

Painting the Luminous Landscape (Introduction to Indirect Painting)

Materials & Reading List

Materials

At first glance this list will seem daunting. But you can get by with much less. I have simply indicated here what I use. I have listed a few basic transparent colors you should have at the beginning of the palette section. So, if you are on a budget or just don't want to spend too much, go with those.

I have divided the palette into two sections - the basic colors I use and the transparent or semi-transparent colors I use, although there is some cross over. I do like to use colors that are specifically formulated as transparent for glazing because they retain their intensity better than opaque colors which are made transparent by diluting with medium. I like Gamblin because they have developed a line of modern mineral based pigments which gives the contemporary artist a much broader range of colors to work with.

The Vasari Shale is the pigment I use for most of my transparent underpaintings, sometimes mixed with Transparent Earth Yellow (TEY) made by Gamblin. It is also the workhorse dark on my palette. Vasari paints are expensive so you may or may not want to purchase them (but they are excellent quality). A less expensive alternative to Shale is a mixture of ultramarine and burnt sienna

I use Liquin as a medium for general painting as well as glazing. Liquin helps to dry the paint faster and since we are working in layers, the faster we can get things dry the faster we can move forward. Turp or Gamsol will not work as a medium (I use Gamsol - but only for cleaning brushes). Students often ask about an alternative to Liquin. In my experience nothing works as well or dries as fast. **So please use Liquin for this class.** If you are sensitive to the smell keep it in a small container with a lid on your palette.

Brushes

Again, you can use what you have but here are the ones I use.

The badger or synthetic mongoose are used for underpaintings and for general painting. They are softer than the bristle brushes but firmer than sable.

The Signet bristle is firmer than the ivory. So all of these give you a good range. There are others but this will be enough to get you started.

Rosemary & Co.

For Underpainting - [Masters Choice Flat \(badger hair\)](#) or [Trekell Legion \(synthetic mongoose\)](#) - Sizes 4, 6, 8

[Ivory Long Flats \(synthetic bristle\)](#) - Sizes 4, 6 and 8

Dick Blick

[Robert Simmons Signet Flats](#) (bristle brushes) - Sizes 6, 8 and 10

For Glazing - [Robert Simmons Watercolor One Stroke Brushes](#) - Sizes ½ and ¾"

[Winsor and Newton Series 7 \(sable\)](#) - Pointed Round Size 0 or 1

Basic Palette

– PLEASE NOTE: You can use whatever you have and add a few transparent colors. If you are on a budget I would be sure to have Hansa Yellow Light, Transparent Earth Yellow, Ultramarine Blue, Viridian, Burnt Sienna. The more transparent colors you have the better.

Gamblin Titanium-Zinc White or Flake White Replacement

Gamblin Naples Yellow

Gamblin Hansa Yellow Light

Gamblin Indanthrone Blue (ultramarine is ok too)

Gamblin Chromatic Black
Gamblin Transparent Earth Yellow
Viridian
Burnt Sienna
Vasari Shale
Raw Umber
Williamsburg Neutral Greys #s 2 ,4, 6 and 8 or Gamblin Greys Light, Medium
and Dark

Other Useful Modifiers

Gamblin Warm White & Titanium Buff
Vasari Bluff

Transparent Colors (all Gamblin) - * ones are the ones I use the most**

Indian Yellow
Gamblin Hansa Yellow Light (semi transparent) ***
Sap Green
Viridian ***
Olive green ***
Burnt Sienna ***
Transparent Yellow Earth ***
Transparent Red Earth
Transparent Orange Earth
Indanthrone Blue ***
Brown Pink ***
Chromatic Black
Asphaltum
Gold Ochre
Terra Verte ***

Other Vasari Transparent Pigments -These are good to fill out a \$100 order

Vasari Transparent Brown Oxide
Vasari Mesa Verde
Vasari Terra Verde Ancienne
Vasari Terra Verde Nicosia
Vasari Terra Verde Brentonico

Tools

Cotton rags
Viva paper towels
Liquin

Supports

Tim Giles at New Traditions Art Panels.

<http://www.newtraditionsartpanels.com/index.html>

359 linen mounted on gatorboard; This can be either alkyd primed (my fav) or lead primed. If you like a more absorbent surface get the alkyd primed, if you are used to a slicker surface, then the lead primed is a better choice.

Raymar Belgian linen panels. You may be able to get these faster.

<https://www.dickblick.com/products/raymar-artfix-acrylic-primed-belgian-linen-panels/>

One thing I do want to emphasize is that using the proper support for your paintings will really make a difference in whether or not you are able to use these techniques effectively. Cotton canvas is just too absorbent and gessoed paper or anything slick doesn't work well either. The best bet is linen. I know it is more costly and sometimes students resist the idea of spending more money to "practice" but honestly, if you intend to really get something out of this class, using the right support will make a lot of difference. I have listed above the linen I use but any good alkyd primed or oil primed linen is fine.

Reading

Required: *Carlson's Guide to Landscape Painting* (available through Amazon)

Suggested:

Deborah Paris– *Painting the Woods: Nature, Memory and Metaphor*

The following are books about Tonalism and a list of 19th c. Tonalist artists to study. None of this is required but if you have an interest in this style of painting, I would highly recommend *A History of American Tonalism* by David Cleveland.

A History of American Tonalism, David Cleveland- 2nd edition out and available on Amazon

Like Breath on Glass

The Poetic Vision-American Tonalism (Spanierman Galleries)

George Inness- A Catalogue Raisonne – Michael Quick

The Life and Letters of George Inness

George Inness and The Visionary Landscape , Adrienne Bell

George Inness and the Science of Landscape, Rachel Delue