



Avery Comeau, Spring 2025



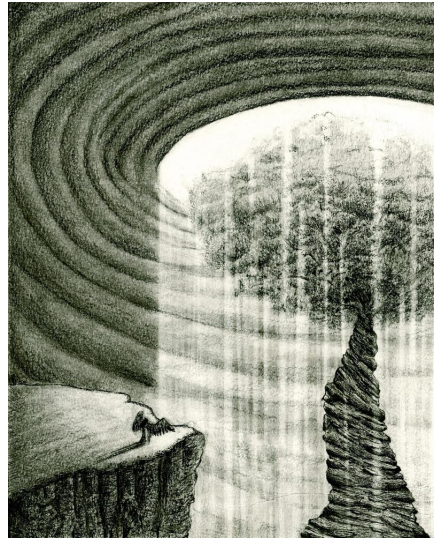
Sarah Hasener, Spring 2025



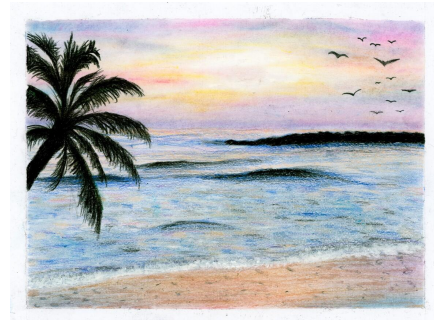
Nathan McNamara, Spring 2025



Scarlett Reynolds, Fall 2024



Cristian Inoue Iguchi, Fall 2024



Amelia Burgess, Spring 2025



Olivia Gallagher-Temple, Spring 2025



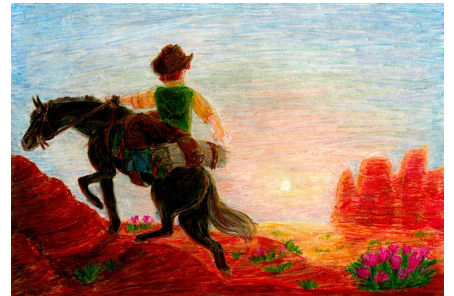
Viktoriia Svrydenko, Fall 2024



Emmy Bickerton, Spring 2025



Claire Mercier, Spring 2025



Mariah Wentzell, Spring 2025

Texture

___/10 Idea development

___/10 Goal-setting/Work-in-Progress

Criteria for the texture project

Materials technique: How well you use charcoal, ink, pastel, coloured pencil, and so on to create accurate line, shape, and shading.

Texture: How well you capture the visual sense of each texture.

Composition: How well you create an artwork that is fully complete, well-balanced, and non-central. If you are using colour, this includes using a clear colour scheme.



Be creative. Try doing something unusual. Everything has some kind of texture. Look for things most people wouldn't see or make up your own texture <- (really fun). -EM

Draw some textures in the thumbnail drawing and use the corresponding ones for the final drawing. -JC

When drawing texture you must get the most important lines down first. For example, if you were to be drawing someone's hair the first lines should be roughing out the shape or basic details. -DM

Make sure that you use many different textures in your drawing to make it look as interesting as possible. Also make all the textures very detailed. -MS

When drawing texture focus on the tiny details. Keep looking at your images (every snowflake looks different). Don't start patterns unless there is one. -LC

Do the most detailed sections first. Then it won't be as hard to fill in the rest because you will already have done the most challenging part. -TV

Draw what you see, not what you know - observe things carefully and don't draw things because you think they should be there. -MS

Use high res reference images and look very closely at the textures. Pick a composition that has room for lots of textures. Don't spend too long sketching stuff out. -LS



Observe textures closely. Every detail counts. -JB

If you decide to use charcoal work from the inside out to get the least amount of smudging. -CW

Make sure you have a 100% sure idea because you don't want to switch ideas halfway into the project. -PM

Advice from former students
Textural explorations



Evaluation criteria for the texture drawing

Evaluatiecriteria voor de textuurtekening

Materials technique <i>Materiaaltechniek</i>	How well you use charcoal, ink, pastel, coloured pencil, and so on to create accurate line, shape, and shading . <i>Hoe goed u houtskool, inkt, pastel, kleurpotlood, etc. gebruikt om nauwkeurige lijnen, vormen en schaduwen te creëren.</i>
Texture <i>Textuur</i>	How well you capture the visual sense of each texture. <i>Hoe goed u de visuele indruk van elke textuur vastlegt.</i>
Composition <i>Compositie</i>	How well you create an artwork that is fully complete, well-balanced, and non-central . If you are using colour, this includes using a clear colour scheme . <i>Hoe goed je een kunstwerk creëert dat volledig compleet, evenwichtig en niet-centraal is. Als je kleur gebruikt, betekent dit ook dat je een duidelijk kleurenschema gebruikt.</i>

Vocabulary for the texture drawing

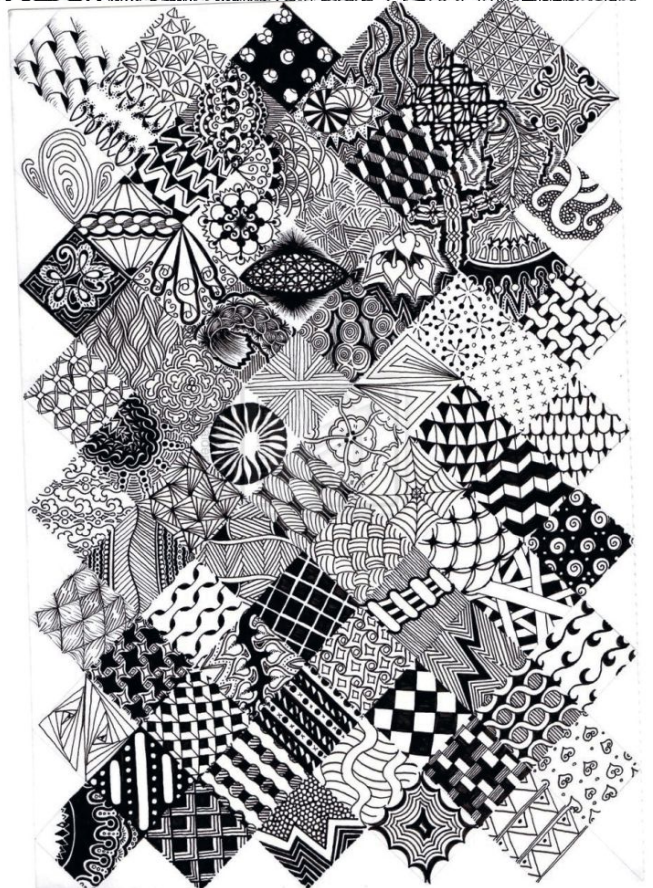
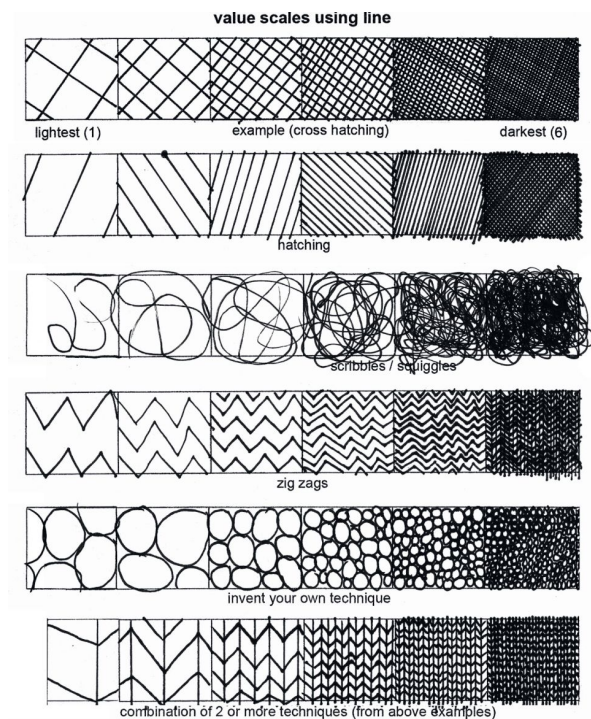
Woordenschat voor het tekenen van textuur

composition <i>compositie</i>	the arrangement of things in an artwork <i>de rangschikking van dingen in een kunstwerk</i>
creativity <i>creativiteit</i>	ideas that are useful, unique, and insightful <i>ideeën die nuttig, uniek en inzichtelijk zijn</i>
cross-hatching <i>kruisarcering</i>	drawing using close parallel lines that cross each other at an angle <i>tekenen met behulp van dicht op elkaar liggende parallelle lijnen die elkaar onder een hoek kruisen</i>
hatching <i>arcering</i>	drawing using close parallel lines <i>tekenen met behulp van dicht op elkaar liggende parallelle lijnen</i>
idea development <i>ideeontwikkeling</i>	a process that is used to create useful, insightful, and unique ideas <i>een proces dat wordt gebruikt om nuttige, inzichtelijke en unieke ideeën te creëren</i>
negative space <i>negatieve ruimte</i>	the shape of the space between the things you would normally look at (the positive space) <i>de vorm van de ruimte tussen de dingen waar je normaal naar zou kijken (de positieve ruimte)</i>
non-central composition <i>niet-centrale compositie</i>	an arrangement where the most important thing is NOT in the middle <i>een arrangement waarbij het belangrijkste NIET in het midden staat</i>
pointillism <i>pointillisme</i>	drawing or painting with small dots or dashes <i>tekenen of schilderen met kleine puntjes of streepjes</i>
positive space <i>positieve ruimte</i>	the contour of the things you would normally look at <i>de contouren van de dingen waar je normaal naar zou kijken</i>
reference images <i>referentiebeelden</i>	photographs you look at carefully so you can make a better artwork <i>foto's die u zorgvuldig bekijkt, zodat u een beter kunstwerk kunt maken</i>
stippling <i>stippelen</i>	drawing using small dots <i>tekenen met kleine stippen</i>
texture <i>textuur</i>	drawing that looks the same as what it feels like <i>tekening die er hetzelfde uit ziet als hoe het aanvoelt</i>
thumbnail drawings <i>miniatuurtekeningen</i>	small drawings that are used to develop the composition of an artwork <i>kleine tekeningen die worden gebruikt om de compositie van een kunstwerk te ontwikkelen</i>

Skill builder: **Created textures** / *Vaardigheidsbouwer: Texturen gemaakt*

Some textures are created. Created textures are more like a pattern than realistic. Draw a collection of created textures in your workbook.

Sommige texturen zijn gemaakt. Gemaakte texturen lijken meer op een patroon dan op realistisch. Teken een verzameling gemaakte texturen in je werkmap.



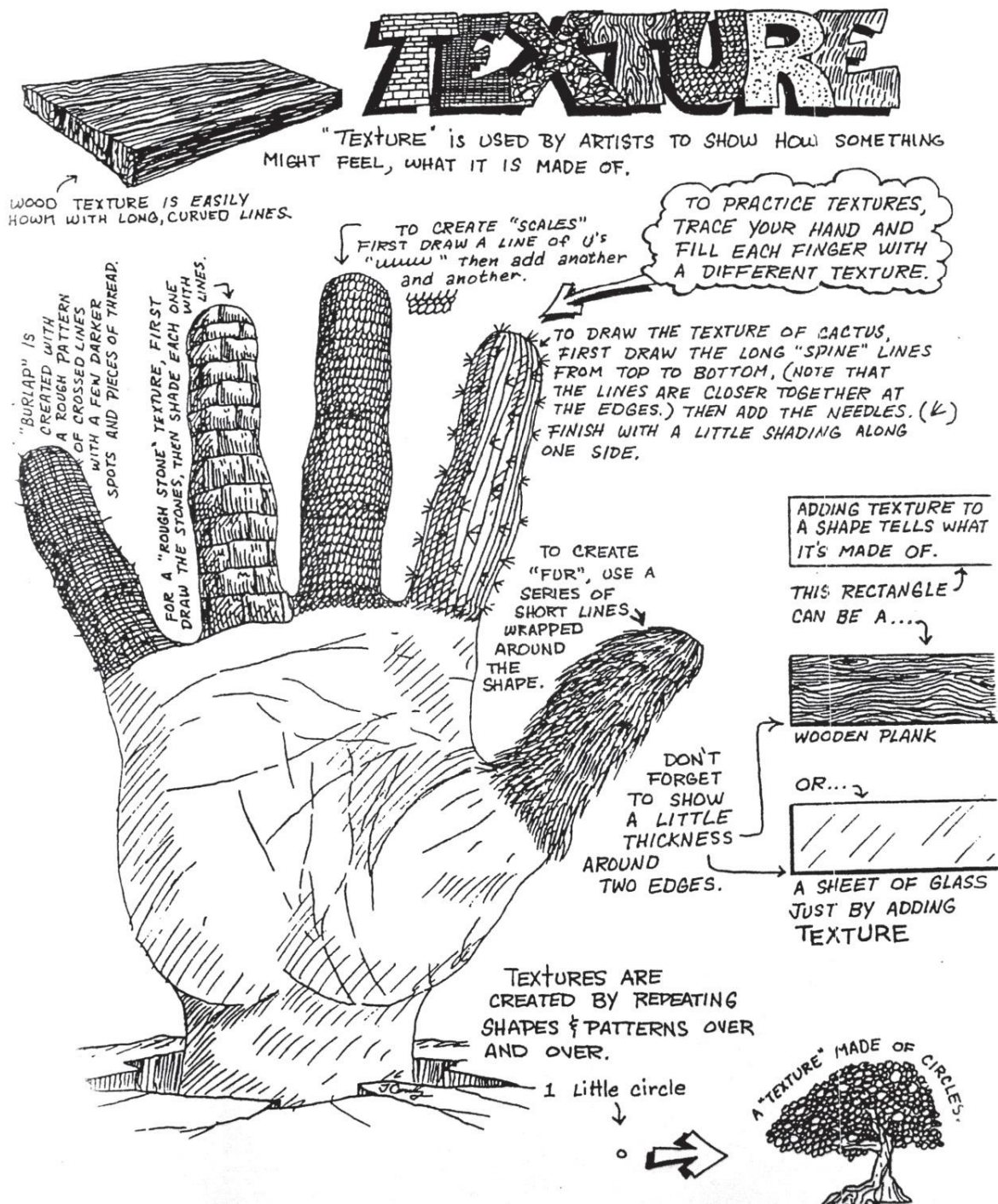
Skill builder: **Hand textures** / Vaardigheidstrainer: *Handtexturen*

Sometimes texture is created, and sometimes it is observed. Sometimes interesting things happen when you put an unexpected texture on a shape.

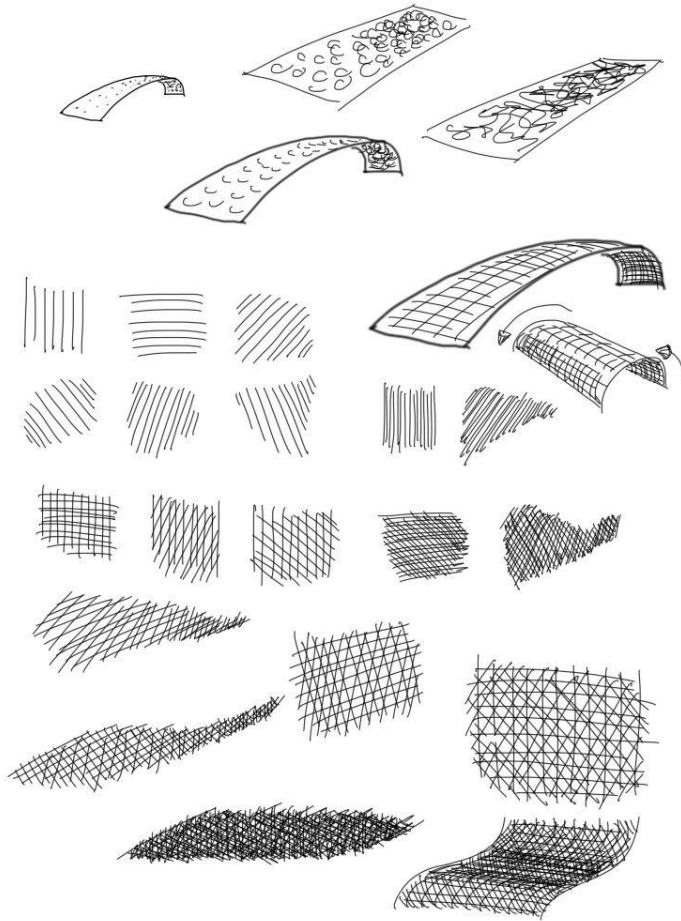
Soms wordt er textuur gecreëerd, en soms wordt er naar gekeken. Soms gebeuren er interessante dingen als je een vorm een onverwachte textuur geeft.

Draw your hand in your sketchbook. **Avoid tracing:** the lack of observation will set you up for a rough start. Then draw a different texture for each of your fingers.

Teken je hand in je schetsboek. Vermijd overtrekken: het gebrek aan observatie zorgt voor een ruwe start. Teken vervolgens voor elk van je vingers een andere textuur.



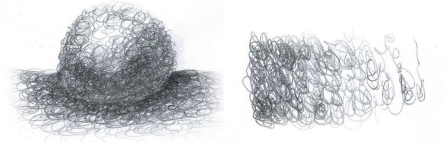
Technique Basic Crosshatching



Stippling



Scumbling



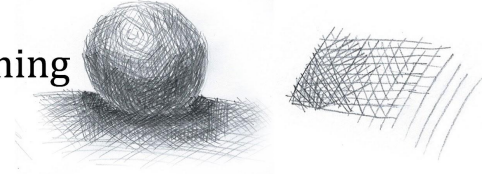
Shading



Smudging



Crosshatching



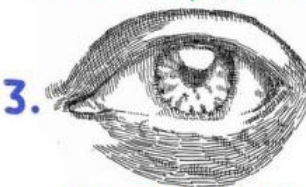
CROSSHATCHING AN EYE



- PENCIL OUTLINE**
- Can be loose & messy!
 - Outline areas of shadow
 - Double-check proportions



- HORIZONTAL LINES**
- Keep shadows light
 - Avoid areas you're unsure of
 - Don't erase outlines yet!



- VERTICAL LINES**
- Start to darken
 - Emphasize edges so you can erase outlines after



- DIAGONAL LINES**
- Add details with small marks
 - Line direction should still respond to 3D shapes

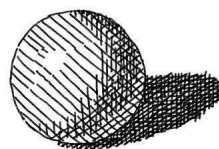
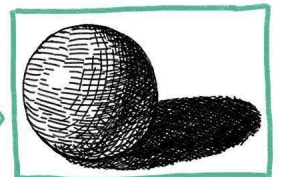


- DARKEN & REFINE**
- Make darkest areas black
 - Preserve those highlights!
 - Focus on tiny details in iris
 - Add some outline to clarify
 - Take a step back & admire!

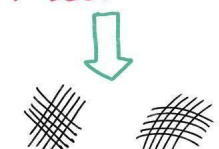
HOW TO AVOID COMMON CROSSHATCHING MISTAKES

A DECENT-LOOKING SPHERE!

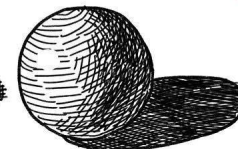
- FULL RANGE OF DARK & LIGHT
- OUTLINE CLARIFIES WITHOUT BEING DISTRACTING
- HATCHING SHOWS SHAPE OF OBJECT



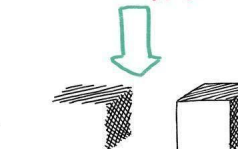
LINES DON'T FOLLOW FORM



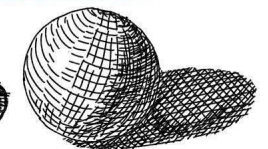
LOOKS FLAT



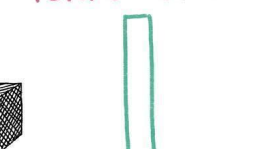
OUTLINE TOO DARK



CREATES DEPTH



LIMITED TONAL RANGE



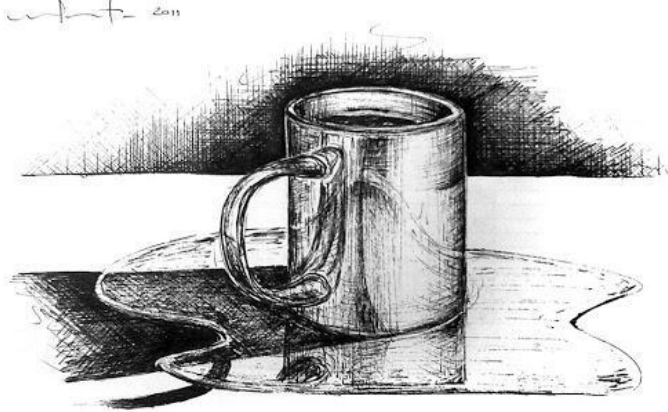
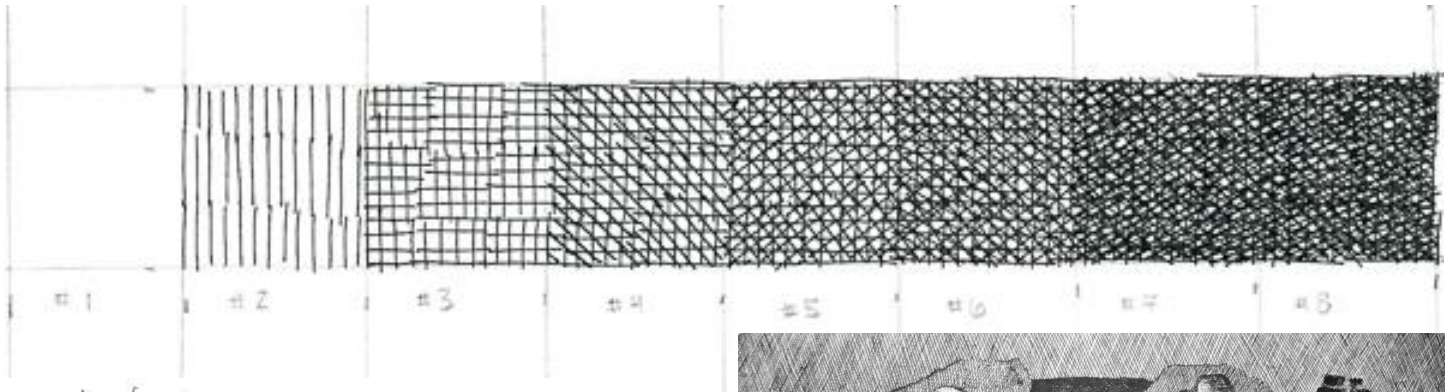
FIRST: LIGHT OUTLINE

THEN: DARK OUTLINE

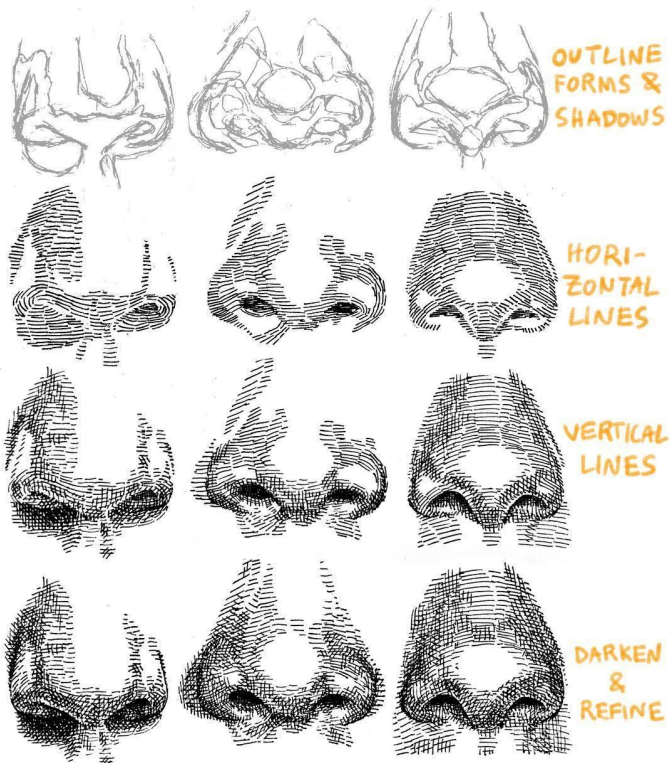


USE FULL TONAL SPECTRUM

Technique Intermediate Crosshatching

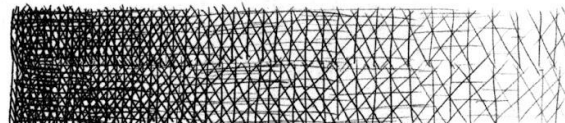
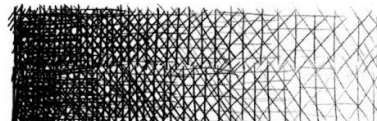
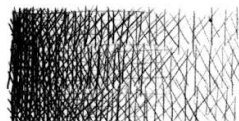
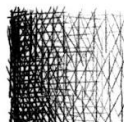
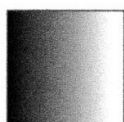


CROSSHATCHING NOSES

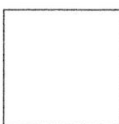


RATE OF GRADATION

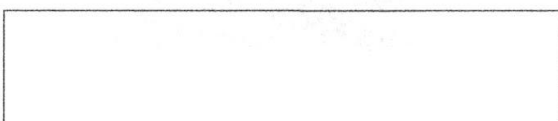
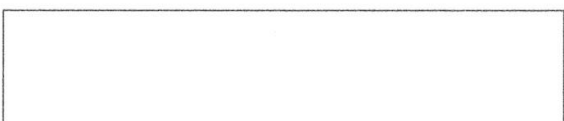
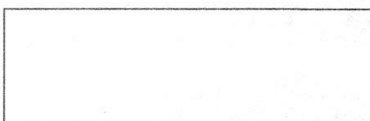
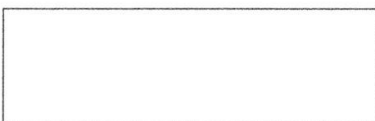
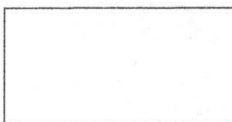
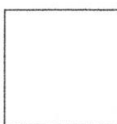
Sometimes the nature of the light source, or the size and shape of the form, affects the rate of the transition between light and shadow values. To account for this, you should practice to control how fast or slow the values shift between light and deep values.



Practice

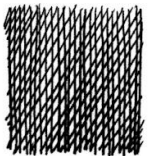
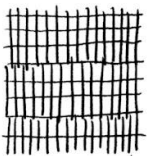
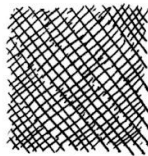
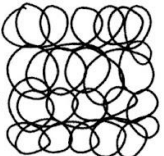
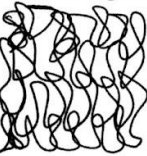
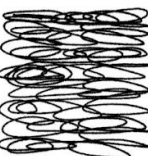
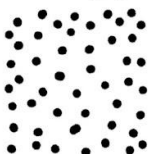
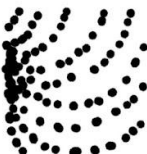
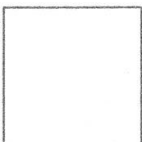
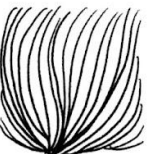


Practice

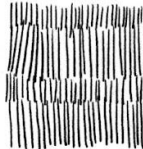
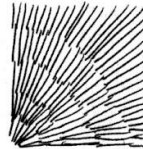
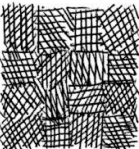
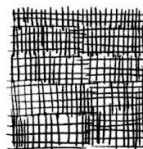
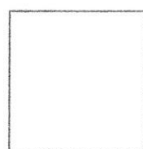
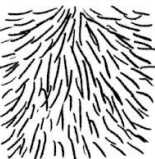
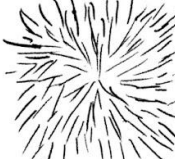
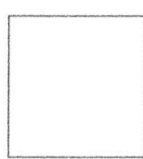
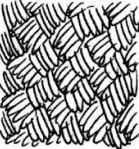
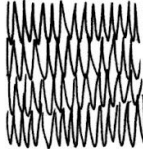
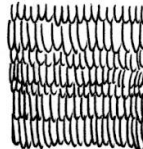
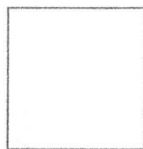
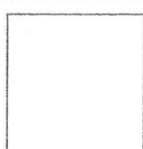
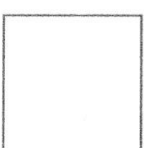
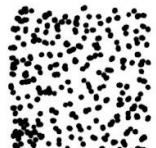
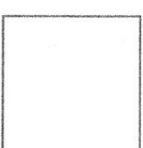
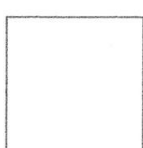


THE BASIC STROKES

These are the main types of strokes used to create most pen and ink drawings. Note that each may appear in a variety of forms. Practice until you are sufficiently proficient with each of them and are able to recognize and distinguish their use in works of other artists.

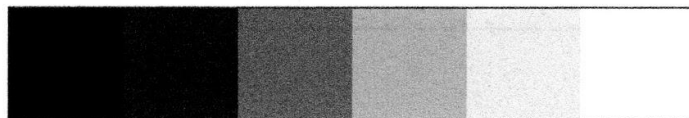
		Practice		Practice		Practice
Hatching						
Cross-hatching						
Uneven Hatching						
Curved Hatching						
Scribbling						
Stippling						
Flowing Lines						

Aim to be as proficient as possible with as many of the basic strokes as possible. Each bears its own unique characteristics, which gives you more versatility and can make your artwork more visually appealing.

		Practice		Practice		Practice
Hatching						
Cross-hatching						
Uneven Hatching						
Curved Hatching						
Scribbling						
Stippling						
Flowing Lines						

6-STEP VALUE SCALE

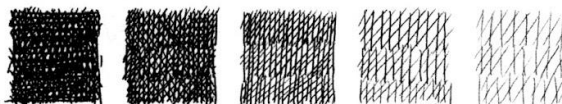
Creating value scales is one of the most invaluable exercises in drawing. With pen and ink drawing, you will find that each type of basic stroke presents its own challenge. Experiment with the variations to see what types of adjustments are needed in order to convey value change.



Hatching



Cross-hatching



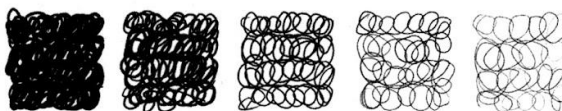
Uneven Hatching



Curved Hatching



Scribbling

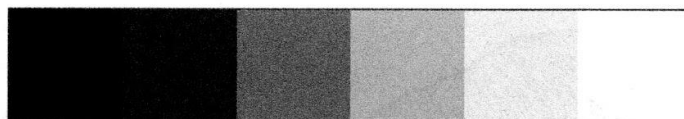


Stippling

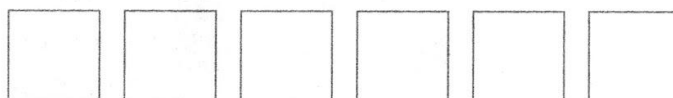


Flowing Lines

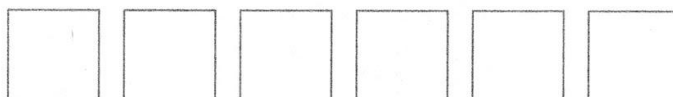




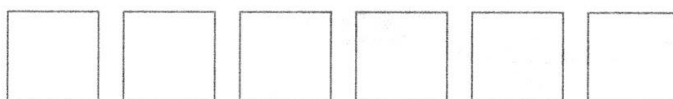
Hatching



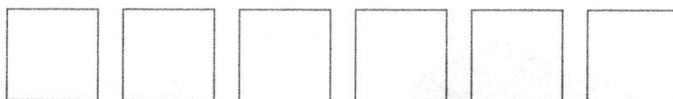
Cross-hatching



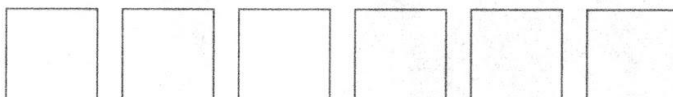
Uneven Hatching



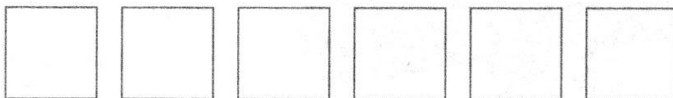
Curved Hatching



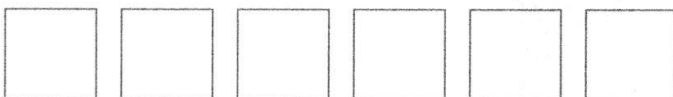
Scribbling



Stippling

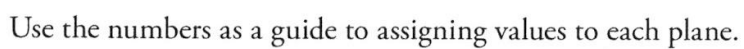


Flowing Lines

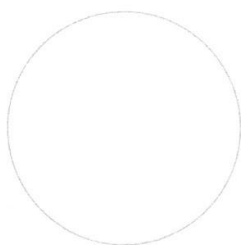


This exercise expands the value range to six values and increases the complexity of the forms. However, the same basic principle applies, so determining the value for each plane is not as elusive as you may think. Study the orientation of each plane with respect to the light source.

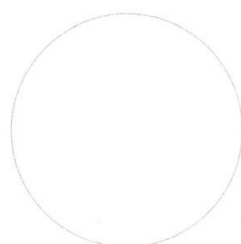
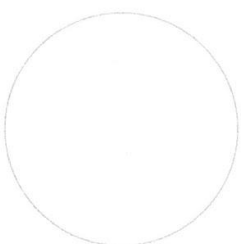
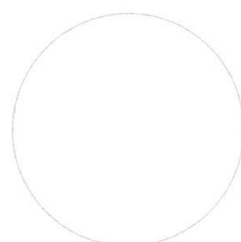
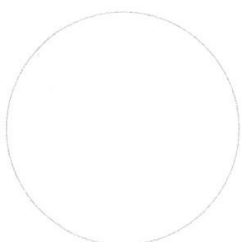
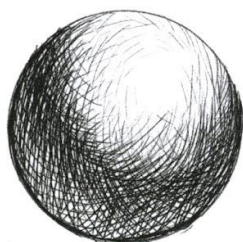
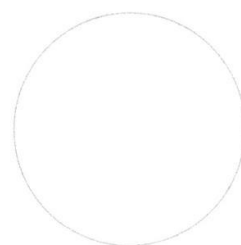
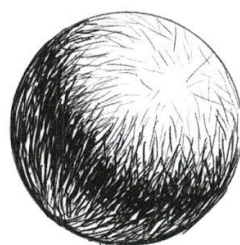




Practice



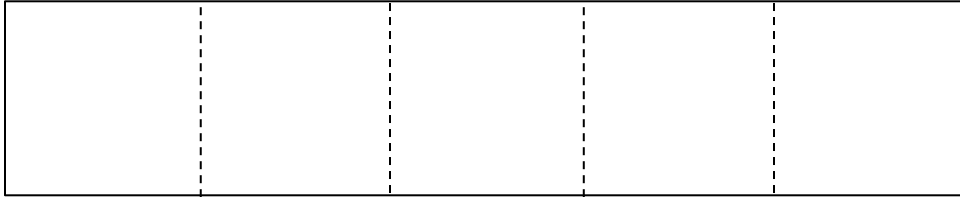
Practice



Skill builder



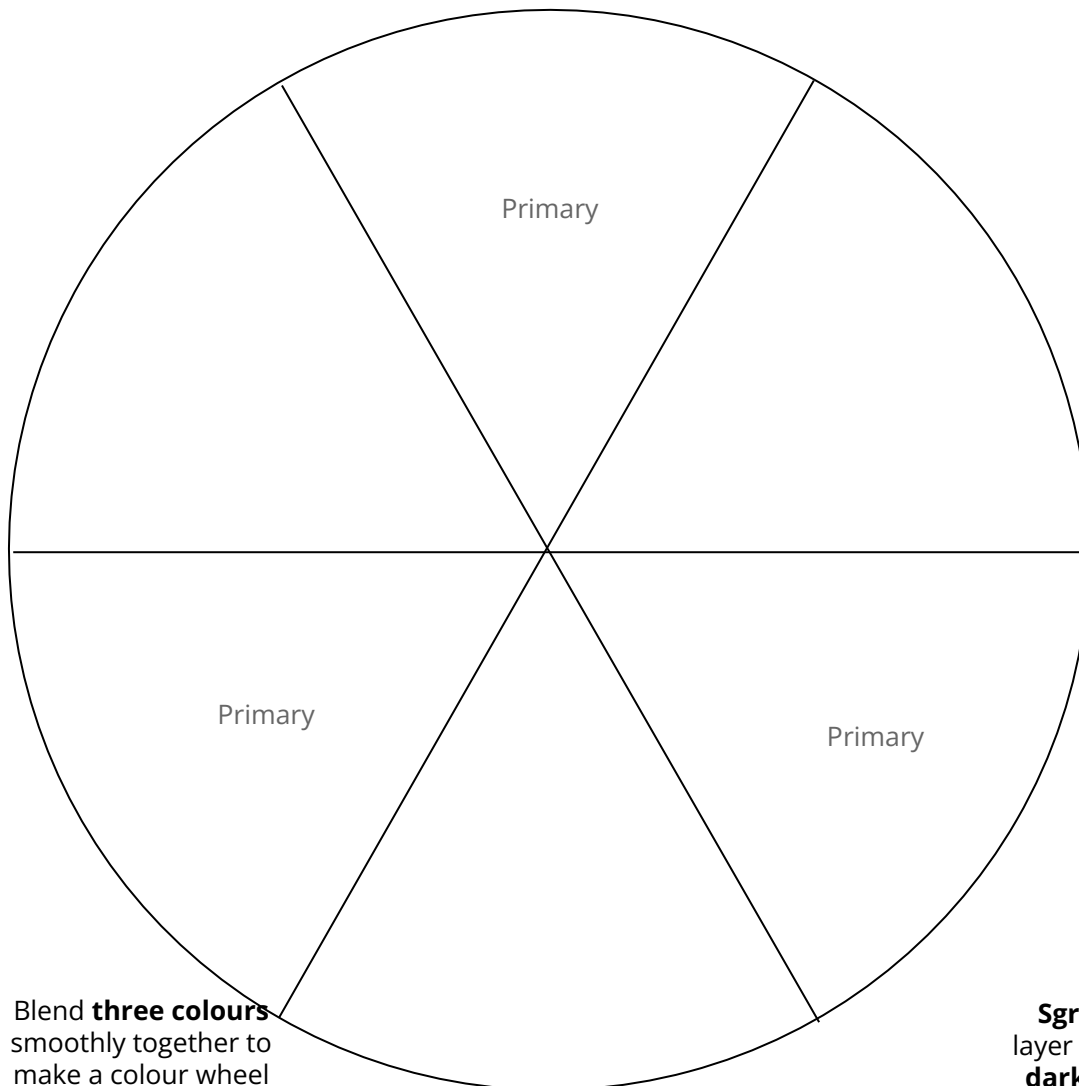
Blend **one colour** of pastel smoothly from dark to light



Blend **one colour + a light colour** smoothly from dark to light



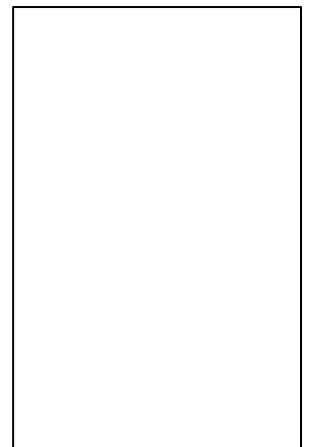
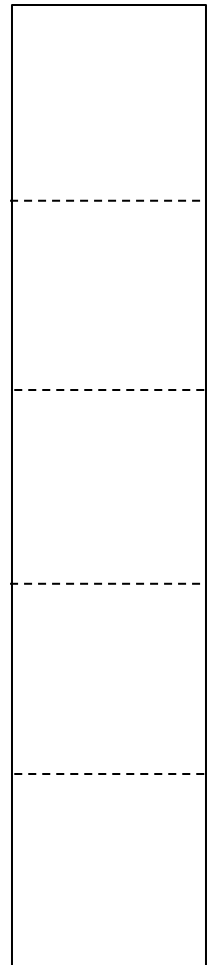
Blend **one colour + a dark colour** smoothly from dark to light



Blend **three colours** smoothly together to make a colour wheel

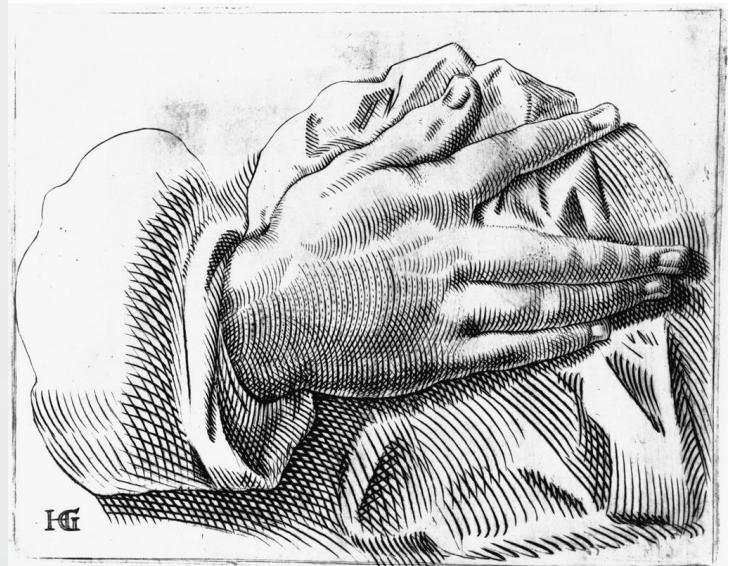
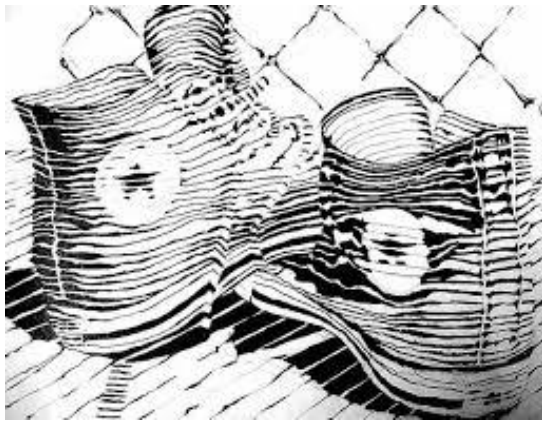
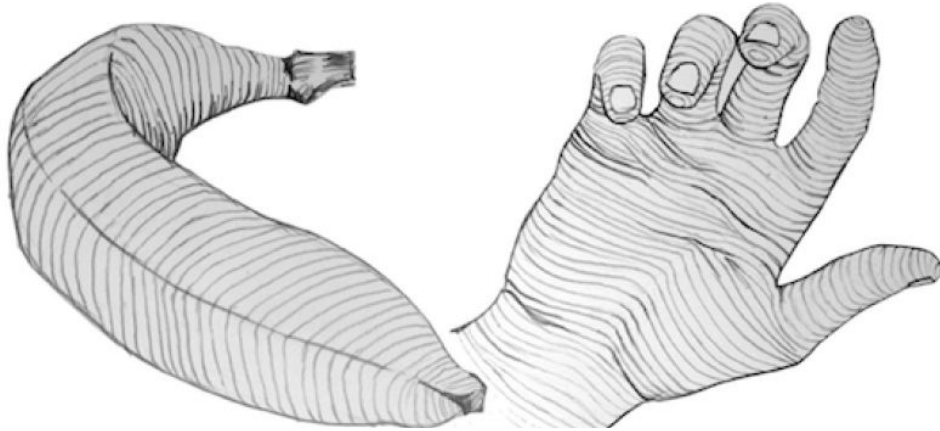
Pastels

Stipple - two colours smoothly together with dots



Sgraffito - put down a thick base layer of a **light colour**, cover it with a **dark colour**, then scratch through!

Technique **Cross contour**

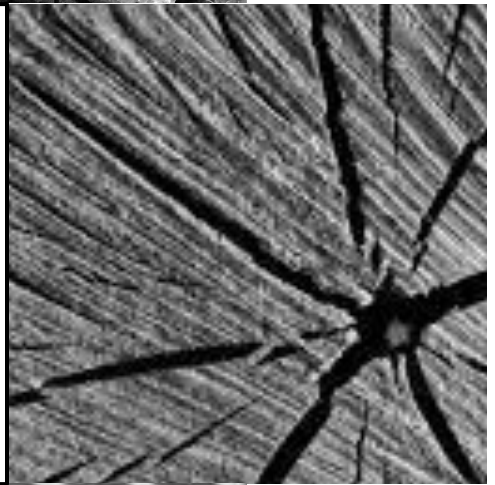
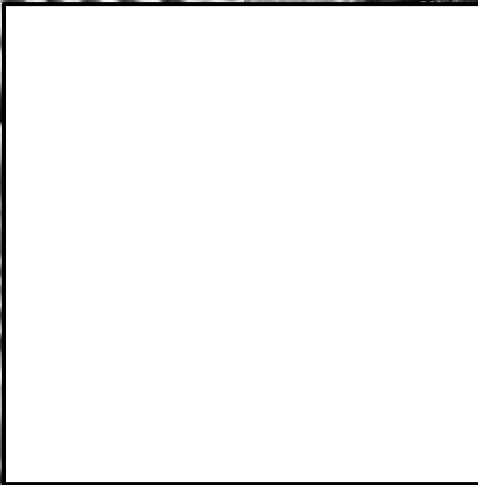
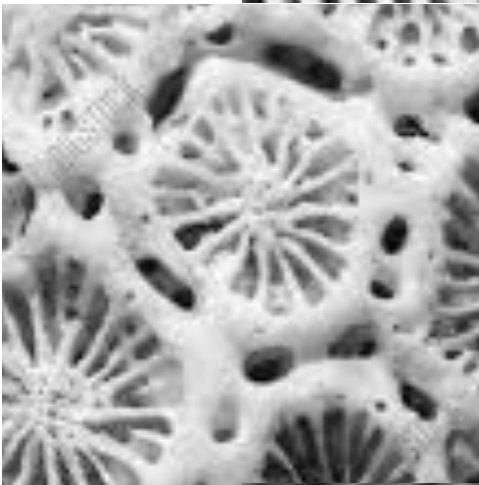
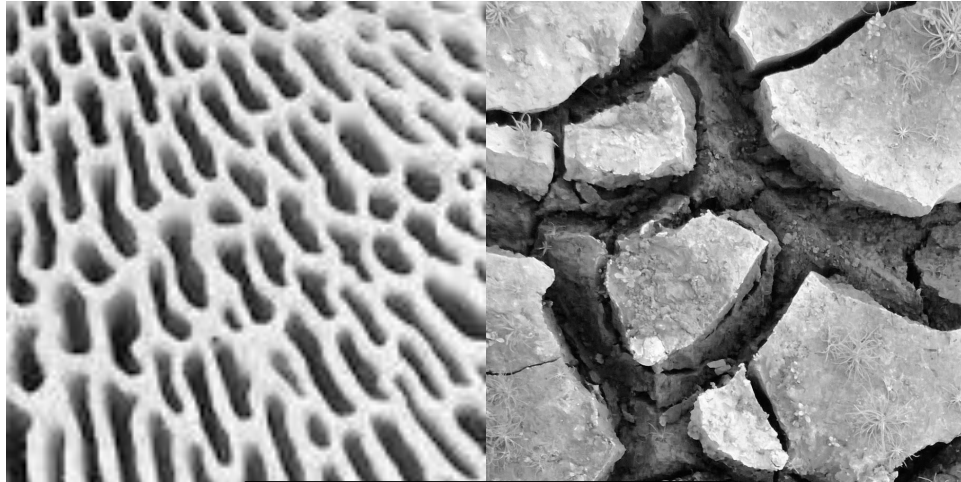


STUDY OF A HAND
Anonymous Artists

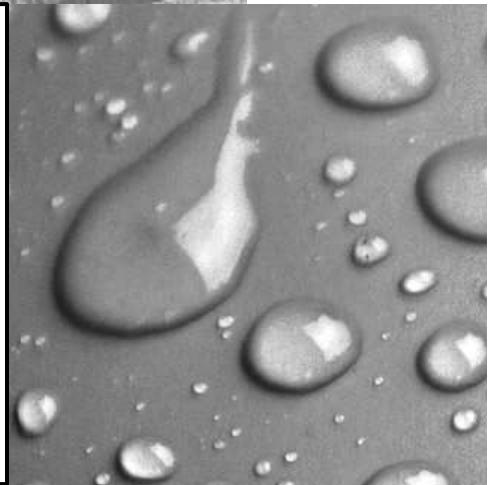
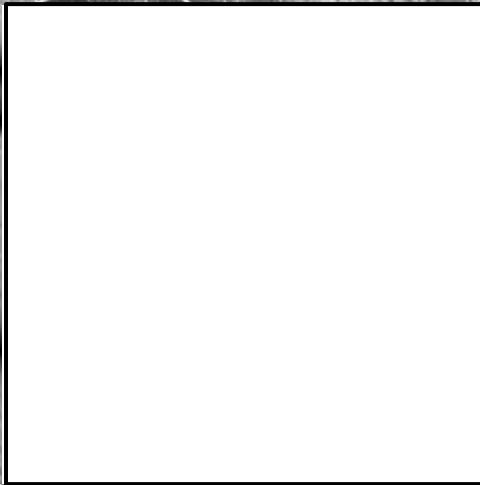
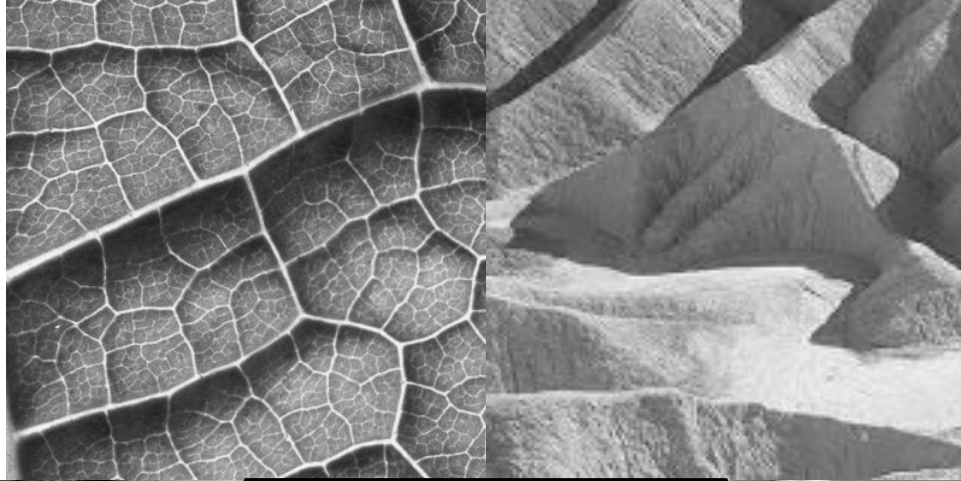
Skill builder: **Texture in nature I**



Skill builder: **Texture in nature II**



Skill builder: **Texture in nature III**



Creativity — Brainstorming practice I

Creativiteit — Brainstormoefening I

Creativity can be learned. The biggest mistake for beginners is trying to keep all of your ideas in your head. You are going to practise listing a large number of ideas in order to improve your creative skills.

Creativiteit kun je leren. De grootste fout voor beginners is proberen al je ideeën in je hoofd te houden. Je gaat oefenen met het opsommen van een groot aantal ideeën om je creatieve vaardigheden te verbeteren.

- You will improve your ability to generate a large number of ideas.
U verbetert uw vermogen om een groot aantal ideeën te genereren.
- You will improve your ability to suspend judgement until after your idea is recorded. Most people stop good ideas while they are still in their mind.
Je verbetert je vermogen om je oordeel uit te stellen tot je idee is vastgelegd. De meeste mensen stoppen met het bedenken van goede ideeën terwijl ze nog in hun hoofd zitten.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
U verbetert uw vermogen om doelbewust op zoek te gaan naar ongebruikelijke of specifieke ideeën die verband houden met een onderwerp.

Your topic today: **Things that are sharp, or that have made you angry or frustrated**

Jouw onderwerp vandaag: Dingen die scherp zijn, of die je boos of gefrustreerd hebben gemaakt

When you are finished, please count the number of ideas you generated: _____

Als u klaar bent, tel dan het aantal ideeën dat u heeft gegenereerd: _____

Creativity — Brainstorming practice II

Creativiteit — Brainstormpraktijk II

Creativity can be learned. The biggest mistake for beginners is trying to keep all of your ideas in your head. You are going to practise listing a large number of ideas in order to improve your creative skills.

Creativiteit kun je leren. De grootste fout voor beginners is proberen al je ideeën in je hoofd te houden. Je gaat oefenen met het opsommen van een groot aantal ideeën om je creatieve vaardigheden te verbeteren.

- You will improve your ability to generate a large number of ideas.
U verbetert uw vermogen om een groot aantal ideeën te genereren.
- You will improve your ability to suspend judgement until after your idea is recorded. Most people stop good ideas while they are still in their mind.
Je verbetert je vermogen om je oordeel uit te stellen tot je idee is vastgelegd. De meeste mensen stoppen met het bedenken van goede ideeën terwijl ze nog in hun hoofd zitten.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
U verbetert uw vermogen om doelbewust op zoek te gaan naar ongebruikelijke of specifieke ideeën die verband houden met een onderwerp.

Your topic today: **Things that are curved, or that have surprised or confused you**

Jouw onderwerp vandaag: Dingen die krom zijn, of die je hebben verrast of verward

When you are finished, please count the number of ideas you generated: _____

Als u klaar bent, tel dan het aantal ideeën dat u heeft gegenereerd: _____

Creativity — Brainstorming practice III

Creativiteit — Brainstormpraktijk III

Creativity can be learned. The biggest mistake for beginners is trying to keep all of your ideas in your head. You are going to practise listing a large number of ideas in order to improve your creative skills.

Creativiteit kun je leren. De grootste fout voor beginners is proberen al je ideeën in je hoofd te houden. Je gaat oefenen met het opsommen van een groot aantal ideeën om je creatieve vaardigheden te verbeteren.

- You will improve your ability to generate a large number of ideas.
U verbetert uw vermogen om een groot aantal ideeën te genereren.
- You will improve your ability to suspend judgement until after your idea is recorded. Most people stop good ideas while they are still in their mind.
Je verbetert je vermogen om je oordeel uit te stellen tot je idee is vastgelegd. De meeste mensen stoppen met het bedenken van goede ideeën terwijl ze nog in hun hoofd zitten.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
U verbetert uw vermogen om doelbewust op zoek te gaan naar ongebruikelijke of specifieke ideeën die verband houden met een onderwerp.

Your topic today: **Things that are disgusting, or that have made you anxious or afraid**

Jouw onderwerp vandaag: Dingen die walgelijk zijn, of die je angstig of bang hebben gemaakt

When you are finished, please count the number of ideas you generated: _____

Als u klaar bent, tel dan het aantal ideeën dat u heeft gegenereerd: _____

Creativity — Things that you wish would change

Creativiteit — Dingen die je graag anders zou zien

These words will be used to help you develop your idea for your painting. They will go towards your idea development mark.

Deze woorden helpen je bij het ontwikkelen van je idee voor je schilderij. Ze tellen mee voor je ideeontwikkelingscijfer.

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Idea Development/Ideeontwikkeling

1 Generate ideas/Genereer ideeën maximum of 50%/maximaal 50%

Use lists, a web map, or simple drawings to come up with a LOT of ideas! If you already have an idea in mind, choose that as your central theme and expand upon it. Let your ideas wander - one idea leads to another. Drawings can be details of source images, different viewpoints, textures, technical experiments, etc.

Gebruik lijsten, een webkaart of eenvoudige tekeningen om VEEL ideeën te bedenken! Als je al een idee in gedachten hebt, kies dat dan als centraal thema en werk het verder uit. Laat uw ideeën de vrije loop - het ene idee leidt tot het andere. Tekeningen kunnen details zijn van bronafbeeldingen, verschillende gezichtspunten, texturen, technische experimenten, enz.

Number of **words**/Aantal woorden → ____ ÷ 3 = ____ %

Number of **simple** sketches/Aantal eenvoudige schetsen → ____ × 2% = ____ %

Number of **better** sketches/Aantal betere schetsen → ____ × 4% = ____ %

2 Select the best and join together ideas/Selecteer de beste en bundel ideeën

Circle the **best** ideas/Omcirkel de beste ideeën
circled/omcirkeld = □ 5%

Link into **groups** of ideas/Maak verbinding met ideeëngroepen
linked/gekoppeld = □ 5%

3 Print reference images/Referentieafbeeldingen afdrukken maximum of 8 images

- Print **EIGHT** reference images so you can accurately observe the challenging parts of your artwork. Taking your own and using own photographs is preferred, but image searches are also fine.
- **Do not simply copy a picture that you find.** The idea is to edit and combine source images to create your own artwork. If you simply copy a picture, you are plagiarizing and will earn a zero for your idea generation and any criteria involving creativity in your final artwork.
- Up to half of your pictures may be of drawings, paintings, or other artworks of others to use as inspiration. The other images must be realistic photographs.
- You must hand in the **printed** copy of the images to earn the marks.
- *Druk ACHT referentieafbeeldingen af, zodat u de uitdagende delen van uw kunstwerk nauwkeurig kunt observeren. Het maken en gebruiken van eigen foto's heeft de voorkeur, maar zoeken naar afbeeldingen is ook prima. Kopieer niet zomaar een afbeelding die u tegenkomt.*
- *Het idee is om bronafbeeldingen te bewerken en te combineren om uw eigen illustraties te maken. Als u eenvoudigweg een afbeelding kopieert, pleegt u plagiaat en verdient u een nul voor het genereren van ideeën en eventuele criteria die creativiteit in uw uiteindelijke kunstwerk met zich meebrengen.*
- *Maximaal de helft van uw foto's kan bestaan uit tekeningen, schilderijen of andere kunstwerken van anderen die u als inspiratie kunt gebruiken. De overige afbeeldingen moeten realistische foto's zijn.*
- *Om de punten te verdienen, moet u het afgedrukte exemplaar van de afbeeldingen inleveren.*

____ images/afbeeldingen x 5% = ____ %

Idea Development/Ideeontwikkeling

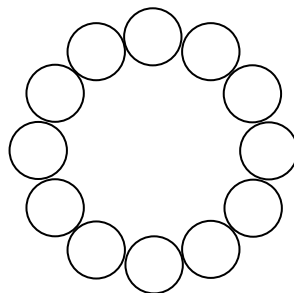
4 Compositions/Composities *maximum of 10 thumbnails*

- Create thumbnail drawings anywhere in the idea development section.
- These should be based on combinations of ideas that you can up with. Include your **background**.
- Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out.
- Draw a frame around your thumbnails to show the edges of the artwork.
- Selecting a colour scheme counts as a composition, and so do rough digital collages
- *Maak overal in de sectie voor ideeontwikkeling miniatuurtekeningen.*
- *Deze moeten gebaseerd zijn op combinaties van ideeën die u kunt bedenken. Voeg uw achtergrond toe.*
- *Experimenteer met ongebruikelijke hoeken, standpunten en arrangementen om uw kunstwerken te laten opvallen.*
- *Teken een kader rond uw miniaturen om de randen van de illustratie weer te geven.*
- *Het selecteren van een kleurenschema telt als compositie, en dat geldt ook voor ruwe digitale collages*

____ thumbnails/miniaturen x 8% = ____ %

____ digital collages/digitale collages x 8% = ____ %

Selecting a **colour scheme**/
Een kleurenschema selecteren = ☐ 8%



5 Rough copy/Ruw exemplaar *great quality or better*

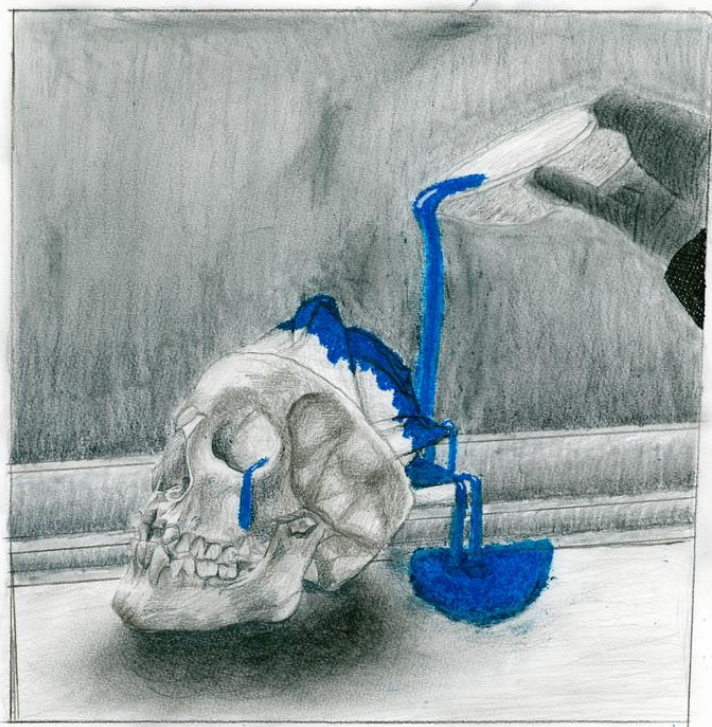
- Take the best ideas from your thumbnails and combine them into an improved rough copy.
- Use this to work out the bugs and improve your skills before you start the real thing.
- If you are using colour, use paint or coloured pencil to show your colour scheme.
- Draw in a frame to show the outer edges of your artwork.
- **Remember to choose a non-central composition.**
- *Haal de beste ideeën uit uw thumbnails en combineer ze tot een verbeterde ruwe kopie.*
- *Gebruik dit om de bugs op te lossen en je vaardigheden te verbeteren voordat je aan het echte werk begint.*
- *Als u kleur gebruikt, gebruik dan verf of kleurpotlood om uw kleurenschema weer te geven.*
- *Teken een kader om de buitenranden van uw kunstwerk weer te geven.*
- *Vergeet niet om een niet-centrale compositie te kiezen.*

____ drawing/tekening x 25% = ____ %

Total/Totaal = ____ %

NOTE: If you simply copy a picture from the internet, your mark drops to 25%.

LET OP: Als u eenvoudigweg een afbeelding van internet kopieert, daalt uw cijfer naar 25%.



Seth Bennett-Crundwell, 2022-23



Tia Eshetu, 2022-23



Jenny Morris, 2023-24



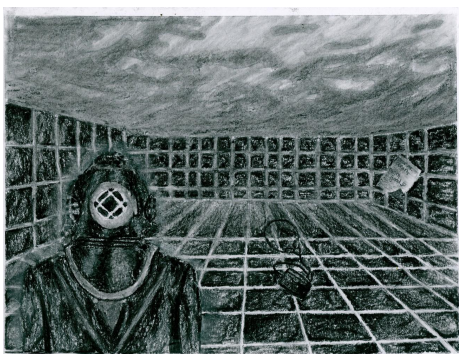
Jack Nehme, 2023-24



Lily Sin, 2022-23



Daisha Farmer, 2022-23



Sophia Hewitt, 2022-23



Ray Cleary, 2022-23

Texture drawing goal-setting

____/10

Doelstelling voor textuurtekening

At the **end of each class**, please take time to write your goal for the next class. Your artwork will be marked based on your **technical skills for the drawing materials you chose**, your ability to create **visual texture**, and how well you are creating a balanced, non-central **composition**. Keep these criteria in mind when choosing your goal.

Neem aan het einde van elke les de tijd om je doel voor de volgende les op te schrijven. Je kunstwerk wordt beoordeeld op basis van je technische vaardigheden voor de door jou gekozen tekenmaterialen, je vermogen om visuele textuur te creëren en hoe goed je een evenwichtige, niet-centrale compositie creëert. Houd deze criteria in gedachten bij het kiezen van je doel.

Be specific: What parts of your drawing are you focusing on? What drawing skills do you need most to do this?

Wees specifiek: op welke delen van je tekening concentreer je je? Welke tekenvaardigheden heb je hiervoor het meest nodig?

- | | |
|---|--|
| → What should be improved and where:
<i>Wat moet er verbeterd worden en waar:</i> | <i>"Look for more texture in the bark of the trees"</i>
<i>"Zoek naar meer textuur in de bast van de bomen"</i> |
| → What should be improved and where:
<i>Wat moet er verbeterd worden en waar:</i> | <i>"I need to darken the grey of the sky"</i>
<i>"Ik moet het grijs van de lucht donkerder maken"</i> |
| → What can be added and where:
<i>Wat kan er worden toegevoegd en waar:</i> | <i>"I should add some texture to the rocks in the front"</i>
<i>"Ik zou wat textuur moeten toevoegen aan de rotsen aan de voorkant"</i> |
| → What you can do to catch up:
<i>Wat u kunt doen om de achterstand in te halen:</i> | <i>"I need to take my drawing home this weekend."</i>
<i>"Ik moet mijn tekening dit weekend mee naar huis nemen."</i> |

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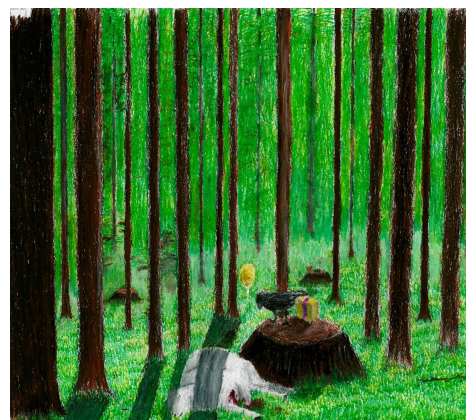
8.



Ziyao Ding, 2023-24



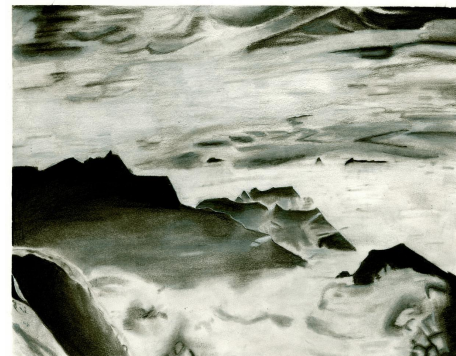
Julia Chiasson, 2023-24



Drew Gooding, 2023-24



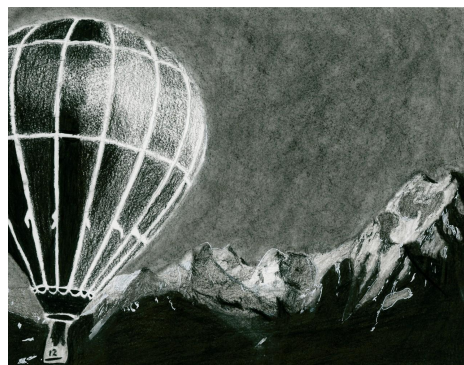
Siyun Lee, 2023-24



Ruzzel Asidera, 2023-24



Norah Bezanson, Spring 2025



George Jangaard, 2023-24



Paetra Van Ritchie, Spring 2025



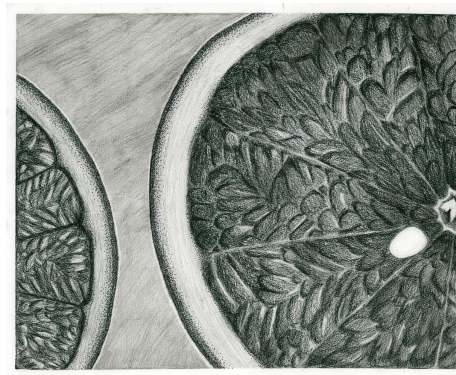
Maia Menard, 2023-24



Tony Nguyen, 2023-24



Sadie Buxton, 2023-24



Brooklyn Walker, 2023-24