SKILDERKUNS: PASTELLE: ‘n NUWE WêRELD EN UITDAGING

TEMA: Skilderkuns in pastelle

DEFINISIE

PASTELKLEURE: Sagte tinte van kleur in enige medium.

PASTELMEDIUM:

Droë kleurpigment wat in stokkies met bindmiddel gevorm is. Die suiwerste vorm van dieselfde pigment (kleurstof) as wat in goeie akriel-, olie- en waterverf gebruik word. Topgehalte pastelle kos maklik tot R54 per stokkie!

Harder poeierpastel kom in vierkantige stokkies en kan vir lynwerk gebruik word. Die sagter, ronde stokkies werk goed vir kleur opbou en “blending”.

(By oliepastel word die pigment met ‘n oliebasis gemeng.)

*Pastelle kom in wye reeks van elke kleur omdat jy dit nie juis kan meng nie*

Enige reeks pastelle is aanvaarbaar, solank die permanensie (lightfastness) aangedui word.

OPPERVLAK/GROUND

PASTELWERK word meesal op spesiale pastelpapier gedoen. Die papier moet ‘n REDELIKE growwe tekstuur hê sodat die droë pigment daaraan kan vasklou.

Hoe beter die poeier vasklou, hoe minder fixative hoef gebruik te word.

Werk op 200g of dikker papier.

Goeie suurvrye monteerbord met effense tekstuur, is ‘n baie goeie en sterk alternatiewe opppervlak om te gebruik.

Daar is ook spesiale voorbereide papier beskikbaar met ‘n oppervlak byna soos fyn skuurpapier wat uitstekend werk. Vra vir “ Sanded Paper”

Gebruik liewer neutrale kleure as agtergrond vir enige onderwerp.

RIGLYNE : TEGNIEK

Gebruik die beste kwaliteit papier/bord en pastelle wat jy kan bekostig.

Werk plat of teen ‘n skuins bord/tafel-esel ter wille van perspektief.

Beplan jou kleurskema om goeie effek te kry.

Maak jou skets met pastelpotlood of punt van pastelstokkie.

Gebruik verskillende merke..strepies, kolletjies, vlakkies om die gewensde effek te kry.

Verwyder die papier-omhulsel van ‘n stukkie van die pastel en gebruik die kant van die stokkie vir breë vlakke kleur. Pastelle kan maar breek. Bêre al die stukkies en brokkies in aparte houertjies met dekseltjies.

Hou die kleurstokkies sover moontlik uitmekaar om skoon te hou.

Gebruik ‘n baie sagte of ‘knie’-uitveër en druk en tel die pigment eerder op…moenie te veel vryf nie.

Plaas ‘n los, skoon vel papier onder jou hand om die werk te beskerm.

Werk verkieslik van bo-af in jou prent.

Werk van donker na lig…”highlights” laaste. Skuins beligting is altyd ,’n goeie idee!

Skep goeie tonale kontras met genoeg middelwaardes.

As die poeier baie los is kan die werk met “fixative´ gespuit word. Spuit in ‘n goed geventileerde omgewing. Hou die blikkie regop, spuit vanaf ongeveer 30cm, sodat daar nie druppels gevorm word nie. Indien die kleur verdof, kan nuwe kleur weer teruggesit word.

Voltooide pastelkuns moet gemonteer en agter glas geraam word.

AANBIEDING VIR BE-OORDELING

Ongeraam maar gemonteer

Maksimum grootte: A3

Bedek werk met waspapier en/of helder plastiek

The art of Painting: PASTEL ART - A NEW WORLD AND CHALLENGE

Theme: Painting in pastel

DEFINITION:

Pastel colours: *Soft shades of colours*

Soft or powder pastels: Pure pigment bound by ‘binder’ to form round or square sticks to draw and “paint” with. The same quality pigment as used in good oil, acrylic and watercolour paints are also used in pastels. One stick of top quality pastel can cost you up to R54!

The harder pastels (square sticks) can be used for line work, sketching and detail, while the softer, round sticks are ideal for shading, blending and creating larger marks.

(Oil pastels are bound in an oil binder, like linseed oil.)

All pastels are available in a wide range of each colour, because you do not normally mix the colours as in oils, etc.

Use any trademark of pastels, as long as the lightfastness is indicated.

PAPER OR GROUND

There is a wide range of acid free pastel papers available in the shops.

Rather use paper with a rough texture. Soft pastel clings better to textured paper and does not need as much fixative.

Use thicker paper (200g and more)

Mounting paper (with a slight texture) used by framers works perfectly and is a strong and acid free ground to use.

Also available is sanded paper with a nice surface for pigment to cling to.

Neutral and grey colours are good for the background of any theme or subject.

GUIDELINES FOR TECHNIQUE:

Always use the best possible materials

Work on a flat or slightly tilted surface to better your perspective.

Use pastel pencils or the point of a square pastel for sketching.

Use soft “putty -“eraser to correct mistakes. Do not rub too much.

Plan your colour scheme for better results.

Work from dark to light….adding highlights right at the end.

Create strong tonal contrast with enough shadows and midtones.

Remember where your light is coming from!!

Make use of a variation of marks (lines, dots, flat, blended marks) to get the right effects.

Remove the paper cover from pastel sticks to use on its sides. Broken pastels work better! Keep all broken pieces in small containers for later use!

Work from the top down and use a loose sheet of clean paper to cover your work and prevent smudging.

If there is too much loose powder, spray the finished work in an open space with artist fixative from about a 30cm distance, preventing drops from forming on surface.

If too much brightness of colour is lost, touch up a bit.

Pastel art should be framed mounted and behind glass.

PRESENTATION:

Mounted, not framed or behind glass

Covered with waxed paper or clear plastic or cellophane.

Not larger than A3 format.