

Lyn Mellady Mornington Peninsula Pre Summer Plein-air

PASTELS SUPPLY LIST

Welcome to everyone joining us to paint and enjoy this lovely part of the world. While it is tempting to try to cover every possibility when heading out to paint we often find we can really paint with a lesser amount. So, leave your studio behind and let's get back to core colours with a light, middle and dark version of each.

You will need a lightweight, portable easel. Something to paint on, something to paint with, something to sit on and something to put it all in. A shoulder strapped bag or backpack are ideal. Keep it light and portable so that you can have one hand free. A hat, camera, sunscreen and insect repellent are for your comfort.

I travel with two 'Fredrix' canvas on cardboard boards cut a little larger than my paper. These 'sandwich' both my papers and finished paintings. It's held together by bulldog clips. Watch the size and it should fit in an overhead locker if needed.

One of these **BACKING BOARDS** is also used to mount your pastel paper at the easel. (not thick as it would be too heavy). Cardboard will not be sturdy enough but a Fredrix canvas on cardboard or a thin MDF board is great. **4 extra bulldog clips.** used to attach your paper to the backing boards

Several sheets of GLASSINE paper to protect your pastel painting in transit and to help 'fix' the finished artwork. If you can't find that non waxy greaseproof paper is ok in an emergency.. (spray not needed.)

Quarter or half sheets of **Arts Spectrum Colour Fix or CANSON Mi-Tex PAPER** in a middle value colour (i.e. rose grey, shadowy purple grey, sand, etc. Black can create drama but white should only be used if you are doing watercolour underneath. The heavier surface is ideal for painting outdoors. The single sheets are better than a pad of coloured paper.

A container to hold your pastels. I use a fold out plastic box that holds two foam trays that fit within my portable easel on site –. With this I have a light aluminium easel strapped on.

It is essential to have a light, mid and darkest of each of the colours.

ESSENTIAL core colours include:- ultramarine, blue grey, burnt umber, raw umber, blue violet, purple grey, a cool blue – either pthalo, cobalt and/or turquoise, caput mortuum or mars violet, olive green, grey green, and a very dark green (Sennelier black green is good – or a Unison dark), and dark blue violet (arts spectrum) A very soft white,(Schmincke) a very light blue, yellow and orange.

This is just under 50 sticks of colour.



I usually carry two of these foam trays + paper towel.
I will bring gloves for those who might want them and a skewer.

I must mention that the more sticks you have the subtler your results can be. If you are buying pastels, shop with a friend and share (split) the pastel in two. If you use a lot of the new colour you will be happy to buy a full stick when it runs out. **(Not Essential) A few Conte hard pastel sticks.** You can draw and do some finished work with hard pastels. They are excellent for fine line work, like fine detail, masts on boats. A burnt sienna is very useful.

A SMILE! Always relax and be willing to try new things. Relax and enjoy the process of working out the best way to show and bring home the visions of you chosen subjects.

You will have the freedom to try different mediums if you wish. I am happy to answer any queries on lynm@mellady.com