

WAYS TO MAKE TEXTURE

PAUL MURRAY

50% gesso (black), 25% pumice (fine grit) and 25% Hard Molding Paste on mat board or sanded untampered masonite. Use inexpensive foam roller to spread the ground or stiff brush for visible brush strokes.

RICHARD MCKINLEY

Various combinations of binder, grit, and water can be concocted. A good starting point is: 1 part binder + 1 part grit + 1 part water. For a thicker mixture, decrease the amount of water. For less tooth, decrease the amount of grit. Play with the amounts. It is advisable to experiment until a desired recipe is attained before prepping numerous surfaces.

SUSAN OGILVIE

Prime the surface (paper, hardboard or Gatorfoam) with acrylic gesso. Dilute Golden Fine Pumice Gel with water (up to 20%) making the pumice gel more fluid and to get the pumice particles to float to the surface and provide texture when applied. Add some powdered pumice to the mix when the gel is diluted, it should be the consistency of thick house paint. Fluid acrylic paint can be added to the mixture to add color. Brush or roll on to the panel.

Susan's favorite technique is to squirt fluid acrylic on the gesso surface and move it around with a brush until the surface is covered. When this is dry she brushes on the Gel Mixture that will dry semi-transparent. Another coat can be added to increase the texture.

ROBERT CARTSTEN

Apply a coat of Golden's Fine Pumice Gel, or a mixture of Golden's Soft Gel (or gesso) with some fine pumice or marble dust (in a ratio of about 4 or 5 tablespoons of grit to one cup of gel or gesso). When I want a thinner mixture that's easier to spread, I add up to 1/4 cup of water to the mixture. Acrylic paint can be stirred into any of these mixtures to obtain a colored ground. And a variety of surfaces may be used, including Multimedia Artboard, Gatorboard, 4-ply matboard or a heavyweight watercolor paper.

<http://www.artistsnetwork.com/articles/art-demos-techniques/underpaintings>

LASCAUX PASTELGROUND

A fine toothed, buff-white ground. Creates a moderate to heavy tooth surface (depending upon type of application) for pastel, charcoal and watercolor. Color can be mixed in to obtain a colored ground.

GOLDEN FINE PUMICE GEL

Golden Fine Gel has a very small grit size to produce a velvety surface that is less coarse than the Golden Acrylic Ground for Pastels. A 100% acrylic gel, it can be thinned with water, tinted

with acrylic paint for a colored ground and applied to any non-oily surface. The prepared surface will accept thinned acrylic or oil under painting. The viscosity is thinner and the surface finer than the Golden Acrylic Ground for Pastels. When brushed on it will impart a 'painterly stroke' to the surface.

GOLDEN ACRYLIC GROUND FOR PASTELS

Golden makes this ground specifically for pastel artists. The fine grit, 100% acrylic ground can be applied to any non-oily surface. The viscosity is quite thick and can be thinned with water. It can be tinted with acrylic paint for a colored ground or painted over with thinned acrylics or oils when under painting. When brushed on it will impart a 'painterly stroke' to the surface.

OTHER STAPLES

- Canson paper or board ("wrong" side)
- Suede matboard (ordered from framers)
- Light molding paste (favored by Bill Creevy)