

Van Gogh colour pencils - step by step painting

Van Gogh: a synonym for a complete set of artist's materials for everyone who paints, draws or who start painting. Van Gogh makes it easier to take the plunge than you ever thought possible. The Van Gogh products on offer range from (coloured) pencils to various types of paint such as oils, acrylics and water colours, and from oil pastels to brushes. Whatever your choice quality is guaranteed.

Step by step to your own painting

With this Van Gogh step-by-step plan you'll soon be hanging your "own" painting on the wall. The template is already done on paper for you. So, all you need to do is follow the directions step by step and you will see the painting come to life in five stages. You'll be amazed at your own talent.

The advantages of Van Gogh Colour pencils

Top-quality colour pencils. The pencils contain a maximum quantity of quality pigments, encased in premium-quality, easy-to-sharpen Californian cedarwood. Other features include:

- Good to very good lightfastness
- Full and intense colours.
- Extra high colour release for optimum and rapid results.
- Perfect finish for colour pencils.

Packaging

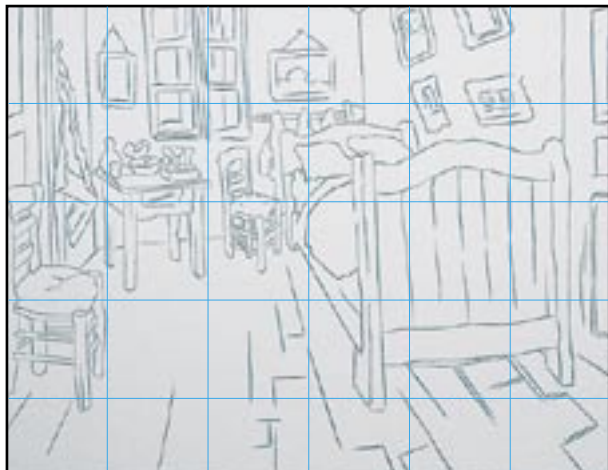
The Van Gogh colour pencils are packaged in a sustainable contemporary plastic case. The case is easily portable. It contains a pencil holder which can stand straight on a table, giving you more space on your worktop and you can easily reach the pencils. You can start with a set of 15. There is a wide choice of 60 colours, available per colour.

Tips

- Always use good quality and solid drawing paper with a slightly rough texture. Thin smooth paper cannot absorb sufficient coloured pencil if several layers are laid on top of one another. The thickness of the paper is indicated in the number of grams per m². • By preference use paper with a minimum of 225 gram/ m².
- Ordinary graphite pencils often leave black lines if coloured pencil is applied on top. It is better to go over the drawing with a coloured pencil.
- Take a lot of care in going over the drawings. The pencils readily impart colour, which means that you hardly need to press. If you press too hard, grooves appear in the paper which remain visible in the ultimate drawing and have a very disruptive effect.
- Pressing softly with the coloured pencil creates wonderful subtle tones. Pressing harder provides a full brilliant colour. Lively coloured areas are created by applying the different colours on top of one another. For a red area, for example, use a combination of various reds, sienna and orange. This makes it all look more like a painting.
- Don't try to work too carefully. Some spontaneity adds some expression to your work of art.
- Use kneading eraser to simply remove colour. Knead the eraser and move gently over the colour to be removed. By always kneading in the interim, you can avoid the colour absorbed being released by the eraser again. Don't press too hard, as the colour will then be pressed into the paper.
- Kneading eraser can also be used to produce gradual transitions between fully applied colours. In this case there is no requirement to knead the eraser. The colours absorbed are gradually released again and thus "erased together".
- If you work with a thick layer, for example by applying several layers on top of one another, a white haze may appear. This phenomenon called "hazing" is caused by the waxes in the pencil. • A very thin coat of pastel fixative will resolve this problem and bring back the full colour.

We wish you a great deal of pleasure with these Van Gogh coloured pencils.

N.B. Before you start, go through all the stages..



Stage 1

The original format of the example is 40 x 31 cm, but if required you can make your drawing slightly larger or smaller. You can transfer the drawing to your paper in various ways:

a.

Decide upon the format of your drawing. Then divide the width into 8 equal segments. Mark off same sizes on the sides from top to bottom. Connect the facing points very thinly with an ordinary graphite pencil, hardness HB or B. A narrower strip will remain on the bottom. Apply Turquoise blue (522) very thinly to the drawing using the grid. Then rub out the gridlines with the kneading eraser and make the drawing thicker.

b.

Enlarge stage 1 to the required format using a copier. Make the reverse of the copy totally black using a soft graphite pencil, 6B or softer. Glue the copy on one side to various points with pieces of adhesive tape. The copy cannot move now, but it can be folded up. Go over the line solidly with an HB or B pencil and check regularly whether the lines are properly pushed through and that nothing has been forgotten. If the drawing has been taken over in its entirety, dab it off with the eraser to avoid the colour being dirtied by excess graphite. Then trace over the drawing with Turquoise blue (522).



Stage 2

Apply the colours with light hatching (lines alongside one another) in various directions. Look carefully at the example, don't press equally hard everywhere.

Use Turquoise blue (522) for the doors, the rear wall, the mirror, the towels and the dish and the beaker on the table. For the window, the paintings, the table, the chairs, the towel, the bed with bedding and the floor use Perm. yellow It (283). Then add Perm. yellow deep (285) to all yellow. Not the same amount everywhere (see example). Then trace with Perm. red It (370) over the yellow of the table, the blanket, the paintings above the bed (including the edges), the chair, the strip in the towel and partially over the yellow of the bed. Emphasise the lines in the floor with the same colour here and there. Colour with Perm. red Violet It (577) the doorpost at left, the glass and the dish on the table. Using Olive Green (620) to trace the window frames, the edge of the mirror, the paintings above the bed and the floor to the left slightly more thickly. Make the edge of the mirror on the window frames somewhat brighter in colour with Perm. green It (618). Use this colour for the left-hand top corner of the mirror itself.



Stage 3

Using Perm. red It (370), add more colour to the bed, the chair next to the bed, the floor, the hat stand behind the bed and the paintings above the bed. Make sure that the yellow of the previous stages is not entirely covered up. It is the combination of the various colours that makes the sections lively! Use very little red for the sheet, the pillows and the towel.



Stage 4

Using Perm.red lt (370), reinforce the colour of the floor, the back support, and the legs of the chairs, the hat stand and the uppermost paintings. Make the blue of the doors and the walls deeper with Ultramarine (504), the wall at the right is very light. Apply Perm.red violet (577) locally for a pink glow on the doors. Use Turquoise blue (522) for the items of clothing on the hat stand, the glasswork and the dish on the table. Thicken the walls and doors where necessary using this colour. Use Perm.blue violet (568) to thicken the shadow edges and contours of the doors, the chairs, the bed, the yellow paintings, the corners of the walls and the glasswork on the table.



Stage 5

Use Ultramarine (504) to darken the bottom of the doors and have the colour fade upwards. Use Scarlet (334) in the red of the floor, the bed, the table, the blanket and the painting above the hat stand. Outline the green glow on the seat of the chair left and the shadows in the towel using Sevres green deep (659). Use this colour to thicken the window frame and the gaps in the floor and to make the red of the floor in the paintings darker here and there and less bright. Use Perm.blue violet (568) to thicken the contours of the table, the bed, the door panels right and the front chair.



Stage 6

Apply a very thin layer of Perm.yellow deep (285) over the light wall at the right. Use Perm.yellow lt (283) to make the yellow in the windows, the pillows, the sheets and the chair seats stronger. As in Stage 5, make the red of the floor, the bed, the table and the blanket darker and less sharp. Finally, check on the basis of the example whether certain parts still require further attention.