Colored Pencil

Promo Issue 2016
FREE DIGITAL
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PROMO ISSUE 2016

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EDITOR’S NOTE

FREE DIGITAL PROMOTIONAL ISSUE

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Checking values seems simple enough, but what exactly does it mean and how can it improve your art? A value check is an easy step during a work-in-progress that will aid you in fine tuning the degree of contrast and colour value in your work.

A challenging assignment I was given during my formal art training involved taking a black and white photograph and converting it to colour. It’s not as easy to do as one might think. For one, there is the tricky task of picking a colour palette that will best complement the degree of grayscale in the original black and white photo. I recently revisited this black and white to color experiment and was once again surprised at how much there is to learn about balancing colour with just the right degree of contrast and hue.

This applies not only to my art assignment but also to every colored pencil work. The idea is to remove some of the guesswork of developing colour by revealing whether you have enough lights and darks to produce deep, complex contrast while at the same time enough unity to create lush, sweeping hues. Plus, with technology it is quite easy to do. Often during the process of any coloured pencil work I stop to examine the piece through the black and white filter on my phone’s camera. It is also simple to upload a photo to a free photo editing website for the same results.

The photograph I worked with in this depiction was a close up of white Azaleas and the surrounding greenery from my front garden. I decided to work with a cooler palette and chose a mixture of blues and purples for the majority of the piece. I think it was a good choice for working with the petals’ natural shadows.

This first photo is an in-progress check up, making sure that I was getting the hues of the chosen colours light enough in the brighter areas and dark enough in the shadows to provide a realistic degree of contrast.
In this case, the contrast seemed to be coming along nicely, but I was not as pleased with the depth of the hue. I was after bold, rich colour, but there had to be a balance of unity in addition to contrast. Checking the colour converted to grayscale was my indicator of what needed to be deepened and whether adjoining hues were already harmonious.

The second set of photos taken brings it all closer to the finish line.

One final check….

Thank goodness for today’s technology at our fingertips. I remember a time not all that long ago when the only solution to checking values was to back away from the work and squint!

I hope this helps.
How can you be sure you're investing in the right paper for your style of drawing?
If you have at any point experienced sensory overload when choosing the best substrate for your work then maybe a crash course in paper will help diminish those bobbling question marks that loom over you as you stare at the sea of choices in the paper isle.

About Paper
What is paper made of?

CELLULOSE  - This is an organic compound found in plant life. Cellulose molecules in paper stick together during the paper making process because they are made of long strings of glucose molecules, one of the components of common table sugar. The fibers are beaten and reshaped into paper sheets. In order to keep the fibers' length intact the process requires beating down the substance as opposed to chopping. This ensures that the fibers' natural durability passes through to the final paper product.

COTTON LINTER – After cotton fiber is separated from the seed, linter is the finer fiber still attached to the seed. Linter fiber is of pure, naturally acid-free quality. This makes good quality paper. Stonehenge paper is processed with linter.

RAG & RAW COTTON – Mainly described as cotton cloth, rag has also been described as raw cotton. The longer, more durable fiber on the cotton is used in cloth making. Cloth material can be re-used as paper through a boiling/ beating process. Impurities are removed and the renewed fiber is ready for paper making. Just like rag (cloth) cotton, raw cotton goes through an extracting wash to remove any impure compounds naturally found in the plant.

WOOD PULP – The two most popular methods of creating pulp for paper are mechanical and chemical processes. In a nutshell, the mid 1800s mechanical process failed to extract the lignin, thus ending in highly acidic paper. The chemical wood pulp process was later developed in the late 1800's. In this process, wood chips are cooked in chemicals that dissolve the lignin, reducing the acidic properties. Alpha cellulose is an acid-free wood pulp that is cheaper than acid-free cotton. Cotton rag, however, is unsurpassed in its strength due to its long fiber strands. Wood pulp's fiber strands are shorter and less durable thus more suitable for lower and mid-grade papers.
This overview covers the basic characteristics of some popular substrates. It’s truly a personal preference in the end. What your fellow artist feels is all the rave may take a back seat to your favorite choice.

Bristol board and Bristol paper are terms used interchangeably. Originating in Bristol England, this stock comes in various weights and ranges from plate (i.e. smooth) to rough in texture. Its process involves two or more plies of paper adhered together. Its most significant characteristic is that of being two-sided. This gives you the option of drawing on either side of the paper. One side is plate while the other side is more toothy, commonly called the vellum, or felt, side.

The French word vellum refers to a parchment paper. Historically, vellum was created from calf skin. After a rigorous wet/dry stretching process the skin was used for religious texts and document recording. This process was time consuming, thereby making the vellum substrate a more luxurious means of print making. Vellum has a translucent quality due to the uneven ply of thick and thin across the sheet. Modern parchment paper simulates this marbled appearance. Genuine vellum is smooth and thin. It is best used for manuscript/document writing, transferring images, and blueprint making.

Today, manufacturers will include the word vellum on their product not so much to sell a likeness to true vellum but rather to suggest good quality. If you see a thick, opaque card stock that bears the word vellum it’s likely a marketing tactic. Vellum is also used for describing paper with tooth. Despite how loose its meaning has become the odds are you’re still getting a nice paper, but just know that vellum can be a fancy word for “quality,” it can be a description of tooth, or it can be a sincere manufactured likeness of genuine vellum.

The Strathmore papers are broken down into series to help clarify what your needs will be. The number given to a paper describes its grade.

100 Series: “Youth” - Designed for small children, introducing them to the world of art.
200 Series: “Skills” - Designed for higher volume sketching and practice.
200 Series: “Good” - This economy grade paper is great for daily use and/or beginning artists.
300 Series: “Better” - A medium grade paper designed for the student artist who practices for study and technique.
400 Series: “Best” - This line is created for the advanced artist. With a harder surface and a variety of textures, this line considers the artist who toggles between mediums.
400 Series: “Recycled” - The advanced artist uses this paper series with an eco-friendly conscience. Made with Grade A post consumable fiber, the artist contributes to the environment with his/her purchase.
500 Series: “Premium” - In the premium series, all texture varieties are acid-free archival quality. This is a professional grade series designed for advanced works.


Probably the most well known among the colored pencil communities, Stonehenge is a popular paper of choice. With its 100% cotton, acid-free properties, this medium-toothed substrate can take multiple layers with minimal build-up. It works well for both wax and oil pencils with a seemingly perfect tooth that absorbs color well.
Although originally intended for pastel use, colored pencil artists enjoy the sanded surface of pastel paper as well. Pastel paper is somewhat akin to sandpaper, coated with pumice, aluminum oxide, silica sand, or metallic crystals. The best part of using a pastel paper is that it has a wonderful pigment grip which in turn creates a nice depth to the drawing. Be prepared that the gritty tooth will eat up your pencils quite fast. It's worth it though. You can factor this into your commission cost. If you are doing it for joy, you will surely get a great experience working on a pastel ground surface. It's never a waste of material whether you are earning a profit or doing it for fun and study. Either way it's a great experience.

Suede board is a thick stock (heavy weight) paper with a felt-like nap. Colourfix manufactures an archival quality board that can handle several mediums, including pencil work. The soft napped surface is rather deceiving in that it actually has a bite to it. The surface has good pigment grip, but its toothy surface makes it difficult to achieve fine lines. You will need harder lead, such as an oil based pencil along with Prismacolor Verithins, to help create the finer lines you're looking for.

Velour paper has velvet like texture. Hahnemühle is a 400 year old German brand that makes a great velour paper. The surface is flocked with a cotton/viscose rayon blend. This is a PH neutral, pliable paper that comes in many colors and sizes. Velour paper, along with suede board, is intended for pastel use so you may consider pastels pencils with this paper. Hahnemühle prides itself on having a smudge resistance surface that can handle many layers.

Mixed Media

This is a wonderful substrate for those who incorporate other mediums into their pencil drawings. Its durable toothy surface and thick weight can withstand a wet/dry combination of various applications from pencil and pastel to watercolor.

Illustration Board

Also called poster board, this is a tricky substrate in understanding its true quality. Illustration board can be made of a wood pulp core with a layer of cotton paper adhered to its face. It comes in varying thickness and can have both a smooth or textured surface. Typically processed with a wood cellulose or recycled material core, it does not meet the minimum standards for archival quality. An illustration board can brag of being 100% cotton, but this only applies to its outer layer sheet, still not making it archival quality. Strathmore's illustration board is an exception. They've created a board using 500 Series drawing sheets mounted to both sides of a high quality archival, lignin-free white board. Illustration boards, mat boards, and mounting style boards are not recommended for fine artwork, as it does not have a sustainable standard of quality.

Museum Board

This is the highest quality mat board, comprised of 100% cotton. Museum board is an archival quality substrate. This board comes in varying thickness with the heaviest weight used in museum picture framing. Museum board is said to withstand a storage life of many hundreds of years.
Stacey Crummett is a pencil and pastel artist with a vocational degree in graphic design and an AA degree in business. She has over 16 years’ experience in the printing and graphics industry. Stacey has been working with colored pencils for 30 years. She currently resides with her husband and two kids in California, USA.

ARCHIVAL The ISO is a global standard of quality set by a reputable organization called the International Organization for Standardization. These folks, along with national-level organizations, have set minimum standards for what paper qualifies as archival. The list of criteria is quite long-winded, but a couple of important aspects are: the paper must be cotton, cotton linters, hemp, or flax and must be able to withstand a storage life of several hundreds of years. The paper samples go through a gauntlet of testing to meet compliance. A paper manufacturer has the choice of whether it wants to display a Certified Archival symbol or not. If you want to be sure, I would recommend contacting your paper source to find out if they are certified compliant. The term permanent paper is described as “the ability of paper to last at least several hundred years without significant deterioration under normal use and storage conditions in libraries and archives.”

HOT PRESS is a smooth surfaced paper. It’s a process whereby a sheet of paper is run through hot cylinders, resulting in a smoother texture.

COLD PRESS is an opposite process where paper is run through cold cylinders, leaving tooth to the paper surface. A good way to remember which has tooth and which doesn’t is to think the cold gives you bumps! Illustration board is popularly created with sheets of hot or cold press paper adhered to a wood based core.

LIGNIN is an organic binder found in wood and plant cellulose fibers. This is undesirable in the production of paper because it reacts with light and/or heat. This in turn produces henols (alcohols) and acids, which cause deterioration of the paper. Make sure your product says acid-free. Most papers are either naturally acid-free or have undergone an extracting process that deems it acid-free.

ALUM Alum is a chemical additive in paper making. The process is called sizing. It controls the bleeding that occurs when ink lays on the paper surface. As the ink settles it spreads, causing a smeared vein-like result. The alum prevents this from happening but, consequently, it has a negative impact on the PH balance in the paper. The over-bearing acidic content causes great damage in the long run. Alum was used throughout the 1800s, but today it’s not used nearly as much.

On the other hand, alkaline sizing is good! Alkaline is a PH neutralizer that provides further protection against residual acids found in the paper, as well as environmental acids.

As if pencil shopping weren’t dizzying enough, choosing the right paper will knock ya’ over sideways with all the choices to select from. It’s important to know what paper descriptions mean when choosing the right one for your style. You can take the advice of a fellow artist by getting the brand they get, but it’s important that you know what kind of results a paper will produce once your pencil strikes the board!

Enjoy yourself and always remember: life is short, ART HARD!
Q: Hi! I am wondering if you can shed some light on a situation I have run into. I was recently talking with another artist who told me I shouldn’t post any of my artwork on Facebook. He said if I do then I run the risk of someone stealing my image and possibly making money off of it. I enjoy posting my work to my art Facebook page, but how can I prevent my images from being stolen? Should I close my page?

A: Wow! Before jumping the gun and shutting down your page, let’s stop for a minute. It would seem your artist friend is either very traditional in his perception of how artwork is to be sold (i.e. through galleries) or he has had an unfortunate incident where his image has been stolen and used for profit without his consent. Sadly, this does happen. But it can happen anywhere, not just on Facebook. Someone could also very easily find an image from a book or magazine and do the same thing. Does that mean we throw them all away? Of course not. Instead, we become smarter about how we make our images available to the public.

Here are some suggestion to prevent your images from being stolen:

**Watermarking**

If life were perfect we could post our artwork online without people exploiting it as their own. Realistically, though, we need to take precautions to prevent such theft, especially considering the hours, days, and sometimes weeks artists invest in creating a work of art. One of these precautions is watermarking.

Watermarking is when you digitally add a translucent imprint of your name onto a piece of work. Placing a watermark over the image asserts your ownership of the piece and can help prevent its misuse.

While it makes it harder, a watermark can’t completely stop someone from re-selling your artwork. Anyone with Photoshop skills and a little patience can remove a watermark. You can always enlarge the watermark to make it more difficult to remove, but the larger the watermark the more it obscures the image, covering up your hard work and making it less appealing.
**Warning**

Although it doesn't physically stop anyone from copying your image, adding an aggressive copyright warning below images may deter someone with ill intent. Being upfront with your position on copyright infringement lets them know you are informed, you take this seriously, and they should not mess with you!

![Image Size](image.png)

**Resizing**

When you upload your image it’s a good idea to resize it to no more than 600 pixels by 600 pixels at a resolution of 72 pixels per inch. On a screen this is a decent size and large enough to view easily, but if anyone were to copy or download your image the best quality resolution they could attain is a 72 dpi image at about 8x8 inches. Further, if anyone tried to print one of your images at a decent resolution (225 dpi or better) they would have to reduce the overall height and width of the image too much to make it worth it. Resizing your image is probably the safest option to prevent stealing.

Bottom line, there is no 100% guarantee that your art will stay safe once it’s online. If someone wants to copy or download it they will. By implementing some of these protective parameters, however, you can deter potential thieves from stealing your image while still promoting your artwork and enjoying the online art community.

There will continue to be artists who refuse to post their artwork online, and yes, this is the securest way to avoid art theft. I believe, however, that there is much to gain when you take risks. Making your artwork available to the public is a risk, but it’s a risk that creates exposure and community. You should be protective of your work, but being overprotective will gain you nothing. And as an artist who works very hard to make it in this linear world, I will take that risk every time.
**NEW MULTI-MEDIA PAPER!**

**CRESCENT RENDR NO SHOW THRU SKETCHBOOKS, PADS, AND ROLLS**

No Show Thru Paper by Crescent is the ideal choice for artists who regularly use a multitude of different media because it accepts all media types without showing through the other side of the paper. 110lb/180gsm, acid-free and lignin-free.

Choose from pads, sketchbooks, and rolls.

Retail Price: $9.99 - $27.59
BUY: As low as $7!


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**DERWENT WATERCOLOR PENCILS HARDWOOD BOX SETS**

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Bonus pack includes 12 FREE Ticonderoga No. 2 pencils.

Retail Price: $24.99
BUY: $23.99

[http://bit.ly/1G7OR4g](http://bit.ly/1G7OR4g)

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All prices listed here are subject to change without notice.
While I spent a lot of time drawing as a kid, I didn’t realize this was something I wanted to do for a living until I was 19. I was walking around Laguna Beach, CA with a friend when I came across an outdoor art vendor who was selling her dolphin paintings for thousands of dollars each. My practical teenage brain figured I could paint dolphins, too, so I could make tons of money as an artist! While this is obviously not how the art world works, it was what moved me onto the path that I’ve been on ever since.

Early in my career I only painted surreal marine life. Living in Southern California at the time, and before the days of the internet where I could sell online, this was a fitting subject for the area. I hung my work anywhere that would let me. Local art galleries, small art shows and fairs, and even a coffee shop. Once the internet became widely used I was able to start selling my work online and expanded my subject matter to include wildlife, surrealism, and portraits. Today my work is on display in several businesses around the US, at the Frisco, TX city hall, and in homes around the world. My work has been published on several book and CD covers. I am also the co-host on a new colored pencil podcast with artist John Middick. The link to that can be found on my website http://www.Lachri.com.

After a few years of painting, I started teaching my own art classes. What I learned in teaching those classes, though I didn't realize it at the time, was a huge step in directing me to what I do today. Now, 19 years after my decision to become an artist, I am teaching people around the world through my YouTube videos in painting and drawing techniques along with art product reviews, art business, and social media tips: http://youtube.com/lachri

My total love for and obsession of colored pencil didn't really hit until early 2014. I did not enjoy working with the pencils I had been using for the past 20 years. I kept using them because I didn't realize there were alternatives. I felt like I spent more time fighting with my tools than actually creating art. Because of this I preferred to work in oil or acrylic paints. I only completed a colored pencil piece a few times a year (compared to a new oil or acrylic painting each week).

Deciding that the tools I was using may be part of my love/hate relationship with colored pencils, I decided to try another brand. My first piece with Faber-Castell Polychromos had me completely in love with the medium! These pencils were perfect for getting the super fine detail that I enjoy so much. Several months later I added Caran d'Ache Luminance to my arsenal and now use both together. I also changed the type of paper I was using to Fabriano Artistico HP and Stonehenge. That change in pencils and paper made all the difference in the world for me. These materials just work so much better for the techniques that I use. With my renewed love of colored pencils, I now turn to this medium as often as I do oil or acrylic paints.
When working in colored pencil I normally start with my background. I like to work in colored pencil very much like I do oil or acrylic paint, starting with whatever is farthest back, progressing my way forward, and working in layers, lots of layers. I generally apply three or four layers of colored pencil to the paper and then blend it out with a paint brush and Mona Lisa Odorless Paint Thinner.

Next, I apply three or four more layers and blend that again with the paint thinner. I will repeat this process until I have the color saturation how I want and have lost the grainy look of the pencils. I normally end up with around 20 layers of pencil on any given area.

Another method that I enjoy is using the airbrush for my backgrounds to get a really soft, out of focus look and then I use the colored pencil for the subject, creating extra depth in the piece.

I use masking fluid and/or frisket to block out my subject while airbrushing to keep that area of the paper white until I’m ready to start with the colored pencils. An added bonus to using the airbrush for my backgrounds is that it saves quite a bit of time. A background that would take me one or two days to completely finish in colored pencil will take around thirty minutes with the airbrush.

“Nebula”
11x14”

Polychromos and Luminance over an airbrushed background

Video: https://goo.gl/WnO58Q
Lisa Clough-Zachri

“Twilight” 10x14” - Polychromos over airbrush

“Illumination” 11x14” - Polychromos and Luminance

“Zaylie” 10x10” - Polychromos and Luminance

“Kaleidoscope” 11x14” - Polychromos and Luminance over airbrush

View the video tutorials to artwork here:  www.goo.gl/jHHhkK
"Awake" 11x14" - Caran d'Ache Luminance

"Eagle Cry" 11x14" Polychromos

"Paper Walls" 11x14" Polychromos and Luminance over airbrush
The Journey to Wisdom
by Wendy Layne

About Wendy
I was born in 1967 and currently reside in The Woodlands, Texas. I discovered my natural ability to draw as a child and art has always been an important part of my life, but as a wife and mother of five children raising a family was my priority. For many years I was limited to creating in a small corner of my bedroom very late at night while my children slept. As my children have grown I now find that there is an overwhelming pull for me to create, and my home now includes a 200 square foot art studio. I am experienced with watercolor, acrylic, pen and ink, collage, and sculpting with clay. After discovering colored pencils in September of 2014, however, they are now my preferred medium. My goal is to spend the rest of my life deeply immersed in the art community, inspiring other artists and art enthusiasts with my work.

Wisdom - The Drawing

After my son-in-law’s mother, Nancy, learned of my ability to draw with colored pencils she introduced me to the talented photographer Surender Bodhireddy located in Lubbock, TX.

Nancy was impressed by the beautiful pictures of ducks that he would post on his Facebook page. Once I saw his photography it was easy to see why she was impressed. His images spoke to the artist in me. After talking to him he was excited to hear that I wanted to draw some of his photographs and he granted permission. I drew a pair of ducks and his adorable first born grandson, but it was his trip to India that captured my attention. In particular, there was a photo he had taken of a farmer in India who was working in a mango and jackfruit orchard. This man's photo was worth a thousand words. It seemed like I was able to read the many stories of his life in the lines of his face. I knew I had to draw the photo, but I knew that it would be a challenge. This would be my first elderly person to draw, and I had always heard that babies and the elderly were the most difficult to draw. I was up for the challenge.
Initial Sketch & Layout

To start with, I printed the photo at about 3” tall and used the Artograph Prism projector to enlarge the image to approximately 8 1/2” x 11 1/2” wide on a piece of fawn colored Stonehenge 100% cotton, vellum finish paper. The projector was used to get the appropriate proportions of the head and where the features should be on the face. I did a very light gray outline of the entire head and hand shape and then put dots at the corners of the eyes and the bottom and sides of the nose and top of the lips so I would know where on the paper to begin drawing them. It wasn’t necessary for me to trace the detail because I end up covering the lines as I draw and there are so many details in a face that it’s next to impossible to outline them all. For me the projector takes the place of using a ruler and math to enlarge the photo.

Supply Selection

After the initial sketch was drawn, I securely fastened the paper to my angled drawing board. Then I set up my pencils that I knew I would be using for the drawing. The pencils were selected by looking at the photo closely and color matching. I was surprised at how many shades of purple and light blue I needed for this portrait.

Right next to my jars of pencils I keep my Derwent electric eraser and hand pencil sharpener. The eraser is used less to correct mistakes and more to lift color to enhance certain areas of the drawing. I tend to think of the eraser as another pencil. Often times I will lay down heavy pencil knowing that I plan to use the eraser like a paint brush to gently lift strokes of color for sharp but lighter toned lines or for areas that need to appear faded. Another very important tool used for this portrait was a gel pen. I use three white gel pens for this piece. The first was a Gelly Roll 08 pen used for the lighter, thinner whiskers. The second was a Uni-ball Signo pen used to lay on thicker whiskers and to highlight large areas that really needed a bright, light appearance. And third, a white Faber-Castell PITT artist pen to add a bright white pop to the hand. I like to have all the pencils I know I will use placed in jars and put close to my drawing board before I begin.
I also make sure to have the original photo opened on my iPad. I find that using the iPad for the reference photo ensures that I select the right colors. Sometimes the printer doesn’t get the exact color or misses some of the detail that I can get by zooming in close with my iPad.

Finally, after the pencils and tools were arranged and the paper setup and ready to go, I began to draw. I always start my portraits with the eyes. I feel like the eyes are the most important feature and if for any reason I don’t get them right the first time I don’t want to waste my time on the rest of the drawing. Not to mention they are the most fun for me to draw. Once they are drawn and I feel good about them I know the rest of the drawing will be a breeze.

Skin Tone

Since this drawing is a close up of a face there was a LOT of skin to work on. When drawing a portrait, I make sure and get the colors right and keep those colors set aside so I can continue to use the same colors throughout the rest of the face. The most important pencil for this drawing turned out to be my Faber-Castell Polychromos caput mortuum violet. For this drawing and this dark skin tone caput mortuum was the base color for all but the lightest areas of the man’s face. I used a lot of my new caput mortuum violet for this drawing and my pencil was very small by the time I was finished. I’ve since ordered a dozen more in anticipation of upcoming drawings.

Wrinkles

The Polychromos pencils worked very nicely on the Stonehenge paper and I did not require the use of a colorless blender like I used in many of my previous drawings. The colors blended nicely together and if I needed a smoother look I used a Caran d’Ache pencil in a similar or same tone over the top layer of the Polychromos. The pencils seemed to magically smooth out and blend together. I did not use any solvents for this portrait. Most all of the wrinkles were drawn initially with the caput mortuum violet and then in the darkest areas deepened with a dark brown or black pencil. If black is used for a wrinkle it will appear very deep, so I took care to use the black pencil only where I wanted the deepest lines in the face.
Shiny, Leathery Skin

One of the most popular questions I've been asked is how I made the skin appear to shine and have the texture of leather. Many people ask if I burnished the nose for the shine. Surprisingly, there was no burnishing tool used and the shine is in reality an optical illusion. The shine is only made up of lighter colors, including lavender, light blue, light gray, cream, and white. The sharp contrast on the bridge of the nose between the lavender, light gray, and ivory pencils and the deep caput mortuum and burnt sienna colors of the shadows on the sides of the nose give the illusion of shine.

Journey Completed!

It took me 35 1/2 hours to complete the portrait. I would definitely say that this is my favorite work of art to date. Having spent so much time drawing this man I felt like I almost got to know him. The process was tedious and slow but extremely rewarding.

More...

I recently won a competition and "Wisdom" was awarded the back cover of the book *International Contemporary Masters Volume 10* to be released in October 2015. I am also extremely excited and honored to announce that "Wisdom" will be on display at Art Basel in Miami, Florida December 3-6, 2015.

If you would like to see more of my work you can visit me on Facebook at www.facebook.com/wendylayneart or on my webpage at . . .

www.wendylayne.com
“Angelica”  
18x24”  
Anzhelika Doliba  
www.anzhelikadoliba.com

“Be Brave”  
Titika Faraklou  
50x70cm
Post your “Latest & Greatest” to our facebook page for a chance to see YOUR artwork displayed in an upcoming issue!

www.facebook.com/ColoredPencilMagazine

“Three Oranges in a Glass Bowl”  
9½x14”  
Sally Franklin  
www.sallyfranklin.com

“Timeless Memories”  
16x20”  
Carrie Alderfer  
www.chromaddict.com

“Baron”  
8½x11”  
Sally Jeanne Culp  
www.facebook.com/SallyJCulp

www.coloredpencilmag.com
I was fed up with colored pencil being called a slow or even inferior medium, so I decided to see what I could do about it.

It was definitely worthwhile to look outside the box and reexamine the traditional methods artists have used to work with colored pencil. I’m sure that the typical colored pencil paradigm is familiar to you - keep your point sharp, maintain a light touch and tight strokes, work from light to dark, reserve the white of the paper for the highlights, etc. For a non-artist or even an experienced painter, however, this methodology can sound exhausting, awkward, and downright crazy.

We colored pencil artists have become accustomed to the many limitations and restrictions attributed to our medium just as oil painters are accustomed to theirs. But is this really the only path available for us? Not at all. I have devoted a significant amount of time and effort comparing the various approaches used with other mediums to the capabilities of colored pencils. I looked for more efficient working methods, specifically in the portrait genre as it is commonly considered the most difficult. You can read about the results of this research in my upcoming book from Penguin Random House Publishing tentatively titled Colored Pencil Painting Portraits. I just finished the manuscript and I promise it has a profusion of wonderful surprises for you!

In the meantime, I would like to share a few of my conclusions and some of the fantastic results of this undertaking.

Let’s look at these common colored pencil “limitations” and practical solutions to them.

**Alternative to:**

“Keep your point sharp and sharpen every other minute or so.”

And really we should add, waste a lot of precious pencils in the sharpener. I never liked the fact that we were throwing out the baby with the bath water and inwardly cringed about the waste involved by frequently sharpening my pencils. A simple solution was to switch from cotton paper to a rigid toothy working surface such as sanded paper mounted on panels/boards or cotton paper covered with acrylic gesso and mounted on a rigid surface. That solved not only the “frequent sharpening disorder,” but also sped up the application process by a factor of at least five. Further, it made blending simple without using any special gadgets or solvents.

I spent only about **21 seconds** to cover the same area on a rigid toothy surface with the same pencil and did not need to sharpen it even once. I then blended it effortlessly with a sponge applicator. This works because the durable surface tooth “files” off the soft colored pencil core with the lightest amount of friction. Thus, it automatically sharpens the point and deposits the shavings into its crevices during the layering process. You only need to even out the application afterward.

With this remedy, the burden of covering a large background is now fast and easy. This simple method allows colored pencil artists to work on a much larger scale, a tremendous boon to artists who wish to work on large, life-size portraits.
Because colored pencil is a dry medium, the traditional approach to blending colors depends on an optical effect rather than a physical one. To achieve the illusion of blending, colored pencil layers are superimposed, sitting on top of each other like a sandwich where the bottom layer is visible through the top one. Different colors can also be juxtaposed so they are connected together like patches in a quilt. The smoother the transition between two colors the more convincing the illusion that they are merging. To create this effect we have been instructed to keep the point sharp, maintain a light touch, and place strokes tightly together. Then, to physically move colored pencil particles from point A to point B on the surface, we generally use some type of liquid solvent (OMS, alcohol, or water). That inevitably creates hard edges. As an alternative we sometimes use a heating device. This requires a significant accumulation of wax medium upfront that is then discarded during the blending process.

This is why I formulated the Colored Pencil Powder Blender. It allows us to use the minimum amount of medium for maximum coverage with no hard edges or shifts between wet and dry. It is inert, non-toxic, and practically invisible when applied. It works by reducing the friction between colored pencil particles and the working surface.

In these two examples, identical rectangles of toothy rigid surface were covered with Prismacolor Premier permanent red on the left side and Prismacolor Premier electric blue on the right.

A sponge applicator and a coarse bristle brush were used here in an attempt to blend the two colors. The separation of colors is still obvious.

A sponge applicator and Colored Pencil Powder Blender made blending the two colors easy. As you can see, the middle of the color swatch is covered in a new, uniform color.

The types of pencils that contain more wax in their core, such as Prismacolor Premier, Caran d’Ache Luminance, or Derwent Coloursoft, tend to grab the surface tooth more tightly. Colored Pencil Powder Blender helps to release the grip of their particles and allows them to move more freely on the surface. The blending process also takes only a fraction of the time compared to former methods.
Wax from colored pencils naturally fills the crevices of the working surface more and more with every new layer. Working from dark to light requires that you fill the tooth first with dark pigment, then medium, and finally follow with the light tones. At that point, however, there is no tooth left for lighter colors to prevail, so they leave no marks. This is why colored pencil artists work from light to dark.

Modeling a form by gradually darkening values is an unnecessary hardship imposed on colored pencil artists. For example, when creating a shape that has details on its surface the values must be kept in mind and maintained correctly from the beginning while still developing the overall shape itself. This often causes mistakes and results in flat or misshapen objects. Indicating depth in a composition is a tremendous task on its own, but it becomes even more challenging when artists are stripped of half the tools and methods available in other mediums.

My research produced a solution that eliminates this problem completely and liberates colored pencil artists from these traditional constraints. I developed Advanced Colored Pencil Textured Fixative specifically to overcome the natural reduction of friction by layering wax. The fixative is non-toxic, archival, provides UV protection, dries in minutes, creates a natural bond with wax medium, and has practically no effect on already established colors or values. The solution hardens when dry and provides you with plenty of additional tooth to work from light to dark and from dark to light with virtually no limit on the number of layers.

Artists who like to work on black paper know that colors look anemic when applied directly. Typically, underpainting with white would be required prior to color application. The tooth would then be partially filled with white, though, with much less room left for the actual color.

**Advanced Colored Pencil Textured Fixative allows you to apply chromatic colors directly onto a black surface, revealing their true potential.**

Prismacolor Premier colored pencils applied directly onto black paper. Prismacolor Premier colored pencils applied after black paper was sprayed with a single layer of Advanced Colored Pencil Textured Fixative.

Even a “mission impossible” such as applying colored pencils on a mirror is possible if you use Advanced Colored Pencil Textured Fixative. Layering is achievable on all smooth surface types, including acetate or drafting film, with no problem at all.

When the layering is complete and there is no need for additional tooth you can finalize your artwork with a few light layers of Advanced Colored Pencil Final Fixative. More about preservation and presentation of colored pencil artwork without glass protection is available in my upcoming book.
Highlights are normally created in the final stages of the painting, but this luxury has never been available for colored pencil artists. The surface tooth is completely obliterated at that point in rendering and the white pencil simply slicks off without leaving any impact. Even worse, the percentage of white pigment in the colored pencil core is so minimal that it is simply not up to the task of creating the lightest value in the composition. Therefore, colored pencil artists either reserve the white of the paper for the highlights or incorporate other medium such as acrylic gel pens to accomplish this task, even though the practice of applying acrylic on top of pencil layers is questionable due to its inability to bond with wax.

**Colored Pencil Touch-Up Texture** is the solution I found for this long standing problem. When all layering is done and highlight is needed, you can touch it up to create a texture on the limited area.

Then you can follow with white colored pencil or, if an even brighter white is needed, use **Colored Pencil Titanium White** with a sponge applicator. This is the most concentrated, opaque white pigment available, and it is actually this same pigment that is a part of any white colored pencil core.

As a limited time offer, we have put together an essential gift package for any colored pencil artist wanting to excel in their medium. This kit includes my Colored Pencil Advanced Final Fixative, Advanced Textured Fixative, Powder Blender, Titanium White, Touch-Up Texture solution, and sponge applicators all in a bonus case plus a six month membership to our Art Logistics learning system.

*Pre-order is available for continental USA only at: [www.BracehAndPencil.com](http://www.BracehAndPencil.com)*
Creating Emotion
by M. Sakran

As a poet, one of the things I strive for is to create emotion in my poems. I want readers to feel something. It's somewhat difficult to explain, but I want poems to impart a sense – that even though a reader can't describe it, they feel it. Although I want to express something with the poems, it's not quite that. I want the reader to feel something, even if that feeling is different than what I express. I often don't want readers to feel an emotion, but instead simply emotion. I think artists can often have the same goal. Instead of just depicting an object or a scene, whether realistically or abstractly, an artist can have a goal of wanting those who see their art to feel something. It might not necessarily be a direct emotion like sadness, anger, or joy but may instead be more as if along a spectrum of emotion from, for example, somber and subdued on one side, to overwhelmed on the other.

Creating a sense of feeling with art can be done in a variety of ways. An abstract artist, for example, might use bright colors, large patterns, and many shapes to create a sense of overwhelming the viewer. When the viewer sees the work they simply feel stunned and, in a way, filled with the brightness. The artist, rather than trying to express a certain emotion, could instead get viewers to feel a sense of being overwhelmed. An artist who creates more realistic looking work who is looking for a way to have viewers feel a sense of somberness, for instance, could do something similar. They might search for a still moment in a scene that is somewhat ambiguous as to the exact context and use darker, more subdued color tones to create that sense. They could work to create a sensation in a viewer where the viewer almost feels like they are going to cry but doesn't know why and isn't necessarily sad.

This attribute of an artwork – its ability to have viewers feel a difficult to describe yet clearly felt emotion – is something that artists can take into consideration when creating a work, even if that is not their primary goal. An artist may have as a primary goal depicting something accurately and expressing or generating a clearly describable feeling in viewers. Consider an artist creating a work of a puppy playing with a ball. Their primary concern might be a realistic depiction of the scene. They want it to look accurate and high quality, possibly almost photographic. Additionally, they may want to express a clear, direct emotion. In the case of a puppy playing with a ball the emotion might be a quiet happiness. They might want someone viewing the work to smile simply. Even with these direct primary goals an artist can take into account the idea of having a viewer feel something less discrete internally. Maybe the artist wants a viewer to feel peaceful. They could have more pastel tones, a less complicated scene, a slower sense of movement, and imagery that in some way quiets. This would help to create a peaceful sense in the viewer. Considering these attributes when creating the work would not conflict with the artist's primary goals of having a realistic depiction and a clear emotion, but instead could add the less tangible feeling of the viewer to those other elements.

To get a sense of how to accomplish this, one thing an artist can do is spend time passively looking at artwork, both their own and from other artists. While it may sound obvious to say that an artist should look at artwork the idea here is somewhat different. The artist should passively look at the work. They shouldn't examine details or think about what they are seeing. They should look for certain length of time, almost like meditation. They should have no concrete thoughts while they look at the work. When they are done looking at the artwork they should try to examine how they feel – is it a sense of tiredness, is it excitement, is it sympathy, etc.? They should try to evaluate what overall feeling they have.

Additionally, to help accomplish the idea of imparting a feeling to viewers, an artist should simply have it consciously in mind as they create their art. They should almost feel the feeling themselves as they are creating. This can help to have that feeling, in a way, imparted to the artwork. Although it is difficult to describe, when I write poetry I want readers to feel something. It might not be a clear feeling, but rather simply emotion. This is something artists can also do in their work. By focusing on attributes such as color, level of detail, and sense of speed in an artwork, an artist can work toward having their viewers get this sense of emotion. Artists can spend time passively viewing artwork and attempt to keep this sense of emotion in mind while they create their artwork to help impart this sense to their work.

M. Sakran is the author of a collection of poetry entitled First Try and has also written a number items for magazines and websites. M. Sakran's poetry-related blog can be found at msakran.wordpress.com.
JUDGE: Lisa Clough-Lachri - www.lachri.com

CONTEST:
Winners will be chosen from artwork submitted or postmarked before September 1st, 2016 to be awarded prizes as listed on our website. Your winning piece and website link (if applicable) will also be displayed on our website and featured in COLORED PENCIL Magazine.

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- Chosen entries will be required to provide a clear, high-quality, non-watermarked, high resolution, 300 ppi image for print.
- Artwork must be at least 80% colored pencil. (visit our faq link for definition)
- Entries per artist are not limited.
- All Artwork must be original and drawn from original reference material, or with written permission from photographer.
- Entrants must be 18 years or older.
- Submissions must not contain nudity or violence and must be for acceptable for general audiences.
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