

# MATERIALS LIST



Please get in touch if you are unsure about any of the art materials listed below by emailing [info@adriancooke.ie](mailto:info@adriancooke.ie) or calling me on +353 (0)87 660 9644.

## ABSTRACT PAINTING

### OIL, ACRYLIC & MIXED MEDIA ONLINE COURSE

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Please don't worry if you don't have all of these art materials. One of the course objectives is to explain, demonstrate and recommend what materials you should acquire and why.

#### SUPPORTS

##### Canvas for Oil & Acrylic

You will need a range of A4 (29.7 x 21 cm) size canvases, or approximate corresponding sizes. Canvas boards and ready-made canvas frames can also be used. For acrylic, you can also use canvas-textured paper.

#### PAINTS

These are suggested lists of standard colours. Ideally, your palette should include a warm and cool version of every primary colour plus some earth colours and black and white.

##### Oil & Acrylic Paint Colours

###### Basic Palette

- Titanium White
- Ivory Black
- Burnt Umber
- Raw Umber
- Yellow Ochre
- Cadmium Yellow
- Alizarin Crimson
- Cadmium Red
- French Ultramarine Blue

###### Recommended Extras

- Lemon Yellow
- Cadmium Orange
- Sap Green
- Cobalt Blue

# MEDIUMS & SOLVENTS FOR OIL PAINTS

Solvent, as the name suggests, dissolves a solute (or the oil paint).

Medium, again, as the name suggests, carries or acts as a vehicle for the paint. In oil painting, the medium is oil. The paint itself, straight from the tube, contains a certain amount of oil, hence “oil paint.” By adding medium (in the form of linseed oil, for example), we’re just increasing the amount of oil in the paint mixture.

## Mediums

- Linseed Oil
- Liquin – speeds up drying time (optional)

## Solvents

- (Odourless) Mineral Spirits

## Driers

- Cobalt Siccative – also known as Cobalt Drier (optional)

# BRUSHES

## For Oil & Acrylic

- Sizes 10 or 12 Flat Bristle Brush, for the background (optional but the bigger the brush the more even and quicker the application of paint)
- Sizes 4 to 6 Filbert Bristle Brushes, for most of the work
- Sizes 0, 1 and 2 Round Sable Brushes, for detail
- Soft Synthetic Brushes for blending

The brushes you will need fall into three categories: bristle, sable, and synthetic.

### Bristle Brushes

Bristle brushes consist of stiff hair making them ideal for big and heavier brushwork in the early and middle stages of a painting

### Sable Brushes

Sable brushes like Kolinsky are used for finer work – they’re softer and tend to be used as your painting becomes more detailed and nuanced

### Synthetic Brushes

Synthetic brushes, like sable, will be used in the late stages of your painting when subtle blending is required

There are many brands on the market, and rather than rate each of them, here’s what I use – a mixture of different brands and types:

- Da Vinci Maestro bristle
- Princeton Catalyst Polytip bristle
- Winsor & Newton round and large filbert
- Rosemary & Co.
- Galeria synthetic fan and filbert brushes
- Kolinsky round sable brushes
- Monarch (W&N) rounds and flats

# ACCESSORIES

Below are the most essential accessories you will need to do this painting course:

<b>Palette</b>	You can use glass, wood, plastic or disposable for oil and acrylic painting. The best standard is the oval-shaped wooden palette with thumb hole. If you are using any other type of palette, just make sure that it isn't white.
<b>Palette Knife</b>	The palette knife should be medium-sized and with a crank in the handle.
<b>Palette Cups</b>	Convenient for holding small amounts of solvent and medium on the palette, rather than constantly reaching to your work table.
<b>Mahlstick</b>	You will absolutely need a mahlstick, which braces your painting hand and prevents you from touching the wet paint and also stabilises your hand for detailed work. You can make your own mahlstick by taking a long $\frac{3}{4}$ inch dowel, wrapping a ball of newspaper in tape at one end of the stick.
<b>Black Hand Mirror</b>	Using your smartphone or a hand-held mirror, look straight up or down, to the left or to the right, to see the reverse true image of what you're working on. This is a useful way of tricking the eye when it becomes tired or biased. Any piece of reflective piece of glass, welding glass, or glass painted black will work, and help you assess values.
<b>Calipers</b>	For taking measurements – distances.
<b>Knitting Needle or Skewer</b>	For taking measurements – angles and distances.
<b>Paper Towel</b>	Absolutely essential. This should be in your hand at all times.
<b>Glass Jar(s)</b>	For mediums and solvents.
<b>Tape</b>	Magic Tape, Scotch 3M, Masking Tape