

# MATERIALS LIST



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.

## PORTRAIT PAINTING WEEKEND WORKSHOP

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### SUPPORTS & DIGITAL PRINTS

Canvas, basic materials, digital prints and the live model are included in the workshop fee. Everything else, you will need to bring yourself.

Please don't worry if you don't have all of the art materials below. One of the objectives of the workshop is to explain, demonstrate and recommend what materials you should acquire and why.

### PAINT

Below is the suggested list of standard colours we will use. You can use oil or acrylic paint, whichever medium you prefer. Ideally, your palette should include a warm and cool version of every primary colour plus some earth colours and black and white.

#### Oil or Acrylic Colours

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

# 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	Solvents	Driers
<ul style="list-style-type: none"><li>• Linseed Oil</li><li>• Liquin – speeds up drying time (optional)</li></ul>	<ul style="list-style-type: none"><li>• (Odourless) Mineral Spirits</li></ul>	<ul style="list-style-type: none"><li>• Cobalt Siccative – also known as Cobalt Drier (optional)</li></ul>

## BRUSHES

Bring a range of different sized and shaped brushes, both bristle and sable or synthetic. Here is a general suggestion:

- 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	Sable Brushes	Synthetic 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 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

## ACCESSORIES

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

<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>Black Hand Mirror</b>	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.
<b>Calipers</b>	For taking measurements – distances.
<b>Knitting Needle or Skewer</b>	For taking measurements – angles and distances.
<b>Paper Towel</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