



College of the Mainland

ARTS-1311-131CL

# DESIGN I

Fall 2021

Mondays & Wednesdays, 2 – 4:50pm, Fine Arts Building, Rooms 130 & 133

Start and end dates: 8/23 to 12/8

**Instructor Info:** Mark Greenwalt, [mgreenwalt@com.edu](mailto:mgreenwalt@com.edu)

**Communicating with your instructor:** ALL electronic communication with the instructor must be through your COM email. Due to FERPA restrictions, faculty cannot share any information about performance in the class through other electronic means. Make sure you have access to your COM email. If you cannot reach me for some emergency, contact our Program Assistant at 409 933 8348.

**Student Hours:** Students may email me any time and I will respond within 24 hours inshallah, maybe longer on weekends, but usually I respond much sooner. If you cannot reach me for some emergency, contact our Program Assistant at 409 933 8348.

Office hours are in Room F-132, 830 – 930am, and Friday mornings 830 – 1130 am.

**Required Textbook:** No text is required; however, materials appropriate to assignments are required. Students are advised to discuss any problems regarding supply acquisition with the instructor.

**Supplies:** Students must have the minimum supplies indicated on the supply sheet, however, supplies also depend on project specifics and work habits. Lack of supplies may negatively impact project grades. Additional experimentation with materials may count as extra credit at the discretion of the instructor.

**Course Description:** An introduction to the fundamental terminology, concepts, theory, and application of two-dimensional design.

### **Student Learner Outcomes:**

- 1: Identify and apply the elements of art and principles of two-dimensional design.
- 2: Employ discipline specific vocabulary in the evaluation of two-dimensional design problems.
- 3: Demonstrate creative skill in aesthetic problem solving within assigned parameters.
- 4: Demonstrate an appropriate level of professional practice, including safety, craft and presentation.
- 5: Students will demonstrate intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

**Determination of Course Grade/Detailed Grading Formula:**

- + Other than the first week of class, students will receive a single letter grade for each week of the 16-week semester = 15 grades. Weekly grades will relate to projects, assignments, stages of completion, preparation, and studio participation.
- + Students are expected to minimally invest 6 hours a week of studio lab time to the course.
- + If students are ill, or must quarantine, project requirements will still need to be met. Students may work from home with consent of the instructor. Quarantining students will need to be able to photograph their work and send to the class and instructor via COM email. It is the student's responsibility to make arrangements with the instructor in case of illness, quarantine, or other valid reasons not to be in class. Unless other arrangements are made, absences may negatively affect weekly grades
- + Students are expected to track and average their weekly grades. For example, the average of an A and an F is two C's.
- + Additional studio time/homework may be needed to achieve higher project grades. Other than the final project/critique all assignment grades must be resolved before the last two weeks of class.
- + Maintaining supplies is an ongoing homework assignment. Lack of supplies/preparation may result in the reduction of a weekly grade.
- + Some assignments may require research time outside of class.
- + Students are required to keep a visual journal (sketchbook) relating to the course. Completion of the journal will count as one of the weekly grades toward the end of the semester.
- + students may propose modifications to assignments in support of course objectives and a collaborative learning environment.
- + The instructor may consider extra credit for students who significantly contribute to an inquisitive and collaborative learning environment, participate in external exhibitions, or conduct relevant research at the MFAH or Menil Collection for example.
- + Students are expected to develop skills related to the language of art. Other than the final project, students may rework or re-do projects prior to week 15. The Final Critique is conducted on the last class day. No artwork production will be conducted on Critique day.

### **Grading Rubric for Visual Images:**

"A": = Superior achievement = Excellent

- + Artwork is formally harmonious and varied
- + Artwork unifies form, subject matter, and content
- + Artwork addresses expressive considerations
- + Artwork is original, inquisitive, and self-motivated
- + Artwork supports ideas about process and creative behaviors
- + Artwork is appropriately crafted and presented
- + Artwork demonstrates investment in time, materials, and effort
- + Assignment parameters are followed

"B" = Outstanding achievement = Good

- + Artwork attempts formal harmony
- + Artwork has minor problems with unifying form, subjects and contents
- + Artwork's expressive content is poorly considered
- + Artwork is derivative and lacking originality but still well crafted
- + Artwork demonstrates investment in time, materials, and effort
- + Assignment parameters are followed

“C” = Minimum achievement = Average

- + Artwork is dis-unified and poorly designed or organized
- + Artwork lacks commitment to realizing an effective image
- + Artwork lacks investment in time, materials, or effort
- + Artwork lacks criticality and/or the courage to take creative risks
- + Assignment parameters are not followed

“D” = Insignificant effort

“F” = Artwork is unattempted or missing

### **Creative Behaviors:**

The Instructor places a high degree of emphasis on creative processes that may or may not result in a qualitative product. While luck is a factor in achieving qualitative success, **effort** and **intellectual risk** is the typical driving force behind superior achievement. Along with any given project, the instructor will also give consideration to **creative strategies and behaviors** such as: Flexibility, adaptability, resistance to premature closure, willingness to take intellectual risks, iterative prototyping, willingness to revise work in response to critical analysis, an ability to synthesize diverse ideas into a unified whole, inquisitive exploration of ideas, self-awareness in forming a personal esthetic, willingness to edit or abandon ideas in favor of other directions, originality, innovation, intrinsic motivation, willingness to suspend judgment, and an ability to identify and exploit the intellectual and physical resources at hand. In many ways, creativity may be summed up by an awareness of the many choices inherent within a process of making something new.

Given the effort and risk involved in creative attempts to transcend the mediocre and the predictable, the **instructor may guarantee a “B” or higher** on projects in exchange for student demonstration of these creative behaviors.

Consideration will also be given to students with limited prior experience in image manipulation and visual literacy. **Dynamic progress is expected of all students regardless of native talent or prior experiences in creative imaging.**

### **Success Tips for Students in Studio Courses:**

- + Vary your perspective
- + Wander in and out of your comfort zones
- + Step back frequently & put your art up on the wall
- + Break away from problems and return with fresh eyes
- + Frequently invite criticism from peers and instructors. Practice forming arguments.
- + Work fast and make mistakes in developmental stages. Develop images at the speed of thought.
- + Become comfortable with ambiguity, confusion, and indeterminacy when developing complex ideas.
  - + Frequently look at peer art and reproductions to borrow ideas.
- + Question entrenched habits (don't stay in the same place, think of imaging as game design)
- + Expand vocabulary via critical analysis
- + Get frequent critiques from peers and instructors – learn the names of your classmates
- + Find mentors and collaborators – form study groups

Suggested OER: Open Educational Resources

[https://en.wikipedia.org/wiki/Abstract\\_art](https://en.wikipedia.org/wiki/Abstract_art)

<https://artsandculture.google.com/>

<https://en.wikipedia.org/wiki/Design>

[https://en.wikipedia.org/wiki/Divergent\\_thinking#:~:text=Divergent%20thinking%20is%20a%20thought,in%20an%20emergent%20cognitive%20fashion.](https://en.wikipedia.org/wiki/Divergent_thinking#:~:text=Divergent%20thinking%20is%20a%20thought,in%20an%20emergent%20cognitive%20fashion.)

[https://en.wikipedia.org/wiki/Interior\\_design](https://en.wikipedia.org/wiki/Interior_design)

[https://en.wikipedia.org/wiki/Isometric\\_projection](https://en.wikipedia.org/wiki/Isometric_projection)

[https://en.wikipedia.org/wiki/Color\\_theory](https://en.wikipedia.org/wiki/Color_theory)

[https://en.wikipedia.org/wiki/Visual\\_design\\_elements\\_and\\_principles#Color](https://en.wikipedia.org/wiki/Visual_design_elements_and_principles#Color)

**Course Outline:** (subject to revision within the context of a collaborative learning environment)

Week 1: Introductions, syllabus review: What is formalism? What is creativity? Design as games with rules/parameters: Divergent thinking, flexibility, iterative processes, and risk-taking as part of the design process: Supply acquisition.

Week 2: Finding Balance with Non-metric Field Patterns: 2 designs on rag paper using graphite, ink, and acrylic: No focal areas: 30+ layers and thousands of shapes.

Week 3: Exploring Figure/Ground Reversal: 5 – 7 high contrast shapes in acrylic balancing positive and negative shapes and exploring colored glazes on rag paper. Shapes will either be very dark or very light. Designs will be based on a minimum of 5 thumbnails in ink exploring various aspect ratios.

Week 4: Continue developing projects: Color quiz:

Week 5: Types of Symmetry: 4 designs on rag paper using templates (such as an architect's triangle) and applied color:

1 symmetrical design that is either radially or bilaterally symmetrical

1 design that is approximately symmetrical

Plus 2 designs that are asymmetrically balanced.

One design must incorporate a color scheme.

Lines must utilize variation of thickness exploring the transition from lines (skinny shapes) to shapes (thick lines)

Week 6: The illusion of space using graduated values and overlapping shapes:

1 Design using 2 gradients in black ink: All tones must incorporate hatching or stippling and be part of a gradient.

3 designs using complex, overlapping graduated shapes with all tones part of a gradient and all outlines converted to edges: 1 ink, 1 graphite, 1 wet media on rag with applied color.

Week 7: Continue developing projects: Quiz on elements and principles of 2D design

Week 8: Create an interpretive composition based on the structure of of an historic Baroque, Neoclassical, or Academic painting: Two versions:

The first version interprets the image so generally that the image negates external subject matter and appears to be a non-representational abstraction:

The second version is more specific allowing subject matter to reappear.

Both compositions will appropriate the proportions of the source image. Other than that, the artist is free to explore color, pattern, and expressive content.

Week 9: **Students schedule portfolio review.**

Students will create a synthetic Interior space design using 1-point perspective emphasizing form over function. The room you design will be non-utilitarian with an emphasis on space. The space you create should avoid monotony (such as a prison cell). The images you create should convey extraordinary architectural spaces without directly relating to grand cathedrals, 5-star hotels, or world-class museums. Such spaces may be suggested, however.

Week 10: Exterior design: Conceptualizing architectural and sculptural forms using 2-point and 3-point perspectives emphasizing form over function with an emphasis on rectilinear volume.

Week 11: Isometric Drawings: Students will either conceptualizing a non-utilitarian architectural concept or develop abstract spatially ambiguous designs using isometric perspectives.

Week 12: Continue developing architectural concept drawings.

Week 13: Final project proposal: Students will research, iterate, develop, present and critique ideas for a final project. Proposals must emphasize form (the arrangement of visual elements using principles of design) based on research related to an historical work of art or synthesis of artworks. Students must be able to discuss this aspect of their design process.

Week 14: Continue to develop and revise final project. **Other project revisions or late work must be complete before week 15**

Week 15: Continue to develop and revise final project: **Turn in complete visual journal = 24 sheets**

Week 16: Final critique and oral presentation of Final Project. Students will collaborate to hang exhibition in COM Gallery on 12/6. No work will be conducted on Critique Day.

### **List of Elements and principles of 2D Design:**

#### Visual Elements:

Line: Lines are long thin shapes, but also include implied or imaginary lines that direct the eye to other forms within the composition, like connecting the dots of stars in Ursa Major. Points and Dots may also be thought of as short lines or small shapes.

Shape: Shapes also have edges or contours which can be crisp and hard-edged or soft and out of focus. Shapes can be biomorphic or geometric; representational or non-representational, positive or negative; rectilinear or curvilinear. Shapes often overlap to create a sense of depth or modified to create illusionistic volumes.

Values: values are darks, lights, and mid-tones. Values may contrast with other values or transition into gradients changing from dark to light.

Textures: Textures can be illusionistic or a physical aspect of the artwork. Surfaces can be rough, smooth, grainy, polished, reflective, dimpled, lumpy, painterly, etc.

Color Relationships: Like chords in music, most artists limit their color choices in some way. Color relationships can be primary, secondary, complimentary, tertiary, analogous, high-intensity, muted, monochromatic, dichromatic, luminous, atmospheric, graduated, neutral, etc. When looking at art, clues about color theory begin by looking for the colors that are not there. All colors must have a value.

Volumes: Masses and volumes can be physical as in sculpture or illusionistic as in paintings and photographs. The shapes in many modernist paintings can appear extremely flat. Sometimes the word 'form' is synonymous with both 'volume' and 'shape'. Volumes with holes in them, like some sculptures, are called "open form".

Spaces: Space can be physical as in architecture or illusionistic as in photography. Space and volume always reference the third dimension (depth). Space can be most easily suggested by overlapping or perspective devices in 2-D works such as drawings or photography.

Light: both Space and volume can influence light and shadow patterns. E.g., "The light within Gothic cathedrals is manipulated through the use of stained-glass windows that vary according to the weather and time of day." Also, "luminosity" can be highly illusionistic as in many landscape paintings.

Principles of Organization: These principles are used to arrange and contextualize the visual elements.

Proportion: Generally, the relationship of smaller things to larger things. For example, Michelangelo's "David" seems to have a big head and hands in comparison to the ideal geometric proportions of Leonardo's "Vitruvian Man". We can also talk about the proportion of Red to Green within a composition or the aspect ratio of a frame. We can talk about the proportion of space to mass in gothic cathedrals vs Old Kingdom pyramids.

Balance: Balance includes symmetry, asymmetry, or approximate symmetry but balance can also refer to any union of opposites, for example, dark vs. light values, organic shapes vs. geometric shapes, rough vs. smooth textures, etc. High contrasts tend to create focal areas that are often balanced with other focal areas.

Movement: Movement directs the viewer's eyes to flow through the composition via transition and opposition, repetitions, patterns, and rhythms. Movement can be very static and symmetrical like an Egyptian pyramid or very dynamic like Baroque churches.

Dominance: Dominance emphasizes some forms over others. Compositional forms are rarely treated equally. Some forms are very subtle and subordinate, just like in music. E.g., "High intensity colors tend to dominate low intensity colors".

Economy: Economy is critical to good design in art, literature, engineering, or music. Economy is the distillation to essentials. Creative processes seek to eliminate unnecessary elements. "Less is more" is a statement about economy.

Space relationships: In 2D design space is always an illusion. Space includes use of various perspective systems: volume vs flatness; figure-ground relationships; overlapping forms, and atmospheric perspectives to create the illusion of depth.

Light References: In 2-D designs such as pictures, the indication of an external light source is an illusion based on shadow patterns and how light behaves on volumes. See Chiaroscuro: <https://en.wikipedia.org/wiki/Chiaroscuro>

Patterns: patterns are created through the repetition of shapes. Patterns can be 'metric' like a checkerboard or 'nonmetric' like wind ripples on water.

Volumes: 3D volumes are illusionistic in 2D designs and other pictures. (All photos are pictures but not all pictures are photos) Volumes may be depicted via linear perspective, illusionistic plane changes, cross-contour, or graduated values which make shapes appear bent or illuminated. Some designers and artists use the word 'form' synonymously with 3d volumes. The shapes in many modernist paintings can appear extremely flat while in Academic paintings shapes appear very 3D. Sometimes the word 'form' is synonymous with both 'volume' and 'shape'. Volumes with holes in them, like some sculptures or architectural works, are called "open form".

Figure Ground Relationships: In 2D imaging, a figure is an isolated shape or volume, located within a ground, creating patterns of positive and negative shapes. The "T" at the beginning of this sentence is a figure while the white shape is the ground.

Opposition (contrasts) vs. Transitions (gradients): While contrasts create drama and strong focal areas, transitions tend to build harmony and sense of interconnectedness. Effective images usually balance transition and opposition.

### **Artwork**

Respect the artwork of self and others. Unless otherwise specified by the student (e-mail), the department may photograph students and display student artwork in exhibitions or wall spaces. On the back of artwork always put Name, Year, Semester, Title and Contact Info. It is the student's responsibility to maintain the integrity of works and supplies. Remove artwork and supplies at the end of the semester. Participation in student exhibitions may be considered for extra credit.

### **Attendance and Participation:**

A high degree of professionalism and engagement is expected of all "A" students and will be considered for extra credit. Do not come to class if you are unwell.

### **Extra Credit:**

Additional high-quality reports, museum visits, group presentations, and inquisitive participation **may** be considered for extra credit which may raise the grade on a single assignment, or be averaged in with other grades per discretion of instructor:

**Academic Dishonesty**: Academic dishonesty such as cheating is an extremely serious offense and may result in:

- 1: a grade of F on that exam/paper/project and/or
- 2: the student may be referred to the Office of Student Conduct for the appropriate discipline action and/or
- 3: reduction of the final course grade or
- 4: the instructor may withdraw the student from the class

Plagiarism is using someone else's words or ideas and claiming them as your own. Plagiarism includes paraphrasing someone else's words without giving citation, such as copying directly from a website and pasting it into your paper without quotation marks.

**General Education Core Objectives**: Students successfully completing this course will demonstrate competency in the following Core Objectives:

1. **Critical Thinking Skills:** Students will demonstrate creative thinking, innovation, and the ability to analyze, evaluate, and synthesize information.
2. **Communication Skills:** Develop, interpret, and express ideas through written, oral, and visual communication.
3. **Teamwork:** To include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.
4. **Social Responsibility:** Students will demonstrate intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

<b>Student Learner Outcome</b>	<b>Maps to Core Objective</b>	<b>Assessed via this Assignment</b>
1. Identify and apply the elements of art and principles of two-dimensional design.	Critical and Creative Thinking	Portfolio
2. Employ discipline specific vocabulary in the evaluation of two-dimensional design problems.		Final Critique
3. Demonstrate creative skill in aesthetic problem solving within assigned parameters.	Social Responsibility	Portfolio
4. Demonstrate an appropriate level of professional practice, including safety, craft and presentation.	Teamwork	Final Critique and Gallery Installation as Team
5. Students will demonstrate intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.	Communication Skills	Final Crit and presentation

**Content Information:** This is a college level course. Many textbooks, art periodicals and original artworks in the COM art studios, public libraries, websites, and museums, depict nude figures, cadavers, anatomical structures as well as contemporary and historical artifacts depicting content referencing sexuality, biology, propaganda, depictions of violence, religious iconography, ambiguities, symbolisms, or other cultural contents, forms, and subjects that some viewers may find offensive. Students are expected to view artifacts critically. Art serves all masters. Rather than turn away from discomforting images, artists have a social responsibility to formulate a critical response to the entire spectrum of images, designs, and artifacts of the human imagination. Class discussions may address such content when it relates to art production or other research appropriate to academic courses. Studio courses may additionally analyze nude models and skeletal remains within the parameters of traditional studio practices. The sensitivity of the individual student will be respected and accommodated to the maximum extent possible. Feel free to initiate discussions regarding course content.

#### **Studio Safety for Persons and Artwork**

+ BE AWARE: of tripping hazards, extension cords, sharp objects, lifting, falling, or things falling on you.



- + TOXICITY: regarding any art supplies. Read labels. Spray fixatives must be used under the vent hood or outside. Ventilation required for OMS solvents (oil painting).
- + BLOOD: cutting yourself creates a messy biohazard and interrupts teaching and learning for others. Students will be fined \$5 dollars (which will go to the art scholarship fund) if they cut themselves.
- + DUST: wet sand only, no techniques creating charcoal clouds or pastel dust.
- + CLEAN work areas especially if using oily substances that can contaminate acrylic paintings, causing delamination.
- + FOOD: wash hands frequently. All studio surfaces must be free of oils & grease residue.
- + Treat ARTWORK (and all persons) with respect and care. Store artworks in racks, lockers, or shelves. Label artworks. Return still-life and other items top their place
  
- + SINK: no paint globs or trays left in the sink.
- + ELECTRICITY: Turn off lights and vents after use. Clean up broken light-bulbs and report any possibility of glass shards to the instructor.
- + ACTIVE SHOOTERS: Run, Hide, Fight! Know what room you are in.
- + FOLLOW COM Covid-19 policies on masking, washing, and distancing.

**Phones:** Students are expected to be able to access internet images and other information relating to the course. Devices must be used professionally. The instructor believes Wikipedia is one of the greatest learning tools ever invented. No photos of models are allowed. Photos of students are with their permission.

### **Institutional Policies and Guidelines**

**Grade Appeal Process:** Concerns about the accuracy of grades should first be discussed with the instructor. A request for a change of grade is a formal request and must be made within six months of the grade assignment. Directions for filing an appeal can be found in the student handbook. <[https://build.com.edu/uploads/sitecontent/files/student-services/Student\\_Handbook\\_2019-2020v5.pdf](https://build.com.edu/uploads/sitecontent/files/student-services/Student_Handbook_2019-2020v5.pdf). *An appeal will not be considered because of general dissatisfaction with a grade, penalty, or outcome of a course. Disagreement with the instructor's professional judgment of the quality of the student's work and performance is also not an admissible basis for a grade appeal.* [https://build.com.edu/uploads/sitecontent/files/student-services/Student\\_Handbook\\_2019-2020v5.pdf](https://build.com.edu/uploads/sitecontent/files/student-services/Student_Handbook_2019-2020v5.pdf)

**Academic Success & Support Services:** College of the Mainland is committed to providing students the necessary support and tools for success in their college careers. Support is offered through our Tutoring Services, Library, Counseling, and through Student Services. Please discuss any concerns with your faculty or an advisor.

**ADA Statement:** Any student with a documented disability needing academic accommodations is requested to contact Holly Bankston at 409-933-8520 or [hbankston@com.edu](mailto:hbankston@com.edu). The Office of Services for Students with Disabilities is located in the Student Success Center.

**Counseling Statement:** Any student needing counseling services is requested to please contact Holly Bankston in the student success center at 409-933-8520 or [hbankston@com.edu](mailto:hbankston@com.edu). Counseling

services are available on campus in the student center for free and students can also email [counseling@com.edu](mailto:counseling@com.edu) to set up their appointment. Appointments are strongly encouraged; however, some concerns may be addressed on a walk-in basis.

**Textbook Purchasing Statement:** A student attending College of the Mainland is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.

**Withdrawal Policy:** Students may withdraw from this course for any reason prior to the last eligible day for a “W” grade. Before withdrawing students should speak with the instructor and consult an advisor. Students are permitted to withdraw only six times during their college career by state law. The last date to withdraw is March 3rd for the 1st 8-week session, April 26 for the 16-week session, and May 5<sup>th</sup> for the 2<sup>nd</sup> 8-week session.

**F<sub>N</sub> Grading:** The F<sub>N</sub> grade is issued in cases of *failure due to a lack of attendance*, as determined by the instructor. The F<sub>N</sub> grade may be issued for cases in which the student ceases or fails to attend class, submit assignments, or participate in required capacities, and for which the student has failed to withdraw. The issuing of the F<sub>N</sub> grade is at the discretion of the instructor. The last date of attendance should be documented for submission of an F<sub>N</sub> grade.

**Early Alert Program:** The Student Success Center at College of the Mainland has implemented an Early Alert Program because student success and retention are very important to us. I have been asked to refer students to the program throughout the semester if they are having difficulty completing assignments or have poor attendance. If you are referred to the Early Alert Program you will be contacted by someone in the Student Success Center who will schedule a meeting with you to see what assistance they can offer in order for you to meet your academic goals.

**Student Concerns:** If you have any questions or concerns about any aspect of this course, please contact me using the contact information previously provided. If, after discussing your concern with me, you continue to have questions, please contact my Chair Paul Boyd at 409 933 8347, office FA-122, or [pboyd@com.edu](mailto:pboyd@com.edu)

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**Design I Supplies:**

Brush set, Princeton “Real Value” TAS #07462, Set Of 4  
(or Princeton “Snap” Synthetic Bristle, short handled brush set, TAS #68780)

[Brushes may be optionally purchased individually to achieve a variety of shapes and sizes. Synthetic “acrylic” bristles only (no “natural” i.e., animal hair bristles). Make sure ferrules are not loose and bristles have not been splayed while in the store. Once you have purchased a brush, do not replace the clear plastic bristle covers once they have been removed.]

1 Bottle Golden Acrylic Glazing Liquid Satin, Item #59277, 8 oz.

Sennelier “Abstract” acrylic paint set, TAS #37967, Set of 3 primaries plus black and white  
(or 5 tubes Sennelier 60ml)  
TAS #99786 Primary Cyan  
TAS #99832 Primary Red  
TAS #99805 Primary Yellow  
TAS #99842 Intense Black

(Or other acrylic colors as close to primary as possible. Golden colors are also recommended. “Student grade” acrylics are not recommended)

1 bottle gesso - TAS #15183, Liquitex, 8 Oz.

Strathmore “Drawing” pad, 400 series, 24 sheets, 80lb paper, 8 x 10” (or 9 x12” or 6 x 8”)

5 sheets Fabriano Artístico, traditional white, 22 x 30, 140 lb., hot press, 100% cotton paper, TAS #16916 (or Arches equivalent)

Faber Castel dust free eraser

2” chinese bristle brush TAS #57209 (or any cheap, wide brush to remove eraser crumbs)

.9mm mechanical pencil + **2B** .9mm leads (the pencil comes with HB leads, replace these with 2B leads)

.5mm mechanical pencil

30/60/90 degree triangle 8” or 10” TAS #84373, C-Thru

Black Liner (by Pacific Arc) technical drawing pen, 0.05

Black Liner (by Pacific Arc) technical drawing pen, 08

Pigma FB brush pen

Other Required supplies from grocery store, thrift store, or home:

One or two cotton tee-shirts for rags and brush holder

One storage container/box for supplies – no plastic bags

One shallow plastic storage container(s) with lid to use as palette

2-3 clean jar lids

