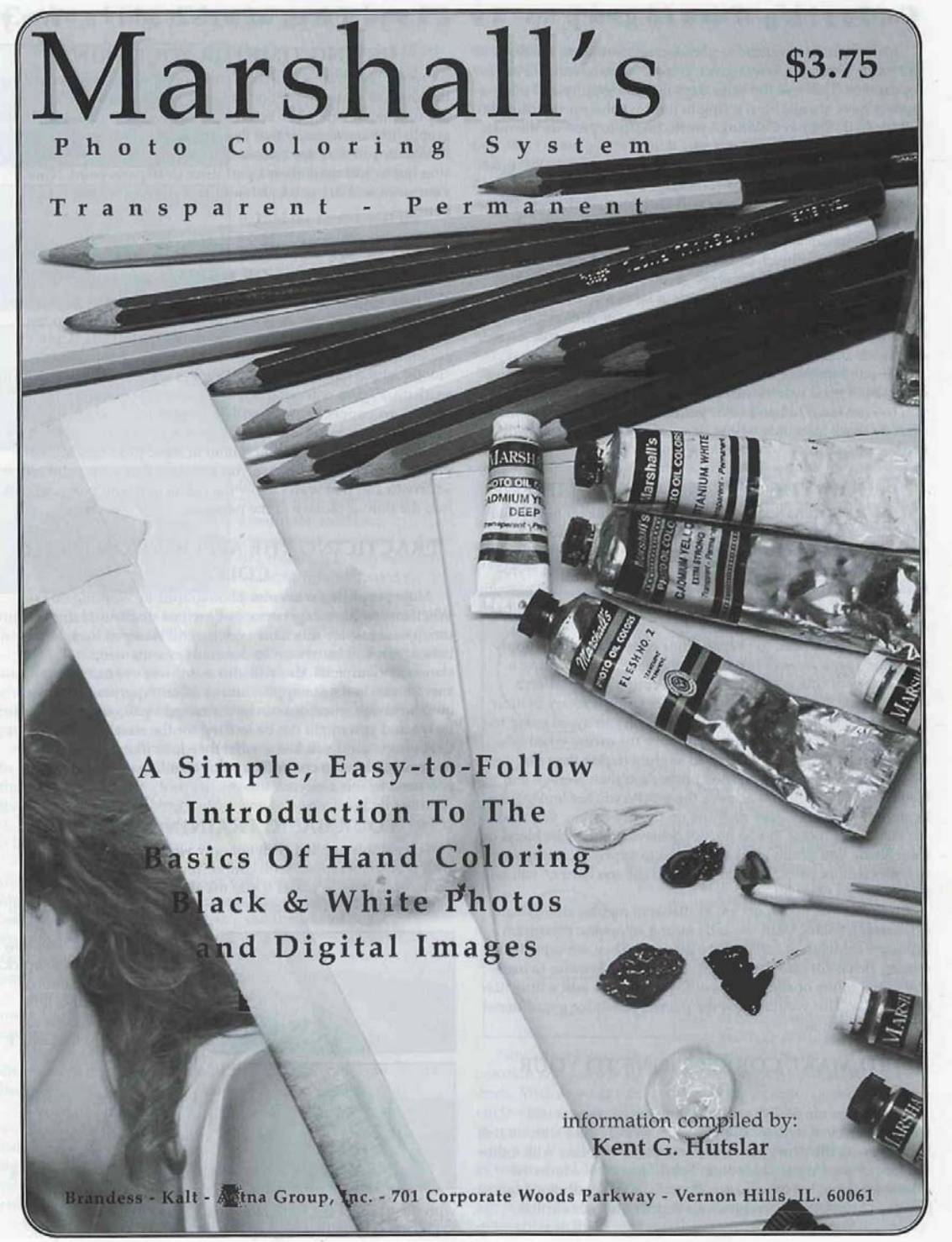
Marshall's
$3.75
Photo Coloring System
Transparent - Permanent
A Simple, Easy-to-Follow
Introduction To The
Basics Of Hand Coloring
Black & White Photos
and Digital Images
information compiled by:
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Colouring is easy the Marshall's Way

In an effort to advance the photographic art form, the black and white photograph was given colour 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 Colouring System began to provide the materials for this expanding market.

Colouring black and white photographs with Marshall's products is 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 colours 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 colours are easy to use and mistakes can easily be corrected. If you are not pleased with a colour, you may rub it off with cotton while it is still wet. All of the colour may even be removed with no real damage to the print, just by using a cleaning solution.

The advantage 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 colour your own photographs, or maybe even do work for someone else. If you are an artist, get ready for endless possibilities.

How the colours are applied

Look at your image - what colour 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 colour.

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 colour to cover a large area.

Next you will need to prepare your cotton skewers to apply the colour. Large areas of one colour may be applied by using a larger piece of cotton on a skewer. Use cotton wrapped on a toothpick for the details. Apply the colour using a rotary motion and try to keep the colour applying evenly. Try to avoid using too much paint. You will just have to remove the excess when you start to blend. The colour is applied slightly darker than you would like to see on the finished photo. You then remove and blend the colour 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 colour 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 colours. With the extra strong colours the maximum brilliance of depth of colour can be attained. They are capable of placing rich colour into the darkest of shadows. In order to make any of the colours 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 colour. 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 be 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 colours of the oil paints soak into the porous surface of the paper.

Practicing the application of the colours

Most people learn to colour 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 colour. Applying the colour 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 colour blending and shading that you need to enhance your image.

Your basic training begins

The paint is applied not only with wads of cotton but with skewers wrapped with cotton. You will find 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. How to wrap a skewer or toothpick: Just follow the instructions and photos 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 ½ to ¾ inches wide and 2 to 2 ½ inches long and stretch it slightly between your fingers.
2. Lay this in your left hand with the fibres of cotton following the line of your fingers.
3. Lay the skewer (for larger pieces of cotton) or the

toothpick 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 more 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 colouring large areas, wads of cotton are used. Toothpicks and skewers can be used for all the 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 colour a photograph is to go over the largest area with the colour 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 colour all around it. This is where you practice not only putting on colour 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 people's eyes, their teeth or possibly pearls on a necklace. Extender, the clear medium that you use to extend your colours, can also be used as it does not leave a sharp outline and is still controllable.

One of the best ways to remove colour 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 colour should be your chief aim in this lesson. Learning to blend the colour from a dark heavy glaze down to a thin pale tone should also be a goal.

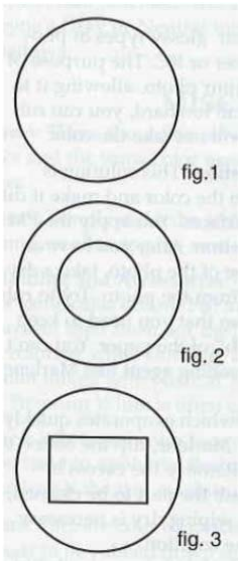
It is necessary to have colour both darker and thicker in shadow areas than in light. This will help you to achieve the proper balance for your image. Remember that you need to cultivate a light touch. Most novices are too heavy handed. If you put on too much colour, you just have to take most of it back off again and risk spreading colour 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 a package. Even though the paper will shift (change colour) 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 figure 1). On the next, draw a 3 inch circle with a 1.5 inch circle in the middle (see figure 2). On the next sheet, draw a 3 inch circle with a box (1 inch x 2 inch) in it (see figure 3).

Now squeeze some paint onto your pallet, a small piece of glass or small plate will do. Start with two colours: 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 colour the inside of the circle. Continue this until you have obtained an even wash. If you get too much colour 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 the paint is faint tint. Remember to practice your light touch. It doesn't take much pressure to remove colour.



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

When you have perfected that step, begin again with another circle. This time blend the colour so that it is darker at the top and lighter at the bottom. You will need this skill when colouring shadows.

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

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 colours for portraits or to blend other colour combinations later.

For this next step, squeeze some blue and green on your pallet. Using your paper with the circle within the circle, try colouring 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 colour which has smeared into the inner circle. With another toothpick wrapped in cotton, colour the inner circle with your green and blend it smooth. Next you will want to remove the green colour, 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 colour to the center and this time use dry cotton followed by Marlene Solution to remove the last traces of colour. 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 a small wad of cotton, colour the outer area blue, but stop ¼ inch from the inner circle. Colour 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 colour into the green. To convince yourself of this, try a small wad of cotton for 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 colouring

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

Pre-Colour Spray This is used to pre-treat 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 colours. Be aware that if you rub too hard, you can rub the spray off and the glossy area left will not take the colour.

Prepared Medium Solution (PM Solution) This solution is applied to paper surfaces that can grip the colour 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 colours 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 the 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 colourless neutral "body" of the same consistency as Marshall's Oil Colours themselves. It is mixed with colour to reduce their strength. Extender works methodically; one part colour to one part Extender give half strength of the colour; one part colour and three parts Extender gives quarter strength of their colour, etc. Extender can also be helpful in cleaning colour 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 (1 part drier / 10 parts colour).

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 Coloured Pencils Available in a standard set of colours (9 pencils), a deluxe set (14 colours) and a set of tropical colours (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 colour is applied, you can blend the pencil marks out with a dry cotton-tipped toothpick.

Colouring 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 colour. Rub this colour all over the background of your print. Try and get an even wash of colour 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 colours for those areas.

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

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

Cheeks – Take a little Cheek on a wad of cotton, pat the cotton onto the palette, then apply the colour 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 colour 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 colours 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 PMS clean out the colour from the eyes and teeth. Marlene will give you the cleanest line for this job.

Eyes – Next, decide on the colour you would like to make the eyes. Using a cotton-tipped toothpick, apply the colour to the iris of the eye. When you have blended the colour, be sure to go back and clean out the highlights in the eyes.

Lips – If the portrait is of a child then the colour 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 colouring 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 colour you would like the clothing to be. Dip a cotton-tipped skewer into the colour of your choice and apply it using a rotary motion to blend the colour into the area.

Once you have achieved a smooth blended colour, take a dry cotton-tipped skewer and begin to lighten the colours in the highlights of the material and leave the darker colour in the folds and shadows of the material. You may also want to use slightly different hues of the same colour, in the folds and shadows, to enhance the image. Additional highlight and shadow colour suggestions are given in the colour chart area.

Finishing Touches – You can always add different colours 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 colour into the shadows of the face. Try using Flesh Shadows or 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 colour 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 colour. Use Raw Sienna in the shadows.

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

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

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

Eye Colours

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 Colour

Blonde: Raw Sienna all-over, 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 all-over, 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 the high-lights, Neutral Tint in the shadows.

Bright Red: Cadmium Orange over-all. Cadmium Orange in highlights, Neutral Tint 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 flesh tone used on used on the face and the same colour used in the shadows as on the face shadows.

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

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

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

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

Jewellery: 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 colours that are next to them. Marshall's also has created accent paints that are metallic acrylics and are used strictly for the enhancement of coloured 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 colour of the hair

Eyebrows: same as the shadow colour for the hair

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

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

Backgrounds

Be sure that the colour for the background enhances but does not dominate the portrait subject. The selected colour or colours should usually be mixed with Neutral Tint to subdue them. Backgrounds may be mottled, have diagonal strokes or have two or more colours 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 colours:

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 colouring 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 colour in the sky will set the tone for the rest of the colours that you are using. This way if you decide that you want a sunset, you will know that those colours will be extended into any reflective surfaces such as water or glass.

Distant objects should be coloured 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 colour 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 colour for skies are infinite; They vary from the leaden gray to pure yellow. For a blue sky, use Ultramarine Blue at the zenith, Veridian 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 colour work, use an over-all wash of Sky Blue only, it will save considerable time. This colour is already extended and can be applied directly.

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

In general the various sky colours 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 colours 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 Veridian.

Clouds: This is one place where cleaning out the colour 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 colour. 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 colour 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 colour of water is determined by the colour 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 coloured by using Ultramarine Blue or violet. Sometimes they appear Raw Sienna or may reflect rose or gold from the sunset.

Trees: Since the colour 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 colour the tree. The leaves against the sky should be coloured with a cotton-tipped toothpick, using a patting motion.

Pine Trees: Viridian over-all. The 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 Cobald Violet and Neutral Tint in the shadows.

Asphalt Toad: 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

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 colours

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 colours to minimize the necessity of mixing. As you gain working knowledge of the colours, you will be able to use colours as a second layer to alter the visible colour. By applying one colour over another after the first layer has dried, this will allow the colours to show through each other. Relate this to holding two transparent coloured films, the colour 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 colours: Yellow, Red and Blue. To get familiar with mixing colours use this 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 colours the mixtures will usually be based on the basic colours. To view the colour as it will appear on the photograph, you will need to rub down some of the colour so that you can see how the colour looks when it is thin. Most colours, as you mix them, will be too concentrated to get an accurate hue as it will appear in use.

To Neutralize Colours

When we want to neutralize a colour (reduce its brilliance) we add a little of its complementary colour. Complementary colours are two colours when combined to produce gray. These colours 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 colour.

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 wanted to make it green, you add blue to it just as you would were it a brilliant yellow.

Highlight and Shadow Colours

A colour 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 colour or the shadow colour. 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 colours are those that tend towards orange. Cool colours are those that tend towards blue.

Over-All Colour	Highlight	Shadow
Yellow	Yellow Orange	Yellow Green
Cadmium Yellow	Cad. Yellow Deep Cadmium Orange	Cad. Yel. + Ox. Green
Cad. Yellow Deep	Cad. Orange	Cadmium Yellow
Raw Sienna	Cad. Yellow Deep Neutral Tint	Tree Green
Green	Yellow Green	Blue Green
Oxide Green	Cad. 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-str.	Violet X-strong
Payne's Gray	Chinese Blue X-str.	Cobalt Violet X-str
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 Cadmium 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 Violet X-strong
Orange	Yellow Orange	Red Orange
Cadmium Orange	Cad. Yellow Deep Cadmium Yellow	Vermillion

Descriptive VS Photo Colour Name

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

Descriptive Name	Photo Oil Colour 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
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 Sienna/Cad. Yellow
Red Roses	Equal parts Cheek /Lip
Crimson	Lip
Lipstick	Lipstick Red
Cherry	Cerise
Wine	1 part Neutral Tint to 2 parts Carmine X
Maroon	1 part Sepia, 2 parts Carmine X-strong
Lavender	Cobalt Violet with Extender
Amethyst	Cobalt Violet
Plum	2 parts Cobalt Violet, 1 part Ultramarine Blue
Royal Purple	Equal parts Cobalt Violet x-str. And Ultramarine Blue x-strong
White Lilies	Raw Sienna diluted with Extender
Ivory	Raw Sienna and Extender
Beige	Equal parts of Sepia and Raw Sienna
Lemon Yellow	Cadmium Yellow
Warm Yellow	Cadmium Yellow Deep
Gold	Raw Sienna in shadows, Cad. Yellow in the highlights
Khaki	Khaki or equal parts of Verona Brown, Tree Green and Raw Sienna
Cream	Cadmium Yellow Deep and Extender
Buff	Raw Sienna
Bronze Green	2 parts Tree Green, 1 part Sepia
Chartreuse	Equal parts Oxide Green and Cadmium 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

Colour 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-str. & Cobalt Violet X-str.
Yellow – Green	Oxide Green with Cadmium Yellow
C. Dark Warm Green	Tree Green X-str., mixed with a little Neutral Tint
Pale Rose	Lip mixed with Extender
Bright Yellow / Green	Oxide Green
D. Bluish Purple	Ultramarine mixed w. 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 w. Ext.
Chartreuse	Equal parts of Cadmium Yellow and Oxide 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 parts Sky Blue, 1 part Viridian
Triadic Schemes – Any three colours that are equal distance on the colour circle	
I. Wine	2 pts. Carmine X-str, 1 pt Neutral T.
Aquamarine Blue	1 pt Sky Blue, 2 pts. Viridian
Beige	Equal parts Sepia and Raw Sienna
J. Viridian Green	Viridian
Amethyst	Cobalt Violet with Extender
Old Gold	Raw Sienna
K. Sage Green	Equal parts Tree Green / Neutral Tint + Extender
Tangerine	Cad. Orange mixed with a little Carmine or Flesh #2
Dark Blue	Navy or Serge Blue
L. Royal Purple	Cobalt Violet X-strong
Jade Green	Tree Green and Viridian mixed with Extender
Dull Peach	Cadmium Orange mixed with Neutral Tint and Extender
Adjacent Harmony – colours 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. Saphire 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 colours instead of the exact complement of the colour	
Q. Cream Orange Plum	Cadmium Yellow with Raw Sienna Cadmium Orange 2 parts Cobalt Violet
R. Maroon Chartreuse Gray-Green	2 pts. Carmine x-str., 1 part Sepia Equal pts. Ox. Green & Cad. Yellow Tree Green with Neutral Tint
S. Burgundy Lemon Yellow Chartreuse	Carmine with a little Sepia Cadmium Yellow equal parts Ox. Green/Cad. yellow
T. Orchid Dark Green Pale warm gray	Cobalt Violet mixed with Extender Tree Green X- Strong, or Tree Green mixed with Neutral Tint Neutral Tint with a little Cadmium Orange mixed with a little Extender

Finishing your Photograph

The beauty of hand coloured 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 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 jewellery). 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 colouring 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 "colour" 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 a15" 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 I9" piece of paper or canvas. The inks that the 1280 use are the traditional inks. However, the Marshall's' colours work extremely well on this type of inkjet output. The inkjet inks aren't really affected by Marshalls' colours 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 1,280 will give you the opportunity to change the colour of your final output even if you are not using a monochromatic image. By using an RGB image, you can pick the "photo enhance" 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 facf 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. he 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 pape1, 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

colouring. 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 colour 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 plugin allows you to control the tint of your photo by taking you through a set of windows that allow you to see what each colour 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 colour, 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 colour 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 colour tools in your own application 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 is both 8.5" X 11 and 13" X I9". 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 colour 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 clean-up 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 colour may be applied. Using a small brush, the colour may be applied sparingly to the surface. Use a cotton-tipped toothpick to blend the colours into the image. Remember that cleaning up this type of image is not going to be easy, so plan ahead. You can always add colour 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 colours How sealed the surface of your paper becomes will dictate how you will be able to apply the colours. At least with the spray finish you will have a little more control over how the image takes the colour. You still must practice your light touch.

You will find that the greeting card stocks and the watercolour 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 colour.

When it comes to adding accents to your pieces if colour just wasn't enough, try using Marshall's Acrylic Metallics. This is a way of adding colour to metal accents and highlights in your photo. There are Coppers, Gold, Silver, and an additional accent too, 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 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 the colour on the tip. When you notice that the colour 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 fibre-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, jewellery and clothing should also be done in heavy oils. To do this, mix suitable colour with Titanium White on your palette, and apply to the photograph by brush.

All of the colours in Marshall's Photo Colouring System can be used for heavy oil by mixing them with Titanium White which is opaque. Try using the X-strong colours 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 colours, Burnt Sienna, Khaki, Lipstick Red, Navy Blue and Serge Blue, have enough tint in them to also work well.

Usually these colours will have enough opacity by themselves, but know that you can always add Titanium White. If you want pastel shades of these colours, use regular strength colours 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 your palette and remix the oils and pigment if this has happened.
3. Be sure that the area in which you work is properly lit. Bright, colour-balanced lights will make your colour 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 colour-balanced light to work with. A shop light type, fluorescent 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 colour looks like, try taking a piece of photographic paper and drawing small blocks in a row. You can then apply your colour to each box and label it. This will make an instant colour reference chart for you. In the beginning this will help you recognize the difference in the shades of each colour. If you use the photographic paper that you normally paint on (just fix the paper without exposing and wash it) you will have a colour 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 colour.
6. Remember that there is nothing in the world that is only one shade of one colour. To make your photo look natural, always rubdown your highlights, and darken your shadows.
7. If you are not going to able to complete your photo in one session, be sure that- you go back and clean up all the edges. Lf you allow the paint to dry, when you apply the next colour over the top of the dry colo4 you will see whatever colour 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. Ehen using Marshall's Pencil Colours, 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 flow onto the paper with the solvent and the pigment together. Once this is a place, you can blend the pencil marks out with dry cotton swabs. The pencils allow you apply colour to the extremely small areas of the photo such as eye colour, jewellery 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 colours are dry, you can use Neutral Tint to add depth to your image without changing the original colour. You can use Neutral Tint to darken any part of the image that you wish, relate this to turning 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 colour also to give you a reference or just make notes as to the colours you should use. For instance, "blonde" hair, "blue" eyes, etc.

Marshall's Photo Oil Colours

The following is a list of available colours:

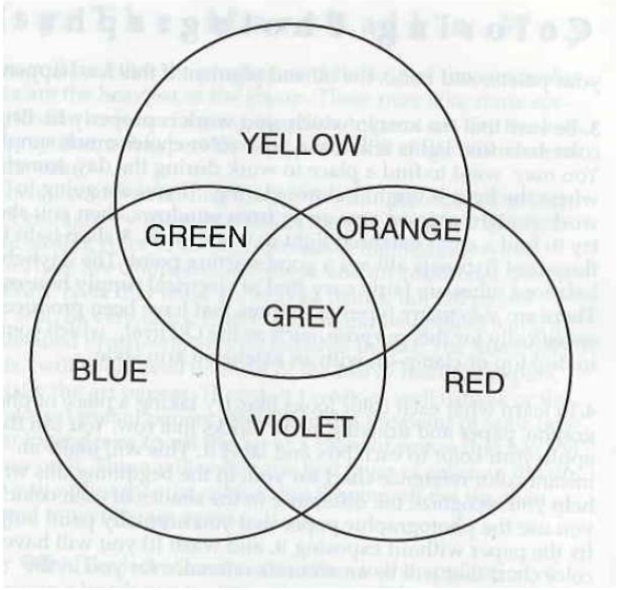
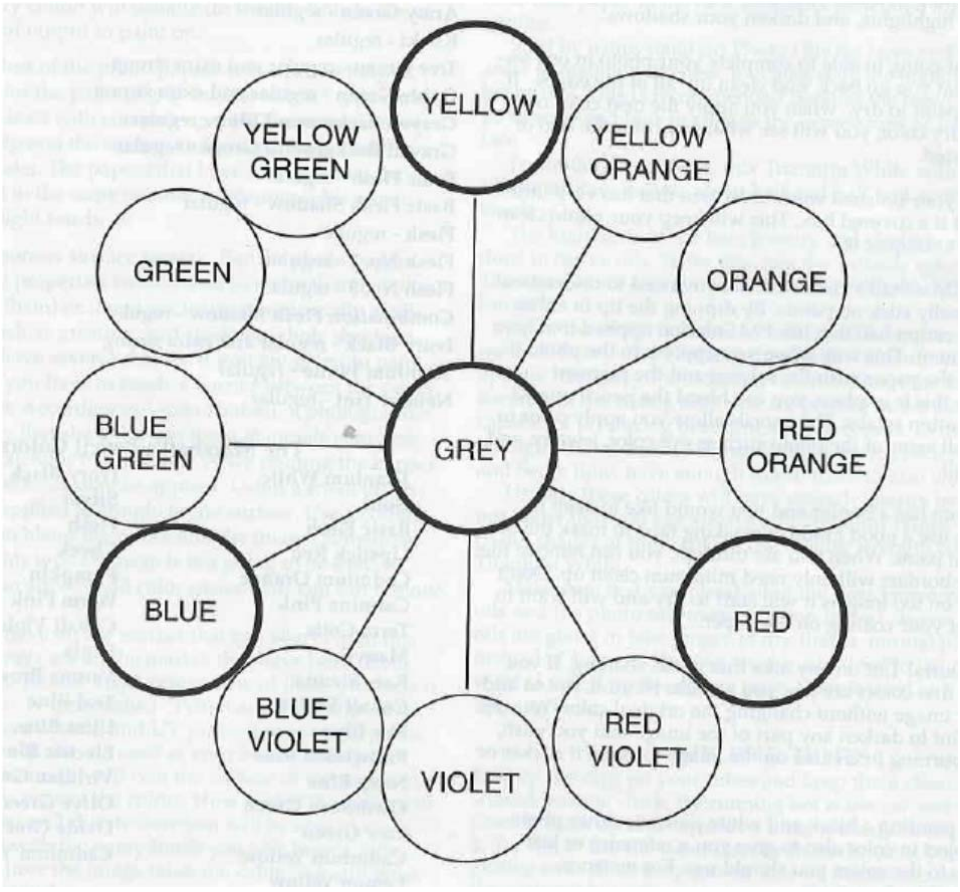
Cadmium Yellow - regular and extra strong
Cadmium Yellow Deep - regular and extra strong
Raw Sienna - regular and extra strong
Cadmium Orange - regular and extra strong
Burnt Sienna - regular
Verona Brown - regular and extra strong
Sepia - regular and extra strong
Lipstick Red - regular
Lip - regular
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 Colours

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
FleshNo.2-regular
FleshNo.3-regular
Combination Flesh Shadow - regular
Ivory Black - regular and extra strong
Titanium White - regular
Neutral Tint – regular
Ivory Black
Silver
Flesh
Cheek
Pumpkin
Warm Pink
Cobalt Violet
Sepia
Verona Brown
Teal Blue
Ultra Blue
Electric Blue
Viridian Green
Olive Green
Oxide Green
Cadmium Yellow Deep

Use these colour charts to refer to when you use either the colour theory, or if you are mixing colours 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 colour reference set.

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

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