

Illustrating Nature's Details

WITH SARAH MORRISH

Booking Procedure / Terms & Conditions Project-based bi-weekly classes - Tuesday

- Existing course attendees will be notified first of dates for the next term's course and therefore will be given priority in booking a place.
- Your place on the course will only be secure once the course payment is received.
- If your payment is not received by the designated date, then your place will be offered to someone on the waiting list.
- Once the course fee is paid this is non-refundable, so please be sure that you can attend all sessions of the course. If you are going to miss more than 1 session of the course, please consider relinquishing your place. No refunds can be given to those that cancel for sickness or sudden absence.
- If Sarah needs to cancel a session then there will be a re-scheduled date offered, with which there is no negotiation.
- If the course was not to run due to low numbers than a full refund will be given, if you have already paid the course fee.
- Students will be expected to provide all materials for the course, although at times there will be the opportunity to purchase materials when studying more specialist subjects.
- There will be an additional fee for printed handouts and any photographic images given for reference. Where possible handouts will be sent free of charge via email prior to the class when they are needed.
- Table easels will be provided along with additional lighting.
- Students are expected to provide their own subject matter where possible. Although where specialist subjects are studied these may be provided for use in the class only.
- General refreshments will be provided, but please do bring a packed lunch.
- During the cooler months there is central heating and an open fire at the venue, but please consider bringing extra layers, as a precaution.
- Each day starts promptly at 10am and will finish at 2pm. Please arrive in time to set up your work area and to prepare your refreshments.
- The subjects for the course are decided well before the course starts. Therefore, please make your choice of work at point of booking – Botanical Art or Natural History Illustration. This area of work will then be studied for the whole course with no change possible once the course has started.
- Once your place is confirmed, payment can be made via cheque, bank transfer or via Paypal. If paying by the latter there will be an additional fee to cover the processing of the transaction.

Illustrating Natures Details

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Illustrating Natures Details Project Course

Course Materials

Paper

I use hot-pressed paper as this has a very smooth surface which helps considerably when painting and portraying fine details. The majority of the time I use paper of a medium weight 140lb (300gsm) 100% cotton, but I do also sometimes use a heavier weight paper of 300lb (600gsm).

The main papers that I use are Fluid 100 and Stonehenge Aqua (the latter being slightly cheaper from the supplier below).

For the last few years there have been quality issues with the Fabriano watercolour paper, therefore I am not recommending this at present and do not be tempted to buy it if you see it reduced in price.

Both papers are available from Jacksons Art Supplies online. <https://www.jacksonsart.com/>

Alternatively, you may want to complete your work in a sketchbook. I have sourced an excellent watercolour sketchbook from Pink Pig, a company based in the UK, that use paper made in the Lake District. The Amelie watercolour book contains watercolour paper with a matt/smooth surface in 270gsm weight 25 sheets. I am very happy to be able to offer this A4 watercolour book to you at an exclusive price of £9.00 for this course.



Amelie Watercolour Book – Ocean colour choices & Earth colour choices

I have used these watercolour sketchbooks for many years (in A3 format) and have been extremely pleased with their performance.

Brushes

There are now many reasonably priced brushes on the market that are of a sable and synthetic blend. These provide a cheaper option than pure sable brushes, and if they are cared for properly, will last for a long period of time.

A good brush will hold a lot of paint and will keep its shape after each brush stroke.

You may find that two brushes labelled the same size, made by different manufacturers will have different length tips, this can sometimes be misleading to the beginner or less-experienced artist. The reason being that the quantity of paint that they hold may differ, which can either be an advantage or disadvantage, depending on your painting style.

The size brushes that I would recommend are:

Sizes 6 and 4 – for painting initial washes.

Sizes 3 and 2 – for fine detail.

Size 2 – spotter or miniature painting brush

An easier and more reasonably priced option is to purchase the Natures Details Brush Set directly from Sarah or from Rosemary & Co - British brush makers <http://www.rosemaryandco.com/gift-sets/sarah-morrish-natures-details-set>. This includes 4 different size brushes, which will cover all of your botanical and natural history painting needs.

Paints



I always recommend Artist's Watercolour Paints which are made with better quality pigments and less binder so therefore they are 'stronger' in colour and translucency than Student's Watercolour

Paints. It is better to have a few best quality paints rather than loads of inferior paints that don't allow you to get the results you should be getting with your painting.

I generally work with a limited palette that consists of warm and cool options of each colour. As time goes on and you become more familiar with paint qualities and properties, you can then add to your range of colours.

I have recently updated my teaching palette of colours and it would be favourable if you could use these colours.

When unfamiliar colours are needed for specific projects, Sarah will be happy to give a sample squeeze of colour.

For the palette of colours that I use, please see the chart included with this information.

Pencils

For a looser style of sketching I sometimes use 2B or B graphite pencils.

For a general more refined line drawing I use F, H or 2H graphite pencils.

As some of the projects will involve graphite tonal work, a range of graphite pencils will be needed. The recommended range is from 2H to 5B. The recommended pencils are Faber Castell 9000 and the range is available in the Faber Castell Design Set (not the Art Set).

Erasers

I prefer to use a plastic eraser as they can be cut to a fine point to rub out fine detail, and they are also easier to keep clean than a putty rubber.

Tombow Mono Zero are finely shaped retractable plastic erasers that are ideal for erasing small areas of detail.

An additional useful eraser is the Faber Castell kneadable eraser, great for erasing heavy pencil lines without damaging the paper surface.

Other items needed

Cotton cloth or kitchen roll

x2 medium to large water jars

Drawing board (light weight mdf or plywood)

Masking tape

Cartridge paper ('heavy weight' preferable)

Plastic pipettes (x2)

Container to hold plant specimen in place (if needed)

Scissors and craft knife

Other useful items

Magnifying glass

Dividers

Table easels and additional lighting will be provided and there will also be spare water jars available, as well as a lightbox available for transferring work onto watercolour paper.