

Fall 2005

**INTRODUCTION TO 2-D STUDIO ART** - 4 quarter hours

*Amy Fisher* (*fishera@evergreen.edu*) (360/491-2310)

Saturdays 12:30 - 4:30

October 1 – December 10

Arts Annex Drawing Room

CRN: 10157

Special expenses: \$75 - \$100 for art materials

Course description: This course provides an opportunity to learn about 4 interrelated, 2-dimensional art disciplines: drawing, design, painting and printmaking. We will work in various media (pencil, ink, charcoal, water media, relief printing ink) during class hours and at home. Studio work will be supplemented by slides showing the wide range of approaches artists have taken to these disciplines throughout history. This class is appropriate for beginners as well as those with some art background.

Student responsibilities: Regular attendance is vital since we meet only once a week. No absences are allowed unless documented by a written excuse from a doctor. Unexcused absences or habitual tardiness will result in credit loss. You will be expected to spend 6 hours during the week: keeping a sketchbook and/or completing specific assignments and/or creating a final series for presentation. Portfolios are due Week 9. Final series projects and self evaluations are due Week 10. Faculty evaluations are due during evaluation week. Refer to Week 8 of the syllabus for portfolio requirements.

Typical schedule:

12:30 - 1:45 Set up; Homework review/formal analysis

1:45 - 2:00 Break

2:00 - 2:45 Slide presentations; Demonstrations/group instruction

2:45 - 3:00 Break

3:00 - 4:30 Individual instruction during studio time

# INTRODUCTION TO 2-Dimensional STUDIO ART - *Syllabus*

**Amy Fisher**

Saturdays 12:30 - 4:30

Arts Annex Drawing Lab

## Week #1 – October 1

\* Roster - sign in

\* Syllabus - Schedule - Assignments and expectations; learning objectives; portfolio requirements - listed under Session #8.

\* Materials list

*handout:* **Brush Buying Tips**

Introductions

Fill out name card with ID#, phone, email, previous art experience, reason(s) for enrolling.

\* Break - Buy supplies as needed/desired

- you will need the Stabilo pencil, Tombow pen and paper/sketchbook today.

\* DESIGN

- Aesthetic organization in two-dimensional (2D) work

~ Formal Analysis - **The Formal Elements** *handout* (save for weekly reference)

~ Slides: The Elements and Principles of Design

~ : A Look at Western, Islamic, Japanese and Art Nouveau Design

\* Break

\* Seeing the negative

- Demo - changing the position of the positive changes the shape of the negative.

~ creating symmetry; counterbalance; pattern & rhythm.

- Negative shapes - *Photo exercise*

1) Lay your photo on sketch paper and draw around the *perimeter* of photo; set aside

2) On the photo, *draw around the negative shapes including the edges that define the perimeter.* (Stabilo pencil works well on the glossy paper). Remember to draw a line defining the outside edge of each negative shape that lies on the perimeter of the photo. You may fill in the shapes completely or draw diagonal, and/or crosshatch lines to block the negative shape, if needed, to help you see each shape as a whole.

3) Turn the photo *upside down*

4) Gauge the location of the negative shapes relative to the format. On your paper, inside your copied format, draw just the negative shapes, matching the placement of those negative shapes you defined in the photo.

Note: your finished drawing will include no outlines - just black and white shapes.

- *Doodle design exercise.*

1) Start by randomly doodling on your paper.

2) After you have filled up about half of the page with doodles, stop and look

carefully at the negative shapes you have created (the spaces between the lines you have drawn).

3) Let this new awareness influence how you choose to complete your doodle design page.

\* Sign up for Clean up / table take down

\* **Homework**

+ Read the Formal Analysis handout. Page 1 provides the vocabulary for formal analysis while page 2 provides the organization of inquiry. the gestalt.

**Note:** We will begin each session with formal analysis of each other's work. This will give you an opportunity to learn as you practice using visual vocabulary. Please arrive on time each week so that your time for writing will not be cut short.

*By creating artwork, we must risk exposure to judgement (our own often being the harshest). We must persist, repeating and repeating the process of drawing, etc., until we sense an honest love of our work - the product as well as the process - and sense enlightenment and achievement from this process. We are privileged to be given the gift of sight and handiwork and time to pursue an intimate relationship with the world/nature that comes via personal artistic expression.*

+ Buy your materials.

+ Make a **viewfinder** (follow instructions in handout).

Practice looking through it, adjusting to different formats (height to width ratios) revealing possible compositions. Try seeing the negative shapes within the format. Notice how the viewfinder puts an edge on an open negative shape.

+ Positive/Negative Collage

This works best if you cut shapes from stiff white paper and adhere them to a dark background. You may reverse this and use black shapes on white paper - the goal is the same: to compose using negative shapes. Cut a variety of shapes to your liking...representational, geometric, abstract or a mix....cut a variety - angular/curvilinear - large/small...so you have plenty to work with. Move the cut (positive) shapes around on the dark paper, **focusing on how that effects the negative shapes**. Create 3 compositions featuring in one *bilateral symmetry*; in another *asymmetry/counterbalance*; and in the third *pattern and rhythm*. Avoid excess floating space by having some of the positive shapes touch or overlap the format.

+ **Find interesting models from nature** e.g. shell, flower, starfish, pinecone, the design of which has obvious geometric /mathematical/pattern relationships. **Bring next week.** ...and bring a magnifying glass if you have one.

**Week #2 – October 8**

DESIGN

- Homework review - Formal analysis in pairs. Use your Formal Analysis handout

to guide your observations and vocabulary for oral presentation. Start by considering the Principles of Design (ways of arranging formal elements) then support your opinions regarding how these are achieved by using the terminology used to describe the Design Elements. Write out your evaluation focusing on how the negative shapes affect the quality of the design in meeting each objective 1) bilateral symmetry; 2) asymmetry/ counterbalance; 3) pattern/rhythm.

- Keep all of your writing either in your sketchbook or as notes to include in your own portfolio

View all work on tables before oral analysis.

\* Break

### Budgeting Time

When you have a class that meets only once per week it is tempting to put the work related to it on the back burner, then suddenly, it is nearly Saturday and work has to be crammed into a last minute rush. Choose instead to look at your typical work week and schedule homework time throughout the week specifically for this class. That will facilitate learning, allowing time for observation, as well as execution of the assignments.

\* Composition

- Abstract elements of composition
- Design and composition process in faculty work
- Demo - using the viewfinder to frame your composition and enable seeing the negative shapes. – making thumbnail gesture studies. Try to see the composition as a whole, while focusing on the relative position of dominant shapes or values and lines of sight. It is good practice to try square, vertical and horizontal views of the same subject; perhaps 2 x 2; 4 x 2.5, and 2 x 4 inches.

- Painting the negative

- 1) Select a subject with obvious negative shapes e.g. – a skeleton.
- 2) Using your *viewfinder*, observe how you might place the subject on the page. Help yourself visualize by making a few *thumbnail sketches*.
- 3) Guided by your viewfinder, put a border on your subject that either matches the relative proportions of your paper format and use the full page, or draw a resized (e.g. more square) border on your paper before you begin. Hold a mental image of that border placement.
- 4) Using **Tombow pen**, or brush and ink, *paint the negative shapes only*, thus revealing the positive that is your subject matter. Begin with a dominant negative shape.

\* Break

- Design exercise

Select an object from nature. Analyze its geometric relationships - shapes and patterns - that define the construction of the form. Notice the relationships of parts to the whole. Study the object, viewing from top, bottom and sides. Use your magnifying glass if you have one to look for additional details - Then:

- 1) Make written observation notes and sketch simplified representations of the geometric patterns and other observations - relative size, shapes, textures, color/value changes, etc.
- 2) Diagram the item making contour line drawings, viewed from top, sides and bottom
- 3) Use your viewfinder to create an edge allowing you to see possible negative shapes. Make sketch notes of the shapes.
- 4) Use the visual information gleaned from steps (1) – (3) to design an abstract (more or less) composition based on the design elements specific to your object.

\* ***Homework***

+ *Composition and design exercise*

~ Using the “painting the negative” assignment as a guide for materials and technique, do the following assignment:

Select any **one** item (e.g. a leaf, paper clip, pliers, scissors, push pin) to use as your positive shape. Using your weightiest paper (sketchbook paper is fine unless it is too thin for ink), make 6 - 10 small, same-size *compositions* by dividing the space using first 1 item, then adding a 2nd one, then a 3rd one, and so on, to *design* the division of space. *Tip:* Limit floating of positive shapes by having parts of them overlap each other and/or the format and keep the size of the negative shapes relatively small. Notice that any white areas of the paper left as borders for the individual designs become positive shapes that influence the way we “read” the page as a whole.

+ *Bring a brush and cup for water next session.*

+ Read/study the handouts: **Perspective and Foreshortening**  
**Light and Shadow on 3-d Objects** and **Cast Shadow**

**Week #3 – October 15**

**DRAWING**

\* Homework review - Formal analysis in pairs. Use your Formal Analysis and Design handouts to guide your observations and vocabulary for oral presentation. Start by considering the principles of design (ways of arranging formal elements) then support your opinions on how these are achieved by using the terms of the design elements. Focus your comments on comparing/contrasting the impact of each composition and the set of compositions viewed as a whole. Try to be concise and avoid nebulous adjectives such as “nice” or “good”, unless you also explain what makes it nice or good.

- *View all work on tables before oral analysis*

\* Break

\* Observation

- *Observation set* – Shoes

- |                             |  |
|-----------------------------|--|
| 1) Observation and notation | (10 min) - top, side, and bottom views |
| 2) Memory drawing           | (10 min)                               |
| 3) Blind contour drawing    | (5 min)                                |

- 4) Gesture drawing                      many @ (20 sec)  
5) Detailed drawing                      (20 min)

\* Volume

- Gradation exercise

~ Make a series of long rectangles starting with the darkest value possible with the tool in use and gradating in gradual stages to the value of the white of the paper. Try this with each of your **pencils, charcoal, and Stabilo and Tombow** wash. Using the handouts as a guide, draw spheres with each material expressing 3-dimensionality.

- Varied line weight exercise

~ Practice varying the line weight with various drawing tools using more or less pressure.

~ Expressing volume with line

- Seeing light - drawing shade

~ Demo – drapery and basic geometric shapes

~ Approach the study of volume by analyzing form, and how light and shadow help define the form. Locate the darkest shadow, find 2 mid-tones and the lightest tones. Reserve the white of your paper for the highest light. The shape of a cast shadow is determined by the 3-d shape of the object and the angle of the light. *Begin with thumbnail gestures to determine composition.*

\* **Homework**

+ Choose a subject with obvious value changes such as a tablecloth or clothing with folds set near a table lamp (for a single light source). Create a drawing expressing volume in any b/w medium. Try different mediums in separate drawings. As usual, start with observation notes. Study the effect of light in casting shadow shapes that define the form. Use your viewfinder to help you choose a composition, then make gesture thumbnails to sketch your options. Visualize before you begin.

+ Experiment with varied B/W media. Using the subject matter of your choice, follow the observation set guidelines.

+ Carry your sketchbook with you. Take advantage of opportunities to draw in class, outdoors, at home, in cafes.....fill your sketchbook.

- *Reminders:* The weekly homework expectation is 5-6 hours.

Note the time spent on each sketch in a lower corner of each page.

+ *Collect a few leaves before or on the way to class next week to use as study models*

+ *Reread the Perspective handout.*

**Week #4 – October 22**

**DRAWING**

\* Homework review - Formal analysis - pairs. Use your Formal Analysis and Design handouts to guide your observations and vocabulary for oral presentation. Start by considering the principles of design (ways of arranging formal elements) then support your opinions on how these are achieved by using the terms of the design elements. This

week focus on value and how a range of values did (or did not) express volume, texture and unity. Again - try to be concise and avoid bland adjectives.

View all work on tables before oral analysis.

\* Break

\* Slide presentation

- Observing composition, design, perspective, foreshortening, and volume.
- Review Formal Analysis vocabulary

\* Foreshortening

- Review foreshortening information in handout comparing Fig. 123 & 126

- Foreshortening exercise

~ Look at your hand, palm open and at eye level. Observe how the shape changes as you bend your wrist toward and/or away from you, changing the angle of view and thus the shape you see.

~ Make at least 6 drawings, 3 of a leaf in three positions (frontal, rotated 45 degrees toward (or away from) you, then rotated 180 degrees) then 3 of your hand rotating your thumb as above. You may combine, with hand holding leaf..... Notice how nature foreshortens the shapes of the leaves as they dry.

~ If time allows make a sketch of overlapping leaves, using contour lines that vary in weight for spatial emphasis.

\* Perspective and Proportion

- Perspective exercise

1) Select a reference photo

2) Copy the format of the photo onto your paper, by tracing around the photo, or enlarge proportionally.

3) Using a ruler, or by careful folding, make a grid on your paper *and* on the photo dividing it into quarters (or smaller divisions if it is a complex image).

4) Look for and draw the angles relative to the fixed vertical and horizontal edges of the photo, reproducing the photo as a line drawing.

\* Sighting

~ Use your pencil held at eye level with arm extended parallel to the floor, (holding the pencil with both hands will assist stable parallel alignment) as a fixed horizontal reference or held perpendicular to the floor as a fixed vertical reference, compare relative angles and relative lengths and widths (proportion). You can also use your viewfinder as a horizontal and vertical reference by holding it parallel to the floor.

\***Homework**

+ Practice sighting - do a contour drawing not a blind contour of part of the room. Looking from one room into another affords an interesting perspective. Make sure that your line of sight is not perpendicular to the dominant picture plane; you want your drawing to include more acute and obtuse angles than right angles.

+ **Your sketchbooks will be collected next week for mid-quarter review. Make sure that you are caught up with all exercises and assignments so far.**

+ **Bring all of your painting supplies to class next week.** We will begin the painting unit mid-session after completing the balance of our work on perspective drawing.

+ Read the handouts: **Glossary of Paper Terms**  
**Color Terminology**

\* **Effort**

As an artist you must be dedicated to your work. You cannot wait until you become inspired to apply yourself. Pushing through ennui and fatigue yields the positive result of self-discipline. This discipline informs your spirit, letting you know experientially that you can move past initial weariness, disinterest or distraction into a creative state. “Good” work and “bad” will be produced on good and bad days, not necessarily in direct relationship. The benefits are internal and often energizing. On *all* days you are learning, growing and exercising the orchestration of your mind/eye/hand.

**Week #5 – October 29**

\* Homework review - Formal analysis - pairs. Use your Formal Analysis and Design handouts to guide your observations and vocabulary for oral presentation. Start by considering the principles of design (ways of arranging formal elements) then support your opinions on how these are achieved by using the terms of the design elements. Focus on evaluating composition. Make note of scale and proportion

*View all work on tables before oral analysis*

\* Break

\* More Perspective and Proportion

- *Geometric & Organic*

~ Using the window as a way to divide space, create a drawing including part of the interior space and part of the landscape view **or** draw a landscape that includes architectural/angular features. Use your viewfinder to determine your format and what to include in the composition. Begin with thumbnail gestures to determine your preferred composition.

~~ Your sketchbooks will be collected for review and returned to you next week.~~

**PAINTING**

\* **Color terminology** *handout*

\* The Color Wheel

~ Primaries

- why a simple 3 primary system doesn't work
- warm and cool primaries

~ Secondaries - *color mixing exercises*

**Mixing chart** - *handout*



- warm and cool secondaries.

On watercolor paper, mix each warm primary with each other; each cool with each other; then mix each warm with a cool and vice versa. Be sure to rinse your brush and change your water frequently. Make notations for each paint name used in each mixture - use abbreviations that make sense to you.

~ Darks, browns, grays

Mix various complements, e.g. blue (ultramarine) with orange (burnt sienna)

~ Complementary colors

Paint a cube and a sphere using a color's complement for shadows and background contrast...e.g. a red ball with a green background, using red/green mixtures for shadows; or blue/orange; or yellow/purple.

\* **Homework**

+ Select a painting or two to work from that you find particularly interesting, especially in terms of color. Make a reference sheet of colors that match as closely as possible the various colors that you see in the painting. Be sure and make notes about the pigments used and what thing or area it matches. Some of your colors will work without mixing...make note of those too. **You will use this reference sheet in class next week** so be sure and bring it. Do some thumbnail gesture drawings to determine your composition – you may copy the whole painting, choose a portion or use the content for inspiration. Then lightly sketch the dominant lines of your composition on your w/c paper. Be prepared to continue painting in class.

**Week #6 - November 5**

\* Slide presentation – Painting – media options and effects.

**Paint *handout***

\* Paper types - weights and surfaces.

\* Stretching paper.- demo

\* Paint application demo and faculty work to exemplify:

~ Washes

~ Wet in wet

~ Glazing

~ Texture - dry brush, salt, spattering w/ brush and toothbrush, scraping.

~ Gouache (pronounced gwash)

Experiment with these techniques.

\* Break - independent, as needed

\* Painting

Using your homework color reference sheet as a palette guide, continue working on the painting begun as homework. Faculty will provide group and/or individual demonstrations as needed.

**\* Homework**

- + Finish the in-class assignment.
- + ) **Make a collage** from tear sheets (photos of paintings, advertising photos, text from magazines, found objects that are glueable). **You must complete this assignment and bring it to class next session** to use for formal analysis and an in-class assignment.
- + Gather any additional materials you have on hand, e.g.: pastels, colored pencils (standard and aquarelle), gouache, inks, aquarelle crayons, etc. for use in mixed media painting next session.

**Week #7 – November 12**

\* Homework review – Formal analysis – pairs. Use your formal Analysis and Design handout to guide your observations and vocabulary for oral presentation. Start by considering the principles of design (ways of arranging formal elements) then support your opinions on how these are achieved by using the terms of the design elements. Focus on evaluating color – contrast, temperature, effect on mood and composition.

*View work on tables before oral analysis*

\* Break

\* Mixed media

- Demonstration and faculty work
- Experiment with **mixed media** techniques
  - ~ watercolor
  - ~ colored pencil
  - ~ pastel
  - ~ gouache
  - ~ ink (Zig, or other permanent Tombow brush, or other water soluble)
  - ~ aquarelle crayons

\* *Paint from your collage*

Use any materials and techniques appropriate to convey the colors, forms and textures of the subject matter.

- 1) Make a palette reference sheet by practicing color mixing with various materials to find combinations that work well for you.
- 2) Select your format (image dimensions) and paper surface. If you do not make it the same size as your collage, you will need to make the dimensions proportional.
- 3) Lightly sketch the main shapes of the composition onto your w/c paper.
- 4) **Paint!**

\* Review linocut printmaking supplies

**\* Homework**

- + Finish the painting begun in class and/or create a new one for next week's formal analysis.
  - + Read the **Linocut** handout to prepare for next session.
- Begin thinking about and sketching possible images suitable for linocuts and organize

your materials for printmaking so that you are ready for the next unit. Plan to spend \$1-\$2 for ink unless you are providing your own. The fee is \$1 for making 4 or fewer prints; \$2 for more than 4.

+ **Begin thinking about your final series** (see Homework - Week #8 for details).  
*Create sketches of your concept to share with a small group of classmates.*

## **Week #8 - November 19**

### **PRINTMAKING**

\* Homework review in pairs. Use your Formal Analysis and Design handouts to guide your observations and vocabulary for oral presentation. Start by considering the principles of design (ways of arranging formal elements) then support your opinions on how these are achieved by using the terms of the design elements. Select one or two design principles to emphasize. *Include your response to the subject matter. Is it emotional or analytical or both? How does color influence your response. How does your response to the subject influence your analysis of the work?*

\* Break

\* Slide presentation  
- The Print Processes

*Handouts:* **Glossary of Print Terms**  
**Graphic Arts Media chart**

\* Final series

Break into small groups and share your ideas about your final series. This is an opportunity to get feedback on ideas you have, clarify them, share your sketches and develop a plan of how to accomplish the assignment.

\* Faculty linocuts, collographs, and monotypes

\* The Linocut Process

Handout review - Demonstration of linocut printing steps: drawing transfer; carving the block; sharpening your carving tools.

\* Refer to the Linocut handout and begin to follow the steps outlined.

\* Optional *handout:* **How to Make a Foamcore Portfolio**

\* ***Homework***

+ Continue planning, and perhaps starting on, your *final series*. The assignment will be to select an area of focus that you want to explore in more depth, then create a series of 3 or more works of 2-d art, in any media, that have some relationship to one another, e.g. they might be the same subject represented in different media or at different times of day or from different vantage points. Your series might relate to other fields of study, such as literature, math or botany. Your series might express some idea, dream or part of your personal history. Write a brief explanation of the idea behind the series to include with your portfolio (also due session 9).

+ Work on your linocut printing plate so that you are ready to print next session. Preplan your paper size so that you'll have your paper cut and ready. *If you anticipate finishing printing before the session ends at 4:30, bring stuff relative to your final series to work on.*

### **Prepare your portfolio to be turned in next session**

It should include: Observation and class notes - Sketchbook(s) - Loose drawings, paintings, prints:

*In addition to all preparatory and practice sketches, include at least 7 finished compositions (these can be in your sketchbook - no need to tear them out): 2 for design (Positive/negative collage; Painting the negative), 2 drawings (expressing volume; linear perspective), 2 paintings (1 from your collage), 1 linocut print.* To receive an excellent evaluation your portfolio needs to demonstrate 50 – 60 hours of homework effort in addition to consistent attendance and attention to the work done in class.

Note: You will be printing in class next session so may add the linocut to your portfolio at that time.

Please submit this material in a **neatly organized manner** with your name visible on the outside. Have loose artwork in either a purchased portfolio case, a handmade foamcore sandwich portfolio (refer to my *handout* for instructions) or otherwise neatly bundled, **with your name visible on the outside**. Please do not include class handouts.

- Spray fix charcoal or other loose medium drawings, or use interleaving paper to avoid soiling other work.

### **Week #9 – December 3**

\* Self Evaluation Writing Workshop (optional)

- a) list everything you've done in this course to help you:
- b) write what you've learned
- c) consider 1) what questions and expectations you had entering the course, 2) what questions developed during the quarter and 3) whether and how you might apply what you've learned to future endeavors in art, other fields of study, and/or daily life.
- e) rewrite to consolidate information into 1/4 to 1/2 page (typed equivalent)

\* Review any questions regarding the linocut process....  
- Demo - inking the plate and printing the image.

\* In class printing.  
Collect the **ink \$**.

\* **Turn in your portfolio** - *Your work will be returned to you next session.*  
Do not include anything that you will need to use in creating your final series.

\* **Homework**

+ Create your **final series**.  
Be prepared to talk to the class by *writing a statement* about your reasons for choosing

the subject matter of your final series, the materials and/or techniques used, and other relevant information (e.g. reference to art history, literature, science, etc.). Faculty will collect a copy of your written statement. Preparation will allow you to relax and enjoy viewing the work of your classmates while you await your turn.

**Consider presentation** - how it will look on the wall. You may want to mount the work together or separately on mat board or on a contrasting paper.

+ **Write a self evaluation to be turned in next week.**

### **Week #10 – December 17**

#### **Meet in the Critique Room**

\* Final series presentations

Students will hang their work in the critique room as space allows. All students are expected to be present to see all of their classmates work. This is a gratifying experience and you will learn a lot from one another.

Be prepared to talk and answer questions about your work. You may read from the written explanation of the concept behind your series.

\* Turn in a copy of your written statement.

+ Please **write a Faculty Evaluation**. My employment is dependent upon periodic review of a portfolio which includes your evaluations. Constructive criticism is welcome. You may bring it to your appointment or turn it in directly to Sharon Wendt, Evening and Weekend Studies Program Secretary in Seminar II - B.- 2124

Questions to consider when writing evaluations of faculty –

- Did faculty provide a supportive, safe learning environment?
- Was faculty knowledgeable of the material presented?
- Was faculty responsive to student questions and individual learning needs?
- Were presentations, lectures and demonstrations effective in helping students meet the learning objectives?

Sign up for an evaluation meeting with faculty.

### **Evaluation Week – December 12 - 17**

Individual evaluation appointments. Day TBA

## INTRODUCTION TO 2-D STUDIO ART

### MATERIALS

**\*\* Note: You may use any materials that are adequate substitutes for those listed below\*\***

#### *Design and Drawing*

Sketchbook - e.g. 10 x 10 hardbound

2 Tombow N15 black dual tip brush/markers

Drawing pencils - e.g. 2B and 6B

Eraser

3 sheets any black paper & any stiff white paper for collage shapes

Schwan All-Stabilo pencil #8046 black (additional colors are available in this aquarelle pencil if interested); jar or cup for water & brush

Charcoal - vine and/or compressed - soft

Ruler or any straight edge

#### *Watercolor Painting*

Strathmore w/c paper sampler pad; 500 series; 10.5" x 14.5"

Prang 16-color watercolor set (comes with #7 brush - poor quality)

White gouache

Brushes - have at least 2 - (for w/c painting) suggested: #8 or #10 round and 1/2" flat (e.g. da Vinci Jr. synthetic series 303)

palette or white jar lids for additional mixing space if needed

jar or cup for water, paper towels or rag

#### *Printmaking*

large metal or wooden spoon or similar tool to use as a burnishing tool

unmounted linoleum and rigid board or mounted linoleum or easy cut

1 sheet Rives lightweight 19 x 26 paper, cream or white

brayer- 4 inch soft - we may be able to borrow some from the print lab

Speedball cutter handle and blades

inking plate - glass or plex - another item we can borrow

waterbased printing ink or pay \$1-2 fee for use of black ink in class

#### ***Optional:***

drawing board

Faber Castell PITT India ink pens, available in black, sepia, sanguine

Sharpener

During the painting section of our class you may want to use :

chalk and/or oil pastels

colored inks

colored pencils

liquid acrylics

aquarelle crayons

gouache

