

## AIMEE'S STILL LIFE CLASS: LET THE FUN BEGIN.

### OIL PAINTING \* MATERIALS LIST

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

#### PAINTS

A successful painting can be made with two pigments or twenty. You won't necessarily need everything on this list. Recommended at a minimum:

- 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
- 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.

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. Linseed oil is traditional. Gamblin's Solvent-free Gel is recommended for this class.

#### 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.

#### 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  
SKETCHBOOK or paper and pencil

**STILL LIFE OBJECTS.** Furnish your studio with a collection of vessels, dishes, objects of interest, and drapery (for tabletop and background). Objects should range from simple to complex. Fresh fruits, flowers, etc can be added in season. Etsy is a great source for still life objects.

**LIGHTING.** A single clear source of light, either natural or electric.