

The Living Portrait

Supply List - Ingrid Christensen

Paints:

For the best results, look for "artist quality" or "professional quality" paints. I do, however, use both artist grade and student grade white. The lower opacity of student white is helpful for avoiding chalkiness.

If you don't use cadmiums for health or expense reasons, feel free to use other, visually-similar pigments or cadmium hues.

Pigments:

- Alizarin Crimson Permanent (aka Anthraquinone Red)
- Cadmium Red Light
- Cad Yellow light OR cad yellow lemon (name varies by brand)
- Ultramarine Blue
- pthalo blue
- pthalo green or viridian (I'll use pthalo green hue as it's easier to tame in a mixture)
- Black (ivory or mars)
- yellow ochre
- raw sienna
- burnt sienna or terra rosa (I use terra rosa)
- indian red
- azo green, also known as green gold
- Titanium White - I use professional quality and student grade (1980 or Winton are nice)

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.

Supports:

I use primed cotton canvas cut from the roll from any art store which is a cheaper alternative to stretched canvases.

Other appropriate supports include: stretched canvas, canvas boards and gessoed watercolour paper/cardboard or wood panels if you're used to them. Panels are very smooth so don't choose this option if you're unfamiliar with them.

Use sizes that you're comfortable with but I recommend no smaller than 12 x 16". Have plenty of supports on hand for this workshop.

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.

Acrylic mediums:

Your usual medium or a regular gel medium.

Other:

- Paper towels or rags
- Triangular palette knife – paint free, flexible. You will use it for both mixing and applying paint
- Palette for mixing paint.

Photos:

You may choose to work from your own photos or from those that Ingrid provides. Look for images of faces in a variety of lighting conditions such as backlit and side and front lit. Avoid faces that have been camera flashed as they are flattened and more difficult to work from.