

THE ART OF PASTEL

TEST
MUNGYO PASTELS

RUBÉN BELLOSO
Getting the skin
complexion right

N. STAMATAKIS
A personal approach
to painting the sea

**TWO ABSOLUTE
MASTERS
OF PORTRAIT**

50 creative tips by Pastel Artists



Using light and
colour to create
beautiful still lifes

HANG MING SHI
A pastellist enters
a museum collection

SPECIAL FEATURE
WITH RICHARD HEITZ
IN FRANCE

HOW-TO GUIDE
16 PAGES OF
TECHNICAL ADVICE

AND ALSO
Sharon Coupland
Christine Atkins
Suzanne Godbout
Sarah Canfield
Rae Smith...

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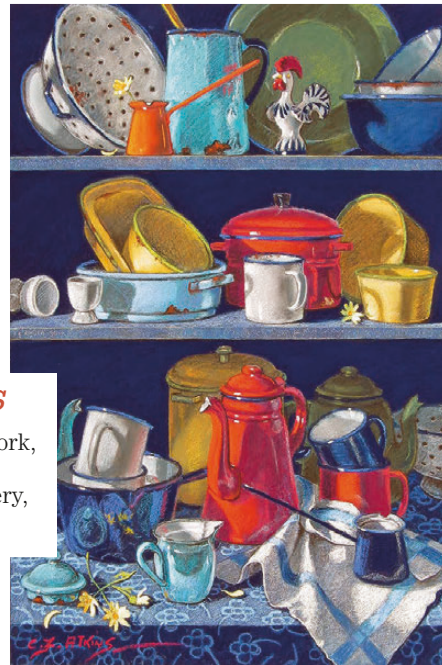


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NEWS: Everything you need to know about papers and pastels

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the power of the portrait



Christine Atkins

For her colourful still life work, this passionate artist has a certain preference for pottery, flowers and printed fabrics.

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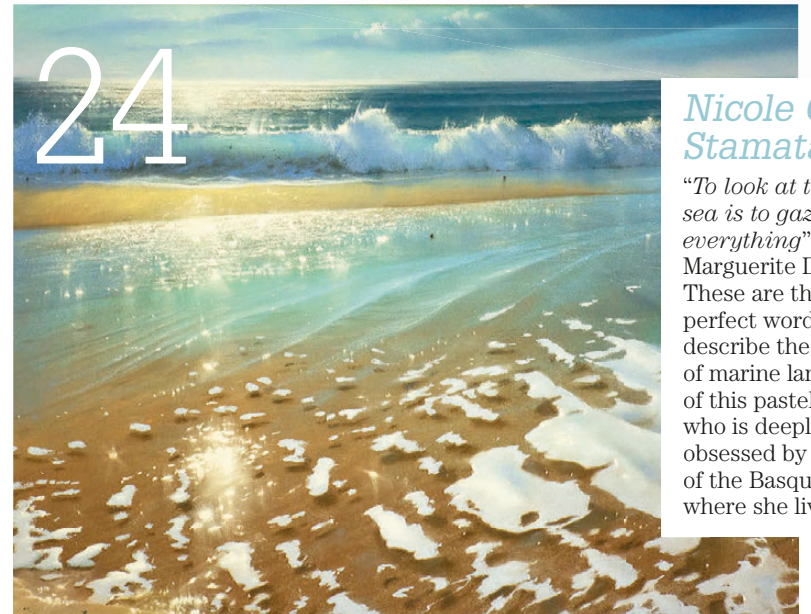
Alain Picard

Innocence, honesty, mischief... A child's personality is always filled with emotional. For Alain Picard, trying to transcribe those emotions is a most exceptional exercise.

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50 hints and tips from master pastel artists

Chris, Patrick Germond, Corry Kooy, Christine Debrosky and Peter Thomas present a host of handy hints for doing pastel works out in the open.



Nicole Guion-Stamatakis

"To look at the sea is to gaze on everything", wrote Marguerite Duras. These are the perfect words to describe the series of marine landscapes of this pastel artist, who is deeply obsessed by ocean of the Basque coast where she lives.

78

Christine Swann

This unusual American pastel artist's modern portraits are infused with life and movement.



Portfolio of works by the great masters

Discover the works of some of the master pastel artists: Claude Carvin, Nathalie Picoulet, Nà Luther, Pierre Caro, Vicente Romero...



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Practical guide

THE ART OF PASTEL

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Élégance. 50 x 70 cm.

PORTRAIT
Sharon was born in England and is a self-taught pastel artist, she moved to France in 2005, she has been working with pastels for around thirty years, her preferred subjects are animals. She is constantly seeking realism in her work, she likes working with shadows and light, the sparkle in the eye, movement...



SHARON COUPLAND HAS BEEN PASSIONATE ABOUT ART AND ANIMALS EVER SINCE SHE WAS A CHILD, AND FOR HER PASTELS ARE THE PERFECT MEDIUM FOR HER ANIMAL PORTRAITS. THE SOFT VELVET FEEL OF PASTEL IS THE IDEAL WAY TO TRANSPOSE HER LOVE FOR BOTH DOMESTIC AND WILD ANIMALS.

Sharon Coupland

Loving animal portraits



Le Monde à l'envers.
50 x 65 cm.

Graham.
70 x 50 cm.



MATERIALS

For supports: Pastelmat, you can apply an almost infinite number of layers, and Canson Mi-Teintes® Touch, for rough textures like elephant skin. As for pastels, I really like Jaxel extra-fine, they are less chalky than the Sennelier but softer than Rembrandt, which I also use. I can't live without the bluish-greenish greys and light ultramarine of Rembrandt, they are absolutely essential if you want to get depth in the shadows. And my recycled rubber cuticle pusher which I use like a stump where my fingers won't do the job.



Presque humain. 50 x 40 cm.



Libérez-moi. 60 x 80 cm.

L'Aide d'un ami. 70 x 50 cm.



Do you have a favourite artist who inspires your work?

Yes, there's a quite a few. From the 18TH and 19TH century, I would say there's George Stubbs and Rosa Bonheur. And for contemporary artists there's Susan Crawford, Teresa Elliot – I love her portraits of cows - and the sublime pastel works of Rubén Belloso and Vicente Romero.

What are you working on at the moment?

As usual, I am working on more than one painting at the same time! At the moment I am working on representations of a feline and a bear but I am also working on something else based on the idea of transhumance, inspired by a shepherd friend.

Is there a technique you prefer?

My technique is more or less classical. I place the shapes in a medium tonal value, I work on all of the areas at the same time and try to make sure all the colours are harmonious. Then I concentrate on the areas of light and shade. And I finish off with layers including increasing degrees of detail. Perhaps what is particular to my work, is that I listen to music as I work, and work on a number of different pieces at the same time.

Do you have any advice for our readers concerning animal painting?

Even when you work from a photo, you need to know your subject to get some emotion into the painting. You need to learn something of how the animal lives and holds itself to make the most of your inspiration. For example, when I learnt that only 3,500 orang-utans are able to live in the wild in Sumatra since they are subjected to hunting and the destruction of their natural habitats, I felt moved to pay homage to them. ■

Interview by: C. Duchesnes.
Photos: All Rights Reserved

Art of Pastel: Sharon, where did your love of animals first come from?

Sharon Coupland: I think I was born with it! I grew up in a house filled with dogs and birds, my father raised parrots. So I was used to looking after animals from a very early age, sometimes I would bring hedgehogs home. Once, when I was 11, I was out cycling and I came across some horses for the first time in my life... I simply fell in love with them. So I immediately signed up for an hour's horse-riding lesson, I was lucky my parents allowed me to go, and that was the start of a long-standing passion.

What inspires you? Do you work from photos or from life?

I have never ceased to be inspired by the animal kingdom. I want to reproduce their vulnerability as well as their beauty. But

whatever I am painting, the light takes up an increasingly important place in my work. However photographs are necessary, because there are always time limitations especially with animals. And since I am always looking for realism, I have to be able to catch the moment and get the finest details.

Do you take your own photographs to work from?

Generally I take my own photographs, but sometimes I use photos taken by friends or family. When it comes to the more exotic species, I sometimes use web-sites that propose public domain images. And I watch animal documentaries to get a better idea of how they move and hold themselves: I do sketches from them.

The work of the American pastel artist Alain Picard places itself somewhere between tradition and originality. His portraits combine an immense technical expertise with a touch of sensitivity which brings life to his portraits and somehow manages to capture the very essence of the model. He is deeply committed to his art, both through creation and the profound generosity of his teaching; he invited us into his Connecticut studio to share some of his secrets with us.

Alain Picard

the delicate pastel



PORTRAIT
Alain Picard studied fine art in New York. He names Sargent, Degas and Sorolla amongst his influences. Whilst he has studied all of the artistic media, pastels very quickly became his preferred medium. He excels in the art of the portrait but also likes landscapes. This distinguished artist is also a member of a number of American pastel art societies and has written a number of books on the subject.



Prima Ballerina.
34 x 50 cm.

Text: Audrey Fréhel.
Photos: All Rights Reserved



Alex.
30.5 x 46 cm.

Art of Pastel: You studied fine art and still do watercolours. Why did you choose to concentrate on this particular medium?

Alain Picard: I did a lot of watercolours at school and college, that's how I discovered my love for art. Drawing was quite instinctive for me. The day I discovered pastels I became fascinated by the urgency of the composition, you work straight on to the support, and the freshness of the colour, how it passed straight from the

hand to the paper. But I was very young at the time and I needed to study all of the media. I worked with oils and liked that kind of close contact with the substance itself. I don't really know if it was me who chose pastel or if it was pastel that chose me. The direct contact between the pastel and the hand, the way the pigment rubs off on the fingers... Pastel has the particularity of being a very sensual medium. There's something very magical about working with pastel.

You make your living as an artist, what is an ideal working day for you?

Ideally, I try to get up before my two children, I kiss my wife goodbye and dash off to my studio. Once I have organised my commitments for the near future – I regularly give lessons and workshops –, I free up a long period of around six hours for creative work. As far as artistic creation is concerned that is my ideal day, but I am increasingly taken up with organising workshops and publishing.

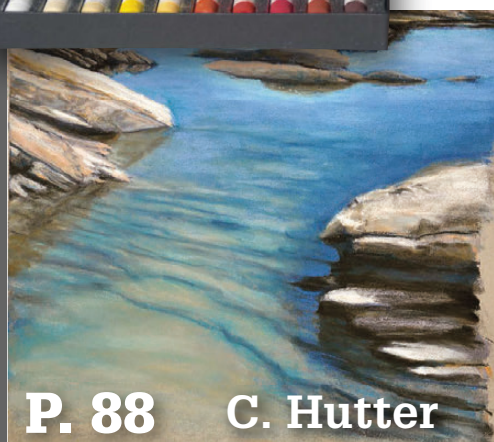
A close-up look at a work

"The big secret of doing great portraits, is having a great model! I really felt that my style progressed when I painted this young girl. Here I imagined her posing in front of a large blue lake, so that's why the background of the painting is in that colour. I took a number of photographs of the model for this portrait, I really wanted to render her curly hair in precise detail. This is not a static portrait. I was very careful about capturing the movement of her shoulders and hair. There are magical moments when everything you paint is harmonious and it's hard to explain exactly why. And this painting was one of those moments."

The practical guide

TIPS & ADVICE

Special edition: pastel



P. 88 C. Hutter

A stone stairway leads down to the surface of the water, a chance to work on reflections and nuances.



P. 90

A technique that uses coloured veils applied like glazes in oil painting.



P. 92

Her tricks of the trade for getting an unbeatable sense of depth in your landscape.



P. 94

She renders flowers using dark Flemish style backgrounds and macro close-ups.



P. 96

She gives life to her fascination in cats through strong graphical lines.



P. 98

She loves the strong contrasts of this secluded corner of the Camargue with its white sands and deep shadows.