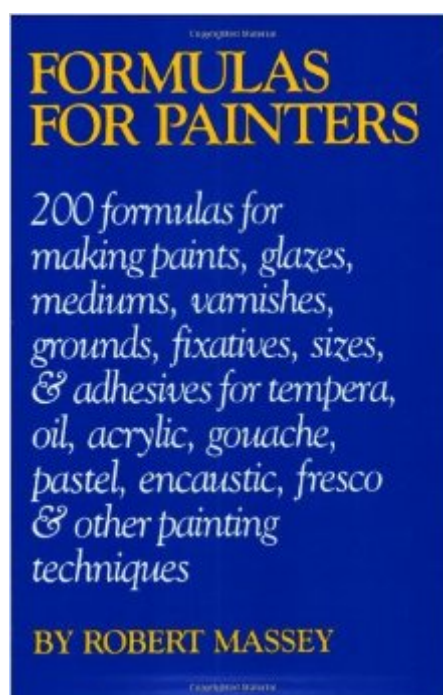


The book was found

Formulas For Painters



Synopsis

200 formulas for making paints, glazes, mediums, varnishes, grounds, fixatives, sizes, and adhesives for tempera, oil, acrylic, gouache, pastel, encaustic, fresco, and other painting techniques. Here is a unique reference book which every serious painter will find indispensable. Formulas for Painters gathers for the first time in a single volume over 200 recipes for making sizes, grounds, mediums, glazes, varnishes, fixatives, and adhesives. These recipes "some dating as far back as the Renaissance" have been tested by artists through the ages and retested by the author under controlled laboratory conditions. There are forty-two recipes for paints alone, ranging from ancient encaustic and tempera to modern acrylic and silica resins, dozens of mediums for every purpose, and a score of grounds for canvas, panels, and fresco. Each formula is presented in a uniform format which explains the purpose of the material being made, specifies precise ingredients, and gives clear directions for manufacture and use. For quick reference, all the formulas are numbered and frequently cross-referenced. Formulas for Painters also contains a section of notes on studio equipment; substitutes for hard-to-find materials; a fund of practical tips and miscellaneous information; and useful tables of drying times, solvents, melting points "making this comprehensive, compact handbook an invaluable source of reference for painters in all media.

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Customer Reviews

This book is essential if you are interested in making your own style. Formulas for Painters is a cookbook full of sizing, paints, grounds, mediums, glazes, varnishes, fixatives, and adhesive recipes for the artist that wants more than what they can find in an over-priced art supply store.

This book contains many recipes for preparation of paints, grounds, sizing, medium, varnishes, etc. The layout enables easy reading and the recipes go beyond what is found in the usual art instruction books in terms of variety. Especially helpful are the pointers as to the purpose of a particular product and the effect that such product can achieve upon producing the same. A few illustrations of the final products would have been welcome to compare whether the final product achieved from a recipe is as it should be. Overall definitely a good book for all people who want to make their own art supplies.

If you want to know what you are working with in the world of paint-here it is. I'm talking types of paint and not brands. A Fantastic book for consultation on varnishes, fixatives, glazes, etc. It gives you the lowdown and how to make the stuff and what their purpose and use. It is not a "must-have" book but its one I really love as I've always been curious about the alchemist side of things. It is a technical book only but thats exactly what I wanted...but not needed. I love this book.

I differ from the previous reviewer who considers this book too technical. This book isn't technical enough. It lacks the technical information for the serious artist to decide if the cited formulas suit his needs. For example, the section on the "Drying time of medium, glazes, and varnishes" doesn't tell you how the tested formulas were drying. Were these formulas drying on a hot day or on a cold day? Temperature makes an enormous difference on a formula's drying time. How thickly painted where these formulas? This too makes an enormous difference. Were these formulas tested after being mixed with paints? Or were they tested straight, no chaser? We might be artists; but we are still smart enough to comprehend, and need, basic and useful "technical" information. It would also be helpful if the author cited the sources of his formulas. When I read about a formula in the book, I like to know which artists used the formula so that I can see if their paintings are still intact. As the author didn't cite the sources of his formulas, I have no way of knowing if the formulas are archival or fugitive, and if I should trust them. I mean, the formulas could well have been copied from Francisco Pacheco's once authoritative painting manual - a book that recommends such dubious formulas as using olive oil in gessos. You will notice that there aren't many surviving Pachecos in the museums. With these said, this book is perhaps among the most useful painting formulas books available. A serious and experienced artist can, to some degree, decipher if these formulas are archival based on their ingredients. In contrast, an inexperienced artist would be at a lost as to which formulas to trust.

I bought this as a acrylic beginner. I know the quality of paint, brushes, surface is so glossed over by many people. It is imperative to have good quality paint, and being expensive as it can be for the good grades, I will at some point make my own, in order to have control over all the variables, pigment, fluidness, flow, opacity etc. If you are seriously getting into painting and have the time to make your own paint, this book would be a very practical investment. Quality is everything in Art.

Great little book for painters with tons of information. Tremendous value for price. Would not want to be without it on my shelf of reference books for oil and acrylic painters.

Painting is like cooking, you need to know what recipes that will make a good support for it to endure the test of time. This book is very easy to follow and not overwhelming but precious because a lot of them are great recipes for professional and amateur painters and art students alike.

This book expanded my horizons materially and artistically. Great information for any artist looking to step outside of the usual array of painters' materials, to understand whats in the ready-made materials. Good book for any painter to have on hand.

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