

## **Summer school 2022**

### **'Walking the Land'**

Tutors Emily Ball and Katie Sollohub

Course fee - £450

Dates – July 11<sup>th</sup> - 15<sup>th</sup> 2022 (Monday – Friday)

*Plus pre-recorded film demonstrations sent 3 weeks before the course starts*

The theme of this years Summer School is centred on capturing the sights, sounds, smells and movement of daily walks. Finding ways of capturing the energy and freedom by making studies while you are moving outside, and then bringing these into the studio to make paintings from. Walking can be a daily meditation, good exercise and a way of connecting to Nature. This course shows you how to make poignant drawings and paintings about the things that you notice each day as you walk. Three themes; Sound, Movement and Time will be the focus to help this exploration of Walking the Land. Fleeting moments of bird song, glimpses of shapes in the distance, moving shadows, the rhythm of our breath and sound of feet as we walk, a cold breeze against the skin, vivid light bouncing over foliage and flowers, the tangle and urgent chaos of Nature weaving and pushing forward through the seasons. These are some of the many ingredients that might inspire your work. You will create 12 paintings/pieces inspired by these themes. We will show you how you can move your work towards abstraction and get greater freedom and expression into what you do.

### **Course notes**

#### **Walking the Land**

**Dates: July 11<sup>th</sup> - 15<sup>th</sup> 2022**

**Tutor: Emily Ball and Katie Sollohub**

**Cost: £450**

### **IMPORTANT HOMEWORK**

#### **Your drawings to inspire your paintings:**

The course depends on you bringing a series of studies that you have made beforehand. Use the short films to give you guidance and ideas. The more studies you have the better. It will give you much more confidence if you feel connected to your subject through drawing and writing. Have an open mind and try not to judge too hastily or anticipate how the work may unfold.

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

#### **When you are working outside during your walks**

##### **Paper and other materials**

A supply of cartridge paper for drawing.

A small rucksack, small note book and pen.

A selection of colour and drawing materials: a few colours for each of chalk and oil pastels, oil bars, felt tip pens. Charcoal, an eraser, soft pencils, posca acrylic pens, charcoal or graphite powder. Carbon paper, rags.

**I suggest that if you paint on paper.** You will need a heavy-weight cartridge, I will be using Seawhite's 220gms cartridge paper.

### **In the Studio**

Katie will be working in acrylics and Emily will be working in oils so that they can demonstrate the differences. With acrylics you can work directly on unprimed paper, although you might prefer to prime with a coat of gesso or acrylic paint first. This reduces absorbency.

**If you wish to work with oils:** the paper does not necessarily need to be sized or primed. Heavier and better quality paper is preferable. You can work 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. You may prefer to prime your paper with a couple of thin coats of acrylic primer, gesso or household white emulsion.

### **If you prefer to paint on Canvas or Board**

Size and shape is up to you. Perhaps decide this after you have completed some studies. However, bear in mind that we will be working on 12 paintings in the studio so I would advise do not go too big.

### **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).

### **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. 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".

### **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**

A large palette or plastic bowls for mixing paints (ice cream tubs are good).

### **Other materials**

Have a selection of drawing materials available, such as charcoal, pencils, felt tip pens, oil pastels, graphite sticks.

***Any queries regarding the things on this list please email [emily@emilyball.net](mailto:emily@emilyball.net) with questions.***

### **Artists to inspire:**

Joan Snyder  
Joan Mitchell  
Willelm De Kooning – Louse Point paintings  
Per Kirkeby  
Matthew Burrows  
David Blackburn  
Julian Brown  
Lucy Jones  
Paul Klee  
Victor Passmore  
Maurice Cockrill  
Peter Lanyon  
Gill Ord  
Jo Delafons  
Richard Long  
Andy Goldsworthy  
Terry Setch  
Ian McKeever  
Fabienne Verdier

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