

Materials List: Painting Rocks with Jane Robbins

Please contact me at jane@janeerobbins.com with any questions about pastels, paper, or references.

Please note: To obtain most of the items on this list, you must order online at www.blick.com, www.jerrysartarama.com, [Dakota Pastels](http://DakotaPastels.com), or www.amazon.com. Blick and Jerry's have free shipping above a certain price, and Amazon Prime includes free shipping. Physical stores have very limited pastel supplies. For best choices, shop online, which will also allow you to purchase individual colors.

I have kept this list to a minimum so please have all items/order early enough for delivery so that you will have the materials needed for success. You will need:

A variety of soft pastels of your choice of brands. These should ideally include a selection of lights (tints), darks, brights, and neutrals. If you are starting out, the Sennelier sets are professional grade, have great colors, and are an outstanding value; the Paris 120 stick set; 40 Assorted Colors half-stick set or another of their 30- or 40-stick sets are all good buys. Consult me on brands and purchasing if needed; there are many options.

Nupastels—set of 12 or 24 minimum. These are inexpensive and are invaluable for all work, so if you don't have any I recommend buying as many as you can (sets available in amounts up to 96).

Sanded or textured pastel paper that accepts wet mediums: **no** Colorfix, Pastel Card, or Canson MiTientes. UArt 400 is a good choice as it dries quickly; it is also ideal for beginners. Students with considerable experience may use either UArt or another sanded pastel paper of your choice except those noted above, although most will take longer to dry. I do not recommend pre-mounted boards.

Sturdy backing board larger than your paper (maximum size recommended for this class is 12x16; for students with less experience, 9x12; see notes on paper prep below).

Masking tape, preferably black—no colors.

70% or 90% isopropyl (rubbing) alcohol and a small container with lid, such as a 4-oz canning jar or small Tupperware container (water if using Pastelmat or Lux Archival)

inexpensive 1" flat watercolor brush

Vine charcoal; I prefer the skinny kind

black marker (medium or fine)

small sketchbook

Wax paper or glassine for protecting your work (if you don't buy a pad with glassine)

Paper towels, paper napkins, or clean dust cloth

Smartphone or tablet

Preparation: Reference Photos and Paper Size

Here are some ways we can save time for actual painting!

I can provide references if needed, but prefer you work from your own photos because that is “composition” and is already in your brain. Choose images with good light and shadow and that are a sharp, close-enough view to see shape and color details. I recommend searching your photos in advance of the workshop and experimenting with cropping them on your computer or phone; rarely is a landscape photo a good reference without cropping.

I do not recommend working from photocopies or printed photos. Please organize your edited digital reference photos in a folder on your device or other way (such as sending to yourself in messages) so that you can quickly locate them during the workshop.

Please have the following paper sizes ready and taped to your board (you can use both sides):

- 2 6x8s, taped to one side of your board
- 1 9x12 , taped to the other side of your board
- Additional paper scraps from trimming for testing layers. If you have room on your board, you can tape those on as well (preferably to the side with the 6x8s)