

Paint Your History Supply List

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)
- 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 synthetic brush for covering large areas. These nylon brushes can be found for about \$5 in most art stores:



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.

I recommend working no smaller than 11 x 14.

Have plenty of supports available for this workshop as we'll do many studies and experiments. It's difficult to provide an exact number but I'm aiming for 3 - 4 supports per day

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)

****Please do not bring Liquin, Galkyd or other alkyd mediums. Also, no citrus or organic solvents. They cause headaches and respiratory problems in many people.**

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:

- Select many figurative photo references that you are interested in working from. Bring both 1 and 2+ figure references and avoid images that are just faces. We will work with full figures. Bring some black and white photos for our exploration into creating colour schemes.

Your images can be hard copies or on digital devices. Make sure that you know how to stop your screen from turning off if you use the latter.

Other:

- Portable table or standing easel
- Charcoal and sketch book
- masking tape if you're taping supports to a board
- Paper towels or rags
- 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.
- Palette
- palette medium cups with lids for oil and solvent

- solvent jar with tight-sealing lid for oil painters. This will be closed for the majority of our painting day as we won't dip our brushes during painting. For this reason, bring plenty of brushes!
- water container for acrylic painters