

Colour on Colour - Light and Expression

Pre-recorded Online Painting Course

Tutor – Emily Ball

Course Fee - £130

You can have access to the films for as long as you need.

This 3 day course is all about becoming more knowledgeable and confident when mixing and using colour in your paintings. For the purposes of this workshop Emily demonstrates with a range of good quality acrylics and mediums on paper, but all of the principles are relevant for oils too.

We will be working with a selection of 3 or 4 of each of the primary colours, plus white. With these we will mix an infinite range of colours. By exploring the light and value of colours we will create combinations that pop and shimmer. Layering and floating one on top of another activates an optical reaction, making it seemingly glow from the inside, but also stimulates an emotional connection. As we come to the final stages of the course we move from understanding the technical and practical issues connected with understanding colour onto making compositions that harness the expressive potential too. We will make studies that allow you to play and improvise and perhaps challenge your 'taste'. We will create simple compositions that allow you to orchestrate and manipulate the focus and attractions in a painting. Play with balance; deliberately creating jarring and clashing combinations. Then sooth them with quiet notes to hold the space. Syncopate the rhythm as the eye lands; phrase and accent the composition to arrange colours that sing, pulse and glow like flickering qualities of light. *Artists to look at: Rothko, Patrick Heron, Ivon Hitchens, Paul Klee, Albert Irvin, Elisabeth Cummings, Gillian Ayres, Julian Brown, Biggs and Collings, Bridget Riley, Sargy Mann, Bonnard.*

Course details

- There is a Facebook group page created for students on this course. You can add photos of your work here and give each other feedback. Please add a friends request to **Colour on Colour online**

If you need to stock up with materials then Seawhite can deliver an order to you. If you use the code EB10 you will receive a 10% discount when you purchase materials through Artesaver <https://www.artesaver.co.uk/>

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 week.

Will you be working at an easel, flat on a table, on the floor or straight onto the wall? Or perhaps a mixture of all of these, space permitting. 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.

Gather and prepare your materials.

Paper

- For day 1 you will need 2 or 3 sheets of large thick cartridge paper (220gm is fine). You need lots and lots of smaller sheets of paper as well to do your painted colour samples onto (perhaps 30 or so). They do not have to be bigger than A4 and could be smaller if you wish. They do not have to be a standard rectangle shape, they could be squares. I would recommend that the paper is smooth and 300gm in weight. Heavy cartridge or Fabriano Artistico HP are both good. We will continue to work on these during day 2 as well.
- For day 2 have 6 larger sheets.....say A3 or A2 of the same paper to make new paintings on.
- For day 3 you will need 6 (possibly more sheets of the same paper) to make new compositions.
- There is no need to prime the paper
- Seawhite stock the Fabriano Artistico Hot press and 220gm cartridge paper

Gathering inspiration and resources

On day two I would like you to gather lots of colour from outside just before the session. This could be bright coloured petals from flowers in your garden, leaves, earth and bark.

Paints

A guide to what acrylic colours I will be using

I will be working with mostly Golden Heavy Body Acrylics but I will also have some cheaper Lukas paints in certain colours. I recommend that you buy the best that you can afford so that you can achieve richness and depth in the colours that you mix. Cheaper paint is often very opaque so it is difficult to create the luminosity and transparent layers of colour. Golden clearly label the paint to tell you how transparent or opaque the paint is. You do not need to exactly follow this list but principally you need at least 3 of each of the primary colours. My yellows range from acid to warm and rich, from opaque to transparent. Similarly the reds go from hot, bright through to deep and pinky, again some are transparent and the others are opaque. The Blues follow the same principle with bright luminosity through to deep, rich cool notes.

If you would like to work with Oils that will work as well. Follow the same principle with your choice of colours. It will help with the layering of the colours if you work on paper for the studies and also use a drying medium. The paper can be the same as I have suggested for the acrylics or you could work on Arches Oil paper. This is already sized and therefore sealed. This prevents the oil in the paint from leaching into the paper. The medium can be a premixed resin based one or my preferences is to use a 50/50 mix of solvent and linseed stand oil. This both makes the paint flow more freely and speeds up the drying time significantly. You will need lots of rags too!

The colours I will be using in acrylics are as follows:

Yellows

Hansa Yellow Light (close to a Lemon Yellow), Diarylide Yellow (egg yolk colour), Indian Yellow, Nickel Azo Yellow (both very transparent).

Reds

Cadmum Red Light, Pyrrole Red (Rich pillar box red), Naphthol Red (Rich deep pinky red), Alizarin Crimson, Quinacridone Magenta.

Blues

Phalo Blue, Cobalt Blue, Ultramarine and Maganese Blue.

Whites

I have both Zinc White which is transparent and Titanium White which is opaque.

Mediums and equipment for acrylics

Lots of Rags - I use rags to paint with a lot. So a good supply of cotton rags are essential.

Mediums

Ideally acrylics should be diluted with acrylic mediums NOT water. So please have some acrylic mediums that say 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. I quite like glossy but some artists prefer matt. I will be working with Golden gloss medium. This makes the paint flow but also adds a glossy sheen to the colour. I also like to use Liquitex gloss medium and varnish.

<https://www.greatart.co.uk/liquitex-gloss-medium-varnish-oxid.html>

Brushes

We will not be working on a very large scale (unless of course you want to) so the mark making qualities of brushes are not as much of a priority for this course. However, it is still important to have brushes that hold a good amount of paint to aid the flow and distribution over the surface of the paper. For bigger brushes I frequently go to hardware and decorating shops. Good makes of artists quality large brushes I buy are Princeton and Omega. I recommend a few palette knives too, of differing shapes and sizes.

Palette

You might prefer to mix small pots of colours so that you can keep them sealed to use again. I will create my own 'stay wet palette' as well. I do this by covering a large piece of perspex with 3 or 4 layers of kitchen roll. I then wet this generously and finally cover with sheets of white greaseproof paper. This creates a cool, damp environment and prevents the paint from drying up too quickly. I also add a little 'Retarder' to the paint. This medium when mixed into the paint slows down the drying time, giving you several hours of working time without wasting the paint.

Other materials - Masking tape, a glue stick and scissors will also be useful.

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

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Day one

Time	Activity
	<p>Introduction – I will explain how I love to explore colour. This knowledge is based on 30 years of painting experience; combining theory, with observation and my own invention and interest. I will do demonstrations using acrylics on paper.</p> <p>Primaries. We will be working with a selection of 3 or 4 of each of the primary colours, plus white. With these we will mix an infinite range of colours.</p> <p>Transparency and opacity. Knowing which colours are which, by their very nature, before you add anything else to them. Why this is important and how you can use this to enhance the luminosity and impact of colours ?</p>

	<p>Mixing secondary and tertiary colours. This is a joyous process!! I will lead you through the process of exploring how you mix a fabulous repertoire of colour and become more confident. You will have lots of small sheets of painted colour by the end of the day.</p>
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Day two

Time	Activity
	<p>Colour on Colour – Pop and shimmer. We will be exploring the light and value of colours. We will do this by experimenting with how to make one colour activate another to make them glow and come alive; combining and layering colours.</p> <p>Borrowing from Nature. It is hard to believe the extraordinary colour combinations that Nature puts together under our very noses. Using gathered material from outside in your gardens, or from a walk in Nature, (this could be bright coloured petals from flowers in your garden, leaves, earth and bark), we will arrange clusters of 2 or 3 of them to make small compositions and then mix the equivalent colours using your new found knowledge of mixing and matching.</p>

Day three

Time	Activity
	<p>Colour and Expression. Light and Mood</p> <p>We will create colour studies that allow you to play and improvise. The choice of colours may challenge your ‘taste’. We will create simple compositions that allow you to orchestrate and manipulate the focus and attractions in a painting. Play with balance; deliberately creating jarring and clashing combinations. Then soothe them with quiet notes to hold the space. Syncopate the rhythm as the eye lands; phrase and accent the composition to arrange colours that sing, pulse and glow like flickering qualities of light.</p>