

Colour and Light in the Landscape Part 2 - Development into Paintings (pre-recorded)
Tutors - Emily Ball and Katie Sollohub
Cost £100

This course is suitable for any students who have purchased and completed the pre-recorded films of 'Colour and Light in the Landscape Part 1'. Or any artists who attended the two day Colour and Light courses that Emily and Katie have run from the Truleigh Centre on the South Downs either in 2025 or 2026. The freshness, freedom and immediacy of the studies made in situ are qualities that are often wished for in sustained and finished paintings. The studies are not there to be copied but to be used as inspiration and triggers for new work. This course is all about unpacking and using the content in these studies to make new painted studies and work towards finished paintings. The colours, marks, layers and memories are material to play and invent with. They have become your landscape for you to walk through and explore. They are reminders of the sensations, the light, the weather and the feelings of being out in the landscape. There are six films, totally nearly 6 hours of footage, where Emily and Katie lead, demonstrate and provide processes that will enable you to explore the possibilities in the studies to make new work using either acrylics or oils on canvas, board or paper. Experimentation with paint, tools and mark making will help everyone find the necessary language to make powerful and exciting paintings.

Day 1

Introduction to the course and a review of the landscape studies

Demonstrations of mixing colours based on studies. Using a restricted range of tools to make mark making warm ups. Guided reflection and meditation to relax and help bypass the analytical and critical mind. focus. Writing exercise to generate descriptive phrases to help with the visual language of paint and the start of the paintings.

Day 2

Introduction to placement (Composition). Slide Show discussing the work of other artists and noticing their choices and arrangements. Then working with viewfinders selecting from the studies made in the landscape. Followed by quick small paintings from the selected areas of the studies. Discussion about balance and good taste versus dynamic and using the space in a more challenging way. Starting a painting.

Day 3

Starting with a guided Qigong meditation exercise. Reviewing writing and words. Starting and revisiting paintings. Demonstrating glazing in acrylics and working wet on wet in oils. Collage warm up exercise followed by revisiting paintings from the previous sessions. Ending with a poem.

What you need to have ready:

All of the studies that you made in the landscape using the processes suggested by Emily and Katie.

I suggest that if you want to make paintings on paper using acrylics you will need a heavy-weight cartridge or other paper; nothing lighter than 300gms. Fabriano Artistico HP is a lovely smooth surface to paint on.

If you wish to work with oils: You can use oils and the paper does not necessarily need to be sized or primed. Heavier and better quality paper is preferable. Arches Oil paper is a beautiful surface to paint on and used by Emily a lot in her demonstrations and to make paintings on. It is already sized

and ready to paint on with oils and can be ordered through Jacksons online.

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

If you prefer to paint on Canvas or Board

Size and shape is up to you. Perhaps decide this by looking at the shape of your studies. Katie and Emily will be talking about how you can adapt what you select from the studies to work in a new shape that differs from your studies.

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. Retarder is very useful for slowing down the drying time of the paint.

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.

Brushes and other tools 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. Also have some cut up sponges.

Mixing

A large palette for you to mix on. Have plenty of plastic pots and tubs with lids too.

Other materials

When working with acrylics you can add chalk and oil pastels into the mix, but also inks layer in beautifully. If you are working with oil paint then Oil Pigment sticks are a fantastic extra ingredient to enable you to draw with colour into the paint. Have plenty of cotton rags available. They are very valuable for blending, polishing and wiping paint.

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