

**San José State University
Department of Art & Art History
Art 162 Watercolor -01**

Spring 2018

Instructor:	Gale Antokal
Office Location:	A315
Telephone:	408-924-4404
Email:	Gale.Antokal@sjsu.edu
Office Hours:	Monday-Wednesday 10:30am-11:30pm
Class Days/Time:	MW 12:00-2:50pm
Classroom:	A314
Course Fees:	NA
Prerequisites:	ART 12, ART 24

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 Sargeant, 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.

STUDENT LEARNING OUTCOMES

By the end of the semester, students will be able to:

- LO1 Develop basic Watercolor skills by completing a series of technical classroom still-life exercises and homework assignments.
- LO2 Learn the basics of brushwork, and Western techniques: layering, flat and gradated washes, wet on wet technique
- LO3 Develop skills in traditional Eastern approach (notational style).
- LO4 Learn to control and understand color mixing with both transparent and opaque applications.
- LO5 Research and examine the work of selected artists known for their practiced and accomplished use of watercolor.
- LO6 Stretch watercolor paper using either staples or traditional paper tapes.
- LO7 Develop the ability to evaluate critically one's own artwork and the work of others.
- LO8 Further develop skills in composition, value, color and space.
- LO9 Gain a working knowledge of historical and contemporary watercolor painting.

Grading Policy:

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five 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 practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Grading is determined by the following: Active and serious involvement in all aspects of this class (appointments, studio time, 2 day critiques) are crucial.

- Individual growth. Finished paintings of high quality
 - Concept: Concrete or abstract ideas joined with the language of vision. The Principles and Elements of Art and Design
 - Synthesis: The blend of concept, and process.
 - Craft: Skill and sensibility with material.
 - Articulation: Expression of process, subject and content of work.
-
- Participation in class activities, instructor demonstrations, Powerpoint lectures, critique sessions 20% of grade
 - Midterm portfolio 40% of grade
 - Final portfolio and critique 40% of grade

University Grading Policy

http://www.sjsu.edu/registrar/students/grades_grades_changes/grade_symbols_and_values/

A+ = 100-97%	A = 96-93%	A- = 92-90%
B+ = 89-87%	B = 86-83%	B- = 82-80%
C+ = 79-77%	C = 76-73%	C- = 72-70%
D+ = 69-67%	D = 66-63%	D- = 62-60%
F = 59-0%		

Final Examination or Evaluation

“There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless specifically exempted by the college dean who has curricular responsibility for the course.”

University Policy S06-4 (<http://www.sjsu.edu/senate/docs/S06-4.pdf>)

University Policies

- **University Syllabus Policy S16-9** (<http://www.sjsu.edu/senate/docs/S16-9.pdf>)
- **University policy F15-12** (<http://www.sjsu.edu/senate/docs/F15-12.pdf>)

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page file://localhost/at http://www.sjsu.edu:gup:syllabusinfo:](#)

MATERIALS

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. Petersburg	(Russia)
Kremer	(Germany)	Lukas	(Germany)
Maimeri	(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://artezan.blogspot.com/2007/04/home-made-watercolour-bijou-box.html>

<http://www.artsupplies.co.uk/index.php>

<http://www.goldenpaints.com/justpaint/jpindex.php>

<http://www.jacksonsart.com/>

<http://www.dickblick.com>

<http://www.aswexpress.com/>

<http://www.jerrysartarama.com/>

<http://www.misterart.com/>

<http://www.naturalpigments.com/>

<http://www.winsornewton.com/datasheets/UKSafetyDataSheets/UKColours/ukawcgeneral.pdf>

REQUIRED COLORS: Please note that company names vary for each hue

LEMON YELLOW or WINSOR LEMON or AUREOLIN
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)

<http://www.jerrysartarama.com/discount-art-supplies/brushes-and-palette-knives/watercolor-brushes/isabey-watercolor-brushes-and-sets/isabey-series-6234-squirrel-quill.htm>

Robert Simmons White Sable Goliath Wash Series 789 #36 ~\$30.00

http://www.cheapjoes.com/art-supplies/5765_white-sable-goliath-rounds.asp

Robert Simmons Series 278 Sky-Flo Wash - For extra full bold wash strokes, paddle handle. <http://www.jerrysartarama.com/discount-art-supplies/brushes-and-palette-knives/watercolor-brushes/robert-simmons-watercolor-brushes/robert-simmons-white-sable-watercolor-brushes.htm>

Waterbrushes (not required)

<http://www.willsquills.com.au/AquaBrush.html#anchor60370>

Pentel Aquash

http://www.amazon.com/Pentel-Aquash-Water-Assorted-FRHFMBP3/dp/B00AX31TZO/ref=pd_bxgy_201_2?ie=UTF8&refRID=1ZX0GQ7KXP3R538NJ3C9

“Niji” Waterbrush

<http://www.dickblick.com/zz051/33/>

WATERCOLOR BOARD:

Preferred: Gatorfoam Board <http://www.dickblick.com/products/gatorfoam-board/>

16" x 23" x3/8" thickness \$11.99 **OR 23" x 31" x3/8"** 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.

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 Watersolors	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

Art 162 Watercolor Spring 2018

<http://info.sjsu.edu/web-dbgen/narr/catalog/rec-8163.15444.html>

This schedule is subject to change with fair notice and notice will be made available in class and on the Yahoo group. FINAL EXAM SCHEDULE:

<http://info.sjsu.edu/static/catalog/final-exam-schedule-spring.html>

Week	Date	Topics, Readings, Assignments, Deadlines		
1	1/24	First class meeting. Outline expectations. Watercolor material demonstrations. Stretching paper. Choosing boards		
2	1/29-1/31	All class paper stretching. Palette Organization. Demo: Glazing "Bas Relief" Monochrome paintings. Powerpoint Lecture		
3	2/5-2/7	Still Life Value studies. Homework Assignment: Dried Leaves		
4	2/12-2/14	Strathmore Paper Lecture: Glenn Brill 2/14 Still Life Warm color palette with minimal cool color. White Objects Homework Assignment: folded paper with shadow,		
5	2/19-2/21	Primary overlays exercise Homework: Chosen object using primary overlays		
6	2/26-2/28	Still Life: TBD Demo: Flat, Gradated, Granulation Washes Homework Architectural detail study in flat wash		
7	3/5-3/7	Wet on Wet Techniques demo Powerpoint lecture on technique Still Life: wet on wet technique		
8	3/12-3/14	12 fruit studies in grid repetition: Key color demonstration Homework: Continued class work		
9	3/19-3/21	Notational Style Technique Powerpoint lecture Mid Term Portfolio Consultations both Monday and Wednesday		
10	3/26-3/28	SPRING BREAK		
11	4/2-4/4	Wet on Wet still life: Watermelon Smash: Whole Melon Monday Interior melon on Wednesday		
12	4/9-4/11	Outdoor Notational Style (Location TBD) Weather permitting		
13	4/16-4/18	Master transcription: interpretation of historic oil painting into watercolor		
14	4/23-4/25	Master transcription continues		
15	4/30-5/2	Figure Model week. Gestures and Long pose Final Project Proposals due		
16	5/7-5/14	Final Project Workdays		
	FINAL	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>Wednesday May 16th</td> <td>0945-1200</td> </tr> </table>	Wednesday May 16th	0945-1200
Wednesday May 16th	0945-1200			