Course Description
Water-based painting is one of the oldest known art forms, characterized by elegant expressions of light, color, and form in fluid, transparent layers of pigment. When mastered, watercolor paintings can produce visual moments of exquisite vibrance and clarity. This course is designed to guide students through an introduction to working with water-based media. Topics including material choice, composition, and color theory will be experienced through a variety of observational painting exercises. Technical proficiency and conceptual exploration will be emphasized within a supportive, challenging, and fun environment developed to promote skill-building and the discovery of unique and effective creative pathways.

Course Objectives
At the conclusion of this course, students will be able to demonstrate the following knowledge and skills:

~ Familiarity with the key elements of 2D design as related to water-based painting
~ Familiarity with materials, processes, and techniques of water-based painting
~ Ability to successfully plan, execute, and articulate water-based paintings.
~ Comprehension of abstract concepts and their application in a pictorial space
~ Proficiency at solving commonly encountered visual design problems
~ Improved ability to speak critically about artwork and offer meaningful critique in a group setting

Grading
Paintings are assigned grades based on:
Evident comprehension of material
Effective and creative application of concepts
Diligent effort and time commitment
Quality craftsmanship and execution
Active participation in class discussions and critiques
Grade Breakdown:

<table>
<thead>
<tr>
<th>Total Points</th>
<th>140 pts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Paintings</td>
<td>100 pts (5 x 20 pts)</td>
</tr>
<tr>
<td>Final Painting</td>
<td>30 pts</td>
</tr>
<tr>
<td>Sketchbook</td>
<td>10 pts</td>
</tr>
<tr>
<td>Bonus Painting</td>
<td>10 pts (extra credit)</td>
</tr>
</tbody>
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Grade Range:

- A (93%) = Exceptional
- A- (90%)
- B+ (87%)
- B (83%) = Good
- B- (80%)
- C+ (77%)
- C (74%) = Average
- C- (70%)
- D+ (67%)
- D (64%) = Poor
- D- (60%)
- F (50%) = Fail

Primary Paintings

There are five primary paintings that are each worth 20 points. A minimum time investment of 10-15 hours (includes in-class time) should be expected to achieve A level results on each painting.

The following four categories are assessed when assigning credit, each worth a possible 5 points (20 total).

- Comprehension and Design: 0-5 points
- Commitment and Effort: 0-5 points
- Craftsmanship and Execution: 0-5 points
- Creativity: 0-5 points

Final Painting

The final painting features your choice of subject matter, to be selected from at least three concept proposals that include reference photos, thumbnail drawings, or digital sketches. This painting represents the culmination of your skill progression and is worth 30 points (6 points per category).
Sketchbook
Keeping a sketchbook is essential. Your sketchbook will serve as a space for preparation, practice, ideas, and experimentation, as well as a document of your time and progress in this class. Sketchbooks will be collected and reviewed at the end of the semester and will account for 10 points toward your final grade.

Participation
Participation in class discussions and critiques is required and will account for 10 points, to be attributed at the end of the semester. Peer feedback is an important source of constructive criticism. We will discuss how to approach and analyze work in a thoughtful and supportive manner so that we can offer and receive helpful commentary.

Attendance
Attendance is required. After two unexcused absences, final grades will be lowered 5 points per subsequent absence. Tardiness or leaving early is treated as a form of absence and results in a 3 point deduction. 6 total absences results in automatic failure of the course.

Late Work
Work submitted late (after the beginning of class on a due date) will automatically receive a 5 point penalty.

Work Revision
As long as a painting is completed on time for critique, it may later be revised or redone and resubmitted for additional points. The revised piece should address issues specifically raised during critique in order to regain lost points. Work turned in late or unfinished does not qualify for revision.

Studio Etiquette
All persons using this lab are responsible for its upkeep. This includes cleaning your own and class work areas, maintaining tools and equipment, and returning borrowed tools and materials to their proper location. Make sure all of your materials are properly stowed away before you leave. Westminster will not be held responsible for missing or damaged property/projects. Out of respect of our collective work time, excessive cell phone use during class is prohibited. Headphones may be used respectfully during class. Always respect the work and working environment of other students in class.
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Academic Integrity
You are expected to follow the academic integrity policies outlined in the Westminster College Student Handbook. Cheating is not tolerated in any form including but not limited to the following: plagiarism, submitting work from previous projects or other classes, misrepresentation, falsification, deception, fabrication, sabotage, collusion to cheat and professional misconduct. Any form of cheating designed to unfairly enhance your efforts or damage/harm/hinder the work or efforts of others will result in an automatic F for the course and the matter will be taken to the Academic Dean for review.

Accessibility Statement
Westminster College strives for the full inclusion of all our students. Students with disabilities who require access solutions for environmental or curricular barriers should contact Faith Craig, Director of Disability Resources, located in 209 Thompson-Clark Hall. Phone 724-946-7192. Email craigfa@westminster.edu

Materials
Watercolor paper and primary hue pigments (Red, Blue, Yellow) are provided throughout the semester.

For the rest of your materials, a Course Supply List can be found at dickblick.com. To access on the site: Menu > For Educators > Blick U > Find your Blick U Course Supply List).

Watercolor Pigments:
Pigments are available in dry form, as well as fluid form contained in tubes. I recommend fluid pigment, as they offer fresher, more vibrant hues. It is possible to create many, many different hues using only the provided primary pigments, but a wider palette does offer greater convenience, flexibility, and subtlety of tone.

Brushes:
Rounds are brushes are general purpose with a tapered shape that end in a fine point. Flats are square brushes useful for medium washes, corners, and straight edges. Wash brushes are essentially large flats. They are expensive, but are the most effective at applying large, even applications of color. A wide variety of other brush types are available, each offering specific utilities. The finest type of brush is made from natural sable hair, but they can be very expensive. Synthetic brushes are also available and are generally very usable. I recommend buying the best brushes you can afford. Quality goes a long way in the form of
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pigment retention, smooth application, and (with proper cleaning and storage) durability.

Paper:
Cold press is the most commonly used paper for watercolor. It features a pleasing, slightly raised surface texture or “tooth” with high absorption. Hot press features a smoother surface texture with less absorption, causing paints to dry more slowly. Yupo is a synthetic “paper” produced from acid-free polypropylene. It is very resilient, extremely smooth, and brighter white than traditional paper. Yupo offers almost no absorption, and allows for pigment to be lifted or “erased” after application. This provides extreme flexibility but also fragility.

Many papers are produced in different weights (listed by lb. or gsm). A 72lb. paper is on the thin side, and will warp easily if too much water is applied. 300lb paper is much thicker, and withstands much more water without warping. Accordingly, heavier papers are also more expensive.

Other Materials:
Provided:Palette paper
Paper towels
Containers/cups for holding water
Straight edges/rulers

Recommended:
Art supply box/supply carrier
Portfolio for transporting work

***Additional supplies not listed may be required.***
**Tentative Schedule:**

**Week 1**
January 15
Course Introduction
The Elements of Art & the Principles of Organization

January 17
Drawing basics
Hand/eye relationship
Color Theory Introduction
Additive vs subtractive color
Local color vs actual color
Hue, saturation, value
Reflected Light/Color
In Sketchbook: Color wheel, value scales

**Week 2**
January 22
Creating balanced compositions
Rule of Thirds
Under-drawing
Using viewfinders, phone camera, and thumbnail drawings to plan compositions
Begin Painting 1: Fruit Still-Life

January 24
Painting 1
In Sketchbook: Positive/Negative Object

**Week 3**
January 29
Painting 1
Mark-making, line quality, edge, negative space

January 31
Painting 1 Critique
**Week 4**
February 5
*Begin Painting 2: Botanical Painting*
Design planning: sequencing, masking, preserving highlights, time management
Warm to cool hue application
Using masking fluid
*In Sketchbook: Paint overlapping objects using masking fluid*

February 7
Painting 2
Creating contrast
High dynamic range
Mixing organic blacks

**Week 5**
February 12
Painting 2

February 14
*Painting 2 Critique*

**Week 6**
February 19
Wash techniques
Flat, layered, graded, wet on wet washes
*Begin Painting 3: Landscape*

February 21
Painting 3
*In Sketchbook: Sunrise/Sunset paintings*

**Week 7**
February 26
Painting 3
Layering/transparency

February 28
*Painting 3 Critique*
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**Week 8**
March 5
Paper choice
Surface textures
Absorption, paper weights
**Begin Painting 4: Nature Painting on Hot Press**
Color temperatures: Warm vs cool
Dawn, day, dusk, night

March 7
Painting 4
Creating illusion of space
Atmospheric perspective
“Terra Incognita”
**In Sketchbook: Paint an indoor environment**

**Week 9**
March 12
Spring Break

March 14
Spring Break

**Week 10**
March 19
Painting 4

March 21
**Painting 4 Critique**

**Week 11**
March 26
**Begin Painting 5: Yupo**
Qualities of synthetic paper
Lifting pigment
Painting using addition and subtraction

March 28
Painting 5
Paint pours, fluid effects
Pigment concentration and behaviors
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In Sketchbook: Paint an animal

**Week 12**
April 2
Painting 5

April 4
Painting 5

**Week 13**
April 9
Painting 5
In Sketchbook: Paint an abstraction

April 11
Painting 5 Critique

**Week 14**
April 16
*Begin Final Painting*
Image sourcing
Appropriation methods
Craftsmanship and presentation

April 18
Final Painting
Camera lucida/projection
Integrating technology into your practice
Digital sketching
Compositing
Affinity Photo, Procreate, Photoshop

**Week 15**
April 23
Final Painting
Intent and inspiration
Viewing, exhibiting art

April 25
Final Painting

**Week 16**
April 30
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Final Painting

May 2
Final Painting

Week 17
Final Critique