

## Suggested Materials

**Don't worry if this seems extensive. A few pencils, paints, brushes and paper will get you started.**

A range of graphite pencils including HB and B for initial drawing prior to painting.

If you have a technical pencil (propelling pencil) such as Staedtler Mars Micro, B leads of .3mm or .5mm diameter would be ideal

A few soft graphite pencils for tonal pencil studies, such as, 2B, 3B, 4B and higher grades

Smooth paper (white or off white), such as cartridge paper or hot-pressed (for pencil/pen and ink/wash work)

Pencil sharpener. Erasers. Staedtler Mars plastic eraser (easy to cut into small pieces) and a kneadable very soft putty rubber for easing heavy lines prior to painting or getting rid of smudges (blue ones are best).

Black ink technical pens for black and white tonal studies (could also use sepia/nut brown if desired) In most cases should be permanent and waterproof if a coloured wash is desired e.g. Staedtler, Pilot, Uni-ball, Edding. Point sizes to suit heavy line to very fine for hairs. Indian ink and dip pens can also be used.

A pair of conventional dividers if you already have some (for sizing and walking across the paper for enlargements and proportions), plus a magnifying glass can be useful for close studies or painting details

A clear plastic mm ruler

Masking tape or clips for securing paper

Lightweight drawing board e.g. a clip board for small studies is fine, or more ideally a piece of MDF (e.g. quarter of an inch thick) for larger work for stretching or securing paper onto - its size should allow for at least an A3 stretched piece of paper

Scrap pieces of white paper for resting on during drawing, testing pens etc

### **For watercolour work:-**

Watercolour set of pans/half pans. Tubes are fine if you have them already. What can be a good combination is a set of pans for thinner washes and a few colour tubes for rich washes eg a yellow, blue, green, crimson

Permanent white designers gouache tube if there is no white in your watercolour set, or a pot of white acrylic ink.

Watercolour brushes, range of sizes from fine to broad strokes. Some very fine ones eg size 00, 0, 1 will be useful for tiny details, then up to say size 12, with size 4 or 5 as intermediates. Sable and synthetic blends can be fine. Current favourite, and seen in use in the classes, is Windsor and Newton Artists Watercolour Sable brushes. But synthetics and blends are usually fine. Some flat cheap hogs hair brushes (but not too big) are also very useful for textures, and a rigger if you like painting trees.

Also an old **stiff** brush for lifting colour off pans, when colour mixing, to protect your good brushes!

Masking fluid and ruling pen – lots of uses for these

a well palette for mixing paint – ceramic ones are non-stainable and help in judging concentrations of paint more easily, but plastic ones are lighter for carrying.

kitchen roll pieces for cleaning, lifting paint off etc

Brown gummed tape for stretching paper when background washes are desired - for at home use

Watercolour papers:

hot pressed watercolour paper (i.e. smooth) 140lb/300gsm is ideal for line and wash and flower painting in detail.

'not' watercolour paper (i.e. not hot pressed) 140lb/300gsm for larger work and landscape painting. It should have a slightly bumpy texture.

TIPS: don't get felt finish paper as it does not perform well and the surface easily erodes. Large loose sheets of paper are convenient for cutting to different sizes as required.