

Tabby Cat

In-depth Coloured Pencil Tutorial



Bonny[®]
SNOWDON
ACADEMY

Materials:

Photo Credit:

Pixabay

Support:

Fabiano Artistico Hot Press Water Colour Paper,
Traditional White 29x42cm

Pencils Used:

Faber Castell Polychromos (FCP):

Brown Ochre, Orange Glaze, Warm Grey 1, Warm Grey 5,
Delft Blue, Burnt Siena, Dark Indigo, Light Yellow Glaze, Light
Yellow Ochre, Cold Grey 1, Burnt Ochre, Walnut Brown, Light
Ultramarine, Terracotta, Sanguine, Dark Sepia, Black, Caput
Mortuum Violet, Earth Green, Ivory

Caran D’Ache Pablos (CDP): Light Ochre or Orangish

Yellow, Russet, Granite Rose, Apricot, Ivory Black, Light Grey
Buff Titanium

Caran D’Ache Luminance (CDL):
White

Caran D’Ache Museum Aquarelle (CDMA):

Other Tools:

Tombow Mono 2.3mm Eraser

Kneadable Eraser

Clay Making Wooden Tool

Pergamano 0.5mm Embossing Tool

Embossing Stylus

Slice Manual Pen Cutter

Clay Making Tools from
Amazon

<https://amzn>

[to/2YVRRSK](https://amzn)



Pergamano .5mm
embossing Tool

<https://amzn>

[.to/3bjyrw4](https://amzn)



Embossing Stylus

<https://amzn>

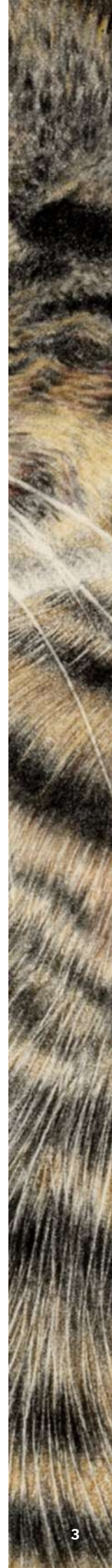
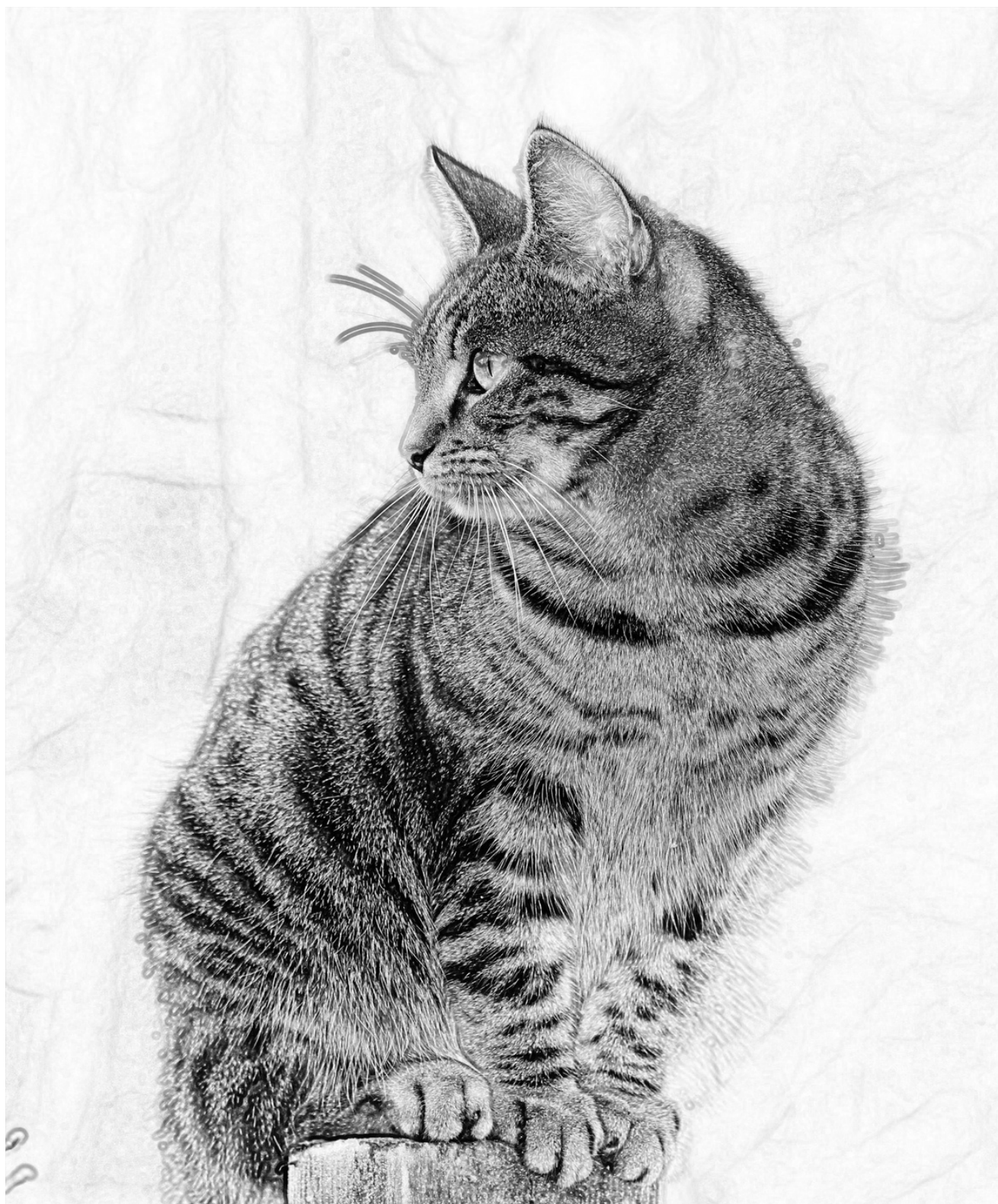
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Transferring your image

I used a projector to transfer my rough outline, the easiest way to transfer if you don't have a projector is via transfer paper, either a graphite transfer paper like tracedown, or creating your own by adding pastel or coloured pencil to the back of your print out and then drawing around the image on the front on top of your paper. I've used the indenting method in this tutorial. It's new to me, but I've found it has worked incredibly well for the longer hair and lighter coloured hairs on the front of the cat.

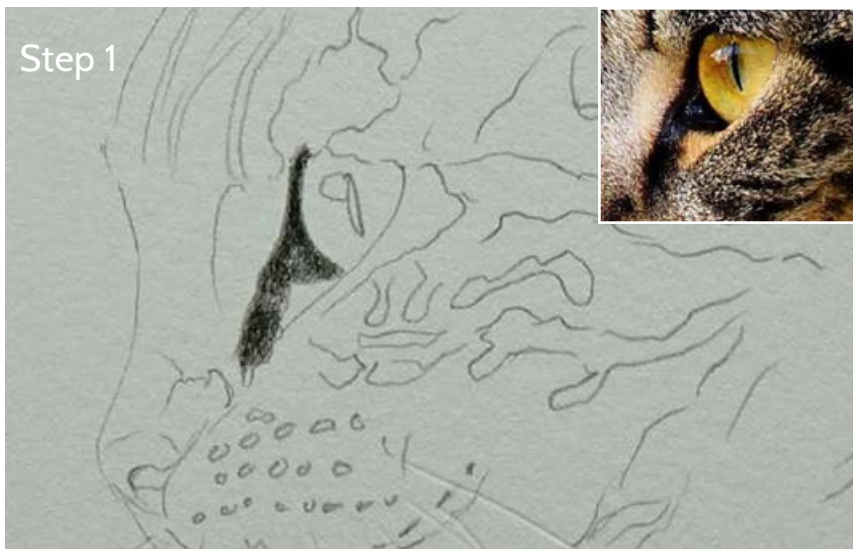
I've used different embossing tools throughout - I found the wooden clay tool brilliant for the whiskers as it was thicker. It's a balance between enough pressure and not enough pressure - but I don't think you'll damage the paper if you go too hard.



The Eye



This is the finished section, follow the steps below to reach this stage.



Step 1

Step 1

With a sharp (FCP) Dark Sepia and very very gentle strokes, come down and around the outside curve of the eye to create the outline. I like to start with the outside of the eye to make sure I've got everything the right shape and size first.

Something to be conscious of in this dark outer area is some tiny highlights in amongst the dark. We don't need to be too worried as the great thing about a Polychromos on smooth paper is that you can easily dab it out with the putty eraser, but it's good to just be aware of this as we're building the darkness up.



Step 2

Use a bit of a lighter pressure when it comes to these highlight areas.

Step 2

Using a kneadable putty eraser, squeezed to a sharp point, gently dab out those highlight areas in the outside eye area.

Step 3

Come back into these highlights with your pencil to define the shape a little.

Using a sharp (FCP) Black, darken this outer eye area using light to medium pressure. Having that Dark Sepia layer in there first just helps you to see where everything is going to sit before you go in with the darker colour.

Once you've added in the Black, dab in a little (FCP) Light Ultramarine where those highlights are to give it all a bit of a something. Then lightly with the putty eraser, dab over the Light Ultramarine slightly as this will just help enhance it.

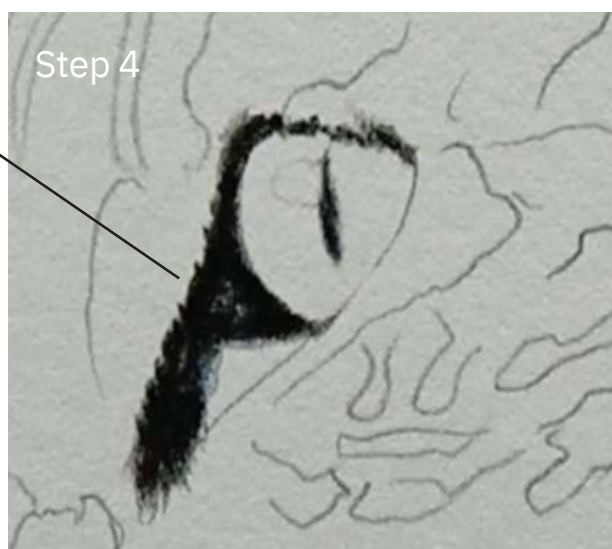


Step 4

With (FCP) Black, create some small spiky flicks of pigment coming out of this dark area all along the edges so that it doesn't look like a harsh, abrupt line surrounding it and so that it will phase into the fur on the cheek smoothly. Over the top of the eye create some little jagged flicks of fur to imply shadow.

Use (FCP) Dark Indigo to bring colour to the pupil using nice light pressure, so that you can rub it out if you need to change it's position or anything. Think about the positioning of the little highlight near the pupil as well.

Run some of the Dark Indigo over the Black surrounding the eye, coming over the Light Ultramarine a little. Use the putty eraser with a sharp point to very gently lift off a little of the pigment, creating a highlight.



Tip – Identifying Colours In The Eye

We're now going to think about plotting some colour into the eye. Now when you first look at the eye, you think – "it's yellow" – which yes, it is. But there's also all sorts of other colours making that eye up, so what you can do is start to look at what some of those other colours might be. You can try to identify what the lightest colour is that you see, and then start noticing some of the mid-tones and darker colours. For me I'm seeing yellows of course, but then I start to see some little bits of orange in there, some burnt sienna and even some greens and pinks towards the bottom. So once you start looking and once you train yourself to keep looking, you see so much more colour than in that initial glance. And you can use this to choose your pencils.

Step 5



Step 5

With a sharp (FCP) Ivory White, very carefully bring in a layer of pigment across the whole eye. Be particularly careful along the edges as you don't want to end up bringing any of that black pigment into the white with your pencil and sort of muddying the colour up. You will also need to skirt around the highlight.

With the pupil area however, what you can do is gently bring your Ivory pencil over the Dark Indigo pigment and kind of allow it to smudge out a little, creating a sort of aura around the pupil. This trick works a little better on pastelpmat but you can do it here all the same, and later when we plot in yellow you can use this smudging of blue to create a bit of a greeny area around the pupil. Go back into the pupil with (FCP) Dark Indigo just to darken it up.

Step 6



Step 6

Now that you have the lightest colour in you can think about putting in the next colour up from that. Now

I'm seeing some lightish greens in there, so I've next used (FCP) Earth Green, very very lightly around the pupil. There's also some green down at the bottom of the eye but this is much more vibrant, so we'll bring that in later with another pencil.

Very softly along the curved edge of the eye use (CDP) Orangish Yellow, being careful again not to touch the black. You don't want to obliterate the Ivory completely, you still want it showing through. Come up the right side of the eye as well, still very gently and right into the top corner.

Step 7



Step 7

Very gently plot in some (FCP) Light Yellow Glaze over the Pablo Orangish Yellow. It looks a funny colour I know, but the greenish tinge to it actually works really well over the top. I'm seeing a bit of green in the eye which is why I chose this pencil, as it's quite a luminous green and I think it works perfectly.

Next use a sharp (FCP) Terracotta to bring in the darker orange area to the left of the pupil. Come around the edges of the highlight, making your pigment ever so slightly darker around these edges, as that's how it appears in the photograph. Very gently use a putty eraser to dab a little of the orange out, knocking it back slightly. To the right of the pupil and up into the right corner, use really really light pressure to bring in some orangey veins of colour.

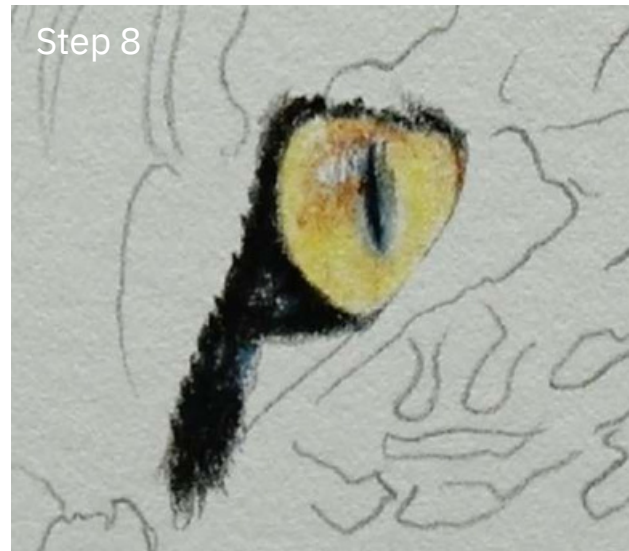
Step 8

Darken the pupil with (FCP) Black.

Over the top of the Terracotta plot (FCP) Burnt Siena, just dabbing it in lightly.

Around the edges of the pupil lightly plot (FCP) Earth Green. On the right, lightly dab in some (FCP) Dark Sepia to create a bit of a dark area, and plot a little going through the highlight on the left of the pupil as well, creating some texture.

Add some tiny dabs of (FCP) Light Ultramarine over the highlight.

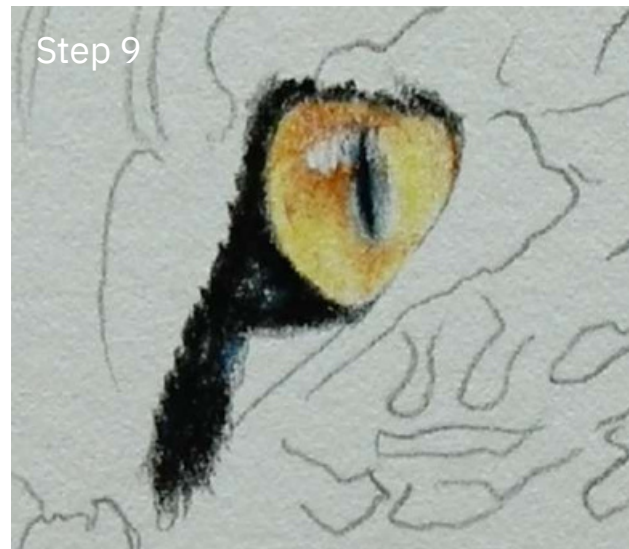


Step 9

Under the highlight and over the Terracotta, plot (CDP) Russet to deepen that orangey colour. Bring this down under pupil as well, very very lightly.

Use a putty eraser to lift a little more light out of the highlight, and gently dab at the very bottom of the pupil as well, because there's a little bit of a highlight shining through here too.

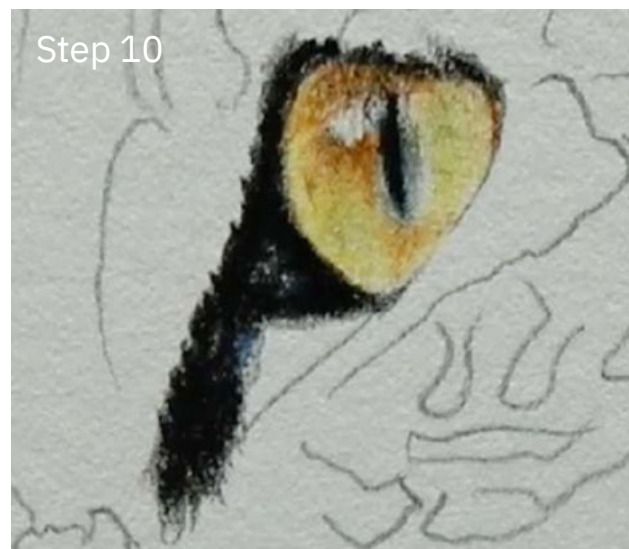
Continue with the (CDP) Russet, darkening the pigment at the top of the eye with gentle pressure.



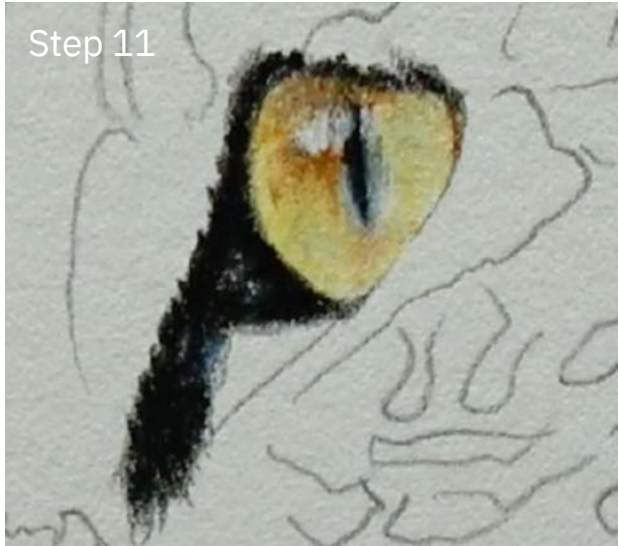
Step 10

We now need to knock the pigment back a little, as the orange is quite bright now. At the top of the eye and around the highlight area, use (FCP) Dark Sepia over the Russet you've plotted. We still want to see the orange coming through but we're just darkening it a little.

Use very very light pressure to bring in a little (FCP) Earth Green in the shape of the curve on the left side of the eye, under the Russet. Bring a tiny bit into the top right corner as well, but again we're still wanting the yellow to show through so use the gentlest pressure for this. Try to represent the little flecks of colour you see in the cat's eyes by flicking out your marks slightly.



Step 11



Step 11

Lightly glaze (FCP) Ivory over the bottom half of the eye, coming over the Earth Green you've plotted just to smooth things slightly.

Then with (FCP) White, lighten the highlight slightly and the edges of the pupil. Be aware that (FCP) White is quite hard to draw over the top of once you've got it in, so it's best to use it with that knowledge and not plot it in places you intend to go back to.

Go back in with (FCP) Ivory and smooth the pigment on the top half of the eye. If you use it over something dark, as you have done at the top of the eye here, make sure you just wipe off the tip a little before using it again over something light, like the yellow, as it will carry a little bit of the dark pigment on the end of its tip and spoil your colour if you're not careful.

Step 12



Step 12 (final step for the eye)

Add a tiny little bit more (FCP) Burnt Siena under the highlight on the left, and smooth over once again with (FCP) Ivory.

Coming back to the dark area that's underneath and to the left of the eye, moisten the tip of a (CDMA) White (which I did with my tongue, and don't worry it's non-toxic) and just dab in some tiny highlights over this dark pigment. Dab some into the eye as well, very gently along the sides of the pupil.

Knock back some of these marks in the dark patch next to the eye with (FCP) Black, just so they're not as white and in your face.

The Left Ear



This is the finished section, follow the steps below to reach this stage.

Step 13

Start by lightly dabbing out your pencil marks with a putty eraser. Then use (FCP) Ivory down the edge of the left ear, followed by (CDP) Orangish Yellow, kind of flicking this in like little tufts of hair going up the ear. Go back over this with the Ivory.

Plot the tufty hairs in along the edge of the ear with (FCP) Warm Grey 1, using gentle pressure as we don't want it too dark. Then, starting at the base, plot in (FCP) Warm Grey 5, again using a flicking motion to create tufty hair.



Step 14

Add some darker hairs in with (FCP) Dark Sepia, then with (FCP) Warm Grey 5 lightly come over the yellow on the edge of the ear to tone it back.



Step 15



Step 15

On the back of the ear, gently plot a layer of (CDP) Light Grey as the base colour. Lift it out towards the bottom with the putty eraser as it's going to be more brown towards the base. Gently lift a little bit of the yellow off the edge of the ear as well, as I think it needs to be a little more faint.

At the base use (FCP) Walnut Brown with little tufty strokes in the direction of the hair. Follow this with (FCP) Dark Sepia, using it over the top of the Walnut Brown hairs to darken them, and coming up along the edge of the ear where it starts to get darker.

Tip – Identifying the qualities of hair and fur



You've always got to think about the quality of the hair when drawing it. Think to yourself – Is it short or is it long? Is it coarse or is it fair? Is it soft, is it silky? Is it dense, is it sparse? And then – How do I replicate that with my pencil? Most of the time getting your pencil to replicate the quality and the texture of the hair is about using your pencil in a similar stroke to what the hair looks like. So the hair on the back of the cat's ear for example is quite dense, very short hair, therefore I'm using my pencil with little tiny strokes to depict that quality. And using your pencil like this, following the quality of the hair, is what will bring that realistic texture to your drawing.

Step 16

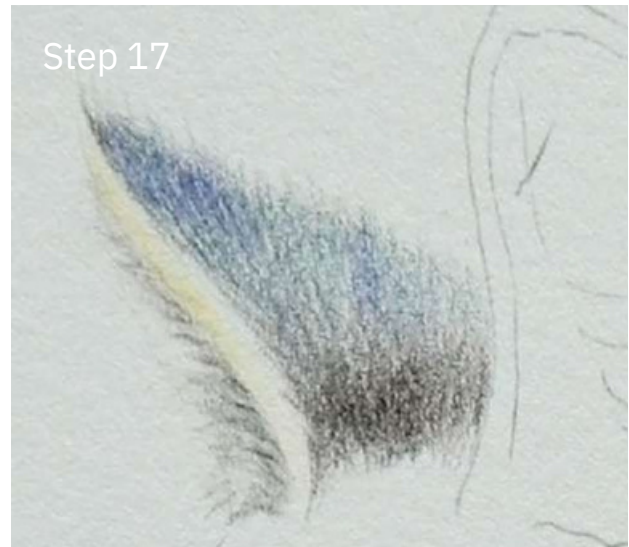


Step 16

Continuing upwards from the Dark Sepia hairs at the base, use (FCP) Dark Indigo to bring in the rest of the hairs on the ear, again thinking about quality and direction. Have some of your strokes flick off the back edge of the ear to create tufty stray hairs.

Step 17

Come over the Dark Indigo at the tip of the ear and a little at the base with (FCP) Delft Blue, which is a richer, almost purple-blue that we'll work into later with other colours. This will just create that nice bluey tone of the ear.



Step 18

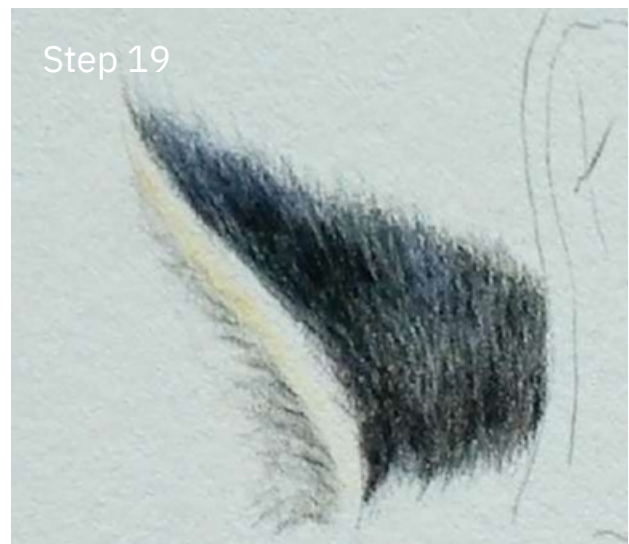
Bring all the pigment together on the ear by running (FCP) Cold Grey 1 over it, which will just smooth and soften and lightly burnish.



Step 19

Use (FCP) Black at the tip of the ear to start building up the depth. Now that you've burnished slightly you'll see that it's a bit easier to create softness in the hairs.

Gradually bring the Black down across the whole ear, adapting your strokes to the directions of the hair and still allowing the light layers to show through slightly, especially towards the base.



Step 20



Step 20

Lightly plot some (FCP) Burnt Ochre along the light edge of the ear, close to the dark hairs. With (FCP) Warm Grey V bring some hairs in from the opposite side of the edge, essentially making this light edge narrower at the base.

On the back of the ear, use (FCP) Cold Grey 1 towards the base where there's a bit of a highlight. Very gently over this glaze (FCP) Delft Blue to give it a touch of colour.

Step 21



Step 21 (final step for the left ear)

At the tip of the ear, bring in a little (CDP) Ivory Black. The Pablos have two blacks, one called Ivory Black and the other just called Black and the Ivory Black is much darker, which is why we're using it here. Bring this down the ear, plotting it in the darkest places.

Use a touch more (CDP) Cold Grey 1 to soften areas and neaten up the edge at the top with a putty eraser.

Starting The Face

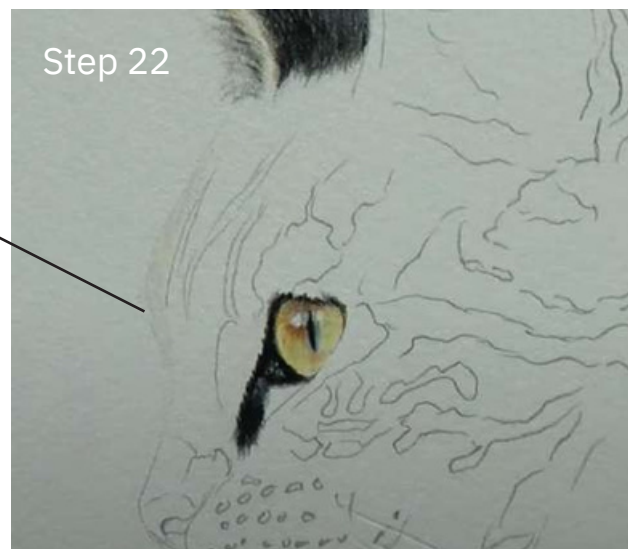


This is the finished section, follow the steps below to reach this stage.

Step 22

We're going to start by putting a light base down across the face using a combination of (FCP) Warm Grey 1 and (FCP) Ivory. Used together they can make up those lighter areas on the face that aren't actually all that pale when you really look at them. Start by coming down the edge of the face with (FCP) Warm Grey 1 and then use (FCP) Ivory over the top, following the hair direction as you go. We'll be glazing some orangey tones over these marks later as well.

Alternatively, if you have it, you can use (CDL) Buff Titanium to create this light base layer over the face. This has a bit of a pinky tone and will be good to work into later. Be sure to avoid the darker areas with any of these light pencils to avoid smudging the dark pigment into the light and muddying the tone.



Step 23

Bring the (CDL) Buff Titanium across the forehead and down to bridge of the nose. Use (FCP) Cold Grey 1 for the greyer area nearest the eye. Take out your pencil marks as you go with a Tombow Mono eraser or a putty eraser.

At this stage we're sort of forgetting the details and focusing on the colours and tones that are underlying.



Step 24



Step 24

Along the edge of the face use a sharp (FCP) Dark Sepia to bring in tufted hairs. Bring in the darker stripes of hair across the forehead too, using a medium light pressure. When you get down to the nose area, you want a sort of mottled effect however you need to be careful not to get carried away plotting your marks and end up with more grey marks than the colour underneath. You need to get this balance right and if you vary your pressure throughout you're less likely to have everything look too uniform.

Down towards the nose, plot a little (FCP) Burnt Ochre and then continue to build up the Dark Sepia over it. As you can see in this photo, I've gotten a little too carried away with the grey colour, so we're going to lift some of that out next.

Step 25



Step 25

Use a putty eraser with a sharp point to lift out some of these grey hairs over the bridge of the nose where they've gotten a bit uniform. (But only do this if you need to of course)

Step 26



Step 26

Add in some darker hairs with (FCP) Black, coming over the stripes on the forehead. Use the putty eraser to lift out more hairs if you need to.

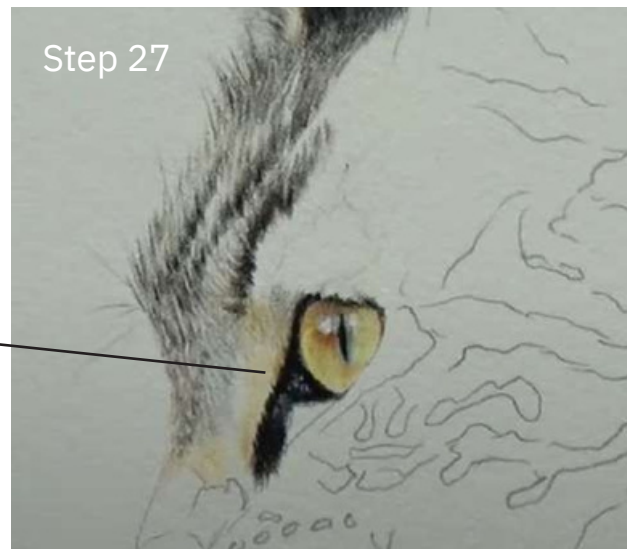
Continue with (FCP) Dark Sepia, bringing in the next stripe and surrounding hairs, being sure to follow the hair direction. Between the stripes, where the hair is paler, use a lighter pressure.

Over the top of the Cold Grey 1 on the nose, use (FCP) Warm Grey 5 to bring in some of those softer fur lines. You don't need to completely obliterate the layer underneath but just bring a little bit of texture over the top.

Step 27

Very lightly use (CDP) Apricot for the orangy tones near the eye and coming down the nose. Follow by bringing (FCP) Warm Grey 5 into the Apricot slightly near the top, where the cat's brow is. This just helps to create the structure and depth of the face and give that realistic feel.

On the black edge of the eye area, use a touch of (FCP) Burnt Ochre, where the orange just gets ever so slightly darker.

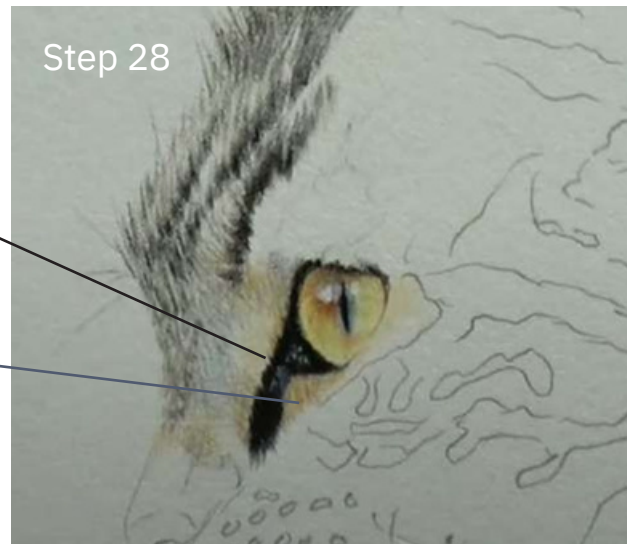


Step 28

Very lightly use (FCP) Warm Grey 5 down towards the nose, bringing in some more soft hairs and lightly coming over the Apricot that you plotted.

Along the dark edge of the eye area, use (CDP) Black to flick out a few more little hairs, almost coming up and under that lighter hair layer.

On the other side and underneath this black area, bring in (CDP) Apricot again. Follow with a light layer of (FCP) Burnt Ochre over the top. Come up along the right edge of the eye gently with Apricot as well.

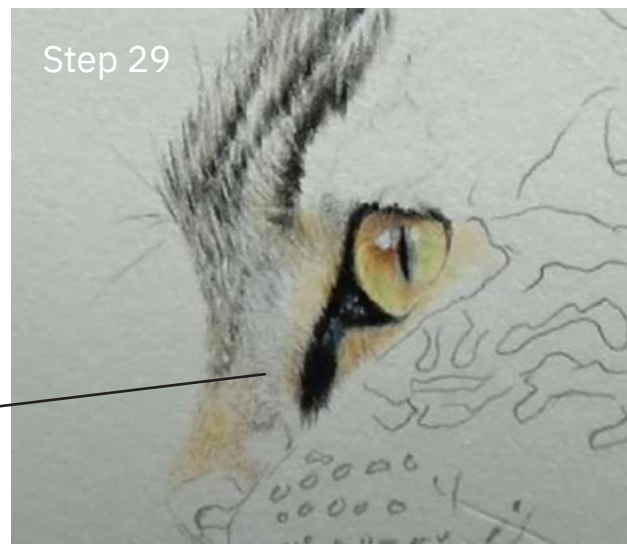


Step 29

Continue gently with (FCP) Warm Grey 5 down by the nose. Come into the black area of the eye and slightly flick some of the dark pigment out with your pencil, creating a bit of a smoother, more natural looking join between the dark hairs and the lighter hairs.

Just above the nose, plot (CDP) Apricot, followed by (FCP) Burnt Ochre, using little tiny pencil marks to dab it in.

Use a putty eraser, again with a sharp point, to gently lift out pigment in this lighter area by the nose (where you've plotted the Warm Grey 5). Just dab it on and off the paper, don't rub, so that you're just lightly lifting the colour off in places.



Step 30



Step 30

Use (FCP) Dark Sepia to bring in the dark edge on the side of the nose. The hair changes direction a little here, so be sure to look at your reference photo closely.

Right on the tip of the nose, over the Burnt Ochre, use a touch of (FCP) Sanguine to bring in a pinky orange note.

Step 31



Step 31

Darken the Dark Sepia with (FCP) Black, using a slightly heavier pressure than before.

Use (FCP) Dark Sepia to bring in the outline of the nose and nostril. Then along the top edge of the nose, use (FCP) Cold Grey to dab in that surrounding texture.

Step 32



Step 32

Plot in the nostril and the crease along the side of the nose with a sharp (CDP) Ivory Black, sort of shaping the nose as you go. This is a very dark area so don't worry about building up your pressure gradually, you can just go right in with a good pressure to get it dark. When you come up the nose however to plot the crease, use a slightly lighter pressure.

Add a little bit of the Ivory Black over the Black on the edge of the nose, as this will now look lighter compared to the Ivory. You can go in and darken the pupil as well if you wish, and plot a few dark hairs up the face, but go sparingly with these marks.

Step 33

Along the top of the nose use (FCP) Caput Mortuum Violet very gently, bringing it over the top of the Sanguine you plotted earlier.

Just underneath this dark spot on the edge of the nose, use (FCP) Burnt Siena to give it an orangey tone. Darken up the top of the nose slightly with (CDP) Ivory Black again.

Use (FCP) Burnt Ochre to come up the face above the nose in this orangey patch of hair. Come into the grey area very gently, almost glazing this colour in over the top.

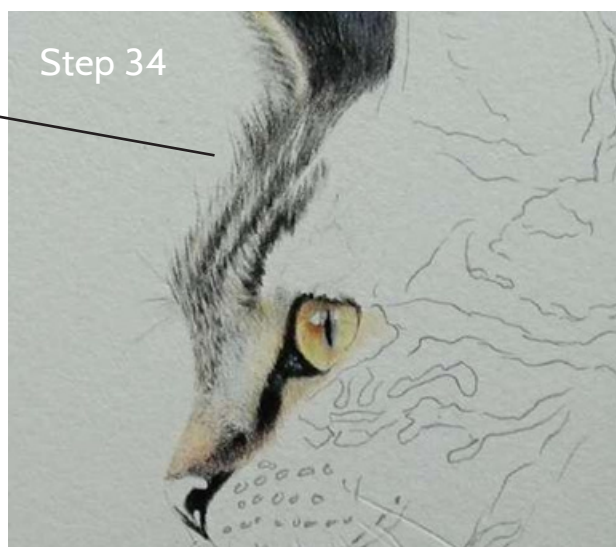


Step 34

Use (FCP) Ivory to bring some light hairs in between the dark stripes on the forehead. Use the putty eraser too if you need to lighten this area further.

Add a few more dark hairs in the stripes with (CDP) Ivory Black, coming up to the base of the ear and darkening hairs here too.

Gently come over the Burnt Ochre area on the nose with (FCP) Ivory to smooth it out slightly. Glaze over any other areas that need blending with this pencil too, such as the orangey tinges around the eye.



Step 35

Come round the edge of the eye again with (CDP) Apricot. At the top of the forehead and under the right ear, gently plot some (CDP) Apricot, followed by a little (CDL) Buff Titanium over this. Come back over with the Apricot and again follow by smoothing out with the Buff Titanium. This is just building up those under-layers, not worrying about detail at this point.



Step 36



Step 36

Starting now on the right side of the head, build up the hairs above the cat's eye using (FCP) Dark Sepia, with soft pressure.

On your reference photo, if you look along the top of the cat's eye, you'll see that there are quite a few pale hairs above it that sort of reflect the bulging shape of the eye socket. So if we plot these dark hairs above it quite gently and sparsely we can capture that effect without having to go into too much detail. It's capturing things like this that will really help the realism of your drawing.

Step 37



Step 37

Come back into this area with (CDP) Ivory Black, darkening a few of the hairs. Use your putty eraser to lift back out any paler hairs if you go too dark.

Continue to build up hairs on the forehead with (FCP) Dark Sepia, using light to medium pressure. Plot a little (FCP) Delft Blue into the middle stripe down the forehead as I'm noticing some blueish tones here on the reference photo.

With the Dark Sepia, plot in hairs up between the ears and coming down the head, but do remember not to get carried away by keeping your pressure light to medium and plotting the hairs sparsely, as it should still be pale rather than dark grey here. However we can always use the putty eraser later to lift out lighter hairs.

As you come across the top of the eye, the hair starts to take a different direction and in some places is actually facing the view front on. To create this texture, dot in your pencil marks lightly.

Step 38



Step 38

Continue with (FCP) Dark Sepia on the forehead. The hair starts to change direction and turn upwards above this dotted area, so reflect that in your pencil strokes. Just underneath the left corner of the ear, flick your pencil strokes up to show longer, tufty hairs.

The hairs turn quite orangey beneath the ear, so come down and around that area with your Dark Sepia marks, as we'll plot that in later.

Step 39

Bring some colour into the area we've just been working on with (CDP) Orangish Yellow. Glaze this in over the grey hairs in places, as well as underneath the ear and along the brow.

Go back in with a sharp (CDP) Ivory Black and lift out dark hairs again over the brow and up the forehead. Be careful again not to get carried away with these marks and make them all uniform - you don't want to accidentally create patterns in the hair that aren't actually on the photograph, so try to plot them in here and there.



Step 40

Between these dark Pablo marks you've just plotted, lift out pigment in some of the lighter areas with your putty eraser, moulded to a sharp point.



Step 41

Glaze in some (FCP) Burnt Ochre over the forehead, and flick in some tufty hairs with it beneath the ear. Bring (CDP) Orangish Yellow back over this with gentle pressure to create soft, fluffy hairs.

Continuing along from the brow, use Orangish Yellow to bring in hairs coming across the face and lining up with the end of the ear. Gently bring hairs up from here towards the ear, creating those warmer, yellowy stripes across the face.



Step 42



Step 42

Glaze a little (FCP) Warm Grey 1 over the Orangish Yellow beneath the ear and just along the temple.

Continue plotting hairs along from the brow with (FCP) Dark Sepia, plotting the marks a little lighter this time as you come over the Orangish Yellow, as you don't want to obliterate this colour. Notice that these hairs are coming up and round the face and are quite short, so dot them in with attention to this. Keep checking for changes in hair direction as you move across and up the face.

Step 43



Step 43

Where there are darker hairs in places, use (CDP) Ivory Black. Swap between this pencil and the Dark Sepia and work your way over this area of the face beneath the ear.

Step 44



Step 44

In the remaining Orangish Yellow area, above these dark tufts of hair, use (FCP) Burnt Ochre to give it a bit of a darker orange tinge. Continue then with (FCP) Dark Sepia and (CDP) Ivory Black, again thinking about the quality of the hair and the directions it takes as well as the tone and length. Use a dotting motion for the hairs that seem short, using your reference to look for any changes in the shape of the skull as you move across, as this is what will cause the hair to change quality, length and direction.

Plot some darker tufty hairs over the Orangish Yellow beneath the ear with (FCP) Dark Sepia, again trying not to obliterate the colour underneath completely.

Step 45

With your putty eraser – moulded to a sharp point – lift out pigment in this area we've been working on to bring in a little more lightness. This will help that yellowy colour underneath to show through.



Step 46

Once you've lifted lighter hairs out with the putty eraser, go back in with (CDP) Ivory Black and work around these lighter areas, darkening up the dark hairs between them and just enhancing the tone.



Step 47

Looking underneath this area now, begin to bring in that large dark stripe that comes across the cat's face, starting just underneath the brow with (CDP) Ivory Black. You can use quite hard pressure for this as it really is quite dark. Keep building up other dark areas too.

Bring a bit more (FCP) Burnt Ochre in, glazing it over the same spot and into these lighter grey areas. Then continue to build the area up with Dark Sepia and Ivory Black.

Use the Tombow Mono Eraser in places to gently lift off a little more pigment.



Step 48



Step 48

If you have one and feel comfortable using it on this piece, try lifting out hairs with a Slice Manual Pen Cutter tool. This tool tends to work better when there's a fair bit of pigment down, so you might find that it's not making much of a difference, however if you do use it, make sure to be very gentle and go sparingly with your marks. You can continue with the Tombow Mono eraser however if you prefer, as you can basically get the same effect and you're less likely to damage the paper with it.

Step 49



Step 49

Bring in more of that large dark stripe with (CDP) Ivory Black. You could use the Slice tool here to lift out some light hairs amongst the black, giving it that more realistic fur feel, or the Tombow will work too.

Over the top of the Ivory Black stripe, use (FCP) Black to try and get it even darker. Don't worry if you've not been using the Pablo and have been using the Polychromos Black all along, as this is just a step I took to get things even darker, but you may have already achieved this with one Black pencil.

Then continue building up light and dark in this area above the stripe with your dark pencils and a Tombow Mono eraser and/or Slice tool.

Step 50



Step 50

In this yellow area beside the eye, add a little (FCP) Burnt Ochre at the edge of where the black stripe starts.

Now, underneath the eye and this dark area, bring in a layer of hairs using (FCP) Dark Sepia, coming up towards this dark black stripe. Lightly bring some over this yellow/orange area alongside the eye, creating light fur lines that come up towards the black stripe.

Step 51

Darken these fur lines coming up along the side of the eye with (CDP) Ivory Black. Follow by delicately using the putty eraser to lift out a bit of light between the hairs.



Step 52

Come underneath this fur line with (CDP) Orangish Yellow, building up a light base layer in areas across the cheek. Glaze over this with (FCP) Warm Grey 1 as we did before. Bring some of this down towards the nose/muzzle area too.



Step 53

Come over these yellow areas you've plotted with (FCP) Dark Sepia and (CDP) Ivory Black, building up the hairs with these pencils as we did earlier. Notice how short the hair is beneath the eye, so use the dotting method for this. Look out for shapes or patterns in the hair on your reference photo, and swap between your pencils accordingly. Use the Tombow again as well for lightening the hair in places, dabbing it in to get small bits of pigment out.



Step 54



Step 54

In this yellow area beneath the stripe, lightly plot some (FCP) Burnt Ochre, following the hair direction.

Step 55



Step 55

Go back in with (CDP) Ivory Black over this orange area and build up the hairs the same as before, using a Tombow and your putty eraser to lift lighter hairs out as you go.

Darken this smaller stripe with (FCP) Black. Build up the Burnt Ochre in this area again by going over it once more. Follow with (CDP) Orangish Yellow over the top too, as this is quite a warm area.

Step 56



Step 56

Use an Embossing Stylus to add in some whiskers over this orange area. You'll need to use a medium pressure for this to get a good mark, but obviously be careful not to go too hard and damage the paper.

Lightly come over the orange with (FCP) Dark Sepia, coming over these embossing lines too.

Step 57

Use your putty eraser to lift out hairs over this yellowy area again. Use it to lift out some of the dark pigment in the middle of this spot to separate it into two.

In this middle part of the cheek we've been working on, glaze some (FCP) Burnt Ochre over the grey and the yellow.

Use a little (FCP) Warm Grey 1 over the embossed whiskers to lift them a little. With (FCP) Black, gently plot pigment in the space between the two whiskers to enhance them, and then start to build up the dark hairs around them as well. Keep using the putty eraser in places for lifting hairs out.

Add some more (CDP) Orangish Yellow over this yellow spot on the cheek, followed by (FCP) Burnt Ochre again.



Step 58 (final step for this section)

Plot a little (FCP) Burnt Ochre along the edge of the eye and in the top corner, over the yellow. Follow with (FCP) Ivory over the top.

Back in this yellow area on the cheek, lightly plot in some (FCP) Burnt Siena.

Darken up the large stripe across the face, as well as the smaller spots, with (FCP) Black. Make this larger stripe come further across and up the face.

Gently lighten the hairs in this patch above the stripe using your Tombow, and follow by adding some (FCP) Burnt Ochre over the hairs in places.

Keep building up the hairs across the side of the face with (FCP) Black, (FCP) Burnt Ochre and (FCP) Orangish Yellow, with your Tombow and putty eraser for lifting lighter hairs out.



The Right Ear



This is the finished section, follow the steps below to reach this stage.



Step 59

Step 59

Start with (CDP) Ivory Black at the tip of the right ear, and bring some tufty hairs in along the right outside edge. Block in a thin outline down this edge as well.



Step 60

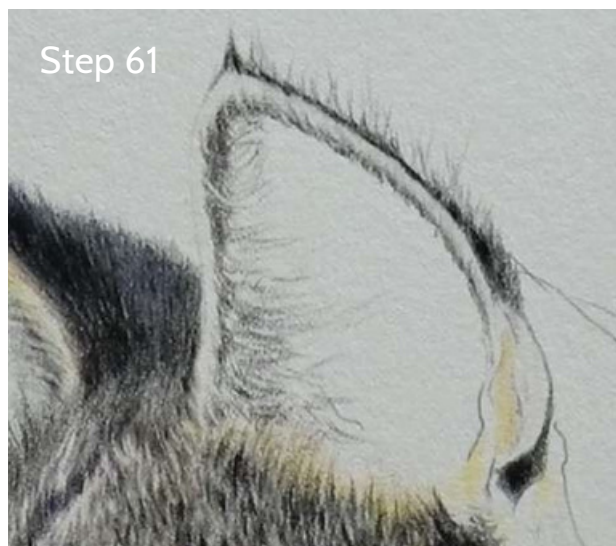
Step 60

Along the left, inside edge of the ear, use (CDL) Buff Titanium to make a smooth base layer. Flick out some tufty hairs going out across the edge as well. Once you get to the tip of the ear start to bring it down the other side, so that it's plotted all the way round the inside edge. Do be careful of the black pigment when you do this.

Towards the bottom right of the ear we have this curved, pinky area that you can lightly fill with (CDP) Apricot. Just underneath this, on the underside of the curve, plot a little (CDP) Ivory Black. It's always good to block in some of the parts that you know are correct but that may confuse you later on, like little landmarks almost in your drawing.

Step 61

On the inside of the ear, towards the top and around the inside edge, plot some tufty hairs with (FCP) Dark Sepia. Very very lightly flick some hairs in towards the centre of the ear, coming from the left edge. Pay attention to changes in hair direction as you come down the ear.



Step 62

At the top of the inner part of the ear, use (CDP) Apricot to give it a nice glow. This will just be the initial layer that we'll work some pink into after.

Use (FCP) Caput Mortuum Violet to flick some hairs in over these dark sepia hairs on the left. Lightly bring some over the Apricot at the top of the ear too, paying attention to changes in hair direction as you move around the edge of the ear. Come down the right edge of the ear with the Caput Mortuum Violet too, again flicking hairs into the centre from the edge using soft pressure.

Keep working up the hairs in the inner part of the ear, essentially creating the space around the white hairs. This is where you could use your embossing tool to create the same effect of white hairs in the ear.



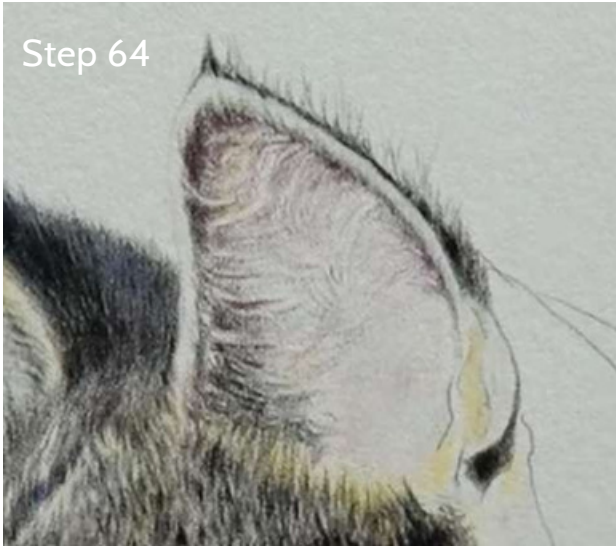
Step 63

Darken the dark sepia hairs along the left edge and coming into the centre of the ear using (CDP) Black. Bring it gently between the tufty hairs sticking up at the base of the ear along the top of the head.

Use your Tombow Mono eraser to softly lift some of the Caput Mortuum Violet pigment out and essentially create more white hairs across the ear.



Step 64



Step 64

Lightly use (CDP) Granite Rose over the Caput Mortuum Violet in the centre of the ear and towards the top. Follow this by using (FCP) Cold Grey 1 over the top to make it more of a pinky blue hue. Bring this down into this empty bottom right corner with light pressure and mix it with the Granite Rose again, using these two colours to create that pink blue tone.

Step 65



Step 65

Use your putty eraser with a sharp point to lift out lighter coloured hairs all across the inside of the ear. Combine with the use of your Tombow as well.

Step 66



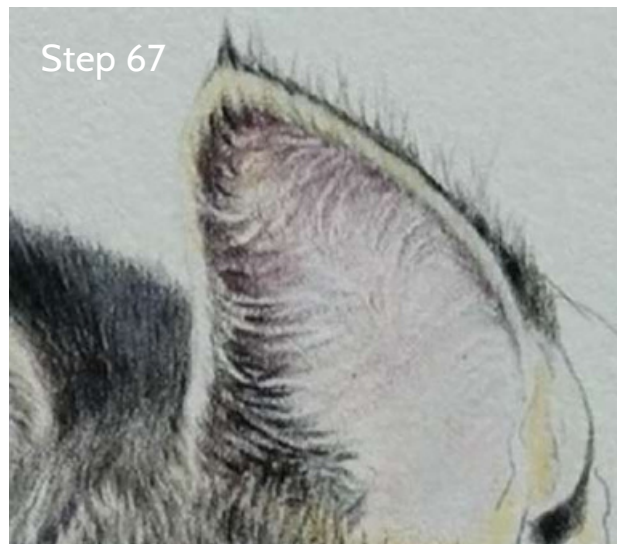
Step 66

Go back in with your (FCP) Caput Mortuum Violet and darken up the pigment in places. Come back over the orangey tinge at the tip of the ear with (CDP) Apricot. Keep working into the hairs in the ear with Caput Mortuum Violet, your Tombow and putty eraser as well as Granite Rose and Cold Grey 1 for the bottom right corner. Use the Cold Grey 1 to slightly burnish/smooth the Caput Mortuum Violet hairs around the edge of the ear.

Step 67

Use (CDP) Orangish Yellow all around the edge of the ear with light pressure.

Darken the black hairs down the left side with (CDP) Ivory Black, using a slightly harder pressure for areas that are darker.



Step 68

Along the edge of the ear, at the tip, lightly bring in some (FCP) Burnt Ochre. Plot a little of this over the Ivory Black at the bottom left and coming into the pinky area slightly.

Use (CDMA) White, or any white if you don't have this, to bring out some brighter white hairs in the ear.



Step 69

Use the (CDP) Apricot again over the Caput Mortuum Violet at the tip of the inner ear. Bring some along the edge of the Black hairs on the left as well.



Step 70



Step 70

Use your Tombow again to create white hairs coming across the inner ear.

At the bottom, use (CDP) Granite Rose once more to enhance the pinky colour. Over towards the bottom right, where the ear sort of folds in on itself, gently use (FCP) Caput Mortuum Violet to create this curved shape.

Enhance the Caput Mortuum Violet around the rest of the ear as well, such as towards the top and over some of the black, then follow with a little (CDP) Apricot again at the tip.

Step 71



Step 71

Keep working up the hairs on the inside of the ear with your putty eraser, moulded to a sharp point. This is where you could be using the indenting tools to create these white hairs however I chose to do this with my erasers.

Darken the folded area at the bottom of the ear with (FCP) Caput Mortuum Violet. Use it to add texture and definition to this curvy bit of skin on the edge of the ear as well. Come over the top of this yellowy area and define the edges, then use (CDP) Apricot to come back over the yellowy area. Follow with (FCP) Caput Mortuum Violet again.

Step 72



Step 72

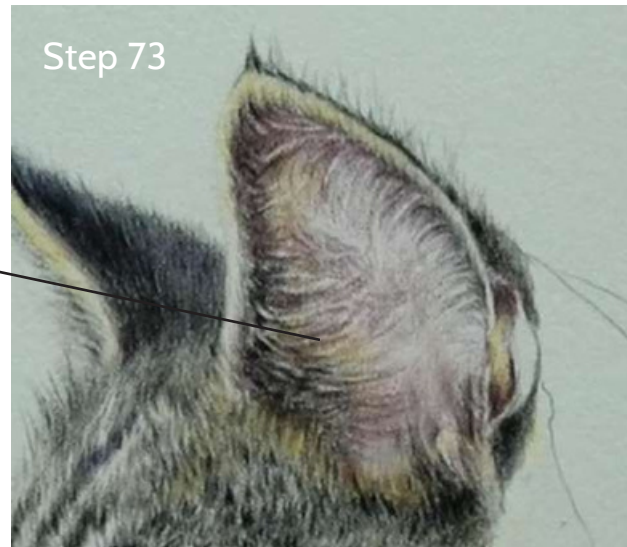
Just underneath this curved area, between the corner of the ear and the start of the hairs on the head, use a little (CDP) Granite Rose, followed by (FCP) Burnt Ochre and Caput Mortuum Violet again. It's a very small area but there's just a hint of extra colour in there.

Step 73

Continuing in this fold area at the bottom of the ear, use (CDP) Ivory Black to add some definition and texture, as well as Caput Mortuum Violet. Bring some hairs up from the top of the head coming into this corner area.

Add some (FCP) Burnt Ochre into these black hairs coming up the left of the ear and then darken the black again with (CDP) Ivory Black. Keep building up the Caput Mortuum Violet across the ear as well and using your putty eraser to lift hairs out. Really look at your reference photo as you start to build up the tones on the inside of the ear.

Darken the right outside edge of the ear with (FCP) Black. Darken all around the inner edge as well.

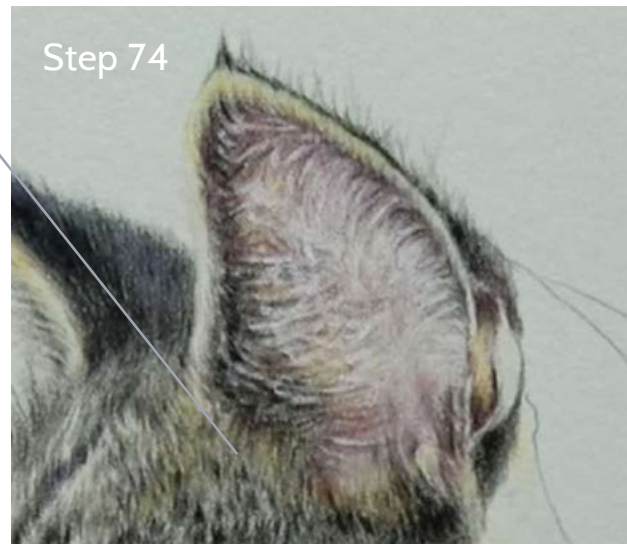


Step 74

Use your tombow along the bottom of the ear here to slightly lift out the colour of these yellowy hairs as they need to be a little lighter.

Once you've built up the Caput Mortuum Violet in the centre of the ear, use (FCP) Burnt Ochre to create a few little orangey areas, looking at your reference for guidance on placing these.

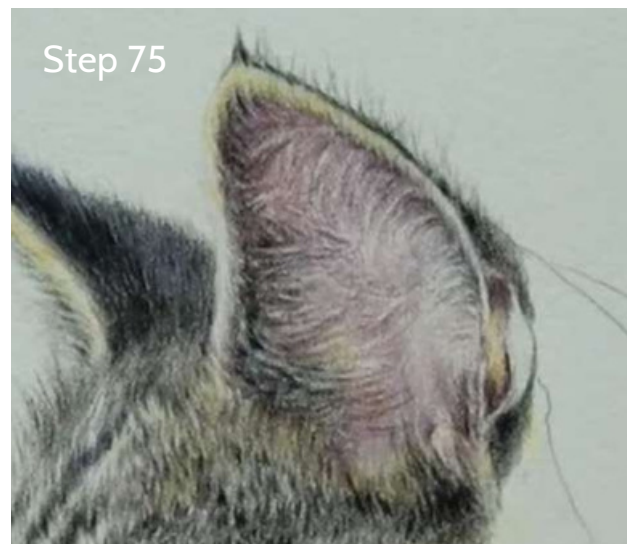
Brighten some of the lighter hairs across the ear using (CDMA) White. If you dampen the tip of it with a tiny bit of water, you'll find that it lays down really nicely and even brighter than when it's dry. Pick out some of the hairs coming from the edges and curling into the centre, but you don't need to go overboard with this and try not to create discernible patterns that aren't actually there in the photograph.



Step 75

You can now go in and neaten some of these white hairs by coming around them using (FCP) Caput Mortuum Violet and (FCP) Black in places, such as along the left edge.

Use a little more (CDP) Apricot at the top of the ear. Then with (FCP) Cold Grey 1, start to smooth out the pigment in the centre of the ear using medium pressure and rounded strokes to blend the pigments together. Follow with a little (CDP) Granite Rose over the Cold Grey 1 areas to keep the pinky tone. And again use (FCP) Caput Mortuum Violet and your Tombow eraser for forming any more white hairs.



Step 76



Step 76 (final step for the right ear)
Use (CDP) Ivory Black to darken the hairs again along the bottom of the ear and at the top of the head.

On this curved fold at the left of the ear, use (FCP) Warm Grey 1 on it's edge, followed gently by (FCP) Burnt Ochre and (FCP) Warm Grey V. Slightly darken the inner part of this fold at the top and bottom with (CDP) Ivory Black. Slightly darken the outside edge too.

Pull a little (CDP) Orangish Yellow into these hairs along the bottom edge of the ear, and plot a little into the dark hairs on the left on the inside of the ear.

Back of the head



This is the finished section, follow the steps below to reach this stage.

Step 77



Step 77
Starting where we left the pigment on the cheek, just above this stripe, use (FCP) Burnt Ochre in the direction of the hairs.

Step 78

Coming up from this Burnt Ochre patch use (FCP) Warm Grey 1, coming towards the large orangey spot on the back of the head.

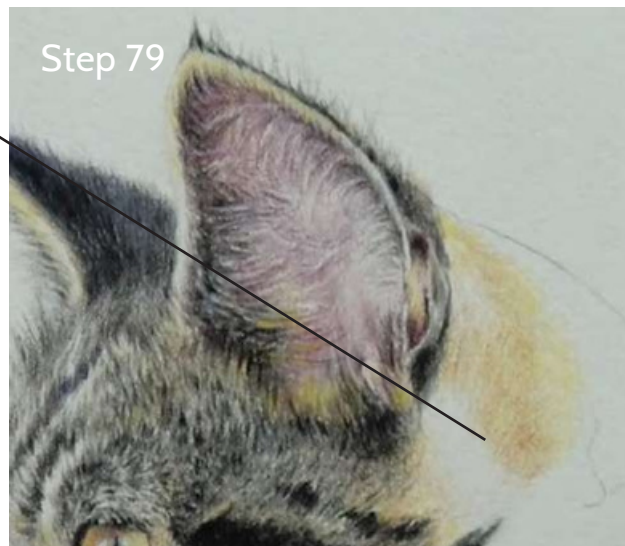


Step 79

Erase your pencil lines with a tombow, then use (FCP) Burnt Ochre along the bottom edge of this orange spot on the back of the head. Pay attention to how the hair changes directions in this area as it comes up and round the head.

Over the top of this use (CDP) Orangish Yellow, bringing this over whole area. Then go back in with the Burnt Ochre to darken it up in places.

Add a very slight touch of Burnt Ochre along the edge of the right ear, in the tufty hairs sticking outwards.



Tip – Building up the hair on the back of the head

With your drawing, you want to get the viewer to understand both how the fur is growing and how the fur feels. The fur is quite plush and thick coming up into the back of the head and into the ear so you want to give the impression of that. Use little, short strokes, nice and soft, to bring in hairs in this orangey area we're working on.

Step 80



Step 80

With (FCP) Dark Sepia, come back to this Burnt Ochre area beneath the ear and add in some darker flecks of hair. You don't want to cover the orange up completely but you want it to look like a suggestion of the colour beneath the darker hairs.

As you come towards and over the patch of Warm Grey 1 that you plotted earlier make sure not to go too dark with your strokes as this area is lighter in tone. Come over the orange slightly on the other side, again plotting the hairs in like little flecks and not obliterating the orange colour completely.

Step 81



Step 81

Use (CDP) Ivory Black to darken the hair just under the ear and to come over some of the Dark Sepia you've just plotted. Come up along the side of the ear with it too, coming over the Burnt Ochre patch and joining the hair on the edge of the ear. Layer some (FCP) Caput Mortuum Violet over this to warm it up slightly, coming into the Burnt Ochre with it as well.

Step 82



Step 82

Add some (FCP) Dark Sepia and (CDP) Ivory Black over the Caput Mortuum Violet behind the ear. Continue then with the Caput Mortuum Violet, coming over more of the Burnt Ochre and meeting the grey hairs beneath it.

Add a little (CDP) Orangish Yellow along the edge of this orange patch you've been working on.

Step 83

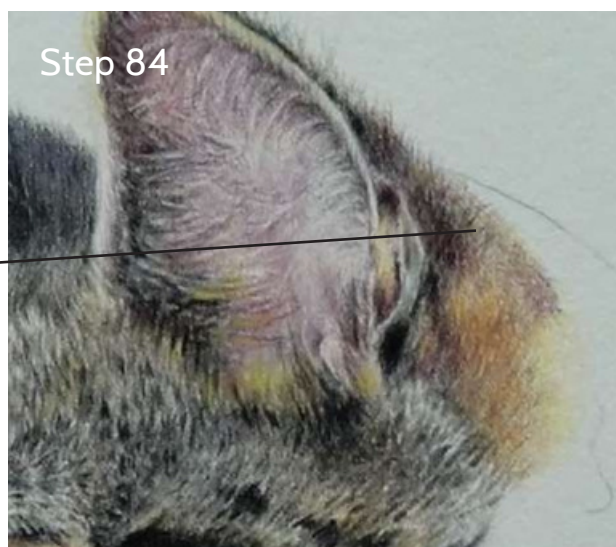
Use a putty eraser with a sharp point to lift out a few hairs in the Caput Mortuum Violet area behind the ear.



Step 84

Come over this lightened area you've just lifted out with (CDP) Orangish Yellow. Follow with (FCP) Terracotta, bringing this over the Orangish Yellow and Caput Mortuum Violet to bring out the orangey tone of the area.

Towards the top edge of this area we're working on, gently dab out a little of the pigment using a putty eraser, just enough to lighten it slightly but not to completely remove the colour.

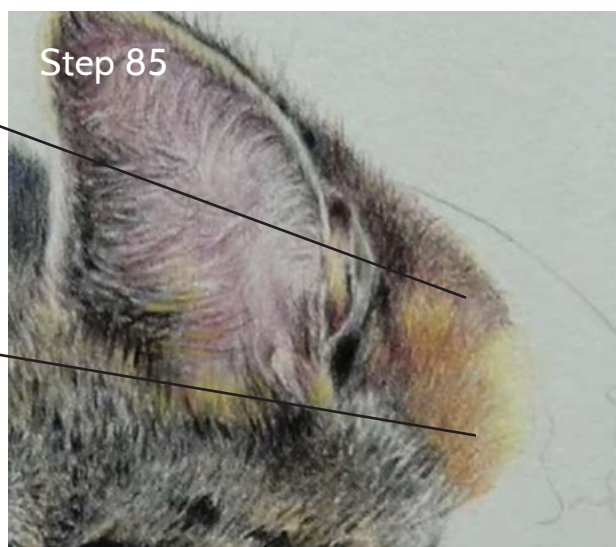


Step 85

Gently run some (FCP) Ivory over the Orangish Yellow and (FCP) Caput Mortuum Violet in this area to smooth them ever so slightly.

Go back in with Caput Mortuum Violet and (FCP) Dark Sepia over the Caput Mortuum Violet to darken it slightly.

Add more (FCP) Terracotta to the orangey patch at the bottom and coming into the yellow slightly.



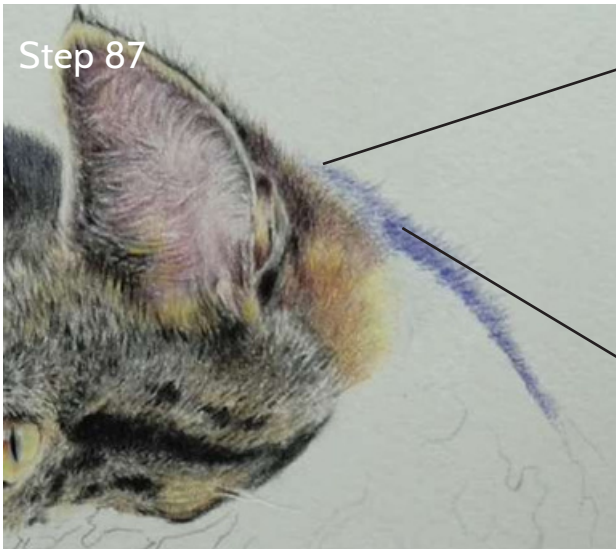
Step 86



Step 86

Behind this section we've been working on is sort of the very top of the cat's head. In this area, use (CDP) Light Grey, starting from the top and coming down and along the edge of the pigment you've plotted. Create soft, flyaway hairs coming off the outer edge, and as you come down the inside and along the pigment, come into the yellow slightly with your pencil to allow these soft fluffy hairs to meet the colour.

Step 87



Step 87

Now that you've got the light grey in, come in very very gently over it with (FCP) Delft Blue, which is a lovely sort of purpley-blue. Be sure to do this as gently as possible, so that the pencil is only just brushing the paper, because you don't want a really strong blue colour but you do want a nice implication of vibrancy to come through in the following layers. You don't need to completely fill the paper with it either, just give it a mottled, spotted look by dabbing in the marks.

You can go a little bit darker where the stripe starts to come down along the edge, as this will help enhance the richness of it when the black goes on top. Bring in tufty, flyaway hairs coming out of the edge.

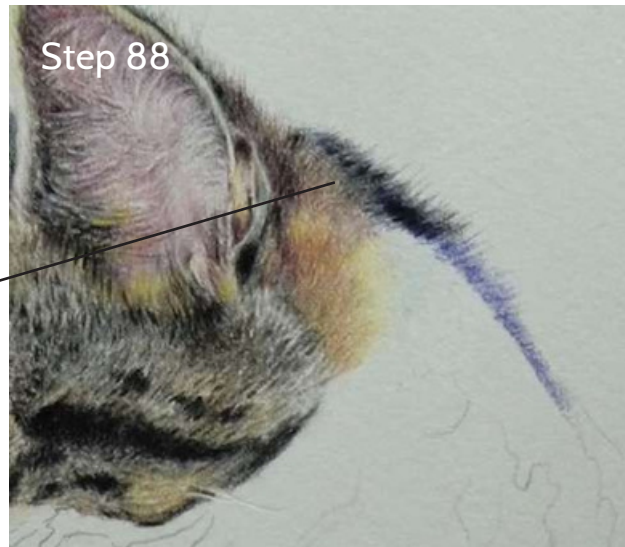
Adding bright colours into animal fur

The bright colours are actually something that appear in animals all of the time and we don't really recognise those brights a lot of the time. Including them can bring huge benefits to your drawing and really add personality, realism and a real lift to your drawing.

Step 88

Come over the Delft Blue with (FCP) Black and/or (CDP) Ivory Black, to tone that bluey colour down. This colour will still show through under the black and give it that richness. You can go darker when you come over the stripe once again.

With (FCP) Dark Sepia, join this black area at the back of the head to the orange section we worked on prior. This will just help the two sections feel to connected and transition into each other smoothly.



Step 89

Use your putty eraser to lift a few small hairs coming out along the edge amongst the Ivory Black.

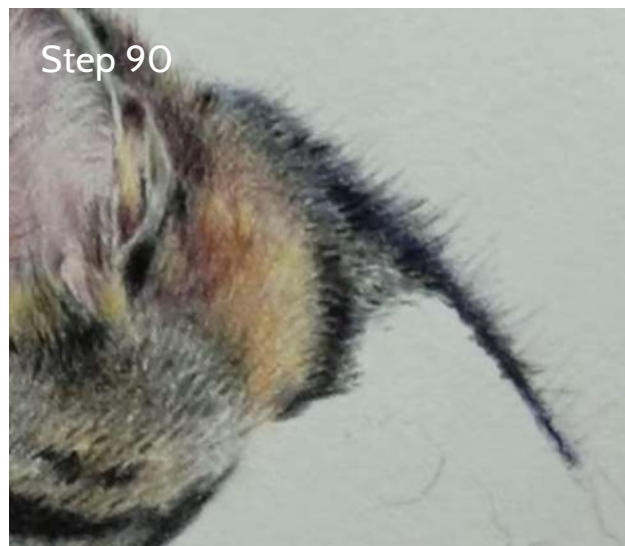
Continue then with (CDP) Ivory Black, bringing in mottled hairs between the outer stripe and the orangey yellow patch where the ear ends. As you come up to the edge of this orange section with your darks, you may notice in the reference photo that there's sort of a band of dark hairs coming around it. This is where the back of the ear sits, so try to create the impact of a raised area with your dark pencils. You might need to use a harder pressure here to create the darker blacks.



Step 90 (final step for this section)

Come further down over the Delft Blue stripe along the edge of the head with (CDP) Ivory Black. Whisk in some flyaway hairs coming out of here as well, using soft pressure. Follow by very lightly dab your putty eraser over these hairs, just to soften them ever so slightly.

Coming back into this yellow section (the back of the ear) lightly use (FCP) Caput Mortuum Violet along the dark edge you plotted earlier, to give it some warmth. Then continue to define this edge with (CDP) Black, bringing in more mottled hairs coming down the back of the head along the stripe. Lightly glaze some (FCP) Dark Sepia over these lighter hairs beneath the ear to knock them back a bit, and bring some into the orange too.



Muzzle & Cheek



This is the finished section, follow the steps below to reach this stage.



Step 91

Step 91

With a sharp (FCP) Dark Sepia, bring in these little whisker spots on the cats muzzle, paying attention their shape, size and position.

Use (FCP) Warm Grey 5 to bring in the shadow down the front of the muzzle, coming out from the tip of the nose and curving round to form the muzzle shape. Define the shadow of the lower jaw as well. Use a gentle pressure, and when you come over the embossing lines make sure to go horizontal with your strokes, so that you can see the full effect of the technique working.



Step 92

Step 92

Come over the Warm Grey 5 with your putty eraser, delicately lifting some of the pigment and building a texture that we can work up later.

Very very lightly use (CDP) Apricot to bring colour to the nose, watching the black areas as you do to make sure you don't drag that into your colour. Follow with (FCP) Burnt Ochre for the next layer, again covering the whole nose with it, then use (FCP) Terracotta just down the front of the nose to add a little definition. Don't worry too much if you can't get detail into this nose, as it's a very small part of the piece, so just a suggestion of detail will be enough.

Very very gently add a touch of (FCP) Sanguine into the nose for a hint of red.

Step 93

Use (FCP) Dark Sepia to darken along the top edge of the nose, bring an ever so slight amount of the curve of the nostril.

Add another layer of (FCP) Burnt Ochre to the nose and very very gently dab out a slight highlight along the top edge (if you can). Darken up the surrounding area once again with Dark Sepia and add another layer of Burnt Ochre.

Very gently add some (FCP) Caput Mortuum Violet along the front edge of the nose, defining that slight crease.

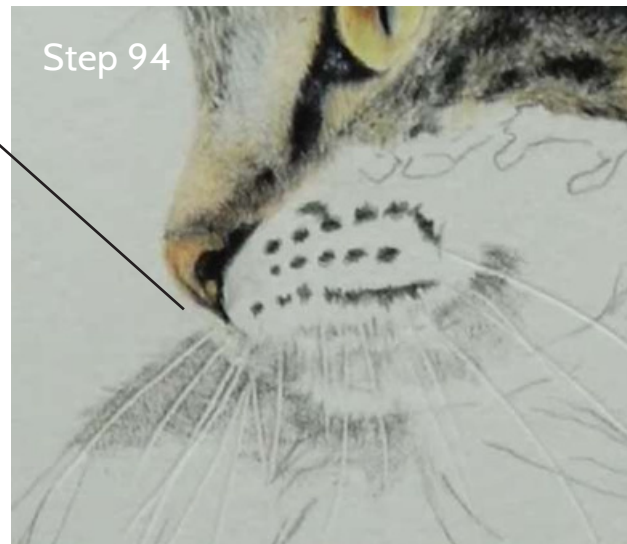


Step 94

Starting now just underneath the nose where the left lip starts, use (CDP) Ivory, very gently and being careful not to drag in any darker pigments, to bring a layer of pigment down on the left side of the muzzle crease.

On the right side, where we've drawn the spots, use (FCP) Warm Grey 1, following the direction of the hairs and coming between these spots. Again be careful not to smudge any of the black pigment.

Use (FCP) Warm Grey 5 to bring in some darker hairs around here, and to darken along the mouth edge. Lightly bring some pigment in on the shoulder and along under the chin, to help define the edges of the face. We'll work into this with other pencils later.



Tip: Embossing

When coming over your embossing lines, you're going to want to go in a horizontal direction, or the direction of the hairs, in order to create the desired effect of an indent. If you go vertically, i.e. in the direction of the whisker, you'll be in danger of filling in your embossing line and ruining the effect. Once you've come across it and defined the lines, you might see that one side has

a shadow where the pencil has come up and out of the groove. Later into the drawing stage, once you've got the fur in, you can correct this by working into the whiskers so that you don't have a shadow on one side that's not supposed to be there.



Step 95



Step 95

With your putty eraser, lightly lift out some of this grey pigment on the shoulder.

Use (CDP) Ivory to bring pigment between these spots on the muzzle again, coming around each one of them with your pencil.

Define some areas like the mouth line and jaw line with (FCP) Warm Grey V. Once you've done this, come in with your putty eraser, moulded to a fine point, and lift out any bits of pigment that have come into the whiskers.

Step 96



Step 96

Along the chin area and the front of the muzzle, use a little (CDP) Orangish Yellow.

Just underneath the chin use (FCP) Burnt Ochre to bring in some of the orange hairs. Follow with a little Orangish Yellow over the top. Use your putty eraser with a fine point to flick in white hairs coming off of the chin.

Darken the line of hairs along the mouth and beneath the whiskers using (FCP) Black. Pull out a few highlights along here with a putty eraser.

Step 97



Step 97

Use (FCP) Burnt Ochre over the Ivory on the muzzle, just to the right of the nose, coming between the whisker spots. Follow with a little (CDP) Orangish Yellow over the top, allowing your pencil to go through the black spots and smudge them a little. This will help them to blend in with the other colours and look more fur like.

Step 98

Dot in some (FCP) Brown Ochre, coming over the Orangish Yellow and the Burnt Ochre. Continue then with Brown Ochre, dotting this across the majority of the muzzle and looking at your reference photo to see which areas are creamy, which are more brown, and using your pencils accordingly. Follow the tones you see in the photo.



Step 99

Add in some (FCP) Burnt Siena to create some darker hairs across the muzzle, and follow with (FCP) Light Yellow Ochre in places.

Go back into your embossed lines at any point if you need to, either with a tombow mono eraser or the embossing tool itself, to lift out any pigment that's come into the whisker lines.

Come over the top of this muzzle area with (FCP) Ivory, smoothing together some of the colours you've plotted in. Following this, use (FCP) Dark Sepia to give the whole area more definition, coming over the whisker spots to darken them.



Step 100

Continue to darken the muzzle area using Dark Sepia as well as (FCP) Black as you come up the face and into the cheek area, plotting in some of the darker marks and patterns with this. Darken the rest of the whisker spots and the curved line of the mouth with Dark Sepia, adding a little shadow to some of the whiskers as you go.

Gently add in a little (FCP) Sanguine in places across the muzzle, just where the hairs have a warm tone. This will just help add that little bit of extra colour.



Step 101



Step 101

Coming back to the cheek area, continue with (FCP) Dark Sepia, bringing in more of the dark spots and stripes and using a harder pressure to get them dark.

Follow by plotting (FCP) Ivory in the space between these stripes and the muzzle, checking the changes in hair direction as you come down the cheek. Plot some (FCP) Burnt Ochre between these two stripes over the Ivory.

Step 102



Step 102

Follow by plotting (FCP) Dark Sepia over the Burnt Ochre you just plotted between the stripes.

Use (FCP) Light Yellow Ochre to plot in this yellow area on the cheek. Again follow the hair directions carefully, and come over the black stripes with your pencil.

Follow by plotting (FCP) Brown Ochre over some of the Light Yellow Ochre at the top, again plotting it straight over the black hairs and following the direction of the hairs.

Step 103



Step 103

Lift out some of the pigment using your putty eraser where the hairs get lighter such as down towards the mouth.

Follow with (FCP) Dark Sepia, using this to come over the Light Yellow Ochre and Brown Ochre, creating those darker hairs in this area.

Step 104

Add in some (FCP) Caput Mortuum Violet over the Brown Ochre on the cheek to give it a dark burnt orange colour. Follow with some (FCP) Light Yellow Ochre over the top.

Continue then with (FCP) Dark Sepia, adding a few more dark hairs and marks in. In this lighter yellowy area, use (CDP) Apricot followed by a little (CDL) Buff Titanium to smooth all these colours in.



Step 105

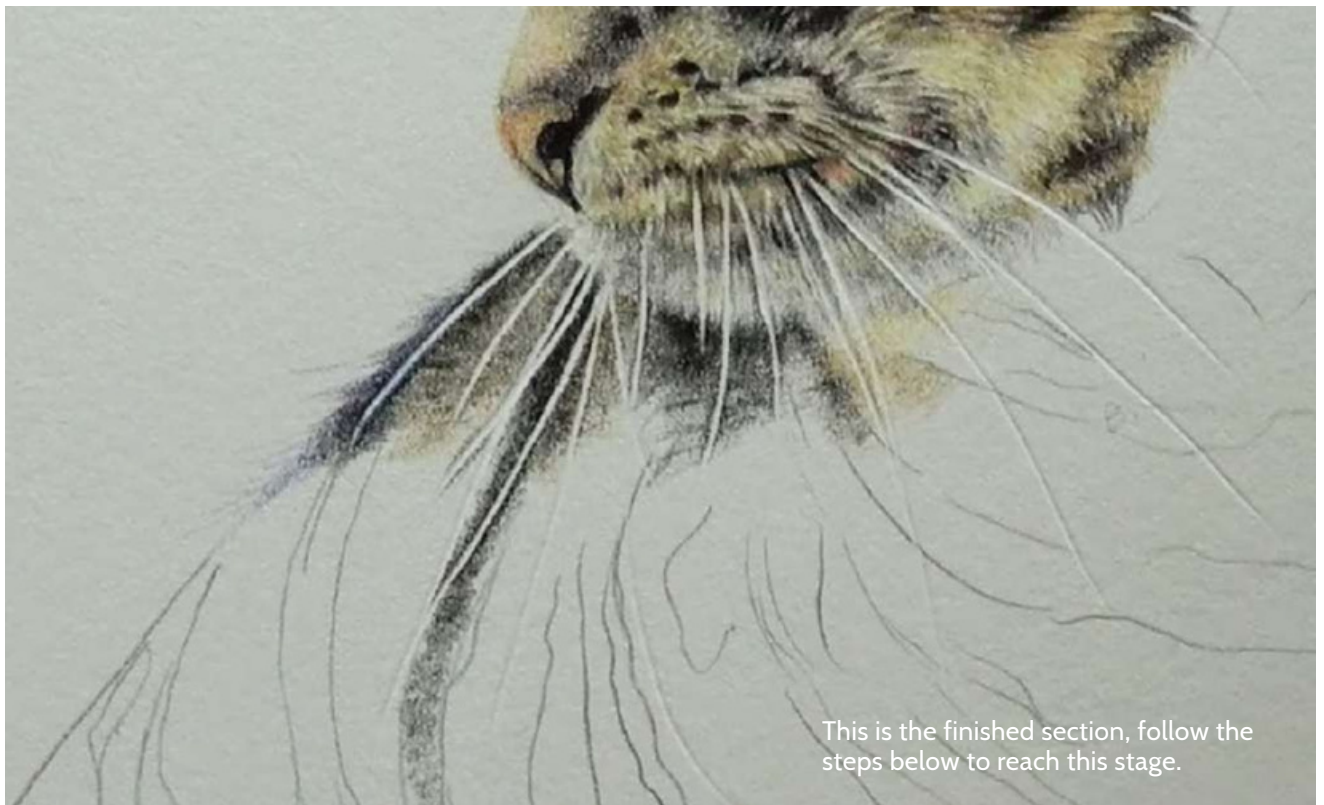
(final step for this section)

Gently glaze in some (FCP) Brown Ochre over the top of the Apricot, to add a very faint layer of colour. Then add your dark hairs over it with Dark Sepia.

Add a touch of Caput Mortuum Violet over these dark hairs along the mouth, as well as a little more over the orangey areas, and again continue adding dark hairs with Dark Sepia. Bring in the larger dark stripes along the edge of the cheek with a little bit of a harder pressure.



Top of The Back



This is the finished section, follow the steps below to reach this stage.



Step 106

Step 106

Using (FCP) Dark Sepia, darken the hairs between these whiskers over the shoulder area, where a stripe begins to form.

I find that areas like the chin are always the ones I struggle with. The subtlety of it along with the complication of whiskers and the hairs behind it, always make it a little challenging to get right. However, I think the best thing to do is work on the surrounding areas such as the shoulder and just below the chin, to help us create that look of depth.

Along the edge of the back, use (FCP) Delft Blue to create that lovely purpley tone, flicking out some stray hairs as you go.



Step 107

Step 107

Use (FCP) Black to come over the Dark Sepia along the edge, creating a sharper black line around the edge of the whisker. Come over the Delft Blue as well, but without completely eradicating the blue, as you want it to shine through.

In this lighter grey area beside the stripe, use (FCP) Brown Ochre, working around the whisker to create a lighter brown base for the grey.

Step 108

Follow with (FCP) Dark Sepia on top, creating a mottled fur look. This area is in more soft focus in the photograph than other areas, so you don't need to worry too much about detail here, just the colour.

With (FCP) Black, bring in the next stripe, weaving it in between the whiskers and being careful to look on your reference photo when placing it. Alongside it to the right, plot more (FCP) Brown Ochre.

Add a little bit of colour into the tip of this whisker, using (FCP) Light Ultramarine. Tidy up the edges of the tip with (FCP) Black as well, making it look like the tip tapers off to a point by bringing the colour inwards from the edges.

Just underneath the chin, bring in the start of another stripe using your black pencil with a harder pressure and small pencil strokes to get the density.



Step 109

Use (FCP) Dark Sepia over the Brown Ochre again, making it a bit of a darker grey colour but not completely obliterating the brown underneath.

Come into the mouth area with (FCP) Warm Grey 5, underneath the whiskers, and bring in the shadow where the lips meet. Continue with this along the chin, giving some definition to the jaw.

Along the edge of the cheek, between these dark spots, use a little (FCP) Brown Ochre, coming over the spots to help incorporate it all together. Bring a little of this into the Warm Grey 5 on the chin as well.



Step 110

(final step for this section)

Use your putty eraser with a sharp point to lightly lift pigment out of the whiskers, making them a little brighter.

Bring in more of the stripes under the chin with (FCP) Black, leaving small gaps between your strokes to allow those longer hairs to show through. In these gaps plot (FCP) Brown Ochre, using this to start bringing in those orangey sections between the stripes.

Use your black pencil with a lighter pressure to create some of those mottled grey hairs amongst the stripes as well.



Neck and Cheek Continued



This is the finished section, follow the steps below to reach this stage.

Step 111



Step 111

At the edge of the cheek, continuing on from you left off, plot in the large dark stripe coming up the face with (FCP) Black, blocking in the colour.

Step 112



Step 112

Glaze a little (FCP) Brown Ochre into this warmer area just beneath the ear, and then continue building up this large dark stripe with (FCP) Black, going harder with your pressure to get it a deep dark colour.

Step 113

Now in the area just below this large dark stripe, we've got an underlying colour theme of Brown Ochre almost over the entire area. There are hairs that come over the top of it but underneath there is still that Brown Ochre colour, so the next step is to bring in a light layer of it.

Start by plotting some (FCP) Ivory for the areas where the hairs becomes lighter, then follow with (FCP) Brown Ochre. Watch the direction of the hair as it changes across this section. In some areas where the fur is very textured, use rounded strokes.



Step 114

In this brighter orangey spot use (CDP) Apricot to block in that glowy colour.

Continue then with (FCP) Brown Ochre, just blocking in the general position of the colour and not worrying about detail at this point.



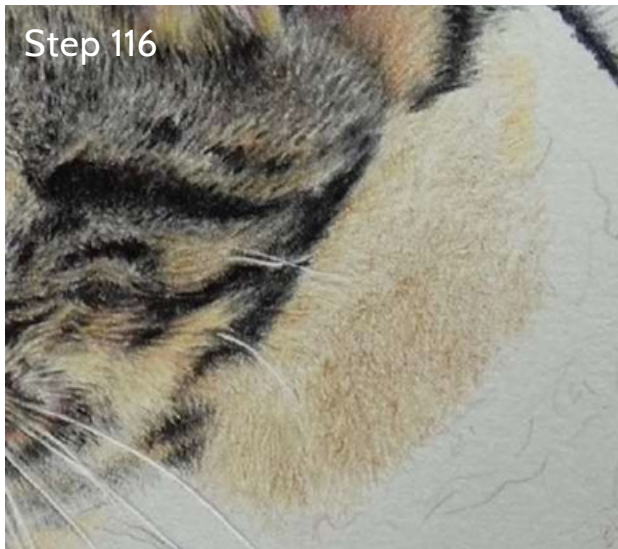
Step 115

Once you've got the general colours in, start to deepen some areas again with the Brown Ochre.

Now if you want to, as I did, you could go in at this stage with an embossing tool and create some little hairs across this whole area. I found it a little scary but wanted to give it a go to see how it might work, and you're welcome to try the same. Just flick in little hairs as you would with a pencil using an embossing stylus and medium to hard pressure. Then later when you come over it with more pigment, you'll see them as little indented hairs.



Step 116



Step 116

After embossing, come back over your marks using (FCP) Brown Ochre, darkening the initial light layer. Again you're just blocking this in at this stage, and following the direction of the hairs as always.

Step 117

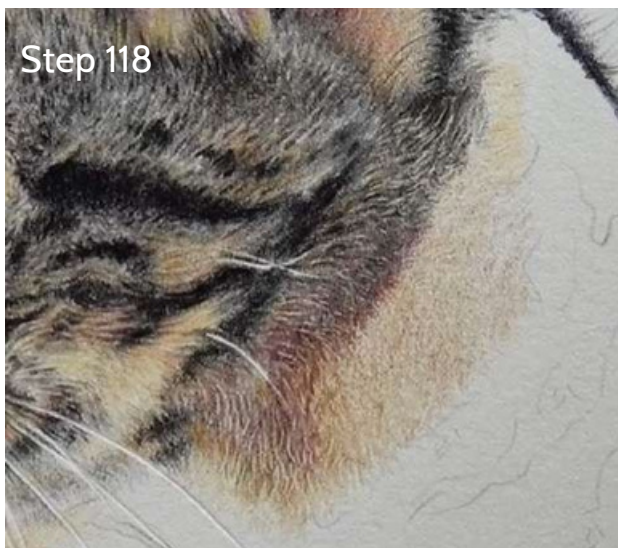


Step 117

Now that the Brown Ochre is in, follow with (FCP) Dark Sepia, building up those darker hairs across the whole area. By doing this you will hopefully start to see some of your embossed lines (if you opted for it). You can bring in more embossed hairs at any point and then come back over them with your pencil, as I did at this stage.

Use (FCP) Black to build up this stripe along the back of the ear and to darken areas amongst the Dark Sepia hairs you've plotted. Start to bring in this thinner stripe amongst the orange and use (CDP) Ivory Black to darken the black even further.

Step 118



Step 118

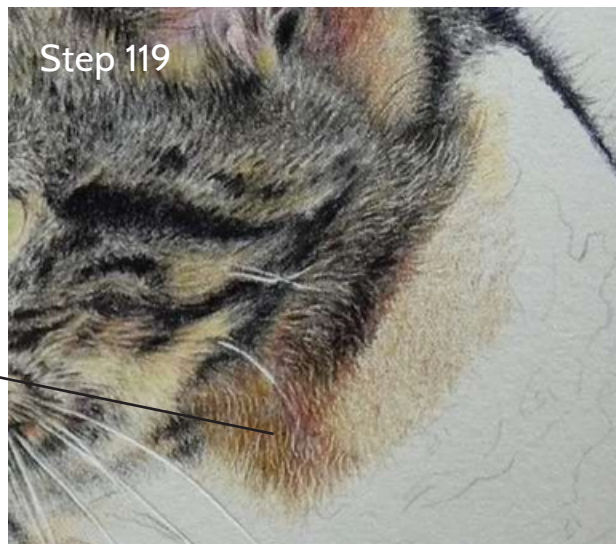
Bring in some (FCP) Caput Mortuum Violet over the Dark Sepia in places to warm up the colour slightly, dabbing it in with little strokes. Follow with a little (FCP) Brown Ochre over the top of the Caput Mortuum Violet, in places where the hairs are quite orange rather than grey.

Step 119

Use (CDP) Ivory Black to bring in some darker hairs and build up the stripes in the area. This thinner stripe here is a bit more faded than some of the darker ones, so use your tombow to dab out the black pigment slightly and to have it look as though it fades out.

Add some (FCP) Brown Ochre in across this area. Continue then with (CDP) Ivory Black to create darker hairs.

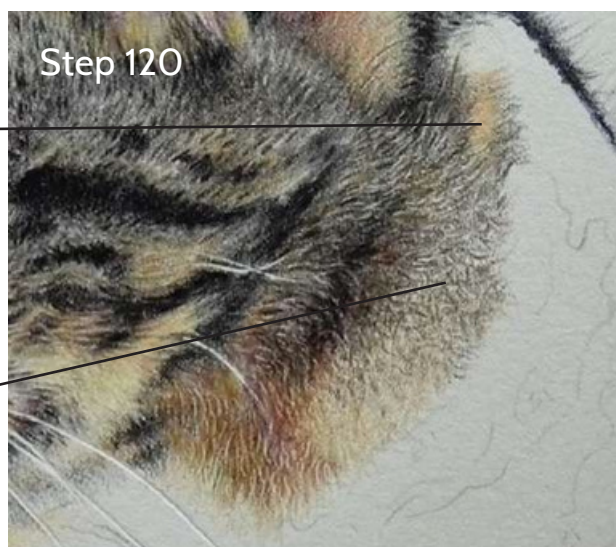
Use (FCP) Burnt Siena along the edge of the stripe, where it starts to transition into the layer of Brown Ochre hairs. Bring some over the Brown Ochre you've just plotted as well.



Step 120

Continue to build up the grey hairs using (FCP) Dark Sepia over towards the back of the neck here. Over this layer of Apricot pigment, bring the hairs across but without losing that yellowy colour completely. Once you've come around it with the grey, go over the Apricot with (FCP) Terracotta to brighten it up. Follow with another layer of (CDP) Apricot over the top.

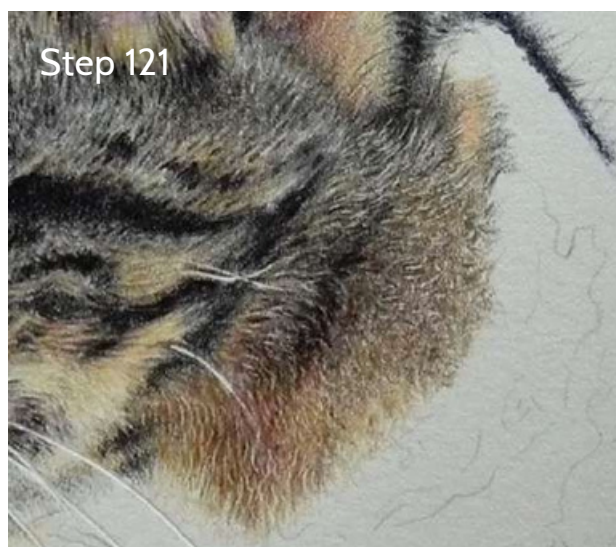
Continue then with Dark Sepia, being sparse with your marks where the grey hairs come over the lighter yellowy areas. Come down over the whole of this Brown Ochre layer we plotted at the start, checking hair direction as you go and using sparser marks for the lightest areas.



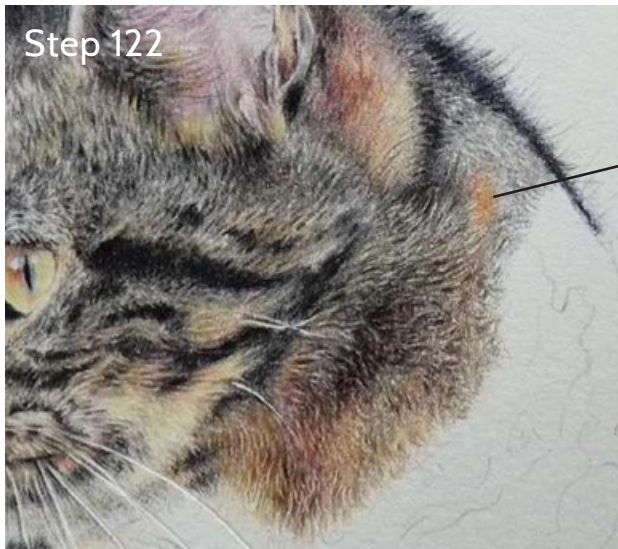
Step 121

Go back in with (FCP) Brown Ochre, this time using a harder pressure to get the colour in over the Dark Sepia hairs. Add a little more (FCP) Caput Mortuum Violet into the Dark Sepia hairs as well, followed by more Brown Ochre.

Plot in a touch of (FCP) Walnut Brown across the area too.



Step 122



Step 122

Use a sharp (CDP) Ivory Black to bring in more dark hairs.

Over the little patch of Apricot, use (FCP) Sanguine to brighten it up further. Dab some little bits of this here and there in amongst the fur, just for a bit of subtle extra colour.

Up towards the back of the head, use (FCP) Warm Grey 5 in a dotting motion to create short hairs coming down the neck.

Add a little more (FCP) Terracotta to the Apricot patch, followed by a little (FCP) Light Yellow Ochre.

Step 123



Step 123

Back in amongst the Brown Ochre patch, use some (CDP) Apricot, glazing the colour over the area to add more warmth.

Around the edges of the small orangey patch at the back of the head use a sharp (FCP) Walnut Brown. Start to build up the hairs coming down from this patch with this pencil. Follow by adding (FCP) Black into these Walnut Brown hairs, bringing some in amongst the Warm Grey hairs above as well.

Continue then down the back of the head with a sharp (FCP) Dark Sepia building up hairs and checking the hair direction as you go.

Step 124



Step 124

With a putty eraser moulded to a sharp point, go back in to some of these areas we've just built up to lighten the hairs slightly.

Lightly add some (FCP) Caput Mortuum Violet over the Walnut Brown you plotted and gently use (FCP) Delft Blue towards the stripe on the back, bringing it further down.

Use (CDP) Ivory Black to darken the hairs at the top here, glazing it over the area gently and flicking in dark hairs. Darken the Walnut Brown as well and add in touches of (FCP) Brown Ochre around this.

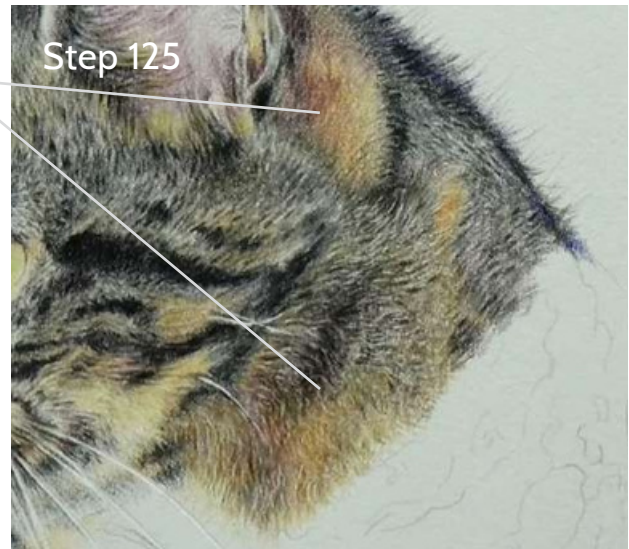
Step 125

(final step for this section)

Across this whole Brown Ochre patch, use (FCP) Orange Glaze, very gently running it across the paper and enhancing the colours beneath. Add a touch of it into the orange behind the ear too.

Use (FCP) Ivory to burnish the Orange Glaze and to just smooth in other areas of pigment. Use your putty eraser to lift out some hairs around the central stripe, making the area a little lighter.

Continue then building up the hairs in this area using (FCP) Walnut Brown, (CDP) Ivory Black and/or (FCP) Black, and your putty eraser for softening and lightening areas.



The Chest & Right Shoulder



This is the finished section, follow the steps below to reach this stage.

Step 126

Start by bringing a layer of (CDL) Buff Titanium down on the front of the chest and coming up and around the section you've just plotted, coming up towards the right shoulder.

Use (FCP) Dark Sepia to block in the dark spots and stripes down the chest. Follow by lightly using (FCP) Brown Ochre with wispy, gentle strokes to create the look of white hairs in between, bringing this down from the previous area. As you work this in, use (FCP) Ivory over the top to smooth and soften the pigment, and then swap back to building up the Brown Ochre over it.

Gently lift off some of the pigment down here with a putty eraser, just to lighten it even further.



Step 127



Step 127

Use (FCP) Walnut Brown to darken this section at the top of the chest, coming into the Brown Ochre hairs you've just plotted too using little short strokes.

Continue then to build up the hairs coming down the chest using Brown Ochre again, with light pressure, as well as (FCP) Ivory for smoothing, more Walnut Brown and (FCP) Dark Sepia, for darkening the spots and stripes. Use your putty eraser too for areas where you need to lighten the pigment.

Step 128



Step 128

Bring some (FCP) Orange Glaze across the whole area, just lightly glazing this in to brighten the colours up a little bit.

Go back in with (FCP) Walnut Brown, darkening the spots with it, as well as (FCP) Dark Sepia, building up the darker brown hairs coming towards the cat's back.

Add a touch of (FCP) Black into the spots and stripes, as well, to make them even darker, using quite a hard pressure to achieve this.

Continue again with Brown Ochre, using light, short strokes and bringing this around the spots.

Step 129



Using the Pergamano 0.5mm embossing tool

Step 129

Coming down beneath the Brown Ochre, use more Walnut Brown to start building up this next section of the chest, which is a little more brown rather than orange. Use light, sparse strokes, allowing little gaps between your strokes to create the look and feel of those whiter hairs. You could use an embossing tool here as well to create those fine hairs, making sure to check hair direction as you plot these. I used the Pergamano .5mm tool here.

Build up the next stripe using (FCP) Black, which you can see here is coming over the embossed lines I've put in. Then continue to build up the hairs in this section with Walnut Brown, Dark Sepia, Brown Ochre and Black.

Step 130

Use (FCP) Warm Grey 1 over these Walnut Brown hairs you've plotted along the edge, just to smooth the pigment a bit. Darken these hairs with (FCP) Black, building up the long stripe. Use (FCP) Walnut Brown for this too.

Glaze in some (FCP) Caput Mortuum Violet with really light pressure over the Brown Ochre in the middle, just to give it a bit of an edge.

Over on this shoulder area, start to build up the hairs using (FCP) Warm Grey 5 and (CDP) Light Grey, bringing this down as a bit of a base layer amongst the spots.



Step 131

Use the embossing tool again (if you wish to) to bring some indented hairs over the spots on this right side. Go back in then with (FCP) Warm Grey 5, building up the hairs on this shoulder.

Use (FCP) Black to bring in the various spots and stripes over here, plotting some stray hairs coming off the edge of the back too. Bring a little of the (CDP) Light Grey over this edge as well.

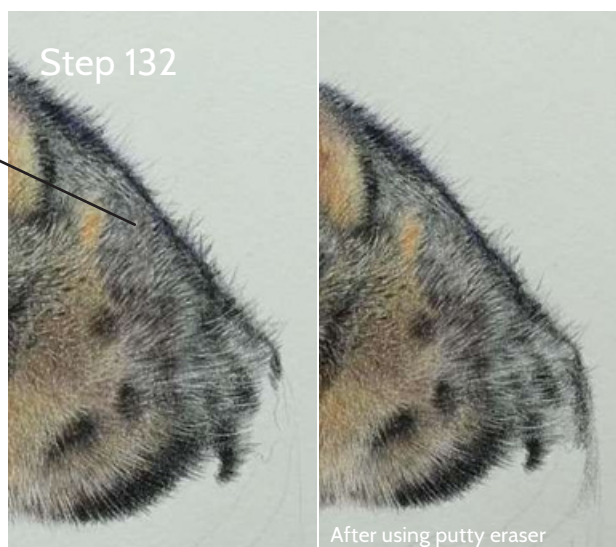
Darken this large stripe using (FCP) Black and (CDP) Ivory Black, to get it really dark. You can use a harder pressure for this.



Step 132

With a sharpened (FCP) Black, dot in some short hairs over the Warm Grey 5 on the shoulder. Use quite hard pressure for this to get them in really dark. Darken the spots as well and bring in more grey hairs between the stripes.

With your putty eraser, lift out some of the darker pigment on this right side to lighten the hairs, as it is quite light over here.



Step 133

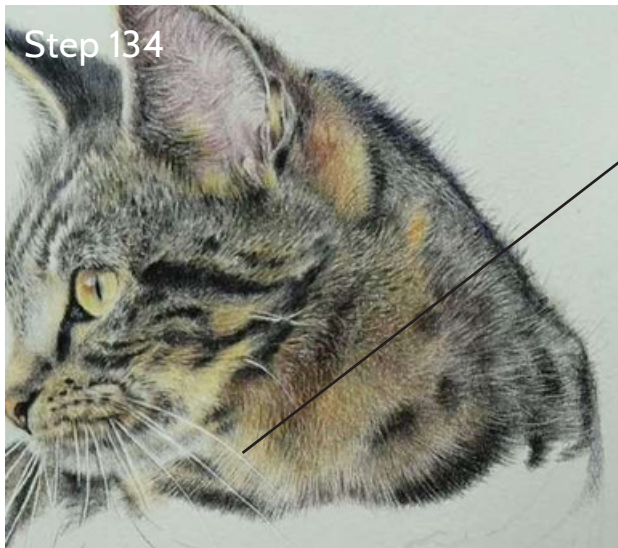


Step 133

Glaze in (FCP) Delft Blue over the Warm Grey 5, coming along the edge of the cat's shoulder.

Continue with (FCP) Black, adding in a few more hairs and darkening stripes.

Step 134



Step 134

(final step for this section)

Looking under the chin area now, use your embossing tool once again to indent fine hairs. Come over this lightly with (FCP) Brown Ochre.

Use your putty eraser with a sharp point to lift out any pigment that dips into the indented whiskers and to create highlights in the lighter areas.

Bring some (FCP) Walnut Brown in amongst these Brown Ochre hairs, and as you did before start to build up stripes and spots on this side using (FCP) Dark Sepia and (FCP) Black, jumping back to your Brown Ochre and Walnut brown as you build up the hairs under this chin area.

The Back



This is the finished section, follow the steps below to reach this stage.

Step 135

Take out your graphite lines along the edge of the back with an eraser, then use (FCP) Delft Blue very lightly along the edge as an under-layer.

Very gently sketch in some of the stripes on the back with a sharp (FCP) Dark Sepia, just to give yourself an idea of where these stripes are positioned at this stage. Take out your graphite lines as you go.



Step 136

Come over the Delft Blue with (FCP) Black, as well as over the Dark Sepia stripes. Between these stripes use (FCP) Brown Ochre very lightly to build up the colour. Follow by using (FCP) Warm Grey 5 over the top, aiming to create a mottled look to the hairs.

Add in some (FCP) Black to the mottled hairs in places. If this area starts to look too sharp (it's quite blurry in the picture) you can come over your colour with (FCP) Ivory or a paper stump just to blend it a little.

Use a little more Delft Blue along the edge just making it a little more vibrant. Come over it with (FCP) Black as before.



Step 137



Step 137

Bring (FCP) Warm Grey 5 between the next two stripes down the back, coming over the black in the stripe a little.

Use your putty eraser with a sharp point to gently lift out highlights amongst this Warm Grey, which will help to create that mottled look to the hairs.

Come over the Warm Grey with (FCP) Brown Ochre and build up the Delft Blue along the edge again, bringing a little into this stripe coming into the back. Follow by using (FCP) Dark Indigo over the Delft Blue to darken it, followed by Black again.

Step 138



Step 138

Bring some Dark Indigo into this Warm Grey section, and use your putty eraser to lift out highlights. Add a little (FCP) Black into the mottled hairs ever so lightly.

Use Brown Ochre to build up this next section of hair between the stripes. Come over this with (FCP) Ivory, bringing this right down to the start of the leg to create a bit of a base layer. Come back over this with Brown Ochre and then Warm Grey 5, again creating mottled hairs.

If you wish to, use an embossing tool to create fine white hairs, paying attention to the direction as you sketch them in. Build up more stripes with (FCP) Black and (CDP) Ivory Black to get them much darker.

Step 139



Step 139

Alongside this stripe here, use (FCP) Warm Grey 5 with curved strokes to create the effect of the hair folding over the black stripe. Bring (FCP) Black into this as well and then lift out highlights with your putty eraser. Layer Brown Ochre over the top.

Continue building up hairs and stripes across the back using (FCP) Warm Grey 5, (FCP) Brown Ochre, (FCP) Black and (CDP) Ivory Black, (FCP) Ivory for a creamy under-layer and your putty eraser with a sharp point for lifting out highlights and creating a mottled look to the fur. Refer to some of the previous steps to guide you and remember to look back at your reference photo as well.

Step 140

Use a little (FCP) Walnut Brown in this section here between the stripes and build up more embossed hairs.

Coming further down the back now, build up more stripes with (FCP) Black, sketching them in initially to get the placement right and then darkening them when you're happy with their positions. You can see some of my embossed hairs coming through here as I come over them with my pencil. For this large dark section above the leg, just sketch in your colour lightly initially in case you need to erase some later.



Step 141

Use your putty eraser to lighten these hairs a little. Come in with (FCP) Brown Ochre over the top of the Black.

Continue to build and block in sections of hairs with Brown Ochre, Warm Grey 5 and Black, as before. Once you've blocked in the whole area, we'll be going back in and darkening and enhancing it. Sketch in more stripes too, coming right down to the bottom of the back.



Step 142

Bring more Delft Blue down along the edge of the back, followed by (FCP) Black over the top. Begin to darken the stripes you've plotted in lightly with Black as well, doing this continually as you work your way down the back.

In this area, use (FCP) Warm Grey 5, watching the direction of the hair as you plot in the hairs between the stripes. Bring a few wispy hairs flicking out along the edge of the back.

Continue working down the back with Warm Grey 5 and Black, building up the stripes and hairs and following the direction of the hairs closely. Over the top of these hairs, use (CDP) Light Grey, to slightly burnish and add a cooler tone to the area.



Step 143



Step 143

Use (FCP) Warm Grey 1 to lighten and burnish hairs along with your putty eraser for lifting out highlights. Continue then to use (FCP) Black to build up stripes and use a paper stump for further blending.

Add in some (FCP) Dark Indigo and (FCP) Walnut Brown, plotting this alongside some of the black stripes.

Bring in a touch more Delft Blue along the edge of the back. Continue again with Warm Grey 1, bringing this down as a base layer underneath this grey section where we've been working. Lay (FCP) Brown Ochre over this lightly, bringing it lightly along the edge of the grey.

Step 144



Step 144

Work up more stripes with (FCP) Black. Continue then to use (FCP) Warm Grey 1, Warm Grey 5 and Brown Ochre to build up the hairs over the back, using your putty eraser to lift out highlights where necessary. Use your reference photo closely to understand hair direction, length and tones.

Bring in this large dark patch with (FCP) Black. Above this, use (FCP) Warm Grey 5 with hard pressure to create a darker area and prevent too many of those embossed lines showing through and making it look lighter. Build up the dark stripes above as well, again with a hard pressure to get them in.

Step 145



Step 145

Lightly glaze (FCP) Brown Ochre over these lighter hairs between the stripes.

With a putty eraser, gently lift a little pigment out in this dark Black patch in order to add the Brown Ochre colour in a little better. Once you've lifted it out, come in with more Brown Ochre, glazing it in the lighter gaps.

Use Warm Grey 1 down here and over some of the Brown Ochre hairs in order to smooth and lighten the pigment. Use it as a base layer over the hot press paper between the stripes you've roughly plotted, ready for the next section of colour.

Step 146

Come over the Warm Grey 1 you've just plotted with Warm Grey 5, building up those lighter hairs between the black stripes. Then with (FCP) Black, darken these hairs in places and flick some out from the black stripe section above, allowing the two areas of hair to meet more naturally. Build up the lower stripe as you move along.



Step 146



Tip: Embossing

You'll notice that as I'm plotting in darker colours my embossing lines are starting to show through. Remember that you can add in more embossing lines as you work (if you wish to) and even when you've put the pigment down you can still add in lines over the top. Be careful not to go too over the top with them though, as you don't want the hairs to look unnatural or regimented in any way. Use your reference photo to decide where wiry, lighter hairs are sitting.

Step 147

Soften the hair you've just plotted between these stripes using your putty eraser. This will lighten it slightly too.

Use (FCP) Walnut Brown around some of these dark spots towards the back. Then use (FCP) Dark Sepia between these stripes again, darkening the hairs ever so slightly and bringing it up from the black stripes, again to merge the areas naturally.

Build up the base layer of the next section, again between the next set of stripes that you've roughly plotted in, using Warm Grey 1. Bring in more embossing lines here if you wish to. Use Warm Grey 1 across this whole remaining section of the back, coming down towards the feet.

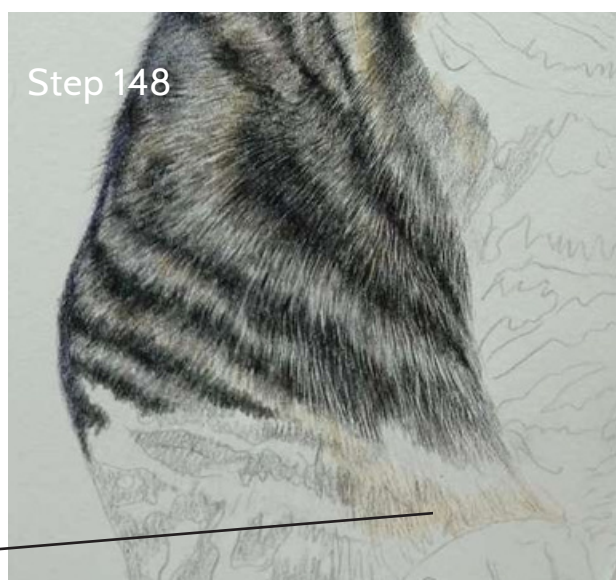


Step 147

Step 148

Add some Delft Blue down along the curve of the back. Follow with (FCP) Black over the top as always. Darken the stripes that you've roughly plotted with the Black as well and begin to bring in grey hairs between them, using sort of backwards and forwards strokes with your pencil. Use your putty eraser as you go to lift out highlights and reshape some of the black stripes if you need to.

Keep building up the black stripes and the hairs between them as you come down the back using (FCP) Black, Warm Grey 5, Brown Ochre and Dark Sepia, in the same fashion as we have been doing. You'll soon have most of the back covered down towards the tail. Add a little Brown Ochre to the top of the foot here.



Step 148

Step 149



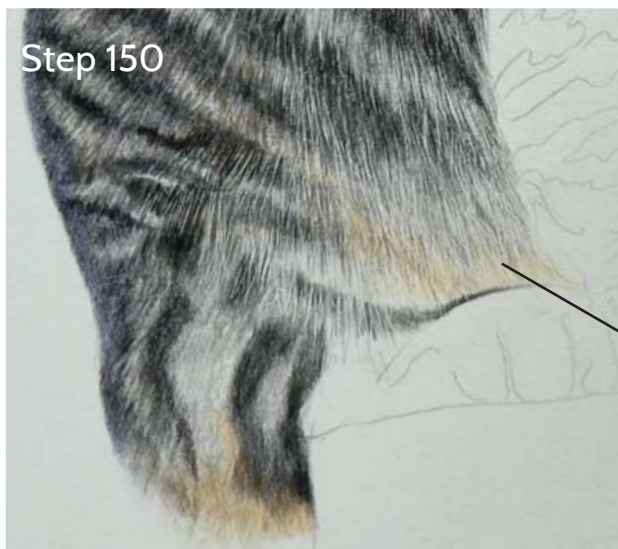
Step 149

Use a paper stump to smooth some of the pigment between these stripes a little, and again use a putty eraser for lightening and smoothing as well.

Continue building the stripes and hairs in this lower back section with the aforementioned colours and techniques. Add a little Delft Blue along the edge as always, laying over it with (FCP) Black afterwards. Be careful to check the changes in hair direction as you come down towards this bottom section, as the stripes begin to curve round and become almost vertical, so just think about how the hair direction is changing.

Add (FCP) Brown Ochre at the tip of the tail here, smoothing it in with a paper stump.

Step 150



Step 150

Lay some more (FCP) Brown Ochre over the smoothed pigment at the bottom. Then bring a little (FCP) Dark Sepia down towards it, coming from the black stripes.

Build up the dark spots and stripes in this lower back section using (FCP) Black, as well as Warm Grey 5 again for the hairs between the black areas.

In the orangey area above the paw, use (FCP) Ivory as a creamy base layer and to smooth some of those darker colours surrounding it. Over this use Brown Ochre again, building up that orange colour above the foot.

Step 151



Step 151

Now that we have the colour down in this lower section, we can start to build in a bit more texture as well as lights and darks. Begin by using your putty eraser to lift out highlights between the stripes.

Use a little (FCP) Dark Indigo along the edge of the back where the Delft Blue is sitting, just to try and boost that bluey tone. If necessary, add more Delft Blue in along the edge to brighten that blue colour.

With a sharp (FCP) Black, darken the stripes and spots across the area.

Step 152

Something you can try here is using Scotch tape and a sharp pencil to lift out stray hairs, as I have done. I had a go using an eraser shield too, placing my tape over one of the gaps and placing my pencil marks through the gap, on top of the tape, which worked really well.

Gently lay your tape over the desired area, draw onto the tape with a sharp pencil, creating hairs in the same fashion you usually would, and then lift the tape back off, revealing lighter hairs where your pencil marks were. This will help to create some of the stray hairs in this area.

Once you've lifted hairs out using this technique, you can go back in around them with a sharp pencil to neaten them.



Step 153

Darken up the stripes using (FCP) Black as well as a little Delft Blue, bringing the Black over the top of it afterwards. Use the Black to add darker hairs to this grey patch as well, creating that mottled look to the fur by using upwards and downwards strokes.

Along this curved edge where the drawing ends, use (FCP) Warm Grey 5 to add a few stray hairs flicking out around the curve. Use some (FCP) Orange Glaze over the Brown Ochre patch to brighten it a little. Finally, use some (FCP) Dark Sepia coming into this orange patch, bringing it down from the Black hairs.



Step 154

(final step for this section)

Darken some of these stripes above the leg using (FCP) Black again. Between them use touches of (FCP) Brown Ochre.

Using a sharp (FCP) Dark Sepia, add a little more depth above the paw by bringing in little dark hairs, coming up and into the Brown Ochre. Try not to completely obliterate the Brown Ochre above though.

Use your putty eraser to lift out some highlights above the paw, again not removing that orangey-tone but just highlighting the area more. Use a paper stump too, over this highlighted area, to soften some of the hairs a little.



Back Paw



This is the finished section, follow the steps below to reach this stage.



Step 155

Step 155

Start by using (FCP) Dark Sepia to bring in the dark areas across the paw. Towards the back of the paw, where the hairs get really dark, use (CDP) Ivory Black to block in that darkness. Be sure to create the feel of soft hairs on this paw, as we can see in the reference photo that the hair here is soft and we want to replicate that in our pencil strokes.



Step 156

Step 156

Build up the darkness at the back of the foot again with (CDP) Ivory Black. Add a little (FCP) Warm Grey 5 into the left edge of the paw here for shading.

Over the remainder of the paw, use (CDL) Buff Titanium as a base layer on top of the hot press paper. Lightly follow with (FCP) Brown Ochre over this, plotting your hairs in a horizontal sort of direction, as this appears to be how the hair is sitting in the reference photo. Check for changes in hair direction however, as it does seem to change across each 'toe'.

Next add touches of (FCP) Yellow Ochre, not bringing this all over the foot but dabbing it in in places such as the toes again and just across the top of the foot.

Step 157

Add some (FCP) Terracotta across the top of the paw, followed by (FCP) Walnut Brown over the top of this, being careful not to completely cover up the Terracotta and allowing it to come through. Use some Walnut Brown in the Ivory Black here as well and begin to build up some texture with it in the toes.

Darken the back part of the paw using (FCP) Dark Sepia, still allowing the Brown Ochre colour to show through a little.

Use your putty eraser, and a paper stump if needed, to slightly soften some of the embossed marks you may have surrounding the foot.



Step 158

Darken the back part of the paw further, first with (FCP) Dark Sepia and then with (FCP) Black. Darken this curved part as well, next to the toe.

Between the toes, in the creases, use (FCP) Dark Sepia to darken these, as well as add some shading to the edges of the toes, to give it depth. Add little hair marks into the middle of the toes too, building up the look and feel of them curving by adding this texture.



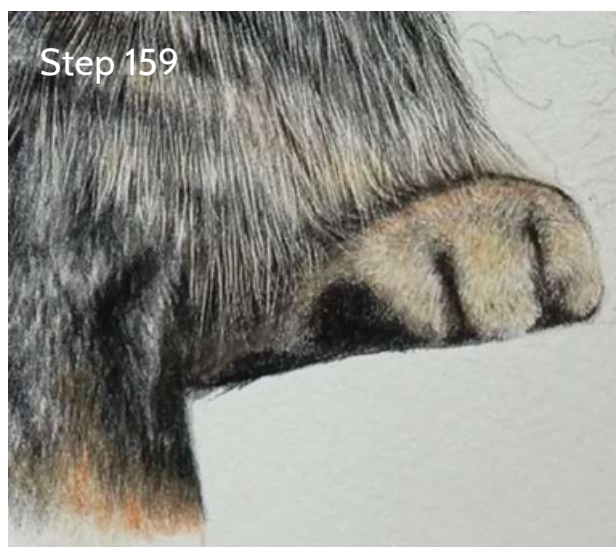
Step 159

(final step for this section)

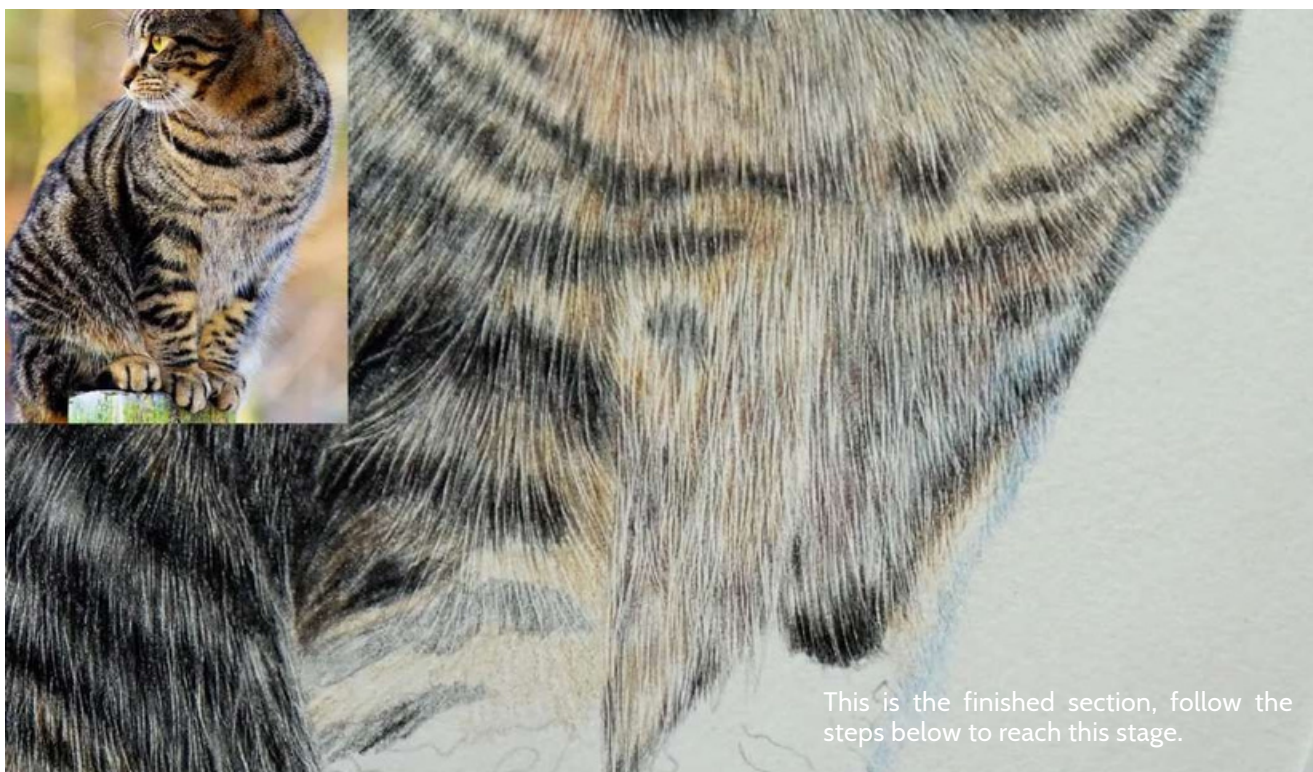
To create further depth in the toes, use your putty eraser to very carefully pick out some highlights.

Lightly glaze in some (FCP) Burnt Ochre, adding little touches of this in around the toes as we just want this to be a subtle extra colour. Follow with more (FCP) Brown Ochre.

Use (FCP) Dark Sepia to darken the hairs above the paw again. Very lightly with (FCP) Ivory, burnish the hairs between the toes, just smoothing that pigment in a little. Again darken the back part of the foot with (FCP) Dark Sepia.



The Chest Continued



This is the finished section, follow the steps below to reach this stage.



Step 160

Step 160

Carrying on from where we left off, bring a base layer of (CDL) Buff Titanium down underneath the chest hairs, ready for the next build up of colour, stopping at where you've marked out the next black stripe.

You can then bring in your embossing lines at this stage if you wish, using an embossing tool and/or the Scotch tape method we used earlier (see Step 152).

Over the Buff Titanium, bring in (FCP) Brown Ochre, flicking in those longer hairs on the chest and slightly coming over what will be the next black stripe. Keep these hairs looking nice and soft - a blunt pencil is good for this. Add a very slight touch of (FCP) Terracotta in over these Brown Ochre hairs, just along the top for a bit of subtle colour.



Step 161

Step 161

Build up the Brown Ochre hairs with another layer, followed by a little (FCP) Light Yellow Ochre to brighten the hairs up in places. Then add in some (FCP) Walnut Brown hairs as well.

Use your putty eraser to lighten areas. Notice that in the centre of the chest the hairs are bit lighter and less orangey, so use your Brown Ochre pencil more lightly over this.

Use your pencils with an upwards stroke to create the feel of the hairs going up and underneath the layers of fur.

Step 162

Just underneath this section of fur we've just plotted, start to build up the darks on the left hand side where a stripe sits. Add some (FCP) Walnut Brown to the tips of these long Brown Ochre hairs, building up that dark colour where the stripe is about to begin.

Bring in your next section of embossed hair lines using an embossing tool.

Start to build up the stripe beneath these hairs using (FCP) Black and again plotting your pencil strokes in an upwards fashion to bring those hairs up and underneath the hairs above. This works really well for showing through your embossed lines as well. Use your putty eraser where needed to lighten the tips of the hairs that meet the black stripe, i.e. where the two sections of hair meet.



Step 163

Come back over the Brown Ochre hairs with (FCP) Orange Glaze, gently glazing this in.

Continue to build up the stripe beneath with (FCP) Black, looking at your reference photo to see the shape of it and how the hair changes direction as it comes up towards the right.

Add in a little more (FCP) Brown Ochre just above the stripe in this section, followed by a little (FCP) Walnut Brown as well. Again use your putty eraser for lightening areas.



Step 164

Use a touch of (FCP) Burnt Siena in places amongst these Brown Ochre hairs, just to richen up certain areas.

Looking underneath the black stripe you've just built up, once again use (CDL) Buff Titanium as a base layer for the next section of hair. Follow by bringing in your embossing lines, if you wish to.

Use (FCP) Black to block in this thin stripe. Then use (FCP) Brown Ochre, as we did before, bringing in those soft long hairs and allowing them to sit over some over those black spots.



Step 165



Step 165

Use (FCP) Black to re-shape the line of hairs on the left where the black stripe meets the Brown Ochre hairs, as you don't want this to look like a solid line, you want the hairs to look like they meet naturally. Flick out a couple of hairs here and there to break up any uniformity. Darken the thinner stripe below as well.

Add a touch of (FCP) Burnt Siena along the edge of the black stripe, just enough so that we've got a touch of colour coming off of the black. Add some of this into the Brown Ochre hairs in places as well, followed by (FCP) Walnut Brown and a little (FCP) Burnt Ochre in places for more colour. Followed again by some extra touches of Burnt Siena.

Step 166



Step 166

Build up another thin stripe using (FCP) Black and paying attention to the shape and width. Use upwards and downwards strokes to again get the feel of the hairs going underneath the hairs above.

Add in some more touches of (FCP) Burnt Siena over the Brown Ochre. Then use your putty eraser to lift out some lighter areas.

Use (FCP) Walnut Brown, again to add touches of colour into the Brown Ochre near the centre of the chest. Then use (FCP) Orange Glaze again, just gently laying this over the brown hairs.

Step 167



Step 167

Next add some (FCP) Dark Sepia into the centre of the chest, picking out some little spots of colour like this patch here. Just to the right side of this add a little spot of (FCP) Burnt Ochre for an orangey tinge. Continue then with Dark Sepia.

Over on this right side, add a little more (FCP) Brown Ochre in before continuing with Dark Sepia on top.

On the right edge, use some (FCP) Light Ultramarine for that lighter blue tinge to the hairs. Follow again with Dark Sepia, building up the hairs and stripes on this right side of the cat.

Step 168

Where you plotted a little spot of (FCP) Burnt Ochre before, add some (FCP) Burnt Siena over it to make it stand out a more. Use (FCP) Dark Sepia to bring in the larger spot next to it, followed by (FCP) Black over the top to darken it.

Use your putty eraser to lift out a few highlights, such as towards the right where the hairs are a little lighter.

Continue again with (FCP) Dark Sepia over the chest, creating those layers of hair and using your pencil in an upwards motion to get that effect of layered hairs.



Step 169

Moving over to the left now, use (FCP) Brown Ochre to bring in more hairs coming round and down the sort of shoulder area. Add in your embossing lines next.

Over towards these darker hairs, use (FCP) Warm Grey 5 to create the next line of fur, making sure to follow the hair direction. Over this glaze some more Brown Ochre, followed by (FCP) Dark Indigo.

Continue then to build up the Warm Grey 5 hairs between this stripe and the Brown Ochre hairs you've just plotted, using a lighter pressure towards where the colours meet.

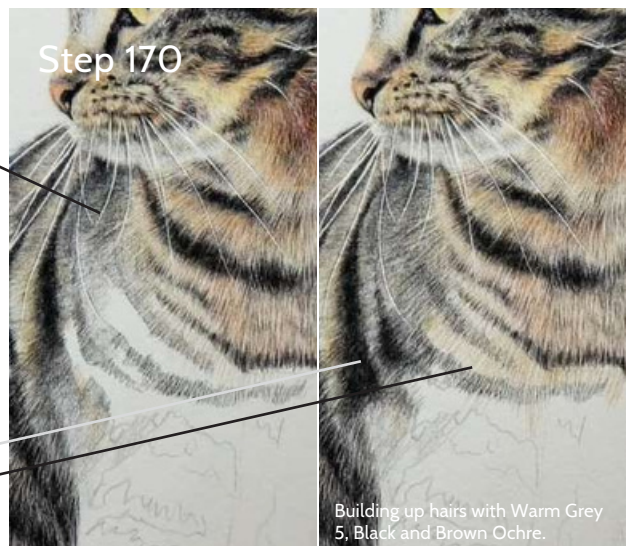


Step 170

Use (FCP) Black to block in some shapes and stripes in this Warm Grey section. Bring a little Black lightly over the top of the Warm Grey up here to create the look of mottled hairs. Add some (FCP) Brown Ochre on top too.

Again work you way down with Warm Grey 5, building up those grey hairs. You might need to darken your Black patches as you do this, just so you don't lose where they were placed. Use some (FCP) Brown Ochre over the top of the grey in places too.

Darken this large patch at the top of the leg here with (FCP) Black. Build up a little more Brown Ochre along the chest as well.



Step 171



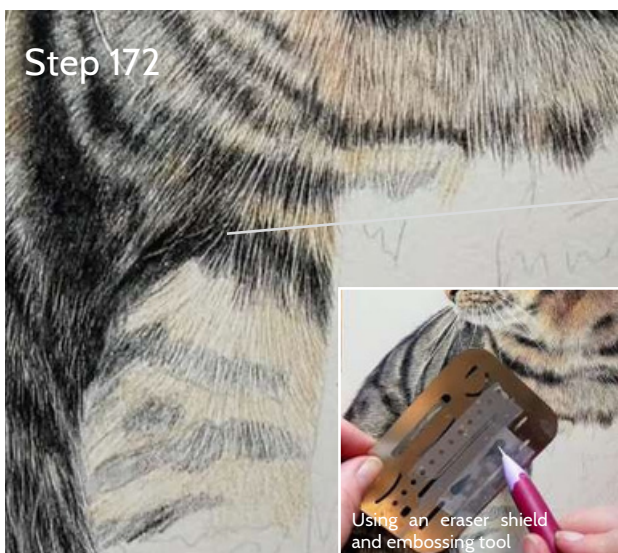
Step 171

Continue with (FCP) Black, building up your darks in this shoulder and chest section. At the top of the leg use (FCP) Brown Ochre.

Use your putty eraser for lightening some areas such as between these stripes on the left.

Add in more stripes coming down the leg with the Black, and add in your embossing lines once again. Follow by plotting Brown Ochre between the stripes down the leg, using a slightly lighter pressure on the left side where the hairs are just slightly lighter.

Step 172



Step 172

Darken the stripes on the leg with (FCP) Black. Build up the Brown Ochre down the right side as well, making it slightly brighter.

Over this dark patch at the top of the leg, use the Scotch tape method to add in some fine hairs. Again, I use an eraser shield, placing the Scotch tape over a thin gap in the shield and then placing my pencil marks between the gap and lifting the shield away from the paper to reveal the hairs. You can however just place a piece of the tape down onto the paper, draw your pencil marks on top and lift the tape away, again revealing your lighter hairs. Use whichever method you prefer, if at all. You can neat up the marks you make afterwards with a sharp (FCP) Black.

Using an eraser shield and embossing tool

Step 173



Step 173

Carrying on down the leg, use a little (FCP) Walnut Brown along the edges of the darker stripes.

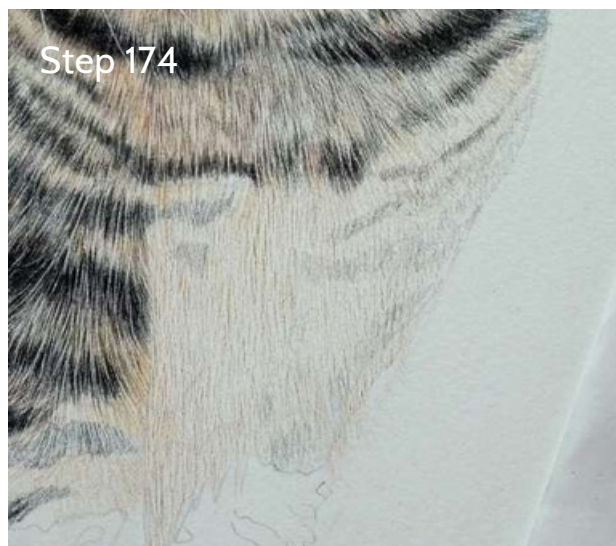
Then use (FCP) Dark Sepia to add some darker hairs over the Brown Ochre between the stripes. Build up the darkness of the stripes using Dark Sepia as well, followed by the Black over the top. Using the Dark Sepia first should make these stripes really dark.

Keep building up the hairs down the leg using (FCP) Black, (FCP) Dark Sepia and (FCP) Brown Ochre, plotting them in with upwards and downwards strokes to get the feel of the hairs coming up and underneath. Use your putty eraser for lifting pigment out as well and creating highlights.

Step 174

Moving back over towards the centre of the chest again, plot in the dark areas using (FCP) Dark Sepia, starting just beneath where we left off. Follow by adding in your embossed lines using your chosen embossing tool, bringing these all the way down that fluffy central part of the cat's chest and into the right leg.

Next, as we have done previously, plot in your (FCP) Brown Ochre hairs, plotting these in across the chest. You'll hopefully start to see your embossed lines coming through. If you need to lighten any areas later then you can still do that using a putty eraser, and equally if an area has too many of these lighter marks you can still go in and darken the area if needs be.

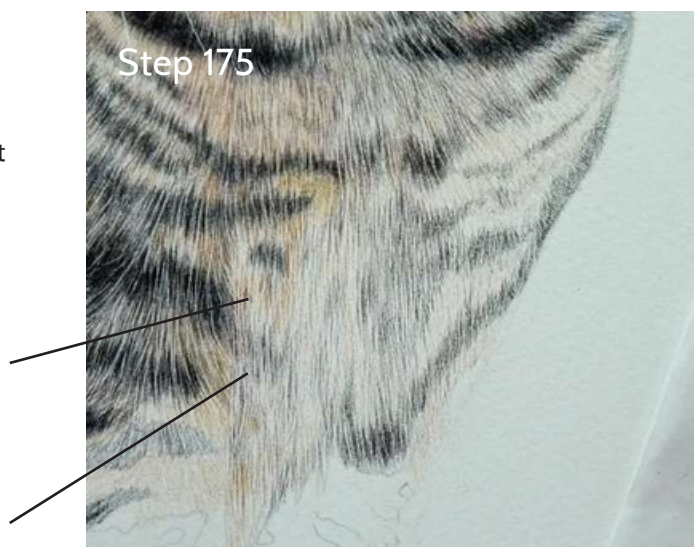


Step 175

Use a sharp (FCP) Black to darken the Dark Sepia areas you plotted earlier and add in any other dark spots and stripes across the chest. Down towards the top of the right leg, there's a fairly large black spot which you can plot in by pushing your pencil strokes up and under, as we have done before, to get that dark spot to look as though it is underneath the tufty fur above it.

Use (FCP) Brown Ochre to brighten certain areas across the chest. Come in with your putty eraser as well to lighten other areas where the hairs are paler.

Use (FCP) Walnut Brown to create this patch of hairs on the left.

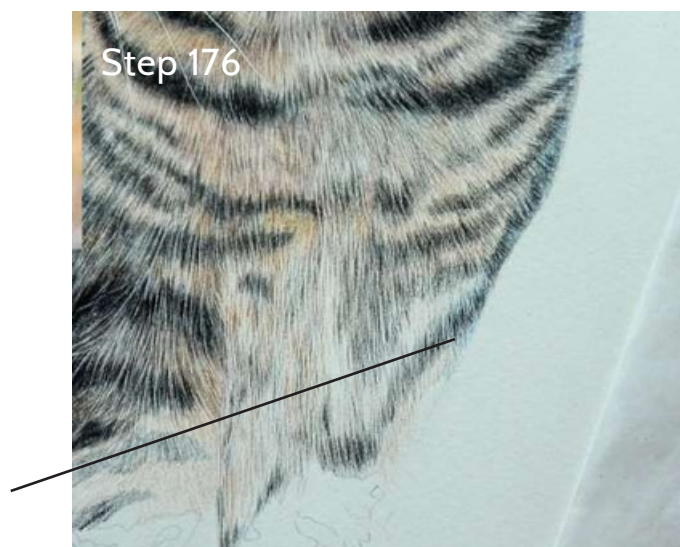


Step 176

Where the hairs get quite a bit paler, such as down towards the bottom, you can use (FCP) Ivory over the Brown Ochre to soften and lighten it. Use your putty eraser for lightening as well.

Continue plotting dark hairs using a sharp (FCP) Black, as well as adding touches of Brown Ochre in places and repeatedly lightening and darkening areas as needed. Use (FCP) Dark Sepia for any areas that require a softer black tone.

Along the right edge of the cat, once again use some (FCP) Light Ultramarine, just to give a bluey tint. Bring this all the way down into this stripe across the chest. You can then come over this blue in places using (FCP) Black again.



Step 177



Step 177

Just above this black stripe here, use a little (CDP) Light Grey, just to knock back the creaminess of the hot press paper and give it a slightly colder tone. Build up a little mote (FCP) Light Ultramarine above this stripe as well, coming over the Light Grey you've just plotted. Follow with (FCP) Dark Sepia on top.

Down along the edge of the right leg, once again build up a blueey tone using Light Ultramarine. The hair here is quite fluffy and tufty, so reflect that in your pencil strokes and pressure.

Step 178



Step 178

(final step for this section)

Build up some more of the large spot at the top of the leg with (FCP) Black. Use some more (FCP) Walnut Brown into the main chest area as well, building up those shapes and spots in the hair. Add in a little (FCP) Burnt Siena over on the right here too.

Again use your putty eraser for lifting out highlights as you go and continue to build up the darks as needed with (FCP) Black. Build up the Brown Ochre in places too and knock it back in others with the putty eraser where necessary.

Add touches of Burnt Siena into the main chest area.

The Front Paws



This is the finished section, follow the steps below to reach this stage.

Step 179

Start by bringing in your embossing lines across both legs if you've chosen to use the embossing technique. Otherwise use (FCP) Black to continue on from these black stripes down the left leg, darkening these a little and building up the shape. Bring in the remaining stripes as well, using a putty eraser at times again to reshape if necessary. You'll need a fairly hard pressure to get the stripes as dark as necessary.

With a sharp (FCP) Brown Ochre, dot in some hairs down the left leg, aiming to get a soft look to them. Follow by placing (FCP) Ivory over the top for further softness. When plotting Brown Ochre around the black pigment you can use a slightly harder pressure, as the hairs are a little brighter coming out of the black stripes.

Step 180

Use (FCP) Black with light pressure to come over the Brown Ochre along the edge of the leg, dotting your marks in again and not completely obliterating that colour underneath. You're aiming for a mottled effect. Do the same over on the right of the leg as well, remembering to look at changes in hair direction.

Use your putty eraser to lighten areas across the leg where the hairs are paler, such as towards the top here.



Step 181



Step 181

Come back to this Brown Ochre patch on the left of the leg and use (FCP) Dark Sepia, glazing it over the pigment as this area is more in shadow.

Darken the stripes further on the left leg using (FCP) Black and loosely block in any remaining stripes and spots down the leg. Follow by building up the Brown Ochre hairs between these stripes as well, in the same way as before, paying attention to hair direction as always and stopping at the paw.

Use (FCP) Ivory over the Brown Ochre to smooth and soften it and then darken the newly plotted stripes with (FCP) Black again. Use a little Black down the right edge of the leg too.

Step 182



Step 182

Add in more (FCP) Brown Ochre over the top of the initial layer, again going a little darker around the edges of the black pigment for more vibrancy. Then, as before, use (FCP) Dark Sepia to dot in hairs over the Brown Ochre, again not obliterating the colour but creating that mottled effect.

Use a touch of (FCP) Orange Glaze over the leg, lightly glazing it in over the Brown Ochre in places.

Use (FCP) Black to darken some of the mottled hairs, such as along the left edge.

Step 183



Step 183

Moving over to the other leg now, use your embossing tool to add in etched hairs.

Use (FCP) Black to plot in the spots and stripes down the leg. Then at the top of the leg bring in the Brown Ochre hairs, coming down and in between the spots with it, stopping just above the paw. Pay attention to changes in hair direction as always.

Over the Brown Ochre, glaze some (FCP) Ivory to smooth and knock back the colour slightly.

At the top left of the leg, add some touches of (FCP) Burnt Ochre, where the hairs are a little brighter orange. Use a little (FCP) Light Yellow Ochre as well.

Step 184

Bring in more dark hairs using (FCP) Black, coming along the right edge of the cat and over the Light Ultramarine. Add a few little fur marks coming out from some of the black spots too, making the spots look more natural.

Continue down the left side of the leg with (FCP) Burnt Ochre and Light Yellow Ochre, bringing this further in toward the centre of the leg as well. Once you've done this you can then use your putty eraser to knock the colour back slightly in places where the hair is less vibrant.



Step 185

Use (FCP) Dark Sepia to start adding some depth into the hair. Plot it in using upward strokes, as we've done before, to get the feel of it sitting underneath the hair above. Add it in around the edges of the spots and in places where you want to add a little depth to the hair, making it look layered and realistic. In places where you go too dark, you can lift the pigment back out with your putty eraser.



Step 186

Use (FCP) Ivory once again to smooth areas such as towards the top of the leg here. Come over these smoothed patches with (FCP) Light Yellow Ochre, and go back over that again with the Ivory. Using these two together creates that nice yellowy colour of the fur.

Add a little (FCP) Orange Glaze over the left side of the leg too, bringing an extra pop of colour.

Go back into the spots with (FCP) Black, darkening them and making sure they merge and join with the other hairs naturally by flicking out subtle fur marks from the edges.



Step 187



Step 187

Use your putty eraser to add in highlights and further create that depth to the hairs.

Towards the bottom of the leg, add in some (FCP) Walnut Brown, creating some warmer fur lines down here. Add some around the edges of the spots too and up at the top of the leg.

Along the right edge of the cat, build up those bluey hairs once again, using (FCP) Light Ultramarine and flicking them out from the edge. Come all the way down along the edge, stopping above the paw. Follow by using (FCP) Warm Grey 1 over the top.

Step 188



Step 188

Still working along the right edge of the cat, build up some tufty hairs using (FCP) Black, again flicking these out along the edge. Then soften all these hairs along the edge using your putty eraser, as the hairs here are really quite light and fluffy. Follow by flicking in some more tufty hairs using (CDP) Light Grey and (FCP) Light Ultramarine again. Use the putty eraser to soften these as well and then add some (FCP) Warm Grey 5 hairs too, softening these afterwards.

Along the edge of the leg, just before the blue starts, add a slight line of (FCP) Black hairs, in order to create the look of this right leg being in front of those tufty blue hairs, as these are actually coming off the cat's tummy, behind the front leg.

Step 189



Step 189

Over onto the paws now, use (FCP) Dark Sepia to bring in the dark areas on the left paw. Follow by adding a layer of (CDL) Buff Titanium over the rest of the paw. Add a touch of (CDP) Light Grey into this right most toe as well, as this is slightly more grey than the rest of the foot.

Then start to bring in the (FCP) Brown Ochre hairs, adding it in very lightly.

Step 190

On this left toe, use (FCP) Walnut Brown along the edge and over the Brown Ochre, but not completely covering the hairs - allow them to show through underneath the Walnut Brown.

Build up the darkness of the Dark Sepia using (FCP) Black. Lift out an ever so slight bit of pigment around this crease here using your putty eraser very neatly.

Continue bringing in the Brown Ochre hairs over the paw, again dotting them in lightly and creating the look of short fuzzy hair.



Step 191

Build up the dark hairs on this paw using (FCP) Dark Sepia, again using tiny strokes to create fuzziness. Darken the middle crease as well if you haven't already with (FCP) Black, using hard pressure.

Then continue with the Brown Ochre, coming into the next toe. Follow, as before, with (FCP) Dark Sepia, creating those darker fuzzy hairs on top of the Brown Ochre. Lighten any areas that go too dark with your putty eraser, moulded to a fine point for extra control.

On this last toe, which is almost out of view, use (FCP) Dark Sepia to build up very light hairs. Add some (FCP) Ivory over the rest of the paw to smooth the pigments together.



Step 192

Begin on the next paw, again plotting in the dark areas first with (FCP) Dark Sepia. Follow with (CDL) Buff Titanium once again, laying down a base layer across the foot.

Then build up the Brown Ochre hairs lightly, again keeping that fuzzy texture.



Step 193



Step 193

Build up the dark once more on this right paw by bringing in the (FCP) Dark Sepia hairs and darkening the creases with (FCP) Black and a hard pressure.

Add a slight touch of (CDP) Light Grey on the right edge here, as well as a tiny touch of (FCP) Light Ultramarine.

Once again use your putty eraser where needed to add highlights and lighten any areas that have gone too dark. If you use it with a very sharp point you will have more control over the marks you make.

Add a little more (FCP) Brown Ochre into this right foot as well, especially towards the top where you can go quite dark with it.

Step 194



Step 194

(final step for this section)

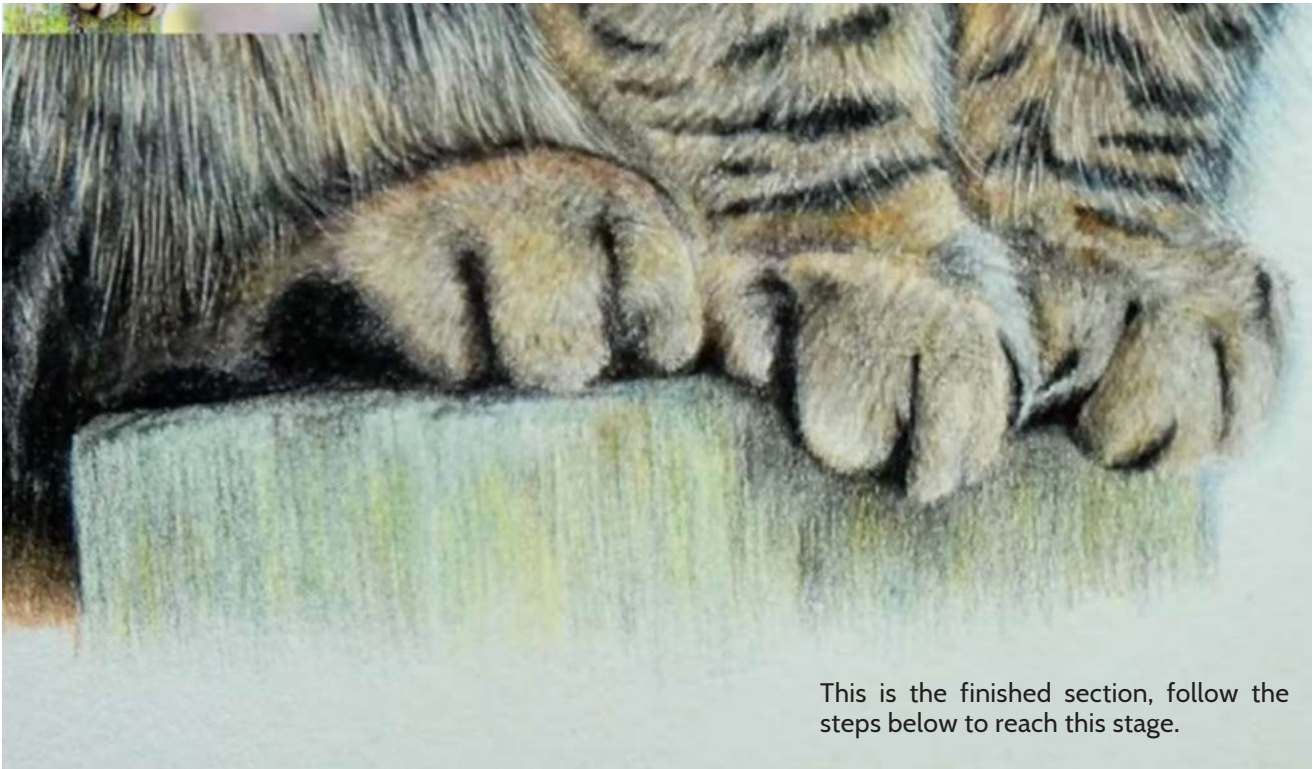
Use a paper stump to smooth the pigment slightly on this right paw.

Add a touch more (CDP) Light Grey onto the right edge of this left paw, as well as a little into the left toe of the right paw.

Continue to build up the lights and darks on this right paw using (FCP) Dark Sepia and your putty eraser, as well as building up the Brown Ochre and knocking it back again where necessary.

Use a little (CDL) Buff Titanium over these right most toes as the hair is quite light here.

The Wooden Post



This is the finished section, follow the steps below to reach this stage.

Step 195

Starting with (FCP) Earth Green, roughly plot in the green areas on the post using downward strokes to create the texture of the wood, and adding in any little unique marks and spots along the top. Things like this will help you to identify where things should be placed later on.

Add a little touch of (FCP) Ultramarine to the right edge of the post, under the cat's foot, and bring some in along the top edge as well.

Use (FCP) Light Yellow Glaze over the Earth Green, creating that lovely bright green colour.

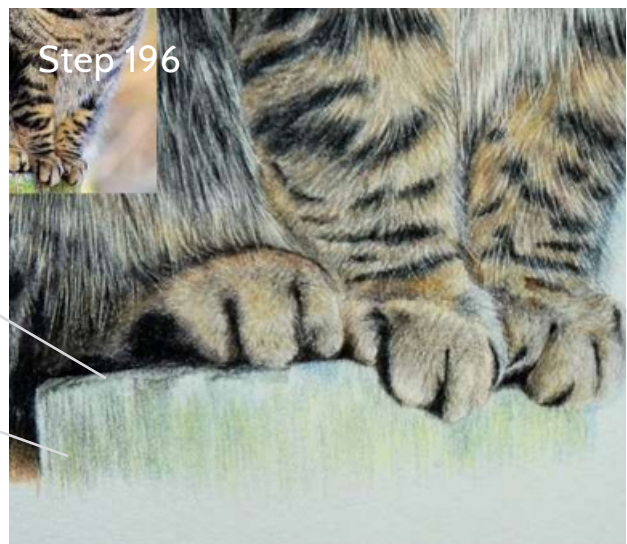


Step 196

Come in with Museum Aquarelle White to plot the little patches of snow between the green. However, I chose eliminate this snow and have the post stay mainly green, as I felt there wasn't enough detail to be able to create the snow. You can of course add the snow if you wish.

Build up more green with (FCP) Earth Green, defining the top edge of the post too. Keep combining this with Light Yellow Glaze as well.

Create some darker marks with (FCP) Dark Sepia and again define and add shadow to the top edge of the post.





Step 197

Step 197

(final step for this section)

Dot in this little spot of yellow using (FCP) Light Yellow Ochre and come over it with (FCP) Light Ultramarine. Go back on top with Light Yellow Ochre again.

Build up the shadow beneath the foot here with (FCP) Dark Sepia, still using downward strokes to create the wood texture. Add a little (FCP) Brown Ochre over this as well.

Continue building up the colours on the post with (FCP) Earth Green, (FCP) Light Yellow Glaze, (FCP) Dark Sepia and (FCP) Brown Ochre, finishing when you feel happy with it but remembering that less is more - you don't want to distract from the cat!

Finishing Touches



Step 198

Step 198

(final step)

Some final touches to be made - add in some more tufty hairs along the right edge of the cat with (CDP) Light Grey, flicking these out from the edge. Flick out some shorter hairs from the edge as well using (FCP) Dark Sepia.

Use a paper stump over some of the hairs on the back to slightly blur them out of focus as, for me, they are a little sharper than they appear in the reference photo.

Other than those final tweaks that is the final step for The Look Out coloured pencil tutorial. I hope you have enjoyed following this step by step guide and are happy with your final drawing!

