

## Supply List for Noah Layne's Painting Class

Here is a list of basic colours to start with.

White  
Yellow Ocher  
Burnt Umber  
Burnt Sienna  
Cadmium Red Light  
Ultramarine Blue  
Viridian  
Alizarin Crimson / Gamblin makes a Alizarin Permanent that is good)  
Ivory Black (a good mixing black does not over power the mix, but don't use it straight from the tube for under-painting as it's very rich in oil)

Please make sure you have all the colours above.  
Of course you are welcome to bring other colours you like to work with.

Other good colours: I may be using these colour as well as the first list.

Cadmium Yellow light  
Cobalt Blue  
Cerulean Blue  
Sap Green  
Permanent Green  
Rose Violet Holbein  
Raw Sienna  
Cadmium Orange

Some info on whites.

Flake White

Made with lead, lead makes a strong paint film and is a good mixing white. I only occasionally use lead white, too scary :)

Titanium White

A very bright opaque white.

Zinc White

A more transparent white than Titanium so good for mixing but does not make as strong a paint film as Titanium. Paint makers mix them together making a good mixing white that is strong and bright. The more research I read about zinc white the more I try to stay away from it.

For this class I recommend Gamblin's **Flake White replacement** (no lead) .

I recommend these paint brands.

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Old Holland  
Gamblin  
Rembrandt  
Grumbacher  
Williamsburg

M Graham (Good paints, they use walnut oil instead of linseed. Walnut oil has a bit thicker and smoother feel as well as drying a bit slower than linseed. Walnut also makes a strong paint film) M Graham is a good paint but they are a little more runny than other brands so I wouldn't recommend getting only M Graham paints. They are a good price for some of the more expensive colours.

Below are some other good names, but they use safflower or poppy seed oil in their whites and lighter colors because they are lighter oils than linseed. They claim that safflower or poppy oil makes a brighter paint. The only problem is that they also make a weaker paint film when dry, so I try to stay away from these paints.

Utrecht  
Winsor & Newton  
Holbein

Another thing to know is "hues" and what they are e.g. cadmium yellow hue. These are cheaper paints that look the same as a genuine cadmium but are a mix of cheaper pigments mixed to look like, for example, cad. yellow. When a hue is mixed with other colours it does not make as clean a colour as the hue is already a mix of colours. The more colours that are mixed together the duller the colour.

### **Palette**

A good starting palette.

Jack Richeson Grey Matters Paper Palette Pad 9" x 12" 50 sheets .

I like to work on a glass palette in my studio. The glass is easy to clean with a knife. I also put a piece of gray paper under my glass palette so when I mix colours I'm mixing them on a middle value. This can make it easier to match colours when you are mixing them.

### **Brushes**

Some good midsize brushes either Brights, Flat or Filberts and some good small round brushes.

From my point of view you can never have too many brushes. So I encourage you to bring as many brushes as you like. But please make sure you have some good middle range size brushes as well as some good small ones. I use Round and Filberts brushes for the majority of my work. I collect my brushes both from local art stores as well as when I travel. I always visit art stores and get a brush or two. :) Finding

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If you are starting out these brushes from Opus would be a good starting point. They are only a suggestion don't feel you need all of them.

Brushes to start with from Opus.

- 1 Opus Denman Round size 0
- 1 Opus Denman Round size 2
- 1 Opus Denman Bright size 2
- 1 Opus Denman Filber size 0
- 1 Opus Denman Filber size 2
- 1 Opus Denman Filber size 6
- 1 Opus Legato Round size 0
- 1 Opus Legato Filber size 0
- 1 Opus Legato Filber size 2
- 1 Opus Legato Filber size 6
- 1 Opus Bravura size 0
- 1 Opus Allegro size 3/0
- 1 Princeton Select Artiste Series 3750 Brushes – Liner size 2/0

### **Canvas**

At least 4 small size canvases or panels. 8X10, 9x12, 11x14, 12x12, 12x16. We'll be working on four paintings in the workshop.

**Linseed oil** and a palette cup to hold it. One with a lid is nice.

### **Paper towels**

**Odorless mineral spirits** and something to put it in. **Only odourless mineral spirits.** No turpentine, thanks.

## **Academy Class Guidelines**

To create a calm, focused learning environment:

**Please be quiet:** Drawing and painting in a classical style takes a lot of focus and stillness. To help us all focus better please be quiet while you work. Think of the class environment like a library or a yoga

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class, speak softly and be aware of not disturbing your neighbours. Please don't talking to your neighbours during the working part of the class. Break time is a great time to socialize, to get to know your fellow students and to share the work you are doing.

**While the teacher is demoing** please don't draw along, taking notes is great but drawing distracts other students and makes it hard for the teacher to focus.

**Please try to come to class on time.** If you come in late please be quiet. If you need to leave a class early, please do so quietly and be aware of others around you.

**All cell phones must be turned on silent.** If you are expecting a call and need to take it put your phone somewhere so you can see it and then answer your call outside.

**No photos of the models** are allowed.

**Don't offer advice** or help to other students unless they ask for your feedback.

**Please be respectful** of others' airspace and refrain from wearing strong perfumes etc. these can be overpowering for those with sensitivities.