

SPANISH STILL-LIFE SUPPLY LIST 2018

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. I love paint by Utrecht, because it is inexpensive but still performs well. Winsor & Newton is fine; Gamblin is excellent too. I would NOT use anything by Winton, as it is the student grade of Winsor & Newton. But if this is all you have, you will not be turned away or ridiculed. Just bear in mind that cheap materials can make everything harder to do.

As for which colors to bring, here are the usual ones I am sure 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 – Utrecht’s brilliant
green is good)
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. These are optional....

Gold Ochre —also called Transparent Gold Ochre, or even Transparent Yellow Oxide — this is a go-to yellow for many glazing applications. Along with Ivory Black and Burnt Sienna (or Transparent Red Oxide), these are useful as a set of glazing “primaries.”

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 the Utrecht one. 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 when you are painting landscapes, 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 additional colors, but they are worth having.

If you have any other colors you love, bring them on. 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:

We need to use mediums in this workshop because we will be working fast.

As for which painting mediums, this is so personal that I cannot insist on one kind. However, I recommend that at some point you try all of the Gamblin Galkyd products and find out which one you like. My favorite is the Neo-Megilp, because it doesn't dry as fast and feels less like plastic. The 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.

Right now, my favorite all-purpose fast-drying medium is the Liquin “Small Detail.” I really like this one.

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, bring them and astonish us all!

One reason you must have something that dries pretty fast (in a day) is because we will be painting a closed grisaille underpainting, and this must be dry before you start painting on top with color. When you continue to paint after the underpainting stage, you may want to switch to regular oil -- but just be sure you are ready to deal with a wet canvas to take home.

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 & 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 for 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. 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 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. Here are some suggestions:

- 1) Centurion OP DLX , which stands for Oil Primed Deluxe. I love these...they are inexpensive, but good. Please, when buying, look at the back of the panel. Sometimes the acrylic-primed ones get mixed in with the oil-primed

ones. I think the oil priming is superior for oil painting. You can buy these at Jerry's palette shop.

2) Gessobord -- I love this stuff, and the price is right too. They make it with deep cradling (kind of a support bracing that also doubles as a frame), or you can get it "unbridled" -- just the board. 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) 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!

While we're at it, 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

The main reason I like these companies is simple — they offer a whole bunch of different canvas textures and grounds, all expertly mounted on wood panels. But the other two I mentioned (Centurion and Gessobord) are fine.

HOW BIG? This is easy -- we will be painting 18" by 24". You could go SLIGHTLY larger or smaller, but not by much! The goal is to try to make your

objects life-size, OR...Slightly larger or smaller than life size. We will be using a horizontal format, but here and there some students have (Zounds!) defied convention and made vertical compositions.

TONE OR NOT TO TONE?

Don't. It is not necessary, as we will be drawing first and then transferring. It is much easier to transfer to a white canvas.

DRAWING: We will be spending a day drawing first, and thus you will need a durable piece of paper to draw on. If you have never tried vellum, sometimes called drafting film, I highly recommend it. Why? because this is a "working drawing," and you need something that is tough and infinitely erasable -- and Vellum has those properties. And then there's another advantage -- because Vellum is semi-transparent, you can look at your drawing on the opposite side in reverse -- and then feel horrible for how lousy your drawing is! Oh yes ---- we have all looked at our work in reverse, and boy is it a great way to address errors! Ouch!

...So you will need one good piece of paper, or vellum, 18x24 or bigger;

...your regular sketchbook/notepad for notes and compositional studies;

...Pencils -- You will need the usual. 2B is fine. I like mechanical pencils because they stay sharp. Whatever you are used to using.

...Erasers -- Kneaded, pink pearl, etc...whatever.

...Bring a ball-point pen for grid lines, and for transferring your drawing.

...Bring a yardstick or a metal ruler -- at least 24" long

...Bring calipers or a compass -- they have to be decent quality -- the really cheap ones don't stay in place. These are for drawing but can also be used as an aid for making grids.

...Be sure to have some compressed charcoal or conte-crayon for transferring, OR.. transfer paper, which is like Carbon paper.

I like the little viewer that art stores sell for compositional study; however, I think it's too small. So the best thing is to make a set of "framing L's" -- two L-shaped pieces of cardboard and a clip to hold them in place. If you can buy a pre-cut mat for cheap, then all you have to do is

cut the mat into two "L's" -- and you've got it. I have some huge ones made of 1/4 inch ply wood, if you are interested.

Be sure you have a drawing board for your paper, or, you can attach your paper to your panel/canvas if you do not have a board. If you are drawing with Vellum, be sure you have some white paper to put underneath it, so you can see what you are doing.

Other things that I assume you already have ...

- Rags or paper towels (Viva are my faves);
- Dipper cups;
- A palette -- glass, wood, whatever, but everyone should at least try using a palette that is holdable --so you can see what you are doing;
- A maul stick, if you are so inclined (all right, they do have their use);
- Masking Tape
- And anything else that will help you draw. Funny, having said that , I only have one prohibition -- no cameras are to be used for making the paintings.

PROPS --bring your own props. Remember, we are going to be painting in the style of Juan Sanchez Cotan, so google him and have a look at his still-lives. I WILL be bringing some of my own props to help you out -- I in fact have a whole bunch of authentic potteries from Spain, so if you are at a loss for objects, I will have some for you. But if you are short, please give me a call at 518-758-8884! Do not simply show up with no idea of what you are going to paint -- we have only five days, so the further along you are with your design, the better.

Another artist to look at is Melendez -- an 18th century Spanish painter. He is an excellent example of someone using food and containers together in a composition.

In general, I would avoid draperies. They show up only here and there in Spanish art, and not in an elaborate way when they do. And try to select things that are manageable as far as the amount of time we are going to have. Simple, unadorned bottles and vessels are better than elaborately decorated ones, for instance.

Also, remember that some fruits and vegetables are much more durable than others. You might think, for instance , that parsnips are

long-lasting -- in fact, they start to shrink in about a day and a half. Tomatoes, on the other hand, are pretty good, so long as you don't pierce them.

In the Cotan painting, you will notice that he hangs up fruit and vegetables -- this is an old fruit-preserving tradition in Spain (and elsewhere), and I hope you will consider doing the same. If you do, be sure to bring some string, or some ratty old twine if you can find it!

In the paintings of Melendez, there is a fair amount of bread. Most stores have bakeries that make some Spanish-y looking loaves, some in fact that look like the ones in old paintings. But this could be a modern picture too, so do not hesitate to use Wonder bread if you want.

If you get radishes or carrots with the greens still attached, you will quickly find that they will not last at all. Greens will droop in about an hour, and you will wonder why you thought of this in the first place. **Remember a main feature of Spanish Still life is the "pantry,"** thus, lots of jars with preserves in them, pickled items, grains, etc is a good idea. What about a more modern version of

this, -- say, jars of pickles or pickled eggs? That would be really cool and more contemporary, but would still honor the feel of the old pictures.

I like to remove labels from jars, as most graphic design today is, well, not designed. Plus you can see in the jar better.

Questions? CALL ME at 646-894-8778 or 518-758-8884 and we'll gab some more if you want.

JOHN