

Collage / Arts at Menucha / Creative Arts Community
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SUPPLY LIST

Acrylics: Golden fluid acrylics work very well for the monotype beginnings and the pours we will be doing, but any acrylic paint can be used for the class, tube , jar or craft type. Bring as many colors as your heart desires, but at least a basic palette plus titanium white. (You might enjoy the iridescents, duochromes and interference colors for your experimental starts-**optional**)

Gloss Medium: You will need **1 quart**. This medium is used to coat the paper we will print the monotypes on, as glue for collage elements and will be used to coat the Xerox copies used in gel transfers and altering imagery. If you buy the Utrecht brand it is thick enough to glue your work to the cradled wooden canvases we will use.

Mat Medium (Optional): 1 quart, If you prefer a non-shiny surface you will want this instead of the gloss medium, (also can be used to make final finishes for completed paintings such as faux encaustic).

Glues (Optional): For heavy weight objects and additions to your work you may need a hot glue gun and hot glue, as well as specialty glues for particular adhesive needs.

Paper: My favorite paper is **Strathmore Aquarius II (ASW online usually has very good pricing on this paper)**, an 80lb cotton fiber paper that stays beautifully flat with repeated glazes and prints very well. (Regular 140lb cold press watercolor paper warps more and is a little stiffer when mono printing, not recommended). You will need 3-5 sheets depending on how many and how large you want your starts to be. (The wooden cradle canvases will be 10" x 10" and you will experiment with 12-15 different underpainting textures, (papers may be cut down to size for the experimental beginnings, mounting on additional cradle boards is optional.)

Wooden Cradled Canvases (my newest favorite): Each student will receive one to try and more can be purchased from the Menucha CAC Gallery/gift shop in Wright Hall.

Painting Boards: Fome core covered with clear Contact paper (Fred Meyers shelving paper) works great as a lightweight surface to paint on. If you have several, you can move work that needs to dry without disturbing it and have more freedom to continue creating. Boards should be cut slightly larger than the cut paper size (most of my pieces will be small for this workshop, but you can create on full sheets if you like). Gator board is also great but costs more.

Printing plates: I will provide several large Plexiglas printing plates for monotyping (approx. 28 x 36), but if you prefer your own, I use 3 mm (1/8") clear Acrylite to print on cut slightly larger than a full sheet of watercolor paper, (or just slightly larger than the size of paper you plan to print.)

Brushes: I use the softer, watercolor type brushes for my acrylic work, one flat wash brush (1 or 2 inch depending on the size paper you prefer), a few large rounds (No. 12 or 14) and some smaller rounds with good points for painting details. Also great are angle shaders or "dagger" brushes (my favorites are the Dynasty Faux Squirrel that Utrecht carries...these can be used instead of flat wash brushes).

Palette: I use the small Masterson Stay -Wet palette for my acrylics but, white styrene meat trays and zip lock bags to put them in save your acrylics quite nicely.

Graining tool: Fun for designing an underpainting, this can be found at most major paint stores and some art shops. (This is **optional**. I will have several for the class to try!)

Small containers with lids (optional): Snap top 2 -4 oz. plastic containers are nice for saving juicy acrylics that were mixed up for pours instead of wasting the paint (TAP plastic carries them in Portland), or just some small plastic cups for mixing our pour colors.

Fresh Xerox copies: Black and white is perfect for creating some altered imagery and photo gel transfers...size them according to need and size of base project. (Note, a copy machine is available at Menucha in the office, pay as you go, so this step can be done during the workshop week, as your ideas crystalize).

Books, magazines, etc. that have pages you might want to tear out, alter and include in your paintings as collage and for mock ups will come in handy. (I will bring a stack of magazines.)

Collage Papers: White tissue paper (acid free is available at Art Media), and various weight white or natural rice papers to use as a base for stamping and infusing with color.

Miscellaneous must have extras: Roll of shop towels or good paper towels, sponges or rags for clean up, 1 bottle of rubbing alcohol for clean up and special effects, spray bottle, water container, a package of cheesecloth (Fred Meyer paint dept., you do not need food grade), scissors, stamps or safe cut blocks to carve your own stamp designs (optional, I will have an assortment of stamps available), an Exacto knife and extra blades (optional is a linoleum carving tool set to create designs on the safe cut surface- I will have one lino carving set available), stencils (or cut your own with Contact paper and printed or drawn designs, these are optional but fun: letters, numbers, designs, etc.), a ruler, the odd assortment of 3-D goodies which you might want to add to your collage as outcroppings or appendages: buttons, wires, branches, bolts, found objects, etc.) all optional, but I will have a drill hammer, nails/ screws and screwdriver handy! Wear an apron or overalls as this class gets messy.

Photo references of images you would like to include in your painting development and for use as photo gel transfers will help to personalize your ideas (or you are welcome to work intuitively, or non objectively).

If you enjoy drawing directly on your under-paintings you will want **water soluble Caran d'ache crayons** (my personal favorite and also fun to add design with!) and a **white charcoal pencil** for use

on dark underpaintings. If you prefer to draw on tracing paper and transfer your drawing to your under-painting you will need a roll of **tracing paper** for larger works, or sheets/tablet for smaller work, I will have white and gray Saral transfer paper to share with the class. A soft pencil and kneaded or white plastic eraser can also come in handy. Optional are permanent ink pens like Pigma Micron as well as paint pens available at most craft stores.

Kitchen Sink, Ha, ha... Feel free to call or e-mail me if you have any questions about this class or supplies for it. Bring what you can and try not to be intimidated by the extent of the Supply List. Many things are optional or can be shared...just bring what you have and get creative!

Lab Fee \$15: This will help cover cradle boards, charcoal powder and fixative for the group and the many little extras to be shared.