

applied to create the shadow.

Figure 4: The rim of the ashtray has been filled with a light layer of slate grey (495), then a layer of cocoa (405) to give colour, and finally burnished with beige (403) to solidify. The soft-edged sides are created using a layer of cocoa with sapphire and periwinkle blue lightly added where appropriate. This is then burnished with beige (403). The extreme edges of the sides are burnished very heavily with white (001). It is tempting to burnish liberally with white as it is the lightest pencil in any range, but caution needs to be taken when glass is the subject. Used incorrectly white can have the

itself! The basic blocks of cocoa are the starting point. To these, a varied layer of sapphire blue is lightly added (darker where necessary). These blocks are then fairly heavily layered with beige (403) and finally heavily burnished with bluish pale (371). Tone can be controlled quite easily using the bluish pale as the burnishing agent, with greater pressure producing the lighter areas.

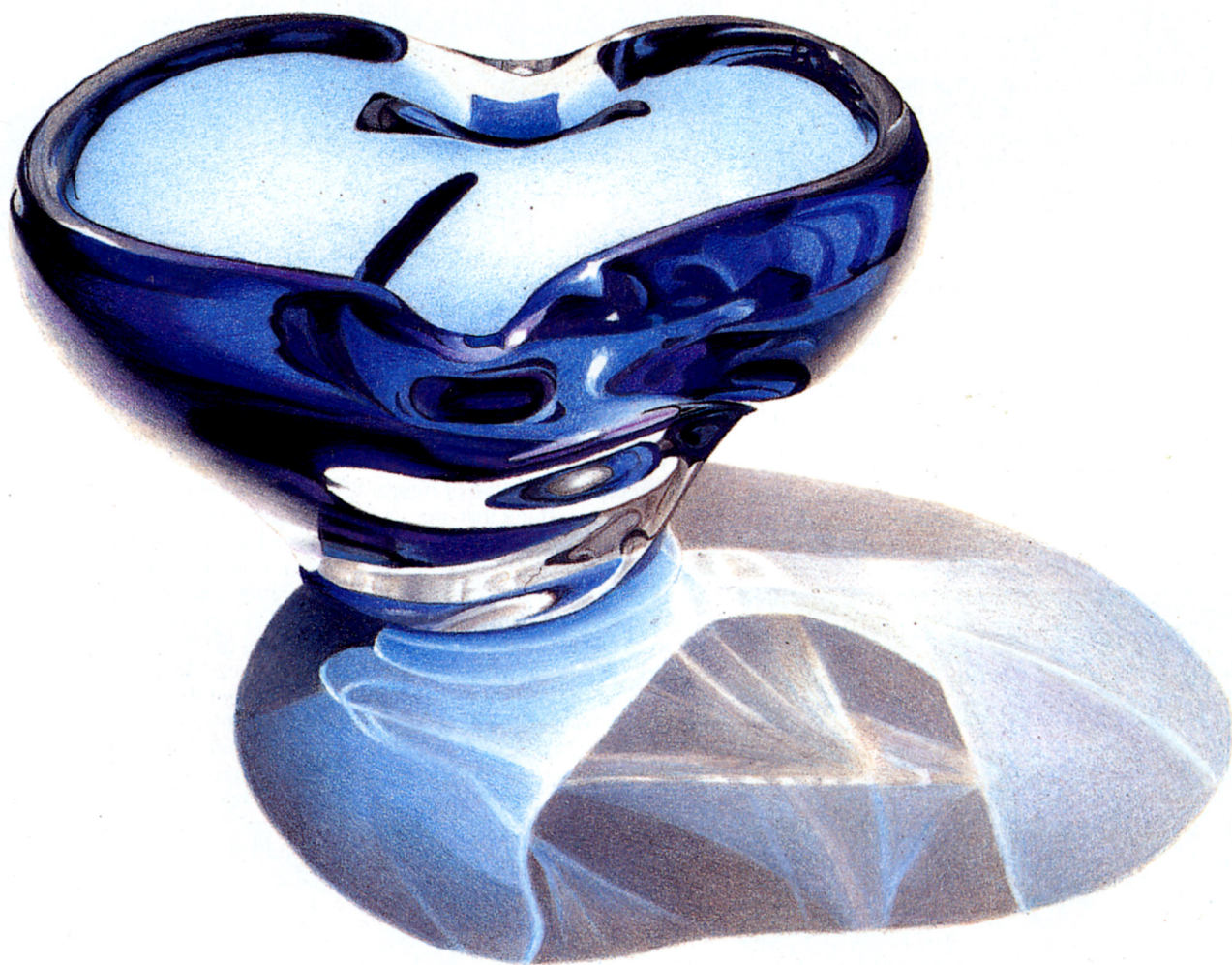
The blue areas of shadow are built up using a light layer of sapphire blue, then a controlled graded layer of light blue. Again this is all burnished with bluish pale and white in the lightest areas.

All that remains is to sharpen and clean the finished image and this is

when the Sakura electric eraser comes in very useful. It effortlessly removes any marks and smudges. It will lift, create or simply clean highlights, be they points or thin lines. Any heavy-handed mistakes can be specifically removed instantly and it is better than anything else I've tried at removing multi-layered disaster areas that need reworking.

Before signing any work, it is advisable to put it out of sight for a few days. It can be quite amazing sometimes, how different a picture looks when your eyes have had a break from it and it may need a little more work before it's complete.

Below Figure 4 The Blue Ashtray. Coloured Pencils 5½" x 7½" (14cm x 19cm) by Alastair Lockwood



effect of turning the glass opaque, making it look more like ceramic.

Odd little details have been added overall but particularly to the base of the ashtray. The finished work will be diminished if details are either missed or ignored.

Now to complete the shadow. Although this project started life as a study of a glass subject, the shadow it cast turned out to be almost as interesting as the object

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Alastair was the winner of both the judges prize and the public vote at the UK Coloured Pencil Society's annual exhibition in 2003 held at Patchings Art Centre, Nottingham.

All artists featured are members of the UK Coloured Pencil Society. To find out more about the society visit www.ukcps.co.uk or contact Pat Heffer, White Meadows, Horton, Devizes, Wiltshire SN10 3NB; telephone 01380 860205.