

observation and skills of graphic presentation with pastels

(FAQ)

Q1. Write in short about the pastels as a medium of drawing along with its types

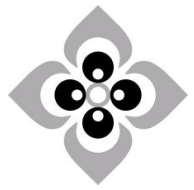
Answer: Pastels are basically chalks which are available in a wide range of colours and values. This dry drawing medium is finger sized sticks and is executed by fingers. These powdered pigments are combined with a minimum of non greasy binder, usually gum or from the mid 20th century, methylcellulose. These pastel colours are used by the application of strokes onto the surface which can be a paper or a board.

Pastels are available in three types, namely Hard pastels, soft pastel and oil pastels. These ranges of pastels are essentially pigment in stick form, but these differ in how they are bound together i.e. the pigment and its binder. Soft pastels, hard pastels, and pastel pencils these all are bound with a gum or resin binder, this makes these three types compatible with one another and can be used in a same work.

On the other hand, oil pastels are bound with oil and wax, which gives them a unique texture that resembles oil paints. Due the presence of oil and wax which is not present in other pastel types, oil pastel can't be mixed with other pastel types. These come in various shapes – round or square, thin or thick.

Q2. Write a short on the techniques which are commonly used for pastel works

Answer: There are many techniques which can be



used with pastels, these are discussed as follows:

1. **Linear strokes:** A variety of different linear strokes can be made by holding the pastel stick in different ways, creating strokes with the point of the pastel or using its sides to make the marks. The type of paper used by the artist is important, as the effect will depend on the type of grain of the paper or surface.
2. **Blending :** The advantage of a powdery medium like pastels is that it is easily blended to create a large range of subtle and beautiful effects. Different colours can be blended smoothly either adjacent or on top of each other with your finger, or rags, tissues, brushes, kneaded erasers, cotton swabs for precise works, paper towels, cotton balls, soft natural sponges or paper stumps etc.
3. **Hatching and Cross Hatching** Hatching is a series of straight lines or curved line, drawn beside one another to give the illusion of a value. Lines do not cross over and the value is adjusted by spacing of lines. Crosshatching is a shading technique in which one set of line crosses over another set. The more the lines cross over each other, the darker the value. By varying the frequency of the marks, a range of value can be achieved which results in illusion of form. The technique works best with the hard pastels or pastel pencils.
4. **Scumbling:** Scumbling in pastels is similar as to what we do with the paints, a broken layer of colour is used on top of another layer of colour, leaving the colour underneath to stay visible. This technique works best on a textural surface and with soft pastels applied over hard pastels.

Q3. Write about the suitable surfaces for doing pastel works.

Answer: while choosing a surface for pastels it is important to consider a few things as the result may depend on the type of paper which is being used.

1. Roughness of the paper
2. Tone i.e how light and dark the paper is
3. Colour i.e whether warm, cool or neutral

The roughness of the paper depend on the how much hollows are present on the paper. The rough papers have more hollows and tiny ridges in the surface as compared to smooth paper.

Rough papers are suitable for creating bold and vigorous style with the thick layer of colour.



Smooth papers These have less tooth than rough papers this makes the pigments lay smoothly and evenly on the surface of the paper. Smooth textured papers are best suited to fine details and linear work and smoother blending.

Different surfaces can be used like a toned paper or a board, panel or canvas painted with a coloured ground or pastel primer to do pastel works. Allowing the ground to peek through creates vibrant colours. Pastel papers come in a variety of colours; these can be utilized as selecting the coloured paper that shares a dominant hue in the work.

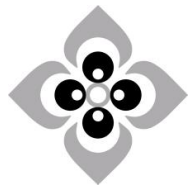
Q4. Write about the importance of fixative and its usage with respect to Pastels

Answer: Fixative mainly comes in an aerosol spray can, is a thinly diluted varnish that binds or fixes the pastel particles and forms in a thin clear, protective coating. One of the important aspect of pastel drawing / painting is that as it is a dry medium and can be easily be smudged or smeared unless handled with great care, particularly during the process of mounting and framing. It is true that fixatives provide a protective coating to the pastel works but simultaneous this layer of fixative destroys the soft and velvety bloom that is one of the greatest charms of pastel work. The reason behind it is that the particles of pastels absorb the moist fixative and coalesce as a result they become thicker and heavy. A common mistake is to hold the spray too close to the surface, so that the pastel becomes oversaturated and the colour lose their brilliance. Using a fixative, the idea is to produce a fine mist that floats down lightly over the pastel. Start spraying at least two to three feet away from the easel. Sweep back and fourth across the picture with a slow and steady motion, always going beyond the edges before stopping. To prevent the nozzle of the spray to clog or start to drip down the paper, keep moving your arm.

Q5. Write in short how pastels evolved as a drawing medium.

Answer:

Powdered pigments have been used since prehistoric times, but pastels as we know them date from the 16th century. Pastels originated in northern Italy in the 16th century and were used by Jacopo Bassano and Federico Barrocci. The German artist Hans



Holbein the Younger and the French Jean and Francois Clouet said to have used pastels for portraits during the same period. It came to popularity when masters like Rosalba Carriera, Jean Baptiste Chardin, Francois Boucher, Maurice Quentin de La Tour etc. used pastels primarily for doing portraiture.

During the 19th century, the medium was revived and revitalized in the works of Edgar Degas, Auguste Renoir, Henry de Toulouse Lautrec, Odilon Redon, Gustave Moreau, Edouard Vuillard, Pierre Bonnard, Mary Cassatt, Joan Miro and Paul Klee. Edgar Degas in particular explored the potentials of pastels by combining them with other media.