

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.

COPYING VERMEER 5-WEEK ONLINE COURSE

SUPPORTS

Linen vs. Canvas

Many of Vermeer's paintings use a fine linen, 25 threads per centimetre. Ideally, you should use something similar:

- Claessen's No.13 Universally Primed Linen (Very Fine)

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

Size

For convenience, our master copy paintings will be A3 size i.e. 42 x 29.7 cm. If you wish to stretch the canvas on a stretcher bar frame, then you will need to add an extra 4 or 5 centimetres to your canvas size. So I would recommend the following dimensions:

- a) 42 x 30 cm, for unstretched (i.e. canvas taped to a board)
- b) 47 x 35 cm, for stretched canvas (i.e. stretched over a frame)

OIL PAINT

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

Oil Paint Colours

- Titanium White
- Flake or Lead White (if possible)
- Ivory Black
- Yellow Ochre
- Gold Ochre
- Burnt Umber
- Raw Umber
- Vermilion
- Scarlet Lake
- Alizarin Crimson
- French Ultramarine Blue

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.

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.

Research shows that 17th-century Dutch studios used linseed oil, and sometimes, walnut oil, but not specifically to reduce yellowing. Vermeer also used poppy seed oil for lighter passages. For the minimum requirement, you will need:

- Linseed Oil
- Liquin ... to speed up drying time
- (Odourless) Mineral Spirits

Driers

Vermeer used a copper-based drier for the background of the painting. Verdigris with black was also common in Dutch 17th-century painting. You might also have:

- Cobalt Siccative (also known as Cobalt Drier), although this is not strictly necessary

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