



# THE MANY FACES OF PASTEL

explore the endless possibilities of pastel portrait drawing

## LIST OF SUPPLIES

On the following pages you can find an overview of the supplies that we're going to use in this course, with images, explanation and some alternative options. On the last page of this document there's a more compact list of these materials available as well.

Please note that the specific brands, colors etc. mentioned are just the ones that I used for this course. **You don't need to use the exact same brands and colors.** You can start with what you have and see how that works for you. In the course exercises you're going to experiment with the supplies, so that you have a good base to decide what you want to use for the weekly projects.

My general recommendation for the pastel supplies (soft pastels, hard pastels, pastel pencils) is to purchase **good quality artist grade brands**. It's better to get just a few items of a high quality brand, than to work with lots of low quality items. Especially when you start out with these materials, it's important that you get a good idea of what is possible with them instead of having to struggle with low quality supplies. Items from good quality brands can usually be purchased individually, so you can start with just a few to see if you like them. The brands that I mention in this list are very good, but there are other great quality brands as well so you're not limited to the ones I have listed.

If you have any questions, please don't hesitate to ask in the Facebook group for the course, or by emailing me at [art@junabiagioni.com](mailto:art@junabiagioni.com). I'll be happy to help! :-)



# PAPER

The main type of paper that we're going to work with in this course, is smooth hot press watercolor paper (or smooth acrylic paper). So that is recommended to use for this class. You can do all lessons with this paper, so if you're on a budget you don't need to purchase any other paper. You can use any brand that you like, just make sure that it is smooth (hot press) and preferably 300 gsm (140 lb) or heavier.

I recommend working on a paper size of at least A3 or 11x14 inch. Larger is fine!

Besides watercolor/acrylic paper, I'm using two other types of paper in this course: pastel paper and printmaking paper. These are listed below, including some alternative choices. These papers are optional, and in the course I'm using them for just one project each. NB: printmaking paper is not the type of paper that you use for your printer. It is fine art paper used for printmaking techniques like lithography and linocut.

To store your pastel portraits I recommend using glassine paper, or alternatively parchment paper, tracing paper, or baking paper. I am not using any fixative to protect my pastel portraits, because the glassine paper works well to protect them.

## LIST

- Hot press watercolor paper or smooth acrylic paper, at least 300 gsm (140 lb)
  - I use acrylic paper from the brand Schut, 360 gsm (165 lb), 40 x 50 cm (16 x 20 inch)
- Optional: pastel paper
  - I use Canson Mi-Teintes, 160 gsm (98 lb), color Flannel Grey (#122)
  - I purchase this Mi-Teintes paper in separate sheets, size 50 x 65 cm (19 x 25 inch) and in the course I used half a sheet for my drawing
- Optional: printmaking paper
  - I use printmaking paper BKF Rives Velin, color Crème, 280 gsm, 56 x 76 cm (22 x 30 inch)
  - Alternatives: Bristol paper (smooth) or Fabriano Rosaspina paper
- Glassine paper, to protect your drawings when you store them
  - Alternatives: parchment paper, tracing paper, baking paper

# SOFT PASTELS



In the image above you can see which colors of soft pastels I used for this course. I can't tell you the exact brands and color numbers, because I always remove the labels from my soft pastels. However, if you like you can use the image as an inspiration when choosing your colors.

Keep in mind that you don't have to use the exact same colors that I did, you can use colors that you like. Just make sure to have at least one dark color, one medium color and one light (plus white).

In general I like to use the brands Schmincke, Sennelier, Rembrandt, and Unison. However, there are many other great brands too — I just don't have them all. As long as you choose a good quality, you will be fine. It's better to purchase just a few soft pastels from a high quality brand, than to buy a lot of soft pastels from a low quality brand.

## LIST

Soft pastels in one or more colors that you like:

- At least one dark, one medium and one light, plus white
- Brands I use: Schmincke, Sennelier, Rembrandt, and Unison (other high quality brands are great too)
- For white I usually prefer the Schmincke brand



# HARD PASTELS



Hard pastels usually come in the long, rectangular shapes that are shown in the image above. These are all the hard pastels that I use in this course, but you can use the colors that you like. Just make sure to have at least one dark color, one medium tone color and one light, plus black (optional) and white.

I like to use hard pastels from the brands Faber-Castell (Polychromos Artists Pastels) or NuPastel, but there are other good brands too. In general my recommendation is to buy a good quality brand. It's better to purchase just a few hard pastels from a high quality brand, than to buy a bunch of hard pastels from a low quality brand.

## LIST

In the course I use hard pastels from the brand Faber-Castell Polychromos Artists Pastels in the following numbers:

- 101 White
- 123 Fuchsia
- 132 Light Flesh
- 137 Blue Violet
- 153 Cobalt Turquoise
- 154 Light Cobalt Turquoise
- 157 Dark Indigo
- 199 Black
- 263 Caput Mortuum Violet

NB: there are also pastel *pencils* in the Polychromos line by Faber-Castell, but I'm referring to the hard pastels of this brand. They are called Artists Pastels and have that long, rectangular shape that you can see in the image.

# PASTEL PENCILS



In the image above you can see the pastel pencils that I used for this course. However, you don't have to use these exact same colors or brands, nor do you need this amount of colors. As long as you have at least one pastel pencil in a fairly dark color of your choice, you're good to go.

A white pastel pencil is also handy to have, but I often use a white charcoal pencil or a white hard pastel instead so that's a good alternative if you don't have a white pastel pencil.

## LIST

In the course I use the following pastel pencils:

- Stabilo CarbOthello (series 1400):
  - 100 White
  - 330 Purple
  - 430 Ultramarine Middle
  - 640 Caput Mortuum Violet
  - 642 Caput Mortuum Violet Light
  - 726 Cold Grey no. 4
- Conté à Paris (series 1355):
  - 618 Sanguine Medicis
  - 053 Paynes Gray

# CHARCOAL



In this course we're going to use a few charcoal supplies, which are good to have. The white charcoal pencil is optional: you can use a white pastel pencil or a white hard pastel instead.

## LIST

- Willow charcoal or vine charcoal (thin long piece), any brand is fine
- Charcoal pencil
  - In the course I use a soft, dark charcoal pencil: General's 557, 6B Extra Soft
- White charcoal pencil
  - In the course I use General's Charcoal White 558

# PAINT & GESSO



In this course we're going to use acrylic paint and two types of gesso, which you can see in the image above. Please note: you do not need to use the exact same brands that I use.

Also, you can use any type of acrylic paint, and in any color that you like. It doesn't have to be the same as mine. Just make sure that it's in a medium tone, so not very light or very dark (or you can mix it in a medium tone).

## LIST

- Acrylic paint in a medium tone color of your choice
  - In the course I use craft paint DecoArt Americana in the color Periwinkle
- White gesso
  - In the course I use Liquitex White Gesso
- Clear gesso
  - In the course I use Liquitex Clear Gesso
  - Alternatively you can use a fluid acrylic medium ('matte medium'), just make sure it is matte (not satin or gloss)



# BRUSHES



In this course we're going to work with a few brushes. In the image you can see which ones I use: an old, 2 inch flat brush with fairly stiff bristles, and a few other, softer brushes.

You don't need to have the exact same ones, but it's handy to have something similar like my flat brush and a few softer brushes as well.

## LIST

- Flat brush, fairly stiff
- Soft brushes





In the image above you can see other tools and supplies that we'll use in this course. Check the list below for some alternative options.

## LIST

- Kneaded eraser
- Tombow Mono Zero eraser
  - Alternatively you can use a pencil eraser
- Compass
- Optional: paper stump and/or Q-tips
- Optional: black pencil
  - In one of the projects I use a Stabilo All pencil, but this is completely optional: you can leave it out or use a colored pencil, a graphite pencil, or something similar instead



In the image above you can see other tools and supplies that we'll use in this course.

### LIST

- Spray bottle with water
- Jar, bucket or container (for water)
- Plate, bowl or container (for mixing paint and gesso)
- Paper towels or rag
- Optional: baby wipes (without alcohol)
- Heatgun



In the image above you can see other tools and supplies that we'll use in this course.

### LIST

- Tape (to tape your paper to your easel or board)
- Fine grit sandpaper
- Knife for sharpening your pencils and hard pastels
- Optional: mahlstick



# COMPACT LIST

- ☐ Paper
- ☐ Soft pastels
- ☐ Hard pastels
- ☐ Pastel pencils
- ☐ Willow or vine charcoal
- ☐ Charcoal pencil
- ☐ Optional: white charcoal pencil
- ☐ Acrylic paint
- ☐ White gesso
- ☐ Clear gesso
- ☐ Brushes
- ☐ Erasers
- ☐ Compass
- ☐ Optional: paper stump and/or Q-tips
- ☐ Optional: black pencil
- ☐ Spray bottle with water
- ☐ Water container
- ☐ Plate or container for mixing paint and gesso
- ☐ Paper towels or rag
- ☐ Optional: baby wipes
- ☐ Heatgun
- ☐ Tape
- ☐ Fine grit sandpaper
- ☐ Knife
- ☐ Optional: mahlstick