

DOUGLAS FRYER

Supply List – Oil



OIL COLORS:

This is the palette I commonly use, but I suggest you bring colors you like to use and perhaps add some from my list if you are curious. I like a lot of color options, but you may like to bring a far more limited color range. It is up to you! I use mostly Gamblin colors. But any brand of higher-quality colors will be fine. I commonly use these:

Titanium White (for the purposes of this workshop you could consider Gamblin Fastmatte Titanium white)		
Burnt Umber	Cadmium Yellow Deep	Cobalt Blue
Raw Umber	Cadmium Yellow Medium	Ultramarine Blue
Gold Ochre	Cadmium Yellow Light	Indigo Blue
Raw Sienna	Indian Yellow	Dioxazine Purple
Burnt Sienna	Phthalo Green and Blue	Quinacridone Magenta
Transparent Earth Orange	Cadmium Green	Quinacridone Rose.
Cadmium Red Deep	Chartreuse	Radiant Turquoise
Cadmium Red Medium	Cobalt Teal	Cerulean Blue
Cadmium Red Light	Cadmium Orange	

If I were to make a more limited palette, this is one of many possible combinations:

Titanium White	Cadmium Yellow Deep	Cobalt Teal
Burnt Umber	Cadmium Yellow Light	Ultramarine Blue
Burnt Sienna	Indian Yellow	Dioxazine Purple
Cadmium Red Medium	Phthalo Green	Quinacridone Rose
Cadmium Orange	Phthalo Blue	

You may have a different combination you like. Perhaps try using some or all on the list above you have not tried before.

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

Red	Ultramarine Blue	Magenta
Yellow	Turquoise	Titanium White
Cerulean Blue	Purple	and more if you would prefer

MEDIUMS:

Liquin, Galkyd, or other fast-drying medium. Solvent-free Gel is not recommended. Winsor & Newton Oleopasto. It is very important to have this, because we will want our colors to be of a thicker consistency, and to dry quickly). Purchase well beforehand as it is frequently backordered. If you can't get it, I will have some you can use.

ODORLESS MINERAL SPIRITS

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. Or two palettes side-by-side.

PANELS:

Bring 4 - 5 of various sizes, but make sure that at least one of these is 10"x10 (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 a fabric, like muslin glued or gessoed to the surface. You can find these pre-made or prepare them yourself, as I do. I can give you instructions upon request.

I also like to work on panels that are cut to specific sizes and ratios, not just what will fit in a standard frame. Standard sizes like 11 x 14 or 12 x 16 are fine, but you may think about unconventional sizes like squares (12 x 12, 14 x 14, etc.) or panoramic proportions like a double square (6 x 12, 10 x 20, etc.). Or cut your own proportions according to some other method, like using a golden rectangle (ratio is 1:1.618), so you could round that number and make a panel that is a golden rectangle with measurements 10 x 16, 9 x 14 1/2 or 12 x 19 1/4, for example. Whatever you like!

DO NOT BRING STRETCHED CANVAS, CARDBOARD CANVAS BOARDS, ETC. You will have a difficult time with the tools and methods if you do not have proper panels.

DO NOT bring panels prepared with an oil ground.

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" x11" 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.

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.