

Marcelle Wiggins, Faculty

CSUS Art Department

Phone: (916) 278- 6443

Office Hours: M/W 2-2:50 pm, KDM 191, by appointment

Email: wiggins@csus.edu

Website: <http://www.csus.edu/indiv/w/wigginsm/>

Art 24 Information: <http://www.csus.edu/indiv/w/wigginsm/info24F05.html>

Art 24, Section 1, Spring 2006 — Watercolor Painting

Credit: 3 Units - Prerequisite: Art 20A or equivalent

Room / Time: KDM 266, M/W, 8:00 -10:50 am, 1/23/07-5/17/07

No Class: M/W 3/13/06 - 3/15/06 (Spring Recess)

Portfolios & Sketchbooks Due: Wednesday, 3/8/06 and Wednesday, 5/10/06

Midterm: Wednesday, 3/8/06 – Final: Wednesday, 5/17/06, 8-10 am

Text: Watercolor Class, Michael Crespo, Watson-Guptill, ISBN: 0-8230-5659-7

Course Description: Introduction to basic painting techniques, processes and contemporary approaches to watercolor painting as well as student's individual interest and development of style. Note: Art 24 is a General Education course in Area C-4 (Further Studies in the Arts and Humanities)

Course Objectives: Development of basic painting skills necessary to create form/space relationships through the use of value, color, texture, and composition. On exiting the course, the student will achieve competence in manipulating line, value, color, texture and composition using the medium of watercolor on paper.

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 (2" x 2" minimum size) paintings are required in the sketchbook each week. 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. Please refer to the CSUS University Policy Manual for definitions of grade symbols at the following web address: <http://www.csus.edu/admbus/umannual/UMG05150.htm>

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

Week:

1. Read: p. 1-51. Refer to: pp.20-31 and 50-51. Watercolor video. 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. 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. Spring Break No Classes. Homework:** Complete one large painting using four types of edges.
- 9. Portfolios 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 provided photo source 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. Bring photo source or sources for large color landscape painting, preferably your own photography. If you use magazine photographs, please change take only a section of the photo to change the composition from that of the photographer. **Small Sketchbook Homework:** Use your photo sources to make two value plans (black & white) for your in-class painting as in (1) and (2) above.
- 10. Read: p. 146-167.** Complete landscape paintings. **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. 162-167** In-class project on cloth, value, and figurative forms. **Small Sketchbook Homework:** Make one composition from life using hanging cloth as subject matter, and unique lighting.
- 12. 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.
- 13. 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
- 14. Refer to: p. 220-225** Abstraction. In-class abstraction project. **Small Sketchbook Homework:** Read and complete the exercises on p. 220.
- 15. Read: p. 188-193** in preparation for the final project. In class project using back-lit objects. **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 and sketchbooks due.** Include all work completed during the entire semester. 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.
- 17. Final critique, verbal presentation and pot-luck celebration.**

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:

Small pad with paper suitable for water media or watercolor pad, approx. size 9" x 12" 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
- 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" x 30"
- Optional:** 24"x32" untreated Masonite, plywood, or other smooth surface for stretching paper (foam core works as a lightweight support for your work).

ART SUPPLIES

Sacramento:

Art Ellis
2508 J St.
448-1865

Arvey Paper & Office Products
522 North 12th St.
448-8400

Graphic Hobby House
2610 Marconi
484-1640

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:

Amsterdam Art
1013 University Ave.
(510) 548-9663 / 649-4800

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:

Daniel Smith
P.O. Box 8428
Seattle, WA 98124-5568
1-800-426-6740

Dick Blick
P.O. Box 521
Henderson, NV 89015
1-800-447-8192

Utrecht
1995 University Ave.
Berkeley, CA 94704
1-800-538-7111

Internet:

Daniel Smith- <http://www.danielsmith.com/>
Dick Blick- <http://www.dickblick.com/>
MisterArt- <http://www.misterart.com/>
University Art- <http://www.universityart.com/>
Utrecht- <http://www.utrechtart.com/>