

Dani Lanslots



The INTUITIVE LANDSCAPE

SURFACES

01/ Paper

ARCHES OIL PAINT PAPER

This is the only paper that is technically formulated for use with oil paints. This means that you can paint on it directly without needing to prime it first.

ARCHES WATERCOLOR PAPER

Made of 100% cotton, Arches paper makes for a great art paper surface. Be sure to prime this with a high-quality acrylic primer before painting. I recommend 2-4 layers. Let each layer dry for 24 hours before applying the next.

02/ Canvas

FREDRIX CANVAS PAD

Excellent for practice or studies. Can be used while attached to the pad (like paper inside a sketchbook), or removed and taped to a hard surface such as a clipboard or a drawing board.

FREDRIX CANVAS PANEL

I use both the value series and pro series. Again, excellent for practice or studies, and even high-quality finished works.

SURFACES

02/ Canvas, continued

BLICK STUDIO & PREMIER STRETCHED CANVAS

A fantastic mid-grade option for stretched canvas. I've found it to be 99% reliable in quality in taughtness and consistency of the primer.

FREDRIX PRO SERIES STRETCHED CANVAS

I only recently began using this as I've developed my skills a bit. Very nicely stretced and great surface texture. On the more expensive side.

03/ Surface preparation tools

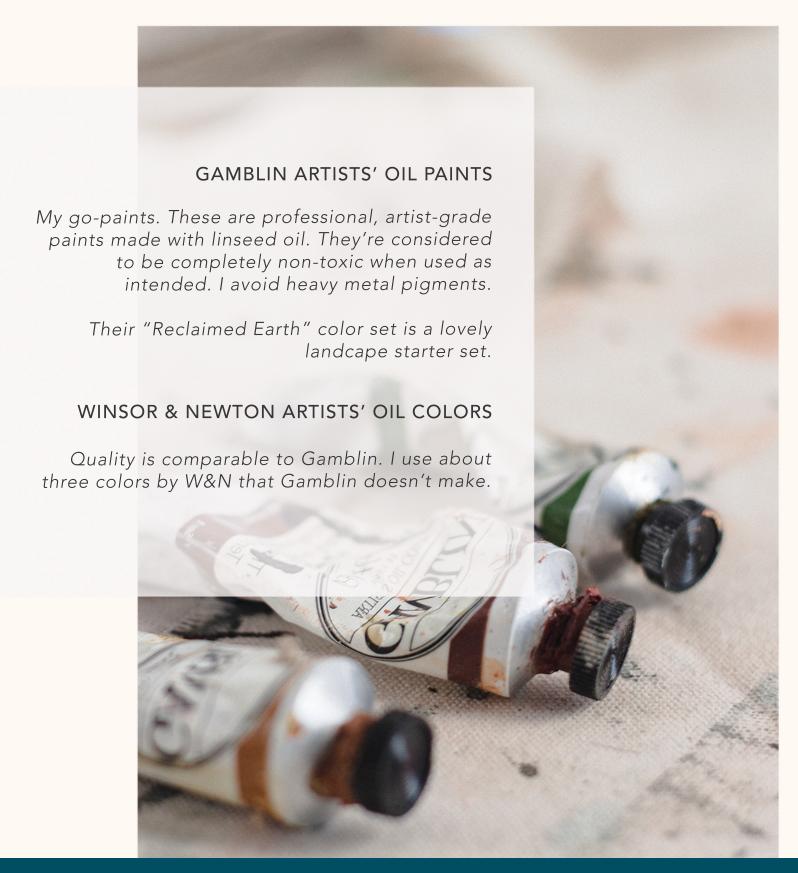
LIQUITEX PRO ACRYLIC GESSO (CLEAR OR WHITE)

Creates an archival ground for your oil painting. . Can be applied to virtually any surface. I prefer ths over oil ground because it lets me create mixed media work.

GAMBLIN OIL PAINT GROUND

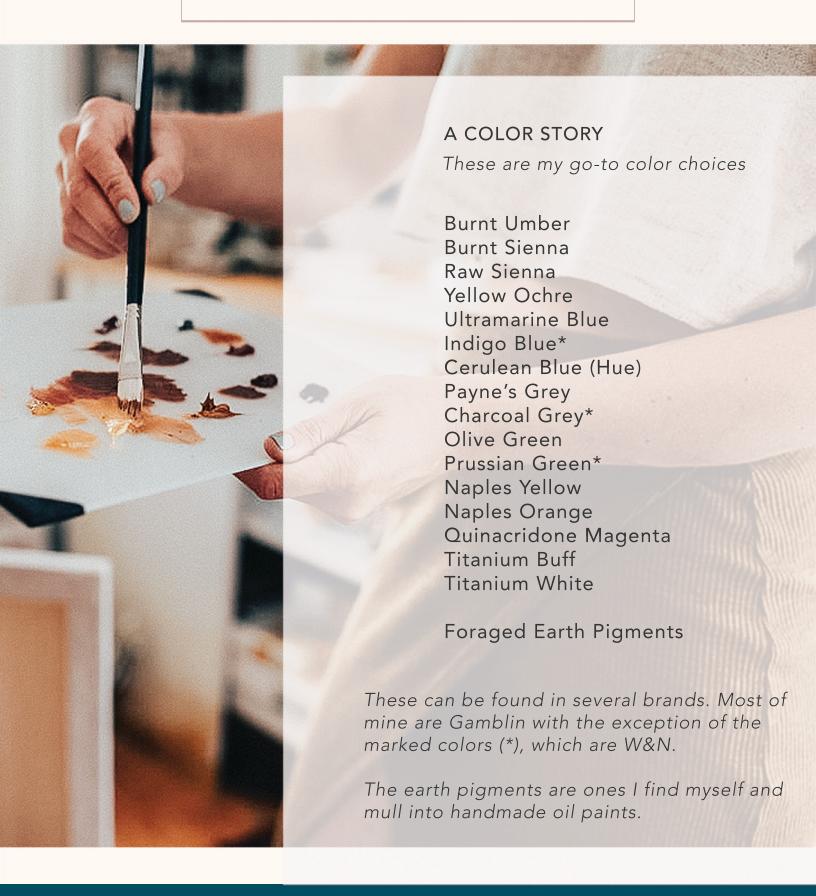
I've only ever used this on canvases to cover paintings. I have found that this does dry with a smoother texture. Can be helpful if you want a smoother surface for more detailed strokes.

PAINTS



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PAINTS



MEDIUMS

01/Solvents

GAMBLIN GAMSOL ODORLESS MINERAL SPIRITS

Pertroleum-based solvent used for thinning paint. I use this only for cleaning brushes and canvases if I'm fixing mistakes. Keep this in an airtight container.

CHELSEA CLASSICAL STUDIO LAVENDER SPIKE OIL

This is called "oil", but it's not technically an oil. It's very much considered a solvent for thinning paint. This is important to note because it should not be confused with standing oil mediums that artists use to lengthen the drying time of their paints. I use this to thin my paints during the painting process.

02/ Gel/wax mediums

WINSOR & NEWTON LIQUIN LIGHT GEL MEDIUM

This gel medium not only makes paint more flowy (less viscous), it also dramatically increases drying time. This product does release VOC's (and has a strong chemical smell) so if you use it, be sure to put only a very little bit of it on your palette at a time and paint in a well-ventilated area. It does dry slightly flossy. I used to use this but since switching to a non-toxic studio, I rarely do.

I mention it here because many artists swear by it and I want you to know what it is.

MEDIUMS

02/ Gel/wax mediums

GAMBLIN COLD WAX MEDIUM

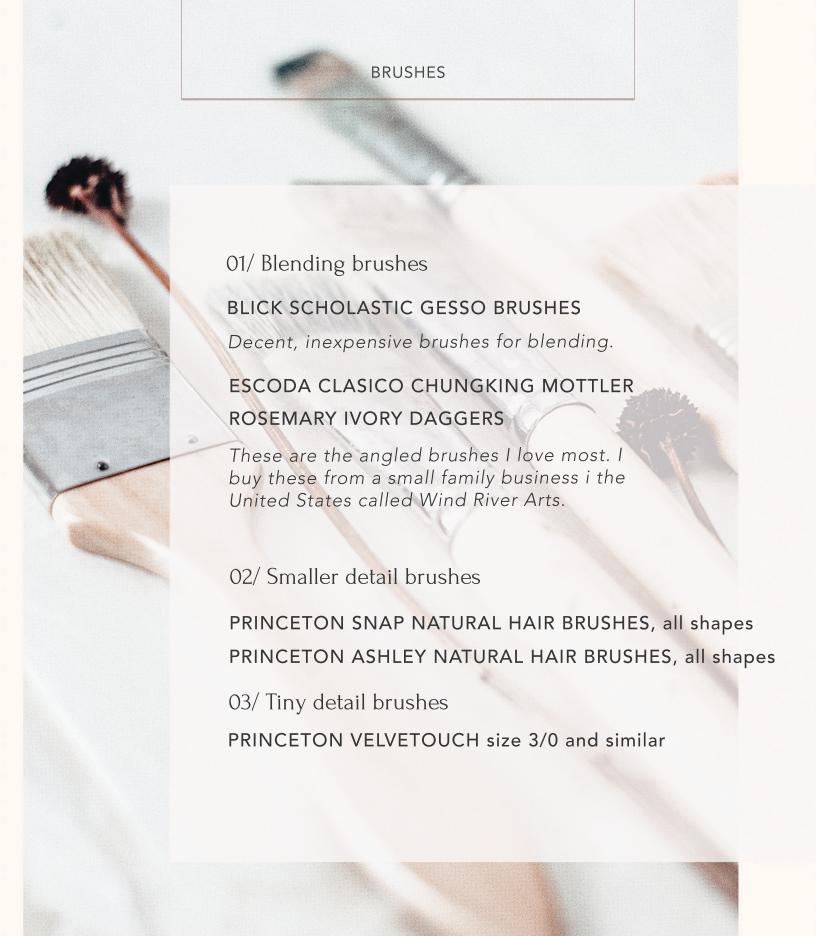
This is a thick, waxy medium that adds to thick, matte-finish texture to your paint. Great for retaining brush strokes.

03/ Varnish

CHELSEA CLASSICAL STUDIO RETOUCH VARNISH

This lavender retouch varnish is the perfect companion to the lanvender spike oil. Also non-toxic and pleasant to use.

Before varnishing a painting, make sure that it is evenly dry to the touch. Then use a lint roller to remove any small hairs and dust. Pour a little bit of retouch varnish on the surface and using a varnish brush, gently coat the canvas.



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