

Figure Painting

Art 102A

UCSC Summer Session II: Monday, July 30 – Wednesday, Aug. 29, 2011

Mondays, Wednesdays. 2 – 5, (Dinner Break 5-6), 6 – 9 pm

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Required Texts: *Classical Painting Atelier* by Juliette Aristedes.

Enrollment:

Total number of students in class is limited to 24.

Crashers will be accepted in this order:

People on waiting list first, then others on first-day list.

Seriousness and dedication are required of all students. You will learn how to paint the human figure from life. The major emphasis of this course will be on technical, classical and representational painting skills, and understanding the figure as shape, value, temperature and color. You will be required to follow specific instructions. This course does not allow for innovation or autonomy on the part of the student.

Students will learn the classical practice of painting the nude figure from life using traditional oil painting techniques. During the 5-week course, Students will begin learning to paint quick studies of the model in Grisaille (black and white) as well as the limited color palette using short poses with the model. The course will then focus on a long pose with the model through the process of creating a linear drawing, transferring the drawing onto a canvas, creating an underpainting, and executing the painting using the process of overpainting and Glazing. Topics for discussion: Proportion of the figure, Composition of the painting and the figure/ground relationship (the figure in a space), Value, Color, Temperature, Paint Handling, Color Mixing, Alla Prima Painting and historical Underpainting techniques. Students will learn from lecture, demonstration and from the practice itself. ***This course is intended to be taken sequentially following the completion of Art 102, Figure Drawing, though not required.***

Absence policy: 2 Absences are Free. 3 Absences reduce your grade full letter grade. 4 Absences = reduction of 2 letter grades.

Attendance: Please note that each day constitutes 2 class meetings. If you miss the entire day, you will be marked for 2 absences.

Grading Policy: Grading will be based on attendance of classes (1/3rd), As well as a receptive attitude while in class (1/3rd). Importance is placed presentation of the Final Painting (1/3rd).

“Receptive Attitude”: Your complete openness to critical analysis, absent of defense, your willingness to apply new techniques and exercises in class, coming to class prepared, a respectful demeanor toward the class in general, and a good rapport with the instructor.

Punctuality: Please come to class on-time. Lectures will start at the beginning of class and you will miss valuable information if you are late.

Model Etiquette: Students are required to observe proper model etiquette as outlined in class on the first day.

Materials for Class:

1. Long Handle Brushes: (no short handle brushes) ... Brushes should be clean, and free of dried, crusted paint. If your brushes are like this, you will need new ones. **You will need to clean your brushes in soap and warm water right after painting. Do not allow paint to dry in your brushes.** Sable or Synthetic Sable brushes only. Sable brushes are expensive (they're also a lot better!), but the synthetics, called “*Sabeline*”, are affordable and they perform well for a limited time.

Brush shapes: 1. Rounds: Please have a small, medium and large size in “Round”. (approx. 2, 4, 6, 8, 10 – depending on the brand)

2. Flats: Please have a medium and large size in “Flat” (approx. 8 and 10)

3. “Fan Brushes” (for blending) have 1 or 2 of these.

4. *Cheap Hardware Store brushes: 4”, 2” and 1” wide. Hogs hair, \$1 - \$3.*

Palette Knife: Please no plastic knives. See example in class for proper shape. Knife should have a “trowel” shape, and a pointed tip, no round tips. Wood handle, not plastic/rubber.

2. Oil Paint: Paint will be supplied by the instructor. 1 tube of Titanium White will be the responsibility of the student.

3. Medium: *Neo Meglip* (Gamblin) or *Liquin* (Winsor and Newton).

4. Palette: We will use disposable paper palettes for this course. Try to obtain a gray paper palette if possible.

5. Support materials:

Approx. 15 pieces of 5” x 7” or 8” x 10” cardboard or mattboard, gessoed on both sides.

2 stretched Canvases: 11” x 14”

1 stretched canvas: 18” x 14”

6. Misc. (but important):

Small bottle of “Liquitex” Acrylic Gesso.

Brush Soap: *Old Master’s Brush Cleaner*

Cotton Rags: cut up cotton t-shirts only. Do not use cotton sheets ... you’ll really need a lot of them. Do not show up without them. (blue shop towels are great as well)

Tackle-Box or “Art Bin” for carrying materials

7.Drawing Materials:

Several sheets of 18" x 24" drawing paper.

Graphite pencils.

Kneaded eraser.

Measuring sticks.

Vine Charcoal (Medium grade. No "hard" or "soft" vine charcoal.)

Stabilo Water Soluble Pencil, Black #8406

Razor blades for sharpening (please no exacto blades)

Schedule:

Week 1:

July 30

Class 1: Introduction, Discussion of Materials

Class 2: Making drawing studies of the model

Support Materials for class 2: Vine Charcoal and Newsprint, Kneaded Eraser, Chamois Cloth

Aug. 1

Class 3: Lecture: The Grisaille Oil Sketch (demonstration)

Class 4: Grisaille oil sketches, short poses.

Support Materials for classes 3 and 4: Ten pieces of gessoed cardboard or mattboard, approx. 5" x 7", Neutral Gray Ground, made at home.

Week 2:

Aug. 6

Class 5: Lecture: "The Limited Color Palette"

Studio: Painting the figure in limited Color, quick poses

Class 6: Studio: Painting the figure in limited color, 1 pose.

Support Materials for Class 5: Four pieces of gessoed cardboard or mattboard, approx. 5" x 7", Neutral Gray Ground made at home.

Support Materials for Class 6: One stretched canvas: 11" x 14" with a Raw Umber Ground, applied at home.

Aug. 8

Class 7: Lecture/Demonstration: "Tones and Temperatures of the Figure".

Studio: Painting the figure in full color, quick poses

Class 8: Studio: Painting the figure in full color, 1 pose.

Support Materials for Class 7: Four pieces of gessoed cardboard or mattboard, approx 5" x 7", Raw Umber Ground, made at home.

Support Materials for Class 8: One stretched canvas: 11" x 14", with a Raw Umber Ground, applied at home.

Week 3:

Aug. 13

Class 9: Lecture/Demonstration: "Composing the image: The Figure in an Environment"

Class 10: Studio: Beginning the Drawing.

Support Materials for Classes 9,10, 11 and 12: several sheets of 18" x 24" drawing paper (no newsprint), graphite drawing materials, kneaded eraser, measuring sticks, drawing boards, etc.

Aug. 15

Class 11: Studio: Continuing the Drawing.

Class 12: Studio: Completing the Drawing

Demonstration: transferring drawing onto canvas.

Week 4

Aug. 20

Class 13: Lecture: 1.:The Tradition of the Underpainting". Demonstration: Setting up the Underpainting palette.

Studio: Stage 1 of the Underpainting (Instructor Demonstrates). Students will practice the underpainting on a small study.

Class 14: Lecture: "The Tradition of 'Fat on Lean' Oil Painting"

Studio: Continuing Stage 1 of the Underpainting

Support Materials for all remaining classes: 18" x 24" stretched canvas with a Venetian Red + White Ground (the same canvas for all classes)

Aug. 22

Class 15: Demonstration: Stage 2 of the Underpainting

Studio: Stage 2 of the Underpainting.

Class 16: Continuing Stage 2 of the Underpainting.

Week 5

Aug. 27

Class 17: Lecture/Demonstration: "The Color Study" *

Studio: Color Study for the composition.

Class 18: Begin Overpainting (Instructor demonstrates)

**Support Materials for class 17: One 5"x 7" gessoed cardboard or mattboard with a Venetian Red + White ground.*

Aug. 29

Class 19: Overpainting continued

Class 20: Overpainting complete