

# Floribunda Spring

## Day one: Tuesday 28 April 2020

Time	Activity
10 - 12	We will start with mark making and getting up close to the subject. Touching, smelling and looking will inform the language of marks you will create. There will be drawing exercises to explore how to tackle the abundance of flowers and plants and also a small amount of writing. <i>Drawing in your own time and studio for the rest of the day. There are two drawing demonstration videos for you to watch as well, in your own time, to help you. At 4.30/5pm photograph your work and email to emily@emilyball.net</i>

## Day two: Wednesday 29 April 2020

Time	Activity
10 - 12	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, as well as ideas for making painted studies to give you time to step away from your work and stop you fiddling and tidying up your paintings. <i>Painting in your own time and studio for the rest of the day. There is a painting demonstration video for you to watch as well, in your own time, to help you. At 4.30/5pm photograph your work and email to emily@emilyball.net</i>

## Day three: Thursday 30 April 2020

Time	Activity
10 - 12	Today will start with ways of looking at the two paintings that you began yesterday. What is good, how to move forward. How to make studies of your paintings. Then starting painting number 3 using all that you like about the first two paintings. <i>Painting in your own time and studio for the rest of the day. At 4.30/5pm photograph your work and email to emily@emilyball.net</i>

## Day four: Friday 1<sup>st</sup> of May 2020

Time	Activity
10 - 12	There will be demonstrations about editing and intensifying paintings. Emily will show you how to select, compose and stay brave with your work without fiddling. You may well be working on 3 paintings at once at this stage in the course. <i>Painting in your own time and studio for the rest of the day. At 4.30/5pm photograph your work and email to emily@emilyball.net Emily will look through all the work you have produced and send you feedback and advice about the work and possible ways to go forward.</i>

## **Floribunda (Online)**

### Course notes

April 28<sup>th</sup> – May 1st 2020 (Tuesday – Friday)

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

Cost - £90

This fee includes:

- A daily 2 hour live group tutorial each morning from 10 – 12.
- Access to 3 extra pre-recorded demonstration videos to support you through the course when you are working alone during the rest of the day.
- Daily course notes, instructions and advice that can be downloaded.
- At the end of each day you will be encouraged to email Emily 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 offer individual advice and support to you as the course continues day by day.

I will be using **Zoom** for our Video Communication. It is really easy to use. If you are not familiar with it (and to be honest I was not until 2 weeks ago) 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 will be online early so you can check in earlier than 10 am if you wish. We can have a chat. 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 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. I would also say that you could find some patterned fabric, if you like, for them to sit on, or to be in your peripheral vision perhaps. Enjoy the process of arranging them. Have an abundance so that you can revel in the extraordinary variety and contrast of different plants side by side or jumbled together.

## **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. 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 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.
- 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.

### **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, 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.*