ASTU 3204: FIGURE PAINTING

Christian Fagerlund (he/him/his)
Office Hours: M/T/W/Th 9:45-10:45am *by appointment* through Zoom, unless in-person is required
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COURSE DESCRIPTION: Figure Painting. 3 hours. Painting the nude human figure and exploration of the figure as subject and narrative device. Introduction of formal issues and conceptual strategies related to painting the figure. Prerequisites: 2202 and 3202

COURSE CONTENT: This course is designed to provide students with a concentrated investigation of gesture, proportion, form, anatomy, and color through exercises in traditional academic painting techniques, studio practice, and homework assignments. You will be painting in oils, working directly from the nude model in a representational and realistic manner. Overall, this course will focus on long pose paintings in order to allow students sufficient time to experience the various stages of painting the figure.

COURSE OBJECTIVES - We will be focusing on the following principles:
• Accurate proportions
• Sensitivity to shape
• Clear description of form
• Anatomy and figure structure
• Color Theory - using a limited vs. full palette
• Seeing 2D vs. 3D - flat shapes vs. illusion of form
• Large vs. small forms – simplification of masses

COURSE OUTCOMES: 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 REQUIREMENTS:
Participation in critiques, completion of all in-class and homework assignments, and pass the anatomical landmarks quiz (date TBA).

COURSE TECHNOLOGY REQUIREMENTS:
Remote instruction may be necessary if community health conditions change or you need to self-isolate or quarantine due to COVID. If we move to remote instruction, students will need access to a webcam, microphone, a computer, and a camera to capture and share images of your work. Please let me know if you have concerns/problems with having these essential materials, and we’ll work together to find a solution. Here is a great resource if you have tech concerns:
UIT Help Desk: UIT Student Help Desk site (http://www.unt.edu/helpdesk/index.htm)
Email: helpdesk@unt.edu  
Phone: 940-565-2324  

In Person: Sage Hall, Room 130  
Walk-In Availability: 8am-9pm  

Telephone Availability:  
- Sunday: noon-midnight  
- Monday-Thursday: 8am-midnight  
- Friday: 8am-8pm  
- Saturday: 9am-5pm  
Laptop Checkout: 8am-7pm

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, materials, and techniques. Our final group critique will 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-za-yee”)  
- Underpainting technique #2: IMPRIMATURA (pronounced “im-pree-ma-too-rah”)  
- Limited “dead” palette  
- Full palette painting  
- Poster study  
- Color study  
- Self-portrait (homework)  
- Mastercopy (homework)

COURSE CONTENT STATEMENT:  
Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

REQUIRED TEXTBOOKS & OPTIONAL COURSE MATERIALS: There are no required texts for this course, but the following is a list of suggested reference books:  
FOR DRAWING/PAINTING:  
“The Figurative Artist’s Handbook”, Robert Zeller  
“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
ASSIGNMENTS & ASSESSMENTS:

65% STUDIO WORK:
- Grisaille underpainting (10%), imprimatura/dead palette/full palette painting (15%), alla prima (5%),
  poster/color studies (5%), portrait (10%), complex lighting painting (20%).

25% HOMEWORK ASSIGNMENTS:
- Gesture drawings (2.5%), color matching (2.5%), mastercopy (10%), self-portrait (10%)

10% PARTICIPATION:
- Presentation of your work, engagement (verbal/mental) in critique of your peers’ work, and participation in final studio cleanup.

Generally, assignments are neither turned in, nor graded individually (unless otherwise specified). They will be reviewed based on the calendar.

To be clear; this does not mean that you can procrastinate and cram-in the work right before a critique, especially because you will be working from a live model. I expect you to complete work according to the schedule. We will meet regularly for in-progress critique. Your work from week 1-7 is graded collectively at the midterm critique. The final critique is an opportunity to review all of your work from the semester.

Grades are based on mastery of technique, and a successful visual demonstration of the principles covered in each particular exercise. Assignments are assessed primarily on accuracy of drawing (proportion/shape), value, and color, along with composition and clarity of form. 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, effective use of class time, consideration for 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): excellent understanding of concepts, exceptional craftsmanship, effort, and growth.
B (above average): strong awareness of concepts, exceptional effort, adequate craftsmanship, and noticeable improvement.
C (average): moderate improvement, and adequate awareness/effort/craftsmanship.
D (inferior): 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.

COURSE SCHEDULE:

This schedule needs to be flexible, and therefore you will be responsible for all communications regarding the upcoming schedule. Edits to this schedule will be communicated through email, in-class, or CANVAS.

<table>
<thead>
<tr>
<th>DATE</th>
<th>TOPICS AND ASSIGNMENTS</th>
<th>HOMEWORK ASSIGNED/DUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/29</td>
<td>INTRODUCTION: syllabus, materials, studio guidelines, upcoming material deadlines</td>
<td>Prepare to bring basic drawing materials (paper, graphite pencil, eraser) for next session.</td>
</tr>
<tr>
<td>8/31</td>
<td>Figure drawing practice (contour only). Measurement techniques</td>
<td>10 gesture drawings, from life, varied lengths (2-20 min). Due 9/12.</td>
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<tr>
<td>9/7</td>
<td>GRISAILLE UNDERPAINTING: 1 of 3. Demos on compositions, drawing transfer, toning canvas. Work on preparatory drawing (3 hrs)</td>
<td>Bring materials for grisaille: canvas, black and white paint, Liquin, brushes.</td>
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<tr>
<td>Date</td>
<td>Assignment/Activity</td>
<td>Due Date/Information</td>
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<tr>
<td>9/12</td>
<td>2 of 3. Grisaille, first coat</td>
<td>*Gesture homework due</td>
</tr>
<tr>
<td>9/14</td>
<td>3 of 3. Grisaille, final coat</td>
<td>Self-portrait—due at midterm crits</td>
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<tr>
<td>9/19</td>
<td>LONG POSE: 1 of 6. Preparatory drawing</td>
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<tr>
<td>9/21</td>
<td>2 of 6. Imprimatura, first coat</td>
<td></td>
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<tr>
<td>9/26</td>
<td>3 or 6. Imprimatura, second coat</td>
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<tr>
<td>9/28</td>
<td>DEMO: DEAD PALETTE</td>
<td>Color matching exercise. Due 10/10</td>
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<tr>
<td>10/3</td>
<td>4 of 6. Dead palette, first coat</td>
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<tr>
<td>10/5</td>
<td>DEMO: FULL PALETTE</td>
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<tr>
<td>10/10</td>
<td>5 of 6. Dead palette, second coat</td>
<td>*Color matching due</td>
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<tr>
<td>10/12</td>
<td>6 or 6. Full palette, first coat</td>
<td></td>
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<tr>
<td>10/17</td>
<td>MIDTERM CRITIQUES I. Individual meetings. *All work due for review. Alla prima, 1 of 2</td>
<td>*Self-portrait due, Crit space #7</td>
</tr>
<tr>
<td>10/19</td>
<td>MIDTERM CRITIQUES II. Individual meetings. *All work due for review. Alla prima, 1 of 2</td>
<td>*Self-portrait due, Crit space #7</td>
</tr>
<tr>
<td>10/24</td>
<td>MASTERCOPY LECTURE, POSTER and COLOR STUDY demo</td>
<td>Mastercopy assigned—due at final crits</td>
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<tr>
<td>10/26</td>
<td>Color and poster study</td>
<td>*Mastercopy research dues: artist, hi-res image, medium, original size</td>
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<tr>
<td>10/31</td>
<td>Complex Lighting Long-Pose (preparatory drawing)</td>
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<tr>
<td>11/2</td>
<td>Complex Lighting cont’d: poster study, underpainting I</td>
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<tr>
<td>11/7</td>
<td>Complex Lighting cont’d: underpainting II</td>
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<tr>
<td>11/9</td>
<td>Complex Lighting cont’d: dead palette I</td>
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<tr>
<td>11/14</td>
<td>Complex Lighting cont’d: dead palette II</td>
<td>Mastercopy: in-progress critique</td>
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<tr>
<td>11/16</td>
<td>Complex Lighting cont’d: full palette I</td>
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<tr>
<td>11/21</td>
<td>Complex Lighting cont’d: full palette II</td>
<td></td>
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<tr>
<td>11/28</td>
<td>Portrait, 1 of 2</td>
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<tr>
<td>11/30</td>
<td>Portrait, 2 of 2</td>
<td></td>
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<tr>
<td>12/5</td>
<td>FINAL CRITIQUES I. Group critique *All studio work due</td>
<td>*Mastercopy due, Crit space #7</td>
</tr>
<tr>
<td>12/7</td>
<td>FINAL CRITIQUES II. Group critique *All studio work due</td>
<td>*Mastercopy due, Crit space #7</td>
</tr>
<tr>
<td>12/16</td>
<td>Extra Credit Studio Cleanup</td>
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</tbody>
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**ATTENDANCE POLICY**

Attendance is mandatory, and obviously perfect attendance is the best way to achieve the objectives of this course. Role will be taken at the beginning of each session, after which time you will be considered either absent or tardy. *IMPORTANT* 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 2-3 classmates today. Also make sure that you receive emails associated with your UNT account.

Three unexcused absences are permitted over the course of the semester; the fourth unexcused absence automatically lowers your final grade by one letter, the 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 and add/drop deadlines. Tardiness/leaving early will also affect your final grade. Three tardies will count as one unexcused absence.
If you should have to miss class due to illness or a family problem, please contact me immediately via e-mail. Absences will be excused only for severe medical conditions and must be accompanied by a note from the appropriate professional per UNT policy 06.039 (Student Attendance and Authorized Absences). 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 your midterm critique will lower your final grade by one letter. You must attend both sessions of the final critiques. Missing your final critique will result in an “F”. Missing the other day of final critiques will lower your final grade by one letter grade.

LATE WORK POLICY
You may turn in homework assignments up to one session late. Turning in an assignment late will lower its grade by 10%, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstances approved by the instructor.

ACCEPTABLE STUDENT BEHAVIOR
Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

STUDIO GUIDELINES: Familiarize yourself with the “Studio Guidelines – Drawing” chart posted in the studio. You are expected to follow all of these guidelines throughout the semester.

HEALTH & SAFETY PROGRAM
Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

HEALTH & SAFETY AREA SPECIFIC INFORMATION: PAINTING
1. Hazards of Media (inherent)
Educate yourself about the painting materials you are using by visiting the links below. The hazards of traditional painting materials arise from exposure to pigments, solvents, and additives, and are dependent on the toxicity of those elements. Exposure can cause a variety of health issues (for both you and those around you) ranging from minor skin irritation to death. The primary forms of exposure to these toxic materials are inhalation, contact, and accidental ingestion. See the “Best Practices” section for way to avoid/lessen exposure.

<table>
<thead>
<tr>
<th></th>
<th>PIGMENTS</th>
<th>SOLVENTS</th>
<th>FORMALDEHYDE</th>
<th>ADDITIONAL NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acrylics</td>
<td></td>
<td></td>
<td></td>
<td>May contain ammonia and formaldehyde, causing eye/nose/throat irritation.</td>
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<tr>
<td>Oils</td>
<td></td>
<td></td>
<td></td>
<td>Oil mixed with pigment. Avoid skin contact and ingestion.</td>
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<tr>
<td>Material</td>
<td>Warnings</td>
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<td>-------------------------------------------------------------------------</td>
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<tr>
<td>Alkyd</td>
<td>Used to make oils dry quicker. Avoid solvent inhalation and skin contact with pigments.</td>
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<tr>
<td>Tempera</td>
<td>Avoid inhalation of powdered pigments.</td>
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</tr>
<tr>
<td>Latex</td>
<td>May contain glycols and mercury.</td>
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<tr>
<td>Watercolor/Gouache</td>
<td>Gum Arabic can cause skin allergies and asthma. May contain formaldehyde.</td>
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</tbody>
</table>

**Solvents (e.g. Turpentine, Mineral Spirits, Odorless Mineral Spirits, Gamsol, Turpenoid)**

Solvents range from moderately to severely toxic. The primary forms of exposure are inhalation, absorption through the skin, and accidental ingestion. The use of solvents () poses a serious hazard. All solvents may cause skin allergies, narcosis (dizziness, nausea, fatigue, loss of coordination, coma), respiratory irritation, kidney damage, respiratory allergies, and brain damage. Ingestion can be fatal. Gamsol or turpenoid, which have had the aromatic hydrocarbons removed, are less hazardous.

Solvents are also highly flammable. Even without a spark or fire, solvent/oil-soaked rags can spontaneously combust. Follow the CVAD Waste Management Chart when disposing of these materials.

**Pigments**

Many pigments are toxic and are known carcinogens, including those based on lead, cadmium, mercury, chromates, manganese, and cobalt. The main risk is from accidental ingestion of the pigments due to eating while working, nail-biting, pointing your brush with your lips, and similar means of hand-to-mouth contact. Working with dry pigments or sanding dry paint layers can allow the pigments to be inhaled.

**2. Best Practices**

- Wear gloves, wash hands regularly, and avoid any skin exposure to materials.
- Try to brush items rather than spraying if possible.
- Never use aerosol media in the classroom. Use the spray booths provided.
- Avoid inhaling pigment powder.
- Turpentine and mineral spirits are prohibited in the studio. Gamsol is provided by the area.
- Keep your solvent container covered while painting.
- Solvent washes are strongly discouraged.
- Reuse Gamsol by allowing sediment to settle in jar.
- Brush washing primarily takes place at your station with a jar, brush caddy, Gamsol, and paper towel. This assures as little paint as possible will go down the sink.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.

**3. Links**

http://www.utrechtart.com/MSDS-Sheets-g26t0.utrecht
http://www.ci.tucson.az.us/arthsafety/paint3.html
http://web.princeton.edu/sites/ehs/artsafety/sec10.htm
http://www.chicagoartistsresource.org/node/9279
http://www.library.wwu.edu/ref/subjguides/art/arthsafety.html

**4. Area Rules**

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- In case of emergency, call campus police at (940) 565-3000 or call 911
• File an incident report (forms may be found in the CVAD H&S Handbook and in the main office) within 48 hours of the event.
• Follow all CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: https://art.unt.edu/healthandsafety).
• Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted.
• Respect the workspace and your fellow classmates.
• Leave the space cleaner than you found it.
  o - Clean up and organize your surroundings.
  o - Throw away any trash (whether it’s yours or not).
  o - Wipe down your easel, tabouret, and floor.
  o - Wipe down sinks at the end of class.
• Respect other’s work. Do not use or move other students’ work/materials.
• No food, drink, or alcohol allowed in the studio
• Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
• Do not spray any aerosols in any CVAD classroom/studio/doorway or exterior wall/floor. Use the spray booths provided.
• Familiarize yourself with the eyewash station
• Razor blades, X-Acto blades and any other small sharp refuse goes in the sharps container at SAA station.
• Do not remove/borrow furniture from rooms without permission from faculty or D&P coordinator.
• Do not prop classroom doors. Doors must remain closed for the building hvac and ventilation work properly.
• Do not create “daisy chains” with multiple electric cords.
• Absolutely no paint, solvents, or hazardous materials down sinks.
• Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
• First aid kits are found in each studio. Notify your instructor or area technician if supplies are low.
• Report any safety issues immediately to your instructor or area technician.
• All courses must engage in an end of the semester clean up.
• Theft will not be tolerated.
• Follow the CVAD CONTAINER POLICY (see below)

There are 3 types of labels used in CVAD.

All containers must have a label identifying the contents at all times.

UNIVERSAL LABELS (while chemical is in use):
All secondary/satellite containers for hazardous materials (or what might be perceived as hazardous - i.e. watered-down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents) must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice. Labels can be found in the studios. All containers must be marked with your name, contents and date opened.

UNIVERSAL WASTE LABELS (when material is designated as waste):
All containers solely containing a universal waste must have a universal waste label identifying the contents as “Universal Waste - (type of universal waste)” that are designated as waste for proper disposal. The label must also include the date the first item of universal waste entered the container.
HAZARDOUS WASTE LABELS
All hazardous waste containers must have a label identifying the contents as hazardous. Labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. All constituents should equal 100%.

EMERGENCY NOTIFICATION & PROCEDURES:
UNT Emergency Guide: http://guidebook.com/app/emergency/guide/unteitmerge...
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

MODEL GUIDELINES:
For the most part, the model will be 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 or say something that could be misinterpreted. Respect the model’s personal space. Do not ask for the model’s phone number or make any sexual advances. Generally, I will be the liaison between the students and the model (e.g. giving direction, making corrections to the pose, etc.)

USE OF DEVICES:
Turn your phones to silent before class. Using your phone (e.g. handling, looking at, swiping, etc.) in the classroom, at any time and for any reason, is absolutely prohibited. The studio is “phone-free”, regardless of whether the model is posing or even present. If it is an emergency, go outside or wait until the break. If you’re planning on listening to your own music, prepare for it outside of the classroom. If you’d like to take progress shots of your work, do so outside of the classroom. I will tell you if there is ever an exception to this rule. If I see you using your phone in the studio, regardless of whether the model is posing or on break, you will be given a warning. If it happens a second time, your final grade will be lowered one letter grade...a third time, two letter grades, etc. No exceptions. Photographing models or other subject matter is obviously not permitted.

MATERIAL DEADLINES: You must have all materials from the list below. 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. *IMPORTANT* If you don’t have the required materials by the deadline 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/script brush, size 2 or 4
  -3 Filberts, synthetic sable is good (Utrecht sableine), white nylon, but hog bristle can work if you’re working on canvas. Sizes 1/4”, 1/2”, and 3/4”
  -1 large soft round for blending.
  -1-2 small rounds, soft sable-like hair, sizes between 1-4
• Cropping tool, either pre-made or home-made with two L shape pieces of cardboard
• Canvases/surfaces *IDEALLY WAIT UNTIL YOU KNOW THE SIZE AND FORMAT OF YOUR COMPOSITION BEFORE PURCHASING/MAKING YOUR CANVAS. For your longer paintings, the quality of these
canvases/panels must be excellent (i.e. no canvas boards, thin cheap prestreched, etc). If you’re purchasing pre-made canvases, look for “gallery wrap”
-4 small canvases/panels for poster and color studies (around 5” x 7” each)
-5 canvases or panels, between 16”x 20” and 24”x36” *You should wait to purchase/make these*
• Acrylic gesso (if needed)
• Carrying case for materials (ArtBin, tackle box)
• Sketchbook (approx. 9 x 12) – can be combined with other classes
• Linseed oil (bleached, refined, or sun-dried)
• Container for Gamsol – *provided free to you*. See yellow cabinet.
• Palette cups for mediums, 1-2
• Palette, either glass with foam core/wood backing, disposable pad (grey), plexiglass, or wood.
  *You can check out a palette for the semester through me. It must be returned clean and in good condition at the end of the semester.
• 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)
• Paint scraper with straight razor for cleaning glass palette
• Liquin (for quick drying medium)
• Pad of sketch or drawing paper (18” x 24”, Strathmore 400 series)
• Tracing paper
• Kneaded eraser
• Straight-edge razor blade
• Graphite pencils (HB, 2B), and/or Vine Charcoal, medium hardness, 1 pack of 3-5 sticks
• Masking tape 1 in.
• Sharpie marker
• Mirror (for self-portrait) at least 8 x 10 in. To be used at home (not in class)
• Paints:
  -Red Earth (*OH) Purchase from Voertmans (ask for it behind the counter).
  -Cad Red Light (G)
  -Perylene Red (G)
  -Alizarin Crimson Permanent (G)
  -Yellow Ochre (G)
  -Cad Yellow Medium (G)
  -Indian Yellow (G)
  -Ultramarine Blue (G)
  -Titanium White (G)
  -Blue Black (*WN) Purchase from Voertmans (ask for it behind the counter).
  -Mars Black (G)
  -Raw Umber (G)
  -Burnt Umber (G)

  (optional)
  -Raw Sienna (G)
  -Cad Red Medium (G)
  -Chromium Oxide Green (G)
  -Burnt Sienna (G)
  -Naples Yellow Lt. (*R)
  -Cad Yellow Light (G) or Lemon Yellow
  -Terre Verte (OH or R)
-Pthalo Blue (G)
-Flake (lead) White (Williamsburg)
-Transparent yellow oxide (G)

BRANDS: OH=Old Holland, R=Rembrandt, G=Gamblin, WN=Winsor Newton, “*” means must be that brand.

FINANCIAL AID SATISFACTORY ACADEMIC PROGRESS - UNDERGRADUATES: A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/sap for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

ACADEMIC INTEGRITY:
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

DISABILITY ACCOMODATION
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at http://www.unt.edu/oda. You may also contact ODA by phone 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.

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).