San Jose State University  
Department of Art and Art History  
ART 162 Watercolor, Section 01, Fall 2018

Instructor: Matthew Weston Taylor  
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Office Phone: 408-924-4406  
Office Hours: T-TH 11:15AM-12:00PM  
Class Days/Time: T-TH 8:00AM-10:50AM  
Classroom: Art  203  
Prerequisites: ART 12, ART 24

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: [http://www.sjsu.edu/art](http://www.sjsu.edu/art) or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

Course Description

This will be an introduction to both traditional and contemporary approaches to watercolor media. We will attempt to master many skills, beginning with terminology and equipment, color index names, learning the different characteristics of transparent, opaque and staining pigments, and how to organize a palette. Unlike oils or acrylic paints, watercolors are never fully controllable or predictable, and the artist must allow for unexpected movement, blending and mixing effects.

Basic techniques and materials will be presented to achieve controlled representations of what one sees. Equal time will be devoted to taking an experimental stance towards the media. Students will also be encouraged to develop a "notational" painting skill (painterly realism) apropos to Asian traditions, and one that we see in the work of the artists John Singer Sargent, J.M.W. Turner, John Constable, Winslow Homer, Paul Cezanne, Emil Nolde, John Marin, Edward Hopper, Giorgio Morandi, the 60’s Photorealists, to name a few.

Course Goals and Student Learning Objectives

Upon successful completion of this course, students will be able to:

1. Develop basic Watercolor skills by completing a series of technical classroom still-life exercises and homework assignments.
2. Learn the basics of brushwork, and Western techniques: layering, flat and gradated washes, wet on wet technique
3. Develop skills in traditional Eastern approach (notational style)
4. Learn to control and understand color mixing with both transparent and opaque applications.
5. Research and examine the work of selected artists known for their practiced and accomplished use of watercolor.
6. Stretch watercolor paper using either staples or traditional paper tapes.
7. Develop the ability to evaluate critically one's own artwork and the work of others.
8. Further develop skills in composition, value, color and space
9. Gain a working knowledge of historical and contemporary watercolor painting.

**Classroom Protocol**

Objectives for each class will be outlined at the start of each day. It is imperative that you arrive to class on time and with all materials necessary, ready to work.

The structure of the course is one that encourages students to participate and take responsibility for their own learning experience. Think of our time in class as a laboratory, where you are encouraged to explore the concepts and topics set forth.

Cell phone use during class time is restricted to educational and musical uses when appropriate. We will take a 15 minute break at the halfway point of each class, please use this time appropriately so that our work time can be focused on work.

Throughout the course we will conduct critiques and discussions. These may focus on in class work, homework, or other topics. Participation from all students is required.

**Assignments and Grading Policy**

Grading will be based upon a combination of in class work, homework, participation, and midterms/finals as assigned.

In class work consists of all work made over the course of the semester. Students are also required to maintain a portfolio of all work throughout the semester. Portfolios may be collected periodically for both evaluation and for discussion with students.

Homework assignments will be assigned weekly and will vary in scope and concept, but will coincide and aid the in class work. It is your responsibility to know what has been assigned and when homework is due.
Participation includes each student’s engagement with their work and the work of their peers both in and out of class. It includes class discussions and critiques as well as the day-to-day class environment.

<table>
<thead>
<tr>
<th>Class Work</th>
<th>50%</th>
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<tbody>
<tr>
<td>Home Work</td>
<td>40%</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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</tbody>
</table>

Grade percentages are as follows:

- A: 93-100
- A-: 90-92
- B+: 87-89
- B: 83-86
- B-: 80-82
- C+: 77-79
- C: 73-76
- C-: 70-72
- D+: 67-69
- D: 63-67
- D-: 60-62
- F: 0-59

Due to the nature of the course it is imperative that you attend all classes. In class work and participation makes up a large portion of your course grade. In the event that you must miss a class it is always better to notify me ahead of time so that appropriate alternatives can be made. Due to the nature of the course and the requirements of working with a live model it is extremely detrimental to your educational experience to miss class time.

University policy F69-24, “Students attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

Attendance Policy: I expect you to attend all studio sessions. If you are absent more than three times without an excuse your grade will be lowered due to lack of participation. You must also notify me of your absence and submit a medical excuse if your absence exceeds three times. One letter grade will be deducted for late work or missed critique. If critique is missed medical note or other documentation required as justification.

**Course Materials**

*See Foundations site for a list of local and online art stores:*  
[http://ad.sjsu.edu/foundations/resources/](http://ad.sjsu.edu/foundations/resources/)

I recommend the following list of watercolors in tubes, and I encourage selection of Artist quality paint over student brands. At some point in the semester, we will create our own “field boxes” for half or full pans, so that you have the convenience of working outside.
Watercolor paints are a basic emulsion of pigment suspended in a binder. Pigments are usually some sorts of dry ingredient that gives the paint its color. Binders are substances added to the paint to maintain even consistency, plasticize and preserve the paint. Examples are glycerin, gum arabic, and honey, which are used to keep the paint from drying and cracking. These pigments are ground into fine powders and are then milled with the binder. With a student grade watercolor paint you will find a ratio of less pigment to binder than you would find in a comparable color of professional paint. Put simply, for not much more cost, you get watercolor paints that are of higher quality than even the old masters used. However, since student grade watercolors do have lower ratios of pigment to binder than professional grade colors, you will find that your paint is less intense in color when it comes out of the tube. In the student grade line you will see colors that are called “hues”. A hue is a word that is used to let you know that specific paints are different in some way. For instance, in Winsor Newton’s Cotman Watercolor line, Cobalt Blue and Cobalt Blue Hue are going to be different. The “hue” lets you know that there is some pigment that has been substituted in the formulation to keep the price down. The other important fact to keep in mind is that there is little to no difference in the transparency of student grade watercolors and professional grade watercolors. Since essentially the same pigments are used, just smaller proportions the transparent properties of the paints are the same.

WATERCOLOR MANUFACTURERS FROM AROUND THE WORLD

Art Spectrum (Australia) Schmincke (Germany)
Blockx (Belgium) Sennelier (France)
Daler-Rowney (England) Utrecht (US)
Daniel Smith (US) Rembrandt (Netherlands)
Da Vinci (US) Winsor & Newton (England)
Holbein (Germany) Yarka/St. Petersbourg (Russia)
Kremer (Germany) Lukas (Germany)
Maimeriblu (Italy) M. Graham & Co. (US)
Old Holland (Netherlands)

WATERCOLOR LINKS:
http://www.handprint.com/HP/WCL/waterfs.html
http://en.wikipedia.org/wiki/Watercolor_painting
http://www.watercolorpainting.com
http://www.paintmaking.com/grinding_watercolor_gouache.htm
http://www.hilarypage.com
http://www.artsupplies.co.uk/index.php
http://www.dickblick.com
http://www.jerrysartarama.com/
http://www.misterart.com/
http://www.naturalpigments.com/
REQUIRED COLORS: Please note that company names vary for each hue
LEMON YELLOW or WINSOR LEMON
CADMIUM YELLOW (MEDIUM) or WINDSOR YELLOW DEEP
CADMIUM RED SCARLET or CADMIUM RED LIGHT
PERMANENT ALIZARIN CRIMSON, OR PERYLENE MAROON QUINACRADONE MAGENTA
ULTRAMARINE BLUE
PTHALO BLUE GREEN SHADE
CERULEAN BLUE
COBALT BLUE
VIRIDIAN GREEN
SAP GREEN or TERRA VERTE (YELLOW SHADE)
PTHALO GREEN BLUE SHADE OR YELLOW SHADE
SEPIA
BURNT SIENA or TRANSPARENT RED OXIDE
PAYNES GRAY
YELLOW OCHRE or GOLD OCHRE
QUINACRIDONE GOLD or RAW SIENA
NEUTRAL TINT or INDIGO

BRUSHES:
There are a wide variety of brushes to consider. The highest quality brushes are Kolinsky Sable; next best is Sable, then Sable synthetic mix. The most affordable brushes are all-synthetic. The difference between the brushes is the cost, the amount of water they hold, the ability to maintain a sharp point and the effects that can be created with them. There are round brushes, flat brushes, riggers (for producing long fine lines) fan brushes (for special effects), mop and wash brushes (for applying large amounts of color). Be sure to get brushes made specifically for watercolor. The size of the paintings you intend to do will have an influence on the sizes of brushes used. Buy the best you can afford. If you are using lots of different colors in a painting you need a lot of brushes, and often many in the same size. To offset this cost, I recommend the Winsor-Newton Scepter series.

**Watercolor Rounds:** #3 #6 #12 #20 Sceptre Gold II (Between $5.53-$71.25)

Winsor Newton Series 7 Kolinsky Sable #3 #5 #7 #10 (between $33.00-$300.00)

Winsor Newton Cotman Synthetic Brushes #3 #6 #8 #12 #14 (between $4.22-$17.04)

**A Flat Brush: 1 inch** (Cotman $15.75 or Sceptre $20.00)

**Oval Wash or Mop Brush or Squirrel Mop** (Isabey, Escoda or Harmony)
Squirrel Mop (#6-8)

**Robert Simmons White Sable Goliath Wash Series 789 #36** ~$30.00
Robert Simmons Series 278 Sky-Flo Wash - For extra full bold wash strokes, paddle handle.

**WATERCOLOR BOARD:**

Preferred: Gatorfoam Board [http://www.dickblick.com/products/gatorfoam-board](http://www.dickblick.com/products/gatorfoam-board) 16” x 23” x 3/8” thickness $11.99 OR 23” x 31” x 3/8” thickness $19.99 Please be careful NOT to buy regular foam core, which is a paper laminate. This will result in warping. Gatorfoam board is a plastic laminate.

1/4" birch plywood no smaller than 23” x 31". You can make this yourself. A Small can of Varathane seal to waterproof the board (use a cheap house paint brush) Demonstration of Tape and Staple methods

**PAPER:**

You will need 10 sheets of 22” x 30” **140lb cold press**
A Watercolor Sketchbook 11” x 14” 140 lb cold press (for homework)

**MISCELLANEOUS REQUIRED ITEMS:**

An Art Box for your materials
Large clear plastic Container for clear water
Small plastic containers for cleaning (cool whip or margarine tubs)
Portfolio for your work
**LARGE PLASTIC PALETTE WITH LID 11" x 16"**
DO NOT buy an open round plastic palettes
Soft rubber erasers
1-2” White drafting tape
White watercolor paper tape (if using the traditional method)
“Light duty” Staple Gun (not medium or heavy)
Bamboo roll up brush holder (or placemat) to protect brushes
Sponges (natural and synthetic) one to be left in your covered palette for hydration.
Spray bottle (new or re-cycled)
Pencils
Drawing sketchbook for your thumbnail compositions
paper towels and soft tissues
“Altoid” type mint tin.
Texts and Readings

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

There are many monographs on the watercolor painting of individual artists. Research at the MLK Library, or online. I will also share my collection of books with you.

Barber, John  Winsor Newton Mixing  Guide Search Press
Clarke, Michael  Watercolor  Dorling Kindersley
Crespo, Michael  Watercolor Class  Watson Gupthill
Dewey, David  The Watercolor Book  Watson Gupthill
Le Claire, Charles  The Art of Watercolor  Watson Gupthill
Morelle, Jean-Louis  Watercolour Painting  New Holland
Moorby Nicola  How to Paint Like Turner  Tate Gallery
Moyer, Linda  Light Up Your Waterscolors  North Light Books
Page, Hilary  Guide to Watercolor Paints  Watson Gupthill
Parramon, Jose  The Big Book of Watercolor  Watson Gupthill
Smibert/Townsend  Tate Watercolor Manual  Tate Gallery
Wade, Robert  Watercolor Workshop  International Artist Pub.
Wilcox, Michael  Blue and Yellow Don’t Make Green  School of Color
Wilcox, Michael  Color mixing Swatch Book  School of Color
Wilcox, Michael  Guide to Finest Watercolor Paints  School of Color

Art History (Selected)

Met Museum of Art  American Watercolors from the MMA  Harry Abrams Hargraves,
Matthew  British Watercolors/Mellon Collection  Yale University Press Finch,
Christopher  Twentieth Century Watercolors  Abbeville Press Finch, Christopher
American Watercolors  Abbeville Press
Brett, Bernard  A History of Watercolor  Excalibur
Reynolds, Graham  Watercolours A Concise History  Thames and Hudson Smith,
Allison  Watercolour  Tate Gallery

Library Liaison

Students are encouraged to utilize the library resources. Our library liaison is Peggy Cabrera.

email: peggy.cabrera@sjsu.edu
phone: (408) 808-2034

Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices
University Policies

General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU’s policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. To learn important campus information, view University Policy S16-15 and SJSU current semester’s Policies and Procedures. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not address the issue, it is recommended that the student contact the Department Chair as the next step.

Workload and Credit Hour Requirements

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practice. Other course structures will have equivalent workload expectations as described in the syllabus.

Attendance and Participation

Attendance per se shall not be used as a criterion for grading. However, students are expected to attend all meetings for the courses in which they are enrolled as they are responsible for material discussed therein, and active participation is frequently essential to ensure maximum benefit to all class members. In some cases, attendance is fundamental to course objectives; for example, students may be required to interact with others in the class. Attendance is the responsibility of the student. Participation may be used as a criterion for grading when the parameters and their evaluation are clearly defined in the course syllabus and the percentage of the overall grade is stated. The full policy language can be found at http://www.sjsu.edu/senate/docs/F15-3.pdf.

Accommodation to Students’ Religious Holidays

University Policy S14-7 states that San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three
days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage. Students should be aware of the current deadlines and penalties for dropping classes (Late Drop Information).

Information about the latest changes and news is available at the Advising Hub.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, requires students to obtain instructor’s permission to record the course and the following items to be included in the syllabus:

• “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

• It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.

• In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

• “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy F15-7 requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. Visit the Student Conduct and Ethical Development website for more information.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with
Disabilities requesting accommodations must register with the Accessible Education Center (AEC) to establish a record of their disability.

**Student Technology Resources**

Computer labs and other resources for student use are available in:

- Academic Success Center at [http://www.sjsu.edu/at/asc](http://www.sjsu.edu/at/asc) located on the 1st floor of Clark Hall
- Academic Technology Computer Center at [http://www.sjsu.edu/at/hd](http://www.sjsu.edu/at/hd) on the 1st floor of Clark Hall
- Associated Students Computer Services Center at [http://as.sjsu.edu/ascsc](http://as.sjsu.edu/ascsc) on the 2nd floor of the Student Union
- Computers at the Martin Luther King Library for public at large at [http://library.sjsu.edu/reserve-studymeeting-room/computers-king-library](http://library.sjsu.edu/reserve-studymeeting-room/computers-king-library)
- Additional computer labs may be available in your department/college

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

**SJSU Peer Connections**

Peer Connections’ free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience. This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit Peer Connections website at [http://peerconnections.sjsu.edu](http://peerconnections.sjsu.edu) for more information.

**SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website at [http://www.sjsu.edu/writingcenter](http://www.sjsu.edu/writingcenter). For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.
SJSU Counseling and Psychological Services

The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B. Professional psychologists, social workers, and counselors are available to provide confidential consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling and Psychological Services website at http://www.sjsu.edu/counseling

ART 26-01 / Beginning Watercolor, Fall 2018, Course Schedule

Schedule is subject to change

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Activity Description</th>
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<tbody>
<tr>
<td>1</td>
<td>8/21</td>
<td>Introduction- go over syllabus, materials, expectations.</td>
</tr>
<tr>
<td></td>
<td>8/23</td>
<td>Boards, Stretching Paper, Materials Demonstrations, Palette Organization</td>
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<tr>
<td>2</td>
<td>8/28</td>
<td>Demo: Flat, Gradated, Granulation Washes, Value Studies, Glazing Demo</td>
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<tr>
<td></td>
<td>8/30</td>
<td>4 Value still life objects</td>
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<tr>
<td>3</td>
<td>9/4</td>
<td>Monochrome paintings- bas relief parthenon</td>
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<tr>
<td></td>
<td>9/6</td>
<td>Monochrome paintings- bas relief</td>
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<tr>
<td>4</td>
<td>9/11</td>
<td>Color Glazing and Washes- abstractions (albers, malevich)</td>
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<td></td>
<td>9/13</td>
<td>Color Glazing/Washes</td>
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<tr>
<td>5</td>
<td>9/18</td>
<td>Still life, warm/cool color. White Objects (ultramarine/burnt umber)</td>
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<td>9/20</td>
<td>White Objects</td>
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<td>6</td>
<td>9/25</td>
<td>Primary Color overlays- color layering. Still life crop</td>
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<td></td>
<td>9/27</td>
<td>Colorful still life</td>
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<td>7</td>
<td>10/2</td>
<td>Wet on Wet Techniques demo, Still Life, flowers on wall</td>
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<td>10/4</td>
<td>12 Fruit studies in grid repetition: key color demonstration</td>
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<td>8</td>
<td>10/9</td>
<td>Fruit studies</td>
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<td></td>
<td>10/11</td>
<td>Portfolio Meetings</td>
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<tr>
<td>9</td>
<td>10/16</td>
<td>Wet on wet still life: watermelon whole</td>
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<td></td>
<td>10/18</td>
<td>watermelon smash</td>
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<td>10</td>
<td>10/23</td>
<td>Surfaces: Solid, reflective, transparent, stain still-life continued</td>
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<tr>
<td>11</td>
<td>10/30</td>
<td>Notational style technique</td>
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<td></td>
<td>11/1</td>
<td>Outdoor notational style</td>
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<td>14</td>
<td>11/20</td>
<td>Final project proposals</td>
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<td></td>
<td>11/22</td>
<td>No Class- Thanksgiving</td>
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<td>15</td>
<td>11/27</td>
<td>Final Projects</td>
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<tr>
<td>16</td>
<td>12/4</td>
<td>Final Project</td>
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<tr>
<td></td>
<td>12/6</td>
<td>Final Project, Portfolios Due</td>
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<tr>
<td>17</td>
<td>12/18/18</td>
<td>Finals- 7:15AM-9:30AM</td>
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