

AIMEE ERICKSON

THE MAGIC OF PLEIN AIR COLOR STUDIES

OIL PAINTING* MATERIALS LIST

PAINTS (SUGGESTED)

- White (Titanium, Titanium-zinc, or flake)
- Cadmium Yellow Light
- Indian Yellow (Gamblin)
- Transparent Earth Red
- Cadmium Red Light or Naphthol Red
- Quinacridone Red
- Ultramarine Blue or Cobalt Blue

Optional:

- Thalo Green (must have for green glass)
- Asphaltum (Gamblin)
- Raw Umber (Old Holland)
- Chromatic Black (Gamblin)
- Genuine Naples Yellow Light (Vasari)
- Cadmium Yellow Deep
- Yellow Ochre
- Terra Rosa
- Venetian Red
- Alizarin Crimson

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.

SOLVENT & MEDIUM

Gamsol. Gamblin's Solvent-free Gel (or other medium of your choice)

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.

Size and quantity of supports depends on the student. Better to have too many than not enough. I

recommend shellacked paper as an inexpensive option for studies; use the Bullseye shellac from the hardware store and apply one coat with a cheap brush.

I make my own muslin panels (see [video here](#)).

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; another good choice is burnt umber plus ultramarine blue) to cover the board. Then use a paper towel to remove excess and create a very thin, even tone.

SKETCHBOOK or paper and pencil. Oil painters can paint directly on paper, or treat paper with shellac in advance.

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 trash bag

PORTABLE EASEL

*If you are using a medium other than oil paint, you'll need comparable materials in your medium.