



APS Adventures in Pastel C-6 "Red vs Blue"

This adventure explores the effect of the color of the paper (or underpainting, if you wish) that is beneath your painting. The color below not only peeks through your work, but it influences the choices of pastel sticks that you decide to use. This is due to "simultaneous contrast." Your eye perceives colors differently according to colors they are adjacent to. So, for instance, a yellow pastel mark on a red paper will look very different if that same yellow mark is made on a blue paper. In this adventure, you will create two paintings, one on a red paper and one on blue. (If you wish, you may create the red and blue surfaces with underpaintings.)

Any style and subject is acceptable. The colors you use, size and type of surface are up to you. But both paintings should be of the same or similar subjects. Your purpose will be to see the effect your paper color has on your painting...so keep the color of the paper the main variable.

Step 1: Start with one paper that is warm red, and one that is a cool blue. If you use underpaintings for this, be sure to create a surface that doesn't mix into your pastels. (You can put pastel on your paper as an underpainting and set it into the paper with alcohol...or you can underpaint with watercolor. Google, "pastel underpainting techniques" if you need to know more about preparing an underpainting.

Step 2: Paint the same picture twice...once on the red and once on the blue. You will see that specs of the paper color show through your work. You will also see that the paper color may cause you to make subtly different choices of the pastel sticks that you use.

Step 3: Send **photos of your artwork, your comments, and the titles and sizes** of your paintings to Kay Gordon (jkaygordon364@gmail.com) by **June 28th** at 6 PM.

Step 4: Remember, this deadline is firm and nothing can be posted that is received after 6 PM on **June 28th**. Your paintings do not need to be in a finished form! The adventure is so we can be painting together. This means exploring and experimenting with new ideas and techniques using pastels and then sharing the results of our learning with each other.

GET READY, GET SET...PAINT OVER RED AND BLUE

To help you understand this exercise:

Check out an excellent discussion of “Underpainting Methods” by pastel artist, Lee McVey.

<https://www.uartpastelpaper.com/uart-tip-32/>

Lee points out...

“The final result of a pastel painting will be affected by the underpainting colors. Using a warm underpainting will cause the painting to be on the warm side because pastel applied on top will appear cool. We automatically will look for a warm color instead of a pastel which looks too cool, thereby ending with a warm painting.”

Lee illustrates this effect:



“The above demo studies for my classes show how a black underpainting and a red underpainting affect the tone of the resulting paintings. Although some color choices are different, I used mostly the same colors in each

study. For variety, I chose a vertical and a horizontal format.”

Much appreciation to Lee McVey, IAPS-Master, PAPNM-Master, and signature member of PSA,

PAAC, and distinguished pastelist of PSNM for allowing us to share her Uart Tip #32 with you! You can see more of Lee’s work on her website, www.leemcvey.com.

ALSO...Google, “How underpainting influences pastel paintings” for even more information.