

Kay Brathol-Hostvet

kaybratholhostvet@gmail.com

www.kaybratholhostvet.com

608-467-8420

Experimental Acrylic: Emphasis on Design and Expression

Whispering Woodlands

Thursday-Saturday, August 19-21, 2010, 9-4:00 each day

An intense, thought-provoking workshop experience! This workshop will focus on the application of acrylic paint in creating non-representational works based on technical experimentation, emotional and cerebral responses to design and color exercises, journaling, music interpretation and group discussions. Acrylic is a wonderful painting medium for experimentation because it dries quickly allowing a buildup of multiple layers, or drastic changes. Throughout this process you will be creating an expressive, non-representational or abstract painting, as well as exploring your own personality, motivation, and creativity.

Painting experience in any medium is helpful; various warm-up exercises will familiarize you with the properties of acrylic paint and basic elements of design. I will be providing some of the practice papers for the warm-up exercises, and have some paints and mediums on hand for your purchase—but please call and inquire well beforehand to see what I have if you need something. I use Golden and Liquitex tube or heavy-body jar paints, but any brand will do; you may buy the cheaper student grade tube acrylics like Liquitex Basics if you prefer, but please do NOT bring craft-type liquid paints. You may also purchase a less expensive hue (pigment substitute) for some of the more expensive colors (i.e. Cadmium yellow hue). This is a pretty extensive list, but we will be packing lots of learning into three days!

Don't forget to dress comfortably in your grubbies. The studio and outdoor spaces at Whispering Woodlands are relaxing and inspiring. Come with an open mind and willingness to explore the possibilities. We're going to have a great time! Feel free to contact me ahead of time with any questions.

SUPPLY LIST

Required:

_____ **Tubes or heavy-bodied jar acrylics** (*not* fluid or liquid acrylic or craft-type liquids) in these 7 basic colors:

1. Titanium **White**
2. Mars **Black** OR Ivory Black
3. **Burnt Umber**
4. Ultramarine **Blue** OR French Ultramarine Blue OR Cobalt Blue
5. Cadmium **Red** Medium OR Acra Red OR Naphthol Crimson OR Quinachridone Magenta
6. Dioxazine **Purple** OR Ultramarine Violet
7. Cadmium **Yellow** Light or Medium OR Hansa Yellow Light or Medium

_____ **Liquitex Acrylic Gloss Medium and Varnish** (this is the best multi-purpose product! Don't buy a separate varnish product like Soluvar, etc.) **OR Golden Acrylic Medium, gloss** (liquid, not gel)

_____ **Heavy acrylic gel** (can be gloss or matte, heavy or extra-heavy weight).

_____ **Masking tape**

_____ **Water container** (coffee can, ice cream bucket, etc.—at least a quart size—gallon pail is best)

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_____ **Rags or paper towels**

_____ **Palette knife or small cheap putty knife**-metal or plastic

_____ **Spray/misting water bottle** (old hairspray bottle works great)

_____ **Palette** at least 12" x 15" (even bigger is better!!!)

I recommend buying a glass—not Plexiglas or acrylic—cutting board. It cleans up easily, is tempered to be safe in case of breakage, and is available *cheaply* at many hardware stores, Wal-Mart, Target, etc. (usually come with a pebbly textured front—I use the smooth back side). Or you may use a “stay-wet” style palette made for acrylics (not a sectioned watercolor palette). Traditional wood or plastic palettes do not work!

_____ **Brushes** (synthetic nylon bristle brushes are best, hog bristle is OK; *not* soft sable watercolor brushes). Look for brushes with long handles, specifically made for acrylics.

1. #4 or 6 round
2. #4 or 6 flat (1/4" approx)
3. #8 or 10 flat (1/2" approx)
4. #12 Flat (1" approx; sizes vary between brands; for these flat brushes, get one each about 1/4", 1/2" and 1" wide)
5. 1 1/2" - 3" wide natural bristle brush (available in hardware store paint sections for about \$1.00, sold as throw-away brushes, usually near the foam ones).

_____ **1 medium to large-size pre-stretched and primed (gessoed) canvas** (*not* canvas board): Anywhere in the range of 20" to 40" in any one direction.

_____ **Sketchbook** (8 x10, 9 x12, or 11 x14) with at least 20 consecutive blank pages (if using an old one) for journaling and sketching.

_____ **Pencils and ball-point pens, gel pens, or fine-tipped markers**

_____ **3 or 4 surfaces for practice exercises** (approximately 9 x12 to 11 x 14 size) Any of these: 1/4 or half sheets of watercolor paper or printmaking paper, gessoed; ready-made canvas board or gessoed hardboard; pre-stretched canvas (cheap ones); canvassette or canva-paper; illustration board, gessoed; heavy tag board, gessoed (most economical approach)

_____ **Vinyl or Latex gloves**

_____ **CD or tape of your favorite type or piece of music** (or bring two or three if you can't choose one). If you bring music on an ipod, please bring a docking station as there isn't one in the studio.

_____ **A few photographs, magazine pictures or other imagery** that you find particularly interesting or emotionally important to you. This class is about content; I want you to start thinking about that beforehand—you will not be incorporating these images into your painting so don't worry about destroying valuables.

Optional:

Your own standing floor easel if you have one. I highly recommend you bring yours if it is feasible.

Larger assortment of brushes, especially *larger* size flats, filberts, or brights

Other acrylic gel mediums: medium or soft gels, matte and gloss; modeling paste; clear tar gel, glazing liquids, etc. (I will have samples of some of these mediums for you to try during class).

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Other acrylics (tube or artist-quality liquids): Alizarin Crimson, Burnt Sienna, Cadmium Orange, Cerulean Blue, Hooker's Green, Permanent Green, Phthalo Blue, Phthalo Green, Prussian Blue, Sap Green, Quinacridone Gold, Yellow Ochre, metallic or iridescent colors, etc. If there are specific colors that emotionally "move" you, bring them!

Materials that can create texture: old hair combs with wide and narrow teeth, painting knives, plastic forks, trowels, wire mesh, etc. (*not imagery*--as in most rubber stamps).

Inert textural materials: small pebbles or clean gravel, washed sand, sawdust, cotton string.

Clean cheap cellulose sponge (don't bring your nice watercolor ones)

Course or medium grit sandpaper (woodworker type)