ART 111 – Introduction to Watercolor
3 Credits
Tuesdays & Thursdays, 10:00 am – 12:30 pm

INSTRUCTOR: Bryce Myers

OFFICE: Hale ‘Iolani 107 (often in Ceramics or Sculpture Studio as well)

OFFICE HOURS: Mon. & Wed. 12:30 – 1:30 pm
Tues. & Thurs. 3:30 – 4:30 pm, 5:30 – 6:00pm
note: If you call ahead you will know exactly where to find me!

TELEPHONE: Studio: 235-7323 (message only) *Cel: 295-7659*
EMAIL: brycenm@hawaii.edu

EFFECTIVE DATE: Spring 2013 (CRN: 62274)

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai‘i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O‘ahu’s Ko‘olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.

CATALOG DESCRIPTION

ART 111 is an introduction to watercolor painting and techniques. It is repeatable once for a total of 6 credits.
Recommended Preparation: ART 101 and ART 113

Activities Required at Scheduled Times Other Than Class Times:
Regularly assigned home projects and exercises.

STUDENT LEARNING OUTCOMES
The student learning outcomes for the course are:

• Complete assignments that reflect the use of watercolor techniques and design principles in watercolor composition.
• Use and care properly for watercolor painting tools.
• Discuss watercolor painting concepts and techniques.
• Critique work based on watercolor concepts and techniques.
**COURSE CONTENT**

*Concepts or Topics*

- Use and Care of Watercolor Materials
- Introduction to Brushwork and Wash Techniques:
  - Lines, Strokes, and other Mark-Making
  - Flat, Graded, Wet-in-Wet, and Variegated Washes
  - Layering Washes
  - Hard and Soft Edges
  - Working from Light to Dark
  - Lifting Out and Resists – Saving Your Lights!
  - Looking at Masterworks and Identifying their Techniques
- The Basics of Observational Drawing, including:
  - Effective Contour Drawing (*guidelines, not outlines!*)
  - Intuitive Use of Linear Perspective and Creating Space on Paper
  - Understanding Light Logic
  - Sketching for Watercolor and Transferring Techniques
- Monochromatic and Limited Palette Wash Drawings
  - Seeing and Achieving a Full Range of Values
  - Using 'Warms and Cools’
- Discovering Color: Mixing Everything You Need
  - Understanding the Color Wheel and How To Get What You Want
  - Mixing Pure and Muted Colors
  - Layering or ‘Glaizing’ for Colors
  - Falling in Love with Greys – The Importance of Neutral Color
  - Making Compositional Color Choices
- Introduction to Landscape Painting
  - Techniques for Rendering Basic Elements of Nature:
    - The Sky and Clouds
    - Trees, Foliage, and Grasses – Massing! and Counter-Change
    - Rocks and Sand
    - Water – Depth and Reflection, Active and Calm
    - The Effects of Atmospheric Perspective
  - Landscape Composition: Basic Keys to Strong Design
- Introduction to Portraiture (Time Permitting)
  - Structure and Forms of the Head, and Capturing ‘Likeness’
  - Working with Shapes of Value (not lines!)
  - Mixing Flesh Tones in Light and Shade
  - Portrait Composition: Basic Keys to Strong Design

*subject to change due to scheduling constraints, unique opportunity, or great interest!

*Skills or Competencies*

- Complete ‘exercises’ that demonstrate successful techniques and watercolor usage, gaining control through practice and persistence.
- Complete ‘finished paintings’ that employ a variety of techniques and visual effects to create the illusion of form, space, light, and atmosphere in a variety of subjects.
- Be quick and have patience at the same time, and be able to try and try again!
- Identify materials and techniques used by the old and modern masters.
ASSESSMENT TASKS AND GRADING
Your grade will be based on the quality and intensity of your involvement in the class, your persistence and growth in the medium, and your attendance.

ATTENDANCE: This applies to both in-class and ‘plein aire’ sessions!
Be Present and be working. Please don’t be late, and don’t leave early.
• You are allowed three absences. Each additional absence lowers your grade one letter.
• Three ‘lates’ equal one absence (up to 10 minutes, or for leaving early, too.)
• Seven absences will result in failing the course. It is your responsibility to keep track!
  o On the day of a given absence you must call me (not text) and leave a message, otherwise you will need to bring a ‘doctor’s note’ to be excused.
  o Give advance notice of any unavoidable absence that may be required during the course of the semester, and remind me before the day(s) you will be out.
  o I am understanding of extenuating circumstances, within reason. Talk to me!

EFFORT & PROGRESS:
Apply yourself to developing your observational and painting skills and overcoming difficulties encountered in the seeing and drawing processes. If you are here working, being creative and bold, and attempting to overcome difficulties you will be progressing! Progress is good!

The Grade Scale will reflect the following:
A = Completion of all projects and activities, and excellent work habits.
   Excellent attendance (not more than three absences).
B = Completion of all projects and activities, and diligent work habits.
   Good attendance (not more than four absences).
C = Completion of ~85% projects, shows average skill, and lacking effort.
   Not-so-good attendance (not more than five absences).
D = Completion of ~70% of all projects, shows average skill, lack of participation.
   Poor attendance (not more than six absences).
F = Less than minimal passing achievement due to lack of effort and poor attendance (seven absences).
N = Has not met course expectations in spite of dedicated work habits
I = Incomplete is a temporary grade given when a student has failed to complete a small part of a course because of circumstances beyond his or her control.
*Cr = Credit, completion of at least "C" grade requirements
*NC = No credit, completion of less than "C" grade requirements
(Credit/No Credit option must be declared by the end of the 10th week of classes.)
If you are unsure of how you are doing, please check with me and we can review your progress and attendance.

Arranging transportation to in-the-field painting sessions is your responsibility. I will provide directions and an overview of the location as best as possible, and will do my best to notify everyone in the event of any changes. Carpool whenever you can!

Cell phones must be in silent mode and may not be used when class is in session.
This includes texting, videos, Angry Birds, etc. Take all phone conversations outside, and never during lectures, please. If you seem too preoccupied with your phone I will dismiss you from class.
Guidelines for Homework Projects

You Must Sign Your Name Legibly On All Projects and Exercises. No Exceptions...

Projects with no name will not be graded (initials signed on front/full name on back is OK).

1. Read through the instructions carefully before, during, and after finishing your painting. Follow both the letter and the spirit of all instructions: What are your Goals for it?

2. Spend two to four hours on each project, more when necessary to do the job adequately. (Exercises may not always take as long, but repeating them or doing extra versions will only help you improve, and that’s why you’re here, right?!?)

3. Follow instructions for paper size whenever specified, and compose your image to ‘fill the sheet’. If the drawing feels too small, erase it and redraw it to use the space well.

4. Clearly include your signature, lower right corner (or wherever best compositionally), on all work. Remember that it’s a part of the painting and shouldn’t dominate or distract.

5. You must be present and your projects must be displayed in class during our critiques/discussions and handed in when class ends for the day to receive full credit. Late work will lose points, but get them done still—missing projects hurt your grade much more!

Everyone in this course improves considerably and helps others through their successes and mistakes. Everyone has something to offer, often when least expected. For this reason it is mandatory that every student displays their projects, without exception.

I am more than happy to sit down with you outside of class whenever you would like more individual feedback than we can manage during group critiques. This could be for better understanding of the techniques, more in-depth discussion about composition, or even if you feel uncertain about your overall progress or your grade.

LEARNING RESOURCES


You Tube:  Great English Guy - http://www.youtube.com/user/BobDavies88
also, search for ‘Cheap Joe’s Watercolor Training’ (on Cheap Joe’s channel)

WCC’s Library  has lots of great monographs on Watercolor Artists... ask me for names!

* * * * * * *

DISABILITIES ACCOMMODATION STATEMENT

If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale ‘Akoakoa 213 for more information.
**List of Supplies:**

**GRUMBACHER WATER COLORS (.25 fl. oz.)**
- Burnt Umber
- Alizarin Crimson (‘permanent’)
- Cadmium Red Light
- Yellow Ochre
- Lemon Yellow
- Thalo (phthalocyanine) Blue
- Ultramarine Blue
- Chinese White

**WATERCOLOR BRUSHES**
- Round - #5 and #12 White Nylon ‘Connoisseur’ w/red handle (minimum: one #10)
- Flat - 1/2”, 3/4” or 1” Wash Brush (3/4” will do fine)

**ARCHES WATERCOLOR PAPER**
- 10” x 14” (or 13” x 17”)
  - Arches Watercolor paper **block**, 140lb, **cold pressed**.
  - OR -
- 22” x 30” Single Sheets
  - Arches Watercolor paper, 140 lb., **cold pressed**.
  - The single sheet can be torn-down into smaller pieces. You will also need…
  - *Drawing Board 12” x 18” (18” x 24” thin Masonite at bookstore, cut in half)*
  - *Blue Painter’s Tape (3/4” or 1”)*

- ‘Fredi Weber’ Plastic Palette or Folding Palette or Pro Art Butcher Tray (13” x 17”, not small)
- 2 Plastic Water Containers, stable ones!
- 2 Rolls Viva Paper Towels (hands down the best!) - **grocery store**
- ‘Cellulose’ Kitchen Sponge (3x5”) - **grocery store**
- Small Pump-Style Spray Mister - **grocery store**
- *Pencil(s): B or HB (no darker than 3B) …and a pencil sharpener!*
- *Kneaded Eraser*
- *White Vinyl Eraser (a ‘click eraser’ can be great to have, too)*
- Sketch Book (9” x 12”) or loose sheets of ‘typing paper’
- Single Edge Razor Blade and/or an X-acto or Utility Knife
- *18” Metal Ruler (minimum: any 12” plastic, etc. is ok)*
- 3 or 4 ‘Bulldog’ clips
- Toolbox or Carrier for Tools and Paint – sturdy, easy access
- Green Portfolio (12” x 18”) for carrying/protecting fresh paper and completed paintings, etc.
- Liquitex Grey Scale/Value Finder
- Cardboard Viewfinder – You will be making this!
- ‘Clamp Lamp’ with a 60 – 100 watt incandescent (or Halogen) bulb for home projects (not CFL)

**Bookstore Hours: 8:00 a.m. to 3:30 p.m. Monday- Friday, Phone: 235-7418 (or x418)**

*Thanks for taking my class this semester! aloha, Bryce*