

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

WATERCOLOR PAINTING

Ophrah Shemesh

Spring 2012

Instructor: Ophrah Shemesh
Class Hours: Friday's, 6:30PM - 9:30PM
February 3 – April 13, 2012 (11 weeks)

Course Description

The goal of the course is to bring the student to the point where they can build a watercolor painting, from the first layout to completion, incorporating intuition and self-expression. Students will find a way to work between the subjective and the objective in order to gain the ability to organize a picture and to acquire the self-judgment to complete it.

The course runs for 11 weeks, and students should arrive 15 minutes early for set-up. In addition, two weekend visits to the Metropolitan Museum of Art will be organized. Assignments will be given towards the middle of the semester, reproducing the watercolors of a modern master, as well as making landscape and still-life paintings outside of the classroom.

Course Outline

The course will work mainly from the life model, and will start with small-sized paper for making short paintings, to concentrate on the general relationship between the marks and the development of a watercolor through transparency, using the white ground as a source of light. Following from this initial experience, the idea of different marks and of the linear moving from one point to another will be explored, using the whole body of the brush.

An understanding of color theory will be introduced, based on the idea of combining in one painting dark, light, intensity, purity and the value of hue to create the illusion of three-dimensional space. A major topic will be the building of a long-term painting, beginning with a very light pencil drawing indicating composition, then light color in the first application, going deeper through overlapping without repeating color, moving from light to dark and designating depth in different areas.

Working later with still-life, students will use observation and color to find meaning between an inner reality and the language of form, structure, movement, contrast, harmony and color. Techniques used will change, from working wet on dry, to working wet on wet, and using gum arabic to extend the drying time of the watercolor paint.

Learning Outcomes

Students will learn the processes of building a watercolor painting, together with a variety of techniques specific to the medium. They are expected to work outside of the classroom to explore the ideas introduced and discussed in the studio, as well as producing reproductions and original works during the class sessions.

Each week, the students will work on one long watercolor and thus, by the end of the 13 weeks, should have 13 works and some small size sketches. They will learn the skill of the mark and the void, building up the whole and the relationship of color and light. They will also intimately consider the difference between watercolor painting – which is poetic and lyrical – and oil painting, which is more physical and plastic.

Assessable Tasks

MFA students taking this course as an elective will be assessed through successful completion of the following assignments:

1. The students will be expected to demonstrate their ability to perform their handwriting through the mark, the wash and the line in front of the class;
2. Students will apply washes using the transparency of gum arabic;
3. Students will present a work with dry brush work;

4. Students will be expected to layout two paintings, one represent the white, empty page and another using applied white paint.

Evaluation and Grading *[for full-time enrolled MFA students only]*

Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, students need to attend all 11 sessions and produce 13 finished works, exemplifying a full composition and a finished painting, and must have completed all assignments as outlined above.

Readings and Resources

An extensive, suggested reading list is available in the Library. During class, we will discuss specific readings that will be distributed by the Instructor or that will be made available in the Library.

Materials and Supplies

Students will only use the materials specified in the materials list for this specific class.

- 10 sheets 22"x30" hot and cold press paper
- Suggested brands: Lana Special 90lb, Arches 140lb, Fabriano 140lb
- Watercolor Paints (Best brands, Old Holland, Schminke, Windsor Newton)
 - * Burnt Sienna
 - * Alizarin Crimson
 - * Vermillion
 - * Cadmium Orange Light
 - * Gold Ochre
 - * Chrome Yellow
 - * Naples Yellow
 - * Cadmium Yellow Pale
 - * Raw Umber
 - * Olive Green
 - * Viridian
 - * Cerulean Blue
 - * Cobalt Blue
 - * French Ultramarine
 - * Paynes Grey
- 3 or 4 brushes in assorted sizes (sable or good nylon imitation)
Suggested sizes 12, 18, 20, and a 1" or 1+1/2" inch flat brush
- Large watercolor palette
- Kneaded eraser
- 2 jars for water
- Small sponge
- Masking tape
- Gum Arabic
- Paper Towels
- Drawing materials: pencils or graphites- HB,B,2B,4B,6B,8B
- Ink
- Compressed charcoal
- White drawing paper

School, Department & Class Policies

Please refer to the Student Handbook for information regarding the School's policies on academic integrity and plagiarism. All students must abide by the general health and safety regulations laid out in the Student Handbook, as well as any specific instructions given by the Instructor.