Chapter 1 : coloured pencils | Parka Blogs

Mastering Colored Pencil is illustrated throughout with Dinhofer's fresh and sophisticated artwork and includes more than twenty-five step-by-step demonstrations, thoughtful exercises, workbook templates, and specific assignments that are sure to help every artist achieve striking results with pencils.

After drawing over faces some might think it would be easy for me to share my process and techniques â€" they would be wrong. After struggling writing this guide for the last month, I think I finally shaped it in a way that makes sense. My drawing style has evolved from the abstract to the more realistic since starting the PaperFaces portrait project almost 2 years ago. It only seems fitting to organize the guide in a way that mimics this same evolution. What I will do is explain the basics of drawing a face with Paper and how to get the most out of the app. With this set of seven custom mixes I can pretty much reproduce any skin tone I want. Tapping the circles below will open into larger views allowing you to save 1 a copy to use as reference. Select the color you want to view and save. To recreate these on your iPad you will need to follow these steps: Tap the small circle within the Color Mixer and move the 3 sliders to match the color you are looking to copy. Tap the small circle again and drag it into a vacant spot in your palette to the right. Repeat the process for each color you wish to copy and use. For example I group all my skin tone colors together for easier access. Choosing colors In my previous guide I went over a few color theory basics that can help guide you to make more informed color selections. Building on top of those guidelines here are a few more that are specific to painting portraits. With regards to the face, you can roughly divide it into three sections. Lighting has an important role in this and variations will occur, but for the most part you can divide a face with fair complexion like so. Forehead Your forehead is free of surface capillaries and muscles leaving it white or a golden yellow. Golden yellows and oranges are frequently used to glaze the forehead. All this blood causes the ears, nose, and cheeks to turn a reddish color. A simple thing like glazing cheeks with warm mixes of orange and red can liven a face up, especially in females. A few glazes of pink or a dull red to liven up the cheeks, earlobes, and nose. Chin The third section of the face with a noticeable color tone is the area below the nose to the chin. In men this section tends to be a blue, green, or even gray in color. Depending on the amount of facial hair present this color will be more pronounced. Dull greens and blues or grays work great for darkening facial hair and adding shadows beneath the chin. If you remember back to my previous guide, green and red are complementary colors. One way of accentuating a color is by surrounding it with its complement. I use this trick often when painting female faces, when I want to call out their lips by painting the shadows with glazes of blue or green. Surrounding the lips with a complimentary color can really make them pop. In this case I applied green around the edges to contrast against the reds. Painting skin To some, the watercolor brush is magical while others find it extremely confusing and frustrating â€" I completely understand that. To master the brush you have to be mindful of a few things: Speed is the single most important variable for creating smooth tones or glazes. New to Paper or drawing in general? Make your life easier and work large, filling up the entire page. The smaller the composition the harder all this becomes since the brush has a fixed size. Learn all about the new brush tool in my post that includes videos of it in action. Whites to erase A cheat I used in my early Paper portraits was to omit facial features by not drawing them. To paint in this style, start by lightly sketching out the figure to act as your guide. With your background dropped in, select the pencil tool, a light color, and sketch out the general outline of the figure. Drawing sensitive lines will convey more meaning in your drawing and guide how you paint. For example, I place heavier lines in my sketches to show shadows or areas I will want to darken with watercolor later. This will make it easier to hide the lines later when you paint with white. With a rough sketch complete, it is time to put those skin tone palettes from before to work. What we need to do is mix white into it to make it opaque 2 and act like an eraser. If you add just the right amount of white to a color it will allow you to lighten anything you paint over. This is how I pull a face out of the background. Of course you could just use the eraser tool to remove the background, but it will produce a harsher edge â€" which I like to avoid. Used as a lightener, the brush gives greater control over the amount of background you remove. Referencing my custom skin tone colors, choose the light red again and apply an even glaze over the entire

face. Focus on a few heavy shadows on the side of the face or eye sockets to give the impression of a face. If you decide to use your own color mix I suggest one that is light â€" the less intense the color the better. Take your time to carefully observe the shapes you are painting. Drawing is as much of seeing as it is putting a mark on the canvas. Be deliberate with your brush movements and try to convey more with less if that makes any sort of sense. I would urge you to avoid brushing with small choppy strokes to keep the skin smooth â€" unless you intend for it to look textured. Try to avoid this at all costs. Adding shadows A complimentary color works great as a shadow, especially when dialing down the lightness of your glazes. A heavy and more opaque color is harder to control because it will darken painted areas way too fast. Range of grays made by mixing complementary colors and de-saturating them. A variation of gray can also be effective for darkening areas. The important consideration here is to match the temperature of the gray to the area you want to darken. Tint your gray with reds and oranges for warmer tones, and blues and greens for cools. To build up a realistic skin tone it may take numerous layers of varying colors. Cleanup and refinement Depending on how accurate of a painter you are, your glazes may have bled outside of the face and into the background. To clean up these rough edges, use the pencil tool mixed with a color that matches the background. Then use it to cover up blotches or stray marks by drawing over them. Variations to the color may be necessary if your background is more complex than a single tone. For stylistic reasons I prefer the softness of a pencil, but either tool is acceptable. A quick video example of all the techniques in real time to show the basic workflow. Creating realism with colored pencils After almost two years of drawing and painting hundreds of blank faces, I had a break through when I started applying pencil strokes on top of my glazes. I found that this extra layer of texture added depth and complexity to the drawings which ultimately made them appear more realistic. Like before we start with a loose sketch of the subject to rough out our composition. The face can be divided in half horizontally and vertically to help with placing features. Depending on the orientation of the face these divisions may not be as obvious as a face viewed directly in front. To really capture an accurate likeness the placement of the eyes, nose, and mouth are very important. The use of lightly sketched guidelines across the face can help with their placement. Pupils are placed just above the center line. An average face is approximately five eyes wide. The bottom of the ears align with the bottom of the nose. Bouncing between the eraser and pencil tools, remove stray lines from the initial sketch and sharpen up lines. Build up tones as you work and avoid using black. Refer to the face color guidelines from earlier to help make smart color choices. To remove the guidelines I either partially erase them or lighten the sketch by blending it with my finger. With the rough sketch cleaned up you want to begin darkening some contour lines. Start with the eyes first and focus your efforts on getting their shape as accurate as possible. A detailed eye will help draw the viewer in and can take emphasis off of the other features if you happen to screw them up. The basic idea here is to sketch in all the dark spots around the eyes, nose, and mouth. The primary way to do this is with hatching techniques and dry mixing colored pencils on the canvas. Starting with the eyes again, apply subtle shadows around them using the pencil tool. I use a Pogo Connect stylus to make even lighter strokes, but it can be pulled off without one. The idea is to build up tones from light to dark by overlapping pencil strokes and varying the distance between them. The amount of lines and the distance between them both effect how dark the tone will appear. I like to work from dark to light and use a combination of contour and cross-contour hatching to build up tones. Be mindful of the direction of the strokes you are making when hatching to enhance the form. Observe how the skin bends and curves, and make pencil strokes that follow those same paths. Focus your attention on the darkest values and build up those gradations first. By varying the amount of pressure applied to the tip, you can make a darker line in a way that mimics a real pencil.

Chapter 2 : Mastering Paper for iOS: drawing portraits and faces | Made Mistakes

Mastering Colored Pencil by Lisa Dinhofer is the perfect guide for both students and teachers who want to understand and maximize the use of colored pencils for exploration and discovery in their work.

Her vibrant colors and use of reflections in her artworks are mesmerizing. Mastering Colored Pencil, Step-by-Step Colored pencil is translucent, so as you layer and blend colors, those in the lower layers show through, allowing you to create luminous effects and subtle shifts of value and hue. This takes time, but working on a heated Icarus Art drawing board cuts the time drastically. Establishing the Background 1. Apply frisket film and begin background. I then placed drafting tape along the line indicated in the image above to preserve the back edge of the table. After this, I covered the entire drawing with a sheet of frisket film. Then, with an X-acto knife, I cut away the portion of the frisket covering the background. At this point, I taped my paper surface to the warm side of the Icarus board and turned the board to a low heat level â€" 1 or 2. Using a circular scribbling motion, I colored the right side of the background with Neocolor II water-soluble wax crayons, using steel gray on the right and light gray on the left. I then loosely blended the colors by scribbling one on top of the other. Blending the Grays 2. Blend background colors I turned the Icarus board to its highest setting 8. When it was hot, I placed a towel under my hand and blended the grays into each other with the side of a paper stump, using a circular motion. Starting my blending strokes on the frisket film and working upward kept the crayon from bleeding under the film. To finish the background, I then turned the drawing upside down and, working from the frisket down, I smoothed the Neocolor II background with straight up-and-down strokes of the side of the stump. Starting the Layers 3. Apply layers of local and complementary colored pencil colors to the ribbon loop I cut away the frisket film on the left side of the ribbon loop. I then darkened the bottom of the loop with black cherry P. I lightened the green on the right side of the ribbon with canary yellow P and white P , and blended beryl green into the green on the left side of the ribbon. I continued layering color until almost no paper showed in this area. Blend loop colored pencil colors and layer the next ribbon section With a colorless blender, I blended the ribbon colors on the left side of the loop, letting the heat from the board help. I then uncovered more of the ribbon by cutting away additional sections of frisket film. Next, I moved my drawing to the cool side of the Icarus board and colored the stem of the cherry on the right in white P. Moving back to the warm side of the board, I began layering colored pencil on the newly exposed areas of ribbon. Working from darker areas into lighter areas helps prevent the darker colors from migrating into lighter colors, so I went from crimson red P to scarlet lake P to cornelian L to orange L to apricot L to golden bismuth yellow L. To create shadows on the red areas of the ribbon, I layered black cherry P followed by a lightly applied complementary dark green P , followed by crimson red P. To create the shadows on the yellow and orange areas of the ribbon, I layered the complementary colors ultramarine violet L and gray-blue L. Over the lavender and blue, I layered more of the oranges and yellows. Then, going from lightest colors to darkest, I once again blended with the colorless blender. Coloring the Stems 5. Color the stems and begin the cherries With an electric eraser, I removed the white pencil from the two stems on the left and cut the frisket film away from the left and right cherries and the third stem. I shaded the stems with black cherry P and dark green P colored pencil. The complementary hues help shade each other. For lighter areas of the stems, I used green ochre L with touches of crimson red P and canary yellow P. I left the lightest areas of the left stem white. I then lowered the Icarus board heat level to 2 and moved my painting to the cool side where I added white highlights to the exposed cherries. Once the Icarus board had cooled to the setting of 2, I moved my painting to the heated side and applied Neocolor II purplish red to the cherries. I then turned the heat to the highest setting and blended the purplish red with a paper stump. Shading the Cherries 6. Shade the red cherries I turned the Icarus board up to level 4 and applied a layer of black cherry P colored pencil to the cherries. The lighter areas of the cherries received lighter applications. Then, on the darker areas, I layered a complementary dark green P followed by indigo blue P in the very darkest areas. I continued layering colored pencil colors: I blended with a colorless blender, then I erased the white colored pencil highlights. Applying Colors to Remaining Ribbon 7. Apply colors to the remainder of the ribbon I cut away the frisket film from the

remainder of the ribbon and began applying colored pencil in local colors: On the shadowed areas I added touches of nectar P. On the shadowed areas, I added touches of nectar P. Working on the Highlights 8. Then I moved my painting to the cool side of the board and lowered the heated side to level 2. I cut the frisket away from the middle cherry and colored its white highlights. I moved the painting to the heated side and applied Neocolor II yellow to the cherry. Then, with the heat turned to its highest setting, I blended with a paper stump. Next, I lowered the heat level to 4 and layered yellow ochre P on the lightest areas, pumpkin orange P on the midvalue areas, and raspberry P on the darker areas. Following this, I layered crimson red P over the raspberry P and the areas I wanted to be lighter red. In the red shadowed areas, I layered complementary kelp green P colored pencil. In the yellow shadow areas I layered complementary manganese violet L. I then applied more yellow ochre P , followed by canary yellow P in the lightest areas of the cherry. Adding the Final Touches 9. I then removed the rest of the frisket film and, with the Icarus board at level 2, I colored in the lightest areas of the table with Neocolor II silver gray. I then layered Neocolor II light gray in the diamond shape between the red and yellow cherries. Next, I applied Neocolor II steel gray to shadowed areas on the table. With the Icarus board at its highest level, I blended the lighter table colors with a clean stump. Using a fresh stump, I blended the shadow colors. To replace highlights, I added Neocolor II white to a little water in a watercolor cup and rubbed the white against the bottom of the cup until I had a creamy white liquid. With a small round watercolor brush, I touched up the highlights. Having completed Ribbon Fantasy, I could sign it and spray on four to six coats of workable fixative, waiting several minutes between coats. And, there you have it! Peruse through past issues of the magazine for more art demonstrations, tips and techniques, advice and interviews, here.

Chapter 3 : The Secret Weapons of Colored Pencil â€" Mastering Colored Pencil (Ages 16+) - Alliance for

Mastering Colored Pencil has 11 ratings and 5 reviews. Chris said: This is an outstanding explanations of colored pencil drawing! It covers different tec.

Chapter 4 : Marker vs Colored Pencil: How to Color Manga Eyes

In Mastering Colored Pencil, artist and colored pencil evangelist Lisa Dinhofer presents everything artists need to know about traditional and contemporary drawing techniques, materials, and color theory in order to master this versatile medium.

Chapter 5 : Mastering Colored Pencil : Lisa Dinhofer :

For a book with a title called Mastering Colored Pencil, I found the book to be lacking in tutorials that teaches you to master the medium.. This book by Lisa Dinhofer is more of an introductory guide to coloured pencils.

Chapter 6 : Master Colored Pencil with This Step-by-Step Demonstration â€" Max Mallie's Blog

Mastering Colored Pencil, Step-by-Step Colored pencil is translucent, so as you layer and blend colors, those in the lower layers show through, allowing you to create luminous effects and subtle shifts of value and hue.

Chapter 7 : Amy Lindenberger Home Page

How to create values by selecting four color pencils.

Chapter 8 : Mastering Colored Pencil by Lisa Dinhofer | calendrierdelascience.com

When you sign up to our newsletter we will not only send you a link to download our full-size promotional issue,

containing some of the best articles from last year, but you will also be eligible to receive exclusive giveaways, special offers, and updates.

Chapter 9 : Mastering Colored Pencils â€" The Art Students League

"Mastering Colored Pencil presents all the traditional as well as contemporary techniques artists need to draw with this amazing versatile medium. Included are over 15 step-by-step demonstrations and thoughtful exercises that are sure to help every artist achieve striking results with pencils"-- Provided by publisher.