



COURSE: MASTER CLASS
TUTOR: JOHN SKINNER, ASSISTED BY EMILY BALL
DATES: 12-15 OCTOBER 2020

ABOUT THIS COURSE

These courses are only suitable for experienced painters who need help with ongoing work.

“John is uncompromising, bright, funny, passionate and relentless when it comes to painting. He takes a ‘tough love’ approach to tutoring and will push you out of their comfort zone in his pursuit of helping you progress and develop your work. His master classes are not for the faint hearted!” Emily Ball.

Each Master Class provide four days of energetic exploration into the nature of painting. John encourages and inspires artists to be courageous and confident with their work. Artists also benefit from the cooperation within a group of like-minded people - offering a diversity of approaches with no limits to the possibilities. Artists bring their own projects and themes and John helps them to develop the subject further. Each masterclass is also supported by Emily Ball, who provides technical assistance, painting demonstrations and supports John in the teaching and delivery of the course, taking an active role in the review of each artist’s work.

With fantastic inspiring lectures and brilliant individual tuition, you will go away from these workshops with lots of new work and a more in depth understanding of what the possibilities of paint have to offer. (Each Master Class can stand alone you do not have to book on all three).

TIMETABLE

Day one: Monday 12 October 2020

Inspiration Day

The course starts promptly at 9.30 so please make sure that you arrive no later than 9.00 to find your space and have a cup of coffee. John and Emily will welcome you and introduce the course. John gives an overview of the course structure and content and timings for the four days. After a short talk about painting and creativity we then visit each artists space and each person gives a 2 minute description of what they are doing and what they hope to achieve over the four days.

There will be 1 couple of warm up exercises in the morning (painting and mark making demonstrations given by Emily) and then moving into their own subject that they have brought to focus on. John comes round and gives each person one to one help for the rest of the day. Lunch is around 12.45 and everyone needs to bring a contribution to a communal lunch each day. Healthy salads and savoury food would be wonderful. At 4 pm we stop painting and do a review of the day. Day end at 4.30 pm

Day two: Tuesday 13 October 2020

Day 2 Development Day Arrive 9.15 for a prompt 9.30 start.

John will give a talk first thing. At 10.30 am there will be another inspiring painting exercise and demonstration (given by Emily). For the rest of the day students will continue to develop their own work with John giving one to one help. Lunch is around 12.45
4 pm stop painting and review progress. Day end at 4.30 pm

Day three: Wednesday 14 October 2020

Day 3 Push Day Arrive 9.15 for a prompt 9.30 start.

Mark making to warm up and start the day then cracking on with painting in earnest. Today is push day! This means that John will encourage you to risks and try and full fill your ambitions for your paintings. It is a tiring and very fruitful day. Lunch is around 12.45. 4 pm stop painting and review progress. Day end at 4.30 pm.

Day four: Thursday 15 October 2020

Day 4 Resolution Day Arrive 9.15 for a prompt 9.30 start.

Mark making to warm up and start the day but no formal group exercises. We just keeping painting and aim to bring work to a resolution after the three days of input. We have lunch earlier so that we have more time to paint. Painting finishes at 3 pm. We clear all our painting equipment away just leaving the paintings that we have done over the 4 days on the wall, ready for an in depth review as a group. 4.30 finish and leave.

WHAT TO BRING:

You need to have your own project and subject to inspire your work on the course. Bring any ongoing paintings to continue working on, as well as plenty of new, untouched canvases (or you may prefer working on boards or paper) to start new paintings on. We recommend that the new canvases are the same shape and size as the paintings you have started.

Studies

It is very important that you bring plenty of **studies** that relate to the paintings that you are wanting to make over the four days. A study is different from a sketch. A sketch is often seen as a plan for a painting or an attempt at making a copy of what the subject looks like. **A study** is an investigation into particular qualities of the subject that captivate you; playing with selection, materials and organisation of the elements. They provide you with a library of resources that you can use as triggers to help you develop your paintings. In addition, if it helps, you could also bring props, still life objects, found objects connected your subject, images that you are working from. **PLEASE COME PREPARED.**

Check your existing stock of paints!

You will need to go through your box of oil or acrylic paints making sure that you have a good stock of large pots or tubes of all the colours that you will need. My suggestion is that you buy the best that you can afford. It may be tempting to buy cheap paint but in my experience this is false economy. The cheaper paints have low or poor pigment quality and often the consistency is also limiting. What I generally do is have a mixture of makes and

quantities. I always have one or two colours that are top quality to give the work a lift when I want a colour to really sing but do not need large quantities of it.

A guide to what colours to buy 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 - NO WHITE SPIRIT OR TURPENTINE IS ALLOWED IN THE STUDIO. It is highly toxic and smells awful (it frequently gives students a headache). Please be aware that LUKAS MEDIUM 3 contains a lot of turpentine. A lot of artists use this, and while it's okay in private studios, it is not safe in larger quantities and particularly without adequate ventilation.

I recommend Shellsol T which you can buy from Jacksons Art supplies or 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. Liquin with oils is really good if you need to speed up drying time.

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

Acrylics - 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 hard ware 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.

Other materials

It would be helpful to bring a range of mixed media too; inks, oil sticks, chalk and oil pastels, felt tip pens, charcoal to give you the option if you want to make new studies and drawings.

Please bring masking tape, a glue stick and scissors.

WHAT THE STUDIO SUPPLIES:

In the studio, we have stocks of paper and primed canvas that students can buy as required. Easels, boards and palettes will be ready for you to use. There are pots for water, solvent and mediums. We have a stock of acrylics, oils and mediums for students to use if you run out or want to try them. There is spare drawing equipment to borrow.

Paper and Canvas - the studio has a supply of primed 10 oz cotton canvas on a roll that can be purchased (£15 per meter). There is also A1 cartridge paper to purchase by the sheet for drawings and studies.

THE SEAWHITE SHOP:

The shop is open Monday – Friday from 9 am - 4.45 pm and 9am – 12 noon on Saturdays. All the products they sell are amazing value, at warehouse prices and so you might want to stock up with sketchbooks and materials while you are on the course. If you prefer to order before the course, you can preview their stock by visiting www.artesaver.co.uk. Items can be pre-ordered and packed ready for you to collect by calling 01403 712270, quoting the codes obtained from the website, however, if you physically go into the shop to buy your supplies, the prices are slightly cheaper, so always worth a visit.

REFRESHMENTS AND LUNCH:

Tea, coffee, herbal teas and biscuits are available throughout the day. There will be tea breaks but feel free to help yourself whenever you need a drink. Please bring a contribution each day for a communal lunch. We try and keep it healthy with salads, cold meats, cheese etc. There is a fridge and also a microwave

STUDIO DRESS CODE:

In the studio make sure you wear clothes that do not matter. The space and equipment is in constant use and we cannot guarantee that it will be paint free from the previous groups. As the weather gets colder make sure that you wear plenty of layers to keep warm in the studio. It is a big space and difficult to heat at a constant temperature all day. Emily recommends wearing a [Thermal Boiler suit](#). They keep you really warm and clean!!

STUDIO ADDRESS:

Seawhite of Brighton

Avalon Court

Star Road Trading Estate

Partridge Green

RH13 8RY

GETTING TO THE STUDIO:

We have a map on our website. <http://www.emilyballatseawhite.co.uk/contact-emily-ball.html>

The studio building is the 1st large warehouse on your right after the Seawhite Showroom/Shop. Turn into the entrance (2nd gate on the right as you turn into the Seawhite road), and keep driving to the far end of the warehouse, past the skips and palettes on your right. There is a small car park behind the warehouse, just for the studio, and you will then find the studio up a flight of stairs.