

Painting Your Pet By Numbers

Edition 1

Paint Your Pet By Numbers

And

Reframing Painting By Numbers

Russell Collins

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Dedication

I dedicate this book to all those pets, who wanted their humans to have a lasting memento of them.

Table of Contents

Table of Contents

Paint Your Pet By Numbers	ii
And	ii
Reframing Painting By Numbers	ii
Russell Collins	ii
Dedication	iv
Table of Contents.....	1
About Us	4
Russell Collins – Concept Innovator and Creator	4
Marion Dutton – Contributing Artist.....	4
Henry The Third – Contributing Artist/Muse.....	4
Lauren Elizabeth - Contributing Artist	5
Forward.....	6
Introduction	7
Chapter 1	8
Box Contents and Other Things	8
Traditional Painting By Numbers Box Contents	8
Basic Box Contents.....	8
Optional Additional Items	8
Amazon Affiliate Shop.....	9
A Bit More on Box Contents.....	9
Optional Additional Extra Items.....	10
Other Useful Items You Might Have, or Could Get.	10

And More Other Things.....	12
Paints In The Set.	13
Chapter 2	14
Downloads.....	14
Henry the Third.	14
Marion Dutton	14
Lauren Elizabeth.....	14
Russell Collins	15
Chapter 3	16
Getting Started With Henry.....	16
The Henry Files	16
Colour Image Comparison – Henry the Third	16
PBN Canvas – Image Comparison – Henry the Third.....	17
Palette Comparison – Henry the Third.....	17
Chapter 4	18
Painting Styles - Impressionism, Realism, Pointillism and All That	18
Different Painting Styles.....	18
Paint By Numbers.....	18
Realism.....	18
Photo-Realism.....	18
Impressionism.....	19
Pop Art.....	19
Pointillism.....	19
Abstract.....	19
Chapter 5	20
On Paints, Painting Methods, Tools and Surfaces	20
Paints.....	20
Paints Then.....	20
Transparent and Opaque Paints.....	21
Other Colouring Tools.....	21
Painting Methods.....	21
Painting Tools	22
Other Colouring Tools.....	22
Painting Surfaces.....	22
CHAPTER 6.....	23
Advice For Traditional Bought Painting By Numbers Sets.....	23
Chapter 7	25
Time To Start Painting.....	25
Canvas Preparation and Assembly.....	25

Underpaint The Canvas If You Want	25
Way To Work.	25
The Colour Palette.	26
The Paints.....	26
The Background	26
The Eyes Have It	27
Wet-on-Wet or Wet-On-Dry?	27
Chapter 8	28
Some Tips on Painting Animals.....	28
Painting The Eyes.....	28
Painting Fur.	28
Painting White Fur	28
Chapter 9	29
Basic Colour Theory.....	29
The Good Old Colour Wheel.....	29
Chapter 10	30
Colour mixing the Marion Dutton Way	30
Appendices	A
Basic Colour Wheel	B
Marion Dutton's Hair and Fur Swatch.....	C
Marion Dutton's Skin Swatch.....	D

About Us



Russell Collins – Concept Innovator and Creator

I hated art at school, but when I saw, in about 2013, an artist named Paul Bryant, turn a large black canvas into an Arctic nightscape, complete with Northern Lights, in 30 minutes, I was hooked. When Paul had finished, he had to do a second one as he had sold the painting twice.

As well as being a Certified Bob Ross Instructor, I have also attended painting weeks on floral painting and Impressionism.

I now run Paint and Sip nights, and Bob Ross painting days in and around Milton Keynes and am also a part time picture frame maker. I have put together a number of printable resources for you, so go to [The Russell Collins Files](#) to download these materials.



Marion Dutton – Contributing Artist

With a background in Accountancy, the highly accomplished artist and art teacher Marion Dutton can be truly described as a creative accountant. Marion has her own studio in Stoke-on-Trent in Staffordshire where she teaches in-person art lessons.

I am very grateful to Marion for allowing me to use some of her material with this “Paint By Numbers Paint Your Pet project”. The material I am using includes her colour mixing charts, and her home-made Paint Palette design that are in the Appendices. Go to [The Marion Dutton Files](#). to download her materials.

Marion has built up a great range of subscription based on-line tutorials covering everything from one-off acrylic paintings through to her highly regarded Portrait and Pet Portrait online courses. These can be accessed through her on-line Art Academy www.mazartacademy.com Register with her Art Academy and be kept in touch with what she is doing and offering

Marion is known for her generosity in providing free help and free tutorials through her YouTube Channel www.youtube.com/@MazArtStudio



Henry The Third – Contributing Artist/Muse

Henry The Third is neither Royalty nor an artist, but my third cat named Henry. He is my muse, and he is here because I am using images of him as examples in the book Paint Your pet By Numbers. Go to [The Henry Files](#) to download his materials and images. If you just have this free book then you can use his images to practice on.



Lauren Elizabeth - Contributing Artist

Lauren is another excellent pet portrait artist, but with a slant more to the abstract than the realist. Her speciality is colour mixing and how abstract colours can be added to pet portraits to give them a visual zing. [Go to The Lauren Elizabeth Files](#) to download her materials.

She runs online courses in her techniques and has a wide range of downloadable materials available from her website www.laurenizabethanimalart.com/ and YouTube channel www.youtube.com/@laurenizabethanimalart3215

Forward

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Introduction

Maybe, when you were younger, you were a bit like me? You would be captivated by that lovely Paint By Numbers set and saved up your pocket money to buy it. You took it home, opened it up and laid it out on the table. You looked at the canvas, rubbed the end of the little hairy paint brush with its plastic handle, admired the little pots of paint, read the instructions, got your water and kitchen towel, and started eagerly painting. After about an hour you got bored with it, sealed all the paint pots, put everything back in its box and went off to do something else.

A few days later, you went back to the box, laid everything out on the table, popped open the paint pots and found half of them had gone solid. In those days you couldn't just order up, on-line, some replacements, so it all went back in the box and got forgotten. If you did manage to finish one, then it never looked as tidy as it did on the box. White bits shone through, and you usually ran out of some of the paint half-way through.

Painting by Numbers was never meant to be something you did in an hour, a decent one could take 10 hours or more to finish to a high standard, but we were never told that.

You might have downloaded this free eBook for a link you received, or bought a "Paint Your Pet" pack from me.

The aim of this book is to show what you can do with a Painting by Numbers set other than create a work of art in a Painting By Numbers style. People have been conditioned to think that there is only one way to complete a Painting By Numbers painting, but there isn't. There are so many different styles of painting out there that can be done with one of these kits, and this book will guide you on how to do them.

Rather than see the Painting By Numbers style of painting as the only way to paint when using a Paint By Numbers canvas, see a Painting By Numbers canvas as just a guide to where you put paint. Then use your creativity to do with it what you want. That is how Leonardo da Vinci used the Painting By Numbers technique apparently.

We will start by describing the contents of the "Paint Your Pet" kit. After describing how I made the Paint By Numbers canvas I will then introduce you to Henry The 3rd. Henry The 3rd isn't royalty, just my third cat named Henry. He will be the subject of my various demonstrations, comments and YouTube videos. He won't know it though.

Maybe one day you won't need a Paint by Numbers based set, you will just start putting paint on a blank canvas.

This book is a work in progress. I will be updating it almost daily. I will put new versions up every 2 or 3 weeks.

Chapter 1

Box Contents and Other Things

Traditional Painting By Numbers Box Contents

When you buy a more traditional PBN set you get the following:

- A canvas printed with either a given design or your own design – usually unframed.
- A paper duplicate of your canvas design.
- A set of un-named paint pots (3ml – 0.1fl oz) numbered as per the colour to be used in the various PBN canvas areas. They tend to dry in the pots rather quickly.
- A small set of small paint brushes, usually identical, except for size.

Basic Box Contents

When you buy this Paint Your Pet PBN package, opened it and are now inspecting the contents. You should find, at the very least, the following:

- An A3 sized canvas sheet printed with a PBN (Paint by Numbers) line drawing of the image you sent me.
- An A3 sized foam-board panel with one side (the one with the removable paper sheet) being the sticky side.
- An A3 sized, thin cardboard sheet with the same PBN line drawing on it, and an A4 sized thin cardboard sheet with the same PBN line drawing on it.
- A colour print .PDF of the paint colours to be used when painting your PBN painting.
- A set of **7** small wood handled brushes.
- A set of **12 or 24** colour x 12ml – 0.4fl oz acrylic paint tubes. They don't dry in the tubes.
- A small plastic palette to put your paints on.
- A set of empty PBN plastic pots
- A small paint mixing knife.

Optional Additional Items

You might have bought some additional items that could include:

- Additional paint sets.
- Additional brush sets.
- Additional prints of the same image with sticky backed foam board.
- A set of prints of another image with sticky backed foam board.
- White or black wood picture frame with fixings.

Amazon Affiliate Shop

I will soon have an Amazon Affiliate shop where you can buy additional items, or you could buy items from a local shop. I do get an Amazon commission if you buy from my shop, but items are delivered to your door.

A Bit More on Box Contents.

- **The A3 sized printed canvas sheet...** has printed on it the PBN version of the image you sent me and divided for 12 different colours or shades. A children's version would have 8 different colours or shades. I might have cropped the image a little, but it is basically what you sent me. Don't worry about any black marks along the edges of the canvas as these will be painted over. It is a canvas sheet, NOT canvas paper. Canvas paper is paper that has been given a canvas style finish. You can buy canvas sheets in pads of 10 from either The Range, or Hobbycraft if you want more, but I strongly suggest that you buy boxes of canvas sheet rather than pads, as the pads have a slightly sticky end where they are connected to the pad.
- **The A3 sized foam-board panel...** with one side being sticky. The sticky side is covered by a plastic cover sheet. Take this off, align the canvas sheet on it and press it down. You can buy A3 sticky foam-board on-line. Alternatively, you can go to The Range or Hobbycraft and buy non-sticky A3 sheets and some spray-on glue and use those.
- **A3 and A4 sized thin cardboard sheets...** with the same PBN line drawing on it. Get these photocopied and scanned to a file such as a JPG or a PNG. Put them away carefully. You can photocopy and scan these to your heart's content and use them for whatever you want. You could scan it to a file, take to somewhere like Snappy Snaps, or a professional framer who can print it onto a stretcher frames canvas and turn it into a large piece of wall art that looks good by itself, or something that can be painted in over time. The A3 print measures is 297mm x 420mm, and A2 would be 420mm x 594mm, and A1 would be 594mm x 841mm and an AO would be 841mm x 1,188mm. You can print copies out on a printer. You can print on acrylic paper and canvas paper on a Laserjet printer, or on acrylic paper, canvas paper and canvas sheet on an Inkjet/Deskjet printer. You shouldn't put canvas sheet through a Laser printer. More about this later.
- **A colour print of the paint colours to be used...**This is a colour .PDF that links the numbers on the PBN canvas to the colour to be used to give a realistic painting. It is advisory only, and more about this later. You can use whatever colours you want, but you get the best (even if slightly surreal) finished painting when you use the same colour for the same number.
- **The 7 small wooden handled brushes...** Most Paint by Numbers sets give you 2 or 3 brushes, of the same sort but different sizes. These brushes are of different designs and you use them in different ways different ways to apply paint, and get different effects. I use them in my Paint and Sip nights, and they last for years if cared for. From left to right in your brush pack you have a Small Round brush for fine details, a long fine Rigger brush for fine lines, an Angled Flat brush for small areas, tight corners and special effects, a Large Round brush for wide application of paint, a Filbert brush for smooth curves, edges and special effects, Mid Round brush and a normal Flat brush.

- **The set of 12 or 24 paints...** come from [The Flying Tiger, Copenhagen](#), a Denmark-based retailer featuring unique toys & accessories as well as gifts. It has a few shops in the south of England, and its most Northerly one is in Milton Keynes, where I live. The paints come in tubes of recognised artist's colours rather than little individual coloured pots for each colour. You can use other acrylic paints with these paints, you aren't just limited to these 12 or 24. There is a short section on colour mixing further on. You could, if you wanted to use oil paints on the canvas, Posca type acrylic pens, shade with fine line pens, magic markers, brush pens, ball-point pens and many others.
- **A small plastic palette for your acrylic paints...** You can put spots or splodges of paint in each little area and mix them together. When you want to stop painting for the day you can both wipe out the paint with a paper towel, and run the palette under the tap to clean it off. If you wanted to keep the paint, you could spray the palette with water and wrap it in cling film, it should be ok for a couple of days.
- **A set of empty PBN plastic pots.** If you mix a lot of paint to get a new colour you can put any excess in one of these pots. Put the paint in the pot, add a drop of water to stop it drying out, press on the lid and store it for later use.
- **A small paint mixing knife.** This is a small plastic artist knife that you can use to mix paints, or apply paint thickly.

Optional Additional Extra Items

You had the choice to buy some additional extra items.

- **Additional 12 or 24 Colour Paint Sets...** To give you more paint.
- **Additional canvas and cardstock prints of the same image...** to maybe have people paint the same picture at the same time. Comes with sticky foam-board.
- **Additional canvas and cardstock prints of a different image...** you have plenty of paint, so why add an additional picture (maybe a family snap, or your house) to paint. Comes with sticky foam-board.
- **The A3 picture frame...** is made of wood and fits the foam-board. You will see some little tags dug into the side of the recess on the back of the frame. These are called flexible points, they can be easily bent up, and bent down to fix your painting in place. Do be careful as you don't want the end of a point stuck between your finger and nail. You can fix these to a wall using 3M Command strips. You can buy a standard A3 from Hobbycraft, The Range or a local framer, but they will be rather more expensive than this.

Other Useful Items You Might Have, or Could Get.

There are a number of other things that you will find helpful.

Extra Titanium White... It would be wise to buy an extra tube of Titanium White acrylic paint. Titanium white is the most used paint and another tube would be a good idea, You can get one from The Works, Hobbycraft, or The Range. It appears that many stationery type shops new sell artist paint.

A Small Tube of Burnt Umber... Burnt Umber is a very useful, versatile and very transparent paint. A small tube won't hurt you.

Printers. Domestic printers come as either A4(11" x 8.5") sized or A3(17" x 11") sized. The normal types are laser printers and inkjet printers – Deskjet printers are inkjet printers but Deskjet is the name Hewlett Packard gives its inkjet printers. Laser printers work on with high heat, inkjets squirt fine ink onto paper where it dries.

Low priced printers are just that – printers only. The mid-price printers are combined photocopiers, scanners and printers. Most domestic printers are front loaders, and this means that you put paper in a low tray at the front, it goes through the printer being turned 180 degrees and pops out to a higher tray in the front and this could cause problems with printing on stiff card, as the card could jam in the printer – read the manual. Some mid-priced printers have a rear feed tray, this means that you can feed thicker material such as stiff card flat through the printer without it have to turn 180 degrees. Some printers are top loaders, and this means the paper is loaded from a slot in the top, it just turns about 100 degrees to come out the front. Most printers will print well on material up to at least 160grammes per square metre weight or in USA figures – 108lbs, and some will go to 220gsm.

I can feed acrylic paper, watercolour paper and canvas paper through my old HP Laserjet 100 printer, the thicker paper might need a little push, but it will go through. I cannot feed acrylic paper though my HP 7612 Deskjet as the paper needs to bend too tightly around the rollers and the acrylic paper is too stiff to bend. I can though put canvas sheet through my Deskjet.

Canvas, Acrylic and Watercolour Papers. These are artist papers specifically made to give the best results when using those particular types of paint. The canvas paper IS thick paper but with a canvas like texture. Their weights can be up to 300gsm, which appears to be more than the maximum permitted according to the printer manuals. The different papers have different stiffness. I have successfully printed onto watercolour paper with a front loading laser printer, but need to give the paper a gentle push to help it on its way. Cheaper paper seem to be more flexible than the more expensive ones, so sometimes a lower quality one is better in some way.

Canvas Sheets. These are sheets of canvas – pre-cut and usually A3 or A4 sized – that come in either boxes or pads. It is not a good idea to feed a canvas sheet through a laser printer, **INKJET/DESKJET PRINTER ONLY**. Although canvas sheets are thicker than paper, they are as flexible as thin card, and should easily pass through an inkjet printer.

Boxed canvas sheets are best, as canvas pads are glued at one end to form the pad and sheets need to be gently pulled away. If you use canvas sheet from a pad, feed the non-glued end in first, not the glued end. I print out in black and white, best quality and black ink only – not grey scale.

Acrylic Pens. These are great for fine details such as whiskers, tiny highlights and anything else needing fine detailing. I usually use Posca with "Ivory" for non-highlight white items. Black and white Poscas can be used for dark lines and final highlights. You could use acrylic pens to do the whole painting if you want.

Fine Liners. Used as for Poscas, but used as finishing items as they are usually spirit based. Be careful as they can smudge easily when not totally dry.

Small Spray Mister. Canvas sheets are very absorbent, and dampening them makes them easier to work on.

And More Other Things.

Kitchen Towels. You need these to clean and dry your brushes, make sure they are kitchen paper towels and not toilet paper – a totally different dynamic when wet.

Two Pots of Water. When using water based paint such as Acrylic, Gouache and Watercolour. Use one pot to clean your brushes and the other to add water to your paint, this way you don't discolour your paint slightly. I suggest you use plastic containers for brush water, and glass containers for drinking from – don't make a mistake.

Costa or McDonalds Wooden Coffee Stirrers... Ideal as impromptu painting knives or stirring paints in little pots. Wet the stirrers first though.

Battery Light Magnifying Glass or Magnifying Glasses. Some of those numbers are small and the lines really narrow. A cheap battery powered integral light is a great tool. A set of magnifying spectacle would work as well.

Paints In The Set.

The paints provided in the paint sets are as follows and grouped by colour:

Basic 12 Paint Set	Basic 12 Paint Set	Full 24 Paint Set
BROWNS Burnt Umber Burnt Sienna	BROWNS Burnt Umber Burnt Sienna	BROWNS Raw Umber
BLUES Cerulean Blue Ultramarine Blue	BLUES Cerulean Blue Ultramarine Blue	BLUES Phthalo Blue Blue Lake Violet
REDS Crimson Red Vermillion	REDS Crimson Red Vermillion	REDS Brilliant Red Orange Flesh Tint
BLACK Lamp Black	BLACK Mars Black	BLACK Paynes Grey
YELLOWS Lemon Yellow Yellow Ochre	YELLOWS Lemon yellow Yellow Ochre	YELLOWS Deep Yellow Yellow Medium
GREENS Sap Green Veridian	GREENS Grass Green Veridan Hue	GREENS Phthalo Green Light Green
WHITE Titanium White	WHITE Titanium white	WHITE

When you buy a traditional PBN set you could get up to 48 different coloured paint pots. It's a bit of a cheat really because when you look at the paints, you get sets of the same colour, but different tints (colours mixed with white to lighten them), shades (colours mixed with black to darken them), tones (colours mixed with Grey to dull them). So, the 4 or 5 blue colours, are the same colour just mixed with white or black to change them slightly.

Don't pay any attention to the names on the .PDF colour palette, just look at the colours themselves and see how they compare to the colours on the tubes.

Chapter 2

Downloads

There is a website www.paintingbynumbersbooks.com and a YouTube channel linked to this Paint Your Pet Book, and there are a number of downloads to help get you started. **YOU NEED THESE FILES.** They are Zip Files. You download them – I suggest on to your desktop, then you double click on them. They will “unzip” and be stored in a directory where you have the Zip files.

Henry the Third.

Henry is my cat, and you will see him in some of my videos. I am using Henry as the subject in some of my YouTube videos. You need to download the images I have made of Henry from [The Henry Files](#). Download them onto your Desktop as a Zip file. Double click the Zip file and it will “unpack” into its own folder on our desktop.



The unpacked Henry the Third download will consist of a number of files and .PDF files. Read “**Read First – The Henry Files**” for a full description of the contents.

Marion Dutton

Another Zip download has the materials provided by Marion Dutton, these images are the copyright of Marion Dutton and can be copied for your own use. All these files are Copyright © of Marion Dutton. Download them from [The Marion Dutton Files](#). You will have:

- Fur colour mixing swatches
- Skin colour mixing swatches
- Paint palette templates

Lauren Elizabeth

Another Zip file will contain materials developed by Lauren Elizabeth. Get them from **The Lauren Elizabeth Files**. These files will have advice on how to change your realistic picture colour scheme to give an abstract outcome – NOT to be confused with the “Henry As Abstract” option. All these files are Copyright © of Lauren Elizabeth.

Russell Collins

A fourth Zip download will have additional materials that I have prepared to help you.:

- A number of colour wheel examples that are freely available online.
- Images of the paint colours as colours, and as monochrome colour.

Chapter 3

Getting Started With Henry

The Henry Files

[THE HENRY FILES](#) consist of .JPEG, .PNG and .PDF files of Henry The 3rd that you can download to walk you through this book. You will receive similar images of your own furry family member in your Paint Your Pet By Numbers pack. Download The Henry Files and do with them what you like: Scan them, copy them, blow them up, print them, and of course paint on them. You can use crayons, felt tips on paper or card stock print outs and of course paints on canvas and acrylic paper and canvas sheet.

Regarding printing; canvas paper is paper that has a canvas like appearance and can take acrylic and sometimes oil paints, acrylic paper is a paper made to take acrylic paint. Both are of the stiffness of card stock and should go through a laser or inkjet/deskjet printer, though you might find it easier with an inkjet/deskjet. Canvas sheet, is actual canvas cut to paper dimensions. It is of card stock thickness, but with paper like flexibility. You shouldn't try to put canvas sheet through a laser printer, just through an inkjet/deskjet printer.

Colour Image Comparison – Henry the Third

There are a number of steps I have to go through, to turn an image into a Paint Your Pet picture. It took a lot of trial and error to get right, and even now there are a couple of areas where you will need to carry out some manual changes.

The eye doesn't see what the camera does. Your eye, for instance, sees white snow, but when you photograph that white snow, the camera sees a blue shade of snow. Different types of electric light give off different shades of white light. Fluorescent light has a green shade, LED light tends towards a blue shade and Tungsten a warm orange shade. These shades are called Colour Casts.

Different shades show up best in white fur. I remove the colour shade from the photograph using an area of white fur as a reference. Incidentally, white animal fur should NEVER be painted white, it should be painted as an underlayer of a very light grey. Then when that grey has dried, white can be painted over the top as highlights.

Once I have removed the colour shade I then convert it to a 12 colour image, or an 8 colour image if you have asked for 8 colours. The original image can have hundreds of thousands of different colours and shades, and conversion process forces these colours and shades into 12 (or 8) different colours/shades. This does mean that some minority colours might be missed altogether, but bearing in mind you have the original photograph you can add those minority colours yourself. I could go up to 64 different colours if I wanted to – that would be for a large piece of wall art.

Whilst on the subject of eyes; compare the colours of the eyes with the recommended colours on the colour code sheet. The image of Henry shows that he has very dark pupils, and a dull yellow iris (the part that immediately surrounds the pupil) to them, the colour code though shows a brown iris. Sometimes it will be necessary, especially in the eye area, to ignore the colour code as the conversion process has used a minority colour as its base.

Eyes have multiple colours and layers on them, and you will need to keep coming back to the eyes again and again as multiple layers of thin paint will eventually give them a deep glow.

PBN Canvas – Image Comparison – Henry the Third

The larger the number of colours, the more detailed/messy the PBN canvas will be, but the greater the detail in the finished item. Furthermore, PBN canvases would make good wall art if printed out at large size – say A1 or A0 on a canvas and hung on the wall. It could be used as a piece of wall art in its own right or used as a long-term colouring project.

When comparing the 12 colour PBN canvas with the master photograph you will see some anomalies. The bottom corners of the eyes aren't clearly defined, this is because part of the bottom corners of the eyes are the same colour as the fur that leads in to the eyes. Circling in the eyes with a pencil or a fine-liner pen (preferred), to match the shape of the eye, will help the definition. Another anomaly is on the outside edges of Henry where his body isn't clearly defined, some of his colouring matches with the background. Once again, use a pencil (preferred) or a fine-liner pen to outline his edges. Fur, by the way hardly ever ends in a sharp edge, there are always hairs that soften the edges.

I mentioned the eye colour anomaly earlier.

The greater the number of colours in a PBN image, the less the anomalies described above occur. You will see that there are less anomalies in the 24 colour version than the 8 colour version.

Palette Comparison – Henry the Third

Some of The Henry Files are .PDF files of the PBN canvas and an associated colour palette that shows the colours that correspond with the relevant numbered areas. Don't pay any attention to the names of the colours. Print out the .PDF colour palette page as a full colour page AND as a Black and White image using the Greyscale option if there is one, or Black Ink if there isn't.

The greyscale shows the shades (light and dark) of a colour. Similar colours – Cadmium Red, Crimson Red, Magenta, whilst basically Red - can have different shades. Different names of colour (Ultramarine Blue, Yellow Ochre, Crimson Red) of different colours could have the same shades when viewed as Black and White. An understanding of value helps improve depth, dimension and realism – shadow, mid-tones and highlights. Something usually dealt with by the paint options in PBN.

Chapter 4

Painting Styles - Impressionism, Realism, Pointillism and All That

Different Painting Styles

There are so many different painting styles that can lead to a better PBN experience. It's not just about putting paint into designated areas of a canvas and watching the painting develop, it's about being creative with your application of paint as well.

This chapter provides a summary of some other styles of painting. All these styles can be applied to a PBN project and can give a vastly different and more satisfying visual result. These styles will be covered in greater depth further on.

Paint By Numbers

When carried out with the paints applied strictly to their designated area, PBN painting produces a semi-realistic impression of the scene it is supposed to represent. Painted areas are clearly defined with different colours for each individual tone, highlight or shadow.

Realism...

is the "normal" style of art, where the artists have tried to portray an image of what they saw in real life such as portraits, landscapes, seascapes etc. Realist artists were the Old Masters such as Da-Vinci, Rembrandt and Carvaggio. They are described as Realism artists as they painted scenes as they saw or imagined them in real life. Realism isn't to be confused with.....



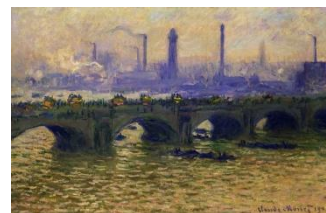
Photo-Realism...

is the style where the artists aims to produce an artwork that is indistinguishable to real life or the reference image. It takes a great deal of practice and skill to achieve such a high level of detail. Photo-Realistic artists include Cheryl Kelley and Robert Cottingham – admittedly not household names. Digital Art is not classified as photo-realistic.



Impressionism...

is the style where small brush strokes are used to build up a larger picture. Impressionists tended to paint the light they saw, rather than the image they saw. Monet for instance, as he painted Waterloo Bridge, didn't paint the bridge, but painted the light of the shadows and highlights that he saw on the bridge. PBN paintings can be painted in an Impressionist style. Famous Impressionist painters included Van Gogh, Monet, Renoir and Degas.



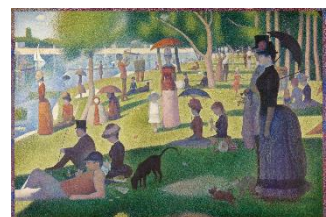
Pop Art...

gives a cartoon like appearance with simple outlines and bold colours. Think Andy Warhol and Roy Lichtenstien. This result can be achieved by reducing the colours used and spreading them out over a wider area. Picture right Copyright of Andy Warhol ©.



Pointillism...

images are formed by the application of very fine points of points of colour to a canvas so that from a distance they visually blend together. PBN lends itself easily to this style whether using paint, ball-point pens or even pencils. Famous Pointillism artists include Seurat and Signac. Van Gogh also experimented with pointillism.



Abstract...

rejects realism altogether. Whatever the subject, it may not be accurately represented in the artwork itself. Abstract art uses visual representations of shape, form, colour and line to create something independent of a visual reference. Famous Abstract artists include Pablo Picasso, Jackson Pollock and also van Gogh with Starry Night.



Chapter 5

On Paints, Painting Methods, Tools and Surfaces

Paints

There is no collective word to cover the area of paints, inks, pencils, crayons, blood, or anything else that artists use to make their mark on a canvas. Paints are usually seen as Student grade, Graduate grade and Artist grade. Student paints are cheap paints, not as much pigment in them and more filler to make up the bulk. Artist grade are the best, but more expensive; heavily pigmented and bright colours.

Paints Then.

The main liquids used for painting are acrylic paints, oil paints, watercolour paints and gouache. Some artists have used their own blood.

Acrylic Paints. The paintings supplied with this PBN box are acrylic paints in small individual tubes. They are water soluble and provided they are still wet, they can be washed out of spills under a tap. If they go hard, then Rubbing Alcohol (from a chemist) does a good job of dissolving hard acrylic paint. This applies to paint that has dried on brushes as well. Acrylic paints tend to “dry” quickly. Paints don’t “dry” actually; they “cure” in a chemical reaction that sets them hard. Sometimes curing is reversible, usually it isn’t.

There isn’t a little paint pot for each colour, but paint tubes with screw top lids – 12 colours with the basic set and an additional 12 colours if bought as one of the extras (I do recommend the full 24 colour sets). These paints can be mixed together to produce colours similar to those on the colour palette. The RAL scale used on the colour codes is one of the scales used by colour professionals to categorise colour – ignore the names of the paint colours given on the palette. Other scales include Hexie, RGB, CMYK and Pantone

You also get paints of different thickness and viscosity. Heavy body paints are very thick and can form mounds and ridges, and flow/pouring, paints which are very thin and run easily.

Paints can also be transparent or opaque, and more on this aspect later.

The 12 colour set and the 24 colour set provided are quite good paints with good coverage.

Oil Paints. These are the smelly ones. They can be solvent based and require thinners to thin them out, and clean brushes. Dried solvent based oil paints can be dissolved with strong soap solutions, and neat Fairy Liquid makes a great brush cleaner.

There are also water-based oil paints that are actually water based so can be thinned and cleaned with water.

Watercolour Paints. These are fully water based and (despite what I said above) are ALL transparent.

Gouache Paints. These are watercolour paints, but have additives that make them ALL opaque.

Transparent and Opaque Paints

Some colours are transparent and can be seen through. Others are opaque and cannot be seen through. Transparency and opaqueness are features of the coloured pigment used to make the paints, it has nothing to do with whether the paint is oil or acrylic, or the manufacturer. All watercolour paints are transparent, and all Gouache paints are opaque.

Two of the Russell Collins downloaded files will be “Painted Colours Colour” and “Painted Colours Monochrome”. I made these by writing out the names of the paints and putting a black line at the side of the name. I then painted, with the relevant colour, across that black line. You will see the degree of transparency/opacity of those paints by seeing how the black line shows through the paint. I also converted it to monochrome so you could see how the colours look in a grey scale.

Transparent Oil and Acrylic paints can be turned less transparent/more opaque by the addition of white or black paint. This though, tends to dull the colour of the paint.

Paints supplied with many traditional PBN kits are pre-mixed acrylic and appear to be ALL opaque

Other Colouring Tools.

PBN tools can include Posca Acrylic pens, spirit based fine liners, pencils, crayons, ball-point pens, wooden skewers, cocktail-sticks. In fact, you can use anything that puts colour on a canvas.

You could paint your painting with 1 colouring tool and finish off with another. Paint with paint, then highlight parts with a gold acrylic Posca pen for instance. Line in with a black fine-liner, paint whiskers with a fine white acrylic pen. The options are endless.

Painting Methods

There are really just three painting methods as far as this book is concerned:

Wet-on-Dry. The more traditional way of painting where you apply a first coat of paint, let that dry and then apply a second coat. Let that second coat dry and apply a third coat ad-infinitum. This was the technique that the Old Masters used and some paintings could take years to finish. But there was also...

Wet-on-Wet. This method, as popularised by Bob Ross, lets you add paint to the canvas, and then add second layers to the canvas on top of the first layer ad-infinitum. The lower levels though need to be thicker paint and the later levels thinner. Thick and thin as in tomato ketchup is thick and olive oil is thin, I’m not referring to the thickness of the paint layer. The thicker paint on the canvas pulls the thinner subsequent layers of paint off the brushes.

Impasto. This method uses paint that is applied thickly enough to make the brush and knife strokes visible and give a 3D effect on the canvas. As well as by using thick paint, paint can be thickened by adding easily available powder such as flower, salt, sand etc. to make a paste.

Painting Tools

Brushes. The main painting tools are brushes, and you have a pack of seven of them. Brushes come in a variety of sizes and shapes and they all can be used in a number of different ways to get different effects. Put paint on a brush and wipe it on a canvas; paint comes off the brush and is transferred to the canvas - voila, you have painted. Wipe a clean brush over a painted area that is still wet, and you take paint off the canvas. To keep it short, I will mention different brushes as and when they are used in my demonstrations.

Knives. Specially shaped painting knives are used to add paint and spread it around a canvas as well. Knife painting is a skill in itself. I will reference different knives as and when they are used in my demonstrations.

Other Colouring Tools.

PBN tools can include Posca Acrylic pens, spirit based fine liners, pencils, crayons, ball-point pens, refillable acrylic and watercolour pens, cotton buds, kebab skewers, cocktail sticks, and many others.

You could paint your painting with 1 colouring tool and finish off with another. Paint with paint, then highlight parts with a gold acrylic Posca pen for instance. You can line in with a black fine-liner, maybe paint whiskers with a fine white acrylic pen. The options are endless.

Painting Surfaces.

There are numerous types of painting surfaces with the most common one being stretched canvases. You can also have canvas boards, wood panel, glass, cardboard and many others. Most surfaces can be used for painting with acrylic or oils, the paint will go on but could be easily removed from glossy smooth surfaces. Watercolour and gouache need special watercolour paper for the best results though as the paper needs to have low absorbency. With watercolour and gouache paints, you tend to paint with water first, then add the paint to the water.

The painting surface that comes with the Paint Your Pet pack is a canvas sheet on a foamboard.

There is a water-based liquid called Gesso and this can be applied on a surface to help with painting. More about this further on.

CHAPTER 6

Advice For Traditional Bought Painting By Numbers Sets

Take A Step Back... When you are painting, you are only about 30 - 45cm away from the canvas and you can see all the imperfections. You should view your painting from about 2.5 – 3 metres away as this is the usual viewing distance for a painting. At this distance the eyes will naturally blend all parts of the painting together, and the painting will look very different. A trick you can do is photograph the painting on your phone camera, and view it on the phone, this simulates the 2.5 – 3metre distance.

Transparent Paint or Opaque... Check to see if your paint is transparent or opaque. The paint in my Paint By Numbers sets come in tubes and some will be opaque, and some transparent. See the file I mentioned early.

The paint that comes in little paint pots might or might not have transparent colours. The paints might have been mixed with a little white or black to make them opaque, and the best way to check is paint something. Bright Red and the lighter Yellow colours (Lemon Yellow) are usually the most transparent. So, to check, get some card and make a thick magic marker line on it. Let the magic marker line dry fully and then paint a red line and a yellow line across it. If you CANNOT see the black magic marker line through the dried paint then it probably means that your transparent paints have been made opaque in some way, and you can start painting.

If you CAN see the black magic marker line through your dried paint then it means that some of your paints are transparent. This means that when you paint, you will see the numbers on the canvas through your paint. It also means that your painting will be less forgiving of mistakes because if you paint with opaque paint, into an area reserved for transparent paint, you won't be able to hide the mistake.

You can overpaint the numbers with white paint and this will hide them. It could though, make a shiny spot when you paint over it. What you could do is mix a little of your transparent paint with white paint to make it opaque and paint in the whole area. When the area is dry, paint over it with the neat transparent paint.

Take Your Time...A PBN project was never meant to be done in one sitting, unless you were really dedicated to the process. When you get bored, stop for a while. Close up your paint pots, wash your brushes and have a break. It could be an hour's break or a few days break. Come back to it soon though as paint in the pots have a habit of drying out once opened.

Keeping The Paint Moist... When you have to stop, put a drop or 2 of water on the top of each paint pot you have used before you close the lid. This should stop your paints drying out quickly. With tube paint, make sure you screw the correct lid back on firmly.

Clean The Brushes... Always clean the brushes well between each colour. Some colours (like the blues) are very strong colours and a small amount of them will contaminate large quantities of other colours. To clean a brush, pull it through a piece of kitchen towel to get the excess off, then give it a good swirl in a water tub as you tap it against the sides and bottom of the tub to get the paint out. Dry it off on a kitchen towel, then do the process again.

Double Layer The Paint... To cover the canvas properly you really need to put down 2 layers of paint. Put one layer down and let it dry. Then, at some other time, put down a 2nd layer to ensure good paint coverage.

Painting Direction... If right-handed, start at the top left and work down to the bottom right. If left-handed start at the top right and work down to the bottom left. You could start at the top and work down. This means you can rest your hand on the canvas and not smudge the paint.

Regarding Colour... Some say do the lighter colours first, then move to the darker ones. Others say do the darker colours first and move to the lighter ones. Others say do the middle colours first and work outwards. Others say work on small areas that include multiple colours and see the painting grow section by section. It's your choice.

I would say try the large areas, such as the background, first to give you some practice in using the brushes. Then start with the eyes first as the eyes are what make a portrait. Eyes also are an area where should use multiple layers of paint.

Chapter 7

Time To Start Painting

Canvas Preparation and Assembly.

If your canvas comes in a sheet or roll, it could be a little creased. You could iron it with a warm iron to flatten it. This will also help seal the ink that has been used to produce the lines and numbers. If not already on a stretcher frame, assemble the frame and attach the canvas. If it is on a frame, or you have framed it, spray the back of the canvas with water and rub it in. This will tighten the canvas.

If using this **Paint Your Pet By Numbers** product, remove the protective sheet from the sticky side of the foamboard and position the canvas sheet on it, then press down gently to make it stick.

Underpaint The Canvas If You Want

Being white, the canvas will show through the paint where the paint hasn't been applied smoothly or heavily enough. This is why you should apply 2 layers of paint, and not just one. Underpainting a canvas with a very watered-down thin coat of paint will help hide the canvas showing through and will also help the colour strength of your paint.

If your paint comes in pots then take a little brown paint, water it down and lightly paint a small part of the canvas to see if the paint is transparent enough to see the lines and numbers. If so then paint the whole canvas. If not, then add more water and try again. If it doesn't work after 3 or 4 tries, then give up the idea and just start painting.

If using this **Paint Your Pet By Numbers** product, the best paint to use is Burnt Umber as it is very transparent, though some people use a Bright Red. A little bit of paint mixed with a lot of water (relatively speaking), and lightly brushed over the whole canvas will tint the canvas.

Way To Work.

Some people say do the dark colours first, others say do the light colours. Some say that if you are right handed, then start from the top left corner and work down to bottom right and if left handed work from top right and work down to bottom left – it stops your hand smudging the paint. Some people say work from the top down.

If you find, that when painting, the angle you are holding/twisting your hand at is awkward, turn the canvas around.

The Colour Palette.

First of all, take a look at the colour palette for the image and see if there are any colours that are close to each other. Taking the 12 colour version of Henry as the examples, take a look at the colour palette chart that comes with it. With the Henry 12 colour palette, colours 3 and 11 are very similar, as are 12 and 2. Look on the printed image and you will see that areas of 3 are very close to areas of 11, as are areas of 12 and 2. So, what you can do is either make things simple and make the close numbers the same colour, or get the darker areas painted, and add the smallest bit of white to the paint for the lighter adjacent areas.

When the image is converted into a PBN image, the software does its work on what it sees electronically, and this might be a little different to what is printed out. This is very noticeable around the eyes, as I mentioned earlier. Don't slavishly follow the colour chart, be happy with making some small changes. For instance, around Henry's eyes, the colour palette says 11 a green/brown. The image says a light yellow/brown. Take a close look at the eyes and yes, you do see the green/brown, but you also see the majority of the iris is a yellow/brown. Look at yellow ochre with a little white here and there. Be happy with making changes.

The Paints

As said early about traditional Paint By Numbers sets, the multiple paint pot colours are really just the same colours but with added black, white or grey to give slight differences for shadows and highlights.

If using this **Paint Your Pet By Numbers** product, we aren't going to get silly over mixing paints. Have a look at the colour palette and the paint colours you actually have. If you have the 12 paint set then you will have to do a little mixing. If you have the 24 colour set then you will probably have to do very little mixing.

You have more flexibility with the 24 colour set, because as well as lightening by adding white and darkening by adding black, you could also lighten or darken by adding a lighter colour or darker colour respectively.

Push a little paint out of a tube whose colour matches the colour of the areas you want to paint into your mixing palette. Dip your brush into your clean water and tap it once or twice on a piece of kitchen towel to soak up some of the water. Dip the end of the brush into the paint and apply the paint onto the canvas in such a way that you fill the relevant area. Some areas will be large, other areas will be small. I suggest that you first paint around the perimeter of an area slowly to get as close to the edge lines as possible, and then fill in the rest of the area. Don't worry if you paint over small areas of a different colour, you have the print-out and can use that to guide you in painting missing areas later on.

The Background

I would say do the background first. Backgrounds are frequently cluttered and if you painted those strictly as a PBN then it will probably detract from the main subject – in this case your furry family member. Maybe make the background a simple light colour, if your main subject is dark, or make it a darker colour if your main subject is light.

Maybe paint an idealised garden scene? Why not make it an abstract background, maybe something like *Starry Night* by Vincent van Gogh? Let your imagination run wild on the background. If you don't like it, you can always change it. Take the background up to and just inside (a mm) the outer line of the pet. Because, when we paint our furry family member, we take hairs of the fur just over the background, to put the background firmly in the back, and the furry thing in the foreground.

Canvases are very absorbent, and they need a little dampness. Get a domestic paint brush, or a spray mister and dampen the canvas, don't soak it or the paint numbers and lines might run. Let it dry off for a few moments. Use a sheet of kitchen towel to dab water off if you make the canvas too wet.

Acrylic paint is water soluble, and it helps if your brushes are a little damp. Dip a brush into some water, then tap the brush gently against a sheet of kitchen paper (not toilet paper, a totally different water dynamic). Then go into the paint and start painting.

Unless you are deliberately using 2 brushes at the same time, then when you switch brushes you **MUST** clean out the brush you are using before you use the next brush. If switching colours then, unless blending, you should clean the brush. You should also clean the brush if you are using a brush for a long period of time as this will remove partially dried old paint.

The Eyes Have It

After the background, go to the eyes. The eyes have multiple colours and layers on them, and you will need to keep coming back to the eyes again and again as using multiple layers multiple layers of thin(watered-Down) paint will eventually give them a deep glow.

Wet-on-Wet or Wet-On-Dry?

Wet-on-Dry painting is the normal way of doing a PBN painting. You apply the paint to the relevant areas and you let it dry. You then apply different coloured paint to areas away from the drying paint and let that dry. I would suggest that you then give the painted areas a second coat to ensure proper paint coverage. You keep doing this and eventually you will be putting paint in an area next to some dried paint, and you paint up to it.

Eventually you will finish the painting and you should have a recognisable PBN painting, in the recognised PBN style with clearly defined areas of different colours.

Wet-on-Wet painting is a technique where you apply wet paint to an area next to another area of wet paint, or on top of an area of wet paint with the aim of possible blending the 2 areas. You can also apply wet paint to an area and maybe dab in a lighter paint into the main area as a form of highlight.

You could combine both techniques on the same painting. Say you have the Sun setting in the evening. You have this clear blue sky, and it goes from the yellow of the setting Sun to deep red on the horizon. Now yellow and blue make green, and you've never seen a green sunset. Paint the sky blue and let it dry completely. Then apply some yellow paint over the bottom part of the sky and going down into the unpainted canvas. Then apply some red paint (or orange) into the wet yellow and add more red as you go down to the horizon. Use gentle long strokes to blend the yellow into the orange and orange into the red.

Chapter 8

Some Tips on Painting Animals

Painting The Eyes.

It's the eyes that make a portrait, and when you do the body of the furry friend, you might do just one or 2 layers of paint, with the eyes you should do multiple layers of paint over time. Multiple layers of paint, on dry paint will give the eyes depth and make them glow.

Painting Fur.

When painting fur, paint the darkest fur first. Paint the fur in the direction the fur lays, and not the direction of the longest patch of fur. Painting the fur in the direction it lays gives realism to the picture, and the brush strokes will show when the painting has dried. Paint the fur to the edge of its area, then clean the brush and dry it on some kitchen towel. Use the lightest of pressure with the dry brush to see if you can "pull" some of the fur paint into the surrounding areas in such a way that it looks like individual hairs moving into the surrounding areas.

Once the paint has fully dried, paint the next lighter fur next to it. Once the lighter fur has been painted, clean and dry the brush and with the lightest of pressure with the dry brush, try and "pull" some of the lighter colour over the darker colour in such a way that you think you can see individual hairs.

Painting White Fur

Areas of white fur should be underpainted first with a very light grey layer and allowed to dry. Once dry, get a clean brush and dip the tip of the brush into the white paint. Tap the brush gently to get rid of some of the paint, then lightly brush the paint over the grey undercoat in the direction the fur lays. Do it lightly enough and the white will lay on the grey undercoat and look like individual hairs.

Chapter 9

Basic Colour Theory.

The Good Old Colour Wheel.

From an early age we were taught about the colour wheel, and at the back of this book, in the appendices you will find a colour wheel.

There are 3 primary colours, and all other colours are made from these 3 colours. The primary colours are Red, Yellow and Blue. All other colours are made from different proportions of these colours. Put each colour equally distant around a wheel and you have the beginnings of the colour wheel.

In the example colour wheel you will see that Yellow is at 12.00, Red is at about 3.30 and Blue is at about 8.30. These are the Primary Colours. Incidentally there are no pure Primary Colours. If there were then you would get Black when you mixed them, but that is another story.

Mix Yellow and Blue and you get Green at about 10.30. Mix Yellow and Red and you get Orange, mix Red and Blue and you get Violet. These are the Secondary Colours.

Mix Secondary Colours with an adjacent Primary Colour and you get the Tertiary Colours. And so on.

Colours next to each other are called Analogous colours, and those on opposite sides of the Colour Wheel are called Complementary colours. If used in a painting, analogous colours give feelings of calm and harmony. Paint the same painting with complementary colours and you get feelings of disruption and chaos.

The Old Master painters had a limited range of colours available to them, so they had to mix their own different shades. Manufacturers now have given us, in tubes, the multiple colours that we have now.

If you want to lighten a colour, add white. If you want to darken a colour, add a very small amount (and by small I mean pin head sized) colour from the other side of the colour wheel to properly darken the colour. Always add very very small amounts of the darker colour to the lighter. To make a slightly darker red for instance, add a very small amount of green. Add too much though and you get brown. Adding a little black to a colour to darken it will usually be acceptable, but don't add black to yellow, as the blue tint of some blacks will turn the yellow a nice green.

Colour wheels now come in various degrees of complexity. Some wheels will show the effects of adding white, or black to a colour, others will show the effect of adding an opposite colour to the initial colour.

Chapter 10

Colour mixing the Marion Dutton Way

TO BE UPDATED

You will find some of Marion Dutton's colour mixing charts in the appendices, and you will also find an idealised painting palette. These have been designed for her Pet Portrait course where a cat, dog, horse or any animal could have 3 or 4 different colours in its fur – think Rottweiler, Alsatian, Tortoiseshell or Tabby. I think that with PBN, we could probably do with just 3 colours, though you could do more if you wanted to

Colour Swatches.... If you look at Marion's Hair/Fur Swatches you will see that she really has 3 variations of each colour she uses. Let us take the Light Brown/Brunette colour. She has her Base Colour or Mid-Tone which is made of 2 parts Yellow Ochre, 2 parts Burnt Sienna and 1 part Burnt Umber. To make her Shadow colour she takes 1 part of her Base Colour and mixes it with 1 part Burnt Umber. To make her Highlights Tone, she takes 1 part of Base Colour, 1 part of Yellow Ochre and 1 part of White.

Mixing Palettes.... If you want to make a mixing palette, then get the image blown up to A3 size. Stick it on a sticky foamboard backing. Put some A3 acrylic sheet on the front and seal everything around the edges with proper gaffer tape.

You have the full colour palette which has a place for each of the 14 colours she uses. You also have what is called a reduced palette, where similar colours are placed together thus reducing the numbers of different colours to just 8.

AN alternative palette can be made by printing out in colour, and laminating it.

To Be Continued

Appendices

COLOUR THEORY

Toni Harari - 2020



Primary Colours
3 pigment colours that can not be mixed or formed by any combination of other colours. All other colours are derived from these 3 hues.



Secondary Colours
These are the colours formed by mixing two primary colours.



Tertiary Colours
These are the colours formed by mixing a primary and a secondary colour. That's why the colour is a two-worded name, such as blue-green, red-violet, and yellow-orange.



Analogous
Analogous colours sit next to one another on the colour wheel. These colours are in harmony with one another.



White, black and gray are considered to be neutral.



Value
Value refers to the relative lightness or darkness of a certain area.



Tint
A tint describes a colour that is mixed with white.



Tone
A tone describes a colour that is mixed with grey.



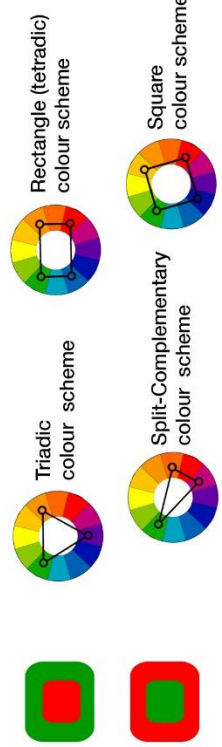
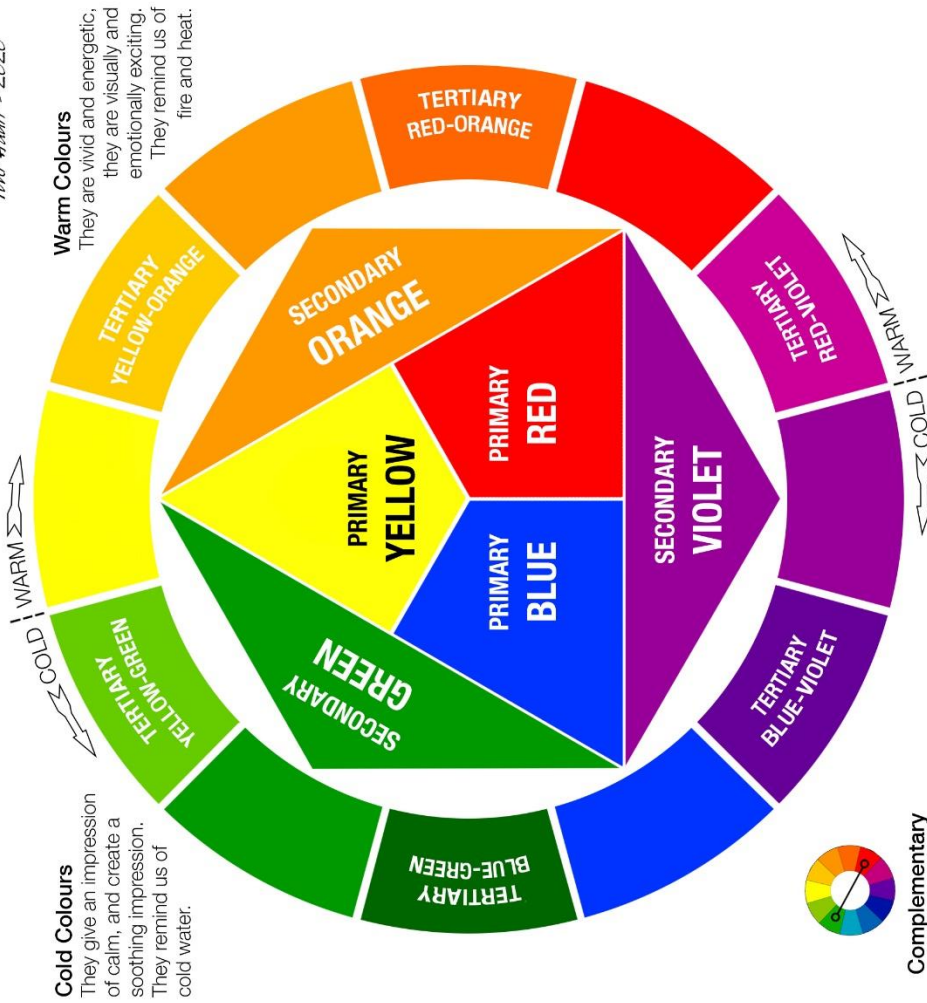
Shade
A shade describes a colour that is mixed with black.



Monochromatic
The term monochrome refers to the use of one colour or various shades and tints of one colour in a single form.

The generic meaning of colour
(Western Culture)

- RED:** Passion, Love, Fire, Anger, Blood
- ORANGE:** Energy, Happiness, Vitality, Stimulation
- YELLOW:** Sunshine, Happiness, Hope, Deceit
- GREEN:** New Beginnings, Abundance, Nature
- BLUE:** Sky, Calm, Responsible, Sadness, Sea
- VIOLET:** Creativity, Royalty, Wealth, Ambition
- BLACK:** Mystery, Elegance, Evil, Death, Power
- GRAY:** Moody, Conservative, Formality
- WHITE:** Purity, Cleanliness, Virtue, Innocence
- BROWN:** Nature, Wholesomeness, Dependability
- TAN OR BEIGE:** Conservative, Piety, Dull
- CREAM OR IVORY:** Calm, Elegant, Purity



Marion Dutton's Hair and Fur Swatch

Hair/Fur Swatches – White, Cadmium Yellow light, Cadmium Orange, Scarlet Lake, Alizarin Crimson, Sap Green, Burnt Sienna, Ultramarine Blue, Burnt Umber, Dioxazine Purple, Ivory Black

Light Brown/Brunette

Base 2YO, 2BS, 1BU
 Shadow 1Base, 1BU
 Highlight 1Base, 1YO, 1Wht



Medium Brown

Base Burnt Umber
 Shadow 1BU, 1DP
 Highlight 1BU, 3YO



Reddish/Brown/Auburn

Base 1BU, 1CO
 Shadow 1Base, 1DP
 Highlight 1 Base, 1CO, 1YO Touch W



Red/Rust/Ginger

Base Burnt Sienna
 Shadow 1BS, 1BU
 Highlight 1BS, 1CO, 2YO



Dark Blond

Base 2YO, 1BU
 Shadow BU
 Highlight Base +Touch Wht



Light Blond/Fair

Base 1YO, Touch BU
 Shadow 1YO, 1BU
 Highlight 1Wht, touch YO



Grey/Silver/White (adjust)

Base 2W, touch BU & UB
 Shadow Above More BU, UB
 Highlight white



Blue/Black

Base 1BU, 1UB
 Shadow 1IB, 1UB
 Highlight 1Shadow, 1Wht



Purple/Black

Base 1BU, 1DP
 Shadow 1IB, 1DP
 Highlight 1Shadow +1Wht



Green/Black

Base 1IB, 1UB, 1YO
 Shadow 1Base, 1IB
 Highlight 1Base, 1YO, 1WH

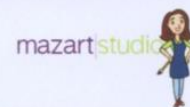


Colours are a starting point, and can be adjusted to suit your pet or person.

Marion Dutton's Skin Swatch

Paint Mixing Formulas for Portrait Painting with Marion Dutton

www.mazartstudio.co.uk



Colours for Skin Base Tones: Titanium White, Yellow Ochre, Cadmium Red (or Scarlet Lake), Alizarin Crimson, Burnt Umber, Ultramarine Blue

- | | |
|------------------------------|--|
| 1. Mother Colour (Dark Skin) | 6pts Yellow Ochre, 2pt Cad Red, 1pt Aliz Crim, touch Ult.Blue |
| 2. Dark Shadow | 1pt Mother Colour, 2 touches Aliz Crimson & Ult Blue |
| 3. Blush | 1pt Cad Red, 1pt Aliz Crimson, 1pt Yellow Ochre |
| 4. Basic Caucasian Flesh | 1 pt Mother Colour, 2pt White (adjustable depending on person) |
| 5. Neutral Grey | 1pt, Titanium White, 1pt Burnt Umber, 1pt Ult. Blue (mix to Value 5) |
| 6. Warm Highlight | 3pts White to smallest touch of Yellow ochre (grain of rice) |
| 7. Cool Highlight | 3pts White to smallest touch of Ult blue (grain of rice) |

Note: These colours are a **valuable starting point ONLY** and must be adjusted to suit your person/portrait. Look for purple, green, blue and grey in your skin tones, and feel free to add these to your colours as you see them. For example, if you have a grey looking shadow in the neck area, start with the dark shadow colour and add grey to it. Another Example if you see blue, green or lavender tones in the skin, start with the basic flesh colour and add the colour you observe to the basic flesh. This method of adjusting can be done with all the flesh tones above. Be brave and take your time to observe the subtle flesh variations.

Colour Swatches:

1 Mother Mix
(Asian/Dark Skin Base Colour)



2 Dark Shadow
(Darker + Ult Blue)



3 Blush
(+ White for pink)



4. Basic Caucasian Flesh



5. Neutral Grey (Value 5)



6. Warm Highlight



7 Cool Highlight (mix on final day if needed)



