

WATERCOLOR CURRICULA

This curricula begins “heavy” with important information, and ends “heavy” on application through painting. Actual presentation scope and sequence will always vary with the culture and personality of each class. Thus an experienced teacher will draw from the information in the curricula, presenting what the class seems ready for and can understand, rather than simply a rote presentation of the data herein for each class. This is an important point!

Your comments and critique are welcome in this thread, but since the primary purpose is to supplement Steve’s on-going thread, it may be better to post comments there. Up to you!

Course Outline

Painting Loosely and Colorfully with Watercolor Landscapes

Darlington Arts Center

June 22-July 27, 2011

Course Outline

Painting Loosely and Colorfully with Watercolor Landscapes

A course for beginner and intermediate painters

Learning objectives:

1. Familiarization with basic watercolor materials and equipment
2. Awareness and understanding of basic watercolor & landscape painting techniques
3. Synthesis and execution of key topics into simple landscape paintings
4. Enjoying our painting & learning from one another

Class 1: June 22

Introduction/ Learning about materials and equipment

1. Painting loosely & colorfully

A. Loose & colorful is a state of mind

B. Some helpful physical, equipment and techniques (we’ll try all)

Pre-plan: Use sketches for composition & values

2. Simplify: Compose w/large shapes, limited values & colors

3. Decide: Subject’s colors or painter’s colors

4. Paint standing, if able & use “gestural” strokes

5. Paint w/large brushes & forget details

6. Use lots of water & pigment

7. Forget masterpieces: accept what the brush & paint will give you

8. Enjoy & learn; walk around & look at work of others

2. Four competency levels of painting (we will cover first three in this course)

- A. Learning about materials and equipment
- B. Basic painting techniques
- C. Painting what you see—striving for technical accuracy
- D. Painting an idea—expressing what you feel

3. Let's begin: Learning about materials and equipment

A. Paint

Student vs. artist grade (any major manufacturer is OK)

2. Pans vs. tubes[/INDENT]

B. Brushes

- 1. Brush fibers
- 2. Styles & sizes
- 3. Organizing & caring for brushes[/INDENT]

C. Paper

[INDENT]1. Student vs. artist grade: most important watercolor element!

- 2. Size & Sizing
- 3. Weight & surface texture
- 4. Sheets vs. blocks

Mounting paper for painting

- 1. Stretching (required for lightweight paper)
- 2. Rigid backer board & bulldog clips (convenient for mid/heavy weight paper). Palettes
 - 1. Studio use
 - 2. Outdoor use[/INDENT]

F. Watercolor easels

- 1. Why/when
- 2. Types
- 3. Stool

4. Color pigments

A. Some (cadmiums, etc.) are toxic; treat them as if all are: don't ingest!

B. Ingredients

- 1. Single pigment (usually best to start with)
- 2. Multiple pigments
- 3. "Blackened" & "Whitened" (usually opaque)
- 4. Fillers & wetting agents (for workability and wetability)
- 5. Permanency & light fastness—use highest rated only[/INDENT]

C. Watercolor paint characteristics

- [INDENT]1. Transparent: allows light to pass through; paper surface visible beneath
- 2. Semi-transparent: between transparent and opaque paints
- 3. Opaque: little or no light penetrates; paper surface not visible unless diluted
- 4. Staining: very saturated & intense colors; stain the paper fibers
- 5. Earth: subdued, often granulating, for more "natural", varied color harmonies
- 6. Textural/granulating: paints that dry with subtle textures due to size/shape of pigment particles

5. Color language

A. Color/Hue: a color's common name (can be misleading)

- B. Formula: the accurate description of the pigment(s) used in the color
- C. Intensity (or chroma): refers to a color's saturation—brightness, strength & purity
- D. Saturation: relative strength of the color in paint-water mixture
- E. Value: comparative lightness or darkness of a color

6. Color temperature

- A. Definition: relative term to describe one color compared to another
- B. Carries visual contrast/strength similar to values light & dark
- C. Warm to cool
- D. Warm advances; cool recedes
- F. Critical in classic landscape painting; other subjects

7. Color wheel

- A. Definition: schematic arrangement of colors of the spectrum into a circle
- B. Common types:
 - [INDENT]1. RYB (red, yellow, blue): based on Newton's studies; classical approach used by artists
 - 2. CMY (cyan, magenta, light yellow): modern approach for mixing any color at highest possible intensity; technical approach used by science and industry
- C. Uses
 - [INDENT]1. Establishes logical order & progression of colors of the spectrum
 - 2. Color mixing
 - 3. Color complements
 - 4. Color temperature
 - 5. Color relationships—harmonious/discordant[/INDENT]
- D. Color harmonies and chords
 - [INDENT]1. Harmony: relationships through order and balance
 - 2. Common color chords[/INDENT]
 - [INDENT][INDENT]i. Primary triads
 - ii. Complements
 - iii. Split complements
 - iv. Tetrads
 - v. Analogous

8. Exercise

- A. Prepare chart illustrating all palette colors
 - [INDENT]1. Fully saturated area (syrupy paint-water ratio) painted over black line (demonstrates color & transparency)
 - 2. Add "lifting line" to demonstrate lifting for each color
 - 3. Allow paint to flow into wetted area to create tint
 - 4. Tinted area (demonstrates "tinting power" and diluted characteristics)
- B. Prepare 12-color "donut" color wheel
 - 1. Use saturated (syrup consistency) color intensity
 - 2. Yellow at 12 o'clock; red at 4 o'clock; blue at 8 o'clock
 - 3. Grayed colors and black added later
 - [/INDENT]

9. Color mixing

A. Mixing language: