

Linda Hampson's Workshop Notes
and Additional Material

November 2018

REQUIREMENTS LIST FOR 'ROBIN' IN COLOURED PENCIL

The pencils I recommend are the FABER CASTELL POLYCHROMOS –these are oil based and not water soluble. They can be bought online from many sources or are stocked by the Sidmouth Art Shop.

These are the recommended colours

White 101

Ivory 103 (optional – if you need to cut down on pencils bought)

Warm Grey I 270

Warm Grey V 274

Dark Cadmium Orange 115å

Light Cadmium Red 117

Van Dyck Brown 176

Dark Sepia 175

Cinnamon 189 (optional)

You will need a **smooth**, good quality drawing paper, **no thinner than 200gsm.**(I will bring some spare paper)

Do bring a SHARP sharpener and the usual other drawing equipment of a graphite pencil and eraser.

Don't forget to bring a clear photograph of a robin. Working slightly larger than life –size can be easier, but the choice is yours.

Looking forward to meeting you all and sharing in this marvellous medium.



1. Once your bird is on the paper, **outline gently** in the appropriate colours and **get rid of any graphite**. Coloured pencil is transparent and the graphite will show through the colours. Look for the lightest colours you notice and apply an even, generous layer –**following the feather growth direction**. I used Ivory on the breast, White on the tummy and Warm Grey 1 on the rest.



2. Now, using a **very, sharp point**, start to 'flick' in the colour on the breast – I used Dark Cadmium Orange. Then, I used Van Dyk Brown and Warm Grey 5, gently, to add colour to the head and wings. I was already thinking 'tonally' in my application of colour on the body.



3. Constantly 'flicking' in the colour, I added another layer to the breast using Light Cadmium Red and developed the wings with Van Dyke Brown and used Dark Sepia as a 'tonal tool'. The body had more Warm Grey 5 added.



4. Using Cinnamon and Dark Sepia, I completed the beak and started laying in the same colours on the legs. The eye was completed using my usual 'recipe'. A 'tickle' of Brown Ochre was added to parts of the body feathers and then **very definite tonal value** was added throughout the bird, using Dark Sepia – remember, 'without the darks, there will be no lights'!



5. The robin was completed by using the scalpel blade to add a more refined 'feathery' texture and it was ready to add a background.

List of the basic recommended colours (includes those above)

Remember, these are **the oil-based, Faber Castell Polychromos** range. I find it easiest to order online, from Jackson's Art, SAA, Great Art (often cheaper than the others), Curtis Ward (cheapest, at the moment) or any of the many online shops. They are now stocked by the Sidmouth Art Shop, too and I always like to support the local shops – they support us by stocking the pencils. (Remember to ask for a loyalty card, if you are going to buy art equipment there!). If ordering online do remember to order using **the number** as they sometimes change the names!?

White 101

Ivory 103

Cadmium Yellow 107

Orange Glaze 113

Dark Cadmium Orange 115

Light Cadmium Red 117

Pale Geranium Lake 121

Sky Blue 146

Phthalo Blue 110

Earth Green Yellowish 168

Chrome Green Opaque 174

Brown Ochre 182

Van Dyke Brown 176

Dark Sepia 175

Cold Grey I 230

Black 199

The above give you a very basic set, but obviously exclude many colours. **Here are some other useful colours:** Dark Cadmium Yellow 108, Rose Carmine 124, Purple Violet 136, Mauve 249, Sanguine 188, Burnt Ochre 187, Warm Grey V 274, Warm Grey I 270, Cold grey V 234, Paynes Grey 181, Earth Green 172, Green Gold 268.

Hope this is helpful!!

I am adding some examples of paper I find good for coloured pencil. There are many choices and ultimately it ends up as personal choice

-Any good quality **smooth drawing** paper, no thinner than 200gsm – Daler Rowney heavy weight cartridge (**pink coloured cover**) is very suitable.

-**Bristol Board** – not a board, but a paper, usually comes in thickness of around 220gsm. Very smooth surface – Daler Rowney okay, but I prefer Windsor and Newton Bristol Board.

-Good watercolour paper – hot pressed, is also suitable. I recommend Fabriano Artistico HP 300gsm.

-I also use various pastel papers, Canson is good and I particularly enjoy Clairefontaine Pastelmat – really exciting paper. Derwent have made a watercolour paper supposedly proving to be good for C/P, but I haven't tried it yet.

LIST OF 'EXTRAS' THAT ARE USEFUL IN COLOURED PENCIL WORK

Kneadable eraser – or called a putty rubber. Choose **the Faber Castell one** as it really is soft and kneadable and extremely useful. It is grey in colour and comes in its own little plastic container.

Scalpel blade – very useful, in my opinion. Easy to buy online or from various art shops. Buy the rounded shaped one as it is more versatile than the straight blade. The retractable scalpel blade holder from Swann-Morton, is ideal for keeping your scalpel blade safe to work with and store.

Indenting tools – Usually come in a set of three and are all different sizes. Very fine ones are for 'Pergamano' work and can be very useful for indenting fine hairs or veins.

'Milky pen' – a ballpoint pen containing white ink. There are various ones available and all are somewhat frustrating as they stop working before they run out! Try to get one containing **pigment ink** (will state that somewhere on the pen) as these are better quality and the ink is supposed to be acid free and will not yellow.

Tombow eraser – this looks like a clutch pencil, but is a skinny eraser that is really useful for rubbing out tiny areas.

Various other erasing pencils, Derwent make one, as do Faber Castell – rather like the old fashioned typewriter eraser, can be sharpened and so are very useful. A battery operated eraser is also good, as is an 'erasing shield' – very thin, small sheet of metal with varying holes punched out, through which you can erase small areas.

Sharpeners – any type will do but the blade must be sharp and capable of creating a **sharp** point. Faber Castell make a handy triangular shaped one, with three blades and the shavings are contained. All sharpeners have a limited life span **and should be replaced regularly.**

A tea-strainer – metal mesh and a fine mesh is most effective – enables you to effectively grate pencil to 'rub' in a background.

Pencil extenders – really useful as you get down to short stubs of pencil as they make it more comfortable to hold the short stumps.

Tonal value chart – many versions available – the SAA do a particularly nice transparent, plastic one.

Black, right angled screen – made simply from two pieces of black card joined to form a right angle and essential to exclude excess light when working from life.

A ruler, while not used often, can be useful, particularly for horizon lines in a landscape, or perspective lines in buildings.

Tracing paper – really useful when working out composition or creating your own image free from copyright implications.

A range of H pencils – from 2H to 5H. Graphite pencils can be used with coloured pencil work, but only the very hard leads are useful because they are not too dark and so, won't 'grubby' colours.

A very soft brush or clean feather is useful for brushing pencil dust off your paper.

Two right angled pieces of card – helps you to 'crop' an image or decide where best to mount it up. Useful, regardless of the medium you work in.

Linda Hampson 2018