ASTU 4220.501: FIGURE PAINTING STUDIO

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COURSE DESCRIPTION: (as found in the course catalog) Figure Painting 1. 3 hours. Painting the human figure from life. Topics to be explored include representation, color and light, psychological factors and narrative. Prerequisites: ASTU 2200, ASTU 2215, ASTU 2417, ASTU 3200

COURSE CONTENT: Within the context of working directly from the model (in a “representational” style) this course is designed to provide students with a concentrated investigation of gesture, proportion, form, anatomy, and color through exercises in traditional academic oil painting techniques, studio practice and homework assignments. Overall, this course will focus on the long pose paintings in order to allow students sufficient time to experience the various stages of painting the figure.

We will focus on the following principles:
• Color Theory - using a limited vs. full palette
• Measurement techniques
• Traditional underpainting techniques
• Anatomy and figure structure.
• Seeing 2D vs. 3D - flat shapes vs. illusion of form
• Large vs. small forms – simplification of masses

COURSE OBJECTIVES: Upon successful completion of this course, students will:
• Be able to observe and represent accurate gesture, proportion, colors and values.
• Develop an understanding of, and sensitivity to various oil painting techniques.
• Expand on your understanding of human anatomy and how it informs surface morphology.
• Experience the various stages of creating a “finished” painting of the figure.
• Begin to develop a stylistic/conceptual direction that will serve as a foundation upon which future studio research can build.

COURSE STRUCTURE:
Lectures and demonstrations will guide students through the principles used to understand and represent the human form. Studio painting from the model will allow students to become familiar with the process of observation/recording, and with materials and techniques. Group critiques to help students verbalize critical thinking and engage in critical discourse. There will be occasional homework assignments that serve to reinforce the in-class exercises.
This is a rough outline of the various exercises we will be covering:
• Underpainting technique #1: grisaille (pronounced “gree-zayee”)
• Underpainting technique #2: imprimatura (pronounced “im-pree-ma-too-ra”)
• Color study
• Limited “dead” palette painting
• Full palette painting
• Self-portrait (homework)
• Master copy
• Master copy follow-up
• Independent project that explores a personal aesthetic and conceptual direction (working within the bounds of live observation). This project will be conducted both in class and through homework assignments.

TEXTBOOK: There are no required texts for this course, but the following is a list of suggested reference books:
For drawing/painting,
“The Artist’s Complete Guide to Figure Drawing”, Anthony Ryder
“Classical Painting Atelier” and “Lessons in Classical Drawing”, Juliette Aristides

For anatomy,
“Human Anatomy for Artists: The Elements of Form”, Eliot Goldfinger
“Artistic Anatomy”, Dr. Paul Richer and Robert Beverly Hale

STUDENT EVALUATION/GRADING:
70% Studio work
20% Homework
10% Participation in critiques
Grades are based on mastery of technique, a visual demonstration of the principles covered in each particular exercise, and overall engagement/progress. Other factors determining your grade are attitude, participation, professionalism, and cumulative development in the course. Cumulative development is shown in your ability to integrate previously covered course material into subsequent assignments. Professionalism is demonstrated by preparedness, attendance, effective use of class time, consideration of your instructor and your colleagues, and respect for the studio. Participation grades include presenting work and engaging in critiques. A midterm progress report will be given halfway through the semester. Throughout the semester keep your work protected and in good condition.

A (excellent work): excellent understanding of concepts; exceptional craftsmanship, effort, and growth.

B (great work): strong awareness of concepts, exceptional effort, adequate craftsmanship, and noticeable improvement.

C (good/average work): moderate improvement, and adequate awareness/effort/craftsmanship. The student has been present at all critiques.

D (poor work): below average attempts in class work, attendance, and participation.

F (failure): Lack of attempt in class and at class participation, does not meet the basic requirements, and lacks visual awareness.

ATTENDANCE POLICY: Attendance is mandatory, and obviously perfect attendance is the best way to achieve the objectives in this course. Role will be taken at the beginning of each session, after which time you will be considered either absent or tardy. If you come in late, it is your responsibility to come to me during class to let me know that you are in fact there. Demonstrations and instructions are given at the beginning of class, and therefore it is crucial for you to both be here, and be here on time. The information given during class will not be repeated, and therefore:
It is your responsibility to get lecture notes/information from a classmate when you are absent. Please obtain the names, e-mail addresses, and phone numbers of three classmates today.
Three unexcused absences are permitted over the course of the semester; the fourth unexcused absence automatically lowers the final grade by one letter, and a fifth lowers the final grade by two letters, etc. In other words, the highest final grade a student with four unexcused absences can receive is a B. If you have excessive absences, consider withdrawing from the course. Make sure you are aware of the last day to withdraw from the course, add/drop dates, etc. Tardiness/leaving early will also affect your final grade. Three occurrences will count as one unexcused absence.

If you should have to miss due to illness or a family problem, please contact me immediately via e-mail. Absences will be excused only for severe medical conditions or death in the immediate family and must be accompanied by a note from the appropriate professional. Student athletes must provide official documentation of their game schedule, preferably during the first week of the semester. Attendance policies are not negotiable and can result in a failing final grade, regardless of the quantity or quality of work produced during the semester. Failure to attend the midterm and final critiques will lower your final grade by one letter.

STUDIO GUIDELINES: Be prepared for class sessions by completing all necessary work, and bringing your sketchbook/supplies. Leave the studio (tables/easels/floor) clean and organized, and always pick up after yourself.

COURSE RISK FACTOR: According to University Policy this course is classified as a category “2” course. Students enrolled in this course may be exposed to some significant hazards but are not likely to suffer serious bodily injury. Though painting would seem to be relatively risk free, there are risks and safety practices you should be aware of. Most of the solvents used in oil painting: turpentine, thinners, mediums, etc. and some of the pigments themselves are toxic. Even acrylic paints, though safer than oils, may contain toxic pigments. Consult the labeling of solvents and pigments for information. Toxic materials should not be ingested or allowed to touch the skin. Wear protective gloves when using these materials in such a way to avoid skin contact. When using turpentine or thinners, make sure you have good ventilation. In the classroom only non-toxic thinners should be used. When spraying commercially available enamels, lacquers or fixatives do so in the spray booth and wear a respirator designed for organic vapor protection. (A dust mask will not protect you). It is never good practice to be eating when using painting materials. If you intend to use materials not addressed above, consult your instructor as to their safe use.

MODEL GUIDELINES:
For the most part, the model will work completely unclothed. We will work with both male and female models of all different ages, body types, etc. Please treat the model with respect and consideration. Make sure you don’t make comments about the model’s appearance, etc., or say something that could be misconstrued. As a general rule, I am the liaison between the class and the model. Using devices (for texting, *listening to music, or answering phone calls) during class is absolutely prohibited. If it is an emergency, go outside, or wait until the break.
Photographing models or other subject matter is not permitted. This class is intended to enable you to draw from life, not photographic reference.

MATERIAL DEADLINES: You must have all materials from the list below (with the exception of italicized items). They will be broken up so that you don’t have to purchase them all at one time, although it is better if you can. I will be providing information in class regarding what you will need for the proceeding session, so please keep in touch with your fellow students if you miss class. If you are missing the required materials on more than two occasions, your final grade will be dropped one full letter grade.
MATERIALS (italics means optional, and write your name on certain items):

- **Brushes:**
  - 1 Liner, size 2 or 4
  - 3 Filberts, synthetic sable is good (Utrecht sabeline), white nylon, but hog bristle can work too if you’re working on canvas. Sizes 1/4”, 1/2”, and 3/4”
  - 1 Fan brush, soft, ¾-1 in. at its widest point
  - 1-2 small rounds, soft sable-like hair, sizes between 1-4
- **Measuring tool:** sewing needle, bamboo skewer (something thin, straight, and 8-12 inches long)
- **Canvases/surfaces**
  - 4 small canvases/panels (around 5” x 7”)
  - 4 canvases or panels, between 16”x 20” and 24”x36” *You may want to wait to purchase these*
- **Turpenoid (not “Turpenoid Natural”) or Gamsol. One-quart container**
- **Gesso (if needed)**
- **Carrying case for materials (ArtBin, tackle box)**
- **Sketchbook** (approx. 9 x 12)
- **Linseed oil** (bleached or sun-dried)
- **Container for turpenoid** (coiled one)
- **Palette cups for mediums, 1-2**
- **Palette, either glass with foam core/wood backing, disposable pad, or wood.**
- **Rags (old t-shirts), or a roll of Viva brand paper towels**
- **Palette knife, metal (NOT PLASTIC), diamond shaped (1 1/2 inches- 3 inches)**
- **Liquin (for quick drying medium)**
- **Pad of drawing paper (18” x 24”, Strathmore 400 series)**
- **Tracing paper**
- **Kneaded eraser**
- **Straight-edge razor blade**
- **Graphite pencils** (HB, 2B)
- **Vine Charcoal, medium hardness, 1 pack of 3-5 sticks**
- **Masking tape** 1 in.
- **Sharpie marker**
- **Protective gloves**
- **Mirror (for self-portrait) at least 8 x 10 in. To be used at home (not in class)**
- **Paints:**
  - Flesh ochre (*OH)
  - Cad Red Medium (G)
  - Alizarin Crimson (G)
  - Yellow Ochre (G)
  - Naples Yellow Lt. (*R)
  - Cad Yellow Medium (G)
  - Ultramarine Blue (G)
  - Titanium Zinc White, or Titanium White (G)
  - Blue Black (*WN)
  - Mars Black (G)
  - Raw Umber (G)
  - Burnt Umber (G)
  - Raw Sienna (G)
  - Chromium Oxide Green (G)
If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for
accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

BUILDING EMERGENCY PROCEDURES: In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES: The following statement reminds students of their rights and responsibilities within the academic community – “Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.”

DISCLAIMER: I have the right to modify the syllabus, schedule, and supply list at any time. It is your responsibility to be aware of these changes (either by attending each session or communicating with your fellow students).

SYLLABUS CONTRACT: You are required to sign the syllabus contract. The attached art waiver form is optional (but strongly suggested). Please turn in these forms back to me by the end of this week.

LIABILITY RELEASE (required)
I understand that there will be some danger in connection with my participation in this drawing studio class because certain injuries may occur in carrying out these activities. After good and valuable consideration, I assume responsibility for all possible injuries resulting from my participation and hereby voluntarily agree that in the event of any accident, injury, loss of property, or other difficulty incidental to the activities or transportation to and from the activities, I will not make any claim of any kind against UNT or its agents, employees and representatives and/or students, and agree to hold said UNT, its employees, agents and representatives and/or students harmless from any and all liability or legal responsibility. I recognize that I alone am responsible for my safety and health and based on my present knowledge of the correct methods and being of legal and adult age, I accept the responsibilities and possible injuries involved in these activities. I further agree to become familiar with the rules and regulations of UNT concerning student conduct and to not violate said rules or any directive or instruction made by the person or persons in charge of said activities and that I will assume the complete risk of any activity done in violation of any rule or directive or instruction. I understand that I am urged by UNT to obtain adequate health and accident insurance.
FAGERLUND SYLLABUS CONTRACT AGREEMENT: SPRING 2015

Signing this section confirms your agreement and acceptance of the liability release. Agreed to and accepted by:

Printed Name ________________________________

Signature _________________________________

Date _________________________________

A parent or legal guardian must sign for persons under age 18.
GRANT OF PERMISSION

I, the undersigned, am a student at the University of North Texas (UNT) and I am enrolled in ___________________________ (name of course). By my signature below I hereby grant permission to UNT to use, copy, reproduce, publish, distribute or display any and all works created to comply with the requirements of this course in accordance with the terms set forth below. Additionally I consent to the disclosure of the work created in this class as may be accompanied by my name and other personally identifiable information for purposes as set forth below.

2 Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising and classroom presentations. My permission is ongoing and will continue until such time as I revoke it by giving UNT three months written notice of revocation to the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

3 Certificate of Ownership. I am the owner of all work submitted in accordance with the requirements of the named course and the work is not subject to any grant or restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

4 Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use in accordance with the terms of this Agreement.

5 Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: ___________________________
Signature: ___________________________
Date: ___________________________