

## **Colour and Light on the Downs – Development into Paintings**

**Tutors - Emily Ball and Katie Sollohub**

**Dates – June 8<sup>th</sup> - 10<sup>th</sup> 2026 Monday - Wednesday**

**Cost £380**

**Times: 9.30 – 4.30 each day**

This 3 day course is suitable for any students who have attended the two day Colour and Light courses that Emily and Katie have run from the Trueligh 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 on the hill.

Students will bring the many beautiful studies that they have made in the landscape and the tutors will demonstrate and provide processes that will enable you to explore the possibilities in them 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.

### **What students need to bring:**

All of the studies that they made on the 2 day course based at the Truleigh Centre. Plus any other made on subsequent visits.

**I suggest that if you paint on paper using acrylics.** You will need a heavy-weight cartridge or other paper, Seawhite now stock 300gm weight as well as Fabriano Artistico HP.

**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 available to buy at the studio by the sheet. This paper is what Emily uses frequently. It is already sized and ready to paint on with oils.

### **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. The Seawhite shop has boards and pre-made canvases for sale.

### **Canvas**

The studio has primed canvas available to buy by the metre, 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 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.

#### **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**

The studio has large palettes available for you to mix on. There are also plenty of plastic pots.

#### **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](mailto:emily@emilyball.net) with questions.***