

## Figure Painting

Art 132

UCSC Summer Session II: Monday, July 31– Wednesday, Aug. 30, 2018.

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.***

**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 (1/3<sup>rd</sup>), As well as a receptive attitude while in class (1/3<sup>rd</sup>). Importance is placed on presentation of the Final Painting (1/3<sup>rd</sup>).

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.

“Receptive Attitude”: Your complete openness to critical analysis, absent of defense, or irritation. 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. Remember that this is a class, and you are expected to receive/follow instruction with optimism. This is not an open studio where students follow previously established habits/working methods in drawing and painting.

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.

He/She, His/Her, They/Their Pronouns. If you would like to clarify the pronoun with which you wish to be referred, please speak to, or email, the instructor privately as soon as possible.

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

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

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

-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.

-During an instructor’s visit to your easel, stop working. 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.

-Please do not interrupt the instructor when they are providing a response to your question.

-Please do not use up valuable class time explaining your drawing process to the instructor; remember the instructor has seen thousands and thousands of students’ drawings/paintings in progress and, at a glance, thoroughly understands your process/thinking/errors.

-Do not draw or paint during instructor demonstrations; ALL students are required to watch.

-Do not negate critique by citing “I just started”, “I haven’t gotten there yet”, or “**The model moved/changed**”. Instructor’s critique already factors those obstacles into his comments.

-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: Adding wings, tails, gruesome facial features/skulls, absurd hair stylings, anime stylization, graffiti, etc.)

-This course is an Anime-Free zone. This pertains to any work in class or homework. This course is about gaining skill in perceptual accuracy as opposed to stylistic development (which happens automatically anyway).

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

-Do not consume alcohol, or engage in smoking of any kind in class.

-Above all, please receive instruction with openness and a receptive spirit. If you feel that you know more than the instructor, are more accomplished as an artist, or that you have better working methods than the instructor is teaching – PLEASE DON’T TAKE THIS COURSE.

**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, 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 taborets.  
**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):**  
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)

## Schedule:

### **Week 1:**

**July 30**

**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*

MODEL

**Homework: Bring a Pear to class for Class 3 and 4.**

### **Aug. 1**

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

**Class 4:** Grisaille oil sketches, fruit studies. **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. 6**

**Class 5:** Lecture: "The Limited Color Palette"

Studio: Mixing the palette. Painting the figure with limited color. **Model 1**

*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**

*Support Materials for Class 5 and 6: 1 stretched canvas 11" x 14" Neutral Gray Ground, primed at home.*

### **Aug. 8**

**Class 7:** Lecture/Demonstration: "Value, Temperature, Hue, Chroma". Studio: Mixing the palette. Painting the figure and environment in full color.

**Model 3**

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

*Support Materials for Class 7 and 8: 1 stretched canvas 11" x 14" Neutral Gray Ground, primed at home.*

### **Week 3:**

**Aug. 13**

Class 9: Lecture/Demonstration: “The Color/Poster Study”. Studio: figure in full color in an environment . **Model 5**  
Class 10: Lecture/Demonstration: “Composing the image: The Figure in an Environment”. Studio: Full color painting. **Model 6**  
*\*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. 15**

Class 11: Lecture: 1.:The Tradition of the Underpainting”.

Studio: **NO MODEL**. Copying from the masters, practicing Stage 1 of the underpainting: Imprimatura technique. **Beginning Long Pose, Indirect Painting.**

Class 12: Lecture: “The Tradition of ‘Fat on Lean’ Oil Painting” **NO MODEL**

Studio: Continuing the Underpainting process from previous class with Stage 2 of the underpainting: The Velatura.

*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. This ground must be dry before the next class meeting.*

#### **Week 4**

##### **Aug. 20**

Class 13: **Beginning Long Pose, Indirect Painting.** Completion due on Class 20.

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

Class 14: Studio: Completing the drawing. **Model 8**

Demonstration: transferring the drawing onto the canvas.

##### **Aug. 22**

Class 15: Demonstration: Stage 1 of the Underpainting

Studio: Stage 1 of the Underpainting. **Model 9**

Class 16: Continuing Stage 1 of the Underpainting. **Model 10**

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

#### **Week 5**

##### **Aug. 27**

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

Studio: **Model 11**

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

Homework: Continue to develop background.

##### **August 29**

Class 19: Overpainting continued **Model 13**

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

Final: Presentation of Final Painting. **Model 14**

Model Schedule:

#### **SESSION 2: Art 132 Figure Painting, L101:**

Aug. 6

2:15pm - 4:45pm: Model for 2.5 hour pose. - **SAMANTHA DEBRUHL**

6:30pm - 9:00pm: Model for 2.5 hour pose. - **SAMANTHA DEBRUHL**

Aug. 8

2:15pm - 4:45pm: Model for 2.5 hour pose. - **JOHN CARRASCO**

6:30pm - 9:00pm: Model for 2.5 hour pose. - **JOHN CARRASCO**

Aug. 13

2:15pm - 4:45pm: Model for 2.5 hour pose. - **JILL MOCHIZUKI**

6:30pm - 9:00pm: Model for 2.5 hour pose. - **JILL MOCHIZUKI**

Aug. 22

2:15pm - 4:45pm: Same Model for All remaining sessions - **JORDAN LEAHY**

6:30pm - 9:00pm: Same Model for All remaining sessions - **JORDAN LEAHY**

Aug. 20

2:15pm - 4:45pm: Same Model for All remaining sessions - **JORDAN LEAHY**

6:30pm - 9:00pm: Same Model for All remaining sessions - **JORDAN LEAHY**

Aug. 27

2:15pm - 4:45pm: Same Model for All remaining sessions - **JORDAN LEAHY**

6:30pm - 9:00pm: Same Model for All remaining sessions - **JORDAN LEAHY**

Aug. 29

2:15pm - 4:45pm: Same Model for All remaining sessions - **JORDAN LEAHY**

6:30pm - 9:00pm: Same Model for All remaining sessions - **JORDAN LEAHY**

### **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 conversely if it is too hot in the room. Immediate steps will 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.

#### **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. If the model initiates conversation first, then you are free to interact.

#### **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 there is a problem with the pose). Instead, allow the administration or model's guild to address 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.