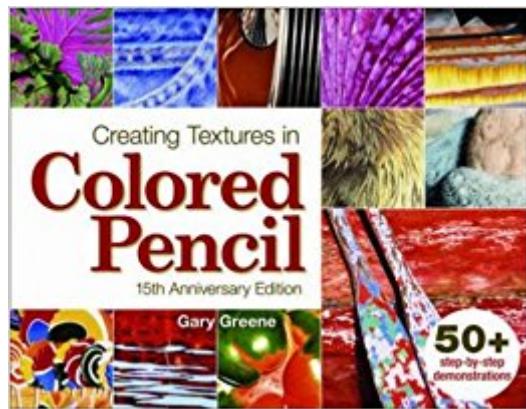


The book was found

Creating Textures In Colored Pencil



Synopsis

Why limit yourself to colored pencil drawings? With the simple techniques illustrated inside, you can create colored pencil paintings rich with lifelike textures. It's easy! Just follow these step-by-step demonstrations to achieve the subtle contours of a rose, a rough orange rind, weathered wood, shiny metal, a child's soft skin, and more than 50 other textures that will add exciting new dimensions to your work!

Book Information

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Customer Reviews

"Creating Textures in Colored Pencil" is a wonderful resource for anyone who wants to know how to create rough brickwork, soft, shiny ribbon, or any texture in between. Gary also gives the color pallets for each demonstration (including skin tones) and explains the different types of supplies. I've had this book for 5 years and still find myself referring back to it.

Excellent Step by Step direction by Gary Green. Basic life textures explained in simple detail, such as water droplets, wood, rust and glass. I would have rated it a five star had he included landscapes such as sky and those tough clouds. Don't confuse "textures" with scraping off layers of wax. "Textures" described here are creating the look of textures such as rock, aged wood, and tree bark. His pictures of "shiny metal" are beautiful but his example doesn't show how to create that specific metal.

The real merit of this book is the absolutely gorgeous drawings which, if not for the title, I wouldn't

have believed were colored pencil. It is wonderful to see colored pencil treated with the same legitimacy as acrylic or oils, and I now look forward to "painting" with my pencils. The most useful aspect of the book is the review of materials, where the author breaks down how to use rubber cement thinner, odorless turpentine, and colored markers to enhance your colored pencils, as well as various artistic tools. Before I used this book, my colored pencils always were grainy, and I didn't even really realize it. There were too many "flecks", too much white showing through the paper. This book taught me a technique called burnishing, which has dramatically and instantly improved my drawings, I'm sure it can do the same for you. I also am experimenting more with layers, after looking at the phenomenal results that can be achieved. My only complaint is the lack of detailed how-to's. The individual colors used are explained, and there is some breakdown of the process, but not enough to produce satisfactory results. However, I think it is definitely worth the modest price, and would recommend it to anyone interested in this medium.

I have a Bachelor degree in drawing and had no problem getting the hang of any drawing tool except for coloured pencils. Several years ago I took a class specifically on drawing with colour pencil and was disappointed when the teacher told me that I'd have to settle for a light layered application of the pencil on paper so as not to develop wax bloom--what I wanted out of the pencil was rich, vibrant colours, not something washed out. I put down my Prismacolours and resigned having to use them to colour in my anatomy colouring book, not for actual drawing. That's why I was encouraged when I found and read my way through "Creating Textures in Colored Pencil". The author mentions the use of burnishing to build layered colour so it is rich and vibrant, as well as the use of solvents. He also mentions different coloured pencils, like water-soluble pencils, which I normally would use not for drawing but for fine touches on my watercolours, and oil-based coloured pencils. After reading this book it feels like a whole new world of drawing has opened up to me, in addition to my use of graphite, conte crayon, pastels, and of course what I already do in paint. Incidentally, the author addresses dealing with wax bloom by spraying the drawing with several layers of workable fixative--I've also heard that wiping the bloom with a paper towel will remove the cloudiness. Mr. Greene includes several examples of items to draw, including step-by-step instructions with colours mentioned. I'm sure those would be great for the beginning/intermediate student to build up skills and confidence; that sort of thing doesn't appeal to me as I'm used to grabbing tools and drawing from life. I think this is a great basic book on how to handle the medium. As for handling textures, I thought some were very well done while others were not as realistic as I would like. It has very nice full colour reproduction and is very easy to read.

Of the many colored pencil books I own, this is easily one of the best. Most books have the format of laying out the materials needed and then producing full blown pictures with step by step instructions. The reader is then supposed to copy the image as a line drawing and follow the steps to fill in the color. This works well enough but does not push the reader to be creative nor to understand the principles underlying why or how the artist came up with the colors to place in each layer. Gary Greene's book breaks this mold. Instead of offering complete scenes, Greene offers "recipes" for common elements in drawings. Want to add a rose to your picture, Gary has a recipe for that. Need a vase to put the roses in? There's a recipe for that too. How about a table to place the rose and the vase on? There's a recipe for that as well as differing choices for the wood grain. By breaking things down into component parts, Greene's book is a vital reference for drawing your own scenes as well as revealing patterns for how to produce various textures with colored pencil, even those not covered in the recipes. By breaking things down to component parts, it's also possible to practice each element as its own standalone piece thereby creating much faster experience for newcomers and a valuable reference for veterans. Greene's tips for blending and utilizing watercolor pencils are also extremely helpful and detailed. His trick of using the same drawing to show various stages of completion in a large format rather than repeating the drawing over and over in smaller figures is a brilliant strategy I've not seen elsewhere.

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