

Colour and Light in the Landscape – from studies into paintings

A pre-recorded course

Part 1

Making studies outside

Tutors - Emily Ball and Katie Sollohub

Cost £50

Spring, Summer, Autumn and Winter each have their own palette of colours, each with their own mood. The changing light gives colour and form to everything it touches. It chases across expanses of open fields magnifying every rut and furrow. It falls on canopies of trees and filters and seeps into the spaces in between. It can bathe everything with a golden light, soft and melting, or be dazzling, cold and piercing. With light comes shadows too. These stretch out their fingertips exploring every surface they touch. They fold, bend and seep over forms; hiding and revealing as they move. Nothing is constant, everything is changing and alive.

Colour needs light. Once the colour is switched on then it has its own magical and surprising language, it has a seductive quality all of its own. Layering colours can create a shimmer and luminosity that is palpable. To convey the physical experience of being in the landscape is challenging and enticing. You can endeavour to capture what you see, but also so much more; bird song, a warm breeze on your skin, the buzz of insects and the verdant space surrounding you. Perhaps the feeling of being grounded and held by the landscape as it rolls and folds, or just the scent of wild flowers at your feet, or the contrast of the wildness and the tamed. Who knows what will be the inspiration for your paintings? The reason for doing the paintings is to find out.

This course will provide you with the creative processes and practical instruction to give you the confidence to go outside to your favourite location to make drawings. This work will go beyond copying the view and instead help you create studies that are rich, painterly and experimental; studies that are perfect for translating into paintings back in your studio with the help of Part 2 of the course.

Starting with a poem read by Katie, and a meditation to help you feel calm and connected, you are then led step by step into how to use your recommended portable kit of materials. The combination of these resistant materials encourages a playful layering approach and guaranteed rich and exciting results. The materials are a good start but then your tutors suggest ways of selecting from the landscape and organising your focus afresh in each study; each time encouraging a new level of risk and play. Using these processes you are better placed to capture the changing light and weather while you sit in the landscape drawing. You will be fearless of changing and re-inventing your work to find an exciting image. By the end of the course you could potentially have created 36 pieces of work and be ready for Part 2 of the course; developing paintings from the drawings and your experience.

Materials that you will need;

A3 board and A1 board (should you want to work larger)

A stool or something to sit on in the landscape

Colour Chalk and oil pastels (a selection of just 6 – 8 of chalk and 6 – 8 of oil pastels)

White chalk and oil pastels

Oil pigment sticks (choose just three colours including a white – R&F are a very good make)

Arches Oil paper and low tack masking tape

300gm cartridge paper or papers that you like to work on

Optional white card to work on.

Erasers and lots of rags,

‘Woodies’ or any watersoluble pencils

A box set of watersoluble ink pans (Anilinky Watercolours)

[https://www.collegeartshop.co.uk/Catalogue/PAINT-PRINT/Paints/Watercolour-Paints/Koh-i-Noor-](https://www.collegeartshop.co.uk/Catalogue/PAINT-PRINT/Paints/Watercolour-Paints/Koh-i-Noor-Anilinky-Brilliant-Watercolours-set-of-12-PTBRW12)

[Anilinky-Brilliant-Watercolours-set-of-12-PTBRW12](https://www.collegeartshop.co.uk/Catalogue/PAINT-PRINT/Paints/Watercolour-Paints/Koh-i-Noor-Anilinky-Brilliant-Watercolours-set-of-12-PTBRW12)

A soft watercolour brush

A Glue Stick.

Any queries regarding the things on this list please email emily@emilyball.net with questions.