Art 24, Section 1, Spring 2007, Beginning Watercolor
Credit: 3 Units - Prerequisite: Art 20A or equivalent
Room: KDM 268, M/W, 11:00 am -1:50 pm, 1/29/07 -5/23/07

No Classes: March 26 & 28, Spring Break and Monday, May 21 (Finals Week)
Portfolios & Sketchbooks Due: Wednesday, 3/21/07 and Wednesday, 5/16/07
Midterm Research Paper due: Monday, 3/19/07
Outside project due: Wednesday, 5/16/07
Final: Wednesday, 5/23/07, 12:15 – 2:15 pm

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.

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. A maximum of 3 absences are allowed. Unauthorized absences thereafter will result in 5 points taken off the total grade average. Note: 3 tardies =1 absence. Special consideration is given to unavoidable absences (see instructor for make up requirement). Course outline 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:
Refer to included “Standard Grading Rubric for Art Studio Courses” document for additional grade information.

Disabilities: Any student who has medical or learning disabilities that might interfere with class activities should feel free to contact me regarding alternatives.

Week:


2. Refer to: p. 36-43. 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. Read: p. 52-71. Refer to: p. 32-35, 44-45 and 56-63. 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 (refer to p. 44 & 45).

4. Read: p. 72-79 (Texture). Refer to: p. 56-63, and 64-67. Four 1/2 full sheet size compositions using wet-in-wet full 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: p. 64-67 Make one small painting following the two-day glaze procedure outlined on pages 64 & 65. 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. Read and Refer to: p. 72-79 (Texture). 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. **Read: pp. p. 80-145.** 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 the four types of edges. Make a fifth small composition using all four edge types.

7. **Refer to: p. 80-83 and 144-145** 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. Refer to: p. 84-99** 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, p. 85. (2) Foreground and background are light, middle ground is dark, p. 85. (3) Limit value and its intensity range as if it were a gray day without sunshine p. 96-98. (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.

9. **No class: Spring Break** Complete large landscape using invented color.

10. **Refer to: p. 162-167** In-class project on cloth, value, and figurative forms. **Small Sketchbook Homework:** Read and complete the exercises on p. 162. Use one sheet for the white cloth, and another for the colored, patterned drapery.

11. **Refer to: p. 156-160** Portraits. **Small Sketchbook Homework:** One self-portrait from life (no photos), in which you break your face up into planes as on p. 157. Use a strong light to one side for dramatic lighting.

12. **Refer to: p. 156-160** 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

13. **Refer to: p. 220-225** Abstraction. Abstraction and non-objective painting. **Small Sketchbook Homework:** Read and complete the exercises on p. 220. **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.

14. Abstraction and non-objective painting. Interior view painting critique. **Homework:** Complete the interior view painting if unfinished.

15. **Read: p. 188-193** in preparation for the final project. 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:** Refer to: p. 188-193. 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.

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

17. **Final critique, verbal presentation and pot-luck celebration. 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:  Optional cont’d:
alizarin crimson  cadmium red light
cadmium red medium (hue)  cadmium orange
cadmium yellow medium (hue)  lemon yellow
yellow ochre  sap green
ultramarine blue  viridian
phthalocyanine “thalo” blue  Hooker’s green
phthalocyanine “thalo” green  chromium oxide green
burnt umber  cobalt blue
ivory black  cerulean blue

Optional:
rose madder  manganese blue
Winsor red  Prussian blue
Indian red  violet
Vermillion  burnt sienna

Paper:
Sketchbook for notes and experiments
18" x 24" watercolor pad
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 small finely textured natural 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
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

Berkeley:
The Art Store
811 University Ave.
(510) 649-0808

Utrecht
1919 University Ave.
(510) 649-0808

San Francisco:
Pearl Arts & Crafts
969 Market St.
(415) 357-1400

San Francisco Art Institute Store
800 Chestnut St.
(415) 771-7029

Utrecht
116 New Montgomery St.
1-800-961-9612

Mail Order:
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Dick Blick
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MisterArt- http://www.misterart.com/
Pearl Paint- http://www.pearlpaint.com/
University Art- http://www.universityart.com/
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