

workshop at Rene's Studio  
**September 23, 24, 25 / 2019**

**10am to 4pm**  
limited to 6 participants / \$280.

# CREATIVE COLLAGE

**with René Eisenbart**

Collage is a contemporary art form that's fresh & filled with surprises. It can integrate beautifully with watermedia by using painting in your collage or by adding paper collage over the top to salvage paintings that aren't working.

An effective way to repurpose a painting that you are not happy with is to use collage. Once you start down this path you'll never need to throw away a failed painting ever!

The collage process is an effective vehicle for learning design, as you work with a value pattern (light to dark), then recreate it using paper. You'll be able to apply these skills to other creative work.



SLACK TIDE



SHE'S GOLDEN

**DAY 1:** Inspired by Collage – slide show

Design Session: Plan a simple value sketch and your palette of papers

Paper making – citrasolv

– jelli plate, stamping, stencils

**DAY 2:** Rene will take you step-by-step through putting together two styles of collage – painted & torn vs. pattern & cut

You'll make an actual pattern, then using your handmade papers, cut or tear and tape pieces in place. Review before you glue!

Demo attaching paper with acrylic gel

**DAY 3:** Demo working with an existing painting. Start a second collage using these methods.

Continue to work on collage paintings with guidance from Rene. Enhance with paint.

Demo finishing with acrylic and mounting on panel for a contemporary look.

Art Share with suggestions for improvement.

# SUPPLIES

## PLEASE BRING:

PAPER: cold or hot press 300pound any brand

Or Strathmore board for wet media

Or wood cradled panels - and 140# or 300# paper

Or an OLD PAINTING or two to reinvent

REFERENCE that breaks easily into simple value shapes

maybe something you've already painted

Large SKETCHBOOK or sketching pad or loose sheets

TRACING paper (11x14 Canson Pad)

X-ACTO knife with sharp blade

CUTTING surface - dense cardboard works

SCISSORS

TAPE: Blue tape or half-inch Green 3-m automotive

PENCILS: soft lead pencil, white pencil,

Water Soluble Graphite — LYRA 9B

KNEADED ERASER

PEN / SHARPIE MARKER

PAINTS and BRUSHES for watercolor

Water pot

Towels and/or paper towels

GEL MEDIUM, matte\* (gloss can work)

ACRYLIC BRUSHES, 2 or more flat 1/4 inch to 1 inch

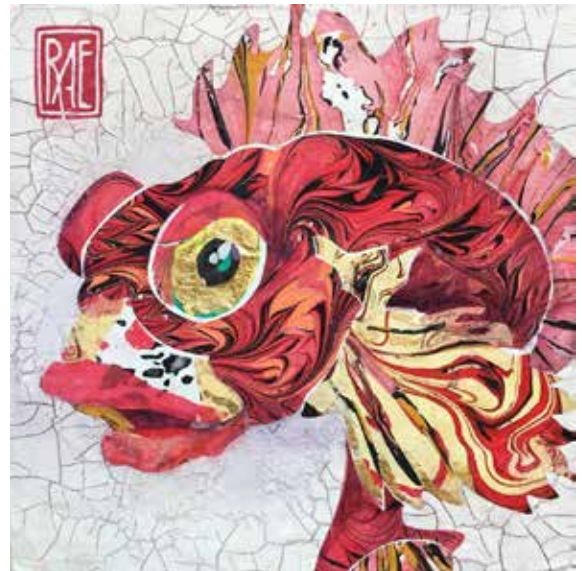
ZEN brush #10

A LUNCH

Wear old clothes!



THE ENIGMA



RED FISH

## **COLLAGE PAPERS, bring what you have — and maybe some to share**

Ideas... Newspaper, maps, sheet music, paper bags, butcher paper, old paintings, marbled paper

### **OPTIONAL:**

For printing collage papers: Jelli plate, deli paper, soft rubber brayer, fluid acrylic paint, Stamps or stencils, natural sponge

91% Rubbing alcohol to clean stencils

For making citrasolv papers: old National Geographic magazines, very thin plastic, citrasolv cleanser,

GLOVES / thick rubber (easy on/off)  
wear old clothes or bring an apron

Matte medium — Golden or Nova Color\*  
Watercolor Ground (Daniel Smith)  
or Absorbent Ground (Golden)  
MSA Varnish (spray, semi-gloss) Golden

\* Nova Color sells acrylic mediums, online only  
/great quality and price —  
<https://novacolorpaint.com/orderform.htm>

MOST MATERIALS I USE are listed at MERRI ARTIST / with 10% discount code:

<https://merriartist.com/collections/rene-eisenbart>

# REGISTER

Sign up early! Space is limited to six



SWAN SONG

TO REGISTER

Mail this form with a check to:

Rene Eisenbart  
16530 NW Sheltered Nook  
Portland OR 97231

**September 23, 24, 25 2019**

## CREATIVE COLLAGE

with René Eisenbart

NAME \_\_\_\_\_

PHONE \_\_\_\_\_

EMAIL ADDRESS \_\_\_\_\_

**\$280**



# REFERENCE GUIDE

**Bringing good reference to this workshop can set you up for success.**

It's challenging to make outstanding art from mediocre reference. Choosing a good subject is the first step to creating a compelling painting. Let these principles guide you.

## WHAT MAKES A GOOD SUBJECT?

### LOOK FOR WILDLY UNIQUE!

Get attention with your art. In the digital age we are bombarded by so much visual stimulation that everything soon looks the same — which translates as being easy to dismiss. You want to keep the viewer engaged. While *you* know the story behind your painting, consider how a complete stranger will view it. Find a way to put your subject in a new context or unconventional angle or use creative color to set your painting apart. Look for interesting shapes, angles or curves. Consider how your paper will divide into shapes and where your center of interest will be. Come with reference for several subjects that you can choose from.

## LIGHTING

### YOU WANT BRIGHT LIGHT & STRONG SHADOWS!

Good lighting is an extremely important factor in creating a compelling painting. Beautiful photographs that use soft, diffused lighting don't usually make good painting reference. Look for images with highlights and shadows that create interesting shapes and dimensionality. That's the key to having an exciting value pattern.

## IMITATION

### AN IDEA DOESN'T HAVE TO BE ORIGINAL.

Copying is one way to start out when you're learning to paint. If you're borrowing from a successful photograph or painting, your odds of success are greater. You will learn from the experience how your work differs or is similar to your reference. The point is to learn — and it's difficult to learn everything at once.

## REPEAT WHAT YOU KNOW

### PAINT IT AGAIN IN COLLAGE.

If you've already interpreted an idea and are happy with the value shapes you've painted, use it again. Maybe vary the size (go larger?) crop out a portion or use a new color palette.



EATING CROW

My intent was not to make an exact copy but borrow from the value pattern and shapes.

The collage below was inspired by my successful painting, left.



TRAVEL FEVER

## DETAIL

**MAKE PRINTS** — Even if you use your tablet for reference it helps to have a hard copy.

- Make a **8.5 x 11 inch** color print of your image (cropped the way you plan to use it and filling the page) or consider 13 x 19. It may be counter-intuitive but larger paintings are easier to paint!
- Print a **black & white** copy to help you see the value pattern.