

HOW TO;- RENDERING

Rendering really just means colouring in, or creating a painted or coloured detail drawing, created to give a realistic looking drawing of your design. Sometimes a full technical (orthographic) drawing with different views is rendered, sometimes it could just be a single view you're working on.

SUPPLIES

- A4 sized mid grey toned paper
- Tracing paper (useful to transfer your drawing)
- Sharp HB or 2H pencil (or a technical drawing / mechanical pencil with a fine lead)
- Standard set of coloured pencils (a larger set with more colours / shades will allow a more detailed rendering)



LAYOUT / OUTLINES

Start from an existing line drawing that you have - this could be an orthographic technical drawing showing different views of a piece, or it could be just a single view drawing. It needs to be drawn to scale and a clear line drawing of the detail of your design.

Use tracing paper to trace from your drawing and transfer it onto the grey paper for rendering.

If you've not used tracing paper before - lay the tracing paper over your original drawing. Use blutak or masking tape to hold it in place, and use a pencil to draw over the key lines of your drawing. Release the paper, turn it over and on the back of your tracing - shade all the way around on the back of your traced lines using a soft / blunt pencil.

Turn the tracing paper back to the right way around and tape it in place over your grey paper. Go over your outlines with a sharp pencil, and the pressure will transfer the graphite from the back of your tracing paper to leave lines on your grey paper underneath. Trace all the way around and you should achieve faint lines to use as a base for the outline of your rendering.

BASE COLOUR

Test out the colours of your pencils - try using more or less pressure with them to get deeper or paler colours, and try layering / blending different colours to create different tones - you can use the edge of your paper, or a spare piece for this.

Once you've identified the best pencils for the key colours in your piece, lightly shade in the different sections of your drawing, to give the base colours. Keep this a light but even colour across each area of your design, so that you will be able to intensify the colour later as you add light and shade.

For something like a clear stone, you may choose to leave the paper colour at this point, and just colour the rest of the piece for this stage.

LIGHT / SHADE

Adding light and shade is what brings your drawing fully to life. You need to imagine in your head a lamp shining on the jewel from a specific direction - if needed - mark this on the edge of the paper to remind you (this can be hidden if you mount, or trim the drawing).

If the light is coming from the top right, for example - think about which parts of the jewel it will hit, and which will be blocked from the light...

Use a white pencil, or experiment with your colours to see what gives a good, brighter, lighter version of your main colour, to shade in highlights where the light hits. Remember to follow the shape of your piece. If you are shading highlights on a stone - the light will hit the top, or edges of the stone, so think about the shape of the top of the stone - on a faceted stone the light will highlight the edges of the facets, for a cabochon, the light will curve around and highlight the dome of the stone.

Do this for all the different elements of your drawing - for example, for the stone/s, for each different element of the metals.

Now do the same with shadows - these usually come up in the opposite places to the highlights - again test your colours on the edge of the paper to make sure you can get a realistic looking darker shade of each colour in your design, and then take your time applying each of these to the drawing. Shadows will likely be in recesses or undercuts, hidden spaces, and the edges furthest from the light.

DETAILS

The final step is to make sure all the details of your design are showing fully. If you need to add fine details, or to clarify any edges that have become lost in the colour, you can go over edges with a sharp pencil or a very fine black liner.

Generally it is best to keep this to a minimum as heavy lines can overshadow the drawing, but it can be useful in some cases, to highlight details or specific areas, or to clearly define an edge.

TIP - If you're struggling with your rendering, or with your technical drawing in general - start by drawing from a real piece of jewellery - ideally one without too many complex details - and keep this piece in front of you as you draw, so that you can see exactly how it looks from the different directions, and where the light and dark shades are, for example.

