

## **The Geography of Paint (Pre-recorded course)**

There are 3 instructive films, each 1 hour and 30 minutes long.

**Tutor - Simon Carter**

**Course fee - £130**

The Geography of Paint is a three day **practical painting course** led by Simon Carter.

It can be difficult to see how to use the drawings we make. Whether loose notes in a sketchbook or more complete and considered, our initial drawings often have a life and spark that is easily extinguished in the studio. This course will start with your own drawings made from the landscape, maybe from your garden, a local park or street, the beach or from a favourite walk and will look at different ways they can inspire a free and experimental approach to the painting process.

By reference to his own studio practice, Simon will help you see how the ease and energy that is in drawing can be instructional in making painting. We will look at what is in the drawings, how we interpret them and ways to get things working in the studio. **We will be painting from Day One**, so we will move quickly from exercises that help us understand our drawings to applying paint with freedom and at scale.

## **IMPORTANT HOMEWORK TO PREPARE FOR THE COURSE**

**Your drawings to inspire your paintings:**

The course depends on you bringing a series of drawings that you have made beforehand. It is essential that you spend time making a series of drawings to work from. Look to make at least ten A4 drawings. Make all the drawings of the same or similar subject. Find something that interests you, that has a certain complexity and a range of textures, surfaces, shapes and colours. It might be a subject that you are working with already, maybe a view in your garden or street, your greenhouse or shed, a local park or nearby landscape, a street view or a business park. Think about how your subject fills the whole paper, top to bottom, left to right, as a series of interesting, interlocking and overlapping shapes and rhythms. The drawings will be a network of lines and marks that respond to your observations and suggest a framework for the studio work.

**Draw with vigour and purpose, and be bold. Drawings can be made with graphite stick, charcoal, pencil or crayon, oil pastel or brush and ink. Keep it simple and purposeful, and most importantly, keep looking.**

### **Day one:**

We will use exercises and oblique strategies to begin to explore the drawings you have made out in the landscape. We will explore different ways of utilising this source material. We will aim to discover approaches that give us the most freedom to work and that still express and keep the excitement of our initial observations.

### **Day two:**

We will look at how we can build, literally and metaphorically, on yesterday's activity. We will work towards constructing tough compositions, considering both depiction and the abstract qualities of composition.

### **Day three:**

We will look at how we can again build on yesterday's work, finding our way back into the painting, covering over, repainting and reconsidering our starting position. We will consider strategies to keep the paint surface energetic and alive as it progresses. We will consider how the painting process is guided by continual reference to drawing. We will look at the decision making process and how to approach the painting with continued freedom and attack.

**If you need to stock up with materials then Seawhite are delivering orders.**

**<https://www.artesaver.co.uk/>**

**When you get to the check out enter the code EB10 to get 10% discount.**

### **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 and prepare your materials.**

### **Paper**

A supply of cartridge paper for drawing. Size and weight of paper is not critical. Whatever you can get your hands on.

**I suggest you paint on paper.** You will need a heavy-weight cartridge, I will be using Seawhite's 220gms cartridge paper. You can tape sheets together to make a larger surface. This can be tacked to a large drawing board or direct to the wall.

**I will be working with acrylics.** You can work directly on unprimed paper, although you might prefer to prime with a coat of gesso or acrylic paint first. This reduces absorbency.

**If you wish to work with oils:** the paper does not necessarily need to be sized or primed. Heavier and better quality paper is preferable. You can work 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. You may prefer to prime your paper with a couple of thin coats of acrylic primer, gesso or household white emulsion.

### **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).

#### **Board**

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**

These are the colours I am currently using:

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**

### **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.

**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".

### **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.

### **Mixing**

A palette or plastic bowls for mixing paints. I use plastic ice cream pots.

### **Other materials**

Have a selection of drawing materials available, such as charcoal, pencils, felt tip pens, oil pastels, graphite sticks.

***Any queries regarding the things on this list please email [emily@emilyball.net](mailto:emily@emilyball.net) with questions.***