

STUDY UNIT I

Materials

BRANDS OF COLOURED PENCILS

There are quite a few brands of coloured pencils available and you may be confused as to which one is best for you, for instance a few most popular brands are Primsacolour, Carandache, Derwent, Brynzeel, Rembrandt and Stabilo each having their own individual qualities.

With this being the case I have written a guide, which will hopefully help you to make your choice. Of course everybody has their personal taste but it will give you an idea of what you are buying.

Quality of Pencils

There are two qualities of pencil, Artists quality and Student quality. Student quality coloured pencils are very different from Artist quality pencils. Student quality pencils have very little pigment in the wax, and so the colours are not as vivid in comparison and you may be disappointed with your results. Like any other art medium, if you want your work to look its best and to last, you need to work with good quality materials. Buy a few single pencils of different brands or a set of twelve. This will give you a feel for them before you invest in a large set and you can decide this way, which one or ones of the brands you like best.

TYPES OF PENCIL

There are two types of coloured pencil – Watercolour pencils and regular coloured pencils.

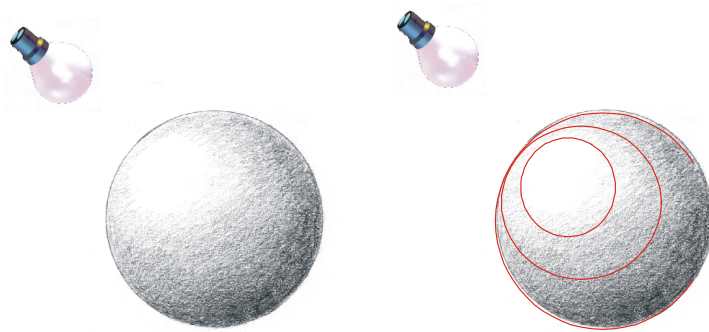
Watercolour Coloured Pencils - Watercolour Pencils can be applied dry onto dry paper and then wetted with a brush to create an effect close to conventional watercolours. Alternatively, dry pencils can be applied to wet paper and colour can be lifted directly from the pencil with a fine wetted brush.

Standard Coloured Pencils - Coloured pencils are more waxy, solid and hard compared to the watercolour variety. They can be applied by using one thick layer or many thin layers to build up tone and colour. More fine detail can be achieved with these than the watercolour variety.

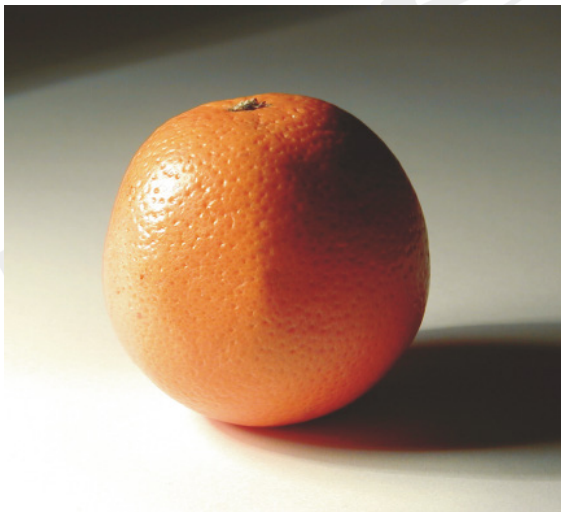
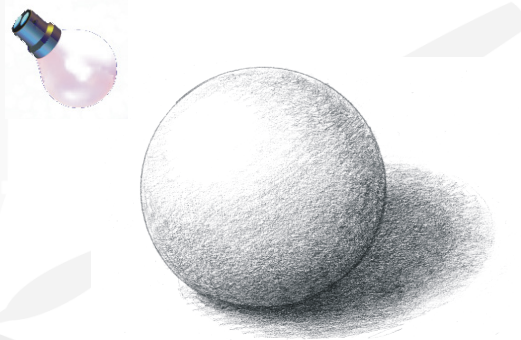
CREATING TONE

To create a convincing three-dimensional sphere, we first need a strong light source, represented here by a light bulb. A strong light source will create the necessary highlight and deep shadow. As you can see, the light creates a strong white highlight.

As the ball curves around away from the light source, the tone gradually gets darker until it is in complete shadow. This illusion has been created with just four tones, three shades of grey and white. To see where these tones have been placed I have drawn red circles to show you.



The spheres above appear to be floating in space. To give the impression that they are sitting on the ground we need to add a shadow. The position of the shadow depends on the position and direction of the light source.



Now let's put what we have learned to test in the real world. Place a round object, on a piece of white paper. Introduce a strong light source, a desk lamp for example. The effect should be very similar to the examples above, except for one added phenomenon, reflected light. This halo around the lower right side of the orange is light being

reflected up from the white paper. The shinier the object, the brighter the light on it will be. I have applied a reflected highlight to the example of the sphere. I am sure you will agree that it gives it some added realism.



I have taken a photograph of a tree as you can see below; it is a fairly a well-balanced Oak tree quite suitable for drawing. I have drawn this tree using a middle ground technique.



The first step is to create the structure of the tree, the trunk, the main boughs and the main bulk shapes of the leaves. I have used a graphite pencil to do this, so I can use them as a guide and erase them at a later stage.





We have talked about luminosity and this is a good example. You can see from the reference photo above, Mutzi, has a yellow ochre / burn sienna shiny look to his coat. This can be added at this stage. If you shade very gently over the entire dog, adding two or three layers of colour in the darker shadowed areas you should see something like the illustration left.

The next stage is to begin to add the detail in the eyes and nose. Add the first tones very lightly to make sure they are correct, stand back and compare your drawing with the photo to see if any changes need to be made before the darker tones are added. By shading the darkest areas at this stage (in this case black for the eyes and nose) we can gauge how dark the rest of the fur needs to be.



When you begin to add the top layer of fur you must be aware of the direction of fur. This will ultimately create the three-dimensional form and the solidity of the dog. Use a variety of colours, interweave them with each other and make sure your coloured pencils are sharp. As you can see I have also complete the final layers on the eyes.



As you can see here I have strengthened up the dark greens in the fennel even more and added a shadow from one of the stalks across the bulb area.



Using a base of Cedar Green I mapped out the outer leaves from the cauliflower and then used a bluer green for these – Mineral Green is good, or you can even add some blues and purples and layer the colours until you get the right texture and depth of tone.



The cauliflower is tricky as you need to give the impression of the detail without taking the time to create every single lump and bump, otherwise it can look contrived and will stand out too much from the background. I used a base of Yellow Ochre and layered May Green, Deep Cadmium, Brown Ochre and Copper Beech.