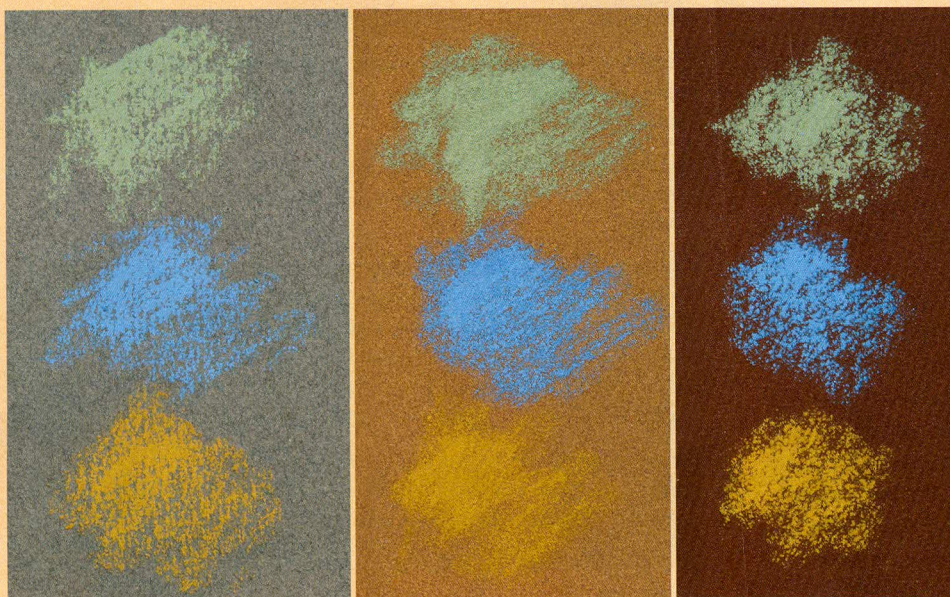


Effects of Paper Color and Texture on Pastel



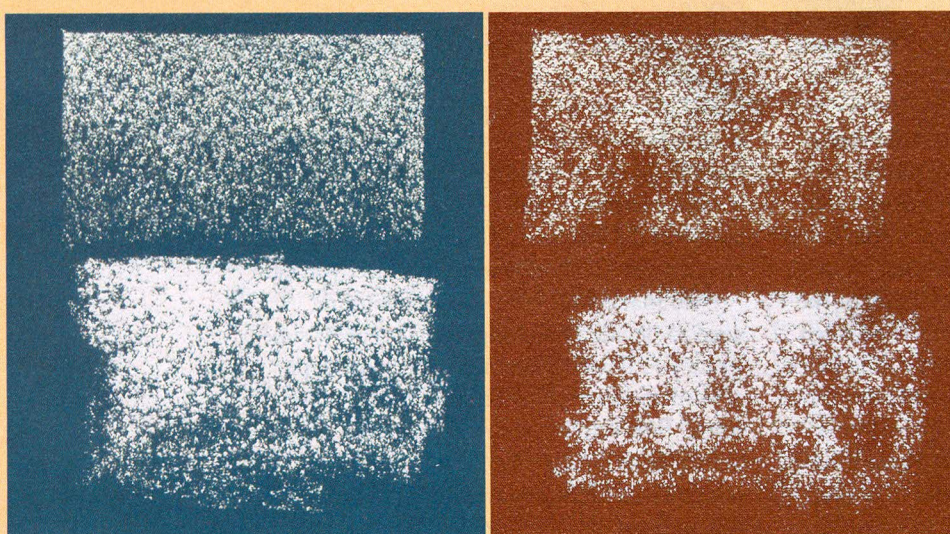
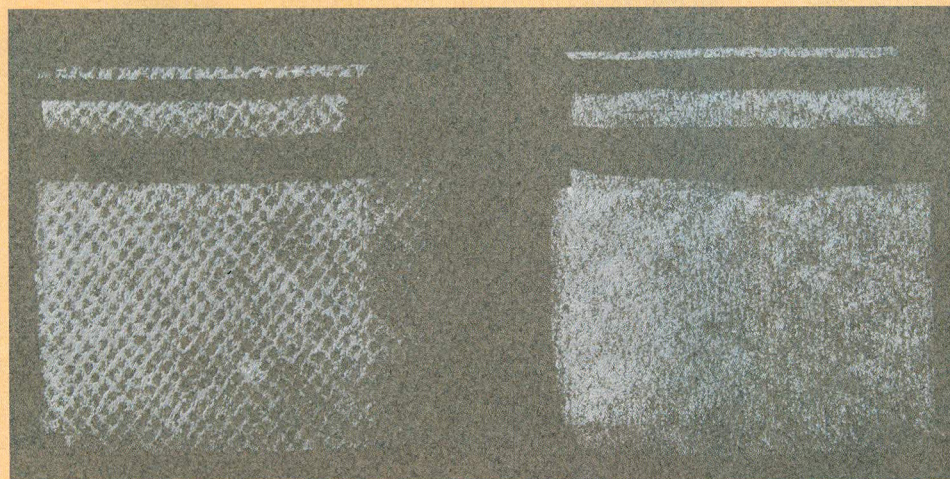
Notice how the value of the paper surface greatly affects the appearance of the applied pastel. Light values make the pastel appear darker; dark values make it appear lighter. I try to use the value of the paper as one of the values in my composition.

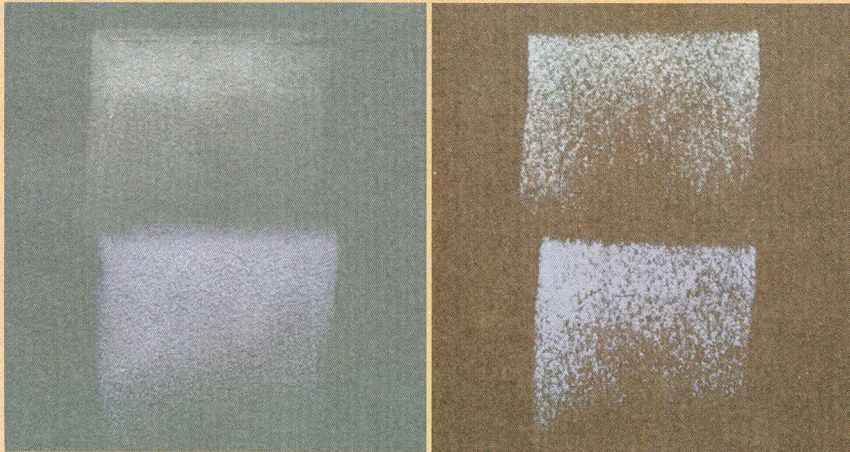
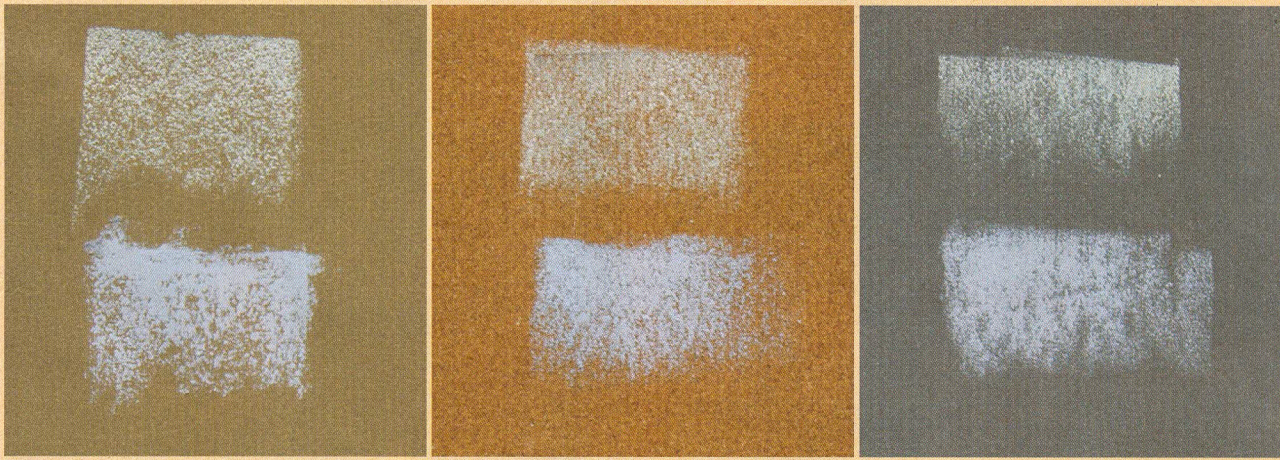
It's important not to cover the toned paper surface completely with pastel. If you do, you defeat the purpose of using a toned surface, which is to enhance the look of the final painting.

TOP ROW, LEFT TO RIGHT:
Canson Mi-Teintes paper,
Sennelier La Carte paper,
Richeson Premium pastel surface

The following sequences of images show the variety of pastel paper textures.

SECOND ROW, LEFT TO RIGHT:
RIGHT: **Canson** Mi-Teintes paper, rough side; **Canson** Mi-Teintes paper, smooth side
THIRD ROW, LEFT TO RIGHT:
Art Spectrum Colourfix,
Richeson Premium pastel surface

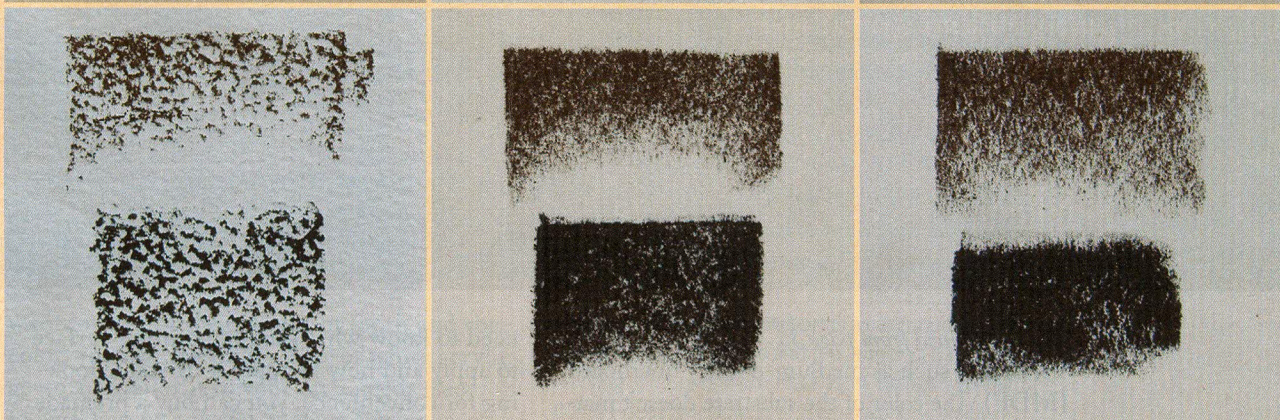
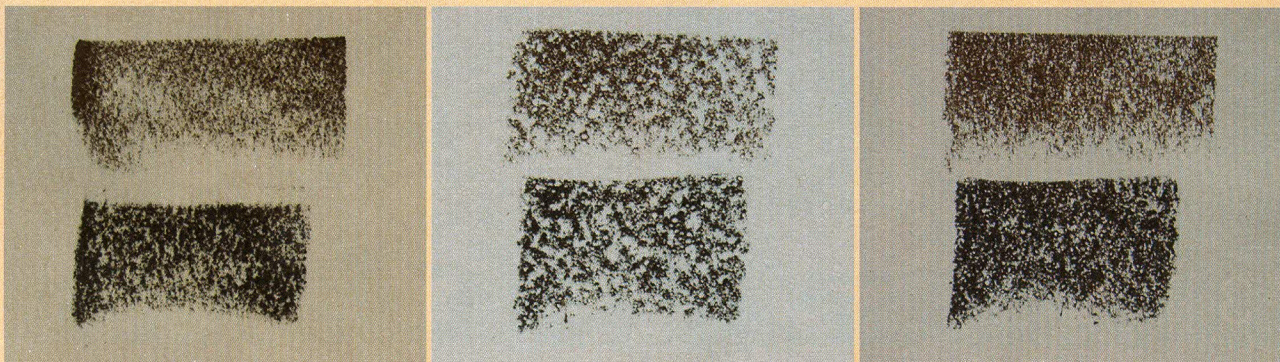




You can use the texture of the paper to your advantage. A soft, velvety texture will enhance the illusion of soft skin or fur; a rougher texture will give a grittier, more rugged look to your marks, suitable for rocks or weathered wood.

TOP ROW, LEFT TO RIGHT: Canson Mi-Teintes Touch, **Sennelier** La Carte, **Clairefontaine Rhodia** Pastelmat.

SECOND ROW, LEFT TO RIGHT: Hahnemühle velour, **Wallis** sanded paper (Belgian mist)



THIRD ROW, LEFT TO RIGHT: Ersta (400-grit), **Art Spectrum** Colourfix Supertooth, **Art Spectrum** Colourfix Suede

FOURTH ROW, LEFT TO RIGHT: Saint-Armand Sabretooth, **Wallis** sanded paper (professional-grade, white), **Wallis** sanded paper (museum-grade, white)

