

Colorfin PanPastel

James Willis obtains painterly effects with this new range of artists' quality pastels and applicators



Venice, PanPastel, 16×12in (40.5×30.5cm).

I wanted to see how well the PanPastel covered a strong orange pastel card with a velvety-grained surface. I began by blocking in thin layers of colour, applied with a large wedge-shaped sponge. The sponge easily picked up the product from the colour block and soon a layer had been applied to the support. The tooth of the card took several layers to build up the colour I required, as it would have done using stick-form pastel. However, there is very little waste with this unique application method, whereas stick pastels can sometimes crumble unexpectedly. I was able to build up many thin layers of pastel and found it much easier to control the amount of pigment applied to the surface. The overall effect was one of painting rather than drawing. The colours had good covering qualities and, even after a few layers, could be applied to the surface without getting muddled, as the tooth of the paper was still evident. Stick pastels sometimes fill the grain of the paper too quickly and further layers become more difficult to apply.

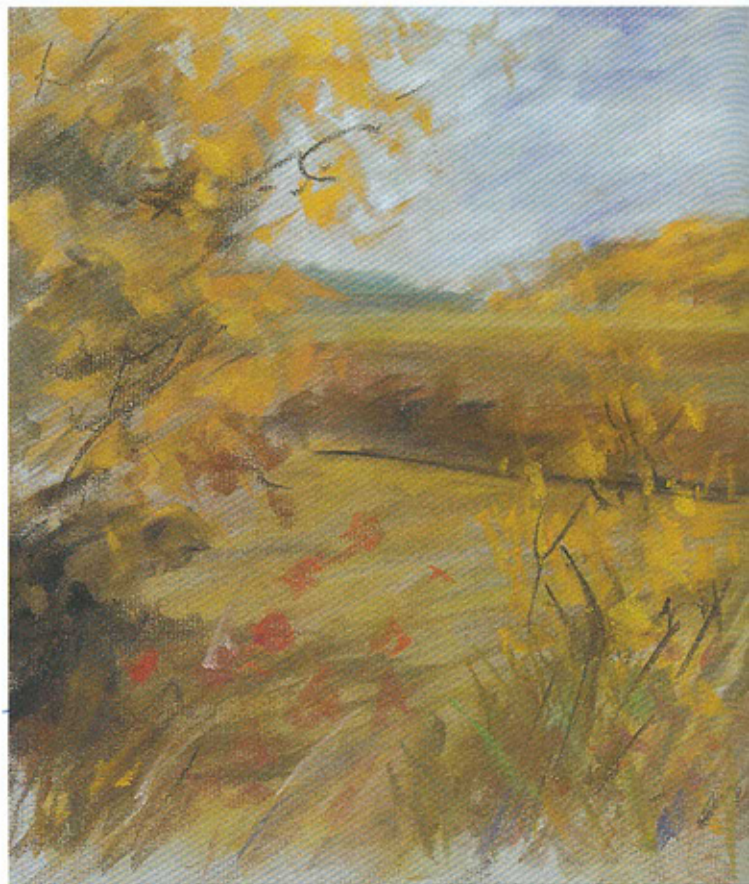
I used several of the small tools to apply the PanPastel, which brought a range of marks to the painting that resembled brushstrokes. A small amount of stick pastel was used on top to add some linear contrast and to find out how the two pastel forms worked together

With a palette of 60 colours and a range of soft knives and tools to apply them, PanPastels provide the artist with the opportunity to create pastel paintings in a unique way. The first time I used PanPastels I was surprised at how easy they were to apply. Unlike traditional stick pastels, they are, as the name suggests, in pan form – small round containers of pigment that can be screwed together to store as you wish. I found it useful to arrange certain colours as one unit so that all the greens, for example, were together.

The PanPastel range of colours is extensive: there are 20 pure colours, 20 shades and 20 tints. They are easily mixed, either on the surface of the pans themselves or on the paper using the special tools. The Soft tools – knives and shapers can be used with

the interchangeable shaped sponge heads, giving the artist the opportunity to make different, expressive marks to describe the subject and style of their painting. Completing the range of tools for applying the pastels are applicators with replaceable heads, mini applicators and eight larger, different-shaped sponges. Of course, you can also use your fingers to smudge the pigment on your paper. Using the PanPastel was surprisingly clean and easy and they are easy to store and keep without your colours getting muddled or dirty. Cleaning the tools is simple, too.

PanPastels offer new potential ways to use pastel pigment. If you enjoy pastel painting and are seeking a different angle on the medium, or just want to try something new, PanPastels may well be the answer.





Pumpkin, PanPastel, 9×9in (23×23cm).

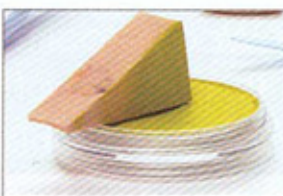
Here a limited range of colours was selected, mainly oranges, yellows and greens, to explore the mixing possibilities of the PanPastels. Again a pastel card was chosen, this time in a dark tone. After blocking in some medium tones a variety of large sponge tools I built up smaller, more specific, colour areas using the smaller shaped sponge applicators. Here the colour was layered on the pastel card and gently mixed using a light touch. The colour responded well and the final layers were added on top of the mixed colour. In this way the texture of the pumpkin was created and I was pleased to see that the light and dark colours sat over each other without losing the intensity of the hue selected. I found that using the small tools and sponges produced a quasi-Impressionist style which seemed to suit both the medium and the tools, and the end result has something of the appearance of a painting. The softness and delicacy of PanPastel does allow painterly effects to come to the fore and I was interested to read that the pastels can be used with water to create a watercolour effect as well



Landscape, PanPastel, 10×14in (25.5×35.5cm).

This landscape was made on pastel paper with a finer grain than the pastel card used in the previous two sketches, using the PanPastel 'landscape' palette. Again the sponge tools were used to try and extend the expressive range of marks available to the artist when using the PanPastels. The smoother surface of the paper allowed the pastel to be applied in even more delicate ways than before and a gentler, sensitive build up of colour was possible. The final layer was much more vigorous and I used all the different sponge tools to make the descriptive marks over the thin washes of pastel

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