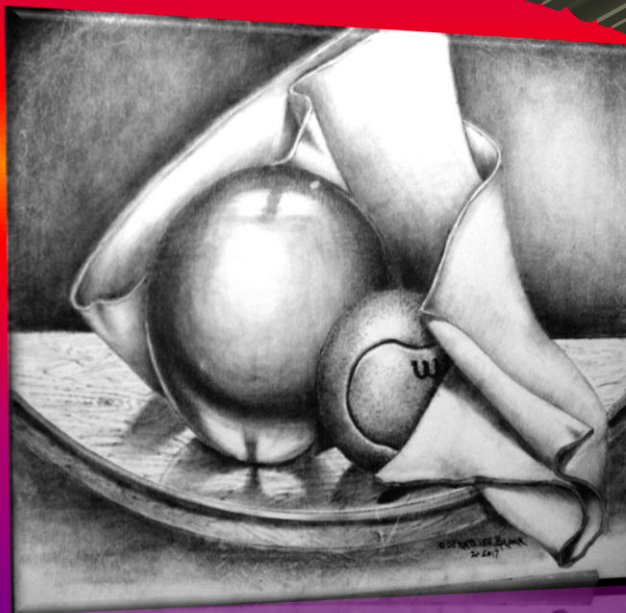


Graduate Blending



The Art of Blending

Dennis Lee Brown

Graduate Blending

The Art of Blending



Written, Edited and Illustrated
Dennis Lee Brown

[Graduate Blending - SETUP - PDF.pdf](#)



Graduate Blending

The Art of Blending

© 2016 Dennis Lee Brown

Self Published

Creedmoor, North Carolina, USA

artistdennisleebrown@gmail.com

First Edition

ALL RIGHTS RESERVED

This book contains material protected under International and Federal Copyright Laws and Treaties. Any unauthorized reprint or use of this material is prohibited. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system without express written permission from the author/publisher

Table of Contents



<i>Table of Contents</i>	I
Table of Illustrations.....	IV
Illustration 1: Graduate Tone Value Scale.....	1IV
Illustration 2: Makeup of Gray Tones.....	3IV
Illustration 3: Color Model for Black & White.....	4IV
Illustration 4: Contrast Value.....	5IV
Illustration 5: Artist "Ebony" Pencil.....	6IV
Illustration 6: 22 Step Graphite Graduates.....	7IV
Illustration 7: Contrast of Graphite.....	7IV
Illustration 8: Value Range.....	9IV
Illustration 9: Light Source.....	10.....IV
Illustration 10: Light Direction.....	12IV
Illustration 11: 360 Degrees All-round Lighting.....	12.....IV
Illustration 12: Direct Light & Cast Shadows.....	13.....IV
Illustration 13: Light on a Sphere & Shadow.....	13IV
Illustration 14: 33 Graduate Steps.....	14.....IV
Illustration 15: Black & White Effects on Saturation.....	16IV
Illustration 16: Primary Color Model.....	17IV
Illustration 17: Primary Color Toned & Tinted.....	18IV
Illustration 18: Line of Demarcation - Illustration 1.....	19.....IV
Illustration 19: Line of Demarcation – Illustration 2	19.....IV
Illustration 20: Blending Stump Set.....	20.....IV
Illustration 21: Basic Stump & Eraser Setup.....	22IV

Table of Drawings.....	V
<i>Drawing 1: Linda Mae Brown-Brown Charcoal & Graphite on Paper 9X12 – 4/2000.....</i>	<i>4.....</i> V
<i>Drawing 2: Black and A White Vase.....</i>	<i>8.....</i> V
<i>Drawing 3: Sphere Showing Light & Cast Shadow.....</i>	<i>11.....</i> V
<i>Drawing 4: Crystal Ball Rapped in a Cloth.....</i>	<i>16</i> V
<i>Drawing 5: Cola Glass & A Book.....</i>	<i>23.....</i> V
<i>Drawing 6: Open Blub on a Trellis.....</i>	<i>24.....</i> V
<i>Drawing 7: Dennis Lee Brown.....</i>	<i>A.....</i> V
<i>Drawing 8: Tea & A Pie Pan - Graphite on Matt Board - 2/2017.....</i>	<i>C.....</i> V
Introduction	iv
Making Sense of Graduate Blending.....	1
Illustration 1: Graduate Tone Value Scale.....	1
<i>Black & White and/or Dark & Light</i>	<i>2</i>
Illustration 2: Makeup of Gray Tones	3
Illustration 3: Color Model for Black & White.....	4
Illustration 4: Contrast Value	5
Illustration 5: Artist "Ebony" Pencil.....	6
Illustration 6: 22 Step Graphite Graduates	7
Illustration 7: Contrast of Graphite.....	7
Illustration 8: Value Range	9
<i>Considering the Light Source.....</i>	<i>10</i>
Illustration 9: Light Source	10
Illustration 10: Light Direction	12
Illustration 11: 360 Degrees All-round Lighting	12
Illustration 12: Direct Light & Cast Shadows.....	13

Illustration 13: Light on a Sphere & Shadow.....	13
Illustration 14: 33 Graduate Steps	14
Illustration 15: Black & White Effects on Saturation	16
Graduate Tone in HUE - Color.....	17
Illustration 16.....	17
Primary Color Model.....	17
The Line of Demarcation Illustrated	18
Illustration 17: Primary Color Toned & Tinted.....	18
Illustration 18: Line of Demarcation - Illustration 1.....	19
Illustration 19: Line of Demarcation - Illustration 2.....	19
Techniques of Blending Dry Media	20
Illustration 20 Blending Stump Set	20
Value-merging Skills.....	22
Illustration 21 Basic Stump & Eraser Setup	22
Graduate Blending Worksheets.....	23
About the Author	A
Additional Art Materials.....	C
Connect with the Artist.....	B
Comment & Share.....	B

Table of Illustrations



Illustration 1: Graduate Tone Value Scale.....	1
Illustration 2: Makeup of Gray Tones.....	3
Illustration 3: Color Model for Black & White.....	4
Illustration 4: Contrast Value.....	5
Illustration 5: Artist "Ebony" Pencil.....	6
Illustration 6: 22 Step Graphite Graduates.....	7
Illustration 7: Contrast of Graphite.....	7
Illustration 8: Value Range.....	9
Illustration 9: Light Source.....	10
Illustration 10: Light Direction.....	12
Illustration 11: 360 Degrees All-round Lighting.....	12
Illustration 12: Direct Light & Cast Shadows.....	13
Illustration 13: Light on a Sphere & Shadow.....	13
Illustration 14: 33 Graduate Steps.....	14
Illustration 15: Black & White Effects on Saturation.....	16
Illustration 16: Primary Color Model.....	17
Illustration 17: Primary Color Toned & Tinted.....	18
Illustration 18: Line of Demarcation - Illustration 1.....	19
Illustration 19: Line of Demarcation - Illustration 2	19
Illustration 20: Blending Stump Set.....	20
Illustration 21: Basic Stump & Eraser Setup.....	22

Table of Drawings



<i>Drawing 1: Linda Mae Brown-Brown Charcoal & Graphite on Paper 9X12 – 4/2000.....</i>	<i>4</i>
<i>Drawing 2: Black and A White Vase</i>	<i>8</i>
<i>Drawing 3: Sphere Showing Light & Cast Shadow.....</i>	<i>11</i>
<i>Drawing 4: Crystal Ball Rapped in a Cloth.....</i>	<i>16</i>
<i>Drawing 5: Cola Glass & A Book.....</i>	<i>23</i>
<i>Drawing 6: Open Blub on a Trellis.....</i>	<i>24</i>
<i>Drawing 7: Dennis Lee Brown.....</i>	<i>A</i>
<i>Drawing 8: Tea & A Pie Pan - Graphite on Matt Board - 2/2017.....</i>	<i>D</i>

Introduction



Graduate blending in art, whether it by wet or dry media, is a difficult challenge to most. The complicated task of transitioning from light to dark, from one color to another, from one value to a new value and from tint to tone takes a bit of skill built up by practicing the art of blending. Controlling the media and the tool used to apply it is the simple base of developing this skill. Furthermore as mentioned before, practicing the art of blending is the key for this talent. True or complete graduate blending is to blend without being able to see any line of demarcation. It is a smooth transition of light to dark, from one color to another, from one value to a new value and from tint to tone. This study, in its entirety, (*Graduate Blending: the booklet, the videos Part 1 & 2 and the worksheet*) provides the necessary techniques to achieve the skills it takes to blend graduate tones. The design of this lesson teaches the principles of blending, and when you finish the tutorial, you will see a great upgrade in your drawing skills.



Making Sense of Graduate Blending

The Meaning

Everywhere we look, we observe objects containing various degrees of light and dark. This lightness and/or darkness, to individual in the art world, consider it as tonal value. Between the continuum of light and dark lies a world of gray tones and these tones are measured in terms steps in a graduate scale. As the tones progress in value towards white or black there is vast verity of shade values considered as graduate tones. These graduate tones gradually increase as they creep towards white [light] and decrease in value as it descend towards black [dark].

The graduate tone value scale generates from steps of dark to light and vice-versa.

Whether it is color, white [tint], gray [neutral] or black [tone], are referred to as saturation

- a) hue [color] quality or value
- b) a tint or shade of color
- c) the color that appreciably modifies a hue or white or black
- d) the black or white added to a color

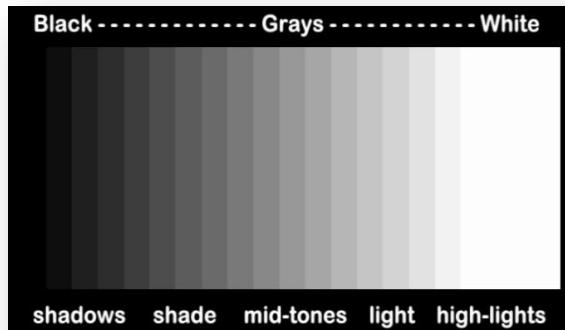


Illustration 1: Graduate Tone Value Scale

Modifying color [hue], using any of the above references, [a through d] in a work of art, one must take into the consideration the aspect of the appearance of objects in lighted or darkened areas. The light source and its brightness will affect the appearance of an object. The objects light side is “Tinted” and the dark side is “Toned”. Basically speaking, “tint” is mixing degrees of “white” with color to lighten and to tone, degrees of black is mixed with any color. To tint implies to slightly lighten or pale the color while tone indicates to darken or dim a color. However, mixing any degree of color with color will tint/tone a color with the new color leaning towards the color with the greater portion that color will dominate tinted/toned mixture.

Black & White and/or Dark & Light

“Is White and Black a color?” Depending whom you ask, the answer may vary quite considerably. To some, depends, which field of expertise one is addressing, black is a color, white is not. Some would argue black is not a color and white is. For this lesson, the using of white and black as the bases of blending, let us stick with white is a tint and black is a toner.

In art theory and color concept, **White** is an achromatic **color**, literally a "color without hue", that is a mixture of the frequencies of all the colors of the visible spectrum. The stimulation of all three types of color sensitive cone cells in the eye, results in white when incoming light is in equal amounts. In many respects white is a synonym to light. Light is a blending of all colors and therefore, a color, but appears colorless [white]. While **Black**, is being without any degree of light/white – in other words, black is the total absorption of light. Therefore, white and black are the adding and/or the subtracting of color in equal portions.

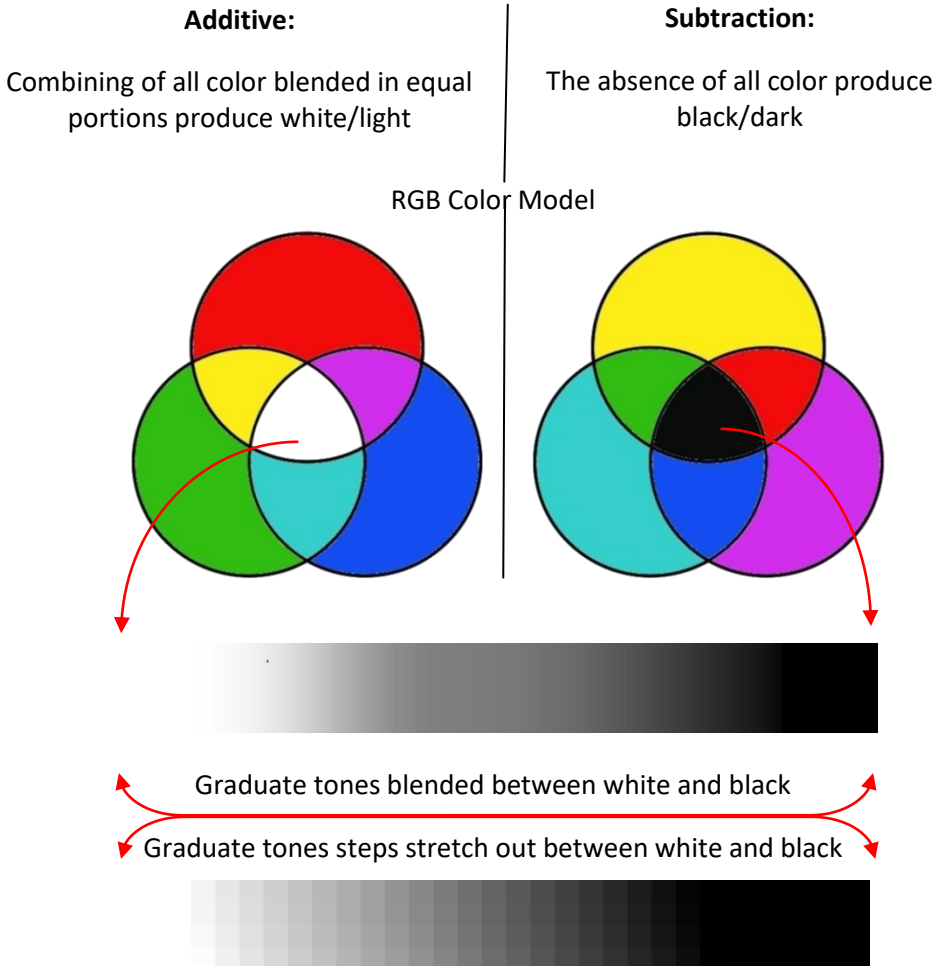


Illustration 2: Makeup of Gray Tones

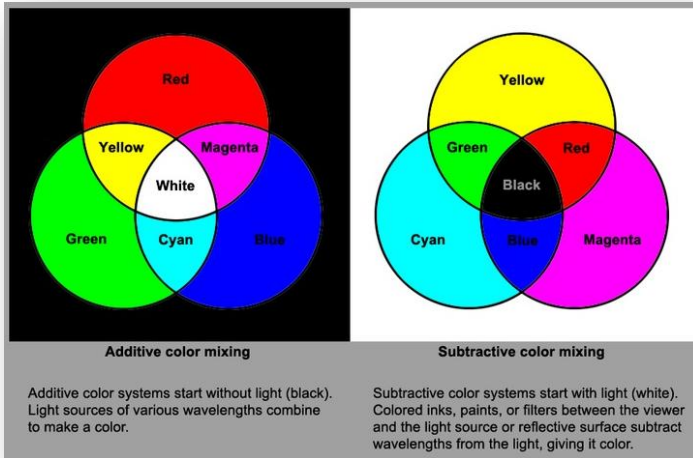


Illustration 3: Color Model for Black & White

In drawing with graphite [pencil lead] a good range of leads are essential to creating various tonal values in a drawing. An “Ebony” pencil [black smooth graphite is a very good choice for developing “stroke and pressure” techniques for those who want to learn and practice drawing. A range of graphite can turn a simple ordinary drawing into a lively, vibrant work of art.



Drawing 1: Linda Mae Brown-Brown Charcoal & Graphite on Paper 9X12 – 4/2000

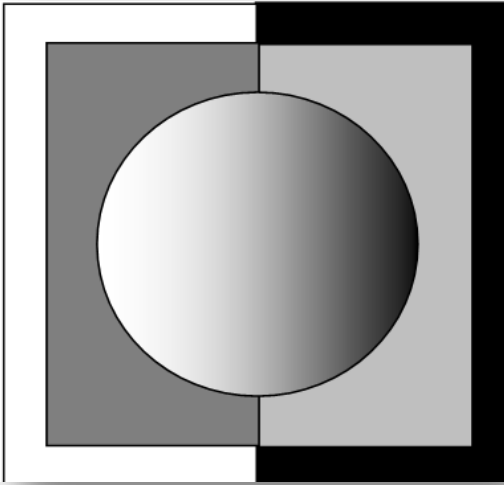


Illustration 4: Contrast Value

Black and white graduate tone step either down or up in value towards graduate levels of darkening or lightening. When working in black and white, the work is in “gray scale”, which consist of various steps of adding and/or subtracting black and white the building blocks of “Value”. Value refers to the lamination [lightness and/or darkness] of color. It is the basic element of determining

and building contrast. Value becomes critical in a work showing contrast and especially in work, which has no colors other than black, white, and a gray scale. Black together with white equals’ high [ultimate] contrast as pertaining to comparing lights and darks as they offset each other

*Contrast means

A: juxtaposition of dissimilar elements (as color, tone, or emotion) in a work of art

B: degree of difference between the lightest and darkest parts of a picture

C: the difference or degree of difference between things having similar or comparable natures

D: comparison of similar objects to set off their dissimilar qualities

Therefore, contrast is the union or combination of placing light and darks, as well as colors and their opposites next to each other. Contrast is at its’ strongest when the respective tonal values of grayscale and/or colors are carefully employed. This sets up the offset of the picture or object, which is

developed by picture “Balance” to place light and dark alongside the other color opposites placed next to each other light, dark, and color opposites serve as a counterbalance cool and warm color offset one another each element of contrast compensate the other.

Below is the illustration of contrast in grayscale [*Picture Contrast*] picture balance and contrast work hand in hand, it strikes vivid darkness and highlight causing a dramatic tonal effect. No matter what the composition is or how well it is established a monotone drawing lacks tonal interest if there is no contrast. Drawing with a wide range of the drawing pencils will enhance the drawers’ ability to know what lead graduate to use to produce what shade of tint or tone. In general, practice with a quality

artist “Ebony” pencils until you fill comfortable with switching “B” & “H” pencils.



Illustration 5: Artist "Ebony" Pencil

Tonal value is measured in degrees [steps] of graduate tones. They are the system by which light and dark weigh in on the vibrancy of a picture.

**Merriam Webster 11th Collegiate Dictionary*

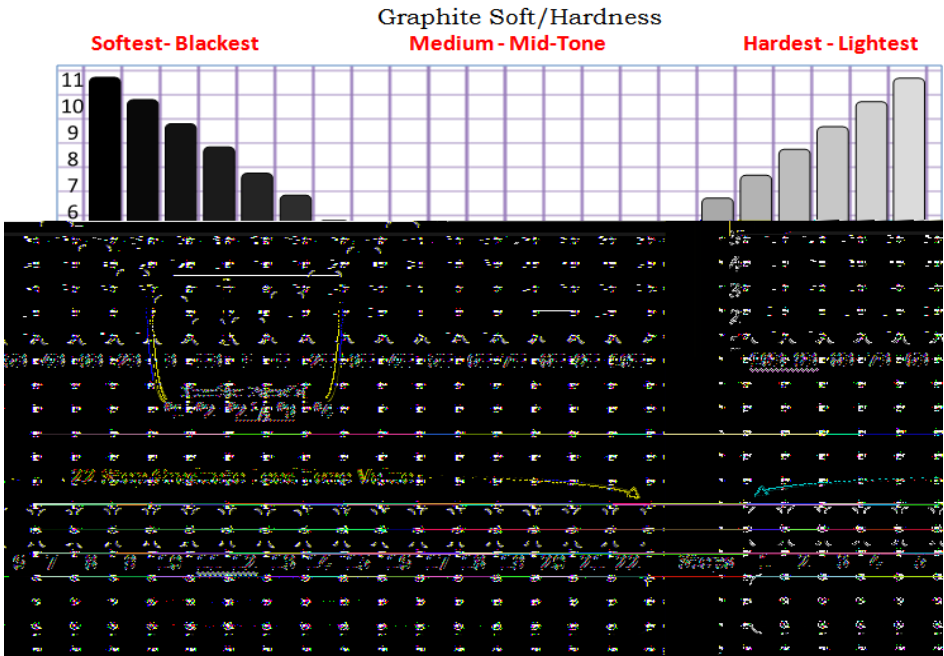


Illustration 6: 22 Step Graphite Graduates

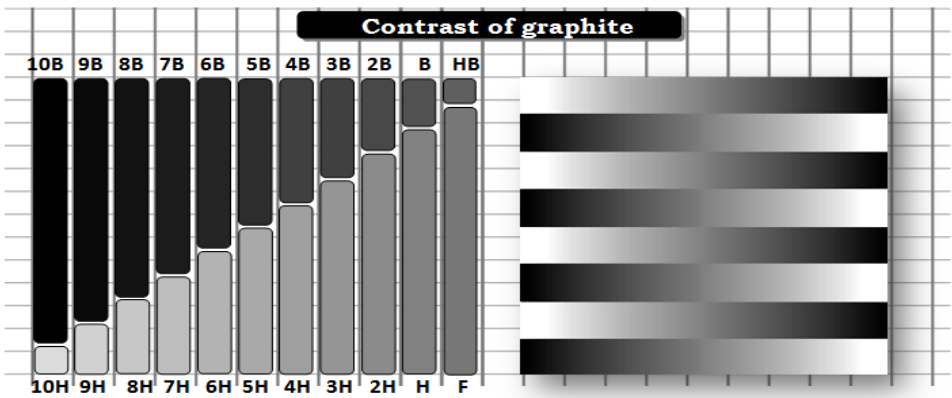
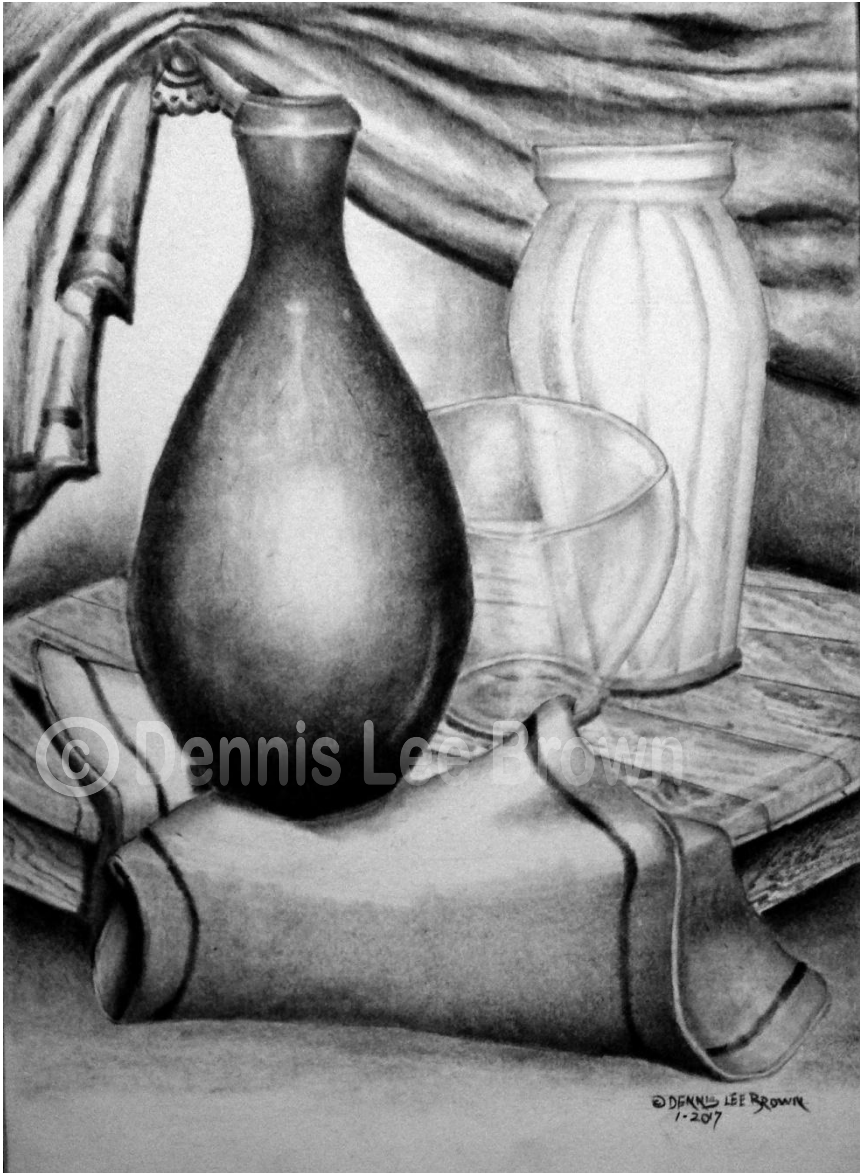


Illustration 7: Contrast of Graphite



**Drawing 2: Black and A White Vase
Graphite on Matt Board 11X15 - 1-2017**

The 11 steps of soft black leads and 11 steps of hard light leads complete the full range of their graduate value and this is the contrast of pencil drawing. A drawing may have a light, med-tone or dark overall tonal value, but a greater interesting picture contains strong contrast by incorporating light and dark

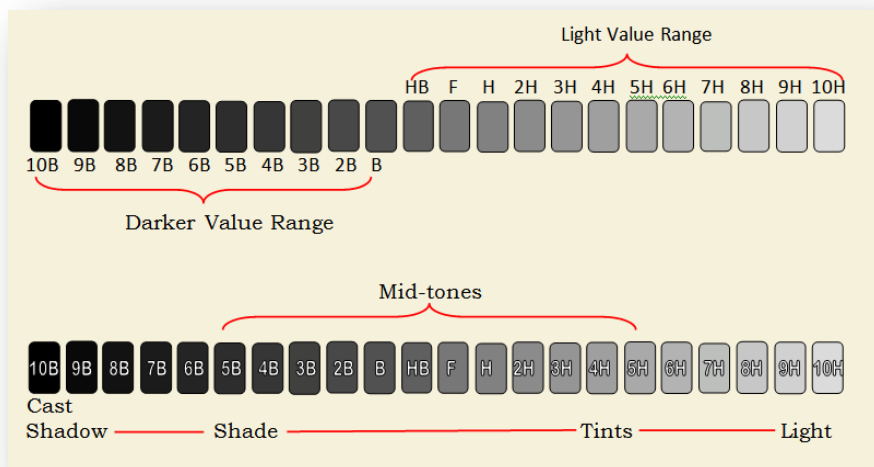


Illustration 8: Value Range

values. For drawing a picture of lighter value use pencil B thru 10H, for darker values, use pencils F thru 10B and for a picture of full tonal value use all the graphite leads. When you draw a picture, use a combination of hard and soft lead to accomplish the desired overall value.

The various steps of graduate tone that an object or a picture may portray depend on the amount of shading and contrast one wants to incorporate into his/her work. Lighting plays the most important role in developing graduate tone value. For General drawing, you should have a single primary light source that is mobile as well as adjustable. This will allow you options to place the light where needed and change it when necessary. A flexible arm lamp is ideal for setting your light source and it will give you options to set the light flow and directions. The development of smooth graduate value depends upon the shading process that the drawer/painter employs. This process usually consists

of hatching, cross-hatching, glazing and a combination of other drawing techniques applied with skill that are build up from practice. Knowledge of drawing techniques and practicing those skills, are the root of well-executed piece of artwork.

Considering the Light Source

The light source in most pieces of art arises from within the artists' head and it is fixed in that position and the composition is build around that imaginary light. However, a lighting apparatus as a lamp, window light, flood light and household lighting fixture, etc. may be well placed to enhance the light desired. Movable lamps with a flexible arm are necessary to have, in that they provide far more adjustable positions of directing your light, which plays a vital part in where tonal values reside in the picture. No matter where the light source is in the picture, all objects tonal value is in relation to that source.

Direct Light Source [*wall lamp light*]

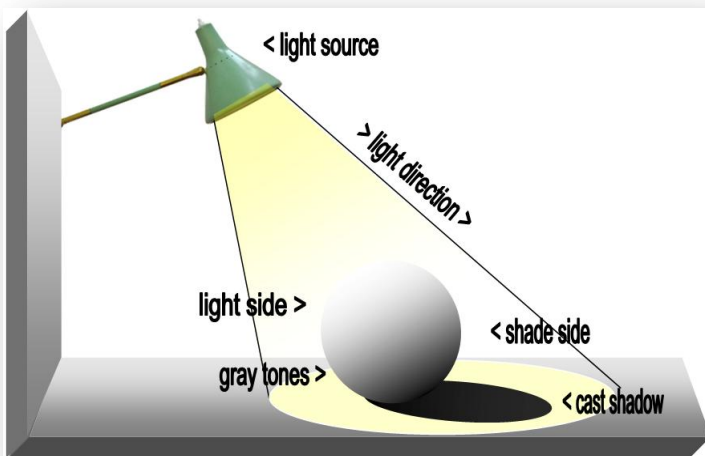
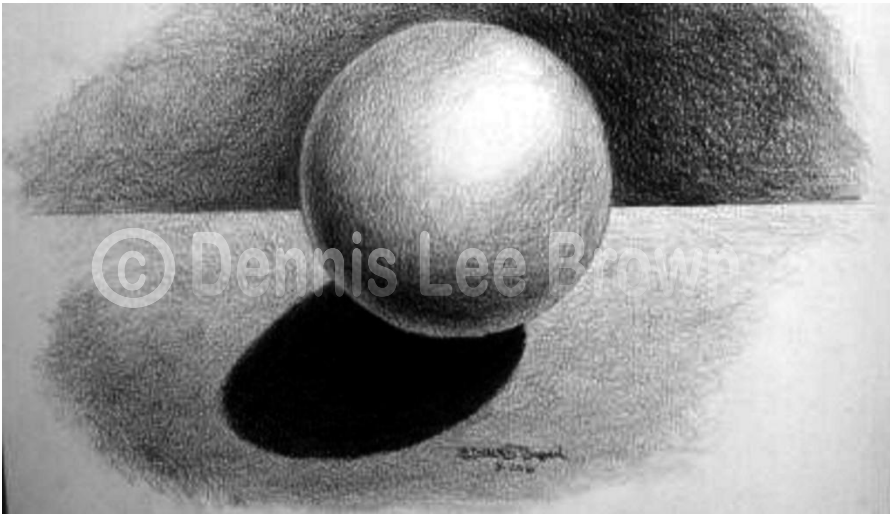


Illustration 9: Light Source

Depending on the direction, the light is traveling, and the stationary light source, *[where the light is coming from]*, when it hits an object, and the object is solid, it blocks all the light casting a shadow, called a “cast-shadow”, (see [illustration 9 above](#)). Light has this effect on all items in nature and the only way an item has no cast-shadow, it has to be located in total darkness, such as the black of night, which has no light. In [Illustration 10](#), generally speaking, light may hit an object from seventeen different directions, weather the light is in front or back of the item. Light can come from “any” direction, (360° all around). The cast shadow is directly on the exact opposite side of the light (see [illustration below](#)).



Drawing 3: Sphere Showing Light & Cast Shadow
Graphite on Paper - 7/2016

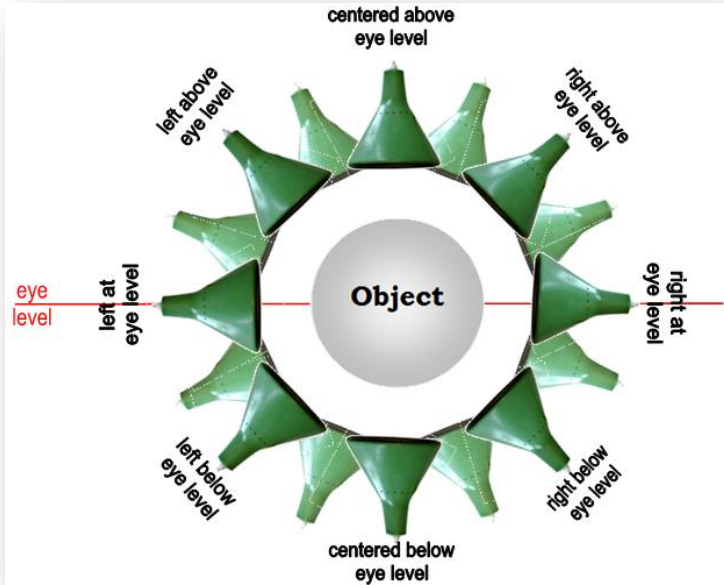


Illustration 10: Light Direction

All around 360° lighting

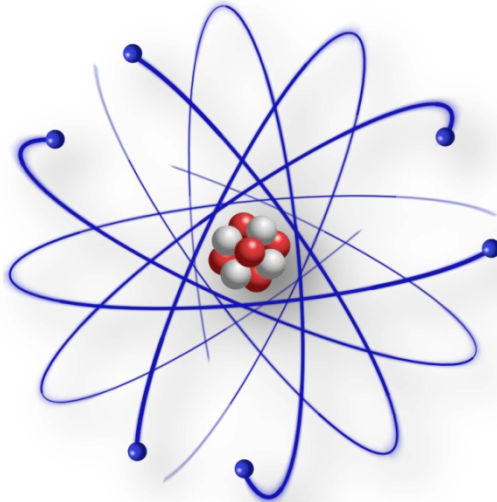


Illustration 11: 360 Degrees All-round Lighting

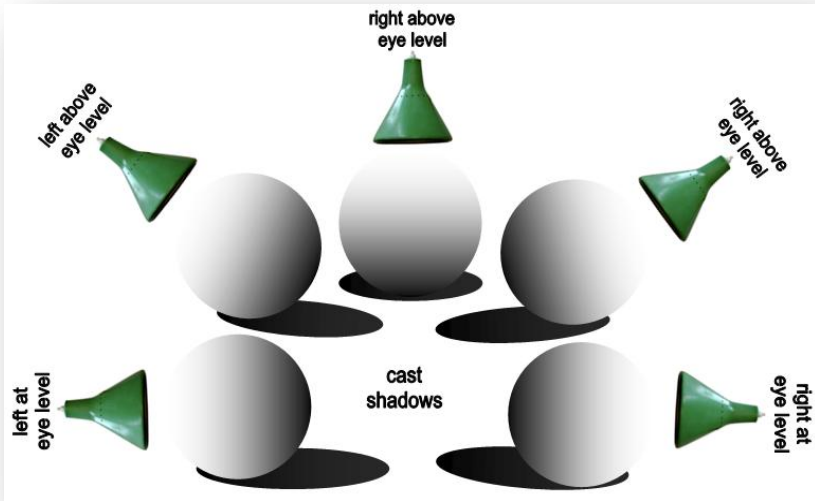


Illustration 12: Direct Light & Cast Shadows

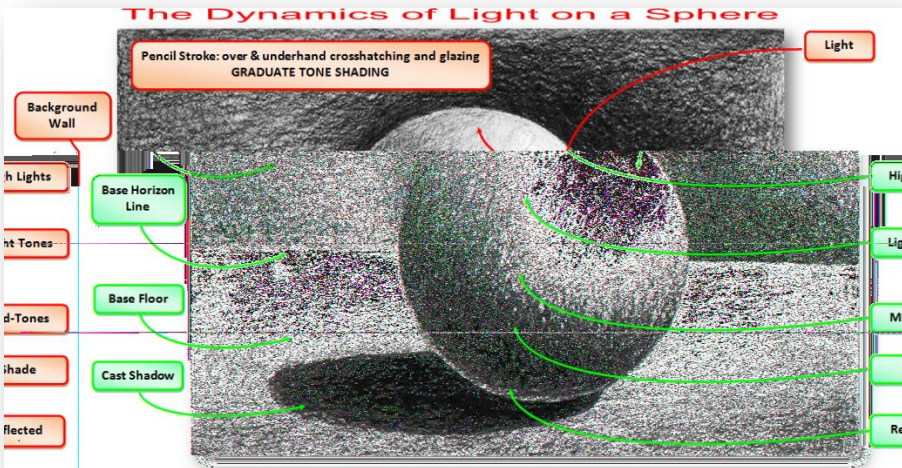


Illustration 13: Light on a Sphere & Shadow

Advance Graduate Grayscale



	33 steps Graduate Tones	Shade Blend	Contrast Comparison
1	Lights		
2			
3			
4	Highlights		
5			
6			
7			
8			
9			
10	Mid-Tones		
11			
12			
13			
14			
15			
16			
17			
18			
19			
20	Shades		
21			
22			
23			
24			
25			
26	Shadows		
27			
28			
29			
30			
32			

33

Illustration 14: 33 Graduate Steps

The juxtaposition of gray scale/tone Illustrated

Placing opposite tones values side-by-side creates values of gray tone contrast and this placement is essential in any work of art especially when working in black and white because it develops value. This same principle when applied to color schemes gives contrast interest to the composition.

Black is a dimmer, it displaces and expels light and is therefore a dimmer causing lower saturation. In drawing or painting black is always a darker that suggests a lower tonal value. Black, the achromatic color of least lightness normally perceived to belong to objects that neither reflect nor transmit light. True black is the absence of all color and it the ultimate opposite of white. See illustration "[Subtraction](#)" above

White the achromatic object color of greatest lightness characteristically perceived to belong to objects that reflect diffusely nearly all incident energy throughout the visible spectrum. See illustration "[Additive](#)" above.

Achromatic meaning:

- a) refracting light without dispersing it into its constituent colors :giving images practically free from extraneous colors
- b) not readily colored by the usual staining agents
- c) possessing no hue : being or involving black, gray, or white : NEUTRAL

Black lowers [dims] the color saturation, whereas, White lightens [brightens] the color saturation and a mixture of black and white grays the color.

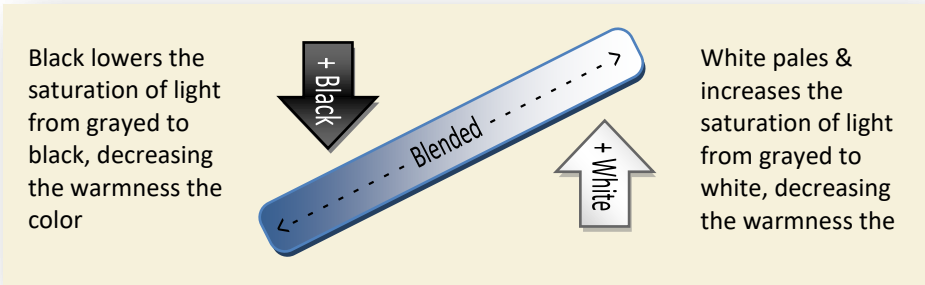
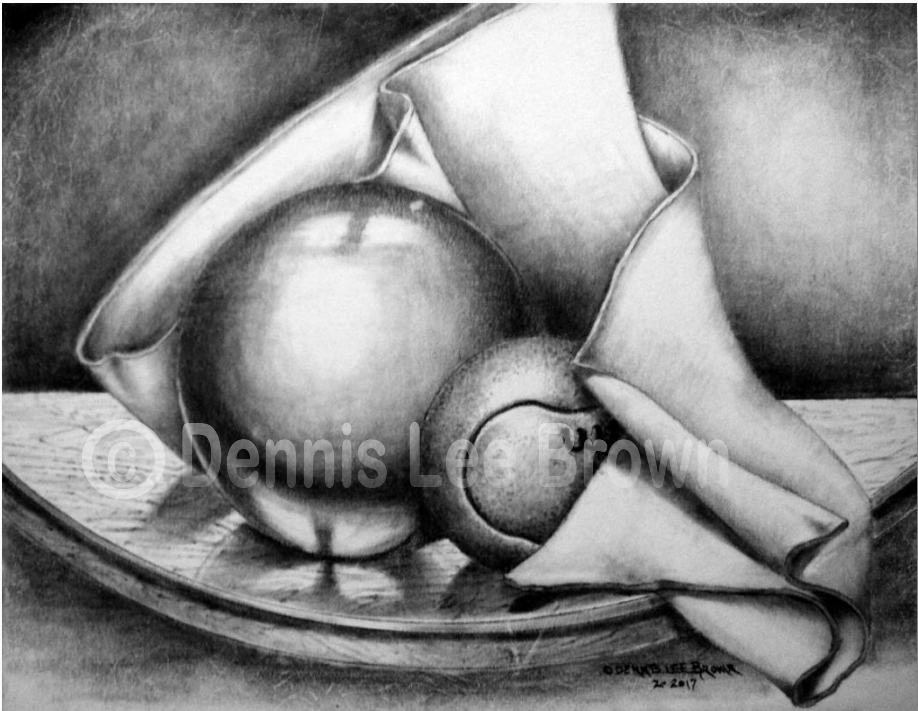


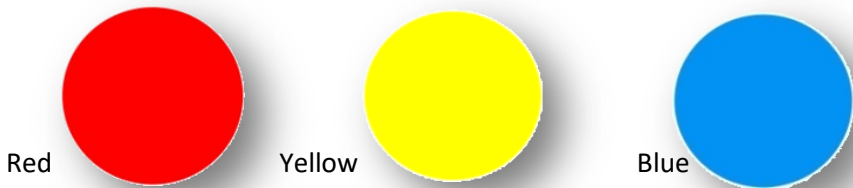
Illustration 15: Black & White Effects on Saturation



**Drawing 4: Crystal Ball Rapped in a Cloth
Graphite on Matt Board 15X11 -2/2017**

Graduate Tone in HUE - Color

HUE is pure color that is a standalone [e.g., it is pure color without any additive producing it]. The Primary colors cannot be made or mixed from any variation of other color[s], true color [HUE – PRIMARY] is



These three are the Trinity of Color, commonly known as The Primary Colors from which all variations derive.

Tinting and Toning Primary HUES

Tinting has an indication of adding light [*white being the ultimate lightener*] and toning suggest adding dark [*as black being the ultimate darkener*].

HUE tint or tone: any of variation of light

[*tint*] or dark [*tone*] shades of a color

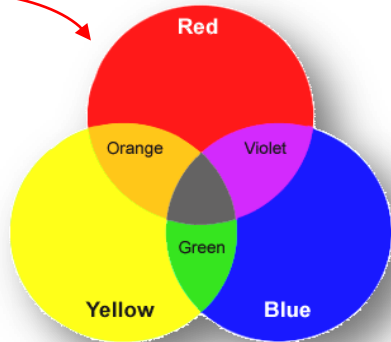


Illustration 16
Primary Color Model

- a. TINGE: [a suggestion of color]
 - i. Lightened, a variation of a color produced by adding white to it and characterized by a low saturation with relatively high lightness

- ii. Darkened: emitting or having a limited or insufficient amount of light [white], a high saturation of black with relatively a low lightness.

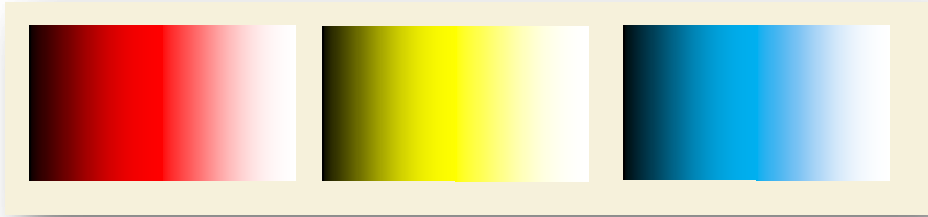


Illustration 17: Primary Color Toned & Tinted

Gradually going from dark to light, considering *a. i.* & *ii.*, above and the illustration are graduate tone. Graduate tone is process of gradually proceeding from one value to another is a smooth flowing transition. Graduate tones have no line of separation between the light and dark sides or separation of color. If a line of demarcation is visible, then the blending, is lacking in completion, except in certain styles of the artwork and need be smooth until the partition of tone, tint and/or color separation disappears.

The Line of Demarcation Illustrated

Demarcation lines are to have a visible separation between color, tints, tone, shade, and shadows. Smoothness of blending, however, technique and style including the tool [paintbrush, painting knife, pencil {graphite}, charcoal etc.] is the foundation of blending regardless of the medium that is applied.

In the illustration below, on the line of demarcation section you can clearly see the two different colors. On the graduate blending section the color, intertwine by blended into each other. This gives the graduate blend a smooth transition causing the line of separation to vanish.

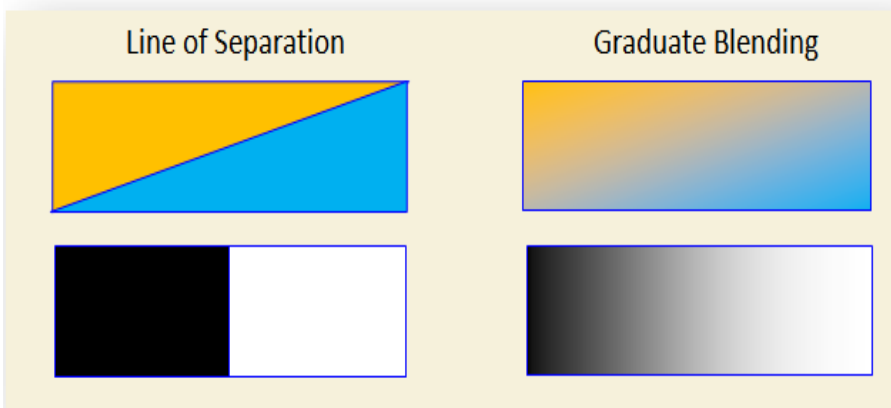


Illustration 18: Line of Demarcation - Illustration 1

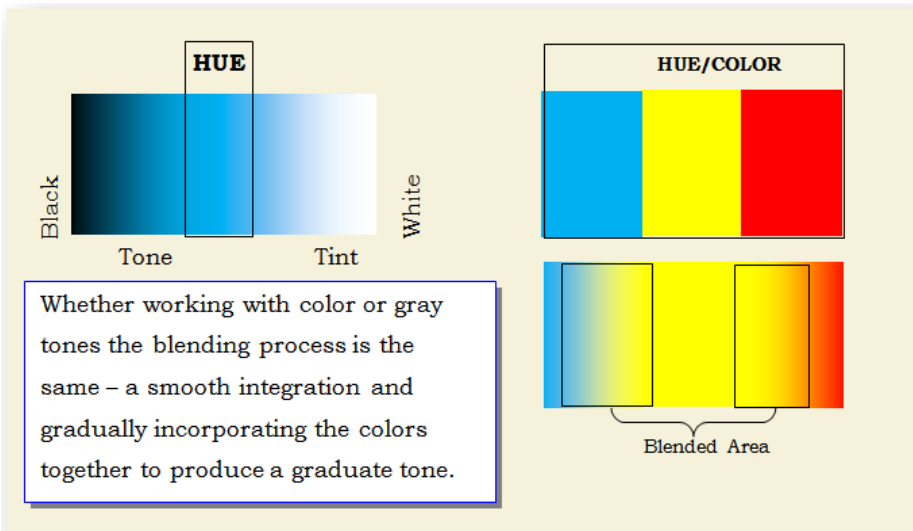


Illustration 19: Line of Demarcation - Illustration 2

When blending color or black and white, the basic principle is to integrate them into each other by way of not allowing the viewer to determine where you start/stop the blending process.

Techniques of Blending Dry Media

Blending tools for dry media (lead pencil [graphite] charcoal & pastels) Stumps – made of felt paper and they are solid and sharpened at both ends

- Tortillions – a piece of paper rolled into a tight cone with a point at one end
- Chamois – a piece of treated soft leather
- Various clean house whole items

If you like, smooth blending in your pencil lead artwork, then crosshatching, and layering using various tonal values is the greatest way to go. Many artists agree that using the correct value of graphite either-be-it, “H” or “B” leads. With the correct amount of pressure applied to the stroke will produce the graphite’s’ normal value.

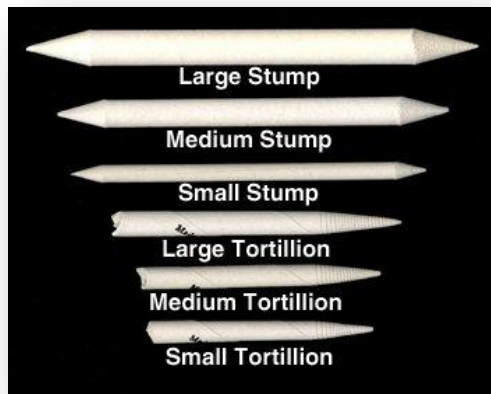


Illustration 20 Blending Stump Set

Building up layers of graphite, along with different stroke and blending techniques (*hatching, cross-hatching and glazing*) enriches the drawing.

Using any one or a combination of the blending tools can add another dimension to your blending. I prefer crosshatching, layering and working with the blending tools to add richness to my drawings.

Hatching the engraving or drawing of fine lines in close proximity especially to give an effect of shading

Cross-hatching to mark with two series of parallel lines that intersect

Glazing a circular or side-to-side stroke used to blend hatching and cross-hatching producing a smooth finish

Proper blending techniques will enhance the beauty of any work of art. Try making a few drawing using different smearing and blending tools from the list in the video “Graduate Blending Part 2”. It is a good idea to experiment with them out on a scrap piece of art, rather than ruin a good drawing. Use items in this list with wet media to apply special affects to watercolor, acrylics, inks and oils.

Value-merging Skills

Value merging is blending values of any media into each other. It is smoothly transferring from a lighter value to a darker value, from one color value to another and any time a tint or tone is blended together. As well as fusing different tonal values of an area in the drawing or object to create a transitional value, i.e.



Illustration 21 Basic Stump & Eraser Setup

- a darker value to a lighter value
 - tone to tint
 - color to color
- } The area between the values is the value-merging zone.

Experiment with all the dry media blending tools and techniques to build value-merging skills. Practice blend from light values to dark values, color to color and vice-versa. These skills will allow you to produce the three-dimensional form of the object as well as its tonal values. The three-dimensional form of an object can be determined by the strokes used and the blending methods used to shade in the tonal values. Keep in mind the true life-like anatomy of the object that the drawing represents. Use pencil strokes that best produce the structure of the framework of the items anatomy.



Graduate Blending Worksheets

Ctrl + click to follow link

Notice: If you have not purchased a licensed Graduate Blending set, contact the artist to access the Worksheets, artistdennisleebrown@gmail.com



Drawing 5: Cola Glass & A Book
15 X 11 Graphite on Matt Board- 1/2017



**Drawing 6: Open Bluebell on a Trellis
Graphite on Matt Board 15X11 - 2/2017**

About the Author



**Drawing 7: Dennis Lee Brown
Self Portrait Graphite on Matt Board
11X15 - 1/2017**

Dennis Lee Brown a lover of God, retired bishop of Pentecostal Holiness Tabernacle Church of the Christian faith, Bishop Brown a multitalented artist indeed... Included in his talent, Dennis sings and plays the electronic keyboards and is the writer and composer of inspirational gospel music.

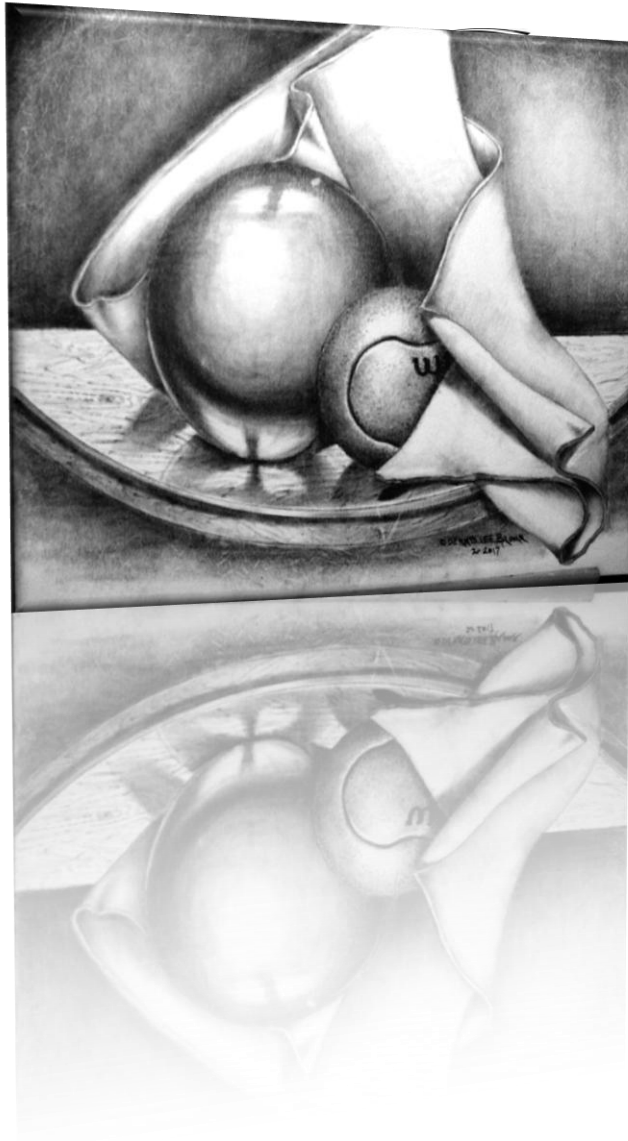
He is the author and self-publisher of various short stories including the titles: Jennifer Blossom's Predicament, Somewhere Locked Down,

When Things Go Wrong, and Twisted. The majority of his published literary works are on Amazon.com.

Dennis is also the creator of more than a few hundred painting of an unclear number of subject matter in an assortment of mediums. Mr. Brown creates lessons and tutorials videos, he teaches private art class. He has written numerous art study booklets and materials and has his own YouTube art

Channel. Dennis has had many art exhibits in galleries and has hosted many private art shows.

Dennis Brown Fine Art and Literary works are available for viewing on his channel. Look for additional creative writings, music, artwork and videos accruing continually on his YouTube channel.



Additional Art Materials



Ctrl + Click to Follow Links

Youtube Art Channel:

<https://www.youtube.com/channel/UCb6o25qxL-p2bNJRWZxyWpg>

Graduate Blending Videos on YouTube:

Graduate Blending Part 1:

<https://www.youtube.com/watch?v=MENAhIvwrgw>

Graduate Blending Part 2:

https://youtu.be/M8W_MF3iZc

Google +

<https://plus.google.com/103374091338854260582/posts/DVP4eiepGxS>

Additional Art Tutorial Playlist

https://www.youtube.com/watch?v=CZLqw8ZCpK4&list=PLNFxeNibqlzJXvngT5_n6XL81yl8i-F34



Drawing 8: Tea & A Pie Pan - Graphite on Matt Board - 2/2017

Graduate Blending The Art of Blending



Connect with the Artist Comment & Share

Dennis is also the artist of more than a few hundred paintings and drawings of different subject matter in a diversity of mediums. Mr. Brown produces and directs videos of his art and writes scores of art-tutoring lessons as well as instructs students of art.

Youtube:

<https://www.youtube.com/channel/UCb6o25qxL-p2bNJRWZxyWpg>

Like on Face Book:

<https://www.facebook.com/dennisleebrown>

Tweeter:

<https://twitter.com/ArtistDLBrown>

Make connections with Dennis via email:

artistdennisleebrown@gmail.com

Dennis Lee Brown