

Hope London

Painting and drawing with feeling

Demonstration October 12.

Hope will be talking about the emotion in painting - what inspires a connection with the subject, whether living, inanimate or abstract? What are we feeling as we progress? How does the final piece convey those sensibilities to the viewer? She will discuss the role of emotion in her work, illustrated with examples of her work and that of some of the artists who inspire her, including Expressionists. Questions about your own work and what you are aiming to achieve are encouraged.

Workshop October 26

Two things are necessary - your ideas for a subject and your materials. Find a subject that inspires you in some way, even if it is something very simple, and bring your ideas, along with reference

materials, including photos, objects, sketches, iPads and/or other source materials. Bring a large surface for painting (canvas, prepared board, watercolour paper, whatever you prefer, at least 50 x 50 cm) at least one large brush with a long handle, a large palette, containers for thinners and water, rags or kitchen roll, paper or board for sketches and roughs, and your own selection of painting and drawing materials. We'll talk about your ideas and the emotions they inspire - joy, intimacy, wonder, fear, pathos, courage, suffering, strength, spirit, a sense of life, whatever they may be, followed by some loosening up exercises. The rest of the session will be self-directed time with support from the tutor if you wish, creating a work with feeling.



Trees in Winter, by Hope London

Elizabeth Gilbey

Still life

Demonstration November 16

Liz will demonstrate how to set up a still life comprising a few objects and how to begin a painting with some simple and effective drawing techniques in paint. She will show how oil painting “alla prima” is really a process of correcting and refining shapes. Liz will talk about analysing values in a painting from the darkest shadow shapes to the lightest highlights.

Workshop November 30

Participants will try their hand at “alla prima” still life painting – going straight to canvas with paint, plotting in a composition and finding the masses and planes of the objects which catch the light or are in shadow.

Painters will need to bring a couple of smallish objects to paint – a piece of fruit and a jug for example. A small

canvas of about 10x12 inches will be ideal. They will need brushes of various sizes, paint – an earth colour such as raw umber, plus ultramarine blue, reds – cadmium red and alizarin crimson - cadmium yellow, and white; a palette and palette cup, mediums – turps or a turps substitute and linseed oil. Brush cleaning solvent, plenty of tissue paper or rags.

It is a good idea to have a plastic bag for the used tissue paper or rags. An apron or painting smock is useful.



Limes, by Elizabeth Gilbey

Katharine Wheeler

Expressive landscapes and mark making

Demonstration January 18

Katharine will be talking about her development process for her solo show INplay last October at Gracefield and the theme of Play in her current work. She will demonstrate processes she explored using mixed media techniques on paper to create imaginary and expressive landscapes.



Imagery - mixed medium, by Katharine Wheeler

Workshop

February 1

We will be experimenting with mixed mediums and spontaneous

mark-making on paper. Participants are asked to bring as many landscape photographs or images as they can collect, considering light, line, shape and colour (it does not need to be a good image just to have something in it the grabs you).

There will be some materials to experiment with but please bring along paints (gouache or watercolours are best) inks and drawing materials, charcoal, soft pencils and pastels and paper.

William Spurway

Pen and wash



Vincent Van Gogh, *Old Vineyard with Peasant Woman*, May 1890. Reed pen and watercolour

Demonstration February 15

We will explore the versatility and expressiveness of pen, ink and watercolour washes looking at works by a variety of artists who employed this medium. Using reeds cut from the Nith estuary I will demonstrate how to make a reed pen before showing a variety of effects that can be achieved. I will conclude with a landscape pen and ink drawing.

Workshop March 1

We will be looking at Vincent Van Gogh's relatively unknown pen and ink sketches and emulating something of the magic of these quick studies. Please bring a watercolour set and brushes and your own landscape photographs. I will provide all other materials and also some images which you can work from.

Philippa Sinclair

How watercolour works

Demonstration March 15

Philippa writes: Watercolour often gets a bad press due to its unruly nature. In this demo I will be helping to overcome these fears about its difficulty by showing how it works. I will be going back to basics with the tools such as paints brushes and paper, applying these to a set piece which I will paint. I will explain how different effects on paper can be achieved using various weights and textures of paper and different types of brushes and pigments. I will also show how watercolour is only a distant cousin to another waterbased paint.... acrylic.



Starfish, by Philippa Sinclair

Workshop March 29

I will demonstrate how to use watercolour and its essential characteristics. Using various papers and brushes I will show these different effects. There will be two set still lifes to paint yourselves with my guidance.

Shopping list: any equipment you might have, bring along. But please bring 2/3 A3 Rough 140lb paper. These can be bought from the Gem Shop Castle Douglas along with any other tools you might want to buy. I will supplement during the workshop but three tubes are essential: Cadmium Yellow, Prussian Blue, Permanent Rose (artist quality)

Please also bring some water jars and palettes such as old ceramic plates - but they must be white. If you have easels bring them, but we will be working on the flat.

Autumn/Winter Workshops 2018-19

Booking form

NB there is no need to book for the presentation – only the workshop
Please tick the workshop/s you wish to book.

Hope London	October 26	£25
Elizabeth Gilbey	November 30	£25
Katharine Wheeler	February 1	£25
William Spurway	March 1	£25
Philippa Sinclair	March 29	£25

All at Gracefield Arts Centre, Dumfries

Name.....

Email for confirmation.....

Telephone.....

I enclose a cheque/s payable to DAGFAS, for a total of.....

Please indicate which workshop/s you wish to attend and send a separate cheque for each event along with the completed form to:

Jane Howe
Redcastle House
Haugh of Urr,
Castle Douglas
DG7 3 LB
Email: howe.redcastle@lineone.net

Confirmation will only be sent by email.