

# Materials List for Dan Thompson Painting Workshop

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**Dan Thompson**

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## **General:**

- At least 4 pre-stretched, pre-primed canvases, portrait grade (please tone them with an acrylic grey mixture, such as a *Golden* acrylic N6 neutral tone, diluted with water (varying sizes, approximately 20x24" or larger)
- 5 hardware store clamps or alligator clips
- 2 small glass jars for medium
- A hat
- Composing "L's" (handmade from cardboard or paper)
- Black Mirror/Green Mirror (optional)
- Paper towels
- Sketchbook for ideas and compositions
- Rubber gloves/white soap
- Easel, depending upon the venue

## **Brushes, Palette & Medium:**

- Selection of various sizes of non-synthetic bristle brushes (filberts, 1-8)
- Medium sized, Approx. 12x16" previously varnished wooden "palette", which may simply be a thin piece of varnished wood rather than an "artist's palette" (No plastic or freezer paper palettes, please)
- Stand oil or linseed oil, odorless mineral spirits
- Palette knife for painting: Utrecht no. 1003

## **Oils:**

- Professional Old Holland, Winsor Newton and Gamblin are recommended brands.
- Whites – Flake/Cremnitz White (lead white) and Titanium White (WN or OH)
- Browns – (Gamblin) Raw Umber

Colors listed below constitute my "full palette", and are merely a complete list of what I use. They are not a requirement for the class:

- Reds – (Gamblin) Naphthol Red, Anthraquinone (OH "Burgundy Wine Red") Red, Venetian Red or Mars/Indian Red, (Gamblin) Perelyne Red
- Yellows – (OH) Cadmium Yellow (light, deep, extra deep), (WN) Yellow Ochre Pale, (WN) Raw Sienna, (WN) Indian Yellow
- Orange—(WN) Burnt Sienna Deep, (Gamblin) Mars Orange, (OH) Cadmium Orange
- Blues –(WN) Ultramarine Blue, Gamblin Cerulean Blue Hue
- Greens – (Gamblin) Pthalo Turquoise, (WN) Cadmium Green Pale, (WN) Permanent Green Light
- Browns – (Gamblin) Raw Umber
- Whites – Flake/Cremnitz White (lead white) and Titanium White (WN or OH)
- Violets – (WN) Mars Violet Deep, (WN) Permanent Rose, (Gamblin) Dioxazine Purple, (WN) Permanent Magenta

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## **Book List:**

- The Human Figure, Vanderpoel, John. H. The Inland Press, Chicago, 1907 (available on Dover Publications, New York, 1958)
- Pictorial Composition and the Critical Judgment of Pictures, Poore, Henry R. The Knickerbocker Press, G. P. Putnam's Sons, 1903 (the Dover reprint is unacceptable)
- Composition: An Analysis of the Principles of Pictorial Design, Pearce, Cyril. C. Scribner's Sons, 1927.
- The Practice and Science of Drawing, Speed, Harold. Seeley, Service and Co. Ltd., London, 1917. (also available on Dover Publications, New York, 1972)
- Draftsman's Handbook, Keller, Deane G. Lyme Academy College of Fine Arts, 2003.
- Drawing with an Open Mind: Reflections from a Drawing Teacher, Jacobs, Ted Seth. Watson-Guption Publications, 1986 (reprinted in paperback, 1991)
- The Art of Seeing and Painting, Hensche, Henry. Portier Gorman Publications, 1988.
- The Practice and Science of Drawing, Speed, Harold. Seeley, Service and Co. Ltd., London, 1917. (also available on Dover Publications, New York, 1972)
- Painting and the Personal Equation, Woodbury, Charles H. Houghton Mifflin, 1919.
- Art and Nature Appreciation, Opdyke, George H. The Macmillan Co. 1933.
- Atlas of Human Anatomy for the Artist, Peck, Stephen Rogers. Oxford University Press, 1951.
- Modeling and Sculpting the Human Figure, Lanteri, Eduard. Dover Publications, Inc. 1986 (originally published 1911)