DERWENT

DRAWN TO PERFECTION

PASTEL PORTRAIT PENCILS

Step by Step Project by Carole Massey

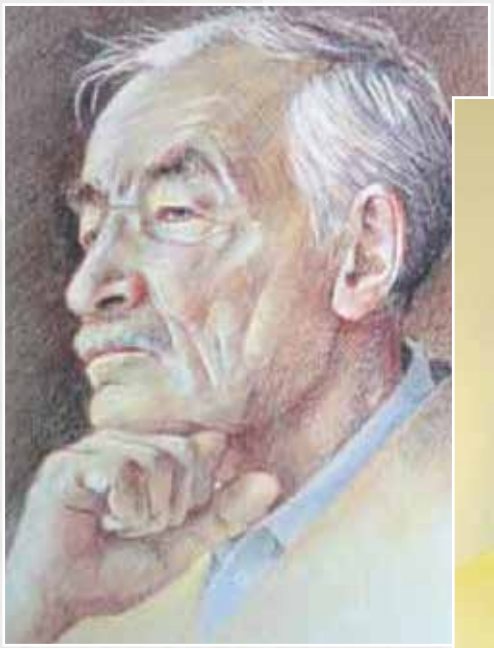
Pastel pencils and portraiture go hand in hand; enabling the artist to achieve both detail and subtle blended effects. As a forgiving medium they allow you to take away or add colour and texture without detriment to the subject matter. Easily blended, pastel pencils achieve smoothness or definition essential for achieving delicate blends of colours in flesh tones. This set of pastel pencils has been specially selected by professional artist Carole Massey, specifically for drawing people. The selection presents 12 pencils as a colour palette for drawing people of different nationalities.

THE COLOURS INCLUDED IN THE SET ARE:

- The colours included in the set are:
- P010 Vanilla
- P030 Process Yellow
- P130 Cadmium Red
- P160 Crimson
- P380 Kingfisher Blue
- P290 Ultramarine
- P580 Yellow Ochre
- P590 Chocolate
- P610 Burnt Carmine
- P640 Terracotta
- P710 Carbon Black
- P720 Titanium White

This Pastel Portrait Pencils range of colours specially selected by Carole Massey allows the portrait artist to achieve a wide variety of skin tones from the palest tints to the darkest shades. It is based on a traditional colour wheel with a warm and cool version of each of the primary colours, plus some other useful variations; by mixing two colours plus a white or a black to lighten or darken, you will be able to create a huge range of colours. For instance a blue and a yellow produces a range of greens from a bright spring green to a dark conifer green; adding white, vanilla or black will lighten or darken accordingly.

To create a more naturalistic effect concerning darker areas and shadows, use 'complementary' colours; for example, as a rule, red and pink flesh tones have slightly greenish shadows, orangey/brown complexions have blue shadows and the darker areas on yellowish skin are slightly purple. Before you begin the tutorials, experiment with the pencils to see the wide range of colour mixes you can achieve.



CAROLE'S TIPS FOR WORKING WITH PASTEL PENCILS:

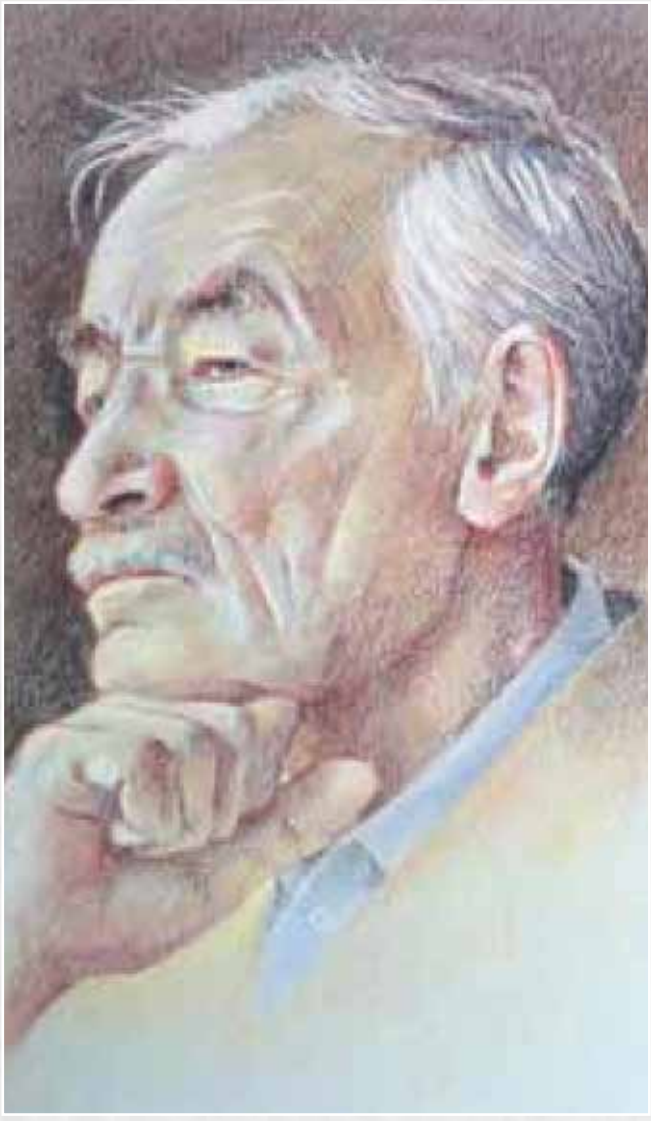
- If working on a drawing board, place several sheets of paper under your working surface to cushion the drawing.
- Experiment with the different shades of paper as Pastel Pencils are extremely opaque.
- If using pastel paper, the smoother side of the paper is often more popular for portraiture.
- Work on a larger scale to make detail easier.
- Begin the portrait by drawing the angle of the eye line, then the eyes, nose and mouth, carefully observing not only the shapes of the features themselves but their relative proportions and the spaces between them; then draw the outline of the head.
- You can draw the images freehand but to aid accuracy you may feel more confident by tracing the outline.

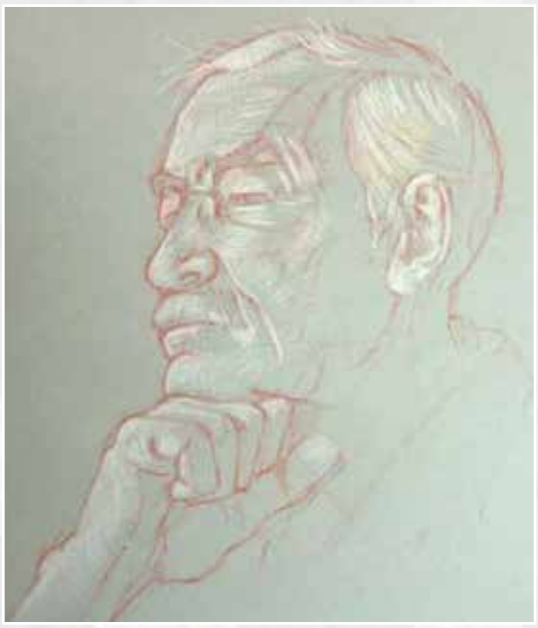
- Use a paper stump, cotton bud or the tip of your finger to blend in the pastels.
- Ensure your pencils stay sharp by frequently using a craft knife or Derwent Pastel Pencil sharpener.
- For broader areas of colour use the side of the pencil.
- A small piece of Derwent Kneadable Eraser rolled to a fine point is ideal for lifting out detailed highlights.
- To prevent smudging your work, cover what you have done with a piece of paper whilst working across it.
- To help stabilise the finished pastel portrait spray with a proprietary fixative and protect it with a paper cover.

TUTORIAL 1: GRANDFATHER

Hatching is a simple but effective technique using parallel diagonal strokes to build up colour and texture. This first tutorial uses this technique, so you will learn how effective it can be. The technique enables you to control the amount of pastel applied and allows both underlying colours as well as the tone of the paper to show through, serving as a neutral base for the whole portrait. Start with light strokes which can be strengthened at a later stage if necessary. Should the marks appear too harsh, soften by blending slightly.

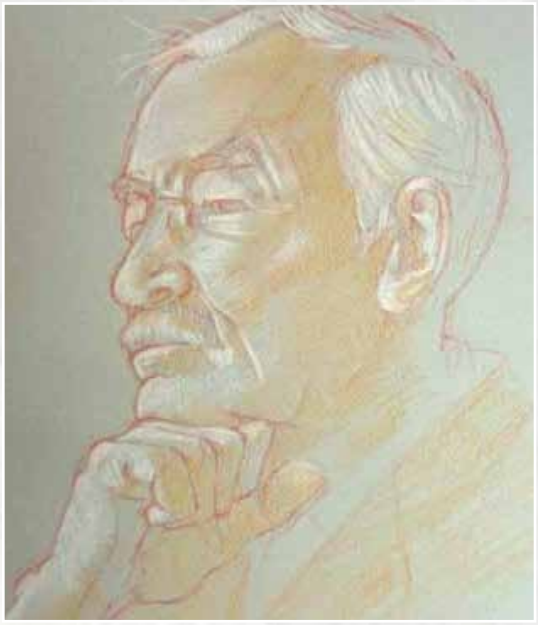
Have a go at drawing parallel lines with a selection of colours to get the hang of it before you start the project. For example, start with yellow ochre then add terracotta and burnt carmine, using hatching and cross hatching strokes to strengthen the colour and add more texture. Lastly add vanilla for lighter areas to see how layering hatch marks becomes a really effective technique.





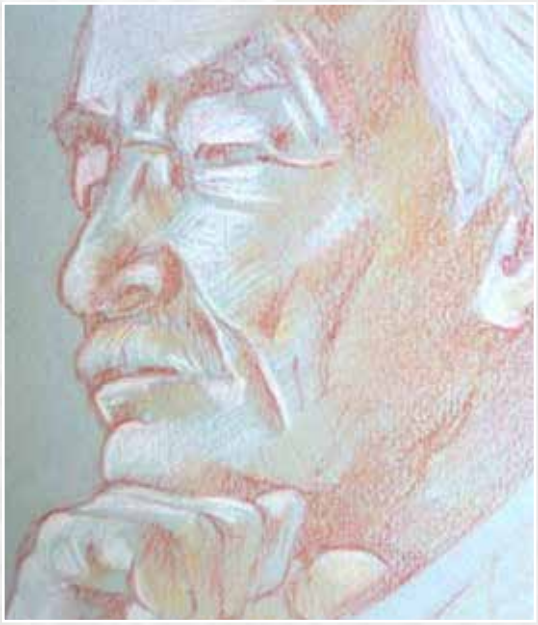
STEP 1

Tape the paper to a board, smooth side facing up. For this composition we chose a blue-grey coloured pastel paper. Use the Terracotta pencil to lightly draw the outline.



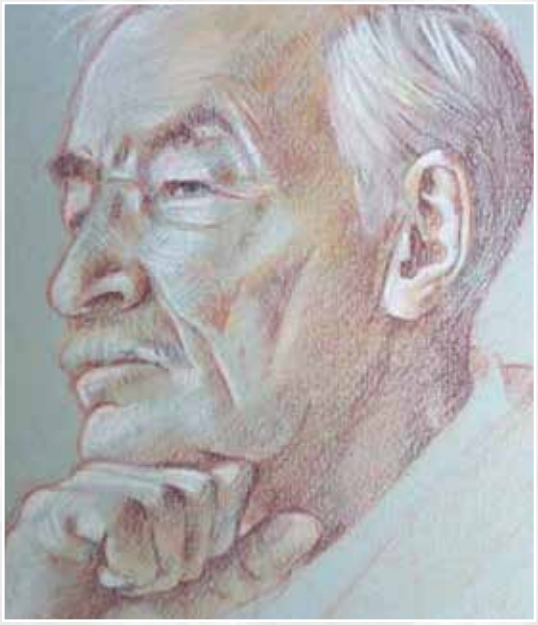
STEP 2

Using hatching strokes, add Titanium White in the lightest areas on the face and in the hair.



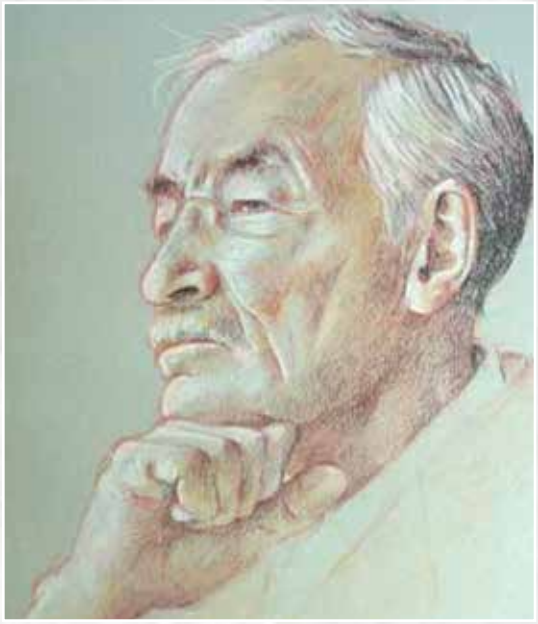
STEP 3

Switch to Yellow Ochre and continue with the diagonal hatching marks to build up the flesh tones and colour in the jacket.



STEP 4

Now add Terracotta to the Yellow Ochre to start to build up depth of colour. As well as being a warm colour, Terracotta helps to increase the form of the head and darkens the flesh tones. Shade into the darker areas of skin, such as under the chin, and around the lines on his cheeks, ears and nose.

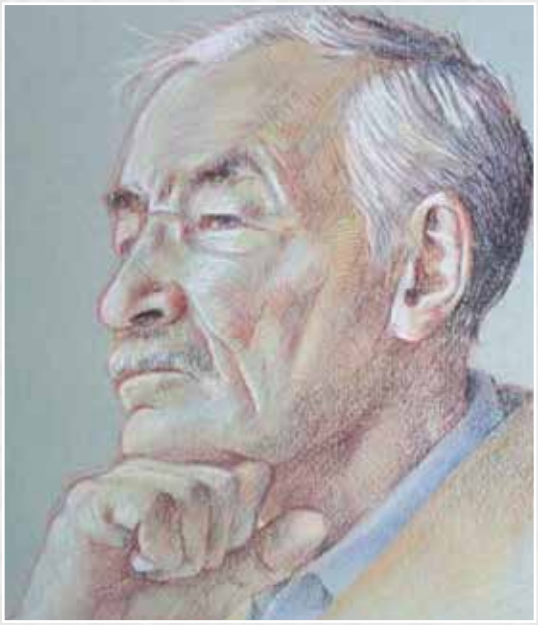


STEP 5

Start to darken areas and add shadows with Burnt Carmine and Chocolate.

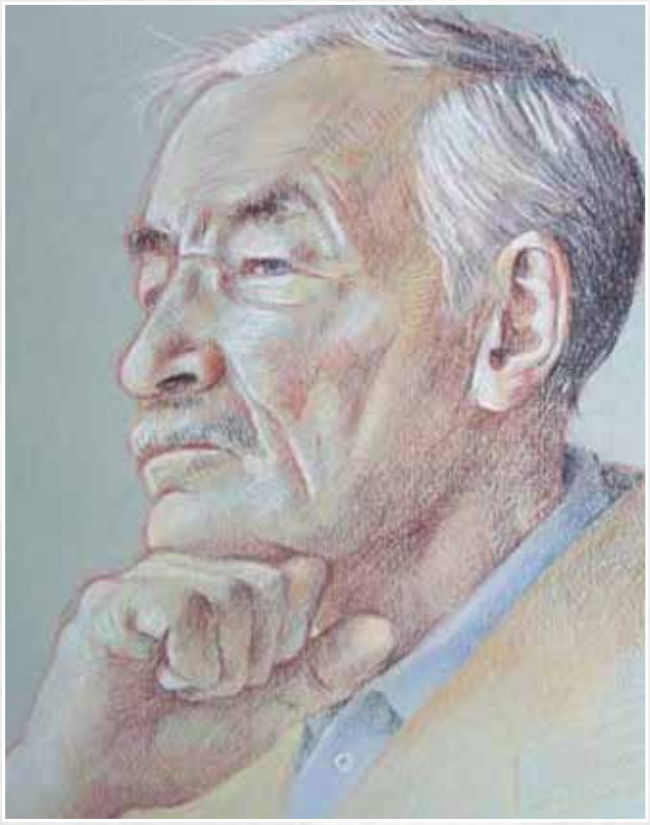
Add Ultramarine plus a little black in the eyes.

Put in some touches of Cadmium Red in the tear duct and corner of the eye, the ear, and the lips.



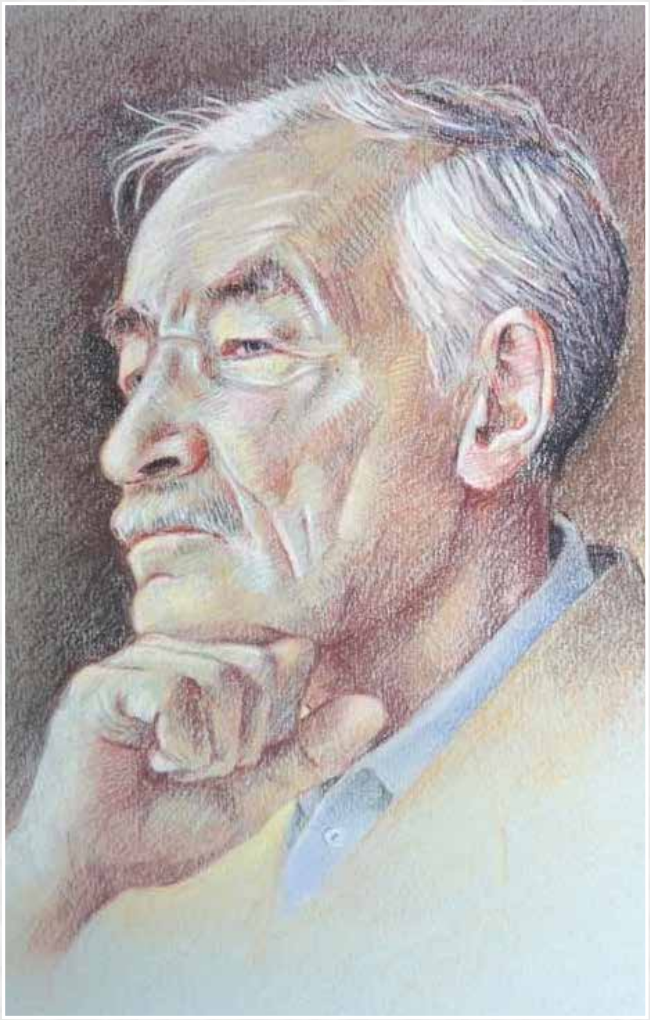
STEP 6

Using Carbon Black and Chocolate, add detail to the hair, eyebrows, nostrils and the moustache. Emphasise the hair by running the pencil along the paper in the direction of the hairs.



STEP 7

Now colour in the shirt with Kingfisher Blue, use Chocolate to darken and Titanium White for the lighter parts. Put some touches of Ultramarine in the dark parts of the hair too.

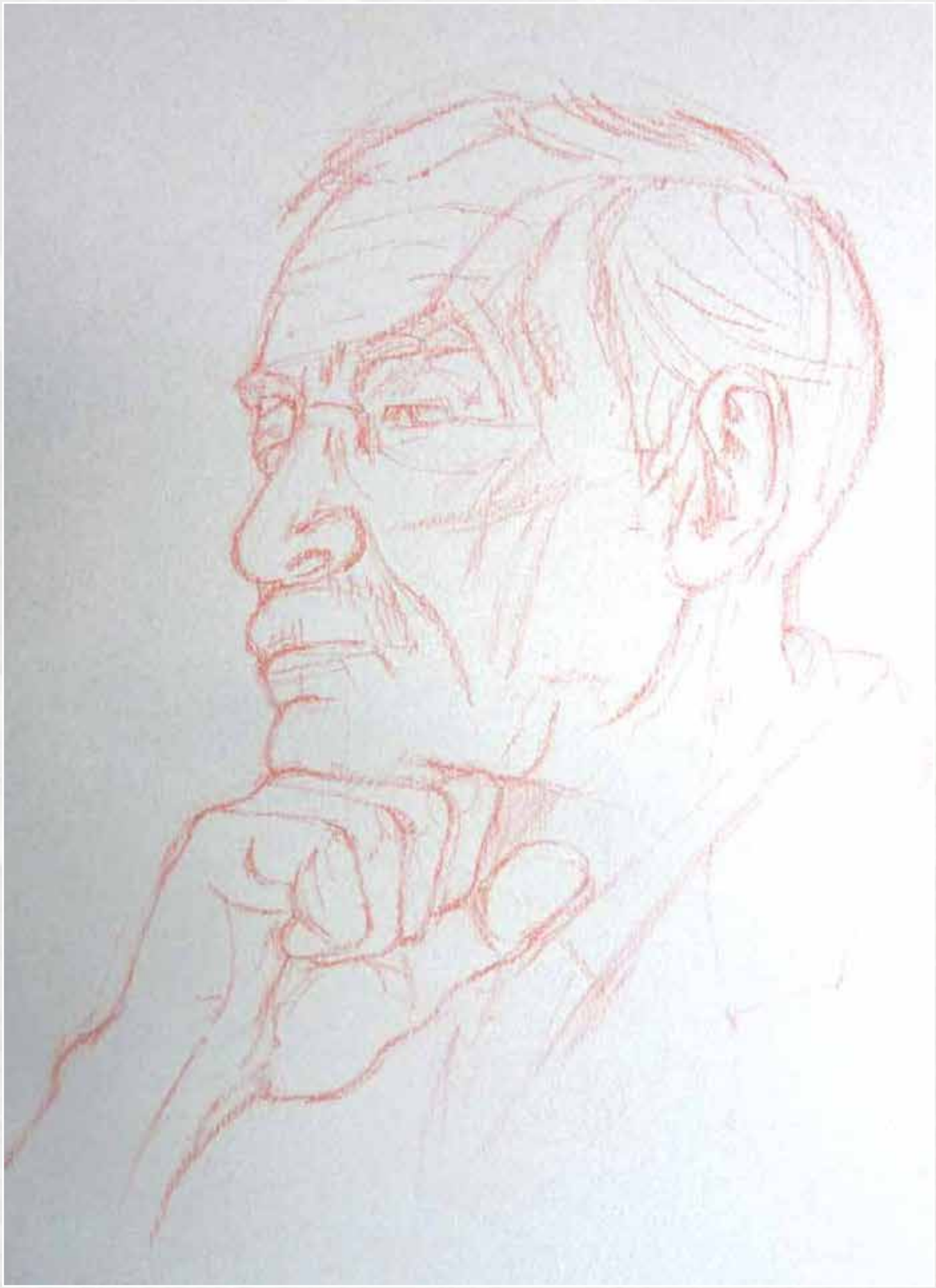


STEP 8

Background: Carefully pencil closely round the head with chocolate, adding black next to the eye, chin and the hair growing over the forehead. Blend in to achieve a smooth effect.

The background should be lighter where the head is dark and dark where the head is light. Smudge excess pigment out towards the edges of the paper to create a faded effect.

Look at the whole portrait and, if necessary, sharpen any details and reapply highlights.



TUTORIAL 2: LITTLE GIRL

STEP 1

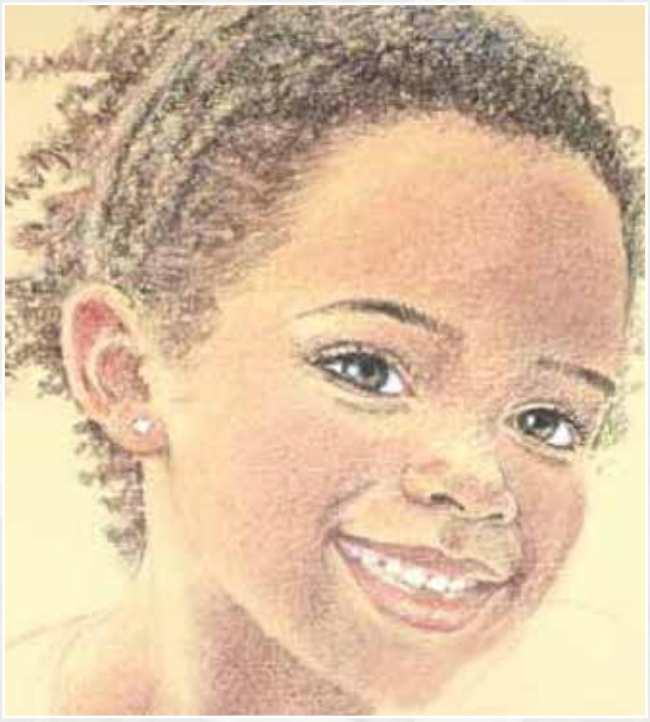
Stick the paper to a board, smooth side up; a beige or light yellow paper will suit this portrait. Draw the outline with a Yellow Ochre or Terracotta pencil.

STEP 2

Lightly colour in the flesh tones with the side of the pencil using Yellow Ochre then Terracotta, taking it beyond the hairline. Blend in the colour with your finger or a paper stump.

STEP 3

Add light strokes of Burnt Carmine and Ultramarine in the hair; lightly scribble with the point of your pencil. Use the side of same two pencils to darken the tones in the face and neck, and then blend them in.



STEP 4

Now bring the face to life by working on the features; use Titanium White for the eyes, teeth and the earring.

Draw the eyebrows, eyelids, the irises, and nostrils with Chocolate and then the outline of the lips, the creases and detail in the ears with Burnt Carmine.

Switching to Carbon Black, darken the eyebrows with light directional strokes and add more detail to the eyes and eyelashes.

Colour the lips and carefully outline the teeth with Crimson adding touches of Cadmium Red as necessary, then finish off with some Cadmium Red in the ear.

STEP 5

Work on the hair with Chocolate and Carbon Black making squiggly marks to simulate the texture. Add Ultramarine to create more interest in the darker areas.

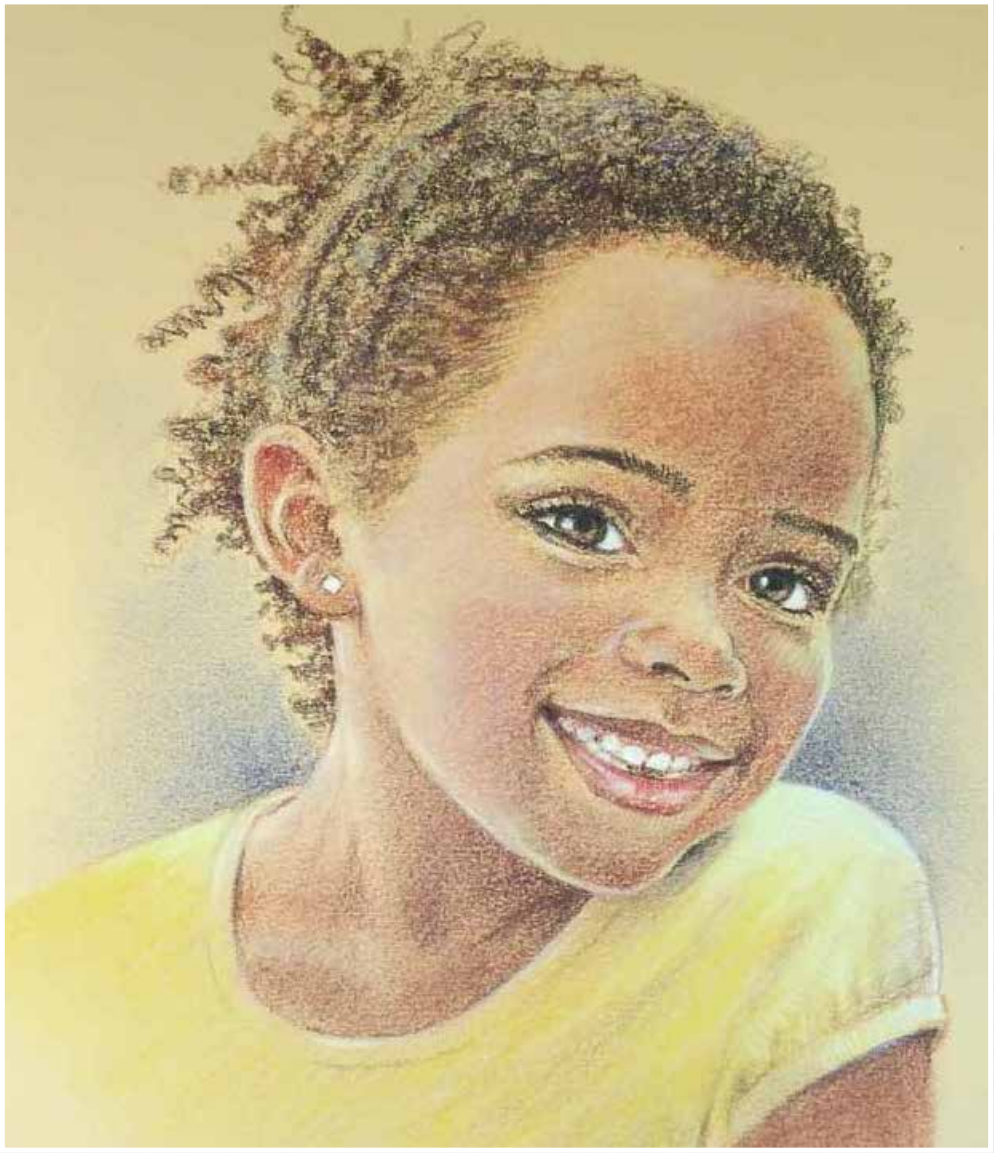
STEP 6

Increase the highlights by adding Titanium White and Vanilla, or by lifting off the pastel with a Derwent Kneadable Eraser.

Colour in the dress with Process Yellow and Vanilla adding Titanium White across the right shoulder to bring out the lighting. Use Terracotta and Burnt Carmine for the arm.

Darken the background behind both shoulders with Ultramarine and Chocolate smudging it across the paper to fade it out. Use the same colours very lightly for the creases in the dress and the shadow by her chin.

To complete, reassess the whole portrait and adjust the tonal contrast, increasing the lights or darks where necessary.



TUTORIAL 3: YOUNG WOMAN

STEP 1

Tape the paper to a board, smooth side facing up; try a grey pink paper for this portrait. Use Burnt Carmine pencil for drawing the portrait. Put white in the eyes and teeth, then add highlights to the nose, lower lip and cheeks.

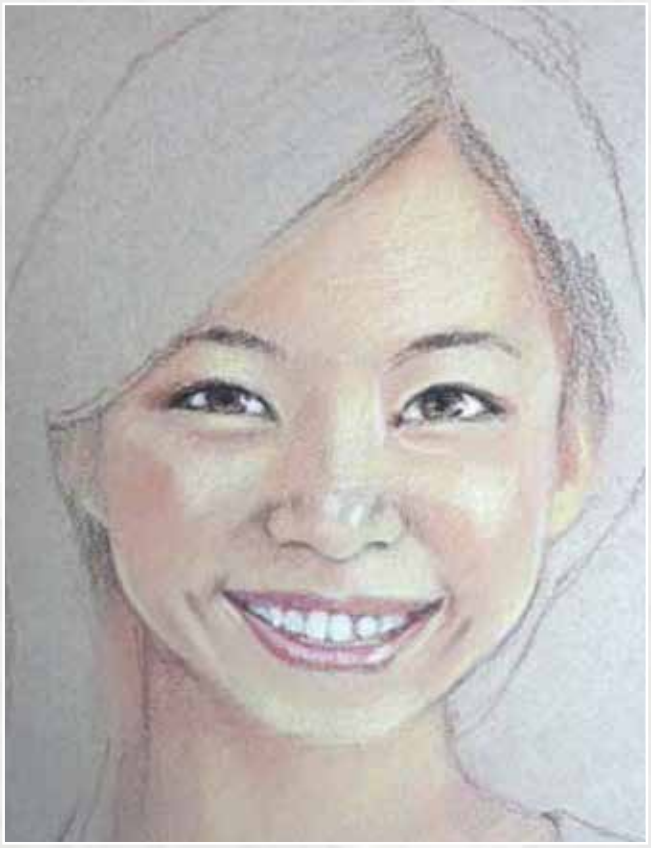
STEP 2

Colour in the flesh tones with Vanilla then add very light strokes of Cadmium Red, and blend them in to create a pale pink. It is a good idea to practice first to judge how much red to use.

STEP 3

Use Terracotta and Burnt Carmine to build the darker colours.

Take the Vanilla pencil and use hatching strokes to lighten areas, adding Titanium White for the lightest parts on the cheeks and round the eyes.



STEP 4

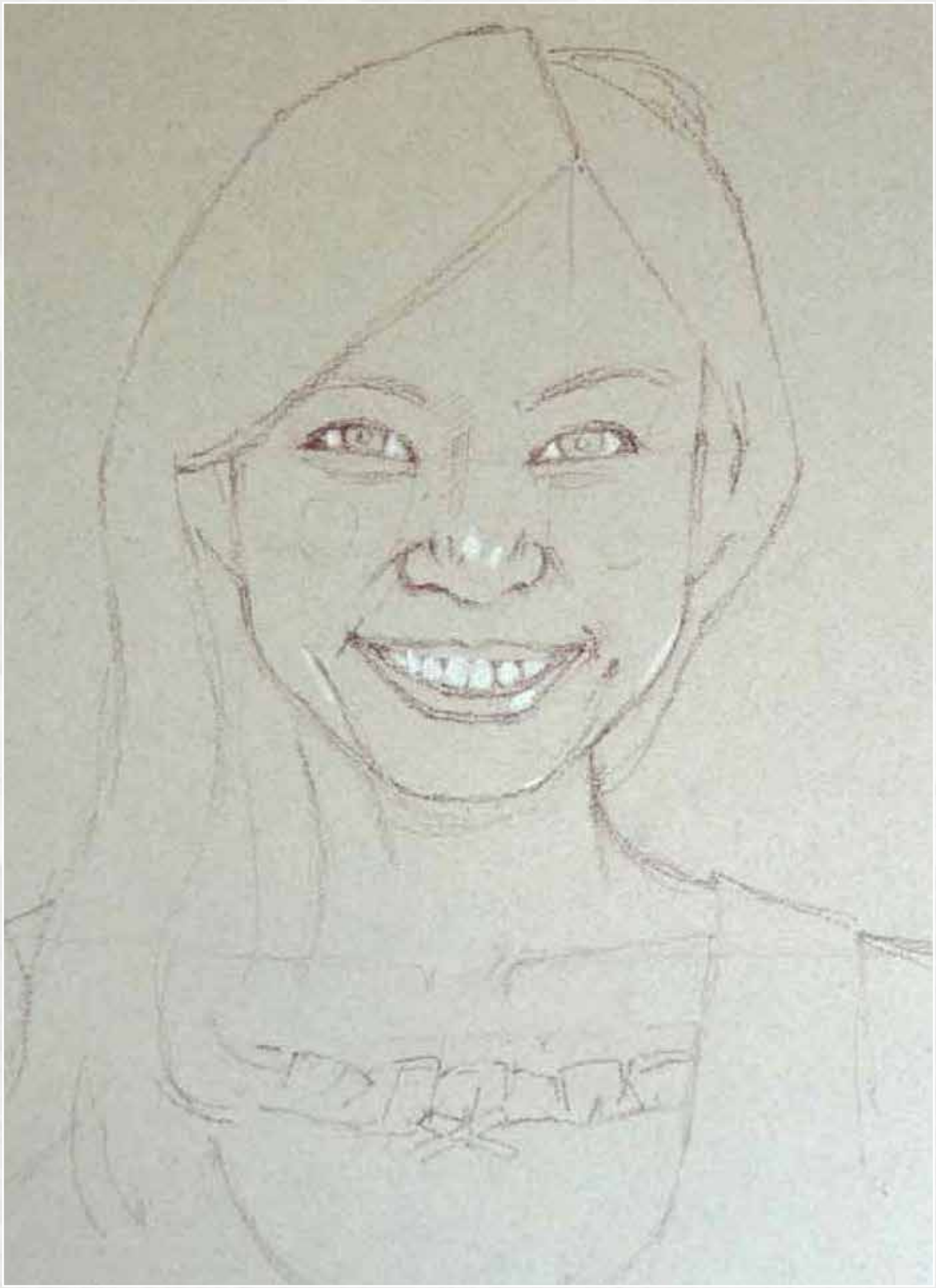
Put the highlights in the eyes with the Titanium White pencil then work on the eye details with Carbon Black and Chocolate.

Now use Terracotta and Crimson on the upper lip. On the lower lip put in the highlight with Titanium White then add Crimson on top and blend in to create pale pink.

STEP 5

Work a base colour of Ultramarine into the hair, adding Carbon Black on top with directional strokes. Increase the intensity for the very dark areas, and allow the paper to show through elsewhere. Leave the hair unfinished where it goes over the dress.

STEP 6

Draw in the detail of the dress with Titanium White. Allow the colour of the paper to show through to create tonal variation. Use Burnt Carmine for the shadow of the dress on the chest area. Lightly colour over the white with Crimson and blend lightly to create pale pink.

Then use Carbon Black to finish the hair.