ART334 PAINTING: THE FIGURE  
MW 6:00-9:00 RM.203 TAYLOR  
Prereq: ART230 & ART231  
e-mail: 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 encouraged 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 and www.dickblick.com . Both have stores in Philadelphia.

<table>
<thead>
<tr>
<th>Color</th>
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<tbody>
<tr>
<td>Alizarin Crimson</td>
<td>Lemon Yellow</td>
<td>Ultramarine Blue</td>
<td>Titanium White [1lb. tube]</td>
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<tr>
<td>Cadmium Red</td>
<td>Cadmium Yellow</td>
<td>Prussian Blue</td>
<td>Ivory Black</td>
</tr>
<tr>
<td>Raw Umber</td>
<td>Raw Sienna</td>
<td>Burnt Umber</td>
<td>Burnt Sienna</td>
</tr>
<tr>
<td>Naples yellow</td>
<td>Yellow Ochre</td>
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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

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

March
2nd        - One day pose  Model
7th & 9th  - Two day pose  Model, same
14th, 16th & 21st - Three Day Pose  Two Models
23rd       - Critique

March 25th- April 3rd  – spring break

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

May
2nd & 4th  - Two day pose  Model, same
9th & 11th - Two day pose  Model, same
16th & 17th - Final group critique

- Last day of classes