AIMEE ERICKSON'S OIL PAINTING MATERIALS LIST

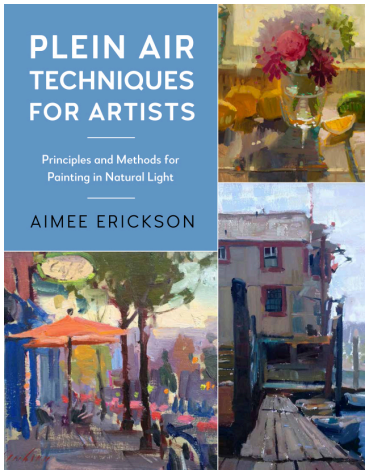
If you're using a different medium, please bring comparable supplies in your medium.

PAINTS
I no longer publish a list of paint colors for workshops; most students already have many tubes. Bring enough that you feel prepared, and not so many that it's overwhelming. Beginners: buy a set of 6-12 tubes.

PALETTE
Something to mix your paints on. Please don't use a white palette; it makes judging values difficult. A wooden palette treated repeatedly with a linseed oil/ turps mixture 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, and bring some binder clips to keep the paper from sliding around.

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 or the Suzie Baker set from Rosemary. If you want just two or three, get a couple of decent longish flats.

SOLVENT & MEDIUM
A **solvent** (turpentine, traditionally; water if you are using water-miscible oil paint) dissolves and thins wet paint; we use it to clean brushes and only in small quantities as a medium. With traditional oils, use odorless solvent (Gamsol or turpenoid). 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. Gamblin's Solvent-Free Gel is recommended.



SUPPORTS
A **support** is a surface to paint on: stretched canvas, canvas panels, birch panels, masonite panels, or an oil paper like Arches Oil Paper or Multimedia Artboard.

A **ground** is the primer (gesso for canvas, or shellac) used to coat the support to protect the support and prepare it for painting.

Suggested options

- Paper treated with shellac (least expensive)
- Homemade muslin panels
- Centurion canvas panels
- For small studies, shellacked pages in a sketchbook

Size and quantity of supports depends on the student —sometimes you'll want to do a sustained study and sometimes several starts.

TIP Most commercially available acrylic-gessoed canvas and canvas panels have a finish that is not ideal, but it can easily be brought up to usable standards by giving it a light pass with sandpaper and then brushing on another coat of gesso.

Tone your canvas with a thin layer of paint and a little solvent, then mostly wipe it off. The color should be neutral/gray/brown/taupe. Do this ahead of time and let it dry, or right before you start to paint.

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. Keep it clean: scrape dried paint off with a razor blade.

PANEL CARRIER or some other way to transport wet paintings. *If you are working large and flying, I suggest ordering 2 canvases shipped to the venue; you can use the same box to ship them home.*

PAPER TOWELS & plastic trash bag

PORTABLE EASEL (unless the venue provides easels)

EASEL LIGHT a rechargeable music stand light

BASEBALL CAP to shield your eyes if needed

Bring your copy of my book if you'd like me to sign it!

"Starting to paint, I felt gloriously free, quiet, and alone." —H. Matisse