

# **2023 Materials List for 5 days of Acrylic Collage**

with Joan Fullerton

**Brushes:** Inexpensive 2" hardware brush and a 1" synthetic flat brush, no need for good brushes

**Brayer, the hard rubber kind, any size**

**Acrylic Paint:** I use **Fluid** acrylics with white gesso. But you can use Heavy Body acrylics if that is what you have or prefer. Get a warm and cool version of the 3 primaries, plus Black, White and Titan Buff or other light neutral. (The 1oz bottles are great for travel.)

**8 substrates (not too small). 15x22 or 16x16, 18x24, 16x20, 20x20 or similar.** Your choice: **stretched canvas or cradled wood panels (I use Cheap Joe's ¾ deep unprimed) or unprimed watercolor paper (I like 140 cold pressed). 15x22 sheets of watercolor paper fit in the bottle of a suitcase. Larger, thicker substrates can be shipped ahead.**

**Soft lead pencil**

**2-3 oil pastels**

**1 or 2 water soluble colored pencils (I like Derwent Intense Pencils)**

**SMALL travel-size spray bottle from Target, Walmart, or the Holbein ones (empty travel hair spray bottles work well).**

**Small amount of Rubbing Alcohol for lifting and blooms.**

**Collage Papers:** A small amount. Consider printed pages from books, textured rice papers, sewing patterns, tissue paper (plain or with marks), and fabrics. Avoid anything brightly colored.

**Adhesive: 8 oz (or larger) of regular gel medium or soft gel, either gloss or matte.** This will be used for collage and texture

**A couple Newspapers for lifts and to make stencils.**

**Palette:** Anything to mix paint on...I've been using newspaper and then using it later for collage material.

**Plastic bag for garbage**

**Masking Tape**

**2 small water containers**

**Paper towels**

**Scissors**

**Hand Protection:** latex gloves or barrier cream

**Apron or a smock**

**Journal/Notebook:** for notes, ideas, drawing, etc.

The most important thing to bring is an attitude of play!

## Here is what you can expect:

Participants will unleash their spontaneous, imaginative, intuitive selves, with a series of dictated exercises that encourage and allow the logical/thinking mind to take a break. We will approach the results of this dynamic process with child-like curiosity, and then edit these works during the course of the workshop. Some non-objective paintings can be left as they are, but others will lead to inventive florals, abstracted landscapes or figurative compositions.

Demonstrations will commence each morning and again after lunch, followed by studio time. Group critiques are likely to occur 3-4 times during the week.

My art techniques are quirky and unforgettable, and will offer new dimensions to your established studio process. I will encourage you to paint with appreciation for your own unique voice, and to become more comfortable with inevitable doubts and frustrations when they occur. A 'mind-set' curiosity is the most valuable tool you can have!

Students can expect to have 5-7 paintings at the end of the workshop, not necessarily all of them resolved. A truly creative process sometimes leads to quickly finished work, yet other times it takes years. This is not a cookie-cutter class, with everyone finishing similar paintings. This will be **"an experience"** designed to spark new ideas, encourage you to trust the unknown, and paint creatively!

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