

Workshops – Summer 2022

May 20 Still-life painting in acrylic with Jenny Finch

June 17 Printmaking with Emma Varley

July 15 Mixed media with Joanna Shennan

August 5 Landscape painting with William Spurway

The cost is £35 per workshop. All take place at Gracefield Arts Centre, Dumfries, from 10am to 4pm. The centre's cafe is available for lunch and refreshments.

You can now book and pay for workshops online on our website at dumfriesandgallowayfineartsociety.org.uk/shop

We would prefer you to use the online method, but if you can't, send a cheque (separate cheque for each event) to the address below, indicating which workshops you wish to attend.

Mrs Kathleen Woods
10 Davie Gill Park,
Thornhill, DG3 5AH

Jenny Finch

May 20 Still-life painting in acrylic

I have always been fascinated by trying to capture the way light falls on an object, the reflective surfaces of coffee pots and cutlery, soft folds of a striped tea towel, or the shiny lip of a glazed pottery jug.

My paintings often evoke a sense of calm domesticity, and feature hand-crafted objects that I have either made or collected over the years. I will be bringing a selection of these items in for participants to choose from, but should you wish to bring in a few favourite still-life objects of your own, feel free.

I believe that we all strive to loosen up our painting technique, even when painting in a natural representational style. Throughout my life as an artist I have found ways that work for me, and I love to share my working practices with you, hopefully encouraging you to



express what you see in front of you with your own unique vision.

Please do not feel inhibited if your previous painting experience is limited, this workshop is aimed at everyone, and I feel sure that as a group we will all enjoy the experience.

I recommend painting on a rigid canvas board, which can easily be obtained. You can choose the size and shape but I would suggest we work on paintings around 40cm square.

A list of materials to bring will be issued later.

Emma Varley

June 17

Monoprint & woodblock techniques

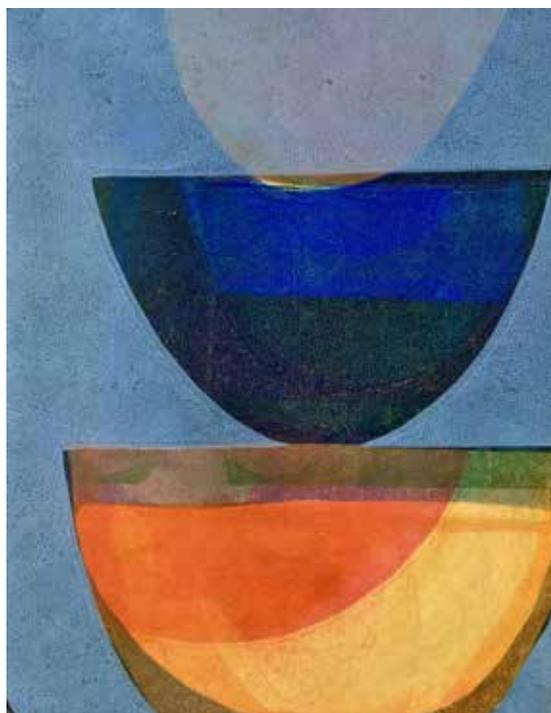
In the morning session we will explore trichromatic colour theory with monoprinting on gelli plates using a range of layered stencils.

The sensitive surface of the Gelli plate yields delicate textures and a myriad of colour solutions for monoprint.

After lunch traditional Mokuhanga (Japanese woodblock printing) methods will be investigated using water-based inks and hand printing.

This simple process results in subtle watercolour effects and endless possibilities for experimentation.

You will gain the skills and confidence to continue both techniques at home.



Joanna Shennan

July 15

Mixed media on paper and fabric



Inspired by the colour, texture and pattern of natural form, I will share my process of creating mixed media patchworks on fabrics and papers.

Using leaves, we will draw them, make stencils and print with a geli plate to create rich textures and patterns onto a collection of papers and fabrics. We will then deconstruct and recombine our mixed media pieces into abstract patchworks.

There will then be an opportunity to hand embroider onto the patchworks to enrich the surface decoration of the final artwork.

Materials

Acrylic paint: white, process yellow, process cyan, process magenta and prussian blue would be my preferred choices.

A mixture of papers: brown wrapping, newspaper, cartridge paper, (no thicker than 140gram), old maps etc

A mixture of fabrics: calico, linen, cotton, organza (mixture of colours)

Card to make stencils
Paint rollers
Paint spreaders if possible

Embroidery threads
Embroidery needles (big enough head to thread embroidery thread and sharp at the tip, not rounded)

Geli plates (I can provide these)

William Spurway

August 5 Painting in the style of the Scottish Colourists



This workshop will encourage participants to look at some of the methods used by the Scottish Colourists when undertaking a landscape/seascape painting using oil paints.

Inspired by the French Impressionist and the Fauves, these artists worked relatively fast, and colour was used to evoke an atmosphere rather than depicting an accurate interpretation of the vista in front of them. You will be encouraged to embrace this method using as subject-matter a photo/image you will have brought with you.

William will supply paints but please bring:
Chosen images (a variety,



William Spurway: *Spring Morning*

- to give you choice)
- A canvas (no smaller than A3) rectangular or square
- A range of coarse-hair brushes
- White spirit or turpentine
- Protective clothing
- (Take care handling your painting after the workshop)