

ART150 “DRAWING I”

Instructor: Mahara T. Sinclair

Office hrs. 8:20- 9:00am sats. before class in AA112A

Voice mail: x1424

Email:maharas@glendale.edu

Class Description/ Course Content: Art 150 is a basic drawing course dealing with the fundamentals of pictorial organization. The various means of representing the three-dimensional aspect of forms on a flat surface are emphasized. Drawings for this course are normally size 18” x 24” unless otherwise specified for special projects.

Lecture 2 hours, Studio 2 hours. 3 units of credit

Transfer credit: CSU, UC, USC (CAN ART 8)

Prerequisite: None. (Recommended: Art 130) Note: This class may be taken two times. A maximum of 6 units may be earned. Note also: Students receiving a score of 4 or 5 on the advanced placement examination (CEEB) in Studio Art may be given credit for ART130 or ART150 at GCC contingent upon approval of their portfolio by the art faculty.

Overview: Drawing is a process of seeing (honesty) vs. knowledge (assumptions). As your instructor, I aspire to reinforce your trust in your own seeing. Curiosity helps toward success in drawing, as fundamentally, it is the quality of your attention that will affect the quality of your outcome (if you are interested in what you are doing, then the viewer will be interested in what you are saying).

Course Exit Standards/ Student Learning Outcomes:

By the end of Art 150, students will be able to:

1. Define essential drawing terms
2. Outline basic studio safety
3. Produce line in drawing
4. Produce value in drawing
5. Produce space in drawing
6. Demonstrate basic skill in using graphite
7. Demonstrate basic skill in using charcoal

Note: Students should understand what learning outcomes are expected.

Course Intent: The student will be able to use the primary concepts, skills, and appreciations to drawing, which are contained in this basic course, a prerequisite for advanced art study.

Student Learning Experiences: Upon successful completion of this course, the student will be able to:

1. Produce drawings that demonstrate the development of technical skills with pencil, pen, brush, charcoal, and experimental media.
2. Make drawings that demonstrate an increasingly acute observation of objects in the environment.
3. Demonstrate an understanding of the theory and techniques of drawing through the use of line, tone, and shape organization.
4. Develop drawings that exhibit expressive representation of form.
5. Demonstrate an awareness of the techniques, theory and expressive dimensions of drawing through the class critique process.

Course Content Outline:

Unit I: LINE

- A. Contour- pen and ink- stressing slow, careful observation- attention to overlap.
- B. Point to point- same observational approach as above- sequential experience stressing the problems of memory.
- C. Brush calligraphy- swift, rhythmic, impulsive response, stressing great variation in line quality.

Unit II: TONE

- A. Line as tone- stipple and cross hatch problems-stressingslow build-up of accurate value relationships.
- B. Full tone- charcoal and wash drawing again stressing value relationships- beginning a series of compositional problems.
- C. Line and tone- open and closed relationship between the two media.

Unit III:SHAPE

- A. Negative space- collage- stressing figure/ground relationship.
- B. Flat- shape- four value problem- involving the multiple space functions of a single shape.

Unit IV: FORM

- A. Light logic- pencil- charcoal
- B. Cross-contour- full volume exploration

Unit V: PERSPECTIVE

- A. One point- exploration of the relationships between station point, eye level
- B. Two point (same as above)
- C. Multiple point (same as above)
- D. Elliptical- stressing the relationship between the perspective center of the circle to the geometric center of the ellipse.

Unit VI: MIXED MEDIA

An opportunity to experience open, experimental situations- stress placed upon inventive, non-traditional approaches.

Students with Disabilities

All students with disabilities requiring accommodations are responsible for making arrangements in a timely manner through the Center for Students with Disabilities.

Chronology of Focal issues: Basically moving our attention from line into value shapes, we'll start with contour, constant scribble, gesture, and cross-contour, then address planar analysis, hatch and cross-hatch, value, shading, volume and effects of lighting. Always with **a strong emphasis on compositional strategies** (viewfinder employed), we will work predominantly with still life (direct observation) moving from **general to specific** observations. Landscape and linear perspective projects will follow, then abstraction, a sequential series, and reflection. Color will be introduced in the second half of the semester with emphasis on warm/cool and complimentary color theory.

Chronology of materials: Pencil, ink (pen and wash), charcoal (vine, compressed charcoal, black conte, white conte), collage, alternative media/surface, and a color drawing medium (ie. pastel)

Note: There is an optional "material fee" or "supply voucher fee" of 5.00 for the course. It is meant to pay for supplies and materials that students will use as part of the class instruction that will be provided by the

college to those students choosing to pay the optional fee. Those students who instead choose to bring all their own supplies and materials are not required to pay the materials fee.

Additional course information: Sketchbook homework assignments (“pockets” comp., tonal bars, B/W photo value match, egg, hand) are due at the midpoint of the course* We will have one field trip (Bergamot Station) from which the student will write one two-page critique. The final will be a pencil drawing of still life objects (that you bring in from home) that stand-in as a self-portrait.

***Note: Anytime you miss a class, know that you are missing a grade for that day’s art assignment in class. Bring in a comparable make-up drawing upon your return, so you won’t fall behind.**

Academic Honesty: Cheating and plagiarism are serious academic offenses. You will receive an “F” grade on your written critique if plagiarism is suspected. Repeated offenses will result in my recommendation that a student be dropped from the course. All cheating and/or plagiarizing will be reported to the Office of the Executive Vice President of Instruction and the Dean of Student Life. Students have the right to appeal any decision by going through the Student Grievance Procedure as detailed in the Student Handbook.

Academic Honesty Policy: All students must adhere to Glendale College’s Academic Honesty Policy, which is outlined in your student handbook.

Attendance Policy: The benefits of coming to class are obvious, especially in a class predominantly comprised of direct observation exercises. Also, we will be viewing slides each meeting which are very informative and contribute significantly to your development. **If you must miss class, I assume that you have a good reason. You are not required to give me an excuse for your absences.** However, if you miss more than two classes, I reserve the option to drop you. Remember, as is clearly stated in the Student Handbook, it is always the student’s responsibility to drop the course if he/she so decides. **Do not assume that I have dropped you, drop the course yourself if you decide to quit.**

Makeup Policy: If you are absent you can make-up the missed work and turn it in during subsequent class meeting(s). I will accept late work up to and including the last studio day of the course. However, the final must be turned in by the end of the Final “exam” time slot indicated in the Course Timeline section of this syllabus. No exceptions.

Tardiness Policy/Leaving Early Policy: Class begins promptly at the indicated time. Roll call is taken at the beginning of class. **Tardiness = not being present at the exact beginning of class time on the dot.** One of the grades you will receive in this class is a “tardiness grade”. It is calculated as follows: 0-1 tardies = A, 2-3 tardies = A-, 4 tardies = B+, 5 tardies = B, 6 tardies = B-, 7 tardies = C+, 8 tardies = C, 9 tardies = C-, 10 tardies = D+, 11 tardies = D, 12-13 tardies = D-, 14-15 tardies = F.

In addition to the “Tardy Grade”, **there is also a “Leaving Early” grade which is counted at the end of each class meeting.** These two grades will be averaged together to ascertain each student’s attendance grade for the course. The leaving early grade is calculated the same way as the tardy grade as follows: 0-1 early departures = A, 2-3 early departures = A-, 4 early departures = B+, 5 early departures = B, 6 early departures = B-, 7 early departures = C+, 8 early departures = C, 9 early departures = C-, 10 early departures = D+, 11 early departures = D, 12-13 early departures = D-, 14-15 early departures = F.

No cell phones in class. If you must respond to an incoming call, leave the classroom immediately, and take the call outside. Also, I do not accept emailed written critiques.

General Breakdown of Class Meetings: During the first fifteen minutes of class is a super-charged, information-packed slide presentation of masters' works which address the focal issue of that day's project (ie. gesture, ink techniques, value, composition, perspective examples, landscapes). **It is strongly advised that you come to class on time as these slide presentations start immediately at the beginning of class and are tremendously helpful in enriching your learning experience.** Next, one and a half hours are allowed for the first project. Then, we have a half-hour lunch break while I set up the second still life. One and a half hours are allotted for this second piece. It is recommended that you develop your composition as follows: 1) In the first half-hour, establish your composition using your view-finder, and block in major forms and shadow shapes. This will secure your proportions. Pay special attention to the use of the edge and the positive/negative space relationships., 2) In the second half-hour make a general pass over your entire composition assessing value relationships, 3) in the last half-hour, identify specifics, finalizing details on focal point and selected support areas. Then, fifteen minutes are allotted for clean-up and posting your work for critique (name on back, lower right corner). A brisk, half-hour critique completes the session.

Grading: Assignments are evaluated as follows: 40% composition, 40% technical skill, 20% following guidelines, materials. Corresponding point values to letter grade equivalent: A = 11, A- = 10, B+ = 9, B = 8, B- = 7, C+ = 6, C = 5, C- = 4, D+ = 3, D = 2, D- = 1, F = 0. Course grade is ascertained by taking averages based on the following assignments (P = project):

- P1: Office (pencil, contour)
- P2: Toothpaste Series (sequential)
- P3: Copy Master (Ink gesture and wash)
- P4: Flashlight underlit (ink pen and wash)
- P5: Volume (vine-toned and charcoal)
- P6: Planar Analysis (skull)
- P7: Portrait 1 (black charcoal)
- P8: Portrait 2 (black and white conte on gray charcoal paper)
- P9: Bag and donut
- P10: Draperies
- Sketchbook ("pockets", tonal bar, B/W photo match, egg hand)
- P11: Reflections (Midterm)
- P12: Hot Dogs
- P13: Shoes
- P14: Perspective
- P15: Landscape
- P16: Alternative media collaboration
- P17: Abstraction
- Written Critique
- Tardiness Grade
- P18: Final (pencil drawing based on self-portrait as still life objects)

Required Text: There is no required text.

Recommended Reading: (a copy of each is held in reserve at the College Library)
Mendelowitz Guide to Drawing, Wakeman, Holt, Rinehard, Winston. Current Edition.
The Natural Way to Draw, Nicholaides, Houghton-Mifflin. Current Edition.

SUPPLY LIST

pencils 2B, 4B, 6B, ebony

pencil sharpener
black waterproof ink (ie. India ink)
Bamboo brush (or watercolor brush) for ink washes
a flexible steel pen and holder (or a bamboo pen) for drawing with ink
1 sheet of gray charcoal paper (for P8: Portrait 2)
1 sheet of black charcoal paper (for drapery study meeting)
1 sheet of peach-toned charcoal paper (if you want to do a pastel piece)
Drawing Paper (white, 18x24, a 25 sheet pad) (not newsprint!)
1 medium vine charcoal (to tone one sheet of paper)
1 compressed black charcoal (2B)
1 black conte (2B)
1 white conte (2B)
1 gum eraser
1 kneaded eraser
Optional: Hairspray or Fix (to fix charcoals so they don't smudge), ruler, glue stick, pastels, stump.

SUGGESTED ART STORES

Note: Always remember to present your student ID for a potential student discount at all art stores before the cashier rings your order to insure receiving the discount. Further, it is recommended that you call ahead first for store hours, directions, and/or parking tips.

Campus Bookstore

Dick Blick Art Store

24 S. Raymond Ave., Pasadena
(626) 795-4985

Good general art supply store. Should have everything you need.

Directions: Take 210, exit Fair Oaks. Left. To Colorado. Left. Immediately to Raymond. Right. Art Store is on left side of street.

Swain's

537 N. Glendale Ave.
Glendale
(818)243-3129

Another good general art supply store that has sales at beginning of each semester.

Directions to Swain's: On Glendale Blvd. just south of the freeway entrance going west, in the IHOP and RiteAid mall on the west side of Glendale Ave.

Art Center Student Store 1700 Lida St., Pasadena, main campus, upstairs

Aaron Brothers 326 S. Lake Ave., Pasadena (626) 683-8161

Michael's Arts and Crafts 1155 E. Colorado Blvd., Pasadena (626) 431-2850

Nova Color

5894 Blackwelder St., Culver City (310) 204-6900

They sell their own acrylic paint, as well as some canvas, brushes, and related products.

Utrecht

11677 Santa Monica Blvd. (corner of Santa Monica add Barrington, west of the 405)

(310) 478-5775 Great values, an excellent choice.

Blick Studio (mail order) www.dickblick.com (800) 828-4548

Daniel Smith: The Catalog of Artist's Materials (800) 426-6740
(mail order) Great selection, good prices, fast delivery) www.danielsmith.com

Health and Safety Information

Emergency Numbers:

Campus Security/Emergency: x 4000
Fire Department/Paramedics: 911

Studio Arts utilizes four types of potentially toxic materials: oils, solvents, particles and acids. It is imperative for the safety of everyone that you use these materials carefully and responsibly. Studio Arts also utilizes power tools. No one is to use power tools without training or proper supervision.

It is a goal of most professional artists and art schools to create a principally nontoxic and environmentally friendly studio. This involves replacing mineral spirits, turpentine and other petroleum-based solvents with SoySolv or alcohol. We will, however, be using small amounts of petroleum-based products.

Exposure Hazards:

- **NO SMOKING at any time in the studio.**
- **NO EATING when handling art materials in the studio.**
- **ALWAYS** wash hands thoroughly before leaving the studio to smoke or eat.
- **ALWAYS** use protective lotions to protect hands and skin from solvents.
- **NEVER** heat or burn pigments or chemicals. (Certain exceptions for Jewelry)
- **NO LIGHTERS OR MATCHES IN THE STUDIO!** (Certain exceptions for Jewelry)

Ventilation:

- **ALWAYS** work in well-ventilated conditions, open doors and turn on ventilation systems if necessary.
- **ALWAYS** work inside fume hood when working with acids or air born particles.
- **NEVER USE SPRAYS** inside studio, only outside on loading dock, spray downwind for a maximum of 30 seconds.

Splash Protection:

- **ALWAYS** wear goggles, gloves and aprons when working with acids or solvents.
- **ALWAYS** wear goggles and aprons when handling particles.
- **STRONGLY ADVISED** to wear with goggles and aprons when working with solvents.
- **OPTIONAL** wearing gloves when working with oil paints.

Physical Hazards:

- **ALWAYS** wear closed toe shoes in the studio.
- **ALWAYS** tie back long hair, especially when operating power tools.
- **REMOVE** long sleeved clothing, or roll up sleeves, when operating power tools.

Environmental Protection:

- **NEVER** leave solvents, oils or acids open; close all containers.
- **NEVER** use unmarked containers, only clearly marked containers.
- **NEVER** pour oils or solvents down the sink.
- **ALWAYS** store used oils and solvents in marked containers in the appropriate Flammable cabinet.
- **ALWAYS** put oily rags in covered metal containers in the appropriate Flammable cabinet.

Power tools:

- **ALWAYS** wear goggles when using power tools, dust mask is strongly advised but optional.
- **NEVER** use tools you have not been trained to use.
- **NEVER** use tools for purposes other than indicated.
- **NEVER** use tools without supervision or help from an instructor.
- **ALWAYS** immediately attend to minor scrapes or injuries.
- **ALWAYS** report injuries to an instructor or lab tech.
- **ALWAYS** unplug tools when not in use.

- **ALWAYS** clean debris from UNPLUGGED tools and from work area.

**ALWAYS CLEAN UP THOROUGHLY BEFORE LEAVING THE STUDIO.
ALWAYS ASK AN INSTRUCTOR OR LAB TECH IF UNSURE ABOUT HANDLING OF MATERIALS
OR TOOLS.**

Studio arts web page at www.glendale.edu/studioarts

CRITIQUE OF ARTWORK:

Potential areas of inquiry to support a written assessment of the artwork

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- 1) What are my first reactions to the work?
- 2) How did the artist get me to feel this way?
 - a. Composition
 - b. Palette (the colors he/she chose)
 - c. Medium/Materials (How does the physicality of the piece support intent?)
 - d. POV (Does the point of view provide insight?)
 - e. Style/Mood/Tone/Attack
- 3) Placing the work within the dialog of art history, what contributing factors are evidenced in his/her issues? (This is an opportunity to equate/ parallel the work with significant contemporaries).
- 4) Curation: How is the work hung? Has the exhibitor supported the artist's intent via lighting or location?
- 5) Venue: Does the facility (i.e. gallery, museum) seem congruous to the work (enhance or detract)?
- 6) Reassess Question #1: Any further revelations into the artist's motives or technical devices?

WRITTEN CRITIQUE GUIDELINES

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Format: A two-page typed paper. Please attach an image of the artwork if possible.

I suggest opening with a quote (from show's catalog, from art critic, from famous person or even from an old saying/adage). This is not a required format, I only mention it because it is a common device that is generally quite successful.

Next, in the first paragraph, state the 'brass tacks' of what you saw (name of venue, name of artist, title of artwork, date of artwork's creation, medium, dimensions), as well as your reaction, synthesis, response, and/or feelings about the work.

Next, back up your reaction with technical support (a critical analysis of the piece). Discuss composition, medium, color, POV (point of view), size/scale, etc. Basically, you are trying to explain how the artist got you to feel this way, or perhaps how he/she let you down.

Next, address the work with regard to how it fits within the dialog of art history. Look for cues like style, fabrication techniques, and general approach that help you to place the work within the 'trend' grouping (tendency) that you feel this piece is most closely linked.

Should curation or venue factor into your appreciation of the work, or conversely, detract from your enjoyment of the work, it may be pertinent to mention it at this point.

Wrap up. Basically, you want to reemphasize your reaction to the work with a sense of authority. If you used a quote at the start, it is wise to reference it in your closing statement, often skewing the typical connotation of the saying to support your attitude/response to the work.