



The Art Students League of New York

215 West 57th Street, New York, NY 10019 TEL: 212-247-4510 FAX: 212-541-7024
www.theartstudentsleague.org EMAIL: info@artstudentsleague.org

DAN GHENO

Painting and Drawing from Life

Most of the following supplies may be purchased at the League's art supply store, located in the lobby. It is advisable to speak with the instructor before buying supplies.

FOR PAINTERS:

SUGGESTED COLORS:

Colors are listed in order of ideal placement. Try to get all the colors, but "" indicates the minimum palette.*

Titanium White * (W&N Griffin alkyd oil, or any other brand of Titanium White oil— but not the regular W&N oil brand of Titanium White.)

Naples Yellow

Cadmium Yellow

Yellow Ochre *

Cadmium Orange

Cadmium Red

Light Red * (Winsor & Newton) **or Burnt Sienna**

Raw umber

Alizarin Crimson

Ultramarine Blue *

Ivory Black *

Viridian Green

BRUSHES

*Please come to the first class with at least 2 or 3 brushes. Pick from the recommended:

Bristle Filberts #1, #3, #6*, #8 and #10*,

Sable Round #6 or #4

Fan Brush

Synthetic or Sable Flat and/or Bright #1 and #4

House painting brush (Bristle, not acrylic) 1/2"

Palette Knife (trowel-type, long and thin) Get a trowel-like painting knife about 2 and a half inches long with a pointed end. Also, get a separate "palette knife" that you will use solely to clean off your mixing surface.

SOLVENT:

Odorless Solvent: Turpenoid, Mona Lisa. Please **No** Grumtine, Turpentine, Turpenoid Naturale, Citrus based solvent or Mineral Spirits.

PALLETE:

Get grey disposable palette, or make your own mixing surface. Get a piece of glass or Plexiglas, and tape a piece of grey paper underneath. Adhere a piece of corrugated cardboard below both, and tape the edges with duct tape.

OTHER MATERIALS

You will also need some mixing cups (to hold your solvent and mediums), paper towels, a bar of Ivory Soap (to clean your brushes), small sketch pad or paper, vine charcoal to start your painting, one small hand-held mirror, a small jar of either Liquin, Stand Oil or Linseed Oil-- and **at least one canvas**.

*** denotes minimum materials for painters. You can get by with less than the "minimum," but it will diminish the painting experience.** You can also use (Nu-pastels and/or Rembrandt) or oil pastels. Pastels artists should get biggest set they can afford for better color and value mixing.



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DRAWING Materials

Choice of:

Charcoal Pencil (General's and/or Ritmo), Wolff's Carbon Pencil B

Color Pencils (for monochromatic drawing): I prefer Stabilo Original series 87655 (Sanguine), but it is unavailable in the United States. A good substitute is: Supra-Color Hard and Soft Russet #065. Other dark colors work also.

Pitt (Faber-Castell), Sanguine #112920 (oil based), #1122-188 (pastel)

Cretacolor 462 02 (Sanguine oil based pencil) and/or 262 02 (with holder)

Vine Charcoal, Hard, Medium, Soft

Graphite Pencils #s 2H, H, HB, B

PAPERS

Choice of:

19X24 Bond (Borden #39), Canson "Biggie Sketch" (50 lb), and others

18X24 Newsprint (smooth or rough)

DRAWING BOARD

18X24 Masonite board or Canvas board

Clips (to hold the paper)

ALSO

Small hand-held mirror

Eraser (Mars Staedtler white plastic and Tuff Stuff eraser)

Tracing Paper (small pad)

MINIMUM MATERIALS FOR DRAWING

One type of pencil

One type of paper

One drawing board and clips



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Gheno Class Rules and General Etiquette:

Absolutely NO talking while the model is posing. Please do not play your headphones so loud that others can hear them. Keep your cell phones silent. Do not point cell phone at model or take a picture of a model with any kind of camera or phone, or text or answer calls while models are posing. Do not cross in front of the model or inconvenience other students to leave the class room for a phone call while the model is posing unless you know it's an emergency. You may enter or leave for any necessity while the model is posing, IF you can do so discreetly and without disturbing your fellow artists or their setups.

Please set-up before class or wait until the breaks. If you are late, you MUST wait until a break to set up. The first break is at 20 minutes after the beginning of the class. Do not make a lot of noise when cleaning up to leave, if the model is still posing.

Do not try to adjust the model's pose. Please ask the monitor to make any necessary changes. Do not talk directly to the model while the model is posing unless directed to do so by the monitor or instructor.

Please do not move your easel off of its taped position. You may move your easel slightly if surrounding spots are empty, but only while the model is posing for the length of each 20 minute pose. You must return your easel to your assigned spot during breaks, incase the missing student returns to claim his/her spot--- or if someone wants to use the spot.

Please wait outside the class room while the pose is set up. Names will be called on the first day of the pose to claim spots. We will cycle through an alphabetic class list, moving down 8 names with each new pose, so that everyone in the class eventually has an opportunity to pick a spot near the top of the list. You are allowed to trade spots with other people or move to any empty spot if you wish to do a new view or a series of quick paintings, but you may only set up in one assigned spot at a time, and you must wait for the break to move your materials and canvas. If you set-up in someone's empty spot and that missing person shows up, you must surrender that spot to the original occupant as soon as possible during a break. Please remember that you will lose your spot if you miss 5 class sessions in a row. This is unfortunately necessary, given the large size of the class. A good spot can not remain fallow.

Please clean up after yourself at the end of each day. We are required to vacate the studio no later than 15 minutes after the end of the class, so that the following class has adequate opportunity to set-up the room.

This is a large class, so please follow the Golden Rule at all times. Respect your neighbor and show them patience if they have any physical difficulties. Painting and drawing is a very arduous and a sometimes frustrating experience, so please work as quietly as you can and try not to vent on your neighbors, the monitors, models or instructor. We ALL have a tough job. There is no need to make it tougher for ourselves.