



**Fall & Winter
2009/2010**

Vancouver
Island
School of
Art

**COURSE
&
PROGRAM
GUIDE**

contents

ABOUT THE SCHOOL	1
COURSES	
Art Fundamentals	2
Drawing	3
Painting	5
Sculpture	8
Photography	9
Printmaking	9
Art History	10
Theory, Seminar & Advanced Studio	11
Open Studio & Independent Study	12
Life Drawing Drop-In	12
Curatorial Studies	12
PROGRAMS	
Certificate of Visual Arts	13
Diploma of Fine Arts	15
Post Diploma	17
General Information for Program Enrollment	18
FACULTY	19
IMPORTANT DATES	20
TUITION AND FEES	21
REFUND POLICY	21
FINANCIAL AID	22

The Vancouver Island School of Art was founded by artist and instructor, Wendy Welch in 2004. The school is accredited with the Private Career Training Institutions Agency (PCTIA).

The Vancouver Island School of Art offers high quality professional art courses for adults who want to study art on a full-time or part-time basis.

Students can choose to enroll in the *Certificate of Visual Arts* or the *Diploma of Fine Arts* or take courses and workshops outside of a program. Students who take courses and are not enrolled in a program can request to have hourly credits applied towards a Certificate or Diploma at a later date.

Courses are geared for beginners as well as more advanced artists looking to pursue new challenges. All courses offer an opportunity to develop skills, enhance an understanding of art, and discover what it means to be a practicing artist. In addition all studio courses explore the technical aspects of materials and execution as well as focus on making art in a contemporary context.

Art

ABOUT THE SCHOOL

art fundamentals

Design: Principles (FNDT 110)

This course explores the principles of design: process, unity, emphasis and focal point, scale and proportion, and balance and rhythm. 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.

Mondays 6:30 – 9:30 pm September 14 – December 7, 2009

Wendy Welch

Understanding Colour (FNDT 121)

Designed to acquaint visual artists at all levels with an overview of basic colour theory, students in this class obtain a practical working knowledge of colour, applicable to any field of visual art. The aim of this course is to prompt artists to be mindful of the endless complexity and diversity available through an awareness of colour. This course teaches colour theory and applied methodology that can be put to immediate use. Material fee: \$10 photocopy fee for the workbook.

Tuesdays 6:30 – 9:30 pm September 15 – December 8, 2009

John Luna

Design: Elements (FNDT 111)

This course explores the elements of design: line, shape/volume, texture, illusion of space, illusion of motion and value. 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 elements of design can be used in a two or three dimensional composition.

Mondays 6:30 – 9:30 pm January 11 – April 5, 2010

Wendy Welch

design
DESIGN

drawing

Drawing: Introduction I (DRWG 101)

This course provides students with an introduction to the basic materials and techniques of drawing. Emphasis is on basic elements such as line, shape, value, space, proportion, perspective and composition. In addition, students are encouraged to explore a range of materials and to develop personal expression in their drawing. Subject matter includes still life, the figure, landscape, architectural space and student-supplied source material.

Tuesdays 6:30 – 9:30pm September 16 – December 9, 2009

Rachel Hellner (Section 01)

Thursdays 2:00 – 5:00 pm September 24 – December 17, 2009

d. bradley muir (Section 02) (please note late start date for this course)

Mondays 2:00 – 5:00 pm January 11 – April 5, 2010

Rachel Hellner (Section 01)

Tuesdays 6:30 – 9:30 pm January 12 – April 6, 2010

Tracey Nelson (Section 02)

Drawing: Introduction II (DRWG 102)

This course provides a review of the basic elements of drawing as well as a more in-depth exploration of concepts and subject matter. Colour and fluidity in drawing are also explored. Working from subjects including still-life and the model, the course continues the focus on line, movement, mass, tone, perspective, proportion and space, moving from charcoal and pencil studies to work in colour pastel and ink wash. Prerequisite: Drawing: Introduction I or previous drawing experience.

Wednesdays 6:30 – 9:30 pm January 13 – April 7, 2010

Rachel Hellner (Section 01)

Thursdays 2:00 – 5:00 pm January 14 – April 8, 2010

d. bradley muir (Section 02)

Life Drawing (DRWG 107)

In this course, students experience an in-depth study of figure drawing, including rendering the human form in perspective and architectural space. Other sources such as photography, memory and the imagination are also incorporated into projects. Students are encouraged to explore and interpret the figure using the technical, expressive and conceptual concerns of drawing. Students develop an understanding of perceptual skills while investigating imaginative approaches to drawing. Model fee: \$35

Mondays 2:00 – 5:00 pm September 14 – December 7, 2009

Tracey Nelson

Thursdays 2:00 – 5:00 pm January 14 – April 8, 2010

Tracey Nelson

drawing

colour

drawing
drawing
drawing
drawing

Drawing: Contemporary Approaches (DRWG 220)

Starting with the basic elements such as line, shape, value, texture and composition, this course provides an in-depth exploration of the possibilities of what makes a 'drawing'. A range of drawing materials as well as collage, printmaking and installation will be explored through a series of specific projects. This course provides an ideal entry point for students who want to go beyond 'creating a likeness' in drawing and it is geared to people interested in pushing their drawing in an innovative and extremely creative direction.

Mondays 2:00 – 5:00 pm January 11 – April 5, 2010

Wendy Welch

Drawing: Intermediate I (DRWG 201)

This drawing course is designed as a transition from drawing based on direct observation, such as drawing from still life or nude models, to drawings that reflect a more subjective, conceptual approach to mark making. Building on the student's knowledge of basic drawing elements such as line, shape, value and composition, the course expands on the use of materials, techniques and compositional structures. Idea development and the formation of a personal image language within both historic and contemporary contexts are the focus of this course. Prerequisite: *Drawing: Introduction I & II* or previous drawing experience.

Wednesdays 2:00 – 5:00 pm September 23 – December 16, 2009

d. bradley muir (please note late start date for this course)

Drawing: Intermediate II (DRWG 210)

This continuation of *Drawing: Intermediate I* offers a more intense focus on the individual drawing as a finished piece, guiding students in their choice of subject matter, media and studio method, format and presentation. Over twelve weeks, students engage in exercises designed to stretch their approach to materials and ideas, with an emphasis on working through preliminary exercises to more fully realized projects. Projects include drawing from imagination; using architecture as a source; working from multiple models and images; making large-scale drawings; and relating subject matter to unconventional materials and methods. Prerequisite: *Drawing: Intermediate I*.

Wednesdays 2:00 – 5:00pm January 13 – April 7, 2010

d. bradley muir

drawing

Drawing: Advanced I (DRWG 301)

In this third year course, students develop ideas and methods within the expansive realm of what is considered to be 'drawing'. The focus is on developing work that is part of a specific series that is a result of investigation of personal areas of interest. An important aspect of this course is group critique and developing an understanding on how to discuss drawings in a contemporary context. Prerequisite: Enrollment in Diploma Program and *Drawing: Intermediate I & II* or permission of the Director.

Tuesdays 2:00 – 5:00 pm September 15 – December 8, 2009

Danielle Hogan

Drawing: Advanced II (DRWG 302)

In this second part of Advanced Drawing, students pursue the series of work started in the previous semester. The focus here is on making connections between drawing projects and work done in other genres such as painting, sculpture, photography and installation art. Work completed in *Advanced Drawing* could be a component in a student's graduation exhibition.

Prerequisite: *Drawing: Advanced I*

Tuesdays 2:00 – 5:00 pm January 12 – April 6, 2010

Danielle Hogan

painting

Painting: Introduction I (PNTG 101)

This is an introduction to painting where students develop an understanding of the material qualities of paint as well as the elements of painting such as shape, space, colour and composition. Approaches vary from the traditional to the contemporary. Class projects are accompanied by slide presentations.

Mondays 6:30 – 9:30 pm September 14 – December 7, 2009

Todd Lambeth (Section 01)

Thursdays 2:00 – 5:00 pm September 17 – December 10, 2009

Tracey Nelson (Section 02)

Mondays 6:30 – 9:30 pm January 11 – April 5, 2010

John Luna

Painting: Introduction II (PNTG 102)

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*.

Mondays 6:30 – 9:30pm January 11 – April 5, 2010

Todd Lambeth

Painting: Intermediate I (PNTG 201)

This course is a continuation of *Painting: Introduction I & II*. In Intermediate level painting, students develop an understanding of composition, colour synthesis and subject matter. Course involves extended projects to encourage an individual approach to imagery and process. Students can work in acrylics or oils.

Prerequisite: *Painting: Introduction I and II* although students with previous painting experience may be eligible to participate with permission of the Director.

Tuesdays 10:00 am – 1:00 pm September 15 – December 8, 2009

John Luna

Painting: Intermediate II (PNTG 202)

Students continue to work on extended projects as they learn to develop a personal voice in their paintings. The focus is on balancing formal considerations with content. Prerequisite: *Painting: Intermediate I* or previous painting experience and permission of the instructor.

Tuesdays 10:00 am – 1:00 pm January 12 – April 6, 2010

John Luna

Painting: Pattern and Process (PNTG 219) *NEW*

Throughout the late 20th and early 21st century contemporary painters have been exploring ideas surrounding pattern and process, both as separate elements in paintings as well as in juxtaposition with each other, creating dialogue between the rational and the irrational. This course focuses on how pattern and ornament, both traditional and invented, can be incorporated into painting as form and content. In addition students work with the formal and physical qualities and limitations of paint.

Tuesdays 2:00 – 5:00 pm September 15 – December 8, 2009

Wendy Welch

Watermedia and Collage (PNTG 114)

This course will introduce you to some basic approaches to water-based media (watercolour, inks, gouache) as well as show you how to integrate exotic papers from China, Japan and India to create interesting textures and dynamic compositions. In addition, you will learn how to use watercolour pencils, crayons and chalk pastels to enrich and enhance the surface of your paintings. Material Fee: \$20 (for assorted specialty papers).

Thursdays 2:00 – 5:00 pm September 17 – December 10, 2009

Wendy Welch

Watercolour: Contemporary Contexts (PNTG 217) *NEW*

This course is for all levels and explores the many ways watercolour is used by artists as part of their contemporary art practice. The focus is on learning the expressive and descriptive qualities of watercolour while discovering its potential as a medium to be used both in drawing and painting. This is a course for students who want to explore this traditional medium with a sense of adventure in terms of both content and method.

Tuesdays 2:00 – 5:00 pm January 12 – April 6, 2010

Wendy Welch

painting

Painting: Language of Abstraction (PNTG 213)

Abstraction can be used to express a subject that connects the painter to the world as well as to communicate ideas that cannot be explained by, or with, the use of representation. Abstract paintings are based on many concepts, some of which include: landscape, emotional and life experience, paint and materials and colour theory. This course is designed for painters interested in experimenting with varying degrees of abstraction. Students begin with a subject idea that develops from the somewhat abstracted to completely non-representational works. The course presents various methods to achieve abstraction. Students can work in acrylic, oil or watercolour. Prerequisite: *Painting: Introduction I & II* or previous painting experience.

Tuesdays 6:30 – 9:30 pm January 12 – April 6, 2010

John Luna

Painting: Advanced I (PNTG 301)

In this third year course, students develop ideas and methods concerning their painting practice. The course focuses on developing work that is part of a specific series that investigates a personal area of interest. Important aspects of this course are group critique and developing an understanding of how to discuss and write about paintings in a contemporary context. Prerequisite: Enrollment in Diploma Program, *Painting: Intermediate I and II* or permission of the Director.

Tuesdays 6:30 – 9:30 pm September 15 – December 8, 2009

Wendy Welch

Painting: Advanced II (PNTG 302)

In the second part of Advanced Painting students continue work on their series started in the previous semester and hone in on specific elements. The work in this semester is to be considered for the student's final Graduation Exhibition, so students are thinking towards developing a complete 'body of work'. Students present an artist talk at the end of the semester where members of the faculty and student body are invited. Prerequisite: *Painting Advanced I*.

Tuesdays 6:30 – 9:30 pm, January 12 – April 6, 2010

Todd Lambeth

sculpture

Sculpture: An Introduction to Materials (SCLP 100)

This course offers an in-depth exploration into a variety of traditional and contemporary sculpture materials. Emphasis is placed on construction techniques and understanding the physical possibilities and limitations of each material. A range of imaginative projects are accompanied by visual presentations to introduce students to the dynamic world of three-dimensional design.

Wednesdays 6:30 – 9:30 pm September 23 – December 16, 2009
d. bradley muir (please note late start date for this course)

Sculpture: Ideas and Process (SCLP 200)

A studio-based course that investigates contemporary concerns involved in creating sculpture. The course emphasizes the development of meaning in sculpture and involves a more intensive exploration of techniques and materials. Importance is placed on relating sculpture to our physical environment; how actions, materials, and forms from our everyday world can influence the creation of sculpture. Students are also taught the importance of scale, space, placement and physical associations when presenting sculpture. Prerequisite: *Sculpture: Introduction to Materials* or previous sculpture experience.

Wednesdays 6:30 – 9:30 pm, January 13 – April 7, 2010
d. bradley muir

photography

Photography I (PHOT 201)

This course is an introduction to traditional black and white film photography methods and techniques. Students learn the technical basics of their camera, film processing, and making prints in the darkroom. In addition, the course covers some photo history and theory through slides and group discussions. Students are encouraged to explore and experiment with these concepts as they gain control over the technical aspects of this medium. This course is perfect for students who have no previous photography experience, but who are interested in its artistic application, or as a refresher course for those who may have worked with photography in the past, and are looking to revisit the basics and challenge themselves as artists working with photography. While this course does not deal with digital photography, a firm grasp of traditional methods is still an asset to all aspects of photography, whether you are using a digital or a traditional 35mm camera. Material fee: \$55 to cover cost of photochemicals and paper.

Thursdays 10:00 am – 1:00 pm September 24 – December 17, 2009
d. bradley muir (please note late start date for this course)

Photography II (PHOT 202)

This intermediate level black and white photography class is taught with the assumption that students have an understanding of the basics for film exposure, processing, and novice skills required to make a print. These techniques are developed further, along with a concentrated focus on photo history, theory and artistic concepts and strategies utilized by artists working in photography. Students can expect critical discussion and slide presentations to support and encourage personal development.

Prerequisite: *Photography I* or photography experience (including darkroom experience).
Material fee: \$55 to cover cost of photochemicals and paper.

Thursdays 10:00 am – 1:00 pm January 14 – April 8, 2010
d. bradley muir

printmaking

Printmaking: Montotype (PRNT 220)

This course includes several innovative monotype processes –from those requiring the simplest of materials with minimal equipment, to the more complex multiple layer ‘hand-pulled’ print produced on the etching press. Positive and ghost imagery, handmade stencils and embossing will be just a few of the options explored. Participants become well versed in all aspects of producing a hand-pulled print. The intent of this course is to encourage participants to explore their personal creative identity while using the wide range of textural and mark-making possibilities of the monotype print. Class size limited to 8 students. Material fee: \$45

Tuesdays 1:00 – 5:00pm September 15 – November 17, 2009
Jenn Robins

Printmaking: Photo-Etching (PRNT 225)

This course is designed to explore numerous alternatives in image creation in both the intaglio and relief print, while using a photopolymer plate in conjunction with the sun rays, or a simple ultra-violet exposure system. Students make works on paper using simple mark-making, photographs, sketches, altered imagery or memorabilia. This process offers possibilities of re-imagining existing images and materials to create a new work or to be used as a component in a mixed media work.
Material fee: \$55

Thursdays 1:00 – 5:00pm January 14 – March 18, 2010
Jenn Robins

Printmaking Instructor:

Jenn Robins is an artist who specializes in both traditional and innovative forms of printmaking. Jenn's work is produced on various metals using a proprietary process (Jenn has received many awards in Canada for her printmaking and her art is found in collections around the globe. Jenn has been a freelance instructor for many years, and has a Degree in Visual Arts and has studied at the Okanagan University College, the University of Victoria and the University of Lethbridge.

art history

Baroque to Realism 1600 - 1850 (AHIS 206)

This course traces the tumultuous developments in art, life and politics through the Baroque period, the Neoclassicism of the Enlightenment, the birth of Romanticism, and the beginnings of 'Modern Art' in the Realism of the industrial age. Along the way we observe the beginnings of seminal modern ideas, including the notion of the artist as a genius, social commentator, propagandist or revolutionary, examining the careers of artists such as Rembrandt van Rijn, Rosalba Carreira, J.M.W. Turner and Gustave Courbet. Classes are based on slide lectures, with lively class discussion and readings that make the subject matter accessible and stimulating.

Material Fee: \$20 for course package.

Fridays 10:00 am – 1:00 pm September 18 – December 11, 2009

John Luna

Impressionism to Early Modernism 1850 - 1945 (AHIS 202)

This lecture series is an inviting overview of movements, trends and ideas that traces the birth of the 'modern' era from the turn of the century to the mid-twentieth century in North American and Europe. Drawing on images, but also documents such as artists' journals and manifestos, poetry, and music, we will investigate the ideas and motivations, materials, techniques and biography of artists such as Claude Monet, Max Beckmann and Georgia O'Keefe. Classes are based on slide lectures, with lively class discussion and readings that make the subject matter accessible and stimulating. There is no prerequisite for this course.

Recommended text: Chipp, Herschel, Theories of Modern Art (readily available secondhand on-line or in some bookstores).

Material Fee: \$20 for course package.

Wednesdays 6:30 – 9:30 pm September 16 – December 9, 2009

Danielle Hogan

Abstract Expressionism to Conceptual Art: 1945 - 1980 (AHIS 209)

This course follows the artistic development in North America and Europe from the Second World War to the late Twentieth Century. Drawing on images, but also documents such as artists' journals and manifestos, politics and criticism, we will investigate the ideas and motivations, materials, techniques and biography of artists such as Jackson Pollock, Joseph Beuys and Eva Hesse. Classes are based on slide lectures, with lively class discussion and readings that help to make the subject matter accessible and stimulating. *Impressionism to Early Modernism: 1850-1945* is highly recommended as a prerequisite to this course.

Recommended text: Fabozzi, Paul. Artists, Critics, Context (currently out-of-print but available secondhand on-line)

Material Fee: \$20 for course package.

Wednesdays 6:30 – 9:30 pm January 13 – April 7, 2010

Danielle Hogan

theory

Understanding Art (AHIS 100)

What makes a work of art good? What even makes it art? How do modern and contemporary artists relate to the 'old masters', or the art of other cultures? An informative introduction to key aspects of understanding art history and aesthetics, this course seeks to combine a delight in the infinite variety that art offers with a coherent series of arguments and ideas that satisfy our natural curiosity to ask questions, take pleasure, and know more. Classes are based on slide lectures, seminar discussion and field trips to galleries and museums.

Material Fee: \$20 for course package.

Wednesdays 10:00 am – 1:00 pm January 13 – April 7, 2010

John Luna

seminar

Gallery Discussions (SEMR 330)

This seminar course focuses on current art exhibitions in Victoria and surrounding areas. Students attend openings and meet with the instructor to discuss the art on display. Discussions are supplemented with related readings and audio visual presentations. Seminar takes place at local galleries as well as in the school and other locations to be arranged on a weekly basis. Prerequisites: This course is available to Diploma Program students only or by permission from the Director. Students can take this course up to two times for program credit.

Material Fee: \$10 photocopy fee.

Thursdays 6:30 – 9:30 pm January 14 – April 8, 2010

Wendy Welch

advanced studio

Advanced Studio I & II (INDS 311/312)

All Diploma students must complete *Advanced Studio I & II* to be eligible for graduation in the spring. Students in *Advanced Studio* focus on making a 'body of work' for their Graduating Exhibition. Students work independantly for a minimum of six hours (preferably at the school) as well as on a one-on-one level with their advisor on a weekly basis (days/times to be arranged). In addition students participate in Advanced Studio Seminar (3 hours/week) to discuss the various issues related contemporary art as well as professional practices such as developing an artist statement. Guest mentors are invited to participate in critiques on an occasional basis. Advanced Studio credit is nine hours per week: six hours per week of independent work time at school which will include one-on-one consultation with faculty and three hours of class time. Prerequisites: Students need to have completed their 100 and 200 level hourly requirements or permission of the Director.

Textbook fee: \$60 (*Themes of Contemporary Art*)

Advanced Studio I (INDS 311): Thursdays, 10:00 am – 1:00pm, Sep 17 – Dec 10, 2009

Advanced Studio II (INDS 312): Thursdays 10:00 am – 1:00 pm, Jan 14 – Apr 8, 2010

Prerequisites: *Advanced Studio I*

John Luna

open studio & independent study

Open Studio (OPST 100)

Open Studio offers the opportunity to work with others in a studio setting outside of a regular classroom. There is a studio assistant on hand for individual critique, feedback and general advice on concerns or dilemmas with regards to specific projects students are working on. Students are expected to bring their own projects to work on during this designated time.

Wednesdays 10:00 am – 1:00 pm Sep 16 – Dec 9, 2009 & Jan 13 – Apr 7, 2010

Kathleen Lane

Fridays 2:00 – 5:00 pm Sep 18 – Dec 11, 2009 & Jan 15 – Apr 9, 2010

Jennifer Smyly

Independent Study (INDS 201)

This course gives students an opportunity to work on a project under the supervision of a faculty advisor. Students submit an application with a proposal outlining what they intend to work on in their independent study. At the end of the project, students present their work to their advisor and one other faculty member for a final critique. Independent Study can be taken up to a maximum of four times. The student and advisor set up a mutually convenient time and meet on a bi-weekly basis on a specified day and time for the duration of the semester. Independent Study students meet for one hour every two weeks and receive 36 credit hours upon completion. Prerequisite: enrollment in the Diploma Program or with permission of the Director.

life drawing drop-in

This drop-in studio provides students and others in the community an opportunity to drop-in and draw from the model. There is a studio coordinator for each of these sessions.

Drop In rates: VISA students \$10 or 5/\$40, non students \$12 or 5/\$50. To qualify for the VISA student rate, students must be registered in a course at the time of purchase.

Wednesdays September 16 – December 9, 2009 & January 7 – April 1, 2010

Kathleen Lane 2:00 pm – 5:00 pm

CURATORIAL WORK/STUDY

Students in this course learn the basics of running a non-profit art gallery, such as the Slide Room Gallery. There are two separate positions, Administrator and Preparator, that students can apply for in this course. Students can apply to one position per term. This course can be taken up to four times.

Administrator (CURA 301-FA09 or WI10)

Involves record-keeping, promotion, making signs and labels, artists' contracts and other administrative tasks.

Preparator (CURA 302-FA09 or WI10)

Involves upkeep of the gallery space, assisting in the install and de-install of exhibitions.

Students in both positions meet with facilitators on a bi-weekly basis to discuss various issues around curating, both as they relate specifically to the Slide Room Gallery as well as to the role of the curator in the world at large. There is no fee for this course as it is a work/study offering. This course is open to Diploma Program students only and it is required that students fill in an application prior to enrollment.

certificate of visual arts

The **Certificate of Visual Arts** provides basic training in the fundamentals of drawing, painting, photography, sculpture and art history. The Certificate of Visual Arts can be completed within one year (full-time) or over a period of four years (part-time).

Who is the Certificate of Visual Arts for?

- those who want to study art but do not have a visual arts background
- those who need to develop a portfolio for admission to an arts program at the university level
- professionals in other careers who want to enrich their lives through art
- those who have been taking art courses for several years and would like to start working towards a specific goal and complete a program

Applicaton Requirements

- High School Diploma (transcripts to be provided upon request) or Mature Student status (see p. 18)
- If English is a second language, basic English competency (to be determined by the Vancouver Island School of Art)
- completed application form with \$50 application fee

Program Requirement

- students are required to sign a *Certificate Program Enrollment Agreement* annually
- students must provide written notification if they are not able to meet the necessary requirements as set out on next page for full-time and part-time enrolment.

one year full time

Certificate Program requirements continued:

Certificate Program: Full-time

duration: one year (consecutive Fall & Winter semesters)
credit requirement: 504 classroom hours
minimum course load: 21 hours per week (7 courses per semester)

Certificate Program: Part-time

duration: maximum four consecutive years
credit requirement: 504 classroom hours
minimum course load: 6 hours per week (2 courses per semester)

Sample Program of Full-time Study

Fall Semester	Winter Semester
Drawing: Introduction I	Drawing: Introduction II
Painting: Introduction I	Painting: Introduction II
Design: Elements	Design Principles
Understanding Colour	Photography
Understanding Art	Art History
Sculpture I	Sculpture II
Open Studio or Elective	Open Studio or Elective

Important note:

In addition to Fall and Winter semesters, hourly credits can be earned in workshops and in the Spring semester to accumulate the 504 hours within a four-year time period. It is the responsibility of each student to ensure they complete the necessary requirements within the maximum allowable time. Academic Advising is available, please inquire at the office.

four years part time

diploma of fine arts

The Diploma of Fine Arts Program provides students with comprehensive knowledge and skills in the fine arts disciplines of drawing, painting, sculpture, photography and art history. Throughout the three-year program, students move from developing a basic vocabulary in art and design to completing a professional-quality body of work in their third year. This work will culminate with a Graduation Exhibition.

Who is the Diploma of Fine Arts for?

- those who have just completed high school and who want to study art at an institution that offers small class size, extensive one-on-one time with instructors as well as a hands-on approach to teaching that balances technical and conceptual information
- those who already have a university degree and are looking for an alternate course of study; some of our students plan on applying for a graduate degree such as an MFA and are using their Diploma of Fine Arts to develop a high quality body of work to present to a Graduate Studies Admissions Committee
- professionals who are looking to switch into an arts-related career
- those in search of the necessary discipline and resources to become a professional artist

Application Requirements

- High School Diploma (transcripts to be provided upon request) or Mature Student status (see p. 18)
- If English is a second language, basic English competency (to be determined by the Vancouver Island School of Art)
- completed application form with \$50 application fee
- 10-15 digital photos on a CD or slides
- one-page essay describing reasons for pursuing the Diploma Program
- transcripts from other institutions (if applying for transfer credits)
- written request and supporting documents for Prior Learning Assessment or course exemptions

Program Requirements

- students are required to sign a Diploma Program Enrollment Agreement annually
- students must provide written notification if they are not able to meet the following requirements:

Diploma Program: Full-time

duration: three years (six consecutive Fall and Winter semesters)
total credit requirement: 1512 classroom hours
minimum course load: 21 hours per week (7 courses per semester)

Diploma Program: Part-time

duration: maximum five consecutive years
total credit requirement: 1512 classroom hours
minimum course load: 9 hours per week (3 courses per semester)

Diploma of Fine Arts - Sample Program of Study

YEAR ONE

Fall Semester	Winter Semester
Drawing: Introduction I *	Drawing: Introduction II *
Painting: Introduction I *	Painting: Introduction II *
Design: Elements *	Design: Principles*
Sculpture I*	Sculpture II
Art History	Understanding Art*
Elective or Open Studio	Elective or Open Studio
Elective or Open Studio	Elective or Open Studio

YEAR TWO

Fall Semester	Winter Semester
Drawing: Intermediate I*	Drawing: Intermediate II*
Painting: Intermediate I*	Painting: Intermediate II*
Critical Studies I*	Art History*
Photography I*	Watercolour
Independent Study I	Independent Study II
Elective or Open Studio	Elective or Open Studio
Elective or Open Studio	Elective or Open Studio

YEAR THREE

Fall Semester	Winter Semester
Drawing: Advanced I*	Drawing: Advanced II*
Painting: Advanced I*	Painting: Advanced II*
Elective or Curatorial Studies	Elective or Curatorial Studies
Seminar: Gallery Discussion*	Seminar: Contemporary Artist*
Advanced Studio I **	Advanced Studio II **

*Required courses for Diploma Program

**Advanced Studio must be taken in final year prior to graduation

Important note:

In addition to Fall and Winter semesters, hourly credits can also be earned in workshops and in the Spring semester to accumulate the 1512 hours within a five-year time period. It is the responsibility of each student to ensure they complete the necessary requirements within the maximum allowable time. Academic Advising is available – please inquire at the office.

post diploma studies

Post-Diploma Fourth Year Course (NEW)

The Vancouver Island School of Art is pleased to announce a Post-Diploma Fourth Year Course to start September 2009. This course allows participants to focus on their own work while having weekly individual feedback from an advisor as well as group feedback from their peers.

To qualify:

- completion of a *Diploma of Fine Arts* program at the Vancouver Island School of Art (or equivalent)
- application and cover letter outlining proposed project ideas and goals to be attained over the September – April time period
- disk containing at least 12 images of work (for students who have not graduated from the Vancouver Island School of Art)
- interview with Director

Course structure:

- students will each have a designated 'studio area' in the Senior Studio Classroom (Room 6) for the duration of the semesters
- bi-weekly* one-on-one meetings with faculty member
- bi-weekly* (on alternative weeks) meeting with other 'fourth year' participants and faculty

*(days and times to be arranged at commencement of each semester)

ENROLLMENT INFORMATION

for program students

Transfer Credits

The Vancouver Island School of Art accepts credits from other institutions based on the criteria that the courses are similar in content and duration. Not more than 50% of total acceptable credits can be transferred to a program. Hourly equivalents are determined on a case-by-case basis depending on the institution, course and year completed. Students who wish to transfer credits must provide transcripts from other institutions attended.

Hourly credits completed at VISA by non-program students can also be transferred to a program, up to a maximum of 100%.

Prior Learning Assessment

To be considered for Prior Learning Assessment, students must submit a letter and CV that clearly indicates previous experience in their field, as well as ten images (slides, jpegs or cd) of their work.

Mature Student Status

Applicants who are 19 years of age or older, who lack the minimum program admission requirement may apply as mature students. Written requests for admission as a mature student will be considered by the Director. Applicants are asked to provide, in writing, details of other qualifications or experiences and documents from any completed educational courses or programs. An interview may be requested by the Director.

Academic Advisement

If you would like to make an appointment for Academic Advising to discuss your future studies at the Vancouver Island School of Art, please call 250-380-3500 or email info@vancouverislandschoolart.com.

WORKSHOPS

The Vancouver Island School of Art offers weekend workshops on selected weekends throughout the fall and winter semesters.

All workshops can be applied to program hours for credit.

Please check our website for updates or separate workshop brochures (available prior to each semester).

FACULTY

All members of the regular faculty at the Vancouver Island School of Art are practicing artists with teaching experience and graduate level university degrees.

Rachel Hellner is a Victoria-based artist who was born and raised in London. Rachel's art practice is informed by her immediate environment and her ideas are predominantly represented by a mix of graphite, acrylic paint and oil pastel. Rachel has had solo exhibitions in Victoria and Winnipeg, and has participated in group shows both nationally and internationally including the Winnipeg Art Gallery and the North Dakota Museum of Art. Her work is in private collections in Canada, U.S., U.K., France, Israel and Australia. Rachel is currently teaching in the education department of the University of Victoria.

MEd University of Victoria

BFA St Martins School of Art, London

Danielle Hogan is a visual artist, instructor and arts writer. Danielle has been an artist in residence at the Banff Centre for the Arts in Alberta and her work is in the Canada Council for the Arts' ArtsBank collection. She has participated in exhibitions across Canada and in the US. She has also been writing arts reviews for Monday Magazine, since 2004.

MFA University of Victoria

BFA Emily Car University

Diploma New Brunswick College of Craft and Design

Todd Lambeth attended the Alberta College of Art, the Emily Carr College of Art and graduated with honors in drawing and painting from the Ontario College of Art in 1991. Todd has exhibited across Canada in both artist run centres and commercial galleries, notably The Edward Day gallery in Toronto/Kingston, The Ingram Gallery in Toronto and the Kensington Fine Art Gallery and Truck gallery in Calgary. In 2002 Todd received a Canada Council Grant to Emerging Artists.

MFA University of Victoria

Diploma Emily Carr College of Art

John Luna grew up in Victoria and studied at the Victoria College of Art and the University of Victoria before completing his graduate studies at the University of Calgary. He has exhibited selections and installations of painting, drawing and related work in Victoria, Kelowna, Calgary and San Francisco. As a writer, John has contributed catalogue essays and criticism for publication in Victoria, Vancouver, Toronto and Jakarta. He also teaches at the University of Victoria.

MFA University of Calgary

BFA University of Victoria

d bradley muir is an artist whose practice focuses on contemporary photography, sculpture and installation. He has taught at the University of Victoria and currently teaches at Camosun College. Muir has recently received a BC Arts Council Production Grant and he continues to publish and exhibit on an international basis, including Vancouver, Montreal, Toronto and New York.

MFA University of Victoria

BFA Concordia University

Tracey Nelson is an artist who has worked in a variety of media, such as watercolour, papier maché sculpture, oil painting and video art. She has exhibited her work in Canada, the U.S. and Europe. Tracey has worked as an art educator for the past 15 years, taught at Concordia University, and worked at the Canadian Centre for Architecture. In 2007 Tracey had a solo exhibition of watercolour drawings at the Black Rock Gallery in Nanaimo and was in a group exhibition at Martin Bachelor Gallery in Victoria.

MFA Concordia University

BFA Concordia University

Wendy Welch is an artist whose practice includes sculpture, painting, drawing, art writing and curatorial work. Wendy has taught at the Victoria College of Art, the University of Victoria and Camosun College. She has had a solo exhibition at the Southern Alberta Art Gallery and represented the Art Gallery of Greater Victoria at the Portland Art Fair (Affair@theJupiter). Wendy also writes for *Monday Magazine*, *Border Crossings* and *Canadian Art*.

MFA, University of Victoria

BFA, Concordia University

IMPORTANT DATES

FALL 2009

Diploma Application Deadline for Fall 2009

First day of classes for Fall 2009 Semester

Thanksgiving Day (no classes)

Mid-term Break (no classes Tues to Fri)

Remembrance Day (during mid-term break)

Last day of classes for Fall 2009 Semester

Open House (Sunday, noon - 4 pm)

Winter Holidays (school closed)

August 21

September 14

October 12

November 10 to 13

November 11

December 11

December 13

December 24 – January 4

WINTER 2010

First day of classes for Winter 2010 Semester

Mid-term Break (no classes Tues to Fri)

Good Friday (no classes)

Last day of classes for Winter 2010 Semester

Open House (Saturday, noon - 4 pm)

Graduation 2010

Spring 2010 classes begin

January 11

February 24 to 26

April 2

April 9

April 17

May 29

May 10

TUITION

Full Time Program Student Rates

Certificate or Diploma Program flat rate: \$2600 per semester (fall & winter)

Flat rate includes:

- tuition payments for seven courses (material fees are not included)
- two weekend workshops per semester
- unlimited access to drop-in Life Drawing session

Post Diploma Fourth Year Course rate \$1200 per semester (fall & winter)

Includes:

- weekly meetings with advisor
- participation in critiques with Artist Mentors
- studio space

Individual Course Fees

Courses: \$425 (36 hours)

Open Studio: \$225 (36 hours)

Advanced Studio: \$950 (108 hours)

Advanced Studio with studio space option: \$1500

(studio space option includes a designated area in a classroom for student use throughout the duration of the semester)

Workshop Fees

Weekend (2 day): \$175 (12 hours)

Weekend (1 day): \$95 (6 hours)

Other fee information

All tuition fees are payable at time of registration.

Some courses and workshops have an additional materials fee (see individual course descriptions). Each course has a list of materials to be supplied by the student.

All tuition is tax deductible: T2202A forms for tuition amounts over \$100 are issued in February of each year.

The Vancouver Island School of Art is a registered Charity under the Charity Act of Revenue Canada; no GST is applied to course fees.

Parking Fee: please note that as of January 2010, we will be charging a \$12/course parking fee for those of you who use the parking lot. This fee will cover some of the costs incurred to maintain the lot.

REFUND POLICY

A full refund will be provided if a course is cancelled by the Vancouver Island School of Art. If a student withdraws seven days or more before the start date of the first class, they will receive a refund less a 10% administration fee. If a student withdraws fewer than seven days before the start of the class, they will receive a refund less a 15% administrative fee. For withdrawals after the first class, students will receive a refund less a 20% administration fee. For withdrawal after the second class, students will receive a refund less 50% administration fee. There are no refunds after the third class.

Bursary Work/Study

Students who are in a program and have taken at least two 12-week courses at the Vancouver Island School of Art are eligible to apply for Bursary Work/Study. Participating students are able to work hour-for-hour for a course or courses (up to nine hours per week). For example, a student taking a 12-week course (three hours per week), can 'pay' for this course by working three hours at the school per week. Bursary students must commit to a regular weekly time-slot for the duration of the semester.

Application deadline for Fall: **August 15**

Application deadline for Winter: **December 15**

Application deadline for Spring/Summer: **March 15**

Student Aid BC

The Vancouver Island School of Art is a Designated Institution with Student Aid BC. Any full-time (20 hours/week) student with a demonstrated financial need is eligible. Students should apply for a student loan at least eight weeks before the start date of courses: it is advised that students apply in June for the Fall semester and in September for the Winter semester. We require that all students receiving funding arrange for an Academic Advisement meeting and complete their registration at least three weeks prior to the semester start date.

Go to <http://www.aved.gov.bc.ca/studentaidbc> for more info.

The Vancouver Island School of Art is a non-profit organization registered in the Province of British Columbia.

The Vancouver Island School of Art is accredited through the Private Career Training Institution Agency



Vancouver Island School of Art

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