

S y l l a b u s

Art 24: Beginning Watercolor

Long Beach City College-Spring 2017-Mr. Bill Jaynes, Instructor

Fridays 8:50 am – 3:15 pm
Room K 143

Bill Jaynes, Instructor

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Web access to course materials:

<http://billjaynes.com/LBCC%20Art%2024%2025.htm>

Course Overview:

This course offers an opportunity to explore and develop creative attitudes, values and personal expression in the medium of watercolor. The course investigates and emphasizes unique techniques, methods and tools, using the elements and principles of two-dimensional pictorial composition in an imaginative, personal manner.

Recommended texts:

Hill, T. (1992). *The Watercolorist's Complete Guide to Color*. Cincinnati, OH: North Light Books.

Little, C. (1998). *The Watercolors of John Singer Sargent*. Berkeley, CA: University of California Press.

Raffael, J. (1998). *Reflections of Nature: Paintings by Joseph Raffael*. New York: Abbeville Press.

Raynes, J. (2004). *The Complete Watercolor Course*. Cincinnati, OH: North Lights Books.

Reid, C. (1973). *Portrait Painting in Watercolor*. New York: Watson-Guption Publications.

Unger, M. (2001). *The Watercolors of Winslow Homer*. New York: W.W. Norton & Company.

Class Procedures:

- Come to class, embrace the process, work and grow. This is a rigorous, college, pre-professional class.
- Attendance is required. You may be dropped from the class if you miss more than 20% of the class. However, if you wish to drop the class, please do so through the admission office. Failure to drop through the proper channels could result in a final grade of an F.
- Students will be expected to work in class during studio time.
- Late assignments will receive a lowered grade.
- Grades will be based on the quality of work, attendance, effort, completion of assignments and individual growth.
- It is imperative, for success, to come, class, work in class, do the homework, and turn work in on time.
- The homework to class ratio for LBCC is 2 to 1. This means that for every hour of class time there are 2 hours of homework required
- If the student decides to drop the class, then it is the responsibility of the student to complete the procedure through official LBCC channels. Failure to do so could result in an "F" on the student's transcript for the class.
- It is suggested that, along with the assigned class work, that you draw in a sketchbook a minimum of five pages per week.

Art 24 Course Outcomes:

1. Differentiate and interpret the range of technical possibilities and conceptual implications inherent in a variety of traditional and contemporary approaches to watercolor painting.
2. Analyze, compare, and critique watercolors with regard to the elements and principles of two-dimensional visual art.
3. Compose and develop resolved watercolor paintings from observation.

Art 24 Course Objectives:

1. Employ the recognized elements and principals of pictorial composition that apply to the art concepts of space color and form.
2. Analyze one's own work and the work of other students/artists in terms of color and compositional factors (balance, dominance, unity, etc.).
3. Develop a working knowledge of the elements and principles of pictorial composition i.e., Line, shape, color, value and texture.
4. Create a series of watercolor paintings that demonstrate knowledge of various methods, techniques, materials and concepts.
5. Develop an ability to analyze their own work and the works of other students in terms technical skill, creativity, composition and color theory.
6. Identify standard sources of technical information concerning drawing and painting (on the line, books, periodicals, etc.).
7. Differentiate artworks among historic/traditional schools of watercolor and current trends in contemporary watercolor painting.
8. Demonstrate insight necessary for a better understanding of oneself and their fellow human beings,
9. Compare and connect one's own work to historic and contemporary movements and styles.
10. Discover a personal direction with regards to materials, expression, imagery and content as it pertains to watercolor.

Course Outline

Note: Subject to change as the course unfolds to foster student growth and success

Week 1: Welcome to Watercolor

2/10/2017

Part One:

Introduction to the class and charting the course ahead with the syllabus
Overview of the materials needed for the class: paper, paints, and brushes
Stretching the watercolor paper, preparing the palette with surface and color
HW: Purchase supplies; bring materials ready to work next class.

Part Two:

Prepare the palette with organized color theory.
Begin Exercises by preparing paper
Work on Color Wheels and Stripes
HW: Complete Wheels and stripes

Week 2: Fundamentals: Getting to know Color, Paint, and Paper

2/17/2017

Part One

Prepare the palette with organized color theory.
Begin Exercises by preparing paper
Work on Color Wheels and Stripes
HW: Complete Wheels and stripes

Part Two

Three-color mixing for washes strategies
Color and gray value, Complementary colors and intensity
Flat and graded washes
HW: Continue with Exercises

Week 3: Mixing, Value, and Intensity

2/24/2017

Part One

Work with sedimentary and spreading pigments
Work on pigment experiment chart: sedimentary vs. spreading pigments, staining quality,
Transparency
HW: Continue with Exercises

Part Two

Work on mountains and clouds
Portfolio of Assignment # 1: Due Next Class
HW: complete (or rework) all exercises and mountain and clouds, bring high-quality reproduction of works by John Singer Sargent and Winslow Homer

Week 4: Mountains, Clouds, and Sky

3/3/2017

Part One: Project Due

Portfolio due of exercises and mountains and cloud paintings

Wall Critique of the work
Begin Master Copy
HW: Prepare and begin master copy project

Part Two

Begin learning from a historical master.
Analyze and decoded the master's process
Create color studies from the master work
HW: continue with the analysis process

Week 5: Reviewing the beginning and learning for history

3/10/2017

Part One

Historical palettes
Work on Master Copy

Part Two

Historical color and composition strategies / Work on Master Copy: Complete studies, Begin larger piece

Week 6: Master Work Replication

3/17/2017

Part One

Work on larger Master replication

Part Two

Complete Masterwork

Master copy in a portfolio with associated study work is due next class

Week 7: Completing the Apprenticeship

3/24/2017

Part One: Project Due

Master copy is due in a portfolio with associated study work for critique and grading

HW: Find Reference for Birds, Butterflies, Bugs project

Part Two

Begin Birds, Butterflies, Bugs project

Pencil studies, direct painting w/ wet into wet studies of Birds, Butterflies, Bugs project

HW: work on composition

Week 8: Birds, Butterflies, and Bugs Project

3/31/2017

Part One

Continue with direct studies of Birds, Butterflies, and Bugs. Pencil thumbnails of composition of larger paintings

Part Two

Begin larger Birds, Butterflies, and Bugs painting

4/3/2017 – 4/9/2017 Spring Break

Week 9: In the Flora

4/14/2017

Part One

Continue working on the Birds, Butterflies, and Bugs Project

Part Two

Complete the Birds, Butterflies, and Bugs Project

The project is due next class with all the studies and paintings submitted in a portfolio.

Week 10:

4/21/2017

Part One: Project Due

Due- Birds, Butterflies and Bugs paintings and studies for wall critique and submitted in a portfolio for grading.

HW: Bring supplies and prepare paper for next paintings.

Part Two

Masks and Texture Techniques

Begin abstract painting and textures, additives, masks and more techniques.

Week 11: Abstraction: Textures, Additives, Masks & More

4/28/2017

Part One

Work on texture studies, begin Sonic Abstraction Studies

Part Two

Synesthesia: Hearing Colors, Seeing Sounds

Continue on Sonic Abstraction studies and begin the larger associated painting

Week 12: Sonic Abstraction

5/5/2017

Part One

Continue working on the large Sonic Abstractions Painting

Review and adjust color composition

Part Two

Complete the large painting and all the associated studies

HW: Sonic Abstraction painting and textures, additives, masks and more techniques are due next class in a portfolio for critique and grading.

Week 13: Juxtapose

5/12/2017

Part One: Project Due

Due- Sonic Abstraction painting and textures, additives, masks and more techniques in a portfolio for critique and grading

Begin Juxtapose project

HW: Prepare materials for Juxtapose

Part Two

Design a photographic collage(s) for Juxtapose

Begin Studies for Juxtapose

HW: prepare materials and continue with Juxtapose

Week 14: Looking Closer

5/19/2017

Part One

Color studies for Juxtapose

HW: work on Juxtapose

Part Two

Begin large Juxtapose painting

HW: work at home on Juxtapose

Week 15: Enlarged Details

5/26/2017

Part One

Continue with large Juxtapose painting

HW: Juxtapose

Part Two

Continue with Juxtapose

Week 16: Juxtapose / Juxtapose is Due

6/02/2017

Part One

Complete Juxtapose Project

Part Two

Complete Juxtapose Project

Final portfolio of work due including Juxtapose and associated studies is Due

Materials

Lyons Art Supplies: 441 E 4 St Long Beach, CA 90802 (562) 435-5383

Art Supply Warehouse: 6672 Westminster Blvd., Westminster, 714-891-3626

Tops Art Supply: 3447 West 8th Street, Los Angeles, CA 90005 (213) 382-8229

LBCC Bookstore: 562-938-4225

Paints: If not purchasing the entire set of colors, then buy the #hashtag colors.

#winsor yellow or lemon yellow

#cadmium yellow

naples yellow

yellow ochre

#burnt sienna

#burnt umber

cadmium orange

#cadmium red

vermillion

scarlet lake or windsor red

#alizarin crimson

permanent rose

winsor violet

#ultramarine

cobalt blue

cerulean or manganese blue

#thalo Blue

hookers green dark

sap green

#thalo green or winsor green

#paynes grey

ivory black , raw sienna, raw umber

#= a basic palette

Winsor Newton is the preferred brand

°°° **Note:** never buy what is called
“student grade” paints or any color
with the word “hue” in it as they are
diluted and a waste of money

Supplementary Accessories:

3 water tubs (1 large 12” pail)
sponges /white kitchen candle/salt

Blue painters tape .70” or ½” Trans pore tape/ ¼” artist tape

rags or paper towels/ staple gun
2” brown paper gummed wrapping tape
fine mist atomizer / eyedropper
1 wood watercolor board approx. 24” x 18”
Bar of Ivory soap or liquid dish soap

Brushes:

a variety of “flats” and “rounds”...my
suggestion is to have at least 2 of each

Kolinsky sable is the best ...second
choice would be regular sable or
red sable...the least suitable choice is
synthetic which is more economic but
results in some streakiness

1 1/2” flat

1” flat

1/2” flat

8 round

5 or 6 round

3 round

1 round (fine lines and detail)

1 large “mop”

Paper:

There are a wide variety of excellent
watercolor papers available...typically
they come in “hot press” or “plate”
finishes (smooth)...“cold press”
(textured) and “rough”

they come in different weights or
thicknesses...some suggestions:

140lb -300lb Arches or Fabriano

140lb – 300lb Strathmore(400/500 series)

liquid frisket / rubber cement
2- 11 x 14 economic watercolor pads