

SALLY STRAND

Artist

Suggested Supply List

Pastels

- Full color range or set of pastels; at least a 90-stick set
- You might need to add a few good darks since most sets have a lot of middle values.
- If possible, a variety of some hard and soft pastels

Surfaces (paper or panel)

Have on hand your favorite paper or try one you haven't used before. I work on a variety of surfaces for different effects (such as watercolor paper) and like to have a few extra pieces of paper (usually newsprint or newspaper) underneath my paper for extra padding and a softer pastel stroke.

A few examples:

- **Sanded Pastel paper (or uncoated paper) or board:** Size 8" x 10" or 9"x12". Such as Art Spectrum; UART 400 or 500; Richeson; etc. If you use a colored paper such as Canson, use a middle value and neutral color, not bright.
- **Drawing board:** Can be a piece of 1/8" Masonite or lightweight foam or gatorboard.

Miscellaneous

- Sketch book
- 2B or softer (i.e., 4B, 6B) pencils and eraser
- Optional: Tombow ABT Dual Brush Pens for value studies: N75 and N55 - or other markers
- Sticks of soft or medium vine charcoal for blocking in drawing
- Clips or masking tape or Artist's tape to hold paper to the board if paper is not already mounted.

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Mixed Media (optional)

I will demonstrate an underpainting, blocking in initial shapes with hard pastels. Then I will dissolve the pastel strokes with an alcohol-based product such as rubbing or denatured alcohol, using an old bristle brush. Have on hand a small jar or container to hold the alcohol.

Alternatively, if you wish to underpaint with paint, you will need the following:

- Inexpensive brushes to lay in paint washes. Sanded pastel papers can wear down good brushes.
- Mixing palette or plate
- Water can
- Watercolor, acrylic, or gouache assortment, i.e., alizarin crimson, burnt umber or burnt sienna, yellow ochre, cadmium yellow, ultramarine blue, ivory black

Photo References

I will demonstrate a simple arrangement of two green apples on a red cloth. If you would like to paint the same set-up, I will email the image to you ahead of the class time.

Alternatively, you may choose to paint from your own photo reference or from life. Use a single light source with a good balance of light and dark shapes.

An example of a single light source on the still life would be to set up next to a window or use an inexpensive clamp light from the hardware store on a chair or door or tripod.

Questions regarding supplies please email Sally Strand at:
info@sallystrand.com Or call Cell: 949-230-4932