

Floribunda 2 (Online) – Colour and Gesture

Course notes

April 11th - 13th 2022 (Monday - Wednesday)

Tutor - Emily Ball (filmed at the Seawhite Studio in Partridge Green, W.Sussex)

Cost - £150

This fee includes:

- Daily 2 hour live demonstrations and group exercises each morning from 10 – 12. From 12 – 12.15 there is the opportunity for a question and answer session
- Each Zoom meeting will be recorded by Emily and she will email you a link so that you can watch the workshop again in your own time. (*The recordings are available to view for 30 days after the last day of the course*).
- If you live in a different time Zone and cannot attend the live sessions then you can work from the recordings.
- In the afternoon you continue the work begun in the class and develop it further.
- 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 ones needs. Please send these images to gallery@emilyball.net
- You can view everyones work in the gallery at the end of each day. Click on the link to find the gallery <https://emilyballatseawhite.co.uk/course-gallery/course-gallery.html>
- There is also 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 **Floribunda Colour and Gesture**
- Written feedback at the end of the course to give you ideas for how to develop the strengths in the work.

We will be using **Zoom** for our Video Communication. You will be emailed a password and login to enable you to join the meeting at the specified time. You only need this link and it will enable you to all of the meetings. Emily will be online from 9.30 am so you can check in earlier than 10 am if you wish.

Day 1

The Colours – studies and starting paintings. Identifying the colours of the flowers, leaves, buds, stems, shadows and mixing them. Exploring how to get the luminosity, the silky, the rough, transparent and chunky matt qualities of the plants. Using these mixed colours to paint areas of shape and surface onto good quality surfaces – such as arches oil paper for oil paint, fabriano artistico for acrylics, canvas or boards for either. Making experimental studies arranging colours on top of each other to create the depth, shimmer and dance of light. I would recommend not working too large and to have between 6 – 9 prepared surfaces for paintings. ALSO you will need extra paper for making studies on.

Day 2

The Gestures – studies and developing the paintings. Thinking about what tools to use: fat or thin brushes, rags, feathers fingers, pouring, scraping, scribbling, dabbing. What is the gesture needed: the speed, the direction, tilt, bend, flow, journey, the tangle, the silky shelf, the velvet crumpled petals? How do you navigate and describe the chaos and jungle of complexity? How do you attempt to capture the elegance, fragility and dance of individual stems and flowers? This is what

we will explore. With exercises that are releasing and eye opening we will explore the language and content that marks can offer using paint, oil bars, oil and chalk pastels.

Day 3

The Images and Motifs - Taking away the flower still life set up and working only with the studies and the paintings that have been started on Days 1 & 2. We will develop the paintings through selecting, editing, emphasising and inventing. Composing in this way relies on our responses to the language, listening and looking to see what feels right and pertinent. Working in series is very helpful in this process. We are finding out what our experience might look like using the colour and gestures that we have noticed and created.

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

<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

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 Floribunda 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 collection of plants and flowers.

Think of this as gathering resources rather than as a set arrangement that you will then try to copy. There could be pots of flowers from your garden. You may have beautiful vases (hierlooms, charity shop buys, a gift from a loved one) that you fill with gathered cut flowers from your garden. Even the weeds in my garden seem rather beautiful at the moment (Forget me nots and Dandelions seem to glow in a little drinking glass I have on my window sill). Maybe you go for a daily walk and come back with a handful of picked wild flowers to enjoy through the day. A mixture of all of these is fine. Enjoy the process of arranging them and the extraordinary variety and contrast of different plants side by side or jumbled together.

Gather and prepare your materials.

Paper for studies

- Have lots of cartridge paper, or a paper of your choice, to do colour studies on. I would recommend the weight to be no less than 200gm as you will be painting and experimenting on them. It does not have to be large. A3 or smaller. 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. To make finished paintings you will need between 6 – 9 cut to size. If you work quickly then go for 9.

- 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 6 - 9 of the same shape and size required, 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. (6 - 9 of the same shape and size).

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

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