

# coloured pencil hints and tips **curly/wavy fur**

## **Drawing black wavy fur with coloured pencils**

It's not often you draw just a patch of hair or fur, but sometimes it's good just to get to grips with the texture on it's own, and not get bogged down with the details in a whole portrait.



Drawing black wavy fur is really all about drawing shapes. The tricky part is switching off the part of our brain that wants to take over and make us draw what it thinks fur should look like! Starting off with plotting in the major shadows with a black pencil, then adding some of the highlights - it's all very rough to begin with and the best way to deal with it looking so rough is to set yourself expectations - expect it to look pretty awful for about two hours! Keep adding shapes as you can see them - more will emerge as you add more pencil. Once you have covered the surface of the paper, you can start to add in a little detail - this will give you even more shapes to work with and this is where it starts to come together - top right - and where you can start to add more definition and contrast.

I've used Polychromos Black, Paynes Grey, Dark Indigo, Pablo Light Grey, Caran D'Ache Museum Aquarell White. The surface is Dark Grey pastemat.

# coloured pencil hints and tips **dog eyes**

Being as accurate as possible with your outline is very important. The shape of the dog's eye is part of the character - angle of the eyebrow, whether the dog has droopy eyes or very round eyes - ensure that you have everything in the right place and the right size.



Increase the intensity of the colour, again gradually using very soft pressure. I like to work in small circles when drawing eyes. And envisaging working on an actual sphere will help to create the lovely roundness you are wanting.



I like to work on the outside of the eye first. This gives me a good frame to then create the inside. It also means that I'm more likely to get the size right and the shape right. Add in the eye lids, and any subtle shading around the outside of the eye. You can revisit this later, but just having something to give context to the eye will really help.



Use dark browns and dark reds to add intensity to the pupil area. If you're using oranges in the iris, this will help when blending the two areas together. If you use black and blue for the pupil and blend into an orange iris - you are likely to get green.



For me - less is always more. My eyes are created using very soft pressure, quite loosely to begin with, layering gently to get the lovely subtle look with glowing highlights. I tend to always start off with dark indigo for the pupil. Try to keep any bright highlights free of pigment.



As you get to know your pencils and the colours and what effect they have on other colours - you'll soon find your favourites. One of mine is the warm grey ii polychromos. A neutral grey, brilliant for blending and smoothing - and in eyes amazing for adding subtle lighting - this is my go to pencil for creating realistic looking eyes.



Add colour gradually and lightly. At this point if things go wrong, you can still lift most of the pigment off and start again, so working with light pressure is always a good idea. Use colours that match the dogs eyes, and also choose some brighter colours just to help with the lighting.



Finish off with the tiny detail. Details are much easier to add once you have a few layers down. Working on the pastelmat does mean you can get light over dark. Use the polychromos white over your highlights as a last step - it's quite a hard pencil to layer over the top off. You don't need to burnish your eye, but if it's looking grainy, use your warm grey ii to help smooth.

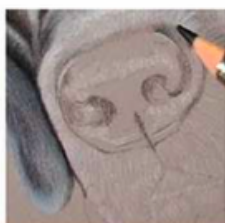


# coloured pencil hints and tips **dog noses**

Dog noses - daunting, challenging, all the detail! Well actually once you get the idea in your head that you're drawing shapes, and that you don't have to draw every single tiny little detail, then they are far less challenging.



As with everything, ensuring you have the right shape and angles is key. Measure, measure and measure again - because it's now that you want to be able to correct anything if you need to.



I start with a basic outline of the nose, putting in all the dark areas like the nostrils and any dark creases. I'll then add in the highlights gently, using light pressure. I'm not going into any detail at all just yet, just adding values.



I don't draw every single little lump and bump, but I find using small circles on the top of the nose helps to create that texture really nicely.



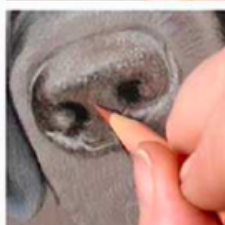
Once all the basic tonal values are in, I'll then start to increase the intensity. Really dark darks, and again using small circles and adding sketchy marks I can create the texture of the dog's nose without having to add loads of details.



I find using pencils really useful combined with polychromos for noses. They are softer and blend really nicely.



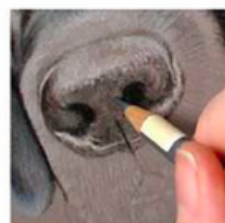
Even though this is a black nose, there is still colour - either from a reflection or just the pigment. Adding in the subtle colour in between layers of the darker colours helps to give a realistic feel to the finished drawing.



Keep increasing the intensity of the darkest colours - using blacks, greys, dark blues.



Once you have a few layers down it's easier to start adding in details and to blend the colours together.



Using small circles with the darker colour - black in this case, I pull out a few of the highlight areas on the top of the nose - less is more really, if you tried to pick out every little detail it would just be too much.



Using a sharp white pencil - polychromos is a good one at this stage as you won't be layering over the top of it, enhance any of the highlight areas. Using pastelmat you can go light over dark which is a huge advantage.



Increase the intensity of some of the highlights on the top of the nose with a sharp white polychromos. Don't go overboard though...



Final edits to the highlights



Final edits to the dark areas, sharpen up details like the crease in the middle of the nose, the nostrils and any dark areas around the nose.



## Some tips for creating leather

Leather is one of the most wonderful textures to draw! I find it really therapeutic, a few things to ensure you get right before you start:

Have a really good line drawing in place before you start, but don't go overboard on adding in any detail - as that will all be lost when you add your first layers! Plus I get really confused with lots of lines.

Again like the eyes, start with a good structure to add to - so I like to add in shadows around the leather first - so I know how dark my mid tones will end up being plus it gives me a good base to start from.

Follow your reference photo - ensure you have the layers of leather correct - a nose band like this has many layers of leather and padding, so get those in first.

Use a cold grey i or ii for your highlights, and as with everything add the colour with very light pressure to begin with. When you start to add the mid tones, blend your colours by very gently adding your pigment over the top of the other colour and gently blending outwards - hard to explain in words but hopefully you get the gist.

For stitching, really study your ref photo, and be really really really precise with your marks - there's nothing worse than a wiggly line of stitching - so be careful.

For white stitching, I find adding the white in first with quite a strong pressure using a polychromos white, is enough to leave the stitching showing once you add your colours over the top - you can always go in and brighten up.

You will be creating a lot - and I mean a lot - of layers, keep going, keep using light over dark and vice versa and you will end up with gorgeous smooth looking leather. I think leather is the one thing that you can't rush - be precise and careful.



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