

Regina Hona Pastel Painting Workshops

RECOMMENDED MATERIALS LIST FOR WORKSHOPS

THE FOLLOWING ARE MY RECOMMENDATIONS (NOT MANDATORY REQUIREMENTS)
FOR THE BEST WORKSHOP EXPERIENCE. PLEASE READ THROUGH THOROUGHLY.

PASTELS

As pastels are expensive I don't expect you to go and purchase large quantities of pastels for my workshops.

- Bring your pastels of choice - a minimum of 60 different colours.
- Bringing a range of soft, medium and harder pastels like Conté is fine. (My pastels of choice are mostly Unison.)
- **Please do not bring Mungyo or Micador** student quality pastels as they will not give you the best painting experience due to too much filler in these pastels, which limits the layers you can apply.
- I recommend you have one box to hold all your pastels versus having them in lots of different containers. Treat this as a workshop/plein air set which makes it easier for you to set up. It can also act as your studio set.
- If you break your pastels in half you can fit more colours in your box. Most will break cleanly, especially if you score or remove the paper.
- Arrange your set by colour groups and from light to dark. (See my field kit image)
- For water/seascape workshops, check you have a good range of blue and turquoise colours.
- For landscapes, more earth colours, greens and violets may be required.
- For portraits, warm and cool skin tones will be required.
- For all workshops, have in your set a very soft buttery white (usually a Schminke white) and also a very warm dark like AS Flinders Red Violet D517 or Unison Dark 20.



NOTE: I don't alter the pastels in my box. Depending on where I am or what subjects I know I'm going to be painting I may bring a small box of extra colours that I think I might need.

PAPER

- In a workshop you most likely will only do one painting per day, but bring paper for a second painting. Getting extra supplies during a workshop may not be possible, and if you want to start again, you also have an extra sheet.
- I prefer sanded mid-tone papers such as Raw Sienna (for boats/seascapes) or other neutral colours like AS Elephant. I mostly use Art Spectrum Original or Smooth; but you are free to use your preferred paper.
- I also recommend having clipped on your board an extra one or two sheets as 'padding' underneath the one you are working on.

For studio workshops - Paper size should be half sheet for approximately a 30x40cm painting.

For En Plein Air Workshops - Paper size should be half or quarter sheet (i.e. 30x40cm or 23x30cm)

For Portrait Workshops - Paper should ideally be a full sheet for working life-size - approximately 70x50cm - you can however work smaller if you wish.

ADDITIONAL RECOMMENDED SUPPLIES

- Portable Easel - (Bring if not available at the venue - check with organiser).
- Board - big enough to hold a half-sheet paper or full sheet if doing a portrait workshop. (Arrive with your paper cut to size and all clipped to your board.
- Bulldog clips, 4-6, black Marbig are best (to hold your paper and reference image or tablet)
- 1 x Willow Charcoal - full thin stick.
- Small Mirror - *optional but recommended* (about postcard size)
- Kneadable Rubber - (*Grey ones are best as they're softer and more pliable*)
- Glassine Sheet - to protect work when finished to take home. (Fold or cut to fit your board)
- Baby Wipes - (*for quick hand clean-ups.*)
- Paper Towelling - or soft rags (*to clean pastels whilst working*)
- Towel or drop sheet - *to keep the floor clean and softens the blow of dropped pastels.*
- A paper 'V' sleeve the length of your board to collect falling pastel dust. (Use newspaper, thin card or cartridge paper).
- Small sketchbook and pencil for thumbnail sketches (*especially important, if plein air painting.*)
- Small container to separate and hold pastels that you're working with. (*recommended*)
- Viewfinder - only required for plein air to portrait workshops. Any type, gridded or not, will work.

REFERENCE IMAGES

- I will provide you with a reference image to follow along painting the same subject that I demonstrate. You are free to use your own reference image should you prefer, **however it should relate to our workshop topic.** Unless instructed, please only use your own images if you are a confident painter. Should you use your own reference, at a minimum, please print size as A5 in colour, and perhaps also in B&W to see values clearly. Optionally, you can download your image onto a tablet to paint from instead. This is what I shall be doing. NB: The colours from home printers are often poor, so I recommend you have your colour images printed at Officeworks.
- If using a tablet, please have extra bulldog clips to secure it to your board or place it on a stand so it is upright and your hands are free. I usually clip a thinner ply or foam-core board onto my painting board, where I then clip my tablet and/or printed image. This may also work for you.
- **IMPORTANT:** You need to be able to step back from your work whilst painting and view the reference image at the same time - ***not in your hand.*** PLEASE ALSO REMEMBER THAT ANY IMAGES I PROVIDE ARE FOR **LEARNING PURPOSES AND WORKSHOP USE ONLY, NOT FOR PAINTING, THEN EXHIBITING OR SELLING THE WORK.**

FOR PLEIN AIR WORKSHOPS

- Bring additional supplies such as comfortable shoes, water bottle, sunhat/visor, sunscreen, insect spray, foldable lightweight chair for sitting or use as a table; or portable easel for painting.

NOTE

If you have any questions, please contact me at reginahona@gmail.com or call +61 (0)427 015 970.