

WELCOME BACK TO THE OMEGA ART SCHOOL

The Improver's course is designed for you to build upon your core skills and your appreciation of the visual elements. Which will be further explored through of a range of tools, surfaces and techniques in drawing, painting, printmaking and collage. You will gain experience working in representational, non-figurative and figurative non-representational and/or abstract genres. Developing your technical skills within a range of different media.

Materials are included, and you will be provided with a sketchbook and set some tasks or challenges at home. Remember the only bad sketchbook is an empty one! Motivation is a myth so don't wait for it, instead put the time aside. As few as ten minutes a day is enough to make substantial progress and the key to your personal development and gaining confidence. In this course you will be asked to do preliminary work to facilitate work in the upcoming lessons. There is also an expectation for you to use your sketchbook, to internalize what you have learnt so far and develop as an artist. This may be in the form of homework or your own independent work. Whilst we won't pressure you to use it you will be pleased you did! At the end of the 10 weeks, you will look back and be surprised by the difference it made.

Wear clothing that you are happy to spoil and if you prefer not to get ink etc. on your hands, please bring along some skin gloves.

COURSE DURATION – 10 WEEKS

WEEK 1 DEB DODSWORTH DRAWING

OBJECTIVE –To further develop your observational drawing skills and to gain appreciation that observation is to art what scales are to music. Focus will be on a collection of transparent and or reflective surfaces some filled with water. New skills will be toning paper to create a ground to use to create a study of a selection of objects comparative proportion, highlights mid tones etc.
MATERIALS – Charcoal, Rubbers, Chalk, Compressed Charcoal, Conte Pencils, White pastel, Ink

Aim –To produce a charcoal drawing on toned paper of a selection of transparent and reflective objects and specular light.

WEEK 2 WEEK 3 WEEK 4 JACQUI MAIR KEVIN DEAN WATERCOLOUR

OBJECTIVE – To gain better knowledge of working in watercolours over a period of 3 weeks. Drawing with watercolour: Beginning with Pen & ink techniques and moving onto drawings of still life objects, architecture and appreciating the benefits of working Plein air painting (weather permitting) exploring cross hatching etc Part 2 Using a holding line in pencil or pen with watercolour added and vice versa. Understanding the use of hard and soft edges, wet on wet and applying glazes and building tonal values and composition. Subject: Still life and studies of architecture, internal and external.

MATERIALS – pencil, pen, ink, brushes watercolour, masking fluids, salt etc

Aim -To produce a body of work through investigative techniques that will be employed in series of out comes including still life and architecture (internal and external)

HALF TERM BREAK (2 WEEKS)

WEEK 5:
2 WEEK HALF TERM
WEEK 6:
WEEK 7:
CHRIS WOOD
ACRYLIC PAINTING

OBJECTIVE – To add to your acrylic painting skills by using scumbling/dry brush technique. Understanding the value of using both opacity and transparency of acrylic paint. The first week (5) will involve a seascape, or if you prefer a landscape picture, with a large sky. You will be advised as to how to collect the source material needed for this session well in advance. The next two sessions are called **A window onto the world** - making use of a popular artist device, involving an interior with a landscape/ seascape view, often seen through a window. Again, you will need to do a fair amount of preparation prior to these classes. In the meantime, you might want to take a look at the work of Matisse, Mary Feddon and Edward Hopper for inspiration.

MATERIALS – Acrylic paints, watercolour paper or board, pencils

Aim – to produce a body of work using observations and experiments that support a final piece for the theme “**A Window onto the World**”

WEEK 8
WEEK 9
DEB DODSWORTH
COLLAGRAPH
PRINTMAKING

OBJECTIVE – To explore the properties of printing with textures. To experiment making your own textured surfaces. You will create your own collagraph plate using several different techniques that can be used separately to create a plate or a combination of all shown. In the first lesson you will make a sample plate and a plate to print from as a final piece. In the second lesson you of the two you will print from your plates and learn how to double ink your work for depth.

MATERIALS – Card, Glue, wood filler, textured papers, sandpaper, shellac, fabric, ink, transparent ink, linseed oil

Aim – to make a sample collagraph plate.
To create and print from your own collagraph plate

FEEDBACK REVIEW CONSOLIDATE CELEBRATE

WEEK 10
REVIEW & CONSOLIDATION

OBJECTIVE – To finish off any loose ends, present your work, and share your work with your group. Evaluate progress and celebrate each other’s achievements. Tutors are available to give personalised feedback and provide advice for your next steps.
MATERIALS –Your class works, homework and sketchbooks and a little laughter, conversation and each other!

Aim – recognise your progress and that of your newfound artist circle. To be given feedback from tutors if you choose to

BOOKS EXHIBITIONS ARTISTS DOCUMENTARIES RESEARCH DEVELOPMENT

RECOMMENDED READS

Ways Of Seeing John Berger
About Looking John Berger
Image, Music, Text Roland Barthes
Creative Block Danielle Krysa
Making Art a Practice: How To be the Artist You Are Cat Bennett
The Confident Creative, Drawing to Free the Hand and Mind Cat Bennett

DOCUMENTARIES

Painters Painting (1972) directed Emile De Antonio
Alice Neel (2007) directed Andrew Neel
Boom for Real (2017) Sara Driver
Peggy Guggenheim: Art Addict (2015) directed Lisa Vreeland
Nothing Changes, for Hanks Sake (2018) directed Mathew Kaplowitz

ARTISTS OF INTEREST

Mark Hearld, Moira Frith, Leon Kossoff, Winifred Nicholson, Michael Collins, David Hockney, Jean-Michel Basquiat, Marc Rothko, Albrecht Durer, Rembrandt, Pierre Bonnard, Sir Terry Frost, Ben Nicholson, Michael Craig Martin, Camille Corot, David Gentleman, Leonard Rosoman, Hughie O'Donoghue, Gillian Ayres, Jenny Saville, Helen Frankenthaler, Kurt Jackson, Berthe Morisot, Mary Cassett, Lucien Freud, Tom Wood

EXHIBITIONS

Click on the Gallery list below to see whats on
[Aspex Gallery - Portsmouth](#)
[The Jack House Gallery - Portsmouth](#)
[Southampton City Gallery](#)
[The Royal Academy - London](#)
[Pallant House](#)
[The Tate Modern - London](#)
[The Tate Britain - London](#)
[Oxmarket Gallery - Chichester](#)
[The Lightbox - Woking](#)

Try not to over think it and make time. We can all find time when we need to! Find some time for you. Get up 30 minutes earlier or combine an activity you are likely to be doing, with working in your sketchbook for example listening to the radio, waiting for a bus, or if you are your in kitchen having a coffee, do a few sketches of the surroundings or a cup on the table. If your work doesn't come out quite as you pictured, THAT IS NORMAL. Having an idea of what you hope to achieve is the start, the finish is sometimes a pleasant surprise. The more you do the more pleasant surprises you will have. Immerse yourself in art – if going out isn't an option – tv, radio, film, books online galleries.

CHOOSE ONE BOOK, ONE DOCUMENTARY, TWO OR THREE ARTISTS FROM THE LIST AND ONE EXHIBITION. AIM TO TICK THEM OFF YOUR LIST OVER THE NEXT 5 WEEKS. THIS IS ALSO A GOOD TIME TO THINK ABOUT WHAT YOU WANT TO ACHIEVE AND WRITE IT HERE, AS AN INTENTION FOR THE COURSE.