

THE ART SHERPA™

HOW TO PAINT

IN ACRYLIC



SERENE CANDLE STILL LIFE

BY:
THE ART
SHERPA

STEPS: 9 | DIFFICULTY: CHALLENGING | 3 HOOTS

PAINT COLOR LEGEND:

Use this paint legend below to understand the symbols that I use to give you important painting information.

- Cad Red Medium = CRM
- Quinacridone Magenta = QM
- Cadmium Yellow Medium = CYM
- Naples Yellow Light = NYL
- Phthalo Blue = PB
- Ultramarine Blue = UB
- Burnt Sienna = BS
- Dioxazine Purple = DP
- Mars Black = MB
- Titanium White = TW

MATERIALS:

- The Art Sherpa =TAS
- Large Brush (background)
- #4 TAS Round
- ½" Angle Brush
- Saral Paper
- Dritz Tailor Chalk Tool and/or Chalk Pencil
- 8 x 8 Canvas

TECHNIQUES YOU WILL USE IN THIS PAINTING ARE:

- How to block in
- Being painterly and loose
- Achieving good value
- Implying flowers
- Expressive painting strokes
- Glowing
- Stones
- Light and Effect
- Implying Gesture



This is dedicated
to all of our

SHERPETTES & SHERPANATORS.

YOU are the flame
that lights our way.

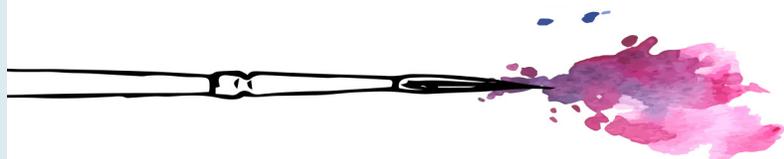
We could not do
this without **YOU**.

YOUR love and support
is why we do this.



THANK YOU

from the
bottom of our hearts.





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.





SHERPA'S FORWARD:

- This is a 3 Hoot painting, and can be challenging if you are unprepared. I'm going to assume that most of you have already watched the tutorial and are now chomping at the bit to paint it yourself; and that's great, that's what I love to hear, that's why I do this.
- Here's a few pointers, in advance of the steps, to help you succeed.
- I will be giving you color combinations to make into numerous mixes. When you mix these colors, you want to mix a good amount as I come back to previously used mixes throughout the tutorial. You might even want to label the mixes as you go if you feel that would help.
- It will be nearly impossible to list every single color combination brush stroke that I make. My suggestion is to take the steps a step at a time and complete it. Refer to the reference photo at the end of the step description to compare if you think you are ready to go on to the next step. Stand back and look at it or take a photo with your cell phone and view the picture. That helps identify areas that you just did not notice with the naked eye.
- You may want to print up the original reference to have it to refer to as well as this document.
- There is a difference between a photograph and a painting. We sometimes add expressive elements to objects to add to the visual pleasure of a painting.
- Because of these expressive elements, your painting will probably not be identical to mine. That is not the goal. The goal is to complete a painting that speaks to your soul and to grow in your ability and confidence.
- Hues are the color and Values indicate how light or dark the object is. In the candles, we want the lightest values in the center with a range of hues from yellow and magenta. The hues along the outside edges, or further away from the light, will be more UB and PB and DP.
- CRM is the color to add for cool highlights; CYM is the highlight color to add for warm highlights, like where the glow from a neighbor candle might be reflecting on the side.
- You have to pay attention to all the lights that may be causing highlights on each candle. Each candle has different sources and directions of light.
- Candles and stones are somewhat round; use your brush strokes to imply that roundness in both.
- Gesture - is implied motion and fire has gesture. You are dealing with a lot of fire, and ergo, gesture, in this painting.
- Try to remain as painterly and loose as possible. Take a break and a couple of deep breaths and roll your shoulders from time to time.
- I misted my Stay-Wet Palette when I finished the painting so that the colors would stay moist when I came back to it.



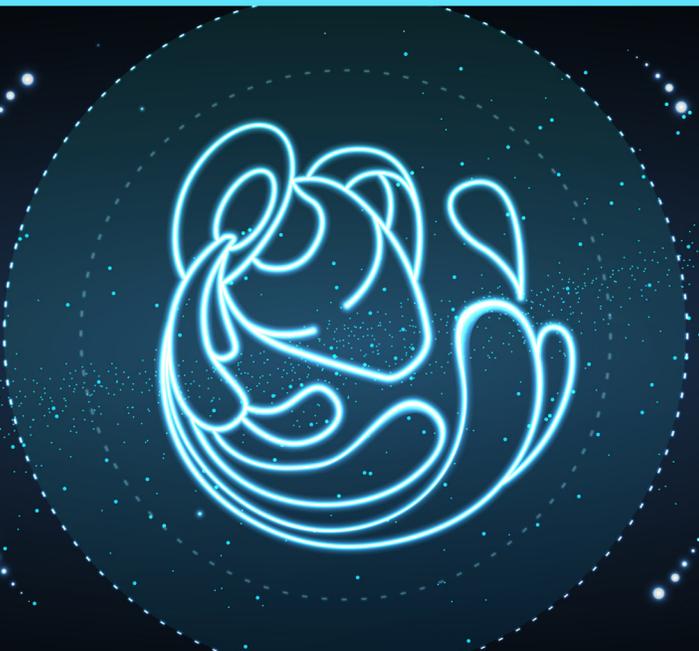


URANUS
PLANET

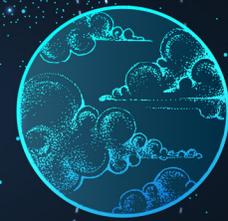
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STEP 1 - BACKGROUND AND IMAGE TRANSFER

**MATERIALS & COLORS
FOR STEP:
PRINCETON 1" MOP
SARAL PAPER
CHALK
PB
MB
TW**

BACKGROUND

- Paint your canvas with a large brush with a dark gray mix of PB MB TW and allow the canvas to dry. Mix a good amount of this color, we will use it for several steps and I usually refer to it as the gray mix. Because I mixed it very loose, I do sometimes come back to either a more PB area or a more MB area. If you remember, I had to go back and refine the background in a later step, so to avoid that, feel free to repeat adding the background color now if you wish. It must be dry and completely cool before proceeding.



SKETCH IN THE IMAGE

- Use your favorite method to sketch out chalk lines of the contours of your subject. You can use freehand, the tracing method, the gridding method or projection. How you personally choose to put your subject matter on the canvas is up to you. There is no right or wrong here, only process. Choose a method that you're comfortable with and gives you a result that you're happy with. For this project, because of the size, I chose the transfer method. Both the gridding method and the transfer method are discussed in more detail in the Technique Reference section of this booklet.



STEP 2 - STONES

MATERIALS & COLORS

FOR STEP:

½" ANGLE BRUSH

GRAY MIX

CRM

CYM

BS

MB

TW

- I usually start with further back elements and move forward; so, tonight I will start with the stones. There is a tier of three stones on the right and four single stones on the platform, in front of all the candles, across the whole front of the picture. You want to add a black area at the bottom of all visible stones to reflect shadows.
- BS into the gray mix on ½" angle brush, and block in the top rock of the tier. Pay attention to the unusual lighting that a candle is reflecting on it. You want to put in the center area of the stones. The middle stone is a little darker, the large base stone is much darker, almost a black; you can catch those areas of the other two stones that have black areas while this color is on the brush. Now block in all four of the ground stones. Add TW to the gray mix to add reflections on some stones; you are working wet into wet. There is a tiny bit of stone behind that little candle in front of the tier, to the left; kind of dark but don't forget. Get MB on the brush and come back to these ground level stones and add black where you see it.
- CRM MB to a very pretty brown, CYM for a nice orangey color for the middle ground stone and some highlights here and there. Use the photo reference below to help with highlight placement and don't hesitate to rewatch the tutorial if you need to.



STEP 3 - STONE RESOLUTION

MATERIALS & COLORS

FOR STEP:

1/2 ANGLE BRUSH

CRM

CYM

NYL

MB

- MB to reinforce the black on the stones, especially where rocks are stacked on each other. CRM CYM on my unrinsed brush to reflect the orangey glow that is being projected by the candles. Just a little TW for white hot glows. CRM for a more red highlight, CYM for a more yellow highlight. Corals and yellows will go wonderfully with the candles. CRM CYM MB (more to red) and catch that middle ground stone, maybe add some gray-blue color, CRM and a little QM. If you need to go through a flame here or there, you can always fix it afterwards. Rinse out. CRM CYM into a couple of orange mixes which I'm applying to the various stones.
- There really is no roadmap for the stones, please use the reference and follow your heart and create zen stones that make you happy. Just remember that your bases should be in darker shadow.
- CRM NYL for another highlight; maybe a bit of CYM; I want a bright yellow. I use this pretty sparingly.



STEP 4 - BLOCK IN THE PILLAR CANDLES

MATERIALS & COLORS FOR STEP:

1/2" ANGLE BRUSH

UB

QM

DP

TW

- I start with the highest candle on the left with UB QM and TW on my brush, to a lavender; this candle is much more blue than purple or pink; shadows are purple and blues. Again, we are just blocking in; your strokes should indicate the roundness of the candle. More DP in the shadow between the two larger candles. More QM around the rim; add UB, pink to purple on the candle, left to right. The upper rim is more QM and pink in the very center.
- Center candle, bottom is more QM, especially on the right. DP at the left bottom, pink in the center. DP QM on the extreme right side. More pink as you move up on the left side, light purple near the rim; light pink center by flame.
- Far right candle is a lot more pink. A little more purple on the right. Purple shadows, brighten with QM

SHERPA QUESTION OF THE DAY:

- John - "Why is it blotchy?"
Cinnamon - "Because we are painting loosely today. Grin."



STEP 5 - BLOCK IN THE SMALL CANDLES

MATERIALS & COLORS

FOR STEP:

1/2 ANGLE BRUSH

CYM

NYL

QM

DP

TW

- I recommend starting with fresh water for this step because we are going into some of the lighter colors.
- We have 2 small candles on the left side of the frame. Mix NYL CYM TW for the most forward one and remember that yellows are transparent so it will probably take more than one lawyer. QM, maybe some DP, into it for a pink color on the shadows not reflected by the light. Serene, soft, romantic colors. Pink is visible in the lower half. There is kind of a ridge about 2/3 up. Use your yellows on the ellipse; more TW in the puddling center by the flame.
- Furthest left stone has more of the burgundy color we mixed earlier, I'm just using colors I have already mixed. I'm still working wet-into-wet and my Stay-Wet Palette is keeping everything workable for me.
- Don't hesitate to paint over your flames if you need to, you can always come back and put them back in. Use the reference picture below to help you get to where my tutorial was at this point and don't forget that you can always go back and rewatch the video at any time.



STEP 6 - CANDLE FLAMES & BACKGROUND (IF NECESSARY)

MATERIALS & COLORS

FOR STEP:

#4 ROUND

PB

MB

TW

- To input the yellow flames, I switched to a #4 round, with TW and a touch of yellow; it is important to leave an open space between the flame and the candle in all instances.
- It was in this step that I noticed that my background did not cover the canvas as darkly as I wanted it to be dark, so the first thing I did was to go back into my gray mix and refresh the background around the top of the image.



STEP 7 - REFINING THE PILLAR CANDLES

MATERIALS & COLORS

FOR STEP:

#4 ROUND

QM

CYM

NYL

UB

DP

TW

- This is an excellent time to take a break; stretch, grab some more sippy sippy, and get some fresh water before you come back to refine the candles.
- Sherpa Tip: Breath and relax your shoulders. Remember paintings evolve in stages and you may find that your feeling anxiety during the unresolved middle phase. Each layer will add value and character to the work. It is not about perfection its about the connection.
- QM CYM to highlight the candle glow reflection in the well of all the candles.
- I'm starting to work on the tallest pillar candle. CYM in pink to highlight deeper glows. Left tall candle is mostly QM UM CYM TW, light purple to dark blue as you go down the left side and right side and around the edge of the lip rim; DP as you move down the inside on the right. Pops of yellow for the glows from the candle in front of it, from the pillar beside it, and from the smallest candle in the front.
- Middle pillar candle is more purple, catches yellow and pink highlights. TW highlights on the left edge as reflected light from the candle next to it, around the lip rim and the well. QM glazed over the purple at the bottom; a purple hue on the center near the top; A little less highlight on the left well because of the candle light from left. OK to use a kiss of QM for some drama. Will drama in life can be challenging, we do want some drama in our painting. UB QM in the middle. NYL QM for a soft glow for the highlight from the front and side candles.
- The smallest pillar candle has more whites in the colors because this is the lightest candle. Pinkish on the left, CYM for highlights to brighten it up, QM for rosey color at the bottom, and come toward the back. CYM under the flame. Peachy far side, more QM.



STEP 8 - REFINING A STONE & THE LITTLE CANDLES

MATERIALS & COLORS

FOR STEP:

1/2" ANGLE

CRM

QM

CYM

TW

- More yellow added to the top of the left little candle epilepsy; pink yellow as it comes away from the flames. More QM on the back edge near the bottom for a pop; CYM TW to peach for the upper rim area near the flame.
- Middle front candle has QM TW pink at the bottom CYM CRM to orange and highlight the bottom area. Lightens as you come up. CYM TW for the bigger brighter glow. Orange at the top around the flame; maybe the wax is melting.



STEP 9 - SHADOWS AND LIGHTS AND SHAPES

MATERIALS & COLORS

FOR STEP:

1/2" ANGLE

CRM

PB

CYM

NYL

MB

TW

- CRM CYM for the outside and tip of the flame and the center of that spot you left in the middle on all the candle flames. Note: CRM and CYM and the typical colors we use for fire. TW into the flame center to make it white hot; use broken strokes. This is the energy of the flame, it is in motion. CYM at the places on the side, very low to the base of the flame. Around the candle rim, there will be areas of captured light, as well as on the sides of the candles; a highlight from the glow of the nearby candles. Highlight around that little puddle created by the flame in the center of the top of the candle.
- MB for the wicks; go from the center of that sunken rim up into the flame cavity wicks have personality too.
- CRM on tip of brush and tap to the very uppermost end of the wick. Red Hot Mama.
- Use these highlight methods on all of the candles. You could add a bit more orange to some of the glow highlights.
- This mix is one I will use in the following step, it's a POP color, so be sure to mix more than what you might need here. PB NYL TW and highlight the smallest bit on the three center pillar candles. A little touch, but a BIG deal.



STEP 10 - BOTTOM BACKGROUND & SHADOWS

MATERIALS & COLORS

FOR STEP:

1/2" ANGLE

CRM

CYM

PB

BS

- BS CRM and paint in the ground area below the images with the angle brush
Maybe a bit of CYM in places for a little reflection. I'm leaving some of the dark around the bottom of the objects shadows and lights make the painting and how they work together. A truism about life. When we paint in value, don't forget the shadows. That is where the painting is.
- I added a little PB under the stone and objects to add drama to the shadows.



STEP 11 - FLOWERS & VOILA

MATERIALS & COLORS

FOR STEP:

1/2" ANGLE

QM

CYM

UB

PB

DP

MB

TW

- I started with the #4 Round, but quickly switched to the 1/2" Angle. Use what makes you comfortable.
- QM DP and start on the upper flower. Add TW along some edges, being loose and relaxed. Take these same colors to the bottom flower.
- Keep in mind that a flower is a series of strokes, and values, and hues whose only job is to get your attention. Also remember what I said about gesture and fire having gesture, and try to illustrate that the fire is also gesturing to the petals. What color is it and how light and dark is it? We are not trying to hold our own feet to the fire, we are just looking at those things.
- QM to some of the petals; TW added for where it might be picking up a glow from a nearby candle. Paint what you see, not what you believe; don't get lost in the details. Nice light edges. UB TW in places; UB to pop in places. Make sure that you

spend the same amount of time with the flowers that you did with the candles. Use the colors and mixes until you bring the flower to life. TW to dirty brush to add bright hot highlights. Exaggerate the truth. DP is the dark shadows - use it to separate the petals. QM CYM at the top for those center bright petals. Warm reds where in light, so add CYM.

- Rinse out from time to time
- Go back to that beautiful turquoise that we used to pop the candles and add that to spots here and there on the petals, the way that sometimes colors play in various spots. GLOWS.
- PB MB to reinforce the black shadows of the rock structure from the candle on the right and at the bottom of the lower candles. Little touches. Creating a unified thoughtful whole.
- What does it need, what does it want? TW to pop those petals out on the flowers on the top flower. This is the tweeking tour. You should always be doing the tweeking tour. What does it need? Just listen; it will tell you.
- I signed with Turquoise.



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

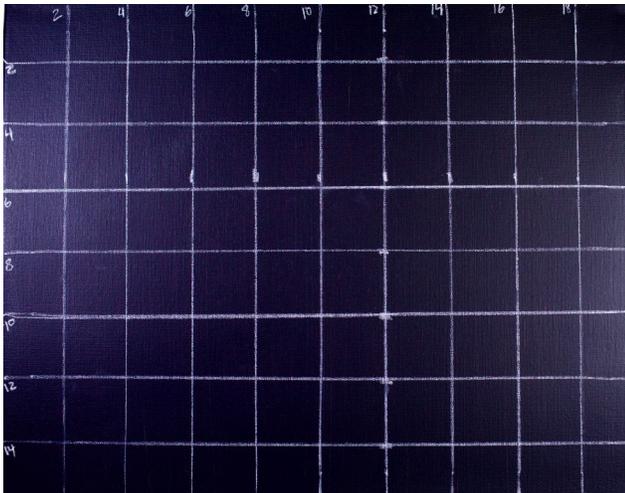
GRIDDING

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.

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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



*Acrylic
April*

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