

TOM FRANCESCONI WORKSHOP SUPPLY LIST

Paper:

100% cotton watercolor paper, such as Arches, Fabriano, or others. I typically use 140 lb. Arches or Fabriano cold pressed paper. We will work at half sheet sizes (15x22). I always suggest bringing extra paper.

Drawing Materials:

Sketch Pad 60 lb., 9" x 12"; #2 pencil and a #6b pencil;
Kneaded eraser; The Moo Professional Eraser is also excellent.

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 Kolinsky sable)
#5 or #6 round (I prefer Kolinsky sable)

Please note that sable brushes can be expensive! There are good synthetic brushes available today that cost much less. If you already own brushes of reasonable quality and similar sizes, then your brushes should work well.

Paint:

I do not encourage the practice of using old, dried up paint with the intention of spraying water on it to make it workable. I prefer tube watercolors and I put out fresh paint before each painting session. I encourage my students to do the same. 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 favor Holbein and Winsor & Newton.

Burnt umber	Ultramarine blue	Opera
Raw umber	Cobalt blue	
Burnt sienna	Cerulean blue	
Raw sienna	Thalo blue	
Cadmium red light	Olive Green	
Alizarin crimson	Thalo green	
Cobalt violet	Cadmium yellow light	

Note: I have been interchanging Quinacridone Gold and Quinacridone Burnt Orange (Daniel Smith or Da Vinci brands) with Raw sienna and Burnt Sienna. Although the colors listed above are the colors I usually use, I am always open to other possibilities. Lastly, along with the colors you choose to bring, make sure to include a tube of Burnt UMBER *or* Payne's Gray to be used in an exercise we will be involved in on the first day of class.

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 suggest staying away from small palettes with small mixing areas and deep wells.

Board:

You will need a firm surface to support a sheet of watercolor paper, such as Gatorboard. I also recommend having something available on which to rest the board, which will enable you to have your working surface at an incline. This could be something as elaborate as a table-top easel or as simple as a book.

Subject Matter:

We will work from reference photographs. Painting subjects may include a landscape, a waterscape or an urban scene. We will also devote one day to the clothed figure. Photographs of the figure can be taken by you (or obtained from magazines since we will only be using them as a source for study). *Please refrain from using photographs of family members.* Photographs should exhibit one figure in either a half or full-length pose with at least one hand visible. 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. You are encouraged to bring a few figurative references.

Miscellaneous:

Masking tape or bulldog clips to hold paper to board; something on which to blot your brush (I use a large, kitchen-type sponge); a water container; and paper towels, tissues, spray bottle, etc.