**WATERCOLOUR LANDSCAPES WITH MARGARET HANNAH - MATERIALS LIST**

**Here is a list of suggestions/information for the people interested in my watercolour course. I realize the choice of all the materials necessary is complicated and can feel overwhelming, especially for the beginner. I am happy to answer questions from anyone who wants to do the course and make recommendations; do email me.**

Paper

Traditionally made 100% cotton rag paper (weight at least 140 lb/300 gsm) is recognized as the best watercolour paper. There are different makes such as Arches, Saunders Waterford, Fabriano. There are 3 types of surface; HP, NOT, and Rough. HP is unsuitable for landscapes. I prefer either Arches or Saunders Waterford NOT type. 100% rag paper is expensive. Less expensive is Bockingford paper (made from wood pulp) or high quality cartridge paper such as Snowdon 140 lb/300 gsm. The surface of the paper you use very much affects the painting you produce. The paper for drawing exercises will be provided free of charge. Single sheets of 100% cotton paper will be available at an at-cost price eg £1.50 per 11” x 15” sheet. Also an A4 or larger sketchpad at least 90lb/150 gsm (I often use Daler Rowney ) is good for tonal sketches. So all the paper you will need, to start with, is a sketchpad, and watercolour paper – the latter being available from me at cost (cash payments please).

Paints

Watercolour paints are available in tubes, pans or half pans. Tube paints are often preferred by professional artists as they are versatile: they can be used moist from the tube or left in a palette to dry and then be used by adding water. The pans or half pans are small plastic tubs with hard paint inside. Water is added to make them usable. They also come in two grades, Student or Artist. Student grade is cheaper; Artist grade more expensive but contains more pigment (stronger colour). Watercolour can always be revived by adding water, so wastage is minimal.

Colours: I use mainly French Ultramarine, Cobalt, Cerulean Blue, Lemon Yellow, Aureolin Yellow, Quinacridone Gold, Raw Siena, Burnt Siena, Burnt Umber, Cadmium Red, Alizarin Crimson. These are the basics: I also have various others including Raw Umber, Neutral Tint, Pthalo/Manganese Blue, Venetian Red. White paint is very sparingly used. However a small tube of titanium white or a white gel pen is useful for adding highlights. There are many manufacturers of watercolour paints; the colours produced by different makers may vary though having the same name.

Brushes

The traditional brushes for watercolour were those made from animal hair (sable or squirrel) However because of animal welfare issues these are being replaced by excellent synthetic alternatives. I currently use Princeton Aqua Elite synthetic brushes. A good set I would suggest is their Long Round No. 6, Long Round No. 12 and Quill No. 6. I also like Escoda Versatil and Da Vinci brushes. Unfortunately the numbers on brushes are not standardised; different makes have different size charts. The art suppliers Jacksons (largest in the UK) provide a very accurate description of the exact size of brushes, ie the width and length of the brush hairs. Round brushes are the most commonly used for watercolour. A reasonably priced alternative is Prolene Pro Arte. Round Sizes 7 or 8, 10 and 14 would be a good start. I would recommend buying individual brushes rather than a ‘set’ which is likely to include brushes you won’t need.

Pencils

I like to use soft graphite pencils 2B, 3B or 4B. I also use Caran-D’Ache water soluble graphite pencils for producing tonal value sketches. An eraser, and sharpener to go with the pencils. For the drawing exercises graphite pencil, graphite soluble, charcoal, pen or pastel/conte crayon – any medium you prefer or want to try.

Palette, etc

A good palette is essential. If you buy a tin with pans/half pans a palette will likely be included. If you use tube paints then I would suggest the Liz Deakin or the New Compact Palette sold by Ken Bromley Art Supplies (both around £15). A palette should have 12 or more small areas for holding individual colours and 5 or more larger areas for mixing. You will also need: a board for fixing your paper on (sturdy cardboard, or MDF can suffice) a bit larger than your paper size ; 1” masking tape for fixing the paper; a water pot; kitchen paper/cloth/sponge for removing excess water from brushes and cleaning the palette. An easel is not necessary. However it is good to have your board at a slight angle eg 15 degrees, so when painting at a table it is good to have something to raise the back of your board a couple of inches – I use a small box. Also I find essential a small water spray bottle (I use one by Derwent – very good and around £5).