COURSE NAME: Introduction to the Visual Arts

COURSE NUMBER: ART 101, CRN 60002 and 60037, Spring 2019

CREDIT HOUR: 03

CATALOG DESCRIPTION: Focuses on the question of "What is the nature of visual art?" and the forms and conditions under which art is expressed. Projects will be required.

MISSION STATEMENT: Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawaii and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide Oahu’s Koolau Region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment, inspiring students to excellence.

UPON SUCCESSFUL COMPLETION OF ART 101, THE STUDENT SHOULD BE ABLE TO:

1. Demonstrate a knowledge and understanding of the elements of art, principles of design, and the creative process.
2. Demonstrate a familiarity with major historical and contemporary movements in art and be able to understand how art reflects its time.
3. Demonstrate an understanding of the various art media.
4. Appreciate the visual arts' influences on quality of life.
5. Incorporate writing as a tool for analyzing art forms.

REQUIREMENTS COURSE SATISFIES:

AT WCC: Fulfills the Arts and Humanities Group 1: The Arts

AT UH MANOA: Fulfills the Arts and Humanities Group 1: The Arts

PREREQUISITES: None

RECOMMENDED SPECIAL PREPARATION: None

RECOMMENDED BASIC SKILLS LEVELS: Reading Level of Text(s): 11th grade
ACTIVITIES REQUIRED AT SCHEDULED TIMES OTHER THAN CLASS TIMES:
Visiting the Honolulu Academy of Arts, art gallery openings and or the gallery exhibition.

PROFESSOR: Paul Nash

OFFICE: Palanakila 222

OFFICE HOURS: By Appointment Only

TELEPHONE: 235-7323 (Office) X323 (On-Campus)

E-Mail: pnash@hawaii.edu

EFFECTIVE DATE: Spring 2019

I. COURSE DESCRIPTION

This course explores art and the function of art from mankind's first record of involvement up to our 21st century. This is not specifically a history of art course, but addresses history when appropriate.

To understand the role of art in our lives today, the student participates as the observers as well as the artist. I address the nature of the creative process as well as the understanding various art disciplines and media to also include critical observations. My desire is to open your experience to the possibilities that the world is gradually becoming de-sensitized to our own creativity. This course seeks to get us back to "our senses."

II. COURSE CONTENT

The content is derived from the text lectures, demonstrations, workshops, films, slides, class participation. Regular class attendance is necessary because presentations and exams cannot be repeated.

III. COURSE OBJECTIVE

The student will gain a basic understanding of the importance of art in a humane society, and an understanding the language of the visual arts, the arts of the past, and the arts of the modern world.
IV. **SUPPLY LIST**

(Buy Now) - Available at the Bookstore (Phone: 235-7418)(x418 on campus)
Bookstore hours: Monday through Friday 8 a.m. to 3:30 p.m.
1. (2) Sketchpads 9" x 12" (without lines, spiral bound), 30-50 pages
2. #2B, #4B, #6B & 8B Drawing Pencils
3. Oil Pastel Color Set
4. Eraser (Kneaded)
5. Ruler (Clear plastic-medium gauge)
6. Modeling Clay
7. Three 15" x 20" Illustration Boards (Keep at home)
BRING ART BOOK AND ART SUPPLIES TO CLASS ALL THE TIME.

V. **TEXTBOOK--REQUIRED**
By Zelanski and Fisher

VI. **REFERENCE MATERIAL** (optional)

Drawing on the Right Side of the Brain, Edwards
Figure Drawing For Artists, by Steve Huston
The Natural Way to Draw, Nicholaides
Seeing With the Mind's Eye, Samuels
The Art of Responsive Drawing, Goldsmith
The Zen of Seeing, Fredrick Franck, good book for Awareness

VII. **GRADING**

The grades for the course are completed in two ways to better facilitate your understanding of art. Part of your grade is achieved from written exams. The other part comes from participation in your own artwork using ideas in two and three-dimensional methods. Your artwork is not based on talent, but on your understanding of art concepts. No one is required to know how to draw. You will learn all you need to know, and may be surprised at the skills you develop. Your grade will be given for the completion of the following requirements:

Project I, II, and III will be done for 10 points each. Bonus for work done beyond the expectation of a beginning student, +10 to+20. Not done -20, late -5.

Sketchbook points count toward your grade because they are considered application of art concepts. Bonus points are available to add to class total.

All projects and sketchbook must have name, date, Art 101 and project
Your grade will be given for the completion of the following:

Mid Term Test: 15 points  
Final Exam: 20 points  
Sketchbook: 110 points  
Projects 1,2,3: 30 / 10 points each  
Final Project: 50 points  
245 Points

Bonus Points:  
Sketchbook Extra Credit: 80 points  
Going to Art Exhibition: 25 points  
105

Film Reviews: Up to 5 points each per film watched. Extra Credit

Absences: You are allowed four absences. After four absences, you will lose 5 point for every additional absence. I will consider you present if you come in while I am taking roll, the first 10 minutes of class.

Points are transferred to letter grades as follows:

185 - above = A  
165 - 184 = B  
130 - 164 = C  
90 - 129 = D  
Below 90 = N

Incomplete Work (from policy guidelines): WCC Catalog

"An I is given to an undergraduate student who has failed to complete a small but important part of a semester’s work if the instructor believes that the failure was caused by conditions beyond the student's control and not by carelessness or procrastination".

I am looking forward to our time together in this class. Please remember that my interest is in you and your growth as you experience Art. Please make every effort to communicate to me anything that can enhance our time together. I am willing to assist you to enjoy the efforts of ART 101.

The syllabus is subject to change at any time but I will always make you aware of any such changes.
DISABILITIES ACCOMMODATION STATEMENT

If you have an educational, physical, health, or mental health disability that could limit your ability to fully participate in this class; you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale ‘Akoakoa 213 for more information.

TITLE IX

Title IX prohibits discrimination on the basis of sex in education programs and activities that receive federal financial assistance. Specifically, Title IX prohibits sex discrimination; sexual harassment and gender-based harassment, including harassment based on actual or perceived sex, gender, sexual orientation, gender identity, or gender expression; sexual assault; sexual exploitation; domestic violence; dating violence; and stalking. For more information regarding your rights under Title IX, please visit: https://windward.hawaii.edu/Title_IX/.

Windward Community College is committed to the pursuit of equal education. If you or someone you know has experienced sex discrimination or gender-based violence, WCC has resources to support you. To speak with someone confidentially, contact the Mental Health & Wellness Office at 808-235-7393 or Kaahu Alo, Designated Confidential Advocate for Students, at 808-235-7354 or kaahualo@hawaii.edu. To make a formal report, contact the Title IX Coordinator, Karla K. Silva-Park, at 808-235-7468 or karlas@hawaii.edu.

Cell Phones are to be in silent mode during class time.

Have fun and don’t be afraid to experiment. Mistakes are avenues to new ideas. Art is a process and the end result may not become Art. I do not grade on talent, just understanding the concept and doing all the sketchbook assignments, art projects and bonus points.

ALWAYS BRING YOUR ART BOOK AND ART SUPPLIES TO CLASS.

May the force be with you.
Paul Nash
Professor of Ceramics
Lecture Outline:

<table>
<thead>
<tr>
<th>Date</th>
<th>Major Topics</th>
<th>Assignments</th>
<th>Due Dates</th>
<th>Films Optional</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 7 &amp; 8</td>
<td>Introduction to the course, purpose, content, and procedures</td>
<td>Read handouts &amp; syllabus, look through entire text.</td>
<td>Bring you Art Book to class each session until I say no need.</td>
<td></td>
</tr>
<tr>
<td>Jan 9 &amp; 10</td>
<td></td>
<td>Purchase supplies. Have sketchbook, pencil, eraser, craypas, in class at all sessions until sketchbook is done.</td>
<td>The Art Of Seeing by Zelanski and Fisher. Any edition if fine.</td>
<td></td>
</tr>
<tr>
<td>Jan 14 &amp; 15</td>
<td>The Visual Experience</td>
<td>Have all supplies in class.</td>
<td>World Religion, Zen and Now</td>
<td></td>
</tr>
<tr>
<td>Jan 16 &amp; 17</td>
<td></td>
<td>Do sketchbook assignment #1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jan 22</td>
<td>*Introduce Project I</td>
<td>Do sketchbook #3. Figure-Ground Reversal/Positive-Negative Shapes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jan 28 &amp; 29</td>
<td>Imagination</td>
<td>Finish reading Part 1. Have all supplies in class.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jan 30 &amp; 31</td>
<td>The Visual Element: Line</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb 4 &amp; 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CLASS TIME:** M.W. 8:30AM - 9:45AM CRN#60002  
**CLASS TIME:** T. Th. 8:30AM – 9:45AM CRN#60037  
**PROFESSOR:** Paul Nash  
**E-Mail:** pnash@hawaii.edu  
**PHONE:** 235-7323, on campus, x323  
**OFFICE:** Palanakila 222, HRS: Call to make an appointment, By Appointment Only  
(Syllabus: Subject to change without notice)
<table>
<thead>
<tr>
<th>DATE</th>
<th>MAJOR TOPICS</th>
<th>DUE DATES</th>
<th>FILMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb.6&amp;7</td>
<td>The Visual Element: Values</td>
<td></td>
<td>Sketchbook assignment #5A. 12 Step Value Scale</td>
</tr>
<tr>
<td>Wed.Thurs.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Visual Element:</td>
<td>Look at S.B. assignments #10, 11.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Texture</td>
<td>Sketchbook assignment #6. Bring flat texture objects to class.</td>
<td>Art of the Potter (Japan&amp;England)</td>
</tr>
<tr>
<td></td>
<td>Drawing Session</td>
<td>Bring all supplies.</td>
<td>Mud and Water Man (Africa&amp;England)</td>
</tr>
<tr>
<td>Feb.13&amp;14</td>
<td></td>
<td>INTRODUCE PORJECT 2, Self Portait</td>
<td></td>
</tr>
<tr>
<td>Wed.&amp;Thurs.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb.18&amp;19</td>
<td>The Visual Elements:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mon.&amp;Wed. Color</td>
<td>Sketchbook assignment #7A.</td>
<td>COLLECT PROJECT I</td>
</tr>
<tr>
<td></td>
<td>Feb.20&amp;21 Color Wheel</td>
<td>Collect Project I</td>
<td>INTRODUCE FINAL PROJECT</td>
</tr>
<tr>
<td></td>
<td>Read Part 2 as it pertains to class</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wed.&amp;Thurs.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb.25&amp;26</td>
<td>The Visual Elements:</td>
<td>Read Part 2 as it pertains to class lecture. Bring all supplies to class.</td>
<td>Power of Tens Year: 1977 (Picnic)</td>
</tr>
<tr>
<td>Mon.&amp;Tues.</td>
<td>Color Design</td>
<td>Sketchbook #7B. Complementary colors: Read Instructions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Principles of Design</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>March 4&amp;5</td>
<td>The Visual Elements:</td>
<td>Read Part 2 as it pertains to class lecture.</td>
<td>Pas de Deux By Norman McLaren Minutes: 13:35</td>
</tr>
<tr>
<td>Mon.&amp;Tuess.</td>
<td>Color</td>
<td>Read Part 2 as it pertains to class lecture.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sketchbook #7C. Design in arbitrary color</td>
<td></td>
</tr>
<tr>
<td>March 6&amp;7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wed.&amp;Thurs.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>March 11&amp;12</td>
<td>Work in Modeling Clay (Create a Sculpture) Sk.Bk.#5C</td>
<td>CALCULATE PROJECT 2</td>
<td>Henry Moore Master Sculptor, Falling Arches</td>
</tr>
<tr>
<td>Mon.&amp;Wed</td>
<td></td>
<td>Collect Project 2</td>
<td></td>
</tr>
<tr>
<td>The Visual</td>
<td></td>
<td>INTRODUCE PROJECT 3</td>
<td></td>
</tr>
<tr>
<td>Element</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mass</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>March 18th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>to March 22</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spring Break</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>March 25&amp;26</td>
<td></td>
<td>Sketchbook #8. Value Drawing in Class</td>
<td>Values</td>
</tr>
<tr>
<td>Mon.&amp;Tues.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>March 27&amp;28</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wed.&amp;Thurs.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Major Topics</td>
<td>Assignments</td>
<td>Due Dates</td>
</tr>
<tr>
<td>----------------</td>
<td>-------------------------------------</td>
<td>------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>April 1&amp;2</td>
<td>Read instruction to Sketchbook#9</td>
<td>4 Thumb Nail Designs First</td>
<td>COLLECT PROJECT 3</td>
</tr>
<tr>
<td>Mon.&amp;Tues.</td>
<td></td>
<td>Sketchbook #9 / 4 Thumb Nail Designs</td>
<td></td>
</tr>
</tbody>
</table>

The Final Test will be announced at the end of the semester. Questions will be from the art book.

Good Luck, Sincerely, Paul Nash, Professor of Ceramics
JUST LIKE ROCK AND ROLL, ART WILL NEVER DIE
MAY THE FORCE BE WITH YOU!
paulnashceramics.com
FILM REVIEW

I will be showing a few films in class that pertain to the art subject that I am trying to get across to you. Take notes.

Films are used in this course to supplement your learning and increase your sensitivity in ways that I could not otherwise achieve. I choose them with much discrimination and review. Of course, some films are more successful than others. In all cases, the films pertain to the lecture given.

Look at the film as a work of art. What did it say? What was the message? Maybe it was one of hope, of desire, or pain, or documentation, or anger, or fear, etc. Or maybe it was about movement or peace or elegance or even simplicity. How did it make you feel? Use some of these ideas and any more of your own to evaluate the film.

Your exam question pertaining to these films will ask about the message or theme of the film, not just what events happened. Therefore, you only need to take brief notes about the message or point of view. You also may want to jot down a few facts if they are important to this theme, or to recall the film to you. For example, the film Zen and Now could be evaluated simply as: a film about looking versus seeing depicted through meditation and experience of nature.

Maybe for the first time you will learn to evaluate a film as a work of art, rather than just something that entertains you. I hope you enjoy my films!

At the end of the semester you may put together your notes of films that you have watched in class or any art films you may have watched on your own. If so, please give full information on the film, Title, Year, Artist, and Country. Bonus Points. 5 points per film.
SKETCHBOOK

Grading Criteria:
- Sketchbook worth 110 points
- Sketchbook Extra Credit: up to 50 points
- Sketchbook Bonus: up to 5 points each
- Book submitted late: -20 points
- Not Done: -50 points

Your work is your self-portrait. Do it with pride. Hard work is more effective than talent. Presentation will be considered as part of your grade. Just as a term paper must be neatly typed for another course, a neat presentation for this course is expected. You may gain or lose points this way.

Your sketchbook is the studio "take home" portion of your mid-term exam. Seek advice on all assignments when in doubt. I want to help you get them correct. No corrections accepted after due date. Please do not wait until the day before book is due to get needed advice.

***Bring sketchbook, drawing pencils and craypas and all other supplies to class each time. Your sketchbook will be a visual diary of your experiences in this course. Assignments are listed in order in syllabus as they are discussed in class. Some are done in class; some are assigned after explanation in class.

Tabs or markers for each assignment: (Sketchbooks without tabs will not be graded)

You must put a tab on each assignment to identify the work. Label #1 through #11. They may be in any order in the book. Be careful how you label the tab. I only grade that. I do not look for the right work. You must have the sketchbook assignment correct to get credit. This is important.

*Bonus Points up to 5 points each.

May be given only after all assignments are completed in sketchbook. Missing work cancels your opportunity to get bonus extra credit.

You may get bonus points in 2 ways. A sketchbook done extremely well in almost every assignment may be given extra points. Or, you may get a bonus point for each extra credit work done. Refer to bonus point handout. Label all extra credit work with a tab. All extra credit sketchbook work must be handed in when sketchbook is due. It must be done correctly for credit.

NOTE: PLEASE DO NOT DO ANY SKETCHBOOK ASSIGNMENTS BEFORE THE EXPLANATION IN CLASS.
SKETCHBOOK ASSIGNMENTS
(Note Points for Each Exercise)

1. Seeing as an Artist: (+10 points)
   A. Visual Metaphors: From magazine photographs, find a picture, which closely resembles another in shape and image. The form must look the same visually--but different in subject and meanings. (i.e., sculpture of a human and a person are not a metaphor.) Submit five different sets. (+2 point each set). The Moon and a Baseball is a visual metaphor.

2. Line Studies: (+10 points)
   A. Free hand drawing of your whole hand (+5 point)
   B. Blind contour, or modified contour of your whole hand (+5 point)

3. Shape: (+5 points)
   A. Black and white shape composition. Create a design using flat black and white shapes (not shading) in which a visual balance between black and white is achieved. This is an exercise in figure-ground. You must use a black drawing pen or marker, or black paper--not pencil. (This is not the shape exercise we did in class--it is related to that and extended into a larger design. Fill the whole page.) If possible make the shapes pop back and forth so you get figure-ground reversal.

4. Space: (+10 points)
   A. Draw a box in one-point perspective. You may copy from handout. Make box above or below horizon line. Find a magazine photograph that is a well-understood example of one-point perspective (not a square box on horizon line; it must read above, or below horizon line). Draw perspective lines on this example. Paste down. (5 points)
   B. Draw a box in two-point perspective. You may copy from the handout. Find a magazine photograph that is a well-understood example of two-point perspective. Draw perspective lines on this example. Paste down. (5 points)

Note: To draw perspective lines you may have to use larger paper than your sketchbook and fold it in.
5. **Value**: (All done with Drawing Pencils and in class, except #C) (+15 points total)
   
   A. **12-step value scale**: Draw 12 connected squares or rectangles, each about 2 x 2". Using the 2B, 4B, 6B & 8B drawing pencils, shade them from the white of the page at one end, to the blackest value your pencil will produce at the other end. In between, the steps should be evenly graded. It must read as 12 connected rectangles (each touching the next) in a horizontal or vertical line. (+5 points).
   
   B. **Line drawing from handout in class or your book. Look for shape.** (+5 points)
   
   C. **Draw your clay sculpture made in class.** Put a strong light on it, Observe the light and draw dark and light values. (+5 points)

6. **Texture**: (+5 points)
   
   A. **Textural Rubbing Design.** From objects you made rubbings from in class, or any others design a new picture. Work in pencil and seek a variety of tonal values, lines, shapes and sizes of objects. You may make a collage by cutting up several rubbings, or do it directly on page. Design must fill page, and "read" as a design or picture rather than a "page of rubbings". **Do not leave white in negative space.** Texture must be in all parts of design-positive and negative areas. Put design in a rectangle on page leaving a small white margin.

7. **Color**: (+25 points total)
   
   A. **Make a 12-part color wheel based on Itten System (refer to text).** Start with primary colors, then secondary colors that you mix. Add the others or mix if you can. Make each color separate. (+5 points)
   
   B. **Make a color design to fill whole page** (no white). Choose one: Using Complementary colors. (+5)
   
   C. **Make a color design using Analogous colors.** (+5 points)
   
   D. **Draw another person's face in arbitrary colors rather than local colors (instructions from lecture).** Make portrait fill the page. Background space may be left white. (5 points)
   
   E. **Color Illusions. Using complementary colors.** (+5)

8. **Observation Drawing in Values**: (+5 points)
   
   A. **Draw carefully keeping the drawing upside down during the entire exercise.** Draw in pencils. Make drawing larger than the handout. Have it fill the page.
9. Design: (+5 points)
   A. Make 2 versions of a design on 2 sketchbook pages. Put these designs on two separate pages. Both designs must use the same shapes in each. For example, choose a square, rectangle, triangle, or circle and make 2 different designs by using exactly the same shapes. They may be changed by applying the principles of design, such as using different balance, rhythm, size changes, variations of placement, dominance, contrast, etc. Do not use different shapes in each design, you must use the same shapes. Use pencils for value to get variations, color set, or use black and white, positive and negative shapes.

10. Critical Reviews of Art Shows: (+5 points each gallery exhibition) +10 points total
   A. Attend 2 different art exhibitions and record your critical observations. Be specific about aspects of the work. Do not just identify the show and say you went there. Look at the whole show and make a general observation to include your personal reaction (more than just: I like it or didn't like it)—but include intelligent observations about why you are reacting. Be specific about one or several pieces of work. Add a few comments about them.
   B. Maybe you can discuss in terms of elements of form. (5 points for each exhibition) Please type or print in ink pen.

11. Honolulu Museum of Art: (+10 points) Take drawing pencils and sketchbook only
   Look at paintings in several galleries. Select one and write a one-page description of its use of color.
   A. Describe in your own words the colors in the work. Just list them. For example: Red Orange, Bluish Grey, etc. Make this your personal description of color.
   B. Describe the mood created in this work. Does the color contribute to this? If so, how? Discuss how it makes you feel?
   C. Describe the feeling of light and dark in the work. Is it all dark colors, some dark, some light, etc.? Discuss this as well as you can.
   D. Do you like or dislike this work? Give reasons why, sometimes its easier to write about a work of art you don’t like.
   E. Identify the work giving artist, title, and date painted.
   F. Make a brief color study in craypas of the work at home. Copy general shapes and colors. This does not have to be finished in detail—just general observations. Make it like a large color thumbnail sketch that is generally recognized as coming from the original. Size: at least 5" x 7" or fill sketchbook page.

Honolulu Museum of Art
900 South Beretania
Phone: 532-8700
Tuesday - Sat. 10am.-4:30 p.m.
Saturday. 1pm-5:00 p.m.
Monday. Closed & Holidays
The first Wednesday of very month and the third Sunday of every month is free entry to the museum.
BONUS POINTS
Available: 50 TO 75

SUPPLEMENTAL SKETCHBOOK WORK
No Sketchbook Bonus Extra Credit Will Be Given Unless All Required Sketchbook Assignments Are Completed. Number 1 through Number 11

Any of these may be done (5 points each): Up to 50 points maximum
1. Copy from text any drawings by an artist in your art book. Use drawing pencils and observe values:

2. Contour drawing or color drawing of interior of room, building or landscape.

3. Linear perspective drawing applying one or two point perspective (more than just a box--but a drawing that applies application and imagination).

4. Another version of Sketchbook #3 (Shape).

5. Value drawing from imagination--use pencils or color set. Fill space.

6. Another version of Sketchbook #6 (Texture).

7. Another Sketchbook #7B (Color Designs Using Analogous, Complementary, or Monochromatic Color). Fill the entire page with color. Design must fill the page; the entire page.

8. Another upside down drawing from your art book. Get specific information from me. Similar to Sketchbook #8.

All sketchbook extra credit work must have tabs saying EXTRA CREDIT OR BONUS. No Extra Credit work in sketchbook accepted after due date of sketchbook.

Critical review of art shows (5 point each) Up to 25 points
Sketchbook Extra Credit Up to 50 points
Total 75 points

*NOTE: Credit Plus Grade: Although I do not grade on talent, I do like to recognize work that is well-done and often-above expectation. This is recognized when the ideas are well completed and there is evidence of competent use of materials. This kind of completion takes time and effort. I therefore want to recognize it as such. My goal is to encourage you beyond even your own expectations.
Art Galleries

Iolani Gallery at Windward Community College
235-7346

Koa Art Gallery at Kapiolani Community College
734-9375

Honolulu Museum of Art
900 Beretania Street
532-8700
Free admission on the First Wednesday and the Third Sunday of each month.

The Spalding House Museum / Part of the Honolulu Museum of Art
2411 Makiki Heights Dr.
526-0232

Cedar Street Gallery
817 Cedar Street
589-1580

University of Hawaii Art Building
10 a.m. – 4 p.m.,
956-7979 or 956-8111
Commons Gallery – weekly shows
Main Gallery – monthly shows
John Young Museum, East West Center

You can Google Galleries. The Sunday Section of Newspaper and the Honolulu Weekly lists openings and continuing art exhibits.

SKETCHBOOK -- Assignment #10

TWO ART SHOWS (EXHIBITIONS) CRITICAL REVIEW (5 points each)

Attend an art show and record your personal critical observations. Look at the entire show first and then make a few general observations about the show's presentations and overall impact. What were the show's strengths? It's weaknesses? Include your personal reactions. Next you should comment directly about several pieces in the show or (if a group show), a particular artist's works. Be specific: Was the artist successful in conveying his/her message? Discuss in terms of the elements of content, form, design, etc. Review must be typed (double spaced) or clearly printed in ink and at least several paragraphs long. Art Show Review must be from a show on Oahu during this semester.
PROJECT I

10 Points (Bonus +3, Late –5, Not Done –10)

IMAGINARY LANDSCAPE: From your imagination, make a color fantasy design, which has been inspired by a landscape. It does not have to look like anything recognizable. It may "read" as a design or dabble in color. The films Mindscape and Zen and Now may help you respond to the landscape through meditation and imagination.

We go through most of life seeing only the most obvious. I am asking you to reflect in a different way about something very ordinary. It is when we open our senses to new possibilities that we really become aware of our world. When we become aware of our world, we can better partake in it. The artist in each of us makes us all unique in this world. Be yourself, and don’t be afraid to try something new!

Materials: - Craypas
- 15” x 20” illustration board

Presentation: - Neat finished product with no rough edges
- Put on back in upper right corner: Name, date and assignment number.
- Hand in work after class with no wrapping on it. If your work needs protective covering, please check with me.

Method: 1. Before starting this project, use several pages of your sketchbook to experiment with craypas, you might try:

Coloring: Craypas can be used lightly or with more pressure to achieve a darker shade. Covering can be removed so that the side as well as the tip can be used.

Blending: Rub adjacent colors together with fingertip, paper or cloth, or draw one color on top of another.

Scratchboard: Cover surface with a group of one or more colors, then cover them with a darker color. Scratch a line or drawing through the top color.

Resists: Craypas will resist any water base material. Brush watercolor, tempera or ink over craypas design. The added color will tinge the paper not covered by the craypas.
2. Refer to the questions listed below before drawing.

3. To begin drawing, go to a landscape such as a garden. Close your eyes and respond to where you are through all your other senses. Think about the smell, touch around you, and hear the sounds. Try to become one with nature. With your eyes still closed, let your imagination take over. Think of the mood, atmosphere, ambience, and energy of this place.

Turn away and draw from your imagination what you have experienced. You may look, but don't try to copy nature. Try to experience and re-create nature in your thoughts. Draw what you feel. Relax and let the shapes and color take over. Don't be afraid to imagine anything. The possibilities are endless.

Make this drawing in full color to cover all the paper. Leave no white showing through. Use the craypas by applying full pressure. Rub the craypas hard. Use the craypas with confidence.

Have you ever thought about?
1. The weight of a flower?
2. The weight of trees?
3. The power of an ocean wave?
4. How heavy the wind is?
5. How would you draw a gentle breeze?
   Think of your own - This is often how the artist starts an idea . . .
PROJECT 2
SELF PORTRAIT

10 Points
Bonus +3
Late -5
Not Done -10

Materials: Illustration Board 15" x 20"
Art Gum Eraser
Drawing Pencil (2B,4B,6B )

Method: Make a representational portrait of yourself. Use pencil and value to create a three-dimensional drawing. Do not just do a line drawing. Draw your face, neck and top of shoulders. It is not necessary to fill the negative space. Concentrate on yourself, but try to place yourself in an interesting way on the illustration board (maybe off center a bit).

Use a mirror to carefully observe yourself. Have a spotlight, table lamp, or window light shine on one side of your face. Avoid light from above or below your face, as it will distort. With drawing pencils and eraser, draw as accurately as possible an image of your full face and top of shoulders. Make this life-size. You must draw your face with light, middle and dark values so that it looks three-dimensional.

Some helpful suggestions:

1. Squint your eyes often to observe dark, middle and light values. Draw large general shapes first, then observe smaller ones.

2. Refer to slide of the old man drawn in class as you approach this.

3. Refer to other black and white photographs and notice the way gradations of grey (value) give a 3-d appearance.

4. Look for proportion of parts of your face to other parts. How big is the nose in relation to eyes, mouth, space between eyes, etc. What about the distance between parts? Use pencil for "sighting" methods as explained in class.

5. Notice shape of hair, eyes, face, and neck. Don’t guess how they really look. Look and really see, then close your eyes and visualize shapes and sizes and the way they connect. This will make your drawing easier.
6. Notice the way your features are different from anyone else’s. Don’t just draw symbolic eyes, nose, lips, etc. Look for the actual shape and character of each. SEE YOURSELF!!!

7. DETAILS COME LAST. They are only added or emphasized as you finish the portrait.

PROJECT 3

Three Dimensional Work, 10 points.
Bonus up to + 3 points
Late -5
Not Done -10

Carve from wood, soap, Styrofoam, plaster, or any other material, and make a new form by taking away from the original material to make a piece of sculpture. Or, you may also add together materials in a new and different way to make a three dimensional work. The piece must read from all views—not just the front. Sculpture should be 12” or smaller.

This is not to be made from the modeling clay used in class. The modeling clay is to experience 3-D form in class only. I will not accept any piece made from the modeling clay.
FINAL PROJECT

GRADING CRITERIA: 50 points
+5 possible bonus points
-5 points if turned in late
-20 points NOT DONE

Choose one: ARTIST OF MY TIME (1880 - present)
THE ART OF MY CULTURE (Heritage) past or present
(Must be in an art book or art history book)

Materials: Illustration Board 15" x 20" (may cut to 15" x 15")
Collage papers, and any other paper, ex. Shopping bags, paper towels, tissue, etc.--No pencil, no craypas.

Method: Go to the Honolulu Academy of Arts on Beretania Street. Look at the various galleries. Spend enough time to absorb and discover what kinds of things "turn you on" for further research.

Choose an artist, or movement in art, or a specific culture. Narrow this down and be specific. Go to Hamilton/Sinclair Library, Manoa to further research the artist, culture or art movement you have chosen. The project will consist of two parts; a short research paper, and artwork to illustrate this research. WCC Library is very good too.

PRESENTATION

Art Work: Collage:
- Neat finished product with no rough edges.
- Put on back in upper right corner: Name, date, Final Project, and ART 101.
- Hand in after class with no wrapping on it. If your work needs protective covering, please check with me.

Paper: Please submit in manila envelope on back of artwork. Use the following method: Cut top half off of an 8 1/2" x 11" (or larger) envelope. Tape to back of project. Slip research paper inside pocket. Put name on paper. Top half of paper will show in envelope.
PART I: Write a 2-4 page paper, typewritten, (footnoted, and including a bibliography page). Because it pertains to the art of a particular time in history it may include political or social problems of the time, religious attitudes of the culture, philosophies or motivations of the artists or art movement, and the names of one or several books. Your opinions must enter. References or comparisons to other times in history may be useful.

Include a personal statement as to why you chose this research topic. Only typed original papers will be accepted.

PART II: Art work: Recreate a work of art in the style of an artist or culture, or art movement that pertains to your research paper. Be inventive in use of material. Remember it must be in Collage Technique. Part of the creative process is to learn how to invent new methods, or adapt simple materials to an idea. Identify the artist and the title of the work.

Your grade will come from the quality of research of an idea and the application of the methods of making art you have learned in this course. We do not grade on talent, but on evidence of a positive attitude toward research, and your personal art work. Your work is your self-portrait. Do it with pride!

Some suggestions for areas to research. For supplemental ideas refer to chapters 4 and 5 of Artforms. Some major art movements in the last 100 years: (you may choose one)

- Impressionism
- Post Impressionism
- Expressionism
- Fauvism
- Cubism
- Futurism
- De Stijl
- Dada
- Abstract Expressionism
- Regionalism
- Art as a Social Statement
- Photo Realism
- Conceptual art
- Op art
- Pop art
- Light art
- Neo-expressionism
- Minimalism
- Funk
- The Woman's art movement
- Post-modernism

Some major cultures of the world:
- Asia
- Africa
- Europe
- North & South America
- Pacific art
- Middle East