

## Talk by Shenac Rogerson AMA talk 15th March

Shenac introduced her talk as “My Journey” and then took us through her artistic life from studying at Coventry Polytechnic to her most recent venture of opening the Fosse House gallery at Dunchurch.

Her time at Coventry was spent studying Graphic Design and her work shows this early influence permeating throughout her later work. After leaving the polytechnic she started her own business using her graphic design skills to provide marketing information and packaging design for businesses. Shenac found this restricting after some time and looked for different ways to use her talents, and embarked on painting pictures of large flowers. These sold well, and she took part in various Open Studio events but it seems Shenac is a restless spirit and it was time for a change again, this time becoming a selfemployed artist and returning to studying at the RBSA. Here she tried lino cut printing and was “hooked”.



Shenac Rogerson

She found the planning and design process used in lino cut printing and the simple designs and colours which influence her work show in her first lino cuts of her children. The next idea involved landscapes, again with simplistic design of a block of colour, sometimes speckled using a toothbrush loaded with a contrasting colour, surmounted by a skeletal tree. Her latest inspiration is for still life pictures brought about by the discovery of a Midwinter set of crockery and a willow patterned cup and saucer. These formed the basis of a stylized approach to a cup

and saucer together with an embossed pattern of a tablecloth as background. This pattern was scanned onto the computer and then printed out for making the design.

Shenac’s first sketches a design on a piece of paper, preferring this to a sketch pad. From this she then makes her working drawing on which to base the larger lino cut pieces, as she considers the number of cut pieces she will need and the colours to compliment the design. She then traces the outline onto tracing paper and from there onto the lino. The lino is first painted in a block of colour before cutting using a sharp scalpel. This enables Shenac to see with more accuracy the lines to be cut as the pattern emerges. Each pattern board is carefully measured and marked so the paper can be accurately placed when printing. This is done using a table press with two rollers. When embossing the paper Shenac experimented before deciding that she obtained a better effect using dry paper. Use of an oil and rubber based litho ink gives a crisp flat colour which she prefers. A maximum of 25 prints are made from each lino cut. We all enjoyed the selection of prints used to illustrate the talk and I for one learnt a good deal of the processes involved.

Shenac’s latest venture, the Fosse Gallery, is providing an outlet for a variety of Artists as well as her own work, and a picture framing service. We were all encouraged to visit and maybe provide work for her “Artists Wall”.

Moira Osborne.