

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

---

**Professor Contact Information**

Lorraine Tady

**Office:** ATC 4.903**Phone:** 972-883-6753

**Office Hours:** Monday and Tuesday 12:15 pm – 12:45 pm; 4:00 – 4:30 pm  
[Wednesday in ROW 1.141 12:15 pm – 12:45 pm; 4:00 – 4:30 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.

---

**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.

---

**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.
- 

**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.

Gallery Project Required link - Texas galleries and museums to review: <http://www.glasstire.com>

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

A unique 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>

Font source: If including text in a painting, choose your font carefully. What does the form communicate? <https://dafont.com>

Recommended:

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) or see "Classic Medium" page 3
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. Canson 98 lb Mixed Media (blue cover) sketch pad (rough surface, spiral bound) 9x12 or 11x14 inches.
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

Optional, Triangle or Ruler  
Optional, Exacto blade or scissors  
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

Hobby Lobby, MJ Designs and 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 [jerrysale.com](http://jerrysale.com), Jerry's Artarama

### Lockers:

Students who want a locker may go to 2.302 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, Thalo Blue, Dioxazine Violet

Reds: Permanent Rose, Alizarin Crimson, Quinacridone colors

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

**SPECIAL products:**

Dorlands Cold Wax Medium (used in oil paint only)

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

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

---

## Assignments & Academic Calendar

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

The calendar represents 3 large paintings (with 50 smaller related or unrelated image book paintings) exploring or blending these five concepts:

- (1) **DERIVED FROM THE IMAGE BOOK** Painting
- (2) **MULTIPLE IMAGES** Painting
- (3) **HYBRID** Painting
- (4) **PROCESS, TECHNIQUE or TECHNOLOGY 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.

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

Note: Lecture images may contain mature content.

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

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

### Tuesdays 1-3:45 pm

Jan 9 First class - Introduction of expectations, material requirements, lockers, projects, individual goals and objectives.

**Assignment 1 - Image Book\*** – 10 pages (front side only) due by Jan 16. Need water based color material, sketchbook, tools/brushes, and acrylic matte medium, Only work in color, no pencil. Begin these small paintings exploring process and preferences, idea, concept and image. Should include Photoshop paintings and scans, plus repaint & scan explorations, as well as collage. PLEASE EXPLORE DIFFERENT strategies throughout the 10 pages. Access Computer Lab 3.902A.

#### Lecture of the 5 concepts

**\*Emphasizing Painting #1's possibilities – what concept interests you? Try playing with all of them in your first 10 Image Book Paintings!** These images are proposals for your 1<sup>st</sup> painting addressing the concepts.

#### Demo of Image Book; see handout and elearning

Jan 16 **Due: 10 pages FRONT SIDE ONLY Image Book** – these images are proposals for your 1<sup>st</sup> painting addressing concepts

Class Review of Image Book pages and discuss your ideas for Painting 1  
Refine proposals, instructor approval, and guidelines for necessary materials for working in class Jan 30

Jan 23 CLASS FIELD TRIP meet 2 pm AT THE Karpidas Collection 1532 Hi Line Dr., Dallas, TX 75201  
<https://www.facebook.com/pages/The-Karpidas-Collection/1648601255418064>

Bring Image Book to take visual notes! Bring proposal work from Jan 16 improved from class feedback.

Jan 30 In class work **Begin Painting #1 (materials/ideas/proposals approved)** [48x36 minimum project size] Bring Image Book.

Feb 6 Brief Lecture, Work in progress painting #1, work in development review. Bring Image Book/work on it.

- Feb 13 Brief Lecture, Work in progress painting #1, work in development review; Bring Image Book/work on it.
- Feb 20 **Due: Painting #1**, critique (bring Image Book); discuss strength of Painting #1 and proposal ideas for Painting #2
- (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:** 20 additional pages in Image Book, some of which strengthen proposal idea for Painting #2
- Feb 27 **Refine proposal or begin Painting #2** based on one of the five concepts or blending of concepts (materials/ ideas/ proposals approved)
- Due:** Image Book for grading, first day accumulated total of 30 or more pages
- (Midterm grades due Mar 3)
- Mar 6 Brief Lecture, Work in progress painting #2/ work in development review
- Assignment:** Introduce **Gallery Research Project**, only galleries on <http://www.glasstire.com> or April 12-15 at the Dallas Art Fair <http://dallasartfair.com>  
Use questions on e-learning; cut and paste in Word doc; turn in via email (this is not a formal paper)
- Mar 13 No class, Spring Break
- Mar 20 Brief Lecture, Work in progress painting #2/ work in development review
- Mar 27 **Due: Painting #2-** Review/critique of Painting #2 from concepts; propose ideas for Painting #3
- Apr 3 Discussion, proposals refined or Begin **Painting #3 (materials/ideas/proposals approved)**
- Apr 10 Brief Lecture, work in progress painting #3, work in development review.
- Apr 17 Brief Lecture, work in progress painting #3, work in development review.
- Due: Gallery Research Project turn in via email**
- Apr 24 **Due: Painting #3 review** regular time and day of class; last call for improved or late works
- Final Day
- (Grades due by May 12)

## 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) 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 and is required for verbal analysis and evaluation of visual projects. If missed, the 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.

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. If a student misses more than one slide lecture, their grade could be affected.
5. Projects must be completed by due dates for full credit. Late work is accepted. Revised work in response to a critique is encouraged and often improves your overall evaluation.
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. Your portfolio of assigned work should reflect the course objectives. Your commitment, effort, focus and willingness to be open to new ideas should yield results, growth, complexity and new personal artistic opportunities. Your work should exhibit good craftsmanship, care, presentation and execution.
9. Attendance and participation is evaluated during studio, discussions, critiques, and activities. Commit to attend full classes regularly and to be prepared with the proper materials for working. Habitual, frequent breaks or long absences from class are discouraged and will affect your grade. 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.
10. A good studio work ethic and **attendance** during class, especially during "in studio" work days can only help improve the grade. Seeing your work in development during work days is a very important part of your evaluation.
11. There is a course expectation of 4-6 hours each week outside of class (utilizing the studios and working on projects.)
12. Maintain a good attitude. Respect fellow students and studio property.
13. 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

**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 or during critiques is a distraction and does not count as participation.

**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>

---