

# SUPPLY LIST

**Bring what you already have and what you think you'll need.**

— only buy what you think you'll use again.

**Bring your standard materials...**

**sketching pencils** — soft (2B or softer) mechanical pencil, .5mm & 2mm consider a LYRA 9B water soluble graphite stick

**kneaded eraser**

**painting rags** (or paper towels)

**gator board** (something to support paper)

**paint palette** — wells deep enough to hold fluid and flat area for mixing.

Note: Heritage (or Alvin) 18 well palette has a lid with gasket / helpful for transporting

**water pot** — a yoghurt container works

**ruler or T square**

**scissors**

**tape**

**OTHER SUPPLIES —**

**Notebook or sketchbook** where you can both sketch and take notes.

**Canson Tracing Pads** which are more transparent than other paper and less expensive than Duralar. 11x14 or any size,

**OPTIONAL —**

**Watercolor crayons**

**Waterproof ink pen** (or walnut ink, black or white india ink and pen points with holder)

**Permanent black marking pen** (Sharpie) extra fine & fine

## BRUSHES

Bring your favorites, or what you have.

My favorites are the risslon/squirrel brushes in "cat's tongue" / Oval Wash shape. I also love using the Daggers.

### CONNOISSEUR

**Risslon Dagger**, a tapered brush that makes a nice point and holds lots of water or paint I use the 3/8 and 1/2 inch

**Oval Wash** brushes (cat's tongue) similar to a round but holds more paint while still making a great point. I like 1/2 inch, 3/4 inch and 1 inch

...also

### SILVER BLACK VELVET

These brushes are pretty comparable to the Connoisseur and are less expensive. They're WAY better than the Princeton Neptune, which don't absorb enough paint to be useful for me.

1/4 inch Striper (a dagger style) is the brush I use for almost any detail, the 3/8 inch dagger for more pigment, less control.

...and their Cat's tongue (Oval) brushes, 3/4 inch and 1 inch are great for covering larger areas.

### SCRUBBERS

1/8 inch Connoisseur **Taklon Scrubber** for detail scrubbing

**Zen S83 Soft Scrubber #10** for lighter scrubbing or paint lifting

### LARGE FLAT

I love the Princeton 1 1/2 inch Angular Wash for covering large areas — 4050AFW

## PAINTS

Rene prefers M.Graham paints and doesn't recommend cadmiums because they are opaque and don't mix well. She couldn't live without Quin gold and Quin red!

### RENE'S COLORS / FLESH TONES

Yellow ochre

Quinacridone Red (same as D.S. quin. coral)

Cerulean Blue (or Manganese)

Cobalt Blue

### FOR MAKING RENE'S "BLACK" MIX —

Ultramarine Blue (4 parts)

Alizarine Crimson

either permanent or standard (2 parts)

Gamboge (less than 1 part)

### RENE'S COLORS / HAIR AND HIGHLIGHTS

Quinacridone Rust (same D.S. quin. burnt orange)

Cobalt Teal

Cobalt Violet

Quinacridone Violet

Nickel Quinacridone Gold

Phthalocyanine Green (blue shade NOT yellow)

### RENE'S OPTIONAL COLORS —

Dioxazine Violet

Azo Yellow

Azo Orange

Azo Green

Phthalocyanine Blue (not red shade)

Quinacridone Rose

You may want a tube of **Titanium White** watercolor or Gouache

Note: let freshly squeezed paints sit open to the air for several days before closing your palette or they may run. This is especially true of M.Graham.

## PAPER

I usually use loose sheets, sometimes torn into smaller pieces, sometimes full. 10x10 is a great size for experimenting. Working in standard frame or panel size can be useful.

Working larger is sometimes easier, though!

Arches 300# CP (cold press) w/c paper is a favorite surface, both natural white and bright white with good success.

Arches 140# CP is great for traveling. It dries faster which can sometimes be useful. I don't mind when it buckles sometimes and creates texture. Because it is cheaper it is easier to take risks with it, but when I have a successful painting I usually attach it to 300# paper anyway.

Lanaquerelle is a very soft and easily damaged surface. Stonehenge Aqua is way too absorbant and soft to suite me, unless it is treated with matte medium.

Any surface can be treated with a 50/50 mix of water and matte medium to change the lifting ability and degree of absorbency. It's the only way I will paint on Fabriano Artistico CP.

Or work on an American Easel wood cradled panel, either a watermedia surface that is ready to paint on or adhering 140# arches paper to a panel. This can be done before painting or after — your choice.

### Rene recommends Merriartist.com

If you place your order by 2pm your order will ship that day and you'll probably get it the next. Mention that you are in Chris' class to get a discount.

Rene's list of materials can be found at <https://merriartist.com/collections/rene-eisenbart> — use this coupon code when checking out to get 10% off your order: **RE19C**