



Vancouver  
Island  
School of  
Art

Art courses that focus  
on development of  
technique, personal  
expression and  
contemporary context.

The Vancouver Island School of Art offers high quality professional art courses for adults who want to study art on a part-time basis. Whether you are a beginner or a more advanced artist looking to pursue new challenges, these courses offer an opportunity to develop skills, enhance your understanding of art and discover what it means to be a practicing artist.

All studio courses will explore the technical aspects of materials and execution as well as focus on making art in a contemporary context.

In order to provide maximum flexibility, the timetable is designed to accommodate the student's needs, whatever their time constraints may be. Courses are offered during weekday mornings, afternoons and evenings.

In addition to the regular twelve-week long courses, the Vancouver Island School of Art will offer day-long and weekend workshops as part of its Winter 2006 programming. There will also be Open Studios in Life Drawing and Painting as well as individual Art History Lectures offered on a drop-in basis for students and members of the community.

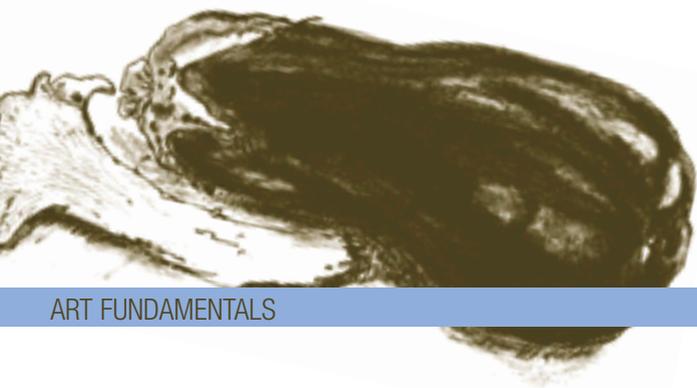
Students will receive a 'Certificate of Completion' for each 36 hour course taken based on at least 80% attendance.

The Vancouver Island School of Art, founded in September 2004 by established instructor and artist Wendy Welch, offers students an exciting and high calibre alternative to studying art at the university level.

For more information about the school's upcoming Certificate of Visual Arts and Diploma of Fine Arts program please contact the director at 380-3500 or [director@vancouverislandschoolart.com](mailto:director@vancouverislandschoolart.com)



# Art



## ART FUNDAMENTALS

### Art Foundation I (AR100-WI06)

This course is designed to give the beginning artist an overview of the various areas of interest. Projects will include drawing, painting, sculpture and photography. Assignments will be accompanied by slide presentations, readings and class discussion. This is an excellent general introduction into the varied world of art practices. No experience necessary.

**Mondays** January 16 – April 10, 2006  
6:30 pm – 9:30 pm **d. bradley muir**

### Design I (DE100-WI06)

This course explores the basic principles of design, with emphasis on an awareness of colour, line, shape, form, texture, pattern, and space. Projects involving various materials and techniques provide opportunities to recognize and use each of the design elements. Emphasis will be on developing an understanding of how the elements and principles of design can be used in a composition.

**Thursdays** January 19 – April 13, 2006  
6:30 pm – 9:30 pm **Xane St Phillip**

### Art: Ideas and Approaches (AR200-WI06)

This multi-discipline course will examine the ideas and approaches used by a variety of contemporary artists. Students will explore a series of themes (eg. narratives, the body, social documentary, etc.) as a point of departure for class projects. This is a studio course for students who want to expand and examine the content element of their work. The course will be open to all mediums such as drawing, painting, sculpture, photography and video and will focus on the development of ideas and process over technique. Discussion topics will be supplemented with slide talks and readings to increase awareness about the ideas behind artistic practice.

**Tuesdays** January 17 – April 11, 2006  
6:30 pm – 9:30 pm **Farheen Haq**

## DRAWING

### Drawing: An Introduction I (DR100-WI06)

This course will provide students with an introduction to the materials and techniques of drawing. Emphasis will be on basic elements such as line, shape, value, space, proportion, perspective and composition. In addition, students will be encouraged to explore a range of materials and to develop personal expression in their drawing. Subject matter will include still life, the figure, landscape, architectural space and student-supplied source material. No experience necessary.

**Thursdays** January 19 – April 13, 2006  
10:00 am – 1:00 pm **John Luna**

### Drawing: An Introduction II (DR102-WI06)

This course will provide 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 will also be 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. Drawing: An Introduction I or some previous drawing experience is a prerequisite to this class.

**Tuesdays** January 17 – April 11, 2006  
6:30 pm – 9:30 pm **John Luna**

### Life Drawing I (DR120-WI06)

In this class, students will 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 will also be used. Students will be encouraged to explore and interpret the figure using the technical, expressive and conceptual concerns of drawing. Students will develop an understanding of perceptual skills while investigating imaginative approaches to drawing. No experience necessary. Model fee: \$25

**Mondays** January 16 – April 10, 2006  
2:00 pm – 5:00 pm **Eva Campbell**

### Drawing: Intermediate I (DR200-WI06)

This drawing course is designed as a transition from image making based on direct observation (still life, life drawing) to drawings that reflect a more subjective, conceptual articulation of the artist's concerns. Building on the student's knowledge of basic drawing elements such as line, shape, value and composition, the course will expand the use of materials, techniques and compositional structures. Idea development and the formation of a personal image language within both historic and contemporary contexts will be a focus of this course. Basic drawing skills required.

**Thursdays** January 19 – April 13, 2006  
2:00 pm – 5:00 pm **Megan Dickie**

### Drawing: Extended Media (DR175-WI06)

Drawing has evolved and extended into other media, incorporating techniques and methods from the disciplines of sculpture and printmaking. This course will explore how printmaking techniques such as silkscreen, relief and collagraph can be integrated with drawing. It will also investigate the tendency for drawing to leave the two dimensional plane and venture into areas of sculpture. Students will be able to experiment with sculptural materials, draw three dimensional lines and create installations of drawings. Students should have some drawing experience.

**Wednesdays** January 18 – April 12, 2006  
6:30 pm – 9:30 pm **Megan Dickie**

### Drawing – Historical Departures (DR260-WI06)

In this imaginative drawing course, participants will apply their drawing skills to popular themes that have inspired artists throughout history, including mapping and creative cartographies; anatomical studies and illustration of the body; natural history and zoology in all its guises, Dutch still-life painting, botanical illustration and the history of the constructed animal. Most classes will commence with a brief lecture/slide presentation introducing the various themes and drawing assignments, including a simple book project, which will be inspired by the material presented. Some drawing experience recommended, though not necessary. There is a \$10.00 materials fee to cover the cost of materials to be shared by the class, including special book-making supplies.

**Mondays** January 16 – April 10, 2006  
6:30 pm – 9:30 pm **Jan Gates**

### Drawing: The Portrait (DR220-WI06)

This class will focus on drawing the portrait, including both traditional techniques and contemporary approaches. Students will draw from a model, photographs and their imagination as well as explore the idea of the 'self-portrait'. A range of drawing and some painting materials will be used. No experience necessary.

**Thursdays** January 19 – April 13, 2006  
10:00 am – 1:00 pm **Eva Campbell**



## PAINTING

### Painting for Complete Beginners (PA099-WI06)

Here is a course for people with absolutely no art or painting experience. A hands-on entry into the practice of painting, Painting for Complete Beginners is the introductory course before the introductory course, taking students through the basics of paint handling, colour theory and traditional tools and materials, in a stimulating and positive environment. Designed as a no-experience-necessary introduction to either acrylic or oil paints, this course focuses on developing a familiarity with the medium using a variety of different approaches, and also makes an excellent refresher for those who have been away too long!

**Thursdays** January 19 – April 13, 2006  
2:00 pm – 5:00 pm **John Luna**

### Painting: An Introduction II (PA101-WI06)

This course will offer a continuation for any student who has taken an introductory painting course and who wants to continue with the basics learned at the beginner's level. A more in-depth focus on techniques and personal approaches to subject matter will be explored. Students will be encouraged to work on projects based on the idea of a series --analysis of a specific subject matter through several paintings. Class projects will be accompanied by slide presentations.

**Mondays** January 16 – April 10, 2006  
10:00 am – 1:00 pm **John Luna**

## Understanding Colour I (PA150-WI06)

This course is designed to acquaint visual artists at all levels with an overview of basic colour theory. Students will obtain 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 to them through an awareness of colour. This course presents theory that can be put to immediate use. There will be a \$10 photocopy fee for the workbook.

**Tuesdays** January 17 – April 11, 2006  
6:30 pm – 9:30 pm Xane St. Phillip

## Understanding Colour II (PA250-WI06)

This is a continuation of Understanding Colour I and includes a practical application of colour theory learned in the first course as well as introducing more advanced concepts. Students will work on a series of painting projects that focus on particular aspects of colour, form and composition.

**Wednesdays** January 18 – April 12, 2006  
10:00 am – 1:00 pm Xane St. Phillip

## Watercolour – New Approaches I (PA125-WI06)

This course for students of all levels explores the process and versatility of watercolour. Designed for those who use watercolour exclusively as well as artists who use other mediums and are looking to investigate the expressive and descriptive qualities of the medium. Techniques explored will include brush usage, drawing, colour mixing and collage. Students will be encouraged to go beyond realism to explore the fundamentals of composition and expression.

**Thursdays** January 19 – April 13, 2006  
2:00 pm – 5:00 pm Xane St. Phillip

## Water Media and Collage I (PA135-WI06)

This course will provide a basic introduction to water-based media (watercolour, inks, gouache) as well as include information on how to integrate exotic papers from China, Japan and India into paintings to create interesting textures and dynamic compositions. In addition, students will learn how to use watercolour pencils and chalk pastels to enrich and enhance the surface of their paintings. A package of assorted specialty papers will be supplied by the instructor for an additional fee of \$20.

**Wednesdays** January 18 – April 12, 2006  
6:30 pm – 9:30 pm Wendy Welch

## Oil Painting I (PA145-WI06)

This course will offer a basic introduction to the elusive and seductive qualities of oil painting. Both traditional and contemporary approaches to subject matter will be considered. Basic techniques such as brush usage, colour mixing, glazing, imprimatura and impasto will be covered. Each class will focus on a particular problem and concept, and students will be encouraged to develop individual projects as the course progresses, adopting a level of challenge and complexity relative to their experience.

**Wednesdays** January 18 – April 12, 2006  
6:30 pm – 9:30 pm John Luna

## Oil Painting II (PA165-WI06)

This course is a continuation of Oil Painting I and is open to anybody that has some oil painting experience. As in the first level, traditional and contemporary approaches to subject matter will be considered. A continuation of the basic techniques such as brush usage, colour mixing, glazing, imprimatura and impasto will be covered. Each class will focus on a particular problem and concept, and students will be encouraged to develop individual projects as the course progresses, adopting a level of challenge and complexity relative to their experience.

**Tuesdays** January 17 – April 11, 2006  
2:00 pm – 5:00 pm John Luna

## The Language of Abstraction (PA221-WI06)

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 can be 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 experimenting with varying degrees of abstraction. Students will begin with a subject idea that will develop from the somewhat abstracted to completely non-representational works. The course will present various methods to achieve abstraction. Students can work in acrylic, oil or watercolour.

**Tuesdays** January 17 – April 11, 2006  
10:00 am – 1:00 pm Xane St. Phillip



## Paint, Collage and Surface I (PA195-WI06)

This course will look at ways to create built-up surfaces using acrylic paint and pastels combined with interesting techniques such as collage, frottage, photo-transfer and monotypes. Emphasis will be on discovering the possibilities of different mediums and techniques to create a very individual expression. No previous painting experience necessary.

**Mondays** January 16 – April 10, 2006  
2:00 pm – 5:00 pm Wendy Welch

## Painting: Traditional Methods – Contemporary Approaches (PA155-WI06)

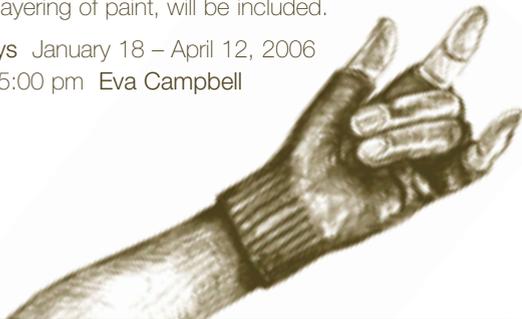
In this course, participants will have an opportunity to explore traditional materials and techniques from the Renaissance. Egg tempera, gouache and oil paints will be prepared using pure pigments. In addition to basic gilding techniques, there will be instruction in the preparation of wooden and canvas supports appropriate to the painting materials. Class assignments will merge the traditional with the contemporary, exploring themes that have inspired artists from the Renaissance to today, including portraiture and natural history. Some painting experience recommended, though not necessary. There is a materials fee of \$25.00 to cover the cost of one prepared "Medici" wooden panel, pigments and binders for egg tempera, special painting mediums for gouache and oil paints, and materials for gilding.

**Tuesdays** January 17 – April 11, 2006  
2:00 pm – 5:00 pm Jan Gates

## Painting the Figure (PA215-WI06)

This course will focus on the figure and all the variety of ways to approach figure painting. Focus will be on both traditional and contemporary approaches. Students will draw from a model, photographs and from their imagination. A range of painting techniques from using brush line work to a more developed layering of paint, will be included.

**Wednesdays** January 18 – April 12, 2006  
2:00 pm – 5:00 pm Eva Campbell



## SCULPTURE

### Sculpture: An Introduction to Materials I (SC100-WI06)

This course offers an in-depth exploration into traditional and contemporary sculpture materials. Emphasis will be placed on construction techniques and understanding the physical possibilities and limitations of each material. Techniques such as mold making, casting, mixed-media assemblage and installation will be covered. No experience necessary.

**Wednesdays** January 18 – April 12, 2006  
2:00 pm – 5:00 pm Megan Dickie

## PHOTOGRAPHY

### Photography I (PH100-WI06)

This is an introductory course where students will engage in the photographic process using only a camera, film and a slide projector. Slide film will be employed as a tool for developing fundamental and often overlooked, aspects of photography. Technical aspects (such as exposure and depth of field) along with basic composition and photo theory will be included. In addition to photo assignments, students will be provided with technical and theoretical readings from numerous periodicals and texts. This course will develop students' understanding of basic methods and theories in photography allowing for a confident and informed application of the medium.

**Mondays** January 16 – April 10, 2006  
2:00 pm – 5:00 pm d. bradley muir



## ART HISTORY

### Art Appreciation (AH101-WI06)

What makes a work of art good? What makes it art? How do 'modern' and 'contemporary art' relate to the 'old masters', or the art of other cultures? A fun and informative introduction to the key aspects of understanding art history and aesthetics, this course seeks to combine delight in the infinite variety that art offers with a coherent series of arguments and ideas satisfying a natural curiosity to ask questions, take pleasure, and know more.

**Mondays** January 16 – April 10, 2006  
2:00 pm – 5:00 pm **John Luna**

### The Birth of Modernism 1860-1914 (AH230-WI06)

An inviting overview of movements, trends and ideas tracing the birth of the 'modern' era in late nineteenth-century European art, and following the course of events leading to the coming of the first World War. Drawing on images and documents such as artists' journals and manifestos, poetry, and music, the course will investigate the ideas and motivations, materials, techniques and biography from this fascinating period of originality and vision. Lectures are based upon slide presentations, with plenty of time for lively class discussion where everyone is encouraged to share opinions and ideas about the subjects. There is no prerequisite for this course and a list of readings will be provided for students interested in learning more.

**Wednesdays** January 18 – April 12, 2006  
2:00 pm – 5:00 pm **John Luna**

### Twentieth Century Modernism 1918-1968 (AH245-WI06)

A captivating overview of movements, trends and ideas during the tumultuous years from the end of the first World War to the end the 'modern' era in twentieth century art. Drawing on images and documents such as artists' journals and manifestos, poetry, and music, the course will investigate the ideas and motivations, materials, techniques and biography from this fascinating period of change and conflict. Lectures are based upon slide presentations, with plenty of time for lively class discussion where everyone is encouraged to share opinions and ideas about the subjects. There is no prerequisite for this course, and a list of readings will be provided for students interested in learning more.

**Fridays** January 20 – April 14, 2006  
10:00 am – 1:00 pm **John Luna**

### Photograph as Source (PH150-WI06)

This multi-discipline studio course will focus on the fundamental applications of photography within drawing, painting and sculptural practices. Since its inception, photography has been an important tool in art exploration and production; the photograph is used as a source/resource for artists working in all disciplines. Students will be introduced to basic camera skills and methods, which will then be applied and explored through directed studio assignments. A historical perspective of how photography has been used in other mediums such as drawing, painting, collage, printmaking and sculpture will be presented through slides and readings.

**Wednesdays** January 18 – April 12, 2006  
6:30 pm – 9:30 pm **d. bradley muir**

### Video Art: An Introduction (PH175-WI06)

This studio course will be an introduction into the history and contemporary uses of video in visual arts. Using their own consumer-grade home video cameras, students will gain hands-on experience capturing footage, framing, and working with in-camera editing. Basic camera functions and vocabulary will be taught, as well as the context of video art in the Canadian and International scene. Students will view artist videos to see how the medium has been and is being used. All projects will work with in-camera editing, so no computers will be required for editing. This will be a low-tech course, perfect for the beginning student wishing to explore the language of moving images.

**Thursdays** January 19 – April 13, 2006  
2:00 pm – 5:00 pm **Farheen Haq**

## ART HISTORY LECTURES

The general public and students from the **Vancouver Island School of Art** can participate in either of the art history classes on a 'drop-in' basis. \$15/ lecture. A list of individual lectures will be posted on the website.

**Wednesdays** 2:00 pm – 5:00 pm

**Fridays** 10:00 am – 1:00 pm

John Luna

## THEORY AND PRACTICE

### African Art: Theory and Practice (AH270-WI06)

An introduction to many of the contemporary practices and issues taking place in African art today, topics in this course will include installation art, sculpture, drawing and painting. The course will also examine some aspects of traditional African art. Students will partake in slide discussions, visit collections of African art in Victoria and experience hands-on exercises using a range of materials.

**Fridays** January 20 – April 14, 2006

2:00 pm – 5:00 pm Eva Campbell



## OPEN STUDIO SESSIONS

### Life Drawing Studio

This open studio will provide students and others in the community an opportunity to drop-in and draw from the model.

**Thursday evenings** 6:30 pm – 9:30 pm and **Friday afternoons** 2:00 pm – 5:00 pm (January 19 – April 20, 2006).

Drop in rates: \$10 VISA students, \$15 for others. A punch card will be available for purchase – 5 sessions for \$40 (VISA students) or \$60 (non-students). To qualify for the VISA student rate you have to be registered in a course at time of purchase.

### Painting Studio

The painting studio will offer the opportunity to paint with others in a studio setting. There will be an instructor on hand for individual and group critique, feedback and general advice on particular painting dilemmas.

**Wednesday mornings** 10:00 am – 1:00 pm  
(January 18 – April 19, 2006).

Drop in rates: \$10 VISA students, \$15 for others.

## WEEKEND WORKSHOPS

There will be day-long or weekend workshops offered Saturday and Sunday throughout the Winter 2006 Semester.

## JANUARY

### Drawing from a Model (DMW-JA2106)

This one-day workshop will introduce students to the basics of drawing from a model. This would be a good session to attend before going to the "Life Drawing Studio" drop-in sessions.

Eva Campbell

January 21, Saturday 10:00 am – 5:00 pm

## Camera Basics (CBW-JA2106)

This workshop will cover basic technical considerations that relate to 35mm SLR (single lens reflex) photography. Students will be introduced to the principles of exposure, light and focus control. In addition, emphasis will be placed on the act of looking at photographs, including discussion of composition and conceptual considerations.

d. bradley muir

January 21, Saturday 10:00 am – 5:00 pm

## Stretcher Frame Building (SFW-JA2806)

Learn the basics of building your own stretchers for painting. Instruction will include building frames, stretching canvas, using a doorskin support and preparing the canvas with gesso. An essential workshop for anybody engaged seriously in the practice of painting and wanting to achieve a level of professionalism beyond the use of store-bought canvases.

Xane St Phillip

January 28, Saturday 10:00 am – 5:00 pm

## Pen & Ink: An Experimental Approach (PIW-J2806)

This workshop will take the traditional form of drawing with pen and ink and explore the possibilities of using line, form, washes, collage and layering to create exciting and dynamic surfaces. A slide presentation covering artists from Rembrandt and Van Gogh to more contemporary artists who use ink in their work will accompany the hands-on exercises. No experience necessary.

Wendy Welch

January 28 and 29, Sat & Sun 10:00 am – 5:00 pm

## FEBRUARY

## Portrait Basics (PBW-FE0506)

This one-day workshop will give students a very basic introduction to drawing the portrait. The focus will be on perceptual skills such as proportion, negative shape and value. No experience necessary.

Eva Campbell

February 4, Saturday 10:00 am – 5:00 pm

## Collage Postcards (CPW-FE0406)

This is a workshop for people with no art experience but who would like to play around with colour, images and text. Participants will learn the basics of composition and design as well as the poetic possibilities of combining text and images.

Wendy Welch

February 4, Saturday 10:00 am – 5:00 pm

## The Gilded Miniature (GMW-F1106)

Participants in this engaging workshop will have an opportunity to create their own “small wonder”, a gilded miniature egg-tempera painting inspired by the infinite wonders of the natural world. In producing the miniature, some of the fundamentals of egg-tempera painting will be explored as well as basic gilding techniques used in applying gold and silver leaf. There is a material fee of \$20.00 to cover the cost of the prepared miniature panel, egg-tempera pigments, binders and gilding supplies.

Jan Gates

February 11, Saturday 10:00 am – 5:00 pm

## Landscape Drawing (LDW-F1106)

Students will learn the basics of landscape drawing using graphite pencils, charcoal and pastel in this one-day workshop. Students will meet at the school and then spend part of the day at a particular outdoor location, such as Beacon Hill Park.

Charles Campbell

February 11, Saturday 10:00 am – 5:00 pm

## The Colour Wheel (CWW-FE1106)

Have you ever wanted to know how to combine colours together in a creative and interesting way? Learn the basics of colour relationships in this one-day workshop. The information covered in this overview can immediately be put into practice in fine art painting and easily applied to interior design and fashion.

Xane St Phillip

February 11, Saturday  
10:00 am – 5:00 pm



## Writing about Art (WAW-FE1106)

This one-day workshop will focus on the basics of writing about art for artist statements, exhibition and grant proposals.

Wendy Welch

February 11, Saturday 10:00 am – 5:00 pm

## Watercolour: Studies in Abstraction (WAW-FE1806)

This creative workshop will introduce students to the methods and processes involved in developing an abstract language. Through exercises and collage studies, students will learn to understand the basics of composition and the inner structure of painting. This is an excellent workshop for those looking to work in a more free and expressive way.

Wendy Welch

February 18 and 19, Sat & Sun 10:00 am – 5:00 pm

## Pinhole Photography (PPW-FE1806)

This two-day workshop on pinhole photography will introduce students to the fundamental techniques of photography. Students will learn about a multitude of pinhole cameras through hands-on construction and be introduced to darkroom basics, where they will print and process the images that they have captured throughout the day. Pinhole photography is a method of photography which offers something for any level of photographer, from advanced to beginner. This workshop would appeal to photographers working with traditional cameras, as well as those who working in a digital format.

d. bradley muir

February 18 and 19, Sat & Sun 10:00 am – 5:00 pm

## MARCH

## Pen & Ink: An Experimental Approach (PIW-MR0406)

This workshop will take the traditional form of drawing with pen and ink and explore the possibilities of using line, form, washes, collage and layering to create exciting and dynamic surfaces. A slide presentation covering artists from Rembrandt and van Gogh to more contemporary artists who use ink in their work will accompany the hands-on exercises. No experience necessary.

Wendy Welch

March 4 and 5, Sat & Sun 10:00 am – 5:00 pm

## African Art: An Introduction (AAW-MR0406)

This one-day workshop will give an overview of some trends and occurrences in traditional and contemporary African art. Workshops will include slide presentations and discussions as well as hands-on exercises.

Eva Campbell

March 4, Saturday 10:00 am – 5:00 pm

## Documenting Your Art (DAW-MR0406)

This workshop will introduce students to the 'how to' of documenting two-dimensional and three-dimensional work. In addition to basic lighting techniques, students will learn how to prepare and submit their slides for art school applications, gallery proposals and grant submissions.

d. bradley muir

March 4, Saturday 10:00 am – 5:00 pm

## Looking at Contemporary Art (LCW-MR0406)

In this course students will participate in excursions to local galleries and artist-run centres to look at contemporary art and engage with a variety of work first hand. The course offers an opportunity to develop knowledge of local culture beyond first impressions. The experience will be enhanced through discussions with gallery staff, revealing additional information about the artists and works on display. This might include applicable art history, to analyze roots and origins, ideas and backgrounds. This will be day of lively debate and good humour, providing participants with new ways to think about art and culture in Victoria.

John Luna

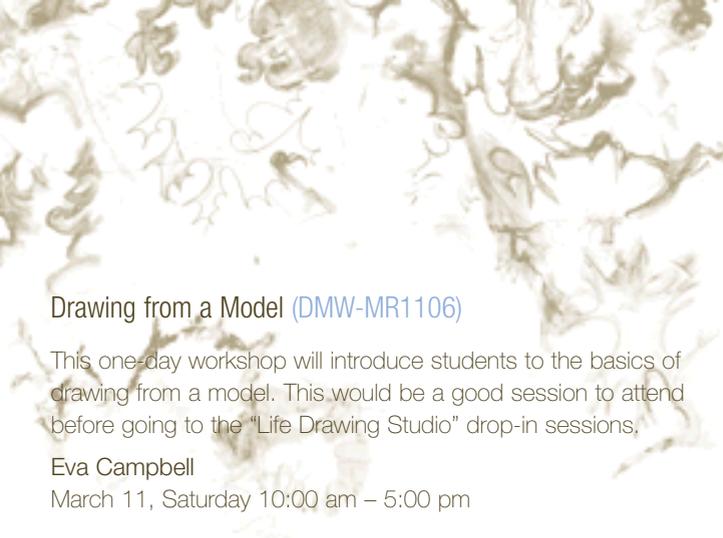
March 4, Saturday 10:00 am – 5:00 pm

## Acrylic: Textures & Glazes (ATW-MR1106)

An immersion into the versatile methods of surface building in acrylic painting, this workshop is an eye-opening look at the variable possibilities of the medium and its supporting materials. This workshop will include an intensive painting session where participants can apply newly found techniques to exercises in layering and small-format composition. No experience necessary.

John Luna

March 11 and 12, Sat & Sun 10:00 am – 5:00 pm



### Drawing from a Model (DMW-MR1106)

This one-day workshop will introduce students to the basics of drawing from a model. This would be a good session to attend before going to the "Life Drawing Studio" drop-in sessions.

Eva Campbell

March 11, Saturday 10:00 am – 5:00 pm

### Stretcher Frame Building (SFW-MR1806)

Learn the basics of building your own stretchers for painting. Instruction will include building frames, stretching canvas, using a doorskin support and preparing the canvas with gesso. An essential workshop for anybody engaged seriously in the practice of painting and wanting to achieve a level of professionalism beyond the use of store-bought canvases.

Xane St. Phillip

March 18, Saturday 10:00 am – 5:00 pm

### Drawing: The Constructed Animal (DCW-MR1806)

During the age of exploration and the development of trading routes between Europe, Africa and Asia, travelers and explorers brought back accounts and often lavishly embroidered observations. In this playful drawing workshop, students will become contemporary crypto-zoologists for a day, seeking out historical images of monstrous creatures and then combining the diverse parts to create fantastic constructed animals.

Jan Gates

March 18, Saturday 10:00 am – 5:00 pm

### Collage Postcards (CPW-MR1806)

This is a workshop for people with no art experience but who would like to play around with colour, images and text. Participants will learn the basics of composition and design as well as the poetic possibilities of combining text and images.

Wendy Welch

March 18, Saturday 10:00 am – 5:00 pm

### Still Life (SLW-MR1806)

Spend a day discovering the stimulating possibilities offered by this timeless genre. We will look at ways of both constructing and interpreting arrangements, drawing on concepts such as rhythm and texture, contrast and balance and symbol and metaphor. In addition, a stimulating slide lecture will focus on both traditional and contemporary examples for inspiration.

John Luna

March 18, Saturday 10:00 am – 5:00 pm

### Paper Sculpture (PSW-MR2506)

Paper is a versatile and inexpensive material and this workshop focuses on a variety of ways to use paper in sculpture. Students will learn how to cast paper and also how to create dynamic structures using only paper, glue and wire.

Megan Dickie

March 25 and 26, Sat & Sun 10:00 am – 5:00 pm

### The Colour Wheel (CWW-MR2506)

Have you ever wanted to know how to combine colours together in a creative and interesting way? Learn the basics of colour relationships in this one-day workshop. The information covered in this overview can immediately be put into practice in fine art painting and easily applied to interior design and fashion.

Xane St. Phillip

March 25, Saturday 10:00 am – 5:00 pm

### Looking at Contemporary Art (LCW-MR0406)

In this course students will participate in excursions to local galleries and artist-run centres to look at contemporary art and engage with a variety of work first hand. The course offers an opportunity to develop knowledge of local culture beyond first impressions. The experience will be enhanced through discussions with gallery staff, revealing additional information about the artists and works on view. This might include applicable art history, to analyze roots and origins, ideas and backgrounds. This will be day of lively debate and good humour, providing participants with new ways to think about art and culture in Victoria.

John Luna

March 25, Saturday 10:00 am – 5:00 pm

## Landscape Drawing (LDW-MA2506)

Students will learn the basics of landscape drawing using graphite pencils, charcoal and pastel in this one-day workshop. Students will meet at the school and then spend part of the day at a particular outdoor location, such as Beacon Hill Park.

Charles Campbell

March 25, Saturday 10:00 am – 5:00 pm

## APRIL

## Watercolour: Studies in Abstraction (WAW-AP106)

This creative workshop will introduce the methods and processes involved in developing an abstract language. Through exercises and collage studies, students will learn to understand the basics of composition and inner structure of painting. This is an excellent workshop for those looking to work in a more free and expressive way.

Wendy Welch

April 1 and 2, Sat & Sun 10:00 am – 5:00 pm

## Portrait Basics (PBW-AP0106)

This one-day workshop will give students a very basic introduction to drawing the portrait. The focus will be on perceptual skills such as proportion, negative shape and value. No experience necessary.

Eva Campbell

April 1, Saturday 10:00 am – 5:00 pm

## Drawing: Mapping as Subject (MSW-AP0106)

If one were to collect all the maps produced throughout history and lay them end-to-end, it is likely they would paper the world many, many times over. While maps are mostly viewed as literal pragmatic documents, contemporary artists and provocateurs throughout the 20th century have used maps and the conventions of cartography a bit more subversively, as departure points for their work. In this drawing workshop, mapping and the conventions of cartography will be examined before embarking upon creating personal cartographies from the spaces of everyday life.

Jan Gates

April 1, Saturday 10:00 am – 5:00 pm

## Pinhole Photography (PPW-AR106)

This two-day workshop on pinhole photography will introduce students to the fundamental techniques of photography. Students will learn about a multitude of pinhole cameras through hands-on construction and be introduced to darkroom basics, where they will print and process the images that they have captured throughout the day. Pinhole photography is a method of photography which offers something for any level of photographer, from advanced to beginner. This workshop would appeal to photographers working with traditional cameras, as well as those who working in a digital format.

d. bradley muir

April 1 and 2, Sat & Sun, 10:00 am – 5:00 pm

## Printmaking: Linocut (PRW-AR0106)

This course is an introduction to the basic techniques of linocut printmaking. Students will learn how to cut lino blocks and print in black & white and colour, using both oil and water based media. No experience necessary. \$30.00 materials fee to include lino blocks and cutting tool rental.

Megan Dickie

April 8 and 9, Sat & Sun 10:00 am – 5:00 pm

## Artist Books (ABW-AP0806)

The artist book can be created as a one-of-a-kind object or for production by small press publishers in limited editions. In this workshop, the history of the artist book will be explored in addition to producing original artist books. The workshop will cover some of the basics of book construction, which will include the simple stapled or sewn book, to more complex constructions such as the accordion, diorama or simple pop-up book. \$20.00 materials fee to include special book-making supplies.

Jan Gates

April 8 and 9, Sat & Sun 10:00 am – 5:00 pm

## Painting: Understanding Composition (PCW-AP0806)

Composition is often an aspect of making a painting that we take for granted, but how does it work? Focus, rhythm, symmetry, variety, repetition, economy, proportion and movement: from abstract expressionism to photo-realism, there is always the question of structure beneath the painted surface. Spend a weekend looking at examples from a range of historical and contemporary precedents, learn to analyze how a picture comes together and apply a new point of view to the design of a painting.

John Luna

April 8 and 9, Sat & Sun 10:00 am – 5:00 pm

All day-long or weekend workshops will have a one-hour break for lunch.

## FACULTY

Instructors are all practicing artists with teaching experience and graduate level university degrees.

**Charles Campbell** has taught at the Edna Manley College of the Visual and Performing Arts and has also worked as an art critic and curator. His paintings have been exhibited throughout the Caribbean, USA, Canada and Europe.

MA, Goldsmith College, University of London

BFA, Concordia University

**Eva Campbell** is a painter whose work focuses on the human figure. Eva is also an art historian who has taught art at the University of Victoria and the College of Art in Ghana and has exhibited her work in Canada, Ghana and Britain. [www.evacampbell.blogspot.com](http://www.evacampbell.blogspot.com)

MFA, University of Victoria

MA, BA, College of Art, Ghana



**Megan Dickie** has taught at The University of Saskatchewan and currently teaches at the Victoria College of Art and the University of Victoria. Her own art includes drawing and sculpture using a fascinating range of materials and techniques. Megan's work was recently exhibited in The LAB space at the Art Gallery of Greater Victoria and she has upcoming exhibitions at the Nanaimo Art Gallery, the Art Gallery of the South Okanagan, and the Butchershop in Vancouver.

MFA, University of Saskatchewan

BFA, University of Calgary

**Jan Gates** has studied Drawing, Fresco Painting and Painting Restoration in Italy and has worked in Firenze as an apprentice painting restorer. She is currently working on a M.A. in Art History at the University of Victoria. Jan is also an art writer and has exhibited her work at Open Space, the Nanaimo Art Gallery and at Access Artist Run Centre. Jan has recently written a catalogue essay for the Southern Alberta Art Gallery.

MFA, University of Victoria

BFA, Simon Fraser University

**Farheen HAQ** is an artist working with video, installation and photography. Her work explores ideas of cultural inscriptions of the body, gender, ritual and gesture. She has exhibited widely across North America, including New York, Los Angeles, Toronto and Vancouver. Farheen is also a certified teacher and has been an educator for 10 years, working with various community groups, in schools and teaching at York University.

[www.farheenhaq.com](http://www.farheenhaq.com)

MFA, York University

B.Ed, University of Ottawa

BA, University of Toronto

**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. John has also contributed catalogue essays and criticism for publication in Victoria, Vancouver, Toronto and Jakarta. John also teaches at the University of Victoria and Camosun College.

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 is currently teaching photography at Camosun College. His work has been shown on an international basis, including exhibitions at 1.6 Gallery (Vancouver), Holinger Collins (Montreal), Gallery 44 (Toronto) and Jack Shainman (New York). Brad's work has recently been showcased in Prefix magazine and in the premiere issue of Pony Magazine and he has an upcoming exhibition at the Art Gallery of Greater Victoria's LAB space.

MFA, University of Victoria  
BFA, Concordia University

**Xane St. Phillip** has over 15 years experience as an art educator and his work focuses on painting, sculpture and installation. Xane is also an art and design consultant in the architectural field. Xane has exhibited his work in Canada and U.S.

MFA, University of California, Santa Barbara  
BFA, University of Victoria

**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 recently had a solo exhibition at the Southern Alberta Art Gallery and represented the Art Gallery of Greater Victoria at the Portland Art Fair (Affair@the Jupiter).  
[www.wendywelch.com](http://www.wendywelch.com)

MFA, University of Victoria  
BFA, Concordia University



## TUITION AND REGISTRATION

Courses are thirteen weeks long with twelve classes and a mid-term break. (Assignment week: February 27 – March 3, 2006)

Winter 2006 courses are \$325.00 for 36 hours of instruction.

Workshops are \$60.00 for one day and \$120.00 for a weekend.

Payment can be made by cash, cheque or credit card.

(No GST is applicable as the Vancouver Island School of Art is as a Charitable Institution).

To register or for more information phone: 380.3500

email: [director@vancouverislandsschoolart.com](mailto:director@vancouverislandsschoolart.com)

[www.vancouverislandsschoolart.com](http://www.vancouverislandsschoolart.com)

Registration forms are available on the website for those interested in mailing or faxing in a registration form.

### Refund Policy

A full refund will be provided if a course is cancelled by the Vancouver Island School of Art. A full refund will also be provided if a student notifies the school at least seven days prior to the first class of a course. After this date, students will receive a credit for another course in lieu of a refund. No refunds or credits are given after the start of the third class.

The Vancouver Island School of Art is pleased to announce its move to a wonderful Arts & Crafts style heritage school building in the Quadra Village. This new space has ample free parking, six large classrooms and a student lounge/library area. In addition, a woodshop and darkroom are being developed and will be fully operational by the end of the Winter 2006 semester.

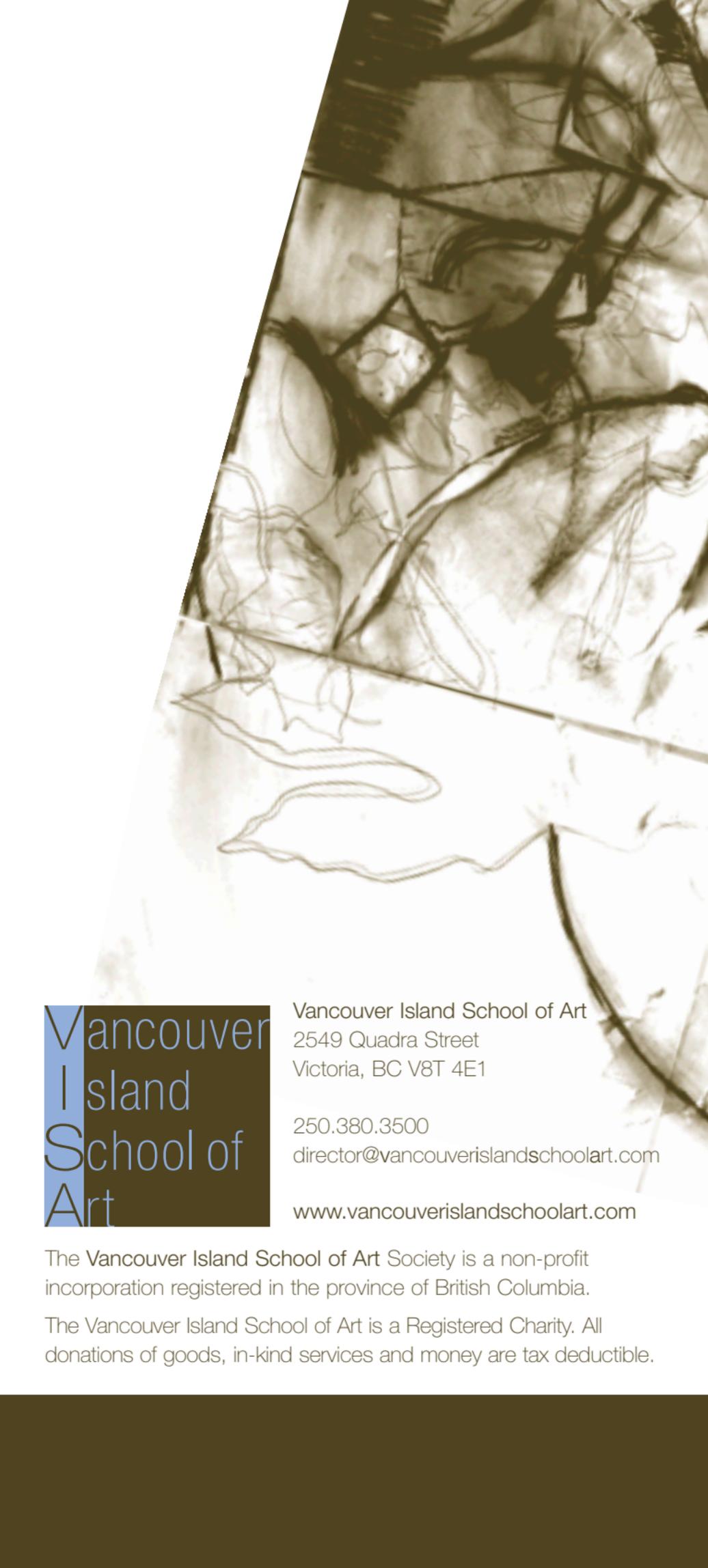
The Vancouver Island School of Art is located at 2549 Quadra Street (between Bay and Hillside).

Parking is available on site.

Bus route #6 Quadra (get off at Bay).



The Vancouver Island School of Art is registered with the Private Career Training Institute Agency (PCTIA).



Vancouver  
Island  
School of  
Art

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The Vancouver Island School of Art Society is a non-profit incorporation registered in the province of British Columbia.

The Vancouver Island School of Art is a Registered Charity. All donations of goods, in-kind services and money are tax deductible.