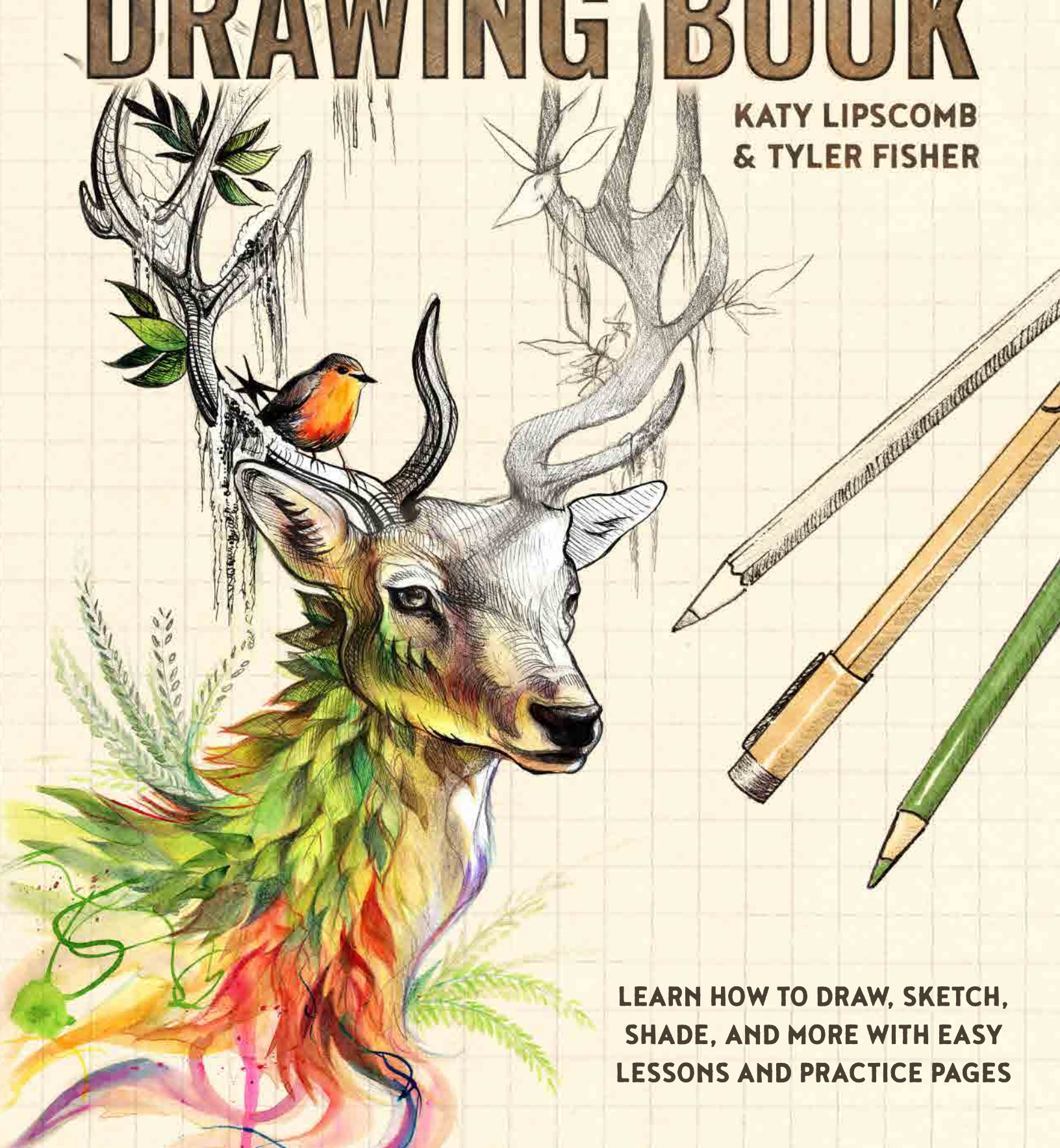



THE ARTIST'S DRAWING BOOK

KATY LIPSCOMB
& TYLER FISHER



LEARN HOW TO DRAW, SKETCH,
SHADE, AND MORE WITH EASY
LESSONS AND PRACTICE PAGES



DISCLAIMER This publication includes the opinions and ideas of its authors. It intends to provide useful, inspiring, and informative material on the various subjects addressed. The strategies outlined in this book may not be suitable for every individual and are not guaranteed or warranted to produce any particular results. Please take care when using sharp objects or otherwise following the instructions herein. The authors, publishers, and distributors specifically disclaim all responsibility for any liability, loss, or risk incurred as a consequence, directly or indirectly, of the use or application of any of the contents of this book.



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Illustrated, written, and designed by
Katy Lipscomb LLC and Tyler Fisher LLC

ISBN: 9781941325810

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INTRODUCTION

In this Chapter:

INTRO TO THE AUTHORS

GUIDE TO THE WORKBOOK

HOW TO SET UP YOUR CREATIVE SPACE

MAKING YOUR MARK

ESSENTIAL TOOLS AND MATERIALS

LET'S GET TO KNOW WHO YOU ARE AS A DESIGNER:

WHAT IS YOUR NAME, NICKNAME, OR ALIAS?	
WHAT ARE YOUR FAVORITE COLORS?	
WHAT IS YOUR FAVORITE SUBJECT MATTER?	
WHAT ARE YOUR FAVORITE MATERIALS?	
WHAT ARE YOUR BIGGEST STRENGTHS?	
WHAT ARE YOUR BIGGEST WEAKNESSES?	
WHAT DO MOST PEOPLE KNOW YOU FOR?	
WHAT DO YOU WISH PEOPLE KNEW YOU FOR?	
WHAT ART DO YOU USUALLY ENJOY THE MOST?	
WHAT ART DO YOU USUALLY ENJOY THE LEAST?	

About the ~~TA~~ hors

In August of 2011, a sweet girl named Katy sat next to a new kid named Tyler in art class, and they fell in love at first sight. Now after having formed a successful design firm and established an international creative brand, Katy and Tyler continue to stretch the limits of each other's creativity while expanding their own personal aesthetics. This book solidifies much of what they've learned about creativity and the design process, capturing years of practice, study, teaching, and experimentation.



 Katy Lipscomb

Katy Lipscomb is an author, illustrator, and designer whose watercolor creatures have sprung, soared, and shuffled their way around the globe. Seen in *TIME* Magazine, heard on NPR news, and viewed millions of times on her social media accounts, Katy's works combine artful skills with opulent imagery to create unforgettable masterpieces.

FIND MORE OF HER WORK AT WWW.KATYLIPSCOMB.COM

Tyler Fisher

Tyler Fisher is a creative jack of all trades, having formed sculptures shown in the High Museum of Art, published books that demystify the creative process, and worked with brands on countless designs for marketing, packaging, and more. Tyler's work focuses on the boundary between memory and myth, blending his own personal history with carefully crafted narratives and archetypes to form works that are deeply personal yet universal.

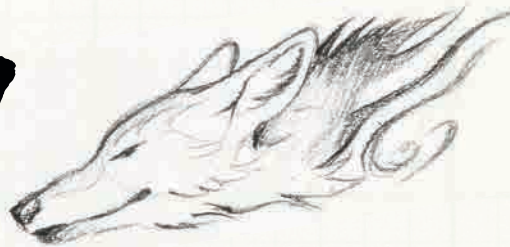


FIND MORE OF HIS WORK AT WWW.TYLERFISHER.COM

You'll learn more about us and see more of our experiments as you continue through this workbook.



Hello there!



We wrote and released our first instructional art book in 2017, immediately after receiving our fine art degrees. In art school, you are supplied with the resources to create almost anything you can imagine, surrounded by a large group of like minded peers to bounce ideas off of, and are provided a constant stream of professors, guest speakers, and exhibitions to spark new areas of development. While this environment is magical and genuinely helps to enable prolific creation, it can blind you to the realities of making art in the real world. Outside of school, you rarely find your work being analyzed so deeply, are not given prompts that are open to your exploration, and rarely have a captive audience on tap. Instead, it is your responsibility to develop a routine, build your audience, and form your support system. Without the resources to make whatever you wish, you either adapt to sustain your creative process or are doomed to watch it die.



We've found that art books are usually on one of two sides. Many beginner art books are so basic that you can rarely gain noticeable growth. Others are so specific that you need a college education just to understand them. When we looked back at what we wrote after leaving art school, we were stunned by what we had neglected to include. Initially, many sections of our book were far too analytical, preventing beginners from accessing information. At the same time, other areas were too minimal, providing only a passing glance at broad and complex subjects. Now, after having gained so much more real world experience and having taught classes to students of all skill levels, we holistically reworked our approach, striving to make a book in the middle of this scale. We used wording that is easy to understand, making the content approachable and beginner friendly while also attempting to be more comprehensive so that a proper understanding can be gained of the topics, materials, and subjects. In addition, we have included our students' interests, hang ups, and questions in order to proactively tackle misconceptions, fears, and desires. Through hands on practice, we have learned the things that we believe matter most and wrote a book that easily encapsulates the most essential elements of the creative process. We will teach many different techniques and principles through various subjects from humans to animals to cityscapes. Throughout all these, we will focus on breaking your subject into its Lines, Shapes, Forms, Values, and Colors. Once you have learned these principles, you should be able to draw anything you want!



We believe that art is for everyone and that no one can create exactly the way that you do. We hope this book helps spark your creativity and excites you about the limitless possibilities. We can't wait to get started!

What You'll Find in this Book

Lots
of
amazing
artwork
inside!

In this interactive workbook, we'll help you hone your creativity in an easy, inspiring, and fun way! We've made this book with artists of any skill level in mind, whether you're a beginner or are further along in your creative journey. If you approach this book with patience, excitement, and determination, you'll gain lifelong skills that can be applied to just about any artistic medium!

We'll cover an enormous range of topics, with each section's skills building on the last. With each lesson, we'll provide tons of inspiration, prompts, tutorials, and worksheets. Once you complete this workbook, you will have gained the skills and confidence to create almost anything you can imagine!

LESSONS WILL TEACH YOU HOW TO:

START MAKING ART (AND NEVER STOP)

SKETCH ANY SUBJECT THROUGH EASY STEPS

USE THE ELEMENTS OF DESIGN TO YOUR ADVANTAGE

AVOID MANY OF THE MOST COMMON BEGINNER MISTAKES

UNDERSTAND SHADING AND VALUE LIKE NEVER BEFORE

SEE THE WORLD AROUND YOU IN NEW WAYS

USE COLOR TO ITS FULL POTENTIAL

GAIN, SUSTAIN, AND EXPAND YOUR IMAGINATION

INTERPRET AND DISCUSS WORKS OF ART

PURSUE YOUR CREATIVE PASSION



As you complete the activities inside, we encourage you to post your work on social media and tag us with [#artistsdrawingbook](#).

How to Use this Book

All the lessons contained in this book have been **STUDENT TESTED** and **ARTIST APPROVED**. We have refined these lessons over our years of teaching, learning, and making to be approachable, exciting, and engaging. Every activity should push you to reach new creative heights and expand your craft.

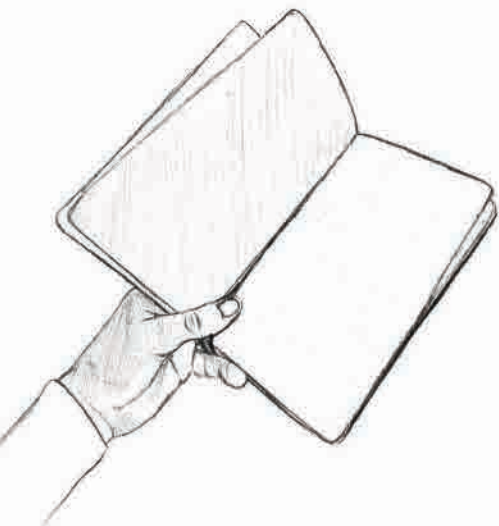
If possible, **GO IN ORDER**. While it can be tempting to skip around or jump right into color theory, your work will be better if you allow the lessons to build on one another. We've provided a mix of step by step tutorials, prompts, and deep dives so your growth can be well rounded.

MAKE A HABIT out of this book. That means setting aside a little time each day so that we can develop your skills together. Open the book every morning during breakfast, set a reminder on your phone, place the book in a visible location, or work through the book with a friend so that it's easy to keep going.

That said, **BREAKS ARE IMPORTANT** to gain perspective into your creations and recharge your creative energy. Don't be upset if you have to take a hiatus from your artwork for a few days. Just be sure to add a form of accountability so a break that started as a few days doesn't turn into a few months.

BE PATIENT with yourself. The creative process takes time, patience, and devotion. Some things are bound to come easier to you, while others will be more of a struggle. We have provided tips and tricks to expedite your learning, but it's up to you to allow yourself the time needed to grow.

SKETCH IN THE MARGINS, in the spaces we provide, or in your sketchbook with your own notes and ideas. This will help to cement each of the lessons in your mind. Then, once you've completed the lessons, allow yourself to return to this book as often as you need for a refresh, to reflect, or for a burst of inspiration.

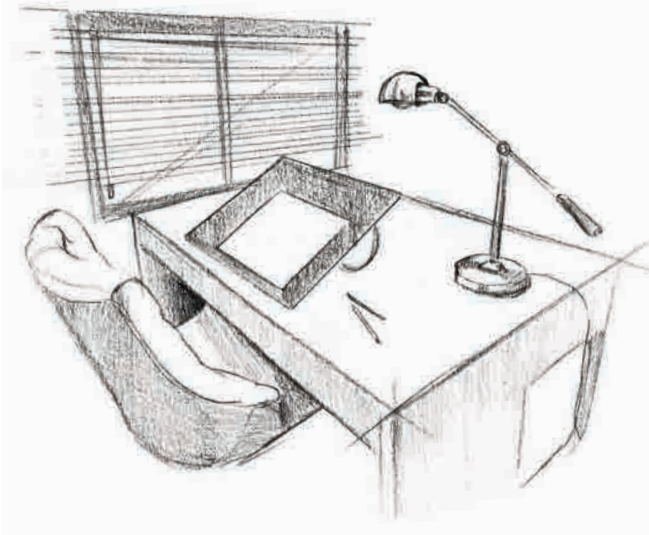


These lessons can be completed by **DIGITAL ARTISTS** as well! If you prefer to work digitally, know that you can complete almost any activity with software like Procreate™ or Photoshop™. We've designed each lesson to work with various mediums so anyone can grow from each exercise. Experiment, test your limits, and push yourself to try new things!

Setting Up for Success

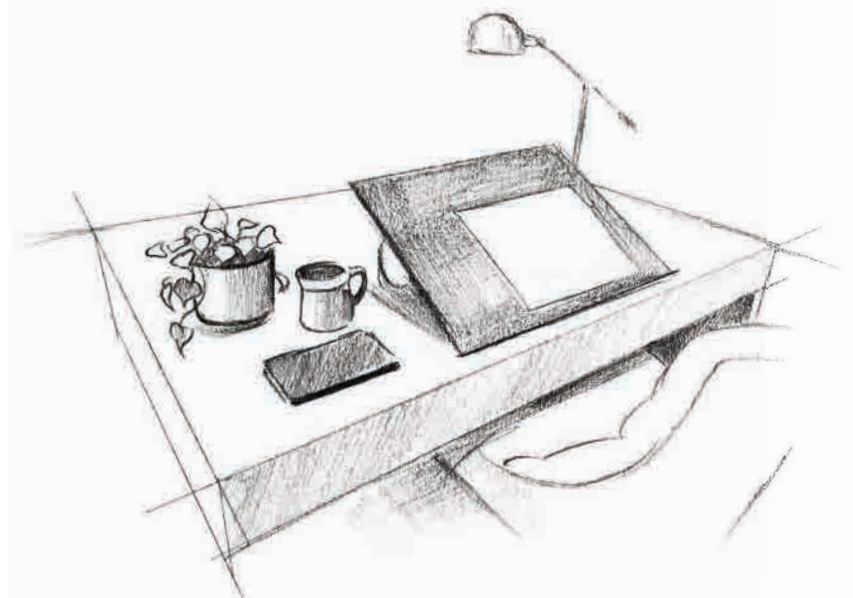
Creating art should be rejuvenating, exhilarating, and addicting. Here are a few simple tips for setting up a more productive, sustainable, and enjoyable creative environment.

ERGONOMICS can play a massive role in the effectiveness of your space. First, find a comfortable chair that can adjust to your unique height. Then, if possible, use a drafting table to angle your drawing surface toward your body, as leaning over your work can strain your neck over time. You can jury rig a drafting table by propping up one side of a drawing board with a few books. Your neck and back will thank you!

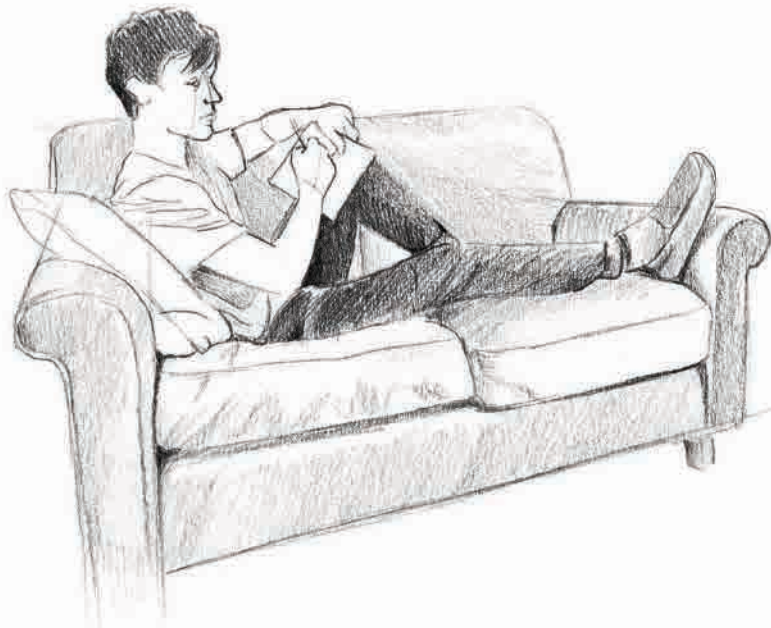
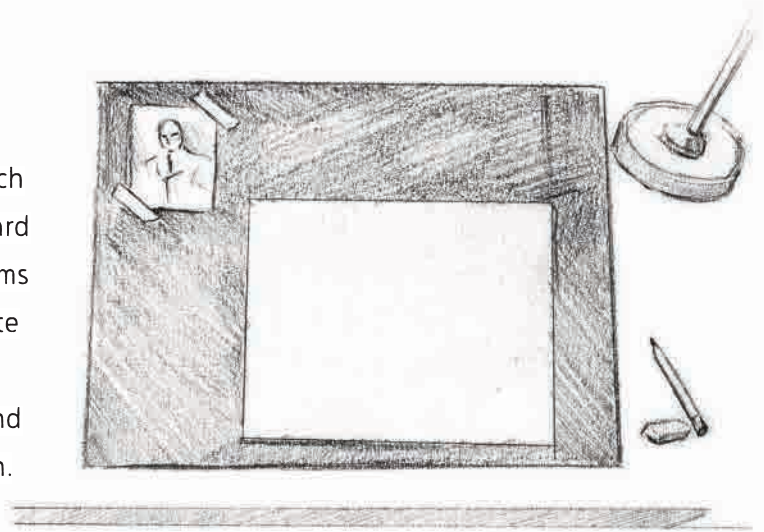


PROPER LIGHTING is essential to making art. Ensure that the lighting in your space is bright enough to avoid unnecessary eye strain and is diffused to prevent hard shadows. Your lighting can also affect your perception of color, so we recommend using a light bulb with a temperature of around 4500K and a color rendering index (CRI) of at least 90. Diffused natural light is also great if you're lucky enough to have a window in your space.

PERSONALIZE your space. First, ensure that you are warm enough by keeping a soft blanket nearby. Next, consider adding a perfumed candle or diffuser to the area for a subtle scent boost. Place a live plant nearby to help add some life to the space. Whatever will make you feel physically comfortable yet mentally excited is the best. Remember, when you feel good, your work will follow.

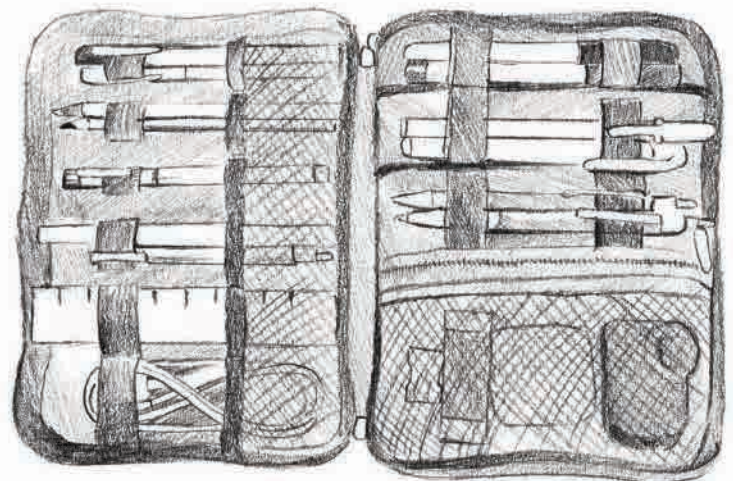


MINIMIZE DISTRACTIONS while keeping any essentials within arm's reach. Stay organized by removing clutter and putting materials away each time you finish a sketching session. It can be hard to bring a new creation into the world if the items around you make you feel claustrophobic. Curate objects in and out as you work in the space, prioritizing the items that provide inspiration and comfort without adding unnecessary distraction.



DEDICATE A SPACE that best helps you to focus. Even if you don't have a separate room, take steps to ensure your work area is private. If noise can't be avoided, invest in a quality pair of headphones and play whatever music gets you in the mood to create. Some people work best in a coffee shop with constant hustle and bustle around them, while others work best in a sterile studio. It's all about finding your fit so you can start creating!

BE FLEXIBLE in both your setup and your creative mentality. While working in a controlled environment can feel ideal, you should be prepared to create wherever and whenever inspiration strikes! Organize a portable go bag with the minimal supplies necessary to create amazing art wherever you go. To the right is an example of what our travel studio looks like with the materials and tools we need.



Artistic Improvement

The most common question that we get asked is, "How do I become a better artist?" Our answer is simple:

CREATE AS MUCH AS POSSIBLE!

It might not be the answer you were hoping for, but it's true. The best way to improve at almost anything is to practice. As artists, we practice our craft and experiment with new ideas by **SKETCHING**.



Each time you sketch, you train your brain to think more creatively, build essential habits and hand-eye coordination, and expand your ability to experience the world around you. While many artists sketch by doodling or drawing, you can "sketch" in just about any material or process you can imagine, from welding to writing. It's a great way to quickly test multiple ideas or compositions without being overly concerned about producing a fully refined result. This allows you to create without hesitation or inhibition, leading to increased experimentation and innovation. It can be a bumpy road at the beginning, but if you keep it up and practice, you will be blown away by the improvement over time!

PROGRESS HAPPENS OVER TIME.

Katy drew the dragon on the left when she was only 12 years old.

She drew the dragon on the right ten years later when she was 22!



Don't worry — this practice really, truly, honestly can be fun! Throughout this book, we'll guide you through exercises, tips, and activities to build and sharpen your creative skills. We can't wait to see what you create!

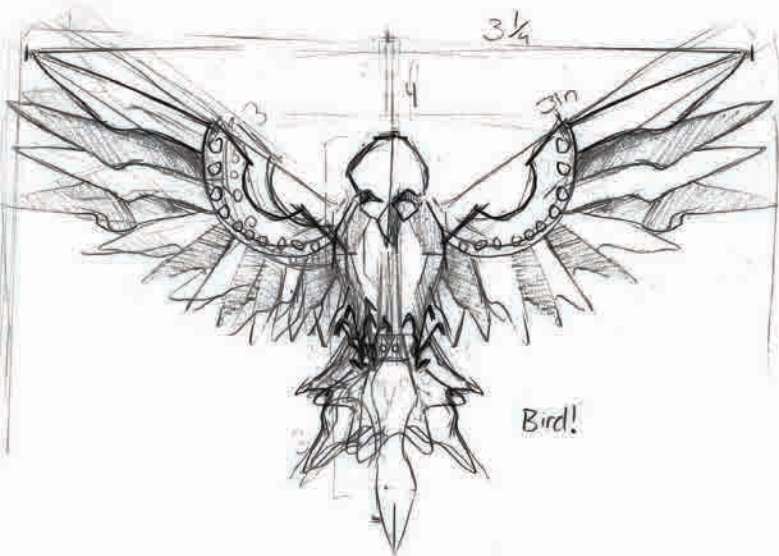
Start Your Art

We know the feeling: You've got an idea and are so excited to make it that you just want to grab the brush and get painting. But we are telling you from too much experience if you take a moment and sketch your idea out first, your work will vastly improve. A simple series of sketches can help you problem solve, practice, and experiment in a way that nothing else can.



KEY REASONS FOR STARTING WITH A SKETCH:

- Sketching is loose, spontaneous, and exciting!**
If you were to jump right into a big piece without sketching first, it could feel like trying to perform a magic trick in front of a crowd without practicing first. Not only does the sketch help prepare you for the real thing, but the experimentation involved can result in surprising innovations that you might never have thought of otherwise!
- Mastering what you want to create can take practice!**
Perfection is a process, and it can take time to build your skills. So don't be afraid if you start a piece that doesn't look exactly like you imagined. Instead, recognize where you might be struggling and put in the time to research and practice that part of your process.
- Your first idea isn't always your best idea!**
Before committing to a time-consuming project, ensure you are working with your favorite iteration of your concept. Remember, a sketch can take as little as a few minutes, whereas a finished piece can take hours, days, or weeks! This little step can help you spot potential issues and may be the difference between a "show stopper" and a "stop showing."



PRO TIP Even when working on commercial projects or a commission, we always start with a sketch for the client to approve! Not only is this step helpful, but it's also required to ensure all parties are satisfied.



Avoid My Excuses

Finding the time to create artwork can seem impossible between chores around the house, that new TV show you've heard about, and all the other endless excuses.

OFTEN, JUST STARTING SOMETHING NEW IS THE MOST CHALLENGING PART!

It's crucial to remind yourself that your art is important and your perspective is valuable. There will always be doubt in your mind, other uses for your time, and obstacles in your way. Identifying and strategizing how to tackle these hurdles is vital to spark your creativity and keep the art flowing.



AVOID THESE COMMON THOUGHTS THAT LEAD TO SELF SABOTAGE BEFORE YOU EVEN BEGIN:

I DON'T HAVE ENOUGH TIME.

Blocking out time for activities you find enriching is healthy and necessary. We know life is busy; if you are overwhelmed with a packed schedule, try scheduling 15-30 minute blocks into each day for art time. You will see huge improvements, even from sketching for only a few minutes at a time.

I DON'T HAVE THE NECESSARY MATERIALS.

Try starting with just a pencil and paper. Artists usually build their tool kits over time. As you and your process grow, so will the tools you use. This book focuses on core concepts that can be studied and practiced with just a few simple materials, which we've listed on page 20 of this book.

THERE ARE SO MANY BETTER ARTISTS OUT THERE.

Comparing ourselves to others is inevitable but ultimately not productive. The only person you should be comparing yourself to (especially when starting out) is you. Try to measure your progress over time, and rather than getting discouraged when you see something you think of as "better," try to view it as inspiring.

.....
If you remove these mental blocks early on and try to approach your creativity with clarity and focus, you will get the most out of each art session. Our most important tip is this:

DO 'T HESITATE, JUST CREATE!

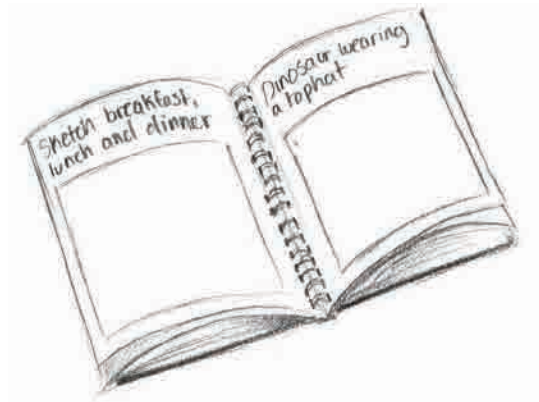


Making It Work

Have you ever sat down to start a new piece only to find that making the first mark seems nearly impossible? When starting with a pristine new sketchbook or expensive canvas, there can be a lot of pressure to create the perfect artwork. After all, materials are costly, and a sketchbook seems like such a commitment.

This feeling, known as "**BLANK PAGE SYNDROME**," is a paralyzing hesitation that can lead to making nothing at all, despite the desire and motivation to do so. If you find yourself staring blankly at your sketchbook, here are a few tips to help combat Blank Page Syndrome so you can get started:

Go through your sketchbook and write a prompt on every page. This will force you to put marks on the paper and fill your sketchbook with ideas!



Spill your tea, coffee, or ink! These abstract shapes might be the perfect source of inspiration, and the pages will feel less precious!

Let someone else make the first mark! Ask a friend or family member to make a few random marks on the pages. Their scribbles could be just the push you need to get started.

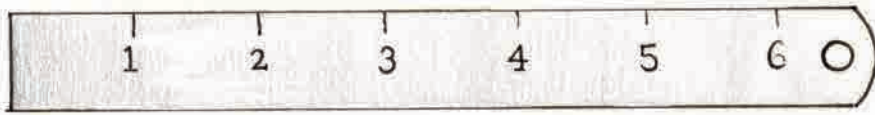


Some people are timid about starting the first page of a sketchbook since that is what viewers will see when they first open it. If you struggle with this, why not skip the first few pages and start on page ten? You can always return to the beginning later once you've gained more confidence.

LET YOUR SKETCHBOOK BECOME AN UNFILTERED JOURNAL WHERE YOU CATALOG YOUR THOUGHTS, EXPERIMENTS, AND EXPERIENCES.

What You'll Need

If you've ever walked into an art store, you know that there are countless different supplies, tools, and materials to choose from — each catering to a different process with its own complexities and nuances. Narrowing down which items are worth investing in can be daunting. We've provided a brief overview covering some of the most essential items below:



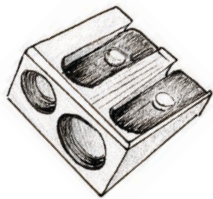
RULER. A ruler can help draw straight lines, take measurements, or divide your space.



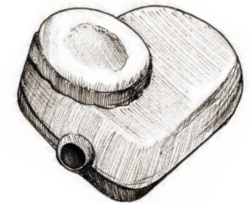
ERASERS. You'll want one standard white eraser for general marks, one kneaded gum eraser for lifting layers, and one fine tip eraser for details.



GRAPHITE PENCILS. Look for a set with a range of hardness from at least 6B to 6H. (More info about graphite grades on page 24).

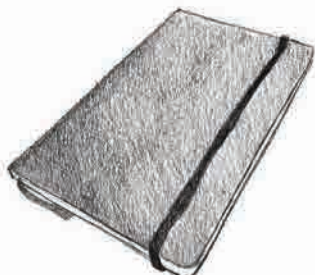


SHARPENER. Any pencil sharpener with a sharp blade will work, but an angle adjustable style is best.



MECHANICAL PENCIL. Available in varying sizes and colors, but a standard 0.7 is a good start.

WHITE CHARCOAL. A white pencil is really helpful in making bright white highlights on toned paper.



SKETCHBOOK. Get a hardcover sketchbook with thick, unlined, acid free paper, stitch bound so it can lay flat. An elastic band around the exterior can help to prevent smudging. You may want to consider finding one with toned paper as it allows you to work additively and reductively, such as in the activity on page 119.

BALLPOINT PEN. These are a cheap yet effective medium. Ideally, you'll want to have ones with different colored inks, such as black, blue, and red.



FINELINER PEN SET. Technical pens in a variety of sizes with archival, waterproof inks.



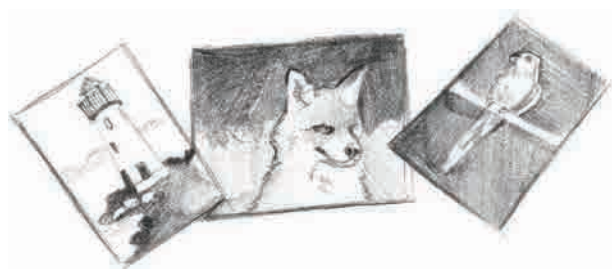
GEL PENS. We love white gel pens for details and highlights, but bright colors are fun, too.



COLORED PENCILS. A set of 12 wax based, artist grade pencils is a good start.



COLORLESS BLENDER & BURNISHER. These translucent pencils make blending a breeze.

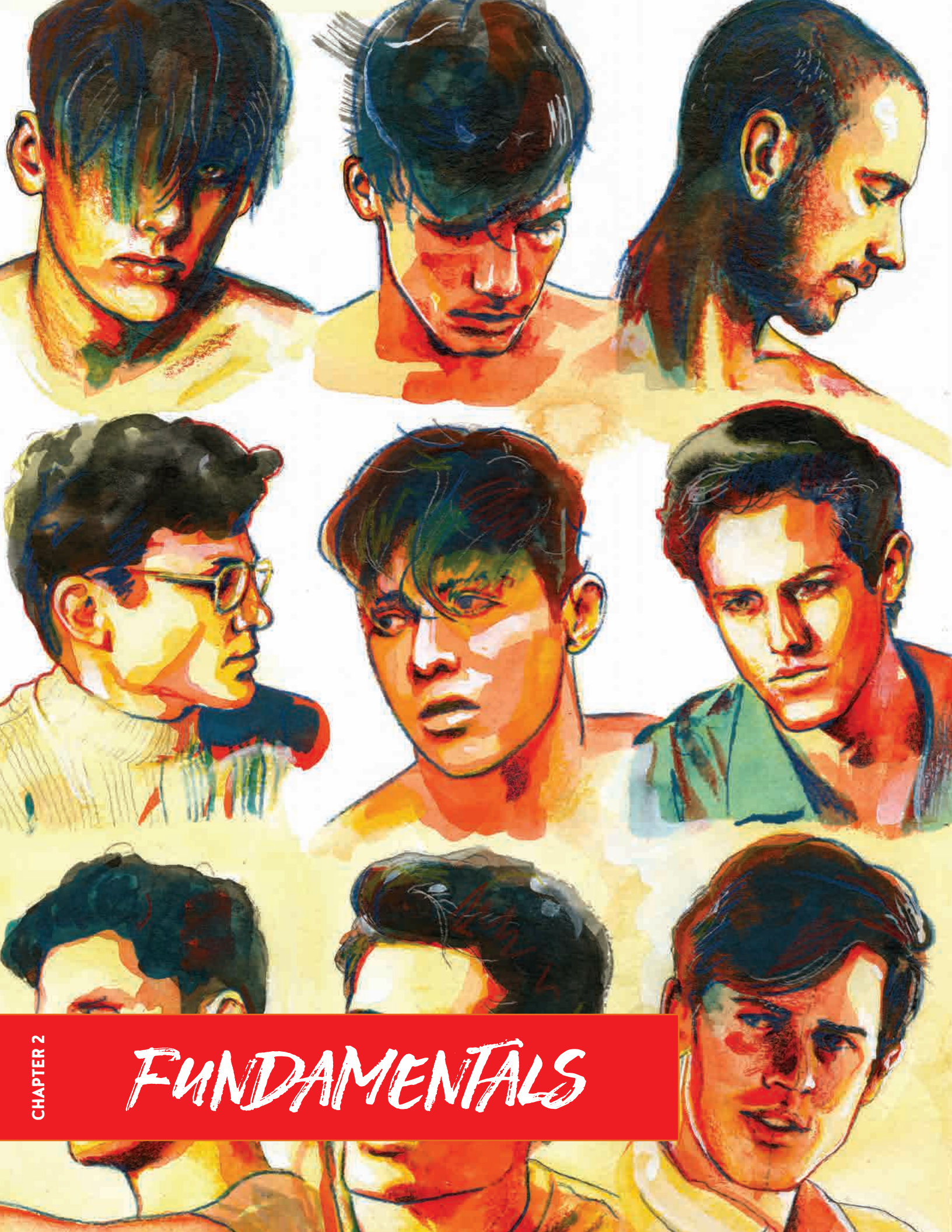


REFERENCE PHOTOS. It's always nice to have a few references to pull from. You can take your own photos, collect vintage stills, or search free use websites.

PAINTERS TAPE. A low tack tape is helpful to stretch your paper, mount ephemera, mask areas, and more!



WE RECOMMEND USING THE MATERIALS LISTED ON THIS SPREAD FOR THE EXERCISES AND ACTIVITIES IN THIS BOOK, BUT YOU ARE WELCOME TO EXPERIMENT WITH SUBSTITUTIONS!



FUNDAMENTALS

In this Chapter:

INTRO TIPS AND TECHNIQUES

THE SKETCHING FORMULA

STARTING STROKES AND SHAPES

LINE, SHAPE, AND FORM

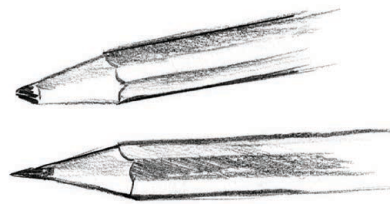
VALUE AND SHADING TECHNIQUES

TEXTURES AND SURFACES

What's Required:

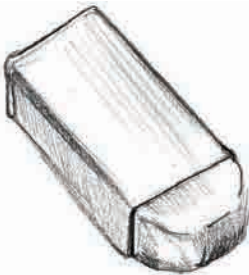
PENCILS

A set of graphite pencils in various hardnesses from 6B to 6H.



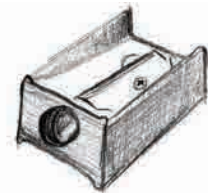
ERASER

Helpful to erase any mistakes or to work reductively.



SHARPENER

A pencil sharpener will ensure you're always on point.



SKETCHBOOK

Have your sketchbook on hand to take notes and practice as we go.



Graphite

MASTER THE POWER OF THE PENCIL



Graphite is one of the most versatile drawing, sketching, and writing tools. Pencils have been used for thousands of years, with ancient Romans using a metal stylus to leave light marks on papyrus. Other styluses included ones made of lead which is why we continue to call the core of our graphite pencils the "lead." This toxic material was eventually replaced by graphite.

The modern pencil allowed people to create more detailed and varied works of art. By sharpening the end, you can achieve a fine point for accurate details, use the side for broad shading, or anywhere in between for an enormous range of possible marks.

GRADE

DON'T OWN A SET OF PENCILS?

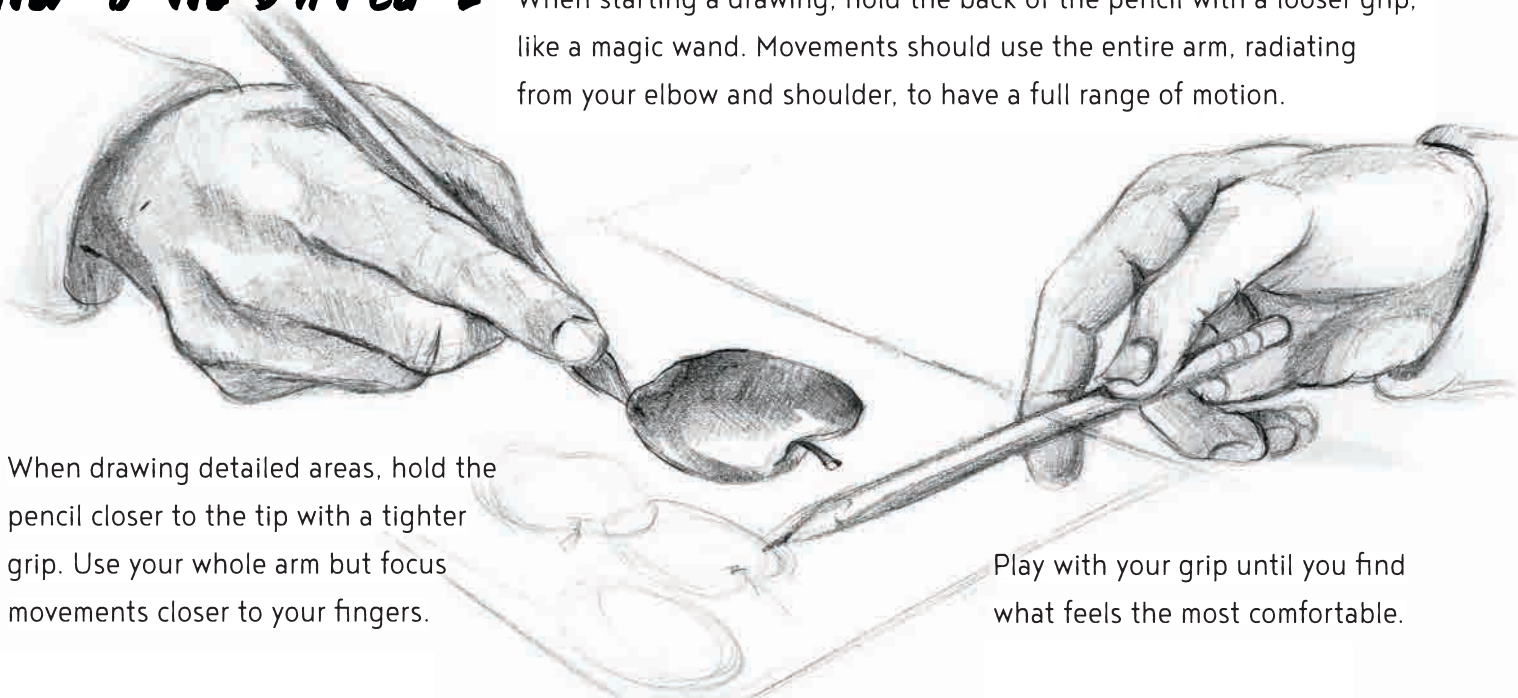
Most standard #2 pencils found in any school or office are an HB, or medium hardness. Fancy materials aren't required to make a great work of art (but they do help).

Graphite pencils are classified with an alphanumeric value into their hardness or softness, with 9B being the softest and 9H being the hardest. Think of **H** standing for **HARD** and **B** standing for **BLACK**, as the softer the lead, the darker the mark will be on the page.



HOW TO HOLD A PENCIL

When starting a drawing, hold the back of the pencil with a looser grip, like a magic wand. Movements should use the entire arm, radiating from your elbow and shoulder, to have a full range of motion.



When drawing detailed areas, hold the pencil closer to the tip with a tighter grip. Use your whole arm but focus movements closer to your fingers.

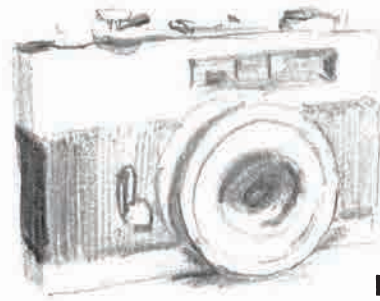
Play with your grip until you find what feels the most comfortable.

Pros & Cons

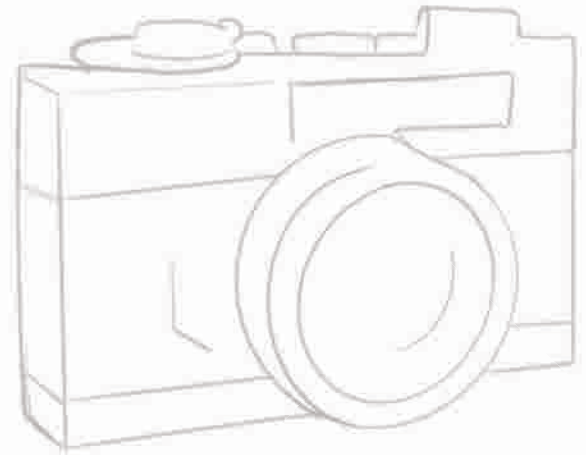
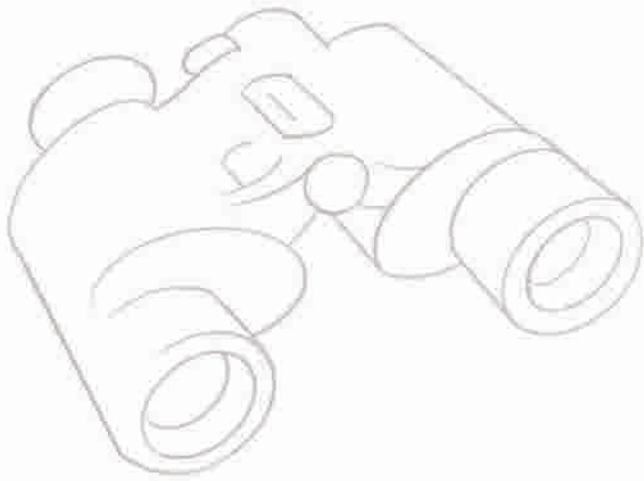
Pencils of different hardness are not built the same! Below are three subjects you can practice shading:



FOR THE BINOCULARS,
try to shade using only
your softest pencil (6B).

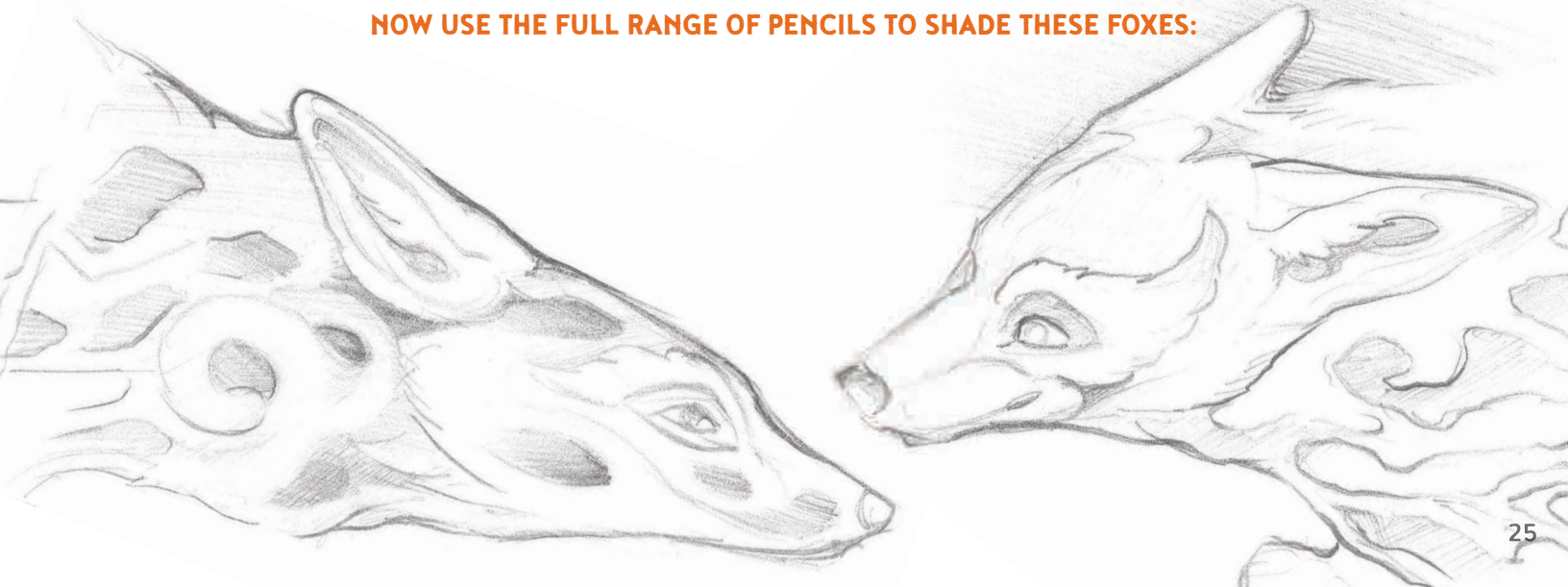


FOR THE CAMERA, try
to shade using only your
hardest pencil (6H).



Graphite can have a distractingly shiny appearance if not used correctly. To avoid this, use harder pencil leads, such as 6H, for the lighter areas of the drawing, and use softer pencils, such as 6B, for the darker areas. By starting with lighter and harder leads and then gradually moving to darker and softer leads, you can avoid most of the shine, keeping the viewer's focus on your drawing, not the material.

NOW USE THE FULL RANGE OF PENCILS TO SHADE THESE FOXES:



Sketching Basics

These techniques will help you form good sketching habits, helping you to avoid many beginner mistakes.

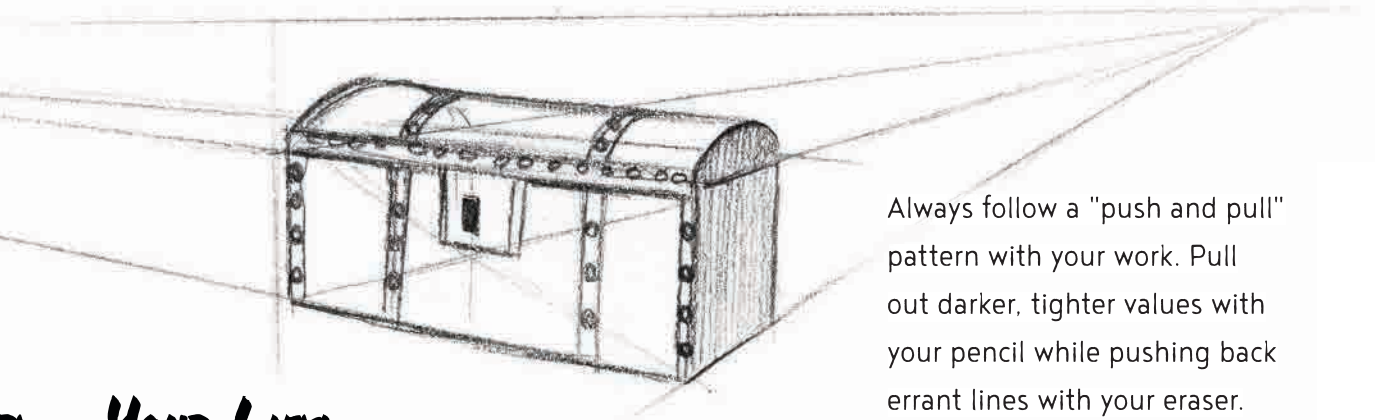
START BIG, THEN NARROW YOUR FOCUS

A good sketch should start loose and large, with emphasis on the major shapes of your subject. Once the overall form has been established, you may gradually work smaller, but always leave the details for the end. Imagine drawing a face: It can be tempting to immediately start with the eyes (they are "the window to the soul," after all), but if you haven't taken the time to first measure and work out the major angles of the head, then you'll likely find that the eyelashes you rendered so beautifully are actually in the wrong location. Resist the temptation to jump right to the little stuff, and your work will be better because of it!



WORK LIGHT AND LOOSE

Try to sketch with a light touch and gradually darken areas as you refine them. Think of the sketching process like a developing photograph—your page should start blank and full of possibilities, and then the most important areas should gradually darken as everything comes into focus. A common beginner mistake is to tightly grip the pencil, resulting in a thick, dark line that cannot be cleanly erased. Remember, it is way easier to darken your drawing than it is to make something lighter.



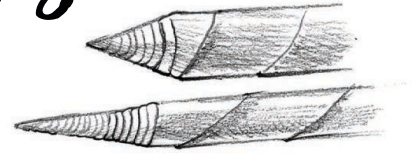
Always follow a "push and pull" pattern with your work. Pull out darker, tighter values with your pencil while pushing back errant lines with your eraser.

EXTEND YOUR LINES

When drawing, **EXTEND YOUR LINES** past where they might typically end to enforce directionality, and overlap edges until you are confident with where they lie. As long as you work lightly, you'll be able to erase any unnecessary details later, but this step REALLY helps you be accurate and confident in your work.

Tips n' Tricks

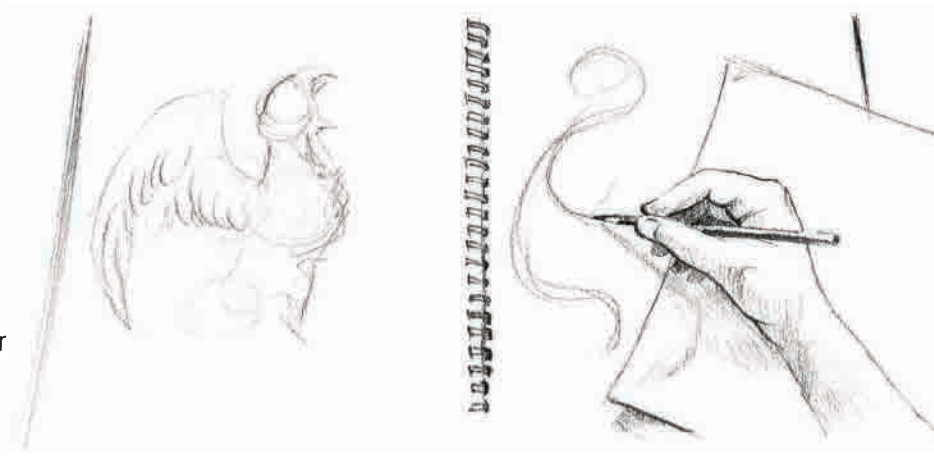
BLEN BEER



Blending is a contentious issue when using graphite. Many beginners are tempted to use their fingers to smudge their drawings to create blended areas from light to dark. Try to avoid this temptation. Not only does smudging prevent you from practicing proper pencil control, but the oils on your fingers can ruin your paper. Blending chamois or stumps can help you achieve certain textures in some cases, such as creating realistic skin pores. Still, try to avoid using these unless absolutely necessary and instead focus on controlling your pencil pressure and application to create smooth blends.

PREVENT SMUDGING

If you're right-handed, always try to fill up your sketchbook and drawings from left to right and top to bottom. (Lefties, do the opposite!) This simple habit prevents smudging your work. Of course, you may not always be able to work this way. In these instances, place a clean piece of paper below your hand so you don't smudge your sketch. This can also prevent the oils from your skin from affecting your work surface.



PROTECT YOUR PAPER

Whether working in a sketchbook or this workbook, remember that there are sheets of paper beneath the page you're working on. These pages can be damaged if you press too hard with your pencil or use a material that bleeds through. Therefore, we recommend placing a scrap of paper behind your page before working to prevent scoring, bleed through, or other unintentional marks on your surface.

FIX YOUR ARTWORK

Once you have completed a piece made with dry materials, such as pencil, pastels, or charcoal, we recommend spraying your art with a workable fixative! This product is an aerosol sealant that "fixes" or stabilizes your materials to the surface to preserve your finished work. Spray fixative should be used in several light passes and only when you have proper ventilation.

