San José State University  
Department of Art and Art History  
ART 162 Watercolor sec. 1  
Spring Semester 2019

Instructor:  Professor Gale Antokal  
Office Location:  Art Building 315  
Telephone:  (408) 924-4404  
Email:  Gale.Antokal@sjsu.edu  
Office Hours:  Monday, Wednesday 10:30-11:30, or Monday-Wednesday 6:00-7:00pm by appointment  
Class Days/Time:  Monday, Wednesday, 12:00-2:50 PM  
Classroom:  Art Building 314  
Prerequisites:  ART 12, ART 24  
Units:  3

Additional Contact Information
* E-mail is generally the best method of contact during non-office hours.  
* Please allow 48-hours for an e-mail response.  
* Emergency:  911  
* Individuals with disabilities may contact the AEC, The Accessable Education Center  
http://www.sjsu.edu/aec/  Admin Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Web Materials
Resources include:  https://groups.yahoo.com/neo/groups/Art162class/info

Course Format : Activity

COURSE DESCRIPTION AND GOALS:
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.
Skill Learning Outcomes

- SLO1 Develop basic Watercolor skills by completing a series of technical classroom still-life exercises and homework assignments.
- SLO2 Learn the basics of brushwork, and Western techniques: layering, flat and gradated washes, wet on wet technique
- SLO3 Develop skills in traditional Eastern approach (notational style).
- SLO4 Learn to control and understand color mixing with both transparent and opaque applications.
- SLO5 Stretch watercolor paper using either staples or traditional paper tapes.
- SLO6 Further develop skills in composition, value, color and space.

Course Learning Outcomes

- CLO5 Research and examine the work of selected artists known for their practiced and accomplished use of watercolor.
- CLO7 Develop the ability to evaluate critically one’s own artwork and the work of others.
- CLO9 Gain a working knowledge of historical and contemporary watercolor painting.

Library Liaison

Gareth Scott, email: gareth.scott@sjsu.edu
phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices
Art and Art History Resources: http://libguides.sjsu.edu/ArtReference

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:

Classroom Protocol

Students are asked to turn off cell phones and to limit laptop use to visual research. They are also asked to respect their fellow students by maintaining an atmosphere conducive to concentration and learning. This means, in part, arriving to class punctually and, when it is absolutely necessary to arrive late or leave early, to do so as quietly as possible. No food in the classroom. Students are required to clean up their personal surroundings before leaving class at 2:50pm.

Course requirements

Reading materials, learning activities, and assignments contribute to or are aligned with course learning outcomes. More details can be found from University Syllabus Policy S16-9 at http://www.sjsu.edu/senate/docs/S16-9.pdf.
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/

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>A+</td>
<td>100-97%</td>
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<tr>
<td>A</td>
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<tr>
<td>Unsatisfactory</td>
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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)
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

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Country</th>
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<tbody>
<tr>
<td>Art Spectrum</td>
<td>(Australia)</td>
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<tr>
<td>Blockx</td>
<td>(Belgium)</td>
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<tr>
<td>Daler-Rowney</td>
<td>(England)</td>
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<tr>
<td>Daniel Smith</td>
<td>(US)</td>
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<td>Da Vinci</td>
<td>(US)</td>
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<td>Holbein</td>
<td>(Germany)</td>
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<tr>
<td>Kremer</td>
<td>(Germany)</td>
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<tr>
<td>Maimeriblu</td>
<td>(Italy)</td>
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<tr>
<td>Old Holland</td>
<td>(Netherlands)</td>
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<tr>
<td>Schmincke</td>
<td>(Germany)</td>
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<tr>
<td>Sennelier</td>
<td>(France)</td>
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<tr>
<td>Utrecht</td>
<td>(US)</td>
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<tr>
<td>Rembrandt</td>
<td>(Netherlands)</td>
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<tr>
<td>Winsor &amp; Newton</td>
<td>(England)</td>
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<tr>
<td>Yarka/St. Petersburg</td>
<td>(Russia)</td>
</tr>
<tr>
<td>Lukas</td>
<td>(Germany)</td>
</tr>
<tr>
<td>M. Graham &amp; Co.</td>
<td>(US)</td>
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</tbody>
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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
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)


**Robert Simmons White Sable Goliath Wash Series 789 #36 ~$30.00**
http://www.cheapjoes.com/art-supplies/5765_white-sable-goliath-rounds.asp


Waterbrushes (not required)
Pentel Aquash
http://www.amazon.com/Pentel-Aquash-Water-Assorted-FRHBFMBP3/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” 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.

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

FIELDTRIPS AND GUEST LECTURES: TBD
Tuesday night Lecture Series: 5:00-6:00pm
Required: Ala Ebtakar, February 26th

The Woodshop and Shop Orientation (PDF on Yahoogroup)
All students who wish to use the shop facilities must pass the shop safety test, no exceptions. Safety tests given only between first three weeks of the semester
Students who use the shop facilities will be required to pay a $20 fee to take the Shop Safety Test before they can use the facility. The fee must be paid prior to the student taking the shop safety test. The web site at the bursar's office to pay this fee is: 
http://www.sjsu.edu/bursar/payment_refunds/methods/index.html
may also pay at the bursar's office directly into fund 62089 with cash, check, or ATM debit card.
• The test and fee are required only once a calendar year.
The test and fee are required only once a calendar year and if you took the test in the Fall semester 2018 you will not be required to pay this fee again until Fall 2019.
In order for students to take the shop safety test and use the School of Art & Design Shop Facilities, they must:
• Bring a receipt for the fee paid online at this site or paid for at the Bursar's Office into fund 62089 and a printout of their official class schedule that shows that they are enrolled in a three (3) unit Art or Design course. The Bursar's Office accepts cash, check, or ATM debit card payments.
• In order for your students to use the shop facilities next semester, they must verify their enrollment in a three (3) unit Art or Design course by bringing a copy of their class schedule to the shop facility next semester to update their enrollment status. Jordan Shepard is the shop technician at 44357. Lydia Black is his assistant and we will set up a panel making demo with her at the beginning of the semester. She's an expert at this.
The Shop orientation may be viewed online:
http://www.sjsu.edu/atn/services/webcasting/events/shopysafety.html
It is recommended that you watch the video multiple times in order to pass successfully

NOTE: The shop technical staff is not responsible for off-site viewing of the
The shop requires me to schedule at least 1 hour for this class to
take the test as a group. Students will not be granted individual testing sessions.
Please remember that the Safety Orientation Video is only an introduction to shop safety and practice and is not meant to take the place of hands-on instruction. If you are not familiar with the tools and equipment in the shops, or have a specific question about a particular tool or process, please contact a shop technician. Technicians are available by appointment to answer questions and help demonstrate tools and processes.

DATES AND HOURS OF OPERATION- Spring 2019 TBD
Check the posted schedule outside the shop for updated hours of operation. Please be aware that cleanup starts 30 minutes before closing.
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.

Grading is determined by the following: Active and serious involvement in all aspects of this class (appointments, studio time, 2 day critiques) are crucial.
• Studio Participation on all class days.
• Individual growth. Finished paintings of high quality
• Finished homework assignments of high quality
• Craft: Skill and sensibility with material.
• Mid-Term Critique 30% of grade
• Final Critique 30% of grade
Attendance Policy: I expect you to attend all studio sessions unless I have signed an overlap form for a seminar or other Art History class. If you are absent more than three times without an excuse. You 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. University policy F69-24, “Students should 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. One half grade point will be deducted for late work or missed critique. If critique is missed medical note or other documentation required as justification. You must complete six paintings in order to pass the course.

Participation in this studio class and 2 critiques 20% of your grade.
Homework 9x 12 pad 20% of your grade
Midterm Critique 30% of grade
Final Portfolio 30% of grade

MW March 25-27th Midterm Critique: Mid Term Work due including homework (30% of grade)

FINAL CRITIQUE: Final Portfolio Due including homework

POLICIES FOR MAKE UPS: Allowed only if the adverse situation was real and genuinely beyond your control. Unfinished paintings will not be allowed during critiques.

Final Examination or Evaluation (30% of grade)
“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)

General Requirements
SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at http://www.sjsu.edu/senate/docs/S12-3.pdf.
Class Participation (20% of grade)
Class participation is an essential component of the course. Participation includes engaging in questions and/or discussion; giving verbal presentations of research; and attending any field trips.

General Requirements
SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at http://www.sjsu.edu/senate/docs/S12-3.pdf.

Learning Outcome Alignments:
CLO5 (written communication) is primarily addressed in the artist essay. All of the remaining learning outcomes are addressed, in slightly differing proportions, in all of the required assignments.

Please note: Except in cases of documented emergencies, incomplete grades are not given in this course. Make sure in advance that you will have no conflicts with the final exam. Do not book flight tickets, make appointments, or in any other way compromise your ability to be present at the final exam. The final exam may not be taken early and can only be made up in the case of an unforeseen emergency.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at http://www.sjsu.edu/senate/docs/F13-1.pdf for more details.

Department Advising
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/ or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu
Classroom Protocol

Students are asked to turn off cell phones and to limit laptop use while in class. They are also asked to respect their fellow students by maintaining an atmosphere conducive to concentration and learning. This means, in part, arriving to class punctually and, when it is absolutely necessary to arrive late or leave early, to do so as quietly as possible.

University Policies

Per University Policy S16-9, (http://www.sjsu.edu/senate/docs/S16-9.pdf), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs’ Syllabus Information web page at http://www.sjsu.edu/gup/syllabusinfo/”

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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
<td>1/28-1/30</td>
<td>Introduction. Syllabus Guidelines for class, materials, goals and expectations for the class. Watercolor Demonstrations, Stretching Paper, Choosing boards</td>
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<td>2</td>
<td>2/4-2/6</td>
<td><strong>Mixing a Color Palette</strong> All class paper stretching. Palette Organization. Demo: Glazing “Bas Relief” Monochrome paintings. Powerpoint Lecture</td>
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<tr>
<td>3</td>
<td>2/11-2/13</td>
<td>Still Life Value studies. Homework Assignment: in 9 x 12 pad</td>
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<tr>
<td>4</td>
<td>2/18-2/20</td>
<td>Still Life Value studies. Homework Assignment: in 9 x 12 pad</td>
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<td>5</td>
<td>2/25-2/27</td>
<td>Primary overlays exercise Homework: Chosen object using primary overlays Homework Assignment: in 9 x 12 pad</td>
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<td>6</td>
<td>3/4-3/6</td>
<td>Still Life: TBD Demo: Flat, Gradated, Granulation Washes Homework Architectural detail study in flat wash</td>
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<td>7</td>
<td>3/11-3/13</td>
<td>Wet on Wet Techniques demo Powerpoint lecture on technique Still Life: wet on wet technique Homework Assignment: in 9 x 12 pad</td>
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<tr>
<td>8</td>
<td>3/18-3/20</td>
<td>12 fruit studies in grid repetition: Key color demonstration Homework: Continued class work. Homework Assignment: in 9 x 12 pad</td>
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<td>9</td>
<td>3/25-3/27</td>
<td>Notational Style Technique Installation Powerpoint lecture Mid Term Portfolio Consultations both Monday and Wednesday</td>
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<tr>
<td>Date</td>
<td>Activity</td>
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<tr>
<td>10 4/1-4/3</td>
<td>Spring Recess</td>
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<td>11 4/8-4/10</td>
<td>Wet on Wet still life: Watermelon Smash: Whole Melon Monday</td>
<td>Interior melon on Wednesday Homework Assignment: in 9 x 12 pad</td>
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<td>12 4/15-4/17</td>
<td>Outdoor Notational Style (Location TBD) Weather permitting</td>
<td>Homework Assignment: in 9 x 12 pad</td>
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<td>14 4/29-4/30</td>
<td>Masterpiece Transcription</td>
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<td>15 5/6-5/8</td>
<td>Figure Model Week</td>
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<tr>
<td>16 5/13</td>
<td>LAST DAY OF INSTRUCTION AND FINAL EXAMS</td>
<td>May 20th 12:15-2:30 TBD</td>
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