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Featuring: Ekaterina Putyatina

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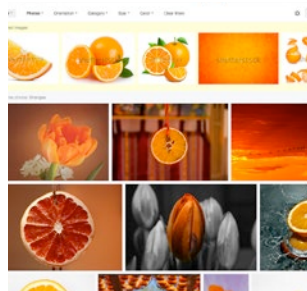
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Cover art by
Ekaterina Putyatina
"Strawberries and Cherries"
22.9x30.5cm

This work was drawn with only three colored pencils: blue 152, yellow 184, red 219, and one black 199; Colored pencils: Faber-Castell Polychromos; Paper: Canson (Bristol)

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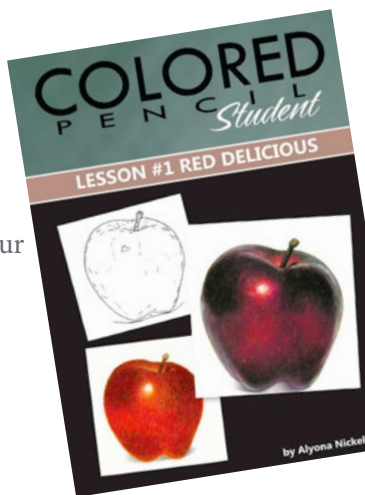
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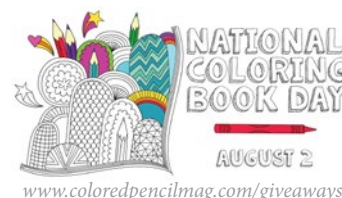


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EDITOR'S NOTE



This month we have a fun fruit theme! Dominique Cates kicks us off with her grape tutorial followed by talented featured artist Ekaterina Putyatina's fabulous fruit centerfold, in addition to her other great pieces and engaging story. The gallery continues the theme with fruit-focused replies to our weekly Facebook "Latest & Greatest" post. Last, our August Art challenge photo shows off some local wild blackberries.

You, our readers, reveal your expertise once again in the "What You Said" segment, this time sharing your favorite places to find reference photos. Participate next time by following us at www.facebook.com/coloredpencilmagazine. Also this month, Barb Sotiropoulos helps you make client presentations professional and memorable. Struggling with how to price your art? M. Sakran is here to help. Read what you should take into consideration before tagging that next piece.

We know many artists have been eagerly awaiting the new Derwent Procolour line. The Art Gear Guide introduces you to these new pencils. We also have some incredible Procolour giveaways so you can try them before you buy them. Visit us at www.coloredpencilmag.com/giveaways for the chance to win a set!

As mentioned last month, we recently launched our new website featuring subscriber accounts. We emailed invitations for subscribers to access their new accounts to find their downloads, exclusive content, discounts, and more. I know many of you struggled to get connected, and I want to apologize for our clumsy transition. The website software is new to us too, and we are working hard to make important improvements as we keep growing at such a fast rate.

Thank you for your patience and for riding out the bumps with us. We so appreciate the sweet letters of support, enthusiasm, and kind words!

Don't hesitate to email us with any problems, reports, or questions at:
contact@coloredpencilmag.com

Sally Robertson
Editor-in-Chief
sally.robertson@coloredpencilmag.com

READERS' LETTERS

Q: *Why did you change the way I get my digital issue? It was so much easier the other way!*

A: While we did hear this from some subscribers, the way we were delivering digital files was not working for others - becoming more outdated for our growing subscriber base.

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Bring Art to Life



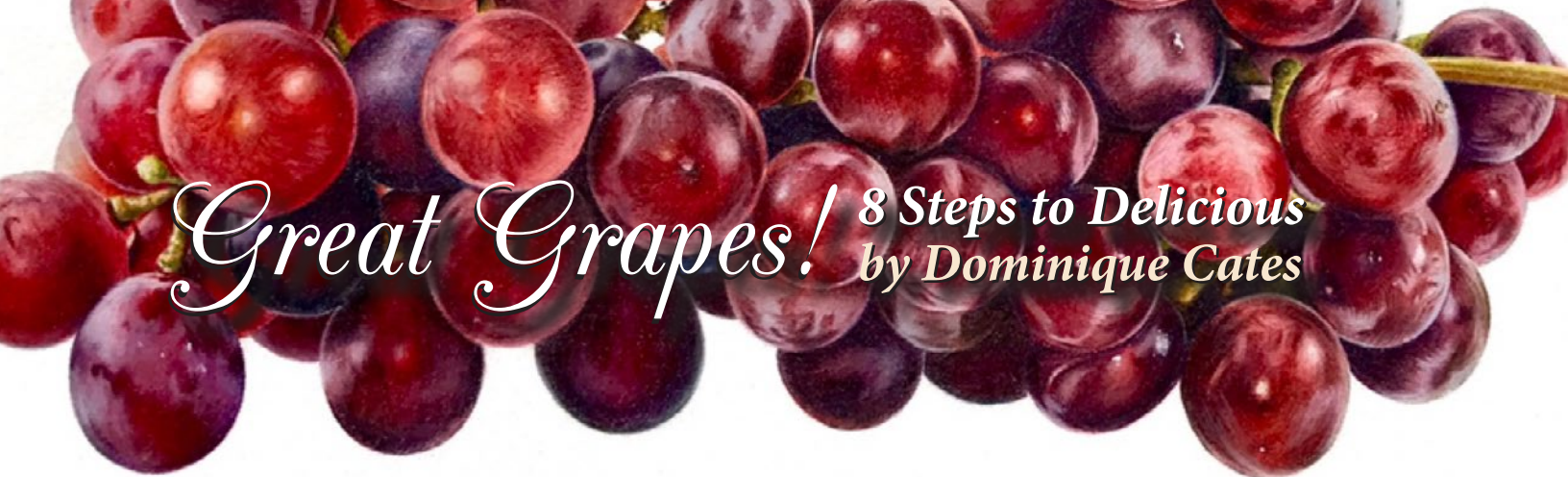
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Great Grapes! 8 Steps to Delicious by Dominique Cates

I am excited to share with you this tutorial on how I created these grapes, and how you can too!
My focus will be on just a few remaining grapes to give you a close up view of the process.

Supplies Used:

- Faber-Castell Polychromos & Luminace colored pencils (mostly greys, fleshs, blues, and reds)
- White Stonehenge paper (smooth side)
- Derwent Drawing Chinese white
- 2mm watercolor brush
- Gamsol odorless mineral spirits
- White gel pen
- 3mm mechanical pencil



Image used with permission from GraphicStock



1.

The first step was to sketch the grapes' outline in Faber-Castell Polychromos warm grey 1, then gently erase until lines are only faintly visible. Look at the reference photo often to make sure the grapes are positioned correctly.

Use Polychromos medium flesh and light flesh to denote all the darker areas and any distinctive marks on each individual grape. These areas will be layered and darkened in each step. Leave the white areas on the grapes untouched throughout this tutorial.

Always use sharp pencils, apply gentle pressure, and draw in very tight, tiny circles. If you use too much pressure during these early stages then you risk flattening the tooth of the paper, which would prevent you from adding enough layers to achieve realistic results.





2.

Use Polychromos red violet, dark red, Venetian red, Pompeian red, and sanguine to add depth to the darker areas and to further define the grape markings previously mapped out.

Again, it is important to check your reference photo regularly to ensure accuracy. Resist the temptation to add pressure where the shadows are the darkest. You will go over these areas with darker colors later on, so preserve the tooth.



3.

Study the reference to decipher the hue of highlights in each grape. I used Polychromos sky blue, magenta, and dark flesh. It may seem odd to use bright pastel shades in these areas, but it makes the end result look three dimensional, vibrant, and luminous.



4.

Use Polychromos dark indigo, mauve, mortuum, and Pompeian red to deepen the shadows and define the individual grapes' details.

Take extra care when you draw near the edges of your grapes. Remember, you can always make a lighter area darker, but it is difficult to lighten a dark area. If you do color an area too dark, I recommend Faber-Castell's colored pencil eraser.



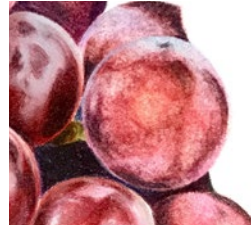


5.

Using the tip of a 2mm flat tapered watercolor brush (I used a Princeton Select Artiste filbert brush in size 2) and Gamsol odorless mineral spirits (OMS), blend each grape with small circular strokes. Be sure to brush over the highlights before the shadows.

A small amount of OMS goes a long way, so you only need to dip the brush once or twice per grape. Each time, dab the excess OMS from the tip of your brush onto a paper towel.

This step blurs your previous efforts. It is still important, however, as it allows more layers of pencil to be added. Wait to continue until the OMS has completely dried (at least 20 minutes). If still wet, the following layers won't blend as smoothly.



6.

This step takes the longest, but it is important not to rush it. Be patient. The results will be worth it. Add vibrancy and depth to the shadows using Caran d'Ache Luminance sepia, russet, perylene brown, crimson aubergine, scarlet, crimson alizarin, and burnt sienna.

Brighten the highlights with Luminance burnt ochre 10%, burnt sienna 10%, violet grey, silver grey, French grey 10%, Payne's grey 30%, and steel grey. You can use slightly more pressure here than you did with previous layers, going back and forth between the dark and light shades.





7.

This part of the process is also time intensive - recreating the detail that was lost during the previous two steps. Patience and perseverance are key. With all previously used Polychromos shades, redraw the grape markings. There are patches of grapes with sharp edges and unique shapes specific to each individual grape. Draw these in detail.

Do not draw what you think a grape should look like. Instead, use your reference photo to draw exactly what you see. This is important if realism is your goal.

Keep your pencils very sharp as you go back and forth between the Polychromos and Luminance.



8.

The final step is to sharpen the edges and brighten the white highlights as much as possible. I used Derwent Drawing Pencil in Chinese white and a white gel pen.

There are some pinhead sized areas that are bright white, perfect for the gel pen. Carefully dot these specific spots, then use your fingertip to gently tap off the excess gel. This prevents a raised, unnatural looking bump. Use Derwent Chinese white over the larger white areas.

Then, on the edges that are the same shade or darker, use a 3mm lead mechanical pencil to sharpen the grapes' outline. Use a very sharp light colored pencil for the lighter edges.

Last, carefully erase any accidental smudges and you're done!

*Instagram.com/
dominique_cates_art*



Dominique Cates 2017

by Ivor Harrison



I am thrilled to be among the first to introduce the fantastic Derwent Procolour pencil.

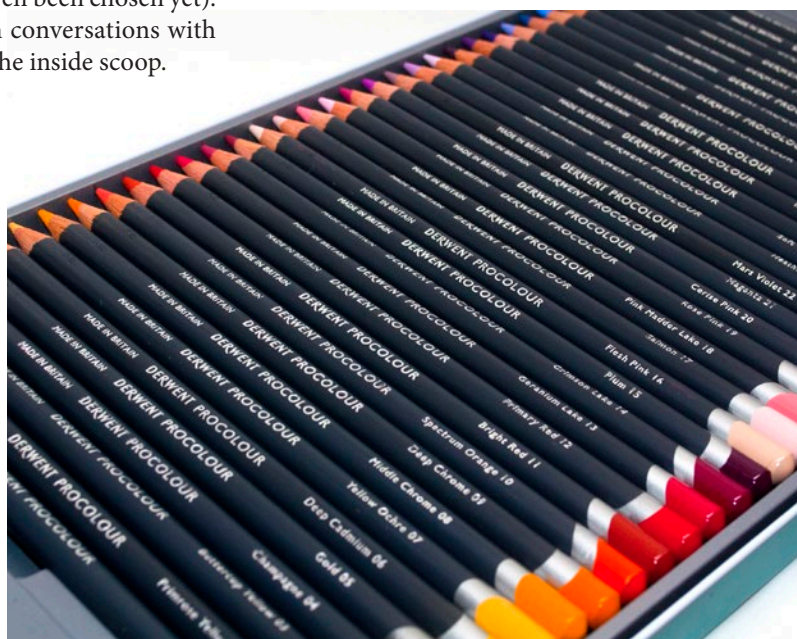
As your art supply servant, I strive to bring you not only the best reviews but also the latest in new products.

Derwent was kind enough to send me a preview of the full 72 piece Procolour set (at the time, the cover art had not even been chosen yet). I put the pencils to the test, conducted in-depth conversations with Derwent representatives, and am here to deliver the inside scoop.

But first, to assuage any fears, let me confirm that this line is an addition to the Derwent family and not a replacement of any current line.

In the Making

As this medium we all love continues to grow in popularity, UK-based Derwent extended a global reach, flying the British flag in an increasingly competitive market. They have been developing the Procolour for approximately two years. Now, the fruits of their dedicated craftsmanship are about to be released to adoring Derwent fans the world over.





As with all but one of Derwent's pencil lines, the largest Procolour set available is 72 (£137.75).

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Lightfast Ratings

As always, lightfast rating, or how long the pigment will last, is crucial for artists who sell their work. See the provided chart for Procolour ratings.

Derwent uses the Blue Wool Scale of 1-8, eight being the best. Any pigment above six is highly lightfast. A considerable 40 of the 72 Procolour pencils are six and above. Of course, artists would prefer all pencils be in the 6-8 range, however, that is simply not attainable for some pigments.

							LF
	01 Lime			●	●	V	5
	02 Primrose Yellow		●	●	●	V	2/3
	03 Buttercup Yellow	●	●	●	●	V	5
	04 Champagne				●	V	8
	05 Gold				●	V	7
	06 Deep Cadmium				●	V	3/4
	07 Yellow Ochre				●	V	8
	08 Middle Chrome				●	V	5
	09 Deep Chrome	●	●	●	●	V	6/7
	10 Spectrum Orange				●	V	4
	11 Bright Red				●	V	3
	12 Primary Red	●	●	●	●	V	5
	13 Geranium Lake				●	V	5
	14 Crimson Lake		●	●	●	V	6
	15 Plum				●	V	2
	16 Flesh Pink				●	V	8
	17 Salmon			●	●	V	8
	18 Pink Madder Lake				●	V	3
	19 Rose Pink				●	V	1
	20 Cerise Pink	●	●	●	●	V	1
	21 Magenta			●	●	V	1
	22 Mars Violet			●	●	V	7
	23 Heather		●	●	●	V	8
	24 Soft Violet				●	V	8
	25 Grape			●	●	V	4
	26 Imperial Purple	●	●	●	●	V	3/4
	27 Dark Violet				●	V	4/5
	28 Blue Violet Lake			●	●	V	1
	29 Delft Blue				●	V	5/6
	30 Mid Ultramarine				●	V	8
	31 Ultramarine				●	V	7
	32 Prussian Blue	●	●	●	●	V	6
	33 Phthalo Blue				●	V	7
	34 Spectrum Blue	●	●	●	●	V	5
	35 Dark Indigo			●	●	V	8
	36 Cobalt Blue				●	V	5/6

						LF
37	Light Blue				● V	3
38	Sky Blue				● V	1
39	Kingfisher Blue				● V	3
40	Midnight Blue		●	●	● V	6
41	Turquoise Green			●	● V	3
42	Spruce Green				● V	6
43	Distant Green		●	●	● V	6
44	Racing Green			●	● V	8
45	Light Moss				● V	5
46	Sap Green	●	●	●	● V	5
47	Mineral Green				● V	4
48	Cedar Green		●	●	● V	5
49	Grass Green	●	●	●	● V	6
50	Moss Green				● V	5/6
51	Foliage		●	●	● V	7/8
52	Olive Green				● V	5
53	Bronze			●	● V	8
54	Sepia				● V	8
55	Burnt Umber	●	●	●	● V	8
56	Vandyke Brown				● V	7
57	Copper Beech			●	● V	8
58	Chocolate				● V	8
59	Brown Ochre	●	●	●	● V	7
60	Burnt Yellow Ochre				● V	7
61	Sunset Gold		●	●	● V	8
62	Autumn Leaf				● V	5
63	Venetian Red				● V	7
64	Terracotta				● V	6
65	Nutmeg		●	●	● V	6
66	Burnt Carmine				● V	3
67	Gunmetal		●	●	● V	4
68	Storm Grey			●	● V	8
69	Felt Grey			●	● V	8
70	Blue Grey		●	●	● V	4/5
71	Ivory Black	●	●	●	● V	8
72	Chinese White		●	●	● V	7

● Tin of 12 ● Tin of 24 ● Tin of 36 ● Tin of 72

Key: LF – Lightfastness, V – Vegan-friendly

Lightfastness rating = 3,4 – FAIR, MODERATE | 5,6 – GOOD, VERY GOOD | 7,8 – EXCELLENT

Download Chart: <http://bit.ly/2u65GiS>

Characteristics

As soon as I feasted my eyes on these Procolour pencils, I knew I was going to have fun. I immediately grabbed a handful of papers including Bristol plate paper, hot pressed watercolor, cold pressed watercolor, Derwent sketching paper, and UART 600 sanded paper. I wanted to experiment along the entire range of paper tooth.

I tested a few of the colors on each paper and, with the exception of the cold pressed watercolor paper, the pencils performed beautifully. I wasn't expecting much from the Bristol plate paper; nevertheless, the results were smooth, consistent, and vibrant.

I quickly placed these pencils as falling right between Derwent Artist and Derwent Coloursoft. When I spoke to them later, a Derwent representative confirmed that this was their goal. I must say, this was rewarding. I felt like a pencil sommelier.

Personally, I'm a huge fan of Derwent Artist pencils, but I have received innumerable messages from artists saying they feel the pencils are too hard. Artists have similarly expressed that the Coloursoft are too soft. (Coloursoft is the UK equivalent of US-based Prismacolor Premier only, in my opinion, with far less breakage.) Enter Derwent Procolour.

The core is firm yet lays down like a soft wax pencil. The coverage is consistent, the pigment is hearty. A medium to heavy application delivers sheer vibrancy. As always, however, this compromises the paper tooth. A light hand produces even coverage and opportunity for between five and six layers, depending on the paper.

Moreover, the Procolour melds wonderfully with odorless mineral spirits (OMS). After applying multiple pencil layers, OMS liquefies the pigment, creating a blissful blending



experience. The Procolour also works well with a pencil blender or even marker blender.

I drew this lily on Strathmore 500 Series Bristol plate to demonstrate Procolour on even the most challenging of surfaces. I applied about four layers before the pigment became slightly resistant, which is excellent for this smooth paper. After applying OMS I could comfortably add even more layers. Given how little tooth the paper had, the Procolour performed like a professional grade art supply.

On the other hand, Procolour layering was phenomenal on UART 600 grade sanded paper. I conducted extensive testing using Brush and Pencil's colored pencil powder blender and fixative. The pigment remained strong and true throughout, delivering professional results yet again.

My final test used Derwent black paper. I wanted to see how opaque the pigment would be, and the results varied from pencil to pencil. For example, light moss, felt grey, and phthal blue were very opaque, but spectrum orange and buttercup yellow were transparent.

Conclusion

All in all, the Derwent Procolour is an excellent pencil that beautifully bridges the gap between Derwent Artist and Derwent Coloursoft. My set now resides in a place of honor

on my desk, easily within reach. So pick up a few open stock pencils and give them a try. If you like them as much as I do, that purchase will pay off in a lifetime of inspiration.

Check out my Procolour video review here: www.theartgearguide.com/youtube-reviews

Try them for yourself!

**WIN Six 24pc & Two 7pc sets of
Derwent Procolour Colored Pencils!**

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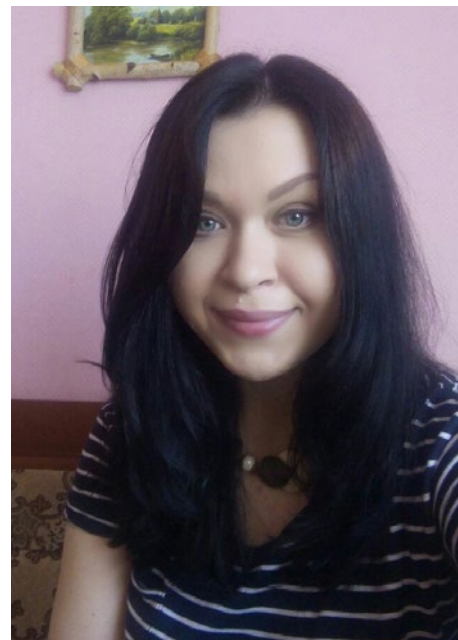


www.theartgearguide.com

Featuring: *Ekaterina Putyatina*

My name is Ekaterina Putyatina. I am 26 years old, and I live in Berdyansk, Ukraine with two cats. Most importantly, though, I like to draw with colored pencils.

Even as a child, drawing always came easily to me. And I preferred pencils to paint, so colored pencils were an easy choice.



"Pumpkins and Green Humanity" 35x27cm

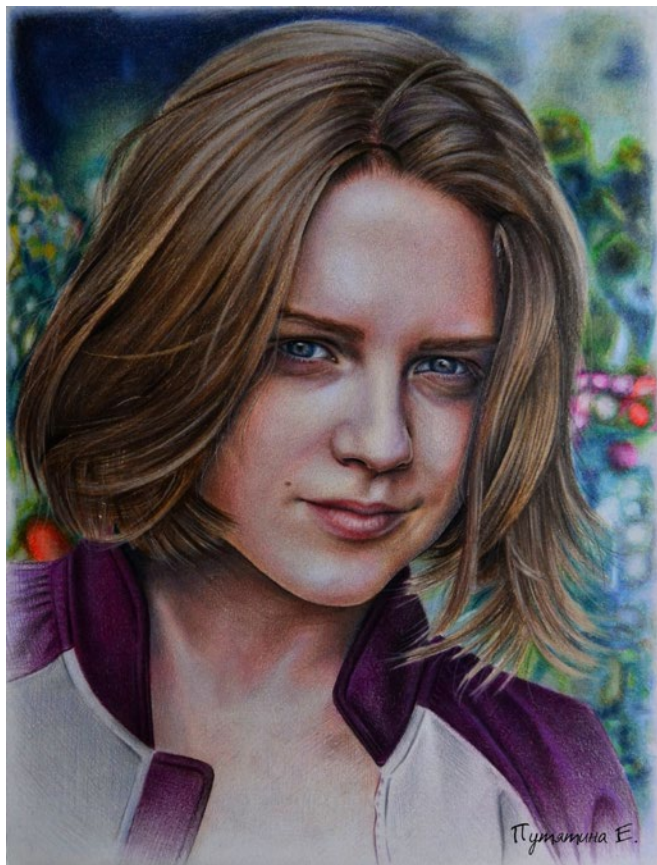
I discovered colored pencils by surprise. I was drawing portraits with watercolors when I saw a colored pencil artist's work on social media. I couldn't imagine drawing full-fledged pictures with this medium, but her work inspired me so much that I wanted to run to the store to buy colored pencils immediately. I've never parted from colored pencils since.

I graduated art school in Berdyansk when I was 14, then I took private art lessons focusing on graphics before I entered institute to study design.

I don't know what to say when people ask me if I'm self taught. Despite my love of drawing, I never enjoyed studying art at school. The still life poses, the plein air exercises, and the many other assignments were boring. I did everything I could to get out of them. I did well following the academic rules, but I felt like the art was not mine. After graduating institute in 2013, I returned to my first love of art, studying how and what I wanted to.

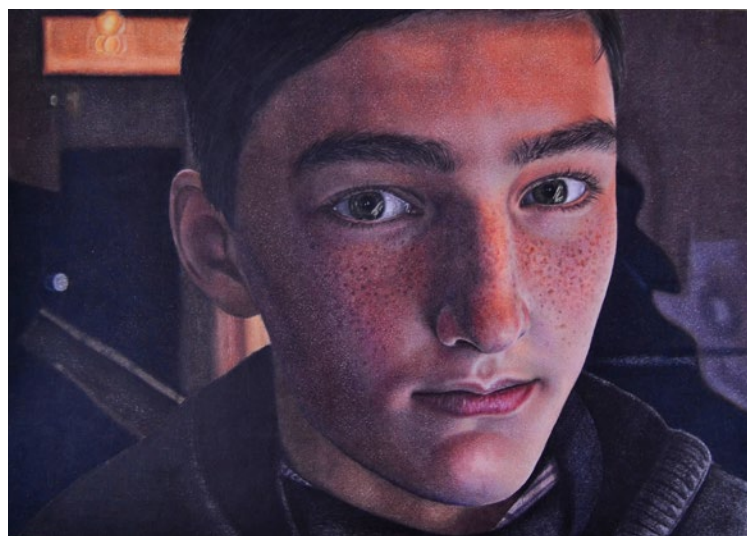


"Green Humanity" 35x27cm



I prefer to draw photorealistic still lifes and portraits. I love the detail, and it's my goal to make each work more realistic than the last.

People often ask, "What's the sense of creating a photo-like drawing from a photo?" The sense is that there is then another beautiful picture in the world. People are tired of modern conceptual art, weary of looking to it for deep meaning. They want to see enchanting pictures that carry no meaning other than beauty and the wonder of human capability.



"Portrait of a Girl" 22.9x30.5cm

"Portrait of a Boy" 30x40cm

I like creating small drawings because it takes less time. On average, I spend 40 hours on A4 format; I would spend 60-70 hours on A3. It is easier for me to make several small drawings than to make one large one. Even so, I plan to create several large works in the future.

Most people associate colored pencils with children's play. Few imagine what realistic work can be created with this medium. The reward for those who try is a wonderful artist tool and a huge advantage in their artistry. Colored pencils encourage a wide range of styles, a variety of strokes, and accurate details. And there's no washing the palette, brush, and table when finished. Everything is convenient, tidy, and most importantly clean.

Personally, I prefer ordinary colored pencils. I've tried watercolor pencils several times, but I do not like them. I first used Marco Raffine pencils. They are good pencils - moderately bright and economical. Then I used Koh-I-Noor Polycolor. Both Polycolor sets have very similar colors, one is just slightly brighter. They're suitable not only for beginners but also professionals, in my opinion.

Then I bought a set of Prismacolor Premier and immediately fell in love. Eventually, I came across glowing reviews of Faber-Castell Polychromos. The work I saw drawn with them was impressive, so I tried them out for myself. Indeed, the Polychromos turned out to be bright, soft, quality pencils. I still use them to this day. I've tried other brands over time, including Derwent, Cretacolor, and Maped, but my favorites remain Prismacolor Premier and Faber-Castell Polychromos.

"Girl in Hamomiles" 22.9x30.5cm





"Rotten Apples" 40x60cm

I do not mix mediums, other than adding a white gel pen on rare occasions. I like pure colored pencil. Although, sometime I want to try using a watercolor lining. I sharpen my pencils with an ordinary sharpener, always keeping a few backups handy. I occasionally use a clerical knife for Prismacolor.

Another plus of colored pencils is that they suit almost any paper. I believe paper is best chosen by touch. My favorite is Bristol board. I can find it in almost any office store, it's relatively inexpensive, and it's smooth, which is ideal for realism. I also like Canson Bristol paper and Strathmore Bristol paper, both very similar to each other. Dense and smooth, they are just what you need for colored pencil.



"Plums" 22.9x30.5cm

In addition to drawing with colored pencil, I like to paint with watercolor. I love using it with markers and a black pen. Too much realism and fine detail makes me long to create something quick and creative. That's how I came up with my recent flower paintings, I conjured them up from my imagination.

People are attracted to realistic drawings, but most of all they're fascinated by the medium - no oil, no acrylic, just pencil. I often hear people say, "These are pencil? It's definitely not oil?"

I have many plans for the future. First of all, I want to fully realize myself as an artist. I also want to experiment more with technology. I want to write stories and transfer them to paper, making my drawings even more realistic. I would like to do some larger works and to write a drawing lesson book.

A big thank to *COLORED PENCIL Magazine* for the honor of being chosen this month's featured artist! And thank you to everyone reading this for taking a few minutes to get to know me and my work. I wish you all joy as you do what you love.

"Mandarins" 30x40cm



Ekaterina Pulyalina



Путятина Е.

"Strawberries" 30x40cm



"Grapes and Strawberries" 22.9x30.5cm



www.facebook.com/ArtistPulyatinaEkaterina




"French Toast" 22.9x30.5cm



"Strawberries and Cherries" 22.9x30.5cm

Pricing Considerations

by M. Sakran



There are a myriad of factors to consider when setting artwork rates. Let's walk through the ins and outs of competitor pricing, distribution, price perception, target markets, and profitability to help you price with confidence.

Competitor Pricing

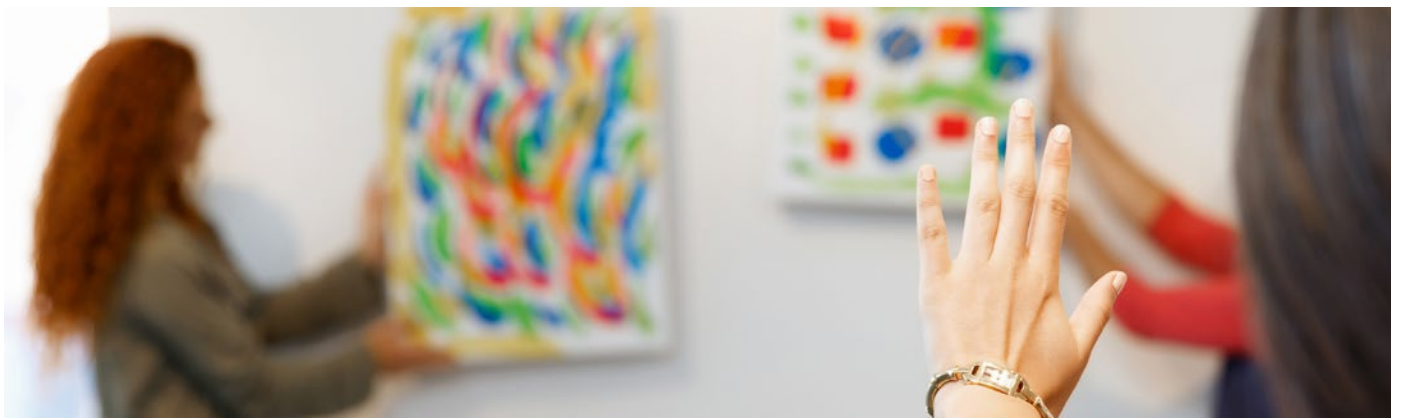
It's natural to look to competitor pricing before setting rates. Granted, it makes sense to compare your price to others'. It's important, however, to make sure you are comparing similar works.

Are they both in the same medium, of the same size, and sold through the same distribution channel (e.g. an art festival)? Are they the same subject matter? Animal versus landscape artwork is not an equal comparison. Competitor pricing is valuable information, just see to it that you're comparing apples to apples.

Distribution Point

Prices vary wildly due to the distribution point. Consider wine, for example. What does a bottle of wine cost at the grocery store? How about at a restaurant, in a ballpark, or on an airplane? The value of the same goods changes in each of these settings.

Similarly, the ordering artwork online should be different from purchasing the same artwork at an art fair. At a fair, you have to rent a table, transport the work, process the entire transaction, sell to a narrow market in a short amount of time, etc. The extra work and risk invested in the art fair should be reflected in higher prices.



Target Market

Who is your audience? Do you take an hour making 8x10" mythical creature drawings to sell from a booth on a college campus? Or do you invest 40 hours in creating 36x60" landscapes for a gallery in an upscale neighborhood of art collectors?

As you can see, cost structure, product quality, distribution point, and demand are polar opposite in these scenarios. In the first situation, all of those factors are low, and in the second situation, all of those factors are high. The price should follow suit with those factors.



Price Perception

Artists often assume cheaper is better. But is it? Returning to our wine example, which is better - a \$5.00 or a \$20.00 bottle of wine? More expensive wine equals better wine. In some markets, price is a quality indicator. If you keep prices low trying to appear affordable, you may come across as cheap, in both price and quality.

Another aspect of price perception is bundling. Let's say you order a breakfast plate for \$4.00 that comes with two eggs, two sausages, two hash browns, and two pieces of toast. What a deal!

Now let's imagine the menu sells sides for 50¢ each. One sausage, one toast, or one egg. Feels steep, right? Who would pay 50¢ just for a piece of toast? If you do the math on the breakfast plate, however, the eight items work out to 50¢ each.

When we pay for items individually we feel like it's more than if we purchase a bundle. If you sell small artworks, offer a set of four for \$20 rather than one for \$5. You get the idea. Yes, the price is the same, but the feeling is different.



Profitability Analysis

How much do you need to charge to make a profit? Profitability analysis can be as simple or complex as you make it. We will look at fixed costs, variable costs, time value, and opportunity cost.

Fixed costs are expenses that exist simply because you are in business, regardless of how much business you do. An example would be rent for studio space. This will cost the same each month no matter how much artwork you create or sell.

Variable costs, on the other hand, vary in proportion to how much art you produce. This includes the cost of pencils, papers, frames, etc.

Add your variable costs with your fixed costs and you have your breakeven number. To start with, then, you must charge enough to cover that number. Note that this does not create any profit. No matter whether you sell one or one thousand pieces, you will still just be covering expenses.

Further, if you can't meet this breakeven number, you should reevaluate why you are doing this in the first place. It's one thing to consciously decide it's still worth it to you and another thing to unexpectedly find yourself in the red.

Next, multiply the hours spent on a piece by the estimated value of your time. Add that to your price. Now you are making some profit!

What does this mean in real life? Here's an example. In one year, your fixed costs (rent, advertising, etc.) were \$10,000, your variable costs (art supplies, etc.) were \$3,000, and your time was worth \$25,000. This totals \$38,000. If you made 500 artworks and sold them for an average price of \$76 each ($500 \times 76 = 38,000$), then you covered all of your expenses plus paid yourself for your time. This is good! While the scenario removes some complexities (e.g. taxes), you made enough money to maintain your business and make a profit. There's just one more thing to consider.



Opportunity Cost

What are you saying no to because you're saying yes to your art business? This is your opportunity cost. In our example above, you invested \$13,000 (fixed costs plus variable costs) and one year of work into your business. Meanwhile, what other opportunities for investing your time and money did you pass up?

What would you have profited from those opportunities? Let's say you could have worked as an art teacher earning \$35,000 a year and invested the \$13,000 in stocks. In comparison to your art business, you could have earned an extra \$10,000, plus any stock profits.

Conclusion

There's no doubt, pricing can be confusing. While research, logic, and numbers play a role, at the end of the day it's an educated guess. So now it's time to put what you've learned about competitor pricing, distribution, price perception, target markets, and profitability to good use and start pricing!



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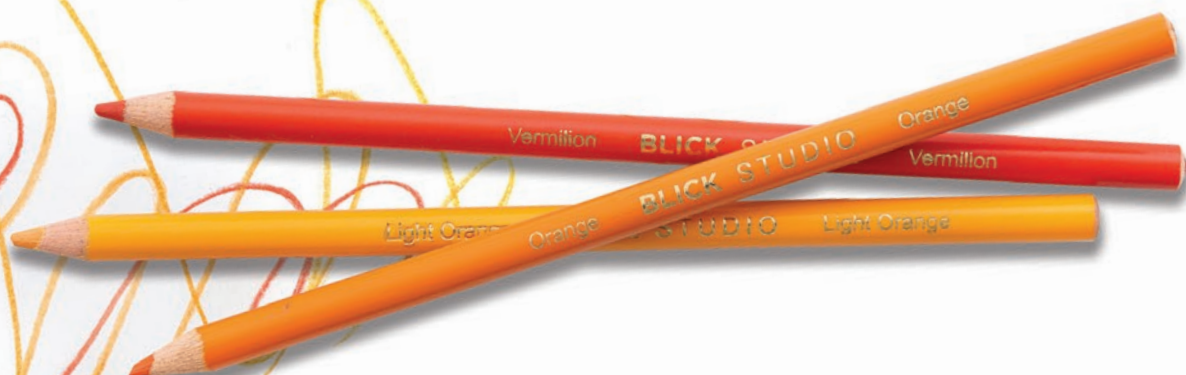
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WHAT YOU SAID...

ON OUR SOCIAL MEDIA PAGES

Q: What is your favorite copyright-free site to get photos to draw from?

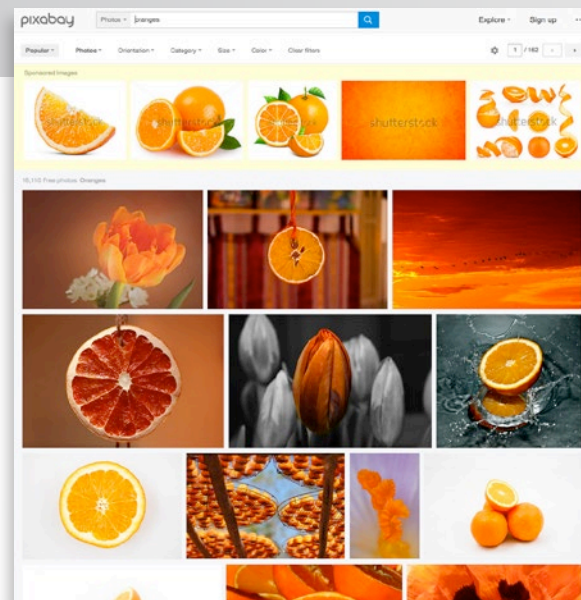
We asked this question on our Facebook page and received many suggestions, but the #1 recommended resource was . . . PIXABAY! Here are a few more sites you might want to check out. Remember, these are just suggestions - it is your responsibility to get permission, learn the terms of use, and follow all copyright laws!

WEBSITES

- Pixabay: www.pixabay.com
- Paint My Photo: www.pmp-art.com
- Wildlife Reference Photos: www.wildliferferencephotos.com
- Morgue File: www.morguefile.com
- GraphicStock: www.graphicstock.com

FACEBOOK GROUPS

- Free Reference Photos for Artists: www.facebook.com/groups/FreeRefPhotos
- Photos for Artists: www.facebook.com/groups/PhotosForArt
- Reference Photos for Artists: www.facebook.com/groups/1417173658571014



Thank you to all who participated in this post on our Facebook page - get involved at: www.facebook.com/coloredpencilmagazine

CHERRIES - VIDEO!

SKETCHBOOK



COLORED PENCIL CHERRIES - POLYCHROMOS + POWDER BLENDER TIPS W/ LACHRI

In this colored pencil demonstration, Lisa Clough-Lachri shows you techniques for drawing realistic cherries in colored pencils with link to reference photo.

FREE!

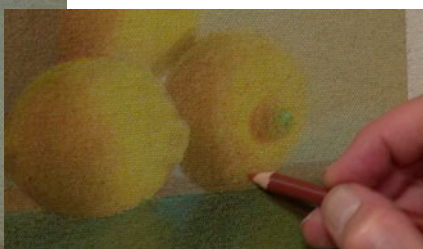
WATCH:
<http://bit.ly/2sUA2QT>



LEMONS - ONLINE CLASS!



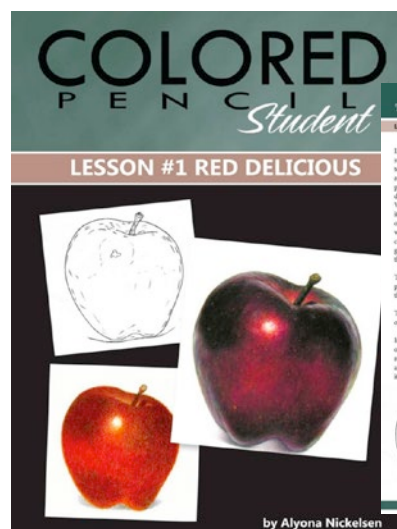
COLORED PENCIL & INK WASH WITH ROBERT KOGGE



This Craftsy class delivers seven HD video lessons to help you unlock the skills of making truly one-of-a-kind works of art.

Retail: \$39.99

BUY: <http://craftsy.me/2txWL7h>



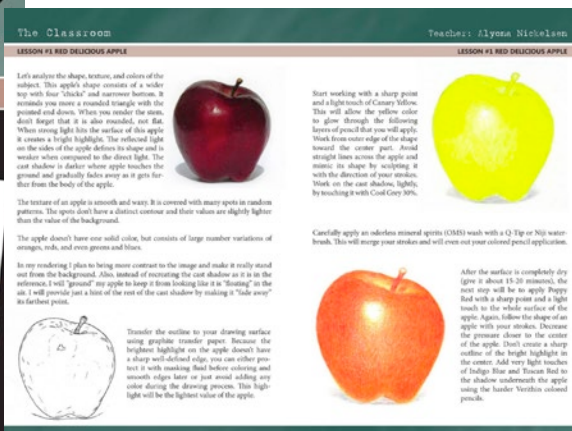
APPLE - BOOKLET & DOWNLOAD!

RED DELICIOUS WITH ALYONA NICKELSEN

This 12 page lesson takes you step-by-step through creating an apple so real that you'll want to take a bite! Comes with free digital download & reference photo.

Retail: \$4.99

BUY: <http://bit.ly/2sxzroM>



Q&A *Professional Presentations*

Question:

I recently began taking commissions, and I want to present myself as professionally as possible. What tips do you have to get me started?

Answer:

There are many resources available for the business aspects of taking commissions. Creating a positive customer experience through the presentation of your work, however, is a topic that sees less discussion.

Having all the contracts and policies in place is essential, but your artwork is your product, after all. If your product doesn't present well the experience falls flat. For example, the Tiffany blue box with white ribbon is as much a part of the experience as the stunning jewelry inside. While signature packaging is not required, there are some best practices that will elevate your customer's experience when taking commissions.

FRAMING

Because I have experience as a certified framer, I offer to frame the artwork myself, unless the client has requested otherwise. Framing protects the work, makes it ready to hang immediately, and, most importantly, elicits an extra "wow factor" when the client see it for the first time.

This tip works especially well if your works are a standard size. You can purchase ready-made materials for a fraction of what it costs to have them professionally framed.

As a finishing touch, I include a dust cover, hanging wire, wall pads, and label with artwork details on the backside of the frame.



Barb Sotiropoulos - www.barbsotiart.com

It's crucial to always ensure that you are using acid-free materials and appropriate preservation techniques. If this is something you do not have experience in, let your client know they will need to have their piece professionally reframed for proper long-term protection of the artwork. This is imperative.

Also, be sure to inspect the frame and glass for scratches or imperfections before purchasing. Your customer deserves good quality, even if they may reframe it.

If framing the piece yourself seems a little daunting, there are other ways to give your artwork a polished presentation. Archival mat kits, like this example by Alvin, provide all the elements you need to create an archival "sandwich" that can then be put into a frame of the client's choosing. Use acid-free photo corners on the foam core backing to hold your artwork in place beneath the mat.

SAY THANK YOU

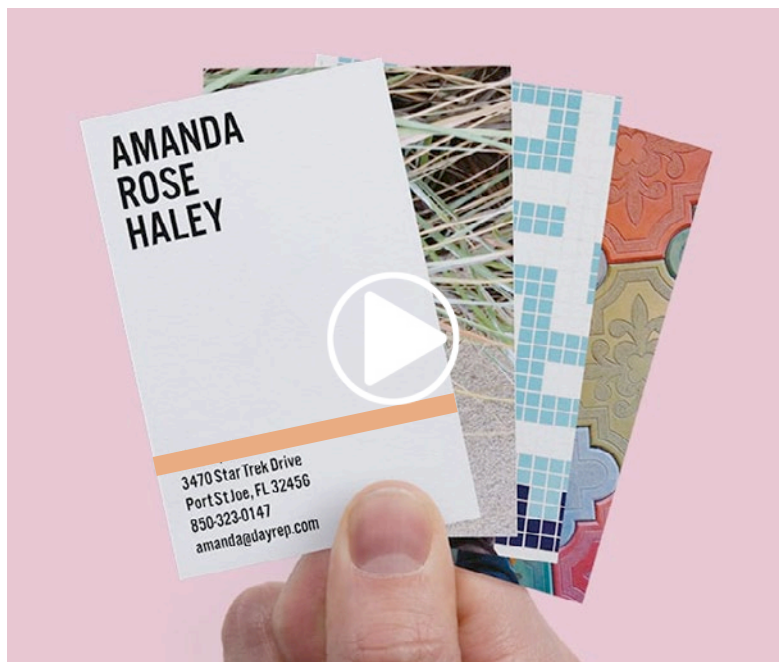
My clients receive a little promo package with a thank you/bio card, a business card, a link to sign up for my newsletter, and a free postcard print of my artwork.



I place the materials in a clear plastic sleeve and attach it over the hanging wire on the back of the artwork.



Send your questions to: qa@coloredpencilmag.com



Shop around to find the best deal for your printing needs. If on a budget, you can create these pieces on your home printer while you work up to higher quality paper and printing techniques.

Personally, I like Moo.com for my promotional products. They offer short print runs plus a service called “printfinity” which allows you to print a different image on the back of each business card. They also provide a variety of specialty finishings and print options.

Adding promotional materials with a free gift is a little perk that will make your client feel like they got extra value for their purchase. You could even offer a discount on their next commission or for referring a friend.

Watch the Moo.com Video: <http://bit.ly/2u4byti>
Get a Sample Pack: <http://bit.ly/2u9XmhZ>

PACKAGING

Show your customer that you care about the work making it safely to their home by securing it for transport. For in person exchanges, I always wrap the entire outer edge of the framed artwork in bubble wrap and slip a clear plastic bag over top. This helps protect against any outside elements like rain, snow, or dirt. It’s also great because they don’t have to unwrap all of the packaging to see the art before they get home.



Barb Sotiropoulos - www.barbsotiart.com



FOLLOW UP

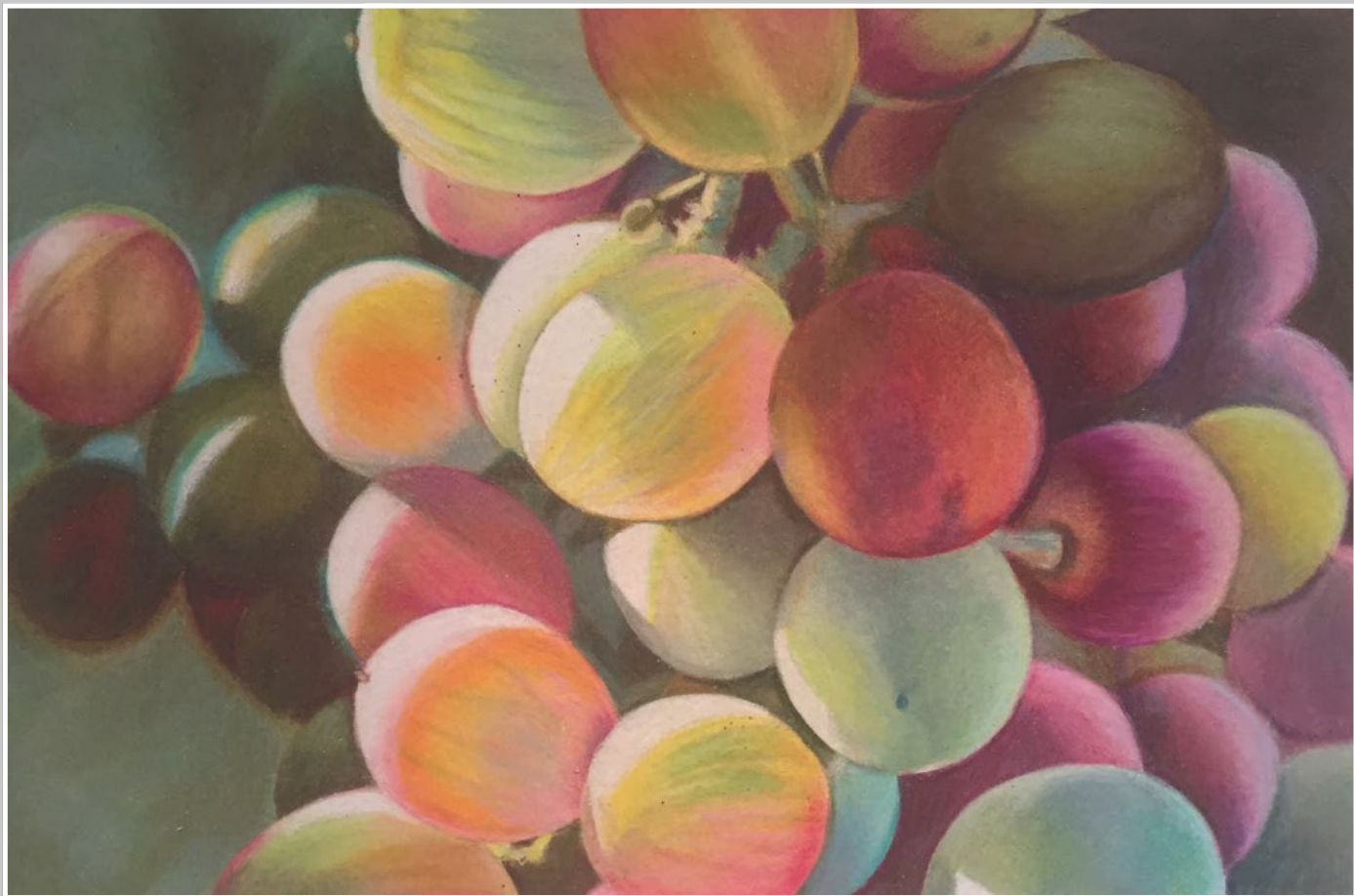
Within a week after your client receives their commission, follow up with a card or email to check in and see how they are enjoying their new purchase. This communicates that you value them as a client and that you care about their experience with your art. You could even create a short survey for them to let you know what you did well and what you could improve.

Think about how you can go the extra mile for your customer. What are they not expecting that would make their experience even better? Get creative.

For most people, commissioning artwork is very personal. They are choosing to give you their hard earned money to create a work of art that is meaningful to them, art that will be a part of their lives day after day. It doesn't get more personal than that.

While it's important for the art itself to be of the highest quality, setting your customer up for extra support and thoughtful surprises could be the difference between a one time exchange and a loyal customer.

Send your questions to: qa@coloredpencilmag.com



"Sunlit Cluster" 8x10"
Prismacolor Premier on Stonehenge white paper
Susan Wattles
www.susanwattlesart.com



"Cherry Lips"
 A4
Prismacolor Premier on 200GSM steam pressed white quill board
Daryl Frakes
www.apatcherevealed.com
 Time laps video: <https://youtu.be/Etv4dmIU8f4>



"Sweet and Sour"
 9x12"
Prismacolor Premier and Verithin on Canson Bristol paper
Ekta Gupta
www.ektaguptastudios.com

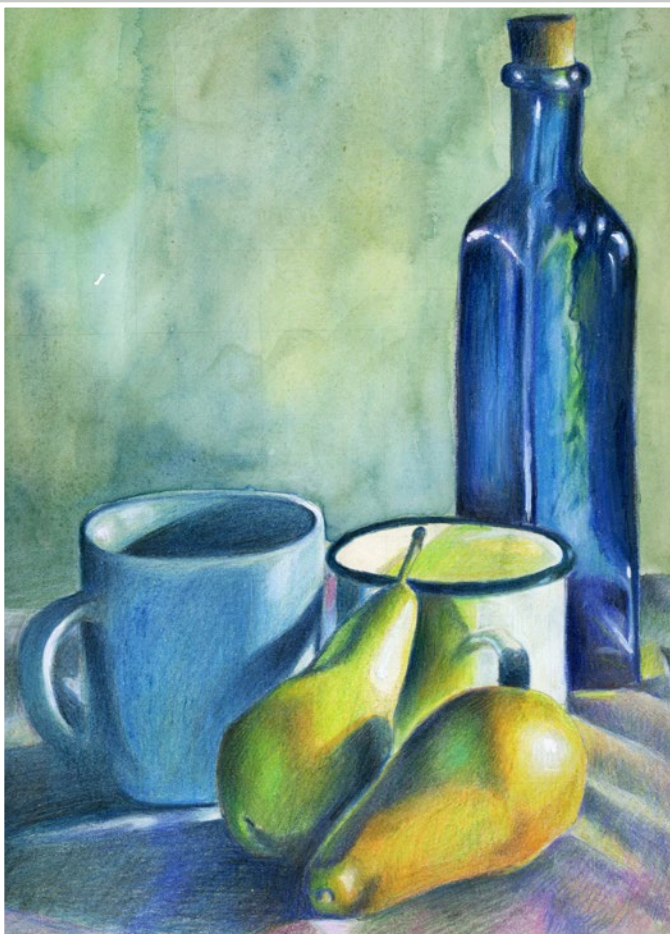


"Peonies, Nectarines, & Cherries"
11x14"

Prismacolor Premier and Faber-Castell
Polychromos on Strathmore 200 series
140lb. Watercolor paper.

Rebecca V. O'Neil

www.facebook.com/RebOneFineArt1



"Still Life with Pears"
10x14"

Prismacolor Premier and Winsor & Newton
watercolors on Arches hot pressed watercolor paper

Hillary Snyder

www.instagram.com/hillzzzzz



"Glow"

42x29cm

Prismacolor Premier and Faber-Castell
Polychromos on Fabriano Accademia paper

Cassandra Hanley

www.cassandrahanleyart.com

Get YOUR artwork into the Gallery!

Post your "Latest & Greatest" on our Facebook page:

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MEMORIALIZING MOLLY

GLENN DAVIS



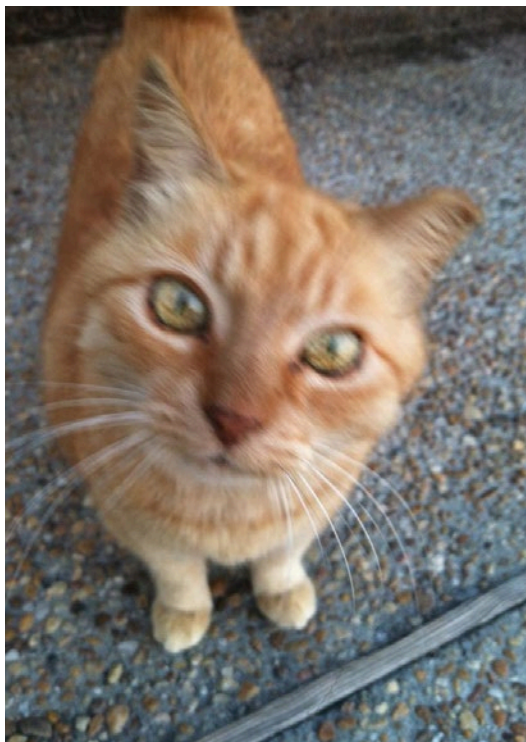
I reached the pinnacle of my colored pencil experience a few weeks ago. I felt compelled to honor a longtime friend of mine, Molly. In so doing, I painted a portrait that transcended my ability.

Molly was born 17 years ago at a restaurant in Wrightsville Beach, North Carolina. I remember the day well. That week I had been inducted as President of the Rotary Club which met at that restaurant. Molly and two siblings were born on the waterfront under the building. Shortly, Molly was the only survivor.

For nearly two decades, I saw Molly every Monday night. It was several years before he allowed anyone to touch him, but maybe that's why he lived so long. I was never able to pick him up and hold him. If you wanted to feed him then you had to leave the food behind.

That's how he ended up with a girl's name. No one could get close enough to identify his gender until the name had already stuck.

In his later years, though, he mellowed out. He finally loved to be petted and hand fed. He was a celebrity at the restaurant, loved by locals and tourists alike.



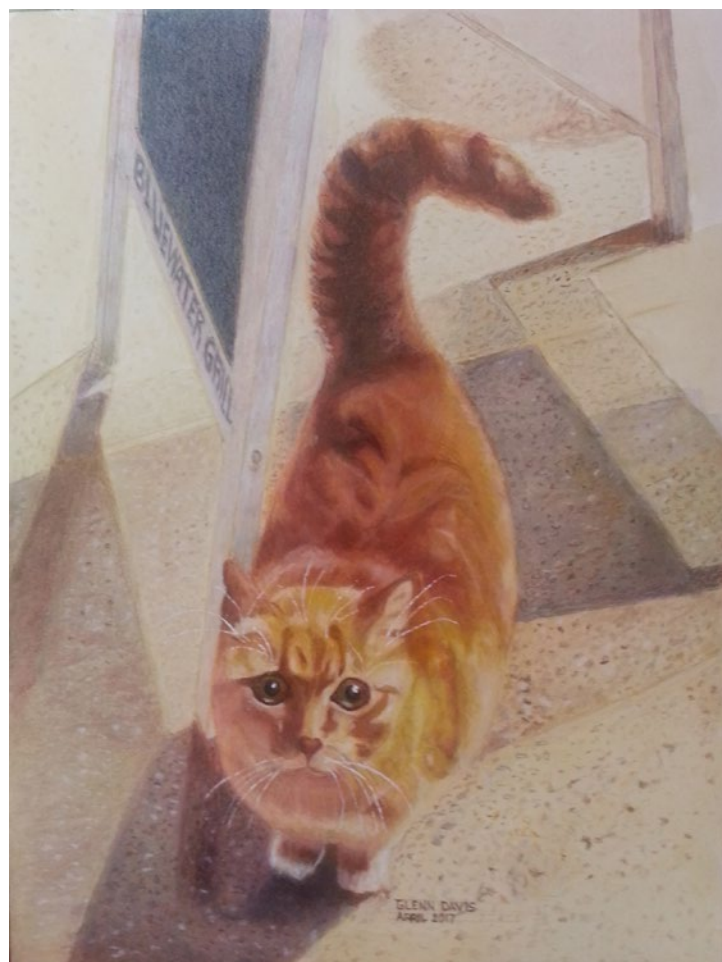
Eventually, it became obvious that Molly was failing in health, and we were all concerned. Then the night came. I arrived for the Rotary Club meeting and Molly was not there to greet me. He was always there.

I was determined to honor Molly. I could do that best, I decided, by painting a portrait to be displayed in remembrance at the restaurant. I would gift the portrait if the restaurant would display it.

I immediately set about finding reference photos, in addition to my own. The best one came from a couple I connected with online who had visited from North Dakota. It was very dark, nearly unusable, but I was able to lighten it up using Photoshop. That way I could capture Molly's markings and his beautiful face looking up at me as he often did.

I did my very best. Emotion overtook the painting, exceeding my own expectations. Happily, it captures the gaze he would give everyone passing him at the door. He would often stand by the sandwich board at the entrance, as in the painting, greeting passersby. I feel that I honored him well.

So far, photos of this painting have been viewed and commented on in nine countries. He was loved by thousands in his lifetime, and the number keeps growing even after his passing.



I made 25 serialized prints for anyone else who wanted to memorialize Molly in a personal way, as many in the Rotary Club did. Last month, I donated the painting to the Rotary Club who presented it to the restaurant manager. They immediately displayed it. It was secured in a walnut frame with an integral plaque stating, "Dedicated to the Memory of Molly 1999-2017 by the Wilmington East Rotary Club."

Artistically, this work demonstrated to me that emotional attachment can take a painting to far greater heights than I could ever have imagined. I am grateful that this portrait honors Molly and will continue to share his story with restaurant patrons from all over the country.

"In Memory of Molly 1999-2017"
Colored pencil on 9x12" Bristol Smooth paper



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The airy cousin to our classic white sheet. With a silky lightweight surface it is perfect for the artist who prefers a more delicate sheet that can work with all fine drawing techniques. This is **Stonehenge Light**.



This paper has a refined, strong and versatile quality. With characteristics of warm white tones and a smooth supple surface, it has a traditional feel with the ability to apply multiple layers of color. This is **Stonehenge Warm White**.



This studio workhorse provides a supple surface that's agreeable to myriad creative disciplines. Originally created for printmakers, this cotton paper soon spread across all drawing techniques, especially colored pencil. This is **Stonehenge White**.



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#1708: "Blackberries"
photo by Sally Robertson



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3. UPLOAD TO ENTER

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Winners for the May 2017 Colored Pencil Art Challenge

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www.coloredpencilmag.com/challenge

Challenge photo by
Sally Robertson

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Advanced: Ekaterina Putyatina



Beginner: Neha Subramaniam

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