Colored Pencil Workshop: A Daily Practice with Sasha Prood

Chapter 1 - Colored Pencil Workshop: A Daily Practice
Overview
(mellow music) - Hi, my name is Sasha Prood and I am a graphic designer, illustrator and hand letterer. I'm also the author of three art workshop books. One of them being "Pencil Workshop," which inspired this daily practice. In "Pencil Workshops," we'll cover a whole bunch of different types of pencils from colored to watercolor, graphite and a whole bunch of fun different types in between. Each of these practices will go from the most basic to more complex aspects of pencil drawing, from creating marks to building up those different marks to create textures, and then we're going to explore how to control those textures and create contrast and gradient. With each new technique that I introduce, we'll go through a few swatch tests and then we'll move on to some compositions. This is your chance to play around with all these different techniques, make a few mistakes and push your art to the next level. (mellow music)

Day 1 - Materials
- I'll start off by introducing you to all the different materials of pencil workshop, there are quite a few. Obviously paper is one of the most important ones. I happen to use printer paper for my work, just 'cause it's cheap. You can just go through a lot of it really fast and if I wanna store away a lot of art, it's lightweight and thin so I don't have tons and tons of paper. But you can use any paper you want, I would just recommend making sure it has bit of a tooth so it will catch the pencil. You can even play with using colored papers. Particularly for the colored pencils, that will be really fun. They look great on it and they really pop out of different colors of paper. Next would be colored pencils, our big thing we will be using throughout these workshops. I use a lot of Prismacolor and this is the range of colors I've used within our projects, but I've got tons more at home. I would say start off with a small set and see if you love them. You can try some different pencils, just getting single pencils that you can buy at an art store and test them out, see what you like, and then start slowly investing in more. Colored pencils come in wax and oil based, these are wax and I like them. They're inexpensive in comparison to oil, but some people love oil based colored pencils because they have a harder tip. The big thing with colored pencils, if you're an enthusiast, is trying to get that perfect tip, so people will draw one or two lines and then sharpen their pencil, and the less you can sharpen your pencil, the more you can draw. So you can play around with oil if you like, see if you feel like they have that harder tip that you're looking for. In addition to colored pencils, we're also gonna be playing with watercolor pencils. I paint with watercolors and I have played around with watercolor pencils too. I don't think they're the same, I actually deem them a little more in the pencil realm, so that's why I've thrown them into this workshop. Next, we're going to need graphite pencils for this class. We're going to want to have some sort of pencil that we'll be sketching with, and I love a mechanical pencil, just 'cause you have that fine point and I'll often throw on a little gripper so that it's a little more gentle on my fingers. I definitely have found, with all the drawing that I do, that it does wear on your fingers, so having a little bit of comfort is always helpful. You'll want to, additionally, have some different pencils from the HB scale. So that is, H is hard and lighter, and B is soft and blacker, and in the middle is HB, which is the traditional sort of writing pencil, which is this, which I actually do a lot of drawing on beyond sketching. I love just a classic HB. F is right next to it, that's a slightly finer point, it's just a little harder, and going up the H scale, there's H, 2H, 3H, 4H, up

through around 10, and on the B side, B, 2B, 3B, 4B, up through about 10. And the higher the number, the harder the H is or the blacker the B is. I tend to stick pretty much in the middle. For these classes, I only have a 2B, an HB and a 2H, but you can certainly venture beyond. That could be a lot of fun. And in addition to having some classic pencils of colored pencil, watercolor pencil and graphite pencil, I threw in some fun stuff for us to play with. These are Graphitint, which is made by Derwent and Graphitint is pretty unique. It's colored graphite, so it's fun to play with. These bad boys are mixed color pens. I call them the Milton Glaser pencil, 'cause I worked with him for a bit and he loved them and they're a lot of fun. And then, things that I don't ever get to play with 'cause most of my work gets scanned and turns digital are metallics and neons, so I threw in a few of those for us to play with, and of course they come in a lot more colors, so you don't need to go gold and silver and pink, you can go for whatever you like. And of course, all these pencils need to be sharpened, so you're gonna wanna think about what type of sharpeners each one specifically needs. I love a mechanical sharpener because you're gonna wanna protect your body as an artist, make sure that your back and your arms and your wrists stay healthy and that you can continue to create art for as long as possible. So particularly for the colored pencils, which you need to sharpen a lot, I got a colored pencil sharpener that's electric. It's just a lot easier than the continuous wrist movements. In addition to that, I don't like to use the colored pencil sharpener for other pencils that much, just because you want to keep it good and lasting a long time, so I've got a pencil sharpener that is great for graphite pencils, and then this little guy has a big enough opening that it is perfect for these big guys. So you have to kind of find the pencil sharpeners that fit each of your pencil types. From there, you'll just need some additional basics. Some erasers are important. I love a kneaded eraser. I also use a standard eraser. I actually use my mechanical pencil's standard eraser, but you could get just the classic square, and then if you're really into colored pencils particularly, I've heard this mechanical standard eraser is highly recommended. I played with it a bit and I brought it for you guys to check out, but I would say it's a little intense for my liking. And beyond that, a big thing you'll need as your pencils continue to shrink is a pencil extender, and they come in a bunch of different styles. Some of your thinner pencils, you'll need to find the right pencil extender to fit. They're not kind of a every pencil fits type of thing, so you have to play around with that, but they're brilliant. As your pencils get smaller and smaller and you wanna not waste a drop, these will really come in handy. You'll also maybe wanna play with an erasing shield. They're good if you have a little spot that you wanna erase and you want to really block out the rest of your art. I also like to play with them just to create little designs, so these can definitely come in handy, and as you start to erase a lot and get a lot of little bits of pencil, you might want a little brush to sweep it away. I also threw in a Micron, because occasionally we might wanna label things, and a ruler will be good as we set up grids and create guidelines. And then the last thing we'll talk about is blending materials. So for blending, you'll want to have different blenders for each of your pencil types. So colored pencils have the most options. You can use a colorless blending pencil, my favorite being the Prismacolor one but there's a lot of different brands and varieties. Some of them break a little more than others and I particularly like Prismacolor because it holds up and it has a really sturdy tip. You can also use a colorless blending marker, but when it comes to colored pencils, just make sure that it is alcohol based. They also come in water based. And in addition to that, you could just take alcohol and a brush and brush it on, but it's a bit toxic so I would say sticking to the marker, where it's a little more removed from you, the smell, is a little healthier. And then, lastly there's the colored pencil blender powder, which is a unique product by Brush and Pencil, and you would just take a brush and brush it onto your drawing to blend with it. I haven't really seen any other companies

doing that. Then, when it comes to watercolor pencils, there are two different options. Watercolor pencils do look a bit dull just drawn out so they're really meant to be blended. I would say my favorite thing to do is to take one of the colorless blending markers and to, you have to make sure it's water based, and to brush it out. They come with different types of widths and tips. This one, the Tombow, is particularly good, in my opinion, because it has a brush tip, but if you didn't wanna invest in markers, you could also just take a paintbrush and water and brush it out. I would just be careful with how much water you're laying onto the paper surface, and you might need sturdier paper to hold up to it. Then the last one is the graphite pencils, and that, you just go with a classic paper stump blender to blend them out, and those, of course, come in different shapes and sizes. You can get really big ones. It just really depends on what your project is and how much you need to blend out, what size you wanna go for. I tend to work small, so I go with these very fine little tips. And the last material you'll need today is some workable or permanent fixative. I personally use the workable fixative when I use it. I would just make sure to use it in a ventilated space 'cause it's pretty toxic. And then I'd just take a little time to play with all of these materials and see what you enjoy, give them a little test out.

Day 2 - Color chart
- It's a good idea to test out your pencils, creating a color chart, then you can really figure out what each one looks like. Sometimes the colors and textures will be a little different on the tips of the pencil. Really seeing how they look on your chart will be helpful as a reference point as you're creating different drawings, and you're trying to figure out, you know, what is the right brown? I created this digital chart, which you can all use to create your different swatches. Also in my book, I test out the different pencils and I will even do a little blending section to see how they pop out. So you can try all your different blending materials and particularly with your watercolor pencils, you'll want to see how they pop the look more bright and vibrant with water. In this chart I haven't done that, but it's something you can certainly play with. To get started, I just like to make it a little pretty and start with the rainbow. So I will do black. You can do a sort of a shaded mark or more of a line or color the whole thing in. It's whatever your natural instinct is, 'cause that'll probably be the way you'll draw. I tend to use a lot of line work in my art. So I like to see how they look when they're just like nice little straight lines, and you get a lot of the different colors. You can get a little bit of shading in there and just see what the variety is. And I'm someone that likes to move my paper around, just to get it oriented to me. You don't have to have it always perfectly straight on. You can shift it to whatever feels best to get like a nice stroke going. Certainly, you know, color the way you color. You can have no grid and just color out each of your pens, just to see what they look like, in whatever form feels most natural to you. Once I've gotten through each of them, I like to do a nice label, just to tell me exactly what I'm using. And as you notice your pencil getting a little dull, (buzzing) I'll just sharpen it to keep the nice crisp lines going. And then with each one, I do a little bit of a shorthand. So I'll say that this is a Prismacolor. So PC, then, if this is a Premiere versus, there's different levels of Prismacolors. So if it's a Premier, I'll just do a P, and then this is just simply black. And, continue on with each of your colors, just testing them all out. I'm noticing, on this first swatch, that there's a bit of texture running through, which is from this bumpy table. So one thing you'll want to maybe play with is either throwing some additional pages underneath to give a little more of a smooth surface, or a board. And if you're working on a table that's darker and you have a thinner piece of paper, and you're seeing the darkness through, having this extra paper underneath to really brighten it up, helps just make it a little easier to work on. So we'll try the next swatch with

some paper under it, to see if we get any more of these sort of lines. That's seeming smoother so far, which is always preferred. And, again, as you notice your pencil getting a bit dull, (buzzing) sharpening colored pencils, particularly, a lot is necessary. I will actually often have a bunch of the same pencil sharpened, so that I don't have to keep sharpening them. I can just switch out from one of the same color to the next, just for a little more efficiency. And you may notice that I rotate the pencil occasionally, just trying to get the sharpest spot. It helps it extend a little longer, before we need to sharpen again. (buzzing) And I'll also kind of wipe off any extra bits 'cause you don't want them to get on the paper. And just in this single swatch, I'm noticing much lighter shades and darker shades of the grey, and you really do see all the subtleties of this pencil. And then just give it a little label. This is another Prismacolor, and this is one of the Premiers, which I think is one of their higher level brands. I have a mix of student and professional grade, and I personally don't mind that mix, but you can go for whatever you prefer. And this is Cool Grey 50. And you can keep going, filling in each of these pencils. And here I have a quick swap out, showing the full range of colors that I've used throughout these daily practices. I like to separate out my different pencils. This top portion are all of my colored pencils. Then I've got some of my different sort of fun pencils, the metallics, the neons, and these magic pencils with all the different colors. When you're testing those out, make sure to continue to rotate your pencil, to try to get all the different colors, so you can see them. If you keep it in one position, you really won't get all those shades. Then I've got my watercolor pencils, which look pretty vibrant, but they will get even more vibrant with the little bit of water. So you may even want to throw a little water into half of the swatch, just to test it out. And these are my Graphitint and my graphite pencils. Give it a whirl, test out each of your pencils and see how they feel.

Day 3 - Hash and crosshatch mark swatches
- We'll start off with basic mark-making. And the most basic of basic marks is the straight line, which is hatching. And when you create straight lines that overlap each other, that's cross-hatching. And in my book, "Pencil Workshop," I cover a range of hatching and cross-hatching techniques that you can play with creating lots of different patterns. And we will create one of those patterns today. To start off, I like to come up with my idea and set up a little grid. I've got my little 5 1/2 inch square piece of paper, and I've got it set onto letter-sized pieces pieces of paper just to get rid of that texture from the table. I am going to be using our terra cotta pencils to create a series of hatched lines following this guideline. And then going across it, I'll be using our spring green and carmine red to create some little cross-hatching decorations over top. I like to, in this case, since it's gonna be more gridded, use a little ruler, create a few little marks. I like to keep them pretty light so that I don't get too much pencil stuck under the colored pencil 'cause it's hard to get off. I'll even take my grid, and maybe if there's some spots that are even a little darker, take my kneaded eraser, just to lift up any extra pencil before I get going, just to prep the surface so it's ready for some colored pencil. Getting started with the terra cotta pencils, I'll rotate to get the right angle. And I like to have as many of each of the colors as I can get because then you've got less sharpening you have to do along the way, so it makes it a little more efficient as you get started. I'm trying to create a bit of ragged marks, so I don't want every one to life up perfectly. I'm trying to get a little bit of a textural sort of change going on. So have one be a little shorter and one be a little longer, just trying to generally follow my guideline as I go. And you'll find that creating just a nice, clean hatched line is a little harder than you may initially expect. Colored pencils can be a little wiggly. And you'll just wanna kinda eyeball it. And if you feel like you're starting to tilt in one direction, just bring the next

line up a little to adjust. And you can just continue on, creating some of these different marks. And then I tend to not like to follow the rules. I'll just start in different sections. So I may start throwing in some lines over here too, just to start to see how it's filling in. So then I'll have this one little line kinda connect a little more closely and the next one go out a little more. And some of them are a little closer, and some are a little further away. But if you have an overall sort of similarness across the whole piece, it will feel aesthetically nice together. So just continuing to fill in some different lines. And I'm definitely start to see it's time to sharpen the pencil. (sharpener whirs) Then you will just continue to fill in and think about creating some unevenness to create a little bit of this texture. You'll get little tiny bits of the pencil that you have to remove as you go, just to keep your surface clean. And just hatch away. It's a pretty zen sort of thing, filling in this whole thing with nice little hatched marks. And I might just switch to my other pencil so I don't have to immediately start sharpening again. I like that instant gratification of seeing a little more filled in, so I'll fill in some of the big ones a bit and go back to the small ones and just kinda dance around. And occasionally step back, just to see if it's feeling pretty even 'cause when you're up close, it definitely at times doesn't feel that even. You'll notice I rotate my pencil a bit as I go, just trying to get the sharpest spot. But eventually the end starts to dull out, so you've gotta (sharpener whirs) continue to sharpen as you go. Some people sharpen even more than I do. Every few strokes, they'll sharpen their pencil. Just depends on what you're after. And once you've filled all this in, it will look a little something like this guy, with a lot of sort of uneven but even texture. When you squint, it does feel pretty same. And it's got these nice wiggly edges. And we've got some guidelines along here as well that I've used as a point to start creating our cross-hatching. So we've got some of this carmine red and spring green that we can play around with creating some cross-hatched lines that go over top to add a little more detail to the piece. I just try to eyeball, throw in a few hatches of green, then throw a few of red, just to kinda get an even design. Starting off with some of the green, you might just create some of these marks over top. One thing you'll notice with colored pencils particularly is you wanna go with your dark colors first and your light colors second if you want them to really blend well together. It's a little counterintuitive to a lot of other mediums. But the greens kinda pop out, but not aggressively over the terra cotta brown. So you can just kinda create a few different sizes of marks, and then maybe you wanna have another one down here. Just trying to follow my little guide points. And I'll provide you with some guidelines for each of these experiments so you can recreate them yourself. So then maybe I wanna do a little bit of green on this section. Maybe I wanna switch over to my red, just to throw a few colors down with that too. So maybe it would be fun to have a bit of red up here. Just crossing over. And throw a little bit of red over here. (sharpener whirs) And as you start throwing these colors around more and more, you can end up with something a little bit like this guy. You can imagine that becoming a bigger pattern and a bigger texture. You can use this cross-hatching technique to build different values, create depth. You can also use it to create geometric patterns and build all different types of things. It's just that basic building block of a line and mark.

Day 4 - Preparation process
- I wanna quickly talk through my process. When I start a project, I like to do a lot of visual research. I'll just Google the subject. I never go for just one picture, but just trying to get an idea of what the object that I'm thinking about looks like in lots of different pictures. In this case, we're going to do some prep work to start a crystal drawing. So once I've done some visual research, I might take a little time to sketch out some different crystal designs. I wanna go for something that's got a little

bit of an organic shape but is also a bit geometric. So I'll just do some really rough sketches, try to think about the different forms and how they could come together and maybe how some different pieces of the crystal would sort of develop. And I might do a bunch of these different sketches. You can even use a little tracing paper to try to continue to refine them if you like. I have a light table at home, which sometimes I'll throw in. And as you figure out what you're liking, maybe you wanna switch the details up a bit. You can just like really rough it in. Once I get it to a point where it's kinda that final rough sketch that I like, which I have right here, which can take a little bit of time. This is definitely me speeding up the process. This is my rough sketch. And if I'm working with a client, this might be the sketch that I get approved by them. Then it's time to get guidelines down. I like to have really clear guidelines, really think through my colors, and have everything kind of set by the time I get started on my final work. You can pretty clearly see the sketch within your final paper. So I'll just try to line it up, get it centered the way I like it for the final art, and then I'll just put down some really light guidelines. Oh, and you'll notice I, in my 5 1/2 inch square piece of paper, I've already measured out a 2 1/2 inch square center, so it just gives me that guide to really help me center the crystal drawing into my paper. So I'll just try to really lightly get as clean of lines as I can to just fill in the form. I need to get those nice guidelines down. That will make it easier when I start working on the colored pencil version of this. If I feel like there's a spot where I maybe threw in a little too much graphite, I can kinda go back in and clean it up with my kneaded eraser and then just work my way around the form, just trying to really get clear, strong guidelines. For me, I like to really think through the project at this point and not have to worry about where things are being placed and the arrangement of them and the color details. Once I get to final art, I just wanna focus on executing that final art perfectly. So working your way around to get guidelines, you'll end up with something a bit like this guy. This would be that point where I can then bring in my colored pencils. And there's are some spots that I feel like maybe are a little dark. You wanna be able to see your guidelines, but you don't want there to be extra graphite. So just really trying to pick that up, and this might be a point that I even go around and start to at least lighten if not fully erase any of these extra guides that I put down for myself. And if they're not perfectly lifting with your kneaded eraser, you can always go back in with your standard eraser. I might even just wait 'til the end to use the standard eraser just to really clean things up. And this is a great starting point to get started on your final art.

Day 5 - Hatch and crosshatch mark gemstones
- Today, we're gonna take those hatching and cross-hatching skills and the previously prepped crystal lines that we developed to create our first composition. So you made your guidelines, and maybe you erased to just make sure that they're exactly as you want. And you pulled up any of that last residue of graphite that you don't need. And now you're ready to start applying your colored pencils. Today, we're going to use violet and lilac Prismacolor pencils, and we're gonna start off by creating some outlines around things to define them. And this is a very sorta geometric crystal design that I created, so it's very straight lines. And we're gonna try to keep that up so we can improve upon our hatched lines. You'll start wherever feels right. And you may need to rotate your page as you go. And just start laying out some lines to outline everything. Just go straight up on top of your very light guidelines, and then they'll just disappear. And if you still see any of them after you've gone around with these outlines, you can always take your eraser and just gently erase them away. And I'll switch out pencils to try to be a little more efficient and not have to sharpen constantly. I'll go back over some of the lines to just try to clean them up here and there. Sometimes

a line will be a little lighter or a little wiggly, and you can just define it a little more with an extra layer of pencil. And as you work your way around, you'll just continue to fill in all these little details, and eventually it will look a bit like this. It's a big organic, a bit graphic. And then we can start to add a little more pop to it by bringing in our lilac. And we'll kinda decide what angle we want each section to be. And you can add some more lines that kind of hatch and cross-hatch over, just kind of filling in. Then I'll continue to just fill this guy in. And I just keep them going in one single direction all the way through. And then when you go to pick your next one, you know... If I decide to fill in this guy, I've got a few different options for angles that I can kind of follow. And I'll follow one of the angles that's already in the form. In this case, I think I'm gonna follow this angle, just because I think it'll really create that 3D feel. I'll just use this as my starting angle. And just create a series of marks along it. And this will just add a little bit of that dimensional pop. This is definitely a very stylized and graphic version of a crystal, but you could go back in with shaded marks if you wanted to to give it a little bit more of a sense of realism. As we develop more skills, you'll definitely be able to pick which direction you want for your sort of style of pencil drawing. Then you just go through each of these forms, picking your angle, and filling in. And once you've completed that, it'll end up looking a little something like this, which does have a bit of that 3D feel now and has lots of opportunity to practice your hatching and your cross-hatching. In addition to this sort of study, in my "Pencil Workshop" book, I also have some other compositions that you'd be able to try that are in the hatching and cross-hatching realm. This is a fun example of using lots of little hatch marks to create this leaf. And I use a few different types of hatching to fill it in, some with mixed colors and some that are just a single color, to just add some interest. And then here's an example of using lots of little bits of cross-hatching to create a really graphic tiger face. And I use some little overlapped hatching, some even smaller, and then for the eyes, these sort of longer bits of hatching. So you can use all different types of hatching to create lots of different designs in your work.

Day 6 - Contour and cross-contour mark swatches
- The next mark we'll explore is contour marks, which are curved marks. You can also cross-countour them, which is quite exciting. And these marks are particularly good for when you wanna start to get that 3D pop and like the luminous sort of designs. In my "Pencil Workshop" book, I show a variety of contour marks that you can create, all these different fun contoured patterns creating waves and little overlap marks and even starting to get wiggly with it. We'll play with one of the simpler marks, something in this realm, getting a little bit of contoured and cross-contoured together. I'm starting off with just some nice clean guidelines, just to contain our texture in. And I always like to just go around and make sure that there's no extra graphite. And we're gonna go with some orange Prismacolor for this. So I'm just making sure I have a nice sharp point. And wherever you wanna get started, you can just start throwing in some of these little curved lines. I'm doing them in sets of three. I don't know why, I just always feel like that looks nice together. And you can do some that are overlapped and some that are hanging out on their lonesome. And just start filling in, and I definitely turn my paper just a little bit as I go. And you just can keep building them up and playing with how they overlap. And I like to particularly rotate my paper so that I'm getting varied arrangements of them. (sharpener whirring) Get a little sharper pencil. It's pretty simple. It's very meditative. It's something you can just spend 30 minutes doing and not even notice the time if you get into it. You can also, you know, throw some more colors in, whatever you can dream up to add interest to it, to make it personal to you. And I actually have one of my pencils is a little short, so I'm gonna grab my pencil extender to just make it a little more functional for me. Then you can just

continue on building up textures. And eventually, you will end up with a little something like this where you've got some really dense spots and some really open spots, and it's quite a beautiful sort of abstract design. And that's simply contouring and a little bit of cross-contouring.

Day 7 - Contour and cross contour feather
- Next, we're gonna take our contour and cross-contour marks and develop a composition. This time, we're gonna make a little feather 'cause then we get to really play with all these different types of contouring 'cause feathers have these sorta straighter sections that are a little harder at the top, and then as it works its way down, it gets a little wigglier and softer. So we'll try to capture all of that in this design. And we're going to be playing with some Magic pencils, and for the core, use a nice 50% Cool Grey. Starting off, again, I like to just take my guidelines and clean them up a little. Make sure that I've erased any extra pencil so it's as light as possible and there's not a lot of extra graphite to get trapped under the colored pencil. And you can continue after you've finished to erase even a little more, to clean up any of these guidelines to get it to be just as you wish. As we get started, I will start with the center of the feather and just define the Cool Grey to kinda get that core, to pull that core out. Just working your way down. We'll just build up the pigment along the center line until it feels just as you wish. The feather gets a little wider as you go down, so really trying to get a sharp sorta top point and widen this sort of core a little as you work your way to the end of it. Just using lots of small strokes. I tend to use a lot of just small little strokes in my work, whether it's going to be a long line or not. I don't just start at the top and try to plow through. I feel like I have a little more control this way. And you can kinda work your way around, and just filling it in. It's kinda nice if it looks a little bit darker along the edges and kind of brightens up in the middle just a little to give a little bit of that 3D pop. This is one big contour line. And I use this mechanical colored pencil sharpener (sharpener whirs) for these guys. But once we get into the Magic pencils that I brought out, we're gonna have to continue with this little pencil sharpener 'cause it's one of the few I found that has a hole big enough to sharpen those large, chunkier pencils. That looks not too bad. We can always, once we've applied some of the... I believe this is Tropical is the shade. Once we've applied some of that, we can go back in if we wanna adjust the center a little bit. Working with these guys, sometimes you just have to role with them a bit chunkier, but you can kinda just try to work out the tip a little bit. Just get it a little bit finer with a pencil sharpener. Whoop. And then kinda pick wherever you feel ready to lay down a few lines. And I'm trying to go with a little bit of straighter lines at the top and then think about a few looser lines towards the lower middle section, and at the bottom, really trying to get soft, wiggly lines. You'll find that it's good to rotate the pencil around a little bit if you want some variation in your line color. I'm getting all the different colors with a little rotation. I just slowly start to build up the color. Just kinda figure out how intense you want it. I feel like with a feather, you don't wanna go too far with it because you want it to still feel like it's light and wispy. But towards the top, sometimes you might even wanna just add a little bit of an edge 'cause they do kind of have that edge. So then as you get into these sorta lower middle section, maybe you keep them a little separated. You don't fill in quite as tightly. And towards the bottom, going for even a little bit of a wiggle mark, having some little baby hairs down there. I like to work around the whole thing. I don't tend to just fill in one section and move on to the next. I kinda like to see how the whole picture is looking and then keep going from there. As you work your way through the piece, you'll eventually end up with something a little bit like this guy where you've got all the different types of texture. And I've got different parts where I've added a little bit of that separation where you might see the feather open up here and there.

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And I've, as I mentioned, added a little bit of a light outline towards the top to just give it a little bit more heft. And in addition to creating a little feather, you can create all different types of things with contouring in my "Pencil Workshop" book. I've got further examples of contouring. This breaks down how I added contouring and cross-contouring throughout a pine cone, which turned into this guy, which has some very sort of loose wiggled contouring to create all these different areas of dimension. It really adds that voluptuous pop to your final piece.

Day 8 - Scribble mark swatches
- Our third mark that we're gonna explore is scribbling, which is not just for kids, professionals use it too, and scribbling is those slightly more organic wiggly marks that you make with your pencils. And they can add a lot of depth and dimension to your work, and there's lots of different types of scribbling. It can be a lot more controlled than you might expect. And in my "Pencil Workshop" book, I show a variety of different types you can play with. There's some that are a little more jagged, some that are a little more loopy, some that almost look like cursive-y, so you can really run the gamut with scribbled marks. Today, we'll go with something a little more loopy and a little bit of like a flower texture in our composition. I've got my guidelines, kind of where my retaining wall, and then I've thrown these dots down where I want each of my little scribbled flowers to burst out from. I just like to kind of clear out that extra graphite, get everything a little lighter before I get going. And then I've got a variety of Prismacolor pencils for us to play with today. I'm gonna work inside, moving outward with each of these colors, starting with pink. Then I'll add a little mulberry and expand it to some poppy red and add in some crimson red at the end. Starting in the center, I'll just throw down, well, I'll start with sharpening my pencil. (sharpener whirring) Not quite sharp enough. Then just go ahead and pick whichever dot you want to start with and throw down some little loopy scribble marks, just whatever you're feeling. I like to just kind of start at the center and work my way out. Keep them a little bit on the even side. But you know, a little organic, we are kind of emulating a flower-ish vibe. You then could throw them down in each of these sections, but as maybe you know by now, I like to, to kind of work my way through all the colors and get a sense of the whole composition before I fill in everything. So I might go over to my mulberry and then play with a little bit of that. Just layering some more of these scribbled little marks, just building up the flowers. Just however many you want, you can do several layers around. And if I feel like some of these got a little repetitive with the two, so I might go back in and throw in a third. It's nice to kind of take a step back and just kind of see if it's looking too even, or too uneven and try to get kind of that nice balance. You can throw a few over there as well. So they're pretty scribbled and a little out of control, but then at the same time, I do try to keep a bit of control. I want them to feel consistent with each other, so I let my hand get a little wild, but not too wild. Then maybe I'll see what the poppy red does. Just trying to add some interesting colors that play off of each other. And just building up the tone. This is definitely one of those things where you want a nice sharp pencil. So if you feel like your pencil's getting dull, make sure to keep sharpening it. This is another one of those patterns where you can get just a little Zen and just relax into it and a half an hour might disappear. I'll just throw a little bit of the crimson red in, which is kind of what I'm using as a filler between everything. So once each of these is built up with all three colors, then you can throw a bit of the crimson red just to fill in the last bit around. And once you've built that up, it will switch out, looking a little something like that, a more full floral scribble texture.

Day 9 - Scribble mark turkey leg

- Now let's explore a scribbling composition. We're gonna do a piece of fried chicken for our composition, and I'll be using Prismacolor colored pencils. We've got a little Sienna Brown, some pumpkin orange, some French gray, some putty beige, and a little bit of shell pink. And the browns we'll use to create the look of the fried chicken, and we'll use these lighter tones to develop the little bone. I like to start off with the darkest color and add the depth to the fried chicken with a little bit of scribbling. So this I'm doing something very rough, and you can go around and define the edges a bit, and work your way in. And you always kind of work with the darkest first, if you want the sort of lighter pumpkin orange to pop off of it. Do a little pencil sharpening to keep it nice and crisp. You can work your way around, just building up the color. I'm trying to really keep it pretty organic, using some of those looped marks that we were playing with in our last daily practice, but also some other sorts of marks too. All different types of scribbles. You want it to really have that crunchy outer coating feel of fried chicken. And you want to leave some of the white still because you're gonna want to layer in some of this pumpkin orange after to add that golden-ness to it all. And once you continue to build this up, eventually you'll end up with a little something like this, and you can add in some of the golden tones now. So I just kind of layer on top, see how it's looking. It's definitely popping out, and just to fill in some of the white. You don't have to fill every bit of white. This is kind of a a loose interpretation of the fried chicken. We're not trying to be super realistic. It's a bit more of a playful scribbled approach, so it can be just a little, a little bit of white here and there. You can see it's definitely starting to get that golden color, but you've got the depth still from the darker tones. And maybe you'll want to go in and start to think about the bone too. I always like to work around the whole thing, so it's nice to kind of just start to think about that. And this will go back to a little bit of our contouring, just to add that. And I'm starting with the putty beige, which is the darker one, to kind of fill in the outsides. Just get a nice edge going, and work in a bit, just creating some curved lines. And you can continue to softly layer that, and then bring in some of these other tones too. I like to layer a lot of different colors with colored pencil. They all kind of blend nicely together. That's one of the benefits of colored pencil is how the colors blend together. Some people say they're painting with colored pencils and kind of attribute it to a little bit of that water color vibe. The colors mix together so nicely. And I'll add a little bit more of the lightest color on top. And you can just continue to build up the colors that way, and then maybe go back in, add a little more of your scribbled marks, and eventually you can transition over to something that's a little bit like this guy, where it's fully developed, and I've really kind of amped up the edge, and shaded in to just give the bone a little more depth. And in addition to this fried chicken study, you can do lots of different types of compositions with scribbling. In my pencil workshop book, I've got this graphic N filled with different, again, florally type textures with scribbling, so you can do a wide range of designs.

Day 10 - Stipple mark swatches
- The final mark that we're gonna play with is stippling, which is simply dots on the page. And that can be a little challenging with pencils. You definitely have to work at it a little more. This is one of those times where a slightly more high-quality pencil will be helpful 'cause it will have a little more pigment. So we're going to be doing, using colored pencils, Prismacolor, and I've got a fun range of blues and greens. So a little bit of true green, some spring green, some aquamarine, true blue, and peacock blue. And we're gonna create a bit of an organic stipple design, but you can also create lots of different stippled designs. I have a variety of examples, some that are a little more striped. This is a bit striped too. Some that are a little more dotted. We're gonna do something a little bit

along the lines of this guy, where the color is kind of flowing into each other a little more, but maybe keeping a little more space. This is kind of a free-for-all, ultra zen, just take your time and kind of play with the colors. I'm gonna start with a little true green. And you can just start dotting it down. It definitely takes a little more pressure, a little more time. And just start laying down some chunks of it that are a little tighter, and then let it open up in some spots. And then maybe pick another spot to throw some into. And let that kind of open up and trail away. It's a little ethereal. And this is definitely one of those (sharpener whirs) sharpen your pencil frequently. If it's dull, you're gonna get less dots. This is definitely a composition that you need a little bit of patience for. The dotting takes some time, but it's fun, for me at least. (laughs) And hopefully some of you out there will enjoy it too. And once you've gotten a few of these sections of true green, maybe you wanna throw in a little spring green in a few spots. You just start to build up the colors, let them start to mingle a bit, and they'll start to flow into each other. This is definitely very gradated sort of design. Throw a little green over here. I often like to start with my bright colors and then work to my darker colors in these sort of compositions. And you can just kind of throw in all these different colors around. Maybe you'll wanna then go back in with another color later, but it... Just as this very soft texture. We'll test out each of our colors and see how they look when integrated into this whole stippled textural pattern. I definitely like a little overlap. Not shy with that. It's nice to get a little bit of that flowing color sorta thing. And work your way to the edges to get a nice little defined edge. And you can, when you're done, erase around to get rid of that. And as you keep going and you fill this in more and more, you eventually can have something a bit like this, your own variation on this, which has a lot of beautiful color and flow. You can imagine this as a larger piece would be really pretty to hang on a wall. It may take a little time to build up to this level of color, but you just have to continue to build up. Take a little time to step back, to think about you don't wanna fill in every little crevice. Having some of these airy spots is nice and some of these darker spots. You just continue to add more dots to add more pop of color to them.

Day 11 - Stippled heart-eyed emoji
- Now that we've created a very organic swatch of stippling, we can try your hands at a composition. This time we're gonna do a little heart eyes emoji art, and you can start it off with some of your darker colors. We're going to again be using Prismacolor colored pencils. So I've got a little black, I've got a little magenta, some orange, some pink, and some sunburst yellow that we're going to layer throughout this with lots of little stipple dot marks. And I'm starting off with the black, and we're gonna use that to define around the edge of the head to pop it out and around the mouth and within the mouth. So you can kind of start wherever you'd like. I'm just gonna start with some stippled marks on the top. This is definitely a slow and steady type of thing. Build them up. See what you, what you like. You can kind of let the, the marks be a little more defined and tight around the edge to really get the circle. And then maybe they trickle in just a little bit into the face. Ooh, now that is a time that we need to sharpen our pencil. (machine buzzing) Sometimes colored pencils will break like that. That's just, the nature of them. They're not the strongest pencil. (machine buzzing) So you can use those little marks to work into your composition. It's not a big deal. Just continue to work your way around and blend those in. And I continue to rotate my pencil a bit just to make sure I'm getting the tip. If you notice, when you grade a dot, it's creating more of a line, then maybe you have a spot on your pencil that's a little, a little too wide so just rotating it in your hands to try to find that perfect little tip of the pencil. And just wanna fill in the mouth a bit. This is definitely one of those take your time type of things, relaxing into it. And if you are like me and you

wanna kinda see how things are developing a little faster, maybe you'll throw in a little bit of the magenta red, which I'm using around the tongue and the heart eyes, just to start to define them as well, really trying to get the dark colors in first, just to get a sense of all the shapes. And I really like to go nice and tight with my dots around the edges of the form, just to define the forms. You wanna be able to kind of look at it with the squinted eyes and still see what everything is. You don't want your guidelines to be the lines that define everything. You want your stipple dots to be the defining factor. So you'll work your way through this. Maybe start filling in around the hearts. With them, I'm keeping a little more dense towards the outside and then getting a little looser in the middle because I want it to have that 3D voluminous feel. So as you work your way around, eventually, you'll get to a point where looks a little, something like this. It'll take a little time and you can start to bring in some of your other colors. So we've got some lighter pink that you can start to use to add more depth to the heart eyes. Can fill it in a little more in the center. This is definitely not one of those things where you wanna fill every bit of white. You kinda wanna see your marks. You don't have to worry about getting every little bit of white, totally filled, and still when you want it to feel a bit heavier around the outside to give a little bit of that 3D-ness and a little looser in the middle. Maybe you wanna throw a little bit into the tongue too, to add a little more interest with the color. And I even will throw a little to the center. I'm doing a bit of these little bursts throughout the center. So we'll do some pink bursts, some orange bursts and some yellow bursts to add a fun texture. It doesn't have to be exactly like the original emoji. Can make it your own. You can pick completely different colors. Let's throw in a little orange. Now slowly work your way around whole thing. Try to get the them to feel a little even, but not too even, like you don't need them to be symmetrical, but still when you squint your eyes, you see a bit of orange throughout, a bit of yellow throughout, and a bit of pink throughout. You can kind of have these darker sections in the middle with lots of dots that gradiate out a little subtly. I often work through all the different colors just to try to make sure it's all working together before I get too far into it. And just to keep things even, it's nice to throw in down a little bit of the pink and then the orange and yellow, just to make sure that, you know, they all get some equal usage throughout the texture. And as you continue to work through, eventually you'll end up something like this guy. And you can create lots of different compositions with stippling. So we've got our little heart face emoji, but I also, in my pencil workshop book have an example. That's similar coloration, actually, the sun that's out of stippling with kind of the conceptual sun around it. You can create lots of fun options with stippling.

Day 12 - Defined pattern swatches
- We've explored mark making. So next we're going to take all those different marks and apply them to patterns and textures, and we're gonna try to be deliberate with those patterns and textures. So the first thing we're gonna play with is defined marks, which are clean, crisp marks, and that would be in contrast to something like a shaded mark, which would be more of the side of your pencil. So this is about using the tip of your pencil, and this will be done with graphite today, my favorite mechanical pencil. Before we get into this composition that I've got guidelines for, I'll just quickly show you in "Pencil Workshop" some examples of defined marks. It turned into patterns. So the edges are really nice and crisp. You're using the tip of your pencil, and you can really see each line very clearly. Whether it's hatched or contoured, even if it's stippled or scribbled, you can define the lines. So we're going to play with this sort of checkerboard pattern. I've got my guidelines ready to go, and my plan is to create a really nice, darker, defined lines for each of these guidelines, and then to go in with a defined pattern, and I'm gonna do a series of stripes, but you could do whatever you

want. So we'll just start off wherever we want, carefully trying to create clean, crisp lines, and this is about pressing a little bit harder and being careful with having a nice sharp tip, which in the case of using a mechanical pencil, you just always have, which is really lovely. So just go down and define each of these guidelines nice and carefully, working your way around. Once you have gotten these all defined nicely, it will look a little something like this, and this is the point where you can get a little more creative with it, and you can fill in with defined designs. I'm keeping it pretty simple. I like a nice graphic design. So I'm gonna incorporate stripes into each one of these. I like to use little marks. I don't just draw a line straight down. I like to use a series of shorter marks just for a little more control, and one of your stripes might look a little crooked, but if you just adjust with your next stripe, you can get them to look straight to your eye. It's kind of fooling your eye that everything looks nice and straight. We'll just continue to fill in whichever ones you want. I'm gonna do kind of an every other type of thing, and even with the mechanical pencil, I'll rotate the pencil to try to get that sharpest tip of it here and there. And if you ever feel like you have a little spot that got a little out of control, you can always just go back in and use a little tip of your kneaded eraser. Just kind of pinch it into a tip to clean up a spot here and there. And this is just really good practice to get really nice defined edges. I think it adds to a very professional look to final art to have really nice, clean edges when that's the intention. It's just about having intention with each of your pieces, know what you want and be able to execute it, and you'll just keep going on and filling in in whatever pattern you've deemed to be the fun pattern for you, and eventually it'll look something like this guy, just really nice and orderly. The defining may look pretty simple, but it's one of those techniques that can take a little time to get just right. As you develop your skills, you'll get more and more of a professional finish with your defined marks, and from pencil to pencil, it can be more challenging. Using a nice, hard graphite pencil definitely makes defining a little easier, but as you get into colored pencil, that's a little more brittle, defining can be even more challenging. So take some time to practice this skill.

Day 13 - Shaded pattern swatches
- In contrast to what we learned yesterday, defining, we're gonna play with shading. So defining is using the tip of your pencil. And shading is about using the side of it. And defining its about pressing hard. And shading is about pressing lightly and building up color. Some examples from the book include these softer shaded designs. In this floral one, the colors even slowly shade into each other, building up tone and creating a bit of an ombre, in comparison to this sort of gridded design, where the colors are just softly sort of blending into each other, creating these sort of lightly shaded centers of each square. We're gonna go with something even a little more organic with ours, creating all these flowing sorts of shapes. I'm going to be using colored pencils again today, Prismacolor. And I'm going with lilac, if you want to use the same color as me. And I'm gonna create these soft flowing shapes. Just laying them in, kind of figuring out where I want them. You can create whatever shapes you want. Maybe some of them are a little more loopy. They'll all just flow into each other. And then we're gonna go back in and shade them, fill them in, which will be fun. So maybe this continues to loop around. You can be a little more freeform with this because we're gonna be going back into every spot. This isn't one where we're really planning on keeping white of the page. And this is about using a little bit more of the side of your pencil. You don't want to have any harsh lines to contend with later because they are gonna be hard to remove. So just start off with this blocking of your forms. Figure out what shapes you like. And this is kind of giving me an indication of these. I'm probably going to fill in the shaded marks this way. These, I might continue

this sort of looping. And this is one of the few times that I'm kind of creating full marks, and starting on one end and just going around. When normally I do a bit more of a short marks I think with shading, you can kind of get away with that because you're gonna be going over everything several times and you don't have to worry about creating perfect marks instantly. And you'll slowly be building up tone. You can press a little harder towards the edges in any spot that you want more defined. With shading, there is still, I guess, a sense of defining but in a slightly different way. It's about having lighter and darker sections, not hard and soft sections. Everything's still gonna be pretty soft. This is just a really good chance to practice shading. Getting nice, even tone is a bit of a challenge. So it's definitely something worth spending a little bit of time on. This'll be great as you start to want to create 3D things. You'll definitely want to shade to pop them out a little more. So this is a very organic composition, just kind of whatever you want it to be. And we'll just go in, slowly build up color. I like to work around the whole composition not just stick to one area too much. It's nice to be able to fill in a bit across the whole thing and then step back and kind of see if it's working. See if maybe you want to throw another line in to balance it out a little bit more. And anything that looks a little wiggly, you can just start to smooth out. So I just continue to build up color with light lines. I like to have a few spots look a little darker just to really enhance the 3D pop. But nothing that's like a crisp, dark line. And this is one of those things where it's kind of hard to know when you should just stop and pull back. We're definitely not there yet, but you can kind of continue to shade away forever. Maybe getting back into this little guy and start to build up the tone little by little. Just lots of soft curved marks. This is definitely in the contouring realm of our mark making. Occasionally you'll need to brush away some of the pigment that's just coming off with the pencil. And once you've continued to fill in all the shading in this sort of way, eventually you'll end up in the realm of this type of piece where there's very little white. And you've got enough defining to be able to see all these shapes you've made but you still have a lot of lovely soft marks that blend into each other.

Day 14 - Defined and shaded eyes
- Now that we've played with defining and shading, we can bring them together to develop our skills. And we'll use defining to get the lashes going and shading to add that 3D pop to the whole thing. I will start by going around and just taking these sort of rougher guidelines and cleaning them up and getting like a nice defined edge around them. So just a little bit of tracing and a little bit of defining. So again, my favorite HB mechanical graphite pencil is kind of my go-to, but you could certainly try some of your other pencils, maybe stick to the H's and start going around and just getting all your lines nice and straight. So I just like to kind of start with a clean, just by cleaning everything up and popping out the defined areas, which really are the lashes, the center, getting the center of the eye really nicely defined. It's like you're putting some eyeliner and some mascara on, just making sure that all these graphic shapes will pop really nicely, before you start throwing shading and texture in. You can go in when you see some of these extra lines and clean them up a bit, but a lot of this will be filled with texture eventually. So you certainly don't have to. And I like to step back every once in a while and just make sure that everything feels like it's in the right place. You want the lashes to feel pretty symmetrical, and the eyeball to feel like it's all centered within itself, more or less. This is done by hand, so it doesn't have to be perfect, perfect. We're not trying to be robots here. And again, this is where I like to do my short little marks. It gives me some flexibility. If my first mark isn't quite where I want it to be, I don't have to erase, I can just slightly adjust my pencil to get it to where I want it to go. You can work your way around the whole form.

Now a line over here, I might want to erase, because that's outside of the eyeball and all my textures and shading is gonna be inside. So if you want like a really nice professional look at the end, it's nice to kind of clean up the areas that you want to be white. So just using your kneaded eraser, getting a nice little point, you can just touch up all these little spots. And really getting a nice defined edge around everything that feels really purposeful. And as you continue to work into the second eye, you'll end up with something a bit like this, where you can start to then add shading and texture. So I've got a plan for some of these different spots, what I would like to do. I think I'm going to do some shading to pop out the upper and lower lid, go with a bit of a slightly shaded texture out this way. Then within the eye, I think I'll go in with these sort of lines and then do a little bit of a circular thing into the center. So we can start playing with that. So I want to have this middle part be a little darker too. So I might press down a little harder. I want it to pop a little bit. Just because you're using one pencil, doesn't mean that you have to have just one shade. So you can press a little harder or a little lighter to develop different, different tones within the piece. And you might continue to wanna build that up, but I like to just kind of get something going and then move around to another bit and then come back again. So I'll just work around the piece, thinking I like this sort of graphicness of the eyeball, having these slightly defined sort of strokes. And I've got a few that have gotten a little out of their spot, so I might just touch them up a little. And then within this area, I think I'm gonna do some contouring lines. And I think I'm gonna keep them a little bit lighter to pop out this center of the eye. At least definitely have a bit of that shading. It's a little softer, a little bit more of the side of the pencil, not so tightly defined. And that same shading I plan to use on the top and bottom lid. So you can just work your way around, slowly build up color, to really create a bit of a 3D effect. And I will have it be a little lighter here to build up to darker in the back of the eye, the back part of the lid. And I'll move my paper around here and there, just to get a better angle. And push just a little harder towards the back of the lid, just to get it a bit darker, as you softly build up the shading. Maybe work back into this, as you work your way around the piece, and you fill in all the different parts. Eventually it will build up to something like this, where you've got that nice dark shading. You've got the swirly center that pops out, some of these defined marks into these soft shaded marks. And you might want to, once you've completed the shading, even go back in just a little darker to really get the lashes to pop. And in addition to creating eyeballs, you could create a variety of other things with defining and shading. In "Pencil Workshop", I've got a variety of compositions, including this defined sea urchin design that's really intricate, with lots of little dots and marks, in contrast to a more shaded and soft graphic floral piece. You can use defining and shading together or separately to create all different types of compositions.

Day 15 - Lifted pattern swatches
- Another type of texture and pattern making that you may want to integrate into your pencil drawing skills is using lifted patterns. So that's taking your eraser and more purposefully pulling patterns out of it. And in my pencil workshop book, you can see some sort of stars that are lifted and then some line texture that's lifted to add a second texture to this graphitint scribbled design. So we're gonna play with lifting and actually incorporate our eraser shield to create very graphic, controlled, lifted designs. To start off, you'll need to shade your whole swatch with our trusty HB mechanical pencil, and then we'll be able to play around with the eraser shield to lift out sections of your design. So just using your shading skills, slowly work your way through using nice, soft, hatched lines and a little bit of what I would call ragging, which is starting off with a more solid line and letting it trail off just to shade your way through this, the swatch. And if you have any lines that

go a little off, you can always just clean them up with your trusty kneaded eraser. So just continue to fill this sucker in. And I'm trying to fill it in completely. So I don't want any of the white to show through 'cause then you've got a really graphic lifted pattern when it's solid. So this may take you a little bit of time. Messy work your way through. Eventually you can switch it out to looking a bit like this. And I don't mind having some darker and lighter spots. I think the slightly more organic feel is nice. It feels like it's done by hand when, again, not trying to be robots about it. Now, that you've got your nice, gradated area of shading, you can just take your eraser shield and kind of pick out what shapes you like. I think I like this little floral shape, and place it wherever you want, and just lift away with your kneaded eraser. If you feel it's not defined enough, which I think that's really nice, you could always take a standard eraser to lift more clearly, but I like that softer look. So I'm just kind of arranging it around the form in an organic way. I'm just continuing to move it around the form. I'm trying to create a little bit of a florally sort of thing. So I'll throw in a few of those, and then maybe I'll want to also put some of these smaller ones, these smaller sort of pedaly things here and there, too. Erase those out, just getting something a bit organic. And you can build up as many as you like. I think I might also throw a few of these dots in the center. Nope, that one didn't show that well. We can give that one a second whirl. It can take little work to get them, and it's a little more subtle. Some of them will be. Maybe throw another dot in and see if we can really get this one out. And you'll work your way around, and you can build up as many as you want. You can also use the eraser shield a little more practically. And if you've got a drawing that you're doing and you just wanna erase a section, you could put that on it to just to try to carefully erase this section, but this is fun, too, to just create patterns with these different shapes. Throw a few more of these in. Oop. And some of them will be a little more flowing than others, a little softer, which is nice. And as you work your way around the form, eventually you can end up with something a bit like that, or if you use some of the different shapes, a little bit of a different design, but it's a fun, little, textural pattern. You can use your eraser to create marks that you do want and not just erase the marks that you don't want.

Day 16 - Layered pattern swatches
- The opposite of lifting is layering and colored pencils are great for layering. The colors will really mix well together. There is some sequence to colors that we'll talk about, as you start to build the colors up together, they can create really great textures and patterns. In my "Pencil Workshop" book, I have a range of layered patterns that I play with and we'll do something completely different, but some are a little more organic and some are a little more geometric. You can use all of your marks with lifting and layering and play with your different colors. In this case, we're gonna do something a bit more gridded, we're gonna be using our Prismacolor colored pencils. In this case, I'm using Crimson Red, True Blue, and Sunburst Yellow, doing a bit of a primaries layered thing. I've got my graphic guidelines and we're going to start with our bottom layer, which is gonna have red on the four corners and red in the center, and then be connected by a square that's blue and blue and yellow and yellow. And I'm going with some clean hatched marks, but you could use whatever type of mark you want to fill in your squares with. And I'm starting with the red and just creating some nice striped lines. And I've chosen to do striped lines because the bottom layer is gonna be all horizontal striped lines and then I'm gonna lay over top with vertical striped lines creating a bit of a gridded pattern. So you can just work your way through the square, filling in each layer pattern. And it's okay if they're not all perfect perfect. It's just kind of the overall aesthetic. When you step back, each individual line can be a little bit of its own natural wiggle here and there. And for the next

square, I think I'm going to go with the True Blue and fill in this guy 'cause then this one will be the overlapping square that I'll go in the opposite direction. So it can look a little complicated when you've got the two layers over top of each other and your guidelines, but you just have to reassess before you put down any marks each time just to make sure you're in the right spot. This is definitely a slow and steady type of thing, creating such a graphic layered piece. And I picked the placement of each color so that whichever color I layer over top is a different shade than what's underneath. So this section would have yellow to have that differentiation. As you work your way through this first layer, eventually it will look like the guy with all of the stripes going in the same direction. And then at this point, you'll start thinking about what your additional layer of stripes will look like. So I'm thinking yellows and blues to add that contrast and I want to go with lines that are in the opposite direction. So starting with my yellow, I'm gonna stripe along here. And your guidelines are pretty subtle when they're overlapped, so you have to kind of eyeball it. Because they are stripes, you've got a little bit of a linear guideline within the stripes to work from, so it makes it a little easier to see your second layer. You can just keep striping through and you'll notice that when the yellow is on top of the red and blue, it really pops nicely. So when you layer different colors over each other, you'll see how they react with each other. And in some cases they will work better than others. So it's good to play around with these sort of swatch tests before getting into some bigger piece to know what the layering will look like. So now I'll do a similar stripe over here but with blue. You can see a big difference in how the blue and the yellow are interacting with each other, when I put the blue on top of the yellow versus the yellow on top of the blue, which is really interesting. That's one of those things where generally speaking, you want to go dark and then light, but maybe there will be a time and space where this light to dark feels like the right choice. So it's kind of good to know what it does so you can use it with purpose. And then as you start to overlap the red, it doesn't have the same sort of effect, it kind of works a bit more smoothly over top. So the blue over the red has a different sort of pop to it. And as you continue to fill in each of these second layer squares, it will look like this where you can see how each of the colors is interacting with each other, creating a very graphic pattern. Feel free to play around with the different colors, trying out how they layer on top of each other and using your different types of marks, shaded and defined, stippling, scribbling, to see how they all layer together.

Day 17 - Lifting and layering sushi rolls
- Now that we've played with lifting and layering, we're gonna combine them together into a single sushi composition. And we're going to use my trusty HB mechanical pencil, along with some fun Derwent Graphitint pencils. So these are graphite that's colored, and we're gonna be using some aubergine, some chestnut, some port, some slate gray, and some ivy layered altogether to just add a little bit of pop to the centers and the seaweed sections of the sushi. To start off, I'm going to just define the forms and get the little rice kernels sort of laid out. So you can just work through each one, just start cleaning it up, and just getting a nice space for all your lifting and layering. This is just pulling out the details from your sketch and getting them to the next level of defined and shaded. Like to create some organic little shapes for these rice. Some of them are gonna be poking out straight and some are at different angles, so you don't have to have them all be perfectly perfect. And then you'll have your little bit of maybe salmon in the middle here. You can start to think about, maybe it's got some stripes of white where a piece of salmon might have the little bit of defined white running through it. And you'll wanna add some of that shading to the nori, getting a little darker towards the outside. Maybe it has a little bit of a texture to it. So it doesn't have to be super

smooth and getting a little lighter as it comes to this center section. You'll wanna work throughout each of your pieces of sushi doing this whole carefully shaded and defined detailing. This is just that first layer as you're building up these little guys. Once you get them to certain point, they'll hopefully somewhere around there, which is a great point to start thinking about the lifting and layering. So lifting can be very specific and about creating a pattern, but it can also be a bit more of a process in your work. So with these little rice kernels, I like to start out by just shading them. So they're just a little too dark, but the edges have a nice sort of darkness to them to add differentiation between each kernel. But then I wanna go back in with my kneaded eraser to continue to pop out the centers. So this is a bit of a back and forth process where you're shading in, maybe going a little darker than you need to 'cause you know you'll be able to pull back out. Now, I'll kind of work through a few of these little kernels and then pop them out a bit, and then maybe even go back in and define the edges a little bit more. You want them to feel a little differentiated from each other, but also a little bit harmonious with each other too. It's just thinking about what the actual rice in a sushi roll might look like. Some of it pops, but it also has an overall whiteness. So just playing with that, it's definitely a little bit of a give and take, and a little bit of a building up of tone and taking away until it feels right. Then you may wanna start to go into your nori a bit and your little piece of salmon and thinking about what tones might be nice to build them up. So for the nori, I thought adding a little bit of the slate green and the ivy, to just give a hint of that seaweed green might be nice. So particularly layering in some of the darker green in the darker spots and letting it trail off a bit. And then you can come back in with your lighter green after, just to pop it out even a little bit more. And it's very subtle, but it does add a little bit more detail than you would get with just the gray of the graphite. It's kind of fun. And I like combining the Graphitint with the graphite. I think they make sense together. Let's see what a little bit of this ivy looks like (sharpener whirring) over top. So maybe just let it trail into the dark a little bit and layer it over the lighter spots a bit more, just to add to the 3D pop of it all. And then maybe throwing in a little bit of the port to start popping out the little piece of salmon in the center, trying to keep some of that lighter white of the salmon still visible. So just bringing the red in to the darker spots. It does a little bit of a layer. It's almost like you're coloring a black and white movie or something. Then you can just continue in with some of this rice. And as you continue to work through each of them, and you can throw in some of these different Graphitint colors wherever you like to just add some playful color within the piece. Eventually you'll end up with a little something like this, just a little bit of slow building up of the tones. And you can mix lifting and layering pretty naturally together in your work, but you can also use them entirely separately. And here's an example where lifting is used to define. You can see the steps to define this starry galaxy-type scene. And actually there is a bit of Graphitint layering to pop out some colors within the night sky, sort of thing, And as a very graphic, layering piece, you can do something with type and shapes that's similar to what we did with our first layering using a bit of this primary colors scenario. In this case, I've got a bit of a mix of texture too.

Day 18 - Blending pattern swatches
- The final texture building technique we'll play with is blended textures. And they can be smooth or they can be about creating texture within a design that's a little more defined. So in my pencil workshop book, you can see these different smooth, colored pencil textures in comparison to this is watercolor pencil, where blending has been used to define these different shapes and to create smoother versus rougher sections. In this case, we're gonna use watercolor pencil and we're gonna actually try to create a really pretty smooth transition between the variety of Prismacolor

watercolors, one of them being True Blue to Peacock Blue to Cress Green and finally Spring Green. And we're gonna blend them together with our Tombow colorless blending marker. And I like these because they've got two different tips. They've got the brush tip, which is what we're gonna be using today. And they've also got a finer pen tip. And if you ever find that they run out of water, they're easy to just refresh by just adding a little bit more water to the tip of them. So they will last for quite a while. I've got some just slight guide marks here where I'm gonna transition between each color. So I'm gonna start with the True Blue, which could use a little sharpening. (sharpener whirring) Watercolor pencils are similar to regular colored pencils where they're quite brittle, so I like to continue to use the sharpener 'cause it's best for more brittle pencils. And I like to start by just defining this edge so that, when I make marks off, it will just be nice and clean. But once we've defined this edge, we'll move on to more of the ragged marks, where you start a little bit harder and then you let go of the pressure off of the paper creating these soft blended marks that should flow into each other. So that sort of mark would be like this guy. And I make them just to transition a little further than the mark I gave myself, just so that the colors can softly blend into each other. These are just nice shaded marks. So when you start using your blending tools, everything will just blend nicely into each other. You don't need to lay down tons of pigment. It may look a little light right now, but once you start blending the colors, it will pop. So you can just keep going with these light ragged marks all the way down the form. Just trying to get a little bit of a wisp of overlap beyond the little marks that we set for ourselves 'cause we want this to have a nice gradient. Once you've gotten True Blue pretty under control, then transition to the next shade, our Peacock Blue. Then, if you don't want it to be quite as hard of a line when you start, so it's kind of just trying to think about soft edges on both sides, you might even want to kind of blend outward, so starting kind of at the center of this stripe. Just a little bit of whatever works best for you. And again, kinda trying to get it a little over on each side and building up tone. And as you work down, the form will eventually transition to looking something like this guy, where you've got each of your tones built up. And you can start to play around with blending with your colorless blending marker. We're gonna use the brush end. And as you start to blend, you're gonna find that you'll get some color on the tip, so you're gonna want to start cleaning it off as you go so that you try to very carefully not spread colors where you don't want them to go. You don't want some of the blue to end up over here, for example. So just very lightly, you can see it already just starts to pop, and just work your way around the form. I'm using a pretty light paper, so I'm trying to be gentle with the amount of water I'm using. But if you want to be a little more heavy-handed, you might want to bulk your paper. Since this is just a test, you don't have to worry too much about it being perfect. If the paper dries a little wrinkly, it's not the end of the world. And you definitely want to continue to clean your brush as you go. And it may still look a little blue, but as soon as you don't really see blue on the scrap piece of paper, you can just keep going. And the colors are really starting to show their true nature, just really beautiful, vibrant watercolor sort of effect. And I would, for this lightest one, make sure I have a really clean brush and then maybe even just work from light to dark, and not try to bring the dark into the light because that can get very streaky if you're not careful. (pencil scraping on paper) You'll see how, slowly work your way through blending. You'll end up with something a bit like this guy, where you really get the brightness. And I would say you still see some of those pencil streaks which I think is just part of the watercolor pencil aesthetic. I don't think it's very easy to really remove all of them. It's not exactly like a watercolor paint in that way. So you can get a really pretty gradient using your watercolor pencils with a blender.

Day 19 - Blending pattern jellyfish

- Let's explore a blended composition. And an example from my pencil workshop book is this leaf illustration. And this is actually used with colored pencil, but in our daily practice today, I think we'll continue with watercolor pencil. We'll create a fun little baby jellyfish. And we'll be bringing in an array of watercolor pencils from Prismacolor, including some indigo blue, a little peacock blue, some violet, some mulberry, lilac, and some pink. As well as our Tombow colorless blending marker again. And we'll use the brush end because that is a great end for creating these sort of soft blended designs. To start off, I will just be laying in each of the colors. So I'll start filling in all of the colors, shading through the form, and then we'll be able to go back in and blend. So I like to start off with my darker indigo to begin to define these little pattern that's on this guy's head. Just trying to create some soft shapes. You can always come back in later and add some extra pigment. So don't feel like you need to get these perfect immediately. As you work on laying in each color, you may feel like the balance is off and you need to add a little more tone here and there. And you can pick where you want each color. Maybe you want these to be a dark purple or whatever you can dream up. I've kind of gone for this blues down to purples down to pinks, sticking with the ombre theme. Then I'll bring in a little bit of this peacock blue, starting to softly define the edges of our jellyfish and bring some contoured shading into the form. We really want to bring out that 3D effect. And there's this little inside the head part. Maybe it's his little brain, I don't know. You can define that a little bit. And then allow the shading to all kind of go on top of it. Just layering the colors. Maybe you want to start to bring in some of whatever this shape is, just getting it softly defined. I'm bringing the blue all the way around through the head and then just the plan is to slightly trickle it off as you transition to purple. The purple overlap here and then into the body. So you can just have a little bit of soft shading then that may continue, but I always like to start to throw down the different colors here and there just to get a sense of them. So I might start to build up a little bit of the purple that I want to see just coming into here a bit too, just a little bit of that. And just really thinking about what type of mark you want to make to create what type of shape. So I do want a little bit of a 3D pop. So I'm using a bit of contour marks mixed at the top with a bit of scribbled marks, just to create that sort of shape. And I'll want the marks to come down and really start to define some of these divots in the body of this little jellyfish. Maybe the dark purple will even just start to define the shape of this little skirt she's wearing, or he. Maybe there's even some just light scribbles to start to create this kind of fluffy-ish texture that's going on. All of this slowly builds up. So maybe we'll even think about throwing a little bit of the mulberry in. so maybe the the mulberry also kind of just comes up from the skirt and helps to also define this cloud-like section. Now rotate around just to really get the right angle for each stroke. And it definitely takes some time to build up all these colors to where you want them and get a nice overlap. You may want to throw in some of the lilac, too. I think the lilac will start to be at the bottom of the skirt and go into the little legs. Maybe start to push down to define the legs a bit. Can use some ragged marks. So that when the pink goes in, I can rag up to connect. Maybe we try a little bit of the pink just to start to see it all the colors coming together. And as you continue to build up the tones, eventually it will start to look like this guy. Then it's ready to start blending. So now you'll bring in your colorless blending marker. And you'll just want to gently work your way around the form and make sure that it's super clean and really getting up to the edges to have a nice crisp edges. And you'll find that when you go over a section with the dark, it doesn't necessarily make everything blend together too much. So you still get that definition. And I like to use the same sort of contour marks that I used to draw it to blend it. So you're emphasizing that 3D pop. Definitely want to continue to clean your blending marker as

you go so that the colors stay really nice and vibrant and don't start to muddy into each other. So when I get into these sections, I really try to just separate them out a little bit. You don't want to ruin the beautiful layers of color that you've already put down. So if it's supposed to feel textural, I'm of trying to go in with a textural approach to my brush. And even in this little section where you try to add a little scribbling, I'll do a few of the contour strokes. So it feels like it's underneath, but then I'll also throw in a few of these scribbled sort of blending marks to mix it up and to really keep all the work that we put in. You can work your way down the form just to see how all the colors pop. Right now, the blue that you put in might look really subtle but all of a sudden it's really popping out once you start blending, which is cool. Maybe work from the dark purple up. So you can get some of those really dark purple pops going and in to this little tutu skirt with scribbled marks. You don't want to ruin all that scribbled texture. Keep it really light and fluffy. And really trying to define the edges so it has a nice professional look. You want to get all the way to each of the edges. So it feels really smooth. You don't want to see any of that rough pencil left at the end because it kind of ruins the magic of it. Just slowly work your way around the form. And you can go back into spots if you felt like, "Oh, I didn't blend enough here or there." So just reassess occasionally. This is an important spot to pop out. So you want to really make sure it's nice and clean line to get that 3D feel. Maybe we'll see what these legs look like when they are blended. It's good to work from the top down and the bottom up just to make sure you're really keeping the colors as vibrant as possible. And you're still gonna see some of those pencil marks which I don't mind. It's true to the material. Eventually, as you work your way through the form blending everything, you'll end up with something like this little guy where everything really is popped out, creating a whole series of different blended textures.

Day 20 - Graphite pigment quality gradient swatches
- Let's take control of all those patterns we've been playing with and start gradating them. First, we'll start off with gradating different graphic pigment qualities. We talked about the HB scale. So maybe you want to bring in some H and B and have them nicely blend together. Some examples from my pencil workshop book include these guys where we're gradating using hatch marks, using what I would call looped marks to create these different bursts and then a bit of contouring. We're gonna be doing a slightly different variation on one of these gradated graphite pigment quality patterns. I will be using three different pencils in this texture a 2B, my trusty HB mechanical, and a 2H. And I find that you can get a lot of differentiation with just a little bit of difference in the scale of pencil quality. So we'll start off with our darkest at the bottom here. So I've made some little marks just to indicate where the general stopping point is for each of these colors. We are gonna be transitioning a little bit up into each of the sections, just to add that gradient effect. And I have decided to do a bit of a ragged mark, a little bit like you're drawing grass, and to start it off and just start wherever you'd like, and make sure that they're just nice and dark black 2B colored marks, creating your little ragged grass. It doesn't need to fill the whole thing. You want to see the texture, so leaving some white space, having them be a little tighter in spots and a little more open in spots is pretty nice. When sharpening these graphite pencils, you wanna have a pencil sharpener that's specific to them. So this one's a good guy for sharpening your graphite pencils as you go. You can just have that nice sharp point which gives you a bit of a darker quality to the core. Just work your way through. As you get closer to the top, Just let it trickle out a little bit as you transition into the next section. Then, we can just try some of our HB in this middle section just to see what the difference is. A little lighter, subtle, but you may wanna go back and build up the 2B to be even a

little darker, just to really get that gradated difference. It's all about the amount of pressure you're putting on the pencil as it hits the paper too. Maybe I would go back in with the 2B a little bit, just to really emphasize that transition. And we can test out our 2H to see how much lighter that is. Definitely feels lighter. Just the quality of the pencil on the paper feels different between each of them. And it does have a subtle difference to it, but you definitely have to build it up a bit to really start to see it visually different. You can work your way all the way across the form with this. Maybe I'd even go back in with the HB just to really blend out that difference. You definitely can start to see the darker to the medium to the light. As you fill in the whole form, you get something a bit like this, where you can squint at it and see that gradate pretty clearly. It's always good to either squint or to step back to really see if you're getting where you need to go. And maybe you even wanna go in and fill in a little more, just to really emphasize. Gradients are a bit of a tricky thing where you have to kind of step back and go back in again and again to really get a smooth transition.

Day 21 - Density gradient swatches
- Another type of gradient that you can play with is density gradient, where you'll take a pattern that you can have as tightly packed and slowly open it up so it gradually transitions to something a bit more open. Some examples of density gradients from my "Pencil Workshop" book include these different pattern examples. One with stippling that opens up into a more loose star pattern, this is a little scribbling pattern, and then this is a bit of a rocky sort of contoured type pattern. And we're gonna go with a different variation on this scribbling guy. We are gonna be using a neon pencil today, which I rarely get to use, because they don't really translate when they're scanned into the computer, and it's neon pink. And I've made a few little guide marks just to help me with the transitions. So I'll want it to be a little more dense and then I'll slowly open up the scribbles that I'm gonna be doing as I go. We'll just kind of rotate the page to kind of get a nice flow going, and I'm going with scribbles that are gonna almost feel a little like a cursive type of handwriting type of thing. So just a little bit of this type of guy, and I'm having a little space between some of them just so that it gives me some opportunity to open up the space as I go. I'm trying to get them pretty tightly packed from line to line. I'm just starting to think about how each of these five transitions will go, how much space I want to leave in between to really start to open up this pattern. It's nice to have a little bit of an idea of that before you get into it too far. So you've got your plan set. Maybe just one more line where it's dense, and then I might start thinking about how do I want to space them out just a little bit, and then just starting to think about some of these others. Maybe they'll, you know, have just a little bit more, they'll get a little smaller here and there. And as you continue to open it up, you can play around with these lines and then fill in as you go if you feel like it. I do like to kind of see all the different parts of my piece kind of working together. So this is a little bit of me working throughout the whole piece. And then maybe the last one will be just, you know, really starting to space it out. We'll just kind of continue to fill this all in, and eventually you may end up with something a bit like this, where if you step back, you can see it getting dense and then really starting to open up. And if you had even more, or you could just start to trail it off even. And you can use this technique with all your different marks. As I showed in my "Pencil Workshop" book, stippling stripes with some hatching, and each of those marks will expand in different ways. So if you have a stripe, you're only gonna be able to expand it in one direction. But if you have stippled marks, you can expand in every direction, which gives you a lot of different opportunities to play with your patterns.

Day 22 - Texture gradient swatches
- Texture gradients are a technique where you transition from one texture to another, and that can be done in a few different ways. It's a bit challenging, but it's a fun technique to integrate into your work, and you'll find a lot of good uses for it. Some examples from my pencil workshop book include where you're doing a bit more of a morph where there's kind of a transition between the textures. You've got your first texture, which is a cross hatch, and then it almost morphs as it goes into a more classic hatch mark versus a slightly more accessible way to start is just thinking about filling in with maybe some dots that kind of trickle out and then some circles that trickle into the dots. And each way can create some really beautiful texture gradients to play with. We're gonna start off with a texture gradient that does have a bit of this morph, but we're gonna keep it a bit more simple to get started. And I've got some guidelines down. They're pretty intense because I wanna create some really clear differentiations as I'm transitioning, just to help you see how the forms can change. And today, we're gonna be using colored pencils again, some Prismacolor aquamarine. My plan is to develop some circles that transition to teardrops that slowly get longer and become a bit more of a petal shape. You'll just start with your first row of circles at the top, just trying to get some nice even consistent circles. Well, you know, they don't have to be perfect, perfect. We're not trying to be robots here. It's nice to see that things were drawn by hand. So, just continue to create some circles. Maybe I'll start moving down just so we can kind of see the transition build. So, I'm gonna create four rows of circles and then start transitioning to some teardrop shapes. (pencil sharpener buzzes) So, continuing to keep your pencil nice and sharp so you can get some more defined marks if that's what you're going for. In this case, I am trying to get more defined marks. And then you can just start integrating some slightly more bulbous teardrops, just thinking about how they'll transition. And I'm thinking that after I transition with four of these rows of these teardrops, I'll go to a slightly longer than our teardrops type shape. And the goal is to get to this sort of longer teardrop at the end or maybe it's a bit more of a flower petal by that point. All these different sort of transitioning looped shapes are just something I really liked to play with. And it's nice to have them kind of connecting into each other to add to the flow. These texture transitions are very common in nature. You'll see a lot of times there's not just a sharp line between one type of object in nature and another. Sometimes there are, but maybe you'll see like some rocks gradually transitioning to sand at the beach, those sorts of places. So, maybe now we'll get a little bit of a thinner drop. I'm just trying to keep them all pretty balanced, nice little rows. And they're a little longer, so there's only three rows of these. You could even integrate color transitions if you wanna amplify this design. You can even, you know, fill in a little with some textures, whatever you can dream up with this swatch we're creating. In this next set, I am gonna make them even longer. There's only two rows and maybe a little thinner. You can just play around with what type of transition you want. Maybe some of them will be a little thinner and thicker. I like a little bit of a natural petal feel. Not every petal is gonna look exactly the same. And I have a tendency to kind of fill in this way and this way at the same time. So, you can, you know, go back up to your circles here and there to keep them going and then come back down here a bit. And then this final one, I'm gonna do the longest petal shape. You can make these petals however you want. They could be pointed at the end, you can slowly transition to something that's even a little bit of a different shape. I'm keeping them a little more round to have a bit of a similar feel to each other, but the transition can be even more dramatic if you like. And as you continue to fill in, you'll end up with something a bit like the sky where you can see that round shape slowly stretching and warping.

Day 23 - Color gradient swatches
- When thinking about gradients, one of the more common ones people might think of is color gradients, which are particularly nice with colored pencils. And, there are a lot more approaches than you may think of. In my pencil workshop book, I show three different approaches: One being a pretty subtle transition between light and darker pinks. One where you've got this sort of playful, magic pencil with the multiple different leads in the middle, and then you're transitioning some of the colors out on either side. Then you can do something that's just a little more blocky, where you're just thinking about a light green, to a dark green, to a blue. A bit of that rainbow effect. And, today we're going to be playing with something a bit in this realm as well. Our plan today is to create a series of hatched lines with these different colored pencils. So, we're going to be using some Prismacolors again, and we're gonna work through a crimson red, to a bit of a poppy red, to an orange, and then a sunburst yellow, and then this lightest, canary yellow. And we're going to create, as I mentioned, the series of stripes. And I've got my guidelines to kind of help me. And, we're going to try to integrate one color subtly into the next with a few stripes that kind of transition. So, I'll start off with my darkest red, and get your angle going. Just work your way down, creating just nice, clean, defined stripes, or hatched marks. And they can be close. Occasionally touch. Be a little further away and get a little white space. A little bit organic. You don't have to be perfect-perfect. When you see that you're kind of skewing in the wrong direction, just adjust a little, take a moment to step back. We can reassess with each stripe to get them to just eyeball straight. I'm starting to think about how I'm going to wanna transition at this line. I'm thinking that maybe I'll have, just before it, a little stripe of poppy, just to start to transition our poppy color into the red. Sometimes I like to just start thinking ahead a little bit, and I can go back in and fill in later. So, maybe the center line, the transition point, will be the dark red. And I'll have a poppy that goes around it. And again, you don't have to worry about the line being perfectly straight. Occasionally, it can be a little bit of white, and then it can touch. It's about the overall effect, which I think is looking pretty straight so far if you just step back for a moment. And then I'm thinking, just to really amp up the transition, I'm going to throw one more crimson line in before I start filling in poppy here. And for each transitional point, I'll have these colors that kind of stripe into each other. So all of this will be filled in darker. And then as you move forward, it'll start to be this lighter poppy. You can make this transition more dramatic with even a few more stripes where they integrate. Maybe you've got two stripes of red, and then it transitions to one stripe, and then into the new color, versus just this one-to-one ratio. But since this is a little short guy, it's just a fat little square, we can't do anything quite as dramatic as if we had a longer shape to work in. So you want each of your transitions to be a bit faster. Maybe I'll then just go over to this next transition. So I want to start with the poppy red as this main center line. Start filling in a little bit of the orange, so, maybe the orange will then come in a little into the poppy territory. I'm gonna add another orange line to the other side. Then, maybe it will bring the poppy into the orange territory or just a little bit. Occasionally, art has a little math in it to think about. And then you can continue on with your orange, filling that in. And you'd continue to do the same thing with each of the other colors, and just fill in the space, and eventually you'll end up with something like this guy, where you can see those transitions really effectively bringing one color into the next, just a little more smoothly. Selecting the right colors, a red to an orange to a yellow, and then just putting them right next to each other, can create this perfect gradient. And then, just adding a little overlap can amp it up even more. And if you want to choose colors that are a bit more different than each other, just use a little bit of your shaded blending to integrate them into each other.

Day 24 - Blended gradient swatches
- Integrating blending into your color gradients can enhance them even further. In my "Pencil Workshop" book, I show a few different ways that you can play with blending. This is just taking some graphite and using some ragged marks and then bringing in your blending stump to smooth it out. You can also use a blender pencil, a colorless blender pencil and your colored pencils to create a nice transition. And then this actually is using the watercolor pencils, which we've played with and the watercolor brush to smooth out your colors into each other. So we'll be doing something a bit along the lines of this, colored pencil with blending pencil and integrate some burnishing too, which is particularly beloved by the colored pencil drawing community. We're gonna be using Prismacolor colored pencils, and I'm gonna be using some Violet, some Dahlia Purple, a little Mulberry, some Mahogany Red, some Tuscan Red, and then once we've laid down our colors, we will use our colorless blending pencil. This is my favorite one, it's the Prismacolor one, I think it's got a great tip and a nice hard colorless pencil blender, so it works really well. And getting started, I've got some guide marks. My plan is to use ragged marks to really nice and softly shade the colors into each other to create our base before we integrate our colorless blending pencil. I'll start off with my violet and I always like to just create a nice clean line down before I start to use shading just to keep it orderly. You certainly don't have to if you like a little more of a freeform edge, then go for it. I'm just getting the right angle. Just thinking about nice shaded marks. Since we're gonna be blending, you don't have to put down tons and tons of color 'cause the blending tool will really help pop out the color. And I mentioned that we're gonna be burnishing. Burnishing is how we get rid of all these teeny little white spots that you'll maybe notice that no matter how much you try to shade, the tooth of the paper is still leaving some teeny little white spots. So this is how we smooth it all out. So I like to just have a little bit of overlap beyond my guideline to really smooth each color, one into the next. And you can pick colors that all kind of go together more rainbow-like, or pick colors that don't necessarily seem like the obvious mix and just use a lot of really soft shading to blend them into each other. Just really softly building up color, you might want to use a few strokes to get one section filled versus just one harder stroke. Just as you're finishing up each section, you can step back and make sure it feels pretty even before you move on to the next color. Next I'll add in a little Dahlia Purple. You want to kind of do it maybe from the center a little bit where you can kind of work your way on either side and blend into the violet and over to the Mulberry where the Mulberry is gonna be. Just slowly work your way through. Try to keep things nice and even, you don't have to press too hard. And now continue working your way through each of the sections this way till eventually it's something like this, where it's ready to start adding your blender tool. You've got your colorless blender, and you would just want to think about how to really keep the colors one flowing into the next, if you push too far one way, you might move a color somewhere you don't want it. So it's just nice little careful strokes. And you just want to push down really nice and hard. Start to pop the colors out. You really see some of the colors just transform. And if you notice it getting a little dirty, you can clean it off a little bit or sharpen it again. So you don't want too much of one color going into the next in a way that might not be your aesthetic goal. So you're just pressing down really trying to work the pigment into all the little crevices of the paper. You can just see the colors begin to pop. It's really cool how some of the colors just transform. Woop, and even though this is my favorite and it has a really nice hard tip, sometimes they will break. As you keep working through, I like to work back and forth this way just to really kind of see the transition happening and integrate the colors into each other, pressing down nice and hard. If you're curious as to what this magical, clear, colorless blender is made of, it's actually the wax and all the materials

of the pencils just without any pigment integrated into it. So you can work your way all the way to the edges to create a really nice professional look and just keep going back and forth, pressing nice and hard to fill it in. And as you continue to work your way down the form, eventually, you have this amazing transition of color pop, it's just unexpected how bold the colors can get when you integrate this little colorless blending pencil and get a little blending and a little burnishing going. In addition to using our colorless blending pencil to smooth each of the colors into each other in our swatch, we burnished, which is handling that tooth of the paper. So we're pushing the pigment into each of the little teeth of the paper, smoothing it out so that the color is more consistent overall.

Day 25 - Gradient watermelon
- You can create lots of different types of compositions with all these gradients that we've been playing with. And today we're gonna create a watermelon composition with our color and blending gradients. We're gonna get started using our colored pencils, Prismacolor, and we're going to be bringing in some black for the seeds. Going from grass green to a spring green for the outer section of the watermelon, and then integrating some pink and some carmine red for the juicy fruit of the watermelon. And we'll also bring in our colorless blending pencil again to pop out and burnish the whole thing. Getting started, I like to just go for the seeds and start to shade in and define the edges of them before getting into this larger section, just working a bit dark to light. The seeds will be the only thing that doesn't really integrate our gradient. So that'll be an interesting challenge to work around. I'm going a little darker on the outside of the seeds and a little lighter in the inside, just to give them a little bit of that shine that will pop even more with some burnishing and blending. I'll bring in some of the grass green, just to get the darkest edge at the bottom of the melon. Just creating a nice contour line. Then I like to just use some very subtle ragged marks going up to start to integrate the dark into the lighter spring green that will come next. Just going a little darker, and a little higher up on these edges just to kind of define the whole form a little more. Maybe just pop this little section out a little bit. Once you step back, you might notice the section just is a little wiggly or part of the line might be just a little lighter than the rest just to make it nice and even. Then to bring in some of my lighter green and just shade that into it. And this section here, we're gonna want to be white. So we're just going to softly bring our green up into it, ragging our lines so they get thinner and trail off and maybe you'll notice the pencil guides just feeling a little dark. So I might go in and lighten them a little bit more just so that they don't show up too severely in the final art. This is just a study, so it doesn't have to be perfect but if you're creating something that's a little more final, you really don't want too much graphite underneath 'cause it's quite hard to remove. So just being careful with where the graphite is. Just working your way around. And again, I like to bring up the green even a little further just into these edges, just to make sure you've got the pop of the melon shape, slice of melon shape. You definitely wanna keep some of this weight. So be careful with how high you rag. Next, I will bring in a little bit of this pink and I'm ragging down into the white. And I just wanna define the edge of this line a little bit but the rest of it, I don't wanna go quite as far. So this is just the transitional pink to get to the red Just keeping it nice and subtle. You don't need to go too far up into the red, but we will overlap. So it's nice to have a little bit of a point of overlap for where the red's gonna come in. So you can work a little up and a little down with your ragged marks. Just keeping them nice and soft. Then I'll bring in some of my carmine red, and I like to just start off by defining the whole form. Just thinking about what that shape is gonna look and feel like. It's not gonna be perfect perfect straight, but it is a slice of a knife so. Trying to think about what that might feel like for an edge. Really trying to pop out the geometricness of the triangle, get

a little bit of this top. Keep your pencil nice and sharp. And I even like to just throw a little bit of extra dimension around the seeds, 'cause you'll notice that the seeds have just little kind of pockets that they sit in in the melon. So I'm just maybe keeping them a little bit uneven from each other. They're each a little unique and then starting to get some nice shading going, and just continue to fill in the rest of this form with some red that gets a little darker as you go up, more filled in, and eventually you'll just keep filling that in. And you'll get to a point where it's a bit like this. And this is the point where we'll bring in our colorless blending pencil and start to blend and burnish and get this just nice and popped out. So one thing to be super careful of is these little black seeds. So I'll just blend them first, just start popping them out. But you wanna be very careful as you start to blend in the red, 'cause you can bring some of that black into the red, which is not so cute. So then I'll just start to pop this guy out. Working around the shape, getting really nice crisp lines. The edges just really carefully trying to work around the black so we can avoid dragging any black into our bright, pretty red. Really pushing nice and hard down to fill in all the little holes, the texture of the paper tooth to get an even coat of color. Maybe you wanna then come down to the bottom and do a little bit of color blending too. Just seeing how the pink and the red and the light and the dark green transition into the white. Just be nice and careful. Make sure that if you're picking up any pigment on your blender, that you remove it so you're not bringing some of your red into your green. And definitely not your black into your red. Just keep working up and down, really popping it out. Eventually you got something like this guy where it's pretty smoothed into it itself and you know, there's always a few spots you can continue to clean up. So as you blend, maybe you have a little mess up here and there where the black does kinda get into the red a little bit, which is unfortunate but you can, you know, clean it up a little bit by layering maybe even a little more red on top. And then once you've got that to where you want it, you can go back in and burnish over again to just try to clean it up. We've created all these different types of gradients and only played with a composition with one of them. So in my book, there's lots of different compositions, incorporating all the different gradients we've played with, including some graphite pigment quality gradients, incorporating density gradients, where the dots open up and close into each other. This shows a texture gradient process. You can see how these textures transition into each other with these vegetables that were plucked out of the garden and getting into some of our color gradients with this C and love creating another one of our blended gradients, like the melon.

Day 26 - Graphic pigment quality contrast swatches
- The opposite of gradients is contrast, and it's really great to have the two of them together to create whatever you dream up when you start drawing all your compositions. So we'll start playing with a swatch of graphite pigment-quality contrast to get into this, and we'll be bringing in some of our HB mechanical pencil for me and our 2B pencil to get a bit of that dark to light feeling. Just to show you what this sort of contrast can look like in my "Pencil Workshop" book, got some of these examples where you've got this really nice light to dark, and being able to bring that into different projects can really pop different aspects of your work out. So getting started, I've gotten a lot of nice grid lines here. So half of this is going to be one color and half is the other, and we're gonna do a bit of a scribbled zigzag. So I'm starting with the darker color on this side, and you just wanna create your little scribble lines. They can be fast or slow, whatever feels right to you, and just get it nice and dark so that the little bit of extra pressure on the paper, just to make sure that you're really getting the contrast. Some of them will be a little tighter scribbles, and some will get a little looser, and some are a little thicker and thinner, but I think that variety is nice, just one of the qualities of

the pencil. Just continue on. I'm always thinking about the little details. I'm like, should I start this way or should I mix it up and start that way? So I think I will mix it up and start the opposite way. You could make it into a pattern, or you can make it a little bit of a organic, every once in a while you switch it up type of thing. And do you want these little zigzags to connect to the ones above it or be a little organic and mixed up? I'm going with something a little more organic. We're not trying to make perfect, perfect geometric sort of a thing here. Maybe we'll throw in a little bit of our HB now, just so we can start to see that contrast. I might actually just flip because I wanna really have a nice flat, defined edge over here and you don't always know how it's gonna end. So I'll just start where I wanna have the just nice squared off look. You'll find that maybe you're gonna overlap your pencil drawing with your hand. So something you can do is just take one of your extra sheets of paper, and I always like to fold it in half but you don't have to do this. I just like to make it a little smaller and then fold it into a fourth and just have a little hand guard. Then, I can kind of block out what I might smear with my hand as I'm getting going again. I can already start to see the difference in color is pretty dramatic. And here I've used the same texture on both sides, just so you can really see that difference. So you can just have them and budding into each other, and maybe we'll throw in another. So then it's do I start up this way, do I start that way? I'll think I'll just go for a little bit of an opposite start this time. Just going for a nice organic, scribbled, wiggle type of thing. You can go faster or slower. I'm a little bit of a slowpoke with my drawings, just trying to get all the little details right, just where I want it to stop, where I want it to start, how it hits each other thing, just thinking about all those little things, but, you know, draw the way you naturally would draw. And as you continue to fill these in, eventually you have something that looks a little bit like this guy, which is pretty cool. You can imagine that as like a series of stripes. Would be a really cool larger pattern. In this composition, I've used an HB and a 2B, which are not that far apart, but it still creates some really nice contrast. So you don't really have to go in the extreme ends of the HB spectrum to get that pigment-quality contrast.

Day 27 - Density contrast swatches
- Another type of contrast that you might wanna integrate into your work is density contrast, taking a pattern and having it really compact in one area and then have a nice hard line where it then opens up in another. And this can be done with lots of different types of textures. Some will only open up in one direction like a stripe, whereas a dot can open up in all the different directions. Some examples from my "Pencil Workshop" book are these stippled dots opening up to more loose version, these sort of chunky rock type shapes that open up, and these contour lines where you can have more dense contour lines and more open version of them. We're gonna be doing something along the lines of these dots, integrating some of our Grass Green Prismacolor colored pencils. We've got our nice little guidelines with just a nice line down the center. So getting started with our stippling, I think this side I wanna be really nice and dense, and then this will be more open. So this is just a nice zen sort of thing that you can just start doing and an hour can pass and you didn't even notice. Just really trying to get nice dense dots on one side and then maybe switch over to the other just to make sure we've got the contrast right. These guys can be a bit more open. And colored pencil can create really nice stippled marks, but I would go with maybe a slightly higher quality pencil to really get those marks to show up. And you wanna press down quite a bit to get these darkened marks. So maybe that's about the level of contrast difference that I'm gonna play with. And you just keep filling in your form, just go right to the edges. Sometimes I like to go around and just define my edges. And you've got a little break, so sharpen this guy (sharpener whirring) to

keep going. You can just define your edges a bit. And then fill in a bit. And you'll wanna think about, these are gonna be a tighter versus if you're doing the edges here, you want them nice and loose, open. As you work your way through this, eventually, we'll fill in to look a little something like this guy. We've got really nice density and then just a nice open, easygoing dot on the other side. And you can use density contrast with any of the marks that you've learned and any of the patterns that you can create with them.

Day 28 - Texture contrast swatches
- Integrating texture contrast into your work can be a great way to add differentiation between different objects. There's lots of different approaches to texture contrast that you can play with. In my Pencil Workshop book, I show a few of these different types. Thinking about how circles contrast with stripes, something that's a bit flowing against something. That's a bit more of a broken pattern where the pieces are separated or something where it's a very smooth blended pattern against something that's a little rougher. So we're going to play with a bit of this smooth and rougher contrast. We're going to be using some magic pencils today. This is the original color with a little bit of the blue and the yellow and the red all mixed together. I've also grabbed my pencil sharpener with a large enough hole to fit these guys in it for us to use as we get going on this swatch. And I've created a few guidelines for us. We've just got our nice center guide. So this side we'll do a bit of a flowing contour design. And this side we'll do a bit of a rough or ragged design. So just grab your pencil. And I think I'm going to start over here in the flowing design. And even though it's going to be contoured I just like to start off with a little defined edge. So I'm just going to work my way along this edge. And then I'll start to think about integrating some of these nice flowing contoured curves and you rotate your pencils as you go to bring in some of these different colors, and if you get a little white spot, you can go back and fill in here and there. Just keeping some nice integrated curves and you can vary them a little bit. So they have a little bit of that flow. Like the top of water might have. Then to contrast that maybe we'll just throw a few lines down on this side. I'm thinking something very rough and grass, like some of these ragged marks we've played with before. You can just turn your pencil as you're creating them, start anywhere you want and start to fill the, this half of the form. If you feel like it's getting a little dull, just give it a little bit of a sharpen. These guys are a little challenging to sharpen but you can get at least a little more of a defined point. Just filling in working a little bit back and forth. Rotating my pencil frequently to switch up the colors. Eventually, as you keep filling this in, you get something like this guy, where you really have that strong contrast. Maybe it's water that hits onto the grass along the outside edge. This design could even look great with a single color. Play around with whichever your favorite colors are to make it your own.

Day 29 - Color contrast swatches
- There's lots of different ways to integrate color contrast into your work. It may seem quite straightforward, but there's some different things you can think about. In my "Pencil Workshop" book, I show a variety of different approaches. One could be thinking about complimentary colors, like red and green. Another would be thinking of like a duller brown against a brighter yellow. You can also just go with the classic dark and light, so a light peach against a darker orange. So playing with all these different types of color contrast can be a lot of fun. Getting started with our swatch today, we're gonna do a fun metallic play, so a little bit of a gold against silver sort of thing, which I don't get to do a lot of, because when I scan my work into the computer, you just don't see that

metallic anymore. So getting us started, we've got our Prismacolor colored pencils, and as I said, Metallic Gold and Silver are their names. We're gonna go for something that's a bit of a scribble, just a lot of little organic rough scribbles. And we've got our nice line down the center to get us going. I'm gonna start this swatch with some gold on this side and silver on the other side. And you can just rotate to find your right angle. I'm gonna go right in the corner here and do some of these squiggle marks, making them nice and like rough ragged marks. I'm just trying to get lots of different angles and keep them pretty tight together just to create a fun little bouncy texture. Lots of rotation to play with the different angles. If you feel like you're creating a lot of Ms and Ws, then maybe think about adding on a little extra wiggle, make it a little thinner, or thinker, just to mix them up. And just start to think about filling up this form. Some can be a little closer together and some a little farther apart. When you step back, just make sure it's feeling balanced. And just to get our contrasting side going, you can bring in the silver and think about where you wanna start this. Maybe I'll, going in this corner. Then, using the same texture, just so we can really just focus on the color contrast. Just trying to make sure I'm getting lots of different types of wiggles in there. Every time I notice myself just creating the same thing over and over again, I try to mix it up. So just (murmurs) a little more conscious of what each of these marks is looking like. It can be easy to just kind of go into zen mode and not pay attention. Just fill it up. And as you keep filling up all the way through, eventually you'll have something a bit like this guy, where you've got a really nice, strong pop of contrast between your silver side and your gold side.

Day 30 - Blending contrast swatches
- Blending contrast can be used in a variety of different ways in your work. It can be used to enhance your other types of contrast, or it can be used subtly to bring different textures into your designs. Some examples from in my book are a bit more subtle. There's a blended side against a rougher non-blended side as a nice piece of contrast. Here's some directional contrast, creating some blended stripes that go in two different ways. And then in this case, some blended dots against a non-blended side. So we're going to do something with a little bit of a striping to create a subtle contrast in our swatch today. In this swatch we're going to be using some colored pencils, some Prismacolor, pale Vermilion, and then for our contrasted blending, we're gonna use an alcohol-based marker. We're going to use an Artist's Loft colored pencil blender. To start us off, we're just going to wanna create nice shading across the whole swatch, and then one half is gonna be striped. I like to go around the edges and just define the form, just to keep it nice and clean before I shade. And to amp up the contrast, I'll even define the center line. Just so it's super clear. Then I'll flip around to just get the angles that are easiest for me to get these defined edges. Working around the whole form. Once we get through this last line, then just start to shade with soft strokes, to fill in the whole thing with color. Just get nice long, shaded marks. And as you fill it in, it will look a bit like this. I realized that I put my stripes across this way in this swatch, and in this swatch, they are up and down, so, it doesn't really matter, whichever way you choose to put your striped marks, we're gonna take our colorless blending marker and we're gonna go in the opposite direction, so horizontally in this swatch, and vertically in this swatch. So as we get started, there's a brush end and a pen end, and just make sure it's nice and clean, 'cause I can see a little bit of blue, but it appears to not be causing any problems. I'm gonna just create a series of stripes that are going in the opposite direction of my pencil lines, and only do it in one section of my swatch to contrast the other side. So you wanna just go over it a few times, and it'll look dark initially, but as your marker dries, it will lighten up, and the color will pop out more. Just create some little lines.

They can be nice and tight, like I'm doing them, or spaced out a little differently, whatever you're feeling. Once you've worked your way down the form, and it's dried, it will transition to looking like this, where it's a subtle contrast, but there's definitely a difference.

Bonus day - Contrast hatching egg
- Now that we've explored all these different types of contrast, we can bring them all together into a single composition. The composition we're gonna play with today is gonna have graphite pigment quality, contrast, along with some texture contrast, and some blending contrast. And you can fit several of them together into a piece, or just have one at a time. In this composition, we're gonna be doing a little egg in a nest. And we're going to be working with a few of our graphite pencils that we've used before, a 2B, my trusty HB mechanical. And we're gonna bring in some of these blending stumps. Here are a few varieties. They come in lots of different sizes and shapes. So getting started, we are going to define these shapes that we've got some guide lines for. I'm gonna start working around the egg, I think, just getting it nice and defined. Feel like you've got a line that's just a little out of place, can bring in your kneaded eraser just to clean it up a little bit. And as you start to work, you might want to start erasing away some of these guide lines that you're not gonna need. Can always do that at the end too, but got our eraser out, so I might as well do a little bit. And I'll continue to define the egg. And get into this little crack where we've got some little eyes peeking out at us. You can start to shade in some of these spots around the eyes, start to pop them out. It's gonna be nice, dark around them. And then the eyes can softly pop out, creating a little bit of that contrast. We can eventually go in and throw in some of our 2B to darken that even more. You can get your little eyes going. You can always add more detail later, but we can get that started. Maybe he's got some little eyelids. I think I'll move over to getting the egg going, gonna want to lay down our first layer of tone. So creating these nice, soft-shaded lines that we've been practicing. I'm really trying to keep them contoured to go around the egg and give it a bit of that 3D-ness. I like to just start off with these broader strokes to really get a sense of the egg shape. And then you can start to go back in and fill in from there. As you fill in, you might start cleaning up some of the edges even a little bit more and I'm trying to additionally go a little darker on the outside and then get a little lighter as I go in to add to that dimension. I might even just start to throw a few of these little twigs up just cause I like to work around the whole composition all at once, so just being a little organic about it. What does a bird's nest look and feel like? It's pretty rough. So we're going for a smooth egg against a rough bird's nest. And you'll just continue to add more and more texture as you work through this. I just like to see whatever is kind of catching my eye at the moment and I'll work on that and then switch to something else and just work all the way around, just to keep it all feeling pretty consistent. If you feel like you made a line that you're just not loving, you can always go in and feel like "Oh, I see some like darker spots that are just not blending well." Just tap them out. As you work your way around, maybe it's time to throw in a little bit of that darker tone, just really starting to pop this out. And as you continue along, we'll transition to this level of development where we can start to add our next layers of details. So I think this would be a good point to bring in our blending stump and start smoothing the egg even more. (blending stump scratching) You just need a bit of extra pressure on it just to help smooth it out. Depending on which pencil you choose, you're gonna still see some of the lines unless you go very soft with your pencil. And I don't mind the pencil lines still showing through. I feel like it adds to the dimension. You get to still see all that contouring work you put in. And speaking of when you blend, blend in the direction of all your contour lines, like you don't want to start blending this way and that way, you want to keep the

shape still. And just blend softly around your little guy, just getting nice up and close to him. That's where you can kind of go in a different direction just to carefully make sure that you're not blending him away or her, depending on what this little creature is in your mind. You can just blend down into your little nest a bit 'cause you'll draw lines over top of that and you're not gonna see it. And if there's a section that you felt like it blended too far into it, you can just erase that away. (blending stump scratching) And after you've blended a bit, you can always go back in. And if you want to add a little more tone in spots and then blend back again, this is definitely a give-and-take type of thing. Maybe you want to amp up the darkness. And I'm thinking after I blend a little more that I want this egg to have its own texture. It's a little, not just smooth. I feel like some eggs have a bit of a dotted or speckled type of texture. So I think for this egg, I'm gonna even add in a little bit of this dotting. You can have it more subtle or more pronounced. It can be kind of even, like I'm placing everything pretty evenly apart or it'd be a little more organic. Then we can continue to pop out this little guy with his eyes, and maybe go back in here and really start to bring these little lines out a bit more, getting some of your branches in there. You can fill it up as densely as you want. You've definitely got a lot of textural contrast going on, and this nice-blended to not-blended contrast. And if you feel like you need to up the contrast here for the graphite pigment quality a little more even, throw that in. Just be careful around the little eyes if you get in there a little too much, and just pull it back out until you'll continue to fill in all these textures, building it up. And as you continue to build it up, it will become a bit more complex to turn into something like this little guy. Even though he's pretty much done, I could always go back in and, you know amp up some of these contrasts even a little bit more. Some more examples of contrast compositions from my pencil workshop book include this spider with two different graphite pigment qualities, the lighter being the web, and the darker is the spider. There's also this density contrast with some of the firework bursts being really dense and some being more open. I show steps towards creating textural contrast. This little pot full of plants that all have different textures that even contrast with the dirt and with the pot itself. Here's an example of different color contrast to get the different dimensions of this 3D letter D. And here is a blending contrast design that integrates a few different types of blending, creating smoother sections to rougher sections. And use this blending to create all these little textures to contrast within the whole thanks design. We've explored a whole bunch of different types of pencils and different techniques to use with them, creating different marks, incorporating them together into different textures, and then contrasting them and gradating them. We've got some pencil gradients, some stippling marks, some layering, some blending. So you can take all these different ideas and bring them together and make whatever projects you can dream up.