

Lyn Mellady

My thoughts on a PASTEL SUPPLIES 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, 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.

CORE colours include:- This is about 50 sticks of colour. The range is important.		Colour test area		
		Light	mid	darkest
blue grey	light mid and dark			
burnt umber –	3 or 4 tones Rembrandt no.409 3, 5, 7, 9or 10			
raw umber	very light mid and dark			
ultramarine	light mid and dark or tasman blue			
blue violet	light and very dark			
purple grey	light mid and dark Unison BV15 or 16 are also good			
a cool blue –	either pthalo, cobalt and/or turquoise if you love water			
caput mortuum	or mars violet light mid and dark			
olive green	light mid and dark			
grey green	light mid and dark			
very dark green	(Sennelier black green is good – or a Unison dark			
yellow ochre	light mid and dark			
Aust Grey	(arts spectrum)			
Very soft white	(Schmincke or similar)			
a very light	blue, yellow and orange			
warm yellow	light mid and dark			
Orange	light mid and dark – very useful but not essential			
A thin stick of charcoal				

- **A light weight easel, transportable pastels**
- Always carry a small sketch pad/notebook/ and a viewfinder is ideal
- **I must mention that the more Pastel sticks you have the more subtle your results can be. Small sets are rarely adequate. They tend to have few lights or darks. If you have a special subject, feel free to add further suitable colour variations.** Hint: If you are buying pastels, shop with a friend and share (split) the pastel in two. If you use a lot of the colour you will be happy to buy a full stick when it runs out,
- **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 and of course to sign your name. A burnt sienna is very useful.
- **Arts Spectrum Colour fix or CANSON Mi-Touch PAPER** (i.e. rose grey (a middle value warm), purple grey, sand, I rarely use black but it can create beautiful drama.
- **Several sheets of Glassine paper** to protect your pastel painting in transit and to help 'fix' the finished artwork.
- **BACKING BOARDS** on which to mount your pastel paper at the easel. Gator board, etc Cut it slightly larger than the size of paper you intend to work on. 'Fredrix' boards are good - canvas with a cardboard backing. I can always use it for an oil painting later) **I travel with two, sandwiching both my papers and finished paintings separated by glassine and held together by bulldog clips)**
- **4 extra bulldog clips.** used to attach your paper to the backing boards.
- **A roll of paper towels and tight fitting latex fingers or gloves.** (the latter for healthy work practice) I will have spares with me.
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- **FOR PLEIN AIR**
- **a light weight easel, transportable pastels and small table, plus personal comforts like sun cream, hat, water, insect repellent, hand cleanser, and phone/camera**
- **A SMILE!** Always relax and be willing to step outside your comfort zone to learn new things. When learning there should be NO emphasis on making "framable" artworks, so leave that pressure behind. Relax and enjoy the process of working out the best way to make the pigment show what you wanted it to.