

Workshop Supplies – Sherry Killingsworth – Landscape in Pastel

Suggested sites: Texas Art, Dick Blick Art Materials, Jerry's Artarama and Dakota Art Pastels

Portable easel or table easel with a folded strip of aluminum foil to place in the dust tray of the easel.

Bring a towel for floor covering and baby wipes for hands and table.

Micro fiber rag to clean your pastel sticks.

Kneaded eraser, paper towels, a 'barrier' type lotion or latex-free gloves.

Glassine paper for covering your finished pastel paintings

Small sketch book for thumbnails

Apron and face mask if you are bothered by dust

Pastel Paper

I use UArt 400. This is a sanded paper that holds many layers, almost indestructible! UArt 400 or 500 grit (a little finer) UArt comes in pads of 10 in 9 x 12 size. (On sale now at Dakota Art)

Pastel Premier and Luxe Archival are also nice and will take wet underpaintings.

Canson paper is less expensive and will not take a wet underpainting, but it is OK for just starting out, using a dry underpainting.

Bring a 8 x 10" piece of paper or scrap, to practice technique and a piece of UArt paper **9 x 12 or 11 x 14** to work on your project. All of the papers should be taped to a foamcore back board.

(To tape your paper to a board, turn your paper face down and put 2 small lengths of tape on each of the 4 sides, hanging over the edge, sticky side down. Turn your paper right side up and cover each sticky piece of tape with a small length of tape going across covering the first piece and adhering it to the back board.)

Wet Underpainting:

I will be demonstrating how to use a wet underpainting so you will need to bring a small container of Isopropyl alcohol, 70%, a small jar to use for dipping and a stiff 1" brush or inexpensive synthetic 3/4 brush. Paper towels to clean brushes.

Soft Pastels

Pastels vary a lot in softness and expense. I recommend a variety of both hard and soft. DO NOT bring Oil Pastels! Bring a range of warm and cool colors in each hue. Neutrals in warm and cool colors. And values from darks to lights.

Please bring to class a set of **Hard pastels** or a selection of the colors mentioned below. NuPastels by Prismacolor are inexpensive and are useful in underpaintings and details.

Other brands of hard pastels are Cretacolor and Caran d'ache. You can buy small sets or individual sticks.

Good to have are: dark blue, light blue, turquoise, dark blue green, dark and light purple, dark magenta or red, pink, orange and yellow.

For this workshop painting you will need about 30 soft pastels and 20 hard pastels. Please see the pastels I used below. The thin ones are the Nupastels. You can see you will need some dark and light blues, dark and light turquoise, dark and light purples warm and cool, oranges, red orange, and yellows. If you have few pastel pencils they are handy to draw the horizon and sign your name.

If you want to get started painting with pastels you need good quality soft pastels at least 60-90. Make sure there is a range of warm and cool colors of each primary and secondary color, and 5 steps of value for each color. Values range from lightest lights, mid light, middle value light, middle value dark, dark and darkest dark. Dakota Art offers Dakota Pastel Samplers. This is a good way to try different brands to see which you like best, as they all have their own 'feel'. I use mostly Terry Ludwig, Great American, Sennelier, Diane Townsend and Richeson.

If you are just starting out, there are half stick sets available and a good way to get more colors for less money. Very affordable sets are made by [Richeson Pastels](#) which can be found online, at Blicks or Dakota Art.

I'd recommend those or [Sennelier half sticks](#), [Great American](#), or [Terry Ludwig](#).

I carry my pastels in a traveler case made by Dakota Art. There are other boxes such as Richeson, Heilman Designs, Jackson's Art or plastic Artbin.

Make sure you have a good foam pad on top and bottom of pastels to cushion against breakage.

Photos or iPad with photos to work from, preferably ones you have taken yourself. Try to find photos that have a definite light source (sunlight, etc) with visible light and shadow patterns, such as landscapes with good cross lighting instead of back lighting.

Remember a workshop is for learning, experimentation and being present for the painting process, not turning out a masterpiece!