

Mercer County Community College

Arts and Communication Division

ART 233

WATERCOLOR PAINTING

COURSE DESCRIPTION

Sound technical knowledge will be combined with practice. The student will study various approaches to painting, wet into wet, dry brush, and wash over wash. Elements of design, study of color, and proper use of space for good composition will be emphasized. Development of personal aesthetics and style along with skills in drawing and painting will be encouraged. Completion of works including matting and framing will be demonstrated.

Text (s): **Reference Division Booklist**

Prerequisites: **ART102 or permission of instructor**

Co-requisites:

Credits: 3

Lecture Hours: 1

Studio/Lab Hours: 4

**Food and Drink are strictly prohibited in Classrooms as per Health and Safety Laws.
Students are not permitted to bring in any chemicals or cleaning fluids without the
appropriate MSD Sheets.**

Course Coordinator: Mel Leipzig

Latest Review: Spring 2005

I. AT THE CONCLUSION OF THE COURSE THE STUDENT SHOULD

- A.** Know the proper selection of basic watercolor equipment for painting the landscape on location (especially that which is best suited for the individual needs), dynamic still life set-up and portrait and figure painting.
- B.** Understand and develop skills in the various approaches to watercolor painting (big tone approach, direct, soft and hard edge, glazing, calligraphic).
- C.** Understand and apply good design in developing a composition.
- D.** Study color, its quality and characteristic.
- E.** Understand principles of perspective and foreshortening as well as atmospheric perspective.
- F.** Learn paper stretching, matting, and framing.
- G.** Develop an understanding of vocabulary connected with painting.
- H.** Develop the skills to achieve personal expression using the watercolor medium.

II. SPECIFIC COURSE OBJECTIVES

- A.** Exhibit painting competency in the following techniques: wet-in-wet, dry brush, wash-over-wash, line and brush (mixed media), and to complete 12 paintings, their subject matter to vary. (10-classroom work, 2-homework).
- B.** Participate in at least 12 critiques and lectures.
- C.** Attend one field trip. (Painting on location and attend watercolor exhibit or museum)
- D.** Visit one watercolor exhibition outside the College and write a report. (See G)
- E.** Attendance at all classes with proper material and equipment. An “F” will be given for attendance without required materials.
- F.** Understand the vocabulary, materials, equipment, techniques and basic principles of painting.
- G.** Analyze in writing, the compositional devices, materials, and techniques used on one painting seen at the exhibition. Also, include a small pencil sketch of selected painting. Try to figure out as accurately as you can how the artist got the effect that he achieved.
- H.** Submit your total work for final critique and grade. It is mandatory for all students to attend the two final critiques.

III. INSTRUCTIONAL MODES TO BE USED

- A.** One weekly meeting; 6 hours each, total 10 weeks.
- B.** Individual instruction, demonstrations and lectures.
- C.** One independent visit to watercolor exhibitions.
- D.** Various working field trips off campus for landscape painting (weather permitting).
- E.** Slides and videos.

IV. EVALUATION

Please read the MCCC Catalog for an explanation of the grading system used. In line with that explanation, the following procedures will be used in evaluating your achievement in this course.

- The Grade of "D" will be earned by the student who demonstrates sufficient achievement. Such achievement will be demonstrated when the student completes course objectives A & H.
- The Grade of "C" will be earned by a student who demonstrates adequate mastery of the essential elements of watercolor painting. Such achievement will be demonstrated when the student completes specific course objectives A, B, C, E, F, & H.
- The Grade of "B" will be earned by the student who demonstrates more than adequate mastery of the essential elements of watercolor painting. Such above average achievement will be demonstrated when the student has completed specific course objectives A, B, C, D, E, F, G, & H.
- The Grade "A" will be earned by a student who demonstrates mastery of the essential elements of watercolor painting far above the minimum course objective percentages specified in E and F as well as demonstrating excellence and originality in completing course objectives A, B, C, D, G & H.
- A student will receive the grade of NC if he or she has not completed the "D" level objectives. A student who receives an NC may convert that grade to a higher grade whenever he or she satisfactorily completes the grade level objectives within an agreed time limit approved by the instructor. An asterisk* grade may be requested by the student with the approval of the instructor.

V. ATTENDANCE

Please read the College Catalog for an explanation of the attendance policy used at the College. Since the student will spend the majority of his/her class time painting, observing demonstrations, and participating in critiques, regular attendance is mandatory. Unless arrangements have been made with the instructor, a student who has not attended at least 80% of the classes will not be considered as having met the minimum requirements for a grade of "C".

VI. SUPPLIES FOR STUDENTS

- A. Watercolor paper block 14 x 20 or 18 x 24, 90 lbs. or 140 lb. R (rough) or cold press.
ARCHES, brand -- or watercolor pad (90 or 140 lb. recommended) Sketch paper pad.
- B. Water container - (plastic), spray bottle - (plastic).
- C. Palette, commercial or 14 x 20 enamel tray.
- D. Paper towels, blotters, bathroom or facial tissue.
- E. Sponge, pencils 2B, HB.
- F. Kneaded eraser.
- G. Round pointed sable or sabeline brushes #4 and #10 or #12.
Flat wash brush 1" – sable, sabeline, ox hair, camel hair or white sable.

VII. SUPPLIES FOR STUDENTS (continued)

H. 1/8" masonite or 1/8" exterior plywood board or foam core. In addition, bulldog clips to hold paper; needed for loose watercolor paper only.

I. Working mat. Cut mat to fit the working size of your sheet; 3" wide on top and sides and 3 1/2" wide on bottom. Use neutral colored board.

J. Tube paints: Winsor Newton, Grumbacher, Holbein, and Lefranc Bougeois

Some of these brands have student grade line. While this line is suitable for learning, it is recommended to use the top grade for painting.

- Ultramarine Blue
- Cobalt Blue
- Prussian Blue
- Cadmium Yellow, Medium or Deep
- Yellow Ochre
- Burnt Sienna
- Cadmium Red Light
- Alizarin Crimson
- Burnt Umber
- Hookers Green Deep or Thalo Green
- Cadmium Orange
- Raw Sienna
- Raw Umber

*** Primary triad or basic palette**

VIII. VOCABULARY

Abstract:

Conceived apart from realities; pertaining to non-representational art styles.

Aerial perspective:

The diminishing of tone, hue and chroma contrasts when seen at a distance.

Angular perspective:

At least two vanishing points.

Alla prima:

The technique of completing the picture surface in one session.

Brilliance:

Saturation, strength, or intensity of hue.

Broken color:

A painting technique of short, thick strokes causing vibration of color; color which is not flatly painted in one hue.

(continued)

Brushes

Bright:

Broad with flattened ferrules and straight edges; less thickness of bristle; length about 1 ½ times width.

Filbert:

A flat brush with distinctly round corners, resembling the shape of a well-worn brush.

Flat:

Broad with flattened ferrules and straight edges; their length should be about 2 1/2 times their width.

Round:

Pointed, vary from fairly sharp to quite blunt.

Calligraphy:

Free linear expression with the point of brush or pen.

Chroma:

The intensity of a hue.

Color:

White light converted to visible hue sensations. Pigment is the agent of color since it reflects a particular hue when exposed to light.

Complementary:

Hues in positions of extreme contrast on the color wheel that produce gray when mixed together.

Local:

The actual color of an object compared with areas conditioned by light and shade.

Cool:

Colors that suggest the sensation of coolness (as blue or blue-green).

Warm:

Colors that suggest warmth (as yellow or orange).

Primary:

The original triad that forms the basis of the color wheel: red, yellow, blue

Secondary:

Triad of hues of full intensity formed by the intermixture of the three primary hues: orange, green, violet.

Tertiary:

Colors achieved by mixing equal amounts of secondary colors: olive, russet, citron

Dabbing:

Touching the painting gingerly with the point of the brush.

Design:

The art of relating or unifying contrasting elements. Man-made order, structure, composition, organization, form.

Direct light:

The primary source of light.

Dominant:

Strongest element in a painting.

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Expressionism:

Interpretation of subject matter in terms of personal, emotional response.

Glaze:

A transparent paint layer; usually a term describing superimposition.

Gouche:

Opaque water color; usually mixed with white.

Gradation:

A series of gradual successive changes.

Ground:

The actual surface upon which a painting is executed.

Hard edge technique:

A technique which emphasizes the edges of shapes due to the lack of blending or modeling between areas of different colors.

Heel:

The part of a brush nearest the ferrule or handle.

Hue:

The name of a color. The quality or characteristic by which we distinguish one color from another.

Intensity:

Strength, brilliance, or saturation; brightness or dullness of a color.

Line:

Direction or movement suggested by the continuous evolution of a draftsman's line, the edge line created by the boundaries of a plane or the sequence produced by regular repetition of units having similar character. A draftsman's line may readily express feeling or mood.

Linear:

A feeling for form which stresses the outline or edges of objects.

Linear perspective:

The system of representing in three-dimensional space with line on a two-dimensional surface.

Liner - A secondary mat employed to enhance the effect created by the original mat.

Mass:

Broad distinctions of tonal strength contributing to the illusion of weight or volume.

Mat:

A frame, usually of cardboard, intended to heighten the display value of a watercolor.

Double:

A secondary mat used in conjunction with the original mat to emphasize depth or lend distinction through contrast of color.

Monochromatic:

A color scheme developed from a single hue with black and white

Non-objective:

Nonfigurative. Not based on visual objects.

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Objective painting:

Predicated on the objectivity of natural objects and phenomena. Naturalism.

Oblique:

Slanted, not vertical or horizontal.

Opaque:

Impenetrable to light.

Overlay:

Paint applied over previous work, usually after original applications have set.

Painting medium:

Liquid used to give paint a better brushing quality.

Permanent colors:

Those colors which are mutually compatible and non-reactive over a period of time.

Perception:

Something perceived by the senses; the basic component in forming concepts.

Picture plane:

The extreme limits (length and width of a painting).

Pigment:

Coloring matter, usually in the form of an insoluble powder, mixed with oil, water, etc., to make paint.

Positive Space:

The space of the objects themselves.

Realism:

Inclined to literal truth.

Repetition:

Continuity maintained by successive introduction of a similar theme, motif, or color.

Rhythm:

Agreement suggested by a recurring or continuing pattern, movement, or color.

Romanticism:

The ideal that a person has volition; contrast with classicism realism.

Saturation:

Full strength or intensity of hue.

Scale:

Systematic, proportionate relationship of elements to the whole.

Scratch out:

Removing parts of the painting by eroding the paper with a knife, sandpaper, or other abrasive means to enliven light values.

Scrub out:

Removing the original painting, wholly or in part, with a damp sponge and over-painting on a wet ground.

Scumble:

Color smeared flatly and vigorously with free strokes of the brush.

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Shade:

A mixture of pure color and black.

Shadow:

Areas which have light obstructed by other objects.

Subjective:

Painting in which expression is highly personal.

Subordinate:

Less important elements in the painting.

Still life:

A studied arrangement of objects prepared for a painting in the studio.

Stipple:

Effect produced by repeating dabbing with the point of the brush.

Stretched paper:

Watercolor paper prepared for painting by wetting completely and securing edges to a drawing board until taut when dry.

Tempera (gouche):

Pigments mixed with white and water which results in an opaque painting and is non-transparent.

Texture:

The quality of surface, such as rough, smooth, mat, or dull, glossy, etc.

Tint:

A mixture of pure color and white, or the dilution of a color toward lightness.

Transparent watercolor:

Paint that may be overlaid without concealing the essential nature of color or paper beneath.

Triad:

Three hues in equally spaced positions on the color wheel.

Value:

Lightness or darkness of a color

View finder:

A rectangular opening cut in a sheet of paper for use as a composing aid when painting out of doors.

Wash:

1. Application of color in a thin, fluid manner
2. Diluted pigment.

WEEKLY SCHEDULE

WEEK 1

Lecture: Course content, selection of materials, care and handling of tools and equipment. Discuss types of paper, paints, and brushes.

Value study of basic shapes. Do charcoal drawing or watercolor of basic forms.

WEEK 2

Paint on Location - College Campus

Lecture: Demonstration of:
a) flat washes, their application and technique
b) graded washes, the control and application
c) wet in wet, wet in dry painting techniques
d) variety of brush strokes with flat and round brushes

Color study. (properties of color, color perspective)

Homework: Practice all demonstrated methods. Prepare color chart grid - to explore transparency and opacity of color.

WEEK 3

Lecture: Study of Composition; thumb nail sketching.

Class work: Students develop painting by selecting from group of objects, using sound Compositional devices. Do still life painting including three nail studies.

WEEK's 4-10

Direct painting from still life setups. Emphasis on good composition, color and use of traditional and expressive watercolor technique. Providing still life objects and arranging composition is homework requirement.

WEEK's 11-13

Painting model in watercolor.
Matting and framing techniques/painting on location techniques.

WEEK's 14-15

Final critique. Bring Food!

*All classes will conclude with a 20-minute group critique of the day's work.

<u>GRADING:</u>	Class work/critiques	=	90%
	Homework	=	10%
	Field trip/paper	=	Extra Credit