



FINE ART WORKSHOPS

Abstraction in Nature: Unique Effects in Oils, Cold Wax and Other Mediums

I'll review the materials, tools and surfaces at the beginning of the workshop. Please reach out to me if you have any questions - markrussellstudio@gmail.com

MATERIALS LIST

Oil Paint

I recommend and use artist-grade Gamblin paints, for quality and range, but any quality oil paint works well. A variety of primary colors and a few complementaries is a good start (you DON'T need *all* of these).

Colors I use regularly:

Transparent Earth Yellow
Naples Yellow
Cerulean Blue
Dioxazine Purple
Titanium White

Transparent Earth Orange
Yellow Ochre
Indanthrone Blue
Transparent Orange
Warm White

Transparent Earth Red
Raw Sienna
Ultramarine Violet
Asphaltum

Chromatic Black (Gamblin) - transparent black tone; great for tinting/graying/glazing

Additional colors I use:

Cadmium Yellow
Cadmium Green
Cobalt Teal
Alizarin Permanent
Terre Verte
Titanium Zinc White
Gamblin Portland Grey (Light/Medium/Deep)

Cadmium Orange
India or Venetian Red
Ultramarine Blue
India Yellow
Gold Ochre
Gamblin 1980 Transparent White

Cadmium Red
Burnt Sienna
Manganese Blue Hue
Olive Green
Van Dyke Brown

Cold Wax Medium

I use Gamblin Cold Wax Medium.

Painting Mediums

Gamblin Solvent-Free products are great for working indoors:

Galkyd/Galkyd Lite OR Solvent-Free Fluid
Neo Megilp
Galkyd Gel OR Solvent-Free Gel

Solvents

Odorless Mineral Spirits - Gamsol (Gamblin) is best, especially for indoor work.
Orange Terpene Solvent - Great for special effects and lifting paint layers.

Tools

Brushes - I use cheap hardware store variety chip brushes and a variety of hog bristle or synthetic rounds and flats in sizes 4 - 10.

Brayers - The types used for printmaking, used for adding paint and great for glazes. I like Speedball No. 64 Soft Rubber 4" and 6" (other sizes and widths available).

Squeegees/Scrapers - Used to add and remove paint and for special effects. I use Catalyst W-06, Messermeister Silicon Bowl Scrapers and Ettore brand window washing squeegee.

Palette Knives/Putty Knives

- Palette Knives: Use for mixing paint, adding and removing paint. I use trowel-shaped.
- Putty Knives: Hardware store variety.

Cheese Cloth - For removing paint, softening edges and blending.

Tissue Paper and Newsprint - Use for special effects and texture.

Vinyl Gloves - NOT latex (they don't stand up to solvents).

Paper Towels/Rags

Sketchbook and Pencils

Odds & Ends - Whisk brooms, steel wire brushes, toothpicks/wood skewers.

Paint Surfaces/Panels - **See "Panel and Paper Preparation" on next page*

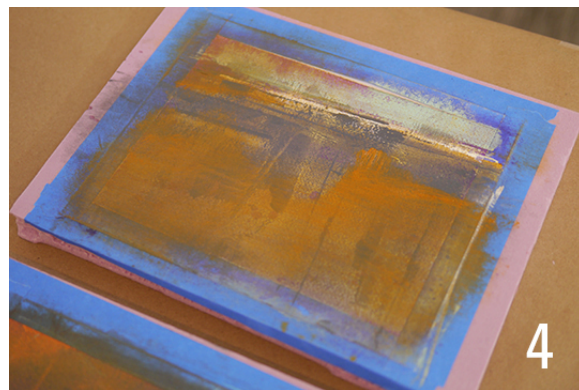
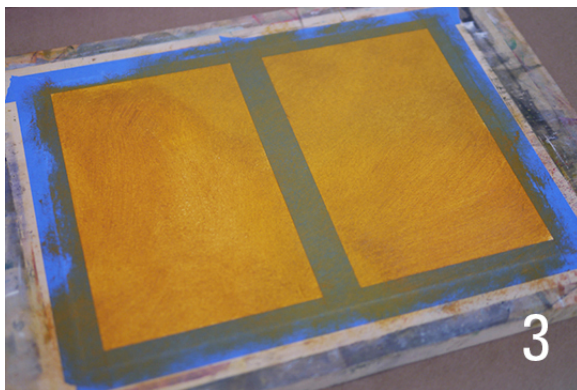
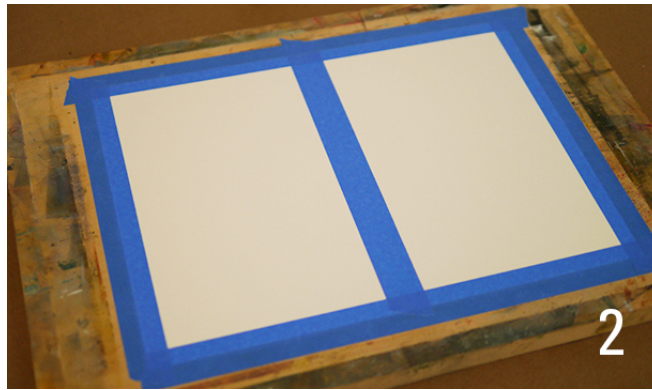
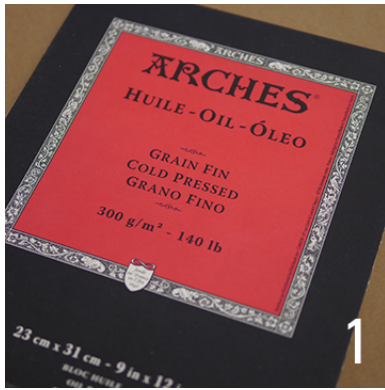
We'll work with both paper and wood surfaces. I recommend trying both, to experience the differences. Have at least 10 small- to medium-sized panels and paper surfaces prepared (see next page). Sizes 8"x10" to 11"x14" are manageable for experimenting.

Baltic Birch Panels - Look for high-quality furniture-grade panels. Available in different thickness and can be cut to specific size.

ArtBoards Maple Panels - High quality; available pre-primed (with acrylic gesso) or unprimed.

Arches Oil Paper - Like Arches watercolor paper but formulated to hold up to oil and solvents.

Panel and Paper Preparation



Paper

I'll review the following in our first session. You're also welcome to experiment on your own.

- 1 Use Arches Oil Paper.
- 2 Tape sheets to drawing board or cardboard or foam core. Any size you prefer to work with. Shown here is a 9" x 12" sheet taped to drawing board, with tape added to divide into two panels. Great for the studies and small works we'll be focusing on during the workshop.
- 3 Apply a **THIN** color "wash" of any color. Mix your paint with Galkyd Medium and/or Gamsol and brush onto surface. This helps begin a foundation for your studies by serving as the first layer. I like to use color left on my palette after a painting session; never throw away paint when you can use it to start your next painting (!).
- 4 After the wash is dry to the touch, you can repeat step 3 and add a few more **THIN** layers. Any color. Any amount of coverage.

You'll be painting over this, so don't overthink these first steps. Again, it's just a good way to build a foundation for your paintings—and use leftover paint!

Panel

If using panels, skip to steps 3 and 4. No need to tape to drawing board when painting on wood panels. If you have unprimed panels, prepare panels with 2 coats of Gamblin oil ground OR 3 coats of quality acrylic gesso.