

# Course Syllabus

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## Course Information

Course: ARTS2316.501 21116 Painting Foundations Spring 2016

Professor: Trey Egan MFA

Class meets: Tuesdays 7:00 – 9:45pm, 1/12/16 – 4/26/16

Room: ATC 4.910

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## Professor Contact Information

trey.egan@utdallas.edu

Office Hours: Tuesday 6:30-7:00pm \*please schedule meetings in advance via email

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## Course Pre-requisites, Co-requisites, and/or Other Restrictions

None

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## Course Description

This course provides a foundation for painting classes. Emphasis will be placed on how to skillfully manipulate color to create convincing form, light and space in a picture, as well as begin an approach to exploring personal ideas in art making. This course will cover an introduction to the materials of painting, color mixing, and the preparation of painting surfaces. Lectures and discussions will address color theory and design as they relate to the process of image making and both the history of painting and current issues in contemporary art.

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## Student Learning Objectives/Outcomes

- Students will explore painting as a medium while exploring various techniques to develop basic hand and visual skills.
- Students will develop visual perception and verbal analysis through class critiques and evaluations of painting projects.
- Students will explore art as a visual language and its ability to communicate.
- Students will develop a broader understanding in both historical and contemporary contexts.

The student who successfully completes this course will be able to demonstrate a familiarity with: elements of composition, and the possibilities of distributing color and shape on the surface, perceptual skills needed to establish proportion, perspective, value relationships, color relationships and spatial relationships, Setting up a palette, color mixing, basic color theory, uses of paint medium, application and removal of paint with various devices including brushes, rags and palette knives, basic terminology used to discuss and describe the elements of painting, verbally evaluating in objective terms one's own work and the work of others, proper care of and storage of artwork and art supplies

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## Required Textbooks and Materials

None is required. A list of suggested books will be given in class. Reading assignments will be given via printed, web-sites or library assignments.

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## Materials List:

Asel Art Supply in Richardson has bundled the exact items you need at a discount. It is the simplest if you are starting from scratch. You must be prepared with all supplies for class on week 2. Do not purchase supplies prior to meeting for class on week one. You must meet in class the first week before purchasing supplies.

### UTD-34

#### Bagged Items:

1	38907	Walnut Alkyd Oil Medium 8oz	18.10
1	7498	Pocket Color Wheel	3.69
1	60926	Silicoil Brush	8.95
		Cleaning Jar	
1	80476	Bristle Brush Bright #4	6.25
1	80477	Bristle Brush Bright #6	7.75
1	80479	Bristle Brush Bright #12	12.95
1	80481	Bristle Brush Flat #2	5.45
1	80483	Bristle Brush Flat #6	7.75
2	48982	Metal 4" Trowel	11.00
		Palette Knife ( <b>5.50 each</b> )	
1	47159	Synthetic Round Brush #1	6.55
1	47191	Synthetic Angle Brush 3/8"	10.20
1	55311	2" Chip Brush	1.35
1	50093	3" Chip Brush	2.15
1	50245	Liquin Impasto Medium <b>200ml</b>	21.29
<b>Paints (37ml &amp; 200ml)</b>			
1	83913	Academy Oil Cadmium Red Light Hue	7.85
1	83914	Academy Oil Cadmium Red Medium Hue	7.85
1	83915	Academy Oil Cadmium Yellow Medium Hue	7.85
1	71805	Academy Oil Cadmium Yellow Pale Hue	6.69
1	71807	Cerulean Blue Hue	6.69
1	71811	Dioxazine Purple	6.69
1	71818	Lemon Yellow	6.69
1	71821	Naples Yellow	6.69
1	71823	Payne's Gray	6.69
1	12553	Alizarin Crimson	6.69
1	71824	Permanent Green Light	6.89
1	71826	Thalo Blue	6.69
1	71829	Raw Umber	6.69
1	71830	Sap Green	6.69
1	22962	Burnt Sienna <b>200ml</b>	18.99
1	22976	French Ultramarine Blue <b>200ml</b>	18.99
1	22994	Titanium White <b>200ml</b>	18.99
<b>Non-Bagged Items:</b>			
1	33552	Fredrix Gesso 1/2 Gallon	38.10
1	23213	Turpenoid 8oz	10.99

Sub-Total	326.83
Tax	26.96
<b>GRAND TOTAL</b>	<b>353.79</b>
<b>Student Price:</b>	<b>\$223.00</b>

(price includes tax)

## A 37% Savings to You!

YOUR "CUSTOMIZED STUDENT ART PACK" IS AVAILABLE AT:

**Asel Art Supply**  
101 S. Coit Road  
Suite # 375  
Southeast Corner of Beltline Rd. & Coit Rd.  
972-690-6320 Store Hours: M-F 8:30 - 6:00 Sat 9:00 - 5:00 Sun 1:00 - 5:00

### Additional Supplies Not In The Kit (Mandatory):

#### Walmart:

Pyrex Easy Grab 2-Quart Oblong Storage Unit with Blue Plastic Cover \$8.63 (Walmart #: 551560473)

<http://tinyurl.com/o9jwcej>

Paper towel rolls (I like Great Value brand the best, from Walmart)

#### Home Depot:

1-1/2 in. Razor Scraper (Home Depot Store SKU # 923099) **(Also buy an extra package of 5 or more razors that fit this item.)**

<http://tinyurl.com/jxz45qt>

Linzer 3 in. Flat Foam Brush (Home Depot SKU # 151669) you will need at least 4 foam brushes

<http://tinyurl.com/osatkg2>

Linzer Paint Brush Set - Economy 2" Flat, 3" Flat and 2" Angle Sash \$7.97 (Home Depot SKU # 971847)

<http://tinyurl.com/pfckg36>

Hardboard Tempered Panel (3/16" x 4' x 8'; Actual: 0.155 in. x 47.7 in. x 95.7 in.) \$14.92 (Home Depot SKU # 832780)

<http://tinyurl.com/oqux8pg>

Hardboard tempered panel is to be cut into specific sizes by a Home Depot employee before purchasing (may include small fee). The minimum allowable dimensions are 36" x 24" for rectangle format, and 24" x 24" for square format. You may have the hardboard cut into larger sizes than this, but these are the minimum sizes allowed for submission. Make sure that you are buying the correct thickness, don't buy the hardboard that is thin, it bends too easily. It is much better to buy the thicker hardboard 3/16" (.155 in. Actual), or thicker.

Old cotton rags \*\* (cut up old t-shirts. You'll need a bag-full of them)

Some sort of durable bag or box to carry materials

One roll of masking tape, or painters tape (1" thick)

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### Painting Assignment Outline:

(see individual assignment sheets for additional details on each assignment)

**Monochromatic Value Study** - You will be creating a Monochromatic painting emphasizing value. Find 1 photograph of a subject you like and recreate the photograph as a painting using black and white paint of values, tints and shades. The objectives are to understand value, and lightness to darkness of a color. The goal is to exhibit a minimum of 10 values in your painting, and be able to discern how to mix paint on your palette to depict a desired value or hue. This assignment is a good introduction to painting, while keeping a limited palette, and focusing on the basics of painting.

**Reflective Surface** - This assignment is also a still life, this time painted one color from an actual object. Student's will chose an object with a reflective surface to work from. It is very important to start looking for the object way ahead of time. It is required to find a metal object that depicts a reflective surface (especially different values and interesting shapes within the reflections). It is desired for the student to find

an object or objects that have a metal like finish depicting a reflective surface that make shapes of different values. It is not good to find objects that depict actual reflections like a mirror; instead we want our reflective surface to depict unrecognizable imagery consisting of shapes and values only. Think reflective surface, but not a clear reflection (like a mirror).

**Contemporary Landscape** - This assignment will incorporate skills in determining values, and perspective. Emphasis will be placed on the relationships between objects (buildings, poles, power lines, clouds etc.) in space. Students will learn the importance of atmospheric perspective and how to change your thinking when applying paint to the foreground, middle ground, and background. This is where imagery has the most clarity, highest detail, boldest contour lines, and highest amount of saturation in the foreground, becoming gradually less as imagery recedes into the background.

**Absent Body Study** - This assignment is an exercise that is based on the absence of the body in an interior or exterior space. The source for the painting will be photographs or a collage depicting a place that the body has been, but is there no longer. Think of this assignment as a portrait without a figure. Meaning that the items and space depicted will tell the viewer what kind of person exists there. You will ask yourself who is this person, what time period is this, what do they do, etc. and then build a composition that leads the viewer to answer those questions.

**Non-Objective Abstraction** – without depicting people, objects, or any recognizable imagery what so ever, you will make a painting that lets the paint itself lead the way creatively. You will build unique forms using palette knives, brushes, razor blades, sticks, and tools of all kinds. You will research and explore alternative techniques to deal with the paint. The goal is to create interesting compositions utilizing variation in paint surfaces, applications, speeds, viscosity, thickness, and influence. This assignment will build confidence in paint application, and may help to disperse creative fear and unwanted self-conscious thinking when painting.

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## Academic Calendar

### Week One – 1/12/16

Introduction to course, introduction of instructor, introduction of students, overview of course syllabus, introduction of supply list, locker assignments, introduction of painting Assignment #1: Monochromatic Value Study.

**Homework:** Purchase all supplies, find photograph or build collage that will depict imagery for Assignment #1: Monochromatic Value Study

### Week Two – 1/19/16

Mandatory to bring all supplies to class every week, introduction of gesso application, paint mixing, brushes & brush cleaning, paint medium, palette knives, paint mixing, and image preparation using opaque projector or hand transfer methods.

**Homework:** Finish gesso application (4 layers mandatory), finish preparatory imagery guide marks using light pencil lines, apply first layer of paint to surface of Assignment #1: Monochromatic Value Study.

### Week Three – 1/26/16

Week Three is a workday, we will be painting the entire class period on Assignment #1: Monochromatic Value Study.

**Homework:** Commence painting on Assignment #1: Monochromatic Value Study.

### Week Four – 2/2/16

Week Four is a workday, we will be painting the entire class period on Assignment #1: Monochromatic Value Study.

**Homework:** Commence painting on Assignment #1: Monochromatic Value Study.

**Week Five – 2/9/16**

Week Five is a workday, we will be painting the entire class period on Assignment #1: Monochromatic Value Study.

**Homework:** Finish Assignment #1: Monochromatic Value Study for display for class critique on Week Six at the beginning of class. Mandatory to bring a unique object or objects with reflective surfaces to class on Week Six. Also, you must apply four separate layers of gesso to your masonite board at home, in preparation for Week Six. You must sand with 150 grit sandpaper in between each gesso layer, (only sand when gesso is chalky dry, and not still cool to the touch). Do not gesso in class, because the drying time will waste the entire class period. Turn a fan on high and face towards the drying Gesso surface to significantly speed up the drying time.

**Week Six – 2/16/16**

Class critique of Assignment #1: Monochromatic Value Study at the beginning of class.

Introduction of Assignment #2: Reflective Surface. Mandatory to bring a unique object or objects with reflective surface to class on Week Six. Commence preparing pencil guidelines for reflective surface imagery, especially all of the micro shapes that are found in various values and hues within the reflective surface (it's in the details, so try to see everything).

**Homework:** Commence painting on Assignment #2: Reflective Surface.

**Week Seven – 2/23/16**

Week Seven is a workday; we will be painting the entire class period on Assignment #2: Reflective Surface.

**Homework:** Commence painting on Assignment #2: Reflective Surface.

**Week Eight – 3/1/16**

Week Eight is a workday; we will be painting the entire class period on Assignment #2: Reflective Surface.

**Homework:** Prepare for class critique of Assignment #2: Reflective Surface on Week Nine by applying a final layer of paint, and commence any fine-tuning to finalize your piece. Also, you must apply four separate layers of gesso to a new masonite board at home, in preparation for Week Nine. You must sand with 150 grit sandpaper in between each gesso layer, (only sand when gesso is chalky dry, and not still cool to the touch). Do not apply gesso in class, because the drying time will waste the entire class period. Turn a fan on high and face towards the drying Gesso surface to significantly speed up the drying time.

**Week Nine – 3/8/16**

Class critique for Assignment #2: Reflective Surface. Introduce Assignment #3: Contemporary Landscape

**Homework:** Commence painting on Assignment #3: Contemporary Landscape

**Week Ten – 3/15/16**

No Class – Spring Break 2016

**Week Eleven – 3/22/16**

Week Eleven is a workday; we will be painting the entire class period on Assignment #3: Contemporary Landscape

**Homework:** Finish Assignment #3 Contemporary Landscape for display in class critique on Week Twelve at the beginning of class. Also, you must apply four separate layers of gesso to a new masonite board at home, in preparation for Week Twelve. You must sand with 150 grit sandpaper in between each gesso layer, (only sand when gesso is chalky dry, and not still cool to the touch). Do not apply gesso in class, because the drying time will waste the entire class period. Turn a fan on high and face towards the drying Gesso surface to significantly speed up the drying time.

**Week Twelve – 3/29/16**

Class Critique for Assignment #3: Contemporary Landscape, introduce Assignment #4: Absent Body Study or Non-Objective Abstraction

**Homework:** Commence painting on Assignment #4: Absent Body Study or Non-Objective Abstraction

**Week Thirteen – 4/5/16**

Week Thirteen is a workday; we will be painting the entire class period on Assignment #4: Absent Body Study or Non-Objective Abstraction

**Homework:** Commence painting on Assignment #4: Absent Body Study or Non-Objective Abstraction

**Week Fourteen – 4/12/16**

Week Fourteen is a workday; we will be painting the entire class period on Assignment #4: Absent Body Study or Non-Objective Abstraction

**Homework:** Commence painting on Assignment #4: Absent Body Study or Non-Objective Abstraction

**Week Fifteen – 4/19/16**

Week Fifteen is a workday; we will be painting the entire class period on Assignment #4: Absent Body Study or Non-Objective Abstraction

**Homework:** Finish Assignment #4: Absent Body Study or Non-Objective Abstraction for display for class critique on week Sixteen at the beginning of class.

**Week Sixteen – 4/26/16**

Class critique for Assignment #4: Absent Body Study or Non-Objective Abstraction.

**Grading**

80% project oriented painting assignments  
20% daily participation

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100% total grade

Grading criteria

100 – 95 A	76 – 74 C
94 – 90 A-	73 – 70 C-
89 – 87 B+	69 – 67 D+
86 – 84 B	66 – 64 D
83 – 80 B-	63 – 60 D-
79 – 77 C+	59 – 0 F

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**Course & Instructor Policies**

\*\*\*IMPORTANT: To be eligible for the maximum amount of participation points, you must be on time, and fully participating for the entire class period, for a minimum of 90% of the classroom hours for the entire semester. For example, if there are 16 days of class, you must be on time and participating for at least 14 of those days to be eligible for the full participation points available. Daily participation points are 20% of your total points in this course. If a student misses more than two days of class (earning their third unexcused absence) the student will lose roughly 50% of their total participation points for the course. If a student earns their third unexcused absence, the entire amount of participation points will be vacated for the course.

Daily participation points are based on the student being on time for class, and present for the entire class time. Not leaving the classroom unless given permission by the instructor, and returning from classroom breaks on time. Participation is based on the student working diligently on artwork, participating in class activities, not causing disturbances for other students, and staying off of their mobile device while in class discussions, critiques, or lectures. Tardiness will take points away from your participation grade as well. If the instructor counts you tardy, it will be recorded in the attendance log. Two days recorded as tardy, will

together equal one absence in the attendance log, counting against your overall participation points for the semester significantly.

**Communication:**

Should you have questions or concerns about anything involving this course, please contact me by email or visit me during my office hours. I only discuss the specifics of individual grades face to face to ensure required confidentiality. Please email and notify me if you have questions or concerns, and I will schedule time for us to meet on campus as soon as possible.

**Assignments:**

Critiques are mandatory and should be treated like exams; you must be present to receive credit for your work and participate in discussion. To do well in this course, you must be prepared to work outside of class each week.

**Late Submission Policy:**

Faculty members encourage accountability and punctuality for future career success. Students are encouraged to turn-in all work on time for instructor feedback. All painting assignments are due at the beginning of class critique, if any assignment is not turned in by the time critique has begun, the assignment will be considered late. **Late assignments may be accepted at the instructor's discretion. Each class period that an assignment is late, 20% (or two letter grades) will be lowered. After the mid-term week, no assignments prior to the midterm week will be eligible for late submission.** Your presence and attention at weekly lectures and critiques is essential. You will be asked to speak about your work and the work of your colleagues on a regular basis. Please be thoughtful, honest, and respectful with your comments.

**Elements of Design:** LINE / COLOR / SHAPE / TEXTURE / SPACE / FORM / VALUE

**Principles of Design:** UNITY / BALANCE / VARIETY / SCALE / PROPORTION / RHYTHM

**Beginning Critique Vocabulary:**

COMPOSITION / SPACE / FORM / REPETITION / BALANCE / RHYTHM / VARIETY / EMPHASIS / ECONOMY / TYPOGRAPHY / CONTENT / MATERIALS / SCALE / COLOR / HUE / VALUE / TONE / INTENSITY / LINE QUALITY / HUMOR / SYMBOLISM / NARRATIVE / ABSTRACTION / METAPHOR / CONTOUR / CONTRAST / DEPTH / HORIZONTAL / IMPLIED / MONOCHROMATIC / NATURAL / ORGANIC / NEGATIVE / PATTERN / PERSPECTIVE / POSITIVE / SYMMETRY / VERTICAL / GEOMETRIC . . .

**Critique:**

A critique is an oral or written discussion strategy used to analyze, describe, and interpret works of art. Our group critiques are the best way to help each other -- it is a benefit for each member of the class to have so many eyes and minds discussing each work. If art is a dialogue, the artist must understand what is being communicated.

**Lockers:** Students who want a locker may go to 2.402 and a Lab Tech will assist with filling out the paperwork. Hours are 8 a.m. to midnight. Painting students get priority access to 4<sup>th</sup> floor lockers. Once they are filled, they get priority to 3<sup>rd</sup> floor lockers.

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**UT Dallas Syllabus Policies and Procedures**

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

*The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.*