

Composing with Flowers - Ingrid Christensen

Pigments:

- Alizarin Crimson Permanent or Anthraquinone Red
- Cadmium Red Light
- Cad Yellow light OR cad yellow lemon (name varies by brand. It is a very light, slightly greenish yellow)
- Cadmium Yellow
- Ultramarine Blue
- Pthalo blue (If your brand has a "red shade" and "green shade", choose green shade)
- Black (ivory or mars)
- Titanium White: I use both artist and student quality white because the student quality paint is less opaque and stops your colors from becoming chalky. Both Winton and 1980 are good options for student paint. For professional quality, any major brand white is appropriate. I use M. Graham.

Optional but helpful: I use these extensively to manipulate chroma

- Yellow ochre
- Terra rosa OR venetian red OR burnt sienna (I will use both terra rosa and burnt sienna)
- Indian red
- Raw Sienna

Brushes:

I use mainly hog's bristle and some synthetic filberts, flats and rounds in a variety of sizes. **Acrylic painters:** choose synthetics described as mimicking hog bristle. They should be springy and rather firm.

*You will also need a large, house painting type brush (2" wide) that is available at hardware stores.

Supports:

Appropriate supports include: canvas (stretched or purchased off the roll and cut and taped to a board), canvas boards, and gessoed watercolour paper/cardboard or wood panels. Use sizes that you're comfortable with but I recommend no smaller than 12 x 16.

Have several supports available for each class as we'll do a lot of studies and experiments.

You may choose to use a larger support for the ongoing, multi-layered piece.

Oil mediums:

You may use your usual mediums.

I commonly use a 50/50 mix of linseed and mineral spirits for the first layer and then pure linseed for subsequent layers.

For the larger piece, I will use an alkyd medium such as Neo Megilp or Solvent Free Fluid (both by Gamblin) to speed drying. Every major brand has mediums of varying consistencies from fluid to gel to speed drying and you may choose from them. Avoid glazing mediums as they are for thin layers and we will be building paint volume in our project.

Acrylic mediums:

Your usual medium or a regular gel medium. Avoid retarders and glazing mediums. I recommend using generous amounts of acrylic paint with very little medium to achieve a luxurious paint build up on the layered piece.

Other:

You may choose to set up real or artificial flowers in your own studio (I encourage this as it's much easier to paint from life than from photos).

If so, create a space for your set ups that has a light or window on one side and which allows you to put construction paper or fabric behind and under the floral set up.

- Paper towels or rags

- Triangular palette knife – paint free, flexible. You will use it for both mixing and applying paint

- Palette