

Summer School Live Online Course

‘Summer in the Garden’

June 24th - 27th 2024 (Monday – Thursday)

Tutors – Emily Ball and Katie Sollohub

Cost - £250

Times: 10am – 12.30pm UK time each day

Sitting in the garden at the height of summer is heaven. Whether you have a beautiful garden of your own or you love to visit a garden for your inspiration, this course is a celebration of the abundance of the summer garden. In May and June the shoots and buds are urgently pushing forward, gathering pace. Spring melts into Summer and flowers become centre stage with their splashes of colour jostling for attention. Colours are luminous on the blousy petals of flowers, the bird song is shrill and excited, the shadows are deep, cool and inviting. To find a quiet, shady spot to sit, watch, listen, wonder and draw is the first part of this course. As you sit and make studies it gives you time to notice the foliage, the shapes of shadows and the dance of colour as your gaze meanders through the spaces. A month before the date of the live online sessions you will be sent a collection of short films that give you demonstrations of ways of working. These that will help you make lots of studies which you will need in preparation for the live classes. During the live online sessions Emily and Katie will show you how to unpack and select from your many studies and create expressive paintings that bring back the glorious riot of colours, patterns, mood and memories of being in the garden.

Artists to refer to for inspiration:

Pierre Bonnard

Patrick Heron

Geoffroy Pithon

Anne Griffiths

Hurvin Anderson

Joan Snyder

Joan Mitchell

Joe Packer

Miranda Bolton

Adrian Berg

Tricia Gillman

Emma Biggs

Ivon Hitchens

Elisabeth Cummings

Claude Monet

Course notes

Summer in th Garden

This fee includes:

- A set of short films showing you practical demonstrations and exercises that you can use to make studies in the garden. You will receive these 4 weeks prior to the studio sessions. This gives you plenty of time to make lots of work that will become the inspiration for the paintings that you will create over the four days in the studio being guided by Emily and Katie .
- 4 mornings of tutored lessons, each lasting two and a half hours.
- Each session will be recorded and a link to the recordings will be sent to every student on the course. So if you cannot join the live sessions then you will have access

to it to fit with your own timetable. Everyone has access to these recordings for 30 days from the last day of the course.

- Access to a private Facebook Group where only students of the course can share images of the work that they have done and get support and inspiration.
- Work will be put onto the website gallery page too so that everyone can see the progress being made even if you are not on Facebook.
- There is no written feedback during or after this course. If you would like to book a tutorial with Emily before and/or after the course please email her. emily@emilyball.net Tutorials cost £35 for 30 minutes and £70 for an hour.

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

<https://www.artesaver.co.uk/>

When you get to the check out enter the code EB10 to get 10% discount.

IMPORTANT HOMEWORK

Your drawings to inspire your paintings:

The course depends on you making a large 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 in the garden

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. Inks are very luminous and good to mix with the pastels to layer up colour. Charcoal, an eraser, soft pencils, posca acrylic pens, small tubes of watercolour or gouache, a few brushes and a water pot, charcoal or graphite powder. Carbon paper and rags.

During the live online course

I suggest that if you paint on paper. You will need a heavy-weight cartridge. We will be using Seawhite's 220gms for studies outside, and 300gsm cartridge paper for acrylic and Arches Huile (pre primed) for oil in the studio.

On camera in the studio

Katie will be demonstrating in acrylics and Emily will be working in oils so that they can demonstrate the differences.

If you wish to work with oils on paper the paper does not necessarily need to be sized or primed. Heavier and better quality paper is preferable (no less than 300gm). 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. Instead you could use Arches Oil paper which has already been sized to stop this happening.

If you wish to work with acrylics on paper the surface does not need to be primed before hand, but it must be a heavy paper (300gm) so that it does not ripple and stretch.

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 at least 6 paintings over the 4 days of the course so prepare ahead.

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 instead of water, they will increase the flow and transparency of the paint. Some offer the option of increasing the gloss as well, while others give a matt finish. A good option is to choose one that gives flow (flow or pouring medium), and one that adds body (gel medium). As it might be warm in the studio a Re-

tarder is also a good option to slow down the drying time. The Seawhite shop has a brand of all the above called Vallejo. Golden and Lascaux are good quality brands. That is The choice of what you use is up to you.

copied from the face to face info

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. Retarder is very helpful to have as well. This slows down the drying time allowing you more time to wipe off and blend the paint should you want to.

Oils - In my own studio I never use White spirit or Turpentine. It is highly toxic and smelly. I recommend Shellsol T which is odourless. You can buy this 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).

Greaseproof paper to cover your palette makes clearing up easier, for oils and acrylics. And kitchen towel for a DIY stay wet palette for acrylics is essential. A lid to cover your palette overnight can be useful.

Other materials

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

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