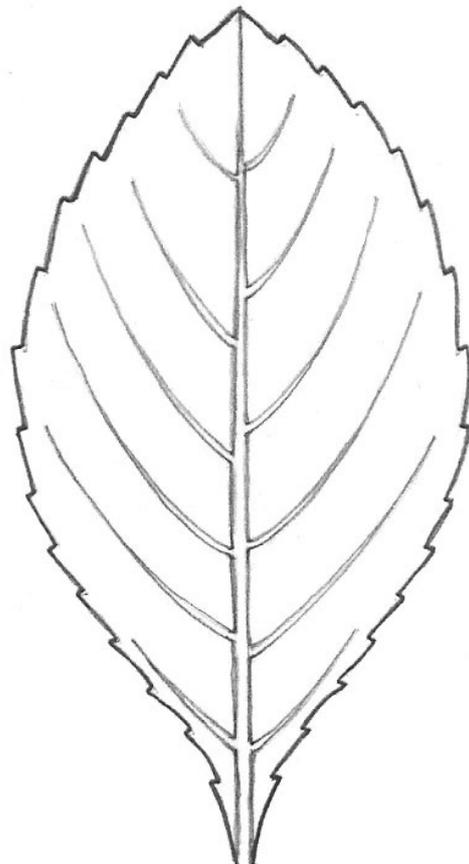


4. Draw the small veins that grow from the main vein and, if it helps to describe the leaf, the tiny veins that grow from these. There may only be four or five of the small veins on each side of the main vein. They will be at slightly different distances from each other and it is important to record these differences, as they make the leaf look natural. Measure the distances between the veins by eye and plot them out as faint points on the main vein. Use the dividers if in doubt. Also, plot out where they finish near/at the edge of the leaf. Draw the small veins in carefully, between the points.
5. Plot the serrations out with faint points on the outline of the leaf. Use the small veins that you have drawn to help you plot them out if they bear a relation to them. Draw them in.

6. To display drawings such as these, rub out any guidelines and points so that only the lines of the drawings show. Go over the lines again, if necessary, altering their weight, so that prominent shapes, such as the outline, have the heaviest lines and, the less prominent the shape, the lighter the line.

### Finished Drawings

A piece of paper can be filled with line drawings of leaves of varying shapes and sizes. Several rows can be drawn to create an image that looks pleasing and can be displayed just as it is.



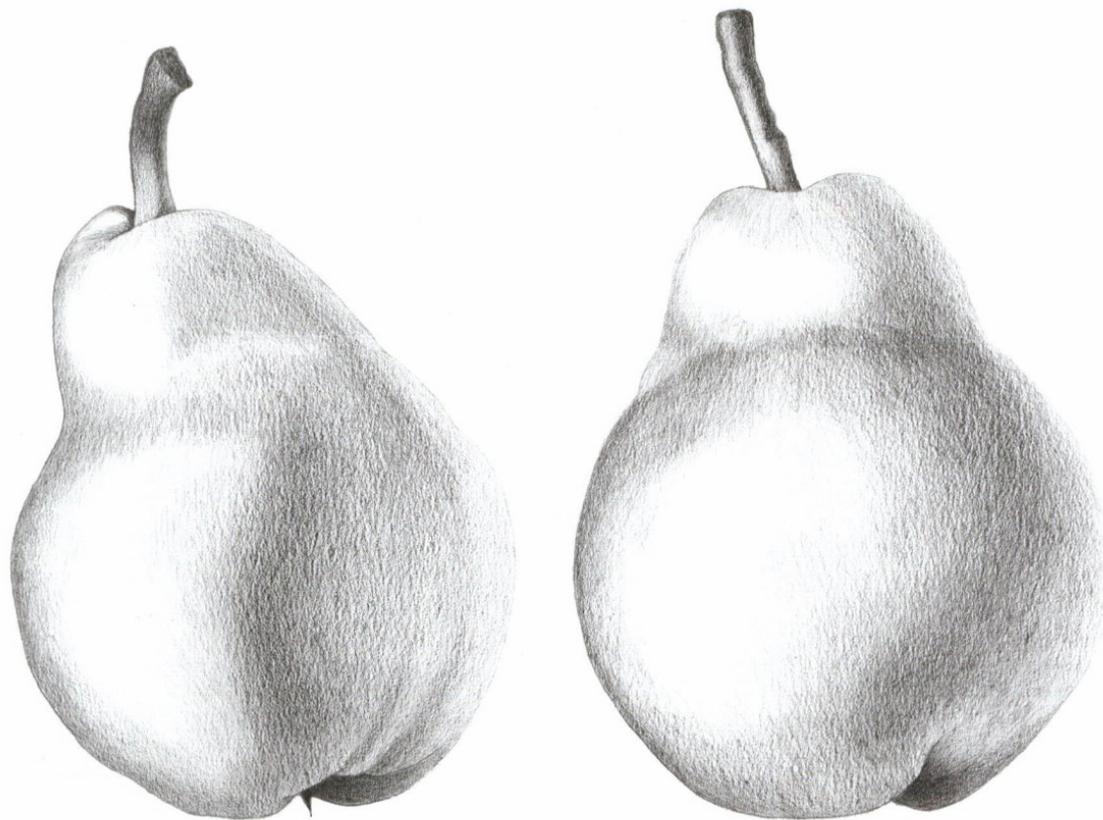
**Step 2**

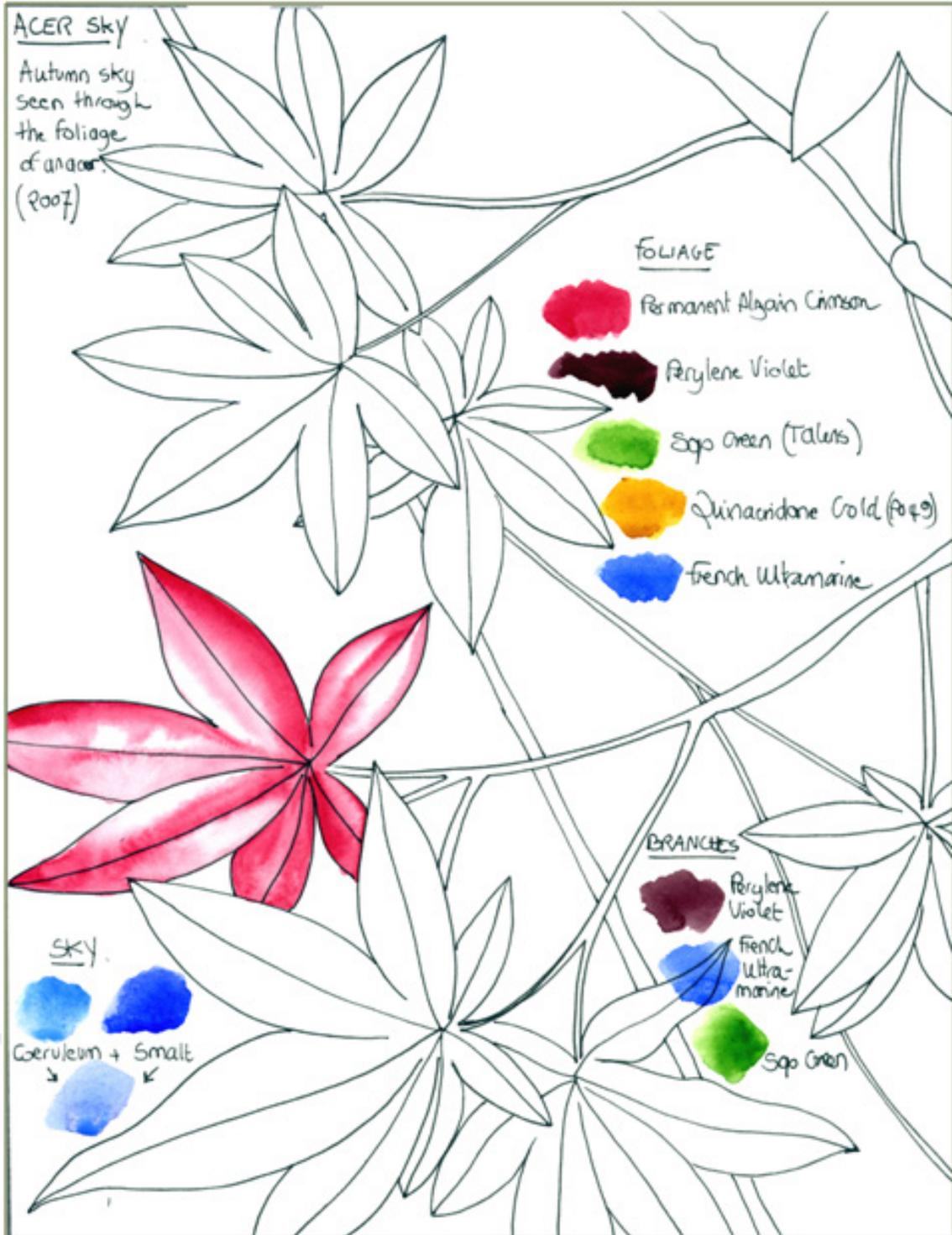
1. On both pears, the shading on the right hand side of each pear is not at the right hand edge, but is inwards from the edge. This is due to the effect of reflected light, as mentioned earlier, and demonstrates how reflected light can make rounded objects look more three-dimensional.

Also, you will notice that, as well as being consistent in tone, the pencil marks follow the contours of the pears and help to describe the form of the pears because of this.

The darkest tones are put down first so that you are able to get your bearings. Shade in the darkest tones across the whole of the image but do not shade them to their full depth.

2. Go back to where you started and deepen the darkest tones slightly whilst also adding the dark-medium tones.





Sketchbooks are a beautiful way to keep records of your work. As well as drawings and colour samples, you can add dates and description of places, a few lines about the day, the weather, and the people you met. If a subject is tricky to paint and you have worked out a method, make relevant notes for when you do your final painting.

**Light colours** - As you are already aware, each coloured pencil is the colour you see in its core. Each pencil fits into a tonal range from light to dark. When you want a final light colour, start off in the shadow where there are darker tones. As you add layers of lighter colours, the overall effect of this will be to lighten your overall colour.



Working detail from Malus 'Golden Hornet' - © Gaynor Dickeson

**Dark colours** - The darkest colour in your colour pencil range is black. Optically this is a mix of the three primaries; red, blue and yellow. However, you almost never use the single black pencil, and if you do it will be in exceptional circumstances. It would only be as a base for other dark colours, otherwise the addition of black into a painting gives a flat and dead look.

You can mix a dark colour by layering the three primaries on your paper. You can make it warm or cold depending upon the colours you mix together. In Tutorial 6 we looked at mixing purple into a green to make the green darker, or mixing the green into purple to make the purple darker. These colours are on the opposite sides of the colour wheel. Any mix from either side of the colour wheel will give a grey and if of equivalent tone, will result in a darker tone than the original pencils used.



Working detail from Malus 'Golden Hornet'

© Gaynor Dickeson

This picture shows how I set up my arrangement and, although the apples are fairly similar to the ones on the final picture, one or two were changed. Most of the leaves were changed as either they wilted too much whilst I was painting them, or I found other leaves more interesting or suitable for the arrangement.



I traced my line drawing onto Fabriano 5, Hot-pressed paper, using the technique I described in Unit 10. I checked my tracing to make sure all the necessary lines were there. Then I used a grey putty rubber to lift off excess graphite and to make sure my art paper was clean.

On this occasion I started with the leaves as they were likely to deteriorate most. Look at the leaf partly hidden on the right of the branch above. Do you see that it has started changing? I continued to use that leaf and by the time I was finished it had completely changed – but it was typical for that tree.



Observe that the backs of leaves are often paler than the uppermost sides. In this instance once I had used my grey tones, I used FC 172 Earth Green first and, to blend, the very pale Derwent 5120 Light Moss. I also left plenty of white on the paper on both sides of the leaf. This gives a softness to the underside of the leaf and sharper highlights for the uppermost side.

On the tall leaf, you will notice the different stages of layering. The furthest half is complete and the nearest half is nearly complete except for the Light Moss on the lower part.

On the upper-sides of the leaves where there is a lot of modelling or shadow, I often start with FC 249 Mauve or even FC 175 Sepia, on top of the greys, depending upon how dark I want it.