

The Joy of Life Drawing



Dear Reader,

within this slim volume I wish to share with you the joy of "letting go" as it were and watching the image come to life before your eyes.

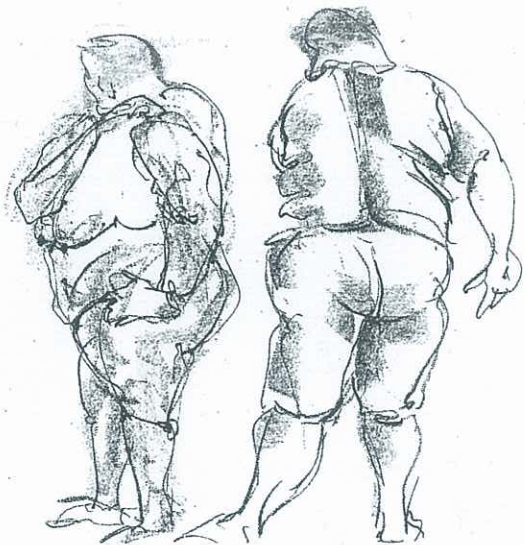
During the Life Drawing session, because of limited time, images we create from our "warm up poses" are often vibrant, distorted, gestural, sometimes humorous and embarrassingly flawed. Be this as it may....from the accurate to the absurd...they are my childrenand I enjoy them all.

From the 60 second image to the 60 minute one (shown above), I endeavour to create artwork, to reveal the soul of the sitter, as much as to express some reasonable likeness. I commend you to do likewise, enjoy the music, be sincere, but not too perfect and grow a little more each day.....

John Barton



Photo: Marena Bennewitz - 2006.



Acknowledgement

Since my journey into writing about the adventure of Life Drawing I have come across more than a few helpful travellers who have helped me give form to the following pages.....First and foremost is my son Campbell for his firm and usually caring criticism of layout of the books content, with this and the previous 8 editions. His advise, more often than not taken, has lead me to believe that at least 3 versions of this book be considered if not produced. These would include.... 1) the one in your hands2) a fully typed version for those who don't wish to read my hopefully adequate but less than perfect copperplate hand writing, and varying styles of hand written printed captions to most of the illustrations...and 3) A fully typed and illustrated volume with fewer pages included in the "Gallery" section of the book giving more emphasis on instruction....Perhaps in the future, but there are so many other Life Drawing books to be delved into that emphasise instruction for the beginner. Campbell also introduced me to Open Source software least 7 years ago. These programmes he has continuously updated for me and include Ubuntu (an operating system instead of Microsoft's Windows), Libre Office for my writing of all text , and the Gimp for editing some of the illustrations.

The illustrations come from photocopies or photographs of the original life drawings. Many thanks here to the OfficeWorks Super Store staff ..Working there between 7am and often 9am at least once a week has been an exhilarating experience My 3.2mp mobile phone camera and it's photo editing software have been employed to produce many of the smaller illustrations [Introduction, Getting Started and the Biography]. I also thank Campbell for continuous software updating, setting me up for scanning images for both emailing and for printing this book. I also thank him for ongoing permanent loan of a scanner and the gift of a more up to date Laptop Computer. The 10 year old IBM ThinkPad I still use for typing documents such as I'm doing right now.

I would also like to acknowledge Peter Dabrowski of Mill Press in Autumn Street in Geelong West for the production of this edition 9 and previous editions 5 and 8; for his paper and card selection and final File editing for the book. I am of course grateful to all the delightful models (72 up to 2009 and quite a few long term and short term ones since then).

Lastly, a thank you to The Geelong Art Society for the *René* Sutherland Studio at the rear of the Shearers Arms Gallery as the location where all the 71 Life Drawing themes (Section 2) were originally carried out as casual sessions.

John Barton.

Good Morning: Sunday 23rd April 2017



The Joy of Life Drawing

Instruction, Artform & Themes

Contents



	pages.
Introduction	1 - 4
The Life Drawing Class	5 - 9
1 Straight lined figure.	10 - 11.
2 Positive & Negative space. & Describing Drawing	12 - 13.
3 Continuous Loose lined Image.	14 - 15.
4 Contour line Drawing.	16 - 17.
5 Thrill of the "One minute pose" 15 and 30 second	18 - 23.
6 Five minute pose.	24 - 27.
7 Gestural Man	28 - 31.
8 Gestural Woman	
9 Tone Only Drawing.	32 - 33.
10 Background important as the model.	34 - 37.
11 The Portrait.	38 - 41.
12 The Drama of Light & Shadow	42 - 43.
13 Building the Man.	44 - 49.
14 Famous Poses in Art History.	50 - 51.
15 Dramatic Distortion.	52 - 53.
16 The abstracted & Stylized figure	54 - 57.
17 Abstraction : Tonal Figure with background.	58 - 59.
18 Violins, hats and other props.	60 - 61.
19 The "Two Models" Sitting.	62 - 63.
20 Model in Motion - Drawing the Moving Figure.	64 - 67.
21 The 60 Minute Sitting	68 - 69.
• Gallery of Life Drawing and Portraiture	70 - 106.
• Biography of the Author	(i) - (vi)
Part 2. : 70 + Life Drawing Themes.	1 - 82.

Introduction



Although I begun to learn Life Drawing in December 1972 as an older aged student, and been teaching the subject in 1987 at a local private school, it was not until November 1997 that I made a commitment to myself to attend life drawing sessions weekly. These began at The Geelong Gallery.

The Geelong Art Gallery was continuing to hold Life drawing sessions 10am -12 Midday on Saturday morning in 1998. I saw this as an opportunity to become proficient once again, but more than that, I wanted to make Life Drawing "my Thing" so to speak... Many Artists view Life Drawing as an activity to broaden and sharpen their drawing skills and little more. I wanted to make Life Drawing an Art Form in its own right ...a special experience where the activity counted for itself only, not merely a" getting better at drawing session ",... I wanted to become an 'Exponent of Drawing.' ,to become brilliant in this one specific drawing field ,...and then be a more thorough teacher of others.

..... Do What You Do Well Son....., well my 2 depictions of the model on my first Life Drawing Session [January 1998 at the Geelong Art Gallery] gave me hope....I also met others who were drawing consistently ..,I was a little taken a back by their fluid efforts..., inspired...,and realised I had become a little rusty as well.....More than drawing well proportioned images of people, I wished to say something about my expression of them as "Ideas of Soul"to infuse into each image something more of the "spiritual quality" that we all embody,.....and so, during this first session I found some others more skilled, practised, sensitive and advanced than myself.

'Jan.ds.' 30 minute pose. A2 original: graphite.



In earlier years I had used 'conte' (hard pastel chalks) to create life drawings with dramatic regions of light and dark....I now wanted to create folios of Life drawings, where each image did not require sealing with a fixative and still be able to create broad dark tonal shading with a few strokes. Grey lead was the medium I was most comfortable to use on cartridge paper (acid free), and the cleanest to store and reproduce printed images... Oh the delight in my heart ,... a prayer answered, when within days I discovered blocks of hexagonal section 'grey lead' ...grades 2B to 9B, about 4 inches (100 mm long).....my salvation from the tyranny of having to cross hatch or render the image or space with multiple lines to create shadow or form on my figure drawing.....was over...

The broad edge would create TONE in one stroke !!

2.



a) Figure drawn with 2B/4B grey lead pencil/ clutch pencil (graphite)



b) Figure drawn with 6B block graphite

The broad "grey lead" edge allows more rendering and three dimensional depth to be drawn in the limited period of time that the model poses for, as can be done with charcoal, conte ' pastel and oil/wax crayon, with the added advantage.....it does not require a fixative and it is relatively smudge free , at least from 2B - 6B hardness.....9B graphite is a little more vulnerable to smudging.

Perhaps the most obvious drawback with graphite is that a dramatic black/white contrast is less effective.

It does mean that figure drawing from 1 to 5 minute poses , allows the drawer to infuse each image with more depth, more quickly.....should that be your intent.

Over this 19 year period I have also considered how to teach others that the activity of Life Drawing can be more fun and satisfying for the beginner.....a loosening up on life ...so to speak....a greater joy...and I have shown others in very small tutored groups that I can be of considerable assistance to the novice in life drawing.

As with others , my talents and interests have been numerous and my background in drawing, being mainly self taught, but for 2 years at 2 colleges practising Life Drawing.... It was however during my experience as an Industrial Arts teacher and Teachers College student (1969-1971) , that I came across the idea and practise of ..'PATTERNING.'

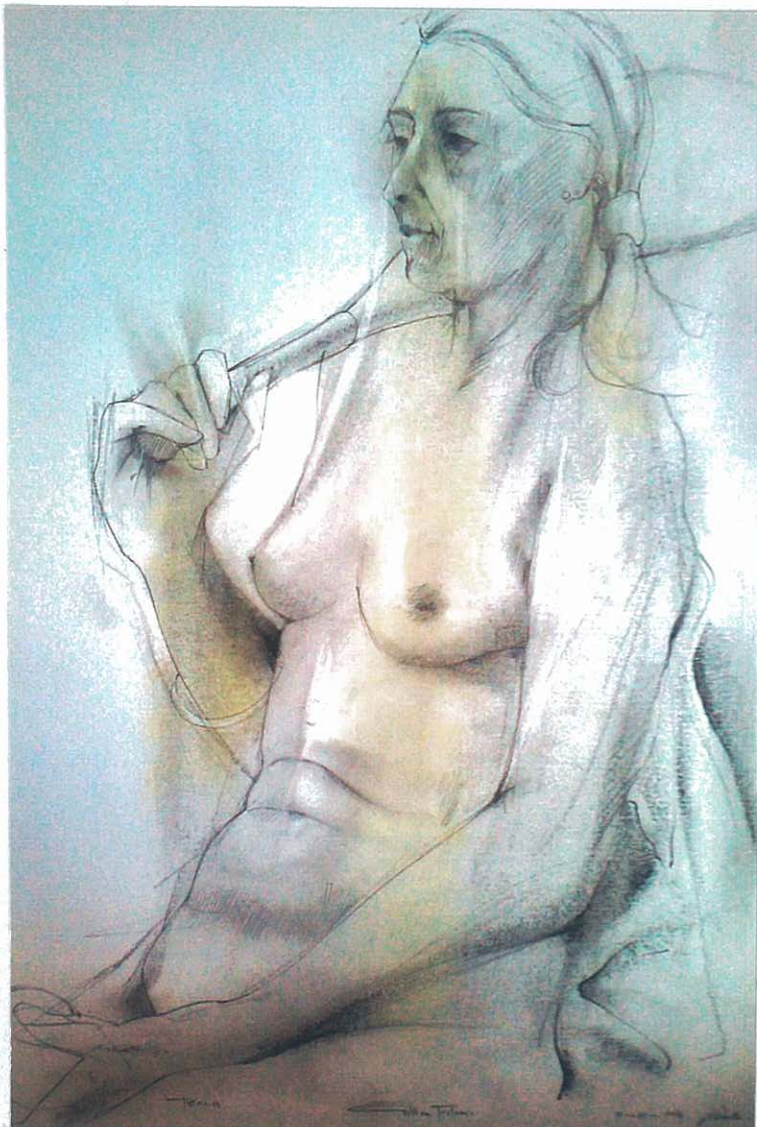
This method of learning is ancient, it goes back to prehistory; and is currently used to programme robots for industry; employed to help children...normal, abnormal and those with brain damage; to assist adolescent children in the use of wood working tools.... and the list goes on.....

An experience during a ceramics lesson at Burwood State College early in 1979 was the "turning" of a small "ink pot" on a potter's wheel.....

I was unable to "centre the clay"I was allowing the clay to control me... The lecturer sat behind me, very close, touching my body with his,... his arm and fingers on mine as I attempted to centre my piece of clay. He applied the appropriate pressure to my fingers and arm. he was imprinting onto my limbs the force and direction and firmness required for this task, all within no more than 2 minutes....

This experience of "knowing" through the body, rather than the intellect has stayed with me.....a salutary lesson through.....TOUCH.

This method I have incorporated into my teaching of Life Drawing.....



82 50 minute pose.



82 30 minute pose

4.

Drawing from Memory

Another activity worth practicing is drawing the model after having seen him or her briefly, studying the attitude, gesture, mass and so on „of the model carefully for about 2 minutes , and then spending from 5-30 minutes attempting to draw your remembered image.

Drawing the figure Without Looking at the page (*see below*)

This activity (drawing the figure without looking at the page) allows our body and limbs your arm, wrist, hands and fingers to move with a rhythmic sweep across your paper, following the contour of the models arm... and so on,... getting used to your body and limbs being a part of the process of drawing.
The results are often surprising and inspiring



Hexagonal graphite shaped to 3 sides by usage or shape with abrasive paper and plate of water.

LYRA 'unused' graphite block,,,,I usually break these into 2 pieces.

'Progresso' graphite stick for finer line work.

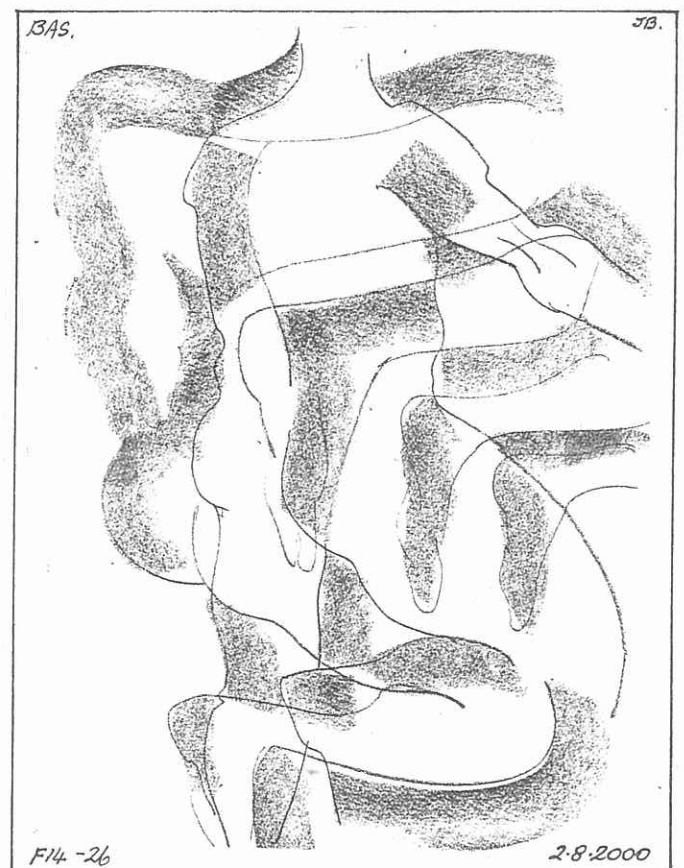
Pencil stroke.



Drawing the figure Without looking at the page

Sunny Wednesday morning...
I look and study Ja while my
hand draws his contour as best
I'm able, very steadily, but
freely,...there is no hurry here.
Three attempts here, then I
draw his feet
after first turning
my page at right angles:
see 3 lower leg and feet.
I finish this piece using block
graphite ... this time looking at
the page.

Drawn: Brougham Art School
untutored group.



The Life Drawing Session....

.....a typical 2 hour session{ Geelong , Australia } (untutored)

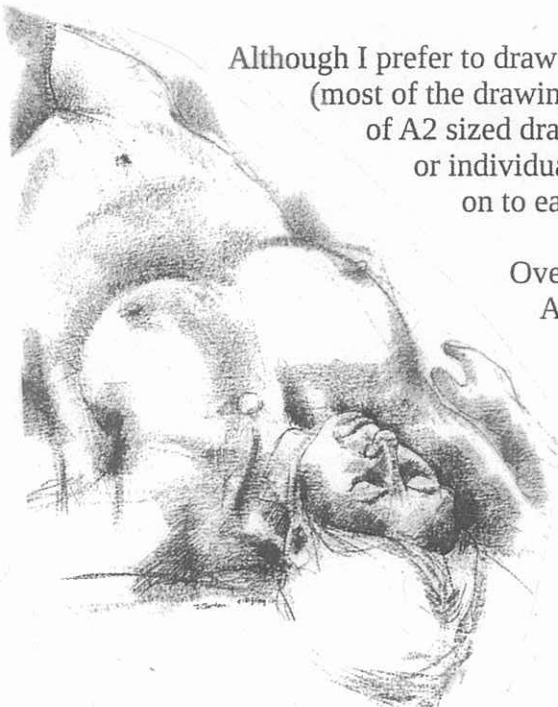
Unless directed to do otherwise, the experienced model will undress (remove his or her Gown or Robe) and proceed with some poses of short duration.....perhaps 3 to 6, one or two minute poses.

The teacher, organiser or model will usually have a 'timer' that beeps or rings at the end of each timed pose. The purpose of the short pose is to "warm up " , to become familiar again with the art of drawing and t
o capture the essence of the pose.

You may use the time to speedily draw the entire mass, contour or gesture of the body or..... with no haste at all, draw a more detailed view of for instance ..the hand , foot, arm , head and so on....



Many life drawers will use an easel of some kind to mount a folio, individual sheet or book upon. I take an A4 Bound Book (cartridge paper) to one session I attend, and prefer to sit down on the floor or on a chair to draw. .When using A2 and A3 pads I= prefer to mount my books on an easel, but from time to time I will sprawl on the floor and draw hunched over my pad, maybe for one drawing only....never a whole session. Where accuracy of proportion is critical, this seating position may lead to a little parallax error (distortion of the figure) for the unwary , but I find the change of seating positions refreshing..



Although I prefer to draw on A2 size paper,
(most of the drawings illustrating this book are photo reductions of A2 sized drawings)....,boards suitable for A1 size folios or individual sheets are typical and available, mounted on to easels for most groups I have attended.

Over the past 2 years I have been drawing on A4 and A3 paper regularly and although I have become comfortable with this reduced scale , I experience less of a thrill and sense of elation than when I'm drawing on the A1 or A2 paper...I feel more exuberant with the large canvas.

Should my intent be to draw a well proportioned image of the entire form of the model to fit onto my page, I often mentally map out where the drawing will sit in this space...am I able to fit two images, over lapped, or standing alone?

With the shorter timed poses I sometimes draw 3 figures on the one page, with my A2 folio horizontally located on my own easelThese initial drawings have been called "warm ups" by many teachers, and therefore not seen as important...Since I first began Life Drawing I have recognised the beauty these rapidly drawn images often hold for myself and others....Other times I fill the whole sheet with a full figure drawing, ...occasionally overlapping the images....I encourage the novice to move onto drawing on cartridge paper as soon as possible rather than drawing on butchers paper for too long.

There comes a time when all drawing can be performed on paper of substance, rather than on paper that will age badly over timethat is, turn brown due to acids in the paper..Get used to better stuff early on ..Also when drawing in Grey lead, working on a padded surface, be it a cartridge pad or a wad of newspaper stapled together, will produce greater subtleties with pencil strokes with less pressure required.

Preplanningfor drawing a visually well proportioned drawing of your model
(one method among many variations).....

..... Take some deep breaths, look closely at your model and anticipate what you wish to draw and how (ie. loose line image, straight line, a mass of tone etc). Due to the diversity of models body shapes, one mode of drawing may suit a model more than another.

The longer the pose, the more ground work one may do. With experience, the groundwork will come quickly with greater certainty of your intent.....so



Step 1... Place pad or paper on the easel ...appropriate to the pose.

2Locate 3, 4 or 5 points on your paper, representing the outer limits of the drawing of your model. Keep a centimetre or 2 away for the edge of your paper to allow for framing.

3...Establish your reference points (R P's) for instance nipples, knees, tips of fingers, toes, nose, naval, chin and so on., moving your whole arm and back again, until these (R P's) match the proportions of the figure you are drawing. If you are unhappy with your location, feel free to move elsewhere in the room for better viewing.

- a) Plan your drawing by pencilling in your models extremities
- b) Establish reference points throughout your entire drawing.
- c) Draw what you see, memorise the pose,....make light marks on your page (lines).....progressing to heavier ones,.....light to dark,....look then draw, then look again.

Many Life Drawing groups in our city typically run for a 2 hour duration (although 2.5 to 3 hours is not uncommon, with a 15 – 20minute break at approximately half time. There is no typical session, however the following format will give you an idea of what to expect:.....a sequence may be as follows:

- a) 6 x 2 minute poses.
- b) 2 x 5 minute poses.
..... (3 minute rest.)
- c) 2 x 10 minute poses

{15 minute coffee break for all (model and artists).}

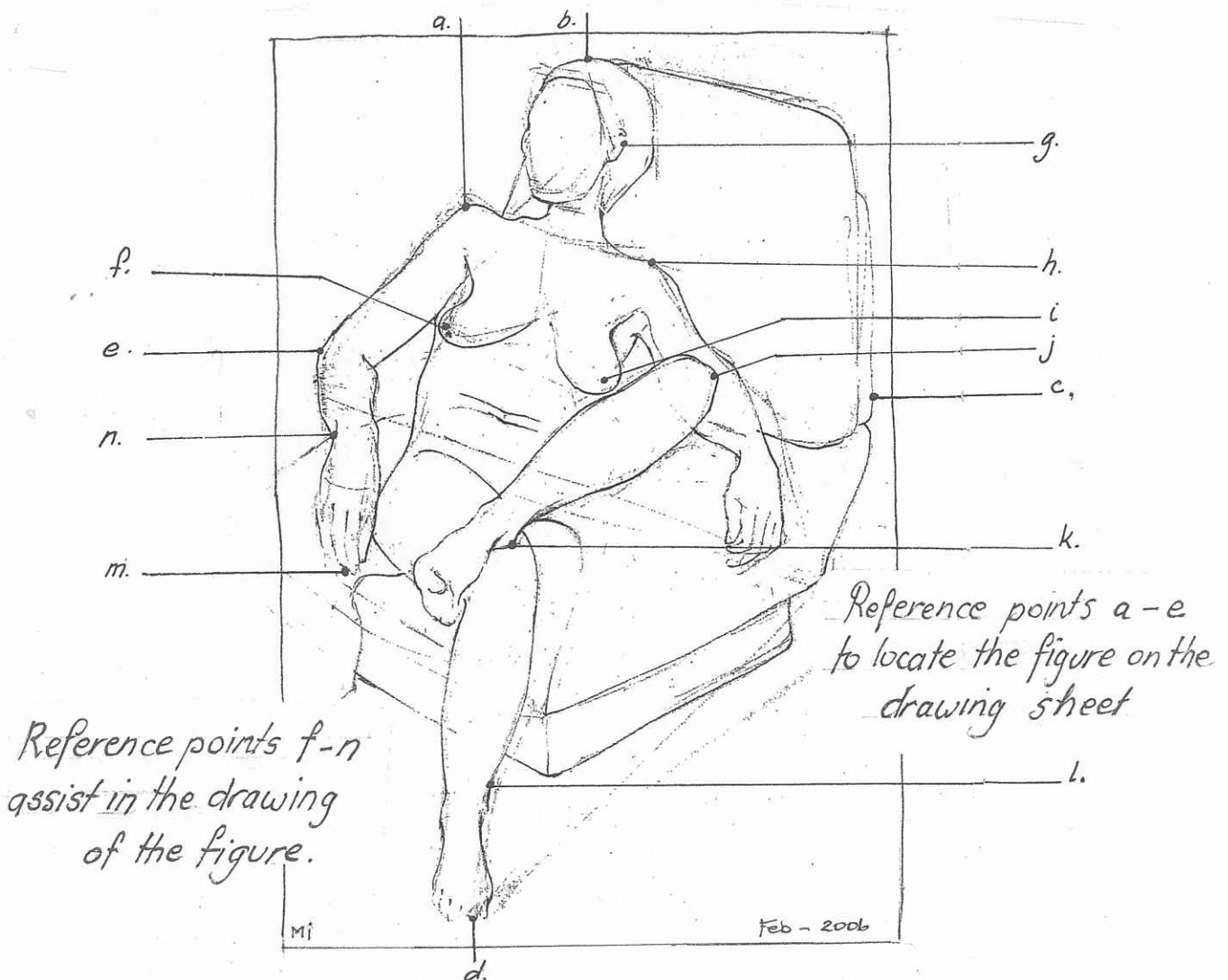
- d) 3 x 20 minute posesOR.....one longer pose of 50 minutes .

Please note with all poses the model may need to rest a particular body part every 5 to 20 minutes and

with poses 20 minutes and over , a one to 5minute break is expected.

The more congenial the company and /or coffee, the shorter the end of session pose will be.....and even though ...

... I use a beeping timer for breaks and poses, the last poses are often shorter than planned.



2 hour Life Drawing Sessions

min. = minute

A.

- 3 x 5 min poses.
- 15 min break
- 1 x 90 min. pose

B.

- 3 x 1 min. poses
- 3 x 2 " "
- 3 x 5 " "
- 1 x 20 " pose
- 15 min break
- 1 x 40 " pose

C.

- 4 x 10 min. pose.
- 15 min break
- 1 x 55 min. pose.

D.

- 2 x 10 min poses
- 1 x 20 " pose
- 15 min break
- 1 x 60 min. pose

E.

- 1 x 50 min pose
- 15 min. break.
- 1 x 45. min pose.

F.

- 1 x 45 min. pose
- 15 min. break
- 1 x 50 min. pose

G.

- 4 x 5 min. poses
- 1 x 20 min pose
- 15 min break
- 1 x 60 min. pose

H.

- 3 x 15 min poses
- 15 min break
- 1 x 50 min. pose

I.

- 3 x 2 min. poses.
- 3 x 5 " "
- 1 x 20 " pose
- 15 min. break
- 1 x 40 min. pose.

J.

- 2 x 5 min. poses
- 1 x 10 " pose
- 1 x 20 " "
- 15 min. break
- 1 x 60 min. pose.

K.

- 3 x 2 min. poses
- 3 x 5 " "
- 1 x 15 " pose.
- 15 min break
- 1 x 20 min. pose
- 1 x 20 " "

- 10 x 60 second poses.
- 2 x 5 min. "
- 2 x 10 min. "

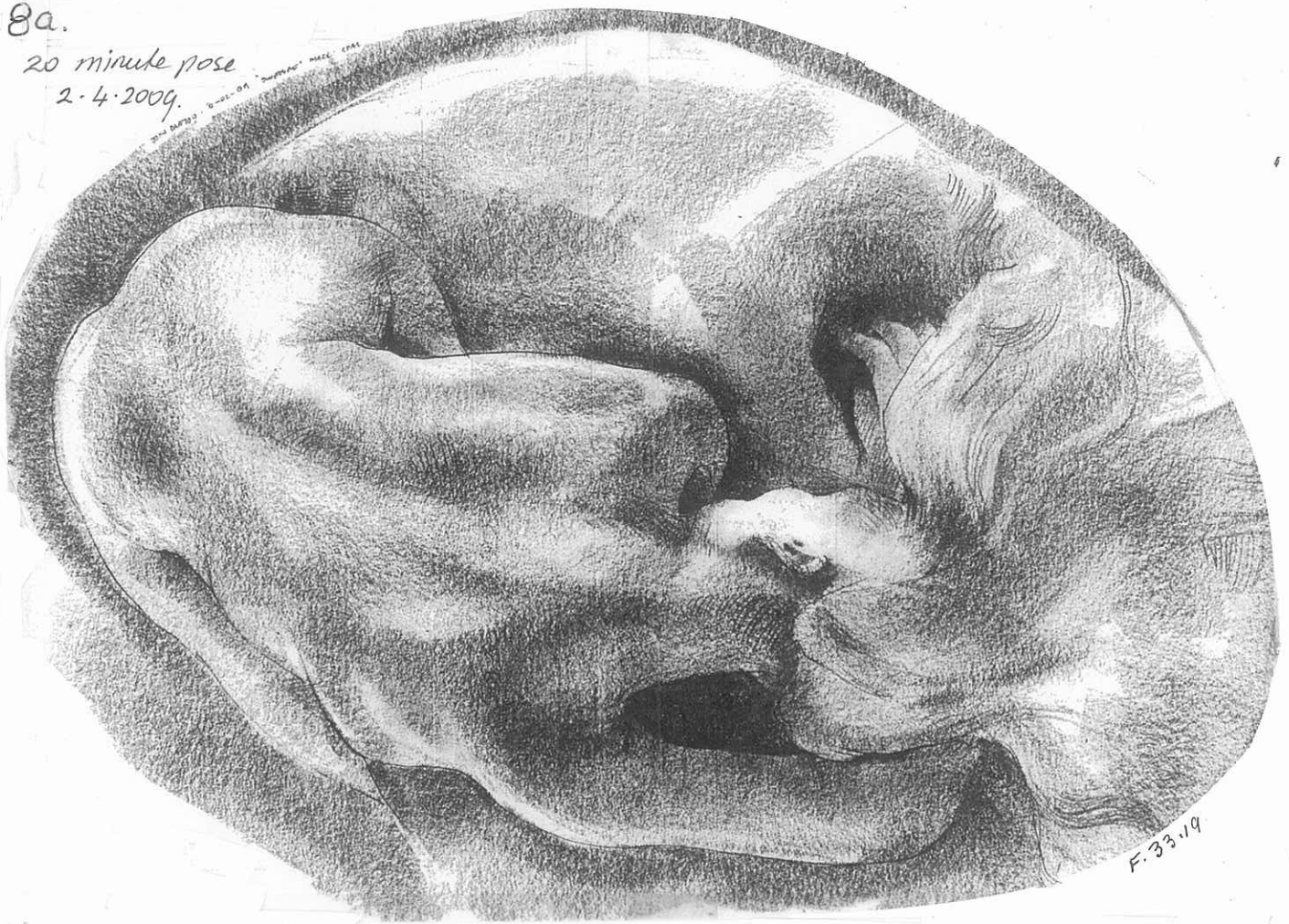
L.

- 15 min. break
- 1 x 20 min. pose
- 1 x 20 " "

8a.

20 minute pose

2.4.2009.



— Tonal Figure with Background —

Abstraction.



20 minute pose

4.2.2009.

F.33.20

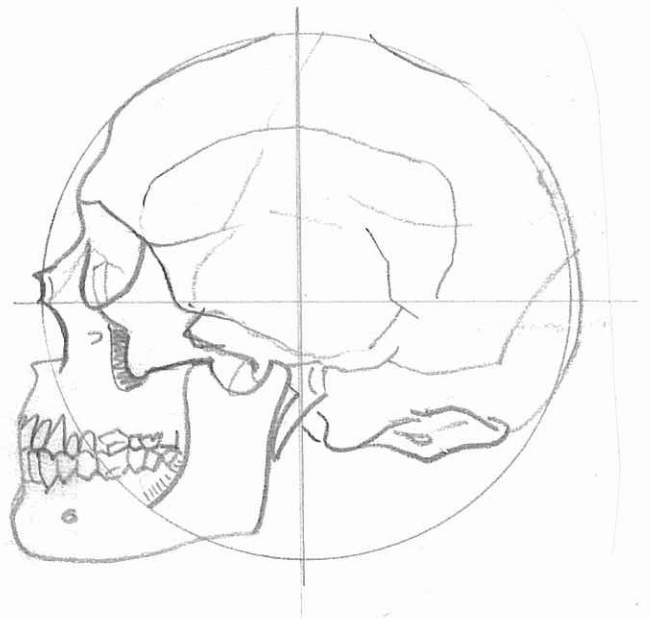
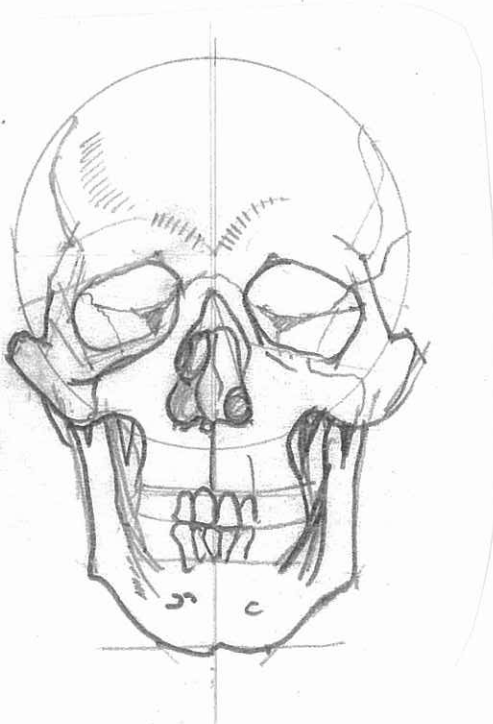
A word or two on ANATOMY

Whether your a "creative" or an "illustrator" some understanding of the structure of the human body will put you on a firmer foundation when you draw the human figure clothed or otherwise...

A fluorescent lit model may give some flattening effect to the models musculature, minimal shadowing if you like. Some artists prefer this to the dramatic spotlighting of the face or other selected body parts. In both instances an understanding of the bone, muscle and tendon connectivity and shape will give you further insight as to how to draw the face for instance with more plausible shadowing around the eye socket where the light graduating to dark may give little or no hint of the underlying structure..... During a spring afternoon in October 1973 I began copying some images (shown on this page)from

"Anatomy" by Walter T. Foster, a slim volume still available through EBAY for between \$11 and \$15 approx. Today there are many books that cover this topic. Walter's book is classic.

However, though this knowledge is invaluable, I have found that careful observation of the human form to be more interesting and important to my joy of life drawing..



My copies from 'Anatomy'.... two of nine shown here.

— Straight Lined Figure. —

The "straight line only" figure was introduced to me as a discipline, rather than just "something to try" at Burwood State College. This experience was a challenge and encouraged a creative discipline that lives with me today.

Through perceiving our model in terms of straight lines, gesture, form and overlaid contour may evolve. Straight-line drawing allows us perceive our model as a whole & to rapidly render her in accurate detail.

This may be done by 'slashing in' exterior form lines that emphasise the overall gesture, then working into the interior of the figure with smaller & shorter straight lines detailing chin, nose, breasts, hands and so on.

"Flat plane" drawing is an extension of the straight line exercise. This exercise helps the student build up form speedily, and confidence is gained in the depiction of a better proportioned drawing.



FOH 2-14 10 min. pose. 13TH SEPT. 1979.
background rendering at a later date.



20 minute pose

Folio 2-13 2nd Aug 1979.

Tonal regions of "rendered planes", ground
the model into her surrounds.

— Describing Drawing. —

This incomplete image reveals the rapid strokes from feet to hands, to violin stem, to box near the chin.

The strokes are light and travel around, in and out the models form, essentially filling all the space on the page.... continuous movement of my arm from shoulder to my fingers.... my eyes scanning the model's entire surface area and spaces, judging distances between limbs, the violin and bow, all the time checking for proportion and accuracy. This aspect of the drawing make take 5-10 minutes of a 20 minute sitting.

Time for me ceased with intense involvement, and our group was given no warning that the pose had only 5 minutes left.

26th Feb 2006.



Positive & Negative Space

Session 2.

... this means to "block in"
or render the space around
the figure, rather than
draw the figure with lines.
The space around
her, the shapes,
angles, light &
dark are
drawn.



The positive and negative space in and
around our subject was achieved with
broad strokes using 6b grey lead block
rendered using pressure
on one edge of the
lead block creating
dark to light
in one sweep.

— Continuous Loose Line Image —

The continuous loose line drawing can be very relaxing, as no single line has to be a final stroke that defines either the edge of the sitter's form or its features.

Indeed body mass may be built up by drawing the line continuously within a confined space.

I have used the continuous line approach when I have felt less confident about my ability to portray the model. This has occurred occasionally during evening classes when I've felt tired. I'm more of a "morning person".

The continuous line allows us to get our "leanings", to loosen up somewhat, to "doodle in" our tonal shadow...
... like squirting honey from a height onto morning porridge.

The outstretched arm was difficult, as it came towards me, so this technique seemed appropriate. Again here I am using the pointy end of my graphite stick.



Folio 33-50
9FAS.

'gi' 5th March 2009.
2 minute pose.

*Taking our line
for a walk ...
to create a loose line
drawing.*



*Jo: a 5 minute
pose drawn with
4B graphite pencil
on A2 cartridge
paper.*

FOLD 32-39: 9.10.08

Isabel

Contour Line Drawing

In the contour line drawing shown here of 5 minute duration, the soft form of the male model envelops over 6 month old daughter, allowing my wife to do some drawing.

Four of us sat in a modest living room in Box Hill, carpeted floor, with sketch pads, our drawing media, soft music and incense... May 1980.



For me contour drawing came easily, as a response the model's ever so slightly female indian curves. Beginning at the head, I worked my way down his left side, bottom, legs, arms and feet.

Ilsa's form came last, with insufficient time for completion.

She (Ilsa) was becoming restless and

I felt the eyes, nose and other facial features of both people were more important to sketch in during this brief sitting.

John Barton

Folio 2-16

Two terms at a local Tate "The Gordon"
convened by June Hall in early 1982,
got me up to speed.. Money for
the terms drawing paid in
advance & minimal
instruction.... Perfect.

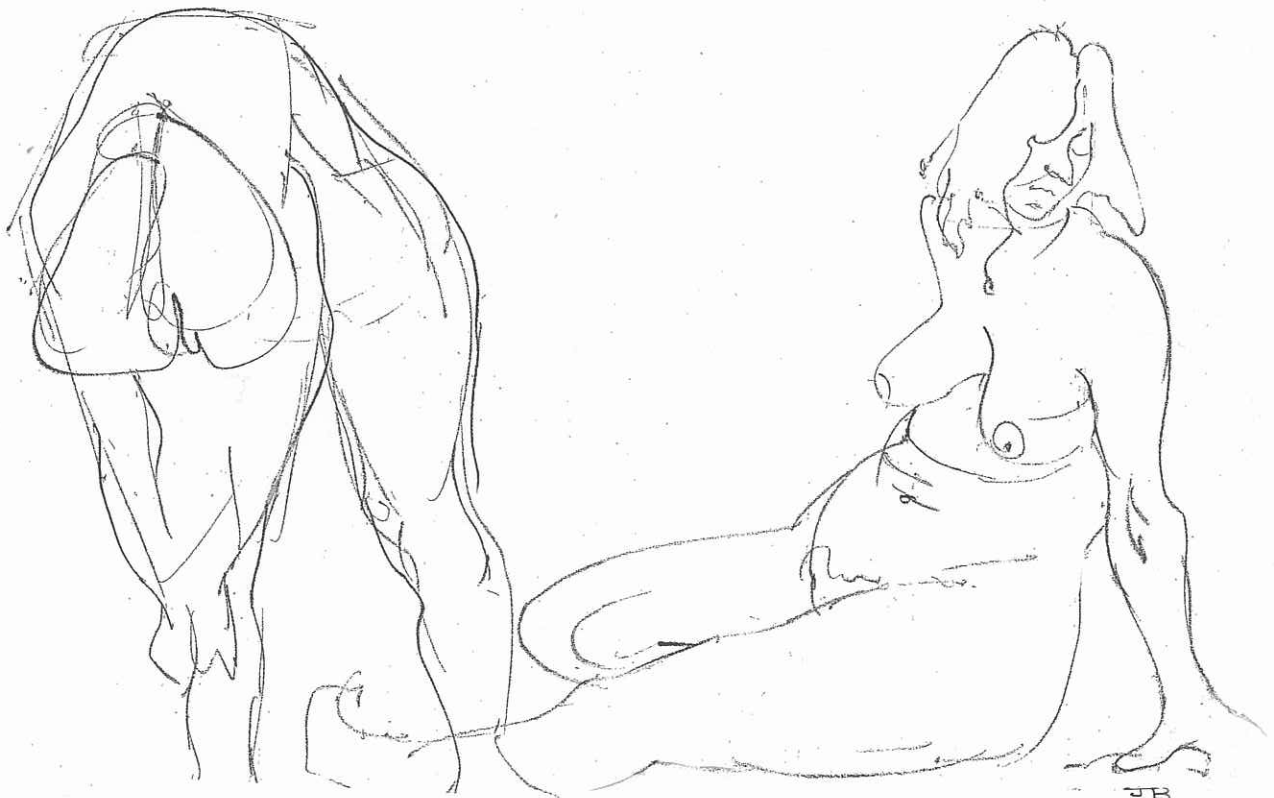


5 minute pose.

Gordon Tate.

Feb-May 1982 folio 3-4.

These two loose-lined 'contour' drawings carried out
with 2b Staedler pencil focus on the relaxed bodily and facial
expressions of the model.



Two 5 minute poses.

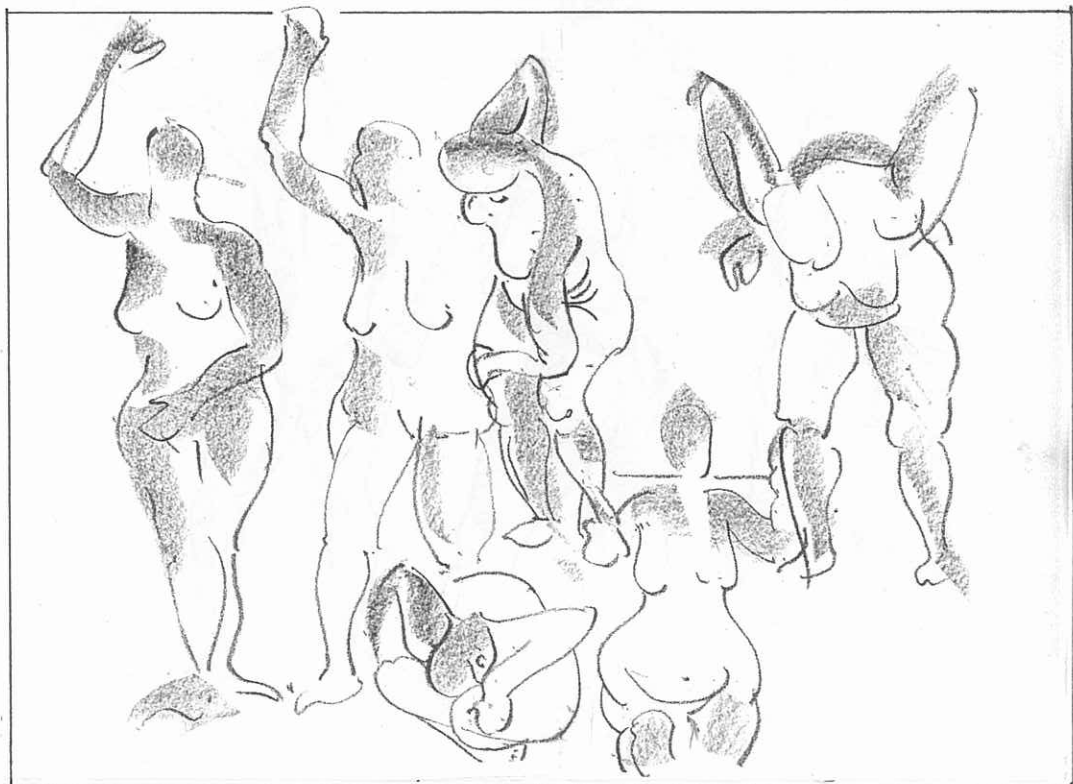
Gordon Tate.

Feb-May 1982. folio 3-5.

— Thrill of the 1 Minute —
Pose

The one or two minute pose by our model gives us an opportunity to work quickly, with less time to ponder. To find satisfaction with this experience means feeling free and loose within ourselves, able to allow our hands to graze across our paper rapidly, to mark out meaningful gestural contours, bold lines, shadowed limbs, a generalised figure with very little detail but with lots of hootspah!

... you may prefer to focus your whole time detailing the eye, ear, hand, foot etc as an individual study... improving your skills in 'body part' detailing... or using ink, pen or brush evolve gestural sketches on watercolour paper.



Six one minute poses 'Ro' modelling

Baron Heads Group.



Two 1 minute poses.

"Fi"

A2 Folio 13-19, 13.05.2000



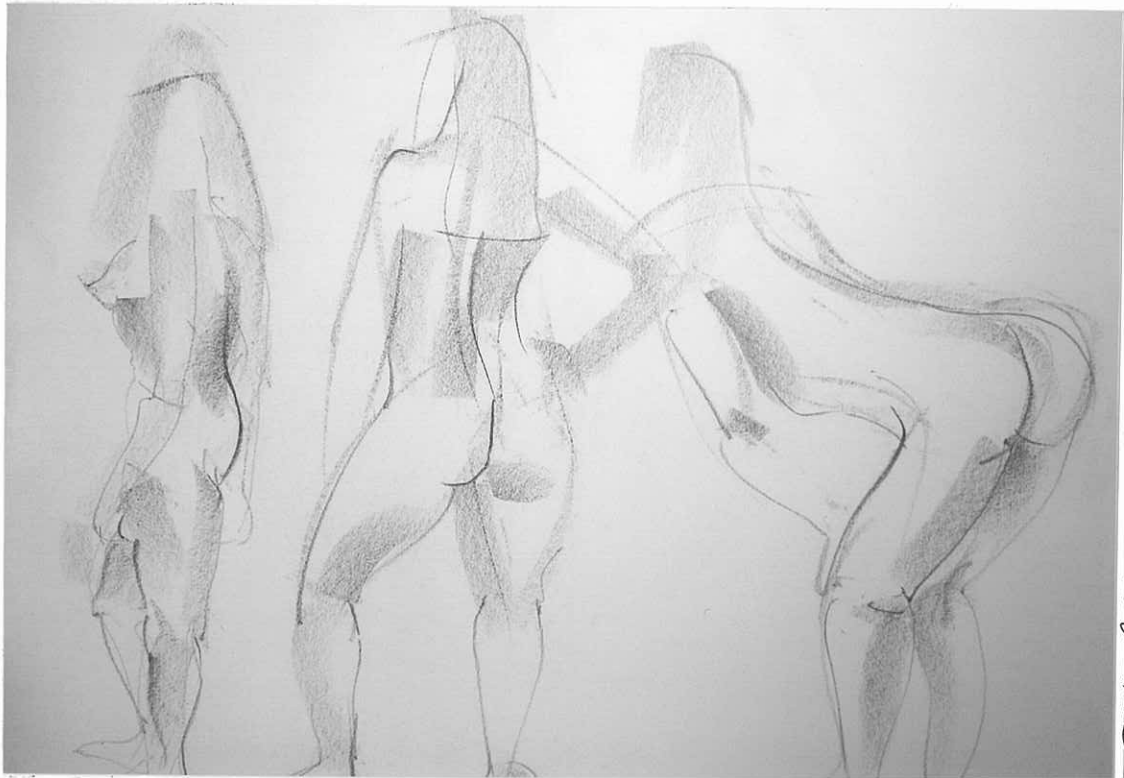
Two one minute poses.

"Fi"

A2 Folio 14-4, 3.06.2000

JB. Feeling Art Gallery for both images of Fi

— Thrill of the one minute pose. —



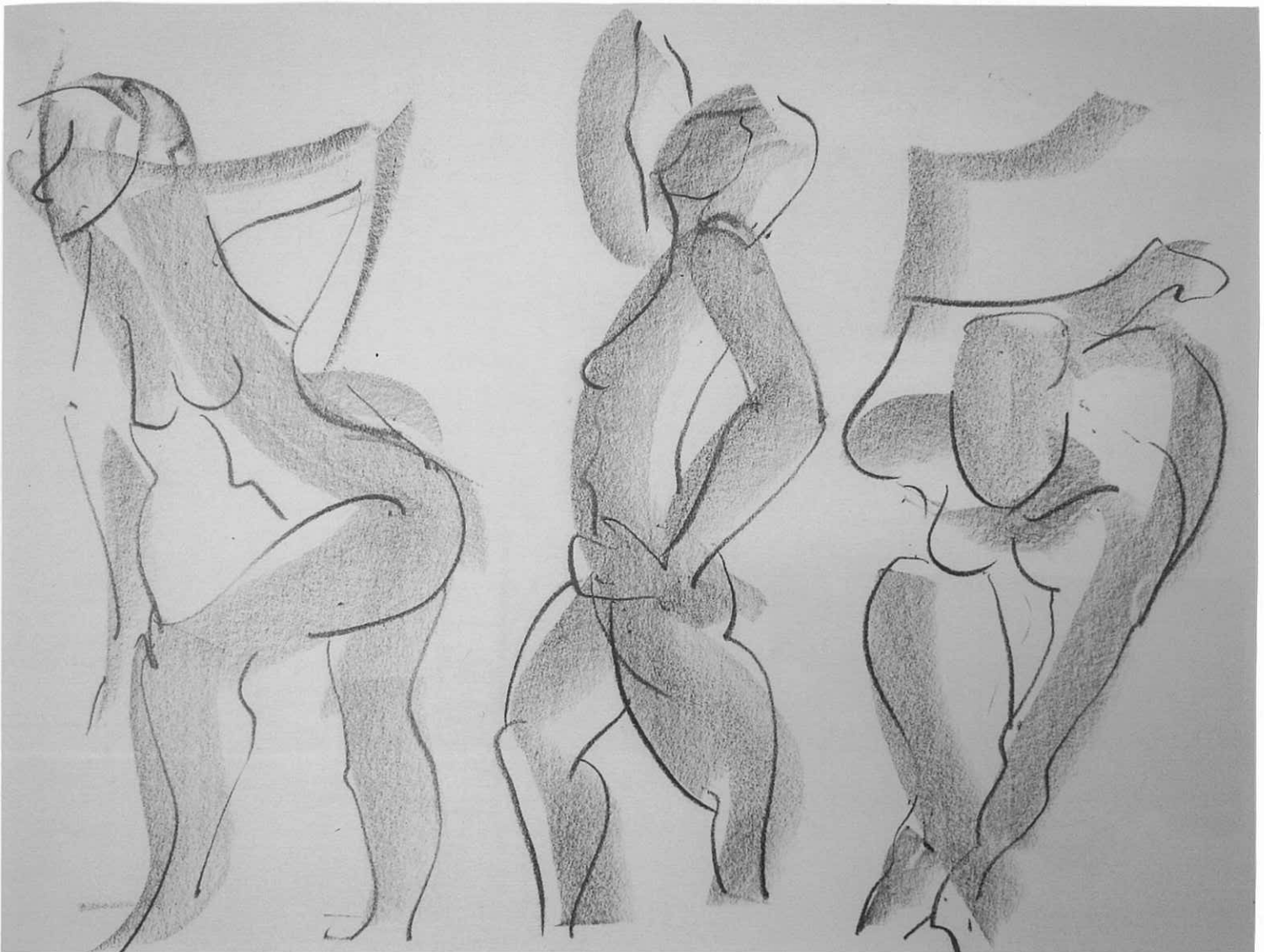
Torquay Group

A2 Folio 14-36

Jde

Saturday: 19th August 2000

Three 1 minute poses: Media: Graphite stick on cartridge. above & below.



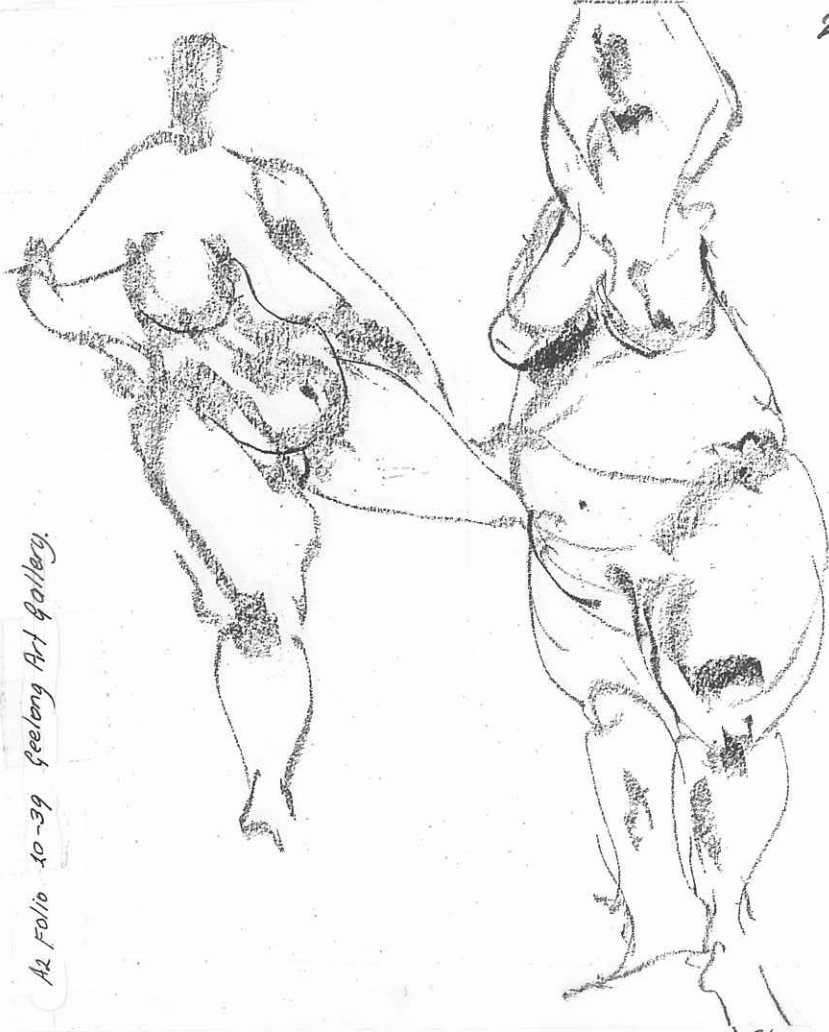
Folio 29-34 A2 size.

'Meg'

Torquay Group.

28th October 2007.

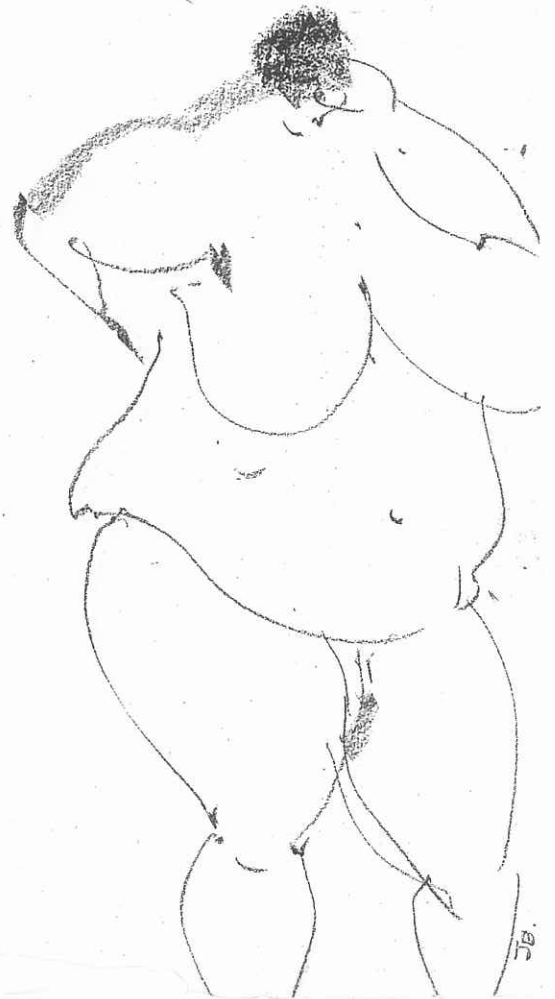
21.



A2 Folio 10-39 Geelong Art Gallery.

Three 1 minute poses.

Chris.



9th October 99

JB.



More
Minimal

13.05.2000

13.05.2000

Geelong Art Gallery

Two 1 minute poses.

'Fi'

A2 Folio 13-21, 13.05.2000

22.



25th Aug. 2008.

Fully clothed
Jenny O. & Mary E.
3 x 15 second poses.
each: Home setting

32-18 A2 original size.

The 15 second pose.

5 Dec 2008
in pencil
by Jenny

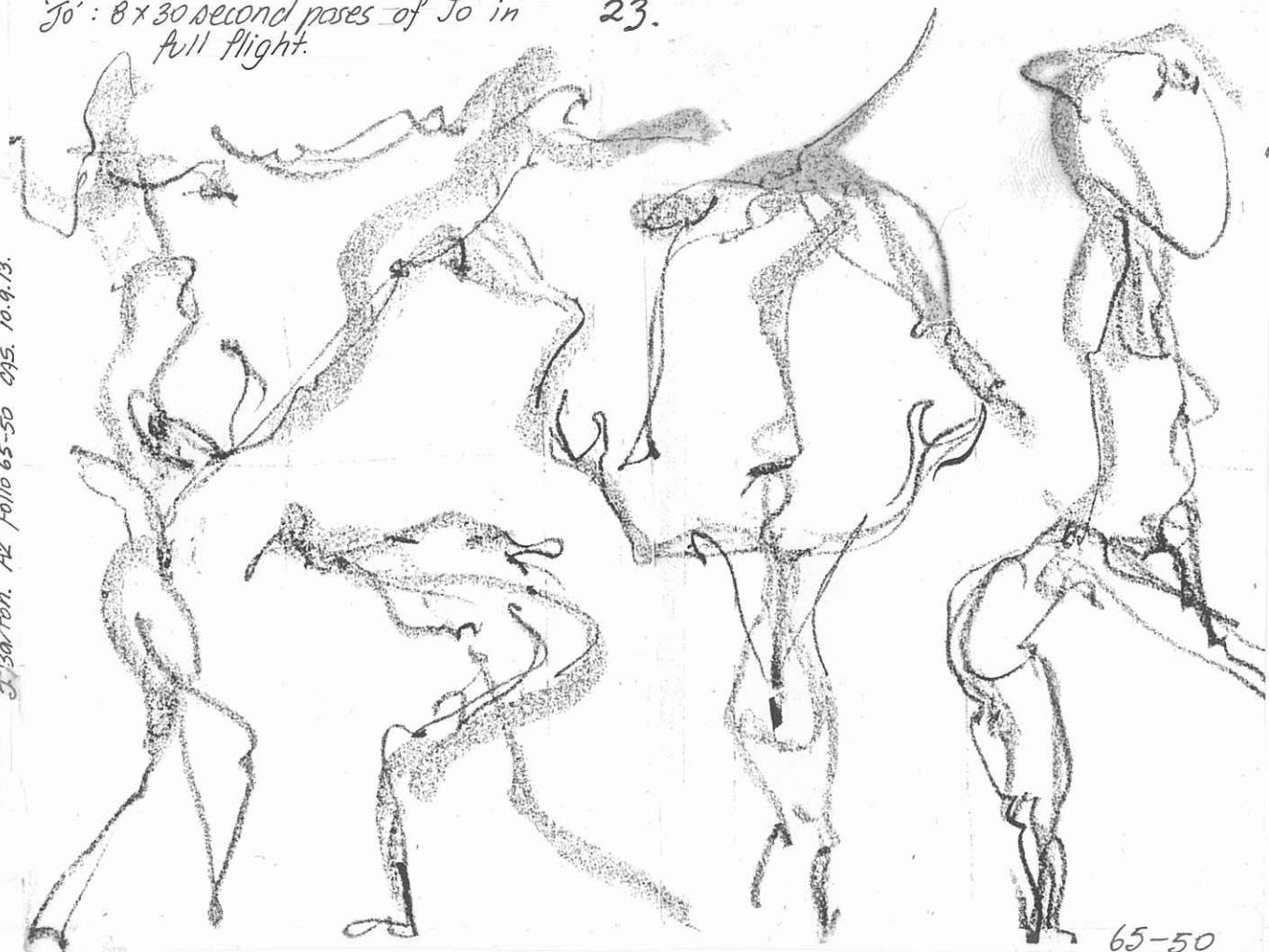


A very active
Mary E. clothed,
perhaps in her
70's, but we
don't talk
age.

31-33 2.7.2008 A2 original size

Jo: 8 x 30 second poses of Jo in full flight. 23.

J. Barton. A2 Folio 65-50 095. 10.9.13.



65-50

— The 30 second pose —

Jenny O. modelling with clothes on, tight fitting body revealing attire suitable for life drawing.



A2 Original/Size 2nd July 2008.

Folio 31-19

— Five Minute Pose (More detail)....

"Head to toe" strokes to indicate stance. The form of limbs & body built up of strokes approximating the muscle shape, gesture of limbs & essence of pose.

Quick general outlines overlaid with a wandering loose line to reveal body & clothing contours.

1. Broad strokes of tone, then..
2. Subtle sensitive outlining of her form.

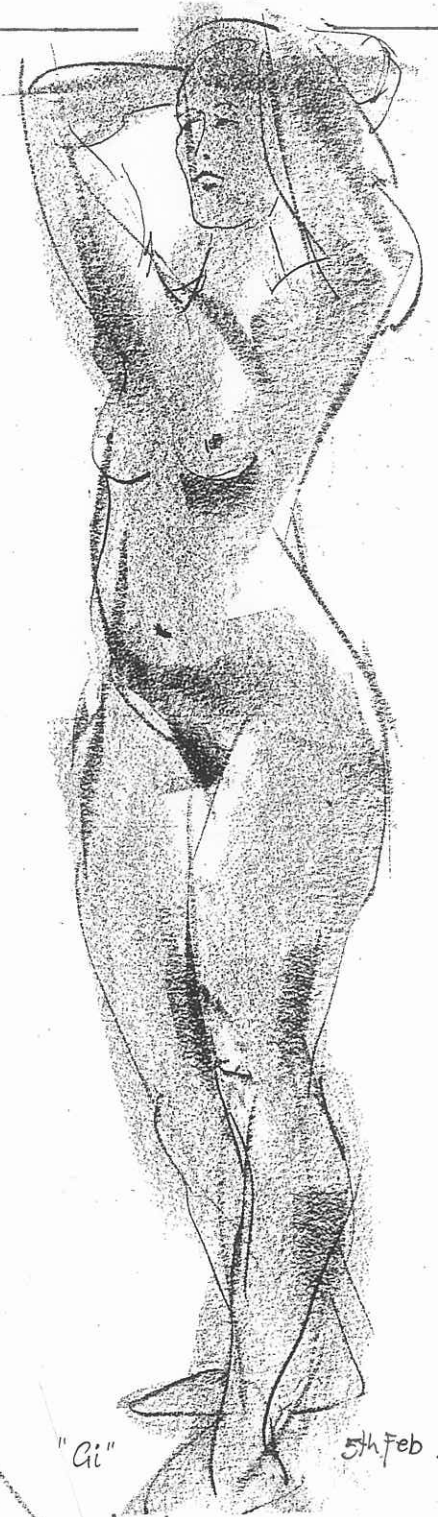
5th March 2009. Folio 33-51.
GFAS.

July 08

Eddy Emon's Torquay Group 15.5.2004. Folio 23-16

May 2004

The Five Minute Pose



"Gi"

5th Feb 2009.

A2 folio 33-24.

A2 folio 33-53.

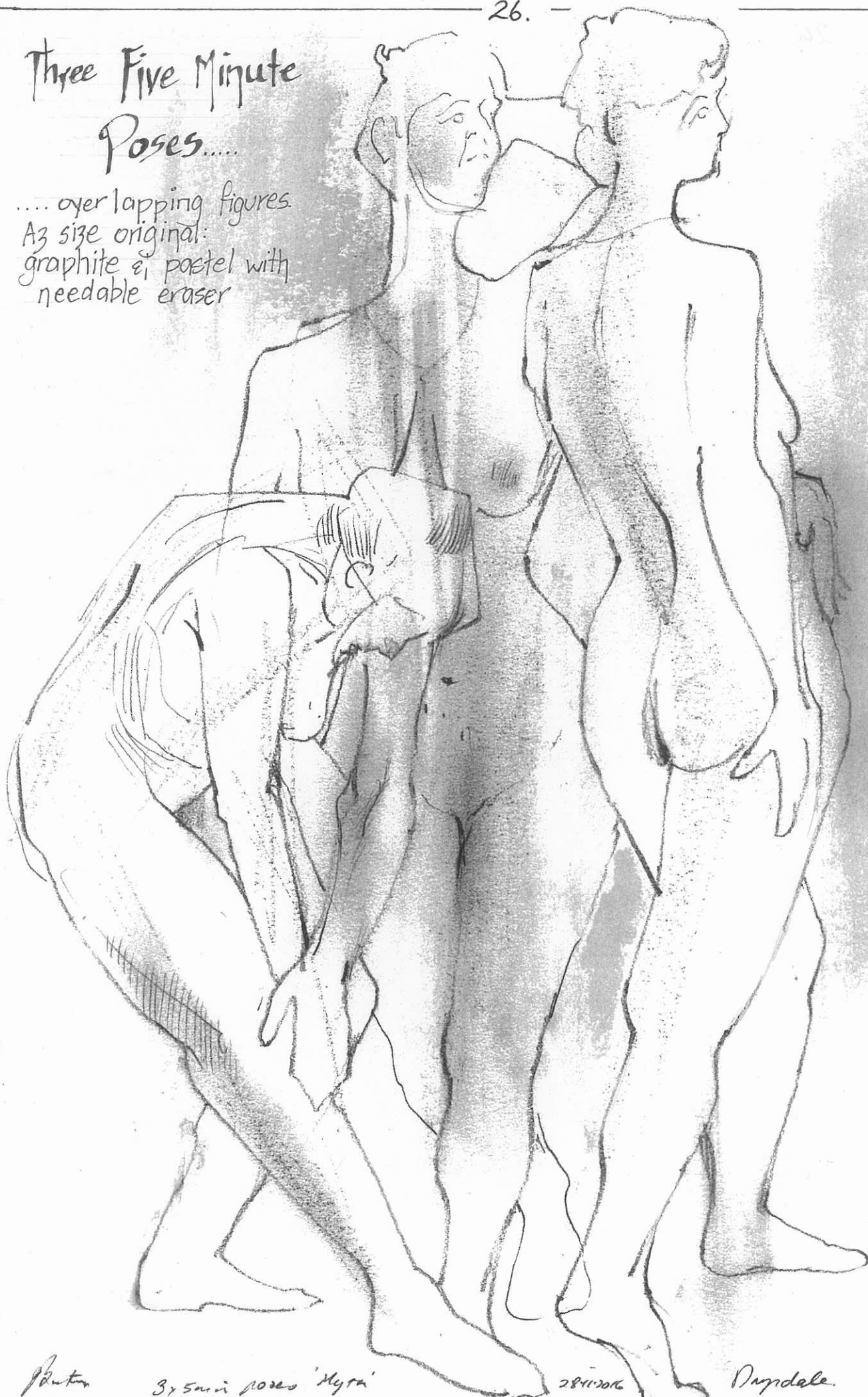
"Gi" 5th March 2009

Original drawings: 6B graphite

Geelong Fine Art School.

Three Five Minute Poses.....

.... overlapping figures
A3 size original:
graphite & pastel with
needable eraser



Anten

3 x 5 min poses 'Myra'

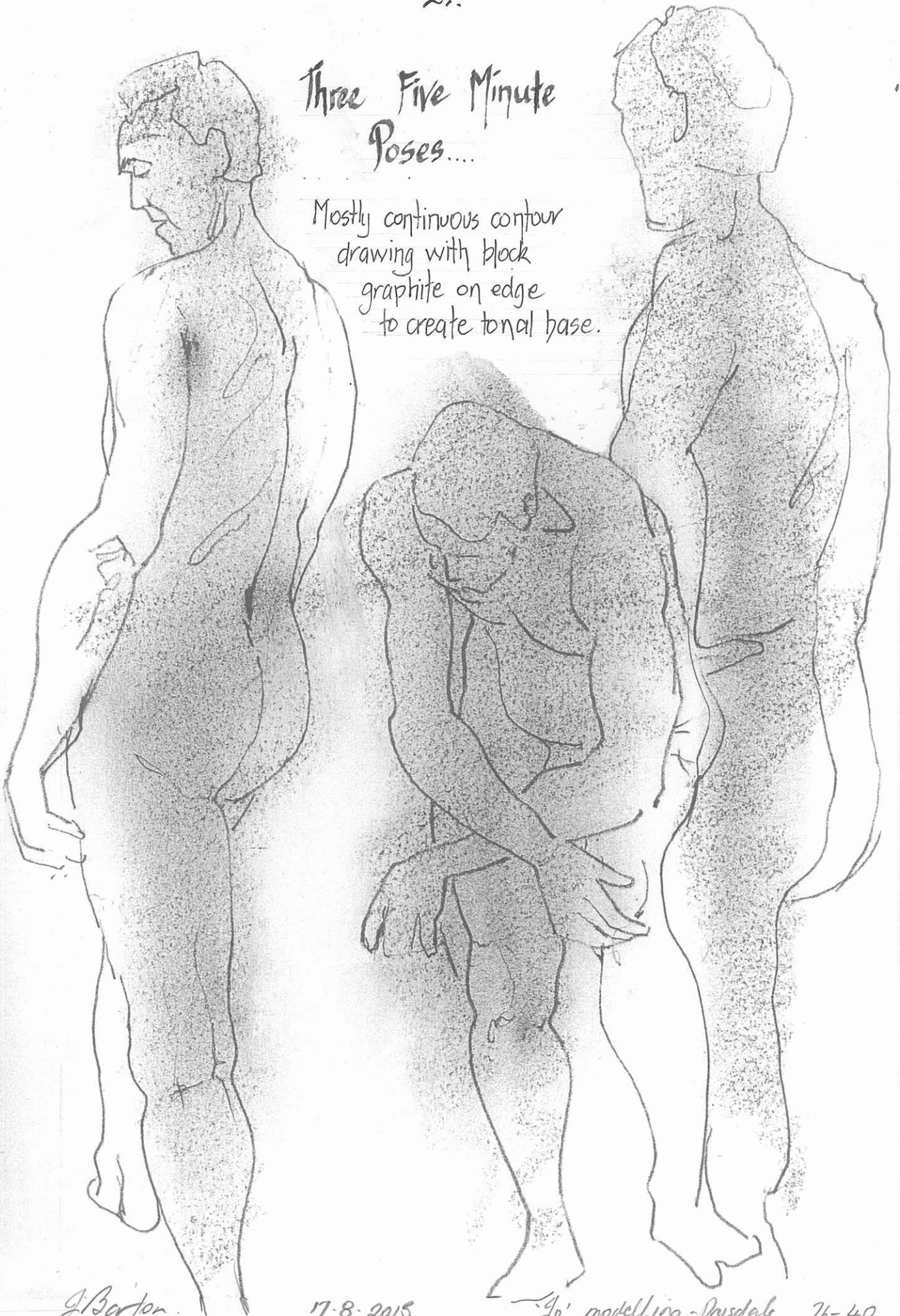
28/11/2016

Daydale

88-31

Three Five Minute Poses....

Mostly continuous contour
drawing with block
graphite on edge
to create tonal base.



J. Barton

17.8.2015

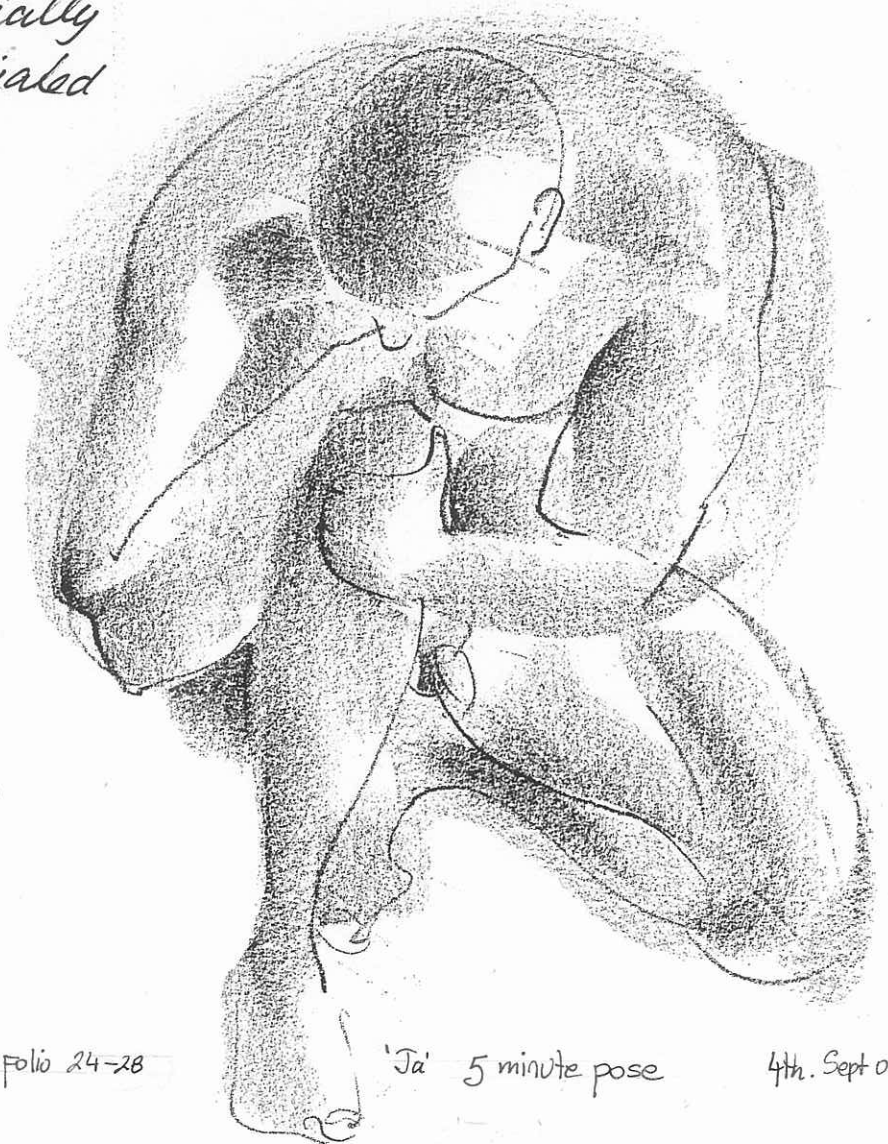
Go' modelling - Nysdale 76-40

- Gestural Man -

Using the broad edge of the graphite stick with pressure on one end more than the other, I travelled around my models form using broad light to dark strokes.

These sweeps of my wrist were considered, not anxiously hurried. Outlines were drawn in afterwards.., were left loose, general, and essentially gestural, an abbreviated contour and deliberately incomplete.

Because the model was in a crouching position, the whole form was encapsulated easily during this 5 minute pose.



A2 folio 24-28

'Ja' 5 minute pose

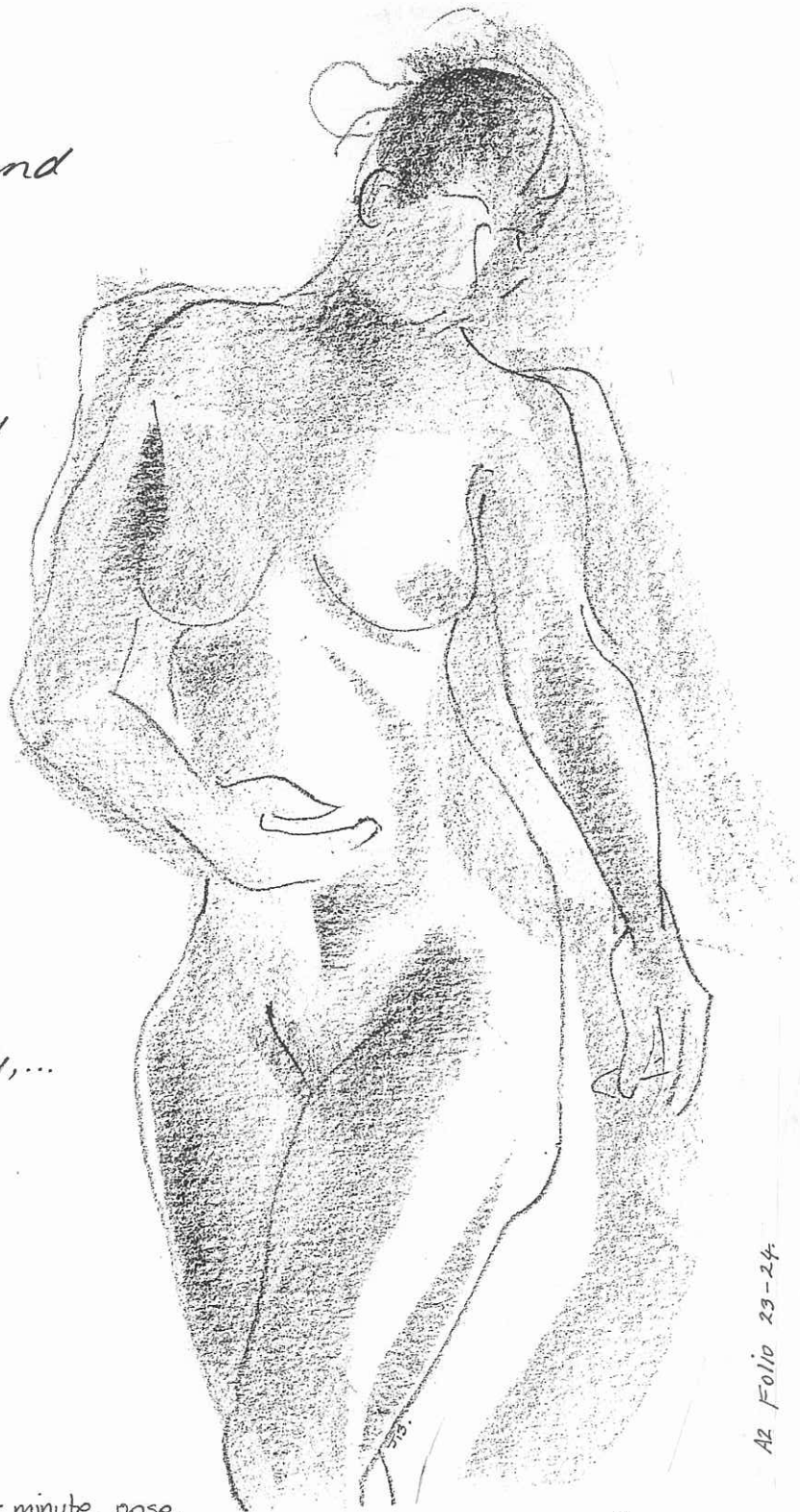
4th. Sept 04

.... Gestural Woman. —

Broad, gentle, slow
curvy strokes encase, and
are a part of her being.

The parts of the body that
recede, I've darkened to
elevate the 3 dimensional
appearance,
as fluorescent light
makes her body "flatish"
on this occasion.

No attempt was made
to make this a full length
drawing of her entire body, ...
... I just wished to do
what came easily in the
5 minutes given.



5 minute pose

"A/s"

4th June 2004

30.

gestural Woman using
"loose line" technique

Two 5 minute poses.

Two 5 minute & one 1 minute pose
'Ze' & 'Rgna' modelling.

Original images in 4B/6B
graphite on A2 110gsm
cartridge paper.



31.

Gestural Woman.....
Loose graphite line builds
the form with final
heavy contour line to define
her gesture.

'Ze' modelling
15th January 2009.
5 minute pose.



A2 Folio 32-51.

The drawings here: pages 30 & 31.
are from untutored sessions
at the Geelong Fine Art
School.



10 minute pose

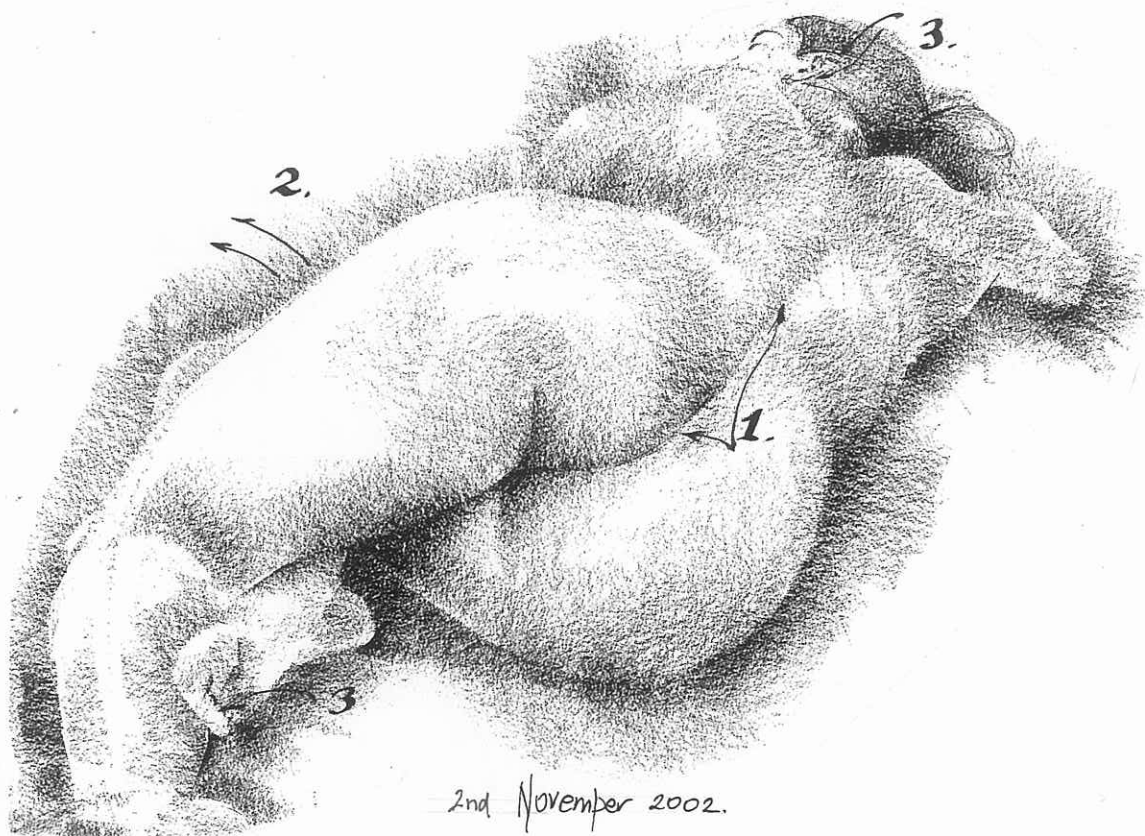
A2 Folio 31-08 'Ze' 27th March 2008.

Life Drawing — "Tone only" drawing —

32.

Session 9.

1. Using the edge of your graphite (broad edge, not the pointy end), I worked from the centre (spine) outwards
2. Beginning at the hips I created a contour of the body working away from the edge to create background tone still using the "broad edge" of my graphite.
3. I finished off with the "pointy end" of the graphite stick to create details of hair strands, eye brows, eyes, ears, toes.



2nd November 2002.

JOHN BARTON ©

Dec - Az Folio 20 - 57.

Torquay Group.

Note: Continuous repeated pressing of graphite on edge is required to build up "dark tone". I resisted the urge to rub with fingers thereby allowing the texture of the paper to show through.

33.

Bob Wood: Life Drawing lecturer: Caulfield Instit. of Tech.
gave me his interpretation of tonal drawing showing
me that I could achieve greater subtlety using conte
to create more life like detailing. I enjoyed

Bob's 5-10 minutes of attention as he cruised the studio.
As you can see Bob's rendition of Bill, moments
after I'd drawn my image is more evolved.

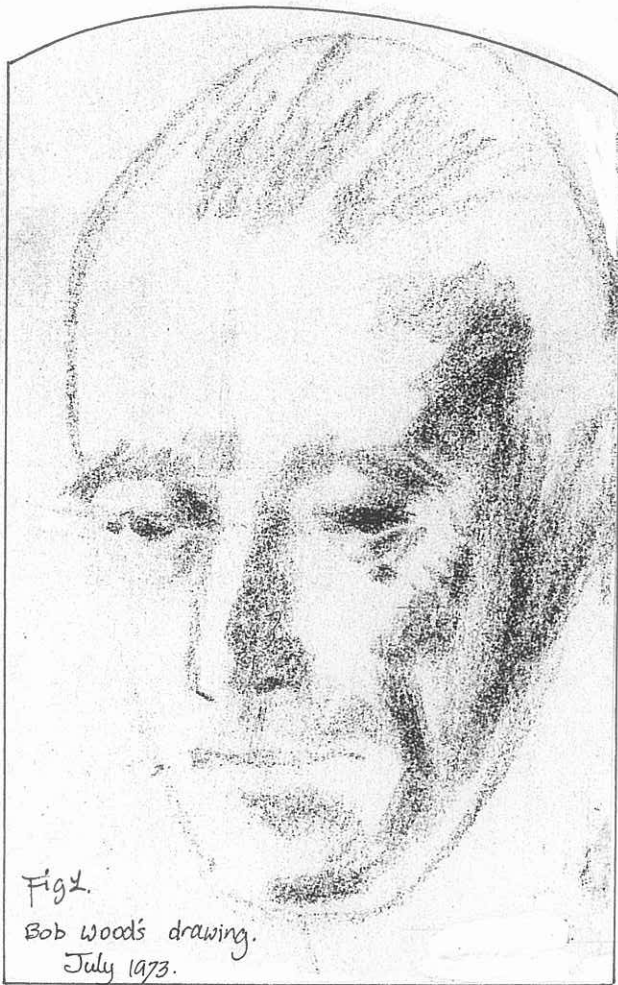


Fig 1.
Bob Wood's drawing.
July 1973.



20 minute pose. 'Bill'
July 1973.

F1-19
Fig 2.

Tonal image of Bill, no construction
lines. The image evolves from top to
bottom here: media: conte on
heavy newsprint paper: A1 size.
Folio 1-19.

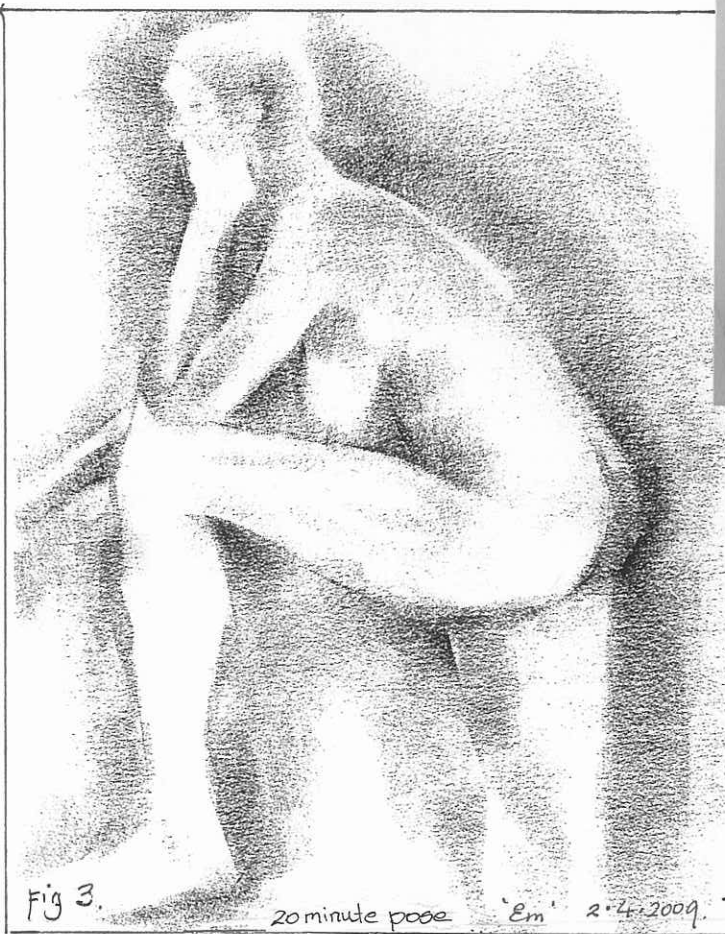


Fig 3.
20 minute pose 'Em' 2.4.2009.

The model's form evolved from top
to base, no construction lines. Folio 33-74.
GFAS.

33.

Bob Wood: Life Drawing lecturer: Caulfield Instit. of Tech.
gave me his interpretation of tonal drawing showing
me that I could achieve greater subtlety using conte
to create more life like detailing. I enjoyed

Bob's 5-10 minutes of attention as he cruised the studio.
As you can see Bob's rendition of Bill, moments
after I'd drawn my image is more evolved.

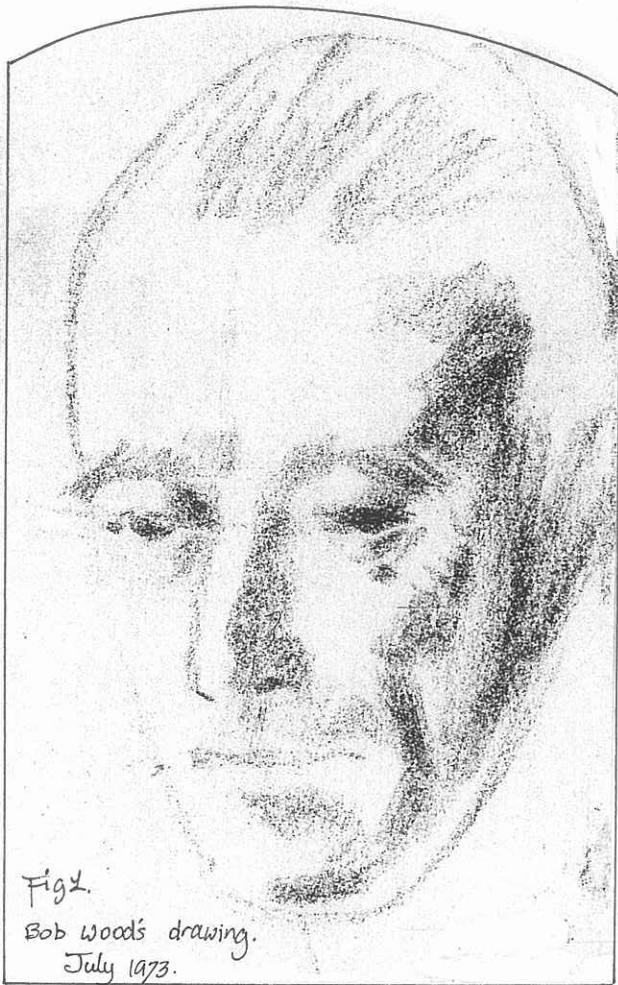


Fig 1.
Bob Wood's drawing.
July 1973.



20 minute pose. 'Bill'
July 1973.

F1-19
Fig 2.

Tonal image of Bill, no construction
lines. The image evolves from top to
bottom here: media: conte on
heavy newsprint paper: A1 size.
Folio 1-19.

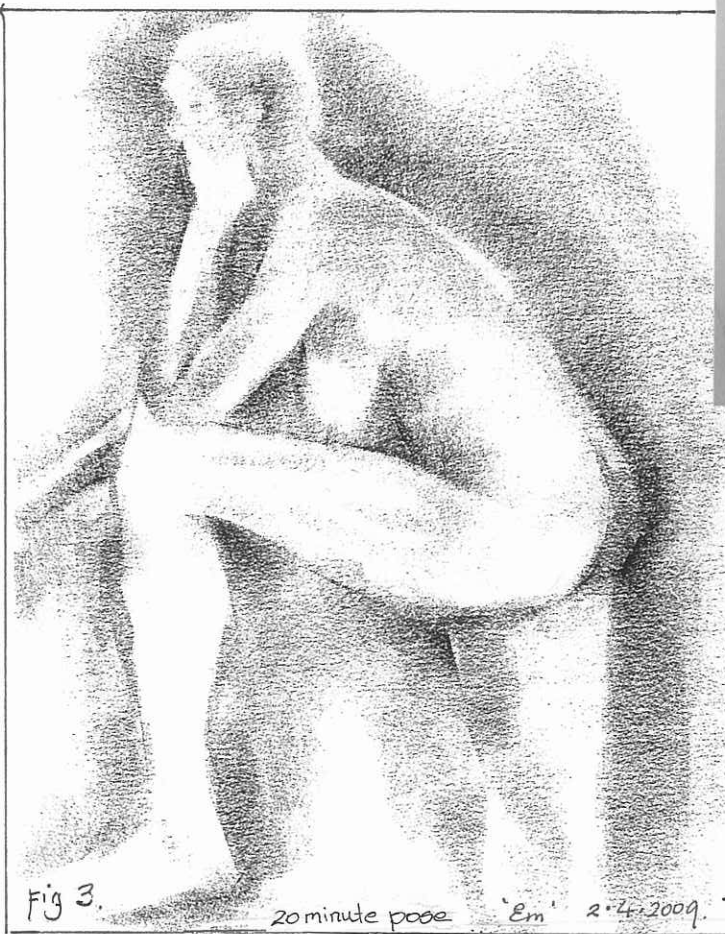


Fig 3.
20 minute pose 'Em' 2.4.2009.

The model's form evolved from top
to base, no construction lines. Folio 33-74.
GFAS.

— Background as important
as the model. —

The images depicted here were all carried out during sessions of 15 or 20 minutes, using broad edged graphite... between 1998 and 2005. During this period I was interested to see the texture of the paper coming through so I avoided any intentional smudging.

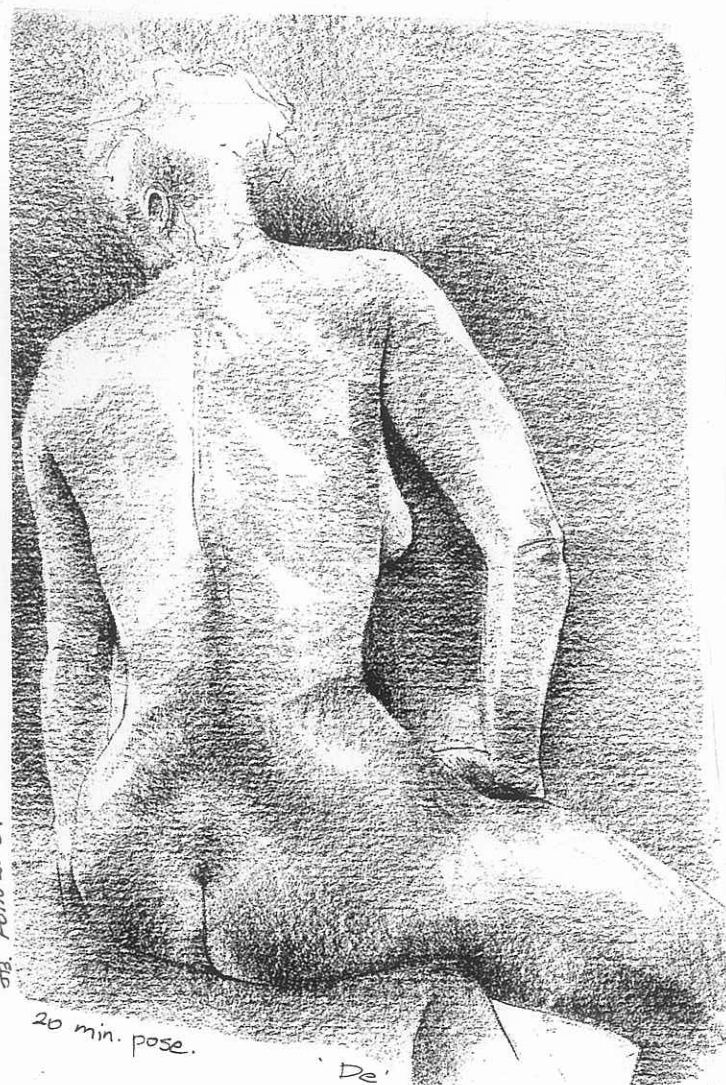


20 min pose

Chrs.

18th July 1998.

Location: 'Geelong Art Gallery'
intubred group. Saturday mornings.



20 min. pose.

De

5th June 2005

Location: Spring Creek Community
group: c/o E. Eman, Torquay.



JB. Folio 7-27 Saturday morning Peeling Art Gallery.



JB. Folio 12-29 Saturday morning: Peeling Art Gallery.



36.

*Background
important as the
model*

*The drawing theme here is 'Romance'
'Ni' is in calm contemplation of his
lovers arrival. Original graphite and
pastel drawing on 130 gsm cartridge
A2 size : a 40 minute pose.*

Folio 82-24.

'Ni'

8.8.2016



36. Folio 5-30

20 minute pose

'Si'

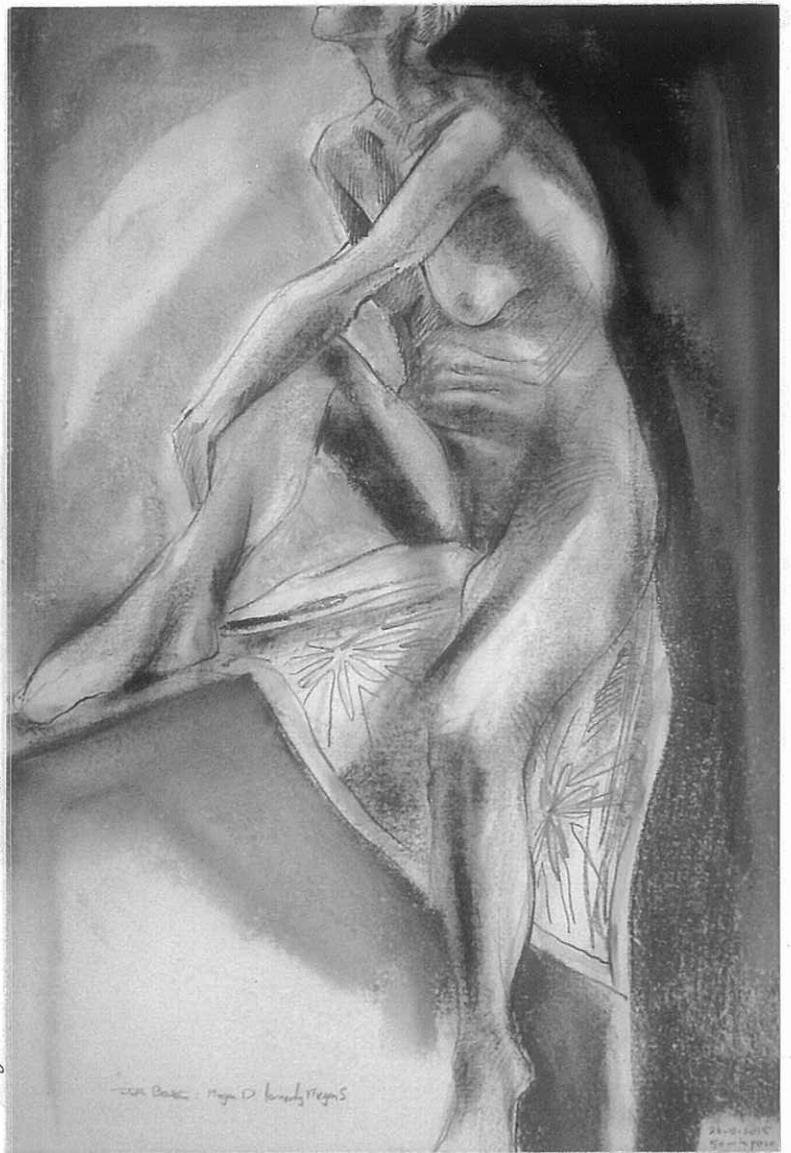
8th September 98'

37.

A contemplative mood —
is created here by employing
warm white, yellow ochre,
warm grey and a light blue
soft pastel to illuminate both
figure and background.

This limited palette builds
upon the original graphite image.

50 minute pose.



Below: Megan D. modelling in the
same session: is anchored into her
pillows and gown folds. The bright
pastel tones give a sunny
elevated mood to this composition.

30 minute pose:

A2 original Folio 78-14 26.10.2015.



Folio 78-13 26.10.2015 St. James Church Group - Drysdale.

— The Portrait —

upper body, face, bust with arms...

Occasionally I will draw a portrait during a 5 minute pose, but mostly I wait for the 10, 15 or 20 minute pose to come around to attempt a face ... and an upper body drawing.

Some settings are well lit and light is cast in such a way as to bring out the features of the model clearly.

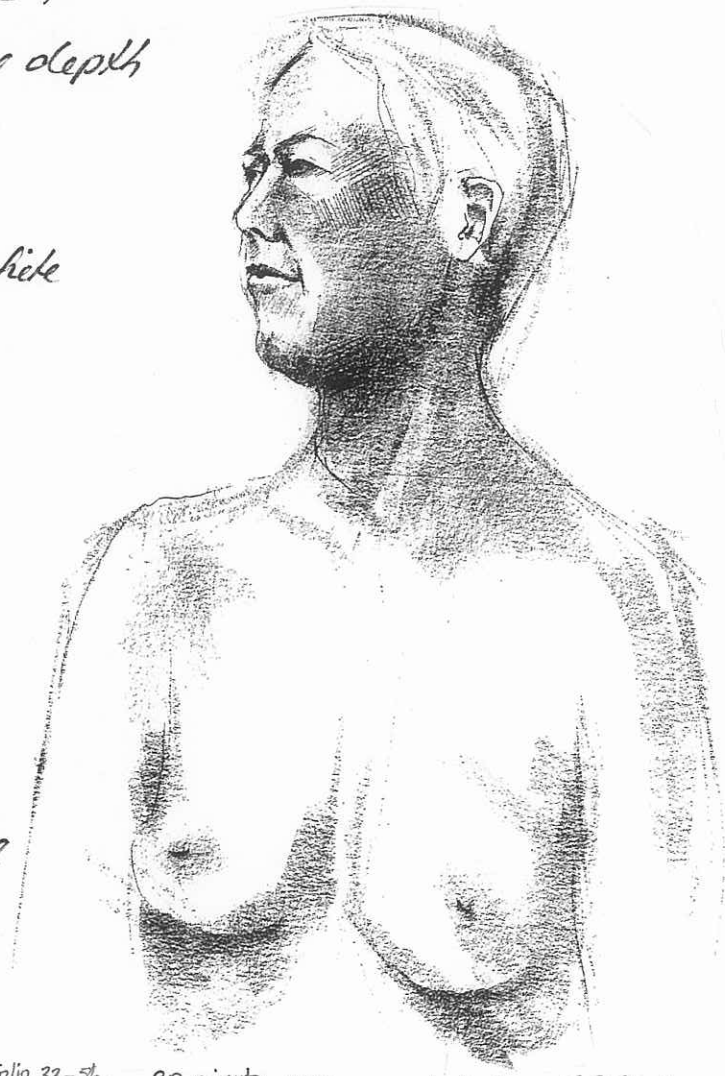
Very often though, as artists, we to exaggerate a little, to give some depth to our model's features

as I have done here.

As well as broad edged graphite I've used a "2b progressor" pencil to cross hatch render the cheeks and define the eyes and mouth.

Though her hair was cut interestingly short, I chose to keep its definition brief.

Shadows to the underside of the Bosom region gives balance to the dark regions of face and neck.



A2 Folio 33-56, 20 minute pose.

"Ci" 5.3.2009.

Ragna 12-03-09 10m 16-17

10 minute pose

'Ragna'

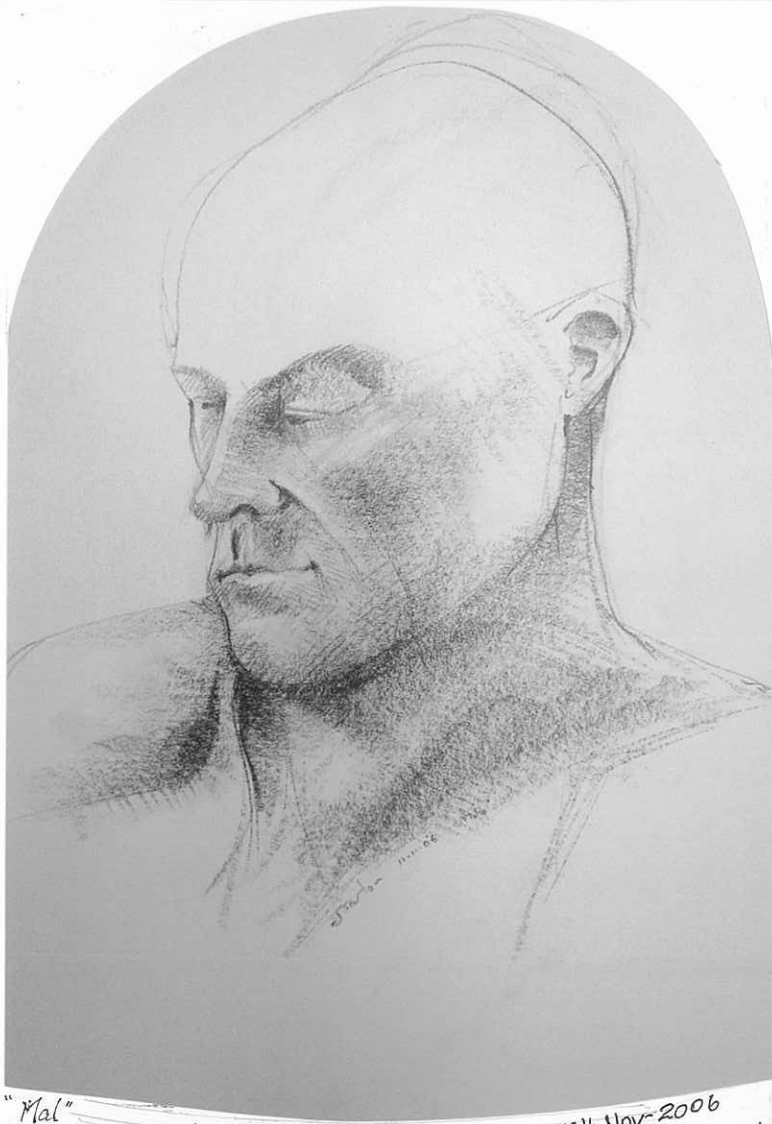
Folio 33-65.

12.3.2009.





John
Borden

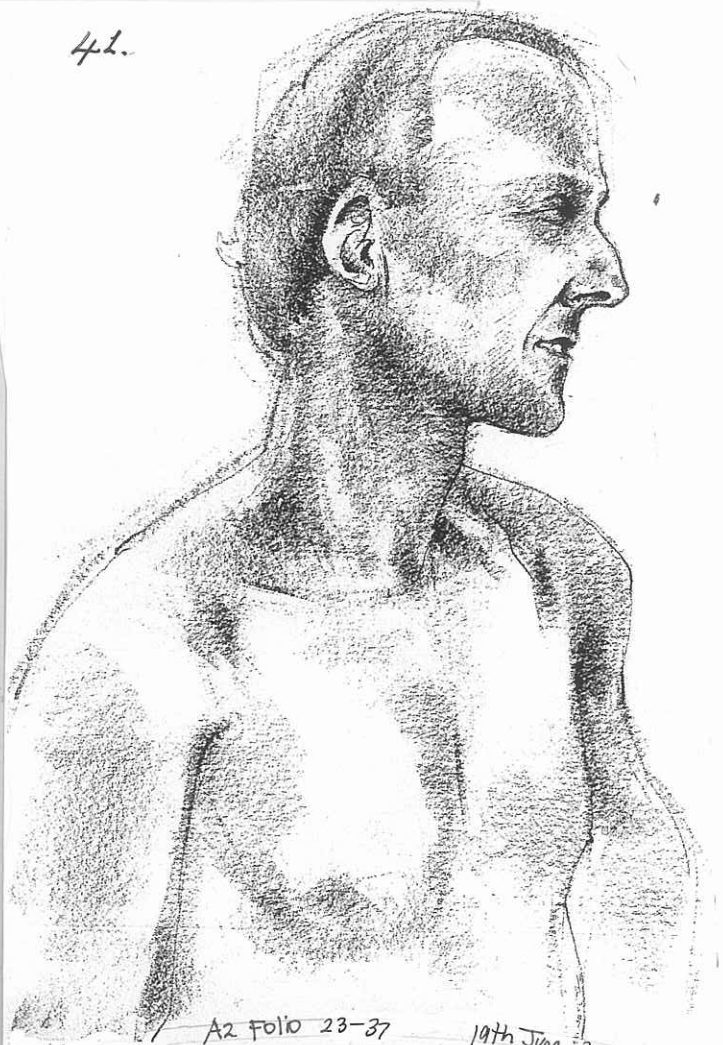


"Mal"

A2 Folio 28-26

12th Nov-2006

41.



"Jo"

A2 Folio 23-37

19th June 2004.



Folio 10-20, 21.09.1999. 2.2.

Four 10 minute poses.

"Bob"

A2 Folio 24-41.

"Jo"

25th May 2005

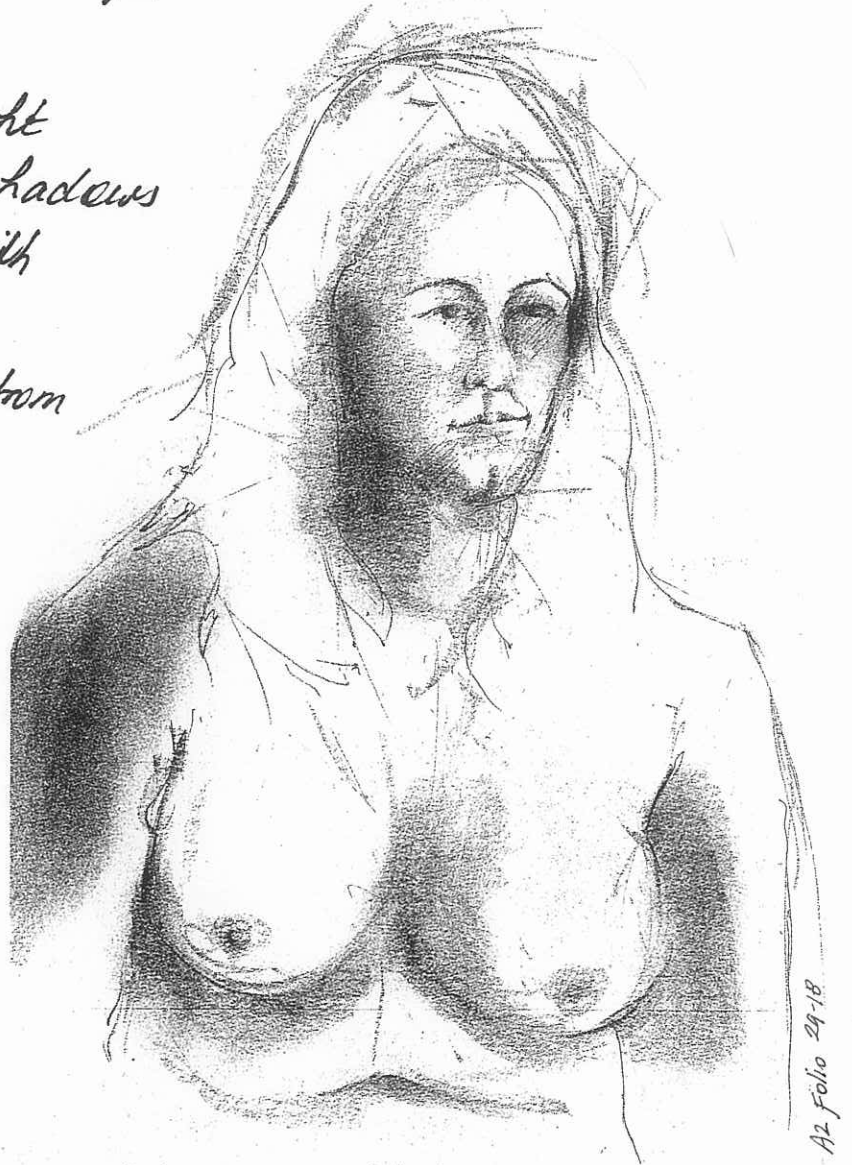


The Drama of Light & Shadow.

The drama of light and dark regions, defining the posture, form and mood of our model may be elevated with the use of lamps set up to cast light and shadow where we see fit.

Where natural day light falls across our model, shadows cast are usually "soft" with indoor poses, until a little after midday.. (sunlight from the outside).

A western sun in the afternoon may give strong, well defined shadows within the form of our model and where the sitting is for longer than 10 minutes, the shadow will certainly change and artificial light may be required.



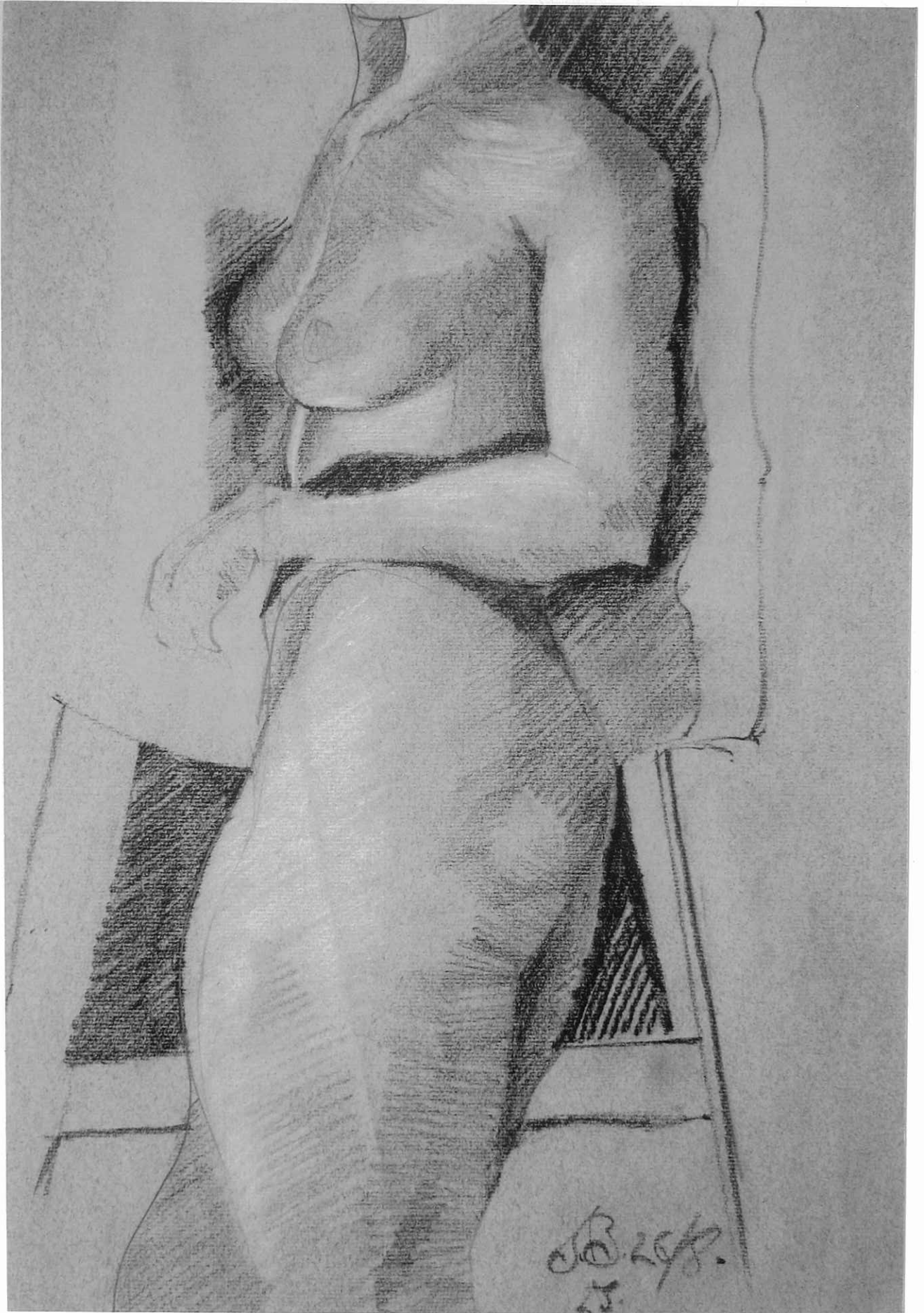
20 Minute pose

'Ang'

6TH Oct. 2007.

A2 Folio 29-18

On a personal note: For 20 minute or longer poses I've enjoyed the subtle changes to highlights and shadows on the model that occur because of the setting sun.



25 Minute pose.

Folio 2-19 26th August 1980

Pastel on Canson paper
by John Barton Robert Aitables Drawing Group
South Yarra.

Building the Man.

Mal^{*} has a very muscular body, works out, and so I would describe him as "chunky," and like many men his muscularity is revealed in a bumpy form.

Most women are usually curvy and therefore easier than men to draw. Here his "bottom" thigh and lower leg were carried out in 3 strokes.

Starting from the exterior contours I've moved around his body, gradually moving in closer... my eye judging: the spaces between limbs; the thickness of limbs and so on gradually mapping out his form.

Cross hatch marks and multiple strokes placed in the same direction build up his form and are a useful device to bring our model's form to life.



Mal

10 Minute Pose

9th April - 2006
A2 Folio 26-48.

* name has been changed.

45.

"The Embrace"

'Jo' models this pose of 40 minutes... The placement of hands and arms give expression to this human drama.

St James Church Group. A2 Folio
7B-22. date: 23rd Nov. 2015.



—..Building the Man.—



A2 Folio 75-35.
10.2.2016. 'Va' modelling
a 15 minute pose.

Unwitting exaggeration
of the hands makes
me cringe, then laugh.
as does having a
"small head" day.

These drawings
however remain quite
memorable.
for their quirkiness.

A2 Folio 75-53 31st Aug 2015

'Jo' modelling a 45 minute
pose.

The 20 minute pose.

1. Multiple strokes to approximate overall location of body parts:
a: being overall height,
b-c: neck region,
d: false anus region,
e: knee,
f: shoulder width,
g: head width.

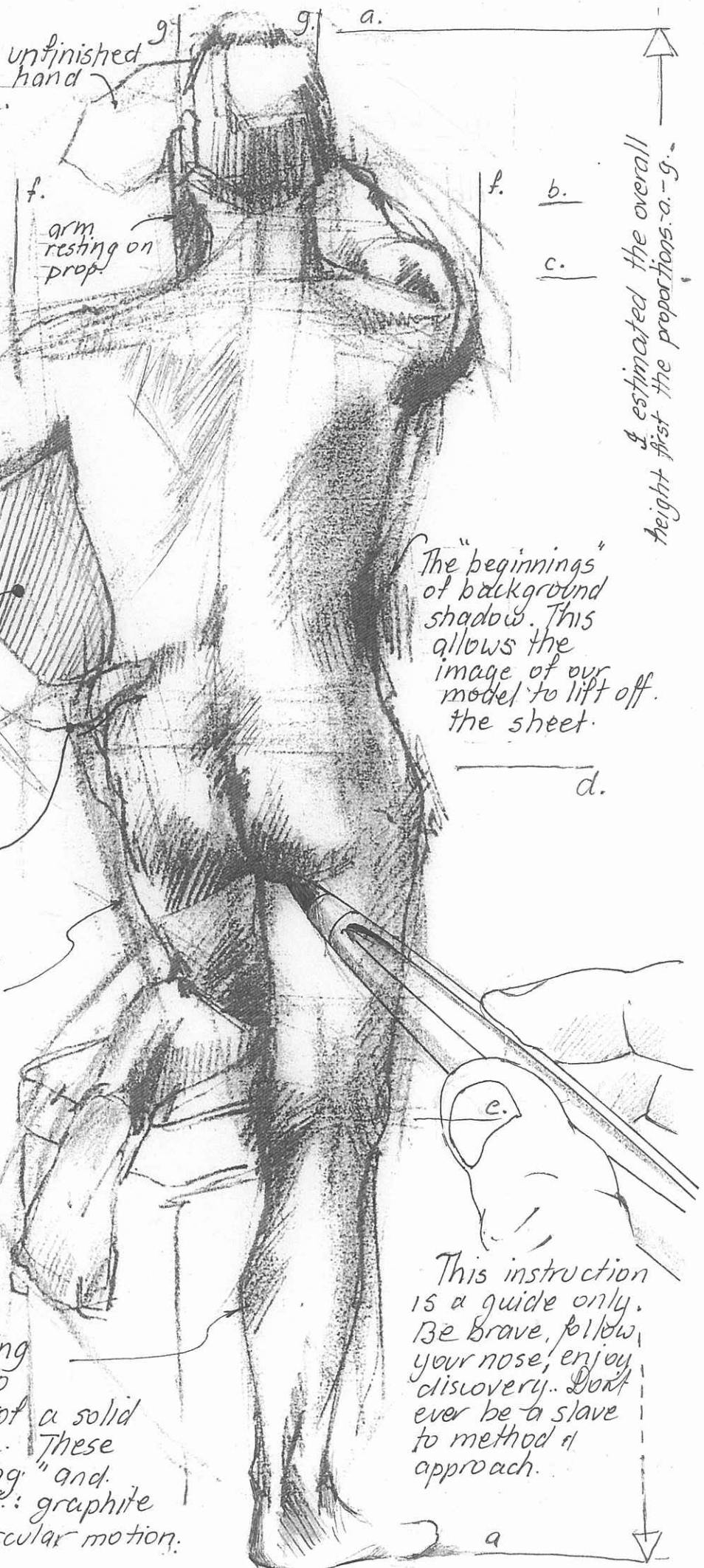
keep in mind attractive negative spatial shapes to assist with your general proportion

3. Firm in "accurate contours defining Jo's" sinewy muscular form.

2. Gestural sweeps of my graphite block build up "Jo's" form.

BUILDING THE MAN.

4. A variety of rendering styles are employed to strengthen the illusion of a solid male form on our page. These take the form of hatching and "graduated graphite tone": graphite block on edge: apply circular motion.

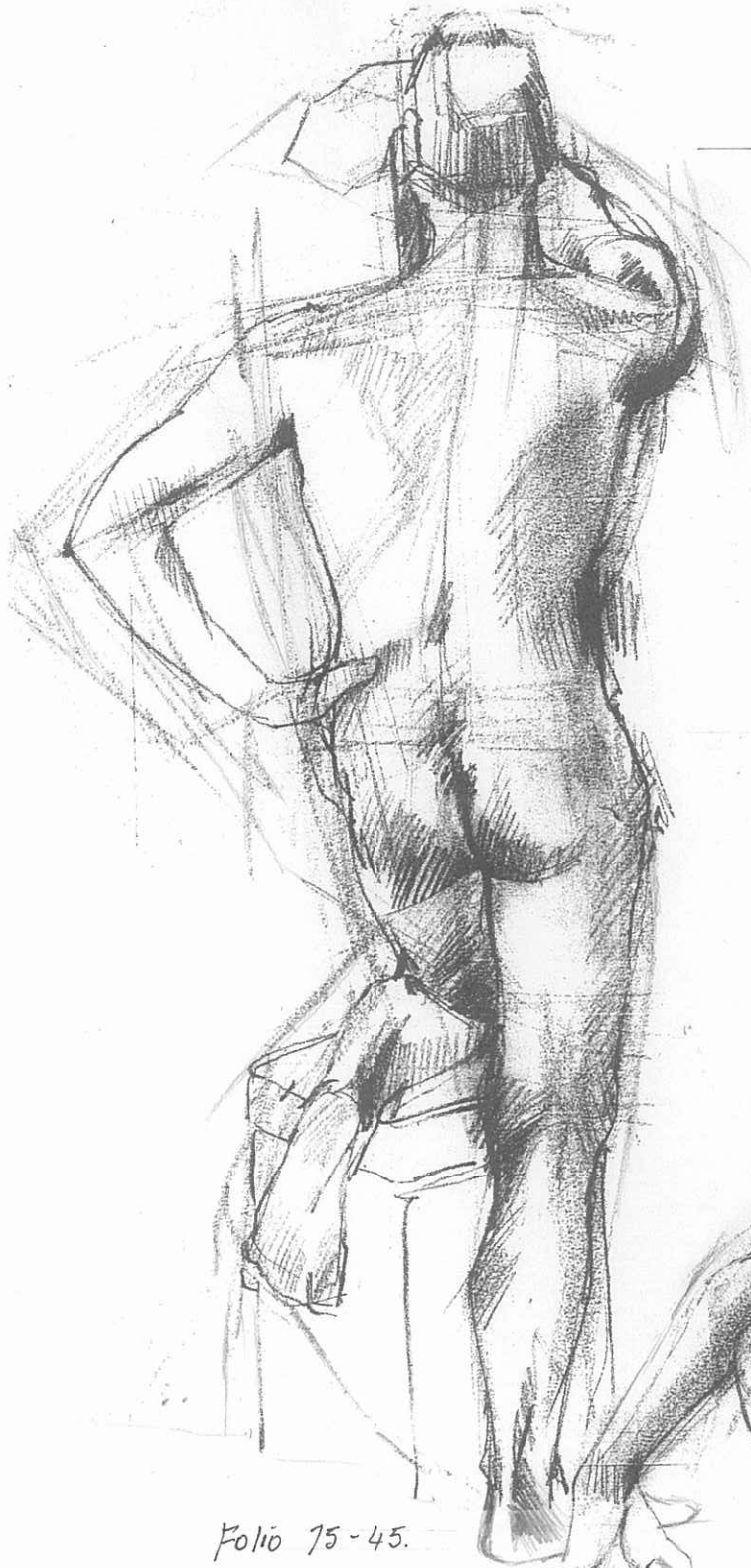


This instruction is a guide only. Be brave, follow your nose, enjoy discovery. Don't ever be a slave to method or approach.

— BUILDING THE MAN —

Two 20 minute poses of 'Jo' are drawn using a construction approach.

1. Multiple strokes to approximate overall location of body parts.
2. Gestural sweeps of tone to build form.
3. Firming in accurate contours
4. A variety of rendering styles to finish.



Folio 75-45.



These 20 minute drawings of 'Jo' were drawn using 6B graphite block and 4B 4mm diameter graphite clutch pencil, on A2 Cartridge paper: 110 gsm: 17th August 2015 at the St James Church group. Dunsdale Victoria.

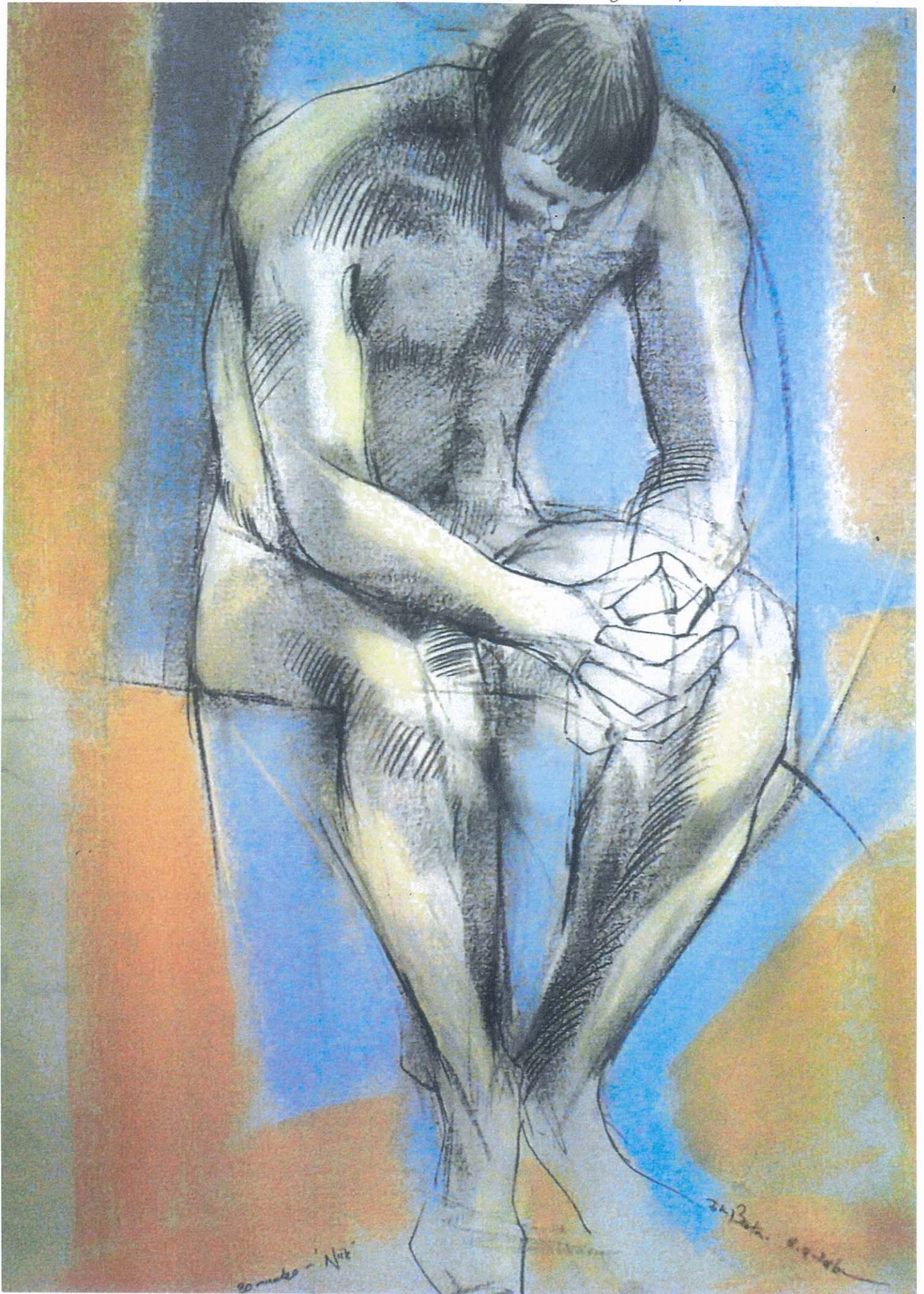
Folio 75-46.



30 min "John Pinner's sketching" — 24th Aug 2015 — Hordley, Day school group.
by John Pinner

'Decisions' - St. James Church hall.....

49. untutored group: pastel & graphite.



Folio 78-55 A2 Brysdale group.

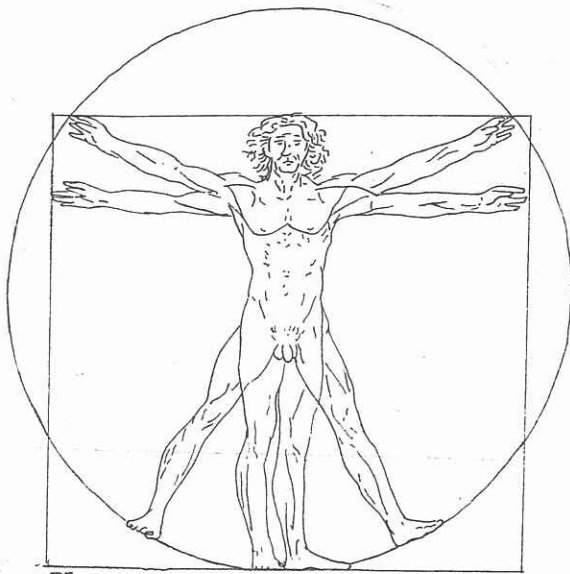
'Ni'

18.4.2016. 30 minute pose.

— Famous Poses in Art History. —

Using famous artwork from the past our life drawing session may be an occasion for us to move into the drivers seat of passed greats. We at least are confronted with some of the issues they were faced with such as proportion, filling space and giving gesture feeling and drama to our model and his surrounds.

The examples shown below and on page 40 were all executed using 6b graphite block/stick.



Leonardo da Vinci's
"Vitruvian Man"
Copy by John Barton.
A2 folio 32-29 — 33-28.
19th February 2009.



10 minute pose Greg. Feb. 2009.



20 minute pose

'Greg'

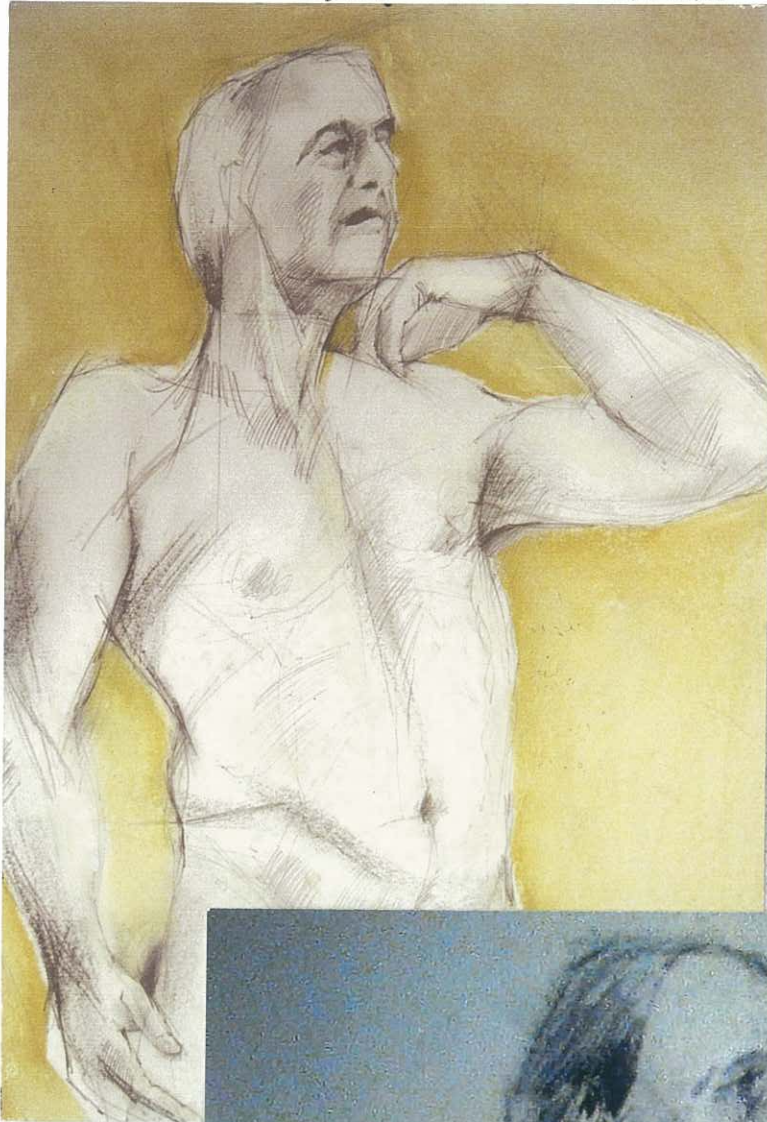
19th Feb - 2009.



Auguste Rodin's
"The Thinker"

My Three interpretations of
Michaelangelo's "David"

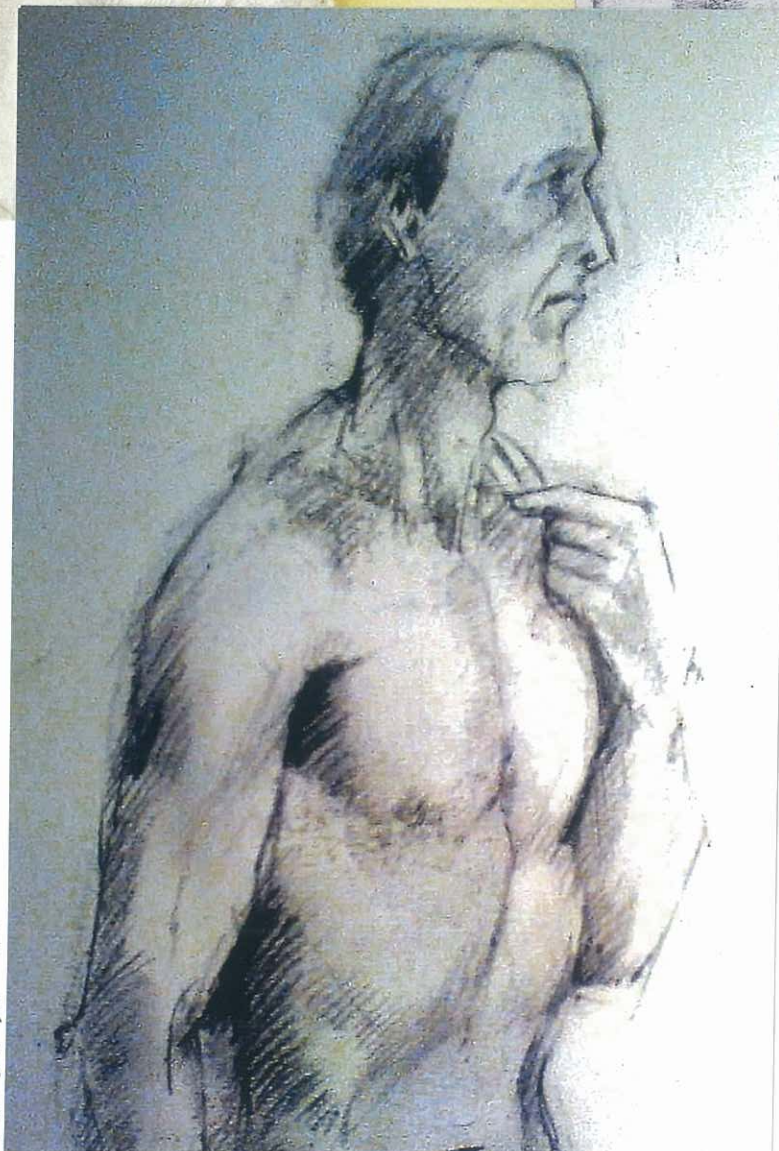
GFA.S.



'Va' 40 min
pose.



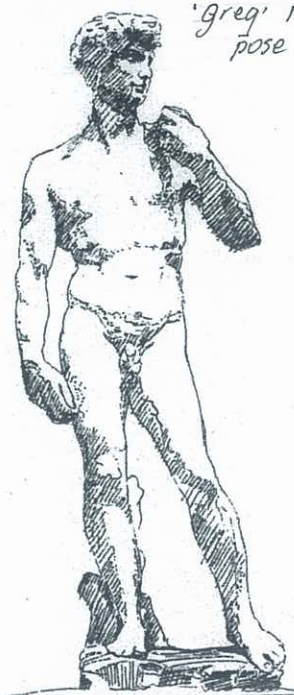
Folio 33-36.



Folio 39-48 GHS.

'Jo'

50 min. pose (detail only) 17.05.2011



'greg' 15 minute
pose 19.2.2009

G.Baton. - drawing

~ Dramatic Distortion ~

Possibilities:

- " Worms eye view
- " Ariel View
- " Intentional
- " Unintentional

Dramatic distortion allows for play and freedom of form ... since you can "never get it wrong" so to speak.

One can be as outrageous as one permits oneself, be it a 5, 10, 15, 20 minute or 2 hour pose

All that needs to be kept in mind is a sense tapering the body in a desired direction.

Some books will give you directions as to the various proportions need for the tapering illusion. I prefer to work it out myself with a more creative spirit.



10 minute pose

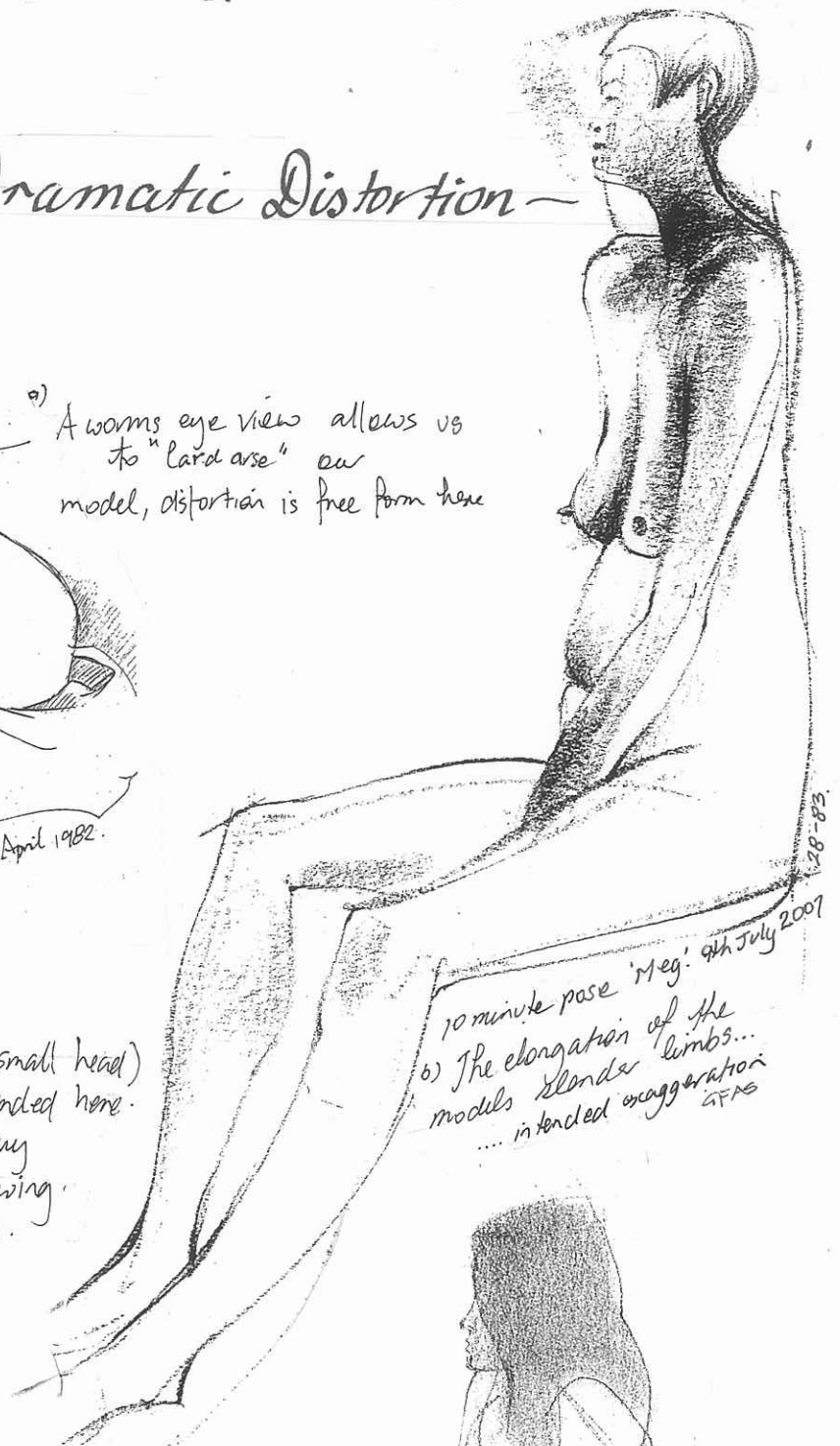
April - 1982. Folio 2-39.

Worms Eye View.....
an imaginative conception of our model

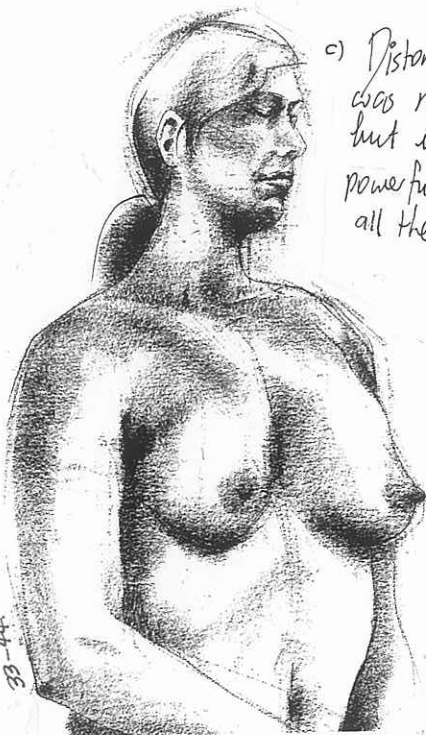
- Dramatic Distortion -



a) A worms eye view allows us to "lard arse" our model, distortion is free form here



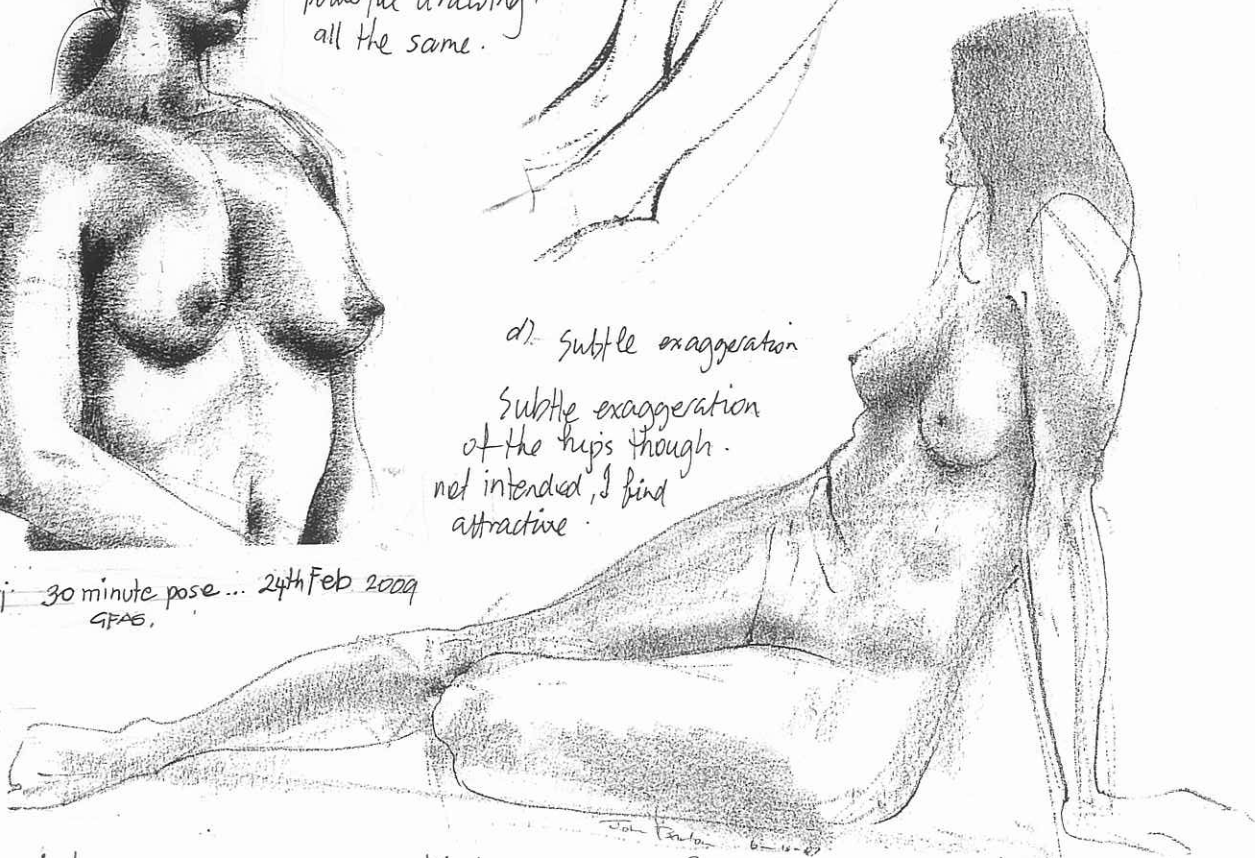
10 minute pose 'Meg' 9th July 2007
b) The elongation of the models slender limbs... intended exaggeration GFS



c) Distortion (small head) was not intended here. but it's a very powerful drawing all the same.

d) Subtle exaggeration
Subtle exaggeration of the hips though. not intended, I find attractive.

Mj 30 minute pose... 24th Feb 2009
GFS



20 minute pose. folio 29-19

'Ang'

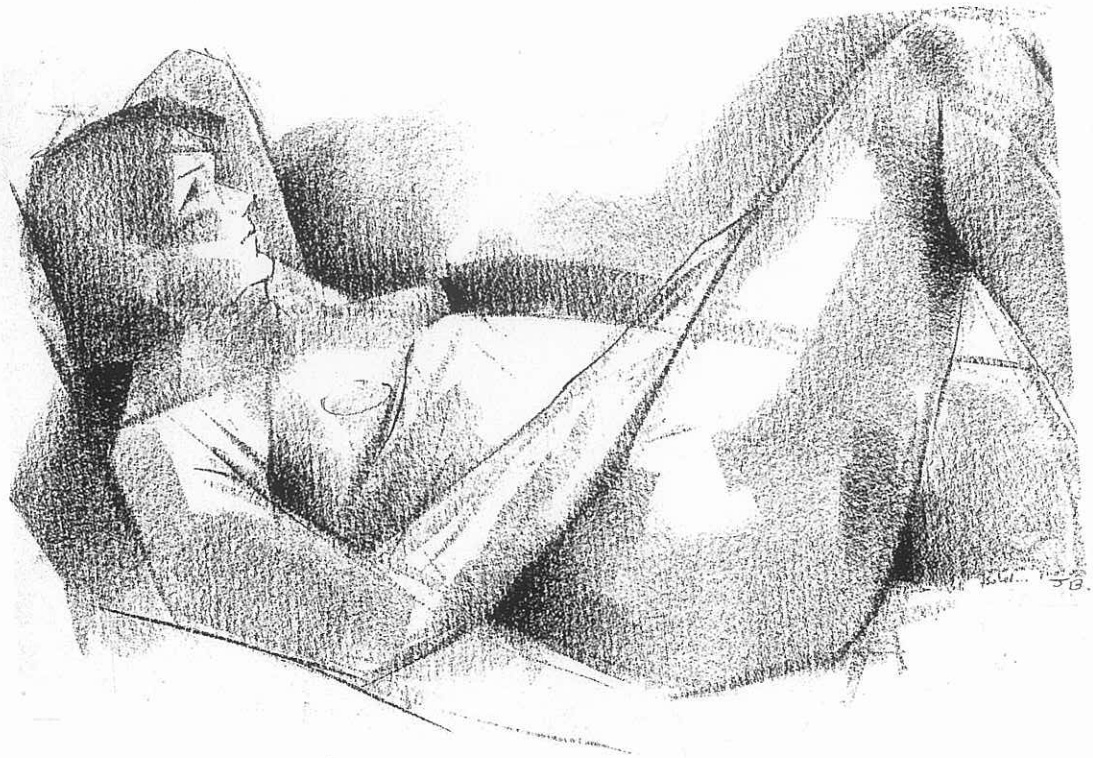
Porquay Group

6th Oct - 2007

Life Drawing

The Abstracted & Stylised Figure.

I used the broad edge of my graphite, working from the "outside in", keeping my edges (on the drawing) sharp, linking body parts where convenient, finding almost geometric shapes, here and there, with only a touch of contour to the arm and chin. This drawing experience of 20 minutes was most rewarding.



'Is' modelling, Sunday sunny
afternoon at Barwon Heads Primary
School 31st July 2005.

A2 Folio 25-33

The Abstracted & Stylised Figure.....

55.

2nd April - 2009

'Te'

5 minute pose



JB. Folio 33-70

5 minute pose 'Te' 12th March 2009

A2 Folio 33-65A.



JB.

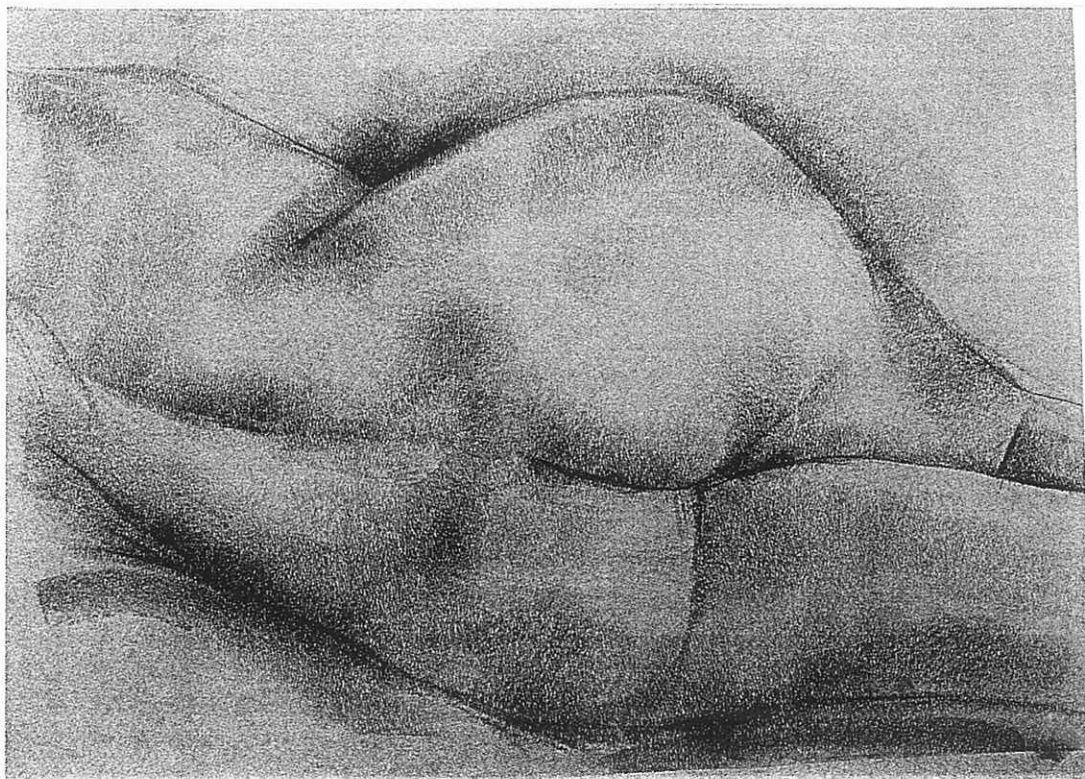


5 minute pose.

"Te."

A2 folio 33-05

22nd Jan. 2009.



10 minute pose

"Sa"

2000

J.B. Torrey Group.

— The Abstracted and Stylised Figure: —

57.

— The abstracted & Stylized —
Figure



JB. Saturday morning GEELONG ART GALLERY

A2 folio 14-16a, 5 minute pose — 24th June 2000 'Chris.'



JB. GEELONG ART GALLERY

A2 folio 14-19a 20 minute pose 24th June 2000.

'Chris.'

57.

— The abstracted & Stylized —
Figure



JB. Saturday morning GEELOW'S ART GALLERY

A2 folio 14-16a, 5 minute pose — 24th June 2000 'Chris.'



JB. GEELOW'S ART GALLERY

A2 folio 14-19a 20 minute pose 24th June 2000.

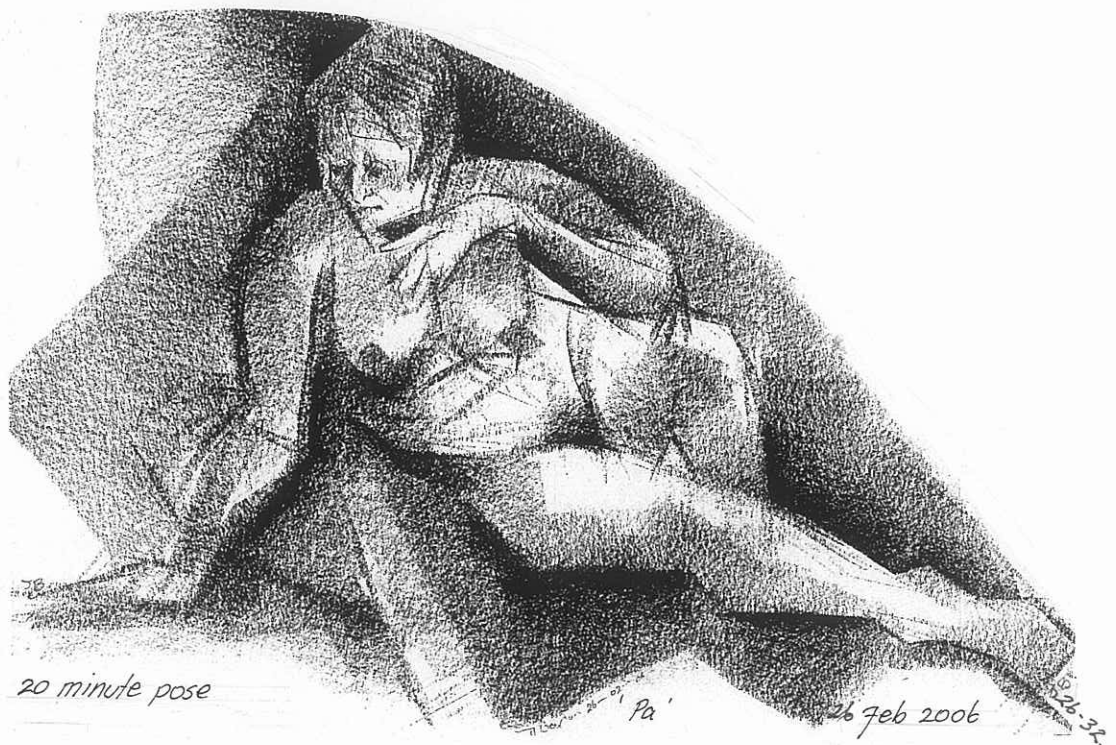
'Chris.'

Abstraction:

— Tonal Figure with Background —

I defined the figure with broad strokes, ... outlined the head
crotch, feet, ..., moved to the centre ... inside of legs
bosoms, generalised hands, facial features,
adding tone along the way.

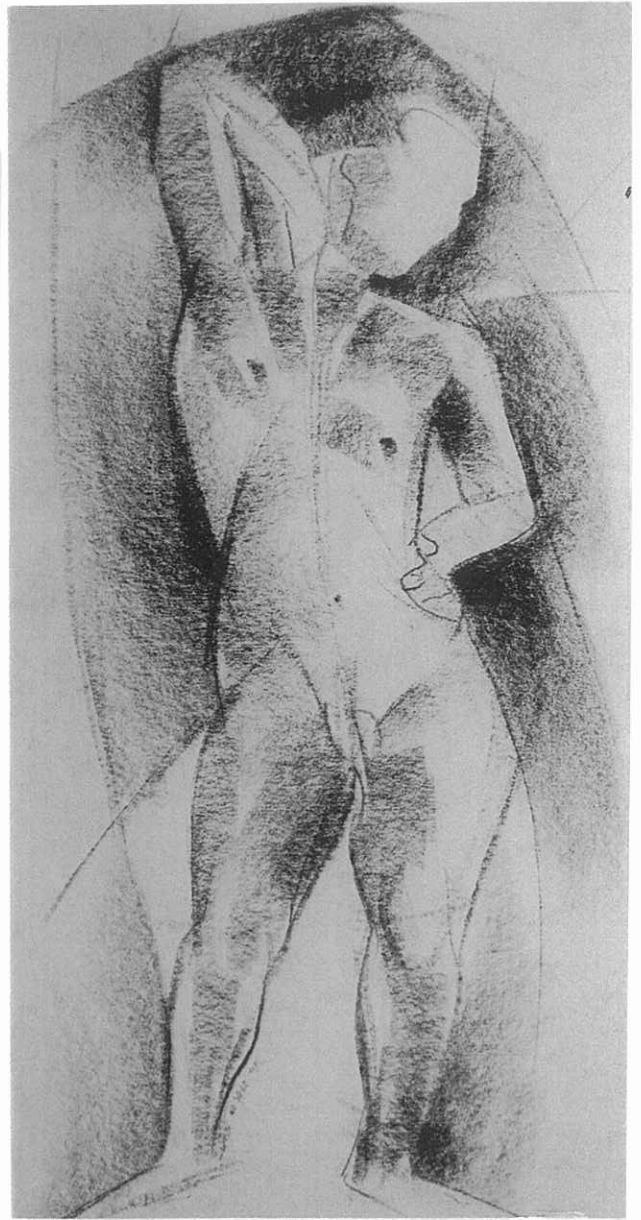
To ground the model, I built up tone in "shaped areas"
that gave a dramatic interest to her pose
I enjoyed the interaction of darker and
lighter regions blending together
... an evolving poetry of form.



Abstraction:
 ~ Tonal Figure with background ~

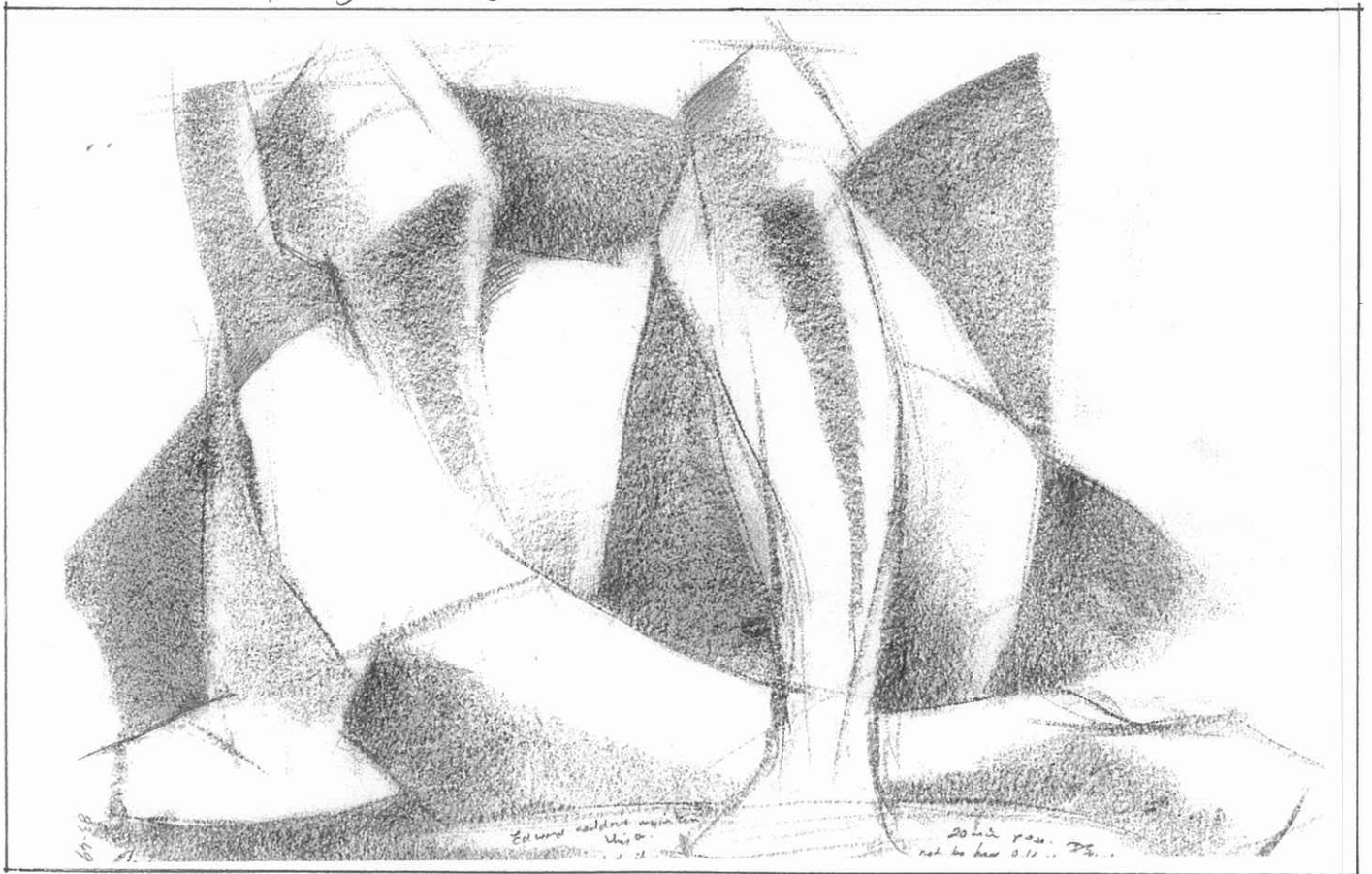
Here is a short 10 minute →
 dramatic pose depicting 'Bob' using
 stylised shapes to fuse figure and
 background into a meaningful whole.

Folio 13-42 27th May 2000 Geelong
 Art Gallery



'Ed' was unable to maintain this pose
 of 20 minutes and pulled out less than
 4 minutes into the sitting. With the
 few lines and shapes begun, I later
 built up this abstracted form.

Folio 83-49. Geelong Art Society 13.7.2016



Life Drawing

Session 18.

— Violins, hats and other props. —

Johan[†] rests here with his violin, the last pose of the day.

The model with his or her "prop," very often can establish a mood for the life drawing session. Here Johan's interesting beard, baldness & tattoos (not drawn) and pillows allowed me to create this peaceful scene.



I drew from the outside in, for this 20 minute composition & became acutely aware of perspective influencing proportion, continually scanning distances between body parts, bow and violin.

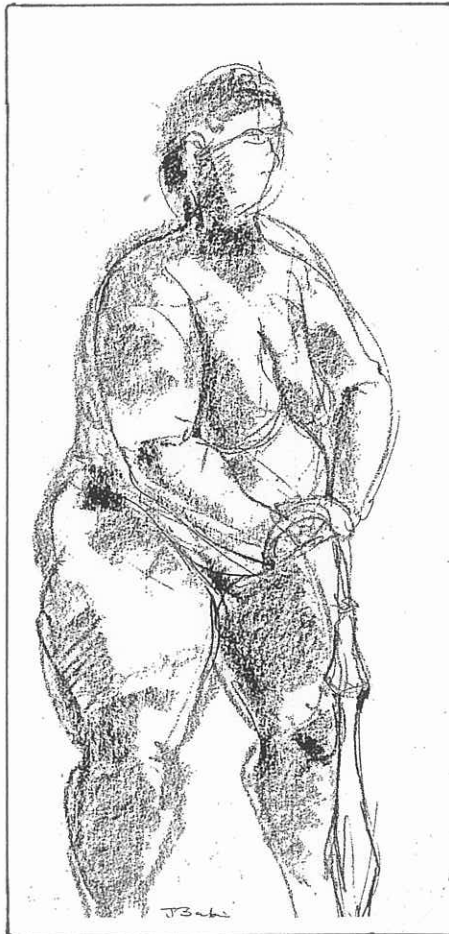
61.

Headscarf, Walking Cane
& Trolley:-

Chris has modelled in many
settings in the Geelong region
Here she rests for a 30 minute plus
pose @ the Brougham
Art School. in April. 2001.



A2 Folio 16-10.



A2 Folio 4-62.

Chris modelling with
Cane & Trolley:
2 x 5 minute poses
Geelong Art Gallery
Saturday morning
13th June 1998.

62.

Session 19.

'Mel' and 'Ed' modelling
in all 3 images



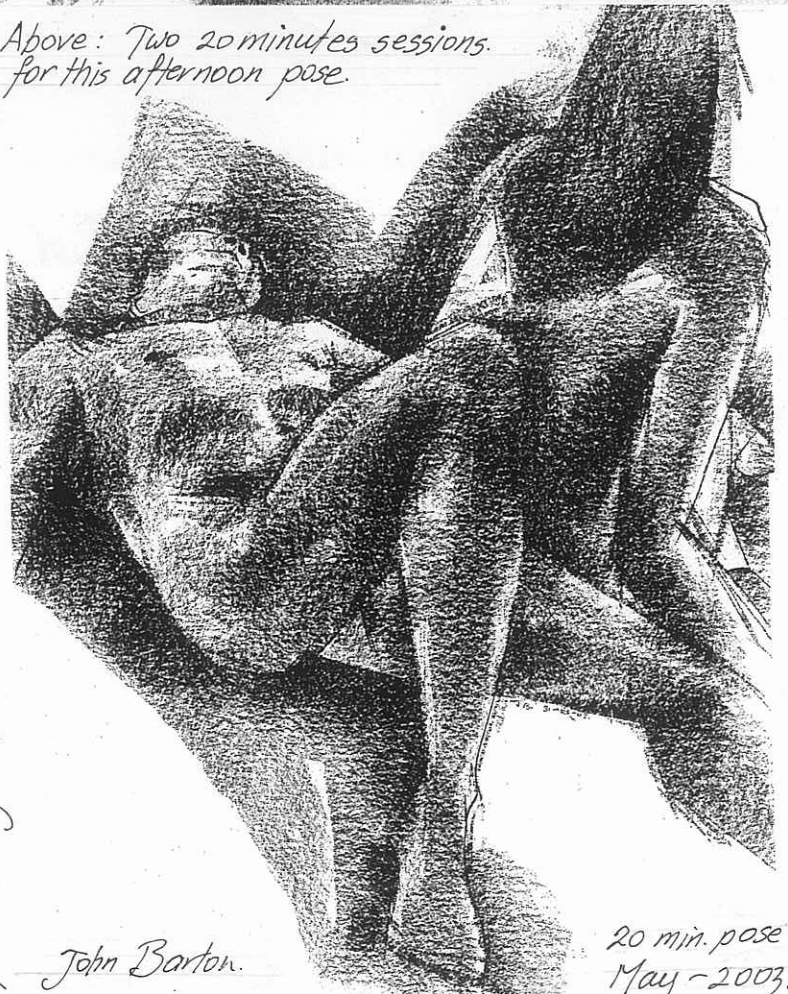
A2 Folio 17-66 Torquay Group 11.11.2001

JB.

Above: Two 20 minutes sessions
for this afternoon pose.



20 Minute pose - May 2003.



John Barton.

20 min. pose
May - 2003.

~ The Two Models Sitting ~



10 minute pose 9.12.2000 Folio 15-22

Ed's daughter and girlfriend enjoyed an afternoon session sitting, in various poses for our group. Both girls were fully clothed: 9.12.2000. The drawing of Mary G. on page 57 is one of many sittings.....
Two lady friends and myself sat for each other once a week for a few months to enjoy life drawing, without paying for a model.

Model in Motion

Drawing the Moving Figure & other Themes

'Si' below is twirling his unlit fire sticks in our local Art Gallery. 'Sa' shown on the adjacent page is "walking on the spot" as we attempted to draw her. I'm yet to attempt drawing skipping, lassoing and sword figure.

The figure may be caught in time (a frozen pose) for:-

- (i) Domestic activities such as: cooking, sweeping, cleaning etc or....
- (ii) Sporting activities such as: cricket, softball, swimming, tennis etc.
- (iii) Hobbies such as : chiselling, sawing and planing timber, hammering nails, screwing etc.
- (iv) Dance - ballet, waltz, jive etc, yoga, pilates, Gymnastics.



5 minute pose

'Si'

20th. August - 1998



Two 5 minute poses.

"3a"

A2 Folio 14-10a 2000.

— Figures in Motion. —



Two 5 minute poses.

"Sa"

A2 Folio 14-10a 2000.

— Figures in Motion. —

The Model in Motion

The illustrations here reveal only a few gestural strokes, because after all , there is little time to detail accurate contours or full bodied textural rendering of a form. Gestural sweeps using block graphite Conte pastel or similar give us an “anchor “ , a backbone for our more evolved drawings where more time is allowed for.

The images of ‘Ky’ ...enclosed within a slowly rotating hoop, reveal a generalised form with a little approximate outlining of her body. During a 3 hour session the convenor began with many of these 5 and 10 second poses, with 2 ladies dressed in black supportive hosiery, using either a pole , sheet or ring as a prop to assist there gesture (pose). Time became elastic, and when we moved to 30 second, and later 1, 2, 4 and 5 minute poses ,most of us felt that we were able to accomplish a great deal of drawing very quickly.

Short poses force us into the “ Doing “ , and not so much the evaluating or critiquing of our drawing : we are forced into action and less into reflection, a valuable experience for the seasoned as well as the novice artist.. All drawings shown on the following following 2 pages were originally drawn using 6B block graphite and 4B clutch pencil.

These life drawings were carried out in a pole dancing studio in Geelong, an afternoon group workshop on the 8th of December 2013 , my 63rd birthday as it happened .

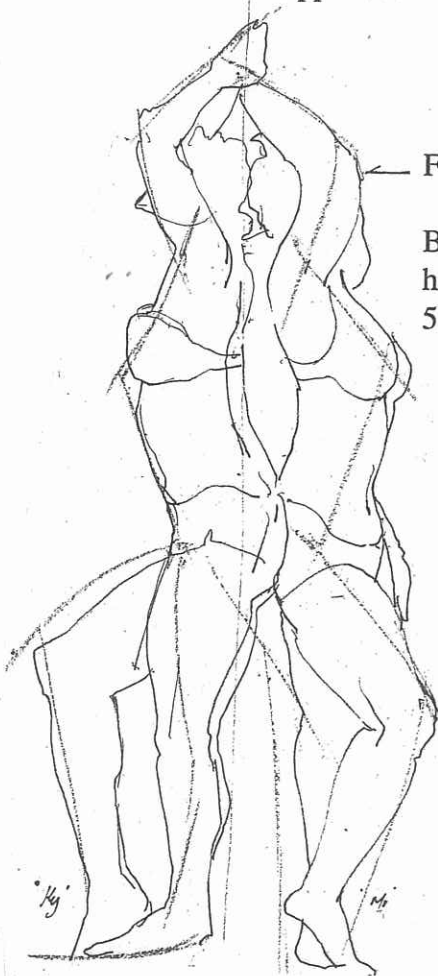
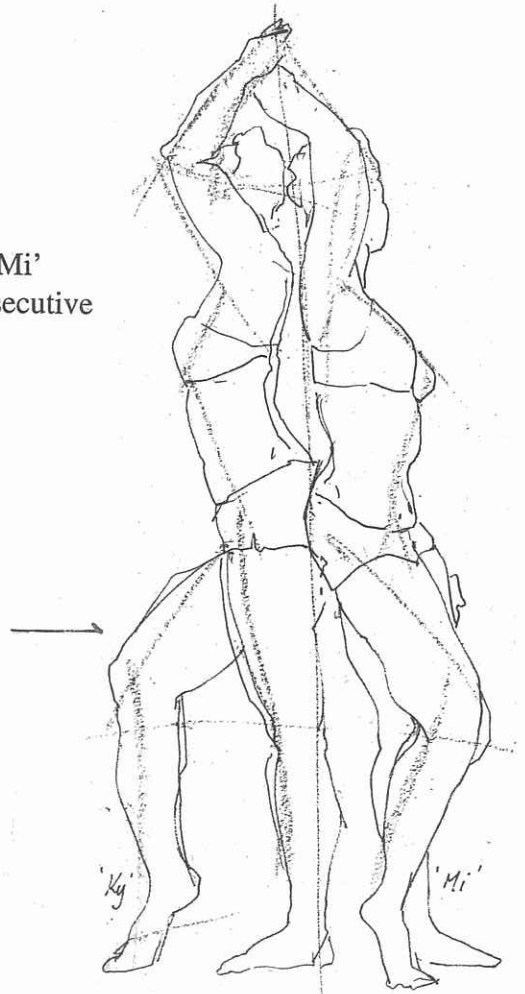


Figure 1 : a five minute pose .

Both figures 1 & 2 depict ‘Ky’ & ‘Mi’ holding a ceiling fixed rope: 2 consecutive 5 minute poses standing on a Dais.

Figure 2 : a five minute pose



Aerial Life Drawing.....The 10 Second Pose

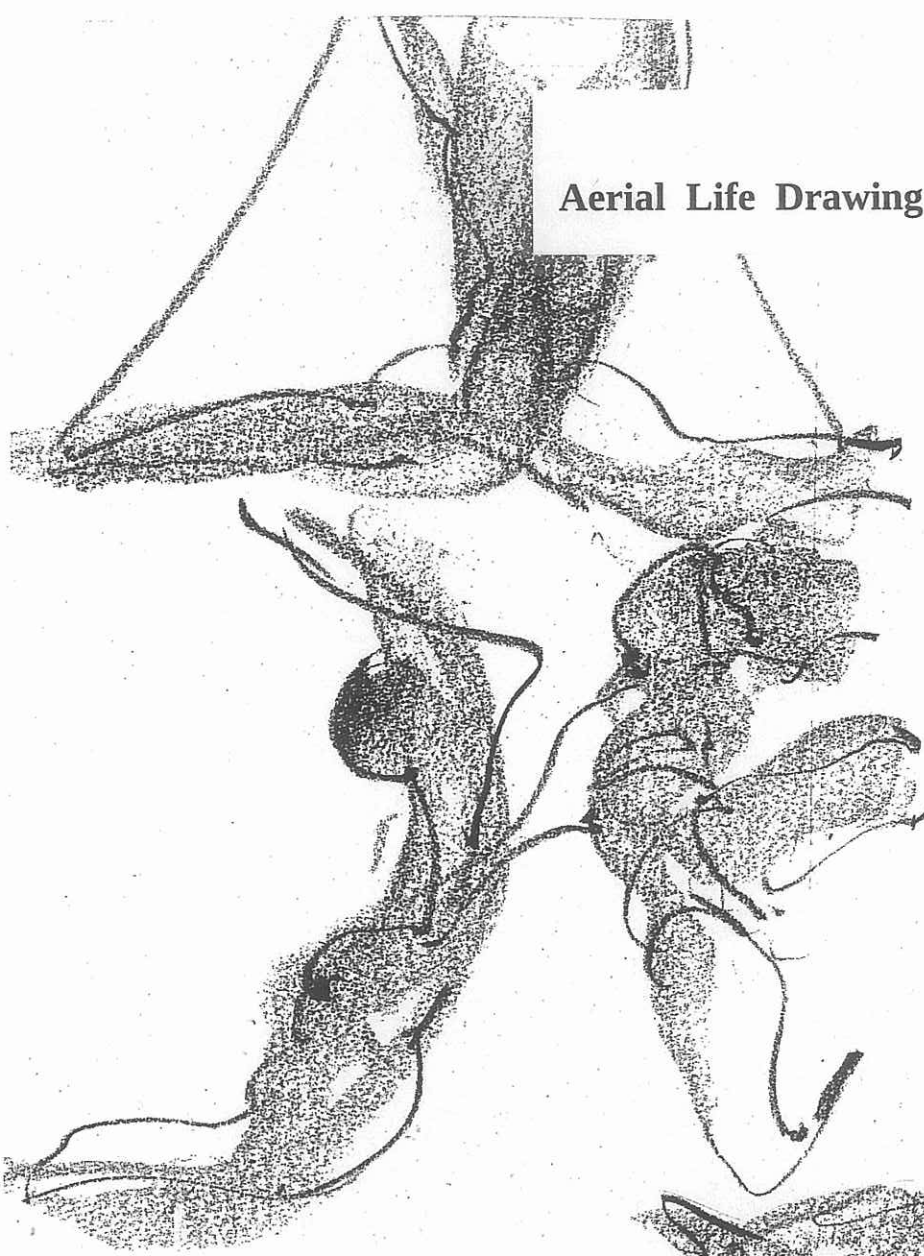


Figure 1 ; 'Ky' in motion swinging on a ceiling mounted fixed rope.

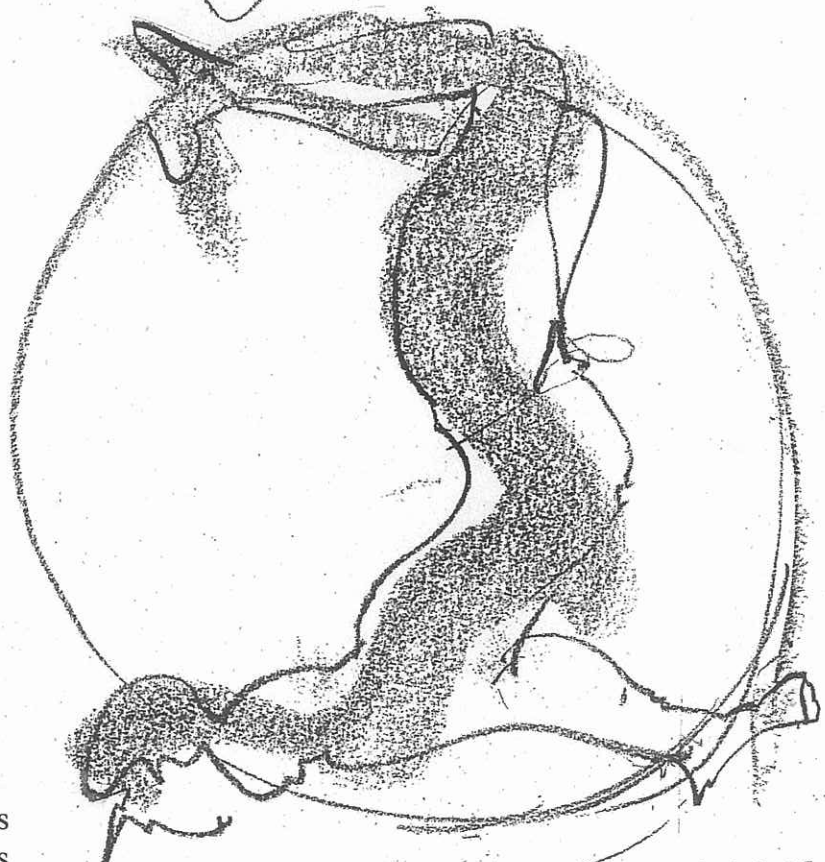


Figure 2 : 'Ky' swings and rotates on a ring. We all draw while she is in motion. Original drawings in A3 folio 66.

John Barton. 8-12-2013

Aerial Life Drawing.....The 10 Second Pose

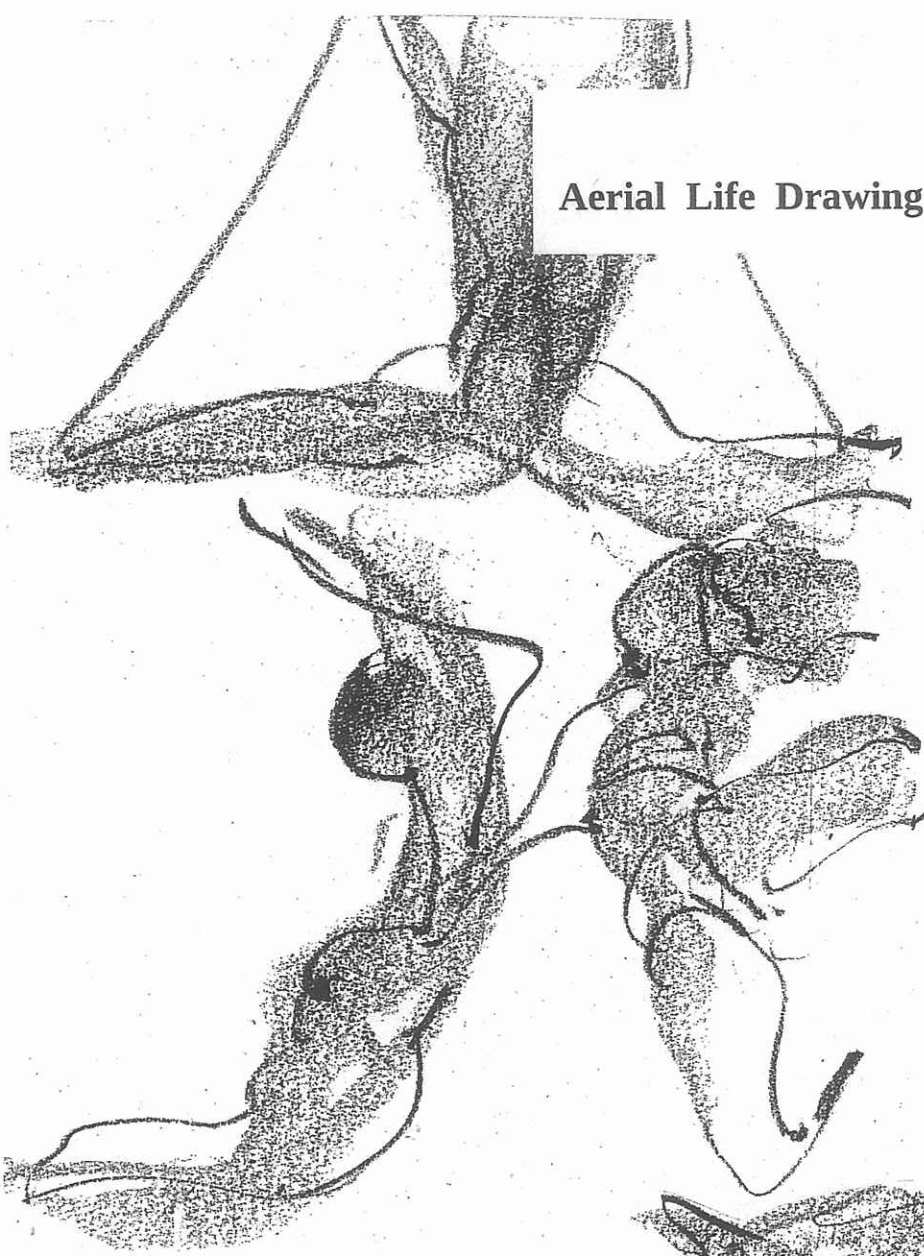


Figure 1 ; 'Ky' in motion swinging on a ceiling mounted fixed rope.

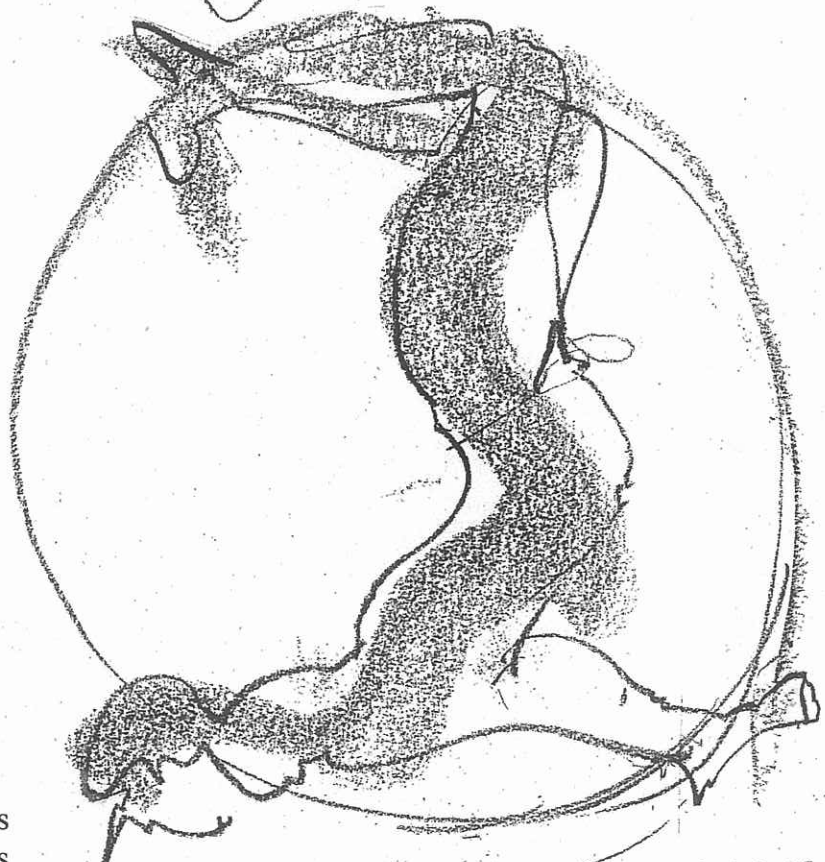


Figure 2 : 'Ky' swings and rotates on a ring. We all draw while she is in motion. Original drawings in A3 folio 66.

John Barton. 8-12-2013

Life Drawing Session 21

The 60 minute Sitting.....

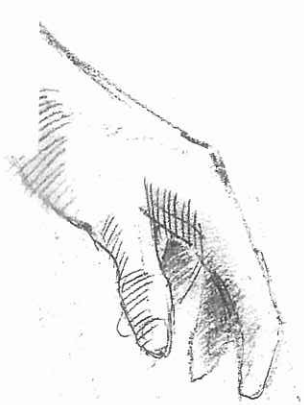


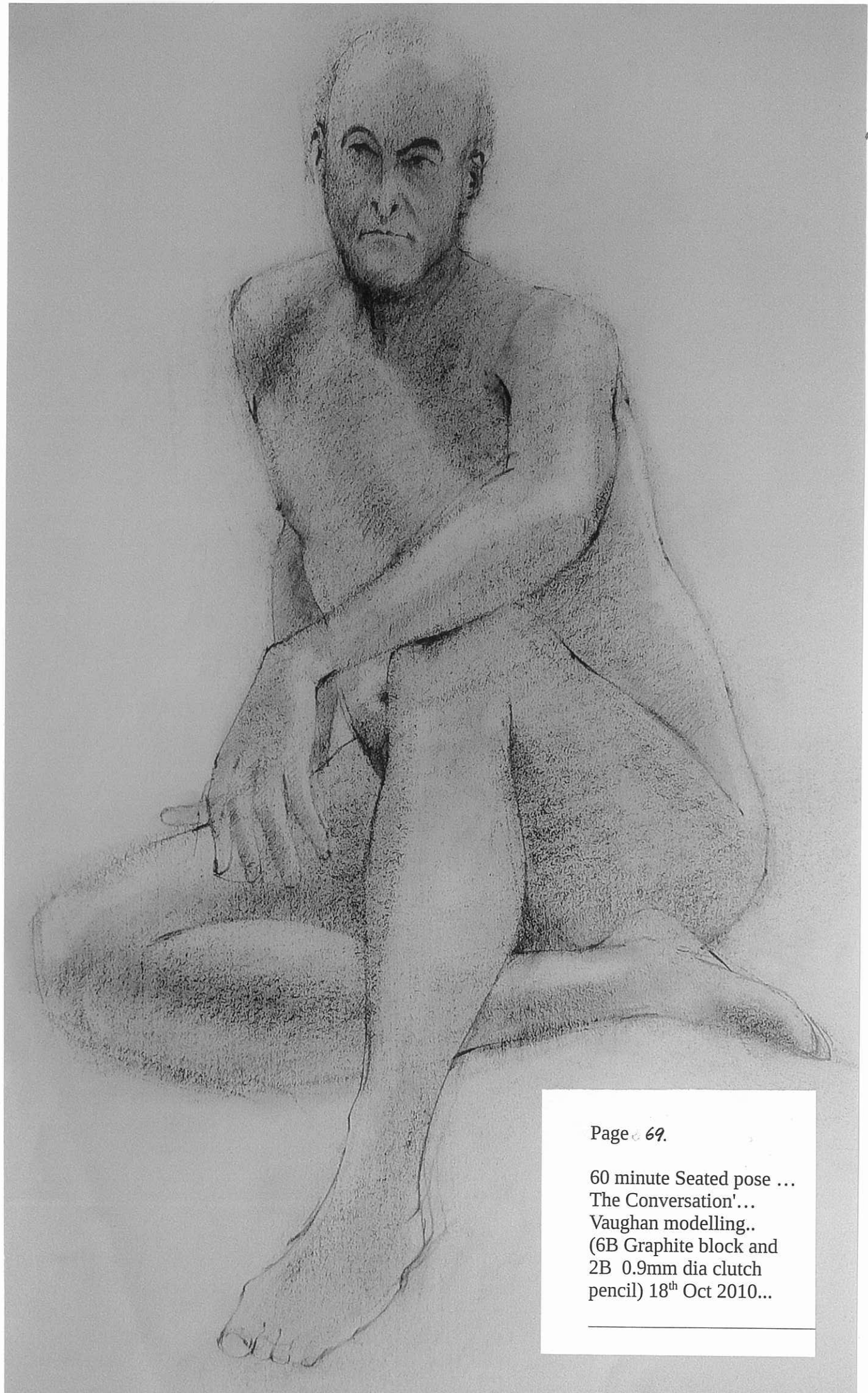
The approach I took with the 60 minute sitting drawing illustrated here , was to use the broad edge of my 6B Graphite Block and rapidly tone the region of the models shape, with much of the time looking at the model while I rubbed the Graphite very lightly with the palm of my hand, no edges, no distracting lines, just light even tone defining the models location in space. As my Graphite rapidly defines his form , I am studying his proportions, spaces and relationship and distances between body parts. This mental preparation and laying on of uniform tone took little more than 10 minutes working over A2 size cartridge paper.

Then using a 2B pencil , I worked my way around his perimeter with rapid, careful and almost straight edged lines,then gradually moving towards his interior features, delineating each body part with the point of the pencil only. Now picking up my 6B Graphite Block I shade his chest , legs, and arms,...building up his form , all with a little more pressure on the broad edge of the Graphite block.

I then went back to the face to define its features with greater accuracy and subtlety....hmmmn... 7 minutes to go.....Using a needable rubber (eraser) , I remove some of the graphite (soft tonal base) , to bring forward his features..., soft lighted cheeks, and shoulders to highlight his presence...a few minutes left..., I outline his feet, adequately proportioned...

Oh dear,.. times up....but I have worked vigorously and joyfully for a full 60 minutes.. Although confident, I experienced a few moments of anxiety and caution, but essentially the experience was an uplifting adventure.... see illustration on page 69.





Page 69.

60 minute Seated pose ...
The Conversation'...
Vaughan modelling..
(6B Graphite block and
2B 0.9mm dia clutch
pencil) 18th Oct 2010...



This Thursday afternoon Portrait of Mary C.
of half an hour or so was drawn energetically
revealling an adequate likeness, a pleasing result.

Folio 32-07

21.08.2008.

— Gallery —

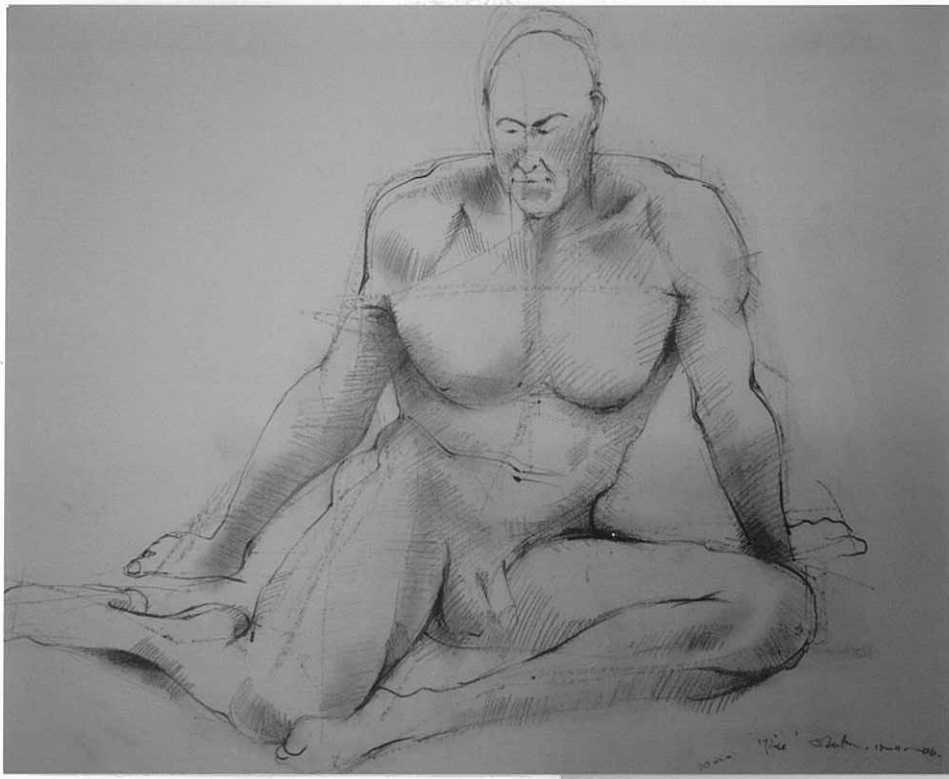


This Thursday afternoon Portrait of Mary C.
of half an hour or so was drawn energetically
revealling an adequate likeness, a pleasing result.

Folio 32-07

21.08.2008.

— Gallery —



71.

JB. Folio 28-28 12.11.2006.

'Steve' 10min. pose

'Mal' 20minute pose.

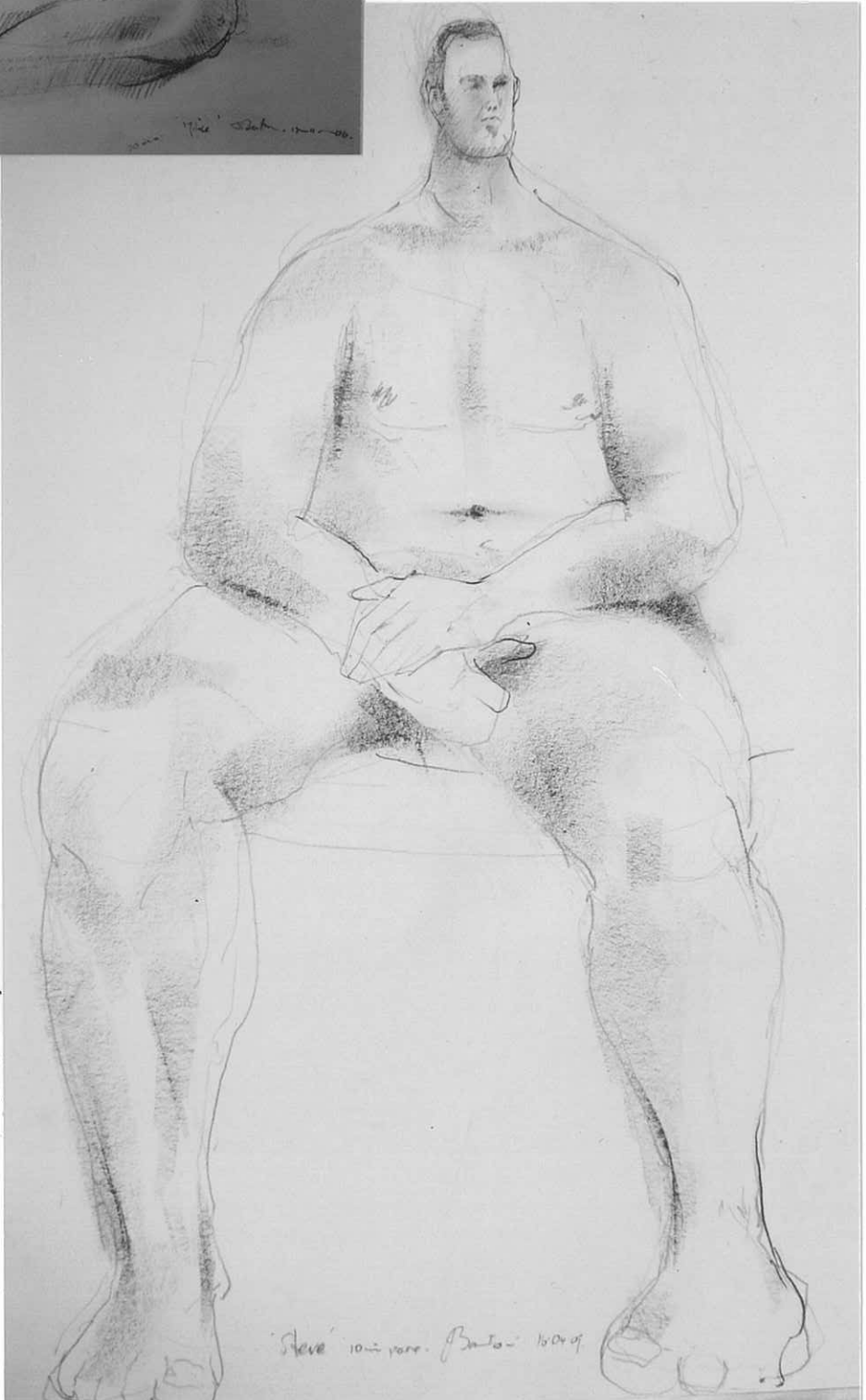
'Mal' is the most powerfully built models I've ever drawn. His selection of poses are authoritative and dramatic. Location: Ed Eman's Spring Ck. Community Centre Saturday afternoon group. Torquay, Victoria.

~Gallery~

I recall only one session with Steve at the Geelong Fine Art School, an informal Thursday evening group organised by the co-owner Robert Drummond.

16.4.2009

JB. Folio 33-83



'Steve' 10min pose. JB. 16.4.09

72.

~Gallery~



JE.

'Ed' 10 minute pose.

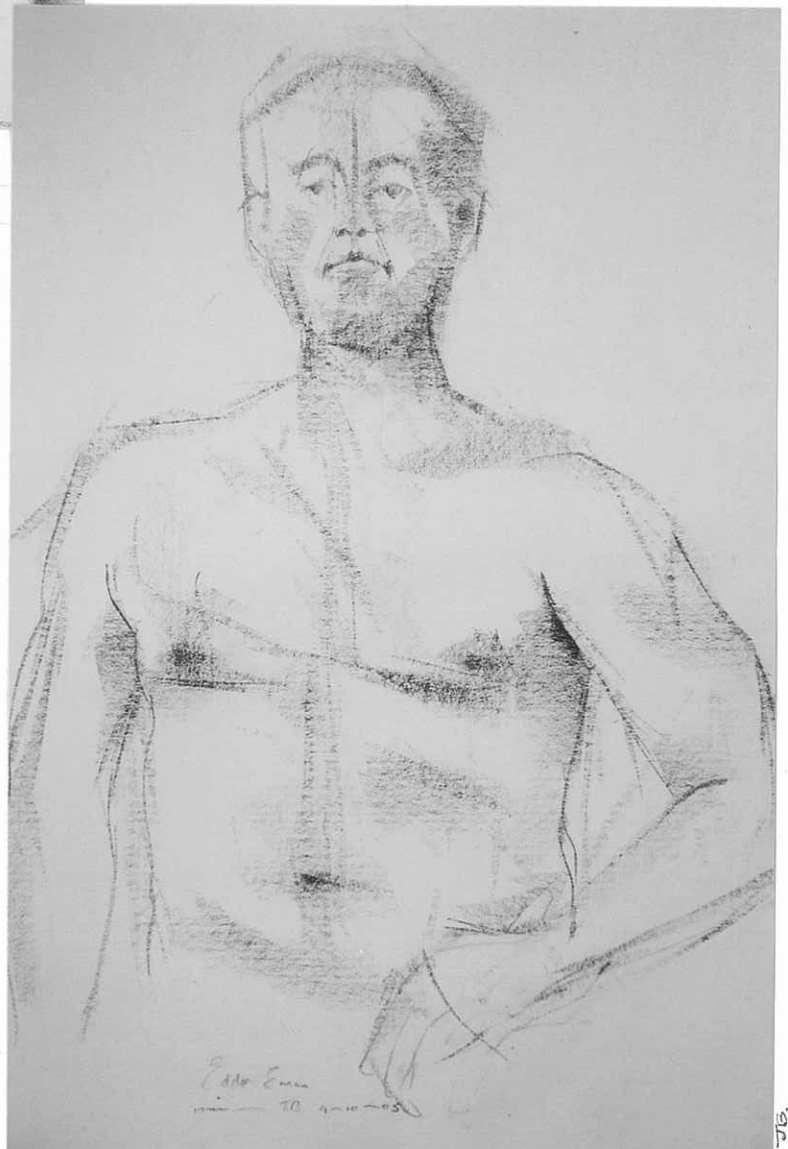
'Bob' 20 minute pose Folio 9-12.
19.6.1999....

A bearded Bob T. played the piano and lived in a caravan park and modelled for a few years Saturday mornings at the Geelong Art Gallery. where I drew this likeness. in profile shown above.

This setting was perfect for life drawing 1997-2000, but was closed by the new director.

I then began attending Ed's Saturday morning group. Ed drew and modelled around the Bellarine Peninsula for many years.

Folio 25-50 9th October 2005.



JE.

73.

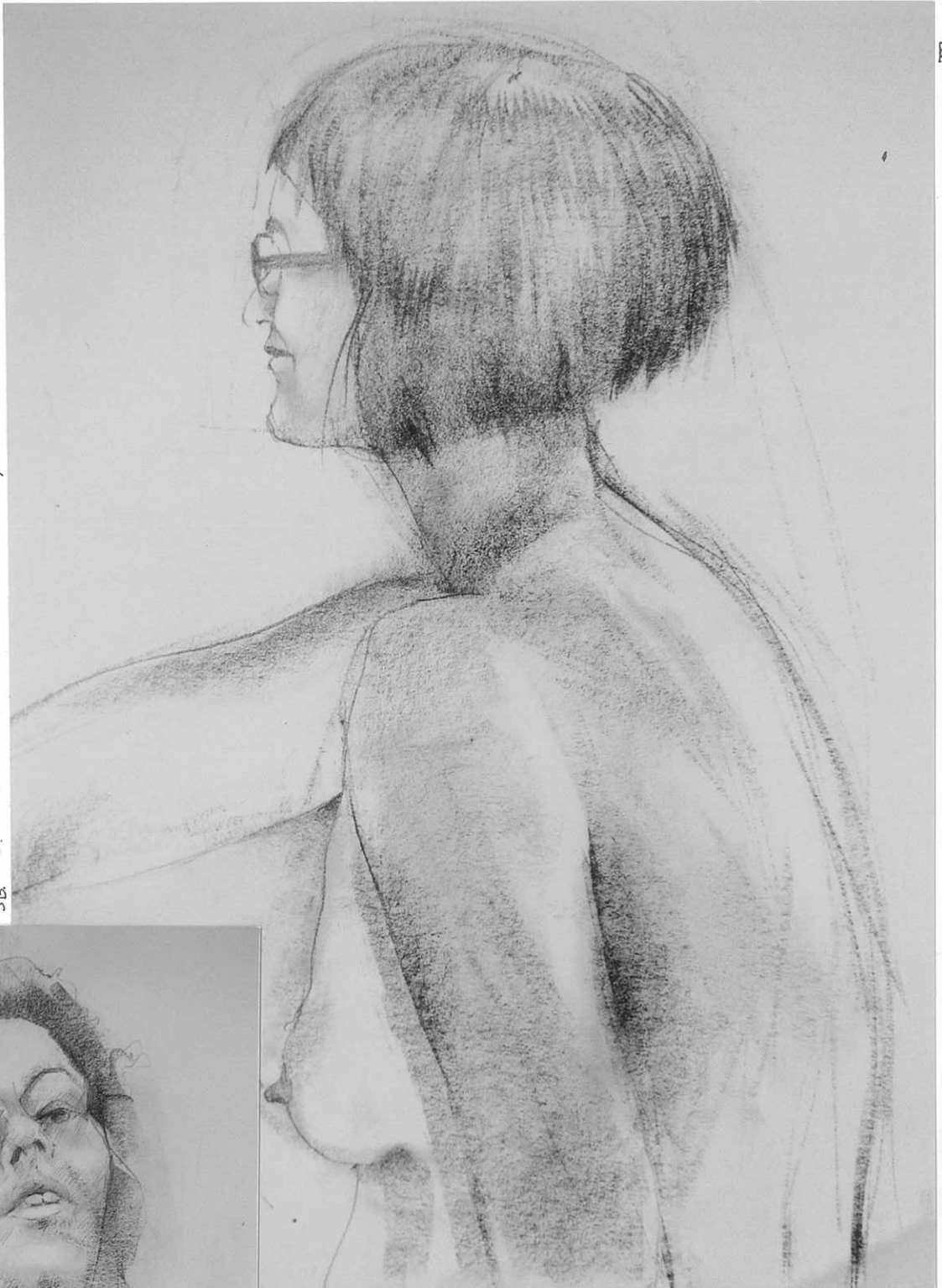
Folio 33-90 23.4.2009.

This graphite
A2 size drawing
was gifted to Meg
fully framed in
appreciation for
modelling.

'Em'

20 minute pose.

5B



5B.



Folio 33-75 2.4.2009.

5B.

'Meg' 20 minute pose.

~ Gallery ~

'Em' was a circus performer
who juggled rings as a part of
her repertoire for life drawing
Both of these art works
were drawn at the Geelong Fine Art
School in Latrobe Terrace.

74.

~Gallery~

Rgna & Ze both modelled at the Geelong Fine Art School during and after 2009, where they created their own routines of poses as did all other models at this time including Meg, Em, Te, Li, Chrs, Va, Ed, Jo, Ma and others.

AR Folio 34-01 30.4.2009.

'Ze'
20 minute pose.



'Rgna'
20 minute pose.

AR Folio 32-55 15.01.2009. A2 SIZE

75.

Gallery

The portrait images of 'Ze' were drawn using 6B graphite block and 4B/2B clutch pencil on 110 & 130 gsm cartridge paper: A2 size

The colouration of 'Ze' in the drawing below is derived from photographing the artwork lit by a fluorescent globe using a 3.2 mp Nokia mobile phone

Ze's arresting presence inspires all who draw her: posing with active gestures or in a resting position as see below.

All artwork by John Barton

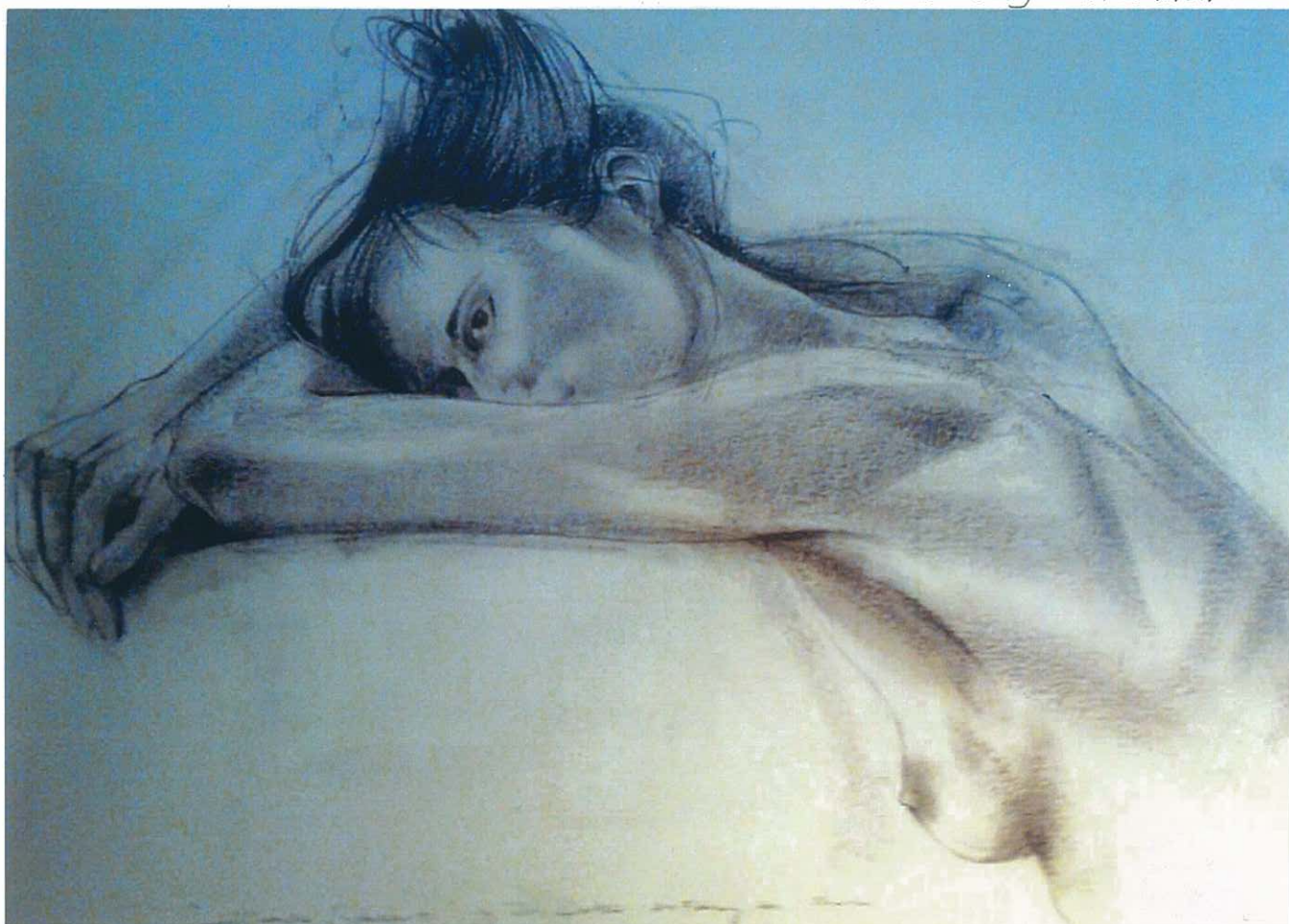


Folio 38-43 GAS: The last 20 minutes of a full day of life drawing.

'Ze'

20 minute pose

27.11.2010



Folio 40-44

'Ze'

Drysdale Group - 55 minute pose

Feb 2011.

76.

'Chris' rests after a brisk game of golf.

Her sprawling form is drawn in block 6B graphite & 2B clutch pencil.

However, it is her face in shadow that is the focus of our attention, achieved through dramatic light & dark rendering of facial features, notably eyes & mouth:

Chris's dark humour about dying friends had us laughing through this 50 minute pose.

below

'Ze'

20 minute pose.

A2 Folio 78-11 Sat 24.10.2015. QAS.



Folio 32-33 25.9.2008 QAS.

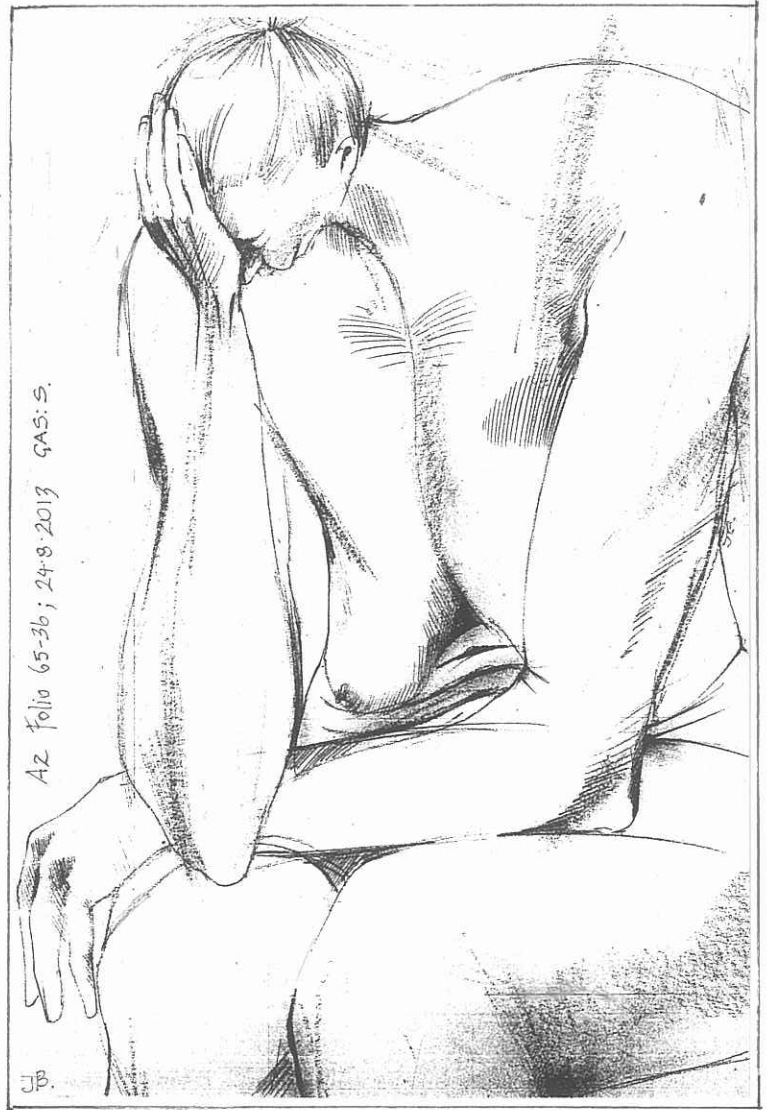
— Lament for Snow White. —
50 minute pose : graphite block & pencil.

'Li' playing a dwarf, laments
the apparent passing of Snow White.

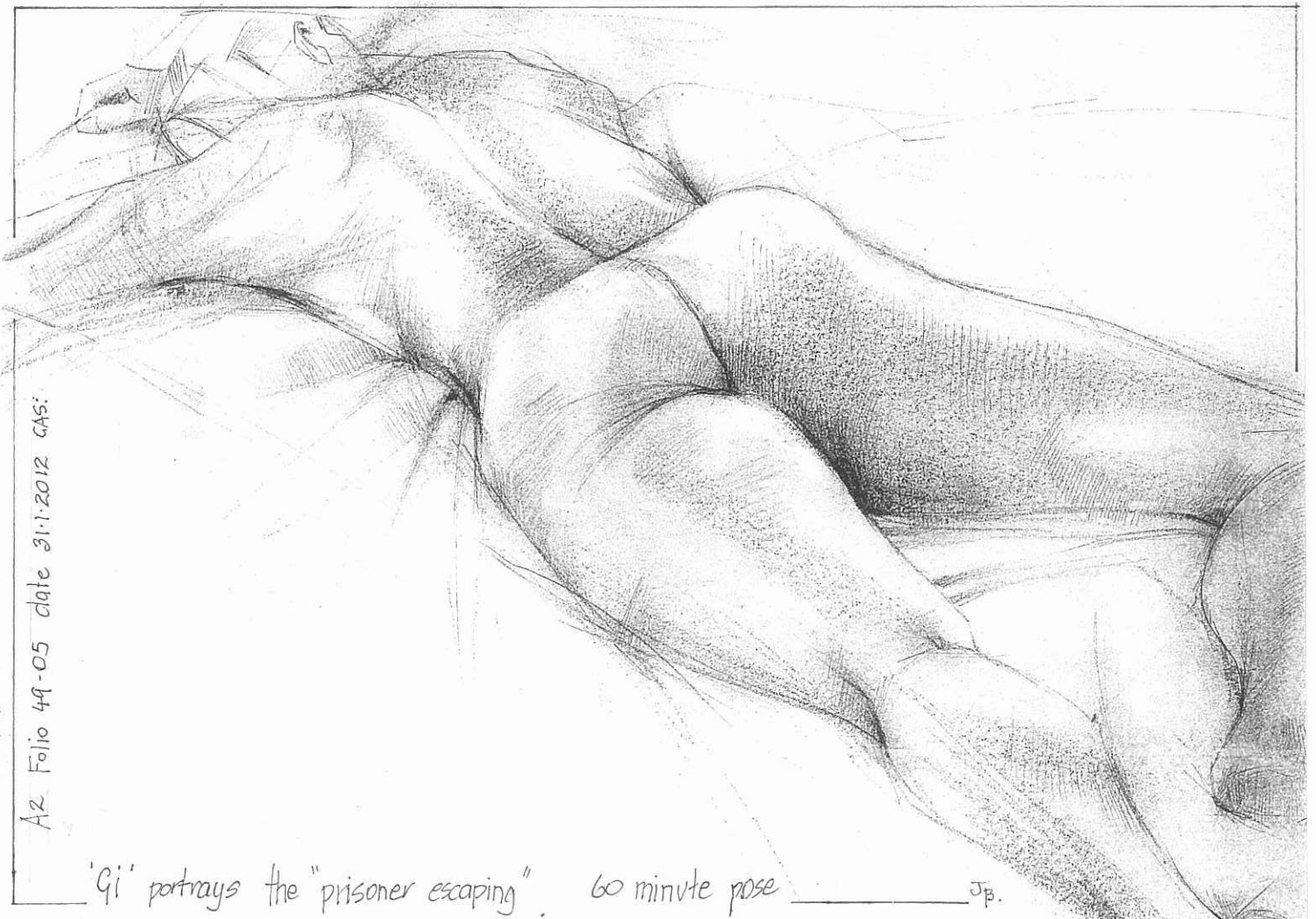
Her muscular limbs inspired this
great exaggeration of form.

'Li' might have been an actor
rather than a body builder.

Location : Geelong Art Society
Saturday afternoon group.



A2 Folio 65-36; 24-8-2013 GAS: S.



A2 Folio 49-05 date 31.1.2012 GAS:

'Gi' portrays the "prisoner escaping" 60 minute pose JP.

78.



Ro: Acrylic paint on canvas 660 mm x 1870 mm Ht: 1 1/2 hours GAS: S.
12th November 2013.

← Modelling "The Astronaut", Ro floats in space:
this acrylic on canvas piece was painted over a 2hr session with approx 1.5 hours of painting time. The outline was roughed in using 6B graphite block. The paint is water-colour thin, applied with bold strokes.

Again below 'Ro' model two ballet positions. each of 45 minutes duration. Here I have shortened her legs so we focus our eyes on her arm gestures.



'Ro': 6B graphite block & pencil: A2 folio 62-21.
GAS. Tues 11th June 2013.



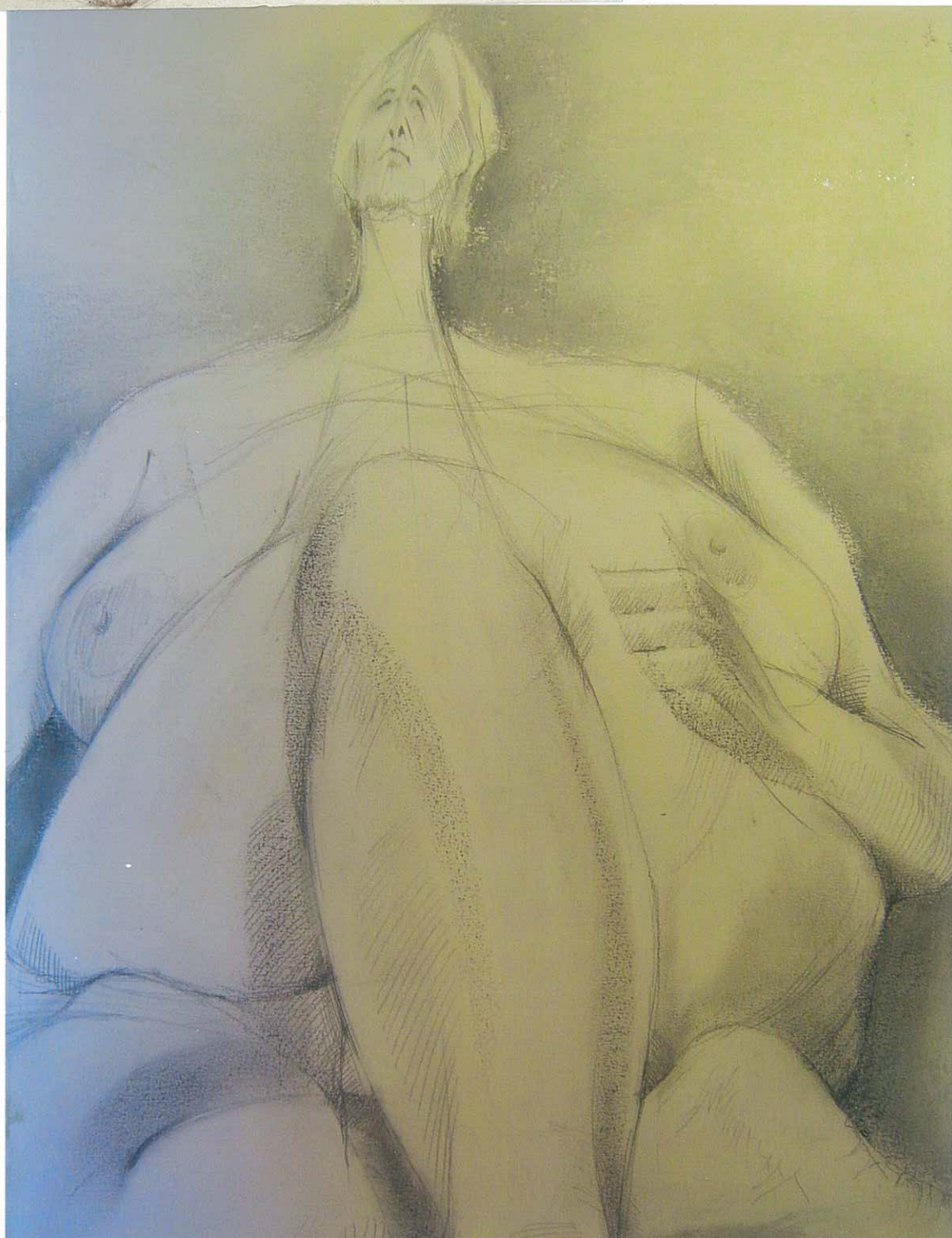
79.

A well proportioned representation of 'Ro' expressing her generous curves and forshortened right arm..
... a 40 minute sitting.

'Ro': Dunsdale : 18.2.2013.
A2 Folio 61-05.

Te: A2- Folio 62-02 : 23rd Feb 2013. GAS: Sat.

'Te' is at the Hairdressers...
relaxing into a 60 minute pose.
Here I was keen to fill the sheet with her form...
6B graphite
black 4B pencil
& ochre pastel.





79.

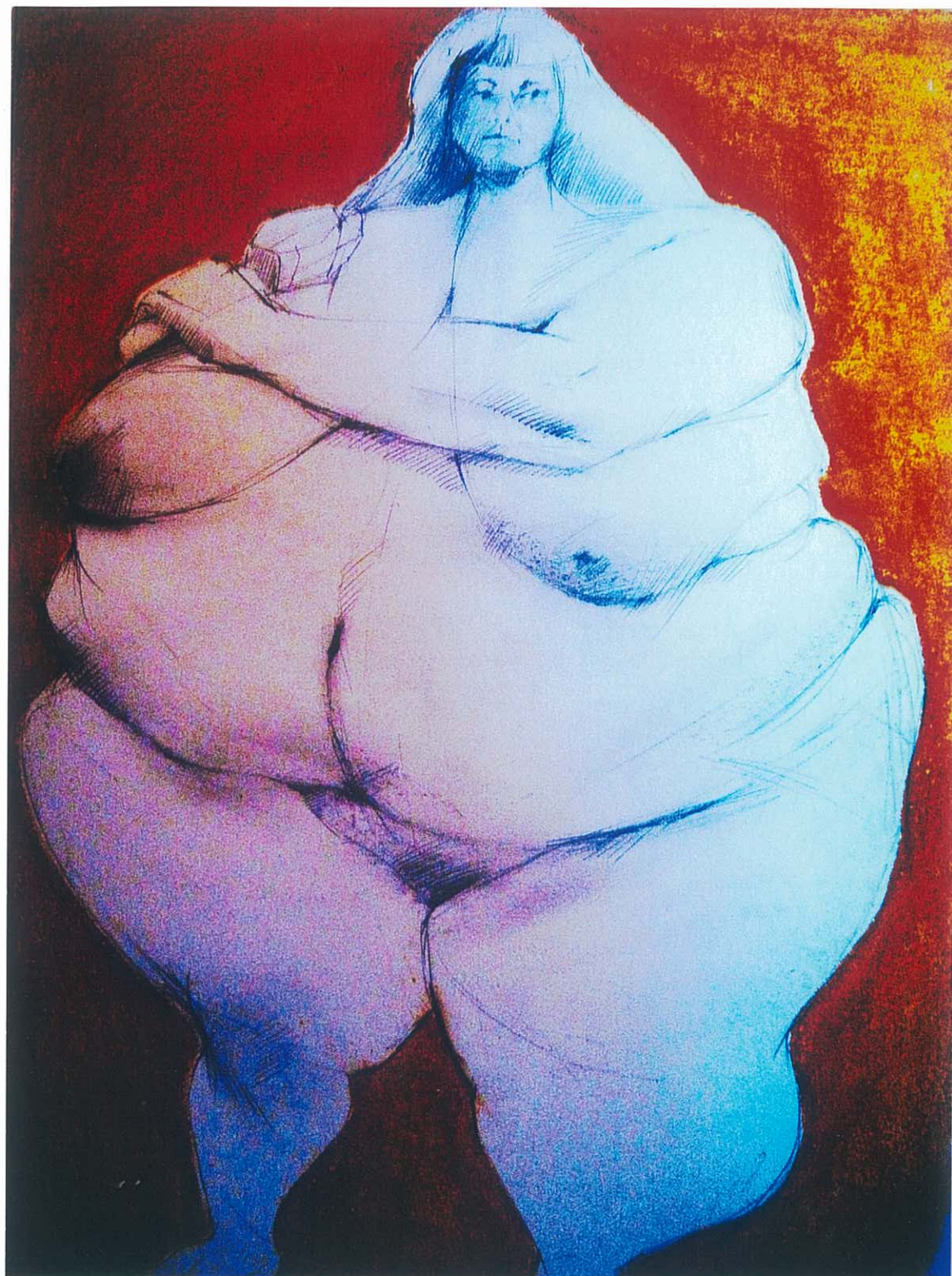
A well proportioned representation of 'Ro' expressing her generous curves and forshortened right arm..
... a 40 minute sitting.

'Ro': Daysdale : 18.2.2013.
A2 Folio 61-05.

Te: A2- Folio 62-02 : 23rd Feb 2013. GAS : Sat.

'Te' is at the Hairdressers...
relaxing into a 60 minute pose.
Here I was keen to fill the sheet with her form...
6B graphite
black 4B pencil
& ochre pastel.





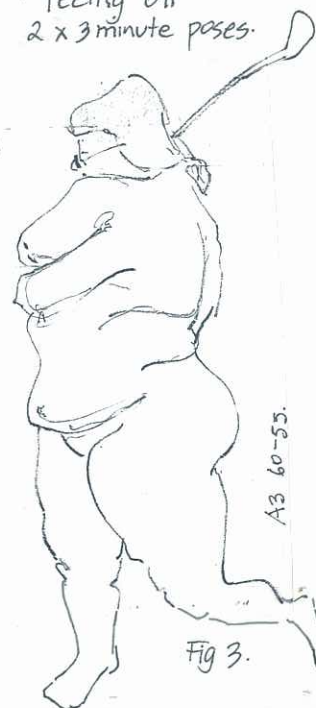
'Ter' Az Folio 62-13a : 45 minute pose : 21st May 2013. Image modified (colour only) using Gimp software.

Fig 2.



60-57.

'Teering off'
2 x 3 minute poses.

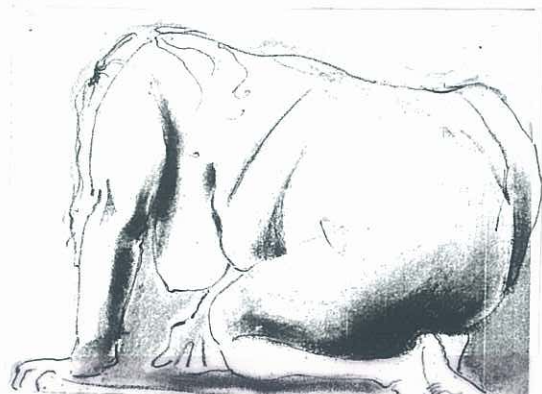


A3 60-53.

Fig 3.

'Ter' Gotling ~ about to "tee off", a precarious stance depicted in graphite & pastel.
Figures 1-5: from the one life drawing session.

Fig 1.



A3 Folio 60-59.

Looking for the ball: 10 minute pose: Fig 5.

Fig 4.

A3 Folio 60-58

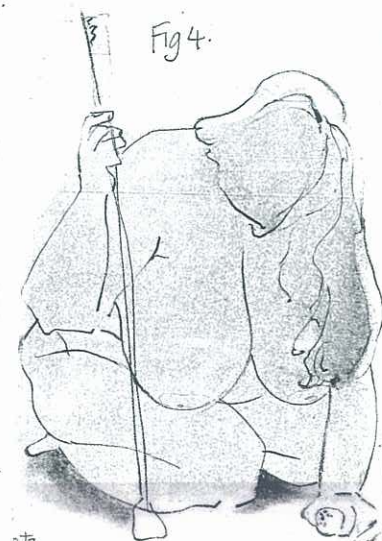
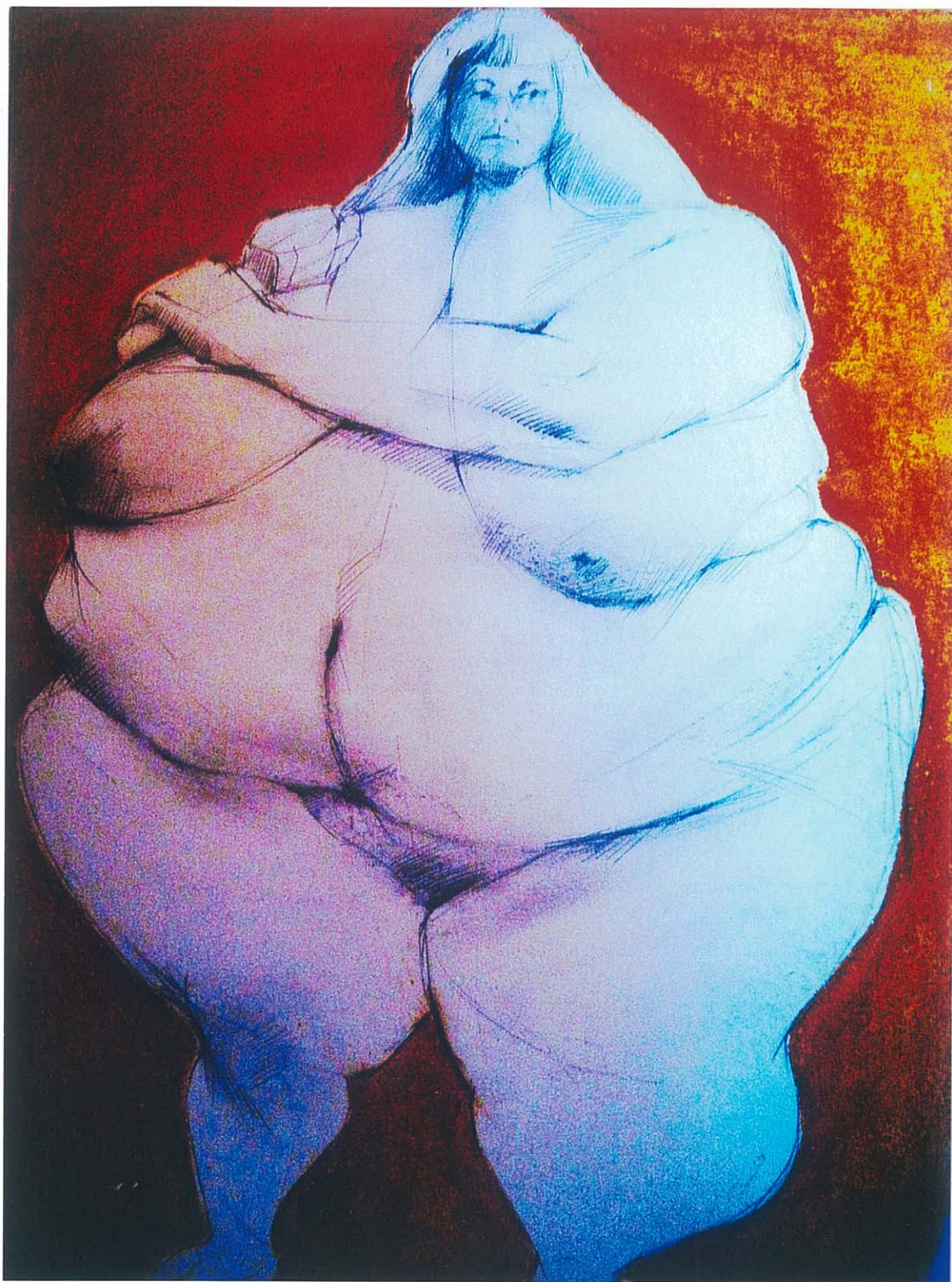


Fig 3.

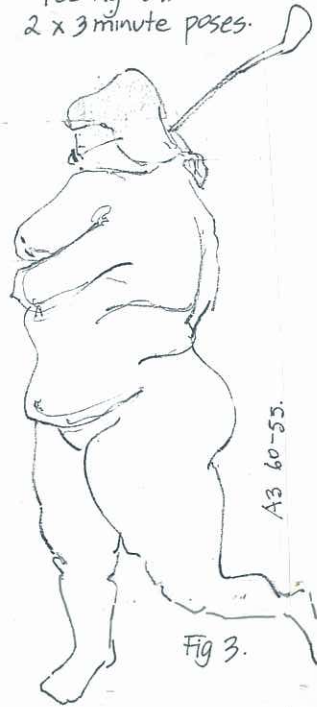
Ball onto the Tee. 10 min pose.



'Tee' A2 Folio 62-13a : 45 minute pose : 21st May 2013. Image modified (colour only) using Gimp software.

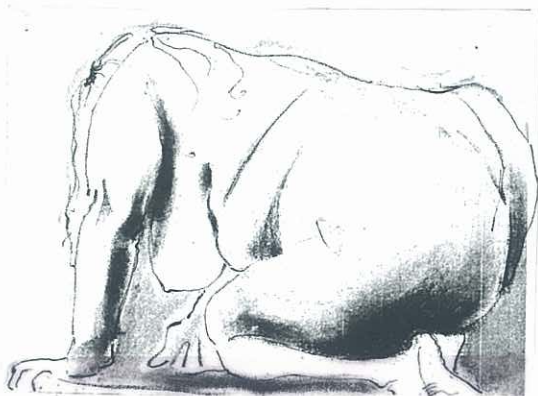


'Teeing off' 2 x 3 minute poses.



A3 60-53.

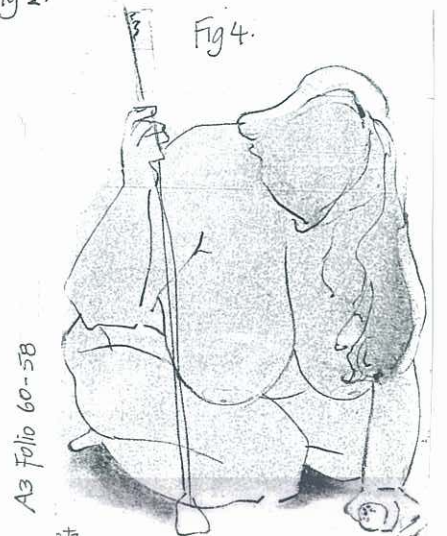
'Ter' Gotting ~ about to "Tee Off", a precarious stance depicted in graphite & pastel.
Figures 1-5: from the one life drawing session.



A3 Folio 60-59.

Looking for the ball: 10 minute pose: Fig 5.

Fig 1.



A3 Folio 60-58

Ball onto the Tee. 10 min pose

81.

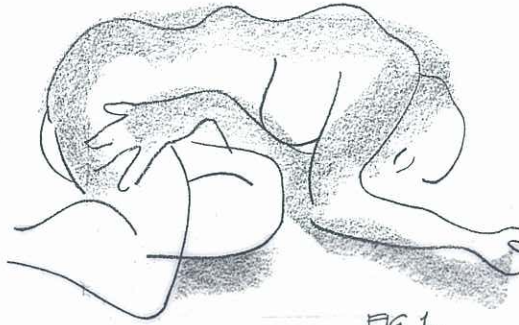


FIG 1.

Movement & Growth: Figures 1-5 are derived from 3 minute poses staging a gradual upward motion by 'Mi' (A3: 57-8/12).

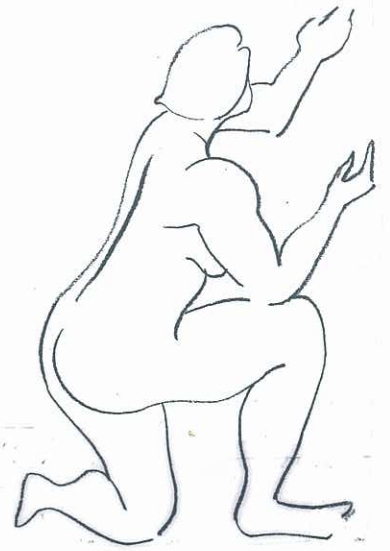


FIG 3.



FIG. 2.

Fig 1-6 are from the one life drawing session.

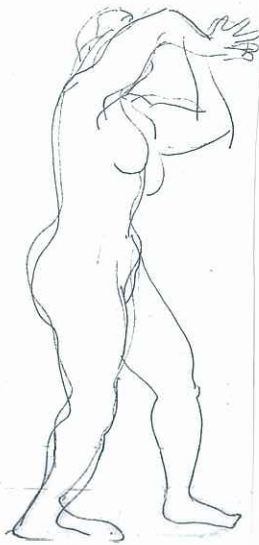


FIG 4.



FIG 5.

• 'Mi' unfolding: movement & growth: 30 minute pose: A2 folio 55-41 GAS: 5: 22th Sept 2012.

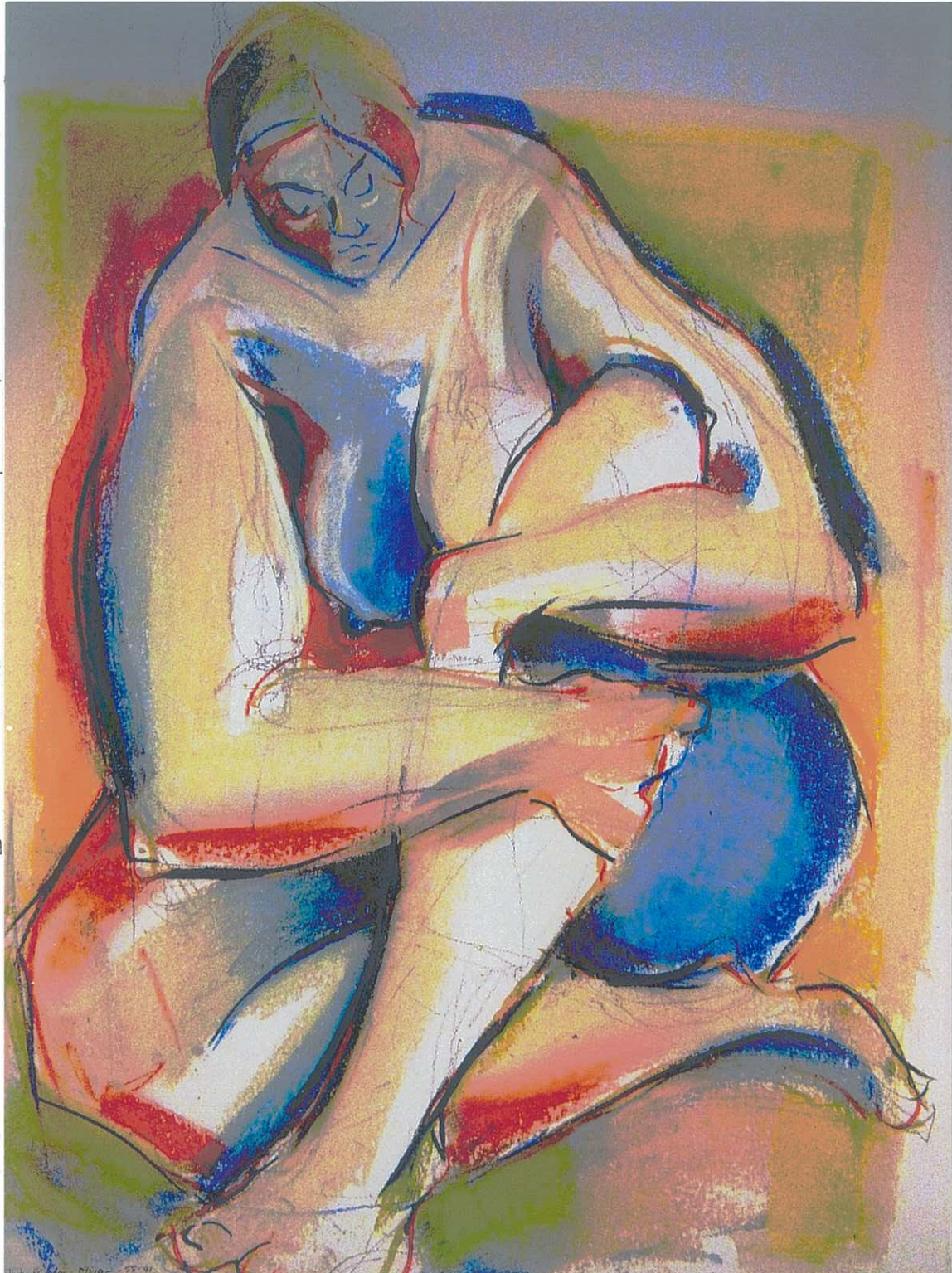
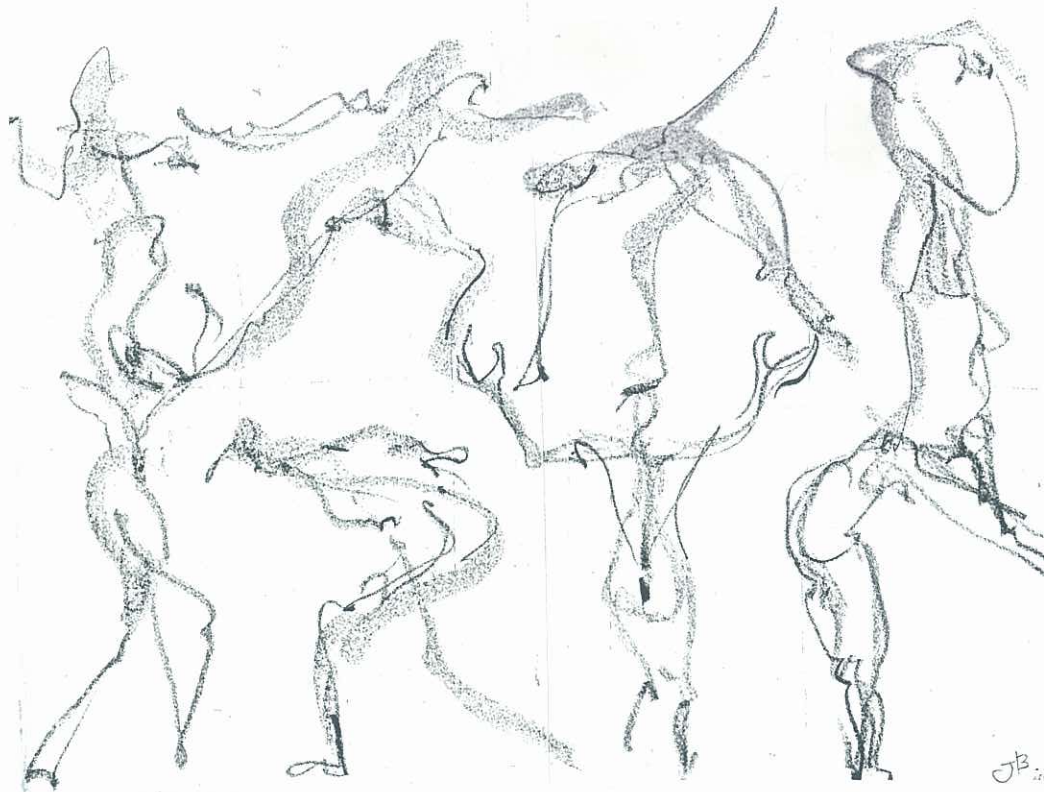


FIG 6.

82.

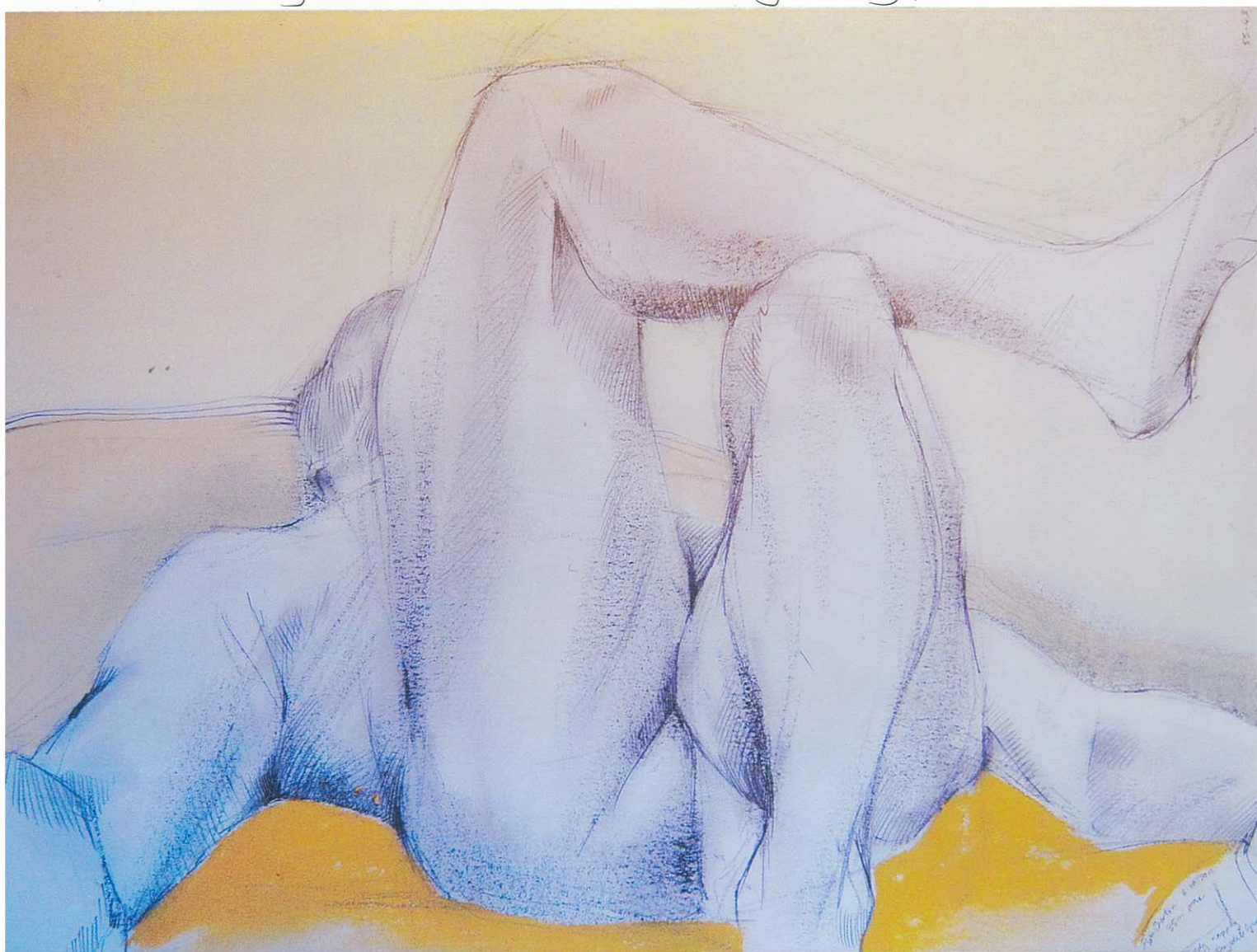
Jo' here is in full flight...
8 x 30 second poses.
as an introduction to
"The Planning Submission"
(Theme): A2 Folio 65-50
10.9.2013 - GAS. Tues. group.



A2 Folio 65-50 'Jo' GAS 10.9.2013

Below: 'Ed' reclines for a 35 minute pose. The drawing is executed in 6B graphite & pastel on A2 cartridge paper. Filling the page with bodily form took precedence over reaching all body parts:

Monday Group.
Dunsdale: 8.10.2012
A2 Folio 55-43.



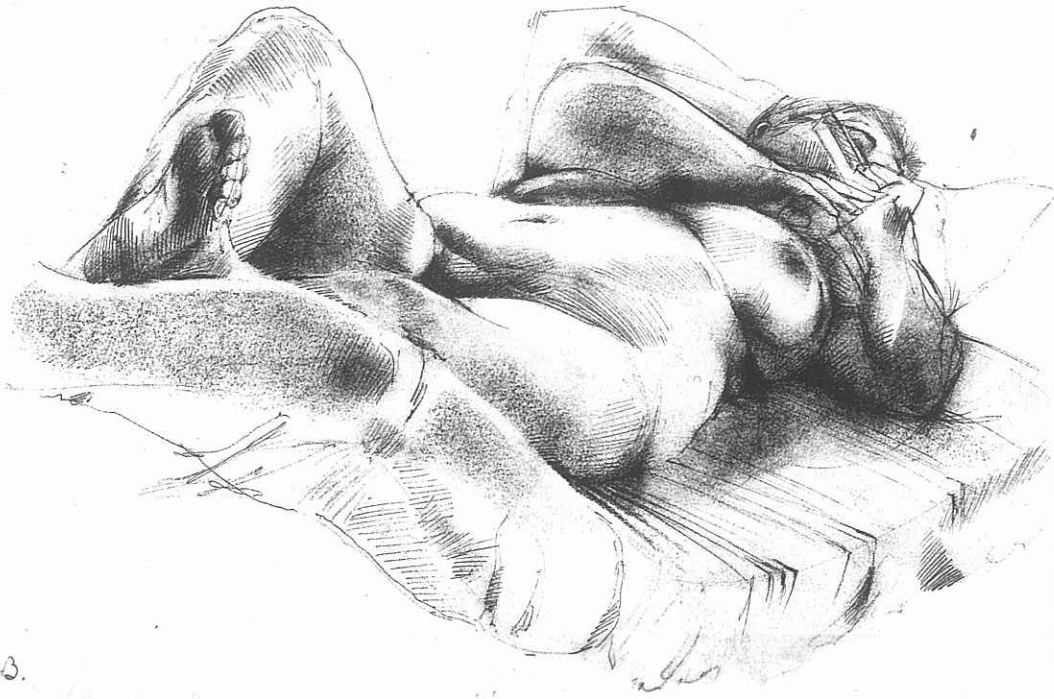
A little extra colour added here using Gimp software.

83.

"Playing the Mouth Organ"
 "Te" rests comfortably
 on this elevated mattress.
 Creases in the fabric contrast
 with smooth fleshy forms.

40 min. pose : GAS.

Both drawings illustrated
 here were drawn using
 .6B graphite black &
 4B dutch pencil.



03.

'Te': A3 Folio 64-17 18th June 2013.

"The Dying Gull," modelled by 'Va' reveals extensive foreshortening of Torso & limbs.
 This most restful pose of 45 minutes duration brought out the best in me.



'Va' 10th May 2011 A2 Folio 41-42.

~ The Game of Cards ~



Gi : Dealing Cards: A2 Folio 48-07 Tues. Group GAS. 26th October. 2011.

- " My depiction of Gi "dealing cards", evolved from a carefully drafted graphite image to one where red & blue pastel were fused to add warmth, ...light & shade, to bring forward her presence.
- " Opposite page: Gi models at Drysdale for this 50 minute sitting, and the overlaying the graphite image with blue & red pastel still entrances me.

A2 Folio 49-10, 6th Feb 2012.



Dyckel

As original sketch

Gilman

86.

Ro's sturdy pelvic form gave rise to this pastelised graphite depiction, where simplification of tone and line took over me for this 45 minute sitting on a Monday afternoon.



Ro : A2 Folio 65-01, 17th June 2014.

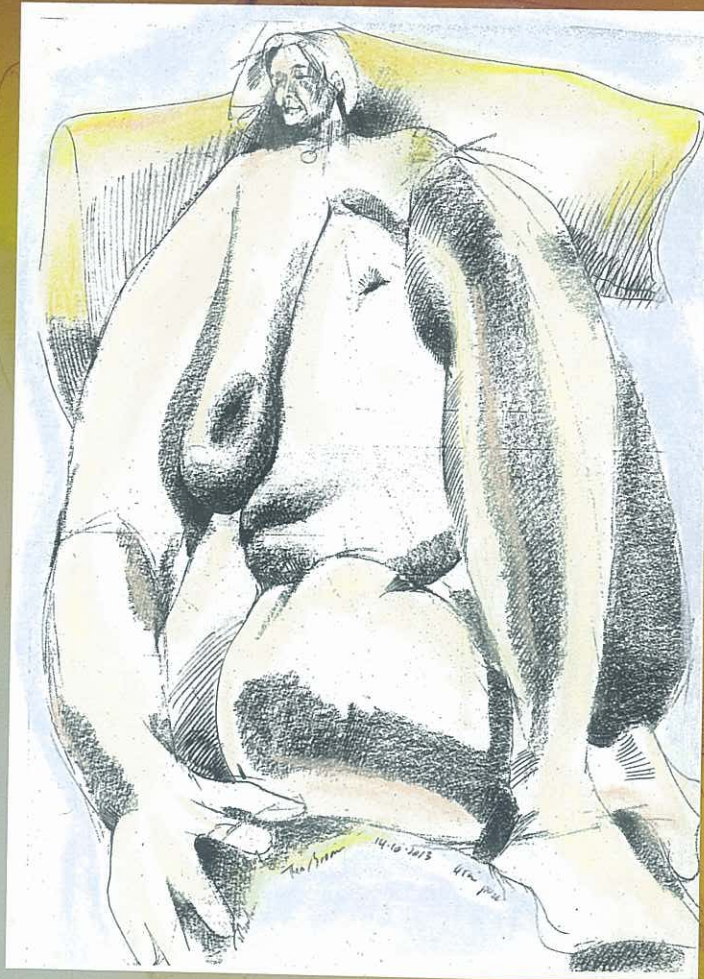
Below: 'Ze' is all legs & arms splayed, ... representational drawing became once again interesting..... no need for any conscious exaggeration of her form. My location in this compact Drysdale studio brought on this sensitive study in graphite.

'Ze': A2 Folio 49-29, 20th Feb 2012. Monday Group Springdale : Drysdale 60 minute pose.



John Burt

John Burt 2012-2012



Te: A2 Folio 65-69 14-10-2013. DRYSDALE.
45 minute pose: graphite & pastel.

From a very low vantage point
Te's handsome face, subtle curves
and friendly presence come together,
... and this compressed & flowing
composition is the
outcome.

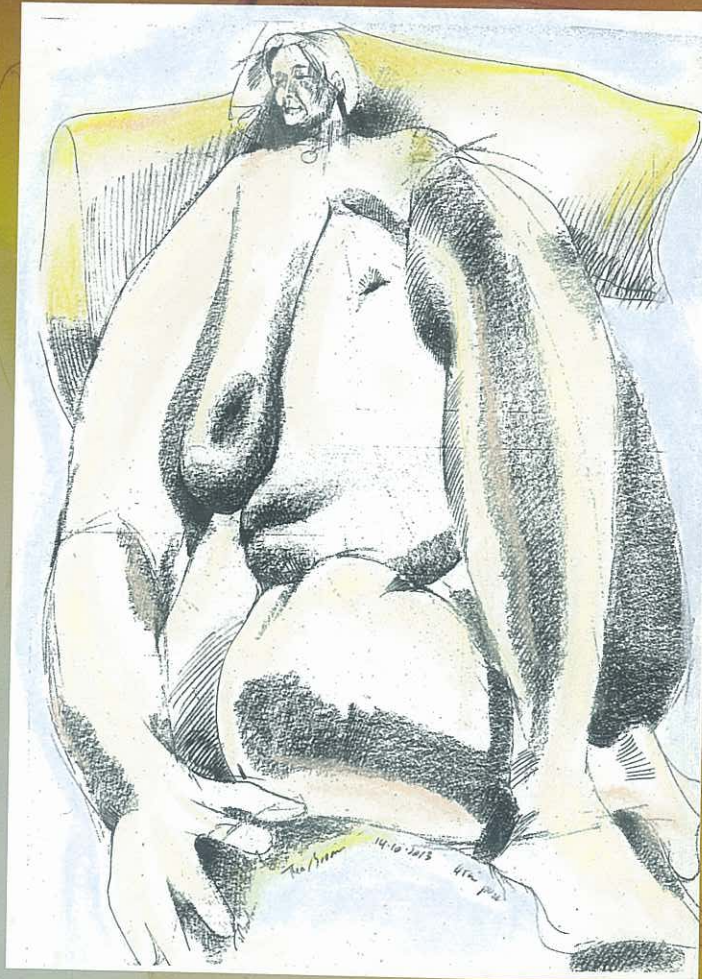
Te: "Playing the Violin" A2 Folio 68-27. GAS. 1ST APRIL 2014.



~ Playing the Violin ~

This bold composition was largely
defined in pastel of brighter tones
than shown here. This is a muted
version to suit the page layout.

50 Minute pose GAS. Tues Group.



Te: A2 Folio 65-69 14-10-2013. DRYSDALE.
45 minute pose: graphite & pastel.

From a very low vantage point
Te's handsome face, subtle curves
and friendly presence come together,
... and this compressed & flowing
composition is the
outcome.

Te: "Playing the Violin" A2 Folio 68-27. GAS. 1ST APRIL 2014.



~ Playing the Violin ~

This bold composition was largely
defined in pastel of brighter tones
than shown here. This is a muted
version to suit the page layout.

50 Minute pose GAS. Tues Group.

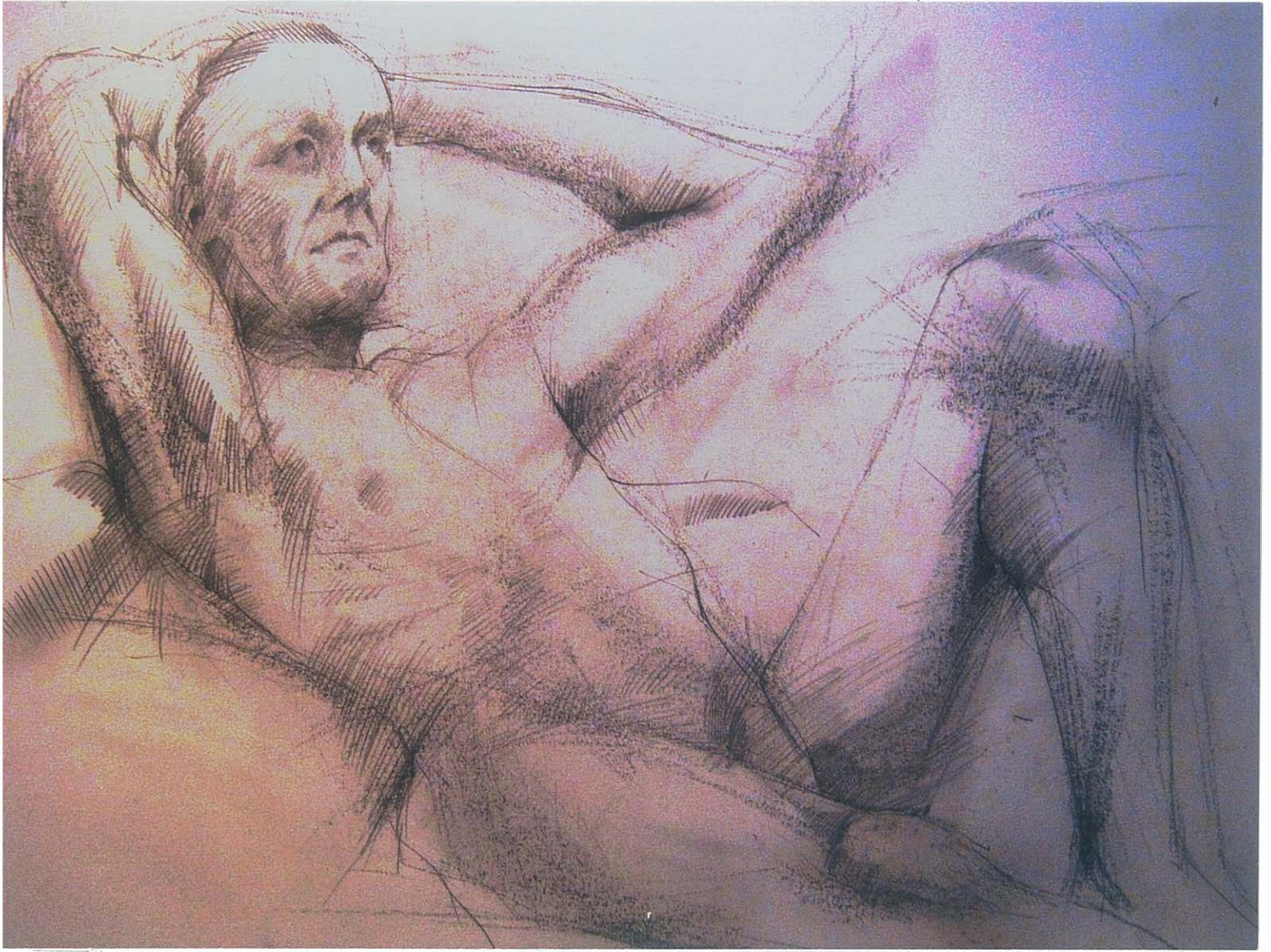




ei: This loose 5 minute
pose drawing in graphite
black was satisfying
to my soul

← 'Ro' looking quite youthful
here for this 45 min. pose: DRYSDALE GROUP.
A2 Folio : 53-13 : 23.7.2012

A2 Folio 49-40 : 25.2.2012.
SAT GROUP - GAS.



'Jo' This life drawing's colouration comes from modifying the colours from incandescent & fluorescent lighting used for photographing the drawing



A2 Folio 55/56: 30th October 2012. Image drawn in pastel & graphite. GAS. Tues Group.

"The Melbourne Cup": Jo has fallen off his horse... all is lost!!

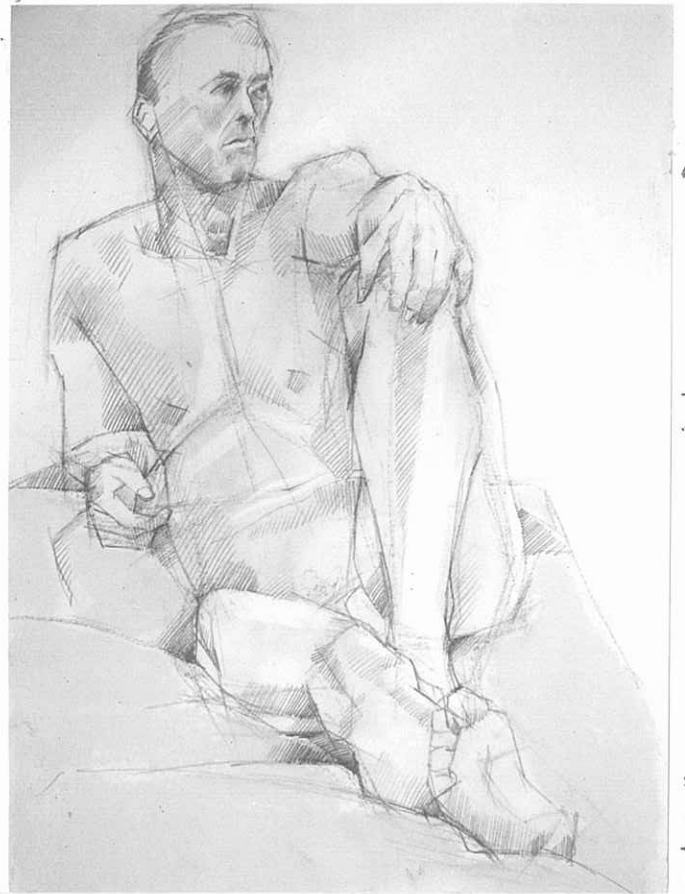
91.

Representational drawing of our model can deliver us some unexpected results.

Here 'Jo' appears to have a right leg with some deformation. As well as not being fully rendered, his thigh sinks well into the surrounding cushion. —→

'Blinded by the Light': below.

This dramatic rendering in graphite block & pencil, has had light & colour infused into the scene using Gimp software.



Jo : A2 Folio 55 - 26-11-2012, 50 minute pose: DRYSDALE GROUP.

Jo : A2 Folio 55a-28; DRYSDALE GROUP: 13.5.2013 - St James Church Hall.



91.

Representational drawing of our model can deliver us some unexpected results.

Here 'Jo' appears to have a right leg with some deformation. As well as not being fully rendered, his thigh sinks well into the surrounding cushion. ———→



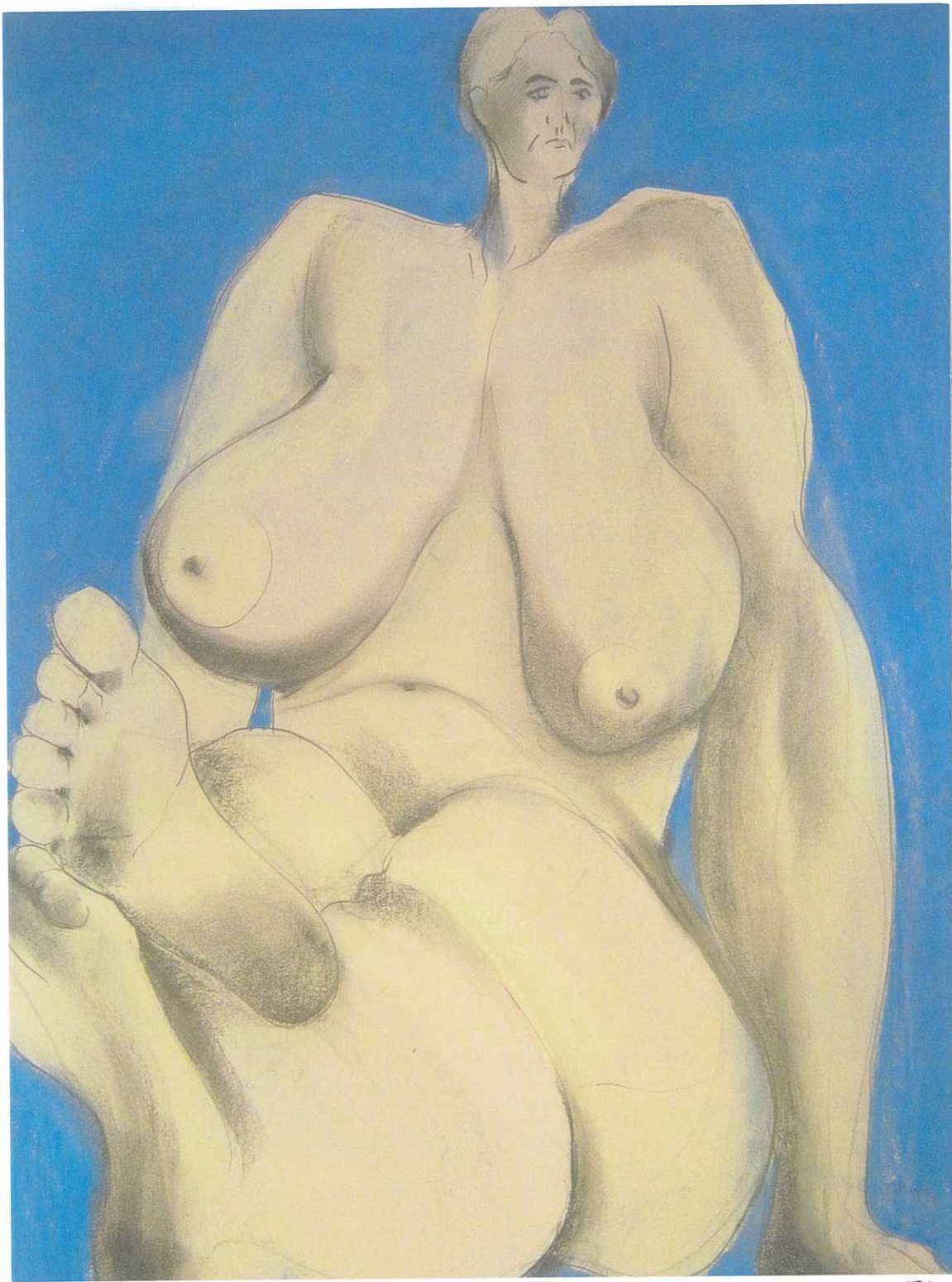
Jo : A2 Folio 55 - 26-11-2012, 50 minute pose: DRYSDALE GROUP.

'Blinded by the Light': below.

This dramatic rendering in graphite block & pencil, has had light & colour infused into the scene using Gimp software.

Jo : A2 Folio 55 a-28; DRYSDALE GROUP: 13.5.2013 - St James Church Hall.





M1' A2 Folio 61-21 QUEENSLAND ART SOCIETY (QAS) Saturday Group. 27.4.2013.

JTB.

I allowed my Pencil to fill the page with her voluptuous form from top to bottom, squeezing most of her into this space, distorting forshortened limbs, taking more interest in her toes than her face. A face that may as well have been left out. The portraitist in me takes over... I may conquer it one day... thus far I have only a handful of faceless 20+ minute life drawings.



'Te' A2 Folio 65-86 DAYDALE MONDAY GROUP

Portraits of models come easily to me. I'm drawn to the face, but with only 45 minutes I keep it general... There is a point about leaving facial detail out... let our eye imagine the face, the face we would like to see. or... by having no facial features. our eye explores the rest of the image with more interest... or so some believe or experience. Try it!

A2 size, graphite & pastel drawn 18.11.2013. from a low vantage point close to the model.

— The Vaccination — 24.6.2014.

D' found the mock act of plunging a syringe into a baby's bottom quite distasteful. It was a challenge made more difficult as this sitting was for the entire session... (2-5 min breaks every 20 min's. or as the model requires).

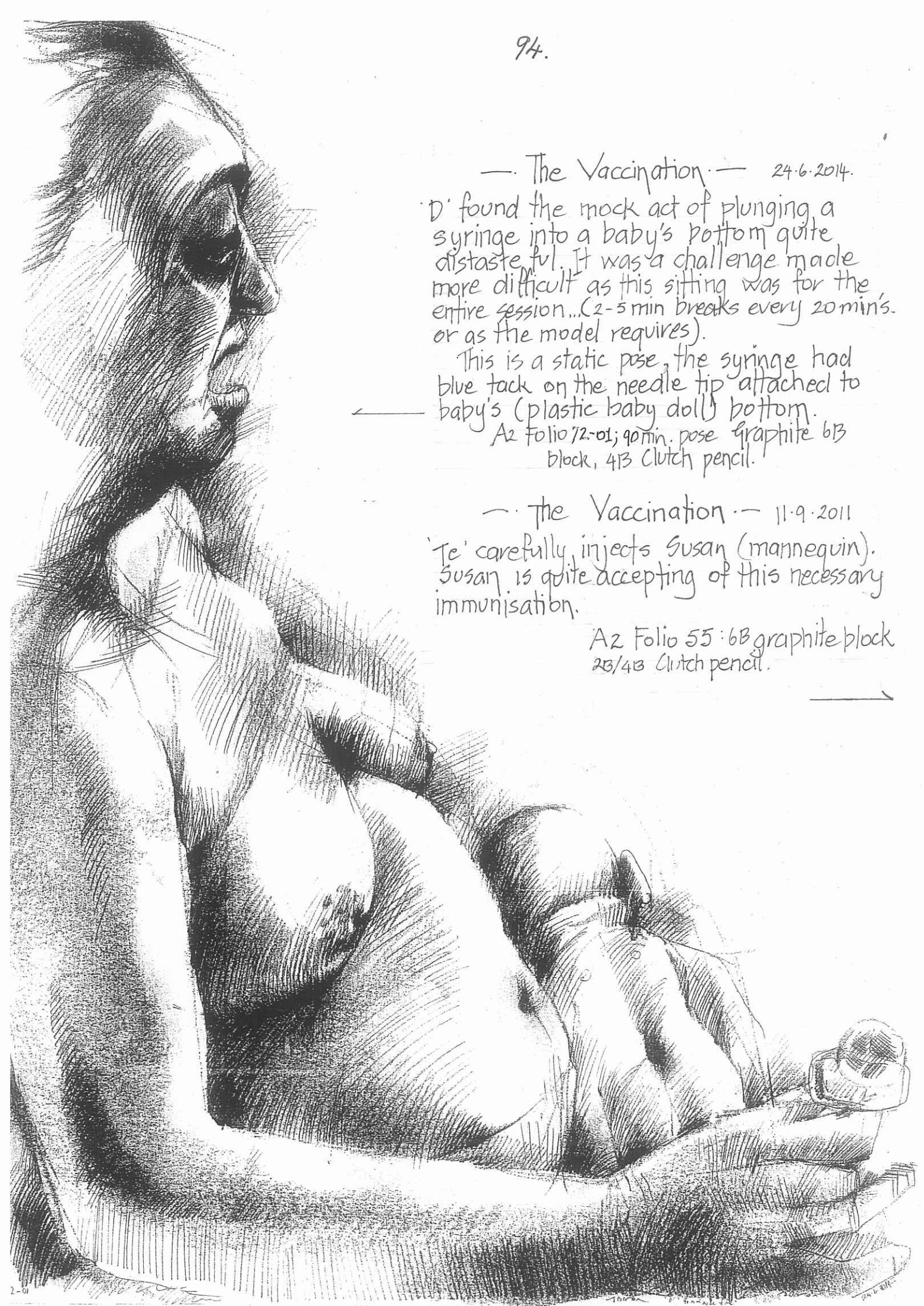
This is a static pose, the syringe had blue tack on the needle tip attached to baby's (plastic baby doll) bottom.

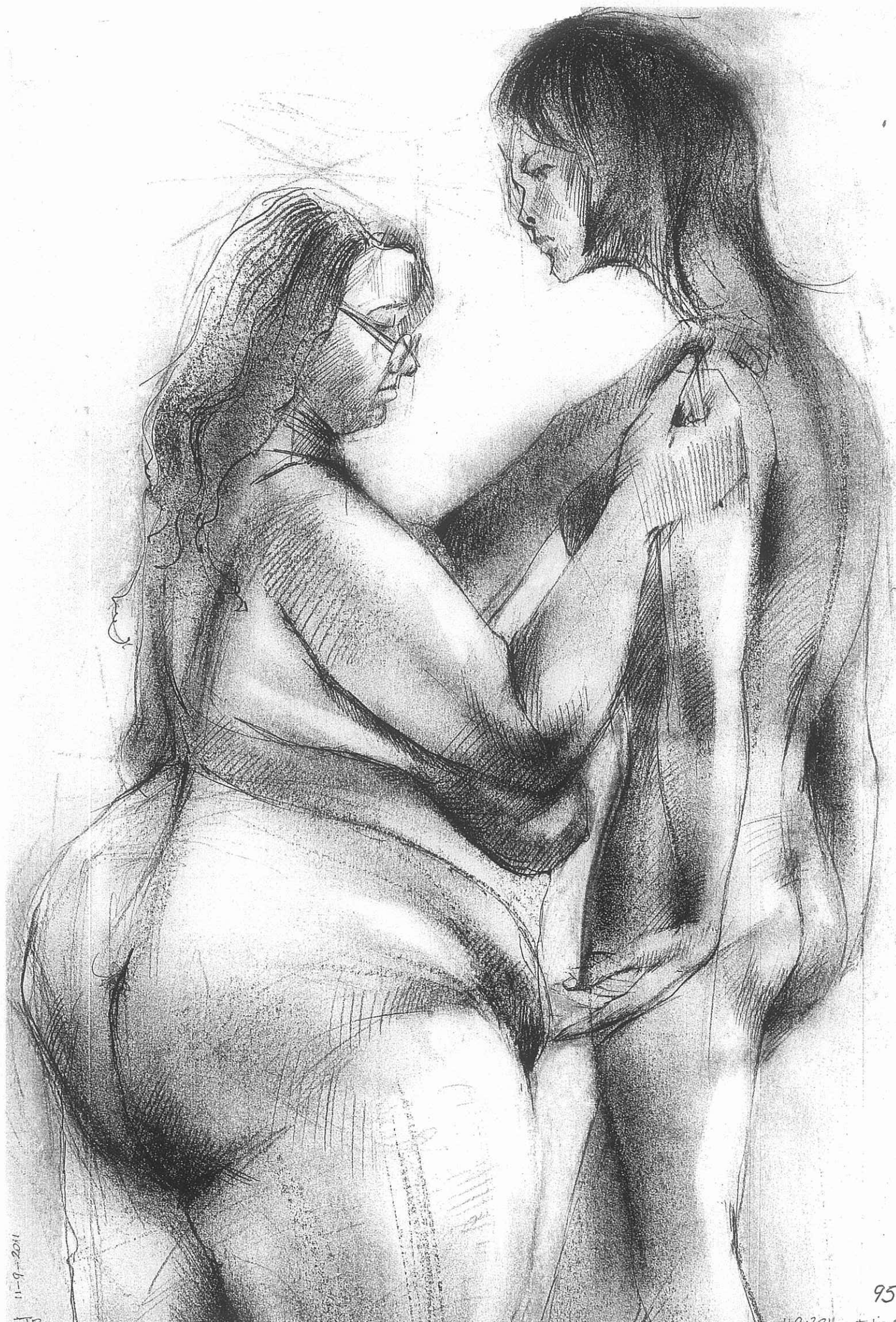
A2 Folio 72-01; 90 min. pose Graphite 6B block, 4B Clutch pencil.

— The Vaccination — 11.9.2011

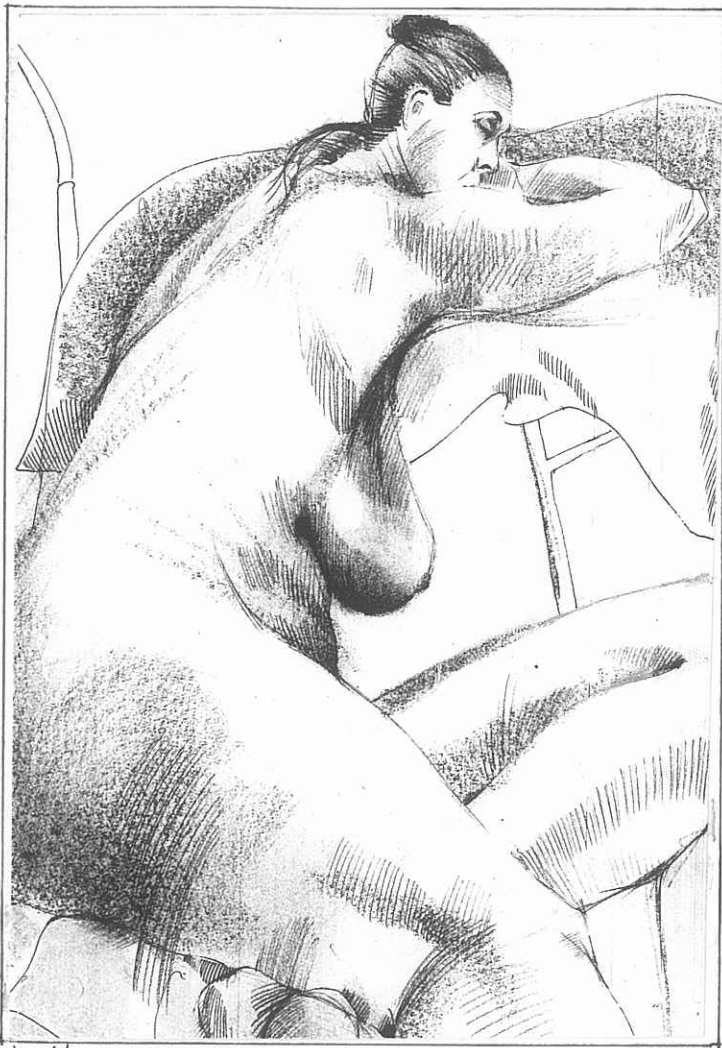
'Te' carefully injects Susan (mannequin). Susan is quite accepting of this necessary immunisation.

A2 Folio 55: 6B graphite block
2B/4B Clutch pencil.





11-9-2011



Mi: Az Folio 65-85: Drysdale Group: 11.11.2013
60 minute pose: graphite & pastel.

Mi's voluptuous finely sculptured form led me to draw her with a sensuous line and exaggerated tapering of her body.

The low vantage point produced a smaller head. I balance a deeply rendered breast the size of her head, with equally deeply rendered hair.

A sweep of black graphite creates the cushion upon which she rests, thereby bringing her forward.

"Exaggerated worm's eye view" drawing requires sometimes quick mental imaginative planning shown here.

"Reading the Newspaper" —

Again I employ exaggerated worm's eye viewing of the model.

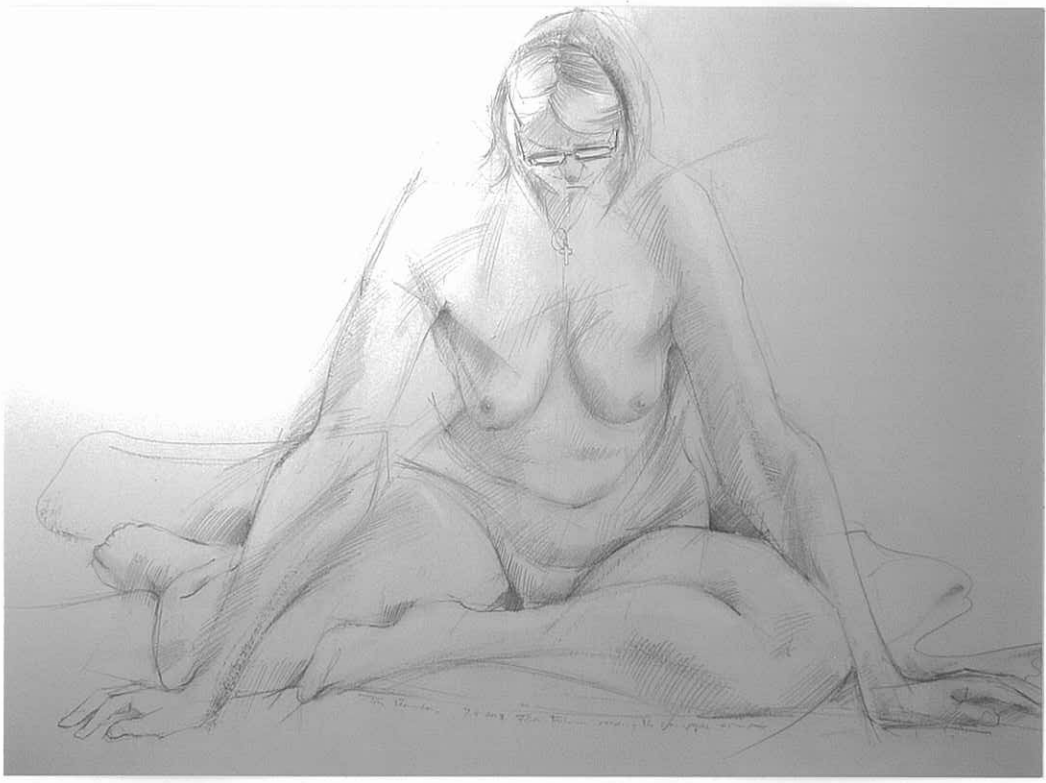
My interpretation of "Night" by A. Maillol in graphite & pastel.
*a sculpture.

Gi: Az Folio 68-36a. GAS. Tues. Group. 60 minute pose: graphite & pastel.



— "Learning to Dance Latin" —

Gi embraces a mannequin, namely Susan, barely discernable to our eye. This interpretation allows for detailing of crevices & dramatic light & dark regions to be created.



qi: A2 Folio 55a - 18: GAS: 7th May: 2013. graphite.

97.

qi: A2 Folio 55a - 14 "Night" by Aristide Maillol. 18.3.2013. Drysdale Monday Group. 50 min. pose.



18.3.2013 by Aristide Maillol
14. 18.3.2013. 50 min. pose



qi: A2 Folio 55a-18: GAS: 7th May: 2013. graphite.

97.

qi: A2 Folio 55a-14 "Night" by Aristide Maillol. 18.3.2013. Drysdale Monday Group. 50 min. pose.



— "Gone Fishing" —

— Va's hands dominate this rendition of the fisherman. straining on his rod just a little for this 45 minute pose. Please compare this model's interpretation to the one below drawn some 21 months before. Here 'Jo' is pulling in the "big one". The fishing line was attached to a truss chord to put the rod under tension.



"Fatherhood: Nurturing his Child"
Va relaxes into this comfortable pose rendered in blocky pencil graphite with pastel highlights, background & baby's glowing head for this 20 min pose.

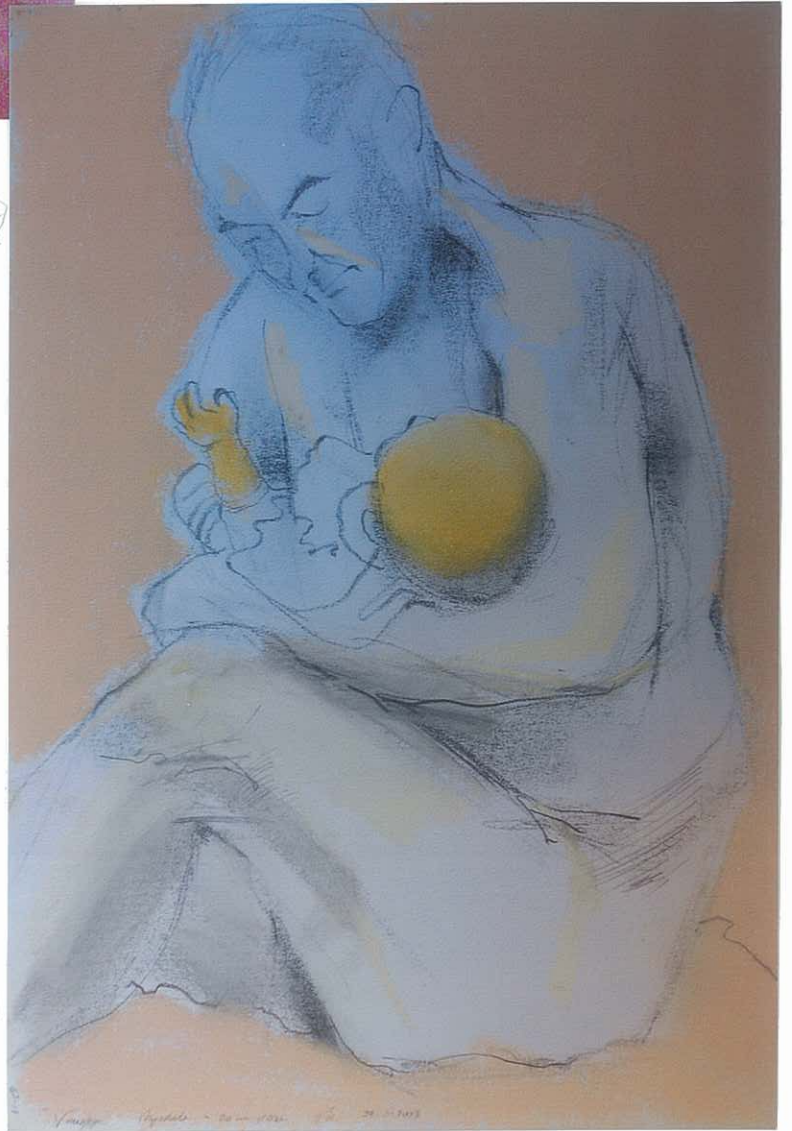
↓

'Va': A2 Folio 61-25: GAS: 30.4.2013

'Jo' "Gone Fishing": A2 Folio 43-11: GAS: 26.7.2011 50 min. pose.

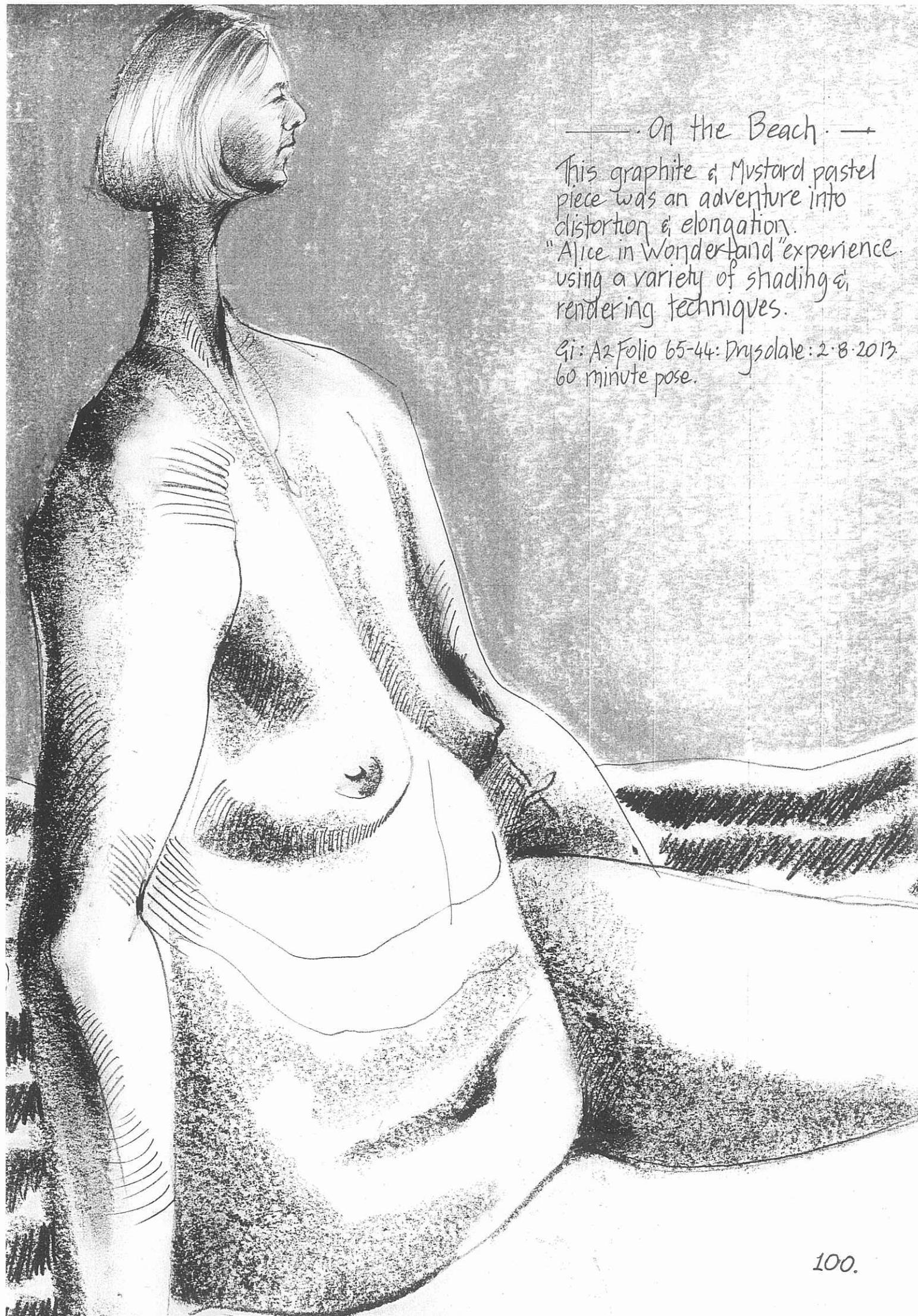


'Va': "Fatherhood": A2 Folio 65-13 Drysdale. 22.7.2013.





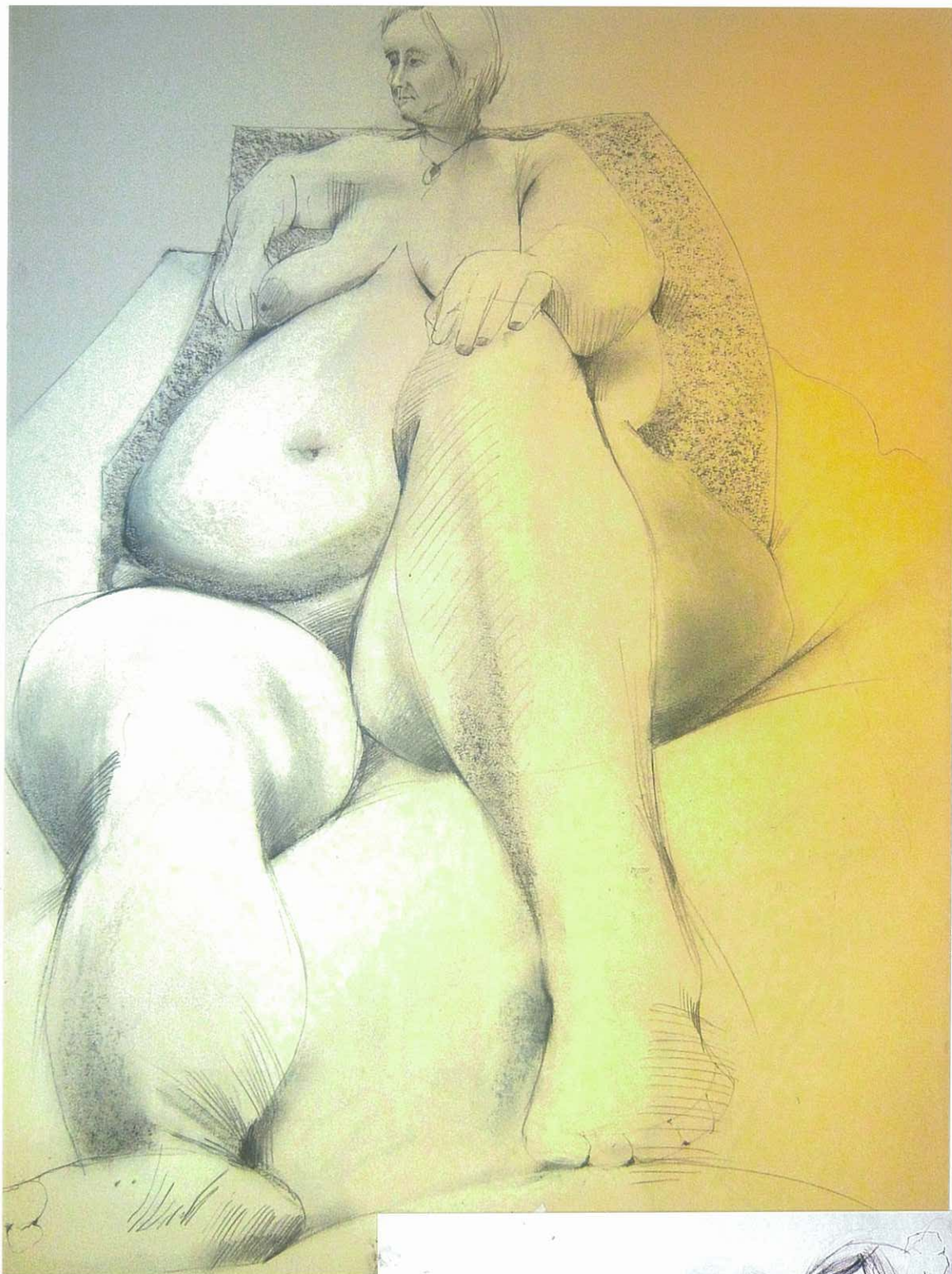
Jo. "The Darkened Room" A2 Folio 65-54:16.9.2013:45 min pose. Drysdale. Monday Group.



— On the Beach —

This graphite & Mustard pastel piece was an adventure into distortion & elongation. "Alice in Wonderland" experience using a variety of shading & rendering techniques.

Qi: A2 Folio 65-44: Drysdale: 2-8-2013
60 minute pose.



'Te' "Sunning Herself": A2 Folio 65-10 Drysdale : 15.7.2013 : 45 minute pose. Monday Group.

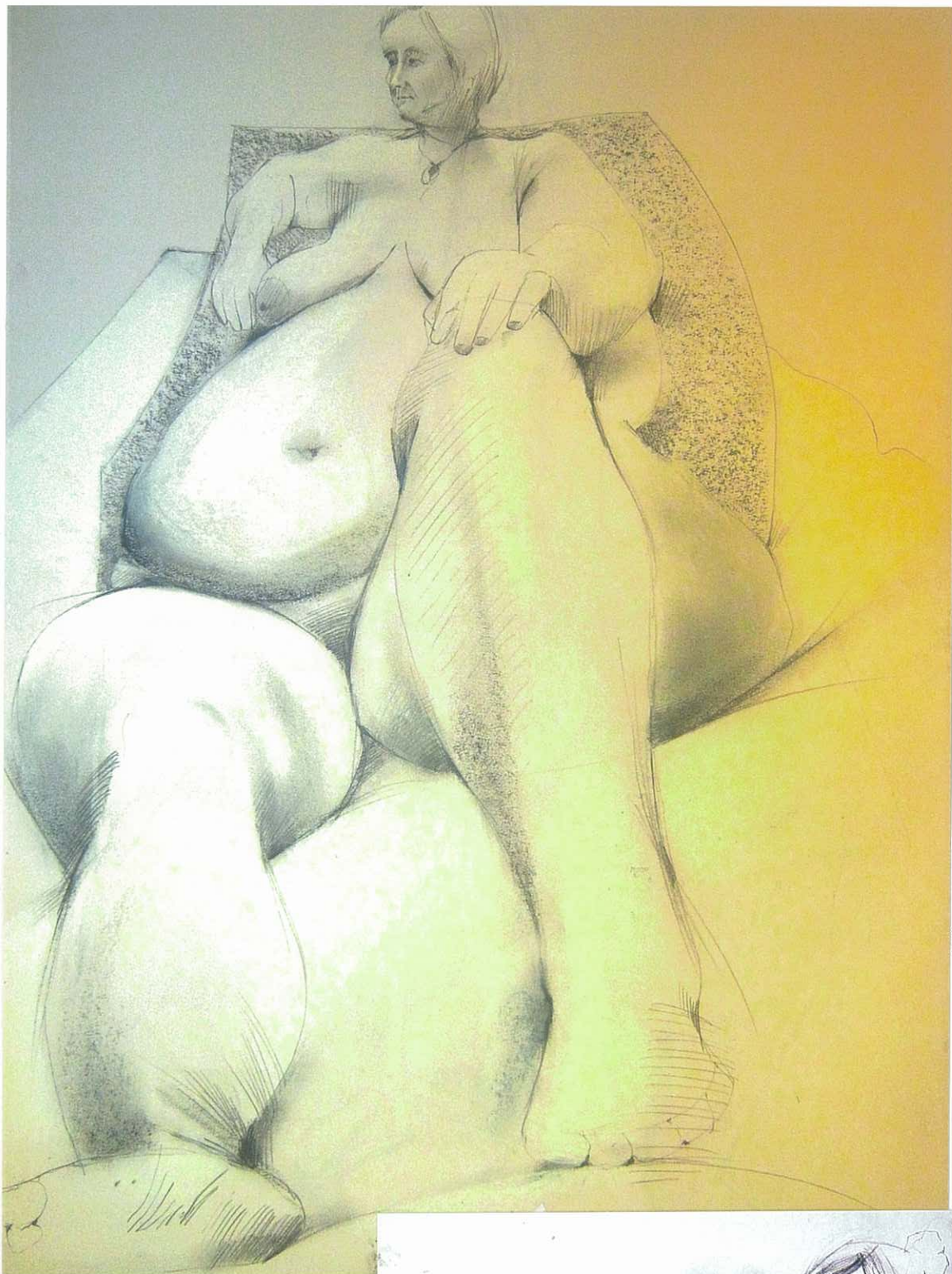
'Te' "suns herself.... I felt the invisible hand" guiding me with this drawing... I somehow knew it was special. It fell into place so easily.

— Olympia. —→

'Ze' reclines on a couch. In memory of the 1860's painting by Manet.

Pastel & graphite : 5.3.2013
A2 folio 62-06. 45 min pose





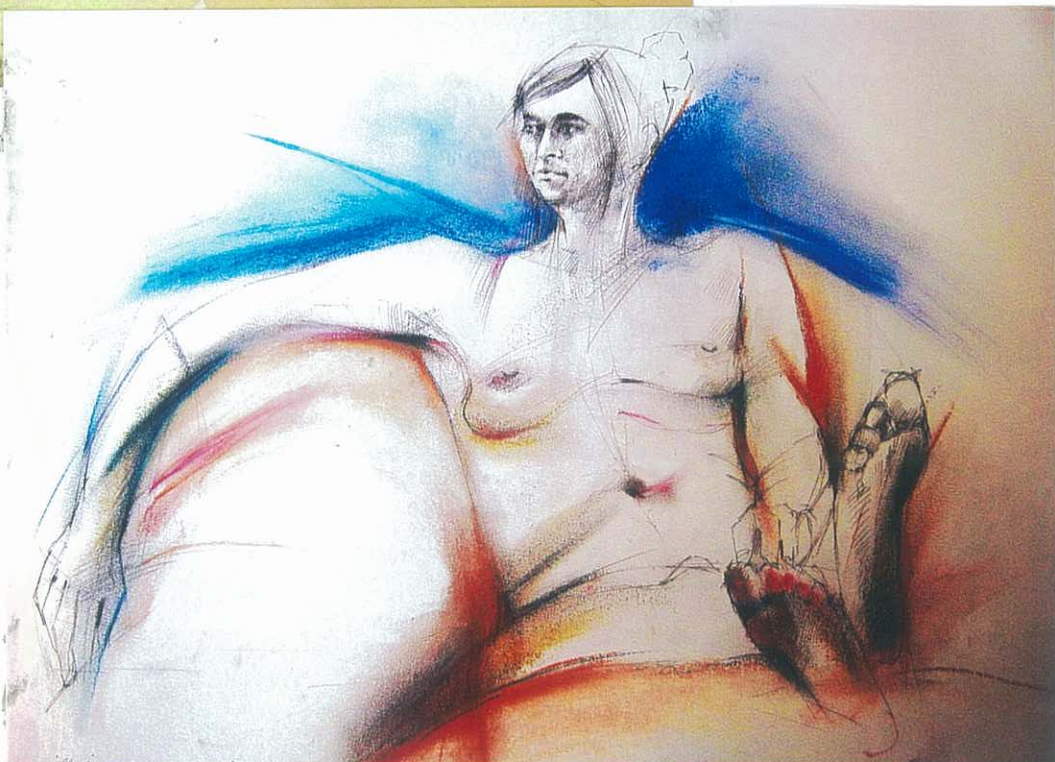
'Te' "Sunning Herself": A2 Folio 65-10 Drysdale : 15.7.2013 : 45 minute pose. Monday Group.

'Te' "suns herself.... I felt the invisible hand" guiding me with this drawing... I somehow knew it was special. It fell into place so easily.

— Olympia. —→

'Ze' reclines on a couch. In memory of the 1860's painting by Manet.

Pastel & graphite : 5.3.2013
A2 folio 62-06. 45 min pose



Gallery

A2 Folio 78-08 : 12.10.15.



'Gi': Golfing
50 minute pose 6B graphite block.
4B clutch pencil.

Originally intended to be an
action pose, it became one
of pondering "where or how far
did I drive that ball?"
as the club rests on her shoulder:
Drysdale St James Church Hall
Group.

A4 Folio 81-38. 6.2.17.



'Gi' Seated pose 20 minute pose
graphite.

Gallery



Used here: graphite and kneadable eraser to brighten the background and lift the figure off the page.

To' rests on a footstall at the Geelong Art Society Wednesday afternoon session, before "coffee" at the 'Barking Dog' Restaurant...

— To' - resting pose 57 mins.
6B graphite block, 4B clutch pencil

A3 Folio 88-44 17.2.2017.

A2 Folio 78-33, 8.2.2016



'Nurturing the young child'
Ej' poses with baby doll
for 45 minutes. Original:
A2 photocopy pastellised in
tan and blue. Drysdale:
St James Church Hall group.

104.

Gallery

A2 FOLD 78-42 29.2.16



Ballet Pose
Clara Pajuelo - by John Martin 27.2.2016 45 min pose.

'Cla' in closed ballet position
Graphite drawing : 45 minute pose —



A4 FOLD 87-16 24.10.16

Saturday afternoon sunlight
gives a serenity to this
classical pose during this last
sitting : Geelong Art Society.

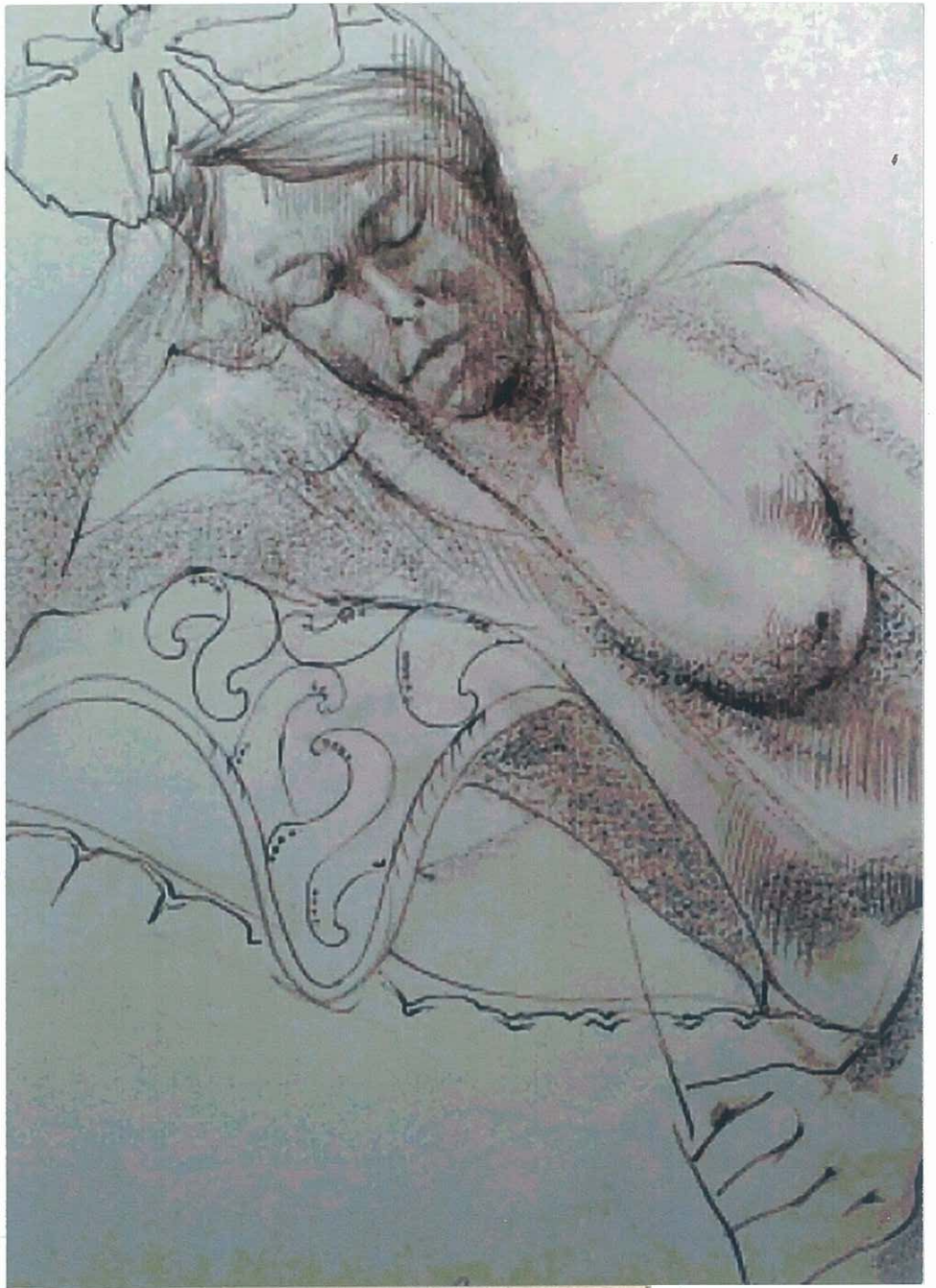
Graphite drawing of 'jds' A4 size
and a 15 minute resting pose.
Drysedale Group.

Gallery

'Ra' : a 30 minute reclining pose in graphite A2 size.

Our group of 10 huddled in to a smaller room in the St. James Church Hall complex away from the main auditorium where "Celebration of Life" function was loudly heard.

Pastelised photocopy of an A2 graphite drawing of 'Li' .45 minute pose.



A2 FOLIO-78
30.11.15.
Dydsdale Group.

A2 Folio 78-30 1.2.16 Dydsdale Group.

Gallery



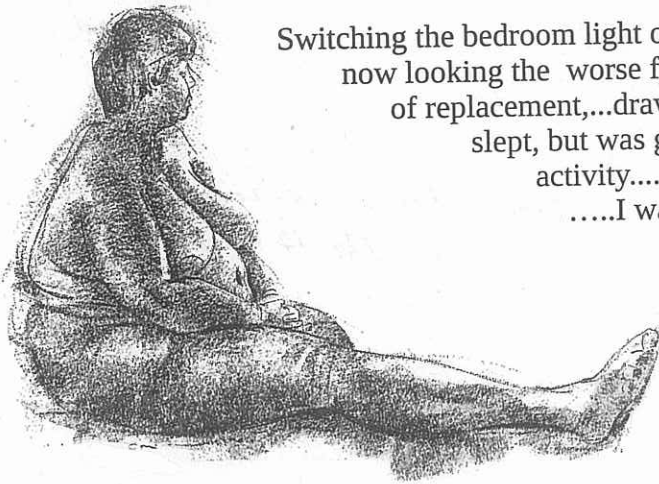
"Lines of Life"

The drawing illustrated here represents an entire life drawing session on one 12 inch by 12 inch piece of 160 gsm paper especially drawn for an annual art exhibition run by "Art 15" Gallery in Geelong's central business district: September 2016.

A Highly Commended Certificate was awarded for this piece.

(i)

The "Drawing" autobiography of John Barton

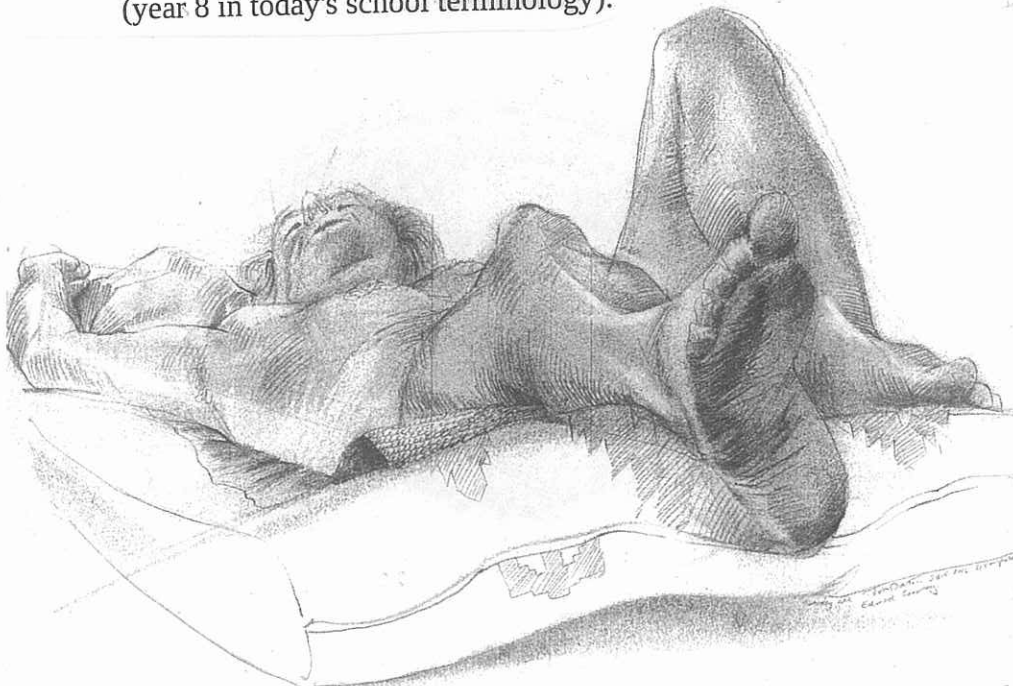


Switching the bedroom light on at 4.30am, selecting coloured pencils, now looking the worse for wear, aged, and some colours in need of replacement,...drawing briskly and thoughtfully while my brother slept, but was gradually being disturbed by my early morning activity.....is my earliest drawing memory
.....I was just 4 years of age.

Sixty years later, I still often rise at 4 to 4.30 am and write, draw, read and or paint, It's my favourite time of the day and a peaceful time to explore thought through colour, tone and line.

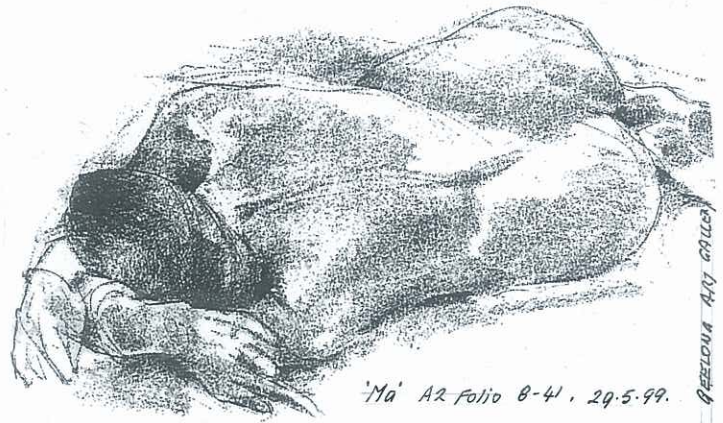
Figure drawing happened at home in my spare time, and at school. Drawing was more a part of our day as photocopied hand outs were years away. Colouring books produced by BP (British Petroleum) were in vogue in 1956, as were the annual Corinella "colour in" books given out to all NSW infants and primary school students in the 1950's and 60's at the years end.

Both books illustrated in Black and White were interesting enough for a while { to look at }, however I found the idea of colouring in other peoples drawings tedious and usually boring ..Illustrating my own school books and drawing my own pictures was far more rewarding , ..and by the age of 9 our grade 4 class was to use " Ink " for writing. My father was my grade 4 teacher and during this time I used Indian Ink for illustrating historic scenes in my social studies book..This activity I carried through to high school, where illustrating our books almost ceased by the end of form 2 (year 8 in today's school terminology).



(ii)

It was during school holidays between the age of 9 and 14 that I was most creative as a child. I drew scenes from daily life, sometimes colouring (most times not), pictures of friends and family. Most remained as gestural uncluttered line images.



'Ma' A2 Folio 8-41, 29.5.99.

When Fidel Castro came to power I executed about half a dozen black and white water colour of his portrait.....(c. 1960). Magazines of the time displayed his face prominently within their columns. Black and White was my medium (age 9) and still is.

During Christmas 1960, my parents and grandparents had special friends and their children over for the afternoon. I was copying from an encyclopaedia a portrait of 'Lawrence of Arabia' and each of the 3 children wanted their own copy. Using broad grey lead pencil, I produced 3 passable images of Augustus Johns portrait of Lawrence. The drawing was made easier because Lawrence's dress had tidy folds, belt, dagger, and head dress, well organised,... and framing his angular handsome face blocked in with well defined brush strokes,...relatively comfortable for me to translate into pencil strokes. I had to work quickly, as the guests were to leave soon. This was my first memorable experience of multiple copying and working under pressure. I did not find the experience threatening or difficult and

the friend's children, much my own age were most impressed with their gift of "black and white" on imperial cartridge.....!

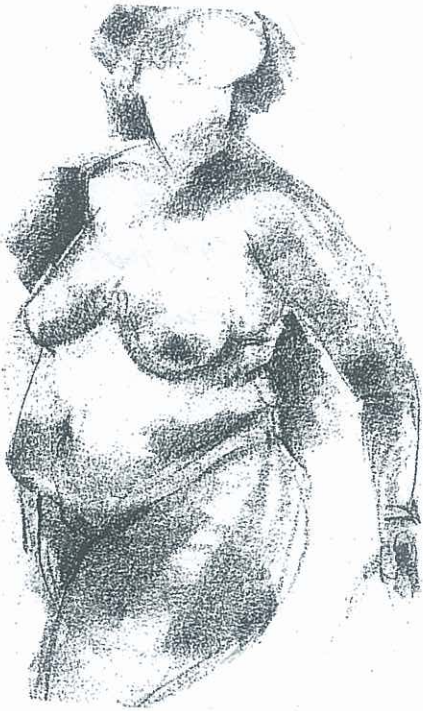


'Ed' 20 minute pose A.A.S.



'Gi' 20 minute pose Drysdale.

(iii)



I was thrilled to draw portraits of my father for two" end of year " exhibitions at our primary school. However I was disappointed that it was called " The Rogues Gallery ", presuming I suppose, that the children would draw pictures of their parents looking aggressive or grim and not so much how they would like to see themselves. The portrait I drew using lead pencil of my father for 1962 exhibition revealed a good likeness. He sat for a short time for this picture.

My primary school class teachers art lessons I remember with warmth and affection. They all treated the subject with some deserved respect. Helen Moffatt (grade 3), my father Grade 4), and Graham Howard (Grade 6) I remember best of all..

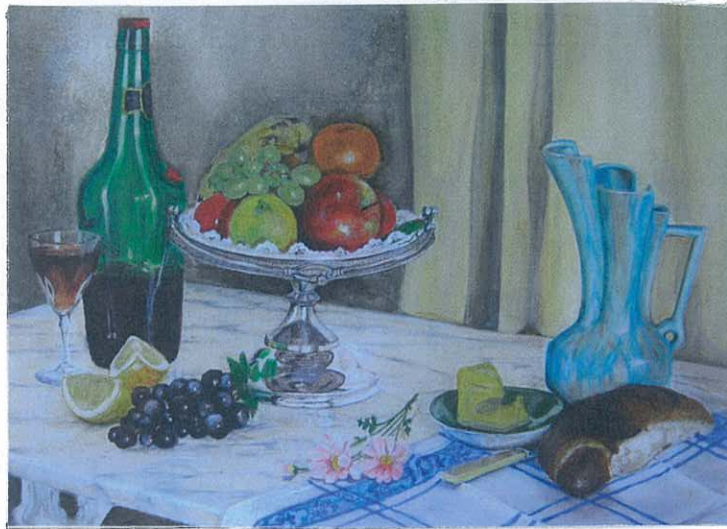
Oil painting became a serious interest between 1961 and 1966 when a distant uncle recently arrived from Scotland gifted me a set of Reeves oil paints ,complete with black tin box and palette . During my first year I painted over 40 compositions of all manner of subject matter,.... from an Abstracted Image of our then prime minister Robert Menzies to imaginary landscapes....During the Christmas of 1964 I became obsessed with the copying of Walt Disney and Hanna-Barbarra cartoons in coloured pencil and faithfully rendered many of their character creations in great detail..(no backgrounds),..and all drawn on the reverse sides of a very large calendar.

I was not to take art as a subject after form 2 until form 5 when I could see myself becoming an art teacher...,but during these middle teenage years I managed to involve myself in translating and interpreting at least 6 works in oil from the original painting or print..., some with intended accuracy,..... others subtly abstracted or modified..and 2 of these I still have to this todayas shown below..



The oil painting (above), copied from Cezanne's " Mill on the Coulevre at Pontoise " was painted when I was 10 years old.. The painting to the right of the same scene was painted 5 years later, again in oils.

During forms 5 and 6 (high school) , “ figure drawing” was a part of our fortnightly schedule of the correspondence I was undertaking through “Blackfriars Correspondence School” (as a part of the NSW Education Department)There were no other students electing to do Art at my school at Higher School Certificate level .The drawing I carried out at this time 'kept me in touch'... however much of my efforts were hurried and pedestrian...My final presentation painting, a still life painted from life using Acrylic paint over Masonite was painstakingly carried out over a four week period partly due to the weak pigment (so little of it) that it took many brush strokes to build up a required density of colour .The brand was Reeves, but the result (my painting) has neither faded cracked or peeled in all these years.



(My Higher School Certificate Painting 1968 ... “Still Life on a marble Table”)

My time at Teachers College (1969-1971) was for training as an Industrial Arts teacher, with very little opportunity for artistic endeavour...I drew a number of portraits of my colleagues during this time,... created original stylised figures for myself and fellow students for architectural perspective drawings..., but little more.....

First Life Drawing Experiences.... December 1972

I began my first year of teaching at Albury High school as a “support teacher” taking Junior students for Woodwork, Science, Maths and Art..., this was a colourful and inspirational year. During the last 2 weeks of an Art course I was attending part time, at the “Albury Study Centre” (much later to evolve into “Charles Sturt University”), we were all to have some life drawing experience.

Week 1...we spent the entire session of about 1.5 hours drawing one reclining pose of a youngish lady.....

Week 2 ...the same pose, and we created a painting of her , our own interpretation. Mine was a stylised image, the form reduced to simplified shapes of fluorescent red , blue and white...a graphically

very eye catching image. This experience combined with the winning of an Art prize at the

Albury Shire Council's Art Competition was very encouraging..The council purchased this painting of their city, painted “ on site” from Memorial Hill..., for their collection.

I left Albury at the end of 1972, desiring to engage in a Diploma of Art course ...a course I had been denied 4 years before. Of the 3 cities I looked at studying in, Melbourne gave the most options for work and study, and 6 Art Schools willing to take me on as a part time or full time student.

So in 1973 I began with my studying Fine Art and Graphics at the 'Caulfield Institute of Technology'..with a rewarding Monday evening 6 – 9 pm with Robert Wood (ex Sydney Morning Herald Cartoonist) as our Life Drawing Teacher. His individual instruction came often only once during this 3 hour session (less 30 minutes for coffee break).....and all at the end of a full days teaching....but the 10 – 20 minutes that he spent each session with me was valuable and memorable and I have kept many examples of that years work....all pieces of either Maureen Shaw (in her early 40's and Bill at ~65 year old at that time)

I will now skip to 1979, as little figure/life drawing occurred during this period, though I painted intermittently during these years, when the "search for self" (Primal Therapy), a little high school teaching and meeting my wife held greater sway.



Henry Hankeys "Balmain Beach" 1945
inspired me to interpret the same scene in oils



As a 14 year old in 1965 I
created my own version
of Balmain Beach,



My interpretation of 'Balmain Beach' in 1973 in Acrylics is
confident and the finished piece original.

With a "relationship" and baby on the way in 1979 I began a Bachelor of Education in Fine Art at 'Burwood State College', and among the subjects I selected was Life Drawing....Recollecting my previous good experience "drawing from life models", this was a natural choice. Colin Johnson was our lecturer and instructor and I believe that during the next 4 terms I became a stronger and more creative drawer.....

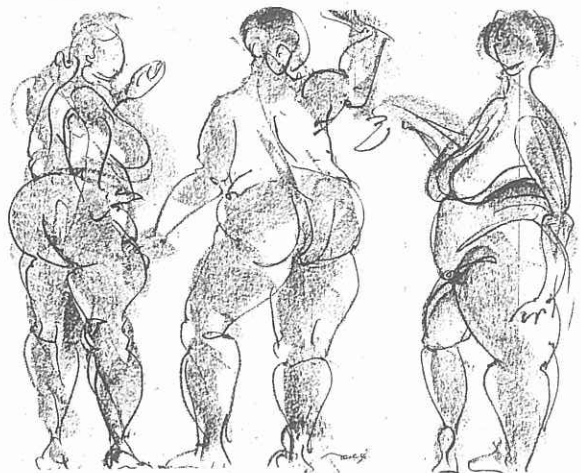
While Robert Wood was thorough, tentative and less invasive with our attempts to follow his instructions and suggestions, Colin's style and method was to direct our "lines, marks and tone with

greater specificity and wilfulness" : drawing the figure for a 2 minute poses was strictly that..; a "straight line" only drawing meant just that...I found his approach a little abrupt at first, but the benefits came very quickly and my images more certain, powerful, sensitive and gestural.

Each session with Colin was a new adventure.....in short I became a more skilled and confident "drawer of the human form",....enjoying the activity....more joy and more fun.... and I achieved a High Distinction for Life Drawing that year.

However with a family and change of employment from part time teaching to full time "Home Maintenance" around the Elsternwick to Toorack to Elwood regions of Melbourne...I left my course at Burwood State, never to return....

..I had always been an able and sometimes a consummate drawer, able to follow the contour of a person's face with very little difficulty...., it was all too easy, ...no struggle....and I could easily pick this activity up again....My interests were in many areas...The list below, details my contact with the Life Drawing world 1979 - 97.



- # Approximately 6 sessions with Robert Avitable's Life Drawing group in South Yarra.....1980
- # An afternoon with Guna Sloss, male model and friends..... May 1980
- # Two terms at the Gordon (now a TAFE College) with June Hal1983
- # One session with Robert Hollingsworth's (Sulman Medal Prize Winner) informal group1984
- # I was a Senior Art & Graphics teacher at Geelong Grammar School and Life Drawing was a subject I taught as a discipline during that year.....1987
- # One drawing session at Deakin University Open Day1990
- # One 2 hour session at The Geelong Fine Art School.....1990
- # One session (2 hours) at the Geelong Art Gallery November 1997



Since writing the first edition of "The Joy of Life Drawing" in the June of 2009 I have read Harold Speed's detailed tome on drawing..."The Practice and Science of Drawing". Written in the early 20th Century, this inspired piece of instructive literature will give insight & reassurance to the serious and practised artist, ...and be a revelation to the newcomer.. He spoke to my heart,...I have met a true friend who understands me.....



Beginnings

The following pages display my Life Drawings carried on the day I delivered the theme for that Drawing Session. The session titled "Ushering at The Playhouse" (page 49) includes a double portrait of "Gi" drawn on a previous occasion.

The images of models shown on each page are photocopy reductions of graphite drawings, and some drawings in pastel and graphite combined. The graphite used is in the form of 6B block and 0.5, 0.7, 0.9 (2B grade) and 4.0mm diameter 4B clutch pencil.

Unless stated otherwise, all session themes are of 2 hour duration. The last 8 themes are for 3 hour sessions.

All themes have been carried out at least once between May 2011 and December 2012 at the Geelong Art Society on a Tuesday morning for the 2 hour sessions, and once a month on a Saturday morning for the 3 hour sessions.

The people who come to draw here are practicing artists who enjoy the thematic presentation of Life Drawing. Their input has been welcomed. I organize and convene the sessions, and though I'm not obliged to instruct, I do so on occasions. Mentoring occurs between attendees and due to a variety of artists with differing experience, each session is new and stimulating.

At the time of this writing [April 2017], I convene and organize a Saturday Life Drawing group (now a 2 hour session) and others are running a weekday Life Drawing session at the Geelong Art Society. I also convene a once a month group at Drysdale (a township east of Geelong).....

Now, please enjoy the read, and use these pages
to create variations of your own

John Barton





Beginnings

The following pages display my Life Drawings carried on the day I delivered the theme for that Drawing Session. The session titled "Ushering at The Playhouse" (page 49) includes a double portrait of "Gi" drawn on a previous occasion.

The images of models shown on each page are photocopy reductions of graphite drawings, and some drawings in pastel and graphite combined. The graphite used is in the form of 6B block and 0.5, 0.7, 0.9 (2B grade) and 4.0mm diameter 4B clutch pencil.

Unless stated otherwise, all session themes are of 2 hour duration. The last 8 themes are for 3 hour sessions.

All themes have been carried out at least once between May 2011 and December 2012 at the Geelong Art Society on a Tuesday morning for the 2 hour sessions, and once a month on a Saturday morning for the 3 hour sessions.

The people who come to draw here are practicing artists who enjoy the thematic presentation of Life Drawing. Their input has been welcomed. I organize and convene the sessions, and though I'm not obliged to instruct, I do so on occasions. Mentoring occurs between attendees and due to a variety of artists with differing experience, each session is new and stimulating.

At the time of this writing [April 2017],I convene and organize a Saturday Life Drawing group (now a 2 hour session) and others are running a weekday Life Drawing session at the Geelong Art Society. I also convene a once a month group at Drysdale (a township east of Geelong).....

Now, please enjoy the read, and use these pages
to create variations of your own

John Barton





Stable 20.7.2017 D. 46/6

80-50
Julian F.



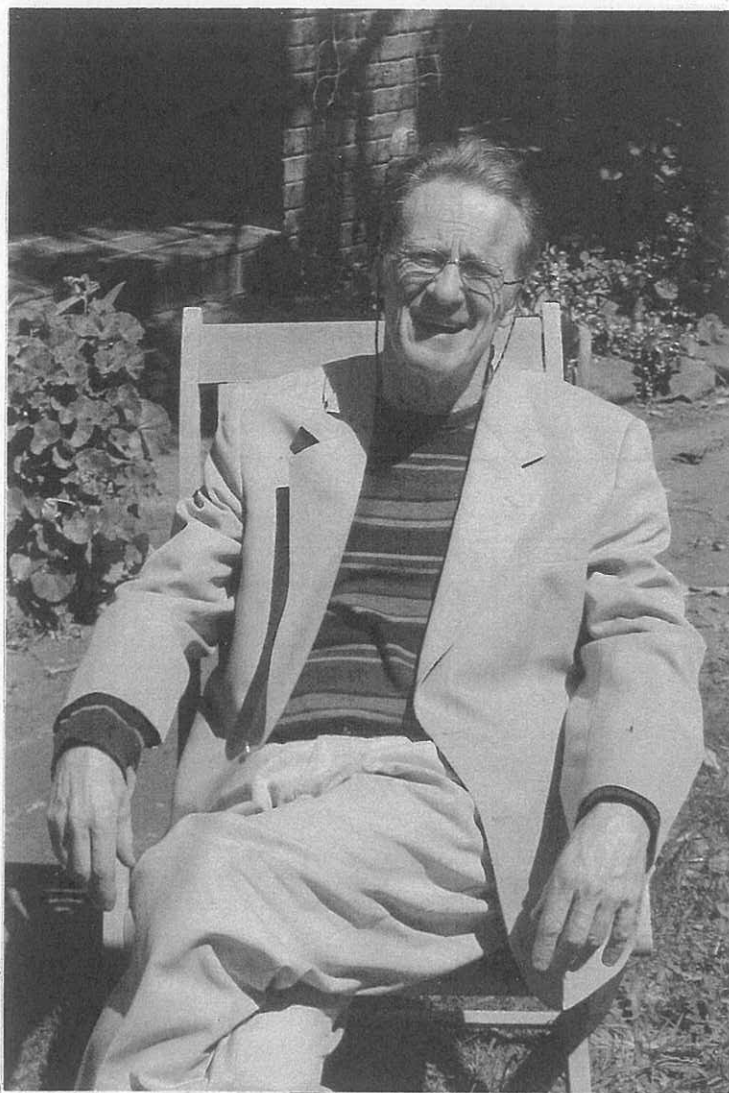
John F. Fittman

5th Dec 2011

John F. Fittman

5th Dec 2011

Life Drawing Themes



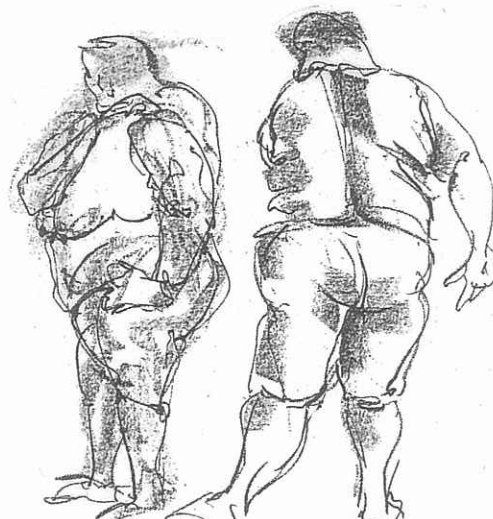
Dear Reader,

The idea for 'Life Drawing Themes' my second book on this activity came from a drawing session I attended in February 2009 at The Geelong Fine Art School. Greg Lee a local life drawing model offered a bottle of wine to any one of us who could name the artist and the piece of artwork his poses for that evening he would depict. There were about 5 of us who knew most of them.

The title of 'Vetruvian Man' to Leonardo da Vinci's depiction of the figure of a man within a circle alluded me. Another person knew them all and so received their prize.

My prize was the idea of creating themes for all Life Drawing sessions, that would extend beyond great works of art into the every day events of us all : to occupations, personality types, movie themes and so on. This book covers the culmination of Life Drawing themes I have carried out as Convenor of Life Drawing sessions held at the Geelong Art Society May 2011 to December 2012.

In the past 5 years I have repeated most 2 or 3 times with differing timed poses and new models .Please feel free to make use of these pages....The models on the whole find the concept most appealing and the participants usually find an added prop of some interest.....John Barton 7th February 2017



"Life Drawing Themes"

by John Barton..

Nº	Theme	Page	No	Theme	page.
1.	Squash Racquets.....	4.	21.	The Game of Cards.....	24.
2.	Classic Greek Statues.....	5.	22.	Squash.....	25.
3.	Renaissance & 19th Sculpt.....	6.	23.	Motherhood.....	26, 27.
4.	French Impressionists.....	7.	24.	Playing the Trumpet.....	28.
5.	Cricketing.....	8.	25.	Gardening.....	29.
6.	Domestic Poses & Ingre's seated Women.....	9.	26.	Romance.....	30, 31.
7.	Goyas Majas.....	10.	27.	The Prisoner - Trapped.....	32.
8.	Reclining Girl.....	11.	28.	Tennis Time - 1.....	33.
9.	Contemplative Scenes:- from J. Vermeer.....	12.	29.	The Planning Submission.....	34.
10.	Domestic Duties.....	13.	30.	The Public Servant.....	35.
11.	Gone Fishing.....	14.	31.	at Work - 1. Wedding Day - The Bride.....	36.
12.	Reading the N's paper.....	15.	32.	Saturday Night at.....	37.
13.	Majesty.....	16.	33.	the Movies The Astronaut - Apollo 13.....	38.
14.	Golf.....	17.	34.	Baking a Cake.....	39.
15.	At the Circus.....	18.	35.	The Crucifixion.....	40, 41.
16.	Dance.....	19.	36.	Ballet - Basic Poses.....	42.
17.	Ballet - Arm Gestures.....	20.	37.	Playing the Violin.....	43.
18.	Playing the Mouth Organ.....	21.	38.	7 Heavenly Virtues.....	44, 45.
19.	Enclosed Spaces.....	22.	39.	7 Deadly Sins.....	46, 47.
20.	Nurturing the Young Infant.....	23.	40.	The Dressmaker.....	48.

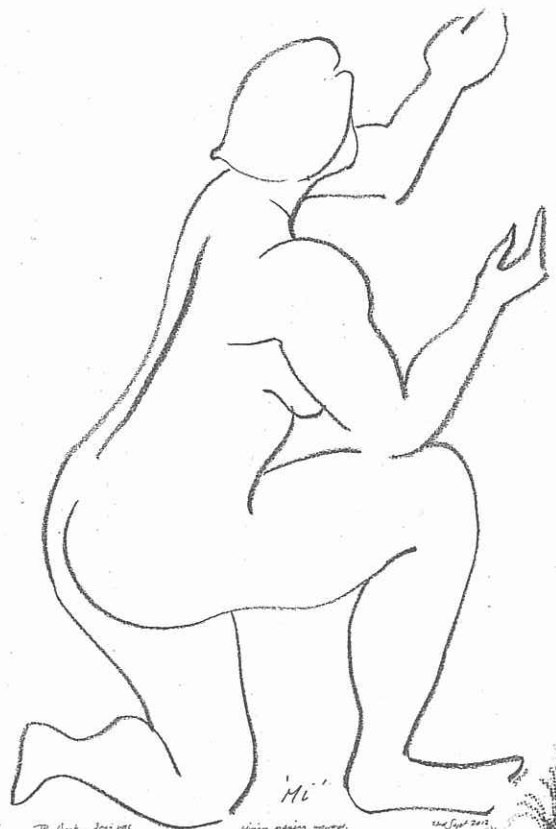
Life Drawing Themes

by John Barton

Nº	Theme	Page
41.	Ushering at the Playhouse....	49.
42.	The Olympian.....	50,51.
43.	Javelin Thrower.....	52.
44.	The Body Builder.....	53.
45.	Two Fairy's.....	54.
46.	The Rock Star.....	55.
47.	Learning to Dance Latin.....	56.
48.	Hansel & Gretel.....	57.
49.	The Patient.....	58,59.
50.	The Diver.....	60.
51.	The Gladiator.....	61.
52.	The Waiter.....	62.
53.	The Masseuse.....	63.
54.	The Vaccination.....	64.
55.	Snooker Player.....	65.
56.	Cinderella - Part 1.....	66.
57.	Melbourne Cup.....	67.
58.	The Footballer - Gary Ablett 3rd.....	69.
59.	Goldilocks & the 3 Bears.....	70.
60.	The Good Samaritan.....	71.

Nº	Theme	Page
61.	Napoleon in Love	72.
62.	Ten Pin Bowling.....	73.
63.	The Thinker.....	74.
64.	Bottle Feeding Baby....	75.
65.	Baseball.....	76.
66.	The Greek Soldier.....	77.
67.	The Sound of Music.....	78.
68.	Aphrodite, Goddess of love.	79.
69.	Movement & Growth.....	80.
70.	Diana, Goddess of the Hunt.	81.
71.	The Traveller - The Train....	82.

Journey.

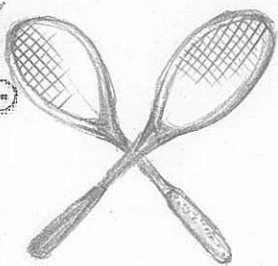


3 minute pose

1st Edition : December 2012.

Squash Racquets

a 2 hour life drawing session



- a) 6 x 30 second poses - Variety of stances
fig 1.
Dramatic lighting

- b) 2 x 5 minute poses: fig 2.
Same pose, but change of
position on dias (stage)
squash racquet about to
strike the ball. • 5 minute break

- c) 1 x 20 minute pose: fig 3.
model seated on a chair
racquet in one hand, a
glass of water in the other.

• 20 minute break

- d) 50 minute pose to finish on.
(2 x 25 minute sessions
including stretching
in between).

Reclining pose, towel over
shoulder, & book in hand.
for a relaxing after game
to read.

2 hour session.

Props: Squash racquet
ball, headband
John Barton 29.07.2012.

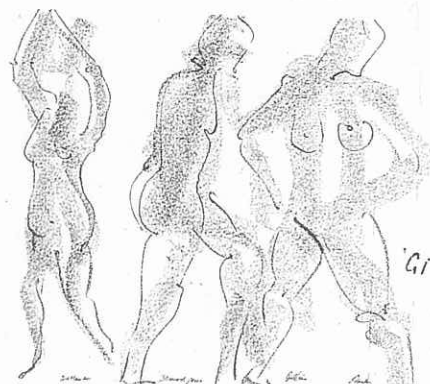


fig 1.



fig 2.



fig 3.

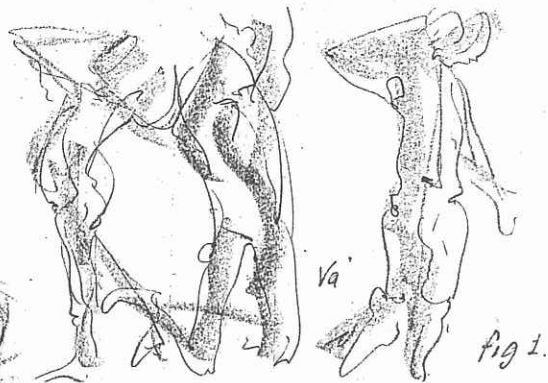


Classic Greek Statues

... a two hour life drawing session.

a) 3 x 1 minute poses. fig 1.

Same pose, change locations.



b) 2 x 5 minute poses

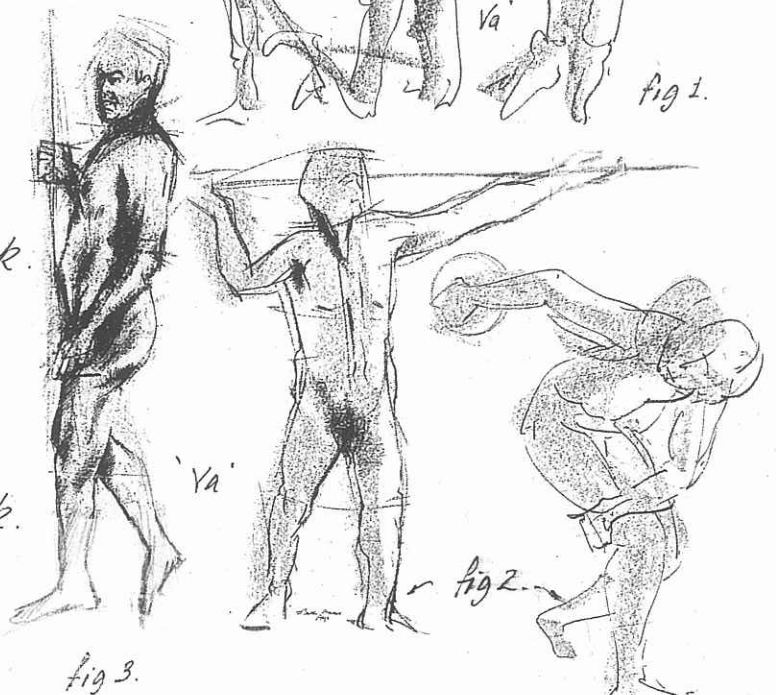
i) "Satyr." fig 2.

ii) "Spear Bearer."

• 5 minute break.

c) 1 x 20 minute pose
"Discus Thrower." fig 3.

• 20 minute break.



d) "The Lying Warrior"
a 60 minute pose.

a two hour session.

Props: Spear like object
and a discus.

Orig - Created J. Barton. 10.5.2011
revised. 29.5.2012 G2.T2



Renaissance & 19th Sculpture

a) 3 x 1 minute poses
active gestures.

b) 2 x 5 minute poses

i) "The Annunciation"

ii) "Vetruvian Man."
(both by Leonardo da Vinci).

c) 20 minute pose

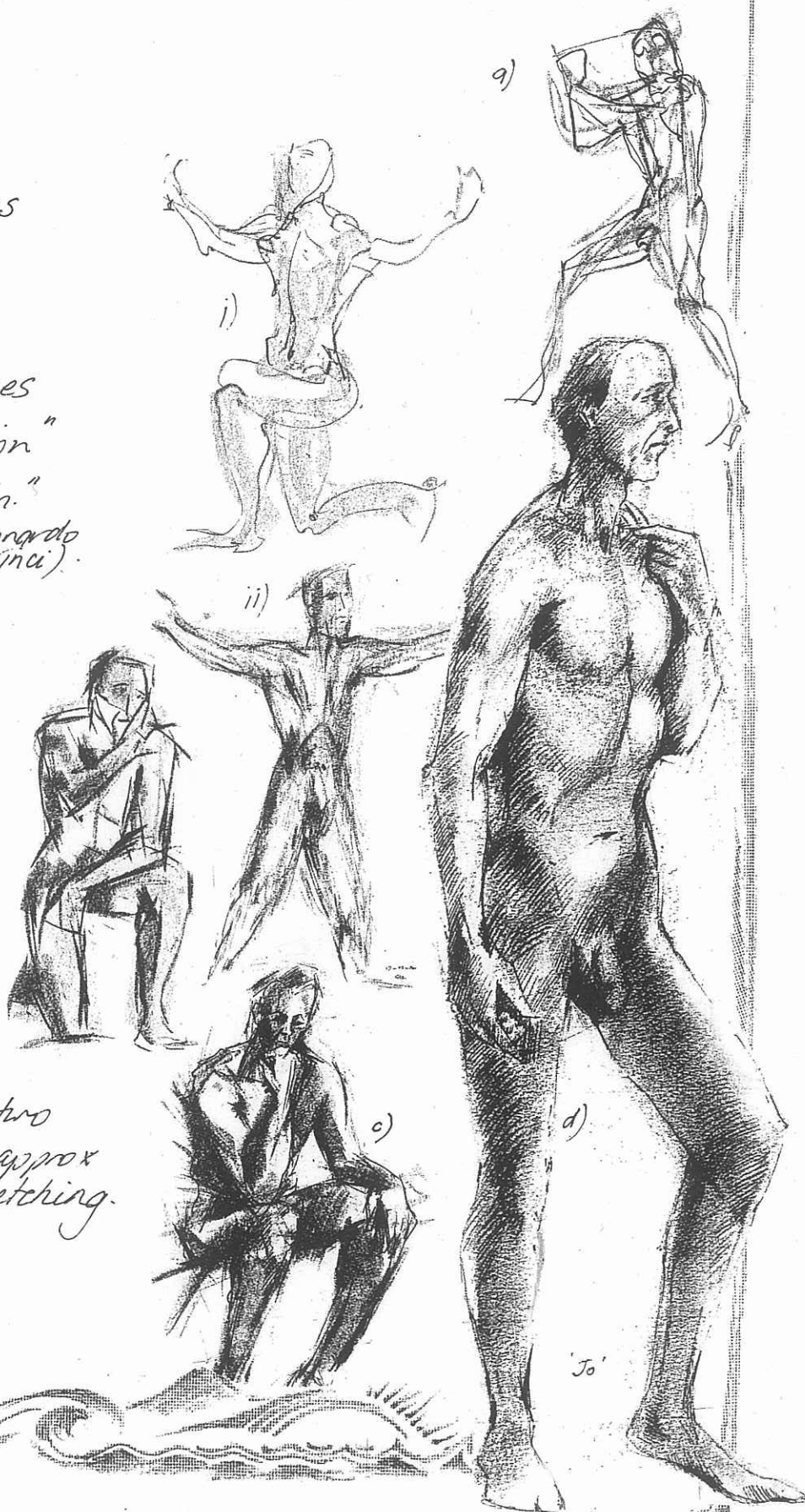
"The Thinker"
by Auguste Rodin

• 20 minute break

d) "David" by

Michaelangelo

one pose broken into two
sessions of 27 minutes approx
with a break for stretching.



Originally: J Barton 17.5.2011
Revised J Barton 2.8.2012.
Two hour session

W3-T2

The French Impressionists.

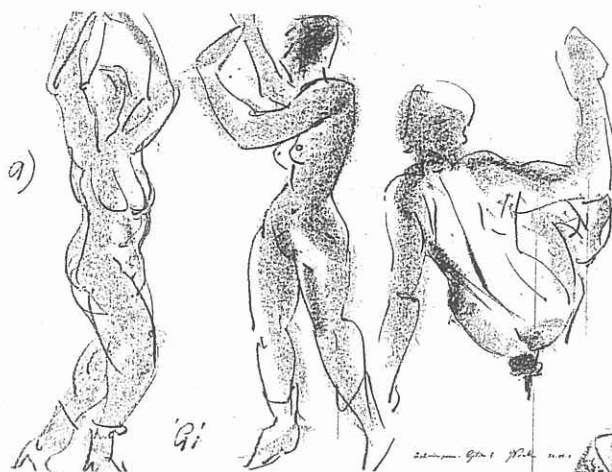
Prints of Paintings for Inspiration.

a) 3 x 2 minute poses:

Ballet or other dance pose
(model's choice)

i) "3 Dances" by Degas.

ii) Russian Dances by Degas.

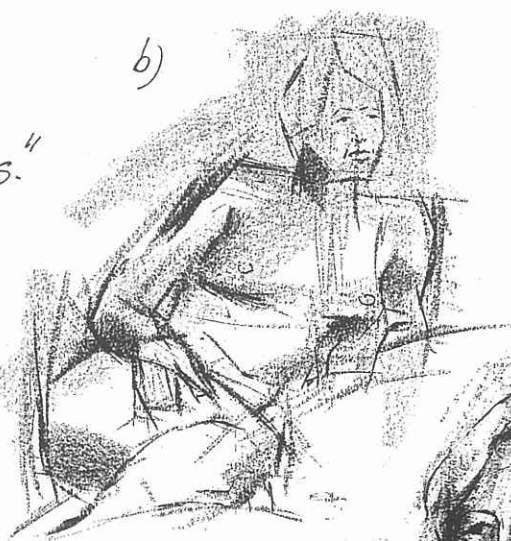


b) 10 minute pose -

Henri Toulouse-Lautrec:

"In the Salon des Moulins."

b)



c) 15 minute pose

Edgar Degas:

"Laundresses."

not shown.

d) 20 minute pose

Auguste Renoir

"Luncheon of the Boating Party."

• 15 minute break.

e) 50 minute pose

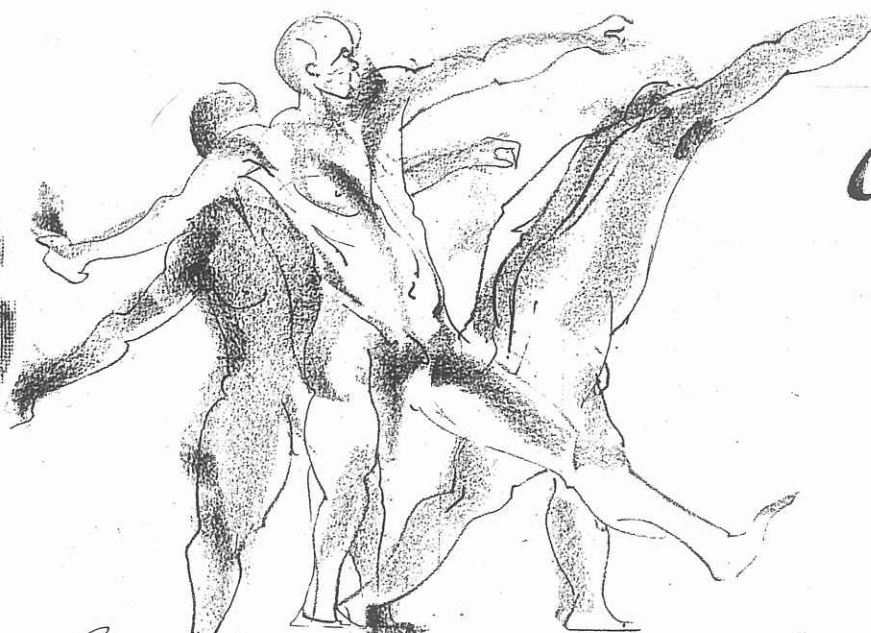
(two sessions/break to)
stretch

Eduard Manet: "Olympia"



Props: Duvet, cushions,
mattress.

64-72 created. John Barton 24.5.2011 : 2 hr session.
revised - 2.8.2012.



Cricketting

a) *Bowling*: 3 x 2 minute poses. fig 1 above



'Va'

fig 3.

fig 4.

b) *Batting*

i) 2 x 5 minute poses. fig 2 above

ii) 2 x 10 minute poses. fig 3, 4.

• 20 minute break.

c) "Caught Out" - a 50 minute pose.

Arms outstretched
with ball in hand: fig 5.

Props: Cricket bat and ball.

Created John Barton 31.5.2012

revised 2.8.2012: 2hr Session

C15-T2

fig 5.



Domestic Poses & Ingres's Seated Women

5 x 3 minute poses

a) Listening to a call on a mobile phone

b) Eating a meal with knife & fork.

c) Chopping Food

d) Pouring from a jug

e) Serving with tray.

• Short break
5 mins.

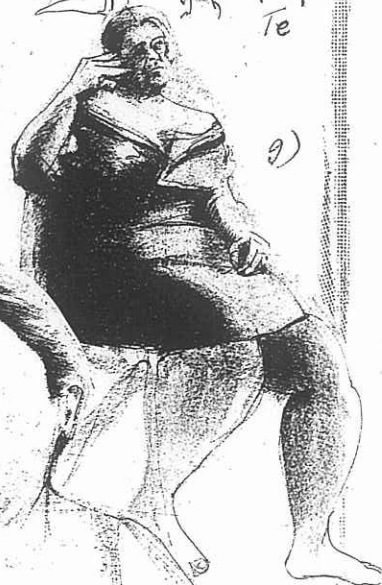
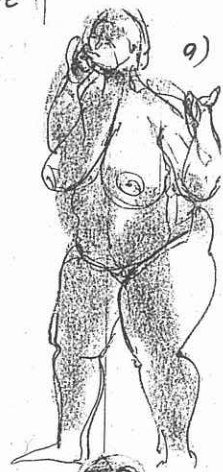
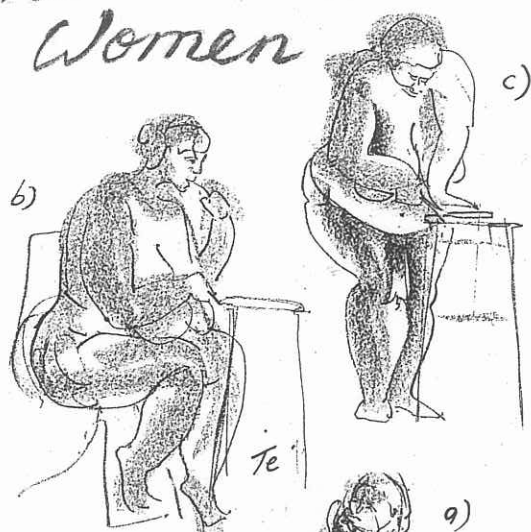
f) 10 minute pose
"Nude from the Back"
by Ingres

g) 10 minute pose
"Madam Moitessier"
by Ingres.

• 20 minute break

h) "Madam Rivière"
Reclining on Couch
50 minute pose

props: mobile phone, board, plate
knife, fork, jug, tray, table.



Goya's Majas

The entire two hour session will be 2 x 50 minute poses based upon Goya's Majas.



"The Naked Maja" pose
(above)

(drawing by John Barton)



"The Clothed Maja" pose (drawing by John Barton)

Props: cushion, silk gown, sash, doona.

"Reclining Girl"

..... a 2 hour session

by Francois Boucher

A full session single pose based upon
Francois Boucher's painting of "Reclining Girl."



Above, my effort drawing 'Te'in pastel.

The entire session will be broken into 20 minute segments
allowing time for the model to stretch between poses. A 15 minute
break for all at half time.

Props: Chaise lounge, foam wedge/wedges/ doona.

Created John Barton 21.06.2011 Revised 9.08.2012.

"Reclining Girl"

..... a 2 hour session

by Francois Boucher

A full session single pose based upon
Francois Boucher's painting of "Reclining Girl."



Above, my effort drawing 'Te'in pastel.

The entire session will be broken into 20 minute segments
allowing time for the model to stretch between poses. A 15 minute
break for all at half time.

Props: Chaise lounge, foam wedge/wedges/ douna.

Created John Barton 21.06.2011 Revised 9.08.2012.

Contemplative Scenes

from Johannes Vermeer
2 hour session

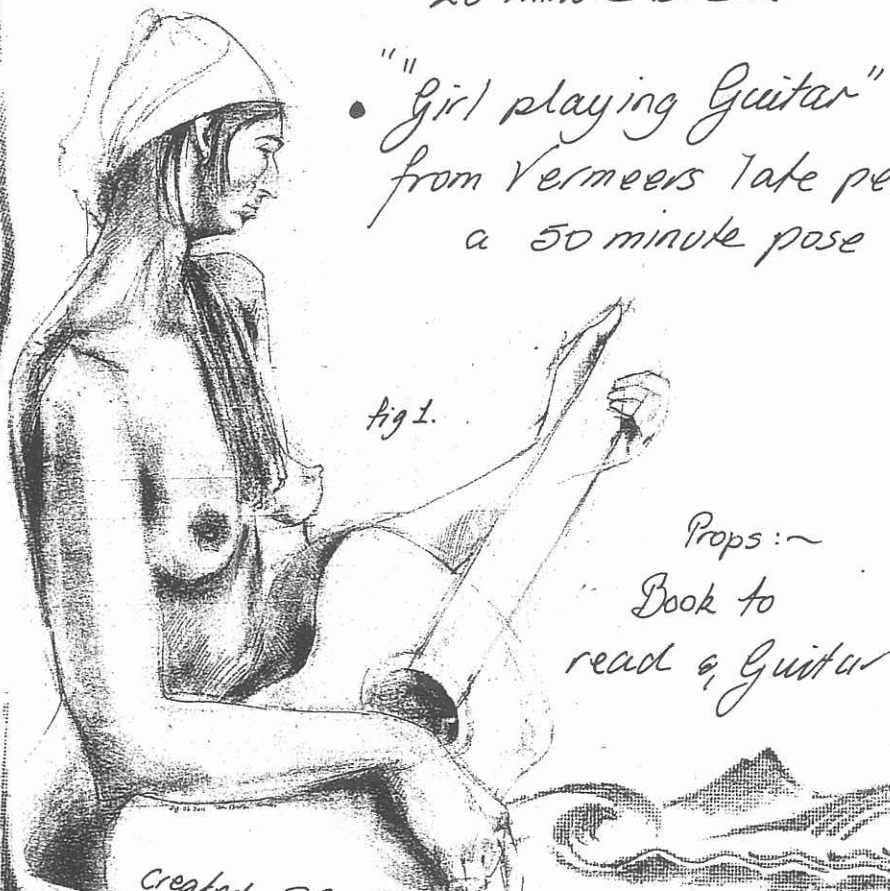
- 5 x 5 minute poses
Stages of a dance
routine.

5 minute break.
Ze modelling.

- 20 minute pose : fig 2.
"Girl Reading" by Vermeer.

20 minute break.

- "Girl playing Guitar" fig 1.
from Vermeers late period.
a 50 minute pose



Props: ~
Book to
read & Guitar



Created J. Barton

9.6.2011 revised 17.8.2012

09-72

"Domestic Duties"

.....a 2 hour session.

Two 10 minute poses: a) Sweeping
b) Carrying

5 minute break

One 20 minute pose "Scrubbing the Floor"
not shown here.

20 minute break.

One 55 minute pose "Picking Flowers for the Table"

props: Box, broom posy of flowers.



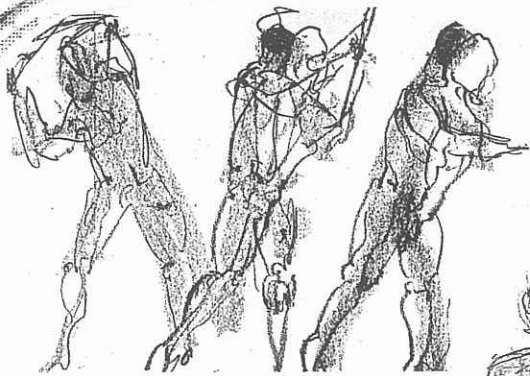
10 minute pose



10 minute pose
interrupted & stopped
after 3 minutes.



55 minute pose.



Gone Fishing

Part 1. "Our fisherman
casts his line..."
an action sequence

3 x 1 minute poses

3 x 3 minute poses →

5 minute break

"The Despondant Fisherman..."
waits for a nibble : fig 2.
.... a 20 minute
pose.

15 minute break

Part 2 : 50 minute pose

"Pulling in the Big One" fig 1.

{ The rod is bending... The line
is attached to a fixture }
'To' modelling.

Props : fishing rod and line.

Created : John Barton. 26-7-2011
revised 20-8-2012.

fig 1.

fig 2.

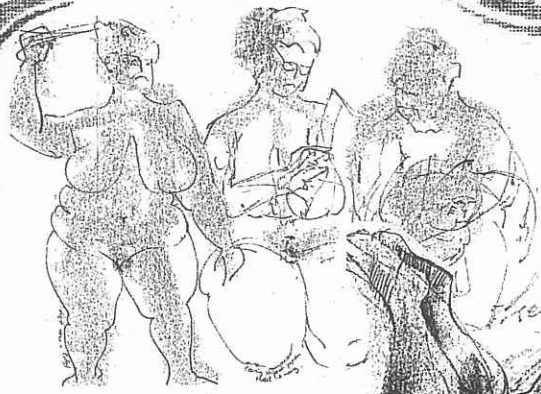


Fig 1.

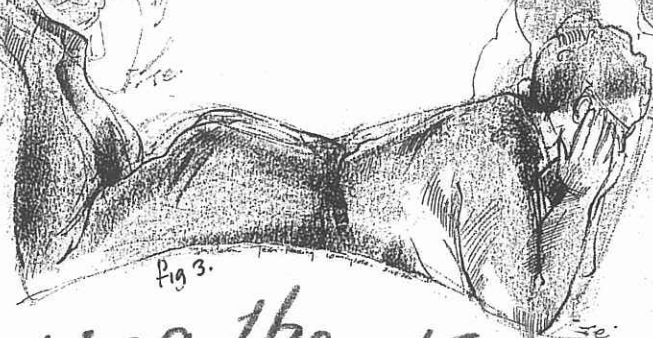


Fig 3.



Fig 2.

Reading the Newspaper

Part 1.

6 x 3 minute poses.... Aps. 1 & 2

1. Newspaper folded under arm walking
2. Model swatting "fly" with rolled newsprint
3. Tearing off strips - a moving pose
4. Lighting a fire - balls of newsprint
5. Throwing an aeroplane
6. Seated at the table reading.

Fig 4.



5 minute break.

2 x 10 minute poses

Model laying on tummy on the floor, hands supporting chin: Aps. 3, 4.

15 min break.

Part 2. 50 minute pose
Model reading spread sheet as shown.

Fig 5.

Fig 5.

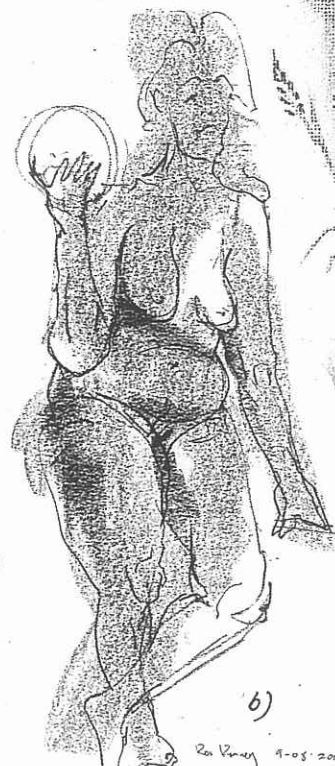




Majesty

a) 3 x 1 minute poses
 b) 3 x 3 minute poses { model to improvise poses. }

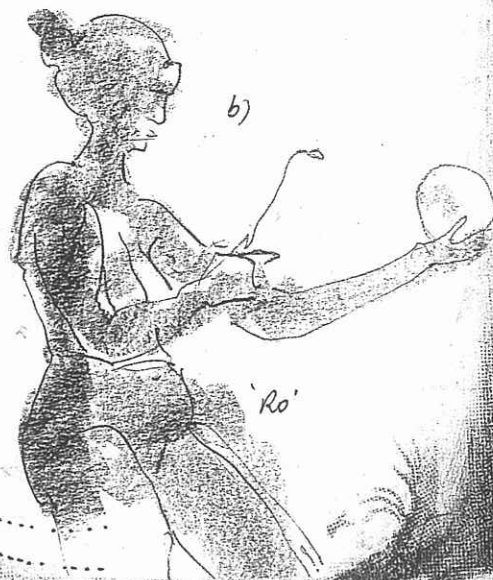
5 minute break.



For this pose that will fill the rest of the session: Fig 1.
 The model will be seated, holding one or two or three
 items of regal authority ie Crown, staff, orb,
 sword/spear.

Half-time break of 15 minutes.....

.... model to reseat his/herself back into
 the same pose for the rest of the session
 Breaks for model to stretch as required.
 'Ro' modelling.



John Barton. 9.8.2011.
 Revised 21.9.2012.

"Golf"

17.

PART 1: 3 x 3 minute poses. Model to pose with "iron" depicting one continuous motion using 3 static poses: fig 1.

Fig 2: 1 x 10 minute pose - Model to bend down to pick up golf ball, golfing iron to be held erect. Fig 2.

Fig 4: 1 x 15 minute pose: "Teeing Off" Model to stand with raised golf club ready to swing and hit the ball.

15 minute break.

PART 2 : 50 minutes approx "Oh my god!, where has it gone?" Model with erect stance leaning back, hand resting on club.

'Va' modelling.

Fig 2

Fig 3

Fig 4



Fig 1.



Fig 2

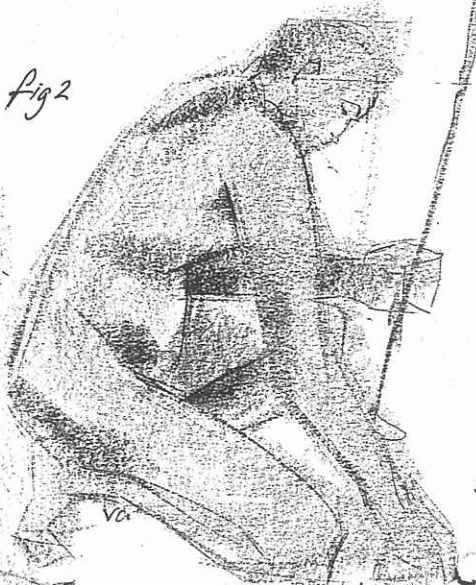


Fig 3



Fig 4

At the Circus.....

Part 1.

Magic tricks : 4 x 10 minute studies of a magician doing tricks:—

a) Casting a spell.

b) Juggling.

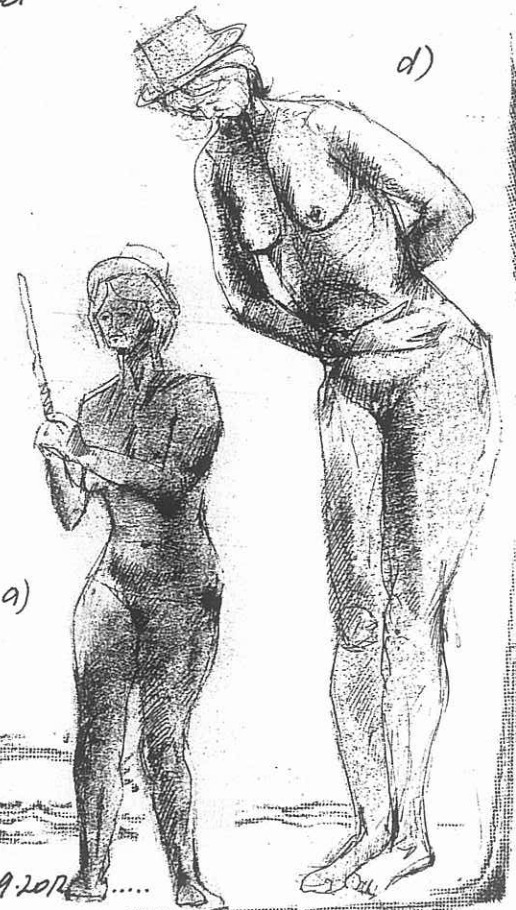
c) Cracking the whip.

d) Bowing to the crowd.

props: Cape
Hat
Wand.

Break 15 minutes

Part 2: The magician waves her wand
✓ in circles over the cup.
a 50 minute pose.
'Gi' modelling.



Dance..

a 2 hour session.

PART 1.

A: 4x 5 minute poses depicting a single movement. figs. 2,3,4.

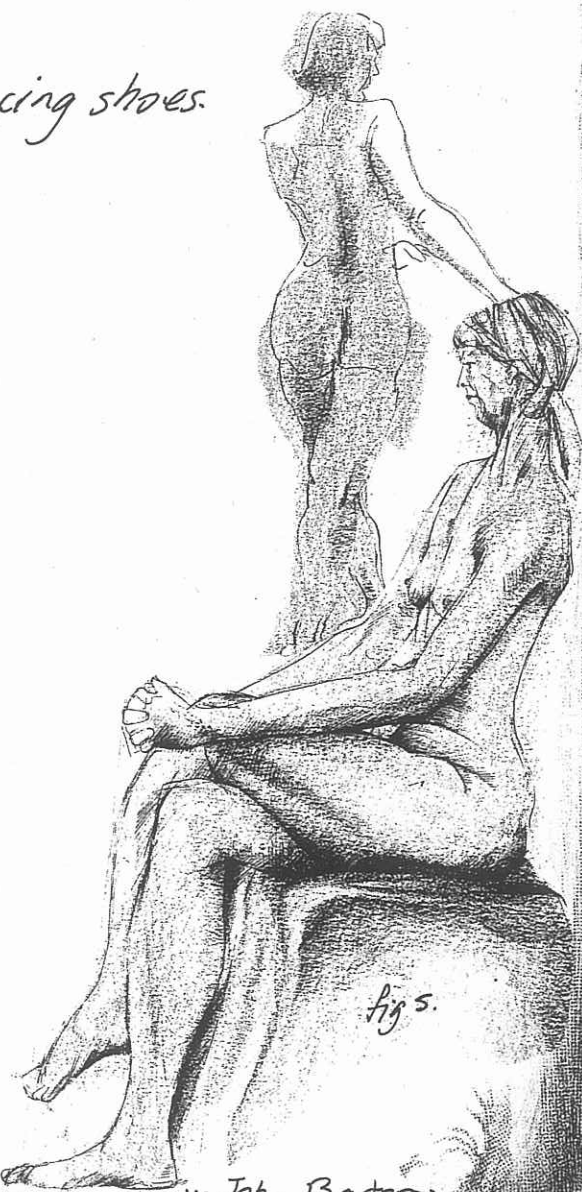
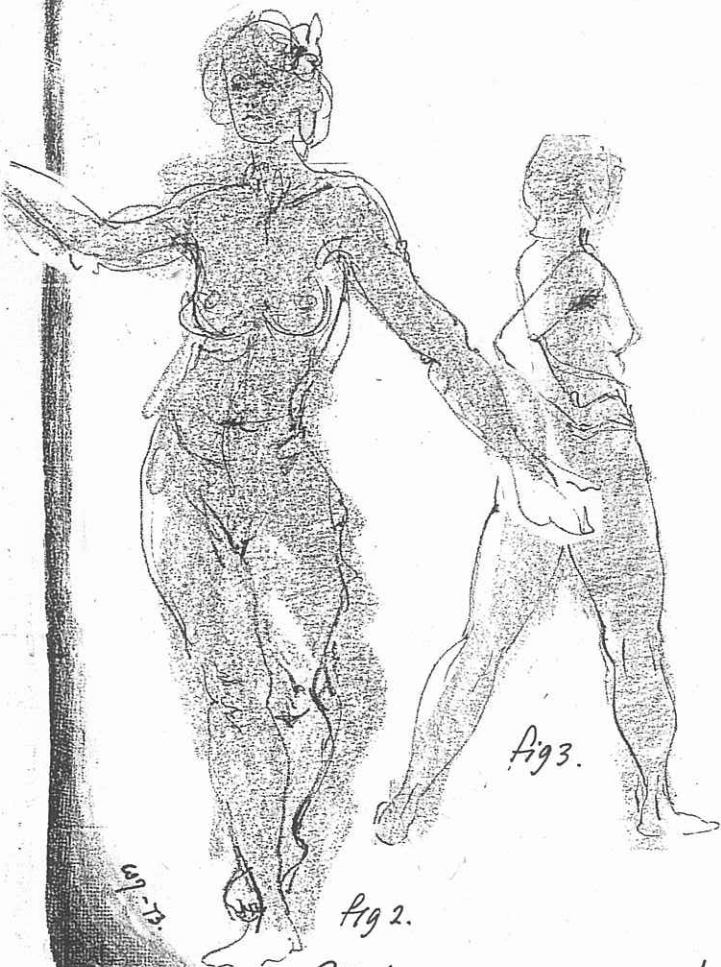
5 minute break

B: "May I have the honour of
of this dance?"
20 minute pose fig 1.

15 minute break.

PART 2: a 50 minute pose: figs.

Seated pose, model to remove dancing shoes.
'Qi' modelling.



created 30.8.2011

revised 23.9.2012

John Barton

Ballet —

Arm Gestures.....

a two pose session for this
2 hours.

Model to improvise two
dance poses: from a ballet
scene each of approximately
45 minutes.

Part 1.... Fig. 1.

...an erect posture pose.

15 minute break.

Part 2.... Fig 2

.... The same pose
but facing another
direction.
'Le' modelling.

Fig 1.

John Barton. No Ballet too 6.9.2011

Props : Head scarf.

Created: John Barton

33.6.2011

revised...

23.9.2012

WB-T3

Fig. 2

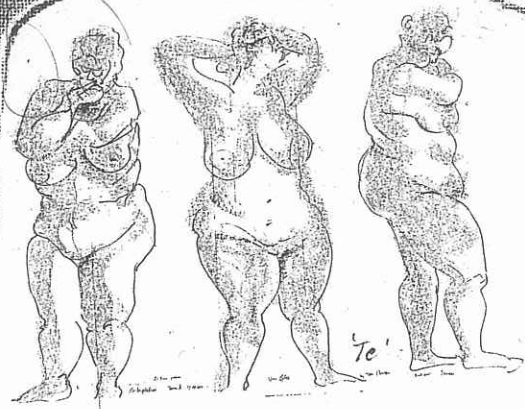


fig 1

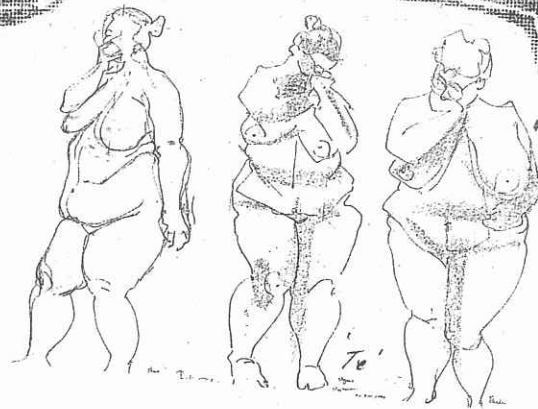


fig. 2.

Playing the Mouth Organ

Part 1: a) 6 x 3 minute poses... model to vary facial angles and body positions reveal differing moods: figs. 1 & 2

b) 2 x 10 minute poses: Model seated for both poses
Use hydraulic chair to vary position of the model.
figs. 3 & 4

15 minute break.

part 2: Reclining pose: Model with
mouth organ playing - legs elevated
as shown below:

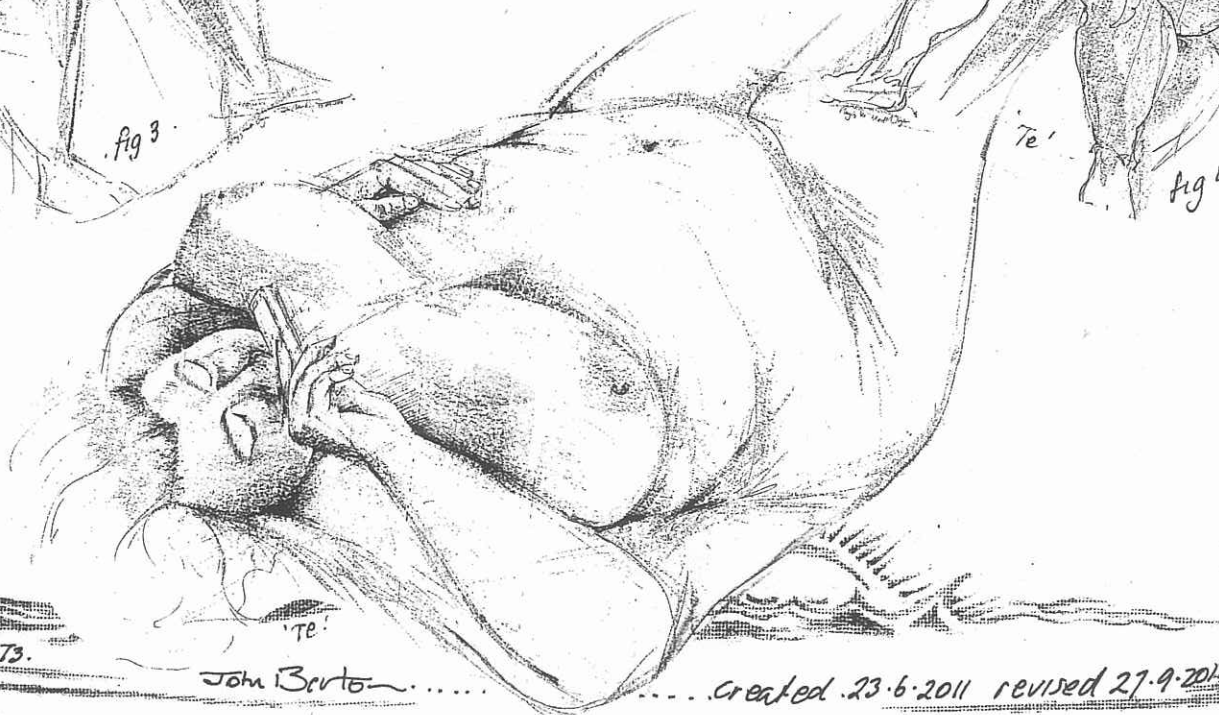




fig. 2.

11.10.2011.

PART 2.

.... 20 minute pose.. fig 3.
 The model is to select a comfortable enclosed position for "Meditation or Prayer."

Break 15 minutes.

Part 3

..... 50 minute pose :
 "The Embrace" - see fig. 2.



Enclosed Spaces....

..... a 2 hour session

PART 1.

3 x 1 minute poses: Fig 1.

"Enclosed within the womb"
 (Same position, rotate dais)

3 x 3 minute poses: "Cat Asleep"
 (Same position, rotate dais)

short break. →

fig 3.



Nurturing the Young Infant...

a 2 hour life drawing session.



Gi.

FIG 1.

Part 1.

3 x 3 minute pose

a) Throwing a ball

b) Holding up in the air

c) Learning to eat.
break.

Part 2. 25 minute pose

Cradling the young child: Peaked position see figure one. (above left).

15 minute break.

Part 3.

50 minute pose: Model reclining on her back with child (doll) upright on her lap: Fig 2

Fig 2

Props: Child Doll. ball and eating utensils.



Gi.

The Game of Cards

This session will consist of two poses only.

Nº 1. "Dealing the Cards"

- Model in a seated position leaning forward across a table (or small elevated) holding a pack of cards, one hand about to deal out

This will be a 45 minute pose with a 5 minute stretch for the model.

15 minute break for participants.

Nº 2. "Pondering a move"

- Model to lean back on chair with cards in hand, eyes looking up...and pondering 45 minute pose with rests for the model.

Squash

3 x 1 minute poses { one motion with racquet - 3 parts: overswing }
3 x 3 minute poses { " " " " - 3 parts underswing }
Model to have 5 min. break
if required... perhaps less.

and now for one long pose:—

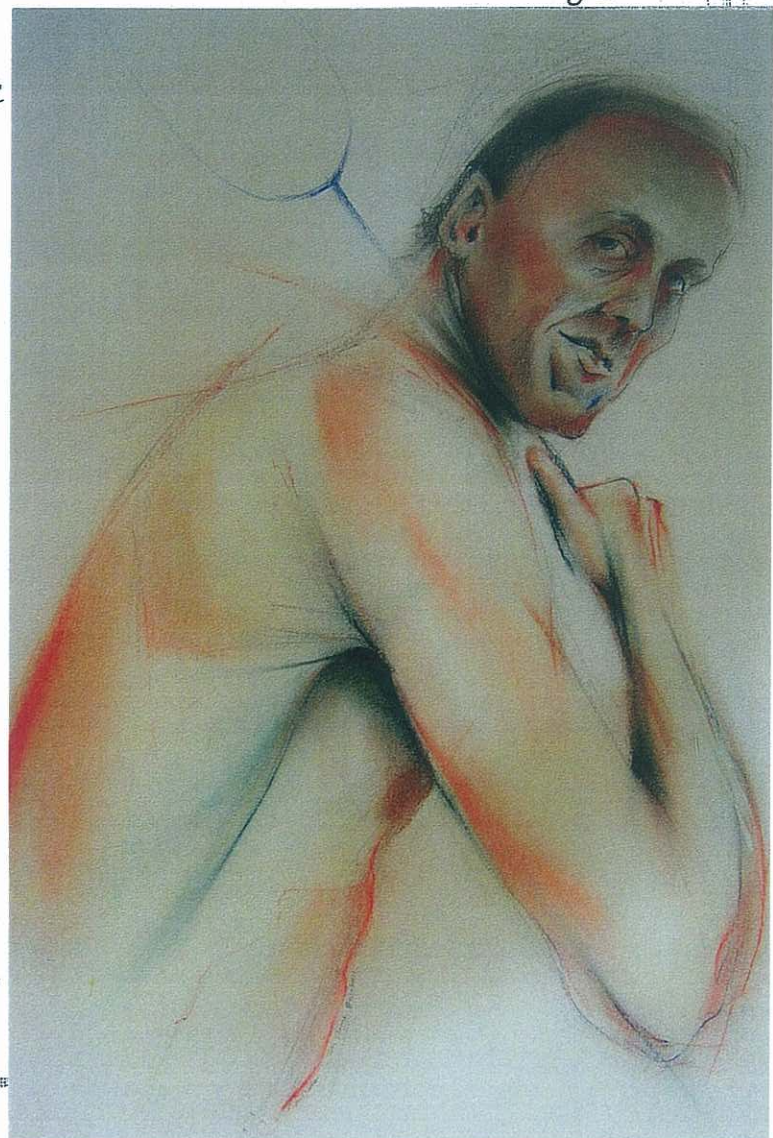
"The Follow Through" ... Fig 1.

- a standing pose, model with racquet in hand
- * 2 x 20 minute sittings. allow a minute for stretching.
ie model to relax for a moment.
- 15 minute break for all.

Fig 1.

- * Model to resume the same pose for 20 minutes, then a stretch the another 15 mins. or whatever time is left.

Props: Head scarf
squash racquet.



Motherhood

2 hour life drawing session

Part 1.

Four activities : 4 x 10 minute studies of a mother nurturing her young child.

- a) Feeding with a bottle: Fig. 1.
- b) Changing a nappy: Fig. 2.



Fig. 2.

- c). Breast Feeding - Fig 4.
- d). Feeding with a spoon - Fig 3.

15 minute break.

Part 2:

"In the bath bathing baby"
50 minute pose.



Fig. 1.



Fig 3.

Feeding baby with a spoon.



Fig 4.

Breast Feeding Baby.

Playing the Trumpet

a 2 hour
life drawing
session
by John Barton.



Fig 1. 'Te'

Part 1: A study in figure motion: Fig 2.

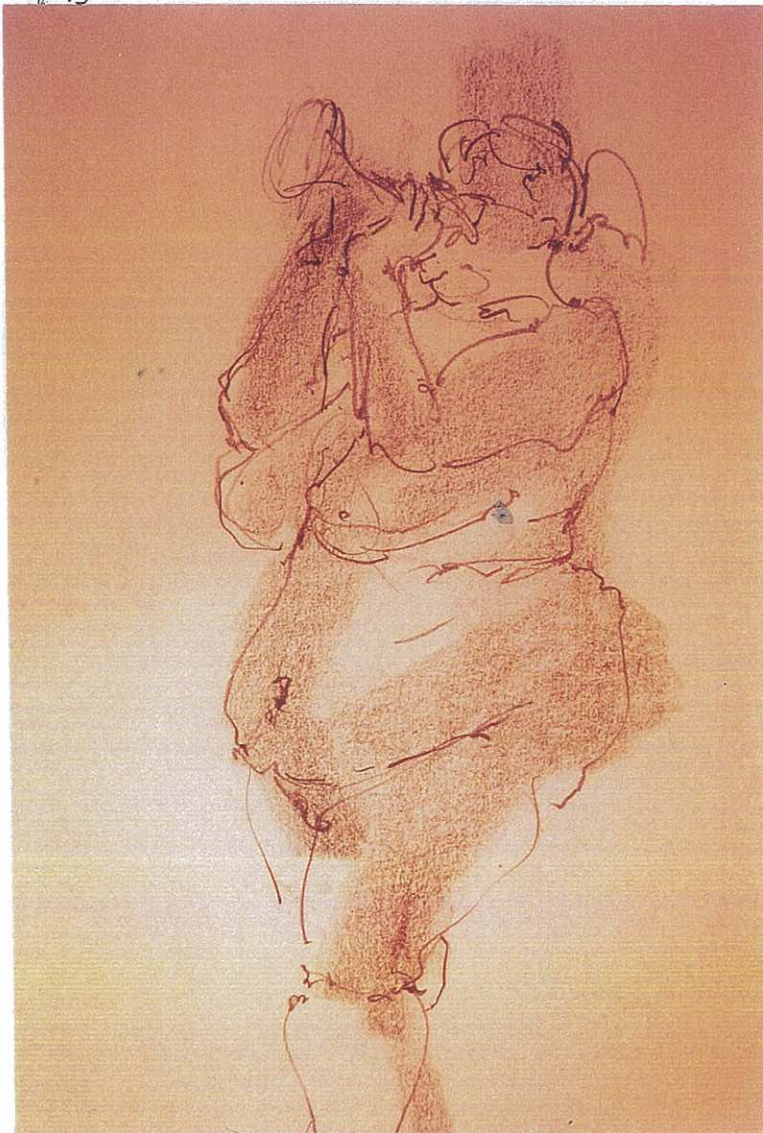
Fig 2.

a) 4 x 5 minutes poses depicting a single movement.
5 minute break.

b) Seated pose (20 minutes)
with the pretence of blowing
the trumpet.

15 minute break

Part 2: Semi-reclining pose
with trumpet: 50 mins
25 min/break/ 20 min.
Fig 1.



'Te'



Gardening

a 2 hour life drawing session

Part 1.

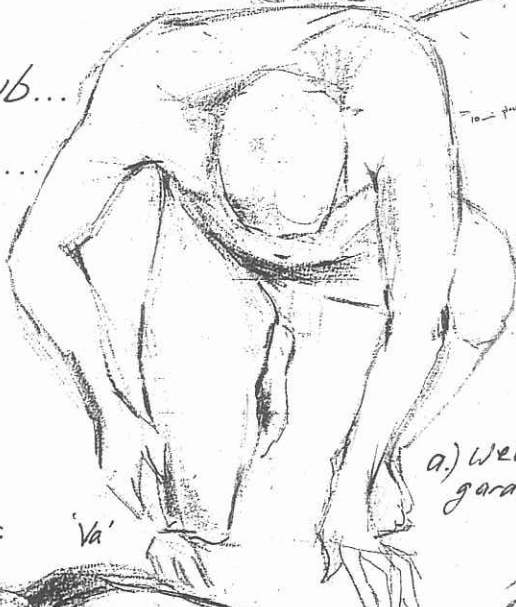
2 x 10 minute poses.

a) "Weeding" with a small garden fork...
... a crouching pose....

b) "Planting" a tree or a shrub...
..... another crouching pose....
5 minute break.



b) planting a tree



a) weeding with a garden fork.

Part 2.

1 x 20 minute pose

Digging with a mattock.
The mattock meets the floor.
... a "bending over" pose

15 minute break.

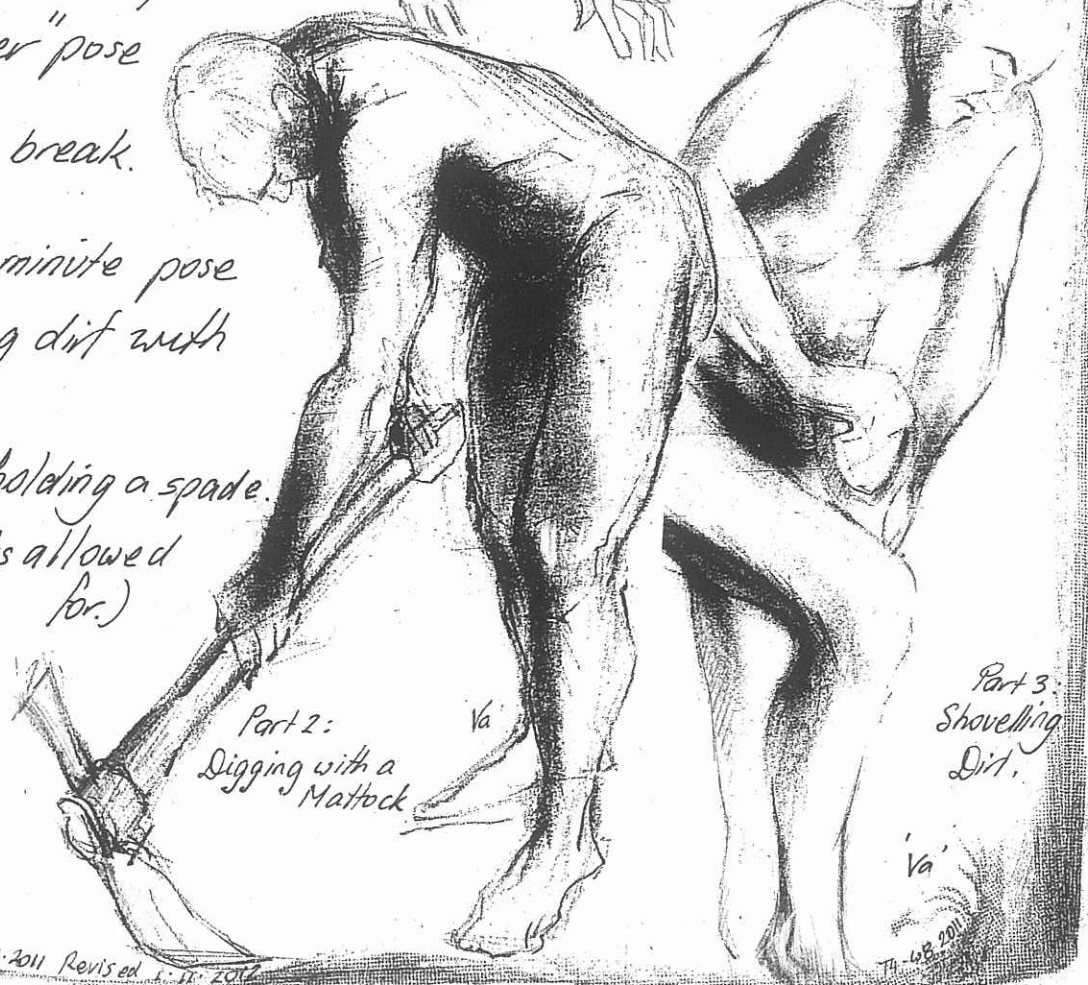
Part 3.

1 x 45 minute pose
Shovelling dirt with
a spade.

Model to stand holding a spade.
(appropriate breaks allowed
for.)

Props:

Mattock, Spade,
Fork, bucket
small plant.



Part 2:
Digging with a
Mattock

Part 3:
Shovelling
Dirt.

Romance....

....a 2 hour life drawing session.

Part 1: 6 x 3 minute poses: model standing upright.

- Initial Greeting
- Curiosity - Getting to know you
- First date: he's late !!
- Dread of a "let down"
- Surprise at his arrival
- The "Embrace"

5 minute break.

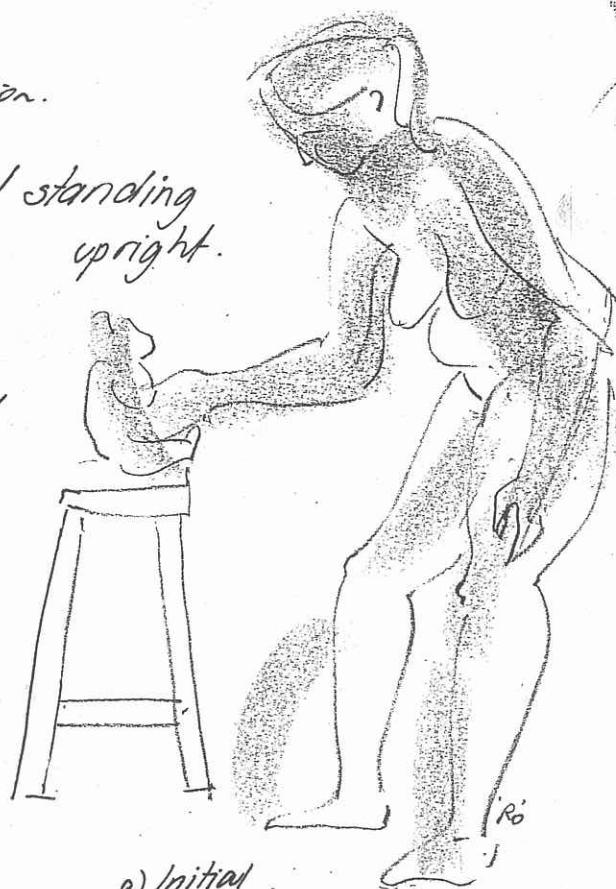
Part 2: Two 10 minute poses.
Model seated for both.

- Anticipation of Great Happiness with his arrival.
- Desolation when he does not arrive.

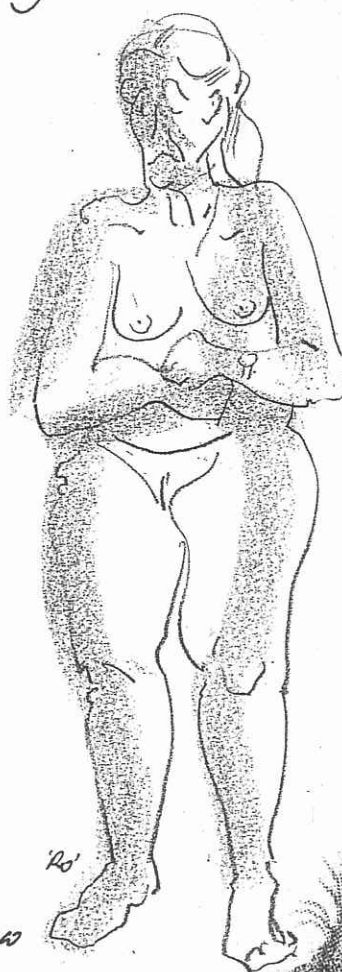
15 minute break.

Part 3. 45 minute pose:
Model reclining.

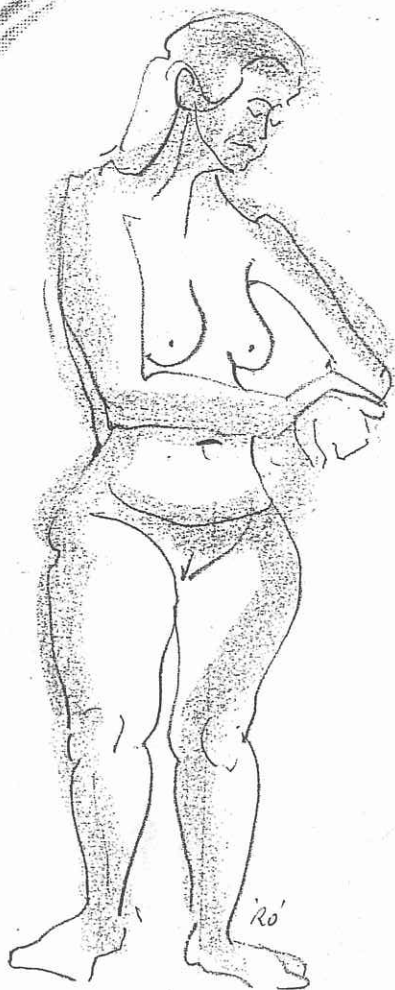
"Calm contemplation of the loved one arriving. Props: Teddy bear & stool."



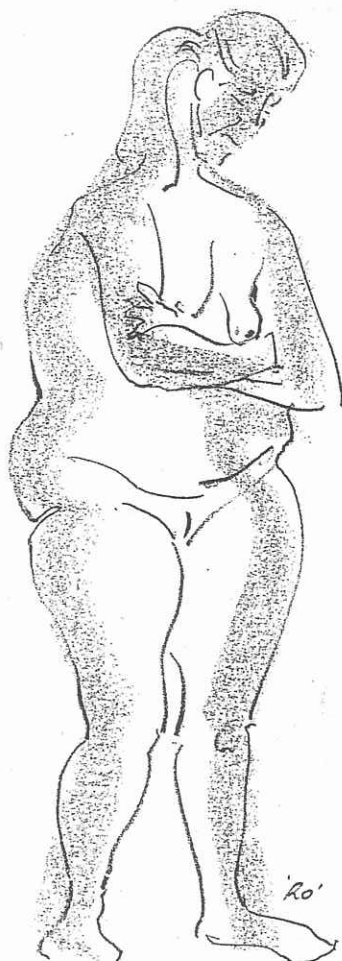
a) Initial Greeting



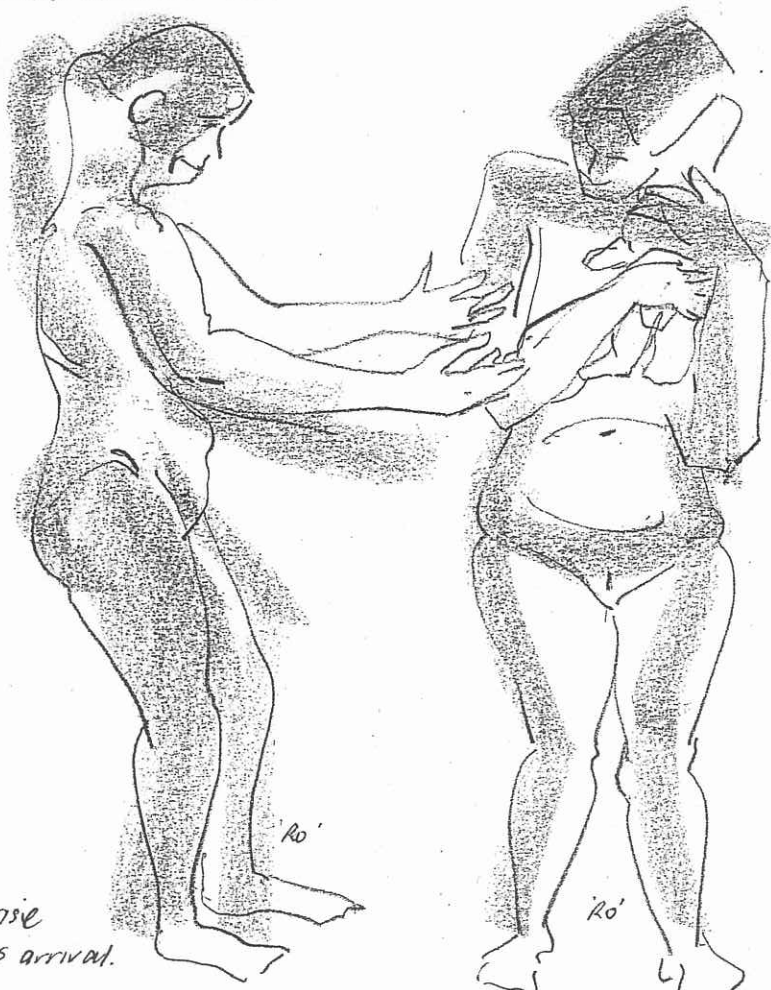
b) Curiosity: getting to know you.



c) First date, he's late!



d) Dread of a "Let down"



e) Surprise at his arrival.

f) The Embrace.

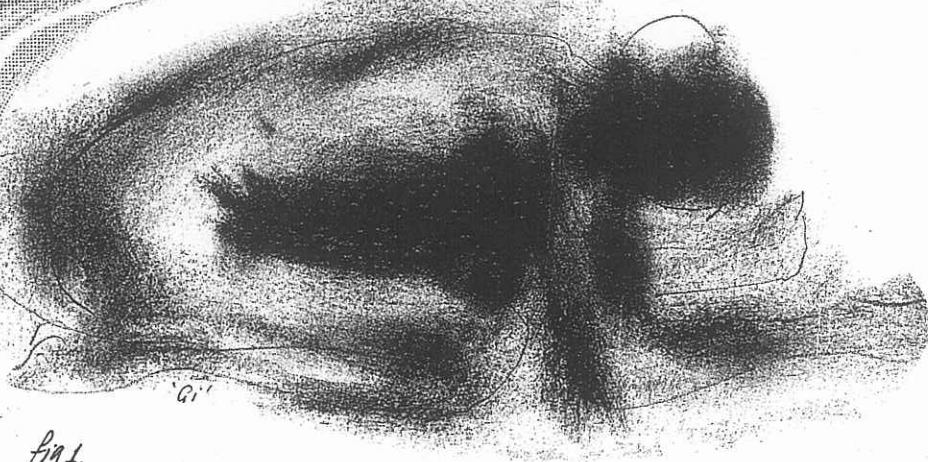


Fig 1.

The Prisoner - Trapped!!

a 2 hour life drawing session

Part 1: 1) 6×1 minute poses: an enclosed space and a sense (model to strike impromptu poses) of desolation.

2) 2×5 minute poses: Pounding on the walls and calling: "Let me out!!"
5 minute break.

3) 1×20 minute pose: Forging a way through the forest.
15 minute break.

Part 2 One 55 minute pose: The prisoner escapes -
Crawling along a tunnel.

{ 25 minute pose
5 minute break
25 minute pose }

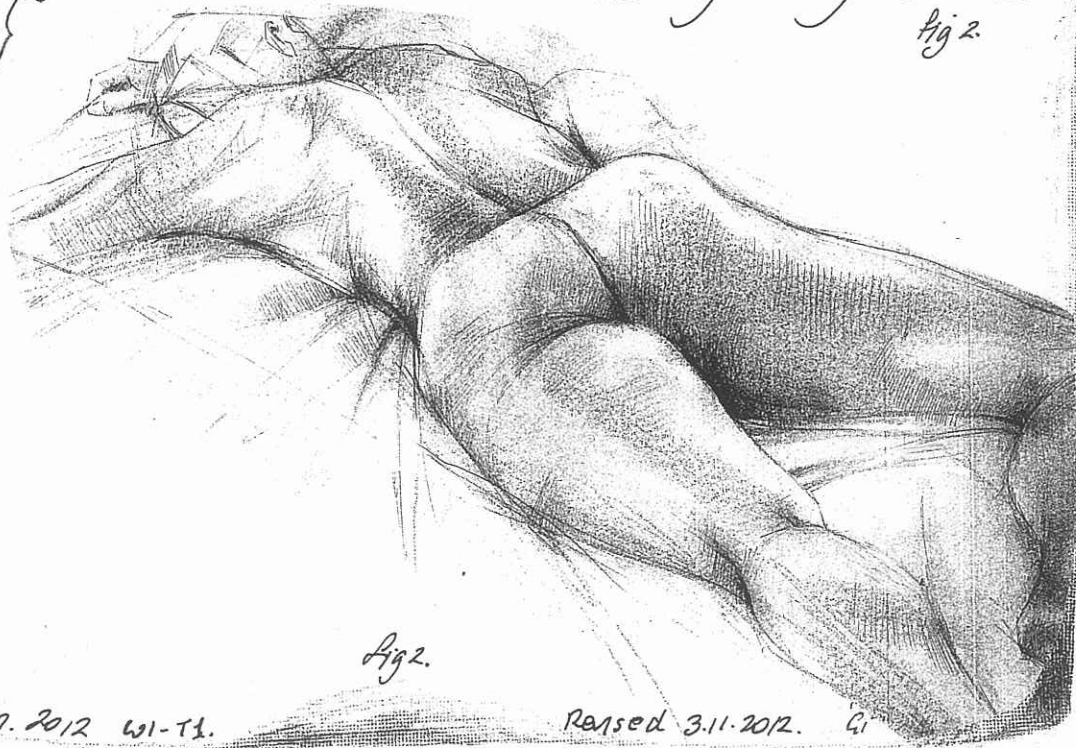


Fig 2.

Tennis Time - 1....

... a 2 hour life drawing session

Part 1.

- 6 x 30 second poses - "one continuous action"
 - 2 x 5 minute poses - Tennis racquet in hand, returning the serve.
- 5 minute break Fig 2.

Part 2.

1 x 20 minute pose - model seated
"Game, Set and Match." ... Fig 1.

15 minute break.

Part 3 :

1 x 55 minute pose

"A frustrated Jimmy Connors"

(a raised racquet with both hands holding the racquet about to bring it down to destruction)... anguished look.

(25 mins + 5 min break + final 25 min sitting)

Props: Tennis racquet + head scarf.

Fig 1.

Fig 2.

The Planning Submission

Part 1. a 2 hour life drawing session.

6 x 3 minute poses:-

i) "Presenting the concept:" - fig 1 shown
Standing - arms outstretched
(one pose - 3 locations).

ii) Taking questions from
the audience.

standing and pointing
to questioners.

(one pose - 3 locations.)

5 minute break

Part 2: 2 x 15 minute poses.

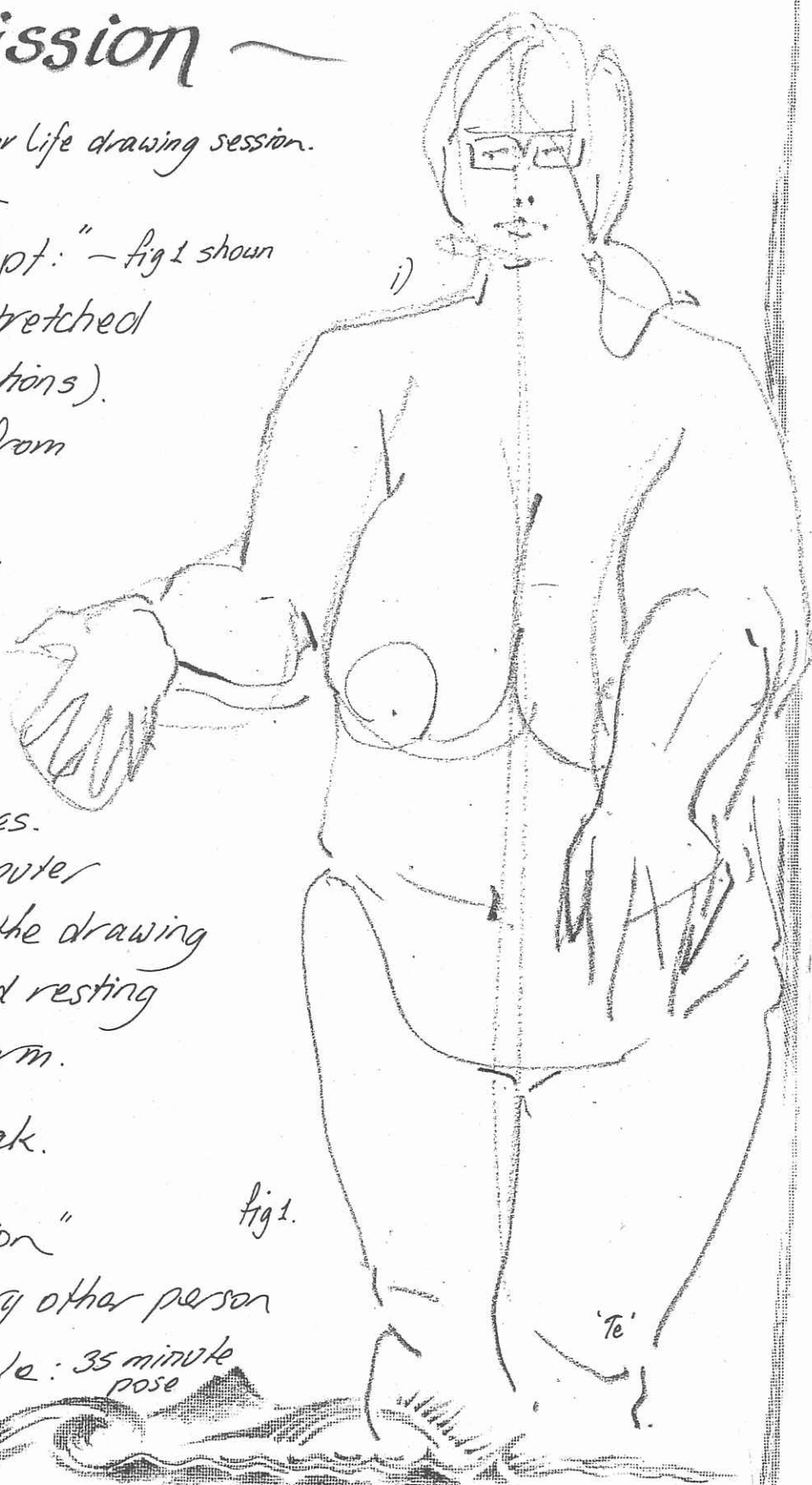
a) Seated at the computer

b) Contemplation at the drawing
board. Seated, head resting
(supported by the arm).

15 minute break.

Part 3. "The Consultation"

Seated Pose: imaginary other person
across an imaginary table: 35 minute
pose



The Public Servant at Work ~1.

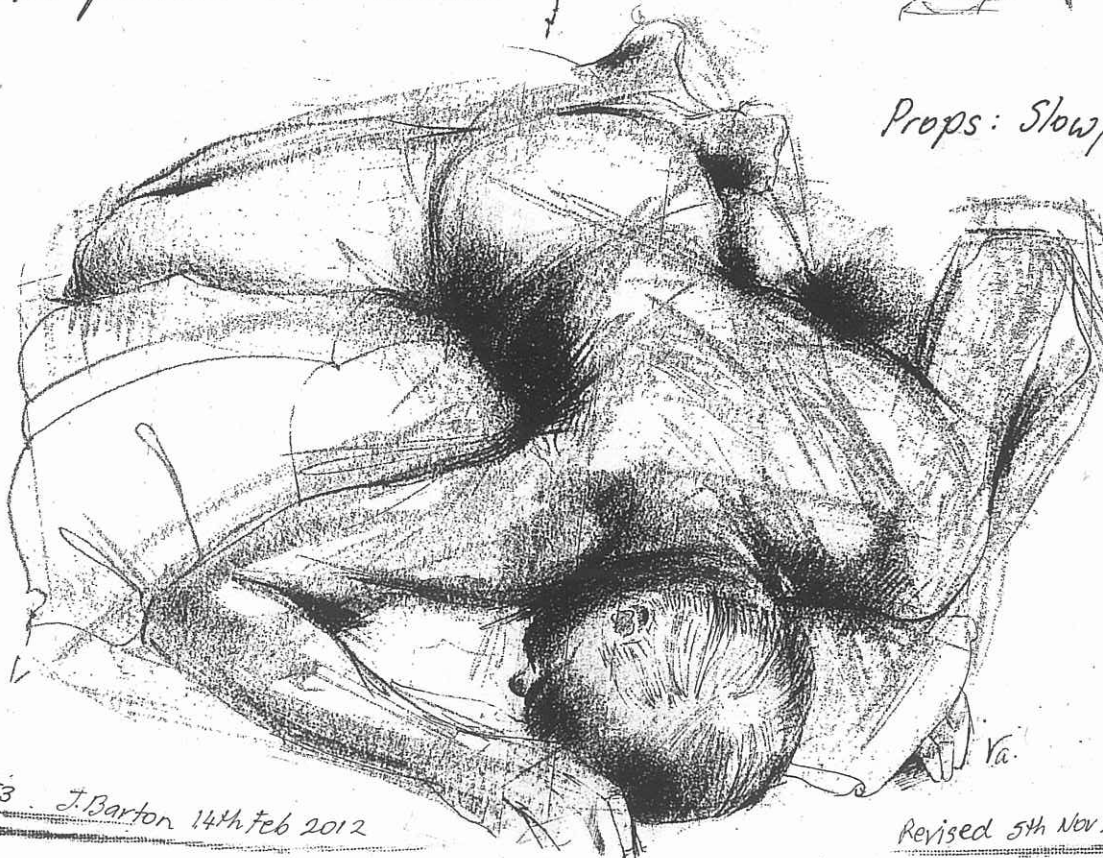
..... a 2 hour life drawing session

Two long poses for this session,
each pose of approximately 50 minutes
duration.

- N^o 1: Our model is slumped over
a go slow sign / or equivalent.
This will be a standing pose. ———
15 minute break.
- N^o 2: Our model will be resting in a
a semi-reclining position, thinking
with pencil in hand.



Props: Slow/Stop
sign.



Wedding Day - 1.

"The Bride"

Part 1:

- 1) 3x2 minute poses -
The Bride parades her dress
- 2) 5 minute pose: "Putting on
seated make up."
- 3) 5 minute pose: "Receiving
standing the Ring"
illustrated
- 4) 15 minute pose: "Embracing
standing the Groom"

Part 2.

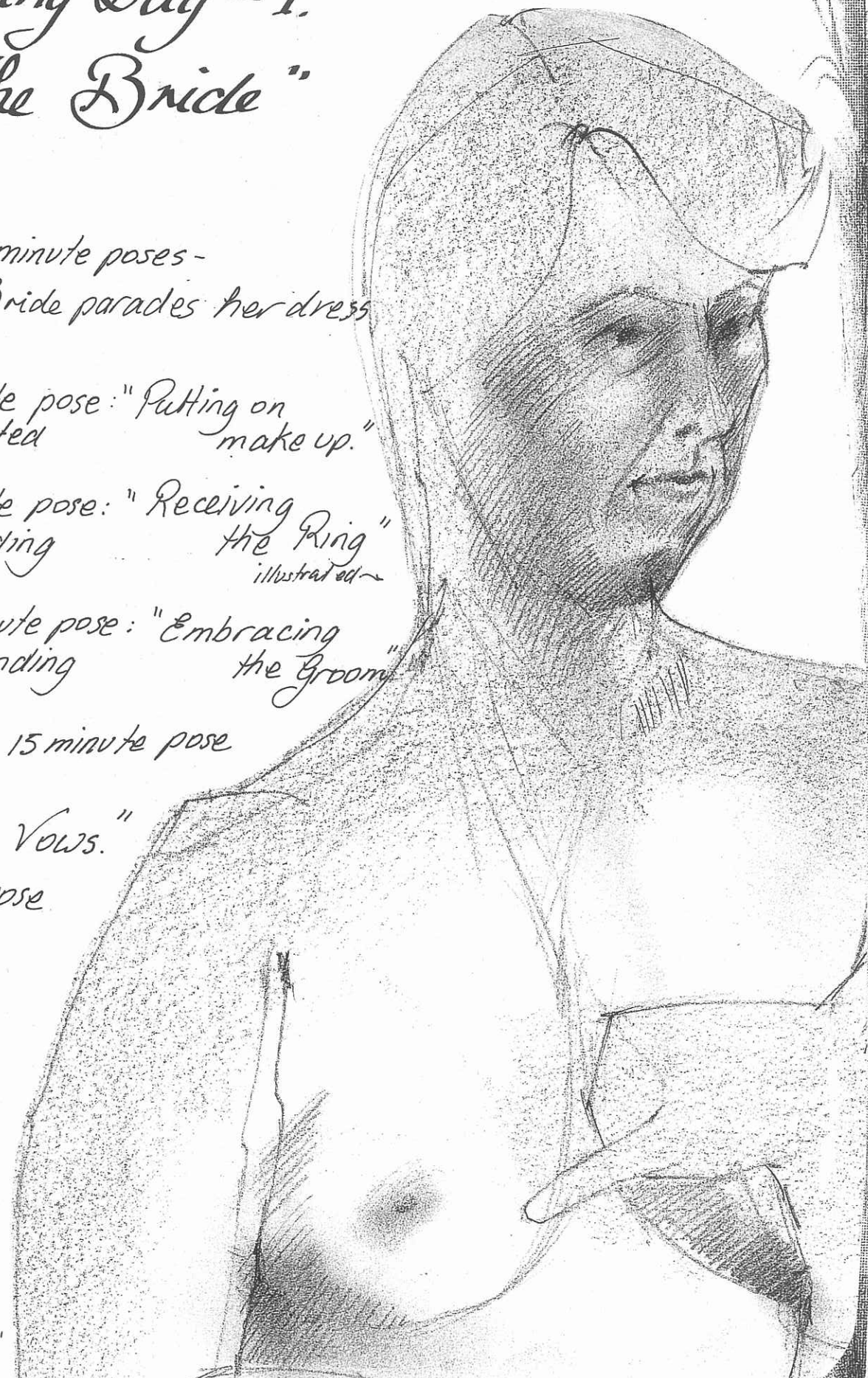
15 minute pose

- 5) "Taking Vows."

Seated pose
in dress.

45 minute
pose.

Props:
Wedding
dress &
ring.



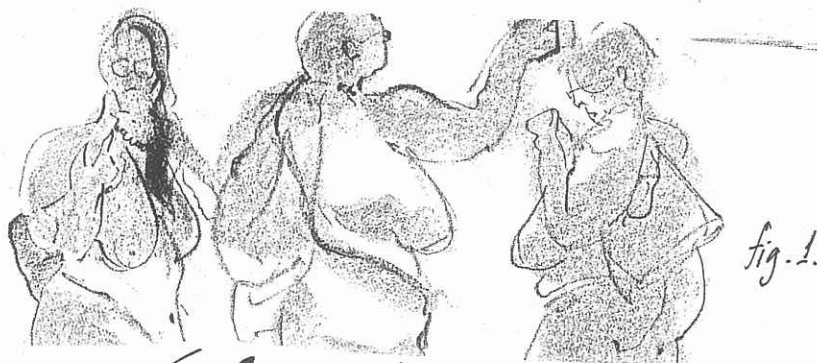


fig. 1.

Saturday Night at the Movies - Part 1.

a 2 hour life drawing session.

Part 1.

- 3x2 minute poses - Talking and eating popcorn; before entering the theatre;.. a sense of anticipation. Fig1.
- 5 minute pose - seated - "This is interesting.... (thoughtful)"
- 5 minute pose - seated - "Shock & Surprise"...

5 minute break.

- 10 minute pose - seated - "... in disbelief...."
- 10 minute pose - seated - "... too painful to look!"...

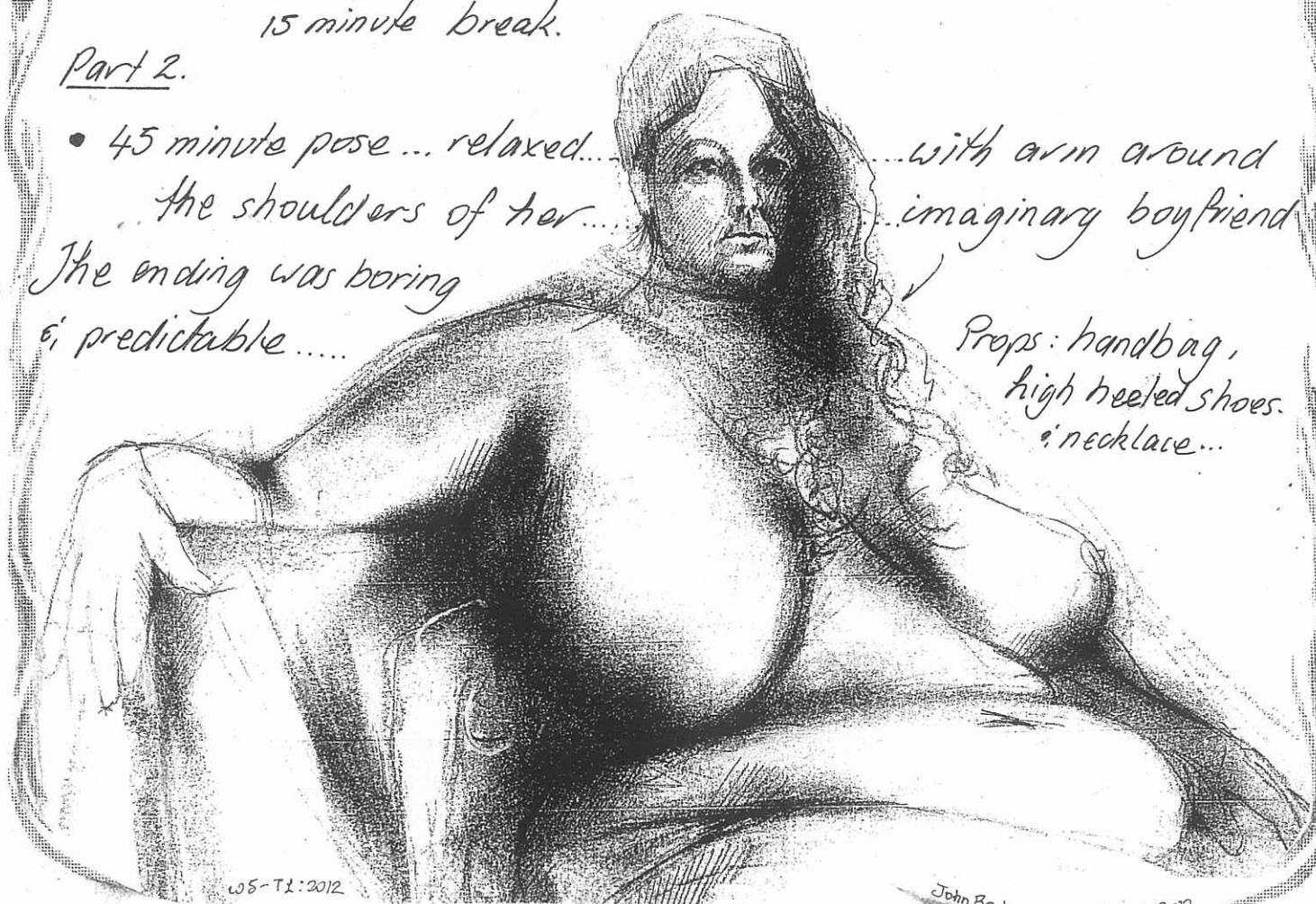
15 minute break.

Part 2.

- 45 minute pose ... relaxed... with arm around the shoulders of her... imaginary boyfriend

The ending was boring & predictable.....

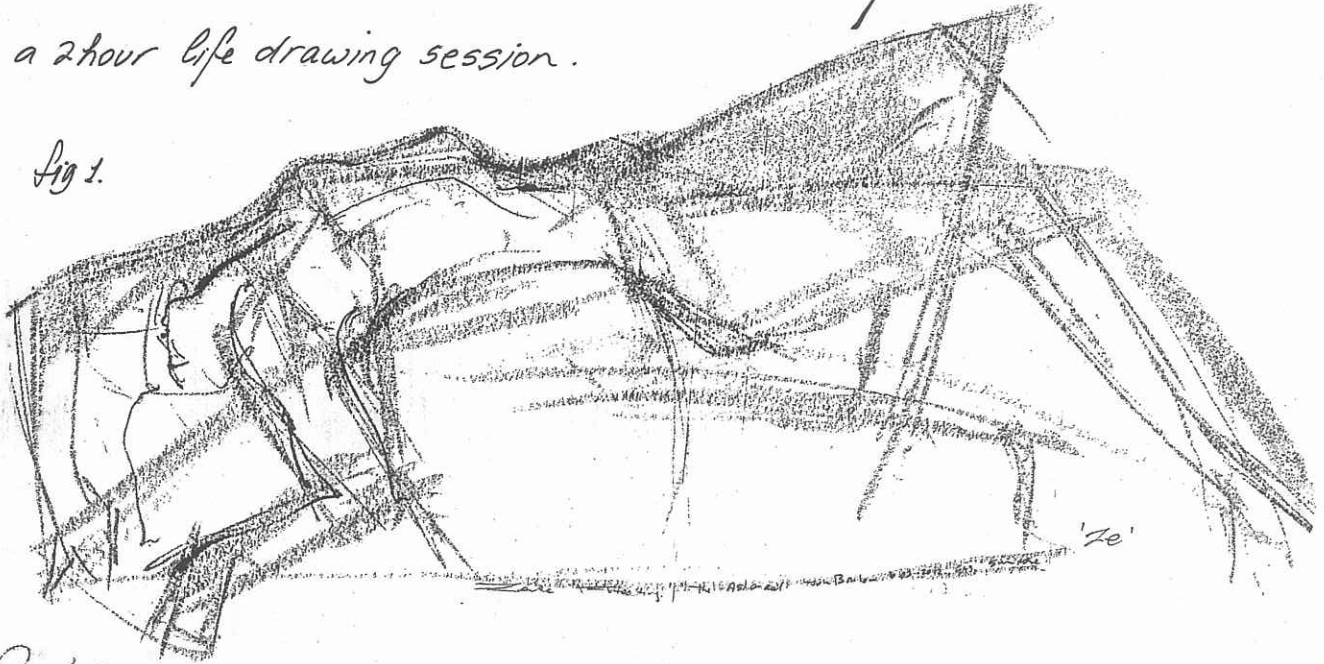
Props: handbag, high heeled shoes, necklace...



"The Astronaut - Apollo 13"

a 2 hour life drawing session.

Fig 1.



Part 1.

- 5x5 minute poses.... "floating in space"....
of open and enclosed forms... model is
to improvise poses. (one 5 min. pose: Fig 1.)

Part 2.

5 minute break.

- 1x20 minute pose.... She is at her workstation and her
pen flies away from the desk... she reaches up for it.
fig 3

Part 3.

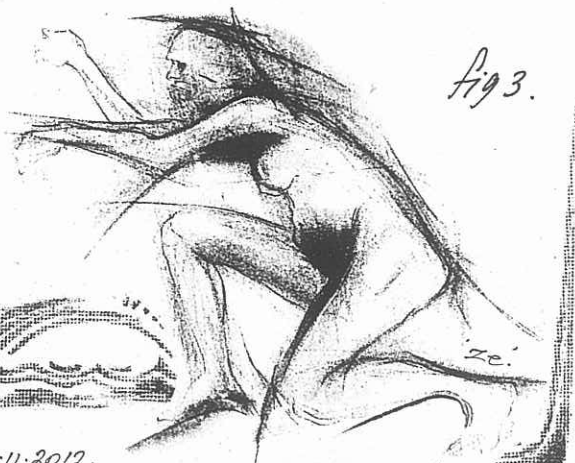
15 minutes break.

- 1x45 minute pose. She is in her capsule,
hunched, on her back, coming back to earth: Fig 2.

Fig 2.



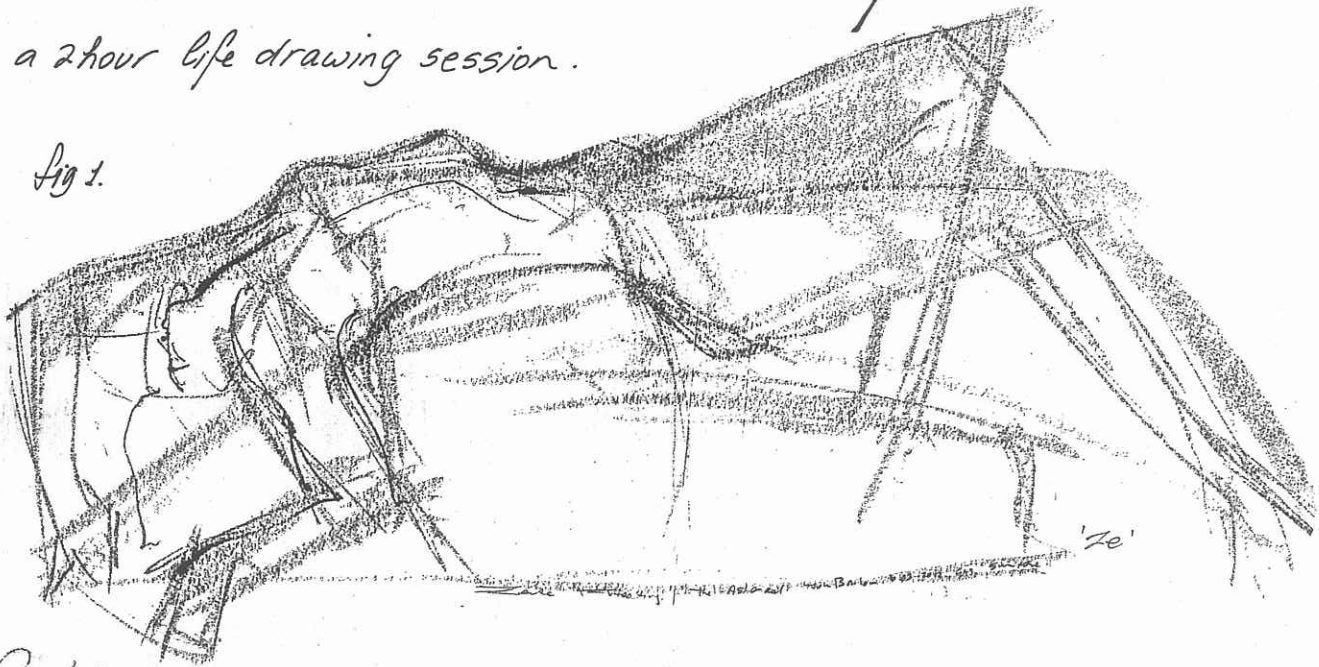
Fig 3.



"The Astronaut - Apollo 13"

a 2 hour life drawing session.

Fig 1.



Part 1.

- 5x5 minute poses... "floating in space"...
of open and enclosed forms... model is
to improvise poses. (one 5 min. pose: Fig 1.)

Part 2.

5 minute break.

- 1x20 minute pose.... She is at her workstation and her
pen flies away from the desk... she reaches up for it.
fig 3

Part 3.

- 1x45 minute pose. She is in her capsule,
hunched, on her back, coming back to earth: Fig 2.

Fig 2.



Fig 3.



"Baking a Cake"

a 2 hour life drawing session

- 5 x 3 minute poses

Prop.

- a) Grating a carrot: Grater
- b) Dicing dried fruit: knife
- c) Sifting in flour: flour sifter
- d) Breaking an egg into the
- e) Gently blending contents with a spoon.

5 minute break

- 1 x 15 minute pose - standing

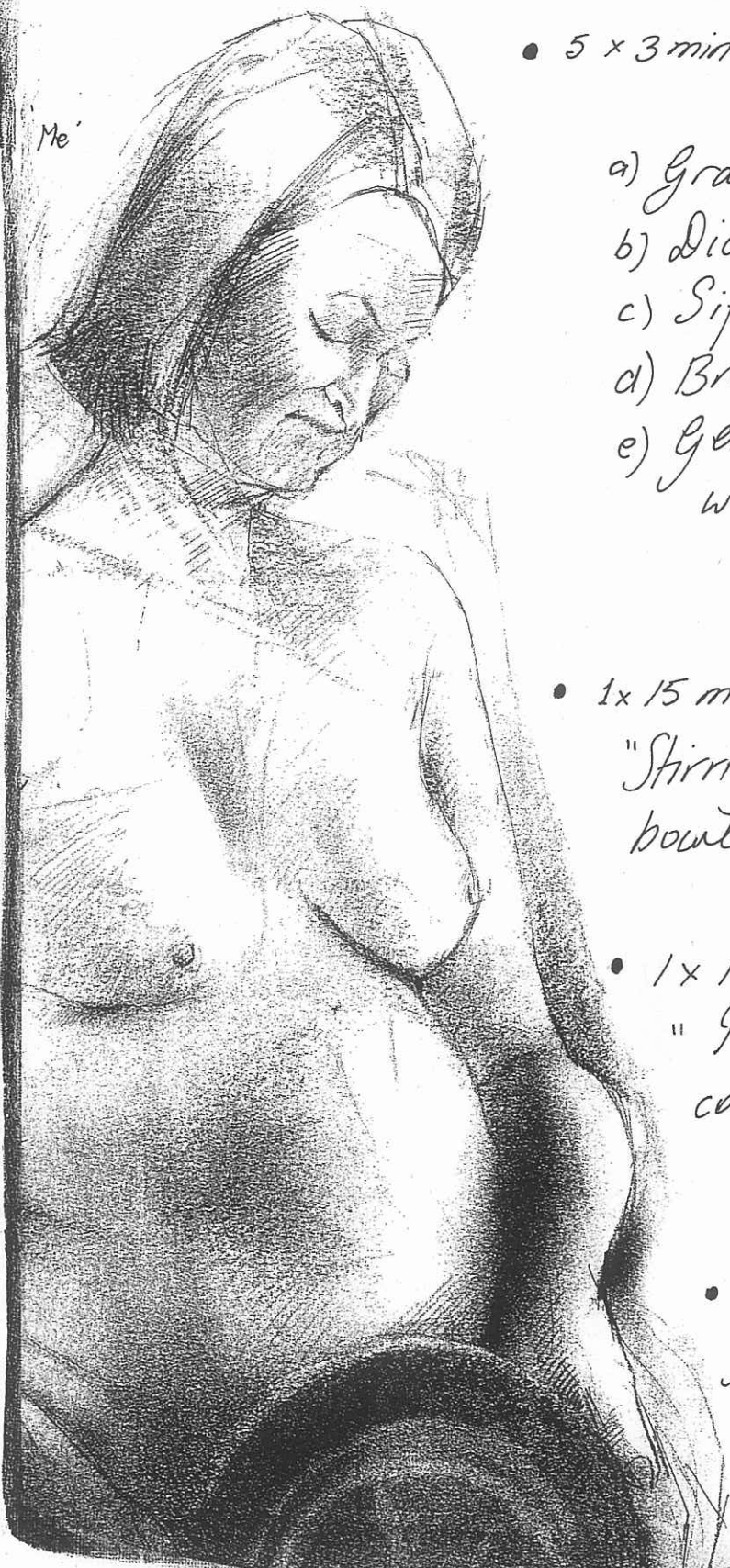
"Stirring the Cake mix into the bowl vigorously"

5 minute break.

- 1 x 15 minute pose - bending over
"Putting the tray with contents into the oven."

15 minute break

- 50 minute pose: (25 / ⁵ sketch / 20)
The model is to pour the contents of the cake mix into a bowl as shown.



"The Crucifixion"

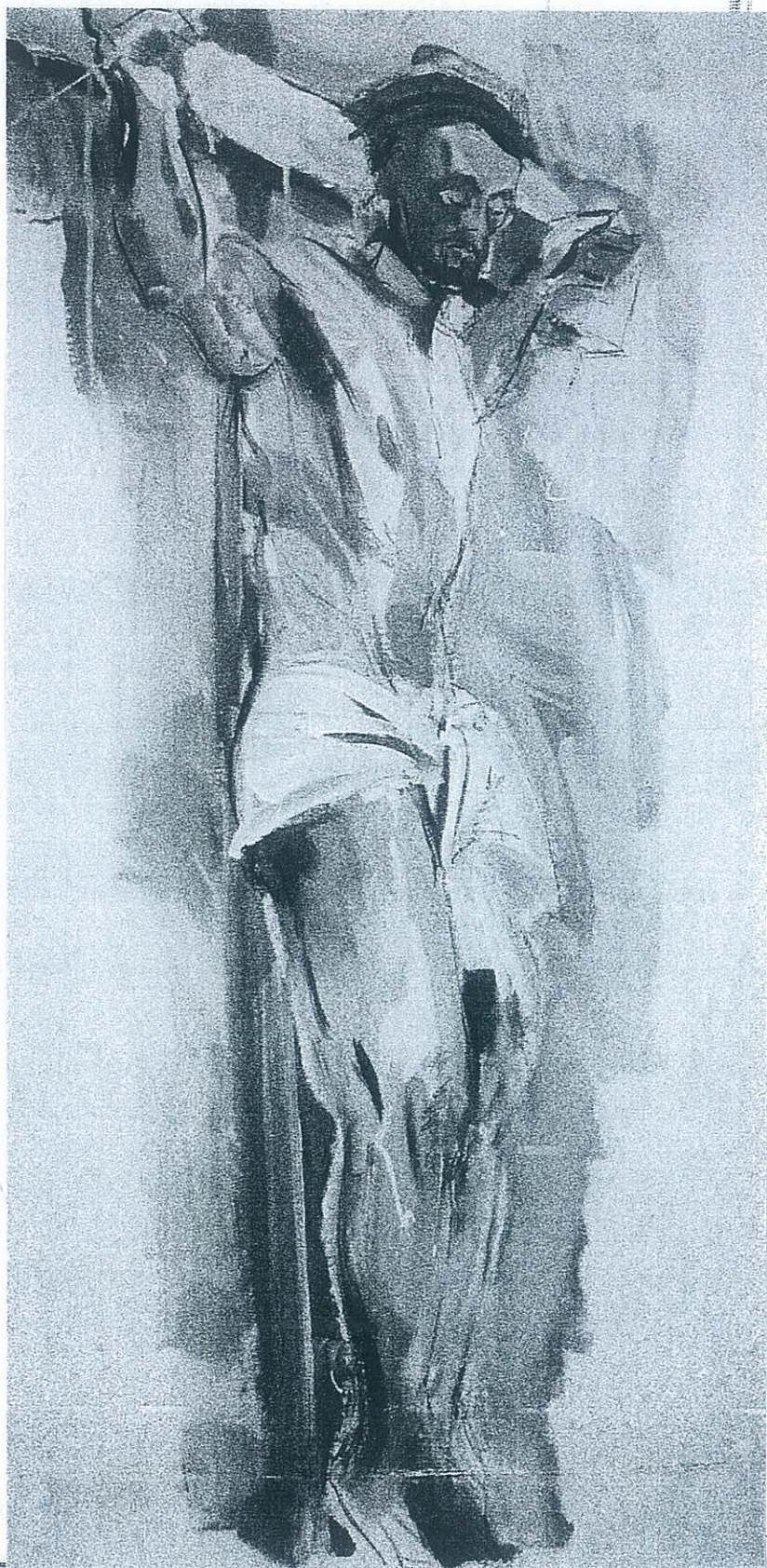
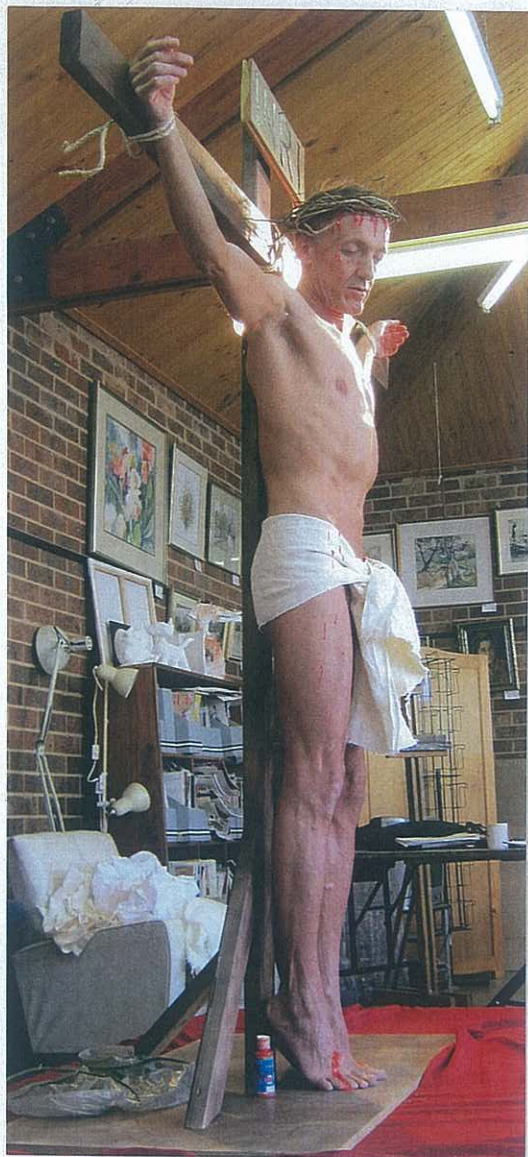
One single pose based upon
the crucifixion. The entire
2 hour session will be broken into
5 minute segments due to the
extreme difficulty of this pose
Model to take appropriate
breaks when required.

5 min. pose.

Props: Loin Cloth, soft rope,
Mock crucifix...

5 min. pose

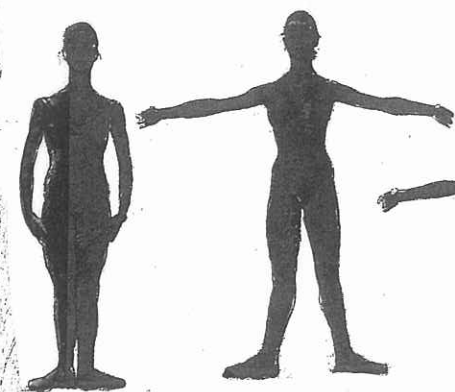
"The Crucifixion"



As with all themes illustrated
this pose has been carried
out successfully on
four occasions. The
model required many
breaks & he instigated
the concept for
our group.

J. Barton.
I made my effort, a
painting for this session

"Ballet - Basic Poses - 1."



1st position



2nd position



3rd position

Part 1

4 x 5 minute poses

First, 2nd, 3rd & 4th

positions as illustrated here

10 minute break.



4th position



5th position.

Part 2.

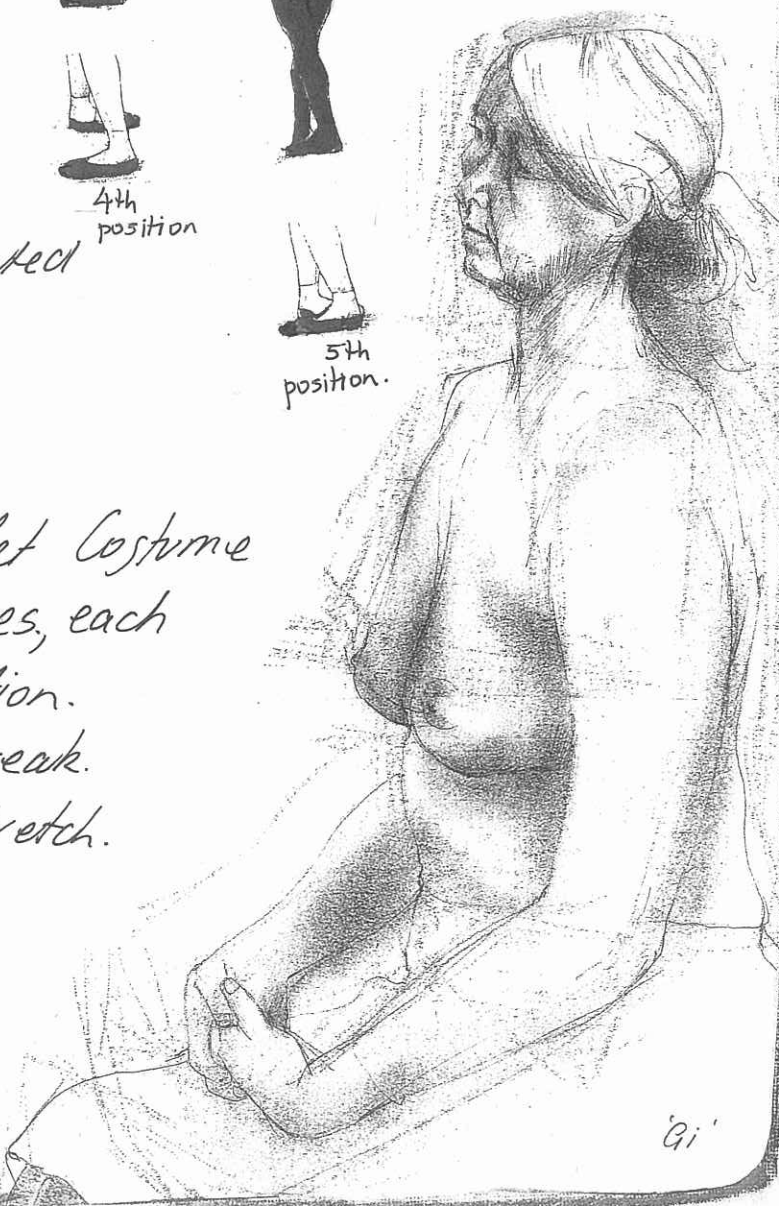
1 x 20 minute pose

"fir position" as illustrated above.

15 minute break.

Part 3.

Model wearing Ballet Costume
2 differing seated poses, each
of 25 minutes duration.
plus 5 minutes break.
for model to stretch.



"Playing the Violin"

a 2 hour life drawing session

- A. 6 x 3 minute poses : model is to improvise playing the violin in a variety of standing positions.
Fig 1.

5 minute break.

Fig 1.

- B. 1 x 20 minute pose : model in seated position playing violin

15 minute break.

- C. 1 x 50 minute pose with one break of 5 minutes allowed for.
Model to maintain the same seated position as before, but facing another direction

Props: Violin & Bow & Stool.

Fig 2.

Fig 2.



Patience

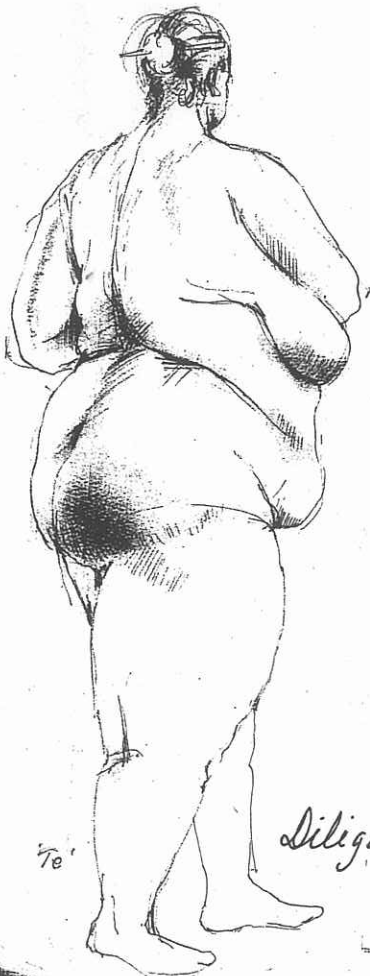
"Seven Heavenly Virtues"

a 2 hour life drawing session...

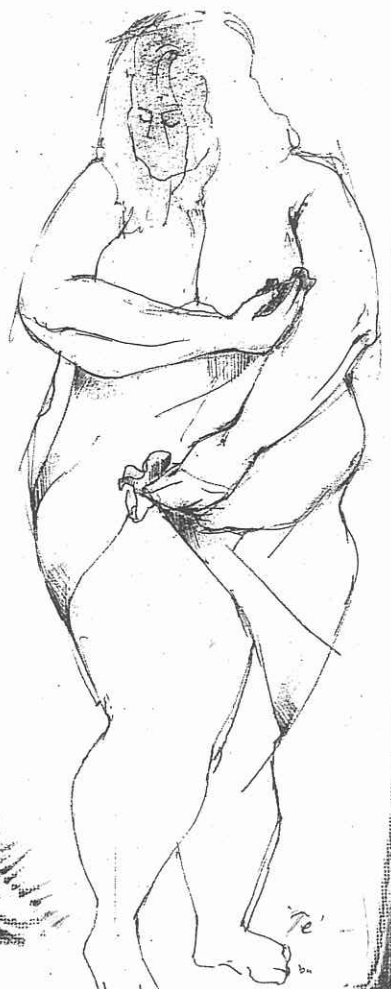
Part 1: 4 x 10 minute poses: Patience, Chastity, Diligence, Temperance

15 minute break

Part 2: 3 x 15 minute poses: Kindness, Humility & Charity
Model to improvise all of
the above virtues.

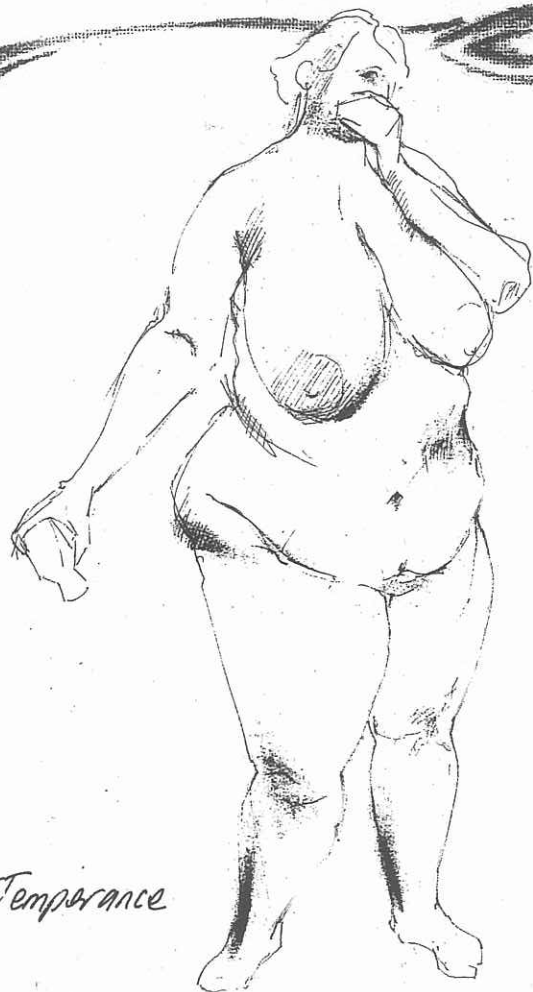


Diligence.



Chastity.



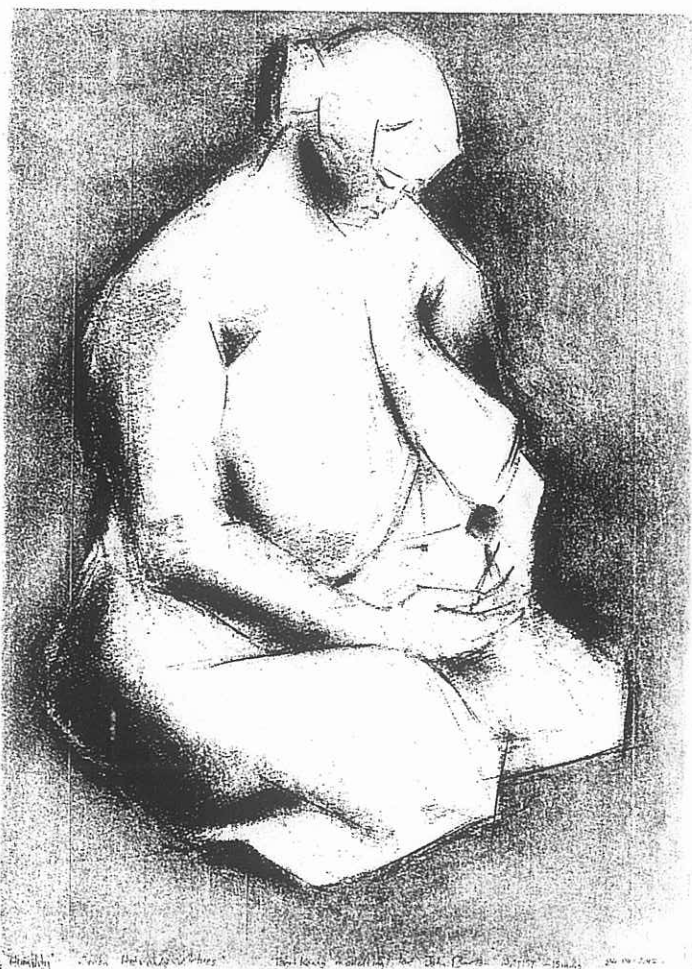


Temperance



Kindness.

"Seven Heavenly Virtues"



Humility.



Charity. 18 min

Charity.



Part 1: 4 x 10 minute poses
 Anger, Lust, Sloth &
 Gluttony

15 minute break.

Part 2: 3 x 15 minute poses
 Envy, Pride, Greed.

Model to improvise all sins

"Seven Deadly Sins"



"Seven Deadly Sins"

Gluttony.



Greed.



Envy



Pride



W3-T2

John Barton 15th May 2012 revised 8-11-2012

"The Dressmaker"

a 2 hour life drawing session...

a) 3 x 1 minute poses.

Model to improvise poses using a flexible measuring tape.

b) 3 x 2 minute poses.

Model to improvise poses using draped cloth.

5 minute stretch for model.

c) 3 x 5 minute poses

Model to bend over a sewing machine... Rotate "Dais" 3 times.

5 minute stretch for model.

d) 1 x 20 minute pose. - seated.

Model to measure a mannequin using a flexible tape measure

15 minute break for all.

e) 1 x 40 minute pose.

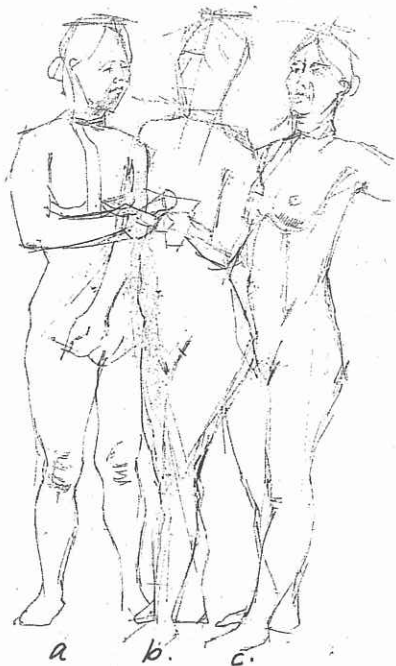
"Parading the finished garment."

... a static - pose. The model to be clothed and erect clutching her attire.



Gi

Part 1: 3x5 minute poses



a) • Handing out programmes.

b) • Directing patrons to their seats.

c) • Holding open the entry curtain.

15 minute break for all.

Part 2. 1x 90 minute pose :

"Watching the Play" - model seated.
Gi' modelling.

"Uskenering at the Playhouse"



"The Olympian"

Part 1: Four x ten minute poses

- a) The Boxer fighting.... 5 minute break; b) The Gymnast....
 ... 5 minute break.... c) The Archer: with Bow & Arrow. 5 minute break...
 d) The Runner at his starting position (on the blocks).

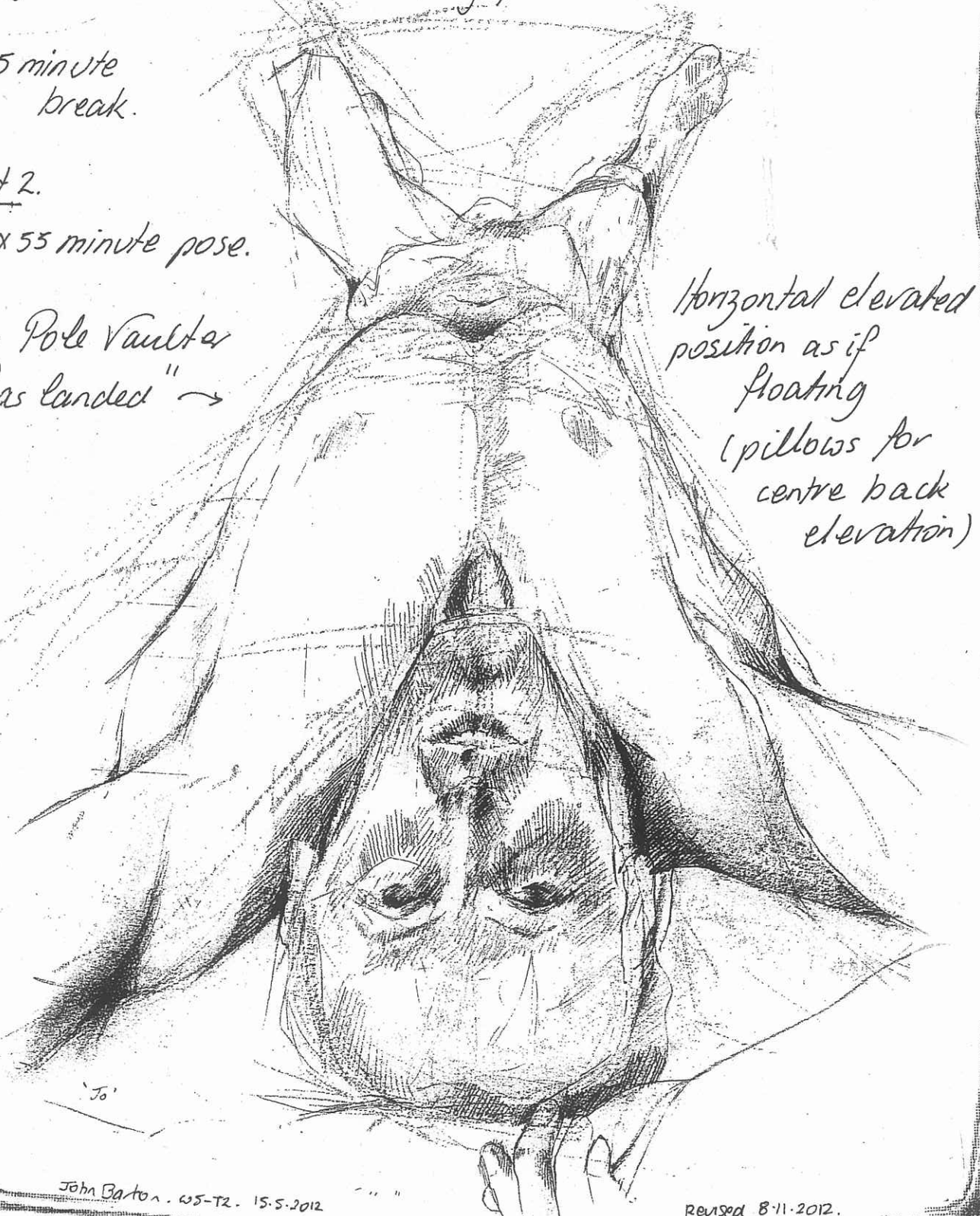
15 minute
break.

Part 2.

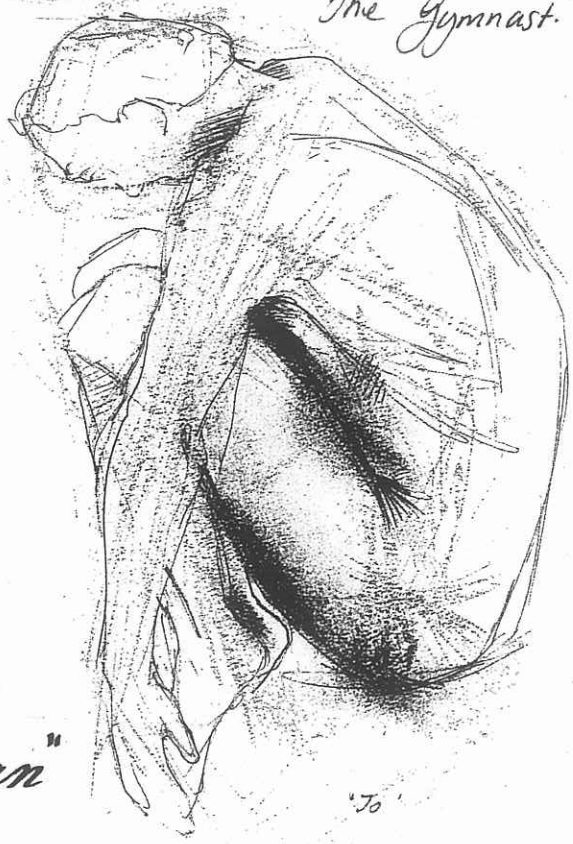
1 x 55 minute pose.

"The Pole Vaulter
has landed" →

Horizontal elevated
position as if
floating
(pillows for
centre back
elevation)



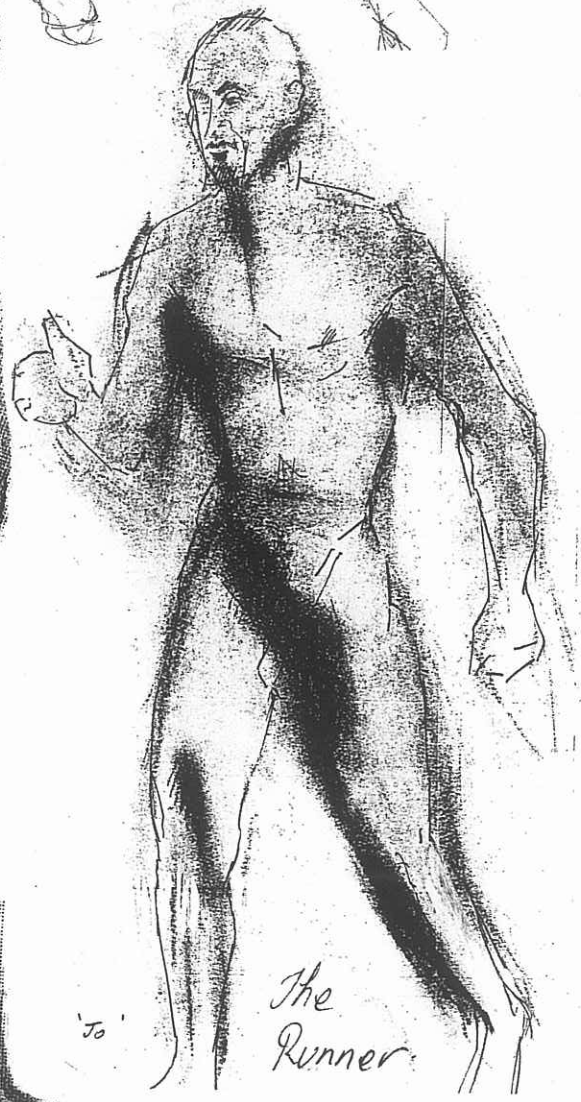
The Gymnast.



The Boxer.



The Olympian



The Archer.



The Runner



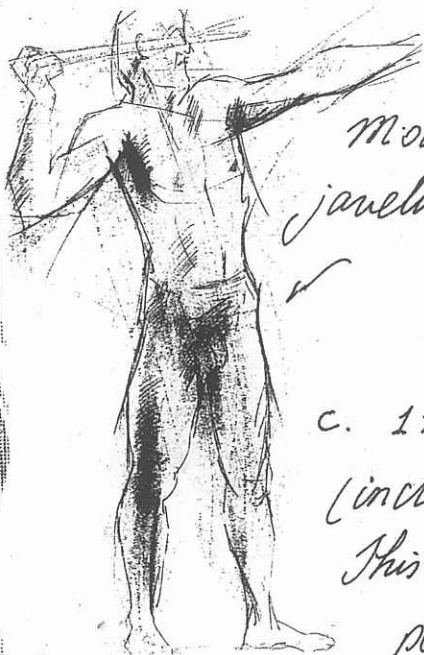
"Javelin Thrower"

A: 2 x 10 minute poses: 'Va' modelling.

— The model is to reveal "The moment when the javelin is released into the air."

These two poses, each the same but standing in differing locations

5 minute break



B. 1 x 20 minute pose

Model to lean back, javelin in hand, about to release.

15 minute break

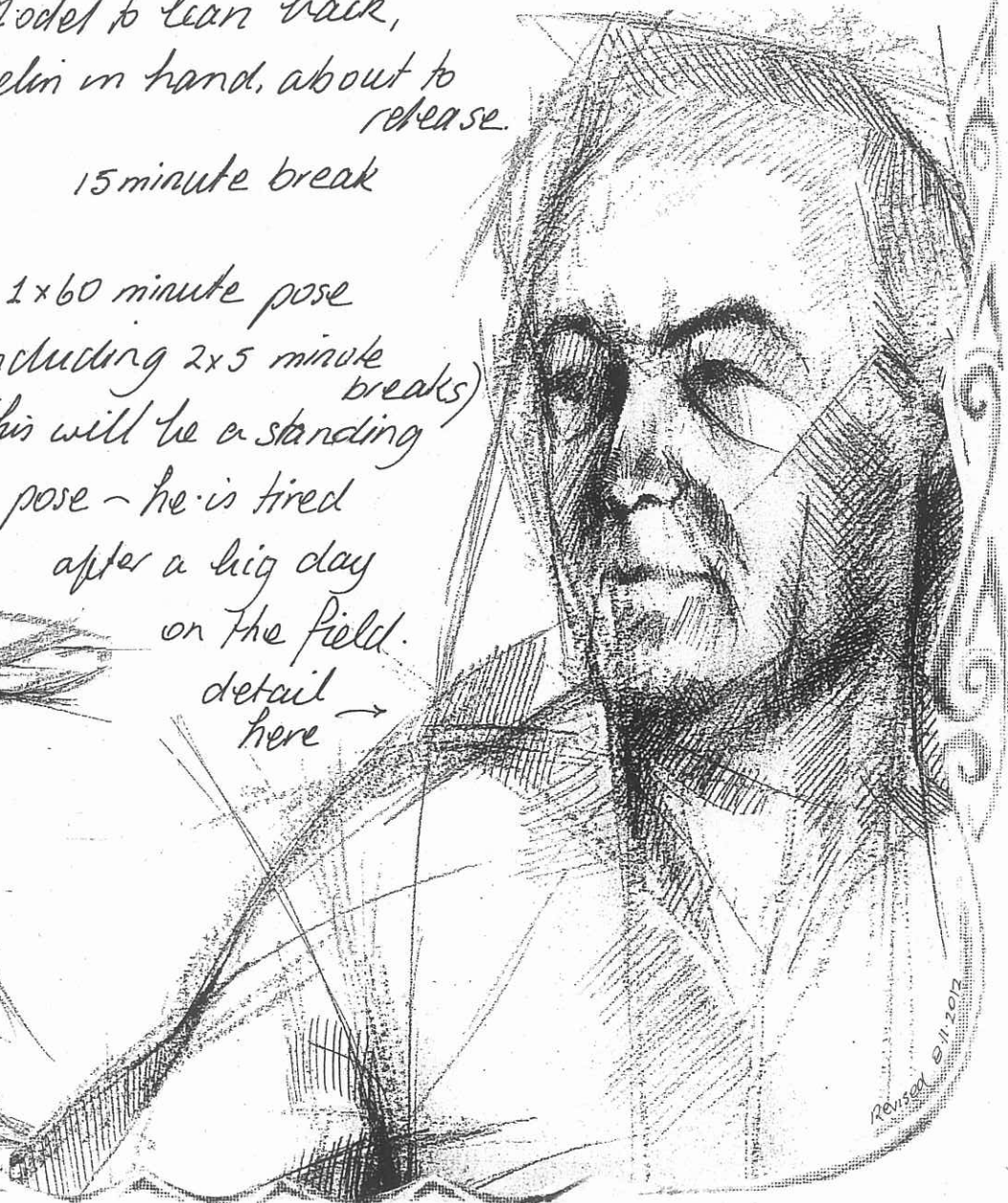
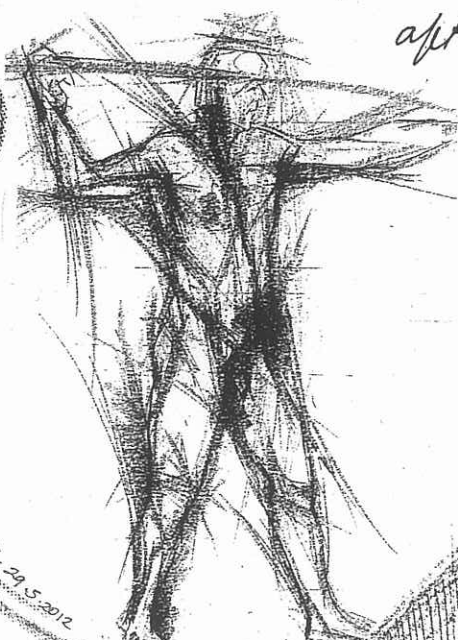
C. 1 x 60 minute pose

(including 2 x 5 minute breaks)

This will be a standing pose - he is tired

after a big day on the field.

detail here →



"The Body Builder"

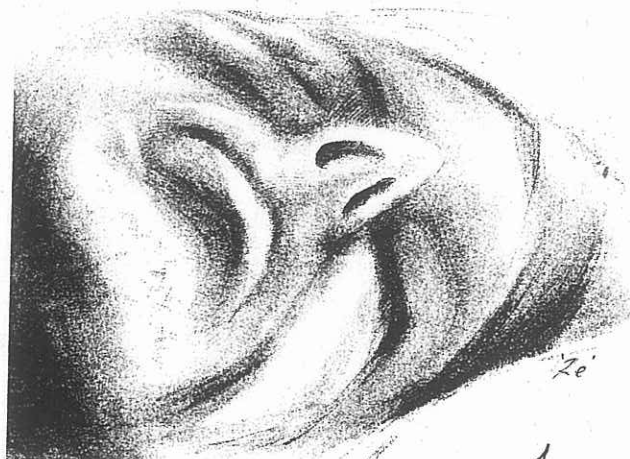
a 2 hour life drawing session

This session is divided into 2 parts,
each of 50 minutes duration with a
15 minute break for all
at the halfway mark.

The model will hold
one pose for the entire
session. He will lay back
to give the illusion that he
is lifting the weights, where
as, he will be merely holding
the weights. I made 2 drawings
for this pose... one for this book
to illustrate the equipment
employed... the 2nd (top left)... I've
given myself the liberty of serious
distortion to emphasise the strain
on the model's physique

"Two Fairys"

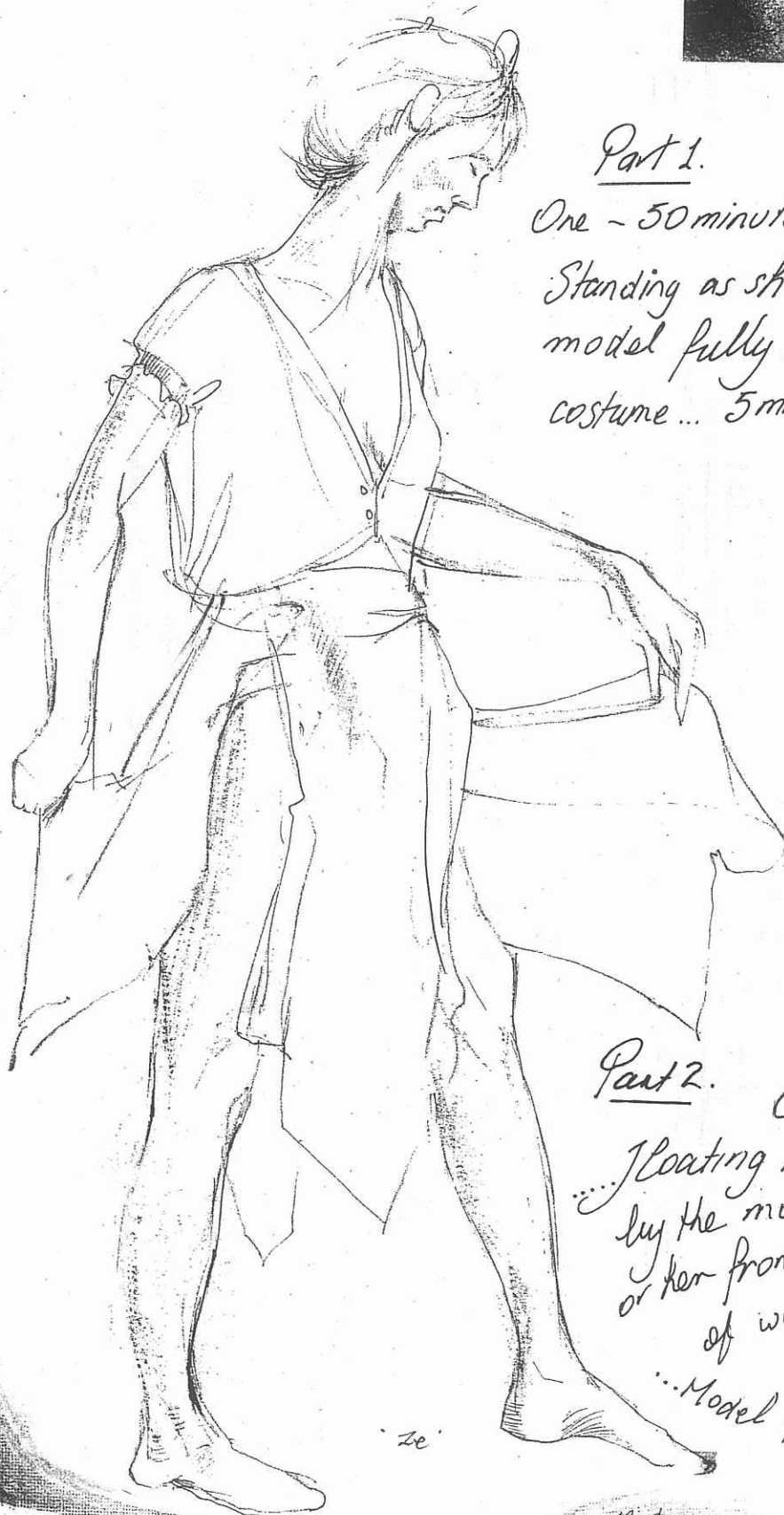
a 2 hour life drawing session.



Part 1.

One - 50 minute pose:

Standing as shown here with the model fully clothed in "fairy like" costume... 5 minute breaks as required.



15 minute break.

Part 2.

One 45 minute pose... a floating pose... improvised by the model... laying on her back or her front... to create the illusion of weightlessness....

...Model to be partially/fully clothed.

"The Rock Star"

A. 1x50 minute pose

Our model strikes a "blues" attitude here standing with mock microphone.

(breaks for stretching as required)



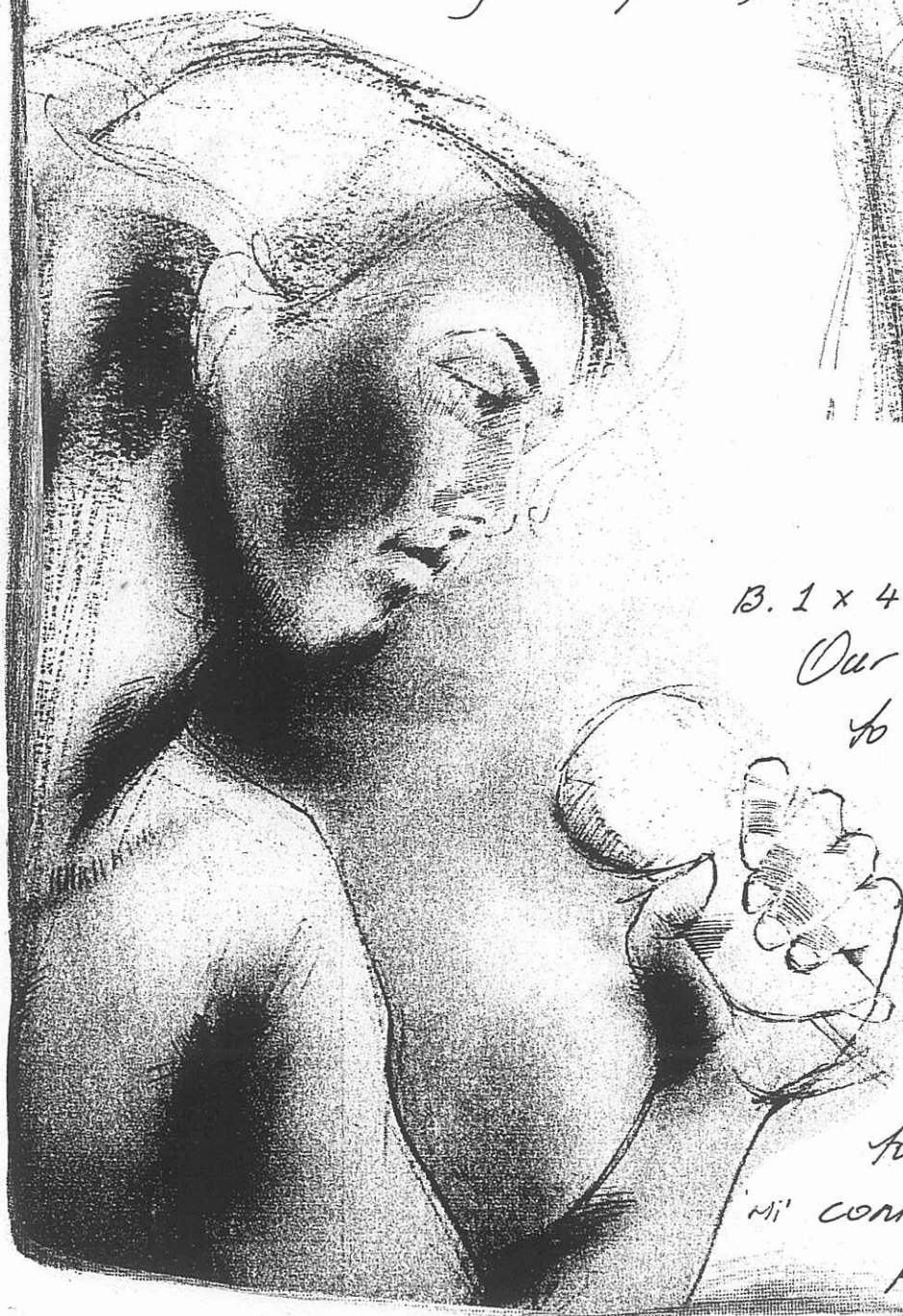
15 minute break.

B. 1 x 45 minute pose

Our singing model is to be seated, leaning over one hand holding the microphone, the other holding the cord. with lighting to suit

'mi' contemplative mood.

props: micr./cord.





"Learning to Dance Latin"

(A) 2 x 10 minute poses.

- Model dances with mannequin a simulated static pose : Fig. 1.
- Same pose as above : The positions of mannequin & model to be reversed.
5 minute break.

Fig. 2.



Fig. 1.

(B) 1 x 20 minute pose

Model to be seated on studio stool putting on her dancing shoe: Fig. 2

Break - 15 minutes

(C) 1 x 60 minute pose (including 2 x 5 minute breaks)

"

The Embrace :

The model and Susan - (mannequin) embrace

Figs 1 & 2 - drawn in graphite pastel.

"Hansel & Gretel"

A. 3 x 15 minute poses: Hansel experiences:—

a) Scattering the bread along the path into the forest.

b) The wonder in finding the gingerbread house.

c) Feeling starvation & hunger through being locked in a cage.

Break for tea & coffee for model & artists for 15 minutes.

B. 1 x 50 minute pose including 5 minute break.

"Pushing the witch into the oven"

Model behind Susan as illustrated here.

Props: Susan the mannequin of a witches hat



Susan as the witch

"The Patient"

During this session our patient (the model) will hold a crutch (or two) have one foot in a heavy "medical sock" and have his arm bandaged in a way that would support a broken wrist.

The model will hold impromptu poses for the time durations listed below.

A. ... 3 x 2 minute poses; Fig. 1. B. ... 3 x 5 minute poses; Figs. 2 & 3.

..... 5 minute break; C. ... 1 x 20 minute pose (seated); Fig 4.

15 min break. D. ... 1 x 40 minute pose (seated) Fig. 5.

P.S. Google: Bandaging a broken arm - for authentic look.

Props: a pair of crutches; Bandage to arm; Medical Sock.

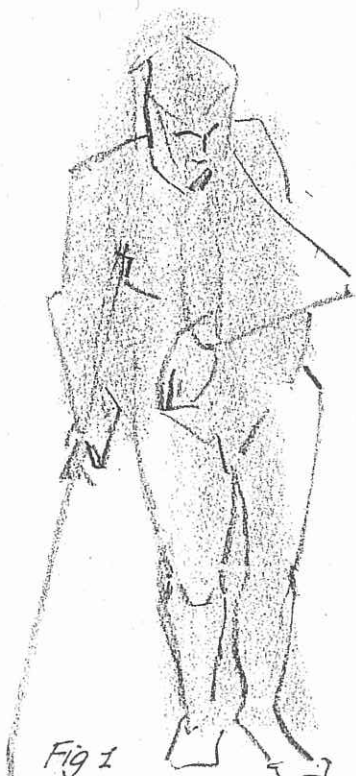
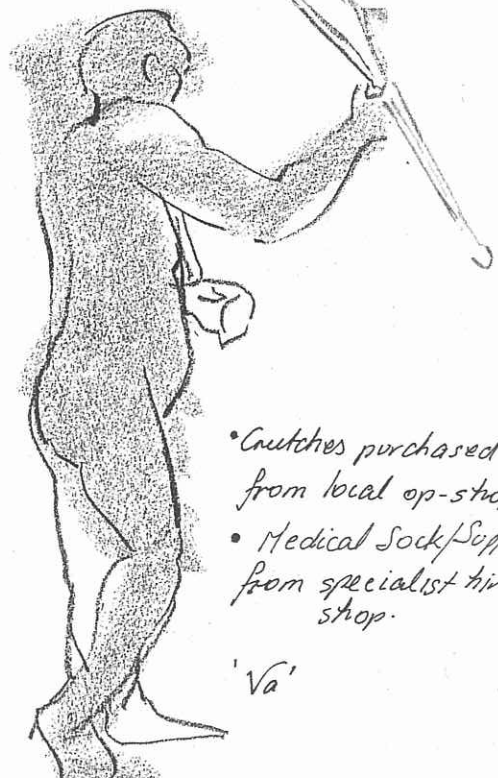


Fig 1



- Crutches purchased from local op-shop.
- Medical Sock/Support from specialist hire shop.

'Va'



Fig. 5.

"The Patient"

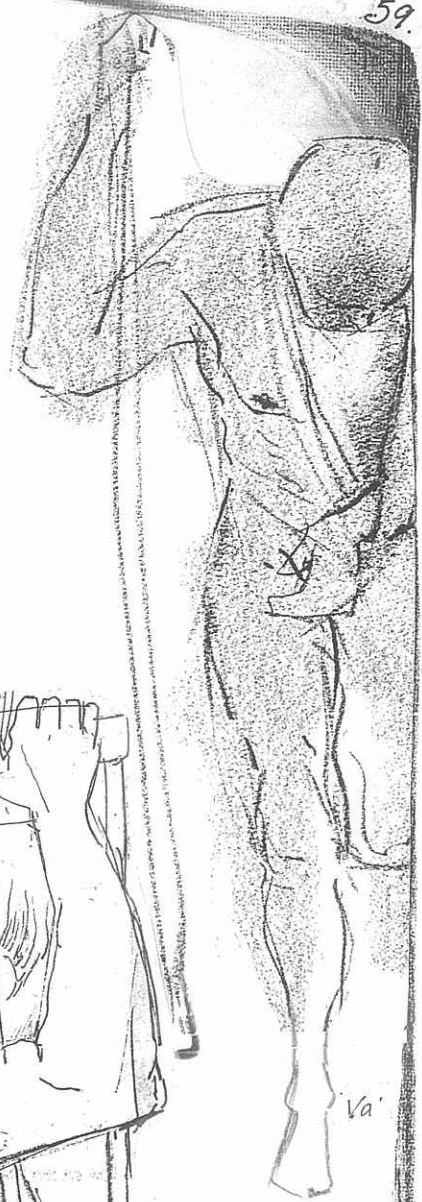


Fig 2.

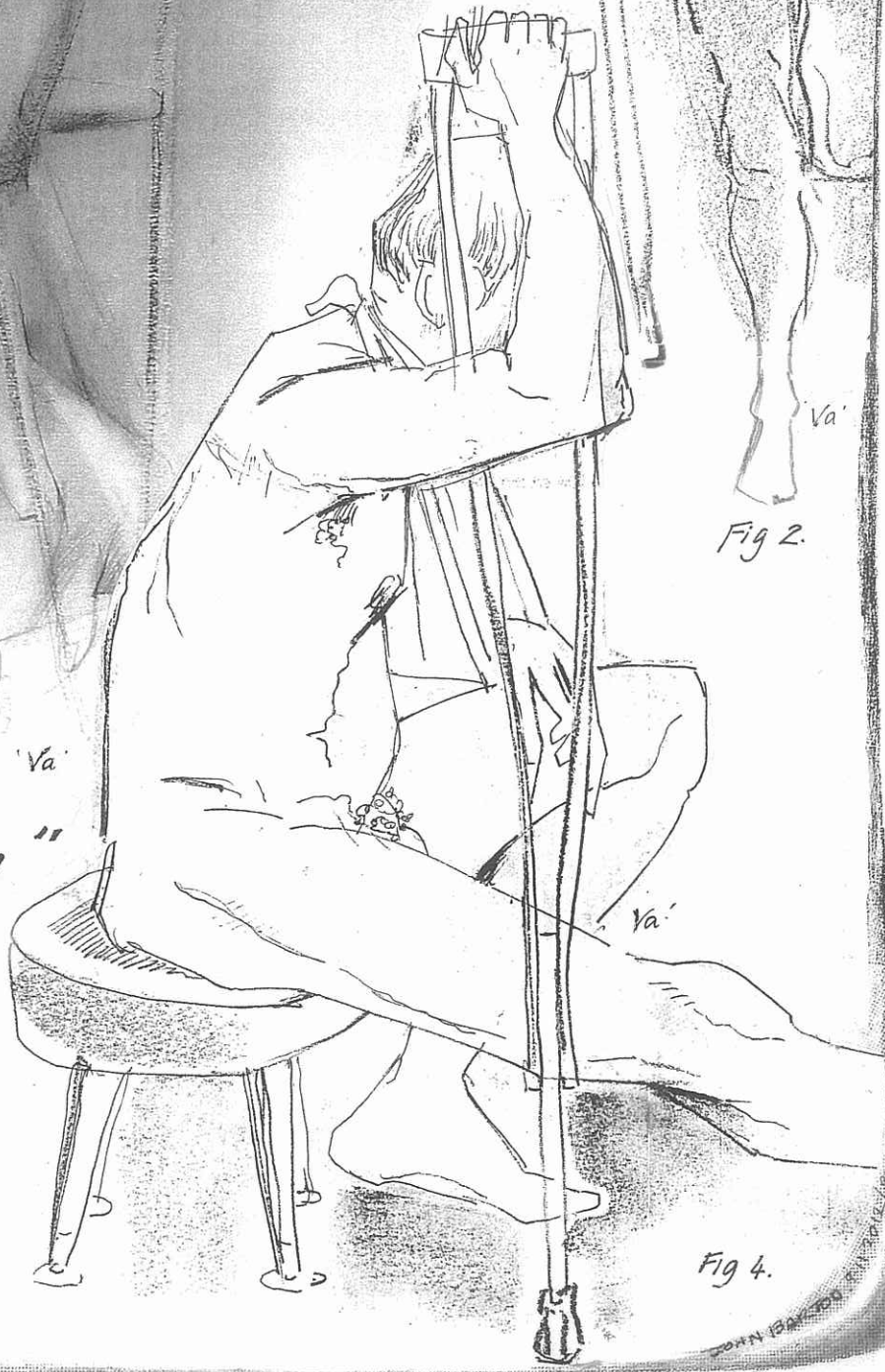


Fig 4.



Fig 3.

JOHN BARTON

"The Diver"

A. 2 x 10 minute poses

- Arms out front "about to dive"

Same pose but with change of location

5 minute break.

B. 1 x 20 minute pose.

- Our diver leans forward, arms behind about to dive.

See Fig 1.

Fig. 2.

Fig 1.

To:

15 minute coffee
break for model &
artists

C. 1 x 60 minute pose
(includes 2 x 5 min breaks)

- Standing Pose: our diver receives his medal; bear in hand.

Drops: Bear & medal.

To:

Fig 1.



Pastel
6B Block
Graphite.
2B pencil

—The Gladiator—

15 minute Coffee break
for model & artists.

B. 1 x 90 minute pose

allow 3 x 5 minute breaks.

"With sword over his shoulder.

our Gladiator is about to swipe
at his adversary." see Fig. 1. above.

Props: Sword, Skirt &
Helmet.

6B Graphite
Block only.



Fig 2.

JOHN BARTON

REVISED 9.11.2012

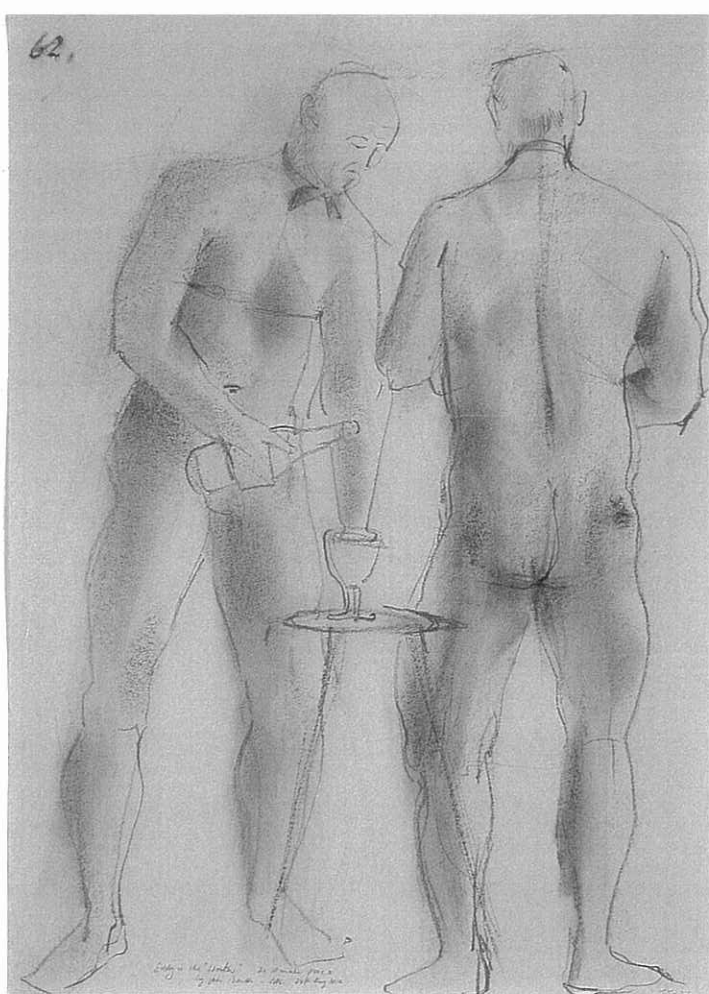


Fig. 1.

Fig. 2.

15 minute break for
model and artists.

- (B.) • Pouring a glass*
of wine for a patron.
Seated Pose: 55 minutes
(including 5 min. break)
* NOT SHOWN

Props: Tray, glasses,
serviette, bottle of
wine & drinks mixer.
Ed modelling.

"The Waiter"

(A.) 4 x 10 minute poses.

Fig 1. • "Pouring a drink"
Break 5 mins.

Fig 4. • "Carrying a tray of glasses."
Break 5 mins.

Fig 2. • "Placing a glass on the Table"
Break 5 mins.

Fig 3. • "Mixing a Drink"

Fig. 3.

Fig. 4.

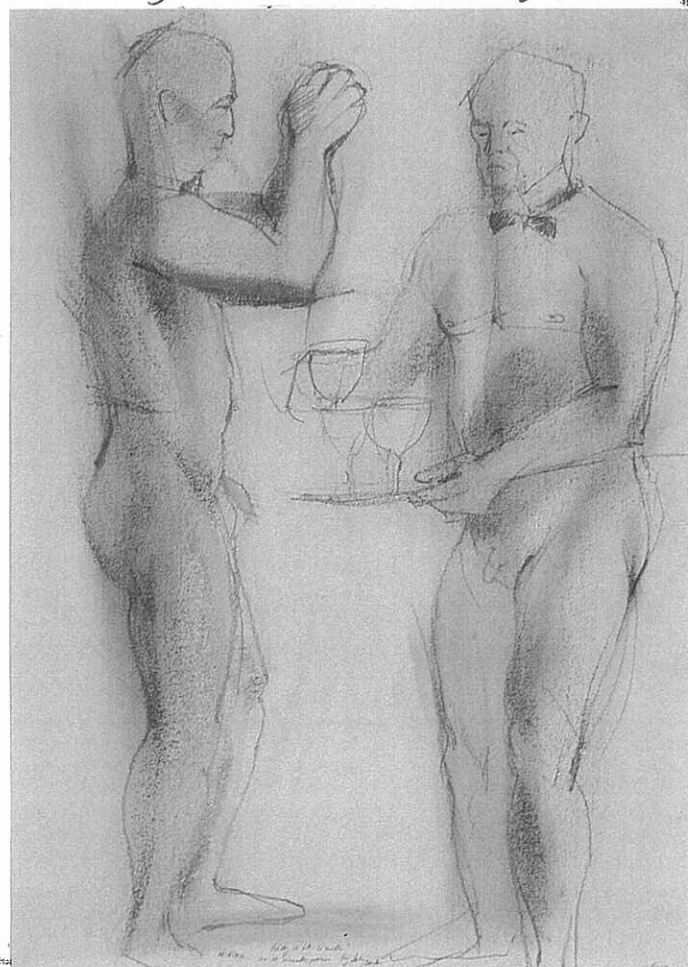




Fig. 1.



Fig. 2.



Fig. 3

"The Masseuse"

- A. 6 x 1 minute pose: model to improvise positions in relation to the mannequin she is massaging.

• 2x seated • 2x standing • 2x leaning over.
5 minute break.

- B. 2 x 5 minute poses: Fig. 1, 2.

Model standing & bending over to massage our mannequin.
5 minute break

- C. 2 x 10 minute poses: model seated, simulating massage to the mannequin's leg.
Fig. 3, 4

15 minute break.

- D. 1 x 55 minute pose: Fig. 5.

Model standing over the mannequin simulating a massage to her arm.

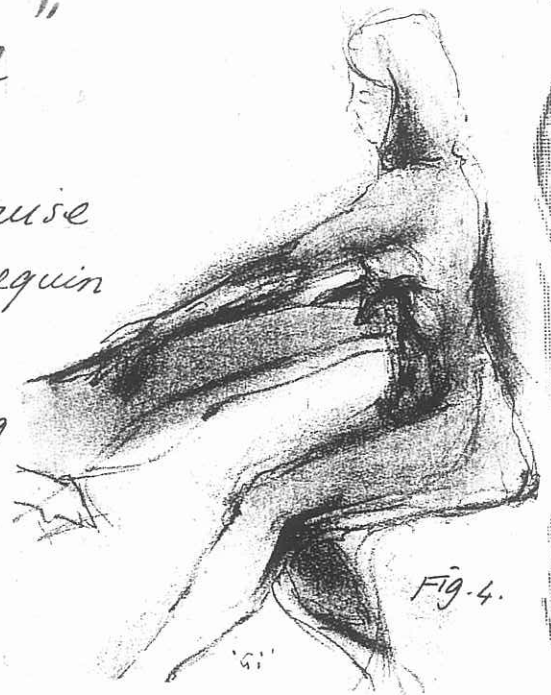


Fig. 4.



Fig. 5.

~"The Vaccination"~

- The model will hold one pose for the entire session
- 5 minute (or similar breaks will be taken by the model intermittently through the session.

Coffee break for all
model, mannequin &
artists.

15 minutes.

- Pose: The model is to simulate the act of injecting the mannequin with a syringe.

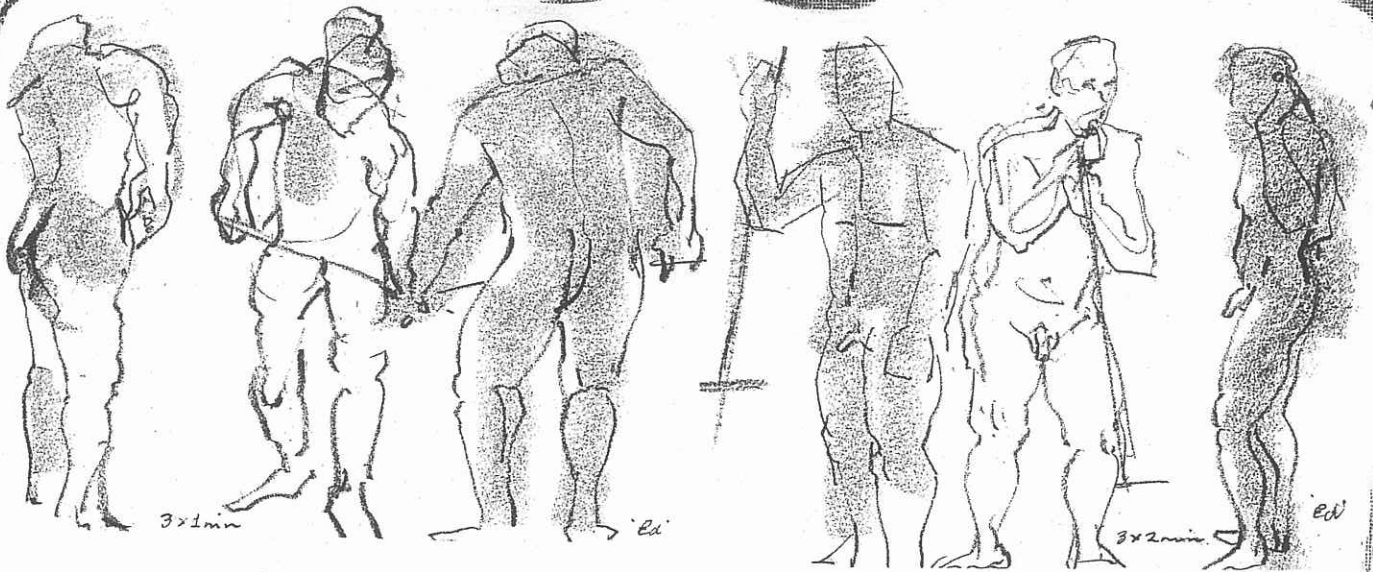
We used "blue tak"
on the needle
end to hold it
steady.

'Te' modelling.



Props:

Syringe
'tape' blue tak'
& mannequin.



"Snooker Player"

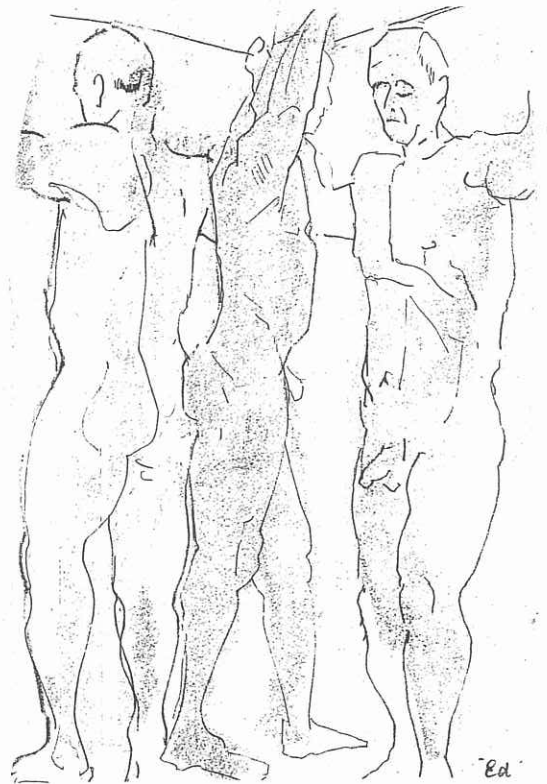
A. 3x1 minute poses
 "Concentrating on the first shot..."
 Arm poised (one pose - 3 locations).

B. 3x2 minute poses.
 "Waiting while the opponent has his turn... model to sit &/or lean back."

C. 3x5 minute poses.
 The ball shot at is poorly hit....
 ...frustration!!...arms in air with cue
 5 min. break.

D. 1x 20 minute pose
 "The follow through.." Snooker ball is hit
 hit with the cue..perfect shot, pleasing
 15 minute break. result.

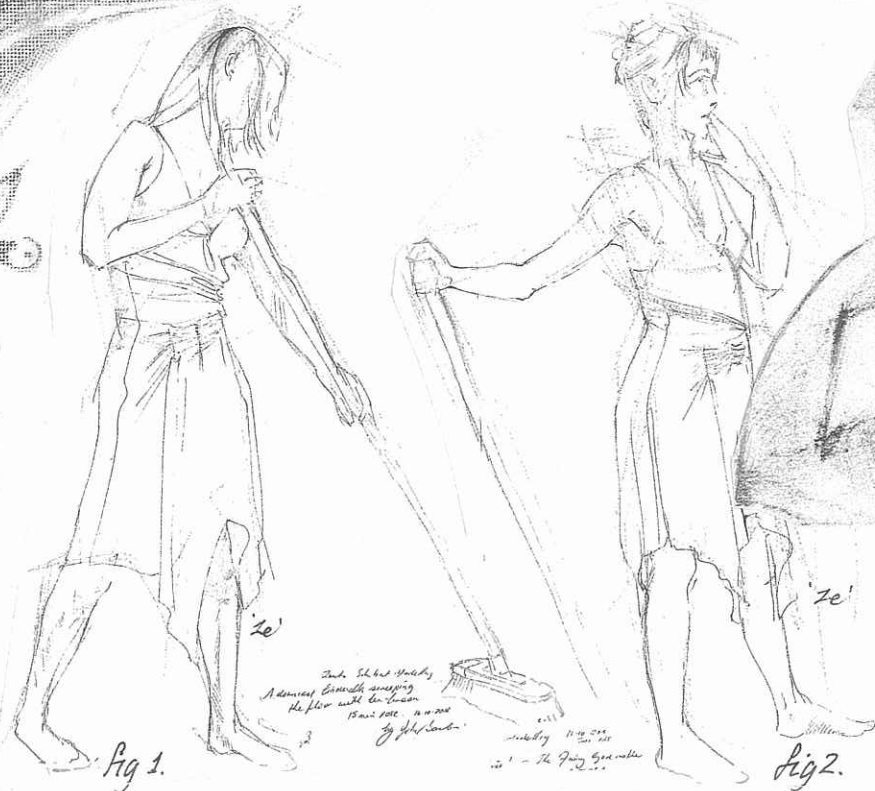
E. 1x 55 minute pose "Chalking
 Chalking up the cue"



3x5 min



Props: Snooker cue, 2 balls, & block of chalk



"Cinderella - Part 1."

A. 3 x 15 minute poses.

- 1. Model Cinderella is 'downcast,' sweeping with her broom: fig 1.
- 2. 'Surprise.' Fairy Godmother appears fig 2.

2. 'Surprise.' Fairy Godmother appears
Pg 2.

- 3. Seated in Coach Cinderella...
uplifted travels to the Ball. Pg 3.

15 minute break
for model and artists.

(B.) 1 x 50 minute pose

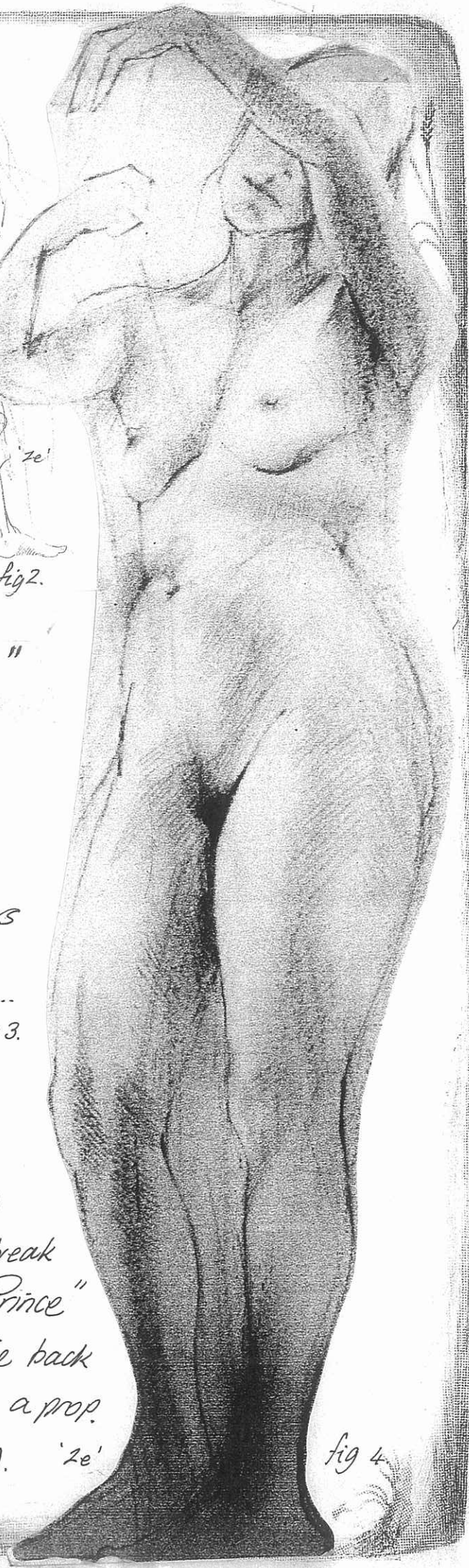
Including one 5 min. break

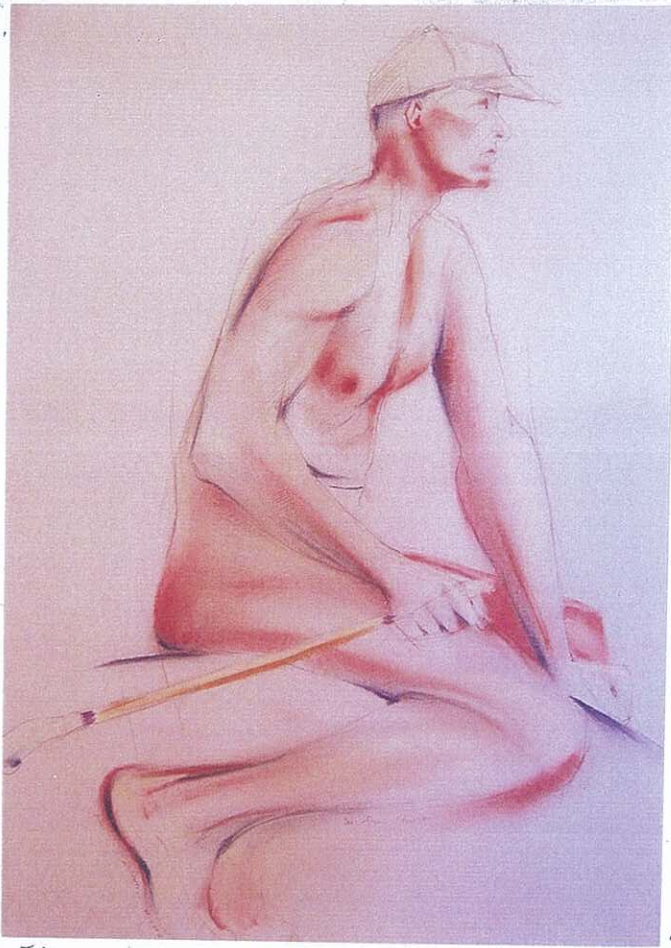
"Dancing with the Prince"

Model to recline back

slightly holding a prop.

(broomstick in this case). 'Ze'
or mannequin





Part 1: 1 x 50 minute pose

"Coming down the straight, this is the final leg of the race and its another win for Black Carrier..."

Pose: The Jockey is to be seated on a cushioned stool astride (to simulate a horse back) with arm slightly raised...

....Whip in hand.

Fig. 1.

15 minute break for all.

Graphite 2B
pencil & pastel
for figs 1 & 2

"The Melbourne Cup"

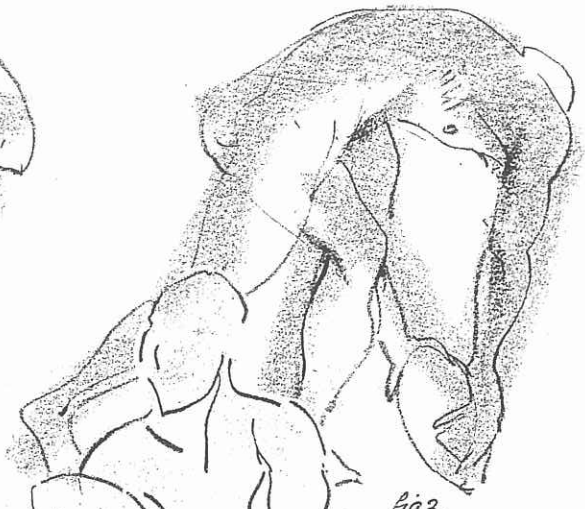
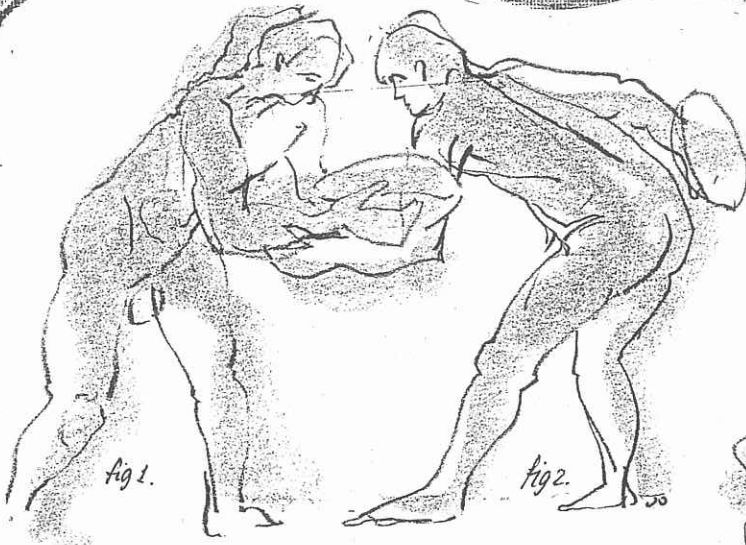
Part 2: 1 x 45 minute pose... "But the Jockey has fallen off his mount onto his face".....

Pose: Model with head on the ground, Body arched with knees under chest.



Fig. 2.

revised 9.11.2012.



"The Footballer" - Gary Ablett Snr.



A. 5 x 3 minute poses:

Model running with the ball:
Static pose: Figs: 1 — 5.

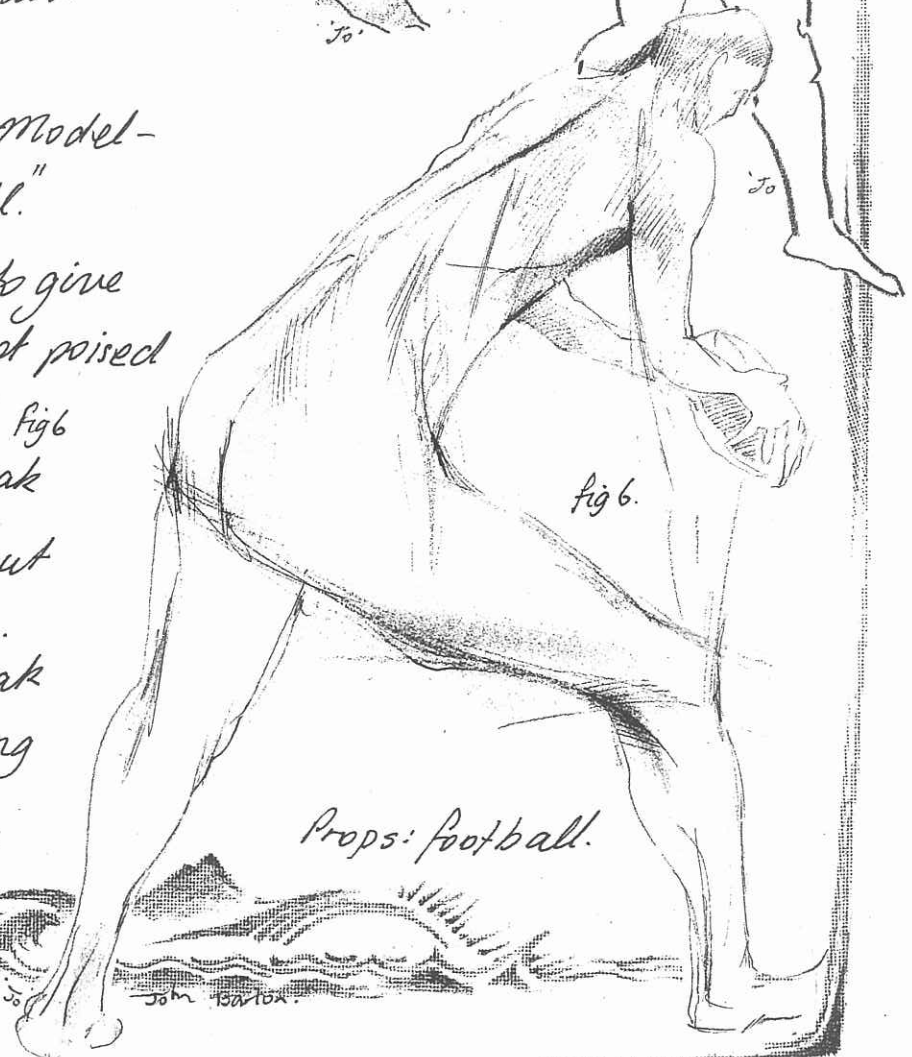
B. 1 x 10 minute pose.... Model - "about to kick the ball."

Leg to rest upon stool to give
the illusion of the foot poised
to kick the football. Fig 6
5 minute break

C. 1 x 20 minute pose... about to perform a hand pass. 15 minute break

D. 45 minute pose: standing

Model to enact:-
"Catching the Ball"



Props: football.

*"The Footballer" -
Gary Ablett Snr.....*

*This drawing was
carried out with 6B
Block Graphite, 2B
clutch pencil and
finished with pastel.*



*20 minute pose... John-Pierre as
Gary Ablett Snr.*

John-Pierre

"Goldilocks.....

...ei the "Three Bears"



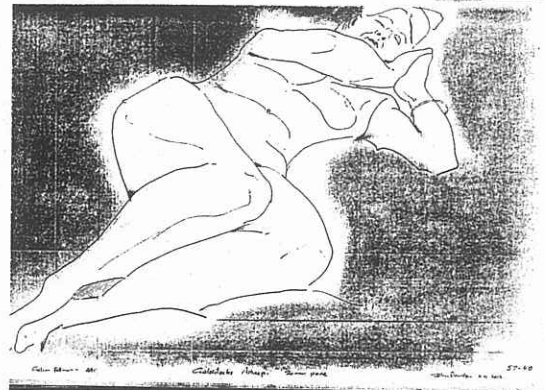
A. 2x10 minute poses

setting:- a) • Goldilocks sits & eats warm porridge (bowl & spoon)
..... b) • "Breaks a chair..."

Model with "surprised look" seated with one leg resting upon upturned chair
5 minute break. chair

B. 1x20 minute pose: Goldilocks lays asleep in bed (doona on dais) and we draw... →

15 minute break.



C. 1x60 minute pose

(Rests for model as required)
Goldilocks runs from the 3 bears in chase. Static pose

Props: Bears, bowl & spoon & chair.



The Good Samaritan

4 x 10 minute poses.

1. • A traveller (our model)

is struck down by robbers
and left to die by the
roadside

5 minute break.

2. • A passing Levite

(our model), sees the wounded

traveller, walks on

the other side of the
road

5 minute break.

3. • A Priest (our model),

comes and looks at the
wounded traveller, then goes
on his way.

5 minute break

4. • A Samaritan comes,

has compassion, and pours
oil into the traveller's
wounds.

15 minute break.

5. • 55 minute pose: standing

The Samaritan has
returned to find the
traveller healed.



"Napoleon in Love"

A. 3 x 5 minute poses

Napoleon is in love with himself...

He crowns himself emperor.

(one pose, 3 locations).

Break: 5 minutes

B. 1 x 30 minute pose

Napoleon in love with Josephine: Seated pose.

Break 15 minutes.



C. 1 x 60 minute pose
Napoleon in love with his victories:

Standing, wearing coat, hat and hand hidden within this attire. a proud stance.

Props: Naval Hat/Coat.

-Ten Pin Bowling-

6 x 1 minute poses.

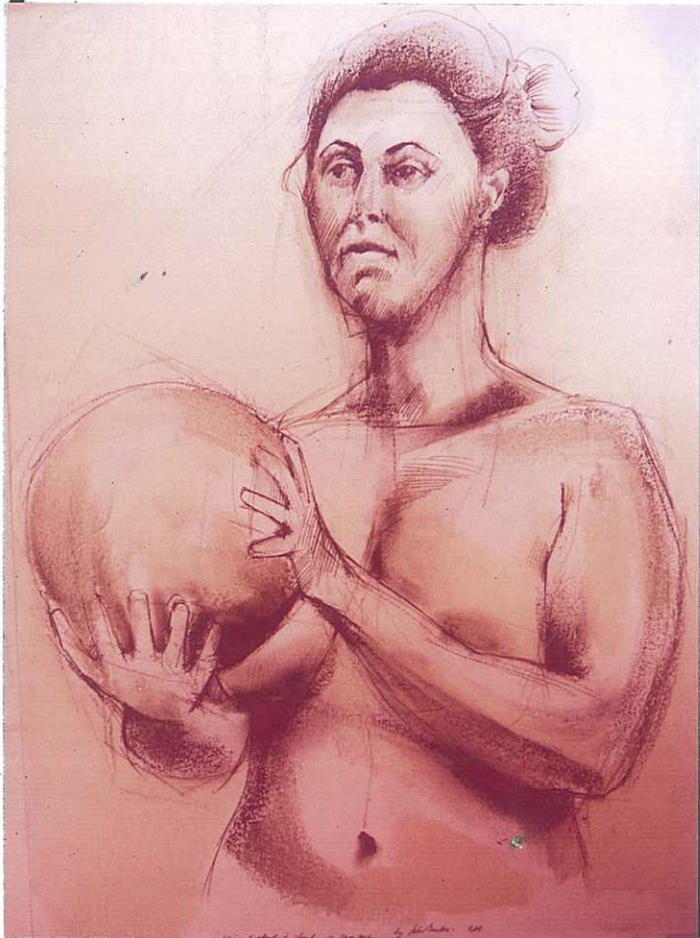
- (A) • Model to improvise six active poses

Break : 5 minutes.

2 x 5 minute poses

- (B) • "Selecting a Bowling Ball from the Lazy Susan.
Model - to be thoughtful,
hand on mouth: One pose
two locations.

Break : 5 minutes



This image in pastel was evolved from a short pose drawing



1 x 20 minute pose

- The Bowling Ball has (C)
Left her hand. The pose will be
a caught in motion. shot of
a "follow through."

Break 15 minutes.

- 1 x 55 minute pose (D)
Erect stance: The model
to hold the Bowling Ball
about to Bowl.

Props: Actual Bowling Ball
Light faux ball.

The Thinker

- One pose only for this session
- 5 minute breaks will be taken by the model intermittently throughout the session
- Coffee break for all at half time

The Theme: "The Thinker" is based upon Auguste Rodin's sculpture of that title.

Participants are invited to bring whatever media they desire, including clay for sculpting. They may also change drawing locations throughout the session.

Pose: Model seated with arms on thighs and on face as depicted here.



J. Baton.

Bottle Feeding Baby

a 3 hour life drawing
session.

part 1.

3 x 3 minute poses.

model to improvise
with or without props.
5 minute break.

part 2

One long pose
for the rest of the
session. The model
will nurture his
baby child....
a seated pose.

The model sit
holding a baby doll
wrapped in shawl or
small blanket.

3 x 20 minute sittings.
with appropriate
rests for the model.

20 minute
break for all

3 x 20 minute sittings
with rests for the
model

Prop: Baby Doll & bottle.

Created: 15.9.2011.

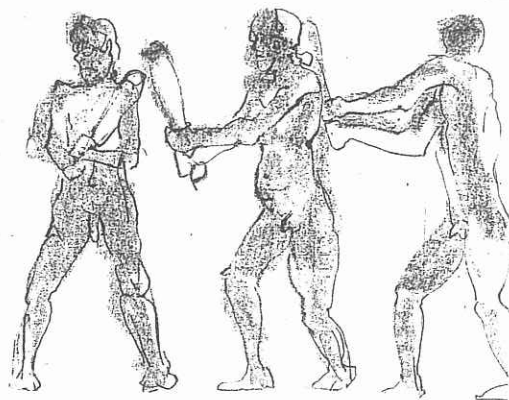
John Barton.. revised.
20.10.2012.

Painting by J. Barton



Baseball

a 3 hours life drawing session



Part 1:

Sequence of 6 x 2 minute poses
allow 20 minutes: Swiping at the
ball with the baseball bat.

Part 2:

5 min rest.

Three x 10 minute poses

a) Throwing the ball.

b) Catching the ball.

c) Seated with Bat & Ball
appropriate rests taken.

Allow 45 mins

Part 3: 30 minute pose

The moment of impact

(Hitting the ball - a moment frozen in time)
model holding bat.

20 minute break for all.

Part 4

Resting - In repose. Model reclining
with hat, ball and cap.

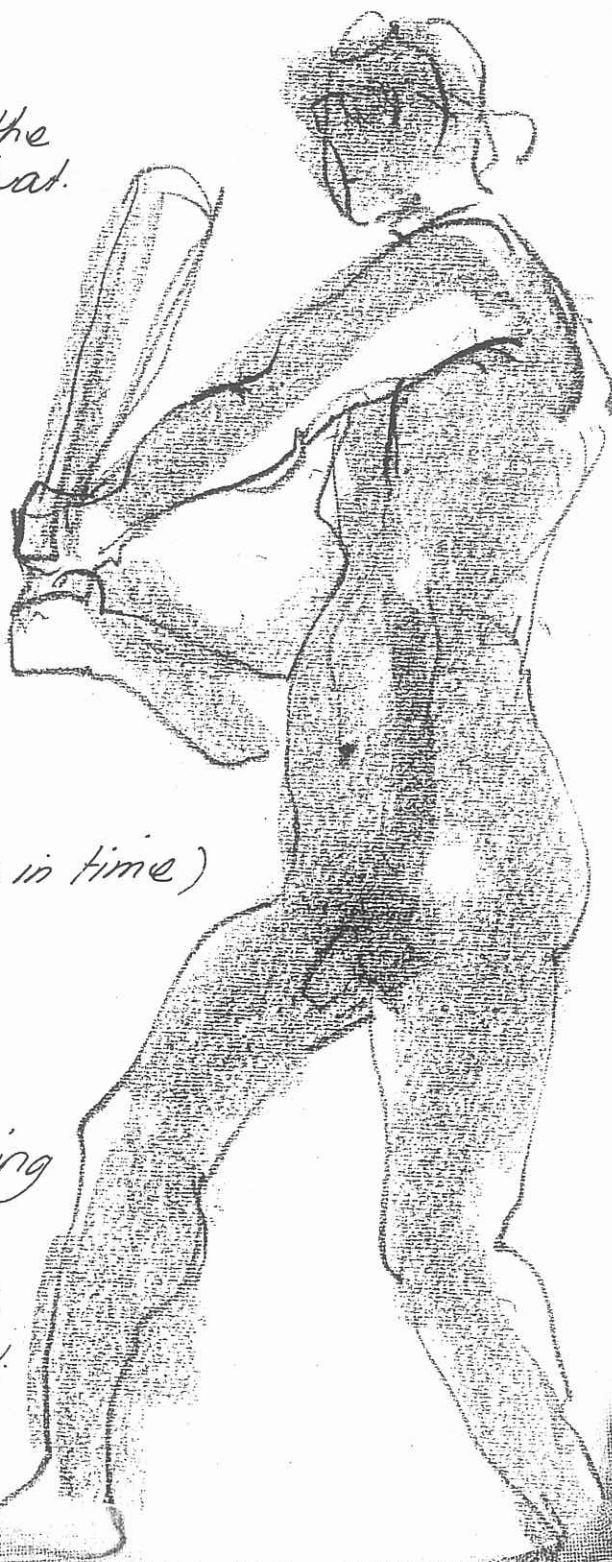
2 x 20 min poses. and 1 x 15 min pose

Appropriate breaks to suit pose & model.

'De': modelling.

Created: J.Barton 27.8.2011 Revised 22.10.2012.

T3 - Aug 2011.



The Greek Soldier

4 x 10 minute poses 3 hour
life drawing
session

- (A) Model to wear helmet and to wield sword and to freeze for each pose.

Model to take breaks as required.

- (B) possible positions:-
 1) Thrusting with the sword
 2) Slashing - sword over shoulder
 3) Stabbing - down into adversary
 4) Withdrawing sword from its scabbard.

10 minute break

- (C) 50 minute pose:-

Model standing with helmet on and both hands resting upon sword handle (Sword upright pointing downwards).

20 minute break

50 minute pose:-

- (D) Seated pose. Helmet between leg on the floor. Sword in one hand

Props: sword, helmet, scabbard & skirt.



5 min pose

The Sound.. ..of Music...

a 3hour life drawing session

part 1:-

- 4 x 2 minute poses: Maria responds to mother Superior's encouragement to leave the convent.
- 3 x 5 minute poses.
"Praying on knees."
(Same pose, change locations)

Part 2:-

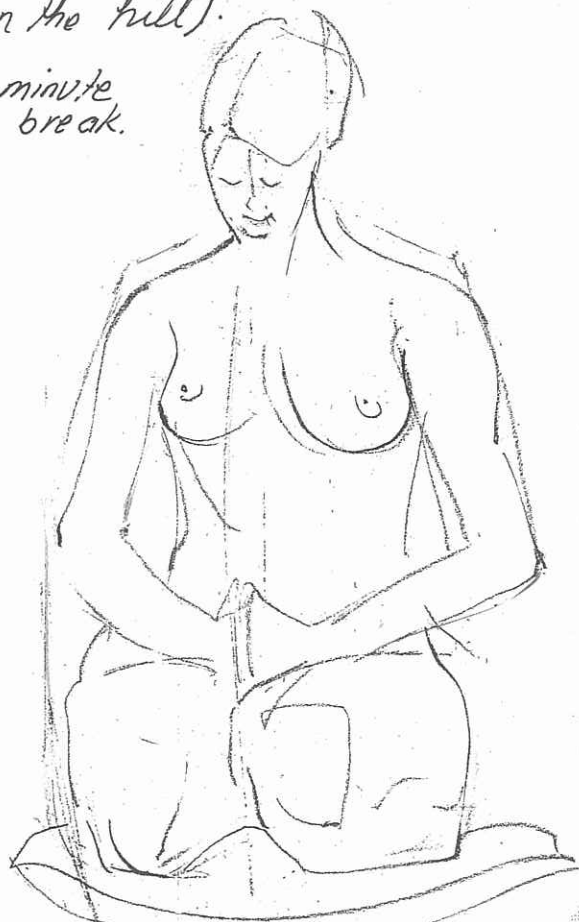
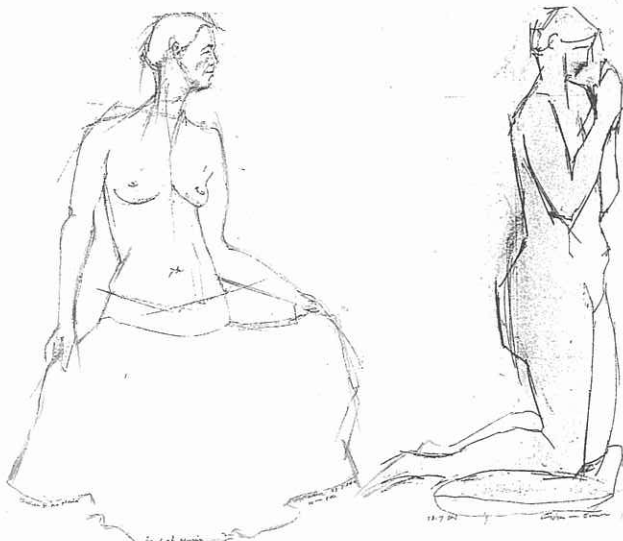
- 30 minute pose.. Model (Maria) is seated, teaching children "Doh Re Me"....

20 minute break.

Part 3:-

- 70 minute pose: Model seated with Guitar: Singing to the Von Trapp children.

10 minute
break.





Aphrodite

Goddess of Love....

... a 3 hour life drawing session.

- 4 x 2 minute poses

Model to improvise poses of her choice - head scarf only.

- 3 x 5 minute poses. Model to be undraped, seated: "Longing Looks" (one pose ~ 3 locations)

- 2 x 10 minute poses. Model undraped and standing, arms raised: see figures below.

10 minute break.

- 30 minute pose: Standing clothed with Headscarf & Toga (or translucent cloth pinned up).

20 minute break.

- 70 minute pose. Model draped in translucent fabric that clings to the body: a seated, contemplative pose: refer portrait drawing above.

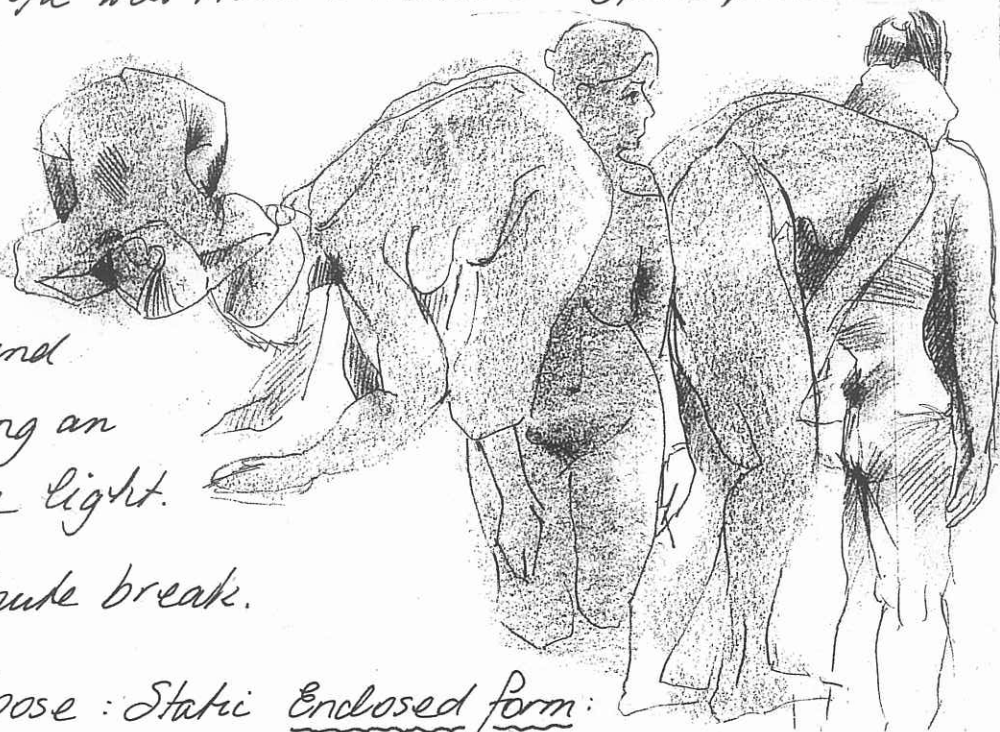


"Movement & Growth"

..... a 3 hour Life Drawing Session

N^o1. The model will move continually while you draw her. She will be erect and gracefully move very slowly to music for 3 minutes. She will emphasise hand gestures.
5 minute break

N^o2. The model will enclose her form (a germinating seed if you like) and she will hold 5 x 3 minute static poses expressing the opening of a seed pod...with again special emphasis on hand gestures revealing an opening to the light.



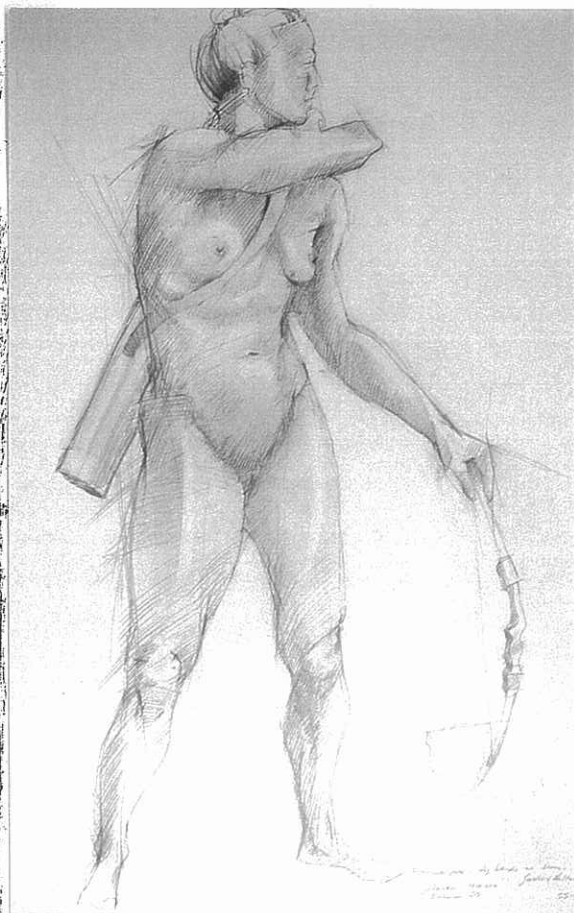
20 minute break.

N^o3: 30 minute pose: Static Enclosed form:
"Growth" - model to improvise.
Rest = 5 minutes.

N^o4: Open form - "Growth": 102 minute pose: A standing pose with model taking rests at 15 to 20 minute intervals. as required.

"Diana, Goddess of the Hunt"

a 3 hour life drawing session.



- 3 x 5 minute poses.

Model to improvise poses of her choice - with bow, quiver and arrows.

- 2 x 10 minute poses: The model is to simulate the firing of an arrow from her bow.

Break
10 minutes.

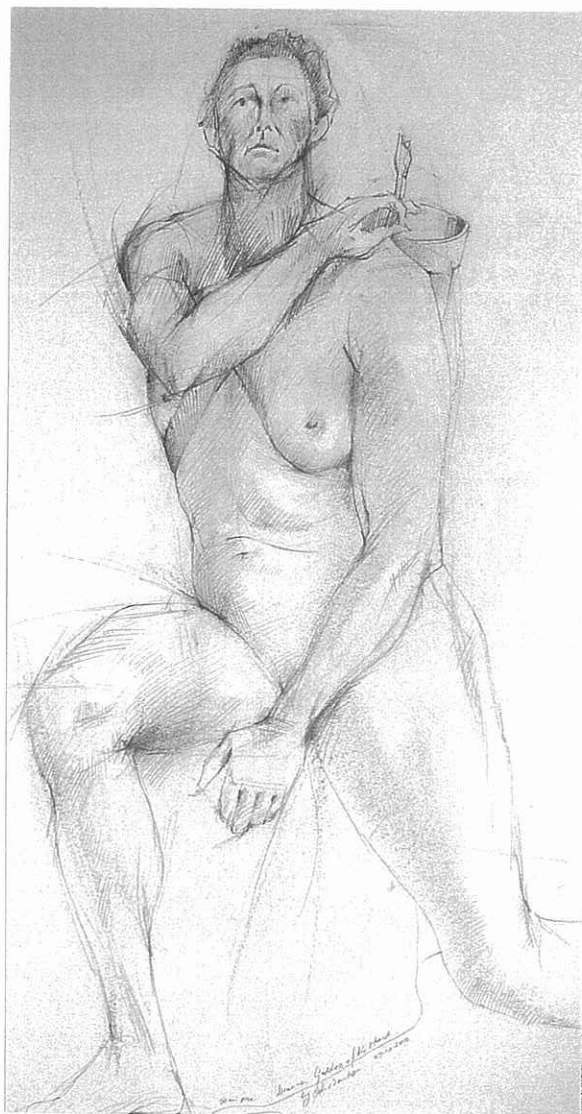
- 1 x 50 minute pose:

Model standing; She selects an arrow from her quiver with the right hand. Left hand resting on the bow.

Break: 20 minutes.

- 1 x 50 minute pose.

Model seated: Hand reaching into quiver to select an arrow.



"Diana, Goddess of the Hunt"

a 3 hour life drawing session.



- 3 x 5 minute poses.

Model to improvise poses of her choice - with bow, quiver and arrows.

- 2 x 10 minute poses: The model is to simulate the firing of an arrow from her bow.

Break
10 minutes.

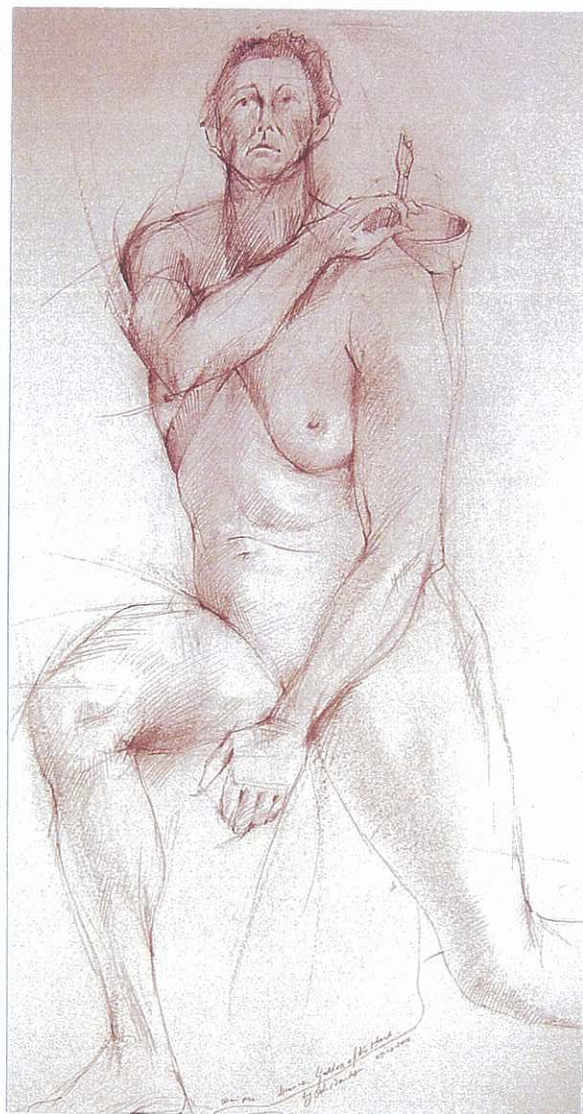
- 1 x 50 minute pose:

Model standing; She selects an arrow from her quiver with the right hand. Left hand resting on the bow.

Break: 20 minutes.

- 1 x 50 minute pose.

Model seated: Hand reaching into quiver to select an arrow.



"The Traveller - the Train Journey"

Part 1: 4 x 20 minute poses.

Our traveller is: -

- a) Running to the station, pulling a carry case on wheels.

5 minute break.

- b) Paying for a ticket:  Reaching across the counter.

(a relaxed pose)

Break: 5 minute

- c) Looking for the Platform from where the train will leave.

5 minute break.

- d) Sitting on a the carry case waiting for the train

Break: 20 minutes

Part 2: 1 x 65 minute pose

Our traveller has arrived exhausted, slumped back on a chair with glasses on her forehead.

'Qi' modelling

