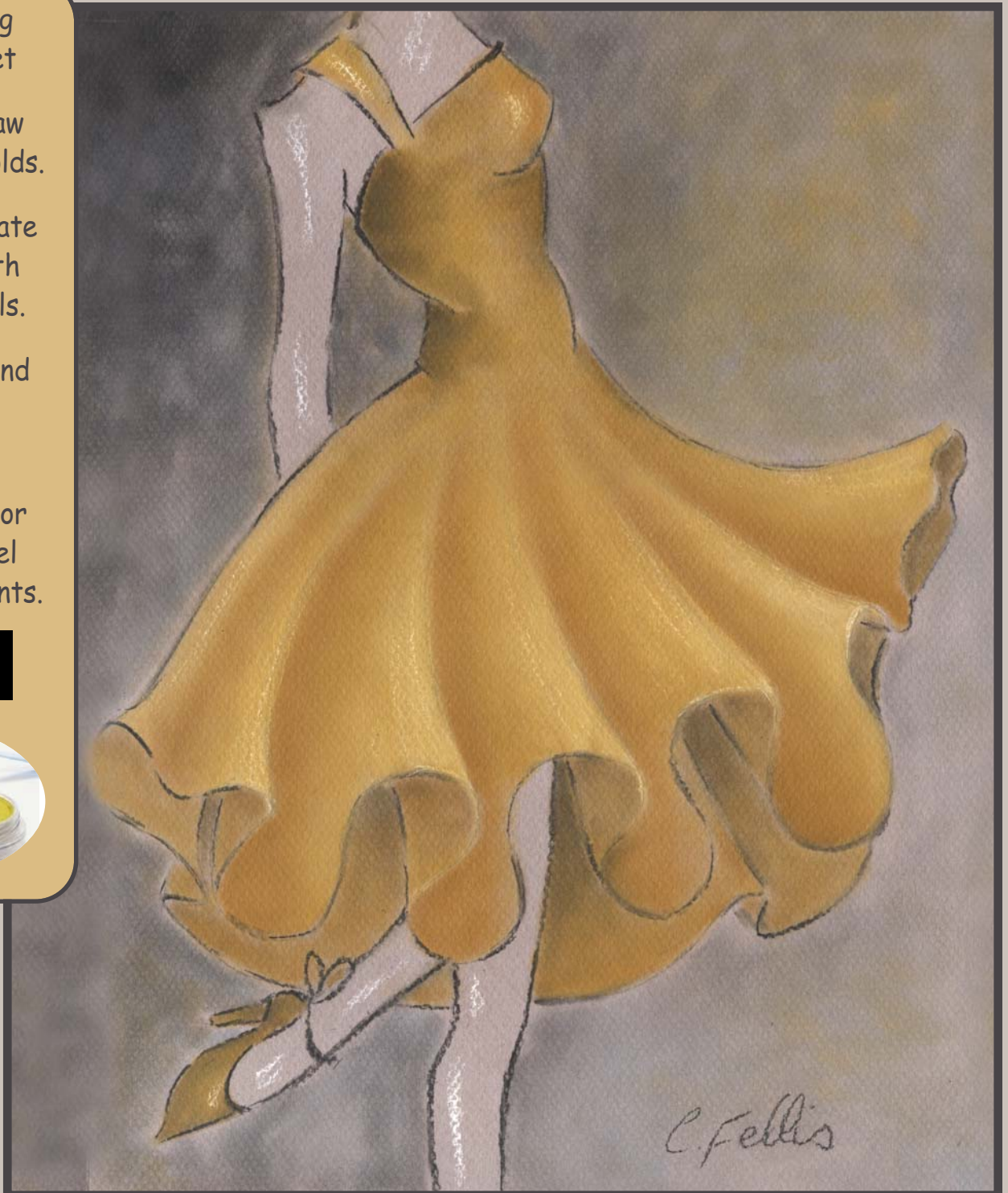


# Pastel Yellow

Pastel drawing  
pattern packet

1. Learn to draw simple fabric folds.
2. Learn to create gradations with graphite pencils.
3. Learn to blend and shade with pastel.
4. Learn to color using PanPastel tools and pigments.

**PANPASTEL®**



**SUPPLIES NEEDED:**

- Graphite pencils: 2H, HB and 2B (US #4, #2 and #0)
- Pencil sharpener
- Eraser
- No 4 Paper Stump
- Sandpaper Block
- Willow charcoal stick
- White chalk
- Sketching Paper (10 sheets - 8.5 X 11 multi-use sheets, 98lb)

**PANPASTEL :**

- 820.1 Neutral Grey Extra Dark 
- 840.7 Paynes Grey Tint 
- 250.8 Diarylide Yellow Tint 
- 280.3 Orange Shade 
- 280.1 Orange Extra Dark 
- 270.5 Yellow Ochre 

**SOFT TOOLS and APPLICATORS :**

- Knife and cover - No.3 Oval
- Art Sponge - Big Oval
- Applicator

**SUPPORT :**

- Paperboard: Canson mid-color NR. 122 Flannel Grey 98 lbs/160 single sheets)
- or Canson Mi-Teintes (midtone), Pastel Earth Colors (sold in pads).



Photo 2



caroline.fellis@hotmail.com

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Not for Resale

Pastel Yellow 2



# Material

## GRAPHITE PENCIL

Initially, wood pencils were made of a tin and lead alloy, then, a blackish ore, graphite, was used. The modern pencil was born around the same time in Austria (Joseph Hardtmuth in 1792) and in France (Nicolas-Jacques Conté in 1795). The modern pencil lead is an alloy of kaolin (white clays) and graphite powder.

## PENCIL LEAD GRADING

A graphite grading scale is used to measure the hardness of a pencil's lead. For graphic and artist pencils, manufacturers use the HB scale, a numerical scale can also be seen in the U.S.

HB is a universal symbol meaning :

H : Hardness

B : Blackness

HB, is the most commonly used pencil, it is equivalent to a #2 pencil using the U.S. numbering system.

F, indicates a pencil that sharpens to a fine point. It is equivalent to a # 2½ pencil using the U.S. numbering system.

Grade B pencils' leads are composed of a softer graphite and they leave a darker mark than grade H pencils.

There are 20 degrees of hardness.

Softest

Hardest



## PENCIL 2H (#1)

To draw fine features.

Allows you to trace the proportion grid.

Avoid applying too much pressure on the pencil, if not you risk damaging the paper surface.

Its mark is easily erased.

## PENCIL HB (#2)

The pencil commonly used for sketching.

Mid-soft, mid-dark.

Its mark is easily erased.

## PENCIL 2B (#0)

A 2B pencil is softer than a 2H pencil which is rather dry.

Its mark is thicker and blacker.

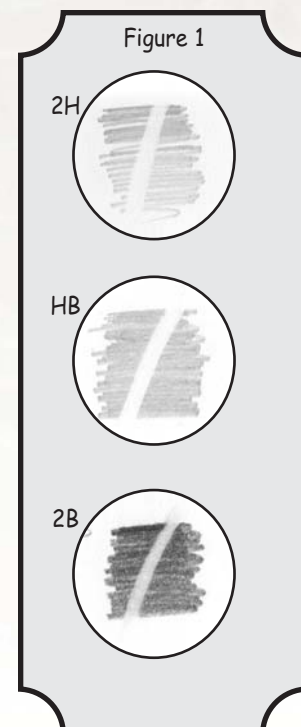
Use it for shading and filling.

Its mark is erased with difficulty.

## PAPER SURFACE FOR GRAPHITE PENCILS

The paper's texture is important. The pencil pigments spread out better over a smooth surface. However, the pigments adhere better to a surface that is slightly textured to the touch.

The density of paper refers to the mass of a one square meter sheet. The higher the paper density (weight) is, the thicker and stiffer the paper sheet is.



## STUMP (Figure 2)

The stump is an assembly of several strongly tighten layers of paper.

It allows you to blend the pencil pigments and to create gradations.

Its point makes it possible to blend features with precision.

Stumps come in many sizes, choice one that is appropriate for area to be drawn.

Clean the stump on a sandpaper block, rubbing the point while rotating it.

## WHITE ERASER (Figure 3)

The white eraser is a soft object, made out of rubber or plastic, it is used to erase the marks left by graphite pencils. Offered in several formats. Use an eraser pen to erase small details. To avoid dirtying your paper, remove the lint left behind with a 1-inch round Mop brush.

## SOFT PASTEL COLORS (Figure 4)

Pastel colors consist of pure powdered pigment and a binder. The pigments used in pastels are the same as those used in the manufacturing of other artist's colors e.g. oils paints. Pastel colors are a dry medium. Traditionally available in stick form (since the 15th century) - recently PanPastel Colors were launched (2008) - they offer highly pigmented pastel color in a pan format to allow artists to use the pastel medium like a paint. For this project, we will use PanPastel.

## APPLICATORS (Figures 5, 6 et 9)

Several sponge end applicators are available, they come in varied forms. They allow you to create gradations and shadings, they also facilitate the application of color.

## PASTEL PAPER (Figure 10)

The paper texture is important. Pastel pigments have better adhesion on a toothy paper. Moreover, the paper's tooth creates an interesting texture.

## TRADITIONAL CHARCOAL STICK (Figure 7)

Traditionally, charcoal sticks are made of carbonized knot-free willow, linden or walnut sticks. You use friction to apply it to the paper surface. It is soft and produces a grey almost black matt mark. Its mark is not permanent, you can erase or correct it using your fingers or a clean cloth.

## WHITE CARRE STICK (Figure 8)

In the art of drawing, chalk is color pastels and color pencils predecessor. Made of finely ground natural pigments, compressed into a sticks, the color range is limited to white, sepia and sanguine (red chalk).

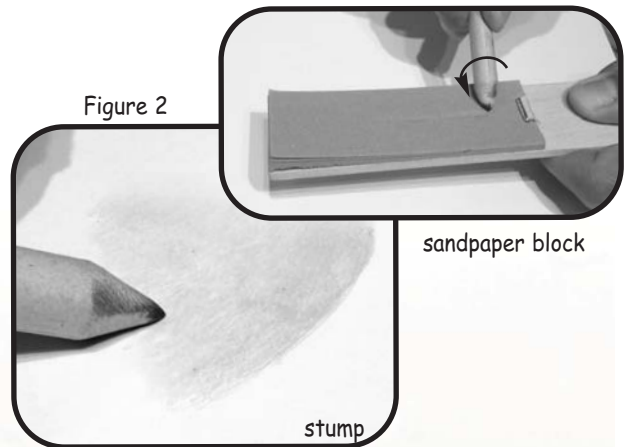


Figure 2

sandpaper block

stump



Figure 3

pen eraser »

eraser »



Figure 4

soft pastel colors

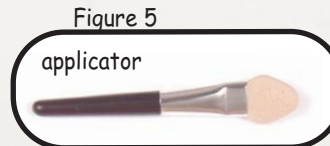


Figure 5

applicator



Figure 6

art sponge

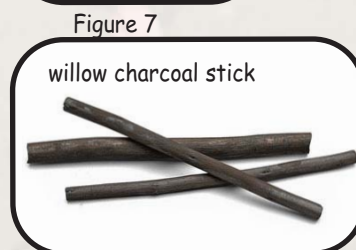


Figure 7

willow charcoal stick

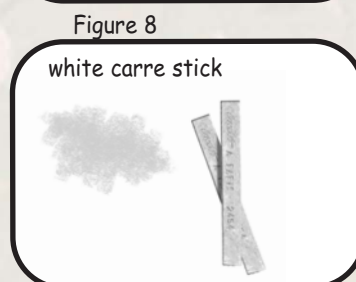


Figure 8

white carre stick



Figure 9

knife and cover

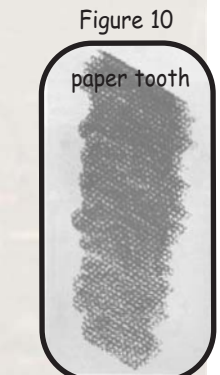


Figure 10

paper tooth



# The oval

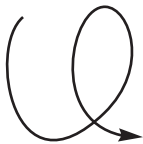
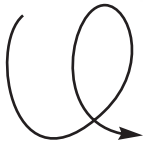
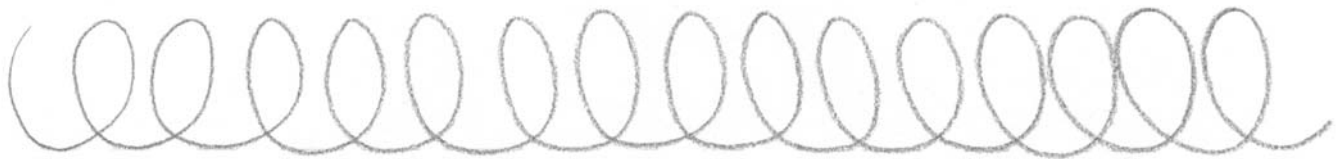
*To draw the folds of a skirt, you must first learn how to draw ovals.*

*Tracing a uniform oval can prove difficult.  
It takes practice and you need to acquire a certain level of dexterity.  
The following exercises will help you learn to draw uniform ovals,  
but they can also be used as a warming-up exercise.*

*Start with the following exercises, then take out your practice paper and fill out a full page  
until you are at ease with the exercises.*

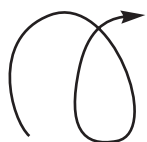
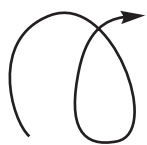
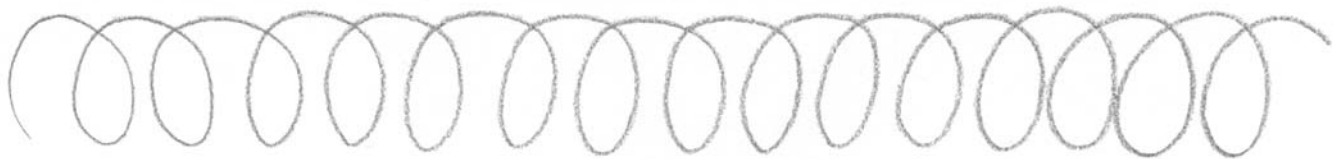
## *Lengthened Spiral - Upward*

*Without lifting your pencil, draw a succession of loops.*



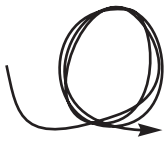
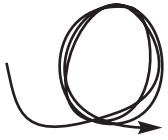
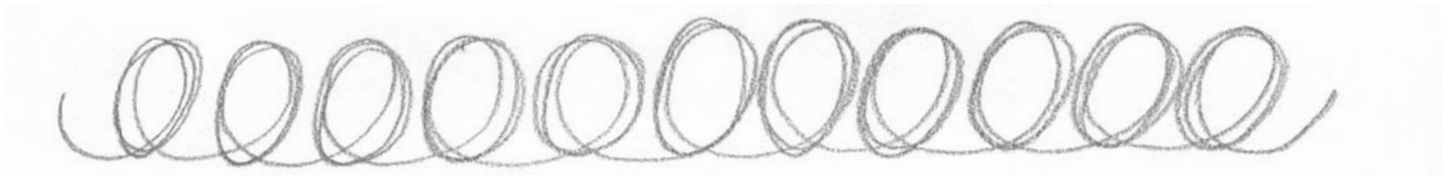
## *Successive Spirals - Downward*

*Without lifting your pencil, draw a succession of loops.*



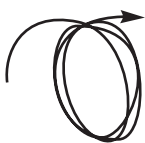
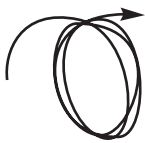
### *Lengthened Spiral – Upward - Overlay*

*Without lifting your pencil, overlap three ovals, correcting the trajectory with each repetition.*



### *Successive Spirals - Downward - Overlay*

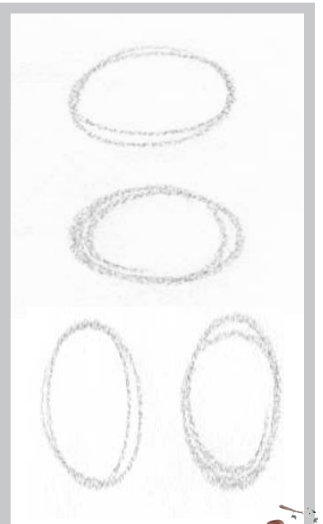
*Without lifting your pencil, overlap three ovals, correcting the trajectory with each repetition.*



### *Single Ovals*

*Now let's draw some ovals!*

*You can pass over your shape several times to achieve a uniform oval.*



# Ovals - Even more!

You can juxtapose oval shapes to create various lines.

## Oval top and bottom

Without lifting your pencil, create a uniform line of overlapping ovals, top and bottom.



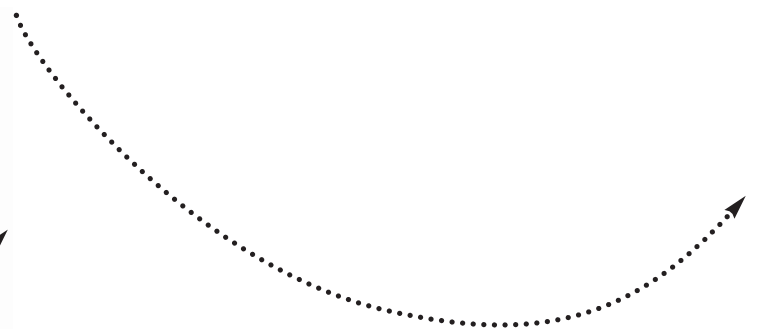
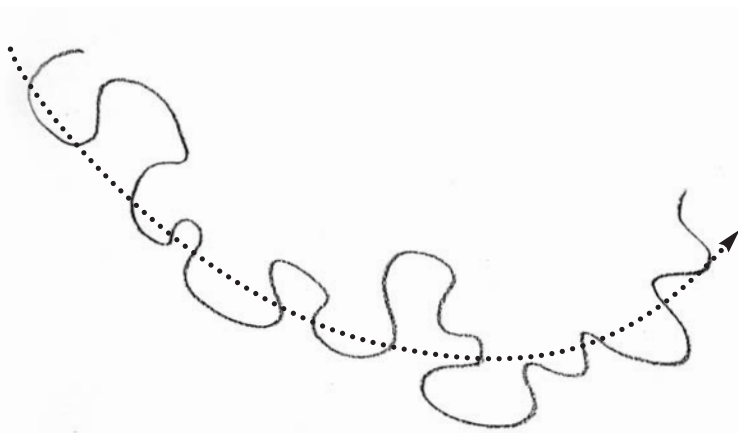
## Overlapped Ovals

Without lifting your pencil, trace overlapping opened ovals, top and bottom.



## Ovals on curved lines



Practice tracing wavy lines on various predefined paths.



# Pencil - Varying pressure

Each pencil hardness leaves its own particular mark and nuance.  
To become familiar with pencils various hardness, fill out each square with the indicated pencil,  
modifying the pressure each time.

Fill out the last square with an average pressure then erase it partially.

<b>2H</b>			
			<i>Easily erased</i>
			
<b>HB</b>			
			<i>Easily erased</i>
			
<b>2B</b>			
			<i>Not easily erased</i>
			

<i>Light pressure</i>	<i>Average pressure</i>	<i>Strong pressure</i>	<i>Erase</i>

<i>Light pressure</i>	<i>Average pressure</i>	<i>Strong pressure</i>	<i>Erase</i>

<i>Light pressure</i>	<i>Average pressure</i>	<i>Strong pressure</i>	<i>Erase</i>

# The charcoal stick

Charcoal mark is powdery and uneven.  
Before venturing on with your project, test the charcoal on a grainy paper.





# Techniques - pencil

## PENCIL GRADATION (Figure 11)

How you sketch a drawing is important.

To create a gradation, you must gradually decrease the pressure exerted on the pencil and space the pencil strokes (Figures 11A and 12).

You can also overlay pencils of various hardness (Figure 11 B).

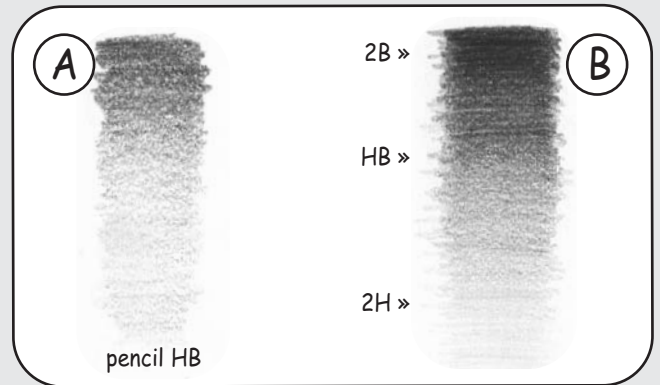
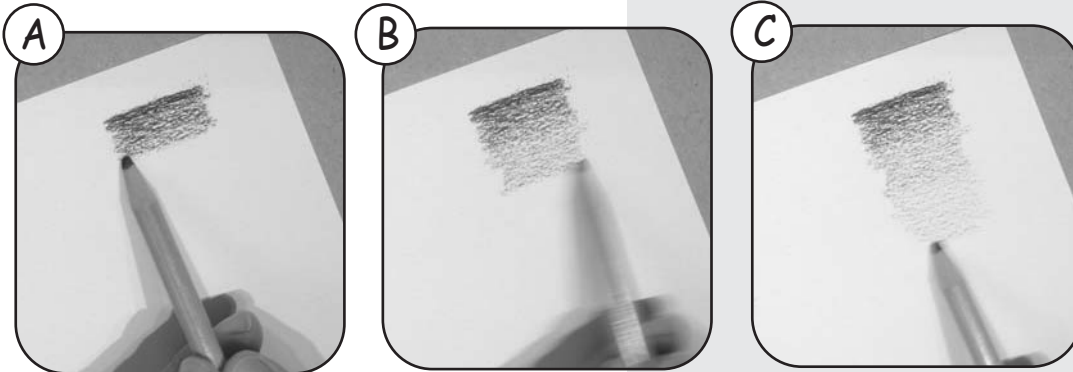


Figure 11

Figure 12

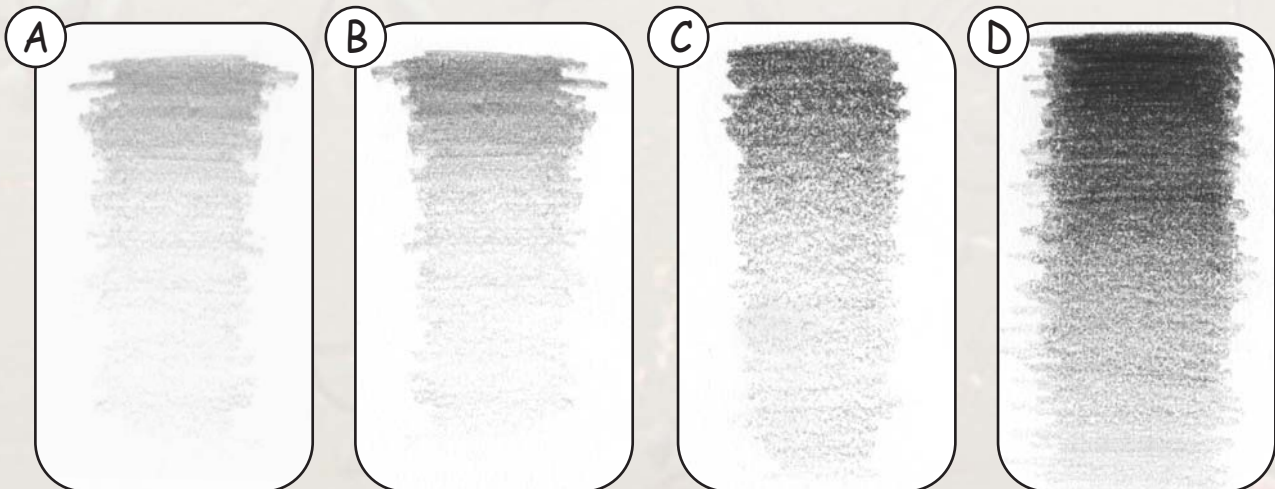


## A LITTLE PRACTICE

### GRAPHITE PENCIL GRADATION

On a 98 lb multi-use sheet of paper, carry out the following exercises:

- Using a 2H pencil, create a gradation by varying the pressure applied on the pencil.
- Using a HB pencil, create a gradation by varying the pressure applied on the pencil.
- Using a 2B pencil, create a gradation by varying the pressure applied on the pencil.
- Using 2H, HB and 2B pencils, create a gradation by overlaying the different hardness.



# Techniques - pencil

## PENCIL GRADATION (Figure 13)

By spreading out the pigments over the paper surface, the stump makes it easy to create a regular gradation.

Hold the stump with a 45 degrees angle and rub the surface in a circular motion. Start at the darkest point and slowly slide towards the palest zone, gradually decreasing the pressure on the stump.

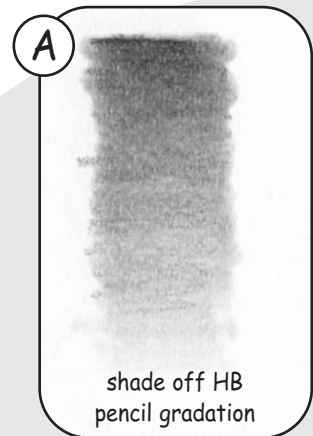
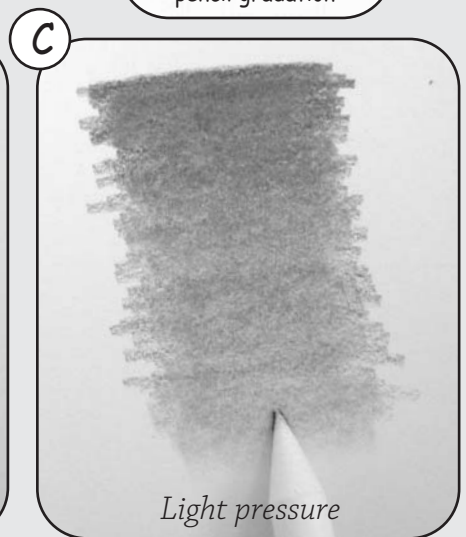


Figure13



### A LITTLE PRACTICE

#### GRAPHITE PENCIL GRADATION

On a 98 lb multi-usage paper, carry out the following exercises:

- Using the 2H pencil, create a gradation by varying the pressure on the pencil then shade it off using the stump.
- Using the HB pencil, create a gradation by varying the pressure on the pencil then shade it off using the stump.
- Using the 2B pencil, create a gradation by varying the pressure on the pencil then shade it off using the stump.



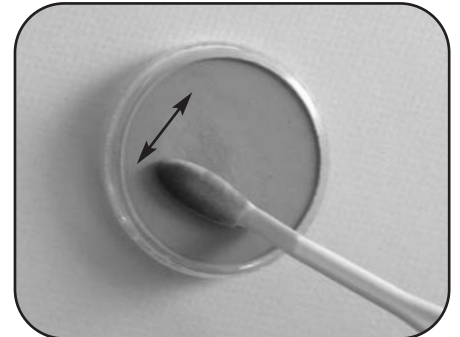
# Techniques - pastel

## LOADING THE SOFFT APPLICATORS (Figure 14)

It is very easy to charge the various applicators with pastel pigments. Just rub the chosen applicator on the Panpastel surface, in a back and forth movement.

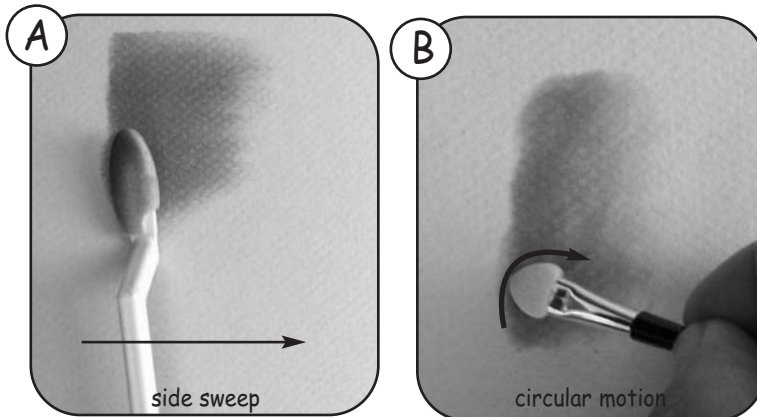
Before applying another color, brush the sponge on a dry paper towel to remove the surplus or, better yet, use a different applicator for each color.

Figure 14



## SIDE SWEEP AND CIRCULAR MOTION

Using a lateral motion, apply the pigments on the paper that is to say from left to right or from right to left, or with a circular motion.



### A LITTLE PRACTICE

On 98 lb Canson paper:

1. **Orange Extra Dark** : Using the knife with cover, shade by sweeping the surface laterally from left to right. See A.
2. **Orange Extra Dark** : Using the applicator, create shade by sweeping the surface in a circular motion. See B.

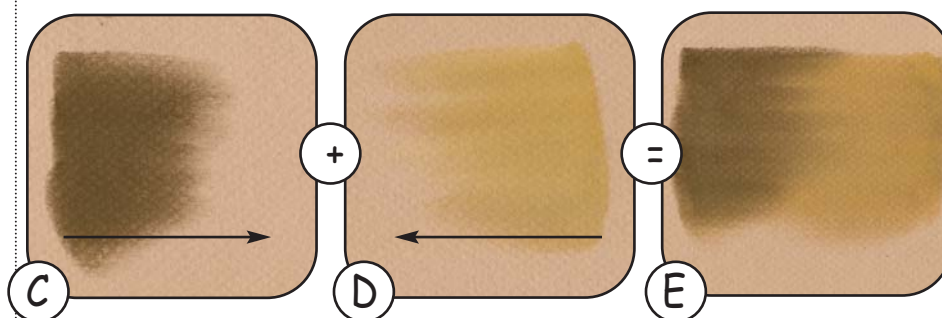
**Note:** Side sweep can also be done by sweeping the surface downward, from top to bottom, or upward, depending on the shading direction of the drawing.

## SHADING CREATED BY JUXTAPOSING TWO SIDE SWEEPS IN A MIRROR EFFECT

C. Using the #3 knife with cover, apply a first color in a side sweep from left to right.

D. Using the #3 knife with cover, apply a second color in a side sweep from right to left.

The two colors must touch at the center to obtain a color shade off.



### A LITTLE PRACTICE

1. **Orange Extra Dark** : Using knife with cover, shade by sweeping the surface laterally from left to right. See C.
2. **Diarylide Yellow** : Using knife with cover, juxtapose shading by sweeping the surface laterally from right to left.
3. Using the knife with cover, lightly sweep the junction to blend colors. See E.



# Techniques - pastel

## CREATE A GRADATION USING PANPASTEL

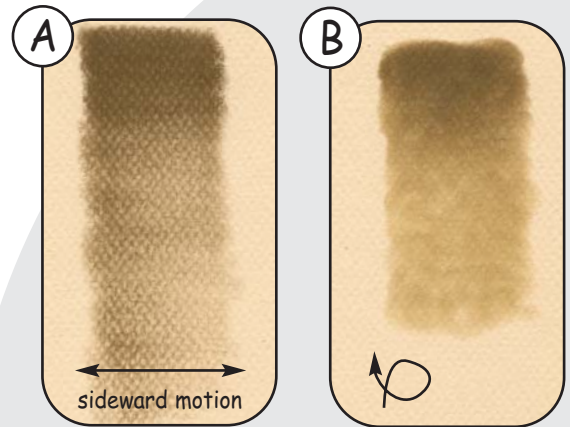
### COLOR GRADATION, VARYING PRESSURE

In a side sweep:

A. **Orange Extra Dark** : Using the knife with cover, brush the surface in a lateral motion. Proceed downward gradually decreasing pressure. If there is too much color on the applicator, wipe the sponge (sideways, left to right) on a dry paper towel to remove excess.

In a circular motion:

B. **Orange Extra Dark** : Using the applicator, brush the surface in a circular motion. Proceed downward gradually decreasing the pressure. If there is too much color on the applicator, brush the sponge (sideways, left to right) on a dry paper towel to remove excess.



### TWO COLORS GRADATION

Choose two colors of a similar shade but of different tone, a pale one (Yellow Ochre) and a dark one (Orange Extra Dark).

In a side sweep:

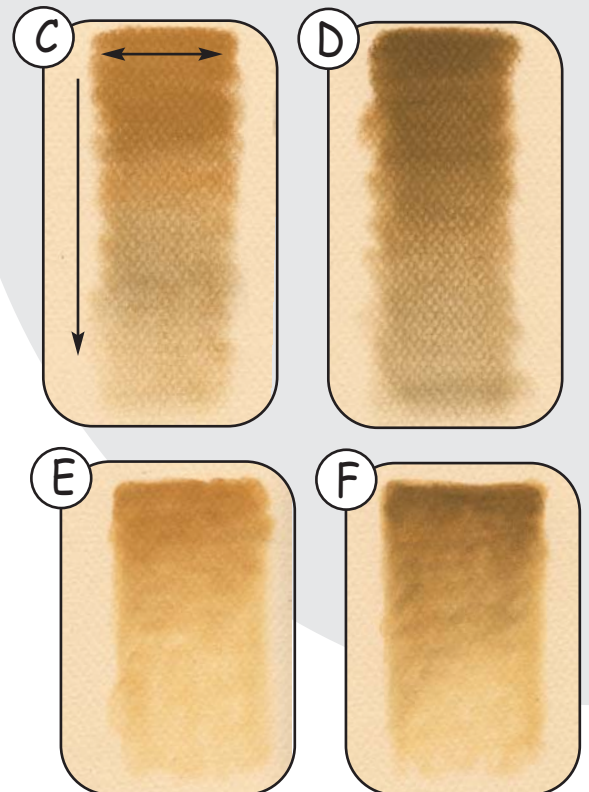
C. **Yellow Ochre** : Using the knife with cover and the palest color, in a side sweep, create a gradation by varying pressure, start at the top and go downwards.

D. **Orange Extra Dark** : Using the knife with cover and the darkest color, in a side sweep, create a gradation by varying pressure, start at the top and go down, overlapping midway onto the first color.

In a circular motion:

E. **Yellow Ochre** : Using the applicator and the palest color, in a circular motion, create a gradation by varying pressure, start at the top and go down.

F. **Orange Extra Dark** : Using the applicator and the darkest color, create a gradation by varying pressure, overlapping midway onto the first color, start at the top and go down.



### A LITTLE PRACTICE

### TWO COLORS GRADATION

On a 98 Lb Canson paper, carry out exercises A true F.



# DRAWING WAVY FOLDS

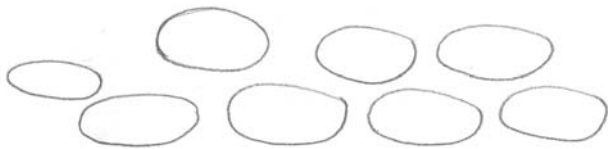
## Step 1

2H Pencil : Draw a line of horizontal ovals. You can vary the size of each oval.



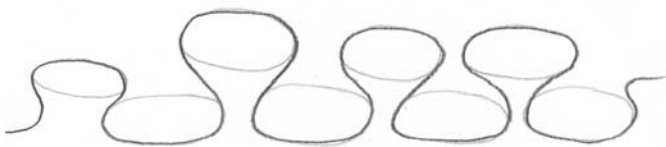
## Step 2

2H Pencil : Draw a second row of ovals, over and in between the first ones, vary size and height.



## Step 3

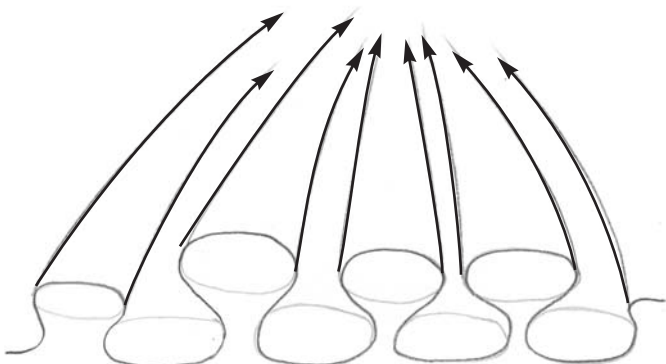
HB Pencil : Trace a continuous line that goes over the higher ovals and under the lower ovals

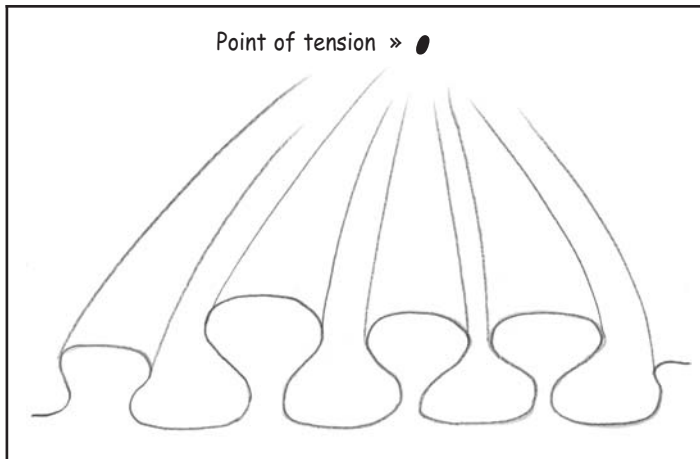


## Step 4

HB Pencil : Draw a central dot above the rows of ovals, it's your point of tension. Starting on either side of the upper ovals, trace a slightly curved line towards the point of tension.

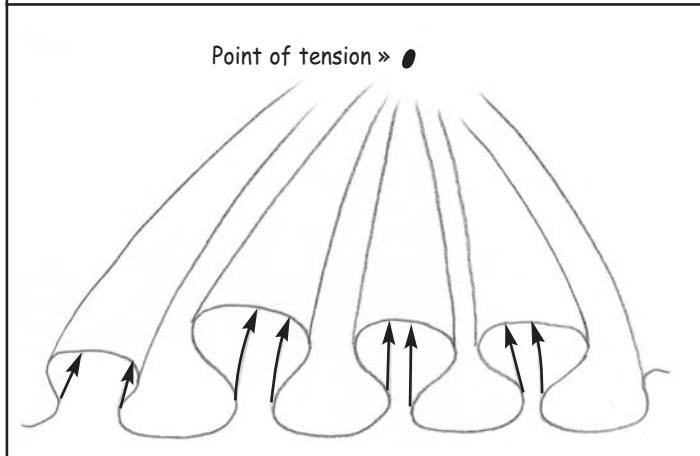
Point of tension » ●





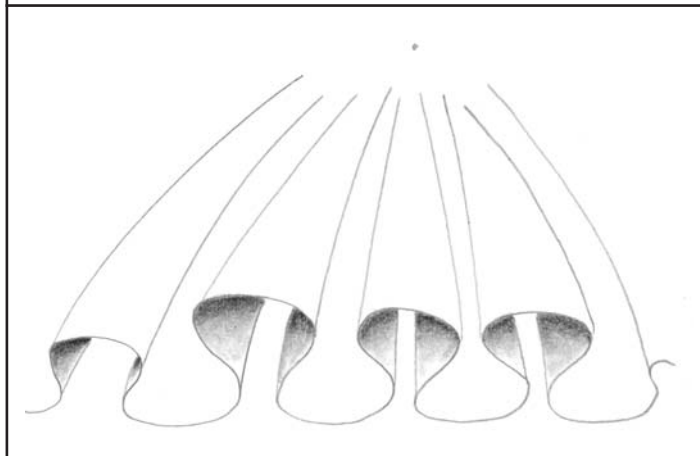
### Step 5

Erase the construction lines.



### Step 6

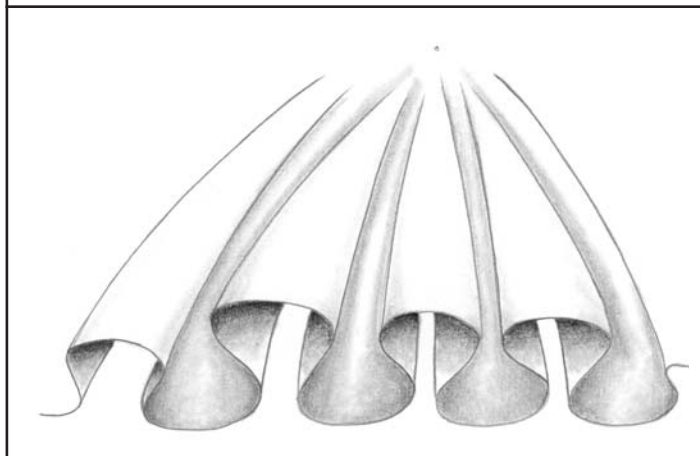
HB Pencil : Starting on either side of the lower ovals, trace a line towards the point of tension, stopping at the upper ovals edge.



### Step 7

2B Pencil : In a varying pressure gradation, shade the reverse side of each undulation.

Using the stump, shade off the gradation.



### Step 8

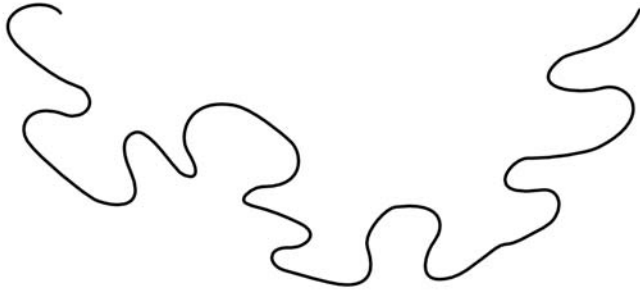
Pencil HB : In a varying pressure gradation, shade the hollow of each undulation.

Using the stump, shade off the gradation.



# Free curves

Now that you have learned the theory behind creating a skirt's hem by overlaying ovals, you can create folds starting with a free handed drawn line.

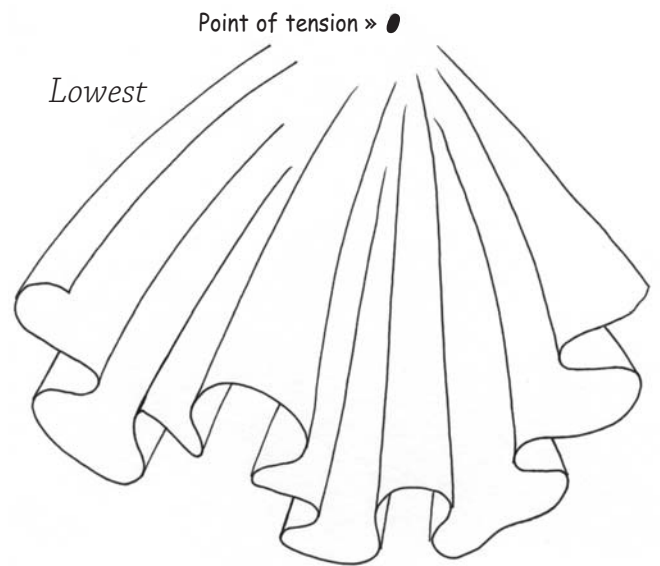
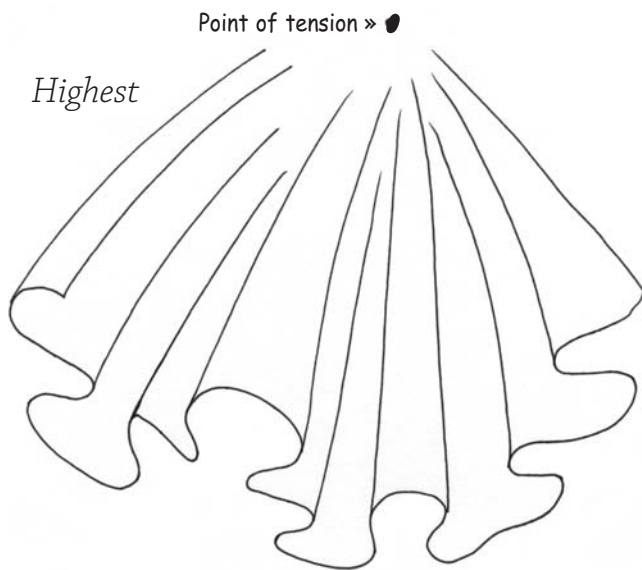


## Step 1

HB Pencil: Trace a random curved line, try to visualize the overlapping ovals seen previously.

## Step 2

Pencil: Trace a central point. First, connect the foreground undulations (highest on the line) to the central point. Then connect the background undulations (lowest on the line), to the central point.

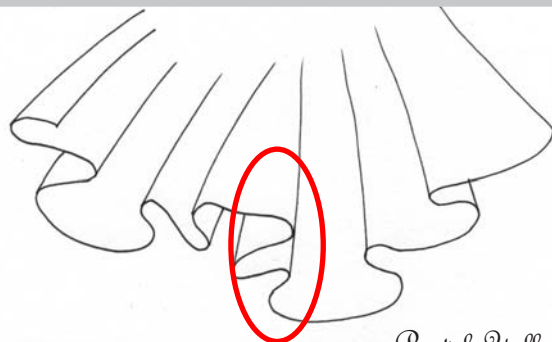


## Caution!

Try to avoid overlapping foreground and background lines.

Although it can be realistic, it is not pleasant to the eye.

We sometime have to embellish reality!



# PROJECT

1. **Stylus and transfer paper** : Using the drawing on page 17, trace the torso and legs on a midtone Canson paper.
2. **2H Pencil** : Using the legs as a starting point, sketch your drawing.

Alternatively :

Sketch your drawing on a multi-usage paper and then, using gray transfer paper and a stylus, transfer your drawing to Canson paper.

You can also choose to transfer the drawing on page 18.

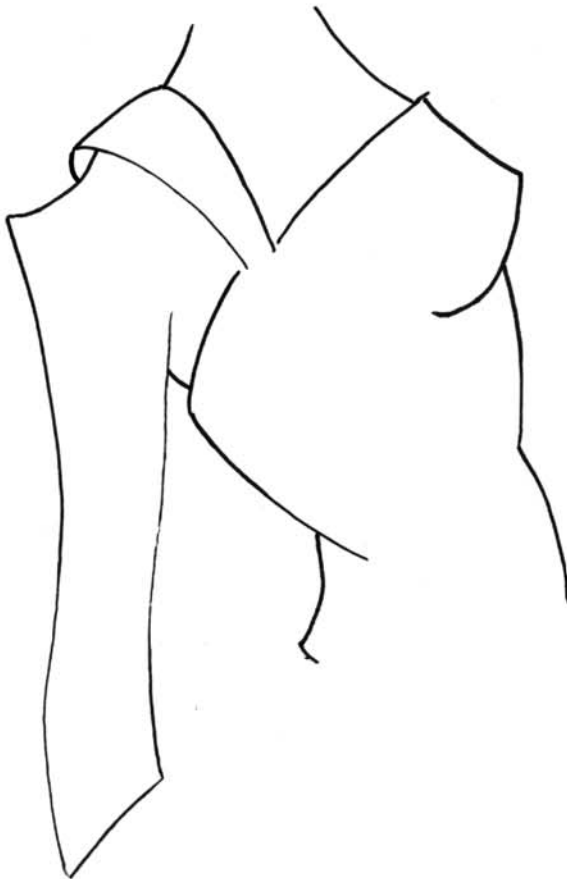
3. **Orange Shade** : Using the oval sponge knife, in a side sweep, in a varying pressure gradation, shade the foreground folds hollow. For more facility, you can sweep the surface from top to bottom, along each fold. Using the applicator, in a circular motion, in a varying pressure gradation, shade the corsage: under the bust, along the strap's left side, along the back and to define the folds. PHOTO 3.
4. **Orange Extra Dark** : Using the applicator, in a circular motion, in a varying pressure gradation, shade the skirt reverse side; and the corsage: along the back, under the bust and to define the folds. PHOTO 4.
5. **Yellow Ochre**: Using the knife sponge, in a side sweep, in a varying pressure gradation, highlight each fold's crest. Sweep the surface from top to bottom, blending colors at the junction. Using the applicator, in a circular motion, in a varying pressure gradation, color the corsage, the skirt's reverse side hem and the shoe. At the junction, blend the colors. PHOTO 5.
6. **Diarylide Yellow** : Using the sponge knife, in a side sweep, in a two colors gradation, highlight the skirt: on each undulated crease. Sweep the surface from top to bottom. Using the applicator, in a circular motion, in a color overlapping gradation, highlight the corsage: along the trunk centre, on the shoe's center and along the right side. FIGURE 15 AND PHOTO 6.
7. **Neutral Grey** : Using the sponge, in a circular motion, color the background left side. PHOTO 1.
8. **Paynes Grey** : Using the sponge, in a circular motion, color the background right side. PHOTO 1.
9. **Yellow Ochre** : Using the sponge, in a circular motion, add a little color on the upper right corner of the background. PHOTO 1.
10. **Charcoal Stick** : Trace a fine line along the circumference of the drawing. COVER PAGE PHOTO.
11. **White Carre Stick** : Using carre stick, highlight: the neck and along the center of the arm and each leg, you can also accentuate the crease of each undulation. COVER PAGE PHOTO.
12. **Fixative** : To fix the pigments on the surface, spray a fine layer of protective spray varnish. Note that the fixative dulls the colors. Alternatively, you can protect your work by placing it under a glass pane.

Figure 15

o = highlight







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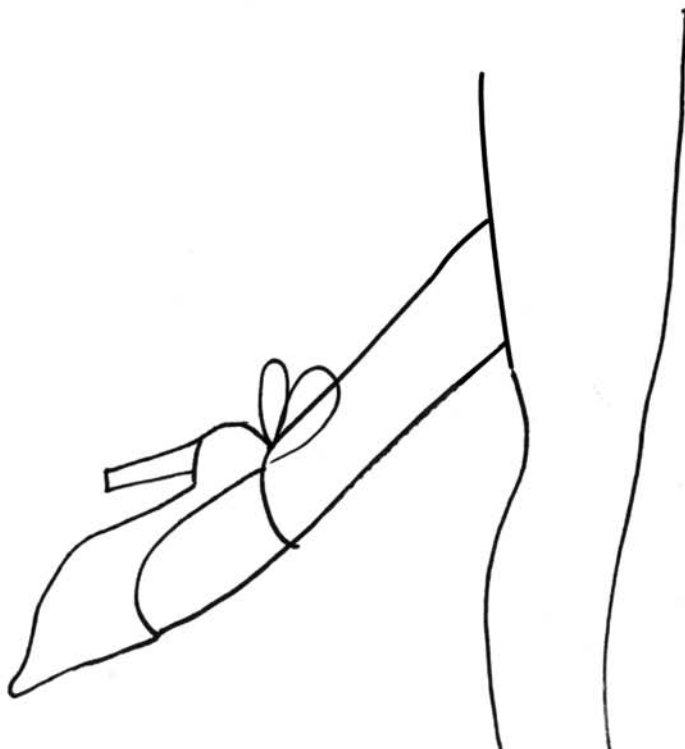
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Original drawing reduced by 85 %

Enlargement factor 118 %



Original drawing reduced by 85 %

Enlargement factor 118 %



Photo 3



Photo 4



Photo 5



Photo 6

