

TOM FRANCESCONI

WORKSHOP SUPPLY LIST

Paper:

140 lb., 100% cotton watercolor paper, cold pressed or rough. Any professional brand will be fine. I typically use 140 lb. Arches or Fabriano cold pressed paper. We will work with half-sheet sizes (15x22). Please 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 are very expensive! There are very good synthetic brushes available today that mimic sable and cost much less. A good example of such a brush is the Silver Black Velvet round. It is a very reasonably priced synthetic blend brush that behaves like a sable. Please do not buy expensive brushes 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 only use tube watercolors and 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 use a variety of brands but favor Holbein.

Burnt umber	Ultramarine blue
Raw umber	Cobalt blue
Burnt sienna	Cerulean blue
Raw sienna	Thalo blue
Cadmium red light	Olive Green
Permanent Red	Thalo green
Alizarin Crimson	Cadmium yellow light
Cobalt violet	

Note: Occasionally, I will substitute Quinacridone Gold and Quinacridone Burnt Orange (Daniel Smith or Da Vinci brands) for Raw sienna and Burnt Sienna. Although the colors listed above are the colors I usually use, I am always open to other possibilities.

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.

Board:

A firm surface to support a sheet of watercolor paper such as Gatorboard

References Photographs:

We will work from reference photographs. Painting subjects may include waterscapes, landscapes, and street scenes. Please bring photographs that contain man-made forms such as buildings, boats, cars, etc. On our last day, we will paint either the clothed figure or the portrait. Reference

photographs of the figure can be taken by you or can come from magazines since we only will 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 light and shadow pattern on the figure. For the clothed figure, photographs can be either half or full-length poses. For the portrait, photographs that depict just the head are preferred. I will try to have some references available for use.

Miscellaneous:

Sketch pad, 60 lb., 9" x 12"; a #2 pencil and a #4b or #6b pencil; kneaded eraser; masking tape or bull dog clips to hold paper to board; large, something to blot excess water from your brush such as a kitchen-type sponge; water container; paper towels, etc.