

Course Description

This is an advanced concept and technique class in Painting (watercolor, oil or acrylic), Drawing (pastel, graphite or charcoal), or mixed media (a series of combined elements using a variety of mediums to create a finished product). Development of thematic concept and consistency in medium is required. Color theory, composition, advanced techniques and participation in group critiques are an important aspect of this class. Students may only work in one medium per semester, as decided on with the instructor.

This is a multi level class with 4301 levels 1-4 and 5304 Graduate students.

REQUIRED WORK:

- A. A Series of color studies of the paints on your palette, slip-sheeted and arranged in a binder. Each page should list the name and brand of the hue, and pigment number. These pigment studies should include complimentary mixes, plus tones and tints of each color.
New colors should be added to your binder each semester and organized the same way.
This binder will be updated every semester.
I would like to see experimentation to the way you learn to mix and use colors and attention to your personal palette.
- B. A series of studies for each painting or drawing that shows the thought process behind the imagery with attention to composition, and the basic elements. Evidence of compositional and technical concerns developed prior to the beginning of each assignment. This can be a thumbnail, a Photoshop study, or a series of tests. These must precede each assignment. Specific assignments may be given to aid the individual student needs. 2 -9x12” quick studies will accompany paintings 3&4, see next item.
- C. You must choose one medium and theme and stick to it all semester.
- 2 smaller paintings 24” x 30” will begin the semester- plan to produce one a week.
 - This will be followed by 6, (six) 30” x 40” (or larger) paintings.
 - You may choose to do 10 smaller works.
 (A 48 x 50 will equal 2 pieces, 52” x 72” will count as 2.5).

Specific goals will be set for each student, pertaining to their style, thematics and based on their individual strengths and deficits. Please see the attached sheet for goals and ideas.

All work must show evidence of consistent work habits and intent through out the semester.

Students must be able to discuss use of Composition: Focal points, spatial relations, color theory and palette choices, texture, content/context to Art History, and use of thematics.

The work must show evidence of consistent work habits and intent through out the semester. Although a set size format and number of works been established, individual directions and specific ideas can be substituted with the permission of the instructor as long as the project and the amount of work is equal to the original portfolio.

D. Graduate written assignments

- 2 brief reviews on contemporary artists who work in a style similar to yours and who are alive today. These should accompany each of the first three painting assignments.
Or, you may watch a video and review the emphasis of it, and discuss the concepts & practicality.
You must include a brief biography, and why this artist is known. Be sure to properly cite your work.
- A PowerPoint presentation of you process used during the creation of one of your projects.

- A small journal or folio will be kept and turned in with each assignment. Every two weeks the following will be turned in:
 - Inspiration: Collect at least 5 quotes on art or from artists of interest to you. Study especially those artists who are dealing with problems that are the same as the ones you're trying to solve.
 - Keep a list of new and emerging artists and what they do. Add to it weekly.
 - Notes on a famous artist's painting and how they use focal points.
 - 3 thumbnails or descriptions of future ideas.

E. An Artist's Statement that discusses the work, its development and its relationship to the **Contemporary** art scene will be turned in at the end of the semester with your portfolio. The statement should cover your personal approach to the issues surrounding the development, and presentation of your work. This statement will attempt to justify your aesthetic investigations in relation to ideas of Contemporary Art (since 1970), the heritage of World Art, and issues of socio-political importance

F. CD: photograph a series of 8 - 10 of your best works. Jpegs should be 300dpi, color correct, cropped to size and labeled with name and number (fairlie#1.jpeg). These are due in the week of finals. Also include a typed word document with your name, title, medium, size, and date completed. This should correspond to your jpeg images. Photoshop will create the dpi size under the "image size" menu.

SUPPLIES:

Students are expected to have their own paints and brushes.

You are expected to keep your work area clean, and to take care of your own equipment !

Paints need to include at least 3-4 of each hue of the primary colors and at least 2-3 of each of the secondary colors and earth tones.

Palettes may be larger, double, or Tempered glass.

A variety of brushes, blenders and tools suitable for the medium and techniques involved.

Supply orders can be placed but it takes 10 days to get an order in. See last page for websites.

LAB FEE/ SUPPLY DEPOSITS: No supplies will be given out without a deposit.

An in Studio lab fee of \$25.00 will include soap, paper towels, solvent, charcoal, fixative and matte spray, underpainting gesso, a variety of extra and experimental materials for students to try.

A deposit of \$150.00 for canvas, \$90.00 watercolor, \$30.00 per frame for works on paper.

TEXTS:

Recommended in Painting: Simon Jennings: "Artist's Color Manual", Charles LeClair: "Color in Art", Al Gury "Ala Prima"

Any good text that helps you through the subject matter.

ATTENDANCE:

The structure of the "4301/5304 studio class" course requires consistent attendance. This class is required to cover 96 studio class hours.

You should be prepared to put in at least 10-15 hours per week to finish your work. This means

Saturday classes are critique only. You are expected to paint regularly, and have a scheduled studio hours!

Work not finished by the due date, will be dropped a letter grade per class day.

After 4 class days the grade becomes an "F".

Class is scheduled for 6 hours a week, and I expect you to work at least 3-10 in the studio outside of class, You need to be in the studio during scheduled class hours.

Scheduled critiques and personal critique times will be held on opposite weeks and both require constant attendance! If you can't be there, I need to know in advance! 837-8258 or 294-1313.

More than three (3) absences without an official excuse will result in an evaluation adjustment at the end of the

semester.

Assignments due

Assignments should be completed every two weeks, with the exception of the first two small paintings assigned first, which will be due the third week.

- ❖ Painting #1 should be finished by Sept 8th (Monday),
- ❖ Painting #2 should be finished by Sept 22nd (Monday),
- ❖ Painting #3 should be finished by Oct 6th (Monday),
- ❖ Painting #4 should be finished by Oct 20th (Monday),
- ❖ Painting #5 should be finished by Nov 3rd (Monday),
- ❖ Painting #6 should be finished by Nov 17th (Monday),
- ❖ Painting #7 should be finished by Nov 29 (Monday),
- ❖ Dec 3rd all paintings due in for grading.
- ❖ Dec 11 any finishing that was allowed, CD of art work and artist statements, Studio clean up,

CRITIQUES:

Students are expected to be in class working during scheduled class hours.

You are expected to be painting daily. I should be able to walk in and see your progress, give you pointers and critiques. If you are not in when I show up, you are considered absent.

Critiques will be at 3:30 pm Wednesdays, once a month. Two paintings will be due plus workable ideas for the next work presented.

- ❖ Sept 10th (Wednesday) Painting #1
- ❖ Oct 8th (Wednesday) Painting #2 #3
- ❖ Nov 5th (Wednesday) Painting #4, #5
- ❖ Dec 1st (Wednesday) Painting #6, #7

Critiques will be at Centennial School. Dates may be changed if called for.

Proposals: Proposals for taking exhibition are due in the first class after mid semester. (Oct.20th)

Course Objectives

1. Expressively communicate an original idea or concept visually.
 - a. Proper techniques applied to the medium,
 - b. Use of principles and elements of good composition,
 - c. Development of technique and personal style.
 - d. Use of original concepts and non clichéd ideas.
2. Demonstrate technical mastery of materials and traditional artistic skills.
 - a. Advanced techniques and craftsmanship applied to a specific area of specialization.
 - b. Application of the principles and elements of good composition,

- c. A defined technique or personal style.
3. Demonstrate knowledge of professional practices in studio art.
 - a. The ability to create a cohesive exhibition of well crafted and thematic work
 - b. Displays an strong understanding of craftsmanship
 - c. Displays the ability to write about art.
 - d. Understands health and safety practices in the studio

Course Structure

A consistent thematic portfolio of 10 (ten) 24" x 30" paintings/ works on paper or 7, (seven) 30" x 40" (or larger) paintings or works on paper,

A series of "Planar" thumbnail studies in ones chosen medium that work out the composition of your picture plane. (See required work).

Your work must show evidence of consistent work habits and intent through out the semester.

You must be able to discuss your use of Composition : Focal points, Spatial relations, Color theory and palette choices, Texture, Content/context, and theme

Graduate students enrolled in the 5304 section will be expected to have graduate quality work and are required to hand in a bi-weekly journal or folio with the following assignments:

1. 3 thumbnails or descriptions of future ideas.
2. Notes on a famous artist's painting and how the use focal points.
3. Inspiration: Collect at least 5 quotes on art or from artists of interest to you. Study especially those artists who are dealing with problems that are the same as the ones you're trying to solve.
4. Keep a list of new and emerging artists and what they do. Add to it weekly.

YOUR GRADE IS BASED ON THESE CONCEPTS!!!

1. DESIGN: Balance and focal points
2. SPACE: good compositional use of foreground, middle-ground and background.
3. VALUE: balanced use of a full range of lights to darks.
4. COLOR: Concern for warms and cools within each hue as well as throughout the composition.

To receive a good grade:

- Create a workable time schedule. Be willing to put in enough time to develop the paintings.
- Be able to manipulate the medium in such a way that it works.
- Develop a personal style, have ideas that go beyond the norm.
- **Originality:** stay away from trite clichés. Plagiarism: do not use ideas derived from commercially published sources.
- Understand the medium. Learn different techniques. Understand value. Learn color theory and use a varied palette with mixed colors.
- Work/rework assignments after suggestions have been made. Always striving for quality work
- Participate in all critiques, volunteering thoughtful and insightful ideas aimed at improving one's work as well as that of others.
- **Complete work on time and in scale. Do not start a new work until you finish the last.**
- All work should be the assigned size unless specific changes have been OK-ed by the instructor.
- Be consistent.

Artist Statement:

This is a simple statement that will explain the motivation behind your paintings, the reason for the colors and techniques you chose, and how it ties into your other works or interests. Every semester this is built upon in preparation for a show.

If there is an emergency situation let me know as soon as possible!

Tardiness, and leaving early will be considered as partial absences.

GRADING

I grade on a 100 point scale. A painting that is 50% done is a 50.

You MUST finish paintings in sequential order, you may start a new one or two at a time, but you must finish them.

A grade will be given at mid-semester and at final review. This grade will be a combination of a grade on your paintings, your studies, critique attendance, and participation.

In grading your work, I will look for the

- * Idea development
- * Compositional structure: Design, value, space, and color!!!
- * Technique and use of medium
- * Originality and initiative

Unfinished work will not be graded higher than a 75, (C).

Evaluation:

You will lose points if your work finished on time.

You will lose points if I do not see evidence of consistent work habits.

You will lose points if you don't rework assignments after critique.

You will lose points if you don't work assignments to size and concept.

- A. 80% Final Portfolio
- B. 10% Planar studies
- C. 10% Critiques, Papers*, Jpegs, Statements
- D. Graduate journal is included in the grade for #C.

Class loads:

4301 Level 1: A series of 7-10 large scale paintings based on specific compositional elements, see attached sheet.

4301 Level 2: A series of 7-10 or more large scale paintings based on thematic and technical exploration.

4301 Level 3-4: A series of 7-10 or more large scale paintings based on the development of a person style and theme, ending with a written proposal for a capstone exhibition.

5304 Level 1: A series large scale paintings based on the exploration of ideas and techniques stemming from work done previously.

5304 Level 2-5: A series of paintings based on the mastery of a person style and theme, ending with a written proposal for a capstone exhibition.

Centennial School Room 112, FAB Room 108
Professor Carol Fairlie
office # 09 FAB Office Phone 837-8258
Cell 294-1313

Office Hours Tues.1:00- 1:30, Thurs.9:00- 9:30,

Disabilities: Please notify me if you have a disability that requires accommodation. If you would like to request such accommodation because of a physical, mental, or learning disability, please contact the ADA Coordinator for Program Accessibility The Student life office of the Morgan Student Center.

Academic honesty: The University expects all students to engage in all academic pursuits in a manner that is beyond reproach. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to cheating, plagiarism, collusion, and the abuse of resource materials. More information on this can be found in the SRSU Rules & Regulations supplement to the Student Handbook.

Cell phones must be set on soft vibrate and may not be answered in class. Personal head gear can be worn but should be low enough that you can hear someone talking to you and no one else can hear you. Music may be played in the classroom as long as all students want to hear it.

Since this class is held in a different building, off campus, I will have my cell phone on and be available if you or another student needs to call me.

Answering phone calls for Emergency personnel and family emergencies are exempt only if you let me know in advance.

Studio Hours: The majority of your grade is based on work done during class, therefore, it is expected that each student will attend all required hours of class (96 studio class hours).

Sul Ross policy states that one absence is equal to 50 minutes. More than three (3) absences from drawing class will result in the lowering of the final evaluation by one letter grade. Tardiness, and leaving early will be considered as partial absences. Your name will be given to UDPS for building and room access. No one is allowed to “hang out” or visit. Food should be eaten in the hall, not in the studio.

Disciplinary Action Code:

#21. (Partial quote) “Campus disruptive activities includes disorderly classroom conduct that obstructs, interferes with, inhibits and/or disrupts teaching and/or classroom activities”. If you smell like alcohol or Marijuana, I will ask you to leave class and not come back.

Try the following on-line supply stores!

Dick Blick: lots of selection, good selection, also lesson plans. <http://www.dickblick.com/>

Daniel Smith: the best for printmaking, watercolor paints and large paper, great customer service!

<http://www.danielsmith.com/>

Cheap Joes: watercolor paper is cheapest here, good service, good prices, cheap Joe is a painter.

<http://www.cheapjoes.com/>

Picture frames at great prices. I use Standard metal frames in black, 555 shadowbox frames and super canvas metal frames. Check them out! <http://www.pictureframes.com>

PLO's

Learning Objective 2 Demonstrate knowledge of current contemporary art.

Learning Objective 3: Develop professional standards in the production of art work..

Learning Objective 4: Demonstrate the ability to articulate effectively in oral and written form about their own artwork.