



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

PAUL CHING-BOR

New Techniques in Water Media

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.

Material List

The student has a great freedom in the choice of materials: any kind of colors, any size of brushes and any size of paper.

Basic suggested supply list:

Colors:

White Gouache
Ivory Black
Permanent Rose
Winsor Red
Indian Yellow
Winsor Blue
Ultramarine Blue
Cobalt Blue
Olive Green
Burnt Sienna
Sepia

Brushes:

Hake Brushes - Numbers 2, 4, 6

Paper:

Arches Watercolor paper (rough only, not hot or cold press), Sheets of 22" x 30" 140 lb.

Other:

4 Long Clips

Some White Ceramic Plates (you can bring some from your kitchen.)

References of interest to paint from (photos, magazine pictures, sketchbook, old paintings in other mediums etc.)

Samples of previous watercolor work

(over →)



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Students of Studios 15 & 16

1. Do not leave chairs, stools, easels or boards in perimeter hallways as these are fire exits. Obstructions in these areas are a violation of NYC Fire department regulations and the League can be substantially fined. Place easels, drawing boards, and tables in the area provided for them.
2. If a work is in progress and you're working on un-stretched canvas or paper; attach it to the pin-boards in the hall outside of your studio at the end of your session. Work on un-stretched canvas or paper attached to any other area will be removed and the League will not assume any responsibility for damage.
3. If you are keeping more than one piece of work on these pin-boards walls they are to be layered one on top of the other.
4. Make sure the work being stored on the wall in the hallway does not cover the heaters during wintertime.
5. Do not cover or move the work of other students on the pin-boards, speak to the monitor if an issue arises.
6. We recommend that you attach your un-stretched canvas and paper to foam-core boards that are for sale in the school store so these works can be easily stored in the painting racks.
7. Do not store bags, paint-boxes or other materials except paintings in the painting racks. Periodically the maintenance staff will go through the rooms at night and discard these types of items if left in the painting racks.
8. Take finished works home! You may not keep more than 3 pieces of work in progress in the racks.
9. Painting racks and pin-board back walls are for works in progress, not storage. Place small works in the small racks and large works in large racks.
10. Do not work larger than the storage space allows.
11. Keep in mind that at the end on the summer and spring sessions all work must be removed from the studio.

Your cooperation is appreciated by all,
ASL Office.

Hello,

This document contains information for all students in Paul Ching-Bor's Sunday classes. Please review the entire document.

The morning class begins at 8:45. Students will be allowed into the room no earlier than 8:30. The morning class ends at 12:45. Morning students should be cleared from their space at 12:45. The afternoon class begins at 1:00 and runs until 4:45. The afternoon students will be allowed into the room no earlier than 12:45. Afternoon students should be cleared from their space at 4:45.

All students should include clean-up time within the class time limit. Security tries to have the building cleared by 5:00pm. When the afternoon monitors ask students to begin to clean up and remove their work from the class boards they are watching the clock to make sure they have everything put away by the end of class.

Your work cannot be left on the class boards at the end of class. The boards are used for both morning and afternoon classes. We also suggest that you take your work home. We have had work stolen from the racks however this is not a common occurrence. At the end of each session, your table should be cleared and painting boards should be put away. The morning class should put them at the end of the staircase but not block the fire lane. The afternoon class should put their boards near the wooden rack where we lock our boards.

When you arrive at your space you should check for wet paint from past days. We find the room in real disarray in the morning and the class that is in the space on Saturday afternoon uses oil paint and acrylic. Many times they use the tables or stools as palettes and do not wipe the easels. We have discussed this with the monitor leader. Hopefully over time this will be rectified. (This is certainly better than the beginning of the year but something you should be aware of.

I believe everyone is aware that both morning and afternoon classes are full. There is a waiting list for both classes. If you are trying to get into the class all day, you must go to the office and put your name on the waiting list. If you know someone that is trying to get into the class, they should go to the office (or call) and get their name on the list. The lists for both sections are quite long.

Please remember that Paul has 30± students to attend to in the morning and in the afternoon. Please try to be ready for his visit if you have questions. If he is working with a student, try to wait until he is moving on before you jump in with a request to review his work. He tries to get to everyone in each session.

Be mindful of students with allergies to perfumes or strong soaps. In close quarters it can sometimes be overpowering.

If you know you will be dropping the class please let Paul or one of the monitors know of your intent. We can be sure that the office calls the next person on the list so the class will remain full. If you are not going to attend class one week or several if you could send me an e-mail it would help us know how to set up the room. If we can eliminate tables on certain days, it will give others a bit more room to work.

We are trying to help keep the class running smoothly so if you have concerns or suggestions, please let one of the monitors know.

If you have work in a show and would like the classes to know about the work, send me an e-mail and I'll try to get it out in a timely fashion.

Thank you for your cooperation and happy painting.

Your monitors,
Nadine, Leza (PM)