

Rita Kirkman “Layering the Light” Pastel Workshop Supply List 2023 (F2F)

Pastels:

Bring whatever you have that you are used to using. As long as you have a good selection of colors and values (light, midtone and dark.)

If you are starting with none, I recommend the [Dakota Pastel Samplers](#). 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 harder pastels (Rembrandt or Cretacolor) can also be useful.

My favorite brands are Art Spectrum Extra Soft Square, Terry Ludwig, Girault, Unison, Diane Townsend Terrages and Blue Earth. 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 a Diane Townsend Terrages lightest cad yellow (#069)

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

Surfaces:

We will use warm-toned pastel primers brushed onto Gatorboard to create an underpainting. If I drive to the workshop I might bring 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 here](#) (get the 3/16” thickness, in white.)

Primers: I will be using the [Golden brand Fine Pumice Gel](#) with Golden brand “Azo Gold” [fluid acrylic](#) color added. The dark value in the underpaintings is the [Art Spectrum pastel & multimedia primer in the “Terra Cotta” color](#). Bring a small wide-mouthed jar and I will show you how to mix the gold primer.

NOTE: alternatives to the Golden Fine Pumice Gel include [Golden Pastel Ground](#) or [Art Spectrum Clear](#) multimedia pastel primer, or Liquitex clear gesso.

If you want to get a head start, you can prepare your boards or paper with the first layer of the gold primer; [watch this video to see how](#). (Video shows the old Quinacridone gold color, which is now simply Azo Gold.)

(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.)

Old bristle brushes or squares of foam sponge for applying the primers. (My favorite sponge is “pick and pluck” foam, in 1” squares, or [Charcoal Foam – firm](#), that I cut myself.)

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 or artists 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 compositions 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!