

ART 3332C: Figure II

INSTRUCTOR: Laura Denzer

03 credits

SPRING 2019

ROOM: FAD 215; MEETING TIME: M/W 3-6pm, Periods 8-10

OFFICE HOURS: FAC 239- M 6-7pm or by appointment

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COURSE DESCRIPTION

Figure II focuses on the human figure through weekly observational drawing. We will investigate both historical and contemporary use of the figure in the discipline and engage in perceptual drawing of the human figure in various poses, actions and settings. Over the course of the semester, our experience will evolve through academic negotiations of the figure into conceptual and narrative territories with opportunities to engage more experimentally with media. This course promotes and includes a wide variety of opportunities to enhance the educational experience including the Friday Figure Drawing Lab, classroom guest artists, a field trip to the Harn Museum and other locations on campus, an emphasis on sketchbook habits and critique skills, inclusion of the SA+AH Visiting Artist Lecture Series into the curriculum, student presentations on contemporary figurative artists, and more.

OBJECTIVES

- Expand and enhance anatomical knowledge in regard to figure drawing.
 - Develop understanding of fundamental principles in representing the figure through drawing.
 - Develop understanding of figure/ground relationship and composition construction.
 - Develop both perceptual and abstract drawing skills
- as well as facility with a wide variety of drawing materials as they pertain to a range of mark making, line variation, value and tonal organization.
- Develop skills as they pertain to ability to create drawings that are vivid and active in their surfaces, marks and spatial forms.
 - Develop skills in image and concept construction, from idea development to finished drawing.
 - Develop critical thinking and studio research skills.
 - Expand knowledge of historical and contemporary art practices, particularly in the expansive realm of drawing.
 - Develop one's personal voice and point of view and capacity for communicating intention.

TOPICS

Gesture, Proportion, Viewpoint, Mass, Touch, Composition, Line quality, Mark making, Texture, Image construction, Critical thinking, Image research and development, Composition, Value, Variety of drawing media

CLASS STRUCTURE & REQUIREMENTS

The majority of class time will be structured around drawing the human figure. Each class will focus on specific objectives. Numerous demonstrations will be given during the semester. This

class is a collaborative learning experience please free to ask for more information that is of special interest to you within the context of the class.

TEXT and SUGGESTED READINGS

<https://www.artsy.net/article/artsy-editorial-these-20-female-artists-are-pushing-figurative-painting-forward>

We will be looking at excerpts from the following texts:

Drawing Lessons from the Great Masters, Robert Beverly Hale

Drawing on the Right Side of the Brain, Betty Edwards

Experimental Drawing, Robert Kaupelis

Figure Drawing, Nathan Goldstein

How to Draw the Human Figure, Louise Gordon

Lessons from Michelangelo, Michael Burban

Master Class in Figure Drawing, Robert Beverly Hale

Drawing the Human Form: Methods, Sources, Concepts, William A. Berry

PROJECTS & MISCELANNEOUS

RESPONSIBILITIES:

All Assignment Rubrics, detailed assignment descriptions, and grades will be posted on Canvas.

Project Critiques

Our class will hold four major critiques on the dates below. Professor reserves rights to alter dates of critique with fair notice to students. Students are responsible for pinning their work professionally in FAD Critique Room as well as submitting a typed, one paragraph project statement and title.

Wednesday, January 30: CRITIQUE #1

Wednesday, February 27: CRITIQUE #2

Wednesday, April 3: CRITIQUE #3

Monday, April 22: CRITIQUE #4

Final Portfolio

You will need to have or construct a sturdy and dependable portfolio. Your portfolio will need to be secured in some way (bull clips, a zipper, etc.). Your drawings must be preserved and protected with fixative spray. You will hand in your portfolio on the next to last day of class and it will include: Sketchbook, all in class and homework assignments, project assignments and Figure Drawing Lab drawings. You will be graded on professional presentation, organization, and completeness.

Visiting Artist Lecture Series

You are responsible for attending at least one Visiting Artist lectures and handing in a one-page printed response paper before the next Wednesday after the lecture. If the lectures conflict with your course schedule, please see me.

Student Artist Presentation Project

You will pick one artist from

the list of artists to present on. Your presentation will be a maximum of 10 minutes in length, with at least ten quality images arranged in a Power point style presentation (Make sure not to go over this time limit). Your goal is to give the class a strong and informative introduction to a contemporary artist's creative practice. This includes intent/motivation, meaning, and processes.

Presentation tips provided in handout provided to you.

Group 1: Wednesday, January 23

Group 2: Wednesday, January 30

Group 3: Wednesday, February 13

Group 4: Wednesday, February 20

Sketchbook

3 Checks

You will begin a NEW sketchbook for the semester, and you will have this sketchbook with you as often as you can and every time you are in the studio. Your sketchbook will include compositional and material experimentation, ideas, names and notes of artists you are inspired by, diagrams for hypothetical projects, notes from demonstrations, presentations and lectures, collages, sketches, as well as responses to sketchbook assignments. You will work in this sketchbook EVERYDAY, so you will accumulate multiple pages per week and you will fulfill the mandatory sketchbook exercises for each project. Make sure you look closely at the Sketchbook Assignment Description Sheet for instructions regarding the bare minimum of what your sketchbook should include.

Checks:

Monday, January 28: SKETCHBOOK CHECK #1

Monday, February 25: SKETCHBOOK CHECK #2

Monday, March 25: SKETCHBOOK CHECK #3

Friday Figure Drawing Lab Session Attendance

Students are required to attend 15 hours of drawing from the live model on Fridays from 1-4pm in FAD 215. Work will be documented in your sketchbook and in works on loose paper. Neglecting to attend the minimum of 15 hours will negatively affect students' participation grade. If it is impossible to attend due to scheduling conflicts, communicate this situation ASAP to the professor. Student and instructor will agree upon an equivalent assignment.

List of Artists to look at/for presentation:

| | | |
|-------------------|-----------------|----------------------|
| Akunyili, Njideka | Goodman, Sidney | Shepherd, Rudy |
| Adams, Derrick | Graham, John | Shishkin, Dasha |
| Albinis | Grosz, George | Sickert, Walter |
| Applebroog, Ida | Harris, Anne | Singer Sargent, John |
| Assael, Steven | Hauptman, Susan | Smith, Alexandria |

| | | |
|---|---|--|
| Baez, Fir elei Barber, Shawn Bauer, John Beckman, William Bellows, Kent Black, Dawn Bourgeois, Louise Cambiaso Cezanne Chung, Andrea Clemente, Francisco Close, Chuck Coe, Sue Condo, George Cortes, Esperanza Currin, John Da Vinci, Leonardo Degas, Edgar De Jesus M oleski, Amaryllis Del Valle, Esteban Desiderio, Vincent Diebenkorn Dr. Lakra Dumas, Marlene Durer, Albrecht Eisenmann, Nicole Emin, Tracey Feltus, Alan Ferreira, David Rios Fischl, Eric Freud, Lucian Gale, Ann Ganesh, Chitra Ghenie, Adrian Giacometti Gill espie, Gregory Gokita, Tomoo Golucho | Hein, Jeff Helm, Stewart Hendricks, Barley Henry, Sean Hopper, Edward Irani, Mohsen Jodoin, Sophie Kanevsky, Alex Klimt, Gustav Klos, Yashua Koko schka, Oscar Kowch, Andrea Lawson, Deana Ludwig, Daniel Locke, Steve Lovell, Whitfield Markowsky, Jeff McCarthy, Paul Mortimer, Justin Moore, Henry Mueck, Ron Mutu, Wangechi Nerdrum, Odd Ofili, Chris Okamura, Tim Pruitt, Robert Park, David Palacios, Jaime Raimundi Ortiz, Wanda Red Grooms Rego, Paula Rembrandt Richter, Gerhard Rivers, Larry Rozeal Brown, Iona Satterwhite, Jacolby Saville, Jenny Schiele, Egon Schutz, Dana | Smith, Clive Smith, Kiki Szapochnikow, Alina Tabbutt, Steven Tandiwe, Aisha Bell Caldwell Taylor, Maggie Thomas, Mickalene Trockel, Rosemarie Valerio, James Vermeer Villalongo, William Villon , Jacques Vuillard, Edouard Uglow, Euon Van Gogh Wall, Samantha Walker, Kara Warhol, Andy Wiley, Kehinde Witkin, Jerome Woolfalk, Saya Yiadom - Boakye, Lynette Yuksavage, Lisa Zorn, Anders |
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REQUIREMENTS AND EVALUATION

1. RESEARCH/READINGS (10%)- Artist presentations, 3 Visiting Artist Response Papers, handouts, etc.
2. SKETCHBOOK (10%) – Inventory of sketchbook assignments, 3 checks and a final look
3. FRIDAY FIGURE DRAWING LAB WORK (10%)– You must attend at minimum 15 hours of lab
3. PROJECTS (40%)– 4 major critiques
4. FINAL PORTFOLIO (15%) – In-class work, Figure Lab work, sketchbook, homework, professional presentation of complete semester portfolio
4. PARTICIPATION/EFFORT (15%)- Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity and willingness to get involved. You are expected to participate in a responsive and active manner throughout the duration of every class. Try your best to attend every scheduled class meeting- your participation is largely based on the basic level of your attendance.

If at any point in the semester you are concerned about your standing in the course, please schedule a meeting with me.

CRITIQUES

Open forum critiques sessions, with small and large groups, will be held to evaluate and discuss students' work. Both conceptual and formal aspects of the drawing will be addressed.

ATTENDANCE POLICY AND PARTICIPATION

- 3 tardies/early dismissals = 1 absence
- 3 unexcused absences allowed.
- 4 unexcused absences= Participation grade is reduced by half.
- 5 unexcused absences= Participation grade forfeited.
- 6 or more missed classes = course failure

Attendance and full participation means: be on time, have your homework ready, be prepared to work with proper materials and research needed for class. There will be no deviations from this policy. Participation, support, and respect in all phases of this course are imperative.

You are expected to participate in a responsive manner during critiques. You are expected to participate in studio clean-up at the end of each class and final clean-up at the end of the semester. Failure to attend final studio clean-up will affect your grade. You are expected to practice safe and thoughtful use of materials, tools and facilities.

Lateness is extremely disruptive when working with a figure model. Late arrivals will be marked tardy. Leaving early will also be noted. Any two late arrivals or early self-dismissals will count as

an absence. See above for further break down of attendance policy. A missed class does not constitute an extension of an assignment due date.

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

LATE WORK POLICY

Assignments are due when indicated by the instructor. A missed class does not constitute an extension on an assignment. Late assignments will drop 1 full letter grade per class period late. Missing critique = 50% deduction of original grade. An assignment more than 3 class periods days late will receive an E.

GRADE EXPECTATIONS

A (100-95)/ A- (94-90) = Superlative work: goes beyond merely solving the problem.

B+ (89-87)/ B (86-82)/ B- (81-80)= Above average: solution to the problem and idea well planned.

C+ (79-77)/ C (76-72)/ C- (71-70) = Solid average work: problem solved in a relatively routine way.

D+ (69-67)/ D (66-62)/ D- (61-60) = Inadequate work: The requirements of the problem are not addressed.

E (59-0)= Unacceptable work and effort.

A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course. Overall effort and general attitude towards your work, and improvement during the semester will factor into your grade.

Assignments will be evaluated according to the following criteria:

1. Successful resolution of the assigned problem.
2. Initiative - scope of undertaking. Did you challenge yourself?
3. Craftsmanship, neatness, attention to detail, etc.
4. Inventiveness.
5. Overall artistic design.

Personal expression and style is encouraged, however, keep in mind that this is a foundation class, and therefore, students are expected to produce work that will meet the standards of the class. Grades for each assignment will be given primarily in terms of the understanding of the concept/method taught. Your attitude and effort during the progress of each assignment will also be graded, as well as the quality of the final product and the professionalism of the presentation.

Your course grade will reflect the University of Florida grading scale. See the UF grading policy website (grading scale):

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

LOCKERS/STORAGE

Each student must share a locker with two students; there is a sign-up sheet attached to lockers claim a locker by signing up for an empty one and putting a lock on it. You are responsible for keeping the locker form attached to your locker always. The SAAH is not responsible for items in lockers or the classrooms. Lockers will be cleaned out at the end of this semester. When storing materials in lockers it is advisable to write your name, course a semester on everything with a permanent black marker.

STUDIO USE/GUIDELINES

The studio is available for your use outside of class time. You will be given the combination to the studio, it is for your use only and you are expected to follow studio guidelines at all times. Avoid working alone in the rooms. If you must work alone, keep the doors locked all times. The closest telephone is on the 2nd floor, SW corner. There is a first aid kit in each classroom as well as a container to safely dispose sharp objects such as broken glass and razor/x-acto blades.

Each student is responsible for assisting in studio clean up. Your instructor will assign you a duty. The classroom should be organized at the end of each class session. The last 10 minutes of each class session will be devoted to this and each student is required to participate. If you need to mark the position of your easel for a future class session, use only artist's tape or painter's tape (for easy removal). Make sure to write your name on it and remove it upon the completion of the current assignment.

COURTESY POLICY

As a courtesy to your fellow classmates you are expected to keep talking to a minimum and to a very low volume. The instructor will not tolerate any disruption of your peer's creative time. If you must talk to someone who is not enrolled in this class, please do so outside of the classroom. There will be zero tolerance for any kind of disrespectful behavior towards the models.

ACADEMIC HONESTY POLICY

The course will follow the University's honesty policy found on-line at:

<http://www.dso.ufl.edu/stg/>

Work completed for this class, this includes drawings, sketchbook work or research, may not be turned in for any other class. In addition, work turned in for credit in another class may not be turned in for credit in this class.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students will provide documentation to the student who will need to provide this to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in Room 232 Stadium 392-7056.

HEALTH & SAFETY

SA+AH Health & Safety policy and handbook:

<http://saahhealthandsafety.weebly.com/>

Health & Safety Area Information:

1. Hazards of Media (inherent)

The hazards of each type of painting or drawing will depend on the toxicity of the ingredients of the materials and how much exposure occurs during use. When drawing materials are airborne, they are more dangerous to your system, while many materials cause skin irritation. See the MSDS forms for each material you work with to determine precautions, risks and treatment plan for inhalation, contact or ingestion. The hazards of traditional drawing materials arise from exposure to their pigments, vehicles and solvents. Today, as the definition of drawing changes, students should cross reference as needed based on materials they choose to work with. Drawing materials are pigments suspended in vehicles. Drawing vehicles include wax (crayons), inert materials (pastels, conté crayons, chalks), and liquids (solvent and water-based inks and marking pens). Pencils contain graphite and clay or pigmented clay/binder mixtures. Fixatives, Mists, Adhesives, Spray Paint Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is a high exposure by inhalation to these solvents because the products are sprayed in the air, often right on a desk or easel. In addition, you can be inhaling the plastic particulates that comprise the fixative itself. Spray mists are particularly hazardous because they are easily inhaled. If the paint being sprayed contains solvents, then you can be inhaling liquid droplets of the solvents. In addition, the pigments are also easily inhaled, creating a much more dangerous situation than applying paint by brush. Aerosol spray paints have an additional hazard besides pigments and solvents. They contain propellants, usually isobutene and propane, which are extremely flammable and have been the cause of many fires. Other aerosol spray products such as retouching sprays, spray varnishes, etc. also contain solvents.

Pencils

Pencils are made with graphite, and are not considered a hazard. Colored pencils have pigments added to the graphite, but the amounts are small so that there is no significant risk of exposure.

Charcoal

Charcoal is usually made from willow or vine sticks, where wood cellulose has been heated without moisture to create the black color. Compressed charcoal sticks use various resins in a binder to create the color. Although charcoal is just considered a nuisance dust, inhalation of large amounts of charcoal dust can create chronic lung problems through a mechanical irritation and clogging effect. A major source of charcoal inhalation is from the habit of blowing excess charcoal dust off the drawing.

Chalks

Colored chalks are also considered nuisance dusts. Some chalks are dustier than others. Individuals who have asthma sometimes have problems with dusty chalks, but this is a nonspecific dust reaction, not a toxic reaction.

Pastel

Pastel sticks or pigments bound into solid form by a resin. Inhalation of pastel dusts is the major hazard. Some pastels are dustier than others. Pastels can contain toxic pigments such as chrome yellow (lead chromate), which can cause lung cancer, and cadmium pigments (which can cause kidney and lung damage and are suspect human carcinogens). Blowing excess pastel dust off the drawing is one major source of inhalation of pastel pigments. Pastel artists have often complained of blowing their nose different colors for days after using pastels, a clear indication of inhalation.

Crayons and Oil Pastels

Crayons and oil pastels do not present an inhalation hazard, and thus are much safer than pastels. Some oil pastels can contain toxic pigments, but this is only a hazard by accidental ingestion.

Liquid Drawing Material

Drawing inks are usually water-based, but there are some solvent-based drawing inks. These usually contain toxic solvents like xylene. Many permanent felt tip markers used in design or graphic arts contain solvents. Xylene, which is a highly toxic aromatic hydrocarbon, is the most common ingredient; newer brands contain the less toxic propyl alcohol (although it is an eye, nose and throat irritant). The major hazard from using permanent markers results from using a number of them at the same time at close range. Water-based markers do not have an inhalation hazard although there is a concern about the dyes used in these (and the permanent markers).

2. Best Practices

Working safely means becoming more knowledgeable about the hazards of the media that you work with, making changes in how you select and handle your art materials, and creating a healthier environment to work in. Good hygiene, reviewing MSDS forms and working safely can prevent many problems caused by pigments and exposure or accidental ingestion. Wear gloves, wash hands regularly and avoid any over-exposure to materials.

Spray Materials

- o Try to brush items rather than spraying if possible.
- o Use water-based airbrushing paints and inks rather than solvent-based paints.
- o Use spray cans or an airbrush in a spray booth (FAC 211A).
- o Never try to spray paint by blowing air from your mouth through a tube. This can lead to accidental ingestion of the paint.

Pastels, Chalks, etc.

- o Use the least dusty type or pastels, chalks, etc. Asthmatics in particular might want to switch to oil pastels or similar non-dusty media.
- o Don't blow off excess pastel or charcoal dust with your mouth. Instead, tap off the built up dust so it falls to the floor (or paper on floor).
- o Wet-mop, vacuum or wet-wipe all surfaces clean of dusts, do not sweep.

Liquid Drawing Material

- o Use water-based markers and drawing inks if possible.
- o Alcohol-based markers are less toxic than aromatic solvent-based markers.
- o Solvent-based drawing inks and permanent markers should be used with good dilution ventilation (e.g. near classroom vents).

3. Links to more information on Health & Safety for Drawing

<http://www.modernalchemyair.com/common-uses/business/art-studios/>

http://www.uic.edu/sph/glakes/harts1/HARTS_library/paintdrw.txt

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- o Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- o Follow the SA+AH Satellite Waste Management Chart in the classroom and other health and safety guidelines posted for your media.
- o In case of an emergency, call campus police at 392-1111
- o File an incident report (forms may be found in the SA+AH H&S handbook, the SA+AH faculty handbook and in the main office. Turn completed forms into the SA+AH Director of Operations within 48 hours of the event.
- o Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- o Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- o Familiarize yourself with the closest eyewash unit.
- o Do not spray any aerosols in any SA+AH classroom/studio/doorway or exterior wall/floor. A spray booth is located in FAC room 211A.
- o Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- o Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must immediately be taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled with a filled out yellow

hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.

- o No eating, consumption of alcohol or smoking is permitted in the studios.
- o Clean up after yourself - wipe down surfaces (easels, drawing boards, stools with a wet towel).
- o Do not block doorways or block access to lights.
- o Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- o Do not create "daisy chains" with multiple electrical cords.
- o No hazardous materials down sinks.
- o Store all flammables in the flammable cabinet. Keep your instructor if supplies are low.
- o Report any safety issues IMMEDIATELY to your instructor.
- o All courses must engage in an end of semester clean up.
- o NO SOLVENT USE ALLOWED IN DRAWING ROOMS
- o Follow the SA+AH Container Policy (see policy below)

There are two types of labels used in the SA+AH -- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and/or used product in containers (hazardous or what might be perceived as hazardous - i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents, and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- o Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- o 5-gallon jugs must have yellow hazardous waste label on the outside.
- o Fibrous containers must have a yellow hazardous waste label on the outside (top).
- o Each item in the blue bin must have a yellow hazardous waste label.

NOTE:

Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include Bldg. and room number of the shop generating the waste along with the Waste

Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.

COURSE EVALUATIONS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary result of these assessments are available to student at <https://evaluations.ufl.edu/results/>. Time will be allotted on the last day of class for evaluations but students may complete beforehand.

MATERIALS

OUR BLICK CLASS LIST

<http://www.dickblick.com/lists/blicku/0JSP7XLFB82VQ/publicview/>

If you already have a particular material, you do not need to order it if you have sufficient supply (for example, no need to have two rulers). For material that dulls or gets used up quickly (like X-acto blades or compressed charcoal), please purchase the item even if you already have one...

YOU DO NOT NEED TO PURCHASE MATERIALS AT DICKBLICK.COM - THIS WEBSITE IS SIMPLY USED AS A WAY TO COMMUNICATE A VISUAL MATERIALS LIST (and they are having a sale). You also do not need the specific brands I have suggested. An equivalent brand is fine. Other art suppliers include Jerry's Artarama, Amazon, The Art Store, and more. In Gainesville, there's SOMA Art Hub, Michael's, and Hobby Lobby. I would recommend getting most of your supplies online or out of town if possible, since the Gainesville stores tend to be expensive and with limited materials. If you purchase the supplies in a store, be sure to check for coupons and ask about student discounts.

MATERIALS TO BE PURCHASED AT AN ART SUPPLIER- ALL ON THE BLICK LIST

- + Sketchbook, minimum 8x10
- + Papers (when needed): 22x30 and 30x40 high quality drawing and or watercolor papers (I've suggested Stonehenge, Strathmore Bristol and River BFK)
- + Drawing Pad (at least 18 x 24 inches)
- + Artists Tape ½"
- + Small container of push pins/thumb tacks / T-pins
- + Viewfinder: L-shaped picture viewer (cut cardboard into two L-shapes, 4x4x1")
- + T-shirt rags
- + Scissors
- + X-acto Knife with blades
- + Woodless Graphite HB, 2B, 6B
- + Vine Charcoal (thin and thick, medium grade, buy bulk amounts online)

- + Generals Compressed Charcoal
- + Conte –black, white, sanguine red, brown
- + India Ink or Sumi: brush(es)and water container(s) (recommended– walnut/sepia inks in addition)
- + Black permanent marker(s)
- + 2-3 Bic-pens, any color
- + Additional color media: pencils, pastel, watercolor, etc.
- + Bull-dog clips (at least 2 large for clipping drawings pads to boards, etc.)

OTHER MATERIALS (RECOMMENDED)

- + Plastic yogurt containers with lids, etc. for holding water and ink
- + PVA glue or the like
- + Additional color media: pencils, pastel, watercolor, etc.
- + Ziploc bags (gallon size, to collect collage materials and store media – very helpful)
- + Lock for locker
- + Level, hammer, measuring tape (consider getting an entire hand tool starter kit)– for installing work at critique and other exhibition opportunities