










# Essential Supplies for Oil Painting

recommended by artist and oil painting tutor Sonny Williams

## oil paints

the paints below can be used to mix bright secondaries, earth colours, browns, greys and even deep blacks - select **one** of each so as to have nine tubes:

	lemon yellow, bright yellow lake, winsor lemon, scheveningen yellow lemon, permanent yellow light, arylide lemon, cadmium yellow lemon hue, cadmium free lemon, hansa yellow lemon, cadmium lemon, bismuth yellow	PY3, PY35, PY184
	cadmium yellow (not pale or deep), cadmium yellow medium hue, cadmium free yellow, chrome yellow hue, yellow lake, permanent yellow, brilliant yellow	PY35, PY73, PY74, PY155
	cadmium red (light or medium), cadmium scarlet, cadmium red hue, cadmium free red / scarlet, fanchon red, old holland bright red, naphthol red, brilliant scarlet, scarlet lake, vermilion red, sennelier red, permanent red light	PR4, PR108, PR112, PR168, PR188, PR242, PR251, PR255
	permanent rose, rose madder quinacridone, rowney rose, scheveningen rose deep, quinacridone rose, quinacridone red, quinacridone magenta, primary red, rose lake	PV19
	french ultramarine, ultramarine blue	PB29
	phthalo blue, phthalocyanine blue lake, winsor blue, scheveningen blue, blockx blue, primary blue / cyan, alizarin blue lake, monestial blue, cyan (primary-blue), manganese blue hue, caribbean blue, prussian blue	PB15, PB16, PB27
	phthalo green, phthalo green blue, phthalo green cool, phthalocyanine green lake, winsor green, blockx green, scheveningen green deep, viridian hue (not genuine viridian), phthalo viridian, helio green deep, isaro green deep	PG7
	permanent alizarin crimson, alizarin claret, permanent crimson, anthroquinone red, carmine red, burgundy wine red	PR177
	titanium white (large tube)	PW6

**extra info: similar or identical paints come in different names (some are listed above), therefore pigment codes help identify each paint (pigment codes are often given on the backs of tubes - PY = pigment yellow, PR = pigment red, PV = pigment violet, etc.)**

## brushes

filberts - hog / synthetic hog, as well as firm synthetic & soft synthetic (two of each of the following sizes - 0, 2, 4, 6, 8, 10 & 12)

small synthetic rounds (sizes 10/0, 5/0, 4/0, 3/0, 2/0 & 0)

large brushes: firm synthetic & soft synthetic mottlers / flats / brights (2-3 inch / 50-75mm) or filberts (size 16-20)

others to try: synthetic fan blenders, daggers

**tip: practice with only a few filberts (sizes 0, 4, 8, 12) to begin with and then gradually build the above collection as needed**

## liquids

linseed stand oil / refined linseed oil

artists' turpentine / zest-it oil paint dilutant (or equivalent)

**tip: try stand oil as it provides a better consistency for blending than refined linseed, is more durable and yellows less over time**

## supports (painting surfaces)

oil painting paper (for exercises)

medium grain canvases (for general use) or fine grain linen (for fine detail)

**tip: try deep edge canvases and display paintings unframed**

## easel

any sturdy studio easel, such as an H-frame

**tip: be sure to choose a studio easel and not a less sturdy field easel, unless intending to paint outdoors**

## colour mixing equipment

palette - sheet of plain white melamine board or sheet of plain glass with edges sanded (recommended size - 24" x 24" / 61cm x 61cm)

set of metal palette knives

**tip: give colour mixing the time it deserves - this will mean less corrections on the canvas**

## for cleaning

brush basin & zest-it oil paint dilutant

washing up liquid & brush soap

kitchen roll, toilet paper, wet wipes, rags / cloths

rubber gloves

**tip: after washing, lay brushes flat to dry, so as to prevent splaying or moulting of hairs**



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