

MATERIALS AND EQUIPMENT LIST

AS A MINIMUM YOU WILL NEED	
Pencil	HB or F
Paper	Watercolour paper for painting, usually 300 gsm with a 'NOT' surface, to a size of your choosing
Paints	Pans or tubes, in three primary colours - blues, reds and yellows
Masking Fluid	Optional but recommended
Brushes	Small and large round and $\frac{3}{4}$ " or 1" flat
Palette	White, plastic or ceramic – a plate is ideal
Drawing Board	Wood, stiff plastic or MDF
Rubber	Soft
Paper Towel	Kitchen roll or tissues
Tape	Roll of masking tape
Water Container	Cup or jar (I supply these for my studio classes)

ADDITIONAL MATERIALS AND MORE INFORMATION ON THE ABOVE	
Pencils	<p>HB or F for most work</p> <p>H or 2H for finer detailed drawing</p> <p>2B for softer, darker effects</p>
Papers	<p>Lay-out paper for initial designing (optional)</p> <p>Good quality cartridge paper or pad for pencil/pen and ink drawings</p> <p>More on watercolour papers at the end of this document</p>

Paints	Winsor and Newton Professional are my watercolour paints of choice. Other less expensive but well-known makes are; White Nights, Winsor and Newton (Cotman) and Sennelier. Paints to avoid: Daler Rowney 'Simply Watercolour'				
Formats	<p>Pans (half or full): Portable, readily accessible but it can take time to mix up a large wash. Tip: It is good to have a cheap round stiff brush, size 4 or 8, for mixing pan colours. This saves the tips of your good pointy brushes.</p> <p>Tubes: Paint is more fluid, good for mixing large washes</p>				
Suggested Colours	A basic range of the three primary colours, from which every other colour can be mixed. It is not always necessary to buy greens, oranges, violets, browns, greys or blacks.				
	Winsor and Newton Professional Watercolours				
		Name	T/O*	Pigment	Swatch
	Blues	French Ultramarine	T	PB29	
		Cerulean Blue	SO	PB35	
		Payne's Grey	SO	PB15,PBk6,PV19	
		Indigo	O	PBk6,PV19,PB15	
	Reds	Alizarin Crimson	T	PR83	
		Cadmium Red	O	PR108	
		Permanent Rose	T	PV19	
	Yellows	Cadmium Lemon	O	PY35	
		Cadmium Yellow	O	PY35,PO20	
		Raw Sienna	T	PY42,PR101	
		Yellow Ochre	SO	PY43	
	Useful extras	Cobalt Blue	ST	PB28	
		Burnt Sienna	T	PR101	
		Raw Umber	T	PBr7	
		Burnt Umber	T	PBr7,PR101,PY42	
		Lamp Black	O	PBk6/7	
		White Gouache	O	PW6	
	* T= transparent, ST=semi-transparent, O=opaque, SO=semi-opaque				

Brushes	<p>The modern synthetic art brushes are usually good value and reasonably priced. Pro-Arte offer a range of good value brushes.</p> <p>As to sizes - it depends on the size you like to work.</p> <p>Small delicate images will be easier to achieve with smaller brushes, (say a 5, for first washes, then 2 and 0, for detail). For larger images you may wish to use a size 8 and upwards. The important aspect is to get a brush with a good point, even small areas can be painted successfully with a large brush.</p>
Palette	<p>White. Ceramic is preferable, but heavy to carry. Plastic palettes are lighter, but will eventually become stained and need replacing. I simply use a smooth white plate.</p>
Drawing Board	<p>Can be hardboard, thick plastic or MDF (approx. 6mm thick) cut to size and sanded (optionally painted with 2 coats of white emulsion).</p>
Rubber	<p>Soft rubber which can be cut to form sharp edges, and 'putty' rubber which can be moulded into a fine point and also used for 'blotting' excess graphite.</p>
Masking Fluid	<p>'Liquid latex' used for masking areas of paper you wish to keep white. Use an old synthetic brush or, for fine lines a ruling pen. Tip: soaping your brush, using either a small soap bar or a container of washing-up liquid helps prolong the life of your brush.</p>
Paper Towel	<p>Tissue or kitchen roll is useful for 'blotting' and protecting art work</p>
Tape	<p>Roll of masking tape to fix paper sheets to drawing board</p>

MORE ON WATERCOLOUR PAPERS

Hot Pressed Paper (HP)	<p>A very smooth surface, ideal for fine detailed botanical illustration, but painting on this paper can be difficult to master at first. Initial washes may appear uneven, although succeeding washes usually blend in quite well.</p> <p>It is essential to lay the first wash fairly quickly and evenly, ensuring there is enough wash ready mixed before painting. If the wash dries unevenly on the paper you are using, try wetting the area first with clean water and a damp brush. Allow the surface to begin to dry then lay on the first wash which should be slightly stronger in tone to allow for the added water on the surface. With care, more colour can be added while the first wash is still damp, or it can be allowed to dry thoroughly before re-painting. If time allows try testing on a spare piece of paper first.</p> <p>The paper can be 'stretched' first so that the surface has been softened by being pre-soaked in water, which removes some of the 'size' in the paper. In this case, the paper should be allowed to dry thoroughly, preferably overnight, but as above, small areas can still be dampened with clear water before painting. This method will alter the surface of the paper so that it has a slightly more open texture.</p>
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<p>Cold Pressed Paper (NOT)</p>	<p>This surface is the opposite of hot pressed, i.e. known as <u>not</u> hot pressed or cold pressed. The surface is uneven, (though because it is machine made it is a 'uniform' unevenness), and more porous than hot pressed paper.</p> <p>This surface will usually take kindly to the first wash and it should dry fairly evenly. Succeeding washes are also easy to apply, but the final result will not be quite so crisp as pointing on HP paper. Again 'stretching' this paper will add to its receptiveness to paint.</p>
<p>Rough Paper (ROUGH)</p>	<p>This surface, as it suggests, is rougher than the other two. It is unsuitable for detailed painting, but ideal for loose colour washes, and the colours will blend beautifully on this paper, especially when working 'wet into wet'. (Colour washes or unmixed colours touched onto the wet surface).</p>
<p>Paper Weight</p>	<p>As well as having differing surfaces papers are sold in various weights, the lower weights denoting the thinner papers. The 'weight' (gsm) of the paper relates to the weight of a ream (approx. 500 sheets).</p> <p>150 gsm: is fairly thin, not really suitable for painting, although it can be stretched onto a board to avoid buckling. Paint should be applied damp/dry rather than wet. Can be used for detailed miniature painting.</p> <p>190 gsm: is also a lightweight paper and will not take much water before it buckles. Again, stretching it onto a board will help to avoid this problem. As above paint should be applied damp/dry rather than wet.</p> <p>300 gsm: is the paper most used for general work. This does not need stretching unless heavy washes are used, causing the paper to buckle.</p> <p>425 gsm: is a good sturdy paper for loose colour washes, and I find the Bockingford paper in this weight, NOT surface, very useful for this type of work.</p> <p>640/850 gsm: including watercolour board, these papers are used for the heaviest of washes.</p>
<p>Paper Colour</p>	<p>Although watercolour papers are sold as 'white', there is still a variation in tone between different manufacturer's brands, ranging from 'snow' white to 'creamy' white. When painting delicate colour washes, using transparent watercolours, the tone of the paper may influence the final result.</p>

You may be lucky to find a paper with the weight and surface you like straight away and be happy to use this all the time. If not, it is certainly worth trying a different brand. Although the 'weights' should remain constant the surfaces will vary between manufacturers. Remember - the type of work you do, whether detailed or loose, will govern the type of paper to use. Kerry or a good supplier should be able to advise.

Please do not use that paper you've had in the back of your cupboard for years and years! Watercolour paper increases its absorbency with time and you will find that the paint is difficult to move on old paper.