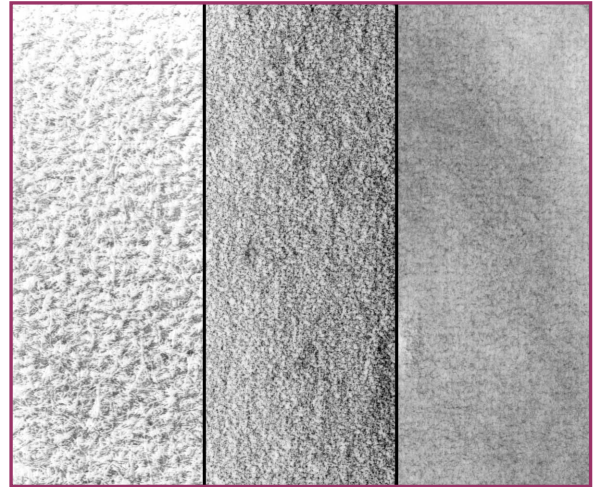


*Getting started with*

# SHADING

By *Cindy Wider*

Art educator, art curricula designer, award-winning gallery-represented artist, and author of *Paint in Your Pyjamas*



## G05 BEGINNER: SHADING BASICS

This lesson is designed to introduce a beginner to several aspects of shading, from preparing and holding a pencil to creating and blending shading.

This exercise is divided into four sections:

- **HOW TO PREPARE YOUR PENCIL:** Your goal is to expose as much graphite as possible while also keeping it smooth around the edges.
- **HOW TO HOLD YOUR PENCIL:** You can hold your pencil in many different ways for drawing. This section focuses on an ideal way to hold a pencil for rendering shading.
- **HOW DIFFERENT PAPERS AFFECT SHADING:** I show you how two different textures of paper produce significantly different results with shading.
- **USING A COTTON BUD TO BLEND A SHADED AREA:** Some artists prefer to blend their shading and others don't. Before you rule out blending, give it a try! Blending is ideal for adding final touches to an already successfully shaded picture.

Supplies needed include: HB, 2B, and 4B pencils, smooth and rough drawing papers, pencil sharpener, eraser and fine sandpaper or a sandpaper block.

## 5 PAGES – 5 ILLUSTRATIONS

This lesson is recommended for artists of all ages and skill levels, as well as students of home schooling, academic and recreational fine art educators.



Published by Hoddinott Publishing  
for Drawspace.com, Halifax, NS,  
Canada – 2008

## HOW TO PREPARE YOUR PENCIL

Your goal is to expose as much graphite as possible, then smooth out any rough or jagged edges on the newly exposed graphite to prevent scratches streaking through your shaded areas.

1. **Sharpen an HB pencil, exposing as much graphite as possible without it breaking.**
2. **Place the graphite section of your pencil almost flat onto a piece of smooth sandpaper (Figure 801)**
3. **Lift the pencil on a slight angle just enough so that the wood part doesn't scrape along the surface of the sandpaper.**
4. **Gently roll your pencil across the sandpaper, dragging it along as you go.**
5. **Avoid flat edges by rolling it a full 360 degrees as you drag.**

### CHALLENGE

Using the same process, prepare a 2B and 4B pencil for shading.

Figure 801: How to prepare a pencil for shading



### ARTSPEAK

**Technique** refers to a well-defined procedure, such as a particular way of rendering shading, used to accomplish a specific task.

Quite often, more than one technique is suitable for successfully completing a task; hence, the artist's selection of a technique is generally based on individual preferences and personal style.

**Shading** (verb) refers to the technique used to achieve a smooth rendering of graphite pencil evenly distributed over the surface of the page or surface you are working on.

**Graphite** is a soft black form of opaque carbon found in nature, often mixed with clay in the manufacture of graphite pencils.

## HOW TO HOLD YOUR PENCIL

You can hold your pencil in many different ways. However, for the purpose of this exercise, try the following:

1. **Hold an HB pencil as flat to the page as possible without allowing the wood part to touch the surface (Figure 802).**

If the wood is touching the paper, or the pencil is not flat to the paper's surface, you may end up with scratches and inconsistent shading.

Notice the way the back end of the pencil is securely tucked inside the hand and a pinch-grip is made on the post of the pencil. This way of holding the pencil enables the flat edge of your hand to remain resting on your page as you move your pencil back and forth across the surface.

2. **As you hold your pencil as flat to the page as possible, gently stroke it from side to side. Make sure you move your entire arm.**

You may notice the skin wobble on the underside of your arm and your wrist should be stiff (unless you are working in a very small area.)

When working in very small areas you can use tiny circular motions. There should be no evidence of these circles left behind whilst using these fine shading techniques.

3. **Begin with minimal pressure and gradually apply more pressure to create darker areas.**

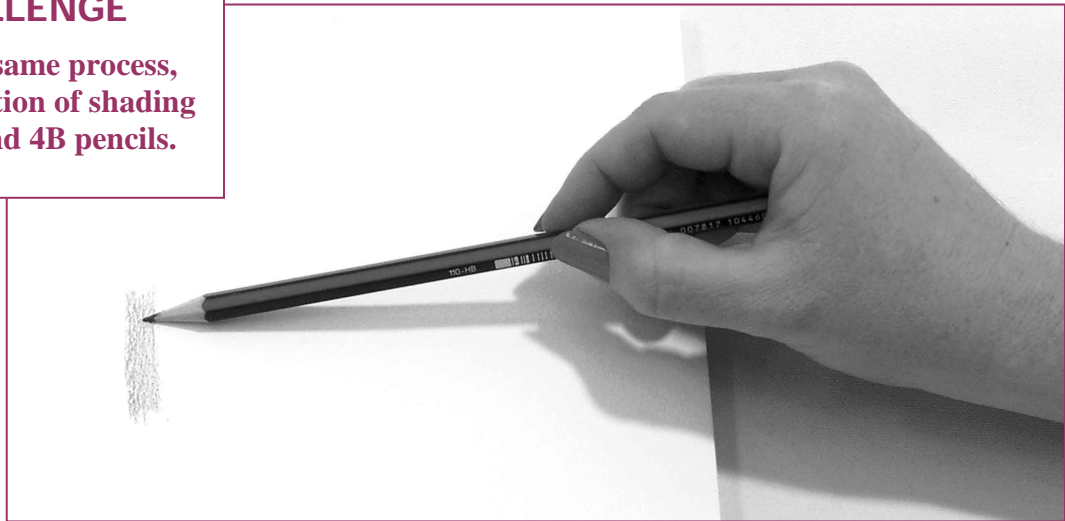
Build up your shaded area in a series of layers rather than pressing too hard right away.

You should see no evidence of lines, circles or the direction of the shaded stroke – just a mass of shaded tone.

## CHALLENGE

Using the same process, create a section of shading with 2B and 4B pencils.

Figure 802:  
How to hold  
your pencil for  
shading



## ARTSPEAK

**Tones** (also called **values**) are the different shades of gray created when you draw by varying the pressure used in holding various grades of pencils.

**Grade** refers to the softness or hardness of the mixture used in the manufacture of graphite and other drawing media.

## HOW DIFFERENT PAPERS AFFECT SHADING

Different textures of paper will produce significantly different results with shading. The rougher the paper is, the more of the white of page shows through in tiny speckled-patches. Medium and smooth textured papers will show less of the white page.

Examine shading on the following two different types of paper. Try your hand at shading on both a smooth and rough paper.

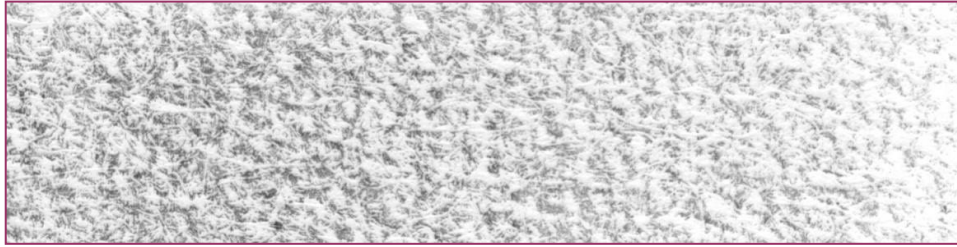


Figure 803: Results of shading on medium texture drawing paper.

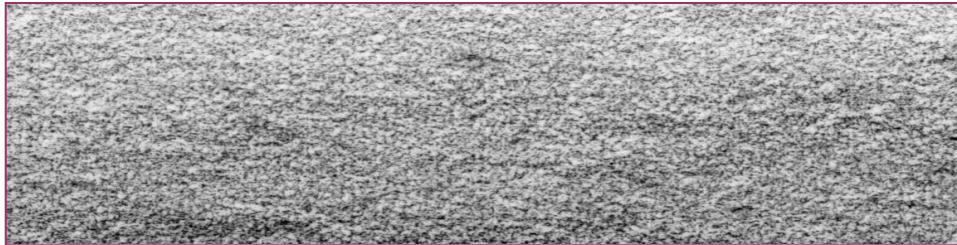


Figure 804: Results of shading on smooth water-colour paper.

## USING A COTTON BUD TO BLEND A SHADED AREA

Some artists prefer to blend their shading and others don't. Before you rule out blending, give it a try! Blending is ideal for adding final touches to an already successfully shaded picture.

You can use a variety of objects to blend a shaded area such as; a paper stump, a small piece of leather, chamois or even a tissue. A cotton bud (also called a cotton ball) is also a useful instrument for blending shading.

**Use small circular motions for smaller areas and a combination of long sweeping vertical or horizontal lines as well as diagonals or circular motions for larger areas.**

Be careful not to over-work the surface, as it can tear or be spoilt in some way. Be careful to retain your areas of tone.

### TIP!

**Blending is not a reparative technique for poorly rendered shading, and should not be used to try and cover up mistakes.**

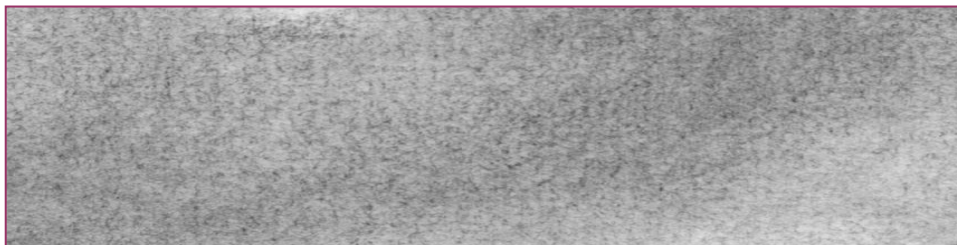


Figure 805: Results of shading on smooth water-colour paper that has been blended with a cotton bud.

### TIP!

**Never use your finger to blend with as it contains oils that will repel any extra pencil you wish to put down, as well as leaving a greasy imprint.**





Drawspace.com is proud to introduce

## Cindy Wider

Art educator, art curricula designer, award-winning gallery-represented artist, and author of *Paint in Your Pyjamas*

Cindy Wider currently resides in Noosa on the Sunshine Coast of Queensland, Australia with her husband Stuart, and daughters Isha and Sumaya.

### Art philosophy

I believe that almost everyone has the natural gifts needed for learning to draw and paint, and that art has the ability to heal and help us to reach our full human potential. Art is the missing language that can bridge the gap in communication when words are not enough. It is my life purpose to share my love of art, through inspiring and motivating others to realize their natural gifts for drawing and painting.

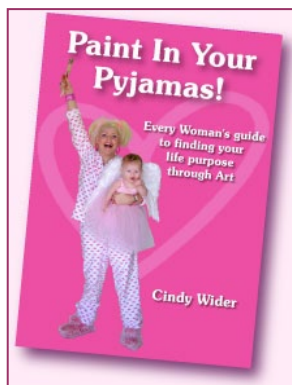
My passion for helping others to learn to draw and paint comes from the joy and excitement I experience through the process of creating art and my desire to share that feeling! I stumbled upon my natural gifts for art at the age of 23 years and wished I had known about it sooner.

### Professional accomplishments

After ten years of serious art study Cindy went on to become one of her community's leading artists with her artworks gracing the walls of many of the major hotels, corporate boardrooms and private homes as well as selling overseas. She began tutoring at the local Technical and Further Education College in 1988 and then went on to establish the largest on-going private art tuition school in Port Lincoln, then several years later in Noosa Queensland.

For many years Cindy worked as a part time freelance illustrator for the internationally renowned rubber stamp company, 'Annalee crafts.' In 2005, along with her husband Stuart she was commissioned by the Microsoft Corporation to produce an original artwork for their Sydney headquarters, and limited edition prints for the annual corporate gift to their business associates.

You can view Cindy's paintings at: <http://www.thecoopergallery.com.au/wider/wider.htm>



### Paint in Your Pyjamas

Have you been asking yourself, "Who am I and what do I really want out of life?" Perhaps you've been selflessly dedicating all your energy to your children or partner to help them fulfill their dreams and goals. Maybe you're working hard just to earn a living.

But now you feel the time has come to do something for yourself. If so, this book is just for you...

You can buy Cindy's soft-cover book or e-book version, 'Paint in Your Pyjamas – every Woman's guide to finding your life purpose through art' at: <http://www.paintinyourpyjamas.com>