

Marshall's

\$3.75

Photo Coloring System

Transparent - Permanent



A Simple, Easy-to-Follow
Introduction To The
Basics Of Hand Coloring
Black & White Photos
and Digital Images

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Coloring Photographs Is Easy The Marshall's Way

In an effort to advance the photographic art form, the black and white photograph was given color washes to enhance its appearance. This was the early days of photography and photographers have always been trying to improve their products. John G. Marshall's' Photo Coloring System began to provide the materials for this expanding market.

Coloring black and white photographs with Marshall's' products is so easy to learn. Once you understand the principles of using transparent oil paint, you will find your results very pleasing right from the beginning.

The colors are applied by hand, using small wads of cotton twisted onto a toothpick or skewer. Because of the paints transparency, the original photo can be seen through the paint. The colors are easy to use and mistakes can be easily corrected. If you are not pleased with a color, you may rub it off with cotton while it is still wet. All of the color may even be removed with no real damage to the print, just by using a cleaning solution.

The advantages of the system is that you don't need to be an artist to get good results. Just follow a few simple guidelines, and you too can learn to hand color your own photographs, or maybe even do work for someone else. If you are an artist, get ready for endless possibilities.

HOW THE COLORS ARE APPLIED

Look at your image, what color would you like it to be? You can achieve many looks, but some things just don't work. You should use your common sense when it comes to color.

Begin by preparing your pallet, either on a plate (not styrofoam, it melts) or a small pane of glass. Apply the paint sparingly to the pallet. You will find that it doesn't take very much color to cover a large area.

Next you will need to prepare your cotton skewers to apply the color. Large areas of one color may be applied by using a larger piece of cotton on a skewer. Use cotton wrapped on a toothpick for the details. Apply the color using a rotary motion and try to keep the color applying evenly. Try to avoid using too much paint. You will just have to remove the excess when you start to blend. The color is applied slightly darker than you would like to see on the finished photo. You then remove and blend the color until you achieve the results you are looking for. Beginning with very little pressure on the dry cotton, you start the blending process. If you are not achieving either the blend or color shade you desire, you may need to apply more pressure to remove more paint. Remember not to rub too hard or you will take all of the paint off.

Be aware that the paints are available in regular strength and extra strong colors. With the extra strong colors the maximum brilliance or depth of color can be attained. They are capable of placing rich color into the darkest of shadows. In order to make any of the colors opaque, you would just need to add a little titanium white. This would allow the paint to resemble a traditional painters' oil paint.

TO MAKE CORRECTIONS TO YOUR PRINTS

Corrections are easily made, as long as the paint is still wet. You can even remove all the paint and start over with no real harm done to the print. Just moisten a piece of cotton with either Marlene or the Prepared Medium Solution and off comes the color. More detailed information on each of these solutions can be found under their own headings further on in this article.

DRYING TIME FOR YOUR PRINTS

Your photographs will be dry in 2 to 3 days depending on the thickness of your application. It is suggested that you wait approximately one week before you lacquer your finished photograph. If it is necessary that you finish the work much faster than that, you may use Marshall's' Drier added to your paint. Be sure not to add more than 1 part drier to 10 parts paint. Now your print will dry in 6 to 8 hours and you can lacquer it in 24 hours.

TYPE OF PHOTOGRAPHS THAT CAN BE USED

There are a number of good, quality photographic papers and computer papers now available that complement this process. The one surface that is not recommended for this use is any paper that has a high gloss surface. The paints adhere to the "tooth" of the paper, so you will always want to have a texture to work on. Papers without a finished surface (archival computer papers, art papers, etc.) can still be used as long as you seal the paper with a spray sealer or apply a coat of Extender to the surface before you begin to paint. Both of these processes accomplish the same thing. To give you a surface that your paint will adhere to and that won't allow the colors of the oil paints to soak into the porous surface of the paper.

PRACTICING THE APPLICATION OF THE COLORS

Most people learn to color photographs by working on one. Whether you have experience or have just discovered this medium, please just try this. This exercise will take you back to the basics. You will learn how to use wads of cotton and skewers/toothpicks. You will also train your eye to "see" the smoothness and even application of color. Applying the color onto an image, your eye can be distracted by the shading in the image and you might not be looking for the streaking or mottling effects until you know what they look like. You will better understand how to control the color blending and shading that you need to enhance your image.

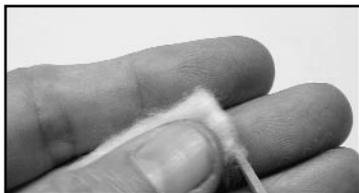
YOUR BASIC TRAINING BEGINS.

The paint is applied with not only with wads of cotton but with skewers wrapped with cotton. You will find that making your applicators is easier if you use the cotton that comes on rolls. It should be 100% cotton as synthetics might cause scratching to the photographic surface. So first things first, how to wrap a skewer or toothpick. Just follow the instructions and photos and with a little practice you will be able to have an applicator that won't come apart.



1. Pull off a piece of cotton approximately 1/2 to 3/4 inches wide and 2 to 2 1/2 inches long and stretch it slightly between your fingers.
2. Lay this in your left hand with the fibers of the cotton following the line of your fingers.
3. Lay the skewer (for larger pieces of cotton) or the toothpick

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(for the size cotton described above) onto the end of the cotton strip and fold the cotton back over the tip of the tool.

4. Roll the cotton and the toothpick between your left thumb and forefinger just enough to get the roll started.



5. Fold the cotton over the point of the toothpick and hold it there with your left thumb.

6. Squeeze the cotton with the left finger and thumb and turn the toothpick with your right hand. At the same time, push upward slightly so that the cotton spirals down onto the toothpick.



7. Continue this downward spiral until the cotton applicator has emerged and the last of the cotton is wrapped around the toothpick.

You have to continue to practice this until it becomes controllable. You will need to learn to make these applicators large and small, as well as both very tight and very soft. You will need all of these different combinations in your new toolbox.



For coloring large areas, wads of cotton are used. Toothpicks and skewers can be used for all other details. Be sure that you always use quality cotton. Most of the cotton that is available in rolls is of the long-fiber type of cotton and is preferable for this process.

The quickest and most practical way to color a photograph is to go over the largest area with the color that you want to use for that section, and then clean out any smaller objects. This is easier than painting a small object and trying to apply color all around it. This is where you practice not only putting on color but taking it back off again.

When learning to clean out areas you will find that some solutions like PM Solution will make the borders tend to run or bleed. By using Marlene, the area can be cleaned out and still leave a sharp line, such as cleaning out the whites of peoples eyes, their teeth or possibly pearls on a necklace. Extender, the clear medium that you use to extend your colors, can also be used as it does not leave a sharp outline and is still controllable.

One of the best ways to remove color from a small space is to use a kneaded eraser worked into a fine point. Kneaded eraser can be acquired at most art stores.

Attaining the smoothness of a coat of color should be your chief aim in this lesson. Learning to blend the color from a dark heavy glaze down to a thin pale tone should also be a goal.

It is necessary to have color both darker and thicker in shadow areas than in light. This will help you to achieve the proper balance for your image. Remember that you need to cultivate a light touch. Most novices are too heavy handed. If you put on too much color you just have to take most of it back off again and risk spreading color into areas where you don't want it.

Use photographic paper to learn to paint, RC or fiber-base can

be used just as it comes out of the package. Even though the paper will shift (change color) if you haven't processed it, for this exercise it won't make a difference. You can use 5 X 7 paper for this purpose.

On these sheets of paper, draw a number of figures. On the first sheet draw a 3 inch circle (see fig. 1). On the next, draw a 3 inch circle with a 1.5 inch circle in the middle (see fig. 2). On the next sheet, draw a 3 inch circle with a box (1 inch X 2 inch) in it (see fig. 3).

Now squeeze some paint onto your pallet, a small piece of glass or small plate will do. Start with two colors: Flesh and Cheek.

Beginning with the circle on the paper, lightly dip a wad of cotton into the Flesh paint and with a rotary motion color the inside of the circle. Continue this until you have obtained an even wash. If you get too much color on the paper, try and pat the cotton on the pallet to work the paint into the cotton before starting. Try having this quite dark, and then with dry cotton rub it down until it is a faint tint. Remember to practice your light touch. It doesn't take much pressure to remove color.

Now begin with another paper with just a circle on it. Do this same exercise again. This time try smoothing the color with up and down or crosswise motions. Try to keep the color from overrunning the outlines of the circle. Even though you can easily clean any overrun, this is to teach you to control the color so that later you will be able to put color exactly where you want it to go.

When you have perfected that step, begin again with another circle. This time blend the color so

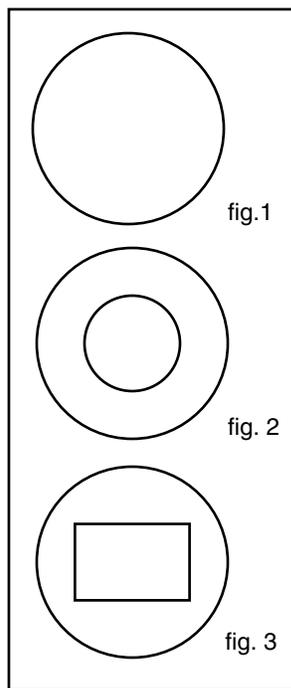
that it is darker at the top and lighter at the bottom. You will need this skill when coloring shadows.

Next, in the same type of circle, go over the entire area with Flesh color. Have it fairly dark, but blend it smoothly. Then apply Cheek color right over the Flesh color and try not to lift off the underneath color.

Now do the entire circle with Flesh and apply Cheek over the Flesh for half the circle. Practice this because you will need to know how to blend these colors for portraits or to blend other color combinations later.

For this next step, squeeze some blue and green on your pallet. Using your paper with the circle within the circle, try coloring the outer part of the circle with an even wash of blue, avoiding the inner circle as much as possible.

Now dip a toothpick wrapped with cotton into the Marlene Solution and remove the color which has smeared into the inner circle. With another toothpick wrapped in cotton, color the inner circle with your green and blend it smooth. Next you will want to remove the green color, first using dry cotton and finishing with a toothpick with cotton. This should be touched to a piece of cotton that has had PM Solution applied to it. Never dip straight into the PM Solution. You will have too much on your applicator. Notice how the solution cleans up the space? Reapply more color to the center and this time use dry cotton followed by



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Marlene Solution to remove the last traces of color. You can dip your applicator directly into the Marlene. This will help you to understand just how both of the materials work and feel. You will see that there are definitely different uses for each of these solutions.

Next we will use the circle within the circle design. First apply green to the center of the circle with a cotton-wrapped skewer. Then, with small wad of cotton, color the outer area blue, but stop 1/4 inch from the inner circle. Color the space between the inner and outer circle with the same blue, but use a cotton-tipped toothpick because it will be impossible to go up to the outlines of the inner circle with wads of cotton without smearing the color into the green. To convince yourself of this, try a small wad of cotton for this feat and you will see how difficult it is to control it accurately. After this exercise you will be able to judge for yourself whether a skewer, a wad of cotton, or a toothpick is going to be your tool of choice.

You may repeat these exercises using your last drawing of a rectangle within the circle, to practice working around straight lines.

Once you have practiced these exercises, you will find that you can achieve the results you want with more confidence.

THE DIFFERENT ACCESSORIES FOR COLORING

There are various solutions and chemicals that are used to enhance the coloring experience. This will be a brief description of each one.

Pre-Color Spray This is used to pretreat glossy types of photographs. This works on all papers, fiber or RC. The purpose of this spray is to give you a "tooth" to your photo, allowing it to hold the colors. Be aware that if you rub too hard, you can rub the spray off and the glossy area left will not take the color.

Prepared Medium Solution (PM Solution) This solution is applied to paper surfaces that can grip the color and make it difficult to attain smooth and blended surfaces. You apply the PM Solution to the print using a wad of cotton. After you have an even coat of the solution on the surface of the photo, take a dry piece of cotton and remove all excess from the photo. Try to rub the print "dry". The part of the solution that you need to keep your colors smooth is still in the "tooth" of the paper. You can't get all of this solution off without a cleaning agent like Marlene.

Marlene This is a cleaning fluid only, which evaporates quickly and completely from the print. To use Marlene, dip the cotton or cotton-tipped skewer in the solution. Remove the excess by squeezing or touching to tissue, and rub the part to be cleaned, repeating the process if necessary. No wiping dry is necessary because of the rapid evaporation of the solution.

If the entire print is to be cleaned start the process with PM Solution because Marlene evaporates too quickly. You can then use the Marlene to remove any remaining PM Solution.

Extender Extender is really a colorless neutral "body" of the same consistency as Marshall's Oil Colors themselves. It is mixed with color to reduce their strength. Extender works methodically; one part color to one part Extender give half strength of the color; one part color and three parts Extender gives quarter strength of their color, etc. Extender can also be helpful in cleaning color from small areas such as eyes, teeth, etc.

Drier This is used to hasten the drying time of your print. This is recommended at one part Drier to ten parts Paint (1part drier/10 parts color).

Cotton The cotton that you use for your work needs to be of the finest quality long-fiber cotton. Most brands of roll cotton will fit this description, such as Red Cross brand, which is available at most drug stores.

Marshall's Colored Pencils Available in a standard set of colors (9 pencils), a deluxe set (14 colors) and a set of tropical colors (14 pencils). These are used as accents to the regular paints. You should dip the tip into Extender or touch the tip to a piece of cotton with PM Solution on it. After the color is applied, you can blend the pencil marks out with a dry cotton-tipped toothpick.

COLORING A PORTRAIT

This will give you the basics of how to paint a portrait. If you are painting people, you will find that it is easier to attain a natural skin tone if you are working on a warm toned (sepia toner) photograph.

Background - Take a little tuft of cotton and dip it in your choice of color. Rub this color all over the background of your print. Try and get an even wash of color and be careful to smear as little as possible over the face and hair of the portrait. Don't worry when you do cross the line because these overruns will disappear when you apply the correct colors for those areas.

Hair - Take a small wad of cotton and dip it into an appropriate color for the hair. Pat it on the palette so that too much color does not get applied to the photo. Rub this color down smoothly. If too much of the hair color has run over into the face, then you should remove that excess color before applying the skin color. A harsh outline between the hair and face should always be avoided. Therefore, allow a little of the hair color and flesh color to blend together to give a soft effect.

Skin - Dip a small wad of cotton into Flesh color. Pat the cotton onto the pallet to remove excess pigment and with this go over the entire face and neck, including the eyes and teeth. Zvenly.

Cheeks - Take a little Cheek on a wad of cotton, pat the cotton onto the palette, then apply the color to the cheeks in the same manner and areas as rouge would be applied. Put it on with an extremely light touch so that the flesh color underneath will not be removed. To repeat - cultivate a light touch. With dry cotton delicately blend the pink off into the skin tone.

Cleaning out Highlights - With a skewer wrapped in dry cotton, clean out the highlights in the hair. Do this carefully and the hair will look very natural. Soften any other areas of the portrait using your dry cotton to lighten the colors on any highlights that show on the skin, such as light areas around the nose, chin or forehead.

Cleaning out Eyes, Teeth - With a cotton-tipped toothpick moistened with Extender, Marlene, or P.M.S., clean out the color from the eyes and teeth. Marlene will give you the cleanest line for this job.

Eyes - Next, decide on the color you would like to make the eyes. Using a cotton-tipped toothpick, apply the color to the iris of the eye. When you have blended the color, be sure to go back

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and clean out the highlights in the eyes.

Lips - If the portrait is of a child then the color Lip is suggested, you may also want to try using the Warm Pink pencil. If the portrait is of a woman, then you may want to use Lipstick Red or the Mauve pencil. In coloring men's portraits, you may want to try Cheek or mix it with a little Flesh to achieve a natural look. Be sure to clean out any highlights in the lips.

Clothing - Decide what color you would like the clothing to be. Dip a cotton-tipped skewer into the color of your choice and apply it using a rotary motion to blend the color into the area. Once you have achieved a smooth blended color, take a dry cotton-tipped skewer and begin to lighten the colors in the highlights of the material and leave the darker color in the folds and shadows of the material. You may also want to use slightly different hues of the same color, in the folds and shadows, to enhance the image. Additional highlight and shadow color suggestions are given in the color chart area.

Finishing Touches - You can always add different colors into the highlights and shadows of the hair. Don't be afraid to use too many hues.

The skin can always use additional help in getting color into the shadows of the face. Try using Flesh Shadow or Flesh #3, applied lightly in shaded areas of the face to create depth to the image.

DETAILED PORTRAIT WORK

COMPLEXIONS

Blonde: Over-all color of Flesh #2, or Flesh mixed with a little Cheek. In shadows use Flesh #3, or Carmine mixed with Verona Brown. Rub the highlights clean.

Brunette: Flesh over-all, Verona Brown mixed with a little Carmine in the shadows. A tinge of Cadmium Orange in the highlights.

Olive: An over-all wash of Raw Sienna with Flesh. Use Burnt Sienna or Flesh in the shadows. A little Tree Green mixed with Burnt Sienna or with Flesh in the shadow around the nostrils.

Suntan: Burnt Sienna, or a heavier application of Flesh than usual. Carmine in the shadows; a hint of yellow in the highlights.

Native American: Flesh #3 and Burnt Sienna, equal parts for the overall color. Use Raw Sienna in the highlights and Burnt Sienna in the shadows.

African-American / Dark Skin: Verona Brown overall, using Raw Sienna in the highlights, Sepia in the shadows.

African-American/Average Skin: Mix 1 pt. Burnt Sienna with 2 pts. Verona Brown for overall color, use Raw Sienna mixed with a little Flesh for the highlights, Combination Flesh Shadow for the shadow areas.

African-American/Light Skin: Mix 2 pts. Raw Sienna with 1 pt. Verona Brown for the overall color, Use Raw Sienna in the highlights, Verona Brown in the shadows.

Asian-American: Mix equal parts of Flesh and Raw Sienna for the overall color, Raw Sienna in the highlights, Burnt Sienna in the shadows.

EYE COLORS

Light Blue: Ultramarine Blue or Chinese Blue

Dark Blue: equal parts Ultramarine Blue & Payne's Gray

Blue-Gray: Payne's Gray

Dark Brown: Sepia or Verona Brown

Light Brown: Verona Brown

Very Light Brown: Raw Sienna, with Verona Brown in the shadow of the iris.

Hazel: Verona Brown mixed with a little Tree Green

Gray: Neutral Tint

HAIR COLOR

Blonde: Raw Sienna over-all, Cadmium Yellow in the highlights. Verona Brown in the shadows.

Ash Blonde: Raw Sienna or Sepia mixed with Extender over-all, clean out the highlights. Sepia mixed with Raw Sienna in the shadows.

Black: Neutral Tint over-all, a mixture of Chinese Blue and Neutral Tint in the highlights. Use Neutral Tint with a little Black in the shadows.

Red: Flesh or Burnt Sienna over-all. Cadmium Orange in highlights, Neutral Tint in shadows.

Bright Red: Cadmium Orange over-all, Cadmium Yellow in the highlights, Burnt Sienna or Flesh in the shadows.

Dark Brown: Verona Brown over-all, Raw Sienna in the highlights, Neutral Tint in the shadows.

Gray: Neutral Tint over-all, blue in the highlights, Payne's Gray or Neutral Tint with a little blue or violet in the shadows.

White: Rub Extender over the hair, faint blue in the highlights, Payne's Gray or Neutral tint with a little blue or violet in the shadows.

MISCELLANEOUS

Arms: These should be covered with the flesh tone used on the face and the same color used in the shadows as on the face shadows.

Teeth: Simply clean the teeth of all color using Marlene. If the gums are showing, be sure to paint them using a little cheek.

Clothing and Accessories: Clothing is usually colored last, and the same rules follow. Put an even wash of color on the whole garment then clean out the highlights and darken the shadows. In coloring white clothing, use a little Payne's Gray or Cobalt Violet mixed with Neutral Tint to color the shadows and a touch of Titanium White is often used in the highlights.

Lace: When you color lace with the flesh showing through, then you need to apply the flesh first and use the color of the lace, or Marlene if the lace is white, to clean off the design of the lace.

Furs: Furs are colored exactly like clothing, except the color needs to be rubbed down so the texture of the fur can come through.

Jewelry: Gold-Cadmium Yellow Deep or Cadmium Yellow mixed with a little orange over-all. Silver- Payne's Gray with Extender works very well. Remember that metals reflect the colors that are next to them. Marshall's also has created accent paints that are metallic acrylics and are used strictly for the enhancement of colored metallic objects. You can get Gold, Silver and Copper. There is also a Pearl finish in the same kit of paints.

Eyelashes: same as the shadow color for the hair

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Eyebrows: same as the shadow color for the hair

Eyes: Don't forget to paint the iris of the eye black

Finger Nails: Carmine or an appropriate color, Warm Pink pencil to give a natural appearance.

BACKGROUNDS

Be sure that the color for the background enhances but does not dominate the portrait subject. The selected color or colors should usually be mixed with Neutral Tint to subdue them. Backgrounds may be mottled, have diagonal strokes, or have two or more colors blending together. If possible, have the background darker on the light side of the face and lighter on the dark side. Lighter does not mean brighter. The following are suggestions for colors:

Blonde Hair: Blue, Payne's Grey, Cobalt Violet or Viridian

Black Hair: Yellow, Carmine, green

Brown Hair: Raw Sienna, green, blue, violet

Red hair: Green, blue or Raw Sienna

Gray Hair: Blues, violet-blues or Carmine. Avoid browns and yellows.

LANDSCAPES

In coloring landscapes, begin with the sky first. There are two reasons, First, if you start from the top of the photo, you can avoid smudging your work as you start from the top of the image. Second, the color in the sky will set the tone for the rest of the colors that you are using. This way if you decide that you want a sunset, you will know that those colors will be extended into any reflective surfaces such as water or glass.

Distant objects should be colored first, and objects in the foreground last; large areas first and details last.

If there are any leaves, branches or tree trunks against the sky, do not try to avoid them-paint right over them. You can clean them out later.

A simple wash of one color for the sky and another for the grass or foliage can be pleasing, but you may want to take the print a little further.

Sky: the color for skies are infinite; They vary from the leaden gray to pure yellow. For a blue sky, use Ultramarine Blue at the zenith, Viridian near the horizon and Chinese Blue in-between. Lacking Ultramarine, just use Chinese Blue for the top and Viridian for the bottom. Winter skies can use Ultramarine Blue broken up with a little violet in spots.

For quantity production of color work, use an over-all wash of Sky Blue only, it will save considerable time. This color is already extended and can be applied directly.

This is one time that is useful to mix Extender with the colors to obtain light tints.

In general the various sky colors should be applied in horizontal bands to cover the entire sky before blending or rubbing down. The bands should overlap. Next go over the section with dry cotton rubbing horizontally until a lot of the excess color is removed. Now start to give your blending a slight circular motion to finish.

Sunsets: Use a light tint of Cheek at the horizon which blends

into Orange. This blends into Cadmium Yellow Deep, then into Cadmium Yellow and finally into Viridian.

Clouds: This is one place where cleaning out the color is necessary. Try using a wad of cotton lightly touched to another piece of cotton that has P.M. Solution on it. You won't need much to begin to remove the color. Use circular motions to begin to clear out areas and create your clouds. Don't forget perspective here, small clouds in the distance and the larger clouds in front.

Try using Payne's Gray or a mixture of Neutral Tint and Cobalt Violet in the shadows and tints of Cadmium Yellow in the highlights. Be sure to look at the sky at different times of day and notice how the color changes with the time of day. Clouds at sunset need violet with a little Cerise at the base of the clouds. Leave the tops of the clouds white.

Water: The color of water is determined by the color of the sky. For blue water, put a wash of Ultramarine Blue or Chinese Blue over-all, violet and blue in the shadows, a tint of Viridian in the highlights. For ocean water, try mixing equal parts of Chinese Blue and Tree Green.

Sand: Raw Sienna, or Sepia mixed with a little Extender, Sepia in the shadows.

Red Sand: Burnt Sienna and Raw Sienna mixed. Burnt Sienna and Sepia mixed for the shadows

Mountains: Depending on the time of day, mountains may be colored by using Ultramarine Blue or violet. Sometimes they appear Raw Sienna or may reflect rose or gold from the sunset.

Trees: Since the color for your sky wash has been applied over everything, you can apply Sepia, Verona Brown or Neutral Tint directly to trunks and branches. Then do the leaves right over the sky or tree trunks. The entire background should be finished before you attempt to color the tree. The leaves against the sky should be colored with a cotton-tipped toothpick, using a patting motion.

Pine Trees: Viridian over-all. Tree green highlights. equal parts Neutral Tint/Chinese Blue for the shadows

Grass: Oxide Green where the sun hits it and Tree Green in the shadows.

Snow Scenes: Extender over-all, Ultramarine Blue or Violet in the shadows, touch of yellow in the highlights.

Dirt Roads: Raw Sienna or Verona Brown as an over-all, rub down and then apply a little Flesh or Cadmium Orange into the highlights, Sepia in the shadows.

Concrete Roads: Neutral Tint with Payne's Gray or a mixture of Cobalt Violet and Neutral Tint in the shadows.

Asphalt Road: Neutral Tint over-all with blue shadows

Granite Rocks: Payne's Gray or a mixture of Neutral Tint and Cobalt Violet over-all, a little Cobalt Violet in shadows, with Carmine in the highlights. Rub down real well.

Brown Rocks: Raw Sienna over-all, Flesh in some shadows, Cobalt Violet in others. Touch up the veins in the rocks using a little Cheek or Cadmium Orange.

Red Bricks: Flesh or Burnt Sienna, with Verona Brown in the shadows.

Yellow Bricks: Raw Sienna, shadows use Sepia & Extender

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Wood Fences: Raw Sienna all over, Sepia in the shadows.

Rusty Iron: Burnt Sienna with a little Lip

New Iron or Steel: Ultramarine diluted with Extender, Violet in the shadows with Yellow and White highlights

Glass Windows: Ultramarine Blue diluted with Extender. White in the highlights.

HOW TO MIX COLORS

Unless you have one of the smaller kits, you will find that there is very little mixing to do. Marshall's makes a long list of colors to minimize the necessity of mixing. As you gain working knowledge of the colors, you will be able to use colors as a second layer to alter the visible color. By applying one color over another after the first layer has dried, this will allow the colors to show through each other. Relate this to holding two transparent colored films, the color that you see when the two are held together are the combined hues. (Hold a yellow gel and a blue gel together and they will appear green)

Nearly all hues and shades may be made from three basic colors; Yellow, Red and Blue. To get familiar with mixing colors use this as a basic chart:

To get Green - mix Yellow and Blue

To get Violet - mix Blue and Red

To get Orange - mix Yellow and Red

Do a little practicing to get comfortable with mixing your colors. The mixtures will usually be based on the basic colors. To view the color as it will appear on the photograph, you will need to rub down some of the color so that you can see how the color looks when it is thin. Most colors, as you mix them, will be too concentrated to get an accurate hue as it will appear in use.

To Neutralize Colors

When we want to neutralize a color (reduce its brilliance) we add a little of its complementary color. Complementary colors are two colors when combined produce gray. These colors complement each other:

Yellow - Violet

Red - Green

Blue - Orange

So to neutralize yellow, add a little violet. To neutralize red, add a little green. Blue will be neutralized by orange. Simply adding black in many cases will not have the desired effect to subdue the color.

If you combine Burnt Sienna, which is really a dark orange, with blue, you get dark gray. If you take Burnt Sienna and find that it is too warm and reddish, you add just a little blue and you get a cool brown. Likewise, Raw Sienna is really a dark yellow and if you want to make it green, you add blue to it just as you would were it a brilliant yellow.

Highlight and Shadow Colors

A color is not only more subdued in its shadow, but the shadow takes on a slightly different hue. Likewise the highlights take on somewhat different hues from the general color or the shadow color. A table illustrating this is given below. This table is for warm lighting. Under cool lighting, the order is reversed, using the hue given under highlights for the shadows and vice versa. Remember; warm colors are those that tend towards orange. Cool colors are those that tend towards blue.

Over-All Color	Highlight	Shadow
Yellow	Yellow Orange	Yellow Green
Cad. Yellow	Cadmium Yellow Deep	Cad. Yel. +Ox. Green
	Cadmium Orange	

Cad, Yellow Deep	Cad. Orange	Cadmium Yellow
Raw Sienna	Cad. Yellow Deep	Tree Green
	Neutral Tint	
Green	Yellow Green	Blue Green
Oxide Green	Cadmium Yellow	Viridian
Tree Green	Raw Sienna+Cad. Yellow	Viridian+Verona Br.
Viridian	Oxide Green	Chinese Blue
Blue	Blue Green	Blue Violet
Chinese Blue	Viridian	Ultramarine Blue
		Cobalt Violet
Sky Blue	Viridian	Ultramarine Blue
		Cobalt Violet
Ultramarine Blue	Chinese Blue	Cobalt Violet
Serge or Navy	Chinese Blue X-Strong	Cobalt Violet X-St.
Payne's Gray	Chinese Blue X-strong	Cobalt Violet X-St.
Violet	Red Violet	Blue Violet
Cobalt Violet	Carmine	Ultramarine Blue
		Chinese Blue +
		Cobalt Violet
Red	Orange Red	Red Violet
Vermillion	Cadmium Orange	Cheek or Lip
Cheek	Vermillion or Cad. Orange	Lip or Carmine
Lip	Cheek or Vermillion	Cerise
		Cobalt Violet
Carmine	Cheek or Lip	Cerise
		Cobalt Violet
Cerise	Lip or Carmine	Cobalt Violet
Lipstick Red	Vermillion X-Strong	Lipstick Red
		Viridian X-Strong
Orange	Yellow Orange	Red Orange
Cadmium Orange	Cadmium Yellow Deep	Vermillion
	Cadmium Yellow	

DESCRIPTIVE VS. PHOTO COLOR NAME

All of these quantities are approximate, use your own judgement to pick your final color.

Descriptive Name	Photo Oil Color Name
Navy Blue	Serge Blue or Navy Blue
Sapphire Blue	Ultramarine Blue and Extender
Ultramarine Blue	Ultramarine Blue
Chinese Blue	Chinese Blue
Sky Blue	Sky Blue
Robin's Egg Blue	1 part Sky Blue, 1 part Viridian
Turquoise Blue	1 part Chinese Blue, 1 part Viridian + Extender
Baby Blue	equal parts Chinese Blue/Sky Blue
Old Rose	2 parts Carmine, 1 part Neutral Tint
Cerise	Cerise
Peach	2 parts Vermillion, 1 part Cad. Orange
Pale Pink	Lip rubbed down
Flesh Pink	Vermillion and Extender
Mauve	equal parts Cobalt Violet/Cerise
Apricot	equal parts Vermillion & Cad. Orange
Flag Red	Vermillion X-Strong
American Beauty	Carmine and Cerise
Tea Roses	equal parts Raw Sienna/Cad. Yellow
Red Roses	equal parts Cheek/Lip
Crimson	Lip
Lipstick	Lipstick Red
Cherry	Cerise
Wine	1 part Neutral Tint to 2pts. Carmine X
Maroon	1 part Sepia, 2 pts. Carmine X-Strong
Lavender	Cobalt Violet with Extender
Amethyst	Cobalt Violet

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Plum	2 parts Cobalt Violet, 1 part Ultramarine Blue	Aquamarine Blue Beige	1 part Sky Blue, 2 pts. Viridian equal parts Sepia and Raw Sienna
Royal Purple	equal parts Cobalt Violet X-Strong and Ultramarine Blue X-Strong	J. Viridian Green Amethyst	Viridian Cobalt Violet with Extender
White Lilies	Raw Sienna diluted with Extender	Old Gold	Raw Sienna
Ivory	Raw Sienna and Extender	K. Sage Green	equal parts Tree Green/Neutral Tint + Extender
Beige	equal parts Sepia and Raw Sienna	Tangerine	Cad. Orange mixed with a little Carmine or Flesh #2
Lemon Yellow	Cadmium Yellow	Dark Blue	Navy or Serge Blue
Warm Yellow	Cadmium Yellow Deep	L. Royal Purple	Cobalt Violet X-Strong
Gold	Raw Sienna in shadows, Cadmium Yellow in the highlights	Jade Green	Tree Green and Viridian mixed with Extender
Khaki	Khaki or equal parts of Verona Brown, Tree Green and Raw Sienna	Dull Peach	Cadmium Orange mixed with Neutral Tint and Extender
Cream	Cadmium Yellow Deep and Extender		
Buff	Raw Sienna		
Bronze Green	2 parts Tree Green, 1 part Sepia		
Chartreuse	equal parts Oxide Green, Cad. Yellow		
Fern	equal parts Chinese Blue/Cad. Yellow		
Emerald Green	2 parts Viridian, 1 part Cad. Yellow		
Kelly Green	equal parts of Viridian X-Strong and Cadmium Yellow X-Strong		
Sage Green	1 part Tree Green, 1 part Neutral Tint with Extender added		
Sea Foam Green	Viridian mixed with Extender		
Bottle Green	Tree Green X-Strong with Neutral Tint		
Jade Green	Tree Green & Viridian with Extender		

COLOR HARMONY

This is really a large subject to discuss here, but you can use these examples to see how groups can be used to secure harmony. For example, use group A only, or group B only and you will begin to understand this concept.

Complementary Photo Oils To Be Used

A. Burnt Sienna	Burnt Sienna
Turquoise Blue	Chinese Blue mixed with Extender
Ivory	Raw Sienna mixed with Extender
B. Red Purple	Carmine X-St. & Cobalt Violet X-St.
Yellow - Green	Oxide Green with Cadmium Yellow
C. Dark Warm Green	Tree Green X-Strong, mixed with a little Neutral Tint
Pale Rose	Lip mixed with Extender
Bright Yellow/Green	Oxide Green
D. Bluish Purple	Ultramarine mixed with Cobalt Violet
Old Ivory	Raw Sienna with Extender

Monochromatic Schemes

E. Yellow	Cadmium Yellow
Beige	equal parts Sepia and Raw Sienna
Brown	Verona Brown
F. Bottle Green	Tree Green X-Strong
Gray-green	Tree Green, Neutral Tint with Ext.
Chartreuse	equal parts Cad. Yellow & Ox. Green
G. Burnt Sienna	Burnt Sienna
Peach	Vermillion and Extender or 2 parts Vermillion, 1 part Cad. Orange
H. Blue-gray	Ultramarine Blue with Neutral Tint
Robin's egg blue	2 pts. Sky Blue, 1 part Viridian

Triadic Schemes

I. Wine	Any three colors that are equal distance on the color circle (see color chart on back cover)
	2 pts. Carmine X-St. , 1 part Neut. Tint

Adjacent Harmony (see color chart on back cover) colors that adjoin each other on the wheel

M. Pink	Lip or Carmine with Extender
Violet	Cobalt Violet
Plum	1 part Ultramarine Blue and 2 parts Cobalt Violet
N. Sapphire Blue	Ultramarine Blue with Extender
Shell Pink	Lip mixed with Extender
Purple	equal parts Ultramarine Blue and Carmine
O. Rust	Flesh #2 or Burnt Sienna mixed with a little Cheek
Salmon	Cad. Orange mixed with Extender
Gold	Raw Sienna or Cad. Yellow Deep
P. Lemon Yellow	Cadmium Yellow
Emerald Green	2 parts Viridian/1 part Cad. Yellow
Cedar	Tree Green mixed with Ivory Black

Split Complementary - the use of near complement colors instead of the exact complement of the color

Q. Cream	Cadmium yellow with Raw Sienna
Orange	Cadmium Orange
Plum	1 part Ultramarine Blue and 2 parts Cobalt Violet
R. Maroon	2 pts. Carmine X-St., 1 part Sepia
Chartreuse	equal parts Ox. Green & Cad. Yellow
Gray- Green	Tree Green with Neutral Tint
S. Burgundy	Carmine with a little Sepia
Lemon Yellow	Cadmium Yellow
Chartreuse	equal parts Ox. Green/Cad. Yellow
T. Orchid	Cobalt Violet mixed with Extender
Dark Green	Tree Green X- Strong, or Tree Green mixed with Neutral Tint
Pale warm gray	Neutral Tint with a little Cadmium Orange mixed with a little Extender

FINISHING YOUR PHOTOGRAPH

The beauty of hand colored photographs is greatly enhanced when you lacquer your work. This also helps to protect your delicate work from any physical damage to the paints surface. It is suggested that you use an aerosol spray lacquer for this purpose. Most finishing lacquers, such as Sureguards' photographic lacquers, now contain UV inhibitors mixed into the spray. This will assist in protecting your work from damage caused by the sun or other UV sources (some types of florescent tubes, etc.). Your work must be completely dry before applying the spray. Usually 1 week is enough, although it could take a little longer in some high humidity locations. Before you can spray the print, you

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must first remove all of the small cotton fibers that have stayed on the photograph. Do this by using the palm of your clean hand (suggest no jewelry). Apply a gentle circular motion to the surface of the print and loosen the fibers. You can now remove them by just brushing them off the print or remove them with pressurized air.

You should follow the instructions on the can of spray lacquer carefully as these sprays are not meant to be inhaled or mishandled. Try to spray the print while it is in a standing up (vertical) position so that the excess spray can just fall away and not build up on the surface. You should spray both crosswise and up and down to eliminate any possible cross hatching in the spray. If you see a small piece of cotton in the wet lacquer, just leave it alone until the print is dry. The lacquered piece of cotton will just snap off. Otherwise, if you touch the lacquer while it is still wet, you will leave a dimple in the surface that will not come out. You will find that high gloss lacquers are very unforgiving in final appearance, any little flaw will show up. Try using a Lustre finish, as it will not soften your image like a Matte spray and will provide you with a beautiful finish to your work.

USING YOUR COMPUTER TO CREATE YOUR PHOTO TO PAINT

With the creation of the computer and the digital processes the world of hand coloring has really entered into the modern age. Now you can use a digital file, digital photo or scan an image into your computer. Whatever your source, you can now output this material into your own artwork and paint it yourself. You say that you can "color" your photo in the computer by using your photo program such as Adobe Photoshop. Yes you can, but it won't be as much fun. Using your computer you can create greeting cards, postcards, scenics, even portraits.

EQUIPMENT RECOMMENDATIONS

Computer: As long your computer has enough ram (memory) to properly run your "art" programs you can do this. The more memory that you can have the faster you can create your photo. Additional equipment can also give you some advantages, such as a Zip Drive, to store all of those images that you are going to create. This will allow you to store your images on a disk (100 or 250 MB) so you will know where they are when you want to use them. If you add a CD Burner to your computer, you can store up to 600 to 650 MB of information on one CD. That can be a lot of photos.

Monitor: Your monitor is your window into the world of digital. The selection today is amazing. Whether you have a 15" or a 21" screen, as long as you can see what you are doing, that is what really matters.

Printer: With printers today the possibilities are endless. Some of the equipment has been "standard". The Epson Stylus 1280 Printer has become one of those accepted pieces of equipment. This printer has the capability of printing something as small as a greeting card or snapshot and large enough to output 13" X 19" piece of paper or canvas. The inks that the 1280 use are the traditional inks. However, the Marshall's' colors work extremely well on this type of inkjet output. The inkjet inks aren't really effected by Marshall's' colors because the paints are oil based. However, do not use PM Solution or Marlene on these prints as this will melt the ink. When you need to clean an area, try using Extender or a kneaded eraser. The software that comes with the 1280 will give you the opportunity to change the color of your final output even if you are not using a monochromatic image. By using an

RGB image, you can pick the "photoenhance" mode and check the Sepia box. Your image will print out in a very nice shade of warm tone that is now a very desirable base color. You will find that this is especially good for your portraits to have a natural skin tone.

There is now a finishing spray made for inkjet output that will waterproof and UV protect the image. Lyson Inc. has released its "Print Guard". You can apply the spray and then still paint on it. In fact, the surface becomes easier to paint on rough papers because the spray seems to partially seal the surface of the paper.

You also have the option of the new generation of printers, the Epson Stylus Photo 2000P. The main difference is that the ink that is used in the 2000P is archival. The inks are rated for archival standards if you use the proper substrate. In other words, if you use an archival paper and use these inks to create your images, you can now output an archival photo right off of your computer.

The concept is absolutely amazing. This type of output is not quite as easy to paint on. First, the technology that created the inks never thought about putting something over the final output. If you apply Marshall's' colors to a "fresh" image (one that has just been output), the colors will tend to make the ink melt and soften all the edges. This problem only seems to exist on those papers that have a "harder" surface. The archival inkjet papers, that don't have such a finish, allow the ink to penetrate the surface of the paper. The drawback to this is that when you do apply the Marshall's' colors to a porous piece of paper, the color also wants to soak in and then you can't blend or rubdown anything. This is also fixable now. First, the ink from the 2000P really needs to cure or set for at least 72 hours before you attempt to paint over it. Assume that you have used a paper like Epson Premium Luster Photo Paper. This paper has the "E" surface that most people are familiar with. This output really does need the cure time before coloring. If you have used one of the archival art papers, then this cure time can be cut to 24 to 48 hours.

SUGGESTIONS FOR YOUR INKJET IMAGE

As you begin to set up your photograph in your computer, you need to keep certain things in mind. First, what size of an image are you going to use? Are you doing a greeting card or are you creating a large art piece? What are you going to output this image on? These questions should be answered first. Once you have obtained the right image and you have it to the size you want, you can begin to prepare to send it to your printer. The ideal output for a portrait that you want to paint would have a warm tone in it, just like you would use if you were painting on a regular photograph. Some printer software like Epson's will allow you to take a regular image and output it as Sepia by just hitting the right buttons. Sometimes you will just want to control the color yourself. If you are using Adobe Photoshop, there are many ways of controlling the tone of your image. There are even plug-ins available, like VividDetails Test Strip. This type of plug-in allows you to control the tint of your photo by taking you through a set of windows that allow you to see what each color addition is going to do before you ever change your original image. To get your image to this point, just open your file; if it's color, convert it to grayscale, if it's b/w we are ready for the next step. If you want to tone this, the first thing you have to do is make the image an RGB color file again. Once you have done that you may continue to add a tint or tone to your photo. Now is time to learn how to use the color tools in your own applica-

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tion or have an assistant like Test Strip (this plug-in works on all levels of Adobe Photoshop). The extra time is worth it. When you see just how nice these images can look, you will be glad that you took the time.

INKJET OUTPUT MATERIALS

The amount of new materials that are available for the inkjet printers continue to grow every day. From greeting cards to poster sized prints, it stills comes down to "what is it that you want to do?". The surfaces that work best for painting remain true in the inkjet materials also. You need a texture to paint on, so no glossy papers. Marshall's' has a 100% Cotton Archival Inkjet Canvas. The canvas is available in both 8.5" X 11 and 13" X 19". This material is so easy to work on, you should have great results right from the start. If you want to stay in the archival type of work, then check out the art papers that are being made for this purpose also. Even if you don't have an archival printer, you can still use these materials to enhance your images.

PAINTING ON INKJET IMAGES

Marshall's' 100% Cotton Archival Canvas: If you have printed your image using a regular color printer, then you only need to wait a short time before starting to paint. If you have printed your image using Epson's 2000P, then you are going to have to let the image cure for at least 72 hours. It takes this long for the ink to really cure. **Do not use any type of preparation medium on the canvas, it is ready to paint as is.** Use Extender to do any cleanup or just dry cotton will usually do the job. This is one of the easiest types of output to paint on.

Photo Papers: Most of the photo papers will work as long as they as a texture for the paint to grip to. The old "E" type surfaces are back, at least with computer paper. There are fixative sprays now to help seal the surface and protect the actual ink. More about this later. The papers that have hard coatings on them can be used in the same manner as photographic paper. Remember your light touch.

Art Papers (any porous surface paper): For the photo papers that have archival properties (which tend to mean that they don't have coatings on them) or if you are using commercially available art papers such as greeting card stock, or whole sheets as your image, you have several choices; If you are going to paint on these surfaces you have to create a barrier between the paper base and the paint. According to Linda Herbert, a photographer and artist, the way that she paints on these materials is to first apply a layer of Extender to the image. After creating the barrier using Extender, the color may be applied. Using a small brush, the color may be applied sparingly to the surface. Use a cotton-tipped toothpick to blend the colors into the image. Remember that cleaning up this type of image is not going to be easy, so plan ahead. You can always add color easier than you can remove it.

New products have hit the market that can also help in this cause. Aerosol sprays are on the market that have been developed exclusively to protect inkjet prints. One of these products is produced by Lyson. A spray called "Print Guard", designed to add a water-resistant coating and UV protection to inkjet prints. This type of spray can also be used as your base coat to paint porous surfaces. Because it will coat the surface of the paper, you will find it easier to control the colors. How sealed the surface of your paper becomes will dictate how you will be able to apply the colors. At least with the spray finish you will have a little more control over how the image takes the color. You still must practice your light touch.

You will find that the greeting card stocks and the watercolor papers are the heaviest of the group. These may take some special attention as far as creating a surface to paint on. Try the fixative spray first, but expect that the paper will really still want to grip the color.

When it comes to adding accents to your pieces, if color just wasn't enough, try using Marshall's Acrylic Metallics. This is a way of adding color to metal accents and highlights in your photo. There are Copper, Gold, Silver, and an additional accent tool, Pearl. Note that these are Acrylic paints, not Oil paints. These will be very quick to dry and should be applied using a fine, detailed brush, which is included in the kit. The Marshall's pencils, will work well on most of the heavy textured papers, especially the art papers. They don't work as well canvas or the hard (glossy) coated papers. Be sure to dip the point of your pencil into Extender or touch the tip to a piece of cotton that has PM Solution on it. This will soften the first layer of color on the tip. When you notice that the color is not flowing off the tip, then you need to wet the tip again.

Heavy Oils: The term "heavy oils" refers to the application of paint using a brush in a traditional manner. It has two uses: add an oil painting quality to the photograph; and, for corrective purposes, that is, to change or obliterate certain areas. It is usually advisable to use a combination of transparent and opaque paints on a photograph, applying heavy oils to backgrounds and only to highlights on other areas. This technique can be applied to any type of print that you have, from the traditional b/w photo on fiber-base paper to the new computer generated art work, this applies.

Start by using standard Photo Oils for faces and other flesh areas to maintain likeness, touching only the highlights with the heavy oils. This is recommended because the heavy oils tend to go opaque and blur or change the expressions or features of the face.

For highlights of flesh, mix Titanium White with Cadmium Yellow or Raw Sienna, about half and half and apply with your brush.

The highlights of the hair, jewelry and clothing should also be done in heavy oils. To do this, mix the suitable color with Titanium White on your palette, and apply to the photograph by brush.

All of the colors in Marshall's Photo Coloring System can be used for heavy oil by mixing them with Titanium White which is opaque. Try using the X-Strong colors without the white added. Because of the strong tints that are present in the paints, they are capable of producing beautiful, intense results. In the Regular Strength colors, Burnt Sienna, Khaki, Lipstick Red, Navy Blue and Serge Blue, have enough tint in them to also work well.

Usually these colors will have enough opacity by themselves, but know that you can always add Titanium White. If you want pastel shades of these colors, use regular strength colors and Titanium White.

Make sure that you blend all of the lines between the heavy oils and the photo-oils using a cotton-tipped skewer. The heavy oils are going to take longer to dry than a normal photo, 3 weeks instead of 1 week. You can always add drier to the paint if you want to speed up the drying time. Drier is used at 1 part Drier to 10 parts Paint.

HELPFUL HINTS

1. Keep the caps on your tubes and keep them clean. If the cap should become stuck, try running hot water on just the cap. Once it heats up and expands a little, it should come right off.
2. Try not to use the paint directly from the tube, you may not be getting enough of the pigment. The oil sometimes separates from the pigment but you can squeeze a small amount of paint onto

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your palette and remix the oil and pigment if this has happened.

3. Be sure that the area in which you work is properly lit. Bright, color-balanced lights will make your color choice much simpler. You may want to find a place to work during the day, somewhere the light is bright but not glaring. If you are going to work at night or in an area away from windows, then you should try to find a color-balanced light to work with. A shop light type, florescent fixture is always a good starting point. The daylight balanced tubes are fairly easy find at electrical supply houses. There are also many types of fixtures that have been produced specifically for this purpose, such as the *Ott light*, which comes in desktop or clamp-on with an extension arm style.

4. To learn what each color looks like, try taking a piece of photographic paper and drawing small blocks in a row. You can then apply your color to each box and label it. This will make an instant color reference chart for you. In the beginning this will help you recognize the difference in the shades of each color. If you use the photographic paper that you normally paint on (just fix the paper without exposing it, and wash it) you will have a color chart that will be an accurate reference for you in the future.

5. Most paper surfaces accept the paints with little or no PM Solution applied. Only use the preparation medium if the paper is grabbing too much color.

6. Remember that there is nothing in the world that is only one shade of one color.. To make your photo look natural, always rubdown your highlights, and darken your shadows.

7. If you are not going to be able to complete your photo in one session, be sure that you go back and clean up all of the edges. If you allow the paint to dry, when you apply the next color over the top of the dry color, you will see whatever color the two of them have created.

8. Try and dry your finished work in an area that has very little dust or place it in a covered box. This will keep your photo clean until it is time to lacquer it.

9. When using Marshall's Pencil Colors, you need to understand that they are really stick oil paints. By dipping the tip in either Extender or a cotton ball that has PM Solution applied to it, you soften the pigment. This way when you apply it to the photo it will flow onto the paper with the solvent and the pigment together. Once this is in place, you can blend the pencil marks out with dry cotton swabs. The pencils allow you apply color to extremely small areas of the photo such as eye color, jewelry, and any other detail.

10. If your photo has a border and you would like to keep it clean, you can use a good grade of masking tape to mask the borders while you paint. When you are through, you can remove the tape and your borders will only need minimum clean up. Don't leave the tape on too long as it will start to dry and will want to remove part of your coating on the paper.

11. Use the Neutral Tint on any area that needs shading. If you wait until the first colors are dry, you can use Neutral Tint to add depth to your image without changing the original color. You can use Neutral Tint to darken any part of the image that you wish, relate this to burning in an area on the image to make it darker or more subtle.

12. If you are painting a black and white portrait, either photograph the subject in color also to give you a reference or just make notes as to the colors you should use. For instance, "blonde" hair, "blue" eyes, etc.

Marshall's Photo Oil Colors

The following is a list of available colors:

Cadmium Yellow - regular and extra strong
Cadmium Yellow Deep - regular and extra strong
Raw Sienna - regular and extra strong
Cadmium Orange - regular and extra strong
Burnt Sienna - regular
Verona Brown - regular and extra strong
Sepia - regular and extra strong
Lipstick Red - regular
Lip - regular
Cheek - regular
Cerise - regular
Vermilion - regular and extra strong
Carmine - regular and extra strong
Cobalt Violet - regular and extra strong
Payne's Grey - regular and extra strong
Ultra Blue - regular and extra strong
Chinese Blue - regular and extra strong
Sky Blue - regular
Air Force Blue - regular
Navy Blue - regular
Serge Blue - regular
Viridian - regular and extra strong
Army Green - regular
Khaki - regular
Tree Green - regular and extra strong
Oxide Green - regular and extra strong
Grayed Background Blue - regular
Grayed Background Green - regular
Basic Flesh - regular
Basic Flesh Shadow - regular
Flesh - regular
Flesh No. 2 - regular
Flesh No. 3 - regular
Combination Flesh Shadow - regular
Ivory Black - regular and extra strong
Titanium White - regular
Neutral Tint - regular

The Marshall's Pencil Colors:

Titanium White	Ivory Black
Gold	Silver
Basic Flesh	Flesh
Lipstick Red	Cheek
Cadmium Orange	Pumpkin
Carmine Pink	Warm Pink
Terra Cotta	Cobalt Violet
Mauve	Sepia
Raw Sienna	Verona Brown
Cobalt Violet	Teal Blue
Sky Blue	Ultra Blue
Periwinkle Blue	Electric Blue
Navy Blue	Viridian Green
Caribbean Green	Olive Green
Tree Green	Oxide Green
Cadmium Yellow	Cadmium Yellow Deep
Lemon Yellow	

Use these color charts to refer to when you use either the color theory, or if you are mixing colors for that special touch, these charts will provide you with a visual reference.

If you scan these charts into your computer and print them out on a suitable paper, you can paint directly on the charts and create your own color reference set.

Try the three circle set using only Yellow, Blue and Red. Apply one color at a time to each circle and let that dry before you paint the next color. If you do this correctly, the areas where one color is painted on top of another, should create the color identified on the chart.

Now try painting the bottom chart as accurately as possible. You can use regular colors for the basic circles, yellow, orange, red, violet, blue and green. Let these dry and then using the same colors, over paint the circles in between.

