

Suggested Materials for the Botanical Illustration Courses

I have provided a list of recommended materials below, these are the materials that I use. However, if you already have other art materials that are of sufficient quality, please don't rush out to buy more! In the first part of the course you only need the Part 1 graphite materials.

If in doubt, please email me for advice and I will be happy to help.



Note: *I am no longer recommending Fabriano papers as there are ongoing problems with the production of their papers, which have resulted in a deterioration in quality. I have been involved in various discussions and trials and even if the Fabriano problems are resolved, it will be a minimum of 2 years before stock is available. From what I have learned, I believe it is doubtful that they will be resolved, therefore I suggest trying different paper as detailed below.*

Part 1 Graphite Materials

Google search the product names to find suppliers in your country.

- Any good quality smooth paper, HP (hot pressed) watercolour paper 140lbs (300 gsm) such as **Arches Satine** or **Canson Moulin de Roy HP**. Alternatively you may use smooth heavyweight sketchbook paper for drawing which is a lower cost alternative, such as **Winsor & Newton Heavyweight Drawing paper** 100lbs or Bristol board.
- A sketchbook. I mostly use the Stillman & Birn Zeta series 5.5 x 8.5 inches hard or soft cover. Feel free to use an alternative brand or size if you prefer

Size A3 or for those of you in the USA or Canada, that's roughly the equivalent of 'Tabloid' size, being approximately or 11 x 17 inches or one quarter imperial. Alternatively you may use full Imperial sheets, which can be cut to the desired size, which is my preference.

- A range of good quality graphite pencils grades, I generally use grades between 2H to 6B in the **Faber Castell 9000 series**. These pencils can be purchased individually or in the Art Set' (2H – 8B) or Design Set (5H – 5B) depending on your preference. The Staedtler Mars Lumograph range is a good alternative.

Note: Be aware that pencil grades between different manufacturers can vary so it is important to stick to one type to create your own tonal strip for reference with your preferred pencils. You may also use mechanical pencils if you prefer.

- A putty eraser, such as Winsor & Newton, medium kneaded putty rubber. Also a Tombow retractable eraser is very useful for getting into small spaces. The Faber Castell 'dust free' eraser is also good.
- A good desktop pencil sharpener, scalpel and craft knife and a piece of fine grade sandpaper or sandpaper block for fine tuning the point of the pencil.
- Tracing paper to transfer preparatory drawings and to protect work in progress.
- A standard ruler with mm, preferably a transparent ruler
- Scalpel for dissections
- Desktop lamp with a daylight bulb. I use and low cost angle poise and add a good daylight bulb (rated 5000-5500K)
- Hand held magnifying glass, magnification no more than x 2 – x 2.5
- Masking tape (low tack)
- A3 (or larger) Drawing board, A piece of MDF will do the job!
- Black ink or watercolour paint (for a tonal painting)

Part 2 Watercolour Painting

- **Artist quality watercolour paints.** Such a Winsor & Newton, see colour table below (pigment number in brackets) I find these colours sufficient to mix any colour, including all greens, browns and even black

| Reds | Yellow | Blues | Extras |
|---|--|---|--|
| Scarlet lake (PR188) | Lemon Yellow nickle titanate (PY 53) | Cerulean Blue (PB 36) | Cobalt violet (PV14) |
| Permanent Carmine (P n/a) or Permanent Alizarin Crimson (PR206) | Winsor Lemon (PY175) | Cobalt blue (PB28) | Manganese blue if you can get it (PB33) |
| Quinacridone red (PR209) | Winsor Yellow (PY154) | French Ultramarine (PB29) | |
| Quinacridone magenta (PV19) | Transparent yellow (PY150) | Winsor blue, green shade or Phthalo blue (PB15) | |
| Permanent rose (PV19) | | Indanthrene blue (PB60) | |

- **Good quality sable brushes,**
- W & N Series kolinsky sable Round 2 and 5 or 6 alternatives are da Vinci and Raphael sables.
- Miniature or Spotter brushes are recommended for 'dry brush', such as Rosemary and Co spotter brushes, series 323 or W & N kolinsky sable miniature series 7 brushes, Sizes 1, 2, 3 are recommended.
- Flat brush. Rosemary & Co short flat brushes size 1 is good
- Synthetic flat, for lifting. Pro Arte, masterstroke flat shader size 0

Kolinsky sable brushes are worth investing in as they last for years if well looked after. Some of the less expensive ProArte brushes are very good for

painting fine detail and lines but they don't last so long. If you wish, you can invest in more brushes as you progress onto larger works.

- **Hot Pressed (HP) Watercolour paper** such as Arches HP 140lb (300 gsm) or similar Hot Pressed paper, such as Canson Moulin de Roy. Same advice as for graphite part of course
- **A white palette** to mix your paint, of a reasonable size and preferable ceramic, a tile will do.
- **A cotton cloth**, for drying the brush, not kitchen paper as the fibres get into your paintbrush.
- **Optional – Ox gall liquid and Gum Arabic** to help with the flow of the paint.

Note: Paper care is very important, keep unused paper sealed in a plastic bag, moisture can damage your paper and so can detergent. Only wash brushes in water and water pots should be thoroughly rinsed and allowed to dry naturally. Detergent ruins the paper surface coating (sizing) this can result in spots and blotches when the paint is applied and nothing can be done to rectify it.