

Color Harmony in Landscape:
The Complete Color Strategy
with Mitchell Albala at Winslow Art Center

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SUPPLY LIST

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. For the most part, you can use your usual supplies for your particular medium.

Pastel, acrylic or watercolor painters, see notes at end of supply list.

If there are any special supplies you need to work with your particular media, that are not mentioned here, please have it on hand it.

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 use your own (usage subject to my approval). For tips for selecting photos, visit this page at my website. <https://mitchalbala.com/guidelines-photos/>

BRUSHES

Use whatever brushes you typically work with in your medium. If you would like some advice on brushes, see below:

For oil painters ... a range of hog bristle brushes are best. A few softer synthetic brushes are also helpful for working wet-into-wet.

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.

For watercolor painters ... your usual watercolor brushes

For oil and acrylic, what matters is that the brushes are not old, stiff, and encrusted with old paint. They need to be flexible and supple. Brushes in sizes #2 – #8 is a good range of sizes. Since the sizing systems used by different 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")

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

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

1 (two) #8 filberts (approx. 5/8" wide)

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

More ...

PAINT

The palette I recommend is the “Split 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)

A blue from the Phthalo Blue family is essential, but I **do not** recommend Phthalo on your palette. It tends to overpower mixtures. 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, acrylic, or watercolor ... **Manganese Blue** which is a much “weaker” version of the Phthalo hue, and therefore much easier to work with.

Alizarin Crimson

Cadmium Orange or “hue” equivalent

Cadmium Yellow Medium – or – **Hansa Yellow Medium**

Nickel Titanate Yellow (preferred) – or – **Lemon Yellow** (if that’s what you already have)

Yellow Ochre

Chrome Oxide Green

Burnt Umber

Naples Yellow (in oil, Dan Smith is preferred brand)

Black

OPTIONAL COLORS:

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

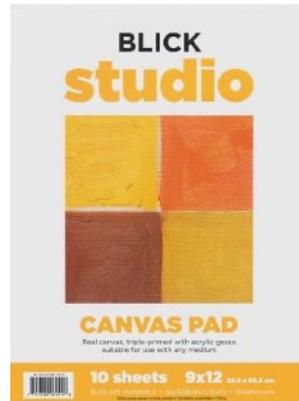
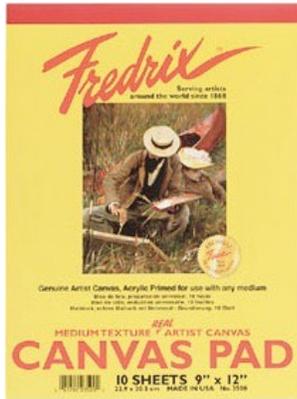
Cad Red Light

Viridian Green

More ...

PAINTING SURFACES

All our exercises and paintings will be done on relatively small surfaces — approx. 8" x 10" to 9" x 12". You will need about 6, but I would have several extra on hand. For oil and acrylic, *Fredrix* and *Dick Blick* brand of canvas panels are good. Another, portable, inexpensive painting surface I recommend is:



Pre-primed, unstretched canvas, in either 12" x 16" or 9" x 12". The benefit with 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.

Note: Many so-called canvas pads are not made from canvas, but texturized plastic or paper. **Do not get this type.**

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 - Bring the appropriate palette for your medium.. For oil and acrylic, minimum 9 x 12 but 12 x 16 is preferred. Please be sure you palette is smooth and not caked up with old dried paint.

Lightweight “backboard” (cardboard panel) for taping canvas or pastel paper pieces to. 11" x 14".

Bulldog Clips (small) to hold palette and pads down

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



Palette knife, metal, essential for mixing! The diamond shaped heads are better than the long flat ones. The blade must be approximately 2" and flexible. Old knives with caked up paint will not work for our 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.

More ...

Painting Medium:

for oil: Daniel Smith's Painting Medium for Oil and Alkyds — OR — Gamblin's *Solvent-Free Gel* (which I will have samples of in class).

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

Tracing paper - 9 x 12. Be sure to get the type that is very translucent. Some are more opaque and not easy to see through.

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.



"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.

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

Sketchbook - 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.

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.

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

Paper Towels

Rags. And plenty of 'em! 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 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; nor are very limited sets, with a small number of pastels.

SPECIAL NOTES FOR ACRYLIC PAINTERS

I strongly recommend that acrylic painters 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
- optional: consider using Open Acrylics for the colors you use most, which will extend the drying time all around.

SPECIAL NOTES FOR WATERCOLOR PAINTERS

Please use your usual set of supplies. The only item I can think of that you may want to upgrade: your palette should be the type that has several good-sized wells, so you can mix up a bath of color that you can repeatedly dip into.