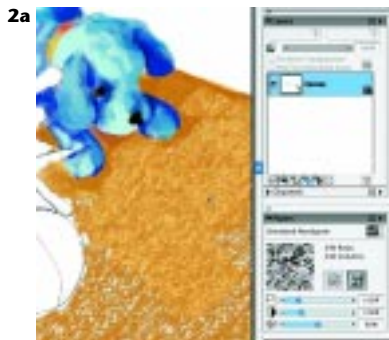# Combing Oil Pastels, Texture and Blending
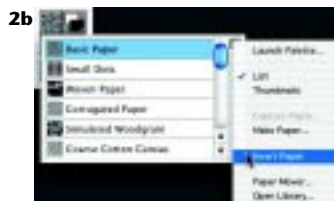
***Overview** Start from a pencil sketch; build a drawing using multiple variants of the Oil Pastels combined with different paper textures; blend them with Blenders variants.*

1

The scan of the pencil sketch

2a

Using Invert Paper Texture to create the texture for the flooring

2b

*Paper selection from the Toolbox, and Invert Paper Texture option*

CAROL BENIOFF

THE OIL PASTELS ARE A VERY VERSATILE set of tools—their strokes, their blending capability and their responsiveness to paper textures all add to the tactile feel of this illustration of toys painted by artist Carol Benioff. She also used Blenders variants, with which you can smear, ripple, add texture, and blend your drawing.

1 Starting with a pencil sketch. Benioff started by drawing a simple composition of toys on a floor with traditional pencils and paper. Then she scanned the drawing at 300 pixels per inch and opened it in Painter. She started drawing directly over the pencil drawing with the Chunky Oil Pastel 10 variant, resized to 5 pixels using the pop-out Size slider on the Property Bar.

2 Picking different papers. Next, Benioff began sketching the stuffed dog. First, she selected the Pebbled Leather texture in the Paper Selector near the bottom of the Toolbox. The paper mimics the dog's nubby blue fabric. With the Chunky Oil Pastel she drew colored strokes which revealed the pebbly paper, and she blended the new color with colors picked up from underneath. For the floor, she switched to the Simulated Wood Grain texture and to a Soft Oil Pastel variant—with the Grain turned down to 10% in the Property Bar—to reveal more of the texture. She chose a dark ochre color and with swift strokes roughed out parts of the floor. Then she opened the Papers palette (Window, Show Papers), and clicked on the Invert Paper button. She selected a light ochre and again drew on the floor with quick strokes. Because she had inverted the paper texture, she was now drawing into the recesses of the paper with the lighter color. The Soft Oil Pastel is designed
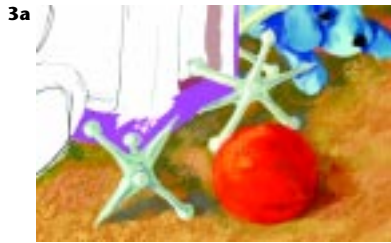
The jacks are drawn with Oil Pastel variants on Smooth Handmade Paper. The ball is drawn with Chunky Oil Pastel on Coarse Cotton Canvas.

3b

1954 Graphic Fabric is the texture for the jack-in-the-box, drawn with the Round Oil Pastel; and the wallpaper, drawn with the Variable Oil Pastel.

4

The bear was drawn with Chunky Oil Pastel on Corrugated Paper, with the paper texture inverted and lighter colors to add depth to the grain.

5

Using Blenders variants as the final touch

so the amount of resaturation and bleed are controlled by the amount of pressure you apply. Benioff varied the pressure on the stylus as she painted to control how much of the paper texture was revealed or covered by the pigment. For more information about Resaturation and Bleed, turn to Building Brushes on pages 57–63.

3 Using smooth and coarse textures. To achieve the dull metal sheen on the jacks, Benioff chose the Oil Pastel 10 variant and sized it to 4 pixels. To modify the Oil Pastel so it would lay down less color and blend more with the underlying colors, she reduced the Resat to 10% and set the Bleed at 80% in the Property Bar. Then she chose the Smooth Handmade Paper, for a more subtle paper texture effect. To paint the ball and simulate the rough-textured rubber, she picked Coarse Cotton Canvas in the Paper Selector, and switched back to the Chunky Pastel which reveals the paper texture as well as blending with the colors underneath.

Next, she painted the box, the jack-in-the-box's clothing and the striped wallpaper using the 1954 Graphic Fabric texture and different Oil Pastels. For the wallpaper and the jack-in-the-box's clothing Benioff used the Variable Oil Pastel variant in a variety of sizes; for the box she selected the Round Oil Pastel. She clicked on the Straight Line Strokes button in the Property Bar when she drew the straight lines in the wallpaper.

4 Using inverted texture. To paint the stuffed bear's well-worn fur she used a Chunky Oil Pastel over Corrugated Paper texture. She mapped out the lights and darks of the forms. Then she clicked on the Invert Paper button in the Papers palette and selected lighter shades of browns to draw into the recesses of the paper. By varying the colors, pressure and strokes she was able to paint mottled textures on the bear.

5 Blending and smearing color. To complete the study, Benioff used a variety of the Blenders brushes on different areas of her drawing as follows: For the dog, she chose an Oily Blender, and pushed and pulled the existing color. For the ball, she switched to a Coarse Oily Blender, with the Coarse Cotton Canvas paper selected. (This pushed and pulled the paint and blended the strokes, while still revealing the paper texture.) For the jacks, she used a Detail Blender, which maintained their dull metallic shine, but smoothed out some rough edges. For the jack-in-the-box's clothing she used a Coarse Smear blender. On the box she used Just Add water to bleed and blur the rough-edged strokes. With the Bear she selected a Grainy Blender and the Corrugated Paper texture to soften the transitions from light to dark while keeping the texture. Next, she chose French Watercolor Paper and used a Grainy Water on the bunny. Finally, she used the Runny variant of Blenders to create a rippling effect on the floor. ▨