

Pastel Artists



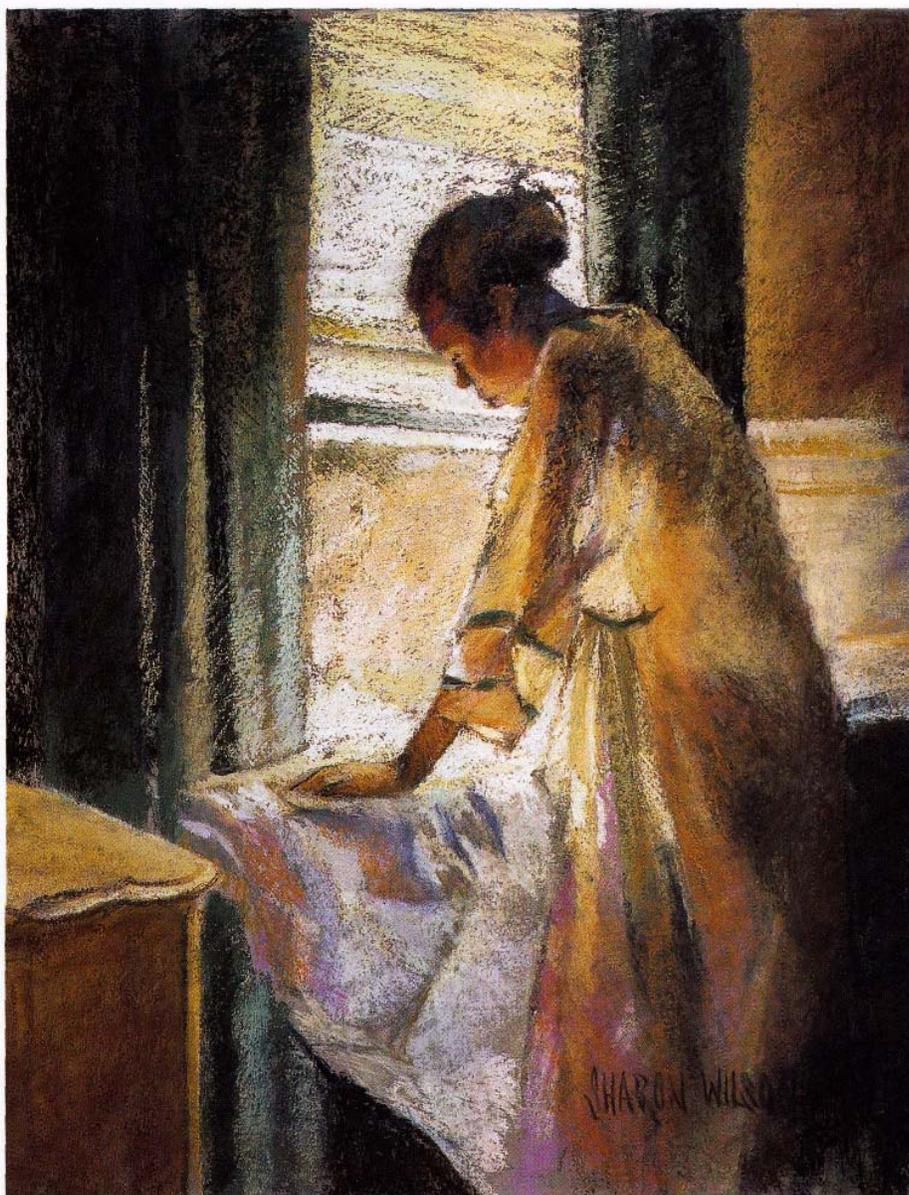
SENSATION

I majored in Illustration and have for a long time seen myself as a storyteller. I interact with models in much the same way as I imagine a film director interacts with actors. Creating a successful painting has as much to do with manipulating the elements as anything else. I know what I want the viewer to feel, and I select the environment, the model, her clothing, the lighting — all towards that end.

I work with a digital camera. I need my models to get into character. I ask them to imagine feeling a certain way, and what they would do in a particular circumstance. This helps them to relax, and it gives them something to focus on while I am focused on them. It also helps them feel less *self-conscious*. I like to paint about quiet, pensive moments. It is the moment between activities that I strive for.

PROCESS

I generally work on hot-pressed watercolor paper, which I prepare with a pumice-gesso wash. This gives the surface greater tooth. I usually begin by covering my surface with powdered charcoal, and I work by subtraction as a way of resolving values in the preliminary stage. Next, I establish an underpainting in a harder pastel, often monochromatic. I used to rush right to colour, but I have found that a sound underpainting does tremendous things for subsequent layers of colour. I then use a gum tragacanth wash to permanently fix the underpainting. Tragacanth does not alter the color as it fixes. I continue to use it often throughout the rest of the painting process, especially when I want to lay complementary colors over each other, because it isolates each layer and prevents muddy build-up. Tragacanth allows me time to work through ideas.



SHARON WILSON, Southampton, Bermuda
The Laundress, 25 x 20" (64 x 51 cm)

Art is not the Olympics; there are no bests. — Harley Brown

The World 101

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