

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, use block or cartoon lettering.

Choose one Basic Color Scheme for your lettering.

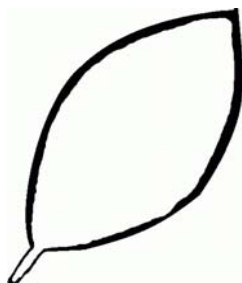
Complimentary – Choose two colors that are opposite each other on the color wheel.

Warm – Use a combination of colors from the warm side of the color wheel (red, orange, yellow)

Cool – Use a combination of colors from the cool side of the color wheel (green, blue, violet)

Step 2

Create a “template” shape that you will use for every new sampling you create. Using the supplied 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.



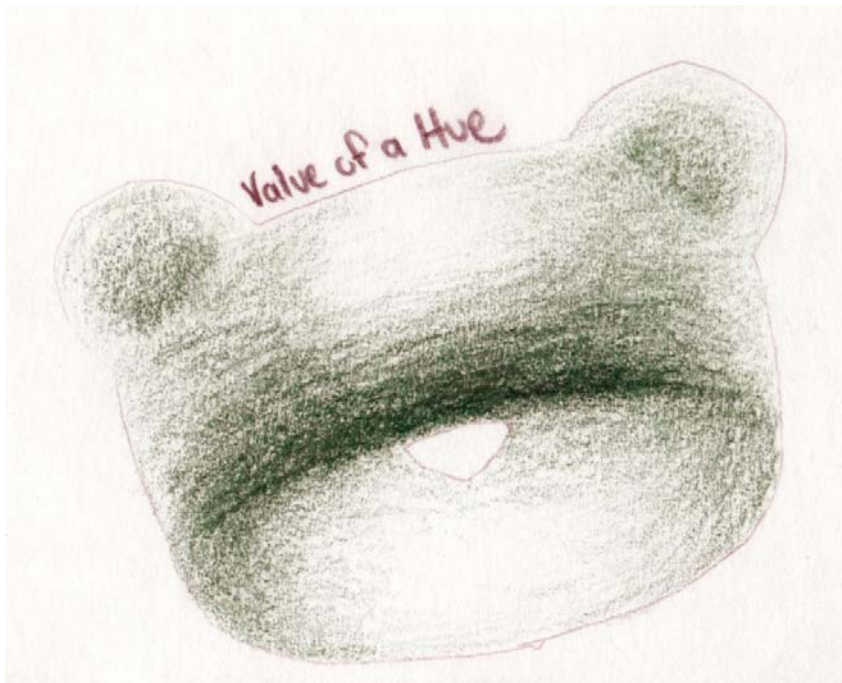
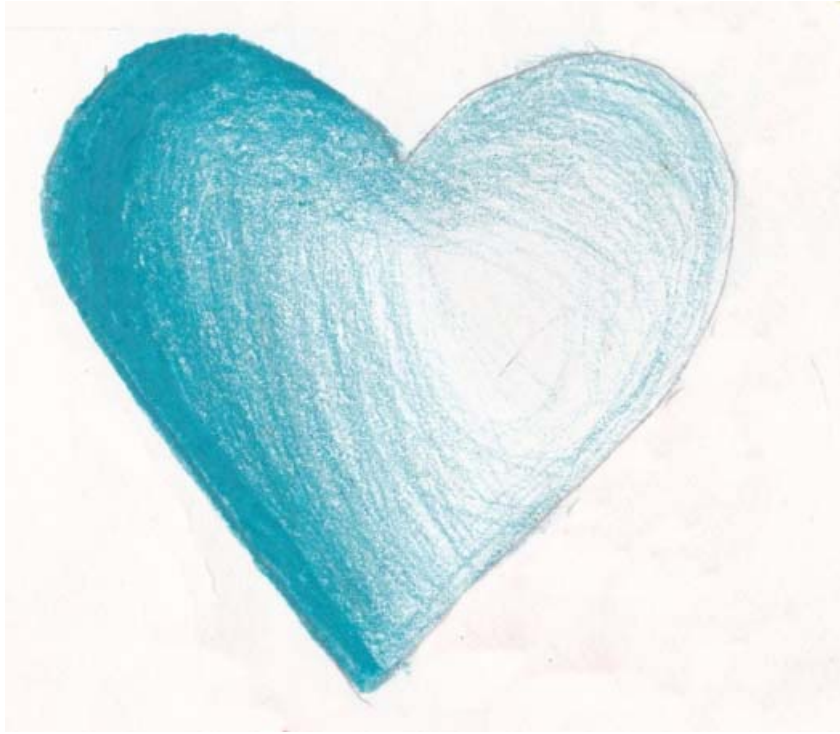
Example: Leaf

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

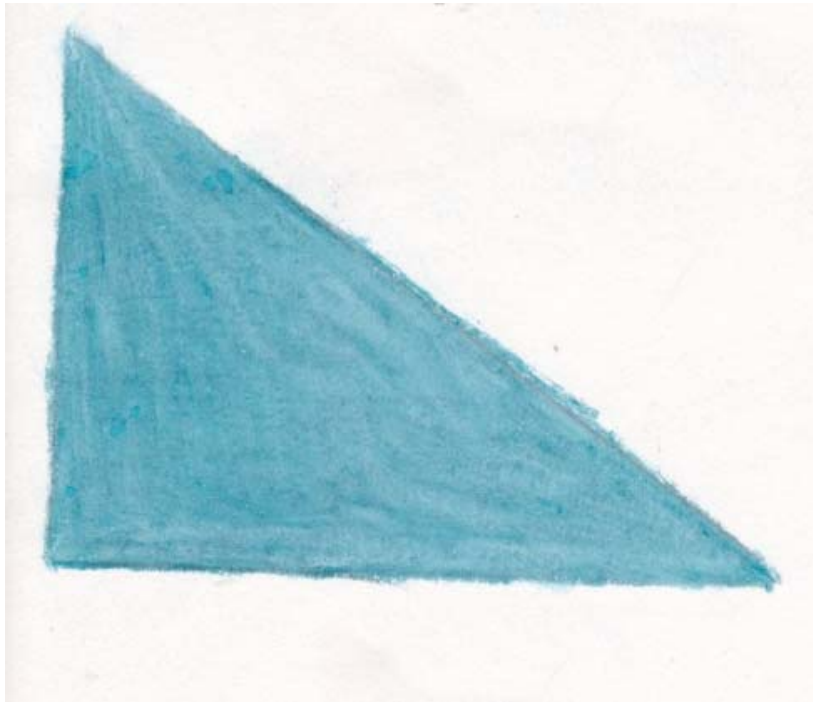
There are Thirteen (13) different samplings that you'll create.

Step 3 - Label each sampling clearly and neatly

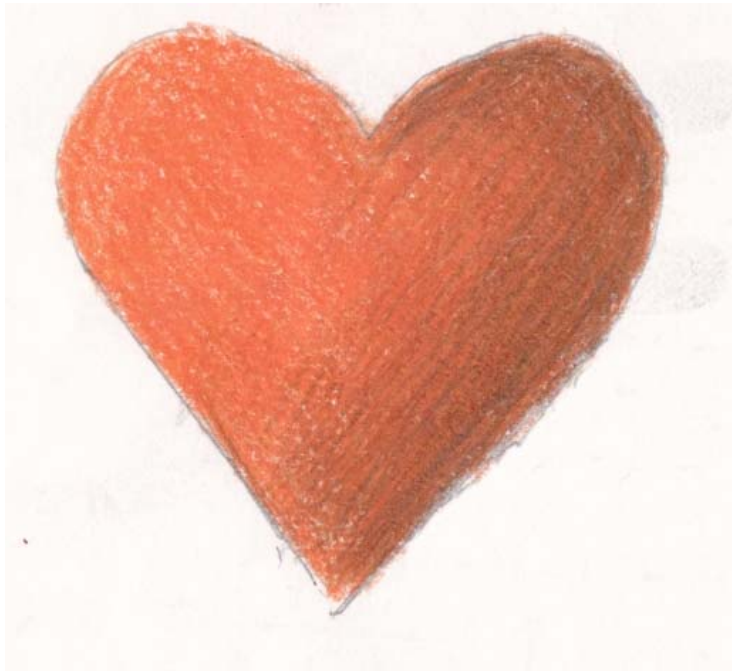
- 1) **Value of a Hue** – Develop a value study using colored pencil, varying the pressure to change the value from heavy density to transparent (white of paper showing through)



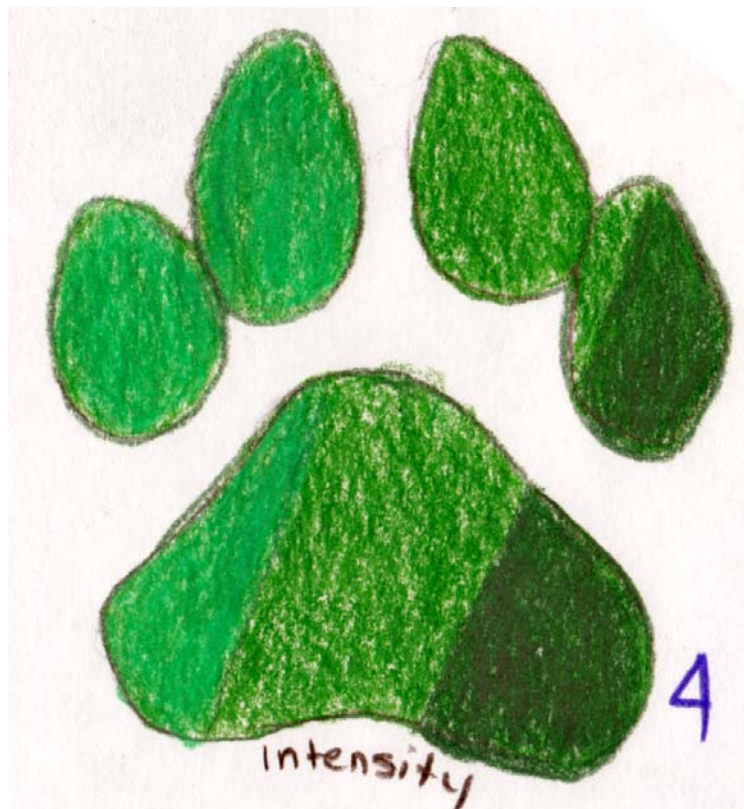
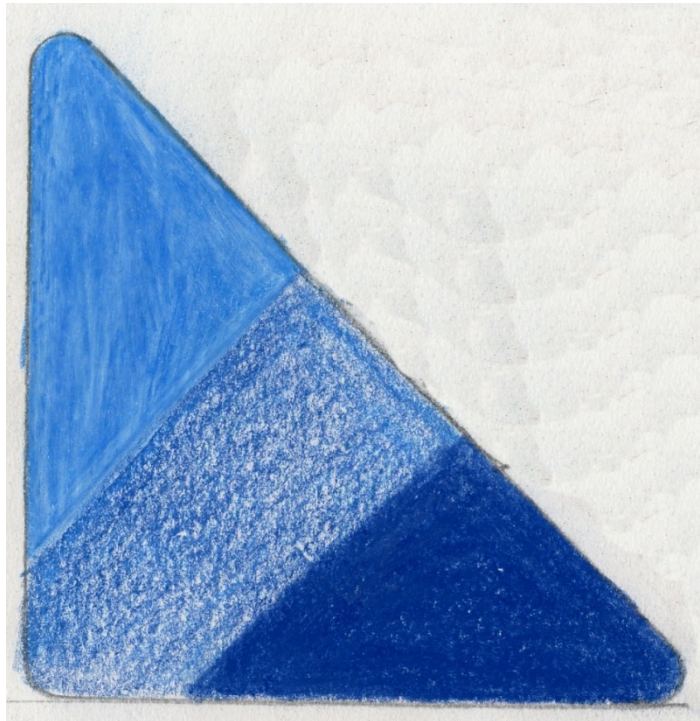
- 2) **Tint** – Create an example of a “tint” by overlaying a darker hue with white and blending to a creamy smooth finish. This lightens the original color.



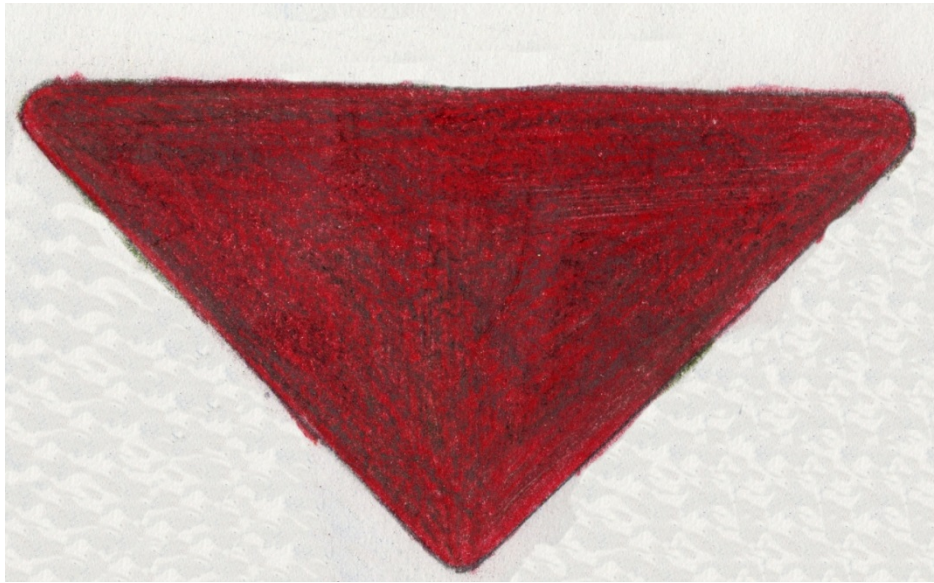
- 3) **Shade** – Develop a shade by gradually overlaying any hue with black using a graduated technique (value blend). Darkens the color. Requires a gentle touch.



- 4) **Intensity** – Overlay a hue with another lighter hue, and darker hue of itself to produce changes in the hue's intensity. White is easy. Black is effective if you're careful.



- 5) **Complement** – Choose a hue and do an overlay with its complement. Creates a rich full, grayish/middle 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). Creates interesting middle color tones.

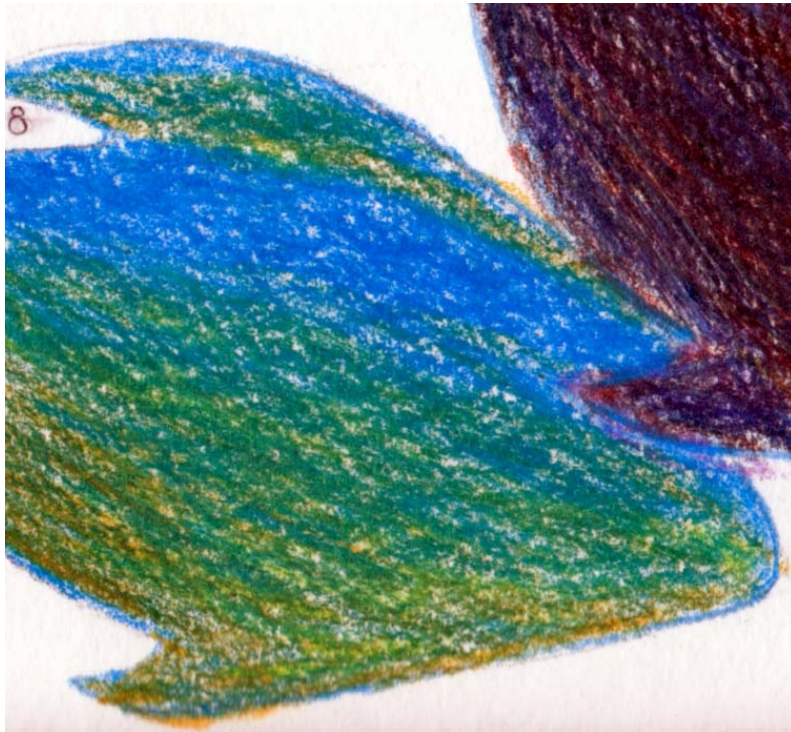
Put a hue down on the paper. Choose an overlay that is close that your original colors complement. Example: Red's near compliment would be yellow-green.



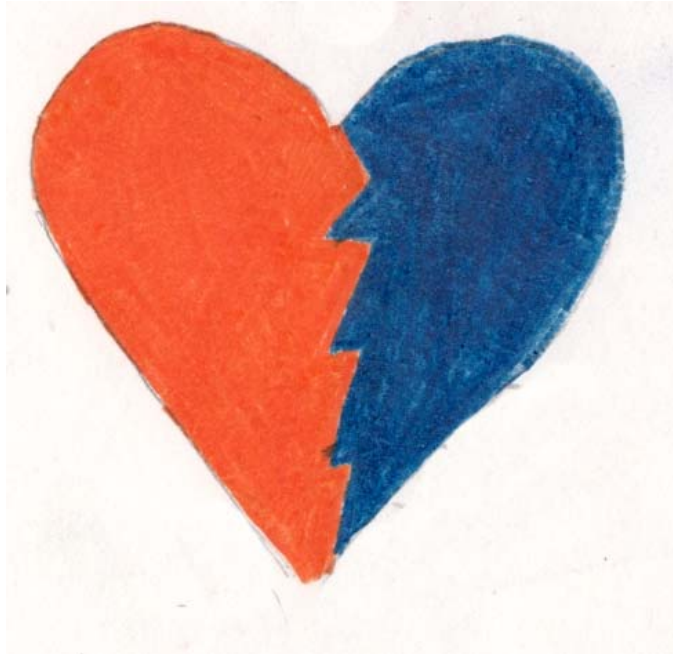
- 7) **Read as Black** – Has more richness and complex interest than neutral black or gray. Example: Blue and dark red mixed together, then adding violet at the end. Note: This technique is often forgotten in later projects. Remember it, it works!!



- 8) **Tone-Down** – Select a hue of “high” intensity and tone it down with its complement. Use a gradual blend technique or creative stylistic technique (below)



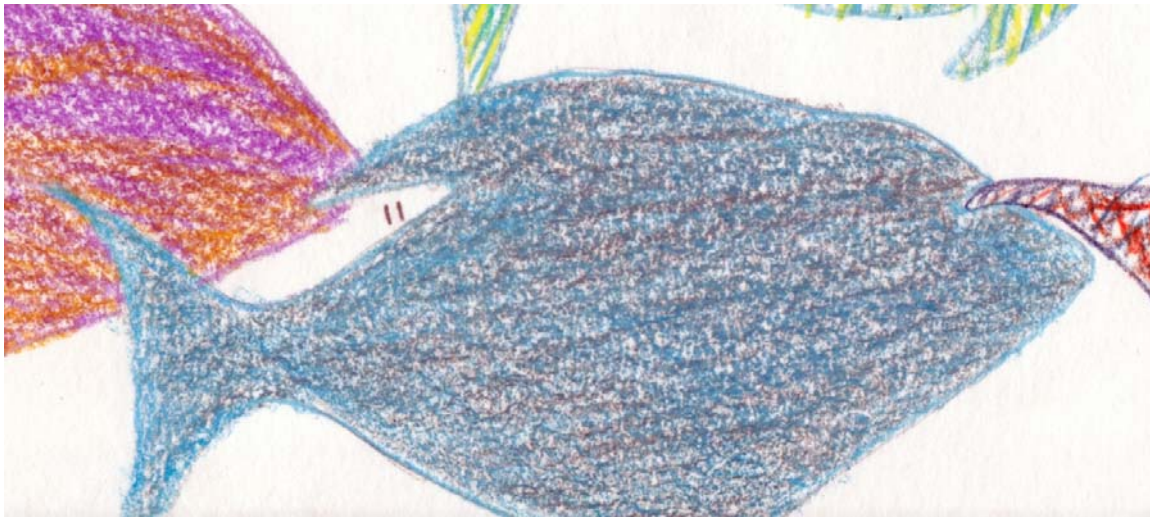
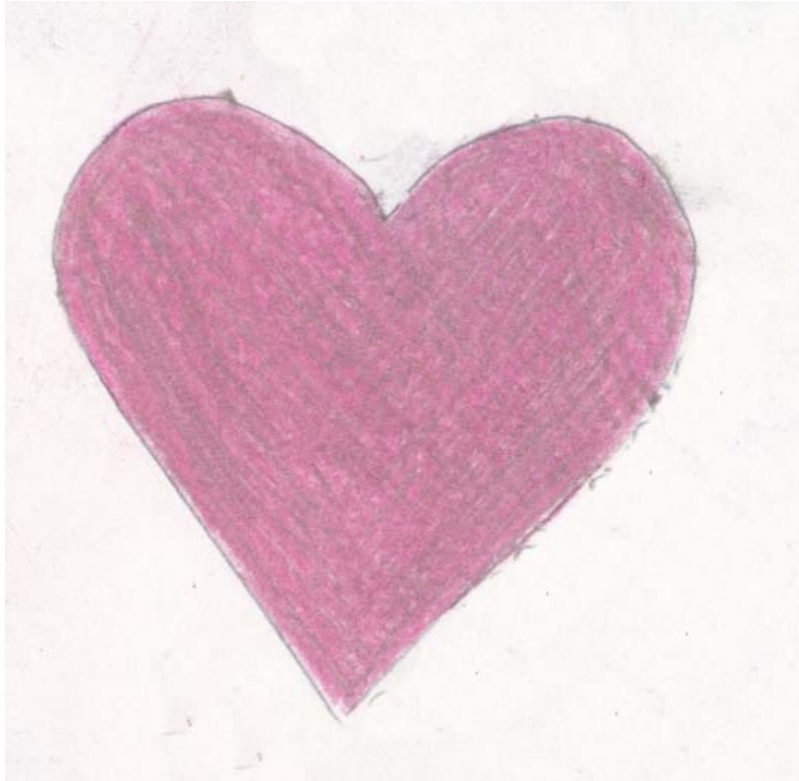
- 9) **Contrast** – Using your color wheel as an aid, pick two hues and place them beside each other and have them clash or show strong contrast and visual tension.



10) **Sgraffito** – Choose a dark hue and build up a thick application, apply a second layer of a different dark color, then scratch into the surface with a compass point or pointed metal object. Great for added texture or subtle lines to draw attention.



11) **Neutral Overlay** – Do an overlay over a lighter color with a neutral gray, cream, or tan. Keeps color bright, but muted.



12) **Crosshatching** – develop a new hue by crosshatching one hue over another. This requires dense lines in order for the colors to blend.

Pick two different colors to blend together using a crosshatching technique. You are trying to create an altered tint or shade of your original hues.



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. This creates a more complex type of texture or pattern when needed

