Adelaide Central School of Art is an independent, not-for-profit, accredited Higher Education Provider that offers intensive training for students looking to develop careers as practising artists. In addition to the School’s accredited and highly regarded degree courses we also conduct specialist short courses throughout the year for those who are interested in taking the first step towards developing basic skills, knowledge and valuable techniques in the visual arts. Intermediate and more advanced classes are also offered for those artists looking to extend or hone their skills and learn new techniques.

Like our degree course, the 2014 Short Course program features some of South Australia’s most outstanding artists/teachers and we guarantee that they will take the fear out of learning how to draw and paint.

Small class sizes ensure students receive one-on-one expert tuition provided by our talented lecturers. Students also have the flexibility to attend daytime, evening or weekend classes, all held in the air-conditioned studios of the School’s new Teaching and Studio Building, within the Glenside Cultural Precinct where free parking is available.

Be courageous this year and let us take you on your creative journey.

Beginning 10 February 2014
Early-bird fee ends 24 January 2014 (see policy on reverse)

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Lecturer</th>
<th>Mon - 4.00pm</th>
<th>10 Feb - 7 Apr</th>
<th>8 wks</th>
<th>Cost</th>
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<tr>
<td>S11401</td>
<td>Drawing from the Art Gallery of South Australia Collection</td>
<td>Christopher Orchard</td>
<td>1.00 pm</td>
<td>10 Feb - 7 Apr</td>
<td>8 wks</td>
<td>$480</td>
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<td>S11402</td>
<td>Experimental Collaborative Drawing</td>
<td>Luke Thurgate</td>
<td>6.30 - 9.30pm</td>
<td>19 Feb - 9 Apr</td>
<td>8 wks</td>
<td>$480</td>
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<td>S11403</td>
<td>Drawing Fundamentals</td>
<td>Trena Everuss</td>
<td>9.30 am - 12.30 pm</td>
<td>15 Feb - 5 Apr</td>
<td>7 wks</td>
<td>$420</td>
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<tr>
<td>S11404</td>
<td>Perspective Drawing Techniques</td>
<td>Yve Thompson</td>
<td>1.30 - 4.30 pm</td>
<td>15 Feb - 5 Apr</td>
<td>7 wks</td>
<td>$420</td>
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Painting

<table>
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<tr>
<th>Code</th>
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<tr>
<td>S11405</td>
<td>Acrylic Painting in Three Colours</td>
<td>Samone Turnbull</td>
<td>1.00 - 4.00 pm</td>
<td>17 Feb - 7 Apr</td>
<td>7 wks</td>
<td>$420</td>
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<td>S11406</td>
<td>Colour &amp; Light in Tonal Painting</td>
<td>Louise Feneley</td>
<td>1.00 - 4.00 pm</td>
<td>17 Feb - 7 Apr</td>
<td>7 wks</td>
<td>$420</td>
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<tr>
<td>S11407</td>
<td>Portraits in Oil</td>
<td>Deidre But-Husaim</td>
<td>9.30 am - 12.30 pm</td>
<td>15 Feb - 5 Apr</td>
<td>7 wks</td>
<td>$420</td>
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<td>S11408</td>
<td>Creative Watercolour</td>
<td>Arthur Phillips</td>
<td>1.00 - 4.00 pm</td>
<td>15 Feb - 5 Apr</td>
<td>7 wks</td>
<td>$420</td>
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<tr>
<td>S11409</td>
<td>Introduction to Oil Painting</td>
<td>Nona Burden</td>
<td>1.00 - 4.00 pm</td>
<td>15 Feb - 5 Apr</td>
<td>7 wks</td>
<td>$420</td>
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<tr>
<td>S11410</td>
<td>Techniques of the Old Masters</td>
<td>Melanie Brown</td>
<td>1.00 - 4.00 pm</td>
<td>15 Feb - 5 Apr</td>
<td>7 wks</td>
<td>$420</td>
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<td>S11411</td>
<td>Shifting Landscapes on digital tablets</td>
<td>Sally Parnis</td>
<td>9.30 am - 12.30 pm</td>
<td>15 Mar - 22 Mar</td>
<td>2 wks</td>
<td>$140</td>
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<td>S11412</td>
<td>Advanced Non-Representational (Abstract) Oil Painting</td>
<td>Nona Burden</td>
<td>5.30 - 8.30 pm</td>
<td>12 Feb - 2 Apr</td>
<td>8 wks</td>
<td>$480</td>
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</table>

Beginners
Intermediate (basic drawing/painting experience required)
Advanced (drawing/painting experience assumed)

"Creativity takes courage"  Henri Matisse
Drawing

**Drawing Fundamentals**  
Trena Everuss

This structured course introduces students to the basic techniques of drawing by observation. Moving from line drawings to tonal drawings, students acquire the skills to achieve precision in their drawing and to accurately represent what they see.

**Materials**  
A2 sketch pad, 4 sheets A1 cartridge paper, selection of pencils (eg 2B, 4B, 6B), eraser, natural and compressed charcoal, white conte stick, 1 sheet of mid grey Canson paper, masking tape.

**Drawing from the Art Gallery of South Australia Collection**  
Christopher Orchard

This short course is built around drawing from the collection of the Art Gallery of South Australia with some sessions being held at the Gallery and others in the School studio. It is open to those at all levels of drawing. Participants will be guided to use drawing as a means of developing images in a variety of scales inspired by their discoveries in the Gallery’s collection. It is expected that participants carry out homework exercises as part of studio practice, and will aim to produce 1 or 2 major drawings.

Please note the first session will be held at the Gallery; full details of the course schedule will be supplied at this session.

**Materials**  
For Gallery visits, a spiral-bound A4 sketchbook and charcoal pencils 1x2B and 1x4B. For the studio, a box of willow charcoal thicksticks, a white hard eraser (no putty erasers), old soft handkerchief-sized rags, push pins, masking tape. Paper will need to be purchased as required.

**Perspective Drawing Techniques**  
Yve Thompson

A thorough understanding of perspective drawing frees the artist to confidently depict 3-dimensional space on a 2-dimensional surface. With this knowledge, artists can convincingly combine disparate images in the pictorial space so that totally imagined scenarios take on the authority of “realism.” This course will provide a grounding in the rules of perspective, enhancing your understanding of what you are actually seeing while providing the practical tools to translate this into realistic drawings.

**Materials**  
A2 cartridge sketch book, HB pencil, knife or pencil sharpener, eraser, 60 cm ruler and 30°/60° set square. Some further materials such as cartridge paper and charcoal or 2B pencil might be required depending on individual projects.

**Shifting Landscapes on Digital Tablets**  
Sally Parnis

Sally Parnis’ practice hinges on her daily drawings as she has explored the possibilities of digital drawing incorporating the use of a digital tablet. Students will create 2-3 landscape drawings based on observation of the Glenside surroundings. These drawings will be created via the use of digital technology, such as a tablet and software. Students will learn about landscape conventions and basic digital drawing techniques.

**Materials**  
Students will require individual access to an iPad and drawing app ‘Brushes 2 or 3’.

**Experimental Collaborative Drawing**  
Luke Thurgate

This process-driven course encourages participants to explore the possibilities and challenges of experimental collaborative drawing. Using a variety of media, students will expand their skill base to produce a series of observational, experimental and collaborative works building towards large scale drawing projects produced by two or more participants working together. This course will challenge students’ expectations of creative control and artistic authorship by presenting a range of scenarios inviting technical and conceptual collaboration.

**Materials**  
A variety of graphite pencils and graphite sticks, 5 medium size sticks of yellow charcoal, 5 sticks of compressed charcoal, a stick of white pastel/conté, 2 erasers (putty and/or hard white plastic), a cloth rag. A variety of hoghair brushes (can be cheap and previously used) plus a selection of coloured chalk pastels. 25 sheets of A1 Cartridge paper, 3 x sheets of A1 quality drawing paper.

**Painting**

**Introduction to Oil Painting**  
Nona Burden

This course is designed for the complete beginner who has an interest in learning about the basics of painting. Students will learn about the materials and techniques of painting with oils on canvas, including how to handle paint and how to use tone and colour. Students will complete a tonal study, start a colour wheel and paint a still life in an informative and creative environment.

**Materials**  
Oil paints: titanium white, lemon yellow, cadmium yellow deep, cadmium red, alizarin crimson, ultramarine blue, phthalo blue, ivory black. Brushes: flat hoghair brushes Nos. 1, 2, 3, 4, 8, 10 and 12 plus 1 larger bristle brush, 25cm in width. Oilsolvent solvent and an oil medium, an A3 disposable palette, several small jars with lids, lots of cotton rags, palette knife, masking tape, willow charcoal and a small jar of Dissolve hand and brush cleaner. Supports: A3 sheet of oil or acrylic sketch paper, canvas boards, one 14 x18 inches and one 16 x20 inches.

**Portraits in Oil**  
Deidre But-Husain

This course is for participants who wish to extend their painting skills, who have taken oil painting classes previously and have moderate level of painting experience. Students will develop skills and techniques for portraiture in oils. The goal is to come away from the workshop with a finished portrait and learn practical skills that can then be applied to future paintings. Bring a few carefully selected good quality images the first lesson and a stretched and prepared canvas the second week.

**Materials**  
Oil paints: titanium white, lemon yellow, cadmium yellow, cadmium red, alizarin crimson, ultramarine blue, prussian blue. A good selection of brushes, palette knife and A3 disposable palette. Liquor or Liquin painting medium, odourless solvent. 2 canvas grounds, boards or stretched, minimum size 50x50cm. Lots of cotton rags. Several small jars with lids. Dissolve hand and brush cleaner. Any other materials you may wish to use.

**Creative Watercolour**  
Arthur Phillips

Discover the unique qualities and creative potential of watercolours. This course is for beginners and students with some experience in watercolour. This course will explore how to develop watercolour techniques, from basic washes, wet in wet techniques, through to advanced brushwork. Students will be introduced to basic composition and the watercolour palette and encouraged to experiment boldly with this unpredictable medium.

**Materials**  
2 sheets cartridge paper, 1 sheet 300gsm Arches watercolour paper rough, 450mm hake brush, 2 imitation sable brushes (Nos. 3 and 12), masking tape, tissues, 2 white plastic plates for palettes (ice cream lids will do), 24” x 18” MDF board, 2 water containers (icecream). Watercolour paints: madder lake deep, ultramarine blue, phthalo blue, burnt umber, cadmium yellow pale, raw sienna, cobalt blue. If you already have watercolour materials, bring them to the first lesson.

**Acrylic Painting in Three Colours**  
Samone Turnbull

Acrylics are a versatile quick drying medium with a broad spectrum of applications, from the most delicate washes through to bold textured layers. In this introductory course, students will acquire skills whilst exploring the principles of colour mixing using a limited palette of three primaries. During a series of 7 varied exercises, students will pursue a personal approach, developing expressive brushwork, whilst building up colour in multi layers. This foundation course to acrylic painting techniques teaches aspects of composition, colour relationships, tone and form.

**Materials**  
Acrylic paints: tubes of white, black, cadmium yellow (medium), cadmium red (deep), ultramarine blue. Small gloss medium & varnish, 2 sheets of large oil sketch paper, masking tape, fibre hfghair brushes Nos. 2,4,6,8,10, a pad of disposable palettes, water jar, rags, flexible palette knife.

**Advanced Non-Representational (Abstract) Oil Painting**  
Nona Burden

This course is designed for those students who have completed Non-Representational Painting 2 (including Short Courses) or those experienced in abstract oil painting. There will be a focus on building on skills already achieved. This includes experimentation with materials and taking a more advanced conceptual approach to creating work.

**Materials**  
Oil paints titanium white, lemon yellow, cadmium yellow, cadmium red, alizarin crimson, ultramarine blue, pthalo blue, burnt umber. A good selection of brushes, palette knife and A3 disposable palette. Liquor or Liquin painting medium, odourless solvent. 1 canvas, ground or stretched, minimum size 50x50cm. Lots of cotton rags. Several small jars with lids. Dissolve hand and brush cleaner. Any other materials you may wish to use.

1. Beginners  
2. Intermediate (basic drawing/painting experience) required  
3. Advanced (drawing/painting experience assumed)
Central Artist Supplies
For all your Short Course art materials

Central Artist Supplies is an independently owned art supply shop conveniently located on campus at 7 Mulberry Road, Glenside. Contact Greg on 08 8271 6912

Shop hours Mon - Fri 8:30am - 4:15pm and Sat 9am - 1pm

1. Drawing Fundamentals
2. Introduction to Painting
3. Advanced Non-Representational (Abstract) Oil Painting
4. Portraits in Oils
5. Studio 5 in the Teaching & Studio Building
6. The Teaching & Studio Building at the Glenside Cultural Precinct

Photography by James Field & Ingrid Kellenbach

2 3 3 Colour & Light in Tonal Painting
Louise Feneley

In understanding the workings of colour, specifically in tonal painting, its connection to light will naturally arise. The focus of this course is an investigation of colour and its interdependent relationship to light when developing form. Combined with observation of the interaction of colour with light as it falls upon, and plays with, a surface, we will consider aspects of colour perception, warm and cool, colour mixing, etc.

Materials
Oil paints: titanium white, ivory black, lemon yellow, cadmium yellow, cadmium red, alizarin crimson, ultramarine blue, prussian blue, cobalt blue, yellow ochre, burnt sienna, viridian, raw umber. Optional colours: magenta, manganese, cadmium orange. Canvas paper pad (pref Canson) – size A2 or A3 – board, clips, brushes (various sizes), filbert, flats, fan brush and palette knife. Langridge Oleogel or refined linseed if a medium is needed – absolutely NO solvents or odorous mediums. Palette, willow charcoal, rags or viva paper towels, stable jar or perforated container to stand wet brushes up in, paint shirt/apron, journal & pencil. Remember to bring own painted colour wheel.

2 3 Techniques of the Old Masters
Melanie Brown

Explore the materials and painting techniques of old masters such as Rembrandt, Velazquez, and Caravaggio. Students will copy an old master work utilising techniques such as tonal underpainting, alla prima painting and glazing techniques. The course also provides practical demonstrations as well as individual instruction and a critique of each person’s work.

Materials
Oil paints: titanium white, ivory black, yellow ochre, burnt sienna, burnt umber, cadmium red (light), alizarin crimson, cadmium yellow, ultramarine blue, le zinc yellow, prussian blue. 1 tube burnt sienna acrylic paint. Brushes: a range of flat and filbert brushes in varying sizes including nos 2, 4 & 6. Medium: cold pressed linseed oil OR painting medium, odourless solvent, solvent eg. Disolve for cleaning brushes. 20” x 24” canvas board, palette and palette knife, willow charcoal, rags, disposable palette, 2 small glass jars.
Short Course Application for Enrolment

Please complete the application form and return with full payment no later than one week before the start of your course to:

Adelaide Central School of Art Inc.
PO Box 225 Fullarton SA 5063

Early-bird discount if enrolment is paid in full by 24 January 2014*.

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Address</td>
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<td>Suburb</td>
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<tr>
<td>Tel (M)</td>
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<tr>
<td>Email</td>
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<tr>
<td>Age (please circle)</td>
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</table>

I wish to enrol in the following:

Course

| Start date | Code |

Course

| Start date | Code |

Please give a second preference should your chosen course not proceed

| Course |

How did you find out about courses at Adelaide Central School of Art?

- [ ] The Adelaide Review
- [ ] Word of mouth
- [ ] Web Search

Other

Payment method

- [ ] Cheque
- [ ] Cash
- [ ] Mastercard
- [ ] Visa

Please debit my credit card for $ ___

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<tr>
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<tbody>
<tr>
<td>Card holder's name</td>
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<td>Expiry date /</td>
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</table>

Signature

Short Course fee policy

1. Fees are due to be paid in full upon enrolment.
2. Preference for places in the course will be given in order of enrolment.
3. No refund will be given for absences.
4. No refund will be given for full or partial withdrawal on or after the day of commencement of the course.
5. For withdrawal prior to commencement of the course, fees paid will be refunded less a 20% administration fee.
6. Courses which do not achieve enrolment targets may be cancelled in which case fees will be fully refunded or transferred to another course.
7. In the event of a course being cancelled, a full refund will be made.
8. Concession: Students, pensioners, unemployed, registered teachers and Adelaide Central School of Art graduates (within last 5 years) receive 10% discount off the course fee. Evidence of a current concession card or teacher registration must be produced at the time of enrolment to receive the discount fee. No refunds will be issued for discounts after fees have been paid in full.
9. Early-bird discount 10% of advertised fee if payment is received in full by the due date.

* Applicants who are already eligible for a 10% concession/early-bird will not receive any further discount.

I have read and understood the fee policy (above):

Signed

Date

Melanie Brown received her Bachelor of Visual Art (Hons) from Adelaide Central School of Art where she was awarded several scholarships including the Alumni Award. She has a Diploma of Education (Double Art), has won the Cliftors Art Prize, has exhibited in numerous group shows and has received corporate and private commissions.

Nona Burden is a graduate of the Adelaide Central School of Art. Since 2000, she has had 16 solo exhibitions throughout Australia and overseas. Her works are held in collections worldwide. As a painter, she works in all mediums and is best known for her large scale oil paintings which reflect her interest in visual perceptions and a deeper emotional state.

Deidre But-Husaim has been a finalist in the Sulman and Archibald prizes and in the Porta Geach Award to name a few. In 2013 she was the inaugural winner of the Tatiara Art Prize and won the People's Choice Whyalla Art Prize. Her work has been curated into institutional exhibitions, is held in Artbank and in private collections. Deidre is represented by Helen Gory Galerie in Melbourne. Deidre regularly presents workshops at the Art Gallery of South Australia for Professional Development and Secondary Visual Arts Students.

Trena Everuss has a Diploma of Teaching in Art and has over 15 years of teaching experience at the Adelaide Central School of Art, UniSA and the Art Gallery of South Australia. Trena is a very experienced artist and has exhibited extensively including at the Adelaide Central Gallery (2009 in Situ solo exhibition of pastels), Main St Editions, Kensington Gallery and Hill Smith Gallery, and she received the Heysen Prize for drawing in 1998.

Louise Feenley has a Bachelor of Fine Art (SA School of Art) and a Bachelor of Visual Art (hons, Adelaide Central School of Art), has shown in many solo and group exhibitions, been a finalist in many national competitions including the Sulman Prize, Blake Prize, Doug Moran National Portrait Prize, Waterhouse Natural History Art Prize, Fleurieu Prize and the Portia Geach Portrait Prize. She has 35 years teaching experience and is represented by Hill Smith Gallery. Her work is held in collections in Australia, Japan, Canada, Malaysia and USA.

Associate Professor Christopher Orchard is one of the leading exponents of the drawn image in Australia and is well recognised by his peers in Australia, Europe and the United States. Christopher regularly exhibits with Wagner Galleries (Sydney), Stephen Rosenberg Fine Art (New York) and BMG Art (Adelaide). He has work held by the Art Gallery of South Australia, Art Bank, Government House (SA), The British Petroleum Collection (London), Kedumba Drawing Collection (NSW), FH Fauldings and numerous private collections locally and internationally.

Sally Parnis completed a Bachelor of Visual Art (Honours) at Adelaide Central School of Art and regularly exhibits in solo exhibition. She gives workshops in digital art, has been shortlisted in the Doug Moran national portrait prize and received major portrait commissions.

Arthur Phillips has been a practising artist and illustrator since 1963 and has lectured in painting and drawing since 1972 at TAFE, Adelaide Central School of Art and privately. Arthur has had 16 solo exhibitions since 1962 and numerous invited mixed exhibitions. His work is represented in the collection of the Art Gallery of South Australia as well as private and public collections in Australia and overseas.

Yve Thompson has been teaching in the drawing faculty of Adelaide Central School of Art since 2007, having graduated from the School with a Bachelor of Visual Art (Hons) in 2004. Her studio practice is based in drawing but also embraces painting and printmaking and an on-going engagement with the use of non-traditional materials.

Luke Thurgate has a Bachelor of Fine Arts, University of Newcastle and has exhibited extensively in NSW. Luke's dual interest in drawing and education has informed the development of his practice. His recent work involves collaboration with artists and the general public. Luke has delivered workshops for the Art Gallery of South Australia, the Newcastle Art Gallery and the NSW Department of Education and Training. Luke was selected for Safari 2008 and was a finalist in the 2006 Brian and Roma Cummins Art Prize, University of Newcastle and the 2010 Redlands Westpac Art Prize, Mossman Art Gallery.

Samone Turnbull graduated from the South Australian School of Art, UniSA and exhibits regularly, including 13 solo exhibitions, with Hill Smith Gallery and interstate galleries. Finalist in the Fleurieu Peninsula Biennial, Portia Geach Memorial and the Kedumba Drawing awards, she won the Steinhoff Travelling Scholarship in 2002 and the Whyalla Art Prize in 2004. Commissions include the designs for the Daw Park Repatriation Hospital Chapel stained glass windows. Samone is represented in national and international collections.