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

Spring 2016  

Instructor: Gale Antokal  
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Email: Gale.Antokal@sjsu.edu  
Office Hours: Monday-Wednesday 10:30-11:30am  
Class Days/Time: MW 12:00-2:50pm  
Classroom: A337  
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, Winslow Homer, Paul Cezanne, Charles Demuth, John Marin, to name a few.
STUDENT LEARNING OUTCOMES
By the end of the semester, students will be able to:

- Develop basic Watercolor skills by completing a series of technical classroom still-life exercises and homework assignments.
- Learn the basics of brushwork, and techniques such as layering, flat and gradated washes, wet on wet technique and Asian traditional approach (notational style).
- Learn to control and understand color mixing with both transparent and opaque applications.
- Research and examine the work of selected artists known for their practiced and accomplished use of watercolor.
- Stretch watercolor paper using either staples or traditional paper tapes.
- Develop the ability to evaluate critically one’s own artwork and the work of others.
- Further develop skills in composition, value, color and space.
- 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: Expressing how the painting is made, what you are painting about, and why you want to paint what you are painting.
- First Critique: 50% of grade
- Final Critique 50% of grade

University Grading Policy
http://www.sjsu.edu/registrar/students/grades_grades_changes/grade_symbols_and_values/

<table>
<thead>
<tr>
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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. See University Policy S90–5 at http://www.sjsu.edu/senate/docs/S90-5.pdf. More detailed information on a variety of related topics is available in the SJSU catalog, at http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html. 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 serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic calendar web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/.

Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University’s Academic Integrity policy, located at http://www.sjsu.edu/senate/S07-2.htm, 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. The Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy S07-2 requires approval of instructors.

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 at
http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities. The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University's continued advocacy and commitment to increasing accessibility and inclusivity on campus.

**SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide 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 Services website at http://www.sjsu.edu/counseling.

Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

**Consent for Recording of Class and Public Sharing of Instructor Material**

University Policy S12-7, http://www.sjsu.edu senate/docs/S12-7.pdf, 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.”

**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)   | Yanka/St. Petersburg | (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.jacksonsart.com/
http://www.dickblick.com
http://www.aswexpress.com/
http://www.jerrysartarama.com/
http://www.misterart.com/
http://www.naturalpigments.com/
REQUIRED COLORS: Please note that manufacturer 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 BOARD:
Preferred: Gatorfoam Board http://www.dickblick.com/products/gatorfoam-board/
16” x 23” x ½” thickness $11.99 OR 23” x 31” x ½” thickness $19.99

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"
Soft rubber erasers
1-2” White drafting tape
Postal Packing tape (paper)
Carpenter’s Glue
Staple Gun
Bamboo roll up brush holder (or placemat) to protect brushes
Q-tips
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.

RECOMMENDED BUT NOT REQUIRED:
Hand atomizer
Ox gall Liquid
Mask-oid liquid (liquid friskit)
Japanese Hake brushes

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
Art 162 Watercolor Spring 2016

This schedule is subject to change with fair notice and notice will be made available in class and on the Yahoogroup. FINAL EXAM SCHEDULE:
http://info.sjsu.edu/static/catalog/final-exam-schedule-spring.html

Table 1 Course Schedule

<table>
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<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
<td>2/1-2/3</td>
<td>Meet class. Outline expectations. Watercolor material demonstrations. Stretching paper</td>
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<tr>
<td>3</td>
<td>2/15-2/17</td>
<td>Still Life Value studies. Powerpoint Lecture</td>
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<tr>
<td>4</td>
<td>2/22-2/24</td>
<td>Still Life Value studies.</td>
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<tr>
<td>5</td>
<td>2/29-3/2</td>
<td>Still Life Warm color palette with minimal cool color.</td>
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<td>6</td>
<td>3/7-3/9</td>
<td>Still Life Primary overlays</td>
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<td>7</td>
<td>3/14-3/16</td>
<td>Still Life Flat Washes  Still Life Gradated Washes Demonstrations</td>
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<td>3/21-3/23</td>
<td>Wet on Wet Technique exercises Powerpoint lecture</td>
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<td>3/28-3/30</td>
<td>Spring Recess</td>
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<td>10</td>
<td>4/4-4/6</td>
<td>Notational Style Technique Powerpoint Lecture</td>
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<td>4/11-4/13</td>
<td>Outdoor Notational Style (Location TBD)</td>
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<td>4/18-4/20</td>
<td>Masterpiece Painting and Portfolio Consultation</td>
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<td>4/25-4/27</td>
<td>Masterpiece Painting Complete Final Project begins</td>
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<td>Final Project</td>
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<td>Final Project</td>
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<td>16</td>
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<td>Final Project Last Day of Instruction</td>
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