ART 340.01: Painting II - Figure Painting

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Recommended Citation
Bruya, Marilyn, "ART 340.01: Painting II - Figure Painting" (2007). Syllabi. 11092.
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ART 340  Painting II Figure Painting  
Prerequisites:  Art 123,125, 223, 240   Figure Drawing is a pre-req  
Professor Marilyn Bruya

YOU ARE RESPONSIBLE FOR ALL OF THE INFORMATION IN THIS SYLLABUS!  PLEASE READ IT CAREFULLY.

COURSE OBJECTIVES
1. To learn about the structure, anatomy, color and expressive possibilities of the figure by researching historical figure painting and painting from the model.
2. To work with historical painting techniques with an emphasis on using color. This includes layering transparent darks, alternating warm and cool opaque light colors and work with glazing in the final stages of the painting.
3. To incorporate this information about pictorial structure, color relationships and technical painting from the historical study into figure paintings of your own.

WORK REQUIRED:  THIS CLASS REQUIRES A LOT OF OUTSIDE TIME.

WORK IN A SIZE THAT WILL ALLOW TIME TO FINISH THE PROJECT

Project 1. Copy an historical figure painting from the 1500’s. Include at least one nude figure (since this is figure painting, not portrait painting or cloth painting). Your copy can be the size of the original painting or proportionally smaller. If you chose to do a portion of a larger painting, it must include a full figure and also the entire color range of the original. This project will be 50% of your grade. It should be 2/3 finished by mid-term.

Project 2. A series of figure paintings on paper or canvas, incorporating knowledge of the figure and figure/ground relationships derived from the historical study. Begin this series using the same strategies and methods used in the master copy. Define space and volume with transparent dark values. Work on toned paper. Develop details only after the darks define the entire composition. Use pre-mixed colors from the master study for the first few paintings. Give the same attention to the background as to the figure. This will be 50% of your grade

DEADLINES

Project 1. Paint the historical project during the first half of the semester. Prepare canvas and project images within the first two weeks. Have it 2/3 finished by midterm.

Project 2. Painting from the model will begin after about 3 weeks, time to be determined by class consensus. The master study will require ongoing work outside of class time and will be reviewed on a regular basis.

ALL WORK IS DUE ______ APRIL 25____ Work submitted after that day will not be considered for credit.
There will be a critique in which you will present your masterwork and figure paintings on that day.

ALL WORK MUST BE REMOVED FROM THE BUILDING BY THE END OF FINALS WEEK OR IT WILL BE DISPOSED OF. LOCKERS MUST ALSO BE CLEANED OUT. Only students taking summer classes may retain lockers, and they must be labeled with your name, summer 2007 and an Instructor’s name.

ATTENDANCE POLICY   THIS IS NOT INDEPENDENT STUDY

BE HERE ON TIME. STAY UNTIL CLASS IS OVER. CLEAN THE STUDIO BEFORE LEAVING. Have your materials with you or you will be considered absent. If you are absent it is your responsibility to get all missed information.

Students who are absent with no valid excuse for more than three class periods will receive an automatic grade of F for the course. Additionally, no grade will be given to a student with more than seven excused absences.

Incompletes are given for emergency reasons only and affect financial aid. They will be graded by a new Instructor as this is Prof. Bruya’s last semester at UM.

Attendance also implies concentration on the work. This class requires daily attention to the work at hand in order to complete projects. If you interrupt other students’ concentration on an ongoing basis you will be asked to take the class another semester when you are ready to give your full attention to the work.

If you want to work on your masterwork at home after midterm, it must be on a roll-up canvas and brought to class every other week for review to be considered for credit. Instructions for making a roll-up canvas are available in class.
GRADES

GRADES ARE BASED ON THE QUALITY OF YOUR WORK, CLASS ATTENDANCE AND PARTICIPATION AND WORK ATTITUDE (promptness, preparation, consideration of other students and care of the facilities)

It is your responsibility to consult with the instructor throughout the term to insure that your progress is satisfactory.

GRADING SCALE

A  Consistently outstanding work, significant growth in skills and concepts. Clear understanding and development of assigned problem. All course problems exceeded in quality and growth.

B  Above average work on a consistent basis. Definite improvement and growth in skills and concepts, beyond the average level of the class. All course requirements met with above average quality and growth.

C  All course requirements met including attendance. Consistently average growth in skills and concepts. Meets minimum levels of acceptance in all areas.

D…Below average, less than adequate improvement. Meets minimum levels of acceptance in some but not all areas of grading criteria.

F  Unsatisfactory or insufficient improvement. Does not meet minimum levels of acceptance in most grading criteria.
PLEASE OBSERVE THE FOLLOWING STUDIO PRACTICES IN 404

The 404 Painting Studio and adjacent areas are used all day and evening by classes and BFA seniors. Be considerate of the noise level and do not interrupt students at work.

THE 404 CRITIQUE WALL MUST BE KEPT CLEAN AND CLEAR FOR CRITIQUES IN ALL STUDIO COURSES. DO NOT LEAVE WORK ON THIS WALL IN CONSIDERATION OF THE NEXT CLASS.

FIRE SAFETY AND HEALTH ISSUES
Oily rags (the red shop towels) are for OIL PAINT ONLY. They are COMBUSTIBLE, meaning they can just start to burn. There have been two instances of this happening recently. Red rags must be kept in the red-lidded cans with the lid tightly closed at all times. Do not clean oil paint brushes or supplies with paper towels and put oily paper towels in the trash. This is also combustible! Use vegetable oil and the red rags to clean oil paint. Put used oil in the black-lidded bucket under the sink. Between classes, put partially used oil rags in the red can marked for partly used rags.

FIRE EXITS are the east side stairwells and hallways leading to them must be kept clear!!

ALL STUDIOS Conventional oil painting mediums, solvents, thinners and powdered pigments are hazardous and not allowed in fourth floor studios. Use walnut alkyd medium for painting. (available in the UC Bookstore) Use vegetable oil and/or brush cleaner for cleaning brushes. Fixitive may not be used in or near the building. Works treated with fixitive may not be brought into the building until the next day.

STUDIO MAINTENANCE…..LEAVE NO TRACE
Each student is responsible for studio maintenance. Pick up and put away all materials in consideration of the next class. Return art work, drawing boards and supplies to storage. Check the floor around your work area. Dispose of used acrylic paint in the garbage can, NOT in the sink. If you use acrylic paint, use paper towels or your own paint rags. not the red shop towels. Acrylic is plastic and dried plastic is not removable from the red shop towels according to Missoula Textile Services. Use drop cloths on tables or floors when using gesso or pouring paints. Clean up paint on any surface including the sink!

ABOUT LOCKERS AND STORAGE
Lockers must indicate your name, the current semester and a Professor with whom you are working this semester. Provide your own lock. At the end of each semester, lockers and storage racks must be emptied. After the announced date, lockers are opened, storage racks are emptied and you forfeit all of your supplies and artwork, to make space available to incoming students. By this date you may sign up on your locker for the next semester if you continue taking classes in the department. Art work must be removed from storage racks at the end of each semester.
ABOUT THE HISTORICAL PAINTING STUDY 50% OF YOUR GRADE

The purpose of this assignment is to paint complex forms in space and experience how they are unified by value and color so you can use this strategy in your own painting later, whether it be figurative or non-objective painting.

You will learn how to create spatial depth with layers of transparent dark colors without being limited to the use of black, which creates flatness instead of depth. Volumes are created in this space by layering warm and cool light colors in thick paint over the dark undertones. Glazing is an additional method of layering color at the latest stages of the painting.

Select a figure painting from the late 1500’s to the mid to late 1700’s. Select an image that has at least one nude figure and uses deep space and cast light. (Keep in mind this is figure painting, not a portrait or painting about cloth.) This eliminates painters like Michelangelo who uses flat space or space into which the figures do not merge into light and shadow.

The painting can be an actual size copy or proportionally smaller. Often the size that is stated in a book IS NOT the same as the proportions of the image shown. Check proportions before beginning construction of canvases. To avoid problems measure the image and size it up instead of using the stated size of the original.

PHOTOCOPIES

You need a high quality color Xerox copy of the masterwork you wish to paint. You can download images from the Internet only if they are 300 dpi and printed on photo paper.

There are two kinds of opaque projectors available for projecting the image onto canvas. IMS has large clunky old projectors which project clear images on canvases larger than 4 x 5 feet. You need a color Xerox image no larger than 5 x 7 inches to use on those projectors. There are three new Artograph opaque projectors in the department that can be used to project on 4 x 5’ or smaller canvases. These require color copies no larger than 4”x 6”

In addition to the small copies for projection, you also need an 11 x 14” or 11 x 17’ color enlargement of the same image to see detail for later work on the painting.

OPTIONAL To see details more clearly in dark areas of a painting, make a slightly over-exposed black and white enlargement of the area on a color copier,

Experiment with different color copiers in town. They vary according to staffing at various times. Denny’s Copy Stop is the current favorite.
PROCEDURES / SUPPLIES

CANVAS  Constructing large canvases will be discussed in class. The best canvas for the lowest price is available at the UC Bookstore. Be sure to buy 10 – 12 inches more than the length and width of the stretcher bars. Check on the width of canvas available before deciding on the overall size of the painting.

GESSO  Golden brand Gesso is Recommended. If you are using oil paint, a layer of Golden GAC 100 Medium is recommended under the coats of Gesso. Use a roller instead of a brush to apply Gesso on a larger canvas for more even coverage without brush marks. ALERT! Severe cracking of the paint surface has happened to students using other brands of Gesso, especially if they thinned it during priming. It says on Brand X Gesso in the very fine print not to thin it with water. This is not a problem with Golden Gesso, and the first coat is much easier to apply if thinned 1/3 – 1/2 with water. USE 5 OR 6 COATS OF GESSO TO AVOID PROBLEMS! Acrylic paint soaks into a poorly primed canvas, though that can be corrected with several additional layers of Acrylic Medium. However, if oil paint soaks into a poorly primed canvas, (as happened to a student recently) the canvas needs to be removed and the project started over.

PROJECTING THE IMAGE  PLAN AT LEAST 4 – 6 HOURS  To begin, set up a projector in a location where you can work undisturbed in the dark for period of time. Have all materials available. Acrylic paint works best, thinned with water and acrylic medium. Using very transparent layers of dark brown, blue/brown or paynes gray, paint all the darkest values in the painting. Paint the next darkest values in a slightly different color or lighter value. Continue until at least three of the darkest values are indicated. The more detail you get in this first projection, the easier the painting will develop. Details that are missed now will take much longer to paint later. Examples will be shown.

PAINT  OIL, ACRYLIC OR BOTH?  Most students project the image with acrylic paint. Gesso is acrylic based, so acrylic paints are compatible. Most students also find that blending colors later in the process is much easier with oils. You may choose to work with either one. You can start with acrylic and switch to oil. Mix a page of colors, matching the major colors of the original. This will determine which additional paint you need to buy. See the instructor’s color charts for suggestions. Pre-mix a quantity of at least 6 of the main colors of the painting that you need to use frequently, so they are always available. You will use them later to paint the model. Store the paint in covered containers.
Oils
Remember, no solvent-based products in the studio
small jar Walnut Alkyd Medium. Use sparingly to speed the drying time of some colors.
large tube of rapid-drying White oil paint and regular size tubes of needed colors
Optional: Grumbacher brush cleaner (round green bar)
A palette for mixing paint
Vegetable oil to clean brushes, covered jars with screen in the bottom to clean brushes.
Covered containers or a muffin pan for storing mixed paint

Acrylics
Acrylic Medium, matte, glossy or mixture (SEE PAGE ABOUT ACRYLIC MEDIUMS)
Gel Medium
A spray-mist bottle is REQUIRED to keep both the palette and painting wet.
A palette
Covered containers for storing mixed paint
Your own paint rags (red shop towels may NOT be used with acrylics)
Water containers for cleaning brushes
Optional: Grumbacher brush cleaner (round green bar)

Brushes
at least four #10 or #12 artist bristle brushes (shortest bristle available) alternatively,
bristle brushes can be purchased at Ace hardware…samples shown in class.
One or two 3 inch wide bristle brushes for painting larger areas.
Smaller brushes as needed A roller or 6” brush for applying gesso.
OTHER PROCEDURES; DRYBRUSH AND GLAZING

**DRYBRUSH** is a technique of layering small amounts of thick opaque paint on top of other layers that you want to remain visible. To build one over the other, the underneath layer needs to be dry. Put the desired color on a brush and wipe off all but a very small amount of it with a paint rag. Gently move the “dry” brush with the remaining color over the desired area, so that only the raised texture of the canvas surface picks up the color, but it doesn’t cover the area entirely. This is easy with oil paint on a textured surface, and difficult to do with acrylic, which dries very quickly. Drybrush can be used to layer color on figures or fabric in the masterwork studies, always following the cross-contours of the form.

**GLAZE** A glaze is a very thin film of paint used to alter color or value. It is often used to emphasize shadows or to create luminosity. To create the appearance of luminosity, for example the flame of a candle or reflection on a metal surface, repaint that area with white paint, either thickly or with drybrush. When it is dry, put a thin glaze of pure ocher or red orange over the white for an intense light. This gives a very different effect than using an opaque mixture of white and a color. Keep in mind that some paint is transparent and some is opaque, so don't try to make a glaze with an opaque color. For example ultramarine blue is transparent and cobalt blue is opaque.

YOUR FIGURE PAINTING SERIES  
50% OF YOUR GRADE

AN EXHIBITION QUALITY SERIES USING INFORMATION FROM THE MASTER STUDY TO RELATE THE FIGURE TO ITS CONTEXT.

Prepare good quality rag paper with gesso before each class. It is often easier to complete a painting in one class session if you tone the paper first. Also have butcher paper available for quick studies. There will be 5 – 10 minutes of gesture drawing at the beginning of each class.

USE A VIEWFINDER TO DETERMINE PLACEMENT OF THE FIGURE

The easiest way to start a painting is with almost invisible gesture drawing to develop the entire image before painting just the figure. Try several points of view to determine the best composition and light. Consider the relationship of the figure to the background so that the figure exists IN the space. Once you establish composition, put in the darkest values throughout the entire image, just as you began the masterwork copy. **Use color paint mixtures from the historical study for the first few weeks of figure painting.** Remember the whole image is more important than the parts.

*Each student is expected to take turns with studio set up and take-down on model days.*
for future reference......
Each year there are requests for letters of recommendation, which I am happy to provide. What I need from you is a draft of the letter, which I will then re-write it in my own words. List all the factual information you want included, such as which class or classes you took from me and when, qualifications, activities, interests, etc.... Please provide a stamped envelope. Also, before leaving UM, establish a Placement file in the Placement office, where you keep a record of all letters of recommendation, in case you need them later, when a professor may not be available. If you go to graduate school, transfer the file to that school, and keep it updated. Deadline for requests: April 1, 2007
ABOUT ACRYLIC MEDIUMS
Each has a specific purpose and they can be combined.

**acrylic medium** is the most versatile medium for general painting use. It is the consistency of elmers glue. It is used to thin acrylic paint when needed instead of using water. Water breaks the bonds of paint particles and makes it dull. Medium comes in matte or glossy, which can be mixed together to give a satin sheen. You can use acrylic medium to prime a canvas, to seal the surface and keep the canvas color showing. You can mix it half with gesso to prime a canvas that you wish to roll up, because it is a liquid plastic and makes the gesso flexible in a 1:1 mixture. A canvas primed with matte medium will have a surface that appears dry and rough. This is an ideal surface for some paint applications. Primed with gloss medium, a surface is ideal for Xerox photo transfers.

**acrylic glazing liquid** is only used for making very thin glazes of transparent color, or to slow the drying time of acrylic paint to allow for blending. Using too much glazing liquid will make your paint sticky and slow to dry.

**gel medium** is the consistency of a thick paste. It is the best medium to add to acrylic paint to give it the consistency of oil paint. It is used to extend paint. For example, if you are mixing a cup of paint and want to make 1 1/3 cup paint, you can add 1/3 cup gel without diluting the strength of the color. (only if you are using Golden acrylics, which have a high pigment load) Gel can also be used as a glue to adhere objects to a surface. There are a variety of heavy body gels to create thicker paint, and also textured gels such as pumice gel, which you can make yourself.
CLASS CONTRACT    STUDENT COPY
Professor Bruya
ART_______________________________

I have completed all requirements for this course, OR I am currently taking the following classes_________________________________________

I UNDERSTAND THIS IS NOT A CLUB MED CLASS

1. I will respect the library atmosphere of the class
2. I will focus on my work and not talk or interrupt other students in the class.
3. I will keep my CELL PHONE OFF AND NOT USE IT IN ANY WAY DURING CLASS TIME and keep Walkman volume low enough to hear the instructor.
4. I understand that radios and pets are not allowed in class and daycare needs to be arranged for children. (Arrangements can be made for children to visit class on occasion)
5. I will respect studio policies including clean-up before the end of class.

I AM COMMITTED TO WORKING FOR AN A OR B

1. I will attend class regularly, arrive on time and stay for the duration.
2. I will obtain necessary materials and equipment to do the work
3. I understand the class requires a MINIMUM of 6 hours of work outside of class time per week, perhaps more.
4. I understand grades are given for RESULTS not for effort and the time required to complete projects will vary for each individual.
5. I understand the instructor does not evaluate my work on personal opinion or personal likes and dislikes, but on a professional evaluation of the quality of the work as compared to university level courses in this and other institutions.

I HAVE READ AND AGREE TO ALL REQUIREMENTS AND DEADLINES AS LISTED IN THE SYLLABUS AND THIS CONTRACT. FAILURE TO HONOR THIS CONTRACT CAN RESULT IN BEING DROPPED FROM THE CLASS.

SIGNATURE--------------------------------------------------------------DATE----------------------

Print your name__________________________________________________
CLASS CONTRACT  INSTRUCTOR COPY
Professor Bruya
ART ________________________________

I have completed all requirements for this course, OR I am currently taking the following classes ____________________________________________

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SIGNATURE---------------------------------------------DATE----------------------

Print your name__________________________________________________
PLEASE PRINT CLEARLY

Print Name__________________________________

year in school________________________________

what is your major____________________________

reason for taking this class_____________________

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What do you want to learn in this class….what are your goals in here________________

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List other favorite classes, interests, hobbies, travel, jobs, volunteer work, etc

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