

## WATERCOLOR WORKSHOP SUPPLY LIST

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- Paper:** 100% cotton watercolor paper, such as Arches, Fabriano, Winsor/Newton or others. I typically use 140 lb. Arches cold pressed paper. We will work at half sheet sizes (15x22). Bring extra paper for this workshop.
- Brushes:**  
 1" wide flat (I prefer sable)  
 (Optional) 2" wide wash (I currently use a Robert Simmons Sky Flo)  
 #10 or # 12 or larger round (I prefer sable)  
 (Optional) #5 or #6 round (I prefer sable)  
 Please note that sable brushes can be expensive! Please do not buy these unless you intend to continue using them. If you already own brushes of reasonable quality and similar size, then your brushes should work well.
- Paint:**  
 I do not encourage the practice of using old, dried up paint with the intention of trying to spray it back to life. I prefer tube watercolors and I put out fresh paint before each painting session. The colors listed below represent my basic palette. It is not important that you have the same colors. A representative range of warm and cool colors is what matters most. Any professional brand will do. I use a variety of brands but favor Holbein.
- |              |        |                  |                   |
|--------------|--------|------------------|-------------------|
| Burnt umber  | Cobalt | Raw sienna       | Cerulean blue     |
| violet       | Opera  | Cadmium yellow   | light Olive Green |
| Raw umber    |        | Cadmium red      | light Sap Green   |
| Ultramarine  | blue   | Permanent Red    | Thalo blue        |
| Burnt sienna | Cobalt | Alizarin crimson | Thalo green       |
| blue         |        |                  |                   |
- Note: Recently, I have substituted Quinacridone Gold and Quinacridone Burnt Orange (currently available from Daniel Smith or Da Vinci brands), for Raw Sienna and Burnt sienna. I have found them to be superior.
- Palette:**  
 I use a John Pike palette. It is made of durable plastic, has a large, undivided mixing area with shallow, flat, paint wells and comes with a lid to help keep my paint moist. Anything similar would be a good choice. I recommend staying away from palettes that have divided mixing areas and paint wells that are deeply recessed.
- Board:**  
 A firm surface to support a sheet of watercolor paper such as Gatorboard
- Photographs:**  
 Please do not bring too many photographs. A dozen or so are all that is necessary; otherwise, too much time may be spent sifting through a stack of references. To maximize your time in the workshop, consider doing your homework beforehand. Painting subjects may include water, landscapes, street scenes and the clothed figure. Photographs that include man-made shapes such as buildings, cars, boats, etc., in the foreground or middle ground are good choices, especially for beginners. We will also devote one day to the clothed figure. Reference photographs of the figure can be taken by you (or from magazines since we will only be using them as a source for study). Please refrain from using photographs of family members. Photographs that show the figure illuminated by a single light source (such as daylight or an indoor light), are preferred because they provide a clear shadow pattern on the figure. Photographs can be of the figure in either half or full-length poses.
- Miscellaneous:**  
 Sketch Pad 60 lb., 9" x 12"; #2 pencil and a #6b pencil (I prefer a woodless variety for my 6b.); kneaded eraser; masking tape or bull dog clips to hold paper to board; large, kitchen-type sponge (optional); water container; paper towels, etc.