

From My Sketchbook

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Cozy Nest Designs

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Study of Yellow – Kansas Sunflower

Prismacolor Colored Pencils & Prismacolor Lightfast Pencils

Black Cherry

Kelp Green

Metallic Gold

Moss Green

Pale Sage

Lightfast White

Lightfast Canary Yellow

Lightfast Orange Ochre

Lightfast Burnt Ochre

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 and shelf – I have 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 Golden Straw, 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.
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.



Sunflower Petals

High Light/ White

Medium/ Canary Yellow

High Dark/ Orange Ochre

Dark/ Burnt Ochre

Low Dark/ Black Cherry

Yellow is a primary color; its complementary color is purple.

1. Using the linear motion, meaning back and forth in a line, base the flower petals with **Canary Yellow**. *Canary Yellow is a light value and will not cover graphite well. If excess graphite shows it must be removed first before applying the pencil. Lay the Scotch Tape on the graphite and scratch on top of the tape with your fingernail, this will remove excess graphite. Or, graphite can be removed by erasing with the Factic white vinyl eraser.*

2. Using the linear motion in a single stroke starting at the base of the petal and stroking out into the petal apply **Orange Ochre** as the first value of shading.

With single stroke action the pencil lifts after every stroke. This will assist in achieving the lines through the petal.

3. The **Orange Ochre** can be applied around the outside edges of the petal and this will help to cover graphite lines.
4. Using **Burnt Ochre** and the linear motion start at the base of the petal and stroke out into the petal. This will be a shorter stroke than the Orange Ochre.

As each value darker is applied it's shorter than the previous. It gradates in size as well as value.

5. Using **Black Cherry** and the linear motion start at the base of the petal and stroke out into the petal. This will be a shorter stroke than the Burnt Ochre.
6. Using **White** and the linear motion start at the tip of the petal and stroke into the petal using a single stroke action. The pencil starts at the tip and lifts after every stroke as it comes into the body of the petal.
7. For added detail apply a couple of stray petals coming over the center on the left side. These are done with a small amount of pressure and up on the point of the **Canary Yellow**. Outline with **Burnt Ochre** so they aren't lost when doing the center of the flower.
8. Using the circular motion, small circles with the point of the pencil, base in the center of the flower with **Orange Ochre**. Circle out slightly over the base of the petals to assist in attaching them to the center of the flower.
9. Using **Canary Yellow** and the circular motion apply a light value in the upper right quadrant of the flower center.
10. Using the circular motion and **Burnt Ochre** apply shading around the outside edges next to the petals and coming into the center about halfway. This will be a crescent shape following the contours of the center.
11. Using the circular motion and **Black Cherry** apply a value darker shading around the crescent shape of the center. This will touch the petals on the left hand side of the center.

Leaves & Stem

High Light/ White

Light/ Pale Sage

Medium/ Moss Green

Dark/ Kelp Green

Accent/ Burnt Ochre

1. Using the linear motion and **Pale Sage** base in each side of the leaves. This will not be applied to the outside edge. Apply in a back and forth motion following the growth direction of the leaf.
2. Using the linear motion and **Moss Green** start at the center vein and stroke out into the body of the leaf. Use a single stroke action of the pencil so that it resembles the veining and texture of a leaf.
3. Using the linear motion and **Moss Green** start at the serrated edge of the leaf and stroke into the body of the leaf. Use a single stroke action of the pencil so that it resembles the veining and texture of a leaf.
4. Using the linear motion and **Kelp Green** stroke into the leaf on top of the Moss Green only smaller.

As each value darker is applied it's shorter than the previous. It gradates in size as well as value.

5. Apply a small amount of **White** in the light value areas on the leaf. This will be applied on top of Pale Sage, only smaller.
6. Apply an accent of **Burnt Ochre** at the base of the leaf and along the outside edge of the leaf. This will be applied in small amounts. It's easy to add more but difficult to remove too much.
7. Base the center of the stem with **Pale Sage** using the linear motion.
8. With the sharp point of the **Moss Green** outline the outside edges of the stem and overlap a bit into the Pale Sage.
9. **Kelp Green** will keep a sharp, hard point and will aid in obtaining a smooth outline on the outside edges of the stem.

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 Golden Straw 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.
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.

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