Weekend Course – Production

This five day course introduces the creative process of designing and making a mask for use in performance.

Using a wide variety of materials you will have the opportunity to learn the process of mask making, from clay modeling to papier-mâché to painting the masks.

By the end of this course students will have a better understanding of the stages in the mask making process and will have made their own mask which is suitable for use in performance.

**WHO IS THE COURSE FOR?**

This course is ideal for performers, visual artists, art and drama tutors, and those involved in theatre, from beginners to advanced, who are interested in developing their understanding of this craft.

By the end of the course you will have:

- engaged in a creative process from design to realisation
- gained experience in modelling clay to create your mask form
- gained experience in papier-mâché
- gained experience in using scenic paints to paint your mask
- gained experience in finishing and padding your mask for a performer to wear

**ENTRY REQUIREMENTS**

This is an open access course with no specific entry requirements.

[rcs.ac.uk/shortcourses]
INTRODUCTION TO MASK MAKING

VENUE, DATE, COST
Royal Conservatoire of Scotland
100 Renfrew Street
Glasgow, G2 3DB
18-20 and 26-27 April 2014
Friday and Saturday 10am–5pm
Sunday 11am–6pm
£220

COURSE OUTLINE
You will begin by developing your ideas for a mask, with support from the course leader to adapt ideas as necessary to reach a starting point. You will then begin the three dimensional clay modeling of your design.

You will then consider the style and theme of mask. Masks could be full face, or helmet style that covers the top of the head as well as the face, or three-quarters (where the mouth is not covered for performers who will speak), and could include long noses/beaks/ears, be a creature or a human head. You will be working on your own piece, benefitting from one to one tutoring and skills development, learning clay modelling methods and the use of clay modelling tools.

The most effective way of handling, positioning and applying the paper will be explained. At this stage the completed papermached form is left to dry over the clay for some days.

When the paper mache is dry, it is carefully seperated from the clay, the paper mache cut into sections if necessary, and the clay hollowed out from inside to leave the ‘shell’ of paper mache which will become the mask.

This is then made into the final mask, joining any sections as necessary, trimming edges, cutting eye and breathing holes, padding the inside if required. The final stage is the painting stage. Simple painting approaches will be explained including the use of base coats, building complex colour intensity using washes of colour, experiments with dryer or wetter paint application.

COURSE LEADER
Catherine Whippey
Catherine has many years' experience working as an artist and tutor. Having studied BA Fine Art (sculpture) at Wimbledon School of Art and MA in Fine Art at Glasgow School of Art, she began her practice concentrating on making sculptural objects. She has been making masks for over 10 years and has consolidated her mask skills taking master classes at The Scottish Mask and Puppet Centre and Horse and Bamboo Theatre, as well as undertaking performance master classes with Conflux. She has studied on the Diploma in Physical Theatre Practices ran by Adam Smith College. She tutors Figurative Sculpture in the Continuing Education Programme and on the Study Abroad Programme at Glasgow School of Art.

Commissions include a mask for ‘Everyday Vengeance’ by Al Seed, at The Tron, ‘Salmon of Knowledge’, a walkabout performance at Merchant City Festival 2011 and ‘The Crows’ for Halloween in Huntly, a masked public art performance 2010. Her own practice is in developing ‘live’ work, where there is engagement between the performer and participant, involving mask, costume and storytelling, inspired by folktales, myth and carnival.

PREPARING FOR YOUR COURSE
Please research ideas for a potential mask you would like to make. It is wise to have two or three possible ideas. Please bring source images as inspiration - photos, drawings, images of masks you have seen.

Please bring an apron or wear old clothes, as clay and papier-mâché are messy.

If students with clay modelling experience have tools they prefer to work with, they should bring them.

BOOK YOUR PLACE
All short courses can be booked online at www.rcs.ac.uk/shortcourses. Please select the course you wish to book and follow the instructions to confirm and pay for your course online.

If you wish to speak to a member of the Short Courses team, please get in touch at:
E: shortcourses@rcs.ac.uk
T: 0141 270 8213

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