FARM FRESH

Introduction

There are few things more satisfying than planting, growing, and harvesting your own fruits and vegetables.

Rachel and I have a small crop of tomatoes, lemon cucumbers, and strawberries, with easy access to wild blackberries and plums, and I gotta tell you, they are damn delicious!

Picking and eating your own food has the ability to take you back to simpler times. That's probably why fresh fruits and vegetables have long been a favorite of still life painters throughout the centuries. The simple shapes and vibrant colors create works of art that invite quiet contemplation and go well with any decor.

So in this class we will be getting back to the basics with simple still lives! Be careful not to drool while coloring.

Note: The images in this class were inspired by the paintings of Jane Palmer.

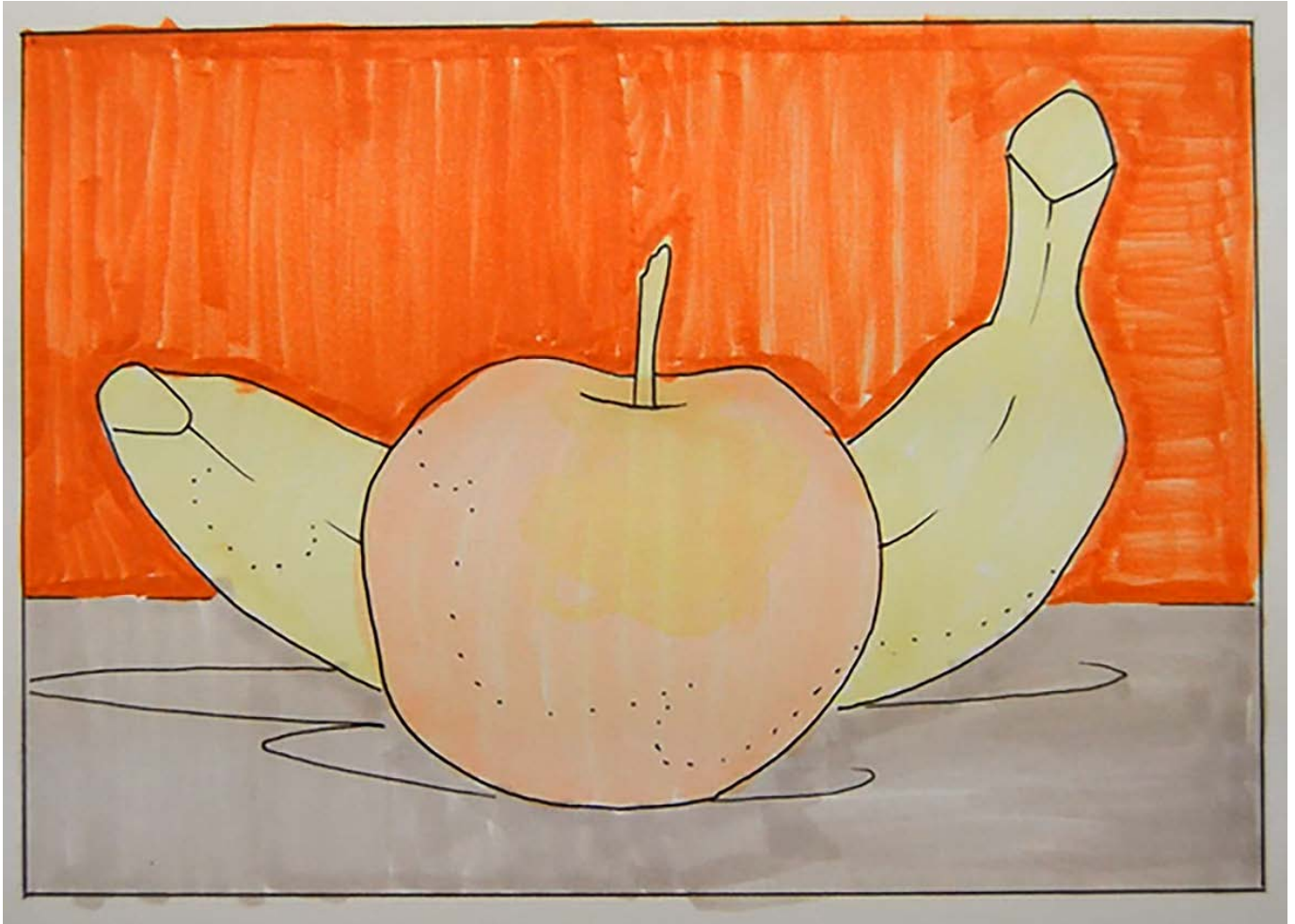# Copic Colors Used For The Class Page
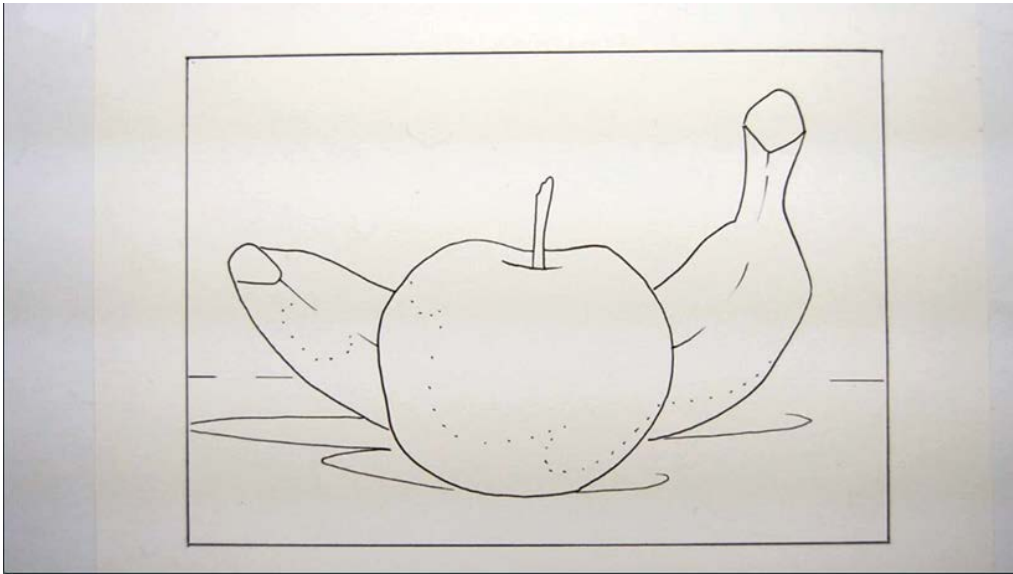(Refer to the color conversion chart for non Copic alternatives.)

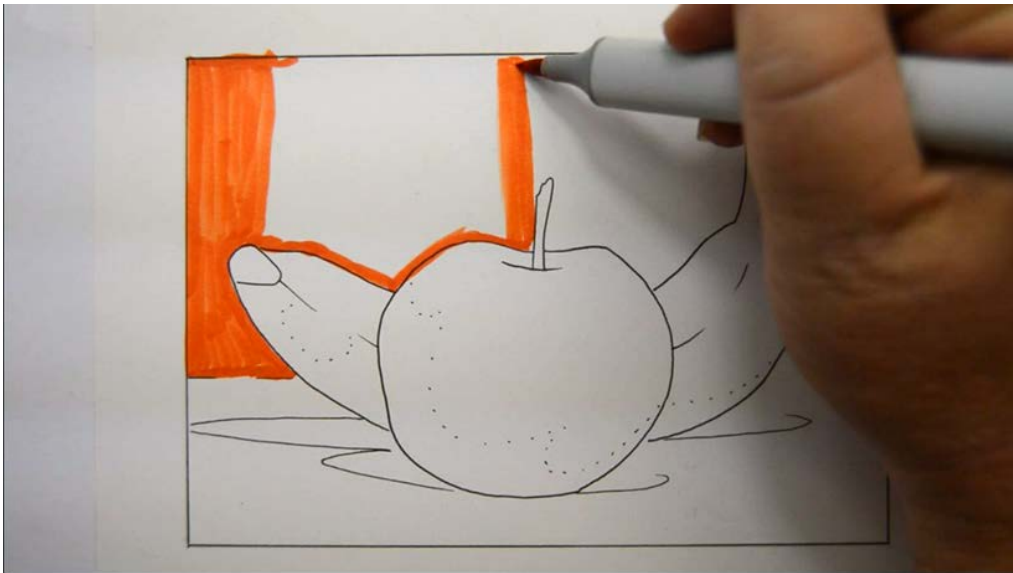|		
	E08	
YR09	E49	R17
YR21	E57	R29
YR27	E70	R89
YR61	E71	
YR68		V99
	W1	
Y00	W4	YG67
Y18	W7	
	W9	G43

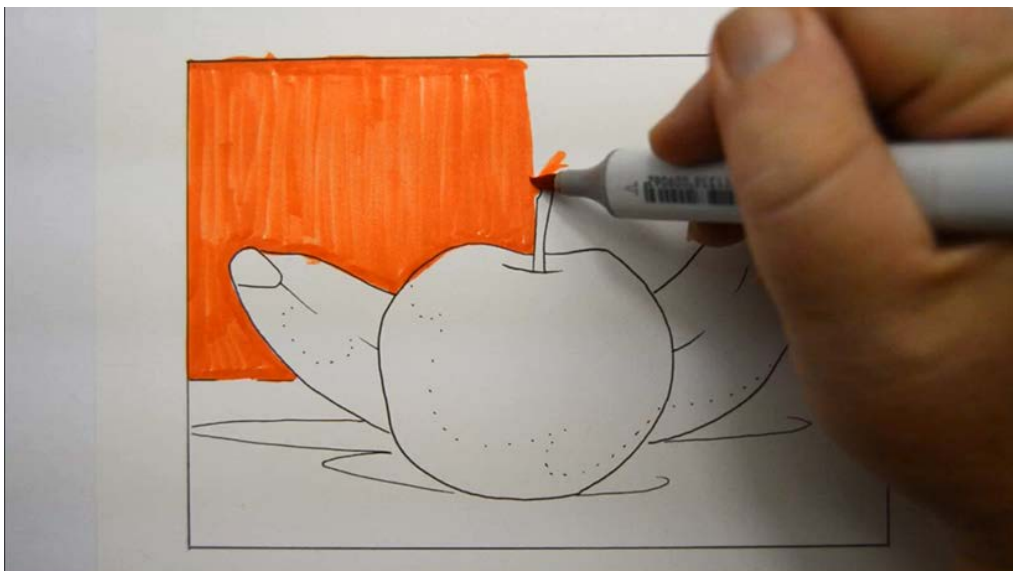BLACK 100

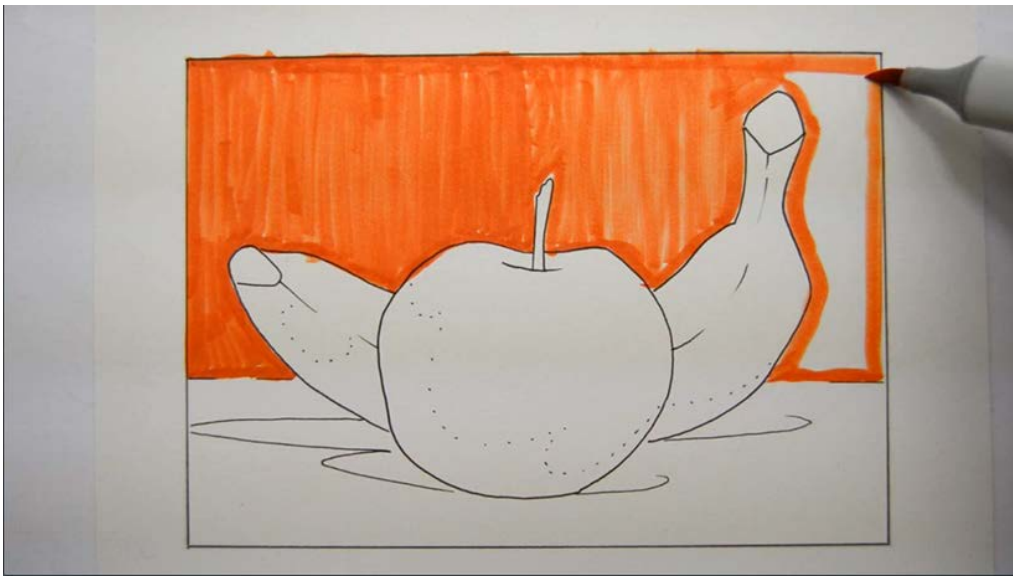# Chapter One:
Coloring The Base Colors

For this lesson I'll be using a black and white line drawing printed on smooth bristol board.
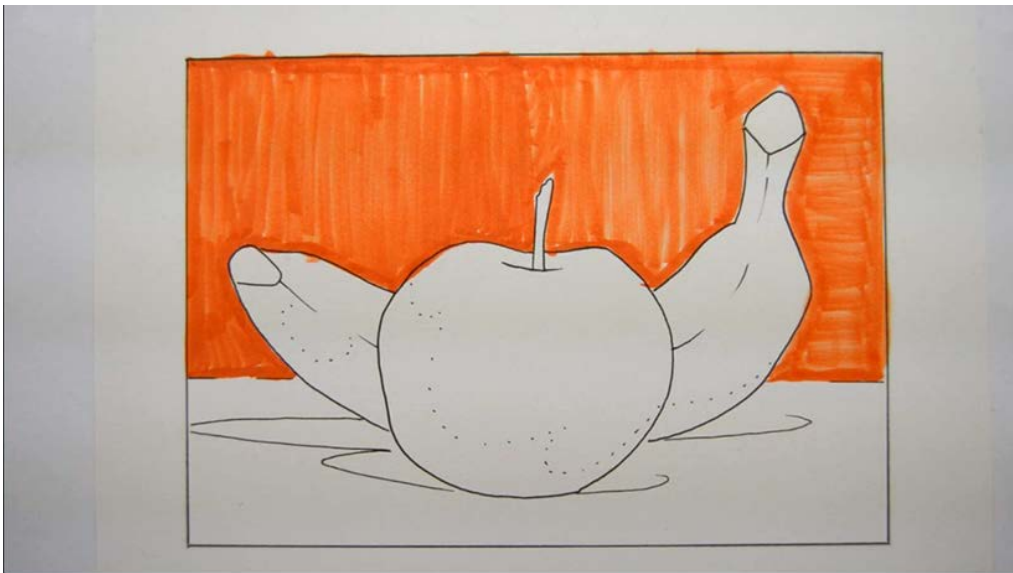

I begin by coloring the background with YR68. I "outline" the tops of the fruits...

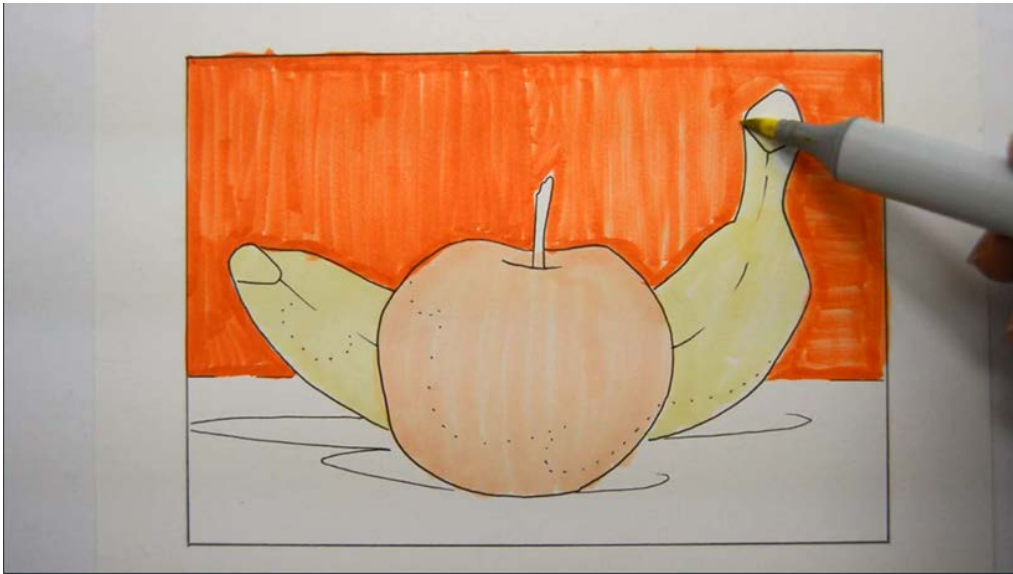...then color in the resulting shape. (YR68)

YR68

After the YR68.

I made no effort to lay this color in smooth. Its sole purpose is to act as an under layer to add warmth to the darker colors that follow.
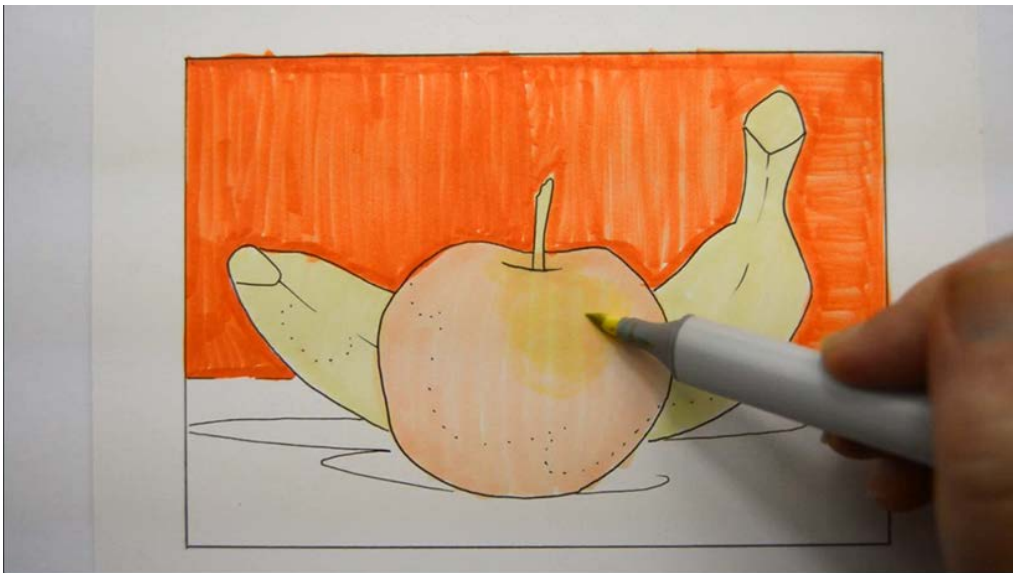
Colored pencil users should use light pressure to maintain the tooth of the paper for subsequent layers.

I color the apple with a flat base layer of YR61...

...then color the banana with Y00.

I add Y00 to the highlight area of the apple...

...then color the ground plane with E70.

The base colors are complete.

Colored pencil users should use light pressure for every step in this chapter.

Chapter Two:
Coloring The Background

With my base colors laid in I can now turn my attention to rendering the background.

I begin by "outlining" the tops of the fruit and the border of the image with a very dark W9.

I then color in the background. (W9)

The original orange color doesn't "show through", but it does have an overall warming effect.

I add an over all layer of black 100.

Had I used black 100 alone without the other colors underneath, the background would have looked flat and lifeless. By layering my colors the way I have I'm able to create the feeling of dark, airy space rather than a black lifeless hole!
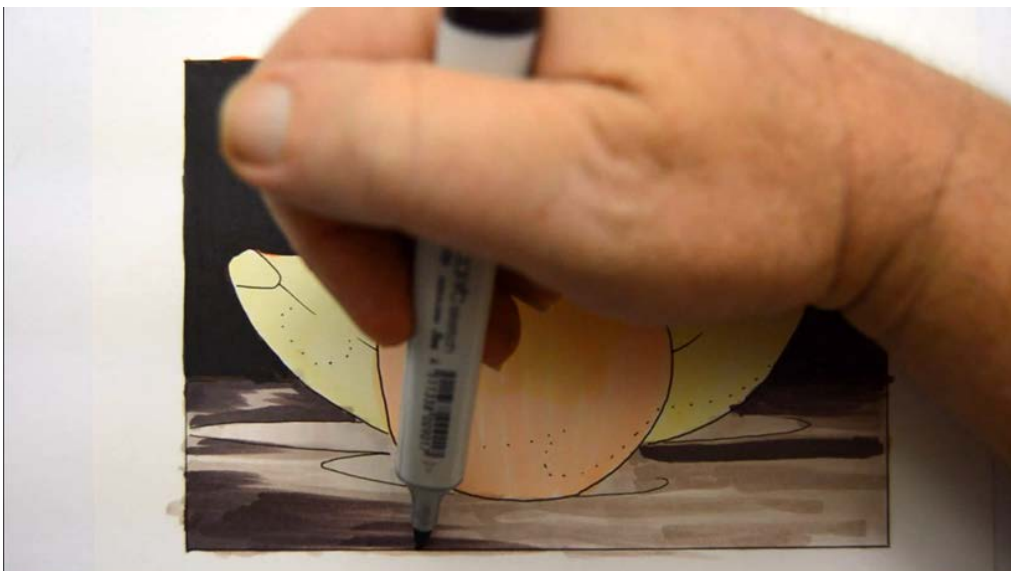

I add E71 to the ground plane.

It's important to lay this color in horizontally to maintain the illusion of a flat "table top" for the fruit to sit on.
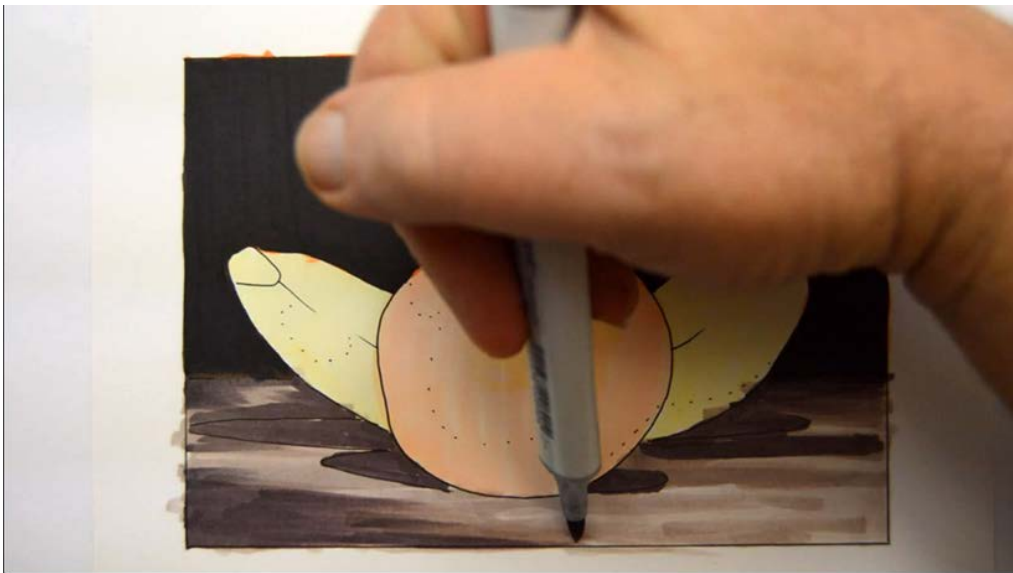

I add V99 to the area where the background and table top meet to help soften the transition from background to foreground.

V99 in the left foreground corner...

...and V99 to the cast shadows under the fruit.

I soften the edges of the V99 with E71...

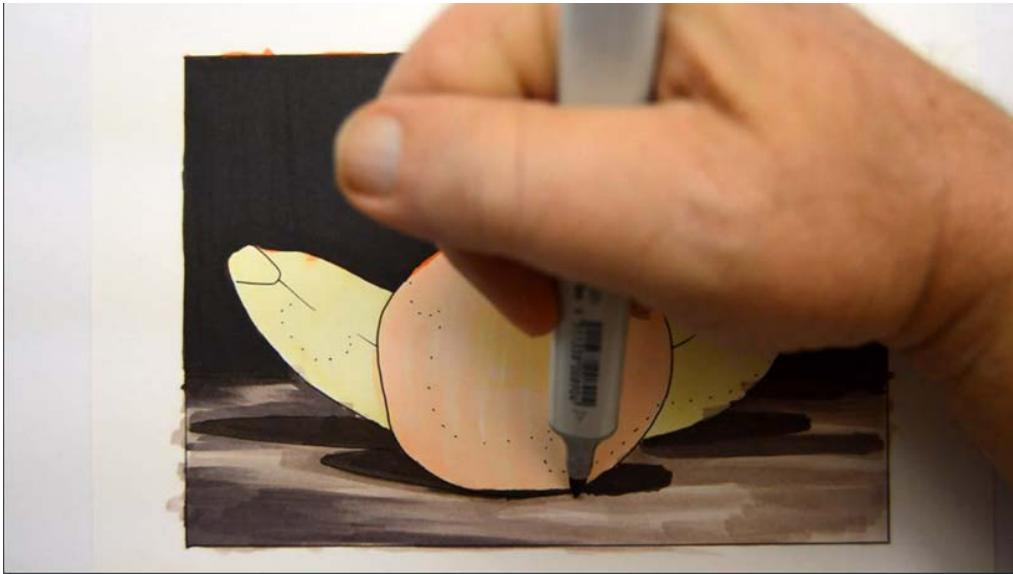...then add horizontal marks to the right foreground corner. (E71)

I further refine the transition from background to foreground with E49.

Continuing with the E49 I darken the cast shadows under the fruit.

After the E49.

I soften the edges of the E49 with E71...

E71

The background and "ground plane" are complete.

Chapter Three:
Coloring The Fruit

With the background complete we can now turn our attention to the fruit.

I add YR21 to the top and right side of the apple, leaving an area of Y00 still exposed as a highlight.

I add YR61 around the edges of the YR21.

After the YR61.

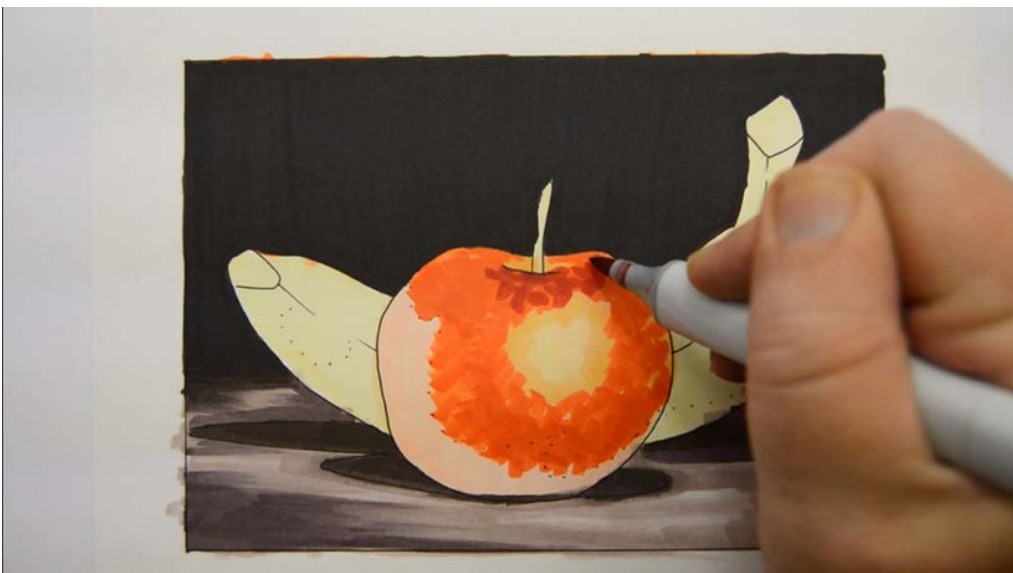I add YR68, leaving the edges very rough.

I "fill in" the rest of the light side of the apple with YR09.

I use a short overlapping "hatch" stroke to create variety. (YR09)

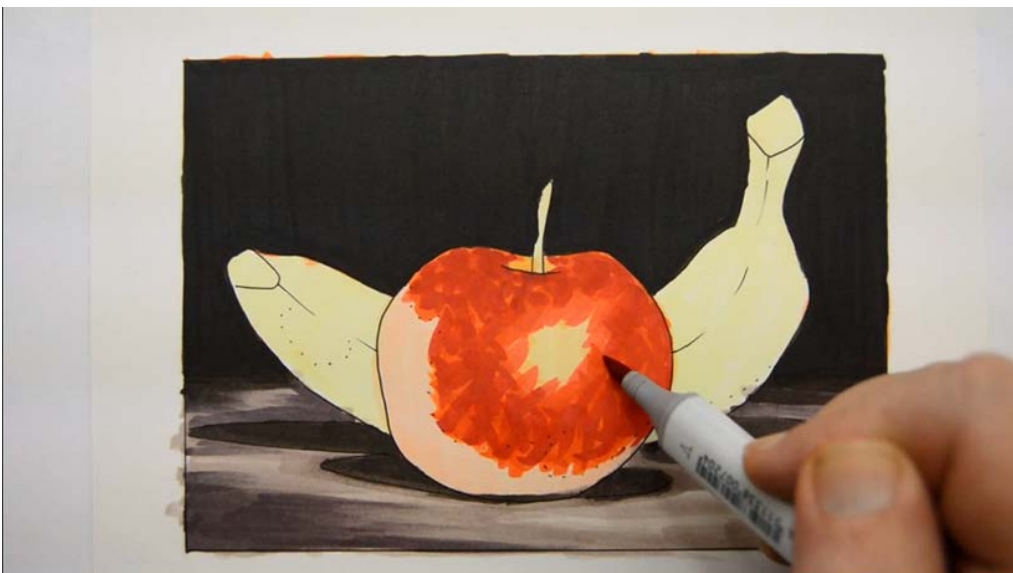Again, notice how rough and unblended it all is. That's a good thing!

Still using a rough "hatch" technique, I add R29...

Don't be scared! You can do it!

Ta da! All done! Thanks for coming! :) Ha! Just kidding. This is after the R29.

I add R17 using the same criss cross strokes.

After the R17.

I add criss cross strokes of YR27 around the Y00 highlight and the rest of the apple.
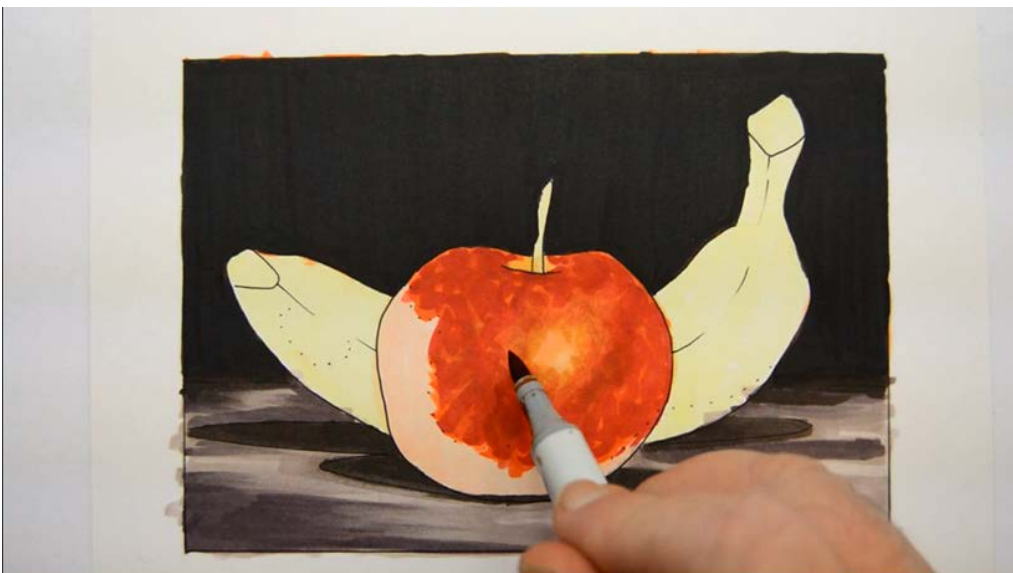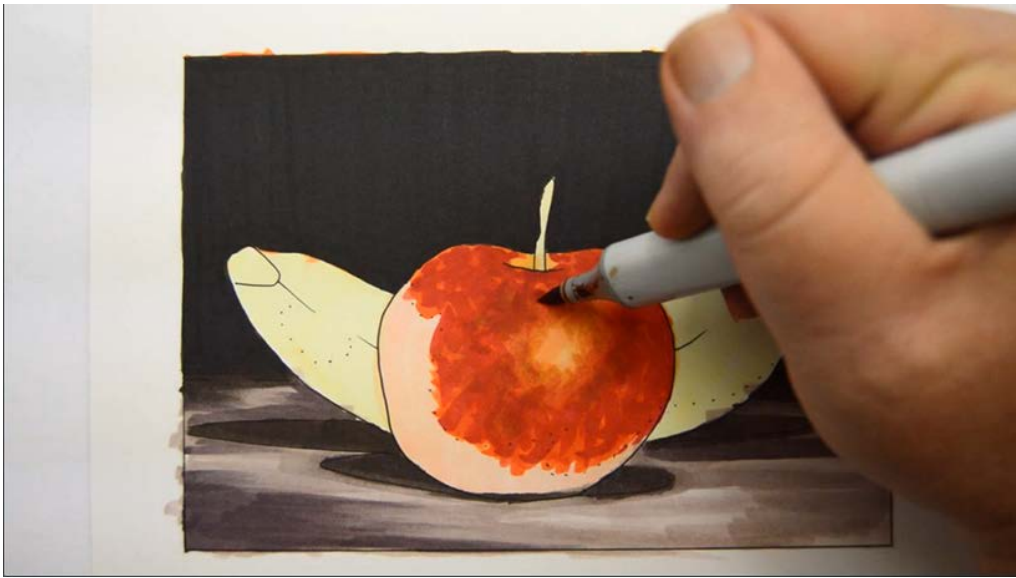

After the YR27.

I color over the Y00 highlight with YR61 to help soften it into the rest of the fruit.
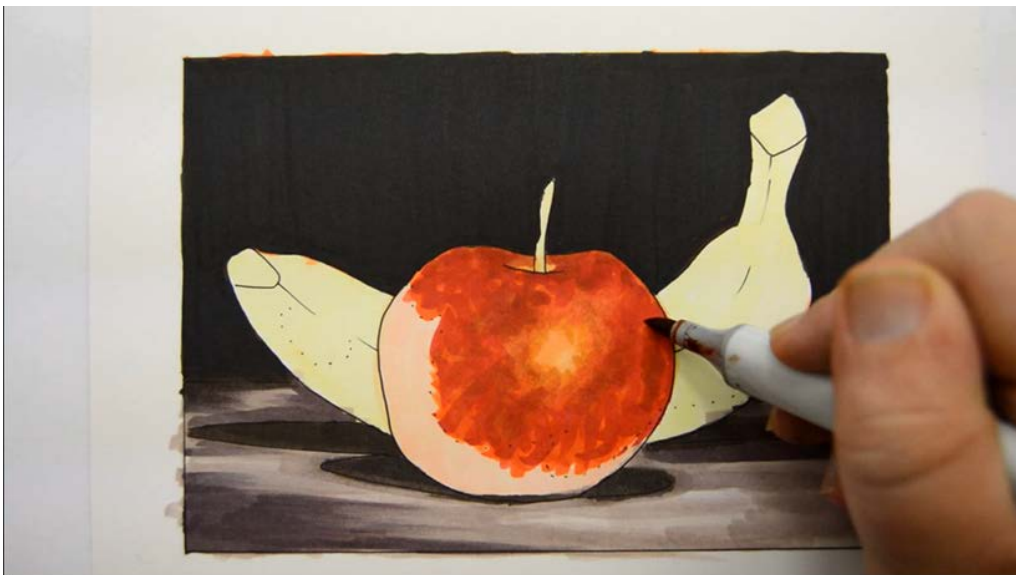

After the YR61.

I add accents of E08...
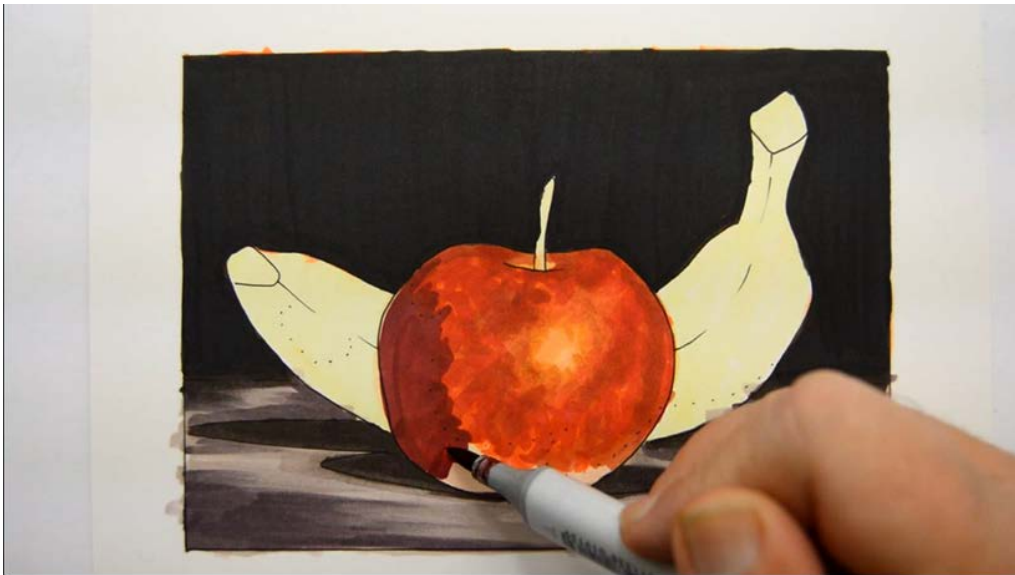
E08

E08

E08

After the E08.

It's all looking kind of rough right now... I know... that texture is gonna make the finished apple look awesome!

I add R89 to the shadow portion of the apple...

R89

R89

R89

Continuing with the R89 I use
light, quick strokes to soften
the shadow areas into the mid
tones.

23
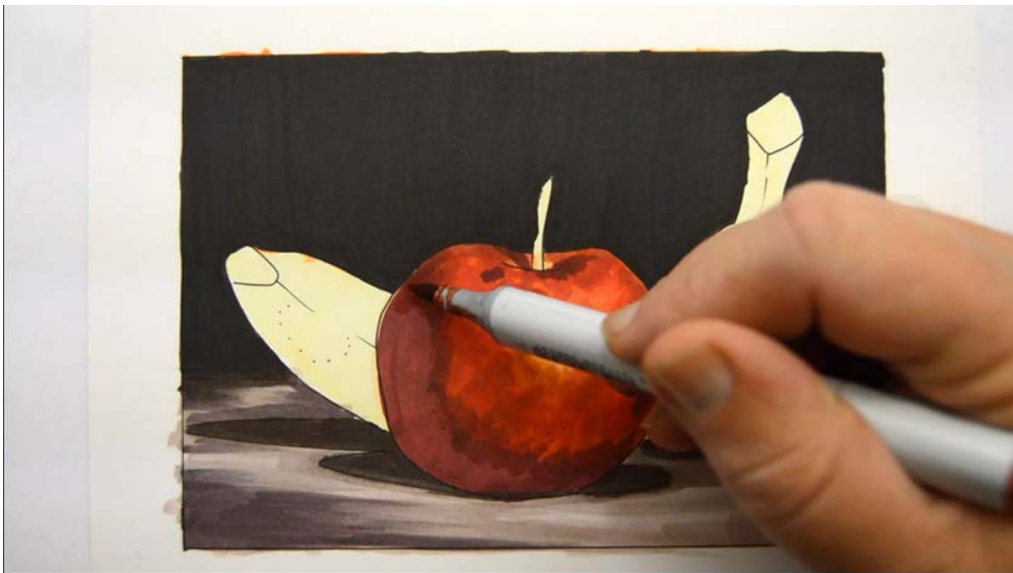
After the R89.

I soften the edge of the R89 with E08.

E08

After the E08.

Notice how visible all the marks are!

I add E49 to the shadow area of the apple, leaving some of the R89 exposed around the edges.

E49

I soften the edges of the E49 with R89.

After the R89.

I soften the edges of the R89 in the previous step with E08.

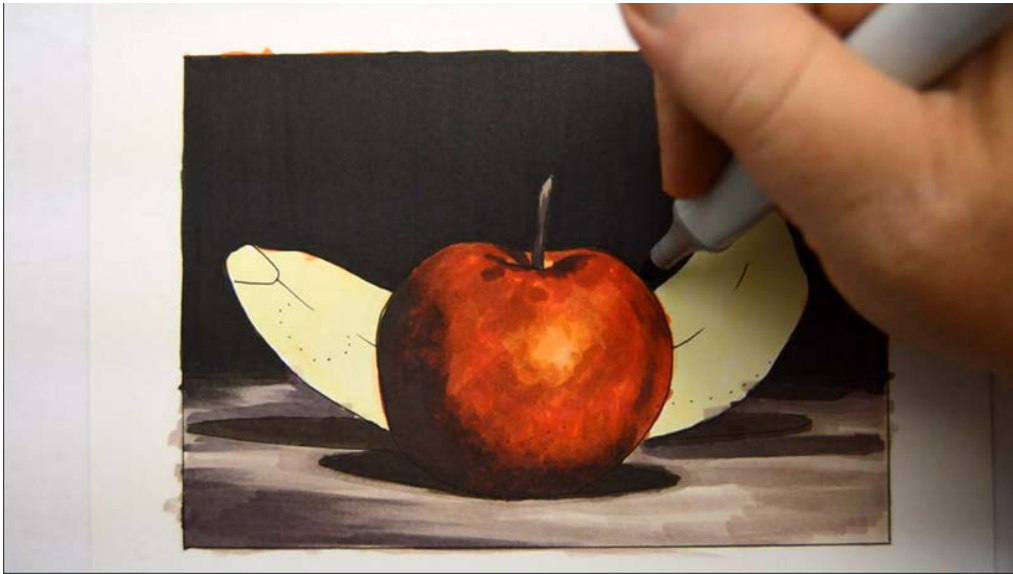The major areas of the apple are complete. All those different textures are important, so be careful not to over blend!

I color the stem with E71.
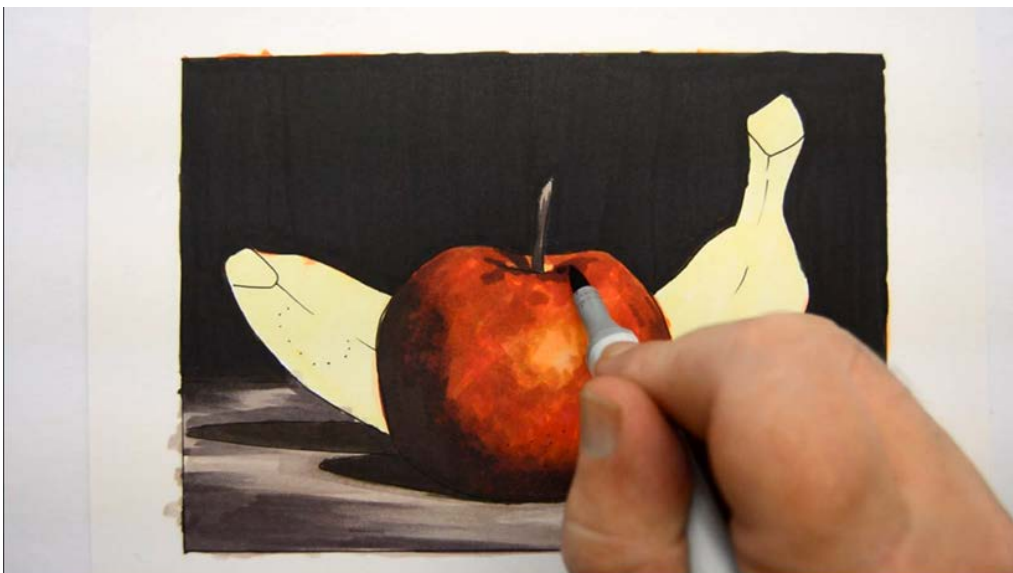
I add dark accents to the stem and top portion of the apple with V99. Notice the case shadow of the stem on the left!

I soften the edges of the apple into the dark background. (V99)

After the V99.
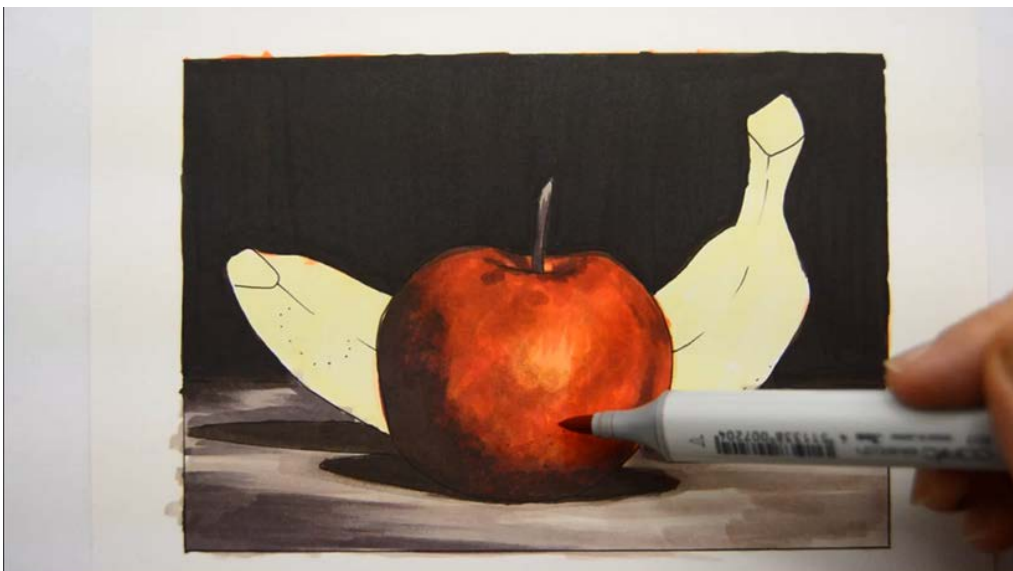
I add a light all over glaze of R17 and...

...the apple is complete excluding highlights.

Turning my attention to the banana I add Y18, again using a criss cross pattern that allows small areas of the Y00 base color to show through.

I add E71 to the bottom portion of the banana.

E71

E71

...and to the top contour line.
(E71)

The E71 helps to establish the basic location of the shadows and to make the edges of the banana look round.

I color the ends of the banana. (E71)

I add W1 in a light criss cross pattern that allows the underlying colors to show through.

Using W4 I begin to darken up my shadow areas...

...and round the top of the form. (W4)

W4

I indicate the "seam" on the side... (W4)

...then "cool" the areas I want to look round. (W4)

Please watch the video to get a full understanding on how I'm using both the W1 and the W4 to add "shape" to the banana.

After the W4.

I add E57 to the shadow area...

...and to the ends... (E57)

E57

After the E57.

I add dark accents with W7...

W7

W7

After the W7.

I add W4 texture accents.

Notice the big, bold marks!
Careful not to over blend!

I "glaze" the entire banana with Y18...

Y18

...then add color accents with YR27...

YR27

After the YR27.

I add YG67 to the ends.

I then add areas of G43.

Again, please watch the video to fully understand the placement and effect of those colors.

I add very dark accents of E49.

E49

E49

E49

E49

After the E49.

I add E70 in a criss cross pattern to add just a bit of visual variety and to tone down the yellow just a touch.

E70

...and the fruits are complete excluding highlights.

Chapter Four:
Highlights and Finishing Touches

Let's finish this bad boy off!

I add areas of E71 to the ground plane. Your image may or may not need this.

I glaze E71 into the banana. Again, up to you!

I add black 100 accents...

Black 100

Black 100

Black 100

Ready for highlights.

For my highlights I'll be using white gouache straight from the tube.

White gouache

White gouache

White gouache

I add White gouache accents
to the apple...

White gouache

White gouache

White gouache

White gouache

...and to the ground plane.

White gouache

The image is complete.

To keep the colors as visible as possible I generally shoot these videos slightly over exposed. The final image looks more like this in reality. So there you have it! A quick, easy lesson on coloring old master style still life fruit! Have fun, don't over blend, and I'll see you next class!

Christopher Kerry