

Painting Shadows: an In-Depth Exploration

Ingrid Christensen

I use a double primary palette which contains a warm and a cool of each primary colour (red, blue, yellow).

All of my paints are artist quality and I use mainly M. Graham and Gamblin brand. Artist quality (also called professional quality) has few fillers and allows me to mix multiple pigments without creating mud.

**Avoid student or economy lines such as Winton and 1980 in oils and Liquitex Basic and Galeria in acrylics. They will limit your colour ability.

In my experience, Golden has the richest acrylic paint both in pigment load and consistency. Golden Open gives an oil painter's experience while Heavy Body is better for those who prefer quick drying.

Pigments:

- **Alizarin Crimson Permanent** (also called 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" option, choose the green shade)
- **Azo Green** (also called Green gold)
- **Raw Umber**
- **Yellow Ochre**
- **Raw Sienna**
- **Burnt sienna or Terra Rosa**

- **Black** (ivory or mars)
- **Titanium White**

Brushes:

I use mainly hog's bristle and some synthetic filberts, flats and rounds in a variety of sizes. My most commonly used brush is a #10 long flat. I also have a large, flat 2" synthetic brush for covering large areas. These nylon brushes can be found for about \$5 in most art stores. Michaels also sells these in their craft section in packs of 3 for under \$5.



Acrylic painters: choose synthetics described as mimicking hog bristle. They should be springy and rather firm.

** Ensure that you have several long bristled flats or filberts. If you have only bright-style brushes (short flats), you will not be able to layer wet on wet. Brights don't hold much paint and tend to remove lower, wet layers rather than add to them.

If you're unsure about brushes, my article about brush types will be helpful:
<https://www.artsy.net/article/artsy-editorial-10-types-paintbrushes-artist>

Supports:

Appropriate supports include: canvas (stretched or purchased off the roll and cut and taped to a board), canvas boards, gessoed watercolour paper/cardboard and Canva Paper (Canson product). I find that canvas paper kills my colour, but if you have a brand that you like, feel free to use that.

Work in a size that's comfortable for you. I recommend no smaller than 11 x 14".

Oil mediums:

You may use your usual mediums.

I use a 50/50 mix of linseed and mineral spirits for the first layer and then pure linseed for subsequent layers. I use refined linseed oil and Gamsol (a very low-evaporation solvent which I use sparingly. It is preferable to other odourless mineral spirits)

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.

Photos:

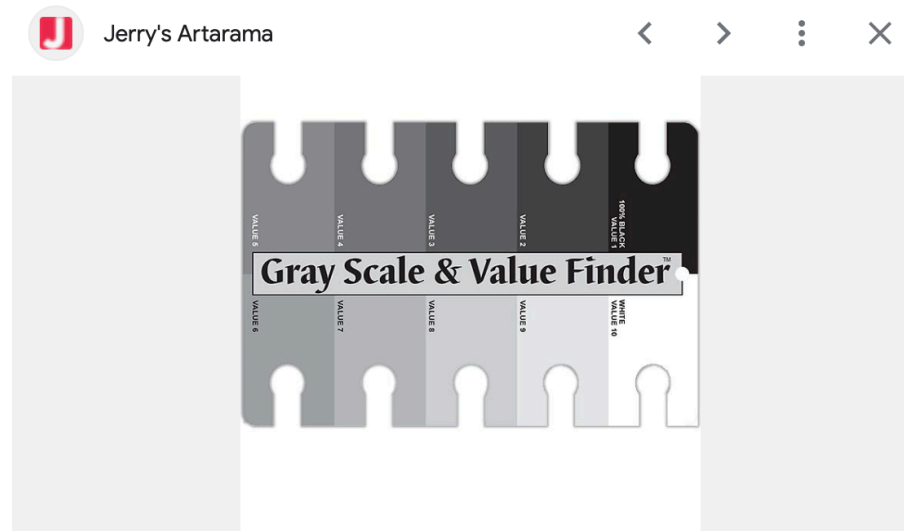
- Have a selection of photos in your preferred genres. They must have shadows in them so look for those with an obvious distinction between shadow and light.

Other:

- Triangular palette knife – paint free, flexible. You will use it for both mixing and applying paint. I recommend a teardrop shape approximately 1.5" long. Tiny knives make mixing a slow and difficult process.

Gray Scale & Value Finder:

I like this one because of the keyholes that allow me to see a swatch of painting surrounded by the value on the card.



Gray Scale And Value Finder | Jerry's Artarama

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Brand: Leroy Merlin