

AIMEE ERICKSON'S OIL PAINTING MATERIALS LIST

PAINTS (Suggested, not all required)

White (Titanium, Titanium-Zinc, or flake)
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 egberts.

SOLVENT & MEDIUM

A solvent (turpentine, traditionally) dissolves and thins wet paint; we use it to clean brushes and only in small 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); I also use Gamblin's Solvent Free Gel.

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 trash bag

PORTABLE EASEL (unless the venue provides easels)



“Color has emotional weight and is related to the shape of space. Drawing or painting, for me, means to look at the thing and transmit its vitality to the canvas.”

Aimee Erickson (b. 1967) is an oil painter living in Portland, Oregon. She was trained as an illustrator and has developed a warm, inviting pictorial voice grounded in traditional realism, informed by the principles of design, and inspired by nature and human experience. She holds a BFA in Visual Communication Design, and has also studied with a number of prominent painters including Sherrie McGraw, David Leffel, Burton Silverman, Joseph Paquet, William Park, Stephen Hayes, and Ray Roberts.

Aimee is the first woman artist to paint an Oregon gubernatorial portrait, that of Barbara Roberts in 1997. The portrait hangs in the Oregon State House, upstairs on the legislature side.

Aimee teaches studio and plein-air painting, drawing, and color theory locally and at venues nationwide. She has a particular interest in what enables or inhibits our progress as artists. How do we learn to see what we cannot yet see? How do our beliefs influence our ability to perceive? What is the role of knowledge in the realm of choice? How do we “tune in” to our artistic perception?

Aimee’s work has been awarded top prizes in many national competitions, including Oil Painters of America, American Women Artists, the Portrait Society of America, and multiple notable plein air competitions.

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