

# Dillman's

## ART WORKSHOP RETREAT

# Frank LaLumia

## PLEIN AIR OIL PAINTING

Sept 23-29, 2018 (Five Teaching Days)

Returning for the 13th year in 2018

[www.franklalumia.com](http://www.franklalumia.com) [REGISTER NOW](#)

### MATERIALS LIST OILS

#### EASEL FOR PLEIN AIR OIL

If you have an outdoor set-up that is comfortable, bring that. I have a number of outdoor set-ups. The one I use the most is made by OpenBox M at: [www.OpenBoxM.com](http://www.OpenBoxM.com). It is a tripod-based system. I like it for its light weight, small volume, and I like the way the palette can be tilted on the tripod to get the sun off it. Another good choice is the easel made by EasyL, It is also a tripod-based system, find it at: [www.ArtWorkEssentials.com](http://www.ArtWorkEssentials.com). There are a number of other good choices out there as well.

#### EASEL FOR STUDIO CLASS

Bring whatever is comfortable and/or whatever you've been using. Also for studio classes, bring reference material; photographs, sketches, or my favorite, small plein air pieces to work from.

#### PIGMENTS

I use a prismatic palette made up of a warm and cool of each of the three primary colors.

For this class, I will be using:

CADMIUM LEMON  
CADMIUM YELLOW MEDIUM  
CADMIUM RED LIGHT  
RED ROSE DEEP  
ULTRAMARINE BLUE  
THALO BLUE  
BLACK

#### SUBSTITUTE COLORS:

COBALT or CERULEAN BLUE for THALO  
PERMANENT ALIZARIN for RED ROSE DEEP  
CADMIUM YELLOW LIGHT for CADMIUM LEMON  
CADMIUM ORANGE for CADMIUM YELLOW MEDIUM  
If you have alternative colors that you like, feel free to bring them. It's not necessary to bring the substitute colors as well as the main seven colors.

#### CANVAS

I will be using canvas panels. I make my own, but there are numerous choices out there, ranging from worldclass quality to very inexpensive. In a class situation, I recommend using smaller panels like (8x10, 9x12). The reason is that there is more learning experience gained by doing two small panels in a three-hour window than by doing

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one 12x16 or 16x20. You get two thumb-nail sketches, two block-ins, two opportunities to get enough information before the light changes, etc.

### BRUSHES

For bristle brushes, I like flats and brights in the larger sizes (#8, #10, #12), and filberts and rounds in the smaller sizes (#6, #4, #2). Some of the brands I like are the Silver Grand Prix (the green handles). Windsor-Newton Rathbone, Robert Simmons Signet, Grumbacher Gainsborough. I have also been using soft-haired, synthetic blend brushes, a few selected rounds, filberts, and/or flats.

### OIL PAINTING MEDIUM, SOLVENTS, PAPER TOWELS

To start an oil, I prefer the Ralph Mayer Medium- One part Stand Oil and Five parts turpentine (the best, although I have substituted Gamsol for toxicity reasons). When I travel I use Galkyd Lite/Liquin for quick drying. Sometimes I use Res-en-gel made by Webber, used mainly for painting impasto paint over impasto paint. For brush Cleaning I use Gamsol (when I'm home), and any old odorless mineral spirits when I'm on the road. As for paper towels, give me any brand as long as they tear off in the half-sheet sizes.

### DON'T FORGET TO BRING

Sketchbooks, I like sketchbooks in smaller sizes-with smooth paper. Soft Lead Pencils and Reference Materials. In case of rain, or for studio classes bring photographs, sketches, or other reference material. If you have any questions, feel free to contact me at [FrankLaLumia@gmail.com](mailto:FrankLaLumia@gmail.com) I look forward to the class. Come with this stuff, come with your own stuff, but most of all, come with an open mind.

I look forward to painting with you all! Frank LaLumia

## MATERIALS LIST WATERCOLORS

### EASEL FOR PLEIN AIR WATERCOLOR

If you have an outdoor set up that is comfortable, bring that. I prefer a half-size french easel for my plein air watercolors. The main advantage is that it accepts a full-size umbrella, which is more important in watercolor than in other media. (I would rather sell insurance than paint an outdoor watercolor where the sun is shining directly on the paper.) And dappled light/shade will drive anyone crazy. I also use a light weight portable tripod/easel set-up made by En Plein Air Pro ([www.enpleinairpro.com](http://www.enpleinairpro.com)). It is very light and is handy for extreme packing situations, like traveling abroad. I use it for sizes 11"~15" and smaller. There is a good umbrella that works with tripod set-ups and other easels as well made by Artwork Essentials buy it online at [www.ArtworkEssentials.com](http://www.ArtworkEssentials.com)

### EASEL FOR STUDIO CLASS

Bring whatever is comfortable and/or whatever you've been using. Also for studio classes, bring reference material; photographs, sketches, or my favorite, small plein air pieces to work from.

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### PIGMENTS

I use a prismatic palette made up of a warm and cool of each of the three primary colors; plus a violet and a green. For this class, I would recommend the following six colors:

- HANSA YELLOW LEMON
  - GAMBOGE HUE
  - CADMIUM RED LIGHT
  - RED ROSE DEEP
  - ULTRAMARINE BLUE
  - THALO BLUE
- 
- OPTIONAL EXTRA COLORS: VIRIDIAN and MAUVE

### SUBSTITUTE COLORS:

- COBALT or CERULEAN BLUE for THALO
- PERMANENT ALIZARIN for RED ROSE DEEP
- AUREOLIN and CADMIUM ORANGE in place of
- HANSA YELLOW LEMON and NEW GAMBOGE

I like the DaVinci color MAUVE because it is made up of ULTRAMARINE BLUE and RED ROSE DEEP, so using it is like not adding a new color at all. If you have alternative colors that you like, feel free to bring them. It's not necessary to bring every color on this extended list, just the first six listed.

### PAPER

I will be using ARCHES in class. I will be demonstrating on Arches 300 lb. Cold Press for 15x22 or larger, 140 lb for smaller pieces. (I actually prefer the 140 lb, but the 300 lb works better in a demonstration format.) I also like the ARCHES Hot Press (a lot), and I like the Windsor Newton Hot Press as well. Feel free to bring whatever paper you like or have on hand. I will be demonstrating on Half Sheets or Quarter Sheets. I recommend that students use half sheets or smaller during class. The reason for that is that the lessons are easier learned without the added challenge of dealing with a very large sheet of paper. It will be great fun to return to our studios and apply all this stuff to full sheets or larger.

### BRUSHES

For a wash brush, I use the 2" Robert Simmons. I also have a 1 1/2" and a 1" flat. I like the synthetic brushes and the blends, in an assortment of sizes. Not only do the rounds hold a point longer, I also like their snap. Once again, bring whatever you like or have on hand. Kleenex of course.

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DON'T FORGET TO BRING REFERENCE MATERIAL in case of rain, or for studio classes. Bring some photographs, sketches, or other reference material. Last but not least, bring a SKETCHBOOK AND SOFT PENCIL (2B is good).

If you have any questions, feel free to contact me at [FrankLaLumia@gmail.com](mailto:FrankLaLumia@gmail.com) I look forward to the class. Come with this stuff, come with your own stuff, but most of all, come with an open mind. I look forward to painting with you all! Frank LaLumia

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