

Make It Glimmer, Glow, and Shine with a Touch of Gold

Deborah Maklowski, CPSA, CPX



Photo 1: Bloom



Photo 2: Radiance

Inspiration: *When discrete bits of information from different sources suddenly collide in your brain and an idea pops out.*

In my case, I was inspired by:

1. a beautiful white dahlia I photographed;
2. Morgan Kari's 2015 workshop for CPSA on using gold leaf;
3. the discovery of marbelizing sprays; and
4. the new UArt Dark sanded paper.

Somehow, all these visual cues came together, and resulted in *Bloom* [Photo 1].

Most recently, I worked from photos of hybrid tea roses, so for this how-to, I've used *Radiance* [Photo 2] to explain the process. Of course, pretty much any subject that inspires you will work—frogs, pancakes, tennis shoes, or whatever.

PREPARATION

- Select a source photo and crop to your desired format—that is, the ratio of height to width. For the florals, I like using a square format.

- Note changes you might want to make to your photo—e.g., orientation within the format and elements to reposition or eliminate.
- Decide on a finished size for your drawing. Then use the enlarging function on your printer to print your source photo at that size: one in color on photo paper and another in black & white on white card stock. [See tip in BOX 1]

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BOX 1

The easiest way to enlarge—or reduce—your source photo is to use a proportional scale.



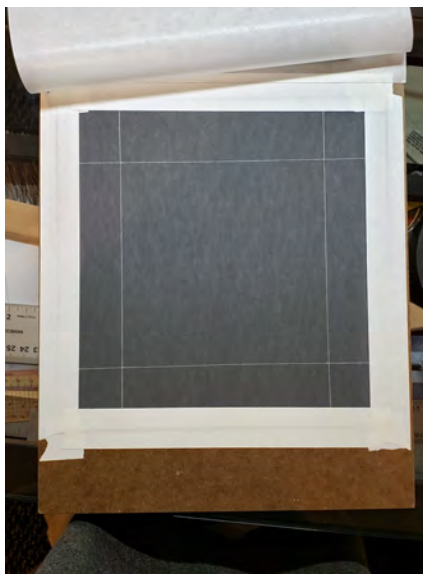


Photo 3: Draw your format



Photo 4: Position the mask



Photo 5: Attach the mask

- Use white artist's tape to tape a sheet of UArt Dark sanded paper, 800 grit, onto a sturdy board. I use the back of an Ampersand Gessobord™ with a failed painting on the front. Sadly, I have many of these.
- Draw your format at its finished size onto the UArt paper, leaving a border of at least 1½" all around [Photo 3].
- Use rolled bits of low-tack painter's tape to attach the mask to the UArt paper [Photo 5].
- Draw lightly all around the outer edges of the template with a colored pencil [Photo 6].
- Place marks outside the border on each side of the paper where you want the gold leaf to meet the marbelizing spray [Photo 7].

THE ROSE: GETTING STARTED

- Create a mask by cutting the rose and other attached elements you intend to include out of the black and white copy on cardstock.
- Position the mask on the UArt paper within the borders of your format, measuring to be sure it is in the same exact position as in your source photo relative to the outside borders. (It's OK to change the position.) [Photo 4]

MARBELIZING SPRAY [See BOX 2 on next page]

- With the mask still in place, cover areas of the UArt paper except where the marbelizing will go. Leave some paper exposed outside the borders, so the spray will extend a little beyond those lines [Photo 8].
- Place the prepared drawing surface on a table protected with something expendable (e.g., old towel, plastic shower

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Photo 6: Draw lightly around edges



Photo 7: Place marks for gold leaf edges



Photo 8: Leave some paper exposed





Photo 9: Protect from overspray



Photo 10: Spray at a 30° angle



Photo 11: Gaps between strings and rose



Photo 12: Make small random marks with gold colored pencil to connect the strings to the rose's outline

- curtain, etc.). Orient the tops of the drawing surface and table in the same direction (not sideways or upside-down).
- Place a rolled-up towel or other barrier at the top of the board to keep the spray from going beyond the table [Photo 9].
 - Shake the spray can for at least 2 minutes before spraying (follow the instructions on the can).
 - If you have not used marbelizing spray before, definitely practice first on scrap paper to get used to how it sprays. Once applied on the UArt, what you see is what you get—no do-overs.
 - Hold the can at about a 30° angle relative to the surface of the paper and spray so that the strings radiate upward and outward from the top of the rose [Photo 10].
 - When you're satisfied, let the spray dry for at least an hour (overnight is best).

- Remove the masking.
- The angle of spray usually leaves a slight gap between the top of the rose and the bottom of the sprayed strings. Use a gold colored pencil, such as Faber-Castell Polychromos Gold, to make small, random marks to connect the strings to the top of the rose's outline [Photos 11 and 12].

LEAFING

- Use an old brush to apply the adhesive size where you want the gold leaf to be, following the directions on the bottle. On the sanded surface, you may need a slightly thicker application than normal [Photo 13].
- After applying the adhesive size, wash your brush 3 times with soap and warm water.

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BOX 2

Krylon Marbelizing Spray is offered in gold, black, and white. Montana also makes a Marble Effect Spray, available in black, white, gold, silver, red, and blue.



Photo 13: Apply adhesive size



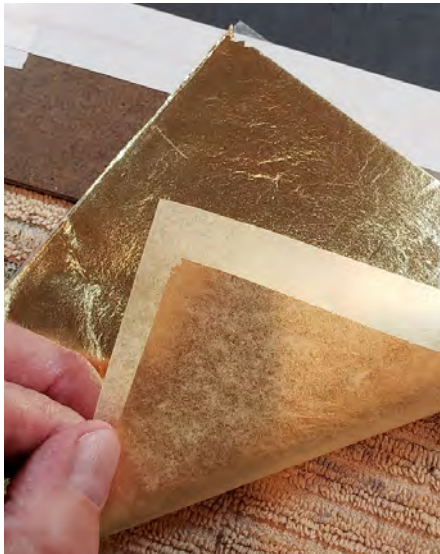


Photo 14: Apply leaf



Photo 15: Completed leaf application

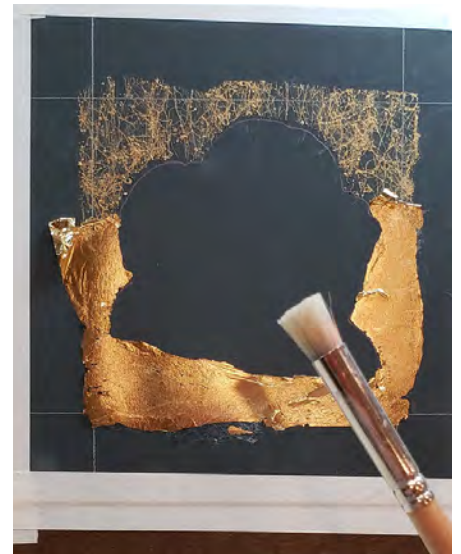


Photo 16: Remove excess leaf

- Wait for the adhesive size to set up. The directions say 30 minutes, but 20 minutes works well in a climate-controlled environment. After about 18 minutes, test gently with your knuckle—if it feels really tacky, it's ready.
- The leaf comes attached to a sheet of translucent backing. Place it—leaf side down, of course—over the adhesive size and use a paper stump, cotton round, or scrap of soft cloth (like a piece of an old tee shirt) to rub the paper backing vigorously, pressing the leaf down onto the sticky sanded paper [Photo 14].
- Lift the backing paper very slowly, watching to see if any leaf comes up. If so, put the paper right back and continue rubbing energetically until the leafing sticks. Sometimes it won't; those areas will need to be re-sized and re-leafed.
- Once all sized areas are leafed [Photo 15], hold the board inside a trash can and use a stiff-bristled brush to remove excess leaf. I use a stencil brush that I trimmed down with a craft knife [Photo 16].
- It may be necessary to fill gaps and small negative spaces by repeating the leafing process as above.
- To remove leaf from areas where it isn't wanted, use Scotch® Magic™



Photo 17: Use tape to lift undesired leaf



Photo 18: Measure and mark points

tape and gently lift off the undesired leaf [Photo 17].

- Keep in mind that some funkiness is built into this technique. Don't expect perfect edges where the leaf meets the rose, and a little black showing through the leafing can give an interesting effect.
- Allow the gold leaf to dry for 3 days and then, using a different brush, apply sealer, following the directions on the bottle to prevent the leaf from tarnishing over time.
- Let the sealer dry for 3 days.

DRAWING THE BLOSSOM

You can draw the rose using a ruler when your enlarged source photo is the same size and orientation as your prepared drawing surface and has an outline around the mask. Start by choosing a point, any point, at the center of the rose. Measure the distance from that point to the top border and from that point to one of the sides. Then measure and mark that exact same point on the sanded paper.

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Photo 19: The completed line drawing



Photo 20: Choose pencil colors

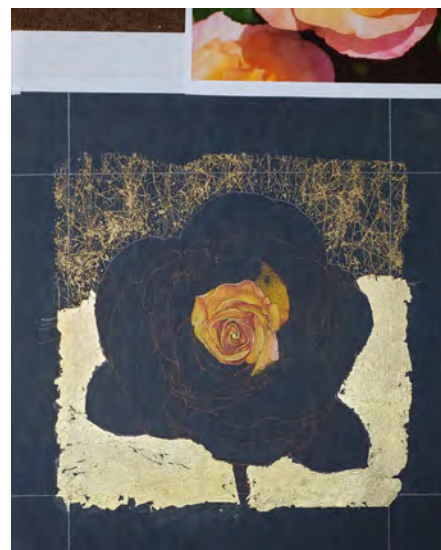


Photo 21: Start applying colored pencil

Measure and mark two more neighboring points, and you can draw your first shape free-hand. A shape is just like a jigsaw puzzle piece—draw enough of them linked to one another, and the rose will appear. A shape can be anything: part or all of a petal, a shadow or highlight, or negative space between petals. Following this process means that your completed rose will be in the right place at the right size within the borders [Photo 18, previous page].

Continue measuring, marking points, and drawing shapes until the drawing is as complete as you need. You're free, of course, to make any changes you want to the rose. This is a natural, organic object, and no one will be comparing your drawing to the photo [Photo 19].

If you initially decided to alter the blossom's orientation within the border so that it doesn't match the orientation of the photo, the process is very similar. Instead of measuring points from the borders, however, you'll use various points along the blossom's outer edges for your measuring reference points.

CHOOSING YOUR PALETTE

I use my binder of color charts to determine which pencils to use, and

then I make color notes in a small sketchbook that I keep on my drawing table. I also make color swatches for each chosen pencil on the UArt Dark, so I can see how each pencil will perform on this dark paper [Photo 20].

ADDING COLORED PENCIL

- Start with the center cluster of petals, where the color ranges from the lightest soft yellows and peaches through oranges to deep reds. Use Prismacolor 140 for the tiny, almost white, curled shape in the very center, then move outward, working one petal, one shape at a time, laying in the darks with DWL Derwent Red, Luminance 065, and Luminance 850 and then adding the middle and light values [Photo 21].
- Keep your touch light! The sanded surface will take many layers, as long as you avoid heavy pressure. Multiple, thin glazes of color will bring this rose to life far better than one or two layers of heavily applied color.

The supply list for this project is on page 7

- As you work across the whole image, pay close attention to shifts in value and color temperature. Keep the edges between petals crisp, but soften the shadow edges and the color transitions within each petal.
- After completing the small shapes at the center, move to the top pink petal, laying in the darks with Derwent Lightfast Derwent Red and Luminance 571. Add touches of Polychromos 111 for warmth on the left side and Luminance 630 for touches of violet on the right side. Layer Derwent Procolor 24 over the

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Photo 22: Continue first layer of colors





Photo 23: Use a light touch to layer colors



Photo 24: Continue around the blossom

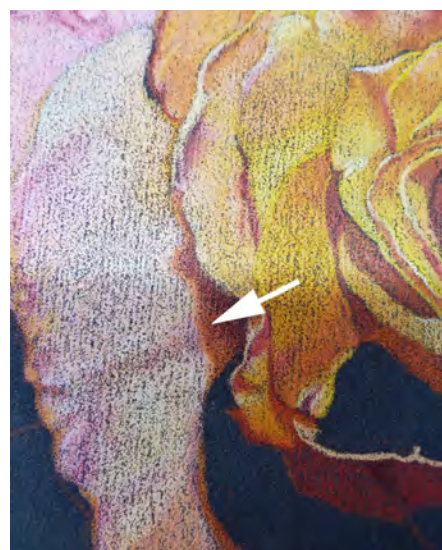


Photo 25: Be alert for shadow edge colors

rest of the petal, followed by Prismacolor 927 and Holbein 122, with touches of Pablo 071. Where the bottom of the petal turns more orange, add Holbein 145 and Pablo 300. Add another very light layer of Procolor 24 over everything to create a smooth, soft surface for this petal [Photo 22, previous page].

- For the outside petal on the left, start again with the darks, using Derwent Red, Prismacolor 926, and Polychromos 130, followed by a layer of Luminance 571, then Pablo 071 and Prismacolor 927. Add middle-lights with Pablo 051 and then the lights with Procolor 24 and Derwent Lightfast Oyster. Like the one above it, this petal also turns orange at the bottom; Pablo 071 works well for that [Photo 23].
- Continue around the blossom, petal by petal, getting the darks down first and following through with the middle and light values, until all the petals are complete [Photo 24].

- If you need to correct a mistake, gently touch the area with a little Scotch Magic tape to lift off the colored pencil.
- There's often a line of bright color at the edge of a shadow, where it meets the light. Be alert for these—that bright line can really make your shadows zing! [Photo 25]
- For the stem and leaves, start with Polychromos 158, Holbein 269, and a touch of Derwent Lightfast Ocean Blue for the cool, dark shadows and darkest crevices in the leaves. From there, model the form and texture of the leaves and stem by following the contours of the leaves' surfaces with the middle and lighter green values and paying attention to the shifts from cool to warm. Add the final, warmest highlights on top with Luminance 015. And you're done! [Photo 26]

The supply list for this project is on page 7

Photo 26: For the stem and leaves, model the form and texture by following contours. Here's the completed drawing, *Radiance*.



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PROJECT SUPPLY LIST

COLORED PENCILS (All well-rated for lightfastness)

Caran d'Ache Luminance

821 Naples Ochre
850 Cornelian
571 Anthraquinone Pink
065 Russet
630 Ultramarine Violet
212 Chromium Oxide Green
225 Moss Green
015 Olive Yellow

Caran d'Ache Pablo

041 Apricot
031 Orangish Yellow
020 Golden Yellow
300 Fast Orange
071 Salmon Pink
051 Salmon
225 Moss Green

Faber-Castell Polychromos

104 Light Yellow Glaze
108 Cadmium Yellow
111 Cadmium Orange
115 Dark Cadmium Orange
117 Light Cadmium Red
130 Dark Flesh
158 Deep Cobalt Green
170 May Green
250 Gold

Holbein

145 Dandelion
122 Jaune Brilliant
048 Orange
269 Triton Green

Prismacolor Premier

140 Eggshell
927 Light Peach
926 Carmine Red
109 Prussian Green

Derwent Lightfast

Mustard
Amber Gold
Golden Sun
Derwent Red
Oyster
Ocean Blue

Derwent Procolor

24 Soft Violet
52 Olive Green

MATERIALS AND TOOLS

- Source photograph
- Proportional scale
- White card stock
- UArt Dark sanded paper, 800 grit
- Sturdy board at least 2" larger all around than your paper
- White artist's tape
- Ruler
- Scissors
- Krylon Marbelizing Spray or Montana Marble Effect Spray, gold
- Low-tack painter's tape
- Scrap paper (a good supply)
- A flat table surface, covered with towels, a plastic shower curtain, or similar protection
- Rolled-up towels (or other barrier material)
- Mona Lisa Simple leaf in gold, adhesive size, and sealer
- Old soft brushes: one for applying adhesive size and one for the sealer
- Scrap of soft cloth, cotton rounds, or paper stump
- Trash can
- Stiff-bristle brush
- Scotch Magic tape

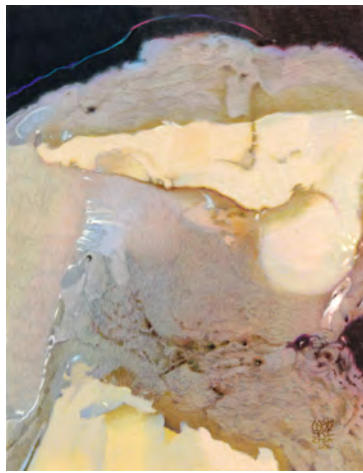
More artwork by Deborah Maklowski, CPSA, CPX



Solstice, 10 x 6.5



re-donion, 7 x 18



Shoals, 9 x 7



Side Street, 8 x 8



Blush, 6 x 6



After the Storm, 11 x 18



Deborah Maklowski is an accomplished artist in colored pencil, acrylic, pastel, and mixed media, who began studying drawing and painting with private instructors at the age of nine. She holds a Bachelor of Arts degree from Virginia Commonwealth University and maintains her professional development through workshops with nationally known instructors, networking with her fellow artists, and a focused studio and plein air practice. Deborah has earned both CPSA and CPX signature status with the Colored Pencil Society of America. She served on the CPSA national governing board as president from 2018 until 2022, and also held positions on the board as product research director and corporate relations director. Her award-winning work has been juried into many CPSA exhibitions and numerous other national and regional exhibitions and plein air competitions, and is included in private collections across the U.S. Deborah also teaches introductory and advanced colored pencil classes and workshops in central Maryland.