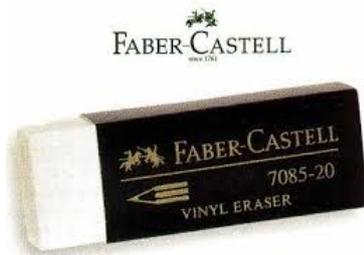


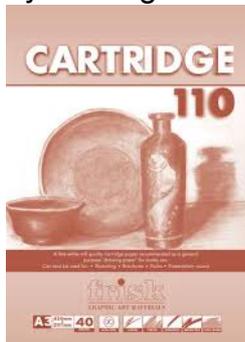
dry media



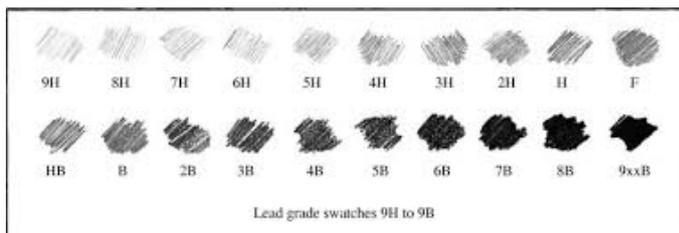
ERASER: Starting with a soft eraser like the brand Faber Castell is a good start. You are looking for something soft but no need for kneadable eraser which you can form into specific shapes (good for using as a flexible drawing tool). Excellent drawing tool for making marks into patches of lead pencil work or charcoal, soft pastels.



SAND PAPER or GLASS PAPER (From Hardware): Choose fine grade sandpaper useful for cleaning erasers. Scrapes away lead, pastels and charcoals by rubbing eraser across the sheet in between uses.



CARTRIDGE PAPER: You can do a lot with 110 gsm but no less so that you can use it for some water based media. Look for the GSM number on the pack and that will tell you it's weight. Also look out for smooth or textured surfaces.



LEAD PENCILS: Remember that a range of different lead densities or hardness in the lead of lead pencils provides the delight that exploring media and tools can bring. Choose from HB up to 8B as a wide enough range. There is also powdered graphite to explore if you want to get away from the pencil

structure. Look for the lead density letter and number at the top (or sides sometimes) of the pencil



PENCIL SHARPENERS: Look for fun portable, manual sharpeners that have the container for the wood filings attached. Also useful is an electric (battery powered) sharpener excellent for speed. Remember to press down hard so the machine doesn't wizz around on the table!



BABY WIPES (non-fragrance) or WET WIPES for hands are preferred for charcoal, soft pastel, conte crayon work as it carries away the fine dust that sticks onto the oil on your fingers.



COMPRESSED CHARCOAL: Sold as single sticks or available in sets. Best use is for achieving deep blacks and greys. Remember to break in half before use.



WILLOW CHARCOAL: Best use if for achieving pale greys to black. A very different feel to compressed charcoal. Remember to break into smaller pieces before use.



WORKABLE FIXATIVE SPRAY (Chlorofluorocarbon Free) For spraying your charcoal and soft pastel work. Sprays wet then allow time for drying. You can spray at various intervals through your work. Does not yellow over time. A cheaper popular product to use is hair spray (but this yellows on the page over time). You can also use greaseproof paper or butter paper (art shop line) to lay in between each page and treat very carefully store in an art folio so it does not move.



PAPER STUMPS: Available in different sizes to use for smudging and blending charcoal and other soft lead marks instead of using your finger.



SOFT PASTELS: Available as single sticks of varying quality that affects intensity of colour. Excellent for smudging and blending of marks and colours. Can be used with paper stumps. Keep sticks clean by regular wiping with paper towels or baby wipes.



COLOURED CRAFT PAPERS: Useful with soft and oil coloured pastels. For better quality and traditional use look out for 'tinted papers' with different textures. Used for letting the colour of the paper show through.



OIL PASTELS: (Not to be confused with wax crayons). More pliable, flexible, intense colour and used for layering up colours and etching back into with various tools such as bamboo skewer. Keep crayons clean by wiping regularly with paper towels.



BAMBOO SKEWERS: Used in the kitchen for kebabs! Useful for etching back into think oil pastels. Can create linework that reveals colour underneath.



CONTE CRAYONS: A harder coloured pastel than soft coloured pastels as above. Also comes in a pencil form. Remember to break in half before use. Also available as single sticks. Best use on coloured and textured papers.

wet media



PLASTIC CONTAINERS FOR HOLDING CLEANING UP WATER: Best use is for cleaning paint brushes when working. Remember to take the paintbrush right down to the base of the container and agitate to remove paint. Also remember to wipe off as much paint from paintbrush when working and choosing to change colour (don't just rely on cleaning the paintbrush in the water container, REMOVE paint off first).



SMALL CLEAR JARS NO LID: Useful to hold small amounts of clean water to be used for mixing and adding to paint.



PLAIN PAPER PLATES: You can recycle these cheap paper plates after use. Useful as a sturdy paint palette to mix colours on.



PLAIN PAPER SERVIETTES: Excellent in bulk so that you can use as much as you need freely. Use for resting brushes on rather than leaving them in the water container.



CLEAR PLASTIC SHEETS: Useful by the roll to protect your working table. Clean up with wet immediately after use so that paint does not dry onto its surface. Re-useable.



BUCKETS WITH STRONG HANDLE AND SPOUT: Useful to have water on hand near your working table to allow for frequent water changes.



STURDY WIDE BASE PLASTIC JUG: Useful for topping up water jars and cleaning containers when using paints.



STUDENT QUALITY ACRYLIC TUBES: Excellent introduction quality paint for ease of use as you can control carefully how much to put out. **REMEMBER** to clean the rim and tighten cap after use so that it doesn't dry out. This is thick paint that dries thick (plastic based-you can peel it off of plastic surfaces)). Best used to achieve intensity of colour and can add other materials into it for effect (e.g. sand, art mediums to aid transparency, gloss mediums).



WATERCOLOUR TUBES: Best use is for achieving layers of **TRANSPARENT** colour. Pushing the paint into wet paper brings flowing marks. Available in small tubes that are easy to handle. Small tubes allow for ease of control and individual preference for how much to squeeze out. **REMEMBER** to tighten the cap and clean around the rim of the tube so the paint doesn't dry out. Dries flat as it is absorbed into the paper.



GOUACHE or (Designer's Gouache): Graphic designers use this paint. It is best for achieving **OPACITY** (non-transparent) and is used with watercolour for effect. Dries flat as it is absorbed into the paper.



WATER COLOUR PENCILS: Also known as 'Aquarells'. Faber Castell is a good starting level pencil. Look for Derwent (Inktense range) and other brands that you can buy also as single pencils, the softer the pencil that more intense the colour and ease of use. Can be used as dry coloured pencils without water. Useful for achieving fine work.



SOFT WATERCOLOUR BRUSHES: Choose a variety of SIZES and SHAPES such as flats, rounds, fine point, chiselled



SOFT WATERCOLOUR BRUSHES: Fuller brush head that can hold a lot more paint. Often comes in a rounded shape.



STIFF OIL PURE BRISTLE PAINTBRUSHES: Useful to push acrylic paint around. Comes in a range of shapes and sizes. Excellent for using 'dry brush' to make textured marks on paper by dragging the paint-loaded paintbrush along the surface.



STIFF OIL PURE BRISTLE PAINTBRUSHES: Include some rounder head shapes. Useful as above and for 'impasto' work which is using the thick paint without water and layering to give thick texture to the paint.



MIXED MEDIA or THICKER PAPER FOR PAINT: Must use for holding a lot of paint so that the paper does not fall apart. 190, 220 and 330 GSM are all fine for paint. Used for mixed media such as layers of different paints, overlay crayons, felt tips, pencil work can also glue on collage materials. The thicker the GSM the more art media it can hold. Comes as smooth or textured. Available as single sheets.



BOUND SKETCH AND PAINT SKETCHBOOKS AND JOURNALS: Choose a selection of spiral and stitched (or heat glued) different sized books and pads. Useful for journalling and working on in between sessions. Useful to keep examples of techniques, colour wheel and mark making to show. Can personalise the cover (consider using paint, collage, wrapping papers, own art work as wrap). Make sure that minimum GSM is 110. (Archival quality means that it will not yellow over time).

