

## SUPPLY LIST

# From Sketch to Finish with Lenin Delsol

### Thank you for signing up!

You're welcome to work in the medium of your choice. Here are some suggested palettes in different mediums to guide your setup.

Please contact me with any questions at [lenin@envisionaire.com](mailto:lenin@envisionaire.com)

#### ☐ **\$60 Model Fee—Required**

This fee is in addition to the class tuition paid to the Palette & Chisel. It ensures we can work from a live model every session.

Please bring cash or check to the first class, or pay via Zelle in advance or at class. Thanks!

#### **Pay in Person via Cash or Check**

Make check payable to:  
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**zelle**

### Oil Painting Supplies

- ☐ Gamsol or Sunnyside brand Mineral Spirits
- ☐ Linseed Oil
- ☐ 3–12 x 16 or 16 x 20 Canvas/ Linen surfaces or Prepared Panel, or a 12 x 16 or 16 x 20 size pad of Yes! canvas
- ☐ Covered medium cups
- ☐ Long handled oil painting brushes of various tip styles and sizes
- ☐ Wood or plastic mixing palette

### Oil Colours—Small Set

- ☐ Titanium White
- ☐ Naples Yellow Light
- ☐ Cadmium yellow light
- ☐ Cadmium Yellow Deep (Utrecht or Rembrandt)
- ☐ Brown Pink (Sennelier)
- ☐ Raw Sienna
- ☐ Perylene Red (Gamblin)
- ☐ Cadmium Red Light
- ☐ Permanent Rose
- ☐ Burnt Sienna
- ☐ Burnt Umber
- ☐ Kings Blue (Williamsburg or Sennelier)
- ☐ Cobalt Blue
- ☐ Ultramarine Blue
- ☐ Viridian
- ☐ Ivory Black

### Pastel Supplies

- ☐ **Soft Pastels:** Bring an assortment of at least 24 soft pastels. More is always better—but bring what fits your budget. At minimum, include the basics: white, black, red, yellow, and blue. Make sure your pastels are artist-quality, such as: **Sennelier** or **Rembrandt** (avoid student-grade sets)
- ☐ **3 Sheets Pastel paper:** Canson Mi-Teintes, Fabriano Tiziano, Strathmore, Hahnemüle Ingres, or, any good quality pastel or charcoal paper
- ☐ Kneaded rubber eraser
- ☐ White plastic eraser
- ☐ Chamois
- ☐ Vine charcoal
- ☐ Drawing board
- ☐ Bulldog clips
- ☐ Paper towel
- ☐ Paper stomp/stump
- ☐ Soft brush/brushes: large for mass, small for detail

### Oil Colours—Large Set

- ☐ Titanium White
- ☐ Naples Yellow Light
- ☐ Cadmium yellow light
- ☐ Cadmium Yellow Deep (Utrecht or Rembrandt)
- ☐ Yellow Ochre
- ☐ Transparent Yellow Oxide
- ☐ Brown Pink (Sennelier)
- ☐ Raw Sienna
- ☐ Brilliant Pink
- ☐ Cadmium Red Light
- ☐ Perylene Red (Gamblin)
- ☐ Permanent Rose
- ☐ Alizarin Crimson Permanent (Gamblin)
- ☐ Burnt Sienna
- ☐ Transparent Red Oxide
- ☐ Transparent Maroon (Winsor Newton)
- ☐ Burnt Umber
- ☐ Kings Blue (Williamsburg or Sennelier)
- ☐ Cobalt Blue
- ☐ Cerulean Blue Hue (Gamblin)
- ☐ Ultramarine Blue
- ☐ Prussian Blue
- ☐ Viridian
- ☐ Sap Green
- ☐ Ivory Black

# Suggested Brushes – Oils

If the brushes you currently have aren't so useful, or you wish to add a brush or two to your current collection, below are some suggestions to get you started.

## MAIN BRUSH TYPES

There are several types of brushes that are used in oil painting, and here are the ones most often used by me:

### Round

Perhaps the first brush we consider when we think about brushes! A round brush is used for drawing or more linear passages, and in larger sizes a flexible round brush is capable of applying large amounts of paint if desired. A small diameter round (#0 or #1) should be used for painting the highlights in the iris or small dark accents wherever they may be found. I find a synthetic fiber best for this brush, something not too stiff and not too soft. I also like synthetic because its shape is retained more reliably in use.

**Sizes:** 2, 4, 8 in addition to the 0 or 1

### Flat

A brush type with a name that well describes its shape. This is a versatile brush available in many sizes from large to small. Making use of the corners for detail marks, the front edge for lines and a loaded brush for heavy paint application if desired.

**Sizes:** 2, 4, 6, 8, 10

### Filbert

This brush type is basically a flat with rounded corners, giving it somewhat of an almond shape. Because of this shape, the brush strokes have a less deliberate edge to them making soft edges a little easier to achieve.

**Sizes:** 1, 2, 4, 6, 8

## OTHER BRUSH TYPES

These brushes are, for the most part modifications/ variations of the brushes described earlier.

### Rigger

Essentially a round with extra long hair coming to a fine point. So named for its use in painting the fine lines for the rigging found on sailing ships of old. Great for long, thin lines.

### Egbert

A filbert with extra long hair, still with the almond shape, very useful for "whippy" strokes with a soft edge.

### Fan

A brush with a fan like shape, used often to soften edges and transitions between different values and colors. Be careful not to overuse this brush as with anything, too much of a good thing can swiftly result in too much of a bad thing!

### Angular

A brush with a simple angular shape, different in use than a flat, offering the flats virtues and some of its own. The long corner edge perhaps a little more precise for detail than the corner of a flat.

### Bright

A short haired flat. good for punching in dark and light accent values. In use, good for short and swift strokes. A precise brush with a precise purpose. Try not to overuse it

The brushes I use most often are from Rosemary & Co. After extolling their virtues for years, I've recently become an affiliate. By clicking on my referral link and placing an order with them, I will earn a small commission. Enter my affiliate code LENINDELSOL in the 'Apply Affiliate Code' box at checkout. I appreciate your support. Thank you!

#### Referral link:

<https://www.rosemaryandco.com?u=LeninDelsol>

#### Referrer email (you may not need to enter this):

lenin@envisionaire.com

#### Affiliate code:

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Enter the code above in the Coupon/ Affiliate code box at the shopping cart or checkout page.