

ART 1316 - DRAWING I: 001 (Online)

MAIN ART BUILDING, ROOM 201

Spring semester, 2021

8:00 A.M. -- 10:50 A.M. T/TR

Instructor: Gerard Huber, Professor

Gerard.Huber@tamuc.edu

*Office Hours: I will answer emails between the hours of 8:00 AM-5:00 PM, Mon-Fri.
Emails sent on weekends or after 5:00 PM during the week
will be answered the next working weekday.*

This class will meet via zoom for the full regularly scheduled day and time of 2:00PM – 4:50PM on TR. You must be able to meet synchronously with the entire class at this day and time for the entire Spring 2021 semester.

CATALOGUE DESCRIPTION: The development of perceptual and descriptive skills through an introduction to a variety of drawing media, techniques and subject matter.

ADDITIONAL DESCRIPTION: An introduction to the fundamental process of drawing as a function of the right hemisphere of the brain; a course in enhancing creativity and artistic confidence.

Course Purpose:

The purpose of Drawing I is to provide each student with experiences with specific black and white drawing media and to build basic perceptual skills in terms of drawing from studio set-ups. The student will also gain basic knowledge of the elements of art: line, value, shape, and texture to lead to their deliberate manipulation for different types of spatial illusion, composition, and expressive meaning.

Course Goals:

Drawing I is designed to build each student's perceptual, compositional, expressive and media skills so that by the end of the semester he/she will:

- learn to make a drawing based on increased sensory perception as opposed to pre-conceived ideas of what the object should look like.
- show an analytical understanding of the basic elements of art structure and how they interact within the picture plane. These elements are line, shape, value and texture which interact to affect space, design, and content in a drawing.
- draw objects in an accurate manner with expressive uses of the elements of art.
- demonstrate successful compositions showing balance, unity and variety.
- demonstrate the use of a variety of materials through traditional means and by experimentation. Flexibility of approach will be encouraged.
- be able to verbalize compositional and spatial analyses of his/her drawings.
- have executed a variety of drawings in class, as assigned by the instructor.
- have executed a sketchbook or other drawing assignments outside of class (to spend three to four hours per week outside of class).
- have actively participated in individual and/or group critiques of class work.
- have demonstrated self-confidence in the ability to draw by producing drawings that confirm eagerness to try new methods and materials, boldness in execution, continuous production, and concern for the presentation and

protection of drawings.

Performance Objectives – Expected student outcomes by domain:

COGNITIVE: (Development of critical thinking skills, conceptual constructs, specialized vocabulary and art history)

- each student will demonstrate an understanding of contour line, negative space, sighting of angles and measurement of relationships in drawing.
- each student will understand shape and flat space and will demonstrate using drawing line, value, color* and texture. (*color is optional)
- each student will demonstrate an understanding of positive/negative and figure/ground shape relationships with regard to realistic or abstract space.
- each student will demonstrate an understanding of planar analysis.
- each student will understand how to use drawn value, color, line and texture to create a successful illusion of 3-D form. (color is optional)
- each student will understand how to render the still life utilizing a single light source with attached and cast shadows.
- each student will demonstrate understanding of linear and atmospheric perspective in a drawing.
- each student will demonstrate understanding of the role of paper as a drawing surface.
- each student will be able to select appropriate drawing techniques and visual vocabulary to execute abstractions of still life.
- each student will execute drawings with a firm understanding of the principles of good design, such as understanding of unity, variety, and balance.
- each student will be able to offer an oral critique of drawing form.
- each student will be able to participate in group critiques.

PSYCHOMOTOR: (Development of manipulative, work-oriented skills; demonstration of specific process skills)

- each student will master both perceptual and conceptual skills.
- each student will demonstrate well-developed skill in at least one drawing media, with introduction to at least three other drawing media and/or techniques, including charcoal, conte, pastel, pencil, oil stick, collage, felt tip marker, ink (pen and brush), etc.
- each student will demonstrate good craftsmanship in terms of use of drawing media, techniques and presentation.
- each student will demonstrate how to make dry drawing media smudge-proof.
- each student will develop technical and craftsmanship skills through hands-on work with materials.
- each student will demonstrate flexibility and adaptability by using a variety of technical and conceptual strategies in resolving drawing problems.
- each student will demonstrate a capacity for synthesis by making drawings, which incorporate and unify disparate elements, processes, motifs and concepts.
- each student will be able to understand studio technology and safety.
- each student will be able to control form so that a finished presentation is accomplished.
- each student will be able to install drawings for ideal contextual viewing.

- each student will be able to orally critique two-dimensional drawn form.
- each student will be able to create two-dimensional forms, which explore both perceptual and conceptual issues.
- each student will demonstrate respect for the discipline of drawing by presenting neat, clean, well-crafted projects.

AFFECTIVE: (Development of behavioral skills which help the student acquire a positive attitude toward self, other students, faculty, facilities and equipment, housekeeping in the work area, and the ability to carry out directions, meet deadlines, meet attendance requirements, etc.)

- each student will demonstrate interest in drawing by regular and punctual class attendance.
- each student will demonstrate the ability to follow assignment instructions as well as intrinsic motivation by persistence in staying on task and frequently exceeding the production requirements set by the instructor.
- each student will demonstrate courage and tenacity by persistence in resolving problems and completing assignments in a timely manner – by repeated attempts to resolve or improve upon solutions to drawing problems, especially in the face of risk taking and failure.
- each student will demonstrate resistance to premature closure and openness to discovery by allowing technical and conceptual processes to evolve and by permitting and even seeking a variety of sources and processes to generate drawing ideas and products.
- each student will demonstrate awareness by producing drawings in which nuance is evident (nuance in form, nuance in content).
- each student will demonstrate independence of judgment (and resistance to peer sanctions) by producing drawings that are personally unique or unusual in character.
- each student will demonstrate confidence by his or her willingness to attempt difficult or complex drawing problems.
- each student will demonstrate persistence in working on drawing problems in which neither the problem or the solution is clearly evident or defined.
- each student will observe safe studio and shop practices.
- each student will demonstrate an ability to analyze by verbally identifying and articulating the salient elements in particular drawings.
- each student will demonstrate the ability to tolerate diverse views.
- each student will demonstrate the ability to participate in group or individual critiques, accepting and offering constructive criticism.
- each student will demonstrate the ability to participate in class discussion and demonstrate critical thinking skills.
- each student will demonstrate interest in drawing by asking relevant questions and by participating, without prompting, in group and individual critiques.
- each student will demonstrate the ability to contribute to the studio working environment.
- each student will demonstrate the ability to complete tasks.
- each student will bring the proper drawing materials to class to do classwork
- each student will demonstrate the ability to follow instructions in class.
- each student will perform outside drawing projects as assigned.
- each student will demonstrate the ability to focus on personal and group objectives.
- each student will demonstrate the ability to prepare adequately for

examinations.

A&M-Commerce Pandemic Response:

A&M-Commerce requires the use of face-coverings in all instructional and research classrooms/laboratories. Exceptions may be made by faculty where warranted. Faculty have management over their classrooms. Students not using face-coverings can be required to leave class. Repetitive refusal to comply can be reported to the Office of Students' Rights and Responsibilities as a violation of the student Code of Conduct.

Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances directly with your instructor. Faculty will work to support the student getting access to missed content or completing missed assignments.

Technology Requirements LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements.

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

YouSeeU Virtual Classroom Requirements:

<https://support.youseeu.com/hc/en-us/articles/115007031107-Basic-System-Requirements>

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a back PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

REQUIREMENTS AND GRADING:

1. Attendance is required.

Department of Art Attendance Policy for 100 & 200 Level Classes

All students are required to regularly attend class. Art is a practice-based discipline and the learning process requires active participation. Students will receive a failing grade upon their fourth absence. Being tardy for class equals ½ of an absence. Being unprepared for class by not having an assignment on critique day or not having the appropriate materials to perform in class assignments will count as an absence.

Upon the first absence the faculty member will remind the student of the attendance policy. Upon the second absence, the student's name and attendance record will be forwarded to the Head of the Department of Art and a letter will be mailed to the student's permanent address. Upon the third absence, the student will be referred to the Head of the Department of Art for consultation.

*Students participating in sports or other University activities can be excused from the Departmental policy if they have made arrangements with the instructor to address missed classwork **BEFORE** the scheduled event. A schedule of the days they are planning to perform, or play must be provided at the beginning of the semester or at least a month before their first planned absence.*

2. The student is responsible for **ALL MATERIALS** and **INFORMATION** presented in class whether or not the student is present during the class meeting.
3. According to the university catalog a minimum of 12 hours of work per week is expected for each class.
4. Disciplined work habits are expected; erratic work patterns and bursts of frantic activity immediately prior to critique dates yield poor results. In other words, don't wait till the night before the assignment is due to begin working on it.
5. **Work must be completed by the due date.** When it is appropriate, drawings will be discussed/critiqued by the entire class. If an assignment is due on a day when the student is absent, the work must be turned in on the day the student returns to class.
6. Participation in classroom critiques in terms of both submitting the assigned drawing **and** sharing critical reactions is required of **all** students.
7. Drawing journals/sketch books must be maintained by all students throughout the semester. You cannot expect to learn to draw well if you do not practice daily! I will not remind you of this throughout the semester. You are adults and Students Of Art and you should be drawing constantly on your own -- all the time!

A grade will be given for the quantity of drawings and another grade for the quality of drawings. These two grades will be averaged together to obtain one grade, which will be recorded.

There should be one page of drawings for each day of the semester, weekends included. Art **IS** your major isn't it! Number the pages discreetly in the lower right-hand corner.

8. Your grade will be determined by the following:

Attendance.

Following directions in given assignments.

Degree of involvement, contributions to class and oral critiques.

Dedicated scholarship in class work and homework.

Understanding of visual concepts.

Professionalism -- come to class on time; come to class prepared.

Completion of assignments by the assigned deadline.

Control and mastery of the media and techniques.

Quality and improvement in your work.

Craftsmanship and presentation.

9. Grade values – point system:

A = 12 pts. }A

A- = 11 pts. }A

B+ = 10 pts. }B

B = 9 pts. }B

B- = 8 pts. }B

C+ = 7 pts. }C

C = 6 pts. }C

C- = 5 pts. }C

D+ = 4 pts. }D

D = 3.pts. }D

D- = 2 pts. }D

F+ = 1 pt. }F

F = 0 }F

9. All students enrolled at the University shall follow the tenet of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmission/studentGuidebook.aspx).
<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmission/studentGuidebook.aspx>
10. Students requesting accommodations for disabilities must go through the Office of Disability Resources and Services where they can fill out an application, attach recent documentation and apply for eligibility.

Statement on Accommodations for ADA eligible students:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities.

If you have a disability requiring an accommodation, please contact:

**Office of Student Disability Resources and Services
Texas A&M University—Commerce**

Gee Library, Room 132
Phone (903) 886-5150 o5 (903) 886-5835
Fax (903) 468- 8148

StudentDisabilityServices@tamuc.edu

11. A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status.

Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

12. Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to:

(<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

13. **IMPORTANT HEALTH AND SAFETY ISSUES**

All students enrolled in face-to-face art courses are required to comply with the procedures and policies of the Department of Art's *Health and Safety Guidelines*. The *Guidelines* cover activities in all A&M-Commerce art facilities on both the main campus and off-campus sites. Please report any safety issues immediately to your instructor(s), facilities technician, health and safety guidelines outlined, studio or lab assistant, or Brian Weaver, the department's Health and Safety Liaison. At the beginning of each semester in every course, the instructor will discuss with their students the inherent risks associated with art facilities and make sure they have read and completed the online *Health and Safety Guidelines* form.

Department of Art, *Health and Safety Guidelines*
<http://sites.tamuc.edu/art/resources/healthandsafety/>

Health and Safety Form (to be signed online by all students)
<https://dms.tamuc.edu/Forms/ArtLabPolicy>

ASSIGNMENTS/LECTURES:

Week #1

Monday, January 11 First day of Spring semester, 2021.

The Importance of Drawing to Art and Design:

Finding Unique Design Solutions Through Human-Centered, Tactile Problem-Solving

JILL HONEYCUTT

The pencil is an iconic symbol worldwide. It is the most approachable, available, and user-friendly technology ever made. Considering such qualities, why are students using it less than ever in the design industry? Creative processes have evolved with a sharper focus on results and production rather than original exploration and “hands-on” development such as tactile brainstorming, sketching, and thumbnail ideation. The goal of this study was to understand the benefits of a more traditional creative process and rediscover how digital technology can advance graphic design when used in tandem with human-centered, tactile problem-solving.

Visit the website: www.stay-sketchy.com

Tuesday, January 12^(1/29) First class meeting of ART1316/Drawing I

8:00 A.M.

Introduction to ART 1316/Drawing I

Reading assignment:

Introduction (pp. XIII – XXXIII)

Chapter 1

Drawing and the Art of Bicycle Riding (pp. 1 -- 9)

You will need to gather the materials listed on pp. 12-13 for all future class work.

A pad of 18" x 24" white drawing paper

A drawing board, at least 24"x30"

Two Bulldog clamps or two Alligator clamps to hold the tablet to the drawing board if the drawing board doesn't already come with clamps.

#2 drawing pencil

#4 drawing pencil

Pencil sharpener

Erasers:

kneaded eraser

pink pearl eraser

white vinyl eraser

A small mirror, 5"x7" or larger

Reading assignment:

Chapter 2
First Steps in Drawing (pp. 10 – 25)

Thursday, January 14^(2/29) Studio workday

Drawing Assignment:
Three pre-instruction drawings (pp.15-16)

<https://www.youtube.com/watch?v=FIwvukOdNMc>

Reading assignment:

Chapter 3

Your Brain, the Right and Left of It (pp. 28 - 43)

Chapter 4

Crossing Over the Left to Right (pp. 46-61)

Week #2

Tuesday, January 19^(3/29) https://www.youtube.com/watch?v=m-t98ZWu8_o

Thursday, January 21^(4/29) Studio workday

Drawing assignment:

Upside-Down Drawing: an exercise that reduces mental conflict–
pp. 53-61

Fig. 4-8. Pablo Picasso.

Week #3

Tuesday, January 26^(5/29) Class discussion of Upside-Down Drawing

Reading assignment:

Chapter 5

Drawing on Your Childhood Artistry (pp. 62-79)

YouTube.com

Drawing on the Right Side of the Brain: Chapter 5

Chapter 6

Perceiving Edges (pp. 84 – 91)

YouTube.com

Drawing on the Right Side of the Brain: Chapter 6

Thursday, January 28^(6/29) Studio workday

Drawing assignment:

Pure Contour Drawing – pp. 87-91

3 hours:

Practice Pure Contour Drawing:

Begin with 10-minute sessions and gradually increase the length
of time for each session to 15 minutes, then 20 minutes.

At no time should you actually finish drawing the subject matter in the allotted time. If you do finish the drawing in the time frame you need to find a more complex subject matter and slow down your drawing activity.

<https://www.youtube.com/watch?v=8VBc3IO6vLc>

Week #4

Tuesday, February 2^(7/29) Modified Contour Drawing of your hand (demonstration)

Thursday, February 4^(8/29) Studio workday

https://www.youtube.com/watch?v=eEP_43v1OsI

Drawing Assignment:

Modified Contour Drawing of your hand -- pp. 101-109

Week #5

Tuesday, February 9^(9/29) Class discussion of Modified Contour Drawing of your hand

Reading Assignment:

Chapter 7

Perceiving Spaces (pp. 112 - 135).

Thursday, February 11^(10/29) Studio workday

Drawing Assignment:

Draw a chair or complex object at home or in your room according to the process outlined on pages 118 through 135.

Week #6

Tuesday, February 16^(11/29) Class discussion of Negative Space drawing.

Thursday, February 18^(12/29) Studio workday

Drawing Assignment:

Draw a still life arrangement that you set up at home or in your room paying particularly close attention to capturing the negative shapes as correctly as the positive shapes in order to more accurately draw the objects (in detail) and the spaces between them (also in detail).

Week #7

Tuesday, February 23^(13/29) Class discussion/critique of still life arrangement drawing utilizing attention to negative shapes for increased accuracy both inside and between objects.

Reading assignment:

Chapter 8

Perceiving Relationships (pp. 136 – 165).

Thursday, February 25^(14/29) Studio workday

Drawing Assignment:

YouTube: <https://www.youtube.com/watch?v=x1t5m5nGh7c>

Informal perspective: the artist's way of seeing and drawing angles p.152-154

First, sighting angles

Follow the directions for sighting angles on pp.152-154

And then--

Part two of sighting: proportions pp.154-156

Week #8

Tuesday, March 2^(15/29)

Class discussion of practice of sighting of angles and proportions. Questions? Problems? Issues?

Drawing Assignment:

A two-point perspective drawing pp.156-161

Draw a corner of your living space.

This drawing should include more than just the lines for the corner, ceiling and floor. Include furniture – windows, sofa, chairs, desk, lamps, pictures on the wall, etc. in your drawing. Make this drawing an accurate record in detail of your unique living/working space/environment.

Thursday, March 4^(16/29)

Studio workday

Continue working on Drawing Assignment:

A two-point perspective drawing pp.156-161

Week #9

Tuesday, March 9^(17/29)

Class discussion of drawing of a corner of your living space utilizing sighting of angles and finding relationships.

Reading assignment:

Chapter 9

Drawing a Profile Portrait (pp.166 – 201).

Thursday, March 11^(18/29)

Studio workday

Drawing Assignment:

A warm-up exercise (pp.187-190)

Following the instructions in the textbook make a copy of the John Singer Sargent drawing of Mme. Pierre Gautreau entitled "Madame X"

Friday, March 12 Midterm.

Week #10

Tuesday, March 16^(19/29)

Drawing Assignment:
Now, the real thing: a profile portrait of a person
(pp.190-201)

Thursday, March 18^(20/29)

Studio workday

Drawing Assignment:
Continue working on drawing a real portrait of a person according to the instruction in the textbook (pp.190-201)

Week #11

Tuesday, March 23^(21/29)

Class discussion of profile portrait of a person.

Reading Assignment:
Chapter 10
Perceiving Lights, Shadows, AND the Gestalt (pp.202-237)

Thursday, March 25^(22/29)

Studio workday.

Drawing Assignment:
A warm-up exercise: a copy of a detail of the Steichen self-portrait (pp.221-225)

Week #12

Tuesday, March 30^(23/29)

Class discussion of copy of Steichen self-portrait.

Reading Assignment:
Drawing on the logic of light for a fully modeled, tonal, volumetric self-portrait (pp.229-237)

Thursday, April 1^(24/29)

Studio workday.

Drawing Assignment:
Begin working on the Self Portrait.
This drawing should encompass more than just the head and the neck – include your shoulders, too.
Carefully select the clothing you wear and the items or scenery you decide to put in the background as an extension of who you are and what your interests are.
This drawing will be due for critique on our last class meeting, Tuesday, April 20.

Week #13

Tuesday, April 6^(25/29)

Draw a Still Life with Ellipses.

<https://www.pinterest.com/mca1732/ellipses/>

https://www.pinterest.com/pin/175851560439139595/?e_t=9820780d1e7b4ca8b40f24130759c0e4&utm_source=31&utm_medium=2004&utm_campaign=rdpins&utm_content=175851560439139595&utm_term=6&news_hub_id=5104374074480573234

An ellipse is an oval shape, like a stretched circle with slightly flattened edges. When you look at a circular object, such as a coin, with one eye closed, it appears to be not circular but elliptical in shape when tilted at an angle relative to the picture plane. When you increase the angle, the ellipse changes shape until the object appears to be a flat shape. This “perspective of ellipses” often seems baffling to students, because, again, the shape seen on the picture plane contradicts what we know about circular shapes.

Ellipses play an important role in drawing still lifes, landscapes, and drawings involving architecture. This exercise, therefore, focuses on ellipses. As always, the solution is to draw them just as you see them (with one eye closed) flattened on the plane. Try to see them as shapes, or, better still, *see the shapes of the negative spaces* above and below the ellipses.

Still-life setup: The breakfast table is always a good still life, or you may wish to set up a teapot, a cup and saucer, and a glass half-filled with water. Any objects with circular tops and bottoms will provide ellipses for your still life.

Reading Assignment:

Chapter 11 (pp.238 – 259).

Using Your New Perceptual Skills for Creative Problem Solving

Thursday, April 8^(26/29)

Studio workday.

Continue working on the Still Life with Ellipses.

Week #14

Tuesday, April 13^(27/29)

Critique of Still Life drawing with Ellipses.

Reading Assignment:

Chapter 12 (pp.262 – 264).

Thursday, April 15^(28/29)

Portfolio preparation.

Week #15

Tuesday, April 20^(28/29)

Critique of Self-Portrait drawing.

Thursday, April 22

Turn in portfolio by 11:59 P.M.

The Portfolio should contain:

1. Self Portrait drawing.

2. Five drawings from the semester. These drawings are to be examples of the best work completed during the semester for this Drawing class
3. Three pre-instruction drawings.
4. Include a short essay in which you evaluate your performance for the semester. Be sure to include a letter grade and a justification for receiving that grade. Be specific!

Week #16

April 26 - May 1

Final Exam week.

April 30/May 1

Spring 2021 Commencement.

ART 1316/DRAWING I -- MATERIALS LIST

Textbook: *Drawing on the Right Side of the Brain*, The definitive 4th Edition, Betty Edwards

- 1 - drawing board, 24" x 30" masonite
- 2 - bulldog or alligator clamps
- 1 - pad of white drawing paper, 18"x 24", Strathmore or Alexis
- 1 - pad of newsprint drawing paper, 18"x 24"
- 1 - can of workable spray fixative
- 2 - kneaded erasers
- 1 - Pink pearl eraser
- 1 - white vinyl eraser
- 1 - Roll 3M Scotch Masking Tape
- 1 - Metal ruler, 18" long
- Graphite pencils - 2b, 4b, 6b
- 1 - Metal Pencil sharpener
- 1 - Sanford "Sharpie" Extra Fine Point, **Permanent Marker**.
- 1 - Black felt-tip marker, Extra Fine Point, **Non-permanent Marker**.
- 2 -- Black conte crayons – medium hard (B)
- 2 – White conte crayons – medium hard (B)
- A variety of stumps -- #2 and #8
- 1 - Sandpaper block
- 1 – Bamboo Skewer (Walmart or any grocery store)
- 2-3 Sketch books, 9" x 12"

Picture Plane/Viewfinder:

Clear acetate

Corrugated cardboard or Mat board