ARTS 1316-83002  Drawing One (Observational Drawing)
Professor: Jeremy Catenacci
Tuesday & Thursday, 2:00pm - 4:50 pm
Tuesday January 22nd, 2019 – Thursday May 9th, 2019
Room F177
Email: jcatenacci@dcccd.edu
Office Hours: F-177 / A-110 By Appointment, before or after class.

Course Description
Drawing One is a drawing course focused on learning to draw by rendering basic objects from reference. This initial course in drawing is conceived to establish the basic underpinnings of drawing in an effort to increase the students’ skill at rendering. The course will explore traditional drawing issues, materials and techniques as applied to a variety of contexts including still life and landscape. Emphasis is given to learning different drawing media while developing observational investigational skills, including proportion, perspective and modeling volume with light and shadow.

Goals
The goal of Drawing One is to give the student the technical skills needed to accurately depict that which is observed, in an attempt to better understand their own personal aesthetic and their ability to use visual language as it relates to the art making process.

Course Methods
Practice & Repetition
Experimentation & play
Observation (Inner & Outer)
Creative Synthesis
Mutual support & feedback

Objectives
Build a strong understanding of and familiarity with simple, black and white materials and methods, and be able to predictably perform with this information.
Show considerable growth of technical skills through support studies, as well as in finished drawings.
Complete the out of class assignments—successfully: pushing the creative abilities to their limit, without reliance on derivative or stereotypic solutions.
Present a selection of coursework in an appropriately professional manner.
Through class participation, group critiques and individual study, develop an awareness of what makes a successfully drawing.
Verbalize and build a vocabulary, with some simple writing requirements, sufficient to discuss and explain coursework.

TEXT None required.
PDF file books will be provide on Blackboard for reference, Please review these books

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RESEARCH SKETCHBOOK- Traditionally, artists have maintained sketchbooks to work out preliminary ideas for both drawings and paintings. It is expected that you bring your sketchbook to each class, and draw from observation in it on a weekly basis. Take good notes during class and critiques. Sketchbooks are an invaluable place to collect and keep copies of art and artists images you are drawn to, magazine and book articles, artist interviews & methods, artist show cards, etc. Gather information of a visual and technical nature (media of choice) that will strengthen your aesthetic compositional comprehension and broaden your drawing experience. Ultimately, this journal is for your benefit, to keep and (hopefully) treasure!
The sketchbook work coincides with class assignments. For the purposes of this course, each student must make a minimum of 3 carefully considered sketches for each classroom project and 4 thoughtful thumbnails for each homework assignment.

**Master Copy Drawings:** Every week a Master Copy drawing will be assigned for your sketchbook. You are to follow the specified criteria for each and include a xeroxed drawing reproduction. I would prefer that you use a reproduction from a book as much as possible. If you do use a computer printout, be sure that it is the proper size and that the image possesses clarity & defined values. Images from books can be enlarged on copiers. Master Copies provide a valuable opportunity to view an artist's body of work. Each Master Copy should represent 1.5 hours of drawing. You may choose to take more time.

You will receive a lot of information in the form of handouts and lectures. Keep a binder or folder for all the handouts given during class and be sure to read them. You will be held responsible for the information we cover. Continue to reference your notes and handouts both during and outside of class.

**EVALUATION** - Students will maintain a portfolio of class and homework drawings; assignments are due as specified on the syllabus and will be **reduced 1 letter grade for each day late.** Work will be reviewed each week. Grades are determined by the thoughtful study and comprehension of the basic design elements that make for a successful drawing (composition), steady progression in drawing skills, and mastery with drawing materials as evidenced in your sketchbook, class performance and homework. Portfolios will be collected at midterm and at the end of the semester. Sketchbooks will be reviewed on a regular basis.

This course generally requires at least 3 to 6 hours of work completed outside of class time each week. Students are expected to thoughtfully commit to all assignments and to turn work in on time. It is expected that everyone present work during a critique and participate, even if the work is not fully completed.

Class work will account for 50% of the grade, homework- 40%, and attendance, punctuality, attitude, class participation 10%. Completed drawings and thoughtful sketchbook work are considered deciding factors in grades. All drawings must be submitted in a professional manner, labeled with your name and date. Failure to bring prescribed materials on specified days is equivalent to an absence. Keep all of your work for end of year student reviews, do not throw anything away.

**ATTENDANCE:**

*It is the responsibility of each student to gain a working familiarity with the student handbook and the attendance policies and procedures outlined by The College for their personal development and education.*

Attendance is required for all on-site classes. 3 or more unexcused absences without documentation results in the automatic lowering of final grade by one letter. It is YOUR responsibility to notify your professor of upcoming absences or post-class absences. Illnesses for an extended period must have documentation from a medical facility or professional. If you are absent FIVE (5) or more classes, you receive an "F" for the course.

It is your responsibility to communicate with me when you are absent, or know ahead of time that you need to miss a class. Email or talk with me so there is a plan of action set into place. It is your responsibility to keep abreast of what you missed, complete assignments and arrive prepared with work and proper materials for the next class. Arrange whenever you can to have a classmate bring in your work on the date due.

**GRADES:** Grading is based upon these components:

- **Adherence:** Your comprehension of the assignment concepts and fulfillment of criteria as evidenced in thoughtfully completed work and meeting deadlines.
- **Creativity:** Your ability to develop new and original ideas and create successful solutions to criteria and questions discussed in class. Being open to constructive advice and criticism as you work.
Preparation: Your work process is evidenced in your sketchbook drawings, documented research, and experimentation methods.
Craftsmanship: Thoughtful care with your assignments with attention given to materials used, paper surface, composition, and format to create a professional presentation. All work must be labeled with your name and submitted date.

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<thead>
<tr>
<th>Grade</th>
<th>Points</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
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<tr>
<td>A-</td>
<td>(3.7)</td>
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Outstanding/Exceptional. Excellence in grasping drawing skills and concepts. Craftsmanship and work display creativity & sophistication in the fulfillment of stated criteria. Work submitted is of the highest quality.
Excellence in drawing skills, performance, attitude, attendance.
Very Good, very significant development in drawing skill ability.
Good-Above Average work exceeds basic criteria either creatively, visually or technically. Work steadily improving & submitted in timely manner.
Good work.
Slightly above Satisfactory, skills improving.
Satisfactory work that fulfills basic criteria. Average.
Slightly below Average work that could be stronger, ordinary improvement. Work not submitted in a timely manner.
Passing.
Below Average work that fails to meet stated criteria, lacking initiative, indifferent attitude, poor work habits.
Failure. Student fails to complete assignments, poor attitude, excessive absences, work falls way below acceptable standards.

<table>
<thead>
<tr>
<th>Evaluation Procedure</th>
<th>Percent Value to Student Grade</th>
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<tbody>
<tr>
<td>Portfolio</td>
<td>50% - 250 Points</td>
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<tr>
<td>Sketchbook and Homework</td>
<td>40% - 200 Points</td>
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<tr>
<td>Critiques and Class Participation</td>
<td>10% - 50 Points</td>
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<td>* Please see attendance policy below for additional information about how attendance affects student grade</td>
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<tr>
<td>TOTAL:</td>
<td>100% - 500 Points</td>
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Visiting Artists Presentations/ Lectures/ Field Trips
The College provides students with a variety of professionally relevant and very meaningful educational experiences. Attend many. You are required to attend at least one visiting artist lecture at the Brazos gallery this semester. Bring your sketchbook and take notes (you can show me and get credit for attendance to these events.) Take advantage of our field trips when the occasion arises.

Academic Honesty/Plagiarism
Academic honesty and integrity is an essential element in any college. It is assumed that Institute students will only present work in class or in exhibitions that is of their own creation, either in fine arts or written forms. Works that have been inspired/appropriated from other works of art must be labeled to that effect. Research sources must be clearly cited in all course papers as well as in both formal or informal written
Engaging or participating in cheating, plagiarism or other forms of academic dishonesty will not be tolerated. Please refer to Student Handbook for official definition of plagiarism and the associated consequences.

In this course, it is likely that you will find resources on the web. At all times, you are required to keep written down the correct and complete MLA citation information for all images you have used. Faculty will ask to see the citations at many points throughout the semester, if a student fails to produce that information they will be subject to disciplinary action which could include losing points, failing the project and/or failing the course.

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) or retaliation or discrimination based on race, color, religion, age, national origin, disability, sex, sexual orientation, pregnancy, parenting, 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 you wish to keep the information confidential, please contact 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 you 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 dcccd.edu/TitleIX.

Participation
Participation is essential in this class; developing good communication skills is an asset in the professional art world. In a studio class, it is very important that students share their work with their peers, informally and during critiques. Have an enthusiastic attitude—your presence counts. This includes listening to all instructions, asking questions in order to fully comprehend assignment criteria, engaging in group critiques and discussions with faculty and peers. You are expected to participate in all critiques, even when your work is not completed. Be polite, quiet and attentive when the instructor or another student is talking (whether during a critique, communicating concepts about a project or posing questions in the classroom setting.) It is expected that you take notes on comments about your work and dialogue of interest during critiques, as well as record information from lectures and demos when applicable.

No cell phone, computer use or texting is allowed during class (Please save texting for our breaks)

Headsets cannot be used in this class.

CLASS ETIQUETTE: Respect fellow students & their work.
We share this room with other classes and need to be considerate. Please arrive to each class on time and with all necessary materials, ready to work. Make good use of the full class period to work, draw, plan, and go further rather than merely satisfying requirements.

CLEAN UP after yourself. Throw away (empty first) beverages in the trash can. Wipe off easel, sink or the floor if you make a mess.
Never use masking tape or markers on the floors.
Sharpen graphite and charcoal pencils over a trash can or paper towel to catch filings.
Never use mat cutters or exacto knives on tables without first protecting surface with a heavy cardboard backing or similar surface.

Respect still life set-ups. Do not place drawing materials, drinks or personal items upon these tables. If you work outside of class, be sure to turn off still life lamp when you leave.

Be sure to return class mirrors to class shelf when class session is over. Mirrors must remain in the studio classroom at all times and cannot be taken home.

During critiques, always hang your work neatly on assigned wall, appropriately labeled. Each day remember to briefly check that studio easels are tightened- supporting bolts can sometimes work loose after much movement.

Keep excessive noise and talking to a minimum.

Drawing: Health and Safety Statement

The use of artist materials is potentially hazardous. Pastels contain, mercury, chromium and other harmful chemicals. The dust of pastels is especially dangerous, and care should be used to avoid breathing the dust. Keep windows and doors open whenever possible in the studio.

The dispersion of drawing powders such as charcoal or graphite powder into the classroom environment (blowing, spilling onto floor) can be controlled by folding strips (approx. 6” wide) of brown kraft paper, or a sturdy sheet of another paper, along the bottom edge of the vertical drawing board, which should catch powders that drift downward from drawing surface and otherwise end up on the floor. The same can be done for use of India inks to keep drips off the floor. You can also place paper along the base of your easel to protect the floor.

Drawings can be fixed in the fan vented booths provided for that purpose in Amherst building rooms 201 (and 301). Instructions are available in booths and are to be adhered to strictly. Please follow directions given at the beginning of the class on the proper use of these facilities. All work must be free of all odor before returning to the classroom. It is the responsibility of the students and faculty to ensure that this standard is met for the health and safety of all.

You may not use any unauthorized materials in studios, unless you have prior approval from your instructor.

Wash your hands after using all drawing materials to avoid ingestion or contact with skin, mouth and eyes. Often artists wear disposable gloves when working with art materials. For this reason, all food is banned in the classroom. All drinks must be in a closed container.

Rags, cups, spent paint tubes, and disposable palettes with paint, must be disposed of in the red metal cans in the studio, NOT the trash can. This prevents fume build-up and fires. NEVER pour oil, paint, or concentrations of anything toxic or undissolved, down the drain of the sink

Never smoke, or light a match or a lighter in the studio or near an oil or solvent container, it is a fire hazard.

Shoes are mandatory.

COURSE SYLLABUS

Drawing One

This course outline may be subject to change as the class progresses. You will be given a new document if any adjustments are made.

WEEK 1: Purchase materials ASAP.
Introduction to the course syllabus, discussion of drawing materials and methods.
Circle and line drawings. Introduction to variety and qualities of line. Gesture. Contour
Upside down drawing, memory drawing. (pencil, charcoal, conte, ballpoint pen or markers, brush and ink, newsprint, Strathmore drawing pad)
1/22 Introduction to variety and qualities of line. **Due next class 1/24**  
**Homework: (Sketchbook)** Fill 2 pages with as many line variations & abstract mark making you can create using a variety of drawing media. (assortment graphite, charcoal, pen and ink, micron pen. Experiment with application pressure, erasure etc. Label media and grades used.

**Media:** One sheet of 18” x 24” Strathmore drawing pad, charcoal or graphite, drawing in line. You must draw from observation.

**WEEK 2: Line, Sighting & Proportion Methods**  
Contour drawing: Varied line quality: blind and modified, cross and continuous contour, lost and found edges, calligraphic lines, (pencil, charcoal, conte, ballpoint pen or markers, brush and ink, newsprint, Strathmore drawing pad)

1/29 **Critique:** 3 Hour Still Life. Begin “Contour Still Life”  
**Homework:** “Multiple Shoes” drawing **due Tues 2/05**  
Media: 2 sheets 18” x 24” Strathmore drawing pad, one in pencil & the other in ink.

1/31 “Contour Still Life” in class  
**MASTER COPY #1:** (sketchbook) Copy a drawing or etching. Choose from either Leonardo Da Vinci or Rembrandt (Line only, graphite pencils) **due Thurs 2/30** 1 hrs  
Make a viewfinder with 3 x 4 inch window.

**WEEK 3: Positive / Negative Shapes, creating Viewfinders**  
Shape and Composition. Mapping Positive and Negative Space. Relational drawing using a viewfinder and sighting methods.

2/05 **Critique:** “Multiple Shoes”. Begin “Negative Space Drawing from a Still Life” studies

2/07 “Negative Space Drawing from Still Life”  
**Media:** One sheet 18” x 24” paper, viewfinder, assortment pencils 3 hr min.  
**MASTER COPY #2:** (sketchbook) Copy a drawing or etching by Honore Daumier or Alberto Giacometti. Searching Line only.  
**Media:** ball point pen or micron pens.) You can correct with white out, lightly sketch in with pencil before applying ink.) 1.5 hrs  
**due Thurs. 2/7**  
**Overarching Theme:** Form: Planning, Measuring & Negative Space

**WEEK 4: Composition, Hands and Feet drawings**  
Seeing Shapes, Mapping Structural drawing

2/12 **Critique:** “Master Copy” Negative Space drawing. Hands.  
2/14 Hands and Feet “Bring Strathmore pad, pencils, ballpoint pens or microns, bamboo brush & ink  
**Homework:** “Positive / Negative Drawing using Nature Object” **due Tues 2/12**  
**Media:** One sheet 18” x 24” paper, viewfinder, lightly drawn pencil, brush, pen & ink 3 hr min  
**MASTER COPY #3:** (sketchbook) Copy a Master drawing of hands in line.  
Choose one: Henry Moore or Albrecht Durer  Hard Media of choice.  
**due Thurs 2/14**
WEEK 5: “White on White Still Life” utilizing Hatching and Mark making with lines (view Morandi)

2/19 Critique: “Positive / Negative Drawing of Found Nature Object”  Begin White on White Still Life
2/21 White on White Still Life
Homework: “Value Scales and Sphere rendered in value”.  due Thurs. 2/19
MASTER COPY #4 (sketchbook) Copy a landscape drawing by Vincent Van Gogh that incorporates mark making. Media: use pen and ink to emulate his lines and marks.  You may first “block in large shapes lightly with pencil.  1.5 hrs.  due Thurs. 2/21

WEEK 6: Chiaroscuro: Modelling forms with Light and Shadow
Defining forms with continuous gradations of value.. Mark making to create volume and spatial dimension

2/26 Critique: “Value Scales and Sphere rendered in value”. White on White Still Life
2/28 White on White Still Life
Homework: “A Drawing Done at Night”  due Tues. 2/26
Complete a drawing at night: the view looking through a window, balcony or door. Drawing should encompass visual texture. You must work from observation, no photographs.
Media: 18 x 24 Strathmore sheet, charcoal pencil assortment. Build observed shapes first with parallel line. Density can then be built up with more inventive marks. Min 3 hrs.
MASTER COPY #5: (sketchbook) Copy a drawing by Jim Dine, or Edgar Degas, or an etching by Lucien Freud. Media: charcoal pencils, spray fix.  due Thurs. 2/28

WEEK 7: MIDTERM. Collect portfolios and sketchbooks

Drapery Study  / Fabric Wall Still Lives
“Value: Chiaroscuro in. reductive charcoal method.. Strong light source, definitive shadows.
(18 x 24 sheet, charcoal, charcoal pencils, eraser assortment.)

2/26 Critique : “A Drawing Done at Night” Drapery Study
Homework: “Clothes on a Hanger”  due Tues. 3/5
Media: 18 x 24 Strathmore sheet, Charcoal, charcoal pencils, varied erasers
MASTER COPY #6: (sketchbook) Drapery study-Leonardo or Michelangelo due 3/5

2/28 Professional Development day NO CLASS

WEEK 8: “Reflective Still Life” with Metallic and Transparent surfaces
Chiaroscuro using Black and White Media. Value Translation with line.
Media: One sheet gray midtone Canson paper, charcoal pencils, white conte, kneaded eraser)

3/7 Reflective Still Life
Homework: “Self Portrait; A Study in a Reflective Object” due Tuesday 3/19
Self portrait drawn from life observation while reflected in a metallic object, Use a strong light source to illuminate shapes and volumes.
Media: ½ sheet of midtone Canson in gray or midtone neutral, charcoal pencils, white conte using line.  3hrs.min
MASTER COPY #7: Copy a portrait drawing by Kathe Kollewitz
Hard drawing media of choice.  1.5 hrs  due Thurs. 3/19

************************ SPRING BREAK March 11-15th ************************
**WEEK 9: “Reflective Still Life” with Metallic and Transparent surfaces”**
Composition. Using additions of black and white media to define light and shadow surfaces of forms. See shapes of value. No smudging.

3/26 Critique: “Self Portrait; A Study in a Reflective Object”

3/28 Reflective Still life

**Homework: “A Drawing utilizing White Media on Black Paper” due Tues. 3/26**

Subject TBA (1/2 sheet Black canson paper, white conte, white charcoal pencil, kneaded eraser.) Draw the lights in varied pressures, no smudging. Line only.

**MASTER COPY #8 (sketchbook)** Copy of a drawing by Paul Cadmus or Albrecht Durer which utilizes a toned or colored paper surface & uses white accents to define forms. (Approx. 7” x 9” section of midtone Canson paper using black and white media with line 1.5 hrs due Thurs. 4/02

****************************************************************************** Overarching Theme: Perspective (Chapters 8) ******************************************************************************

**WEEK 10: Introduction to Perspective. 1 Point Perspective- Intuitive & Empirical Approaches**
Review Historical Systems of Perspective such as stacked, isometric, Renaissance System of One, Two, and Three Point Systems. Atmospheric perspective.

4/02 Critique: “A Drawing utilizing White Media on Black Paper” Introduce 1 Point Perspective:

4/04 “Interior Hallway drawings

**Homework: “A Drawing of an Interior using Empirical Perspective” due Tues. 4/9**

Media: 1 sheet Strathmore, graphite pencils, sighting stick, viewfinder

**MASTER COPY #9 (sketchbook)** Perspective Exercises. due Thurs. 4/11

**WEEK 11: “Two Point Perspective systems”**
Perspective: Sighting three-dimensional space and translating an interior space into Linear Perspective


4/11 Two Point Perspective Study- Village

**Homework: “Drawing of A View outside A Window in Daytime” due Tues. 4/16**

Draw a view from observation using a viewfinder and sight measuring skills.

Media: 1 sheet Strathmore pad, charcoal pencils, erasers

**MASTER COPY #10 (sketchbook)**. Copy of a dramatic light/ shadow portrait by Sidney Goodman or Gustave Courbet using the subtractive method in graphite media closely related to their marks. due Thurs. 4/18

****************************************************************************** Overarching Theme: Portraiture ******************************************************************************

**WEEK 12: Portrait**

4/16 Critique: “Drawing of A View outside A Window in Daytime” Planar Study from casts

4/18 Drawing the skull. Planar Self Portraits form observation

**Homework: “Self Portrait” A Study in Planar Value” 3hrs min due Tues. 4/23**

Self Portrait drawn from observation using a strong light source to create strong patterns of light and dark. (Subtractive drawing method with charcoal, 18 x 24 paper, spray fix or protective cover.)
WEEK 13: “Large Scale Self Portrait.” Frontal or ¾ View in value. (Possibly a day of Landscape-weather permitting.)
Portraiture incorporating the studio environment. Selection of varied media—you choose.

* 4/23 Turn in Portfolios and Sketchbooks.
Critique: "Self Portrait" A Study in Planar Value Begin Large Scale Self Portrait in class.

4/25 Turn in Portfolios and Sketchbooks.
Landscape Observational drawing weather permitting.
Homework: Continue "Large Scale Self Portrait" that was begun on class. due Thurs. 5/09 the last day.

WEEK #14: “Large Scale Self Portrait” continued. Final Critique.
Final Wrap. Portraiture. “Self Portrait “ is due the last day of class. Return portfolios and sketchbooks.
Final Critique. Return all work.

4/30 Landscape Observational drawing weather permitting.
5/02 “Large Scale Self Portrait” Self Portrait in class.

WEEK #15: Final Week of Class
Final Week Potluck Portraiture. “Self Portrait “ is due the last day of class. Return portfolios and sketchbooks.

5/07 Landscape Observational drawing weather permitting.
Turn in all Work
5/09 Critique: “Large Scale Self Portrait”
Potluck
Return all work

MATERIALS LIST

Please note that specific brands are only listed as a guide; other brands will work just fine.
Supplies:

PAPERS & PORTFOLIO
1 Newsprint Pad 18” x 24” -50 Sheets
1 Cold Pressed 30” x 40” Illustration Board
1 Top Spiral 18” x 24” – Strathmore 300 Series
1 Side Spiral 9”x 12” – 100 Sketch Pad

Black vinyl portfolio with cloth handles and zippers, or we can create our own with cardboard

ERASERS
1 Large Pink Eraser
1 Medium Kneaded Eraser
1 Vinyl Eraser
1 Electric Eraser (if you can afford this might be the best eraser)

**PENCILS, PENS & INK**

1 Graphite 6B Drawing Pencil  
1 Graphite 4B Drawing Pencil  
1 Graphite 3B Drawing Pencil  
1 Graphite 2B Drawing Pencil  
1 Graphite B Drawing Pencil  
1 Graphite HB Drawing Pencil  
1 Graphite 2H Drawing Pencil  
1 Graphite 3H Drawing Pencil  
1 Graphite 4H Drawing Pencil  
1 Graphite 5H Drawing Pencil  
2 Charcoal Pencils  
1 Extra –Fine Black Sharpie  
1 0.5 Pentel Graphgear 500 with lead refills  
1 Pkg Microns Assorted Pencil sharper  

**CHARCOAL & CRAYONS**  
1 Box of Pastel Soft Charcoal – No exception for this product. It works the best for me.  
1 Box of Assorted Short Length Willow Charcoal  
1 Box of Pastels (your choice)

**OTHER TOOLS**

1 Clear Plastic Ruler  
1 Corkback 18” Steel Ruler  
1 Chamois  
1 Workable Fixative  
1 Set of Bullnose clips (3”)  
Roll of Masking/Artist Tape  

Various papers and additional materials will be demonstrated during the term. We will use various types of single sheet papers with different media. You will receive specific information about these in time to acquire them for class.

Single Sheet Paper Options: Lenox 100 (great inexpensive heavyweight paper), Stonehenge, BFK Rives, Canson, Strathmore, Fabriano, Arches, Faber-Castell, DuraLar, etc.

A kit has been prepared at online at DICKBLICK  
[https://www.dickblick.com/lists/blicku/HJPBA8LHUHC6X/items/](https://www.dickblick.com/lists/blicku/HJPBA8LHUHC6X/items/)