

The Working Landscape

Tutor: Simon Carter

Date: July 20th - 23rd (Monday - Thursday)

Time: 10am – 12pm Live online tutorials, 1 – 4pm Working independently

Course fee: £130

The Working Landscape is a four day practical course led by Simon Carter. The course gives you the opportunity to follow Simon in his working routines. It will be a rare opportunity to look over his shoulder as he walks and draws in the landscape and as he draws and paints in the studio. Students will be able to follow Simon onto the Essex coast by means of a short film, and watch as he draws and discusses the process of observational drawing. You will then be required to head out into the landscape to draw, whether it is your garden, the local park, the beach or a favourite walk. Simon will then discuss how these drawings can be 'unpacked' in the studio, making larger expressive, mark-led drawings from them, and then look at how these are used to start a painting.

Day one of the course will be introduced and lead by a specially made short film of Simon drawing. Days two to four will start with live online demonstrations, looking at how these drawings can be used in the studio. Students will have the opportunity to immerse themselves in the experience of drawing and painting, being encouraged to be bold and experimental in their approach.

A gallery page on the website has been set up for students attending the course to post their work on line. We will be able to look at the results of each days work. This will be a way of celebrating our shared experience and gaining extra inspiration. It also gives Simon the opportunity to see the work and give one to one feedback, to help their progress and confidence.

Day one:

Start the day by watching the short film of Simon drawing in his landscape. The film will give guidance and advice about observational drawing. You will then head out into your local landscape to draw. We will aim for drawings that are fluid and fast, fierce and celebratory. You should aim to have at least ten drawings by the end of Day One.

Drawing in your own time and landscape for the rest of the day. At 4.30pm photograph your work and email to gallery@emilyball.net

Day two:

We will begin by looking at yesterday's drawings. We will work from these drawings in the studio, 'unpacking' them by producing further expressive, mark-led drawings. We will be looking for ways they will lead us into painting.

Working in your own time and studio for the rest of the day. At 4.30pm photograph your work and email to gallery@emilyball.net

Day three:

Today we will look at how to use the previous day's studio drawings to start a painting and at strategies for keeping the painting energetic and alive as it progresses. 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 4.30pm photograph your work and email to gallery@emilyball.net

Day four:

Today we will build on the previous day's studio painting. Looking at ways of thinking about what you have begun to make, and re-emphasising strategies for keeping the painting energetic and alive as it progresses. We will think about the need for further drawing, how the whole process is circular rather than linear

Painting in your own time and studio for the rest of the day. At 4.30pm photograph your work and email to gallery@emilyball.net

At the end of the course 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: July 20th - 23rd (Monday - Thursday)

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Cost:

This fee includes:

1. A film tutorial on day one.
2. 2 hour live group tutorials on the mornings of days two to four
3. It is possible for you to record each live workshop onto your own device, so that you can watch it again to refresh your memory of the exercises and suggestions.

4. Each Zoom meeting will also be recorded by Simon. Email gallery@emilyball.net if you would like to be able to have access to this each day and we can provide you with a link so that you can watch the workshop again, if it is not possible for you to record the session. *(This link will only be available for one week after the course ends).*
5. At the end of each day you will be encouraged to email photos of the work made that day to gallery@emilyball.net. These will then put into a gallery on the website for the whole group to see. This also gives opportunity to offer individual advice and support to you as the course continues day by day.
6. A shared private group Facebook page for you to share photos of what you have been, chat and give each other feedback.

I will be using **Zoom** for our Video Communication. It is really easy to use. If you are not familiar with it (we are all learning) then what I will do is 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 plan to be online early so you can check in before 10 am if you wish. 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/>

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.

Plan where you are going to draw outside.

Day one of the course involves going out into the landscape to draw. The location doesn't need to be a famous beauty spot. It can be your garden, a local park or beach or a favourite walk. Think about the practicalities of working outside, finding somewhere you will be safe and socially distanced. You will be sent the link to the film ahead of the course so Day one can be completed ahead of time, on a day that suits you, or could be repeated.

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.

It is suggested you paint on paper, so you will need a heavy weight cartridge. I use Seawhite's 220gms cartridge as an everyday painting paper.

- For
acrylics you can pre-prime the paper with acrylic gesso or a coat of acrylic paint, but the paper does not necessarily need to be primed.
- 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. Emily's favourite paper to use when painting in oils is Arches Oil Paper. This is a beautiful, deckle edged paper that has been sized.

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

I APPRECIATE THAT GETTING HOLD OF EXTRA MATERIALS MAY NOT BE POSSIBLE AT THE MOMENT, SO PLEASE TAKE THE LIST BELOW AS A GUIDE ONLY.

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 or Vermillion, 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 or 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, pastels and/or 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.