

Painting the Everyday

Simon Carter

Tuesday 26th - Thursday 28th January

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

Course fee: £120

Painting the Everyday uses the everyday objects we all have around the house as source material for painting. This three day online course is a celebration of drawing and painting familiar everyday objects in the setting of your own home. We will take these familiar and often overlooked household objects and, through a process of dynamic and energetic drawing and bold improvisations in paint, reclaim them as subject matter for painting.

The course will aim to give a fresh view of the ordinary. We will consider how being bold and energetic in your drawing maintains a freshness of vision. We will seek a confident and free approach to the subject, and find ways of working that express the excitement of observation.

We will consider the arrangement of the objects, how decisions in organising, moving and overlapping them and adjusting your viewpoint, can be recorded and reflected in the build up of the drawn and painted surface.

Although based on household objects, the lessons learnt need not be restricted to still life and could easily be applied to any aspect of painting.

Day one:

We will start with drawing exercises from everyday objects, looking to find expressive and unusual ways to mark the paper in response to observation. We will aim for drawings that are abrupt and fierce, that give us the most freedom to work and that express and keep the excitements of observation. We explore what occurs in these exercises and move into a more prolonged drawing session.

Drawing in your own time and studio for the rest of the day. At 4.40pm photograph your work and email a maximum of 2 images to gallery@emilyball.net

Day two:

We will look at how we can use yesterday's drawings. We will work with them by cutting, collaging, redrawing and adding colour to move them towards painting.

Working in your own time and studio for the rest of the day. At 4.40pm photograph your work and email a maximum of 2 images to gallery@emilyball.net

Day three:

We will look at how we can use the previous day's work to start painting and at strategies to keep the paint surface energetic and alive as it progresses. We will consider the kind of information contained in the drawings and how we can use this to guide the painting. We will look at the decision making process and how to approach the painting with freedom and attack.

Painting in your own time and studio for the rest of the day. At 4.40pm photograph your work and email a maximum of 2 images to gallery@emilyball.net

After the course has ended 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: 26th to 28th January

Tutor: Simon Carter

Cost: £120

This fee includes:

- A
live group tutorial each morning.
- At
the end of each day you will be encouraged to select just two pieces of work to photograph and email to us. Please email them to gallery@emilyball.net These will then be put into a gallery on the website for the whole group to see. Here is link to gallery where each online course has a showcase. <https://emilyballatseawhite.co.uk/course-gallery/course-gallery.html> This also gives Simon the opportunity to see everyone's progress as the course continues day by day.
- A
shared group Facebook page called **Painting the Everyday**. Find the group and send us a friend request and we will allow you to post images and chat.

I will be using **Zoom** for our Video Communication. It is easy to use. I will 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 please join the meeting anytime after 9.30am. 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/>

When you order through them use the code EB10 and you will receive 10% off the value of your order.

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 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 these objects on a table top or window sill in a way that interest you.

Gather and prepare your materials.

Paper

- Yo
u will need a supply of cartridge paper for drawing. Size and weight of paper is not critical. Whatever you can get your hands on.

If you wish to paint on paper you will need a heavy weight cartridge. I use Seawhite's 220gms cartridge as an everyday painting paper.

- Wit
h acrylics you can work directly on unprimed paper, although you might prefer to prime with a coat of gesso or acrylic paint.
- 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.

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, 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 of 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, oil pastels, graphite sticks.

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 with questions.

emily@emilyball.net