

"Drawing from observation; making the ordinary extraordinary."

(As before, each is a stand alone session but could equally build into a four workshop course. The individual sessions would be: 1. Shape, Form and Composition. 2. Monochrome marks and the impact of colour in drawing. 3. Surface and Texture. 4. Mixed media approaches to drawing.)

Making the Ordinary Extraordinary is a sequence of four individual DRAWING workshops designed to offer the possibility of building into a full course. Gain confidence whatever your current level of ability. The aim is to give you even more enjoyment and confidence whether a beginner or more experienced practitioner; they will broaden your awareness of what might be possible in terms of techniques with a view to invigorating your future drawings.

The Artist Tutor: Sue Lewis-Blake is a highly experienced artist and teacher working with a wide range of media and exploiting a multiplicity of techniques in order to investigate shapes and forms. Paintings have been included in prestigious exhibitions both in the UK and abroad.

Sue is an elected member of the National Society of Graphic Fine Art, so drawing plays a vital role in her artistic practice. It is used to sketch and record, to underpin compositions and as an artistic vehicle in its own right. The term "drawing" is in itself interpreted widely.

Sue also has a depth of art historical knowledge, has taught the history of art to A'Level and runs regular art appreciation classes exploring ideas from the Ancient Greeks through to present day artists.

"Ordinary to Extraordinary" Four Practical Art Workshops

Drawing everyday objects from direct observation in order to explore:

1. Shape & form and composition.
2. Monochrome marks and the impact of colour.
3. Surface and Texture.
4. Mixed media approaches to drawing.

Designed for all levels of ability, each event has two elements:

1. Gaining inspiration through viewing/evaluating examples of a range of artists' works; technical demonstrations; an opportunity for personal experiments.
2. Either - Further experimental sketches using a variety of drawing techniques without necessarily being concerned about a "finished" outcome Or - The production of a new, "finished" still life drawing/the opportunity to explore applying new ideas and techniques to an on-going personal project.

Options:

- Attend one or more workshops of your choice. Each is complete in itself. Designed to build confidence, so encouraging further independent work whatever your current level of ability.
- Attend all four workshops, compiling information and ideas into a sketchbook to keep as a record and to use as an aide memoir for future projects.
- Take as much advantage of the individual tuition integrated into the workshop as you wish. Either develop expertise in one area or acquire skills in a range of media and techniques.

8 February: Composition, Shape and Form

What do these mean and how have other artists exploited their possibilities? How can we make very ordinary objects exciting subjects by focussing on their arrangement on the page, their outline shapes and their three-dimensional form?

- We will briefly discuss a range of examples in order to draw inspiration for personal ideas ahead of producing some rapid sketches. A range of objects will be provided from which to work.
- Demonstrations will be followed by an opportunity to experiment with more detailed compositions and techniques. Individual guidance and attention will be available as required.

What will be needed on the day?

- A limited supply of basic materials will be provided but those attending are advised to bring their own range of media.
- Essentials would be a sketchbook or paper to work on, a pencil [preferably one HB plus one 2B and/or softer], eraser, sharpener, small paintbrush and pot for water.
- If possible and you are happy to do so, please also bring two examples of your own work to discuss and evaluate – one that you are really pleased with and one that you believe to have been less of a success.
- If you wish to work on your own theme then please bring objects, images, sketches or starting points as appropriate.

26 April: Monochrome marks and the impact of colour

How have other artists exploited the possibilities of colour and/or monochrome in drawings?
How can either approach enhance the representation of everyday objects in art?

- We will briefly discuss a range of examples in order to draw inspiration for personal ideas ahead of producing some rapid sketches. A range of objects will be provided from which to work.
- Demonstrations will be followed by an opportunity to experiment with more detailed compositions and techniques. Individual guidance and attention will be available as required.

What will be needed on the day?

- A limited supply of basic materials will be provided but those attending are advised to bring their own preferred range of media.
- Essentials would be a sketchbook or paper to work on, a pencil [preferably one HB plus one 2B and/or softer], eraser, sharpener, small paintbrush and pot for water.
- Coloured crayons and/or pastels plus some watercolour paints would be useful.
- If possible and you are happy to do so, please also bring two examples of your own work to discuss and evaluate – one that you are really pleased with and one that you believe to have been less of a success.
- If you wish to work on your own theme then please bring objects, images, sketches or starting points as appropriate.

4 October: Surface and Texture

How have other artists exploited the potential of varying the surface they work on? How can we make very ordinary objects look exciting by selecting a particular surface and/or using illusionistic techniques to create/record a range of textures?

- We will briefly discuss a range of examples in order to draw inspiration for personal ideas ahead of producing some rapid sketches. A range of objects will be provided from which to work.
- Demonstrations will be followed by an opportunity to experiment with more detailed compositions and techniques. Individual guidance and attention will be available as required.

What will be needed?

- A limited supply of basic materials will be provided but those attending are advised to bring their own range of media.
- Essentials would be a sketchbook or paper to work on [if a range of colours and textures of paper could be brought then this would be ideal], scissors, glue [pritt stick will do], a pencil [preferably one HB plus one 2B and/or softer], some coloured pencils, an eraser, sharpener, a few watercolour paints, paintbrushes and pot for water.
- If possible and you are happy to do so, please also bring two examples of your own work to discuss and evaluate. Please bring one that you are really pleased with and one that you believe to have been less of a success. We will discuss the possibilities that considering surface might have with regard to the work.
- If you wish to work on your own theme, then please bring images/sketches/starting points as appropriate.

1 November: Mixing Media

What does “mixed media” mean and how have other artists exploited its possibilities? How can we develop the notion of “drawing” by working in less conventional ways or by combining materials and techniques? How can we use these ideas to create a drawing that transforms a very ordinary object into something visually exciting?

- We will briefly discuss a range of examples in order to draw inspiration for personal ideas ahead of producing some rapid sketches. A range of objects will be provided from which to work.
- Demonstrations will be followed by an opportunity to experiment with a range of drawing media, papers and surfaces.
- We will also consider the impact our working processes can have on the outcome of an idea. [“Drawing with scissors”, working on pre-prepared surfaces or using wax resist to give just a few examples]

What will be needed?

- A limited supply of basic materials will be provided but those attending are advised to bring their own range of media.

- Essentials would be a sketchbook or paper to work on [a range of colours and textures of paper would be ideal; previously abandoned sketches and paintings make excellent backgrounds/materials for new work!], scissors, glue [pritt stick will do], a pencil [preferably 2B or softer], pastels and oil pastels if you have them, an eraser, sharpener, a few watercolour paints, brushes and pot for water.
- If you are happy to do so, please also bring two examples of your own work to evaluate in the context of media choices: one that you are really pleased with and one that you believe to have been less of a success.
- If you wish to work on your own theme, then please bring images/sketches/starting points as appropriate.