

Watercolor

Fall 2016

Professor Carol Fairlie

Office # 09 FAB

Office Hours 1:30 - 2:00, Tues. & Thurs. 9:00-9:30 pm, Thursdays 5:30- 6:00 (sometimes in room 108)

Cell phone 294-1313

Office Phone 837-8258

COURSE DESCRIPTION

The introductory watercolor painting course covers the traditional and non-traditional use of transparent paint and mixed media materials applied to a paper pulp surface. The following will be covered during the semester: application of design principles, color theory, format variations, use of experimental materials, concepts and themes, and a traditional and contemporary watercolor survey through slides, research and readings.

TEXT: I advise shopping on-line first.

Mandatory Text: "*Color Choices, making sense of color theory*" by Stephan Quiller,
Watson Guptil ISBN:0-8230-0697-2

Optional Texts:

Watercolor: a visual Reference to mixing watercolor paints. By John Barber, Winsor Newton

Publisher: Search Press: ISBN 184448176x

The Artist's Guide to Perspective- by Janet Shearer

Publisher: New Holland: ISBN 84330 345 0

SUPPLIES

The Sul Ross Art Program provides all the supplies needed for this class. You will be expected to pay \$176.00 for the supplies. Supplies are purchased from Sul Ross Art Stores. A payment may be made to the cashier's office for this amount. It may be made in 2 or 3 payments. You must have at least \$75.00 by the first class.

Paper costs \$63.54, Material Cost \$128.91, Lab fee \$10.00

Total ~~\$176.21~~ \$176.00

COURSE OBJECTIVES

1. To technically acquaint students with transparent watercolor and the many ways that the materials can be used. To have one's paintings exhibit the feeling and characteristics of watercolor paintings.
2. To give the students the opportunity to develop workable compositions for watercolor paintings.
3. To give one the opportunity to view traditional and contemporary watercolor paintings through digital images and actual professional work, giving one the chance to stretch the boundaries of what has already been done.
4. To improve upon one's techniques and style of painting at the end of the course.
5. Understand correct art terminology and how to use it in writing about Art.
6. To learn time management: and complete each assignment on time and to scale, to put in the time and effort it takes to develop a painting; be willing to experiment, work outside of a comfort zone and take chances.
7. To give you the opportunity to develop, learn and apply the principles and elements of art and applied color theory to your watercolor compositions.
8. To be aware of safety practices and hazards in the studio environment.

STUDENT LEARNING OBJECTIVES (SLO's)

This beginning class introduces the concepts that address the following SACS Program Learning outcomes, that will aid the graduating art student's ability to:

- Expressively communicate an original idea or concept visually.
- Demonstrate technical mastery of materials and traditional artistic skills within one area of specialization, i.e. painting, drawing, ceramics and/or sculpture.
- Demonstrate proficiency in discipline specific writing.
- Demonstrate knowledge of professional practices in art.

COURSE STRUCTURE

PAINTING PROBLEMS

The painting problems will consist of 10 watercolor in class assignments (22 x 30") and 12 watercolor sketchbook assignments called "studies"; each painting problem will be accompanied by an explanation sheet with given time limits. There will be a final project which will be a single large 27" x 40" painting.

Your Grade: What you did with the idea = 50 (how did you meet the criteria of the assignment?)
How you used the paint 50

To receive a good grade:

- Students will be expected to fulfill the goals of each problem.
- Be able to manipulate the paint in such a way that it works.
- Understand and use the proper principles and elements of design.
- Read assignments and finish work out of class.
- To experiment, have ideas that go beyond the norm. to avoid trite clichés, to have original that are not derived from commercially published sources.
- Learn to use a varied palette with mixed colors.
- Work/rework paintings after suggestions have been made.
- Participate in all critiques, volunteering thoughtful and insightful ideas aimed at improving one's work as well as that of others.
- Complete work on time and in scale.

No painting should be smaller than 20" x 28" unless specified.

One should be willing to take chances and push their limits: large-scale paintings; experiment with new painting surfaces and tools; new color options; perhaps expanding the concept of the 2-D surface to include 3-D options; unique presentation; open minded to new ideas and with new painting experimentation techniques so that one can grow.

- Don't believe that a painting must look a certain way- do what you enjoy.
- Be willing to put in enough time to develop the paintings.
- Always striving for quality work.
- Be consistent.

No painting may come from another class or be used for another class.

This is part of the Sul Ross Academic Integrity policy and may result in failure.

Other class work will include:

- Quizzes on reading assignments.
- Brief descriptions of an assigned artist and the style of their work.
- Artist's Statement with description of concept and techniques for final painting.

Homework:

Sketchbooks assignments and reading/written assignments are due in the following class period from the date they are assigned unless otherwise noted. They will be checked during class unless otherwise stated.

GUIDELINES: Attendance Policy/Late Work

The structure of the course requires consistent attendance.

Sul Ross policy states that one absence is equal to 45 minutes. This means each class you miss is 3 absences.

Two (2) absences from painting class may result in the lowering of the final evaluation by one letter grade;

three (3) absences could result in failure! Three can also get you dropped from the class.

I assume that if a student is not attending class, it is for a valid reason, therefore, you need not bring in doctor's notes.

Call me if you are going to miss class. 294-1313.

If there is an emergency situation let me know as soon as possible!

Tardiness, and leaving early will be considered as partial absences.

This class ends at 4:50. Do not leave before that time without permission!

Do NOT assume you are finished without asking. If you are finished start something else!

- ✓ Arriving late and leaving early will be considered partial absences.
- ✓ A break will be given halfway through class, at 7:30.
- ✓ No food or drink is allowed in the classroom, except water.

Lectures, demonstrations, critiques and assignment explanations will occur during the studio schedule time slot each week. This class is required to cover **96 studio class hours**.

The student is expected to finish work outside of class. A general rule of thumb is that your work outside of class equals your time in class. I will try to keep the out of class work around 5 – 7 hours per week (1 hour per day).

It is expected that each student will attend **all required hours** of the studio course. Consistent tardiness will be reflected in the overall evaluation and maybe counted towards absenteeism.

Out of class assignments will include finishing of class work, watercolor sketchbook assignments and some research.

All Assignments turned in late will be reduced by 5 points per class day.

Do not expect me to ask you for your late work, it is your responsibility.

You should be prepared to paint every class period.

Weekly assignments will be posted.

Be sure your name is printed neatly on all assignments, on **the back right corner, with the date.**

EVALUATION & GRADING

Painting evaluations will be averaged along with attendance and individual contributions during the term in order to determine the final grade.

There will be a grade assessed to the mid-term portfolio and each painting problem will individually evaluate after the mid-term portfolio.

A grade will be given at mid-semester and at final review.

This grade will be a combination of a grade on assignments, attendance, and participation.

All paintings turned in late will be reduced by 5 points per class.

The grade breakdown is as follows:

Painting portfolio is worth 80%

Studies, Color charts and Papers 20%

I grade on a 100-point scale. Add up your painting grades and divide by amount of paintings (10), this is 80% (x8) of your grade.

A= Excellent/ beyond expectations 90-100

B= Above Average 80-89

C= Average 70-79

D= Below average but passing 65-69

F= Failure to meet the minimum requirements of the class, below 65 (D-)

Watercolor

Fall 2016

Tuesday and Thursday 2:00 - 4:50

FAB Room 108

Professor Carol Fairlie

Cell phone 294-1313

Office # 09 FAB

Office Phone 837-8258

Office Hours 1:30 - 2:00, Tues. & Thurs. 9:00-9:30 pm, Thursdays 5:30- 6:00 (sometimes in room 108)

Disabilities: Please notify me if you have a disability that requires accommodation. If you would like to request such accommodation because of a physical, mental, or learning disability contact Mary Schwartz M.Ed., LPC Director of Counseling & Accessibility Services, Ferguson Hall 112 -432 837-8203

Academic honesty: The University expects all students to engage in all academic pursuits in a manner that is beyond reproach. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to cheating, plagiarism, collusion, and the abuse of resource materials. More information on this can be found in the SRSU Rules & Regulations supplement to the Student Handbook.

Cell phones must be turned off or set on a quiet vibrate and may not be answered during class.

An "F" for the day will be given to those who break this policy.

Emergency personnel and family emergencies are exempt only if you let me know in advance.

Music: Personal "headgear" may be worn during studio time only, *after demos* and lectures, while you paint, and on **low volume**, so you can hear when someone talks to you.

Attendance: The majority of your grade is based on work done during class, therefore, it is expected that each student will attend **all required hours** of class (**96 studio class hours**).

Class runs until 4:50, ten of- Do not leave early unless you have my permission!

Sul Ross policy states a student may be dropped after 9 (nine) absences and that one absence is equal to 50 minutes. More than Two absences from a studio class will result in the lowering of the final evaluation by one letter grade. You may be dropped with **Three (3)** absences. Tardiness, and leaving early will be considered as partial absences, three of which will equal an absence. More than 8 minutes late is a tardy.

If you need to miss a class due to an authorized School activity, you need to let me know ahead of time, find out what work you will be missing and make sure you get completed for a grade. Your name must also be on the explained absence list.

Explained absence list. When a student has to miss a class due to an authorized University activity, it will be the responsibility of the student to notify the instructor of the class in advance. The department responsible for the authorized University activity will also notify instructors through the Student Life Office by providing an explained absence list to the office. Instructors will give students participating in an authorized University activity the opportunity to make up class work, including tests, within a reasonable time and at the convenience of the instructor.

Email: All students are required to maintain an @sulross.edu computer account. This account provides both an online identification key and a University Official Email Address. The University sends much of its correspondence solely through email. This includes policy announcements, emergency notices, event notifications, financial assistance information, course syllabi and requirements, and correspondence between faculty and students. Such correspondence is mailed only to the university official Email Address.

Disciplinary Action Code:

#21. (Partial quote) “Campus disruptive activities includes disorderly classroom conduct that obstructs, interferes with, inhibits and/or disrupts teaching and/or classroom activities”. If you smell like alcohol or Marijuana, I will ask you to leave class and not come back.

| | | |
|---------------------------------|---------------|----------|
| NAME: _____ | Material Cost | \$102.67 |
| | Paper cost | \$63.54 |
| Paid \$ _____ (Minimum \$75.00) | Lab fee | \$10.00 |
| <u>Balance Due</u> _____ | Total | \$176.21 |

- \$15.00 * full sized Watercolor palette (with lid, 18 - 28 section)
- \$5.29 * Paintbrush, Round #12
- \$3.39 * Paintbrush, Round #6
- \$9.29 * Paintbrush, 1"flat (or 3/4")
- \$3.70 * 2.5 inch Bamboo Hake
- \$ 36.67**

- \$4.69 * 9x12” Strathmore w/c pad
- \$40.70* 11 sheets 22"x 30" 140# Cold Press Watercolor Paper (must be stretched)
- \$8.15 * 1 sheet 22"x 30" 300# Cold Press Watercolor Paper
- \$10.00 * 1 sheet 26"x 41” elephant paper for final
- \$ 63.54**

\$50.00* Tubed Watercolors, 8/ \$4.20 large, 6/ \$2.75 small

21 ml tubes

- | | |
|------------------|-----------------|
| Ultramarine Blue | Intense Blue |
| Alizarin Crimson | Cadmium Red Hue |
| Gamboge Hue | Cad Yellow Pale |
| Payne's Gray | Burnt Sienna |

8 ml tubes

- | | |
|-------------------------------|-----------------------------|
| Diox violet | Mauve |
| <i>Cad. Orange Hue</i> | <i>Hookers Green</i> |
| Yellow Ochre | Sepia |

- \$1.00 * 4H pencil
- \$1.50 * pick up
- \$4.00 * Mini Mask fluid
- \$4.00 * Roll of paper towels (2)
- \$4.00 Binder for handouts
- \$1.50 * Masking Tape
- \$16.00**

Lab Fee:

Boards

Paper tape
Staples
Stapler
Extra paints samples
Soap

Watercolor

FALL 2016

Instructor: Carol Fairlie

Tuesday & Thursdays 2:00 - 5:00

office # 09 FAB

Office Phone 837-8258

Cell Phone 294-1313

fairlie@sulross.edu

TEXT: **EXPLORING COLOR** by Nita Leland

Optional Texts: Watercolor: A Visual Reference to mixing watercolor paints. By John Barber, Winsor Newton

The Artist's Guide to Perspective- by Janet Shearer

WEEK 1 Tuesday, August 23 **INTRODUCTION TO CLASS, review of Syllabus**

Stretching paper: **Demo**

You must be ready to paint on Thursday! Be prepared to pay lab fee.

Materials Cost of Kit is \$176.00 (with \$10.00 lab fee included),

First assignments In Text, read Pages 8-13, and follow exercise to look at artists... this will be ongoing. Also read page 111 on glazes.

Aug 25 **All beginning Painting assignments are 3-5 hour projects.**

Materials: kits distributed...

Value charts: Washes and Glazes and primary color charts (STDY #1)

First painting: puzzle with Four value/ 8 techniques (PTG #1)

Washes / Glazes and the 8 techniques, tape off puzzle painting and begin squares #3,#4,#5

WEEK 2 **The Nature of the Medium**

Aug 30 Work on puzzle with Four value/ 8 techniques (PTG #1)

Sketchbook Assignment: Finish Washes / Glazes and primary color charts (STDY #1)

In Text, read Pages 23-30, on color and value.

Sept. 1 **INTRO TO COLOR THEORY!**

Finish work on Puzzle with Four value/ 8 techniques (PTG #1)

HOMEWORK DUE : Washes and Glazes, and Color Wheel (STDY #1), Due Tuesday

WEEK 3 **Monochromatic Counterchange and Passage**

- Sept. 6 Begin Monochromatic White Still Life with attention to shapes in composition (PTG #2)
Fill in all background and foreground areas with a variety value and use all techniques from
- Sept. 8 Finish Painting # 2

HOMEWORK: repeated shape assignment (STDY #2), 2-3 studies due next class.

Have new paper stretched by Tuesday!

Read Text, Pages 16 & 17 , and 31-34 & 49, on Color Theory.

WEEK 4 **Monochromatic Counterchange and Passage**

- Sept. 13 Brief **CRITIQUE** on painting assignment #2.
Begin studies for repeated geometric shape
Demo on Compliments

Geometric Repeated Shape (PTG #3)

HOMEWORK DUE: repeated shape assignment, 2-3 studies due.
(STDY #2)

- Sept. 15 Homework: Sketchbook Assignment (STDY #3 & #4)
- # 3 Value Charts of complements: From text, do exercises on page 51, 52 and then value chart. 6 studies w/ different complimentary hues!
- # 4 repeated shapes using art supplies , 3-4 objects, 2 studies using complements.

Read Text, Pages 47, 81-85 , mixing compliments

WEEK 5 **THE 5 LEVELS OF COLOR PERCEPTION**
TEXTURAL APPLICATION + COMPLEMENTARY COLORS

- Sept. 20 Begin **Repeated Shapes** (PTG #4) using art supplies , 3-4 objects, using complements
Based on one of the 2 watercolor sketchbook studies.

Assignment #5

- Sept. 22 Last class day to finish Painting #4, finish out of class if needed.
Sketchbook Assignment .(STDY #6) Thumbnail layout for interior/ enclosed space
Image may come from a magazine, video grab, photo. Layout basic 3x3 grid and persp.
May be in any medium, due on Oct 14.
Stretch paper for next Class

WEEK 6 **: Complementary Colors**

- Sept 27 Twelve varied texture grids : Sketchbook Assignment (STDY #5)
Read Text, Pages 38-46 , It will help prepare you for Study Assignment #5

- Sept 29 Finish Texture grids and begin work on interior/enclosed space painting.

(PTG #5)

You must use at least 6 different textural methods and complementary colors.

You may push your colors within the hue range.

New Stretched Paper!

MID SEMESTER REVIEWS: **PORTFOLIOS DUE** On Oct 14

WEEK 7

Oct. 4 **Complementary Colors:** Work on interior/enclosed space painting. (PTG #5)

Studies on the mixing of green and 4 approaches to lighting, (STDY #9), due **Oct 14**

Tertiary color charts: Purple and green, Purple and orange, orange and green

Read Text, Pages 106-112.

Oct 6th Finish PTG #5 (TASA)

WEEK 8

LANDSCAPE

MID SEMESTER REVIEWS: PORTFOLIOS DUE!

Class will meet and go outside both days, for half a class.

IN CASE OF REALLY ROTTEN WEATHER ON EITHER DAY WE WILL STAY IN CLASS

Oct. 11 IN CLASS: we will work on two half sheet value studies of the landscape.

Bring your supplies, a water container, paper towels and something to sit on.

We will be completing a series of **3** (or more) landscape studies developed from direct observation.

One study should be based on a **panoramic view.**

One should be an **intimate view.**

One of these studies will be a **response to man's impact upon nature**
man made objects in the landscape.

Read Text, Pages 60-65, and do charts on 16 & 17

WEEK 9

COLOR: THE 5 LEVELS OF PERCEPTION : representational

Oct. 18 Critique on Complimentary colors: repeated shapes and enclosed space

Intro to Color : Primary Colors

Look at color wheels : Pages 14-17 ,

do charts on 81 + 82,

Discuss observation Still life (PTG #6)

Discussion of Abstract response to still life (PTG #7)

Discuss Symbolic color (PTG #8)

Discuss Good Paper

Oct. 20 Work on Direct observation Still life (PTG #6)- 300# paper

Read Text, Pages 114-121 , color in shadow.

WEEK 10

COLOR: THE 5 LEVELS OF PERCEPTION : abstract

Oct. 25 Watch Video, Work on Direct observation Still life , have stretched paper ready.

Oct. 27 Discuss approaches!
Discuss form and space ideas.
Finish Still life and begin work on Abstract response to still life (PTG #7).
Homework: 5 different approaches: see handout. (STDY #8)
Read 123-138,
Look at paintings on Pages 22, 83, 128, 129, 131, 132, 134, 138

WEEK 11 COLOR: THE 5 LEVELS OF PERCEPTION :

Nov. 1 **Finish Abstract**, Stretch Paper.
Nov. 3 **CRITIQUE ON Primary DIRECT OBSERVATION & ABSTRACT**
Finish work on studies for form and space (STDY #8), Begin Painting #8
Read Text, Pages 54 and 55,

WEEK 12 Composition : contemporary approaches

Nov. 8 **Work on Form and Space**

Nov. 10 **Work on Form and Space, draw out PTG #9.**

THE PHOTO DERIVED LANDSCAPE You must have permission to use the image!
Painting #9 : FIND A PHOTO THAT YOU OR A FRIEND HAVE TAKEN!!!

* You MUST Project to draw out your photo derived image.
You may exaggerate, skew or collage the image.

* Find a landscape artist who manipulates or plays with color in the composition and write a brief paper that introduces us to the artist and then describe what this artist does with color and composition

* Be ready to discuss your ideas for final project.

WEEK 13 “Form and space” (PTG #8).

Nov. 15 Finish Form and Space, Begin LANDSCAPE Painting #9 :
Nov. 17 Critique on Form & Space
Work on LANDSCAPE Painting #9 :
Draw out photo derived
Read inner visions 117-123

Be ready to discuss your ideas for final project.

Final portfolios Due by Nov. 29

ARTWALK WEEKEND!!

WEEK 14 PHOTO DERIVED LANDSCAPE (Ptg #9)
DISCUSSION OF FINAL PROJECT!!!
Terminology quiz

Thursday



THANKSGIVING BREAK



WEEK 15 11/29 **PHOTO DERIVED LANDSCAPE (Ptg #9)**
DISCUSSION OF FINAL PROJECT!!!

Large Scale - Open format.

Attention to the four rules is a major objective.

This painting will be done out of class. It is a double sized sheet of paper.

Dec 3

Finished Photo-derived, hung on wall, begin final.

WEEK 16

FINALS: FINAL IS ON MONDAY, DEC 5 3:00 pm

Final Projects due for class critique 3pm sharp!

THE FOUR RULES OF 3:

1. **DIVIDE THE PAGE**

Using the rule of thirds, divide the paper to create a Focal point and interesting composition

2. **SPACE**

The consideration of foreground, background and middle ground

3. **COLOR**

The full use of warms, cools and modifiers within each hue

4. **VALUE**

A consideration of the full range of lights to dark.

5. **CREATIVITY**

Artwork should be original and not clichéd.