



## The Magic of Burnishing

### ? What is Explored in This Module?

In this module, we'll take a look at the unique process known as "burnishing", which allows for the creation of colored pencil drawings that resemble paintings.

### ? What is burnishing?

Burnishing is a process of layering colored pencils in order to create a solid area of pigment. Burnishing is done to eradicate the texture produced by the drawing surface. Removing the rough texture will produce an image that more closely resembles a painting.

### ? How is burnishing achieved?

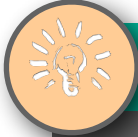
Burnishing results from applying layers of colored pencil and then finishing the top layer with a heavily applied lighter pigment, colorless blender, or thinning agent.

As each layer is applied, the amount of binder on the surface builds, making the surface "waxy". When the last layer is applied, the binder of the pencil or thinning agent allows the pigment to be worked into the "tooth" of the paper, resulting in a solid area of color.

#### **Burnished areas can be created by...**

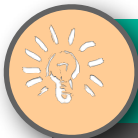
- Layering with white
- Layering with a colorless blender
- Layering with another light color (cream)
- Applying a medium or thinning agent (Turpenoid)





## Burnishing Techniques

The burnishing technique chosen will almost always affect the value and intensity of the color on the surface. Choosing the right technique for the desired effect is important. Here's a look at how several burnishing techniques will affect the color...



## Burnishing in Practice...

The following demonstration utilizes several different burnishing techniques in the completion of a colored pencil drawing of peppers...



A contour line drawing is lightly drawn for the shapes of the peppers on Bristol paper using a standard "HB" (#2) pencil.

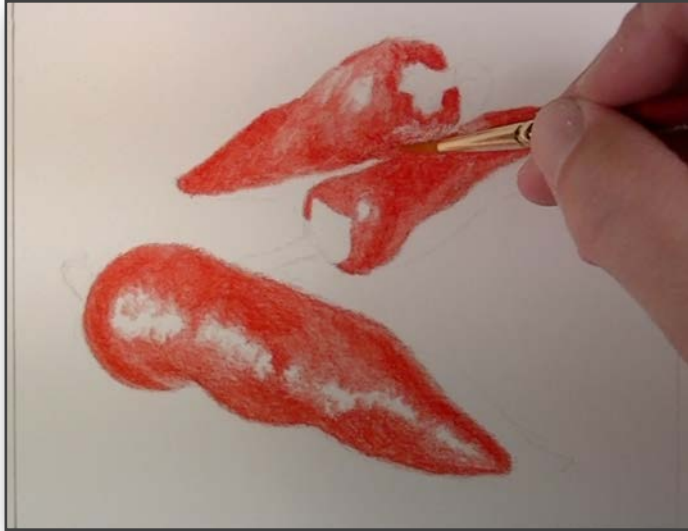
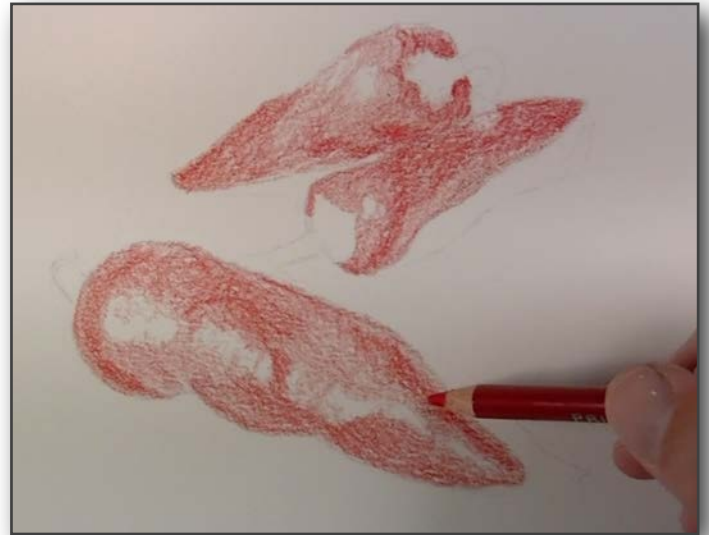
To prevent the graphite from mixing with the subsequent layers of colored pencil that will follow, a kneaded eraser is used to lightly "lift" the graphite.





An initial light application of Crimson Red is applied within the shapes drawn for the peppers. Special care is taken not to fill in the areas of highlight on the peppers.

Areas in which the value is darker receive an additional light application of the color.



After the solvent has dried, Poppy Red is layered over the drawing in areas to intensify the color and smooth out the “tooth”. This color is applied with medium pressure.

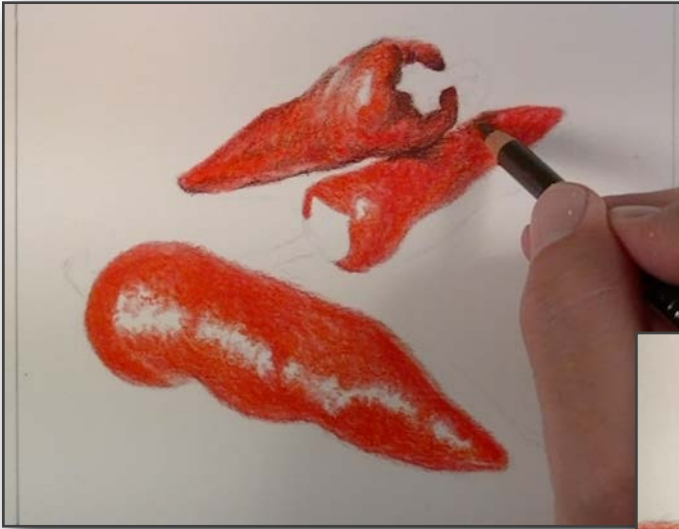
Turpenoid is carefully applied using a nylon brush to burnish the color into the surface texture. Some texture can remain visible, if so desired.





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Dark Umber is used to begin establishing the areas of core and cast shadow on the peppers. Medium pressure is used to apply the color.



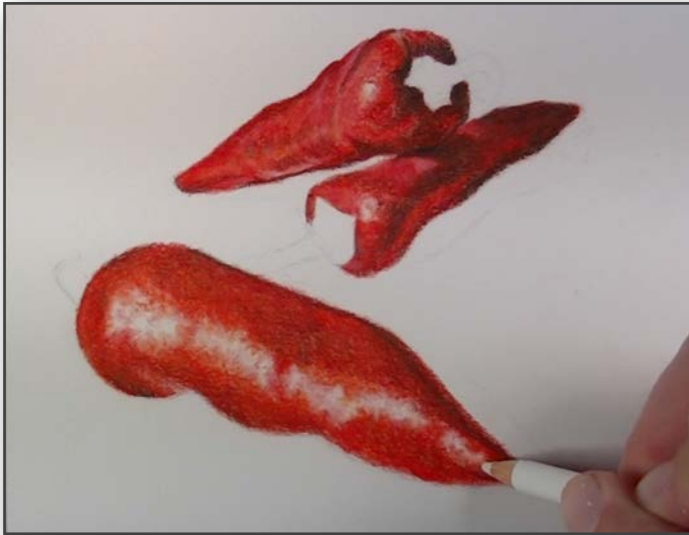
The Dark Umber will mix with the reds that have already been applied to the surface. Some of the red should still be visible.



Indigo blue is layered on top of the Dark Umber application creating a natural shadow without the use of black.



Crimson Red is layered again, this time with a heavier application. The heavy application will force burnishing of the colors that have been layered thus far, resulting in solid areas of color and value.



White is used for the highlights. Edges of the highlights are burnished with a heavy application of white to create areas of transition between the highlights and mid tone.

Adjustments are made to the core shadow found on the middle pepper with a medium application of Dark Umber.



Cream is applied over larger portions of the pepper. This heavy application burnishes these areas and warms them up slightly.



A colorless blender is used over the entire drawing, smoothing and burnishing any areas that may still have an undesirable texture.





Work begins on the stems of the peppers with Olive Green. A light application of the color is applied with heavier concentrations in areas of shadow.

Crimson Red is lightly applied in a few areas around the highlight on the pepper in the foreground. This area will not be burnished and will remain for a bit of variety in texture.



Indigo Blue is used for the initial application of shadow. Blue is used in order to produce a cooler shadow.

Limepeel (Yellow-Green) is applied on the lighter side of the stems with medium pressure.







Dark Umber is used to intensify the shadow in areas on the stem. Medium pressure is applied so the application does not overpower the blue underneath.



Lemon Yellow is layered on the areas of lightest value on the stems. Heavy pressure is applied to encourage burnishing of the colors.



Work now progresses to the cast shadows underneath the peppers. Indigo Blue is lightly applied initially.

Violet is layered on top of the Indigo Blue, again with a light application.



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These colors are then burnished using a colorless blender. Heavy pressure is applied on the pencil in order to smooth out the colors.

Dark Umber is layered next with a medium application. The Indigo Blue and Violet may show through this application.



During the drawing process, a variety of different burnishing techniques were used. The finished result is a drawing that is solid in color. Transitions of color and value are smooth and the color remains intense and bright.