

## SYLLABUS

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### **I. COURSE TITLE**

**ART 6512            Watercolor Painting: Figurative            3 Semester Hours**

### **II. PREREQUISITES**

The equivalent of Art 211

### **III. COURSE DESCRIPTION**

This course is designed to give the graduate student advance application experience in the rendering of the human figure in various settings within artistic compositions.

### **IV. RATIONALE**

The course will include theoretical study and application of various methods and approaches to painting the figure in watercolor advocated by nationally recognized watercolorists. The major reason for a focus on the medium of watercolor and the figure as subject matter is that both of these areas are difficult to master efficiently. Many art students avoid the use of watercolor as a means of expression because the medium is difficult to control and mistakes are not simple to correct. Figurative subject matter is also ignored by many artists for fear that a painting might be “ruined” if the figure is not rendered well. A depth approach to watercolor and a focus on figurative subject matter were chosen as a part of the learning experience. Therefore, this course will attempt to address both areas in attempt to give the student an opportunity to gain more confidence in rendering the figure and in mastering the seemingly elusive nature of watercolor.

### **V. LEARNING OBJECTIVES AND OUTCOMES**

Upon completion of this course, the student will:

- A. Create sound structural lines for color application by considering the proportion balance, movement, and anatomy of the human form.
- B. Paint convincing incidental figures in watercolor when painting architectural or landscape compositions.
- C. Simplify subject matter into interlocking shapes and patterns of light and shade.
- D. Have a basic understanding of color relationships (value, intensity, and temperature) and to apply such information in watercolor painting.
- E. To apply a vignette approach to portrait emphasizing the elements of value and texture.
- F. Learn to leave more white space within composition for unity and value contrast.
- G. Be aware of basic portrait principles and effects of different lighting on live models.
- H. Include color harmony to unify foreground and background planes
- I. Research different watercolor techniques in the library with the goal of recording valuable painting tips in a notebook for later usage.

- J. Be able to apply three different approaches to watercolor portrait painting by following the examples of several contemporary nationally recognized watercolorists.

## **VI. COURSE TOPICS**

The major topics to be considered are:

- A. Introduction: Tools and Material (Wolf, Chap.1)
- B. Color Palettes (Couch and Reid)
- C. Use of a Sketchbook for research material
- D. Composition pointers (Wolf, Chap. 2)
- E. Incidental Figures (Wolf, Chap. 3)
- F. Grouping Figures Together (Wolf, Lawrence)
- G. Lighting (Wolf, pp. 28-29, Lawrence, Reid)
- H. General Principles of Portrait Painting (Wolf, Powers, Reid)
- I. Portrait painting approaches of 3 different contemporary watercolorists
- J. Color Relationships (Lawrence)
- K. Closure Principle in Portrait Painting (Powers)
- L. Vignette Approach to Portrait Painting (Powers).

## **VII. INSTRUCTIONAL METHODS AND ACTIVITIES**

Methods and activities for instruction will include:

- A. Lecture
- B. Demonstrations
- C. Visual examples from various sources (personal and from different books)
- D. Lab assignments
- E. Oral reports
- F. Critiques

## **VIII. ASSIGNMENTS**

- A. Exercises (100pts):
  1. Research Sketch Book (85pts)
  2. Incidental Figures Exercise(15pts)
- B. Projects (1200 pts.)
  1. Street scene with incidental figures
  2. Grouping figures together with interlocking patterns of lights and darks
  3. Grouping figures through the use of white space on all areas in the light
  4. Simplifying the figure into 12 shapes
  5. Spontaneous local color within contoured lines and suggested shadow shapes
  6. Full figure of a child
  7. Full figure study of an adult male
  8. Full figure study of an adult female
  9. Vignette portrait of a child
  10. "3 sides out" male portrait

- 11. "Closure" female portrait
- 12. Advanced Problem
- C. Watercolor Notebook (100pts.)
- D. Oral Report (100 pts)

## **IX. EVALUATION**

The student will be responsible for the following:

- A. Exercises (100pts)  
Exercises will be graded on how closely the student followed specific instructions related to each assignment.
- B. Paintings (100 pts. Ea; 1200pts total)  
Paintings will be graded according to principles discussed in class. A list of criteria for grading paintings will be distributed to the student prior to painting due dates.
- C. Watercolor Notebook (100pts)  
Watercolor notebook will be graded on legibility of notes (neatnes) (20pts); organization (20pts); thoroughness of content (60pts) related to the course.
- D. Oral Report (100pts)  
The report will include the following components: bibliography (5pts), central thesis (10pts), main points (40pts), visuals (10pts), conclusion (5pts), and practical examples(s) (30pts)

## **X. GRADING SCALE**

- A. = 93-100
- B. = 85-92
- C. = 76-84
- D. = 65-75
- F. = 0-64
- I. = A incomplete may be given to a student who has been providentially hindered from completing work required in a course, provided that:
  - 1. Semester attendance requirements have been met;
  - 2. Most of the required work has been done;
  - 3. The student is doing passing work and the student has made prior arrangements with the faculty member to complete the remaining work at a later date.The grade of I must be removed promptly or it becomes an F; it cannot be removed by repeating the course."

## **XI. LIST OF MATERIALS**

- 1 inch flat sable brush
- #8 or #10 round sable brush
- #1 or #2 round sable brush
- 23"x23", 18x24, 14x16 1/2" plywood
- Masking fluid
- Masking tape

Plastic palette  
Plastic water jar with lid  
Empty spray bottle for containing water  
Paper towels  
Razor blade  
Light duty staple gun for stretching watercolor paper  
Inexpensive watercolor paper for exercises  
140lb arches WC paper (22"x32") (hot press and cold press)  
Sketch pad (6x8 or 9x11)  
Pencil and kneaded eraser  
Tool box  
Folding stool for outdoor sketching  
Paints:

Alisarine Crimson	Prussian Blue
Cadmium Orange	Thalo Purple
Raw Sienna	Ivory Black
Ultramarine Blue	Yellow Ochre
Viridian	
Cadmium Red Light	
Burnt Umber	
Hooker's Green	
Sap Green	
Raw Umber	
New Gamboge or Cad. Yell. Med.	

## **XII. REFERENCES**

Available by request from the professor.