

Weekend Workshops for 2018

Registration for the first three workshops will open on October 25th. For the remainder, registration opens on April 5th, 2018. Registration is done via the society website and PayPal only. **Please note—you cannot sign up for these workshops at the meeting you must register online.** If you have questions please contact Violet Smythe, Workshop Coordinator at workshops@artsociety.ca

All classes are held at South Surrey Recreation and Arts Centre, in the Visual Arts Studio located at 14601 20th Avenue, Surrey, in the Visual Arts Studio and are held from 10 a.m. to 4:00 p.m. Registrants are expected to arrive between 9:15 a.m. and 9:30 a.m.

Workshop Line up for 2018 is as follows

Jan 20 & 21, 2018

Mixed Media: Building Surfaces with Shari Pratt (acrylic only)

March 3 & 4, 2018

Translating Tonal Values (Sat.) & Colour Theory (Sun.)

With Lalita Hamill

Oil & Acrylic

April 14 & 15, 2018

Fall in Love with Abstraction

with Lisa Ochowycz (Acrylics only)

June 23 & 24, 2018

**Watercolour with Audrey Bakewell for Beginners and Intermediates (refresher)
(Watercolour only)**

Sep 15 & 16, 2018

Coastal Scenes with Marney-Rose Edge (Watercolour only)

October 20 & 21, 2018

Drawing with Charcoal with Amy J. Dyck (charcoal)

South Surrey White Rock Art Society Weekend Workshops are open to members and non-members alike. Participants will be accepted on a first come, first served basis. You are not assured a place in the workshop until your payment is received. There is a member and non-member price for all workshops offered through the Society.

For all Weekend Workshops, you must pre-register and prepay. This can be done two ways –

Online line with payment via PayPal – **this is the preferred method and guarantees you a spot in the workshop. You do not need to have a PayPal Account to pay this way.** When you click **submit** at the bottom of the form give the system a few minutes to change from our website **to the PayPal website where you can pay by Visa or Master Card.**

OR, for members only without internet access...

Requesting a registration form and providing the Workshop Chair or the Treasurer with a completed registration form along with your full payment in the form of a cheque made out to the South Surrey White Rock Art Society. You can request the registration form by email.

Weekend Workshops are **NOT** run on a drop-in basis. Those that register for the workshop are expected to attend each day of the workshop. We encourage you to make note of any workshops that you have registered for in your calendar. A reminder email will go out in advance of the workshop however it is good to keep track of this yourself.

Please Note: If the workshop is full you can still submit your name to be added to the wait list. If a spot becomes available you will be notified.

If, after you have registered for a workshop you find that you cannot attend please notify the workshop chair as soon as possible so that someone on the waitlist or another member can take advantage of this wonderful learning opportunity.

Please familiarize yourself with the society's refund policy on the next page. Please review the workshop/classroom courtesies as well.

All classes are held at South Surrey Recreation and Arts Centre, in the Visual Arts Studio located at 14601 20th Avenue, Surrey, in the Visual Arts Studio and are held from 10 a.m. to 4:00 p.m.

We suggest that you Bring a lunch OR you can check out the café on site, Sources which is open from 8 a.m. to 4 p.m. If you choose to do the later, we **STRONGLY** suggest that you pre order your lunch upon arrival or on your morning break to ensure you get a timely delivery at noon.

If you have any questions or have to cancel please contact the Workshop Chair, Violet Smythe, as soon as possible at workshops@artsociety.ca Please do not contact the instructor. Thank you!

Workshop Refund Policy

Once a payment has been made and a confirmation email has been issued, a place in the workshop(s) will be reserved for the registrant. If a cancellation must be made the following applies –

If the cancellation is made one or more months prior to the date of the workshop a full refund will be made [via PayPal]. The registrant must contact the workshop chair to initiate the cancellation and refund.

If the cancellation is made less than one month prior to the date of the workshop then the participant must first seek a replacement from the wait list (by contacting the workshop chair). If there is no wait list the participant must find a replacement or forfeit the workshop fee.

Emergency cancellations will be handled at the discretion of the Workshop Chair.

Special Notes...

Prior to the workshop, please review the supply list and any correspondence you may have received regarding the workshop you have registered for. All the information about the workshops can be found on the society website under the Education Tab, Weekend Workshop.

Please note that if we do not have a minimum of 8 registrants for a workshop, the workshop will be cancelled.

Workshop Courtesies

Please...

- *Arrive between 9:15 and 9:30 a.m. to help set up and get yourself set up and ready for class.*
- *Refrain from wearing any scented products like perfume, cologne/aftershave, scented hand creams, etc. as many people have sensitivities to these products (please save those for your date nights!).*
- *Always ask for permission from the instructor prior to taking photographs in class.*
- *In the classroom - cell phone ringers are to be turned off. If you must have your cell phone on please set it to vibrate mode.*
- *Give the instructor your undivided attention. Side conversations with your neighbours, while the instructor is speaking or demonstrating can be annoying and distracting to other participants.*
- *Most instructors encourage questions; help the instructor by staying on the subject.*
- *Assist with the take down at the end of the class*

There are no shared registrations permitted. In fairness to the instructor it will be expected that all participants plan to attend the full workshop.

Jan 20 & 21, 2018

Mixed Media: Building the Surface with Shari Pratt

Registration opens October 25th, 2017

Cost: Member \$155.00 Non Member \$180.00

Maximum of 16 people in class so register early

This workshop will introduce how to build up surface texture, imagery and pattern using both collage and assemblage techniques, combined with a range of textural acrylic products. Gain a concise understanding of the qualities each acrylic product offers; in creating texture, various surface responses to paint in a range of techniques and methods of altering both wet and dry surfaces. Experiment with a range of acrylic products and methods of layering, resist, masking, and how to reveal or conceal under layers. Exploring various acrylic products for their gluing properties; learn which products are most effective for a range of papers, fibre, found materials and objects. Learn techniques for layering imagery, pattern and text into surface using transfer, paint and drawing

methods. De-collage surface techniques; cutting, peeling, tearing, sanding, scribing and scraping. Glazing and tinting techniques; creating aged, distressed, weathered and fossilized affects.

Supply List

This workshop will introduce how to build up surface texture, imagery and pattern using both collage and assemblage techniques, combined with a range of textural acrylic products. Experiment with a range of acrylic products and methods and learn techniques for layering imagery, pattern and text, gel transfers, paint and drawing methods, acrylic encaustic, de-collage surface techniques, glazing and tinting techniques, creating aged, distressed, weathered and fossilized affects.

1. Acrylic Paints: Suggested Colors:

OPAQUE colours:

Titanium white

Cadmium yellow (or Hanza yellow)

Yellow ochre

Cadmium red

Ultramarine blue (or Cobalt)

Burnt sienna

Mars black (or Ivory Black)

TRANSPARENT colours:

Zinc white

Shari Pratt is a working artist who is currently interested in the correlation between the built surface and traditional figurative painting. She holds her Masters of Fine Arts from the Vermont College of Fine Arts and a Bachelor of Art Education Major from the University of British Columbia and is a Golden Artist Colors Working Artist. After spending nearly two decades as an art teacher, Pratt spends her time in her studio focusing on experimentation with acrylics, oils, mixed media, and encaustic techniques.

<https://creativekaos.com/>

<https://sharipratt.com/>

Jan 20 & 21, 2018

Mixed Media: Building the Surface with Shari Pratt

Supply list continued...

Quinacridone Magenta
Nickel Azo Yellow
Phthalo Blue

2. Mediums:

Soft Gel medium (gloss and matte)

Heavy Gel medium (gloss)

Molding Paste

1 of either: fiber paste, glass bead gel, tar gel, pumice gel, or clear granular gel

3. Photocopied images – laser copies (mostly B&W, with little grey)

4. Collage items such as:

Scrapbook papers, Stencils (reusable)

Feathers, buttons, rocks, metal pieces, fabrics, string, thread, lace, corrugated cardboard, old photographs, etc...

5. Brushes (bristle and synthetic):

2-3 flats (sizes 2-12) , 2-3 rounds (sizes 2-12) , 1" or 2" nylon ordinary house painter's brush

6. 4-6 Stretched canvases, wooden panels, or 300lb (hot or cold-press) watercolor paper with board (surface sizes: 12" to 20", for example a nice size is 12 x 24)

7. Masking tape

8. Palette knife

9. Palette - an acrylic palette must be waterproof and large enough to mix paints on. The most economical is a clip board used with palette paper.

10. Water bowl, rags (j-cloths)

11. Blow drier

12. Colour Wheel

March 3 & 4, 2018 Translating Tonal Values (Sat.) & Colour Theory (Sun.) With Lalita Hamill Oil & Acrylic

Registration opens October 25th, 2017

Cost: Member \$150.00 Non Member \$175.00

Maximum of 16 people in class so register early

“I paint and teach to gently awaken in myself and others that which has been lost, hidden or buried.”

-Lalita Hamill

Once one knows where to look, visual patterns of tonal value and colour become obvious. In order to create a clean, fresh, expressive painting, you can reduce the amount of ‘mucking about’ by clearly seeing whether the tonal value and/or colour are accurate *before* placing them on your canvas.

Join Lalita through a series of demos, exercises and studies (including ‘40 stroke paintings’) to identify and practice the natural patterns in nature. Learn how to effectively choose, mix, and apply colour, as well as manage your palette and to translate tonal values into colour.

Supply list:

Enough canvas to complete 12 small (5”x7” and 8”x10” studies), which could be in the form of: A pad of canvas paper sheets, or loose gessoed canvas (rolled, and can cut to size in class), or large canvases on which we will ‘tape off’ smaller areas to do studies, or canvas boards or stretched canvases, 6 of each size. (If you are not sure which of the above would be best, I recommend one of the first 2 suggestions)

With respect to all other supplies, please just bring what you have. There is no need to buy anything new. However, if you do not have any supplies, **the oil colours I will be using are the following.** I have placed a star by the ‘must-have’s’ if you do not yet own any paint: Titanium white*, Yellow ochre*, Cad yellow medium*, Hansa yellow (or lemon yellow). Cereulean blue*, Cobalt blue, Ultramarine blue*, Payne’s Grey (optional). Burnt Sienna*, Cadmium red light, Cadmium red medium, Alizarin Crimson, Burnt Umber*, Raw Umber

Lalita Hamill, BA, AFCA

Lalita discovered her artistic abilities as a young adult, during the final year of her Philosophy degree. Subsequent years of drawing led to four years of classes at the Vancouver Academy of Art, where she studied traditional painting methods from classically trained instructors.

It was not until her husband was seriously injured in a severe car accident in 2003 that Lalita decided that ‘life is too short to wait.’ She plunged full time into visual art and became the sole provider for her husband and daughter for five years.

Ten years and more than 10,000 hours of painting time later, Lalita has begun her life’s work. She is combining philosophy and art to create visual representations of scenes and ideas from philosophical texts, much like the depictions of scenes from the Bible or Greek myths.

Her first philosophical painting entitled “Plato’s Cave” was exhibited recently at the Langley Centennial Museum, and then sold at an exhibition in Guiyang, China.

Lalita has won many awards, including her AFCA status, and collectors are taking notice. She currently lives with her husband and three daughters in Langley, BC.

<http://lalitahamill.com/>



April 14 & 15, 2018

Fall in Love with Abstraction with Lisa Ochowycz (Acrylics only)

Registration opens October 25th, 2017

Cost: Member \$225.00 / Non Member \$250.00

Maximum of 16 people in class so register early

Enjoy acrylic painting, creative process, and personal expression in a relaxed, supportive, and inspirational environment.

Fall in Love with Abstraction

For the more experience painter looking to delve into the realm of abstraction and add looseness to their work.

This two day workshop will be a mix of formal instruction, discussion, exercises and time to explore. We will touch on the basics of acrylic painting, colour mixing, mark making and the versatility of acrylic paint but will focus on creative process, common stumbling blocks and strengthening your artistic voice.

Day One:

First 2.15 hour block – **Doing:**

Material exploration – how material choice informs the creative process

Second 2.15 hour block – **Abstracting:**

Exercises geared at softening the boundary between realism and abstraction

Day Two:

First 2.15 hour block – **Seeing:**

Observing, translating, and interpretation – how keen observation can add depth to you work

Second 2.15 hour block – **Editing:**

Getting it all out and then choosing what to keep

*Materials to be provided by the students.

Lisa Ochowycz is a painter living and working in Vancouver, BC. Lisa has shown nationally, and her work has been collected worldwide. Solo shows include Hawks, a contemplation on the effect of the natural environment on the mindset of Vancouverites, for the Vancouver Art Gallery Art Rental showroom, in 2011; and Space vs Density, which questioned the fragile balance of urban and rural space for the Richmond Art Gallery City Hall Galleria in 2013. Lisa was awarded a residency at Baer Art Centre in Iceland in 2016, and at the Stegner House in Saskatchewan in 2013.

Lisa's work revolves around the concept of translation, the imprint of social and geographical experience on memory, and beauty. These three themes intertwine and then manifest in wildly coloured abstractions or soft and subtly layered atmospheric landscape paintings. Through her work, Lisa is continually carving pathways for the audience to navigate interpreted landscapes and alternative translations; creating a visual bridge between creator and audience, material and thought, individual and environment.



Fall in Love with Abstraction

Things to think about:

- *Artists whose work you admire, who inspires you
- *Specific questions about painting
- *Stumbling blocks and challenge

Supply List

Please note there are many different price points and quality levels for art supplies. For this course materials should be chosen based on your budget, the desire to work with them, and you would feel free to explore, experiment, and play with them.

Acrylic Paint:

A good variety, making sure to include some of your favourites as well as a white, black, blue, red, and yellow to allow for experiments in colour mixing.

Mediums:

You are welcome to bring some mediums to class if they are part of your process, however they are not mandatory.

Brushes & Tools:

Variety is key, including both brushes and palette knives. Bring along whatever you most commonly use or have questions about.

Painting Surfaces:

Canvas, panels or paper - whichever you most like to work on. If you'd like to work on pieces larger than 36"x36" please check in beforehand.

Painting clothes or apron - things might get messy!

Something to mix paint on - a piece of plexi glass, palette, or disposable palette pad

A sketchbook/pad and some drawing instruments (pencils):

Please make sure the sketchbook/pad can take mixed media/acrylic paint, as we will be using it for both sketching and painting exercises.

Water container - such as a yogurt, plastic container, mason jar

Tip: A blue ikea bag, basket, tool box, or sturdy fabric bag can be helpful when moving things to and from class.

Looking forward to working with you!

June 23 & 24, 2018

**Watercolour with Audrey Bakewell
for Beginners and Intermediates (refresher)**

Registration opens April 5th, 2018

Cost: Member \$140.00 Non Member \$165.00

Maximum of 16 people in class so register early

Beginner Watercolor

This course is designed for the beginner painter interested in watercolor and those intermediates that want a refresher. Two or three simple compositions will be taught step by step to study value, shape, color, pattern, balance and contrast. Brushwork techniques will include dry brush, flat wash, graduated wash and wet into wet. Information on use and care of brushes, paper and paints will be provided.

Bring what paints you have. I suggest azo or hansa yellow, alizarin crimson, scarlet lake, ultramarine blue, and dioxazine purple. Brand is not important I have used Rembrandt, Cotman, Blick, PWC, Winsor and Newton, Da Vinci, Van Gogh and M Graham... whatever was handy at the time.

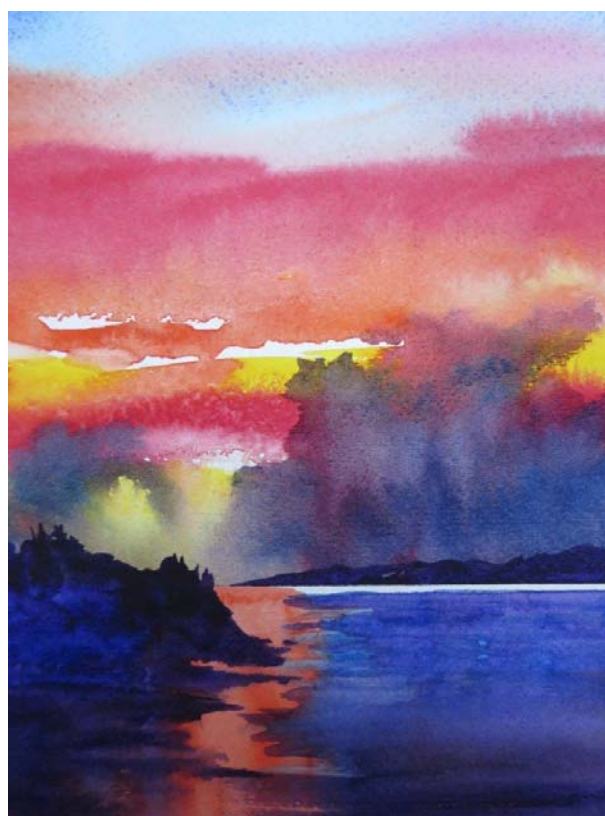
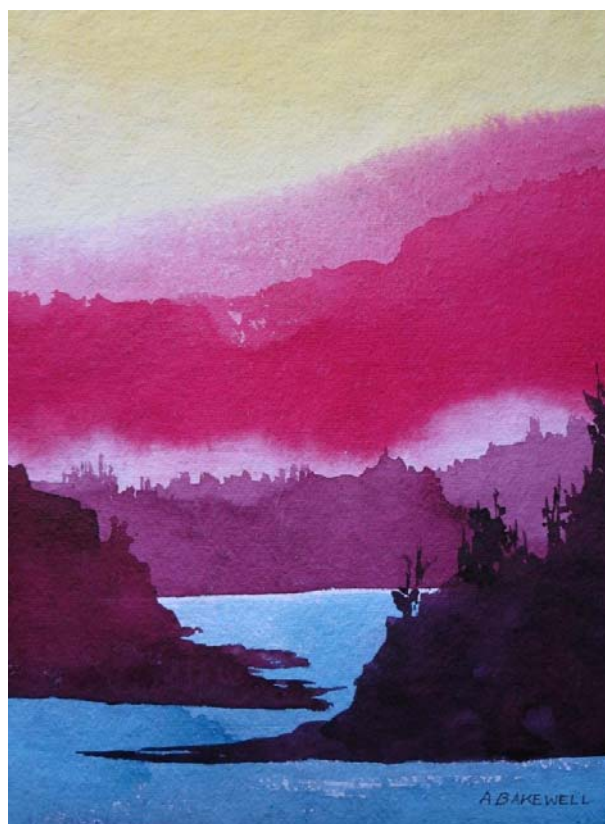
Brushes 2" flat, (could use a hake) 1" flat, rigger brush and a large round size 16 or larger, bring what you have. Paper bring the 300 series by Strathmore Watercolor 140 lb paper cold press 9x12 inch pad with 12 sheets.

Bring a slightly larger coroplast board, masking tape, paper towels, water bucket, hairdryer.

Reference photos will be provided.

www.facebook.com/audreybakewell

www.audreybakewell.com



Sep 15 & 16, 2018

Coastal Scenes with Marney-Rose Edge (Watercolour only)

Registration opens April 5th, 2018

Cost: Member \$185.00 Non Member \$210.00

Maximum of 14 people in class so register early

<http://marneyroseedge.com/welcome-to-my-world/>

The sea has many moods from relaxing to tumultuous. *Imagine* being able to capture these *feelings* in your paintings. Many people have a tendency to muddy the water. Learn how to bring your *painting to life* whether it's a stormy grey sea or the beautiful turquoise of the *tropics*.

Join us and *create* your seascape.

What you will learn:

- Paint a curling wave
- Water crashing onto rocks.
- Learn how to paint atmospheric sky, with water crashing over rocks
- Paint the spray with soft edges and splashes with hard edges
- Techniques to give you confidence and joy
- How to choose the colours to suit the mood of your seascape

Bring your reference material or use mine

Join us and be able to escape to your favorite seascape all year long

SUPPLY LIST TO FOLLOW



October 20 & 21, 2018

Drawing with Charcoal with Amy J. Dyck

Registration opens April 5th, 2018

Cost: Member \$150.00 Non Member \$175.00

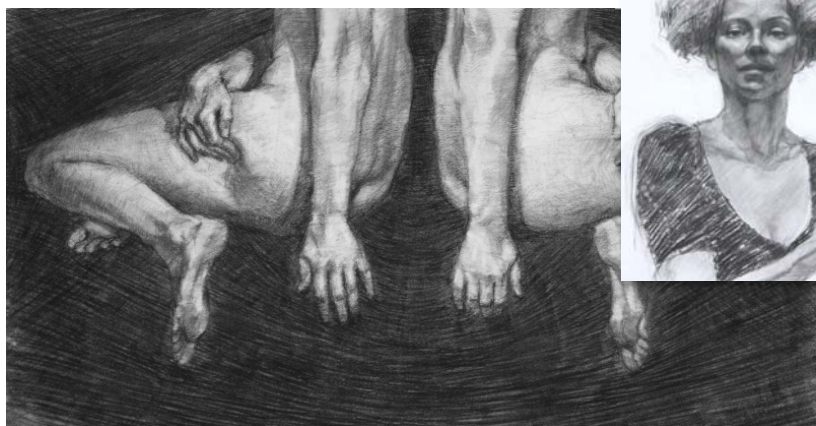
Maximum of 16 people in class so register early

For beginners and intermediate drawers, where we build on and re-inforce basic and important drawing skills through angles/proportion/basic shapes/etc., while discovering the uniquely expressive quality charcoal.

Over the centuries, charcoal has been favoured by the masters for everything from quick studies for paintings to finished and subtly beautiful works of art on paper. If you are looking for new skills or a fresh way to approach your art making, want to learn how to use this medium beautifully, or wish you could put the pencil down for something faster, dramatic, and more expressive, than this 2 day workshop is for you.

In this immersive workshop we will spend some time in front of still life objects working on observational drawing skills that strengthen your art practice (triangulation, proportion, recognizing shapes, etc) and then couple this with an exploration of the expressive power of charcoal. We will explore the different types of charcoal and how to use them effectively together, the tools you need to manipulate the medium properly, tricks and tips for success, how to achieve textures, and how to do fun things like pouring and painting with the medium!

Demonstrations included, students can expect to work through 2-4 larger drawings that will both re-enforce observational drawing skills and explore techniques that lend themselves to the expression of visual ideas with the medium.



Artist Statement

I paint to stir up from below the surface of our shared existence that which is profoundly human and deeply meaningful. The human form is an incredible muse, and I visit it frequently in my work because of its rich beauty, intense challenge, and deep capacity for expression and nuance. Any subject, though, that may facilitate a deeper knowing and acceptance of ourselves and each other may find a place in my work.

Beauty is a powerful force that I work to harness through technical skill, meaningful subject matter, and strong compositions. Oil paint and drawing mediums, having been favored by the masters for centuries, are very old and beautiful mediums, and currently best support this process for me.

About the Artist

Based in the Fraser Valley of British Columbia, Canada, Amy J. Dyck's work tends to be representational, yet not traditional, emotive and sensitive, while reflecting her curiosity in the human internal landscape. Using mainly oils and drawing mediums, and pulling from anatomical studies and visual research, her work is influenced by old and new masters and is always evolving.

Amy actively teaches both adults and children on a large range of topics including drawing from life, encaustic painting, plein air, drawing/seeing skills, charcoal and graphite, oils, among others.

<http://amyjdyck.com/>



October 20 & 21, 2018

Drawing with Charcoal with Amy J. Dyck

supply list for Charcoal workshop:

- Thick and thin vine charcoal
- Generals charcoal pencils (orange) ex. hard, hard, med, soft, extra soft
- Generals white charcoal pencil
- a stick of white conte
- a medium sized, clean, hogs bristle paint brush
- 2+ sheets (at least 16x20) of medium grey charcoal paper (Mi teintes works, canson, whatever is said to be suitable for charcoal)
- 2+ sheets (at least 16x20) of white charcoal paper - *you may want to experiment with different brands and textures as they will respond very differently to the charcoal*
- a small shammy (opus has them)
- a kneadable eraser (also called "sticky eraser" or "gummy eraser")
- a regular eraser
- a drawing board, or something bigger than your drawings that you can tape or attach your work to
- an easel to work from (you can borrow one) - we are working upright