

From My Sketchbook © 2009 Janelle Johnson CDA, TDA

Cozy Nest Designs

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Study of Red – Cardinal Flowers

Prismacolor Colored Pencils & Prismacolor Lightfast Pencils

Black

French Grey 30%

Kelp Green

Metallic Gold – for the trim on the lid of the box

Moss Green

Pale Sage

Tuscan Red

Lightfast Cad Red Hue

Lightfast Cad Orange Hue

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 www.janellejohnson.com.
 - Wood boxes/shelf – Kingslan & Gibilisco Decorative Art – painting@kingslan.com
 - Lineco Neutral pH adhesive for adhering paper to wood boxes
 - DecoArt Mint Julip for basecoating the boxes
 - DecoArt Antique Rose, 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.
 - Wet-n-dry extra fine grit sandpaper for lightly sanding after spraying the Fixatif
 - 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 www.rebeccabaer.com.
 - Scotch Tape – red or green label for taping pattern onto paper and for removing excess graphite. If penciling on Mi-Teintes paper or other lightweight paper use a lighter weight tape such as Scotch Removable Tape – blue label.
 - Factis 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.*

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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.*



Cardinal Flowers

High Light/ French Grey 30%

Medium/ Cad Red Hue

High Dark/ Tuscan Red

Dark/ Black

1. Using the linear motion, up and down in a line, lightly base in the red petals of the flowers with **Cad Red Hue**. The pencil must be really sharp and you must be up on the point of the pencil to stay in the lines.
2. Using **Tuscan Red** shade at the base of each petal where it comes out of the green stem. Also shade the flowers in full bloom at the base of each petal where they join in the center of the flower.
3. A few of the petals are outlined with **Tuscan Red** for a dramatic accent. Once again, the pencil must be very sharp and stay up on the point.

Sometimes when you need a really sharp point and you sharpen in a hand-held sharpener it will also weaken the point...A better way to obtain a sharp point is to sharpen on a piece of regular fine grit sandpaper. This will help to temper the point so that it doesn't shatter as easy.

4. Using **Black** apply a pinpoint of really dark value at the base of the petals in the same areas of shading from the steps above.
5. Using **French Grey 30%** apply a light value on the top of the full round petals.

Apply with a very light pressure; the French Grey can easily take over the petal.

Leaves

High Light/ Pale Sage

Medium/ Moss Green

Dark/ Kelp Green

Accent/ Cad Orange Hue

Tuscan Red

1. Using the linear motion and **Pale Sage** apply a light value on each side of the leaf. Linear motion is going back and forth on each side of the leaf. Almost touching the center vein line and the outside edge. Don't apply to the outside edge or right next to the center vein. Leave these areas with background showing through so that the Moss Green will hold really well.
2. Using **Moss Green** and the linear motion, apply shading from the center vein into the leaf. Note that one side of the leaf is a bit lighter to create value change and to keep the leaf from looking flat.
3. Apply **Moss Green** from the outside edge of the leaf stroking in. This is a single stroke action with the pencil lifting after every stroke. This will help in creating a gradation of value from dark to light as it travels into the leaf.

4. Using **Kelp Green** shade the leaves a bit darker as they go into the stem or behind another leaf.

Helpful Hint: If too much pencil is applied, it can be removed by laying a piece of Scotch Tape, green or red label, on the offending area. Scratch the area lightly with your fingernail and it will lift the pencil underneath. Sometimes it will lift the entire application, but if it's impressed into the paper it will leave a stain of color. This will allow you to adjust an area.

5. Using **Cad Orange Hue** apply an accent of color on the leaves in the medium value area. This is small strokes of color.
6. Using **Tuscan Red** apply an accent of color on the center vein and along the outside edges of the leaves. Reference to the photo for placement.
7. The little small filler leaves are strokes of **Moss Green**.

Lid of Box

1. 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!
2. The rim of the lid is painted with DecoArt's Antique Rose using the small synthetic flat brush.

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.

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3. Allow to dry several hours or overnight. The surface of the hand-dyed paper will be fuzzy. Lightly sand off the nap of the paper with extra-fine grit wet-n-dry sandpaper. Use the sandpaper dry – **DO NOT WET**. Regular sandpaper **DOES NOT** work the same.
 4. Apply two coats of JW's matte finish varnish. Apply two coats only if using the matte finish; sometimes a third coat will appear cloudy.

