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 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 26 April 2014
Early-bird fee ends Friday, 11 April 2014 (see policy on reverse)

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Lecturer</th>
<th>Time</th>
<th>Dates</th>
<th>Weeks</th>
<th>Cost</th>
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<tr>
<td>S11413</td>
<td>Drawing Fundamentals</td>
<td>Trena Everuss</td>
<td>Sat 9.30am - 12.30pm</td>
<td>26 Apr - 14 Jun*</td>
<td>7</td>
<td>$420</td>
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<td>S11414</td>
<td>Perspective Drawing Techniques</td>
<td>Yve Thompson</td>
<td>Sat 1.30 - 4.30pm</td>
<td>26 Apr - 14 Jun**</td>
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<td>$360</td>
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<td>S11415</td>
<td>Drawn Portraits Across Cultures</td>
<td>Daniel Connell</td>
<td>Sat 9.30am - 12.30pm</td>
<td>3 May - 14 Jun*</td>
<td>6</td>
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<td>S11416</td>
<td>Life Drawing Fundamentals</td>
<td>Melanie Brown</td>
<td>Sat 1.00 - 4.00pm</td>
<td>26 Apr - 31 May</td>
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<td>S11418</td>
<td>Drawing from the South</td>
<td>Luke Thurgate</td>
<td>Thu 1.00 - 4.00pm</td>
<td>1 May - 12 Jun</td>
<td>7</td>
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<td>Australian Museum</td>
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<td>S11419</td>
<td>Introduction to Life Painting</td>
<td>Melanie Brown</td>
<td>Thu 6.00 - 9.00pm</td>
<td>1 May - 5 Jun</td>
<td>6</td>
<td>$430</td>
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<td>S11420</td>
<td>Watercolour and Mixed Media</td>
<td>Arthur Phillips</td>
<td>Sat 1.00 - 4.00pm</td>
<td>26 Apr - 14 Jun*</td>
<td>7</td>
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<td>S11421</td>
<td>Oil Painting: Level 2</td>
<td>Nona Burden</td>
<td>Sat 1.00 - 4.00pm</td>
<td>3 May - 14 Jun**</td>
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<td>S11422</td>
<td>Portraits in Oil: Level 2</td>
<td>Deidre But-Husaim</td>
<td>Sat 9.30am - 12.30pm</td>
<td>26 Apr - 14 Jun*</td>
<td>7</td>
<td>$420</td>
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<td>S11423</td>
<td>Colour and Light in Tonal Painting</td>
<td>Louise Feneley</td>
<td>Wed 6.30 - 9.30pm</td>
<td>30 Apr - 11 Jun</td>
<td>7</td>
<td>$420</td>
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<td>S11424</td>
<td>Shifting Landscapes: Observational</td>
<td>Sally Parnis</td>
<td>Sat 9.30am - 12.30pm</td>
<td>14 Jun - 21 Jun</td>
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<td>drawing using digital tablets</td>
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"Creativity is contagious, pass it on" Albert Einstein
**Drawing**

1. **Drawing Fundamentals**
   Trena Everuss
   Sat 26 Apr - Sat 14 Jun 9.30am - 12.30pm
   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 charcoals, white conte stick, 1 sheet of mid grey Canson paper, masking tape.

2. **Perspective Drawing Techniques**
   Yve Thompson
   Sat 26 Apr - Sat 14 Jun 1.30 - 4.30pm
   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 30º/60º set square (available at most newsagents and supermarkets).
   Some further materials such as cartridge paper and charcoal or 2B pencil might be required depending on individual projects.

**Experimental Drawing**
Luke Thurgate
Wed 30 Apr - Wed 11 Jun 6.30 - 9.30pm
This process-driven course encourages participants to explore the possibilities and challenges of experimental drawing. Using a variety of media, students will expand their skills as they produce a series of observational, experimental and collaborative works building towards a large scale drawing project. This course will challenge students’ approach to mark making, observation, and self-expression.
   **Materials**
   A variety of graphite pencils and graphite sticks, 5 medium size sticks of willow 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**

1. **Introduction to Life Painting**
   Melanie Brown
   Thu 1 May - Thu 5 Jun 6.00 - 9.00pm
   Covering the basics of colour theory, mixing techniques and paint application this course is the ideal introduction to painting from a life model. Participants will develop core oil painting techniques as they explore various ways of depicting the human body and accurately rendering realistic skin tones.
   **Materials**
   Oil paints: titanium white, ivory black, yellow ochre, burnt sienna, burnt umber, cadmium red (light), alizarin crimson, cadmium yellow, ultramarine blue, lemon yellow, prussian blue. 1 tube burnt sienna acrylic paint. Brushes: a range of flat and filbert brushes varying sizes and shapes. Medium: cold pressed inseed oil OR painting medium, odourless solvent, solvent eg. Dissolve for cleaning brushes. 20" x 24" canvas board, palette and palette knife, willow charcoal, rags, disposable palette, 2 small glass jars.

2. **Watercolour and Mixed Media**
   Arthur Phillips
   Sat 26 Apr - Sat 14 Jun 1.00 - 4.00pm
   Students will pursue a special approach to watercolour that incorporates mixed media: drawing, oil pastels, gouache, charcoal, ink, and more. The course will explore the interaction and potential of various mixed mediums and how these influence the approach to each subject, thus enabling students to develop their own exciting and personal preferences in both subjects and mediums.
   **Materials**
   1 sheet CA grain paper, 1 sheet 300gsm Arches medium watercolour paper, masking tape, tissues, 2 white plastic plates for palettes (ice cream lids will do), 24" x 18" MDF board, 2 water containers (ice cream), HB pencil, 4B carbon pencil, small box oil pastels, black waterproof ink, watercolour brushes. 2" Hake and No. 12 Taklon, compressed charcoal. Paints: madder lake deep or alizarin crimson, cadmium red light, ultramarine blue, cobalt blue, burnt umber, cadmium yellow light, raw sienna. If you already have watercolour materials, bring them to the first lesson.

**New Media**

1. **Shifting Landscapes: Observational drawing using digital tablets**
   Sally Parnis
   Sat 14 Jun - Sat 21 Jun 9.30am - 12.30pm
   Sally Parnis has incorporated the iPad in her daily drawing practice. This course provides participants with an introduction to the iPad app “Brushes” (or similar app on alternate tablets), followed by an exploration of the difficulties and opportunities presented by using this new medium “en plein air”. This course is suitable for beginners and more experienced artists unfamiliar with digital drawing “apps”.
   **Materials**
   iPad loaded with “Brushes”, or other tablet with similar app. Choice of “app” may be discussed during the course.

2. **Oil Painting: Level 2**
   Nona Burden
   Sat 3 May - Sat 14 Jun 1.00 - 4.00pm (Please note week 1. Sat 2 May is a full day session 9.30am - 4.00pm)
   This course is for students who have already completed the Introduction to Oil Painting Short Course or those with some experience. This course builds on skills already acquired. The emphasis will be on learning different oil painting techniques and developing confidence in handling paint. The course will introduce various ways to begin a painting, as well as five distinct ways to apply paint, which will include alla prima (wet-in-wet), scumbling (wet over dry), glazing, blending and the use of broken colour.
   **Materials**
   Oil paints: titanium white, lemon yellow, cadmium yellow deep, cadmium red, alizarin crimson, ultramarine blue, prussian blue, ivory black. Brushes: flat hoghair brushes Nos 1, 2, 3, 4, 8, 10 and 12 plus 1 larger bristle, approx 5cm in width. Mediums: odourless solvent and an odourless oil medium. A3 disposable palette, several small jars with lids, lots of cotton rags, palette knife, masking tape, willow charcoal and a small jar of dissolve. Gladwrap. Supports: 3 canvas boards, 14 x 18 inches. Can you please underpaint one of these boards in a mid-tone grey.
Portraits in Oil: Level 2
Deidre But-Husaim
Sat 26 Apr - Sat 14 Jun 9.30am - 12.30pm

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 deep, yellow ochre, transparent oxide red, cadmium red light, alizarin crimson, ultramarine blue, greenish umber, ivory black. Optional extra colours: lead white, (yellow ochre & transparent oxide red moved to oil paints to bring), raw sienna, phalo blue.

Brushes: A selection of professional quality Bright Hog Hair brushes # 2, 4, 6, 8, 10. Mediums: low toxic odourless solvent, refined linseed oil or medium of choice. Small palette knife, A3 disposable palette, palette knife small jar with lid, absorbent rags.

3 sheet of oil painting paper. Apron. Bring a few carefully selected good quality images along to the first lesson and a stretched and prepared canvas the second week.

Colour & Light in Tonal Painting
Louise Feneley
Wed 30 Apr - Wed 11 Jun 6.30 - 9.30pm

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 & pen(cil). Remember to bring own painted colour wheel.

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. Life Painting
2. Drawn Portraits Across Cultures
3. Watercolour with Arthur Phillips
4. Introduction to painting
5. Painting & Drawing Studio in the Teaching & Studio Building
6. The Teaching & Studio Building at the Glenside Cultural Precinct

Photography by James Field & Ingrid Kellenbach
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 11 April 2014*.

Name
Address
Suburb Postcode
Tel (M) Tel (H)
Email
Age (please circle) <18 18 - 29 30 - 39 40 - 49 >50

I wish to enrol in the following:

Course 
Start date Code

Please give a second preference should your chosen course not proceed

Course 
Start date Code

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 $

Credit card number
Card holder's name
Expiry date /

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 Clifftons 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 Portia 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 in major exhibitions, and 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.

Daniel Connell has a Master of Visual Arts from University of South Australia and is currently a PhD candidate in the same, looking at the role of the visual arts, specifically portraiture, in creating healthy communities. His work has been selected for the Doug Moran National Portrait Prize, the Waterhouse and the Fleurieu. Recently he created a project at the Kochi Muziris Biennale of Contemporary Art in India. He has worked on public art projects in Birmingham, Vancouver and throughout India as well as Australia.

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 Feneley 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.

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 in major exhibitions, and is held in public collections in Australia and overseas.

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 from the 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 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, Mosman Art Gallery, University of Sydney.