

Studio Set up Acrylic April
by The Art Sherpa

Art Studio Setup Tutorial

Thursday, February 25, 2021



Let me preface this document by saying that the purpose of this video is not to encourage you to buy my favorite brands of paint, or use my favorite brush, or even to try to duplicate my paintings. It is to teach you to paint and encourage and support you, and eventually help you become the artist that you want to be. The information I share today will benefit you throughout your art journey, not just during Acrylic April.

For the new painters, Acrylic April is a program that I do every year during the month of April where I do a daily painting and challenge you to participate every day that you can for those 30 days. The tutorials are free, and this year, for the first time, will be accompanied by a step by

step document that details each step in the process. These are also free. The purpose of the program is that the participants will learn progressive skills through the course and come out on May 1 with a better understanding of their art journey.

I have added a couple of topics to the end of this document that we were not able to discuss in the tutorial which should be beneficial to you.

Video Chapter Guide

Below are the timestamps we inserted in the tutorial video so that you can easily coordinate using the book and the tutorial video simultaneously.

Intro		
	1:57	Acrylic April: What Is It?
	2:58	The Paints: Split Primary Palette
	3:33	Yellow: Split Primaries
	3:40	Naples Yellow Light with Demo
	8:49	Red: Split Primaries
	11:29	Blue: Split Primaries
	15:32	Convenience Colors
	17:32	Black and White
	21:46	Brushes: What You Need To Know
	21:52	Hog Brushes
	23:52	Brights and Angles (Goldilocks)
	24:51	#1 Monogram Liner
	25:33	Blenders
	26:16	#4 Round and #8 Cats Tongue
	29:19	Surfaces
	34:53	Other Tools
	34:55	Pencils, T Square, & Tape
	39:30	Acrylic Glazing Liquid Gloss
	42:45	Paint Palette Surfaces

PAINT

There are many manufacturers of paint out there, many levels of grades of paint out there. Use what works for you; don't fix what isn't broken unless you are not happy with the result you achieve. I do provide links to my top 3 brands in each of the 11 paint colors in my palette below.

If you paint with craft paints, you are welcome to do so, just understand that the pigment is not the same and you may be required to paint more layers than if you were using a student or professional acrylic paint.

The 6 primary colors we are using are:

Yellows: Cadmium Yellow and Naples Yellow Light: Cadmium Yellow is the warm color and Naples Yellow Light is the cool yellow.

Reds: Cadmium Red Medium is the warm color and Quinacridone Magenta (Quin Fuchsia/Magenta Deep) is the cool color.

Blues: Ultramarine Blue is the Red Bias and Phthalo Blue is the Green Bias blue. Phthalo Blue typically has a shade identified in it; either green or red, and can be a concern when mixing with other colors. This is because manufacturers like to confuse you.

I don't get into the warm and cool of these two blues deeply for beginners. This is what you need to know. Ultramarine tends to be softer and pull away into the canvas. We use it even for shadows. Phthalo Blue tends to be exciting on the canvas and pulls forward to the eye. You could argue that the red of the ultramarine makes the warmer blue but it does not act warm so by changing our thinking here we improve our understanding of these two colors.

The convenience colors of Phthalo Green, Diox Purple, Burnt Sienna, Mars Black and Titanium White were chosen because I thought they would give us the best results. If you cannot find Mars Black, either Lamp Black or Carbon Black would work; Bone Black will not work.

2021's The Art Sherpa Acrylic Palette

Cadmium Red Medium: PR 108
Quinacridone Magenta (Fuchsia): PR 122
Cadmium Yellow Medium: PY 35
Naples Yellow Light: PY 53
Ultramarine Blue: PB 29
Phthalo Blue Green Shade: PB 15:3
Phthalo Green Blue Shade: PG 7
Dioxazine Purple: PV 23

Burnt Sienna: PB7

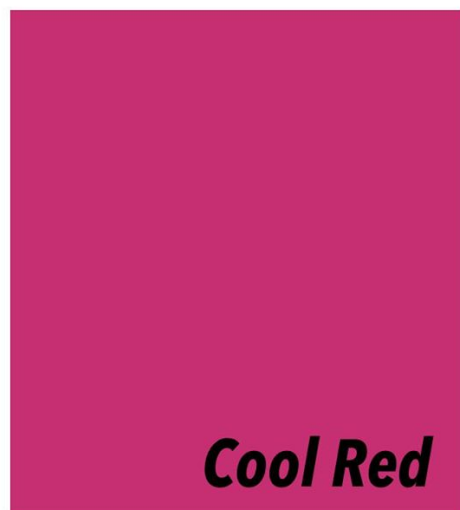
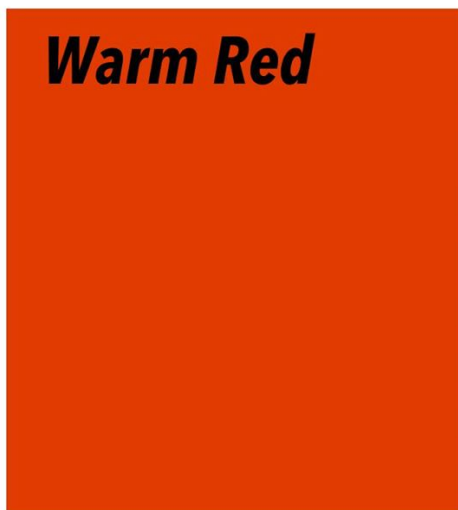
Mars Black: PBk 11

Titanium White: PW 6

** Golden Fluid White and Black Paint

** Golden's Fluid Paint in White and Black are a basic staple that needs to be in every art studio. It is used for lining and very small detail work and will be used in numerous paintings during Acrylic April.

The Reds



Cadmium Red

This is the warm basis red and warm means a yellow bias. You can substitute ANY of these reds, just pick one:

- *Napthol Red*
- *Napthol Red Light*
- *Pyrrole Red*
- *Cadmium Red Medium (hue is ok)*

- *Cadmium Red Light (hue is ok)*

These colors can be easier found in most paint lines and paint brands so don't be afraid of switching it out. When the red is light, it will often be a shade more to the yellow.

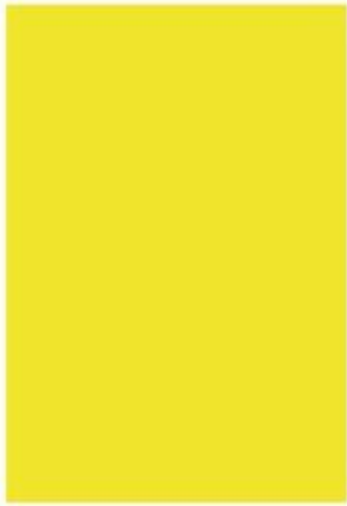
Quinacridone Magenta - pr122

This is my cool red. Cool bias means a blue bias. Really, it's Quinacridone Magenta, but companies can name paint colors some unexpected things. It took me years to figure out the pigment codes on a tube of paint; lucky for you, I know them now. These pigment codes are available to you in most lines of acrylic paint. Use the pigment code for paint lines where colors are listed as Magenta Quinacridone, Quinacridone Fuchsia and Magenta Deep. Take the time to check, the pigment code you want is pr122.

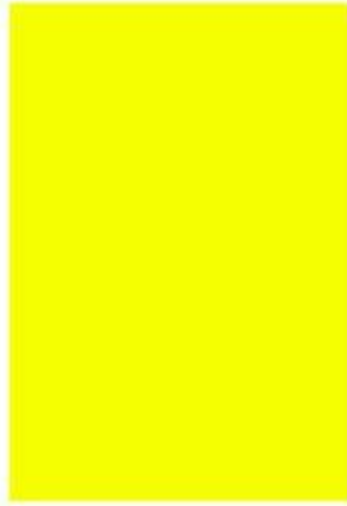
You can Substitute ANY of these cool reds:

- *Quinacridone Magenta*
- *Primary magenta*
- *Magenta deep*
- *Quinacridone Red*
- *Quinacridone Rose.*
- *Quinacridone Fuchsia*

The Yellows



WARM



COOL

Cadmium Yellow

This is the warm (red) bias yellow and you can substitute ANY of these warm (red) bias yellows

- *Hansa Yellow*
- *Hansa Yellow Deep*
- *Cadmium Yellow Medium Hue*
- *Cadmium Yellow Deep*
- *Diarylide Yellow*
- *Yellow Azo Medium*
- *Benzimidazolone Yellow Medium*
- *Primary Yellow*

Nickel Titanate Yellow PY53. (Sometimes called *naples yellow light*.)

Naples Yellow Light

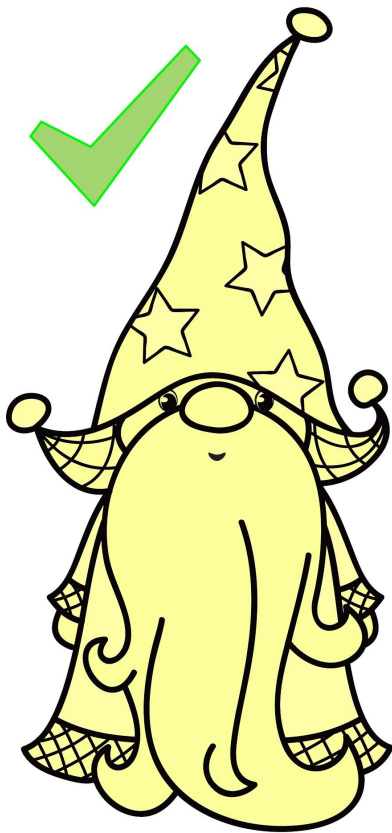
Naples Yellow Light (NYL) is sometimes called Titanite Yellow and sometimes is called Naples Yellow Light but is an entirely different color. This all depends on the manufacturer. Because my students always want to know which one is my favorite, it is Golden's Titanite Yellow. PY53 is the Naples Yellow Light pigment code. All paints should have a pigment code; any yellow that says PY53 should be Naples Yellow Light. Some brands only carry a Naples Yellow hue, which does not contain cadmium. Similar to the eye, but hue is a blend and a pigment is a single course mineral or chemical process. CYM Warm; NYL cool. I have a whole tutorial on a split palette in my video library on my website for your convenience. I have included a blog on Naples Yellow Light.

NAPLES YELLOW LIGHT / TITANATE YELLOW PY 53 OR 4UE

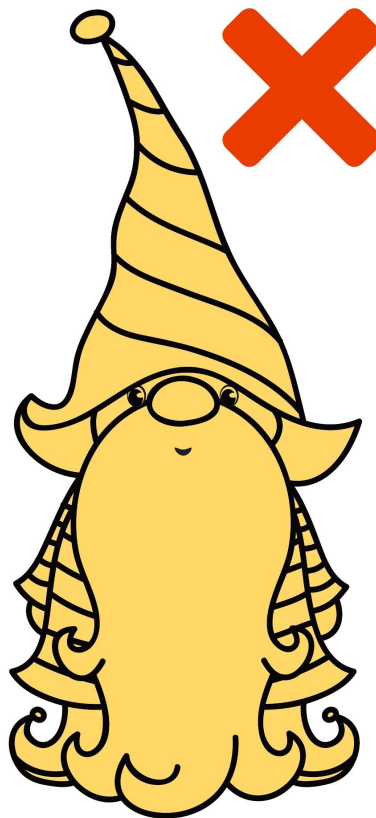


- Arcylique by Sennelier called Naples Yellow Light
- Abstract Acrylic Paint by Sennelier called Naples Yellow Light
- Amsterdam Acrylic Paint by Royal Talens
- Old Holland New Masters Classic Acrylic
- Matisse Structure Acrylic (also called Naples Yellow Light)
- Daler Rowney: Cryla Acrylic Paint
- Golden Heavy Body Artist Acrylics called 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

This is the green bias yellow and, by far, my absolute favorite cool yellow. There are other cool yellows that you can substitute if you can't find it, if for some reason, you can't find it, but it is one of my favorite colors in my personal paint box. There is a problem, however, and that is the name on this package of paint. There are two colors, very different from each other, that the art world likes to call Naples Yellow. One is a light yellow green, and is in fact Nickel Titanate Yellow. I went out and found every acrylic paint company that carries the correct green yellow, regardless of what they named it. The other companies make the orange yellow that they consider to be Naples. The one on the LEFT is correct. The one on the Right is not a cool yellow.



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



NAPLES YELLOW
COLOR OF A BAND-AID
OR SAND

You can substitute ANY of these cool (green) bias yellows:

- *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 . This is the hardest color to find, so feel free to use a substitute with what you have from the colors listed below these paints:

- *Arcylique by Sennelier called Naples Yellow Light*
- *Abstract Acrylic Paint by Sennelier called Naples Yellow Light*
- *Amsterdam Acrylic Paint made by Royal Talens*
- *Old Holland New Masters Classic Acrylic*
- *Matisse Structure Acrylic (also called Naples Yellow in this line of paint)*
- *Daler Rowney Cryla Acrylic Paint*
- *Golden Heavy Body Artist Acrylics called Titanate Yellow*
- *Pébéo Studio Fine Acrylic Naples Yellow Hue 100 ml*
- *Cranfield Acrylics called Primrose Yellow is Py53*
- *AV Vallejo Acrylic called Titanium Yellow IS py53*

Ultramarine Blue PB 29

This is our red bias blue and available in almost every line of acrylic paint

This color is usually very consistent across several paint lines. In some fine art paint lines, you may find several shades of ultramarine blue. Choose the regular ultramarine blue and check pigment codes to be sure.

Ultramarine Blue can be exchanged for Prussian Blue Hue and Anthraquinone Blue.

Phthalo Blue-- PB15 OR PB15:3

This is our green bias blue and, again, available in almost every line of acrylic paint. In professional lines, you will see phthalo blue green shade or phthalo blue red shade. You will want the green shade. Sometimes this color can be referred to as Windsor Blue so be sure and check the pigment codes. Another thing you will see is paint tubes can be listed as green shade or red shade. If your paint company has that specification, please choose green shades (PB15:3) . If your paint company only has one version of this color (PB15) it is likely the green shade and you don't need to worry about it.

Phthalo blue can be exchanged for Cyan Blue, Manganese Blue Hue, and Cerulean Blue Deep.

Phthalo Green PG 7

Our blue bias green (phthalo green blue shade) is available in almost every line of acrylic paint. When you get into professional lines of paint, you will see if they have green listed as blue shade or yellow shade. You will be looking for the blue shade. In the economy lines, they only manufacturer either a neutral shade or blue shade, either of which you can use.

Phthalo Green can be exchanged for Cobalt Green and Viridian Green Hue.

Burnt Sienna PBr 7

Available in almost every line of acrylic paint, burnt sienna can range a little bit in its color variant. This is because the pigment that comes from the earth in different mines and locations results in different siennas . The good news is whether you're burnt sienna is more orange or brown, it's still an excellent color to have and will always be reliable

Burnt Sienna can be exchanged for Raw Sienna, Burnt Umber, Red Oxide and Transparent Brown Iron.

Dioxazine Purple PV 23

Available in almost every line of acrylic paint, this purple is very deep and until white is added, can appear black to the naked eye. We have the ability to mix a lot of purple shades, but dioxazine is unique. Whenever I work in an artist palette without it, I always miss it. It is very staining and it takes very little color to have a big impact

Dioxazine Purple can be exchanged for Ultramarine Violet.

Mars Black PBk 11

Available in almost every line of acrylic paint, Mars Black tends to be more matte than its counterpart, carbon black.

Mars Black can be exchanged for Carbon Black and Primary Black.

Titanium White PW 6

Available in almost every line of acrylic paint. You should plan on using twice as much white as you do any other color you have in your palette.

Titanium White can be exchanged for Primary White.

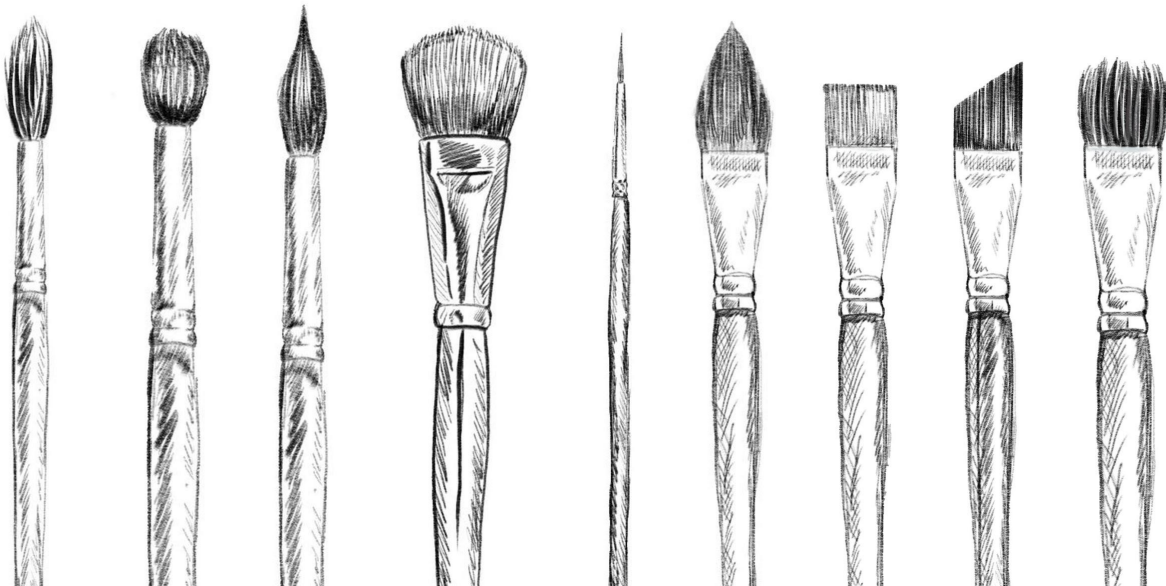
Pigment Codes

Pigment codes can be found on most tubes of paint but can be difficult to find. Sometimes found on the front, sometimes on the back, and, wow, paint companies can use creative terms to describe a color pigment. Pigments codes give us a way to be very specific about what color we are purchasing so that the vanity names of the color don't throw us off.

- PY = **Pigment** Yellow.

- PO = **Pigment** Orange.
- PR = **Pigment** Red.
- PV = **Pigment** Violet.
- PB = **Pigment** Blue.
- PG = **Pigment** Green.
- PBr = **Pigment** Brown.
- PBk = **Pigment** Black.

BRUSHES



For Acrylic April this year, we will be using a few more brushes so that we can accomplish and learn some new techniques. You do not need to have the exact brand of brushes that I use. When it comes to a Bright you might be able to use a single bright as one way to save money. My students often paint with different tools. I believe you use what you have and are comfortable with until it doesn't work for you. This list of brushes and information should be used as a guide and I always recommend you make this work within your own personal budget or painting process.

The series will feature brushes that I frequently use, again, not because I want to sell them, but because they work for me. The thing to keep in mind is that when looking for Brights, Rounds and Angles, you want a firm brush, with a good spring and a sharp edge. A Cats Tongue is also called a Pointed Filbert but a regular Filbert might work. Blenders should be round, synthetic, and soft. Some of the brushes I recommend are a mix of hog bristle and synthetic, because it

achieves a different look than other brushes. Some of the brushes I use now may be discontinued, so just look for one that is the approximate size and shape and bristle as the one I recommend.

And, again, because my students normally want to know exactly what I will be using, here is my list as of this time:

- Princeton Round Blender # 12
- 1" oval mop (Ultimate Varnish Brush #30 by Silver Brush)
- CAMBRIDGE Bright # 8 (hog and synthetic bristles)
- Silver Brush Ruby Satin Angle ½"
- Silver Brush Monogram Liner #1
- The Art Sherpa Cats Tongue #8
- The Art Sherpa Round #4
- Ruby Satin Bright #20
- Cambridge Round #6
- Ruby Satin Bright #26

Grand Prix and Simply Simmons do have some hog brushes.

Brushes are one of your most expensive tools so you want to take care of them. You should be cleaning them after every use and allowing them to dry flat. There are many soaps you can use, I do sell Sherpa Soap in my online store and I provide a full description of how to clean your brushes if you would like to check it out.

Brush shapes

(There are a multitude of brush shapes. We're just going to discuss the basic ones that you'll be adding to your artist kit.

Techniques and Brush Strokes

Bright

Bright - a bright is a square brush with the sharp edge. The filaments are shorter from the feral to the toe allowing for more control and a firmer feel

Synthetic



Hog



Round

Round - Round ferrule , full rounded belly, with pointed tip

Synthetic



Hog

Round - Round ferrule , full rounded belly, High Quality White Bristle Interlocked Construction



Angle

Angle - the brush head is shaped at an angle. These brushes are fantastic for doing a variety of jobs including hair fine lines and difficult compound curves.



Monogram Liner -

Sometimes called a long liner this brush has more spring and can create very delicate responsive lines. The fine tip is a longer length out then a detail round. I love how you can feel what is happening through the brush.



Techniques and Brush Strokes

1" oval Mop Synthetic

Mop - A favorite for soft diffused blending, clouds and bushes. These brushes tend to be Fuller and softer with a rounded head. They're are often used to apply varnish. They can be used to apply glazes.



Round Blender

Round Blenders- A softer dome head ideal for blending and softening edges. Synthetic or Synthetic Blends hold up best with acrylic paint



CATS TONGUE

A pointed Filbert - A filbert has a rounded head that comes to a point. The soft curve of the head allows for soft brush effects, some delicate blending and some nice curved edge strokes. The pointed toe and edge give lines and controlled details



SURFACES

This is the one I'm actually using this year. I usually use Artist Loft but travel is difficult right now.



CE

ARTIST CANVAS

SUPER VALUE PACK **100% COTTON**
Medium Grain

Acrylic triple gesso primed
acid free suitable for oil
and acrylic painting

8 oz

7pc

8 in x 8 in
20.3cm x 20.3cm

Fine Artist Materials

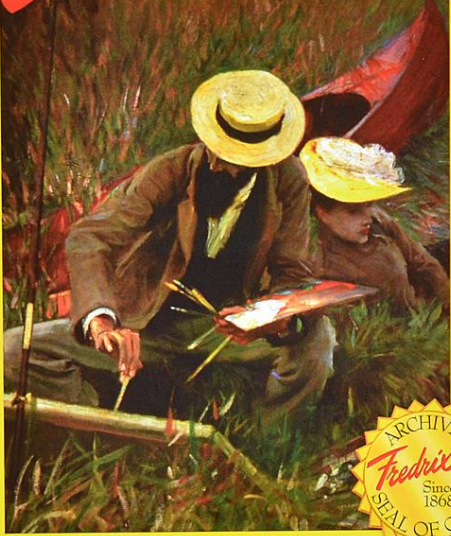


8x8"
7PC

8x8 Alternate surfaces

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If you use watercolor paper, get 140# paper and apply GAC100 and then a coat of gesso before starting. Multimedia paper must be 120# paper.

Other Materials you will see me use

Sta-wet palette - This lets me paint frp

Peel Paper Palette

CretaColor pencil White

T Square Ruler

Golden Glazing Liquid For Blending

Fluid White Acrylic

T Square Ruler

Saral Paper

Artist Tape

The Pioneer Woman Turning table

Extra Info :

Having your canvas at the right angle to your eyes can help alot. If you hunch over to you may get back or neck issues. These are some ideas for your studio to be more comfortable

Easel

Table Easel : I like ones with a solid back



Floor easel : I like this as a starter easel very much. It converts to flat easily and had a place to keep things During your painting time - Convertible Studio Easel



Desk: An art desk can be Great but dont forget to have one that adjusts and has a flat surface for paint and water. You want the Table to tilt and adjust. You will likely improve the stool to a chair. When finding a chair a foot rest and arm rests with comfort is key.

