

COURSE CONTENT

Course Code	DA5002 (DA2003)
Course Title	Watermedia Landscape Painting
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This course will introduce you to intermediate level watermedia techniques, and will enable you to use watermedia as a tool for exploration of colour theory, design, compositions and short-hand study. You will learn Practical Colour Theory and Design Concepts while exploring landscape paintings. The practice of Landscape (including cityscapes & interior space painting) painting on location will enhance your painting capability in construction of space, and the quality of your collection of visual resources through observation.

Intended Learning Outcomes (ILO)

By the end of the course, students should be able to:

1. Explore artworks related to practical colour theory (Munsell Color Space, Asymmetry of Color Space) and various design concepts.
2. Demonstrate the fundamentals of Munsell Color Space and design concepts and ability to use various watermedia techniques.
3. Apply different colour schemes and different watermedia technique and design ideas for images.
4. Present, discuss and evaluate developing and finished paintings in a clear and cohesive manner.
5. Contribute to the learning environment by participating positively to class discussion, critiques and activities relating to the process of using watermedia technique.

Course Content

This is an intermediate level course that extends your understanding of colour theory, construction of landscape space, exploration of compositional idea working in a landscape space, while they learn to work with watermedia.

Watermedia Techniques

- an introduction to various watermedia materials and working techniques

Practical Color Theory based on Munsell Color System

- a revision of colour attributes (tone, hue and intensity) with the Munsell Color Space
- a colour theory system that links with current industrial practice.
- a comprehensive study of asymmetry of practical colour space

- an understanding of how browns and grays act as transitional colours in a practical system
- an introduction to a concept of the colour system: Friend & Enemy Color System, derived from Munsell Color System.

Design Concept and Space Construction with colours

- a revision of theoretical and practical understanding of Dominance/Unity/Harmony, Contrast/Complementary/Balance and Transition/Gradation, while working with watermedia painting.
- an extension of design study and space construction through introduction of three colour attributes, namely Tone, Hue and Intensity.

Quick Study Approach with Sketching

- On-location painting of Naturalistic Landscape (trees) in campus
- On -location painting of Architectural space and Landscape space with figures.

Class assignments

There will be 5 to 6 Class Exercises, which explore various Watermedia Techniques, Color Theory and Design Concepts. These topics will be developed through lectures, tutorials, class exercises and peer/instructor feedback sessions.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment (Weekly Exercises and/or Home Assignments)	1,2,3,4	--	50	Individual
Final Project: Apply practical colour theory and design concepts to compose landscape images with watermedia.	1,2,3,4	--	30	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Reading and References

1. Ng, Woon Lam. *A New Approach for The Teaching of Practical Colour Theory*. International Conference on Creative Industry 2015
2. Webb, Frank. *The Artist's Guide to Composition: How to Design Eye-catching Paintings in All Mediums*, North Light Books 1997.
3. Jamison, Philip. *Making Their Painting Work*, Watson-Guption 1987.

Course Policies and Student Responsibilities

(1) General

Students are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. Students are expected to take responsibility to follow up with assignments and course related announcements. Students are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

Students are expected to be punctual for all classes. If students are more than 30 minutes late, students may be deemed as absent and may not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of their course grade. Absence from class without a valid reason will affect their participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

(4) Assignments

Students are required to submit assignments on due dates.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of their work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that students recognize their responsibilities in understanding and applying the principles of academic integrity in all the work students do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. Students need to actively equip themselves with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If students are uncertain of the definitions of any of these terms, they should go to the [academic integrity website](#) for more information. Consult their instructor(s) if students need any clarification about

the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subjected to adjustment by instructor according to students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Readings/ Activities
1-4	<p>Introduction of Various Watermedia Painting Techniques, the Munsell Color System and the derived Friend-Enemy Color System</p> <ul style="list-style-type: none"> - Introduction and Demonstration of Watermedia painting and materials - Architectural painting in campus with Trees - Study of Greens (Part of the Asymmetry of Practical Color Space – the Munsell Color System) - Attributes of colours, referencing the Munsell Color Space - Basic Shape and Tonal Study before painting 	1,2,3,4,5	<p>Reference artists for Green hue : Ivan Shishkin</p> <p>Philip Jamison, Frank Webb,</p> <p>Reading: Color Theory from Ng Woon Lam, <i>Practical Applications of Color Theory & Design Concepts</i></p> <p>Class Weekly Exercises: Architectural painting and Green painting (both on location in campus)</p>
5-9	<p>Tonal Design (Part of Design Concept / Compositional Study) and Colors</p> <ul style="list-style-type: none"> - Revision of Tonal design: Mood, Weather, Lighting Conditions and Textures - Hands-on exercises connection Tonal Design and Colors, while introducing Gradation (part of design concept) through study of Edges. - Study of transitional colours – Browns and Grays 	1,2,3,4,5	<p>Reading: Ng Woon Lam, <i>Practical Applications of Color Theory & Design Concepts</i></p> <p>Class Exercises</p> <p>Tonal Planning and Paintings of different mood, lighting conditions</p> <p>Night painting</p> <p>Copy and study of master images of different textural effects.</p> <p>Reference artists: Thomas Moran, Andrew Wyeth, John Singer Sargent, Winslow Homer, Joaquin Sorolla, Anders Zorn, Joseph Zbuckvic, David Curtis, Adolf Menzel, Philip Jamison, George Inness, John Salminen, Liu FengLan, Chee Cheng-Khee, Yang</p>

			En-Sheng (杨恩生), Xie Min Zhang (谢明鋈), Hammershoi T
10	<p>Design Concepts and Space Construction, combined with Transitional Colors</p> <ul style="list-style-type: none"> - Space & Shape and their relationship to hue change - The abstract structure of Deep and Shallow space <p>Subtle variation of transitional colours</p>	1,2,3,4,5	<p>Reading: Color Theory from Ng Woon Lam, <i>Practical Applications of Color Theory & Design Concepts</i></p> <p>Class Exercises</p> <p>Artists to look at: Design / Interior Space: Hammershoi, Andrew Wyeth, Adolf Menzel, Matisse, Vuillard, Wu GuanZhong (吴冠中)</p> <p>Space construction: Artists to look at: Tiepolo, Michelangelo, Da Vinci, Bellini, Rembrandt, Caravaggio, Vermeer, Canaletto, Chardin, Nicholas Poussin, Ingres, Bruegel, Andrew Wyeth, Sargent, Sorolla, Anders Zorn, Adolf Menzel, 范宽(Fan Kuan), 李成(Li Cheng), 黄胄(Huang Zhou), 李可染(Li Ke Ran)</p>
11-13	<p>Final Assignment that require each student to combine all the above knowledge learnt</p> <ul style="list-style-type: none"> - Practical Application of Color Theory based on the Munsell Color System and / or Friend-Enemy Color System - Presenting Concept of Space Abstraction through colours and shapes - Understanding of Design Abstraction 	1,2,3,4,5	<p>Research to be carried out based on each student's pre-defined concept of creation.</p> <ul style="list-style-type: none"> - Research - Studies - Final Artworks