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**OFFICE HOURS:** [9-12 TR]

**DEPARTMENT:** ART & DESIGN

**COURSE PREFIX/NUMBER:** ART 330-01

**CREDIT HOURS:** 3

**TITLE:** Introduction to Painting I

**COURSE DESCRIPTION AND PREREQUISITE(S):** This course covers basics of color theory and materials and techniques of painting in oil. Problems stress the mastery of the medium first, and then using it to render from observation. Six hours per week. Required course for teacher certification. **Prerequisite(s):** ART 101, 111, and 201 or permission of instructor. ART 101, 201, and 111 are prerequisites for art majors only.

**COURSE OBJECTIVES:** This class is the introduction to painting. I use oil paint as the medium of instruction in this class because it is the most flexible and versatile painting medium, and it is also the primary medium used over time in the development of painting technique.

I have several goals for the first level of painting: I wish to see students learn how to handle the medium through such techniques as flat paint application, blending, impasto, glazing and scumbling, wet into wet. I wish students to work further with compositional skills acquired in Drawing I and Color and Design to create images with interest and tension as well as pleasing relationships of color, scale, texture, value and line. I wish students to understand how to mix color, which means having a grasp of color theory and relationships. I wish students to understand how color relates to space. I teach the basic skills involved in rendering: that is how to minutely observe surface detail and color and light to "paint what you see".

We will progress through a series of problems designed to develop a sensitivity to paint application and surface quality, to color, to value, to composition; to volume, light and space as the necessary elements of recreating perceptual experience; and finally to incorporating the more abstract aspects of painting side by side with the more perceptually based aspects.

**CONTENT OUTLINE:** We will work on two paintings at one time on alternate days. This is to allow the oil paint to dry a bit so it doesn't get too muddy and frustrating, and to allow glazing.

## **I. COLOR AND SPACE**

**Painting #1:** Use Canvas board in @14" x 18" size this assignment is to **control** the paint and solve a problem I pose. Using complementaries, first execute a saturation/ or using one color plus black and white, execute a value scale. Then using these tones as your palette, create a composition using color or value to create a sense of three-dimensional space. Some of your edges should be hard and some should be soft. Keep your shapes simple and your paint flat and even. You cannot use overlapping or perspective. Try to create "**color space**" Half the class **will do saturation and the other will do value.**

**Painting #2:** Use Stretched Canvas in @14" x 18" Make a composition using both a range of saturation and a range of value of one hue. Incorporate brushstroke into the composition as well. Again do not use perspective or overlapping. **Start without a sketch.**

**FOR extra credit:** Paint a 12-hue color wheel with primary, secondary and tertiary hues. Mix the secondary hues to make 3 earth colors. (Violet-orange, orange-green, green-violet) Make a composition using all hues to create color-space. (6 class working days)

## II. COLOR LAYERING AND TECHNIQUES OF PAINT APPLICATION

**Sketches for color:** get a small canvas board or stretch and gesso a small piece of heavy (printmaking) paper and use it to try out color swatches for glazing or scumbling.

**Use one Canvas Board 18" x 24" and one Stretched Canvas in @18" x 24" size or two stretched canvases**

**Paintings #3 and #4 will** be a flat composition for which you will use a still-life set up as a reference. You will do two different versions of the same problem. **One will be a homogeneous composition and one will have a clear focal point.** You will invent the color and it must be mixed. You must include some area of palette knife painting in each. In one painting you will use indirect technique: every color will consist of at least two layers of superimposed color, either glazed or scumbled. The second layer of the painting will involve painting out something and a change in the composition. The other painting will use direct technique or alla prima painting. All mixing must be wet into wet, no pre-mixed color can be used and only a #6 brush or larger may be used.

**(6 class working days)**

## III. RENDERING

**Paper due first painting day**

**Painting #5** will be from two objects that you will bring in: one hard and one soft or one reflective and one non-reflective. You will enlarge them to fill the whole canvas. Your palette will consist of black and white and one blue and one brown, and the local color of the object if you cannot mix it from the above. You will attempt to render the objects with modeling, and blending of tones. Some possible objects might be a pair of shoes, a draped piece of cloth, a metallic object or a hat. Avoid anything that is too complex or too small or is too polychromatic. This painting should be 24"x 30" or larger on stretched canvas. We will start with an imprimatur.

**(7 class working days)**

## IV. FIGURE

**Painting #6** will be a large canvas of a figure. We will start with an imprimatura. (24 x 30" or larger on stretched canvas)

**Final Critique Day of Final Exam (7 class working days)**

## V. Extra Credit:

This assignment is to **experiment** with color and try out the paint. Try to attain the greatest range of texture. Start with an idea of what you would like the paint to do in terms of color, texture, value and space. Then see what happens. Accident can teach you a lot in art. Please incorporate what you are learning in class. **This assignment will be graded. It will be due at the end of the semester, but YOU WILL SHOW IT TO ME AT LEAST FOUR TIMES** so that I can see that you are developing it over the course of the whole semester.

**You will have two written assignments in the form of one quiz on terms and a written exercise on light and shade.**

**INSTRUCTIONAL ACTIVITIES:** Lectures, demonstrations, one-to- one instruction and critiques.

**FIELD, CLINICAL, AND/OR LABORATORY EXPERIENCES:** Not applicable.

**RESOURCES:** Library. Slide library. University art collection.

**Painting I Supply List: All items on this list are required!**

**Supplies:** The supply list is not optional for this class. The initial outlay for materials is about **[Fill In]** and the final cost for the class is about **[Fill In]**. If you cannot afford the materials, you should not take the class at this time. Cathy Bogard is in charge of art supplies at the school store. No one else really is aware of the stock, so if you have questions ask for Cathy or come to me. They have put together a **Painting I Kit** that will save you \$. Ask for it behind the checkout counter. Some items I will sell you through art cash. I estimate your savings at around \$35.00 for these. \*All items with asterisk are needed at the start of the course.

**SCHOOL STORE**

Two palette knives \*

Natural bristle oil brushes: \*

(4 flat in size between 1/4"-1")

(Two brights or filberts and one long)

Two round natural bristle brushes \*

One red sable 1/2" (Liquitex brand) \*

One 2" natural bristle brush for gesso

Two 2" natural bristle brushes for painting

Large tube of Titanium White \*

Opaque Color

Cadmium Red Medium (warm) \*

Cadmium Yellow Light (warm) \*

Permanent Green (warm) \*

Ultramarine Blue (cool) \*

Neutrals

Ivory or Mars Black

**HARDWARE STORE**

Razor blade scraper \*

**FROM HOME/RECYCLING BIN**

Rags \*

Glass jars \*

Two tin cans, 1 large and 1 small \*

**ART CASH**

*Canvas board: 1 14" x 18" \**

*1 18" x 24"*

*Stretched canvas 1 14" x 18" \**

*1 18" x 24"*

**All items in bold are in the Painting I kit at the school store.**

*All items in italics are purchased through art cash.*

Additional canvas and stretcher bars will be required.

Additional brushes and colors will be needed.

**TERMS FOR PAINTING I:** These terms are cumulative, so that all terms are applied to the last painting. You are responsible for learning these, and I will quiz you on them.

<p><b>I. PAINTINGS #1 and, #2</b></p> <p>Value</p> <p>Intrinsic Value</p> <p>High and Low Value</p> <p>Relative value and hue</p> <p>Hue: warm and cool</p> <p>Saturation</p> <p>hard edge</p> <p>soft edge</p> <p>medium</p> <p>shade</p> <p>tint</p> <p>tone</p> <p>simultaneous contrast</p> <p>mass tone</p> <p>viscosity</p> <p>spectrum/non spectrum color</p>	<p><b>III. PAINTINGS #5 and #6.</b></p> <p>rendering</p> <p>local color</p> <p>neutral color</p> <p>imprimatura</p> <p><b><u>LIGHT SOURCE:</u></b></p> <p>Point</p> <p>Extended</p> <p>Diffused</p> <p>Ambient</p> <p>Color</p> <p><b><u>LIGHT BEHAVIOR:</u></b></p> <p>Diffuse</p> <p>Direct</p> <p>Reflected</p> <p>Diffracted</p> <p>Refracted</p> <p><b><u>Shadow:</u></b></p> <p>Shading</p> <p>Self-shadow</p> <p>Projected attached</p> <p>Projected not attached (cast)</p> <p>Umbra</p> <p>Penumbra</p> <p>Color</p>
<p><b>II. PAINTINGS #3 and #4.</b></p> <p>glaze</p> <p>scumble</p> <p>impasto</p> <p>underpainting</p> <p>local color</p> <p>focal point</p> <p>homogeneous composition</p> <p>hierarchical composition</p> <p>optical mixing</p> <p>indirect painting technique</p> <p>direct painting technique</p> <p>alla prima painting</p> <p>grisaille</p>	

<p><b>SURFACE</b></p> <p>Specular</p> <p>Lambertian</p>
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## EVALUATION AND GRADING PROCEDURES:

### Course Evaluation

I will grade each project as well as your written projects. If you hand in a project late it will be marked down.

Grade Breakdown:	Each early painting is worth 12%.....	48%
	Last two paintings are 15%.....	30%
	Written assignments.....	12%
	Class participation.....	10%
	Total .....	100%

**ATTENDANCE POLICY:** There will be no unexcused absences. Every project must be completed and thus if the class moves on to the next project you must be able to come in and finish outside of class. The studio is available at all times, with the only exception being when the intermediate painting class is in session. With my permission, you can work then as well. **A missed critique will count as two class absences.** If you are in class **unprepared to work** that will be considered an absence.

You will also be graded on attendance. Each unexcused absence will result **in the loss of a letter grade.** Lateness will also be noted and deducted if it starts to add up. **I reserve the right to require attendance at relevant lectures and gallery events.**

Students are expected to adhere to the MSU Attendance Policy outlined in the current *MSU Bulletin*.

Excused absences fall into two broad categories:

1. Absence due to personal illness or death in the immediate family or other extraordinary personal circumstance. Appropriate authentication or documentation is required.
2. Absence due to student participation in a university-sanctioned event in which the student serves as a representative of the institution.

Students with excused absences are not excused from work assigned or expected as a part of the missed class period. Students are required to make up all work missed and must complete this work within a time frame agreed upon with the instructor.

If a student is concerned about the implementation of this policy, the student should try to resolve the matter by discussing it with the instructor. Refer to the *MSU Bulletin* for additional information.

## **ACADEMIC HONESTY POLICY:**

Murray State University takes seriously its moral and educational obligation to maintain high standards of academic honesty and ethical behavior. Instructors are expected to evaluate students' academic achievements accurately, as well as ascertain that work submitted by students is authentic and the result of their own efforts, and consistent with established academic standards. Students are obligated to respect and abide by the basic standards of personal and professional integrity.

### **Violations of Academic Honesty include:**

**Cheating** - Intentionally using or attempting to use unauthorized information such as books, notes, study aids, or other electronic, online, or digital devices in any academic exercise; as well as unauthorized communication of information by any means to or from others during any academic exercise.

**Fabrication and Falsification** - Intentional alteration or invention of any information or citation in an academic exercise. Falsification involves changing information whereas fabrication involves inventing or counterfeiting information.

**Multiple Submission** - The submission of substantial portions of the same academic work, including oral reports, for credit more than once without authorization from the instructor.

**Plagiarism** - Intentionally or knowingly representing the words, ideas, creative work, or data of someone else as one's own in any academic exercise, without due and proper acknowledgement.

Instructors should outline their expectations that may go beyond the scope of this policy at the beginning of each course and identify such expectations and restrictions in the course syllabus. When an instructor receives evidence, either directly or indirectly, of academic dishonesty, he or she should investigate the instance. The faculty member should then take appropriate disciplinary action.

Disciplinary action may include, but is not limited to the following:

- 1) Requiring the student(s) to repeat the exercise or do additional related exercise(s).
- 2) Lowering the grade or failing the student(s) on the particular exercise(s) involved.
- 3) Lowering the grade or failing the student(s) in the course.

**If the disciplinary action results in the awarding of a grade of E in the course, the student(s) may not drop the course.**

Faculty reserve the right to invalidate any exercise or other evaluative measures if substantial evidence exists that the integrity of the exercise has been compromised. Faculty also reserve the right to document in the course syllabi further academic honesty policy elements related to the individual disciplines.

A student may appeal the decision of the faculty member with the department chair in writing within five working days. Note: If, at any point in this process, the student alleges that actions have taken place that may be in violation of the Murray State University Non-Discrimination Statement, this process must be suspended and the matter be directed to the Office of Institutional Diversity, Equity and Access. Any appeal will be forwarded to the appropriate university committee as determined by the Provost.

## **NON-DISCRIMINATION POLICY AND STUDENTS WITH DISABILITIES:**

### Policy Statement

Murray State University endorses the intent of all federal and state laws created to prohibit discrimination. Murray State University does not discriminate on the basis of race, color, national origin, gender, sexual orientation, religion, age, veteran status, or disability in employment, admissions, or the provision of services and provides, upon request, reasonable accommodation including auxiliary aids and services necessary to afford individuals with disabilities equal access to participate in all programs and activities. For more information, contact the Executive Director of Institutional Diversity, Equity and Access, 103 Wells Hall, (270) 809-3155 (voice), (270) 809-3361 (TDD).

### Students with Disabilities

Students requiring special assistance due to a disability should visit the Office of Student Disability Services immediately for assistance with accommodations. For more information, students should contact the Office of Student Disability Services, 423 Wells Hall, Murray, KY 42071/270-809-2018 (voice) 270-809-889(TDD).

## **STUDIO SPACE AND EQUIPMENT USAGE POLICY—MSU ART & DESIGN**

**Art & Design studios and the equipment are only for the use of the department faculty (adjuncts, lecturers, and visiting artists are included), the art technician, professional staff, and the students enrolled in Art & Design courses.**

1. No children, pets, friends, boyfriends/girlfriends, spouses or significant others should be in the studios. **Under NO circumstances can they assist, use, or operate any of the equipment.**
2. During the hours when the studios are open for use, students enrolled in the courses specific to particular concentrations (ceramics, sculpture, wood, printmaking, photo, etc.) may use the studios related to their course work and the equipment therein if they were properly trained and authorized (other restrictions like the buddy-system etc. may apply).
3. A&D department students may use other studio spaces and equipment as a part of their class if accompanied by their faculty member and/or if instructed to do so as a part of the class by their faculty (based on an agreement with the faculty member responsible for the particular studio space). However, students cannot use the studio and equipment outside of agreed time and/or for their personal use. Also, students cannot use studio spaces and/or equipment during class time held in that space unless specifically permitted by the instructor.
4. No equipment may be removed from its designated area without chair's permission unless it is designed and intended as "portable" (movable is not portable). In that case the faculty member responsible for the equipment supervises its use.
5. At no time can users work under the influence of alcohol or drugs or consume alcohol or drugs while in the studios. (This includes prescription drugs if such drugs make the user drowsy or otherwise unsafe).
6. Students should not consume food or drinks in the studios. This could damage equipment (due to spills, etc.) and/or students could accidentally be ingesting chemicals absorbed into the food or drink. Please use common sense. Many instructors in certain studios may allow some food or drinks on occasions. However, students will be held financially responsible for the cost of repairs or replacement of any equipment caused by violation of these guidelines.
7. 24/7 Studio Access: By an agreement with the campus security, A&D students have essentially 24/7 access to the studios. However, the buildings are locked from midnight to 7 am. **Under NO circumstances are students permitted to prop doors open to leave and return to the building.** Any such violation may result in the loss of the 24/7 privilege for the whole department. Also, for your safety, use the so-called buddy system when working late, or at least lock yourself in the studio. Do not open for any "strangers." Anyone with access should have the key lock code.