

# RHODE ISLAND WATERCOLOR SOCIETY

## Frank Costantino Watercolor Seminar

May 30 – May 31 Sat.-Sun., 2015

### Suggested Materials List & References

*The quality of your materials is a continuing step in striving for quality results. Your solid base of well-researched, long-lasting supplies should become self-evident with practice.*

**Papers:** One Hot Press & one Cold Press (2), one 140 lb. 11" x 14" Watercolor block; plus one larger or one smaller block, *LanaAquarelle, D'Arches, Fabriano, Waterford, or Kilimanjaro.*

**Option:** If preferred, individual 140 lb. cut sheets, up to 15" x 20" (half sheet) size and pre-stretched on rigid masonite or foam board may be used.

**Brushes:** Sable/synthetic blends, Pure Sables, or other composition;

*Winsor Newton, Robert Simmons, Isabey, Loew Cornell brands or comparable quality.*

**Rounds** – 6, 8, 10, 14 and 20, or larger;

**Flats** – 1/2", 3/4", 1", or larger; **Mops** – 0, 2, 4, or 6 sizes;

And/or if available, **Filbert, Chisel, Fan** brushes, etc.

**Colors:** Tube pigments, professional quality - *WinsorNewton, Daniel Smith, Holbein, Schminke, or DaVinci*

1.) Lemon Yellow, 2.) Cadmium Yellow - pale and/or med., 3. Raw Sienna, 4.) Cadmium Orange, 5.) Cadmium Red Med., 6.) Permanent or Winsor Red, or Carmine, 7.) Cerulean Blue, 8.) Cobalt Blue, 9.) Prussian Blue, 10.) French Ultramarine Blue, 11.) Viridian 12.) Perm. Alizarin Crimson, 13.) Burnt Sienna, 14.) Permanent Magenta. *Optional Pigments: Cadmium Scarlet, Phthalo Green, Cadmium Green, Phthalo Blue, Winsor Violet.*

Pigments should be put in field palettes/sketch boxes - Winsor Newton and Shy Artist have good field kits - or in plastic slotted mixing trays (16-24 slots) (Frank Webb design is a good studio palette). Bring a water bottle, two open water containers, one for mixing, one for rinsing, although extras will be provided. A portable field-sketching watercolor kit will be needed for on-site work. Wooden or metal field easels will be used for plein air work; know how to set them up quickly.

**Pencils:** HB, and/or B, 2B, 3B graphite and sharpener; kneaded and white plastic erasers.

**Boards and panels:** A 13" x 18", or 16" x 22" x 3/16" rigid masonite or foam board sheet(s) for mounting paper & field sketching; in addition to watercolor blocks. White or Brown water-activated tape for wet-mounting 140# weight papers is suggested. 3/4" Drafting tape (rather than masking) will be adequate for edging or mounting, but wetter washes may curl paper and lift tape, giving poor results.

**Related Studio Materials:** 3/4" or 1" 3-M Scotch Drafting tape, cheap watercolor sketch strips for test strips; sponges, blotters, X-acto knife etc.

**References:** Information for your subjects – drawings, photos, or magazines of scenes, etc; and reproductions of fine art watercolorists, pertinent to individual's interests or painting styles.

*"Stressing color theory and the behavior of watercolor media throughout the seminar reinforced the topics of discussion and tied several concepts together." H. K., Boston, MA*