

4.4 Colored Pencil and Pastel

Name: _____ Class: _____ Date: _____

Total: 11 marks

Objective

Use **dry colour media** 干性彩色媒介 with control, letting value rule over hue.

You must be able to:

- layer and **burnish** 压光 colored pencil
- darken with the **complement** 互补色, not black
- use soft and oil pastel as pure pigment
- get the values right first

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Colored pencil

Build colour in transparent layers; burnishing (a heavy final layer) fuses them glossy and solid.

■ Darken alive

Grey a colour by layering its complement instead of black, so shadows stay alive.

■ Value rules

Get the values right and almost any hue works; get them wrong and no hue can save the drawing.

2 Practice

2.1 The best way to darken a colour without deadening it is to

[1]

- **A** add black
 - **B** layer its complement
 - **C** add white
 - **D** use less pressure
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2.2 What does burnishing do to layered colored pencil? [2]

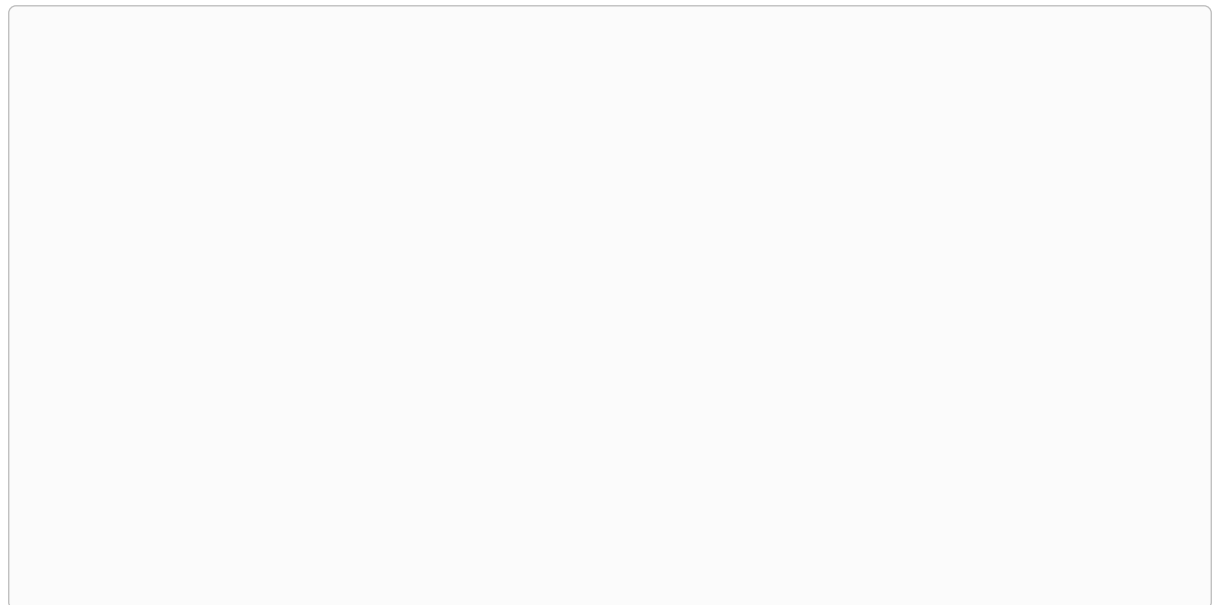
2.3 Why can value matter more than hue choice? [1]

3 Studio & portfolio tasks

3.1 Make a **colored-pencil or pastel study** of a coloured object.

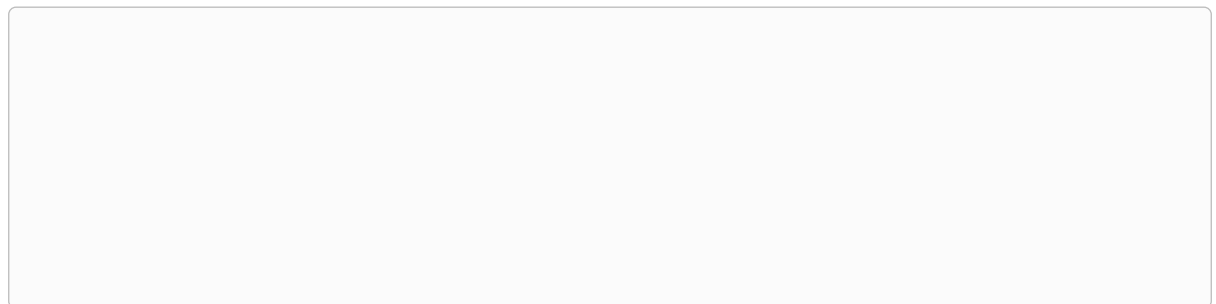
(a) Build the local colour in layers and burnish the light side. [3]

(b) Darken the shadows with the complement, not black. [2]



3.2

() On toned paper, make a soft-pastel study letting the ground show between strokes. [2]



4 Go further

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- work through the **0404 Colored Pencil and Pastel** lesson on the **Learn** page;
 - read the **Drawing Media and Processes** section of the AP Drawing handout on the **Know** page.

Solutions

2.1 B. the complement darkens while keeping the colour alive.

2.2 a heavy final layer fuses the layers into a glossy, solid surface.

2.3 correct values make almost any hue read; wrong values cannot be saved by any hue.

3.1 layered, built-up colour; a burnished passage; shadows greyed with the complement; values correct; the colour stays alive.

3.2 painterly pigment strokes; the toned ground unifies the study.