



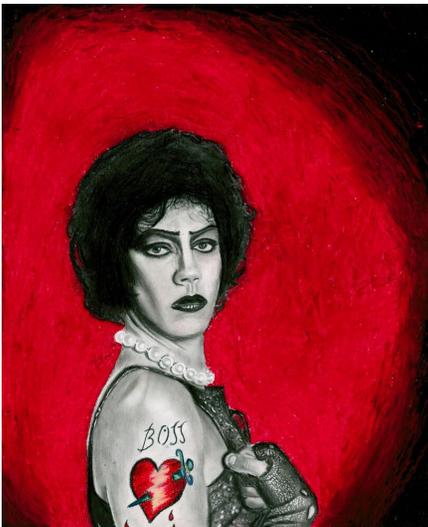
Avery Comeau, Spring 2025



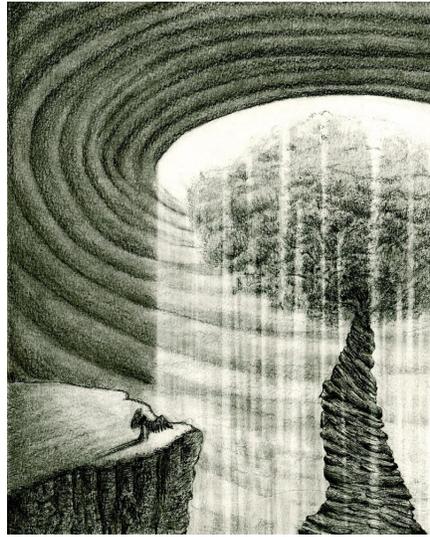
Sarah Hasener, Spring 2025



Nathan McNamara, Spring 2025



Scarlett Reynolds, Fall 2024



Cristian Inoue Iguchi, Fall 2024



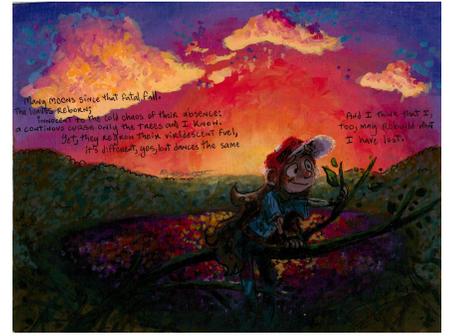
Amelia Burgess, Spring 2025



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

Bewertungskriterien für die Texturzeichnung

Materials technique <i>Materialtechnik</i>	How well you use charcoal, ink, pastel, coloured pencil, and so on to create accurate line, shape, and shading. <i>Wie gut Sie Kohle, Tinte, Pastell, Buntstift usw. verwenden, um präzise Linien, Formen und Schattierungen zu erzeugen.</i>
Texture <i>Textur</i>	How well you capture the visual sense of each texture. <i>Wie gut Sie den visuellen Eindruck jeder Textur erfassen.</i>
Composition <i>Komposition</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>Wie gut Sie ein Kunstwerk schaffen, das vollständig, ausgewogen und dezentral ist. Bei der Verwendung von Farbe gehört dazu auch die Verwendung eines klaren Farbschemas.</i>

Vocabulary for the texture drawing

Vokabeln für die Texturzeichnung

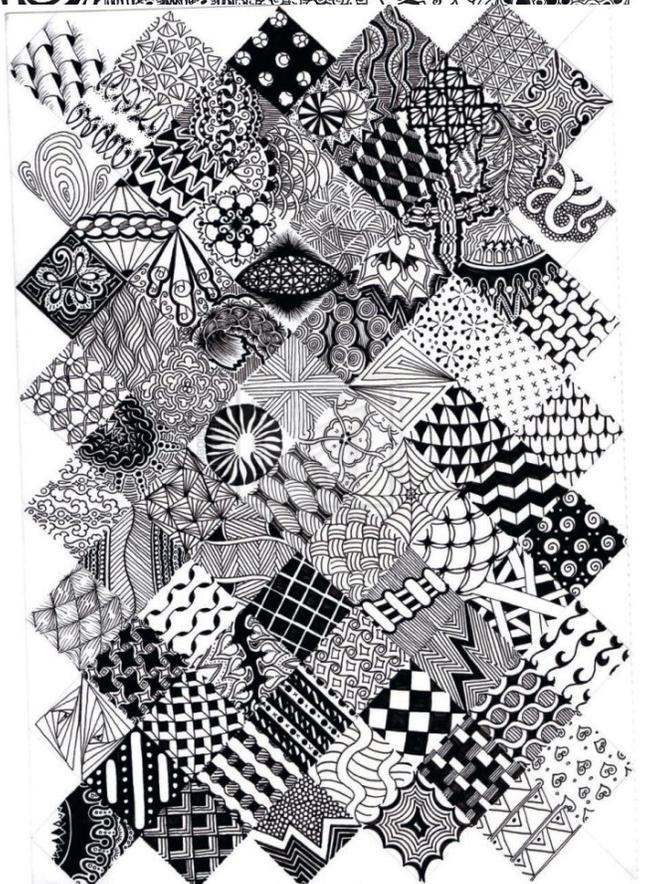
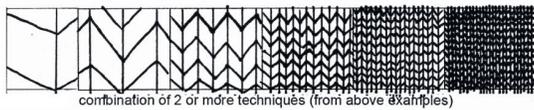
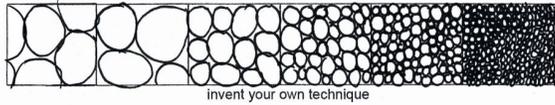
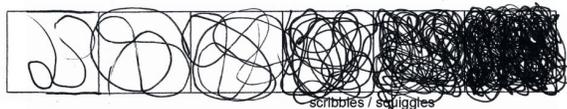
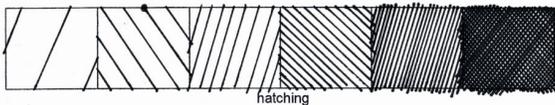
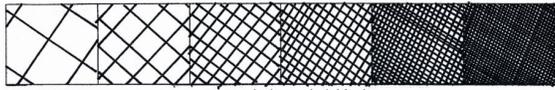
composition <i>Komposition</i>	the arrangement of things in an artwork <i>die Anordnung der Dinge in einem Kunstwerk</i>
creativity <i>Kreativität</i>	ideas that are useful, unique, and insightful <i>Ideen, die nützlich, einzigartig und aufschlussreich sind</i>
cross-hatching <i>Kreuzschraffur</i>	drawing using close parallel lines that cross each other at an angle <i>Zeichnen mit engen, parallelen Linien, die sich in einem Winkel kreuzen</i>
hatching <i>Schraffur</i>	drawing using close parallel lines <i>Zeichnen mit engen parallelen Linien</i>
idea development <i>Ideenentwicklung</i>	a process that is used to create useful, insightful, and unique ideas <i>ein Prozess, der dazu dient, nützliche, aufschlussreiche und einzigartige Ideen zu entwickeln</i>
negative space <i>negativer Raum</i>	the shape of the space between the things you would normally look at (the positive space) <i>die Form des Raums zwischen den Dingen, auf die Sie normalerweise schauen würden (der positive Raum)</i>
non-central composition <i>nicht-zentrale Komposition</i>	an arrangement where the most important thing is NOT in the middle <i>eine Anordnung, bei der das Wichtigste NICHT in der Mitte ist</i>
pointillism <i>Pointillismus</i>	drawing or painting with small dots or dashes <i>Zeichnen oder Malen mit kleinen Punkten oder Strichen</i>
positive space <i>positiver Raum</i>	the contour of the things you would normally look at <i>die Kontur der Dinge, die Sie normalerweise betrachten würden</i>
reference images <i>Referenzbilder</i>	photographs you look at carefully so you can make a better artwork <i>Fotos, die Sie sorgfältig betrachten, damit Sie ein besseres Kunstwerk schaffen können</i>
stippling <i>Punktieren</i>	drawing using small dots <i>Zeichnen mit kleinen Punkten</i>
texture <i>Textur</i>	drawing that looks the same as what it feels like <i>Zeichnung, die genauso aussieht, wie sie sich anfühlt</i>
thumbnail drawings <i>Miniaturzeichnungen</i>	small drawings that are used to develop the composition of an artwork <i>kleine Zeichnungen, die zur Entwicklung der Komposition eines Kunstwerks verwendet werden</i>

Skill builder: Created textures / Skill Builder: Texturen erstellen

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

Einige Texturen werden erstellt. Erstellte Texturen ähneln eher einem Muster als realistisch. Zeichnen Sie eine Sammlung erstellter Texturen in Ihr Arbeitsbuch.

value scales using line



Skill builder: Hand textures / Skill Builder: Handtexturen

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

Manchmal wird eine Textur erstellt und manchmal wird sie beobachtet. Manchmal passieren interessante Dinge, wenn Sie einer Form eine unerwartete Textur hinzufügen.

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.

Zeichnen Sie Ihre Hand in Ihr Skizzenbuch. Vermeiden Sie das Abpausen: Mangelnde Beobachtung wird Ihnen einen holprigen Start beschern. Zeichnen Sie dann für jeden Ihrer Finger eine andere Textur.

TEXTURE

"TEXTURE" IS USED BY ARTISTS TO SHOW HOW SOMETHING MIGHT FEEL, WHAT IT IS MADE OF.

WOOD TEXTURE IS EASILY HOWN WITH LONG, CURVED LINES.

"BURLAP" IS CREATED WITH A ROUGH PATTERN OF CROSSED LINES WITH A FEW DARKER SPOTS AND PIECES OF THREAD.

FOR A "ROUGH STONE" TEXTURE, FIRST DRAW THE STONES, THEN SHADE EACH ONE WITH LINES.

TO CREATE "SCALES" FIRST DRAW A LINE OF U'S "uuuu" THEN ADD ANOTHER AND ANOTHER.

TO PRACTICE TEXTURES, TRACE YOUR HAND AND FILL EACH FINGER WITH A DIFFERENT TEXTURE.

TO DRAW THE TEXTURE OF CACTUS, FIRST DRAW THE LONG "SPINE" LINES FROM TOP TO BOTTOM, (NOTE THAT THE LINES ARE CLOSER TOGETHER AT THE EDGES.) THEN ADD THE NEEDLES. (↘) FINISH WITH A LITTLE SHADING ALONG ONE SIDE.

TO CREATE "FUR", USE A SERIES OF SHORT LINES WRAPPED AROUND THE SHAPE.

ADDING TEXTURE TO A SHAPE TELLS WHAT IT'S MADE OF.

THIS RECTANGLE CAN BE A...

WOODEN PLANK

OR...

A SHEET OF GLASS JUST BY ADDING TEXTURE

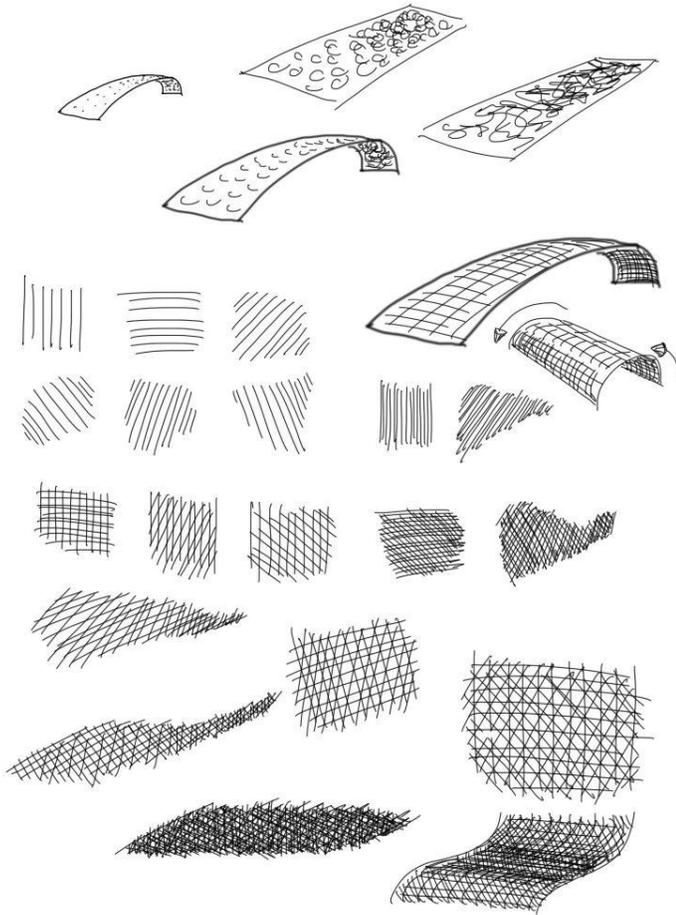
DON'T FORGET TO SHOW A LITTLE THICKNESS AROUND TWO EDGES.

TEXTURES ARE CREATED BY REPEATING SHAPES & PATTERNS OVER AND OVER.

1 Little circle

"TEXTURE" MADE OF CIRCLES.

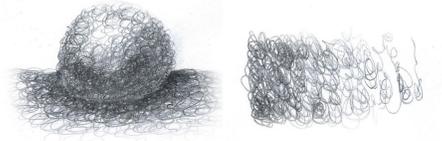
Technique Basic Crosshatching



Stippling



Scumbling



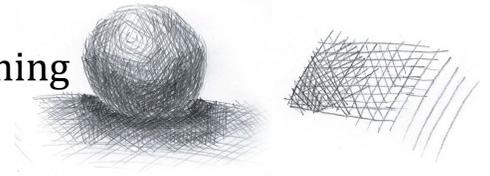
Shading



Smudging



Crosshatching



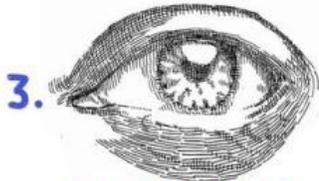
CROSSHATCHING AN EYE



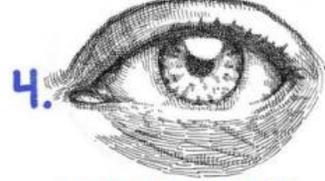
- 1. PENCIL OUTLINE**
- Can be loose & messy!
 - Outline areas of shadow
 - Double-check proportions



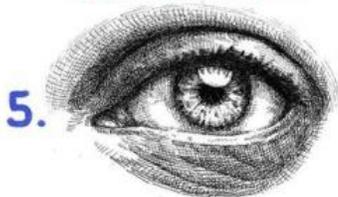
- 2. HORIZONTAL LINES**
- Keep shadows light
 - Avoid areas you're unsure of
 - Don't erase outlines yet!



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



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

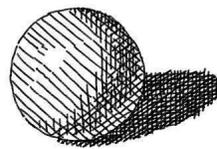


- 5. DARKEN & REFINE**
- Make darkest areas black
 - Preserve those highlights!
 - Focus on tiny details in iris
 - Add some outline to clarify
 - Take a step back & admire!

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



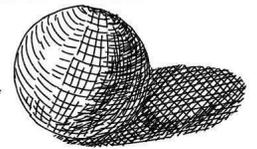
LOOKS FLAT



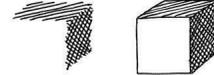
OUTLINE TOO DARK



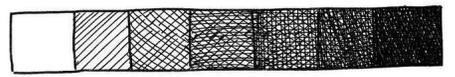
CREATES DEPTH



LIMITED TONAL RANGE

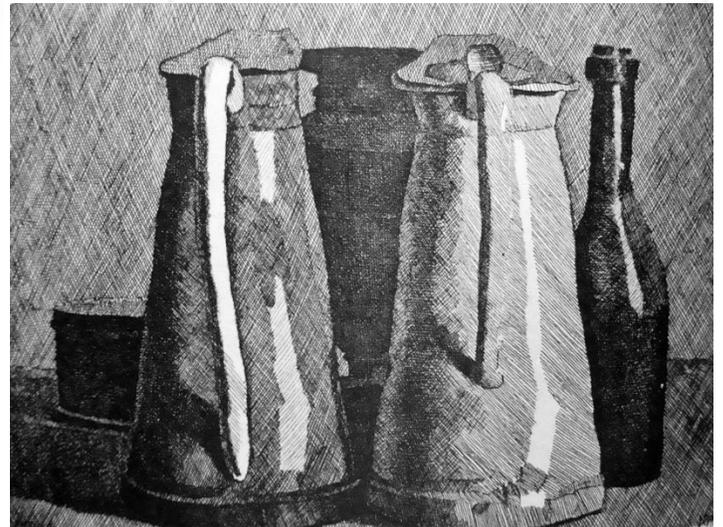
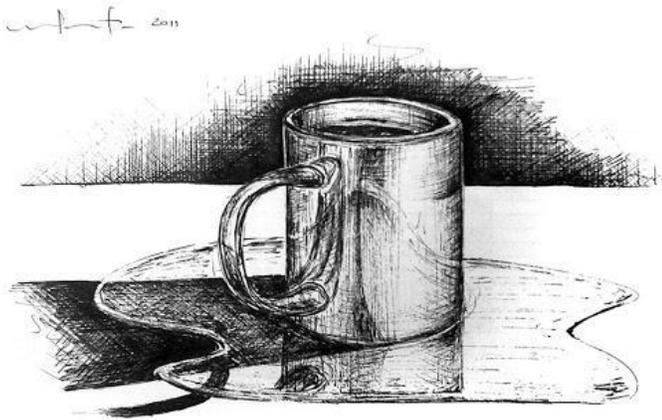
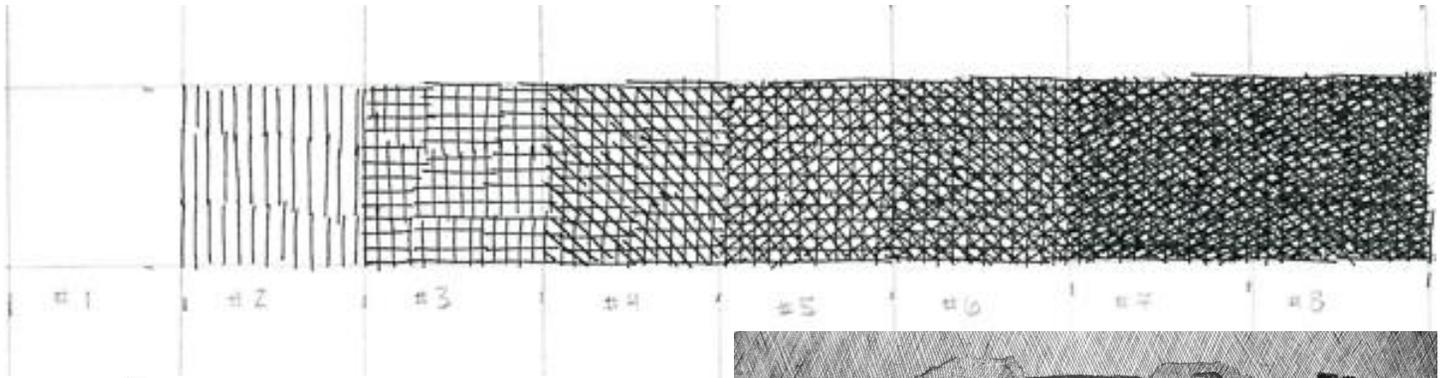


FIRST: THEN: LIGHT OUTLINE

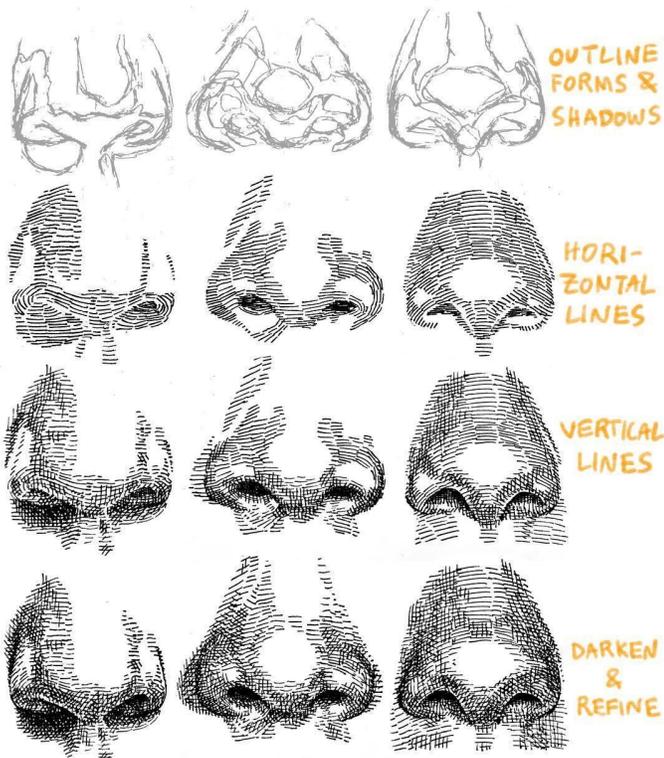


USE FULL TONAL SPECTRUM

Technique Intermediate Crosshatching

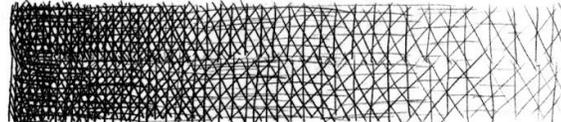
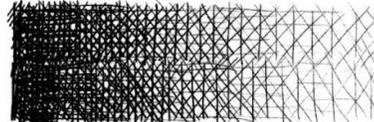
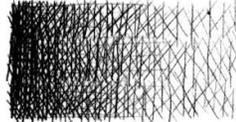
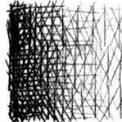


CROSSHATCHING NOSES



RATE OF GRADATION

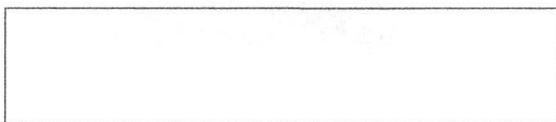
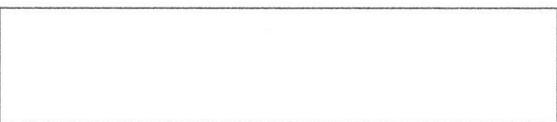
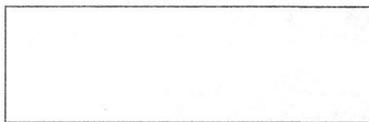
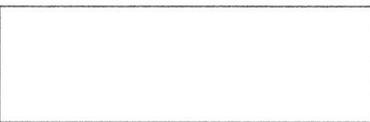
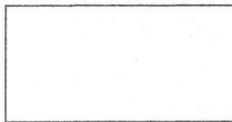
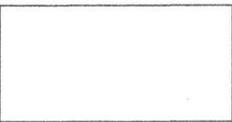
Sometimes the nature of the light source, or the size and shape of the form, affects the rate of the transition between light and shadow values. To account for this, you should practice to control how fast or slow the values shift between light and deep values.



Practice

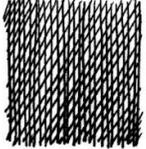
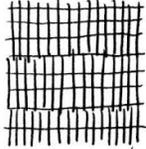
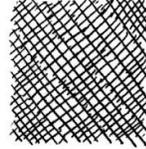
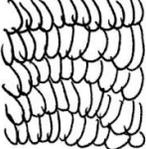
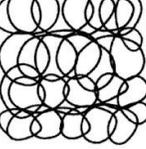
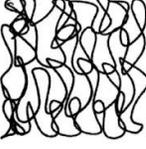
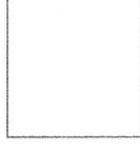
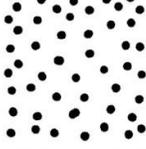
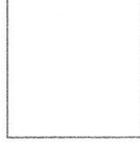
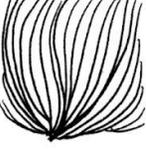
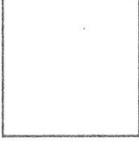
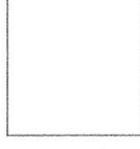


Practice

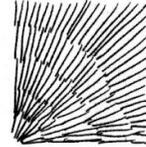
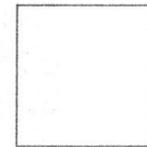
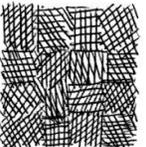
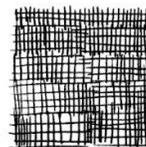
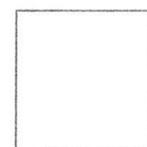
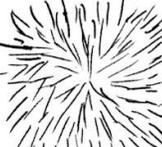
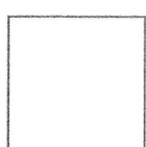
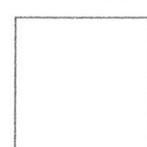
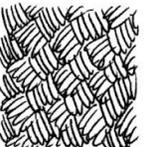
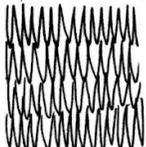
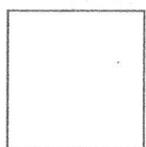
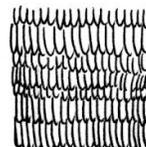
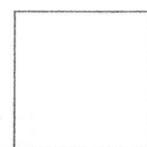
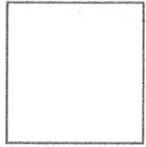
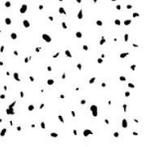
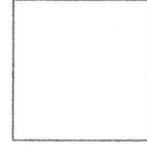
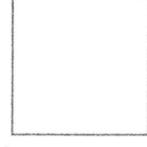


THE BASIC STROKES

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.

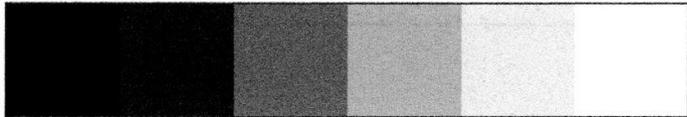
		Practice		Practice		Practice
Hatching						
Cross-hatching						
Uneven Hatching						
Curved Hatching						
Scribbling						
Stippling						
Flowing Lines						

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.

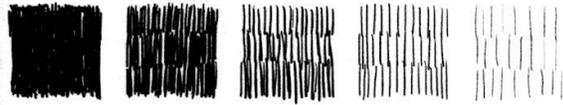
		Practice		Practice		Practice
Hatching						
Cross-hatching						
Uneven Hatching						
Curved Hatching						
Scribbling						
Stippling						
Flowing Lines						

6-STEP VALUE SCALE

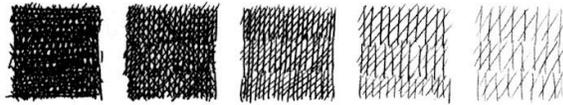
Creating value scales is one of the most invaluable exercises in drawing. With pen and ink drawing, you will find that each type of basic stroke presents its own challenge. Experiment with the variations to see what types of adjustments are needed in order to convey value change.



Hatching



Cross-hatching



Uneven Hatching



Curved Hatching



Scribbling

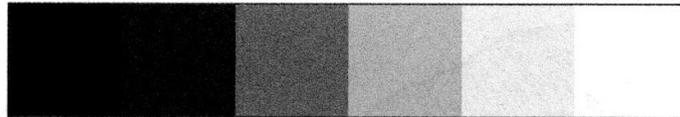


Stippling

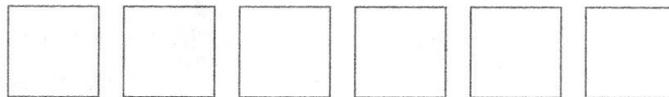


Flowing Lines

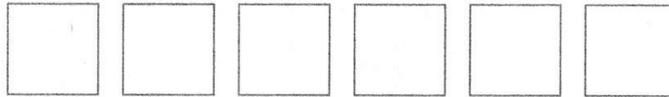




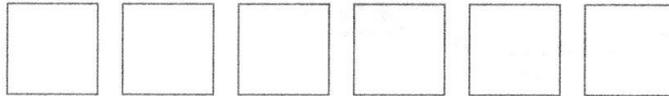
Hatching



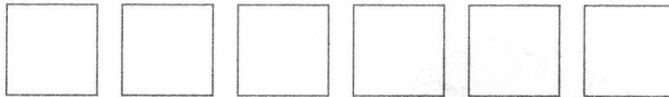
Cross-hatching



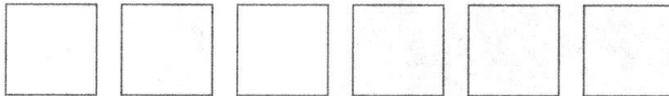
Uneven Hatching



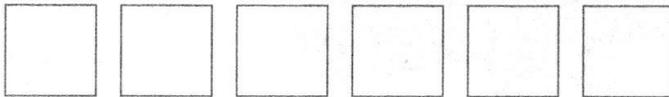
Curved Hatching



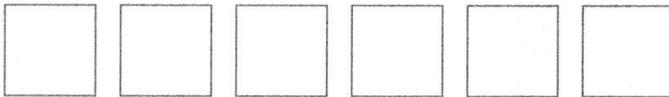
Scribbling



Stippling

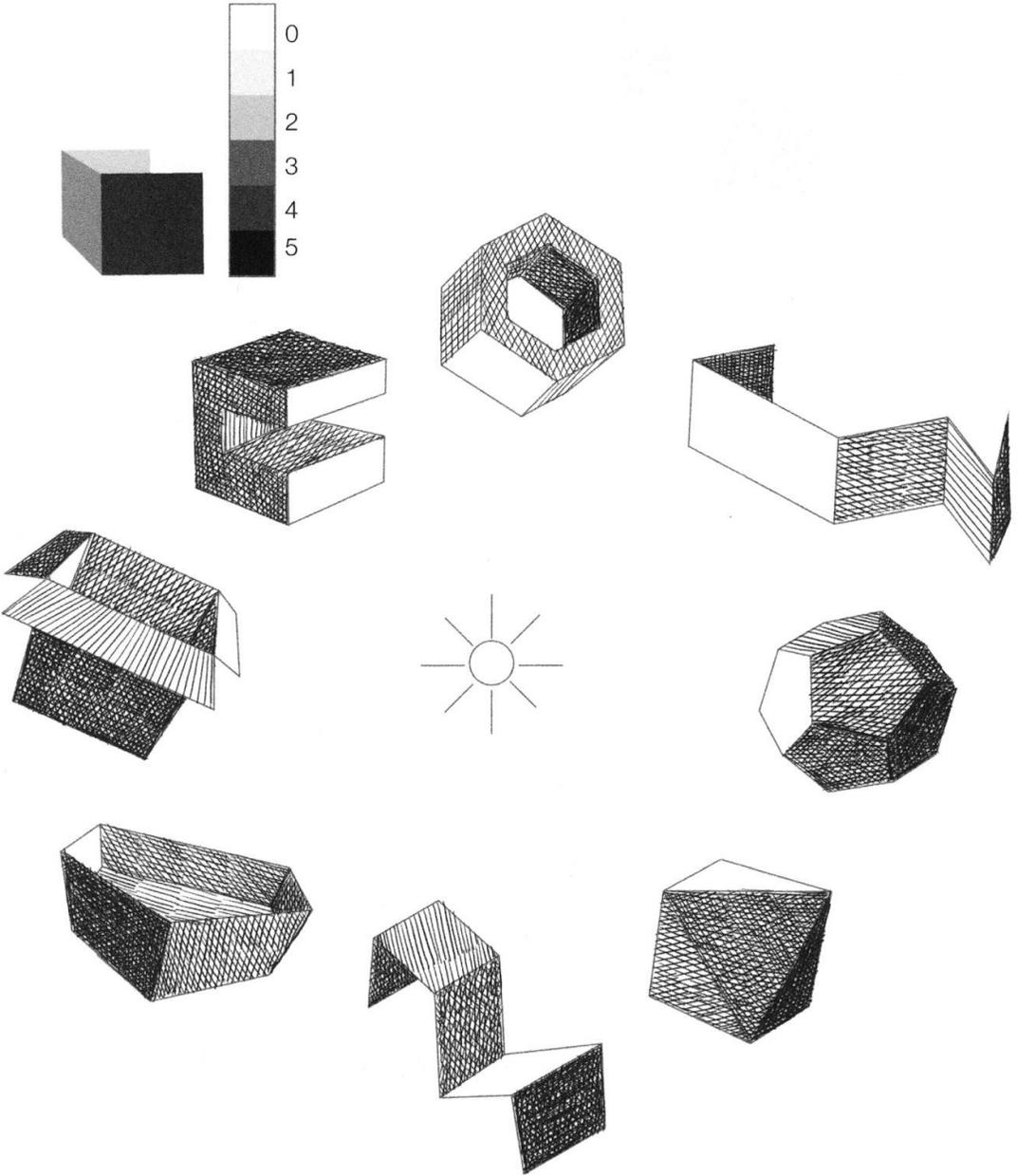


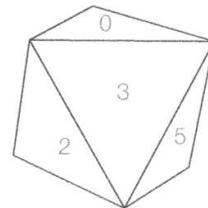
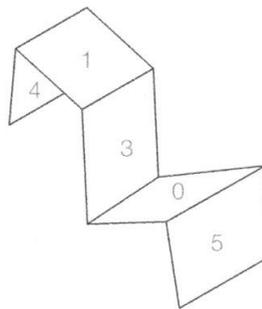
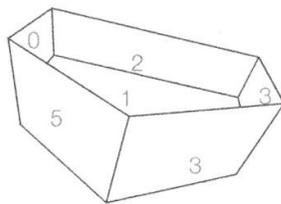
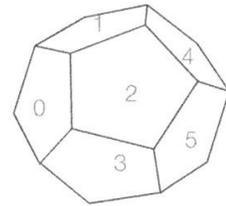
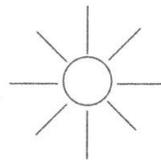
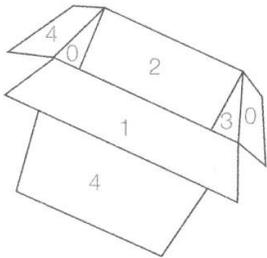
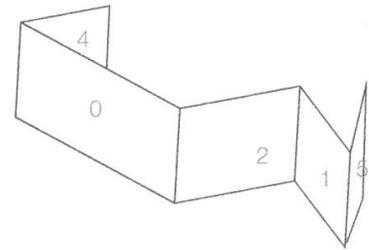
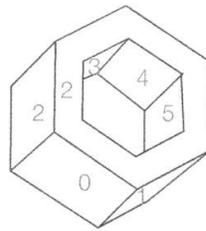
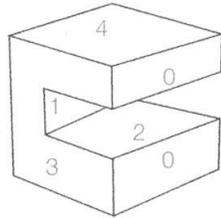
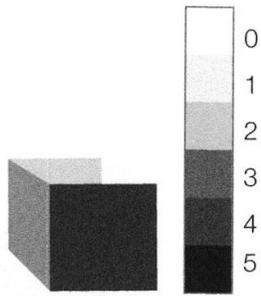
Flowing Lines



SHADING BLOCK FORMS

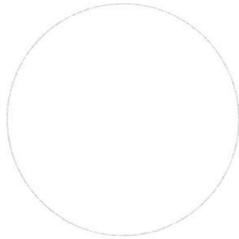
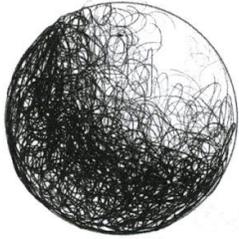
This exercise expands the value range to six values and increases the complexity of the forms. However, the same basic principle applies, so determining the value for each plane is not as elusive as you may think. Study the orientation of each plane with respect to the light source.



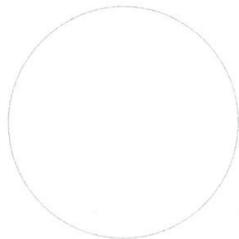
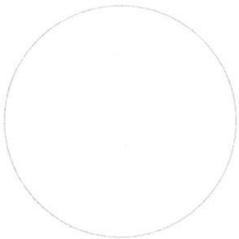
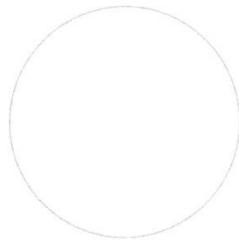
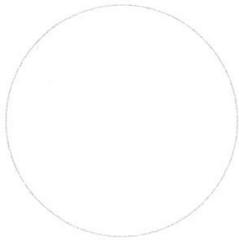
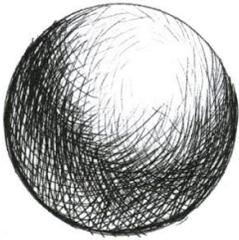
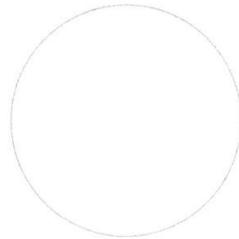
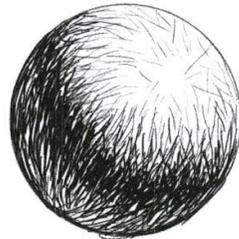


Use the numbers as a guide to assigning values to each plane.

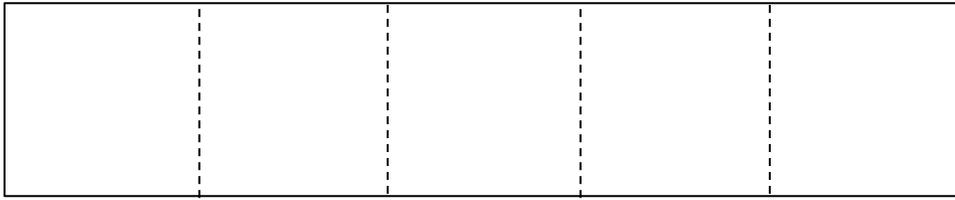
Practice



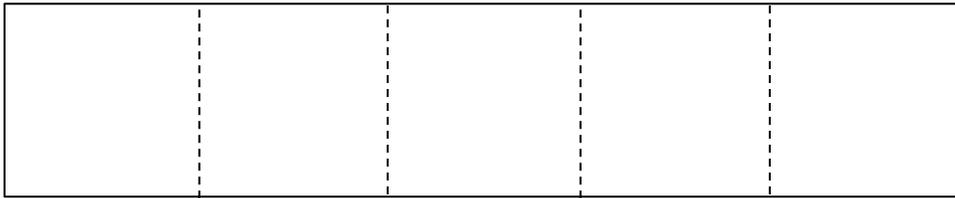
Practice



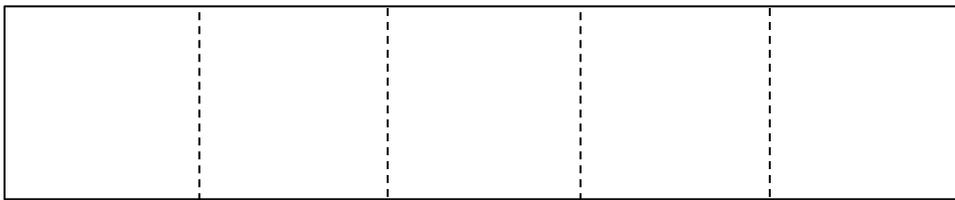
Skill builder



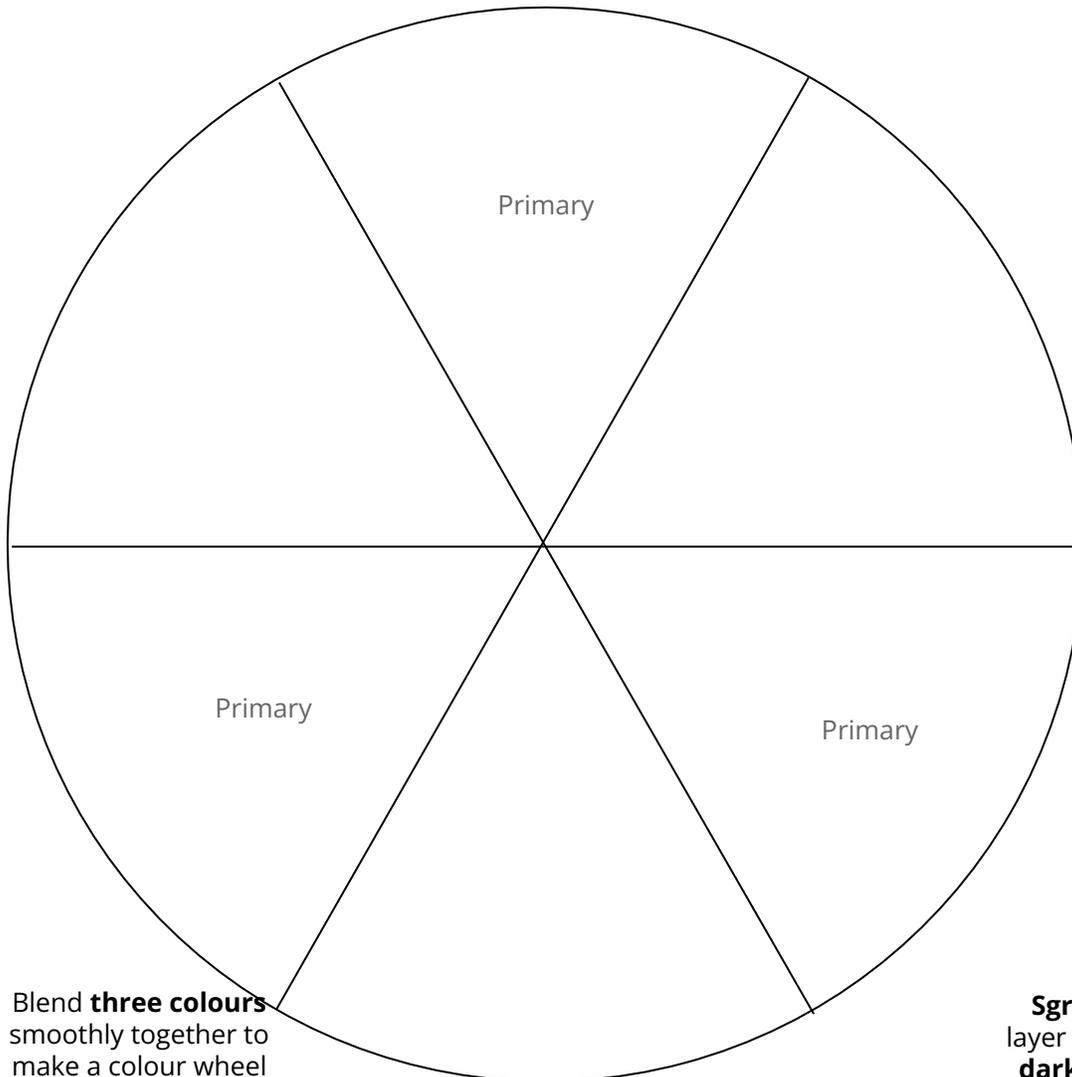
Blend **one colour** of pastel smoothly from dark to light



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



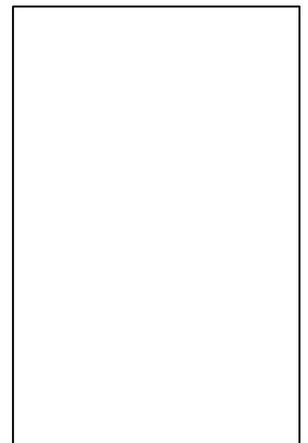
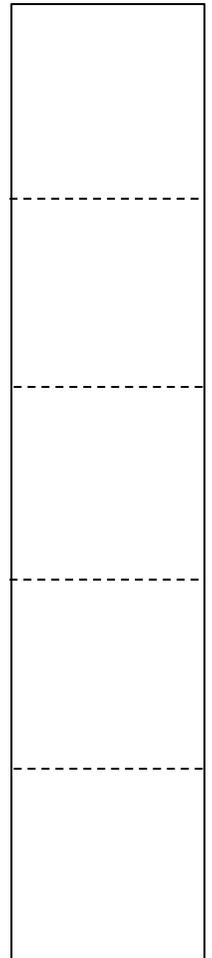
Blend **one colour + a dark colour** smoothly from dark to light



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

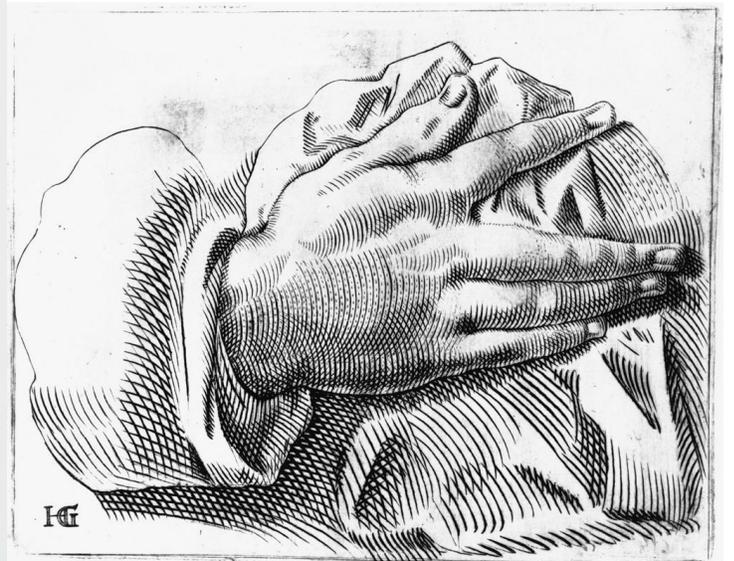
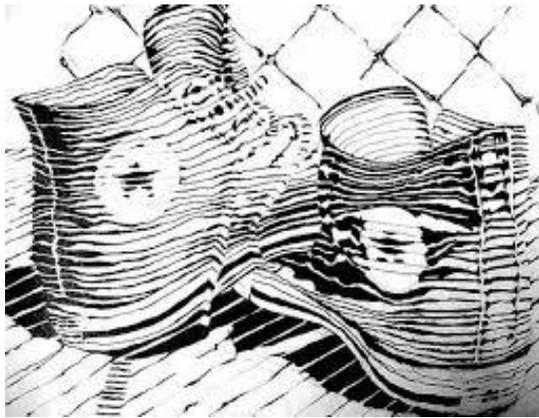
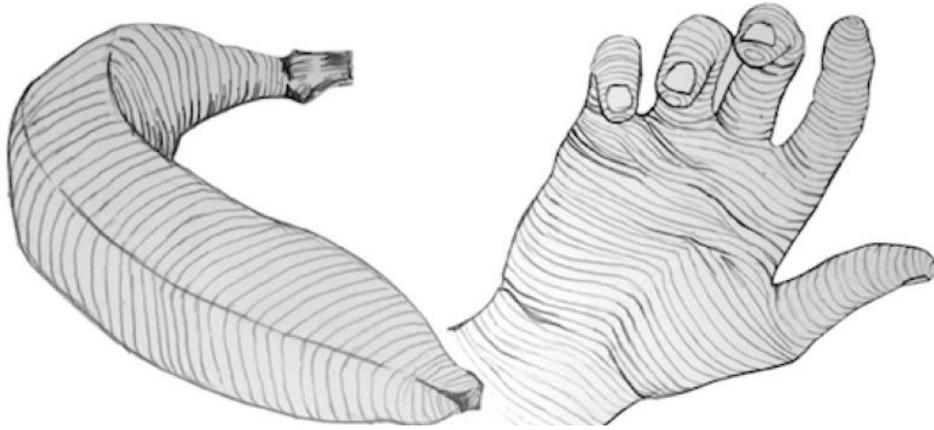
Pastels

Stipple - two colours smoothly together with dots



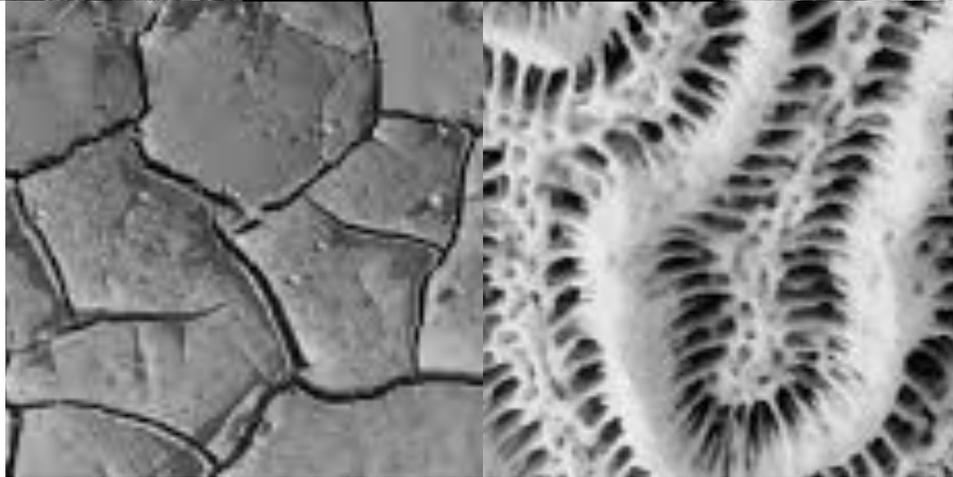
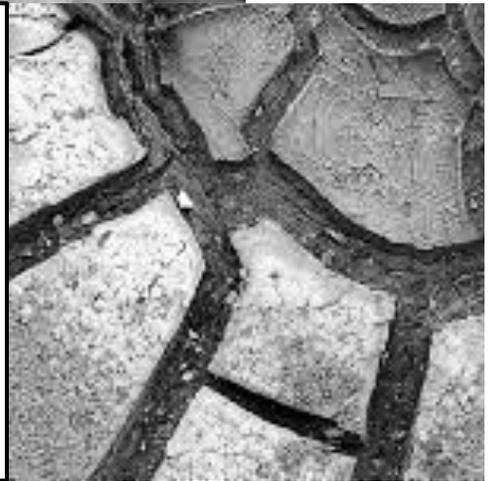
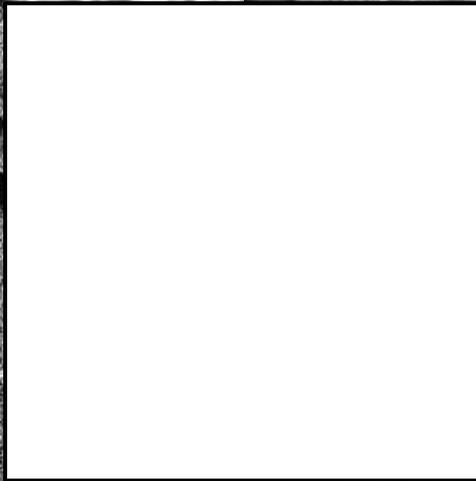
Sgraffito - put down a thick base layer of a **light colour**, cover it with a **dark colour**, then scratch through!

Technique **Cross contour**

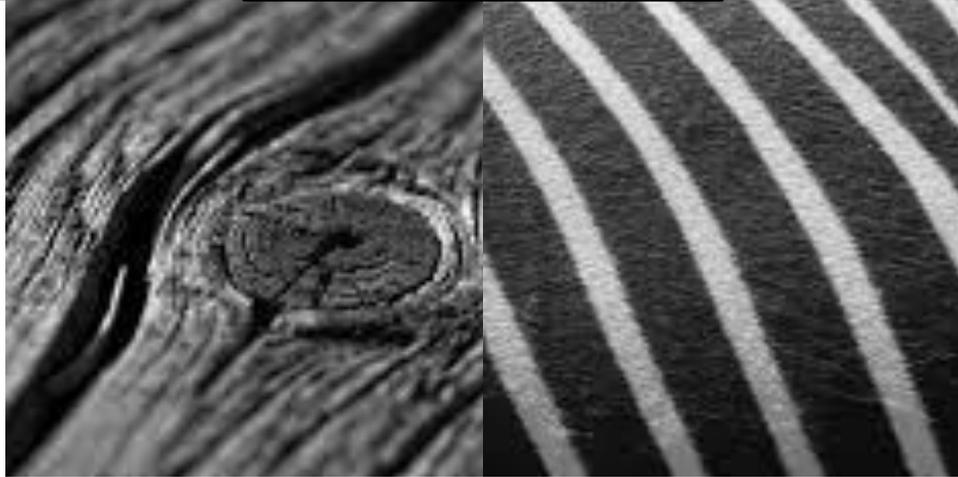
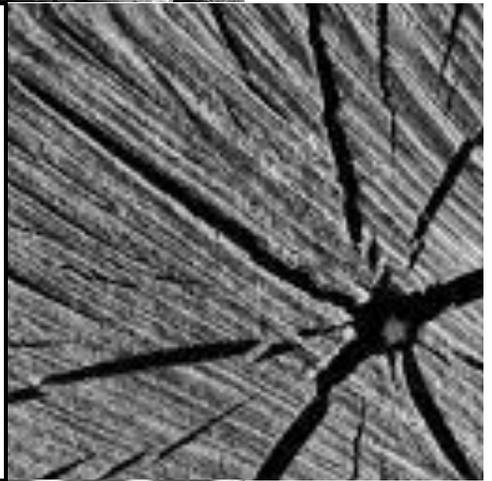
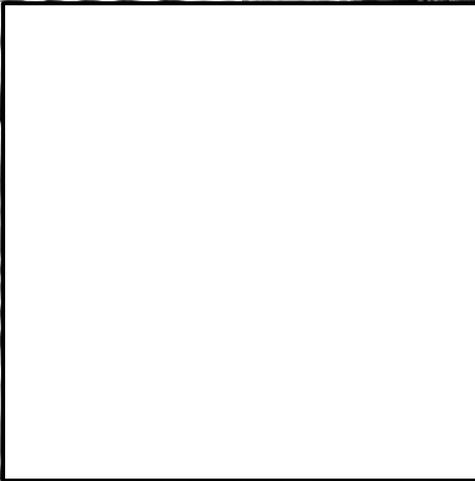
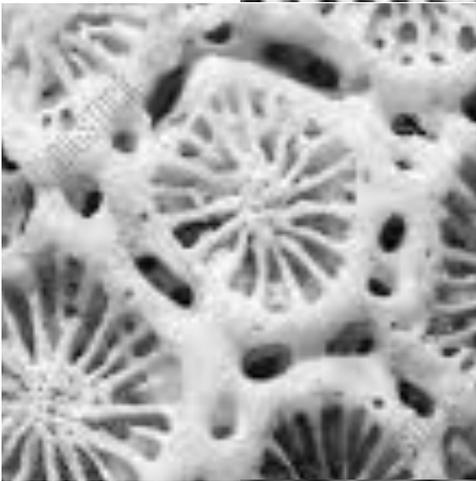
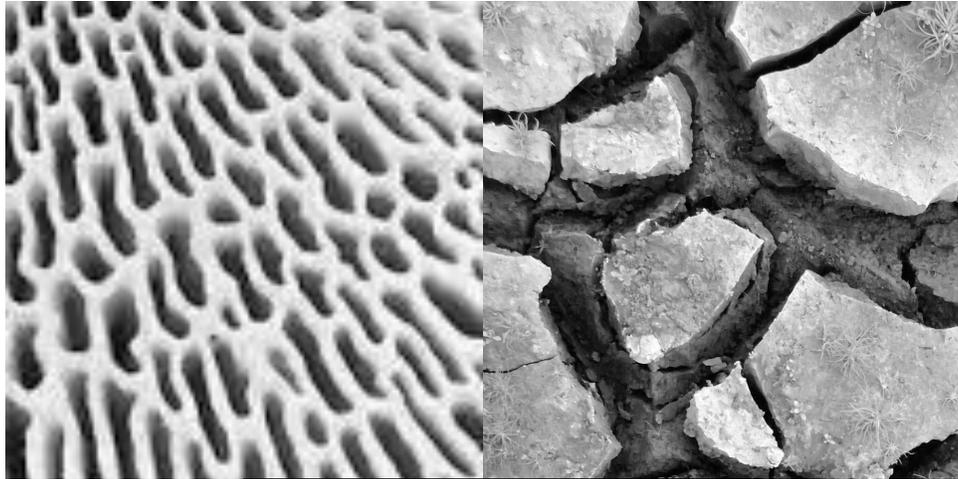


STUDY OF A HAND
Anonymous Artists

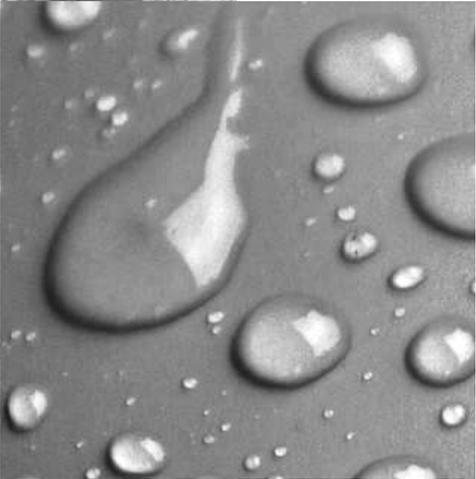
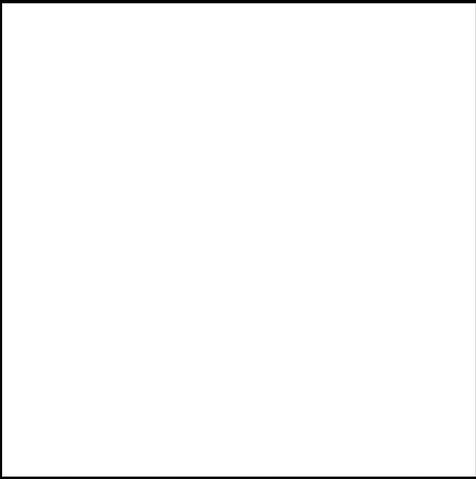
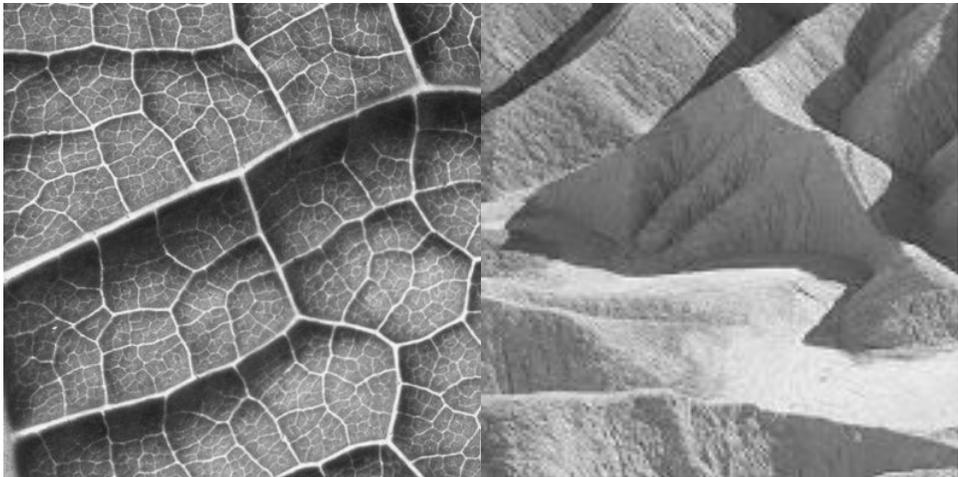
Skill builder: **Texture in nature I**



Skill builder: **Texture in nature II**



Skill builder: **Texture in nature III**



Creativity — Brainstorming practice I

Kreativität – Brainstorming-Übung 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.

Kreativität ist erlernbar. Der größte Fehler für Anfänger ist der Versuch, alle Ideen im Kopf zu behalten. Sie üben, eine große Anzahl von Ideen aufzulisten, um Ihre kreativen Fähigkeiten zu verbessern.

- You will improve your ability to generate a large number of ideas.
Sie verbessern Ihre Fähigkeit, eine große Anzahl von Ideen zu generieren.
- 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.
Sie verbessern Ihre Fähigkeit, Ihr Urteil erst nach der Niederschrift Ihrer Idee zu fällen. Die meisten Menschen stoppen gute Ideen, solange sie noch im Kopf sind.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
Sie verbessern Ihre Fähigkeit, gezielt nach ungewöhnlichen oder spezifischen Ideen zu einem Thema zu suchen.

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

Ihr Thema heute: Dinge, die scharf sind oder die Sie wütend oder frustriert gemacht haben

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

Wenn Sie fertig sind, zählen Sie bitte die Anzahl der Ideen, die Sie generiert haben: _____

Creativity — Brainstorming practice II

Kreativität – Brainstorming-Übung 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.

Kreativität ist erlernbar. Der größte Fehler für Anfänger ist der Versuch, alle Ideen im Kopf zu behalten. Sie üben, eine große Anzahl von Ideen aufzulisten, um Ihre kreativen Fähigkeiten zu verbessern.

- You will improve your ability to generate a large number of ideas.
Sie verbessern Ihre Fähigkeit, eine große Anzahl von Ideen zu generieren.
- 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.
Sie verbessern Ihre Fähigkeit, Ihr Urteil erst nach der Niederschrift Ihrer Idee zu fällen. Die meisten Menschen stoppen gute Ideen, solange sie noch im Kopf sind.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
Sie verbessern Ihre Fähigkeit, gezielt nach ungewöhnlichen oder spezifischen Ideen zu einem Thema zu suchen.

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

Ihr heutiges Thema: Dinge, die gekrümmt sind oder die Sie überrascht oder verwirrt haben

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

Wenn Sie fertig sind, zählen Sie bitte die Anzahl der Ideen, die Sie generiert haben: _____

Creativity — Brainstorming practice III

Kreativität – Brainstorming-Übung 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.

Kreativität ist erlernbar. Der größte Fehler für Anfänger ist der Versuch, alle Ideen im Kopf zu behalten. Sie üben, eine große Anzahl von Ideen aufzulisten, um Ihre kreativen Fähigkeiten zu verbessern.

- You will improve your ability to generate a large number of ideas.
Sie verbessern Ihre Fähigkeit, eine große Anzahl von Ideen zu generieren.
- 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.
Sie verbessern Ihre Fähigkeit, Ihr Urteil erst nach der Niederschrift Ihrer Idee zu fällen. Die meisten Menschen stoppen gute Ideen, solange sie noch im Kopf sind.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
Sie verbessern Ihre Fähigkeit, gezielt nach ungewöhnlichen oder spezifischen Ideen zu einem Thema zu suchen.

Your topic today: **Things that are disgusting, or that have made you anxious or afraid**
Ihr Thema heute: Dinge, die ekelhaft sind oder die Ihnen Angst oder Sorge bereitet haben

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

Wenn Sie fertig sind, zählen Sie bitte die Anzahl der Ideen, die Sie generiert haben: _____

Creativity — Things that you wish would change

Kreativität – Dinge, die Sie sich wünschen, dass sie sich ändern

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

Diese Wörter werden Ihnen dabei helfen, die Idee für Ihr Gemälde zu entwickeln. Sie werden zu Ihrer Note für die Ideenentwicklung beitragen.

1

2

3

4

5

6

7

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11

12

13

14

15

Idea Development/Ideenentwicklung

1 **Generate ideas/Ideen generieren** maximum of 50%/maximal 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.

Verwenden Sie Listen, eine Webkarte oder einfache Zeichnungen, um VIELE Ideen zu entwickeln! Wenn Sie bereits eine Idee im Kopf haben, wählen Sie diese als zentrales Thema und erweitern Sie sie. Lassen Sie Ihren Ideen freien Lauf - eine Idee führt zur nächsten. Zeichnungen können Details von Quellbildern, verschiedene Blickwinkel, Texturen, technische Experimente usw. sein.

Number of **words**/Anzahl der Wörter → ___ ÷ 3 = ___ %

Number of **simple** sketches/Anzahl einfacher Skizzen → ___ × 2% = ___ %

Number of **better** sketches/Anzahl besserer Skizzen → ___ × 4% = ___ %

2 **Select the best and join together ideas/Wählen Sie die besten aus und führen Sie Ideen zusammen**

Circle the **best** ideas/Kreisen Sie die besten Ideen ein

circled/eingekreist = □ 5%

Link into **groups** of ideas/Verknüpfen Sie sich mit Ideengruppen

linked/verlinkt = □ 5%

3 **Print reference images/Referenzbilder drucken** 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.
- *Drucken Sie ACHT Referenzbilder aus, damit Sie die anspruchsvollen Teile Ihres Kunstwerks genau betrachten können. Es ist vorzuziehen, eigene Fotos aufzunehmen und diese zu verwenden, aber auch die Suche nach Bildern ist in Ordnung.*
- *Kopieren Sie nicht einfach ein Bild, das Sie finden. Die Idee besteht darin, Quellbilder zu bearbeiten und zu kombinieren, um Ihr eigenes Kunstwerk zu erstellen. Wenn Sie einfach ein Bild kopieren, plagiiieren Sie und erhalten eine Null für Ihre Ideengenerierung und alle Kriterien, die die Kreativität Ihres endgültigen Kunstwerks betreffen.*
- *Bis zur Hälfte Ihrer Bilder können Zeichnungen, Gemälde oder andere Kunstwerke anderer sein, die Sie als Inspiration nutzen können. Bei den anderen Bildern muss es sich um realistische Fotos handeln.*
- *Um die Punkte zu erhalten, müssen Sie die gedruckte Kopie der Bilder einreichen.*

___ images/Bilder x 5% = ___ %

Idea Development/Ideenentwicklung

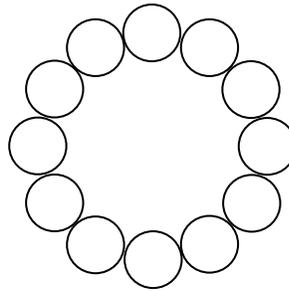
4 Compositions/Kompositionen *maximum of 10 thumbnails*

- 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
-
- *Erstellen Sie Miniaturzeichnungen an einer beliebigen Stelle im Bereich „Ideenentwicklung“.*
 - *Diese sollten auf Ideenkombinationen basieren, die Ihnen einfallen.*
 - *Geben Sie Ihren Hintergrund an. Experimentieren Sie mit ungewöhnlichen Blickwinkeln, Blickwinkeln und Anordnungen, um Ihr Kunstwerk hervorzuheben.*
 - *Zeichnen Sie einen Rahmen um Ihre Miniaturansichten, um die Ränder des Bildmaterials anzuzeigen.*
 - *Die Auswahl eines Farbschemas zählt als Komposition, ebenso wie grobe digitale Collagen*

____ thumbnails/Miniaturansichten x 8% = ____%

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

Selecting a **colour scheme**/
Auswählen eines Farbschemas



= 0 8%

5 Rough copy/Grobe Kopie *great quality or better*

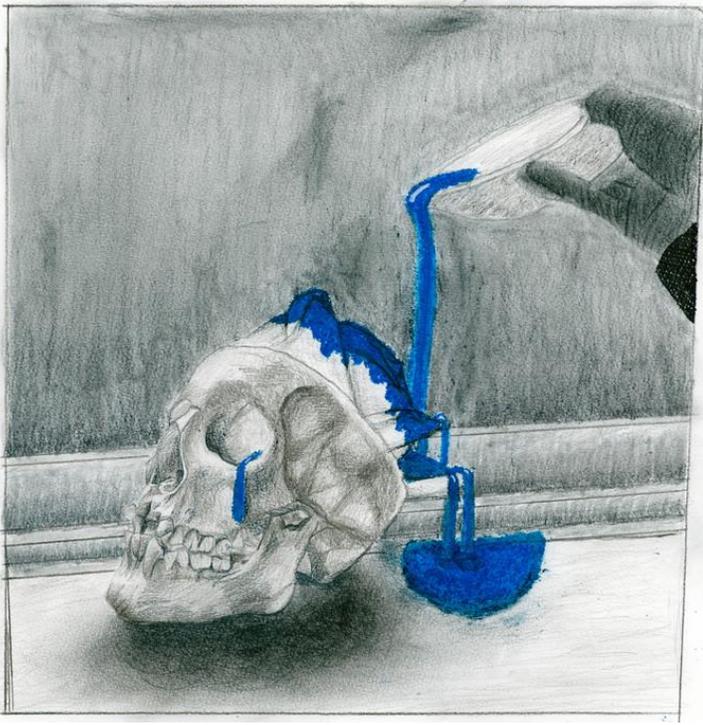
- Take the best ideas from your thumbnails and combine them into an improved rough copy.
 - Use this to work out the bugs and improve your skills before you start the real thing.
 - If you are using colour, use paint or coloured pencil to show your colour scheme.
 - Draw in a frame to show the outer edges of your artwork.
 - **Remember to choose a non-central composition.**
-
- *Nehmen Sie die besten Ideen aus Ihren Miniaturansichten und kombinieren Sie sie zu einer verbesserten Rohkopie.*
 - *Verwenden Sie diese, um die Fehler zu beseitigen und Ihre Fähigkeiten zu verbessern, bevor Sie mit der eigentlichen Sache beginnen.*
 - *Wenn Sie Farbe verwenden, verwenden Sie Farbe oder Buntstift, um Ihr Farbschema darzustellen.*
 - *Zeichnen Sie einen Rahmen ein, um die Außenkanten Ihres Kunstwerks anzuzeigen.*
 - *Denken Sie daran, eine nicht zentrale Komposition zu wählen.*

____ drawing/Zeichnung x 25% = ____%

Total/Gesamt = ____%

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

HINWEIS: Wenn Sie einfach ein Bild aus dem Internet kopieren, sinkt Ihre Punktzahl auf 25 %.



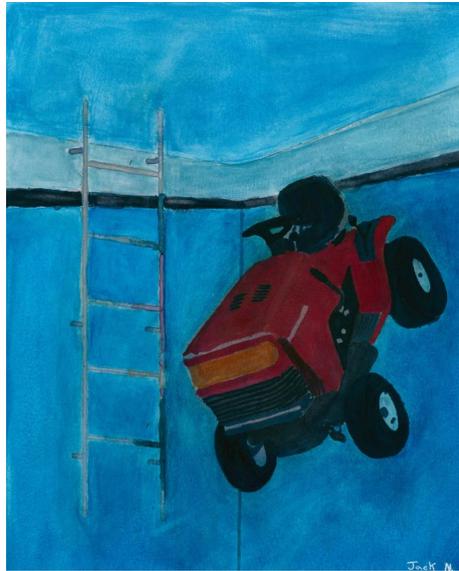
Seth Bennett-Crundwell, 2022-23



Tia Eshetu, 2022-23



Jenny Morris, 2023-24



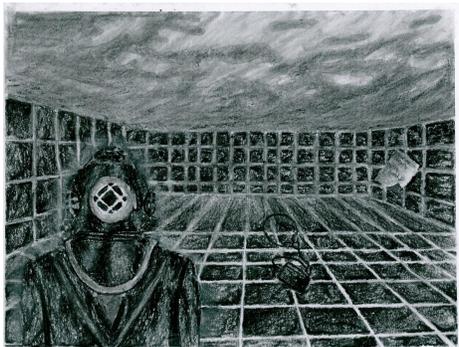
Jack Nehme, 2023-24



Lily Sin, 2022-23



Daisha Farmer, 2022-23



Sophia Hewitt, 2022-23



Ray Cleary, 2022-23

Texture drawing goal-setting

____/10

Zielsetzung beim Texturzeichnen

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.

Bitte nimm dir am Ende jeder Unterrichtsstunde Zeit, dein Ziel für die nächste Unterrichtsstunde aufzuschreiben. Deine Kunstwerke werden anhand deiner technischen Fähigkeiten mit den gewählten Zeichenmaterialien, deiner Fähigkeit, visuelle Texturen zu erzeugen und deiner Fähigkeit, eine ausgewogene, nicht-zentrale Komposition zu erstellen, bewertet. Berücksichtige diese Kriterien bei der Wahl deines Ziels.

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

Seien Sie konkret: Auf welche Teile Ihrer Zeichnung konzentrieren Sie sich? Welche Zeichenfähigkeiten benötigen Sie dafür am meisten?

- | | |
|--|--|
| → What should be improved and where:
<i>Was sollte wo verbessert werden:</i> | <i>"Look for more texture in the bark of the trees"
„Suchen Sie nach mehr Struktur in der Baumrinde“</i> |
| → What should be improved and where:
<i>Was sollte wo verbessert werden:</i> | <i>"I need to darken the grey of the sky"
„Ich muss das Grau des Himmels abdunkeln“</i> |
| → What can be added and where:
<i>Was kann wo hinzugefügt werden:</i> | <i>"I should add some texture to the rocks in the front"
„Ich sollte den Felsen vorne etwas Struktur verleihen.“</i> |
| → What you can do to catch up:
<i>Was Sie tun können, um aufzuholen:</i> | <i>"I need to take my drawing home this weekend."
„Ich muss meine Zeichnung dieses Wochenende mit nach Hause nehmen.“</i> |

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8.



Ziyao Ding, 2023-24



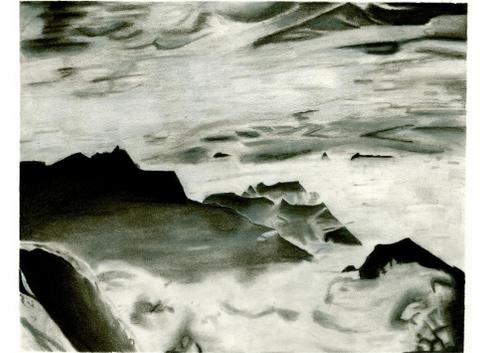
Julia Chiasson, 2023-24



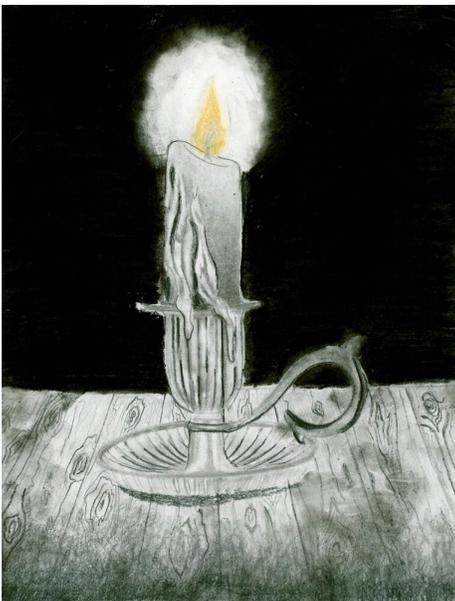
Drew Gooding, 2023-24



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