

# BROWNE SCHOOL OF ART.



*Portrait. Zarahn Southon 2024*

## FOUNDATION PORTRAIT PROGRAMME Friday Daytime 2025

ZARAHN SOUTHON

# YEAR LONG FOUNDATION PORTRAIT PROGRAMME 2025

Evening classes: FRIDAYS 5.30 – 9.30PM

Exhibition: Friday 16 – Fri 19 December 2025

Term 1: Fri 7 February – Fri 4 April

Term 2: Fri 2 May– Fri 27 June

Term 3: Fri 18 July – Fri 19 September

Term 4: Fri 10 October – Fri 5 December:

Term 1	Week 1	7/02/25	FRIDAY 9.30AM – 1.30PM
	2	14/02/25	
	3	21/02/25	
	4	28/02/25	
	5	7/03/25	
	6	14/03/25	
	7	21/03/25	
	8	28/03/25	
	9	4/04/25	
Term 2	Week 1	2/05/25	Matariki Weekend
	2	9/05/25	
	3	16/05/25	
	4	23/05/25	
	5	30/05/25	
	6	6/06/25	
	7	13/06/25	
	*	No Class 20/06/25	
	8	27/06/25	
Term 3	Week 1	18/07/25	
	2	25/07/25	
	3	1/08/25	
	4	8/08/25	
	5	15/08/25	
	6	22/08/25	
	7	29/08/25	
	8	5/09/25	
	9	12/09/25	
	10	19/09/25	
Term 4	Week 1	10/10/25	
	2	17/10/25	
	3	24/10/25	
	4	31/10/25	
	5	7/11/25	
	6	14/11/25	
	7	21/11/25	
	8	28/11/25	
	9	5/12/25	
		Installation 15 DEC Exhibition 16 -19 DEC	

## Course Outline

This course provides a comprehensive introduction to portrait drawing and oil painting and is an opportunity for those wishing to strengthen their skill set and methodological practice in art making and realism.

The year long course structure is designed to help participants build a body of work that culminates in a deeper understanding of the human form as applied to the portrait. Through observation of the living model participants will be provided with knowledge in an environment of care, understanding of learning within a Kaupapa Māori framework that emphasises manaakitanga (support and respect).

The first half of the year will focus on drawing, structure and poster studies of the human head, full body, drapery, and hands as applied to observation from the live model through a series of quick to medium long poses. Exercises to develop participants sense of proportion, light, colour, line, and tone will be provided with supplementary exercise in anatomy and structure. Drawing and painting demonstrations will be given throughout the year.

As the course progresses, long pose oil painting will be integrated into the learning process whereby elements taught in the first half of the year will be developed further by in-depth observation of light and its effects on the living figure. Long pose painting is key to mastery of the varying elements in figure painting and will also address pictorial components such as composition and tonal key. These methodologies will provide a greater context for the student to take their painting process from the technical to narrative based portrait painting. Supplementary lectures on art history, colour perception will provide greater context to the contemporary place of portraiture.

On completion of this course students will be able to draw and paint from the live model with greater confidence and facilitate a deeper understanding of portraiture both contemporary and traditional. Participants will come away from the course with knowledge and skill set allowing them to understand portraiture in a fresh and unique way.

## Outcomes

It is anticipated that at the end of the year, your work will have advanced to a point where it provides a clearer picture of the paths for more research and specialization. Having learned in an environment where cultural context is emphasised participants will gain further insight into the differing roles of the portrait both within a European and Māori context. It is expected that you will have grown in your capacity and talent to paint portraits in a way that is more meaningful, engaging, and professional on a personal level.

## Teaching Strategies

At the very least you can expect weekly feedback on your progress from your tutor(s), either individually or within a class discussion or critique. We will endeavour to:

- Create an enjoyable, positive and supportive working environment
- Identify and offer practical advice both individually and collectively
- Provide support for each student in establishing working processes, strategies and clarification of working direction and aims
- Encourage class debate and philosophical discussion
- To give honest, constructive and open feedback with regard to each students work and to be objective and fair in all critiques

- Be respectful of each student's individuality.

## Expectations of You

As a student in this class you are expected to:

- Arrive promptly for each session
- Be well prepared for each class e.g. materials, working plan and strategies
- Be realistic as to your progress and expectations, especially if you have limited time outside of class to pursue your work, or have circumstances that arise beyond your control that make class attendance temporarily difficult
- Be open to working through exercises, drawings and paintings with your teacher who will provide the necessary feedback to improve your skills. It is expected for students to practice what is being taught.
- To help achieve the aims of the course you will be required to do some work in your own time: e.g. drawing/ painting exercises, gallery visits, relevant reading and keeping a visual diary
- Be open, generous and respectful in your professional dealings with fellow students
- For the duration of class mobile phones switched off please or on silent vibrate alert (except in emergencies)
- Tutors will help and advise, please be patient, you may not be the only student needing attention.

## End of Year Exhibition

At the conclusion of the year there will be a curated exhibition of work produced during the second half of the year. This is a celebration of course achievements and provides an invaluable experience in professional practice. Dates as indicated in timetable on page 1.

## Workbook

Your workbook provides a personal record of your art-making. It may include things seen or thought. There may aspects that you develop and explore further and those that remain as undeveloped visual references.

Ways of recording these ideas might include: drawings, conscious/subconscious meanderings, clippings, technical information, writing, criticisms, observations, class handouts.

The most useful aspect of a workbook is that it is a visual storehouse that you can access as you need. It is also a useful way of implanting information into the memory. A workbook is also a way of allowing people to see 'inside your head' and as such is very useful for your tutors as a way to help you find your direction, through visual communication.

## Materials List

A basic kit of materials to get you up and going is listed here. Specialist art shops are the best option and will provide student discounts if you mention that you are attending the school.

Recommended stores are:

- Studio Art Supplies – Crummer Road, Grey Lynn.
- The French Art Shop – Taylors Road, Morningside
- Gordon Harris – Gillies Avenue, Newmarket and Symonds Street, Auckland Central
- Warehouse Stationery – has Winton oil paint

Materials required

- Pencils HB, B, 2B
- 3 x sticks of medium to hard willow charcoal

- 1 x piece of sandpaper used for sharpening the charcoal
- 1 x kneadable eraser
- 1 x large flat palette (no plates please)
- 1 x odourless turpentine
- 2 x screw cap jars
- 1 x Mahl stick (\*optional)
- 1 x masking tape
- 1 x roll handee towels
- 1 x plastic bag for tissues and rubbish
- 1 x palette knife
- 1 x plumb line or knitting needle for measuring (\*optional)
- 1 x oil medium: I use a medium of Schminke stand oil, dammar varnish, and turpentine. If you prefer, mix up your own before class or purchase pre-mixed medium

Brushes I usually use a minimum of 2 or 3 particular sized brushes at one sitting. I designate one for darks, one for lights, or varying hues, and occasionally one clean brush used to merge brush strokes

- Round Junior Synthetic Series 303 Da Vinci range (cheap good brushes) sizes no. 3-10 is fine for small portraits
- 2 x large Filberts either bristle or synthetic for the background (optional)
- Da Vinci 1875 NOVA Brushes - Filbert
- 2 x size 10
- 2 x size 4

Oil paint

You will be using a limited palette based upon the colour theory of Anders Zorn and will have the option of adding more colors if required. I use a mixture of Old Holland, Schminke, Rembrandt, and Williamsburg oil paint.

Zorn palette (essential)

- Titanium white
- Yellow ochre
- Cadmium red
- Ivory black

Medium - large colour palette (\*optional)

- Titanium white or zinc white
- Brilliant yellow-red
- Vermillion
- Cadmium red light
- Cadmium orange
- Brilliant pink
- Alizarin violet light
- Dioxazine violet
- Cerulean blue
- Kings blue light
- Kings blue violet grey
- Ultramarine blue
- Sap green
- Cadmium green light
- Burnt sienna
- Burnt umber
- Raw umber
- Ivory black

At Browne School of Art, we also have a selection of basic materials available for purchase:

Paper in A1 - A2 sheets, newsprint, cartridge, sugar grey, wet strength, bulldog clips, pencils charcoal, erasers, white chalk, black ink.

This list is a general guide only. The majority (though not necessarily all) of these materials may be used as students' progress. Canvases, panels and boards can be prepared fairly easily and these need to be to your own preferred formats and sizes. If you are using oil paints please come prepared for this with odourless turpentine and plenty of rags for cleaning up.

### Term 1:

- To aid in understanding the fundamentals of proportion using block in drawing participants will begin copying from a series of Bargue plates and old master drawings.
- Early in the course students will draw from the live nude model to aid in understanding action, gesture, and block in drawing before moving onto the head, with the clothed portrait model.
- Participants will finish the term with two head drawings demonstrating naturally proportioned block in drawing. Demonstrations and homework exercises will cover anatomy and structure of the human head.

### Term 2:

- Students will study anatomy and structure of the head by studying the skull and structures in The Dictionary of the Human Form by Ted Seth Jacobs. Careful analysis of structures will be introduced to drawing from the live model.
- Knowledge of the structure of hands and drapery will give participants more confidence in drawing and painting the portrait.
- Supplementary exercise will include drawing specific features ie: eye, ear, nose, mouth.
- Lectures on light and colour perception will aid participants in understanding hue, value and chroma in relation to tonal key of a visual field and picture. Students will be encouraged to paint using both the Zorn palette and large colour palette.
- Abstracting Hue Value and chroma: poster studies from the live model will increase students colour and tonal perception, spatial awareness with an emphasis on planar orientation to the light source as well as formatting pictorial composition.
- Rounding Studies will benefit the student's understanding of volume and plasticity of the human form through careful blending of planes.

### Term 3

- Term 3 will be divided into two long poses. At this stage students will gain more confidence in block-in drawing, underpainting in grisaille, underpainting full colour and layering of oil paint.
- Supplementary exercises will include copying an old master portrait painting.
- The curvature of the human form and the relationship of structures will be discussed using the terminology of Inner curve and Pathways. This will be introduced to facilitate the smooth transition of wedging of anatomical structures resulting in sfumato.
- Included with pathways will be analyses of painting hair.
- Discussions will include the narrative in portraiture, styles, symbols, choice of background, etc. Cultural differences between European and Māori attitudes to the figure.

### Term 4

- Term 4 will focus on creating a 20 - 30 hour painting. Participants will feel confident in undertaking long pose painting after having gained familiarity in the various stages undertaken to achieve a resolved painting from poster study, drawing, underpainting and overpainting.
- Participants will have a general knowledge of the terminology applied in creating portraits in the Restructured Realism style and will be encouraged to apply these concepts to their portrait painting.
- Discussions and demonstrations will focus on long pose portrait painting.
- Focus will emphasise professional standards required in portrait commission and cultural awareness around portraiture and representations of the human form.

## Bibliography

*The Dictionary of the Human Form.* Ted Seth Jacobs

*The Complete Guide to Figure Drawing .* Anthony Ryder

*Light for the Artist.* Ted Seth Jacobs

*Drawing with an Open Mind.* Ted Seth Jacobs

*The Practice and Science of Drawing.* Harold Speed

*Heads, Features and Faces.* George B. Bridgeman

*Drawing the Draped Figure.* George B. Bridgeman

*Drawing the Head and Hands.* Andrew Loomis

*Goldie.* Roger Blackley

*The New Zealand Wars.* James Belich

*He Kupu Tuku Iho.* Tīmoti Kāretu and Wharehuia Milroy

*New Zealand Portraits.* Richard Wolfe

*Figure work : the nude and life modelling in New Zealand art.* Sandra Chesterman