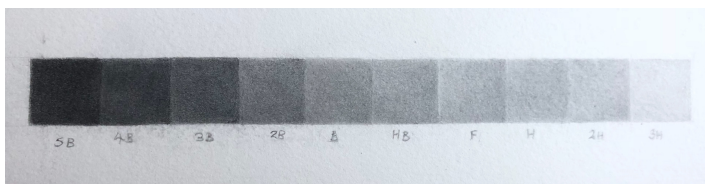




Materials List – Dianne Sutherland

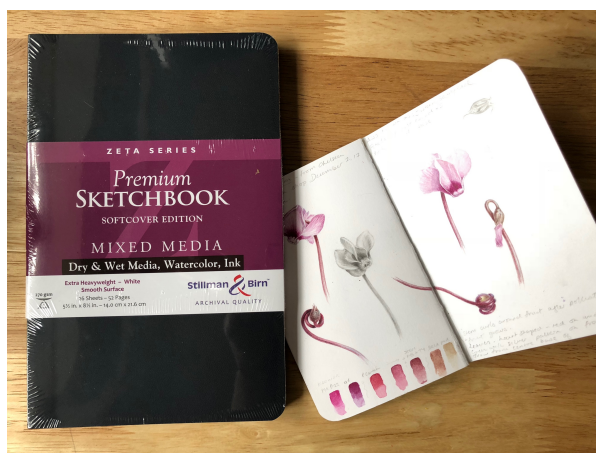
Graphite

- A range of graphite pencils, such as Faber Castell 9000, grades 4H to 8B. Alternatives are Staedtler Lumograph, Carran d' Ache or Mitsubishi Hi Uni. A mechanical pencil may also be useful (but not essential) with 0.3mm leads. If just for line drawing H or HB
- Hard eraser, such as Fabre Castell dust free, and a Tombow retractable eraser will also be useful.
- Putty eraser



Paper

- Hot Pressed (HP) watercolour paper, size A3 pad or block or loose sheets. Suitable brands include, Arches, Stonehenge or Canson Moulin de Roy or Strathmore 500
- Tracing paper
- Sketchbook Stillman & Birn Zeta series size 5.5 x 8.5 softback



Watercolour

Artist quality watercolour paints

I only use primary colours, mostly Winsor & Newton pans but these can be substituted with different brands.

The pigment numbers are in brackets and you can find these numbers on the tubes of paint or on colour charts from the manufacturer. This range of colours allows me to mix any colour that I need for botanical painting.

I prefer pans to tubes as traditionally they are most suited to botanical painting, which requires a fairly dry approach. They also have the highest pigment content. Conversely tubes are better suited to landscape and wet painting and contain more gum Arabic.



The Paints

BLUES: Cerulean (PB35), Cobalt (PB28) Indanthrene blue (PB60), Winsor Blue green shade (PB15) and French Ultramarine (PB29). I also have Manganese Blue (PB33) however this is difficult to obtain, cerulean is a substitute as is Manganese Blue Hue

REDS: Permanent Alizarin Crimson (PR206) or Permanent Carmine, Scarlet Lake (PR188), Permanent rose (PV19) Quinacridone magenta (PV122) and Quinacridone Red (PR209)

YELLOWs: Transparent Yellow (PY150), Winsor Yellow (PY154), Winsor lemon (PY175) Lemon Yellow nickel titanate (PY53)

Cross check pigment numbers with different brands but keep in mind that manufacturing process also affects the final colour even though the pigment is the same!

Paintbrushes

For dry brush work use small sized short haired brushes: size 1, 2 and 4 will do the job. these include:

- Winsor and Newton series 7 miniatures, which is my preferred brush.
- Good quality sable wash brushes, I use size 5 - 7. Round or pointed sable brushes are best, again W & N, Raphael and Rosemary and Co. are good choices.
- A good brush for lifting is a synthetic flat square size 0 or 1. I use the Pro Arte ones but many others are available. It just needs to be a fairly firm brush.
- Also synthetic filbert, any brand, size 1 is good for fruit painting.

Other Equipment

Hand held magnifying glass x2 magnification

Transparent ruler in mm

Two water pots a jar with a screw on lid will do the job

Drawing Board – one that can be elevated or a plain board and something to elevate it with to avoid working flat. I recommend A2 as this will work for larger works, if you have space restrictions an A3 will suffice.

Paint palette, ceramic is best and just a flat surface rather than one with wells

Desktop Magnifier, x2 magnification

Angle poise lamp with daylight bulb. Daylight bulb specification for white light is 5,500 k and CRI over 90

Optional

If you have an iPad or tablet this is useful to photograph subject and work for revision a mobile phone with good camera, such as iPhone will also work for this purpose.

See separate document on the working environment for setting up your desk