

April 2010 Workshops

at The Art League School

Interpreting Light in Watercolor

Steve Fleming

Working from still lifes, flower arrangements, and figures, this workshop illustrates the many effects of light. The color of reflected light, the difference in back, side, and over-head lighting, and the local color of the object are explained through in-class exercises.

\$170 April 7 & 8, 2010 (Wed-Thurs) 10:00am-4:00pm

Gouache for Field Studies & More

Diane Tesler

Learn to use gouache (opaque watercolor) for plein air studies and finished paintings. This portable medium is ideal for painters who love the flexibility of oil and pastel. Unlike traditional watercolor, gouache allows us to work from dark to light, with the opportunity to make corrections and adjustments.

\$170 April 7 & 8, 2010 (Wed-Thurs) 10:00am-4:00pm

\$170 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm

Still Life and Floral in Oil

Robert A. Johnson

This workshop concentrates on capturing the natural beauty of florals and other still life subjects in oil while working directly from life. The beauty and power of fresh undisturbed oil paint, as well as the expressive and descriptive quality of the brushstroke is stressed. The instructor demonstrates and emphasizes the direct alla-prima approach to painting. All levels welcome.

\$300 April 9-11, 2010 (Fri-Sun) 10:00am-4:00pm

Dyeing for Specific Projects

Sue Wroton and Ginny McNitt

Discover how to dye yarns for a specific project. We'll discuss all the basics: determining the project, measuring the yarn, and dyeing.

\$75 April 10, 2010 (Saturday) 9:30am-5:30pm

Can this Watercolor be Saved?

Rachel Collins

Participants take their watercolor painting to the next level by learning to assess their work in a constructive manner. The focus is on building a strong painting even when things have gone awry. Students should bring paintings in all stages of development to work on.

\$170 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm



Rachel Collins

The New Silver: Precious Metal Clay

Paula Coupe

Make fine silver jewelry with ease and speed using a different approach from conventional methods. PMC is a compound of fine silver particles mixed into an organic binder that can be rolled, shaped and textured with amazing detail. Students learn about the various types and forms of PMC and try the basic techniques for creating and finishing jewelry. A \$15 tool kit and metal clay may be purchased from the instructor.

\$185 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm

Architectural Photography

Libby Cullen

Learn the elements of good architectural photography—perspective, scale, lighting, and composition in this two day outdoor workshop. Class will begin with a field trip in Old Town Alexandria on day one and half of day two. Shooting at night is also discussed. A classroom demonstration for the last half of the second day will cover post-production in Photoshop. Both film and digital cameras are accepted.

\$170 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm

theartleague

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Rosemary Lockett

Crash Course in Spinning

Silvia DeMar

Students focus on the fundamentals of spinning: drafting, spinning, and finishing both single and 2-ply yarns using a spinning wheel. Choosing a spinning wheel to fit your needs, the use of handcards and the drum carder, spinning wheel maintenance, how to measure the yards you've spun, and how to gauge the grist of your yarn. Use a school wheel or bring your own.

\$170 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm

Elements of Landscape

Steve Fleming

Learn to paint the major elements of the landscape: rocks, water, reflections, weeds, surf, clouds, and the list goes on. After an introduction to these elements participants use the techniques in developing their own paintings.

\$170 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm

Thinking Inside the Box: Stories from Scrap

Rosemary Lockett

For those inspired by the art of Cornell, Schwitters, and Westerman, this is the perfect workshop. Participants transform a found box or drawer into a low relief narrative sculpture by combining collage techniques, Xerox transfer, and small collected objects. Students bring printed imagery/photos, unusual papers, collected objects, and a wood or tin metal box. A \$5 materials fee is payable to the instructor.

\$170 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm

Jumpstart in Collograph and Monoprinting

Steve Prince

This printmaking workshop merges painting and drawing with the ability of the artist to create multiple images of their work. Students learn to create single and multi-colored prints, develop a collograph plate, and explore traditional and non-traditional monoprinting techniques. Various types of printing paper are covered as well as techniques for enhancing the prints after printing. A \$30 materials fee is paid to the instructor.

\$170 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm

Portrait Photography

Robin Reid

In this offsite workshop addressing studio portraiture, the goal is to teach the student how to quickly produce a saleable, flattering photograph. Topics include lighting principles, use of strobes, portraiture posing, and flaws. Sample sheets, educational resources, reviews, and critiques are made available.

\$170 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm

Sumi-é Technique: P'o Mo

Betzi Robinson

P'o Mo, or "splash ink," is an ancient Chinese painting technique carried into the modern era by using watercolors on Japanese gold Shikishi Boards. As pure pigments are applied to a damp surface, the colors move and mix themselves. It's a wonderful way to explore color combinations and create paintings from abstract, spontaneous developments. Almost any subject becomes possible. Previous experience in sumi-é painting is not necessary.

\$170 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm

Graphite Drawing

Lisa Semerad

Graphite is the most forgiving and versatile media there is, and this workshop teaches how to take advantage of its many possibilities. Subject matter includes simple still life, landscape from photos, and personal choice when applicable. Expect a richer understanding of drawing, blending tools, and line usage. Some basic drawing experience is helpful. No smell, mess, large expense or standing at an easel required.

\$170 April 10 & 11, 2010 (Sat-Sun) 10:00am-4:00pm

Lisa Semerad





Sue Helmkin

The In's and Out's of Anatomy

Nick Xhiku

Working with a model, participants analyze the anatomic structure of the human body as they sculpt beginning inside with the bone structure and work outward adding the muscles and features. This classical technique for studying anatomy is beneficial to sculptors, drawers, or painters interested in creating an accurate depiction of the figure. Along with instructor demonstration, anatomy books lend to the learning process, and students alternate between drawing and sculpting to achieve the goals of the class. Clay is included, model and firing fees are extra.

\$185 April 10 & 11, 2010 (Upper body) 10:00am-4:00pm

Jumpstart to Printmaking

Penny Barringer

This fundamentals workshop is a great place to start for beginners and an invaluable refresher course for the more experienced student. During the three days, all levels of artists gain an overview of the principles and techniques of this art form. Participants produce prints in several techniques including etching, relief, litho and monotype printing. Limited to 8 students. A lab fee of \$30 payable to instructor, covers all supplies except printing, paper and paper towels.

\$200 April 10-12, 2010 (Sat-Mon) 10:00am-3:00pm

Weaving Structures: Weaving with Wire

Sue Helmkin

While the steps are technically the same, working with wire instead of yarn is very different. The focus is on strategies for successful wire weaving. Selecting suitable patterns and designs for wire, along with warping and weaving are covered. Students may rent a school loom or bring their own.

\$200 April 16-18, 2010 (Fri-Sun) 10:00am-4:00pm

Dyeing: Indigo-A Blue Like None Other

Sylvia DeMar

Indigo dyeing is an adventure unto itself. Unlike conventional dyes, where color is added, indigo uses the air to impart its unique shades of blue to natural fibers. Participants explore the mysteries of setting up an indigo vat, producing color, and caring for and maintaining your indigo vat. No previous dye experience is needed.

\$85 April 17, 2010 (Saturday) 10:00am-5:00pm

Monotype Explorations

Penny Barringer

Explore the techniques used by Degas, Sargent, and Prendergast. Subtractive, additive, color blending and painterly techniques are the foci of the workshop. Lab fee is \$15.

\$155 April 17 & 18, 2010 (Sat-Sun) 10:00am-3:00pm

Weaving Technique: Warp Wise

Sue Helmkin

Learn how to make warping easier from start to finish. Whether you warp back to front, or front to back, there are techniques and tips to make the job go smoother. When is back to front best? When is front to back best? How do you handle fine threads, long warps, or sticky yarn? With demonstrations and group discussions we can make this tedious process a little easier for everyone.

\$60 April 21, 2010 (Sunday) 12:00pm-6:00pm

Jumpstart in Felted Jewelry

Renate Maile-Moskowitz

Students have fun learning some basic needle felting techniques while creating one-of-a-kind colorful felted jewelry. Materials are included in the tuition.

\$50 April 26, 2010 (Monday) 1:00-4:00pm