

Autumn Trees 2026

Tutors: Emily Ball and Katie Sollohub

Date: November 23rd - 26th 2026 (Monday - Thursday)

Time: 9.30am – 12.30pm Live online tutorials

Course fee: £250

*Plus **NEW** pre-recorded film demonstrations sent 4 weeks before the course starts*

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. Their branches and trunks are like limbs; weathered, standing, twisting and bending in the spaces. 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 month 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 during the live streamed course 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.

Course notes

This course includes:

1. A collection of short films with Emily and Katie demonstrating exercises and processes that you can use to make studies out in your chosen landscape. You will have access to these at least a month before the live online course.
2. A three hour live group tutorial each day of the course Monday – Thursday 9.30 am – 12.30 pm (UK Time) using Zoom.
3. Each Zoom meeting will be recorded. At the end of day 1 (Monday November 24th) you will be sent an email which will give you a link to access the recording of each days session. (*This will be available for you to rewatch 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. Please send no more than 3 images each day. <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.
6. A shared, private group Facebook page for you to share photos of what you have been doing, chat and give each other feedback. **autumn trees**
<https://www.facebook.com/groups/3118344104937204>

There is no individual written or verbal feedback given as part of the course. However, if you would like to book a personal tutorial after the course, to discuss your progress and how to go forward, you are very welcome to book one with Emily. A 30 minute tutorial is £35 and an hour is £70. Email emily@emilyball.net

If you need to stock up with materials then Seawhite will deliver orders.

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

IMPORTANT HOMEWORK

Your drawings to inspire your paintings:

To get the full potential out of this course **it is essential** that you make lots of good studies beforehand. Use the short films to give you guidance and ideas and walk in your local landscape. These will be studies not sketches (they are not plans for what your paintings will look like). See the subject with fresh eyes. Linger in places that you love. Go off the usual path and be immersed in the experience of being surrounded by Nature. 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. If just a couple of the exercises suit you more than others then focus on those and do many, many more studies using that

process. Be curious, persistent and inquisitive about your subject. Enjoy finding out and searching. The studies can be very raw, rough, unfinished, experimental. They will be full of useful information that we can select from.

Gather and prepare your materials.

When you are working outside during your walks

Paper and other materials

A small drawing board and bull dog clips.

A supply of cartridge paper for drawing.

A generous pile of A4 photocopy paper.

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 and/or a graphite stick, posca acrylic pens, charcoal or graphite powder. Carbon paper, rags, glue stick.

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

Preparation for the live online class

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.

In the studio during the live class

Katie will be working in acrylics and Emily will be working in oils so that they can demonstrate the differences. They will encourage you to work in series. This means making

potentially 4- 6 paintings of the same shape and size. So make sure you have these ready to hand.

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.

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

[https://www.jacksonsart.com/arches-huile-oil-painting-](https://www.jacksonsart.com/arches-huile-oil-painting-paper-140lb-300gsm-22x30in-56x76cm-not)

[paper-140lb-300gsm-22x30in-56x76cm-not](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