

Course Outline - Figure Painting

COURSE DESCRIPTION

Approaches to rendering the human figure are explored and developed through studies, sketches and studio paintings from life models. Oil and/or acrylic mediums, grounds and techniques are developed as well as solvent-free oil processes. Students build on basic painting, focusing on techniques that relate to the painting of the figure such as alla prima, glazing, scumbling and other brushwork.

LEARNING OUTCOMES

This studio course is designed to integrate the fundamental structure and linear aspects of figure drawing with the colour, shape and texture of paint, through discussion, demonstration and exercises. We will also use examples of the work of figure painters throughout history. Studio exercises will begin with short poses and eventually progress to six-hour poses. Students will learn to compose and assemble a pose, giving them practice in creating a sustained figure painting, from the initial planning stages to completion, working out details such as light sources, props and other elements of the composition.

On completion of this course students will have the means to better “see” and accurately render the human figure using painting media.

SUGGESTED READINGS

Jean Robertson, Craig McDaniel; Painting as a Language – Material, Technique, Form, Content; Wadsworth Thomson Learning

SUPPLIES

The following is a minimum list of suggested supplies. This list may be augmented to suit individual preferences:

- Paints: Handout - Suggested palette for painting in oils and acrylics - will be supplied
- Palette: Large, flat – may be disposable. If using a wooden palette, be sure to first seal it with a primer or varnish
- Paper towels or rags
- Brushes - A minimum of three:
 - #10 filbert bristle brush
 - #6 filbert bristle brush
 - #6 pointed round sable (can be artificial)
- Solvents: Odourless mineral spirits, or Turpenoid – a biodegradable, non-toxic, water soluble alternative (Note: Varsol, turpentine and other citrus-based solvents are not allowed in class due to environmental and allergy concerns)
- Linseed oil or an oil painting medium such as ‘Liquin’
- Containers for solvents and painting media (no glass allowed in studio)
- Supports: canvas boards, stretched canvas, or wood/masonite panels