

SUPPLY LIST FOR SPANISH STILL-LIFE CLASS

Greetings , lovers of dramatically-lit still-life! Here is your supply list for the Spanish Still-Life class. This will be old news to most of you—but give it a read anyway. There are some particulars that must be stressed.

PAINT:

I do not care if you cannot afford the best paint in the world, but stay away from “Student Grade” if at all possible (example: Windsor & Newton’s “Winton” line). Utrecht is good for the money, should you be on a budget, but, in general, anything classified as “artist’s color” is fine. Now as for which paints, you should have the following,, which is no surprise...

Titanium white AND flake white – both are important because they behave very differently. Watch out—some companies charge a fortune for their flake white. My current favorite is Windsor& Newton’s “Foundation White,” because it is inexpensive and is ground –imagine! – in linseed oil as opposed to poppy or safflower oil.

Raw umber

Burnt umber

Burnt Sienna --or, transparent red oxide

Alizarin or substitute

Iron oxide red (Mars, Venetian, English red, Terra Rosa, etc)

Cad red deep

Cad orange

Cad yellow light

Yellow Ochre

Some sort of crazy green

Viridian

Ultramarine Blue

Cerulean Blue

Purple or violet (whatever you may have)

Black – I think Mars is the only difficult one – it tends to get into everything and is too opaque. Ivory is fine.

Then – I also like to have the following for glazing:

Transparent gold Ochre

Transparent Orange (I really like the Gamblin one)

Indian Yellow (There are so many varieties out there –whichever one you like. The Utrecht one is less crazy-looking to me).

Thalo colors- blue, green – these are especially good for painting colored glass.

If you are a limited palette person, that is FINE, so long as your subject does not have colors that are too far out of your paint's reach.

I would prefer for you NOT to have a palette set up with 5000 colors. If that is your training, and cannot do otherwise, then go ahead, but then again....

MEDIUM—

We are going to be pressed for time, so you should have something that will dry in a day or so. Obviously, this means you should have some Liquin, or any of the various Gamblin products (Galkyd). I happen to like the “Neo Megilp” by Gamblin for glazing. Any other concoction you love – Maroger, or any other top-secret ancient mixture is fine, so long as it dries fast enough. Also, you should have the usual linseed oil and/or stand oil, sun-thickened, etc.

BRUSH TANK/WASHER – PLEASE PLEASE PLEASE do not show up without one. Make sure that it has a lid that can be closed when you are not cleaning your brush. If you do not have one, go buy one of those glass “silocol” types with the coil inside. Why all this fuss? Because, with a group of people in that little room for so many hours, the atmosphere can get really unhealthy.

SOLVENT– PLEASE use Gamsol. It is even less stinky than Turpenoid. It really makes things easier.

PALETTE – I prefer the ones you hold, but glass is fine too. I do not like the paper ones. Be sure you have a big, deep dipper cup for your palette for your medium. It is a good idea to have some little paper cups for mixing glazes.

PALETTE KNIVES – Bring as many shapes as you want.

BRUSHES – Bring the usual assortments that everyone already has, but be sure to have some little ones – small (0-sized) soft-haired ones are good (synthetic or sable). Be sure to bring a big fan brush – soft hair, like badger, or synthetic.

PAPER TOWELS -- who doesn't love VIVA? Or, bring rags.

WHAT TO PAINT ON (SUPPORTS)

Please , try to have something nice. There are a huge variety of panels and stretched canvases out there that are made with nice linen, and sometimes even primed with lead (Fredrix makes one). Do NOT use a cheap, cotton duck acrylic primed canvas board , or anything else that you will have to fight. There is a great deal of personal preference here, I know – some people are not happy unless their surface is a piece of glassy slickness; others like a “thirstier” canvas. Whatever you like, make sure it works. While you are thinking about this, check out New Traditions Panels on line – they are really nice.

As far as size, remember our time restrictions. We have five days, so maybe it is best to have a whole bunch of choices , so that way you are not absolutely committed to one or the other right away.

SUBJECTS –

This is important, as we will be working within a genre that insists on certain subjects. On the other hand, I am not insisting that you make a painting that could “pass” for a 17th century picture – although that wouldn't be bad either! What I want for you to think about is the ESSENCE of what makes Spanish still-life distinctive –and then from there it's up to you. You could use more modern objects, but bear in mind the possibility of formal and thematic “clash” --that is, if you are using a stage-set (which we will be doing) that says “Spanish,” and then you paint within that context a...gaudily –colored fast-food wrapper, then your subject is how ironic YOU are for doing such a thing. This is not necessarily a bad thing all by itself, but it is also a good idea to try to do a tradition-honoring painting as well.

Should you be wondering what to look to for models, consider the following artists;

**Cotan
Pereda
Zurbaran (both Juan and Francisco)
Leon
Camprobin
Velazquez**

And then later on – Melendez, and , later still, Goya. These are some of the better-known Spanish Still-life painters, and all of them have images on line. Or, go get a book on Spanish still life – there’s tons of them out there.

Why not get going NOW? You could have a good idea of what you want to paint before you even walk into the room! We will be using shadow boxes similar to the ones used by Juan Sanchez Cotan, just to get you started.

Well, that’s all for now, folks. Here is my number should you want to talk more about this stuff –

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