

## **Autumn Trees 2024**

**Tutors: Emily Ball and Katie Sollohub**

**Date: November 10<sup>th</sup> - 14<sup>h</sup> 2024 (Sunday - Thursday )**

**Time: 9.30am – 4.30pm at the Seawhite Studio**

**Course fee: £590** *(this includes 2 days entrance fee to the gardens and all materials for making studies while we are there).*

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 5 day course is all about capturing and exploring these qualities in drawing and painting.

The first 2 days of this course will take place at Nymans Gardens in Handcross, just 15 minutes from the Partridge Green studio. We will meet there and Emily and Katie will demonstrate and guide to help students make rich, evocative studies. This work on location will be about capturing the colour, structure and developing a language of marks and gestures that can be used back in the studio to make paintings from.

For the final 3 days we are in the studio. Emily and Katie use their combined extensive knowledge and shared love of teaching to guide students through the stages of unpacking the information in the studies and creating a collection of paintings. They will do demonstrations to inspire and give ideas. One to one tutorials will also help each student develop their own voice and a personal body of work that celebrates their experience of being in the Autumn landscape.

### **Course Information**

On day 1 of the course we will all meet at Nyman's Gardens car park at 10am. Your materials will all be provided for you to make your studies. So all you need to do is dress warmly and have waterproofs to hand just in case it is raining. By all means bring a flask with a hot drink in and a picnic lunch. There is a cafe on site and toilets. We will work until 5pm on days 1 & 2.

On days 3 – 5 we will meet at the Seawhite Studio. On day 3 please arrive no later than 9am so that you can set up your space and be ready to start at 9.30am. We finish promptly at 4.30pm each day.

### **Materials for working in the studio.**

The studio provides, easels, tables, boards, palettes, waterpots etc.

There is cartridge paper of varying sizes to buy by the sheet.

There is also primed canvas on a roll that can be purchased too. The Seawhite shop is well stocked with paper, canvas and boards to paint on.

If you wish to bring your own stock of materials then you will need plenty of 200 or 300gm paper for further studies in paint. For finished paintings paper is a lovely surface to work on. Fabriano Artistico Hot Press, 300gms has a smooth surface that is really nice to paint on when you are using acrylics.

**If you wish to work with oils:** Emily's preferred paper is Arches Oil paper.

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

Or 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.

### **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, Phthalo Blue.

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**

Make sure you have lots of cotton rags. These are so valuable and helpful for polishing paint and getting subtly into colours.

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](mailto:emily@emilyball.net)***