

Materials List - Avocados in Watercolor & Colored Pencil

January 2027

with Pam Thompson

SUBJECTS: Bring 2 or 3 avocados to class. Don't cut them until we are ready to draw the inside because they brown quickly. Have some lemon juice on hand to try to slow the browning process.

WATERCOLOR OPTIONS:

You can use your favorite professional watercolors. They can be in pan, tube, or watercolor pencil form. I will make suggestions below, but **you don't need to go out and buy any new watercolors if you already have a good set of professional watercolors. Just make sure you have at least the following colors, which will allow you to mix just about any other color:**

- a red that leans slightly toward orange
- a red that leans slightly toward purple
- a blue that leans slightly toward green
- a blue that leans slightly toward purple
- a yellow that leans slightly toward orange
- a yellow that leans slightly toward green

If you don't already have watercolors described above, here are some good options:

- **TUBE WATERCOLOR SET:** [Daniel Smith Extra Fine Watercolor Set of 6 Essentials, 5mL Tubes](#) (approx \$40 at Blick, Jerry's, & Michaels). You can also get this set in [pre-filled pans on Etsy](#) for approx \$15 or on ebay.

The colors that are in this set are the following:

- Pyrrol Scarlet (a red that leans slightly toward orange)
- Quinacridone Rose (a red that leans slightly toward purple)
- Phthalo Blue Green Shade (a blue that leans slightly toward green)
- French Ultramarine Blue (a blue that leans slightly toward purple)
- New Gamboge (a yellow that leans slightly toward orange)
- Hansa Yellow Light (a yellow that leans slightly toward green)

OR

- **FABER CASTELL ALBRECHT DURER WATERCOLOR PENCILS:** These are a convenient and inexpensive watercolor option. I don't draw with them on the paper first. I rub them onto a palette, and then use a wet brush to apply the

watercolor to the paper. Don't buy one of the sets. Buy the following colors individually:

- #121: Pale Geranium Lake (a red that leans slightly toward orange)
- #125: Middle Purple Pink (a red that leans slightly toward purple)
- #153: Cobalt Turquoise (a blue that leans slightly toward green)
- #120: Ultramarine (a blue that leans slightly toward purple)
- #107: Cadmium Yellow (a yellow that leans slightly toward orange)
- #205: Cadmium Yellow Lemon (a yellow that leans slightly toward green)

COLORED PENCILS:

I use Faber-Castell Polychromos colored pencils, and highly recommend using this brand in the colors described below. These are "oil-based" colored pencils that mix very well with watercolor, and the colors that I recommend are those that I use the most often in botanical illustration. I would not recommend buying one of the sets - there will be colors in there that you will likely never use. It will be more economical to buy the recommended individual colors. You can always add more colors later. (NOTE: If you already have another brand of professional colored pencils with colors that you use regularly for botanical illustration, feel free to use them instead of the recommended Faber-Castell Polychromos. You will still learn the techniques in the class, however they may not mix as well with watercolor & you may produce different results).

Faber-Castell Polychromos Colored Pencil List:

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|-----|--|
| 153 | Cobalt Turquoise (Primary - a blue that leans slightly toward green) |
| 120 | Ultramarine (Primary - a blue that leans slightly toward purple) |
| 121 | Pale Geranium Lake (Primary - a red that leans slightly toward orange) |
| 125 | Middle Purple Pink (Primary - a red that leans slightly toward purple) |
| 205 | Cadmium Yellow Lemon (Primary - a yellow that leans slightly toward green) |
| 107 | Cadmium Yellow (Primary - a yellow that leans slightly toward orange) |
| 168 | Earth Green Yellowish |
| 167 | Permanent Green Olive |
| 173 | Olive Green Yellowish |
| 174 | Chrome Green Opaque |
| 278 | Chrome Oxide Green |
| 101 | White |
| 273 | Warm Grey IV |
| 175 | Dark Sepia |
| 172 | Earth Green |
| 157 | Dark Indigo |
| 194 | Red Violet |
| 187 | Burnt Ochre |
| 170 | Bistre |
| 136 | Purple Violet |
| 115 | Dark Cadmium Orange (optional) |
| 283 | Burnt Sienna |

183	Light Yellow Ochre
102	Cream (optional)
103	Ivory (optional)
142	Madder (Optional)
130	Salmon (optional)
190	Venetian Red (optional)

PAPER:

- **Hot Press Watercolor Paper** - I'll be using 140 lb Legion Stonehenge Aqua Hot Press Watercolor Paper. This is a very smooth hot press watercolor paper that is great for colored pencil & watercolor combined. Other brands that will work well are Arches, Saunders Waterford, & Hahemuhle the Collection if you can't find the Stonehenge Aqua Hotpress. Just make sure that it is at least 140 lb, and HOTPRESS (not coldpress or "not").

- [Legion Stonehenge Aqua Watercolor Block - Hot Press, 9" x 12", 15 pages](#)

OR

- [Legion Stonehenge Aqua Hot Press Watercolor Paper Single 22 x 30 sheet](#)
- **Tracing Paper** - A few sheets of your favorite tracing paper (I like 9"x12" Canson Foundation Tracing Pads)
- **Inexpensive Printer Paper** - A few sheets of printer paper for exercises.

OTHER

- **Graphite Pencil (H):** I prefer Tombow or Mitsubishi
- **Pencil Sharpener:** Use your favorite. My favorite is the Muji Hand Crank Sharpener, but it is out of stock in the online Muji USA store at the moment. If you google it, you may be able to find it elsewhere. I'm testing out others for alternatives. But any decent pencil sharpener will do.
- **White Plastic Eraser**
- **Kneaded Eraser:** I prefer Faber-Castell
- **Tombow Mono Zero Eraser (optional):** This is a nice eraser to have to get into very small areas
- **Waxed Paper:** regular grocery store waxed paper. You only need a little bit
- **Watercolor Palette Options:**

- **If you are using tube or pan watercolor** you can use a white porcelain dish.
- **If you are using watercolor pencils** you will need a palette that has a surface that can accept pencil. You can use any of the following:
 - [Legion Yupo Synthetic Paper Pad - 5" x 7", Translucent, 15 Sheets](#) My favorite watercolor pencil palette. It's relatively inexpensive, and the surface is just rough enough to accept the watercolor pencil, while still being gentle on your brushes

OR

- [Caran d'Ache Palette Aquarelle](#)

OR

- A small white cutting board

- **Embossing Tool:** [Kemper Double Ball Stylus Embossing Tool - Small](#) or similar.
- **Masking Fluid:** Stonehenge Aqua Hot Press paper is very sensitive to masking fluid. I have tried many brands, and there are two brands that work pretty well, as long as you dilute them with water first, and only use very thin layers. Both Schminke and Pebeo masking work well. I've been using Pebeo lately because it is the less expensive of the two and am linking it here: [Pebeo Drawing Gum](#)
- **Masking Fluid Applying Tools**
 - A very inexpensive or old #2 round watercolor brush (do not use a good brush, because the masking fluid will damage the bristles).
 - Optional: for very thin lines, I use a [Speedball Standard Pen Holder](#) with a [Speedball Hunt Globe Bowl Pointed Dip Pen - Extra Fine, #513 EF Nib](#)
- **Watercolor Brushes:**
 - **One of each of your favorite round watercolor brushes in sizes 8,6,2, & 3/0.** I have switched to using synthetic brushes, but if you have sable brushes, please feel free to use them. Some synthetic brushes that I like are [Interlon](#), [Princeton Aqua Elite Series 4850 Synthetic Brushes](#), [Princeton Velvetouch](#), [Mimik High Performance Synthetic Squirrel Hair Watercolor Brushes](#), [Mimik Kolinsky Synthetic Sable Short Handle Brushes](#)
 - **One chisel blender brush** I like the [Royal & Langnickel Zen Brush - Chisel Blender, Size 4, Short Handle](#) brush. It is inexpensive and gets the job done.
- **Set up Materials:**
 - We will be lighting our subjects in scientific light, so please be prepared to set your subject up in the following way:

- Your subject should be about at eye-level, so you may need some books or a box, etc to raise your subject up off your drawing table to eye-level
- Lamp - you will want to light your subject from above and to the side (I'll go more into detail during class). You will want a lamp with a single bulb (like a simple gooseneck lamp). You will want it to be higher than your subject, so you may need to raise it on some books or a box, etc. .
- Something to block out other light sources. You can use a cardboard box or 2 pieces of foam core in a V-shape. It doesn't need to be pretty. Just something that will block all the light that would be shining onto your subject other than your lightsource.

If you have any questions, please email me at pthompson@nybg.org