

# AIMEE ERICKSON OIL PAINTING MATERIALS LIST

## PAINTS

A successful painting can be made with two pigments or twenty. I often vary my palette depending on the subject and conditions. This list is a good basic set of colors for studio work. Of course you may bring other colors as well if you have them.

Flake White (Titanium or Ti-Zn is OK)  
Genuine Naples Yellow Light (Vasari)  
Cadmium Yellow Light  
Cadmium Yellow Deep  
Indian Yellow  
Yellow Ochre  
Transparent Earth Red  
Terra Rosa  
Cadmium Red Light  
Alizarin Crimson  
Ultramarine Blue  
Cobalt Blue  
Thalo Green  
Asphaltum (Gamblin)  
Raw Umber (Old Holland)  
Chromatic Black (Gamblin)

## PALETTE

Something to mix your paints on. Please don't use a white palette; it makes judging values very difficult. A wooden palette is fine; treated repeatedly with linseed oil it makes an ideal smooth surface for mixing. Glass or plexiglass is also good; tape a neutral color paper to the back. If you prefer a disposable palette get the gray one from Richeson.

## BRUSHES

Brushes make brushstrokes, which is what makes a painting. If you're in need of a good set of brushes, I suggest the David Boyd Jr Starter/Workshop set. If you want just two or three, choose from Rosemary's Ivory Longer Filberts series.

I use hog bristle brushes from Trekell, flats or long filberts, in a range of sizes, as well as Rosemary's long rounded ivory flats, ivory filberts and longer filberts, and ivory eberts.

## SOLVENT & MEDIUM

A *solvent* (turpentine, traditionally) dissolves and thins wet paint; we use it to clean brushes and only in minute quantities as a medium. Use odorless solvent only (Gamsol). Use a stainless brush washer with a basket **and a gasket lid** that clamps on.

A *medium* is used to change the consistency of the paint. I use Flemish Maroger and Venetian Wax Medium from Old Masters Maroger (available at [oldmastersmaroger.com](http://oldmastersmaroger.com)).

## SUPPORTS

A *support* is a surface to paint on, and a *ground* is the primer, usually gesso, used to coat the support to prepare it for painting. Paper is a good support if coated with shellac, and I frequently do small studies on treated paper. My favorite support is homemade muslin panels (see [video here](#)).

Size and quantity of supports depends on the student—sometimes you'll want to do a sustained study and sometimes several starts. Better too many than not enough.

Tone gessoed supports with a light-to-middle-value warm neutral. Use a little solvent and a neutral combination of paint (my favorite is Old Holland Raw Umber plus a little white) to cover the board. Then use a paper towel to remove excess and create a very thin, even tone.

## PALETTE KNIFE

A palette knife, or painting knife, can be used for mixing and for applying paint. A three-inch offset blade with a long, graceful shape is the most versatile. Scrape dried paint off with a razor blade.

## PAPER TOWELS & PLASTIC BAG

## PORTABLE EASEL

unless the venue provides easels.

