

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.

IMPRESSIONIST PAINTING

STUDIO COURSE

SUPPORTS & DIGITAL PRINTS

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

Please note that you only need to bring the materials that are relevant to your painting medium.

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.

Pastel Paper

In Week 3, we will be studying the work of Edgar Degas including his pastel paintings, and in Week 7, we will look at Mary Cassatt's works in pastel.

Pastel paper will be supplied in class for these projects, but if you would like to do extra work in this medium at home, then I recommend the following paper:

- Canson Mi-Teintes
 - Cream, Oyster or Eggshell colours
 - Cloudy White or Pale Yellow colours

The easiest solution is to buy an A3 size pastel paper pad with a range of coloured papers.



PAINTS

These are the most commonly used pigments of the Impressionists. I have tried to keep this list as economical as possible by omitting more specialist pigments.

Oil & Acrylic Paint Colours

Reds

- Vermilion
- Cadmium Red
- Alizarin Crimson
- Venetian Red

Yellows

- Cadmium Yellow
- Chrome Yellow
- Lemon Yellow
- Yellow Ochre

Blues

- French Ultramarine
- Cobalt Blue
- Cerulean Blue
- Cobalt Violet

Greens

- Viridian
- Emerald Green
- Terre Verte
- Chrome Green
- Sap Green

Neutrals

- Zinc White
- Titanium White
- Raw Sienna
- Raw Umber
- Ivory Black

PASTELS

The pastel paintings that will be studied and reproduced use the following pastel colours:

Reds

- Vermilion
- Crimson Lake
- Rose Madder
- Venetian Red

Yellows

- Cadmium Yellow Hue
- Lemon Yellow
- Yellow Ochre
- Cadmium Tangerine Hue

Blues

- French Ultramarine
- Cobalt Blue
- Cerulean Blue
- Phthalo Blue
- Prussian Blue

Greens

- Hooker's Green
- Olive Green
- Chrome Green
- Sap Green

Neutrals

- White
- Silver White
- Ivory Black
- Warm Grey
- Vandyke Brown
- Raw Umber
- Burnt Sienna

Again, just like the paper, it is easier to buy a set of soft pastels with a wide range of colours.



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:

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.
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