

Supply List - Ingrid Christensen

My regular palette is a double primary consisting of a warm and cool of each primary colour: red, blue, and yellow as well as titanium white and Ivory or Mars black.

Feel free to use your own, preferred colours.

Pigments:

- Alizarin Crimson Permanent or Anthraquinone red
- Cadmium Red Light
- Cadmium Yellow
- Cad Yellow light/lemon
- Ultramarine Blue
- pthalo blue
- Azo green (also called Green gold)

- Titanium white
- Black (Mars or Ivory)

Brushes:

I use mainly hog's bristle and some synthetic filberts, flats and rounds in a variety of sizes. I prefer long bristled brushes to short brights because brights are too stiff to allow me to layer wet in wet.

I also use 2" wide flat brushes for covering large areas of canvas.

Supports:

I'll be painting on sheets of primed canvas taped to a rigid surface. You can purchase primed canvas by the yard/metre from most art shops and it's an economical option - especially for the many studies that you'll be doing in class.

The rolls of canvas are often out of sight in the back of the store so you will have to ask if they have some. The rigid surface to tape the canvas onto could be plywood or another smooth, strong surface.

I'd suggest sizes no smaller than 12 x 16". If you know that you are more comfortable working larger than that, feel free to scale up to 14 x 18 or 16 x 20.

For this workshop, I recommend canvas rather than wood as the texture of the weave allows you to achieve a greater variety of marks and edges than a smooth surface.

Oil mediums:

My first layer medium is 50/50 linseed oil and odourless mineral spirit (I use Gamsol) Subsequent layers use only linseed oil.

You may use other mediums if you prefer.

Acrylic mediums:

I recommend using your paint generously so that you can achieve some wet-in-wet mixing. Open acrylics will help with this.

A gel medium allows you to create luxurious paint passages.

Other:

- Triangular palette knife – paint free, flexible, and approximately 1.5" - 2" long. You will use it for both mixing and applying paint

- Palette: no smaller than 12 x 16"

References:

Photos of people of different ages in various poses. Look for images that have a clear sense of a light source rather than pictures in which a flash has been used. Those tend to flatten the figure and face and are very hard to work with.

You'll have more success painting a figure that has both a shadow side and a light-struck side than one in which the figure is in full, frontal light.

You may choose to use my photo references, if you prefer.