

ART 111 – Introduction to Watercolor

Monday and Wednesday, 10:00 am – 12:30 pm
Hale Pālanakila 204

INSTRUCTOR:	Bryce Myers	
OFFICE:	Hale Pālanakila 148 <i>...or in the art studios w/classes</i>	
OFFICE HOURS:	Monday (or by appt.)	1:30 – 3:30 pm (My Office)
	Tues. & Thurs.	12:30 – 1:30 pm (Color & Design / Pāla 210) 2:00 – 2:30 pm (Sculpture / 'Iolani 108) 5:30 – 6:00 pm (Ceramics / Pāla 216)
	<i>note: If you call ahead you will know exactly where to find me!</i>	
TELEPHONE:	808-236-9148	CEL: 808-295-7659
EMAIL:	brycenm@hawaii.edu	
EFFECTIVE DATE:	Spring 2016	Credit Hours: 3 (CRN: 61128)

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.

art111

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
 - Saving Your Lights!, plus Lifting Out and Using Resists
 - Positive and Negative Painting
 - Looking at Masterworks and Identifying their Techniques
- The Basics of Observational Drawing, including:
 - Effective Contour Drawing and Creating Form on Paper
 - Intuitive Use of Linear Perspective and Creating Space on Paper
 - Understanding Light Logic
 - Sketching for Watercolor (*guidelines, not outlines!*), and Transferring Techniques
- Monochromatic and Limited Palette Wash Drawings
 - Comparative Seeing and Achieving a Full Range of Values
 - Using 'Warms and Cools' in Light and Shade
- Discovering Color: Mixing Everything You Need
 - Understanding the Color Wheel and How To Get What You Want
 - Mixing Pure and Muted Colors, *not mud!*
 - Mixing to Match: Hue, Value and Saturation
 - Layering or 'Glazing' 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

**This is 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. See Project List/Calendar.

ATTENDANCE: *This applies to both in-class and 'plein aire' sessions!*

Be Present and Be Working. Please be on time, be productive, and don't leave early.

- You are allowed Three Absences. *Each additional Absence affects your final grade.*
- Two 'Lates' equal one Absence (up to 15 minutes, or for too leaving early.)
- More than Six Absences may result in failing the course. It's your responsibility to keep track!
 - *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.*
 - *On the day of an unexpected absence please call/email me and leave a message; please bring a 'doctor's note' or other documentation to be fully excused.*
 - *I am understanding of extenuating circumstances, within reason. Talk to me!*

EFFORT & PROGRESS:

I take this in to account more than anything in a semester. Work Excellently! If you are here working, being creative and bold, and *applying yourself to challenges*, you will be progressing! Progress is good! Apply yourself to overcoming difficulties encountered in the seeing and drawing processes and developing your observational and painting skills.

The Grade Scale will reflect the following:

- A = Completion of all projects and activities, and excellent work habits.
Excellent attendance (not more than four absences).
- B = Completion of all projects and activities, and diligent work habits.
Good attendance (not more than five absences).
- C = Completion of ~85% projects, showing little improvement and lacking effort.
Not-so-good attendance (not more than five absences).
- D = Completion of ~70% of all projects, acquiring minimal 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 (more than six 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.

Carpool whenever you can! 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.

Cell phones may not be used when class is in session and must be in silent mode.

This includes texting, videos, Angry Flappy Birds, etc. Take all urgent phone conversations outside, and never during lectures, please. If you seem too preoccupied with your phone I will dismiss you from class. Also, music should be kept at a *very low volume* in the field.

Guidelines for Projects

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

Clearly include your signature in the margin, or where it fits best compositionally, on all work. It's a part of the painting and shouldn't dominate, distract, or detract from it. Projects with no name will not be graded (initials on front with full name on back is OK).

1. Review handouts and 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. Follow instructions for paper size whenever specified, and **compose** your image to 'fill the sheet'. If the drawing feels too small, erase it and re-draw it to use the space well.
3. You will spend two to four hours on each project, possibly more when necessary to do the job adequately. (Exercises may not always take as long, but repeating them or doing 'draft' versions will only help you improve ...*and that's why you're here, right!?!?*)
4. Complete all projects to the best of your ability and each time you will see improvement!
5. You must be present and your projects must be displayed in class during our critiques/discussions and handed in when class ends 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 display 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

- Recommended:** DK's *The Complete Guide to Watercolor*, by Ray Smith and Elizabeth Jane Lloyd, 2002 edition.
- Great Books:** *Powerful Watercolor Landscapes: 37 Tools for Painting with Impact*, by Catherine Gill and Beth Means, 2011.
Watercolors by Winslow Hower: The Color of Light, by Martha Tedeschi and Kristi Dahm, et al., 2008.
- Online, Etc.:** Search for Maja Wrońska (amazing work!) and others on DeviantART
 Great English Guy - <http://www.youtube.com/user/BobDavies88>
 search for 'Cheap Joe's Watercolor Training' (on Cheap Joe's channel)
- WCC's Library** has lots of great resources like Books (say what??)... ask me for names!

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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	Lemon Yellow
Carmine Hue	Thalo (Pthalocyanine) Blue
Cadmium Red Light	Ultramarine Blue
Cadmium Yellow Medium	Chinese White

FUSION Folding Travel Palette** (or 'Fred Weber' Plastic Palette *or* Large Butcher's Tray)WATERCOLOR BRUSHES**

Round - #5 (small) and #12 White Nylon 'Connoisseur' w/red handle
 Flat - 1" Wash Brush (3/4" minimum)
 a natural hog Bristle Brush (usually for oil paint) as a scrubber, maybe #4/6 'filbert' or flat

***ARCHES WATERCOLOR PAPER**

10" x 14" Arches Watercolor Paper Block (w/ Green Cover), 140 lb., cold pressed.

- OR -

22" x 30" Single Sheets Arches Watercolor paper, 140 lb., *cold pressed*. Protect it!
(Large single sheet can be torn-down into 4-6 smaller pieces and is cheaper.)

Drawing Board 12" x 18" min.** (buy 18" x 24" thin Masonite at bookstore, cut in half to share)Blue Painter's Tape (3/4" or 1")**

*Sketch Book (or loose sheets of 'typing paper') for quick studies

*2 Plastic Water Containers, stable ones!

*1-2 Rolls Viva Paper Towels (hands down the best!) - *grocery store*

*'Cellulose' Kitchen Sponge (3x5") - *grocery store*

*Pencil(s): B or HB (no darker than 3B) **...and a pencil sharpener or razor blade!**

*White Vinyl Eraser (a 'click eraser' can be great to have, too)

*Liquitex Grey Scale/Value Finder

*18" Metal Ruler (minimum: any 12" plastic, etc. is ok)

*X-acto Knife or Single Edge Razor Blade (ask for it)

* Small Palette Knife (like a

*4-8 'Bulldog' clips or similar (*it gets windy out there!*)

*'Clamp Lamp' with a 60 - 100 watt Incandescent or Halogen bulb for home projects (not CFL)

*Simple Portfolio (12" x 18") for carrying/protecting fresh paper and completed paintings, etc.

*Toolbox or Carrier for Tools and Paint - sturdy, easy access (a bucket w/seat-lid can hold lots!)

Recommended - Small Pump-Style Spray Mister for wetting paper and palette - *at Longs Drugs*

Recommended - Hair Dryer for at home drying of paintings - *at Longs Drugs*

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