

ART 2366: WATERCOLOR I

Spring 2025: T-TH 9:00am-11:50am, VAPA 108

Instructor: Ramon G. Deanda

Email: ramon.deanda@sulross.edu

Office Phone: 432-837-8258

Cellphone: 915-269-5693

Office Hours: 9am-11am UC 2103

Course Description:

In this course you will experience an introductory studio work focused in watercolor painting. In this course, you will learn about non-traditional use of transparent paint and mixed media materials applied to a paper pulp surface.

Works will be created using concepts of composition covered in Drawing I and other courses like: figure/ground, line, value, contour, gesture, linear and aerial perspective are studied using a variety of drawing techniques and media. We will emphasize the use of a variety of watercolor materials as well as increasing powers of visual observation and painting from life. Through regularly scheduled critiques students will develop visual literacy and the ability to evaluate and describe works of art.

Supplies

Class Fee: In this course we will have a fee of \$175, in order to supply you with materials to have a successful Watercolor I experience. This fee may be paid in three payments if needed, at least \$100.00 must be paid before you are given any supplies to work with.

We begin working on the second day of class. I will supply the initial supply for you.

You must have at least \$84.00 by Midterms. (Talk to me if you need assistance about this)

You can pay for it through the cashier's office "Art Stores" Account, or pay in class and I will deposit it for you. Be sure to bring a receipt.

A detailed supply list for a beginning painting in oils course is on Blackboard.

The supplies for the semester include everything needed: paper, ink, charcoal, pastels, pencil kits, kneaded erasers.

Course Objectives

By the end of this course we will:

- Technically acquaint 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.
- Create the opportunity to develop workable compositions for watercolor paintings.
- 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.
- To improve upon one's techniques and style of painting at the end of the course.

- Understand correct art terminology and how to use it in writing about Art.
- 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.
- To give you the opportunity to develop, learn and apply the principles and elements of art and applied color theory to your watercolor compositions.
- To be aware of safety practices and hazards in the studio environment.

Structure:

Demos: Any new material or idea introduced will be led by a detailed demonstration or presentation. Attendance is mandatory as students' presence and participation in demonstrations is crucial to the learning process.

Exercises: The best way to learn how to draw is to practice! In class, exercises will be assigned to reinforce terminology and develop technical skill.

Sketchbook Assignments: You are required to use a sketchbook to this course that will result in an archive of images and research. There will be Sketchbook Assignments assigned as homework to reinforce technical skills covered in exercises. This sketchbook will be a record of your interests, progression, and art making practice. Always bring your sketchbook to class as you will be required to work in it during class. Developing a sketchbook practice is an important step in becoming an artist – I recommend decorating the cover and bringing it with you wherever you go!

Projects: Each project will present new challenges and techniques to investigate. They will be given in conjunction with themes and techniques to be covered. Projects are more formal, finished works of art. You will be given time to work on these in class but will also require time outside of class. Projects will be formally critiqued by the class.

Portfolio Reviews: At midterm and towards the end of class I will conduct individual Portfolio Reviews to assess the progress of your exercises, sketchbook assignments and projects.

Critiques: At the completion of certain projects, a critique will be held where we will address the technical, conceptual, and formal issues presented. It is mandatory that all students participate in these discussions. Your grade for each project will be based on your work as well as your involvement in critique. Critiques are a chance to share, question, and learn from each other – providing constructive feedback while upholding an environment for growth.

Attendance & Class Participation: Art studio classes are performance-based and interaction with other students and the professor cannot be replicated outside of class time. Your attendance counts towards your participation grade in this course as well as your attentiveness during demonstrations, scheduled critiques, and your contribution to shop cleanliness. Being unprepared or failure to bring in required or assigned materials will also count against your participation grade.

ATTENDANCE IS MANDATORY and will be taken at the beginning of each class. You are expected to arrive on time and stay until the class is over. Arriving late and leaving early are disruptive and you will be considered absent if this is habitual. If illness is going to affect your attendance, please bring a doctor's note. Please note that excused and unexcused absences are both counted as absences. For both types of absences you are responsible for **NOTIFYING ME ASAP**. If you miss a demo, critique, or studio

clean up, it is **YOUR** responsibility to initiate getting the required information from myself and your fellow classmates.

You are permitted five excused or unexcused absences during the semester. Each subsequent absence, up to 9 absences or 20% of scheduled classes, will result in your course grade being lowered by 5 points. After 9 absences, you will fail the course. If you are late three times (by more than 10 minutes) that will count as an absence. If you are late by more than 30 minutes you are counted absent. *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.*

After 5 absences (including excused) = grade dropped by 5 points

3 tardy arrivals = 1 absence

9 absences = failure

If for some reason you encounter an issue which makes you unable to attend class for an extended period of time (ie. -family situation, medical issues, etc.), please **NOTIFY ME IMMEDIATELY** so it can be discussed and reasonable accommodations can be made. If you are worried about your attendance and participation score I have extra assignments that can be done to boost your grade. Reasonable accommodations: If you would like to request such accommodation because of a physical, mental, or learning disability contact Rebecca Greathouse-Wren, Director of Counseling & Accessibility Services, Ferguson Hall 112 -432 837-8203

Evaluation & Grading Policy:

Grading: An average grade is based on perfect attendance, class participation and completion of all assignments. Your final participation grade will reflect your attendance, participation in critiques and discussions, active participation in studio work days, completion of assignments, and studio maintenance and cleanliness. Evaluation of assignments will be based on your concept, craftsmanship, and how well your craft supports your concept. If you are unhappy with a grade you may resubmit any assignment before the last day of class. There will be a mandatory class clean-up at the end of the semester.

Assignment Requirements: Assignments will be evaluated based on:

Completion: Basic requirements are met and assignment guidelines are followed.

Technique: Demonstration of ability to utilize material, processes, and techniques effectively.

Formal skills: Based on compositional solutions and your ability to creatively problem solve. This includes balance, value, and the improvement and development of formal ideas and perceptual skills.

Concept/Idea: Invention of unique and personal or symbolically meaningful imagery; research and sketches involved in the development of imagery; originality in interpretation of prompt.

Presentation: Based on clean borders, no fingerprints on front or back, paper is evenly trimmed and square, frame ready.

Participation, Preparation, Stewardship: Attendance, punctuality, participation in class discussions and critiques. Maintaining sketchbook, preparation for class and responsible use of class time. Maintaining a tidy work area and responsible use of materials and tools.

NOTE: Re-submitting work is encouraged. A new grade will be assigned, but any reduction in the original grade for lateness will still be part of new grade.

Projects are graded on a 5-letter scale:

A 100% - 90% SUPERIOR / signifies that the evaluation criteria has been performed and completed to the highest possible quality and is excellent in both concept and execution

- B** 89% - 80% ABOVE AVERAGE / signifies that the evaluation criteria has been performed and completed to an above average quality and is very good in both concept and execution
- C** 79% - 70% AVERAGE / signifies that the evaluation criteria has been performed and completed to average quality and is good concept and execution
- D** 69% - 60% BELOW AVERAGE / signifies that the evaluation criteria has been performed and completed to a below average or poor quality in both concept and execution
- F** <60% FAILURE / does not meet the basic standards of acceptance for work requirements

Assignments: You are expected to complete all assignments by the designated due date. Assignments turned in late will receive a lowered grade of 5 points per class period late. Although there will be studio time during class hours, projects will require working outside of class time in order to finish assignments. On critique days or due dates do not miss class because you have not finished an assignment as discussions will take place that are important for your learning experience. Make up work or alternative assignments will be determined by the instructor. These assignments may or may not exactly duplicate the original and will not entitle other students to the same alternatives since they may not have experienced the same situations.

Overall grading percentages will be based on:

Exercises 650 Points: Based on participation and effort during in-class exercises.

Projects 450 Points: Based on completion of Assignment Requirements listed above for each project.

Sketchbook Assignments 160 points: There will be several short assignments to be completed in your sketchbook exploring topics we are covering in class.

Quizzes 40 points: There will be a syllabus quiz as well as each major project will include a small quiz to test retention of vocabulary and topics.

Class Participation 100 points: Based on your attendance, work ethic, engagement in online activities, and participation in critiques.

Classroom Policies:

Studio Etiquette: You are responsible for cleaning up after yourself in the classroom. Improper use of equipment/materials and leaving a mess in the classroom is unacceptable and will result in a lowered grade. The room is both a classroom and a creative environment, and behavior must be appropriate for both purposes. Anyone who is disruptive, disrespectful to others, or endangers the health and safety of others will be asked to leave, marked absent, and/or referred to administration. Good classroom conduct must be observed at all times, including appropriate language and attire. During work time, please behave in a way that is peaceful and conducive to getting work done and be quiet and respectful of others.

Phones and Music: In general, phones are not allowed during class time in an effort to promote a positive and respectful learning environment. Please silence your phone and resist the urge to text. Using your cell phone during a critique or demonstration will result in a lowered participation grade for that assignment. It is disruptive to others, disrespectful to the instructor, and distracting to you. Phones may be used to search for image or research inspiration during brainstorming periods. Headphones are permitted in class during work periods but please leave one ear bud out as you might miss out on important information.

Inclusivity: In order to foster individual development as artists, it is integral to feel comfortable expressing ourselves in an honest, open, and non-judgmental environment where our ideas will be treated with respect and dignity. In critiques, we will encourage an open dialogue discussing the positive and negative compositional and technical aspects of each work, as well as considering context and subjective meaning. Under no circumstances, however, will discussion be permitted that is personally disrespectful. We will treat each member of the class with the same measure of respect, regardless of

age, ethnicity, religion, gender, sexual orientation, personal appearance, disability, or any other visible or invisible differences.

Note taking: Your notes are your best resource for success. For each technique, I will provide you with a handout, written by me, that mirrors my demonstration and tries to codify exactly what I show you in class.

I highly encourage you to take your own notes, clarifying the process in language that makes sense to you. I will only supply you with the physical handout once, and I expect you to keep these handouts in a convenient place so you can refer back to them as needed.

Originality/ Copyright/ Fair Use: All work created in this class must be original and may not be made in or used for credit in any other course. Violations of this policy will be treated as academic dishonesty and will result in an (F) for the project in question, a referral to the Student Conduct Office, and possible failure of the course. Refer to the Academic Integrity Policy in the Student Handbook for more information.

All work and imagery used in this course must be your own, or fall within the confines of fair use if incorporating existing copyrighted material. Fair use means that artists cannot use existing copyrighted material in a way that does not generate new artistic meaning, and that merely changing the medium of a work may not be enough to meet this standard. Refer to CAA's Code of Best Practices in Fair Use for the Visual Arts for general guidelines on fair use.

Storage: There is a small amount of drawer space available. But space is limited, so be prepared to bring materials with you as needed each day. The Department of Art & Design is not responsible for damage, theft, loss, or destruction of personal property including items left unattended in a hallway, restroom, classroom. Thefts have occurred from drawers in the past so avoid leaving valuables here.

Email Communication: All emails should be school generated emails.

Reproduction of Photographic Images: During the semester your instructor or other representatives from Valdosta State University may photograph you or your artwork for promotional, educational and or accreditation use. If you wish not to have images of you or your work used by SRSU or the VAPA (FAB), please submit a written statement to the Department office so that we may honor your request.

Studio Access (After Hours): Students have authorization to use all assigned classrooms and studios for each class in which they are enrolled. Access is permitted during official building hours except when other scheduled classes are in session. All students are encouraged to work independently outside of class and are welcome to use the Art Department facilities as long as they conduct themselves responsibly. Students should regard and abide by all studio safety policies. Work areas must be thoroughly cleaned after use and all tools and equipment must be properly used and maintained.

Watercolor CALENDAR:

Thursday January 16: First Day of Class. Discuss the first assignment.

Course Navigation: Go over Syllabus, Announcements, Assignments, what technology will be used.

Week 2

January 21: Start studies and getting acquainted with materials.

All beginning watercolor assignments are 3-5 hour projects. Assigned Temporary Materials: kits distributed... Small color charts, Value charts: Washes and Glazes and primary color charts (STDY #1)

First painting: We will talk about the 8 rules of Watercolor. Start studies to begin a first painting. (PTG #1) Washes/Glazes tape off puzzle painting and begin squares

January 23: INTRO TO COLOR THEORY.

Introduce Project 1: Color Theory. How color relationships affect the mood of a painting or convey an idea. (Still-life, an object or working from a reference image)

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

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

Week 3 Monochromatic Counterchange and Passage

January 28: Finish work on Four value/ 8 Rules (PTG #1)

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

January 30: Ramon will not be in class.

Finish Painting 1. Prep for critique.

Fill in all background and foreground areas with a variety value and use all 8 techniques with at least three layers of glazes.

Week 4

February 4: Begin Monochromatic Still Life with attention to shapes in composition

Brief CRITIQUE on painting assignment #2.

February 6: WORK DAY

Repeated Shape (PTG #3) HOMEWORK DUE: repeated shape assignment. (STDY #2)

Week 5

February 11: Introduction to Painting #3: Complementary Colors and shapes.

Homework: Sketchbook Assignment (STDY #3 & #4) # 3 Value Charts of complements: Begin studies for repeated geometric shape Demo on Compliments Geometric

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

February 13: Last class day to finish Painting #2, finish out of class if needed. Sketchbook Assignment .(STDY #4)

Prep for portfolio.

HOMEWORK: Search for: 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 19.**

Week 6

February 18: WORK DAY:

February 20: WORK DAY

HW: Twelve varied texture grids: Sketchbook Assignment (STDY #4)

It will help prepare you for Study Assignment

Week 7

February 25: WORK DAY

February 27: Finish Texture grids and begin work on interior/enclosed space painting. (PTG #4) You must use at least 6 different textural methods and complementary colors. You may push your colors within the hue range.

INTRODUCE PAINTING #4. INTERIOR/ENCLOSED SPACE.

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

Week 8

March 4: MID SEMESTER REVIEWS: PORTFOLIOS DUE!

Intro to Color: Primary Colors Look at color wheels

WORK DAY PTG #4

March 6: WORK DAY

Week 9

March 11: WORK DAY Critique on Complimentary colors: repeated shapes and enclosed space

March 13: Finish Painting 4. **Start Painting 5:** Work on Direct observation Still life (PTG #6)- 300# paper. Practice variations of still life. Distorted information.

Week 10

Spring Break

Week 11

March 25: Create an abstraction of a Still Life, or an image of yours.

March 27: Discuss approaches! Ideas, sketch ideas.

Discuss form and space ideas. Finish Still life and begin work on Abstract response to still life (PTG #5)

Week 12

April 1: Work Day: Abstract

CRITIQUE ON Primary DIRECT OBSERVATION & ABSTRACT Finish work on studies for form and space (STDY #8)

April 3: Work Day. Composition: contemporary approaches

Work on Form and Space

Week 13

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.

April 8: Finish Painting 5 and Start Painting 6.

April 10: Work on Form and Space, Keep working on composition. Draw out PTG #6.

PHOTO DERIVED LANDSCAPE You must have permission to use the image!

Painting #6 : **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 14

April 15: Keep Working On Landscape

April 17: Work Day

Week 15

April 22: Work Day.

April 24: Finish (Ptg #6)

Week 16

April 28: Work on Final

May 1: Work on Final (Dead Day)

FINAL: May 5th 8:00-10:00A.M.