

# MATERIALS LIST

ADRIAN  
COOKE

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.

## FIGURE PAINTING IN OILS ONLINE COURSE

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### SUPPORTS

#### Canvas for Oil Painting

You will need a range of A4 (29.7 x 21 cm) and A3 (29.7 x 42 cm) size canvases. Canvas boards and ready-made canvas frames can also be used. For acrylic, you could also use canvas-textured paper.



### OIL PAINTS

These are the most commonly used pigments. I have tried to keep this list as economical as possible. The first row are essential colours and the second 'Extras' row are useful extra colour options.

#### Oil Paint Colours

Reds	Yellows	Blues	Greens	Neutrals
<ul style="list-style-type: none"><li>• Cadmium Red</li><li>• Alizarin Crimson</li></ul>	<ul style="list-style-type: none"><li>• Cadmium Yellow</li><li>• Lemon Yellow</li><li>• Yellow Ochre</li></ul>	<ul style="list-style-type: none"><li>• Ultramarine Blue</li><li>• Cobalt Blue</li></ul>	<ul style="list-style-type: none"><li>• Viridian</li><li>• Sap Green</li></ul>	<ul style="list-style-type: none"><li>• Titanium White</li><li>• Ivory Black</li><li>• Burnt Umber</li></ul>

#### Extras

<ul style="list-style-type: none"><li>• Vermilion</li></ul>	<ul style="list-style-type: none"><li>• Chrome Yellow</li><li>• Cadmium Orange</li></ul>	<ul style="list-style-type: none"><li>• Cerulean Blue</li></ul>	<ul style="list-style-type: none"><li>• Chrome Green</li></ul>	<ul style="list-style-type: none"><li>• Raw Umber</li></ul>
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# 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

# BRUSHES

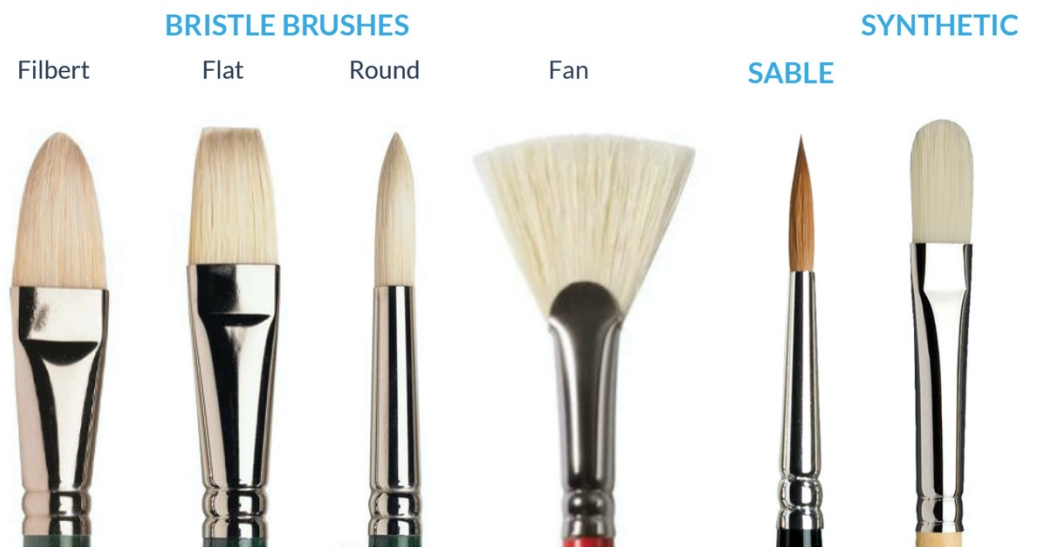
## Types of Brushes

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

## ACCESSORIES

Below is a list of essential and optional accessories you will need.

### Essential Items

<b>Palette</b>	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.
<b>Palette Knife</b>	The palette knife should be medium-sized and with a crank in the handle.
<b>Palette Cups</b>	Convenient for holding small amounts of solvent and medium on the palette, rather than constantly reaching to your work table.
<b>Mahlstick</b>	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.
<b>Knitting Needle or Skewer</b>	For taking measurements – angles and distances.
<b>Paper Towel or Rag</b>	Absolutely essential. This should be in your hand at all times.
<b>Glass Jar(s)</b>	For mediums and solvents.
<b>Tape</b>	Magic Tape, Scotch 3M, Masking Tape