

COMPLETE *compositions*

SUPPLY LIST

THE *floral* ARTIST

NATASHAgulliford

AND MENTOR

SET UP PAINT *palettes*

SET UP

The way you set up your palette is going to help you keep your colours fresh and clean.

Keep one of the sides for warm colours (reds and pinks) and one side for cool colours (greens and blues). This will avoid and opposite colours bleeding into one another and making brown.

WATERCOLOUR

With watercolour, I keep all my straight out of the tube/pot colours in separate pans, and I mix my colours in a separate space.

This means you can mix all those unique colours but still have fresh and punchy raw pigment too.

I use a potable travel pallet.

GOUACHE

With gouache, I would recommend mixing your colours. Good quality gouache always comes back to life so you can just keep adding to your colours to mix new colours.

I use small round palettes and keep one for my warm colours and one for my cool.

ACRYLIC

A ceramic palette is what you need for acrylic. Once the paint dries you can peel it off and start again. If you can't find one you can always use an old plate.

Mix your colours as you go.

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SET UP

WATER *pots*

SET UP

I would recommend at least 2 water pots.

- Your first pot is your first wash. This water will get really dirty really quickly.
- Your second pot is for your second rinse. It will wash off any paint residue so that you don't contaminate any of your other colours.

PAINT *brushes*

You must always look after your brushes.

The most important part is the pointed tip and once this is destroyed you will not be able to get those 'one stroke' petals and leaves.

NEVER leave them in the water. Lay them flat or leave them upside down in a pot.

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PAINT *brushes*

WATERCOLOUR & GOUACHE

- Pro Arte Prolene (synthetic) series 101

Round Brush Size 6-14

- Pro Arte Prolene Plus 009

Filbert Brush Size 10-12

- Princeton

Round Size 6-14

Wash 3/4"

These brushes are 100% synthetic and are specially formed to not be static. This makes them behave like sable, but for a significantly lower budget.

ACRYLIC

- Pro Arte - Polar - White Nylon
- Pro Arte - Sterling - White Nylon

Sizes 10-16

BUDGET *friendly*

When you're just starting out you don't need to blow your budget. These are some student-quality brushes that I would recommend.

- Daler Rowney Graduate
- Pro Arte Academy
- Daler Rowney System 3

All Sizes

Round in sizes 8-14

Square in sizes 8-12

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ACRYLIC

- GOLDEN

This acrylic is the highest quality I use and I only use it for commission art pieces.

It has a buttery thick texture.

- DALER ROWNEY CRYLA

Cryla is another heavy-bodied acrylic but is more affordable.

- DALER ROWNEY SYSTEM 3

This is a student-quality acrylic so is slightly thinner. It is the acrylic I use predominantly for my design work.

WATERCOLOUR

- DR.PH.MARTINS - RADIANT

This is a liquid watercolour and works similarly to ink. I love the vivid fresh colours. *These watercolours are not lightfast.*

GOUACHE

- WINDSOR & NEWTON – DESIGNERS GOUACHE

This gouache is quite expensive but remembers that gouache always comes back to life. A tube can last a long time.

You really get what you pay for. With gouache, you want a flat opaque finish and often the cheaper ones have a more translucent finish.

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PAPER *considerations*

WEIGHT

For watercolour, you will need a weight of 200gsm+. This is because watercolour holds more water. If you are using wet on wet technique you will get a better result with a heavier weight like 300gsm.

For gouache and acrylic, the paint doesn't hold too much water so a lighter weight works fine.

HOT OR COLD

Cold-pressed paper has a rough texture, also referred to as 'tooth'. Whereas hot pressed paper is smooth.

Cold-pressed absorbs water more quickly than hot-pressed paper does, allowing you to blend watercolour and play with your colours.

ROUGH OR SMOOTH

Hot pressed is smooth - cold-pressed is rough/ textured/ bumpy

Hot pressed is better for more detailed work and illustration.

My preference is a 250-300gsm, cold-pressed paper because I love the look of textured florals. But as with anything, the best thing to do is experiment.

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higher quality PAPER

BOCKINGFORD

COLD-PRESSED | MOULD MADE | ACID FREE & ARCHIVAL

Bockingford is my favourite paper. It is traditionally made of a cylinder mould machine. This is a high-quality paper made to archival standards. The surface is a rough texture as it is created using natural woollen felts. This creates the distinctive random texture... my favourite for dry brush strokes.

The paper will last hundreds of years (in good storage conditions) without falling apart or discolouring

SAUNDERS WATERFORD

MOULD MADE | ACID FREE & ARCHIVAL | 100% COTTON | DECKLED EDGES | ENDORSED BY THE ROYAL WATERCOLOUR SOCIETY

Saunders Waterford is also a traditionally made cylinder machine moulded paper. It is top quality professional watercolour paper. It is made using 100% cotton.

I find it more absorbant to pigments and water and gives a much softer finish when using watercolour. I love the deckled edge of this paper and looks great positive mounted.

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Budget friendly PAPER

CANSON – MONTVAL

200GSM | COLD-PRESSED | EASY TO CORRECT

This is my most used paper because it is so affordable and has all the qualities I look for in a paper.

It's great for watercolour as it allows you to lift paint for corrections. I use it for all mediums as I love the fine grain texture.

FABRIANO ACCADEMIA

240GSM

This paper is much smoother, so if you are not liking texture this is a great budget-friendly option. Great for practising and final pieces. The soft texture allows more detailed work

Mixed media PAPER

If you are painting with acrylic I would recommend experimenting with some mixed media papers. I never pass up an interesting paper. Some extremely cheap papers have great textures and when you are working with acrylic and scanning work in it's always worth a try.

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