



MADELINE ISLAND SCHOOL of the ARTS

978 Middle Road, PO Box 536, La Pointe, WI 54850

715-747-2054 • misa@madelineschool.com • madelineschool.com

Mark Boedges

Materials List

Convincing Realism En Plein Air

PALETTE

Titanium White (Blue Ridge, Michael Harding, Old Holland)
Bismuth Yellow (W&N)
Hansa Yellow Medium (Gamblin)
Permanent Orange (Gamblin)
Pyrrole Red (Williamsburg)
Transparent Red Oxide (Holbein)
Transparent Brown Oxide (Holbein)
Alizarin Permanent (Gamblin)
Phthalo Blue (M Graham)
Ultramarine Blue (M Graham)

MEDIUMS

Modified Traditional (Meyer) Medium:
5 parts Gamsol
1 part Galkyd
1 part Linseed Stand Oil

SOLVENTS

Gamsol (outside only)
Pure Gum Spirits of Turpentine (outside only)

BRUSHES/TOOLS

Rosemary & Co. Master Series Long Flats - All sizes
Rosemary & Co. Eclipse Extra Long Combers - All sizes
Rosemary & Co. Master Series Riggers - A few sizes under 3
DaVinci Maestro 2 Bristle Flats - All Sizes
Connoisseur Palette Knife #28



MADELINE ISLAND SCHOOL of the ARTS

978 Middle Road, PO Box 536, La Pointe, WI 54850

715-747-2054 • misa@madelineschool.com • madelineschool.com

SURFACE

Lead Oil Ground (Michael Harding Cremnitz White), W&N Oil Primer, or Gamblin Oil Ground on MDF Panel

New Traditons Art Panels - Claessens DP13 or NL219 on Gatorfoam

Raymar Art Panels - Claessens DP13

I tell folks attending my workshops to focus on two things: brushes and surface.

These two things, more than any other material choices, most greatly affect how the finished painting looks.

For brushes, I suggest a stiffer brush like the DaVinci Maestro2 Bristles and less stiff (or middle-stiffness) brush like the Rosemary Master Series. Any other brands or types of brush are fine so long as they generally fulfill these two stiffness requirements. Also for brushes, I do suggest at least a few small, delicate brushes, like Rosemary Master Series 279 in sizes 0-3, or Rosemary Master Series Liners sizes 3/0-2. It's difficult if not impossible to paint delicate things (like tree branches) without a delicate brush. Again, any brand is fine. Also, while I have all sizes of certain brushes you do not need to have every size if you're just getting started. Buying just the odd (or even) sizes is a good way to have a range of brush sizes without buying every single one; and the larger sizes (anything over 1.5 inches or so) can be skipped entirely, unless you plan to work large in your studio.

For surface, a reasonably smooth surface is ideal, preferably portrait grade canvas of some kind, or a gessoed panel with no more than a slight to moderate texture. Thin washes and initial applications of thin paint are important in my work and these just do not look right on cheap acrylic canvas from the local arts and craft store. I strongly recommend an oil-based primer/ground (see surface materials above). For canvas sizes I recommend no smaller than 9x12 and no larger than 16x20; nothing too small, it's actually better to have a little room to spread out on the canvas, even if just a little.

For paint the only thing I truly recommend is to make sure to have a fully transparent warm dark, like Transparent Oxide Red. The various Raw and Burnt earth colors just do not produce truly rich and transparent darks. Don't worry about the optional colors that are not always on my palette. While I note the brand next to each color this frequently



MADELINE ISLAND SCHOOL of the ARTS

978 Middle Road, PO Box 536, La Pointe, WI 54850

715-747-2054 • misa@madelineschool.com • madelineschool.com

changes, and only a few colors are truly brand-dependent for me: the two oxide colors and titanium white. **Otherwise the most important thing about paint is to make sure you are comfortable wasting vast amounts of it. If that means using Student Grade paints then use them.**

For medium, I use a variation on the Meyer medium, generally substituting Gamsol and Galkyd for Turpentine and Damar Varnish respectively. The real beauty of this medium is its ability to “set up” on the canvas and allow for layering. I use it to keep darks thin, for long luscious strokes of paint, and for drips and splatters.

For solvent, I use Gamsol and Turpentine. In the studio I clean my brushes almost exclusively with walnut oil and use very little solvent of any kind. Outside I use Gamsol to clean my brushes and I use a small bit of Turpentine briefly at the outset to do the initial washes, splatters and drips. If you’re going to try Turpentine make sure it’s art store quality...you’ll know by the price, and it goes by “Pure Gum Spirits” or “Rectified” or “Triple Rectified”, etc. DO NOT use the hardware store stuff. **Solvent, although helpful, is not strictly necessary** for my process and I appreciate folks may not want to use any of it because of toxicity concerns.