

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.

MODERN PORTRAIT PAINTING TECHNIQUES 5-WEEK STUDIO COURSE

SUPPORTS & DIGITAL PRINTS

Canvas and supports for other media, 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.

PAINTS

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

Basic Palette

- Titanium White
- Ivory Black
- Burnt Umber
- Raw Umber
- Yellow Ochre
- Lemon Yellow
- Cadmium Yellow
- Alizarin Crimson
- Cadmium Red
- Cobalt Blue
- French Ultramarine Blue

Watercolour & Gouache Paint Colours

This is similar to the list above. You could possibly buy most of these as a set depending on your medium.

Basic Palette

- Lemon Yellow
- Cadmium Yellow
- Cadmium Red Pale
- Alizarin Crimson
- Dioxazine Purple
- French Ultramarine
- Cerulean Blue
- Sap Green
- Yellow Ochre
- Burnt Sienna
- Burnt Umber
- Ivory Black
- Chinese White

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

For Watercolour & Gouache

If you're only starting in watercolour painting, then you might try to pick up a small set of brushes of different sizes. During the course, we will be discussing all of the watercolour materials and how and when to use them. Below is a suggested list of brushes:

- No.6 Round
- No.3 or No.4 Pointed Round
- No.1 Spotter Brush or No.1 Series 7 Miniature (W&N)
- No.0 or No.00 Series 7 Miniature (W&N)

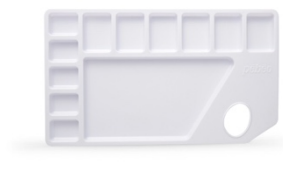
ACCESSORIES

Below are the most essential accessories you will need to do this painting course:

Drawing Media Charcoal and Graphite pencils: 2H, HB and 2B

Palette for Oil or Acrylic 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 for Watercolour or Gouache You can use plastic, ceramic or disposable palette. It's useful to have a palette with several different wells. However, you could also use old white dishes or saucers. However, you could also use old white dishes or saucers. See some of the options below:



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