

## **The Working Landscape – pre-recorded** *(Filmed by Noah Carter)*

**Tutor: Simon Carter**

**Course fee: £160**

The Working Landscape is a practical drawing and painting course led by Simon Carter. It comprises of four separate films, each one giving processes and inspiration for a days work in your own studio. However, the joy of having the films is that you can pause, rewind and revisit aspects of the film at your own pace. You can start when you want and take as long as you would like to complete it. The course gives you the opportunity to follow Simon in his working routines. His critically acclaimed paintings, in response to his local landscape, are masterful examples of the powerful, poetic beauty that paint can create when delivered with the confidence and experience of a professional artist. It is 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.

The first film enables you to follow Simon onto the Essex coast and watch as he draws and discusses the process of observational drawing. As he talks he shares with you what he selects, why, and how he uses his materials to capture the essence of the subject. He encourages you to make your own drawings taking inspiration from his approach. You will then need to head out into the landscape to draw, whether it is your garden, the local park, the beach or a favourite walk.

In the second film Simon then heads back to his studio and discusses how these drawings can be 'unpacked' in the studio, making larger expressive, mark-led drawings from them. The following two films take you through the stages of making paintings from these drawings. Simon will encourage you to immerse yourself in the experience of drawing and painting, encouraging you to be bold and experimental in your approach.

### **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.

### **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.

### **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.

### **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

### **The Working Landscape Private Facebook Group**

We have created a shared private group page for you to share photos of what you have been, chat and give each other feedback. There are also examples of work created on the previous live online versions of this course earlier in the year. Here is a link to this group.  
<https://www.facebook.com/groups/268244977589448/>

### **The Working Landscape Gallery**

On the studio website we also have a gallery where you can view work that was made on the live online versions of this course. Here is a link to this page.  
<https://emilyballatseawhite.co.uk/course-gallery/course-gallery/event/course-gallery/the-working-landscape-aug.html>

### **If you need to stock up with materials then Seawhite can deliver to you.**

Use the following website to order your supplies. <https://www.artesaver.co.uk>  
To get **10% off** your order add the code **EB10** when you get to the checkout.

### **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.**

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.

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

### **Paper**

- You 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 Sea-white'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.
- With 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**

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 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".

### **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**

As you will be making drawings as well as painting 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 us at [admin@emilyballatseawhite.co.uk](mailto:admin@emilyballatseawhite.co.uk)***