

ADULT LEARNING FIGURE PAINTING IN OILS



Course Outline

Charles F Goldie, René-Xavier Prinet *La Femme au bain*
[*Woman in the Bath*], 1898, Auckland Art Gallery Toi o Tāmaki,
gift of Mr Nicholson, 1954.

AUCKLAND
ART GALLERY
TOI O TĀMAKI

COURSE BRIEF

Tutor: **Zarahn Tūwharetoa Southon** (Ngāti Tūwharetoa, Ngāti Pikiao, Ngāti Pukenga, Whakatōhea)

Times: **Saturday 19 October–Saturday 30 November**
(No class on 2 November)
6 weeks
1:30–4:30pm

Students will be introduced to oil painting techniques to enhance their understanding of both contemporary and traditional approaches to figurative oil painting and drawing. Beginning with drawing proportion and tonal oil painting, students will move onto long pose figure painting with an emphasis on creating volume, structure and *chiaroscuro* (depth of light and shade).

In addition to the technical processes employed in oil painting, students will gain a deeper understanding of the context surrounding their creation with access to Charles Goldie's *La Femme au bain* [*Woman in the Bath*], 1898, a copy of a painting by Rene-Xavier Prinet.

In the first two sessions, students will begin drawing and painting a copy of *La Femme au bain*, which will be finished throughout the remainder of the course. Students will have view the original painting in the Gallery and will be provided with information in composition, light, colour and gesture.

In the third session, students will begin a long pose drawing and painting from a live nude model, which will be completed over the remaining three sessions of the course. Painting from the live model in long pose will help facilitate an understanding of anatomy, structure, gesture, tone and colour.

Painting and drawing demonstrations will be given to students throughout, with critical feedback aimed at facilitating each student's individual needs and styles. Whether a beginner or an experienced artist long pose is a great way to learn figure painting. You will be learning from a teacher and artist with over 20 years of experience teaching figure painting and drawing.

COURSE OUTLINE

Session 1

Saturday 19 October

1:30–4:30pm

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

Viewing of *La Femme au bain* in the gallery, with an introduction to its historical context, mode of production and its various versions.

2-hour drawing in the studio, copying from *La Femme au bain* photocopies with pencil on paper.

Drawing introduction to plumb line.

Block in

Contour

Session 2

Saturday 26 October

1:30–4:30pm

Copying *La Femme au bain* in colour wash, using the French method

Using the Zorn palette (Titanium white, yellow ochre, Cad red light and Ivory Black) as a base, students will paint one painting looking at proportion and shadow shapes.

Session 3

Saturday 9 November

1:30–4:30pm

Continue copy of *La Femme au bain*

Begin quick gesture drawing from the live model as a 20-minute warm up.

Students will begin drawing and painting from the nude figure in a four-session pose.

Terminology discussed

Highlight

Light lights

Lights

Dark light

Terminator

Form shadow as opposed to cast shadow

Reflected light

Shadow accent/core shadow

Penumbra

Session 4

Saturday 16 November

1:30–4:30pm

Continue copy of *La Femme au bain*.

Begin quick gesture drawing from the live model as a 20-minute warm up

Students will continue drawing and painting from the nude figure in a four-session pose.

Session 5

Saturday 23 November

1:30–4:30pm

Continue live model-painting from the nude figure in a four-session pose.

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 6

Saturday 30 November

2–5pm

Continue live model-painting from the nude figure in a four-session pose.

Students will aim to complete the four-session painting, 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.