



**Supply List - Composition to Completion: Creating
Dynamic Paintings from Photographs**
With Ingrid Christensen Sept 23, 24, 25 2020

BAG LUNCH

Pigments: I strongly recommend that you purchase artist quality pigments as they give pure clean mixes. Look for "artist quality" or "professional quality", not "student quality" such as Winton or 1980. You will not be able to achieve clean alla prima layers or rich colour with student paint.

Acrylic painters: I highly recommend Golden brand for its high pigment load and thick consistency. **No fluid acrylics.

Oil painters: Gamblin, Winsor Newton, Michael Harding, Rembrandt and Graham are all excellent paints with high pigment load.

You will need a warm and a cool of each primary colour.

If you don't use cadmiums for health or expense reasons, other pigments may be used. Look at the opacity on the tubes of other pigments and find semi opaques in similar colours to the listed cadmiums.

Pigments: -

Alizarin Crimson Permanent (Gamblin)

Cadmium Red Light OR cad red medium (Gamblin's naphthol scarlet is semi opaque)

Yellow Ochre

Cadmium Yellow medium OR Cad. Yellow Pale OR Cad yellow (Gamblin's hansa yellow deep is semi opaque)

Cad Yellow light OR cad yellow lemon (Gamblin's hansa yellow light)

Ultramarine Blue

Cerulean Blue (Hue is fine and much cheaper) OR pthalo blue

Raw Umber

Titanium White

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.

Bring a large selection of your own brushes ranging in size from large (#10) to medium (#8 or #6) to small (#4). You will also need a 2" wide flat brush. House painting brushes from the hardware store are fine. Bring more brushes than you think you'll need. You will use them.

Easel: If you prefer to work on an easel, bring your favourite table top or standing easel. Some easels will also be available for you to use.



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Supports: Appropriate supports include: canvas (stretched or cut and taped to a board), canvas boards, gessoed watercolour paper, and gessoed wood panels. No canvas paper pads please.

- 4 @ small: 8 x 10" or 9 x 12"
- 4 @ medium: 11 x 14" or 12 x 16"
- 1 @ large: 18 x 24 –

Sketch book and charcoal

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

Palette – 12" x 16" minimum.

Acrylics: Stay Wet palette prepared with water before the workshop.

Oil mediums:

2 palette cups with lids:

- 1 palette cup with a 50/50 mixture of oil (linseed or walnut) and Gamsol
- 1 palette cup of pure oil such as linseed or walnut. *No alkyd oils, Liquin, Galkyd etc.

Acrylic mediums:

acrylic regular gel or your favourite medium

Paper towels or rags

Photo references:

- 8 to 10 high quality photos that you took yourself.
- 4 - 5 landscape references and the rest in genres of your choice.
- These may be landscape, figure, urban landscape etc.

Photos should be wide shots of a subject to allow you to crop and edit in class. If you're taking a picture of some boulders in a river, widen the shot to include the bank, trees, sky etc.

If the image is figurative, include the entire body and some of the person's surroundings. These extra elements give you more options when designing your paintings.

Photos should be colour accurate in hard copy or on ipads or laptops.

Ensure that you know how to stop your ipad from turning off every 2 minutes. This is in settings.