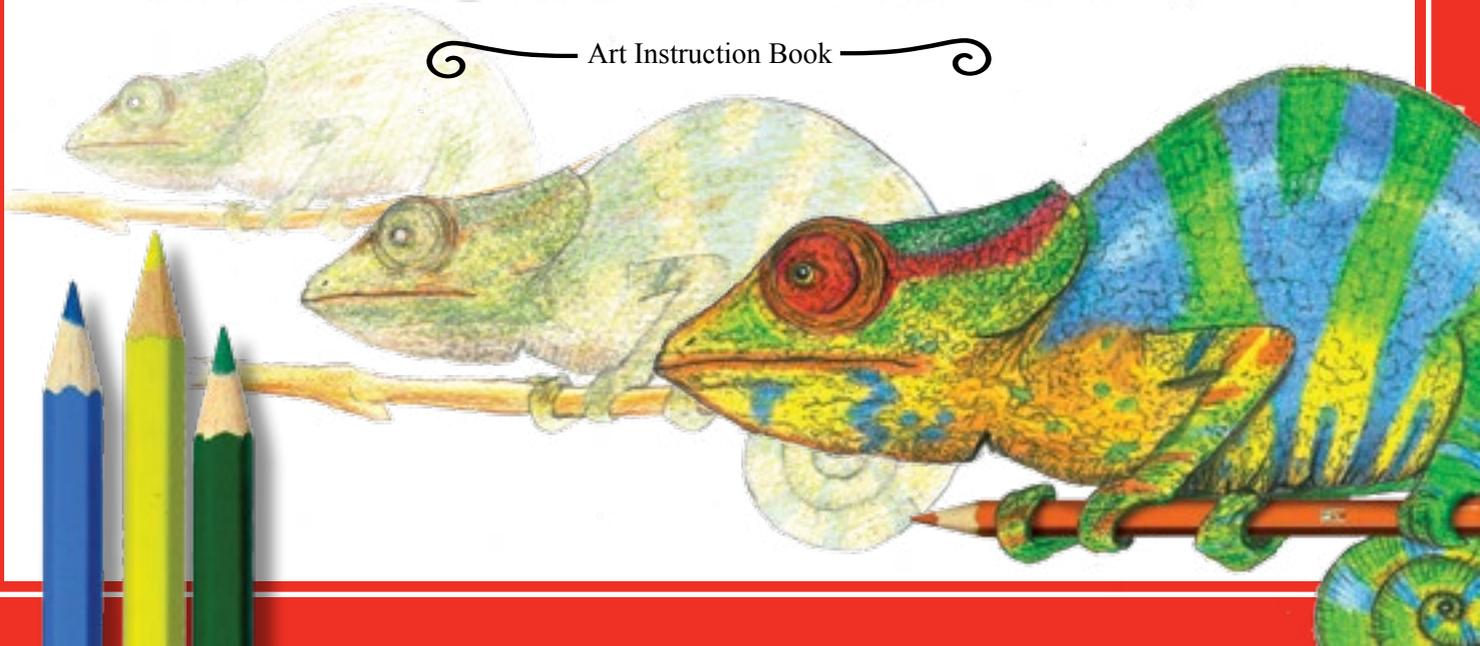




FABER-CASTELL®  
since 1761

# COLOR PENCIL

Art Instruction Book



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Color Pencil Art

SKETCH • DRAW • COLOR

Learn tips and techniques that show how to create original color pencil drawings.

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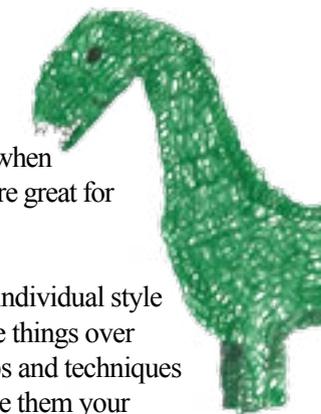


## INTRODUCTION

Are there things that you like to draw? Perhaps you enjoy sketching flowers or imagining dinosaurs. You might like dreaming up cool new fashions or inventing cars. Maybe you're into making patterns and designs, cartooning, or making landscapes or portraits.

Drawing with color pencils makes it easy. You can draw all the things that you normally do with pencils, with the added benefit of making your art colorful. They are easy to take along for sketching because all you need are the pencils and some paper and you are ready to go. You'll find that color pencil is ideal when you want a lot of detail and you can color even the smallest areas with the fine points of the pencil. They're great for layering and discovering new colors.

Just like your handwriting, your drawings are a unique expression of your individual style and personality. This doesn't mean you have to be stuck drawing the same things over and over. It's good to try new ways of drawing. In this kit you will find tips and techniques that can be very useful in developing your drawing skills and if you practice them your drawings will improve. So let's get started experimenting and discovering your unique drawing style.



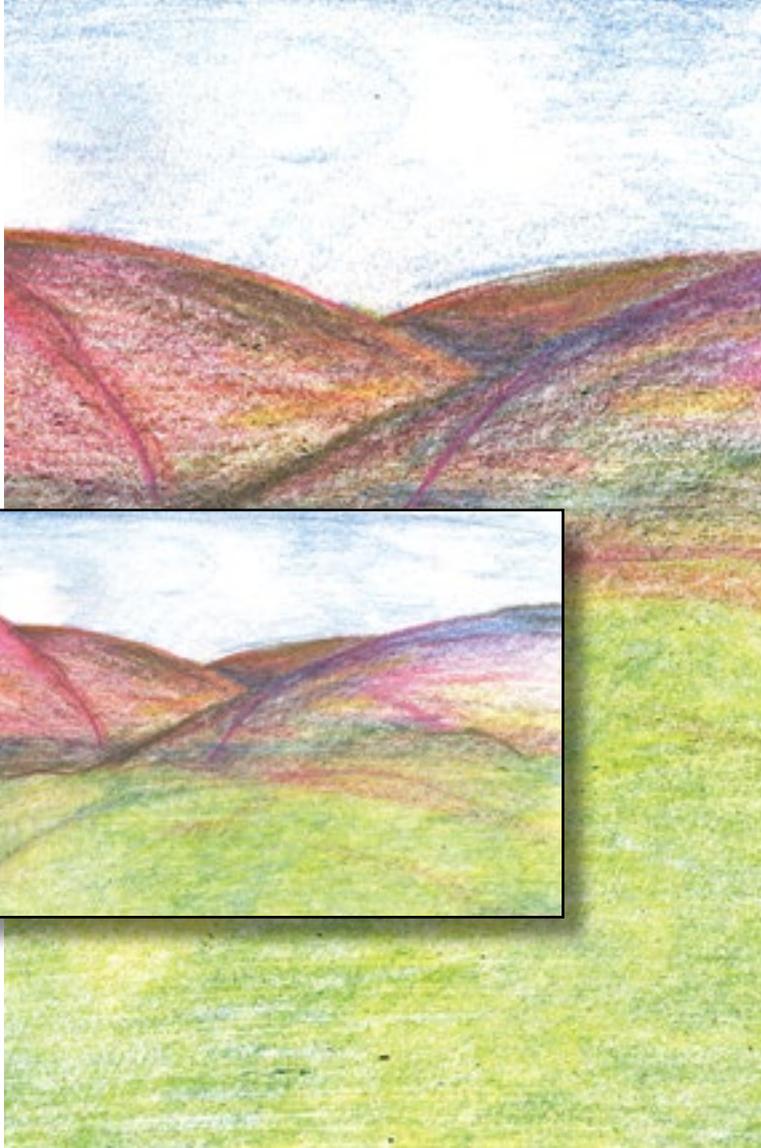
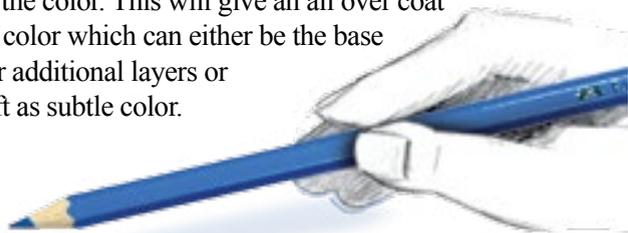
## Holding the Pencil

For maximum color intensity use a well sharpened pencil, hold it close to the tip and almost perpendicular to the paper. Press to apply color. Work in a small area, either with tiny circular strokes or tight back and forth hatching marks.

Use this grip to get a hard, clean line for outlines and accents.



For a lighter touch and as the basis for subtle blending effects, work with a sharpened pencil. Hold it midway along the barrel and grip it with your thumb, index and middle finger as if you are picking something up. Lay the side of the pencil lead almost flat against the paper to fill in the color. This will give an all over coat of color which can either be the base for additional layers or left as subtle color.



## ABOUT THE MATERIALS :

This kit includes 10 Faber-Castell® Colored EcoPencils that are made in Brazil from reforested wood and vibrant break-resistant pigments. These 10 colors have been selected to produce many different hues by mixing and layering. You will learn to create unlimited colors from just these 10 pencils.

### Color Wheel

The Color Wheel illustrates the basic colors:

3 Primary: Red, Yellow and Blue

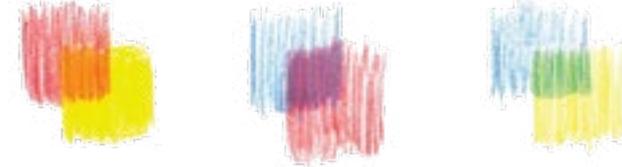
3 Secondary colors: Orange, Green and Violet

The results of mixing the primary colors are:

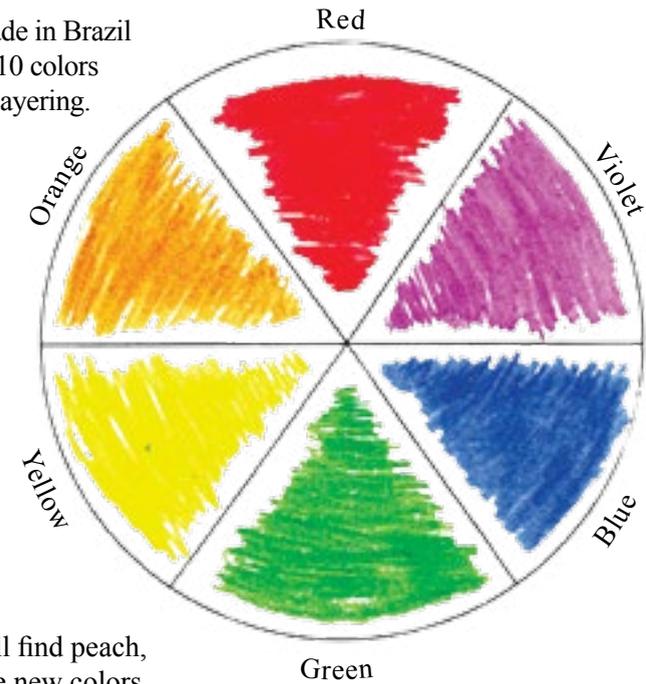
*Red + Yellow = Orange*

*Blue + Red = Violet*

*Blue + Yellow = Green*



In this kit, in addition to the primary and secondary colors you'll find peach, magenta, black and brown, all of which can be blended to create new colors.



## COLOR MIXING:

Create a chart to experiment with mixing and blending colors. Make notes of the colors you combine so when you want to use that particular color in a drawing, you can refer back to your color chart.

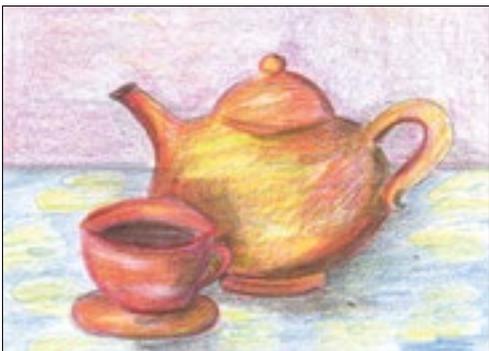
Divide a page into squares and fill each one with a different color. Experiment with mixing and layering colors and see how many you can create with just the 10 basic colors.



## Tonal Layering

If there is a color you want and are not sure how to achieve it, experiment by laying down the base color and then try varying amounts of the blending colors. Start with the lighter colors. Sometimes you need to go back and add extra layers of your first and second colors or bring in a fourth or fifth color in order to get the color you envision. The key to color pencil art is layers upon layers of rich color.

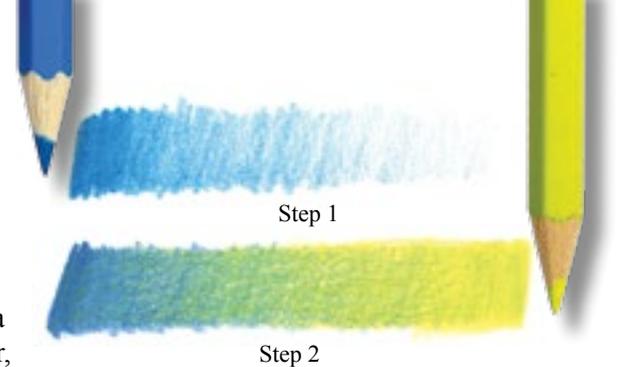
When you are mixing colors by layering, the color that is laid down first will dominate. When colored over, the new color will change the background color but the overall tonality will be that of the first layer of color.



## Layering and Blending

1. Start with the blue pencil and draw a band of color that is intensely rich blue on one end fading to a very light blue on the other end.
2. Now take the yellow pencil and starting at the opposite end of the band lay down color that gradually overlaps the blue. You will have a band of color that ranges from blue on one end to yellow on the other, with a section of green in the middle.

Try this with other color combinations.



The color band exercise shows the variations with just two colors. By combining additional colors, 3 or more, you can create even more hues.



## COLOR PENCIL ART TECHNIQUES

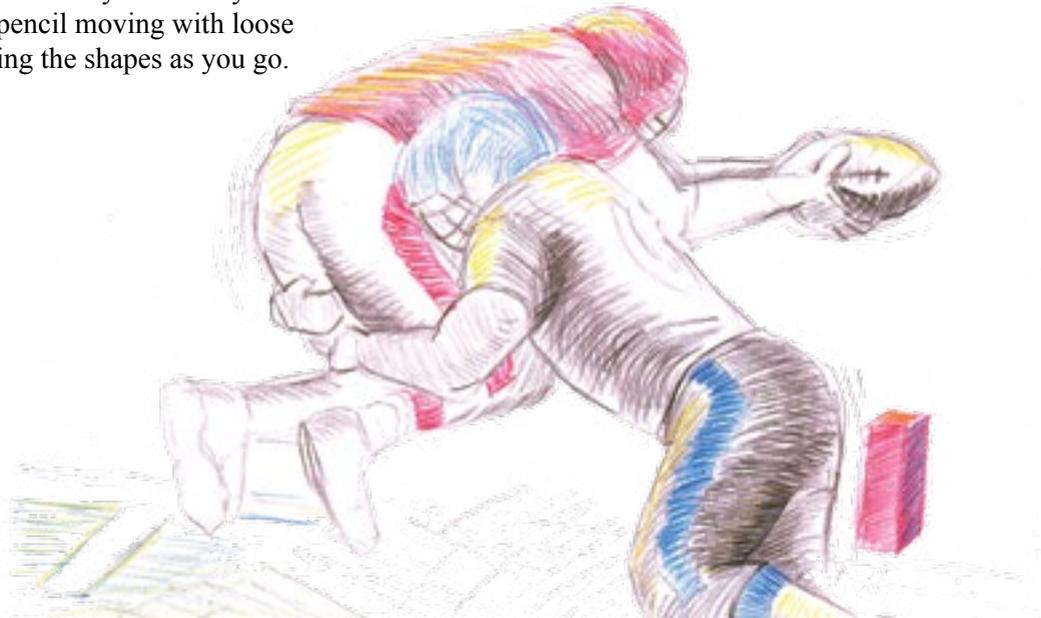
### Grading

You can get rich effects with just one color, too. Graduate the color by starting with intense color at one edge where the object is in shadow and gradually taper off the color. This will add depth and dimension to your drawings.



### Sketches

Hold the pencil as you naturally do when you are writing. Keep the pencil moving with loose sketchy strokes, building the shapes as you go.



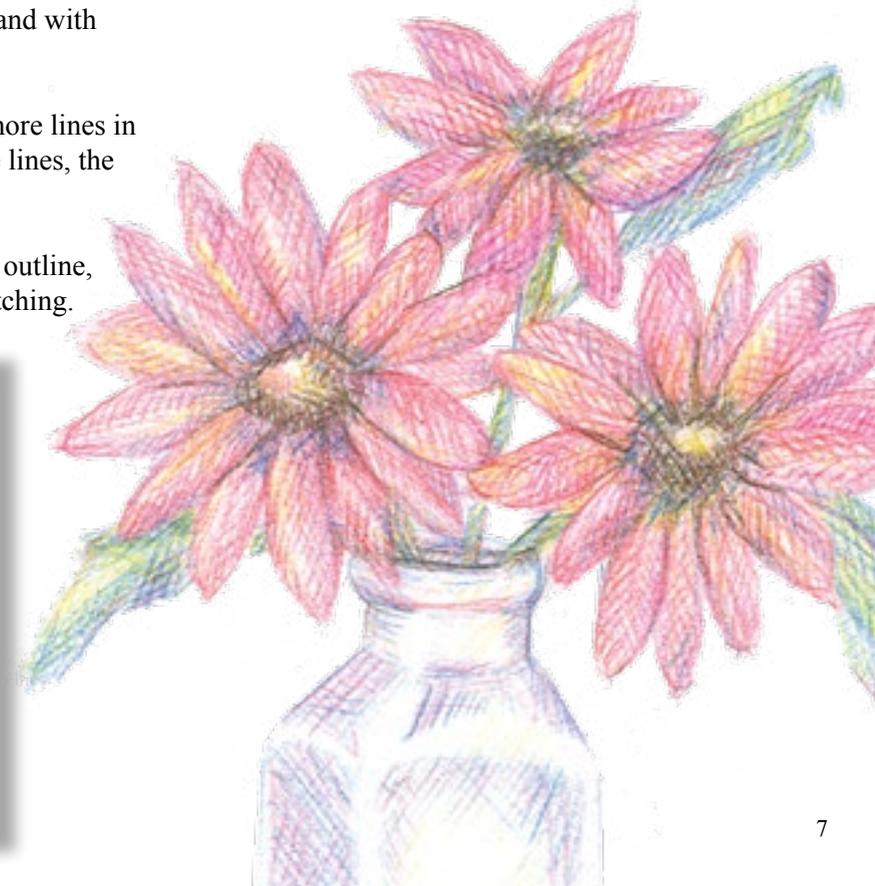
### Cross Hatching

Hatching is done by making close together parallel lines. In cross-hatching, you place overlapping lines at right angles to the first set of hatch marks.

Try hatching and cross-hatching with one color and with several colors.

Create varied degrees of darkness by applying more lines in some sections. The closer together you place the lines, the darker the color.

Try creating a simple object without drawing an outline, allowing the object to emerge from the cross-hatching.



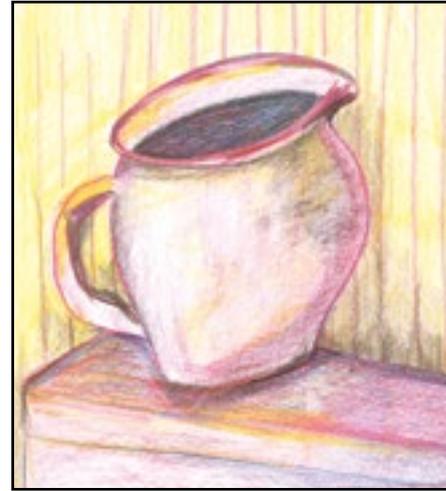


### Color Intensity

Fill an area with a light coat of color, leaving some of the background paper showing. Increase the color intensity by applying more color in some places and leave others with light color. The uncolored and lightly colored areas will provide highlights.

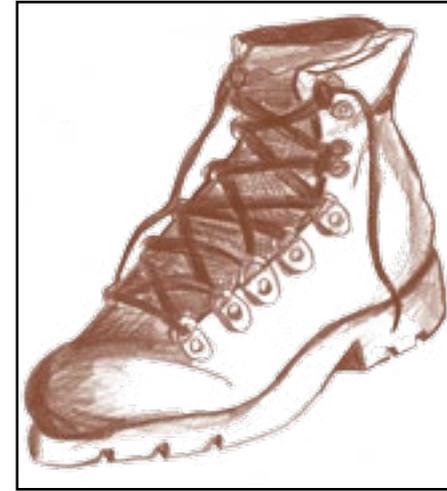
### Burnish

This polishing technique rubs the pigment into the surface of the paper. Use a clean cotton cloth or a cotton swab to vigorously rub in the color. Some color may come off, but that is not a problem because you can add more color and burnish again.



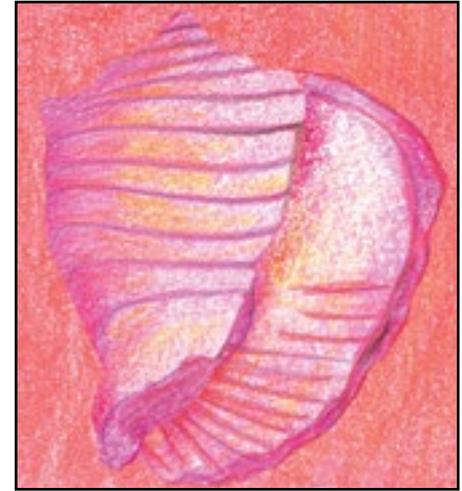
### Outlining

Place hard lines of color around objects or sections of your drawing when it is almost completed.



### Single Color

Work with light and dark shades of just one color.



### Monochrome Palette

Use only warm or cool colors\* to compose the drawing.



\*WARM COLORS: red, yellow, orange, magenta

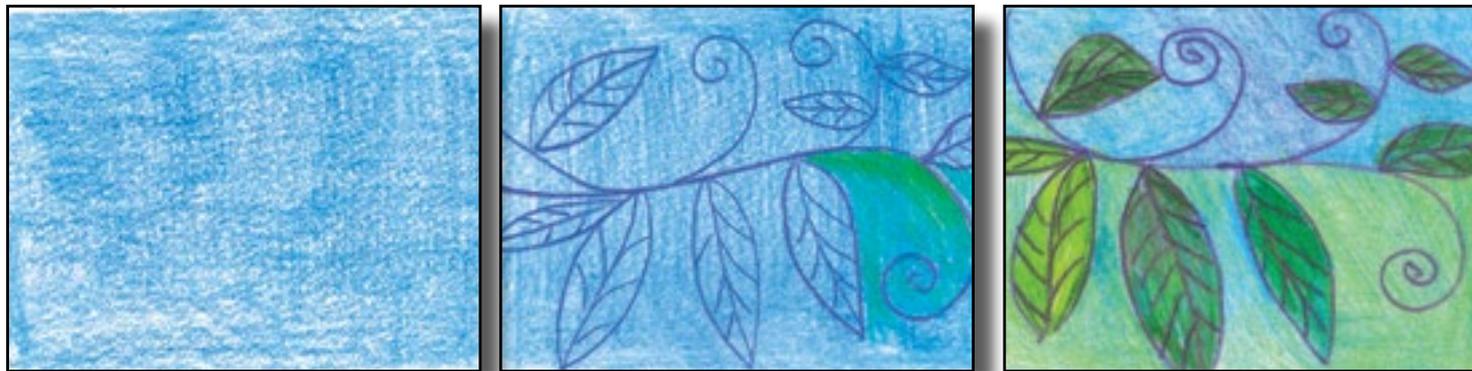


COOL COLORS: blue, green, violet



NEUTRAL COLORS: black, brown, peach





### Imprimatura

With this technique you unify your drawing by underlying it with a common hue\* to create a mood or feeling.

Using the side of the pencil lay down a field of color and then draw over it with other colors. Continue to add layers of color to build up the picture.

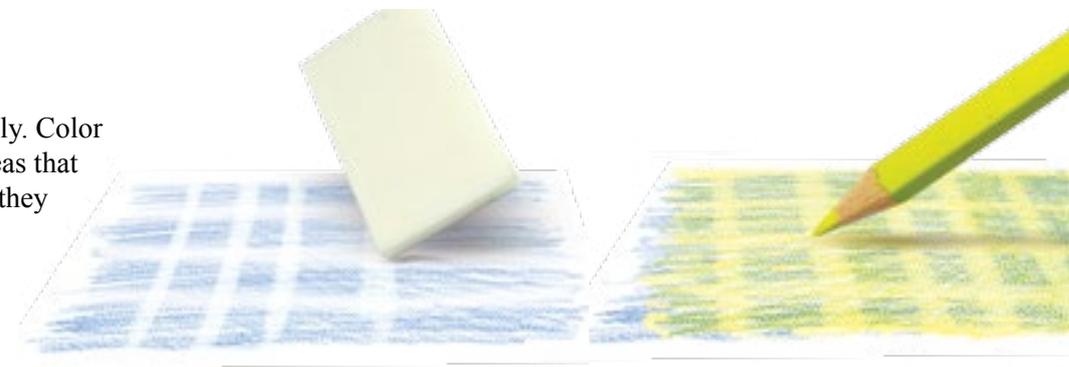
These examples illustrate the way background colors lend an overall tone to the drawing: yellow on the left and blue on the right.



\***HUE** (pronounced - *hyou*): A shade of color

### Erase

Lay down color. Erase selectively. Color over with another color. The areas that were erased will be purer since they are not a mixture of colors.



Continue to build up your drawing by adding more layers of color and spot erasing.



## CREATING TEXTURE

Start by placing small light color marks on paper. Then, using the side of the lead, cover with another color allowing the bottom color to create subtle texture and variety.



Notice how the pencil marks themselves create the feeling of texture. Instead of blending the colors into a smooth layer of color, you can clearly see the strokes as well as the textured surface of the paper.

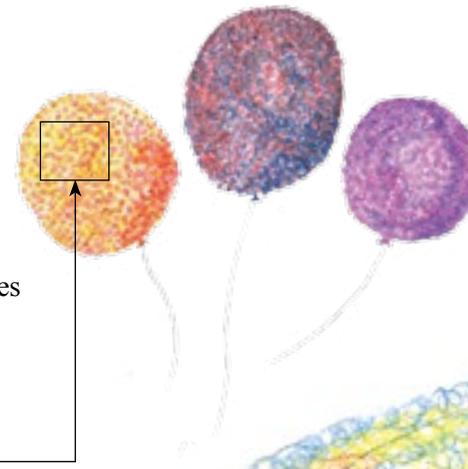
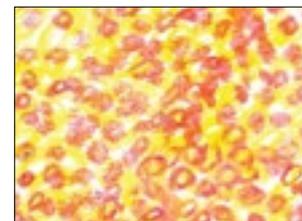


## \* IMPRESSIONISM:

This is a style of painting that originated in Paris in the late 1800s. In Impressionist art the artist captures a fleeting moment of form and light instead of trying to paint a realistic image with solid colors and details. The paint strokes are visible and colors are applied side-by-side with little mixing and blending. Your eyes actually do the mixing. There are many well known Impressionists, including Claude Monet, Pierre-August Renoir, Camille Pissarro, George Seurat and Paul Cezanne.

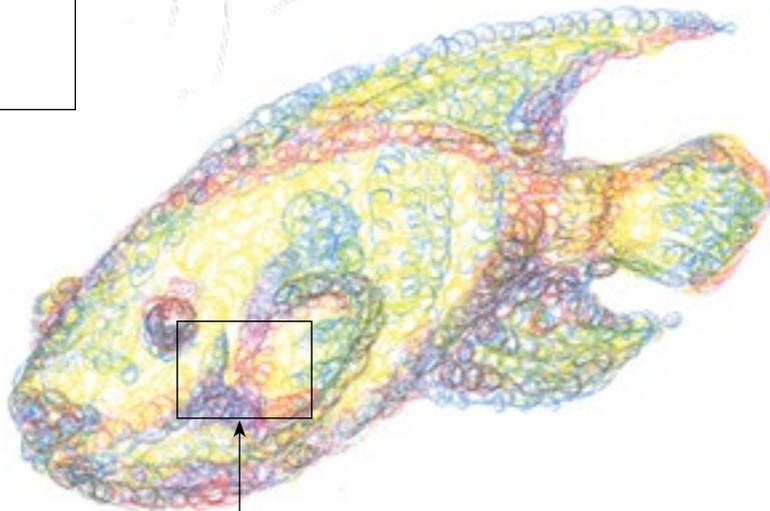
## Pointillism

Make lines, dashes and dots to build up color, making your eyes do the mixing. This was an approach used by the Impressionist\* painters and is similar to the way digital images are made up of pixels.



## Swirl Color

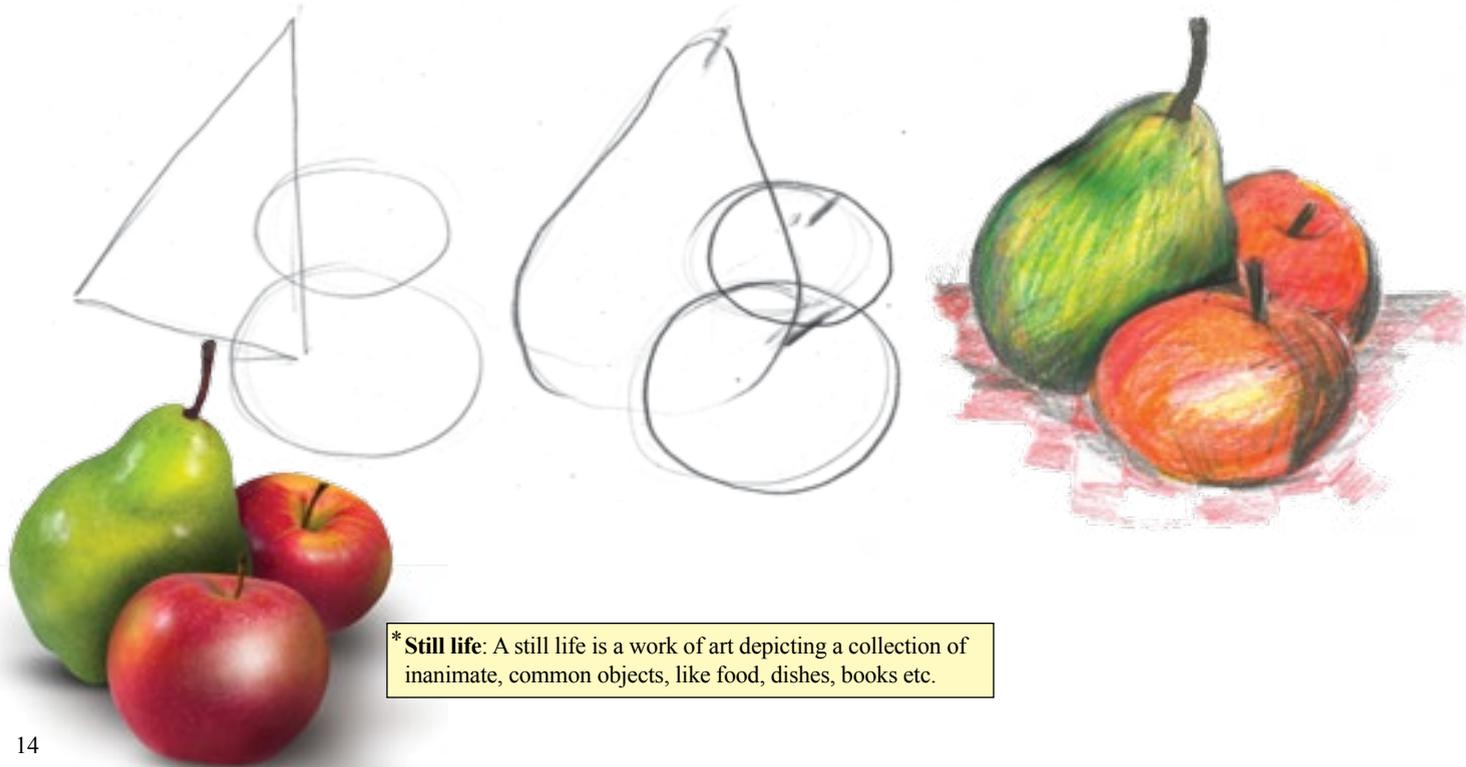
Make tiny circular overlapping strokes to build up and blend color.



## Using Shapes

Objects are made up of basic shapes. You are going to start by sketching in the underlying shapes and then adding the details.

Set up a simple still life\* arrangement like the fruit below. Forget what the objects are called and just think of them purely as shapes: circle, triangle, square, oval, etc. Lightly sketch the basic shapes that represent these objects.



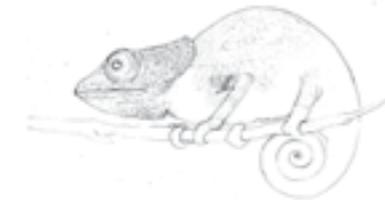
\***Still life:** A still life is a work of art depicting a collection of inanimate, common objects, like food, dishes, books etc.

Define the shapes by softening the edges and adding details.

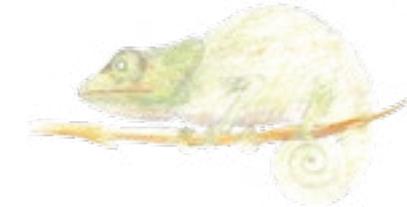
Turn flat shapes into 3-dimensional forms with shading and shadows. Shine a light directly on the arrangement. The side closest to the light will be the lightest and the side furthest away will be darkest. A shadow will fall along the angle of the light and in the shape of the object. Notice how the shadow lightens the further away it is from the object.

Add shadows and dimension to the objects with the black or brown pencil. The darkest part of the drawing will be where the object and the shadow meet.

*Shown below is a step-by-step process of building up color by applying layers and blending.*



1. Lightly sketch the outline of the object with a graphite or color pencil.



2. Add in the shadows and darker areas to give the object shape and dimension.

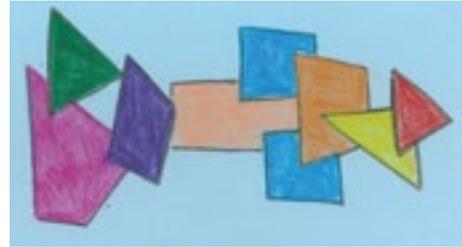
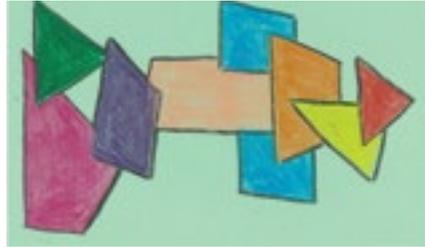


3. Now build up the color by layering and blending to complete your drawing. Leave the highlights uncolored. The background paper will show through and be the lightest part of the drawing.



## PAPER EFFECTS

Paper comes in a variety of thickness, stiffness, colors and textural surfaces. We have provided some different types of paper to get you started. As you will discover, the choice of paper influences the art you create.



## Colored Papers

The same drawing will look very different on a white or color background. When you use paper that has color it will lend an overall tone to the drawing. It also provides instant background color for your art.

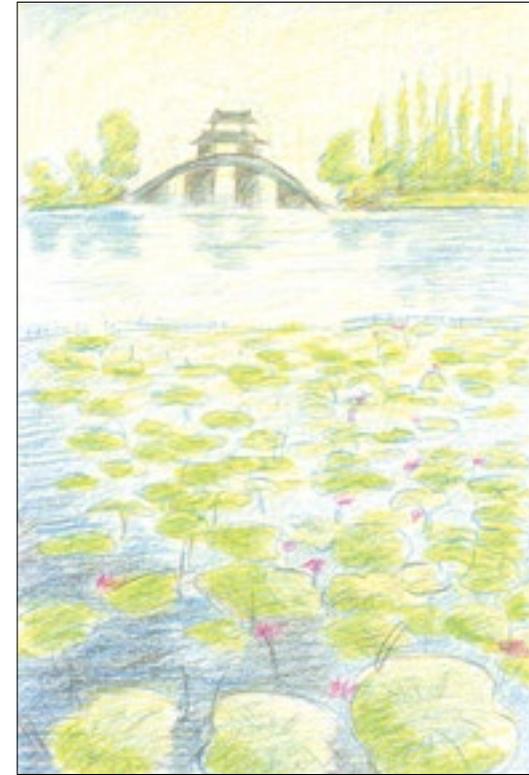
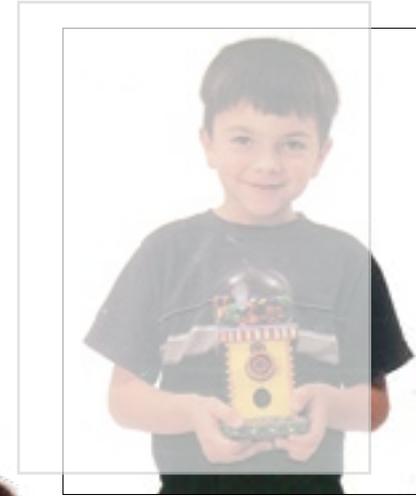
## Translucent Paper



Vellum can be used for tracing and as a drawing surface.

When tracing, place the paper over the subject and sketch the general outline and shapes. Then, in order to see the sketch more clearly, place the drawing on white surface and continue to develop the drawing on the vellum.

## Rubbings

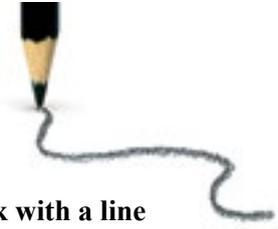
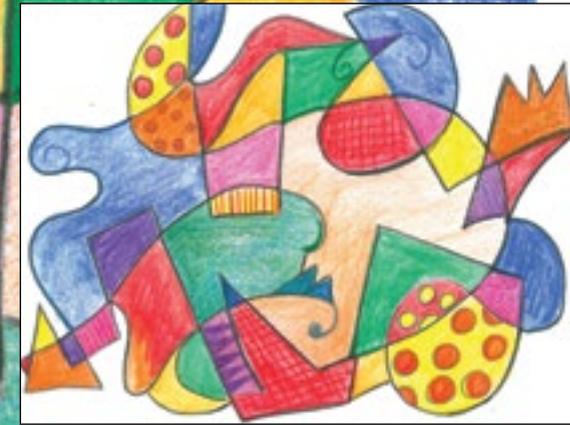
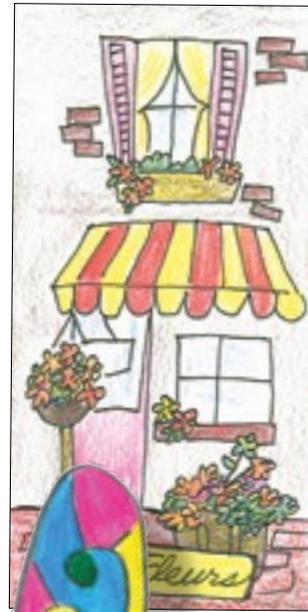
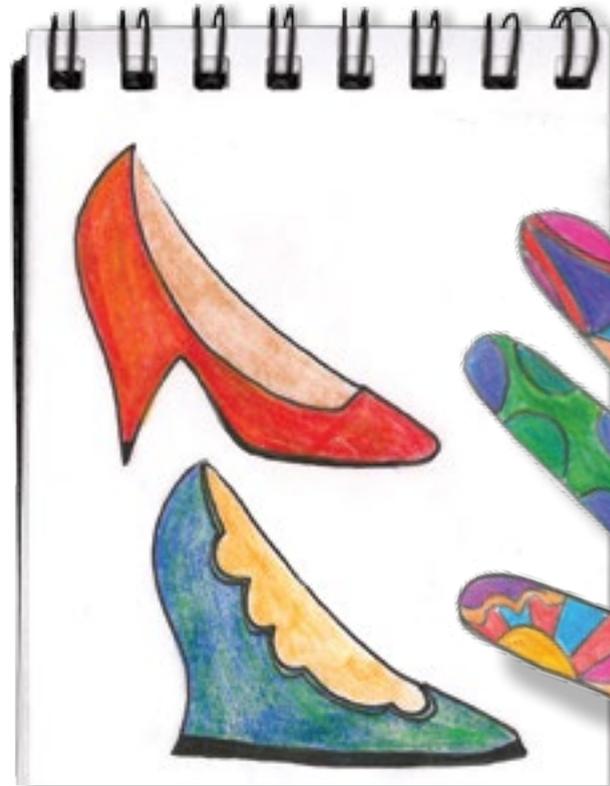


Drawings done on vellum have a misty, light and delicate air. You can back them with white or colored paper.

### Outline Drawing

Draw the outlines of a picture with the black pencil or a pen. Color in the details with the pencils.

### BUILDING A DRAWING



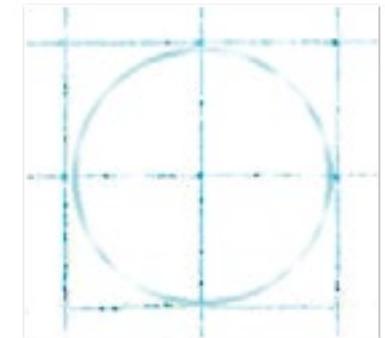
### Go for a walk with a line

Start at any point and without moving the pencil off the paper, meander around creating an abstract design. Combine the different pencils to fill in some of the spaces with dots, hatch lines or smudges.

### Geometry

Use the repetition of simple geometric shapes to create a composition.

### EXPERIMENT & DISCOVER



Color pencils are ideal for the rubbing or “frottage” technique. Place a sheet of lightweight paper over any textured object and with the side of the lead, skim the surface to reveal the underlying texture. Try this with carved surfaces, tree bark, rocks, lace, coins, and other hard textured objects.

### Wood

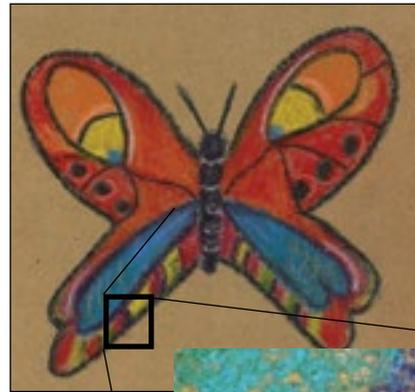
Draw and color on wood as you do on paper. To make the color permanent, coat with a clear waterproof acrylic glaze.

### Sandpaper

Draw on fine grained natural or black color sandpaper. The rough texture of the paper will hold the pigment and intensify the color.

### Unglazed Ceramic

Try coloring on tiles, terra cotta flower pots and other uncoated surfaces. These will require sealing to make the color water resistant.



Close-up of sand paper

## Growing 215 square feet of wood...every hour

Our 25,000 acres of pine forest in Brazil produce 215 square feet of wood every hour! This natural reforestation, certified by the Forest Stewardship Council (FSC), provides the wood for over 80% of the pencils Faber-Castell produces. This conserves our natural resources and ensures the consistent quality of Faber-Castell pencils.

Faber-Castell is the winner of numerous international awards for commitment to sustainability and global responsibility.

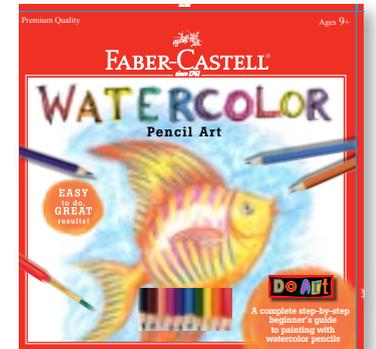
Learn more about the 250 year company history at:

[www.GreatArtStartsHere.com](http://www.GreatArtStartsHere.com)

If you have enjoyed this adventure with Color Pencil Art you may be interested in these other Do Art products.



### Watercolor Pencil Art



### Drawing & Sketching





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