



DUMFRIES AND GALLOWAY
FINE ARTS SOCIETY
AUTUMN 2010

Malus techonoskii

MAGAZINE No 24

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Advertisers: 'Annan Water Framing' and 'The Picture Framer'



Apparently she's never sold one before so I think she's dropping a hint!

Cartoon by Richard Whiting

EDITORIAL

Another summer nearly past and a new Winter Programme heralds the approach of autumn. Fortunately the programme this year is so exciting we don't need to be downhearted. We are offering a variety of print, paintings, batik and willow work, together with the ever popular Picture Appreciation ("Crit night") and a talk on the history of art at the AGM. All of the artists have agreed to undertake demonstrations. Full details are in the centrefold.

Do come to the meetings; our speakers are all first rate and we are very grateful to them for coming to speak to us. The meetings are a marvellous way to meet other members afterwards over a cup of coffee.

Also in this bumper edition is a profile of one of the Region's artists and printmakers - Lisa Hooper. Our regular 'cover girl', Jane Parker-Clark, has not only done a marvellous job on this issue's cover, but has provided a real insight into her work studying for a Fine Arts Degree in Botanical Drawing. Not to be outdone, Bert Aitchison the Society's Secretary and art historian has produced an excellent and timeous article on one of the Glasgow Boys.

Following a most successful Summer Exhibition, Kathleen Woods' write up gives us some statistics from the recent successful exhibition. Some pictures from the exhibition are included.

Still on the subject of exhibitions, details and application form for the Members' Open Christmas exhibition at the Hospital are included in the magazine.

And finally. Saunders Waterford are holding a postcard competition to promote a new paper. Details on page 18.

Look forward to seeing you at the meetings and the exhibitions.



Fiona

The Society's website at www.dumfriesandgallowayfineartsociety.org.uk is kept up to date with forthcoming events and information.

Application forms and Standing Orders can be printed from the site.

The Council

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Website: www.dumfriesandgallowayfineartsociety.org.uk

Chairman's Comments

We have had many complimentary remarks about our annual Summer Exhibition and our thanks are due to Kathleen Woods, Exhibition Co-ordinator, who did most of the hard work putting the 'show' together.

As always we have a number of paintings that are not chosen by the Selection Panel and this inevitably leads to disappointment for some members. Your Council has spent much time on this issue and we welcome thoughts and comments. The 'Crit night', which we hold as part of our winter programme, often highlights aspects of paintings which could make them more eye-catching.

It will be interesting to gauge the success of our new venture of holding small exhibitions in different centres in the Region. The Tolbooth Gallery in Kirkcudbright hosts our first attempt in September this year (8th-19th Sept).

We are working hard to improve the visual impact of our winter programme demonstrations. Bertram Aitchison, our Hon Secretary, has been looking into purchasing a video camera which will capture what is happening on the easel or work bench as our artists/demonstrators deliver their talks. A large picture will be screened behind and to the side of the artist so that all attending can see just what is happening.

Do make sure we have your email address so that we can update you prior to demonstrations and talks.

David Rose



Membership Announcements and Notices

Welcome to the following new members since February: Cora Aprile; Ed Baxter; Christine Douglas; Sheila Farries; Joan Forbes; Phil Gibson; Alison Gordon; Sandra Jaekel; Kate Kerr; Rhona McMichael; Ronald McNabb; Elizabeth Morrison; Miranda Neilson; Jack O'Hara; Liz Peel; Joan Warwick; Margaret Weal; Michael Shannon-Brisby; Shirley Weatherup

Congratulations to those who have become full members:

Ann S. Cavanagh; Stuart Cavanagh; Peter Lashmar; Robert Stace and Margaret Watson

Changes of addresses, email or telephone: should be notified to :
Bertram Aitchison, Secretary, Trentham Lodge, Haywood Road, Moffat, DG10 9BU
telephone 01683 221718 : email: bfa15@btinternet.com

Copy for articles/advertisements for Autumn magazine to be in the hands of the Editor by 3rd February 2011

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10% discount for members of Dumfries & Galloway Fine Arts Society
Home visits by arrangement

Mrs Lavery

by Bert Aitchison

This is the year of resurrection for the Glasgow Boys, with exhibitions at Kelvingrove and the Royal Academy in London featuring much of the work which made some of them famous in an international sphere over a century ago. None more so than John Lavery. His portraits in particular brought him fame, wealth and access to Royalty, all of which was conducive to his marriage with Hazel Martyn. He was 53 and had been a widower for 18 years when he married the 27 year old beauty from Chicago in 1909.



The Silver Turban 1911

They had first met about 10 years previously in Ireland when Lavery was asked to assist another artist with a portrait of Hazel and her mother. They became much too friendly for her mother's liking and she whisked her off to be re-acquainted with a former suitor, who married her in New York. He died three months later. Contact between Lavery and Hazel was clearly maintained because she returned to Europe a few years later and he painted her portrait. Her mother's view had not changed however, and she took her daughter to Rome where she fell for an American diplomat who promised marriage only to jilt her. Lavery's attentions were resumed surreptitiously in Paris.

When her mother died they were married a month later at Brompton Oratory in Knightsbridge, just a short walk away from the palatial house he had bought in Cromwell Place where he also maintained his studio. The style in which he would portray her was set early when he painted *The Silver Turban*. Here she is posing as a self possessed society beauty with grace and elegance, draped with fine jewels. The portrait was an inspiration, painted whilst they visited Morocco. It was shown at the Paris Salon of 1911 and the Royal Academy in London the following year; but the identity of the sitter was a mystery.

That identity did not remain unknown for long as he began to paint her repeatedly. She gradually became a society hostess and turned his home into a prestigious salon frequented by London's artists, politicians and aristocrats. Always gracious and composed she was presented to the world through his paintings as a woman of sophistication and she lived the complementary lifestyle.

Who & What is 'artistic'!

by Keith Dyson

George V and Queen Mary visited Cromwell Place on both formal and casual occasions. Winston Churchill also became on friendly terms with the Laverys and even painted a portrait of the artist.

The Artist's Studio is quintessential Mrs. Lavery, as would have been perceived by his clients and acquaintances. In this picture, which Lavery painted in his own studio, he portrays her with dignity and repose, basing his composition on *Las Meninas* by Velazquez. Lavery can be seen in the background mirror whilst a preparatory sketch of Queen Mary is prominent behind the grand piano.



The Artist's Studio 1913

He lavished his commensurate skill in pursuit of his wife's beauty and she came to adorn the exhibition halls of Europe as the exemplification of refinement. He made her famous and she reciprocated through near faultless attentions to his interests and career as an artist.



Cap D'Ail 1921

The public persona of Hazel was for many years thereafter on full view which led to her becoming in the 1920's the advertising face of Pond's Cream and the portrait face on the Irish bank notes (until the introduction of the Euro).

(Bert's article continues on page 16)

Why do you 'do' art? And what kind of 'art' do you do? Ask yourself what kind of 'art lover' am I? Is my focus on a narrow definition of 'fine art' or do I include 'artistic crafts' in my purview? Am I an 'artist' or a 'collector'? (I know we can be both!) These are questions, amongst others, which I ask myself; and perhaps it would be salutary for each of us if we did question our interest, and perhaps our commitment, to this interest or consuming activity. Should we not know what our answers are to these questions before we meet our God? (What ever or who ever She is.)

You may decide for yourself now or investigate further. Advise the editor, let her know your viewpoint. For me, I include both 'artistic crafts' and 'fine art' in my purview as does the Dumfries and Galloway Fine Arts Society. As far as visual art is concerned 'artists' prints' are one of my interests. These are handmade and are not reproductions of paintings: the print is an unique work of art. This covers techniques such as various types of etching and relief materials, monotypes, monoprints, engraving, lithography and screenprinting. Editions tend to be less than a few hundred, often fifty or twenty five, partly because the matrix originals tend to wear out or are restricted to maintain the cachet of an 'original print'. A number of the professional members of DAGFAS are artist/printmakers.



Gaggle of Geese—wood - hand coloured

In the far West of Galloway, you can visit the studio of **LISA HOOPER**. She is an 'artist/printmaker' who shows a combination of original artistic insight into the natural world and its conservation, and impressive control of the technical expertise necessary to produce her work. Her life journey has ranged from her father's watercolour painting, via 'O' level Art, a degree in Government and a PhD in 'International Relations' from the University of Essex.



Lisa at the printing press

Her personal interests in local natural history and conservation, British flora and 'green' issues led her to employment with the Nature Conservancy and the Countryside Commission. Her geographical journey has been from Hampshire, Essex, mid-Wales, Gloucestershire and Galloway where she has now settled with her husband in Port William.

Lisa has always painted, exploring a variety of media and subjects. The turning point in her artistic development came in 1992 when she joined an evening class in etching at what is now the University of Gloucestershire. Over successive years her commitment to printmaking grew and in 1998 she bought her own printmaking press. She became a full time artist in 2006 when she moved to Port William, in Galloway.



Gannets—colourgraph

Lisa won the 'Birds, Birds, Birds' prize for an exhibit at the National Exhibition of Wildlife Art on the Wirral for her 'Bird Alphabet' print, in the summer of 2007. In 2008 she won the 'Birds Illustrated' prize for her avian artwork at the same show with her woodcut 'A gaggle of geese'. Her work is varied both in terms of technique and subject matter, but her passion for landscape and natural history, particularly birds, is evident in much of her work.

Her studio is large and fully equipped with a wide range of printmaking, bookbinding, painting and batik equipment and supplies. Apart from a busy programme of solo exhibitions in Dumfries and Galloway, and beyond, she runs workshops in painting and printmaking. The class sizes are restricted to four to ensure individual attention and



Port William—etching

access to equipment. The printmaking techniques include image transfer, paper batik, woodcut, linocut and plastic relief printing with multicoloured work by pre-painting, post print colouring, reduction and multiple plate printing. None of the workshops require prior experience of the techniques, but it is clearly useful to bring a sketch book or photographs that you normally use for inspiration.

(Keith's article continues on page 18)

The Hightae Boys and Girls

by Nick Bass

I cannot remember exactly when or where the germ of an idea was born. I remember that Jane Parker-Clark first raised the idea with a couple of us. "What do you think about we painters in Hightae meeting to paint together?" "Let's have a think about it."

We thought and came up with all of the plusses and minuses. Who are we? Are there enough of us? Where can we meet? What will it cost? How viable can it be? Do we want a Tutor? What sort of a group do we intend to be? When shall we meet and how often? Do we need a committee? Pretty quickly we decided that for us an informal regular gathering was what we wanted.....no rules....no committee...no tutors....no leaders ... just fellowship and the company of like minded folk with a wish to paint. Every member would share the costs. Once we knew that we had a starter group of 5 the idea became much firmer. It could be made viable.

Then came the decision about where and when to meet. All of us being of a certain age given a year or two and none of us engaged in that thing some people call work, we had a great advantage. We could look for accommodation that would suit us without having the restraint of having to meet in the evening.

Hightae village hall was available on most days at daytime and regular bookings were possible. Having that possibility we had another little "business" meeting, - well, coffee biscuits and cakes, with a nucleus of eight potential Picassos. We had a plan that was viable and we had the green light to proceed. We would book the Hightae hall for Wednesday mornings. It was done.

We have been meeting now for over 2 years and have what must be the maximum for membership at 17. We have painters in watercolour, oils, acrylics, gouache, charcoal, pencil and pastels. We are of all abilities and experience and find that we all learn from each other in a most informal way. We paint landscapes, still life, seascapes, boats, people, animals, portraits and abstracts. There is the usual chat over coffee and biscuits as required. We are a very happy bunch.

And there is more. Last year we held a 2 day exhibition in the hall with 127 pictures shown and about 20 sales.

This is not meant to be a bragging exercise, but a feature of encouragement to those people who would like to do the same and take the plunge. To our minds the most formidable problem that we faced was where to meet. What was available?

In the event this was not a problem at all. The Hightae hall was delighted to have us. The fact is that there are church halls, village halls and probably a number of other possible venues that are otherwise unused during the daytime and may indeed be available for much of the year. The owners or managers of these places would be delighted to get some regular income from these otherwise unused facilities. From their perspective any income at all is a bonus and you really should not have to pay a great deal for room hire and if this is spread amongst the members of a group it should not amount to much.

I know of one other group that is setting up a venture like ours. I wonder how many more might take our success and enthusiasm as an incentive to do something similar. Interested?

Go on, have a go.

Nick Bass



**The
Dumfries & Galloway Fine Arts Society
Tolbooth Exhibition—Kirkcudbright**

**is being held
From 8th to 19th September 2010**

This is the first of the Society's Annual Exhibitions which are being held in other parts of the Region

The Art History Society
Spanish Connections—A Series of Illustrated Talks
held in
The Old Well Theatre , Moffat
2pm—4pm

Tuesday 19th October	Patronage in 16th Century Spanish Realms
Tuesday 16th November	Painting in 17th Century Spain
Tuesday 14th December	Francisco Goya—A Unique Artist
Tuesday 18th January	Picasso –The Story of <i>Guernica</i>
Tuesday 15th February	Pieces of Picasso—understanding the artist
Tuesday 16th March	Salvador Dali—A Flawed Genius

**No membership fees—Pay for all talks or
'pay as you go' — All proceeds to a local charity**

Bertram Aitchison
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Opening Times: Tues - Friday 10am - 5.30pm
Saturday 10 am - 4pm

10% discount for Society members

WINTER PROGRAMME 2010 / 2011

at Gracefield Studios, Dumfries

Events begin promptly at 7.30pm and are followed by tea/coffee and biscuits

All Members and their guests are welcome to the meetings and we look forward to your support

Friday 8th October 2010
HUGH BRYDEN – Books in Print

Born locally, Hugh is a retired art teacher now concentrating on printmaking and producing artists' books. He regularly exhibits nationally and internationally. His demonstration will be on printmaking. You can see more at www.hughbryden.com.

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Friday 12th November 2010
AMY WINSTANLEY – Painting the Beauty

Amy is fascinated by the intricacy and beauty of the natural world and her demonstration will reflect this. She qualified from Edinburgh College of Art in 2005 and has exhibited extensively in Scotland. Visit www.amywinstanley.com.

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Friday 10th December 2010
EWAN McCLURE – Oil on Canvas

Ewan graduated with Honours from Gray's School of Art, Aberdeen. His work is held in private and public collections and covers a very extensive range of subjects including portraits and still life. Visit Ewan's site and see some of his portraits at www.ewanmcclure.net.

Friday 14th January 2011
SAM MULLEN – Picture Appreciation

Bring along a picture or drawing for appraisal and appreciation by Sam. This very enjoyable and popular evening is designed to assist artists in recognising what they could do to improve their pictures.

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Friday 11th February 2011
PAMELA GRACE – Paper Batik

Pamela trained as a designer at Scottish College of Textiles in Galashiels. She works with pen and ink as well as etchings. Her demonstration will be on a form of resist painting using pastel, gouache and ink. Visit her website at www.pamelagrace.co.uk.

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Friday 11th March 2011
LIZZIE FAREY – Not just baskets!

Lizzie is known for her willow wall pieces and amazing sculptures using a variety of locally grown woods to build a wide range of subjects. She has won many prestigious awards and her work is held in several public collections. You can learn more about Lizzie at www.lizziefarey.co.uk.

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Friday 1st April 2011 ANNUAL GENERAL MEETING

Followed by
BERTRAM AITCHISON – Art History talk —“The Kailyard School of Painting”

(continued from page 8)

When her husband was commissioned as a war artist she devoted her time to the war effort and after he was knighted in 1918 Lady Lavery went with him for the first of their many trips to the Riviera where, in painting *Cap d'Ail*, (see page 8) he demonstrated his ability to capture the essence of light, as she sits casually on their hotel balcony bathed in the rays of his admiration.

Hazel Lavery died seventy five years ago , on 3rd January 1935. No picture of her was on show at the current Glasgow Boys Exhibitions - spare her a thought.

Bertram Aitchison

It's never too late to change...

It's approaching subscription time again and there are no changes this year. The subs are STILL £10 and I'm STILL trying to persuade members to pay by standing order to cut down on costs and time.

So, if you can be persuaded to pay by standing order, please either complete the form opposite or print a copy from the website and send/give it to me. If you already pay by standing order – **please ensure the current order is for £10.**

To save on postage, this notice will serve as a reminder of the subscription due on 1st January 2011. I will gladly hold any cheques sent to me now until January. Thank you.

No further reminders will be sent

Fiona Robertson, Treasurer

PS "Those whose subscriptions are in arrears as at 1st March will not be entitled to the privileges of the Society." (Constitution: Rule:3 Subscriptions and Dues).

STANDING ORDER MANDATE

Bank Name _____ Sort Code _____

Bank Address _____

Please Pay BANK OF SCOTLAND, HIGH STREET, DUMFRIES

For the Credit of DUMFRIES & GALLOWAY FINE ARTS SOCIETY

Sort Code 80 11 60 Account No 00269854

The sum of £10.00 (Ten pounds only)

Commencing 1st January 2011 and thereafter every 1st January annually ufn

PLEASE REPLACE ANY EXISTING STANDING ORDER TO THIS SOCIETY

Account to be debited _____

Account No _____

Signed _____ Date _____

Name _____

Members: Please complete the form and send or hand it to the Treasurer or the Secretary (details on page 4)

(continued from page 10)

There are many sources of commercial, so-called, 'limited edition' prints and the public perception of what are 'artists' prints' is, often, confused with the commercial product. Lisa crafts her own woodcuts and etchings by hand, inks and prints them on a hand operated printing press or burnishes by hand. Edition sizes of her 'artist prints' are rarely above 25 and are priced accordingly! She also produces individually hand printed 'concertina' books and her gallery shows her 'original prints' and also inkjet printed cards of some of her works for popular, low cost purchases. You may check out her latest work and programme of exhibitions and courses at www.hoopoeprints.co.uk



Loch Linnhe etching

Keith Dyson

An illustration of one of Lisa's concertina books appears on the inside back cover



St Cuthberts Mill Postcard Competition

Saunders Waterford are holding a competition with some excellent prizes to promote their new High White Paper. Enclosed with this magazine is a postcard suitable for watercolour, acrylic, gouache, pastel, pen and ink and charcoal.

Full details of the competition are on the card together with information of where to send your entry.

2010 Summer Exhibition

The 83rd Annual Art Exhibition began with an exceptionally high number of guests attending the Preview Evening. The exhibition was officially opened by the Principal of Dumfries and Galloway College, Tony Jakimciw OBE, accompanied by his wife, Alice.

102 members exhibited 248 works of art of which 30 were sold and over 1200 visitors viewed the exhibition over the month of July. Many thanks to all those who presented works for selection.



Kathleen Woods, Tony and Alice Jakimciw, David Rose and Melville Brotherston at the opening

This year's selection panel were William Spurway, Patti Lean, Sam Mullen, Morag Muego and Janina Harrower who are all respected members of the Society. Thanks to them for doing a first class job of selecting the works for the exhibition. Also our thanks go to Gracefield staff that made the hanging a pleasure to view. I cannot forget thanks due my Council colleagues for their help and continued support.



Ailsa Black's painting "Udderneath the Apple Trees" was voted the Favourite work with 'DoonHame' by Jane B Gibson coming a close second. Congratulations to both and a special welcome back to Jane.

Another change this year was labelling the works instead of the catalogues. The reason for this was that labels on the wall were easier to change if mistakes were made. Once the 700 catalogues go to print there is nothing we can do to make changes. For those of you who have been collecting catalogues for some time, there is a print out available of the list of those taking part. If anyone would like to have this please contact me.



Another year of seeing a very high standard of work and comments in the Visitors' Book which reflected this. The paintings were very well hung to give each piece it's own place and we look forward to seeing you all back again next year with lots of exciting work.

**Kathleen Woods
Exhibition Coordinator**



A new Discipline – Botanical Illustration

Jane Parker-Clark

'... a style of painting leaving your freestyle or impressionist methods behind.'

Those are the words written in the last paragraph of my two year Botanical illustration course introduction - *and they are so true!*

I am now working towards my fifth assignment, a composition of a single plant of my own choice showing flower, leaves and stems in pure watercolour on the paper they provide (otherwise you lose marks). Nothing must be written on the front, (otherwise you lose marks) all labelling must be on the back and the plants, flowers etc, have to be labelled in their correct Latin name (otherwise you lose marks); preparatory drawings etc are all worked in the sketchbook they also provide and which counts at the end of the course towards your final marks.



The course runs over two years, with a total of twelve assignments. The assignments are due in every two months and are marked by various tutors. After this fifth assignment I move on to studying fruit, followed by vegetables, fungi, wild flowers then on to composition work for exhibition. In April there's a meeting down in London at the Society's annual exhibition where portfolios plus sketchbooks are placed on show for discussion by all the other tutors plus representatives from the Royal Horticultural Society, Kew Gardens, etc, who are looking for prospective illustrators.



What am I learning from this? Observation and detail (I lost marks on my last assignment of leaves because I missed a serration on the edge of the Aconitum leaf); patience - leaving each watercolour wash to dry properly; the use of watercolour and colour mixes, especially mixing greens, however permanent sap green with slight mixes of aureolin or gamboges, lemon etc, works well on the greenery or French ultramarine with various yellows.



It is nice to be able to use a green that is 'green' without adding red to dull it down (that's a big no-no). The colours have to be precise, clean and near as damn it to a perfect match of the specimen. After all you are illustrating a perfect reproduction, right down to the correct edge serrations! The same goes for any pencil drawings.

The pencil has to be used and moved in a correct way, tone and shading are graded. The use of an eraser is frowned upon except the use of gentle pressure from a putty rubber to remove drawing marks as you paint.



(Jane's article continues on page 26)

If you enjoyed **Tas Gibson's** article on **Wildlife Drawing using Pencil and Watercolour** in the Spring magazine, the following is a section which was inadvertently omitted. Ed.

Shade & Brands of Pencils

Choosing a Brand of Pencil. Firstly go for the best quality pencil you can afford! I use "Venus" or "Staedtler" NOT MIXED. Pencil lead today is a mixture of graphite and clay. Each manufacturer has its own blend of graphite and clay for each grade. (i.e. The "B" grade pencil from Venus is not the same as the "B" grade pencil from Staedtler). The pencil grades I tend to use range from "H", "HB", "B", "2B", and "3B" "4B" and "6B". Next sharpening your pencils, this comes with preference and depends on your composition. My work generally demands very fine pointed tips and for the texture and dark work such as Zebra stripes a wedge shape end.

Summer Workshops 2010

This year the Summer Workshops have proved to be the most popular for several years

There were so many applicants for Hazel Campbell and Margaret Robb's classes that they both agreed to run second days. In case you missed all the fun; Hazel was encouraging her students to work with mixed media. Margaret's speciality is pastel portraiture and she provided two lovely sitters for everybody to practise on.

Sam Mullen provided a day venturing into cubism in landscapes with some really interesting results. Finally a day at Caerlaverock bird sanctuary with John Threlfall. Perhaps the most challenging day of all – artists were apparently drawing birds whilst looking through telescopes and not at their drawings! Eek! I'm told this is not as impossible as it sounds and that the members had a superb day.

In fact, six superb days. Thank you to the four tutors who were most generous with equipment, materials and most of all encouragement and to all the members who attended.

(continued from page 22)

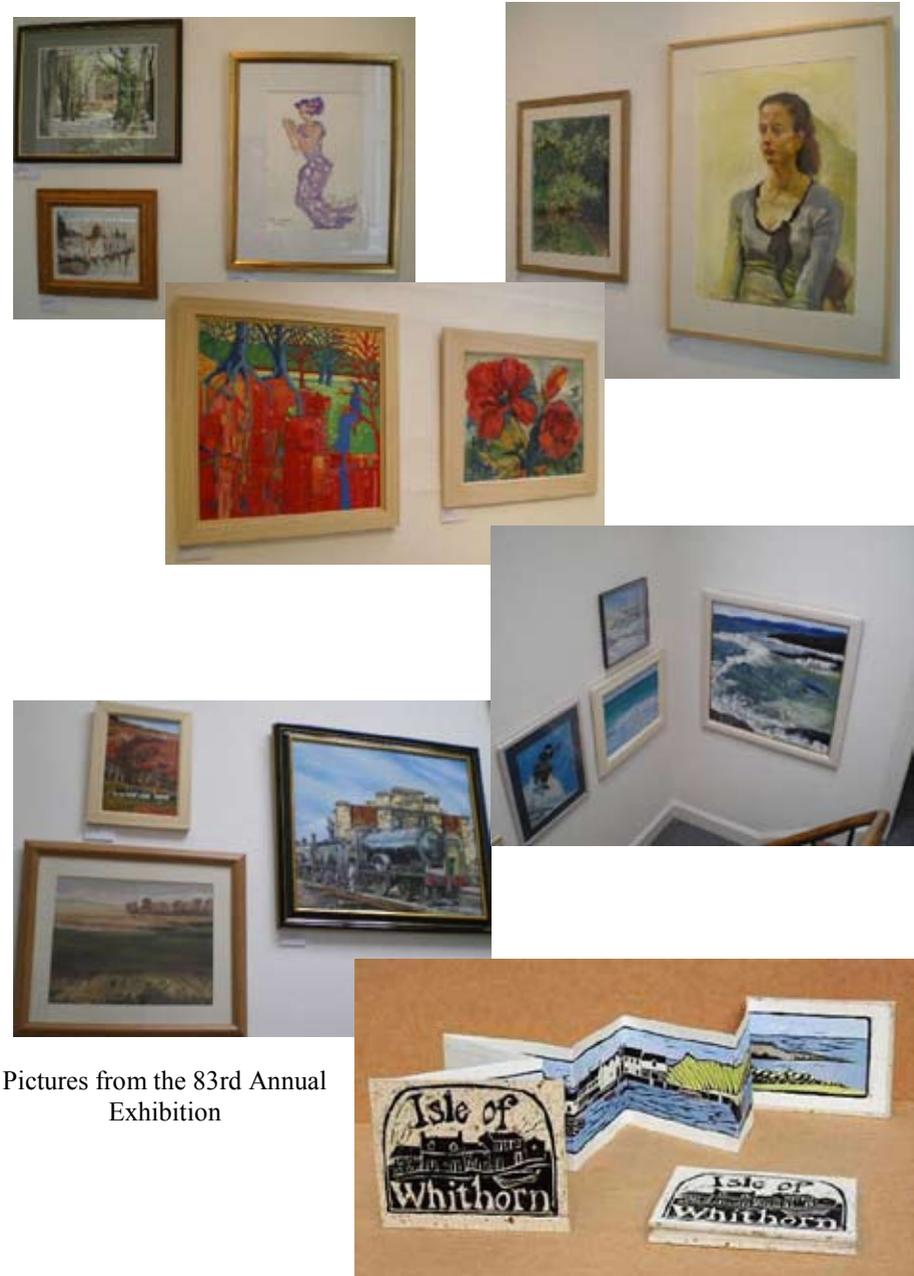
Am I enjoying this? I'll get back to you on that one. It was my birthday recently and my eldest son and family brought me a bouquet of roses. My mind immediately switched to studying the colour, hmmm think that's a wash of permanent magenta followed by highlight wash of genuine rose madder, I walk in the garden and all I see are colour mixes and washes - arghhhh!

In my most recent assignment of seven flower heads, my notes tell me they should look as if they can be plucked from the paper. I told my tutor mine looked as if they had been squashed between the paper. I'm still awaiting my marks on this one. The tutor I have at present spends some of her time teaching over in Italy and has designed for Laura Ashley. Many of the tutors have commissions from RHS and Kew. I have noticed I have developed a shaky hand these days especially when painting in the stamens.

I love my sketchbook, all the prep drawings, colour mixes for each flower, leaf, etc go in there along with layouts for composition. Any painting has to be done on watercolour paper and stuck into the sketch book as the paper is too thin to take paint. Each flower head can take many days to paint; it's a painstaking progress. The Phalaenopsis in the photo (see page 22) took approximately twelve washes of permanent magenta to achieve the depth of colour required. The Althaea (hollyhock) took many more alternating between permanent magenta, dioxine mauve and Paynes grey.

Why did I want to do this course? I've forgotten. I vaguely remember thinking it would be fun and different. Well it is different, back and necking aching different. My poor hubby only tends to see the back of me as I'm usually sitting at my desk in the kitchen, head down looking through a magnifying glass as I paint. I appear to be developing rounded shoulders, shaky hand and stiff neck! I think he will be pleased when the course is finished – so will the dogs - I'll keep you updated!

Jane Parker-Clark



Pictures from the 83rd Annual Exhibition



Morus tchonoskii

Artists' Water Colour
Series 3 A
Cadmium Yellow Pale 602 114

Artists' Water Colour
Series 1 A
Winsor Red Deep 602 225

Artists' Water Colour
Series 1 A
Raw Sienna 602 185

Artists' Water Colour
Winsor Orange (Red)
Orange Winsor (French's orange)
602 182

Artists' Water Colour
Series 1 A
Winsor Red 602 725

Artists' Water Colour
Series 1 A A
Light Red 602 352

Burnt Umber
Artists' Water Colour
Series 1 A A

Artists' Water Colour
Series 3 A
Permanent Alizarin Crimson 602 344

Artists' Water Colour
Series 1 A A