<u>Introduction</u>

Welcome to the London Art College Course for Coloured Pencil.

With the exception of graphite pencil, coloured pencil is without doubt the most accessible, versatile medium...and everyone already has some experience with it. Not everyone realizes that this medium is capable of creating fantastic works of art – in every subject. Using the proper techniques, knowledge and patience you will call upon coloured pencils time and time again to produce realistic results.

This is an intensive course in coloured pencil techniques, with added tuition in the fundamentals of drawing.

We open the course with a large chapter giving information and advice on various brands of coloured pencils and the materials you will need to accompany them. We then move on to some basic drawing skills in graphite pencil followed by an in-depth study of coloured pencils. We illustrate various techniques for shading, covering tricky subjects like skin tone and fur, plus in-depth step by steps of problematic subjects like drawing and shading trees, grass, and shiny and metal objects.

To round up, the course looks at individual subjects giving comprehensive explanations of how to undertake each subject both drawing and shading in coloured pencil.

This course is suitable for the complete beginner as well as intermediates as it gives a good grounding in drawing, which is essential before adding any colour to your work. For those of you who aren't novices and work through the drawing part at a faster pace, there are some harder more challenging exercises to work though.

We wish you the best of luck - enjoy the course!

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.
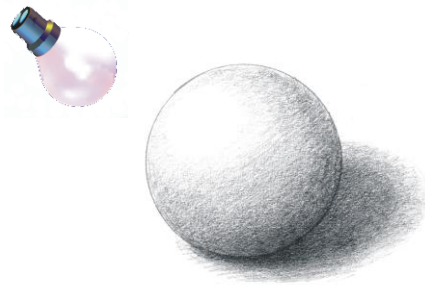
Now let's put what we have learned to test in the real world. Place a round object, on a piece of white paper. Introduce a strong light source, a desk lamp for example. The effect should be very similar to the examples above, except for one added phenomenon, **reflected light**. This halo around the 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.
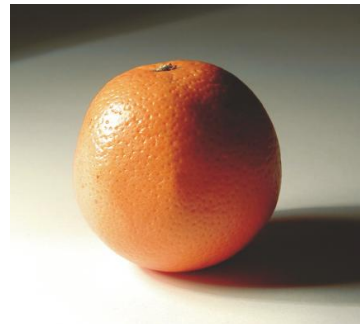
Let's go back to the blank shapes we started with. Study the shapes and try to imagine what would happen to the light as it hits the surface, where would the highlight and deep shadow be? Then look for similar shaped household objects, arrange them under a light as with the orange and study them in turn. Now, using this knowledge, shade in the blank shapes, or if you are feeling ambitious try drawing the actual objects.
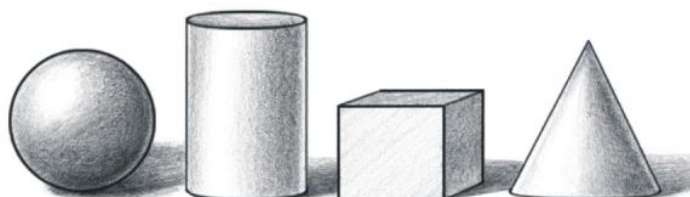
How to Colour…….Skin tones

There are two main points to be aware of when shading skin- overworked muddy colours and bright pink colours.

If skin tones are overdone the face can become very muddy. Try to use only a few colours to make up the skin tones, not forgetting about reflected light from hair. As you can see in the illustration left the child's hair is blonde, this is reflecting a rich colour onto the side of the face.

As you can see from the larger illustration below the child's skin tone is a healthy glow. Very little bright colour was used. Use a mixture of yellow ochre, flesh pink, rose pink and scarlet lake. If you think it needs it, add some blue violet lake. The names of colours will vary from pack to pack but experiment with the tones and most importantly of all, keep a very light touch. Luminosity is the key and you will only create luminosity by allowing the white of the paper to show though in your skin tones.

Find some good photos of people and study the colours of the skin tones. Experiment using a variety of pinks, purple's reds and ochre's.

Try to convey the shine and shadows on the skin without making the colours overworked and muddy.

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