

The Dynamic Still Life

Tutor: Simon Carter

Date: 23rd to 25th June (Tuesday - Thursday)

Time: 10am – 12pm online workshop (1 – 4pm students continue working on their own)

Course fee: £90

The Dynamic Still Life takes the everyday objects we all have around the house and uses them as characters in the drama of painting. This is a three day online course led by Simon Carter. The course is a celebration of painting and drawing using familiar everyday objects in the setting of your house. The aim is for dynamic, fierce and energetic drawing which will lead to freedom and bold improvisations in paint.

Students on the course will be given live, online demonstrations on how to approach this seemingly simple subject. Simon will give an approach to the process of making both drawings and expressive paintings. Students will have the opportunity to immerse themselves in the experience of drawing and painting; finding excitement in even the most mundane of objects.

A gallery page on the website has been set up for students attending the course to put their work on line. We will be able to look at the results of each days work. This will be a way of celebrating our shared experience and getting extra inspiration. It also gives Simon the opportunity to see the work and give students one to one feedback, at the end of the course, to help their progress and confidence.

The Dynamic Still Life

Day one: Tuesday 23rd of June 2020

Time	Activity
10 - 12	We will start with drawing from everyday objects, looking to find expressive ways to mark the paper in response to observation. We will aim for drawings that are brutal and fierce, celebrating the objects as characters in a drama. Continue <i>drawing 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, are attachments and jpegs.</i>

Day two: Wednesday 24th of June 2020

Time	Activity
10 - 12	We will look at what we can do with yesterday's drawings. We will work with them by cutting, collaging, redrawing, adding colour to move them towards painting. Continue working in your studio for the rest of the day. <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 three: Thursday 25th of June 2020

Time	Activity
10 - 12	Today we will look at how to use the previous day's work to start a painting and at strategies for keeping the painting energetic and alive as it progresses. We will look at the decision making process and how to approach the painting with freedom and attack. <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 Please make sure that the files are not too big, are attachments and jpegs.</i> Simon will look through the work you have produced and send you feedback and advice about the work and possible ways to go forward.

Course notes

Dates: 23rd to 25th June

Tutor: Simon Carter

Cost: £90

This fee includes:

- A daily 2 hour live group tutorial each morning from 10 – 12. From 12 – 12.15 there is the opportunity for a question and answer session
- 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 Simon and he 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 the Seawhite studio 2 photos of the work that you have done that day. These will be put into a gallery on the website for the whole group to see. This also gives Simon the opportunity to look at your work each day.
- At the end of the course Simon will email you some feedback about your work to help you see the strengths in what you have done.
- 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 **The Dynamic Still life**.

I will be using **Zoom** for our Video Communication. It is really easy to use. If you are not familiar with it (we are all learning) then what I will do is set up a 'Meeting' for each day of the course and you will be emailed a link to enable you to join the meeting at the specified time. I plan to be online early so you can check in before 10 am if you wish. To familiarise yourself with it perhaps download Zoom and practise using it with family and friends so that you feel comfortable and confident using it.

If you need to stock up with materials then Seawhite are still 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 course. Allow yourself enough space to be free with materials and have several pieces in progress at the same time. 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.

Gather your collection of household objects.

Find a small group of everyday household objects. Objects such as a kettle, bowl, teapot or coffee jug, a plant in a pot, plate, vase, fruit in a bowl, cup and saucer, weighing scales, kitchen mixer, saucepan, colander. Think of this as gathering resources rather than as a set arrangement that you will then try to copy. Set a few of these objects against a window, either on the sill or a surface by the window. This will be our drama: the objects are the actors, the sill the stage and the window the backdrop.

Gather and prepare your materials.

Paper

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You will need a supply of cartridge paper for drawing. A3 & A4 is best for day one of the course. A1 sheets will be best for Day 3 when you are painting. The weight of the paper is not critical for the drawings but if you wish to paint on paper you will need a heavy weight cartridge. Simon and I use Seawhite's 220gms cartridge as an everyday painting paper.

- A few sheets of coloured paper might be useful for the collage on day 2, but equally you might prefer to paint your papers.

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Wit
h 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 to paint on in oils is Arches Oil paper. You can buy this by the sheet from Great Art.

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).

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 mount board and even corrugated cardboard are options too.

Paints and other materials

A guide to what colours to use in both acrylics and oils:

The colours that I am currently using are

Titanium White, Lemon Yellow, Cadmium Yellow, Cadmium Red or Vermillion, Alizarin Crimson, Cerulean Blue, Ultramarine Blue, Yellow Ochre, Burnt Umber, Venetian Red and Phthalo Green.

Mediums and equipment for oils and acrylics

Oils - I do not use oils, so I am copying in advice from Emily. "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".

Acrylics

Acrylics can be diluted with acrylic mediums, 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.

Brushes for Oils and Acrylics

Have a variety of brush shapes and sizes: Flats, Filberts, Rounds, Liners/Riggers. For bigger brushes I frequently go to hardware and decorating shops. Good makes are Princeton and Omega for large brushes. A few palette knives, paint scrapers or spatulas are useful 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 have a selection of drawing materials such as charcoal, pencils, felt tip pens, coloured chalk pastels, graphite sticks and water colours.

To adjust and modify the drawing it is useful to have a few erasers and paper, scissors, masking tape and glue.

Any queries regarding the things on this list please email me emily@emilyball.net with questions.