

**From My Sketchbook**  
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*Cozy Nest Designs*

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**Study of Blue – Baby Blue-Eyes**

## Prismacolor Colored Pencils & Prismacolor Lightfast Pencils

Black  
Denim Blue  
Kelp Green  
Light Cerulean Blue  
Metallic Gold  
Moss Green  
Powder Blue  
Parma Violet  
Pale Sage

Lightfast Cad Orange  
Lightfast Prussian Blue  
Lightfast White  
(If you don't have the Lightfast you can substitute regular pencils.)

*Sharpen new pencils with an electric pencil sharpener; don't sharpen off the color names!*

### Other Supplies

White paper to pencil on – suggestions:

- white hand-dyed paper from Janelle
- white sketchbook paper
- white Mi-Teintes paper

(Any paper that has tooth to it. Whatever paper you select will have it's own characteristics and that should be considered when making your choice.)

My initial sketches and color swatches were done on sketchbook paper. I like it for quick color studies but not for a finished project. The paper is too soft, but if a backboard is put behind the paper it will help to strengthen it.

*The following instructions will be for how I did the final artwork on white hand-dyed paper that has been adhered to wood boxes. You may select to do your pencil paintings in a sketchbook or on a large piece of paper. If so, then few of the following supplies will be needed.*

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12-3 1/4"x 3 3/4" white hand-dyed papers available from Janelle. *One paper will be used in this lesson and the remaining will be used in future lessons. Future lessons will be sent free of charge by email if you're signed up for my mailing list through [janellejohnson.com](http://janellejohnson.com).*

- Wood boxes and shelf – I'm locating a source, if you're interested contact me.
- Lineco Neutral pH adhesive for adhering paper to wood boxes
- DecoArt Mint Julip for basecoating the boxes
- DecoArt Primary Blue + Slate Grey, 1/2 & 1/2 mix, for trimming the lid on box
- Ceramcoat Autumn Brown acrylic for staining the shelf, the acrylic was mixed 1/2 & 1/2 with Plaid FolkArt Blending Gel to create a stain.
- 1" sponge brush for applying the adhesive to the papers and boxes
- 1/2" synthetic flat for applying the acrylic colors on the trim sections of the boxes
- Krylon Workable Fixatif no. 1306 for spraying the colored pencils to set the pencils to the paper.
- JW's Right Step waterbase matte finish varnish for a protective finish on the boxes
- Sue Scheewe's graphite for transferring the design to the hand-dyed paper

- 4H drawing pencil to trace the design on tracing paper and to transfer the design
- Prismacolor hand-held pencil sharpener to refreshen a point
- Tracing paper
- Rebecca Baer's Romantic Notions no. ST-804 stencil for embellishing the lid of the box available from [rebeccabaer.com](http://rebeccabaer.com).
- Facticis white vinyl eraser for erasing smudges off the white paper.

**Prep instructions – please note that I DO NOT recommend sealing the wood.**

**A better bond is formed between the wood, acrylic and paper if the wood isn't sealed.**

1. Using the sponge brush basecoat the boxes and lids with two coats of Mint Julip. Allow drying between coats. The first coat may need to be sanded if it's too rough.
2. After the acrylic has dried several hours the paper can be adhered to the box.
3. Using the sponge brush base the surface of the box with a coat of Lineco Neutral pH adhesive. Base the back of the paper with the adhesive. Lay the paper on top of the box and smooth the paper down. If you're using the hand-dyed paper from Janelle any adhesive that oozes out can be removed with a damp paper towel.

*It's important to keep the paper clean (white is easy to get smudges on) so it's recommended that your fingers be inside little plastic bags as you smooth the paper down.*

4. Allow several hours to dry.
5. Transfer the design to tracing paper using the 4H drawing pencil. Lay the tracing of the design on the box and tape in place.
6. Slip the Sue Scheewe graphite under the tracing and trace over the lines of the design. The design should be as light as possible so lift the tracing to make sure you're not pressing too hard. Adjust pressure as needed.



### Flower Petals

High Light/ White

Light/ Powder Blue

Medium/ Light Cerulean Blue

High Dark/ Denim Blue

Dark/ Prussian Blue

Low Dark/ Black

Accent/ Parma Violet

1. Using **White** and the linear motion of the pencil apply the white about ¼” into the petal radiating out from the center. You won’t be able to see this since it’s the same color as the paper. It’s best to add more later if needed than to apply too much now.

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If this project is taught, a packet for each student must be purchased.  
Quantity discounts for orders of the same packet are available.

*Linear motion is back-and-forth with the pencil.*

2. Using the linear motion and the **Powder Blue** pencil overlap the white slightly and pencil out about another ¼". The applications will be staggered, not applied in a hard straight line.
3. Using the linear motion and the **Light Cerulean Blue** pencil over the Powder Blue and to the outside edges. As the pencil applications overlap they will blend into the colors that are underneath.
4. Using **Denim Blue** and the linear motion stroke into the petal from the outside edge to strengthen the dark shading. On some petals don't go to the outside edge, leave a tiny little gap so create the rolled outer edge. Apply vein lines very light.
5. To blend the colors together apply **White** over the entire petal. Not too much pressure, you don't want to change the value (how light or dark they are) of the colors.
6. Using the sharp point of the **White** pencil sketch in a rolled edge along the outside edges of the petals. Use a bit of pressure when applying.
7. Using **Prussian Blue** apply the darkest value against the outside edge of the petal. Look for areas of shading under the rolled edges or where a petal lays on top of another.
8. Using **Black** outline the stamens and pollen with tiny fine lines. The pencil can be sharpened on fine grit sandpaper to get a needle sharp point. This will aid in obtaining fine lines.

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## **Leaves**

High Light/ Pale Sage

Medium/ Moss Green

Dark/ Kelp Green

Accent/ Cad Orange

1. Using the circular motion and **Pale Sage** base the leaves with a small amount of pigment. This will be just enough to cover the surface. If too much is applied the Moss Green will not hold real well.

*Circular motion is small circles in a continuous motion of the pencil.*

2. Using the circular motion and **Moss Green** shade the leaves down the center and around the outside edges.
3. Using **Kelp Green** apply a line down the center of the leaves and around the outside edges of the sepals and stem.
4. Accent very lightly with **Cad Orange**.

## **Lid of Box**

The lid of the box is embellished with Rebecca Baer's stencil and **Metallic Gold**. Keep the pencil really sharp and stay up on the point and fill in the stencil outline. So easy and adds an elegant touch!

## **Final Finish Up**

*If you are doing the flowers on the other sides of the box protect from spray.*

1. Using Krylon Workable Fixatif spray onto the pencil to set the pencils to the paper. This will also aid in keeping this side clean while you pencil the other sides.

2. Spray from all four directions. The top, bottom and each side so that the spray settles into the hills and valleys of the paper.
3. Allow to dry several hours then apply JW's varnish. Apply two coats only if using the matte finish. Sometimes a third coat will appear cloudy.

Thank you for joining me in this quest to study the blue pencils on a simple but classic design.

Check your email for the next project in this series – Study of Red.

Janelle

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