

Drawing in the Soul

List of Supplies

This is the list of supplies that we'll use in this course. Please don't purchase any supplies before signing up for this class, because you will receive some additional information after registration. You also don't necessarily need all the specific brands and colors that I work with. Just use what you have. You can always buy specific supplies or brands after you've watched the lessons. If in doubt you can always ask in the Facebook group or send me an email.



| Supply | First used in week | What I use in the course | Comment |
|--|--------------------|---|---|
| Watercolor paper | 1 | I use a generic brand watercolor paper, cold pressed. 300 gsm / 140 lb, size 24 x 32 cm (9.4 x 12.6 inch). | We'll be using this paper often for exercises and also for some of the projects. You can use either hot press or cold press watercolor paper, any brand. Just make sure that it is heavy weight (best is at least 300 gsm / 140 lb). |
| | 9 | Later in the course I sometimes use hot pressed watercolor paper, which is smoother than cold pressed. I use <i>Daler Rowney The Langton</i> hot pressed, 300 gsm / 140 lb., sizes 30.5 x 40.6 cm (12 x 16 inch) and 30.5 x 22.9 cm (12 x 9 inch). | If you don't have any watercolor paper yet, then I'd recommend purchasing hot press instead of cold press. Instead of watercolor paper you can also work with acrylic paper or other paper that you like to work with. Choose a sturdy paper that is suited for acrylic paint. |
| Printmaking paper or watercolor paper | 4 | <i>Fabriano Rosaspina</i> , 220 gsm. | Printmaking paper (not the same as printer paper!) is smooth and contains cotton. It's great for drawing and mixed media, because it can absorb water as well. I buy it in large sheets, that I tear into smaller sizes. You can also work with smooth watercolor paper (e.g. hot pressed, see above) or other smooth paper like Bristol smooth. |
| Gel medium | 1 | Matte Regular Gel by <i>Golden</i> , Matte Soft Gel by <i>Golden</i> . | If you don't have any of these gels, you can just buy regular acrylic gel from any brand (you don't need the soft gel necessarily). If you already work with your own preferred glue that is suited for transfers and collage, then you can use that instead of the acrylic gel medium. |

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| Glazing liquid or acrylic medium | 3 7 | In week 3 I use Matte Medium by <i>Golden</i> . In week 7 I use Acrylic Glazing Liquid (Satin) by <i>Golden</i> . | In week 3 this supply can be skipped altogether. If you don't have glazing liquid but you do have a liquid acrylic medium (such as matte medium or gloss polymer medium) you can use that for week 3 and then wait until week 7 to see why I use glazing liquid for that project and to find out about some alternative options. |
| Gesso | 8 | <i>Lefranc & Bourgeois</i> . | Regular white gesso. Any brand is fine. |
| Acrylic paint: any type/brand is fine | 1 | I use craft paint <i>Americana</i> by <i>DecoArt</i> in the following colors: Lamp (Ebony) Black, Snow (Titanium) White, Neutral Grey, Deep Periwinkle, Cashmere Beige. | In the first weeks of the course I work with simple craft paint, since it is easy to work with on camera. You can use any type of acrylic paint that you like. The periwinkle color that I use is a type of blue. You can use any of your favorite colors instead of the periwinkle. Starting in week 7 you will need heavy body acrylic paint (see below). |
| Acrylic paint: heavy body, artist grade or student grade | 7 | I use <i>Golden</i> heavy body paint in the following colors: Titanium White, C.P. Cadmium Yellow Light, Cadmium Yellow Medium Hue, Yellow Ochre, C.P. Cadmium Orange, C.P. Cadmium Red Light, Cadmium Red Medium Hue, Burnt Sienna, Quinacridone Magenta, Alizarin Crimson Hue, Ultramarine Blue, Cerulean Blue Chromium, Green Gold, Cobalt Blue Hue, Phtalo Blue (Green Shade), Cerulean Blue Deep, Cerulean Blue Chromium, Dioxazine Purple, Paynes Gray. | Please note: you can use any color that you like, so you definitely don't need all the colors that I've listed here! One yellow, one red, one blue, and white should be enough. If in doubt you can wait until the lessons are available, to see what you would like to use. The term 'heavy body' refers to the thickness of the paint. It is fairly thick paint. In week 7 you can also use fluid acrylic paint, but since we need heavy body paint for week 8 you can use that also in week 7. The terms 'student grade' and 'artist grade' refer to the quality, for example how much pigment the paint contains. |
| Acrylic paint for making gelli prints (optional) | 9 | You can use any type of acrylic paint that you like for making gelli prints. I use <i>Golden</i> fluid paint in the following colors: Titanium White, Ultramarine Blue, Quinacridone Magenta, Carbon Black. | In week 9 I'm going to create simple patterned papers using the gelli plate. This is completely optional. You can also paint and stamp your papers, or buy ready-made papers (for example scrapbook papers). If in doubt, just wait until week 9. |

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| Charcoal | 2 | Willow charcoal. | You can use vine or willow charcoal. One or two sticks should be enough. |
| Charcoal pencil | 2 | Dark charcoal pencil by <i>Derwent</i> . | Any brand of charcoal pencil is fine. |
| Hard pastel: white | 2 | In some lessons I use a white <i>Faber-Castell Polychromos</i> hard pastel, in other lessons a white <i>Conté Carré</i> (also called <i>Conté</i> crayon). | Either a white hard pastel or a white Conté crayon is fine. I use the hard pastel and the Conté crayon interchangeably. Alternatively you can use a white pastel pencil or a white charcoal pencil, although I prefer the hard pastel/Conté crayon. |
| Hard pastel: color | 5 | <i>Faber-Castell Polychromos</i> in the color Violet Caput Mortuum (263). <i>Conté</i> crayon in the color Sanguine Watteau (2452). | You will need a need a hard pastel in a dark color of your choice. I use dark violet/brown and red/brown colors. |
| Soft pastel: white | 2 | I use a white soft pastel by <i>Schmincke</i> . | In the second week we only use white soft pastel. Later we're going to work with colored soft pastels (see below). My favorite brands soft pastels are <i>Schmincke</i> , <i>Unison</i> , <i>Sennelier</i> , and <i>Rembrandt</i> . |
| Soft pastels: color | 4 | I use various brands and colors, including: <i>Unison</i> in the colors Grey 8, Grey 9, LT 14 <i>Rembrandt</i> in the colors Mars Violet 538,3 Mars Violet 538,5 Mars Violet 538,8 Mars Violet 538,10 Deep Yellow 202,12. | Besides the white soft pastel that we use in week 2, you will need at least one dark, one medium, and one light soft pastel of a color of your choice. You can buy soft pastels open stock (separately) so you can try out a few to see which brand you like. My favorite brands are the softest ones, like <i>Schmincke</i> , <i>Unison</i> , <i>Sennelier</i> , and <i>Rembrandt</i> . If you don't have any experience yet with soft pastels, you can wait until week 4 for more information. |

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| Pastel pencils | 4 | <p>I use pastel pencils by <i>Derwent</i> in the following colors:</p> <p>Ultramarine (P290), Pale Ultramarine (P300), Powder Blue (P310), Prussian Blue (P350), Burnt Umber (P540), Burnt Carmine (P610), French Grey Dark (P650).</p> | <p>You will need at least one dark, one medium, and one light pastel pencil of a color of your choice. A darker brown or grey pastel pencil (for example the <i>Derwent</i> French Grey Dark P650) can also be handy.</p> <p>You can buy pastel pencils open stock (separately) so you can try out a few to see which brand you like. A good brand is <i>Stabilo Carbothello</i>, but the <i>Derwent</i> are fine as well (other brands might be good too, but I don't have experience with them).</p> <p>If you don't have any experience yet with pastel pencils, you can wait until week 4 for more information.</p> |
| Oil pastels | 8 | <p>I use <i>Sennelier</i> oil pastels in the following colors:</p> <p>White (1), Pale Blue (6), Bright Yellow (18), Yellow Deep (20), Black (23), Sepia (33), Bright Turquoise (82), Mandarin (200), Violet Ochre (209), Midnight Blue (211), Celadon Green (214), Celestial Blue (219), English Grey (229).</p> | <p>You can use any brand and color oil pastels that you like.</p> <p>You can buy oil pastels open stock (separately) so you can try out a few to see which brand you like. My favorite brand is <i>Sennelier</i>. You don't need as many colors as I listed here, they are just meant to add some color accents here and there.</p> |
| Oil paint sticks (optional) | 9 | <p>I use oil paint sticks in the following colors and brands:</p> <p>Antique White (<i>Sennelier</i>), Titanium White (<i>Sennelier</i>), Flesh Ochre (<i>Sennelier</i>), Ultramarine Blue (<i>Sennelier</i>), Payne's Grey (<i>Sennelier</i>), Provence Blue (<i>R&F</i>), Quinacridone Magenta (<i>R&F</i>).</p> | <p>Using oil paint sticks is optional. If you don't have them I suggest you wait until week 9 before you buy them and see then what you would like to use.</p> <p>Instead of oil paint sticks you can also work with acrylic paint and acrylic glazing liquid or acrylic medium, to create glazes.</p> |
| Fixative | 2 | I use <i>Spectrafix</i> . | A spray fixative for charcoal and pastel. |

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| Brushes: flat or angled brushes, one big and one smaller | 1 | <i>Polytip</i> angled synthetic bristle brushes from <i>Catalyst by Princeton</i> . No. 12, no. 6, and no. 3. | Use brushes that are fairly stiff (you can use those also later when we're going to work with heavy body acrylic paint). Make sure you have one big brush (my no. 12 big brush is approx. 3 cm or a little over 1 inch wide) and one smaller (my no. 6 medium brush is about 1.5 cm or 1/2 inch wide and my smallest no. 3 brush is about 0.7 cm or 3/4 inch wide). |
| Brushes: soft filbert or flat brushes (for glazing) | 3 | <i>Ivory filberts</i> by <i>Rosemary & Co</i> , no. 10 and no. 6. | In week 3 the glazing step is optional, so then these brushes are optional as well. In week 7 the glazing is essential. You will need a relatively soft brush (filbert or flat) in a larger size and optionally also one in a smaller size. |
| Brushes: soft flat brush | 5 | 1 inch <i>Flat Wash</i> from the <i>Graduate</i> series by <i>Daler Rowney</i> . | You don't need any fancy type of brush for this, it's just to apply water or gesso washes. As long as it is fairly soft, you should be fine. |
| Brush: round tip brush (optional) | 7 | <i>Raphaël Textura Series 860</i> , no. 8. | A round tip brush is optional, for details. Use a brush that is fairly stiff, suitable for working with heavy body acrylic paint. |
| Brush: large sponge brush (optional) | 12 | I use a 10 cm (4 inch) sponge brush. | This brush is to create some background texture. Optional. |
| Eraser | 2 | <i>Eraser Pencil</i> by <i>Derwent</i> and <i>Mono Zero Eraser</i> by <i>Tombow</i> . | I work with eraser pencils, which I really like because you can apply pressure on them and work more detailed like a pencil. I mostly use the one from <i>Derwent</i> , which is the biggest one (so if you want to buy an eraser pencil for this course, take the <i>Derwent</i> because the <i>Tombow</i> is really small). You can use a kneaded eraser instead, although you can't really put pressure on it. Another option would be to use a regular eraser and cut that to a smaller size. |
| Paper stump | 2 | | To smooth out your charcoal. You can also use Q-tips instead. |
| Q-tips | 5 | | You can use these also in week 2, instead of a paper stump. |
| Tape | 1 | | To tape your paper to the easel/board. |
| Tool to apply gel medium | 1 | <i>Catalyst blade</i> by <i>Princeton</i> . | No fancy tools required! ;-)) You can also use an old credit card, a palette knife, or an old, sturdy brush. |
| Tool to burnish paper | 1 | Old credit card | Old credit card, key card etc. Or just a piece of sturdy cardboard. |

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| Palette knife (optional) | 7 | | To mix or scoop out paint. Optional. |
| Palette | 1 | | To mix your paint on. |
| Waterbucket | 1 | | To use when we're painting. To clean your brushes etc. |
| Spray bottle with water (optional) | 1 | | Various purposes. |
| Knife | 2 | Stanley knife. | Stanley knife, exacto knife, or razor blade to sharpen your hard pastels, charcoal pencil and pastel pencils. |
| Paper towels | 1 | | Various purposes. |
| Baby wipes | 1 | | Various purposes. |
| Heatgun (optional) | 1 | | This is just to speed up the drying time. You can also use a hairdryer. Or just let your work dry naturally, if you are patient (I'm not! ;-)). |
| Gelli plate (optional) | 9 | Gelli plate by <i>Gelli Arts</i> . | In week 9 I'm going to create simple patterned papers using the gelli plate. This is completely optional. You can also paint and stamp your papers, or buy ready-made papers (for example scrapbook papers). If in doubt, just wait until week 9. |
| Brayer (optional) | 9 | Soft rubber brayer by <i>Speedball</i> . | Optional. You only need this if you want to make gelli prints. See above. |
| Stencils: various stencils of your choice, or other texture making tools for your monoprints, like bubblewrap, leaves, or fabric (optional) | 9 | Various stencils. | Optional. You only need this if you want to make gelli prints. See above. |

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| Printer and printer paper | 1 | Inkjet printer. | For several exercises you will need to make a printout. Either a laserprinter or an inkjet printer is fine. You can print on regular printer paper. |
| Patterned papers: (black/white/grey) for collage | 3 | I use various scrapbook papers in black/white/grey (or other neutral colored) patterns. | You can use scrapbook papers or other (home made) patterned papers. You will need some dark, some medium, and some light paper. Preferably black/white/grey, or otherwise some other neutral colors (browns, blues). You can also wait until week 3 to see how these papers are used. |
| Easel | 1 | I use a <i>Reeves Art & Craft Workstation</i> (size A2). | <p>I strongly advise you to work on an easel, instead of putting your paper flat on the table.</p> <p>The difference is the angle that you work in. If you have your paper flat, the angle is distorted and then when you put the paper upright again, the face will look different than when you were working on it.</p> <p>If you don't have an easel yet and you don't want to invest in an expensive big one, you can buy a table easel relatively cheap. Those work perfect as well, also if you can't stand on your feet for long times.</p> <p>We will be working on paper (although you are free to chose other surfaces if you prefer), so if your easel doesn't have a closed back then you also need a board to tape your paper onto.</p> |