

### Course Description:

This class will explore the wide variety of methods and diverse capabilities of oil paint and its representation of the figure. During this class students will have the experience of employing a vast range of techniques and strategies of oil painting—ranging from the smooth, controlled glazing process to the buttery impasto application of the palette knife. The class will provide a thorough survey of the different oil painting techniques used by both historical and living master artists. The purpose of this class is to gain a better understanding of the vocabulary within the language of oil painting in order to possess the means which allow for heightened levels of figurative representation and expression.

**Week One:** Monochromatic (tonal) painting. The focus of this method is to establish accurate values as seen on an illuminated human form; using only a dark color (black or burnt umber) and white. Mixing a full value scale (shades 1-10), prior to painting, will be stressed to ensure an adequate range of values to work from. Objectives: 1. How to prioritize value considerations. 2. The way light reacts to, or spills over, forms; and the proper terminology belonging to this phenomenon. 3. How to create the illusion of three-dimensionality by way of chiaroscuro (use of light and shadow).

Homework: Tonal master copy of one of the Eugene Carrière examples. Or, paint a self-portrait using Monochromatic technique (Use a mirror *not a photograph*). If doing a self-portrait, just painting the head, neck and shoulders is sufficient.

**Week Two:** Planar Construction (straight line construction). This method represents the figure using faceted planes of color based on a straight line construction. The objective is to understand the underlying structure and fundamental design of the human body and to articulate the tectonic formations of bodily postures while subordinating detail in favor of general proportion.

Homework: Master Copy one of the Uglow examples. Or, paint a self-portrait with emphasized planes and color shifts.

**Week Three and Four:** Color/Shape Composition. The approach here is to infuse the figure in an environment where both (figure and background) are comprised of shapes of color which are intrinsic to one another. The main focus in this method is to create a compelling composition and a believable volumetric space in which the figure exists; using color and shape or, rather, color/shapes to punctuate and animate the portrayed space. Since this painting takes on a plethora of subject matter and visual information, it will be a two week project. (Continued in week four)

Homework: Begin your color/shape composition master copy (choose one example from the images provided in the lecture). This homework assignment will be a three-week project.

**Week Five:** Portrait Painting. This method will focus on the head and face of the figure in detail. It will cover the basic anatomical and proportional canons of the human head, how to construct individual features, as well as how to achieve a likeness. It will also include classical compositional strategies used in painting the portrait.

Homework: Self-portrait from mirror **or** trade painting/modeling time with someone from class to complete a portrait from life.

**Week Six:** Palette Knife Painting. This method will introduce the use of the palette knife as a painting tool, in place of the brush. It will familiarize the student with the qualities and painterly effects unique to the use of the palette knife. Due to the nature of the knife, the focus in this technique, inevitably, requires the painter to address the major light, shadow, and color masses as well as the general planes of bodily forms; forcing the painter to achieve accuracy without delving into minute detail.

Homework: Self portrait using palette knife technique or trade painting/modeling time with someone from class (unless you can get your own model).

**Week Seven:** Reclined/Foreshortened Figure Pose. This method will focus on foreshortening the figure. The model will be horizontally positioned with extended limbs to ensure the foreshortening of, at least, some aspect of the figure at any point in the 360 degrees around its location. Focus on seeing the human body as a mechanistic apparatus will be greatly emphasized in this particular method in order to establish correctness of proportion even when viewing the model from abnormal and visually awkward angles.

Homework: Master copy of one of the foreshortened figure images in the lecture.

**Week Eight, Nine and Ten:** Long Pose. The final three weeks of this course will be an extended pose that will allow the student to execute a highly resolved, complex figure painting, using the methods covered thus far in the course. Principles from the Color/Shape Composition method will be emphatically reiterated, at this point, to encourage the figure/background relationship as well as the importance of a well planned composition and strategic use of color. The extended duration of this pose will allow for an explicitly indirect painting method: we will not only stack color on top of a tonal under painting, we will be able to glaze transparent layers of oil color over already nuanced passages of painted flesh in order to further augment chromatic shifts, also know as tinting.

Homework: Begin full figure (clothed) self portrait (background included). If you can hire a model to pose for you for five weeks instead, by all means, do it.

\*Each week will include in-class demonstrations and visual references which underscore and elucidate the techniques at hand.

### Supply List

Bring all paint colors, brushes, knives, palette, etc. to every class! Tip: Get a paint or, tackle, box to keep all paints and brushes in. Be as organized as possible and make good habits.

1. Oil Paints (limited palette): It's a simple palette—so, buy good quality (no student grade or water mixable paint). Burnt Umber, Burnt Sienna, Yellow Ochre, Ultramarine Blue, Cad Red Light, Alizarin Crimson, Cad Yellow Light, or Lemon Yellow, White (Titanium-Zinc, or Flake, or Cremnitz), Ivory Black

Additional colors: Cobalt Blue, Naples Yellow, Cad Red Medium, Olive Green.

2. OMS (Gamsol, or Turpenoid)

3. Linseed or Walnut Oil.

4. Cups or jars to contain medium and solvent.

5. Palette—wood or glass. If using wood, make sure it is sealed with a shellac or varnish.

6. Rags or paper towels (plenty of them).

7. Drawing Pad—9x12in. (Minimum) and pencils

8. Brushes—Flats and Filberts, assorted sizes. I prefer Signet Bristle—Filberts.

9. Palette Knives: Che Son #'s 838 and 814.

10. Canvases and boards (each week will require specific sizes. I will notify you a week ahead of time as to which size to buy.) Prepare canvas or board with at least 2 coats of Liquitex or Golden Gesso at least one day before class, unless otherwise instructed. Specific instructions about painting materials and supports will be given all throughout the course.