

MATERIALS LIST



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

CARAVAGGIO

OLD MASTERS PAINTING COURSE ONLINE

SUPPORTS

Linen vs. Canvas

Caravaggio typically used stretched linen. Ideally, you should use something similar like Claessen's No.13 Universally Primed Linen (Very Fine).

If you can't get this, then try to get the smoothest (fine grained) canvas available. Make sure that the linen or canvas is primed in advance.

Master Copy Size: A3 42 x 29.7cm

We will be working with A3 size canvas for convenience, so the paintings we copy will either have a particular section of them cropped or reduced in size. You will need canvases sizes of at least 42 x 30 cm. If you are using a roll of canvas, you may wish to cut each canvas slightly bigger to allow for a border if you wish to stretch the canvas over a frame later.



MEDIUMS & SOLVENTS

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. Caravaggio mainly used walnut oil, to which a lead drier was added in order to aid drying. However, we will use linseed oil instead for convenience.

Mediums	Solvents (Odourless)	Driers (Optional)
Linseed Oil Liquin (Optional)	Mineral Spirits or Turpentine	Cobalt Siccative or Drier

OIL PAINTS

Many of the oil paints that Caravaggio and his contemporaries used are not available today. So for practical purposes, we will be using the nearest modern equivalents.

In the table below, in the first column (on the left) I've listed Caravaggio's main palette; and then the nearest modern equivalents, which you should try to get, and I've suggested which brands you might look for. However, some of these are quite expensive or very specialised pigments. So in the third column (on the right), I've provided the most basic list of common oil pigments, all of which would be available from Winsor & Newton.

Caravaggio's Palette	Modern Equivalents & Suggested Brands		Further Alternatives & Most Basic List
Lead White	Flake White Chremnitz White	<i>Winsor & Newton</i> <i>Michael Harding</i>	Titanium White
Bone Black	Ivory Black		Ivory Black
Carbon Black	Mars Black		
Umber	Raw Umber Burnt Umber		Raw Umber Burnt Umber
Lead-Tin Yellow	Lead-Tin Yellow	<i>Michael Harding</i>	Lemon Yellow Naples Yellow
Yellow Ochre	Yellow Ochre		Yellow Ochre
Red Ochre	Venetian Red Burnt Sienna Transparent Earth Red		Venetian Red Burnt Sienna
Weld	Transparent Earth Yellow	<i>Gamblin</i>	Raw Sienna
Vermilion	Vermilion or Cadmium Red Light		Vermilion
Madder Lake	Madder Lake	<i>Old Holland</i>	Alizarin Crimson
Carmine	Carmine	<i>Winsor & Newton</i>	
Azurite	Cerulean Blue		Cerulean Blue
Smalt	Cobalt Blue		Cobalt Blue
Natural Ultramarine	Ultramarine Blue		Ultramarine Blue
Indigo	Indigo	<i>Winsor & Newtown</i>	
Green Earth	Terre Verte		Terre Verte
Verdigris	Viridian		Viridian

BRUSHES

Types of Brushes

Brushes fall into three different material categories: hog bristle, sable, and synthetic.

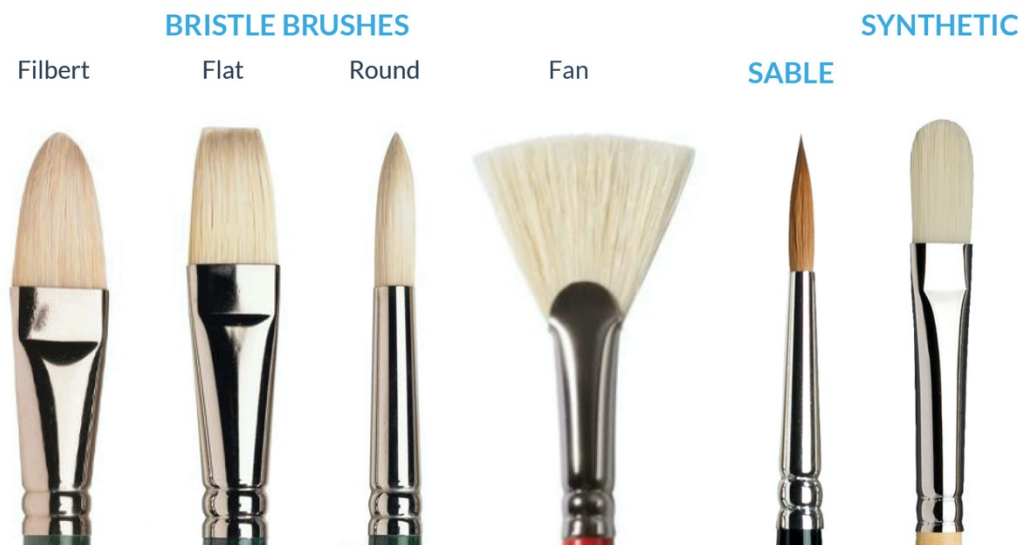
- Bristle brushes consist of stiff hair making them ideal for big and heavier brushwork in the early and middle stages of a painting.
- Sable brushes like Kolinsky are used for finer work – they're softer and tend to be used as your painting becomes more detailed and nuanced
- Synthetic brushes, like sable, will be used in the late stages of your painting when subtle blending is required

Brush Shapes

Rounds, flats, filberts and fans make up the most common brush shapes. There are also riggers, brights and mops.

Suggested Brushes

Shapes, Sizes & Quantities



You will need a variety of brushes. I would recommend that you definitely have the following:

- One large (size 10 or 12) bristle filbert
- Three or four medium-sized bristle filberts
- Several medium-sized synthetic rounds and filberts (sizes 4, 6 and 8)
- Several smaller sable or synthetic rounds (sizes 0, 1, 2 and 4)
- One medium-sized (size 4 or 6) synthetic fan brush

Brush Brands

There are many brands on the market, varying in price and quality. All of your brushes don't need to be expensive. I have some very cheap synthetic Taklon brushes as well as very expensive brands like Kolinsky sable brushes. Here are some of the brands that I use:

- Rosemary & Co.
- Kolinsky
- Da Vinci Maestro
- Princeton Catalyst Polytip
- Winsor & Newton Monarch
- Daler & Rowney Graduate
- Royal & Langnickel

ACCESSORIES

Below is a list of essential and optional accessories you will need.

Essential Items

Palette	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.
Palette Knife	The palette knife should be medium-sized and with a crank in the handle.
Palette Cups	Convenient for holding small amounts of solvent and medium on the palette, rather than constantly reaching to your work table.
Mahlstick	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.
Knitting Needle or Skewer	For taking measurements – angles and distances.
Paper Towel or Rag	Absolutely essential. This should be in your hand at all times.
Glass Jar(s)	For mediums and solvents.
Tape	Magic Tape, Scotch 3M, Masking Tape

Optional Items

Black Hand Mirror	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.
Calipers	For taking measurements – distances.