



# 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

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## **GREGG KREUTZ**

### Painting from Life, Composition, Color

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.

#### **BRUSHES:**

Assortment of white bristles. FILBERT brushes #2 through #12 with two or more of the small and middle range numbered brushes.

#### **PALETTE:**

Middle value wooden palette or a palette made from Lucite leaving the paper on one side to produce the middle gray tone. You will also need a palette cup if you will be using a liquid medium.

#### **COLORS:**

White (Permalba or other)  
Yellow Ochre  
Cadmium Yellow Pale  
Cadmium Yellow Deep  
Cadmium Red Light  
Venetian Red

Alizarin Crimson  
Burnt Sienna  
Burnt Umber  
Cerulean Blue  
Ultramarine blue  
Ivory Black

#### **MEDIUM:**

Maroger medium, copal medium or your own mixture of stand or linseed oil diluted with turpenoid or odorless mineral spirits.

#### **PAINTING SURFACE:**

Stretched Canvas (or 1/8" or 1/4" gesso-primed, untempered Masonite panel.

#### **MISC.**

Medium size Palette Knife  
Rags and/or paper towels  
Cups for medium

### **GREGG'S SIX MANDATORIES FOR PAINTING GREAT SHADOWS REMEMBER P.L.A.C.E.D**

Passivity  
Local Color  
Articulation  
Continuity  
Echo (the outer edge)  
Darkness



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## Class Rules – AM Painting Class

1. RESPECT THE MODEL
2. No setting up or breaking down during pose
3. No talking during pose
4. Turn off cell phones
5. If you are the only one painting a still life, it is your responsibility to set it up
6. Donations of \$1.00 per 2 week sessions are appreciated to help cover classroom costs.
7. Keep in mind that we are all sharing a crowded studio – please be accommodating
8. Keep easels on your taped spot and remove tape after finished pose.
9. You are only allowed one easel at a time.

## **26 principles of painting**

1. Paintings need to be about something. Have a plan/concept.
2. In a painting, your eye should move toward a focal point
3. Hunt for dramatic light effect
4. Design precedes content (design could be content)
5. The steps are: Placement – Background – Shadow – Light
6. To paint something convincingly, you have to determine local color, shadow color, turning color and highlight color
7. Action (high contrast, color, paint thickness etc.) comes forward
8. Determine value/color through comparisons. Paint two things at a time.
9. Paint relationships – not isolated things
10. Everything is either light against dark, dark against light or same against same
11. Light and shadow are separate phenomena. Mass in light and shadow
12. Lit local color begins at the starting edge of the form (the edge nearest the light source)
13. Paint thickly in the light
14. Flat looks lit
15. Light burns out dark
16. Light turns gently into shadow and emerges crisply from the shadow
17. Every object needs a form shadow
18. Shadows are dark versions of local color
19. Highlights are never on the starting edge
20. Darks should hook together. They are closer in value than values in the light
21. Local color precedes variations
22. Halftones are a necessary evil
23. When values are close, make them the same value. Squint and simplify
24. Smaller is darker
25. The background paint gets more passive (less accents) and opaque as it approaches the object
26. Hold the brush from the back and paint with your arm.