

Rita Kirkman Pastel Workshop Supply List

Pastels:

Bring whatever you have that you are used to using.

If you are starting with none, I recommend the [Dakota Pastel Samplers](#), or the "[Tastiest Pastel Samplers](#)" from [fineartstore.com](#). These are several sticks from different professional brands. They come in different color groupings. This is the best way to try different brands to see which you like best, as they all have their own 'feel'. Some other good options are half-stick sets. Many brands have these now for the budget-conscious. If your budget is larger, some hard pastels (Rembrandt, Nupastel) can also be very useful.

My favorite brands are Terry Ludwig, Girault, Unison and Diane Townsend. I have a few staple colors in my palette including Girault #376 burnt madder (my dark brown), Terry Ludwig Eggplant (V100) (my rich black), and Diane Townsend Terrages #069 cadmium yellow medium (my warm white)

2 or 3 warm (brown or sepia or orange) pastel pencils in some mid-values and a dark value, for your drawing.

Surfaces:

We will use warm-toned pastel primers brushed onto Gatorboard to create an underpainting. I will have some small extra pieces of Gatorboard primed with the first layer of the gold primer, reasonably priced, various sizes 4x6 up to 8x10. If you want to bring your own, you can get Gatorboard online (sometimes called Gator Foam Board. Be sure it has "gator" in the name, and get the 3/16" thickness, in white.)

Primers: I will be using the [Golden brand Fine Pumice Gel](#) with Golden brand [Quinacridone/nickel azo gold fluid acrylic color](#) added, followed with [Art Spectrum pastel & multimedia primer in Terra Cotta](#). (These can be found at DickBlick.com)

NOTE: alternatives to the Golden Fine Pumice Gel include Golden Pastel Ground and some brands of clear gesso (if it says it can be used as pastel ground.)

I will also be sharing my primers, but if you want to bring your own, bring a short, squat jam or babyfood jar and I will show you how to mix the gold color.

(OPTIONAL: If you prefer to use paper rather than Gatorboard, my underpainting method also works well on smooth [hot-pressed] watercolor paper or medium to heavy weight smooth bristol. You would stretch these like watercolor paper before using the primers. If you want to use paper, get any size that you can cut for painting sizes 8x10 or smaller. It might be good to stretch and tape a couple of your papers ahead of time.)

Old bristle brushes or squares of foam sponge for applying the primers.

Photos of your preferred subjects. NOTE: Photos that have a definite light source (sunlight, etc) with visible light and shadow patterns will help you achieve a sense of warm light with the underpainting. I will bring plenty of extra photos as well. With luck you might complete 1-2 paintings each day of the workshop!

Portable easel

Drop cloth for under workspace

Backing board for clipping/taping paper or surface to

Piece of tin foil or stiff paper for 'dust-catcher' under board (same width as board)

Old rag, paper towels, clips, masking tape, scissors

Wet wipes for cleaning hands, a 'barrier' type lotion or latex gloves if preferred.

2 "L" shaped pieces of an old matt board no smaller than your photos. For cropping your pics.

Optional: Pencil and ruler for gridding your photo if you need assistance with your drawing.

Optional: and/or some sheets of white copy paper for sketching your composition to size

Optional: Electronic tablet for viewing your digital photos

Optional: Paper plate(s) for borrowing my primers.

Optional: denatured alcohol, or 91-99% isopropyl (rubbing) alcohol for a variation of underpainting that I sometimes do with landscapes (if you are flying, don't try to bring this!)

Glassine pieces for covering your pastel paintings

Apron/smock to protect clothes (or just wear old painting clothes)

A spirit of adventure!