

ART334 PAINTING: THE FIGURE  
MW 6:00-9:00 RM.203 TAYLOR  
Prereq: ART230 & ART231  
e-mail: [peterw@udel.edu](mailto:peterw@udel.edu)  
Office: Main Floor Taylor  
Office hrs.: 5-6pm MW {by appointment}

The goal of this class is to introduce an observational experience to the beginning, intermediate and advanced painter. The process of interpretation is examined through the exploration of formal relationships such as; color, line, shape, etc. The model is posed, in the nude for close examination so that the painter can develop ideas that can evolve through the problem of seeing, analysis and interpretation.

Technical mastery is achieved through the studio process and procedures, in which the painter is exploring the drawing and placing of the figure in a space through both representational and abstract means. The experienced figure painter is challenged to explore either technical mastery through research and study and the development of a conceptual strategy that places the figure in a contemporary context.

Through slide lecture, examples of various periods, styles and concepts of how the figure has been traditionally painted is explored. The advanced or intermediate painter should begin to look for solutions that push the boundaries of traditional representation. The beginner is encouraged to pursue more modest goals; the creation of space through drawing and placement of the figure, in a space. The emphasis is also upon having a meaningful exploration of color and form.

While expressive painting is encouraged, a credible solution is reliant upon more traditional relationships such as contrast and elaboration, rhythm and repetition, balance, proportion, dominance, economy and space.

Critiques are an important part of the studio program and students are strongly encourage to involve themselves in this dialogue. Developing a critical eye and the articulation of a set of values helps me to evaluate and assess the growth of the individual, and is reflected in the final grade at the end of the term.

## MATERIALS LIST ART334 PAINTING: THE FIGURE

### OIL COLORS: [40ML Tubes]

The following is a suggested list for a limited palette that reflects a short range of skin tones. You may wish to add to these colors through personal taste. Winsor Newton, Utrecht brand paint, are good dependable brands you can get them cheaper online as with most of this material. [www.utrecht.com](http://www.utrecht.com) and [www.dickblick.com](http://www.dickblick.com) . Both have stores in Philadelphia.

Alizarin Crimson	Lemon Yellow	Ultramarine Blue	Titanium White [1lb. tube]
Cadmium Red	Cadmium Yellow	Prussian Blue	Ivory Black
Raw Umber	Raw Sienna	Burnt Umber	Burnt Sienna
Naples yellow	Yellow Ochre		

### BRUSHES: MIXED SYNTHETIC [Robert Simmons]

I recommend mixed synthetic for the beginning painter, easier to control the paint and to develop a coherent surface. I suggest you try and purchase :

Rounds: #10 & #5, Flats: #10 & #4, Filberts: #10 & #4, Brights: #4 & #2

Bristle brushes are fine and they can be added as necessary to this list.

CANVAS: some suggested sizes to start with for a range of poses.

18"x28" 30"x36" 24"x30" 24"x36" 20"x24"

3 canvas boards 18"x24" [first few poses]

### SOLVENTS, MEDIUMS AND OILS

Turpentine or Odorless Mineral Spirits: 1 Quart

Traditional medium: 1 ½ prts. Stand Oil + 1prt. Damar Varnish + 5prts. Turpentine

Fast drying medium: Liquin

Basic Medium: Refined Linseed Oil or Plain Turpentine

### CONTAINERS:

1 – Large quart size with a lid coffee can or large jar for solvent.

1 – For your medium.

### RAGS:

Get a bag O white cotton rags at hardware store or Lowes, Home Depot etc [3-4\$]

They are worth the investment, for paint removal directly on the canvas and for cleaning up.

### PALETTE FOR MIXING PAINTS

+ PALETTE KNIFE

This is essential and should be a good size palette, you'll need it to mix specific color.

16"x20" or larger Plexiglas with white paper on back, taped around the edges .



February 2011 6-9pm M-W

7 <sup>th</sup>	- Intro to class	
9 <sup>th</sup>	- One day pose	Model
14 <sup>th</sup> & 16 <sup>th</sup>	- Two day pose	Model, same
21 <sup>st</sup> & 23 <sup>rd</sup>	- Two day pose	Model, same
28 <sup>th</sup>	- Critique	No Model

March

2 <sup>nd</sup>	- one day pose	Model
7 <sup>th</sup> & 9 <sup>th</sup>	- Two day pose	Model, same
14 <sup>th</sup> , 16 <sup>th</sup> & 21 <sup>st</sup>	- Three Day Pose	Two Models
23 <sup>rd</sup>	- Critique	

March 25<sup>th</sup>- April 3<sup>rd</sup> – spring break

April

4 <sup>th</sup>	-One day pose	Model
6 <sup>th</sup> , 11 <sup>th</sup> & 13 <sup>th</sup>	- Three day pose	Two Models
18 <sup>th</sup> & 20 <sup>th</sup>	- Two day pose	Model, same
25 <sup>th</sup>	- critique	
27 <sup>th</sup>	- One day pose	Model

May

2 <sup>nd</sup> & 4 <sup>th</sup>	-Two day pose	Model, same
9 <sup>th</sup> & 11 <sup>th</sup>	- Two day pose	Model, same
16 <sup>th</sup> & 17 <sup>th</sup>	- Final group critique - Last day of classes	