

Golden Retriever

In-depth Coloured Pencil Tutorial



Bonny[®]
SNOWDON
ACADEMY

Materials

Support

White Clairefontaine Pastelmat Board

Photo by: Bonny Snowdon

Pencils - I have used a variety of different pencils due to either their colour, or the way they react with the other pencils when layered. If you don't have the colours I have listed here, don't worry, pick colours that have a close match if you can, but remember that the tonal values in a drawing are more important than the colours, so concentrating on your shadows, mid tones and highlights will be where the realism will come from.

Faber Castell Polychromos (FCP) Dark Sepia 175, Dark Indigo 157, Burnt Siena 283, Black 199, Burnt Ochre 187, Walnut Brown 177, Cadmium Orange 111, Cold Grey 1 230, Warm Grey 2 271, Caput Mortuum Violet 263, Terracotta 186, Cinnamon 189, Brown Ochre 182, Warm Grey 1 270, Warm Grey 4 233, Light Yellow Ochre 183, Caput Mortuum 169

Caran D'Ache Luminance (CDL) Burnt Ochre 10% 872, Apricot 041, Dark Flesh 5% 741, Brown Ochre 10% 832, Sepia 10% 902, Buff Titanium 801, Naples Ochre 821, Ultramarine Violet 630, Cassel Earth 046, Dark Flesh 40% 745, Herculanium Red 068, Sepia 50% 906

Caran D'Ache Pablos (CDP) Orangish Yellow 031, Cream 491

Caran D'Ache Museum Aquarelle (CDMA) White 001

Derwent Studios (DS) Burnt Yellow Ochre 60, Venetian Red 63, Copper Beech 61

Derwent Lightfast (DL) Persian Orange, Oyster, Mars Orange, Merlot, Natural Brown, Flesh Pink, Cinnamon, Mars Black

Derwent Drawing (DD) Chinese White 7200, Ivory Black 6700, Light Sienna 1610

Other Tools:

Slice Manual Pen Cutter

The Slice tool can be substituted with a normal craft knife, the Slice is a ceramic-bladed craft knife that is very gentle on the surface of the paper and is much safer than the usual steel blades. You are aiming to gently scrape away pigment rather than cut or scratch the surface of the paper. I use it slightly on its side and gently use it like a pen to create hair highlights and shapes.

Scotch Magic Tape

The Scotch Magic Tape is a great way to add back in specific shapes, particularly when it comes to curls in fur. The trick is to use the tape when you already have a few layers of pencil down on the surface as it can lift all the pigment away rather than just the bit you want. Hold a piece of the tape between your fingers and allow the loose end to drop onto the area you want to add a highlight or shape. Then using a pencil draw over the top of the tape the shape you want you highlight to be. Lift the tape and you are left with the shape as the tape has lifted the pigment off the surface.

Faber Castell Kneadable Eraser

The Kneadable Eraser is one of my most used tools, I use it to help add highlights and form to my drawings. I mention dabbing out pigment throughout the tutorial, and this is how I use it, gentle dabbing, kneading into a point to highlight a single hair, or using a larger more blunt end to dab out a larger area of highlight. I don't rub with the eraser, just gently dab to pick out a little pigment.

Introduction

Golden Retrievers are the most beautiful dogs, with coat colours that range from almost pure white, to dark red.

I've chosen to draw Meg on White Pastelmat board due to the lovely softness I can get using coloured pencils on this surface, and the subtlety of the colours.

This tutorial is very in-depth due to the complexity of the fur and depth of colour.

I always start with the eyes when I'm drawing a portrait, I feel that this brings the piece to life immediately and means I am encouraged to work through the portrait until it's finished.

I tend to use Polychromos for animal eyes. Polychromos keep a good sharp point, plus they are a little more translucent than some of the softer brands of pencils which means that the layers shine through - perfect for eyes.

I have also used different brands of pencils for this piece - Faber Castell Polychromos for their ability to create fine details, Caran D'Ache Luminance for the blending ability and the % colours, one of two Caran D'Ache Pablos more for their specific colour, Derwent Lightfast again due to their blending abilities and the colours, Derwent Studios, these are one of the hardest pencils and excellent on Pastelmat as they are also very subtle, which means I can use harder pressure, Derwent Drawings, one of the softest pencil makes and great for larger expanses of colour and Caran D'Ache Museum Aquarelle White - one of the best white coloured pencils to use for bright whites and can be used wet.



Step 1



Step 1: Using a sharp Polychromos Dark Sepia, and very gentle pressure start to add the darkest areas around the eye. I like to work on the outside of the eye before concentrating on the eye itself, as this gives form to the eye and I can make sure that it's the right size and shape.

Keep your pressure feather light - and gently build up the darkest colours, outlining the eyelashes and bringing in the darker creases on top of the eyelid.

Add in some little hair lines under the eye and to the right of the eye. Ensure that you are following the direction of the hair and the angle and curvature of the hair lines.

Do the same for the right eye, and then bring in very soft shadows at the bottom of the inside of the eye on the left and add in the shapes of the pupils to both eyes. Again use very very light pressure. The pigment will look very faint, but we are plotting the colours to begin with, and will deepen and richen them later.

Next add the darkest areas around the edge of the nose, with very light pressure, still using the Dark Sepia (don't worry about sharpening it and keeping it sharp, a blunt pencil works well with Pastelmat). Add the dark lines defining the nostrils, and shade in gently the actual nostrils. Add in the line down the middle of the nose and a little bit of shading to show the structure of the nose.

Using the same light pressure and the Dark Sepia, add in a soft shadow down the edge of the left ear. Use your pencil in a sketchy motion, softly following the direction of the hair.

Add the darkest areas around the mouth and the jowl area - again very light pressure with the Dark Sepia.

Step 2



Step 2

Using a Sharp Polychromos Dark Indigo, with very light pressure gently fill in the pupil area of the left eye. Follow the darkest shape in the eye. Darken the edges of the eye and around the bottom where the dark shadow is. Add a couple of light layers over the pupil area with the Dark Indigo.

Next using Polychromos Burnt Siena, add in the brown/orange colour of the eye, to the left edge and up into the top area. Again use very light pressure. You may find the colours are a little grainy, but don't worry, it will smooth out once you add more layers. Keep the lightest areas clean of pigment, use your kneadable eraser to gently lift out pigment if you need to. Add further Dark Indigo to the top of the eyelid to darken.

Next use a sharp Black Polychromos, and with very small pencil strokes and medium pressure, darken all the darkest areas of the eye - top of the eye under the eyelashes and down the right side of the eye down to the corner. Left corner of the eye and into the dark shadow at the bottom of the eye.

Next using Polychromos Burnt Ochre, start to add colour into the middle of the right side of the eye and into the left corner. Next use Black Polychromos and darken up the pupil area, taking notice of the shapes. Use small pencil strokes and light/medium pressure.

Step 3

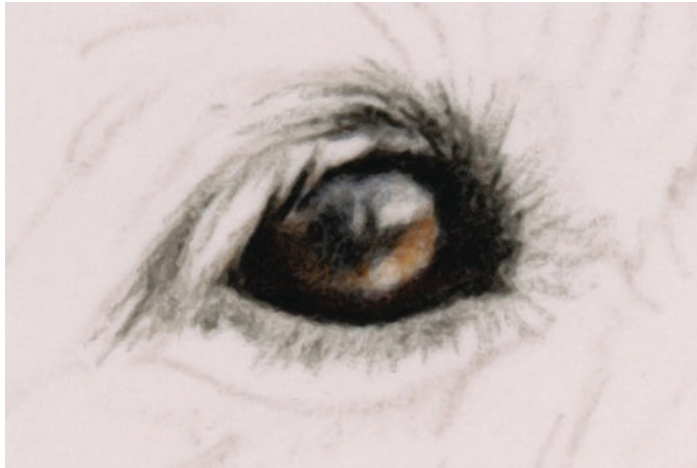
Using Polychromos Dark Indigo, add in very lightly the blue in the catch light at the top of the eye, bringing your pencil down the left side to darken further the darkest part of the eye.

Step 4

Using Polychromos Walnut Brown, start to add in a little more colour definition into the bottom right of the eye, and into the top left. Add a touch of Polychromos Cadmium Orange to the bottom area of the eye, and then with Polychromos Cold Grey 1, gently add colour and smooth out the dark indigo in the catch light. Use the Cold Grey 1 to blend the Dark Indigo to create a graduated tint in the catch light.

Using the Polychromos Warm Grey 2, gently add very light pressure to soften and blend the colours in the bottom right part of the eye. Then with the Black darken the darkest areas again, including the pupil shape and the edges of the eyes. Add Polychromos Caput Mortuum Violet into the deeper brown areas of the eye on the left and right.

Step 3



Step 4



Step 5



Step 5

Using a sharp White Museum Aquarelle gently add a hint of a highlight into the left corner of the eye, and into the bottom eyelid. Lighten up the brightest part of the catch light with the White. Using the Black, darken any areas around the eye that need darkening and add in a touch more Caput Mortuum Violet.

Step 6

Using Burnt Ochre start to gently add in colour above the eyelashes, making sure you draw in the direction of the hair growth. Don't worry too much about details at this stage, this is just the colour blocking stage.

Add in the Burnt Ochre to the right side of the eye, fanning out the colour following the contours of the eye socket. Gently bring colour into the area under the eye, again watch the direction of the fur.

Next using the Black start to bring in a little more definition into the darker areas of the eyelid and eyebrow, gently start to define the lashes. Vary your pressure so that you get soft lines as well as more stronger lines. Add more contrast to the left corner of the eye, and bring in the black to define the bottom of the eyelid. Use light pressure and small round pencil strokes.

Step 6



Step 7

Using Walnut Brown start to add colour into the area below the lower eyelid working across from left to right. Bring in Walnut Brown into the right corner of the eye socket, and flick out the colour following the contours of the eye. Gently add light pencil strokes radiating out from the eye under the eyelid and darken the right corner of the eye, bringing colour down following the direction of the hair. Add a few more feathery strokes to the inside of the eye and around the bottom under the eyelid.

Gently bring the Walnut Brown up and into the bottom part of the eyelashes and work a little into the top of the eyelashes where they meet the top eyelid.

Darken the left edge of the eye gently, and add a few more hair strokes into the eyebrow area. Use your kneadable eraser to gently lift out any highlights you want to add in. I find I use my eraser a lot to smooth and just add a little more contrast to the tones.

Step 7



Using Polychromos Terracotta, strengthen the colour at the top of the eye going into the eyebrow, using very light pressure. Add more flicky pencil strokes to the inside corner of the eye socket and then down and under the bottom eyelid. Add a little Terracotta to the top of the eyelid, and then deepen up some of the darkest areas with Black.

Step 8



Step 8

Using the White Museum Aquarelle, add in a little definition into the eyelashes. You can also use the White to just define some of the hairs around the eye.

Using Polychromos Burnt Siena, add in more colour to the area under the bottom eyelid, follow the direction of the hair, and use very light pressure. Add a few more hairs around the inside area of the eye socket and the top of the eye.

Use the Black to define the hairs on the inside, moving upwards towards the eyebrow, and then under the bottom eyelid.

Step 9



Step 9

Using the Burnt Ochre, start to add more hair texture around the top of the eye. Very gently, leaving out the area where the white hairs are, add the Burnt Ochre in the direction of the hair growth.

Step 10



Step 10

Using the Lightfast Persian Orange, add in definition to the top of the brow area, and bring in some of this darker orange into the edges of the eye socket, under the lower lid and to the left of the eye. Use the kneadable eraser to help bring the white highlight area back and add Persian Orange into the lighter area of the brow to help define the texture.

Step 11



Step 11

Using a Lightfast Oyster, add colour all over the left ear. Follow the direction of the hair, and bring in some of the texture. Let your pencil drift out when you're creating the hairs on the edges of the ear - these want to remain soft throughout.

The colour is very very light, so don't worry that you're not putting much of a mark on the paper, the pigment will however work as a lovely base for the rest of the ear.

Step 12



Step 12

Using Polychromos Burnt Ochre, start to bring in the texture of the ear. Using light pressure and a soft feathery pencil stroke, build up the texture gradually. Concentrate on the feel of the fur and the direction of the hair, if you need a darker area slightly increase your pressure or run your pencil over the area a couple of times. The aim is to create the texture and form of the ear, adding tonal values all in one go. You don't need to cover the whole of the area with pigment, bringing in the texture of the fur at this stage will set the scene for the later layers.

Step 13



Step 13

Using the Luminance Burnt Ochre 10%, using light pressure gently add a layer of colour over the entire ear area. You aren't trying to remove any of the texture lines, more smooth out the layer underneath and blend in. Follow the direction of the hair and at the edges of the ear use gentle flicking motions with your pencil - the tufty bits sticking out at the edge of the ear want to be as soft as possible.

Step 14



Step 14

This is a bit of an odd 'layer' you are going to take out some of the pigment you put in - this is to give a good feel of the form of the ear, and almost sculpt it. Using your kneadable eraser, gently dab away some of the pigment where the highlights are. The aim is not to take all the pigment away, more just lighten it.

Next using Polychromos Caput Mortuum Violet, start to darken the area down the side of the ear. Use light pressure, but you can start to strengthen the pressure if you're happy with where the marks are going. Darken the little area of hair at the top of the ear.

Step 15



Step 15

Using the Polychromos Terracotta, start to layer colour in over the ear, follow the direction of the hair growth, and watch where the darker and lighter areas are. In the lighter areas add looser pencil strokes, in the darker areas bring your pencil strokes closer together - especially around the bottom left of the ear where there is a lot of texture and hair direction changes.

Step 16



Step 16

Using Polychromos Cinnamon, again add a layer over the top of the Terracotta, use light pressure working in the direction of the hair growth. Work your way down the ear, adding the Cinnamon over the darker areas.

Use your kneadable eraser to lift out highlights again - use it gently and just dab out pigment. This will allow for the texture to come through.

Step 17



Step 17

Use the Lightfast Persian Orange and start to add in the hair details. Use light pressure, but increase the pressure slightly for the darker areas. When adding shadow to hair layers use your pencil up and under the hairs lying over the top. Be careful not to cover the entire ear - the lighter parts you can leave as the previous layers show through.

Step 18



Step 18

Using the Polychromos Burnt Siena, work into all the darker areas of the ear, use gentle pressure and follow the direction of the fur. As you come down the side of the ear near the top of the head, use a curved pencil stroke to show the curvature of the ear. I like to think when I'm drawing that I'm drawing on the actual animal, that helps me to understand how my pencil needs to curve and change direction as I'm adding the colour.

Step 19



Step 19

Using the Lightfast Oyster, add a layer of medium pressure colour to the lightest parts of the ear. Adding the Oyster to the softest parts of the ear - the fluffy bits at the top, and then onto the lighter areas in the middle and bottom of the ear will have the effect of smoothing and blending the colours.

Step 20



Step 20

Using the Lightfast Mars Orange with light to medium pressure adding more depth into the darkest parts of the ear, the more we can show the difference between the tones, the more real the ear will look - the darks will recede and the lights will come towards us.

Step 21



Step 21

Using the Lightfast Merlot, again start to work into the darkest areas of the ear, adding that lovely rich dark violet red over the orange creates fabulous shadows. Work over the entire ear, you don't need to add colour everywhere, but deepen the darkest areas and add little touches of shading to create the look and feel of the soft fur.

Step 22



Step 22

Using Lightfast Natural Brown, again work into the darkest areas - the bottom part of the ear and the edge of the ear in particular. Next use the Luminance Apricot and add in a little of this vibrant colour to the top of the ear and down the outside edge of the ear. With the Luminance being wax based this is a great pencil to lightly burnish the layers underneath, it will have a softening and smoothing effect as well as adding a little brightness to the softest parts of the ear. Add touches into the lightest areas throughout the ear, particularly around the textured part on the bottom left - be careful not to use too hard a pressure and make the hair too dark, you're aiming for softness with a touch of colour.

Use the Museum Aquarelle White to bring out a few of the lightest highlights.

Step 23

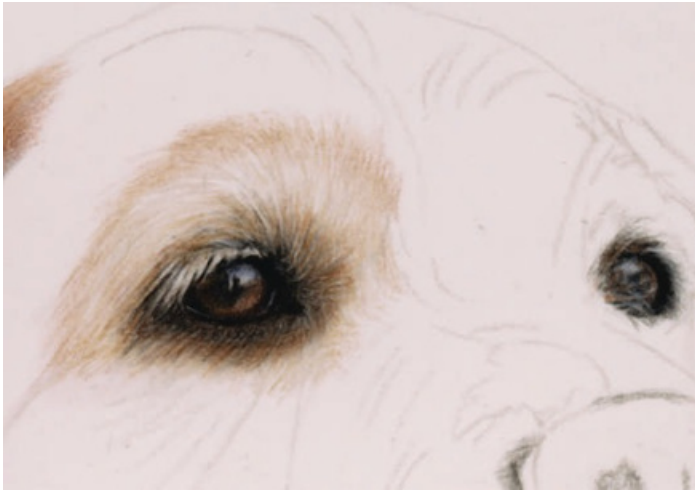


Step 23

Finally use the Lightfast Mars Orange again to darken the darkest areas on the ear, and use a paper stump very very gently just to soften out parts of the ear. If you find the edge of the ear is not soft enough you can use the paper stump on those strands of hair, and also the kneadable eraser just to lighten and soften any bits of hair that might be a little too strong in colour or texture.



Step 24



Step 24

Moving back to the eyes, we are going to work on the right eye. Using the Polychromos Dark Indigo, map out the pupil area and the darker shapes within the eye. Use light pressure. Then use the Walnut Brown to gently add colour into the bottom area of the eye and down the right edge. Use a sharp Polychromos Black to add the darker areas around the bottom top right and the right edge of the eye. Darken the pupil slightly and add in the texture to the inside of the eye where the hair partly covers the eye. Use your kneadable eraser to lightly lift out some highlights in the hair that's lying over the eye. Use the Burnt Siena to add colour to the top of the eye, careful to keep the catch light clean, bring the Burnt Siena down into the bottom part of the eye.

Use the Dark Indigo to darken the pupil still more and to add more of the shape definition. Use the White Museum Aquarelle to brighten the catch light.

Using the White Museum Aquarelle, define the little hairs in the corner of the eye a little more, and add in some hair lines around the top right and the right of the eye. Next using the Lightfast Mars Orange start to add in some of the colour around the eye.

Step 25

Use the Polychromos Black to define the dark areas of the eye even more. Start to bring out some of the fur lines around the right side of the eye and underneath the bottom eyelid.

Use the Polychromos Burnt Ochre to start to add more colour around the eye, use flicking motions with your pencil to add the hairs above the eye, and gently bring the pigment down into the area under the eye. Pay particular attention to the direction of the fur.

Add a little Polychromos Walnut Brown to the bottom eyelid and into the hair above the eye to give definition.

Step 25



Step 26



Step 26

Using the Polychromos Walnut Brown, add more definition into the hair at the top and bottom of the eye, use the Black where necessary to darken, and then using the Slice tool gently scrape the pigment away from the eyelashes to define them a little more.

Step 27



Step 27

Use the Lightfast Flesh Pink and with light pressure add pigment over the top of the dog's head. Follow the direction of the fur growth, and try to bring in any texture on the head. Watch for the change in direction in the middle of the head and the change in direction in the area between the eyes. You will end up with her eyebrow looking a little prominent but don't worry once we get more layers in that will be fine.

Step 28



Step 28

Using Luminance Dark Flesh 5%, repeat the above process. Use light pressure and follow the direction of the hair grown. The aim is not to cover the entire surface of the area, but to include some of the texture of the hair by leaving gaps between your pencil strokes. Work the colour into the eyebrow area so that the paler hair of the eyebrow starts to emerge and stand out. Where you want a slightly darker tone, increase the pressure of your pencil very slightly or run your pencil over the area a couple of times.

Step 29



Step 29

Using Lightfast Oyster work your way over the top of the head again. The light pigment of the Oyster will actually richen the colours underneath and will soften and smooth them - almost like lightly burnishing, although the pressure to use is light to medium. You'll find the pigment in the under layers starts to blend out and become a little more subtle. Again work around the lighter eyebrow areas, you want the definition of the hairs, but in a soft way, so working the Oyster into and around the lighter hairs will blend and soften.

Step 30



Step 30

The next layer starts to significantly darken the head area. Using the Lightfast Persian Orange, relatively sharp, and using light to medium pressure start to darken the top of the head. Look at the little nuances and difference in tone as you work across the head, lighten your pressure in the lighter areas and strengthen in the slightly darker areas. Use soft pencil strokes to add the colour. Make sure your pencil strokes are following the direction of the hair grown, and the length of the hair. Take notice of where the lighter areas are - the middle of the top of the head and then coming down in between the eyes. When working around the paler eyebrow area again try to keep the softness, use small sketchy soft pencil strokes to help define the hairs but keep them soft.

Step 31



Step 31

Start with using your kneadable eraser, and gently lift out the highlights on the top of the head, and clean up around the lighter eyebrow areas. Use very soft dabbing motions with your eraser rather than rubbing.

Lighten the strands of hair where the ear connects to the head with the Museum White, and then with the Lightfast Merlot darken the area where the ear meets the head, add some definition around the side of the head - near the eye and where the eyebrow sweeps down to a point, along the right side of the right eye so add shadow and definition and along the inside of the eye socket on the left eye, again make sure you follow the hair direction. When you add the colour over the other layers, using very light pressure to gently blend with the other colours at the edges, will mean you have seamless colour rather than blocks of different colours.

Step 32



Step 32

Using the Lightfast Flesh Pink work over the mid tones on the top of the head, using a medium pressure the Lightfast will soften the layers underneath and blend in some of the Merlot we added in the previous layer.

Next, using a Polychromos Walnut Brown, add colour to the right side of the head above the eye and come down over the eye socket on the right where it touches the ear. Bring some of the Walnut Brown under the eyebrow area to help define the hairs.

On the left eye again work the Walnut Brown into the area under the lighter eyebrow, start to define the hairs, and darken the area to the right of the eyebrow and bring the colour down to the hair that separates the eye from where the muzzle starts - the hair in this area typically is in a different direction and fans out. Darken the area to the left of the right eye.

Step 33



Step 33

Using the Luminance Brown Ochre 10% add a light layer over the top of the orangey tones across the top of the head, switching to the Luminance Apricot to add a little vibrancy on the top portion and then the Lightfast Persian Orange just to darken up some of the areas around the eyes.

Step 34



Step 34

Using the Lightfast Mars Orange, deepen up the area in the middle of the eye, the top of the head and the darker areas to the side of the head. Switch to the Merlot to add more depth lightly in the darkest areas. Use a paper stump to very gently blend and smooth any areas that are looking a little grainy.

Use the Luminance Sepia 10% to gently add colour over the darker areas just to tone them down a little and add a light violet colour to the more orange tones. Use the White Museum to lighten the lightest areas - top of the head and in the eyebrows.

Step 35



Step 35

Using the Luminance Apricot touch up the brighter areas of the head, using the Lightfast Flesh Pink bring a little more colour into the right hand side ear. If you find there are still some grainy areas, use the Luminance Buff Titanium to gently smooth over those areas, and use the Flesh Pink to smooth off the very top of the head.

Step 36



Step 36

Start with the Luminance Buff Titanium and start to add a light layer of colour just under the left eye. Use light pressure and follow the direction of the fur growth. The pencil strokes can be a little longer in this area.

Next using the Lightfast Flesh Pink work the colour in on the side of the face all the way down to where the head meets the neck and up to the muzzle area which will end up being more of a grey colour. Follow the direction of the fur - this is vital in this area as it will be the fur direction that gives the illusion of shape. Add the colour up and onto the left side of the top of the nose. Again the aim isn't to totally cover the paper, just adding colour and starting to get a feel for the texture of that area of the face. So once this layer is finished, you should have some gaps between your pencil strokes.

Step 37



Step 37

Using the Lightfast Persian Orange, gently start to add in the darker colour. Again following the direction of the fur, and picking out the texture. Using open weave pencil strokes, you'll end up with wider gaps between the pencil strokes on the cheek area, and then moving into the side of the nose your pencil strokes will get closer together and smaller as the hair changes direction and length. Where the nose meets the cheek is a gentle curve as the hair moves over the skull, so the hair here is a little darker. Be careful not to make it too dark or too straight a line.

Step 38



Step 38

Using the Lightfast Persian Orange add a little more definition to the darker areas, then using the Lightfast Flesh Pink add a light layer of colour onto the bridge of the nose. Very small pencil strokes as the hair on the bridge of the nose is very short. Add a touch of the Flesh Pink to the darker areas on the side of the face to help blend and smooth the layers underneath.

Step 39



Step 39

Using the Polychromos Cinnamon, add a light layer on the bridge of the nose. Again small pencil strokes and light pressure. As you bring the colour down over the side of the nose, notice the direction of the fur and change your pencil direction.

Step 40



Step 40

Use the kneadable eraser to gently lift out any highlights, add a tiny bit of the Pablo Orangish Yellow in between the eyes around eyebrow height, and then soften the colour with Buff Titanium, we're just looking for a 'glow' rather than a block of colour.

Use the Slice tool to gently pull out light hair details and bring more definition into the eye brows.

Step 41



Step 41

Using Polychromos Burnt Siena darken up the deep shadow between the face and the ear on the left. Add more definition to the darker areas of the top of the head, and start to deepen the areas of the cheek. The reason I go back and forth adding bits of colour is because once you get other areas into the drawing, you might find the need to darken or lighten areas around it.

Use the Polychromos Dark Sepia to really darken the shadow down the side of the left ear.

Using the Derwent Studio Burnt Yellow Ochre add in some of the richer colour to the bottom of the face, the side of the nose and the edge of the dark shadow down the side of the left ear.

Step 42



Step 42

Using the Derwent Studio Venetian Red, start to add a little more colour under the bottom eye lid of the left eye. Follow the direction of the fur. You can use slightly harder pressure with the studio pencils as they are very hard. I love to use them on Pastelmat as the pressure can help to push the other colours into the tooth so aid smoothing and softening the colours.

Bring the Venetian Red down the side of the nose adding more texture to the layers.

Step 43



Step 43

Using the Polychromos Brown Ochre, start to add in some colour along the cheek. You don't need to add colour everywhere, just in the darker areas. Adding a more yellow tone to the orange helps to balance out the colours.

Use the Slice tool to add some definition in the dark shadow area down the side of the ear - just the odd hairline helps to break up the dark shadow and gives the illusion of hair.

Step 44



Step 44

Using the Pablo Cream, with medium pressure enhance the fur details on the side of the face, use the Derwent Drawing Chinese White to enhance the lightest area under the right corner of the left eye.

Then use the Studio Copper Beech in the darker areas of the cheek to add more hair definition and tonal changes. Medium pressure again as this is a hard pencil, follow the hair lines bringing in hair line marks where you need them.

Step 45



Step 45

Use the Kneadable Eraser to define some of the lighter areas in the cheek. It might feel like you're playing the hokie cokie, pigment in, pigment out, but working this way creates lovely soft realistic looking fur.

Darken the darkest areas of the eyes with a sharp black Polychromos.

Use the Luminance Dark Flesh 5% to add more colour into the cheek area, work in the darkest areas, adding some to the lighter places, but be careful to keep the difference in the tonal values.

Next use the Luminance Naples Ochre to bring in some more yellow tones into the darkest areas in the cheek and up between the eyes where the head meets the bridge of the nose. Again this is to balance out the hues.

Use the Polychromos Burnt Ochre to add further light colour into the right ear. Use gentle pressure and whisk the pencil strokes so you end up with light hairs floating off the side of the ear.

Step 46



Step 46

Using the Studio Venetian Red add further colour into the shadow down the side of the nose, switch to Copper Beech, and work the colour up over the bridge of the nose. Be very careful when adding the colour to the top of the nose that you don't add too much definition, the hair is very short in this area. Darken the line above the nose - this line needs to be soft so use light pressure and sketch the colour in rather than drawing a harsh line.

Step 47

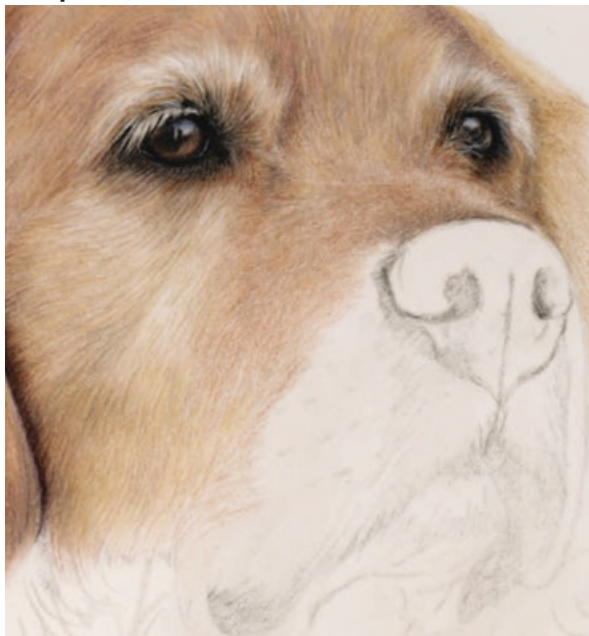


Step 47

Using your kneadable eraser gently dab out some of the pigment you've just added on the bridge of the nose, this will create some subtle tonal changes.

Next using the Luminance Sepia 10% to add gentle colour to the darker area along the top of the nose, the Luminance will also have the effect of gently blending the colours.

Step 48



Step 48

Using the Lightfast Persian Orange, build up the darker areas on the bridge of the nose. Use very small pencil strokes. Bring the colour down the side of the nose - concentrating on the direction of the fur.

Step 49



Step 49

Using the Derwent Studio Venetian Red, add in a little bit of the colour onto the bridge of the nose just to darken slightly and use your paper stump to gently smooth out and smudge the colours.

Step 50



Step 50

Using the Lightfast Oyster add a light layer over the bridge of the nose. This glazing technique softens the layers below and blends and smooths.

Add a little more definition and tone with the Polychromos Burnt Siena along the top of the nose and down the side, use the Oyster to blend and smooth if you need to.

Switch to the Polychromos Caput Mortuum Violet and bring in the darker colour to the side of the eye on the right hand side. Use the Persian Orange to add more colour and bring the colour down the ear slightly. Use the Oyster to soften and smooth, and the Luminance Dark Flesh 5% to add a little more colour, whisking out the hairs to the side.

Step 51



Step 51

Darken the shadow where the right ear meets the head with Polychromos Dark Sepia. Use the Lightfast Merlot to add the darker richer red pigment, and then switch to the Polychromos Burnt Ochre to add in more of the ear colour

Step 52



Step 52

Use the Polychromos Warm Grey 1 and add a light layer over the muzzle area, follow the hair direction and try to keep your pressure even.

Then using the Polychromos Warm Grey 4 add in the darker areas closest to the nose. Again follow the hair direction and keep your pressure soft.

Step 53



Step 53

Using Polychromos Black, add in the darker lines of colour along the side of the nose, down the line of the mouth and into the jowl area. Use a sharp pencil. Add the lines in as if you were drawing the shadows between the grey/lighter hairs. Don't use too much pressure. You can use your kneadable eraser to gently lift out the lighter hairs as you work down towards the bottom of the mouth. When you get to the area of the jowl that's very dark, use small pencil strokes and harder pressure to get the darker colour. Lift out the tiny highlights with the kneadable eraser.

Step 54



Step 54

Using the Polychromos Warm Grey 1, use slightly harder pressure to add more colour into the grey area. Run the pencil into the darker areas to soften and smooth, but don't lose the texture lines around the nose and going down towards the mouth. Add more of the Warm Grey 1 to the right side of the muzzle area.

Step 55



Step 55

Use the kneadable eraser to lift out highlights.

Step 56



Step 56

Use the Polychromos Black, start to deepen the darkest areas around the muzzle. Ensure you follow the growth of the hair. Sharpen your pencil if you need to, and use harder pressure in the darkest shadows. Work your way down the side of the nose, bringing out a little more hair definition into the muzzle area. Take notice of the hair direction of the hair directly under the nose.

Step 57



Step 57

With the Black, start to bring in some of the tone into the chin. Using very light pressure add the texture in with the layer of colour, small, short pencil strokes. Work carefully down the side of the mouth and add in a light layer of the black that is the inside of the right hand side jowl.

Step 58



Step 58

Use the kneadable eraser shaped into a sharp point and gently lift out some of the pigment to create the highlight hairs in the area around the bottom of the nose. Use harder pressure with the Black and increase the intensity of the chin. Bring gentle hair lines out from the chin, these will have the effect of adding shape to the bottom of the chin once we get more colour in.

Step 59



Step 59

Use a combination of the Chinese White Drawing and the Slice tool to add further lighter hair lines in the area under the nose.

Step 60



Step 60

Using the Derwent Drawing Ivory Black darken the chin area and the inside of the right jowl. Using Burnt Ochre, add colour to the right side of the jowl area.

Step 61



Step 61

Using Polychromos Warm Grey 2 start to add in colour to the underside of the chin and down the edges of the jowls. Use medium pressure.

Use the Lightfast Flesh Pink to add in the rest of the pigment in the right hand side ear.

Step 62



Step 62

Use the Lightfast Persian Orange to increase the depth of colour in the right hand side ear. Careful to follow the fur direction.

Use the Polychromos Warm Grey 4 to darken the area under the chin. Bring the Warm Grey 4 up and into the black chin area.

Step 63



Step 63

Using the Polychromos Light Yellow Ochre add a very light layer of colour under the chin, this is the reflection from her neck. Bring the Light Yellow Ochre down to the sides of her jowls, but keep your pressure very light.

Use the Oyster to gently soften the pigment on the right hand side ear, and then use the Merlot to add in the darker hints of colour in the ear. Use gentle pressure following the direction of the hair. Next use Polychromos Walnut Brown to deepen the colour in the darkest areas of the ear over the top of the Merlot.

Touch up the ear using Oyster to soften and Merlot and Persian Orange just to richen up the colour. Use a paper stump if necessary to soften the edges of the ear - you can also use your kneadable eraser to just lift out some of the edges so that they are soft.

Step 64



Step 64

With the Luminance Apricot, add little touches of the brighter orange into the edges of the right hand side ear.

Use the Polychromos Warm Grey 4 to touch up areas of the muzzle area, add a touch of Burnt Ochre to the bottom of the lip just before the rounded black jowl shape and use the Slice tool to bring out a few more white hairs along the lip line. Use the Slice to add in some of the stray hairs at the bottom of the right ear, and then gently add more Burnt Ochre into the bottom of the muzzle where it connects to the side of the face and down below the bottom of the black jowl area.

Step 65



Step 65

Using the Polychromos Dark Sepia, very gently start to plot in the darker areas of the nose. Starting at the top, block in gently the little shapes coming down from the top edge. Redefine the line coming along the bottom of the nostril and gently fill in the nostril shape. Bring soft curved lines out from the nostril to show the shaping. Add further shading to the bottom area of the nose. I like to use my pencil in a curved shape so that I get the feeling of the shape of the nose. Increase the strength of the line down the middle of the nose - make sure you don't just draw a straight line, I like to wiggle my pencil a little side to side as I plot the mark. Add little curved lines depicting the texture of the nose, they tend to radiate out from the central line and curve up towards the nostril.

Step 66



Step 66

Using the Polychromos Cinnamon, add a layer of colour over the entire nose, missing out the darkest areas (nostrils). Use round pencil strokes as this will help to depict the texture of the nose. You can see from the image that I've almost drawn circles rather than cover all the paper with the colour.

Step 67



Step 67

Using the Polychromos Burnt Ochre add a similar layer over the entire nose, missing out the darkest areas. Again use round pencil strokes to help define the texture. Use light pressure.

Step 68



Step 68

Next use the Polychromos Burnt Siena and add another layer of colour. This time miss out the highlights/lightest parts of the nose as well as the dark areas. You should start to see the nose coming to life now, however it will still be a little grainy.

Step 69



Step 69

Using a sharp Lightfast Flesh Pink, use small circles again and medium pressure to add a layer of the entire nose - miss out the darkest areas. This will have the effect of smoothing and blending all the layers underneath and you should end up with a pinky/orangey colour that looks fairly smooth.

With a sharp Polychromos Black increase the intensity of the nostrils and the line running down the middle of the nose. Add in more of the dark shading on the bottom of the nose.

Step 70



Step 70

Use a Polychromos Caput Mortuum and add colour to the edge of the nose on the left and the top area just above the nostrils. Add some of the colour under the nostrils and around the central dark line and the dark shading. Use light pressure and small round pencil strokes.

Step 71



Step 71

Using a Luminance Ultramarine Violet, add a light glaze of colour to the top left part of the nose. This gives a very subtle sheen and highlight to the nose. Use the Polychromos Walnut Brown to dark the darkest areas of the mid tones - side and top of the nose.

Step 72



Step 72

Using the Polychromos Black, darken the darkest areas once more - the nostril lines and nostrils and the bottom part of the nose.

Step 73



Step 73

Use the Derwent Drawing Ivory Black to deepen the nostril even further. Use the Lightfast Flesh Pink to bring out a few of the lighter areas of the nose.

Use a sharp Museum Aquarelle White, dampen the end with a touch of water and 'dot' the point of the pencil onto the nose to create the tiny highlights.

Step 74



Step 74

Using the Polychromos Caput Mortuum, add a very gentle layer of colour down the side of the nose, then use the Studio Copper Beech and intensify the colour under the jowls and the chin area.

Add a touch more Polychromos Burnt Ochre into the bottom of the cheek and coming up into the jowl area, use the Warm Grey 1 to lightly blend the grey area of the cheek where it meets the more orange area just above the jowl.

With a Black Polychromos darken up some of the shadows between the hairs running up the side of the mouth to create a darker shadow under the chin.

Step 75



Step 75

Using a Lightfast Flesh Pink add colour over the entire neck and shoulder area. Follow the direction of the hair, bring in the direction of the curls and create the general texture of the hair. Your first layer should look like the image - there is still a lot of white paper showing through at this stage.

Step 76



Step 76

Using the Lightfast Persian Orange, repeat the above step. Follow the hair direction and don't worry about the pencil lines looking rough and sketchy. The more layers we add and the more we refine as we're adding the layers, the more smooth and detailed it will become.

Step 77



Step 77

Using the Kneadable Eraser, dab out the highlight areas across the whole of the neck and shoulders.

Step 78



Step 78

Using the Lightfast Oyster add in a layer over the top of the Flesh Pink and the Persian Orange, this will lighten the colour slightly and smooth it out.

Step 79



Step 79

Next use a Lightfast Mars Orange and start to work on the area of the neck that is the darkest. Use light pressure and work in the direction of the hair growth. Where the curls are, try to concentrate on the darker shadows. You can work in conjunction with the kneadable eraser to help pull out highlights - this will give a feeling that the hair is coming to life. It will still look grainy and liney so don't worry.

Step 80



Step 80

With the Lightfast Cinnamon, work down the left side of the neck and shoulder. Follow the direction of the hair, where there are shadows in the curls increase your pressure slightly, or run your pencil over the area a couple of times to darken the tone. Work across the neck area adding cinnamon in over the top of the previous layer, moving across to the right of the shoulders. There will still be quite a bit of paper showing through which is fine at this stage.

Step 81



Step 81

Using the Lightfast Mars Black start to add in the darkest shadows in the neck area. Under the chin, where the head meets the neck and in the middle where the darkest shadow sits. Follow the direction of the hair, use light pressure. Where the curls are, concentrate on the shadows and start to create a semblance of shape.

Step 82



Step 82

Using the Polychromos Burnt Ochre, add colour into the neck area over and into the Mars Black that was added in the previous layer. If you feel it necessary add a little more colour into the bottom of the cheek area. Work across the neck and into the curls in the middle of the neck adding the Burnt Ochre in over the previous layers. When you come to the right edge of the neck add wispy pencil strokes to give the curls coming out of the neck area a soft feel. Use the Slice tool to add the whiskers coming off the bottom of the jowl area.

Step 83



Step 83

Use the Kneadable eraser to pull out some of the highlights, this will also have an effect of blending and softening.

Next use the Derwent Drawing Light Siena over the neck area. This soft pencil will help to blend the colours in the previous layers. Use a light to medium pressure, following the hair direction.

Use the paper stump to very gently blend areas that are looking a little grainy. You should be seeing the neck area starting to take shape now.

Step 84



Step 84

Using Polychromos Burnt Siena, work into the darkest areas in the neck, using light pressure, building the pigment and smoothing the layers underneath. Use in conjunction with the Drawing Light Siena.

Use the Polychromos Dark Sepia to darken the area around the bottom of the left ear. Start to create more shaping around the curl just under the left ear. Use the Dark Sepia to intensify the shadows.

Step 85



Step 85

Using Polychromos Caput Mortuum Violet keep building the intensity of the shadows in the neck under the left ear. Work on the curls and create more definition by adding colour into the shadow areas. Move into the middle of the neck and add the Caput Mortuum Violet into the darker shadows. Follow the hair direction at all times.

Work across the neck area deepening the shadows.

Use the Drawing Ivory Black in the area under the chin to really darken the shadow and add touches of the black into the darkest shadows in the neck area.

Step 86



Step 86

Using the Luminance Cassel Earth continue to deepen the shadows under the neck area. Work across the neck, following the hair direction, use light to medium pressure to really darken and richen the shadow areas. Darken the large shadow in the middle of the neck. Work around the bottom of the curls and try to add a dense block of colour.

Step 87



Step 87

Using the Luminance Naples Ochre, add a layer of colour over the mid tones in the central neck area. Once a layer has been added, switch to the Luminance Apricot and add into the most vibrant areas in the middle of the neck. Use the Luminance Dark Flesh 40% to add more colour into the mid tones, slowly building the colour and intensity of the fur.

Step 88



Step 88

Using the Slice tool start to bring in some of the fur detail, use the tool gently and scrape away the pigment. Don't get too carried away, we still want the fur to look soft. Use the kneadable eraser to lift out some of the softer areas of highlights. Pay particular attention to the area on the right hand side of the neck where there is quite a bit of texture.

Using the Lightfast Merlot deepen the shadows.

Step 89



Step 89

Using Polychromos Burnt Siena work into the curls at the base of the neck, darkening and refining. Use the Luminance Sepia 50% to bring in a little more fur detail into the flatter areas of the curls. Always work in the direction of the fur grown, and take note of the length of the hair. Use light pressure.

Step 90



Step 90

Use the kneadable eraser to lift out and soften the highlights, gently burnish the lighter areas of the mid tones with a Lightfast Oyster, and use the Slice tool to then add in some more fur details - adding the flicks to the end of the curls and adding a little more highlight detail to the mid part of the curls.

Use the Dark Flesh 40% to add further pigment into the neck area, in conjunction with the slice tool to add in fur details. And then use the Luminance Herculanium Red to add a touch of pinky tones into the darker parts of the mid tones.

Step 91



Step 91

Use the Lightfast Oyster to lightly burnish over the top of the highlights in the central part of the neck.

Use the Luminance Brown Ochre 10% and add in a little more vibrancy to the curls. Working from the shadows up gently over any highlights and to the tips.

Switch to using the Luminance Apricot, to add in a little more vibrancy in places, and then use the Herculanium Red to do the same, adding in touches of the colour here and there to create vibrancy. Then use the Polychromos Burnt Siena to start adding a few more smaller details into the fur.

Step 92



Step 92

Using the Luminance Cassel Earth to define the shadows in the curl details even more. Then using the Drawing Ivory Black, darken up the edges of darkest shadow in the middle of the neck. Using the Polychromos Walnut Brown darken up the rest of the dark shadow in the middle of the neck.

Step 93



Step 93

Use the Brown ochre 10%, add in a layer of colour over the shoulders. Follow the direction of the hair growth, use the kneadable eraser to pick out highlights as you work across the left and right shoulders.

Using a sharp black Polychromos start to define the tags that are in the centre of the neck. Create the outlines first then fill in the darkest shadows using hard pressure. Lighten your pressure to fill in the lighter area at the bottom of the tag on the right and use your kneadable eraser to dab out a tiny highlight. Use Polychromos Warm Grey 4 to add the shading into the edges of the tags, and the Museum White to add any highlights. Use the kneadable eraser to lift out highlights if you need to.

Step 94



Step 94

Use the Luminance Dark Flesh 40% and start to work into the fur on the left shoulder. Use light pressure following the hair direction, working on the shadows to define the wavy fur.

Work your way down the shoulder with the Dark Flesh 40% defining the shadows.

Step 95



Step 95

Use the Derwent Studio Light Yellow Ochre to start adding some colour into the central part of the shoulder. Move to using the Drawing Light Sepia, and add a layer of light colour over the bottom half of the shoulder. Use your kneadable eraser to dab out the highlights and curl highlights.

Use the Luminance Dark Flesh 40% again to define the curl shadows.

Step 96



Step 96

Use the Luminance Herculanium Red at the top of the shoulder. Work into the mid tones and then switch to Luminance Brown Ochre 10% for the central part of the shoulder curls. Use light pressure, follow the direction of the hair.

Step 97



Step 97

Using Polychromos Burnt Ochre start to strengthen the mid tones in the left shoulder, and then use the Luminance Buff Titanium to gently burnish the highlights.

For the lightest highlights use the Drawing Chinese White to burnish and smooth.

Use the Polychromos Caput Mortuum Violet to darken the darkest shadows. Use the paper stump if you feel you need to smooth out any parts of the left shoulder.

Step 98



Step 98

Using the Luminance Dark Flesh 5% work into the shapes just created by the scotch tape, deepen the shadows. You're trying to create soft waves in the fur.

Step 99



Step 99

Using a paper stump soften the pigment at the top of the left shoulder.

Use the Lightfast Persian Orange to start to define the curls even more. Work into the shadows to create soft shapes.

Use light pressure, but if you need to darken areas, increase your pressure slightly.

Step 100



Step 100

Keep adding the Persian Orange and define the darkest areas of the shoulder. Switch to using the Luminance Brown Ochre 10% at the bottom of the shoulder so you get a nice balance of the orange and yellow tones.

Use the Scotch tape method again if you need to add more shapes to work into.

Step 101



Step 101

Using the Polychromos Burnt Siena, darken up the shadows of the curls, use the Luminance Sepia 50% as an alternative in places to the Burnt Siena, again to get a good balance of colour.

Step 102



Step 102

Using Polychromos Burnt Ochre start to strengthen the mid tones in the left shoulder, and then use the Luminance Buff Titanium to gently burnish the highlights.

For the lightest highlights use the Drawing Chinese White to burnish and smooth.

Use the Polychromos Caput Mortuum Violet to darken the darkest shadows. Use the paper stump if you feel you need to smooth out any parts of the left shoulder.

Step 103



Step 103

Use the Slice tool to create fur lines in the curls on the left hand side shoulder.

With a sharp Museum White add tiny stray hairs into the central dark shadow.

Use the Drawing Light Sepia and add colour over the right shoulder.

Step 104



Step 104

Using the Lightfast Persian Orange add in shadows over the already created curls. Then switch to the Luminance Dark Flesh 40% and work into the shadows on the right hand side shoulder. Use light pressure and sweeping strokes so the hairs are nice and soft.

Use the Scotch tape method to add further shapes into the front of the right shoulder.

Step 105



Step 105

Use the Lightfast Persian Orange to start to define the curls next to the tags. Use the Luminance Brown Ochre 10% to blend the colour and add the yellow tones.

Work over the shapes you created with the tape with the Brown Ochre 10%.

Highlight the lightest highlights with the Chinese White

Step 106



Step 106

Add touches of Luminance Apricot into the more vibrant areas of the right shoulder.

Use the Lightfast Persian Orange to start to define the curls even more to the right of the tags, and add Polychromos Caput Mortuum Violet into the darker shadows.

Use the kneadable eraser to create further highlights and to define them.

Step 107



Step 107

Use the Studio Copper Beech to add hair definition into the lightest part of the right shoulder, and add further areas of fur details over the shoulder areas left and right where you feel it needs it.

Use the Slice tool to add further hair details.

If you find that there are any parts that are looking a little too grainy, use the Lightfast Flesh Pink or the Oyster over the top to help smooth out the grain.

