

De Anza College
48861, ARTS 14A, Watercolor Painting I, Spring 2024

SYLLABUS

Course and Contact Information:

Instructor: Lei Chi

Office Location: Classroom A93

Email: chilei@fhda.edu

Class Days/Time: **This is a hybrid course.**

**Tuesday (Lab), Classroom A93, 9:30 AM – 12:20 PM,
Online (Canvas)**

Office Hours: Tuesday, 9 AM - 9:30 AM

Tuesday and Thursday, 12:15 PM – 12:30 PM, 3:20 PM – 3:50 PM

Classroom: A93

Prerequisites: None

Course Description:

This course is a comprehensive introduction to transparent watercolor painting with an emphasis on basic techniques.

Learning Outcomes and Objectives:

Course Objectives

- Demonstrate a working knowledge of transparent watercolor techniques
- Compare and contrast, culturally and historically, global contributions to the medium of watercolor
- Demonstrate a working knowledge of basic color theory
- Demonstrate safe, competent handling of materials
- Utilize the elements and principles of design as they relate to painting – line, shape, value, color, texture, form, space, balance, unity/variety, rhythm, proportion/scale, emphasis, illusion of depth, and illusion of movement
- Develop expressive content through manipulation of mark, color, value and composition

CSLOs

- Communicate and express ideas creatively in watercolor painting while demonstrating and applying techniques of the creative process.

Texts and Readings:

Readings may be assigned throughout the duration of the course, it is your responsibility to remain current with readings and be prepared for class discussions.

Course Materials:

BRUSHES

Natural sable hair (Kolinski), round, No. 6, 8, 10, (12)

Natural hair flat brush 1 inch

The two most common watercolor brush styles are rounds and flats.

The Kolinski or sable brushes are valued for their fine, resilient, and flexible quality, allowing both spontaneity and control. They can hold large quantity of paint, and you can release as much or as little as you wish.

Synthetic brushes are inexpensive, but they usually don't hold much water and paint. If you can't manage a natural sable brush, a mix of natural and synthetic fibers would be your best bet. I recommend the **Sceptre Gold II from Winsor & Newton**.

Squirrel (*petit gris*) brushes are excellent choices for creating smooth, flat washes for building façade and skies. **¾-inch or 1 inch cat's-tongue brush made out of *petit gris* is recommended.**

PAPER

Watercolor paper is a dynamic surface. The paper is alive and can create parts of the painting on its own; the painter has to deliver the right amount of paint and water to the right spot.

Watercolor paper comes in three thicknesses (or weights): 90-lb, 140-lb and 300-lb.

Manufacturers commonly weigh five hundred sheets (a ream), and use this quantity to identify the weight of each sheet. For example, five hundred sheets of paper, measuring 22 x 30 inches, that is placed on a scale and determined to weigh 140 pounds is offered as 140-lb. sheets of watercolor paper.

Watercolor paper also comes in three surface types: hot-pressed, cold-pressed, and rough. I suggest you buy a couple of sheets of each with which to experiment. Cold-pressed paper is very versatile, as it allows for more controlled washes, successive glazes, and an even flow of color.

Required paper surface for this class:

Fabriano or Arches Cold-Pressed 140-lb watercolor block, size 9" x 12" and 12" x 18".

PAINT

Watercolor paint is made up of three components: pigment, binder, and vehicle. The pigment's availability largely determines the price of the color. The binder, or what holds the paint together, is gum arabic. Today glycerin is used in addition to gum arabic as wetting agent. Some manufacturers still use honey in their watercolor paints. The obvious vehicle in watercolor is water. The most important rule regarding water during the painting process is that it must be kept clean.

Paint Characteristics: Pigment colors fall into four categories: transparent, opaque, granulating, and staining. The label on the tube holds a wealth of information concerning the characteristics of the paint. It is important that you are able to recognize different characteristics of pigments, as this knowledge will have a definite impact on your painting results.

Winsor Newton, or Holbein brand, artist (professional) grade is highly recommended. The higher-grade paints contain a greater proportion of pure pigment with less binder, producing a more intense (vibrant), long-lasting color.

5ml tubes:

Alizarin Crimson
Cadmium Red Light
Cadmium Orange
Cadmium Yellow
New Gamboge
Yellow Ochre
Raw Sienna
Raw Umber
Burnt Sienna
Burnt Umber
Viridian
Hookers Green
Sap Green
Oxide of Chromium
Cerulean Blue
Cobalt
Ultramarine Blue
Prussian Blue
Neutral Tint
Mineral Violet
Ultramarine Violet

PALETTE

Durable white large plastic palette. The best one is to have sixteen wells along the outer edge for holding colors, as well as an adequate area for mixing washes. I use a metal palette (good for preserving the paints overnight and travel) and a large enamel butcher palette tray for mixing colors and washes.

OTHER STUDIO SUPPLIES

Spray bottle

Paper towels

Sharp graphite pencils: 2H, HB

2 stable water container – plastic please

Drawing board

Artist tape

Notebook – Sketchbook 9" x 12"

Masking fluid

Nylon portfolio with handles or shoulder strap

An art box for your materials

A good brush holder to protect brushes

Please note that you might need to buy additional art materials as the semester progresses.

Course Requirements and Assignments:

Format:

- The in-person portion of the class will be spent discussing and executing projects. Lectures and demonstrations will be presented at the beginning or at the end of class for each assignment.
- The online portion of the class will be conducted asynchronously on Canvas. The course Canvas site will be organized in terms of content modules, normally on weekly basis. Besides the in-person class meeting on Tuesdays, you should spend at least 2.5 hours each week reviewing and working on the module content online. This includes important lecture slides, assignment/project guidelines, and submitting your assignments and online discussions.
- Important class announcements will be posted on the Canvas course homepage on the weekly basis throughout the quarter.

To succeed in this class, you must always:

- 1 **Be prepared and on time.** Bring all equipment you might need for the class in question. If you do not have required materials to do your work, you might receive an absence for

the day. When latecomers miss the lecture they miss the meat of the lesson. This is unacceptable. If you are late approach me and I will amend the roster – otherwise you'll be marked absent for that day. Return promptly from breaks, it shows respect for the whole class.

- 2 **Be alert and attentive.** Remain conscious at all times and pay attention to what is happening throughout the lesson. This way you will not make unnecessary mistakes on assignments. Students are expected to stay for the duration of the class — partial attendance may result in an absence for the day.
- 3 **Contribute.** Volunteer your thoughts and ideas during and outside critiques.
- 4 **Submit your *best work*, on time.** You may hand in up to two assignments late. They must be turned in no later than one-week after the due date.
- 5 **Communicate.** Your understanding is our joint responsibility. If you are going to miss a class; if you cannot complete your homework in time; if you are having trouble with the course or if anything in your life is disrupting your ability to work – please talk to me. Communication can help in all the situations described above.

We will be making paintings in class and for homework. Homework assignments will be assigned each week. **Expect to spend at least 5 hours a week outside of class time on your homework assignments.**

- **Take notes when the assignment is being given to you.** Ask questions if you are not clear with the assignment.
- **Give yourself extra time for your homework assignment.** Painting takes much practice before you train your mind and hands to paint in a new technique. Try not to wait until the evening before the assignment is due to start the painting as this does not give you time to start all over again if needed.
- I will let you know the due date for each assignment. The assignments are due at the beginning of class and are to be hung up for class critique. Paintings that are not hung up for class critique are considered late.

Class Critiques:

Some projects in this class will be hung up for a class critique. Keep in mind that showing your work to others and seeing the work of your classmates is one of the most valuable learning tools. You will have the opportunity to observe and analyze the work of your classmates and receive useful comments and suggestions on your own work. Try to keep an open mind for the ideas of others.

Final Examination/Evaluation: The final painting assignment contributes to 10% of the course grade.

Grading Information:

Semester grades will be based on the following:

<u>Project:</u>	<u>% of Final Grade</u>
In-class Assignments	40%
Home Assignments	40%
Participations	10%
Final Project	10%

Grade percentages are as follows:

A+: 96-100, A: 93-95, A-: 90-92, B+: 87-89, B: 83-86, B-: 80-82, C+: 76-79, C: 70-75, D+ 67-69, D: 63-67, D-: 60-62, F: 0-59

Grading Policy:

Grades are based primarily on your academic progress and the quality of the work you produce. Each assignment focuses on particular techniques of painting. Your work will be graded on how well you demonstrate your understanding of these concepts, and how well you are able to employ the techniques and media. Creativity, composition, craftsmanship, presentation, and the seriousness with which you approach the projects are also taken into consideration.

Classroom Protocol:

Tardiness (including leaving early and taking long breaks): Do not be tardy to class. Being tardy distracts other students and the instructor. If you must be tardy due to an unavoidable situation, please let me know. If you are late by an hour to class, your tardy is considered a half-day absence.

- Be considerate of others, and don't make a lot of noise or talk to your neighbors during lectures, demonstrations or in-class works. Those who cause a disturbance will be asked to leave.
- Please contribute a mature and thoughtful attitude and make the course more enjoyable and effective for everyone.

Electronic Equipment Policy:

Cell phone, beeper, and headphone usage is inappropriate in the college classroom and serves as a distraction to the whole class. It is recommended to turn off your cell phones before entering the classroom. If your cell phone rings in class by accident, please stop the ringing, do not answer the call and turn off the cell phone. This includes text messaging. You may be dropped or fail the course for excessive cell phone distractions.

Academic Ethical Standards:

Students are expected to follow academic ethical standards. Cheating and plagiarism will not be tolerated. All work, including studio assignments, writings and quizzes, is to be your own. Expulsion or failing grade may result from non-compliance.

Other forms of inappropriate behavior:

Coming to class without the proper working materials
Eating in class at times other than break
Leaving garbage behind and not cleaning up after yourself
Clowning or other attention-seeking activities
Bringing children or friend to class

Important Dates:

- Last day to add classes: April 19, 2024
- Last day to drop classes without a W: April 20, 2024
- Last day to drop classes with a W: May 31, 2024
- Final Exam: June 25, Tuesday, at 9:15 AM

48861, Arts 14A: Watercolor Painting I, Spring 2024, Course Schedule

Schedule is subject to change.

Week	Date	Topics, Assignments, Deadlines
1	4/9 Canvas	Introduction- go over syllabus, materials, expectations, procedures Materials Demonstrations, Palette Organization, Demo: Tint Chart Project
2	4/16 Canvas	Work on Tint Chart Assignment Tint Chart Assignment/Critique Color Wheel Assignment/Demo
3	4/23 Canvas	Work on the Color Wheel Assignment Critique/Value Scale Assignment
4	4/30 Canvas	Value Scale Assignment Critique/Introduce Glazing Chart Project
5	5/7	Glazing Chart Project

Week	Date	Topics, Assignments, Deadlines
	Canvas	Critique/Fruits and Still Life Painting/Demo: Chiaroscuro and Edge Treatment
6	5/14 Canvas	Continue work on Fruits Still Life Critique/Techniques: The Wash and Wet-In-Wet
7	5/21 Canvas	On-Campus Outdoor Landscape and Architecture Painting Continue Outdoor Painting
8	5/28 Canvas	Introduce Flower Painting in Direct Painting Approach Continue Flower Painting
9	6/4 Canvas	Critique/Introduce Animal Painting/Demo: Texture and Dry Brush Techniques
10	6/11 Canvas	Animal Painting Work in Progress Critique/In-Class Life Head and Portrait Painting
11	6/18 Canvas	In-Class Life Portrait Painting/Introduce Final Self-Portrait Painting Project
12	6/25	Final Self-Portrait Painting Presentation and Critique, at 9:15 AM