

**Course Description**

This is an advanced concept and technique class in Painting (watercolor, oil or acrylic) or Drawing (pastel, graphite or Charcoal). 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 3301, 4301, 4302 and 5304 Graduate students.**

**REQUIRED WORK:**

- A. A Series of color studies of the colors you use 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. 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. You will have 7 specific concept assignments for the semester.
- Assignment #1 **COLOR** in the composition, using full color.
  - Assignment #2 **SURFACE** in the composition
  - Assignment # 3 **CONCEPT** in the composition
  - Assignment #4, **SPACE** in the composition
  - Assignment # 5- **in the manner of...**
  - Assignment # 6- open concept based on past ideas.
  - Assignment # 7- open concept based on cumulative of ideas.
- 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. You need to subscribe on-line (free) to the art magazine Hyperallergic <http://hyperallergic.com> and read it regularly. Be ready to discuss it during critique class. Based on your readings, write 3 essays on contemporary artists who work in a style, or have concepts similar to yours and who are alive today will accompany each of the first three drawing/painting assignments; you may watch a video based on what you have read 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.

- 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-politic importance
- F. CD: photograph a series of your best works ( at least 10). 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. Jpegs must be 300dpi.

### **SUPPLIES:**

Students are expected to have their own supplies: paints and brushes, blenders, mediums. You are expected to keep your work area clean, and to take care of your own equipment ! Colors 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 n 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 basic studio supplies including soap, paper towels, solvent, charcoal, fixative and matte spray, under-painting gesso, a variety of extra and experimental materials for students to try.

A deposit of \$140.00 for canvas, \$80.00 watercolor, \$15.00 for pastel paper, \$40.00 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 "**upper level 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 s 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.

## **CRITIQUES:**

**Critiques** will be held once a month. Changes in schedule may occur as the semester progresses. Be prepared to have two paintings finished for each Critique. All paintings due in for grading the final day of class.

## **Assignments due**

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

Aug 24	first class-discussion of artwork, begin assignment 1
Sept 7	begin second small painting
Sept 14	Paper one and assignment 1: 2 small paintings or drawings
Sept 28	Paper two and assignment 2: 1 large/2 small paintings or drawings
Oct 12	Paper three and assignment 3: 1 large/2 small paintings or drawings
Oct 26	Assignment 4: 1 large/2 small paintings or drawings
Nov 9	Assignment 5: 1 large/2 small paintings or drawings
Dec 7	Assignment 6
Dec 9	Assignment 7

## **Critiques,**

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

Sept 14  
Oct 12  
Nov 9  
Dec 7

On finals day, Dec 9 you may turn in any finishing that was allowed, CD of art work and artist statements, and a mandatory studio clean up will be done.

**Proposals:** Proposals for taking exhibition are due in the first class after mid semester. (October 12)

## **Course Structure**

A consistent thematic portfolio of paintings/ works on paper

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

## **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 an safety practices in the studio

### 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 composition that is 50% done is a 50.**

**You MUST finish your assignments 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:

- A. 80% Final Portfolio
- B. 10% Planar studies
- C. 10% Critiques, Papers\*, Jpegs, Statements

**ADVANCED STUDIES IN PAINTING/DRAWING    multi-level studio    PROF. C. FAIRLIE**

Centennial School Room 112, FAB Room 209  
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. Be considerate of your fellow studio mates. Group music is fine if everyone agrees to it.

**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.

DO NOT bring friends into the Studio to “Hang Out” while you work.

**HEALTH AND SAFETY:**

Toxins are inherent to all studio art classes and your health and safety, as well as that of your fellow students is important! Keep your hands/arms clean of pigment, do not touch your face, if you use solvent, wash your hands after you use it. When using charcoal or pastels, gently tap your paper to shake of dust. DO NOT BLOW ON

IT! Use fixative on drawings regularly and use the fixative in a spray booth or outside. Wipe your easel, clean the floor and taborettes at the end of each session! Be conciencious of your fellow sudents.

### **CLASS EVALUATIONS:**

Class evaluations are put up on Blackboard at the end of every semester. Besides common questions about the class, concepts for improvement and constructive criticism can be addressed. This evaluations are critical for all instructors and aid in their evaluations, raises and promotions. Your input counts!!!

### **Try the following on-line supply stores!**

Art Supply Warehouse. They are the least expensive and cheapest on shipping. <http://www.aswexpress.com/>

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>

The class objectives are designed to meet the following **SACS BFA Program Learning Objectives:**

# 2 Demonstrate knowledge of current contemporary art.

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

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