**Lyn Mellady**

**My thoughts on a PASTEL SUPPLIES LIST**

Welcome to everyone joining us to paint and enjoy this lovely part of the word. 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.

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| **CORE colours include:- This is about 50 sticks of colour.** | **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 stick of thin charcoal |  |  |  |

* **A light weight easel, transportable pastels**
* **I must mention that the more Pastel sticks you have the more subtle your results can be. Sets of less than 48 sticks 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 canwhich 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. MDF, plywood, etc. (not thick as it is too heavy). 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** **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.**
* Always carry a small sketch pad/notebook/6b pencil/soft eraser.
* **FOR PLEIN AIR**
* **a light weight easel, transportable pastels and small table, plus personal comforts like hat, suncream, 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.**