



*Drawing Practice:
Drawing Live Subjects in Public*
Roz Stendahl

Supply List

There are **no required** supplies for this class. Any sketching materials you currently use are fine—even a simple pencil.

For best results there are, however, some suggested supplies. You may wish to begin with a pencil and paper and broaden your use of materials as you watch demonstrations.

If I use something that is not on this list, because I want to alert you to an additional choice, I will specify what it is in the the class video.

I believe that most students will already have enough supplies to complete all the homework assignments successfully.

Recommended Supplies:

7.75 x 9.75 inch Strathmore 500 Series Mixed Media Soft-cover Journal

Staedtler Pigment Liner .3

Faber-Castell Pitt Artist's Calligraphy Pen (Black)

Pentel Brush Pen, Fine Point, PIGMENT INK (gray barrel)

Pentel Brush Pen, Fine Point, DYE-BASED INK (black barrel)

Large-Round Niji Waterbrush

Albrecht Dürer Watersoluble Color Pencils—these four colors: 8200-247 Indanthrene Blue; 8200-143 Deep Cobalt; 8200-136 Dark Violet; 8200-133 Bordeaux, Wine Red.

Prismacolor Purple Grape Pencil

Additional Optional Items

Which You May See Used in the Videos:

Staedtler Pigment liner in .5 and .7

Faber-Castell Graphite Pencil (any soft lead from HB through 8B)

The Faber-Castell 2-part pencil sharpener which closes. Half has 2 holes the other half one hole, takes large pencils.

Prismacolor Pencils—wax based color pencils in any color range that appeals to the student.

Faber-Castell Albrecht Dürer Watersoluble Color Pencils in any color range that appeals to the student.

Compose It Grid Pocket Red— a small Red-gridded viewfinder

The View Catcher: a small gray viewfinder that has a changeable window size

Pentel Aquash Brush Pen with LIGHT BLACK INK

Pentel Waterbrush (fine or large point)

Niji Waterbrush FLAT

FILBERTS in Snap Line From Princeton

ROUNDS in Snap Line From Princeton

Richeson Children's Watercolor Palette

Whiskey Painter's Palette

Daniel Smith Watercolors (Sepia OR Burnt Sienna and Indanthrene Blue are particularly useful if you want to work monochromatically)

M. Graham Watercolors (Sepia OR Burnt Sienna and Indanthrene Blue are particularly useful if you want to work monochromatically)

ArtGraf Drawing Tailor Chalk set (watersoluble)

Mini Mister or small spray bottle

Pentel Pocket Brush Pen (black, waterproof ink.)

Substitutions

As far as substituting something you already own for something I use, in most cases I would say go ahead.

In this class the focus is on sketching techniques, not materials, so you can sketch with anything you are comfortable using.

However, sometimes we hit a wall with our learning and it is useful to try one or two new items to “jostle” our mind and hand and eye free of old habits and patterns. Because of this I have created the “Recommended Supplies” list. I know that you will have good results with all the media I suggest if you use the journal I suggest. I suggest this particular journal because the page size is sufficient to give you scope to move your hand and not feel cramped, yet still easy to carry along every day. (And it is important to carry your journal with you every day.)

The recommended supplies are also meant to guide beginning students who do not have familiarity with tools that will give them successful results.

If you are going to buy one supply for this class I would recommend that it be this Strathmore 500 Series

Mixed Media Journal. (I love this paper, but I'm not connected financially to Strathmore.)

Some of you, if you've read my blog, know that I love the Pentel Pocket Brush Pen (PPBP). This pen looks like a black-barreled fountain pen. It can be pricey, ranging from about \$12 to \$20 depending on where you find it.

Past students have purchased these at Michaels or JoAnn Fabrics using the half-off weekend coupons you can sign up for. I buy mine from Wet Paint, preferring to support my local, independent art supply store. Jet Pens, online, has great deals on these pens.

I did not specify this pen for this class, simply because of the price. The ink in the PPBP is waterproof and lightfast. I wanted to show you sketching techniques requiring waterproof ink AND watersoluble ink.

To keep pen costs down I opted to suggest the two Pentel pens you'll find on the supply list. Together they will probably cost what you would spend for one PPBP.

Instead of buying the PPBP you can then experiment with both types of ink brush pens and see which suits you, for less money; and if you fall in love with using a waterproof brush pen you can always upgrade to a PPBP for your waterproof ink.

NONE of the PENS on my list have any "odor" issues. I'm very sensitive to odors. This is one of the reasons I suggest Staedtler Pigment Liners (SPLs) instead of the ubiquitous Micron. The smell of the Micron ink bothers me. **If you routinely use Microns without difficulty you have no need to buy the SPLs.**

The same is true throughout the list. If you already use a Pentel Waterbrush, don't buy a Niji, unless you want to use a flat—I believe they are still the only company making a flat waterbrush—well Pentel makes one but it's a very small size and not that useful.

I will give you a heads up on the watersoluble color pencils, however.

Some brands use a dye-based formulation that is fugitive. They look all bright and wonderful when you hit them with water, but that saturation doesn't last. If you are interested in your artwork being archival then I suggest you purchase a brand of watersoluble pencil that is lightfast. I would avoid Derwent InkTense and Derwent Graphitints. If you have watersoluble color pencils you love already don't purchase new sets, simply use the ones you have. You can read about these two pencils by entering their names in the search engine on RozWoundUp.com.

Since publishing a post about InkTense I've not been able to find it or my lightfastness charts. But the results were dismal. Lines completely disappearing. I can't recommend them for work you want to stand as archival.

You can read other reports on products and their lightfastness by entering "lightfastness" in the search engine on my blog.

Lightfastness and Archival Materials

Having brought up this topic in the previous section I would like to ask you the following question—Does your work need to be archival? Do you really enjoy working with a particular medium even though you know it's not archival?

I believe we should use media that we enjoy using. Our drawings are more alive in line and texture when we do.

Throughout your artistic life, I recommend that you try numerous media and find the ones that speak to you. If they end up not being archival or lightfast, then scan your work as soon as you are finished and get into the habit of keeping digital back ups of your work as the "original."

And then go on and have fun with your drawing materials. Life is really too short to not have fun when we are drawing.

But as a teacher I have to point out the various characteristics of different media in case archival issues matter to you, and because the various characteristics of media often effect how we use them AND how we work with them, and of course the results.

If you are going to spend money on any medium in an effort to see an immediate impact on your work, I recommend you direct that money to buying ARTIST QUALITY WATERCOLOR PAINTS.

I further recommend that you purchase Daniel Smith or M. Graham watercolor paints. These brands are both heavily pigmented with high quality pigments. They both rewet quickly and easily so you can create your own "pan watercolors" straight from the tube. (We'll talk about this later in class.) I also use Schmincke Horadam PAN watercolors and you can read about them on my blog.

Student grade paints are a false economy. They will look pale, insipid, and weak on any paper. And you'll struggle to achieve clean color mixes because of the various mixtures of pigments they contain.

Since this is not a watercolor class, but a sketching class in which some demos will be completed in watercolor, it's not necessary to go out and buy a whole new selection of paints. I make these points so you can make useful choices in the future.

Can I Use My iPad for this Class?

If you are currently using your iPad and are comfortable with the drawing interface you use, you may certainly use your iPad.

If you are just starting to use the iPad I recommend that you not attempt to use it for this class, but instead use natural media such as a simple pencil.

This class is filled with exercises, daily homework, and tons of concepts to absorb and execute. If you're struggling to learn digital media at the same time I believe your frustration level will interfere with your Daily Practice. Remember the focus of the class is Daily Practice.

You would be better served going through the class without the iPad and establishing your daily habit first. Then at your own pace revisit the class with your iPad.