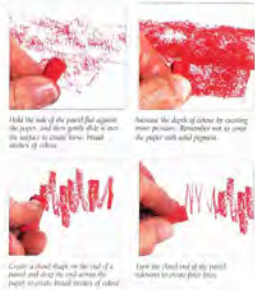


Playing with pastels

Pastels are fun. They are versatile and easy to use, so do not be afraid to play with them. Try out different marks on the paper, work up a technique to control tone, and experiment with blending to see how you can cover the paper with colour as quickly as possible. Do not feel that you must make your marks and blend them into a work of art!

Making marks

You can use pastels in a variety of ways to make marks on the paper. These initial marks are any concentration of pure colour applied to the surface of the paper, which can then be blended. When teaching students, I find that their finger position comes from applying too much pressure and, rather than much colour, they are just smearing the paper. It is best to build up the colour layer by layer. Most marks are made with the side of the pastel against the paper, but you can also use the tip of the pastel to produce more defined marks.



1. Use the side of the pastel to apply the colour, and then gently blend it in with the same finger. 2. Increase the depth of colour by creating more pressure. Remember not to use the paper with added pressure. 3. Use the tip of the pastel to apply the colour. 4. Use the tip of the pastel to apply the colour, and then gently blend it in with the same finger.

Creating tone

Having made your marks on the paper, the fun really begins, and you will want to know how to create a beautiful sky. There are several techniques to use for all the pastels shown in this book.

Blending a simple sky

For this exercise, I used two blues and one yellow. The pale blue is Winsor Blue (first shade) T1 and the slightly stronger one is Cobalt Blue T2. The yellow is yellow ochre T1 and gold ochre T1. Place the colours randomly over the surface of the paper and then blend them together with your finger to create a shape.



1. Use the side of the pale blue pastel to lightly apply broad swatches of colour to the paper. 2. Lay on a deeper tone of blue using the same motion, but with slightly more pressure. 3. Now work the remaining white area (the clouds) with a layer of the pale yellow pastel. 4. Then, using very light strokes with the side of the pencil, add a dash of dark yellow over the other colours. 5. Finally, randomly rub over the colours with a clean finger to smooth and blend them together. Work from the centre of the image out towards the edges. Your fingers will get dirty quite quickly, so use wet wipes or a damp rag or some plastic gloves to keep them regularly.

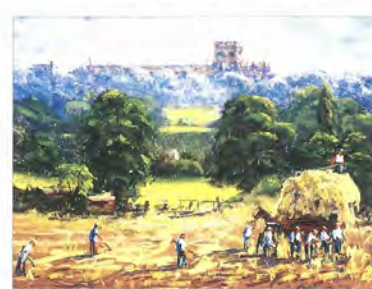
Colour blending

Although pastel colours are dry, you can create vibrant variations by applying colour over colour and then blending them together with your finger. Experiment with colours of your choice and you will soon get the feeling that you are painting, not drawing. Can you mix the same with a complementary colour and how does the soft pastel colour your colour without scraping off the under tint? Here are a few examples of blended colours.



Composing a picture

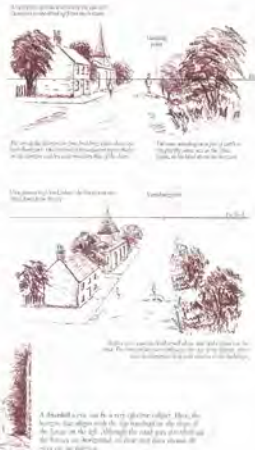
Painting a picture can be quite daunting, even for an experienced artist. Just how do you turn a blank piece of paper into a pleasing three-dimensional image? In my small composition, I will explore the various techniques of choosing a composition, getting the perspective right, changing scale, tone and value, using the sense of light or dark effect, and carefully choosing what you want to include in the picture.



Composition
This is an example of what I consider to be a well-composed picture. The focus of light is on the castle, which is the focal point of the picture. The foreground is a mix of light and dark, and the background is a mix of light and dark. The overall effect is a sense of depth and perspective.

Viewpoint

Your view of a scene determines the position of the horizon line. The most common is at eye level and horizontal in the middle of the page. Whether you are standing on the ground or on top of a hill looking down on a scene, the horizon line will always be level with your eye. You can place the horizon line anywhere on the page but generally an off-centre horizon will improve a composition. The horizontal rule works for perspective drawings.



Linear perspective

The following diagram shows the horizon level and vanishing points (vanishing point perspective and scale). There are two vanishing points, one on either side of the horizon line. Lines are drawn from the top and bottom of the object to these vanishing points. The lines that meet at the vanishing points are called the horizon line and the vanishing points. The lines that meet at the vanishing points are called the horizon line and the vanishing points.



Form and tonal values

The position of an object in a picture affects the way we see it. A simple object, such as a cube, can be drawn in many different ways. The position of the object affects the way we see it. A simple object, such as a cube, can be drawn in many different ways.

Light source

The position and strength of the light source can dramatically affect the composition and mood of a picture. A high light source creates deep shadows, whereas a low light source creates long, soft shadows. The position of the light source can dramatically affect the composition and mood of a picture.



Painting landscapes

Country Lane

A landscape scene usually has a wide view with a distant horizon. It should give the sense of great depth and scale, perspective, form and tonal values should be used to help achieve this. Although you can create a painting with a limited palette, I generally use a wider range of colours for landscapes - some pale ones to cope with distant tonal values, and stronger ones of higher values to bring the foreground alive and to add tone detail. In this composition, the foreground detail draws you into the local scene, which is the focus of the painting. The background is a mix of light and dark, and the overall effect is a sense of depth and perspective.



This initial pencil sketch shows the main elements of the scene. The path leads towards the building, and the background is a mix of light and dark. The overall effect is a sense of depth and perspective.



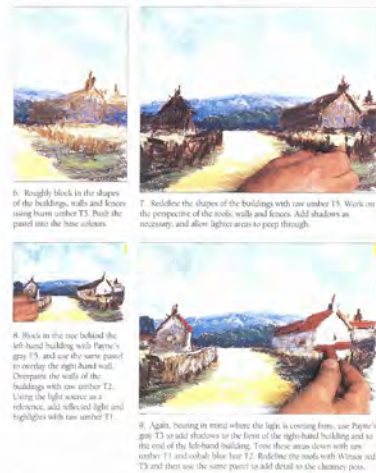
1. Define the ground of middle distance with the colour T3. Push out the blue T1 across the horizon to create the sky. 2. Use Payne's grey T3 to block in the distant hills above the horizon. Then add depth to them with some Payne's grey T3 followed by a layer of cobalt blue T2. Lighten the hill tops with cobalt blue T2. This will make them recede into the distance. Work Payne's grey T3 into the lower hills to suggest foliage. Blend all the colours together then place cobalt blue T2 across the top of the hills. 3. Work up the foreground area gradually increasing the size of stroke until depth of colour is your friend. Start with Payne's grey T3 and then, as you go down, use Payne's grey T3, mixed with cobalt blue T2. 4. Use yellow ochre T1 to colour the surface of the country lane. Work back to the remaining white areas with Payne's grey T3. Note that all the paper has been covered with colour. The picture has a feeling of perspective and motion. Note how the lane leads the eye to the distant hills. 5. Work up the background area gradually increasing the size of stroke until depth of colour is your friend. Start with Payne's grey T3 and then, as you go down, use Payne's grey T3, mixed with cobalt blue T2. 6. Finalize the foreground of the lane with Payne's grey T3. Start to merge all the colours together.

Palette

- Cobalt blue T1, 2 and 3
- Winsor blue T1
- Yellow ochre T1
- Gold ochre T1
- French ultramarine T1 and 5
- Payne's grey T3 and 5
- Permanent green T3
- Permanent green light T3
- Raw sienna T1 and 1
- Ultramarine T4
- Raw umber T1, 2 and 3
- Raw umber T2
- Winsor red T1
- Winsor orange T2 and 3
- Titanium white



1. Use a mix of white from the T1, Winsor blue T1 and T2, and Payne's grey T3 to create the sky. 2. Use Payne's grey T3 to block in the distant hills above the horizon. Then add depth to them with some Payne's grey T3 followed by a layer of cobalt blue T2. Lighten the hill tops with cobalt blue T2. This will make them recede into the distance. Work Payne's grey T3 into the lower hills to suggest foliage. Blend all the colours together then place cobalt blue T2 across the top of the hills.



8. Roughly block in the shapes of the buildings, walls and fences using burnt umber T3. Push the paint into the base colours. 9. Refine the shapes of the buildings with the same T3. Work on the perspective of the walls, walls and fences. Add shadows as necessary and allow lighter areas to peep through. 10. Block in the trees behind the left-hand building with Payne's grey T3, and use the same paint to overlay the right-hand wall. Change the walls of the buildings with Payne's grey T3. Using the light water as a reference, add yellow ochre T1 and highlights with Payne's grey T3. 11. Again, having in mind where the light is coming from, use Payne's grey T3 to add shadows to the front of the right-hand building and to the side of the left-hand building. Use these areas also with Payne's grey T3 and cobalt blue T2. Refine the roads with Winsor red T3 and there use the same paint to add detail to the chimney pots.



12. Add highlights to the trees, bushes and foreground grass with Winsor yellow T3. Build up light and tone, working the yellow into the other colours. 13. Highlight the roofs and chimneys with touches of Winsor orange T3. Use raw sienna T2 to add texture to the end of the right-hand building, to the base of the left-hand building and to the top of the garden walls. 14. Add detail to the lane with the colour T3 and Winsor orange T3. Blend Winsor orange T3 and yellow ochre T1 into the lane to create a focus of light. Draw in the shadows of the lane using Payne's grey T3 and 5. 15. Block in the figure and his dog with Payne's grey T3. Add detail with French ultramarine T5 and Winsor red T3, and highlights with cobalt blue T2 and Winsor orange T3.



16. Add detail to the figure and his dog with Payne's grey T3. Add detail with French ultramarine T5 and Winsor red T3, and highlights with cobalt blue T2 and Winsor orange T3. 17. Finalize the foreground of the lane with Payne's grey T3. Start to merge all the colours together.



The finished painting
In this scene, the painting in the first five steps has been added. The sense of depth, light and tone has been added, and the overall effect is a sense of depth and perspective.



A Walk on the Moor
In this scene, the painting in the first five steps has been added. The sense of depth, light and tone has been added, and the overall effect is a sense of depth and perspective.