

## Painting Rocks and Spray in Watercolour

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### Paper

I use 140 lb rough paper, Arches brand

### Paints for colour paintings:

Raw Sienna Light – a transparent synthetic 'earth' yellow that makes a nice warm tint without overpowering

Hansa Yellow Medium – this is the yellow I use the most of. It is a nice balanced yellow, leaning neither green nor orange and mixes very nicely.

Quinacridone Rose – this is a slightly cool red. This is the red I use almost all the time, and the only red I used in these exercises.

Ultramarine Blue – a dark blue with a slightly warm cast. It is very useful for mixing darker colours. I do not use it to make the blue of the sky or of open ocean. I will use it in making darks, and sometimes include it in the deep darks of shaded water.

Cobalt Blue – very useful mid-tone blue for painting skies and water

Cerulean Blue – a lighter blue than the other two with a slightly greenish cast. Useful for skies and occasionally for water. Opaque, so one can get into trouble with muddy mixtures if not careful

### Paints for value studies:

I do a practice version in black and white of most paintings before I paint them in colour.

I have two ways of achieving a nice grey for my value studies. In the video demonstrations I used:

Sodalite Genuine – a black pigment with a blueish cast. I use it for my value studies because I enjoy how it granulates to create a grainy texture. I do not use it in my colour paintings of the ocean. If I need a neutral grey or black in my colour in a colour painting I mix it.

For when I mix greys, I use a mixture of ultramarine blue and burnt sienna.

Burnt Sienna – a red-orange brownish earth colour, used to mix with ultramarine blue to make a grey. I do not use Burnt Sienna in my colour paintings. If I need brown, I mix it from red, yellow and blue.

### Brushes

My most-used brush is a pure sable one-stroke brush, made by Rosemary & Co from the UK. I have the same brush in 5 sizes: 1/4", 3/8", 1/2" (I have three of these, one in the studio and two in my plein air kit), 5/8" and 3/4". These brushes hold a lot of fluid so can cover a large area very quickly. They have a lovely spring and have a great versatility when it comes to making different brush strokes

Other brushes:

My 'funny brush' an old No 8 squirrel round that I have intentionally abused to make a scruffy, rough brush. Great for making raggedy marks.

No 8 round with no point. Good for delivering clean water to soften edges (Escoda travel brush)

No 4 round for fine lines and to sign the painting (Silver Brush Co Black Velvet)

Short flat bright with synthetic bristles for scrubbing out paint

If you have any questions about the demonstration, please email me: [poppy@poppybalsler.com](mailto:poppy@poppybalsler.com)

