Spring 2019

Course Syllabus

Course title: Drawing II ARTS 1317 73502
Course number: 1317
Section number: 73503
Credit hours: 3
Class meeting time: TTH 5:45pm – 8:30pm
Course description: This course is an expansion of ARTS-1316. It stresses the expressive and conceptual issues in drawing, including advanced compositional arrangements and the development of an individual approach to theme and content. The use of gesture, line, shape, value, perspective and texture in composition is considered. Traditional and alternative drawing materials may be used.
Course prerequisites: ARTS-1316

Instructor Information
Sarina Fuhrmann sfuhrmann@dcccd.edu (This is the most efficient method of communication)
Office: G325 Hours: By appointment only
Phone: 972.273.3450

This course syllabus is intended as a set of guidelines for this course. Both North Lake College and your instructor reserve the right to make modifications in content, schedule, and requirements as necessary to promote the best education possible within prevailing conditions affecting this course.

No Required Textbook:
There is no required textbook for this course; however, an excellent resource is Claudia Betti and Teel Sale. Drawing: A Contemporary Approach. Thomson Wadsworth.

Required Materials: See Supply List. A kit may be purchased at Asel Art Supply or the Bookstore; additional materials may need to be purchased to complete all assignments.

Course Objectives:
- To help students to become more visually aware
- To expose students to a wide variety of drawing materials and techniques
- To encourage students to become more skilled in the use of various drawing materials
- To help students to learn to think creatively
- To help students use the principles and elements of good design in all of their art work
- To cause the students to critically analyze their own work as well as the work of others

Evaluation Procedures/Exams and Assignments/Grading Scale

Evaluation: Each individual finished project and the final semester grade will be assessed according to the following criteria:
- Did the project meet the requirements of the class?
- Skill and progression
- Sketchbook
- Classroom exercises
- Critique sessions
- Portfolio presentation
**Grade Scale:** Final grades are reported for each student according to the following grading system:

- **A** = 1500 to 1350 (100-90%) Excellent
- **B** = 1349 to 1200 (89-80%) Good
- **C** = 1199 to 1050 (79-70%) Average
- **D** = 1049 to 900 (69-60%) Below average
- **F** = 899 to 0 (59 to 0%) Poor/Failing

**Assignments:** *Number of projects is subject to change during the semester depending on the class evaluation. The average number of projects is 10-12.*

- Projects: on average, 100 points each
- Motif: 200 points
- Mid-Semester and Final Sketchbook: 100 points each
- Final Portfolio: 100 points

### Specific Course Learning Outcomes

<table>
<thead>
<tr>
<th>Projects:</th>
<th>Means of Assessment</th>
<th>EEOs and CCICs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Execution of studio assignments in which technical skills, media elements, and formal (elements and principles, composition) essentials are the focus.</td>
<td>Completion of assignment. Following assignment instructions, technique/skills/use of media, craftsmanship, presentation (matting), formal design qualities, and creativity.</td>
<td>EEO 1,2,3,4 CCIC 2,3 GenEd 1.3, 3.2, 4.1, 6.1, 6.2</td>
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</tbody>
</table>

**Critiques and Class Participation:** Participation in group and/or individual critiques of student projects.

Completion of assignment by participating in experience. Personal contribution to a healthy, creative studio atmosphere. Willingness to explore, to try new ideas, and to listen to the ideas of others. Constructive use of time.

- EEO 1.3 CCIC 1,2,3 GenEd 1.2, 1.3, 2.1, 4.1, 6.1

### Sketchbook Assignments

Students are encouraged to use and experiment with a variety of drawing materials. Use real life, not photos, as your source. Each project will require some exercises to be completed in the sketchbook. You will also be making regular sketchbook entries in your research for Project XI: Motif.

Completion of assignments. Understanding of the assignment, manipulation of the drawing medium, use of composition, willingness to explore new ideas. Numbering and/or labeling all assignments.

- EEO 1,2,3 CCIC 3 GenEd 1.3, 3.2, 6.1 6.2

### Matting

Students will be required to properly mat a selection of their work. See Appendix E

Completion of assignment.

- EEO 2, CCIC 2,3 GenEd 1.3, 3.2 6.1, 6.2

### Final Portfolio of Semester's Work

At the close of the semester you will be required to submit a selection of your semester's work. The final portfolio should be submitted in a visually attractive manner and annotated to reference the refinements and corrections you have made to the work. If work was not turned in on time originally, resulting in a zero, it may now be turned in as part of the portfolio grade. Matting some work will be required.

Completion of assignment. Following assignment instructions, use of materials and techniques, craftsmanship, presentation, formal design qualities, creativity.

- EEO 2,3 CCIC 2,3 Gen Ed 1.3, 2.1, 4.1, 6.2

### Means of Assessment of Course Learning Outcomes:

- Group and individual critiques of assigned visual projects (following assignment instructions, use of materials and techniques, craftsmanship, presentation, formal design qualities, creativity)
- Observation of students as they interact in peer critiques, discussions, and studio involvement
- Evaluation of student portfolios (following assignment instructions, use of materials and techniques, craftsmanship, presentation, formal design qualities, creativity)
- Completion of assignment (Individual assignments/projects)

### Drawing 2019 Example Rubrics

<table>
<thead>
<tr>
<th>Project: __________________________________________</th>
<th>Student: ____________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>____ /40 Drawing (structural analysis, the skill of seeing, understanding the concept, following instructions, handling of media)</td>
<td></td>
</tr>
<tr>
<td>____ /30 Composition/Content/Creativity</td>
<td></td>
</tr>
<tr>
<td>____ /30 Craftsmanship/Presentation (is the drawing signed, spray fixed, clean and free of fingerprints, presented well, etc.)</td>
<td></td>
</tr>
<tr>
<td>____ /100 Total/Final Grade</td>
<td></td>
</tr>
</tbody>
</table>
Critique Contribution: We will be having periodic group critiques in which everyone is expected to participate. This is to be used as a didactic tool to mark progress and evaluate the understanding of the material. This is your opportunity to express opinions and views. Your participation in these critiques is expected. Please prepare your work to be shown early so that you have enough time to critique your work. Hang your work in the best way possible so that we can focus on the artwork.

Critiques: By definition, a critique is defined as a critical estimate or discussion. Criticism is the art of judging works of literature or art; the act of criticizing; a judgment or review. The following is a list of considerations for critiquing a work of art:

1. Description. What do you see? What were the materials used? What is the subject matter and how is it represented?
2. Formal qualities. How do the elements and principles function in this work? Can you explain how the use of the visual elements and principles express what you believe are the artist's intentions? How have the materials and techniques been used to reinforce the thematic content of the work?
3. Expressive qualities. What mood does the work create? What emotions, if any, does the work evoke? How would you characterize the style or use of materials (Van Gogh vs. Rembrandt)?
4. Personal response. What is your initial response to the piece? What would you change if any? Do you feel the piece is complete or is it lacking?
5. Content. In your own words, what do you think is the intent of the artist? Is it merely a representation of objects or is there a deeper meaning behind it?
6. Context. Does this work fulfill the requirements of the project?
7. Presentation. How does the handling of materials, skill and final appearance affect your reading of the work?
8. Evaluation (be honest, thought provoking, critical not cruel). Was the artist effective in communicating his/her ideas for the project? How does this work rank with others in the class? What does the work say about the artist?

Late Assignment Policy: You will receive a zero for projects not turned in for grading. Late work will receive an automatic 10 point deduction. Late projects should still be completed, as you may be expected to turn them in with the final portfolio, and you will receive some credit for their completion at that time.

Sketchbooks: Bring your sketchbooks every class period. The sketchbook should be thought of as a visual diary in which a multitude of materials and ideas are explored. Sketches are investigative, reflective and didactic. You can draw freely; incorporate collaged elements, and/or writing.

Observation is the key! Try to draw from memory and/or imagination, as well. You are to spend approximately 2 hours a week working in your sketchbook. It will be periodically checked to verify that you are drawing and thinking. Each project will require some exercises to be completed in the sketchbook.

Sketchbooks will be graded twice: Mid-semester Sketchbook and Final Sketchbook.

Use one page per drawing which means each drawing should be large enough to use a whole page. Label and/or number each drawing, sketch or assignment in your sketchbook, in such a way that makes it easy to be found.

Sketchbook assignments will be graded based on the following criteria: Understanding of the assignment, Manipulation of the drawing medium, Use of composition, Willingness to explore new ideas.

Final Portfolio: A final portfolio will be collected at the end of the semester. More information about its contents will be given later in the semester. All drawings included in the portfolio must be clean, undamaged and signed. Poorly cared for artworks will receive lower grades. Do not sell, destroy or lose any work before the semester is complete. Even though many of these works will be already graded, I will still need them to make the final grade evaluation. Some works will be required to be matted for the final portfolio.

“Fixing” art work with spray fixative: You must use spray fixative outside, away from ventilation. It is best to spray the work in an upright format/lean the work against a wall, etc. Use workable spray fixative while you are still working on a drawing. Use permanent fixative when the work is complete. Workable spray fixative will hold some drawing media to the surface yet allow you to continue to manipulate the media. Keep the spray can about 12” from the surface. Spray light, even coats across the art work; layer with several light coats. Do not over saturate the surface; this could destroy your work. Wait a few minutes before returning to the classroom, the fixative should dry quickly. Returning too soon will only stink up the place.

Submitting work for grading: All work should be well presented, spray fixed if needed and signed on the back of the work (not the front). Make sure surfaces are clean and neat. Edges of paper should be cleanly torn or cut; do not leave “tabs” on the paper or tape along the edges. Cover each assignment with a cover sheet (newsprint will work). The cover sheet should be the same size as the art work being turned in. The cover sheet should be attached to the art work with two large paper clips or medium binder clips; do not use tape or large binder/bull dog clips. Attach the cover sheet to the art work on one side only, usually the top of the artwork. Write your name and assignment on the cover sheet; be sure not to “bleed” through to your art work when writing. If other instructions for submitting work are given, please adhere to said instructions.

Attendance Policy: Attendance and punctuality are imperative. All class lectures, demonstrations, slide presentations and descriptions of exercises will begin promptly at the start of each class period. Due to the visual nature of the majority of this course, attendance is vital. Class attendance is the responsibility of the student. It is also the responsibility of the student to consult with his/her instructor when it is necessary for the student to be absent from class. You are expected to attend class regularly and consult with your instructor whenever an absence is necessary. Students are allowed 3 “free” absences, which should cover any need to recuperate from a virus, meet your grandmother at the airport, accompany your husband on a business trip, coordinate with your home plumber, etc. Do not ask that these minor absences be excused. The fourth absence will result in a lowering of the final grade by one letter.
Excused absences with documentation include the following: Any trip associated with an official Northlake College mandated function; Active duty or Religious Holiday. If extraordinary circumstances (death in the immediate family, hospitalization, for example) present themselves, please talk to the instructor about the absences.

Arriving late or leaving class early will result in a tardy. Three late arrivals and/or early departures (tardies) count as one absence. If you are exceptionally late to class you will be counted as absent regardless of your attendance.

Instructors are not obligated to repeat information for those who have failed for any reason to attend class or arrive late. Consult with your fellow classmates about information you may have missed. Attendance policies are not negotiable and can result in a failing final grade, regardless of the quantity or quality of work produced during the semester. If you have excessive absences, consider withdrawing from the course.

Classroom Policies

Expectations: Much of class time will be dedicated to the execution of the assigned projects. It is essential that you attend class on time and fully. It is during studio time that you will be able to receive assistance from the instructor, that the instructor is able to see your growth, and that you can interact with other visual artists. It is imperative that you come to class prepared to work. This means keeping up with the required assignments and having supplies ready for class. You are expected to take notes from class lectures and be in attendance.

Photographing still-lifes, models or other subject matter is not permitted. This class is intended to enable you to draw from life. Exceptions to this rule may be granted by your instructor on an individual basis, based on the needs of a specific project. If you photograph a subject (or use photographic sources) without prior permission, you will be given a “0” for the assignment.

Music: If you prefer to listen to music during class, bring your own personal listening device with earphones – you may use one ear-bud at a time so that you may hear the instructor for important information. Be careful of the ear bud/phone cords around the easels, etc., that they do not get caught and potentially cause an accident.

Breaks: The class will be given a break at a designated time by the instructor.

Mobile phones: Cell phones and laptops are not allowed in the class room. Please turn cell phones off or to silent/vibrate when in class. If a cell phone rings during class, this will be considered a disruption of the class and may lead to the offending student being dismissed from the remainder of the class. If a student’s cell phone causes frequent, loud and persistent disruptions, discipline actions may be considered. If you must take a call please inform the instructor and take the call outside the class room.

Continuing Education Students: Requirements and expectations are the same for Continuing Education students as for Credit students.

WEOTA is our NLC art club. All students enrolled in art classes and those others who are interested in art are considered members. Meetings are held during the fall and spring semesters.

Annual Portfolio Review is held at the end of the fall semester for those art students who wish to have their work rated by the faculty and juried for competitions and scholarships. Work is returned at the beginning of spring semester.

Annual Student Spring Exhibition is held at the end of the spring semester. All art students are eligible to enter their work. An outside juror makes award selections.

Storage of Student Art Materials and Supplies:

- Lockers (located in the G Hall) are provided for art students on a first-come basis. Students are expected to share a locker and provide their own locks. Each locker should be labeled with ELECTRICAL tape with this information: Name, Teacher Name, and Semester/Year. If lockers are not labeled correctly, the locks will be cut and the contents removed.
- Storage for portfolios and paintings is provided in G301. The room is used by many classes so this storage is unsecured.

Studio Clean Up: Students are expected to clean up after themselves at the end of each class. Easels should be wiped down to remove charcoal, pastel, or paint; and the easels should be returned to a circular configuration in the room without blocking sinks or storage areas. Painting students should wipe up any paint from the sinks.

Lost and Found: See the police, C204.

Degrees and Certificates:

- Associate Degree of Applied Science in Computer Graphics
- Computer Graphics Certificate
- Computer Graphics Specialist Certificate (Print, Web, or Animation)
## 2D Art Lab Policies

The 2D Studio Lab is restricted to use by only currently enrolled students in Printmaking, Painting, Drawing, and Design Classes who are attending art classes on a regular basis and are in good standing in the classes.

The 2D Studio Lab is available to approved art students to use for required class work during posted Open Lab hours.

### The following rules and regulations must be followed at all times:

1. The "storage room" inside G302 is predominantly used for storage of equipment and supplies. It is intended for instructor use.
2. Student paintings (class work for current semester only) are to be stored in the provided painting racks.
3. Student portfolios and work are to be stored in assigned shelves or cabinets.
4. Students' art work must fit into the storage racks and shelves available in this lab. Over-sized work is not acceptable.
5. Students are encouraged to store their personal materials and supplies in the art lockers on a first-come, first-served basis. Regulations concerning lockers are posted in the locker area. There is no student supply storage in G301-3.
6. At the end of the semester, students must remove all personal items and artwork from the lab. NLC will not be responsible for work after the close of the semester unless arrangements have been made with the instructor and the 2D Studio Lab coordinator.
7. Students using the facilities outside of class time must leave the work areas clean and be sure all personal work and supplies are stored away as stated above.
8. Students using the lab may not move or remove anyone else's paintings, drawings, supplies, etc.; nor will they rearrange the lab or storage room in any way.
9. All students working independently in the lab must work with the guidelines of the course of which they are enrolled (see class syllabus) and follow all art Lab Policies.
10. Students must follow instructions of the Open Lab assistant concerning the use of the room, storage of materials, and clean-up.

**Students who violate these lab rules and regulations will be prohibited from further use of the 2D Art Lab other than while attending regularly scheduled classes.**

<table>
<thead>
<tr>
<th>G301-3, G325 Safe Studio Practices:</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Explanations and descriptions of possible hazardous materials are found in a binder marked &quot;MSDS&quot; in the yellow flammable closet in G302.</td>
<td>Use the correct knife for the cutting job at hand. Keep fingers well out of the way. Always protect the table or counter on which the cutting is done.</td>
</tr>
<tr>
<td>Students are responsible for contributing to a safe studio environment.</td>
<td>Student supplies should be kept in the student locker room. Any supplies left in G302-3 must be labeled, stored in the proper containers, and flammable materials stored in the fire-safe cabinet.</td>
</tr>
<tr>
<td>Students are required to wear closed toe shoes while in the drawing studio! Flips and sandals are prohibited.</td>
<td>See your instructor for additional materials on safety in the studio.</td>
</tr>
<tr>
<td>Do not drink or eat in the studio because of possible harm of ingestion of hazardous chemicals.</td>
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<tr>
<td>The dirty turpentine container must be recapped after use.</td>
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</tr>
<tr>
<td>Oily and solvent laden trash must be disposed of in the red receptacle.</td>
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</tr>
<tr>
<td>Use Spray Workable Fixatives and other spray paints outside.</td>
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</tr>
<tr>
<td>Do not leave rubber cement and glues uncapped for extended periods of time.</td>
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</tr>
</tbody>
</table>

**ART 1317: Drawing II Course Schedule**

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Course introduction, policies, materials and overview. Gesture Drawing and Shape/Composition</td>
</tr>
<tr>
<td>2</td>
<td>Gesture and Shape</td>
</tr>
<tr>
<td>3</td>
<td>Contour: Hands, Feet, Portraiture</td>
</tr>
<tr>
<td>4</td>
<td>Hands, Feet, Portraiture</td>
</tr>
<tr>
<td>5</td>
<td>Exploration of Space</td>
</tr>
<tr>
<td>6</td>
<td>Exploration of Space. No classes Th-F, February 28-March 1.</td>
</tr>
<tr>
<td>7</td>
<td>Exploration of Space</td>
</tr>
<tr>
<td></td>
<td>Spring Break March 11-15, classes resume March 18.</td>
</tr>
<tr>
<td>8</td>
<td>Midterm sketchbook due T March 19. Exploration of Space, Exploration of Simulated Textures and Specimens</td>
</tr>
<tr>
<td>9</td>
<td>Exploration of Simulated Textures and Specimens</td>
</tr>
<tr>
<td>10</td>
<td>Exploration of Simulated Textures and Specimens</td>
</tr>
<tr>
<td>11</td>
<td>Exploration of Simulated Textures and Specimens</td>
</tr>
<tr>
<td>12</td>
<td>Exploration of Color. April 17, last day to drop.</td>
</tr>
<tr>
<td>13</td>
<td>Exploration of Color</td>
</tr>
<tr>
<td>14</td>
<td>Exploration of Color</td>
</tr>
<tr>
<td>16</td>
<td>Final Exam Week. Pick up final portfolios and grade. May 13-16 (All portfolios and personal items left after May 16 will be discarded!)</td>
</tr>
</tbody>
</table>
## Activity Number 1

**Learning Activity:** The student will mat one of the assignments, using the NLC acceptable materials and process.

**Learning Outcomes:** The student will demonstrate knowledge of professional methods and standards of presentation of art work (for example: matting or framing as appropriate)

**Assessment:** Rubric

<table>
<thead>
<tr>
<th>Presentation of Art (matting/framing)</th>
<th>Exceeds Expectations</th>
<th>Meets Expectations</th>
<th>Needs Improvement</th>
<th>Lack of Participatory Effort</th>
</tr>
</thead>
</table>

* North Lake Matting Standards
  a. Neutral mats – preferably white or off-white
  b. At least a 3 inch border
  c. Top and sides the same width; bottom can be wider
  d. T-hinged to backing
  e. Art attached to backing with sticky-side-up-sticky-side-down method of taping
  f. Backing board should be corrugated cardboard or foam core if it is going to be shrink-wrapped.
  g. Backing board should be the same size as the mat board.
  h. NO MASKING OR BLUE TAPE anywhere on or within the mats. Use packing tape or linen tape.
  i. Bevel or straight cuts are equally suitable
  j. For the Spring Show: Shrink wrap is preferred to acetate.

Shrink wrap: Make sure the wrap is unfolded. ALL edges must be taped down. If the wrap does not completely surround the piece, it will curl. The backing must be stiff. If the piece is very large, two pieces of backing board need to be used to keep it from bending.

EEO 2 CCIC 2 GenEd 3.2 6.2

## Activity Number 2

**Learning Activity:** The student will demonstrate a wide range of value in art work. These will be viewed during Final Critique.

**Learning Outcomes:** The student will demonstrate the use of strong range of value in art work

**Assessment:**

<table>
<thead>
<tr>
<th>Range of Value</th>
<th>Exceeds Expectations</th>
<th>Meets Expectations</th>
<th>Needs Improvement</th>
<th>Lack of Participatory Effort</th>
</tr>
</thead>
</table>

EEO 2 CCIC 2 GenEd SLO 1.3 6.1 6.2

## Activity Number 3

**Learning Activity:** Critique - Students will participate in a group (small or large) critique by completing a written activity.

**Learning Outcomes:** The student will demonstrate appropriate critiquing skills (description, analysis, interpretation, judgment)

**Assessment:** Rubric

<table>
<thead>
<tr>
<th>Critique</th>
<th>Exceeds Expectations</th>
<th>Meets Expectations</th>
<th>Needs Improvement</th>
<th>Lack of Participatory Effort</th>
</tr>
</thead>
</table>

EEO 2 CCIC 2 Gen Ed 1.2, 1.3, 2.1, 4.1, 6.1
INSTITUTIONAL POLICIES

DCCCD EMERGENCY OPERATING PROCEDURES: http://video.dcccd.edu/rtv/DO/emergency_dcccd.wmv

ACADEMIC DISHONESTY
The Student Code of Conduct prohibits academic dishonesty and prescribes penalties for violations. According to this code, which is printed in the college catalog, "academic dishonesty", includes (but is not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion.

1) The Vice-President of Academic & Student Affairs may initiate disciplinary proceedings against a student accused of academic dishonesty.
2) Academic dishonesty includes, but is not limited to, cheating on a test, plagiarism and collusion.
3) Cheating on a test includes:
   a) Copying from another student’s test paper;
   b) Using, during a test, materials not authorized by the person giving the test;
   c) Collaborating with another student during a test without permission to do so;
   d) Knowingly using, buying, selling, stealing, transporting, or soliciting in whole or part the contents of an un-administered test.
   e) Substituting for another student, or permitting another student to substitute for you to take a test; and
   f) Bribery another person to obtain an unadministered test or information about an unadministered test.
4) “Plagiarism” means the appropriation of another’s work (ideas and/or words) and the unacknowledged incorporation of that work in one’s written work offered for credit. Quotes not identified as quotes constitute a form of plagiarism even if the borrowed ideas are documented.
5) “Collusion” means an unauthorized collaboration with another person in preparing written work offered for credit.

Academic dishonesty may result in the following sanctions, including, but not limited to:
1. A grade of zero or a lowered grade on the assignment or course.
2. A reprimand.
3. Suspension from the college.

As an artist it is considered plagiarism to copy images and ideas from published or other sources without the express permission of the artist or photographer. This includes copying from magazines, photocopying from printed materials and downloading images from the internet to use in an art work.

NOTIFICATION OF ABSENCE DUE TO RELIGIOUS HOLY DAY(S)
Students who will be absent from class for the observance of a religious holiday must notify the instructor in advance. Please refer to the Student Obligations section of the college catalog for more explanation. You are required to complete any assignments or take any examinations missed as a result of the absence within the time frame specified by your instructor.

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT OF 1974 (FERPA)
In compliance with the Family Educational Rights and Privacy Act of 1974 (FERPA), the College may release information classified as “directory information” to the general public without the written consent of the student. Directory information includes: (1) student name, (2) student address, (3) telephone numbers, (4) date and place of birth, (5) weight and height of members of athletic teams, (6) participation in officially recognized activities and sports, (7) dates of attendance, (8) educational institution most recently attended, and (9) other similar information, including major field of student and degrees and awards received. Students may protect their directory information at any time during the academic year. If no request is filed, directory information is released upon written inquiry. No telephone inquiries are acknowledged. No transcript or academic record is released without written consent from the student, except as specified by law.

OFFICE OF INSTITUTIONAL EQUITY
The Office of Institutional Equity, in coordination with DCCCD colleges, has the primary responsibility for reviewing, updating and implementing compliance policies and procedures. The Institutional Equity and Compliance Officer and the Office of Institutional Equity will ensure compliance with College District policies, federal and state laws related to sexual assault, Title IX, Title II (Americans with Disabilities Act) and the Military Veterans Full Employment Act to support diversity and inclusion.

REQUIREMENTS OF THE AMERICANS WITH DISABILITIES ACT (A430)
North Lake College provides academic accommodations to students with disabilities, as defined under ADA law. It is the student’s choice and responsibility to initiate any request for accommodations. If you are a student with a disability who requires such ADA accommodations, please contact North Lake College’s Disability Services Office in person (A430) or by phone at 972-273-3165.
http://www.northlakecollege.edu/resources/disability.html

Students with Disabilities
If you are a student with a disability and/or special needs, or if you think you may have a disability, please contact the college Disability Services Office (DSO). Please note that all communication with DSO is confidential. If you are eligible for accommodations, please provide or request that the DSO send your accommodation letter to me as soon as possible (students are encouraged to contact DSO at the beginning of the semester). For more information regarding the College Disability Services Office, please visit the Student Services website: dcccd.edu/DSO Offices or contact DCCCD Office of Institutional Equity at (214) 378-1633.

College Disability Services Office: North Lake 972-273-3165
A Note on Harassment, Discrimination and Sexual Misconduct
We are committed to assure all community members learn and work in a welcoming and inclusive environment. Title VII, Title IX and DCCCD policy prohibit harassment, discrimination and sexual misconduct. If you encounter harassment, sexual misconduct (sexual harassment, sexual assault, stalking, relationship violence, stalking), retaliation or discrimination based on race, color, religion, age, national origin, disability, sex, sexual orientation, gender identity, and/or gender expression, please contact your College Title IX Coordinator or the Office of Institutional Equity. We treat this information with the greatest degree of confidentiality possible while also ensuring student welfare and college safety. We are concerned about the well-being and development of our students, and are available to discuss any concerns. There are both confidential and non-confidential resources and reporting options available to you. If students wish to keep the information confidential, please contact the college Counseling or Student Health Services. As required by DCCCD policy, incidents of discrimination and/or sexual misconduct shared with faculty will be reported to the College Title IX Coordinator or District Title IX Coordinator. The Title IX Coordinator will contact the student and determine if further investigation is needed. For more information about policies, resources or reporting options, please contact your college Title IX Coordinator or visit www.dcccd.edu/titleix.

College Title IX Coordinators:
North Lake Rosemary Meredith(acting) TitleIX-NLC@dcccd.edu 972-860-3992
Dallas Colleges Online Le’Kendra Higgs TitleIX-LEC@dcccd.edu 972-669-6672

District Title IX Coordinator:
Office of Institutional Equity LaShawn Grant TitleIX-District@dcccd.edu 214-378-1633

ADMINISTRATIVE WITHDRAWAL
Students with valid extenuating circumstances may be eligible for an administrative withdrawal by the Dean of the Division in which the course or courses are taught. An administrative withdrawal will not be awarded to students who simply fail to withdraw prior to the last day to receive a “W.” The request for an administrative withdrawal must be made in writing to the Dean of the Division with any supporting documentation attached. This must occur before the last official day of the semester.

DROP POLICY
If you are unable to complete this course, you must officially withdraw by: see econnect for drop date. Withdrawing is a formal procedure which you must initiate; your instructor cannot do it for you. All Dallas County Community Colleges charge a higher tuition rate to students registering the third time for a course. This rule applies to the majority of credit and Continuing Education / Workforce Training courses. Developmental Studies and some other courses are not charged a higher tuition rate. Third attempts include courses taken at any DCCCD college since the fall 2002 semester. For further information, go online to: http://www.DCCCD.edu/thirdcourseattempt

STOP BEFORE YOU DROP
For students who enrolled in college level courses for the first time in the fall of 2007, Texas Education Code 51.907 limits the number of courses a student may drop. You may drop no more than 6 courses during your entire undergraduate career unless the drop qualifies as an exception. Your campus counseling/advising center will give you more information on the allowable exceptions. Remember that once you have accumulated 6 non-exempt drops, you cannot drop any other courses with a “W”. Therefore, please exercise caution when dropping courses in any Texas public institution of higher learning, including all seven of the Dallas County Community Colleges. For more information, you may access: https://www1.dcccd.edu/coursedrops

FINANCIAL AID Attendance and Participation Requirements
FACE-TO-FACE ON-CAMPUS CLASSES
You must attend and participate in your on-campus course(s) in order to receive federal financial aid. Your instructor is required by law to validate your attendance in your on-campus or online course in order for you to receive financial aid. You must participate in an academic related activity pertaining to the course such as but not limited to the following examples:

- initiating contact with your instructor to ask a question about the academic subject studied in the course;
- submitting an academic assignment;
- taking an exam;
- completing an interactive tutorial;
- participating in computer-assisted instruction;
- attending a study group that is assigned by the instructor;
- or participating in an online discussion about academic matters relating to the course.

ONLINE CLASSES
In an online class, simply logging in is not sufficient by itself to demonstrate academic attendance. You must demonstrate that you are participating in your online class and are engaged in an academically related activity such as in the examples described above.

Students who are receiving any form of financial aid should check with the Financial Aid Office prior to withdrawing from classes. Withdrawals may affect your eligibility to receive further aid and could cause you to be in a position of repayment for the current semester. Students who fail to attend or participate are also subject to this policy.

To apply for financial aid in the DCCCD, students must complete FAFSA (Free Application for Federal Student Aid) on the web at: http://www.fafsa.ed.gov
COUNSELING SERVICES (A311)
Counseling services for personal issues are provided to all students currently enrolled at North Lake College at NO CHARGE. These services are provided by licensed professionals who are bound by confidentiality (within ethical parameters). With the assistance of a counselor, students are able to identify, understand, resolve issues and develop appropriate skills. To make an appointment, call 972-273-3333 or visit A311. For additional information, go to: http://northlakecollege.edu/services-and-resources/health-and-wellness/counseling-services/Pages/default.aspx

THE ACADEMIC SKILLS CENTER (ASC) A332
The ASC is designed to provide the following assistance to students:

- An ESOL lab with computer access.
- Free tutoring for students enrolled in Foreign Language courses.
- The iRead Lab offers individual and small group tutoring, as well as workshops, to help current students improve their reading, study, and test taking skills.
- The Writing Center to help students clarify writing tasks, understand instructors’ requirements, develop and organize papers, explore revision options, detect grammar and punctuation errors, properly use and document sources, and improve their writing skills.
- The Online Writing Lab (OWL) allows students to submit papers to our writing tutors electronically and get feedback within 24-72 hours.

The OWL can be accessed through eCampus.
  o After logging on to eCampus, click on the Community Tab at the top.
  o Type “Owl” in the search field and click “Go.”
  o Next, click on the double drop-down arrows next to “NLC-OWL2,” and then click on “Enroll.”
  o Once enrolled, students can receive services from the OWL.

For more information or to schedule a tutoring appointment, come by A-332 or call 972-273-3089.

TESTING CENTER (A 425)
Monday-Thursday: 8:30 a.m. – 8:00 p.m.
  No tests will be issued after 7:00 p.m. Other cut-off times may be in effect for specific exams by the instructor’s direction. All exams collected at 8:00 p.m.
Friday-Saturday: 8:30 a.m.-3:30 p.m.
  Other cut-off times may be in effect for specific exams by the instructor’s direction. No tests will be issued after 2:30 p.m. All exams collected at 3:30 p.m.
Sunday – CLOSED

If your instructor requires you to complete an exam in the Testing Center, be sure to have the following information when you request you test:
1. Instructor’s name
2. Subject, course number, and section number (exp: Speech 1311.7011)
3. Exam number (1st, 2nd, 3rd, etc.)
4. Exam deadline (Get this information from your instructor. The testing staff cannot look up this information on computers).

You should also bring the following supplies:
1. Pencil
2. Scantron answer sheet
3. A Test Request Form must be completed before entering the Testing Center.
5. Government or school issued photo identification is required & enforced.

You may not bring personal items into the Testing Center. This includes bags, cell phones, and pagers.

Please show courteous and cooperative behavior while using the services provided by the Testing Center.

DO NOT bring children to the Testing Center. You must make arrangements for the care of your children prior to your exam date. The police department will be notified of any unattended children.

DO NOT take any testing materials with you when you leave the Testing Center. This includes the test, answers, charts, scratch paper. These items will be attached to your test.

Questions? Please visit the Testing Center (A 425) or call 972-273-3160.
Drawing II supply list

The art supplies required for this course may be purchased at area art supply stores (Hobby Lobby, Asel Art Supply, etc). Regardless of how or where they are obtained, you are required to purchase them and come to class prepared. Additional items not listed below may be required during the course of the semester, and prior notice will be given by at least one class period.

A Drawing II kit may be purchased at Asel Art Supply in Dallas, at a student cost of around $112.00, which contains most of what is on this list except a few items. A kit may be purchased from the Book Store for $160+, but does not include everything on this list.

Paper and Portfolios: will need to purchase these items
- Portfolio with handle(s), preferably 24" x 32" (optional)
- Spiral sketchbook, 9" x 12" or larger
- Pad of drawing paper and newsprint paper (rough), Morilla Beverly 606 or Strathmore 400 Series, 18" x 24"
- Charcoal/Pastel paper, Fabriano Ingres, Canson Mi-Teintes or Strathmore, three - four sheets, any color, 18" x 24"
- High-quality rag paper, Rives BFK, white, 22" x 30" or larger, at least four sheets (do not purchase lightweight)
- Stonehenge, white, 22" x 30" or larger, at least four sheets
- Other surfaces or paper may be required

Drawing Media: use drawing supplies you already have which should include these items, refill as needed
- Drawing pencils, assortment, 6b, 4b, 2b, hb, 2h, 4h
- Felt-tipped markers, Sharpie or equivalent, fine or ultra fine and broad point, black ink
- Conté crayons (optional)
- Compressed charcoal, small pack of 2 square sticks
- Vine/Willow charcoal sticks, assortment, 4 mm, 6 mm, and 10 mm, soft
- Vine/Willow charcoal stick, 1" thick, soft
- Wrapped charcoal sticks, Berol, one medium and one extra soft (do not purchase charcoal in wood sticks, such as those that look like a pencil—they break easily and are difficult to sharpen)
- Synthetic eraser, National 500 or Staedtler Mars
- Click-type synthetic eraser with refills, Pentel Clic or equivalent (optional)
- Kneaded eraser, Design or Eberhard Faber
- Metal twist-type pencil sharpener
- Soft pastel set, 12 count or larger (be sure you have a "true" red in your set, stay away from colors that are too pastel)
- Blending stumps

Miscellaneous: use materials you already have, refill as needed
- two bulldog or large binder clips
- several large paper clips or small to medium binder clips
- Masking, drafting tape or painters tape
- Workable spray fixative, Krylon or equivalent, one can (optional: one can of permanent fixative)
- Ruler, 18" stainless steel with cork or rubber on back (optional)
- X-acto knife, #1 or #2, with extra blades (optional)
- Scissors, 8" (optional)
- Cotton rags (optional)
- Sheet of fine sand paper (optional)
- Container for supplies (tackle or tool box works well)
- Apron or studio shirt (optional)

Student Acknowledgment:

ARTS 1317 Syllabus Contract
Please write legibly

Printed Name: ___________________________ Student ID#: ___________________________

Course: ARTS 1317 Drawing II

Address: __________________________________________________________

Telephone: ___________________________ Email: ___________________________

Acknowledgment and Liability Release:

“I have read and fully understand the course structure, attendance, clean-up, grading requirements and health risk factor as outlined and described in the course syllabus. I hereby agree to the syllabus and its provisions. I understand that any artworks made for this course at NLC may be used and or published by the instructor as examples of student work for teaching and other academic purposes. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course’s activities.”

Signature: ____________________________________________ Date: ___________________________
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Student Price: $112.00

A 35% Savings to You!
A $55.38 Savings to You!

Optional - Student's Choice:

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<td>Art Bin</td>
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**KITS AVAILABLE AT:**

Asel Art Supply  
2701 Cedar Springs  
Dallas  
214-871-2425  
M-F 8:30 - 6:00  
SAT 9:00 - 5:00  
SUN 1:00 - 5:00  
aselart.com
Appendix A

EXEMPLARY EDUCATIONAL OBJECTIVES (EEO) in VISUAL STUDIO ART:

This course addresses the following exemplary educational objectives:

1. To respond critically to works in the arts and humanities.
2. To engage in the creative process or interpretive performance and comprehend the physical and intellectual demands required of the author or visual or performing artist.
3. To articulate an informed personal reaction to works in the arts and humanities.
4. To develop an appreciation for the aesthetic principles that guide or govern the humanities and arts.

CORE CURRICULUM INTELLECTUAL COMPETENCIES

The CCIC’s identified by the DCCCD which are reinforced in this course are as follows:

1. SPEAKING: Competence in speaking is the ability to communicate orally in clear, coherent and persuasive language appropriate to purpose, occasion and audience.
2. LISTENING: Listening at the college level means the ability to analyze and interpret various forms of spoken communication.
3. CRITICAL THINKING: Critical thinking embraces methods of applying both qualitative and quantitative skills analytically and creatively to subject matter in order to evaluate arguments and to construct alternative strategies.

GEN ED OUTCOMES

1: Communication Skills
   1. Writing: Process and produce effective written/communication adapted to audience, purpose, and time constraints.
   2. Speaking: Produce effective oral communication adapted to audience, purpose, and time constraints.
   3. Listening: Comprehend and analyze oral information.

2: Critical Thinking Skills
   1. Accurately summarize and evaluate information for elements such as facts, opinions, inferences, presumptions, bias, viewpoints, and arguments presented orally or in writing.
   2. Solve problems by construction, testing, and defending well-reasoned conclusions by applying relevant criteria.

3: Information Literacy and Technological Competency
   1. Effectively access, evaluate, synthesize and communicate information using a variety of sources, including print and electronic.
   2. Select and use appropriate technology.

4: Ethical ad Civic Values
   1. Display integrity, honesty, and fairness.
   2. Use ethical reasoning to analyze moral issues and articulate the consequences of various actions.

5: Cultural Diversity and Global Awareness
   1. Demonstrate understanding of cultural diversity and such influences as history, politics, humanities, technology and science on global societies.
   2. Recognize assumptions and biases that shape our perceptions.

6: workforce and Interpersonal Skills
   1. Collaborate effectively and reliably as part of a team
   2. Apply efficient time and task management.
### Appendix B

**Vocabulary for Drawing 2**

#### Types of Drawing
- subjective drawing
- objective drawing
  - informational drawing
  - schematic drawing
  - pictorial recording
    - naturalism
    - realisms

#### Spatial Illusion & Perspective
- eye level
- base line
- cone of vision
- aerial perspective
- linear perspective
  - foreshortening

#### Organization
- gesture
  - mass
  - line
  - scribbled line
  - sustained
- contour
  - blind
  - continuous line
- organizational line

#### Spatial Relationships
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<tr>
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</tr>
<tr>
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<tr>
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#### Value
- value
- local value
- arbitrary
- made by: line tone cross-
  - hatching
- descriptive
  - structure
  - weight
  - light
  - space
  - highlight
  - shadow
  - core of shadow
  - reflected light
  - cast shadow
- expressive
  - value reversal

#### Line
- contour
- blind contour
- cross contour
- mechanical
- structural
- lyrical
- constricted, aggressive
- calligraphic
- implied
- blurred
- hatching
- cross hatching
- stipple
- scumble

#### Texture
- actual
  - grattage
  - collage
  - papier colle'
  - montage
  - photomontage
  - assemblage
- transfer
  - frottage
- simulated
  - trompe-l'oeil
- invented

#### Color
- hue
- value
- intensity
- local color
- optical color
Appendix C

MATTING

Why a mat?
A mat has two major functions:
1. It provides protection of the artwork from handling.
2. It separates the artwork from the visual distractions of the surrounding environment.

Mat color
The mat color should be chosen to make the artwork look its best. This usually means white or black. Museums use only white mats. (Decor mats used for home or office interior design may be a variety of colors.) For this class choose only white or off-white.

Mat proportion
The size of the mat affects how the viewer views the artwork. A mat that is unusually small may not provide enough separation between the artwork and the environment. An unusually large mat may make a tiny artwork inside look special. **The traditional proportions of a mat border are 3 units on the two sides and top and 3 1/2 units on the bottom.** The bottom is larger to create more “weight,” which helps support the artwork visually. **It is unusual for acceptable mat borders to be less than 3 inches.**

Matting
In matting, a window is cut in the mat board. A "backing board" is hinged behind it. The artwork is sandwiched in between so that it is visible through the opening. Often acetate or shrink-wrap is enveloped around the mat for protection.

Dry Mounting
Dry mounting is a process that attaches the artwork to a mat. Depending on the adhesive, it is often considered irreversible. To dry mount with rubber cement, coat both the back of the artwork and the front the mat with rubber cement. Wait until each is tacky, and then press both together – carefully.

North Lake Matting Standards

- a. Neutral mats – preferably white or off-white
- b. Mat -- At least a 3 inch border
- c. Top and sides the same width; bottom can be wider
- d. Mat is T-hinged to backing
- e. Art attached to backing with sticky-side-up-sticky-side-down method of taping
- f. Backing board must be corrugated cardboard or foam core if it is going to be shrink-wrapped.
- g. Backing board should be the same size as the mat board.
- h. NO MASKING OR BLUE TAPE anywhere on or within the mats. Use packing tape or linen tape.
- i. Bevel or straight cuts are equally suitable
- j. For the Spring Show: Shrink wrap is preferred to acetate.

Shrink wrap: Make sure the wrap in unfolded. ALL edges must be taped down. If the wrap does not completely surround the piece, it will curl. The backing must be stiff. If the piece is very large, two pieces of backing board need to be used to keep it from bending.

Mat board (about $6) and backing board ($2) is sold in the NLC Bookstore. Local arts and crafts also carry similar products.
HOW TO MAT

Materials

1. 100% rag mat board is the best way to achieve archival quality. For class projects this is not necessary, be aware that you may not want to leave any work that you wish to keep for a long time in a lesser quality mat and backing board.
2. The backing board can either be another piece of mat, foam core, or cardboard.
3. Linen paper tape is again the archival choice; however, using white glue and strips of the same paper as your artwork is also acceptable. Do not use masking tape. Clear packing tape is an excellent substitute.
4. Ruler, straight edge, pencil, utility knife, or mat cutter.

Measure

1. Carefully measure the area of the artwork that you wish to be viewed. There should be at least ¼ to ½ inch edge left to be under the mat.
2. Decide how wide you want your mat border to be. It is recommended that the width be at least 3 inches. Some artists like to give weight to the bottom border by making it wider than the other three. The top and side borders should always be the same width. The bottom can be wider – ½” can give the optical illusion the mat is even all the way around.

Cutting the Mat

1. On the backside of the mat, use a straight edge, ruler, and a pencil to mark where the opening is to be cut.
2. Always double-check before cutting.
3. Most bevel mat cutters are designed to cut from the back so that the angle of the blade points away for the center of the mat.
4. You will need to make a very slight over-cut at the corners (1/8 inch) in order to cut the bevel on the front side.
5. Uneven edges may be lightly sanded with fine sandpaper. Emory boards for filing fingernails work fine.

Backing Board

1. Cut the backing board the same size as the mat. Do not allow it to show around the edges.
Putting it together

1. Lay the two pieces flat on a table with the tops butting each other. The inside of the mats should be facing up.
2. Tape the two pieces together using “t”s.
3. Place the artwork under the opening of the mat. Slide it around until it is aligned correctly.
4. Tape it to the backing at the top only. This is done to allow the paper to stretch and shrink with the humidity. If not allowed to do so, it will buckle and wrinkle.
5. Taping: Cut two small pieces of tape. Place the first one sticky side up, catching just the top back side of the art. Place the second piece sticky side down over the first piece of tape, catching the tape and the backing board only.

![Diagram of mat assembly]

Finishing Options

1. One option is to place the mat under glass or Plexiglas in a frame.
2. A second option is to wrap the mat in acetate or shrink-wrap.
3. When using acetate, ”gift wrap” the edges on the back after the excess has been cut away from the corners. Secure with strong tape, like strapping tape. Never use masking tape.
4. When using shrink wrap, tape all edges to the back using packing tape. Shrink using the hottest blow dryer setting and holding the nozzle as close as possible to the shrink wrap as possible without touching. All of the shrink wrap must be heated. It is complete when no wrinkles are left.