**Watercolor**

**Monday- 5:30-8:00pm**  
Lopata House 22  
**Instructor: Amy Reidel**  
areidel@wustl.edu

**Office hours:** By appointment before or after class.  
**Email hours:** Checked daily.

“What am I supposed to do? How am I supposed to feel? Who am I supposed to identify with? And, finally above all else, it is about leaving a mark that I existed: I was here. I was hungry. I was defeated. I was happy. I was sad. I was in love. I was afraid. I was hopeful. I had an idea and I had a good purpose and that’s why I made works of art.”


**Course Description:**  
This course for non-art majors teaches students the fundamentals of watercolor painting through the use of a small portable sketchbook and watercolor set. The class is designed for all skill levels, and no previous experience is necessary. The goal is to explore properties of color and value by creating a sketchbook of studies and larger assignments, that explore technical processes of watercolor, such as washes, glazes, and resists, through a variety of subject matter such as still life, land/urbanscapes, self-portrait, figure studies and abstraction. We also investigate historical research and artistic vocabulary through class critiques and presentations.

**Objectives- Students will:**
- Manipulate watercolor materials into interesting compositions.  
- Practice the transparent medium of watercolor in washes, layers, resists and other techniques in a “process book.”  
- Critically observe still-life set-ups, interiors, and landscapes to compose resolved and convincing watercolor projects.  
- Learn the principles of drawing by using paint through line, shape, proportion, perspective, and value.  
- Identify the importance of both representational and abstract artworks.  
- Investigate color relationships (color theory) to achieve the desired result in paint.  
- Leave the course able to speak with some conviction about their work. ie: discover personal meaning.  
- View and discuss the work of historical and contemporary artists in an effort to relate our current studio work to the greater context of art history.

**Attendance**  
Grades are based largely on in-class work which means if you are not here, I can not help you improve and will grade accordingly. Also, your presence makes this class complete. If, for good reason, you will be late or absent, please leave me a message so that I am aware. This may not mean you are **excused** from class.

**2 absences (regardless of excused of unexcused)**= The final grade may be deducted by one letter-grade increment per absence beyond the third one.
**6 absences = Failure of the course**
Absences do not constitute an excuse from the day’s studio activities or homework assignments. Students who are absent are responsible for all class work and assignments.

3 tardies = 1 absence
3 early departures = 1 absence.

You will be counted tardy if you arrive to class after the start time. (5:30-5:45). Although you may enter the classroom and participate in class after 6:00pm, I will count you absent.

Attendance and participation during a critique is crucial to your artistic development and involvement in this course. Although I hope everyone always finishes their work so that we have ample information to share, please do attend even if you have not finished the required project.

**Special Circumstances**
Should a family emergency or serious personal illness arise that prevents you from attending class or completing assignments, it is important that you communicate with me. Please also contact your advisor if the issues are confidential and you need more information about withdrawing from the course or seeking additional help.

**Room Policies**
Use of technology not related to class will result in a late arrival. If you must use your phone please inform the instructor before and leave the room. Music will be provided when allowed. Please take care of personal business during the break, never during class. Class time is to be used for lecture, critique, and workdays. Although we will have a productive “art community” in the classroom, this does not mean that constant conversation is acceptable. Please be respectful of your classmates’ right to work in a quiet and organized atmosphere.

ONLY students registered for Watercolor may be in the room during class time. All furniture and equipment will be organized as it was before class and **all messes will be cleaned up. Check your tables for messes BEFORE and AFTER working.** No adhesives or fixatives to be sprayed indoors, ever.

*As Instructor, I reserve the right to dismiss any student that does not abide by these policies.*

**Homework and Late Work**
Students will be given work to be completed outside of scheduled class meeting time. These assignments will supplement the concept and/or technical skill that we addressed in class. To excel, you will need to invest time, ambition, and more of yourself. Late work may be submitted, but will be subject to point reductions.

**Critique**
*Critiques are a REQUIRED component of the course. During a critique, projects are selected to be hung on the wall and as a class we will analyze and critically evaluate and discuss them. This is a chance to gain confidence speaking in a group and to develop a visual language. **ALL students are expected to participate and join in the conversation.** Absence during a critique may result in a failing grade for that project. Critiques are a crucial part of the learning process involved in art-making. It is important to hear the objective comments of your peers. This is meant as an open and positive*
experience, not as a means to personally attack a classmate. Do your best to remain open and to be a good listener instead of taking a defensive approach.

Criteria for Evaluation/Grading
Grades will be based on the completion of all assigned work in class and out of class. Positive and constructive participation in class lessons and critiques is expected from all students and will be counted towards your grade. Assignments will be graded on whether they fulfill the course assignment, the ingenuity of the approach, the motivation and sustained effort of an idea or technique, the combination of assigned skill to be learned, and the subjective, creative outcome from you, the Artist. Students are expected to work a minimum of 4-8 hours a week outside of class.

Grading Standards
A: Outstanding - Exceptionally high achievement in all activities. Excellent, consistent work submitted in a prompt, timely manner, meeting all required deadlines. Work (skill) of high quality, demonstrates understanding of assignments, craftsmanship, intellectual initiative and visual awareness.

B: Superior - Exceptionally high achievement in most activities. Slightly less consistent work, demonstrates understanding of assignments. Quality of work (skill) and visual awareness above average.

C: Meets acceptable expectations in most activities. Inconsistent to mediocre quality work(skill) and craftsmanship. Work showing minimal improvement or carelessness, demonstrates marginally satisfactory understanding or occasional misunderstanding of assignments. Exhibits minimal pride/ownership in work.

D: Deficient quality; Passing, but below average. Failure to meet acceptable expectations. Does not demonstrate skill or visual awareness. Work consistently late or incomplete. Too many excuses, tardy, early departures or absences.

F: Failure- Failure to meet minimum requirements and acceptable expectations for most criteria; Lack of skill, develops little or no visual awareness, demonstrates no interest in class. Work not submitted, consistently late, incomplete or doesn't exhibit effort. Would rather be elsewhere and usually is. Not passing.

No Incompletes will be given unless warranted by special circumstances.

Last day to withdrawal without a W - September 11, 2018
Last day to withdrawal from course- December 4, 2018
Final critique- Weds. December 12, 2018
Grades
5-8 projects (50-100 points each)
Final project = 200 points

1000 points possible
1000-900= A
899-800= B
799-700= C
699-600= D
599 and below= F

Academic Integrity: Plagiarism and academic dishonesty are offenses for which serious sanctions will be taken, including certain failure of this course. Please refer to your student handbook for clarification.

1. DISABILITY RESOURCES: If you have a disability that requires an accommodation, please speak with instructor and consult the Disability Resource Center at Cornerstone (cornerstone.wustl.edu). Cornerstone staff will determine appropriate accommodations and will work with your instructor to make sure these are available to you.

2. WRITING ASSISTANCE: For additional help on your writing, consult the expert staff of The Writing Center (writingcenter.wustl.edu) in Olin Library (first floor). It can be enormously helpful to ask someone outside a course to read your essays and to provide feedback on strength of argument, clarity, organization, etc. < The Engineering Communication Center http://engineering.wustl.edu/current-students/student-services/Pages/default.aspx offers students in the School of Engineering and Applied Sciences help with oral presentations, writing assignments, and other communications projects, as well as job-search documents such as resumes and cover letters.>

3. THE UNIVERSITY’S PREFERRED NAME POLICY FOR STUDENTS, with additional resources and information, may be found here: registrar.wustl.edu/student-records/ssn-name-changes/preferred-name-policy/preferred-name-policy-student/.

4. ACCOMMODATIONS BASED UPON SEXUAL ASSAULT: The University is committed to offering reasonable academic accommodations to students who are victims of sexual assault. Students are eligible for accommodation regardless of whether they seek criminal or disciplinary action. Depending on the specific nature of the allegation, such measures may include but are not limited to: implementation of a no-contact order, course/classroom assignment changes, and other academic support services and accommodations. If you need to request such accommodations, please direct your request to Kim Webb (kim.webb@wustl.edu), Director of the Relationship and Sexual Violence
Prevention Center. Ms. Webb is a confidential resource; however, requests for accommodations will be shared with the appropriate University administration and faculty. The University will maintain as confidential any accommodations or protective measures provided to an individual student so long as it does not impair the ability to provide such measures.

If a student comes to me to discuss or disclose an instance of sexual assault, sex discrimination, sexual harassment, dating violence, domestic violence or stalking, or if I otherwise observe or become aware of such an allegation, I will keep the information as private as I can, but as a faculty member of Washington University, I am required to immediately report it to my Department Chair or Dean or directly to Ms. Jessica Kennedy, the University’s Title IX Coordinator. If you would like to speak with the Title IX Coordinator directly, Ms. Kennedy can be reached at (314) 935-3118, jw kennedy@wustl.edu, or by visiting her office in the Women’s Building. Additionally, you can report incidents or complaints to Tamara King, Associate Dean for Students and Director of Student Conduct, or by contacting WUPD at (314) 935-5555 or your local law enforcement agency.

You can also speak confidentially and learn more about available resources at the Relationship and Sexual Violence Prevention Center by calling (314) 935-8761 or visiting the 4th floor of Seigle Hall.

5. **BIAS REPORTING:** The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University’s Bias Report and Support System (BRSS) team. See: brss.wustl.edu

**Sexual Harassment:** [http://bulletin.wustl.edu/about/policies/](http://bulletin.wustl.edu/about/policies/)

**Inclement Weather:**
[http://hr.wustl.edu/policies/Pages/UniversityClosingsandSevereWeather.aspx](http://hr.wustl.edu/policies/Pages/UniversityClosingsandSevereWeather.aspx)

**Emergencies:** [http://emergency.wustl.edu/](http://emergency.wustl.edu/)

**Other WU Policies:** [www.wustl.edu/policies](http://www.wustl.edu/policies)

**Disclaimer**

The instructor reserves the right to make modifications to this information throughout the semester.
Materials list
All materials are required to be present for every class and can be purchased in the bookstore or ArtMart, Dick Blick and St. Louis Art Supply.

Paint
Buy all the pigments below in small (5-12ml) tubes.
1. Cadmium Yellow Medium (w)
2. Cadmium Lemon Yellow (c)
3. Yellow Ochre (w)
4. Cadmium Red (w)
5. Alizarin Crimson (c)
6. Burnt Umber (c)
7. Ultramarine Blue (c)
8. Thalo Blue (w)
9. Cerulean Blue (c)
10. Green
11. Violet
12. Burnt Sienna (w)
13. A hot pink or other pink of your preference

Brushes: Please get at least 5 brushes of varying sizes and shapes.
FOR EXAMPLE:
1. round #4
2. filbert #10
3. round #12 or larger
4. 1/2" flat Grumbacher Aquarelle
5. 1" flat Grumbacher Aquarelle
(1) 1/2"-2" flat natural bristle-(Japanese hake- about $5)

Watercolor palette: John Pike brand recommended, or comparable large (15 X10") white mixing plate, tray or palette with built-in spaces for the various individual colors and a large area for mixing is acceptable.
Small sketchbook: Suitable watercolor paper sketchbook or small block (9" X 12", or smaller, 90 or 140 lb. cold pressed), for watercolor sketching transparency test swatches, & note taking.
Watercolor paper: Arches Aquarelle (Watercolor), 140 pound, cold press surface, sheets of full size (22" X 30"), as needed.

Other:
2 large clear plastic containers for water (no glass, please & should hold at least 2 cups)
Soft white paper towels or tissues
Sponges
Pencils, (not mechanical - #2 is just fine and/or colored pencils)
Permanent waterproof marker, black, fine tip.
1 Mars Staedtler eraser (plastic)
1 kneaded eraser
Spray bottle
Mounting board 23” X 31”, (light plywood or foam core)
Scissors
X-acto knife
Drafting tape or blue painter’s tape
4 or more clips
Hair dryer
**Tentative Course Schedule**
All dates or assignments subject to change as seen fit by Instructor.

08/27-First Day of Class; Introduction to course, syllabus. Look over supplies, practice palette set-up and mark-making. Go over small painting assignments.

**Week 1-3 (08/27-9/10)** Process book assignments and watercolor discovery. 20 pages of small paintings due 09/10. Details to follow. Through speed and quantity we will identify quality. Interiors, landscape, abstraction, photographs, etc.


**Week 6-7 (10/01-10/08)** Abstraction. Using the previous painting as a launching point, students will abstract from the representational still life by layering pigment and possibly using mixed media.

**Week 9-11 (10/15-10/22)** Portrait. Using filters and possible colored bulbs, students will work from a photograph to construct a representational portrait of themselves or a loved one.

**Week 12-13 (10/29-11/19)** Content and Context. Inspired by both contemporary and historical artworks, students will construct a watercolor painting that shines a light on a current socio-political topic of their choice.

**Week 14-16 (11/19-12/12)** Final Project. A diptych (two-parts). Details to follow.

*Final Critique 12/17/18*