Interior Design

INDES 165: Visual Presentations

Color Pencil Techniques and Toned Drawing Practice Exercises

Objectives: Learn to create values in black, white, and grayscale
Practice color pencil techniques
Learn ways of mixing color
Become familiar with qualities of color pencil on different surfaces

In-Class Demonstration and Exercise

Three ways of mixing with colored pencil

1. Layering two or more colors over one another
2. Applying two or more colors side by side, allowing the eye to mix the color
3. Using a combination of these techniques with a water-soluble color pencil.

Variables affecting color pencil work

1. base or carrier of color pencil (wax, water-soluble, or oil base)
2. hardness of pencil
3. sharpness of pencil
4. pressure applied
5. angle of pencil
6. tooth or texture of the paper: affects texture & depth
7. surface: padded or hard surface below paper

Tips

- Draw a small sketch of what the drawing will look like on a separate piece of paper before starting the drawing.
- Try using a red or blue pencil instead of graphite or felt tip to trace outlines or create the line drawing. These colors will blend into the final drawing, creating color interest.
- Make multiple copies of an original drawing to practice rendering techniques or to try out various color schemes and designs before the final one is started. This tip also helps keep the original safe in case of an accident or if the rendering techniques do not work, you will always have a spare for trying again.
- Don’t use gray or black for shadow. Instead, try mixing a complimentary color or use a darker value of the same color with nearby colors on the color wheel.
- Two colors “fused” will be more interesting than a solid color.

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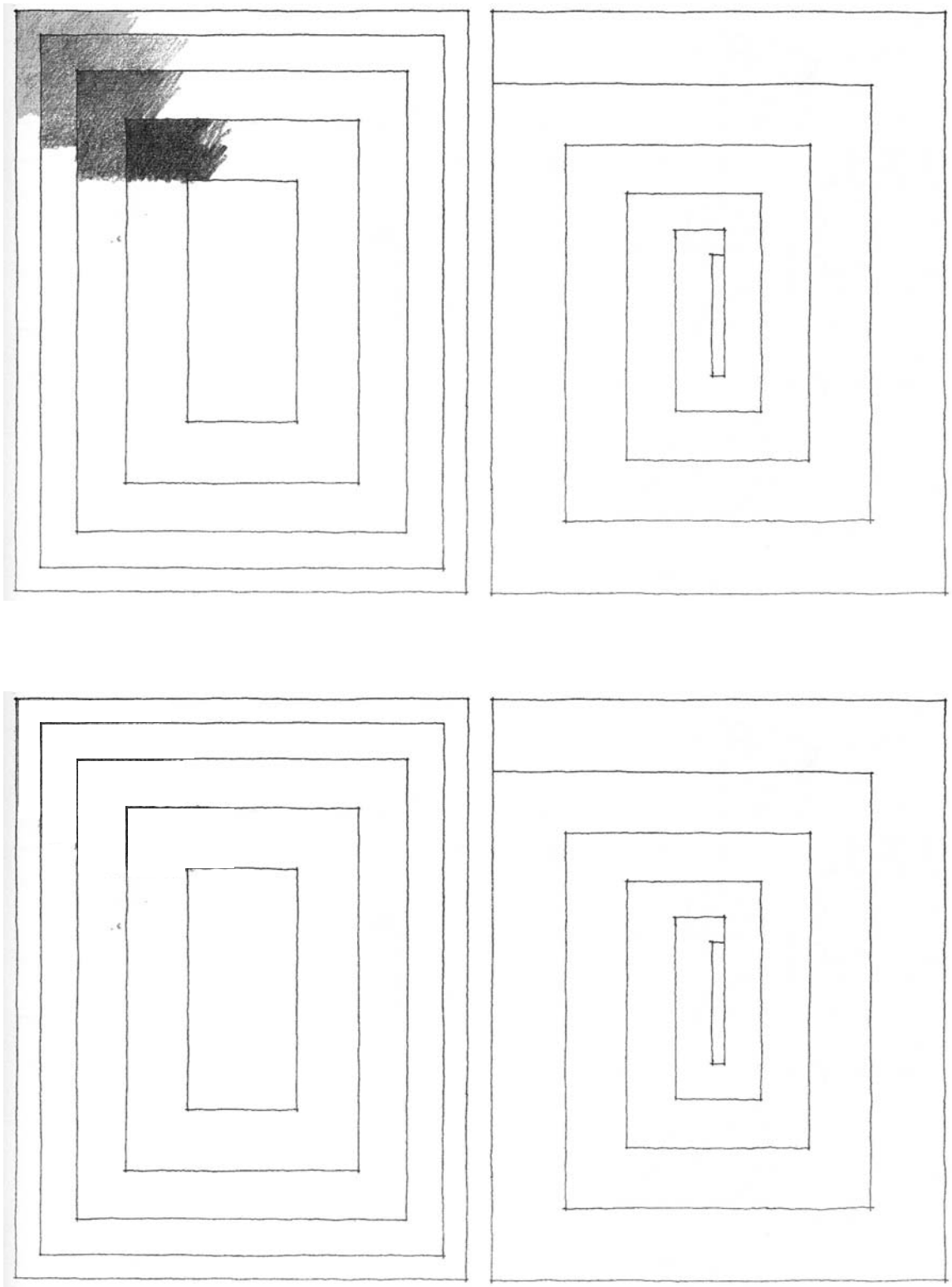

In tone and line-and-tone drawings you need to apply pencil tones in a disciplined way. The technique suggested here is to apply the tones at 45 degrees with a black Prismacolor pencil. Such a technique can add great unity and consistency to your drawings, much like the quality contributed by the grain of any unpainted wooden object.

Left side: Make the concentric bands progressively darker, beginning with an outer band of very light gray and progressing in equal steps to a very dark inner band. Leave the central rectangle white. It should look whiter than the surrounding paper.

Right side: Make the continuous spiral band progressively darker as it winds toward the center, again leaving the small central rectangle white.

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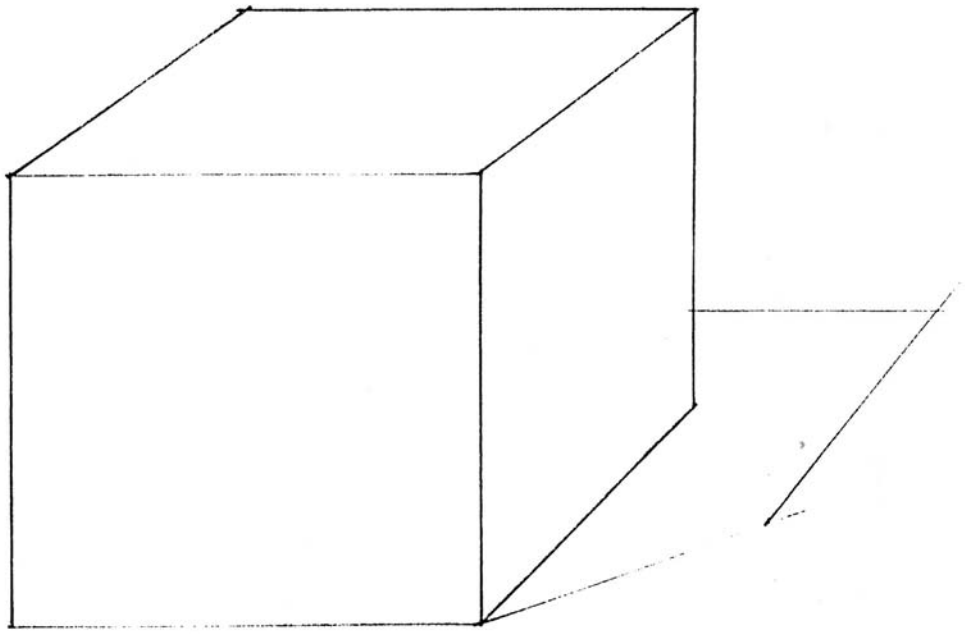

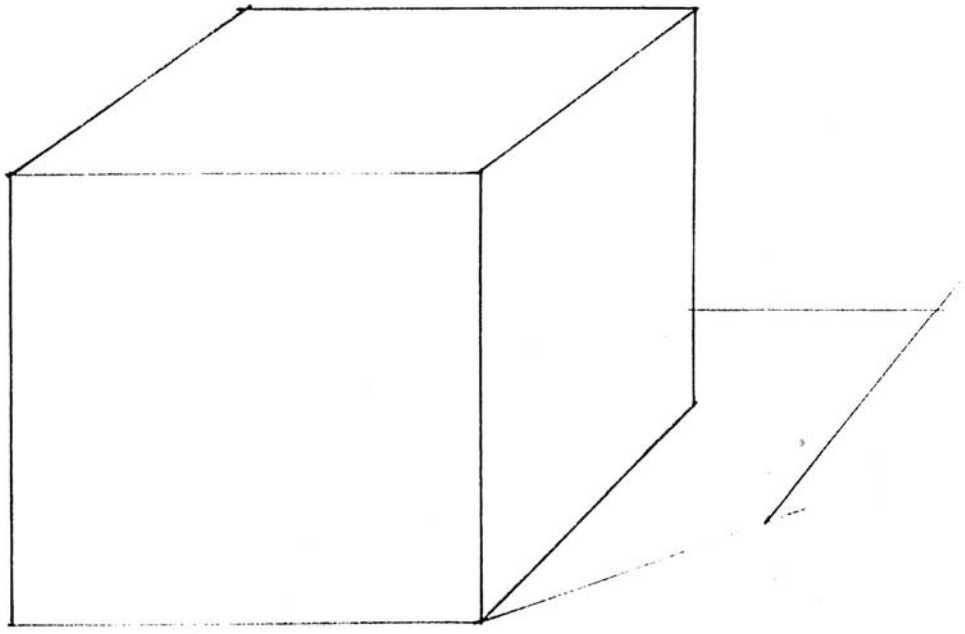

Practice creating shade and shadow. The shadow is outlined on the floor plane. Which of the three side of the cube is the lightest value? Middle? Darkest? Don't forget that shadows are luminous and not a continuous value. Push the contrast at the edges of all surfaces and the shadow itself. Do the top cube in grayscale and the bottom in color.

If we render an object that has a light shining on it from the front and above, there should be a value of light, medium, dark, plus shade and a shadow on the object. The ability to separate these four different values is the key to three-dimensionality. The top of the object should have some white, particularly in the corner closest to the viewer. That corner should have the strongest contrast where the three planes come together.

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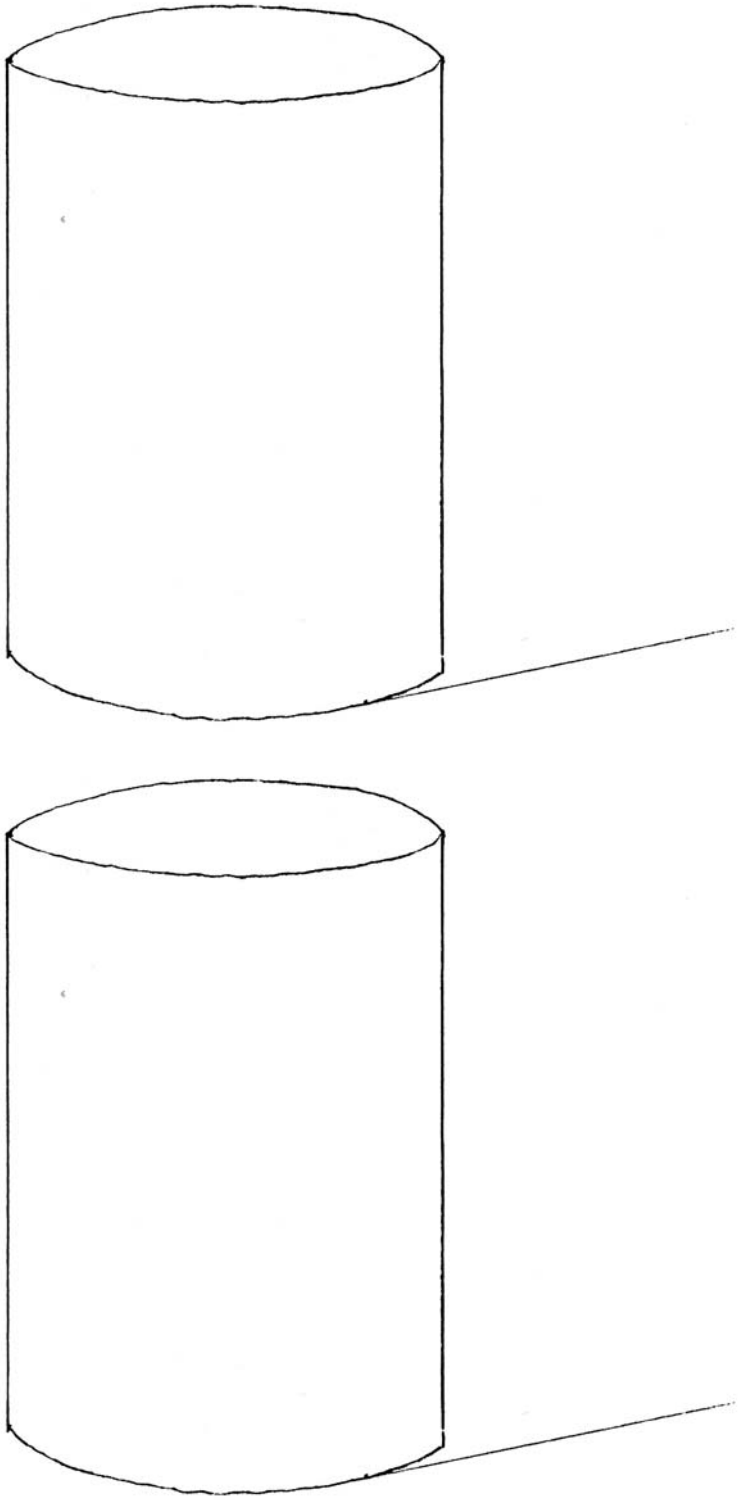

Pattern of highlights and shadows on a cylinder. The highlights on a cylinder should be vertical. After you have identified where the highlighted spot should be, note that it should only be one-fourth of the total surface. Using a light color, start on both sides of the highlighted area you have saved and work from light to dark. Be sure the darkest area is not on the edge of the cylinder but one-fourth of the way in from its right edge. After you smooth the transition from light to dark, use a white colored pencil and a ruler to accent the edge of the highlighted area starting at the top of the cylinder; push hard, and then fade out. Generally, when you use a dark-toned paper for a background, it is easier to represent the highlight or any type of light. White backgrounds or white paper will not show the highlight as well unless the area directly adjacent is sufficiently darkened, creating a contrast condition.

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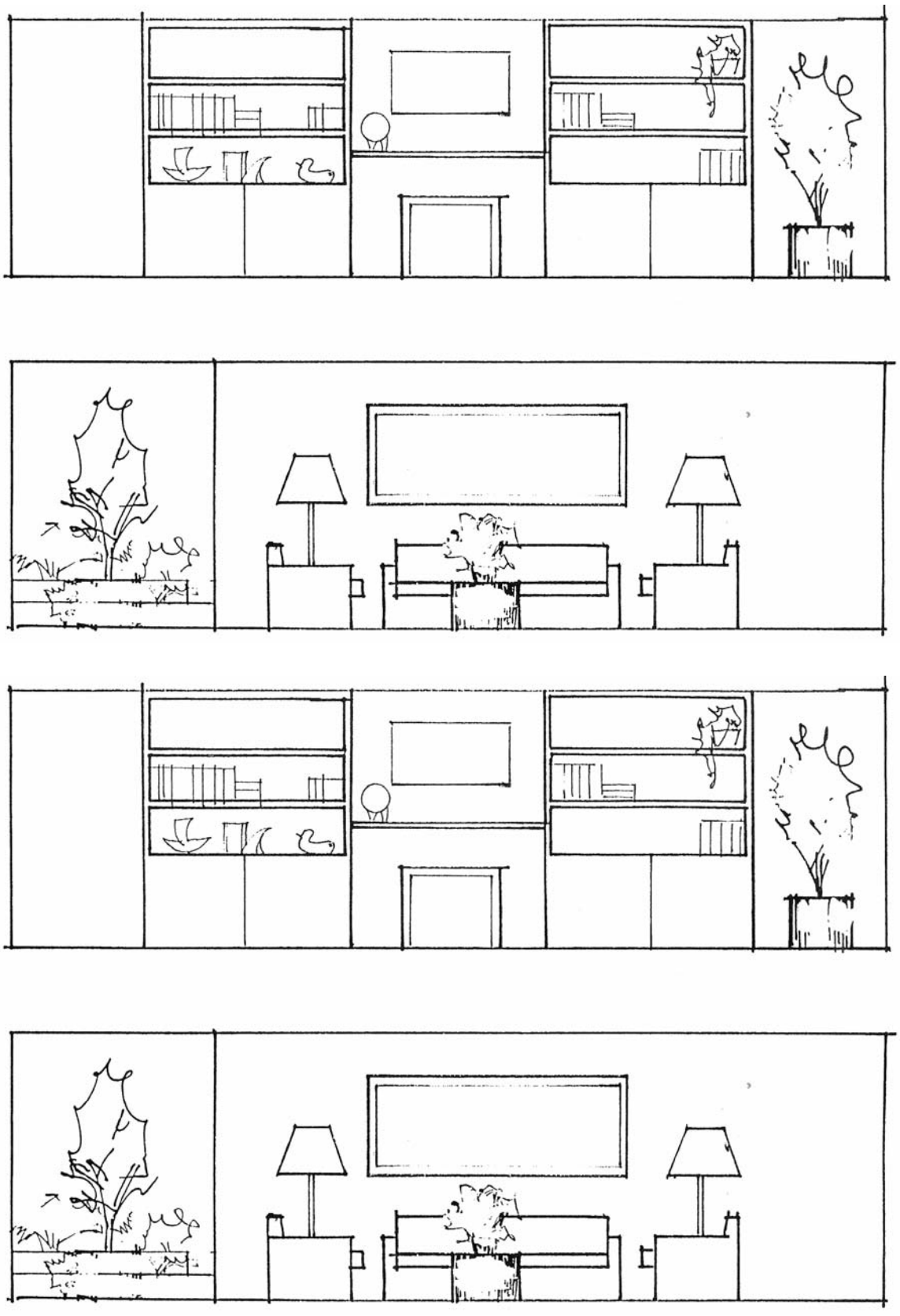

Practice rendering elevations. Use black pencil to create a sense of depth, managing value in foreground, middle ground, and background. Add three-dimensional and light effects through gradation.

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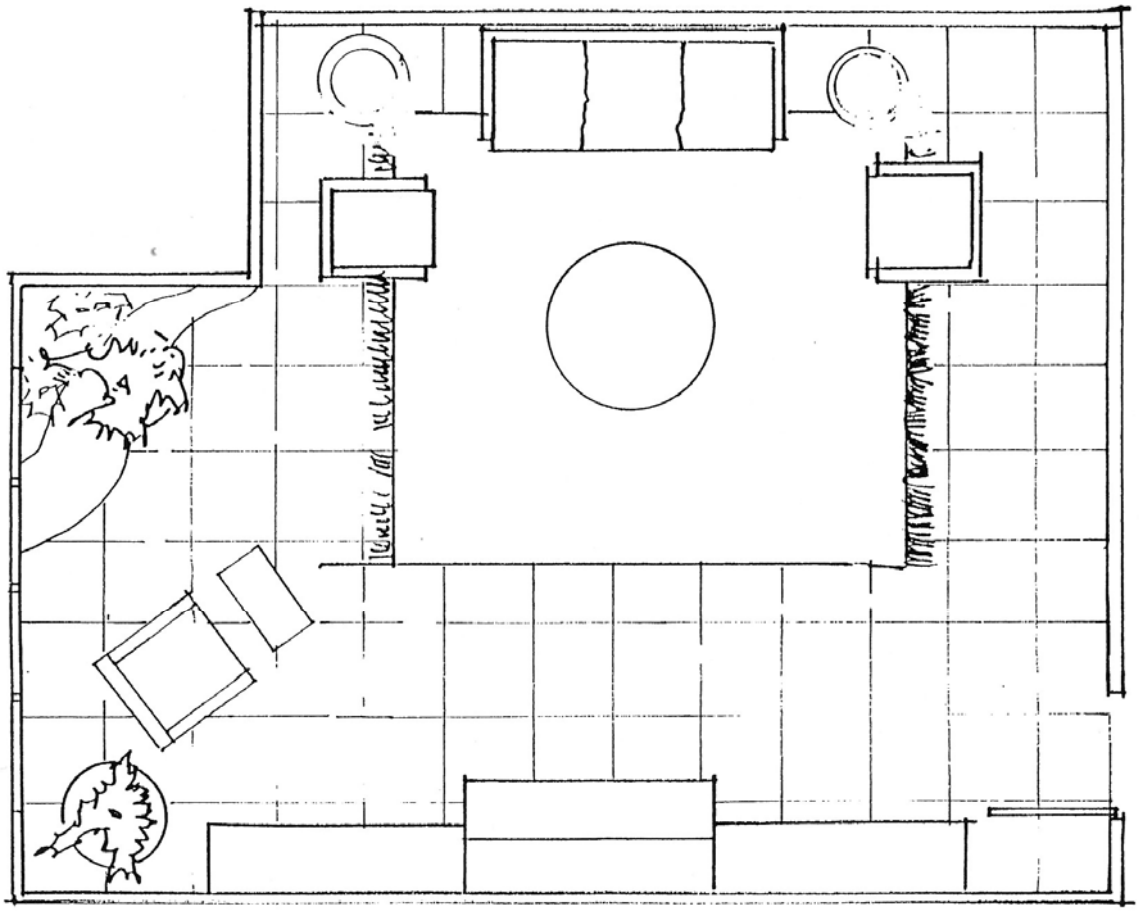

Practice rendering a floor plan. Create a sense of depth by structuring the values in the major space-defining plane (the floor) and shapes of interior furnishings. Add three-dimensional and light effects through use of implied shadow and creating a logical light source. Create visual interest through gradation.

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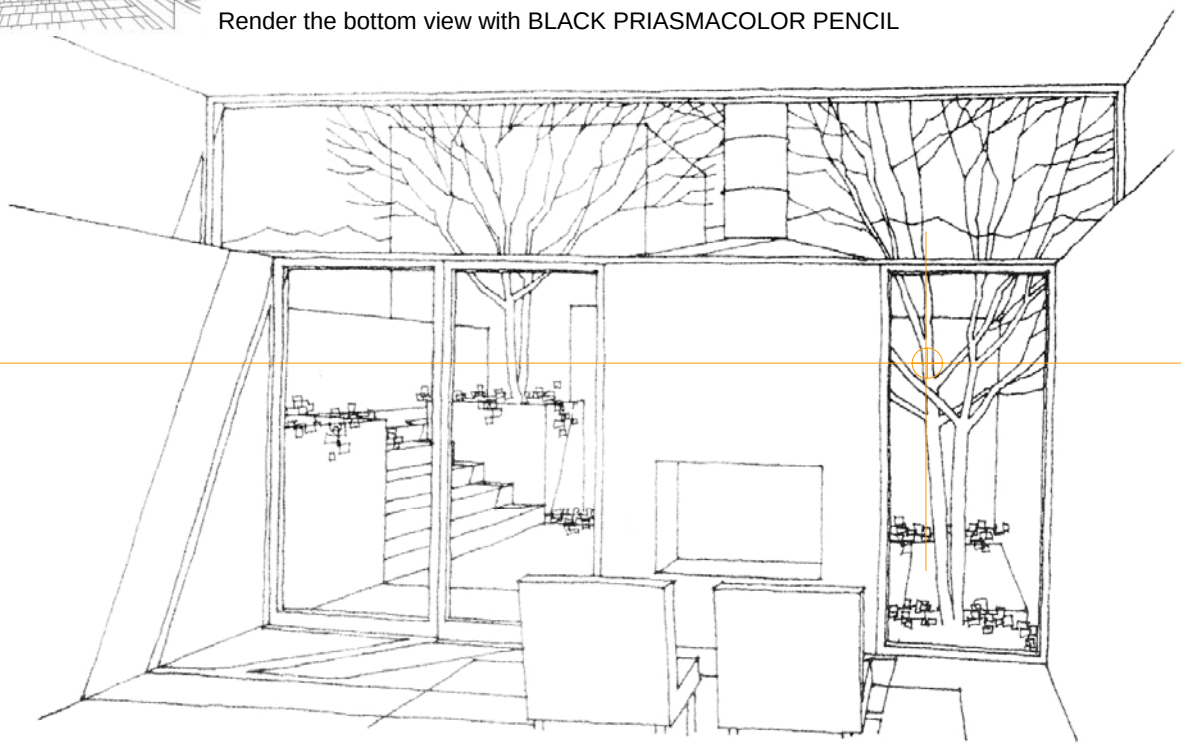
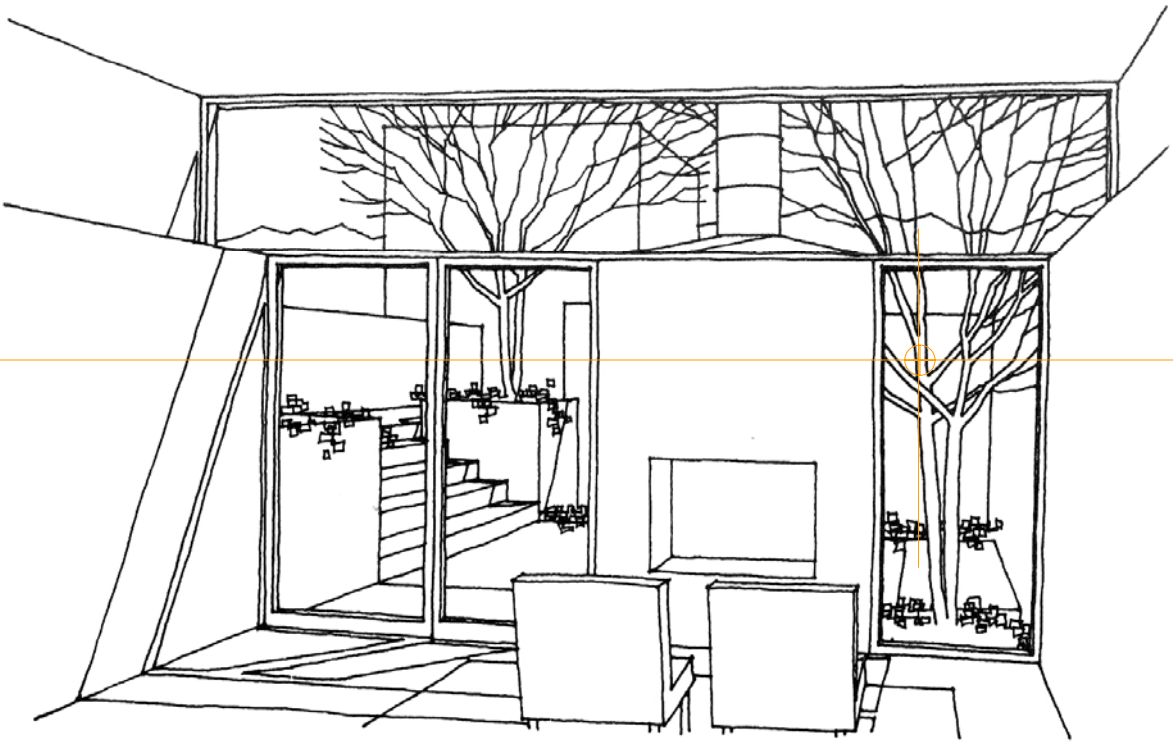
Create a sense of depth by managing value in foreground, middle ground, and background. Add three-dimensional and light effects through use of gradation. This depicts a bright, sunny day with shadows cast into the interior by the window frames, ceiling and wall planes. To make it appear bright outside you must darken the window wall significantly. On white paper, the only way to make something light is to darken the areas around the light source, creating contrast.

Render the top view with GRAPHITE PENCIL.

Render the bottom view with BLACK PRIASMACOLOR PENCIL





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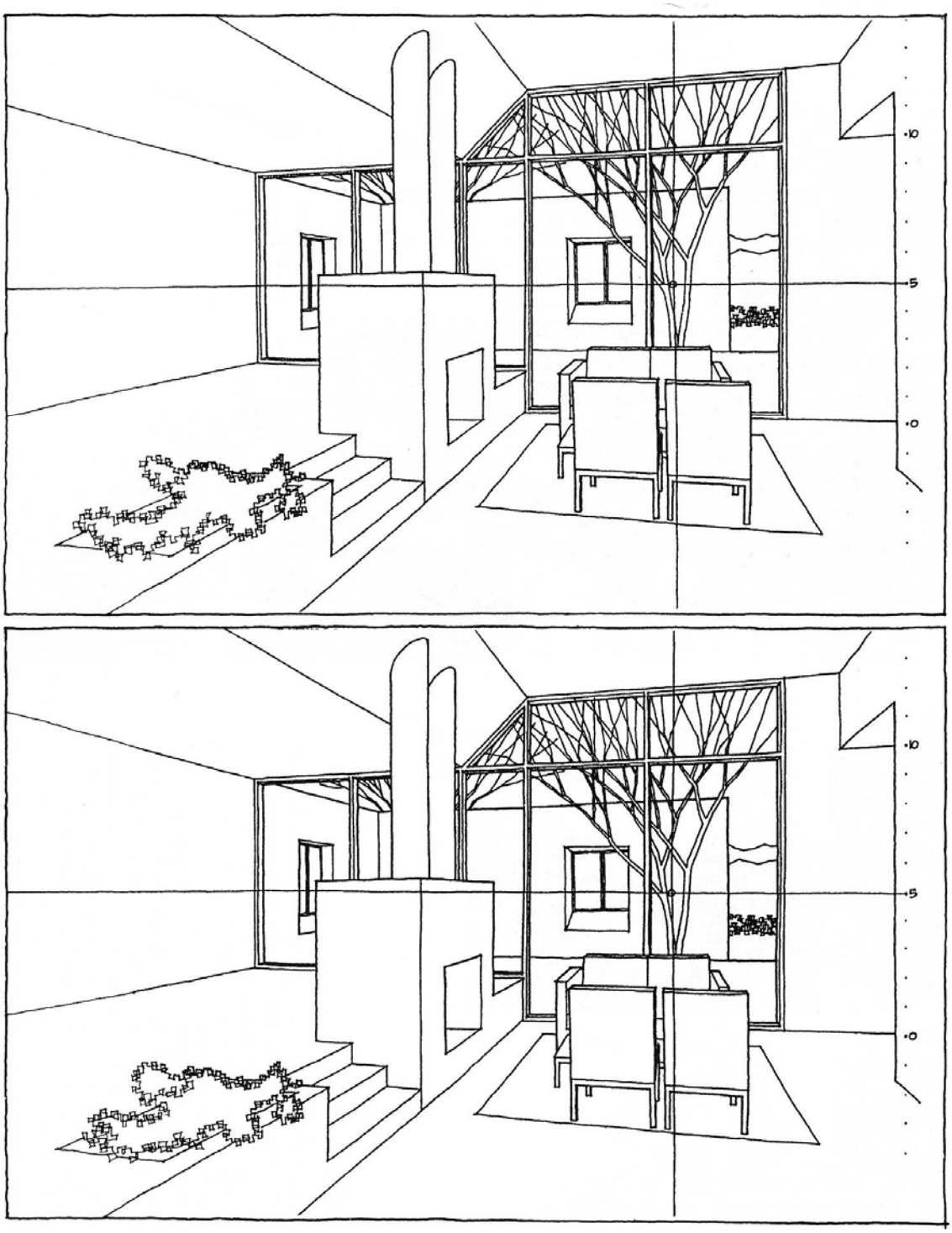

INSTRUCTIONS: Select and draw two quite different sets of related materials of which to construct the interior space shown.

Be careful in your choice of the material's directionality in perspective and be aware of the difficulty of drawing certain materials at a scale this small. Directional materials on horizontal surfaces like the floor or ceiling are more effective and easier to draw if they are transverse or crossways in their direction.

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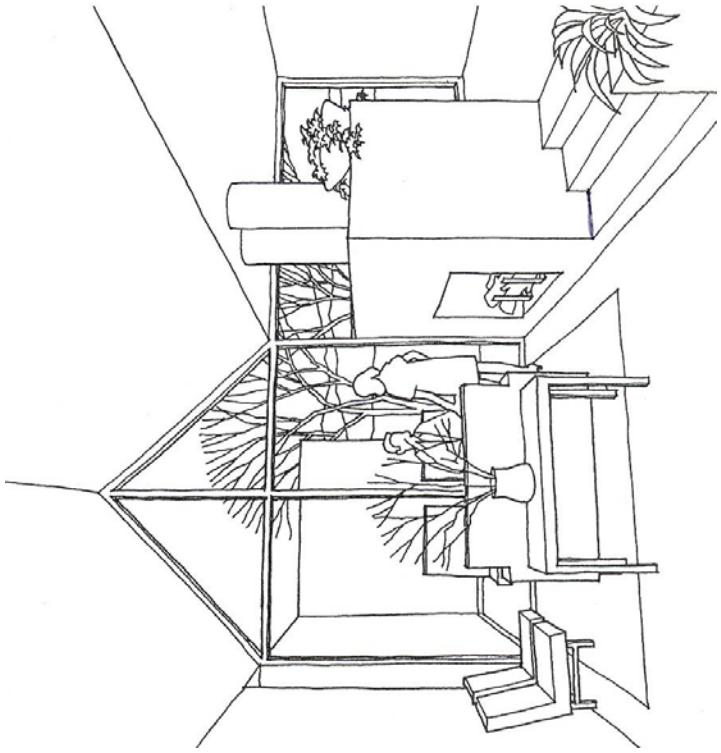

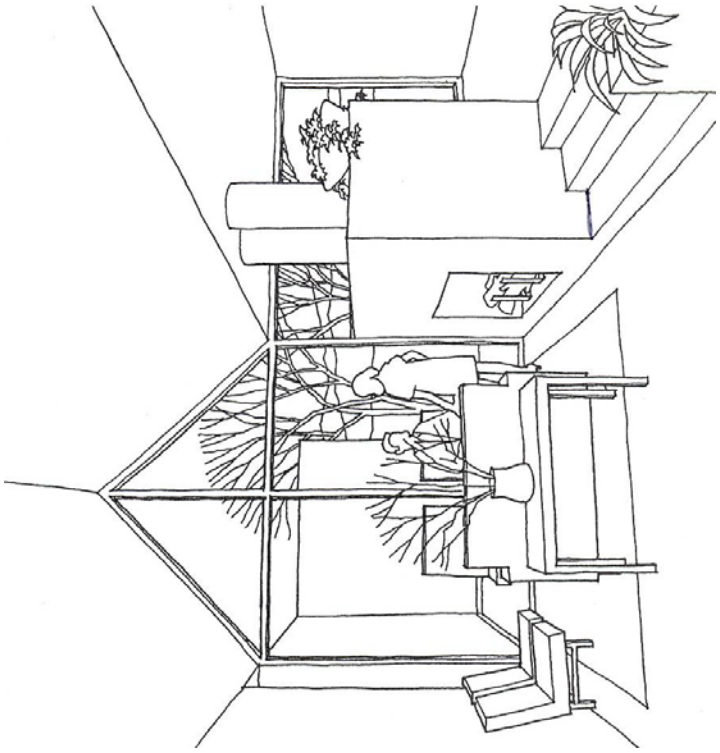

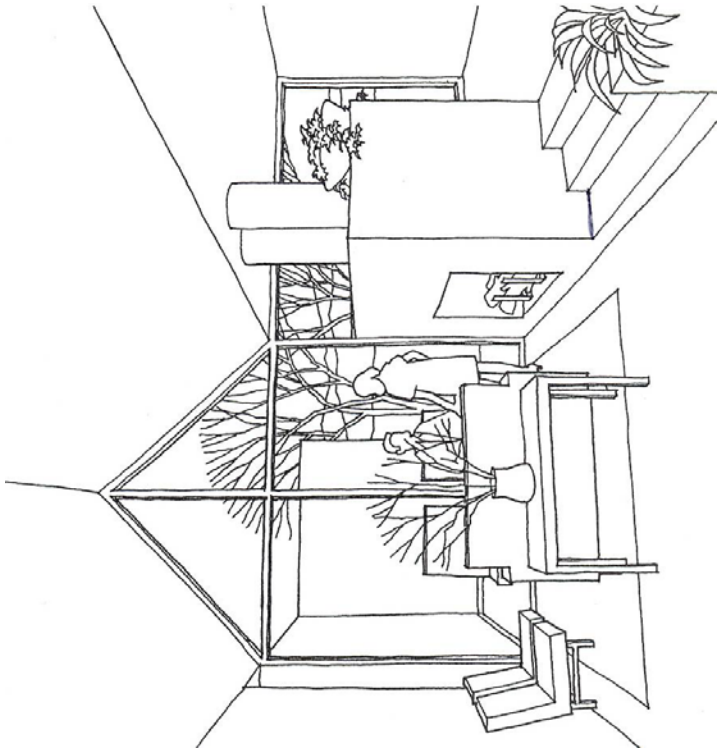

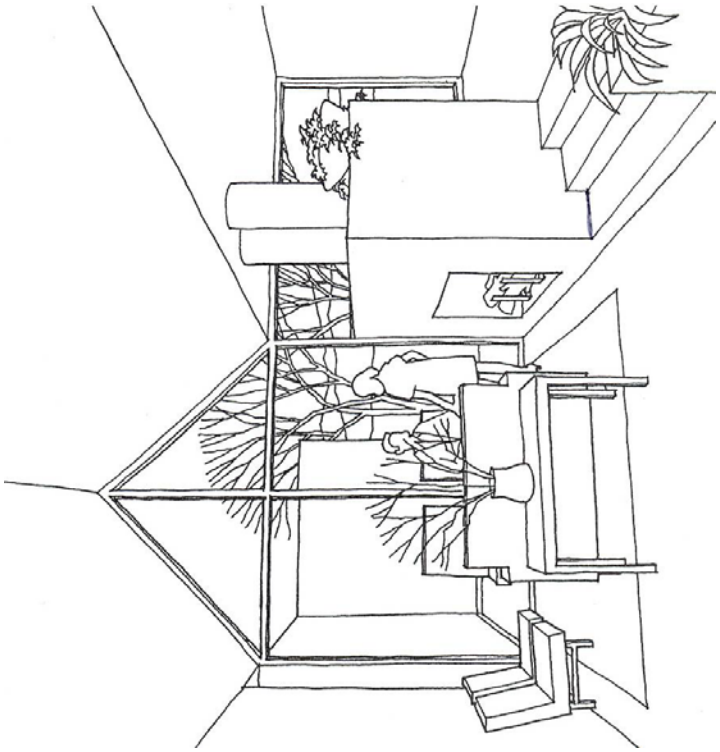

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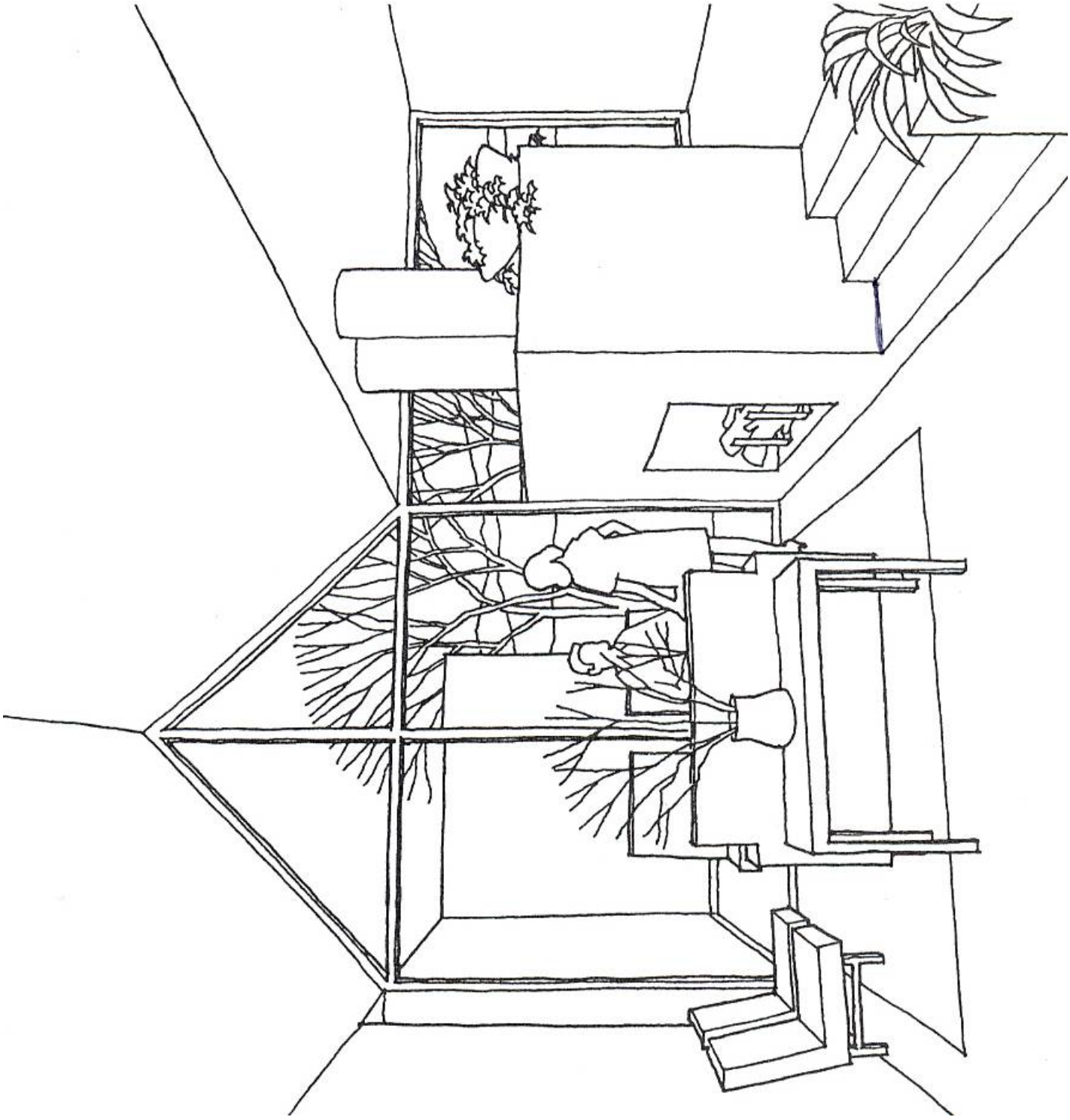

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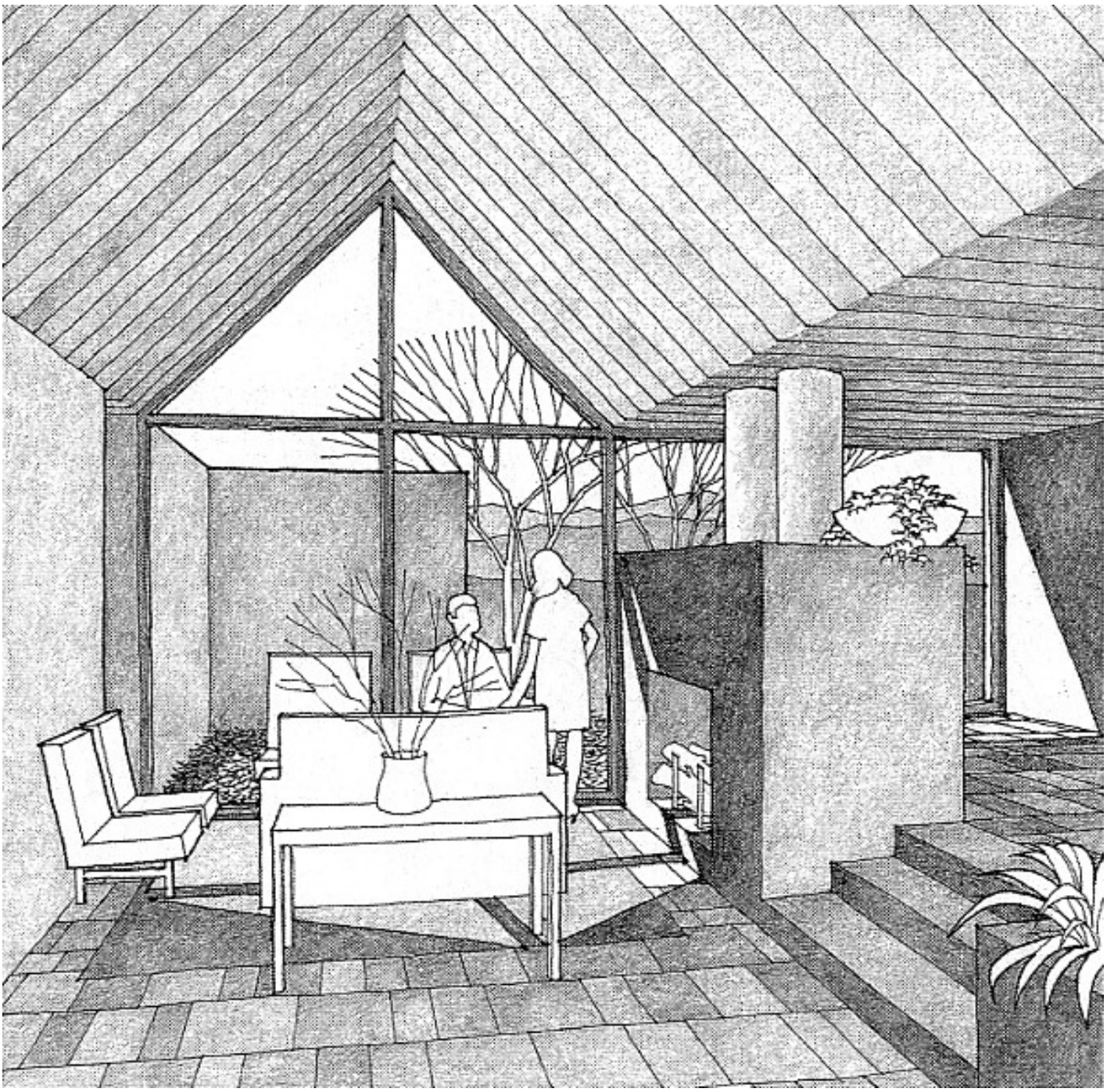
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