

Noah Layne Academy of Realist Art
#114 733 Johnson Street, Victoria BC, V8W 3C7. Canada.
Bottom Floor.

Supply List for Noah Layne's Painting Workshop

Here is a list of basic colours to start with.

White
Yellow Ocher
Burnt Umber
Burnt Sienna
Cadmium Yellow light
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 will probably be using these colour as well as the first list.

Cobalt Blue
Cerulean Blue
Sap Green
Permanent Green
Rose Violet Holbein
Cadmium Orange

Some info about whites.

Flake White

Made with lead, lead makes a strong paint film and is a good mixing white. I don't use
lead white very much, too scary :)

Titanium White

A very bright white

Zinc White

A more transparent white than Titanium so good for mixing but does not make as strong
a paint film as Titanium, recent studies show that Zinc White cracks very easily over time so its best to not
use it straight. Paint makers mix Titanium and Zinc 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.

I recommend either Gamblin's Flake White replacement (no lead) or Titanium-Zinc
White or Titanium White. The flake white replacement is a bit thicker and

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heavier and the Titanium and Titanium-Zinc White is smoother.

I recommend these paint brands.

Old Holland

Gamblin Most of the paint I use is 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)

If you're just starting to paint with oils and are getting a number of colours I would recommend not getting M Graham as all your paint as they are a little too runny at times. They are good for some of the more expensive colours as they are a good paint and somewhat cheaper than some of the other brands. But I would go with the top 5 name brands for most of my paint.

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.

Easel

There will be easels

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Palette

A good starting palette. Jack Richeson Grey Matters Paper Palette Pad 9" x 12" 50sheets

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 brushed 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 good brushes can be hard. I like a number of Robert Simmons brushes that are soft, Mongoose hair brushes are wonderful, the synthetic mongoose ones are nice as well.

Finding good brushes can be hard. I like a number of Robert Simmons brushes that are soft, Mongoose hair brushes are wonderful, the synthetic mongoose ones are nice as well.

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

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1 Opus Allegro size 3/0

1 Princeton Select Artiste Series 3750 Brushes – Liner size 2/0

Canvas/panels

One 9"x12" 11"x14", 14"x18", or 16"x20", or 20"x24" canvas or panel.
We'll be working on one painting for the workshop.

I'm going to be working on a smallish linen canvas.

Commercial acrylic canvas tends to be very absorbent so if you have any acrylic gesso, add a couple of coats of gesso to make the canvas not so absorbent. If you don't do this, don't worry about it. I use cheap foam brushes to gesso my canvas and panels. Sand with a fine sandpaper between coats.

If you want to paint on a smooth panel you can make your own. Use birch plywood and coat it with 5-7 coats of thin acrylic ground. Sanding between coats. 320 or so grit sandpaper.

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

I will bring a medium for the first and second day with a dryer in it that everyone will use so the paint is dry the next day when we go over the painting again!

Paper towels

Odourless mineral spirits and a palette cup to hold it. One with a lid is nice. **No turpentine, or other thinners. thanks.**

Paper that is bigger or the same size as your canvas to do a preliminary drawing on.

Pencil 2B/HB and eraser

Graphite transfer paper to transfer your drawing to your canvas.

Finally! Please bring something to paint! Maybe some fruit, maybe lemons. Something that will not rot or wilt for five days as your subject matter! Also **bring a cloth** to use as a tablecloth for your setup. Feel free to bring lots of things so you can then decide what to paint.

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Food

Bring lunch and snacks. There are lots of food places around the school.

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 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.