

Figure and Fabrics

Tutor – Katie Sollohub

Dates October 12th to 14th 2022 (Wednesday to Friday)

Cost £200

Times 9.30 – 4.30 each day

A 3 day course in the Seawhite Studio space painting from the clothed figure, inspired by colour and pattern as much as form and flesh. Celebrate the way fabric adorns the figure, how pattern changes as it wraps around form, glimpses of flesh, the features of the face emerging from folds and frills. On day one you will make a series of quick studies from the figure in movement, reacquainting yourself with the body as a subject using the fluidity of paint to express the lyrical qualities, dance like (think Rodin's watercolours of dancers). In other guided warm up exercises you will use the language of paint to describe the texture, direction and weight of cloth, how it shrouds, conceals, and reveals the form underneath. Starting to find compositions within these quick studies, you will be encouraged to play and experiment, not relying simply on observation, so that the paintings you begin to make will be fresh and exciting, open to change as you continue to work on them on day 2.

We will look at artists including Matisse, Bonnard, Vuillard, Chantal Joffe, Alice Neal, and Jennifer Packer for inspiration.

Materials to bring

The Seawhite showroom are great value for paper, canvas, boards and paints

Why not order ahead of the course and get the materials delivered to the studio ready for the first day of the course. Go to their website and also get 10% off your order using our code EB10. <https://www.artesaver.co.uk/>

Paints

For painting please bring your own preferred paints - oils or acrylics (although if you enjoy working with mixed media and collage acrylics will be best). A good range of colours. Makes that we recommend are Lukas (oils and acrylics), Golden (acrylics), Pip Seymour (acrylics). *These makes are not sold at Seawhites.*

These are the colours I suggest you use, in either acrylics or oils. This selection enables you to mix any colour you desire:

Titanium White, Lemon Yellow, Cadmium Yellow, Indian Yellow, Cadmium Red, Alizarin Crimson, Magenta, Cerulean Blue, Ultramarine Blue, Phthalo Blue.

Mediums and equipment for oils and acrylics

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. We recommend having mediums to add to your paint rather than only using water to make the paint flow.

Seawhites sell their Valejio range of mediums that are good. I also like Liquitex medium
<https://www.greatart.co.uk/liquitex-gloss-medium-varnish.html>

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 of A P Fitzpatrick
<https://www.jacksonsart.com/search/?q=shellsol%20t%20odourless%20solvent> (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. <https://www.jacksonsart.com/michael-harding-refined-linseed-stand-oil-1000ml> I find this mix odourless and very effective.

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. Here is a link to buy them online.

<https://www.russellandchapple.co.uk/index.php/catalogsearch/result/?cat=0&q=Omega+brushes>

A few palette knives, paint scrapers or spatulas are useful too, of differing shapes and sizes.

Rags are essential. Please make sure you have a bag full to use.

Surfaces to paint on:

I suggest that if you paint on paper with acrylics you will need a heavy-weight cartridge. Seawhite's 220gms cartridge paper is good and also Fabriano Artisico HP.

If you wish to work with oils on paper it does not necessarily need to be sized or primed. Heavier and better quality paper is preferable. You can work 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. You may prefer to prime your paper with a couple of thin coats of acrylic primer, gesso or household white emulsion. At the studio we are also big fans of Arches Oil Paper which you can buy from Great Art or Jacksons online. This requires no priming and the paint does not sink in as it does on unprimed paper.

<https://www.jacksonsart.com/arches-huile-oil-painting-paper-140lb-300gsm-22x30in-56x76cm-not>

If you prefer to paint on Canvas or Board

Size and shape is up to you. However you might want to start 2 or 3 paintings and treat them as experiments to continue with at home, rather than aiming for finished paintings. Perhaps decide this after you have completed some studies.

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).

Board

Seawhite sell wooden cradles, like tintoretto boards. These are light weight and sturdy. They come unprimed. I would avoid canvas boards. Smooth cardboard or mount board and even corrugated cardboard are options too.

Materials and tools for making quick studies

Coloured inks, gouache acrylic and/or coloured pastels,
Masking tape, scissors, bull dog clips and a glue stick.

If you have any queries about materials please email emily@emilyball.net