

Materials list

A Practical Method for Tonal Realism in Oils (Tim Murphy)

Oil Paint

- **Artist-quality** paints preferred (the tube should say *artist* or *professional oil colour*): brands such as Langridge, Winsor & Newton (avoid Winton varieties), Michael Harding, Art Spectrum, Old Holland, Gamblin, Williamsburg
- Avoid water-based oils

The following palette, in order of importance, is recommended, though only black, white and one of each primary colour (blue, red, yellow, ideally from the list below) is strictly necessary:

- Raw Umber
- Ivory Black
- Titanium White
- Burnt Sienna
- Cadmium Yellow or Cadmium Lemon (choose a “less orange” variety)
- Alizarin Crimson
- Light Red (Winsor & Newton or Art Spectrum)
- Naples Yellow **Deep** (Winsor & Newton, *not* Naples Yellow) or Yellow Ochre
- Cadmium Red
- Ultramarine Blue or French Ultramarine Blue

Brushes

- Hog hair preferred
- Filbert cut preferred

Brush sizes are usually numbered, but numbers differ depending on manufacturer. The following is a guide based roughly on width (avoid small brushes):

- 1 x large (brush approx. 3 cm width; e.g. *Neef* brand size 12)
- 2 x medium (brush approx. 2 cm width; e.g. *Neef* brand sizes 8 - 10)
- 2 x smaller (brush approx. 1 cm width; e.g. *Neef* brand size 6)

Other materials and equipment

- Odourless solvent
- Medium (premixed 50% stand oil and 50% mineral turps or fast evaporating odourless solvent preferred, though any medium will suffice)
- Canvas on board (16” x 20” preferred – boards will be available to purchase at \$15)
- Palette (large wooden palette preferred)
- Palette knife for cleaning palette (optional)
- Rags (a bag of cotton painters’ rags can be purchased relatively inexpensively from hardware shops)
- Double dipper (for medium and/or odourless solvent)