Course Time and Location
MW 2:00 pm — 4:40 pm, Art 204

Office Hours & Contact Information
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Office phone: 936.468.4268
Office: ART 113
Office hours:
By Appointment

Course Description
This course builds on basic skills and vocabulary developed in the introductory painting course and figure drawing. We will explore various ways of constructing a narrative using technical and conceptual strategies, analyzing value and color relationships in painting the human form. The course emphasizes gesture, color, form, and conceptual development. The class nurtures the growth of an individual’s development.

The following are some of the stepping-stones of the course:
• Gesture
• Comparing Value and Color relationships
• Different painting approaches (direct indirect painting)
• Conceptual development

Student Learning Goals
• Develop basic observational skills using color and value relationships in figure painting
• Gain understanding in different technical approaches to figure painting.
• Improve technical efficiency and skill in painting
• Develop problem solving and creative thinking skills.

Course Regulations
• Participation in the class is essential for the course. Active involvement in class critiques and discussions will reflect the students understanding of class materials; likewise receiving feedback from the instructor and classmates will be crucial for every student learning in the class.
• You are responsible for getting information and missed assignments from your classmates.
• You should not wear headphones, or do homework for other classes. Please turn off all your electronic devices (cell phone, ipod etc.).
• Each week assignments or part of assignments will be due. Expect 5 to 9 hours of homework each week, or at least one hour per weekday. Late work will
result in lower grades (at least one letter grade from A to B or 4.0 to 3.0).
• Missing assignments will adversely affect your final grade.

Attendance
Attendance is required for this class.
4 absences will result in a 1 full letter grade deduction on your Final Grade
5 absences will result in a 2 full letter grade deduction on your Final Grade
6+ absences will result in an F for this course

Excessive Tardiness will not be tolerated. The door will be locked as we have a nude model.

Grading System
(A 90-100) Excellent work that exceeds the requirements of the assignment and performance expectation of the class.
(B 80-89) Above average work that demonstrates a thorough understanding of the assignment, with enthusiastic participation in the class.
(C 70-79) Average work that meets the minimum course requirements.
(D 60-69) Below average work with minimal involvement in the class.
(F <60) Failure to accomplish the requirements of the assignment.

Grading Criteria
• Completing the requirements, demonstrating control of the media to achieve creative results in terms of content and conceptual growth.
• Using class time to your best advantage to complete work.
• Offering constructive criticism of others’ work during group critiques.
• Meeting deadlines.

90% In-class Studio assignments
10% Class critique participation

Projects
1) Alla Prima study-Wet-on-wet. Alla prima (Italian, meaning at first attempt), is a painting technique, used mostly in oil painting, in which layers of wet paint are applied to previously administered layers of wet paint.

2) Long Pose Painting- bigger canvas you can start with minimum drawing to place the composition. Approach should be similar to the Alla Prima Studies in addition to bringing out more details and information. I will show various glazing and indirect painting methods. Painting should be several class sessions working from the model. Using three different classical painters as an inspirational reference.
3) **Second Long Pose**- Using three of your favorite painters as an inspirational reference

4) **Open/Narrative**- You will come up with your own narrative painting. You will have the freedom to come up with your own concept and ideas. Must use at least 4 narrative painters for reference and 2 must be classical painters. We will talk as a group and individually about different approaches and research methods to help along the way.

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**Supplies**

I only use 4 colors Titanium White, Mars Black, Old Holland Yellow Brown or (Yellow Ocher) and SENNELIER’s Chinese Vermilion or (cadmium red medium) All you would ever need in this class.

However, below are other colors that you can buy if you so choose to.

Oil or acrylic paint, colors white, ivory black, ultramarine blue, yellow ochre, burnt sienna, raw umber, cadmium yellow medium, cadmium red medium, cadmium red purple, alizarin crimson, cerium blue, sap green

Paint brushes (Boar Hair)
Painting medium (Linseed Oil or Galkyd)
Odorless mineral spirits
Container to store solvents
Paint rags
Palette
Murphy’s Oil Soap (Clean your Brushes)
Lumber to build painting structures
or a Canvas premade
Room Use

Tools and equipment in the Painting studio are only for use in Room 204 and may not be removed from the room. Any equipment used must be returned cleaned and in good condition. Students equipment and paintings must be stored in the lockers and the painting racks. Do not leave sponges, buckets, etc. in the sinks. Any materials left in the sinks or out in the room will be thrown away immediately. This is a common use room. Show some concern for others that are working in here.

NO PAINT SHOULD BE WASHED INTO THE SINK!
• Wipe off brushes and palettes onto paper towels or rags and throw away.
• Rinse brushes in appropriate solvent or water.
• Then wash out brushes in sink. Do not run water continuously.
• Pour used solvent into the container under the sink.

DO NOT LEAVE OPEN CONTAINERS OF PAINT, WATER, OR SOLVENT IN THE ROOM. DO NOT LEAVE PAINTING CUPS BY THE SINK.

PUT ALL OF YOUR MATERIALS AWAY WHEN YOU LEAVE THE ROOM (INCLUDING YOUR PAINTING)

IF YOU SPILL, WIPE IT UP. IF ANY MATERIAL FALLS ONTO THE FLOOR, SWEEP IT UP.

STORE YOUR PERSONAL MATERIALS IN YOUR LOCKERS AND BINS. DO NOT STORE PERSONAL MATERIALS OUT IN THE ROOM, LEANING AGAINST WALLS, ETC.

Health + Safety Notes

The kind of investigations that naturally accompany this type of class make it necessary to mention some guidelines, both for the student’s individual safety and for the safety of the class as a whole.

Students should keep in mind the type of painting they will be doing and chose their media accordingly. Abstract and non-objective styles may lend themselves to the use of Acrylic materials, where naturalistic or realistic approaches might be more easily pursued using Oils. Regardless of the approach taken, no industrial materials or non-traditional materials that are toxic or dangerous may be used in this classroom. The student should be aware that the mixing of any chemical agent with artist’s materials can set off an unexpected and toxic reaction.

The solvents used for oil painting are highly volatile and can cause difficulty in breathing. Because of this the only solvent that will be allowed for use in this class will be No-odor paint thinner (Turpenoid, by Weber). Turpentines and low-odor mineral spirits are not acceptable.

If your investigations lead to approaches where surface effects are important (texture, scumblings, etc.) and you are thinking of combining non-reactive materials with paint (such as sand, sawdust, paper or fabric collage, etc.) then I recommend highly that you work with acrylics. These approaches are much less problematic using the polymer paints than they are with oils.

The student should keep in mind that oils can be painted over acrylics, but acrylics cannot be painted over oils. Underpainting on an acrylic gessoed surface with
acrylics and then overpainting with oils is a valid technique and one that can significantly speed up the process of developing a painting.

It is common sense to realize that all art materials can be dangerous. If you have any questions concerning the use of any material, check with me first, both to see if what you are thinking of will work and to see if it is safe.

While painting is not an overly dangerous activity, some caution should be exercised in its practice.

The most important thing to realize is that the basic materials of paint - pigment, binders and solvents - should be regarded as all being potentially poisonous. Pigment, the coloring agent in paint, may come from heavy metal sources, which can build up in the body over time. Other pigments are suspected carcinogens. Binders, the “glue” that holds the pigment onto the surface, can also be dangerous if ingested, whether it is the acrylic polymer used in acrylic paints or the oils and resins used in oil paints. Finally, the solvents used both in the manufacture of oil paint and in its clean up can cause breathing difficulties and allergic reactions, and are also suspected carcinogens.

The easiest way to avoid exposure to these hazards are:

• Never sand a painted surface without wearing a filtering mask of some type, and never use powdered pigment in any form.

• If painting in oil paints, only use no odor mineral spirits for clean up, and do not have containers of solvent open in your studio. (No odor spirits are the only solvent allowed for use in this painting room.)

• Never “experiment” with household or industrial paints or chemicals in your painting: use only student or artist grade art materials.

• Never manipulate paints or medium directly with your hands.

• Never eat or drink around your material or in your studio.

If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in this class of exposure to material that could prove harmful to persons at risk. Please contact the Professor should you have questions or concerns.

Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your Professor.

Knowing that painting materials may be hazardous, use your own common sense when you are dealing with any artist’s materials or processes.

Academic Integrity (A-9.1) Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.
Student Code of Conduct: Policy 10.4

Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program. Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This policy applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the iCare: Early Alert Program at SFA. Information regarding the iCare program is found at https://www.sfasu.edu/judicial/earlyalert.asp or call the office at 936-468-2703.

Definition of Academic Dishonesty

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

Withheld Grades

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the coursework because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Semester Grades Policy (A-54)

Students with Disabilities

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.