

Summer School 2023

‘Walking the Land’ – A live online course from the Seawhite Studio

Tutors Emily Ball and Katie Sollohub

Course fee - £230

Dates – June 26th - 29th 2023 (Monday – Thursday)

Plus **new** pre-recorded film demonstrations sent at least 4 weeks before the course starts

The theme of this years Summer School is centred on capturing the sights, sounds, smells and movement of your daily walks in your local landscape. In the month leading up to the course you will make studies whilst walking. We supply you with a series of short films where Emily and Katie demonstrate processes and exercises to help you get started. The drawings, collages, colour notes and writing will help you to find a visual language that could potentially capture fleeting moments of bird song, glimpses of shapes in your periferal vision, moving shadows, the rhythm of our breath and sound of our feet on the earth as we walk, a warm breeze against the skin, vivid light bouncing over foliage and flowers, the tangle and urgent chaos of Nature weaving and pushing forward through the seasons. The many studies made on lcoation will be the material and resource to make paintings from during the live online sessions.

This course shows you how to make poignant drawings and paintings about the things that you notice each day as you walk in the landscape near you. Three themes; Sound, Movement and Time will be the focus to help this exploration of Walking the Land. During this live online workshop Emily and Katie will help you make paintings from ingrediants in the many studies that you will have made prior to the course. Working in series, on up 9 paintings at a time, motifs are intensified, the qualities of paint and colour are pushed into to give back the feeling of place, the movement, sounds and memories of the experience. Each painting will help you move towards abstraction and a poetic language of paint.

Course notes

This course includes:

1. A collection of new short films (2023) with Emily and Katie demonstrating exercises and processes that you can use to make studies out in your chosen landscape. You will have access to these at least a month before the live online course.
2. A three hour live group tutorial each day of the course Monday – Thursday 9.30 am – 12.30 pm (UK Time) using Zoom.
3. Each Zoom meeting will be recorded. At the end of day 1 (Monday June 26th you will be sent an email which will give you a link to access the recording of each days session. *(This will be available for you to rewatch for 30 days 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. Please send no more than 3 images each day. <https://emilyballatseawhite.co.uk/course-gallery/course-gallery.html>
This gives the tutors the opportunity to see your work as it progresses so that they can respond and discuss things that may be relevant to all of the group.

6. A shared, private group Facebook page for you to share photos of what you have been doing, chat and give each other feedback. **walking the land summerschool artists** <https://www.facebook.com/groups/880035209245028>

There is no individual written or verbal feedback given as part of the course. However, if you would like to book a personal tutorial after the course, to discuss your progress and how to go forward, you are very welcome to book one with Emily. A 30 minute tutorial is £35 and an hour is £70. Email emily@emilyball.net

IMPORTANT HOMEWORK

Your drawings to inspire your paintings:

To get the full potential out of this course **it is essential** that you make lots of good studies beforehand. Use the short films to give you guidance and ideas and walk in your local landscape. These will be studies not sketches (they are not plans for what your paintings will look like). See the subject with fresh eyes. Linger in places that you love. Go off the usual path and be immersed in the experience of being surrounded by Nature. The more studies you have the better. It will give you much more confidence if you feel connected to your subject through drawing and writing. Have an open mind and try not to judge too hastily or anticipate how the work may unfold. If just a couple of the exercises suit you more than others then focus on those and do many, many more studies using that process. Be curious, persistent and inquisitive about your subject. Enjoy finding out and searching. The studies can be very raw, rough, unfinished, experimental. They will be full of useful information that we can select from.

Gather and prepare your materials.

When you are working outside during your walks

Paper and other materials

A small drawing board and bull dog clips.

A supply of cartridge paper for drawing.

A generous pile of A4 photocopy paper.

A small rucksack, small note book and pen.

A selection of colour and drawing materials: a few colours for each of chalk and oil pastels, oil bars, felt tip pens. Charcoal, an eraser, soft pencils and/or a graphite stick, posca acrylic pens, charcoal or graphite powder. Carbon paper, rags, glue stick.

I suggest that if you paint on paper. You will need a heavy-weight cartridge, I will be using Seawhite's 220gms cartridge paper.

In the Studio during the live class

Katie will be working in acrylics and Emily will be working in oils so that they can demonstrate the differences. With acrylics you can work directly onto 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: Emily's preferred paper is Arches Oil paper.

<https://www.jacksonsart.com/arches-huile-oil-painting-paper-140lb-300gsm-22x30in-56x76cm-not>

Or 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.

If you prefer to paint on Canvas or Board

Size and shape is up to you. Perhaps decide this after you have completed some studies. However, bear in mind that we will be working on up to 9 paintings in the studio so be practical about how much space, paint and energy you have.

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 suggest you use, in either acrylics or oils. This selection enables you to mix any colour you desire:

Titanium White, Lemon Yellow, Cadmium Yellow, Indian Yellow, Cadmium Red, Alizarin Crimson, Magenta, Cerulean Blue, Ultramarine Blue, Phthalo Blue.

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 - 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.

Mixing

A large palette and plastic bowls for mixing paints (ice cream tubs are good).

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 with questions.

Artists to inspire:

Joan Snyder
Joan Mitchell
Willelm De Kooning – Louse Point paintings
Per Kirkeby
Matthew Burrows
David Blackburn
Julian Brown
Lucy Jones
Paul Klee
Victor Passmore
Maurice Cockrill
Peter Lanyon
Gill Ord
Jo Delafons
Richard Long
Andy Goldsworthy
Terry Setch
Ian McKeever
Fabienne Verdier

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.