

Lecturer Profiles

Daryl Austin completed a Bachelor of Visual Art at University of South Australia and lecturers at Adelaide Central School of Art. He was included in the 2nd Adelaide Biennial of Australian Art in 1992 and has been a finalist in the in numerous major art prizes. In 2018 he won the Heysen Prize for Landscape. His work is held in major collections including Art Gallery of South Australia and Parliament of South Australia.

www.daryl-austin.com

Melanie Brown completed a Bachelor of Visual Art (Honours) in 2008 at Adelaide Central School of Art, having been awarded several scholarships and the Alumni Award. She has won awards including the Clifton's Art Prize in 2008, the Loreto Star Portrait Prize in 2013 and the Kennedy Art Prize People's Choice Award for 2015. Melanie has an extensive exhibition history in addition to lecturing at Adelaide Central School of Art. Melanie has received corporate and private commissions for her paintings both locally and overseas.

www.melaniebrown.com.au

Deidre But-Husaim has been a finalist in numerous major Australian art prizes including the Sulman Prize, Archibald Prize, and the Portia Geach Memorial Award. Her work has been exhibited at Art Gallery of South Australia as part of the Guildhouse Collections Project. In 2018, Deidre completed a commission for the National Portrait Gallery in Canberra.

www.but-husaim.id.au

Andrew Clarke completed a Bachelor of Visual Art at Adelaide Central School of Art in 2015. His large scale figurative works reinvestigate the historical phenomenon of the 'Grand Narrative' in painting. Andrew has recently had solo exhibitions at Hill Smith Gallery and BMGART in Adelaide. He has been a finalist in several major prizes including the Sunshine Coast Art Prize and Doug Moran National Portrait Prize. He works out of Floating Goose Studios Inc which he co-founded in 2014.

www.floatinggoose.com.au/artists/andrew-clarke

Johnnie Dady trained in both the United Kingdom and Australia, primarily in sculpture. His work is concerned with the 3-dimensional and time-based possibilities of drawing. He lectures at Adelaide Central School of Art and has been exhibiting extensively since 1990. Johnnie has undertaken large-scale public sculpture and design commissions and production design in art films. In 2001, he was granted the Australia Council London Studio Residency and was awarded a mid-career fellowship by Arts South Australia.

www.johnniedady.com

Louise Feneley has a Bachelor of Fine Art from South Australian School of Art and a Bachelor of Visual Art (Honours) from Adelaide Central School of Art. She has been a finalist in the Sulman Prize, Blake Prize, Doug Moran National Portrait Prize, and Waterhouse Natural History Art Prize. She is represented by Hill Smith Gallery and her work is held in collections both in Australia and overseas. Louise also lectures within the Adelaide Central School of Art Atelier Academy Program.

www.louisefeneley.com

Summer School 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 absenteeism.
- 4 No refund will be given for full or partial withdrawal 1 week (or less) before the commencement of the course.
- 5 For withdrawal more than 1 week 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 (Monday 3 December 2018).

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Ebony Heidenreich is an Adelaide based ceramic artist. She studied at the University of South Australia and graduated with honours in 2014. Ebony will spend the next two years working as a Jam Factory associate. Her work utilises both wheel-throwing and hand-building techniques, using traditional processes to make contemporary objects.

www.eheidceramics.com

Kerryn Levy graduated from University of South Australia with a Bachelor of Visual Arts (Ceramics) in 2014. The following year she spent time honing her skills in various ceramics studios in BC, Canada. Kerryn creates functional and sculptural ceramics using a range of making techniques. She is currently an associate at JamFactory.

www.kerrynlevyceramics.com

Jess Mara completed her Bachelor of Visual Art (Honours) at Adelaide Central School of Art in 2006. The following year she was the recipient of the Hill Smith Gallery/ Malaysia Airlines Travel Award. In 2018 Jess had a solo exhibition at Floating Goose Studios and exhibited several group exhibitions and prizes including the Shirley Hannan National Portrait Award. Jess currently lectures in both the Painting and Drawing Departments at the Adelaide Central School of Art.

www.jessmara.com

Sally Parnis completed her Bachelor of Visual Art (Honours) at Adelaide Central School of Art in 2010. She has been involved in a number of solo and group exhibitions, and has completed residencies at St Peters College, Pt Augusta Yarta Putli Art Centre and Signal Point Gallery, Goolwa. Sally's work has been short listed in art prizes including the Doug Moran National Portrait Prize, the Adelaide Parklands Art Prize, and the SALA Contemporary Art Prize.

www.sallyparnisdrawings.wordpress.com

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 has been in numerous group exhibitions. His work is represented in the collection of Art Gallery of South Australia as well as private and public collections in Australia and overseas.

www.arthurphillips.com.au

Hannah Vorrath-Pajak is in the Associate Training Program at JamFactory and recently graduated with a Bachelor of Visual Arts from the University of South Australia. Along with a strong interest in craftsmanship, she is using her time at JamFactory to explore new techniques and concepts within her practice. Combining wheel throwing and hand building techniques, Hannah creates tactile vessels that evoke a sense of curiosity.

[@hannahvorrathpajak](https://www.instagram.com/hannahvorrathpajak)

Hanah Williams is a printmaker based in Adelaide. She graduated with a Bachelor of Visual Arts from Adelaide College of the Arts in 2012 and went on to complete her Honours (Printmaking) at the University of South Australia, where she currently teaches. Recipient of a Helpmann Academy grant, she has recently completed her Green Certificate in printmaking from Zea Mays Printmaking School in Massachusetts.

www.hanahw.weebly.com

Application for Enrolment

Please complete the online application form at acsa.sa.edu.au or call (08) 8299 7300 to enrol over the phone.

Early-bird discount applies if fees are paid in full by **Monday 3 December 2018***

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

Please note all participants must be 16 years of age or older at the commencement of the course.

By enrolling in a course you agree that you have read and understood the fee policy and understand that your photo may be taken during the course for marketing and publicity purposes.

2019 Summer School



Adelaide Central School of Art is a leading, not-for-profit, single-focus art school, recognised in 2018 as the best art school in Australia for overall student experience.

Each January our annual Summer School offers a selection of studio-based courses taught by practising artists.

Summer School is designed for participants of all levels—whether you are a beginner learning the basics, undertaking professional development, refreshing your skills as a practising artist, or considering studying visual art at a tertiary level.

Courses have a maximum of 12 places ensuring all participants receive individual, expert attention. Most classes are held in our air-conditioned teaching studios on our award-winning campus. Ceramics classes are held at JamFactory, an esteemed partner institution.

Beginning Thursday 10 January 2019

Early-bird fee ends Monday 3 December 2018 (see policy on reverse).

Enrol online at acsa.sa.edu.au or over the phone on (08) 8299 7300

Two-day courses

Level	Name	Lecturer	Dates	Times	Cost
1	Introduction to Anatomical Drawing	Andrew Clarke	Thu 10 – Fri 11 Jan	9.30am – 4.30pm	\$340
1	Introduction to Green Intaglio Printmaking	Hanah Williams	Thu 10 – Fri 11 Jan	9.30am – 4.30pm	\$320
2 3	Oil Painting – Limited Palette	Deidre But-Husaim	Thu 10 – Fri 11 Jan	9.30am – 4.30pm	\$290
1	Drawing Fundamentals	Jess Mara	Sat 12 – Sun 13 Jan	9.30pm – 4.30pm	\$290
1	Introduction to Life Drawing	Melanie Brown	Sat 12 – Sun 13 Jan	9.30pm – 4.30pm	\$340
2 3	Freehand Technical Drawing for Artists	Johnnie Dady	Sat 12 – Sun 13 Jan	9.30pm – 4.30pm	\$290
2 3	Direct Painting	Louise Feneley	Sat 12 – Sun 13 Jan	9.30pm – 4.30pm	\$290

Half-day courses

Level	Name	Lecturer	Dates	Times	Cost
1	Introduction to Portrait Drawing	Andrew Clarke	Mon 14 – Fri 18 Jan	9.00am – 12.30pm	\$430
1	Drawing Fundamentals 2	Jess Mara	Mon 14 – Fri 18 Jan	9.00am – 12.30pm	\$385
1	Introduction to Digital Drawing	Sally Parnis	Wed 16 – Fri 18 Jan	9.00am – 12.30pm	\$230
1	Introduction to Oil Painting	Melanie Brown	Mon 14 – Fri 18 Jan	9.00am – 12.30pm	\$385
1 2	Oil Painting – Level 2	Melanie Brown	Mon 14 – Fri 18 Jan	1.00pm – 4.30pm	\$385
1	Watercolour Painting – Level 2	Arthur Phillips	Mon 14 – Fri 18 Jan	1.00pm – 4.30pm	\$385
2 3	The Portrait from Life	Daryl Austin	Mon 14 – Fri 18 Jan	9.00am – 12.30pm	\$430
1	Introduction to Wheel Throwing	Ebony Heidenreich	Mon 14 – Fri 18 Jan	9.00am – 12.00pm	\$310
1	Introduction to Wheel Throwing	Hannah Vorrath-Pajak	Mon 14 – Fri 18 Jan	1.00m – 4.00pm	\$310
1 2	Ceramic Hand-building and Decorating	Kerryn Levy	Mon 14 – Fri 18 Jan	9.30am – 12.30pm	\$310

- 1 Beginners
- 2 Intermediate (basic experience assumed)
- 3 Advanced (experience assumed)

Adelaide Central
School of Art

Adelaide Central
School of Art

Two-day courses

Introduction to Anatomical Drawing Andrew Clarke

1

Thu 10 – Fri 11 Jan 9.30am – 4.30pm

This course is ideal for participants who want more form and structure in their figurative work. Based on core anatomical drawing principles, this course will introduce strategies for analysing the figure and will give participants a deeper working knowledge of the underlying structures in the human body. The course will be taught using models and a range of anatomical references.

Materials

10 sheets A1 cartridge paper, 2 sheet mid-grey Canson paper, selection of pencils (eg 2B, 4B, 6B), willow and compressed charcoals, 1 each Conte – White, Red and Black, blade or sharpener, white plastic eraser, masking tape.

Introduction to Green Intaglio Printmaking

Hanah Williams

1

Thu 10 – Fri 11 Jan 9.30am – 4.30pm

In this course participants will learn how to prepare, etch and print four metal plates using green etching techniques. Participants will work solvent-free, as they are introduced to green grounds, resists and methods of creating marks. Participants will take home a small collection of prints and the skill to set up a green practice at home.

Materials

Etching needle, 3 A1 sheets newsprint paper, pen, pencil, permanent marker, wax crayons, paint pen, apron, and rubber gloves. Other materials will be supplied.

Oil Painting - Limited Palette Deidre But-Husaim

2 3

Thu 10 – Fri 11 Jan 9.30am – 4.30pm

This course is for participants with previous oil painting experience who are looking for more control over their colour palette. Participants will work from still life set ups using a reduced range of colours. The goal is to come away from the course with a series of studies and learn practical skills that can then be applied to future paintings.

Materials

Oil paints (artist quality): Lead White, Transparent Yellow Oxide, Cadmium Red Light, Transparent Red Oxide, Ultramarine Blue. Brushes: A selection of hog hair brushes (Neef 1150 Bright preferred) 2 each #2, #6, #10. Mediums: low toxic odourless solvent, refined linseed oil. Small palette knife, A3 disposable palette Grey, 2 small jars with lids, absorbent paper towels.

Drawing Fundamentals Jess Mara

1

Sat 12 – Sun 13 Jan 9.30am – 4.30pm

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

Materials

4 sheets A1 cartridge paper, 1 sheet mid-grey Canson paper, selection of pencils (eg 2B, 4B, 6B), willow and compressed charcoals, 1 Conte - White, blade or sharpener, white plastic eraser, 45cm length of dowel (5mm diameter), masking tape.

Introduction to Life Drawing Melanie Brown

1

Sat 12 – Sun 13 Jan 9.30am – 4.30pm

This course will introduce participants to the fundamentals of drawing a life model. Aimed at people with limited life drawing experience, this course will build confidence, develop new skills and refine existing techniques. Participants will explore the human figure through a structured series of exercises that build on core observational drawing skills and various approaches to the understanding and application of tone.

Materials

12 sheets A1 newsprint paper (80gsm bulky/heavy), 6 sheets A1 cartridge paper, 1 sheet A1 CA grain paper, 1 sheet mid-grey Canson paper, 10 sticks willow charcoal (medium and thick), 1 stick compressed charcoal, 1 charcoal pencil - Black, 1 Conte - White, blade or sharpener, masking tape, hard white plastic eraser, cotton rag.

Freehand Technical Drawing for Artists

Johnnie Dady

2 3

Sat 12 – Sun 13 Jan 9.30am – 4.30pm

This course is designed for participants with prior experience, who want to further develop their ability to render 3D concepts through drawing. Technical strategies including linear perspective drawing will be explored in relationship to drawing's capacity to invent and refine ideas.

Materials

1 pad A3 cartridge paper white, selection of pencils (eg 2B, 4B, 6B), blade or sharpener, white plastic eraser, 30 cm ruler.

Direct Painting Louise Feneley

2 3

Sat 12 – Sun 13 Jan 9.30am – 4.30pm

In this course participants will experience direct painting (wet in wet, 'in one session', or Alla Prima). As an instinctual, often expressive and natural way of painting it is used for the oil sketch through to large, planned paintings. Working wet in wet is one of the traditions of Western painting and the understanding and practice of this direct method is invaluable for any artist. This two day workshop, for people with previous oil painting experience, will give insights through demonstrations and studio practice, using a non-toxic approach.

Materials

Oil paints: (suggested brand, Michael Harding, Sennelier), Titanium White, Mars Black, Lemon Yellow, Cadmium Yellow, Cadmium Red, Magenta, Ultramarine Blue, Prussian Blue, Naples Yellow, Transparent Red Oxide, Viridian, Raw Umber. Supports: Canvas paper pad (pref Canson) A3, board, clips. Brushes: a range of hog hair or stiff synthetic filbert brushes in varying sizes including nos #2, #4, #8, #10. Medium: Refined linseed oil or Rublev Oleogel – absolutely NO solvents (including OMS) or odorous mediums. Palette: smooth & flat (can use grey disposable). 1 stick willow charcoal, palette knife, rags or paper towels, stable jar or perforated container to stand wet brushes up in, paint shirt/apron, journal and pencil.

Half-day courses

Introduction to Portrait Drawing Andrew Clarke

1

Mon 14 – Fri 18 Jan 9.00am – 12.30pm

This course will introduce participants to the fundamentals of portrait drawing. Aimed at people with limited drawing experience, this course will build confidence, develop new skills and refine existing techniques. Participants will work from life models in a structured series of exercises that build on core observational drawing skills and various approaches to the understanding and application of tone.

Materials

12 A1 sheets newsprint paper (80gsm bulky/heavy), 6 sheets A1 cartridge paper, 1 sheet A1 CA grain paper, 2 sheets mid-grey Canson paper, 10 sticks of willow charcoal (medium and thick), 1 stick compressed charcoal, 1 charcoal pencil - Black, 1 Conte - White, blade or sharpener, masking tape, hard white plastic eraser, cotton rag.

Drawing Fundamentals 2 Jess Mara

1 2

Mon 14 – Fri 18 Jan 9.00am – 12.30pm

This course is designed for participants who have completed Drawing Fundamentals or have an equivalent level of basic drawing experience. Building on core drawing skills and techniques, participants will further develop their understanding of observational realism. Participants will be guided through various exercises using a range of media and subject matter.

Materials

A2 sketch pad, 6 sheets A1 cartridge paper, 1 sheet CA grain paper, selection of pencils (eg 2B, 4B), willow and compressed charcoals, fine felt-tip pen or ball-point pen, cotton rag, blade or sharpener, white plastic eraser, masking tape.

Introduction to Digital Drawing Sally Parnis

1 2

Wed 16 – Fri 18 Jan 9.00am – 12.30pm

This course explores the use of iPads/digital tablets as drawing devices for art making. Participants will be introduced to the basics of the drawing app Brushes XP (or equivalent) and how it can be used to develop works in response to a range of subject matter. Participants will then apply these digital drawing processes to working with a life model.

Materials

Participants will require individual access to a digital tablet and drawing app. The preferred app is Brushes XP for iPad. Additional materials may be required based on participant's individual projects.

Introduction to Oil Painting Melanie Brown

1

Mon 14 – Fri 18 Jan 9.00am – 12.30pm

This course introduces a complete beginner to the essential principles and practices of oil painting. Included in the course is instruction on materials, methods of paint application and insights into key elements of tone and colour. In a supportive atmosphere participants will make a tonal study, start a colour wheel and paint two simple still life arrangements.

Materials

Oil paints: Titanium White, Ivory Black, Cadmium Red Light, Alizarin Crimson, Cadmium Yellow Mid, Lemon Yellow, Ultramarine Blue, Pthalo Blue, Prussian Blue. Brushes: Synthetic filbert nos 1, 2, 3 & 4. Flat hog hair brushes nos 6 & 8. Medium: Painting medium no 2, odourless solvent. Chroma Incredible Brush Cleaner or Disolv for cleaning brushes. 2 sheets A3 oil sketch paper. 2 14"x18" and 1 16"x20" canvas board. A3 disposable palette, palette knife, 1 stick willow charcoal, paper towels, Glad Wrap (or equivalent cling film), 2 small glass jars with lids, soft t-shirt or cotton rags.

Oil Painting – Level 2 Melanie Brown

1 2

Mon 14 – Fri 18 Jan 1.00pm – 4.30pm

For participants who have already completed Introduction to Oil Painting, this course builds on skills previously gained. The emphasis will be learning oil painting techniques and developing confidence in handling paint. The course will introduce several different approaches in how to begin a painting, as well as various distinct methods of applying paint. Participants will also gain experience working with tone and colour, through simple warm and cool studies.

Materials

Oil paints: Titanium White, Ivory Black, Raw Umber, Burnt Sienna, Cadmium Red Light, Alizarin Crimson, Cadmium Yellow, Lemon Yellow, Ultramarine Blue, Prussian Blue. Brushes: Synthetic filbert nos 2 x 2, 3, 2 x 4, 6 and 1 flat Taklon or Synthetic. Medium: Painting medium no 2, odourless solvent, Liquin or Liquol. Disolv for cleaning brushes. 2 10"x8", 2 14"x18" and 1 10"x12" canvas board. A3 disposable palette, palette knife, 1 stick willow charcoal 9medium), paper towels, Glad Wrap (or equivalent cling film), 2 small glass jars with lids, soft t-shirt or cotton rags.

Watercolour Painting - Level 2 Arthur Phillips

1 2

Mon 14 – Fri 18 Jan 1.00pm – 4.30pm

This course is for the watercolour painter who has a basic knowledge of the medium and seeks to develop their skills further. The emphasis is on "seeing through watercolour eyes". The course will look at how various techniques affect our perception of subject matter, leading us to a more creative and individual approach to the medium.

Materials

Watercolour paints: Madder Lake Deep, Ultramarine Blue, Pthalo Blue, Burnt Umber, Cadmium Yellow Pale, Raw Sienna, Cobalt Blue. If you already have watercolour materials, bring them to the first lesson. Watercolour brushes: Hake (2"), 2 imitation sable brushes, nos 3 & 12. 2 sheets A1 cartridge paper, 1 sheet 300gsm Arches Watercolour Paper Rough. Masking tape, tissues, 2 white plastic plates for palettes (ice cream lids will do), 24" x 18" MDF board, 2 water containers (iccream).

The Portrait from Life Daryl Austin

2 3

Mon 14 – Fri 18 Jan 9.00am – 12.30pm

This course is designed for participants who have already learnt the basics of oil painting and are interested in exploring portrait painting. Participants will be taught the fundamentals of mixing skin colour through a variety of palettes before progressing to working with a model. Utilizing observational skills while learning structure and anatomy associated with portraiture, participants will be shown a variety of techniques used by portrait painters to produce a vivid portrait painted from life.

Materials

Oil paints: Titanium White, Lemon Yellow, Cadmium Yellow Deep, Cadmium Red Light, Alizarin Crimson, Ultramarine Blue, Pthalo Blue, Ivory black. Optional extra colours: Yellow Ochre, Burnt Sienna, Raw Umber, Terre Verte. Brushes: selection of hog hair nos. 2, 4, 6, 8. Mediums: low toxic odourless solvent, refined linseed oil. Small palette knife, A4 pad disposable palettes. Small jar with lid, rags, 20" x 16" canvas board or stretched canvas, 1 sheet of oil painting paper, 2 sheets A1 cartridge paper, 1 stick willow charcoal (medium), putty eraser.

Introduction to Wheel Throwing (am) Ebony Heidenreich

Mon 14 – Fri 18 Jan 9.00am – 12.00pm

Introduction to Wheel Throwing (pm)

Hannah Vorrath-Pajak

Mon 14 – Fri 18 Jan 1.00pm – 4.00pm

1

Held in JamFactory Ceramics Studios, this course will introduce participants to the techniques and skills required to throw clay on a potter's wheel. The course will cover many aspects of wheel throwing with the aim of producing an object to take home. This workshop will cover various stages of ceramic making from shaping the object with the wheel, to firing, and glazing. This course is also suitable for participants who are familiar with wheel work, but would like to further develop their skills.

Materials

All materials supplied.

Ceramic Hand Building & Decorating Kerryn Levy

1 2

Mon 14 – Fri 18 Jan 9.30am – 12.30pm

Held in JamFactory Ceramics Studio, this five-day workshop will give participants a basic introduction to hand-building and decorating in clay. Participants will be taught a range of skills and will be assisted in the completion of one or more functional items to take home, including table-ware and/or planters. This workshop is ideal for both beginners and participants with previous hand-building experience.

Materials

All materials supplied.

J Courses Marked with this 'J' are held at JamFactory 19 Morphett Street Adelaide SA and have a maximum of 9 places. JamFactory Members receive a 10% discount.

1 Beginners

2 Intermediate (basic experience assumed)

3 Advanced (experience assumed)



Central Artist Supplies is an independently owned art supply shop located on campus. Open Mon-Fri 8.30am-4.15pm Sat 9am-1pm Call Greg on 08 8271 6912 www.centralartistsupplies.com.au



JamFactory supports and promotes outstanding design and craftsmanship through its widely acclaimed studios, galleries and shops, and is located in the CBD.

Tel 08 8410 0727 www.jamfactory.com.au