Walter Foster

HOW TO DRAW & PAINT

Animals

Learn to draw with colored pencil step by step

Layering and blending ▪ Focusing on features
Building form ▪ Working on toned paper

BY DEBRA KAUFFMAN YAUN

Animals in Colored Pencil

Animals are some of my favorite subjects to draw. If you love animals as I do, you will have no trouble finding the excitement and inspiration needed for great drawings. To help you get started, the book begins with helpful information about colored pencil tools and techniques. Then I will guide you step by step through a number of projects—from wild animals and farm animals to adorable pets. You will also find helpful information on drawing specific animal features in detail, such as fur and eyes. As you follow the lessons in this book, you'll discover that colored pencils are easy to use and provide you with a good amount of control over your strokes. They are also a convenient medium; artists with limited time can stop and restart projects easily, and artists-on-the-go will find them to be very portable. So grab your paper and pencils, and let's get started! —*Debra Kauffman Yaun*

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This book is dedicated to the memory of my father, Warren Kauffman.

TOOLS & TECHNIQUES

You don't need many supplies to get started in colored pencil, so you won't need to invest a lot of money. All you need to start out are a few basic colors, an eraser, a sharpener, and some paper. (See page 3 for the colors used in this book.) Below are a few recommended tools that are good for beginners. You'll also find information on using colored pencils—remember that the way you sharpen your pencil, the way you hold the pencil, and the amount of pressure you apply all affect the strokes you create. You can create everything from soft blends to brilliant highlights to realistic animal textures with colored pencil. Once you become familiar with the basics, you'll be able to decide which tools and techniques will capture your subject's unique qualities.

PENCILS

The price of a pencil indicates its quality; better pencils have truer color. Many brands offer sets of pencils that provide a basic array of colors. Some art stores also sell colored pencils individually—this way you can choose which hues you like best among several different brands. Once you've chosen your palette, make sure to store your pencils safely in a container—and try not to drop them. The lead in a colored pencil is very brittle, and it's likely to break in the shaft if the pencil is dropped. This may not be immediately apparent, but it will eventually render the pencil useless.

▶ **Choosing Pencils** There are many different types of colored pencils available— harder, thinner leads are ideal for rendering fine lines and detail, whereas softer, thicker leads are great for filling in large areas. Experiment to find which you prefer.

ERASERS

Ordinary erasers can't be used to remove colored pencil; the friction between a rubber or vinyl eraser and the paper will actually melt the wax pigment and flatten the *tooth* (or grain) of the paper. Instead, many artists use a small battery-powered eraser to remove the pigment without crushing the paper underneath. A kneaded eraser is also useful for removing small amounts of color; twist or pinch it into any shape you like and then press it lightly on the paper to pick up the pigment. When it gets "dirty" and is not as effective, you can knead it (like dough) thoroughly to reveal a clean surface. To remove unwanted pigment, you can press clear tape over an area. You can also use an craft knife to carefully remove colored pencil from small areas.

SHARPENERS

You can achieve various effects depending on how sharp or dull your pencil is, but generally you'll want to make sure your pencils are sharp at all times; a sharp point will ultimately provide a smoother layer of color. Although a small hand-held sharpener will do, an electric or battery-powered sharpener is better suited for fine art purposes. You can also use a sandpaper block to sharpen your pencils; the sandpaper will quickly hone the lead into any shape you wish. It will also sand down some of the wood. The finer the grit of the paper, the more controllable the resulting point. Roll the pencil in your fingers when sharpening to keep the shape even.
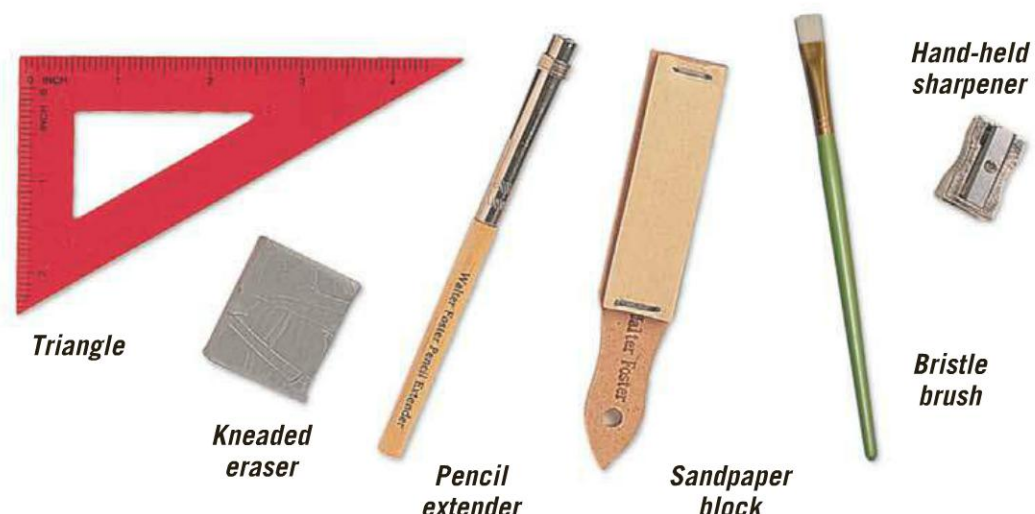
PAPER

Slightly textured, thicker paper is best for colored pencil work because the rough grain "catches" the color so it accepts more pigment than a very smooth paper would. Art and craft stores carry a variety of textured watercolor papers and illustration boards that offer a good tooth for colored-pencil art; look for a paper with a medium grain to start. For practice or doing quick studies on site, you'll want to have a sketch pad or sketchbook.

▶ **Experimenting with Paper** You might also consider experimenting with different colored papers. Be sure to use the less-textured side of the paper. If you choose a colored paper that shares a dominant hue in your drawing, you can create color harmony in your drawing. Using black paper with light colors creates a sense of drama and contrast.

Triangle

Kneaded eraser

Pencil extender

Sandpaper block

Hand-held sharpener

Bristle brush

EXTRAS

You'll need a brush to gently remove the pencil residue from your paper (a camera lens brush will work well), a spray fixative to preserve your finished drawing, and a blending stump to create soft blends. A pencil extender is handy when the pencil gets too short to hold onto comfortably, and you may want a triangle for making straight lines and some artist's tape for masking off edges. It's also nice to have white gouache (similar to watercolor paint but more opaque) and a small brush on hand for adding tiny highlights.

COLOR PALETTE

Below are the main colors used for the projects in this book. Keep in mind that the names of the colors may vary among brands; also, sometimes two pencils that have the same name are different hues.

|			
Black	Black cherry	*Burnt ochre*	Burnt sienna
Burnt yellow ochre	Canary yellow	Cedar green	Cerulean blue
Chartreuse	Cloud blue	Cool gray 30%	Cool gray 50%
Cool gray 70%	Cool gray 90%	*Crimson*	Dark brown
Dark indigo	Dark purple	Dark umber	French gray
French gray 30%	French gray 70%	Geranium lake	Apple green
Henna	Indigo blue	Jasmine	Kelp green
Light cerulean blue	Peach beige	Peacock blue	Poppy red
Prussian green	Pumpkin orange	Raw sienna	Sap green
Sepia	Sienna brown	Slate gray	Sunburst yellow
Thio violet	True blue	Tuscan red	Ultramarine
Venetian red	Warm gray 50%	White	Yellow ochre

STROKES

Each line you make in a colored pencil drawing is important—and the direction, width, and texture of the line you draw will all contribute to the effects you create. Practice making different strokes, as shown in the examples below. Apply light, medium, and heavy pressure; use the side and then the point of your pencil; and experiment with long, sweeping strokes as well as short, precise ones.
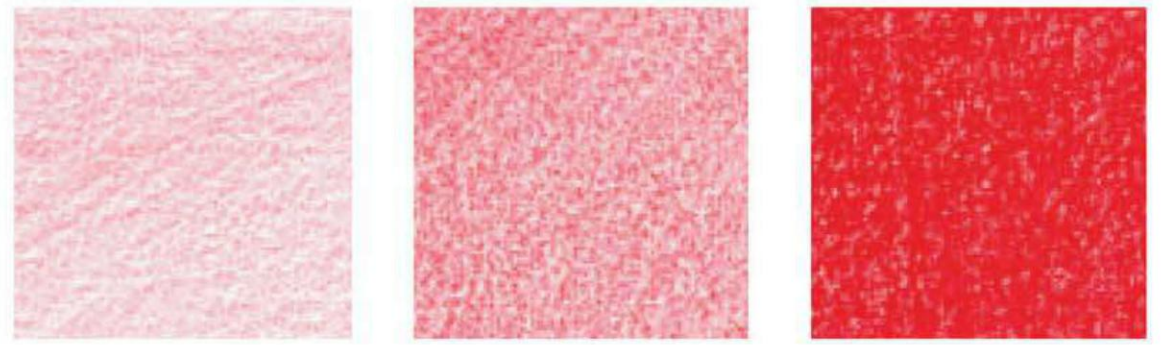
Pressure With light pressure, the color is almost transparent. Medium pressure creates a good foundation for layering, and heavy pressure flattens the paper texture, making the color appear almost solid.
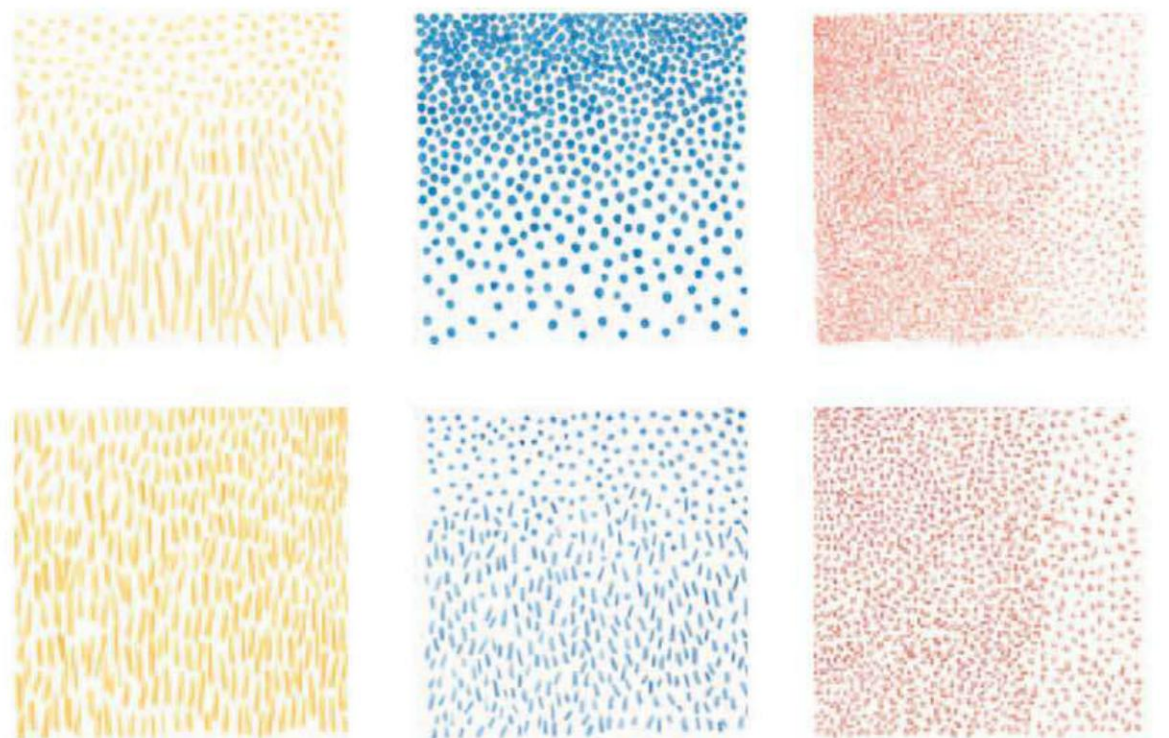
Strokes and Texture You can indicate a number of different textures by creating patterns of dots and dashes on the paper. To create even, dense dots, try twisting the point of your pencil on the paper.

LAYERING AND BLENDING

Because colored pencils are translucent, artists use a transparent layering process to either build up color or create new hues. This layering process is wonderful because it creates a much richer hue than you could ever achieve if you were using just one pure color. To deepen a color, layer more of the same over it. If you want to blend your strokes together, you can use a stiff bristle brush (see page 21).
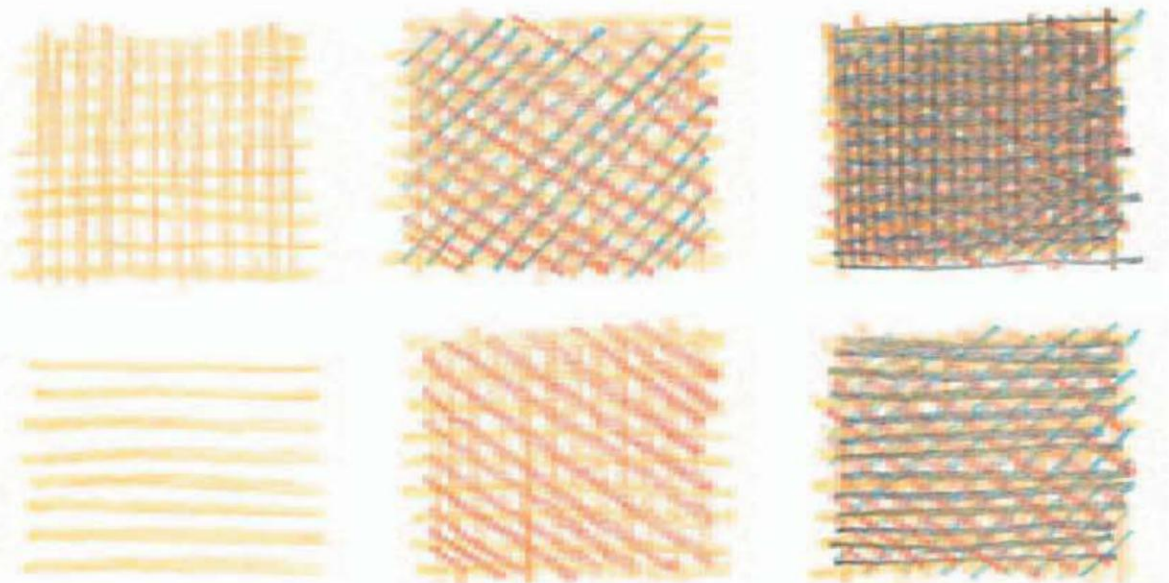
Layering with Hatch Strokes Here yellow, orange, red, and blue were layered on top of one another with crosshatching (laying one set of hatched lines over another but stroking in a different direction) to demonstrate one way of creating a new color. When crosshatching, work from light to dark to avoid getting a muddy mix.

Rooster
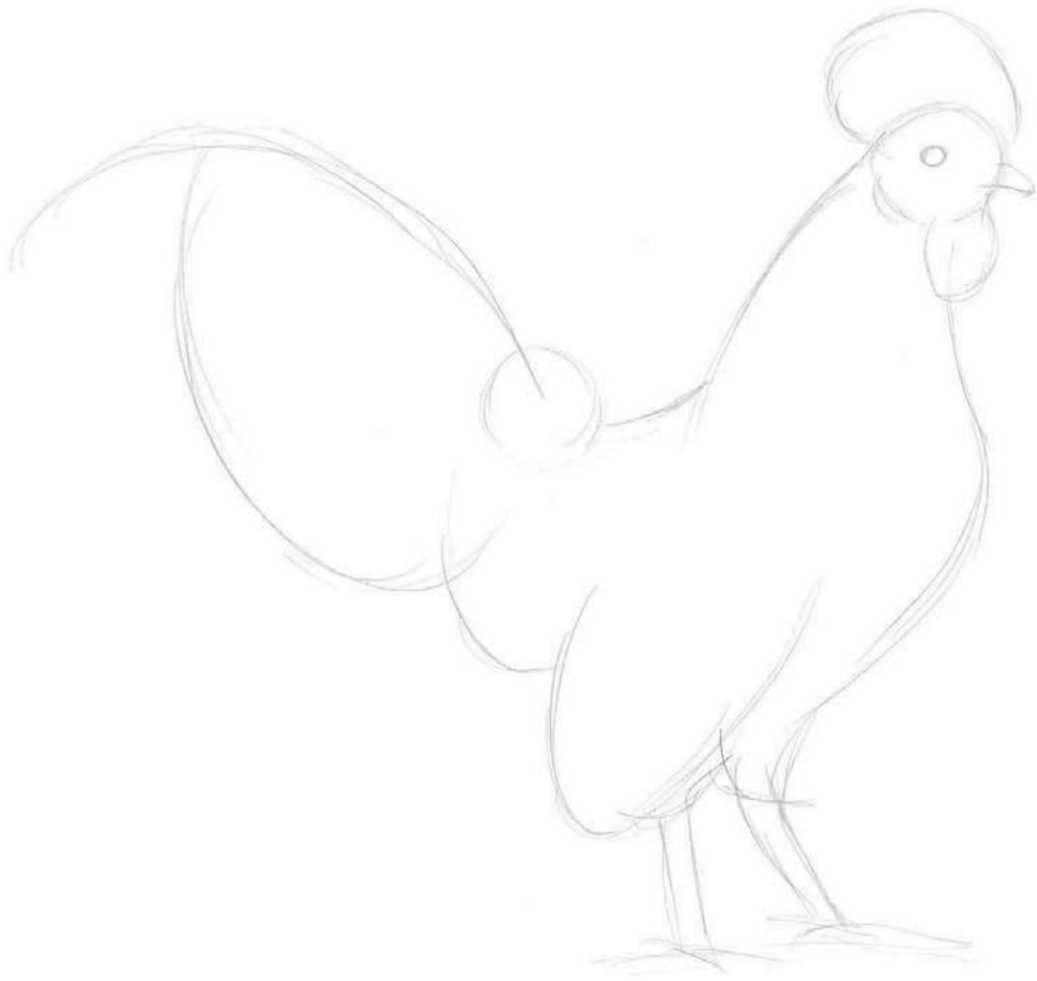
Step One I begin by loosely sketching the rooster's body, using a circle for the head and an oval for the tail. Then I add the remaining details, using my photo reference as a guide. Notice how the top tail feathers extend over the rest of the tail.

Step Two I refine and detail the face and head, keeping a guideline along the top of the comb to help line up the edges properly. I also draw a line from the wattle to the chest to line them up accurately; then I erase these guidelines. When drawing the feathers, I don't draw individual feathers but instead show how they are grouped. Next I draw some rocks around the rooster's feet.

Step Three I begin establishing the dark areas with cool gray 90%. I fill in the eye (leaving the highlight white), outline some feathers, and shade a few of the dark areas between the tail feathers. Then I fill in most of the chest and the top tail feather. I also shade some of the dark wing feathers, leaving some white stripes, and establish a few small, dark feathers and some dark spots on the ground, using medium to hard pressure.

Step Four Switching to dark purple, I lightly shade a few areas on the body and head, as shown. Using Tuscan red with light to medium pressure, I outline and darken some areas of the face, comb, and wattle. Then I use indigo blue to draw shafts (centerlines) in some of the feathers and shade up to the centerline with medium pressure. Using cool gray 90%, I shade the bottom halves of the three lowest tail feathers and darken some of the back tail feathers.

Step Five I add more cool gray 90% to the tail. Then I lightly add dark brown to the backs of the legs. Using medium to hard pressure with the same color, I fill in some of the feathers on the back and neck. Then I use cool gray 30% to shade the fluffy white feathers at the base of the tail. I blend the edges of these feathers into the surrounding areas using cool gray 90%, making them appear soft and fluffy. I also fill in the lower wing with sienna brown, using strokes that follow the direction of the feathers. Next I apply more Tuscan red to the face, leaving some areas white. Then, using small, circular strokes, I apply a layer of Thio violet to the comb.

Step Six I apply Thio violet to the face and wattle; then I shade around the pupil with a very sharp cool gray 90%. Using burnt ochre, I fill in most of the neck feathers, leaving the paper white for the lightest areas. With firm pressure, I add a layer of ultramarine to the chest, overlapping the cool gray 90% from step five. I lightly outline the beak with cool gray 90%, and then I fill it in with a light layer of burnt yellow, leaving the tip white. I apply black cherry to the top part of the wing, leaving several white spots. Next I fill in the stripes on the wing with yellow ochre. Then I use ultramarine to finish the wing and add color to the tips of some of the tail feathers.

◄ **Step Seven** I add burnt ochre to the top of the rooster's right leg and to some of the long feathers on the rooster's back. Then I shade the spurs on the legs with French gray 50%. Using firm pressure and cool gray 90%, I draw the feather shapes on the chest. I add more Thio violet to the comb and face, deepening the color and leaving some white showing. I also add indigo blue to the middle tail feathers with firm pressure. Then I work on the top part of the wing: I add small touches of Thio violet to the spots that were previously white, applying small strokes of light cerulean blue to the left sides of the spots; then I lightly blend the colors with white. Next I apply some yellow ochre to the white areas on the neck; I also darken some lines on the neck with black cherry. I use a small amount of Tuscan red to darken the brown feathers on the back; then I use firm pressure and indigo blue to darken areas around these back feathers as well as some tail feathers. I also use peacock green to blend some of the blues in the tail feathers. To "ground" the rooster, I add spots of color around the feet with burnt ochre, dark brown, and raw sienna. Then I add some slate gray to indicate the rooster's shadow. As a final touch, I use heavy pressure and white to add shine to some of the tail feathers.

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Shetland Sheepdog

Step One With an HB pencil, I sketch a circle for the dog's head and a rounded triangle for the muzzle. Then I draw the vertical centerline so it reflects the angled position of the dog's head. Next I add the slightly curved horizontal centerline. I use these guidelines to position the eyes and nose; then I draw the large ears and the basic shape of the body.

Step Two I refine the eyes, nose, and mouth, adding details and erasing unneeded lines as I go. I draw some jagged lines for the fur, making sure they reflect the curves of the dog's body. Then I establish the light and dark areas of the fur on the face, which will help me when applying color.

Step Three Still using the HB pencil, I add longer, softer lines to indicate the fur. Then I begin applying color by establishing the darkest areas with cool gray 90%, using strokes that follow the direction of the fur growth. I use the same pencil to fill in the eyes and nose, leaving the highlights white. Next I use medium pressure to add a few long strokes of cool gray 30% to the chest and under the chin.

Step Four I lightly fill in the inner ears with henna and use long strokes of dark umber for the fur on the edges of the ears. For the fur on the face, I use the same pencil and short strokes, following my sketch and leaving some areas white. Then I apply Venetian red to the irises. I use cool gray 90% to refine the nose and pupils, as well as to darken the long fur on the sides of the head and neck. Then, using medium pressure and sienna brown, I create long strokes on the ears and neck and short strokes on the face, pressing harder for darker areas. I also apply a light layer of sienna brown over the henna in the ears.

◄ **Step Five** Now I use firm pressure to apply dark umber to the darkest areas on the tips of the ears and along the sides of the head. I use the same color to sharpen the edges of some of the facial fur and outline the eyes. Then I switch to burnt ochre and lightly apply it over the rest of the face, leaving some white along the bridge of the nose and around the mouth. When shading the face, I pull the strokes over the already shaded areas to blend and smooth the edges, but I leave some white showing through to indicate lighter areas and highlights.

► **Step Six** I apply French gray 30% to areas of the chest and under the neck, using firm pressure in the darkest areas. Then I use dark umber to sharpen the eyes and the areas around them. Stepping back from my drawing, I squint my eyes to see which areas need to be darker; then I refine the black edges of the fur with a few firm strokes. Using medium pressure, I apply yellow ochre over areas of the face and neck, adding enough color so that all but the whitest fur is covered. Then I use medium pressure to apply jasmine to the lighter areas on the face, leaving the small area around the mouth and the bridge of the nose white. Next I slightly darken the nose with cool gray 90%. To finish, I add strokes of sienna brown and yellow ochre to the fur on the dog's lower left side.

Gray Squirrel

Step One First I use an HB pencil to sketch the basic shapes of the squirrel's body, head, and tail. Then I add the legs and ears. I draw the vertical centerline on the face to help place the facial features, and I add curved lines to indicate the tree branch.

Step Two I refine the shapes and add details, including the individual toes and claws. Then I add some short, quick lines to the tail to show the direction of fur growth. I also add details to the branch.

Step Three I add the whiskers with the HB pencil; then I switch to a very sharp cool gray 90% and begin establishing the dark areas. First I darken the whiskers with medium pressure; then I use short strokes for the shadowed areas on the legs. I also darken the toes and claws. I use a light touch to shade around the nose and under the eye, and I use short strokes for the fur on top of the head. Using firm pressure, I fill in the eyes, leaving the highlights and a line under the squirrel's left eye white. Next I add short strokes to the tail, varying the pressure and the direction of the lines to indicate the changes in the fur. Then I lightly apply a small amount of henna to the insides of the ears and add sienna brown to the edges of the ears and in a few places in the tail. I apply a light layer of burnt yellow ochre to most of the head, using short strokes for the body. Then I use long and short strokes to add details to the branch with cool gray 90%. Next I use indigo blue to add shadows where the paws touch the branch. Then, with medium to hard pressure, I apply cool gray 30% to the chin, chest, parts of the legs, and the stomach.

DRAWING THE TAIL

The squirrel featured in this project is a young squirrel; notice that his feet look too big for his body and that his tail isn't as full and fluffy as an adult's. The drawing above is a side view of a mature gray squirrel. Despite the name, most squirrels aren't just gray—their fur tends to be made up of many different colors. Also, some squirrels are more gray whereas this one is more brown. The fur in a squirrel's tail is usually very colorful—each strand of fur changes color from where it attaches to the body to the tip of the tail. This squirrel's tail starts out brown, goes to black, and is tipped with white; this gives the appearance of bands of color. The strands fan out in several directions, with some coming straight toward the viewer, which makes the tail a little confusing to draw. Just make sure you draw the strokes in the proper direction. When drawing this tail, I leave some areas completely white for extra contrast; I also add a dark background around the tail so the light fur is easier to see. Because the fur of the tail is very thin, I allow the background color to show through in a few places along the edges of the tail. I also carefully blend along the edges of the fur so they are not too sharp against the background—this also helps keep the fur from looking too thick.

◄ **Step Four** Using short strokes with medium to light pressure, I apply sepia to the head and body, making the strokes slightly longer on the legs. I leave some areas white on the toes to help indicate their rounded shape. I use longer strokes in the tail, leaving the edges of the tail white. I add cool gray 30% to the underside of the top section of the tail to put it in shadow. Then I create the ridged texture of the branch with long strokes of sepia, using more pressure for darker areas.


Step Five I soften the highlight in the squirrel's left eye by applying indigo blue along the edge; I also use this color to draw a few eyebrow hairs over the eyes. Next I apply cool gray 30% to the tips of the paws to show how they curve around the branch. I add more strokes of cool gray 90% to the branch, using more pressure on the lower shadowed side to make it darker. I draw a few small, circular spots on the branch with the cool gray 90%; then I use the same color to add more short strokes to the squirrel's body and long strokes to the tail. I still leave a few white areas on the body and in the tail, especially along the edges of the tail to show the white-tipped fur. Next I apply a very light layer of cerulean blue to the gray chin, chest, and tummy; I also apply some spots of this color to the squirrel's tail. I add a tiny spot of cerulean blue to the eye highlight and then I use a small amount of indigo blue on the underside and along the top edge of the branch. These touches of blue add some color to the mostly brown and gray composition. Now I use a very sharp cool gray 90% along all of the edges to sharpen the drawing. Using firm pressure, I deepen some of the darkest areas with black for more contrast. Now my drawing is complete.

Horse
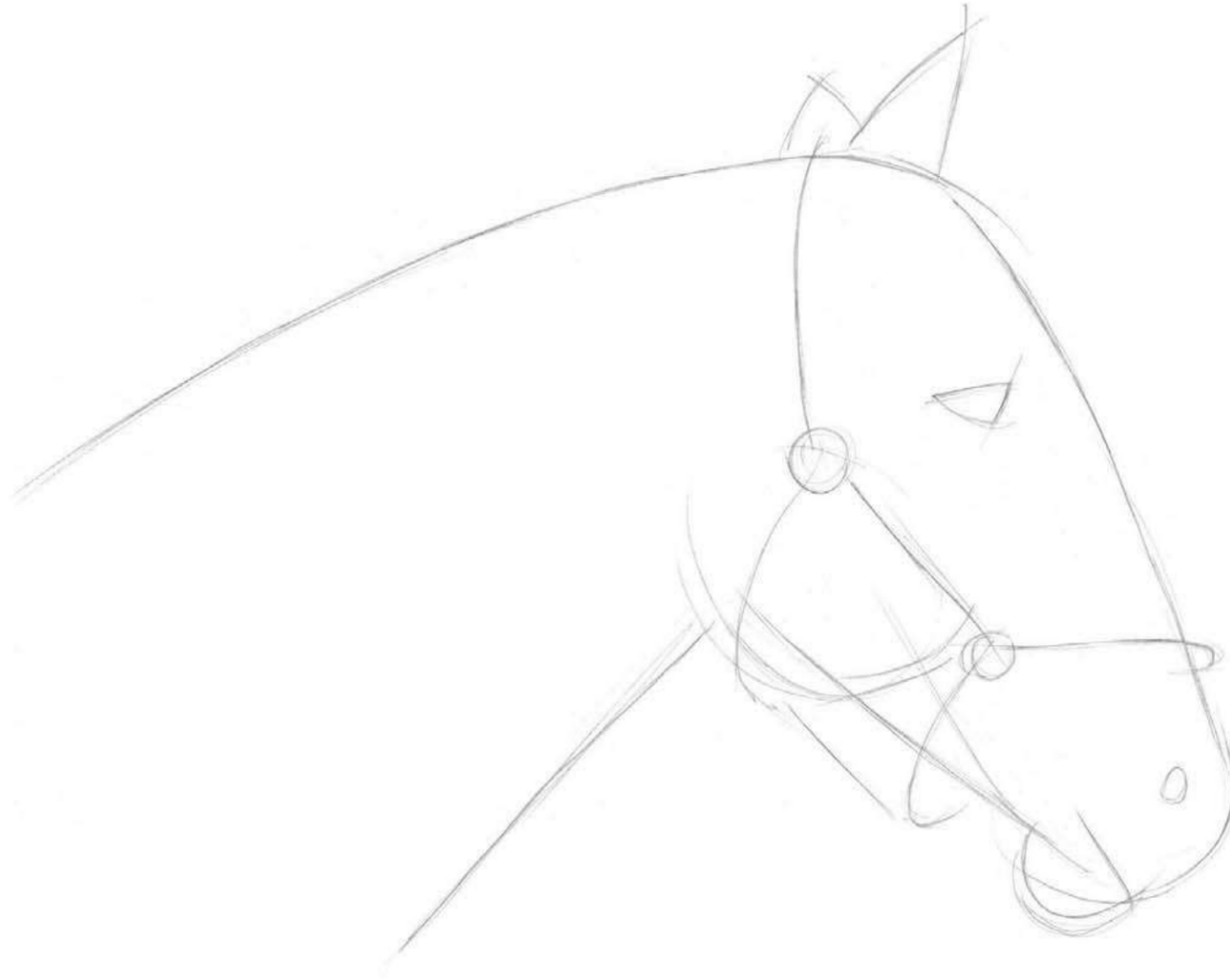
Step One With an HB pencil, I use basic shapes to sketch the head, neck, ears, and eye. Then I draw the bridle, curving it to follow the shape of the horse's head. Next I indicate the nostril and mouth.
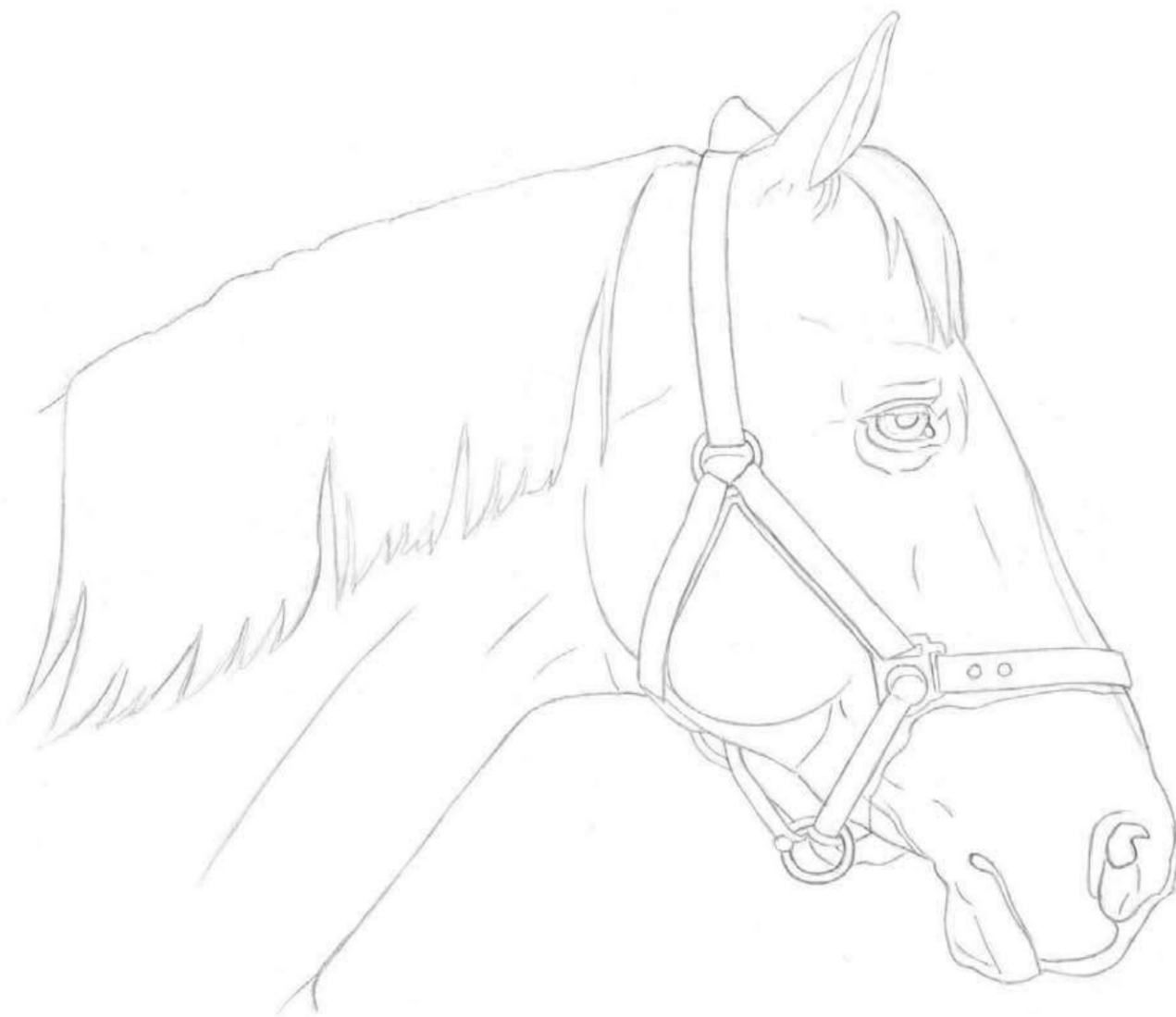
Step Two Using the basic sketch as a guide, I develop the facial features, ears, and bridle. Then I draw the mane and indicate some of the folds of the skin and shadowed areas.

Step Three I fill in some of the shadowed areas using cool gray 90%; then I layer indigo blue over some of the shadow edges. Next I color the iris with sienna brown. Using medium pressure, I apply yellow ochre to the metal areas of the bridle, leaving small areas white for highlights.

Step Four I lightly apply dark umber to the bridle, leaving small areas white to suggest the shine of the leather. I leave larger white areas near the metal rings to show that the leather is worn there. I also use short strokes and medium pressure to indicate some stitching on the bridle where it stretches over the cheek. Then, using cool gray 90%, I outline and shade the nostril and the line of the mouth. For the lighter areas around the muzzle, I use cool gray 50%. Next I create a few whiskers on the chin with cool gray 90%; I use the same color to create more shadows under the ear. Moving down the face, I apply henna to the corner of the eye. Then I add some color to the shadows under the cheek and on the neck with indigo blue.
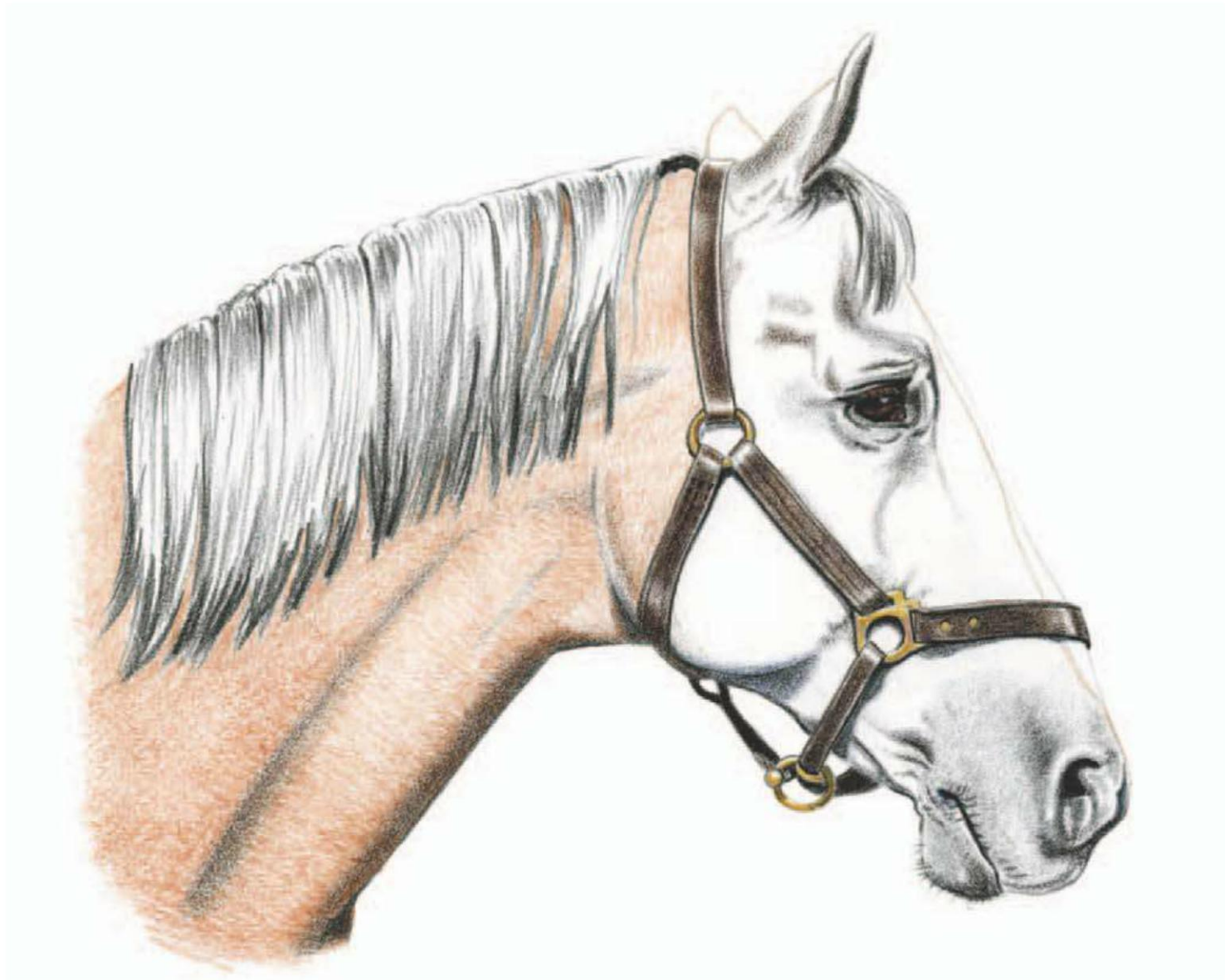
Step Five Now I add more color to the leather of the bridle by lightly applying burnt sienna over the dark umber, using more pressure to create darker areas. I give the metal rings a bit more form by adding some burnt sienna on the edges of the metal. Using cool gray 90%, I outline the eyelashes and shade around the eyes. Next I add dark umber to the shadows on the head and neck. I develop the hair of the mane and forelock using cool gray 90%, leaving areas of the paper white for shine and pressing harder for the darker areas at the bottom of the mane. Then I lightly fill in the neck with an even layer of burnt ochre. I also use burnt ochre to outline the edges of the ears and the blaze that extends from the forehead to the top of the nose.

Step Six I fill in the entire face, layering over the shadowed areas and leaving the blaze white. Then I very lightly apply burnt ochre to the gray on the nose and muzzle. I create the darker folds and areas on the face and neck by adding more burnt ochre. Next I lightly apply ultramarine for the dark areas of the mane, leaving areas white for shine. Then I apply a little cool gray 70% around the eye, nose, and mouth.
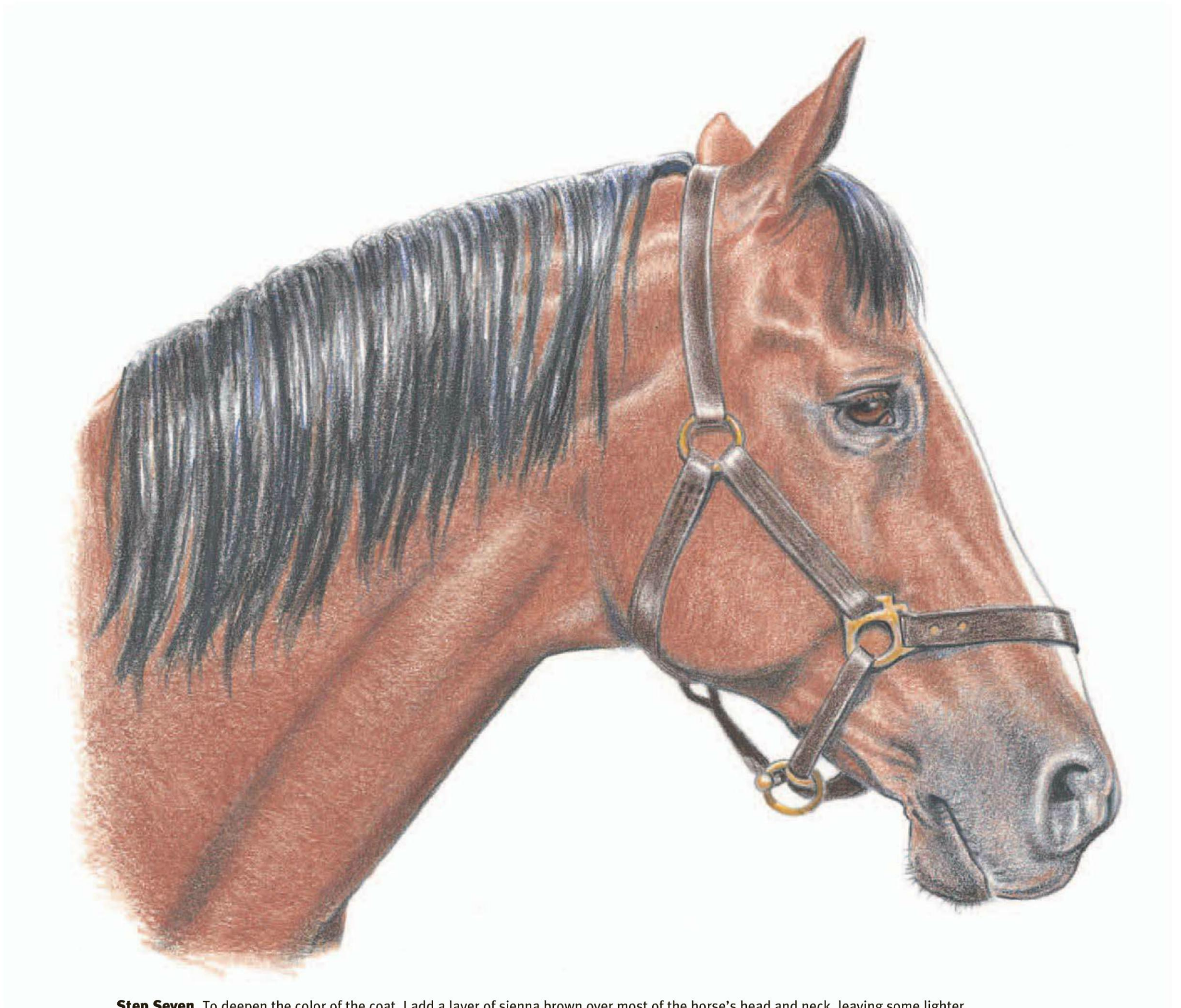
Step Seven To deepen the color of the coat, I add a layer of sienna brown over most of the horse's head and neck, leaving some lighter areas to indicate shine. I go over the edges of these lighter areas with white to soften the transition. To add a glow of color to the shadow under the neck, I apply Venetian red. Using cool gray 90%, I add some darker strokes to the mane and pull some of the strokes into the neck to lengthen the mane. I also add darker strokes to the forelock. To deepen areas of the head and neck even further, I apply circular strokes of sienna brown. Finally, I darken the nose and muzzle with another layer of cool gray 90%.

LORY
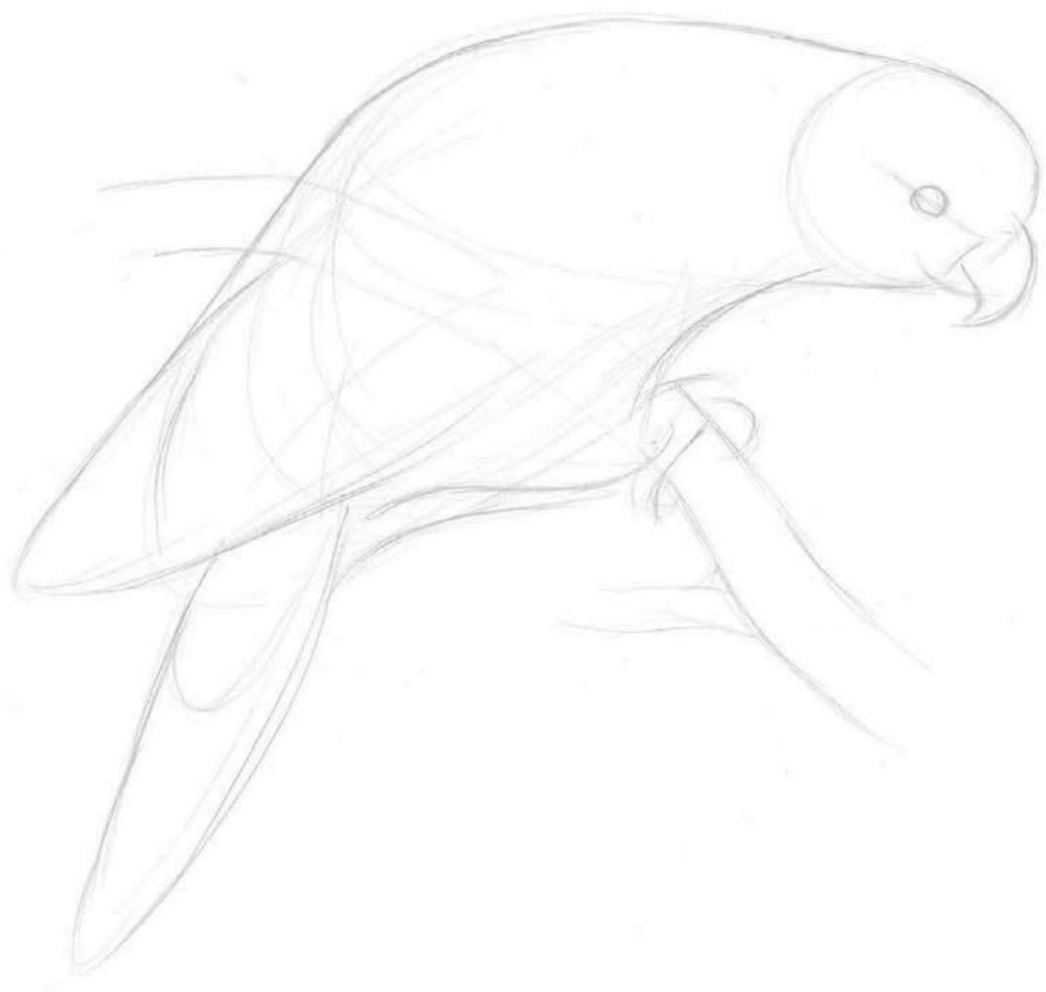
Step One I begin by sketching the basic shapes of the lory with an HB pencil, careful to accurately block in the bird's proportions and position. This lory is lowering his head as he bends forward. When placing the eye, I keep in mind that the forehead is very large.

Step Two Next I refine the shape of the bird and draw the large feathers, indicating a few of the smaller feathers. I detail the eye, which features several rings. The pupil has a circle around it, then a teardrop surrounded by another teardrop shape. I also refine the shape of the branch and add a few lines to the talons.
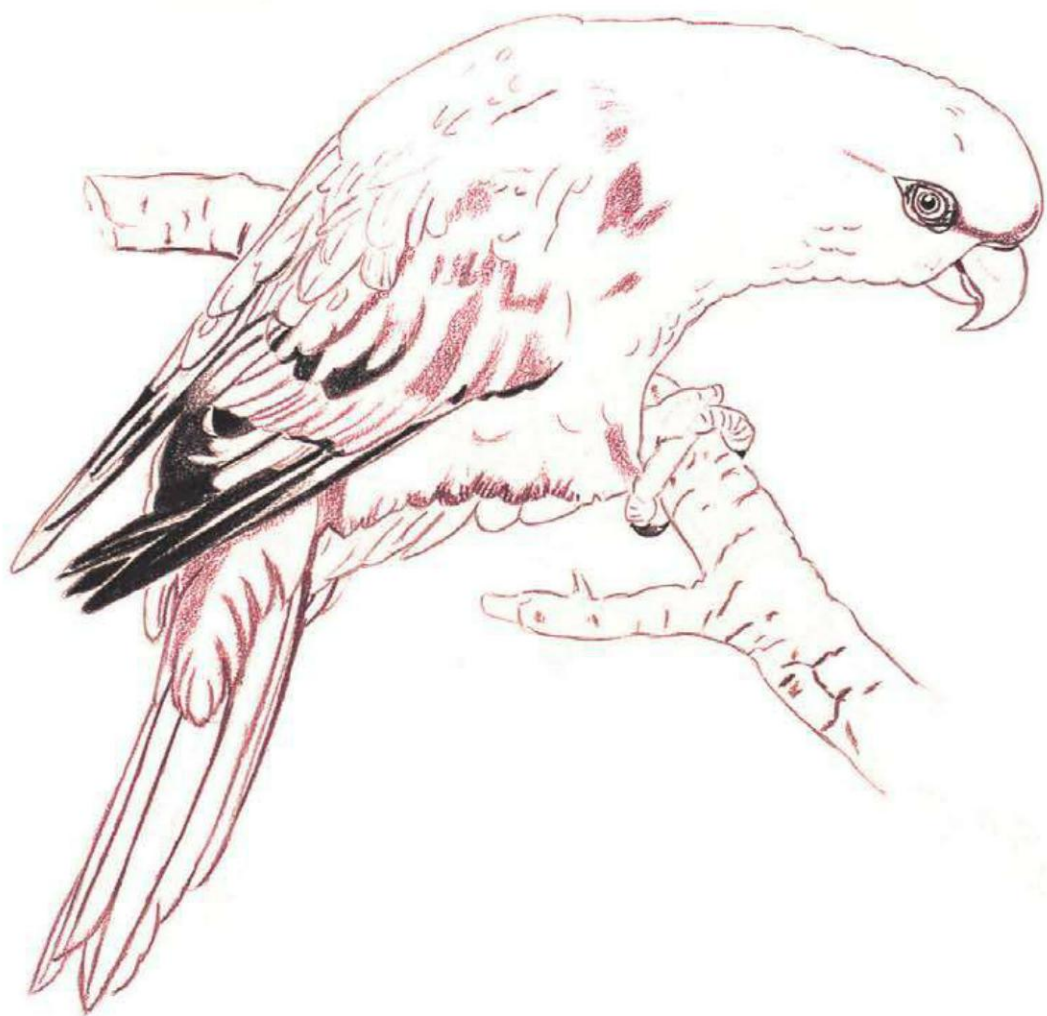
Step Three With a very sharp Tuscan red, I draw over the inner teardrop shape of the eye, color in the dark area between the top and bottom beak, and make a small line at the top of the beak. I fill in the pupil with a very sharp black, then outline the outer teardrop shape. I add a few black lines inside this area and then use the black on the toenails and within the feathers, as shown. I add black cherry to some feather edges and apply a light layer of the black cherry to some of the darkest areas of the red feathers. I also color the curved line from the eye along the upper beak with black cherry; then I use sepia to add some lines to the branch.

Step Four I apply burnt ochre to the branch in a few small areas. Then I use warm gray 50% for the branch, pressing hard for the lines and using medium pressure for the shaded areas. I add cool gray 50% around the pupil and the inside of the beak for shadows. I add canary yellow evenly over the beak with medium pressure. To achieve more realism, I indicate smaller feathers with Tuscan red, although it is not necessary to render every feather. Using light pressure, I add Tuscan red to the shadowed areas of the feathers. With the same color, I go over some feather edges and outline the bird's head using medium pressure. I add ultramarine to the feather edges on the lory's back and near its foot with firm pressure, pulling the color into the Tuscan red.

Step Five I apply cool gray 50% to the outermost eye shape and the foot, carefully leaving the highlighted areas white. I color some of the medium dark areas of the lory's body with crimson red, using medium pressure and pulling the color over the Tuscan red. Next I use true blue on the feathers over the ultramarine with firm strokes to define the shape of the feathers. I also add a light hint of true blue over the foot. Then I apply a light layer of black to a few feathers for greater contrast. I use warm gray 50% over the branch with medium strokes, following the contours of the bark. I also add a light layer of cadmium orange hue to the beak, leaving yellow showing at the inner edge.

Step Six Next I apply poppy red to the remainder of the bird using strokes in the direction of feather growth, but I leave a few areas on the back and wings white to indicate the lustrous feather texture. I pull poppy red over the edges of the existing reds to blend the colors more evenly. The tail feathers are a lighter red, so I use cadmium orange hue over the reds, leaving a few light areas for highlights. I add a little more black to the long wing feathers.

◄ **Step Seven** Now I make the shapes of the feathers crisp using crimson red and a few strokes of Tuscan red. I blend the highlights of the feathers on the back with white, using firm pressure to pull the white over the edges of the red. I also apply a little ultramarine to the blue feathers and blend with white using firm strokes. I apply a few short strokes of white to the side of the head to refine the round form. I add a very light layer of ultramarine to the lower part of the branch, indicating a shadow and giving the branch more depth. Finally, I enhance the detail around the eye using a very sharp black.

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Leopard

Step One I sketch the basic shape of the head with an HB pencil. The head is turned at a three-quarter angle, so I shift the vertical centerline to the right and curve it to follow the form of the face. Note that the guidelines for the eyes, nose, and mouth are also curved. I indicate the ears and nose with triangle shapes, and I depict the cheeks with two half-circles. Next I draw the body, adding a small hump for the shoulders.

Step Two I refine the features, making the eye on the right smaller to show that it is farther away. I also adjust the leopard's left ear so less of the inside shows, indicating the turned angle of the head. Next I draw the whiskers and some curved lines on the body to help me line up the spots in the next step. I also add some long blades of grass.
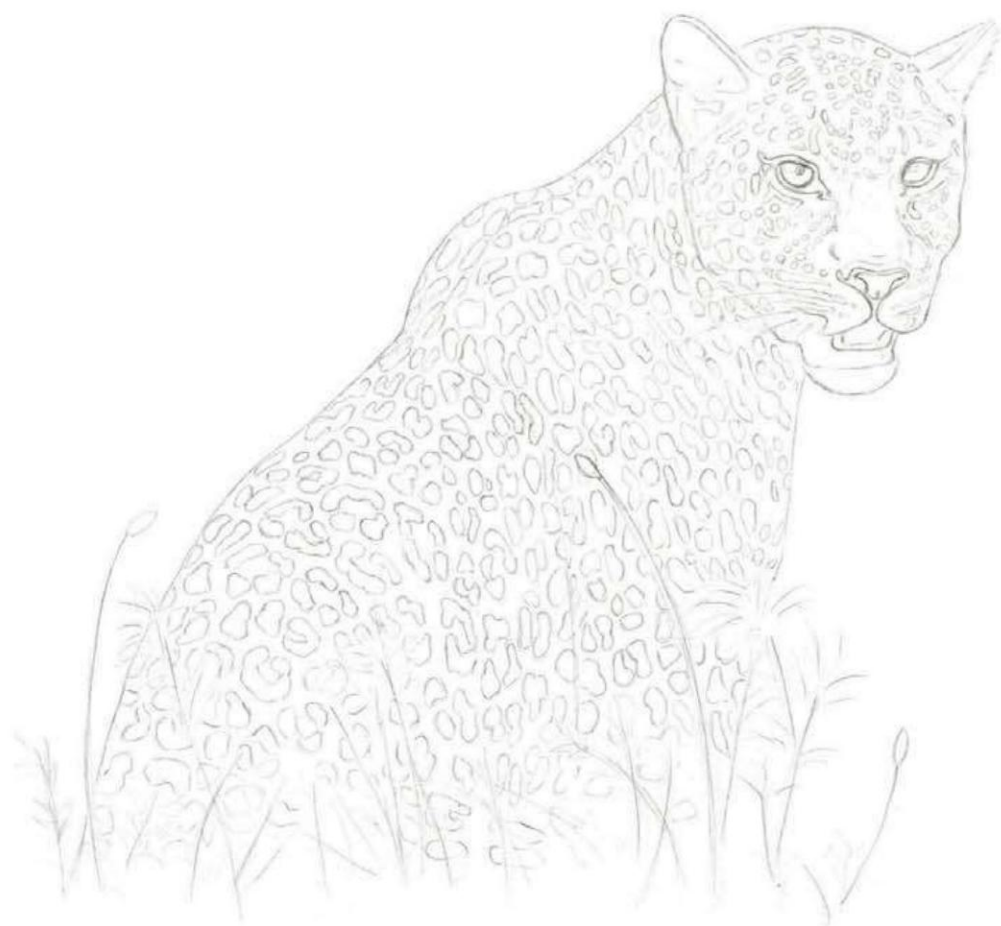
Step Three Now I draw the leopard's spots, using the curved lines as guides and erasing them as I go. A pattern like this can be confusing, so it's helpful to find areas where the spots line up. (You may want to try covering up some of the leopard so you can concentrate on small areas at a time.) Then I detail some of the blades of grass and draw a few more.


Step Four Switching to cool gray 20%, I add more long, curved whiskers. Then I use a very sharp black pencil to outline the eyes and fill in the pupils, nostrils, mouth, and areas on the cheeks and in the ears, as shown. Next I color the blades of grass with dark brown. Using cool gray 90%, I lightly shade around the leopard's right eye and along the bridge of the nose. I use the same color to lightly shade along the creases on the legs.

LEOPARD SPOTS

Here you can see the kinds of strokes that make up this leopard's fur. It is important to make sure your strokes follow the form of the body. Also make sure to leave the edges somewhat ragged and rough; smooth edges will make the spots look "stuck on" and unnatural.
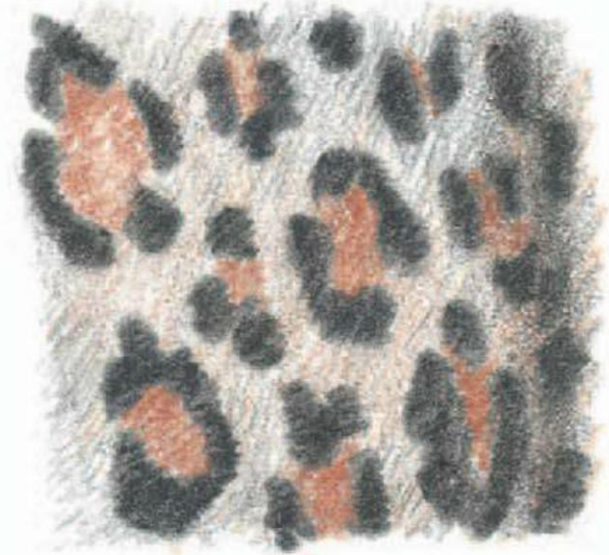

Step Five Now I fill in the irises with yellow ochre, leaving a white highlight in the leopard's right eye. (Going over the highlight with a white colored pencil helps protect it from being covered by other colors.) Using medium pressure, I apply burnt ochre to the ears and some areas of the head; I use the same color to lightly fill in the centers of most of the spots and other areas of the body. With firm strokes, I add burnt sienna to the existing grass and draw a few more blades. Then I use firm pressure to apply henna to the nose and tongue. Switching to black, I finish the spots using very short strokes that follow the direction of fur growth. Then I add even more grass with raw sienna.
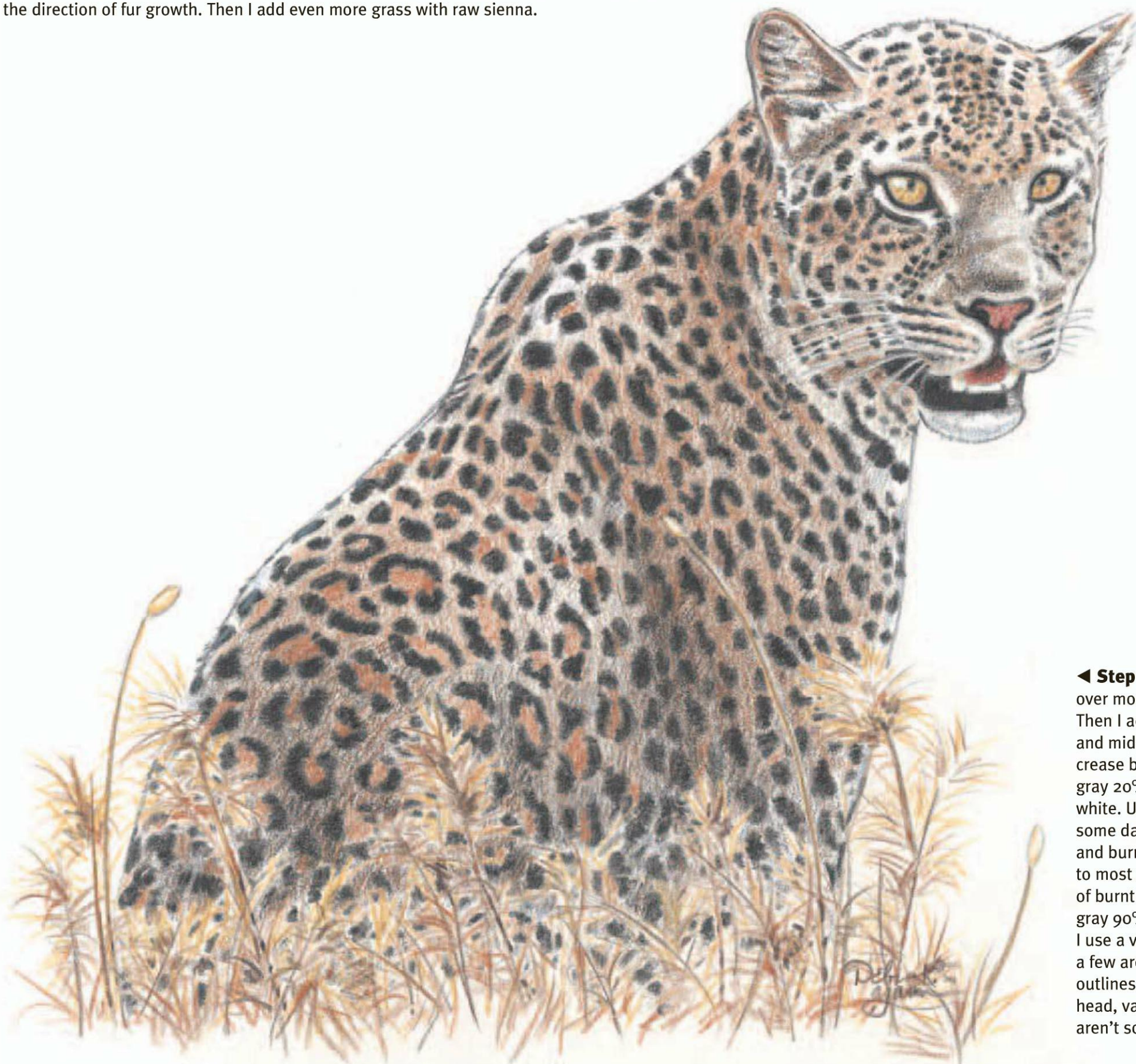
◄ **Step Six** I apply a light layer of sepia over most of the body and lower face. Then I add cool gray 90% to the ears and middle of the body to emphasize the crease behind the front leg. Next I add cool gray 20% to the chin, leaving the center white. Using firm, short strokes, I add some dark areas to the grass with sepia and burnt ochre. Now I apply dark umber to most of the body, adding a few strokes of burnt ochre to the spots and some cool gray 90% to the leopard's rump. To finish, I use a very sharp cool gray 90% to darken a few areas on the body and go over the outlines of the edges of the body and head, varying the pressure so the lines aren't solid and look more realistic.

Maine Coon
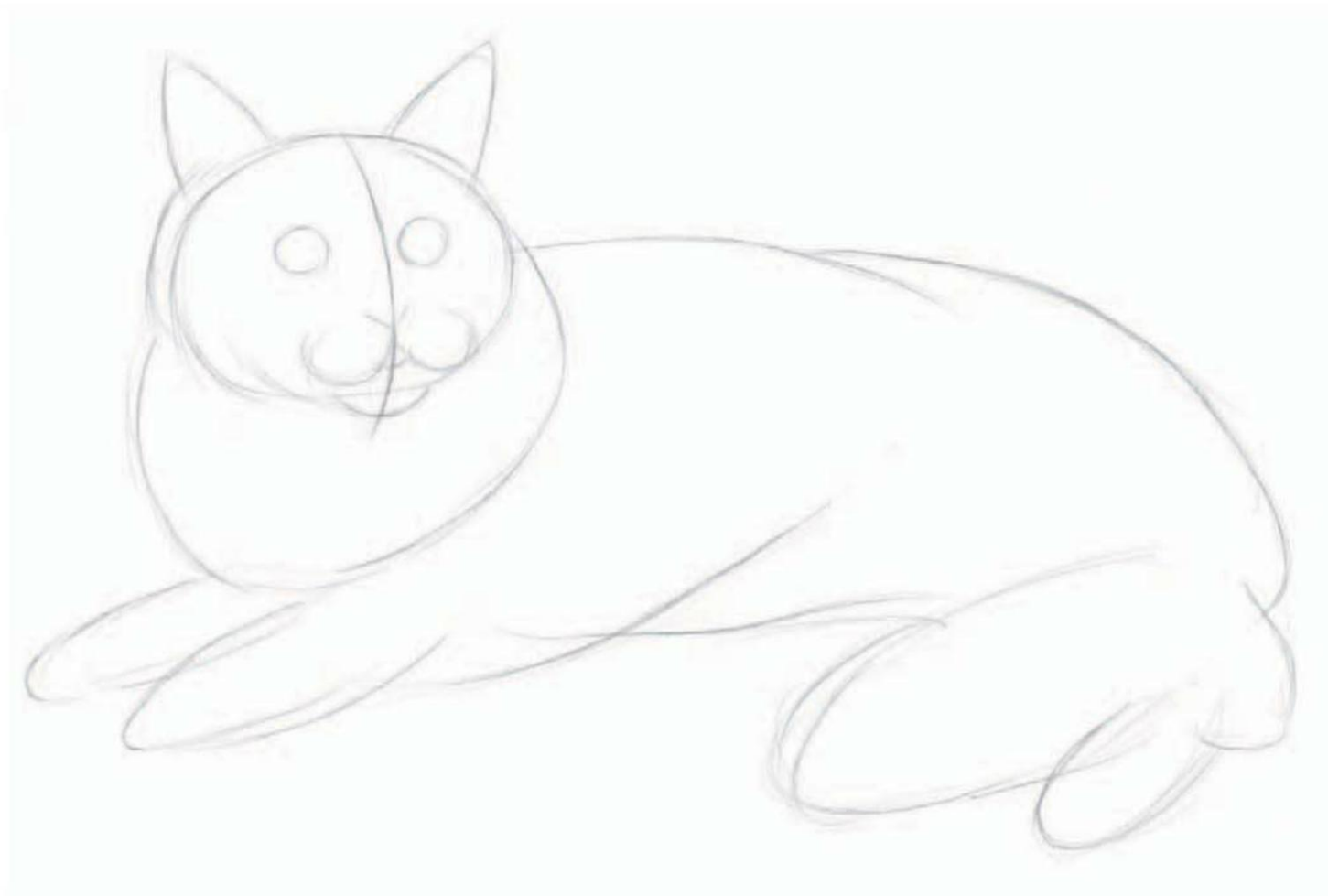
I start by using an HB pencil to sketch the basic shapes on a piece of scrap paper. I block in the cat's head and body, using ovals for the paws and tail and triangle shapes for the ears. I also indicate the rounded chest and the centerline of the cat's face. Then I indicate the facial features. Now I check the proportions, making sure the turned head is positioned correctly.

► **Step Two** Now I develop the details, erasing unneeded lines as I go. I create a few short strokes on the face to indicate the direction of the fur. Then I add the lines around the eyes that extend down along the nose. I also draw the pupils, which are shaped like footballs. I indicate a few whiskers, as well as the white areas on the front paws and some of the fur patterns on the body. Next I transfer this drawing to a sheet of sanded pastel paper.

TRANSFERRING A SKETCH

Place a sheet of tracing paper on top of your photo reference and trace the major outlines of the animal. Then use transfer paper—thin sheets of paper that are coated on one side with an even application of graphite—to transfer the image to your drawing paper. Place the transfer paper on top of your drawing paper, graphite-side down, holding the transfer paper in place with artist's tape. Then place the tracing paper on top of the transfer paper (you may need to enlarge or reduce the image on a photocopier to fit your drawing paper) and lightly trace the lines with a pencil or a sharp object that won't leave a mark, such as a stylus or the pointed edge of the handle of a thin paintbrush. The lines will transfer to the drawing paper below.

You can purchase transfer paper at an art supply store, or you can make your own. Just cover the back of the traced image with an even layer of graphite, place the graphite side on top of the drawing paper, and lightly trace the lines of the sketch to transfer them. Check underneath the transfer paper occasionally to make sure the lines that have transferred aren't too light or too dark.
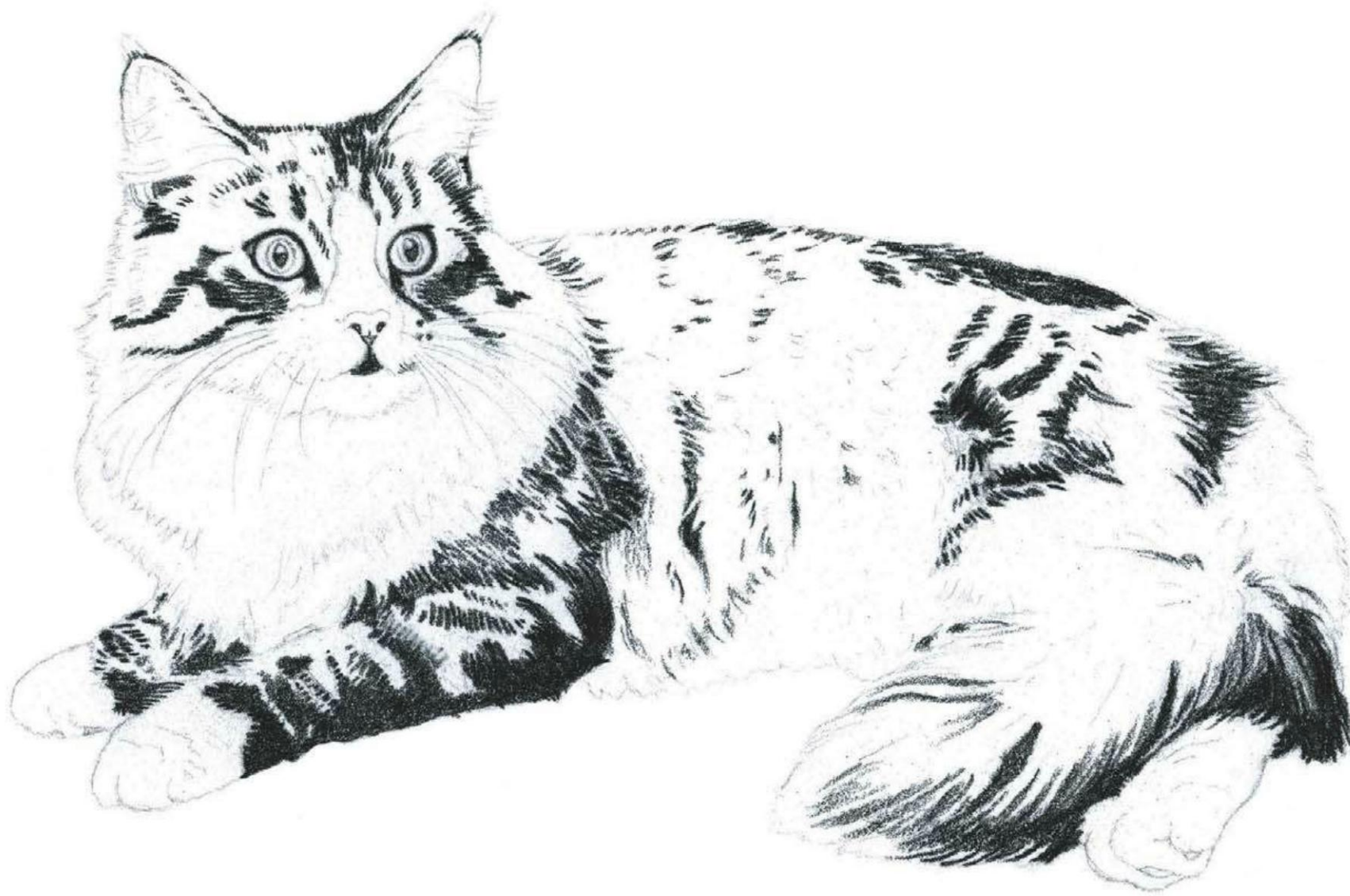
Step Three Using cool gray 90%, I shade the "whites" of the eyes and the pupils. Then, with short strokes and medium-to-hard pressure, I create the darkest areas of fur on the head and body, following the direction of fur growth. The fur on the tail is longer than elsewhere, so my strokes reflect this.


Step Four Now I apply geranium lake to the nose and pads on the paws. Then I add a light layer of dark brown to areas of the head and body. Next I color the irises with cedar green. I fill in the pupils with black, being sure to leave a highlight in each pupil.

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Step Five Referring to my reference photo, I continue to add color to the cat. I apply a bit of jasmine to a few patches on the body, as well as on the ears, nose, and around the mouth. Then I apply French gray 70% to areas of the face and body, using short strokes that follow the direction of fur growth. Using medium pressure, I add a layer of chartreuse to the irises; then I apply black to the side of the nose and the mouth. Next I apply henna to the pads on the paws and use short strokes of cool gray 90% on the paws, indicating the fur. Then I use medium pressure to apply cool gray 90% to the undersides of the chin, stomach, and paws to suggest shadows; I use heavier pressure under the paws. I layer short strokes of burnt umber over the jasmine areas of the head and body to deepen the color. I also apply long strokes of burnt ochre and French gray to the tail. Next I add some long strokes of French gray 70% for the fur inside the ears.

DRAWING CATS' EYES
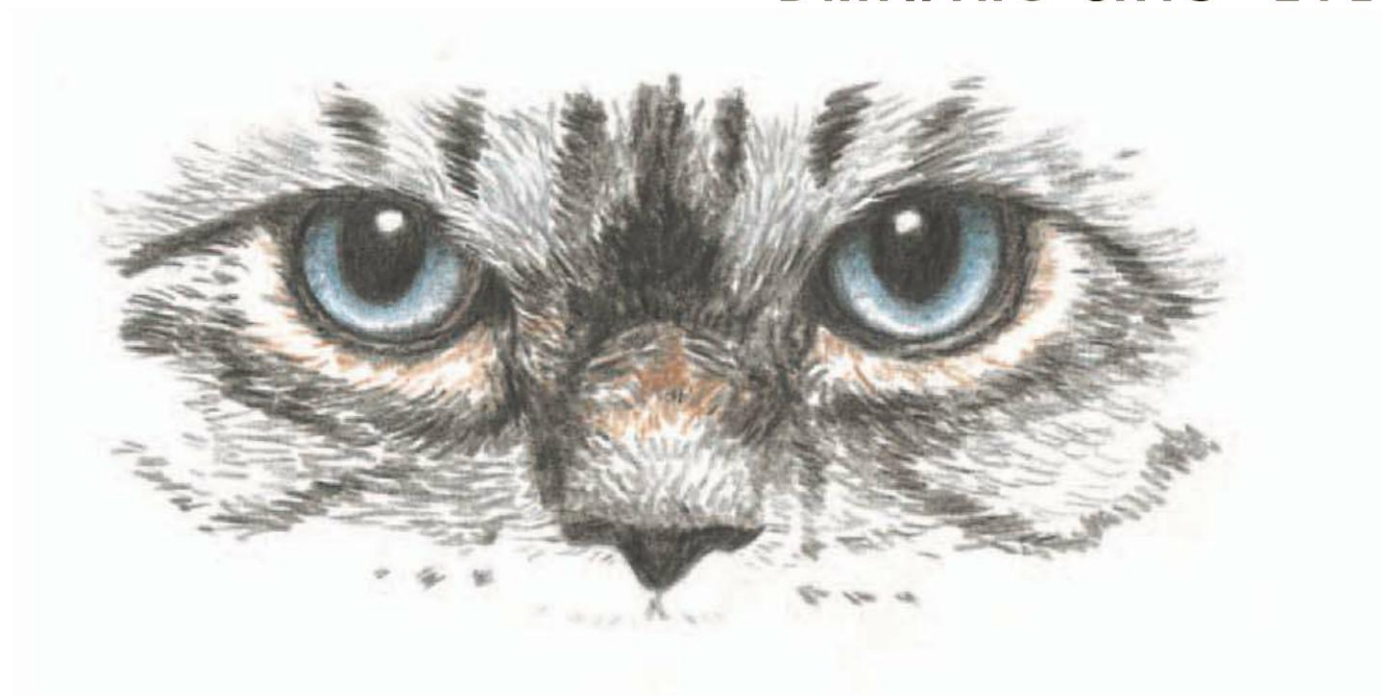
The shape of a cat's pupils changes with the amount of light it receives. For example, in low lighting the pupils appear larger and more circular (as shown here), whereas in strong lighting the pupils can appear like tiny vertical slits. When drawing a cat from a straight-on view, make sure the pupils are facing straight ahead (instead of angled as they are in the featured three-quarter view). Also keep in mind that a cat's sclera, or "white" of the eye, is much less visible than a human's, as cats' irises cover a much larger area than humans' do.

Step Six I apply cool gray 90% on the sides of the neck, making sure to avoid the over-lapping whiskers; then I apply the same color all over the body to darken the fur. I add a small spot of true blue to the highlights of the pupils, then blend it with white. Next I layer canary yellow over the chartreuse in the irises, making the color of the eyes more intense. Next I shade areas on the chest and neck to help define the whiskers with cool gray 50%. I also add a bit of cool gray 30% to the lower part of the stomach. Now I stand back to determine whether any area needs more color. For extra contrast, I add a little more burnt ochre to the areas where I've already applied it, and I add black to the darkest areas of the fur. Then I gently pull a stiff bristle brush over the fur to help blend and soften the color. I do this very carefully, though, as too much blending can smudge the drawing. I avoid blending the eyes, as I want them to be clear and shiny. I stand back from the drawing again, make any necessary adjustments, and sign my name.

ALPACA
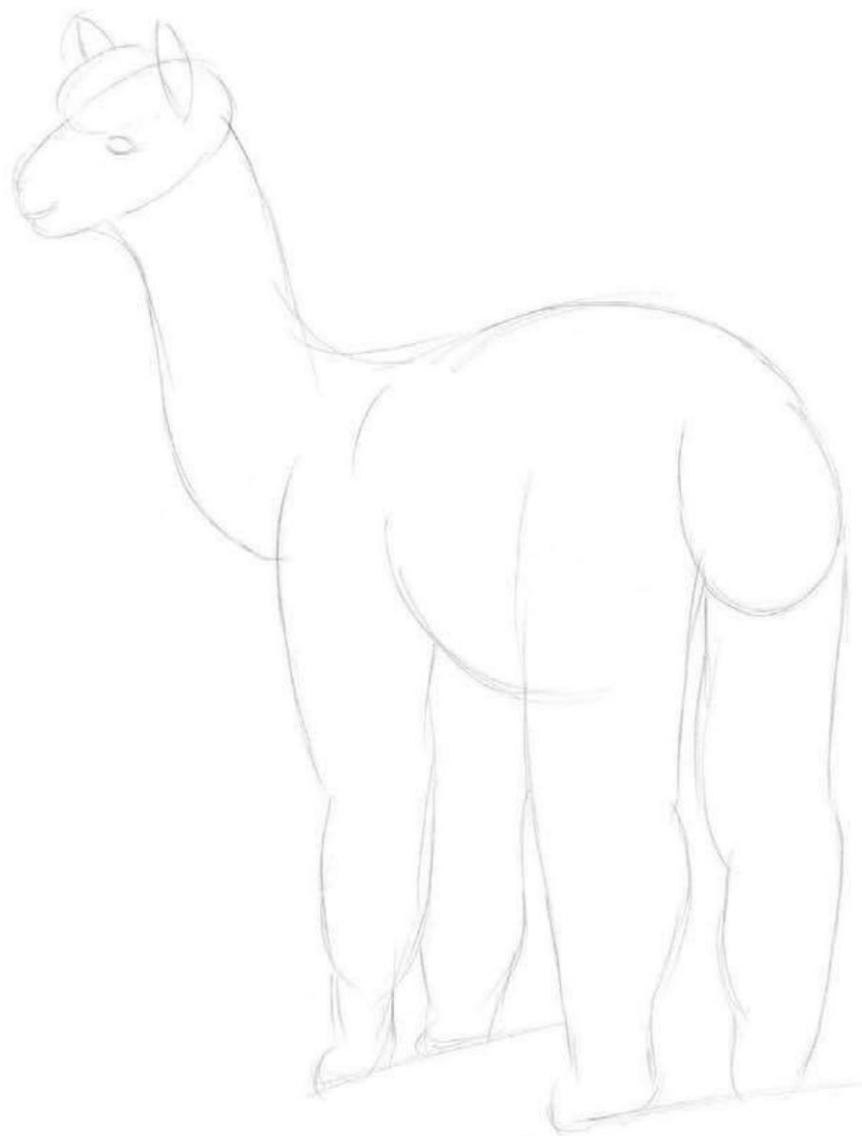
Step One Using an HB pencil, I sketch the basic shape of the body and then add the legs, long neck, and oval-shaped head. Next I place the eye and mouth, adding a modified oval for the tail. The body, legs, and tail are thick due to the fur, but they would be even thicker if this alpaca wasn't shorn.

Step Two Now I refine the outline and features, and I add a few lines to indicate the changes in the fur.
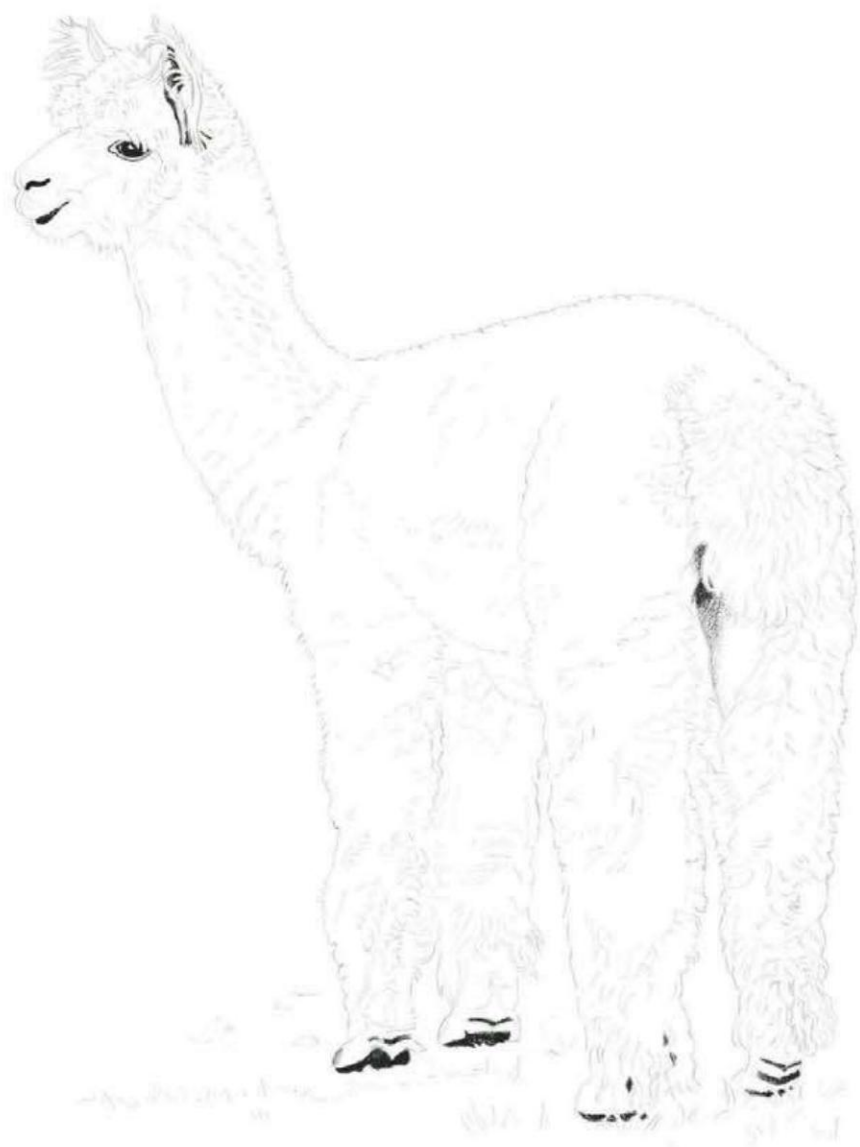
Step Three I apply cool gray 90% to the mouth, nose, eye, ear, and feet, using firm pressure for the darkest areas. I am careful to leave a white highlight in the eye. I also add light shading under the tail.

Step Four Now I apply a light layer of cool gray 50% to the alpaca's front right leg to make it recede and appear more distant. With light pressure, I add more shading under the tail and on the alpaca's back left leg. Using cool gray 50% and medium pressure, I shade the face and ears. With varying pressure, I add small marks to indicate the dark areas between sections of fur. In some areas, including the tail, I draw soft lines around small sections of fur. Then I layer burnt ochre with firm to medium pressure over most of the existing fur. I also apply a small amount of burnt ochre to the nose and ears. With firm strokes, I draw grass around the feet with Prussian green. Then, using cool gray 90%, I create rocks on the ground.
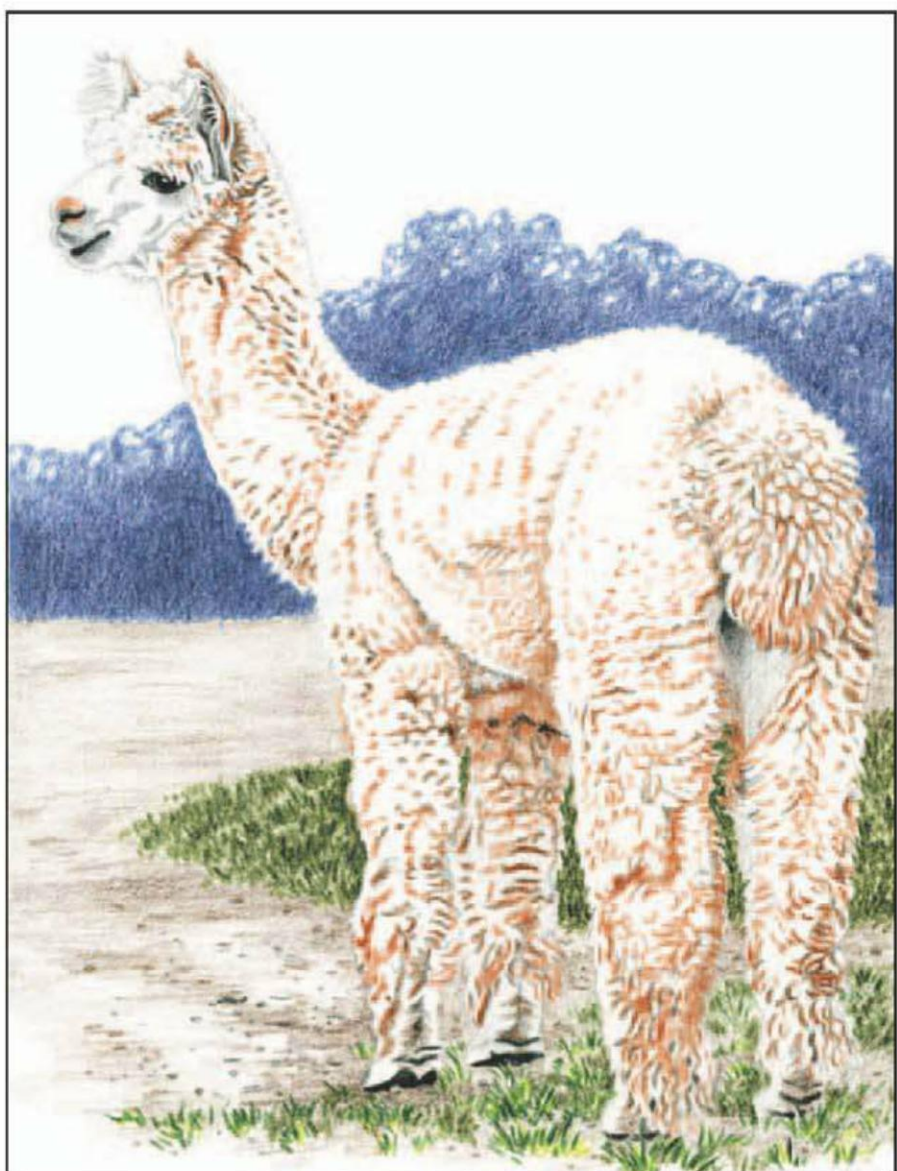
◄ Step Five I add several firm strokes of chartreuse to the clumps of grass in the foreground. Then I shade the ground with dark brown, varying the strokes with medium to light pressure. Using short strokes with firm pressure, I add kelp green to the area behind the legs. I use the same color and longer strokes for the grass under the feet. Now I use indigo blue and circular strokes to start the distant trees, leaving some white showing through in small spots at the top. I also add some dark brown to the backs of the feet.
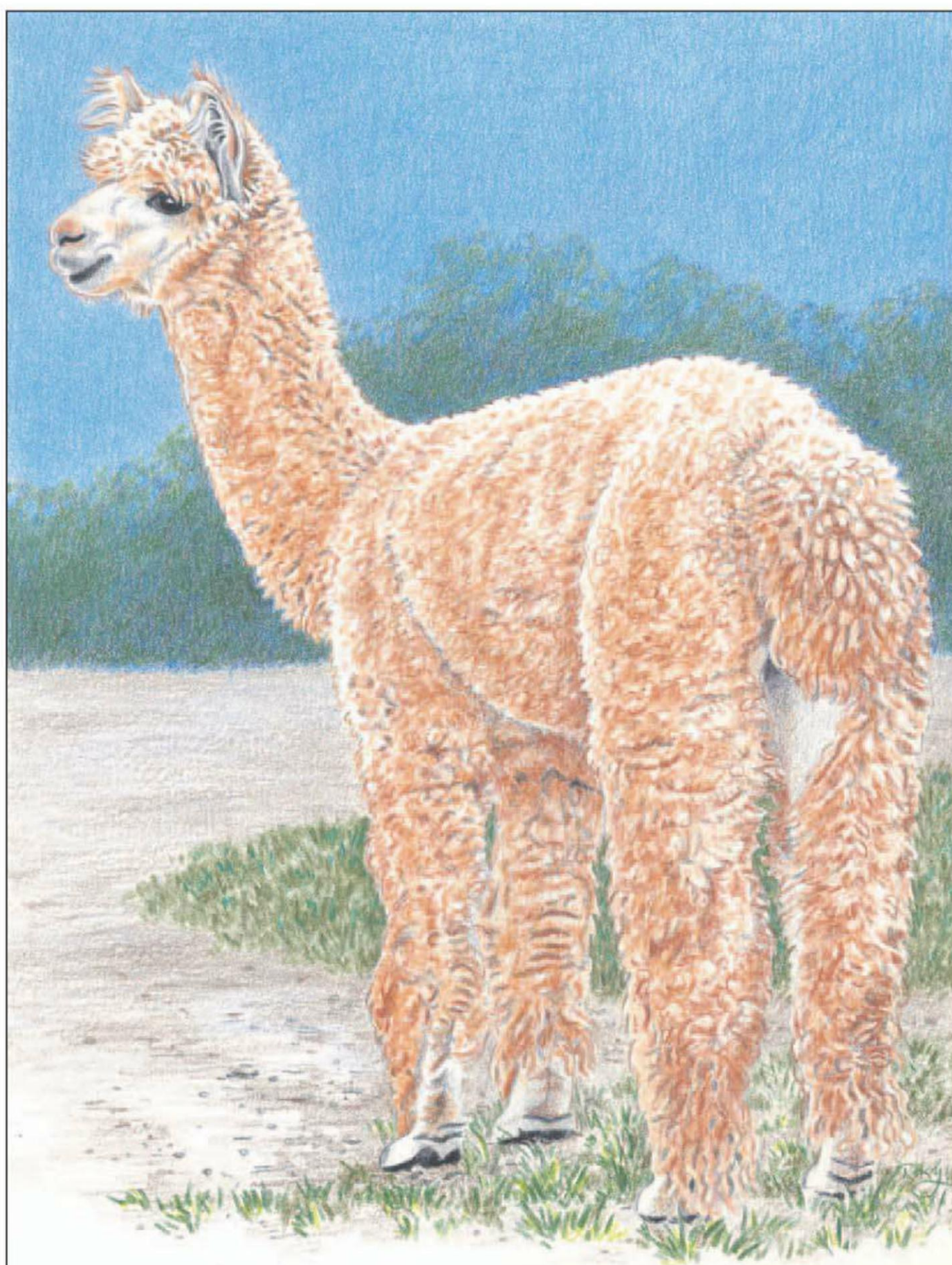
► Step Six I add short strokes of peacock blue to the grass behind the legs. Next I apply an even layer of Prussian green to the distant trees, leaving some of the white spots free from color. Using firm pressure and long, vertical strokes, I fill in the sky with light cerulean blue. I pull this color into the trees, filling in the white spots and blending the colors. This also pushes the trees back into the distance. Using horizontal strokes, I apply a light layer of cloud blue to the ground beneath the trees and over the center patch of grass. Returning to the alpaca, I define the edges of the face and fur with a very sharp sienna brown. Then I add a small amount of cool gray 30% to the face, ears, and face, leaving some areas white. Next I use firm pressure to apply burnt yellow ochre to most of the fur; I use some circular strokes and some short, straight strokes to portray the woolly appearance. To finish, I add some firm strokes of burnt ochre to the fur and a bit more grass around the feet with Prussian green.

Box Turtle
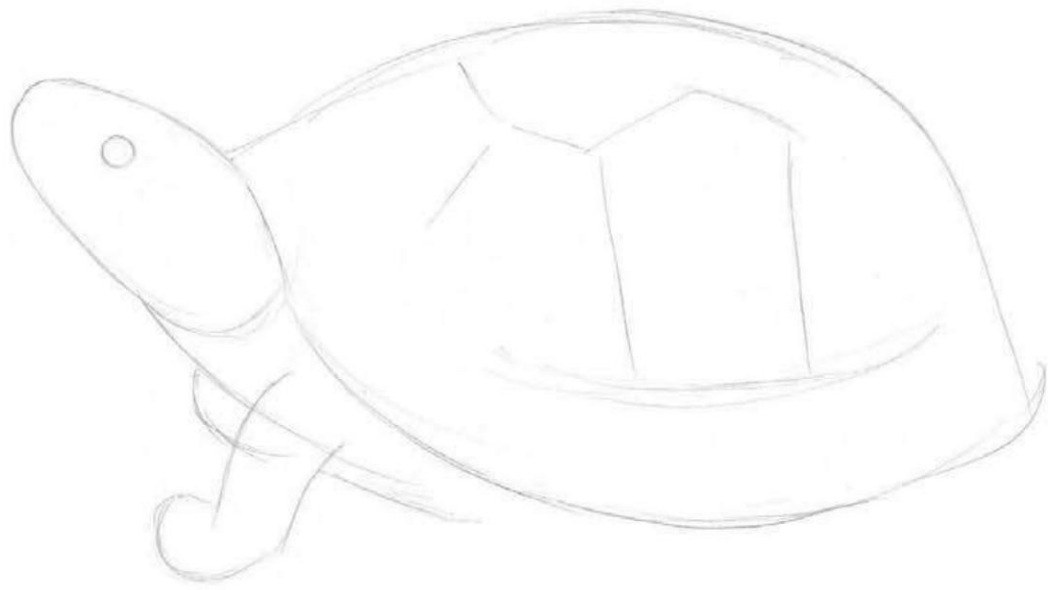
Step One First I sketch the basic shapes of the turtle's head and shell using an HB pencil. Then I add the eye and draw a few lines on the shell to indicate the patterns. The back legs are hidden by the shell so I don't draw them.
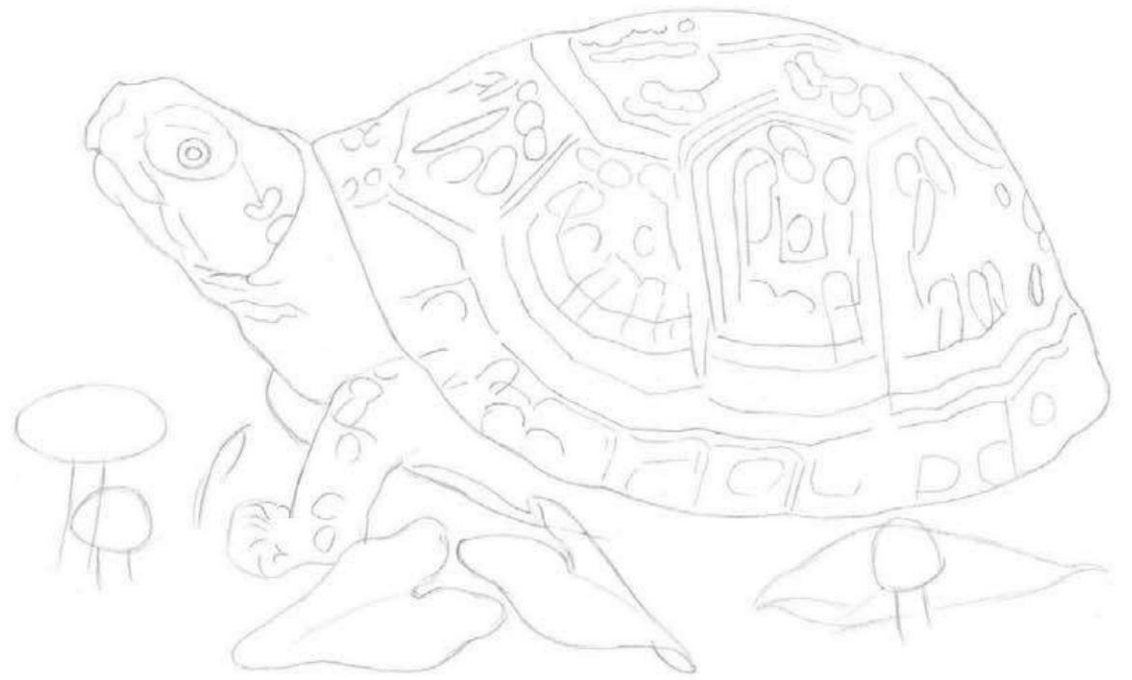
Step Two I add more lines to the pattern on the shell; then I draw some spots and folds on the skin, as well as a line for the mouth. Next I sketch some mushrooms and leaves around the turtle.

Step Three I continue adding lines to the shell and markings on the turtle's skin; then I draw more leaves and moss underneath the turtle.

Step Four Now I use dark indigo to establish the dark areas on the shell and body, avoiding the spots on the skin. Then I use the same color and firm pressure to create the dark shadow beneath the turtle, drawing around the moss and leaves.
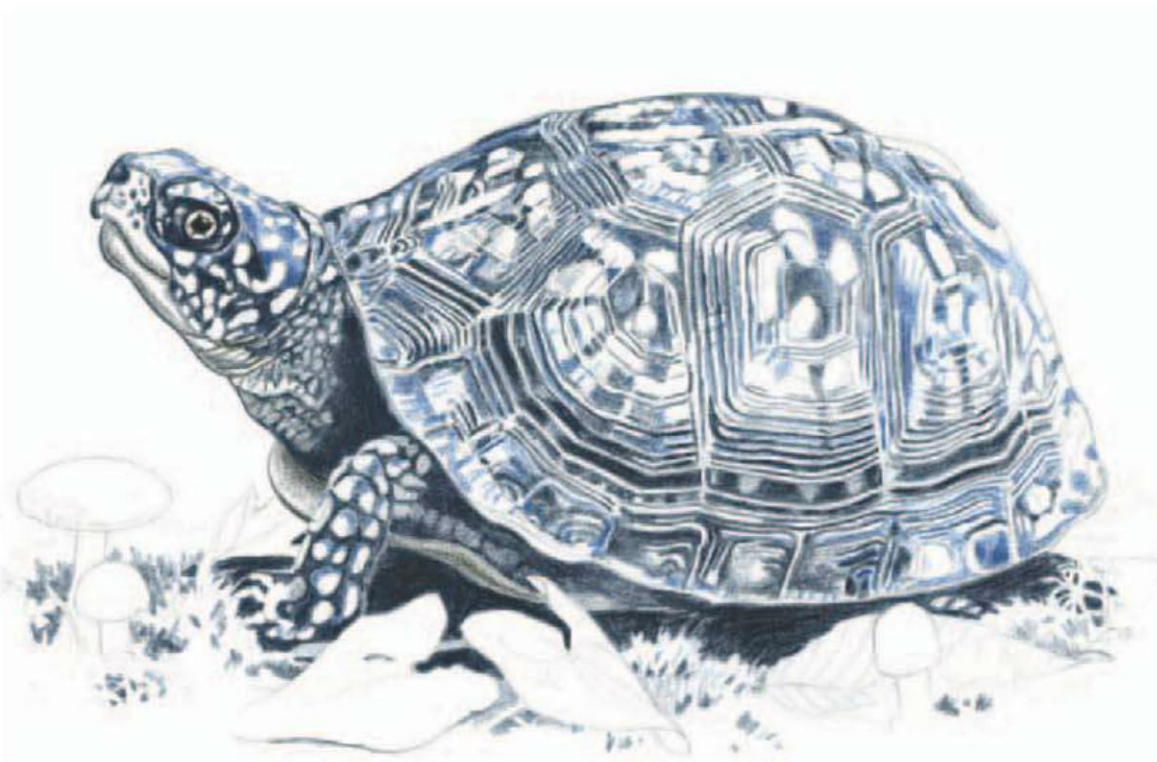
Step Five Using cool gray 90% and medium pressure, I apply color to the bottom of the shell, gradually lightening the pressure to show a change in value. I also use this color to lightly shade the chin and mouth. I add more details to the shell and body with indigo blue, using light pressure for lighter areas and going over the dark indigo on some areas of the shell. I also use this lighter blue on top of the head and on some of the spots on the leg and shell. Now I apply black to the pupil, leaving a small area of white around it. Then I apply dark indigo with short strokes to create some dark areas of moss. I also use this color on some of the spots on the body to indicate a shadow.

Step Six I lightly apply pumpkin orange to spots on the head, body, and shell, pressing harder where I want the color to be more intense. Then I fill in a few more areas on the body and shell with dark indigo. I switch to kelp green and lightly fill in the iris, leaving a small white highlight. I also use this color and short, firm strokes to shade the moss. I lightly apply Tuscan red to the tops of the mushrooms, leaving white spots in the centers; then I shade the mushroom stems with cool gray 90%. Using dark brown, I outline the leaves and draw the veins; I also use this color to shade some sticks on the ground. Now I use Tuscan red to go over the veins and shade the undersides of the two leaves by the turtle's foot.
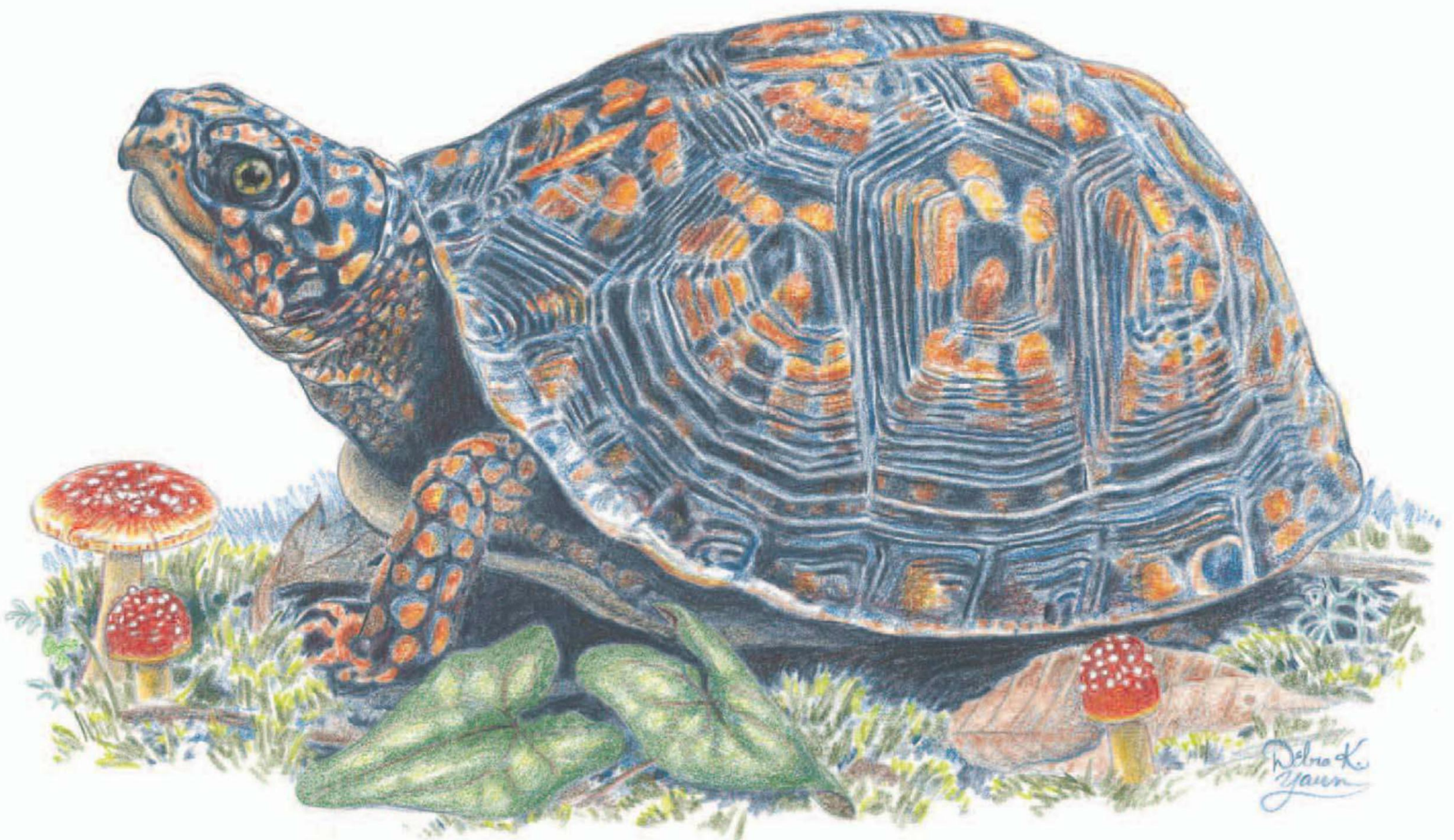

Step Seven Now I apply sepia to the leaf to the right of the turtle; I color the other two leaves with Prussian green, going over the Tuscan red veins and leaving some lighter spots by using less pressure. Using poppy red, I shade around the white spots on the tops of the mushrooms and draw a few lines along the edges of the largest mushroom. I also use this color to brighten up some of the spots on the shell. Next I apply a layer of jasmine to the stems of the mushrooms, going over the cool gray 90%. I use beige and circular strokes to shade the bottom part of the shell, blending the existing colors. Then I add more kelp green to the moss and darken some areas of the foreground with dark brown and dark indigo; I also darken a few areas of the shell with dark indigo. Finally, I apply sunburst yellow to some spots on the shell.

RED FOX
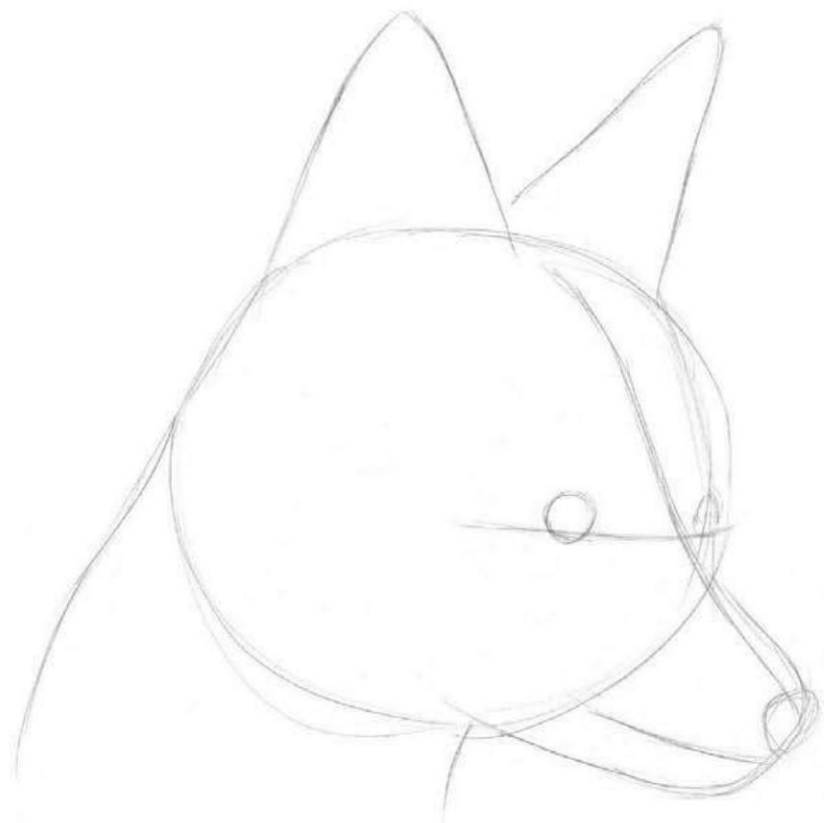
Step One Using an HB pencil, I sketch the basic shapes of the fox's head. The nose is long and extends from the head because the fox is at a three-quarter angle; the vertical centerline curves with the head and extends out along the nose. Next I add triangle shapes for the ears, a line for the mouth, and ovals for the eyes. Note that the eye on the right is hardly visible.
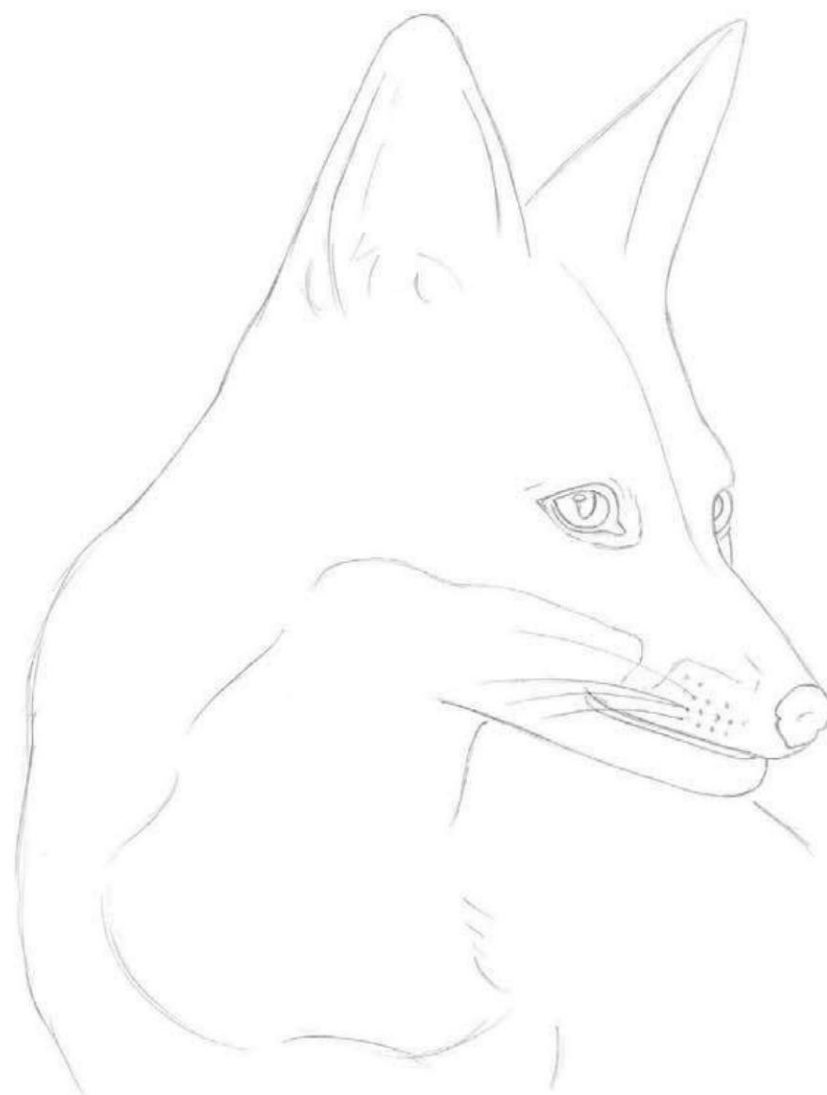
Step Two I refine the drawing, adding more of the neck and body and the outlines of the inner ears. I also indicate the areas of fur on the chin and neck. Then I draw the whisker markings and the whiskers themselves. I refine the eyes and nose, drawing the iris and pupil as half-circles for the eye on the right.

Step Three I add a few more details to the drawing, including a few strokes to indicate the direction of the fur growth. Now I switch to a black colored pencil to shade the tips of the ears, the pupils, and the outlines around the eyes. I shade most of the nose with firm pressure, leaving the top white; I also shade the mouth area. Next I fill in the ear on the left with cool gray 90%, using firmer pressure as I go down. With the same color and medium pressure, I shade around the eye, forehead, neck, and mouth, and I add a patch on the side of the muzzle. Then I make short, firm strokes inside the ear with a white pencil; I add a few darker strokes between the white strokes with cool gray 90% .

Step Four Now I apply short strokes of dark brown to areas of the head, neck, face, and body. With firmer strokes I apply dark brown to the area below the black in the inner ear, pulling the strokes over the white fur. I also add a layer of henna to the left side of the inner ear. Then I add some firm stokes of white to the head, body, and areas around the eye. Next I apply cool gray 90% to the nose, leaving the highlight white. Using medium pressure and dark brown, I add strokes to the iris that radiate out from the pupil. Now I use the HB pencil to sketch the hairs above the eyes; I will darken them later.

◄ Step Five I add burnt ochre to the irises, layering it over existing colors. Then I apply medium-length strokes of burnt ochre to most of the fur on the body. Where I want the fur to be darker, I use harder pressure. Next I add cool gray 70% to the whisker markings and along the bottom edge of the chin. Then I shade the white neck area with cool gray 30% and medium pressure. To show patterns in the fur, I press harder and make some of the strokes parallel. Now I apply cool gray 30% to the inner ears, using short, firm strokes in the ear on the left and lighter, longer strokes in the ear on the right. Switching to a sharp dark brown, I go over the outline of the eye on the left. Then I add a small amount of black to the pupil and layer yellow over the burnt ochre in the irises. With very small strokes, I apply dark brown to the right edge of the face along the nose. I use a sharp black to apply short and medium hairs to the bottom of the chin; then I darken the whiskers with long strokes and draw the hairs above the eyes.

► Step Six Using short strokes of dark brown, I add more fur over most of the head and body, layering over existing colors. I apply yellow ochre to the bottom side of the ear on the left and along the left side of the body to add warmth and show the light source. Then I add some strokes of mineral orange to the underside of the neck to show the orange fur reflecting onto the white fur. I also apply some firm strokes of cool gray 70% to the neck to add depth. Next I add a small amount of pumpkin orange to the right side of the body. I make short strokes with beige along the inside edges of both ears to show fur overlapping the inner ear. Then I apply beige over the fur on the left side of the body to blend the colors and cover the small white areas. Next I add a good amount of slate gray to the neck and chest areas to put them in shadow. Then I slate gray over the orange fur where it meets the white to indicate a cast shadow. Next I shade along the top edge of the nose with black to blend it with the surrounding fur. I add a spot of cloud blue to the highlights in the eyes and a few strokes to the white areas on the face and neck. I also add a light layer of cloud blue to the orange fur beneath the chin. To finish, I use black to sharpen some edges and darken areas of fur. I also darken the whiskers, adding one more as a final touch.

Bush Baby
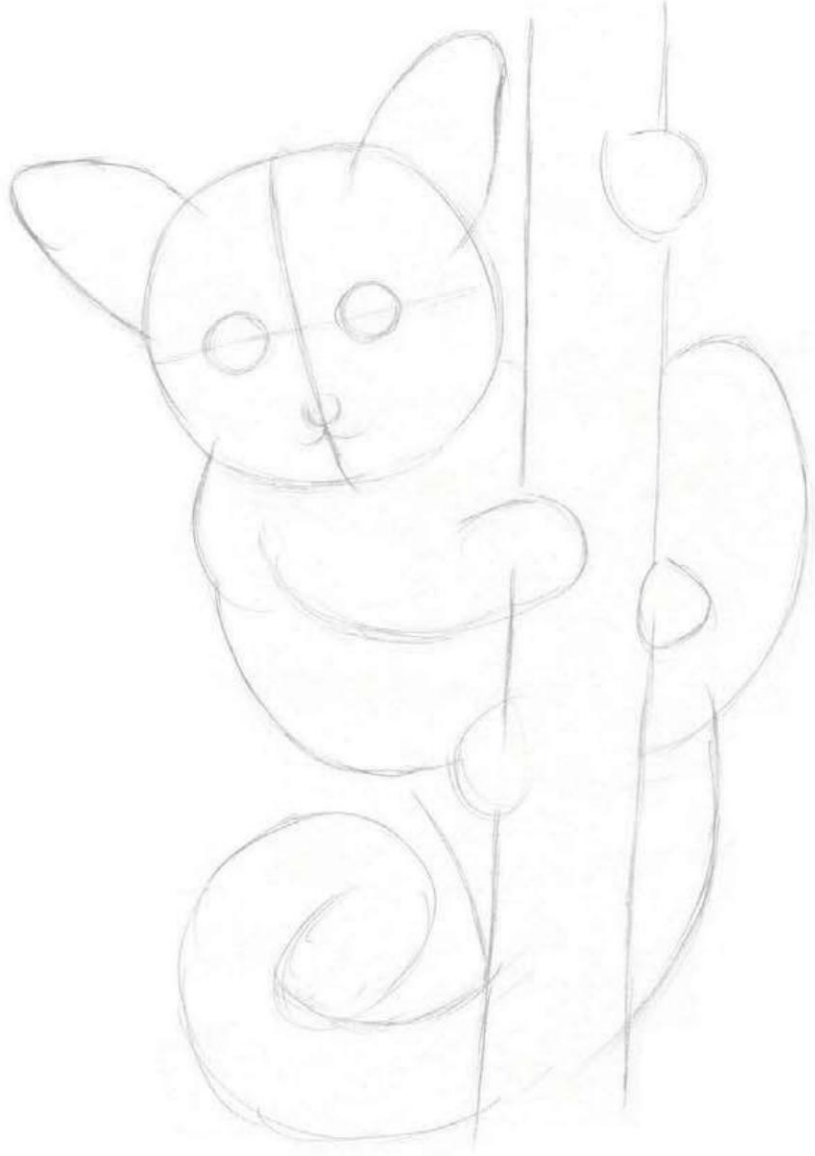
Step One Using an HB pencil, I lightly draw a circle for the head; then I add the body, limbs, and tail, making the body wrap around a tree. Now I draw the facial guidelines and place the features, making sure the nose is low on the face. Then I add the triangular ears.

Step Two I refine the drawing, adding soft lines to indicate some of the fur. Then I draw the individual fingers and toes, noting that the second finger is shorter than the others. Next I add branches and leaves to the tree. I also add a few lines to the tail to indicate how the fur changes as the tail curves. Now I work on the eyes: Starting with the original circles, I draw several more circles that get larger as they go outward; then I add the pupils and highlights. I also refine the ears, nose, and mouth.

Step Three Now I transfer the drawing to the smooth side of a gray-toned paper (see "Transferring a Sketch" on page 18). This paper will provide much of the gray fur for me. After the lines are transferred, I indicate fur on the head and body with short, firm strokes of cool gray 90%. I use the same color to lightly outline the nose, fingers, and toes; then I create the light ridges inside the ears. After covering the highlights in the eyes with white, I fill in the pupils and outline the eyes and the fur around the eyes with black.
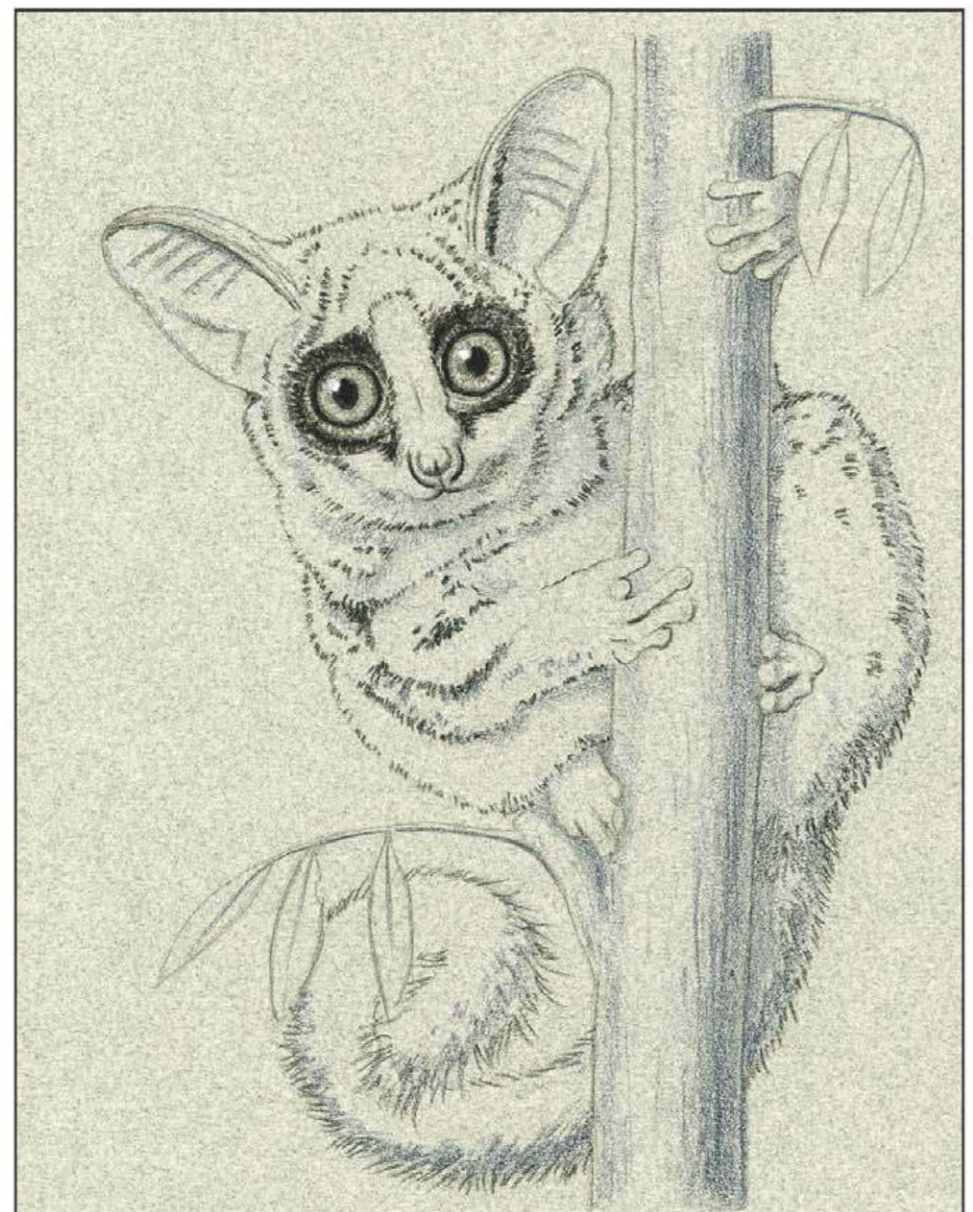
Step Four I adjust the ear on the left, turning it so more of the outer part of the ear shows. Then, using dark indigo, I lightly shade areas on the ears and paws, as well as under the chin and along the underside of the tail. I use the same color to shade the undersides of the branches and both sides of the tree, making the right side darker to suggest the direction of light. Switching to black, I add more fur, indicate the mouth, and lightly shade the irises. I also use black to fill in the fur around the eyes with firm pressure and short strokes.

◄ Step Five I lightly apply kelp green to the leaves; then I apply a light layer of henna to the nose, tips of the digits, and inner ears. I add color to the tree with dark brown, using vertical strokes for the trunk and horizontal strokes for the branches. Next I firmly apply short strokes of French gray all over the body and head, changing the direction of the strokes as the fur curves with the body and tail. Then I apply cool gray 70% to the fur on the body, creating darker areas with cool gray 90%. I also apply cool gray 90% to the tops of the ears. Next I go over the henna on the nose, digits, and inner ears with peach. I lift out some color along the highlight of the tree trunk with a kneaded eraser to give it a rounded look. Next I apply chartreuse to the lighter sides of the leaves, as well as to the left side of the bush baby's body and right forearm. Then I fill in the irises with Tuscan red, using medium pressure and strokes that radiate out from the pupil. As usual, I leave white highlights in each eye.

► Step Six I add a little more henna to the nose and around the eyes; then I brighten the irises with a small amount of poppy red. Using a white pencil with firm pressure and short strokes, I create white fur on the face and body, leaving some gray paper showing through. Then I use the white pencil to blend the colors inside the ears, as well as on the paws. Next I add slate gray to some shadowed areas under the forearm and chin, as well as areas behind the tree. Then I add black to the tail, toes, and shadowed areas of the tree. To finish, I brighten some light areas with firm strokes of white.

Cow
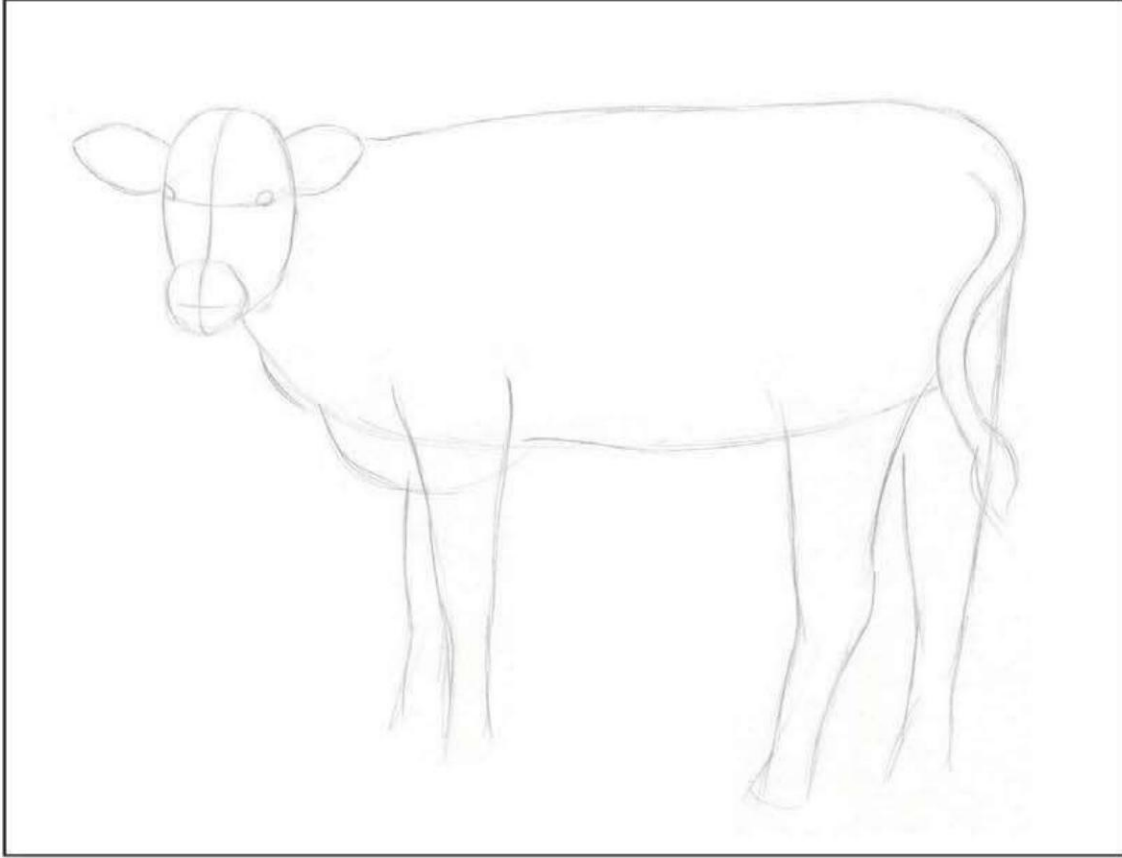
Step One Using an HB pencil, I sketch an oval shape for the head and a smaller circle for the nose. Then I add the facial guidelines: a slightly curved vertical centerline and horizontal lines for the eyes and nostrils. Next I draw the ears, making the ear on the left slightly larger because the ear on the right is turned forward. Now I add the body, making it about 6 heads long; I also draw the legs and curved tail.
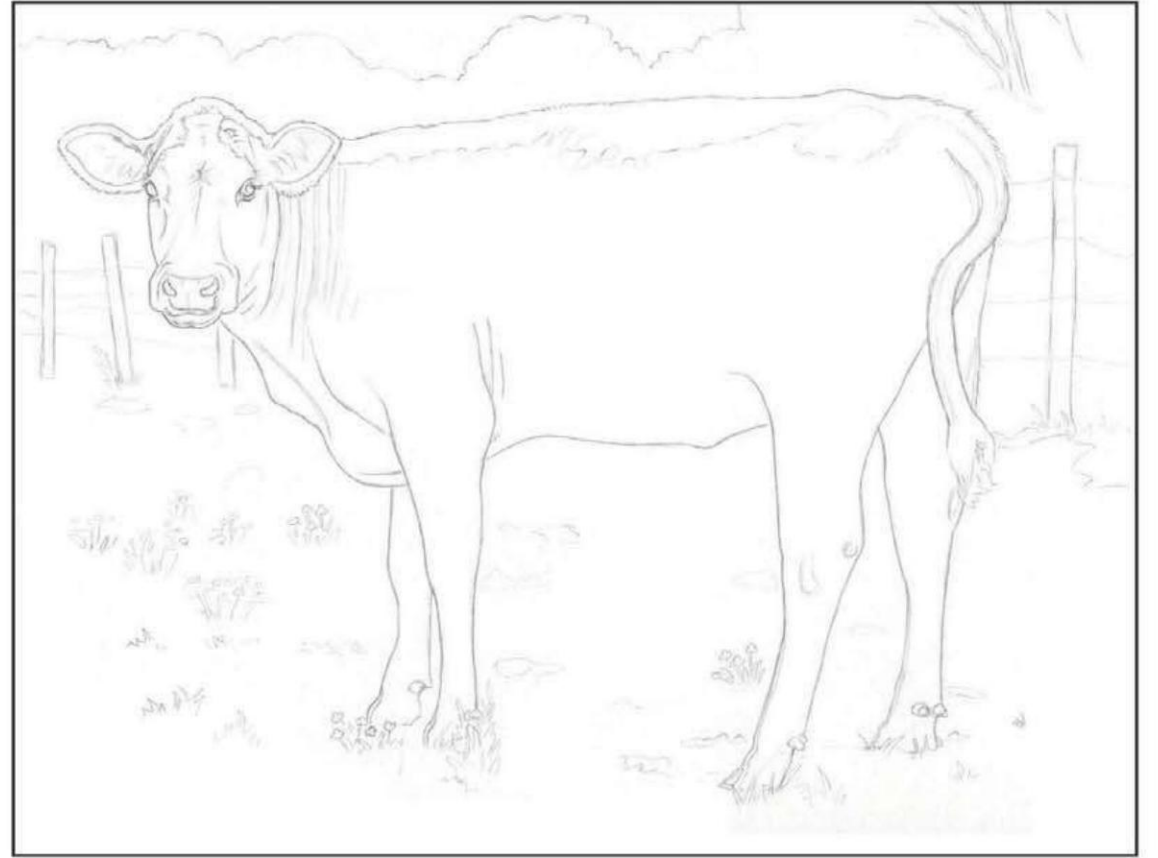
Step Two I refine and detail the shapes, adding the nostrils, mouth, and hooves. Then I indicate folds in the skin and add some short strokes to the edges of the body to suggest its coat. Now I draw a background of trees and a fence, adding clumps of grass and wildflowers on the ground and around the cow's hooves.
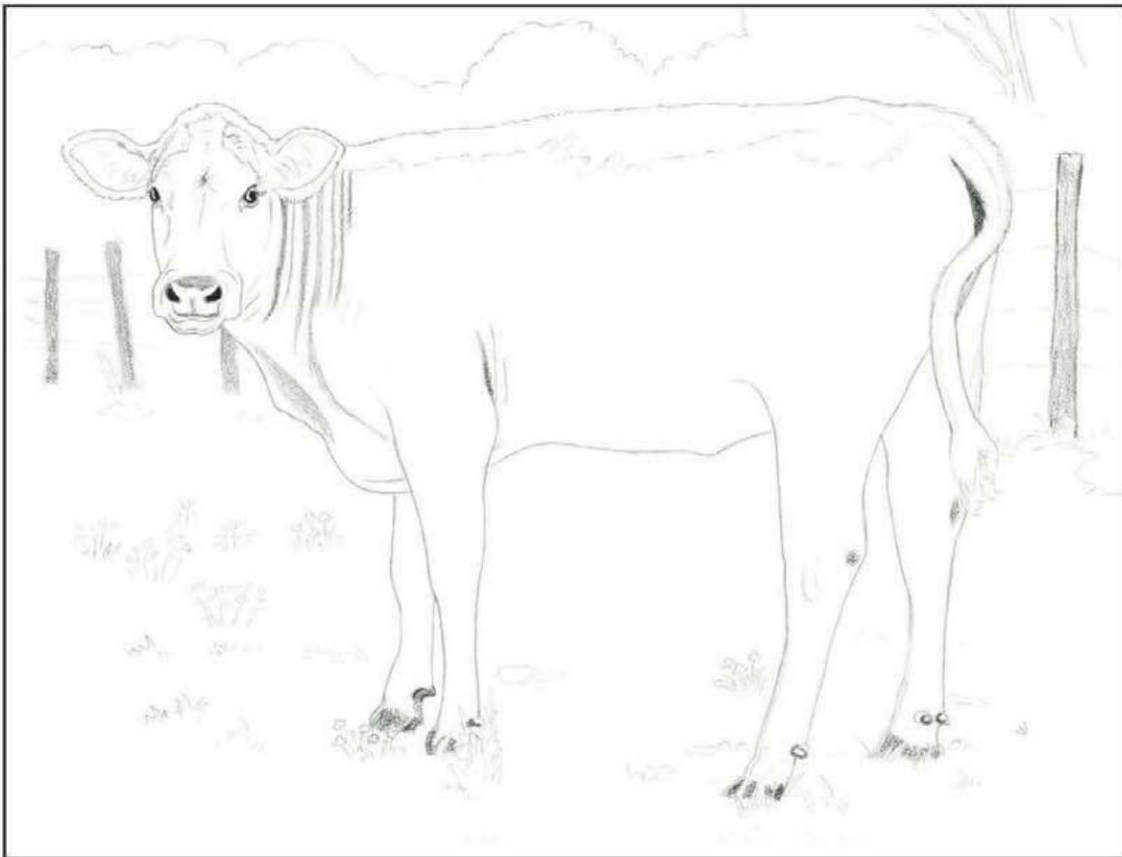
Step Three Switching to cool gray 90%, I use medium pressure to shade the darkest areas on the cow's body, including the hooves, neck wrinkles, top of the nose, and chest; I also shade the fence posts. Then I use firm pressure to fill in the eyes and nostrils.

Step Four After applying henna to the insides of the ears, I use light to medium pressure to shade the face and some areas of the body with slate gray, going over some of the dark areas from step three. I also lightly apply burnt sienna to areas of the ground. Then, using indigo blue and firm pressure, I shade most of the area directly behind the cow, avoiding the ground and the fence. I use medium to light pressure to shade the foliage above the cow, leaving small areas of white showing through.

◄ Step Five Now I start the grass with Prussian green, using more pressure for the grass in the foreground to help suggest depth. (The lighter grass in the background looks farther away.) I add a few strokes of pumpkin orange to the grass; then I use canary yellow and circular strokes for the flowers, adding burnt ochre for the flower centers. Returning to the cow, I cover most of the body with peach beige, leaving the top edges of the cow's back white to show the sunlight coming from above. I also leave a great deal of white on the bridge and sides of the nose. Then I use medium pressure to apply blue slate to the sky, still leaving some white showing through.

Step Six I go over the fence with slate gray and then add long, vertical lines of cool gray 90% to the posts. I also use cool gray 90% on the cow's hooves. Now I add interest to the drawing by applying several subtle colors to the cow. I apply yellow ochre to the cow's underside and the hair on the tail, putty beige around the eyes, beige sienna inside the ears, more peach beige on the face, and cloud blue on the white areas on the nose and forehead. I also add poppy red to areas of the ears and a light layer of beige sienna over some of the peach beige on the face. Then I apply light cerulean blue to the shadows on the closest legs, the upper part of the tail, the top of the back and nose, and the upper part of the foliage. To finish the cow, I add a light layer of dark brown to the body and use French gray 50% and short, firm strokes to blend the colors on the coat. Now I refine the background. To darken the lower part of the background, I add a layer of black; then I apply a layer of Prussian green over the black and up over most of the foliage. Next I use short, vertical strokes to complete the grass, using sap green for the background and apple green for the middle- and foreground. To help the grass in the background recede, I apply some strokes of light cerulean blue. I create the cast shadows on the grass from the legs with firm pressure using indigo blue; I also apply this color over the grass near the fence posts to suggest the shadows of the trees. To finish, I add more indigo to the trees and brighten the grass with a few more firm strokes of apple green.

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About the Artist

Debra Kauffman Yaun discovered that she had a knack for drawing people when she was a young girl growing up in Tampa, Florida. After graduating from the Ringling School of Art and Design in Sarasota, Florida, Debra worked as a fashion illustrator. She has drawn and painted many commissioned portraits, several of which have been of children—her favorite subject to draw. Debra's artwork has been published in several art magazines and books, and she has won numerous awards, including an international award. She is a signature member of the Colored Pencil Society of America, having served as president of the Atlanta chapter, and she is a juried member of the Portrait Society of Atlanta. She also enjoys teaching classes and workshops in portraits and colored pencil. Debra's work is currently featured in five Walter Foster Publishing titles: *Drawing: Faces & Features* (HT290) and *Drawing: People* (HT294) in the How to Draw and Paint series; *Colored Pencil Step by Step* (AL39) and *Watercolor Pencil Step by Step* (AL43), both in the Artist's Library series; and *People* (K27) in Walter Foster's Drawing Kits. Debra and her artist-husband have two grown sons and currently reside on 11 acres of countryside in Georgia.