

AIMEE ERICKSON'S

PLEIN AIR OIL PAINTING MATERIALS LIST

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

PAINTS

These are the ones I use most frequently, although usually not all at once. Feel free to substitute others or use what you're familiar with. Bold type indicates the recommended limited palette.

- **Titanium-Zinc White (Gamblin)**
- Cadmium Yellow Light
- Cadmium Orange
- **Indian Yellow**
- Yellow Ochre
- Transparent Earth Red
- **Cadmium Red Light or Naphthol Red**
- Quinacridone Red
- Alizarin Crimson
- **Ultramarine Blue**
- Cobalt Blue
- Viridian
- 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 difficult. A wooden palette treated repeatedly with linseed oil 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. I use the 11x14" Open Box M Palette and Panel Holder.

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, get a couple of decent longish flats.

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 (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, 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](#)). I also paint in my sketchbook—a coat of shellac on each page makes it suitable for oil paint and good for studies, although you can paint right on heavily sized sketchbook paper with reasonable results.

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

PANEL CARRIER or some other way to transport wet paintings.

PAPER TOWELS & plastic trash bag

PORTABLE EASEL (unless the venue provides easels)

MISCELLANEOUS: Sun hat and whatever else the weather requires, bug spray, snacks.

AIMEE ERICKSON'S WORKSHOP

THE MAGIC OF PLEIN AIR COLOR STUDIES

CLASS SCHEDULE: 8:30 to noon, 5:00 to 8:00 pm

Playing with color is one of the surest ways to enjoy yourself, and to learn. The happiest your brain can be is when you're "in the zone," making up your own rules, and being truly engaged in the activity.

Making color studies on location means that we back off the subject matter a little and see what's possible within our chosen palette. Just writing this out makes me excited for this workshop! We'll try a variety of palette combinations. I'll show you some ways to expand your seeing —because *if you see differently, your painting will naturally change.*

The topic of color studies is meant as a welcome mat to learn what you can learn, not as a limit. Sometimes a color study naturally reaches "finish," and sometimes it serves as a ramp up to a bigger idea for a painting.

Plan on doing multiple smaller studies, and one or two more sustained efforts. It's great to have a lot of inexpensive supports so that you can make as many starts as you want. Consider working in a sketchbook, which solves the question of how to store and transport multiple small paintings. You can also do multiple studies on a single panel, by dividing it into sections. Demos will be in oil; all mediums and skill levels are welcome. For students working in something other than oil paint, I can demo your medium using your setup and materials.

SKILL LEVEL Appropriate for all levels; true beginners are advised to familiarize themselves with tools and materials, particularly french easels, before class starts.



AIMEE ERICKSON

PAINTER, EDUCATOR, AUTHOR



“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.”

Known for an engaging style and versatility in subject matter, **AIMEE ERICKSON** is an internationally renowned oil painter and instructor who has given lectures and demonstrations at venues nationwide and abroad. Her first book, *Plein Air Techniques for Artists*, was released by Quarto in 2023.

Erickson maintains interest in a range of subject matter and is known for her still lifes, portrait/figure work, and landscape paintings. A standout at plein air painting competitions, she has won both Best of Show and Artists' Choice at Plein Air Easton, as well as Best of Show at Carmel, Sonoma, Olmsted, Laguna, and Pacific Northwest Plein Air art festivals.

She has exhibited with international plein-air groups in China and Russia, is an inaugural member of Charlie Hunter's *En Train Air* expedition, and painted the official portrait of governor of Oregon Barbara Roberts.

Erickson's professional affiliations include Plein Air Painters of America, Oil Painters of America, Laguna Plein Air Painters Association, American Impressionist Society, and the California Art Club; her work has been featured in *Southwest Art Magazine*, *American Art Collector*, and *PleinAir Magazine*, and on OutdoorPainter.com.

Erickson has a BFA in Visual Communication Design with an Illustration emphasis. She lives in Portland, Oregon, and carries a sketchbook. To see more of Erickson's work, visit aimeeerickson.com, @1aim on Instagram, and Aimee Erickson Artist on Facebook.
