

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.

CLASSICAL PAINTING 5-WEEK STUDIO COURSE

SUPPORTS & DIGITAL PRINTS

Canvas, basic materials and digital prints will be provided, and they are included in the course fee. Everything else, you will need to bring yourself.

However, 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.

OIL PAINTS

Our course begins by using just white and black oil paint, or a monochrome palette known as grisaille painting. As the course progresses, we will gradually add other colours and palettes. Make sure that all of your oil colours use oil only, and are not water-soluble.

The best affordable brand is Winsor & Newton Artists Oil Colours (and not their Winton student grade paint) or Gamblin Oil Colours. Better brands include Rembrandt, Old Holland, Williamsburg and Michael Harding.

Oil 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

- Venetian Red
- Mars Black
- Lemon Yellow
- Cadmium Orange
- Sap Green
- Cobalt Blue

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. 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

- 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:

Tracing Paper	A3 size for transferring the drawing.
Drawing Media	Charcoal or white chalk and ordinary graphite pencil.
Palette	You can use glass, wood, plastic or disposable. 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.
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.
Knitting Needle or Skewer	For taking measurements – angles and distances.
Paper Towel	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