WELCOME BACK TO
Summer of Drawing

class no.15: COLORED PENCILS PLANTS/FRUIT
Colored Pencils

Unlike graphite and charcoal pencils, colored pencils' cores are wax- or oil-based and contain varying proportions of pigments, additives, and binding agents. Concentration of pigments in the core, lightfastness of the pigments, durability of the colored pencil, and softness of the core are some determinants of a brand’s quality and, consequently, its market price.

The use of wax-based media in crayons can be traced back to the Greek Golden Age, and was later documented by Roman scholar, Pliny the Elder.

Although colored pencils had been used for “checking and marking” for decades prior, it was not until the early 20th century that artist-quality colored pencils were produced. Manufacturers that began producing artist-grade colored pencils included Faber-Castell in 1908 and Caran d’Ache in 1924, followed by Berol Prismacolor in 1938.
Techniques

Layering: Thin layers of colored pencil are drawn one on top of the other to create shading, extend the color range, and create a drawing with brilliance.

Burnishing: A blending technique in which a colorless blender or a light-colored pencil is applied firmly to an already layered drawing producing a shiny surface.

Scoring: Embossing patterns into the paper before or during drawing to create relief areas.

Fusing: Using solvents or a colorless blender to mix pigments together on the paper.

TIPS:

Crosshatching: Allows you to build up layers slowly, so that the surface does not get slick too quickly.

Work with a good point on your pencil; a light touch is essential in the beginning stages.

Use a durable paper. A good quality drawing or watercolor paper will stand up to heavy layering and burnishing, however for general use and practice any good sketchbook paper works well.

Watercolor: Put down some of the basic light colors of your drawing using watercolor or an acrylic paint wash, to get a layer of color down without building up colored pencil.
Marco Mazzoni

*Colored Pencil*

Instagram:  
@marcomazzoniart
Colored Pencils Society of America

https://cpsa.org/

Mary Carlson

Night Glow
Colored pencil
10.5 x 8.5
Carmin Olson

"Natures Kaleidoscope"
*Colored Pencil on Pastelmat*
24x32”

www.carminolson.com
Merri Hanson, CPA, CPX

Weathered
Colored Pencil
18x24”
Test your colors and see what you palette of colors might be as you layer one color over another.

Test to see how light or heavy pressure changes the overall effect.

Test which colors work better over, and which under, other colors.

Not all colors need to be colored everywhere on each layer! Each layer can be a different configuration so that your bright areas stay clean and your lightest areas stay light.
Light drawing in graphite. As I decide I will only draw in color on a few leaves, I add a little detail in graphite to indicate the others.
Darkest areas of greens get more Tuscan Red underneath as it is the COMPLEMENT of green, slightly less dark areas get some Tuscan Red and Indigo Blue.

The goal is to make a range of dark greens that are not just relying on using a dark green colored pencil.
More layers Indigo Blue.
I could use another blue for the lighter areas but I chose to just color lightly.
Now I go the other direction and add in the yellow highlights for the brightest green. I am ‘reserving’ the areas so that they won’t get colored over too darkly with the greens I will add next, plus I am setting the stage for some nice yellow-y greens.

I finished the drawing at this point, not wanting to go to the point of adding even more layers and burnishing the color. I liked the texture of the paper coming through.
On this iris, I added more layers of color to cover up the paper at the tips of the petals and on the stem.

I was very, very light-handed with the Indigo Blue and Tuscan Red in the underlayers.
What colors do you see in these grapes? Indigo Blue and Tuscan Red the darkest blues, Orange will dull down the blues as needed, and pink/magenta will make the purplish colors (along with purple and lavender pencils.) There are also green reflections on the grapes from the leaves... which can be made by yellow or green underneath the blue.
Pick one leaf:

Lightly sketch the leaf in graphite.

Using a dark blue and dark red (Indigo Blue and Tuscan Red if you have them) put down those colors in the darkest areas.

Next, use a yellow to put down the highlights and the underlayer for the yellower greens.

Proceed to add greens!
Colored Pencil: Drawing beautiful plants and fruit

• Interesting colored pencil drawings are achieved by looking for all the colors that you can see, or can build by using underlayers of complementary colors

• Choose a subject matter to draw that already contains contrast and complementary colors. Add a note of a complementary color if you need it, like orange or red cloth under green plants, or a red apple beside a green one.

• Mess about with your colored pencils to see what they can do. Each brand layers a little differently.

• Consider doing a mix of graphite and colored pencils while you get used to working with colored pencils, and for interesting effects.

• Look in the world around you for ‘reflected light’. Once you start looking, you will see it everywhere. Being attentive to these reflected colors will make your artwork have some zing!

• Ask yourself, why? Why are the shadow areas right there? Why does that leaf change color in a certain place? Where is that reflected color coming from?
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