

Drawing and Painting The Head – Self Portraits

(a pre-recorded online course filmed at the Seawhite Studio in Partridge Green)

Tutor Emily Ball

Course fee - £120

Once purchased you have unlimited access to the recordings.

Drawing and painting self-portraits, looking at yourself in the mirror, is a grounding, challenging and invigorating experience. You are in good company as many of the great painters in history made Self Portraits. You are free to invent and take risks, as there is no one to offend or judge the likeness other than yourself. It is a chance to contemplate, scrutinise and explore how to capture more than just a likeness; to convey with feeling the mood of the gaze, to enjoy the sculptural qualities of the subject and materials. During this 3 day course Emily will have a large mirror in her studio so that she can draw and paint herself, live on camera, to demonstrate and also work alongside you. She will lead you through processes that help you become confident at manipulating the materials so that they become the subject. She will suggest ways of layering marks and shapes taken from observation to help you invent more expressive ways of making the features of the face. A fleeting glance, the tilt of the head, rubbing through, redrawing and editing provide a fertile ground, with its layered materials and moments, to offer you powerful images that hold your gaze.

By the end of the 3 days you will have lots of drawings and painted 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.

Artists' work that might inspire you: Matisse, Picasso, Chantal Joffe, Maggie Hambling, Stephen Chambers ('The Court of Redonda' series), , Bonnard self portraits, John Skinner, Frank Auerbach, Katie Sollohub, Francis Bacon, Dennis Creffied, David Bomberg and the Rembrandt late paintings.

Drawing and Painting The Head – Self Portraits

Day one:

Time	Activity
1 hour and 27 minutes	Introduction and warm up. Drawing yourself in the mirror. Finding out as you draw. Using drawing exercises for this 2 hour session to look and play with how to create a feeling of the head and features, be direct and search out the image. Drawing in black and white using charcoal, rubber and white chalk to start with and also making colour studies. <i>Drawing in your own time and studio for the rest of the day.</i>

Day two: Thursday 2nd of February 2023

Time	Activity
1 hour and 24 minutes	Review the work from the previous day and start paintings. Creating the equivalent qualities of marks in your drawings with paint and colour. We will work on at least 2 paintings today, going back and forth between them; layering editing, inventing and practising looking for the image. <i>Continue making studies in your own time and studio for the rest of the day.</i>

Day three: Friday 3rd of February 2023

Time	Activity
1 hour and 26 minutes	Working from your drawings and continuing the paintings. Reviewing the progress of the paintings from the previous day and starting with making painted studies of the paintings. Making the gaze and mouth full of expression. Emphasizing and intensifying, changing the painting until this appears. <i>Painting in your own time and studio for the rest of the day.</i>

Course details

- Emily will do demonstrations and give processes and guided exercises.
- Emily will offer suggestions as to how you might continue working on your own for the rest of the day.
- 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 **Drawing and Painting the Head 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 3 consecutive days you might find some really creative breakthroughs occurring.
- It will not be possible to give feedback about your work. However, if you would like to have a tutorial after the course Emily can do this using Zoom. She charges £35 for half an hour and £70 for one hour. Please email her emily@emilyball.net if you would like to arrange a tutorial.

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. Set up your mirror and consider 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. Be organised. It will really help the flow of your work and keep your head clear too.

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. 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 A1, 220 gms cartridge paper.

You may wish to paint on paper:

- With acrylics make sure the paper is no less than 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.
- I work in oils and my favourite paper to paint on 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 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, 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.