

# BROWNE SCHOOL OF ART.



*Terri Greenem*

## PAINTING I Monday Morning class 2025

Matthew Carter / Kathryn Stevens / Zoë Nash  
Linda Roche / Linda Yang

# PAINTING I: MORNING - 2025

Evening classes: Mondays 9.00am – 1.00pm

Weekend workshop: Sat / Sun 10.00am – 4.00pm

Exhibition: Tuesday 18 – Wednesday 19 November

Term 1: Mon 3 February – Mon 7 April

Term 2: Mon 28 April – Mon 23 June **Kings Birthday Mon 2 June – no class**

Term 3: Mon 14 July – Mon 8 September

Term 4: Mon 6 October – Mon 10 November: **Labour Day Mon 27 Oct – no class**

Painting I			
Term 1	Week 1	<b>3/02/25</b>	Mondays 9.00 – 1.00pm
	2	10/02/25	
	3	17/02/25	
	4	24/02/25	
	Workshop	1/03 & 2/03/25	Sat/Sun 10.00 – 4.00pm
	5	3/03/25	
	6	10/03/25	
	7	17/03/25	
	8	24/03/25	
	9	31/03/25	
Term 2	10	7/04/25	
	Week 1	<b>28/04/25</b>	
	2	5/05/25	
	3	12/05/25	
	4	19/05/25	
	5	26/05/25	
	*	No Class Kings BD	
	6	9/06/25	
Term 3	7	16/06/25	
	8	23/06/25	
	Week 1	<b>14/07/25</b>	
	2	21/07/25	
	3	28/07/25	
	4	4/08/25	
	5	11/08/25	
	6	18/08/25	
Term 4	7	25/08/25	
	8	1/09/25	
	9	8/09/25	
	Week 1	<b>6/10/25</b>	
	2	13/10/25	
	3	20/10/25	
	*	No Class Labour Day	
	4	3/11/25	
5	10/11/25		
	Installation 17/11 Exhibition 18 & 19 /11		

## Course Outline

This course provides a comprehensive introduction to learning to draw and paint and is ideally suited to those who wish to become more intensely involved from the outset. In a congenial, supportive studio environment, learning becomes fun and productive.

The course structure has been developed to help participants to re-connect with the language of both drawing and painting. Aspects of observation and the processes of seeing are delivered gently and without pressure.

The first half of the year moves at a fast but manageable pace, covering the basic but fundamentally important principles of line, tone, composition, perspective, colour and the application and mixing of paint.

As the course progresses, more in-depth projects are integrated into the learning structure. Through observation you are introduced to abstraction and pictorial structure, to transparency and opacity, to surface, depth and application.

On completion of this course you will be able to draw and paint with greater confidence and will have practiced the visual fundamentals should you wish to attend the year-long course Painting 2.

## Art History – with Linda Yang

9x sessions scheduled in Term 1 and 9x sessions in Term 3 (18 in total)

**Tuesday mornings** 9.30 – 11.30am starting **4 February** in Term 1, **15 July** in Term 3

OR

**Wednesday evenings** 6.00-8.00pm starting **5 February** in Term 1, **16 July** in Term 3

Art History classes will help you become more informed and engaged with the visual arts. There is no additional course cost to you, and the benefit will be immeasurable. These classes are all conducted via Zoom and you will be sent an access link for your sessions

## Workshop – Materiality – with Linda Roche Saturday/Sunday 10.00am – 4.00pm 1/2 March 2025

This exciting mixed-media weekend workshop has an exploratory focus. If you are a beginner it will get you started. If you are currently painting it will energise and extend your working practice. This course operates as an introduction to the exploration of a wide range of painting and drawing materials and approaches. You will leave the course filled with ideas and armed with a working knowledge of how material and process can be used and combined to create marks, depth, and texture in a painting.

## Outcomes

At the conclusion of this year it is anticipated that your work will have progressed to a level that offers a clearer idea of directions for further study and specialisation. It is expected that you will have developed your ability and potential to engage in artistic practice in a personally more meaningful, thoughtful and professional manner. Additionally, it is hoped that the contact with like minds that this course affords will continue to provide future possible networks long past its conclusion.

## 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
- To help achieve the aims of the course you will be required to do some work in your own time: e.g. gallery visits, relevant reading and keeping a visual diary
- Be open, generous and respectful in your professional dealings with fellow students
- For the first hour of the day 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.

## Painting I - 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.

## Term 1, 2025 – weekly (10 weeks)

1. KS **Line**: introducing drawing and observation, contour drawing, positive form and negative space
2. KS **Tone**: an introduction to the use of tone in creating an understanding of form, space and emotional tone
3. KS **Composition**: exploring composition through collage and mixed media
4. MC **Form**: Techniques to build form using line
5. MC **Pen and Ink**
6. MC **Still Life using mixed-media**
7. ZN **Perspective / Space**: an introduction to spatial principles and the skill of measuring
8. ZN **The exploration of size and scale**: via selected expressive drawing exercises
9. ZN **Introduction to experimental** and experiential practices in drawing
10. ZN **Experiential/experimental** practices in drawing continued

## Materials List

### The stores we recommend are:

- Studio Art Supplies – Crummer Road, Grey Lynn *10% discount*
- The French Art Shop – Taylors Road, Morningside *20% discount for BSA*
- Gordon Harris – Gillies Avenue, Newmarket and Symonds Street, Auckland Central
- Takapuna Art Supplies – online or Helensville

### The materials we recommend are:

- Pencils – B, 2B, 4B, 6B
- Willow charcoal – medium
- Compressed charcoal – medium
- Kneadable eraser (for charcoal), soft eraser (for pencils)
- Black Indian ink and a dip pen with a sketching nib (or bamboo pen)
- Paint: acrylics in a selection of colours: e.g. warm red (cadmium scarlet), warm yellow (cadmium yellow), warm blue (ultramarine), cool red (crimson), cool yellow, (lemon yellow), cool blue (pthalo, cobalt or cerulean), yellow ochre (oxide), raw umber, black and white
- Appropriate painting mediums: gel, gloss or matt mediums for acrylics
- Brushes: flat small, medium, large sizes up to 4cm wide in either hog bristle or soft synthetic filament
- Large house painting brush for priming
- Palette knife or spatula
- White water based 'Gesso' primer
- White plastic palette and / or old plates for easy mixing
- 2x tins or jars with lids
- Bulldog clips
- Craft knife and scissors, 60cm rule, PVA, masking tape
- Rags or kitchen towels for clean-up
- Old shirt or apron

Browne School of Art 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. Most (not necessarily all) of these materials may be used as students progress.*

## Suggested Reading List

### **Theory and Critical Thinking**

Art & Fear	David Bayles/Ted Orland – Capra Press
The Artist's Way	Julia Cameron – Souvenir Press
This is Modern Art	Matthew Collings – Seven Dials
Vitamin P	Phaidon Press
Vitamin D	Phaidon Press
The Creative Habit	Twyla Tharp & Mark Reiter – Simon & Schuster paperbacks

### **NZ Art**

Seen This Century	Warwick Brown
Contemporary NZ Art 1-4	Caughey & Gow

### **Technical**

The Artist's Handbook of Materials and Techniques	Ralph Mayer – Faber & Faber
The Elements of Colour	Johannes Itten – Van Nostrand Reinhold

### **Magazines and Periodicals**

Modern Painters, Art News (NZ), Art News (US), Art New Zealand, The Art Newspaper, Art Asia

### **Bookshops on the internet**

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

## **Contact List**

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