

Vancouver Island School of Art

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VISA is a non-profit society established in the province of British Columbia in 2004 and is a Registered Charity with Revenue Canada.

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VISA is designated with the Private Training Institutions Branch (PTIB)

VISA has a Education Quality Assurance designation (necessary for international student registration)

VISA is the only independent art school in the Province of British Columbia with transfer agreements to university art programs:

Emily Carr University of Art + Design Vancouver
Vancouver Island University Nanaimo
University of Gloucestershire UK



Vancouver Island School of Art

Winter 2020

WINTER 2020 COURSE SCHEDULE

	MONDAY Jan 6-Mar 30	TUESDAY Jan 7 - Mar 31	WEDNESDAY Jan 8 - Apr 1	THURSDAY Jan 9 - Apr 2	FRIDAY Jan 10 - Apr 3
10:00 am to 1:00 pm	STUDIO DAY	Drawing: Introduction II Neil McClelland	Painting: Introduction II Neil McClelland	Photography: The Altered Landscape Meghan Krauss	Drawing the Unconscious Tamara Bond
2:00 pm to 5:00 pm		Landscape Painting Now II Wendy Welch	Developing a Series II Wendy Welch	Art and the Language of Craft: Knit, Weave, Crochet and Braid Everett Wong	The Photograph as Material and Object Tony Bounsall Material Fee: \$30
6:00 pm to 9:00 pm	Painting: The Unseen Marina DiMaio	How to Draw Meghan Krauss	Themes of Contemporary Art II Wendy Welch	Art History: The Role of the Artist Jessica Ziakin	Painting: Exploration of Surface Barrie Szekely
	The Figure in Contemporary Painting Angus Ferguson	Painting: Idea to Realization Neil McClelland		Intaglio Printmaking: Drypoint Marina DiMaio Material Fee: \$150	

Tuition: \$425 Some courses may have an additional Material Fee, see course details for more information. All students must have a high school diploma or mature student status (19 years or over). Assignment Week: Monday - Friday Feb 25-28, 2020

950 Kings Rd, Victoria, BC 250-380-3500 or info@vancouverislandschoolart.com

WINTER 2020 WEEKEND WORKSHOPS

- JAN 26 WATERCOLOUR PLAY Wendy Welch 1pm-4pm \$85
- FEB 2 COLLAGE: FROM IDEA TO IMAGE Kate Scoones 10am-5pm \$175
- FEB 9 OIL PAINTING PRIMER Neil McClelland 10am-5pm \$175
- FEB 9 CREATING A SURREALIST JOURNAL Tony Bounsall 10am-5pm \$175
- FEB 16 CONTEMPORARY BOTANICAL Wendy Welch 1pm-4pm \$85
- FEB 23 WEAVING AS PAINTING Everett Wong 10am-5pm \$175
- MAR 8 CALLIGRAPHY Jenny Hainsworth 10am-5pm \$175
- MAR 8 DRAWING PERSPECTIVE: ALL YOU NEED TO KNOW Neil McClelland 10am-5pm \$175
- MAR 15 EXPERIMENTAL HANDWRITING Lorraine Douglas 1pm-4pm \$85
- MAR 15 GEOLOGY AS ART Wendy Welch 1pm-4pm \$85
- MAR 22 EXPRESSIVE PLANT DRAWING Kate Scoones 10am-5pm \$175
- MAR 29 INTRODUCTORY PRINTMAKING: DRYPOINT Marina DiMaio 10am-5pm \$175
- APR 4/5 GOUACHE PAINTING: FINDING THE FANTASTICAL Kate Scoones Sat & Sun 10am-5pm \$225
- APR 19 ABSTRACT DRAWING Wendy Welch 1pm-4pm \$85
- APR 19 PAINTING YOUR OWN FLOWER ARRANGEMENT Jillian Player Sunday 10am-5pm \$125

MOST WORKSHOPS HAVE SUPPLIES ARE INCLUDED AND ARE SUITABLE FOR COMPLETE BEGINNERS.

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OPEN HOUSE
December 21, noon-4pm
everybody welcome

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ART FUNDAMENTALS

DESIGN: PRINCIPLES

Design: Principles concentrates on following design concepts: balance, harmony, unity, rhythm, variety, emphasis, contrast and proportion. The principles of design are used to arrange the elements such as line, value, shape/volume, texture, illusion of space and illusion of motion. Assignments are given in conjunction with a visual presentation of the subject matter. Students assemble a reference book with emphasis on developing an understanding of how the principles of design can be used in a two or three-dimensional composition.

Fridays 2pm-5pm, Jan 10-Apr 3 Xane St Phillip \$425

DRAWING

DRAWING: INTRODUCTION II

Drawing Introduction II continues the focus on basic materials and techniques of drawing. In the second part of this course, the emphasis is on learning to use materials and methods to develop a personal expression in drawing. As with *Drawing Introduction I*, subject matter includes still life, the figure, landscape, architectural space and student supplied source material. Prerequisite: *Drawing: Introduction I* or some drawing experience.

Tuesdays 10am-1pm, Jan 7-Mar 31 Neil McClelland \$425

DRAWING THE UNCONSCIOUS

Students will go deeper in their drawing practice by connecting to their unconscious. They will explore what happens when they try to let go of conscious thinking and work more intuitively. During each class, students will practice automatic drawing (*similar to what the Surrealists were doing in the 1920s*), free form drawing and 'no editing' exercises, as well as create ink blots and use doodling as starting points for picture making. The course will also include meditation exercises and drawing inspired from dreams. Drawing materials and process will focus on mixed media and collage. By doing this work, students will explore what lies below the surface in their unconscious while finding new images and techniques for their art practice. This class is ideal for those who love to draw and are curious to see what new images might come up during these explorations.

Fridays 10am-1pm, Jan 10-Apr 3 Tamara Bond \$425

HOW TO DRAW

This is an ideal course for people with little or no experience in drawing. The course involves drawing from direct observation with an emphasis on the line quality, value, shading, negative space and perspective. Students will create texture in their drawings as they explore the aesthetics of mark making. The skills necessary to make a good drawing are developed through basic materials such as pencils and charcoal. Source material will include still life arrangements, working from nature, a live model and photographs. Course will also include a field trip so students can experience drawing on location.

Tuesdays 6pm-9pm, Jan 7-Mar 3 Meghan Krauss \$425

DRAWING NATURE

The focus is on using nature as a source for drawings. Students build upon their drawing skills and vocabulary, including composition, mark making, line and using various materials and formats. The subject matter includes a range of assignments that encourage individual approaches to imagery and process. Nature is the starting point and themes include ideas around looking at micro and macro worlds, seeds to composites, science and fiction, topiary to landscapes and ecological issues such as global warming. Class includes PowerPoint presentations, group discussions and one-on-one projects review. *Some drawing experience recommended.*

Wednesdays 2pm-5pm, Jan 8-Apr 1 Barrie Szekely \$425

PAINTING

PAINTING: INTRODUCTION II

Building on a basic knowledge of paint handling and colour, this course presents students with a range of projects that explore possible approaches to painting in terms of subject matter, style and technique. Students work from a range of historical models, including abstract and representational painting to gain a better sense of the ideas, methods, and formal issues that can support their own vision. Class projects are accompanied by slide presentations. Prerequisite: *Painting: Introduction I* or some painting experience.

Wednesdays 10am-1pm, Jan 8-Apr 1 Neil McClelland \$425

PAINTING: EXPLORATION OF SURFACE

This course will consist of five projects that will explore different approaches of the applications of materials. Project subject matter will vary from still life to abstraction. Students will stain, sand, cover and develop various method of removing and applying paint. Students will need one wood panel surface (recommended size 20x24 inches) or a combination of smaller individuals panels for each of the projects. *Some painting experience recommended.*

Fridays 2pm-5pm, Jan 10-Apr 3 Barrie Szekely \$425

PAINTING: IDEA TO REALIZATION

This course focuses on the process of working from an idea to a finished painting. Students start with notes and sketches or other source material such as photographs or previous work, and learn some methods to transform their initial ideas into a meaningful painting. Students will develop a few paintings throughout the course with the last session being an in-depth critique of the process. Prerequisite: *Painting: Introduction I & II* or previous painting experience.

Tuesdays 6pm-9pm, Jan 7-Mar 31 Neil McClelland \$425

PAINTING: THE UNSEEN

Painting: The Unseen takes a thematic approach to painting. In this course students work on an individualized body of work concentrating in oils, acrylics, watercolors, or encaustics through an exploration and interpretation of artistic practices and concepts that branch out from notions and symbols of 'the unseen', 'the invisible', 'the spiritual' and 'the sublime'. The course will involve introductory readings, written reflections, critiques, video screenings and brief lectures, introducing the work and writings of artists like Wassily Kandinsky, Hilma af Klint, Agnes Martin, as well as contemporary expressions of 'the unseen' such as in the work of Bill Viola, Shahzia Sikander and James Turrell. Artist statements will be an important part of each painting project, demonstrating each student's engagement with the course content.

Mondays 6pm-9pm, Jan 6-Mar 30 Marina DiMaio \$425

THE FIGURE IN CONTEMPORARY PAINTING

The figure in painting is a centuries old subject that has allowed artists to explore topics ranging from the classical (beauty, mythology, etc.) to more contemporary concerns surrounding gender, racial stereotypes, class and politics. Rather than focusing on the body exclusively as form, students will consider the figure in a more conceptual light to better understand how it is appreciated in painting today. By looking at internationally recognized artists who continue to paint the human form, students will find ways to express ideas in painting using the figure as foundation for a broader subject matter. *Previous painting experience recommended.*

Mondays 6pm-9pm, Jan 6-Mar 30 Angus Ferguson \$425

LANDSCAPE PAINTING NOW II

This continuation of *Landscape Painting Now I* focuses on contemporary landscape concepts such as constructed realities, abstracted topographies and complicated vistas. A selection of artists will be presented each week based on these themes including, Gillian Carnegie, Mark Tansey, Cecily Brown, Andreas Erikson, to name a few. Students will select one artist per week to do further research on and make a landscape painting based on something they learned from this artist. Students can paint in a medium of their choice. It is not necessary to have completed *Landscape Painting Now I*, however some painting experience is recommended.

Tuesdays 2pm-5pm, Jan 7-Mar 31 Wendy Welch \$425

PHOTOGRAPHY / VIDEO

PHOTOGRAPHY: THE ALTERED LANDSCAPE

This course provides an overview of how photographers throughout history have been documenting the effect humans have had on the environment as well as offer a hands-on intensive investigation of the local areas. Photography helps people to observe overlooked details of everyday life and from architecture to manufactured landscapes and to environmentalism, we explore photographers and their different approaches. Through topics of their own interests, students learn to express their own personal responses to the assignments. With several 'on location' classes, students learn firsthand how to shoot under diverse lighting conditions, amongst challenging terrain and in varied weather conditions. *All camera formats welcome.*

Thursdays 10am-1pm, Jan 9-Apr 2 Meghan Krauss \$425

MIXED MEDIA AND PRINTMAKING

SPECIAL TOPICS: PUBLIC AND PRIVATE REALMS

This multimedia course considers ideas of the public and private realms and the intersection between the two. Playing with ideas surrounding identity, time, memory, place and community, students will build their practical and conceptual skills as artists with imaginative exercises that bridge public and private experience. Experiments in extended drawing and collage techniques, performance, time-based media (video & sound), photography and writing will compliment site-responsive actions and interventions. This course will provide an encouraging, inventive and supportive approach to risk-taking within your creative practice. Lectures, class discussions and occasional field trips will accompany in-course studio time. Please note that this course does not require additional access to technological resources beyond a smartphone (*students can also use their own DSLR cameras if they have them*). Homework assignments will provide for a choice between mediums, and those who wish to experiment with advanced video techniques but don't have personal access to cameras or editing software may obtain affordable memberships to MediaNet for the duration of the course (*more information will be provided at the beginning of the course*).

Tuesdays 2pm-5pm, Jan 7-Mar 31 Laura Gildner \$425

THE PHOTOGRAPH AS MATERIAL AND OBJECT

This course investigates the intersection of contemporary photography with sculpture, print, painting, drawings and mobile photography. Students will discover an expanded framework to inform their photographic work by including elements of painting, collage and assemblage. Students will also be encouraged to incorporate their own visual art with work produced in a digital environment by using either their own digital SLR's or mobile devices such as iPhones and iPads. In addition techniques such as collage (with original and found images), image painting & colouring, mark making and distressing will be explored. Photography is used as a departure point for further creative exploration. Course projects will be supplemented with examples of historical and contemporary artists who work with altered photographic images.

Material Fee: \$30 Fridays 10am-1pm, Jan 10-Apr 3 Tony Bounsall \$425

ART AND THE LANGUAGE OF CRAFT: KNIT, WEAVE, CROCHET AND BRAID

This course focuses on the exciting potential for a vibrant cross fertilization between fibre crafts and fine art. Learning contemporary knitting, weaving, crocheting and braiding methods, students will create dynamic two-dimensional, relief and sculptural forms. Simple looms will be constructed and students will learn a number of techniques including inlay, rya knotting and floats. Large needles and bold fibres will be employed to learn and transform traditional knitting techniques. Students will also learn how to crochet with large crochet hooks and non-traditional fibers in order to allow for the movement of fiber into sculptural forms. Various non-traditional yarns and fibers will be experimented with and ideas of colour and composition will be explored. Image lectures will also introduce contemporary artists and designers who are using various fiber-related methods in their art practice.

Thursdays 2pm-5pm, Jan 9-Apr 2 Everett Wong \$425

INTAGLIO PRINTMAKING: DRYPOINT

An introduction to intaglio printmaking, this course offers an in-depth study of drypoint to expand one's drawing practice. Key printmaking terminology and exploration of basic engraving materials and techniques will be introduced, as well as creating limited editioned prints with the printing press. Students will learn to use drypoint needles, etching squeegees, intaglio inks, registration systems, bevels, and other materials and equipment through explorations of grey-scale, color, and chine-collé printing, incorporating various metal plates. The course will include demonstrations, group critiques, and extensive studio-time, and is structured for students to integrate their own conceptual interests into their investigations of drypoint.

Material fee: \$150 (includes inks, copper plates, etching tools and other specialized etching supplies) Thursdays 6pm-9pm, Jan 9-Apr 2 Marina DiMaio \$425

ART HISTORY & THEORY

ART HISTORY: THE ROLE OF THE ARTIST

Visionary, prophet, mirror, rebel; what role do artists play in society? We will track the changing role of the artist in Western Art from mere imitator in Ancient Greece to portraitist of Rococo high society to social critic in the 20th century. Artists discussed will include Phidias, Durer, Gentileschi, Daumier, Van Gogh and, of course, Duchamp.

Thursdays 6pm-9pm, Jan 9-Apr 2 Jessica Ziakin \$425

THEMES OF CONTEMPORARY ART II

In this continuation of *Themes of Contemporary Art II*, the course will continue to make sense of the huge variety and amount of contemporary art by taking a thematic approach. Our focus will be on place, language, science and spirituality as main themes and we will discuss drawing, painting, sculpture, installation, photography, video and performance. This course will consist of slide presentations, readings, discussion and written responses to some of the topics at hand as well as hands-on art projects in class. It is not necessary to have completed *Themes of Contemporary Art I* to enroll in the second part of the course. **Required Textbook:** Jean Robertson and Craig McDaniel, *Themes of Contemporary Art: Visual Art after 1980*, Oxford University Press; Fourth edition (*This text is used for Themes of Contemporary Art I and II*).

Wednesdays 6pm-9pm, Jan 8-Apr 1 Wendy Welch \$425

ADVANCED STUDIES

DEVELOPING A SERIES II

This is the second part of a course for those who have taken *Developing a Series I* and would like to develop their current series further or who want to start a new one based on a related idea or concept. Ideal for those who have some experience making art and are looking towards developing a personal body of work that could be used for an exhibition or grant proposal. Students learn how to focus on one idea and develop that idea into a strong and meaningful series of work. There will also be an emphasis on developing an artist statement. Images of prominent artists who work in series will be an important part of this course. Students can work in a medium of their choice including drawing, painting, photography or sculpture. Having a course that includes students working with different media and with different focuses creates a vibrant cross-fertilization of ideas and approaches. It is not necessary to have taken *Developing a Series I*, but you will need to obtain permission of Director to enroll in the course. *Prerequisite:* 3rd year of Diploma program or completed at least four 200 level drawing or painting courses at VISA or permission of the Director.

Wednesdays 2pm-5pm, Jan 8-Apr 1 Wendy Welch \$425

For more detailed descriptions, images or supply lists, please visit our website: vancouverislandschoolart.com

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JAN 26 WATERCOLOUR PLAY Wendy Welch 1pm-4pm \$85

Are you curious about watercolour but aren't sure where to begin? This afternoon workshop will introduce you to watercolour painting through a series of basic exercises that demonstrate how to build simple, yet dynamic, compositions. The emphasis is on "play," not on making finished paintings. You will learn how to hold the brush, how to mix colours and how to have fun by just making marks, shapes and well-designed compositions. *Suitable for beginners. (materials included)*

FEB 2 COLLAGE: FROM IDEA TO IMAGE Kate Scoones 10am-5pm \$175

In this workshop you will discover new ways to create collage while learning important foundation principles of colour and composition. Collage is a versatile and creative process that results in pieces that are both unique and surprising. It continues to be a valued technique used by artists to create images for their own sake or as inspirations for other drawings and paintings. *Suitable for beginners. (materials included)*

FEB 2 OIL PAINTING PRIMER Neil McClelland 10am-5pm \$175

In this one-day workshop you will explore the enormous potential of oil paint. Oil paint is a slow-drying and very forgiving medium, ideal for beginners because you can redo any brushstroke. Smelly solvents are a thing of the past; we will explore non-toxic methods for thinning paint and cleaning brushes. The focus will be on creating the lush, textured mark-making, rich colour, and subtle effects that only oil paint can achieve. This workshop is open to painters of all levels, from beginners to experienced acrylic or watercolour painters who are curious about working in oils. *Suitable for beginners. (materials included)*

FEB 9 CREATING A SURREALIST JOURNAL Tony Bounsall 10am-5pm \$175

This workshop will use techniques and ideas inspired by Surrealist games and methods of art making. The Surrealist artists were interested in accessing their inner self or their subconscious to realize new ways of expressing ideas that were both personal and political. You will explore various methods used by the Surrealists such as automatic drawing, photomontage, collage and decalomania (a blotting process whereby paint is squeezed between two surfaces to create a mirror image). You will create an accordion fold journal to record all the explorations and discoveries of the day. *Suitable for beginners. (materials included)*

FEB 16 THE CONTEMPORARY BOTANICAL Wendy Welch 1pm-4pm \$85

The inspiration for this workshop comes from the fantastical and intricate botanical drawings from the 16th through to the 19th century. The workshop begins by drawing a series of plant studies from observation that will be used later as a source for design development and transformation to create an imaginative watercolour painting. *Suitable for beginners. (materials included)*

FEB 23 WEAVING AS PAINTING Everett Wong 10am-5pm \$175

In this workshop you will learn how to make large tapestry weavings using ordinary cardboard. Participants will make looms using cardboard with slits and use a wide range of ordinary and unusual materials such as wool yarn, fabric scraps and assorted ribbons and fabric trims. Techniques will begin with setting up the warp of the cardboard loom, doing basic weaving with a tapestry needle, rya knotting to create fringe and texture, and the overhand knot to finish the piece off of the loom. These various materials will be used to create a "painting" with fibre. Most materials are included but participants are welcome to bring items from their own personal stash. *Suitable for beginners. (materials included)*

MAR 8 CALLIGRAPHY Jenny Hainsworth 10am-5pm \$175

Calligraphy will get you started on this versatile and expressive craft and provide you with ideas on how to incorporate letter-making in your artistic practice. You will be introduced to the terminology, materials, tools and expressive delight of calligraphy. The focus will be on "italic", which is the most classic and versatile hand lettering style. You will learn how decorative lettering can be used on its own or in drawings, paintings and mixed media work. *Suitable for beginners. (materials included)*

MAR 8 DRAWING PERSPECTIVE: ALL YOU NEED TO KNOW

Neil McClelland 10am-5pm \$175
Devised in the Italian Renaissance, linear perspective is a system of creating the illusion of depth in drawing and painting. Knowing and applying a few simple rules will help you to create convincing interior and exterior spaces. In this one-day workshop, you will learn how to use one and two-point perspective to draw remembered rooms, invented spaces, and to work from life and from photographs. *Suitable for beginners. (materials included)*

MAR 15 EXPERIMENTAL HANDWRITING Lorraine Douglas 1pm-4pm \$85

This workshop will explore different ways you can generate your own forms of experimental handwriting through a series of exercises with mark making, obliteration and the fine art of gestural scribbling. Artists and calligraphers are now exploring ideas around asemic writing. Your new forms of expression could find their home in your paintings and drawings as well as standing on their own as complete works of art. The processes of asemic writing can free you to be playful in making marks and help you discover the joy of creating with simple and unusual tools and materials. Bring eight to ten words – from a poem or prose piece – and these will form the basis for some of the writing. *Suitable for beginners. (materials included)*

MAR 15 GEOLOGY AS ART Wendy Welch 1pm-4pm \$85

Did you ever collect rocks as a kid or perhaps you still like to collect them as you walk along the ocean? Geology, or the study of the earth's surface provides an incredible source for the visual artist. This workshop focuses on three components of geology: striations, rock formations and crystal structures as subject matter for drawing. Examples of artists whose work is inspired by geology will be shown. Projects include using pencils, watercolour, collage and dirt. *Suitable for beginners. (materials included)*

MAR 22 EXPRESSIVE PLANT DRAWING Kate Scoones 10am-5pm \$175

Local plants and flowers are ideal subject matter for this workshop that will guide you to create large floral drawings. Explore the possibilities of combining a variety of mediums to create lush and delicate florals on a grand scale. This tried and tested process will have you marvelling at the unexpected results. *Suitable for beginners. (materials included)*

MAR 29 INTRODUCTORY PRINTMAKING: DRYPOINT

Marina DiMaio 10am-5pm \$175
The tools, terminology, and techniques can be intimidating if you do not have a background in printmaking. This workshop provides an ideal introduction to give you everything you need to get started. In this workshop you will gain a basic understanding of the differences between intaglio and relief printmaking techniques in hands-on, step-by-step printing exercises, which will introduce you to the essentials of drypoint. Once you have completed a workshop or course at VISA in printmaking, arrangements can be made for you to use the press for a small fee. *Suitable for beginners. (materials included)*

APR 4 & 5 GOUACHE PAINTING: FINDING THE FANTASTICAL

Kate Scoones Sat & Sun 10am-5pm \$225
This two-day workshop will guide you through discovering the magical qualities of gouache while focusing on subjects that are out of this world, such as invented plants and animals and imagined places. Participants will use collage methods to combine imagery into something unique and unexpected. Collages will be used as source material for paintings. *Some painting experience required.*

APR 19 ABSTRACT DRAWING Wendy Welch 1pm-4pm \$85

This workshop focuses on using lines and marks to make abstract compositions that are as fresh and lively as those first scribbles of a child. The afternoon will consist of three different drawing projects that involve developing scribbles into a drawing; using a geometric design as structure and working with the process of ink washes to create an expressive abstract surface. *Suitable for beginners. (materials included)*

APR 19 PAINTING YOUR OWN FLOWER ARRANGEMENT

Jillian Player Sunday 10am-5pm \$125
This unique workshop will introduce you to the art of flower arranging (floral design) and provide you with ideas on how to approach painting your floral creation. The first part of the day will be focused on making a floral arrangement by learning the classical "Dutch Master" design. You will learn professional tricks and rules of floral design and complete an arrangement that you can take home at the end of the day. You will paint your floral arrangement in the second half of the workshop using an expressive personal approach, with your design as an inspiration, or starting point. Participants will be encouraged to interpret what they see as opposed to painting exactly what is in front of them. All flowers and vessels will be provided. The flowers will be a seasonal mix. *Some experience recommended. Material Fee: \$40 (for flowers and vessel)*