WELCOME BACK TO
Summer of Drawing

class no. 16: COLORED PENCILS PLANTS/FRUIT II
Prismacolor Premier
Wax based core, soft, intense colors, builds up quickly

Faber Castell Polychromos
Oil based core, harder than Prismacolor Premier, more like graphite pencils, easier to control, layers well

Prismacolor Verithin
Hardened core, resists cracking, more like graphite pencils, good for details and lettering

The 33 colors in my travelling pencil roll:
Colors highlighted are the ones I use most often:

- Tuscan Red
- Terra Cotta
- Indigo Blue
- Light Cerulean Blue
- Deco Blue
- True Blue
- Ultramarine
- Apple Green
- Spring Green
- True Green
- Olive Green
- Grass Green
- Golden Green
- Carmine Red
- Orange
- Magenta
- Poppy red
- Pink
- Yellow Ochre
- Canary or Lemon Yellow
- Deco Yellow
- Yellow Chartreuse
- Violet
- Mulberry
- Violet Blue
- Imperial Violet
- Lilac
- Bronze
- Dark Brown
- Raw Umber
- French Grey 90%
- Warm Grey 70%
- Black
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 to quickly

Work with a good point on your pencil and don’t go to heavy to quickly. 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.
Burnishing with a lighter colored pencil

Colored pencils dissolved by solvents (mineral spirits, nail polish remover, blending markers, etc.)

Scoring

Watercolor under colored pencils
How to decide which colors to layer—

START IN THE SHADOWS & SHADED AREAS OF YOUR SUBJECT:

If you are making a deep color under an object, use dark colors that are COMPLEMENTARY under your LOCAL colors (Such as dark red or dark blue). Modulate how much dark color goes down according to the colors you see in the shadow.

If you are making a slightly less dark color, use a thin layer of a COMPLEMENTARY color followed by an ANALOGOUS color. Think it through until it becomes habit.

Underlayer would be yellow's complementary color purple in the deepest shadow (or a dark red like Tuscan Red), then as the shadow has greenish overtones, you might use some dark blue spreading out further, possibly also dark green.

Over this, layer yellows and analogous colors like greens and oranges, paying attention to where you see color. For example, less yellow in the right end of the shadow.
Layer colors to extend your color range

Your results will vary depending on number of layers, type of pencil, colors you are using, pressure you are applying, and color order!

Experiment with dark colors under light, light under dark.
Layer colors to extend your color range

Your results will vary depending on number of layers, type of pencil, colors you are using, pressure you are applying, and color order!

Experiment with dark colors under light, light under dark.
Suggestions for SHADOWS – start with dark complementary colors

Shadows of green objects (local color) ...start with dark red, then add some dark blue moving out from shadow core.

Shadows of red/purple objects (local color) ...start with dark green, then add some dark blue.

Shadows of blue objects (local color) ...start with dark red (orange is complement but not deep enough color for shadows, then add some dark green.

Shadows of orange/yellow objects (local color) ...use dark blue + dark red or dark purple
Calabazilla

*Cucurbita foetidissima*

Santa Monica Mountains Trail Council
Decide how much of this you want to draw.

Make a notan to get your bearings.

You don’t have to make a rectangle, but you do want to identify your light and dark pattern.
Sketch out the plant in graphite pencil, using a very light touch.

Include some of the grass bits that are going to be within your drawing area, per the notan.
Look at the color.

Start with the shadows and shaded areas on the flower, gourd, leaves, stem, and background.

If the local color is green or blue, start shading the darkest areas with dark red.

If the local color is yellow/orange, start with dark purple (or light layers of red and blue = purple).
Extend the shading to include all darker areas of the object... keep clear of the parts you want to remain light.

If the local color is green or blue, move to your dark greens and blues.

If the local color is yellow/orange, move to your deeper oranges, reds, and golds.

Don’t color in the whole object with the local color yet!
Now reserve those highlights or lightest areas of the objects.... Use either the lightest color (light blue, light green, yellow), a light color you are going to use as part of a layer in that area (for example, if you want a very light green you might use a pale yellow in this area) or use a very, very light touch with whatever color you want to try.

The VALUE of this area must remain light, so it’s better not to put much colored pencil down at first.
FINALLY!
Add in the local color, in a very thin layer, and not all over the place. You want to add color to your shadows and darker areas but not obscure them.

This takes patience and time, and a good deal of experience, as you will work one color and then another back over the same parts of your drawing until you get the desired COLOR and VALUE.

Expect to spend several hours working on a colored pencil drawing so that you can get the details just right (and not in a 30 minute rush, like we did for this sketch!)

I tend to work on a drawing over several days, a little at a time. It gives me time to think it out.
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?
2 of my favorite books on drawing with colored pencils:

**Botanical Drawing using Graphite and Coloured Pencils**
*Sue Vize*

**Botanical Portraits with Colored Pencils**
*Ann Swan*
Elizabeth R. Whelan

www.elizabethwhelan.com

Instagram: @elizabetwhelan

Facebook: @elizabethwhelan

erwhelan@gmail.com