

# 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.

## CHILDREN'S PORTRAITS

### STUDIO 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

### Linen & Canvas

Linen, canvas and canvas-textured paper will be provided as part of the course. However, if you have a particular preference for your support, then you're welcome to bring that along.

For portrait painting in oils, ideally you should have oil primed linen instead of cotton canvas. We will be using both. Our canvas sizes will range between A5 (21 x 14.8 cm), A4 (29.7 x 21 cm) and A3 (42 x 29.7 cm) or approximate corresponding sizes.

## PAINTS

You will need the following paint colours in the portrait palette as well as most of the colours in the standard palette. 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

#### Portrait Palette

- Titanium White
- Naples Yellow
- Yellow Ochre
- Cadmium Orange
- Pale Rose Blush
- Alizarin Crimson
- Raw Umber
- Ivory Black

#### Other Standard Colours

- Cadmium Yellow
- Lemon Yellow
- Vermilion (or Cadmium Red Light)
- Cerulean Blue
- French Ultramarine Blue
- Sap Green
- Viridian

# BRUSHES

## Types of Brushes

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

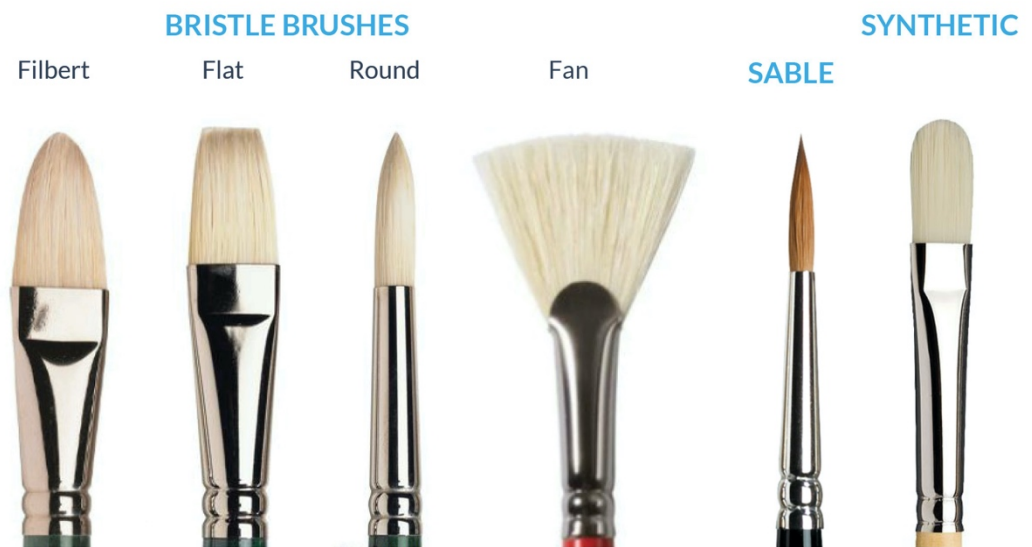
- Bristle brushes consist of stiff hair making them ideal for big and heavier brushwork in the early and middle stages of a painting.
- Sable brushes like Kolinsky are used for finer work – they're softer and tend to be used as your painting becomes more detailed and nuanced
- Synthetic brushes, like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

## 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.

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

## ACCESSORIES

### Essential Items

Drawing Materials	Drawing paper, tracing paper, HB or 2B pencil, putty eraser, and ball point pen
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 ¾ 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.