

Douglas Fryer Workshop Supply List

OIL COLORS

I hate saying which colors to bring because it is such a personal decision. But I will tell you what I like. Don't get too worried about the number, but this is the palette I commonly use on my studio palette: **Titanium White, Ivory Black, Burnt Umber, Raw Umber, Yellow Ochre, Raw Sienna, Burnt Sienna, Cadmium Red Deep, Cadmium Red Medium, Cadmium Red Light, Cadmium Orange, Cadmium Yellow Deep, Cadmium Yellow Medium, Cadmium Yellow Light India Yellow, Cadmium Green, Phthalo Green, Phthalo Blue, Cobalt Teal, Cadmium Chartreuse, Cerulean Blue, Ultramarine Blue, Cobalt Blue, Dioxazine Purple, Quinacridone Magenta, Quinacridone Rose.** There are dozens of others I sneak in occasionally. That being said, I often limit my palette to fewer colors, such as **Titanium White, Ivory Black, Cadmium Red Medium (or Vermillion), Yellow Ochre, and Cobalt Blue.** But if I were to be painting a variety of greens in the field, for example, I would use **Phthalo Green and Burnt Sienna** (as the two mixed together make a very good dark green) and perhaps **Cobalt Teal** and **Cadmium Green** for variety and intensity of lighter greens, plus what I can get with my various yellows. If I were to paint a variety of blues, I might want to include 4-5 blues ranging from **Phthalo Blue, Cerulean Blue, Cobalt Blue, Ultramarine Blue,** and perhaps **Indigo** or **Prussian Blue.** **Quinacridone Rose** is wonderful to tone the greens or to add pinks against greens for contrast, or to add intensity to a purple or to use as an imprimatura. So there you have it. **Choose whatever you like, as many as all of them or as few as the limited palette, they will all make fine paintings.**

ACRYLIC COLORS: Please bring 4 - 6 colors of your own choice, for a particular assignment and for underpainting that will dry quickly. These should be in the middle value range, and can be a range of vibrant colors - blues, magentas, yellows, reds and oranges. It doesn't matter too much with how we will use them.

MEDIUMS:

Odorless Mineral Spirits, mainly for cleanup

I like the consistency and working time of **Galkyd Lite Gel**, but if you have another fast-drying medium, that will work.

Liquin Oleopasto is a stiffer, paste medium that I love for obtaining thicker impasto with knives. A must for knife work, for me.

PANELS: Please bring a variety of panels (4-6) in the range of 8" - 12" on the shortest dimension, up to 18" - 24" on the largest dimension. It could be a standard ratio, like 11" x 14", or a square, like a 14" x 14", or a panoramic ratio, such as a 10" x 20". As we will be using painting knives in addition to brushes, it is really important to buy or prepare panels with fabric, such as muslin, cotton or linen adhered to the surface. Acrylic gesso is preferred, since we will be using acrylics as well as oils. If you bring panels with an oil-primed surface you won't be able to use acrylics, so in that case you would use only oils. If your panel does not have fabric, you can easily adhere some. Instructions are below. Stretched canvas is strongly discouraged. Primed canvas can be adhered to a panel using a neutral pH PVA adhesive, then trimmed for a clean edge on the panel.

BRUSHES:

A variety of brushes. Small Rounds: #4, #6 etc., Brights or Flats or both (either synthetic or natural) #4, #6, #8, etc. Other larger flats or filberts such as a 12, or a 1" - 1 1/2" synthetic or natural bristle brush for broad areas and softening. You may also bring others as needed or desired.

KNIVES:

I use a variety of knives, but especially the following Blick 004, 046 and 106. My favorite knife may be the 4" FLEXIBLE spackling knife I got in the hardware store, so get one of those.

EASEL AND PALETTE:

A **portable easel** suitable for plein air painting, with as **large a mixing area** as you can get. In fact, I bring along a small hand-held palette to mix on, then transfer the mixed piles of color to the palette on my easel.

MISCELLANEOUS:

- Soft Charcoal pencil
- Graphite Pencils for sketching
- Spray fix
- Tape
- Quality paper towels, like blue shop paper towels
- Apron or Smock
- Notebook
- Sketchbook
- Erasers
- A 12" or 18" T square
- Digital camera, optional
- Sketch book
- Jars or containers for solvents, mediums and water
- Paper towels. I like blue or white shop towels

Any other equipment or materials you feel would serve you

PANEL PREPARATION, if you are interested:

I'll tell you the way I make panels, but there are probably numerous ways and materials you can use.

I cut a piece of 1/4" MDF (or hardboard, birch plywood or other quality plywood) to the size I have planned, then glue a 1" to 2" cradle (depending on how large the panel is) to the back, outside edges of the panel, with a wood glue or gorilla glue, then clamp the cradle while it dries. If you like, you can drive small brads through the surface into the cradle to secure it even more. The cradle material I use is usually 1/2" or 5/8" plywood ripped down to the widths I want, then cut to the required size on a chop saw, then glued on. You can also use regular lumber for this, like a pine, alder or poplar 1x2 or other, but something stable anyway. I then lightly sand the face of the panel. Option 1: I then apply, with an 8" trowel or spackling knife, a fairly generous layer of acrylic gesso. Too thin and the next layer of muslin or canvas will not adhere properly, too thick and it will make a goopy mess as you press the cloth down into this layer. Make it

as even and smooth as you can all the way to the edges. Then lay down a pre-cut piece of muslin, canvas or linen (pre-cut to about 1" wider and longer than the actual panel). Press this down and rub it in to the 1st layer of gesso while that layer is wet. Make sure that no stray threads from the cloth get under it. Rub the cloth down with your hands and get all the air pockets out and let the wet gesso come up through the cloth a little if it will. Smooth it out the best you can, then, while the first layer is still wet, apply another very thin layer of gesso on top of the cloth with the wide putty knife. Thin and even is what you want. When this has dried, lightly sand the surface to take off the roughness. Trim off the excess cloth. It is common that you will have edges that have not adhered and have come loose. Use a brush to get some gesso underneath those edges, then press them down with the putty knife until smooth and adhered. Gesso the sides of the panel with a brush. With a trowel apply a second, thin and smooth layer of gesso and let that dry. One last light sanding and the panel should be ready to use. I will often brush on a layer of gesso on the back of the panel as well, to equalize the tension on the panel and seal it from moisture. Or seal the back of the panel by spraying a shellac or other sealant.

There are other methods of cradling that would work better if the painting will not be framed and will need extra support and a more pristine treatment of the side and edges. This works for me because I always frame the painting.

Alternatively, you can also buy pre-made panels, if you do not want to make them yourself. This is absolutely fine. I have also bought them like this. Just buy the cradled panel and then apply the muslin or canvas as I have described. Here are links where you can see what I mean:

<https://www.dickblick.com/products/blick-studio-wood-panels/>

<https://www.dickblick.com/products/blick-premier-wood-panels/>

<https://www.dickblick.com/products/american-easel-gessoed-wood-painting-panels/>

<https://www.dickblick.com/products/ampersand-hardbord/>

You can also order pre-made panels from my supplier, Jenni Klunker (435) 619-1949. I highly recommend her. She makes custom panels just about any size and proportion you can think up. Quality craftsmanship and materials at a price that is competitive with other products, but made to fit your particular needs, not just standard sizes. Ships anywhere, and is trusted by a lot of great artists.

Well, I hope this helps. I find that making my own panels frees me up for my compositions and types of surfaces, because I can choose the proportions and type of cloth, from a fine muslin to a coarse canvas. The pre-made panels are generally limited to conventional standard sizes and you are limited to the surfaces. They can also be a little pricier to buy, and the panels you make are relatively inexpensive. I'll make a big batch of 20 to 30 panels at a time, so the labor is consolidated.

Make sure you make the depth of the panel appropriate for your framing needs. I almost always custom-frame my work, so I can build out the frame for any depth I choose.

Here are some photos. The first three photos show a panel I had made specifically to fit in the frames I use. It uses birch plywood for the panel and also for the cradle. The last two photos show a panel I made, using hardboard (MDF) for the panel and inexpensive 1x2 material for the cradle, which I often remove when I frame. This deeper cradle won't fit in the frame, so I knock it off with a hammer and clean up where it was glued. You can only do this with the MDF, not the plywood as it will delaminate or splinter the plywood. The last photo shows the finished surface. I drew on it with a pastel so you can see the texture of the muslin. Canvas would be the same, just a more coarse weave. The panels are photographed on the muslin material I used.

ps. you can also adhere the canvas or muslin to a thick gatorboard, without having to cradle it.







