# **Art 203-Advanced Drawing**

M: 5:50-10-pm--.

**Professor Barbara Kerwin:** <u>Barbara@barbarakerwin.com</u>; 818 364 7735 CAC 1 Office Hours: CAI 221 or CAC 1: M, T, Th 4:45-5:45, W: 4:20-5:50, F. 2:10-3:10

This is an advanced course in drawing that furthers student problem-solving while developing a personal portfolio of drawings. The <u>Elements and Principles of Art and Design</u> along with compositional analysis will be used to evaluate drawings. The Elements are: line, shape, form, scale, space, texture, value and color and these shall be employed through out the course. *Color assignments will be carried out with chalk pastel, oil pastel (sometimes + turpenoid) and Q-tips, watercolor pencils, colored pencil, (chalk) pastels, and markers, warm and cool markers with clear blender. Emphasis is on a creative response in developing a personal style in drawing.* 

ART 203 Students focus on Drawings that develop a <u>personal style</u>. Students have a choice of media through a variety of individual assignments. The course relies on mastery of skills and techniques learned in 201 and 202 courses. The drawings produced in this course should be of *portfolio* quality.

## **CLASS PROCEDURES**

Studio sessions will be accompanied by lectures, slides and demonstrations. Because this is an advanced class, students are expected to be familiar with basic drawing techniques (PREREQUISITE--ART 202 "C" or better). Class discussions and critiques of completed assignments will assist students in evaluating their own work and in communicating their observations of classmates' work in a supportive manner in which to learn.

Assignments will be carried out in class. Homework will include 4-or more hours/week.

ART 203 REQUIRED TEXT: KERWIN, B. DRAWING FROM THE INSIDE OUT: Advanced Drawing.

## **EVALUATIONS AND GRADING:**

## LATE ASSIGNMENTS = ONE GRADE REDUCTION PER DAY LATE!)

F. Total:	100 points
E. Critiques	10 point
D. Homework	25 points
course content Evidence of initiative and creative response to assignments.	50 points
B. Solutions to class projects which demonstrate an understanding of	
A. Class progress one point per day	15 points

## KERWIN <u>COURSE OUTLINE ART 203</u>

# WEEK 1 & 2—INTERRELATIONSHIPS UNIT, Templates

- 1) Use a previous drawing from your portfolio or sketchbook AND render onto a 9x12 sheet in full value realism.—Critique
- 2) Reduce drawing to its simplest shape.

**Homework**: Put the simple shape into each of the nine grammar styles.

## WEEK 2—Ornamental Grammar Pattern

- 1) Select one or more ornamental grammar styles of your choice from the homework and combine into a drawing.
- 3) Render. Ink, chalk or color media of choice. Turn in.

**Homework**: Research and print image onto 8.5x11 as indicated in steps 1 & 2 below.

## WEEK 3—SCRATCH DRAWING

- 1) USE good quality drawing paper cut to 8.5 x11.
- 2) PRINT background from the internet or a digital image of your choice
- 3) Spray paint, or ink an area to be "scratch" drawn into with a secondary image of your choice through the painted area.
- 4) Render an object of your choice, with ink or pen over the background
- 5) Write about what the two drawings have in common and how they are different.

# Turn in

**Homework**: Bring sketchbook, drawings, *objects*, *photo*, *web images as needed*.

# WEEK 4—<u>INTERRELATIONSHIPS</u>, Not Touching.

Utilize previous drawings to complete three drawings selected from the following Interrelationships:. **Not Touching**, Touching/Tangent, Overlapping relationships.

1) Complete thumbnail studies within 1 minute each, no rendering!

# (REVIEW THUMBNAIL STUDIES)

- 2) Select best study--positive/ negative spatial composition.
- 3) Develop Drawing.
- 4) Render 18 x 24 paper. Choice of Media!

#### Turn in

# **WEEK 5: INTERRELATIONSHIPS, Not Touching**

- 1) Complete thumbnail studies within 20 minutes!
- 2) Select best study--positive/ negative spatial composition.

#### **KERWIN**

3) Develop Drawing. 4) Render 18 x 24 paper. Choice of Media!

#### Turn in

# WEEK 6 **INTERRELATIONSHIPS**, Overlapping

**#2--**Not touching, Touching/Tangent, **Overlapping**, *Prior studies using 202 Drawings, sketchbook. internet downloads. Masterworks. etc.*—

**HW:** Research FAVORITE person, place or thing for: *BOOK PROJECT*.

Turn in.

# **WEEK 7-15** — <u>BOOK (or Personal Project, theme selected from TEXT BOOK)</u> The BOOK or PERSONAL PROJECT.

REQUIREMENT, ONE DRAWING PER WEEK or point deduction per late.

MATERIALS BOOK PROJECT: Use Watercolor Block (smooth), or single 140# smooth, size optional. See PAST BOOK PROJECTS, READ TEXT.

Brain storm: FAVORITE PERSON, PLACE OR THING.

#### **WEEK 7: WHAT IT IS**

Draw what it is. Use selected paper size consistently throughout project. Choice of media.

## Turn in.

#### **WEEK 9: WHERE IT BELONGS**

Draw where your favorite thing "BELONGS". Thumbnail studies, develop drawing, Render.

#### Turn in.

#### WEEK 10: DOES NOT BELONG.

Draw where your favorite thing "doesn't belong". Thumbnail studies, develop drawing, Render.

#### Turn in.

## **WEEK11: HISTORICAL** person, place or thing.

Draw where your favorite thing "into a historical context". Thumbnail studies, develop drawing, Render.

# Turn in.

#### **WEEK 13: FANTASY**

Draw where your favorite thing "into a historical context". Thumbnail studies, develop drawing, Render.

# Turn in.

## WEEK 14-15: DESIGN COVER AND PRESENTATION FORMAT

Design cover & create presentation format. **ASSEMBLE.** Digitally document your book, cover and binding.

FINAL: BOOK PRESENTATION formal Critique.

Submit digital documentation

# **MATERIALS LISTS:**

2- 18 X 24 DRAWING PADS SUITABLE FOR CHARCOAL, INK, colored pencil.

9 X 12 **SKETCH PAD**, 50 PAGES

18 X roll of VELLUM or Tracing Paper

2 each **Warm Markers**: 30%, 70% 2 each **Cool Markers**: 30%, 70%

1--clear blender marker.

Sharpie Extra-Fine Point Black Marker

colored markers of your choice (optional)

20 X 26 MANILA **PORTFOLIO** 

2B, H, 6B **PENCILS** (self-sharpening) and/or Hand held **sharpener**,

Watercolor pencils or COLOR PENCILS. R, Y, B, G, V, O, Black & White, One set

Oil Pastel (one set), Turpenoid, Q-Tips

VINE CHARCOAL, soft. COMPRESSED CHARCOAL(soft, black)

**Charcoal Pencils white & black** 

**CHAMOIS** 

Paper Stumps (tortillons)

**ERASERS:** kneaded, and pink pearl or Designer White

SCISSORS
Ruler & string

GLUE: YOUR CHOICE --Rubber cement, glue stick, etc.

Non-stick tape

SHOE BOX/Tackle Box

**140**# or greater **hot pressed paper (smooth)** [look for Watercolor Block]; Select size for book project.... 9x12, 10x14, 18x24, or greater! [Or special project needs--check with instructor]

India Ink, small round brush 1/4"

Nib & Nib Holder

**Carving Nib** for scratch piece in book. **(optional)** 

Extra fine sand paper

**Exacto Blades** 

**DRAFTING Tape**,

& YOUR PREVIOUS DRAWINGS

# LOS ANDGELES MISSION COLLEGE:

#### DRAWING SLOs:

Students earning an Associate Degree in Art will:

- 1) create works of art and design using problem solving methodologies and intuitive processes.
- 2) apply the elements and principles of design with competent skill and technique with two and three dimensional media, including technology.
- 3) use discipline specific terminology in oral and written communication.
- 4) demonstrate aesthetic responsiveness by taking a position on and communicating the merits of specific works of art and how those works of art reflect human values within historical, cultural, political, and philosophical contexts.

Students earning an Associates Degree in Drawing & Painting will (all of the above AND):

- 5) demonstrate proficiency in rendering objects in perspective.
- 6) show competence drawing the human form.
- Students earning an Associates Degree in Painting will (all of the above) AND
- 7) apply color theory in a variety of historical styles.
- 8) develop a personal dialog in painting demonstrated by a cohesive group of 5 original paintings.

## ART 203COURSE LEARNING OBJECTIVE

- 1) Create drawings in a personal style utilizing knowledge of color, value, proportion and composition to create balanced compositions. Creative drawing approaches
  - 2) Analyze the success of peer work utilizing art specific vocabulary.

<u>Disabled Students</u>: There are no concessions made for disabled students unless arranged through the Center for Students with Disabilities.

# LAMC Art Professor . . . BARBARA

#### What is intrinsic about this artwork?

That is the question Barbara Kerwin asks when she looks at a student's drawing or painting. I try to see the nugget of their personal interests and abilities in what they bring to the studio classes."

That is how Kerwin, a full-time art professor at Los Angeles Mission College (LAMC), describes her process when evaluating students' artwork. The students in her advanced classes are talented, passionate and would like to become artists someday – whether in the area of design or Fine Art – these students will play an essential role in shaping the world in which we live by way of expression and style.

About her own art, Kerwin says that she has been working with the rectangle, Minimally, in sequence, as a grid, and overlapping, for well over a decade. During her undergraduate years she studied on an architecture scholarship, which in part explains her love of structure. But, her passion for art and sense of awe comes from time spent living in great nature. Her parents raised their five children during her early years on a 160-acre wilderness ranch in Washington State. In elementary school she would check out books on art from the library, hold her hand over the caption beneath the painting and quiz herself. What she realizes today is that the library books taught her an appreciation for formal composition and personal style recognition. It is a way of seeing she uses when teaching and critiquing drawing and painting. She also describes art as a love affair. It is what interests her more than all of the other ideas she embraces and plays with mentally. She cannot live without art. "If there is no art on a wall, I become anxious."

Since coming to Los Angeles at age 23 with her actor husband, she has learned a great deal. She was mentored by a high-powered curator/critic. Tve found, if I'm true to myself, and I'm working hard at my new idea and need assistance, help arrives and doors open. It's happened so often, it is a belief."

Kerwin has been teaching full time at LAMC since spring 2001. "I teach a variety of art courses from Beginning through Advanced Drawing and all levels of Painting-Intro through Painting III. "My philosophy is to get students to think creatively. My classes introduce students to art making with a variety of methods and media. At LAMC's Institute of Arts and Multimedia (IAM), our goal is to produce artists who are trained to create with technology; the art training comes from the studio art side of the program, and the art with technology from our multimedia classes. Our students arrive at their 4-year institutions at the top of their classes, and many have gone on to distinguish themselves there.

Kerwin has attracted galleries, collectors and critics who appreciate her work. She has exhibited in more than 100 galleries and museums throughout the U.S., and has almost as many collectors.

La Galleria Gitana, in the city of San Fernando, is currently hosting three large, Minimal works by Barbara Kerwin. The exhibit, 'Sacred Art / All Things Spiritual' includes a variety of artists whose work involves the idea of the sacred. Her work (on loan, courtesy of Ruth Bachofner Gallery, Santa Monica) is on display through December 24, 2009.



She was recently selected from nearly 1,000 artists to appear in New American Paintings, No. 85 by Dominic Molon, Curator, Museum of Contemporary Art in Chicago.

Kerwin is a featured artist in Encaustic: A Guide to Creating Fine Art with Wax, Watson-Guptill Publications, Crown Publishing Group's upcoming book by Lissa Rankin, M.D.

Kerwin holds three degrees in Art: a Bachelor's Degree, Master's Degree, and an MFA. ■

