

Rita Kirkman Pastel Workshop “Layering the Light” Supply List – for ONLINE Workshops (updated 06/2023)

Pastels: Whatever you have that you are used to using.

If you are starting with none, I recommend the [Dakota Pastel Samplers](#), or the [Tastiest Pastel Samplers](#) from [fineartstore.com](#). 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’. Half-stick sets are convenient for the budget-conscious. If your budget is larger, some hard pastels such as Rembrandt can also be very useful in addition.

My favorite brands are Art Spectrum Extra Soft Square, Terry Ludwig, Girault, 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 very light cad yellow (#69)

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

Surfaces: I will use warm-toned pastel primers brushed onto Gatorboard to create an underpainting. You can get Gatorboard online (sometimes called Gatorfoam Board. Be sure it has “gator” in the name, and get the 3/16” thickness, in white.) <https://www.dakotapastels.com/products/Gatorfoam>

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.

Primers: I will be using the [Golden Fine Pumice Gel](#) or [Golden Pastel Ground](#) with Golden brand “[Quinacridone nickel azo gold](#)” fluid acrylic color added, followed with [Art Spectrum pastel & multimedia primer in the “Terra Cotta” color](#). (These can be found at [DickBlick.com](#))

(In advance of the workshop: <https://youtu.be/uNwLA1tbawA> watch this video on how to single-prime your Gatorboard or paper.)

Photos of your preferred subjects. NOTE: Photos that have a definite light source (sunlight, etc) with *visible light and shadow patterns on the subjects* will help you achieve a sense of warm light with the underpainting.

Old bristle brushes or squares of foam sponge for applying the primers. (My favorite sponge for underpainting is this [Charcoal Firm Foam](#), any custom cut size you can make use of for a while, and I cut it into 1” wedges. I will show you how in the workshop. Or if you have any pick-and-pluck foam left over from an Airfloat Strongbox, that stuff is awesome too!!)

Easel or table easel to hold your board upright while working.

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, scissors

Wet wipes for cleaning hands, a ‘barrier’ type lotion or latex gloves if preferred.

Optional: Electronic tablet for viewing your digital photos

Optional: denatured alcohol, or 91-99% isopropyl (rubbing) alcohol for a variation of underpainting that I sometimes do with landscapes

Glassine pieces for covering your finished pastel paintings

For Online Participation: Familiarity with [Zoom](#), the [Padlet](#) app, and a computer or laptop or tablet with good internet connection and microphone. A headset or earbuds are very helpful to reduce audio feedback (echoing). A separate phone or tablet with which you can take and upload photos of your work to Padlet. An integrated camera (or webcam) on your computer, laptop or tablet for Zoom connection is nice if you want the rest of us to see you! 😊

I will also send a welcome email a couple weeks before the workshop, to invite you to share your chosen photos and to suggest edits/crops/sizes for your images, so that you can **get your drawings on your primed boards/paper before the workshop begins**. We want this workshop to be about the PAINTING process and I don’t want anyone slowed down by their drawing. You might complete 3 to 6 paintings during the workshop depending on your painting speed and sizes. I suggest keeping them to sizes 8x10 or *smaller*.