

Figure Painting

Art 132

UCSC Summer Session II: Monday, July 25– Wednesday, Aug. 24, 2016.

1:45 – 4:45, (Dinner Break 4:45 - 6), 6 – 9 pm

Classroom: L101

Noah Buchanan, Instructor

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Required Texts: *Classical Painting Atelier* by Juliette Aristedes.
(Copy on reserve for reference only at McHenry Library)

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 study the traditions of both Direct Painting and Indirect Painting. The beginning of the course will require quickly painted 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 111, Figure Drawing, though not required.***

Absence policy: 2 Absences are Free. 3 Absences reduce your grade a full letter grade. 4 Absences = reduction of 2 letter grades. 5 Absences = Automatic failure of the class. There are no excused absences. 2 free absences are budgeted for emergencies. 2 tardy arrivals of over 10 minutes = 1 absence.

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 on 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. 2 tardy arrivals of over 10 minutes will equal one full absence.

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

Etiquette:

(Some of the following items sound absurd, but I have had to add them to the syllabus based on multiple occurrences)

-Turn off cell phones before entering class.

-Never engage in texting or reading a text when you are interacting with the instructor or observing a lecture.

-Do not listen to headphones during class, do not keep ear-buds in your ears.

-Do not watch, play, or listen to media of any kind during class time on smart phones, tablets, or laptops.

-You may address the Instructor as “Noah”, “Professor Buchanan”, “Mr. Buchanan”, or simply “Professor”. Never address the instructor as “Dude”, “Man”, “Buddy”, or any other such term. Do not begin an email salutation to the instructor with “Hey”.

-If the instructor is talking to you about your drawing during 1-on-1 critique, do not continue drawing. Rather, lower your drawing/painting arm, listen and focus on what the instructor has to say. Make it easy for the instructor to step in and look at your work.

-If you are engaged in conversation with the instructor about course topics, subject matter, etc., do not interrupt the instructor when they are providing a response to your question.

-If the instructor is giving a demonstration, do not attempt to draw or paint during the demonstration, unless the instructor invites you to do so.

-if the instructor offers you critique, do not negate what is said by claiming, “I just started”, “I haven’t gotten there yet” , or **“The model moved/changed”**(the instructor already knows these things, and so the critique already takes that into consideration).

-Follow Studio Model Etiquette (see attached sheet)

-Always remain in an upright position in class, never recline your body in any manner during class time, except in emergency.

-Do not deface your paintings or homework in any way. (Examples include: Adding wings, tails, gruesome facial features/skulls, absurd hair stylings, etc. Also includes Anime stylization to facial features. Refrain from the use of graffiti in your paintings.)

-This course is an Anime-Free zone. This pertains to any work in class or homework.

-When the instructor has started a lecture, do not attempt to set up easels, tabarets, wash brushes, etc.

-When the instructor is lecturing or demonstrating, do not practice various forms of movement: dance, yoga, martial arts, etc.

- Do not consume alcohol in class.

- Do not smoke or use electronic cigarettes of any kind in class.

Materials for Class (Materials Kit Available at Lenz Arts)

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. Real sable brushes are expensive but the synthetics, called “synthetic sable” 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. Cheap Hardware Store brushes: 4", 2" and 1" wide. Hogs hair.

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: A great deal of paint will be supplied by the instructor.
Students will be responsible to obtain: Titanium White, Mars Black, Yellow Ochre, Venetian Red, Raw Umber.
***Acrylic Paint: Oxide Red, Black, Raw Umber,**

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

4. Palette: Gray paper palette (disposable). No small palettes allowed. **No white palettes allowed.** Small binder clips to keep palette paper from curling up.*
Note: do not share palettes. Paper palettes are intended to be used as a pad, and not to be ripped out and taped on the tabarets.
If a wood or masonite palette is purchased, it must be properly treated and sealed before the course begins.

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 24"

6. Misc. (but important):
Masking Tape
Scissors
Small bottle of "Liquitex" Acrylic Gesso.
Brush Soap: *Old Master's Brush Cleaner*
Shop Towels: Blue paper shop towels from hardware store. cut up into quarter sheets.
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 "Aquarellable - All" Pencil, Black #8406
Single Edge Razor blades for sharpening (please no exacto blades)
1 sheet 18"x24" tracing paper.

Schedule:

Week 1:

July 25

Class 1: Introduction, Discussion of Materials

Class 2: Making drawing studies of the model for discussion of Plane and Value.

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

NO MODEL

Homework: Bring a Pear to class for July 30.

July 27

Class 3: Lecture: The Grisaille Oil Sketch (demonstration), **NO MODEL.** Mix Value Scales. Fruit Study, Grisaille.

Class 4: Grisaille oil sketches, short poses. **NO MODEL**

Support Materials for classes 3 and 4: 4 pieces of gessoed cardboard or mattboard, approx. 8" x 10", Neutral Gray Ground, made at home.

Homework: Assignment 1. Grisaille painting of single fruit, 1 light source, life size, with background. Due Class 5.

Read: Aristedes, Introduction and Chapter 1 for discussion in Class 5.

Week 2:

Aug. 1

Class 5: Lecture: "The Limited Color Palette"

Studio: Mixing the palette. Painting a fruit Study with limited color. **Model 1 (Michael Barnes)**

Homework: Assignment 2. Master Copy using limited palette (White, Yellow Ochre, Burnt Sienna, Raw Umber, Black) Page 44, Aristedes.

Due class 9.

Read: Aristedes, Chapter Three: "Value" for class 7.

Class 6: Studio: Painting the figure in limited color, 1 pose. **Model 2 (Patrice Wallace)**

Support Materials for Class 5: two pieces of gessoed cardboard or mattboard, approx. 8" x 10", Neutral Gray Ground made at home.

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

Aug. 3

Class 7: Lecture/Demonstration: "Value, Temperature, Hue, Chroma". Studio: Mixing the palette. Painting fruit study in full color.

Model 3 (Jordan Leahy)

Class 8: Studio: Painting the figure in full color, 1 pose. **Model 4 (Maria Walsh)**

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 light Raw Umber Ground, applied at home.

Read: Aristedes Chapter 4: "Color" for class 9.

Week 3:

Aug. 8

Class 9: Lecture/Demonstration: "The Color/Poster Study" . **Model 5 (Eugene Standifier)**

Class 10: Lecture/Demonstration: "Composing the image: The Figure in an Environment". **Model 6 (Tracy Curtis)**

**Support Materials for class 9 and 10: Two 8"x 10" gessoed cardboard or mattboard with a light Raw Umber ground.*

Read: Aristedes Chapter 2: "Composition"

Aug. 10

Class 11: **Beginning Long Pose, Indirect Painting.** Completion due on Class 20.

Studio: Preparatory drawing for long pose. Model (For all following sessions): **Model 7 (John Carrasco)**

Class 12: Studio: Completing the drawing. Color Study. **Model 8 (John Carrasco)**

Demonstration: transferring the drawing onto the canvas.

Support Materials for Classes 11,12, 13 and 14: several sheets of 18" x 24" drawing paper (no newsprint), graphite drawing materials, kneaded eraser, measuring sticks, drawing boards, etc. Also, an 8"x10" gessoed mattboard for a color study.

Week 4

Aug. 15

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

Studio: **NO MODEL.** Copying from the masters, practicing the Imprimatura technique.

Class 14: Lecture: "The Tradition of 'Fat on Lean' Oil Painting" **NO MODEL**

Studio: Continuing Stage 1 of the Underpainting

Support Materials for all remaining classes: 18" x 24" stretched canvas with a Double Ground: layer 1.Venetian Red or Iron Oxide Red. Layer 2. Neutral Gray

Aug. 17

Class 15: Demonstration: Stage 2 of the Underpainting

Studio: Stage 2 of the Underpainting. **Model 9 (John Carrasco)**

Class 16: Continuing Stage 2 of the Underpainting. **Model 10 (John Carrasco)**

Homework: Develop a monochromatic underpainting for the background. (Raw Umber and White)

Week 5

Aug. 22

Class 17: Continue Underpainting, Begin to incorporate background elements.

Studio: **Model 11 (John Carrasco)**

Class 18: Begin Overpainting (Instructor demonstrates) **Model 12 (John Carrasco)**

Homework: Continue to develop background.

Aug. 24

Class 19: Overpainting continued **Model 13 (John Carrasco)**

Class 20: Overpainting complete. Presentation of Completed Long Pose, Indirect Painting.

Final: Presentation of Final Painting. **Model 14 (John Carrasco)**

Studio Model Etiquette

Model's Robe and "Disrobing"

Models bring a robe and slippers/sandals to the class or life session. They wear the robe during breaks, and before and after they take to the model stand. They bring their own timer for keeping time on the pose and breaks.

Changing/Undressing

The Model should never be made to undress or change in plain view of the class. Rather, the model should be provided a private space in which to change into a robe before the studio session begins.

Privacy

The Model should never be in view of the public, or people outside of the classroom. Steps should be taken to ensure class privacy. Windows must be screened, and doors must be closed when the model is posing. Students going in and out of the classroom must exercise care.

Temperature

The Model must be warm. The Model should always be asked if they would like a heater, or inversely if it is too hot in the room. Immediate steps should be taken to ensure the model's comfort level.

"Model is Posing."

There should be no talking or chatting when the model is posing. The only talking should occur between the instructor and the student with whom the instructor is conversing. When the model assumes a pose on the model stand, the instructor or facilitator may say to the class, "The Model is Posing" at this point, students/artists should return to their easels and silence should resume.

20 minutes at most

The Model should never be made to pose longer than 20 minutes. (unless they themselves request to stay in the pose, however it should not be suggested by the instructor or facilitator that they pose longer than 20 minutes) After every 20 minute pose, the model will receive a 5 minute break. Time will be kept by the Model (preferred), or the Instructor/Facilitator.

3 Hour Poses/Long Breaks

If the model is posing in twenty minute increments for the entire 3 hours, and there is no lecture or critique given during class, the model should receive a 15-minute break in the middle of the session, in addition to their 5 minute breaks after every 20 minutes.

Do Not Touch

Never touch the model unless in case of emergency.

Please do not address the Model.

Students should not address the model. If there is an issue of correction to the pose, students should direct their concern to the instructor/facilitator, who will talk to the model.

Don't Pack-Up or Set-Up while the Model is posing.

Students/Artists in the session should not come in and set up, or pack up their belongings during a models pose, but rather must do so during a break. This is particularly of concern at the end of the class, when people pack up early and the model is still posing. This is very disrespectful to both the model and artists in the room still working/concentrating.

No Reprimand

Do not reprimand the model for any reason (especially if they arrive late). Instead, allow the administration or model's guild to criticize the model's behavior if necessary..

Music

If music is played in class, it should not be offensive to the model. Usually, most music is acceptable to the model. However, some models and certain music don't mix well.

Photography/Cell Phones

If a student would like to request a photo, they must direct their request to the Instructor/Facilitator. Cell phones must be turned off and concealed due to the photographic capabilities of most cell phones. This includes refraining using your phone for text messaging during class time.