



Supplies & Resources



PAPER

The type of paper is very important. You will need a smooth, white bond paper that's very similar in quality to office bond in terms of surface.

- Strathmore and others make a Layout Bond pad that is a good choice
- Buy either the 14" x 17" size (minimum), or 18" x 24"
- Newsprint or sketchbook paper with a slightly rough tooth are not recommended

DRAWING MEDIA

- Soft vine charcoal
 - Get 5-8 packages to start (3 sticks to a package), medium-sized willow sticks (darker, a bit harder to blend), and small, soft vine charcoal. It has to be soft enough to dent with your thumbnail, or it won't work well on the smooth paper.
- White chalk
 - Either soft pastel, NuPastel, or white blackboard chalk (for highlights)
- Charcoal pencils
 - I like Ritmo 3B & B and Pitt soft & medium

ERASERS AND BLENDERS:

- Chamois (soft cloth for large erasures). You can purchase less expensive ones at auto departments.
- Kneaded eraser: gray, not blue
- Soft white vinyl eraser in plastic holder (I prefer Eberhard Faber)

OTHER SUPPLIES

- Workable fixative, such as a Krylon aerosol can
- Board clips to attach your pad to the drawing board
- Large sheets of glassine (protects finished drawings)
- Knitting needle (or equivalent straight tool) as drawing aid
- One-hole, wedge-shaped sharpener (must be new and sharp). It works to put a temporary point on vine charcoal, although the point will break off.

RESOURCES

- *Drawing the Human Head* by Burne Hogarth (Watson-Guptill, 1989)
- *Drawing the Head and Hands* by Andrew Loomis (Titan Books, 2011)
- *Drawing the Head and Figure* by Jack Hamm (Perigee Trade, 1983)
- *Drawing Portraits* by Douglas R. Graves (Watson-Guptill, 2005)
- *Drawing a Likeness* by Douglas R. Graves (Watson-Guptill, 1985)
- *The Human Figure (Dover Anatomy for Artists)* by John H. Vanderpoel (Dover, 1958)
- *How to Draw the Human Head: Techniques and Anatomy* by Louise Gordon (Penguin Books, 1983)
- *The Artists Complete Guide To Facial Expression* by Gary Faigin (Watson-Guptill; 2nd edition, 2012)
- *Human Anatomy for Artists: The Elements of Form* by Eliot Goldfinger (Oxford University Press, 1991)



TIPS ON WORKING WITH MODELS

- Anyone can do it – no experience necessary!
- People say that modeling feels like getting a haircut, and everyone likes the attention. "You mean *my* face is interesting?" "Yes!"
- Seat them comfortably, ideally on an 18" platform. That way, their eyes will be level with yours when you stand. Otherwise, you should both sit.
- Give them frequent breaks every 20-25 minutes.
- Choose your pose, then ask them to pick out a visual target (a window, a door knob, etc.) that they can use as a reference to get back in the same position.
- Lighting is critical! Have one key light 45-degrees to the left and well above your subject. The best tool to use is a tripod aluminum light stand and an aluminum reflector.
- You can give them something to do, such as listening to music, or watching a screen that's set up ahead of them.
- Let them see the work in progress. Make it your goal to finish within 2-3 hours.

Working With Models

