

Drawing and Painting The Clothed Figure

Tutor Emily Ball (*live streaming from the Seawhite Studio in Partridge Green*)

Dates – October 26th - 29th (Monday – Thursday)

Course fee - £200

Emily is going to set up her studio with screens draped with richly coloured, patterned fabrics and a chair for her daughter to sit for her. This 4 day course offers the opportunity to follow how Emily looks, selects and tackles making studies from life and then how she uses a combination of studies and working directly from the model to make paintings. To take part in the course you will need to have your own model in your studio for 3 out of the 4 days. This could be a member of your family or a friend (if you have a larger space to have 2 or 3 fellow painters to join you then you can work from the same model and set up).

A series of exercises and processes will lead through how to celebrate the gaze, the pose and the sculptural quality of the clothes that frame parts of the body with pattern and colour. Rather than striving for a photographic or illustrative likeness Emily wants capture her daughters presence and attitude. She wants to use colour and the expressive qualities of the paint to create confident images that are direct, full of movement, alive with pattern and elegant arrangements.

“The last time I painted Eve she was a toddler in a high chair and now she is a young woman. She is a strong, intelligent, beautiful young person and I really want to capture this. So this is a very special opportunity for me.”

This course will give you ‘ways in’ to finding a personal expression of the subject. By the end of the 4 days you will have lots of studies that will be full of good material for many paintings. You will also have begun at least two paintings. Emily will encourage you to continue these paintings after the course has finished. For her it will be the beginning of an exciting project.

Artists that might inspire you: Matisse, Chantal Joffe, Stephen Chambers (‘The Court of Redonda’ series), Egon Schiele, Richard Diebenkorn, Picasso, Japanese wood block prints, Vuillard, Rose Wylie.

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Day one: Monday 26th of October 2020

Time	Activity
10 - 12	Introduction. Working from your own model and set up. Finding out as you draw. Using drawing exercises for this 2 hour session to look, select and play with how we might go about making a poignant image of the person, props and patterns. Drawing in black and white using charcoal, rubber and white chalk. Getting a feel of the pose. There will be drawing exercises to explore how to tackle the subject. <i>Drawing in your own time and studio for the rest of the day. At 4.30/5pm photograph your work and email just 2 images to gallery@emilyball.net Please make sure that the files are not too big, are attachments and jpegs.</i> Emily will give very brief feedback to each student at the end of the day, once the images have arrived. This is just to make sure that the next set of studies that you make are clear and playful.

Day two: Tuesday 27th of October 2020

Time	Activity
10 - 12	Working from your own model and set up. For this session we are still making studies. It is vital to get confident and explore lots of possible options before we start the painting(s). More drawings moving around the figure, adjusting the pose, getting the model to move too. Also seeing how we can use the pattern to explore the space and form. We will bring in colour to combine with the drawing; this can be using colour pens, chalks and collage. <i>Continue making studies in your own time and studio for the rest of the day. At 4.30/5pm photograph your work and email just 2 images to gallery@emilyball.net Please make sure that the files are not too big, are attachments and jpegs.</i>

Day three: Wednesday 28th of October 2020

Time	Activity
10 - 12	Working from your own model and set up. For this session we will look at the studies made on the previous two days and start your first painting; identifying what has become important in the work and what your ambition is. Getting used to using paint will part of the session but also endeavouring to make a fresh and direct response to the person. You could use the rest of the day working without the model and instead referring to your studies. <i>Painting in your own time and studio for the rest of the day. At 4.30/5pm photograph your work and email just 2 images to gallery@emilyball.net Please make sure that the files are not too big, are attachments and jpegs.</i>

Day four: Thursday 29th of October 2020

Time	Activity
10 - 12	Reviewing the previous days work. Working without the model for this session. Instead focusing on what we can take from the studies. Making studies from studies and working either back into the previous days painting or beginning a fresh one. <i>Painting in your own time and studio for the rest of the day. At 4.30/5pm photograph your work and email just 2 images to gallery@emilyball.net Emily will write feedback for each student and give suggestions for how to move forward looking at the images that have been sent for the gallery.</i>

Course details

- A daily 2 hour live group tutorial each morning from 10 – 12. Emily will do demonstrations and give processes and guided exercises. From 12 – 12.15 there is the opportunity for a question and answer session
- Each session will be recorded. We can provide you with a link so that you can watch the workshop again. (*This link will only be available for 30 days after the course ends*).
- Emily will offer suggestions as to how you might continue working on your own for the rest of the day.
- At the end of day 1 Emily will look at your drawings and make suggestions about how you might need to adapt for day 2.
- At the end of each day, 4.30/5pm, you will be encouraged to email us **just 2** photos of the work that you have done that day. Please email to gallery@emilyball.net These will then be put into a gallery on the website for the whole group to see. This also gives the tutor the opportunity to look at your work and tailor the workshop to every ones needs. To find the course galleries on the website use this link
- <https://emilyballatseawhite.co.uk/course-gallery/course-gallery.html>
- There is a Facebook group page created for students on this course. You can add photos of your work here and give each other feedback. Please add a friends request to **The Clothed Figure online**.
- How much work you do is up to you, but we have found that these untutored sessions where people are working in their own space to be an invaluable bonus to the online courses - you are guided into the process, but then essentially, you are working alone in your space, which is after all where most of us work, and often get stuck. By working in this way for 4 consecutive days you might find some really creative breakthroughs occurring.
- At the end of the course Emily will review the work that you have done and give you feedback about the strengths in your work and suggestions for how to go forward.

Online live sessions

We will be using **Zoom** for our Video Communication. It is really easy to use. If you are not familiar with it then perhaps practise with family and friends. You will be emailed a password and login to enable you to join the meeting at the specified time. This will be the same each of the 4 days. Emily will be online from 9.30 am so you can check in earlier than 10 am if you wish.

After the course if you would like one to one feedback with Emily using Zoom she would be very happy to book you an appointment. Please arrange this with Emily and contact her via emily@emilyball.net The cost of this tutorial will be £35 for a half hour meeting.

How students need to prepare

You will need to organise your work space.

Make sure that you have enough room to work, and some wall space to put up studies and paintings as you go through the week. Allow space for your model and set up, considering the light quality and backdrop that you prefer.

Will you be working at an easel, flat on a table, on the floor or straight onto the wall? Or perhaps a mixture of all of these, space permitting. Consider how you would like to use your space in a way that feels inspiring and allows room for plenty of experimentation. You could set up different work stations and get materials ready for each one to allow you to smoothly transition from each process to the next. Be organised. It will really help the flow of your work and keep your head clear too.

Set up your interior for your model.

Where is the model going to sit and on what? Play with draping fabrics near or behind where the figure will sit. What will your sitter be wearing? Enjoy the process of choosing and arranging.

If you need to stock up with materials then Seawhite can deliver an order to you. If you use the code EB10 you will receive a 10% discount when you purchase materials through Artesaver <https://www.artesaver.co.uk/>

Gather and prepare your materials.

Paper

- You will need possibly 12 sheets of cartridge paper to do some drawn studies on. Size and weight of paper is not critical. What ever you can get your hands on. If you can work large, A1, then it would encourage a spacious, freer and more physical approach to your work. I will be working on A0, 300 gms cartridge paper.

You may wish to paint on paper:

- With acrylics make sure the paper is no less that 300gms in weight. To make finished paintings you will need at least 3 of the same size and shape, plus a few sheets for painted studies too.
- My favourite paper to paint on in Oils is Arches Oil Paper. This is already sized and sealed. However, the paper does not necessarily need to be sized or primed. Again the heavier and better quality paper is preferable. It is actually rather lovely working straight onto unsealed paper in oils. It stains and dries very quickly. The only thing you must be aware of is that with thick areas of paint, in time, there will be an oily halo appear around the paint, as the oil leaches into the surrounding bare paper. This is not something I dislike, but just so you know.

If you prefer to paint on Canvas or Board

Canvas

Stretched canvas on a frame, or loose primed canvas off a roll (this could be wrapped around a board to give a firm surface to work on or stapled to the wall). Again 3 of the same shape and size required, as you will be working series. The size is up to you. Be as practical and ambitious as you need to be.

Boards to paint on

Prepared artists boards are fine.

Pieces of MDF from your shed or garage. Priming might be a good idea but some artists rather like the unprimed surface too.

Smooth cardboard or mountboard are options too.

(3 of the same shape and size required, as you will be working series).

Paints and other materials

A guide to what colours to use in both acrylics and oils

The following list of colours enable you mix a fantastic range of colours. (No need to buy earth colours or greens).

Titanium White, Lemon Yellow, Cadmium Yellow, Indian Yellow, Cadmium Red or Vermillion, Alizarin Crimson, Magenta, Cobalt Blue, Cerulean Blue, Ultramarine Blue, Indigo, Cobalt Violet.

I also frequently use Oil Sticks as well as the paint.

Mediums and equipment for oils and acrylics

Oils - In my own studio I never use White spirit or Turpentine. It is highly toxic and smelly. I recommend Shellsol T which you can buy from Jacksons Art supplies of A P Fitzpatrick (this is a solvent which is an alternative to white spirit to clean your brushes with and thin the oil paint). I recommend that you use a 'Drying medium' (to speed up the drying time). I use a 50/50 mix of Linseed stand oil and Shellsol T. I find this mix odourless and very effective. If you cannot get hold of either of these open all your doors and windows to get lots of ventilation and use the mediums you already have.

Lots of Rags - I use rags to paint with a lot. So a good supply of cotton rags are essential.

Acrylics

Ideally acrylics should be diluted with acrylic mediums NOT water. So please have some acrylic mediums that say they will increase the flow and transparency of the paint. Some offer the option of increasing the gloss as well. That is up to you. I quite like glossy but some artists prefer matt.

Brushes for Oils and Acrylics

It is important to have lots of brushes in a wide variety of shapes and sizes. Avoid having too many flat brushes instead buy Filberts, Rounds, Liners/Riggers. For bigger brushes I frequently go to hardware and decorating shops. Good makes are Princeton and Omega for large brushes. You will definitely need a couple of rigger brushes. These are traditionally used for water colour and have very long fine bristles, fantastic for delicate continuous lines. I recommend a few palette knives too, of differing shapes and sizes. Again use what you can get hold of in this situation.

Other materials

You will be making drawings as well as painting so it would be helpful to have;

Charcoal, an eraser, soft pencils, felt tip pens, oil sticks (if you have them).

By all means use mixed media too particularly with acrylic paints; inks, oil sticks, chalk and oil pastels, felt tip pens etc.

Masking tape, a glue stick and scissors will also be useful.

Any queries regarding the things on this list please email me with questions.