


LIST OF SUPPLIES

VARIATIONS ON A THEME

Subject matter: Your work during this workshop will be based on a subject matter of your own choosing. The possibilities are endless, but include: an object or group of objects; a personal photograph; a view of the interior or outdoor environment that is visible from your work area; a work of art made by another artist; an intangible concept such as a memory. **PLEASE HAVE THIS SUBJECT READY AND/OR NEARBY FOR THE FIRST CLASS.**

WEEK 1 (DRAWING)

- Charcoal, both willow and compressed
- Indian ink
- Soft pencils: 2-6B
- Cola pen/Dip pen  [How to make a Cola Pen](#)
- Twig, chopstick, bamboo stick or similar
- Pastels
- Watercolours
- Medium weight paper: large sheets, pads or on a roll

WEEK 2 (SCULPTURE)

- Medium weight paper (e.g., watercolor paper, bristol board, mixed media paper)
- Corrugated cardboard from your recycling bin
- Masking tape
- Scissors that can cut through cardboard easily, such as this pair by [Fiskars](#)
- A glue gun and glue sticks for easily attaching pieces of cardboard.

- Newspaper from your recycling bin
- All-purpose flour for papier-mâché
- Water-based painting and/or drawing supplies.

WEEK 3 (PRINTMAKING)

We will use recycled materials, where possible, together with non-toxic water-based printing inks. You will need the following:

- Tetrapak cartons: These come in a variety of formats, in particular on the alternative milk shelved section but the thing to look for on the bottom or side of the carton is the word 'aseptic'. This means no refrigeration required so 'long life' products. Here in the UK I tend to use discarded oat milk cartons. I suggest you begin collecting these as early as possible so that you have a good supply.
- An etching needle or scribe, available here in the UK from any art supply shop, alternatively in America at Dick Blick or Amazon. A 'cola' pen or something sharp like a nail or darning needle can also be used as an etching tool.
- A smooth hard palette to mix and spread inks. A piece of plexi-glass or glass is best, but you can use a kitchen cutting board or surplus breadboard!
- A roller or brayer for spreading ink evenly. The roller should be between 2 and 4 inches wide which will be adequate for almost any printmaking process. Ideally it will be soft rubber. Working with a variety of colours it's helpful to have more than one.
- Old loyalty/store cards or similar
- Scalpel or craft cutting knife, palette knives/spatulas for handling and mixing ink on the palette.
- Cutting mat
- Glue stick
- Scissors

- Water-based intaglio printing ink. Akua Intaglio inks are recommended. Black is a staple in any print studio but for colour work a blue, a red and a yellow are enough to make any colours. For those of you used to using oil-based inks or any other brand of waterbased inks please do carry on with them
- 60 Lb. drawing paper (US), 220gram cartridge paper (UK), standard printer paper and any paper you have to hand. These will give a variety of results which you may find interesting. I have a personal preference for Hosho paper which is light and absorbent but not always available in the U.S. Large sheets can be cut to fit your press bed but paper pads are very convenient.
- Papers for chine colle and collage: lightweight paper works best or pieces of discarded prints that you make as we go along.
- Tracing paper
- Baby wipes and cotton buds. Bought cheaply at a pound/dollar store the wipes are great for cleaning up rollers, palette knives and palettes. The cotton buds are a valuable tool when inking your plates.
- Scrim (known in the USA as tarlatan) or discarded vegetable net. This is the type used to wrap oranges and lemons at supermarkets.
- A small craft press or access to a print studio press will be needed. Alternatively for hand printing you will need a small jar, a metal spoon and a tray for soaking your paper.

WEEK 4 (COLLAGE)

- Scissors
- Glue (options include PVA adhesives, a gel medium like this [one](#), a glue stick, yes stikflat glue, or matte medium)
- Collage papers: You can use found or purchased paper or hand-painted paper

(painting inexpensive acid-free copy paper with acrylic paint makes great collage paper). You may have paintings on paper or prints on paper that you don't want to preserve that would make good collage paper as well. For solid-colored paper, in addition to or in lieu of hand-painted paper, you could use kids' construction paper or a colored pastel paper like [Fabriano Tiziano](#) or [Canson Mi-Teintes](#) (both are a step up from construction paper in terms of lightfastness) or [scrapbook paper](#).

- Substrate/ground (i.e., something to glue your collage pieces onto). Mixed media paper or bristol board or watercolor paper works well for this.