

the ULTIMATE GUIDE to COLORED PENCIL

over 35 step-by-step demonstrations for
both traditional and watercolor pencils

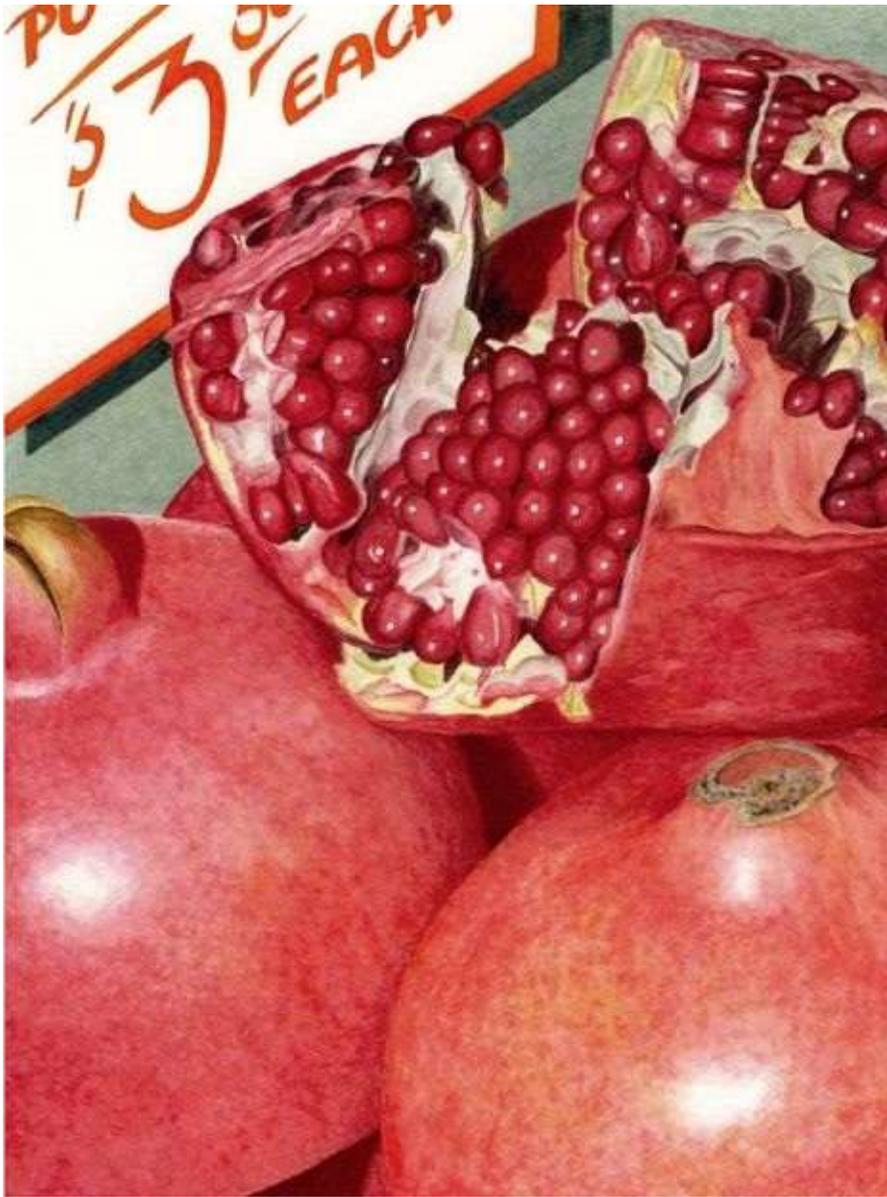


GARY GREENE



Bonus DVD!





the ULTIMATE GUIDE to
COLORED PENCIL

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both traditional and watercolor pencils

GARY GREENE



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METRIC CONVERSION CHART

To convert	to	multiply by
Inches	Centimeters	2.54
Centimeters	Inches	0.4
Feet	Centimeters	30.5
Centimeters	Feet	0.03
Yards	Meters	0.9
Meters	Yards	1.1

About the Author Gary Greene has been working as a professional artist continuously since 1967. During his career, Gary has worked as a fine artist, instructor, author, photographer, art director, designer and illustrator. He is the founder and owner of GGArt, a business he began in 1984 and still successfully operates today. Gary graduated magna cum laude from the University of Hard Knocks.

Gary works in numerous mediums, both digital and traditional, but colored pencil has been his artistic passion since 1983. He is a pioneer in the use of water-soluble colored pencils as a mainline fine art medium and has developed or refined new techniques for colored pencil. Some of his paintings may require upwards of 500 hours to complete and when people see them they often exclaim, “That’s colored pencil?”

The *Ultimate Guide* to Colored Pencil is Gary's tenth North Light book. His first book, *Creating Textures in Colored Pencil*, sold many thousands of copies worldwide and was in print for more than twelve years. His other books dealing with colored pencil: *Colored and Watercolor Pencil—No Experience Required!*, *Capturing Radiant Flowers in Colored Pencil*, and *Painting with Water-Soluble Colored Pencils* have also been bestsellers in their genre, enjoying long histories and international distribution. Gary originated the Artist’s Photo Reference book series and authored five titles on *Flowers, Landscapes, Buildings & Barns, Boats & Nautical Scenes* and *Reflections, Textures & Backgrounds*. Gary has also written articles for (among others) *The Artist’s Magazine*, *American Artist* and *International Artist* magazines.

Gary's colored pencil art has won numerous national and international awards including the Colyer-Weston Art League National Art Merit Competition, The Artist's Magazine National Art Competition, and three Colored Pencil Society of America (CPSA) Awards of Excellence. He has conducted workshops, demonstrations, and lectures in the United States, Canada and Asia since 1985. Visit Gary at his website, www.ggart.biz.

Dedication

For Gregg – my proudest production (with a little help).

Acknowledgments Thanks to my wife, Patti, for her help with the production of the color charts, and to Ester Roi for the assistance with her fabulous Icarus Drawing Board. A very special thank you to the indescribably gracious people at North Light Books, whose confidence in my work has imparted self-confidence.

table of CONTENTS

[Title Page](#)

[Special Offers](#)

[Introduction](#)



[1](#)

[Materials and Tools](#)

[Anatomy of a Colored Pencil](#)

Brands and Types

[Lightfast Pencils](#)

[Translucency](#)

Erasing
[Wax Bloom](#)

Color Charts

Paper

[Sharpeners](#)

[Erasers](#)

Solvents

[Other Supplies](#)



2

[Reference Photos](#)

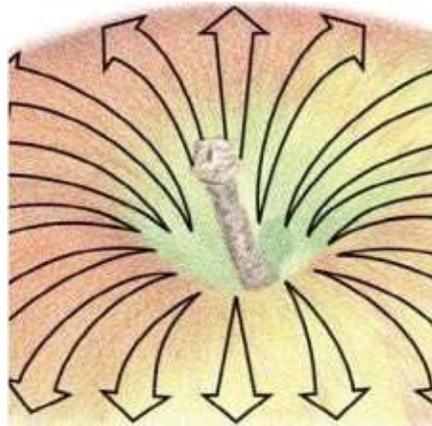
[Reference Photography](#)

Subject Material

[5 Types of Photo Reference](#)

[Photo Equipment](#)

Photo Anomalies
[Getting Sharp Images](#)
[Color Temperature](#)
[Composite Errors](#)
[Cropping](#)
[Printing Out a Reference Photo](#)
[Photos to Practice With](#)



3

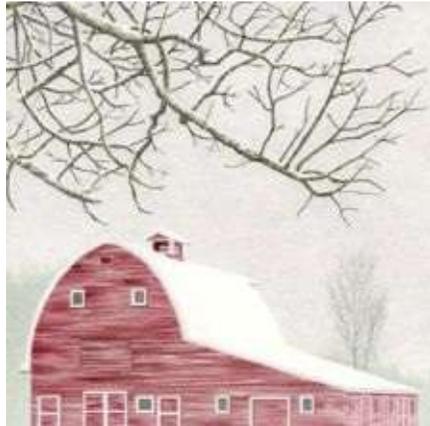
Colored Pencil Techniques

[Laws of Colored Pencil](#)
[Color Selection](#)
[Colored Pencil 101](#)
[Add Color Gradually](#)
[Color Contamination](#)
[Work Dark to Light](#)
[Make Adjustments](#)
[Housekeeping](#)

The Layout

Quick Demonstrations: Layering *Burnishing* Underpainting/
Water-Soluble Colored Pencil

Fixative



4

Layering Demonstrations

Magnolia Blossom

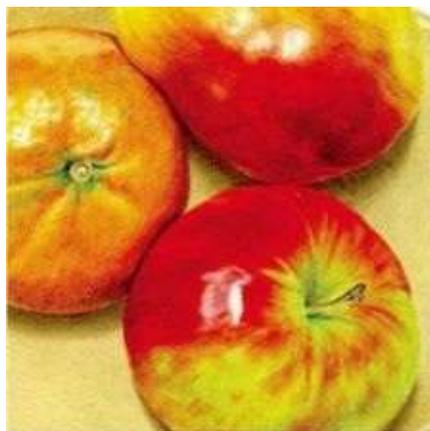
Seagull on Black

Checkerspot Butterfly

Glass Bottles

Winter Barn Scene

Copper Pans



5

Burnishing

Demonstrations

Bowl of Fruit

Gloxinia on Black

Flower Pots

Stained Glass Window

Brass Pig

Hands



6

Underpainting Demonstrations

Donkey

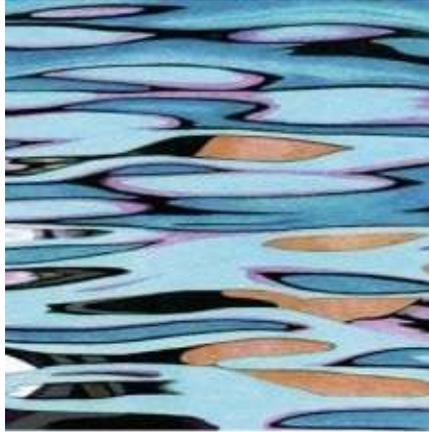
Mountain Landscape

Rose

Maple Leaves

Tree Bark

Wagon Wheel



7

**Water-Soluble Colored
Pencil Demonstrations**

Calla Lilies

Kite and Clouds

Puppies

Sunset

Water Reflections

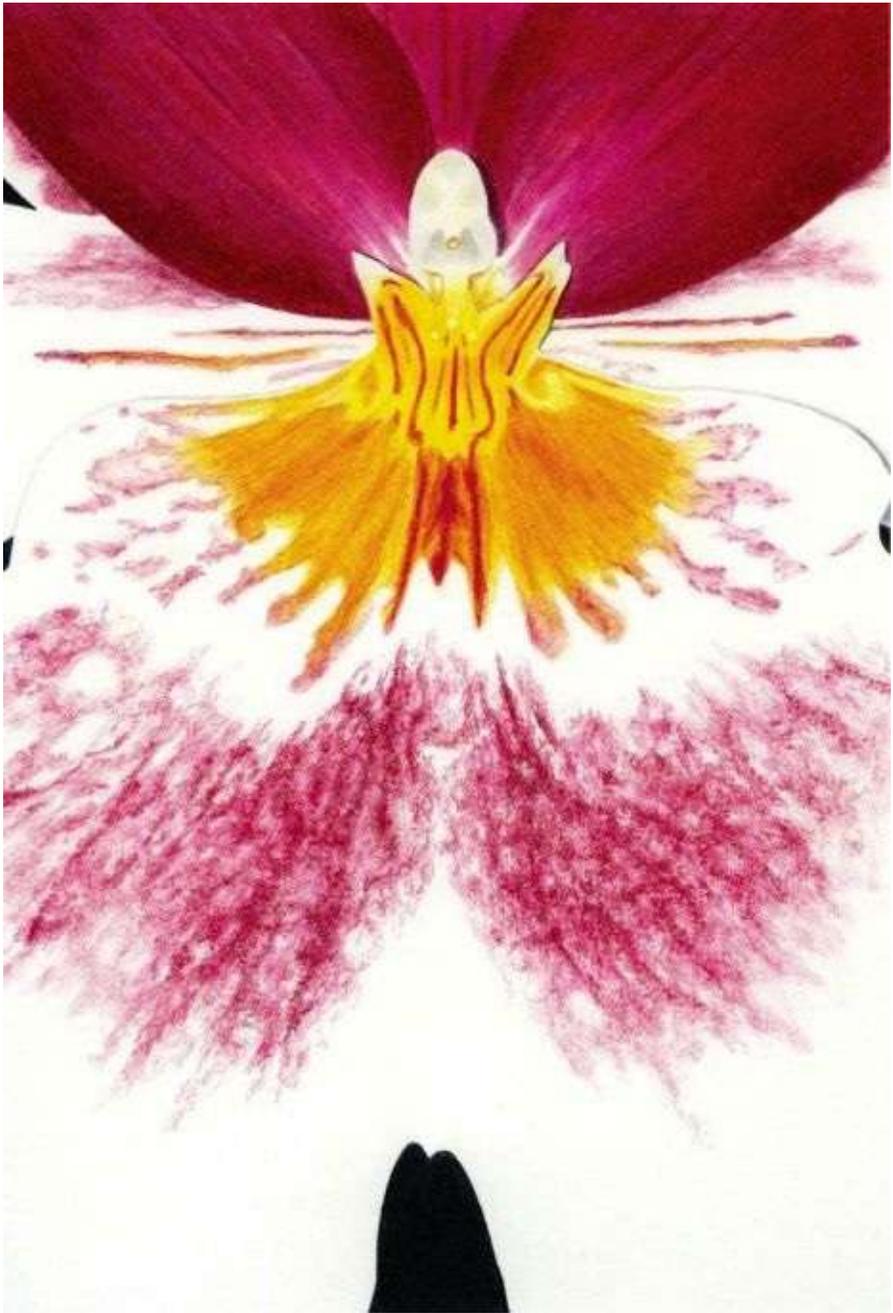
Pomegranates



8

**Combined Technique
Demonstrations**

[Algerian Ivy](#)
[Silhouette at Dusk](#)
[Hood Ornament](#)
[Orchid](#)
[Rapids](#)
[Hot Air Balloon](#)



Introduction

The *Ultimate Guide to Colored Pencil* is my tenth book for North Light Books, the fifth on colored pencil. Although I try to avoid clichés, the only way to describe my nearly two-year journey in producing this book is that it has truly been a labor of love.

My previous colored pencil books were primarily targeted for artists new to the medium, but *The Ultimate Guide to Colored Pencil* includes demonstrations that challenge more advanced colored pencil artists, alongside demonstrations newcomers can learn and then move on to the more sophisticated lessons.

Producing this book has broadened my own artistic horizons as well, inspiring me to create a variety of demonstrations with new approaches and innovations.

As in all of my books, every effort has been made to write the instructional text as clearly and concisely as possible, entirely without “artspeak,” so don’t bother looking for the term “juxtapose”—it’s not found anywhere in this book.

Gary Greene
Woodinville, Washington



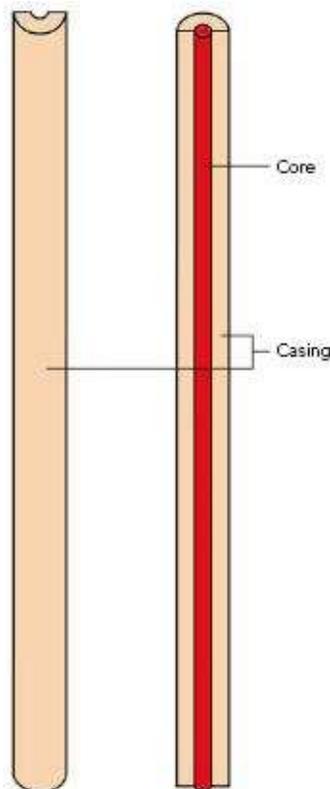
Materials and **TOOLS**

This chapter explores the properties of colored pencils: what they are, what they do, how they work, how they differ and what they have in common. It also includes in-depth information on essential materials and tools such as papers, solvents, sharpeners, erasers, lengtheners as well as complete color range charts for all major colored pencil brands.

Anatomy of a Colored Pencil

Many folks believe that colored pencils are only for drawing because they look like graphite pencils and are not liquid. This is not true at all. Colored pencil is a versatile, two-dimensional medium, and works of art created with colored pencil are paintings, not drawings.

A colored pencil consists of a *core* (often mistakenly called a *lead*, such as in a graphite pencil) composed of pigment compressed with a wax or vegetable binder. The core is surrounded by a *casing*—two pieces of either round or hexagon-shaped wood with a groove routed down the center. The casing, usually made of cedar, is cemented together and painted or varnished. The end of the pencil nearest where the brand name is stamped is usually capped to prevent artists from sharpening it away. Some colored pencils brands, such as Prismacolor, Art Stix and Cretacolors have no caps.



What Are Colored Pencils?

There are generally three parts to a colored pencil: the core, the casing and the cap. Most colored pencils are capped and sharpened at purchase. Two casing halves are laminated together and painted or varnished the same color as the core. Sometimes the casing is painted black.



Colored Pencil Types

Colored pencils come in three categories: wax-based, oil-based and water-soluble.

Wax-based colored pencils are the most common. Their cores consist of pigment bound together with wax, which has a creamy consistency for easier application. Wax-based colored pencils are more prone to breakage, wear down more quickly and give off considerable debris. Wax-based colored pencils are also susceptible to *bloom*— a thin, powdery film that appears on the artwork shortly after the color is applied (we'll talk more about [wax bloom](#)).

Oil-based colored pencils have a vegetable oil binder instead of wax, giving them a slightly harder core. They tend to break less than wax-based pencils, giving off less debris. Oil-based pencils are less creamy in consistency, but since they contain little or no wax, they do not bloom. Oil-based pencils can be mixed with wax-based pencils, though bloom from the wax-based pencils will still occur.

Water-soluble colored pencils can be wax or oil-based. The core is made of an emulsifying agent mixed with a binder that allows them to be liquefied with water. Water-soluble colored pencils are not watercolors, though many people call them “watercolor pencils.” Most water-soluble pencils have the same smooth consistency as wax or oil pencils, some with a slightly harder core.



Colored Pencil Types

There are three types of colored pencil: Water-soluble (top), oil-based (middle) and wax-based (bottom).

Wax-Based Colored Pencils

There are many brands and varieties of wax-based colored pencils on the market, but two common brands that I prefer are Sanford Prismacolor and Derwent.

Sanford Prismacolor

Sanford Prismacolor pencils are best known for their creamy, soft consistency. Because of their high wax content, no other colored pencil applies and blends as smoothly. However, there are drawbacks to using pencils with a high wax content. They require frequent sharpening because they wear down quickly and break easily, they give off considerable crumbs, and they produce [wax bloom](#). Prismacolors are easily identified because they are the only colored pencils not pre-sharpened or capped at either end. They are manufactured in the United States and are offered in three distinct sub-categories of wax-based colored pencils:



An Assortment of Wax-Based Colored Pencils

From top: Prismacolor Art Stix, Caran d'Ache Neocolor II Water-Soluble Wax Pencil, Derwent Coloursoft, Caran d'Ache Luminance 6901, Prismacolor Verithin, Prismacolor. Note that the Prismacolors are not capped or sharpened (more bang for your buck). The Derwent casing is painted brown, and the pigment color is noted by the color of the cap.

1. Prismacolor Premier are artist quality, thick core pencils. They have the widest color range of any brand at 132 colors.
2. Prismacolor Verithin pencils, distinguished by their slender hexagonal casings, have the hardest, thinnest and lowest wax content cores of any colored pencil, making them invaluable for producing layouts, cleaning up edges and working small areas. The 36-color range matches the most widely used colors in the Prismacolor Premier line.
3. Art Stix are similar in appearance to pastels, but are Prismacolor Premier pencils in stick form. They can be used to cover large areas quickly or sharpened for detailed work. Art Stix are available in a range of 48 popular Premier colors.

Derwent

Derwent wax-based colored pencils are manufactured in England and are available in four lines; three differ primarily in hardness and one is water-soluble.

1. Derwent Coloursoft pencils have thick cores and are nearly as soft as Prismacolors, with a slightly chalky feel. Available in its own range of 72 colors.
2. Derwent Artist pencils are moderately hard and have a slightly waxy, thick core. They are available in 120 colors in the deluxe hardwood box set or in a range of 72 colors.
3. Derwent Studio pencils have hard, chalky thin cores and are best suited for layering. Available in the same range of 72 as the Artist and Watercolour lines.
4. Derwent Watercolour pencils have the same characteristics as the Studio line, except for their solubility. They're available in the same range of 72 as the Artist and Studio lines.

Caran d'Ache

Caran d'Ache Luminance 6901 colored pencils are super-soft, wax-based colored pencils containing pigments that are resistant to UV rays, are 100 percent lightfast, and 61 of the 76 colors carry the highest international standard for colored pencil lightfastness, ASTM D-6901. Their thick, round casings are made of lightly varnished, environmentally correct California cedar. Luminance 6901 colored pencils are superb performers for any colored pencil technique. But wait, there's more: When purchased open stock, Luminance 6901's cost over

three times as much as the average wax-based colored pencil.

Caran d'Ache also makes excellent oil-based and water-soluble colored pencils, as well as wax pastels, all of which are described on the next few pages.

Oil-Based Colored Pencils

Faber-Castell Polychromos are high quality, oil-based pencils from Germany. The 120 colors are somewhat harder than wax-based pencils, but they do not have a dry or chalky feel. Their thick cores have a special coating that inhibits breakage, enabling Polychromos pencils to keep sharp points, and unlike wax-based colored pencils, leave far less crumbs in the work area.

Caran d'Ache Pablo have all of the advantages oil-based colored pencils, yet feel soft and creamy like a wax-based pencil. These beautifully made Swiss pencils have a range of 120 colors, many of which are unique.

Lyra Rembrandt Polycolor are similar to the Polychromos pencils, but have a range of 72 colors. They have a feel somewhere between a Pablo and a Polychromos pencil. Polycolor pencils are manufactured in Germany.



Assortment of Oil-Based Colored Pencils

Oil-based pencils are a bit more expensive than wax-based, but because they tend to break less, they last longer. Oil-based brands from top to bottom: Rembrandt Polycolor by Lyra, Pablo by Caran d'Ache, and Polychromos by Faber-Castell.

Water-Soluble Colored Pencils

Faber-Castell Albrecht Dürer pencils have a range of 120 colors and core consistency that match their sister oil-based Polychromos pencils. Albrecht Dürer are the only water-soluble colored pencils that completely dissolve when water is added. Their hexagon shaped casings are slightly thicker than most standard electric pencil sharpeners and pencil lengtheners can accommodate, so it's necessary to whittle down the casings.

Caran d'Ache Supracolor II soft pencils have the same 120-color range as the Pablo pencils and the only way to visually differentiate the two is by Supracolor's white tip on the closed end. The Supracolor pencils have the softest cores of any water-soluble colored pencil and dissolve adequately when water is added.

Caran d'Ache Neocolor II are technically not colored pencils, but are accepted as such by the Colored Pencil Society of America. Although they look like crayons, Neocolors are highly pigmented "wax pastels" that are very creamy, intense and dissolve easily. Because of their highly waxy composition, they can only be sharpened manually. Neocolors are available in 126 colors whose nomenclature (color names) does not completely coincide with the Supracolor and Pablo lines.

Lyra Rembrandt-Aquarell pencil's 72 colors also match the Lyra Polycolor oil-based line with similar core hardness.

Prismacolor Watercolor pencils are available in 36 colors that match the popular Premier colors. Unlike the Premier colors, Prismacolor Watercolors have a dry, chalky feel.



Assortment of Water-Soluble Colored Pencils

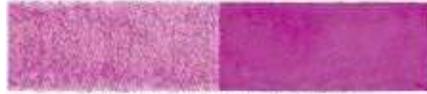
From top to bottom: Neocolor II by Caran d'Ache, Supracolor II by Caran d'Ache, Prismacolor Watercolor, Rembrandt Aquarell by Lyra, and Albrecht Dürer by Faber-Castell.

How Water-Soluble Colored Pencils Dissolve

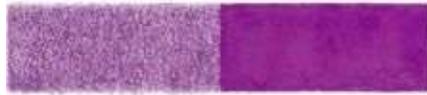
One of the strengths of water-soluble colored pencils is that you can cover the paper surface and blend colors without using solvents— you just need water. When you add water to dry watercolor pencil pigment, the pigment liquifies and fills the grain of the paper, much as it does when you add solvent to regular colored pencil. (See for a more in-depth discussion of [water-soluble pencil techniques](#).) The pigment should completely dissolve when water is added and not leave a granular pigment behind. The Faber-Castell Albrecht Dürer pencil is the only brand that achieves this.

Color Shifts

Colors may change somewhat when water is added. Violet and purple hues are particularly vulnerable. In the upper bar (below), the colors are similar both wet and dry, but in the bottom bar, there is a color shift. Color shifts vary from brand to brand, so test colors before starting a painting.



Colors are similar both dry and wet.



Colors shift slightly from dry to wet.



Faber-Castell Albrecht Dürer



Caran d'Ache Supracolor II



Lyra Rembrandt Aquarell



Prismacolor Watercolor



Derwent Watercolour

Colorless Blender Pencils

Colorless blender pencils contain no pigment. Their cores consist only of a wax or oil-based binder. They are used to blend, burnish or mix colors together without adding more pigment.

The Prismacolor Blender is wax-based and water-soluble, but unlike the pigmented Prismacolor pencils they are dry and crumbly. The Prismacolor Blender blends well with wax pencils.

The Splendor Blender by Lyra is oil-based and a little harder than a regular oil-based colored pencil. Splendors have a tendency to crumble, and can blend both oil-and wax-based pencils.

Derwent Coloursoft also makes a wax-based blender, similar to the Prismacolor Blender, but a bit chalkier.



Colorless Blender Pencils

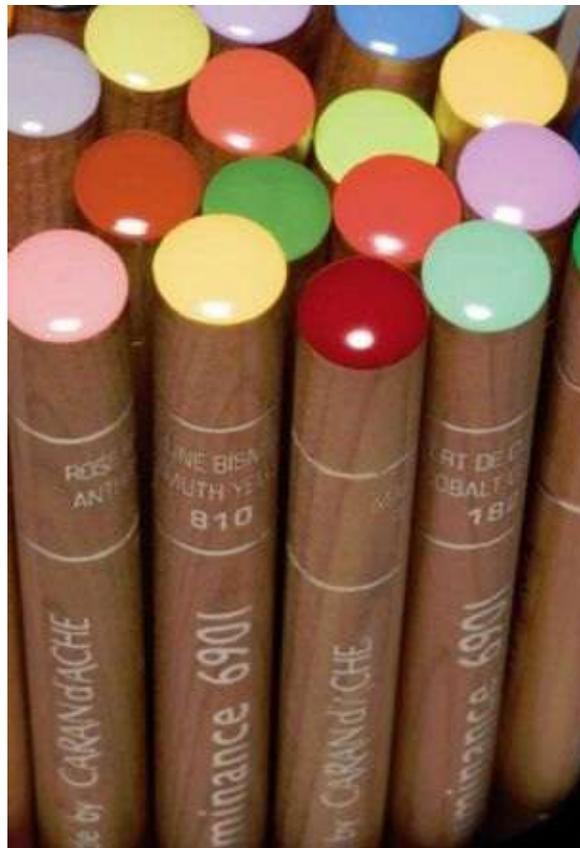
Top: Rembrandt Splendor by Lyra; bottom: Prismacolor Colorless Blender.

Lightfast Colored Pencils

Until recently, lightfastness was a concern with colored pencil, but in 2003 a standard for colored pencil lightfastness, ASTM D6901, was established, paving the way for manufacturers like Caran d'Ache with their Luminance 6901 line, to produce pencils that use the highest quality fade-resistant pigments.

High quality, artist-grade colored pencils, like those used in this book, have lightfastness characteristics that are compatible with, but surpass, other media such as watercolor, acrylic and pastel. As with other fine art mediums, certain color pigments have more resistance to fading than others. Earth colors, grays and other neutral colored pigments are more lightfast than red, yellow and purple pigments.

Careful display and storage of paintings in any medium will enhance their lifespan. Serious artwork should be framed with acid-free materials and not be exposed to direct sunlight.



Translucency

All two-dimensional art mediums are either opaque or transparent. Oil, acrylic, gouache and pastel are examples of opaque mediums—when you paint one color over another, the color underneath disappears. Watercolor is a transparent medium—when you paint one color over another, it creates a new color. Colored pencils are a translucent medium—when they are layered over one another, the original color remains and a new color is created at the same time. This unique property gives colored pencil its almost unlimited versatility, opening creative opportunities not possible with traditional media.



Acrylic: an opaque medium



Watercolor: a transparent medium



Colored Pencil: a translucent medium

Erasing and Re-applying Colored Pencil

A primary characteristic of colored pencil is that it cannot be completely erased without damaging the surface it is painted on. Although colored pencil that is built up on a surface is easily erased, a ghost will still remain. Using a highly abrasive eraser or scraping the area might remove the ghosting, but it will render the surface unworkable and destroy the art. Because colored pencil is translucent, re-applying colored pencil over an erased area may not cover it, especially if you are trying to cover a dark color. For example, if red is erased and you try to cover it with yellow, the red will still be visible. If the situation were reversed, red would more successfully cover a yellow area, although the shade may be affected. This is why it is important to have a plan before starting a painting, as explained on [The Laws of Colored Pencil](#). Turn to pages [Erasers](#) to learn what erasers work best with colored pencil.



Dark colored pencil build-up



Dark colored pencil ghost after erasing



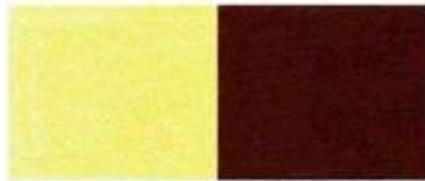
Re-applying a light color over a dark ghost



Light colored pencil build-up



Light colored pencil ghost after erasing



Re-applying a dark color over a light ghost

Wax Bloom

Wax bloom is a thin, powdery, white film of wax that becomes apparent shortly after wax-based colored pencil is applied. Darker colors seem to bloom more quickly but the rate for all colors is the same. The remedy for bloom is to spray it with fixative—wiping it off is not only temporary and ineffective, but it also removes the pigment and may even damage the art. Fixative is applied only after the piece is completely finished since it is unworkable after it is sprayed on. Both Prismacolor Final Fix and Krylon Workable Fixative are recommended. See for tips on how to apply [fixative](#) to a completed painting.

Wax Bloom

The right side of this color bar shows the thin white film of wax that appears after wax-based colored pencil is applied.



SPHERES

21 x 32 inches (53 x 81 cm)

Colored pencil on museum board This painting could be called a “late bloomer.” It was painted on white museum board, and the entire background consists of black Prismacolor. The spheres were painted first, then the

background was painted around them. Only small sections of the background at a time were painted, and with each separate painting session, the black Prismacolor bloom looked different. When the background was finished, it looked somewhat like a patchwork quilt, with each session's work having a different level of wax bloom. It required an application of almost three-quarters of a can of spray fixative and two hours to make the background uniform.

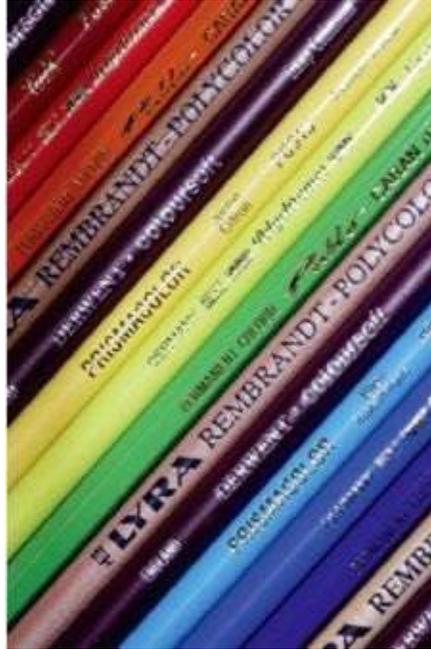
Colored Pencil Brands

Colored pencil characteristics vary from brand to brand, and knowing them will help you choose the right pencil to achieve the goals of your paintings. For example, an extra-soft, wax-based colored pencil made by one brand may produce better results for you than another brand with a slightly harder wax-based colored pencil.

Colored pencil manufacturers may use the same nomenclature for certain colors, but shades of those particular colors may vary greatly from brand to brand. Each manufacturer may use different pigments, or they may have a different idea of what a particular color looks like.

There is a huge range of colors to choose from when you consider all of the major colored pencil brands. Each manufacturer has “special” colors in their range that are not available from competing brands, and are not easily reproduced by combining colors. For example, Prismacolor has a range of French Greys, which are distinctly warmer than the usual Warm Greys; Caran d’Ache has unique colors such as Brownish Beige, and Faber-Castell’s Terracotta is completely different from Prismacolor’s Terra Cotta.

Colors can be purchased in sets or individually (called *open stock*). Purchase full sets of the different pencil brands to use for reference, then buy open stock as needed. A painting will never require 120 different colors. It is most economical to buy various quantities of the colors each painting requires.



Experiment with Different Brands

Experiment with various colored pencil brands to understand their unique properties. Colors with the same name may vary from brand to brand, so it's best to familiarize yourself with different ranges of colors.

Comparing Colored Pencils

The following pages contain swatches of the major brands' color ranges available as open stock. Each range is arranged alphabetically by nomenclature. Use the chart below as a reference for comparing the properties of different brands of colored pencils.

Brand Name	Manufacturer	Country of Origin	Pencil Type/ Consistency	Casing Shape	Color Range
Prismacolor Premier	Sanford	USA	Wax/Soft	Round	132
Vanthin	Sanford	USA	Wax/Hard	Hex	36
Art Stix	Sanford	USA	Wax/Soft (Stick)	None	48
Derwent Coloursoft	Cumberland	England	Wax/Soft	Round	72
Derwent Artists	Cumberland	England	Wax/Medium Hard	Round	120
Derwent Studio	Cumberland	England	Wax/Hard	Hex	72
Luminance 6901	Caran d'Ache	Switzerland	Wax/Soft	Round	76
Polychromos	Faber-Castell	Germany	Oil/Soft	Round	120
Rembrandt Polycolor	Lyra	Germany	Oil/Soft	Round	72
Pablo	Caran d'Ache	Switzerland	Oil/Soft	Hex	120
Prismacolor Watercolor	Sanford	USA	Water-Soluble/Hard	Round	36
Albrecht Dürer	Faber-Castell	Germany	Water-Soluble/Soft	Hex	120
Rembrandt Aquarell	Lyra	Germany	Water-Soluble/Soft	Hex	72
Derwent Watercolour	Cumberland	England	Water-Soluble/Hard	Hex	72
Supracolor II	Caran d'Ache	Switzerland	Water-Soluble/Soft	Hex	120
Néocolor II	Caran d'Ache	Switzerland	Water-Soluble*/Ex-Soft	None	126
Splendor	Lyra	Germany	Oil Colorless Blender	Round	
Prismacolor Blender	Sanford	USA	Wax Colorless Blender	Round	
Blender/Burnisher	Cumberland	England	Wax Colorless Blender	Round	

*Wax Pastel

Color Range: Sanford Prismacolor Premier

PC912 Apple Green ^{1,2} 	PC916 Canary Yellow ^{1,2,3} 	PC1067 Cool Grey 90% 	PC1070 French Grey 30% 
PC905 Aquamarine ^{1,2} 	PC1103 Caribbean Sea 	PC906 Copenhagen Blue ³ 	PC1072 French Grey 50% 
PC1098 Artichoke 	PC926 Carmine Red ^{2,3} 	PC914 Cream ^{2,3} 	PC1074 French Grey 70% 
PC997 Beige 	PC1020 Celadon Green 	PC925 Crimson Lake 	PC1076 French Grey 90% 
PC1080 Beige Sienna 	PC989 Chartreuse ² 	PC924 Crimson Red ^{1,2,3} 	PC1084 Ginger Root 
PC935 Black ^{1,2,3} 	PC1081 Chestnut 	PC1009 Dahlia Purple ¹ 	PC1034 Goldenrod ^{2,3} 
PC1078 Black Cherry 	PC1100 China Blue 	PC946 Dark Brown ^{1,2,3} 	PC909 Grass Green ^{1,2,3} 
PC996 Black Grape 	PC1082 Chocolate 	PC908 Dark Green ^{2,3} 	PC1091 Green Ochre 
PC1095 Black Raspberry 	PC1017 Clay Rose 	PC931 Dark Purple 	PC1026 Greyed Lavender 
PC1102 Blue Lake 	PC1023 Cloud Blue 	PC947 Dark Umber ^{1,2,3} 	PC1031 Henna 
PC1024 Blue Slate 	PC1059 Cool Grey 10% 	PC1101 Denim Blue 	PC993 Hot Pink 
PC1079 Blue Violet Lake 	PC1060 Cool Grey 20% 	PC1040 Electric Blue 	PC1007 Imperial Violet 
PC928 Blush Pink ^{2,3} 	PC1061 Cool Grey 30% 	PC1099 Espresso 	PC901 Indigo Blue ^{1,2,3} 
PC1028 Bronze 	PC1063 Cool Grey 50% ³ 	PC1068 French Grey 10% 	PC1021 Jade Green 
PC943 Burnt Ochre ² 	PC1065 Cool Grey 70% ¹ 	PC1069 French Grey 20% ³ 	PC1012 Jasmine 

1: Color available as
Prismacolor Verithin

2: Color available as
Prismacolor Art Stix

3: Color available as
Prismacolor Watercolor

PC71096 Kelly Green 	PC1097 Moss Green 	PC922 Poppy Red ^{1,2,3} 	PC917 Sunburst Yellow ³ 
PC1090 Kelp Green 	PC995 Mulberry ^{2,3} 	PC1087 Powder Blue 	PC944 Terra Cotta ^{1,2,3} 
PC934 Lavender 	PC1088 Muted Turquoise 	PC994 Process Red ^{1,2} 	PC903 True Blue ^{1,2,3} 
PC915 Lemon Yellow ^{1,2} 	PC1092 Nectar 	PC1032 Pumpkin Orange ¹ 	PC910 True Green ^{1,2,3} 
PC992 Light Aqua 	PC919 Non-Photo Blue ^{1,2,3} 	PC1083 Putty Beige 	PC937 Tuscan Red ^{1,2} 
PC904 Light Cerulean Blue ^{1,2} 	PC911 Olive Green ^{1,2,3} 	PC1030 Raspberry 	PC902 Ultramarine ^{1,2,3} 
PC920 Light Green 	PC918 Orange ^{1,2,3} 	PC1019 Rosy Beige 	PC932 Violet ^{1,2,3} 
PC927 Light Peach ^{1,2,3} 	PC1089 Pale Sage 	PC1001 Salmon Pink 	PC933 Violet Blue ^{1,2,3} 
PC941 Light Umber 	PC921 Pale Vermilion ² 	PC940 Sand 	PC1050 Warm Grey 10% 
PC956 Lilac ^{2,3} 	PC1008 Parma Violet ^{1,2} 	PC1094 Sandbar Brown 	PC1051 Warm Grey 20% ¹ 
PC1005 Lime Peel 	PC1006 Parrot Green ³ 	PC923 Scarlet Lake 	PC1052 Warm Grey 30% 
PC930 Magenta ^{1,2} 	PC939 Peach ² 	PC1093 Seashell Pink 	PC1054 Warm Grey 50% 
PC1029 Mahogany Red 	PC1085 Peach Beige 	PC948 Sepia 	PC1056 Warm Grey 70% 
PC988 Marina Green 	PC1027 Peacock Blue ^{1,2,3} 	PC945 Sienna Brown ^{2,3} 	PC1058 Warm Grey 90% 
PC1022 Mediterranean Blue 	PC907 Peacock Green ^{1,2} 	PC1086 Sky Blue Light 	PC938 White ^{1,2,3} 
PC950 Metallic Gold ^{1,2} 	PC1025 Periwinkle 	PC936 Slate Grey 	PC1004 Yellow Chartreuse 
PC949 Metallic Silver ^{1,2} 	PC929 Pink ^{1,2,3} 	PC1003 Spanish Orange ^{2,3} 	PC942 Yellow Ochre ² 
PC1033 Mineral Orange 	PC1018 Pink Rose 	PC913 Spring Green ^{2,3} 	PC1002 Yellowed Orange ² 

Color Range: Caran D'ache Luminance 6901

571 Anthraquinoid Pink 	872 Burnt Ochre 10% 	729 Dark English Green 	185 Ice Blue 
041 Apricot 	876 Burnt Ochre 50% 	739 Dark Sap Green 	240 Lemon Yellow 
214 Beryl Green 	069 Burnt Sienna 	808 French Grey 	095 Light Aubergine 
810 Bismuth Yellow 	862 Burnt Sienna 10% 	802 French Grey 10% 	161 Light Blue 
009 Black 	866 Burnt Sienna 50% 	803 French Grey 30% 	661 Light Cobalt Blue 
037 Brown Ochre 	046 Cassel Earth 	662 Genuine Cobalt Blue 	181 Light Malachite Green 
832 Brown Ochre 10% 	182 Cobalt Green 	820 Golden Bismuth Yellow 	180 Malachite Green 
836 Brown Ochre 50% 	850 Cornelian 	220 Grass Green 	112 Manganese Violet 
801 Buff Titanium 	589 Crimson Alizarin Hue 	755 Gray Blue 	660 Middle Cobalt Blue Hue 
077 Burnt Ochre 	599 Crimson Aubergine 	025 Green Ochre 	225 Moss Green 

821 Naples Ochre



039 Olive Brown



732 Olive Brown 10%



736 Olive Brown 50%



015 Olive Yellow



030 Orange



508 Payne's Grey



504 Payne's Grey 30%



507 Payne's Grey 60%



061 Permanent Red



585 Perylene Brown



162 Phthalo Blue



242 Primrose



159 Prussian Blue



350 Purplish Red



036 Raw Sienna



548 Raw Umber



842 Raw Umber 10%



846 Raw Umber 50%



065 Russet



070 Scarlet



407 Sepia



902 Sepia 10%



906 Sepia 50%



002 Silver Grey



495 Slate Grey



470 Spring Green



004 Steel Grey



171 Turquoise Blue



083 Ultramarine Pink



630 Ultramarine Violet



120 Violet



129 Violet Brown



093 Violet Grey



001 White



034 Yellow Ochre



Color Range: Derwent Coloursoft

C020 Acid Yellow	C240 Bright Purple	C040 Deep Cadmium Yellow	C300 Indigo
C340 Baby Blue	C510 Brown	C140 Deep Fuchsia	C030 Lemon Yellow
C650 Black	C640 Brown Black	C130 Deep Red	C500 Lichen Green
C280 Blackberry	C630 Brown Earth	C670 Dove Grey	C440 Light Green
C090 Blood Orange	C360 Cloud Blue	C320 Electric Blue	C580 Light Sand
C330 Blue	C150 Cranberry	C550 Ginger	C460 Lime Green
C180 Blush Pink	C010 Cream	C420 Green	C480 Lincoln Green
C260 Bright Lilac	C520 Dark Brown	C390 Grey Green	C160 Loganberry
C080 Bright Orange	C410 Dark Green	C220 Grey Lavender	C600 Mid Brown
C200 Bright Pink	C610 Dark Terracotta	C350 Iced Blue	C400 Mid Green



Color Range: Derwent Studio/Watercolor

68 Blue Grey 	66 Chocolate 	46 Emerald Green 	67 Ivory Black 
27 Blue Violet Lake 	72 Chinese White 	16 Flesh Pink 	41 Jade Green 
43 Bottle Green 	31 Cobalt Blue 	70 French Grey 	42 Juniper Green 
52 Bronze 	61 Copper Beech 	15 Geranium Lake 	38 Kingfisher Blue 
57 Brown Ochre 	20 Crimson Lake 	03 Gold 	02 Lemon Cadmium 
65 Burnt Carmine 	25 Dark Violet 	59 Golden Brown 	33 Light Blue 
62 Burnt Sienna 	06 Deep Cadmium 	47 Grass Green 	26 Light Violet 
54 Burnt Umber 	09 Deep Chrome 	69 Gunmetal 	22 Magenta 
60 Burnt Yellow Ochre 	14 Deep Vermillion 	23 Imperial Purple 	19 Madder Carmine 
50 Cedar Green 	20 Delft Blue 	36 Indigo 	48 May Green 

08 Middle Chrome



45 Mineral Green



07 Naples Yellow



51 Olive Green



10 Orange Chrome



37 Oriental Blue



13 Pale Vermillion



17 Pink Madder Lake



04 Primrose Yellow



35 Prussian Blue



58 Raw Sienna



56 Raw Umber



24 Red Violet Lake



21 Rose Madder Lake



18 Rose Pink



49 Sap Green



12 Scarlet Lake



53 Sepia



71 Silver Grey



34 Sky Blue



30 Smalt Blue



32 Spectrum Blue



11 Spectrum Orange



05 Straw Yellow



64 Terra Cotta



39 Turquoise Blue



40 Turquoise Green



29 Ultramarine



55 Vandyke Brown



63 Venetian Red



44 Water Green



01 Zinc Yellow



Color Range: Derwent Artists

3610 Ash Blue 	0510 Buttercup Yellow 	2900 Delft Blue 	6900 Gunmetal 
1630 Ash Rose 	5000 Cedar Green 	4140 Distant Green 	2210 Heather 
6420 Autumn Leaf 	0410 Champagne 	4600 Emerald Green 	2300 Imperial Purple 
6490 Bistre 	5130 Chartreuse 	7110 Felt Mist 	3600 Indigo 
6800 Blue Grey 	6600 Chocolate 	5310 Felt Grey 	6700 Ivory Black 
2700 Blue Violet Lake 	7200 Chinese White 	4120 Fir Green 	4100 Jade Green 
4300 Bottle Green 	1910 Claret 	1600 Flesh Pink 	4200 Juniper Green 
1410 Bright Red 	3100 Cobalt Blue 	7000 French Grey 	3800 Kingfisher Blue 
5200 Bronze 	4110 Cobalt Green 	1500 Geranium Lake 	0200 Lemon Cadmium 
5700 Brown Ochre 	6100 Copper Beech 	0300 Gold 	3300 Light Blue 
6500 Burnt Carmine 	2000 Crimson Lake 	5900 Golden Brown 	5120 Light Moss 
6460 Burnt Rose 	2500 Dark Violet 	2120 Grape 	5710 Light Ochre 
6200 Burnt Sienna 	0600 Deep Cadmium 	4700 Grass Green 	6440 Light Rust 
5400 Burnt Umber 	0900 Deep Chrome 	5140 Green Earth 	1610 Light Sienna 
6000 Burnt Yellow Ochre 	1400 Deep Vermillion 	5010 Green Grey 	2600 Light Violet 

0000 Lime 	1000 Orange Chrome 	2100 Rose Madder Lake 	4130 Spruce Green 
2200 Magenta 	3700 Oriental Blue 	1800 Rose Pink 	6910 Storm Grey 
6450 Mahogany 	2840 Pale Ultramarine 	2810 Royal Blue 	0500 Straw Yellow 
1900 Madder Carmine 	1300 Pale Vermillion 	6430 Rust 	6410 Sunset Gold 
6610 Mars Black 	5150 Parchment 	1620 Salmon 	6480 Taupe 
6470 Mars Violet 	3620 Phthalo Blue 	4900 Sepi Green 	2830 Teal Blue 
4800 May Green 	4150 Phthalo Green 	1200 Scarlet Lake 	6400 Terra Cotta 
0800 Middle Chrome 	1700 Pink Madder Lake 	5300 Sepia 	3900 Turquoise Blue 
3710 Midnight Blue 	2110 Plum 	7100 Silver Grey 	4000 Turquoise Green 
2820 Mid Ultramarine 	0400 Primrose Yellow 	3400 Sky Blue 	2900 Ultramarine 
4500 Mineral Green 	3500 Prussian Blue 	2410 Slate Violet 	5500 Vandyke Brown 
5110 Moss Green 	5800 Raw Sienna 	3000 Smalt Blue 	6300 Venetian Red 
0700 Naples Yellow 	5600 Raw Umber 	2220 Soft Violet 	4400 Water Green 
5160 Olive Earth 	2400 Red Violet Lake 	3200 Spectrum Blue 	5720 Yellow Ochre 
5100 Olive Green 	1810 Rioja 	1100 Spectrum Orange 	0100 Zinc Yellow 

Color Range: Faber-Castell Polychromos/Albrecht Dürer

226 Alizarin Crimson 	278 Chrome Oxide Green 	134 Crimson 	168 Earth Green Yellowish 
179 Bistre 	276 Chrome Oxide Green Fiery 	115 Dark Cadmium Orange 	163 Emerald Green 
199 Black 	189 Cinnamon 	108 Dark Cadmium Yellow 	250 Gold 
137 Blue Violet 	143 Cobalt Blue 	109 Dark Chrome Yellow 	166 Grass Green 
149 Bluish Turquoise 	144 Cobalt Blue-Greenish 	130 Dark Flesh 	268 Green Gold 
182 Brown Ochre 	156 Cobalt Green 	157 Dark Indigo 	155 Helio Turquoise 
193 Burnt Carmine 	153 Cobalt Turquoise 	184 Dark Naples Ochre 	151 Helio Blue-Reddish 
187 Burnt Ochre 	230 Cold Grey I 	225 Dark Red 	159 Hooker's Green 
283 Burnt Sienna 	231 Cold Grey II 	175 Dark Sepia 	192 Indian Red 
280 Burnt Umber 	232 Cold Grey III 	158 Deep Cobalt Green 	247 Indiantherene Blue 
111 Cadmium Orange 	233 Cold Grey IV 	264 Deep Phthalo Green 	103 Ivory 
107 Cadmium Yellow 	234 Cold Grey V 	223 Deep Red 	165 Juniper Green 
205 Cadmium Yellow Lemon 	235 Cold Grey VI 	219 Deep Scarlet Red 	112 Leaf Green 
263 Caput Mortuum Violet 	252 Copper 	141 Delft Blue 	117 Light Cadmium Red 
174 Chrome Green Opaque 	102 Cream 	172 Earth Green 	105 Light Cadmium Yellow 

106 Light Chrome Yellow 	249 Mauve 	110 Phthalo Blue 	186 Terracotta 
154 Light Cobalt Turquoise 	170 May Green 	161 Phthalo Green 	120 Ultramarine 
132 Light Flesh 	131 Medium Flesh 	267 Pine Green 	176 Van Dyck Brown 
171 Light Green 	217 Middle Cadmium Red 	127 Pink Carmine 	190 Venetian Red 
119 Light Magenta 	152 Middle Phthalo Blue 	129 Pink Madder Lake 	138 Violet 
145 Light Phthalo Blue 	125 Middle Purple Pink 	191 Pompeian Red 	177 Walnut Brown 
162 Light Phthalo Green 	185 Naples Yellow 	246 Prussian Blue 	270 Warm Grey I 
128 Light Purple Pink 	178 Nougat 	136 Purple Violet 	271 Warm Grey II 
135 Light Red-Violet 	173 Olive Green Yellowish 	180 Raw Umber 	272 Warm Grey III 
140 Light Ultramarine 	113 Orange Glaze 	194 Red-Violet 	273 Warm Grey IV 
104 Light Yellow Glaze 	121 Pale Geranium Lake 	124 Rose Carmine 	274 Warm Grey V 
183 Light Yellow Ochre 	181 Payne's Grey 	168 Sanguine 	275 Warm Grey VI 
142 Madder 	126 Permanent Carmine 	118 Scarlet Red 	101 White 
133 Magenta 	266 Permanent Green 	251 Silver 	
160 Manganese Violet 	167 Permanent Green Olive 	146 Smalt Blue 	

Color Range: Caran d'Ache Pablo/Supracolor II Soft

041 Apricot 	037 Brown Ochre 	210 Emerald Green 	215 Greyish Green 
401 Ash Gray 	404 Brownish Beige 	290 Empire Green 	053 Hazel 
099 Aubergine 	043 Brownish Orange 	063 English Red 	075 Indian Red 
170 Azurite Blue 	069 Burnt Sienna 	300 Fast Orange 	139 Indigo Blue 
403 Beige 	250 Canary Yellow 	050 Flame Red 	496 Ivory Black 
047 Bethe 	080 Carmine 	370 Gentian Blue 	211 Jade Green 
009 Black 	409 Charcoal Grey 	499 Gold 	016 Khaki Green 
260 Blue 	057 Chestnut 	033 Golden Ochre 	240 Lemon Yellow 
155 Blue Jeans 	055 Cinnamon 	020 Golden Yellow 	402 Light Beige 
145 Bluish Gray 	160 Cobalt Blue 	493 Granite Rose 	161 Light Blue 
200 Bluish Green 	405 Cocoa 	220 Grass Green 	221 Light Green 
371 Bluish Pale 	491 Cream 	190 Greenish Blue 	003 Light Grey 
085 Bordeaux Red 	089 Dark Carmine 	025 Green Ochre 	241 Light Lemon Yellow 
479 Bronze 	229 Dark Green 	005 Grey 	181 Light Malachite Green 
059 Brown 	007 Dark Grey 	008 Greyish Black 	032 Light Ochre 

245 Light Olive 	039 Olive Brown 	270 Raspberry Red 	495 Slate Gray 
091 Light Purple 	018 Olive Gray 	049 Raw Umber 	470 Spring Green 
110 Lilac 	015 Olive Yellow 	040 Reddish Orange 	239 Spruce Green 
231 Lime Green 	195 Opaline Green 	082 Rose Pink 	004 Steel Grey 
067 Mahogany 	030 Orange 	130 Royal Blue 	171 Turquoise Blue 
180 Malachite Green 	031 Orange Yellow 	280 Ruby Red 	191 Turquoise Green 
169 Marine Blue 	011 Pale Yellow 	065 Russet 	140 Ultramarine 
111 Mauve 	151 Pastel Blue 	051 Salmon 	045 Vandyke Brown 
225 Moss Green 	460 Peacock Green 	071 Salmon Pink 	062 Venetian Red 
006 Mouse Gray 	131 Periwinkle Blue 	150 Sapphire Blue 	060 Vermillion 
021 Naples Yellow 	061 Pink 	070 Scarlet 	201 Veronese Green 
149 Night Blue 	159 Prussian Blue 	407 Sepia 	120 Violet 
035 Ochre 	090 Purple 	498 Silver 	001 White 
249 Olive 	100 Purple Violet 	002 Silver Gray 	010 Yellow 
019 Olive Black 	350 Purplish Red 	141 Sky Blue 	230 Yellow Green 

Color Range: Lyra Rembrandt Polycolor/Aquarell

070 Apple Green 	096 Cool Silver Grey 	041 Delft Blue 	047 Light Blue 
054 Aquamarine 	002 Cream 	063 Emerald Green 	027 Light Carmine 
099 Black 	026 Dark Carmine 	083 Gold Ochre 	044 Light Cobalt 
037 Blue Violet 	030 Dark Flesh 	072 Grey Green 	032 Light Flesh 
082 Brown Ochre 	098 Dark Grey 	299 Hard Black 	071 Light Green 
093 Burnt Carmine 	198 Dark Grey Warm 	059 Hookers Green 	095 Light Grey 
087 Burnt Ochre 	015 Dark Orange 	072 Indian Red 	195 Light Grey Warm 
008 Canary Yellow 	075 Dark Sepia 	065 Juniper Green 	005 Light Ochre 
074 Cedar Green 	036 Dark Violet 	007 Lemon 	013 Light Orange 
089 Cinnamon 	043 Deep Cobalt 	005 Lemon Cadmium 	039 Light Violet 



Color Range: Caran d'Ache Neocolor II



*Also available as a metallic color ** Only a metallic color

241 Light Lemon Yellow



032 Light Ochre



245 Light Olive Green



110 Lilac



231 Lime Green



100 Malachite Green



112 Manganese Violet



111 Mauve



660 Middle Cobalt Blue



225 Moss Green



006 Mouse Grey



021 Naples Yellow



149 Night Blue



035 Ochre



019 Olive Black



039 Olive Brown



249 Olive Green



030 Orange



031 Orangish Yellow



011 Pale Yellow



500 Payne's Grey



131 Periwinkle Blue



162 Phthalocyanine Blue*



710 Phthalocyanine Green*



081 Pink*



159 Prussian Blue



090 Purple



100 Purple Violet



350 Purplish Red



270 Raspberry Red



036 Raw Sienna



040 Reddish Orange



130 Royal Blue



280 Ruby Red



065 Russet Red



052 Saffron



521 Sahara Yellow



051 Salmon



071 Salmon Pink



150 Sapphire Blue



070 Scarlet Red*



407 Sepia



498 Silver**



002 Silver Grey



141 Sky Blue



470 Spring Green



004 Steel Grey



028 Toledo Brown



171 Turquoise Blue



191 Turquoise Green



140 Ultramarine Blue



083 Ultramarine Pink



045 Vandyke Brown



062 Venetian Red



060 Vermilion Red



201 Veronese Green



120 Violet*



001 White



010 Yellow



230 Yellow Green

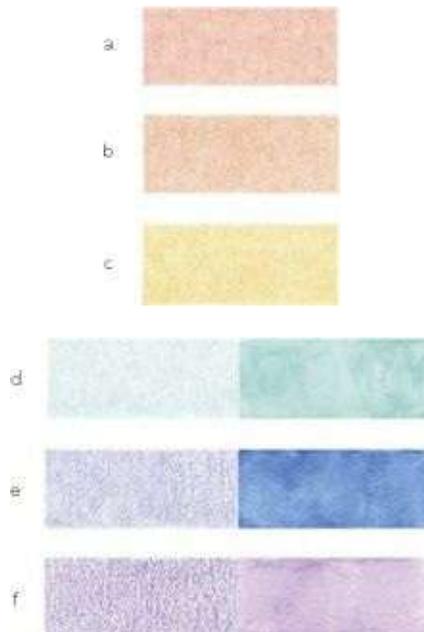


Papers for Colored Pencil

Colored pencil can be applied to many surfaces beside paper, including cloth, canvas, hardwood, drafting film and clay board. However, it cannot successfully be applied to smooth, nonporous surfaces such as glass, porcelain, metal and acetate.

Tooth

With this in mind, the primary feature a paper surface must have for colored pencil is its texture, or *tooth*. If the paper surface is too smooth, there will be little or nothing for the colored pencil to adhere to, causing it to bunch up and not stay in place when it is applied. *Tooth* is the thousands of tiny valleys in the paper surface that hold the colored pencil in place. The more valleys there are and the deeper they are, the more colored pencil can be applied and the more it can be controlled.



Paper Tooth

Tooth varies from smooth, hot-press or “plate” surfaces to rough, cold-press watercolor paper. Tooth pattern varies among brands. From top to bottom, the examples above are: a Bristol vellum plate (smooth) b Bristol vellum regular

c 4-ply museum board

d Hot press watercolor paper e Cold press watercolor paper f Rough watercolor paper

Acid-Free Paper

If your art is to be even marginally serious, it should always be done on acid-free paper. A paper's fibers contain acid, and if it is not neutralized during manufacture, the paper will eventually yellow and deteriorate in a relatively short period of time. Acid-free paper is usually made from rag or cotton fibers. Some products such as illustration or mat board claim to be acid free, but only have acid-free veneers of paper sandwiching a non-acid-free core. Using illustration or mat board as a medium can be problematic, since the veneer can be lifted with repeated applications of colored pencil that will ruin the painting.

Paper Thickness

Paper thickness is measured either by ply or weight. Ply designates the thickness of a paper in layers. Newsprint can be regarded as 1-ply, while most paper found in drawing tablets is 2-ply. For light applications of colored pencil, 2-ply is acceptable, but 3-or 4-ply paper is a better choice, since heavy applications can warp or puncture thin papers.

Weight

Many papers' thickness, such as watercolor paper, is measured by weight. Weight is calculated by how much a ream (500 sheets) of paper weighs; 500 sheets of 300-pound watercolor paper that are the same length and width as 180-pound paper are obviously going to be thicker.

Colored Paper

Colored paper adds still another dimension to colored pencil art. When using colored surfaces, techniques are modified according to how dark the paper is; for example, when black paper is used, working in the negative is necessary.

Types of Paper

The papers I recommend for colored pencil are: Strathmore or Rising 4-ply museum board, and Strathmore 3-or 4-ply Bristol vellum, regular surface. These acid-free papers not only stand up to many layers of color, but their resilience allows for reapplication of color over erased areas. They also tolerate solvents of all kinds, and permit light application of water without warping. Museum board is available in shades of white, gray and in black.

Paper Cross-Sections

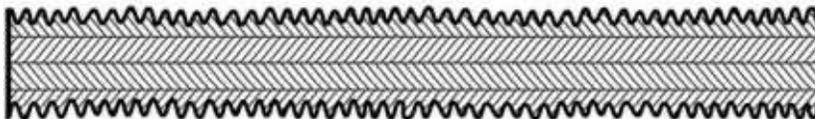


4-Ply Plate Surface - Smooth, Fine Tooth

Ply



4-Ply Bristol Vellum, Regular Surface - Coarse Tooth



4-Ply Museum Board - Deep, Fine Tooth



Mat Board

Acid-Free Veneer

Non-Acid-Free Core



Illustration Board

Acid-Free Veneer

Non-Acid-Free Cardboard

Watercolor Paper for Colored Pencils

In addition to its obvious use with water-soluble colored pencils, watercolor paper can be used with wax and oil-based pencils. There are three kinds of watercolor paper that determine its tooth: hot-press, cold-press and rough.

Hot-press papers are smooth, like plate surfaces, and are less forgiving to work with. Having very fine, shallow tooth, hot-press surfaces are harder and more water-resistant than other watercolor papers. Hot-press papers do not allow repeated layering of color or much latitude for correction, either when wet or dry.

Cold-press surfaces are similar to Bristol vellum and museum board in that they have sufficient tooth to hold layers of colored pencil, but the similarity ends there because cold-press paper's tooth is much wider and shallower. Cold-press paper is much more porous and absorbent than hot-press, which allows for "lifting" (erasing with water and a brush) of small areas after water is applied.

Rough watercolor paper is exactly that, its texture so obvious it could be referred to as "tooth on steroids." With very deep and wide valleys, it is very porous and so absorbent that it dries much more quickly than hot-or cold-press. Rough watercolor paper quickly wears down colored pencil points, but is a perfect vehicle to create textures. It is also the most resilient paper to erasure, both wet and dry.



Hot Press



Cold Press



Rough

How watercolor paper is manufactured also determines its quality. Handmade

papers are the highest quality, but can be extremely expensive. Mould-made papers are usually good quality and are available in a wide variety of surfaces. Machine-made papers are student grade and usually have regular, linen-like tooth patterns, not suitable for colored pencil.

Arches 300-pound rough and Fabriano 300-pound “Soft-Press” are both excellent watercolor papers for water-soluble colored pencil.

Colored Pencil Setup

A colored pencil painting can require as few supplies as some pencils, paper, a sharpener and an eraser (and if you think you are good, you may not even need the eraser!). On the other hand, watercolor requires at least a tin of watercolors, watercolor paper, brushes, a palette, water, a container and paper towels. Oils require tubes of color, a canvas, brushes, palette, palette knife, solvent, a container for the solvent and rags. Colored pencil is not only hassle free when compared to other popular media, but is obviously far less expensive.

And how about cleanup? No liquids means no spills, no brushes to wash, no toxic solvents, no obnoxious odors, just pick up your pencils and put them in a box. Of course, we have described the simplest colored pencil setups. Brushes and other applicators, palettes, solvents and such can play a role in colored pencil art, too.



Basic Setup for Working in Colored Pencil

From left to right: a desk brush, a battery-operated electric eraser with a vinyl eraser strip, a kneaded eraser, an erasing shield, a cupful of pencil extenders, a watercolor brush, cotton-tipped applicators, a small jar for solvent, a full-spectrum desk lamp, colored pencils and a corded electric pencil sharpener.

Sharpeners

A pencil sharpener is the most important colored pencil tool—it is to colored pencil as a bat is to baseball. There are four kinds of sharpener: small hand-held models; versions that are manually operated by a crank, usually mounted to a wall or desk; small, portable battery operated sharpeners, and larger, electric models with a cord.

Why are sharpeners so important? Because colored pencils must almost always be kept needle sharp. I find that using a manual sharpener is time consuming, impractical and possibly even dangerous. Colored pencil is not a fast medium. It often requires many hours to complete a piece, and using a manual sharpener will needlessly increase this time significantly. Most importantly, the frequent repetitive motion of sharpening can cause carpal tunnel syndrome in your wrist.

Battery operated electric sharpeners are convenient and portable, but constant use will burn them out in a relatively short time.

An electric sharpener with a cord is a must, and should be capable of sharpening a pencil to a needle-like point. A sharpener's "throat" should be as shallow as possible, enabling the pencil to be sharpened down to a small stub, which will save money in the long run. Some electric sharpeners have an "auto stop" feature that stops when the pencil is sharpened, and a large basket to hold the shavings is a time saver.



Sharpeners

From left to right, a small manual sharpener, a portable battery operated, and a corded electric sharpener.

Erasers

In light of the fact that it is not possible to completely erase colored pencil, it may sound contradictory to say that erasers play an important role in colored pencil art.

Although erasers cannot completely remove colored pencil, they do remove all that is built-up from a surface, and they also can contribute to making the art itself. However, it should be noted that a colored pencil painting should be well thought out before it is started to minimize erasing large areas.

Kneaded Erasers

Kneaded erasers are the first choice of colored pencil artists for erasing tasks. They are putty-like, pliable, nonabrasive erasers and they leave no debris. Because the kneaded eraser is pliable, it can be shaped for erasing small areas and “lifting” pencil crumbs. Tapping or pressing a kneaded eraser against an area that has been colored will lighten the area without damaging the surface, allowing new layers of color to be added. Erasing heavily built up or large areas of colored pencil with a kneaded eraser can be time consuming and messy, even though there is no debris.

White Vinyl Erasers

White vinyl erasers pick up what kneaded erasers leave off, being best suited for erasing larger areas. Like kneaded erasers, vinyl erasers are also nonabrasive, but unlike kneaded erasers, they give off debris.



Erasers

At left, top and bottom, are kneaded erasers, new and used. At top right is a vinyl eraser, and below that is an "Imbibed" eraser.

Imbibed Erasers

Imbibed erasers are impregnated with erasing fluid. They are primarily designed for lifting ink from drafting film, but they do an excellent job of erasing built up colored pencil with the least injury to the paper surface.

Abrasive Erasers Abrasive erasers, such as Pink Pearl and ink erasers should never be used with colored pencil. Abrasive erasers damage the paper surface so that colored pencil cannot be reapplied. **Art Gum Erasers**

Art gum erasers, often used with graphite pencils and charcoal are not compatible with colored pencil. Attempting to erase colored pencil with an art gum eraser will produce only one result: a mess.



Lifting Color with a Kneaded Eraser

Kneaded erasers are soft and pliable and can be formed and shaped to erase any size area on your painting.

Electric Erasers

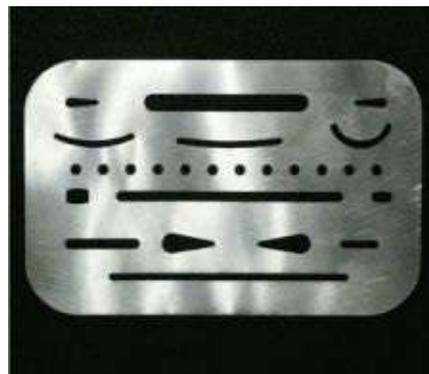
Electric erasers increase efficiency and can save time. They are available in

battery, rechargeable and corded models. A variety of eraser “strips” are available for the larger corded and rechargeable models, but white vinyl and abrasive ink erasers are the only erasers available for small, battery-powered types. Small erasers are less obtrusive and make precise erasures, especially when they are used with an erasing shield. Corded and rechargeable erasers are excellent for erasing large areas.



Battery-Operated Electric Eraser

The small battery-operated erasers accept white vinyl eraser strips and are easy to use with an erasing shield.



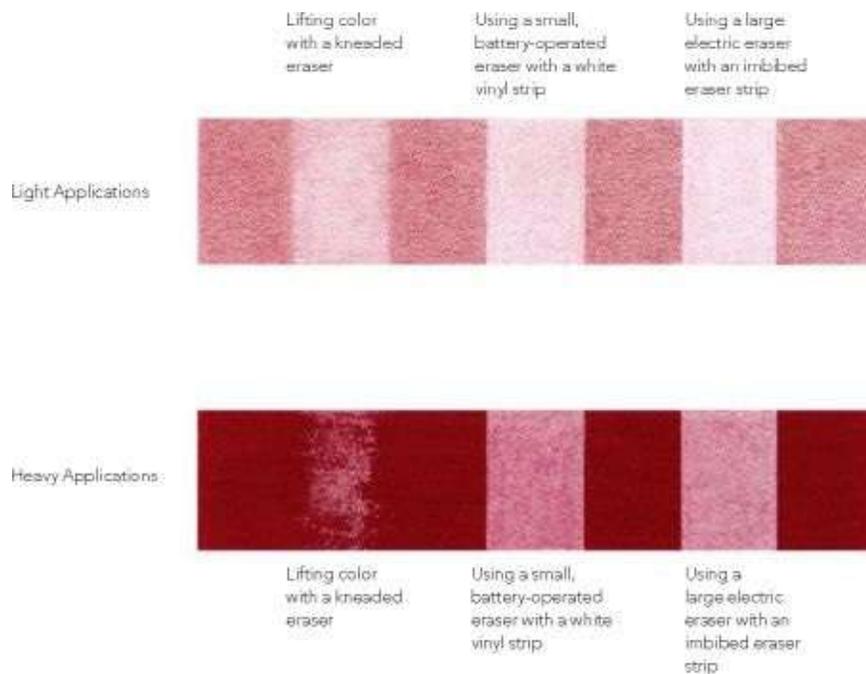
Erasing Shield

An erasing shield is a thin aluminum rectangle with various sizes and shapes of slots punched in it. Used with an electric eraser, small areas of your painting can be isolated for erasure without disturbing the surrounding areas.



Sharpening an Electric Eraser Strip

Sharpening an eraser strip with an emery board provides even more precision in erasing tiny areas.



Erasing Colored Pencil

The comparison chart above shows how well the different erasing methods perform on both light and heavy applications of colored pencil.

Solvents Used with Colored Pencil

A facet of colored pencil art employs the use of solvents. Solvents dissolve the binder allowing pigment to be spread around, similar to the way water-soluble colored pencil reacts when water is added. Solvents of all kinds work with colored pencil: Bestine rubber cement thinner, Turpenoid (turpentine), isopropyl (rubbing) alcohol, mineral oil, bleach, lighter fluid, vodka, gin, rocket fuel, etc., as long as they are clear. Each solvent has different working characteristics, such as how they dissolve the binder, how they spread, how they are absorbed or react with the paper surface and how quickly they evaporate or dry—in every instance creating a different result. We will explore some techniques using solvents in Chapter 3, Colored Pencil Techniques.



Storing and Applying Solvents

Due to potential toxicity, care should always be taken when using solvents. Aside from common sense instructions such as using solvents in a well-ventilated room, avoiding open flames, smoking, contact with skin and eyes, etc., there are special procedures to follow when using solvents with colored pencil. A minuscule amount of solvent will be used at any given time, so it's better to pour it into a small, re-sealable glass container such as the ones shown at right. When not in use, the container can remain capped, minimizing fumes. Storage in small containers also prevents contaminating the entire batch of solvent by inadvertently introducing colored pencil into the main container.

Brushes are used with water-soluble colored pencil, but are also used for applying solvents to wax and oil-based colored pencil. Cotton swabs are often used with colored pencil techniques that include solvents. Wads of cotton or pieces of cloth can also be used to blend larger areas with solvents.



Applying solvent with a cotton swab produces a different effect than applying it with a brush. Adding solvent with a swab aggressively blends color into the surface, while using a brush creates a less intense effect.

Solvents should be applied only with inexpensive synthetic brushes. Due to solvents' corrosive nature, brushes deteriorate with continued use. Save your good brushes for water-soluble work.



Other Supplies

Keeping Your Workspace Clean

Although colored pencil is probably the least messy art medium, especially when it comes to cleanup, it is necessary to keep the surface you are working on clear of debris given off by soft, wax-based colored pencils in particular. Any large, soft-bristled brush will accomplish this. Canned compressed air, used to clean dust off of electronic equipment, can be used to blow away the debris while keeping the artwork “touch-free.” Take care with compressed air to keep the can upright to prevent moisture from escaping and spraying onto the art. Attempting to blow debris away with your own breath is not only ineffective but can be disastrous, especially when using water-soluble colored pencils.

Pencil Lengtheners

Pencil lengtheners or extenders lengthen the life of a pencil and provide a better grip on the little stubs. A pencil extender consists of a wooden handle attached to a metal tube with a sliding clamp to hold the pencil in place—a simple device that is a major help with colored pencil art.



The Icarus Drawing Board®

The Icarus is a glass drawing board with a heating element imbedded in it. Paper placed on the Icarus is heated, softening wax-based colored pencils so they become almost viscous, speeding up the painting process and producing painterly effects. The Icarus is especially good for smooth gradations and blends.



Lighting

It is not always possible to have natural light to do artwork (especially at night), so good artificial lighting is a necessity. Full-spectrum lights, with a color temperature rating of 5600° K (kelvin), should be used when doing artwork because it reduces the possibility of misinterpreting colors. Ordinary tungsten lighting (commonly used in household light bulbs) has an orange cast while common fluorescent light sources are greenish, both of which can cause colors to appear inaccurate. Using poor lighting can also result in eyestrain because colored pencil requires close work. More than one lamp may also be necessary for adequate lighting. OttLite® desk lamps and similar products are good lighting choices.





Reference Photo



FINISHED PAINTING: *INDIVIDUALITY*

18" × 25" (46 × 64cm)

Colored pencil on museum board

Reference **PHOTOS**

This chapter deals with the most important ancillary to colored pencil art: taking strong reference photos. Unfortunately, some artists are either blasé or apprehensive about taking photographs, but in order to be successful with colored pencil, at least a casual familiarity with photography is a must. Who knows, you might even enjoy it!

Reference Photography

Reference photography and colored pencil art go hand in hand. Because colored pencil paintings take so much time to complete, it is impractical, if not impossible, to work from real-life subjects. Fruit in a still life would rot, flowers from the garden would wilt, or a model sitting for a portrait may need a facelift long before a painting is finished.

The good news is that taking reference photos can be as much fun as painting and it provides an endless source of original subject material. Photography enhances artistic expertise by making you aware of subjects you never noticed before. A photo provides a permanent record of a subject, and the ability to thoroughly study and understand its subtleties. Photographing potential subjects from different angles and under different lighting conditions will provide valuable information that will greatly improve your chances of producing a spectacular painting.

The primary compositional elements for your painting should be made in the camera's viewfinder first, adjusted before printing the reference photo, then adjusted again, if necessary, while you are painting. This will eliminate second-guessing and build your confidence in how your painting will turn out. It will also develop your eye for photographing subjects.

Consider the Source

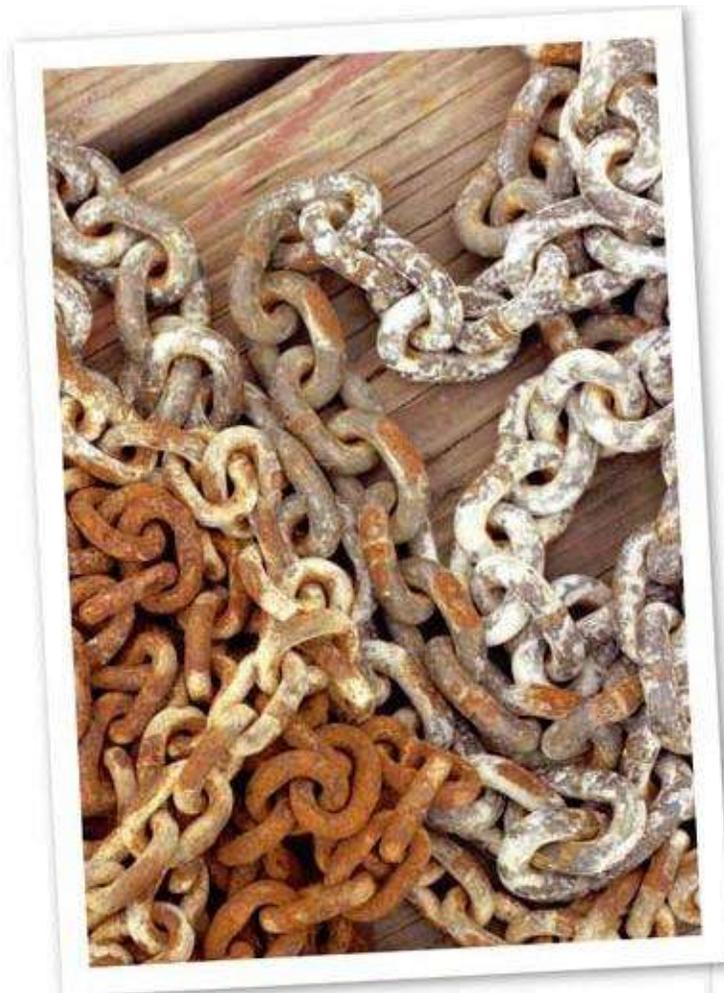
Many artists unwittingly use photos from various sources, such as magazines, books and the Internet, for reference. This may be in violation of the photographer's copyright if you display, publish or sell art copied from a source other than your own. However, if the painting is changed enough so that it no longer resembles the original photo, or only minor elements are taken from the photo and used in a different context, it will probably not involve copyright issues. Using photos from printed material may not be as sharp as an original photo and photos from the Internet are, by nature, very low resolution.

Paintings should be the artist's own work, starting with the reference material. A knowledge of basic photography and using either a digital single lens reflex camera (DSLR), or a 35mm (film) single lens reflex camera (SLR), will provide you the best possible source of original reference material to use in your

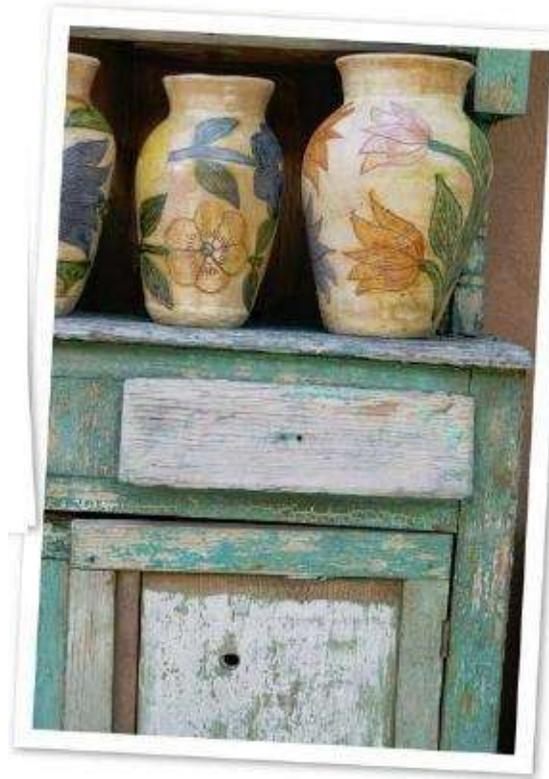
paintings.

Subject Material for Colored Pencil

The best subjects for colored pencil paintings are those that have a special interest to you. Do you like pets? People? Flowers? Still lifes? The possibilities for subjects are endless, but the trick is to select the right pencil, paper surface and technique to best depict the nature of your subject. Having the ability to recognize these elements is an important step to mastering colored pencil.



This image of boat chains on a dock makes an excellent texture study for colored pencil. Harbors, marinas and docks are great sources for reference photos.



Weathered wood is a perfect texture for colored pencil. The rough, linear texture of the antique table provides an interesting contrast with the smooth, rounded ceramic flowerpots.

Subject Material For Colored Pencil



Flowers, like this pansy, are always good subject material for colored pencil art. Look for blooms with pronounced variegations, unusual shapes or vibrant colors and do not be afraid to move in close.



These “doughnuts” have no calories because they are ceramic, but you wouldn't know it if it were not pointed out. The original scene was cluttered with other items for sale, which made it necessary to move in close and crop out the clutter.



This typewriter was found in an antique shop which, along with thrift stores and junkyards, are fertile locales for reference photos. If you intend on taking photos in a retail store, be sure to identify yourself (a business card is helpful), state your intentions, and ask permission first. Most shopkeepers take a dim view of customers taking photos of their inventory.

Five Types of Reference Photos

I group reference photos into five types. When photographing or selecting source material, most of your photos will fall into one of these categories. Since they do not have “official” names, we will coin some terminology for them: 1. Posed 2. Found

3. Enhanced
4. Stock
5. Composite

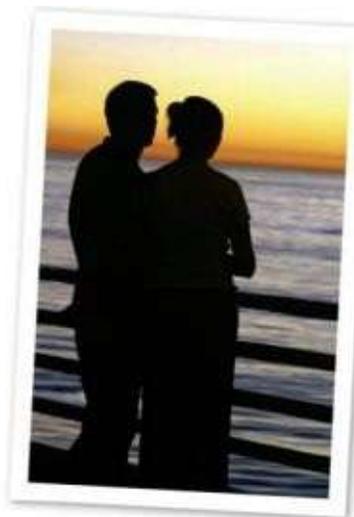
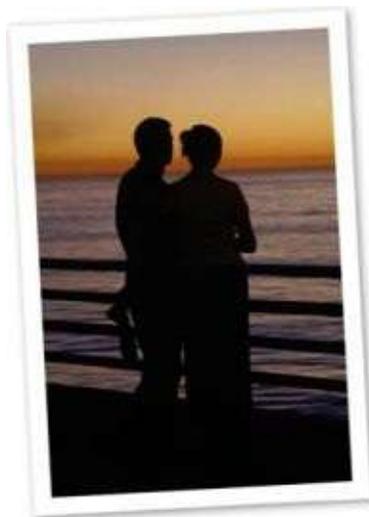


Posed Reference Photos

Posed references are preplanned, set-up and created by you. They allow you complete control over composition, subject material, lighting and exposure. Examples of posed references are still-lives and portraits.

Found Reference Photos

Found-subject compositions are those that you happen across and compose in-camera for potential paintings. Compositions are taken from different angles, a variety of exposures and, if possible, under different lighting conditions. In addition to antique stores and junkyards, look for found photos at farmers markets, fairs, gardens, marinas, or even in your own backyard.



Enhanced Reference Photos: Before and After

Improve a reference by cropping, moving or removing elements, without adding elements from another photo.



Stock Reference Photos

Stock reference photos are found subjects that can be combined with other photos as additions, foregrounds or backgrounds. For example, clouds can be photographed and combined with another photo with an uninteresting blank sky. A wide variety of subjects can be combined to make great compositions for paintings.



Foreground photo Composite Reference Photos

Composite reference photos include two or more photos that are combined, either digitally or manually pasted together, to create an entirely new reference photo.

Many of the reference photos used for the demonstrations in this book have been enhanced or are composites.



Background photo



Composite photo

Photo Equipment

Cameras

A camera with interchangeable lens capabilities is a must-have for reference photography. While the initial cost of a DSLR (digital single-lens reflex) camera is higher than that of a film camera, in the long run it will save on the cost of film and processing, plus no more waiting to know for sure if your photos turned out.

Although there are many “point-and-shoot” and “bridge cameras” (a camera that looks like a DSLR or SLR with a fixed lens) that have high megapixel counts, they do not have the resolution, versatility, superior optics, and in the case of DSLR cameras, the ability to shoot RAW.

If you favor a DSLR, look for cameras that have a resolution of at least 10 megapixels or more, which will yield sharp 8 × 10-inch (20 × 25cm) prints, plus the ability to crop without losing noticeable resolution. The camera should be able to photograph RAW, for more correctable uncompressed images, in addition to JPGs (“jpegs”). Because RAW files are uncompressed, they are much larger than jpegs, so a memory card with more storage is a good idea, especially when RAW and JPG images are shot simultaneously. Buy a card with the largest capacity you can afford and a smaller card as a backup. An 8-megabyte card and a 4-megabyte should be adequate.



Digital single-lens reflex camera (DSLR)

Some cameras, Sony for example, have an anti-shake feature built into the

body, allowing you to shoot at slower shutter speeds, under less than ideal lighting situations, and still get reasonably sharp images. This feature is useful and economical, since it works with all lenses. Other cameras, such as the Canon and Nikon, have special lenses that have the anti-shake feature. These lenses are considerably more expensive than lenses without anti-shake.

Digital cameras are changing and improving all the time, so talk to your camera dealer before buying.

Lenses

A zoom lens with a focal length range of 18-200mm should be more than sufficient for nearly every photographic situation. If you're shooting flowers, portraits or subjects where close-up details are desired, a 100mm macro lens should be considered, although they are somewhat expensive. Lenses made by the camera's manufacturer are slightly higher in quality (and more expensive) than those made by companies that only manufacture lenses.

Electronic Flash

Most DSLR and SLR cameras have a built-in pop-up flash that is too puny to be seriously effective. A separate, dedicated flash, made by the camera's manufacturer, should also be in your camera bag, especially for situations where lighting and close-up work are important. Placing a light modifier over the flash softens its output resulting in a more natural look.

Tripod

The advent of digital photography has lessened the need for a tripod. Photographing at higher ISO (light sensitivity) settings now produces acceptable prints for reference work, and with anti-shake capabilities, the need to carry a tripod has been relegated to only the most exacting photographs.



100mm macro lens



Zoom lens



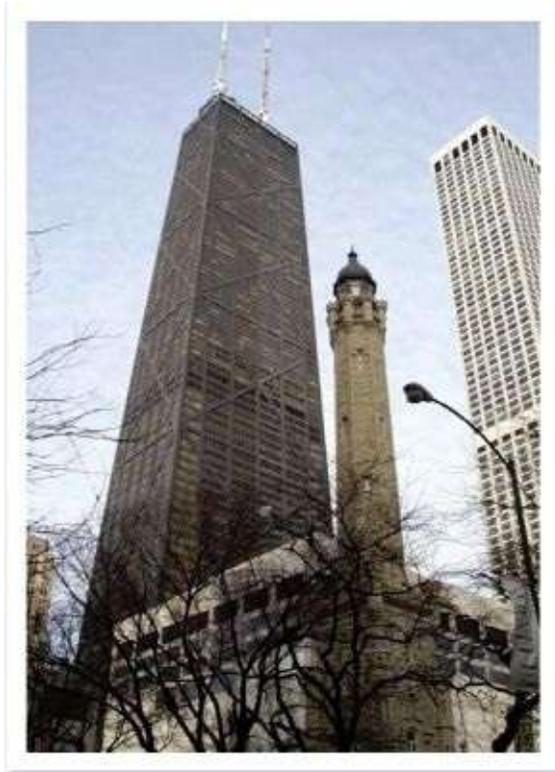
Electronic flash unit with a light modifier

Photographic Anomalies and Blunders

While correct exposure, sharp focus and good lighting are keys to quality reference photos, it is also critical to know that the camera sees things differently than the eye. You must correct for the discrepancies and not include them in your paintings.

Wide-Angle Distortion A wide-angle lens will distort objects increasingly as its focal length decreases, or its angle becomes wider. The reason wide-angle lenses distort more than any other lenses is because their primary lens is very curved compared to the flat sensor in a DSLR, or film plane in a SLR. This curvature increases as the wide angle increases.

Wide-Angle Without Tilting the Lens As a camera with a wide-angle lens is tilted away from the horizontal plane, the distortion becomes more noticeable, particularly with subjects a wide-angle lens is commonly used for, such as tall buildings and interiors. Subjects photographed close-up are also distorted, making wide-angle lenses less than ideal for portraiture. Lenses with a focal length of 35mm or less are considered wide-angle and should be used with discretion.



Wide-angle distortion **Telephoto Distortion**

As a lens's focal length exceeds 50mm, it brings distant objects closer and compresses the space between mid-and foreground. For example, if you use a long telephoto lens to shoot a scene with a lake in the foreground and distant mountains in the background, the mountains will appear to be right behind the lake. Moderate telephoto lenses with focal lengths ranging from 85 to 100mm are ideal for portraits, but as focal lengths exceed 100mm, faces appear unnaturally flattened.

If photographic anomalies such as wide-angle and telephoto distortion are incorporated into your painting, it will look unnatural and amateurish.



Wide angle without tilting the lens: no distortion



Telephoto distortion

Getting Sharp Images

Reference photos should always be sharp and clearly show as much detail as possible. All of the details do not have to be included in your painting, but all of them clearly in focus will help you determine what to include and what to leave out.

What is in focus from the foreground to the background is called *depth of field*. As a lens's focal length increases from wide-angle to telephoto, the depth of field becomes shallower. To keep reference photos sharp, it is necessary to shoot at smaller apertures (higher f-stop numbers) whenever possible. This can be problematic when using longer telephoto lenses because they not only magnify the scene, but they magnify body movements when handhold-ing your camera as well, resulting in soft or blurry images from camera shake. As mentioned previously, many modern DSLR cameras have anti-shake capabilities that help prevent soft images.



Sharp Depth of Field

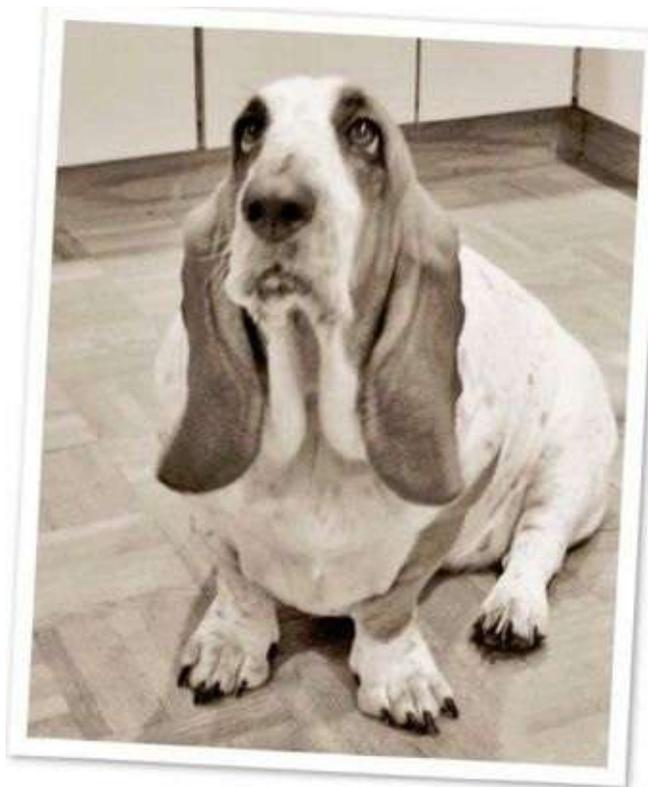
Everything in this photo from foreground to background is in sharp focus. When photographing scenes where the most detail is needed, use the smallest f-stop possible. This may require electronic flash or (horrors) a tripod. Modern DSLR

cameras have two advantages: the ability to change ISO (the camera's sensitivity to light) settings on the fly and "anti-shake" compensation, built into the camera body or into special lenses, allowing photographers to handhold their cameras at smaller f-stops and slower shutter speeds.



Shallow Depth of Field

The background is out of focus.



Camera Shake

The subject is not in sharp focus.

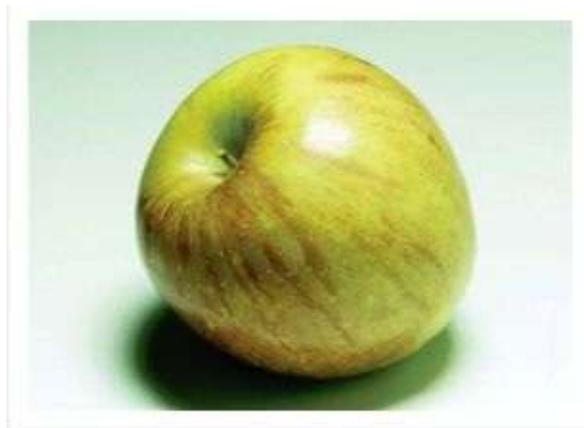
Color Temperature

Photography cannot reproduce colors exactly, but with the advent of digital photography, once common color temperature problems can be easily avoided by adjusting the DSLR camera's white balance. Color temperature describes lighting quality; for example: sunny, overcast, tungsten, fluorescent, *etc.* With film cameras, it is necessary to match the right film or filter with the lighting situation.



Tungsten Lights

The same apple was photographed under lighting conditions of different color temperatures. This photo was shot using tungsten bulbs, which are the same warm temperature as common household lightbulbs.



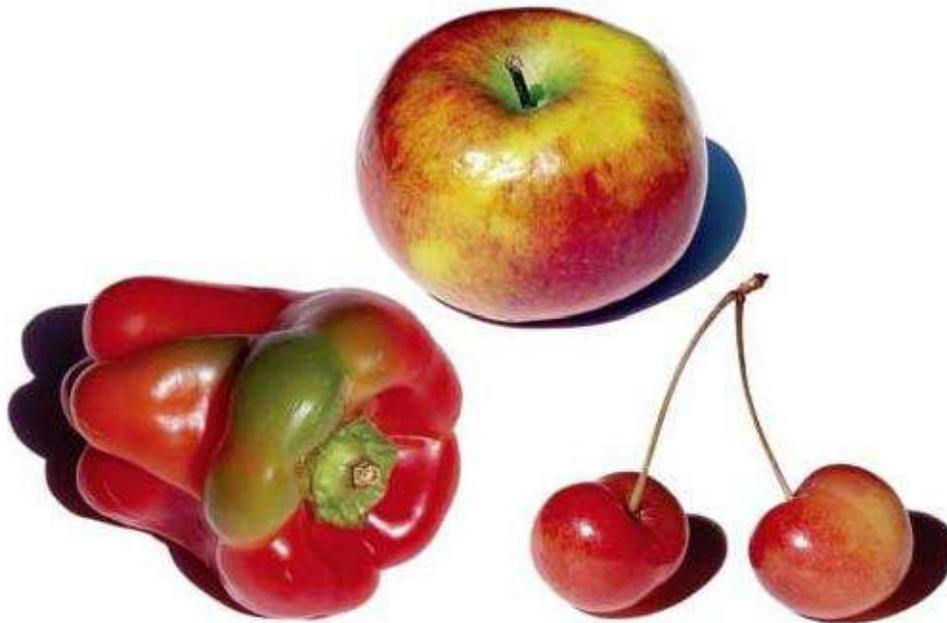
Fluorescent Lights

This photo was shot under fluorescent lights, which are a cooler color temperature than tungstens.

Composite Photo Errors

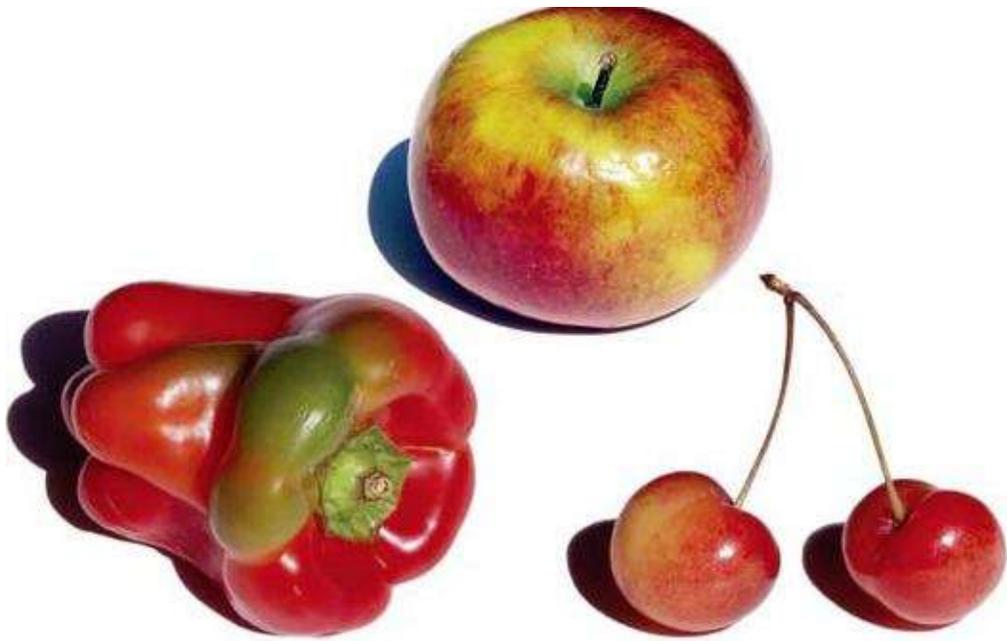
When combining two or more photos, care should be taken to avoid lighting and proportional gaffes. If one image is lit from the left, it should not be combined with an image lit from another direction, at least in your painting.

Scale is important too; for example, you would not want people to be the same size as buildings in your painting.



Before

Using incompatible light sources for a composite photo means the lighting shadows are inconsistent. Look at the shadows cast by the red pepper versus the ones cast by the apple and cherries.



After

Using a consistent light source means all the cast shadows are in the correct position.

Cropping

Let's say you have selected a reference photograph to paint from. There are a number of things to consider before starting.

Successful paintings always have a strong center of interest, so it is important that the reference photo is framed in such a way that when it is translated into a painting, it will attract and hold the viewer's attention. This is achieved by cropping, which can be done with a computer program like Adobe Photoshop™ or manually by arranging four sheets of white or black paper as an adjustable frame. Keep in mind that you are actually enlarging an image by cropping it, so when using a DSLR, always set the camera for its highest resolution and lowest possible ISO, or use a fine grain, low ISO film with a SLR camera.

Before Cropping

This is the photo as it came from the camera. As is, it doesn't make a good composition and there's no strong center of interest.



After Cropping

Cropping has gotten rid of the uninteresting and distracting areas around the perimeter of the photo above and focused your attention on the center of interest.



Removing Clutter

Another thing to consider is clutter. Look for anything in the reference photo that may distract from the subject. Unnecessary objects, shadows, highlights and such can be removed with Photoshop, which will provide a preview of how the changes will look in the painting. In some cases, it is possible to manually cut and paste over unwanted objects by using additional prints, otherwise it may be necessary just to remember to leave them out of the painting.



Remove Clutter

Compare the original photo at left with the "cleaned-up" photo below. Do you see how many distracting objects and shapes have been removed to make a much more appealing composition?



Printing a Reference Photo

The ideal working size for a reference photo is approximately 8.5 × 11 inches (22 × 28 cm). Some detail could be lost with smaller prints, and a larger print may lack detail regardless of size, depending on the sensor or film's resolution. A larger print may also take up too much workspace.

When producing your own prints, sometimes it may be helpful to make additional copies, some with the image lightened to show more shadow detail, and others that enlarge areas where the details are not clear in the main print.





Original reference photo

Cropped and enhanced working reference photo





Lightened reference print

Fender detail



Rear window detail

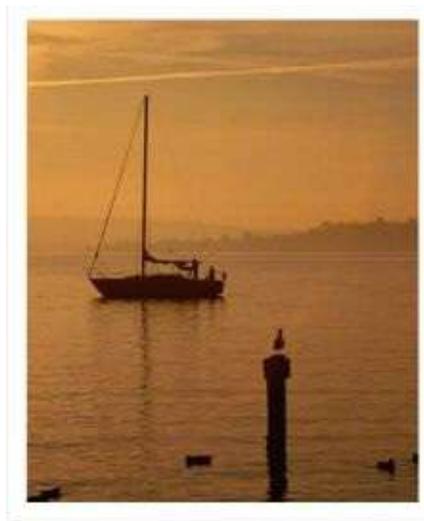


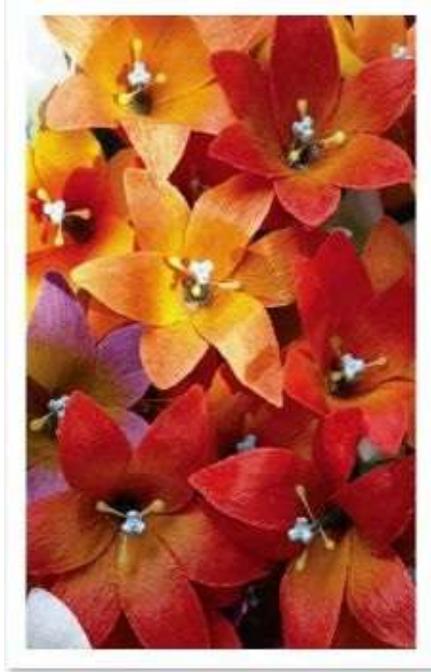
Tail light detail

Side window detail

Photos to Practice With

Here is a selection of reference photos that can be “improved” with cropping, deleting or enlarging elements, or even combining with other images. Each is suitable for one or more colored pencil techniques, so after trying some of the step-by-step demonstrations in Chapters 4-8, explore how you can apply the techniques to these images.









colored pencil TECHNIQUES

Those who are not familiar with colored pencil may have the preconceived notion that all you have to do is put the pencil to paper and press down, or “color.” This idea may have come from childhood memories of coloring books and crayons. After you read and understand this chapter, these preconceived ideas will disappear. Colored pencil, like any other artistic endeavor, requires a learning curve and practice, practice, practice in order to achieve mastery.

In this chapter we will look at *layering*, the basic colored pencil technique all colored pencil techniques are based on; *burnishing*, the painterly technique; and *underpainting*, a technique I originally developed to create realistic textures. We will also explore *water-soluble colored pencil* techniques, some of which may surprise you with their similarity to watercolor methods.

The Laws of Colored Pencil

There are characteristics that make colored pencil unique compared to any other medium and are significantly connected to everything colored pencil. I have coined an axiom for these characteristics that I call “The Laws of Colored Pencil.”

- Colored pencil is the only translucent medium.
- Colored pencil is not a fast medium.
- Colored pencil cannot be completely erased without damaging the painting surface.
- Colored pencil is mixed directly on the art, rather than on a separate palette.

As you read on and begin to understand this fine art medium, you will see how intertwined these laws are in colored pencil techniques.

Mix Colors Directly On the Art

Unlike other media, with colored pencils color is mixed directly on the art as you paint, instead of mixing the medium on a separate palette. This provides increased control over color application and more time to concentrate on the artwork instead of mixing colors.

Pre-Painting Planning and Preparation

Because a colored pencil painting may require many hours to complete, it is a good idea to plan a course of action before starting. Considering that colored pencil cannot be completely erased, committing an irreparable error after many hours of work will not make for a happy artist, to say the least.

Painting Size

Size matters with colored pencil art. Paintings should be at least 9 × 12 inches (23 × 30cm) or larger to adequately lay down sufficient layers of color. Small areas fill in so quickly that it limits the medium from depicting subtle values, hues and textures. In addition, larger colored pencil paintings have more visual impact.



ARCS AND RADII

21 x 14 inches (53 x 36 cm)

Colored pencil and water-soluble
colored pencil on watercolor paper.

Know Your Subject

Once you have decided on what to paint and you have selected a reference photo to work from, make sure that it clearly shows enough detail in the shadows and highlights. If not, additional prints should be made at different exposures or enlargements made of problem areas (see [Printing a Reference Photo](#)).

Matching Technique and Subject

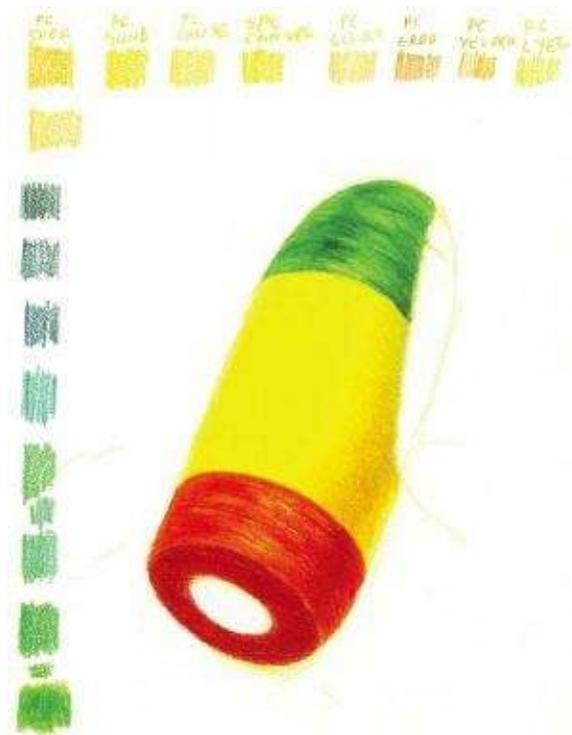
The next step is to decide what techniques best describe the subject you wish to paint. Choosing a technique or techniques will determine what type of pencil and surface you will be using. For example, let's say you want to paint something similar to *Arcs and Radii* (above). To best show the textures of old weathered wood, a water-soluble colored pencil underpainting is first made on rough watercolor paper with a light beige hue, then overlaid with linear strokes of darker hues, oil-based colored pencils.

Color Selection

Color selection for your painting depends first on what techniques are going to be used, then what hues most closely match the subject. For example, wax-based pencils are better suited to burnishing and should be the first choice over oil-based pencils, even if some of the oil-based colors are a slightly better match (of course, wax and oil-based pencils can be combined).

To determine the color palette for your painting, colors should be mixed first on a test palette of the same surface you plan to use. Next, select a portion of the painting that may be difficult and do a separate rehearsal of that area before starting.

A few hours of preparation and planning can save many hours of wasted time and frustration.



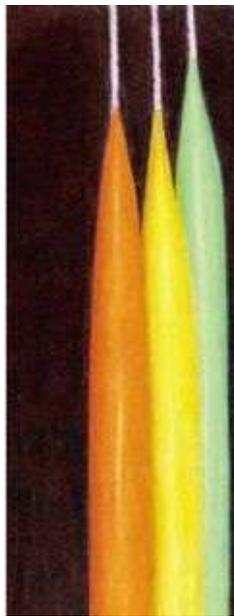
Sample Test Palette

Create a sample palette of your color selections prior to painting to see what hues best match your subject.



Test Palette and Rehearsal Sample

My test palette (above) and rehearsal sample on black museum board (right) were done before beginning the finished painting (below).





CANDLES

20 x 30 inches (51 x 76cm)

Colored pencil on black museum board

Colored Pencil 101

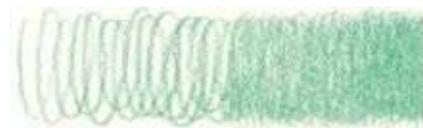
Before discussing specific techniques, there are several pointers you should know that are applicable to all colored pencil art.

Different Strokes

Colored pencil can be applied in a variety of ways: hatching, cross-hatching, stippling and so on, but all of the demonstrations in this book use either circular or linear strokes. These strokes are the most effective with colored pencil painting.

What stroke to use depends on the size and shape of the subject. Circular strokes work best with flat areas, while linear strokes are usually used in areas with obvious contours.

How To Hold the Pencil Both circular and linear strokes are made with the pencil held in a normal (most comfortable) writing position, approximately perpendicular to the paper surface. Except in special instances, color should never be applied with the point horizontal to the painting surface.



Circular strokes

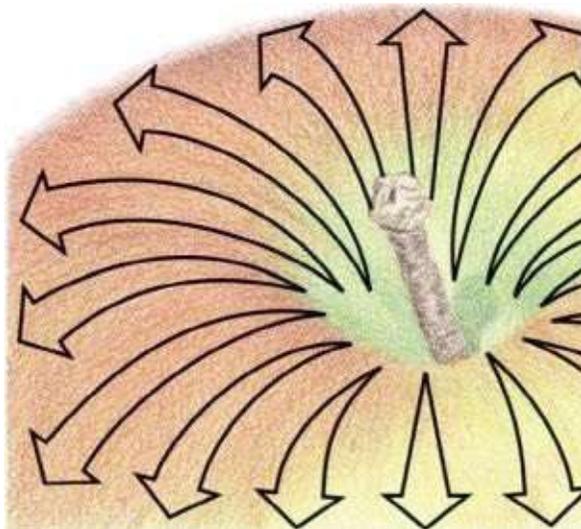
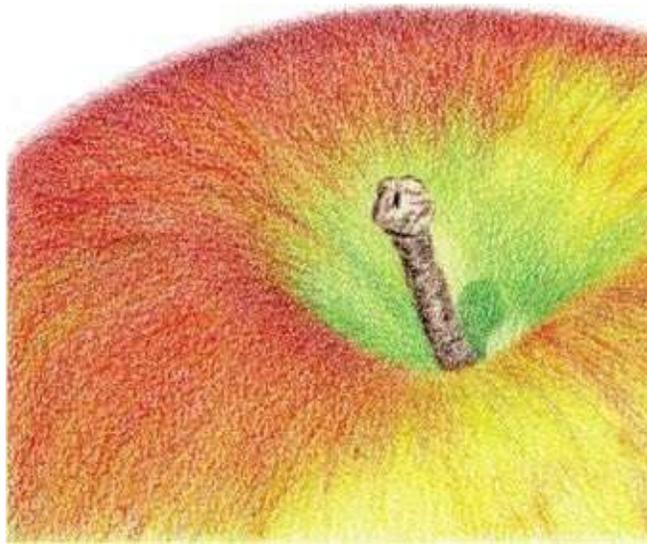


Linear strokes



Following Contours

In order for subjects to look natural and to give them dimensionality, colored pencil strokes, and (if needed) subsequent strokes of water or solvent, should always be applied in the same direction and follow the contours, texture or grain of the subject.



Contours drawn with linear strokes
Stroke direction follows the contours

Adding Color Gradually

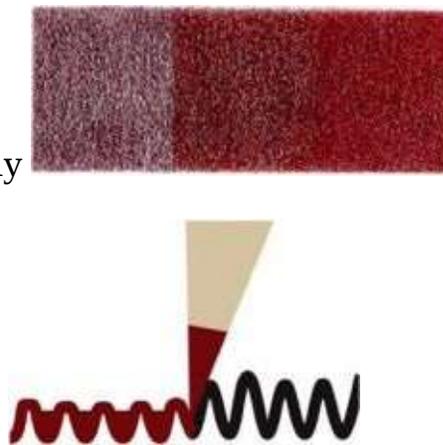
Regardless of technique, color is always added gradually, with as little pressure as possible and a needle-sharp point. Heavy application of pigment made all at once defeats your ability to utilize colored pencil's unique translucent characteristics because they are simply overpowered, somewhat like covering a prime steak with a bottle of ketchup.

Keeping the pencil sharp allows the point to deliver the pigment into the tooth's valleys. A dull point does not fit into the valleys, leaving them bare, which makes it seem like not enough color is being applied. The natural response is to apply more pressure, which leads to applying too much pigment too soon.

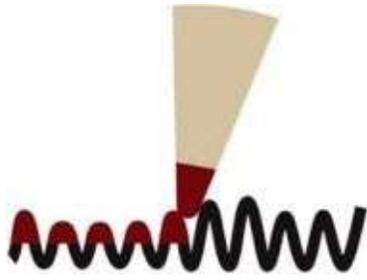
Adding color gradually



Adding color too heavily



A sharp point penetrates into the tooth of the paper

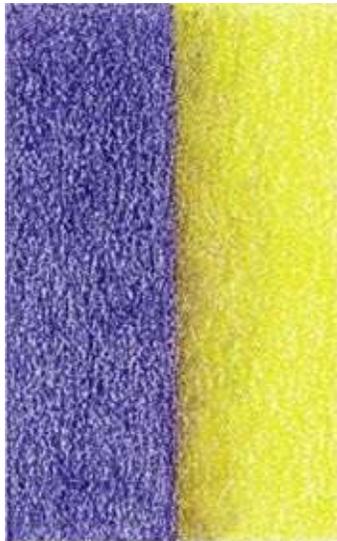


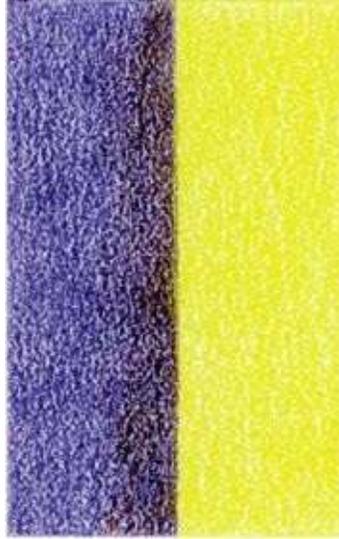
A dull point does not reach the valleys

Color Contamination

In the process of painting, regardless of technique, individual areas should be worked to completion, rather than covering large areas and going back over them with subsequent layers. This reduces smudging and provides a better estimation of the painting's progress.

Colors can become “contaminated” by inadvertently mixing one with another. Because of colored pencil’s translucency, contamination can occur with any color. However, the contamination is more noticeable when a dark color is dragged into a light color, as shown below. To avoid contaminating lighter colored areas, paint them first when they are adjacent to darker colors.





Dark color dragged into a light color

Light color dragged into a dark color

Working Dark to Light

Paint the darkest value of a specific area first, and then add lighter colors on top. The colored pencil's unique translucency allows darker values to show through lighter colors layered over them while the lighter colors retain their visibility.



Highlights with Bare Paper

When painting on white paper, leave it free of color for primary, or *specular*, highlights (the bright spot of light that appears on shiny objects). Only the specular highlights in the painting below are bare white paper. Secondary highlights (those that are not as intense) are mostly white pencil mixed with some of the color of the immediate area.



INDIVIDUALITY

18 x 25 inches (46 x 64cm)

Colored pencil on white museum board

Making Adjustments

Adjusting a Wax or Oil-Based Colored Pencil

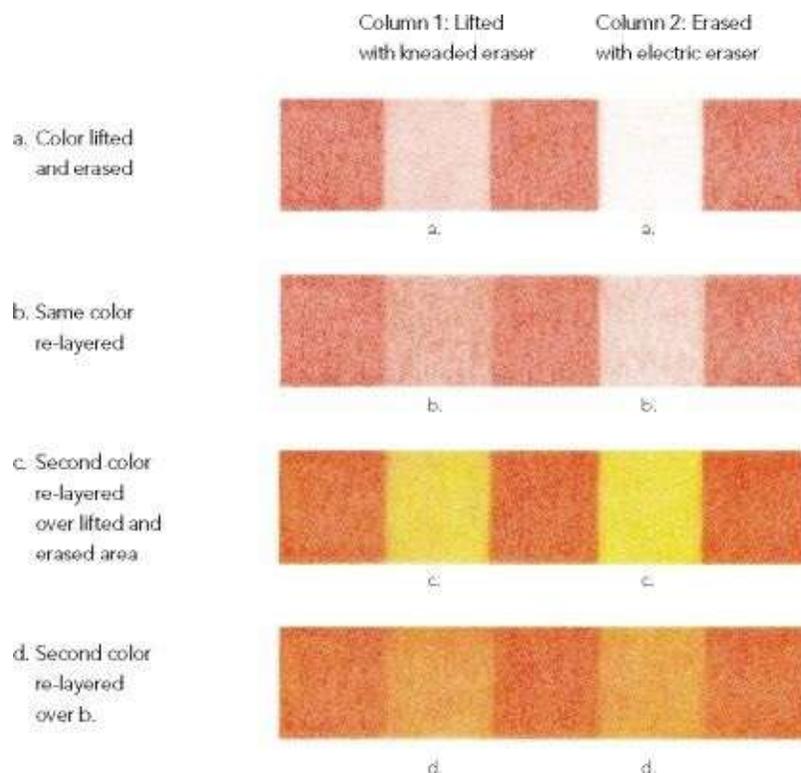
Values and hues can be adjusted by dabbing them with a kneaded eraser or using an electric eraser, then re-applying color over the erased area. For more precise adjustments, sharpen an electric eraser strip and use it with an erasing shield.

Adjusting Water-Soluble Colored Pencil

Water-soluble colored pencil is not quite as adjustable, especially after water is added.

Although water-soluble colored pencil can be lifted or erased when dry, adjustments can also be made while it is still wet, by lightly scrubbing with a brush or cotton swab, as with watercolors. Care must be taken not to overdo lifting wet pigment, especially on hot-press surfaces, or on surfaces other than watercolor paper. Once the color is dry, traditional erasing is not possible, nor is lifting with water.

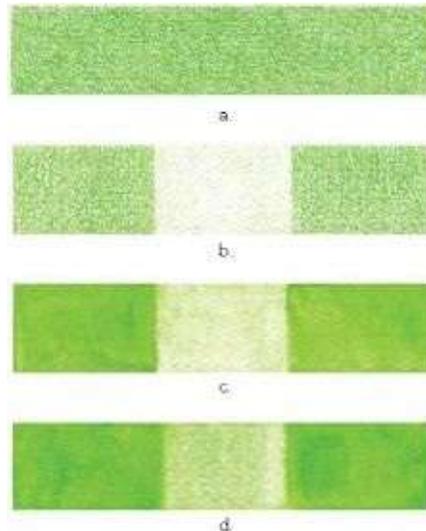
WAX OR OIL-BASED COLORED PENCIL



Adjusting Colored Pencil With Solvent

Areas with solvent applied to the pigment can be easily lightened and adjusted with a kneaded or electric eraser.

WATER-SOLUBLE COLORED PENCIL



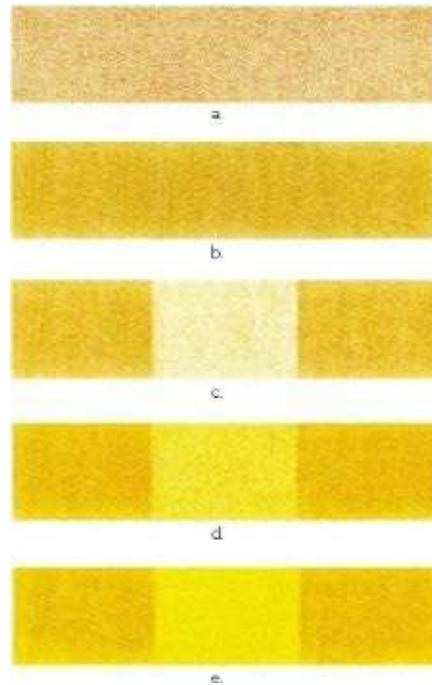
a. Before wetting

b. Pigment lifted

c. Wetting previously lifted pigment

d. Pigment removed wet

COLORED PENCIL WITH SOLVENT

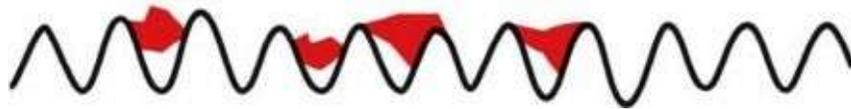


a. Before adding solvent b. After applying Bestine rubber cement thinner c. Erased with electric eraser d. Second color applied e. Solvent re-applied

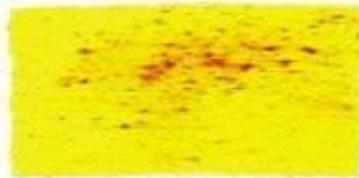
Housekeeping

Colored Pencil Debris

Although colored pencil is probably the least messy medium, small crumbs or debris is given off the pencil as you work. Wax-based pencils, Prismacolors in particular, produce more debris than oil-based. If left unattended, these tiny bits of colored pencil can lodge in the tooth of the paper, causing potential problems. For example, if you are using a red pencil and it leaves debris in an area that is intended to be painted a light color, the area can become contaminated resulting in tiny red streaks when the lighter colors are applied. Since colored pencil cannot be completely erased...you get the idea. Debris should be removed as soon as possible with a soft brush or a spray can of compressed air.



Debris lodged in tooth of paper



Red pencil debris on paper

Debris streaks when color is added.

Rough Edges and Smudging

Cleaning Up Rough Edges

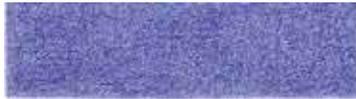
Using soft pencils on a toothy surface results in rough boundaries, or edges, between different objects in your painting. These rough edges are especially noticeable when the burnishing technique is employed. Because of their hardness and thin cores, Verithin pencils are best suited to clean up rough edges.

Preventing Smudging

If the heel of your hand contacts your paper on the colored areas, smudging may occur, especially with strong colors such as reds, violets, dark blues and such. Smudging colored pencil is minimal when compared to pastels, but if it is left unattended, smudged colored pencil can also lead to color contamination. A sheet of tracing paper under your hand, or not resting your hand on painted areas, prevents smudging. Light smudging can be easily removed with a kneaded eraser.



Before cleaning up rough edges



After cleaning up the edges



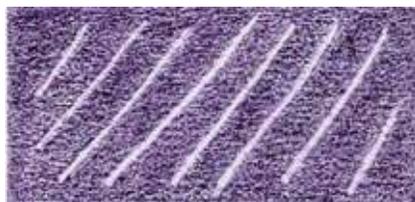
Creating the Layout

Impressed Lines

Before beginning most colored pencil paintings, a layout (also known as a pattern, rendering or line drawing) must be created. The layout shows the outlines and main elements of the design you will be painting. Colored pencil's translucence and resistance to erasure make it necessary to use a specific layout technique. At every stage of the layout process, sharp pencils, light pressure and light lines are a must. If too much pressure is applied, lines will be impressed in the paper surface and will become visible when color is added. Impressed lines are most problematic when using the layering technique. While it is almost impossible to avoid impressing lines in layouts, they can be minimized if you follow the practices shown here, and they can be repaired by carefully stippling directly into the impression with a matching color.

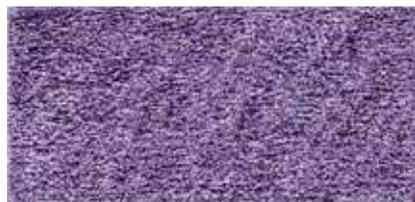
Graphite Layout

Your painting almost always begins with a layout, also known as a line drawing. If your painting is even moderately detailed, it is usually more accurate if you either first trace the reference photo onto tracing paper if the artwork is smaller than approximately 16 x 20 inches, or project it directly onto the working paper surface.



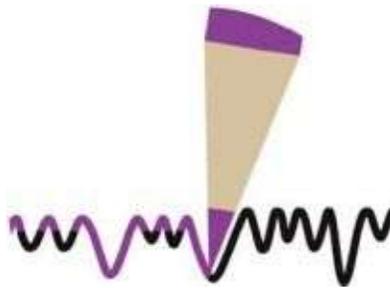
Impressed Lines

Impressed lines are formed in the paper surface when too much pressure is applied to the pencil during the layout process.



Repaired Impressed Lines

After repair, the impressed lines blend into the surrounding color.



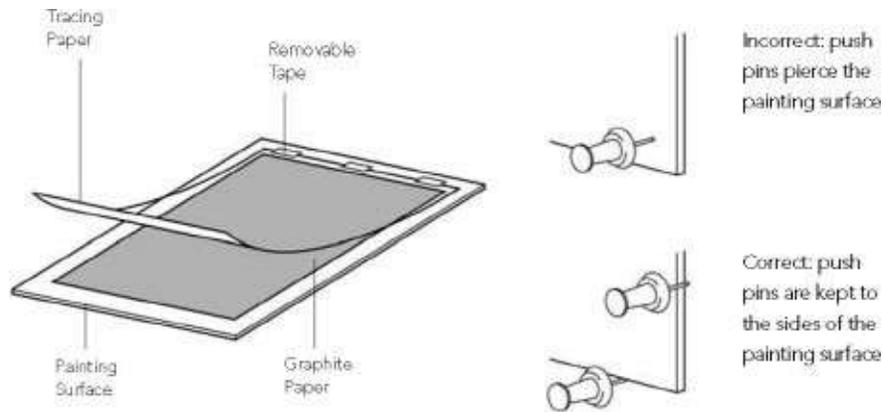
How an Impressed Line is Repaired

Impressed lines can be repaired by carefully stippling directly into the impression with a matching color and a sharp point.

If you use tracing paper, a light table probably will be necessary to see through even the most transparent tracing media. Trace the lines with a red Verithin pencil. You should trace a photograph that you do not intend to keep, because lines will be impressed into the photo print's surface.

When the tracing is complete, attach the tracing paper to the art with removable tape, then slip an equal size sheet of graphite paper between the tracing paper and the art. Re-trace the outlines on the tracing paper, this time with a green Verithin so you will be able to see that you have re-traced every line. While tracing, a happy medium must be met between applying too much pressure, which leaves impressed lines, and not applying enough, where you're not transferring lines at all. After all of the lines are re-traced, remove the graphite paper and check to see if all of the lines have been transferred.

With a larger painting, you should attach the art board to a wall or other sturdy surface with push-pins or tacks. To avoid holes, attach the pins around the edges of the paper instead of through it. Lightly trace the projected image with a 2B graphite pencil, drawing only rough shapes, leaving the details for when the layout is finalized. Allowing for ambient light in the room enables you to see what you have traced. During the projection process, be sure not to move the projector and keep in mind that when projecting slides, the projected image will become distorted due to the film being affected by heat generated by the projector's bulb.



Draw Colored Pencil Lines Adjacent to Graphite Lines

Use Verithins or other hard colored pencils of the appropriate color (outline a green object with a green pencil, etc.), to re-draw the outlines, using the lighter color when two or more areas abut one another.

The colored pencil outlines are placed *adjacent* to the graphite lines because the colored pencil will trap the graphite underneath it if they are drawn on top, making erasure of the graphite lines more difficult.

Use water-soluble colored pencils to re-draw the outlines in a water-soluble painting; when water is applied, the lines will disappear.

Erase Graphite Lines

Carefully remove the graphite lines with a kneaded eraser, so just the colored pencil lines remain.

The graphite lines are erased because they too would show through layers of colored pencil. During the process of erasing the graphite, the colored lines remain (they cannot be completely erased), but they may need to be lightly touched up.

As the painting is completed, all of the colored pencil outlines disappear.



Reference photo of a mango



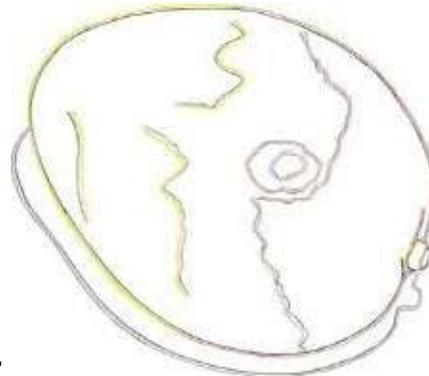
1. Graphite layout

When painting on black or other colored surfaces such as museum board, extra care should be taken when erasing the graphite or colored pencil outlines, because erasers will leave visible smudges to areas that are not covered with pigment. To minimize this problem, use an erasing shield (see [Erasers](#)) whenever possible; try to erase where the surface will be covered; or cover small areas, such as short lines, with a black colored pencil (do not try to touch up colored papers other than black). Less severe smudging will disappear when the painting is fixed at completion.



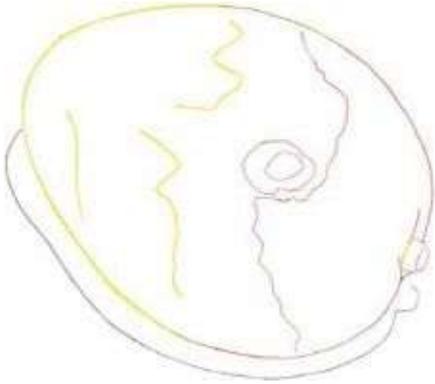
Trapped Graphite Lines

Top: Colored pencil line on top of graphite line Middle: Lifted with kneaded



eraser Bottom: Erased with electric eraser

2. Colored pencil lines drawn adjacent to graphite lines



3. Graphite lines erased, leaving only colored pencil lines

Layering, the Quintessential Colored Pencil Technique

The layering look is unique to colored pencil. Depending on how the color is applied, it can have a soft, airy look when more paper is allowed to show, or it can have an almost painterly look with additional applications of color.

Color is gradually applied, or layered, dark to light (on a white or light-colored surface), building increasingly complex values, hues and textures. Although every colored pencil type works well with layering, harder pencils have a slight edge over the softer varieties because the points maintain their sharpness longer.



A LAYERED PAINTING:

2 PINK4ME

21 x 14 inches (53 x 36cm) Colored pencil on museum board

Degrees of Layering

There are different degrees of layering, determined by adding more or less pigment, which controls values or the overall look of a painting. The rose painting on the facing page, *2Pink4Me*, is an example of heavy layering in which most of the paper tooth is covered. Heavy layering does not mean using heavy pressure. In a well executed painting, the pigment is distributed consistently without gaps or bunching.

Paper tooth also determines the look of a layered painting. Hot press or plate surfaces with fine tooth produce paintings with a soft, pastel-like quality, while regular cold-press, vellum surfaces are the best all-around choice for layering. Rough surfaces such as cold-press watercolor paper produce almost lifelike textures, especially when the surface is underpainted.



Layering on hot-press or plate surface



Layering on cold-press or vellum surface



Layering on rough, cold-press surface

demonstration:

THE LAYERING TECHNIQUE

Because of its simplicity, a colorful mango will be used to demonstrate four colored pencil painting techniques in this chapter: layering, burnishing, underpainting, and water-soluble colored pencils. Using the same subject for each demonstration will enable you to concentrate on the techniques rather than on the subject, and to make comparisons between the look of each technique. We'll start with the layering technique.



Reference Photo



1. Yellow Ochre and Limepeel



2. Dark Chrome Yellow (Polychromos)



3. Spanish Orange and Sunburst Yellow **PAINT THE YELLOW SIDE**

Starting with the mango's yellow side, layer the darkest values first, then overlap each layer with lighter colors. (All colors are Prismacolor

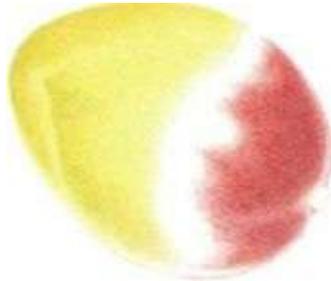


Premier, unless otherwise noted.)

1. Indian Red (Polychromos)



2. Crimson Lake



3. Scarlet Lake and Poppy Red 4. Pale Vermilion, Light Orange
(Polychromos) and Tangerine (Polychromos) 5. Spanish Orange
2 PAINT THE RED SIDE

Next, paint the red side of the mango, layering dark to light, leaving bare paper for the highlight.



3 PAINT THE STEM AND SHADOW

Finish with the stem and cast shadow.

1. Stem: Cool Grey 30%, Burnt Ochre, Light Umber, Yellow Ochre and Vermilion
2. Shadow: Cool Grey 50%, Cool Grey 30%, Yellow Ochre, Dark Chrome Yellow (Polychromos)

demonstration:

THE BURNISHING TECHNIQUE

Burnishing offers more creative control over value, hue and texture than any other medium and can so closely resemble the painterly look of oils or acrylics that people are often shocked that a burnished painting was executed in colored pencil. At first glance, the painting "Persimmons" (below) instantly reveals smooth, shiny skins contrasted against rough stems. A closer look reveals many subtleties in value and hue, all accomplished with this wonderfully controlled, yet highly creative technique.

The burnishing technique begins where the layering technique leaves off. White (or other light color) is used to burnish, or mix, layered colors together, then the same sequence of layered colors (except for the darkest), is re-applied. This process of layering and burnishing is repeated until the paper is completely covered with colored pencil. The final step removes any remaining tooth with a colorless blender.



PER SIMMONS

PERSIMMONS

18 x 27 inches (46 x 69cm)
Colored pencil on museum board



1 BEGIN WITH THE LAYERING

Following the steps in the Layering Demonstration on the previous two pages, paint the mango, layering the colors from dark to light.



2 NOW BEGIN BURNISHING

Burnish with White, except for the darkest value.



3 RE-LAYER THE SAME COLORS

Using more pressure, re-layer the same sequence of colors from Steps 1, 2 and 3 on the previous pages, except for the darkest value shown here, English Red.



4 REPEAT BURNISHING

With increasing pressure, repeat the burnishing process with White.



5 RE-LAYER THE SAME COLORS

Using more pressure, repeat the layering process until the paper surface is almost completely covered.



6 FINISH WITH COLORLESS BLENDER

Remove any remaining paper surface with a colorless blender and clean up rough edges with the appropriate color.

Light pressure with gradual application must be used during the burnishing process, so the values and hues can be developed properly. However, as the pigment builds, so does the need for more pressure, until significant pressure is necessary when finishing with the colorless blender.

Surfaces not Suitable for Burnishing

Burnishing on a surface with inadequate tooth will result in the pigment bunching up and not remaining in place when you try to add more color, because there is insufficient tooth to anchor it. While smooth paper surfaces such as plate can be layered, it is more difficult to burnish on them, and surfaces without tooth cannot be burnished.

Light colors, such as pale yellow, light grey, beige, pale blue and such can be substituted for white, and can be used in combination, even in the same area, creating differing values and hues (see the chart below). For an entirely different effect, a colorless blender can also be substituted for white or another burnishing color.



Burnishing on an unsuitable surface

Burnishing on hot press paper

	White	Cream	Warm Grey 10%	Sky Blue Light
Mid-Value				
Mid-Value				
Burnish Color				
Combined				

Underpainting: Touchable Textures and More Underpainting allows you to create amazingly lifelike textures. Pale colors, such as cream, yellow, beige, sky blue and such are layered, then dissolved with a solvent, or water is added to layered water-soluble colored pencil. Darker values and hues are layered or burnished on top for the desired texture. By keeping the value of the underpainted hue to a minimum, enough tooth should remain to layer or burnish darker colors on top.

Another useful application for underpainting provides a method of avoiding mixing dark into light colors. To create the silhouetted trees against the sky in the painting *Madrone* (below), the entire sky was underpainted first with wax-based colored pencil and solvent, then the trees were added over it. Due to colored pencil's characteristics, it would be impossible to complete *Madrone* using any other technique.



A TEXTURE STUDY WITH

UNDERPAINTING: *CHAINED*

TO THE PAST

18 x 22 inches (46 x 56cm)

Colored pencil and water-soluble colored pencil on watercolor paper



AVOIDING UNWANTED

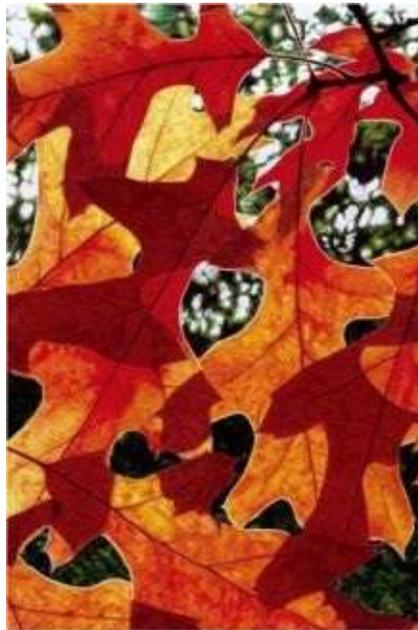
MIXING: *MADRONE*

18 x 28 inches (46 x 71cm)

Colored pencil on museum board

Water-soluble colored pencils are widely used for underpainting. While solvents are used to create evenly distributed applications of color in underpaintings, water-soluble colored pencils are used to produce underpaintings of uneven density. *Oaks* (right) is an example of underpainting with water-soluble colored pencil.

Wax and oil-based colored pencils can be liquefied with a variety of solvents, with each solvent creating its own unique effect. The number of solvents that can be used are limited to how much toxicity you are willing to tolerate. Bestine rubber cement thinner was used to underpaint the rocks in *A Couple on the Rocks* (below).



WATER-SOLUBLE COLORED PENCIL

UNDERPAINTING: *OAKS*

28 x 19 inches (71 x 48cm)

Colored pencil and water-soluble colored pencil on watercolor paper



UNDERPAINTED WITH WAX- BASED

PENCIL AND SOLVENT:

A COUPLE ON THE ROCKS

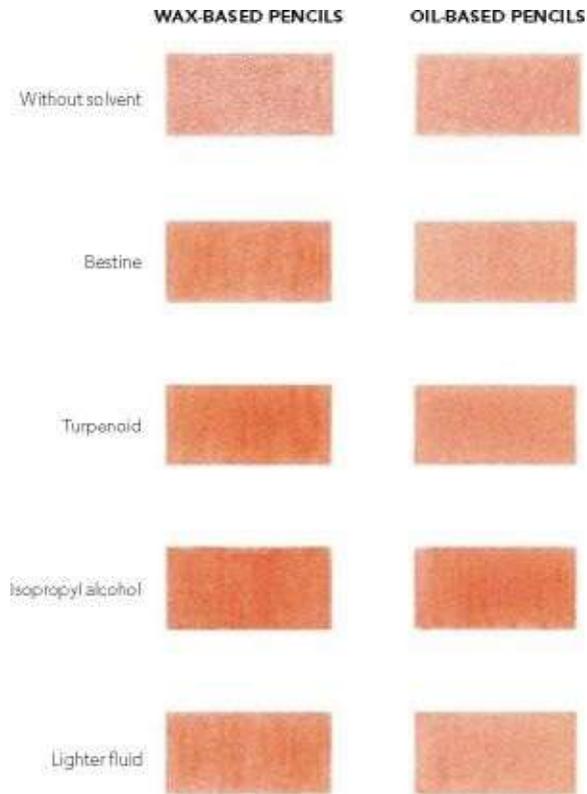
25 x 37 inches (64 x 94cm)

Colored pencil on museum board

The Effects of Solvents on Colored Pencil
Different solvents react to wax and oil-based colored pencils in subtle ways: • Bestine rubber cement thinner dries quickly, produces smooth, even layers of color, and works best in smaller areas. Brands other than Bestine react differently to colored pencil.

- Turpenoid, which bills itself as odorless turpentine, is best suited for blending large areas because of its long drying time.
- Rubbing alcohol also takes a while to dry, but unlike Bestine and Turpenoid, it does not completely dissolve colored pencil, producing a granular effect.

Using solvents with intense colors such as red, dark blue and violet should be confined to small areas because they are difficult to control and overpower colors applied over them.



Colors can be layered, then mixed together with solvent, or solvent can be applied to each layer of color separately, as in glazing. When the glazing method is used, additional layers of color and solvent do not mix with the layers underneath. Each method produces a slightly different result.

Layering wax-based or water-soluble colored pencil, smudging with a dry cotton swab or cotton ball, then applying solvent or water, produces textures with smooth gradations such as clouds, skies and water. Colored pencil can also be heavily applied to a separate surface then smudged onto the working surface with a cotton swab, cotton ball or other means.

MIXING COLORS WITH SOLVENT



Both colors applied



Solvent applied to both colors



First color applied



Solvent applied to first color



Second color applied



Solvent applied to second color

SMUDGING



Dry colored pencil



Dry smudged colored pencil



Smudged colored pencil with solvent



Dry water-soluble colored pencil



Dry smudged water-soluble colored pencil



Smudged water-soluble pencil with water

demonstration:

THE UNDERPAINTING PROCESS

The underpainting demonstrated here involves three colors blended together with solvent. For a slightly different effect, solvent can be applied to each color separately. A water-soluble underpainting would also be appropriate for the mango.



1 BEGIN WITH LAYERING

Layer the entire mango except the highlight areas with Sunburst Yellow, Cadmium Orange (Polychromos) and Poppy Red.



2 APPLY SOLVENT

Apply solvent with a cotton swab, working from yellow to red.



3 LAYER THE CAST SHADOW

Layer the cast shadow with Cool Grey 30% and apply solvent with a cotton swab.



4 LAYER THE COLORS

Layer the mango with the same colors used in the Layering Demonstration.

Water-Soluble Colored Pencil: Watercolors Without the Fussing Anything that can be done with watercolors is equally doable with water-soluble colored pencils. However, water-soluble colored pencils are much more versatile, and far easier to control. When a painting such as *Liquid Fuchsias* (below) is done with water-soluble colored pencil using traditional watercolor techniques, it is impossible to tell it from an actual watercolor (read on to see how it was done).



LIQUID FUCHSIAS

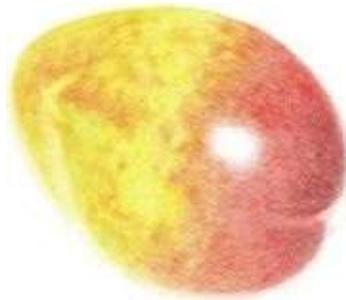
17 x 26 inches (43 x 66cm)

Water-soluble colored pencil on watercolor paper

demonstration:

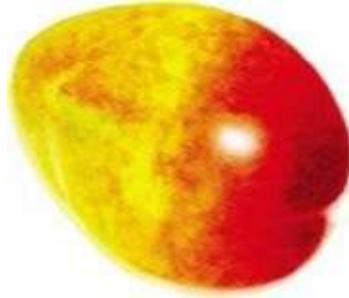
WATER-SOLUBLE COLORED PENCIL

In the “traditional” water-soluble technique, colors are applied dry, as in the layering technique, then clear water is brushed on. For the best results, use cold-press paper with a brush made nearly dry by patting it on a paper towel. In this demonstration, the mango is painted separately from the cast shadow to lessen the chance of mixing the grey shadow into the colorful fruit. After the painting dries, additional layers can be added to enhance the color, if desired, or touch up weak spots. All of the pencils used here are Faber-Castell Albrecht Dürer.



1 BEGIN WITH LAYERING

Layer the mango's yellow half with Apple Green, Dark Naples Ochre, Dark Chrome Yellow and Cadmium Orange. Layer the red half with Middle Cadmium Red, Scarlet Lake, Vermilion and Orange Glaze.



2 APPLY WATER

Apply water in the same direction as the pencil strokes with a medium-dry, round watercolor brush.



3 FINISH WITH STEM AND SHADOW

Layer the stem with Dark Naples Ochre and Raw Umber. Apply water. Layer Middle Cadmium Red and Scarlet Lake and apply water.

Layer the shadow with Cold Grey III. Apply water. Layer Dark Naples Ochre, Orange Glaze, Vermilion and Scarlet Lake over the shadow. Apply water.

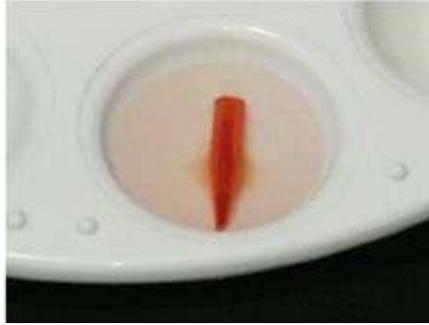
Watercolor Techniques with Water-Soluble Colored Pencil Water-soluble colored pencils can be used in any way you would use watercolors. Instead of applying all of the colored pencil at once, and then adding water, you can layer a color, add water, then add layers of color and water in what is known as *glazing*.

Another common watercolor technique is applying wet pigment to either a wet or dry surface, known as wet-onto-wet and wet-onto-dry. Now, how in the heck can you do that with colored pencil? Simple: break the points off water-soluble colored pencils and place them in the wells of a palette. Add a few drops of water and let the points absorb the water for about 30 minutes, when they are magically transformed into a consistency exactly like watercolors from a tube. Apply the pigment with a brush to a wet or dry surface.

Other variations can be employed, such as taking color directly from the pencil with a wet brush, then applying the pigment to a wet or dry paper surface.



1. Place a pencil point in the well of a palette.



2. Add water and let sit for about 30 minutes.



3. Mix and use the pigment as you would any tube of watercolor.



Wet water-soluble colored pencil paint brushed onto dry watercolor paper...



...and onto wet watercolor paper

Not with Watercolor

There are a number of ways you can paint with water-soluble colored pencils that are not possible with watercolor, such as applying color directly to a wet or dry surface with a wet or dry pencil point.

Instead of applying water with a brush, water-soluble colored pencil can be sprayed with a small atomizer, resulting in a modified layered look, and intensifying the color. To avoid splattering or running, the artwork should be laid flat, sprayed at least five feet away and sprayed in stages, with small amounts at a time, allowing drying time between applications.

Another unique effect employs grinding water-soluble color pencil cores into a powder and sprinkling it onto wet paper. The powder can then be moved around the paper with a wet or dry brush, or the paper can be tipped in different directions.

Layering, burnishing, underpainting, solvent and water-soluble techniques can all be used in unlimited combinations, making the creative possibilities endless. We will explore some of them in Chapter 8, Combined Technique Demonstrations.



Direct painting with water-soluble colored pencil.



Ground effects created by grinding water-soluble colored pencil cores into a powder and sprinkling it onto wet paper.

Put Down Your Pencils, the Painting is Over

As previously discussed on [wax bloom](#) is a by-product of wax-based colored pencils, and it should be ignored until your painting is completed. Do not try to wipe it off while your painting is in progress; doing so only removes the pigment you have worked so hard to apply and the bloom will reappear anyway.

The solution to wax bloom is to use fixative, but be absolutely certain the painting is finished, because you can no longer add colored pencil after it is fixed.

How much fixative to use depends on the painting's size. Small paintings, less than 11 × 14 inches (28 × 36cm), may require only three to four coats. Larger pieces may require six to seven.

People who are sensitive to chemicals may need to use a respirator while spraying fixative, but everyone should wear safety glasses of some type to keep spray from getting into your eyes.

Take the painting to be fixed outdoors (never spray fixative indoors or you will regret it for weeks), lay it flat on a small table, and position it the way it is normally viewed. Hold the spray can about 6 inches (15cm) from the paper and begin spraying, while constantly moving the spray can from left to right, across the paper. When the spray reaches the end of the paper, briefly let up on the nozzle, move down and spray in the other direction. Repeat until the entire painting is sprayed, always being careful not to spray too close to the art, and to keep the spray can moving. Allow the fixative to dry, then turn the painting upside down and repeat the process. Each coat will require increased time to dry between applications. Fixing is complete when all traces of wax bloom disappear.

Fixative Faux Pas

If you spray too close to the painting or stop moving, the fixative may cause the pigment to run, which would be irreparable if severe. Spraying too far away causes overspray and the coating will feel gritty.

Spattering is another potential problem. Never use a can of fixative that is less than one-fourth full on a large painting and always turn the can upside down and spray to clear the nozzle after each use. It may be a good idea to practice on a test piece before you begin.

Certain pigments are prone to color shifts if care is not taken when fixing. Colors in the Violet, Purple, Magenta family, particularly Prismacolor Premier pencils, turn noticeably pinkish.



Here's the finished painting before fixative was applied.



Spraying excessive fixative caused some of the colors to run. This painting may be irreparable.

Prepping for Posterity

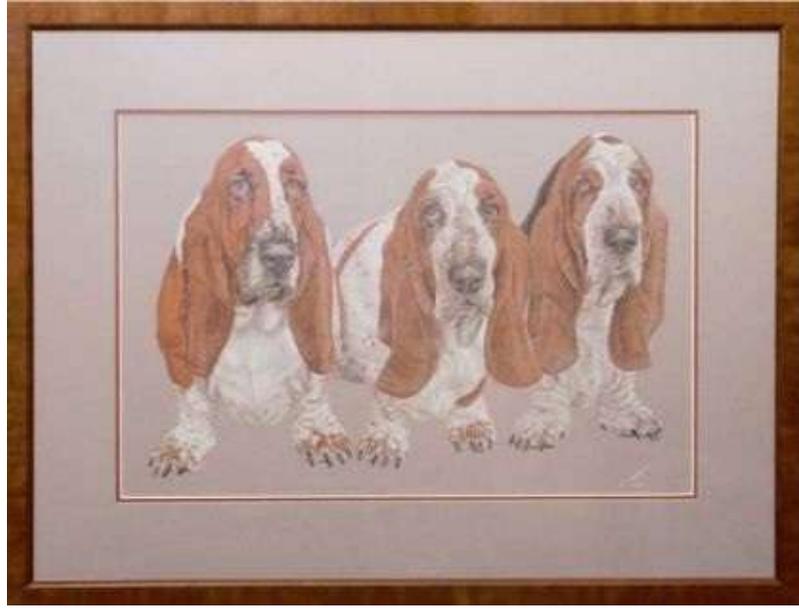
If you plan to enter your paintings in exhibits or contests, make them into prints or have them published, you should always have them scanned by a professional. Have two copies made of your art: a high-resolution scan, full-size at a minimum of 300 dpi (dots per inch, or ppi, pixels per inch) and, if you cannot produce it yourself, a low-resolution 72 dpi copy, with the largest dimension at 720 pixels. The high-resolution scan can be used for reproductions such as giclée prints and the low-resolution reproduction for e-mailing and display on a web-site. Artwork should always be scanned before matting and framing.

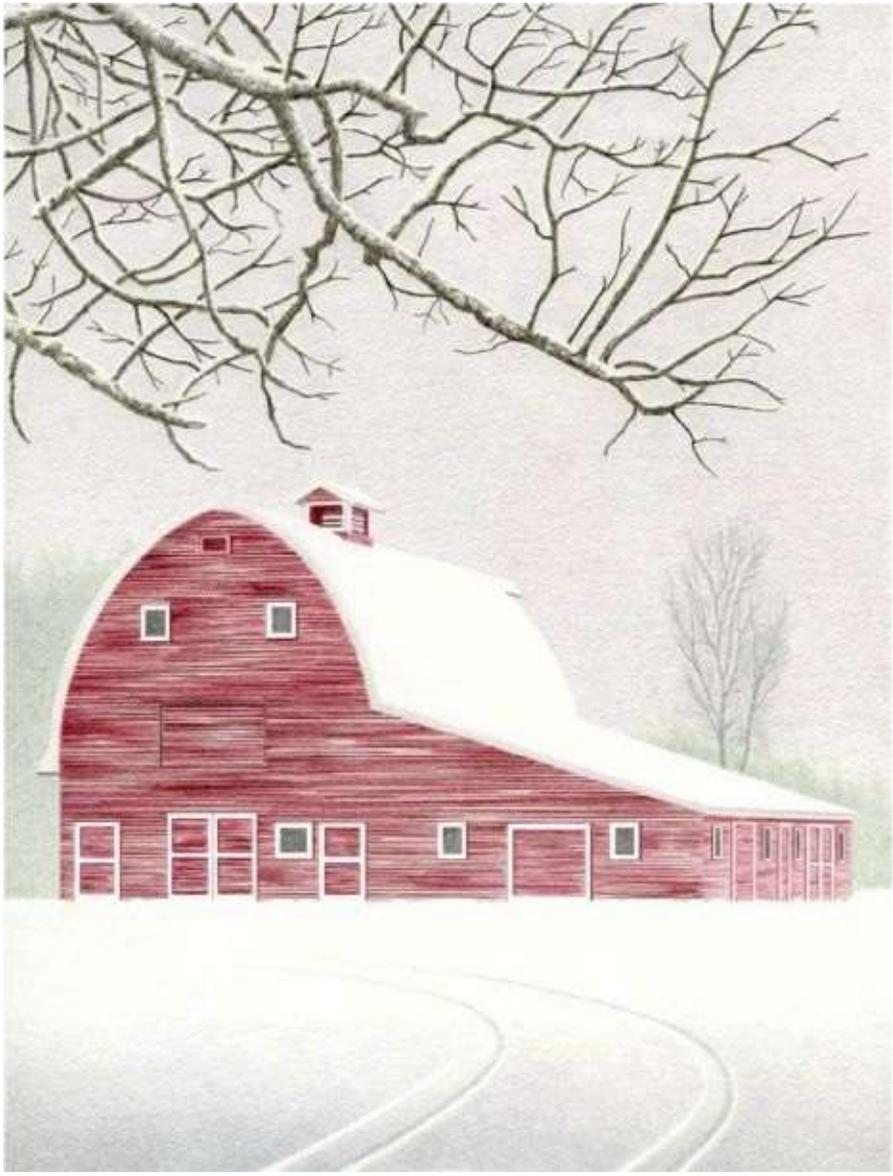
Matting and Framing

Colored pencil art should always be matted, not only for presentation but for protection as well. If you do not wish to mat your artwork, spacers should be used to keep the art from touching the glass, which over time can damage the art.

A professional should do your matting and framing with archival materials. Using inferior, nonarchival materials will eventually ruin your art. Plexiglas is preferable to glass if you ever ship the art, plus there is no possibility that it will shatter and cause permanent damage.

Mats and frames should complement the art, not detract from it. Avoid brightly colored or textured mats and large, ornate frames.





Layering Demonstrations

The first of the major step-by-step demonstrations are layering studies. We have kept these demonstrations simple, without backgrounds or distracting details, to keep you focused on the subject and to help you to gain confidence with the medium. After trying other, more involved techniques in this section, you may want to revisit what you have done, and add backgrounds or use a different technique. The "Magnolia Blossom," "Glass Bottles" and "Copper Pans" demonstrations also lend themselves to the burnishing technique (shown in Chapter 5), so be sure not to use fixative on the art if you want to work on it again later on.

demonstration:

MAGNOLIA BLOSSOM

This magnolia blossom is a classic vehicle for the layering technique. The darkest shadow areas of the petals are painted first, then each area of lighter values is added on top of one another. As in many of the demonstrations that follow, the background has been left out in order to concentrate on applying the technique to the subject. Later, adding a simple out-of-focus background, similar to the background used with the maple leaves, would add an extra dimension to this study.

MATERIALS

Sanford Prismacolor

Apple Green, Burnt Ochre, Chestnut, Clay Rose, French Grey 50%, Green Ochre, Light Umber, Limepeel, Magenta, Mahogany Red, Marine Green, Pink Rose, Raspberry, Rosy Beige, Sepia, Tuscan Red **Faber-Castell Polychromos** Fuchsia, Light Purple Pink, Pink Carmine **Caran d'Ache Pablo** Green Ochre, Khaki Green

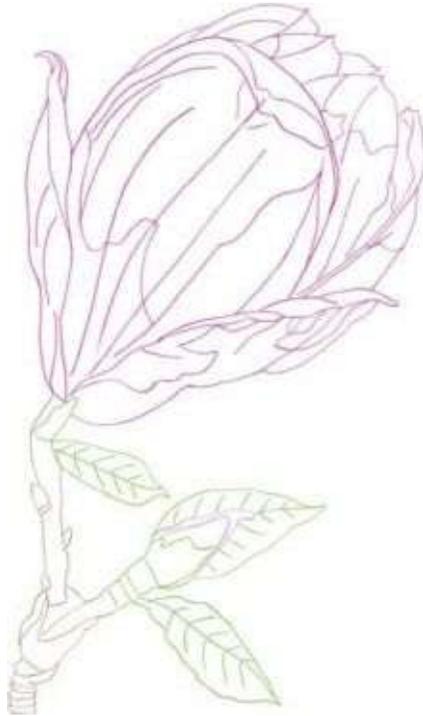
Paper surface



3-ply Bristol vellum, regular surface

Reference Photo

LAYERING



1 THE LAYOUT

Create the layout following the instructions on [Creating the Layout](#).



2 PAINT THE SHADOWS ON THE MAGNOLIA PETALS

Using small, circular strokes, layer the darkest shadow areas with Raspberry, Magenta and Clay Rose. Layer mid-value shadows with Clay Rose, and the lighter shadow areas with Rosy Beige.



3 LAYER THE MID-TONES

The mid-tones are layered over the darkest shadow areas as well as the middle value areas with Pink Carmine and Fuchsia. Layer the lighter shadows and lighter mid-value areas with Light Purple Pink.



4 COMPLETE THE PETALS

Layer the lighter areas with Pink Rose, leaving the highlights free of color. Adjust as needed by re-layering dark and mid-value colors to define shapes.



5 RENDER THE LEAVES AND BUD

Layer the leaves' dark values with Marine Green and Green Ochre (Prismacolor); mid-values with Khaki Green, Limepeel and Green Ochre (Pablo), leaving the highlights free of color. Lightly layer highlights with Limepeel. Layer the pink area of the bud with Tuscan Red, French Grey 50% and Light Purple Pink. Complete the green portion with Marine Green, Green Ochre (Prismacolor), Light Umber, Limepeel and Apple Green.



6 FINISH WITH THE BRANCHES

Layer the light brown portions of the branches with Sepia and Burnt Ochre.

Using short, horizontal, semi-circular strokes, layer the branches with Sepia, Chestnut and Mahogany Red.

demonstration:

SEAGULL ON BLACK

Think dark backgrounds to best depict light colored subjects. This nearly monochromatic light-value seagull layered against a black background is an extreme case.

As with all of the demonstrations to follow, black and colored backgrounds are all painted on four-ply museum board, which provides the absolute best surface for colored pencil. A background might also add interest to this study.

MATERIALS

Sanford Prismacolor

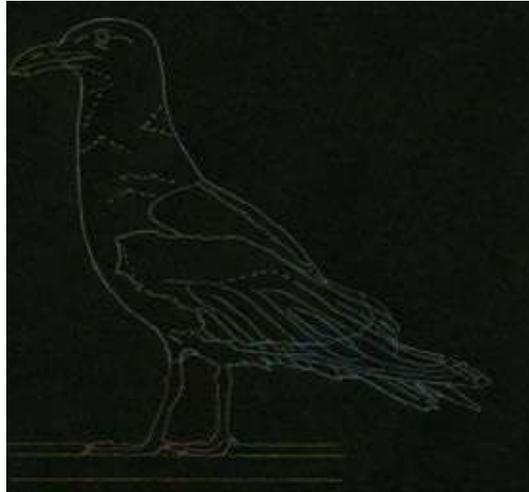
Black, Cool Grey 10%, 20%, 30%, 50%, 70%, 90%, Goldenrod, Light Umber, Nectar, White **Faber-Castell Polychromos**

Ochre **Paper surface**

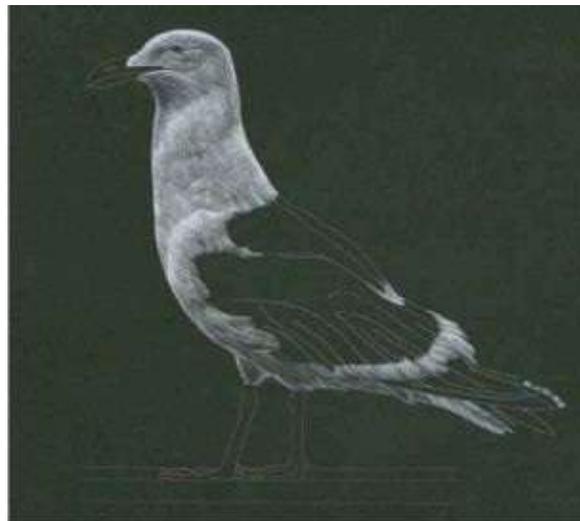


Black 4-ply museum board

Reference Photo



1 THE LAYOUT
Create the layout following the instructions on [Creating the Layout](#).



2 PAINT THE HEAD AND BODY
Using short, linear strokes, lightly layer White as shown.
Use less or more pigment as needed to create value variances.



3 PAINT THE WINGS

Using short, linear strokes, lightly layer Cool Grey 10%, 20% and 30% to establish values on the wing feathers. Lightly layer Cool Grey 50%, 70% and 90% to color values. Layer Black to define the darkest details.



4 PAINT THE BEAK, LEGS AND FEET

Layer White and Ochre to the beak. Layer White and Nectar to the legs and feet.



5 FINISH WITH THE PERCH
Layer the perch with Light Umber.

demonstration:

CHECKERSPOT BUTTERFLY

With less paper tooth visible, this demonstration looks more like burnishing than layering. The reason is that a smooth paper surface and harder pencils were used in order to satisfactorily paint the small areas of color. Using a toothy surface and soft, wax-based pencils such as Prismacolors on this painting would be somewhat like trying to paint a watercolor with a broom.

MATERIALS

Faber-Castell Polychromos

Black, Burnt Ochre, Cadmium Orange, Cold Grey II, Cold Grey III, Dark Cadmium Orange, Light Yellow Ochre, Permanent Green Olive, Raw Umber, Terracotta

Sanford Prismacolor
Pale Sage

Sanford Verithin

Black, Pumpkin Orange

Caran d'Ache Luminance 6901

Cobalt Green

Paper surface



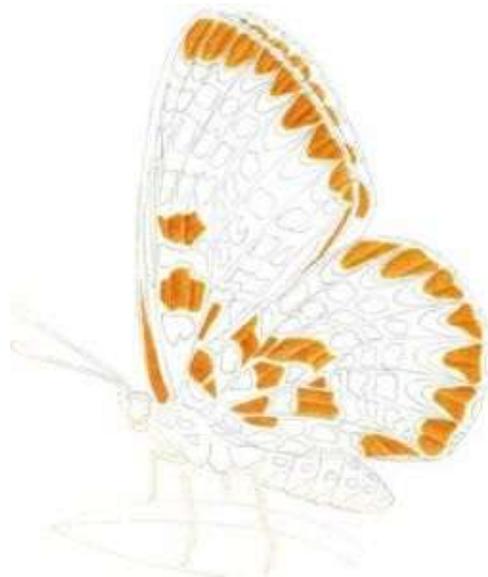
3-ply Bristol vellum, plate surface

Layering a Checkerspot Butterfly



1 THE LAYOUT

Create the layout following the instructions on [Creating the Layout](#).



2 PAINT THE ORANGE WING PATTERNS

Using small, linear strokes, layer the orange wing patches with Burnt Ochre, Pumpkin Orange, Terracotta, Dark Cadmium Orange and Cadmium Orange.



3 PAINT THE WHITE WING PATTERNS

Using small, linear strokes, layer the white wing patches with Cold Grey III and Cold Grey II.



4 DRAW THE VEINS

Using heavy pressure, draw the wing veins with Black.



5 PAINT THE BLACK WING PATTERNS

5 Using linear strokes, layer the Black wing area. Layer the wing tips with Cold Grey II in the white areas, Black in the dark wing tip areas, and Black and Terracotta on the edges.



6 PAINT THE BODY PARTS

6 Abdomen: White spots – layer Cold Grey II; Orange patches – layer Burnt Ochre, Terracotta and Dark Cadmium Orange; Black area – layer Black and Black (Verithin).

Thorax: Using medium pressure, layer short strokes of Black to show “furry” texture; layer orange area with Terracotta and Dark Cadmium Orange.

Eye: Using small, circular strokes, layer with Raw Umber, Light Yellow Ochre and Burnt Ochre. Lightly layer dark spots with Black (Verithin).

Head: Layer the “face” with Terracotta and Dark Cadmium Orange. Using short, linear strokes, layer with Black and Black (Verithin).

Antennae: Layer tips with Burnt Ochre, Terracotta; layer stalks with Black (Verithin).

Legs: Using linear strokes, layer legs with Raw Umber, Burnt Ochre and Terracotta.



7 FINISH WITH THE LEAF

Using linear strokes, layer the leaf with Permanent Green Olive, Cobalt Green and Pale Sage.

demonstration:

GLASS BOTTLES

Glass is an excellent subject for colored pencil, regardless of the technique used. The layering technique was chosen here to enhance the appearance of transparency.

The bottles were “posed” outdoors and photographed under natural lighting. This inadvertently led to some moisture condensation in the clear bottle, an example of an unnecessary detail in the reference photo to leave out. This study also lends itself to the burnishing technique—check out "Individuality" on [Highlights with Bare Paper](#).

MATERIALS

Sanford Prismacolor

Burnt Ochre, Clay Rose, Crimson Lake, French Grey 10%, 20%, 30%, 50%, 70%, 90%, Goldenrod, Greyed Lavender, Orange, Pale Vermilion, Poppy Red, Scarlet Lake, Sepia, Warm Grey 90%

Faber-Castell Polychromos

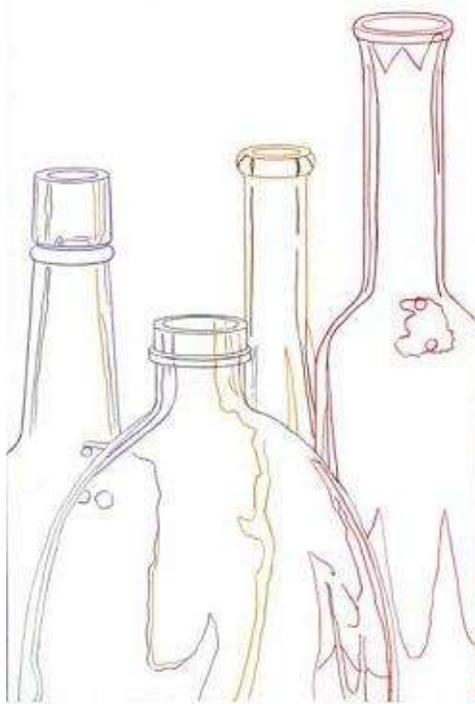
Burnt Ochre, Dark Chrome Yellow, Grey Green, Terracotta

Paper surface

3-ply Bristol vellum, regular surface



Reference Photo



1 THE LAYOUT

Create the layout following the instructions on [Creating the Layout](#).



2 START WITH THE CLEAR GLASS BOTTLE

Layer the dark areas on the clear bottle's shoulders with French Grey 50%, 30%, 20% and Grey Green. Layer the remaining areas with French Grey 30%, 20% and 10%.



3 ADD THE AMETHYST BOTTLE

Layer the dark values with French Grey 20%, Clay Rose and Greyed Lavender; the mid-values with Clay Rose and Greyed Lavender; and the lighter values with Greyed Lavender. Leave the highlights free of color. Draw the dark details with Warm Grey 90%



4 THE ORANGE BOTTLE IS NEXT

Using small, circular strokes, layer the lip with Sepia, Burnt Ochre (Prismacolor), Burnt Ochre (Polychromos), Terracotta, Pale Vermilion, Orange, Goldenrod and Dark Chrome Yellow. Leave the highlights free of color.

Using linear strokes, layer the bottle neck's edges with Goldenrod and Dark Chrome Yellow. Layer the remainder of the neck and body with Pale Vermilion, Terracotta, Orange and Dark Chrome Yellow, leaving the highlights free of color. Draw the dark vertical lines with Sepia.

Layer the orange area refracted on the right side of the clear bottle with Burnt Ochre (Prismacolor), Burnt Ochre (Polychromos), Pale Vermilion, and Orange. Layer the orange area refracted on the amethyst area of the clear bottle with Burnt Ochre (Polychromos), and Orange. Layer over the dark grey detail on the right side of the amethyst bottle neck with Orange.



5 READY FOR THE RED BOTTLE

Layer the lip of the red bottle with Crimson Lake, Scarlet Lake, Terracotta and Dark Chrome Yellow. Leave the highlights free of color.

Layer the reflection on the right side of the body with Tuscan Red, Crimson Lake, Pale Vermilion and Orange. Apply a minimum of color to the secondary highlight.

Draw the dark vertical lines with Tuscan Red and Crimson Lake. Layer the darker values of the neck and body with Crimson Lake and Scarlet Lake; mid-

values with Scarlet Lake and Poppy Red; the lighter values with Poppy Red; the secondary highlights with light applications of Poppy Red; and leave the highlight free of color.



6 FINISH WITH THE DETAILS

Layer the reflection on the right shoulder of the orange bottle with Scarlet Lake and Poppy Red. Draw the dark details with Sepia.

Layer the remaining refracted details in the clear bottle with Tuscan Red, Scarlet Lake, Poppy Red, and Pale Vermilion. Draw the remaining details with Crimson Lake, Warm Grey 90% and French Grey 20%.

demonstration:

WINTER BARN SCENE

This winter scene demonstrates two distinctive strokes: the barn is layered with strong linear strokes to simulate the rough texture of the barn wood, and small circular strokes to show the soft, smooth snow, the textured bark and the misty grove of evergreens in the background.

The composition was enhanced by simplifying the reference photo, including enlarging the barn after removing the small shed behind it, by including only one set of tracks in the foreground, and by showing fewer bare tree branches.

MATERIALS

Sanford Prismacolor

Greyed Lavender, Tuscan Red **Faber-Castell Polychromos**

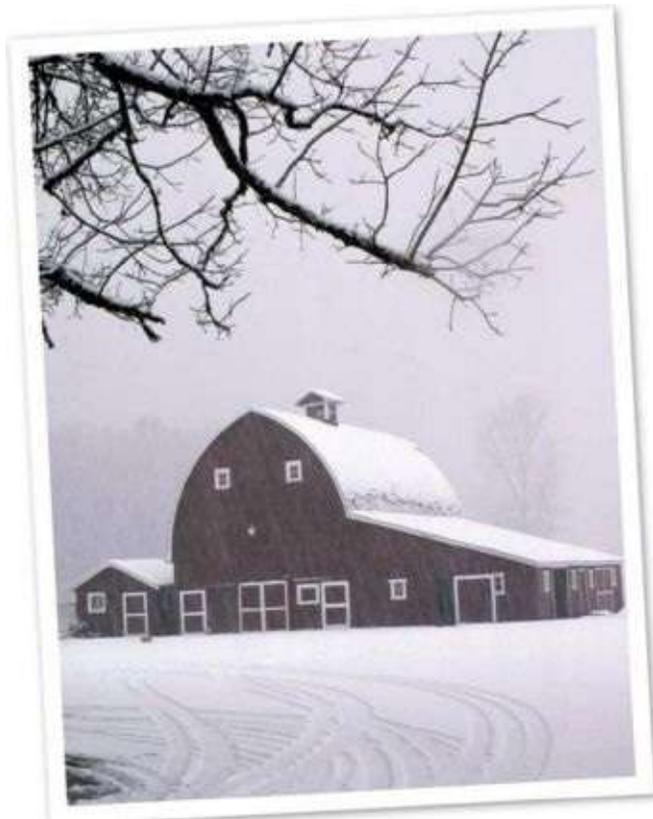
Chrome Oxide Green, Cold Grey I, II, III, IV, VI, Dark Red, Dark Sepia, Madder, Permanent Carmine **Sanford Verithin**

Tuscan Red

Paper surface

3-ply Bristol vellum, regular surface **Tools**

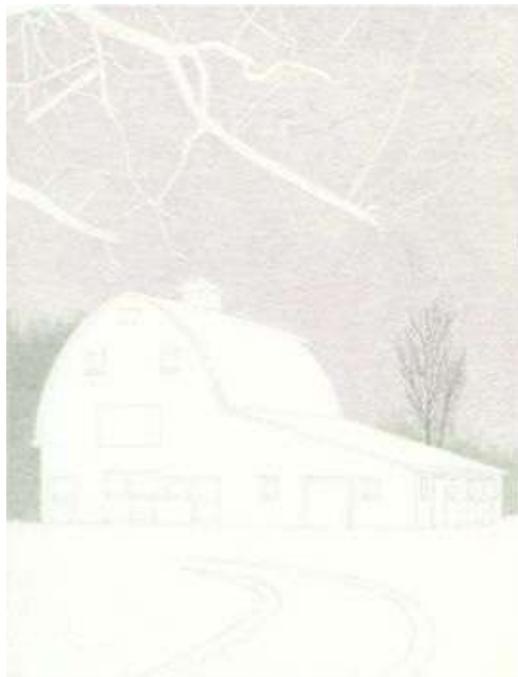
Parallel straight-edge (optional)



Reference Photo



1 THE LAYOUT
Create the layout following the instructions on [Creating the Layout](#).



2 LAYER THE BACKGROUND

Layer the background sky with Cold Grey III, II and Greyed Lavender.

Layer the background trees with Cold Grey IV and Chrome Oxide Green.

Using light linear strokes, layer the bare trees behind the barn with Cold Grey III.



3 BRANCH OUT

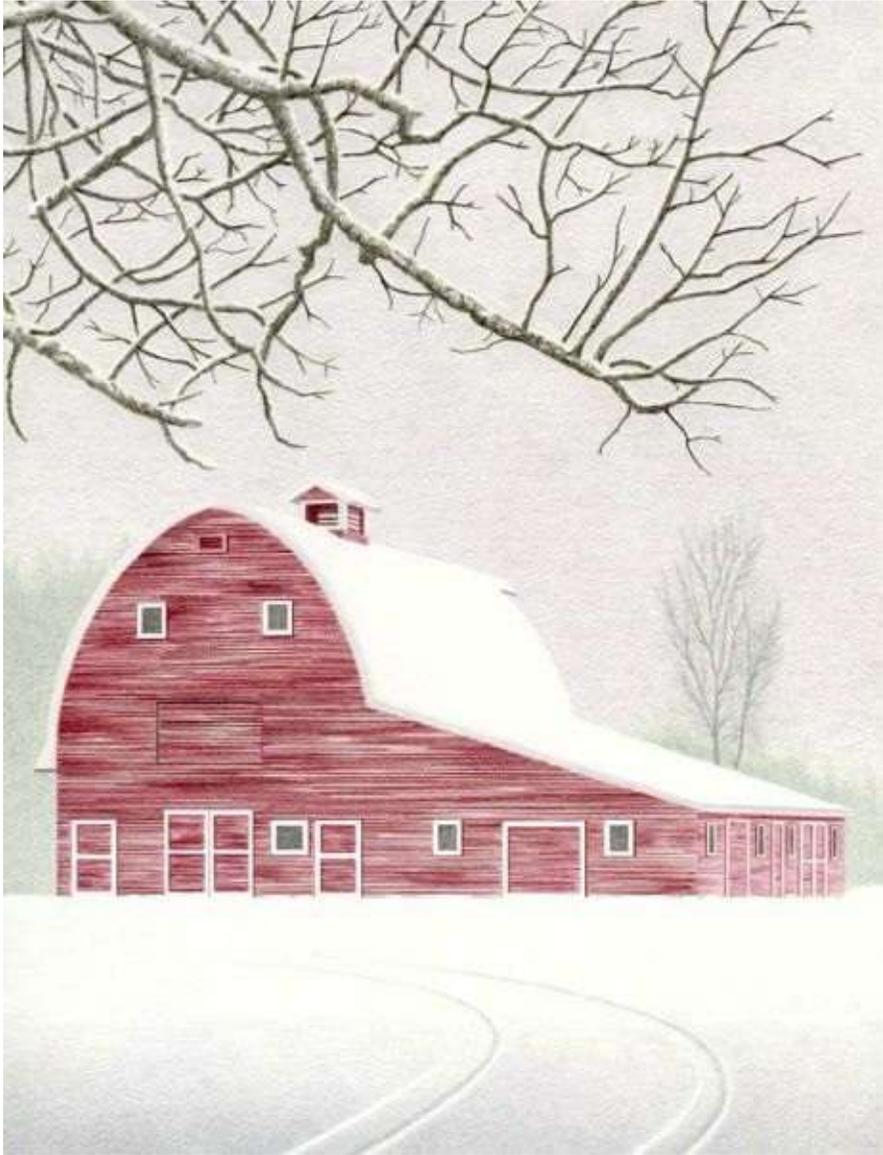
Leaving the tops of the branches free of color to depict snow, layer the overhanging bare branches in the foreground with Dark Sepia. If necessary, erase the background above the smaller branches with a sharpened electric eraser. Lightly touch up the background around the branches where needed with Cold Grey II and Greyed Lavender.



4 PAINT THE BARN RED

Using long, linear, parallel strokes, layer randomly alternating applications of Tuscan Red (Verithin), Tuscan Red (Prismacolor), Dark Red, Permanent Carmine, and Madder. A parallel straight-edge was used in this demonstration.

Using small, circular strokes, layer the windows with Cold Grey VI.



5 FINISH WITH THE FOREGROUND SNOW

Using small circular strokes, layer the foreground snow with Cold Grey IV, III, II, I and Greyed Lavender. Leave the paper bare for the lightest snow. Check your entire painting and adjust as needed.

demonstration:

COPPER PANS

Painting the copper pans in this demonstration gives colored pencils a chance to shine, providing an opportunity to create an almost endless variety of values and hues by mixing colors in different sequences and combinations. As a guide, Step 3 shows example color combinations, but in addition, it may be a good idea to create a test palette on a separate piece of paper as you work, to try out different color combinations.



Original Reference Photo

MATERIALS

Sanford Prismacolor

Burnt Ochre, Chocolate, Cream, Dark Umber, French Grey 50%, Jasmine, Mineral Orange, Pumpkin Orange, Sienna Brown, Terra Cotta, Tuscan Red, Yellowed Orange **Faber-Castell Polychromos**

Dark Chrome Yellow, Ivory, Ochre, Terracotta **Caran d'Ache Pablo**

Apricot **Caran d'Ache Luminance 6901**

Apricot **Paper surface**



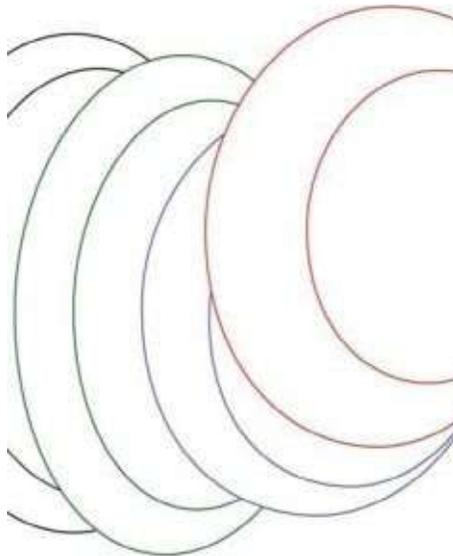
3-ply Bristol vellum, regular surface

Working Reference Photo



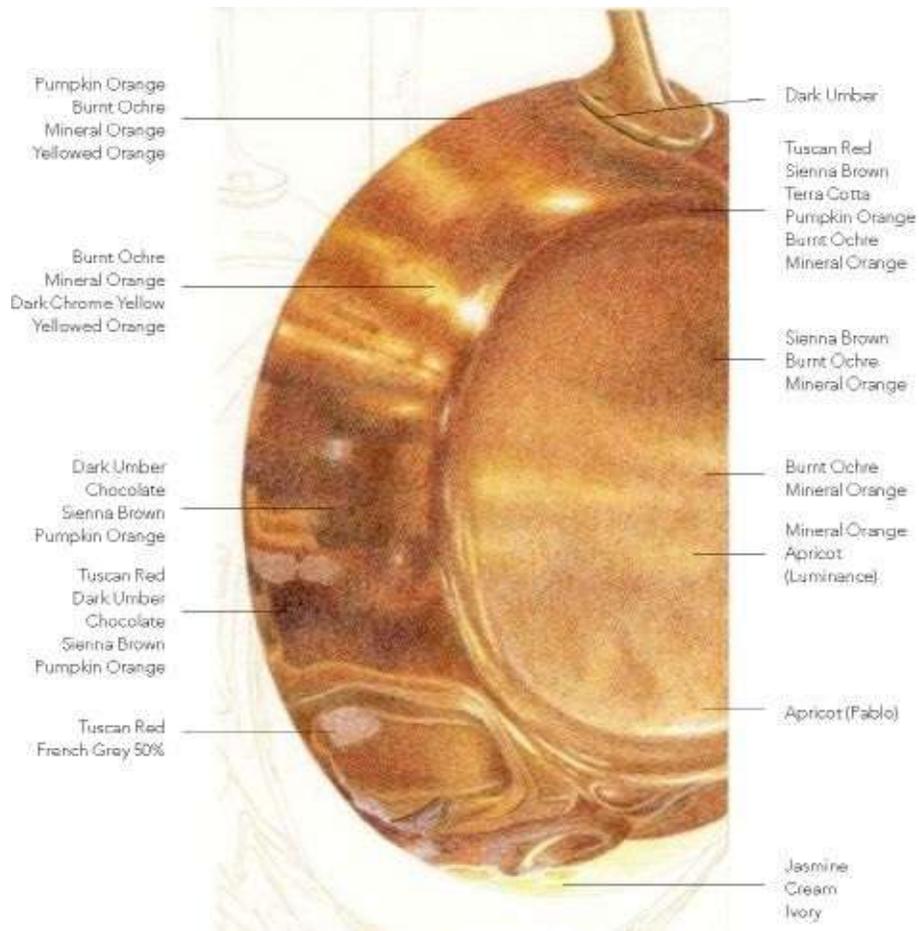
1 THE LAYOUT

Create the layout following the instructions on [Creating the Layout](#).



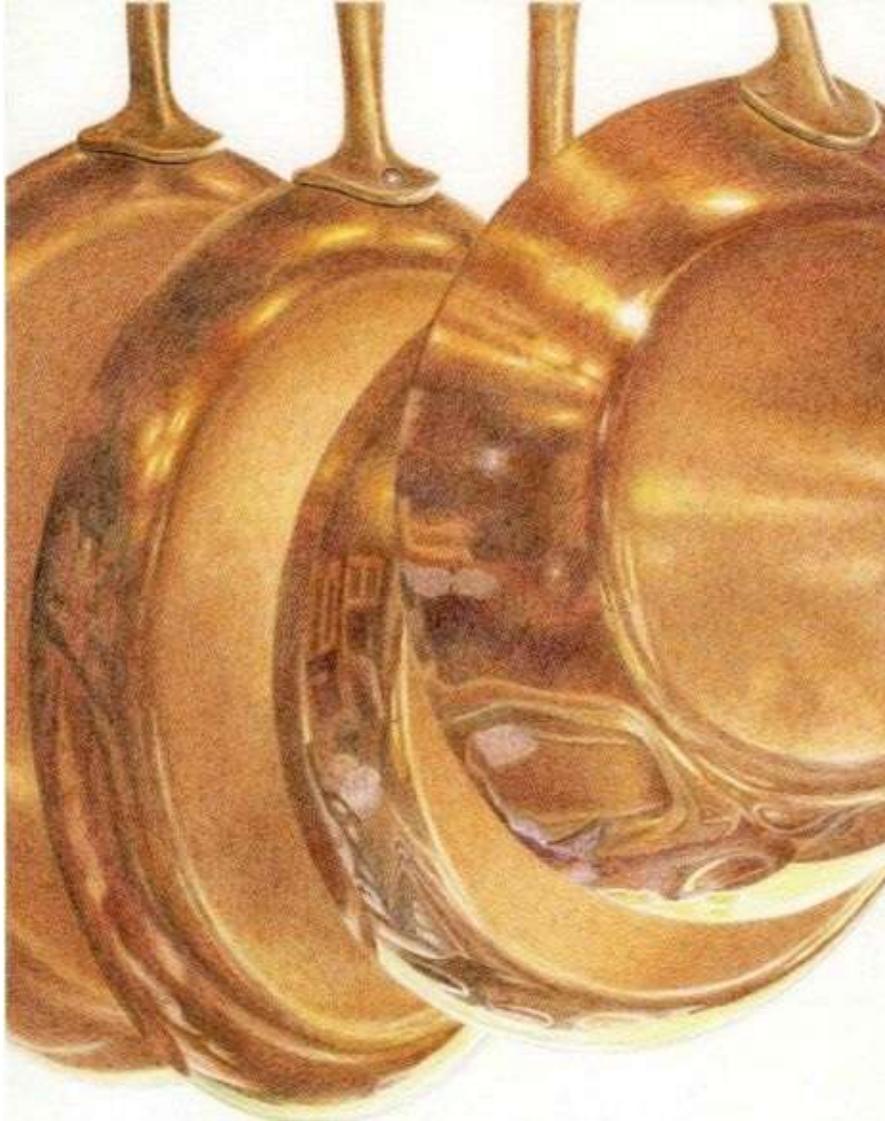
2 ELLIPSE TEMPLATE (OPTIONAL)

To insure accurate ellipses, the working reference photo was scanned, and then ellipses describing the pans' basic outlines were traced on a computer, then incorporated into the layout.



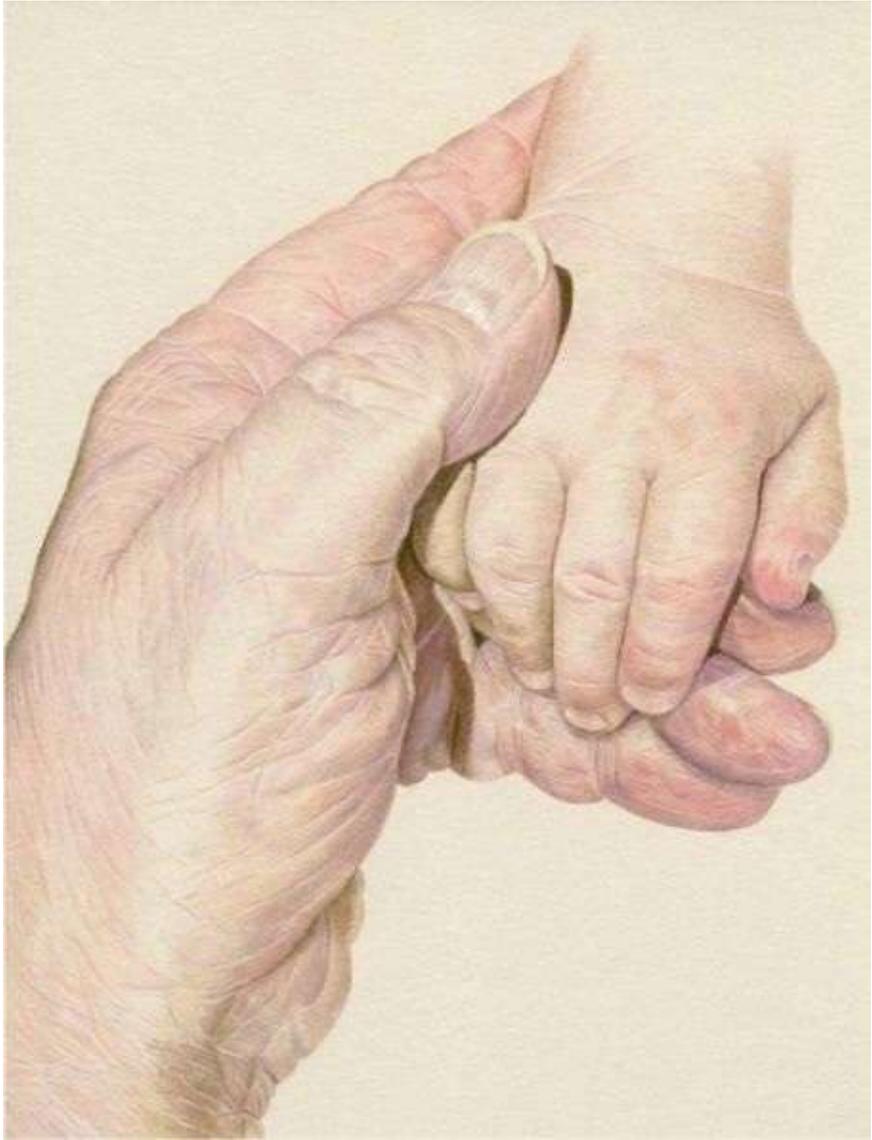
3 TYPICAL LAYERING COLOR SEQUENCE

This color key is a guide to the many subtle changes in value and hue of the copper pans.



4 COMPLETE THE COPPER PANS

Using Step 3 as a guide and a test palette, layer the remaining copper pots. Check your entire painting and adjust wherever necessary.



Burnishing DEMONSTRATIONS

Burnishing—layering a sequence of colors, then mixing them together with white or other light color and repeating the sequence until all or most of the surface is covered with pigment—is the technique that is featured in the next six demonstrations. Like all of the demonstrations in this book, a concerted effort has been made to vary the subject material and to create different ways of approaching each technique. For example, the demonstration starting on the next page that features a bowl of fruit employs “heavy” burnishing on white paper, while a “lighter” version of burnishing is used to demonstrate rough-textured vases on black paper in the “Flower Pots” demo later on in this chapter.

demonstration:

BOWL OF FRUIT

Instead of burnishing exclusively with white, the elements in this painting are all burnished differently. The bowl is burnished with cream instead of white; the orange, while having some highlight areas burnished with white, is primarily burnished with values lighter than its base value, plus the orange allows some of the paper's tooth to remain, simulating its mottled texture. The multi-colored pear is layered continuously until the paper disappears.

We start this demonstration with the bowl to minimize transferring the stronger colors. Throughout the layering and burnishing process, it is important for every stroke to follow the subjects' contours.

MATERIALS

Sanford Prismacolor

Burnt Ochre, Carmine Red, Cool

Grey 50% and 70%, Cream, Crimson Lake, Dark Brown, Dark Green, French Grey 10%, Ginger Root, Grass Green, Jasmine, Lemon Yellow, Light Umber, Limepeel, Orange, Pale Sage, Pale Vermilion, Poppy Red, Scarlet Red, Sepia, Spanish Orange, Tuscan Red, White, Yellow Ochre, Yellowed Orange **Faber-Castell Polychromos** Burnt Ochre, Dark Chrome Yellow, Orange Glaze, Light Yellow Ochre, Raw Umber

Caran d'Ache Pablo Green Ochre, Olive Yellow

Tools

Colorless blender pencil

Bestine rubber cement thinner
Small watercolor brush



Reference Photo

BURNISHING



1 THE LAYOUT

Create the layout following the instructions on [Creating the Layout](#).



2 BEGIN LAYERING THE BOWL

Following the bowl's grain pattern, lightly layer the cast shadows with Sepia and Light Umber with linear strokes. Layer the darker sections of the bowl with Raw Umber, Ginger Root and French Grey 10%, using long, linear strokes. Layer the mid-values with Ginger Root and French Grey 10%. Layer the light values with Ginger Root and leave the paper bare for the highlights.



3 BURNISH THE BOWL

Lightly burnish the cast shadows with Raw Umber and Ginger Root. Burnish the remainder with Cream.



4 LAYER AND BURNISH THE BOWL, PART DEUX

Re-layer the cast shadows with Light Umber and Ginger Root. Layer the darker sections of the bowl with Ginger Root and French Grey 10%. Layer the light values with French Grey 10% or White.

Burnish the cast shadows with Ginger Root. Burnish all but the cast shadows, lighter areas of the rim and the highlights with Cream. Burnish the lighter areas of the rim with French Grey 10% or White.



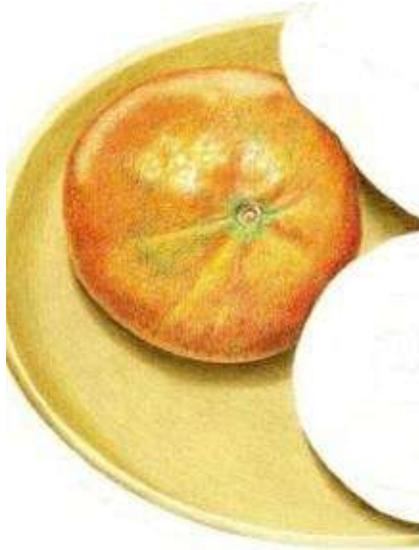
5 DO THE DARK SIDE OF THE ORANGE

Using strokes that emanate to the stem, layer the outer circumference of the orange with Sepia (darkest area only where the orange touches the pear and the apple), Light Umber, Raw Umber, Burnt Ochre (Prismacolor), Burnt Ochre (Polychromos), Terracotta and Poppy Red (in area adjacent to the pear and apple only).



6 THE COLOR OF AN ORANGE IS...

Lightly apply Ginger Root to the center stem, covering the entire area, and dab a small amount of Bestine with a brush. Draw details with Light Umber (inside) and Sepia (outside). Using circular strokes that emanate to the stem, layer the mid-values with Grass Green, Burnt Ochre (Polychromos), Terracotta, Orange and Orange Glaze.



7 KEEP ON LAYERING

Layer Yellowed Orange and Dark Chrome Yellow, except over highlight areas. Re-layer the dark values with Burnt Umber (Polychromos) and Terracotta.



8 BURNISH AWAY

Burnish the secondary highlights with white, leaving bare paper for the primary highlights. Burnish the orange with Spanish Orange, Light Orange and Dark Chrome Yellow, varying applications to show the peel's subtle hues and allowing some tooth to remain to simulate texture. Burnish the dark values with Burnt Ochre (Polychromos) and Terracotta. Burnish the center green area

with Dark Green. Lightly burnish green areas with Grass Green.



9 THE PEAR—GO CRAZY WITH COLOR

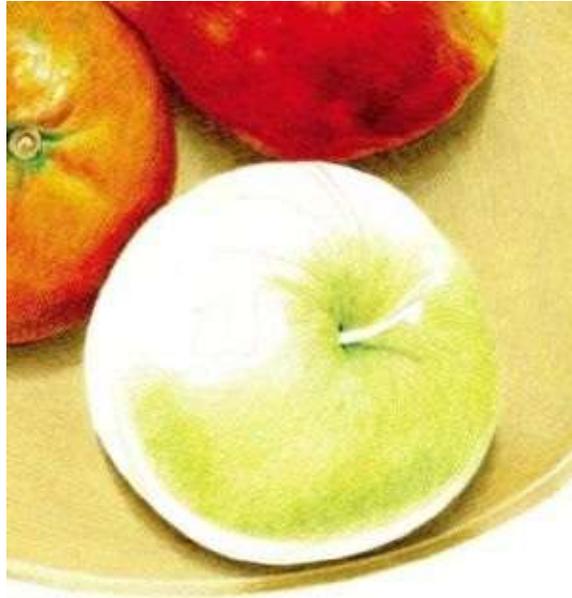
Using small, circular strokes, layer various combinations of Limepeel, French Grey 10%, Jasmine, Burnt Ochre (Prismacolor), Burnt Ochre (Polychromos), Terracotta, Tuscan Red, Crimson Lake, Carmine Red, Scarlet Red, Poppy Red, Pale Sage, Pale Vermilion, Orange, Orange Glaze, Yellow Ochre, Dark Chromium Yellow, Spanish Orange, Light Yellow Ochre and Lemon Yellow. Leave the highlights free of color.



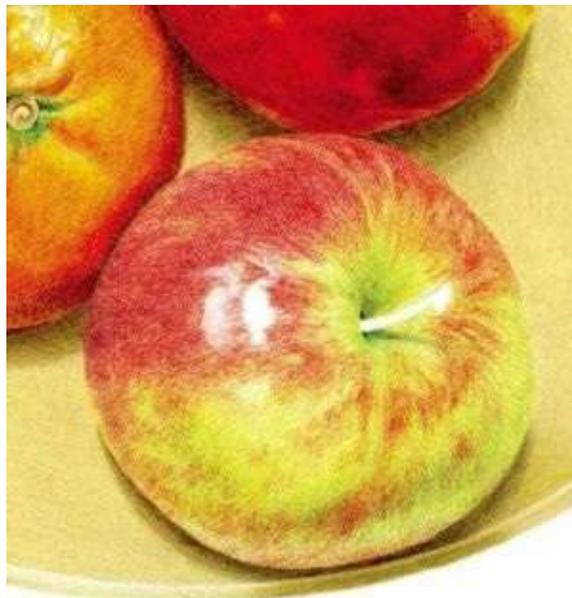
10 BURNISH THE PEAR

Burnish the pear by re-applying the same colors as in the previous step until the paper's tooth disappears. Burnish the secondary highlights with White.

Apply Sepia, Light Umber and Burnt Ochre (Prismacolor) to the stem, then apply a small amount of Bestine with a brush.



11 LAYER THE GREEN SIDE OF THE APPLE
Following the contours of the apple, layer the apple's dark green center with French Grey 70%, Dark Green and Apple Green. Layer the green mid and light values with Limepeel, Green Ochre, Olive Yellow, Yellow Ochre, Light Sage and Cream.



12 LAYER THE RED SIDE OF THE APPLE
Layer the darkest red values with Tuscan Red, Burnt Sienna (Prismacolor) and Crimson Lake, the mid values with Scarlet Lake and Poppy Red, and the lighter values with Pale Vermilion and Orange. Drag some of the adjacent

color into the secondary highlight with a dry cotton swab, leaving the primary highlight free of color. Re-apply Olive Yellow if there are gaps between the red and green areas.



13 BURNISH WITH WHITE

Burnish the apple with White, except the very darkest values in the center stem area and the primary highlight.



14 FINISH THE FRUIT

Re-layer the green areas with Limepeel, Olive Yellow, and Pale Sage. Re-layer the red areas with Burnt Sienna (Prismacolor), Crimson Lake, Scarlet Lake, Poppy Red, Pale Vermilion and Orange.

Burnish the secondary highlight at the bottom of the apple with French Grey 10%.

Layer the entire apple stem with Ginger Root. Apply Dark Brown and Light Umber.

Heavily burnish the entire apple and pear with a colorless blender until paper tooth disappears.



15 ADD THE CAST SHADOW

Layer the shadow cast by the bowl with Cool Grey 70% and 50%, then burnish with Cool Grey 50%. Check your entire painting and adjust as needed.

demonstration:

GLOXINIA ON BLACK

Burnishing on black, or another dark-colored surface, is a different animal than burnishing on white or a light-colored surface, in that the sequence of color application does not necessarily follow the dark-to-light method. White, or the lightest values, are in some cases layered first, with mid-value colors layered on top, in order to adjust their value. Mid-values can also be darkened to depict shadows by layering dark values or black on top, or vice versa. For optimum results, use soft, wax-based pencils and, as always, add color gradually.

For this demonstration, the gloxinia's color was intentionally changed from the reference photo's pink-red hues to violet.

MATERIALS

Sanford Prismacolor

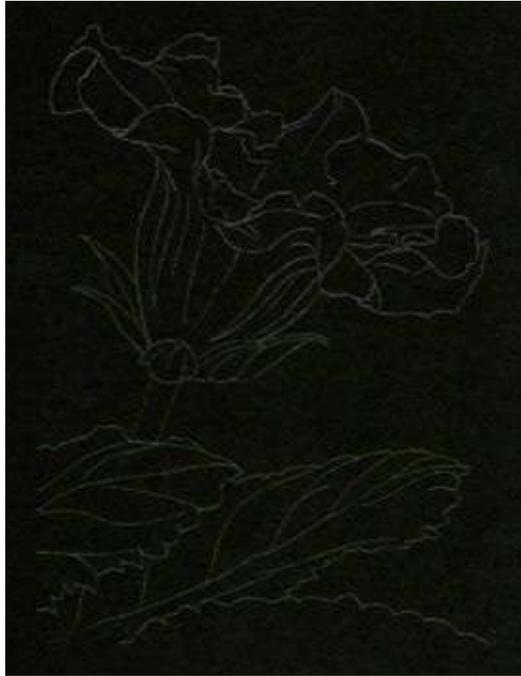
Apple Green, Cool Grey 10%, 20%, 30%, 90%, Dark Green,
Greyed Lavender, Kelp Green, Lavender, Limepeel, Olive Green, Parma Violet,
Violet, White

Paper Surface

Black 4-ply museum board



Reference Photo



1 THE LAYOUT

Although graphite layout lines are nearly invisible on a black or dark surface, they will not be when color is added if they are not sufficiently erased. Color outlines should also be drawn as lightly as possible, and then erased before adding color because they will be permanently conspicuous. That being said, special care must be taken when erasing dark surfaces because erasures can show in bare areas.



2 LAYER THE PETALS

Using linear strokes, layer Lavender, Parma Violet, White and Violet. Adjust values with Greyed Lavender, Cool Grey 10%, 20%, 30% and 90%.



3 BURNISH THE PETALS

Using more pressure, re-apply Lavender, Parma Violet, White, Greyed Lavender, Cool Grey 10%, 20%, 30%, Violet and Cool Grey 90%. Repeat as necessary.



4 GO FOR THE GREEN

Layer the sepals and stem with Dark Green, Olive Green, Limepeel, Apple Green and Cool Grey 90%. Layer the leaves with Dark Green, Kelp Green, Olive Green, Limepeel, Cool Grey 90% and Cool Grey 30%.



5 FINISH THE LEAVES, SEPALS AND STEM

Using more pressure, re-apply Cool Grey 90%, Kelp Green, Olive Green, Limepeel and Apple Green to the sepals and stem.

Lightly layer the veins with Cool Grey 50% and the depressions adjacent to the veins with Cool Grey 90%.

Using more pressure, re-apply Cool Grey 90%, Kelp Green, Olive Green and Limepeel to the leaves. Adjust the dark values with Cool Grey 90%.

When the surface is adequately covered, lightly draw the leaf edges with Cool Grey 30%. Lightly layer the leaves' velvet sheen areas with Cool Grey 50%.

demonstration:

FLOWER POTS

Here we have a demonstration that is not quite layering and not quite burnishing. Instead it's something halfway in between, with blended applications of color, still allowing paper surface to show through in order to depict the rough patina of the flower pots. The two blue and white pots in the background are layered with color, then lightly burnished with a colorless blender. The rusty pot in the center and the colorful pot in the foreground are not.

MATERIALS

Sanford Prismacolor

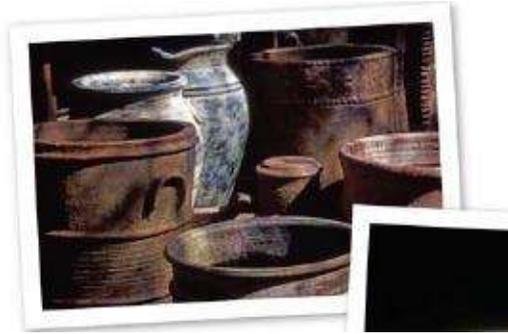
Black, Blue Lake, Blue Violet Lake, Bronze, Burnt Ochre, Cool Grey 70%, Dark
Umber, French Grey 10%, 20%, 30%, 50%,
Goldenrod, Indigo Blue,
Jasmine, Light Aqua, Mineral Orange, Powder Blue, Pumpkin Orange, Sienna
Brown, Terra Cotta, Tuscan Red, White

Paper Surface

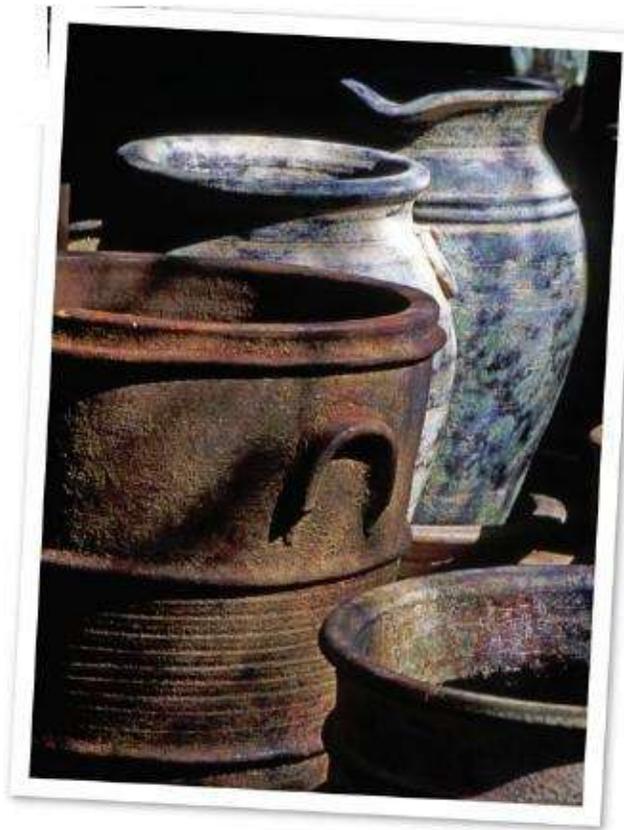
Black 4-ply museum board

Tools

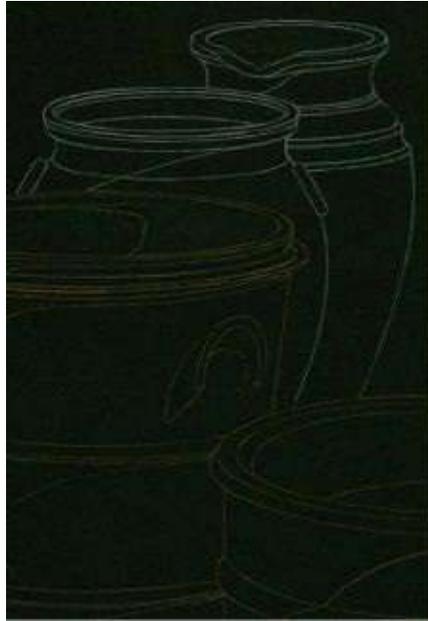
Prismacolor Colorless Blender



Original Reference Photo



Working Reference Photo



1 THE LAYOUT

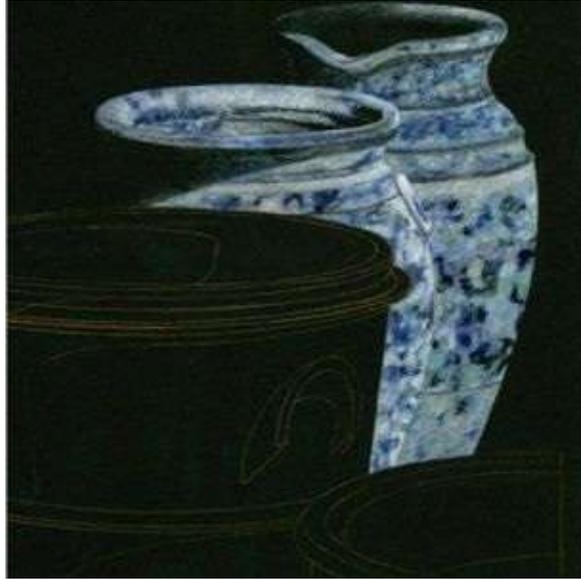
Create the layout following the instructions on [Creating the Layout](#).



2 PAINT THE BLUE PITCHER AND POT

Using small, circular strokes, layer the two blue pots with random areas of White, French Grey 10%, 20%, 30%, 50%, Blue Lake, Blue Violet Lake, Powder Blue, Light Aqua and Indigo Blue.

Leave shadow areas free of color.



3 BURNISH THE BLUE PITCHER AND POT

Using the same small, circular strokes, lightly burnish the pots with a colorless blender, adding more color if necessary. Adjust the shadow areas with Black.



4 PAINT THE MIDDLE POT

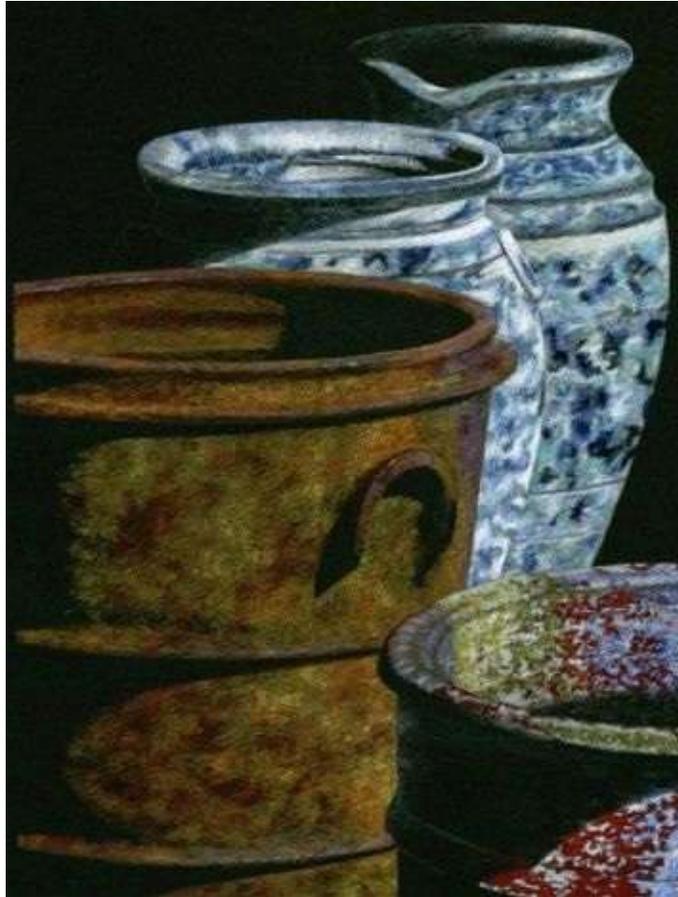
Layer the middle pot with random areas of Terra Cotta, Burnt Ochre, Sienna Brown, Tuscan Red, Pumpkin Orange, Mineral Orange and Dark Umber. Leave shadow areas free of color.

Randomly layer Jasmine over previously completed areas.

Layer Blue Lake as shown.

Lightly layer French Grey 30% to secondary highlights, French Grey 20% to highlights.

Adjust shadow areas with Black.



5 PAINT THE FOREGROUND POT

Randomly layer the inside surface of the pot with French Grey 20%, 30%, 50%, Goldenrod, Bronze, Tuscan Red, Crimson Lake, Scarlet Lake, Blue Violet Lake and Blue Lake, using tight, circular strokes with moderate pressure.

Layer the outside surface in the same manner with French Grey 20%, 30%, 50%, Tuscan Red, Crimson Lake, Scarlet Lake, Blue Violet Lake and Blue Lake.

Layer the left rim with French Grey 50%, 30%, Blue Violet Lake, Burnt Ochre and Dark Umber, using light, linear strokes.

Lightly layer the shadow areas with Cool Grey 70% and Tuscan Red, using linear strokes with as little pressure as possible.

Adjust shadow areas and remove any remaining outlines with Black.

demonstration:

STAINED GLASS WINDOW

If you like color, this demonstration, with combinations of 50 different hues, is for you! A tiny portion of a large stained glass window provides a colorful subject that is well suited for the burnishing technique. Since the process remains the same for every piece of glass, one example is shown step-by-step, and then a color key identifies color sequences for the others. The subject also lends itself to interpretation and creativity, so feel free to change some (or all) of the colors.

MATERIALS

Sanford Prismacolor

Apple Green, Beige, Black, Blue Lake, Blue Violet Lake, Burnt Ochre, Canary Yellow, Chartreuse, Chestnut, Chocolate, Clay Rose, Cool Grey 10%, 20%, 30%, 50%, Copenhagen Blue, Cream, Dahlia Purple, Dark Brown, Grape, Grass Green, Greyed Lavender, Henna, Jasmine, Lavender, Lemon Yellow, Light Peach, Light Umber, Lilac, Mineral Orange, Mulberry, Non-Photo Blue, Pale Sage, Parma Violet, Peach Beige, Pink Rose, Pumpkin Orange, Raspberry, Rosy Beige, Sand, Seashell Pink, Sienna Brown, Sky Blue Light, Spring Green, True Blue, True Green, Violet, White

Caran d'Ache Luminance 6901

Cornelian

Caran d'Ache Pablo Fast Orange

Sanford Verithin

Black, plus other colors as needed to sharpen edges

Paper surface

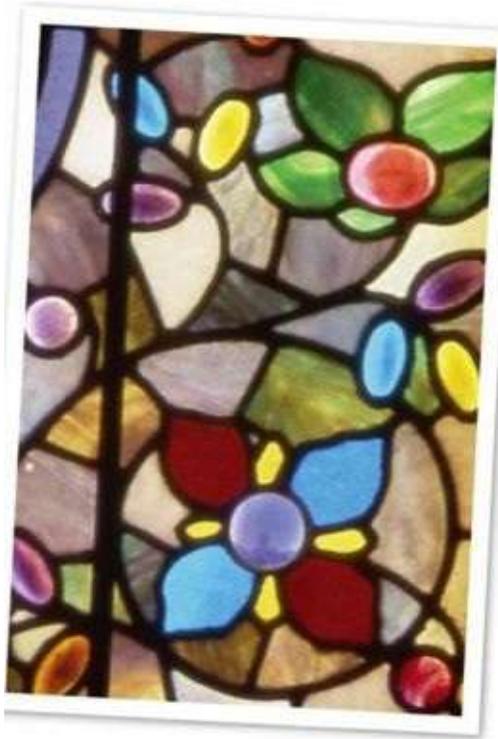
3-ply Bristol vellum, regular surface

Tools

Prismacolor Colorless Blender



Original Reference Photo



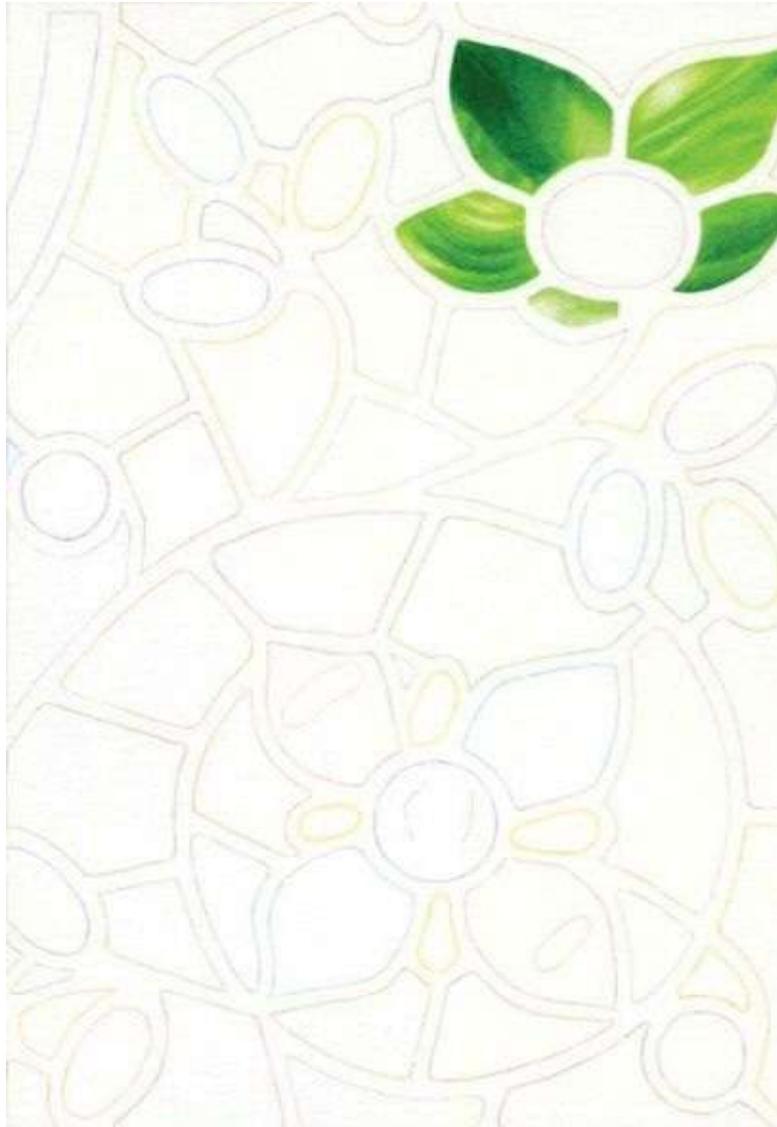
Working Reference Photo

The red box on the original reference photo (facing page) indicates the area of enlargement. I rotated it 90 degrees clockwise to produce this working reference photo.



1 THE LAYOUT

Create the layout following the instructions on [Creating the Layout](#). Leave out the thick, black vertical window brace shown in the working reference photo above.



2 THE LAYERING AND BURNISHING SEQUENCE

Steps 3 through 8 show the layering and burnishing sequence for the green leaves. We'll be using this same sequence for all the colors in the stained glass window. Refer to the Color Key on to see which colors go where. We'll start the process with the green leaves.



3 LEAVES—LAYER ONE
Paint the first layer with Grass Green.



4 LEAVES—LAYER TWO
Paint the next layer with Apple Green.



5 LEAVES—LAYER THREE
Paint the third layer with Spring Green.



6 LEAVES—FINAL LAYER
Paint the final layer with Pale Sage.



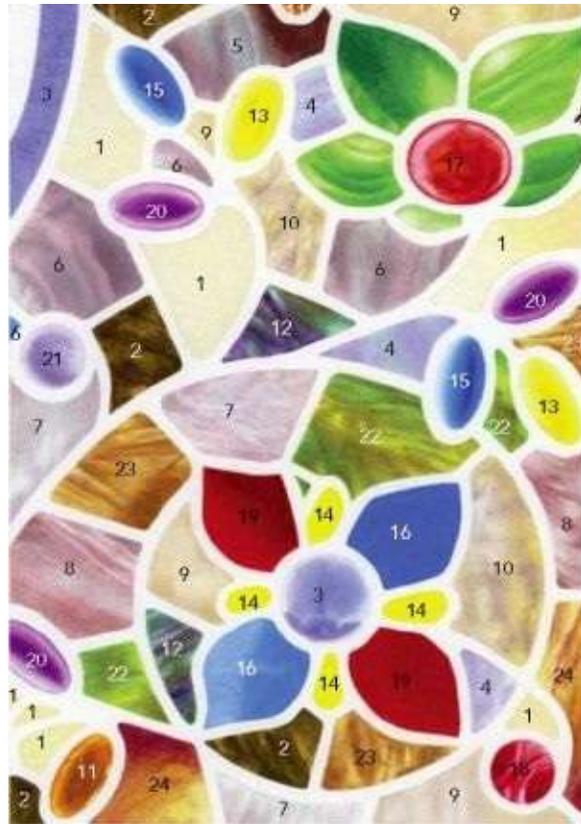
7 BEGIN BURNISHING

Burnish the Grass Green areas with Apple Green and the remainder with White.



8 FINISH LEAVES

Re-apply Grass Green, Apple Green, Spring Green, Pale Sage and White. Burnish with a colorless blender pencil until the entire surface is covered. Sharpen the edges with Verithin pencils in Grass Green and Apple Green.



COLOR KEY

- 1 Light Peach, Cream, White
- 2 Dark Brown, Chocolate, Sand, Cream 3 Parma Violet, Blue Lake, Blue Violet Lake, White 4 Parma Violet, Blue Lake, Blue Violet Lake, Cool Grey 10%, White 5 Chestnut, Henna, Clay Rose, Rosy Beige, Pink Rose, Cool Grey 50%, 30%, 20%, 10%
- 6 Clay Rose, Rosy Beige, Pink Rose, Cool Grey 20%, White 7 Rosy Beige, Pink Rose, Cool Grey 10%, White 8 Henna, Rosy Beige, Pink Rose, Cool Grey 10%, White 9 Peach Beige, Seashell Pink, Sand, Beige, White 10 Rosy Beige, Sand, Beige, Cream, White 11 Dark Brown, Burnt Ochre, Pumpkin Orange, Mineral Orange, Cornelian, Fast Orange, White 12 Grape, Violet, Light Umber, Grass Green, True Green, Cool Grey 20%
- 13 Jasmine, Canary Yellow, Lemon Yellow, White 14 Canary Yellow, Lemon Yellow, White 15 Copenhagen Blue, True Blue, Non-Photo Blue, Sky Blue Light, White 16 True Blue, Non-Photo Blue, Sky Blue Light, White 17 Crimson Lake, Poppy Red, Carmine Red, White 18 Crimson Lake, Carmine Red, White 19 Crimson Lake, Scarlet Lake, Poppy Red, White 20 Dahlia

Purple, Mulberry, Lavender, White 21 Greyed Lavender, Lilac, Cool Grey 30%, White 22 Light Umber, Grass Green, Apple Green, Spring Green, Chartreuse, Canary Yellow, White 23 Sienna Brown, Burnt Ochre, Mineral Orange, Jasmine, Cream 24 Raspberry, Mineral Orange, Jasmine, Cream

9 STAINED GLASS COLOR SEQUENCE

Some of the coloring in the painting was changed or modified from the reference photo for variety and simplicity. The last color in each sequence shown in the Color Key list is the burnishing color, and the sequence is repeated until the paper surface is completely covered. A colorless blender pencil is used for finishing. A Verithin pencil in a matching color cleans up the edges.



10 **PAINT IT BLACK**

Apply Black to the leaded areas between the glass until the paper is completely covered. Sharpen edges with a Black Verithin. Extra attention should be paid to keep the artwork free of black colored pencil residue. Check your painting and adjust wherever necessary.

demonstration:

BRASS PIG

This is both a demonstration of burnishing with a colorless blender and an exercise in how to choose and combine colors. This subject consists of so many color combinations in random patterns, it's not practical to lay the demonstration out step by step like the other demonstrations in this book. Instead of mapping out the entire subject, a detail of the pig's right ear is shown to serve as a typical color guide. A good way to complete this demonstration is to combine the colors on a separate palette before starting and during the painting process.

MATERIALS

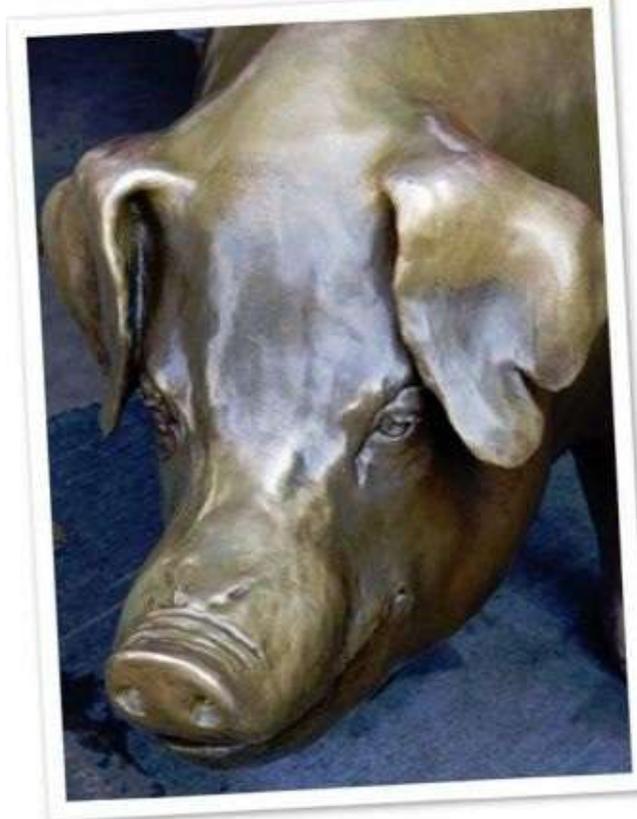
Sanford Prismacolor

Artichoke, Bronze, Celadon Green, Cool Grey 10%, 30%, French Grey 10%, 30%, 70%, 90%, Ginger Root, Green Ochre, Jade Green, Kelp Green, Light Umber, Peach Beige, Sandbar Brown, Warm Grey 90%, White

Faber-Castell Polychromos

Gold Ochre, Green Gold, Grey Green, Raw Umber **Paper surface**

Grey 4-ply museum board **Tools**



Prismacolor Colorless Blender

Working Reference Photo



Detail Reference Photo – Snout



Detail Reference Photo – Right Eye



Detail Reference Photo – Left Eye



1 THE LAYOUT

Create the layout following the instructions on [Creating the Layout](#).



*Faber-Castell Polychromos

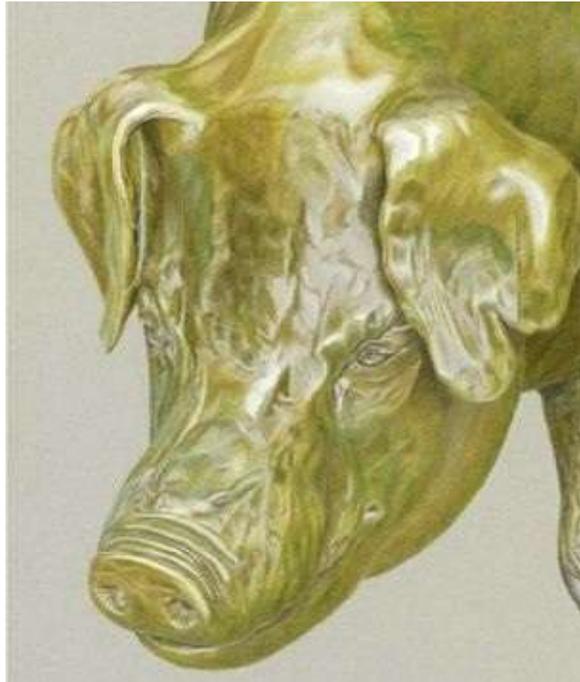
2 PAINT THE EAR

Using the example above as a guide, layer the following colors (in alphabetical order): Artichoke, Bronze, Celadon Green, Cool Grey 10%, 30%, French Grey 10%, 30%, 70%, 90%, Ginger Root, Gold Ochre (Polychromos), Green Gold (Polychromos), Green Ochre, Grey Green (Polychromos), Jade Green, Kelp Green, Light Umber, Peach Beige, Raw Umber (Polychromos), Sandbar Brown and Warm Grey 90%.



3 LAYER COLORS AND ADD HIGHLIGHTS

Continue layering the pig to completion, using various combinations of the colors shown in Step 2, and adding White to indicate highlights.



4 FINISH THE HIGHLIGHTS AND BURNISH

Complete the highlights by layering with Ginger Root, French Grey 20%, 10%, or White. Leave the secondary highlights free of pigment.

Burnish with a colorless blender pencil. Check your painting and adjust

wherever necessary.

demonstration:

HANDS

Regardless of color, the smoothness of human flesh and its myriad subtle hues make it a great subject for burnishing. The color key illustrations on show typical color sequences, but not every one can be shown, and that is your assignment: to decide how to combine the colors to work together.

MATERIALS

Sanford Prismacolor

Beige, Beige Sienna, Blush Pink,
Chestnut, Clay Rose, Jasmine,
Light Peach, Peach Beige, Light
Umber, Nectar, Pink, Pink Rose,
Rosy Beige, Seashell Pink, Sepia,
Warm Grey 10%, 20%, 30%,
50%, White

Faber-Castell Polychromos

Light Flesh, Ivory, Medium Flesh

Paper surface
Fawn Rising 4-ply museum board **Tools**

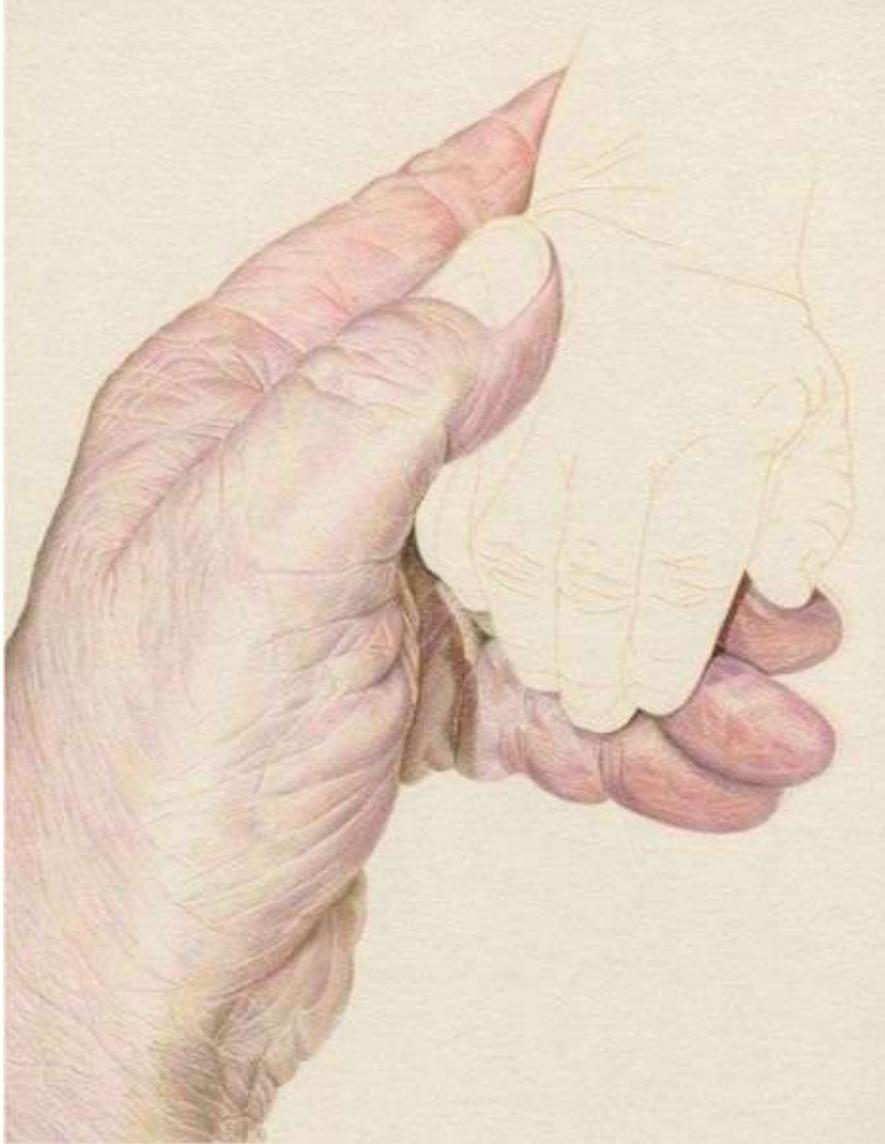


Prismacolor Colorless Blender

Reference Photo

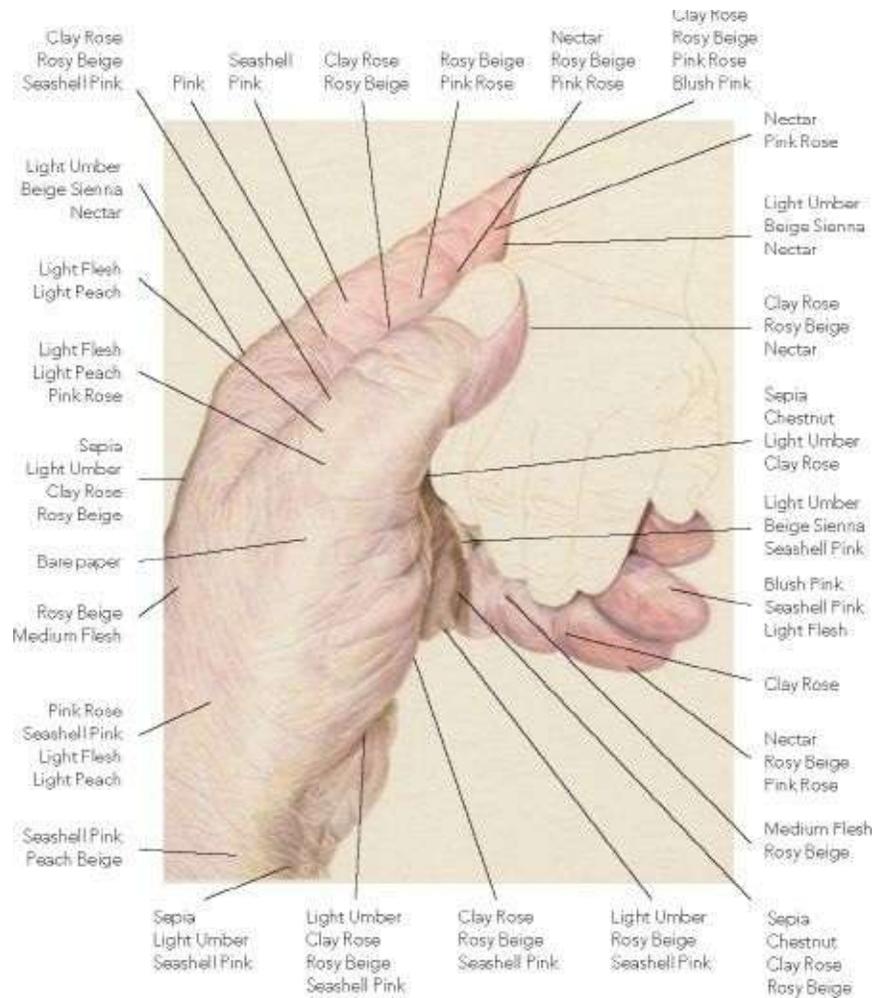


1 THE LAYOUT
Create the layout following the instructions on [Creating the Layout](#). I used a Polychromos Medium Flesh pencil for this layout because it is dark enough to be visible against the Fawn color of the museum board and stand up to erasure, yet light enough to disappear after painting.



2 LAYER THE ADULT'S HAND

Layer the adult's hand to completion (except for the nails), using various combinations of the colors shown in the color key on the facing page.



3 TYPICAL LAYERING COLOR SEQUENCE: ADULT HAND

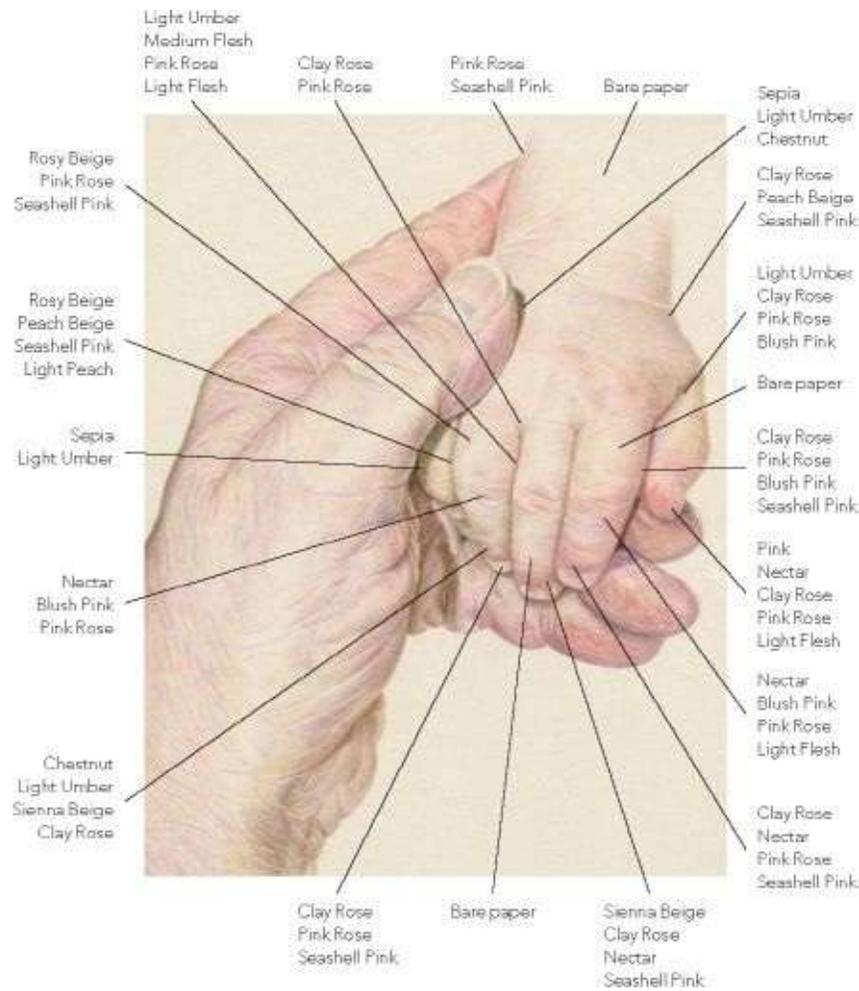
The color key above shows the sequence of colors for the first layer of color, starting with the darkest value in any given area. At this stage, leave a highlight on one side of the skin's lines free of color. The area that goes from the side of the thumb to the bottom of the palm is also left free of color.



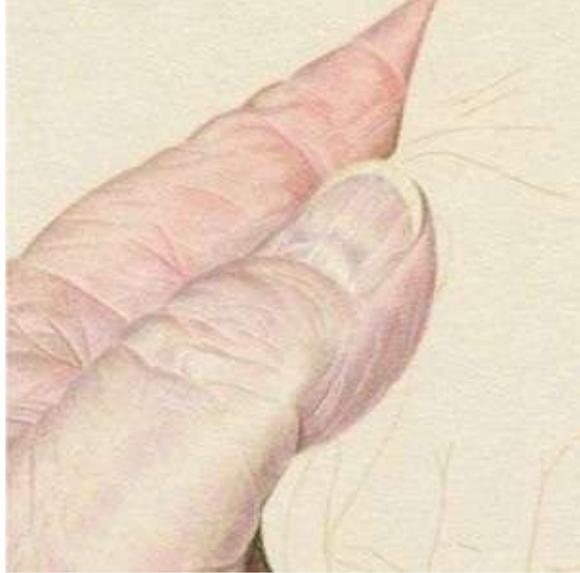
4 LAYER THE CHILD'S HAND

Layer the child's hand to completion using various combinations of the colors shown in the color key on the facing page.

See for instructions on painting the thumbnail and fingernails on the adult hand.

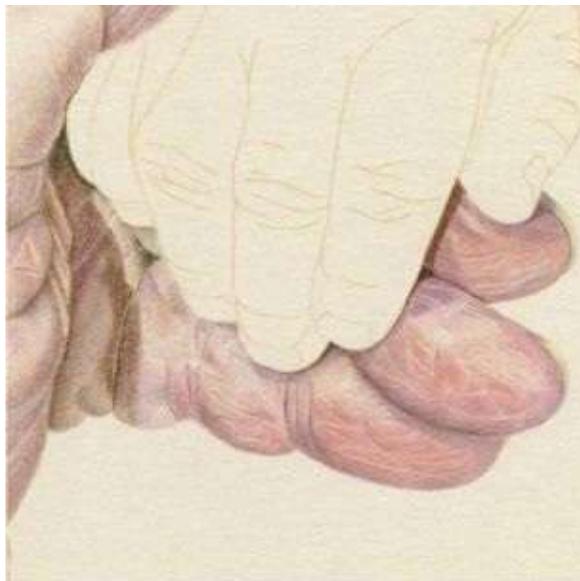


5 TYPICAL LAYERING COLOR SEQUENCE: CHILD'S HAND
 The color key above shows the sequence of colors for the first layer of color for the child's hand, starting with the darkest value in any given area.



6 LAYER THE THUMB NAIL

Using linear strokes, layer the thumbnail on the adult hand with Clay Rose, Rosy Beige, Nectar, Pink Rose, Seashell Pink, Light Flesh and White (highlight on quick only). Layer the edge with Jasmine, Warm Grey 10%, Cream and Ivory.



7 LAYER THE FINGERNAILS

Layer the remaining fingernails on the adult hand with Warm Grey 50% (cast shadow on middle fingernail only), Warm Grey 30%, 20%, 10%, Jasmine and Cream.



8 BURNISH THE HANDS

Using small, circular strokes, lightly burnish both hands with Light Peach, except the lightest and darkest values and the bare paper. Lightly burnish the cast shadows with a colorless blender pencil, Light Umber and Clay Rose. Lightly burnish the lightest values with a colorless blender. Do not burnish the bare paper. Lightly apply White to highest highlight areas of the thumbnail and the skin creases. Check your painting and adjust as needed.



6

Underpainting **DEMONSTRATIONS**

In this section we will cover underpainting, which involves first covering the paper surface with the subject's light underlying color, using either solvent or water. Underpainting is the technique to use for textures, and the demonstrations in this chapter explore a variety of visually tactile subjects from splintery weathered wood to soft rose petals. Although a majority of the demos in this chapter are underpainted with water, there are additional solvent underpaintings in Chapter 8, Combined Technique Demonstrations, for you solvent fans out there.

demonstration:

DONKEY

Underpainting produces the look of depth to animal hides. Water-soluble colored pencil was chosen for this demonstration because the underlying colors and texture of the donkey's hide are subtly mottled. It is important to follow the hair pattern with every stroke, including when adding water.

MATERIALS

Sanford Prismacolor

Dark Brown, Dark Umber, French Grey 20%, 30%, 50%, 70%,
Sienna Brown, Sepia, Warm Grey 20%, 30%, 50%, 70%, 90%

Faber-Castell Albrecht Dürer Burnt Ochre, Warm Grey II

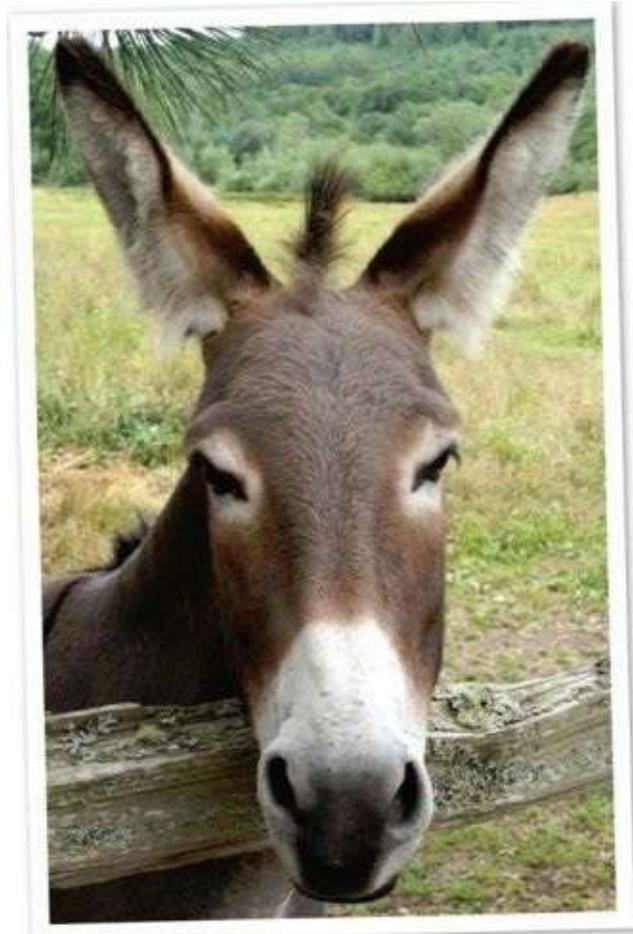
Faber-Castell Polychromos Burnt Ochre

Paper surface

300-lb. Fabriano Soft-Press
watercolor paper

Tools

Medium round watercolor brush



(size depends on size of painting)

Reference Photo

UNDERPAINTING



1 THE LAYOUT

Draw the outer lines with a water-soluble colored pencil and the inner lines with a dry pencil.



2 LET THE UNDERPAINTING BEGIN

Using short, linear strokes, layer Burnt Ochre (Albrecht Dürer), following the pattern of the donkey's coat.



3 WET YOUR DONKEY

Apply water with a nearly dry watercolor brush in the same direction as the pencil strokes.



4 LAYER THE DONKEY HIDE

Layer over underpainted areas with Dark Umber, Dark Brown, Sienna Brown and Burnt Ochre (Polychromos) with short, linear strokes.



5 FACE PAINTING A DONKEY

Layer the light areas of the ears with French Grey 70%, 50%, 30%, 20% and Burnt Ochre (Polychromos), using linear strokes.

Layer the light areas around the eyes and outer eyelids with French Grey 30%, 20% and 10%. Tie into surrounding areas with Burnt Ochre (Polychromos).

Carefully draw the outer dark eyelid areas with Sepia and French Grey 70% and the inner (right) eyelid with Warm Grey 90%.

Using small, circular strokes, layer the eyes with Warm Grey 90%, Sepia and Burnt Ochre (Polychromos). Use less color for highlights.

Using circular strokes, layer the muzzle with Sepia (dark values only), Warm Grey 90%, 70%, 50%, 30% and 20%.

Layer inside the nostrils with Warm Grey 50%, 70% and 90%.

Layer the mouth with Warm Grey 90% and 70%.



6 BEGIN THE FENCE

Layer the fence with Warm Grey II, using linear strokes. Apply water with a nearly dry watercolor brush, in the same direction as the pencil strokes.



7 FINISH THE FENCE

Layer the fence with Warm Grey 70%, 50%, 30% and 20%. Check your painting and adjust wherever necessary.

demonstration:

MOUNTAIN LANDSCAPE

To achieve the lighting of this twilight scene, the entire background was underpainted first with a pinkish hue, much as you would if using watercolors. The cloud layer sitting in the valley was painted mainly with blues and purples. To balance out the composition, the mountain peak in the background was enlarged slightly compared to the reference photo.

MATERIALS

Faber-Castell Albrecht Dürer Light Flesh

Sanford Prismacolor

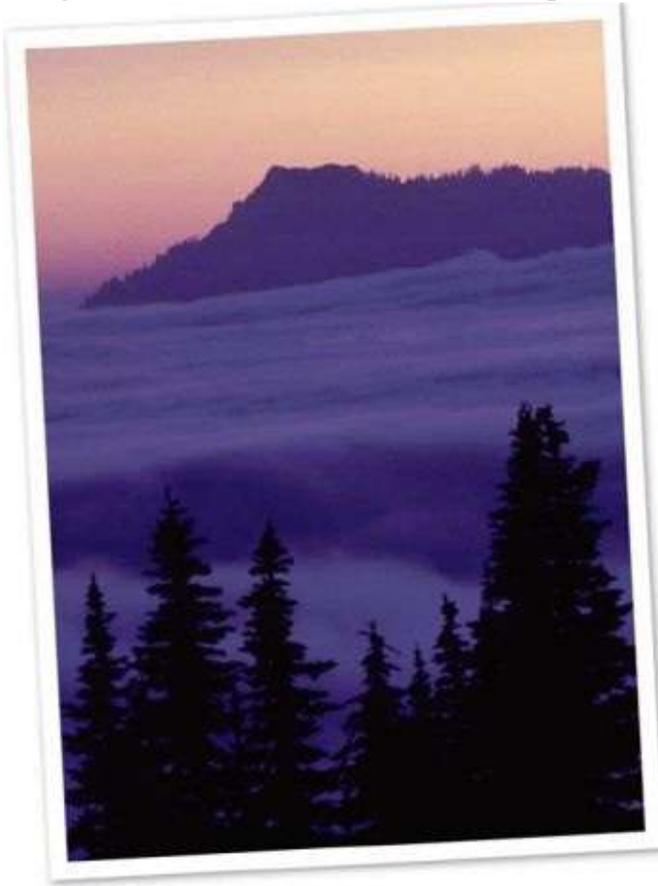
Black, Blue Slate, Blue Violet Lake, Blush Pink, Clay Rose, Light Peach, Light Violet, Nectar, Peach, Pink, Pink Rose, Rosy Beige

Paper surface

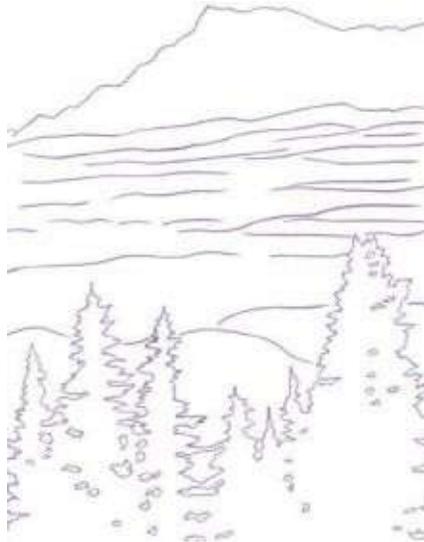
300-lb. Fabriano Soft-Press watercolor paper

Tools

Large flat watercolor brush (size depends on size of painting)



Reference Photo



1 THE LAYOUT

Create the layout following the instructions on [Creating the Layout](#). Draw the outer lines with a water-soluble colored pencil and the inner lines with a dry pencil. The outlines for the trees should be drawn after the clouds are painted in Step 6.



2 UNDERPAINT THE BACKGROUND.

Break off the point of an Albrecht Dürer Light Flesh water-soluble colored pencil into the well of a watercolor palette (as described on [Watercolor Techniques with Water-Soluble Colored Pencil](#)). Dilute the pigment with enough water to apply a thin layer of color to the entire painting surface with a large, flat brush.



3 LAYER THE COLORS OF DUSK

Starting at the area closest to the horizon, layer the sky with Clay Rose, Rosy Beige, Pink, Pink Rose, Nectar, Blush Pink, Peach and Light Peach.



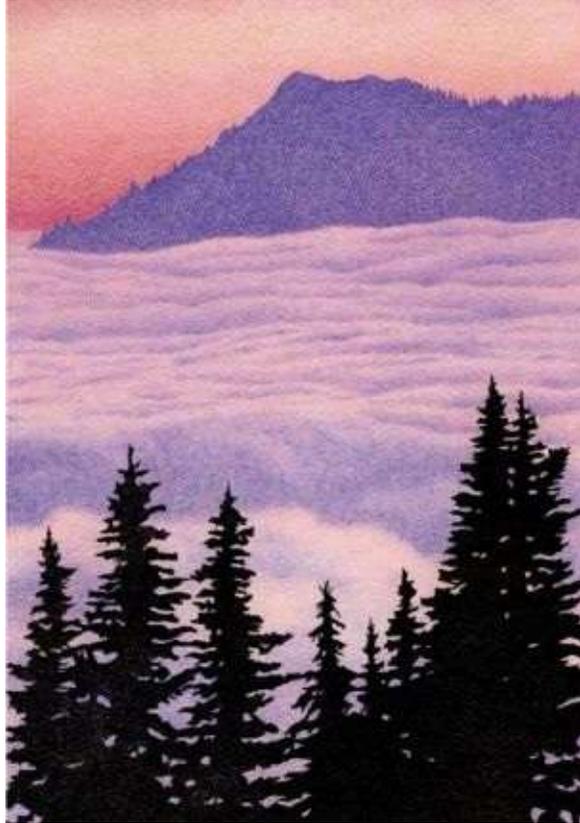
4 LAYER THE CLOUDS

Using tight, circular strokes, layer the clouds in the valley with Imperial Purple, Blue Violet Lake, Blue Slate, Light Violet and Blush Pink.



5 PAINT THE MOUNTAIN

Layer the mountain peak in the background with Imperial Violet and Blue Violet Lake.



6 PAINT THE FOREGROUND TREES

Using tight, circular strokes, paint the silhouetted foreground trees with Black. Check your entire painting and adjust wherever needed.

demonstration:

ROSE

This lovely rose is underpainted with yellow and solvent, instead of simply layering, to give it a golden glow.

Two reference photos were digitally combined, giving the background more interest and depth.

It is preferable to paint each petal separately because the colors and values differ from petal to petal. This also reduces the chance of smudging. A typical color sequence is shown in Steps 4-8 for a select area, but refer to the reference photo or the completed art to determine where additional colors are necessary.

A Canary Yellow (1916) Prismacolor Art Stix can be substituted for the underpainting to speed up the process—just be sure not to apply it too heavily. It still will be necessary to fill in the tooth with the pencil.

MATERIALS

Sanford Prismacolor

Apple Green, Burnt Ochre,
Canary Yellow, Cool Grey
70%, Dark Green, Dark Umber,
Magenta, Orange, Raspberry,
Tuscan Red, Yellowed Orange

Faber-Castell Polychromos

Pink Carmine, Terracotta

Lyra Polycolor

Light Carmine

Paper surface

3-ply Bristol vellum, regular surface

Tools

Solvent – Bestine rubber cement thinner or Turpenoid

Cotton balls

Electric eraser

Kneaded eraser



Working Reference Photo



Secondary Reference Photo



1 THE LAYOUT

Create the layout following the instructions on [Creating the Layout](#). Draw the lines inside the rose slightly darker so they will show through the yellow underpainting.



Background Reference Photo



2 UNDERPAINT WITH YELLOW
Apply Canary Yellow over the entire rose.

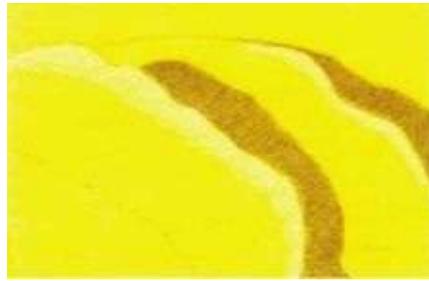


3 APPLY SOLVENT
Apply Bestine or Turpenoid with a saturated cotton ball. Remove excess with a kneaded eraser.



4 LAYER THE ROSE PETALS

Steps 4 through 8 show a typical rose petal layering sequence that you'll use for all the petals. First, with an electric eraser, remove some yellow underpainting for the petal highlights.



5 BEGIN LAYERING COLORS

Layer Tuscan Red to the shadow areas.



6 DEEPEN SHADOWS

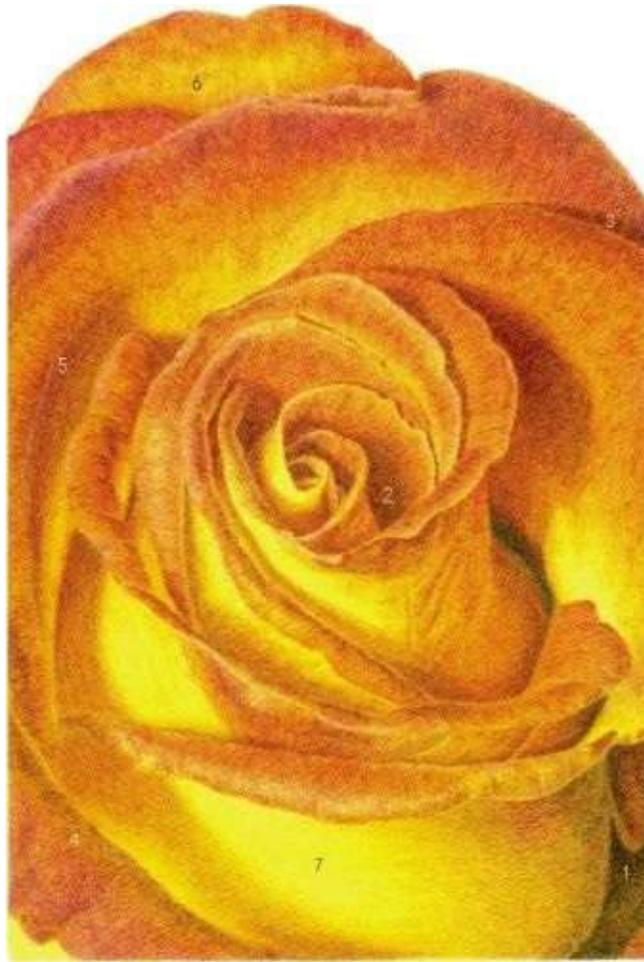
Layer Raspberry to the shadow areas.



7 CONTINUE LAYERING
Add Magenta to the petals as shown.



8 FINAL LAYER
Layer Pink Carmine over the entire petal as shown.



9 COLOR KEY FOR PAINTING THE ROSE

Here is an approximate color sequence for painting other areas of the rose. The numbers tell you the order in which to paint each layer.

1—Layer Dark Umber and Tuscan Red to the darkest areas.

2—Layer Tuscan Red, Raspberry and Burnt Ochre to darkest shadows cast on red areas.

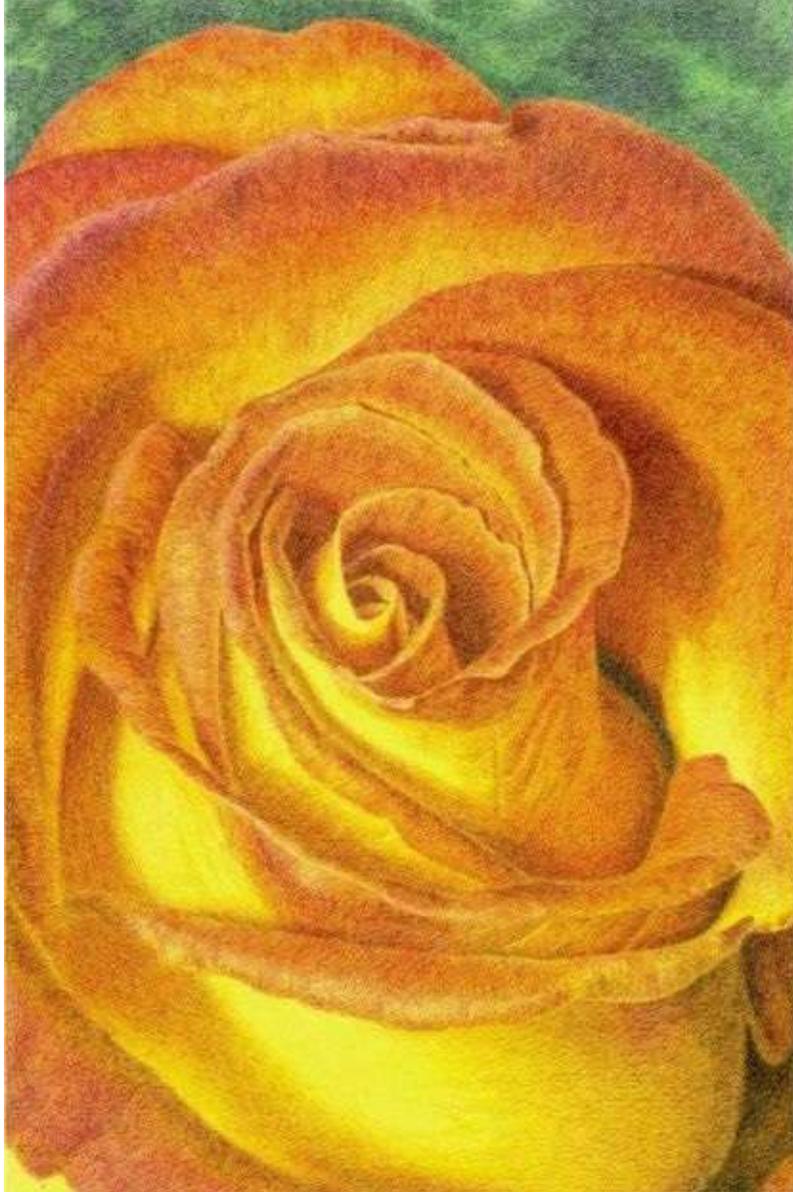
3—Layer Raspberry and Burnt Ochre to mid-dark shadows cast on red areas.

4—Layer Raspberry to lighter shadows cast on red areas.

5—Layer Burnt Ochre, Terracotta and Orange to mid-dark values on yellow areas.

6—Layer Burnt Ochre and Yellowed Orange to mid-values on yellow areas.

7—Leave underpainting free of color in lightest yellow areas.



10 AND FINALLY—LAYER THE BACKGROUND
Using small, circular strokes, layer the background with Cool Grey 70%, Dark Green and Apple Green. Check your entire painting and adjust as needed.

demonstration:

MAPLE LEAVES

This demonstration of big, backlit maple leaves could also be categorized as a combination of techniques. The leaves were underpainted with water-soluble colored pencils, using the "traditional" method, and the background was painted directly with a brush, using water-softened pencil points. Solvent was next used with both wax and oil-based colored pencils on the leaves, stems and branches, then the background was burnished using an Icarus heated drawing board (see [Lighting](#)). Even the strokes differ: the leaves are painted with light, linear strokes, all going in the same direction, and the background consists of bold, circular strokes.

MATERIALS

Faber-Castell Albrecht Dürer Cinnamon, Cream, Gold Ochre, Ivory, Ochre, Sap Green

Faber-Castell Polychromos Burnt Ochre, Gold Ochre, Naples Ochre, Raw Umber, Venetian Red

Sanford Prismacolor

Cool Grey 50%, 90%, Cream,
Crimson Lake, Dark Umber,
Jasmine, Indigo Blue, Kelp
Green, Sand, Scarlet Lake,
Tuscan Red

Paper surface

300-lb. Fabriano Soft-Press watercolor paper

Tools

Medium and small round watercolor brushes (brush sizes depend on size of painting)
Bestine rubber cement thinner or similar solvent
Cotton swabs
Colorless blender pencil
Kneaded eraser



Icarus drawing board (optional)

Reference Photo



1 THE LAYOUT
Create the layout following the instructions on [Creating the Layout](#). Draw the outer lines with a water-soluble colored pencil and the inner lines with a dry pencil.



2 UNDERPAINT THE LEAVES

Painting each leaf separately, layer Albrecht Dürer Gold Ochre, Ochre, Cream and Ivory. Omit the Gold Ochre layer for areas without dark values. Between each layer of color, lift and blend applications with a dry cotton swab, discarding the swabs between each color.



3 WET THE LEAVES AND UNDERPAINT THE BRANCHES

Apply water with a nearly dry, medium size, round watercolor brush. Continue layering and adding water to all of the leaves. When dry, lightly layer Albrecht Dürer Cinnamon to the branch and leaf stems.



4 WET THE BRANCH AND STEMS

Apply water to the branch and stems with a nearly dry, small, round watercolor brush.



5 UNDERPAINT THE BACKGROUND

Break the point off an Albrecht Dürer Sap Green pencil into a watercolor palette and add a few drops of water to the point (as described on [Watercolor Techniques with Water-Soluble Colored Pencil](#)). After the water is absorbed and the colored pencil becomes viscous, paint the background with a series of thin washes. Use circular strokes with a medium to large brush for the larger areas and a small brush around the leaves.



6 PAINT THE LEAVES

Completing one section of each leaf at a time, lightly layer the dark shadow values, stems and veins with Polychromos Raw Umber and Burnt Ochre. Lightly layer the leaf sections with combinations of Gold Ochre (Polychromos), Sand (Prismacolor), Jasmine (Prismacolor), Naples Ochre (Polychromos), Ochre (Polychromos), and Cream (Prismacolor).

Smudge color with a dry cotton swab, then apply Bestine or a similar solvent with a medium size round brush.

Repeat this process until the desired color intensity is achieved.



7 TIPS ON TIPS

Completing each separately, lightly layer the leaf tips with Prismacolor Tuscan Red, Crimson Lake and Scarlet Lake.

Layer the major veins with Prismacolor Crimson Lake and Tuscan Red in the red areas only.



8 SMUDGE THE TIPS

With a dry cotton swab, smudge the red, dragging some of the color beyond the layered area. Lift excess smudged pigment with a kneaded eraser.



9 APPLY SOLVENT

Using a round brush, apply Bestine or a similar solvent, dabbing at first, then applying short strokes as the solvent evaporates from the brush.



10 RE-LAYER THE REDS

With increased pressure, re-layer Tuscan Red, Crimson Lake and Scarlet Lake.



11 RE-APPLY SOLVENT

Re-apply the Bestine or other solvent to the same areas.



12 BURNISH THE LEAF TIPS
Using Crimson Lake, Scarlet Lake and a colorless blender pencil, burnish the red tips.



13 LAYER THE STEMS AND BRANCH
Apply layers of Venetian Red (Polychromos), Raw Umber, Burnt Ochre and Dark Umber, wiping each layer with a dry cotton swab and then applying Bestine with a small round brush. On the thicker branch, dab on a Dark Umber layer with a brush.



14 LAYER THE BACKGROUND
Using large circular strokes, layer the background with Indigo Blue, Cool Grey 90% and Kelp Green.



15 **BURNISH THE BACKGROUND**

Heavily burnish the background with Indigo Blue, Kelp Green and Cool Grey 50% (in lightest areas only). An Icarus heated drawing board was used for the background to expedite the painting process in this demonstration.

demonstration:

TREE BARK

This demonstration is first underpainted with water-soluble colored pencil, then the texture of the bark is depicted with linear strokes primarily using oil-based colored pencils. Oil-based pencils are preferred because they are slightly harder, producing the sharper lines necessary to render the cracks in the wood. We have also shown only a small, representative portion of the bark in the steps because this demonstration should be painted to completion, one section at a time. Above all, in painting this demonstration, do not attempt to reproduce each crack, crevice and hue as it appears; instead, concentrate on replicating the textures and hues of the bark.

MATERIALS

Caran d'Ache Pablo Brownish Beige

Faber-Castell Albrecht Dürer Ivory, Light Flesh **Faber-Castell Polychromos**
Burnt Ochre, Burnt Sienna, Burnt Umber, Dark Sepia, Terracotta, Van Dyck
Brown

Sanford Prismacolor

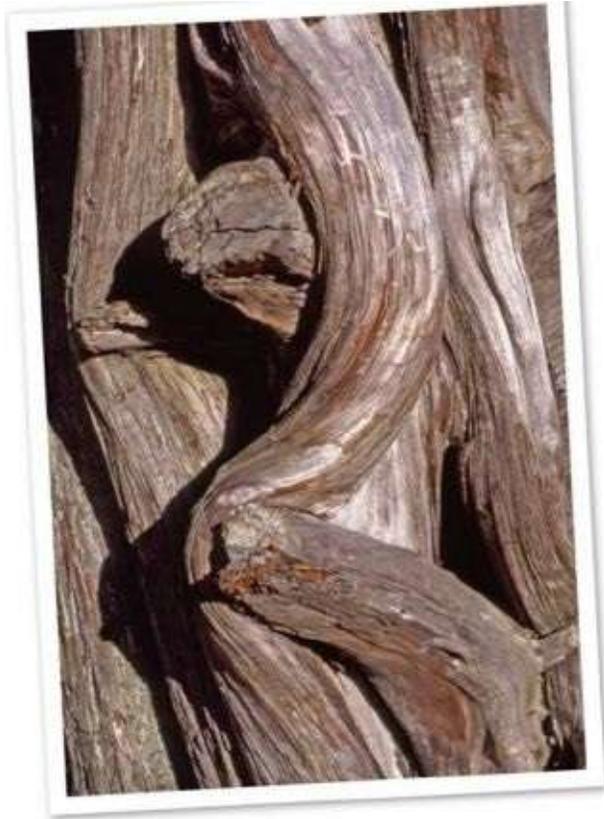
Burnt Ochre, Terra Cotta

Paper Surface

300-lb. Fabriano Soft-Press watercolor paper

Tools

Large, flat watercolor brush (brush size depends on size of painting) Imbiber
Eraser



Reference Photo



1 THE LAYOUT
Create the layout following the instructions on [Creating the Layout](#). Draw the outer lines with a water-soluble colored pencil and the inner lines with a dry pencil.



2 THE UNDERPAINTING
Break off the points of Albrecht Dürer Light Flesh and Ivory water-soluble colored pencils into a watercolor palette (as described on [Watercolor](#)

[Techniques wit Water-Soluble Colored Pencil](#)). Dilute with water and combine the liquids approximately four parts Ivory to one part Light Flesh. Apply a thin layer to the entire surface with a large, flat watercolor brush.



3 ERASE LIGHTEST AREAS
Erase the lightest areas with an Imbibed Eraser (see for more information on [Imbibed Erasers](#)).



4 ESTABLISH THE CRACKS
Draw the deepest cracks in the bark with Dark Sepia.



5 FINISH THE CRACKS
Draw in the shallow cracks with Burnt Umber.



6 CREATE BARK TEXTURE AND HUES
Lightly layer Nougat with long, linear strokes, leaving a gap parallel to the cracks free of color.



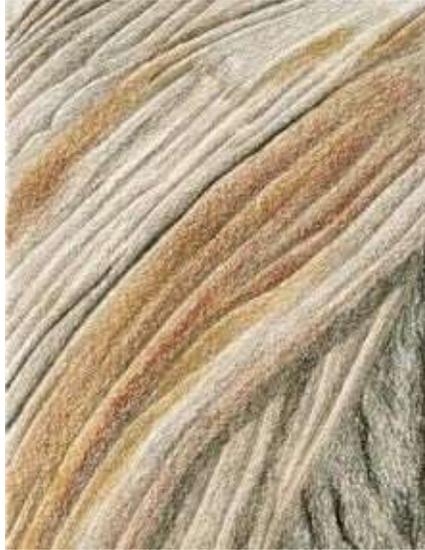
7 CONTINUE LAYERING

Layer Brownish Beige, overlapping the previous layer.



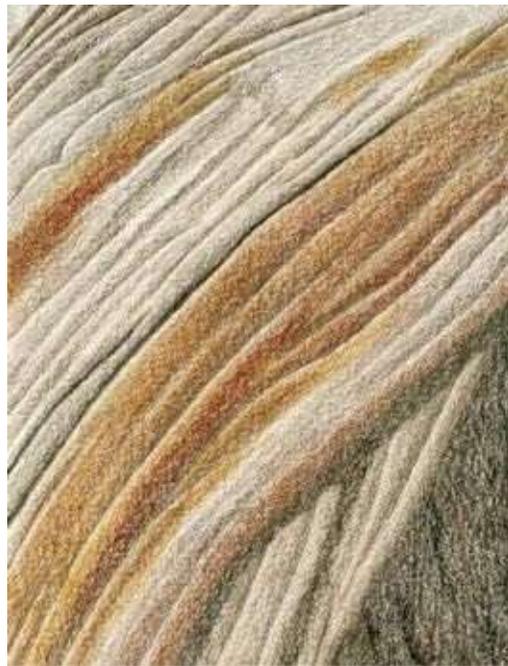
8 LAYER MORE COLORS

Layer Burnt Sienna, Van Dyck Brown, Terra Cotta (Prismacolor), Burnt Ochre (Prismacolor), Burnt Ochre (Polychromos) and Terracotta (Polychromos) as shown.



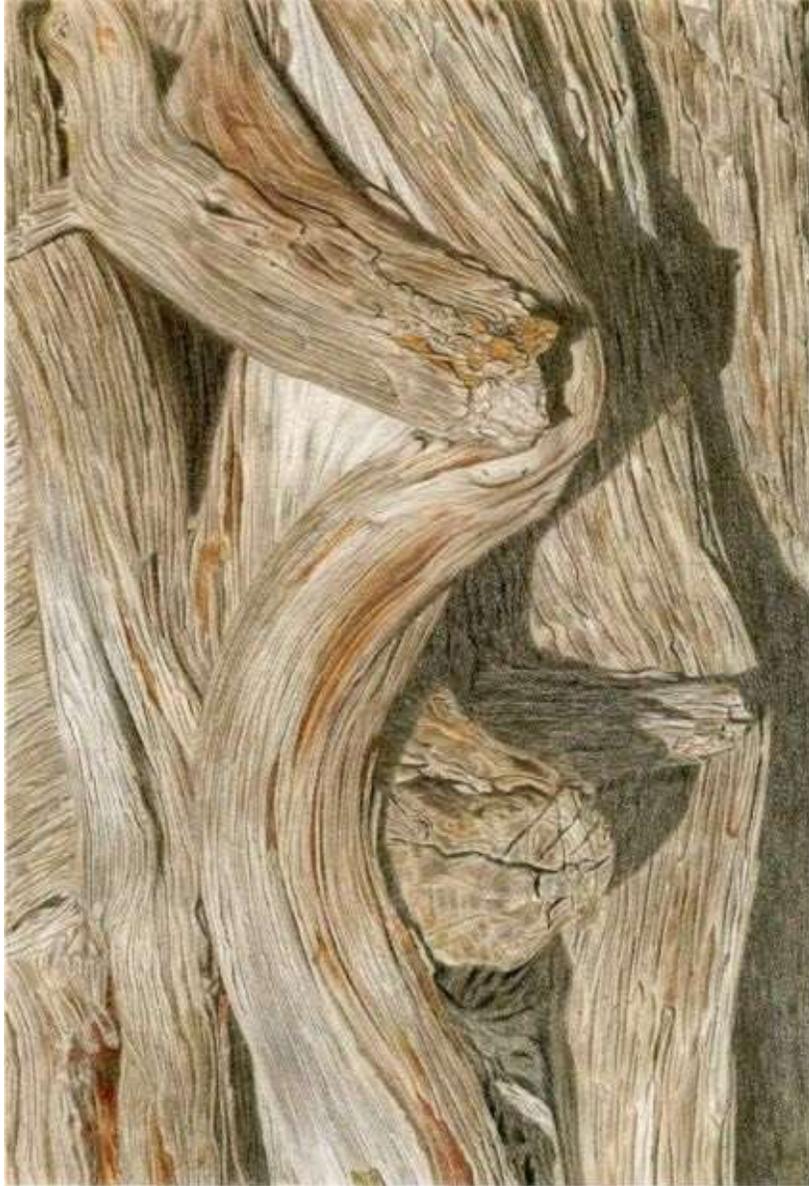
9 **CAST THE SHADOWS**

Layer the cast shadows with Dark Sepia, using heavier coverage in the darkest areas.



10 **FINISH THE SHADOWS**

Layer the shadows with Burnt Umber and lightly re-apply Dark Sepia.



11 COMPLETE THE ENTIRE PAINTING
Work on the other areas of the painting following Steps 4 through 10 to take this demonstration to completion.

demonstration:

WAGON WHEEL

This demonstration involves separate underpaintings of water and solvent that are subsequently either layered or burnished. In the portions of the wagon wheel that have paint remaining, an electric eraser is used to partially remove some of the underpainting, then color blended with solvent is applied. The bare weathered wood is best completed with oil-based or Verithin pencils because their harder cores produce the crisp linework required to depict cracks and overall texture.

The burnishing process used for the metal portions of the hub and the background was simplified and completed in one step; an Icarus heated drawing board (see [Lighting](#)) was used for expediency. The results would be identical without the use of this device.

MATERIALS

Caran d'Ache Pablo Fast Orange **Faber-Castell Albrecht Dürer** Cream, Dark Umber, Light Cadmium Red, Ochre, Warm Grey III, IV

Faber-Castell Polychromos Alizarin Crimson, Brown Ochre, Dark Red, Dark Sepia, Green Gold, Ochre, Madder, Van Dyck Brown

Sanford Prismacolor

Beige, Black, Bronze, Cool Grey 20%, 30%, 50%, 70%, 90%,
Cream, French Grey 20%, Ginger
Root, Green Ochre, Yellow Ochre

Sanford Verithin

Dark Umber

Paper surface

300-lb. Fabriano Soft-Press watercolor paper

Tools

Bestine rubber cement thinner

Cotton-tipped applicators

Watercolor palette

Medium and small watercolor

brushes (brush sizes depend on size of painting) Electric eraser

Colorless blender pencil



Icarus Drawing Board[®] (optional)

Reference Photo



1 THE LAYOUT
Create the layout following the instructions on [Creating the Layout](#).



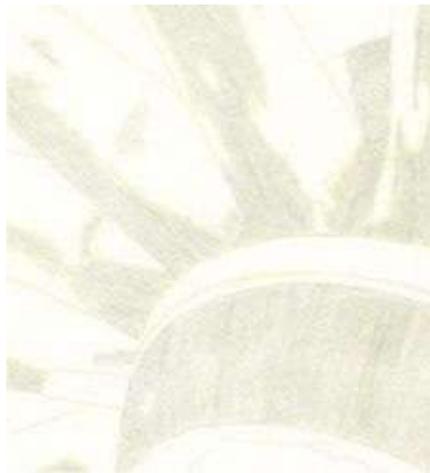
2 LAYER THE WEATHERED WOOD UNDERPAINTING

Using long, linear strokes, layer the weathered wood with French Grey 20%.



3 APPLY THE SOLVENT

Apply Bestine rubber cement thinner (or equivalent) with a cotton-tipped applicator in the same direction as the colored pencil lines.



4 LAYER THE AXLE

Layer the axle with Warm Grey III.



5 WET THE AXLE
Apply water with a medium-dry, round watercolor brush.



6 PAINT THE SHADOW CAST ON THE AXLE
Layer the cast shadow on the axle with Warm Grey IV. Apply water with a small, round watercolor brush.



7 UNDERPAINT THE OLD YELLOW PAINT

Break the point off an Albrecht Dürer Cream water-soluble pencil into a watercolor palette, then fill the palette well with water. When the point softens, mix thoroughly. Apply a thin layer of color with a round watercolor brush to the spokes' light yellow painted areas.



8 UNDERPAINT THE BACKGROUND

Using the same method as in Step 7, apply Dark Umber with a round watercolor brush to the background.



9 **REFINE SHAPES**

Refine the edges of the light yellow painted areas with a sharpened electric eraser and Cream (Prismacolor).



10 **RE-PAINT ERASED GREY AREAS**

Re-layer erased bare wood areas with French Grey 20%.



11 PAINT THE SECOND UNDERPAINTING

With an electric eraser, lightly lift portions of the yellow underpainting. With medium pressure, layer Beige and Ginger Root over the yellow as shown, and then apply Bestine or an equivalent solvent.



12 PAINT THE PEELING YELLOW PAINT

Layer scattered linear strokes of Brown Ochre, Ginger Root or Beige, and then erase an adjoining parallel line with a sharpened electric eraser. Decrease the thickness of the erased line with the local background color. Before

adding color, lightly erase areas to be painted dark yellow with a sharpened electric eraser, allowing some of the light yellow underpainting to remain. Using small, circular strokes, apply varying layers of Green Ochre, Bronze, Green Gold, Brown Ochre, Yellow Ochre, Ochre and Fast Orange. Burnish with Cream (Prismacolor) and re-apply the first sequence of colors until the paper surface is covered. Finish with a colorless blender pencil. Retouch unintentionally erased areas with Cream or French Grey 20%.



13 WEATHER THE WOOD

With varying pressure, draw the cracks with linear strokes of Dark Sepia, Van Dyck Brown, Dark Umber (Verithin), and Brownish Beige. Use the darkest value (Dark Sepia) for the deepest cracks, and lighter values as the cracks become shallower. Layer light, linear strokes of Dark Umber (Verithin) and Brownish Beige for the weathered wood. Carefully leave a line parallel and to the left or bottom of each crack free of color to show depth.

Using short, linear strokes, layer Burnt Ochre to the wood at the edge of the hub.

Using a sharpened electric eraser, erase small areas to show chips of yellow paint. Burnish these areas with Cream (Prismacolor).

Draw lines around edges of the yellow painted areas with Van Dyck Brown or Dark Umber (Verithin).

Layer Yellow Ochre to show yellow paint remnants on the weathered wood.



14 PAINT WEATHERED RED PAINT
Apply varying intensities of Dark Red, Madder and Alizarin Crimson to the weathered wood on the spokes and hub.



15 UNDERPAINT THE METAL PORTIONS OF THE HUB

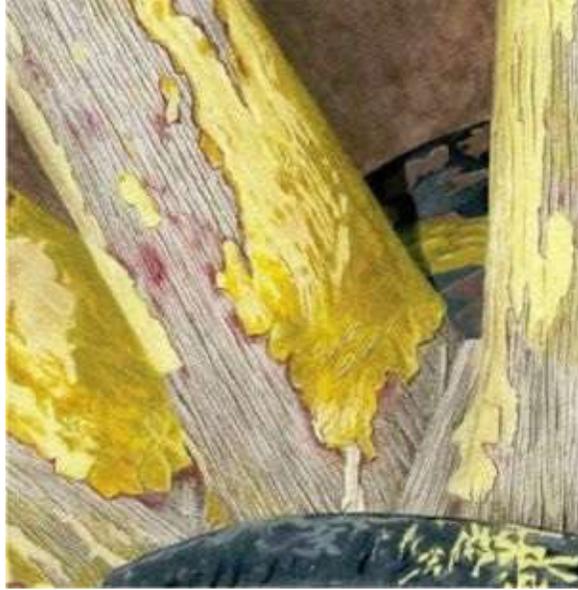
Break the points off an Albrecht Dürer Ochre pencil and a Light Cadmium Red pencil into a palette, then fill the palette wells with water. When the points soften, mix thoroughly. Apply to the metal hub with a round watercolor brush.



16 BURNISH THE METAL PORTIONS OF THE HUB

Paint the leading edge of the upper hub ring with Bronze, Yellow Ochre, Van Dyck Brown, Brown Ochre and Cool Grey 20%, leaving the light yellow underpainting free of additional color.

Burnish the top of the upper metal hub ring and the metal hub with Black, Cool Grey 90%, 70%, 50%, 30%, 20%, leaving portions of the underpainting free of additional color.



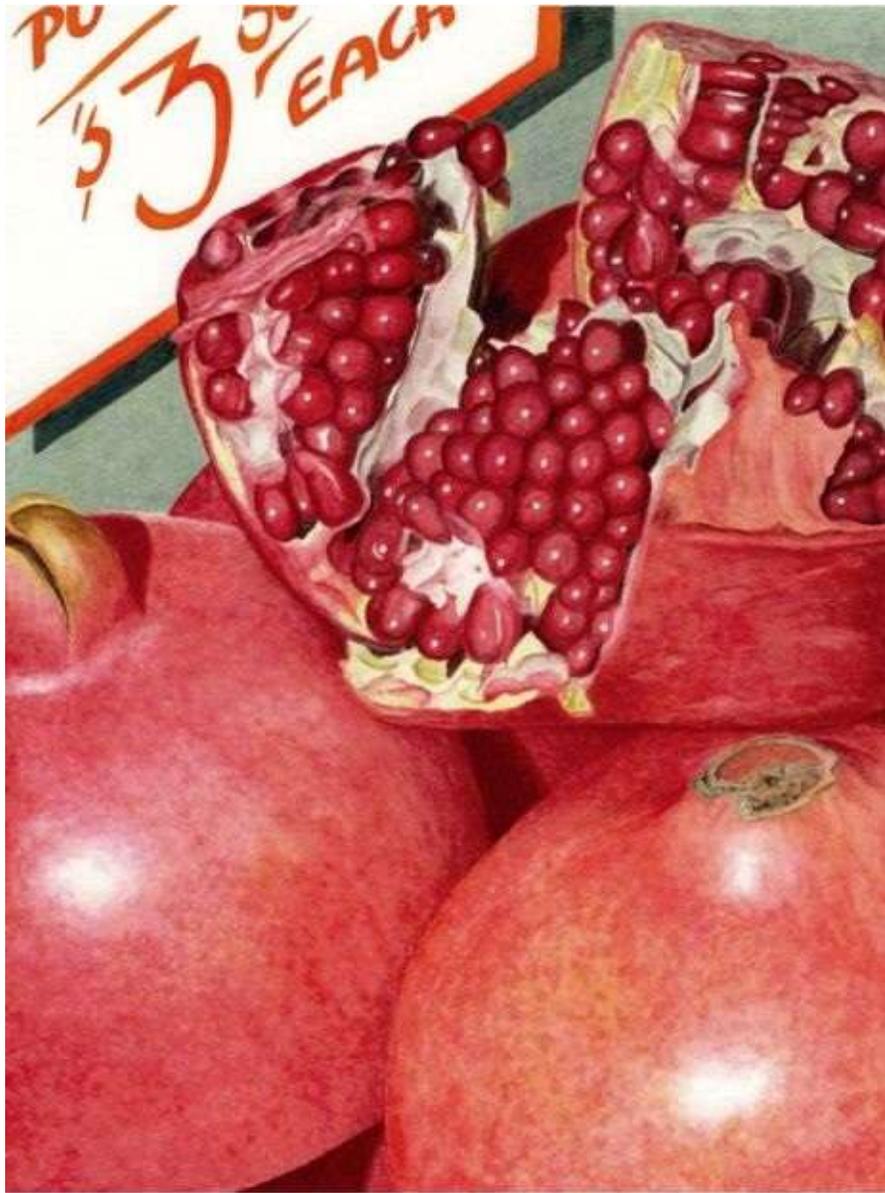
17 PAINT THE AXLE

Burnish the red areas with Pale Vermilion and Cool Grey 50%. Burnish the red areas in shadow with Pale Vermilion and Cool Grey 70%. Burnish the yellow areas with Bronze, Yellow Ochre and Cream (Prismacolor). Burnish the yellow area in shadow with Cool Grey 70%, Bronze and Yellow Ochre. Burnish the grey areas with Cool Grey 70% and 50%. Burnish the grey areas in shadow with Black and Cool Grey 70%.



18 FINISH WITH THE BACKGROUND

Using circular strokes, burnish the background with random, overlapping applications of Black, Dark Umber (Prismacolor) and Chocolate. Adjust your painting as needed.



Water-Soluble Colored Pencil DEMONSTRATIONS

Water-soluble colored pencils differ from wax-or oil-based pencils in composition with an emulsifier added to the binder, allowing them to be workable with water. Some of the demonstrations in this section use the traditional water-soluble technique—applying the pigment dry, then adding water—and others use the nontraditional method of dissolving pencil points in water, then adding the color with a brush as if you were using watercolors. However, unlike watercolors, water-soluble colored pencil can be applied to colored paper, as illustrated in the "Puppies" demonstration coming up on [PUPPIES](#), or you can forget the water entirely and simply leave the color dry.

demonstration:

CALLA LILIES

In this study, paper calla lilies are painted entirely with water-soluble colored pencils. However, just because the pencils we're using are water-soluble does not necessarily mean water must be added. In Step 12 of this demo, layered color is left dry to depict the background stonework's texture, and in Step 14 the outlining is also left dry, guaranteeing a "cleaner" look.

MATERIALS

Faber-Castell Albrecht Dürer Burnt Ochre, Cold Grey I, II, III, VI, Dark Cadmium Orange, Dark Cadmium Yellow, Dark Chrome Yellow, Juniper Green, Light Phthalo Blue, Light Yellow Ochre, Permanent Green Olive, Warm Grey II, III, IV, VI

Caran d'Ache Supracolor II Soft Brownish Beige

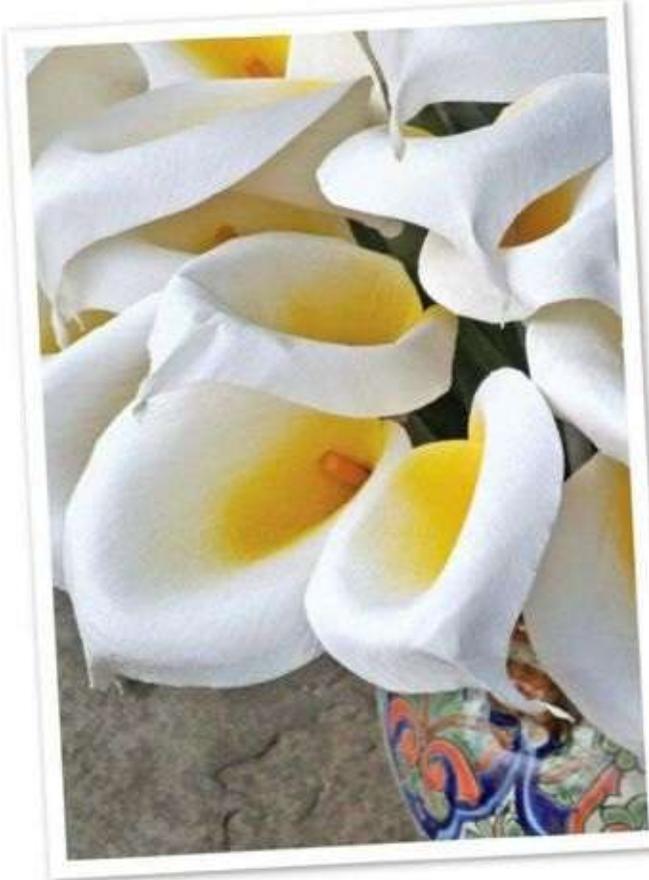
Paper surface

300-lb. Fabriano Soft-Press
watercolor paper

Tools

Medium and small round

watercolor brushes (brush sizes depend on size of painting)



Reference Photo

WATER-SOLUBLE COLORED PENCILS



1 THE LAYOUT

Draw all lines with Cool Grey II water-soluble colored pencils to avoid color contamination.



2 LAYER THE DARKEST WHITE

Layer the darkest values of the white petals with Cold Grey III and II.



3 ADD WATER

Apply water with a nearly dry, medium size watercolor brush. Re-apply color and water if necessary.



4 LAYER THE MID-VALUES

Layer the mid-values of the white petals with Cold Grey II and I. Lightly layer Light Phthalo Blue.



5 ADD WATER

Apply water with a nearly dry, medium size watercolor brush. Re-apply colors and water until desired dark and light values are achieved.



6 LAYER THE YELLOW CENTERS

Layer the centers with Burnt Ochre, Light Yellow Ochre, Dark Chrome Yellow and Dark Cadmium Yellow.



7 WATER THE YELLOW

Apply water with a nearly dry, medium to small size watercolor brush. Re-apply colors and water until desired values are achieved.



8 LAYER THE PISTILS AND TIPS

Layer the pistils with Warm Grey II, Dark Cadmium Orange and Dark Chrome Yellow. Apply water with a small watercolor brush.

Layer the petal tips with Cold Grey I, II and III. Apply water with a small watercolor brush.



9 PAINT THE STEMS

Painting each small area separately, layer stems with combinations of Warm Grey VI, Juniper Green and Permanent Green Olive.



10 LAYER THE BACKGROUND

Lightly layer the background with Brownish Beige.



11 WET THE BACKGROUND

Apply water with a slightly wet, medium size watercolor brush, using an uneven application.



12 LAYER THE BACKGROUND TEXTURE

Lighten small areas by gently erasing with a sharpened electric eraser. Layer the background texture with Warm Grey III, IV and Brownish Beige. Do not add water.



13 PAINT THE VASE

Layer, add water and dry each color segment separately before painting the next color: Warm Grey II; Warm Grey IV and III; Light Phthalo Blue; Burnt Ochre; Permanent Green Olive; Burnt Ochre and Indian Red; Light Cadmium Red; Prussian Blue.



14 FINISH THE VASE

Using heavy pressure, draw the color segment outlines with Cold Grey VI. Do not add water. Check your entire painting and adjust wherever necessary.

demonstration:

KITE AND CLOUDS

The electric eraser is used in this demonstration to help shape and shade the clouds after repeated applications of color and water. This is made possible with the use of the Fabriano soft-press watercolor paper, which is not only more erasable than other papers but also resilient to repeated working. The important thing to remember is to resist the temptation to overwork the clouds.

MATERIALS

Faber-Castell Albrecht Dürer Cold Grey I, II, III, IV, V, Dark Red, Light Ultramarine, Light Violet, Scarlet Lake, Sky Blue

Sanford Verithin

Tuscan Red, Black

Paper surface

Fabriano 300 lb. Soft-Press watercolor paper

Tools

Medium flat watercolor brush; medium and small round watercolor brushes (brush sizes depend on size of painting) Small electric eraser with vinyl erasing



strips

Primary Reference Photo



Secondary Reference Photo



Working Reference Photo



1 THE LAYOUT

Create the kite and kite flier layout outlines with non-water-soluble colored pencil; create the clouds and ground outlines with water-soluble.



2 LAYER THE SKY

Using horizontal strokes, layer Light Ultramarine to the upper portion of the sky, then cover with and extend with a layer of Sky Blue. Very lightly layer Light Violet over the entire sky area.



3 WET THE SKY

Lightly drag a nearly dry, medium flat brush horizontally across the sky. Continue stroking until the pigment has dissolved. Re-layer color and brush on water if necessary.



4 BEGIN LAYERING THE CLOUDS

Layer the darker clouds with Cold Grey IV, III, II, Light Ultramarine and Sky Blue.



5 APPLY WATER

With a nearly dry, medium, round watercolor brush, apply water using circular strokes. Repeat layering the darker clouds with Cold Grey III, II, I and Sky Blue until desired values are achieved. Dab with a medium dry brush.



6 LIGHTEN SOME AREAS

Using light, circular strokes with a small electric eraser, lighten areas to clarify the clouds' texture.



7 LAYER THE LIGHTER CLOUDS

Layer the lighter clouds with Cold Grey II, I and Sky Blue, leaving the paper bare for the highlights.

Using the electric eraser, lightly draw a few cirrus clouds in the blue sky area.



8 **FINISH THE CLOUDS**

Dab with a nearly dry brush. Re-layer Cold Grey II, I and Sky Blue and re-apply water if necessary.



9 **PAINT THE KITE**

Apply Dark Red and Scarlet Lake to the kite. Apply water with a nearly dry, small brush. Draw the kite struts with Tuscan Red.



10 FINISH WITH THE KITE FLIER
Apply Cold Grey VI to the ground and the kite flier. Apply water with a medium-dry, medium size brush to the ground and with a small brush to the flier. Re-apply Cold Grey VI and water as necessary to cover gaps. Draw the string with Black.

Check your entire painting and adjust as necessary.

demonstration:

PUPPIES

Rising museum board in a color called Fawn was chosen for this demonstration because it adds the “warm,” and water-soluble colored pencil provides the “fuzzy,” to our warm and fuzzy subjects. Because museum board is not designed for even moderate applications of water, it is imperative that the driest of dry brush be used to apply water, otherwise buckling and warping will result. Try practicing on a scrap board before committing to a painting. This demonstration is also broken down into small, manageable sections to help minimize the amount of water on the board at any given time. The use of heavy strokes on a surface not designed for water makes it even more important that any moistened area is completely dry before adding more color. A hair dryer should not be used to speed up drying since it will cause the board to warp.

MATERIALS

Faber-Castell Albrecht Dürer Brown Ochre, Burnt Ochre, Light Flesh, Light Sepia, Raw Umber, Walnut Brown, Warm Grey II, III, IV, V, VI, White

Paper surface

Rising 4-ply museum board in Fawn

Tools

Medium and small round watercolor brushes (sizes depend on size of painting)



Reference Photo



1 THE LAYOUT

Create the layout with water-soluble colored pencils on Rising 4-ply museum board.



2 STROKE THE UPPER PUP'S BACK FUR

Using heavy, linear strokes, apply Light Sepia for the darkest values, Raw Umber and Burnt Ochre. Leave spaces between strokes.



3 ADD A LITTLE WATER

Apply water with the tip of a dry, round watercolor brush in the same direction as the strokes you applied in the previous step.



4 STROKE THE UPPER PUP'S LEFT EAR

Moving forward to the upper pup's left ear, and again using heavy, linear strokes, apply Light Sepia for the darkest values, then Raw Umber and Burnt Ochre. Leave spaces between strokes.



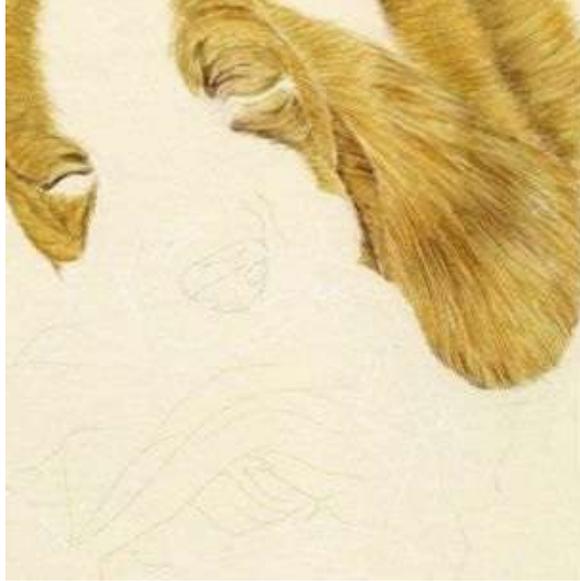
5 ADD A LITTLE WATER

Apply water with the tip of a dry, round watercolor brush in the same direction as the strokes you applied in Step 4.



6 STROKE THE UPPER PUP'S BROWN FACE

Moving forward to the upper pup's head and eyes, use heavy, linear strokes to apply Light Sepia for the darkest values, then Raw Umber and Burnt Ochre. Leave spaces between strokes.



7 ADD A LITTLE WATER

Apply water with the tip of a dry, round watercolor brush in the same direction as the strokes you applied in Step 6.



8 LAYER THE UNDERDOG'S HEAD AND EARS

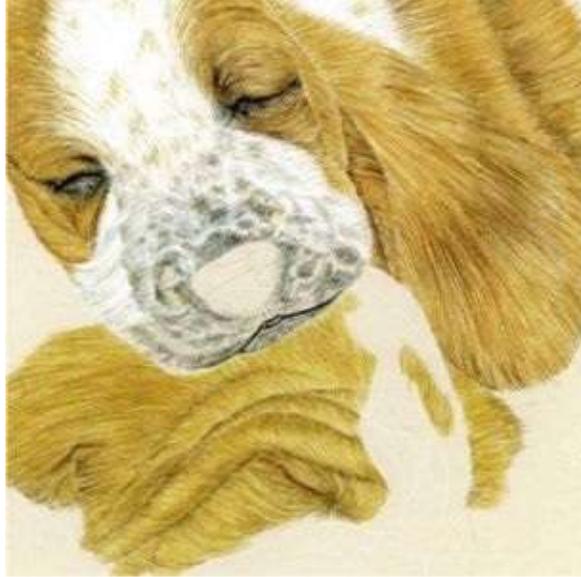
Using heavy, linear strokes, apply Light Sepia and Walnut Brown for the darkest values, then Raw Umber and Brown Ochre.



- 9 WET THE UNDERDOG**
Apply water with the tip of a dry, round watercolor brush in the same direction as the strokes applied in Step 8.



- 10 PAINT THE UPPER PUP'S WHITE FUR**
Using heavy strokes, apply White, bringing some strokes over the brown fur. Do not cover the dark grey, mottled lower section of the pup's muzzle. Apply water with the tip of a dry, round watercolor brush in the same direction as the strokes.

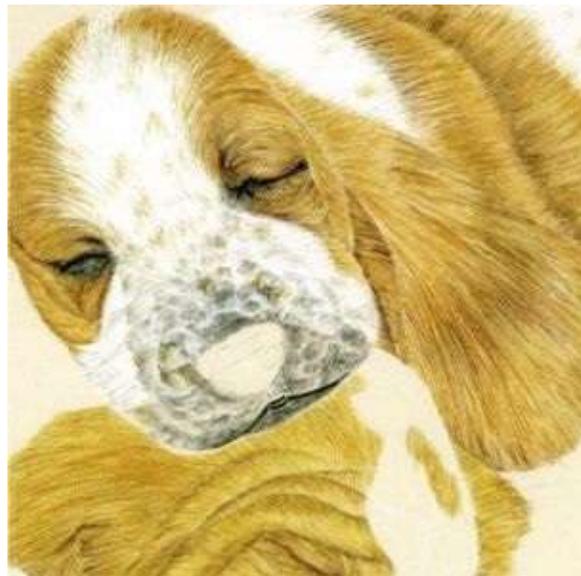


11 PAINT THE UPPER PUP'S MUZZLE AND MARKINGS

Apply Raw Umber for the subtle markings in the white fur between the eyes and on the forehead.

Lightly apply Warm Grey VI and V to the eyes.

Apply Warm Grey V, IV, III, II and Raw Umber to the muzzle. Erase White in some areas if necessary.



12 WET THE UPPER PUP'S MUZZLE AND MARKINGS

Dab water on the muzzle and markings with a small, dry watercolor brush.

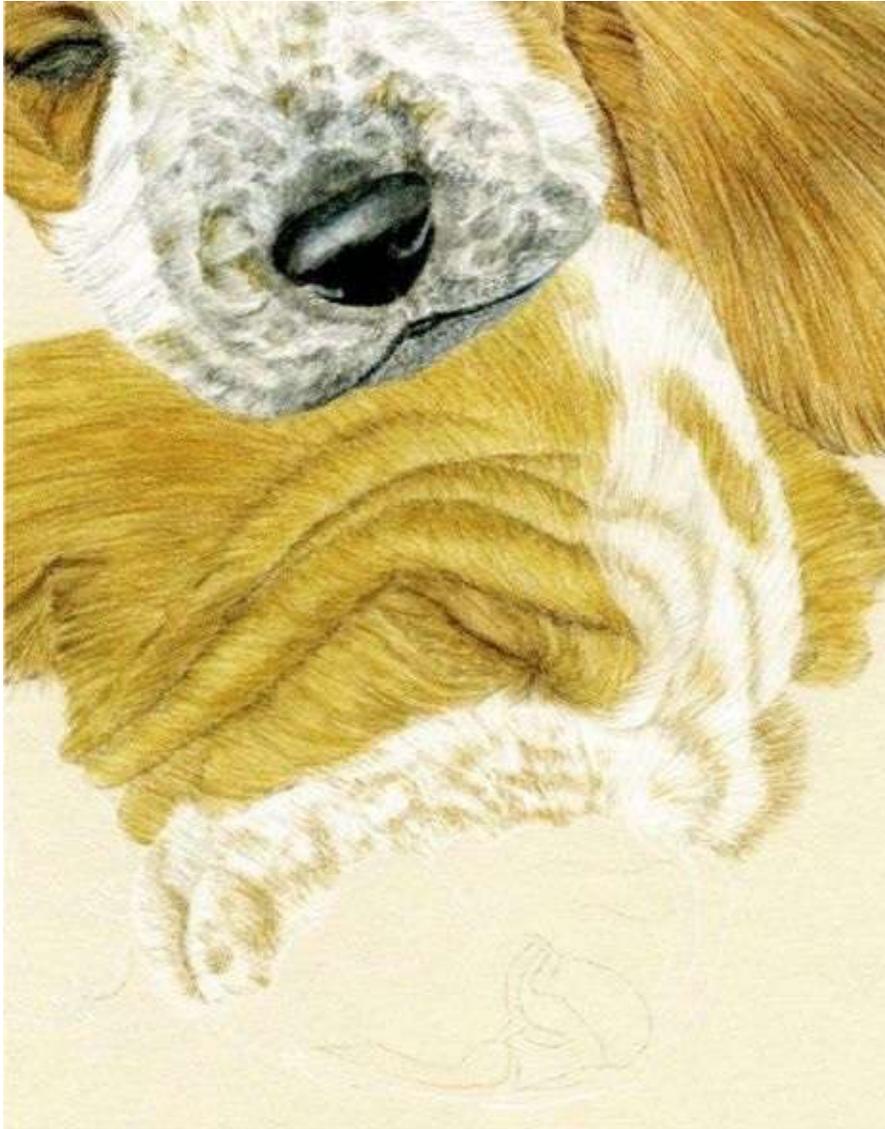


13 PAINT THE UPPER PUP'S NOSE

Using small, circular strokes, apply White to the highlights only, and then apply Warm Grey IV, V, VI and Black.

Apply water with a small, dry watercolor brush, carefully dragging darker values into highlights to soften.

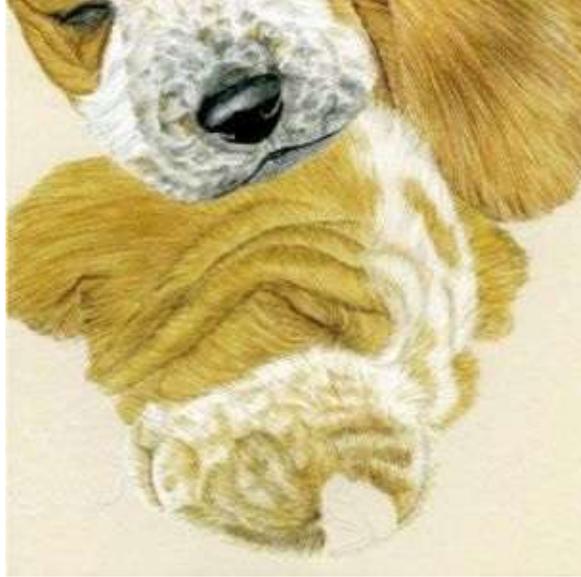
Re-apply Warm Greys to the nose without applying additional water.



14 **PAINT THE UNDERDOG'S UPPER MUZZLE**

Using short, linear strokes, apply Raw Umber, Brown Ochre, Warm Grey II and White to the upper half of the underdog's muzzle.

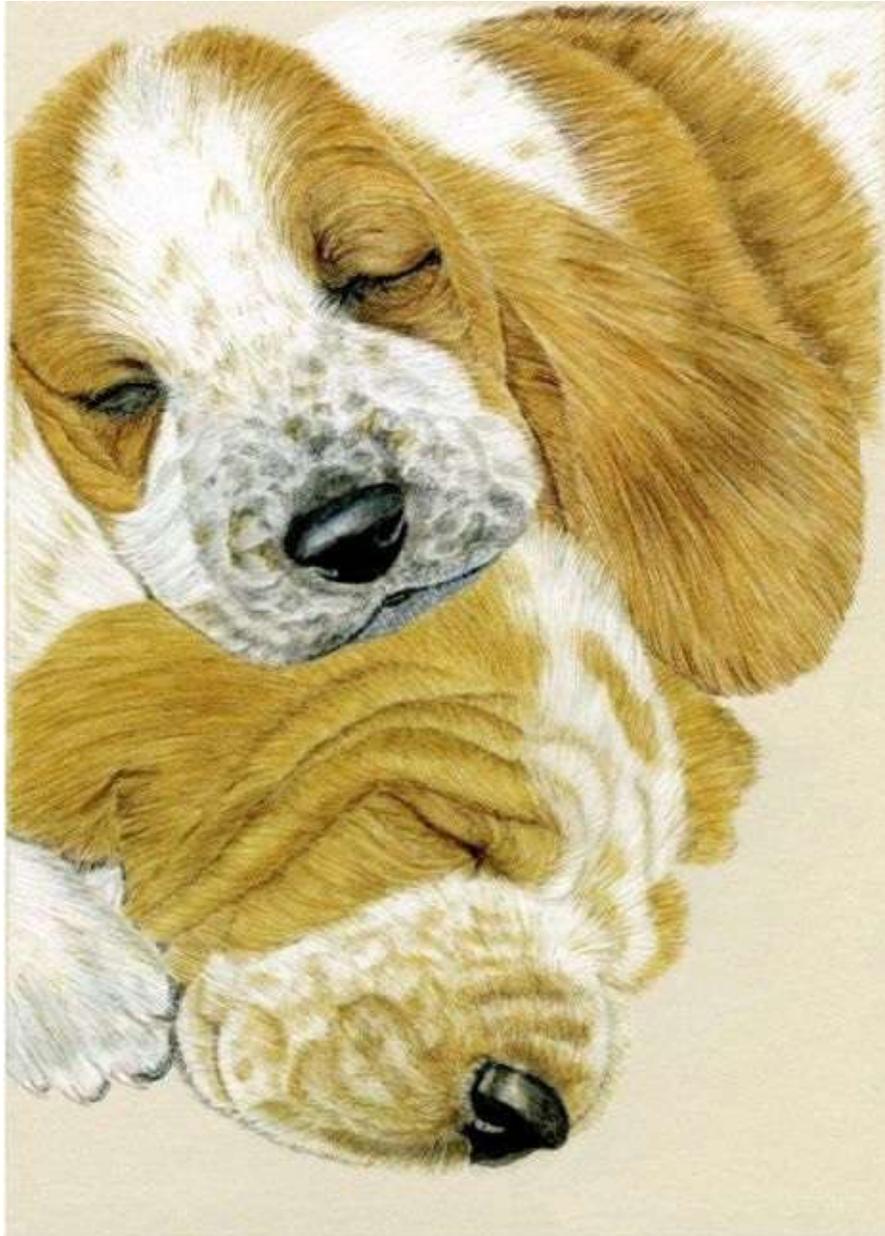
Apply water with the tip of a dry, round watercolor brush in the same direction as the strokes.



15 PAINT THE UNDERDOG'S LOWER MUZZLE

Using short, linear strokes, apply Raw Umber, Brown Ochre, Warm Grey III, IV, Walnut Brown and White to the lower half of the muzzle.

Apply water with the tip of a dry, round watercolor brush in the same direction as the strokes.



16 **FINISH THE UNDERDOG AND ADD CAST SHADOWS (RIGHT)**

Using small, circular strokes, paint the underdog's nose with White (highlights only), Warm Grey IV, V, VI, and Black. Apply water with a small, dry watercolor brush, carefully dragging darker values into the highlights to soften them. Re-apply Warm Grey IV, V and VI to the nose without applying additional water.

Paint the underdog's back with light, linear strokes of Raw Umber and Brown Ochre and heavy strokes of White. Apply water with the tip of a dry, round watercolor brush in the same direction as the strokes.

Paint the paw with light, linear strokes of Warm Grey IV and Raw Umber. Using small, circular strokes apply Warm Grey V to the pads. Apply water with a small, dry watercolor brush.

Apply heavy strokes of White to the paw. Apply water with the tip of a dry, round watercolor brush.

Paint the nails with Warm Grey IV and Light Flesh. Apply water with the tip of a dry, round watercolor brush.

Using the tip of a dry, round watercolor brush, take pigment from the point of a White pencil and apply to the nail for the highlight. Repeat if necessary.

Paint the cast shadows with Warm Grey III. Apply water with the tip of a dry, round watercolor brush. Check your entire painting and adjust wherever necessary.

demonstration:

SUNSET

This study differs from the others in this book because it is totally ad-libbed, without a reference photo or a line drawing layout. Sunsets, sunrises and skies in general make great backgrounds with foreground objects in silhouette, so try adding a silhouetted subject to this study.

Water-soluble colored pencils are applied with a brush in the first few steps, and then Neocolor II wax pastels (considered colored pencils by the Colored Pencil Society of America) are applied dry, all on rough watercolor paper. This is one of many ways of painting sky backgrounds, but regardless of the method you use, if you're also doing silhouettes, always complete the background first.

MATERIALS

Faber-Castell Albrecht Dürer Dark Cadmium Orange, Blue Violet **Caran d'Ache Neocolor II** Orange, Reddish Orange, Flame Red, Vermilion

Paper surface

300-lb. Arches rough watercolor paper

Tools

Large round and flat watercolor brushes Watercolor palette



Finished Painting



1 BEGIN WITH THE FIRST WASHES

Break off the points of a Dark Cadmium Orange and a Blue Violet pencil; place each point in its own well of a watercolor palette and fill each well to the top with water. When the colored pencil points become viscous, stir them thoroughly with the bare end of a cotton tipped applicator until they are completely dissolved.

Apply a clear water wash to your paper with a large flat brush. Drain off excess water and allow the rest to absorb into the paper.

When the paper is damp, not runny, load a large flat brush with Dark Cadmium Orange and apply with horizontal strokes from edge to edge of the paper, starting from the bottom and working up toward the center. As the pigment begins to be depleted from the brush, feather out the strokes at the center of the painting. Wash the brush. Then with a nearly dry brush, continue feathering the Dark Cadmium Orange.

Turn the paper upside down and repeat the process with Blue Violet.

Between every step, allow the paper to thoroughly air dry before continuing.

Drying with a hair dryer may cause the paper to warp, resulting in uneven application of color.



2 APPLY THE NEXT WASHES

Apply a light wash of water with a large flat brush. Drain off excess water and allow it to absorb into the paper.

Apply strokes of Blue Violet. Turn the paper upside down and apply a light wash of Dark Cadmium Orange as in the previous step. Let dry.



3 PAINT THE LIGHT

Working dry, apply Orange, Reddish Orange, Flame Red and Vermilion Neocolor II wax pastels.



4 WET THE LIGHT

Liquefy the Neocolor pigments applied in Step 3 with a light wash of clear water using a large flat brush. Allow to dry.



5 REPEAT THE LIGHT

Re-apply Orange, Reddish Orange, Flame Red and Vermilion Neocolor II wax pastels, working dry.



6 FINISH THE LIGHT

Partially liquefy the Neocolor pigments applied in Step 5 with a light wash of clear water, using the edge of a large flat brush. Allow to dry. Check your painting and adjust as needed.

demonstration:

WATER REFLECTIONS

Water reflections offer a limitless source of subjects for paintings. For this demonstration, we have selected a tiny section of the original reference photo, enlarged it and used it as the subject. There are hundreds of subjects within the overall image, depending on what area is selected. The subject can be considered literally as a reflection, or as an interesting abstract, and it can be painted with any of the techniques shown in this book.

For this demonstration we are using water-soluble colored pencils in the “traditional” method (applying color dry, then wetting it with a brush) except in the final step, where we have used the “broken point” method (see [Watercolor Techniques with Water-Soluble Colored Pencil](#)), because black is more difficult to work with when the traditional method is employed. We have also taken a little artistic license by using a Black Verithin to sharpen the black ripples’ edges.

MATERIALS

Faber-Castell Albrecht Dürer Black, Burnt Ochre, Blue Green, Cinnamon, Cobalt Green, Cobalt Turquoise, Helio Turquoise, Light Cobalt Turquoise, Phthalo Green, Red Violet, Violet, Viridian, Warm Grey III, IV

Prismacolor Verithin

Black

Paper surface

300-lb. Fabriano Soft-Press watercolor paper

Tools

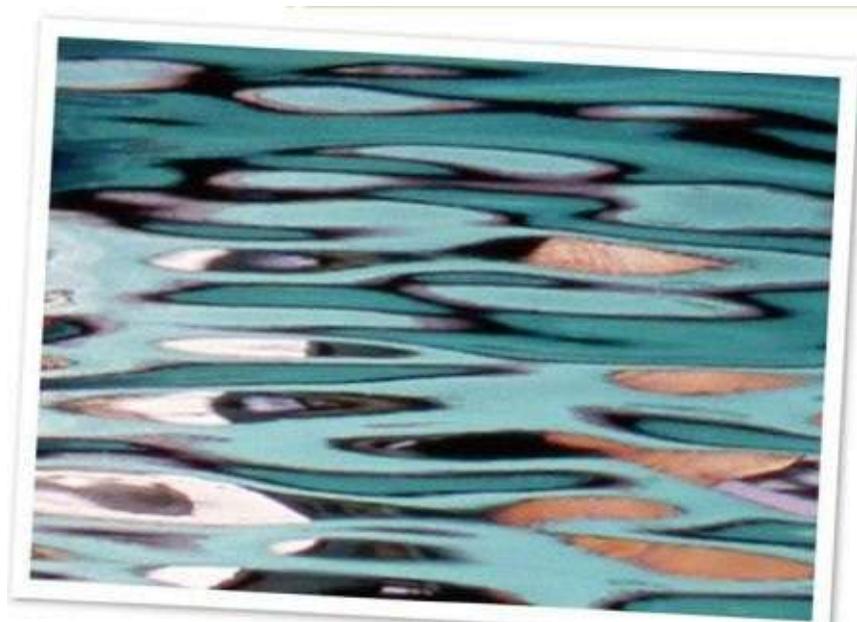
Medium and small round

watercolor brushes (sizes depend on size of painting)



Original Reference Photo

Red box shows area of enlargement used in the working reference photo.



Working Reference Photo



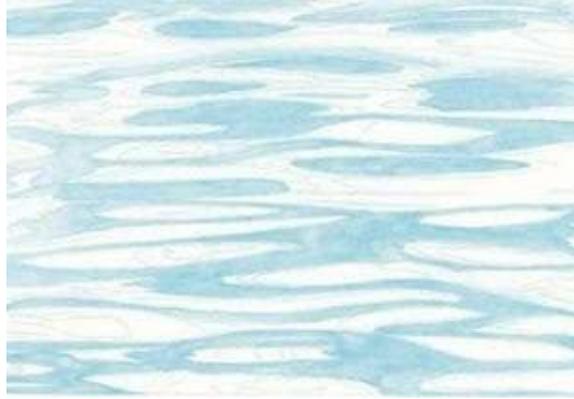
1 THE LAYOUT

Create the layout with water-soluble colored pencils.



2 LAYER THE TURQUOISE RIPPLES

Layer the lightest colored ripples with Light Cobalt Turquoise.



3 APPLY WATER

Apply water with a medium dry watercolor brush.



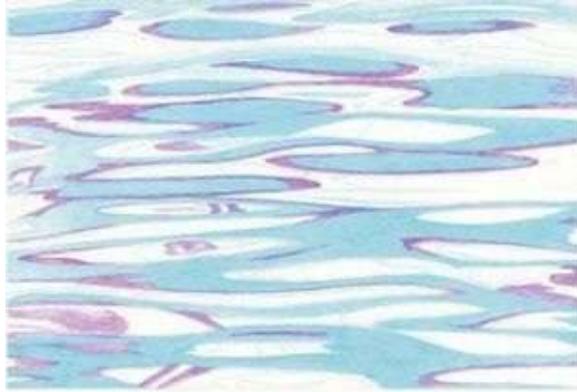
4 RE-APPLY COLOR AND WATER

Re-layer Light Cobalt Turquoise to cover bare spots, then re-apply water.



5 PAINT THE PURPLE RIPPLES

Layer the purple ripples with Red Violet, Violet and Warm Grey III.



6 APPLY WATER, PART TWO

Apply water to the purple ripples with a nearly dry watercolor brush.



7 RE-APPLY COLOR AND WATER, PART TWO

Re-layer Light Red Violet and Violet to cover bare spots, then re-apply water.



8 **PAIN THE BROWN RIPPLES**

Layer the brown ripples with Cinnamon and Burnt Ochre. Apply water, then re-apply colors and water to even out bare spots.



9 **PAIN THE BLUE-GREEN RIPPLES**

Layer the blue-green ripples with Cobalt Turquoise, Cobalt Green, Viridian and Light Cobalt Turquoise. Apply water, then re-apply colors and water to even out bare spots.



10 **PAIN THE DARK RIPPLES**

Layer the grey ripples with Warm Grey IV. Apply water, then re-apply color to even out bare spots.

Break the point off an Albrecht Dürer Black pencil into the well of a watercolor palette and add a few drops of water. After the water is absorbed and the color becomes viscous, brush onto the larger black ripples with a round watercolor brush. When the pigment is dry, finish the smaller, thinner black ripples with Black. Do not add water (unless you're really brave). Finish the edges with a Black Verithin. Check your painting and adjust as needed.

demonstration:

POMEGRANATES

Okay, watercolor buffs, this one is for you! And if you are somewhat nervous about brushwork—this one is for you, too! Except for preliminary underpainting in Steps 2 and 5, the art in this demonstration is completed with brushes, proving the versatility of colored pencil. We will paint thin washes, building color and value gradually, as well as adding opaque, gouache-like layers of color. If you are not a watercolorist, have no fear, you can come back and fill in bare spots with a dry pencil. Try it, you'll like it!

MATERIALS

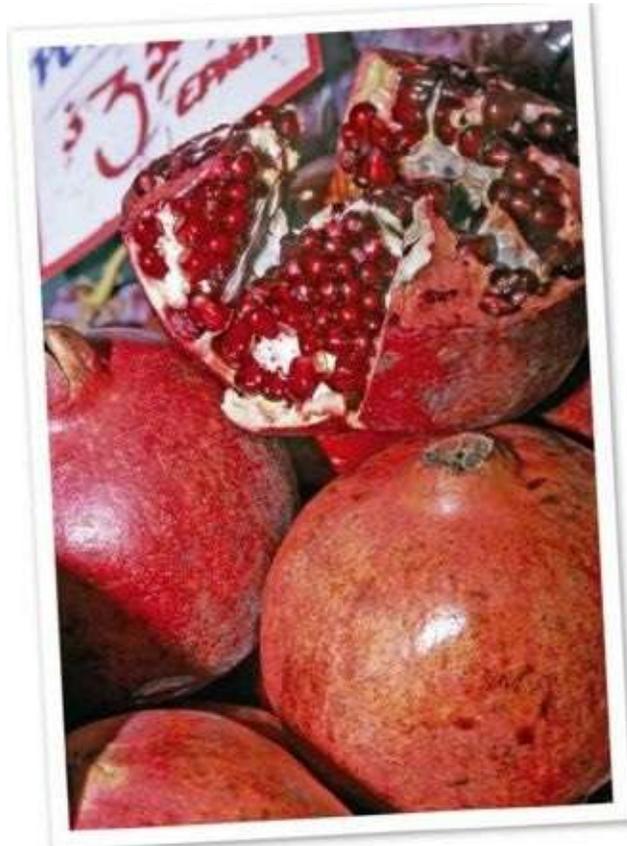
Faber-Castell Albrecht Dürer Brown Ochre, Dark Orange, Dark Red, Cold Grey I, Cream, Grey Green, Ivory, Light Ochre, Pale Geranium Lake, Warm Grey II, VI

Paper surface

300-lb. Fabriano Soft-Press
watercolor paper

Tools

Medium round and small flat watercolor brushes (brush sizes depend on size of painting) Cotton swabs



Reference Photo



1 THE LAYOUT

Draw the layout lines with water-soluble colored pencils.



2 UNDERPAINT THE SKINS

Layer the outer pomegranate skins with Light Ochre and Ivory. Layer the inner skin with Cream, Ivory and Cold Grey I.



3 WET IT
Apply water with a nearly dry round brush.

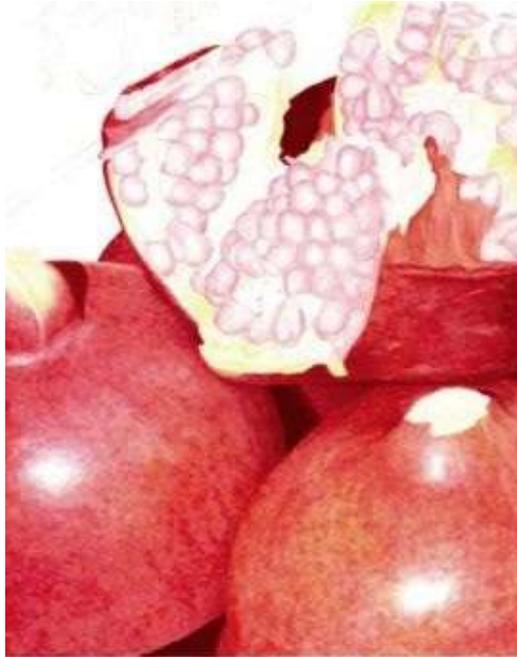


4 LAYER THE SEEDS
Lightly layer Pale Geranium Lake to the darkest area of the seeds only.
Lightly lift and smudge with dry cotton swabs.



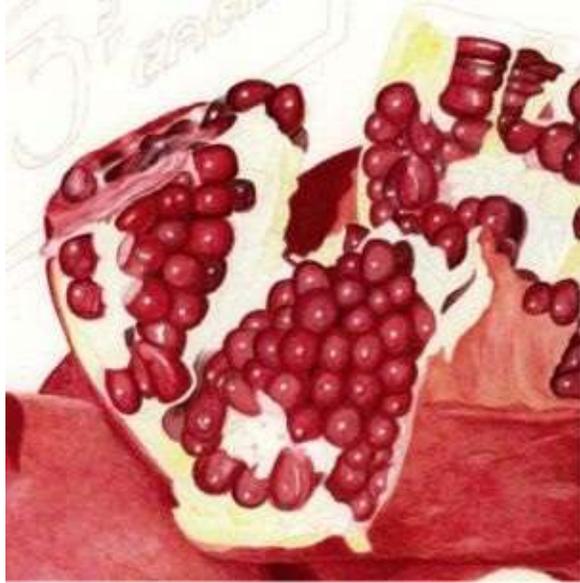
5 UNDERPAINT THE SEEDS

Apply water with a nearly dry watercolor brush, leaving the small specular highlights free of color.



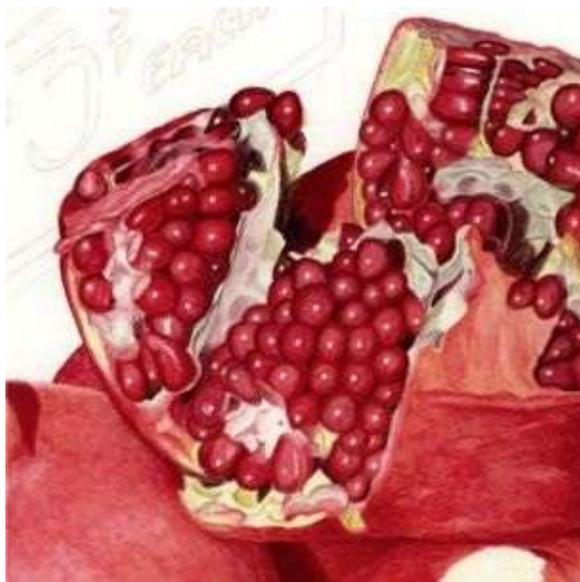
6 PAINT THE SKINS

Break the points off Scarlet Lake, Pale Geranium Lake and Vermilion pencils into a palette and add a few drops of water to each point (see [Watercolor Techniques with Water-Soluble Colored Pencil](#) for more instructions). After the water is absorbed and the color becomes viscous, dab on a thin layer of Scarlet Lake, Pale Geranium Lake and Vermilion with a nearly dry, medium size, round watercolor brush to create the pomegranate skin texture. Working on small areas at a time, lift excess color with a dry or nearly dry cotton swab, then reapply colors. After each layer is dry, repeat dabbing thin layers until the skins have the desired color saturation.



7 PAINT THE SEEDS

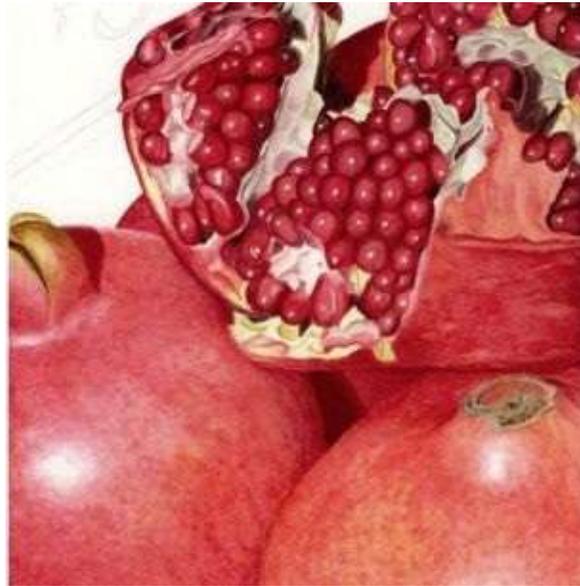
Break the points off Dark Red, Warm Grey VI, and Pale Geranium Lake pencils into a palette and add a few drops of water to each point. After the water is absorbed and the color becomes viscous, paint the seeds' outer portions with a mixture of Dark Red and Warm Grey VI, Dark Red, or Dark Red and Pale Geranium Lake, using a small round brush.



8 PAINT THE INNER SKIN

Using a small round brush, paint thin washes of Warm Grey II, Light Ochre, Brown Ochre, Dark Red, Pale Geranium Lake and Scarlet Lake, until the desired value is achieved. Paint the cast shadows with light washes consisting of

a mixture of Warm Grey VI, Dark Red and Pale Geranium Lake. Paint dark values between the seeds with a mixture of Warm Grey VI and Dark Red.



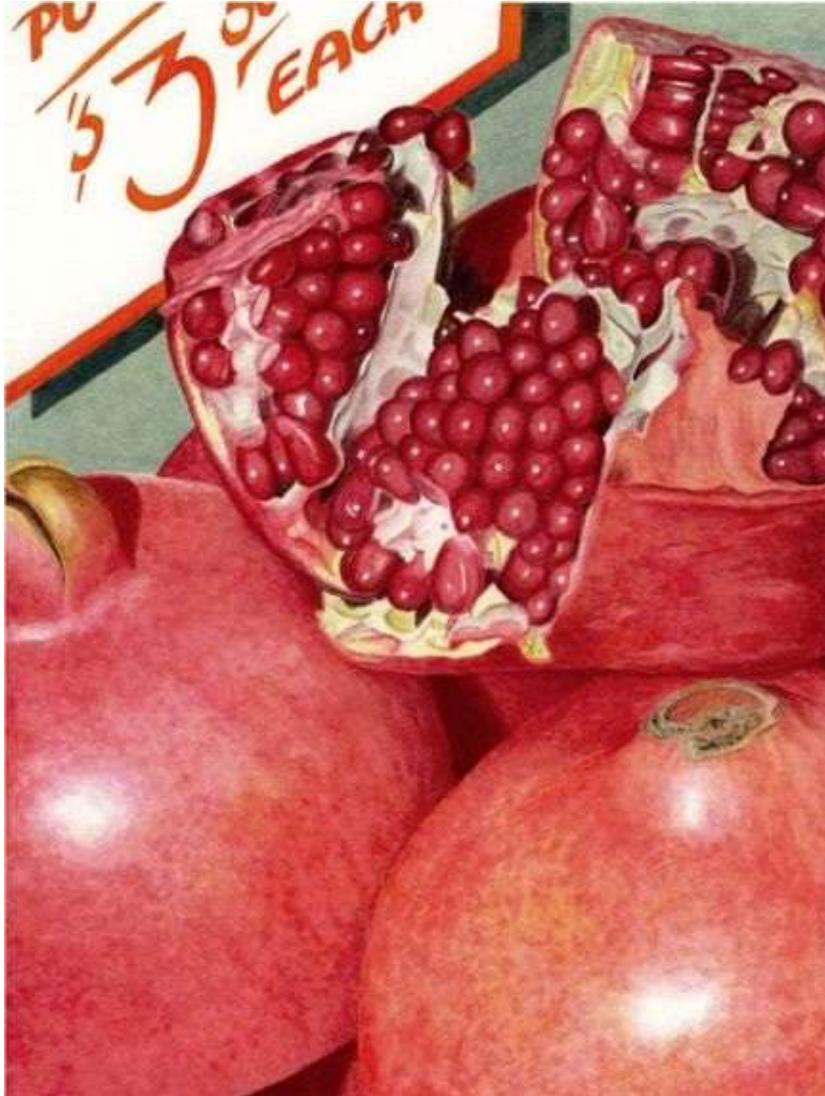
9 PAINT THE STEM ENDS

Using a small, round watercolor brush, paint thin washes of Brown Ochre and Pale Geranium Lake to both stem ends. Repaint the left stem with Brown Ochre and a mixture of Warm Grey VI and Dark Red. Dab Warm Grey II, Brown Ochre and a mixture of Warm Grey VI and Dark Red to the right stem.



10 PAINT THE BACKGROUND

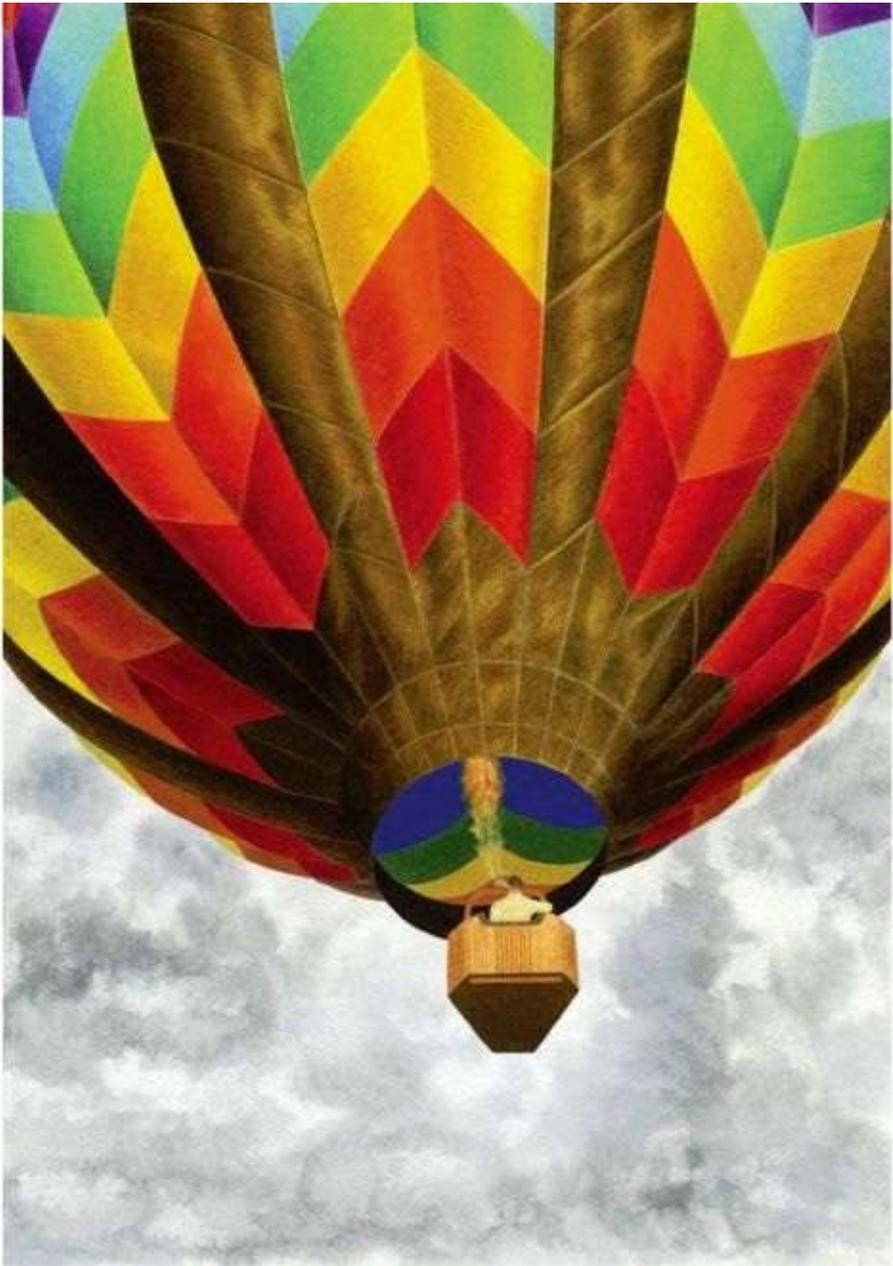
Paint the background with thin washes of Grey Green, avoiding contact with the red areas. When dry, apply Grey Green with a dry pencil to fill in gaps and inconsistencies in color.



11 FINISH WITH THE SIGN AND ITS CAST SHADOW

Using a small flat brush, paint the cast shadow under the sign with a thick, opaque mixture of Warm Grey VI and Grey Green.

Paint the lettering and border with Dark Orange, then sharpen their edges with a dry Dark Orange pencil. Check your painting and adjust wherever necessary.



Combined Technique **DEMONSTRATIONS**

The final chapter of this book features demonstrations that combine some of the colored pencil techniques you've learned about in the previous chapters, such as layering, burnishing, underpainting, and using water-soluble colored pencils. These techniques are shown in this chapter either as separate entities, as in the painting of the wine presser silhouetted against the twilight, or “mixed” together, as demonstrated in the painting called “Rapids.” And, for the grand finale, I hope you'll enjoy the demonstration of a hot air balloon ascending into the sky, which may be a visual metaphor for your future with colored pencil.

demonstration:

ALGERIAN IVY

A water-soluble colored pencil underpainting was chosen for this demonstration to emulate the irregular, subtle values of the ivy. Burnishing and layering techniques are also used. The ivy was painted on grey museum board—the grey surface was used to allow a subject with white edges to stand out from the background. Remember, it is extremely important to use a nearly dry brush when using paper such as museum board that is not designed for water.

MATERIALS

Sanford Prismacolor

Cream, French Grey 10%, 20%,
30%, 50%, Jasmine, Light Umber,
Olive Green, White

Faber-Castell Albrecht Dürer
Gold Ochre, Ivory

Paper surface

Grey Strathmore 4-ply museum board

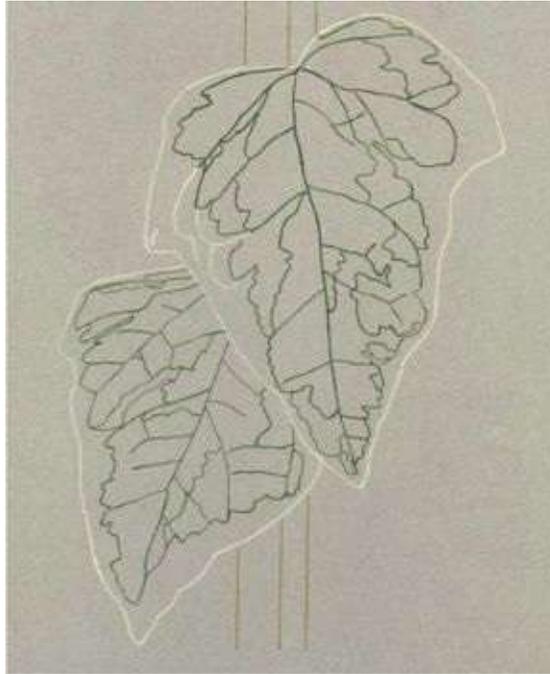
Tools

Medium round watercolor brush (size depends on size of painting)



Reference Photo

COMBINED TECHNIQUES



1 THE LAYOUT

Draw the outer lines with a water-soluble colored pencil and the inner lines with a dry pencil.



2 UNDERPAINT WITH CARE

Using circular strokes, apply Ivory to the ivy leaves. Apply water with a nearly dry brush. Caution should be taken to use as little water as possible to prevent damaging surfaces not intended for water.



3 BURNISH THE EDGES

Burnish the light edges with Cream and White, using lighter applications to show light shadows, or apply French Grey 30% if necessary.



4 LAYER THE LIGHT BLOTCHES AND VEINS

Layer the light green blotches with Olive Green, Cream and White.

Using a sharp point at all times, draw the veins with Olive Green, varying the pressure to depict dark to light veins.



5 PAINT THE DARK BLOTCHES

Apply Olive Green in varying amounts in dark green blotches.

Apply small amounts of French Grey 10% and 20% in lighter areas.

Complete the major veins with Jasmine.

Apply French Grey 50% to the shadow separating the leaves.



6 FINISH WITH THE CAST SHADOWS AND A STAKE

Using long, linear strokes, layer the cast shadow with French Grey 70%. Layer the stake with Light Umber and Gold Ochre.

Check your entire painting and adjust wherever necessary.

demonstration:

SILHOUETTE AT DUSK

This silhouette of a wine presser was found in the Napa Valley in California on the grounds of a winery. Caran d'Ache Neocolor pencils can be applied dry, dissolved with water or, in this case, dissolved with a solvent. Bestine was chosen as the solvent for this demonstration because it is easier to control and produces a more uniform application. When applying the solvent, be sure the cotton ball is not oversaturated, use a light touch, and make each stroke go all the way across the paper without stopping. The borders of the paper were masked with removable tape which was removed prior to painting the silhouette.

MATERIALS

Caran d'Ache Neocolor II Black, Indian Red, Orange, Pink, Reddish Orange, Salmon, Violet, Violet Purple

Sanford Prismacolor

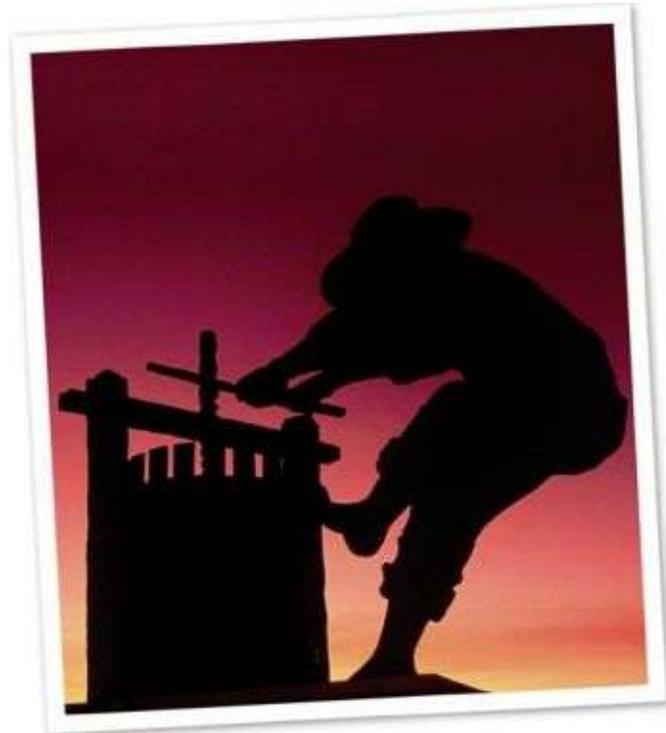
Black, Black Raspberry, Burnt Ochre, Mineral Orange, Pumpkin Orange

Paper surface

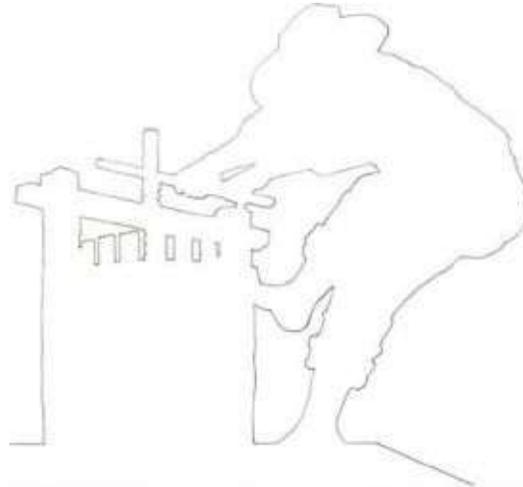
3-ply Bristol vellum, regular surface

Tools

Bestine rubber cement thinner or Turpenoid Rubber gloves
Cotton balls
Cotton swabs



Reference Photo



1 THE LAYOUT

Create the layout with a Black Prismacolor pencil.



2 APPLY THE SKY COLORS

Using horizontal strokes and working from the bottom up, apply gradations of Orange, Reddish Orange, Salmon, Pink, Violet Purple, Indian Red and Violet.



3 WASH WITH SOLVENT

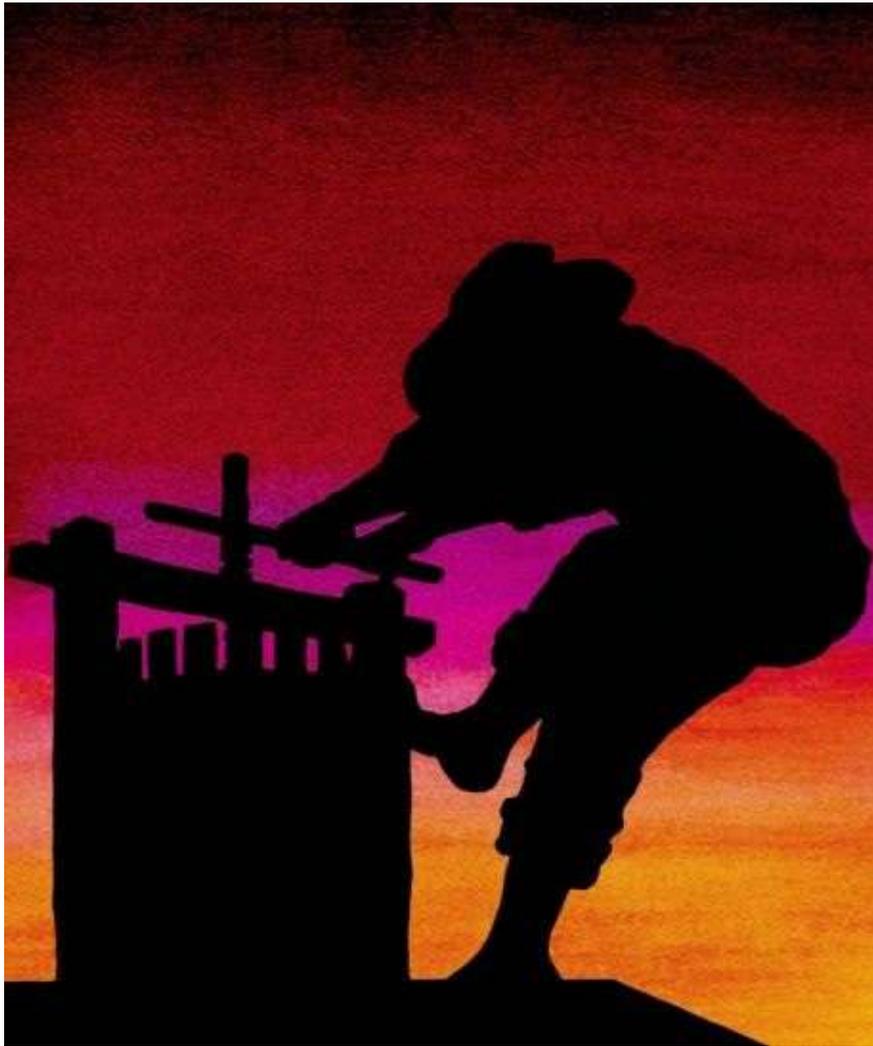
Lightly wipe a cotton ball soaked in solvent across the colored area (you may want to wear rubber gloves for this step). Additional applications of color and solvent may be necessary to fill in gaps.



4 FINISH THE SKY

Lightly apply Black Raspberry to the upper part of the sky. Apply Burnt Ochre, Pumpkin Orange and Mineral Orange to the thin clouds in the lower part of the sky. Apply solvent to the thin clouds with a cotton swab. Do not add

solvent to the upper part of the sky.



5 PAINT THE SILHOUETTE

Burnish broader areas of the silhouette with a Black Neocolor II, then finish the smaller details with a Black Prismacolor. Repeat, if necessary, to completely cover the paper surface.

demonstration:

HOOD ORNAMENT

This demonstration of a 1948 Pontiac hood ornament combines layering and burnishing the highlights with a single color, White. The greenish-yellow reflections in the reference photo were changed to light blue to produce a more natural look, and black museum board was chosen for this demonstration to enhance the look of the highly reflective, shiny chrome.

MATERIALS

Sanford Prismacolor

Blue Slate, Cool Grey 10%, 20%, 30%, 50%, Cream, Pale Vermilion, Poppy Red, Tuscan Red, White

Prismacolor Verithin

White

Paper surface

Black 4-ply museum board



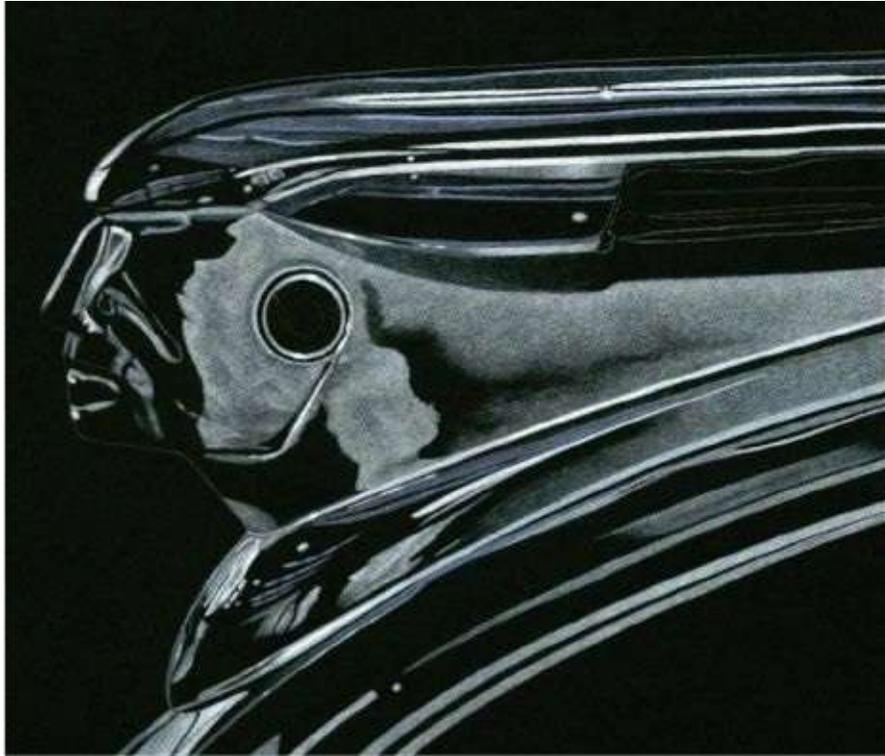
Reference Photo



- 1 THE LAYOUT**
Create the layout with a White Verithin pencil.

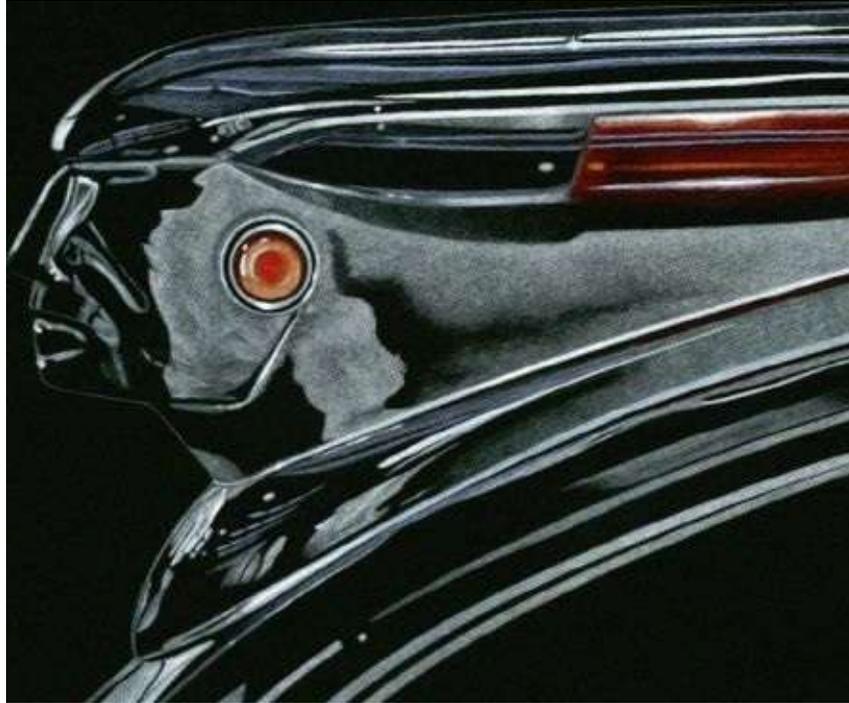


- 2 PAINT THE BLUE REFLECTIONS**
Vary the pressure of a Blue Slate pencil, from light layering to complete paper coverage, to depict the varying intensities of the blue reflections.



3 LAYER THE CHROME REFLECTIONS

The chrome is black, white and four shades of grey. Layer the chrome reflections with Prismacolor White, Cool Grey 10%, 20%, 30% and 50%. Adjust values by allowing more or less of the black museum board to show through. Burnish with White for the highest values. Leave the paper bare for the darkest values.



4 PAINT THE RED TRIM

Layer the red plastic bar with Tuscan Red, Poppy Red and the secondary highlight with Pale Vermilion. Layer the blue reflections with Blue Slate and burnish the highest value highlights with Cool Grey 20%, 10%, and White.

Burnish the red center of the red circle with Poppy Red. Burnish the outer circle with Pale Vermilion and Cream. Burnish the highlight to the left of the red center circle with Cream.

Burnish the remaining highlights with White.

Check your painting and adjust wherever necessary.

demonstration:

ORCHID

In this demonstration, layering, solvents and burnishing are used to explore the beauty of an orchid close up. The orchid's center is underpainted with light yellow hues to prevent them from mixing with increasingly stronger colors overlaid on top. The grainy band of magenta pollen across the center of the white petal is layered and dabbed with solvent, and the upper magenta petals are burnished. There's a little something here for everyone!

MATERIALS

Sanford Prismacolor

Cool Grey 20%, 50%, Cream,
Crimson Red, French Grey 10%,
30%, Indigo Blue, Magenta,
Process Red, Raspberry, Spanish
Orange, Sunburst Yellow, Tuscan
Red, Warm Grey 90%, White

Paper surface

3-ply Bristol vellum, regular surface

Tools

Bestine rubber cement thinner or equivalent solvent

Cotton swabs

Medium and small round watercolor brushes (sizes depend on size of painting)

Colorless blender pencil



Reference Photo



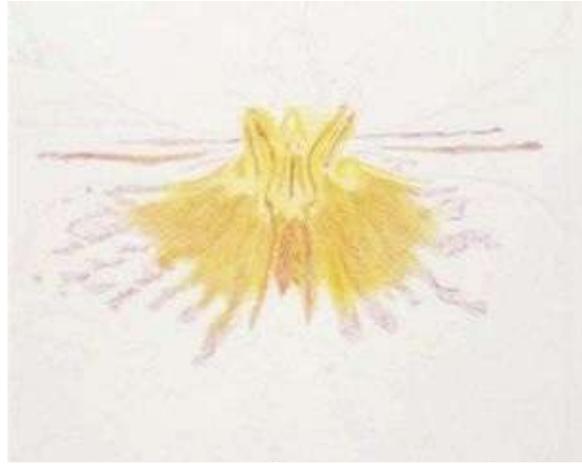
1 THE LAYOUT

Create the layout following the instructions on [Creating the Layout](#).



2 UNDERPAINT THE YELLOW CENTER

Layer the darker yellow areas in the center of the orchid with Spanish Orange, and the lighter area with Sunburst Yellow.



3 UNDERPAINT WITH MAGENTA

Lightly layer the center with Magenta and Spanish Orange, then blend them together with a dry cotton swab.



4 PAINT THE CENTER

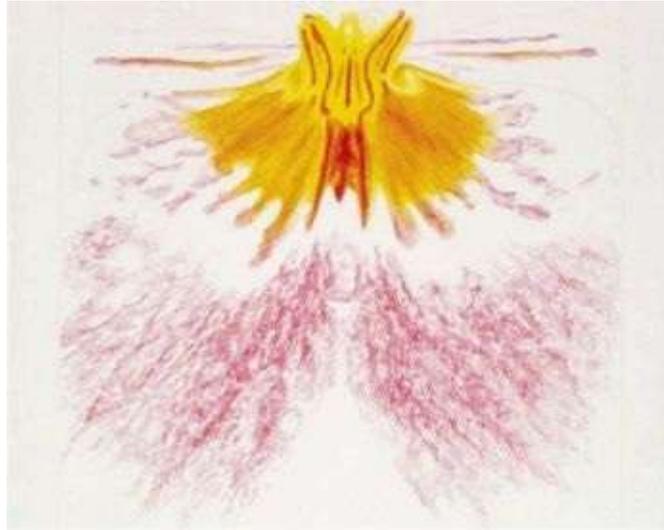
Apply Bestine with a small brush using light, long strokes to the Magenta/Spanish Orange areas in the center until thoroughly blended. Do not mix with lighter yellow areas.

Dab Bestine on the Magenta areas with a small brush, then layer Magenta spots.

Re-layer the Magenta/Spanish Orange areas with Magenta, and re-apply

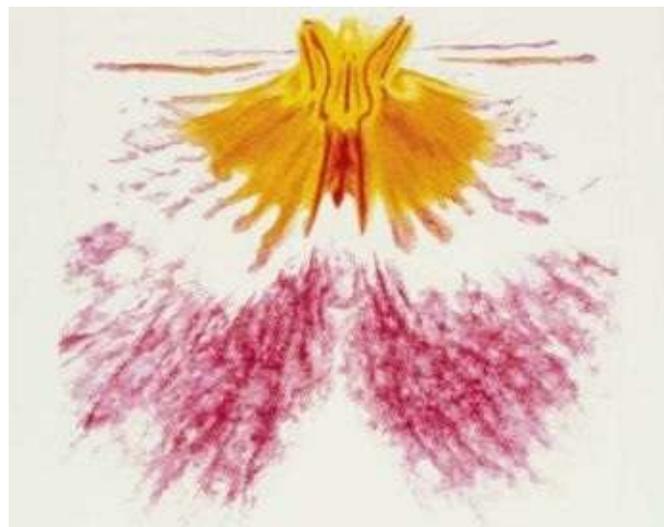
Bestine with a small brush.

Burnish the Magenta/Spanish Orange areas with Spanish Orange, the lighter yellow areas with Canary Yellow, then burnish all but the Magenta areas with a colorless blender pencil.



5 LAYER THE LOWER PETALS

Layer variegations on the lower petals with Magenta.



6 COMPLETE THE LOWER PETALS

Dab Bestine with a medium round brush to the variegations, layering the darker areas with Raspberry and Magenta.



7 COMPLETE THE DETAILS AND LAYER THE UPPER PETALS

Draw the thin cast shadows on the orchid's left side with Cool Grey 20% and on the right side with Cool Grey 50% and 20%.

Layer the variegations on the upper white petals with Raspberry and Magenta, then dab with Bestine, using a medium round brush.

Layer the darkest values of the white pistil with French Grey 30%, then burnish with French Grey 10%.

Layer the white pistil area with French Grey 10% and Cream, then burnish with White.

Layer the darkest values and shadows of the upper petals with Tuscan Red, the mid-values with Raspberry and Crimson Red, and the lightest values with Magenta and Process Red.



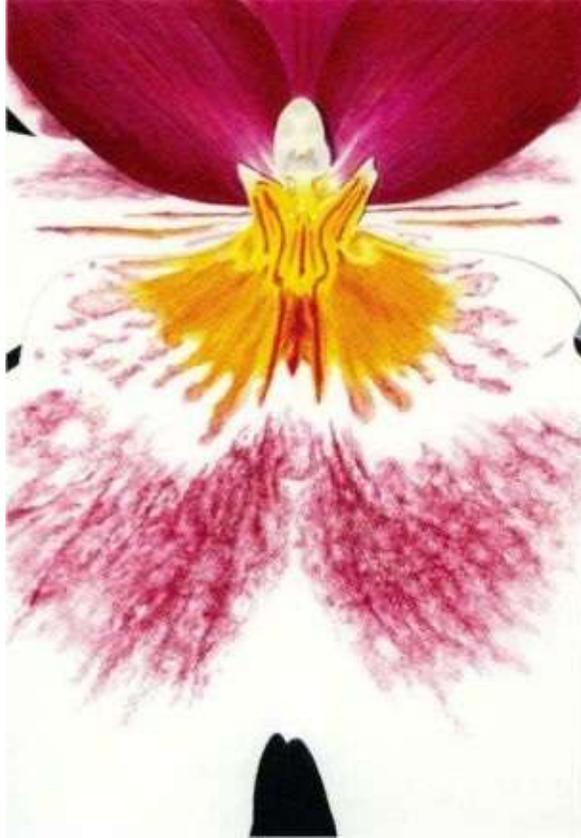
8 BURNISH THE UPPER PETALS

Burnish the upper petals with White, except for the darkest values.



9 COMPLETE THE UPPER PETALS

Layer the right and left upper petals with Tuscan Red (darkest areas only), Raspberry, Magenta and Crimson Red, then layer the center upper petal with Raspberry, Magenta and Crimson Red. Burnish with a colorless blender pencil until the entire paper surface is covered.



10 FINISH WITH THE BACKGROUND
Layer the dark background areas with Indigo Blue and Tuscan Red, then burnish with Warm Grey 90%.

demonstration:

RAPIDS

This demonstration fully exploits the capabilities of colored pencil by combining techniques and media, resulting in a painting of strong textural contrast: the softness of flowing water, and the rock's uneven texture. The subject material itself also contrasts the water's movement with the immobility of the rocks. There are three techniques demonstrated here: underpainting with water-soluble colored pencils, layering, and burnishing.

MATERIALS

Sanford Prismacolor

Bronze, Cool Grey 50%, 30%,
20%, 10%, Dark Umber, French
Grey 90%, 70%, 50%, 30%, 20%,
Light Umber, Limepeel, Marine
Green, Powder Blue, Sand, Sky
Blue Light, Terra Cotta, White

Faber-Castell Albrecht Dürer

Cream, Light Blue, Sky Blue

Faber-Castell Polychromos

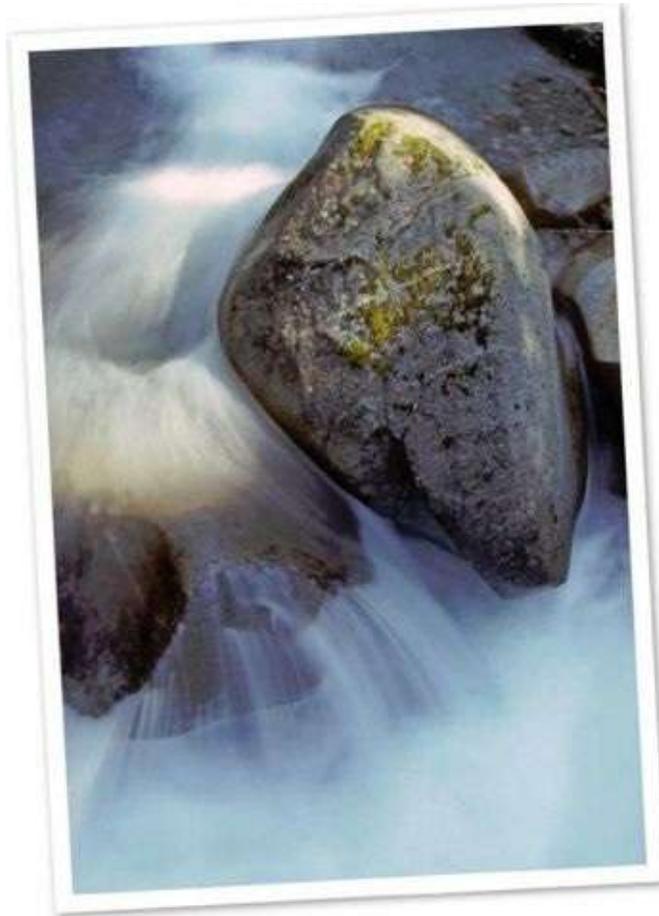
Light Blue

Paper surface

300-lb. Fabriano Soft-press watercolor paper

Tools

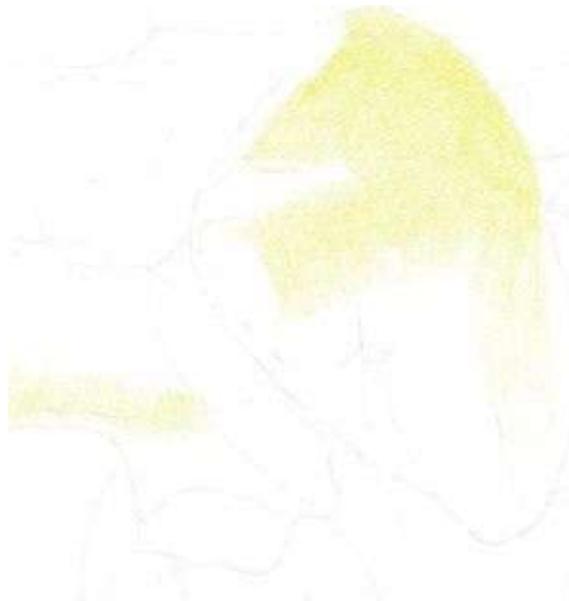
Medium round watercolor brush (brush size depends on size of painting)
Colorless blender pencil



Reference Photo

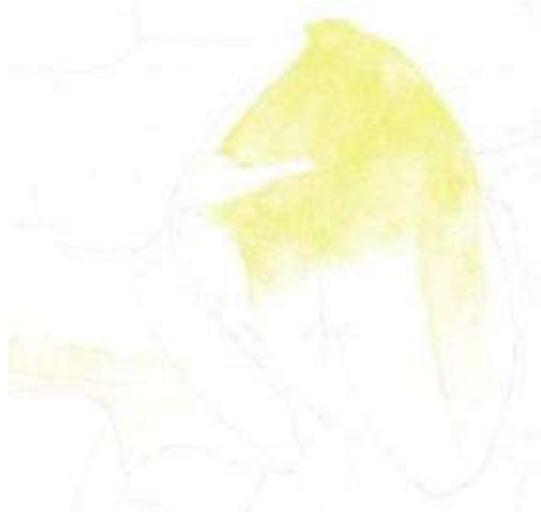


1 THE LAYOUT
Draw the layout lines with wax or oil-based colored pencils.



2 UNDERPAINT THE SUNLIGHT

Layer Cream for the sunlit areas of the large boulder and the submerged rock to the left.



3 APPLY WATER

With a nearly dry medium brush, apply water to the sunlit area of the large rock.



4 UNDERPAINT THE ROCKS WITH BLUE

Layer the rocks with Sky Blue and Light Blue (Albrecht Dürer). Layer the submerged rocks with Light Blue (Albrecht Dürer).



5 APPLY WATER
With a nearly dry medium brush, apply water to the blue areas of the rocks.



6 LAYER THE SUBMERGED ROCKS AND THE FALLING WATER
Using linear strokes, layer the partially submerged rocks with Sky Blue Light, Powder Blue, Light Umber, French Grey 50%, 30%, 20% and Sand (center left area only).

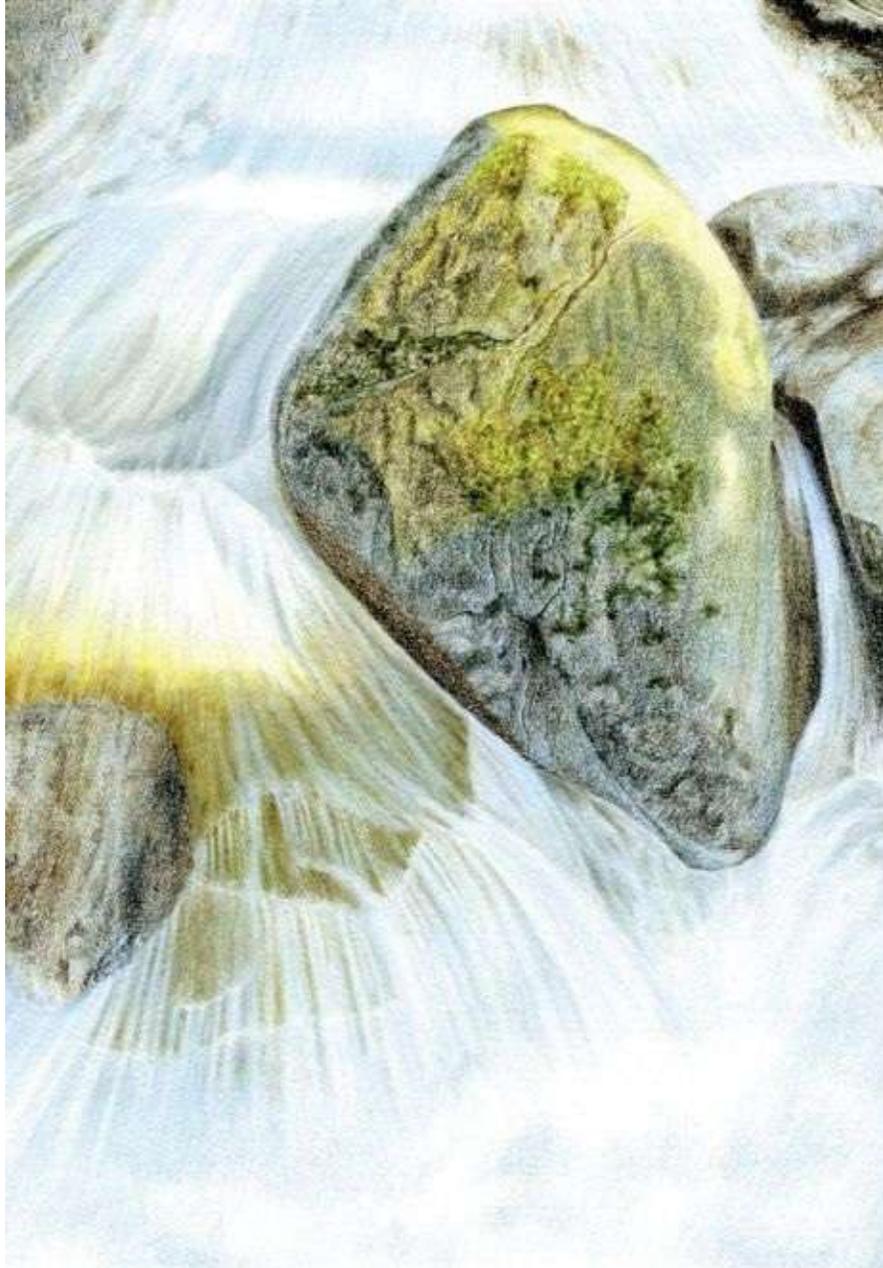
Using linear strokes, layer the falling water with Cool Grey 50%, 30%, 20%,

10%, Powder Blue and Sky Blue Light. Leave lightest values free of color. Use circular strokes at the bottom of the falls.



7 BURNISH THE WATER

Using bold linear strokes, burnish the water's lighter values with White. Re-apply Light Umber and French Grey 50% to the partially submerged rocks in the foreground, then burnish them with White and Sky Blue Light. Using circular strokes, burnish the foam in the foreground with Cool Grey 10%, 20%, Powder Blue, Sky Blue Light and White, allowing some paper tooth to show to simulate mist. Burnish the remaining water and submerged rocks with a colorless blender pencil.



8 ROCK ON (RIGHT)

Layer the rock in the upper left corner with Dark Brown and Light Umber. Allow some of the blue underpainting to show through.

Layer the rock in the upper right corner with Dark Umber, French Grey 90% and Light Umber. Allow some of the blue underpainting to show through.

Layer the rock in the lower left foreground with Dark Umber and Light Umber. Allow some of the blue underpainting to show through. Layer Light Blue (Polychromos) if necessary.

Working now on the large rock: layer the upper left quadrant with French Grey 90%, 70%, 50% and Sand. Layer the upper right quadrant with Cool Grey 50%, French Grey 30% and Light Blue (Polychromos). Lightly burnish the sunlit highlight with White. Layer the lower half with Dark Umber, Light Umber, French Grey 90%, 70%, 50%, Cool Grey 50%, Light Blue (Polychromos), Powder Blue and Sky Blue Light. Using a dull, round point, heavily stipple the moss in the lighter areas with Limepeel, Bronze, Marine Green and Terra Cotta; stipple the moss in the darker areas with French Grey 70%, Marine Green and Bronze.

Layer the group of rocks to the right of the large rock with Dark Umber, Dark Brown and Light Umber, allowing some of the blue underpainting to show through.

Check your entire painting and adjust wherever necessary.

demonstration:

HOT AIR BALLOON

This demonstration combines burnishing and water-soluble colored pencil in two distinctly separate operations. The primary reference photo is also composed of two separate images. Drawing tools such as French curves and an ellipse template were used in the layout drawing and to finish the artwork. Use of these tools is optional. By chance, if there are balloon enthusiasts reading this, the clouds were added for aesthetic interest—it is understood that hot air balloons do not fly in such cloud coverage.

MATERIALS

Faber-Castell Albrecht Dürer Cool Grey III, IV, V, Light Phthalo Blue **Faber-Castell Polychromos** Burnt Ochre, Dark Cadmium Yellow, Light Cobalt Turquoise, Light Phthalo Blue, Terracotta

Sanford Prismacolor

Apple Green, Chartreuse, Chocolate, Copenhagen Blue, Cream, Crimson Lake, Crimson Red, Dahlia Purple, Dark Brown, Dark Umber, Goldenrod, Grape, Grass Green, Indigo Blue, Jasmine, Kelp Green, Mulberry, Olive Green, Pale Sage, Pale Vermilion, Peach, Poppy Red, Pumpkin Orange, Sand, Scarlet Lake, Sienna Brown, Spanish Orange, Spring Green, True Blue, True Green, Tuscan Red, Warm Grey 10%, 20%, 30%, White, Yellowed Orange, Yellow Ochre

Prismacolor Verithin

Apple Green, Canary Yellow,
Dahlia Purple, Dark Brown, Dark
Umber, Goldenrod, Indigo Blue,
Non-Photo Blue, Olive Green,
Orange, Pumpkin Orange, Tuscan Red

Paper surface

300-lb. Fabriano Soft-Press
watercolor paper

Tools

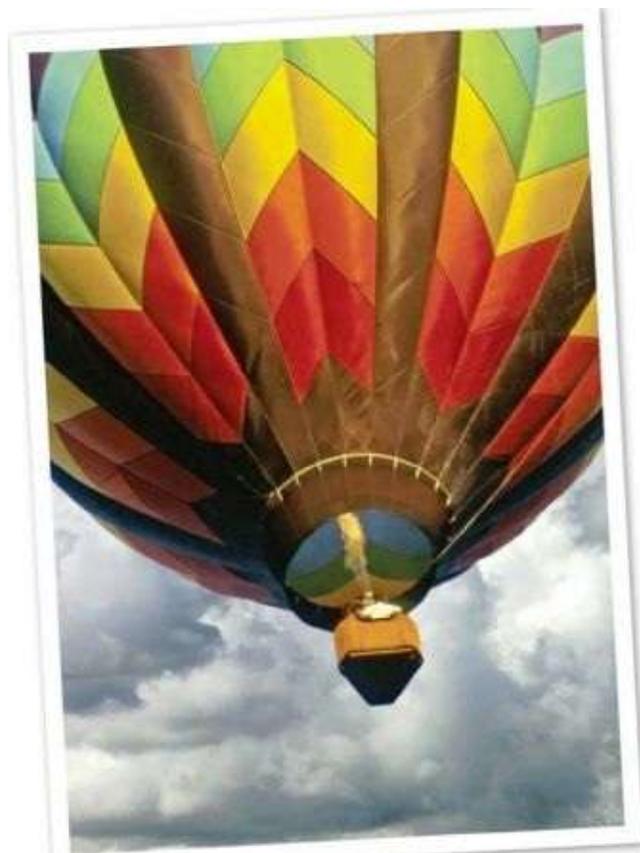
Medium-large round and flat watercolor brushes (brush sizes depend on size of painting) Watercolor palette

Colorless blender pencil

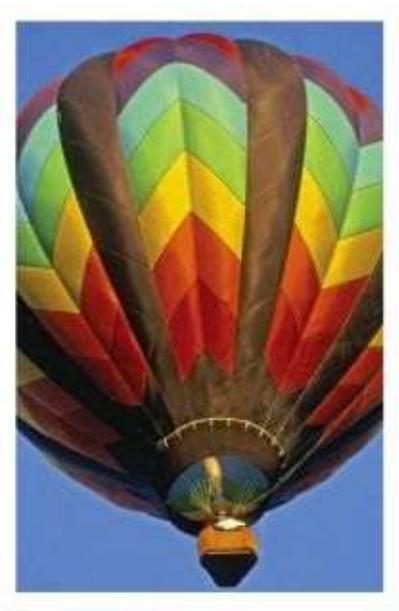
Electric eraser

Bestine rubber cement thinner

Cotton tipped makeup applicators



Working Reference Photo



Primary Reference Photo



Secondary Reference Photo



1 THE LAYOUT

Draw the layout lines with a water-soluble colored pencil.



2 PAINT THE CLOUDS

Break off the points of Cool Grey III, IV, V and Light Phthalo Blue pencils into separate wells on a palette and add a few drops of water to each point.

When the points become viscous, mix the Light Phthalo Blue liquid with each of the Grey hues.

Using a flat watercolor brush, wet the paper with a clear water wash in the cloud area only. Allow the water to absorb into the paper somewhat, then lightly dab the Grey hues onto the wet area.



3 SHAPE THE CLOUDS

Increase the value range and shape the clouds by lightening areas with an electric eraser.



4 UNDERPAINT THE DARK YELLOWS FIRST

Layer Cool Grey 30% to the darkest yellow sections on the left and right undersides of the balloon. Apply Bestine with cotton tipped makeup

applicators.



- 5 UNDERPAINT THE VERTICAL BROWN RIBS**
Layer the illuminated areas of the vertical brown ribs with Yellow Ochre and Spanish Orange.



- 6 APPLY SOLVENT**
Apply Bestine with cotton tipped makeup applicators.



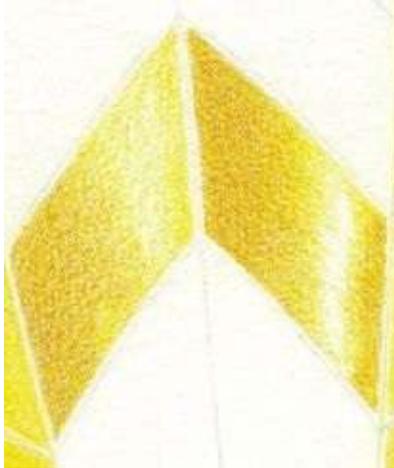
7 PAINT THE V-SHAPED YELLOW STRIPES

The following close-up details depict the typical burnishing process you'll be using for all the different colored V-shaped stripes that go horizontally around the balloon. On these two pages, we'll work on the yellow stripes.

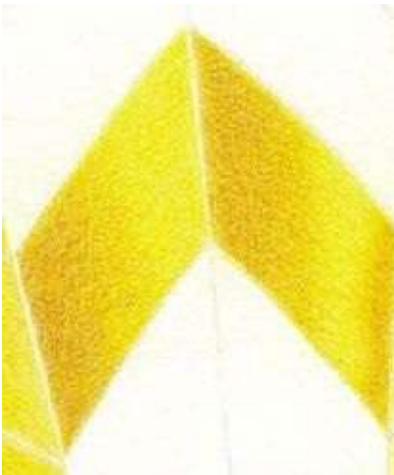


8 BEGIN LAYERING THE YELLOW STRIPES

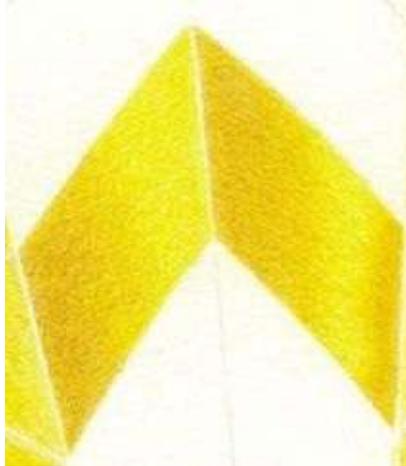
Apply the first layer of color to the yellow V-shaped stripes using Goldenrod.



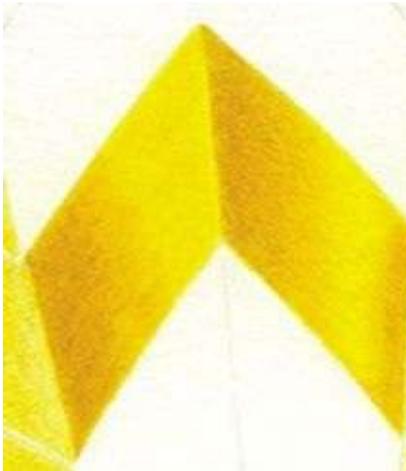
9 NEXT LAYER
Apply the next layer of color to the yellow V-shaped stripes using Spanish Orange.



10 ANOTHER LAYER
Apply the next layer of color with Dark Cadmium Yellow.



11 NOW BURNISH
Burnish the yellow V-shaped stripes with Cream.



12 COMPLETE THE YELLOW STRIPES
Using more pressure, re-layer Goldenrod, Spanish Orange and Dark Cadmium Yellow. Burnish with a colorless blender pencil until the paper surface is completely covered. Clean up edges with Goldenrod (Verithin) and Canary Yellow (Verithin).



13 LAYER THE GREEN STRIPES
Layer Grass Green (darkest values only), Apple Green, True Green, Spring Green and Chartreuse.



14 BURNISH THE GREEN STRIPES
Burnish the green stripes with Pale Sage.



15 COMPLETE THE GREEN STRIPES
Using more pressure, re-layer Grass Green (darkest values only), Apple Green, True Green, Spring Green and Chartreuse. Burnish with a colorless blender pencil until the paper surface is completely covered. Clean up the edges with Apple Green (Verithin).



16 PAINT THE BLUE STRIPES
Layer Copenhagen Blue (darkest value only), True Blue, Light Phthalo Blue and Light Cobalt Turquoise. Lightly burnish with Cream. Using more pressure, re-layer True Blue, Light Phthalo Blue, Light Cobalt Turquoise and Cream. Burnish with a colorless blender pencil until the paper surface is completely covered. Clean up edges with Non-Photo Blue (Verithin).



17 PAINT THE PURPLE STRIPES

Layer Grape (darkest value only), Dahlia Purple and Mulberry. Lightly burnish with White. Using more pressure, re-layer Grape, Dahlia Purple, Mulberry and White. Burnish with a colorless blender pencil until the paper surface is completely covered. Clean up edges with Dahlia Purple (Verithin).



18 PAINT THE ORANGE STRIPES

Layer the orange stripes in shadow on the left and right sides of the balloon with Sienna Brown, Pumpkin Orange, Poppy Red, Pale Vermilion and Orange. Lightly burnish with Warm Grey 20%. Re-apply Pumpkin Orange, Poppy Red, Pale Vermilion and Orange. Burnish with a colorless blender. Clean up edges with Pumpkin Orange (Verithin).

Layer the orange stripes along the front of the balloon with Pumpkin Orange, Poppy Red, Pale Vermilion and Orange. Lightly burnish with Cream. Re-apply Pumpkin Orange, Poppy Red, Pale Vermilion and Orange. Burnish with a

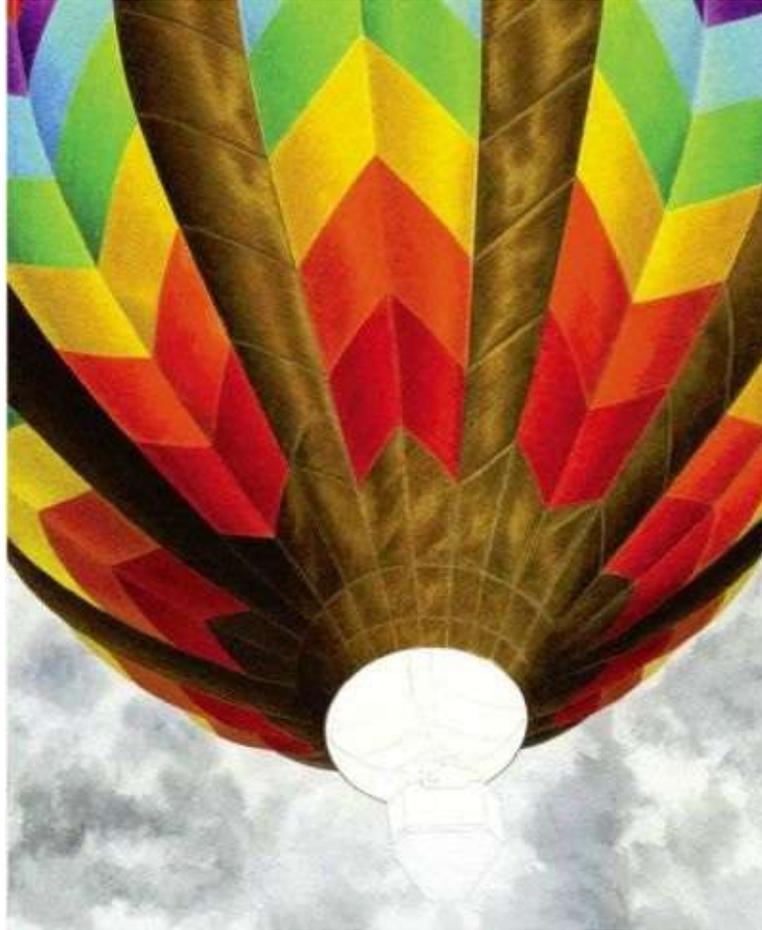
colorless blender. Clean up edges with Pumpkin Orange (Verithin) or Orange (Verithin).



19 PAINT THE RED STRIPES

Layer the red stripes in shadow on the left and right sides of the balloon with Tuscan Red, Crimson Lake and Crimson Red. Lightly burnish the dark values with Warm Grey 20% and the lighter values with Warm Grey 10%. Apply Tuscan Red, Crimson Lake, Crimson Red and Scarlet Lake. Burnish with a colorless blender. Clean up edges with Tuscan Red (Verithin).

Layer the red stripes along the front of the balloon with Tuscan Red (darkest values only), Crimson Lake, Crimson Red, Scarlet Lake and Poppy Red. Lightly burnish with Cream. Re-apply Crimson Lake, Crimson Red, Scarlet Lake and Poppy Red. Burnish with a colorless blender. Clean up edges with Crimson Red (Verithin).



20 PAINT THE VERTICAL BROWN RIBS AND BASE

Layer the base of the balloon and the vertical brown ribs in shadow on the left and right sides of the balloon with Dark Umber, Chocolate and Sienna Brown. Lightly burnish with Cream. Re-apply Dark Umber, Chocolate and Sienna Brown. Burnish with a colorless blender. Clean up edges with Dark Umber (Verithin).

Draw seams with Dark Umber (Verithin), leaving a gap free of color directly below it.

Layer the base and the brown ribs in the front of the balloon with Dark Umber (darkest values only), Chocolate, Sienna Brown and Yellow Ochre. Leave seams free of color. Burnish with Cream. Re-apply Dark Umber, Chocolate, Sienna Brown and Yellow Ochre. Burnish with a colorless blender, dragging color into the seams. Clean up edges with Dark Umber (Verithin) or Dark Brown (Verithin).



21 PAINT THE PILOT AND GONDOLA

Layer the pilot's jacket with Sand and Jasmine, then burnish with Cream. Layer the pilot's neck and ears with Peach and burnish with Sand. Layer the pilot's hair with Dark Brown and Dark Umber Verithins.

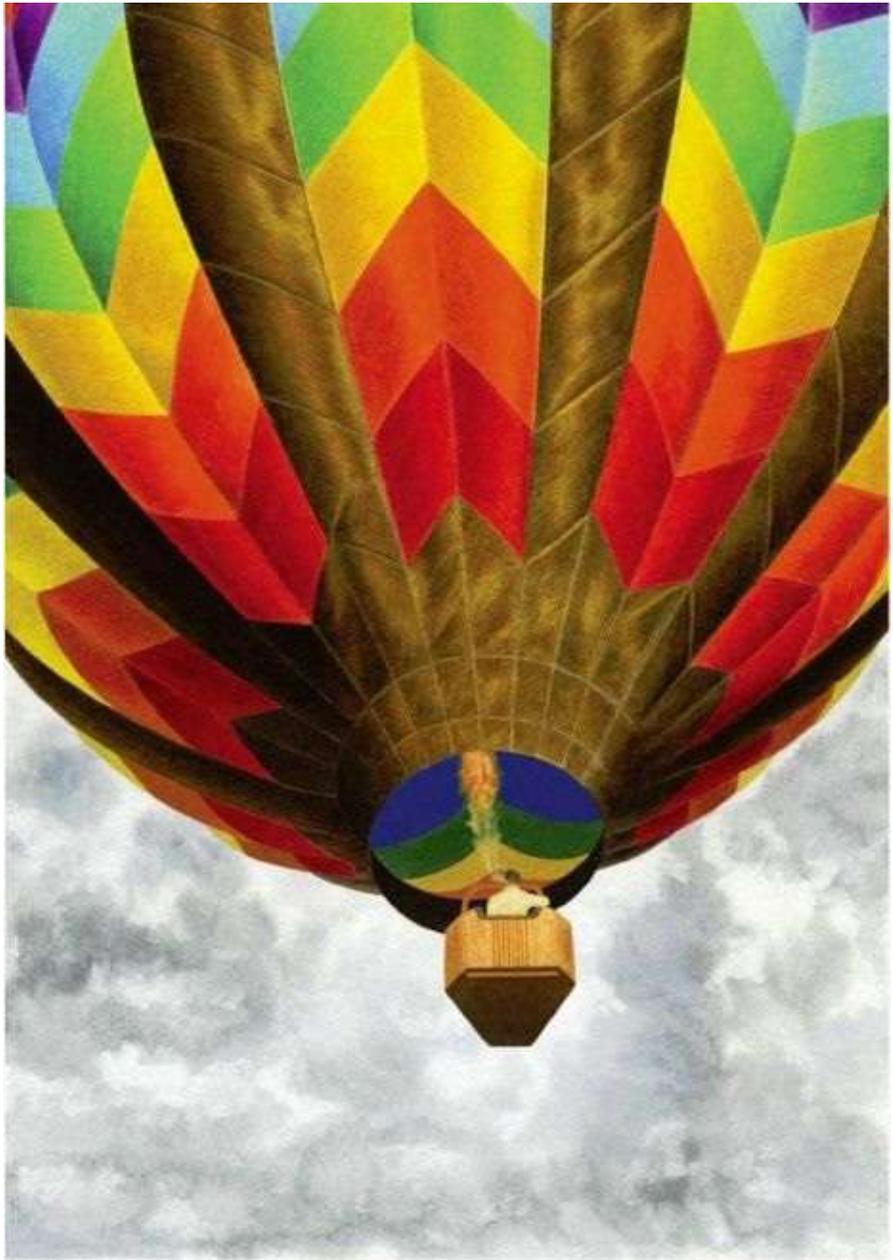
Layer the front and sides of the gondola with Yellowed Orange. Apply Bestine with a small round brush. Using vertical, linear strokes, layer Burnt Ochre (Prismacolor) to the right and left sides of the gondola, and Terracotta (Polychromos) to the front. Layer Dark Umber, Dark Brown and Sienna Brown to the underside of gondola, then burnish with Cream. Using more pressure, re-apply Dark Umber, Dark Brown and Sienna Brown, then burnish with a colorless blender. Clean up edges with Dark Umber (Verithin) or Dark Brown (Verithin). Burnish the roll bar with Burnt Ochre (Polychromos).

22 FINISH WITH THE INSIDE OF THE BALLOON AND THE FLAME (RIGHT)

Layer the yellow stripe on the inside of the balloon with Warm Grey 30%, Goldenrod and Yellow Ochre. Burnish with Spanish Orange and a colorless blender. Clean up edges with Goldenrod (Verithin). Paint the orange stripe with Warm Grey 30% and Pumpkin Orange. Burnish with Pale Vermilion and a colorless blender. Clean up edges with Pumpkin Orange (Verithin). Paint the green stripe with Kelp Green and Olive Green. Burnish with Apple Green, Olive Green and a colorless blender. Clean up edges with Olive Green (Verithin). Paint the blue stripe with Indigo Blue and Copenhagen Blue, leaving an area free of color for the flame. Burnish with True Blue and a colorless blender. Clean up edges with Indigo Blue (Verithin).

Paint the flame in the blue stripe area with Yellowed Orange and Terracotta

(Polychromos). Burnish with White, then burnish with Yellowed Orange. Heavily apply Yellowed Orange and White over the green and yellow stripe areas. Adjust as needed wherever necessary.



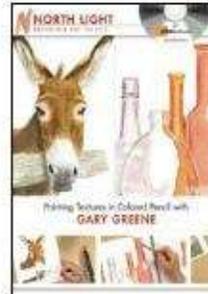
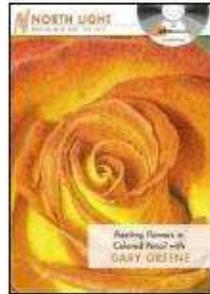


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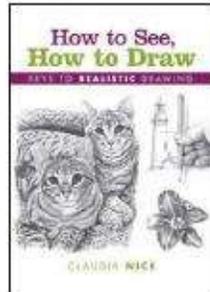


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