

Drawing for Graphic Communications number Art 3334 section 3273

Location: 304 Fine Arts Building **Time:** MW 2:00–5:00 AM **Affiliate Artist:** Kathy Kelley
W: www.kkelley.net/d4g **E:** kathryn.s.kelley@gmail.com **Hours:** By appointment
Messages may be left in my mailbox at the Art office

General Information

Drawing and this Course

This course stresses the importance of drawing for those involved with visual design. The lessons presented in this course are not about drawing *per se* but about improving and embellishing one's ability to represent "reality" and exercise "seeing."

Drawing is a process and, as within many processes, discoveries, mistakes and successes all play equal and important parts. Drawing for Graphics is not based on stringent rules that often lead to disappointment when drawings do not succeed in being "beautiful" and "correct." It is about actively participating in a working process that unfolds over time and discovering in that process one's own visual language based on individual experience. Through the act of drawing, your feeling for form, proportion, composition and texture will be enriched. Keep your eyes and mind open.

Attendance | Course Policies

Policies for classes in the University of Houston Graphic Communications Program apply to this class. Specifically, more than 3 absences by you, the student, during the semester, unless excused, will result in a reduction of your final course grade by one letter. More than 6 absences will result in course failure. Each late arrival to class after 3 lates will be marked as an absence. A late arrival occurs when you come to class 15 minutes or later than the official start time of the class. If you arrive late, you are responsible for notifying me of this at the end of class, otherwise you will be marked absent.

You are expected to attend class, visibly show your progress for each project with sketches, participate in critiques and meet deadlines for assignments. You are also responsible for finding out about and making up any assignments missed due to absence or tardiness.

Excused vs Unexcused Absences

If, during the semester, you miss class time due to a severe illness or family emergency (death, unforeseen hospitalizations or other traumatic life events), you must contact me as soon as possible to receive an excused absence and to make arrangements for missed deadlines or late work. Please note, common illnesses such as the flu, colds, and stomach viruses do not warrant an excused absence. Use your three free absences as sick days for these occurrences.

If you who know you will miss class time due to religious holidays not recognized by the University, inform me one week in advance of the holiday to receive an excused absence and to make arrangements for missed or late work.

American with Disabilities Act

In accordance with the guidelines of the American with Disabilities Act, I will make every effort to reasonably accommodate students who **request** and require assistance. If you have any questions about this policy, please see me privately.

Verbal Critiques/Critical Evaluation

Critiques will help you become familiar with the vocabulary of design, and develop a "critical eye" that will enable you to evaluate the work of your peers, as well as that of professional designers. Participation in critiques is part of your grade.

Grading

Each assignment will be graded according to the following criteria and averaged to one final grade per assignment

- 1 Drawing/Sketches: *experimentation and variety demonstrated by totality of project sketches*
- 2 Composition/Creativity: *grasp of visual composition principles and evidence of ideas*
- 3 Craft/Technical skill: *attention to detail and precision with all tools (pencil, knife, glue, etc)*
- 4 Process: *the way in which you approach and work through a project. Maturity, persistence, problem solving, and dialogue with classmates and instructor are all highly valued and will contribute to your enjoyment of and success in the class*

Course grade reflects the average of all assignments as well as the following:

- Semester attendance
- Timely completion of projects
- Class participation in verbal critiques
- Presentation of final portfolio

Students are expected to complete all sketches for class critiques, which may occur as often as every class period. This counts toward your drawing/sketch and process grades. All final work for assignments should be completed by the project due date. Late assignments will automatically be dropped one full letter grade for each class day they are late. Failure to turn in even one assignment can be destructive when that zero is averaged in with your other grades. **Failure to submit a portfolio at the end of the semester will result in a grade of F.**

Supplies

Appointment book/calendar
Personal sketchbook
Drawing paper (variety of surfaces, white tones)
19" x 24" tracing paper pad
Graphite & charcoal
Range of soft pencils
Colored pencils
Pen with various nibs and black ink
Conté crayon
Lithographic chalk or crayon
Fine point, medium and large black markers
Felt pen
Range of (fine) brushes (00 or 000)
White Plaka
Black plaka (Pelikan) or black gouache
Technical pens: 0, 1, 2
X-acto knife/no.11 blades
Utility knife or matte knife
Magic rub/plastic eraser (Staedtler)
Rubber cement pick-up eraser
Spray mount
Large roll of white artists' tape
18 or 24" metal ruler with non-slipping backing
30/60/90 triangle
French curve and/or flexible curve
White Bristol board with smooth finish
LetraMax 2000 Black board
or Black Crescent/matte board 2000 weight
Portfolio case (paper case is fine)

Recommended

Cutting board (do not cut directly on table tops)
Tool box
Scissors
Burnisher

Vendors

Art Supply
Texas Art Supply

Copy Centers

Kinkos
Copy.com

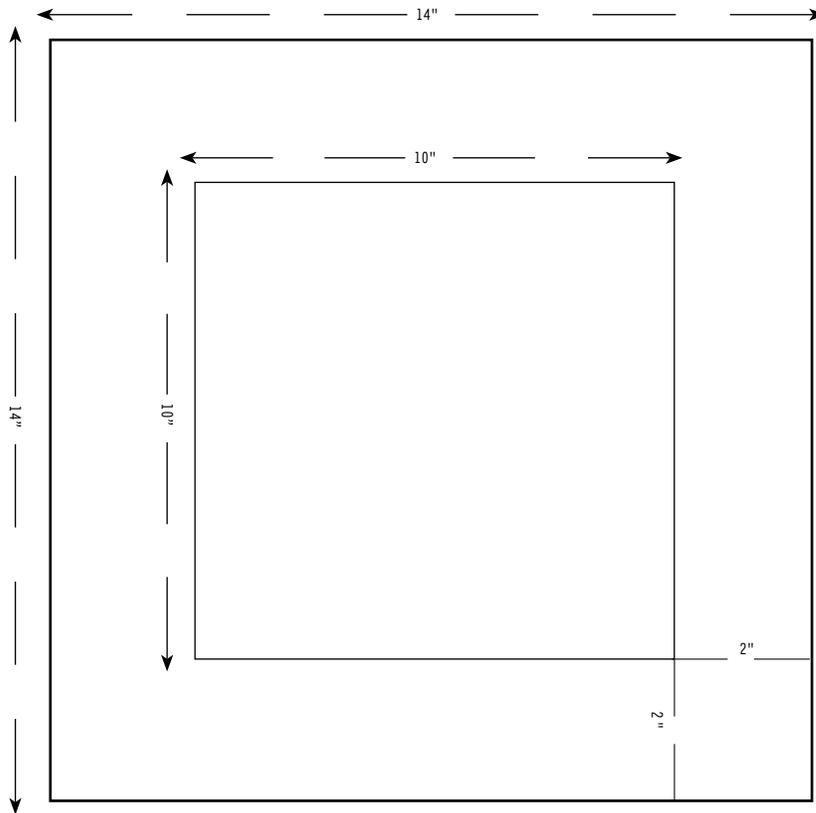
Recommended Books

Peter Olpe, *Zeichnen und Entwerfen, Drawing as a Design Process*
John Bowers, *Intro. to Two-Dimensional Design*
Armin Hofmann, *Graphic Design Manual*
Johannes Itten, *The Elements of Color*
Philip Meggs, *The History of Graphic Design*

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Format for Presentation



All boards unless otherwise noted are to be presented as indicated in this diagram.

Example of a 10" x 10" final comp size

Rendered material will be **10" x 10"** on white bristol board. This board will be mounted on black Letramax board with a 2" border all around—leaving your final presentation board **14" x 14"**. All boards are to be covered first with a sheet of tracing paper, and a then by a cover sheet (any heavier paper stock—brown paper or heavier vellum is appropriate). First tape the tracing paper **all the way across the back of the black Letramax with white artist tape**, fold the tracing paper to the front and trim neatly to the board size. Do the same with the cover stock, **taping it separately** to the back (**all the way across**) then trimming it to the board size. Finally, tape the cover stock (not the tracing paper) to the back on the bottom center of the black board as shown on bottom left.

Make sure the surface of your work is free of any adhesive so that the tissue paper can be lifted easily.

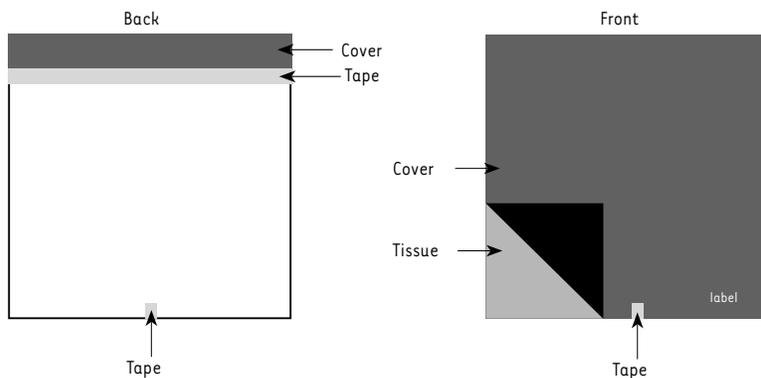
Label the front of the cover stock on the bottom right hand corner.

Format for Labeling

Jane Smith (Name)
Dossett (Instructor)
D4 Graphics (Class Title)
Project 1 (Title of Assignment)

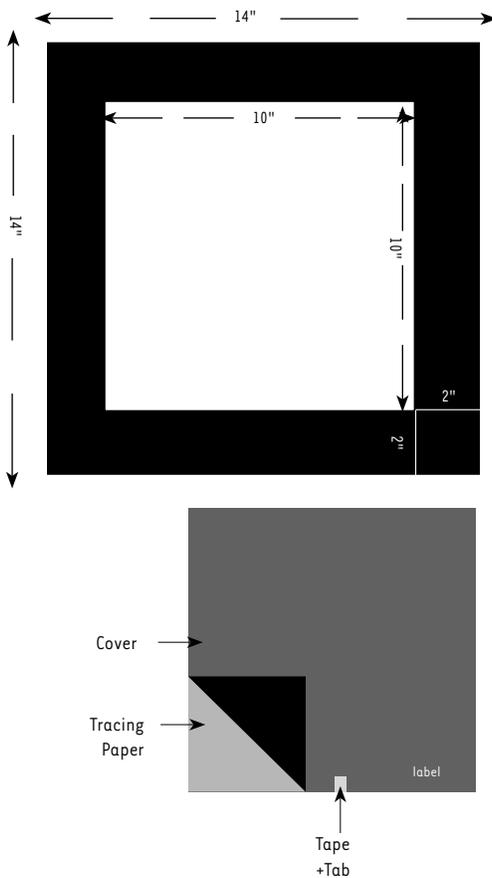
Labeling should be done in ink or thin marker (black).

All work that does NOT follow these guidelines will be returned WITHOUT a grade.



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Production for Final Presentation



To Transfer Sketches to Letramax Board

1) Choose a final sketch and enlarge (xerox or otherwise) to 10 x 10". Redraw final sketch on tracing paper and detail all forms, lines, curves and shapes accurately.

2) Using the final accurate compositional sketch on tissue paper, pencil or "lead" the back side of the tissue paper around the edges of all the compositional forms/lines etc. Next, place the sketch facing up on the Letramax so that the pencil lines contact the Letramax surface. Burnish the tissue paper sketch onto the Letramax to transfer the tracing.

To Ink a Shape on Letramax Board

3) Lightly trace the accurate composition onto white Letramax board using a pencil. Be very accurate and methodical.

4) Use a thin technical pen to outline the forms accurately. For curves use a french curve or flexible curve when necessary, otherwise keep a slow steady consistent gesture with the pen. Avoid over-gripping or tense grip—this creates more wobbles!

5) Use thin paintbrush with gouache or plaka to fill in large areas of positive forms. Take care with the consistency of the medium you use—test first to avoid lumpy or overly transparent surfaces.

Be aware that the india ink of the technical pen creates a shiny surface while the gouache and plaka tend to be visually flat. The gouache/plaka fill should be as close to the ink outline as possible to avoid poor technical craft.

6) Erase any pencil lines that are noticeable.

7) Center and mount the 10 x 10" white Letramax board onto a 14 x 14" black Letramax board. Spray mount the back of the white Letramax with a thin, but even layer of spray mount (Super 77)—mount onto the black board, cover with tracing paper, and burnish well.

8) Follow Format for Presentation handout accordingly.

For Pantone Paper

1) Lightly trace the accurate composition onto Pantone paper; and again onto the white Letramax board (for placement/ position only so you may use less lines)

2) Using your No. 11 Xacto knife accurately cut out the form(s) from the Pantone paper. Be very accurate and methodical.

3) Use a thin layer of spray mount or rubber cement or other appropriate glue on the back of the Pantone paper forms and mount onto the white Letramax board. Use tracing paper or wax paper underneath the Pantone paper while you are working it into position.

4) Burnish the Pantone paper well.

5) Gently recut any awkward curves on the Pantone paper without cutting the white board. Check for craft of lines and details of form.

6) Use a technical pen for any thin lines or forms.

7) Erase any pencil lines that are noticeable.

8) Center and mount the 10 x 10" white Letramax board onto a 14 x 14" Letramax black board. Spray mount the back of the white Letramax with a thin, but even layer of spray mount (Super 77)—mount onto the black board, cover with tracing paper, and burnish well.

9) Follow Format for Presentation handout accordingly.

Tricks:

- Cut the Letramax board and the black bristol board with a utility knife—use slow, multiple cuts as opposed to attempting to cut it first time. This saves your blade and board.
- Use your Xacto knife to gently scrape off any ink lines that have slipped. Avoid removing surface of the board (BE GENTLE).
- Use tissue/tracing paper under your working hand to avoid oils from your hand getting on the white board.
- Use a rubber cement eraser for problematic spots—otherwise use your Staedler (white) eraser. At all times be gentle.