

Honolulu Museum of Art School

Supply List

Afternoon Figure Studio

Instructor: Mark Norseth

Suggested Materials and Supplies

This class offers opportunities for artists in many mediums. The supply list I am offering covers my own preferences and only those mediums for which I am qualified to speak on. If you have questions, feel free to call or email me, I'm happy to help. mark@marknorseth.com 808.341.7047

If you already are experienced in your chosen medium, bring what you have been using; we can discuss options and improvements if you would like.

FOR ALL ARTISTS

- Sketchbook and pencil or pen. I use a soft and somewhat dark (4B) graphite pencil generally.
- Viewfinder

OIL PAINTING

I prefer a wooden palette (11 x 14" or larger) that has first been rubbed with a bit of linseed oil in advance of the first usage, and periodically after several uses. I also bring my own portable easel, though the School offers some for our use.

Pigments:

- Flake White or Titanium White (Large tube)
- Cad Lemon
- Yellow Ochre
- Cad Orange (optional)
- Cad Scarlet or Cad Red Medium
- Light Red (this is NOT Cad Red Light)
- Indian Red
- Alizarin Crimson Permanent
- Burnt Sienna (optional)
- Viridian
- Ultramarine Blue
- Cobalt or Cerulean Blue
- Ivory Black

Medium: I use Gamsol for the first lay-in, and either straight paint or a home-made medium after that.

Brushes: I tend to use many brushes (10 to 15) per session, but many artists get by with fewer. At least 5-8 good, clean brushes would be a minimum. Look for hog bristle filberts and/or flats, a couple of #1's, several #4's, an #8 or #10. I also use large bristle "egbert" style brushes, which I find very helpful for some things. A few small pointed rounds and flats are very helpful to acquire.

Palette cup (with lid is helpful)

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OIL PAINTING CONTINUED

-Silacoil Brush Cleaning jar (keep at home). These are economical and good for cleaning brushes. Soap and water after using the Silacoil, which is for removing the pigment from the brushes.

-Canvas or panels to paint on. I don't go too large personally....my size range is from 8 x 10" up to 16 x 20" in most cases, depending on the duration of the pose.

-I keep a 12" ruler, small plumbline with black thread, small bottle of refined linseed oil and small bottle of Gamsol, and cotton painting rags on hand in a painting box that holds all my materials. Please use odorless mineral spirits/Turpenoid/Gamsol out of consideration for others using the room.

WATERCOLOR

I use Saunders or Arches watercolor paper attached with tape to a sturdy drawing board which I have mounted on a tripod (I almost always work standing). I carry the paper pre-cut in several sizes in a portfolio.

Pigments:

- Cad Lemon
- Cad Yellow Pale
- Raw Sienna
- Cad Orange
- Naples Yellow
- Cad Scarlet or Cad Red Medium
- Light Red (this is NOT Cad Red Light)
- Indian Red
- Alizarin Crimson Permanent
- Burnt Sienna
- Raw Umber
- Viridian
- Ultramarine Blue
- Cobalt or Cerulean Blue
- Prussian Blue
- Ivory Black
- Permanent White (Gouache)

Easel/drawing board/tape or clips

Water container(s)

Pencil and soft eraser

Brushes: Good quality makes a big difference. I'm a sable and squirrel brush user primarily. Many students have too many small brushes, so at least a 1" good quality flat should be part of your equipment.

*I prefer students not use hair dryers to dry their paintings in the classroom.

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PASTEL: You really can't have too many soft pastels for approaching the figure. There are many great brands these days and new equipment for organizing things. Any selection of less than 50 colors is bound to be deficient in some respects, so I advise pastel artists to bring what they have already been using and we can work from there.

My own setup for figure and portrait work is probably over 200 colors and they are necessary for the type of work I do. Your own direction or aspirations may be different. In all cases, effectively working in pastel is largely a matter of organization, so your colors need to be close at hand and organized. Creating sub sets (colors from your larger set that are used specifically in the piece you are working on) is helpful. I have small boxes that contain the colors that I'm using in the immediate circumstance.

PAPERS: For sketches, (usually pieces done in 3 hours or less), I carry a portfolio of several shades of Canson mei Tientes, and choose a color once I've seen the model and the arrangement to be painted. If I'm engaging in a long pose which will go over several sessions, I may prepare my own surface, something I can discuss individually with the student.

Other supplies for pastel:

Chamois
Vine Charcoal/ Conte crayon
Drawing Board, Tape, and Easel
Extra papers
Kneaded eraser (for charcoal, I generally don't erase pastel)
Brush for cleaning area after work
Plumbline, 12" ruler, and sketchbook.

DRAWING

I'm a huge advocate of drawing and especially enjoy working with drawing students.

Bring charcoal, graphite, or Cont'e crayon and an appropriate pad or sheets of paper with clips or tape.

Drawing board
Kneaded eraser
Chamois (if using charcoal)
As with painting, I keep a plumbline, viewfinder, sketchbook, and sharpening tools (a small boxcutter and sandpaper block)