

Colored Pencil Samplings

Because of the technical skills required to successfully manipulate colored pencils, you must first practice some of the basic techniques involved with drawing colored pencil compositions.

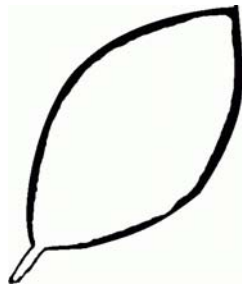
This is NOT a quick “get it done” assignment. You are required to carefully and thoughtfully solve each of the new techniques presented to you in a clean, precise manner that fits each “sampling” description.

Step 1

On your piece of work paper, create a “Title” for your samplings. Use the text **“Colored Pencil Techniques”**. You are working hard to make this title neat and well put together.

Step 2

Create a “template” shape that you will use for every new sampling you create. Using the supplied white railroad board, design and draw a basic shape that you will transfer to your paper. Each sampling will be done inside the traced outline of your design.



Example: Leaf

Cut out the shape using scissors, and carefully use the template to place your sampling outlines evenly around the drawing paper.

There are Fifteen (15) different samplings that you’ll create.

Step 3 - Label each sampling clearly and neatly

- 1) **Value of a Hue** – Develop a value study using colored pencil, varying the pressure to change the value from heavy density to transparent (white of paper showing through)
- 2) **Tint** – Create an example of a “tint” by overlaying a darker hue with white and blending to a creamy smooth finish.
- 3) **Shade** – Develop a shade by overlaying any hue with black using a graduated technique (value blend)
- 4) **Intensity** – Overlay a hue with another lighter hue, and darker hue than itself to produce changes in the hues intensity.
- 5) **Complement** – Choose a hue and do an overlay with it’s complement. Creates a rich full, gray tone better than flat gray.
- 6) **Near-Complement** – Do an overlay with a color near by on the color wheel (close to but not a complementary color)
- 7) **Read as Black** – Has more richness and complex interest than neutral black or gray.
Example: Blue and dark red mixed together, then adding purple at the end.
- 8) **Tone-Down** – Select a hue of “high” intensity and tone it down with its complement.
- 9) **Contrast** – Using your color wheel as an aid, pick two hue and place them beside each other and have them clash or show strong contrast.
- 10) **Sgraffito** – Choose a dark hue and build up the application, apply a second layer of a different color, then scratch into the surface with a knife, pin, or sharp edge.
- 11) **Neutral Overlay** – Do an overlay over a lighter color with a neutral gray, cream, or tan.
- 12) **Crosshatching** – develop a new hue by crosshatching one hue over another
- 13) **Directional, Non-Directional, and Bundled** – Develop 3 areas which display these strokes.
 - a) **Directional** – The lines generally go a certain direction, such as diagonal, vertical, etc.
 - b) **Bundled** – An organized combination of directional lines (woven texture)
 - c) **Non-directional** – Shows no trace of line or direction. Achieved by changing direction of strokes very often. May need to shift hand as paper as needed.
- 14) **Impressed** – write your name lightly on practice paper. Lay your paper over the area to be impressed. Retrace your lines putting heavy pressure on the paper (so that you leave a imprint). Select a darker hue to overlay on the impressed design, and color over the area with smooth pressure allowing the impressed design to remain.