

Supply List

True Light: The Contemporary Impressionist Landscape

with mastrius.com and Mitchell Albala | May–June 2024

Instructor's Website: www.mitchalbala.com

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

ACRYLIC or PASTEL painters, please see special notes as end of list.

Media: You may work in oil, acrylic or pastel. If you have questions about supplies before the workshop, please email me.

This list appears lengthy only because it includes photos and detailed explanations. You have most of these supplies in your studio already.

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 on selecting photos, visit this page at my website:

<https://mitchalbala.com/landscape-painters-guide-selecting-reference-photos/>

BRUSHES

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

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

For oil and acrylic, Filbert- or flat-shaped brushes are the most versatile. Brushes in sizes #2 – #8 is a good range. 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 ($\frac{7}{8}$ " to 1") used for toning the surface

2 (two) #2 filbert or flat (approx. $\frac{1}{4}$ " wide)

2 (two) #4 (approx. $\frac{7}{16}$ " wide)

2 (two) #6 filbert or flat (approx. $\frac{1}{2}$ " wide)

1 (one) #8 filbert or flat (approx. $\frac{5}{8}$ " wide)

Optional: One or two synthetic brushes, in #2 and #4 size can also be helpful

PAINT

The basic palette I recommend is a “split primaries” palette, which is fully explained here:

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

It offers a cool and warm variety of each of the primaries, plus a few other helpful colors and some neutrals.

- **Titanium White**
- **Ultramarine Blue**
- **“Warm” Blue** - Phthalo Blue is the most common variety of warm blue, but it is so intense that it tends to overpower mixtures. For that reason, I **do not** recommend Phthalo on your palette. Instead, consider these alternatives:

In oil ... Sennelier’s **Azure Blue** (like phthalo blue with a little white added to it)

In oil, 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** (in oil Gamblin’s ‘Alizarin Permanent’ is preferred)
- **Cadmium Orange** or equivalent, such as **Cadmium Orange “Hue”**. For example (in oil), **Gamblin’s Permanent Orange**
- **Cadmium Yellow Medium** — or — **Hansa Yellow Medium**
- **Nickel Titanate Yellow** (preferred) — or — **Lemon Yellow** (if that’s what you already have)
- **Chrome Oxide Green** (if you prefer other greens, like Viridian or Sap, bring those, as well)
- **Burnt Umber** (in combination with Ultramarine, can be used to make a wide range of neutrals)
- **Naples Yellow** (in oil, Gamblin, or Van Gogh (student grade, but it has a nice golden hue to it)

OPTIONAL COLORS:

- **Dioxazine Purple** (a very rich violet that is better than mixing Alizarin and Ultramarine)
- **Yellow Ochre**
- **Burnt Sienna**
- Gamblin’s **Portland Gray Dark** (which can be used as a cool neutral)

PAINING SURFACES

All our exercises and paintings will be done on small surfaces — approximately 8 x 10" or smaller. Quantity: You will need at least **5**, but I would have more on hand for additional paintings you might do.

Option A - Canvas panels; they are inexpensive and portable. *Fredrix* and *Dick Blick* brands are best.

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 9" x 12" or Dick **Blick’s Brand:** “Canvas Pad, Real Canvas ...”

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).

Caution: Many canvas pads are not made from canvas, but texturized plastic or paper. **Do not get this paper type.** They don’t respond well to acrylic or oil.

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. **Please be sure you palette is smooth and not caked up with old dried paint.**

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! 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 not work.

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's Painting Medium for Oil and Alkyds, or Gamblin's Solvent Free Gel.

For acrylic: Matte medium or your preferred acrylic medium.

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

Solvent (for oil) - "Gamsol" by Gamblin.

Small plastic bottle for holding solvent, 4 – 8 oz., with the flip down spout, like hand lotion bottles. Refill as needed, instead of having to pour solvent out of the larger can every time you need some. **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.



"L" shaped cropping tool [left] - **Essential**. Make your own from cardboard, approx. 8" x 10". These can also be made from a 9 x 12 or 8 x 10 matte, cut in half diagonally.

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

Sketch book (small) - approx. 5 x 7 in. or 8 x 10 in.

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 solvent.

Tracing paper - 9 x 12 pad. Be sure it's not too milky, and that you can see through it easily.

Notes for specific media

FOR ACRYLIC PAINTERS

- For acrylic painters, a Sta-wet palette is highly recommended. 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

Paper - I recommend sanded papers that allow you to rework/reapply pastel. If you've got some other paper in mind, let me know.

Sizes - Small 5 x 7, 6 x 9, 8 x 10 maximum. For this workshop, avoid the strongly colored papers like black or terra cotta. The light beige/buff color that many brands offer is enough to “kill the white” without being too obtrusive, color-wise.

Pastels - You should have a “healthy” range of colors that include:

a good range of values

an adequate range of warm and cool neutral colors (**very important**)

a range 7 to 10 neutral grays; e.g., black to white

alcohol for alcohol washes w/ brush. This is a great way to build an “underpainting” in value and shape.