



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

SAM GOODSSELL

Painting and Drawing from Life

DRAWING MATERIALS

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.

You can draw in charcoal, pencil or graphite leads. (In most cases, 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 Leads, medium) if you wish to reach for darker value with the graphite.

CHARCOAL MATERIALS

Vine Charcoal: Grumbacher soft grade or Winsor and Newton soft grade

Wolff carbon pencil H grade or hard charcoal pencil

Compressed charcoal (for darkest blacks)

Nupastel-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 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 for residue of the pencil sharpener.

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

PAPER & OTHER SUPPLIES

Any paper with a slight tooth charcoal papers or printmaking papers like arch is I prefer Canson Mi-Tientes pastel paper in off whites, grays, tans, red earth, etc. For pencil you can also get smoother paper for less grainy buildup of tones.

Roll of paper towel

Chamois cloth (Use separate cloths for charcoal and pencil).

Stump – Largest size (Use separate stumps for charcoal and pencil).

Kneaded eraser. (Use separate erasers for charcoal and pencil).

20"x 30" x 1/2" thick foam board (to use as a drawing board); and a 20"x 30" x 3/16 "thick foam board to cover the work.

3/4 inch roll of Artist tape



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Oil Painting Materials

I use Winsor and Newton Artist oil colors. there are other brands of comparable quality. For example: Rembrandt, Gamblin, Lukas 1862, Williamsburg.

DO NOT BUY Winsor and Newton WINTON oils!

I use lead Flake White or Cremnitz White. You can use brands RDG, Williamsburg, Holbien, or Old Holland.

OIL COLORS

Flake White or Cremnitz White	Cobalt Blue
Naples Yellow	Viridian Green
Yellow Ochre	Burnt Sienna
Raw Sienna	Burnt Umber
Venetian Red or Light Red	Mars Black
Perm. Alizarin Crimson	Raw Umber
Cadmium Red	
Cadmium Orange	
Cadmium Yellow	

PALETTE

Wood palette or glass with gray board underneath and taped at the edges
(NO PAPER PALETES!)

Palette medium cups – only metal

MEDIUM

Following is the medium 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 parts mineral spirits or Turpenoid. Mix the medium (measurements are by volume) in 4 oz. bottle or jar 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.

PAINTING SURFACES

Oil primed canvas is best. In most cases I prefer Claessens #12 or #13 (single or double primed).

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

You can also use pre-stretched acrylic primed canvas coated with two coats of acrylic primed 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.

BRUSHES

A variety of filbert (oval shaped) brushes ranging from ¼" to 2" wide. A pair of each size: #2, 4, 6, 8, 10. There are many good brands to choose from. For example: Utrecht #209F series, Robert Simmons #42 series, Isabey 6088F series, Silver Grand Prix #1027 series, etc.

For fine detail, a few filbert shaped #3, #2, #1, #0, #00 Kolinsky or Red Sable oil painting brushes are recommended.

CLEANING BRUSHES

Turpenoid or mineral spirits followed by soap and water



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Pastel Materials

Most of the following supplies may be purchased at the League's art supply store, located in the lobby.

Set of Soft Pastels

A Rembrandt soft pastels 225 piece is ideal and the best set up, but a smaller assortment of a Rembrandt 90 full stick portrait is very limited but fine to start with (Any smaller set does not supply a large enough assortment of colors). Other brands such as Unison, or Mount Vision are also excellent.

If the student's budget is limited; a set of Prismacolor Nupastels (semi-hard) would be workable. I would recommend the largest set of 96 Pastels.

Wolff carbon pencil (H grade) or hard charcoal pencil

Charcoal (soft grade Grumbacher, or Windsor & Newton Vine Soft)

Chamois Cloth (optional)

Paper towels

Kneaded Eraser

Single-edge razor blade

Stump (largest size)

Canson Mi-Tientes Pastel paper (19.5" x 25 5"). Select an assortment of various tints. For example: steel grey, buff, amber, red earth, oyster, etc. NO BLACK, WHITE OR DARK BROWN.

20" x 30" x ½" thick foam core to use as a drawing board and a 20" x 30" x 3/16" thick foam core board to cover the work.

Binder clips (large) or #4 bulldog clips – Qty. 4

¾ Artist 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 that I will discuss in class.

To work in a limited palette:

Black, Sanguine and White, Warm White (277-P) Nupastels or conte crayon on tinted paper or an assortment of warm and cool greys on tinted pastel paper. Mungyo Gallery Semi-Hard Pastel set of Greys.