

ADULT LEARNING OIL FIGURE PAINTING



Course Outline

AUCKLAND
ART GALLERY
TOI OTAMAKI

COURSE OUTLINE

Session 1 6:00pm

5-minute health and safety introduction regarding fire escapes, toilets and emergency exits.

30-minute PowerPoint discussion and introduction to my whakapapa and art journey.

Brief introduction to training at Studio Escalier, France and Bay Area Classical Artists Studio in San Francisco, with the painter Ted Seth Jacobs, as part of lineage to the Académie Julian.

Brief introduction by students.

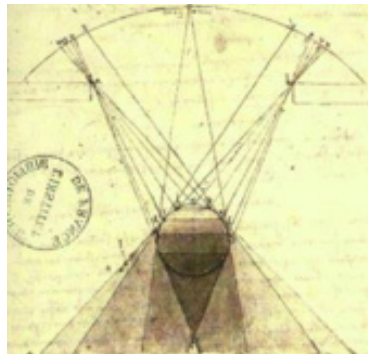
6:45–8pm

Drawing from the live model, with an introduction to plumb line and envelope block-in drawing.

Block-in drawing of the live model, focusing on the full figure. Examples of my work will be shown. Discussion on toned grounds and surfaces for oil painting.

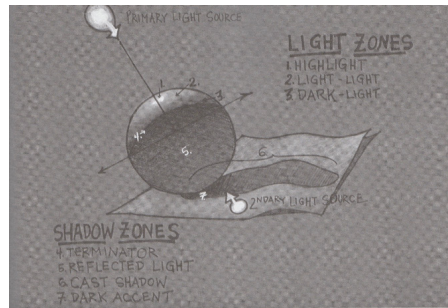
Session 2 6–8pm

Studying light (No model) – Da Vinci's fascination with spheres and other early Renaissance curiosities



Students will be introduced to painting a sphere. A sphere will be provided to observe light and shade effects, along with photocopies for students to familiarise themselves with light and dark principles (chiaroscuro) and techniques for rounding form. Depending on light and shadow on the observed sphere, students will have the option of copying from the photocopy of a sphere.

Contemporary artists discussed: Michelle Tully, Ted Seth Jacobs, Anthony Ryder and Michael Grimaldi.



Terminology discussed

- Highlight
- Light lights
- Lights
- Dark light
- Terminator
- Form shadow, as opposed to cast shadow
- Reflected light
- Shadow accent/core shadow
- Penumbra

Introduction to using Zorn palette (Titanium White, Yellow Ochre, Cadmium Red light and Ivory Black)

A minimum of two studies emphasising planarity and tone with blending for rounding.

Session 3 6–6:30pm



Guided tour of Mackelvie Gallery, with a particular focus on Francesco Ciseri's *Susanna and the Elders* (*Suzanna Sorpresa*), circa 1880–1900, a copy of a painting by 17th-century artist Guido Reni.

6:30–8pm

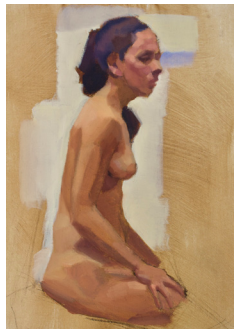
Discussion about rounding of form in relation to Ciseri's oil painting.

Students will apply these principles to oil painting, through a rounding exercise on an egg study from a photocopy, with emphasis on describing volume and form.

Students will be encouraged to do one exercise at home.

**Session 4
6–8pm****Live model – painting from the nude figure ***

Using Zorn palette (Titanium White, Yellow Ochre, Cadmium Red Light and Ivory Black) as a base, students will paint one painting looking at proportion and shadow shapes.

**Session 5
6–8pm****Live model – painting from the nude figure ***

Using Zorn palette (Titanium White, Yellow Ochre, Cadmium Red Light and Ivory Black) as a base, students will paint one painting looking at proportion and shadow shapes.

**Session 6
6–8pm****Live model – painting from the nude figure two session pose ***

Students will paint one painting over two sessions, looking at proportion, light and shadow and rounding. There is the option of additional colours for a larger palette.

Terminology discussed

- Rhythm of light and form
- Tonal key
- Contrast
- Sfumato (to veil, wind)
- Chiaroscuro (light and dark)

Session 7
6–8pm

Live model – painting from the nude figure, two-session pose *



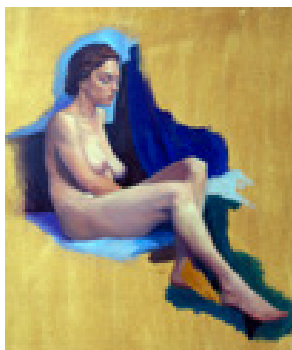
Students will paint one painting over two sessions, looking at proportion, light and shadow and rounding.

Terminology discussed

- Rhythm of light and form
- Tonal key
- Contrast
- Sfumato (to veil, wind)
- Chiaroscuro (light and dark)

Sessions 8–10
6–8pm

Live model – painting from the nude figure, three-session pose *



Students will paint one painting over three sessions, looking at deepening their understanding of proportion, light, shadow and rounding. Students will be encouraged to generalise the details to emphasise the roundness of the living figure. Using a clean, soft brush to blend without losing tonal values.

* The life drawing sessions will include a nude model.