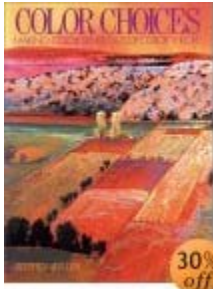


## The Basics

### Topic:

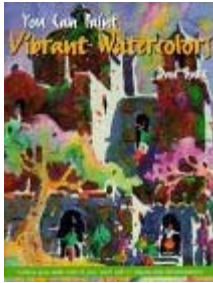
- Color

This is where I found a coherent explanation of color theory



**Color Choices** - Steve Quiller

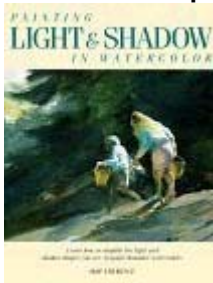
- Value/Composition/focal point After doing these exercises in watercolor I began to understand visual planes and color as values and establishing a focal point



**You Can Paint Vibrant Watercolors** - Dan Burt - isbn 0-89134-903-0

- Value/Composition

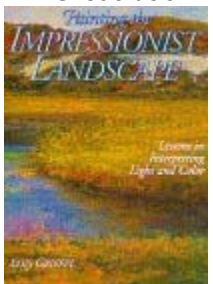
Good shapes make good painting. Where I learned to simplify shapes



**Painting Light And Shadow in Watercolor** - Skip Laurance

- Texture/color  
Great book

Color as “notes” and exercises that help one to think like Monet!



**Painting the Impressionistic Landscape** - Lois Griffel

**Magazines:**  
**Pastel Journal**  
**Pastel Artist International**

**Pastel books**

**Painting The Landscape In Pastel** by Master Pastelist Albert Handell is a great book for both beginners and accomplished pastel artists. Handell covers all aspects of creating landscape paintings in pastel by discussing materials, concepts of design, composition and color. He utilizes stepped demonstrations for illustrating specific aspects of the landscape. This paperback book has 128 pages, is 9" x 9" and has 150 color illustrations.

**The Poetic Landscape** by Master Pastelist Elizabeth Mowry is an exploration of what constitutes the poetic in landscape painting today. This richly illustrated book explores the emotion in landscape painting, for the artist and the viewer. The author analyzes color, time of day, season, climate and atmosphere, and the more elusive qualities that define the genre: a sense of place recognition and grace of line. This paperback book has 160 pages, is 9.25" x 9.25" and has 100 color illustrations.

**Creative Painting With Pastel** by Carole Katchen has put together this book using 20 artists' approach to pastel painting. Using step-by-step methods and beautiful illustrations, these artists show how to master the versatility of pastels. Paperback, 8.5" x 11", 144pp. and 120 color illustrations.

**Express Yourself With Pastel** by Carole Katchen and published by International Artist Publishing Inc. In a direct, enjoyable, motivational and very visual manner Carole Katchen inspires the artist to make art with pastels. The first part of her book deals with understanding pastels and how you can make them work for you. The second part is directed at exploring ones own creativity to produce a unique vision. This paperback book has 144 pages, is 8.5" x 11.5" and has 238 color illustrations.

**Wolf Kahn Pastels** by Wolf Kahn is a book which concentrates more on how to think about making art than on the mechanics. This well known artist and teacher has written a book which is thought provoking and full of ideas about the process of art making. This hard cover book has 156 pages, is 10.25" x 9.75" and has 100 full color illustrations.

A paper sampler. Feel the different brands of paper. Most online pastel stores make you buy a minimum of 5 pieces of paper per order.

#### **ART SPECTRUM COLOURFIX PAPER**

Art Spectrum Colourfix papers are produced on acid-free 300gm watercolor paper. Art Spectrum Pastel Primer is screen printed on the paper surface, leaving a border of approximately .5" on all sides. The acrylic based primer has a deep tooth and can handle many different mediums, extensive reworking and over painting. The papers are listed in order from light to dark. Colourfix paper is produced in six colors in a large size of 27.5" x 39".

#### **DAKOTA PASTEL BOARDS**

Dakota has these boards made for us by Art Spectrum. The boards are produced by laminating two 600 gm, smooth, acid-free watercolor sheets together. With the surface applied, the boards are about 1240 gm, or roughly the same thickness as a 4 ply board. The 27.5" x 39" Dakota Pastel Boards are sold in packages of five per color and can be shipped via UPS. The small boards are available in single sheets.

#### **ERSTA SANDED PASTEL PAPER**

Ersta paper is no longer being produced by the German manufacturer. We have substantial stock remaining of the P500 (extra fine) only. Ersta has a uniform machined surface with a velvety grip that produces a tight edge and holds layers of pastel without clogging. This commercial product is not pH neutral.

#### **PASTELBOARD**

Pastelbord is produced on an 1/8" tempered hardboard. The coating is marble dust in an acrylic polymer emulsion that is hand sprayed on a tinted clay surface. This produces a rigid panel that allows extensive working and layering of pastels and is especially good for wet techniques. The tooth is fine grained, but somewhat coarser than the sanded pastel papers we offer. Pastelbords are very durable and can withstand aggressive treatment. The portability of Pastelbord makes it great for working on location or when traveling.

#### **SCHMINCKE SANSFIX**

Schmincke has a new formulation for their Sansfix pastel paper. The surface is now water-resistant which allows underpainting with acrylics and other waterbased paints. The unique surface has excellent pigment holding capabilities and the colors are highly light fast. Solvents used in oil painting, varnishes and fixatives do not effect the surface coating. Concentrated alcohol (i.e. alcohol washes) will cause the surface to become soft and sticky and are not recommended. There are six colors available in a 19.5" x 27.5" sheet.

## **VELOUR PAPER & BOARDS**

Velour paper is made in Germany by Hahnemühle. This premium surface is produced using inert synthetic fibers on an acid free backing sheet. There are 11 colors in a sheet size of 19" x 27". Velour holds pastel well and is very appropriate for soft edge work due to the nature of the longer fibers. Velour Boards are made by laminating the velour papers to acid free, 4 ply conservation board. The Hahnemühle velour pad is 9" x 13" and has one sheet of all colors except red, for a total of 10 sheets.

## **WALLIS SANDED PASTEL PAPER**

There are two grades of this excellent archival pastel paper. The Museum grade is produced on 100% cotton rag paper and the Professional grade is made on a neutral pH cardstock. The surface treatment for both papers is a neutral pH, pigmented coating with an inert white aluminum oxide abrasive for texture. The Museum grade is given an extra coat of primer (without abrasive) on the front and one on the back to help prevent curl due to humidity changes. The durable coating can be under painted in water, alcohol or solvent based media and will withstand extensive scrubbing and reworking. Due to its rag content and extra primer coatings, the Museum paper is recommended for any techniques involving extensive use of water based media. The rolls are 46" wide by ten yards long. NEW Paper : Wallis now has the Professional Grade paper in a Belgian Grey which is now available in both sheet sizes and pads. The grey is produced with the same size grit used on their white paper, but in a different grade which gives the paper its mid-tone

## **CANSON MITIENTES**

Canson MiTientes can be used for pastel, graphite, colored pencil, gouache, watercolor, acrylic, offset printing, silk screening, laser printing... just about anytime that you need to use paper! Canson Mi-Teintes has long been a standard colored paper surface for pastelists, and one of the few offered in rolls for large scale work. It is a 67% cotton and 33% cellulose fiber, acid free, machine-made 160 gm weight paper. The surface has a very fine tooth, one smooth side and one textured side. The rolls are 59" wide and 11 yards long.

## **SOMERSET**

Somerset Velvet is made by St. Cuthberts Mill-Inveresk in England. This mould made paper has a softly textured finish, is 100% cotton and neutral pH. The soft surface is very receptive to pastel and conducive to blending. Somerset Velvet is 22" x 30" and available in four colors. We sell this paper in packs of 10 sheets. The very rich, deep black sheet is slightly more expensive than the other sheets.

## **My Way**



**My little corner of the basement**

**History:** I started doing computer art in '96 and in '98, I bought my first set of acrylics and painted a canvas version of a computer landscape. I was hooked! While on vacation at Cannon Beach in 2000, Jean encouraged me to try pastels because the paintings we saw were so vibrant. I love the feel and immediacy of pastel but still my biggest thrill is to have Jean give me the thumbs up after a painting. She's my biggest fan and most honest critic.

### **Personal Style:**

#### **Slide Demonstration of:**

- "Petal Sweeper"
- Using a photo :see "Cabo Sanctuary"

**My paintings are of people and the places that hold meaning for me. Paint what you love, what moves you. In the summer it can be your family cabin, in the spring the back garden, in the fall, Bush or Minto Brown Park. Looking at a finished painting is like enjoying a close friend, so paint things that you love and want to share with others. Often I will observe a spot for several seasons before tackling it on canvas. On trips I take literally hundreds of digital photos and archive them on CD's for reference.**

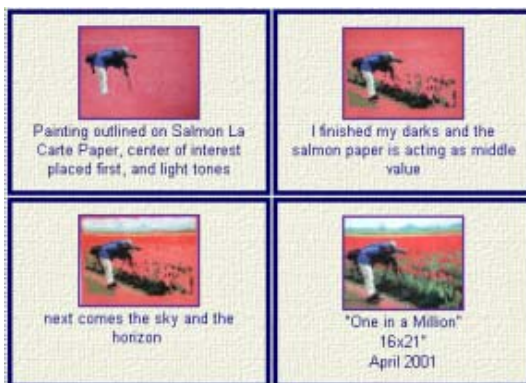
**I work from digital photos, or plén air, unless I'm doodling from memory.**

**I look for compositions that have strong colors, contrasts and have a special connection for me. I tend to simplify shapes, exaggerate color, and strive for a loose painterly style.**

Here is an outline of my general process. This tends to change constantly since I'm always thinking new ideas to try. Remember this is supposed to be fun! If it's not you may be taking it all too seriously

The goal isn't a perfect painting but an enjoyable experience. This is a hobby!

- Design composition on paper, computer, or from imagination
- Organize values, shapes, center of interest usually using Adobe Photoshop
  - As a values scheme I sometimes use light and dark against mid-values with intense spots of color/white/black near center of interest.
  - Pick a paper the same value as the background or foreground
  - I try to simplify shapes and eliminate unwanted detail, except at center of interest
- I usually work on the center of interest first as this needs to really gel.
- Block in colors with a hard pastel such as Rembrandt or Nupastel. I'm going for blocks of color at this point. Paint color shapes, not individual objects!
- Blend, rub, layer as needed. Blending tends to really make an area recede
- Fix. I fix my painting with Krylon workable fixative. After fixing I can scrumble or layer a new color over the top, such as a Unison pastel, without muddying the surface.
- Finally, the last 25% of the painting, I don't look at any reference just adjust values, colors and composition. This is when all my organization goes out the window and my studio becomes a mess.
- I always finish one painting before going on to a new one.
- I buy my frames online at [www.framefit.com](http://www.framefit.com) and cut my own mats



example from web site

see web site for 13 more examples:  
<http://southworthjamesr.tripod.com>





## Exercise 12: Peachy Strokes

Demonstration then we will do it ourselves. Remember Have Fun!

- For sake of time, I've traced the main shapes on a Salmon La Carte paper.
- Next block in the main color shapes
- Now add layers as needed



Digital photo



Trace main shapes



Block in main color spots



Finish (no fixative was used)  
Normally I'd fix then add and blend until done

Isn't this fun? Organizing colors into a composition is the ultimate goal and one that may take some time. Art is not a competition. Enjoy the journey and keep painting.

**Credentials:**

**Self taught since 1997**

**Associate member of the Pastel Society of America**

**Member Northwest Pastel Society**

**Awards:**

- **Best of Show 2002 Northwest Pastel Society International show at Gig Harbor**



- **Best of Show amateur division 2001 Oregon State Fair**



- **Best of Show 2002 Marion County Fair**



- **Best of Show 2001 Marion County Fair**
- **Best of Show 1999 Marion County Fair**
- **Solo Show January 2002 Enid Joy Gallery Keizer Oregon**
- **Solo Show February 2002 Mount Angel Abbey Gallery**

**Works are for sale at Bush Barn Art Gallery**

**Paintings submitted for PSA membership**

