



HARVEY DINNERSTEIN

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.

Drawing Materials

You can draw in charcoal, pencil or graphite leads. (In most circumstances, I would not recommend combining charcoal and pencil since charcoal is mat and pencil has a different tonality. You can combine pencil and graphite leads (Cretacolor Nero lead, medium) if you wish to reach for darker value with the graphite).

CHARCOAL MATERIALS:

Charcoal: Grumbacher medium grade #42 or Winsor and Newton Vine, Medium

Wolff carbon pencil H grade or hard charcoal pencil.

Compressed Charcoal (for darkest blacks) #2 grade L.C. Hardmuth (fits in a pushbutton holder)

Nupastel – white or warm white (277-P) if you wish to pull out the lights on a tinted paper (optional)

Fixative (workable, any brand in a spray can). Fixative may only be used in the basement spray booth, located across from the ladies room in the basement. Please follow instructions closely.

PENCIL MATERIALS:

I usually use a 2H or HB lead in a pushbutton holder that can be sharpened in a rotary sharpener (you can add darker or lighter grades when required)

Graphite powder: A small amount can be purchased in an art supply store or you can use the residue of a pencil sharpener.

Rags to apply the graphite powder

Bristle brushes (optional – to apply the graphite)

Graphite leads – Cretacolor Nero lead, medium provide the richest black, but do not erase as easily.

PAPER:

Any paper with a slight tooth – charcoal papers or printmaking paper like Umbria or Arches. I prefer Canson pastel paper in white, gray tan, terra cotta tints, etc.

For pencil you can also get smoother paper for less grainy build up of tones.

OTHER SUPPLIES:

Razor

Rags

Chamois cloth (optional, to wipe out for lights)

Stump, (largest size) - use separate stumps for charcoal and pencil

Kneaded eraser (optional additional eraser - vinyl eraser, white, shaped like a pencil.

Use separate erasers for charcoal and pencil

Drawing board, chip board or foam core board (double or tripe thick to lean on)

Masking Tape



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PASTEL MATERIALS

Set of Soft Pastels”

A set of Rembrandt pastels, portrait assortment of 225 or 150 is ideal, but a smaller assortment of 60 pastels (portrait assortment) is fine to start with (any smaller set does not supply a large enough assortment of colors). Other brands such as Grumbacher, Unison, Rowney or Sennelier are also excellent.

If the student’s budget is limited; a set of Eberhard Faber Nupastels (semi-soft) would be workable. I would recommend the largest set of 96 Pastels.

Wolff carbon pencil (H grade) or hard charcoal pencil

Charcoal (medium grade Grumbacher #42, or Windsor & Newton Vine Medium

Chamois Cloth (optional)

Rags

Kneaded Eraser

One-sided Razor blade

Stump (largest size)

Canson Mi-Tiente Pastel paper (19 3/4” x 25 1/2”). Select an assortment of various tints, gray, tan, terra-cotta, etc. NO black or dark brown.

Drawing Board or chip board (double or triple thick) to lean on

Masking Tape (to tape paper to board)

Fixative (workable, any brand in a spray can). Fixative may only be used in the basement spray booth, located across from the ladies room in the basement. Please follow instructions closely.

Optional materials: Sanded pastel paper or 100% rag board prepared with pumice ground according to directions in my book “Artist at Work”.

To work in a limited palette:

Black, Sanguine and White Nupastels or conte crayon on tinted paper or an assortment of warm and cool grays on tinted pastel paper, Eberhard Faber assortment of 8 grays.



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Oil Painting Materials

(I use Windsor and Newton colors; there are other brands of comparable quality. For a lead white I use Cremnitz White, Old Holland Brand)

Oil Colors:

Lead White (Cremnitz White)
Naples Yellow
Yellow Ochre
Raw Sienna
Venetian Red/Light Red
Perm. Alizarin Crimson
Cadmium Red
Cadmium Orange

Cadmium Yellow
Cobalt Blue
Viridian Green
Burnt Sienna
Burnt Umber
Mars Black
Raw Umber

Palette: wood palette or glass with gray board underneath and taped at the edges (NO PAPER PALETTES!)

Medium:

Following are various mediums that I use:

Stand Oil combined with mineral spirits is probably the most dependable medium.

For initial lay-in... 1 part Stand oil, 5 parts mineral spirits or Turpenoid (measured by volume).

To continue and develop the painting... 1 part stand oil, 2 part mineral spirits or Turpenoid. Mix the medium (measurements are by volume) in 4 oz. bottle and add small amounts of medium to medium cup while painting.

For oiling out, when employing this medium, I use a mixture of 1 part stand oil to 10 parts mineral spirits; apply with a wide bristle brush and wipe off excess with a rag or fan shaped bristle brush.

Liquin (original Liquin) will dry more quickly. For oiling out use one part Liquin and 2 parts mineral spirits. (Since Liquin dries so quickly, make sure you clean your brushes immediately after working)

If you want to slow the drying qualities of Liquin (it will still dry on the surface overnight), a combination of 1 part Liquin, 1 part Stand oil and 1 part mineral spirits might be useful. For oiling out when using this medium, add 5 parts mineral spirits to the mixture

Do not use any medium to excess... only a small amount to extend the brushability of the paint. In most cases I would recommend the same medium for the entire painting. If you wish to start with a faster drying medium like Liquin and then shift to a slower drying medium for certain blending qualities; make sure that you use the faster drying medium underneath and the slower drying medium on top.

The Stand oil brand I prefer is manufactured by Old Holland. Liquin is made by Winsor & Newton. All measurements above are by volume. In mixing the mediums, use a 4-oz jar with cover to combine the ingredients and pour a small amount into the medium cup for each day's work. At the end of the days work get rid of the medium which has been sitting in the cup (DO NOT POUR MEDIUM DOWN THE DRAIN – use the yellow garbage can in the classroom). Replenish the cup with fresh medium the next day.



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Painting Surfaces:

Oil primed canvas is best. In most cases I prefer Claesson's #13 for paintings up to 24" x 30" and Claesson's #15 for larger sizes (single or double primed).

You can also use Acrylic primed canvas, wood panels or paper board (double thick smooth watercolor board or illustration board, primed with several coats of thin acrylic gesso)

I do not recommend painting on a white surface. For an imprimatura tint you can use black, raw sienna or green earth thinned with mineral spirits for a light transparent coat. Prepare before you start the painting so the tint can dry overnight.

For further information on preparing canvas and other surfaces for oil painting consult my book "Artist at Work"

Brushes:

A variety of Filbert (oval shaped) brushes ranging from 1/4" to 2" wide.

Smaller brushes sable, larger brushes bristle. (A few longhaired small pointed sable brushes would also be useful).

Cleaning brushes

Mineral Spirits (from hardware store) or Turpenoid followed by soap and water

Palette Knife with handle bent away from spatula, approx. 2" long