

Summer in the Garden (A pre-recorded online course)

Tutors Emily Ball and Katie Sollohub

Course fee £150

This course is all about celebrating the garden. Whether you have created your own garden or just love being in a garden; with its treasured plants, sunlit curated borders full of colour and its inviting shady spaces where you can rest and view, then this is a great subject. Perhaps it is a tangle of nature allowed to take its' own form, plants allowed to spread and tumble.....full of the hum of insects and a haven for small creatures.

The structured course guides you through the whole process of making drawings in the garden to making paintings in your studio. It encourage you to work expressively and move away from copying the view. It deals with the stuff of paint and the luminosity and richness of colour. It gives guidance in how to use marks and gestures to make work that is physical, full of movement, depth and meaning. It will give you confidence in your decision making and trust in your intuition. It is designed to expand your practise and introduce new ideas into your work. Emily and Katie explore how to make paintings that grow and expand from the experience of making studies and being in your garden. They look and arrange, improvise and organise, prune and propagate; curating and organising the spaces in the paintings, as you would in your garden. They plant ideas and see them grow. It is a wonderful excuse to spend time in your garden. To sit in reverie. To celebrate the beauty and the light, the colour and the textures. Your paintings become an abundant new garden that nourish yet more work. It is a course that once bought you get to keep and revisit as often as you like. There is so much content that you will find you can use the processes for other subjects too and continue working from the studies, paintings and ideas for all four seasons of your garden and beyond.

Part 1

A set of short films containing demonstrations by Emily and Katie for helpful ways of making drawings in your chosen garden. Filmed in Emily's garden earlier this year.

These processes encourage the artist to do lots of studies whilst sitting in their garden. You could spend a couple of weeks just making these before you move on to making paintings.

Part 2

A set of films where Emily and Katie are in the studio showing how to use the drawings and studies to create a set of paintings. These films are edited from the live online course that took place in Emily's studio in June 2026. The course happened over 4 days. Each day is structured to help unpack the way that we use the studies and how we lead into paint and making paintings. They are full of practical demonstrations and instruction. They explore colour, how to apply paint, how to select from the studies. There are demonstrations in both Oils and Acrylics, on canvas and onto paper. The value of doing studies from studies and breaking each stage down into bite size exercises and clear instruction is very helpful and essential to help create successful paintings. Even with these clear and repeatable processes it allows each persons work be very individual to them and their feeling and ambition for their work. You are encouraged to work on 3 - 4 paintings over the course so that you give space to see and compare and allow the work to inspire and direct the direction of the paintings. Both Katie and Emily loved teaching this course and their encourage and enthusiasm is infectious through the films.

Materials you will need for Part 1 – studies in the garden

Charcoal, an eraser, soft pencils, felt tip pens, chalk and white oil pastel

Lots of sheets of paper.....shape and size is up to you.

Hand painted sheets of coloured paper, inks and gouache.

Materials for Part 2 – paintings in the studio

All of the studies that you made in the garden using the processes suggested by Emily and Katie. You will work on 3 – 4 paintings during the course.

I suggest that if you want to make paintings on paper using acrylics you will need a heavy-weight cartridge or other paper; nothing lighter than 300gms. Fabriano Artistico HP is a lovely smooth surface to paint on.

If you wish to work with oils: You can use oils and the paper does not necessarily need to be sized or primed. Heavier and better quality paper is preferable. Arches Oil paper is a beautiful surface to paint on and used by Emily a lot in her demonstrations and to make paintings on. It is already sized and ready to paint on with oils and can be ordered through Jacksons online.

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

If you prefer to paint on Canvas or Board

Size and shape is up to you, but it must be the same for each painting. Perhaps decide this by looking at the shape of your studies. Katie and Emily will be talking about how you can adapt what you select from the studies to work in a new shape that differs from your studies.

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. Retarder is also really important to slow down the drying time of the paint to give you the option of blending and mixing colours on the surface of the painting.

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 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). 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.

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 palettes and also plenty of plastic pots with lids.

Other materials

When working with acrylics you can add chalk and oil pastels into the mix, but also inks layer in beautifully. If you are working with oil paint then Oil Pigment sticks are a fantastic extra ingredient to enable you to draw with colour into the paint. Have plenty of cotton rags available. They are very valuable for blending, polishing and wiping paint and also sponges.

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