

PLEASE NOTE THIS DOCUMENT IS SUBJECT TO CHANGES AND UPDATES AT THE DISCRETION OF THE PROFESSOR, THEREFORE ATTENDANCE IS EXTREMELY IMPORTANT. THANK YOU.

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**Professor Contact Information**

Lorraine Tady

**Office:** ATC 4.903**Phone:** 972-883-6753**Office Hours:** Monday 12:15 pm – 12:45 pm; Tuesday 3 pm – 3:45 pm; Wednesday 3 pm – 3:45 pm;  
AND by appointment.**Email:** [lorraine.tady@utdallas.edu](mailto:lorraine.tady@utdallas.edu)

Please specify in the subject header of your UTD email "Painting Class"

In general, let's talk about issues before they become problems. Face-to-face/ in-person discussions (before or after class or by appt.) are preferred over lengthy phone or email correspondence.

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

Arts 2316 Foundation Painting or equivalent experience and permission of instructor. Students should not be concurrently enrolled in ARTS 4368 Advanced Visual Art.

**Course Description**

ARTS 3369 Painting 2 (3 semester hours) Explores traditional and nontraditional concepts and techniques of painting and the development of style. Topics may include color theory, two-dimensional design, and the nature of representation. May be repeated for credit (6 hours maximum).

The course encourages each artist to find their strengths and explore them. This investigation is encouraged through five painting strategies or catalysts and an Image Book created by the student. Traditional materials and technology tools aid the course experience. Approximately 3-4 major paintings are expected along with Image Book and studies. Each major project can be viewed as your painting proposal. This course prepares students for Advanced Visual Art or Advanced Painting.

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**Student Learning Objectives/Outcomes**

1. Students will improve technical skills and ongoing developmental possibilities in the use of oil and acrylic paint.
  2. Practice skills in problem solving and investigative thinking, and expressing a personal point of view in a work of art.
  3. Through the study of other artist's work and their own practice, explore how form and content can be expressed through individual experiences, convictions, dreams, and perceptions, whether more social or spiritual.
  4. Analyze and evaluate works of art in class through class critiques of paintings completed for each assignment.
  5. Gain fundamental knowledge of important historical painting ranging from the 20<sup>th</sup> century to the contemporary of today.
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**Required Textbooks, Required Reading:**

Required Reading: Please check your E-Learning and UTD email regularly for required internet research links to read related to the class. Assigned readings and research, and artists and issues pertinent to each individual's sensibilities will be noted in class and sent via UTD email.

Also, library books and periodicals such as Art In America, Flash Art, Art Forum, Art News, Frieze, Modern Painters, Bombsite, Brooklyn Rail, etc. and gallery and museum visits will augment the course.

A source for Gallery Project - Texas galleries and museums to review: <http://www.glasstire.com>

A source for text <https://dafont.com>

Artist Research required link: [http://art-collecting.com/galleries\\_ny\\_chelsea.htm](http://art-collecting.com/galleries_ny_chelsea.htm) (Link to New York Galleries )

A source for Image Book - 80,000 images grouped by subject, sometimes more refreshing than google image internet searches:  
<http://digitalgallery.nypl.org/nypldigital/index.cfm>

#### Recommended sources:

Mayer, Ralph. The Artist's Handbook of Materials and Techniques. 5th Edition, Revised & Updated. Viking Penguin, NY, 1991

Kay, Reed. The Painter's Guide to Studio Methods and Materials. Prentice Hall, New Jersey, 1983.

Albers, Josef. Interaction of Color. Yale University Press, New Haven, CT, 1975.

Itten, Johannes. The Elements of Color. A Treatise on the Color System of Johannes Itten based on his book The Art of Color. Edited by Faber Birren. Van Nostrand Reinhold Company, New York, 1970.

Janson's History of Art, The Oxford Companion to Twentieth Century Art, and Chip's Theories of Modern Art Design Basics by David A. Lauer and Stephen Pentak (Wadsworth/Thomson Learning, Belmont, CA, 2002).

Vitamin P: New Perspectives in Painting by Barry Schwabsky

Art Now vol. 2 by Uta Grosenick, Art Now vol.3 by Hans Verner Holzwarth

Painting Today Phaidon

Painting 2.0 Expression in the Information Age by Achim Hochdörfer

### **A. Required Materials & Supplies**

1. Oil Paint & Brushes, Large Set of Oil Paint and appropriate brushes (See Winton Oil, 200 ml, "Limited Palette" colors, p.3) or acrylic paint
2. Walnut Oil Alkyd (painting medium for oil)
3. Jars, 2 small recycled wide-mouth GLASS jars; tight "metal" lids (i.e. short Pace Salsa) if painting in oil
4. 100% COTTON recycled rags/t-shirts, socks
5. Odorless Mineral Spirits to clean brushes
6. Palette and Palette Storage
7. Small Set of Water- based acrylic paints and appropriate brushes. See item #9.
8. Stretched Canvas or other surfaces: Consider each project prior to your canvas purchase. Be aware that approximately three canvases (or appropriate surfaces) --overall no smaller than 48" x 36" -- will be needed.
9. Acrylic Paint. Get acrylic even if you are painting in oil. Get tubes in a basic color palette so they can be used for #7 and for techniques described in class. And get some Oil Paint even if painting in acrylic.
10. Sketchbook: 50 - 65 lb, rough surface, spiral bound, 8.5 x 11", 9x12", or 11x14", 100 pages or equivalent
11. Acrylic Matte Medium (used as glue, a transparent acrylic medium or glaze, and for prep ground of sketchbook prior to oil)
12. Additional items as discussed for each individual's sensibilities; items added or replenished throughout the semester
13. Computer aided assignments may be done on your computer or our lab computers in ATC 3.902A. (computers/scanners) CD or Flash drive, and printed images may be necessary.

## B. Supplementary Items

Triangle or Ruler  
Exacto blade or scissors  
Pencil (2B or HB)  
Combination lock and box or bag to hold supplies  
Optional, Latex Gloves

### Local Art Suppliers:

Asel Art, 101 S. Coit Rd, next to Jason's Deli, Ph 972-690-6320 Store Hours: M-F 8:30 - 6:00 Sat 9:00 - 5:00 Sun 1:00 - 5:00

Stretch and Frame ([stretchandframe.com](http://stretchandframe.com)) for large stretched canvases

Hobby Lobby and MJDesigns/Michaels often have online coupons Joann Fabrics, Home Depot or Lowes

Paper Arts 118 N. Peak Street, Dallas, TX, 214-828-9494, T-F 10 am-5pm, Sat 11 am – 4 pm.

### Internet Art suppliers:

[www.danielsmith.com](http://www.danielsmith.com)

[www.dickblick.com](http://www.dickblick.com)

[www.utrecht.com](http://www.utrecht.com)

[www.pearlpaint.com](http://www.pearlpaint.com)

[www.cheapjoes.com](http://www.cheapjoes.com)

Art Supply Warehouse [aswexpress.com](http://aswexpress.com) or [aswsale.com](http://aswsale.com) 1-800-995-6778

Jerry's Catalog 1-800-827-8478, [jerryscatalog.com](http://jerryscatalog.com) or [jerryssale.com](http://jerryssale.com), Jerry's Artarama

### 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. Students must empty their locker at the academic end of each semester and apply for a new one at the beginning of each semester. <https://atec-utdallas.zendesk.com/hc/en-us/articles/215965918-Locker-Application>

## **"FYI" ONLY THE BELOW ITEMS ARE FOR CLASS DISCUSSION:**

### **Support Options:**

12x9, 16x20, 18x24, 24x30, 30x24 or larger canvas boards or pre-stretched canvas [48x36 minimum project size]

65 lb, rough surface, sketch pad, spiral bound, 8.5 x 11" or 9x12

¼" untempered Masonite (light brown) 48 x 48—ask for cuts or find precut at Home Depot if you purchase this item you will need to purchase sandpaper (medium grit) and acrylic gesso

Gessoed hardboard panels, 18x24; if larger, brace, or use birch plywood instead for a lighter weight

Heavyweight Paper (needs masking tape & acrylic gesso, if painting in oil) works best with rigid support  
Paper Arts 118 N. Peak Street, Dallas, TX, 214-828-9494, T-F 10 am-5pm, Sat 11 am – 4 pm.  
(Coventry Rag - 35x44" approximate cost\* \$10; and 44x60" \$20)

Canvas Dropcloth from Home Depot 6' x 9' or 5 ¾ x 8 ¾ "Everbilt" Sibiu - \$11.98\* (need gesso if painting in oil)

Rigid Foam Insulation such as Pink Foamular, \$11.75 – tape large paper to this lightweight rigid support

Photographs: 20x24 photographs via the internet at [posterbrain.com](http://posterbrain.com), jpeg printing on canvas [uprint.com](http://uprint.com), & large black and white Xerox like prints on cheap paper at Thomas Reprographics

**Brush Suggestions:**

2" or 3" CHEAP China Bristle Brushes; one for gesso/one for painting,  
Hog Bristle (or imitation Hog Bristle) brush ROUND #12 (or 9/32") Larger Canvas = Larger Brushes  
Hog Bristle (or imitation Hog Bristle) brush FLAT #12 (or 3/8")  
Hog Bristle (or imitation Hog Bristle) brush Bright #12 (or 3/8")  
Painting Knife (diamond shaped, blade size 2 1/8 x 3/4" or 3 1/4 x 13/16" or 4 x 1 3/16")  
Scrapers and paint pulling tools – cardboard, plastic, wood

**Painting Mediums to consider:**

Walnut Oil Alkyd or Walnut Oil – to be used separately and not mixed with any of the below

"Classic Medium" To be mixed 1/3 each:

100% PURE Gum Spirits Turpentine, 2.5 oz. or 4 oz. (art store quality only; do not use for cleaning brushes)

Linseed oil (not cold pressed or sun thickened) OR Stand Oil, 2.5 oz.

Damar Varnish (not Spray, Retouch, Matte, or Picture Varnish), 2.5 oz

Odorless Mineral Spirits (for cleaning brushes)

**Oil Paints to consider:**

"Limited Palette" –

This group of Winton Oil, 200 ml, has good tinting strength and works well when you mix most of your colors:  
French Ultramarine, Cadmium Red Deep Hue, Cadmium Yellow Pale Hue, Titanium White, Ivory Black

This group from Daniel Smith, Original Oil Colors, 150 ml, is higher quality paint, similar limited palette:  
Permanent Red, Hansa Yellow, Ultramarine Blue, Ivory Black and Titanium White

Note: Increased cost is equal to increased color tinting strength and pigmentation. "Hue" means "not real" and possibly poor tinting strength, a.k.a you use more paint if mixing two colors together

"Expanded Palette"-

Additional, Optional oil colors, for expanding the palette:

(Each brand might vary in name and actual color range)

Earth/Browns: Raw Umber, Burnt Umber, Raw Sienna, Burnt Sienna

Yellows: Yellow Ochre, Lemon Yellow, Cadmium Yellow Medium, Naples Yellow, Buff Titanium

Orange: Permanent Orange or Cadmium Yellow Dark or Cadmium Red Light or Cadmium Orange

Greens: Permanent Green or Cadmium Green; Thalo Green; Viridian; Sap Green

Purples/Blues: Cobalt Violet, Cobalt Blue, Cerulean Blue, Pthalo Blue

Reds: Permanent Rose, Alizarin Crimson, Quinacridone colors

Blacks/Whites: Mars Black, Permalba White, Zinc White, Bone Black, Mixed White

**Other Options:**

Dorlands Cold Wax Medium (used in oil paint only)

CAS Alkyd Pro Impasto Medium (used in oil paint only)

Liquitex Modeling Paste (for smooth painting ground over gessoed ground)

Matte Super Heavy Gel (image transfers or impasto with acrylic)

Latex "oops" paint from Home Depot (blobs, pours, print pulls, support shapes)

*Liquitex Pouring Medium (as ground or acrylic medium) - thicker than Acrylic Matte Medium*

*DecoColor Opaque Paint Marker or Molotow Acrylic (Paint Pens)*

*Shiva Artist Paint Stick or any brand where paint is in a large crayon like stick*

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## Assignments & Academic Calendar

*Subject to change at the discretion of the professor. Attendance is important.*

The calendar represents 3 paintings exploring or blending these five concepts:

- (1) **DERIVED FROM THE IMAGE BOOK** Painting
- (2) **MULTIPLE IMAGES** Painting or **HYBRID** Painting
- (3) **USE OF TECHNOLOGY** Painting
- (4) **PROCESS AND TECHNIQUE EXPLORATION** Painting
- (5) **WORDPLAY, GAME** or **NARRATIVE** Painting

Canvas requirements: 48x36" or larger, may include single or multiple canvases. See pg.2, #8  
Smaller painting sizes require instructor approval.

## Wednesdays

Class meetings may use Computer Lab 3.902A. Please check with Professor.

Aug 24 First class - Introduction of expectations, material requirements, lockers, projects, individual goals and objectives.

### Lecture of the 5 concepts

### Emphasizing Painting #1 - narrative – a painting about you and your world using text and image

### Demo of Image Book/Atlas

**Assignment 1 - Image Book/Atlas** – need water based color material, sketchbook, tools/brushes, and acrylic matte medium, 10 pages due by Aug 31. Only work in color, no pencil. Begin these small paintings exploring process and preferences, idea, concept and image. May include Photoshop paintings and scans/repaint & scan explorations as well as collage but make sure various processes are used throughout the Atlas. Access Computer Lab 3.902A.

Artists will be assigned for you to look at throughout the semester. It is your responsibility to follow through and review them.

Aug 31 **Due: 10 pages** FRONT SIDE ONLY Image Book/Atlas

Review Image Book/Atlas pages and discuss ideas for Painting 1 for instructor approval, including guidelines for necessary materials

Refine proposals and demo further investigation/making of image book processes

Check e-learning for posted readings and artists. Discussions periodically throughout the semester.

Sept 7 In class work **Begin Painting #1** Due Sept 28 Emphasizing narrative – a painting about you and your world using text and image [48x36 minimum project size]

Sept 14 Brief Lecture, Work in progress painting #1/ work in development review

**Assignment:** 10 or more additional pages in Image Book/Atlas due Oct 5

Sept 21 Brief Lecture, Work in progress painting #1/ work in development review

Sept 28 **Due: Painting #1** discussion

(Any painting may be improved upon following specific instructor feedback from a critique. This additional effort, a decision made by the student and confirmed by the professor, may help to improve an overall evaluation.)

**Assignment:** Propose painting #2 from concepts; 10 or more additional pages in Image Book/Atlas due Oct 5

Oct 5 **Assignment Due:** a minimum of 20 pages in Image Book/ Atlas and propose Painting #2 from concepts

Brief Lecture, review Image Books & discuss proposal Painting #2 from concepts (material ideas and instructor approval)

**Assignment:** Introduce **Gallery Research Project**, only galleries on <http://www.glasstire.com> Due Nov 9  
Use questions distributed by class email, e-learning for Word doc project/ turn in via email

**Assignment:** Image Book/Atlas improvements or additions in preparation for turning it in Oct 12

Oct 12 In class work **Begin Painting #2** based on one of the five concepts or blending of concepts, Due Nov 9

**Due:** Image Book/Atlas for grading, 50 pages

(Midterm grade due Oct 15)

Oct 19 Brief Lecture, Work in progress painting #2/ work in development review

Oct 26 Spring Break

Nov 2 Brief Lecture, Work in progress painting #2/ work in development review

Nov 9 **Due: Painting #2-** Review/critique of Painting #2 from concepts

**Assignment:** Due **Gallery Research Project**

Nov 16 Begin **Painting #3** from concepts with instructor approval, Due Dec 14 regular class time/day

Nov 23 Fall Break 21-26, no class

Nov 30 Brief Lecture, work in progress painting #3, work in development review

Please attend Visual Arts Gallery/ Art Barn/AS Fall Festival opening December 2, 6:30 pm – 8:00 pm and through December 17

Dec 7 Last call for improved or late works. Painting #3 work in progress review

Dec 14 **Due: Painting #3 review** regular time and day of class  
(Grades due by Dec 22)

## Grading Policy

### Evaluations take into consideration the following equally:

1. Project completion and result/ outcome as outlined in critique criteria.

**Critique criteria** involves:

(1) Overall results of work and understanding of objectives

(2) Personal concept & interpretation of the problem into a visual image/ creativity in visual concept

(3) Mastery and development of skills and technique in the use of materials/craftsmanship

(4) Results of/ use of composition and formal elements in the work (design, spatial concerns, color, etc.)

(5) Ability to verbalize personal connection to the work (concept), verbal analysis of the formal issues (visual elements), and to verbally connect the work to other artists modern or contemporary

(6) History & development of work during previous “work in progress” days or “critique in development” days

2. Critique sessions and group evaluations are like major tests. Attendance and participation are graded.

3. Preparatory and exploratory investigations assigned, (i.e. the Image Book, STUDIES, Process and Technical Explorations, Gallery/Museum Project, and Artist Research will be graded for evidence of thoughtfulness and intent for discovery.)
4. Each project begins with a lecture that explains each assignment and is not repeated. Attendance is important to grasp the painting objectives.
5. Projects must be completed by due dates for full credit.
6. All projects are equally important. Expectations rise as the course advances through individual and group critiques.
7. ALL grade concerns should be discussed PRIOR to the end of the semester. If you are worried about your GPA or scholarship, be pro-active with your concerns & meet with me periodically DURING the semester when suggestions are effective for improving your outcome.
8. Portfolio of assigned work thoughtfully exhibits growth or understanding of objectives; and shows results, commitment, effort, focus, complexity, and willingness to be open to new ideas. Work shows demonstrated awareness of problems involved, experimentation within objectives, variety in solutions and investigations. Work exhibits good craftsmanship, care, presentation and execution.
9. Participation in class studio and discussions, critiques, and activities; maintains a good attitude and has a good work ethic. The commitment to attend full classes regularly and to be prepared with the proper materials for working. Respects fellow students and studio property. Texting in class or critiques is not participation.
10. Students will receive an evaluation for each project, including a numerical grade:
 

90- 100	A Excellent
80- 89	B Good
70 – 79	C Average
60- 69	D Poor
59 or below	F Failure

### Course & Instructor Policies

**Lectures:** Each project is introduced with a lecture. Slide lectures are not repeated and are necessary for your grasp of the project's objectives. If a student misses more than one slide lecture, their grade could be affected.

**Critique/Review sessions** are like exams. Attendance is required for verbal analysis and evaluation of visual projects. If missed, student must set up an appointment with the instructor at a later date. If more than one critique session is missed the student's grade will be lowered. Peer participation is a necessary and valuable learning experience.

**Cell Phone:** It is important to participate, focus and be present. Texting in class or during critiques is not participation. Catch up after class.

**Absences:** The third and each next absence automatically lowers your grade by one letter grade. A total of 5 absences will result in a failing grade. Please note these guidelines apply to all "excused" and "unexcused" absences, such as sickness, work schedule, family commitments, and transportation problems. I am available to provide guidance with challenges and wish to ensure your attendance and successful completion of this course.

A good **work ethic** and **attendance** during class work-days can only help improve the grade. Seeing your work in development during work days are a very important part of your evaluation. Also, at least a 4-6 hour commitment each week outside of class (utilizing the studios and working on projects) outlines the expectation of this course. Habitual or frequent breaks or long absences from class are discouraged and will affect your grade.

**Projects must be completed by due dates for full credit.** Late work is accepted for review. Revised work in response to critique is encouraged and often improves your overall evaluation.

**Studio Etiquette:** Overlong chat sessions with your neighbors during work days distracts other painters. Get to know your fellow students but don't let it distract your work ethic during painting work days. Texting in class is a distraction.

**Art work:** Students must retain all artwork until the end of the semester, even if the work is stored at the student's residence. Some student work may be selected and retained by the professor temporarily or for the student show. Work will be returned to the students or informed of pick up dates.

**Technical Support:** If you experience any problems with your UTD account you may send an email to: [assist@utdallas.edu](mailto:assist@utdallas.edu) or call the UTD Computer Helpdesk at 972-883-2911.

**Additional syllabus policies:** <http://go.utdallas.edu/syllabus-policies>