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Art 24, Section 1, Fall 2008, Beginning Watercolor
Credit: 3 Units - Prerequisite: Art 20A or equivalent
Room: KDM 266, M/W, 12:00 am - 2:50 pm, 9/3/08 -12/19/08

Portfolios & Sketchbooks Due: Wednesday, 10/22/08 and Wednesday, 12/10/08
Midterm Research Paper due: Monday, 10/20/08
Outside painting project due: Wednesday, 12/10/08
Final: Monday, 12/15/08, 12:45 – 2:45 pm

Text: None.

Course Description: ART 024. Beginning Watercolor. Introduction to both transparent and opaque watercolor. **Note:** May be taken twice for credit. Art 24 is an Art Studio Core elective course, General Education Area C-4 (Further Studies in the Arts and Humanities)

Course Content: Introduction to basic painting techniques, processes and contemporary approaches to watercolor painting. Assignments concern problem-solving skills to achieve a critical eye and form-making ability. Assigned works are from direct observation and / or non-perceptual sources. There is an outside project influenced by sketches from on-campus exhibits. Students are introduced to aesthetic issues concerning diverse human communities and various Western and Non-Western cultures through visual presentations and a midterm research paper.

Objectives:

- Students will demonstrate skill in painting that is reviewed by the instructor in group critiques throughout the semester
- By way of visual analysis, students will have an increased understanding and appreciation of the paintings studied and will apprehend the principles on which aesthetic judgments were made.
- Students will apply the processes of critical analysis appropriate to painting during critiques.

Requirements: Completion of all assignments; oral participation in classroom critiques and discussions. No late assignments accepted; however, once turned in, an assignment can be re-worked for a better grade. Necessary materials must be brought to class. At least two small (3" x 5" minimum size) paintings are required as sketchbook homework each week. Periodic journal / writing assignments will be included in the sketchbook. Student is responsible for getting assignments and information distributed in class. Regular attendance, make-up work for absences. **Course schedule is subject to modification depending on student response.**

✂ Personal electronic devices are not allowed to be on inside the classroom.

Grading Policy: Grades are dependent upon evaluation of all course work completed inside and out of class, attendance, and participation in discussions, class projects, and critiques. In-class midterm & final painting projects are required. 50% of the total grade is the portfolio (reviewed at midterm & one class prior to the final). The remaining 50% of the grade is an average of selected individual assignments and sketchbook. **A** =100-94, **A-** =93-90, **B+** =89-87, **B** =86-84, **B-** = 83-80, **C+** =79-77, **C** =76-74, **C-** =73-70, **D+** =69-67, **D** =66-64, **D-** =63-60, **F** =59-0. Refer to the CSUS University Policy Manual for definitions of grade symbols at the following web address: <http://www.csus.edu/umannual/acad/UMG05150.htm> Refer to [STANDARD GRADING RUBRIC FOR ART STUDIO COURSES](#) on the class website for further clarification of art studio grade standards.

Attendance Policy: A maximum of 3 absences are allowed. Every absence thereafter will result in a .5 reduction in the total grade average. (Note: 3 tardies =1 absence).

Locker Policy: Lockers are available in the ground-floor breezeways. Priority is given to ceramics students for the first two weeks. Lockers must be signed out through the Art Department (Kadema 185). To sign out a locker, a student must bring in a current printout of their My Sac State account showing there are no outstanding charges for lab fees. Lockers must be emptied no later than the end of the last week of the semester. Any materials found in lockers after that date will be removed and discarded. Any student unable to empty their locker by the deadline must contact both the instructor and the Art Department office staff **in writing** prior to the last day of finals week.

Add/Drop Policy and Deadlines:

Refer to page 6 of the 2008-09 Registration & Advising Handbook, or go to:

<http://www.csus.edu/schedule/Fall2008Spring2009/Handbook%202008-2009.pdf>

Disability Services:

If you have a disability and require academic accommodation, please provide written verification from SSWD, Lassen Hall 1008 (916-278-6955). Also, please discuss your accommodation needs with me after class or during my office hours early in the semester

Week:

1. Brush dabs, shapes, black & white value study of one object, mixing grays. Flat wash, graded wash, wet-in-wet wash, irregular wash.

Small Sketchbook Homework: 2 black and white value studies using mixed grays.

2. Four color plans on one page using: a. varied color shapes on a gray field, b. gray shapes on a single-color field, c. varied color shapes on a single-color field, and d. gray shapes on a gray field. Painting one: 1/2 full sheet page value study using one mixed gray, several simple objects.

Painting two: 1/2 full sheet page value study using four different mixed grays based on the fourth color plan.

Small Sketchbook Homework: Make a color wheel labeled with primary, secondary, and tertiary colors. Make two small paintings (own choice of subject) using: a.) warm colors (red, yellow, orange and warm purples) and b.) cool colors (blues, greens and cool purples)

3. Large full sheet water color using invented color shapes; many objects with a patterned background. Draw your composition in light pencil, breaking shading on objects and patterns on the table and backdrop into shapes. Use fully saturated color and flat wash to create flat shapes. Invent your own designs for the cloth patterns.

Small Sketchbook Homework: Three small compositions on one page using normal, high key, and low key value ranges.

4. Four 1/2 full sheet size compositions using wet-in-wet full range of color painting techniques and line drawing with India ink & sticks. Tape the borders of each composition.

1. Make plain water shapes, drop a variety of color into the shapes (p. 57 Wet-in wet within Shapes). 2. Wet the entire page with plain water & allow the paint to bleed. (p. 56 Direct Wet-in-Wet Painting) 3. Make a line drawing on wet paper using India ink and a stick as a drawing tool. Allow the line drawing to dry completely before painting the color portions in the manner of your own choice. 4. Paint a wet-in-wet painting as in the second assignment, and draw into the painting using India ink and a stick while the painting is still wet.

Small Sketchbook Homework: Make one small painting following the two-day glaze procedure outlined in class. Use a busy still life with a variety of colors. Begin with a light pencil drawing and a neutral gray made by mixing alizarine crimson and thalo green. Exaggerate the light and shadow by using a strong light to one side. Make a value study using a combination of dry paper and wet in wet techniques with the neutral mixture. Leave the paper white in the lightest areas of your composition. Let the value study dry thoroughly until the next day. Paint over the value study with color, building the color gradually in thin washes.

Next week: Bring pictures of underwater sea creatures, fish, etc., denatured alcohol, coarse salt (Margarita salt, not too coarse), and crayons (all colors, especially white).

5. Practice making textures on small sketchbook sheets divided four ways. Make at sixteen different textures using scratching into the paper, denatured alcohol, blotting with towels, margarita salt, stenciling, spraying color using a toothbrush raked across a screen or card edge, etc. Paint two 1/2 full sheet size compositions using texture and sea creatures, under water scenes and/ or fish as subject matter.

Small Sketchbook Homework: Practice additional textures in small sketchbook. Make a collage using torn paper magazine colors and textures. Bring to class next week for in class painting.

6. Make one full large sheet painting using a section of your collage as subject matter. Draw your composition, including the torn paper edges. Mask off light detail with masking fluid. Lightest areas of masked sections will be removed last. Match color and texture as closely as possible.

Small Sketchbook Homework: Make four small compositions on one page using four types of edges. Make a fifth small composition using all four edge types,

7. Line and Edges. Will paint using four types of edges (hard edge, overlapped and transparent edge, mingled edge, and linear edge.

Small Sketchbook Homework: Make a small composition using the subject matter of your choice and the four types of edges listed above.

8. Portfolios midterm paper and sketchbooks due. Midterm critique and review. In-class project on cloth, value, and figurative forms.

Small Sketchbook Homework: Complete two small paintings using draped cloth as subject matter. Use one sheet for the white cloth, and another for the colored, patterned drapery.

9. Landscape. Video on value planning and landscape. Make four value plans, using black or Payne's Gray on one page in your sketch book, using landscape as subject matter.

(1) Foreground and background are dark, middle ground is light. (2) Foreground and background are light, middle ground is dark. (3) Limit value and its intensity range as if it were a gray day without sunshine. (4) Reverse the values you see. Dark values will be light, light values will be dark, and grays will stay the same. Choose one of your value plans to paint a large invented color landscape.

Homework: Complete the large invented color landscape..

10. Portraits. Three preliminary sketches for outside painting project due.

Small Sketchbook Homework: One self-portrait from life (no photos), in which you break your face up into planes as on. Use a strong light to one side for dramatic lighting.

11. Self portraits based on class photos.

Small Sketchbook Homework: Paint four small self-portraits from the class photo on one page. Use brushstrokes and colors that express the four following emotions: 1) Love 2) Loneliness 3) Anger 4) Contentment

12. Abstraction. Abstraction and non-objective painting.

Small Sketchbook Homework: Read and complete the exercises in hand out.

Homework: One large painting using an interior view as subject matter. The view will include three levels: 1. The room you are standing in. 2. The room you are looking into. 3. The view outside the room you are looking into, through a window or door.

13. Abstraction and non-objective painting. Interior view painting critique.

Homework: Complete the interior view painting if unfinished.

14. Begin final in-class project on Arches watercolor cold press paper or equivalent. Minimum size: 22" x 30". You will need masking fluid for this project.

Small Sketchbook Homework: Choose an intricate patterned cloth to paint one small painting. Draw the pattern carefully and mask off the lightest areas of your pattern with masking fluid. Try masking off different areas of the pattern during stages of your painting. Build the value gradually, and exaggerate the lights and darks.

15. Portfolios, outside project and sketchbooks due. Include all work completed during the entire semester. Continue final in-class project.

16. Final critique, verbal presentation. Attendance required. All work returned.

WATERCOLOR MATERIALS

Brushes:

- #12 or larger round (natural or synthetic sable)
- 1 - 2 inch flat (natural or synthetic)
- Large wash brush (can use inexpensive house paint brush)

Pigments (watercolor or gouache, tubes or cake sets):

Required:

- alizarin crimson
- cadmium red medium (hue)
- cadmium yellow medium (hue)
- yellow ochre
- ultramarine blue
- pthalocyanine "thalo" blue
- pthalocyanine "thalo" green
- burnt umber
- ivory black

Optional:

- rose madder
- Winsor red
- Indian red
- Vermillion

Optional cont'd:

- cadmium red light
- cadmium orange
- lemon yellow
- sap green
- viridian
- Hooker's green
- chromium oxide green
- cobalt blue
- cerulean blue
- manganese blue
- Prussian blue
- violet
- burnt sienna
- raw sienna
- Payne's gray
- Chinese white

Paper:

- Sketchbook for notes and experiments
- 18" x 24" watercolor pad
- 3 sheets 22" x 30" Arches cold press
- Later in the semester you may want a better quality paper such as 140-pound cold-pressed paper (moderately coarse texture), either in loose sheets (usually 22"x 30") or block form (minimum size 18" x 24"). Cold-pressed paper is absorbent, with coarser texture. Hot-pressed paper is smoother and less absorbent. The final painting will be on quality 22' x 30" paper.

Additional tools:

- Palette (large size watercolor palette or 12" x 16" cookie sheet)
- Water jar (quart size, plastic recommended)
- 1 synthetic sponge 3"x 4"
- 1 "Elephant Ear" sponge
- Roll of paper towels

Additional tools cont'd:

- Spray bottle for water (optional but helpful)
- HB (#2) pencil or non-photo blue colored pencil (light blue pencil)
- 1" masking tape or blue painter's tape
- Masking fluid and applicator
- Coarse salt for making textures
- Denatured alcohol (hardware store) for making textures
- Container for supplies (fishing tackle box or small tool box)
- Portfolio (folder for work), larger than 22" x30"

Optional:

- 24"x32" untreated Masonite, plywood, or other smooth surface for stretching paper (foam core works as a lightweight support for your work).
- Binder & plastic sleeves for homework presentation

ART SUPPLIES

Sacramento:

Art Ellis
2508 J St.
448-1865

Office Depot
7933 Stockton Blvd.
682-7910

Officemax
4440 Florin Rd.
399-1212

University Art
2601 J St.
443-5721

Utrecht
1612 Howe Ave.
641-6400

Elk Grove:

Aaron Brothers
7401 Laguna Blvd.
691-1100

Michael's
7611 Laguna Blvd.
691-1195

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Daniel Smith
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