

Mary-Clare Cornwallis

Botanical watercolour

April 26

We will study one or two flowers supplied by me. We will look at how the plant is formed, the number of petals, movement of leaves etc. and put this information on paper, firstly by accurately drawing what you see, and then using the vibrancy of watercolour to make the flower come alive.



***Tulip*, by Mary-Clare Cornwallis**

You will need to bring:

A3 rough watercolour paper (140lbs),
whatever watercolour paints you have (artist quality if possible),
a selection of brushes, paper, pencils, rubber, jam jar for water
and white palette.

You will have access to my paints if needed and the aim of the day will be for you to finish a painting of which you can be proud and take home enough information to successfully tackle a flower painting on your own.

John Threlfall

Painting with pastels

May 17



Mersehead Winter, by John Threlfall

The combination of vibrant colours and expressive mark making that pastels can produce encourages a lively immediacy and spontaneity that may generate fresh artistic insight.

We will explore this responsive and exciting medium. Guided exercises and demonstrations based on studio still-life arrangements will provide ample opportunities for experimental pieces and more finished work.

A limited range of materials maybe available but please bring your own pastels and pastel paper, A3 size preferably.

Victor Henderson

Exploring water-based media

June 7



An example of Victor's vibrant water-based work

The workshop will follow my aim of encouraging participants to move toward a more instinctive and unplanned way of exploring water based materials. I would like participants to bring any water-based colours - these do not have to be top quality but tubes of watercolour rather than pans will give you more pigment to work with - also inks and other sources such as sample pots of household emulsion paint.

If you can I would like you to source other big strong bases such as largish pieces cut from cardboard boxes - and don't restrict these to neat rectangles e.g leave flaps attached or tear up and glue these overlapping pieces to get interesting edges.

I will bring lots of material and pigments you can use.

Bea Last

Alternatives in mark-making

July 5



An image from Bea Last's current art practice

Morning: • Introduction to myself and my arts practice.
• The importance of process and sketchbooks.
• Demonstrations of alternative tools to draw and make marks with. • Time for exploration and experimental mark making

Afternoon: working in pairs or groups depending on how many participants we have. We will look at playful strategies that enable us to collaborate with one or more others to create a piece of art.

Bring sketchbooks - and clothing you don't mind getting paint on!

2019 summer workshops

Booking form

Please tick the workshop/s you wish to book.

Mary-Clare Cornwallis	April 26	£25
John Threlfall	May 17	£25
Victor Henderson	June 7	£25
Bea Last	July 5	£25

All at Gracefield Arts Centre, Dumfries

10am-4pm

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

Payment with booking, please. Confirmation will only be sent by email.
Please note: fees are non-returnable except when a workshop is overbooked.