

ARTF 1302
Basic Drawing for Interior Design
Fall 2026
M/W 8 am - 10:50 am
JCM 1130

Instructor

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TXST Course Description

This course introduces a range of media, techniques, and representational strategies that support visual communication. Students develop foundational drawing skills through sustained observation, learning to translate three-dimensional space, objects, and environments into accurate two-dimensional representations. Emphasis is placed on proportion, perspective, light and shadow, spatial relationships, and material depiction. Through structured exercises and longer-term projects, students apply the principles of art and design—including composition, balance, scale, rhythm, and contrast—to both descriptive and expressive drawing outcomes. The course builds visual literacy and technical fluency essential for communicating interior concepts professionally.

TXST Course Objectives

Upon successful completion of this course you will be able to:

- Apply basic drawing skills in observational and representational studies
- Define drawing vocabulary
- Identify goals for a drawing
- Assess the formal qualities and craft of a drawing
- Translate three-dimensional form onto a two-dimensional plane

- Use sensory and perceptual skills to explore compositional and expressive methods
- Use experimentation and process to discover ideas and content
- Analyze and discuss your artwork and that of your peers by addressing materials, form, concept, as well as speaking to the work we make in context – relating it to art history, contemporary art, our everyday lives, and beyond.
- Discuss drawings in a supportive, communal spirit as part of the critique process
- Develop confidence in mark making to give drawings the energy of the human hand
- Develop a drawing practice outside of class to grow your approach and explore ideas
- Understand basic perspective using drawing materials
- Understand how to show value differences using drawing materials
- Use a diversity of drawing materials such as colored pencils, pencils of different hardness, and alcohol markers to communicate color and space with drawing

General Course Overview

Basic Drawing is designed around 6 visual phenomena: Line, Proportion, Value, Space, and Color. We will be exploring various drawing methods, materials and developing new vocabularies in drawing based around these visual phenomena. Drawing with them in mind is an embodied process that takes focus, observation (both outward and inward) and consistent practice. The course will consist of a series of in-class slideshow lectures, exercises, projects, critiques, and homework.

Value Proposition

Favorite studio advice: Love your problems because they are your own

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For the artist, drawing is discovery. And that is not just a slick phrase; it is quite literally true, wrote art critic John Berger.

Line is a visible action, argued artist, Cy Twombly.

My drawing is alive. My drawing is handwriting.

Texts, Resources, Materials, Required Equipment

Handouts will be posted on Canvas and passed out in class. See material lists for required supplies.

Additional resources, announcements, relevant excerpts, images, and links will be posted on Canvas as the semester marches on, check often. The TXST Library, university gallery, as well as local art museums are excellent and important resources for your art making. There is no required textbook for this course.

Required Course Supplies

Students are required to purchase supplies for use throughout this course. As with textbooks in other classes, these supplies should be considered an investment and a crucial aspect of your education. Maintaining a reasonable supply of required materials is each student's individual responsibility. A detailed supplies list for this course is below. Please speak to instructor if you are concerned about the cost of purchasing supplies. ***Not having materials with you during class is equal to a full day's absence.***

Materials You Must Have Daily

- Pencil set with pencils of varying hardness
- Eraser
- Pencil Sharpener
- Sketchbook of your choice Spiral bound, 8.5 x11 in. or 9 x12 in., acid-free paper
- One small portfolio
- Strathmore Marker Paper 400 Series, 1 pad 9 x12 in. (brown pad)
- X-Acto knife, utility knife
- Ruler

All Supplies

Make sure you have all of these materials by . You will not need them every day. Instructor will let you know when to bring materials not in the daily materials list above.

Paper

Do not order paper or drawing tools (pencils, erasers, etc.) from amazon. The products are not reliable.

Use blick.com or jerrysartarama.com

- Newsprint Pad 18 x 24 in. 100 sheets
- Sketchbook of your choice Spiral bound, 8.5 x11 in. or 9 x12 in., acid-free paper
- Bienfang Marker Paper, 1 pad 9 x12 in.
- Strathmore Marker Paper 400 Series, 1 pad 9 x12 in. (brown pad)

Portfolios

11"x17" portfolio for drawings - You can get a good folder of this size, back it with a piece of cardboard to keep rigid if you get a flimsy one.

General Drawing Media

- Graphite pencil set of (B range: ex. HB – 9B)
- Large kneaded eraser
- White vinyl eraser
- X-Acto Knife and blades
- Scissors
- 3/4" Artist's tape (most reliable is from Blick.com)

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- 12" metal ruler
- Bulldog clips or large binder clips (x2)
- Small metal Pencil sharpener

Markers

The brands linked below are recommended, other good options are Ohuhu, Arteza Everblend double-ended markers, Prismacolor Alcohol Markers, Copix Alcohol Markers. Markers are expensive, but necessary for this class. Don't get cheap markers. They won't work. Talk to me ASAP if you are having issues with buying supplies.

- Artfinity® Sketch Markers & Sets

[Artfinity Sketch Marker from Jerry's are the recommended option](#)

- ARTEZA Art Alcohol Markers Set of 72 Colors

[Arteza Architectural Tones set](#)

Colored Pencils - Prismacolor premier colored pencils

It is a class requirement to purchase this brand of colored pencils. Please be sure to pick up one of each of the hues listed below. You are welcome to purchase or collect additional colors, brands, etc. but having these colors as Prismacolor premier is important.

- Black
- Chocolate
- Cloud Blue
- Crimson Red
- Deco Pink
- Indigo Blue
- Olive Green
- White Yellow ochre

Other

- Container for supplies – found or purchased
- Workable Fixative (a spray that seals work. Use Blick or Jerry's Artarama)
- Combination lock (if you reserve a locker)

Places to purchase art supplies

--Legacy Arts On-Site Supply Vending - Legacy Arts (formerly Hoffman's Supply) will be vending art supplies in the TXST Galleries lobby on the first and second days of school (8/19 and 8/20) from 8am-4pm. This is great convenient access to some common art supplies. They typically carry supplies most relevant to foundations and drawing classes.

--Local – Michael's (limited selection)

--Austin -- Jerry's Artarama,

--Dick Blick and Jerry's Artarama online

--Hardware Stores like, thrift stores, ReStore habitat for humanity

--potentially helpful article: <https://www.austingallery.org/blog/best-art-supply-stores-austin>

Learning Environment

We keep one another safe. This involves keeping social distance and wearing a mask covering your nose and mouth if it makes you feel comfortable. Being flexible and patient in regards to communication, course meeting locations, flow, format, and the comfort level and needs of your peers and instructor are important.

Class meetings will involve independent studio work, collective class critiques, individual or small group exercises, discussions/slide talks, and class trips outside of class. Active and open-minded participation fueled by listening, speaking, and responding is essential to our creating a vibrant and supportive studio environment. It is my goal to affirm and support each student's perspective and experience. Please let me know if you use a name and/or pronouns other than what is in the course roll or would like to share anything else at the onset of class or at anytime.

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Course Communications

Communication is key. I strive to be available through office hours and email correspondence. Thank you for your patience when my reply time is not immediate. Blackboard and email will be used for most communications. Important announcements will be sent via email and posted.

Course Requirements, Assessments, and Evaluations

Drawing involves taking risks, being fully present, and hard work. You will receive a midterm and a final grade in this course, and written and verbal feedback from your peers and me during class meetings.

Critiques are a good marker of your progress in the course because they give an opportunity to hear how your peers and instructor are responding to what you are making. Your willingness to adapt, a drive to challenge yourself, a capacity to reflect, listen and contribute; and a rigor and urgency of making both during and outside of class time are crucial for getting top marks in this course.

50% of your grade will be determined by: in-class participation, attendance, sketchbook, writing, reading, museum related, and any additional assignments

50% of your grade will be determined by: Midterm and Final Drawing Projects, Midterm and Final Critique Participation and related presentations

A self-evaluation/personal statement worksheet is given out at the Midterm and Final Critiques. Thoughtfully completing this worksheet is an important part of your critique grade. Its contents play a roll in determining your Midterm and Final grades. Missing a critique or late work will not be accepted unless under extenuating circumstances as determined by the instructor.

A	Exemplary: consistently exceeds expectations - A 90-100%	Outstanding: work demonstrates significant growth and progress. Student offers thoughtful participation in class, is an active critical thinker, meets all deadlines, shows a strong depth of inquiry, and is willing to take risks and explore challenging solutions.
B	Proficient: meets and sometimes exceeds expectations - B 80-89%	Very good: work demonstrates moderate growth and progress. Student offers adequate participation in class, often displays critical thinking, meets most deadlines, shows an adequate depth of inquiry, and engages in some risk taking within expectations of the course.
C	Overall average: work as expected at this level but is without demonstrable growth - C 70-79%	Average: work demonstrates aptitude but not measurable growth or progress. Student infrequently participates in class, displays some critical thinking, does not frequently meet deadlines, shows little depth of inquiry, and does not engage in frequent experimentation or risk taking within the expectations of the course.
D	Overall below average: work rarely meets expectations or demonstrates growth - D 60-69%	Below average: work demonstrates little aptitude, growth, or progress. Student usually does not participate in class, rarely meets deadlines, does not engage in a necessary depth of inquiry or experimentation within the expectations of the course.
F	Failure: work does not meet minimum expectations - F 50-59%	Poor: work does not meet minimum expectations for one or more of the following factors: work, progress, inquiry, critical thinking, participation, or attendance.

Participation

It is necessary for students to be present and active during class meetings. Coming to class unprepared, missing a scheduled critique or discussions, not completing a reading or sketchbook entry, or not participating in class activities will result in a grade deduction. Please be in touch with me if you are unprepared for class or unable to attend due to an unforeseen major personal circumstance.

General Schedule

Expect to draw in class every session. Come prepared with materials every class. For much of the semester slideshows, exercises, and group work will take place on Mondays and Wednesdays will be studio-focused periods to work on the current project. In-class work is supplemented with homework that relates to each project. It will often take the form of sketchbook entries. It is my goal to expose you to divergent ways of thinking and making. Maintaining a sketchbook through our course is an important tool for this.

Attendance Policy

The nature of this studio course necessitates hands-on experience, development through practice and critique, and interaction with the instructor and peers. Attendance is required, and students are expected to be in class on time and for the entire duration of the class period. More than three unexcused absences means you are in danger of failing.

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Three accounts of arriving late or leaving early is equivalent to one absence. Make up work will be determined on a case-by-case basis. Attendance at all days of the Midterm and Final critiques is extremely important. The experience cannot be made up. Please communicate early and often if something has come up that will affect your attendance.

Absence Notification Resources

Follow my absence policy and if you need to report an absence or need additional support, contact the Dean of Student's Office via the info below. Use the Dean of Students' [Absence Notifications webpage](#) if you must miss class. This helps us keep an official record. I will refer you to the Dean of Students Office if you are unable to complete the on-line request due to access limitations or emergencies/crises. For questions, contact the Dean of Students Office at (512) 245-2124.

Studio Etiquette, Behavior Expectations

Please do not engage with your phone, social media, sleep, or study for other classes during our meetings. If an emergency comes up and you need to make or take a call please let me know and excuse yourself. Headphones are fine for individual studio work outside of class; however, they may hinder the interactive environment of this course, please check with me before using them during class meetings. Be respectful of the shared space and follow studio classroom policies and material safety guidelines discussed in class and posted to Canvas.

This is the official university **Statement on Civility**:

"Civility in instructional settings is fundamental to an effective educational process and is everyone's responsibility. The university's shared values, sense of community, and collective commitment to respect, civil dialogue, and the free exchange of ideas are the cornerstones of successful teaching and learning. If students have questions about appropriate behavior in a particular class, they should address them with their instructor first. Although rare, disciplinary procedures may be implemented for refusing to follow an instructor's directive, disrupting classroom activities, or disregarding university policies. For more information regarding conduct in the classroom, please review policies at AA/PPS 02.03.02, Section 03: Courteous and Civil Learning Environment, and Code of Student Conduct, number II, Responsibilities of Students, Section 2.02: Conduct Prohibited."[Code of Student Conduct](#)

Accommodations

If you have accommodations through the university let me know at the beginning of the semester so I can be sure to facilitate the best possible learning experience for you! Come talk to me after class or send me an email ASAP.

Academic Integrity

There is no reason to cheat or plagiarize in this class, and it is obvious when you do. Using AI in an art class is instantly apparent and is not going to help you or make things easier, so don't do it. Students should be familiar with the Texas State Academic Honor Code and know that the general rules and student rights therein apply to this class. A copy of the Code's passages on plagiarism and cheating are available in the Student Handbook or online. You must adhere to these policies. Any violation of the honor code, no matter how slight, will result in the notification of five disciplinary officials. Information regarding academic integrity and student code of conduct may be found at the links indicated below.

[Code of Student Conduct](#), [The Honor Code](#)

Course Feedback

Students will have the opportunity to evaluate the course informally at the Midterm and Final Critiques and through TXST's course evaluations at the end of the semester.

Sickness or Exposure

Do not attend class in-person if you are sick or need to isolate or quarantine. The recommendation is to stay home anytime you do not feel well. If you need to miss class for illness, please contact your professor by email ASAP.

Health and Wellbeing

The Dean of Students Office manages [Here to Help](#) to assist students experiencing crises or emergencies or displaying concerning behaviors. Submissions are received directly by the Dean of Students Office's

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[CARE Center](#). This process takes an individualized and holistic approach to assessing submissions and determining an appropriate course of action or referral based on the information provided in the submission.

The [Counseling Center](#) provides counseling, telemental health, and educational workshops and videos for students. For students, the [Student Health Center](#) provides evaluation and medical management of these common mental health issues and others. [Bobcat Balance](#) serves the legal, financial, and mental health needs of faculty and staff. [LinkedIn Learning](#) is available to all faculty, staff, and students and includes resources on well-being, career development, time management, and other skills and knowledge.

Health and Safety

This course will present the safe handling and disposal of any hazardous or dangerous materials or supplies. It is important to read and put into practice/be aware of all studio protocol and equipment.

Emergency Management

In the event of an emergency, students, faculty, and staff should monitor the [Safety and Emergency Communications web page](#). This page will be updated with the latest information available to the university, in addition to providing links to information concerning safety resources and emergency procedures. Faculty, staff, and students are encouraged to sign up for the [TXState Alert](#) system.

Inclusive Community Statement

TXST strives to be an inclusive community, defined by respect and civility, which are the required components for exploring, critical thinking, and the free exchange of ideas. Diversity as it relates to our school environment is not only the differences in individual backgrounds, personal identities, intellectual approaches and demographics; it is also the removal of barriers and the creation of space that allows individuals to fully engage, freely think, and creatively explore. We are responsible for ensuring that HCC is a welcoming environment for everyone without regard to race, color, national origin, religion, sex, pregnancy, marital status, sexual orientation, gender identity, age, physical or mental disability, genetic information, veteran, immigration status, and parental status. Discriminatory behavior or treatment is unacceptable and jeopardizes our learning environment and future.

TXST Diversity, Equity & Inclusion (SB17)

During the 88th Regular Session of the Texas Legislature, [Senate Bill 17](#) was passed and signed into law, effective January 1, 2024. SB 17 addresses diversity, equity, and inclusion initiatives at public higher education institutions. For an explanation of SB17's provisions along with questions and answers, please visit the [Texas State University System's General Counsel Guidance on Implementation of Senate Bill 17](#).

Sexual Misconduct Reporting (SB 212)

Effective January 2, 2020, state law (SB 212) requires all university employees, acting in the course and scope of employment, who witness or receive information concerning an incident of sexual misconduct involving an enrolled student or employee to report all relevant information known about the incident to the university's Title IX office.

According to SB 212, employees who knowingly fail to report or knowingly file a false report shall be terminated in accordance with university and system policy. Please access the webpage of the [Office of Equal Opportunity and Title IX](#) for more information.

Basic Drawing General Areas of Interest - order of topics depending on individual class flow :

Line (Slow moving observed line, fast moving observed line)

- Begin to observe your own vision, sense of touch, and how they relate
- Conceptualize line as a separation between areas (shapes) that have contrasting qualities
- Learn to deeply observe your environment, moving first very slowly and then quickly to capture your vision with your drawing tool
- Explore the tactility of various drawing tools and paper surfaces

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- learn which drawing tools and paper surfaces are good for which types of line
- Investigate and control line quality
- Develop concentration skills
- Conceptualize the relationship between line and edge
- Use edge to begin to understand the relationship between light areas and dark areas (value)

Techniques used: observation, coordinated movement (attention to speed and size of hand, arm, body movements, attentive touch, attention to the body in space, cultivating ease and looseness in the body and in marking. Transparent paper or drawing on a window. Tracing photographs with tracing paper... Touching things...

The Picture Plane, Proportion, and Scale

- create and use a viewfinder
- define and learn to use the picture plane
- practice sighting to understanding proportion
- learn to measure objects in your vision by comparing their relative sizes with your eyes and a pencil
- learn to judge where in your picture plane objects will appear by checking their relationship to the edge of the picture plane
- learn how photographs work to create picture planes with clear edges that can be used as drawing tools

Techniques used: sighting, measuring, observation, using a straight edge, drawing through a window on transparent paper.

Value

- learn that edge is the separation between two areas of value, which we simplify as line
- practice detaching from ideas of what objects are, instead seeing them as many areas of value, separated by edge
- observe increasingly complex subjects, breaking them into areas of value separated by edge using the drawing process
- Develop and understand value scales
- study the relationship between value, shape, and line
- learn to use a light Source

Techniques used: observation, coordinated movement (attention to speed and size of hand, arm, body movements), attentive touch, attention to the body in space, cultivating ease and looseness in the body and in marking sighting, viewfinder, creation of reference image using printers/digital programs,

Space

- understand different approaches to perspective by studying historical examples (Western, pile)
- learn to use/recognize the most essential 2d illusions of 1 and 2 point perspective so that it becomes shorthand to you
- use line to build space
- use value to build space
- use color to build space
- Recognize and use lines that clarify spatial depth, overall shape, direction, structure, measure distance, estimate scale and explain both the object and its environment
- Use lines that weave through space linking all forms, together and that are analytical, investigatory and architectural
- Create hard and soft edges to suggest space

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-Extend lines throughout the entire picture plane

Techniques used: observation, coordinated movement (attention to speed and size of hand, arm, body movements), attentive touch, attention to the body in space, cultivating ease and looseness in the body and in marking, sighting, viewfinder, creation of reference image using printers/digital programs, color layering, drawing in perspective

Imagined Space

-learn to use alcohol markers
-utilize perspective skills

Techniques Used: observation, coordinated movement (attention to speed and size of hand, arm, body movements, attentive touch, cultivating ease and looseness in the body and in marking, sighting, viewfinder, creation of reference image using printers/digital programs, color layering, drawing in perspective, translation of human feeling

The Figure/Gesture (We likely won't do a long section on the figure)

-Establish a balance of freedom and control
-Enhance mark - making techniques
-Learn to draw intuitively
-Learn to trust your own body
-Learn to empathize with the model as you draw and notice the change in your markings as you acquire this skill

Techniques Used: observation, coordinated movement (attention to speed and size of hand, arm, body movements, attentive touch, cultivating ease and looseness in the body and in marking, sighting, viewfinder, creation of reference image using printers/digital programs, color layering, drawing in perspective, translation of human feeling

Developing Ideas/Research/Planning

-synthesize newly acquired skills and techniques to produce a drawing that prioritizes concept and process before product. Research ideas and interests. Plan using multiple drafts and peer/instructor discussion sessions.

Techniques Used: observation, coordinated movement (attention to speed and size of hand, arm, body movements, attentive touch, cultivating ease and looseness in the body and in marking, sighting, viewfinder, creation of reference image using printers/digital programs, color layering, drawing in perspective, translation of human feeling, research, planning (both visual and written)

8.18.26