

Supply List

Color Harmony in Landscape: Understanding and Working with Color Strategies

with Mitchell Albala at Oregon Society of Artists | September 2020

Instructor's Website: www.blog.mitchalbala.com

Questions? Email instructor directly at: mitch@mitchalbala.com

This list appears lengthy only because it has lots of explanations. You probably have most of the supplies already. :)

Workshop is open to OIL, ACRYLIC, and PASTEL painters.

If painting in pastel or acrylic please see special notes at end of this list.

If there is any special supply you need to work with your particular media, that is not mentioned here, please bring it. If you have questions about supplies before the workshop, please email me.

PHOTO REFERENCE MATERIAL

We will be working from photographs in this workshop. I have a large collection of landscape photos, but you are welcome to bring your own (usage subject to my approval). For tips for selecting photos, visit this page at my website. <http://mitchalbala.com/guidelines-photos/>

BRUSHES

You may paint in oil or acrylic in this workshop. For oil painters, a range of hog bristle brushes are best. For acrylic painters, soft bristled synthetic brushes are preferred. Note: Some synthetic brushes are strictly for acrylics, while others are rated for both acrylics and oils.

Do not bring old, stiff, encrusted brushes as this will make paint handling very difficult.

I find filbert-shaped brushes to be the most versatile. However, if you like flats and are accustomed to working with them, that's fine. Brushes in sizes #2 – #8 is a good range of sizes. Since the sizing systems used by brush manufacturers vary, here are the brush sizes in inches.

(This is the width at the ferrule, not the length of the brush.)

1 (one) large #10–#12 bright or short filbert (7/8" to 1")

used for toning the surface and color blocking

1 (one) #2 filbert or flat (approx. 1/4" wide)

1 (one) #4 (approx. 3/8" wide)

1 (one) #6 (approx. 1/2" wide)

1 (two) #8 filbert or flat (approx. 5/8" wide)

Additional brushes of these same sizes will allow you to assign different colors to different brushes.

PAINT

The palette I recommend is the “Expanded Primaries” palette, which is also outlined at my blog.

<https://mitchalbala.com/split-primaries-landscape-painting-palette/>

It offers a cool and warm variety of each of the primaries, as well as other helpful secondary colors and neutrals.

- **Ultramarine** (cool blue)
- Phthalo Blue is an essential hue, but it is so intense that it tends to overpower mixtures. I do not recommend Phthalo on your palette. Instead, consider these alternatives:

In oil ... Daniel Smith’s Artists’ **Mediterranean Blue** – or – Sennelier’s **Azure Blue** (both are like phthalo blue with a little white added to it) – or – **Manganese Blue** which is a much “weaker” version of the Phthalo hue, and therefore much easier to work with

In oil or acrylic ... **Manganese Blue** which is a much “weaker” version of the Phthalo hue, and therefore much easier to work with – or – **Cerulean Blue**

- **Alizarin Crimson**
- **Cadmium Orange** or (in oil) **Gamblin’s Permanent Orange** or a Cadmium Orange “Hue”
- **Cadmium Yellow Medium** – or – **Hansa Yellow Medium**
- **Nickel Titanate Yellow** (preferred) – or – **Lemon Yellow** (if that’s what you already have)
- **Chrome Oxide Green**
- **Burnt Umber**
- **Naples Yellow** (in oil, Dan Smith is preferred brand)

OPTIONAL COLORS:

Dioxazine Purple – or – in oil **Dan Smith’s Carbazole Violet**

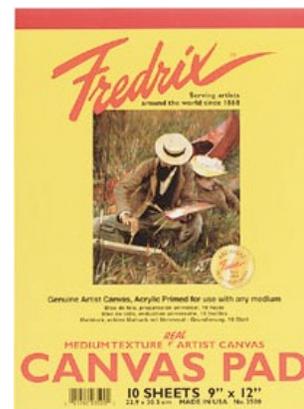
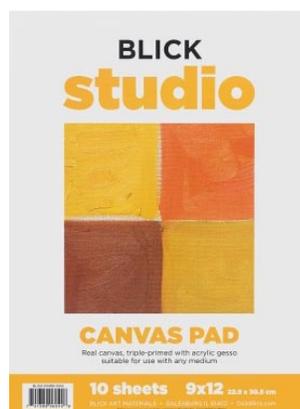
Cad Red Light

Viridian Green

PAINING SURFACES

All our exercises and paintings will be done on relatively small surfaces – 8" x 10" to 9" x 12". You will need about **5**, but I would have several extra on hand.

Option A - Canvas panels; they are inexpensive and portable. *Fredrix* and *Dick Blick* brands are good. Another portable, inexpensive painting surface I recommend is:



Option B - Pre-primed, *unstretched* canvas

Fredrix brand: "Medium Texture Real Artist's Canvas Canvas Pad" in either 12" x 16" or 9" x 12"
or Dick Blick's Brand: "Canvas Pad, Real Canvas ..."

(Stretched canvas is probably fancy for the exercise oriented painting we will be doing in this workshop.)

Note: Many canvas pads are not made from canvas, but texturized plastic or paper. Do **not** get this type. The benefit of pre-primed unstretched canvas this is that you can use whole sheets, or cut the sheets to a desired size and tape them to a "backboard" (cardboard panel). This is a very lightweight and portable approach. If using this approach, you will also need:

Lightweight "backboard" - approx. 11" x 14" for taping canvas pieces to (an old canvas panel or a plasticized foam core panel are ideal for this).

ADDITIONAL SUPPLIES

Palette - minimum 9 x 12 but 12 x 16 is preferred. Bring the appropriate palette for your medium. A paper palette is fine, white is better than gray.

Bulldog Clips (small) to hold palette and pads down

Masking tape, at least 3/4". White, black or beige. No blue tape please.



Palette knife, metal, essential! It is essential that you have a knife as close to what is shown at left. The blade must be approximately 2" and flexible. Old knives with caked up paint will also not work for your purposes.

Disposable Vinyl Gloves or equivalent. Can be found in most pharmacies or hardware stores. Test fit for size before you buy. Reusable and good for other classes.

Painting Medium for oil: Daniel Smith Painting Medium for Oil and Alkyds — or — Liquin — or — Gamblin’s Solvent-Free Gel. Note: **Note:** I have plenty of Liquin and Solvent-Free Gel on hand, so oil painters can forgo the purchase of a medium if you wish.

Painting Medium for acrylic: matte medium or your preferred medium.

Palette Cup (for oil) or equivalent. As an alternative: a tiny jar, like a baby food jar, or a jar cap.

Plastic container for water (for acrylic painters)

Solvent (for oil) - “Gamsol” by Gamblin. Gamsol is the only solvent allowed in our classroom. Please, no stinky turps! A pint sized can is more than enough for this class.

Small plastic bottle for transporting solvent, 8 oz., with the flip down spout, like hand lotion bottles. Convenient and safe. You can find empty ones at the pharmacy, or at Whole Foods and PCC in the bulk food section. **Tip:** It’s easier to pour the solvent into this small-mouthed bottle with a tiny plastic 2 or 3 inch funnel. Transfer the solvent to the plastic bottle before you come to class.



Drawing Tools - 2B – 6B pencil that can make a bold, dark mark, kneaded eraser, sharpener, etc.

“L” shaped cropping tool [left] - Make your own from cardboard, approx. 9" x 12". These can also be made from a 9" x 12" matte, cut in half diagonally.

Color Wheel - you do not necessarily need a physical, store-bought color wheel. A color wheel app on your mobile device will work just as well.

Sketch book - approx. 5 x 7 in. or 8 x 10 in. **Essential**, as this is the surface on which we will do our “color swatch” exercises.

Cleaning container - For oil painters: small jar, 6–8 oz. with a screw top lid. For acrylic painters: the usual plastic container.

Paper Towels

Rags - T-shirt type cloth is best. Cut into small 8 x 8, 6 x 6 pieces before you come.

Tiny bottle of baby oil (for oil painters) - Gets paint off your hands easily without unnecessary exposure to solvents.

Special notes for acrylic and pastel painters, next page:

FOR ACRYLIC PAINTERS

In this workshop, acrylic painters **MUST** use a Sta-wet palette. You can use either one large palette, which will hold your colors and serve as a mixing area ... OR ... use two small palettes, one to hold your colors and one for mixing.

Fine mist spray atomizer

Retarder

Acrylic medium of your choice; e.g., matte medium

FOR PASTEL PAINTERS

I recommend sanded papers that allow you to rework/reapply pastel.

Bring the set of pastels you usually work with. Pastel artists often travel with sets that are an edited version of the full set they use indoors. This is fine, as long as the set has this:

- a good range of values
- an adequate range of warm and cool neutral colors
- a range 7 to 10 neutral grays; e.g., black to white
- pastel sets that are overpopulated with very saturated colors are not as effective