

Autumn Trees

Tutors: Emily Ball and Katie Sollohub

Date: November 9th - 12th (Monday - Thursday)

Time: 9.30am – 12.30pm Live online tutorials, 1.30 – 4.30 pm Working independently

Course fee: £225

Autumn begins and Nature slows. As a celebratory finale the colours and majestic shapes of Autumn trees illuminate the landscape; often framed with a slate grey or sharp, clear, pale blue sky. Ornate tapestries of reds, oranges, yellows, browns, greens and purples appear in the canopies that reach skyward and spread out like hanging skirts. This 4 day course is all about capturing and exploring these qualities in drawing and painting.

The first part of the course is provided a week before as a pre-recorded film of Emily and Katie demonstrating different ways of making studies in the landscape. You might have a favourite tree in your garden or you might like to walk in the woods or parkland near your home. Any of these will be a wonderful subject to explore. Being able to make studies outside in situ is vital to ensure that you create work with enough content to paint from. The exercises offer different options and ways of making rich, inventive drawings and colour studies that will be the inspiration for paintings on Days 2- 4 of the course, live streamed from the Seawhite Studio.

Emily and Katie have taught together on many courses over the past 20 years. Their combined extensive knowledge and shared love of teaching makes for a supportive and packed programme of exciting exercises that will guide you through the stages of making work from studies through to painting. They will do demonstrations and talk about their thoughts and decision making as they work in the live sessions. They will provide you time to work along side them in your own studio space, referring to your drawings. They will make suggestions as to how you can continue working in your own studio for the rest of each day.

A gallery page on the website has been set up for students attending the course to post their work on line. The tutors will be able to look at the results of each days work. This will be a way of celebrating your shared experience and gaining extra inspiration. It also gives the tutors the opportunity to see the work and discuss the developments each day. There is also a private Facebook Group page called **Autumn Trees online**. This is another way of sharing and seeing each others work, but also giving each other feedback; as we are all missing the interaction of working with people in person. Please put a friends request if you would like to part of this group.

At the end of the course Emily and Katie will jointly look through all of your work in the gallery and write feedback and suggestions for how each student might continue the work.

This will be emailed to you a few days after the course has ended. *Artists to inspire; David Hockney, Chaim Soutine, Paul Nash, Per Kirkeby, Ivon Hitchens, Adrien Berg,*

Day one:

We call this day one but because you will have the pre-recorded film sent to you a week or so before the course you can start straight away and have several days outside working, weather permitting. The more studies you do the better. If you can work on day one as well, prior to the first live session, that means you will be all fired up and focused.

When you have completed your studies please choose JUST TWO and email them to email to gallery@emilyball.net.

Day two:

We will begin by looking at the studies made outside. Then Katie will guide you through a memory meditation, drawing and writing exercise. Both Katie and Emily will continue show you ways to explore drawing from the drawings and expand the content of the studies using helpful exercises and restricting your marks and materials.

Working in your own time and studio for the rest of the day. At 4.30pm photograph your work and email to gallery@emilyball.net

Day three:

We will begin painting today. Emily will revisit the writing made the previous day and demonstrate relevant mark making that can be used to create your paintings. Both she and Katie will encourage you to be as playful with the way that you start a painting as you would be in a study; allowing the paintings to evolve from a mixture of qualities from the studies and new ideas that the painting suggests.

Painting in your own time and studio for the rest of the day. At 4.30pm photograph your work and email to gallery@emilyball.net

Day four:

Although it is the final day of the course you will start another painting (possibly two) to keep pushing forward. This enables you to compare work side by side and see the strengths and weaknesses more clearly. Making studies of your paintings is another way of helping judgment and preventing tidying up. The tutors will demonstrate how to effectively edit and alter paintings to strive for more of the feeling and character of the subject. *Painting in your own time and studio for the rest of the day. At 4.30pm photograph your work and email to gallery@emilyball.net*

Course notes

Dates: November 9th - 12th (Monday - Thursday)

Tutors: Emily Ball and Katie Sollohub

Cost: £225

This fee includes:

1. A film tutorial sent out before the course.
2. 3 hour live group tutorials on the mornings of days two to four
3. Each Zoom meeting will be recorded. Email gallery@emilyball.net if you would like to be able to have access to this each day and we can provide you with a link so that you can watch the workshop again. *(This will be available for 30 days after the course ends).*
5. At the end of each day you will be encouraged to email photos of the work made that day to gallery@emilyball.net. These will then put into a gallery on the website for the whole group to see.
<https://emilyballatseawhite.co.uk/course-gallery/course-gallery.html>
This gives the tutors the opportunity to see your work as it progresses so that they can respond and discuss things that may be relevant to all of the group. They will also use this gallery of work to help them give individual feedback at the end of the course.
6. A shared private group Facebook page for you to share photos of what you have been, chat and give each other feedback.

We will be using **Zoom** for our Video Communication. It is really easy to use. If you are not familiar with it (we are all learning) then what I will do is set up a 'Meeting' for each day of the course and you will be emailed a link to enable you to join the meeting at the specified time. I plan to be online early so you can check in before 10 am if you wish. To familiarise yourself with it perhaps download Zoom and practise using it with family and friends so that you feel comfortable and confident using it.

If you need to stock up with materials then Seawhite are still delivering orders.

<https://www.artesaver.co.uk/> Use the discount code EB10 for a 10% discount on your order.

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 course. Allow yourself enough space to be free with materials and have several pieces in progress at the same time. 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.

Plan where you are going to draw outside.

Preparation for this course involves going out into the landscape to find beautiful trees to inspire you. It can be in your garden, a local park, or a favourite walk in the woods. Think about the practicalities of working outside, finding somewhere you will be safe and socially distanced.

Gather and prepare your materials.

Paper

- You will need a generous supply of cartridge paper for drawing and studies. It would be helpful to have a range of sizes. Working large (A1) is very physical and can provide the space to be expressive and sculptural. Working smaller is more portable and intimate. Both will be helpful.
- If you would like to paint on paper with acrylics you will need a heavy weight cartridge. Seawhite's 220gms cartridge is a good, everyday painting paper. Fabriano Artistico Hot Press, 300gms has a smooth surface that is really nice to paint on.
- With oils the paper does not necessarily need to be sized or primed. Again the heavier and better quality paper is preferable. It is actually rather lovely working 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. This is not bad, but just so you know. You may prefer to prime your paper. A couple of thin coats of acrylic primer, gesso or household white emulsion would be good. Emily's favourite paper to use when painting in oils is Arches Oil Paper. This is a beautiful, deckle edged paper that has been sized.

If you prefer to paint on Canvas or Board

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).

Boards to paint on

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

A guide to what colours to use in both acrylics and oils:

The following list of colours enable you mix a fantastic range of colours. (No need to buy earth colours or greens).

Titanium White, Lemon Yellow, Cadmium Yellow, Indian Yellow, Cadmium Red or Vermillion, Alizarin Crimson, Magenta, Cobalt Blue, Cerulean Blue, Ultramarine Blue, Indigo, Cobalt Violet.

Oil Sticks are very useful to work with too.

Mediums and equipment for oils and acrylics

Oils - In the studio Emily never uses White spirit or Turpentine. It is highly toxic and smelly. Instead she recommends 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). She also recommends that you use a 'Drying medium' (to speed up the drying time). Use a 50/50 mix of Linseed stand oil and Shellsol T. This mix is 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.

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.

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. Again use what you can get hold of in this situation.

Other materials

You will need drawing materials such as;

charcoal, pencils, felt tip pens, coloured pastels and/or oil pastels, graphite sticks, inks, posca pens.

To adjust and modify the drawing it is useful to have a few erasers and paper, scissors, masking tape and glue.

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