

# MATERIALS LIST - Walk in the rain a tonal study

## PAINTS

I have used professional artist colours which have rich pigments and predictable colours but its fine to use any brand and student colours if you wish.

If you refer to the video on mixing darks there are lots of options for using combinations of colours such as Winsor green or Viridian +Permanent rose or alizarin or carmine. You could also use French ultramarine+ burnt Sienna or wonder blue + vermilion.

If you want to use a dark with a good tonal range indigo is very good or you could use black.

## PAPER

- Paper : I have used Arches 100% cotton watercolour paper, 140lb cold pressed,CP/NOT. Alternatively use any good quality watercolour paper minimum 140lb CP/NOT or rough texture. You can use a 'block' of watercolour paper( all four sides are glued to the pad to restrain the edges and stop it from buckling) If you have a pad or loose sheets of paper preferably stretch the paper. You could use rough handmade papers for this if you have any.

## BRUSHES

- Large wash brush. I used a large oval wash brush
- Pointed round number 4 or 6 for detail.
- It is better to have one or two good quality brushes rather than lots of poor quality brushes where the hairs fall out and they do not retain a sharp point!

## PALETTE

- Any palette with spaces for paint and a large mixing area is fine or an old



Walk in the rain - Tonal study  
by Denise Schoenberg

ceramic white plate. I find metal or ceramic better than plastic.

## MASKING FLUID

- Liquid masking Fluid in any colour
- Alternatively you can use masking fluid pens or a masking fluid brush.
- DO NOT use any watercolour brushes for applying masking fluid. Masking fluid is glue so use the inexpensive masking fluid brushes for applying the fluid.

## SUNDRY ITEMS

- Table salt or rock salt.
- 2 old jam jars or large water container.
- You can draw the image lightly straight on to the watercolour paper with a sharp pencil. Or you can transfer the image provided with trace down paper

# MATERIALS LIST-Painting Poppies

## PAINTS

I have used professional artist colours which have rich pigments and predictable colours but its fine to use any brand and student colours if you wish.

- Permanent Rose
- Winsor red or Quinacridone red or cad red or carmine
- Quinacridone magenta
- Lemon yellow
- Manganeses violet - (you can use blue plus a pink to make a similar colour if you don't have it)
- Cobalt blue, Ultramarine bue or Indigo



## PAPER

- Paper : I have used Arches 100% cotton watercolour paper, 200lb hot pressed,HP. Alternatively use any good quality watercolour paper minimum 140lb HP or CP/NOT You can use a 'block' of watercolour paper( all four sides are glued to the pad to restrain the edges and stop it from buckling) If you have a pad or loose sheets of paper preferably stretch the paper.

## BRUSHES

- Wash brush.
- Pointed round number 4 or 6 for detail.
- It is better to have one or two good
- quality brushes than lots of poor quality brushes where the hairs fall out and they do not retain a sharp point!
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## PALETTE

- Any palette with spaces for paint and a large mixing area is fine or an old ceramic white plate. I find metal or ceramic better than plastic.

## MASKING FLUID

- Liquid masking Fluid in any colour
- Alternatively you can use masking fluid pens or a masking fluid brush.
- DO NOT use any watercolour brushes for applying masking fluid. Masking fluid is glue so use the inexpensive masking fluid brushes for applying the fluid.

## SUNDRY ITEMS

- 2 old jam jars or large water container.
- You can draw the poppies lightly straight on to the watercolour paper with a sharp pencil. Or you can transfer the image provided with trace down paper.
- Pencil HB or 2H and a soft putty eraser.
- Scrap watercolour paper for testing the intensity of your paint mix, use the backs of old paintings or cheap practice paper.
- Paper towel or an old flannel. Very useful for taking excess water off the brush and moping up the occasional spill.Pencil HB or 2H and a soft putty eraser.
- Scrap watercolour paper for testing the intensity of your paint mix, use the backs of old paintings or cheap practice paper.
- Paper towel or an old flannel. Very useful for taking excess water off the brush and moping up the occasional spill.

# MATERIALS LIST-Sunset at Blakeney

## PAINTS

I have used professional artist colours which have rich pigments and predictable colours but its fine to use any brand and student colours if you wish.

- Permanent Rose
- Cadmium yellow
- Cobalt blue or Ultramarine blue
- Smalt ( dumonts blue) or use cobalt plus permanent rose
- Lunar violet Daniel Smith(Optional)
- Daler Rowney FW acrylic ink black or sepia or use black watercolour paint

## PAPER

- Paper : I have used 100% cotton watercolour paper. Alternatively use any good quality watercolour paper minimum 140lb CP/NOTor rough surface. You can use a 'block' of watercolour paper (all four sides are glued to the pad to restrain the edges and stop it from buckling) If you have an ordinary pad or loose sheets of paper preferably stretch the paper.

## BRUSHES

- Wash brush.
- Pointed round number 4 or 6 for detail.
- It is better to have one or two good quality brushes than lots of poor quality brushes where the hairs fall out and they do not retain a sharp point!
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## PALETTE

- Any palette with spaces for paint and a large mixing area is fine or an old ceramic white plate. I find metal or ceramic better than plastic.

## SUNDRY ITEMS

- 2 old jam jars or large water container.
- You can draw the scene lightly straight on to the watercolour paper with a sharp



pencil. Pencil HB or 2H and a soft putty eraser.

- Scrap watercolour paper for testing the intensity of your paint mix, use the backs of old paintings or cheap practice paper.
- Paper towel or an old flannel. Very useful for taking excess water off the brush and moping up the occasional spill.

*Denise Schoenberg*

# MATERIALS LIST-Autumn Colours

## Windswept Tree Mull *Denise Schoenberg*

- For the face to face workshops there is the option of purchasing a pack of samples of the specialist inks ( red earth and black), granulation medium, and masking fluid for £5 -



poor quality

brushes where the hairs fall out and they do not retain a sharp point!

### PAINTS & INKS

I have used professional artist colours which have rich pigments and predictable colours but its fine to use any brand and student colours if you wish.

- Cobalt Blue or Winsor blue + white or Ultramarine blue
- Cadmium Yellow Light
- Permanent Rose
- Burnt Sienna, Burnt Umber
- Indigo
  
- Daler Rowney FW Acrylic Inks
- Red earth m554
- Black 028

### PALETTE

- Any palette with spaces for paint and a large mixing area is fine or an old ceramic white plate. I find metal or ceramic better than plastic.

### GRANULATION FLUID

- Granulation fluid and a small pipette to apply it with.

### MASKING FLUID

- Liquid masking Fluid in any colour
- I used an old masking fluid brush that I splayed out and soaked in masking fluid to make it spiked - you will see this in the video. Alternatively you can use masking fluid pens or a masking fluid brush.
- DO NOT use any watercolour brushes for applying masking fluid. Masking fluid is glue so use the inexpensive masking fluid brushes for applying the fluid.

### PAPER

- Paper : I have used Arches 100% cotton watercolour paper, 140lb cold pressed,CP/NOT. Alternatively use any good quality watercolour paper minimum 140lb CP/NOT or rough texture. You can use a 'block' of watercolour paper( all four sides are glued to the pad to restrain the edges and stop it from buckling) If you have a pad or loose sheets of paper preferably stretch the paper. You could use rough handmade papers for this if you have any.

### SUNDRY ITEMS

- Table salt or rock salt.
- Optional bamboo, twig or end of a tube of paint
- Sponge
- 2 old jam jars or large water container.
- You can draw the tree lightly straight on to the watercolour paper with a sharp pencil. Or you can transfer the image provided with trace down paper as shown in the video.
- Pencil HB or 2H and a soft putty eraser.
- Scrap watercolour paper for testing the intensity of your paint mix, use the backs of old paintings or cheap practice paper.
- Paper towel or an old flannel. Very useful for taking excess water off the brush and moping up the occasional spill.

### BRUSHES

- Large wash brush. I used a large oval wash brush
- Pointed round number 4 or 6 for detail.
- It is better to have one or two good