

Floribunda – Late Summer

September 7th - 10th 2021 (Tuesday - Friday)

Course fee - £400

Tutor - Emily Ball

Late summer flowers, fruits and berries are full of rich, velvety colours. They have soaked up the heat of the summer sun and every colour reflects it back and sings. Even if the blooms are over blown and turning to seed the sculptural character of the plant is still beautiful. This 4 day course is about exploring ways of courageously handling luscious paint to create paintings that go beyond traditional flower paintings. The subject is a gift for painting. The studio will be filled with flowers and the course will be packed with demonstrations and exercises to inspire an artist to be playful and celebrate both painting and the plants.

(PDF details)

Course Timetable

The course starts promptly at 9.30am so please make sure that you arrive no later than 9am to set up your space and have a cup of coffee. Emily will welcome you and introduce the course. Each day finishes at 4.30 pm.

Day 1 Tuesday September 7th

The day will start with a demonstration and discussion. We will get up close to the subject: touching, smelling and looking will inform the language of marks that you will create. We will start with drawing to explore how to tackle the abundance of flowers and plants.

Day 2 Wednesday September 8th

Warm up exercises moving into using paint. Exploring colour and how to create a painterly language. We will start the 1st painting.

Day 3 Thursday September 9th

Starting paintings 3 & 4 today. Exploring how to change, edit and enrich the paintings.

Day 4 Friday Thursday September 10th

The flowers are removed from the room. So the paintings will continue using reference to the studies, memory and invention. Resolving work and a big review at the end of the day.

If you need to stock up with materials then Seawhite can deliver to you.

<https://www.artesaver.co.uk/>

When you get to the check out enter the code EB10 to get 10% discount.

How you need to prepare

Gather and prepare your materials.

Paper for studies

- The studio has 200gm cartridge paper for you to purchase by the sheet for doing studies on. By all means bring your own paper if you prefer. I would recommend the weight to be no less than 200gm as you will be painting and experimenting on them. If you want to work square or on a stretched long shape bear that in mind and prepare the paper to be the right shape ready for the studies. It is important to be consistent with your shape and size for both studies and paintings.

Paper for finished paintings

- With acrylics make sure the paper is no less than 300gms in weight. I recommend bringing enough to make at least 3 paintings. These may not be finished but it is important to feel generous and not hold back when you are on a roll.
- With oils 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. You may prefer to prime your paper. A couple of thin coats of acrylic primer, gesso or household white emulsion would be good.
- My preferred paper is Arches Oil paper. This is pre-sized and a beautiful surface to work on.

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 at least 3 of the same size and shape as you will be working series.

Boards to paint on

Prepared artists boards. Seawhite sell inprimed wooden cradles which are lovely to work on. Priming might be a good idea but some artists rather like the unprimed surface too. Smooth cardboard or mountboard are options too. At least 3 the same.

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, Azo yellow (acrylics only), Lemon Yellow, Cadmium Yellow, Indian Yellow, Cadmium Red or Vermillion, Alizarin Crimson, Magenta, Cobalt Blue, Cerulean Blue, Ultramarine Blue and Phthalo Blue

I also frequently use **Oil Sticks** as well as the paint. My preferred make is Markal but I also R & F Oil Sticks.

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, 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. 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 when you want to dilute acrylics this should be done 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. Liquitex and Golden sell a good range of mediums. If you want to slow down the drying time of the paint then also buy some Retarder.

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.

Other materials

Charcoal, an eraser, white chalk, black chalk, pencils, graphite or charcoal powder, black and white felt tip pens.

Coloured chalks and Oil pastels will be useful for the studies, particularly with acrylics.

Sennelier Inks are also wonderful mixed with acrylics for mixed media.

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

Any queries about materials or course content please email emily@emilyball.net