

Avocado in Oil Pastel

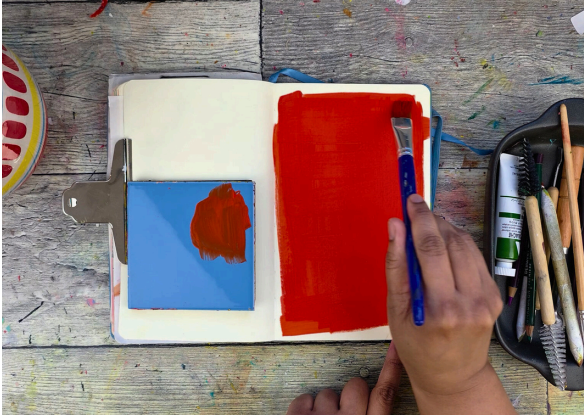


Mixed Media Expo '26

by Ruskea Art

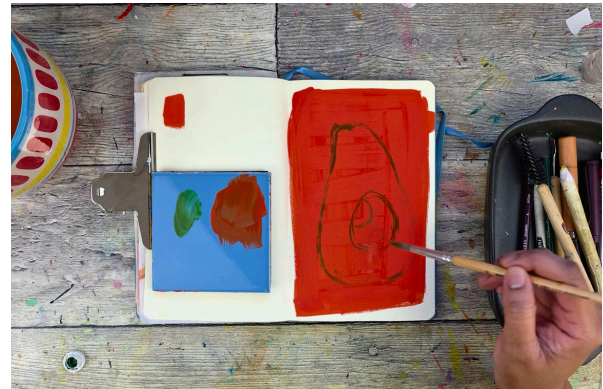
First Layers

1.



Cover your paper in the colour of your choosing. I am using Acrylic Goache in the colour Vermillion which dries matte and waterproof. Other good choices are gouache, or matte acrylics.

Using a round brush and SAP green I will roughly sketch out an Avo shape. I will also mark where my “shine” spots will be on the pit of the avo. I will then dry it very well.



2.

3.



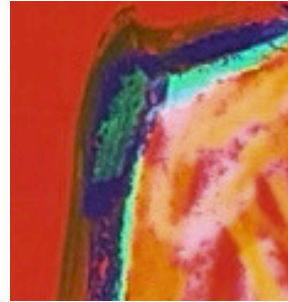
Once I have my shapes in I will put down my first layer of oil pastels. I am using mostly hard oil pastels, Caran d'ache vs. something soft and buttery like Sennelier

Oil Pastel Layer

3.



Skin of Avo:
Turquoise + Purple



Method:

Go around the shape of the avo, in a continuous line



Flesh of Avo:
Orange Red + Granite Pink + Bright Green

Method:

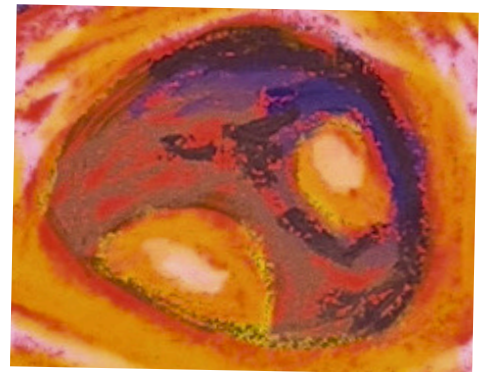
Fill in the flesh roughly, mixing the orange and pink patches. Go around the pit, and create direction.

Pit of Avo:

Dark brown + Cinnamon/brown + Orange
+ White + Purple

Method:

Add the medium brown first, avoid the lighter shine spots. Move your pastels around the spots, and overall keep a rounded shape with your strokes.



Blending

4.



Using a paper stump I will blend the avo, section by section, starting with the pit. Medium value areas first then move to light and then dark.

As I blend I try not to push darker colours into lighter colours with my stump. I do this by rotating my stump as I blend, keeping 1 side for darker colours, and the other for lighter ones.



5.

6.



Next I blend the skin. I use the other end of the stump. The colour that stays on the blender here is useful for “cuts and shadows” later.

Blending + Layering

7.



Using a clean side of the blender, I will blend the flesh of the avo. I will also use the blender to add “cuts”, by running my blender across the skin, to the inside of the avo.

Once that is done, you can let your work rest to harden. I am using a soft yellow oil pastel to add yellow to my avo and bring up the saturated yellow colour.



8.

9.



I will also add bright green between the skin and flesh of the avo, and some darker green in a few spots around the skin. You can add bumps to your avo now if you'd like.

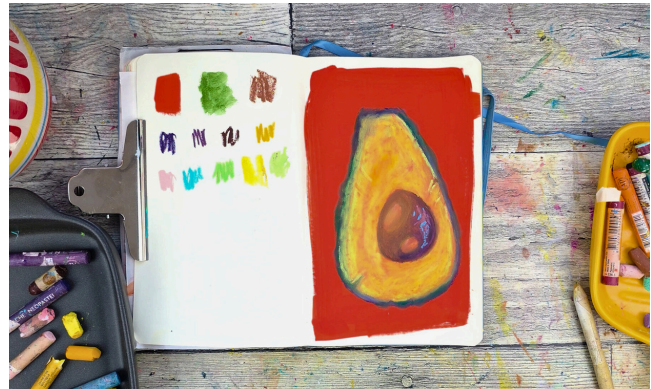
Shadows and Pit-work

10.



Blend some of the pastel you laid down. The texture from the yellow pastel we just applied is satisfying, so you may want to save it in certain spots instead of blending the entire avo.

To add some colour to the pit I will add a magenta to the darker sections of the pit and blend out. Then I will add some “highlights/spice” in blue and pink.



11.

12.



I feel I need more green between the skin and flesh, and add that, taking care to highlight any cuts I made vs. covering them up

Pitwork + Blending



13.



Soft yellow pastel into the shine spots on the avo. Pressing my pastel leaves behind a nice “blob” of oil pastel.

I'd like to add some “milkyness” to the flesh, I do this by using a soft oil pastel in white, and adding little patches of white to blend in. Blend.



14.

15.



While my avo rests, I will start working on the background. First I go around the avo carefully in the colour Turquoise, getting the bumps and shape right.



Background + Mark Making

16.



Then I cover the rest of the red in Turquoise, using rough energetic strokes.

Now to add some texture!

Using various tools, I will mark, scrape and remove some of the oil pastel to show the underpainting below. A hard brush as seen here.



17.

These are all my clay tools, not specifically meant for clay.

18.



A needle tool to make little scribbles and go around the pit and skin of the avo.

Mark Making



19.



A chisle tool to make some scrapes, in the form of “dots”

A tracing tool for sewing, to make little lines of dots running through the avo

20.



21.



Finally I sign my name, scraping off the oil pastel, to get my name showing through in red.



General Tips

A.



Use sandpaper to clean your blending stump. Rotate the stump as you sand it, to maintain the sharp point.

Wipe off dirty pastels with a cloth. Use a soft pressure so you just take off the layer of contaminated colour.



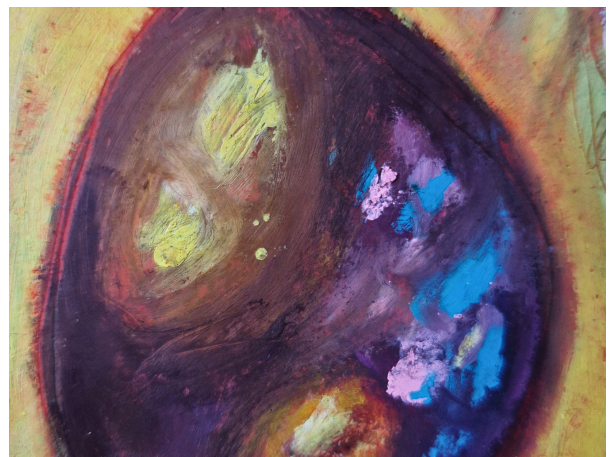
B.

C.

Use a smooth pressure when blending. It is a light movement that won't depress my skin. If you would make an indent on your skin while using the blender, you're pressing too hard



Final Work



Supply List

Paper

- Talens sketchbook: 9x14cm, 140gsm

Underpainting colour

- Acrylic Gouache in Vermillion

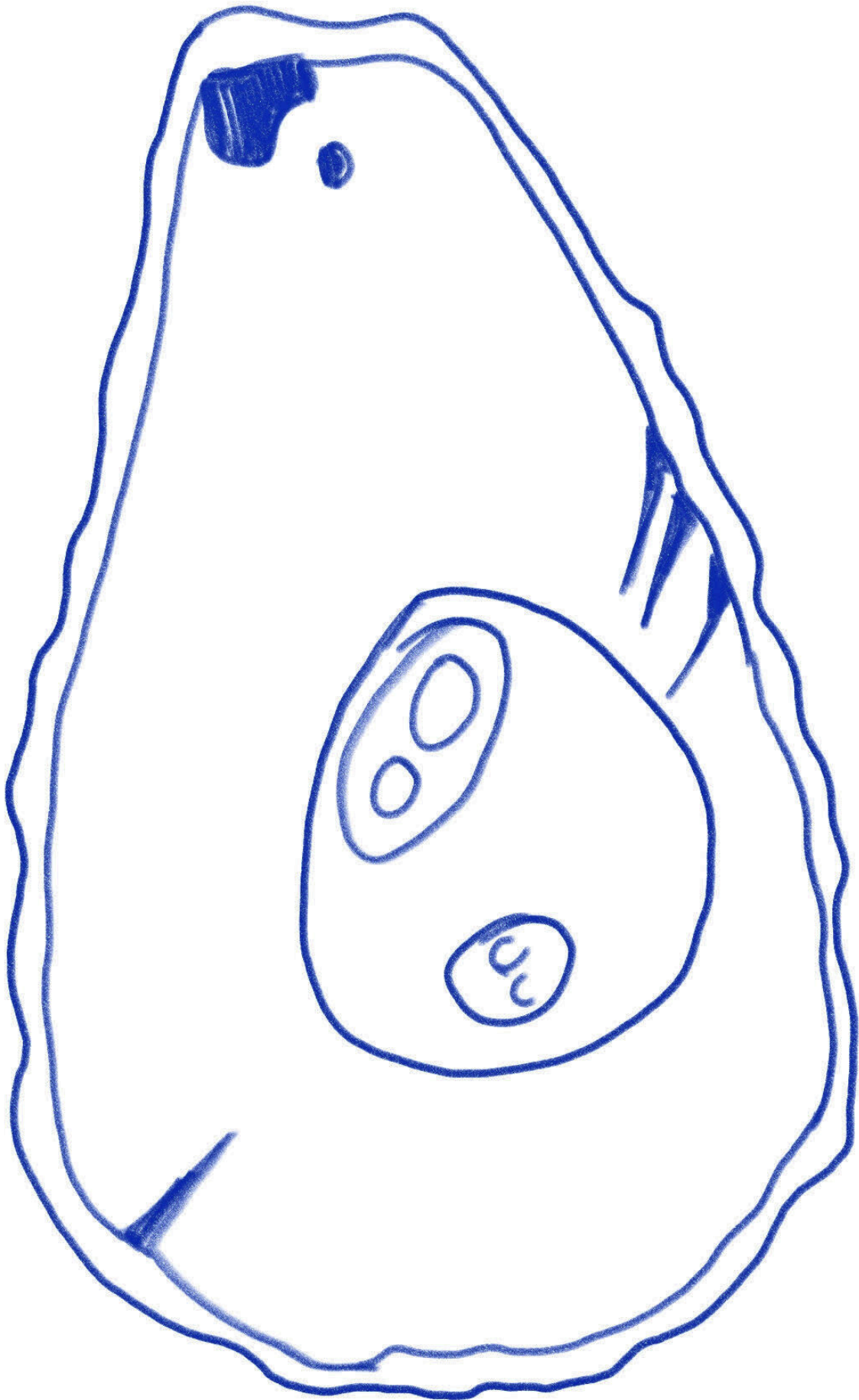
Sketching

- Acrylic Gouache in Sap Green

Oil Pastels

- Caran d' Ache Neocolour I
 - Cinnamon Brown
 - Violet
 - Golden Yellow
 - Spring Green
 - Purple
 - Turquoise
 - White
 - Granite Rose
- Sennelier Oil Pastels
 - Yellow
 - White
 - Blue
 - Dark Green
 - Umber
 - Green Yellow Light
- Tools
 - Blending Stump
 - Sandpaper
 - Scraping tools (ball tools, brushes, etc)
 - Microfibre Cloth

Traceable



more about me, Tamarica



I am a South African Mixed Media Artist, currently in Poland.

Art has made inner work so much more accessible to me, and that is something I want to share with everyone. Whether it's by teaching techniques, sharing my art, creating vlogs or making a podcast - I just want people to know it exists and you can try it too!

I love to use art to 'Unearth myself', enjoy making weird work, and cackling.

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