

92Y ART CENTER

Art Center – p. 212-415-5562

Class Name: Abstract Alchemy – Black, White and Warm Metallics

Instructor: Judith Kruger

Supply List:

Mandatory items are highlighted - Please label your supplies.

Watercolor brushes- variety of sizes – some small for detail line-work and up to 3” hardware brushes good too. If you have hakes or other Asian brushes, then please bring them. Foam brushes and old scruffy brushes are great too. A small paint roller comes in handy (optional)

Optional pattern sources - stencils (wire mesh, cheese cloth, bubble wrap) and mark making tools. I do not use premade stencils in my work, but I am open to those who want to use them.

Optional: If you would like to incorporate imitation gold, silver, aluminum or copper leaf in your work, please bring it. I will have pure Japanese silver for the class to use.

A piece of premium felt (I prefer grey or black) approximately 36” square or larger from fabric store. A towel (any solid color) is fine too if you don’t want to own a “sumi” felt.

Smock and/or wear painting clothes

Optional: Sumi and Suzuri if you have one of your own. I provide 1 for the class to share so you don’t have to bring your own.

1 regular size spray bottle and one small spritz bottle

Scissors

Ruler

2 small jars (wide mouth good but any will do)- plastic or glass ok from any food- no need for them to be new.

A ceramic cereal bowl size bowl of any kind or color

2 water containers (big plastic yogurt containers are good)

Roll of paper towels

A sketch pad or sketch paper

1 jar of Nori paste <http://www.dickblick.com/products/yasutomo-nori-paste/>

Small piece of sand paper (fine)

Optional- eye dropper or squeeze bottle if you have one, it comes in handy, but not necessary

Soft Pencil, eraser and any other black, white, grey colored drawing tools or dry media (even pastels or conte crayon) you wish to bring

Assorted Papers and Supports: 140 lb paper is good. Cold press or hot press fine. I like Arches, Lanaquarelle, Stonehenge, Rives BFK, Bristol. Asian papers (as examples kozo, mulberry, honsho, unryu, etc) are good too even if thin. Asian papers of any kind are great for collaging on to the sturdier western papers or alone. 300 lb paper is suitable for a support, but not for wrapping around a panel as it is too thick. Colored or patterned papers are fine as long as they are within our limited palette. You will need at least 10 sheets. Bring what you have. Note: It's also always good to have more sheets of Asian paper than you will think you need.

1 roll of unsized Kozo paper <https://www.dickblick.com/items/12952-9000/>

Supports: 4-6 (approximately) 12" x 12" (not gessoed) cradled or uncradled wood panels. If anyone wants to go larger that's ok- but remember this is only a 3 day workshop.

Some people labor over only 2-4 paintings and other make 10 and mount only 6. Some like to work on two large pieces. Judge the amount of paper and panels according to how you think you'd like to work – meticulous and laboring or fast and experimental.

NOTE: Make sure the paper is at least a few inches larger than the panels as we will wrap the paper around the back of the panels. Any panels are fine- cradled, uncradled, Masonite, wood, square or rectangular, etc. No need to buy expensive Ampersand panels as we will be gessoing the panels and wrapping them with our paper.

I also prefer thinner panels so that the sides are smaller, as we stretch the paper over the sides to the back.