique or process has what I call a "Goldilocks Zone". As an artist, you will be constantly seeking this space to achieve maximum results from any project you're doing. Much like Goldilocks, you will go into each technique and try to find a space that is just right for you. When you're loading your brush, sometimes you will have too much water, sometimes you will have too little water, and sometimes you will find the amount of water is just right. When applying strokes to the canvas, you may find that you have too much brush pressure, too little brush pressure, or that your brush pressure is just right. The Goldilocks zone changes for every technique and every process. You will know you have found it when something that seemed difficult suddenly becomes much

easier. A little goal I'd like to set for you is to notice when you have found yourself in the Goldilocks Zone so that you can locate it again easier the next time you come across a particular technique.



STEP 1 - TRANSFER THE IMAGE

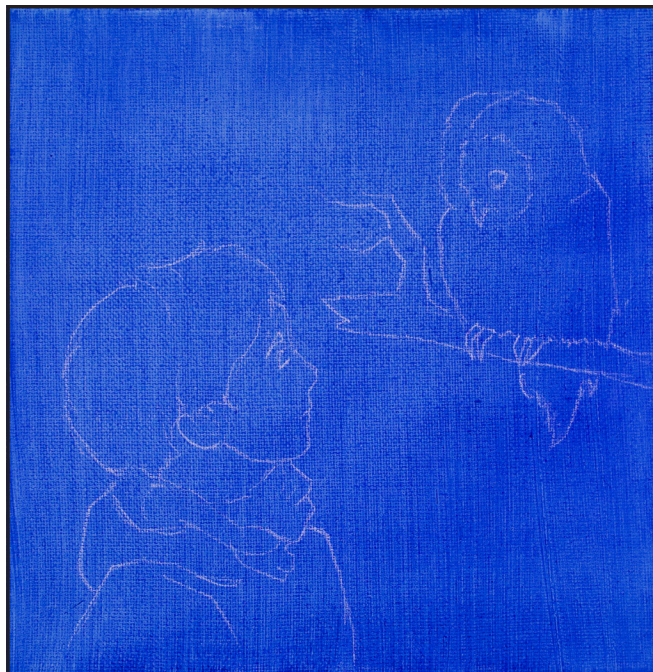
MATERIALS & COLORS FOR STEP:

UB

SARAL PAPER

STIKK TAPE

- Paint your canvas with UB and a large brush and allow to dry. It must be dry and completely cool before proceeding.
- 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 transfer method with saral paper. Both the gridding method and the transfer method are discussed in more detail in the Technique Reference section of this booklet. I use STIKK tape to tape down my images in the transfer method.
- Use a colored pencil or chalk to refresh any lines that did not transfer to your satisfaction before proceeding.



STEP 2 - MISTY SHADES OF HAZE

COLORS FOR STEP

UB

TW

- With #20 Short Handle Ruby Satin Brush, mix TW UB and fill in the background to about 2/3 up the canvas. Don't cut his nose off like I did. I am painting very loosely, not smoothly. A little more UB in the mix to the left, behind the boy's head and for the top 1/3 of the canvas. You can either paint over the branch or around the branch, whichever you prefer. Nice, loose, and relaxed, feels out-of-focus which will make the main images pop out.



STEP 3 – JUST BLOCKING IN

MATERIALS/COLORS FOR STEP:

#8 BRIGHT

#4 ROUND

PB

BS

MB

TW

BLUE SWEATER

- With the #8 Bright, start blocking in values, which indicate whether an object is light or dark, and hues, which are the colors. Values and hues create a sense of form and shape. PB can be somewhat transparent, but is the color of the sweater. Lighten the value coming around the sleeve. Add TW to lighten, pure PB to deepen.

GREY SCARF

- TW MB BS; lighter values in the front, darker in the back and in the shadows.

DARK BROWN HAIR

- BS MB for hair and just rough in the basic shape. I added interesting aspects to the top of the hair.

OWL

- BS TW as the basis of the owl. Be directional with the strokes away from the face and around the eyes. Lighten mix with TW on the face. Leave the beak and eye unpainted, though I did go back and cover the eye with the light mix. It's your call, whatever you are more comfortable with.

BRANCH

- Switch to the #4 Round and UB MB to paint in the branch. Get water as you need to improve the flow. Bring a jagged branch up and away from the owl - just freehand it in. You've got this. Don't make chicken feet or a fork, have bends and wobbles; nature is not perfect and does not use a ruler. Be natural. Little branches off the main branch must be smaller than the main branch. Stunt Hands' rule of thumb - "Don't chicken out, branch out".

OWL TAIL

- Pull some feathers down with BS TW for the tail.



STEP 4 – SKIN TONES

MATERIALS/COLORS FOR STEP:

#4 ROUND

#8 BRIGHT

QM, UB, NYL, BS, TW

- Change water if you need to as we are starting with skin tones.
- I started this step with the #8 Bright I worked in the face color on the toe of the brush, but I switched to the #8 Round fairly quickly. If you are more comfortable with the Round, you can paint the whole step on that brush.
- With NYL TW and just a skosh of BS, mix to a very, very light color. It will be transparent. Paint this to the areas of the face exposed to brighter sources of light and be sure to work up into the hair a bit. Add a titch of QM to pink it up for the nose, lip, chin and jawline; the ear is even more pink and exaggerated. He's out in the snow, he might be cold; blood rushes to the surface of the skin when someone is cold. BS MB for inside of ear, under nose, jawline, back of neck above scarf, and the shadows of the chin.
- UB TW to fix any part of the background that you need to.
- PB MB for eye; NYL BS MB for eyebrow
- Dry. *(John says I need to remind you to repeat his heat talk in your head from time to time. Shifty paint is bad.)*



STEP 5 – DEFINING THE FACE AND FEATURES

COLORS FOR STEP:

QN, UB, NYL, BS, MB, TW

- This is the step that most new artists fear when working with faces. Remember that you can always go back and rewatch the video at any time. If you didn't get a chance to subscribe or hit the thumbs up, it is always greatly appreciated.
- Freshen up your sippy sippy, relax the shoulders, and take a couple of cleansing breaths. You've got this, let's do it.
- Let's start with a light, rosy, skin tone of NYL TW and twitch of QM, and come around the hairline very lightly; remember that skin tones vary; it should not be one hue. Use swirly motions where you want the blush to blend into the base skin tone. Integration and blend. Touch up around the ear if you need to. Highlight the bridge of the nose, top of the lip, top of the chin; add more QM on the sides of the nose. Tapping. Shadow colors are BS & MB to the light skin tone value, and add to inside the eye, above lip, under and around nose, inside crease of cheek, and, definitely, at jawline. Darker skin tone to the back

STEP 5 - CONTINUED

of the hair, back of ear, under fold of chin, and at front of face above scarf. Please note that I have not rinsed out my brush. Soften and blend where you need to. Pink up around the eye and create a shadow under the nose and mouth line. QM TW above the mouth line on the lip, much lighter for the lower lip. Add some highlight to the neck where it might have more sunlight. UB MB at the back corner of the eye before we add the MB for the lashes.

- Sherpa Tip: Step back and take a picture of the face with your cell phone. Look at that picture and the reference photos to determine if you are happy with your finished result so far. Go back and touch up anything that you need to.



STEP 6 - A LITTLE BOY EMERGES

COLORS FOR STEP:

CRM, CYM, BS, MB, TW

SCARF

- Continue with the #4 Round and BS MB TW to the back of the scarf to catch highlights and blend them in. More MB for shadows, around the neck skin to set them apart.

HAIR

- MB BS, heavier to brown, and start on the hair. I like giving him "Alfalfa hair" because maybe he has a cowlick or two. Little boys are wonderful things and they have tousled hair, all the time. At least that's what the middle studio assistant says. You want to paint the flow and texture of the hair, let some of the black show through. CRM CYM (without rinsing brush) and add some highlights. Add a little TW to this mix for even lighter highlights. Remember to always allow some of the older layers to peek through in areas.



STEP 7 – MORE DEFINITION TO THE CLOTHING

COLORS FOR STEP:

NYL, UB, PB, BS, MB, TW

SCARF

- BS TW on the scarf for highlights; bright those sweeps around. MB for the shadows and inner creases on the scarf. UB TW to show the bright colors of the scarf, it's not just your average grey scarf, it has color. Dry brush in some NYL and UB and a bit of the magenta skin tones.

SWEATER

- Come back with UB and UB TW then add some NYL for the highlights on the back of the sweater. Shoulders of sweater are dry brushed with PB and TW to loosely express the bits on the front. QM PB for the deep shadows under the cowl of the sweater, highlight the folds.



STEP 8 – BRANCHING OUT

COLORS FOR STEP:

UB

MB

TW

- BTW - I have decided that the owl can speak. I think he says "Where's Aslan". I'm just saying.
- UB MB to start defining the main branch and the little baby shoots. Add TW to mix and make dashing rough marks, not as heavy at the bottom of the branch, because the top gets hit by light. A little TW for real pops of shadows and to add a bit of snow to our branches; ok if some grey peeks in, cause snow is not always pure white. Remember to clump snow in those little pockets where snow might collect. Come back with MB if you need to darken any areas of the branch.
- Snow Tip of the Day: Do not use yellow snow to make snow ice cream; it won't taste like lemon.



STEP 9 – WE SAVED THE OWL FOR LAST

COLORS FOR STEP:

CYM

CRM

BS

MB

TW

UB

NYL

- I'm still working the #4 Round, and I've mixed CYM CRM to orange, maybe a skosh of BS for the beak. MB under the beak for a shadow, or contrast. and put in the eye. TW under the eye to enhance the socket, around the top half. CYM CRM BS for the claws because he needs them, two of them, to hold on to that branch; note that the two back claws have an opposing grip. Don't rinse your brush. MB to add shadows to set the claws off. TW to the claw color and highlight the top of the claws and add TW at the very tip of the claws. BS MB to start the dark baby feathers that go around the eye spaces. TW into the grey mix of the scarf, and do the inner feathers of the left eye. UB BS MB TW to a cool grey, and use your brush strokes to imply texture and paint in the eye feathers on the right; not a uniform color. Don't be alarmed if you have to adjust the left eye feathers to match the right. BS MB to add the dark interior feathers. Grab a little UB to make light feathers starting on the head with short strokes, around the outside of the eye areas, away from the eyes. Add BS to vary tone just a little. Rinse out brush from time to time. I'm keeping it neutral with UB BS MB TW, but graduating to darker feathers as I go down. Be sure to paint some feathers over the branch. BS for darker feathers on wing and tail. Lighter colors to pull in and blend the lighter feathers into the darker. A few dots of darkness on the head and down the sides of the breast NYL TW to the tip of the beak.
- Rinse out your brush and check to see if you need to get fresh water.
- TW and dry brush to the inside eye feathers on

the right eye. A few TW touches over the brown feathers with short feathering strokes. BS touches on the breast bone. NYL TW and add feathers to rim around the eye and outside feathers and head. I used QM and TW to add some artistry to feathers here and there. While you might not find those colors in nature they DO add elements of magic and awe to the moment of the painting

- FWP and #1 TAS Round to add reflections in the eye and bring out the sparkle. UB under the eye for some eye magic and TW lines down the beak. Lastly, a PB highlight to the eye.
- I signed with FWP



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.

Acrylic needs to breathe so its best to frame without glass. If you do wish to use glass, make sure you have a mat or two to allow for air between the painting and the glass.





THE ART SHERPA PATRONAGE

Check out our exciting
patron program!
An exclusive place where
The Art Sherpa brings you
awesome art content and
fabulous perks!

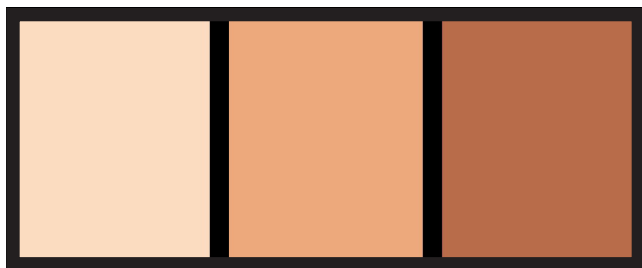
THE **ART**
SHERPA

Join the Community Now:
www.TheArtSherpa.com/patron

MASTER 3 COLOR MIX GUIDE:

SKIN TONES

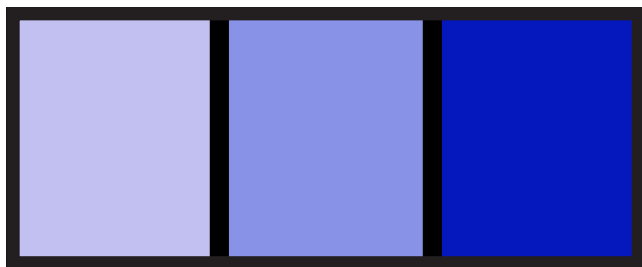
NAPLES YELLOW
BURNT SIENNA
QUINACRIDONE MAGENTA
CAD YELLOW



Skin tones for this particular piece begin with a base of Naples Yellow Light and Burnt Sienna with Titanium White to lighten. The skin tones are light and neutral. To deepen them you would add more burnt sienna and to lighten you would add more Naples yellow or titanium white. You can add Quinacridone Magenta when a pink glow is needed.

TONED DOWN ULTRAMARINE BLUE

ULTRAMARINE BLUE
BURNT SIENNA
TITANIUM WHITE



These colors are done with Ultramarine Blue and a small amount of Burnt Sienna added in to desaturate and calm the color. Add white to the mix to lighten the value.

BASIC WARM BROWN MIX

BURNT SIENNA, MARS BLACK,
CADMIUM YELLOW MEDIUM,
TITANIUM WHITE

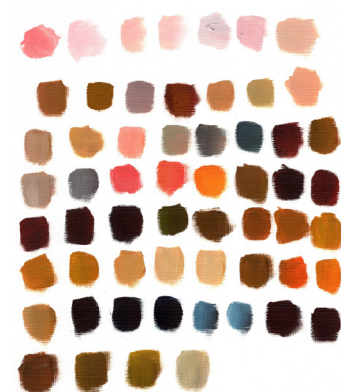


The Browns are created using a base of Burnt Sienna and Mars black. You create a deeper brown by adding more Mars Black. Mid browns are created by adding more Burnt Sienna; highlights are created using Cadmium Yellow and a small amount of Titanium White.

MORE SKIN TONE TIPS

Use the Color Key. How many skin tones can you make?

CADMIUM YELLOW, CADMIUM RED,
PHTHALO BLUE, TITANIUM WHITE,
MARS BLACK



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.

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

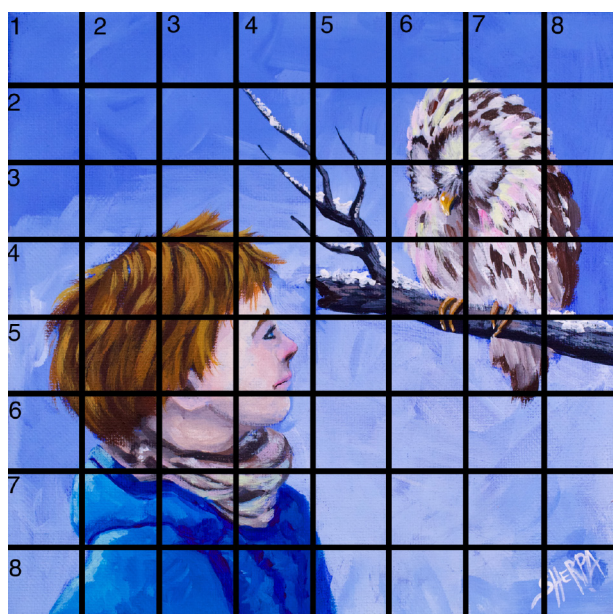
GRIDDING

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

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. For more info, see the Master 3 Color Blending Guide.

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.

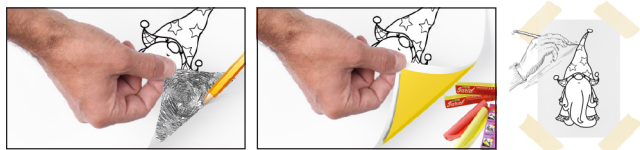


Rub the back with graphite or use Saral paper and skip this step.

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.

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



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

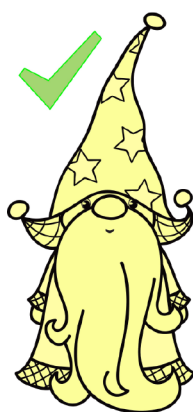
These colors are on the warm side of the wheel such as red, yellow and orange. Warm colors remind us of things like fire and sunlight. They tend to come forward visually and pull the viewer in.

ACRYLIC 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



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



A watercolor palette with various colors and two brushes with wooden handles and silver ferrules.

THE ART SHERPA

HOT SPRINGS RETREAT 2021

Join us this October as we gather together at The Waters Hotel
Hot Springs! You'll enjoy a relaxing week surrounded by the
beauty of Hot Springs, while renewing your passion for
painting along-side new friends with live instruction
by Cinnamon Cooney.
Register Online Now!



FOLLOW THE ART SHERPA

WEBSITE: <https://theartsherpa.com/>

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

INSTAGRAM: <https://www.instagram.com/theartsherpa>

PINTEREST: <https://www.pinterest.com/cinnamoncooney/>



#THEARTSHERPA
#STEPBYSTEPPAINTING
#ACRYLICPAINTING

ABOUT THE ART SHERPA:

Artwork and video is the sole property of The Art Sherpa™ and intended for the students personal education and Enjoyment. For questions regarding using any Art Sherpa painting in a commercial setting labs@theartsherpa.com for all other questions support@theartsherpa.com Read our full disclosure here that covers partnerships and affiliate links <http://bit.ly/affiliatedisclosureTAS>