

Materials List

Print this guide onto an A4 piece of paper. The size of the brushes you need will be close to the printed size.

Drawing

- Pencil (HB or B)
- Kneadable Putty Eraser
- A4 Sketching Paper (1 Sheet)
- A4 Tracing Paper (1 Sheet)

Painting

- Medium sized palette or disposable paper palette (minimum A4 size)
- Small container of linseed oil
- Odourless Mineral spirits
- Small jar with secure lid for storing mineral spirits and cleaning brushes.

General

- Cutter Blade
- Masking Tape
- Paper Towels for cleaning



Palette Knife x 1

Palette knives come in all shapes and sizes. We recommend a teardrop or diamond shape between 3cm - 5cm long and about 1cm of width.

Filbert Brushes x 4

Hog hair filbert brushes are sturdy, flat brushes with a rounded or pointed tip.

Width = 12mm x 2
Width = 7mm x 2

Round Brushes x 2

Soft synthetic round brushes are ideal for blending and detail work.

Width = 2mm x 1
Width = 5mm x 1

Oil Colours

Required:

Titanium White
Mars Black
Raw Umber
Burnt Umber
Yellow Ochre
Transparent Oxide Red
Venetian Red
Ultramarine Blue
Permanent Alizarin Crimson

Optional:

Cadmium Medium *1
Cadmium Orange *2
Cadmium Yellow Deep *3
Cadmium Yellow Light/Pale *4

Picking which oil colours to buy can be daunting - it is often costly and confusing if you don't know what to look for.

There are different grades of paint, different brands often label the same colour under different names, and there is often big differences between two colours with the same name but from different brands.

During the workshop we will discuss how you can use the pigment numbers found on paint tube labels, along with online resources, to help you make the best decisions when investing in new colours.

If you do not feel ready to invest in oil paints, we invite you to let us supply the oil colours you need during the workshop for an additional fee of €15 (payable during the workshop).

Colour Notes

General

Whites - we have suggested titanium white because it is very affordable. You are welcome to work with lead white if you prefer. Avoid zinc white.

Mars Black / Roman Earth / Iron Oxide Black - a dark black with brown, rather than blue, undertones. We have selected this pigment for its rapid drying properties and neutral tones when mixed with white.

Raw & Burnt Umber - a very dark, transparent yellow-brown and red-brown respectively. We strongly recommend getting both, even if they seem very similar. If you really have to choose, select raw umber.

Yellow Ochre - an opaque yellow-brown. Select the brightest, most intensely yellow option if you have the choice. Avoid Old Holland. Substitutes: Mars Yellow / Raw Sienna / Gold Ochre

Transparent Oxide Red - a dark, transparent orange-brown. Substitutes: Burnt Sienna, Orange Ochre

Venetian Red - an opaque dark red-brown that is neither orange nor purple. We have tested and can recommend the Venetian red from Gamblin, Winsor & Newton & Natural Pigments. Avoid Old Holland. If you cannot find this colour, don't worry - we can mix some alizarin crimson with transparent oxide red to approximate this colour.

Cadmium Colours

Although cadmium colours are expensive, they are very opaque, powerful and last a long time.

*1 Cadmium Red Medium

A bright red that is not too purple or orange. Fire engine red. Substitutes: Naphthol Red, W&N Bright or Winsor Red, Permanent Red

*2 Cadmium Orange

A very bright orange that is neither too yellow or red. Substitutes: Permanent / Transparent Orange, W&N Orange Laque Mineral

*3 Cadmium Yellow Deep

A deep yellow with a slight orange tone. Substitutes: Hansa-, Azo-, Permanent- or Winsor yellow deep

*4 Cadmium Yellow Light/Pale

A bright yellow that is neither too orange nor green. Substitutes: Cadmium Yellow Medium, Hansa-, Azo-, or Permanent

