

Supply List - Ingrid Christensen

Pigments:

- Alizarin Crimson Permanent also known as Anthraquinone red
- Cadmium Red Light
- Cadmium Yellow light
- Indian yellow or isoindolinone yellow (both are warm transparent yellows. I use isoindolinone but Indian is perfect so don't feel you have to go on a pigment hunt)
- Ultramarine Blue
- phthalo blue
- Azo green
- Quinacridone violet
- Titanium white (fast dry white is preferable for oil painters. This allows us to work on dry paintings each week)
- Black (Mars or Ivory)
- Yellow ochre
- Raw Sienna
- Raw umber
- Burnt Sienna or terra rosa or Venetian red

Brushes:

I use hog bristle and synthetic brushes in filberts, flats and rounds in a variety of sizes.

Start with your usual brushes and know that you may end up at the art store buying more because we can always use another brush!

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

Tools:

Scraping tool: credit card

Dragging tool: squeegee or silicon shaper pictured here

- Triangular palette knife – paint free, flexible, and approximately 1.5" - 2" long. You will use it for both mixing and applying paint
- Soft rubber brayer. I use a 2" Speedball brayer but any soft one will do. (Hard brayers will not move paint as well as soft)



Supports:

I'll be painting on primed canvas taped to a panel. The rigid surface of the panel allows me to bear down on the canvas without creating bowing or denting as I would on stretched canvas.

I recommend having **both smooth and medium texture surfaces**. Primed canvas is usually medium texture so explore some of that along with canvas that you've added an additional 2 coats of gesso and lightly sanded. This will allow you to experience a wide variety of mark making.

Work no smaller than 11 x 14" and for your larger piece, I'd recommend no smaller than 14 x 18". Feel free to work larger if you prefer.

Oil mediums:

Use the medium that you're most familiar with.

I use a medium of 50/50 linseed oil and odourless mineral spirit (I prefer Gamsol) for my first layer.

Subsequent layers use only linseed oil.

Acrylic mediums:

A gel medium or your preferred medium

Still Life objects:

You will need simple still life objects such as: fruit, crockery, vases, containers, simple flowers, ornaments, books, etc.

Look for contrast in your objects: high chroma and low chroma, simple and complex, varied in shape and size, etc.

You will also need colored paper or fabric to arrange your objects on. Have a selection that includes both plain and patterned.

Photo references for the multi-week painting:

Choose an image that you've always wanted to turn into paintings or those that you've tried and not had success with. A meaningful photo engages us and we commit to it in a way that we don't commit to a random Internet image.

You can work in any genre for the photo-based work.

I will work on a figurative image which I'll post on our class message board prior to the first lesson.