

Exploring Chardin Supply list and information— please read carefully!

Your first job is to find an image of a Chardin painting that moves you, and to find one that you think you could reasonably paint a “version” of in five days. Then, your next task will be to blow the picture up to the size you want for YOUR picture. This can be done with a photocopy machine, or by hand with a grid, or with one of many software programs out there for blowing up anything to whatever size you want on your computer and then printing it in sections. Then, you will precisely transfer this image to your correctly-proportioned panel/canvas, and this drawing will serve as a compositional GUIDE for your own objects that you will paint from life!

IF you do not have the means to enlarge or transfer your image, FEAR NOT, as I will have my projector and my laptop with me, and we can do this in class. However, if you need help with this, and want to project your image, you must be sure that it is available on-line in the “google Images,” or you must send me an image of it so it will be one my computer- and thus, “projectable.”

You will NOT be making a replica of a Chardin — but you WILL be paying very close attention to the painting you select as a “jumping off point.” Some of you will want to make a picture that could “pass” for an 18th century painting by selecting old-looking props; others will want to use modern props but still retain the all-important Chardin spirit. When looking for props, try to find things that are close to what is in the original, but do not worry if the props are not perfect. Should you have great difficulty finding props, rest assured that I will be bringing in a huge assortment of bottles, pans, vases and so on — and you are allowed to call/e-mail me with a specific request for a specific item. I will see what I can do!

Where does one get Chardin images? There are all sorts of books available, and many of them are not expensive— just go to Amazon or Barnes and Noble. Here is one of my favorite, inexpensive books on Chardin...

<http://www.phaidon.com/store/search/?q=chardin>

But the easiest source is, of course, the “images” section on google. Just enter Chardin and watch what comes up! Remember, many of the images will be repeats and some will be better resolution than others. And beware of “follower of Chardin,” or “after Chardin.” These will not do!

This might sound complicated but it is not — and you WILL learn some powerful lessons by “stealing” the intervals and shapes from Mr. Chardin. Chances are you will not be able to make your props “fit” perfectly with Chardin’s design when you paint them from life, but it is still good to try!

Paint: Any artist’s oil paint is fine. I do not insist on everyone using Old Holland; on the other hand, cheap paint helps no one. In general, any color called “artist’s color” is usually adequate, including Utrecht. I am sure that many of you use Winsor & Newton or Gamblin, which are excellent too. However, I would NOT use anything by Winton, as it is the student grade of Winsor & Newton.

As for which colors to bring, here are the usual ones I am sure most of you already have:

Flake White (lead) and Titanium White – both are important

Raw Umber

Burnt Umber Raw Sienna Burnt Sienna English Red Light or any other iron oxide red

Cadmium Red Deep and/or Medium

Alizarin Crimson or anything else like it

Cadmium Orange Cadmium Yellow light Yellow Ochre

Cadmium Green (or equal to)

Viridian Cerulean Blue (genuine)

Ultramarine Blue

Ivory Black

...And if this weren't enough, here are some others I like to have around for special situations:

Indian Yellow – not the real camel urine one, but any variety of the synthetic ones out there now. They can be incredibly different from one another, for instance, the Gamblin one is crazier in appearance than other brands. This color is excellent for adding warmth to shadows, and makes amazing high-key tints

Gamblin's Transparent Orange (mixture) – this has similar effects to Indian Yellow. Great for painting the sky, especially when you want to lighten the horizon but not turn it greenish. Also marvelous for tints.

Pthalo colors – these do have their place. If, for instance, you are painting colored glass, or Christmas ornaments, or toys, these colors are great. Otherwise, they can be a terror.

Cobalt turquoise - just beautiful. I like this for its unique coolness, especially in tints.

You can get by fine without these optional colors, but they are worth having.

If you have any other colors you love, bring them. However, don't bring so many as to promote confusion and laziness in color mixing.

NOTE! If your objects to be painted do not require a full, open palette,(you are bringing your own props) then you are NOT required to bring the whole list! Bring only what you know you will need, and then maybe a few extras. Or, if you are a limited palette person, that is fine too -- but your limited palette should be made of colors that can easily "reach" the colors of your objects-- thus, if you have a brilliant red tomato, but only some Burnt Sienna, you may find yourself "running out of chroma", so be reasonable.

Mediums:

As for painting mediums, this is so personal that I cannot insist on one kind. However, I recommend that you try the Gamblin products.

My favorite is the Neo-Megilp, because it doesn't dry as fast and feels less like plastic. The Galkyd slow-dry is also good, but something of a misnomer – all of these speed up your drying time. I think the Galkyd light is the fastest dryer in the universe.

Many of these Gamblin products behave like Windsor&Newton's liquid, which is also fine to use.

I will have some Japan drier on hand, if anyone needs it.

Regular cold-pressed linseed oil is a must, and maybe stand oil or sun-thickened as well.

If you have any top-secret old master concoctions that you like, bring them.

One reason you must have something that dries pretty fast (in a day) is because we will be painting FAST, and will be painting with some "layering" effects and with some glazing and scumbling. Chardin was revolutionary in his techniques as well as with his designs, so it is a good idea to try to achieve some of his magic by using indirect techniques.

Brushes: Bring your favorites, but those who only paint with bristle brushes should get some soft-hair brushes (white nylon, sable, etc). Conversely, sable-lovers should also have some bristle brushes. I love the bristle-synthetic blend brushes from Utrecht (with the orange handles).

I am assuming that everyone knows the differences in shapes of brushes, so I'll only say that you should have the usual assortment of rounds, flats, etc.

There's a much unfairly scorned brush – the fan brush – that I'd like you to have. It has its use like everything else. If you can, try to get the biggest and best one you can afford – some of the best ones are made of Badger hair. The soft hair fan brushes are usually better for blending (on a small scale) than those made of bristle.

Also, I recommend small watercolor brushes for detail. These do not have to be supreme quality -- how about those little red- handled

"University" ones by Windsor and Newton? Those are fine - once you trash it, you just buy a new one anyway.

THE ALL- IMPORTANT BRUSH WASHER.. Be sure to bring a brush washer. Do NOT bring a little paper cup, or a dipper cup from your palette, and then say, "here is my brush washer." This will not do!

Do not use turpentine in your brush washer; use Gamsol. If you do not have a brush washer (brush tank), then make one out of a coffee can and a tuna can with holes punched in it, or, easier yet, just buy one of those "sillicol" brush washer jars with the metal coil inside – those are fine and are inexpensive (but do not buy their solvent, as it is for cleaning only and not for painting). Whatever you bring, make certain that it can be CLOSED when not in use.. otherwise we will be an unhappy fumigated bunch of termites, and that is no fun. A few classes ago, some people had to leave due to too much evaporated solvent . **PLEASE**, then, have a proper washer!

SUPPORTS (OR, WHAT TO PAINT ON)

We will be making ONE picture in FIVE days. Unlike other classes/forced labor camps I have taught/inflicted in the past, this one is about ONE picture, so this is all the more reason to get a nice support upon which to paint. And remember — you MUST be able to cut down your panel or canvas, to the correct proportions of the Chardin picture you have selected. This is why I like to use panels for this project, because it is easier to modify them. Here are some suggestions:

1) I love the Frederix's Lead-primed linen canvas board. These are really nice, but can be very thirsty -- usually, after you have done a layer of paint (your underpainting), they become less absorbent and behave very nicely. These you can order on-line through Jerry's.

2) Gessobord -- I love this stuff, and the price is right too. Remember, there are other similar products that look like it; many of them are too slick and do not perform as well. The real one is called GessoBORD, and it is made by Ampersand. By the way, they also make custom

sizes -- up to four by eight feet -- give them a call and they will blab all day about it in a very civil

manner.3) I recently tried one called Centurion OP DLX , which stands for Oil Primed Deluxe. I really liked it -- and it was not expensive -- about the same as the gessobord. You can get these at Jerry's Artarama on-line, or at the NEW Jerry's store in NYC! These have become my main panels. They come in acrylic -primed linen and oil-primed linen, and have a very nice texture. Try them if you have not!

4) Of course there is the usual stretched canvas and stretcher bars -- no problem -- but for such a meaningful project, do NOT buy a cheap cotton duck acrylic-primed student whatchamajigger. Get something nice! And remember — this picture MUST be at least VERY CLOSE to the proportions of the Chardin you have selected. Don't bring in a 16x20 when the original was 17x22 — this will not work! Thus, look into panels. Most can be cut down with a utility knife.

While we are at it, I highly recommend that you check out these two companies:

New Traditions Art Panels, Inc. 3006 South Scott Lane #101 West Haven, Utah 84401 801-732-0208 newtraditions1@comcast.net

www.newtraditionsartpanels.com

SourceTek P.O. Box 14765 Scottsdale, AZ 85267-4765 Phone:
(480)483-6883, (800) 587-5462 FAX: (800) 298-3019
www.canvaspanels.com

[There is still time to order your panels from the usual places -- art supply warehouse or Jerry's Art-o-rama..](#)

HOW BIG? Part of the goal of this class is to really explore the design genius that is Chardin, and for that reason I would try to make your picture the same size as the original painting you have chosen to investigate. Sometimes Chardin would make the objects in his painting LARGER than life-size (check out the size of those pears in

the painting in the Met!), and sometimes he would make everything quite smaller than life-size.

If your original painting is very small, (say, 4x6 inches), then go ahead and make it larger if you want. As a rule, it is a good idea to keep the objects at life-size, or slightly smaller than life-size. But there is no harm in making an originally small picture its original dimensions. And remember, you only have five days!

Do you see now why it is good to use panels? Because they can be cut down to exactly what you want. How many times have we made a picture with stretcher bars, and wished we could chop off that tiny amount on one side? With panels you can do this.

TONE OR NOT TO TONE?

You are free to tone your canvas with some brownish/grayish *imprimatura*. I like mine around value seven, or sometimes even a bit darker. It's personal, but I think since we will be painting with raw umber first in a broad manner, it is good to have something besides stark white.

Other things that I assume you already have ...

-Drawing paper and transfer paper or conte- crayon or compressed charcoal for transferring, if you wish to draw on paper first before transferring to canvas (you can do your transferring before the class starts to save time!).

-Rags or paper towels (Viva are my faves); -Dipper cups;-A palette -- glass, wood, whatever you like. I think holding one's palette is a good discipline. -A maul stick, if you are so inclined (all right, they do have their use);

-And anything else that will help you. I only have one prohibition -- no cameras are to be used for making the paintings.

Questions? CALL ME at 646-894-8778 and we'll gab some more if you want.

JOHN