

Workshop Supply List Douglas Fryer

Try to bring as many things on the list as you can. I realize that some students who are flying in won't be able to bring items that are restricted in air travel.

OIL COLORS:

This is the palette I commonly use, but I suggest you bring colors you like to use. I like a lot of color options, but you may like to bring a far more limited color range.

Titanium White or Flake White; Burnt Umber; Raw Umber; Golden Ochre; Raw Sienna; Burnt Sienna; Cadmium Red Deep; Cadmium Red Medium; Cadmium Red Light; Cadmium Orange; Cadmium Yellow Medium; Hansa Yellow; Phthalo Green; Phthalo Blue; Cobalt Teal; Cerulean Blue; Ultramarine Blue; Dioxazine Purple; Quinacridone Magenta; Quinacridone Rose.

Please also bring a limited number of acrylic paints such as:

Quinacridone Red
Cadmium Yellow
Cerulean Blue
Ultramarine Blue
Burnt Umber
Titanium White
Others and more if you would prefer

MEDIUMS:

Liquin, Galkyd or other fast-drying medium.

Winsor & Newton Oleopasto. Important to have this. Purchase well beforehand as it is frequently backordered.

Gamsol

PALETTE:

I prefer to use a large piece of glass (edges sanded) mounted on a taboret or panel with a medium gray paper under the glass. I sometimes also use a large hand-held palette if a taboret is not convenient. The larger the palette the better. A VERY common complaint is that the student's palette is far too small. Something in the neighborhood of 16 x 20 would be a minimum size. Some students buy an inexpensive picture frame, like from Walmart, to use as a palette.

PANELS:

Bring 3 or 4 of various sizes, but make sure that one of these is 10"x10 and another is a 10" x 20" (for specific assignments I will give). The other panel sizes are up to you for other paintings you may choose to work on of subjects of your own choosing. I prefer working on cradled panels that have muslin glued or gessoed to the surface. Instructions for panel construction or purchase is attached after the materials list below. I also like to work on panels that are cut to specific sizes and ratios, not just what will fit in a standard frame. We will talk about this in the class. **DO NOT BRING UNCRADLED PANELS, CARDBOARD CANVAS BOARDS, ETC.** They are frequently not a completely flat surface, making it extremely difficult to use the knives. You will have a difficult time with the tools and methods if you do not have proper panels. Stretched canvas is not an ideal surface for what we will be doing, but if you must work on stretched canvas please ensure that it is *VERY* tightly stretched and that you have corner keys to tighten further.

EASEL

BRUSHES AND PAINTING KNIVES:

I generally use a wide variety of brushes, but most of the time I use the following: Natural Bristle brights of various sizes (4, 6, 8) Lots of brands could work for this, but don't go cheap.

Nylon Brights and Flats of various sizes. (4, 6, 8, 10, 12) I really like the Princeton 6300 series brushes.

Round sables or synthetic of various sizes (2, 4, 6)Any mid-range brush will do, like the Blick Red Sable.

IMPORTANT: I use a *FLEXIBLE* 3" or 4" putty knife you can purchase in a hardware store, plus these other painting knives (comparable to Blick's Style 59 and Style 106.



MISCELLANEOUS:

Saral white transfer paper. Just a portion of the roll is fine, such as a 12"x16" piece.

Container for cleaning brushes

Razor scraper for cleaning palette

Containers for mediums

Compressed charcoal (soft) and soft charcoal pencils

Spray fix

Tape

Blue shop paper towels or other

Nitrile Gloves

Apron or Smock

Notebook

Sketchbook

Pencils

Eraser

Ruler/straight edge

Digital camera, optional

Soap or cleaner for brushes

PHOTO REFERENCES: We will be working from photo reference during this class. It is

extremely important that you work from the best possible reference. Bring more options than you think you will need. The subjects may be landscape or still life. Also think about detail crops and alternate compositions of the same photo. I work from prints, and occasionally from a computer monitor. If you bring prints, I suggest that they be printed on at least 8 1/2" x 11" quality matte paper. You may wish to bring a laptop or other device on which you can view your reference and make prints as necessary. I will also bring a number of photos from which you may possibly choose to work for those days. If you have questions regarding the materials and equipment you will need, please email me at fryer@cut.net.

Panel Construction and Surface Preparation:

This is the way I prepare panels, but there are probably numerous ways and materials you can use.

I cut a piece of 1'4" MDF (hardboard, but you can use birch plywood or other quality plywood) to the size I have planned, then glue a 1" to 1.5" 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. The cradle material I use is usually 1/2" or 5/8" plywood ripped down to the widths I want, then cut to size and glued on. You can also use regular lumber for this, like a pine, alder or poplar, but something stable anyway. You may also use something other than MDF for the panel itself, like Baltic or Domestic Birch or other stable material. There are advantages to each. I then lightly sand the face of the panel. Next I apply with an 4" 6" or 8" trowel or spackling knife a layer of Utrecht acrylic gesso. **If you apply this too thin the next layer of muslin will not adhere properly, if it is too thick 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 1st layer is still wet apply another very thin layer of gesso on top of the cloth. 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. If there are any edges that have come loose, use a brush to get some gesso underneath those edges. Gesso the sides of the panel with a brush. With a trowel apply a second very thin and smooth layer of gesso and let that dry. A common mistake is to make this layer of gesso too thick. Make it as thin as you can, but still cover completely. 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. Or seal the back of the panel by spraying a shellac or other sealant.

*Alternatively, instead of the first layer of gesso to apply the fabric you may use a pH neutral adhesive, like Lineco Neutral pH Polyvinyl Adhesive. Apply evenly, enough to secure the fabric to the panel. Let this dry, then apply two to three very thin layers of gesso with a trowel or putty knife.

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. For example you could glue cross braces on the back, and you could wrap the muslin around the sides and secure on the back edge with staples. What I have described 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 the Blick products, but made to fit your particular needs, not just standard sizes. Ships anywhere, and is trusted by a lot of great artists. She does not do the gesso preparation.

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 of the painting and type of cloth, from a fine muslin to a coarse canvas. 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. Before I put the painting into the frame, if I have glued a deep cradle on the back of the panel (say, using a 1x2 board) I will usually knock the cradle off of the back of the panel with a

hammer, clean up the back with a scraping tool and sandpaper, then mounting in the frame is a little easier because I can just shoot some points in to hold it in, plus several small screws, if it is a small to medium-sized painting. Or just cradle it with a depth of cradle that won't stick out the back of your frame and push the painting out from the wall. If I buy ready-made panels I get ones that are of a depth that will fit in my frames without pushing the frame out from the wall. The frame keeps the panel stable pretty well, On large panels I prefer to keep that cradle on and use corner and cross-bracing. The sizes we will be using in the workshop are small enough to not require extra bracing.

Here are some photos. The first 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 would probably remove when I frame). This deeper cradle won't fit in the frame, so I knock it off and clean up where it was glued. The third photo shows a finished prepared 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.





