DERWENT

TEN TOP TIPS USING DRAWING PENCILS

DRAWING PENCILS

DESIGNED FOR ARTISTS WHO ARE INSPIRED BY THE WONDER OF NATURE

Each colour is inspired by the delicate gradients found in the natural world.

Nature-inspired colours, wide soft core and a rich, creamy texture, achieving a smooth, opaque finish with ease.

Highly pigmented with a colour palette inspired by the natural world, the Drawing pencils are perfect for capturing a variety of subjects, from wildlife and landscapes to portraiture.

Crafted in the UK, the soft, creamy texture makes blending and layering effortless helping artists of all levels achieve a smooth finish, whilst creating depth and texture with ease.

The range of colours includes yellows, soft purples, blues and greens, which gives artists a more versatile palette, inspiring them to create art that celebrates the endless inspiration of the world around us.

Top Tips

by Jess Pritchard

BLENDING COLOURS

Step 1

Create a faint outline using a Derwent Graphic 2B pencil. If your outline looks too dark, use a Derwent Pencil Eraser and lightly rub over your lines to make them appear fainter. Fill in the eyeball using Light Ochre, taking care not to go over the pupil or reflections. Picking up your Yellow Ochre, in small circles, work your way along the outer edge of the eyeball and pupil to begin creating a base.

Step 2

Repeat the same technique used on the Yellow Ochre with Mars Orange, starting with more pressure on the edge of the eyeball and around the pupil, easing the pressure as you move away from the edge to create a gradient. Repeat this with Crag Green but only along the top edge of the eyeball and around the pupil as this will create a stronger shadow.

Step 3

Leaving the highlights blank, fill the pupil and area around the eyeball with Carbon Grey before filling the pupil in with Ivory Black. On the outer areas around the eyeball, add the black around the edges using the same gradient technique used around the edges of the eyeball. If you wish, you can add a little Carbon Grey to the refection.

Step 1

Step 2

Step 3
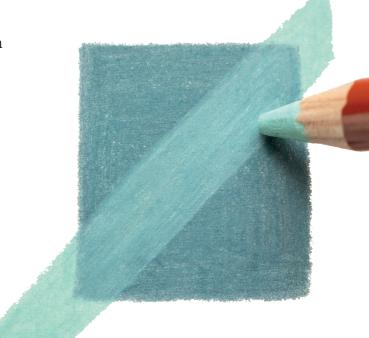
LAYERING AND BASE COLOURS

When painting, colours and shades are mixed together on a palette before being applied to a canvas.

As this cannot be done with pencils, the process occurs on the paper, making layering an important step. A stage that is often missed when drawing, is using a solid base colour. Completely fill the area you wish to apply tone to with your base colour to remove the white of the paper, ensuring you are not fighting against it when adding in darker colours later on. To select a base colour, observe your subject and pick the lightest colour you can see.

LIGHT OVER DARK

Due to the creamy, opaque nature of the pencils, it is possible to layer light colours over dark which is a very unique and helpful quality. Rather than automatically reaching for an eraser to remove unwanted pigment in darker areas, simply grab a lighter shade and go over the required area to give a smooth blend. This technique also works well for creating lighter subjects on dark backgrounds such as adding in highlights and whiskers, giving the pencils a very forgiving nature.

USING TONED PAPER

Working on plain white paper can feel a little time consuming, especially when you are placing down darker tones as it can require quite a few layers to create the required effect. By using different shades of paper, it allows you to easily apply both high and lowlights as you already have a solid base colour to work from. This assists in speeding up the process of a drawing and can create a much richer end result with less effort.

CREATING HIGHLIGHTS

Perfecting the art of adding highlights to a piece can be the difference between making a drawing look realistic and three dimensional or flat. To create 'back to white' highlights, removing all pigment to reveal the white paper beneath on subjects such as whiskers, simply use a Derwent Electric Eraser. Holding down the button, move it along the surface to remove any unwanted colour. If you stray a little too far, not to worry. Pick up your pencils and simply fill in the area up to the highlight as required.

SWATCH PALETTE

Having an array of colours may leave you wondering where to begin and which to use as it can be difficult to know how they will look once down on the paper. To assist with future drawings, create a swatch palette of all colours to reference. They do not have to be solid squares,

get creative and try different shapes. As an additional tip, create a gradient within each shape by applying more pressure one side and gradually easing the pressure as you work across. This will show what each colour looks like with both a lot and little pressure.

DRAWING FUR

Step 1

Begin with a solid base colour of Champagne. This does not have to be neat as layers will be added over the top, but to assist when adding these other layers, move your pencil in the direction of the fur to act as a guide. Once the base is down, use the Derwent Twin Hole Sharpener to add a point to the Brown Ochre, this does not need to be sharp. Lay down strokes, following the direction of the fur whilst overlapping and waving them to ensure each fur strand is not a straight line.

Step 2

Repeat the same process as the Brown Ochre with Mars Orange, overlapping the two colours. This will add additional depth and tones to the fur to make it appear thicker.

Step 3

Using Sepia Red, apply using the same fur strokes method to the darker areas of the fur where shadows are most prominent. Begin by applying minimal pressure if you are a little nervous to add in too much dark and gradually apply more pressure as you increase in confidence until you are happy with the final result.
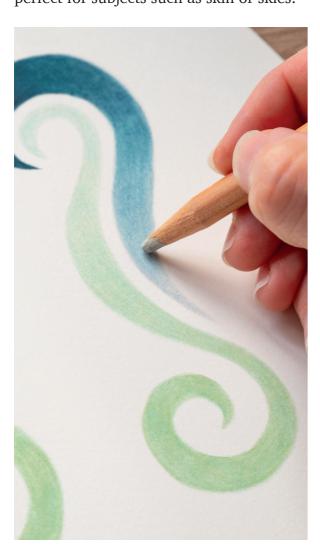
Step 1

Step 2

Step 3

EXTRA-SMOOTH BLENDING

Due to the creamy nature of these pencils, it is very easy to blend them together. However, if you require an extra-smooth look, the Derwent Blender is the perfect accessory to use. Simply lay down your chosen colours, either by overlapping different shades or creating a gradient with one colour. Once happy, pick up your Blender, ensuring it has a flat edge, and move it over the pigment in small circles working from light to dark. This technique removes any surface texture, no matter how slight, and is perfect for subjects such as skin or skies.

WHITE OVER COLOUR

Step 1

Create a drawing without any white highlights such as a flower.

Step 2

Picking up the Chinese White, begin to layer on the pigment in the required areas to create highlights or shine to the subject. Due to the opaque nature of the pencil, it gives the option to use light pressure to create a hint of highlight or to draw a stronger white highlight by applying more pressure and adding a few layers of white in the same area.

DETAILS OVER BACKGROUNDS

Step 1

Begin with a light colour such as Champagne and cover the entire area to create a solid base. There is no need to sharpen the pencil for this, the size of the pencil core is perfect for large coverage and the barrel width ensures a good grip. To enhance the base colour if needed, lightly add a layer of Sunflower, working in small circles to seamlessly blend together the colours.

Step 2

Pick up the Fresh Green and beginning at the top, apply firm pressure and work the pencil from side to side whilst moving down the paper, gradually releasing pressure until you nearly reach the bottom. Leave a little gap to show the base colours from step 1. Repeat this process using Crag Green followed by Olive Earth, leaving a little space each time for the colour underneath.

Step 3

Using both Sepia Red and Crag green, create overlapping strokes from the bottom up and remember, they don't have to look neat as grass grows in all directions. Then using Heather, draw a few stalks and leaf or flower shapes. If you would prefer some lighter flowers, try using Chinese White as it can be overlayed on top of darker colours.

Step 1

Step 1

Step 2

Step 3

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DRAWING PENCILS

Nature-inspired colours, wide soft core, and a rich, creamy texture, achieving a smooth, opaque finish with ease

Code	Colour	BW
2306509	Champagne 0100	8
2306510	Sunflower 0200	7
2306511	Mustard 0300	8
2306512	Gold 0400	8
2306513	Apricot 0500	8
2306514	Autumn Leaf 0600	5
2306515	Rust 0700	5
2306516	Strawberry 0800	7
2306517	Autumn Red 0900	6
2306518	Rioja 1000	5
0700674	Light Sienna 1610	8
2306519	Light Rust 1650	6
2306520	Dusky Pink 1700	7
2306521	Bistre 1800	8
2306522	Ash Rose 1900	7
2306523	Burnt Rose 2000	7
2306524	Grape 2100	5
2306525	Soft Violet 2200	8
2306526	Heather 2300	7
2306527	Violet Dusk 2400	7
2306528	Slate Violet 2500	8
2306529	Delft Blue 2600	6
2306530	Royal Blue 2700	6
2306531	Teal Blue 2800	8
2306532	Polar Ice 2900	8
2306533	Deep Atlantic 3000	6
0700675	Solway Blue 3615	8
0700676	Ink Blue 3720	7
2306534	Ash Blue 3740	6
0700677	Smoke Blue 3810	5
2306535	Fir Green 3900	6
2306536	Spruce Green 4000	6
2306537	Distant Green 4100	7
0700678	Pale Cedar 4125	7
0700679	Green Shadow 4135	7
0700680	Crag Green 5090	7
2306538	Fresh Green 5095	8
2306539	Moss Green 5100	6
2306540	Light Moss 5110	6
2306541	Green Earth 5120	7
2306542	Rainforest 5130	7
2306543	Sage Leaf 5140	7
0700681	Olive Earth 5160	7
0700682	Warm Earth 5550	6
2306544	Woodland 5600	7
2306545	Dark Brown 5650	6
34386	Brown Ochre 5700	7
0700683	Wheat 5715	8
2306546	Light Ochre 5717	8
0700684	Yellow Ochre 5720	8
0700685	Sepia Red 6110	8
0700686	Mars Orange 6210	7
0700687	Sanguine 6220	6
34387	Venetian Red 6300	6
34388	Terracotta 6400	6
0700688	Mars Violet 6470	7
0700689	Ruby Earth 6510	7
34389	Chocolate 6600	8
34391	Ivory Black 6700	8
2306547	Midnight 6710	8
2306548	Forest 6720	8
2306549	Mist 6730	8
2306550	Platinum 6740	7
2306551	Carbon Grey 6750	6
0700690	Warm Grey 7010	7
0700691	Cool Grey 7120	7
2306552	Granite 7125	7
2306553	Taupe 7130	6
2306554	Fossil Grey 7140	7
2306555	Arctic 7145	8
2306556	Oyster 7155	8
34392	Chinese White 7200	8

● 6 Blister   ● 6 Tin   ● 12 Tin   ● 24 Tin   ● 36 Tin   ● 72 Tin

Please note that the contents may be substituted at any time with a product equal or superior to that specified.

BW – Lightfastness rating (1-3 FAIR, 4 – MODERATE, 5 & 6 – GOOD, 7 –VERY GOOD, 8 – EXCELLENT)

Derwent uses the Blue Wool test (ISO 105) to evaluate lightfastness. Lightfastness refers to the chemical stability of a pigment under long exposure to light. A scale of 1-8 is obtained, with values of 6 or higher being considered to be highly lightfast and, under museum conditions, will not fade for 100+ years.

None of our products are tested on animals. However, we cannot guarantee that some of our raw materials are not tested on animals.

www.DerwentArt.com

Soft, thick-core pencils with a creamy texture and a nature-inspired colour palette.

Derwent Drawing pencils feature our widest and sofest core, available in a range of nature-inspired colours. The rich, creamy texture makes it easy to blend colours and build layers, achieving a smooth, opaque finish while creating depth and texture. Available in a range of 72 lightfast colours.

AVAILABLE IN **72** COLOURS

6 Blister • 6 Tin • 12 Tin • 24 Tin • 36 Tin • 72 Tin

All 72 colours available as single pencils

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DRAWING

NATURE'S PALETTE

Available from art supply stores across
the globe and www.DerwentArt.com

KEEP DISCOVERING