

Summer School online 2020

'Long Summer days and outside spaces'

Monday July 6th

Time	Activity
	Links to 5 short pre-recorded films will be emailed to you on July 6 th . These contain demonstrations of exercises and processes that you will use to make lots of studies outside over the coming week prior to the course. <i>During the week please photograph your work and email just 4 images to gallery@emilyball.net Please make sure that the files are not too big, are attachments and jpegs.</i>

Day one: Tuesday 14th of July

Time	Activity
3 -4 pm	A live Zoom workshop for one hour. Emily will discuss the studies that you have created outside and how they will be used to start making paintings. You will make some studies from your studies. <i>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 two: Wednesday 15th of July

Time	Activity
10 - 12	A 2 hour Live Zoom workshop. Today you will start painting onto canvas, prepared board or paper. There will be a mark making in paint demonstration to explore colour, texture, movement, luminosity and the physicality of the subject. Also examples of two ways to start a painting to set you up for the day ahead. <i>Painting in your own time and studio for the rest of the day.</i> <i>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.</i>

Day four: Thursday 16th of July

Time	Activity
10 – 11am	A 1 hour Zoom workshop. Finding your motifs.....what is the subject of your work. In todays session Emily will demonstrate how you to recognise the important elements of the work. She will explore how you can inject more content and beauty into the marks that are in your paintings already.
Plus a pre-recorded	In the afternoon you will watch a pre-recorded film about the poetic possibilities of marks and how you assemble them. Emily talks about and demonstrates how to use your marks from the morning to make multiple

demonstration film for after-noon work	studies about the paintings that you have begun. These studies will help you edit and push your paintings forward in tomorrow's workshop. <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</i>
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Day five: Friday 17th of July

Time	Activity
10 – 12	A final 2 hour Zoom workshop. Emily will demonstrate on her own paintings how you can use editing, moving motifs and reworking the image. Inspired by the previous days studies you will make changes to your existing paintings. There will be other exercises to help you look at the your on-going paintings. This last session is about giving you resources to continue developing your paintings on your own in the studio. Giving you more confidence with your own judgment. <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</i>

Summer School (Online)

Long Summer Days and Outside Spaces

Course notes

July 14th – 17th 2020 (Tuesday - Friday)

Tutor - Emily Ball (from her studio in Storrington, West Sussex, UK)

Cost - £160

This fee includes:

- 5 short pre-recorded demonstration films showing you different methods of making studies outside.
- 4 live online group tutorial. There is the opportunity for a question and answers in these meetings.
- Exclusive access to a pre-recorded demonstration video on the fourth day of the course to inspire new work.
- It is possible for you to record each live workshop onto your own device, so that you can watch it again to refresh your memory of the exercises and suggestions.
- Each Zoom meeting will also be recorded by Emily and she can provide you with a link so that you can watch the workshop again if it is not possible for you to record the session. *(This link will only be available for one week after the course ends).*
- At the end of each day you will be encouraged to email Emily 2 photos of the work that you have done that day. She will then put them into a gallery on the website for the whole group to see. This also gives her the opportunity to look at your work and tailor the workshop to every one's needs.
- At the end of day three Emily will email you some feedback about your work so far to help you focus on your strengths for the rest of the course.
- 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 **Summer School online**

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. Emily will be online half an hour before the workshop starts so you can check in earlier so that you can be ready and waiting,

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 £30 for a (generous) half hour meeting.

If you need to stock up with materials then Seawhite are delivering orders.

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

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.

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.

Choose the location for your landscape inspiration.

This might be right on your doorstep, in your garden. Or it might be your daily walk in the countryside near you. It could be the trees you can see in a neighbours garden does not have to be big expansive space

Gather and prepare your materials.

Paper

- You will need lots 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 but you can be equally expressive on a smaller scale too, but perhaps you will need double the number of sheets so you can work rapidly and physically.
- You will also need 12, A6 pieces of paper (postcard size).

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.
- 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. **Or my preferred paper to work on is Arches Oil paper.** This has been sized already and feels just like a beautiful deckle edged sheet of top quality paper.

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.

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).

Painting over old paintings

There are many artists who like to do this. Although there can be some nice surprises I would recommend for this workshop that you have clean surfaces to work.

Paints and other materials

I APPRECIATE THAT GETTING HOLD OF EXTRA MATERIALS MAY NOT BE POSSIBLE AT THE MOMENT, SO PLEASE TAKE THE LIST BELOW AS A GUIDE ONLY.

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 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 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, black and white oil sticks (and other colours too if you have them), Charcoal powder, Sennelier Black ink and other Sennelier coloured inks would be great too.

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.