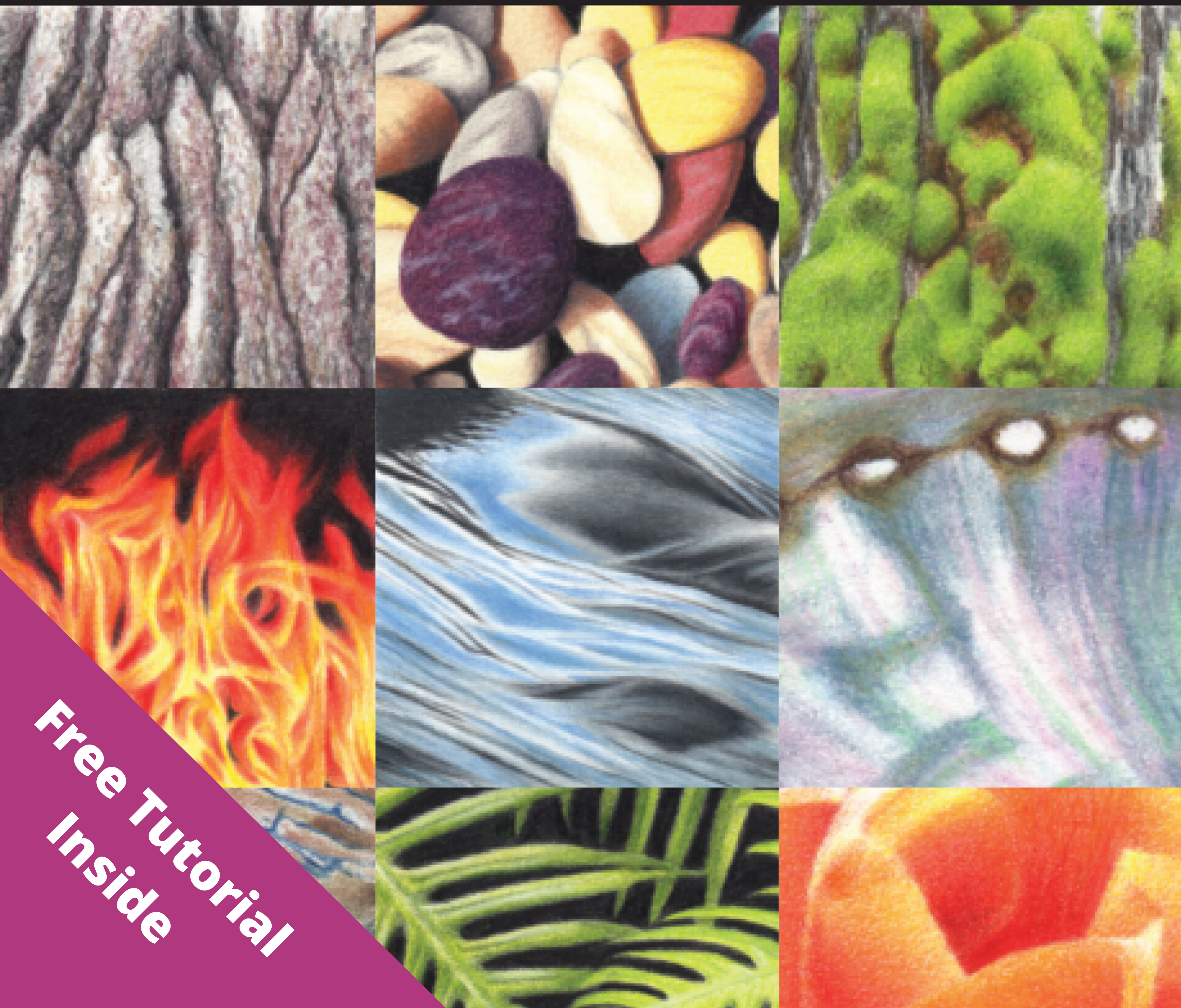


101 TEXTURES

IN COLORED PENCIL

PRACTICAL
STEP-BY-STEP
DRAWING
TECHNIQUES
FOR RENDERING
A VARIETY OF
SURFACES & TEXTURES

DENISE J. HOWARD



Free Tutorial
Inside

Strokes

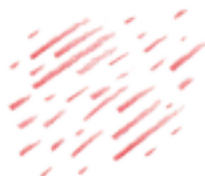
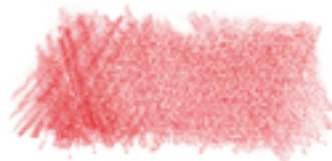
HATCHING Hatching entails drawing parallel lines close together with a smooth back-and-forth motion. By keeping the pressure constant as you move across an area, you can create an even area of color. By keeping the pressure constant and staying in an area, you can build up more pigment coverage without prematurely flattening the tooth of the paper.

CROSSHATCHING Crosshatching is hatching in more than one direction, so that the strokes cross, to reduce the linear appearance. Sometimes this is taught as crossing strokes at a perpendicular; however, when working with colored pencils, this can result in a weave or waffle appearance, which only worsens as you try to fill the gaps. I suggest crossing strokes at a shallow angle, 30 degrees or less.

TAPERED A tapered stroke begins with a certain amount of pressure and, as you move the pencil, you apply less pressure until it is lifted away from the surface. This is useful for drawing things like eyelashes, clumps of grass, and short fur.

CIRCULAR/SCUMBLING By holding a very sharp pencil nearly vertical and moving the point in tiny, overlapping circles or ovals, the pigment can get fully down into and around the tooth of the paper to create very smooth, complete coverage that reveals no stroke direction. You can visualize this as how water fills all the spaces around rocks in a shallow pool.

BLUR A soft blur is easy to achieve if you remember that $1 + 1 = 2$ and $1/2 + 1/2 = 1$. If you partly overlap two full-strength areas of color, the area of overlap will be obvious because it has twice as much pigment, and it won't be soft. But if you fade out Color A by half and Color B by half, so that the area of overlap is the half-strength of each, you'll achieve a soft blur.



Effects

IMPRESSED LINES Impressing lines into your paper with a stylus before you begin drawing puts the indentations out of reach of pencil points. As you draw over them, they remain white. This is useful for depicting whiskers, single-hair highlights, distant twigs, and more.



WASH A wash is a thin, smooth layer of color. When working with colored pencil, the first step is often to draw a wash with white or another very light color. This provides a base color, as well as a waxy base for smoother blending of the darker colors to follow. A wash can also be a thin layer of color applied on top of another color to create a new color from the combination.

BLENDING Each strip is identical layers of crimson lake and indanthrone blue, applied more heavily at the left and transitioning to a thin wash at the right. Note the increase in color saturation when either a colorless blender or solvent is used, but also note that they can't work as well when the pigment is thin.

OPTICAL Gently drawing one layer of colored pencil on top of another produces an "optical blend." To the unaided eye, it appears to be a blend of the two colors, but viewing it through a magnifying glass reveals individual particles of each color and speckles of bare paper. It can also be considered a transparent blend. This is the most common way to blend colored pencil colors. Many people prefer this result because it looks "like a drawing."



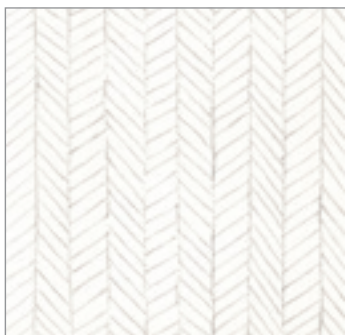
COLORLESS BLENDER When used as the last step of the drawing process, a colorless blender intensifies the colors and creates a smoother appearance. How smooth depends on how much pigment is on the paper and how hard you press. It works best with at least a couple of light layers of pigment. Pressing very hard with it is called *burnishing*. This obliterates the tooth of the paper, making the drawing a bit shiny and further adjustments difficult to impossible.



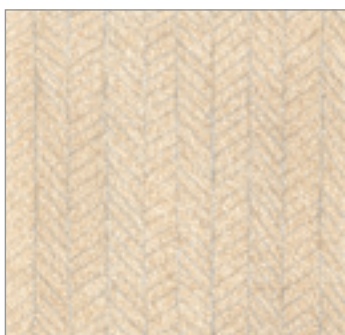
SOLVENT You need at least a couple of layers of pigment on your paper in order for there to be enough wax binder to dissolve for solvent to be effective at creating smooth color. An eyedropper-full of alcohol or odorless mineral spirits applied with a 1/4" flat brush is enough for a 3" x 3" square. Moisten only the tip of the brush, or blot excess on a tissue, and then touch it to your drawing. Gently stroke the pigment just enough to see it dissolve, and move on. Allow at least 15 minutes for it to fully evaporate before drawing more on top. Solvent can be reapplied after every couple of layers.



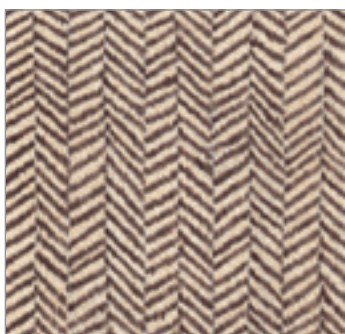
Tweed



STEP ONE Tweed is a thick, woven wool fabric with a fine herringbone pattern in earth tones, usually with very subtle windowpane stripes of other colors. For this example, begin with an outline of the herringbone pattern; note that the ribs are offset from each other.



STEP TWO Use sharp peach beige with light pressure for an all-over medium base layer. Allow the appearance to remain a bit rough, which will contribute to the woolen appearance.

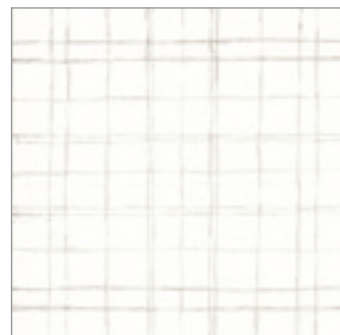


STEP THREE With sharp dark umber and heavy pressure, draw the herringbone ribs in very short, vertical strokes. They don't need to be perfect.

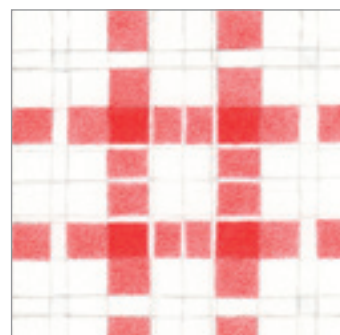


STEP FOUR Use sharp chocolate with light pressure to add very small vertical strokes between the dark herringbone lines, to suggest threads in the weave. Finish with sharp terra cotta and sharp Caribbean sea with medium pressure to add the subtle horizontal and vertical windowpane threads.

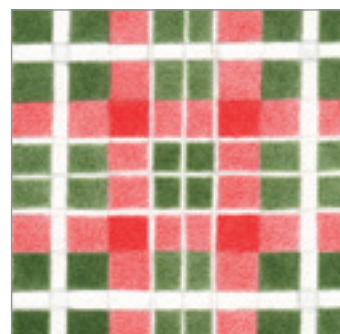
Plaid



STEP ONE Plaid is a complex pattern, rather than a texture. There are hundreds of plaid patterns and color combinations, all based on overlapping perpendicular lines and squares with a transparent effect. Begin with a careful outline of all the lines and squares.



STEP TWO With sharp permanent red and heavy pressure, fill the four brightest squares, which are the focal point of the pattern. With light pressure, fill the four ribbons that intersect to produce those squares with a medium layer of color; be careful to avoid the stripes that will overlap them, and keep the edges crisp.

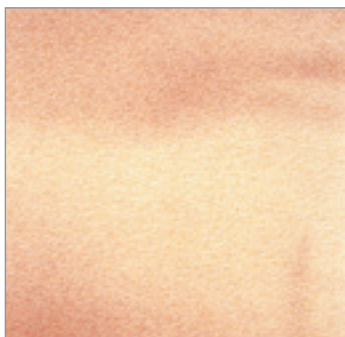


STEP THREE With sharp Prussian green and heavy pressure, fill the four squares in the very center and the sets of four squares in each corner. With light pressure, fill all the other squares with a medium layer of color. Again, be careful to avoid the stripes that will overlap them, and keep the edges crisp.



STEP FOUR With sharp black raspberry and heavy pressure, add a second layer to the set of four squares in each corner to achieve their final darkness. With light pressure, add a second layer to all the other squares, except the brightest red and green ones at the center. With heavy pressure, fill the two pairs of lines that intersect to encompass the green center. Use all three pencils (permanent red, Prussian green, and black raspberry) to carefully draw very sharp, parallel, evenly spaced diagonal lines across the remaining white stripes, according to the color next to them. Avoid the stripes' intersections, so they remain white. Finish by smoothing the layers with a colorless blender.

Smooth Wood



STEP ONE Smooth varnished or stained wood has a warmth and richness that shows off the wood grain. Make all pencil strokes in the direction of the wood grain. For this example of pine, begin with an overall medium wash of sand. Then use sharp burnt ochre and light pressure to suggest the areas where the wood is darker.



STEP TWO Use sharp goldenrod with light pressure on top of the burnt ochre to add warmth. With very sharp chocolate and light pressure, draw the grain lines. Don't worry about detail yet.

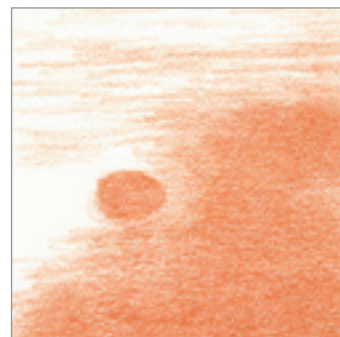


STEP THREE Moisten a paintbrush or cotton swab with odorless mineral spirits, and gently apply it overall in the direction of the wood grain to dissolve the wax binder. This will eliminate speckles of paper showing through and intensify the colors. Allow the mineral spirits to completely evaporate before proceeding, approximately 15-20 minutes.

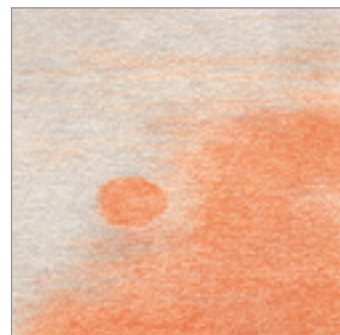


STEP FOUR To finish, use very sharp burnt ochre and chocolate with light pressure to reinforce some of the wood grain lines, and with very light pressure to add some fainter grain lines.

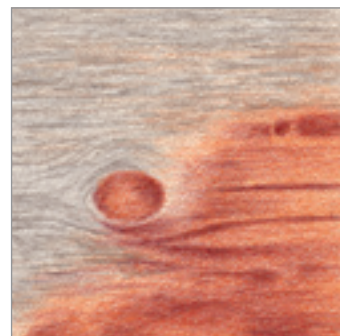
Aged Wood



STEP ONE Old, dry, fading, cracked wood that has been exposed to the outdoors is fun to draw because it rewards rough, heavy-handed treatment. Where it is especially dry and cracked, it's very rough; where newer wood is exposed, it's a bit smoother. For this example, begin with somewhat dull mineral orange and medium pressure to plan the areas of the knots and newer wood. Bring some streaks into the old wood area.



STEP TWO Use somewhat dull French gray 30% and medium pressure to fill the areas of the old wood. Overlap into the mineral orange a little, and bring some streaks into the new wood area; they will be hard to see.



STEP THREE With sharp French gray 70% and medium pressure, add long, uneven, jagged lines in the direction of the wood grain in the old wood area. Do the same with Tuscan red in the newer wood area, and start to indicate streaks and the inside perimeter of the knots.



STEP FOUR Use a colorless blender to somewhat smooth the newer wood. Then, with very sharp dark umber and heavy pressure, create large cracks and nail holes throughout. Keep the pencil very sharp and use medium pressure to make tapered strokes for the lesser cracks, including the cracks in the knots and grain lines throughout. Flow lines and cracks around the knots. With very sharp Tuscan red and heavy pressure, draw some grain lines in the newer wood. Finish by adding a few strokes of both Tuscan red and mineral orange with medium pressure in the old wood to suggest that it's splintering off, and make a few little marks across the grain with dark umber.