

ART151: DRAWING II

Instructor: Mahara T.Sinclair

Office hrs. before class in AA112A

voice mail: x1424, email: maharas@glendale.edu

Class Description/ Course Content: Art 151 is a second semester drawing course designed to enable students to further their abilities in drawing forms in depth, composition, and various drawing techniques.

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

Transfer credit: CSU, UC, USC

Prerequisite: Art 150. Note: This course may be taken two times. A maximum of 6 units may be earned.

Overview: As the follow-up course to ART150: Drawing I which had focused on direct observation skills strengthened predominantly through still life compositions, this more advanced class emphasizes personal interpretation and inventiveness. The student receives guidelines on each assignment (see Drawing II Assignment Descriptions) and then is responsible to resolve that project in an artwork that evinces his/her intent focus on the artmaking process. Remember, curiosity helps toward success in drawing, as fundamentally, it is the quality of one's attention that will affect the quality of the outcome (if you are interested in what you are doing, the viewer will be interested in what you are saying).

Course Objectives: The student will learn to develop and experiment with representation of three-dimensional forms and their special relationships using various drawing tools such as pencil, charcoal, litho crayon, ink, wax, pastel, chalk and acrylic paint. They will synthesize three-dimensional reality with personal interpretation in a two-dimensional image exploring surrealism. The student will also develop and understanding and appreciation of historically recognized artists through exercises analyzing their work, as well as begin to recognize the relationship between fine art drawing and commercial illustration when juxtaposing said source images in a post-modern composition. Additionally, the student will learn to evaluate the aesthetic merit of his/her work through class discussion and to critique finished projects and works in progress.

Course Exit Standards/ Student Learning Outcomes: 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.

Students should understand what learning outcomes are expected.

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.

General Breakdown of Class Meetings: As the Int/Adv. Drawing class, you will be working primarily on your own. Our critique time will generally be at 11:30 every other week (except for the day of the final, when we will meet at 9:00 am). Of course, I am available to provide in-progress feedback, and I encourage you to share your work with me as it develops. Between 10:00-12:00 is the best time for me to answer your questions, as the

beginning of class (still life set-up) and the end of class (critique of Beg. Class students' work) will likely require my full attention in Art150 activities. We will be working vigorously from the very start of this course. It will be a great advantage to be well-prepared with your materials so as not to waste valuable drawing time. I encourage you to be organized and energetic.

Schedule of Lectures and Assignments/ Important Dates:

Week #1: Intro. Start A1. A1 is due in 2 weeks.

Week #2: continue A1. Intro A6 (Homework). A6 is due in Week #13.

Week #3: Crit A1. Intro A2. A2 is due in 2 weeks.

Week #4: continue A2.

Week #5: Crit A2, Intro A3. A3 is due in 2 weeks.

Week #6: continue A3.

Week #7: Crit A3. Intro A4. A4 is due in 2 weeks.

Week #8: Field Trip to Bergamot Station. Writ, Crit due in one week.

Week #9: Writ. Crit due. Continue A4.

Week #10: Crit A4. Intro A5. A5 is due in 2 weeks.

Week #11: continue A5.

Week #12: Crit A5. Intro A7 (Final). A7 (Final) is due in 3 weeks.

Week #13: Continue A7.

Week #14: Continue A7. Crit A6 (Homework)

Finals Week: Crit A7 (Final)

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 the average based on the following factors: A1: Techniques Exercise, A2: Smoke, water, wood grain (realism, expressionism, pop), A3: Abstraction, A4: Dream Narrative, A5: Raiding Art History, A6: Homework (Journal Book), Written Critique (two pages), Tardiness Grade, A7: Final (large-scale, post-mod)

Makeup Policy: If you are absent and miss a critique, I will accept your artwork on the following meeting when you return to class. There are no extra credit opportunities, so always do your best on the assigned projects.

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.

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.**

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 or a CD disc. Your written critique must be on two pieces of paper handed to me.

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.

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 white charcoal paper (@ 18x24)

1 sheet of white Bristol paper (or smooth paper ie. hot press) @14x20

1 large-scale sheet of paper (for your final) @ 30x40 or 26x40

1 medium vine charcoal

1 compressed black charcoal (2B)

1 black conte (2B)

1 white conte (2B)

Note: Collect cardboard (for book) and found papers (for collage).

Optional: Hairspray (to fix charcoals so they don’t smudge), 1 eraser (gum or kneaded), ruler, glue stick, pastels, stump.

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.

Directions to Bergamot Station Art Center (2525 Michigan Ave. in Santa Monica). (We’ll meet there at 10:30 in the café.) Take the 10West. After you cross the 405, you’ll shortly see the Cloverfield Exit. Exit on Cloverfield. Turn right. To the first stop light which is Michigan. Turn right. To dead end at Bergamot Station. Turn left into free parking lot. We’ll meet at the outdoor seating area of the café. (Break = 10:30- 11:00) Tour starts promptly at 11:00.

ART 151 “DRAWING II” ASSIGNMENT DESCRIPTIONS

ASSIGNMENT 1 (A1): Following the guidelines of the handout provided, you are to experiment with:

- 1) charcoal, litho crayon, pencil (on white charcoal paper)
- 2) pen and ink, ink washes with brush (on bristol)

The purpose of this assignment is to insure a solid foundation in familiarity with various drawing materials and how they react to each other, and how far one can stretch them to imitate each other. This will help strengthen the students' decision-making confidence in selecting the optimum medium and surface that would best articulate their artistic intent in the course assignments that follow.

Two weeks are allotted for A1.

ASSIGNMENT 2 (A2): SMOKE, WATER, WOOD GRAIN (Realism, German Expressionism, and Pop)

Working from direct observation, photograph and/or your imagination, create three pieces (one of smoke, one of water, and one of wood grain). Think about which medium and surface would best suit the specific qualities of each of the three different subjects (three different media, three different surfaces). One of these pieces will be drawn in a realistic manner, one in a gestural, expressionistic style, and one in a clean-edge, high-contrast pop style. Again, you must decide which subject you'd like to describe with which technique. Each piece should be at least 9"x12".

Two weeks are allotted for A2.

HOMEWORK (A6): DIARISTIC EXTENDED THEME (i.e. in accordion-book format)

In this long-term homework assignment, you are to make lots of drawings that investigate /address a theme of your choice. You may work in varied mediums. First, decide upon a book-like presentation format that will convey a home-made, on-going journal. Consider using a firm enough paper, or strengthening the paper with cardboard supports. This is your opportunity to take an issue, topic, or area of interest and really explore it over time.

Homework (A6) is introduced in Week #2. **The completed project will be due in Week #13.**

ASSIGNMENT 3 (A3): ABSTRACTION (with rubbings, found shapes, and "odd paper" collage areas)

You are to create an abstract composition comprised of rubbings ("frottage" which means transferred texture) and found shapes. For example, you could take your paper, graphite, charcoals, and litho crayon and make rubbings of cracks in the sidewalk or missing chunks of cement. You can trace around found spill shapes on the ground or identify/celebrate the negative-space shape between two objects (ie. the negative-space shape between two adjacent books. Once you have collected several lines and shapes, organize them on your surface (18"x24"), paying attention to 1) variety of scale, 2) interesting use of the edge and, 3) wide range of values. Using collage technique, cut shapes of found paper (ie. yellow pages, instruction manual, TV Guide, IRS forms, menus, junk

mail, road map, architectural blue prints) and paste them into your composition so as to strategically move the viewer's eye.

Two weeks are allotted for this assignment.

ASSIGNMENT 4 (A4): DREAM NARRATIVE (a fantasy, invented piece in subjective color)

This piece (18"x 24", pastel on medium-toned charcoal paper) is an opportunity to invent a scene derived from your imagination or dream life. As it is an invented world, you are free to use whatever colors you wish, and are invited to explore stream-of-consciousness lines of inquiry, unhampered by the bounds of logic.

Two weeks allotted for this assignment.

WRITTEN CRITIQUE: We have a field trip in Week #8 to Bergamot Station in Santa Monica . Using the written critique guidelines provided, you are to write a two-page paper analyzing a piece of art that interests you. This is not to be an anecdotal, descriptive piece, but rather a critical breakdown of what the artwork evoked and how it caused that reaction by enumerating the compositional strategies and artistic devices he/she employed .

One week is allotted for this assignment.

ASSIGNMENT 5 (A5): RAIDING ART HISTORY (to comment on today's society)

Referencing a masterwork from art history, you are to create a piece (18"x24", your choice of medium(s)) that conveys current day experience. For example, you might take Van Gogh's artwork depicting his chair in his studio as a spring board for a piece about your studio and how it reflects your character/sensibility. Or you could update one of the myriad of mother and child images from art history with your take on present-day maternal relationships. Mythological themes in masters' works also provide a rich source of imagery. Consider the possibility of handling the source image in a very different style from the original artist.

Two weeks are allotted for this assignment

ASSIGNMENT 7 (A7:FINAL): LARGE-SCALE DRAWING ("mish-mash")

(26"x40" or 30"x40", your choice of medium(s)). In a post-modern, eclectic juxtaposition of elements pulled from divergent sources, create an artwork in which these seemingly unrelated components are corralled together to make a cohesive statement. Potential arenas include, but are not limited to: cartoon, medical drawings, commercial/advertising realm, botanical illustrations, both western and non-western sources, retro, kitsch, diagrams of machinery parts, etc. You may employ any of the techniques we have used throughout the semester.

Three weeks have been allotted for the final (A7). **The Final is due in our two hour meeting in Finals week.**

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 and 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

Mahara T. Sinclair

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

Mahara T. Sinclair

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.