

HOW TO PAINT IN ACRYLIC BY THE ART SHERPA HEALING BUTTERFLY SUNRISE & DANDELION



STEPS: 9 | DIFFICULTY: BEGINNER | 1 HOOTS

PAINT COLOR & MIXING LEGEND:

- EXTRA - Fluid White Paint = FWP
- EXTRA - Fluid Black Paint = FBP
- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Phthalo Green = PG
- Burnt Sienna = BS
- Mars Black = MB
- Titanium White = TW

MATERIALS:

- The Art Sherpa =TAS
- Large Brush (background)
- #8 TAS Cats Tongue
- #4 TAS Round
- #12 TAS Ruby Satin Round
- OPTIONAL - Angle Brush
(I demonstrate a technique with one)
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- 16 x 20 Canvas
- T Square Ruler

THE ART SHERPA™

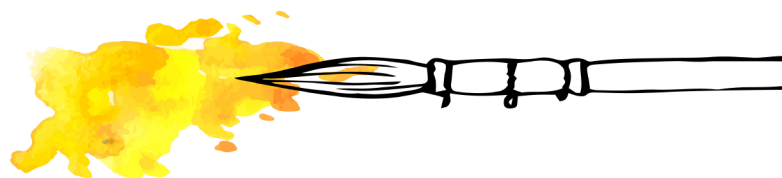
TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- Simple Gridding
- How to block in.
- Being painterly and loose.
- Achieving good value.
- Realistic Dew Drops
- Transitions for difficult colors in sky
- Expressive painting strokes.
- Blending and transitioning color layers.

Thank you!

This was the single most previewed tutorial that I have ever scheduled on YouTube.

Thank You!



This minibook is dedicated

IN LOVING MEMORY TO FRISKY KRISTI.

A loving goofball made of rainbows, who was with us from nearly the beginning of The Art Sherpa.

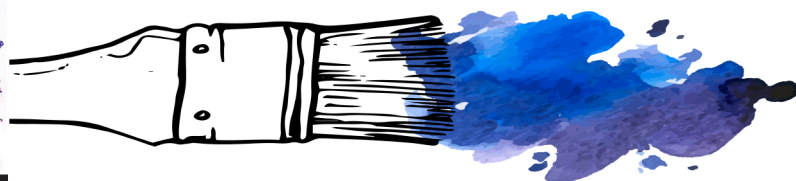
She was talented, loving, and extremely funny.

She helped create the

WONDERFUL SPIRIT

you see today.

Time has passed, we miss you still.





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 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.



STEP 1 - BACKGROUND

MATERIALS & COLORS FOR STEP:

1" OR LARGE BRUSH

CRY

UB

PB

CYM

TW

- Mist your canvas slightly and premix the coral color, which is CRM CYM, more to the red.
- mix, touch of TW, very little water on brush, and brush the bottom area, might be sky or might be water. It's blue. Your brush strokes are uneven. Add a little TW and maybe a tiny bit of water, for the sky portion, again, still a very loose mix. Add more TW to the mix as you bring the sky color down to about half way, blending as you go. Mist the canvas if you need. CYM into the sky color to start the sunset color transition. Rise out and either clean this brush or grab another big one, and mix TW CYM for the yellow portion of the sunrise. Again, you are still very loose, but blending. Take this color into the blue

ground. Brush in coral, very lightly, back and forth, on the left side over the yellow portion of the transitioning sky. All colors should be peeking through. The goal is to complete the background while all the paint is still wet but don't hesitate to mist if you need to.

- Dry your canvas.

SHERPA NOTES:

- Concept and the effectiveness of the technique is that you are painting the current color into the previous applied color, and lightly blending, while both are still wet.
- Check out my blending Video: *How to blend Acrylics like Oil 6 Easy Ways* | *TheArtSherpa*



STEP 2 - GLOW THE BEAUTIFUL SUNSET

MATERIALS & COLORS FOR STEP:

#12 TAS RUBY SATIN ROUND

CRM

QM

CYM

TW

- #12 Ruby Satin Round and maybe replenish any colors on your palette you need. Mix CRM QM TW into peachy coral, add touch of water, and strengthen the coral aspects in the sky. Come back with a damp brush, while wet, to blend. CYM TW and emphasize the yellow portion, add more TW as you come up the sky. You are creating the glow.
- TW in the center of the glow area, tapping, slightly out of focus, a white area. CYM on the brush and dry brush a glow around that hot focus area. Coral with CYM TW above the middle glow area.
- Both the basic gridding method and the transfer method are discussed in more detail in the

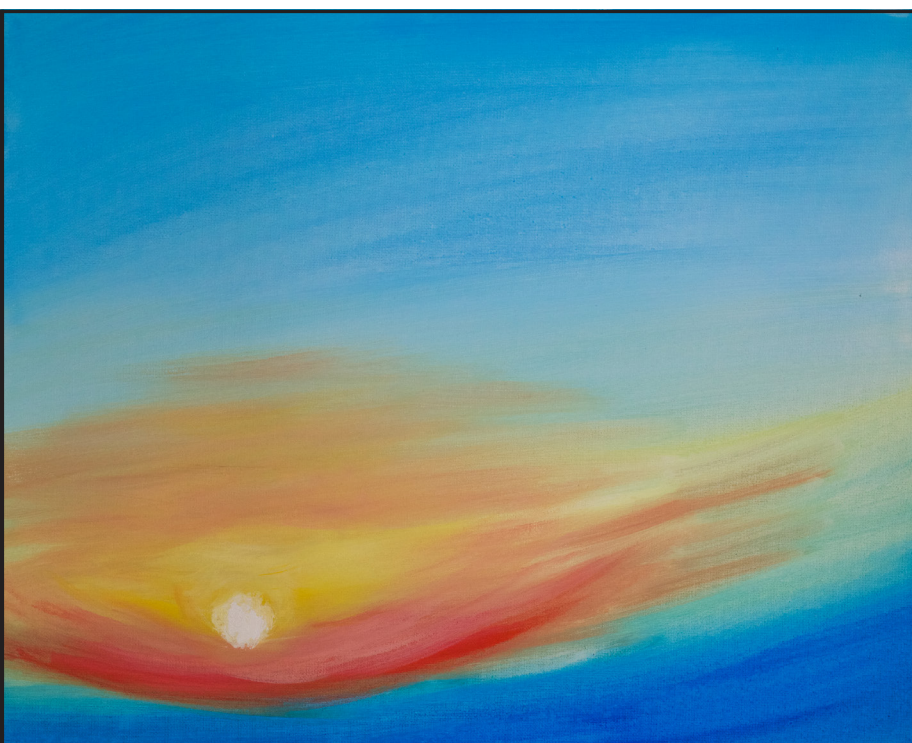
Technique Reference section of this booklet.

Peach color to QM for a pink tone and add to the sunset sky. Fix your white focus area if you need to.

- Dry.

SHERPA NOTES:

- I experienced a color shift on this step, which I had to correct. This is a good example for you to review so you recognize it going forward. Red, orange, and yellow are the easiest sunset colors. Next is purple and pink, which are color harmonies. When we go from this peach to blue it can be a challenge because they are complimentary colors.



STEP 3 – CREATE THE GRID & TRANSFER THE IMAGE

MATERIALS & COLORS FOR STEP:

T SQUARE

CRETACOLOR PASTEL WHITE PENCIL

OR CHALK

- 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 but I gridded on a different scale that I usually do, to make it easier. I divided the canvas horizontally in half, and then the halves in half again, which means that 5", 10", and 15" are your horizontal lines. I did the same for the width of the canvas, half, and then divide the halves, 4", 8", and 12" are your vertical lines.
- I started drawing the butterfly first and remember that the top wing is bigger than the bottom wing; this is true for all butterflies. Use the image below to help you draw in the butterfly and mark the center of the wispy dandelions.

SHERPA NOTES:

- I include more detailed information about gridding and how to transfer with saral paper in the *Technical Resources* section of this booklet.



STEP 4 – PRACTICE & FLUFF

MATERIALS & COLORS FOR STEP:

#4 ROUND

FBP

MB

- Technique Demonstration - To start this step, I wanted to show you how to create the wispy dandelion lines. I demonstrated on 100# paper with both an angle brush and a round brush. The technique is the same with both brushes. If you normally struggle with fine lines, this is where you want to get out the FBP to use it. If you don't have FBP, you can use craft paint, as well.
- Load the brush and start at the bottom, or heaviest area of the wisp, with the most pressure on the brush. As you draw the brush up, you start to release pressure, and the line tapers. As you get to the tip of the wisp, do a flick and release. As with the "bend and snap", I recommend you practice a bit before you attempt to go forward with this step. Find the brush that works best for you.
- I have both MB and FBP on the #4 Round, and I mark the centers of all the fluff areas. I start with the furthest away mark; it's a little out of focus and maybe out of the light; add a little PB to the MB FBP, you want dark, and start at the center mark and draw the fluffs. Note that I am not attaching the centers to a stem yet. One fluff at a time, you are not making spokes on a wheel, they are light, wispy and not uniform at all. I am using more black fluid than an acrylic heavy body for the fluff. If you have thick lines, it means you have too much paint on the brush. I then added the stems with MB because they are thicker. Please note that there are a couple of fluffs just off the side of the page that have fluffs showing but no stems.
- Rinse out and change water.
- Paint the fluff first, then the butterfly.

SHERPA'S TIP OF THE DAY:

- Don't drink your paint water!



STEP 5 – WATER DROPLET DRAMA

MATERIALS & COLORS FOR STEP:

#4 ROUND

PB

DP

FWP

- Let's add some drama with water droplets. I do have a video on this on the website if you'd like to review - it's about 10 minutes. Note that I'm not removing my chalk lines yet.
- With the #4 and PB, draw an elongated circle with kind of a thick line around; thicker on the back side with the blue line. Add a few more random, isolated drops. Add DP for the shadows of the droplets. I'm using the reference to help me with the reflection. Background colors should be visible in each droplet. I'm using FWP to add a white highlight, or two, to each droplet. Still seeing some background in each droplet. You can add little white dots to imply extra water in places.

SHERPA NOTES:

- When you paint something see-through, light and shadow can still be seen. Only paint what you can see and don't worry about what you don't.



STEP 6 – THE AWKWARD STAGE OF A PAINTING

MATERIALS & COLORS FOR STEP:

#4 ROUND

#8 CATS TONGUE

UB

PB

DP

BS

- BS CYM CRM on #4 Round, and begin with the head and body of the butterfly, just blocking him in. Change to the #8 Cats Tongue and start blocking in the wings. PB UB, but remember, blues are a bit transparent, you want streaky. Scallop the edges of the wings. This layer of paint makes all the magic happen so I'm not stressing out with this part. DP and outline the scallop edges and bottom and forward to body part of the forward wing. PB UB for the back wing, to create the scallops and on the forward facing bottom wing, which is before the bottom part of the forward most wing.
- Dry. (Repeat John's "shifty paint" talk. He knows who does and who doesn't.)

SHERPA NOTES:

- If you are new to painting, you should understand that paintings have awkward stages. This happens in almost all paintings to almost all of us and I ask that you wait until you get to the end before you judge. Repeat to yourself, "I'm only coloring, I'm only coloring". I'll bet your caterpillar turns into a lovely butterfly. The magic is in you.



STEP 7 - BUG BODY BASICS

MATERIALS & COLORS FOR STEP:

#4 ROUND

CYM

QM

UB

PB

DP

BS

MB

TW, FWP

FBP

- Start with fresh water and the #4 Round with the light peach mix and TW to add a little fluff bits to the bug body - he needs the fluff to be tolerable. Imply some bug fur. FBP and a touch of PB for the legs, starting with the forward leg. Little bug legs with bends are fun. Curley-Q antler and antennae. I added a bug eye - it's a big eye, he has to see stuff. BS MB to make fluffy stripes to the body. DP QM for a pretty purple to highlight the body of the bug. TW CYM, mostly white, to highlight the face and body a bit. UB and add that to the eye, kind of a highlight, he does not have blue eyes.
- FBP to reinforce the striped bits, maybe imply some furry hairs. Black is the absence of color and white is all colors; but not in pigments. Respect your black, it's your friend. Put in the back sets of legs. He's got legs, he knows how to use them.
- Coral highlights to the body just to compliment the sky. TW or FWP along the thorax of the body and add reflections on the bends and the legs and in the eye. Imply a multi-eye without doing a multi-eye.

SHERPA NOTES:

- Respect your black, it's your friend.



STEP 8 – BUG BODY BEAUTIFUL

MATERIALS & COLORS FOR STEP:

#4 ROUND

CRM

QM

CYM

PB

DP

TW

- DP CRM, and a touch of water, and start highlighting the outside edge along the bottom forward lower wing. Some QM to that mix, and TW, and start to add that as a highlight. This color is around the wing in scattered places. Feel free to go back and rewatch the video or refer to the reference photo below to help you with placement. A lot more TW for random little highlights.
- Go for an iridescent feel. Water PB CYM TW and glaze over the blue butterfly wings, here and there. PB blended from the outside of the wings up toward the forward part of the wings. More TW

on the brush and dry brush forward tying all the colors of the wings together. Get the back wing with this TW highlight, more CYM TW to the BP, a few places on the wings.

- Dry.

SHERPA NOTES:

- Little details will bring this picture together and help it pop, as they do in most paintings. We really need to try to focus on those in this step. If this is your first painting, this is a no judgement zone, even of your own painting. It takes courage to take this first step; give yourself a hug. Art is not dangerous, but it takes a minute to develop the skills. About 10 paintings will give you a solid basis to start with. Don't give up, you've got this. You can do it.



STEP 9 – VOILA...BELLISSIMO

MATERIALS & COLORS FOR STEP:

#4 ROUND

CRM

QM

CYM

DP

MB

TW

FWP

FBP

- Start with clean water.
- QM TW DP to a purple, more TW, light purple, pull onto those wings. Again, use the reference to help you with placement. Just kisses here and there; add more DP when you want darker.
- Rinse out your brush thoroughly.
- MB FBP, and come back on the wings where you need to add definition and to add the spidery veins. Come back on the perspective (correct term for the further away wing), and add to define it. QM CRM CYM to a coral and TW to add some color dots. Some pure TW shimmers in a couple of places. FWP to add some glittery moments on the edges of the wing.
- Sign your beautiful creation.
- Take a slightly damp brush and remove the chalk wings as long as the entire canvas is dry.

SHERPA NOTES:

- Dry brushing means I don't have a lot of water on my brush.



RESOURCES:

- The best resource for this book is 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, 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.





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

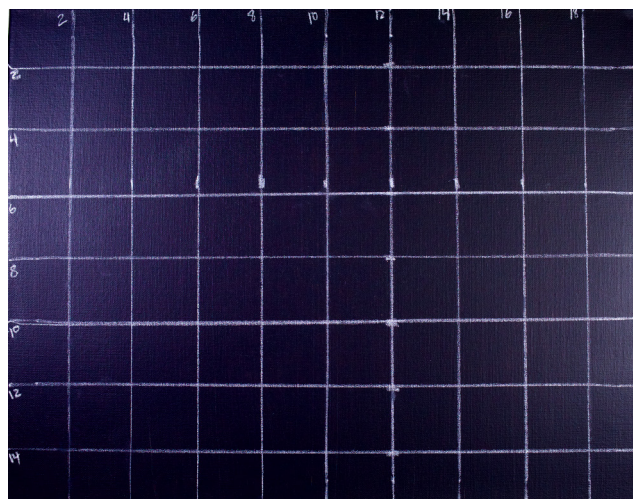
GRIDDING

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.

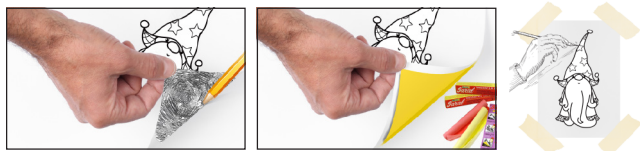


Rub the back with graphite or use Saral paper and skip this step.

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.



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



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#ACRYLICPAINTING

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WATERCOLOR

WEDNESDAYS

FREE weekly watercolor live
stream virtual art class!

7:00 PM est

Watch directly from TAS
Facebook page each week.

ALL skill levels welcome.

Bring your watercolors and let's

**RELAX & CHILL OUT
TOGETHER**

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