



Avery Comeau, Spring 2025



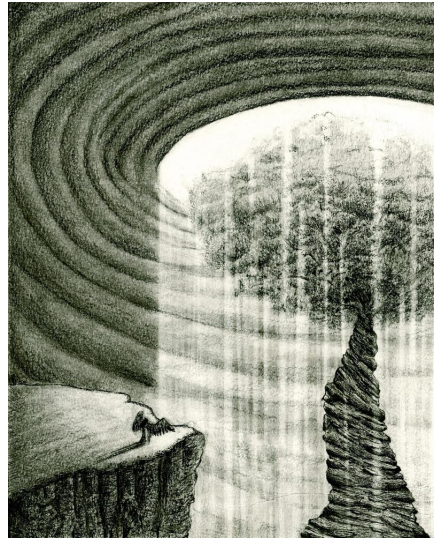
Sarah Hasener, Spring 2025



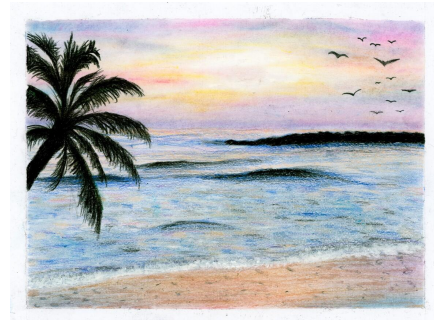
Nathan McNamara, Spring 2025



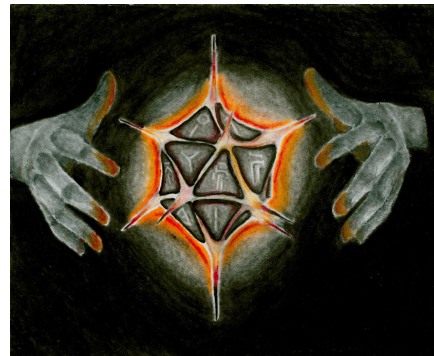
Scarlett Reynolds, Fall 2024



Cristian Inoue Iguchi, Fall 2024



Amelia Burgess, Spring 2025



Olivia Gallagher-Temple, Spring 2025



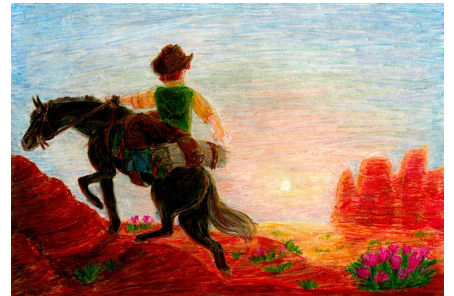
Viktoriia Svrydenko, Fall 2024



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

Criteri di valutazione per il disegno della texture

Materials technique <i>Tecnica dei materiali</i>	How well you use charcoal, ink, pastel, coloured pencil, and so on to create accurate line, shape, and shading . <i>Come usi il carboncino, l'inchiostro, il pastello, la matita colorata e così via per creare linee, forme e ombreggiature precise.</i>
Texture <i>Texture</i>	How well you capture the visual sense of each texture. <i>Quanto bene riesci a catturare il senso visivo di ogni texture.</i>
Composition <i>Composizione</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>La capacità di creare un'opera d'arte completa, ben bilanciata e non centrale. Se si utilizza il colore, è importante utilizzare una palette di colori chiara.</i>

Vocabulary for the texture drawing

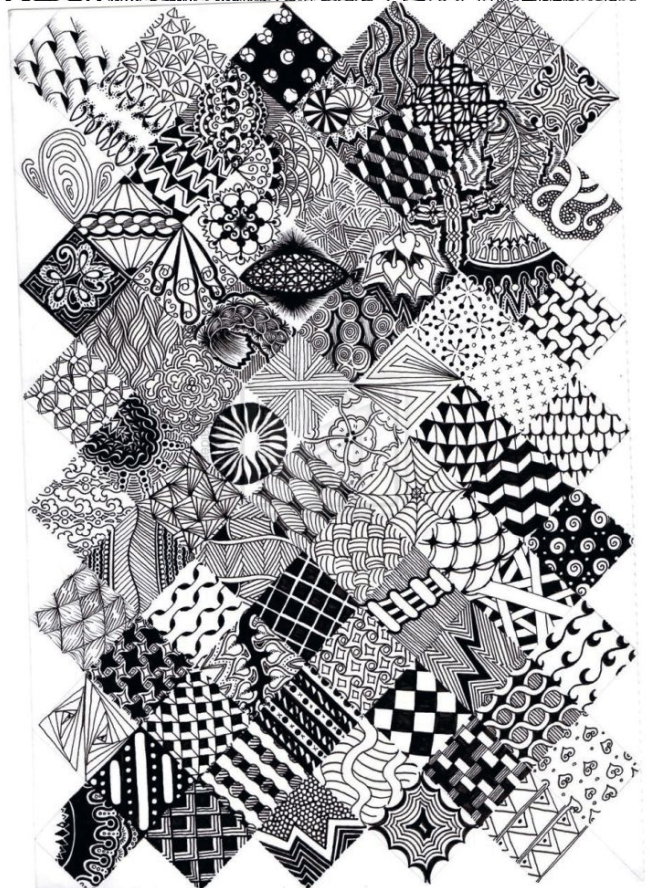
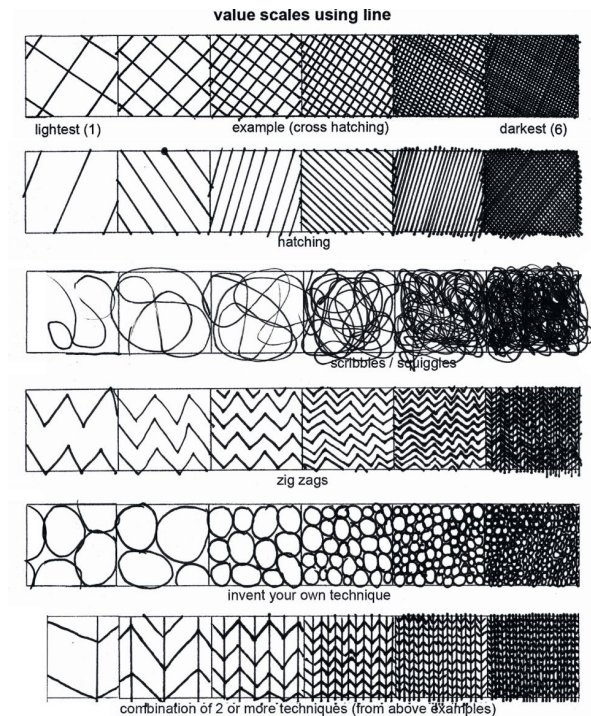
Vocabolario per il disegno della texture

composition <i>composizione</i>	the arrangement of things in an artwork <i>la disposizione delle cose in un'opera d'arte</i>
creativity <i>creatività</i>	ideas that are useful, unique, and insightful <i>idee utili, uniche e perspicaci</i>
cross-hatching <i>tratteggio incrociato</i>	drawing using close parallel lines that cross each other at an angle <i>disegno utilizzando linee parallele vicine che si incrociano ad angolo</i>
hatching <i>tratteggio</i>	drawing using close parallel lines <i>disegno utilizzando linee parallele vicine</i>
idea development <i>sviluppo di idee</i>	a process that is used to create useful, insightful, and unique ideas <i>un processo utilizzato per creare idee utili, perspicaci e uniche</i>
negative space <i>spazio negativo</i>	the shape of the space between the things you would normally look at (the positive space) <i>la forma dello spazio tra le cose che normalmente guarderesti (lo spazio positivo)</i>
non-central composition <i>composizione non centrale</i>	an arrangement where the most important thing is NOT in the middle <i>una disposizione in cui la cosa più importante NON è al centro</i>
pointillism <i>puntinismo</i>	drawing or painting with small dots or dashes <i>disegno o pittura con piccoli punti o trattini</i>
positive space <i>spazio positivo</i>	the contour of the things you would normally look at <i>il contorno delle cose che normalmente guarderesti</i>
reference images <i>immagini di riferimento</i>	photographs you look at carefully so you can make a better artwork <i>fotografie che guardi attentamente per poter realizzare un'opera d'arte migliore</i>
stippling <i>punteggiatura</i>	drawing using small dots <i>disegno utilizzando piccoli punti</i>
texture <i>texture</i>	drawing that looks the same as what it feels like <i>disegno che sembra uguale a quello che sembra</i>
thumbnail drawings <i>disegni in miniatura</i>	small drawings that are used to develop the composition of an artwork <i>piccoli disegni che vengono utilizzati per sviluppare la composizione di un'opera d'arte</i>

Skill builder: **Created textures** / Skill builder: *texture create*

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

Alcune texture sono create. Le texture create sono più simili a un pattern che a qualcosa di realistico. Disegna una raccolta di texture create nella tua cartella di lavoro.



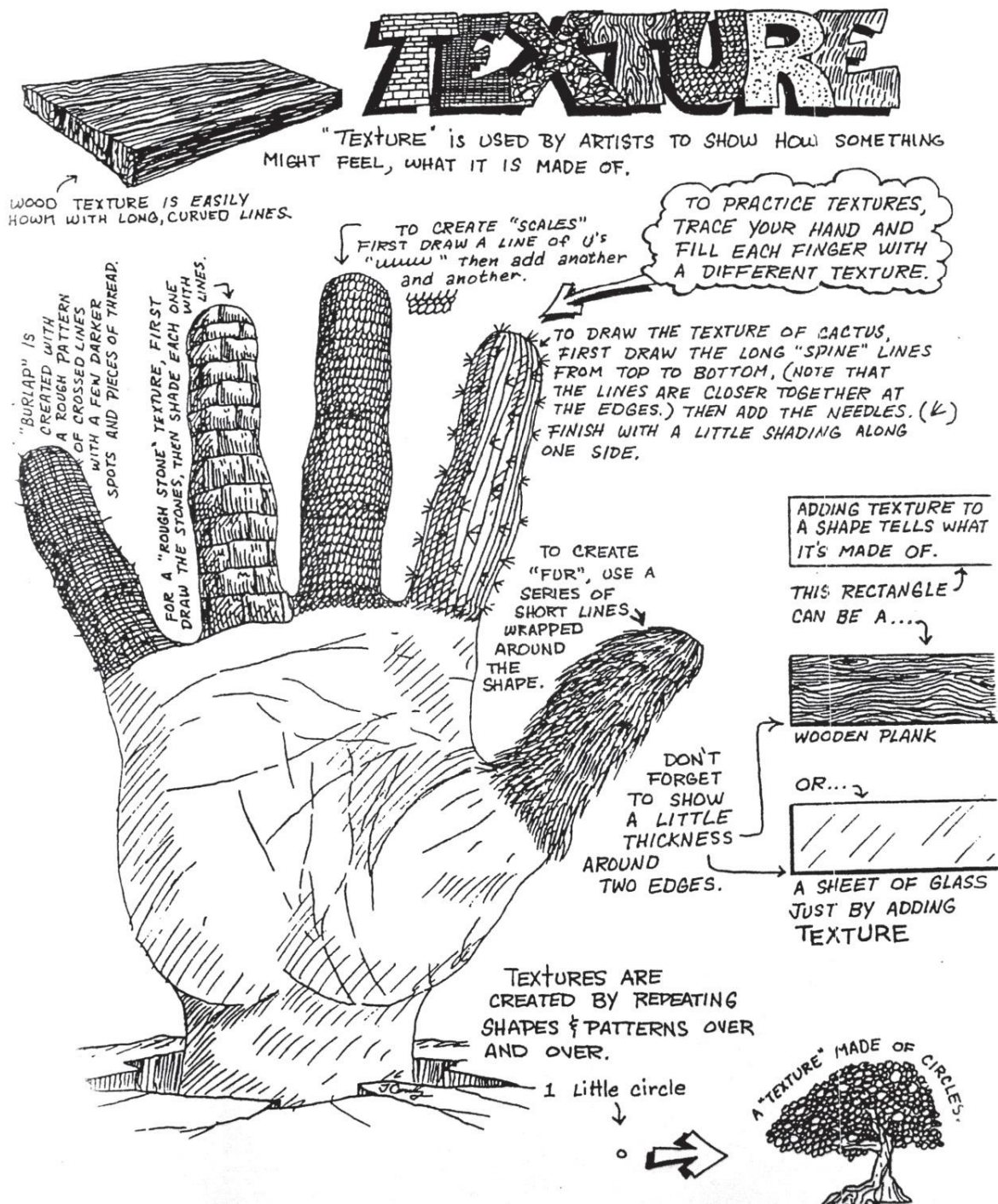
Skill builder: **Hand textures** / Skill builder: *Texture manuali*

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

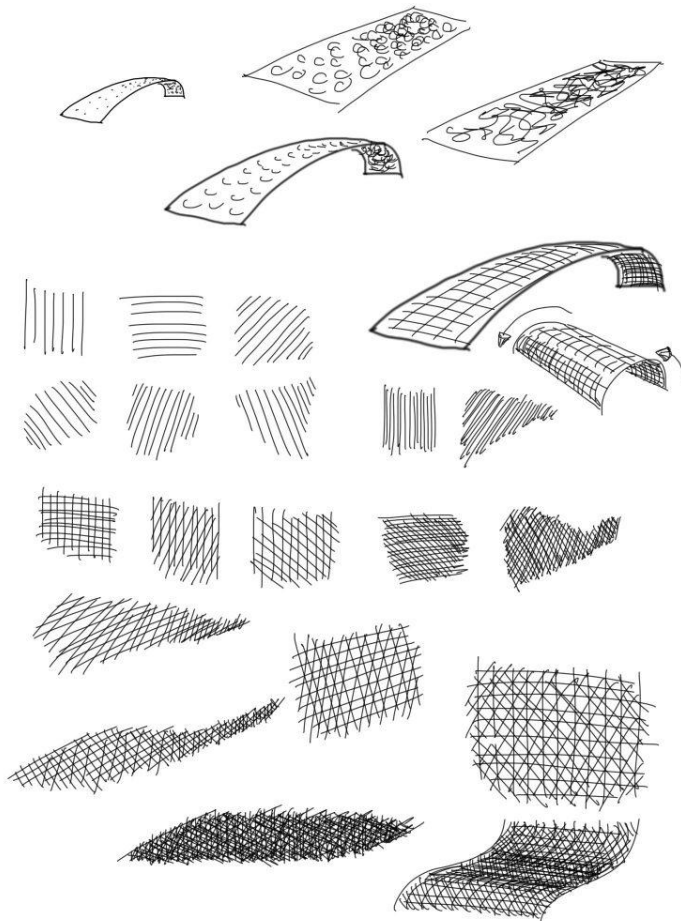
A volte la consistenza viene creata, a volte viene osservata. A volte accadono cose interessanti quando si applica una consistenza inaspettata a una forma.

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.

Disegna la tua mano sul tuo album da disegno. Evita di ricalcare: la mancanza di osservazione ti preparerà a un inizio difficile. Quindi disegna una texture diversa per ciascuna delle tue dita.



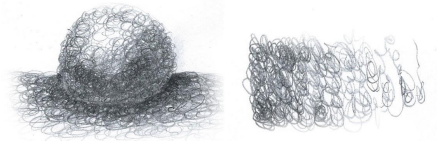
Technique Basic Crosshatching



Stippling



Scumbling



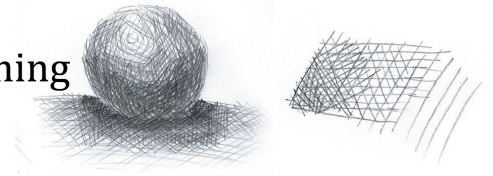
Shading



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



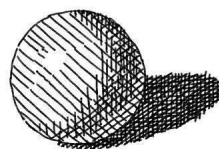
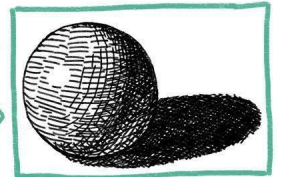
5. **DARKEN & REFINE**

- 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!

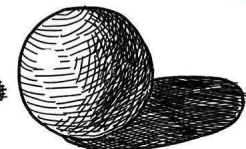
- FULL RANGE OF DARK & LIGHT
- OUTLINE CLARIFIES WITHOUT BEING DISTRACTING
- HATCHING SHOWS SHAPE OF OBJECT



LINES DON'T FOLLOW FORM



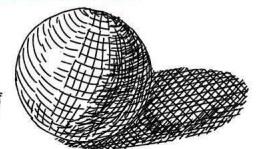
LOOKS FLAT



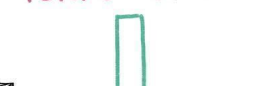
OUTLINE TOO DARK



CREATES DEPTH



LIMITED TONAL RANGE



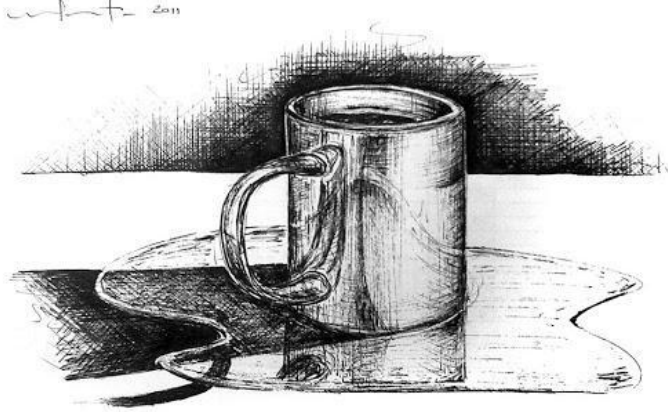
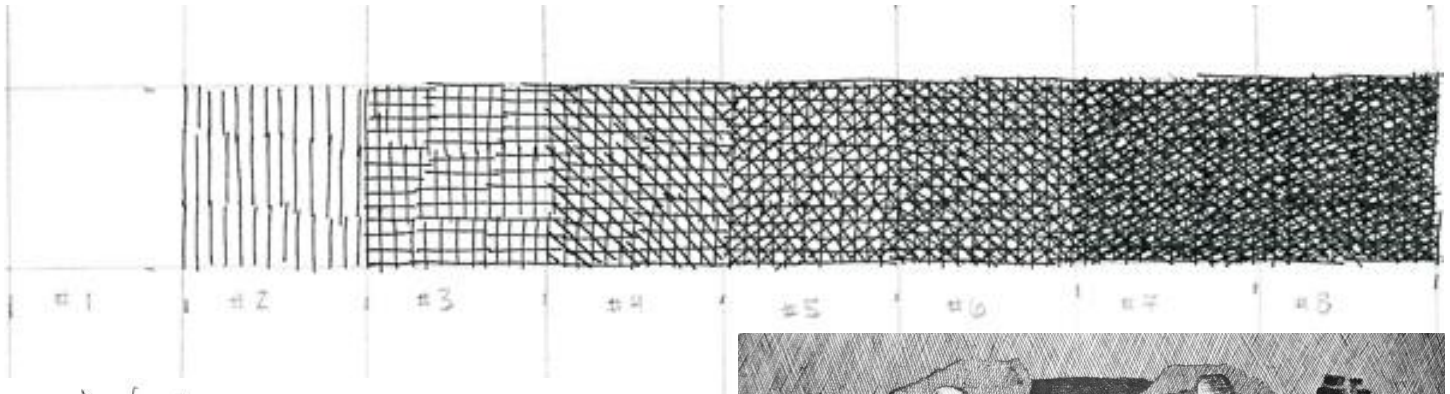
FIRST: LIGHT OUTLINE

THEN: DARK OUTLINE

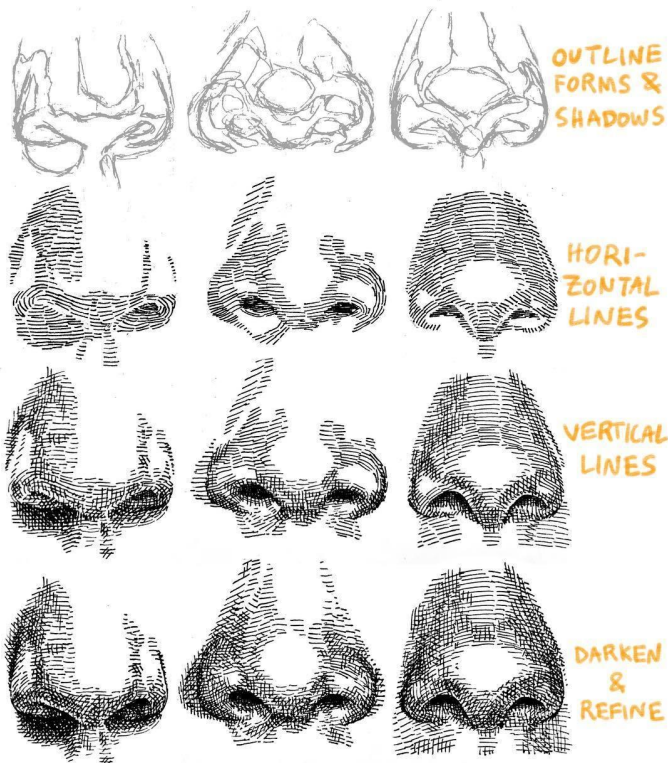


USE FULL TONAL SPECTRUM

Technique Intermediate Crosshatching

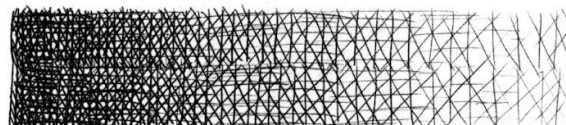
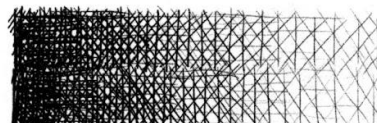
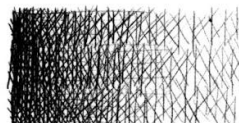
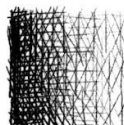


CROSSHATCHING NOSES

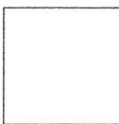


RATE OF GRADATION

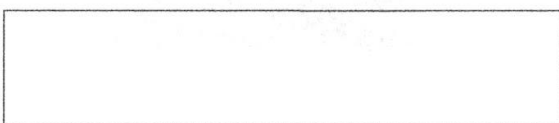
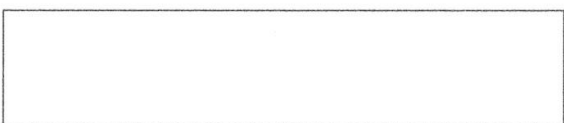
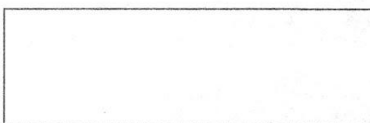
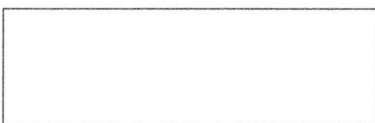
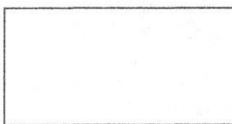
Sometimes the nature of the light source, or the size and shape of the form, affects the rate of the transition between light and shadow values. To account for this, you should practice to control how fast or slow the values shift between light and deep values.



Practice

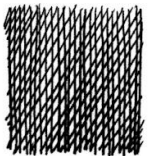
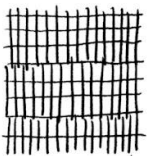
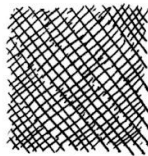
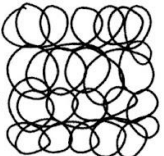
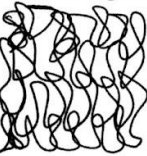
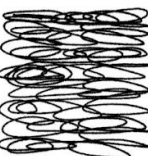
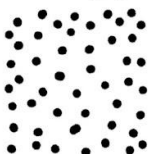
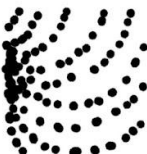
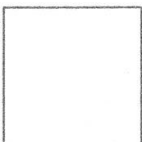
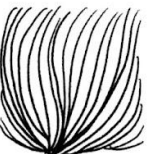


Practice



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.

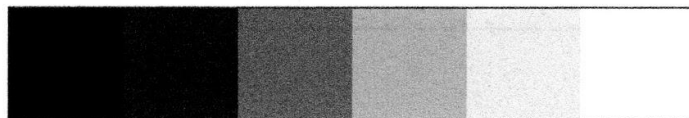
		Practice		Practice		Practice
Hatching						
Cross-hatching						
Uneven Hatching						
Curved Hatching						
Scribbling						
Stippling						
Flowing Lines						

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

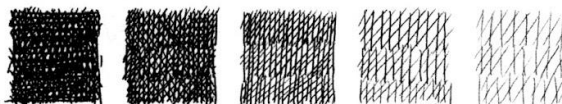
Creating value scales is one of the most invaluable exercises in drawing. With pen and ink drawing, you will find that each type of basic stroke presents its own challenge. Experiment with the variations to see what types of adjustments are needed in order to convey value change.



Hatching



Cross-hatching



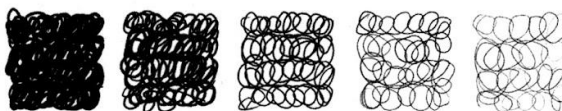
Uneven Hatching



Curved Hatching



Scribbling

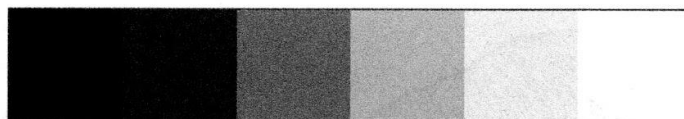


Stippling

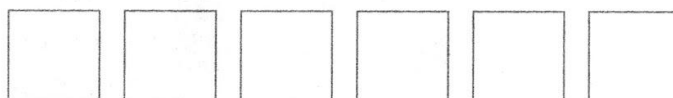


Flowing Lines

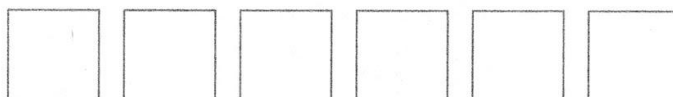




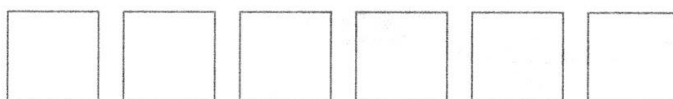
Hatching



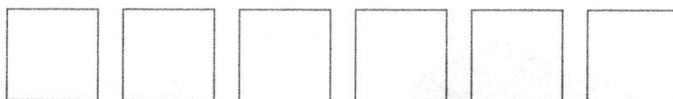
Cross-hatching



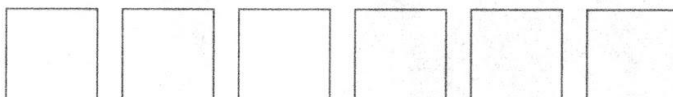
Uneven Hatching



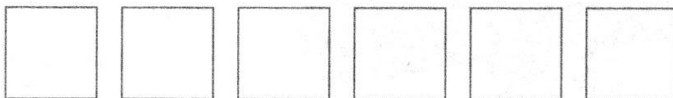
Curved Hatching



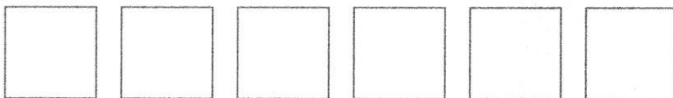
Scribbling



Stippling

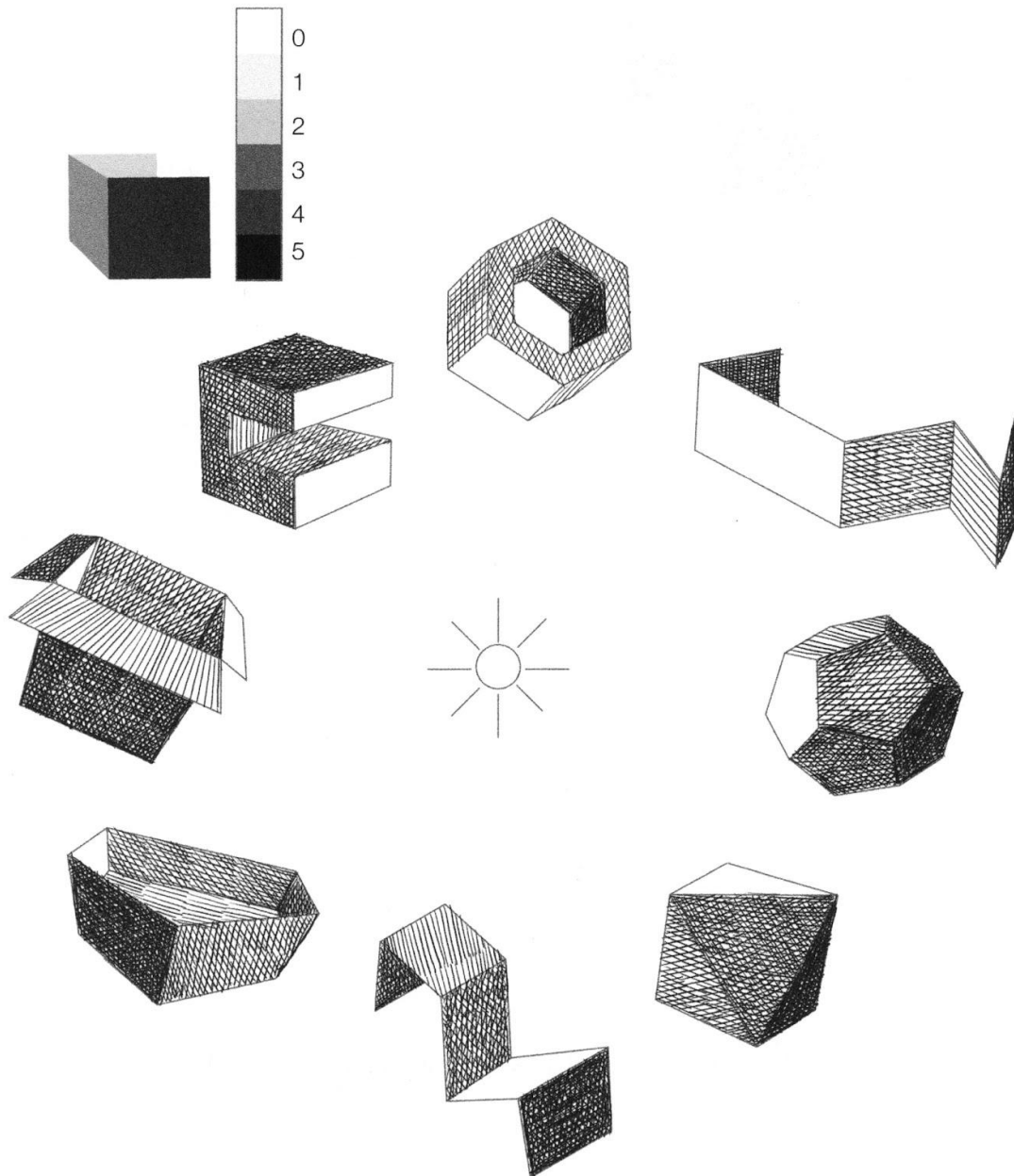


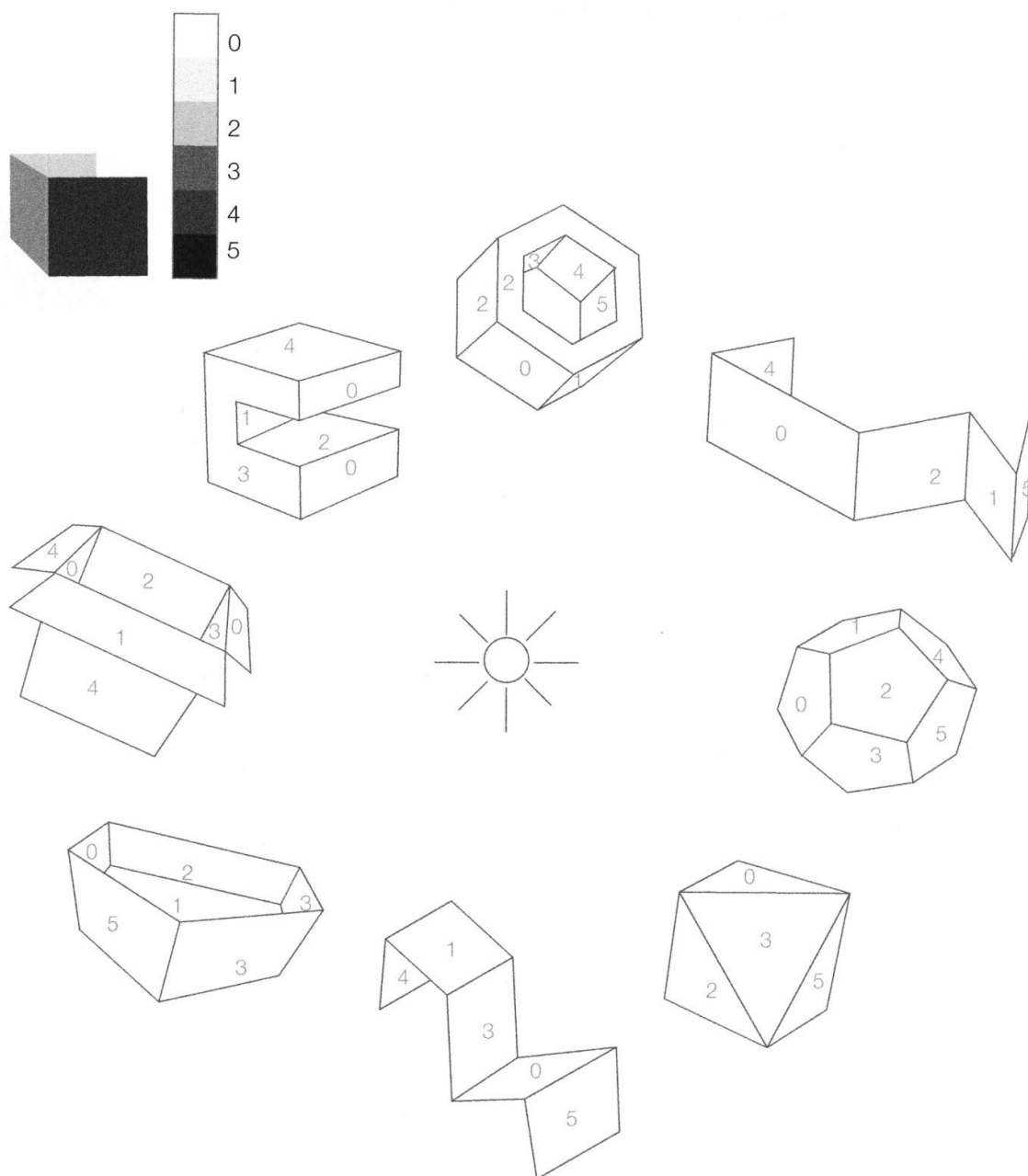
Flowing Lines



SHADING BLOCK FORMS

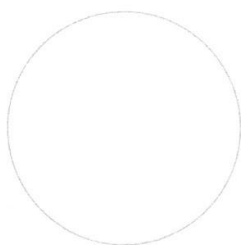
This exercise expands the value range to six values and increases the complexity of the forms. However, the same basic principle applies, so determining the value for each plane is not as elusive as you may think. Study the orientation of each plane with respect to the light source.



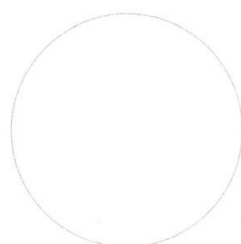
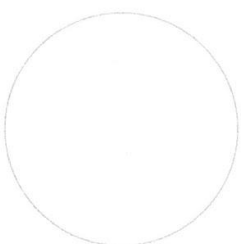
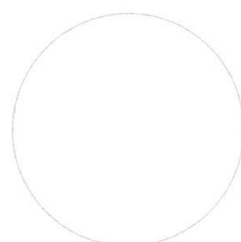
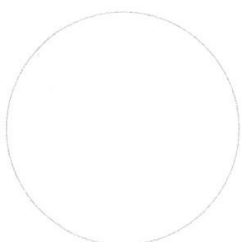
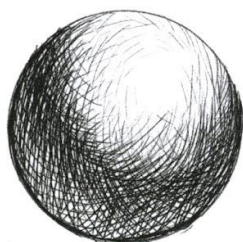
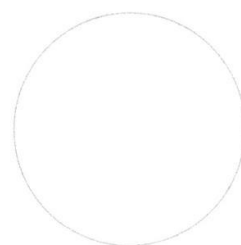
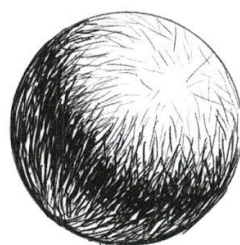


Use the numbers as a guide to assigning values to each plane.

Practice



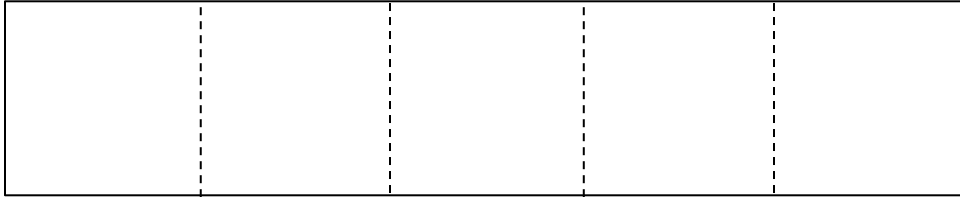
Practice



Skill builder



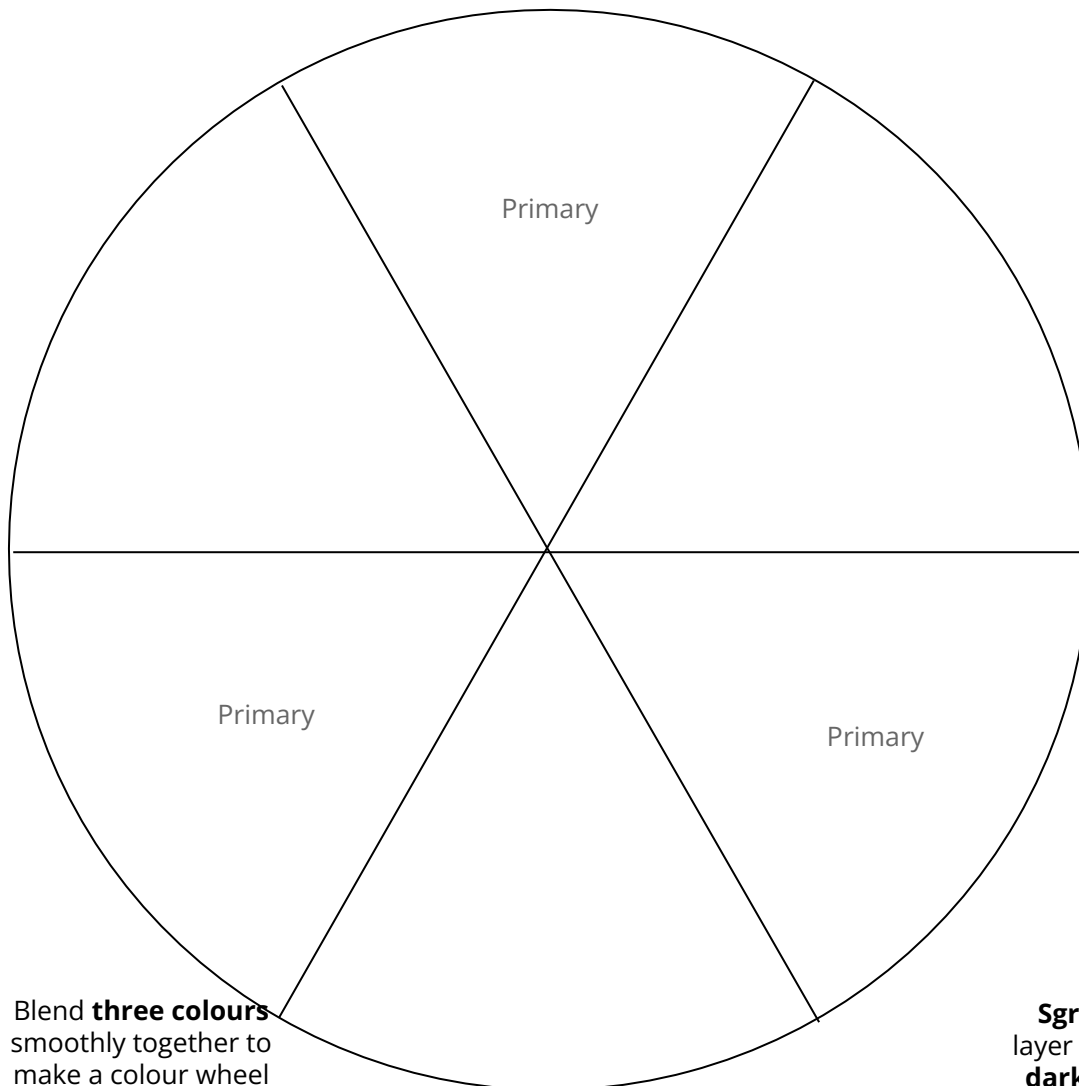
Blend **one colour** of pastel smoothly from dark to light



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



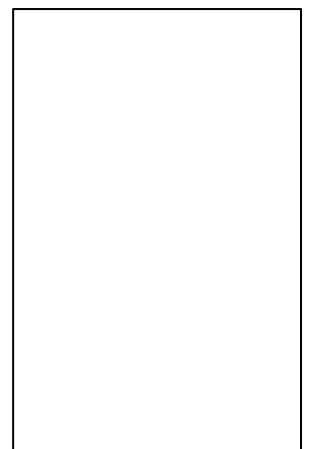
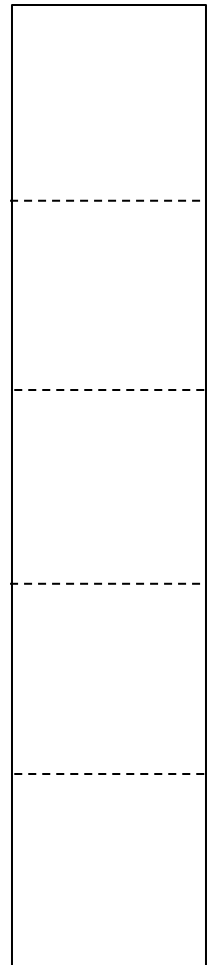
Blend **one colour + a dark colour** smoothly from dark to light



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

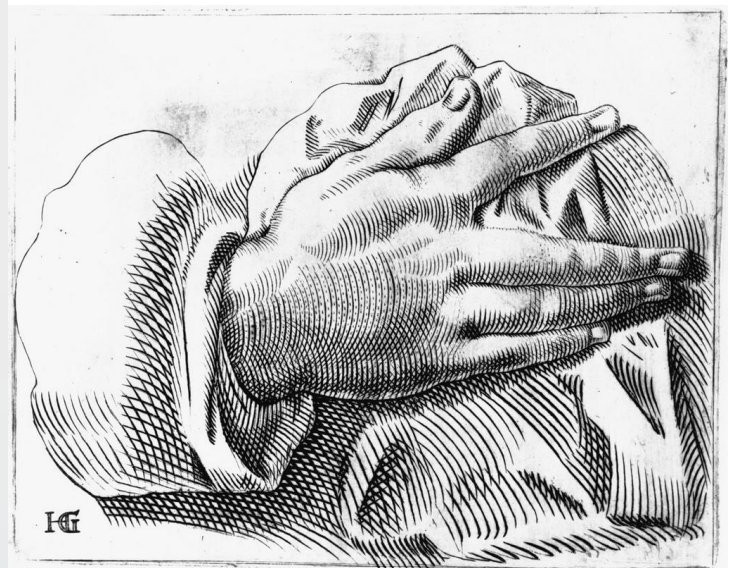
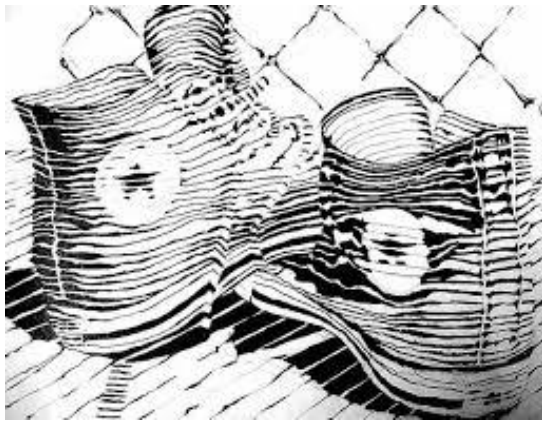
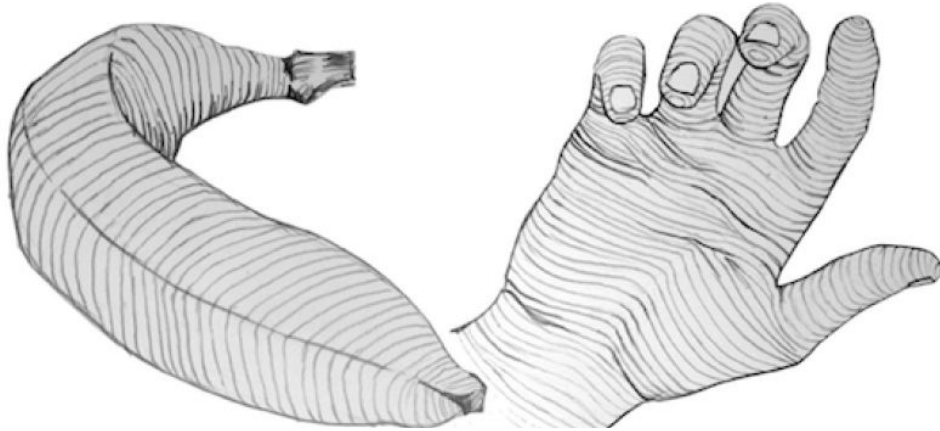
Pastels

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**

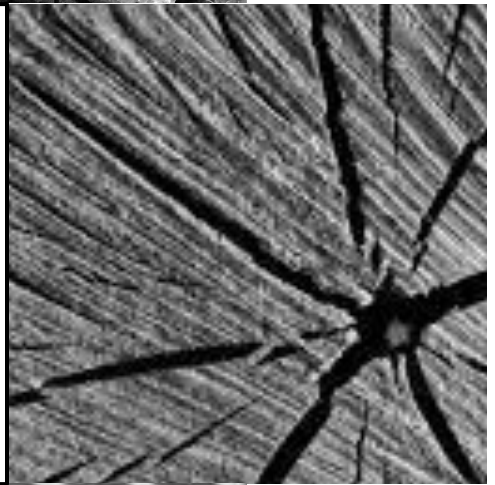
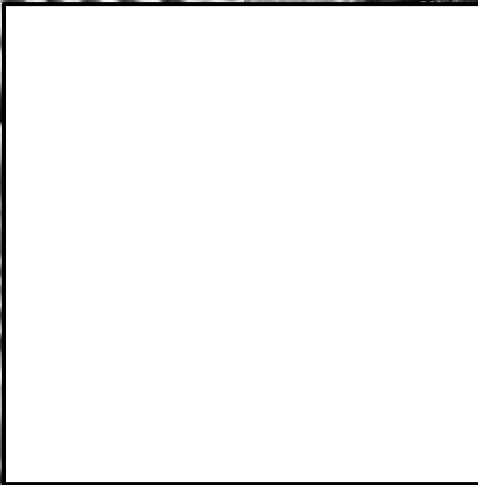
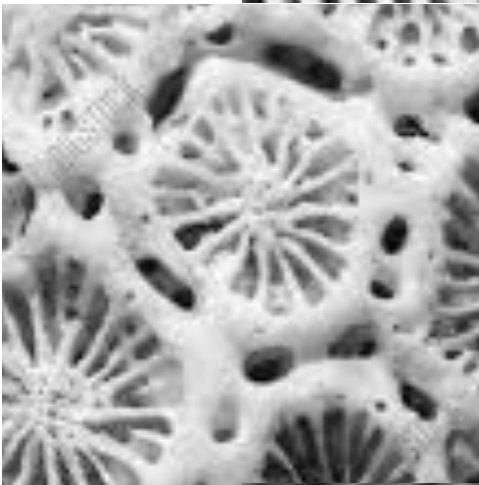
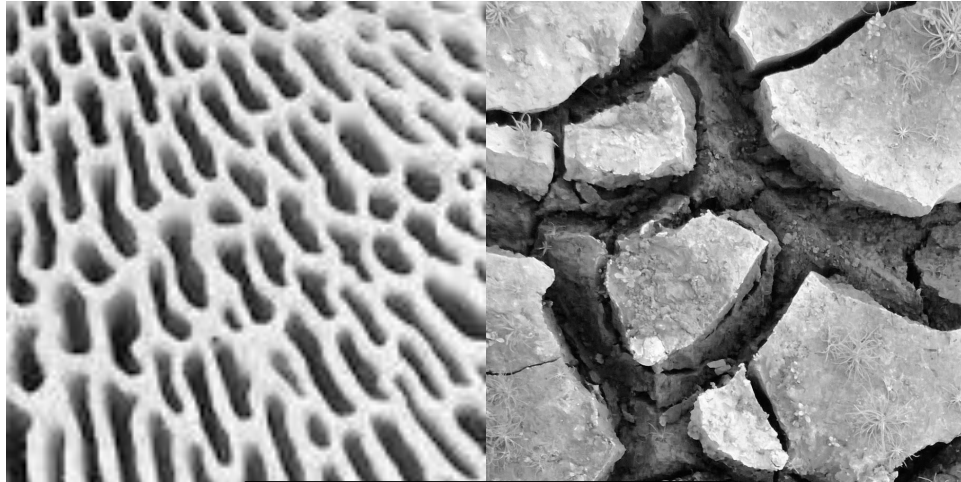


STUDY OF A HAND
Anonymous Artists

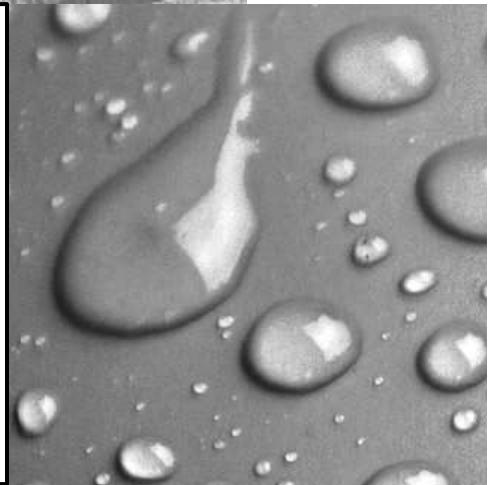
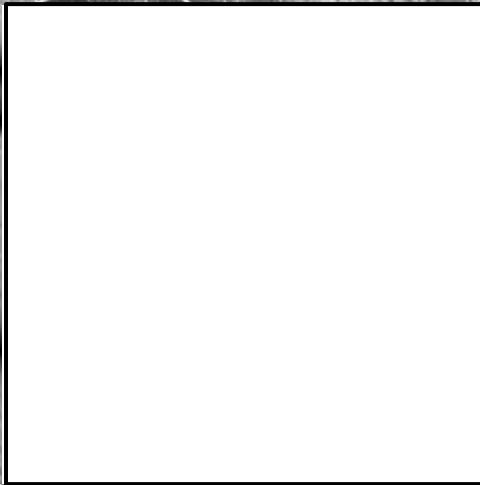
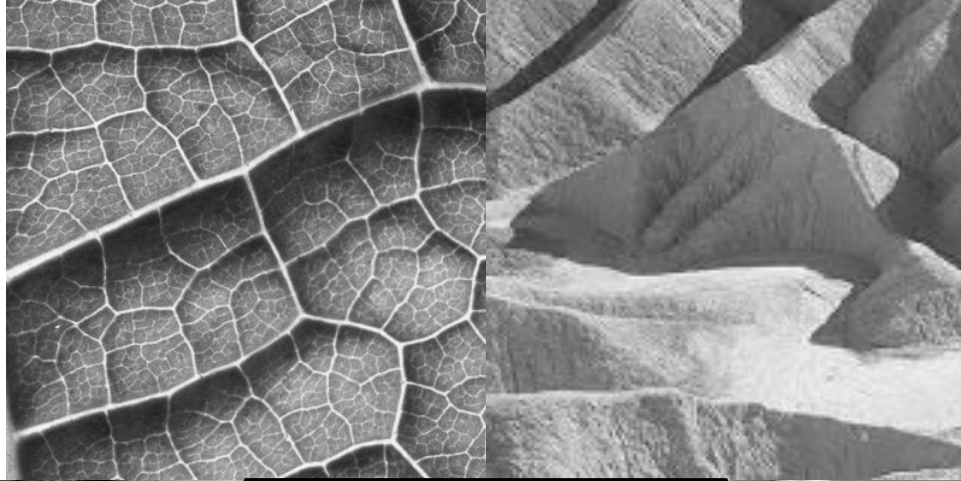
Skill builder: **Texture in nature I**



Skill builder: **Texture in nature II**



Skill builder: **Texture in nature III**



Creativity — Brainstorming practice I

Creatività — Pratica di brainstorming 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.

La creatività si può imparare. L'errore più grande per i principianti è cercare di tenere tutte le idee in testa. Esercitatevi a elencare un gran numero di idee per migliorare le vostre capacità creative.

- You will improve your ability to generate a large number of ideas.
Migliorerai la tua capacità di generare un gran numero di idee.
- 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.
Migliorerai la tua capacità di sospendere il giudizio finché la tua idea non è stata registrata. La maggior parte delle persone blocca le buone idee mentre sono ancora nella loro mente.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
Migliorerai la tua capacità di ricercare intenzionalmente idee insolite o specifiche relative a un argomento.

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

Il tuo argomento di oggi: Cose che sono taglienti o che ti hanno fatto arrabbiare o frustrare

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

Una volta terminato, conta il numero di idee che hai generato: _____

Creativity — Brainstorming practice II

Creatività — Pratica di brainstorming 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.

La creatività si può imparare. L'errore più grande per i principianti è cercare di tenere tutte le idee in testa. Esercitatevi a elencare un gran numero di idee per migliorare le vostre capacità creative.

- You will improve your ability to generate a large number of ideas.
Migliorerai la tua capacità di generare un gran numero di idee.
- 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.
Migliorerai la tua capacità di sospendere il giudizio finché la tua idea non è stata registrata. La maggior parte delle persone blocca le buone idee mentre sono ancora nella loro mente.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
Migliorerai la tua capacità di ricercare intenzionalmente idee insolite o specifiche relative a un argomento.

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

Il tuo argomento di oggi: Cose che sono curve o che ti hanno sorpreso o confuso

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

Una volta terminato, conta il numero di idee che hai generato: _____

Creativity — Brainstorming practice III

Creatività — Pratica di brainstorming 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.

La creatività si può imparare. L'errore più grande per i principianti è cercare di tenere tutte le idee in testa. Esercitatevi a elencare un gran numero di idee per migliorare le vostre capacità creative.

- You will improve your ability to generate a large number of ideas.
Migliorerai la tua capacità di generare un gran numero di idee.
- 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.
Migliorerai la tua capacità di sospendere il giudizio finché la tua idea non è stata registrata. La maggior parte delle persone blocca le buone idee mentre sono ancora nella loro mente.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
Migliorerai la tua capacità di ricercare intenzionalmente idee insolite o specifiche relative a un argomento.

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

Il tuo argomento di oggi: Cose che sono disgustose o che ti hanno reso ansioso o spaventato

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

Una volta terminato, conta il numero di idee che hai generato: _____

Creativity — Things that you wish would change

Creatività: cose che vorresti cambiassero

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

Queste parole ti aiuteranno a sviluppare l'idea per il tuo dipinto. Ti aiuteranno a raggiungere il tuo obiettivo di sviluppo dell'idea.

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Idea Development/Sviluppo dell'idea

1 Generate ideas/Generare idee

maximum of 50%/massimo del 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.

Usa elenchi, una mappa web o semplici disegni per trovare MOLTE idee! Se hai già un'idea in mente, scegliila come tema centrale ed espandila. Lascia vagare le tue idee: un'idea tira l'altra. I disegni possono essere dettagli di immagini originali, diversi punti di vista, trame, esperimenti tecnici, ecc.

Number of **words**/Numero di parole → ____ ÷ 3 = ____%

Number of **simple** sketches/Numero di schizzi semplici → ____ × 2% = ____%

Number of **better** sketches/Numero di schizzi migliori → ____ × 4% = ____%

2 Select the best and join together ideas/Seleziona il meglio e unisci le idee

Circle the **best** ideas/Cerchia le idee migliori
circled/cerchiato = □ 5%

Link into **groups** of ideas/Collegamento in gruppi di idee
linked/collegato = □ 5%

3 Print reference images/Stampa immagini di riferimento

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.
- *Stampa OTTO immagini di riferimento in modo da poter osservare con precisione le parti più impegnative della tua opera d'arte. È preferibile scattare le proprie fotografie, ma vanno bene anche le ricerche di immagini. Non copiare semplicemente un'immagine che trovi.*
- *L'idea è quella di modificare e combinare le immagini sorgente per creare la tua opera d'arte. Se copi semplicemente un'immagine, stai plagiando e guadagnerai uno zero per la generazione della tua idea e per qualsiasi criterio che coinvolga la creatività nella tua opera d'arte finale.*
- *Fino alla metà delle tue immagini potrebbero essere disegni, dipinti o altre opere d'arte di altri da utilizzare come ispirazione. Le altre immagini devono essere fotografie realistiche.*
- *È necessario consegnare la copia stampata delle immagini per ottenere i voti.*

____ images/immagini x 5% = ____%

Idea Development/Sviluppo dell'idea

4 Compositions/Composizioni maximum of 10 thumbnails

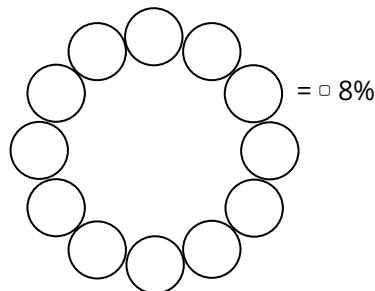
- Create thumbnail drawings anywhere in the idea development section.
 - These should be based on combinations of ideas that you can up with. Include your **background**.
 - Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out.
 - Draw a frame around your thumbnails to show the edges of the artwork.
 - Selecting a colour scheme counts as a composition, and so do rough digital collages
-
- *Crea disegni in miniatura ovunque nella sezione di sviluppo dell'idea.*
 - *Questi dovrebbero essere basati su combinazioni di idee che puoi elaborare. Includi il tuo background.*
 - *Sperimenta angoli, punti di vista e disposizioni insoliti per far risaltare la tua opera d'arte.*
 - *Disegna una cornice attorno alle tue miniature per mostrare i bordi della grafica.*
 - *La selezione di una combinazione di colori conta come una composizione, così come i collage digitali grezzi*

____ thumbnails/miniature x 8% = ____%

____ digital collages/collage digitali x 8% = ____%

Selecting a **colour scheme**/

Selezione di una combinazione di colori



5 Rough copy/Copia approssimativa great quality or better

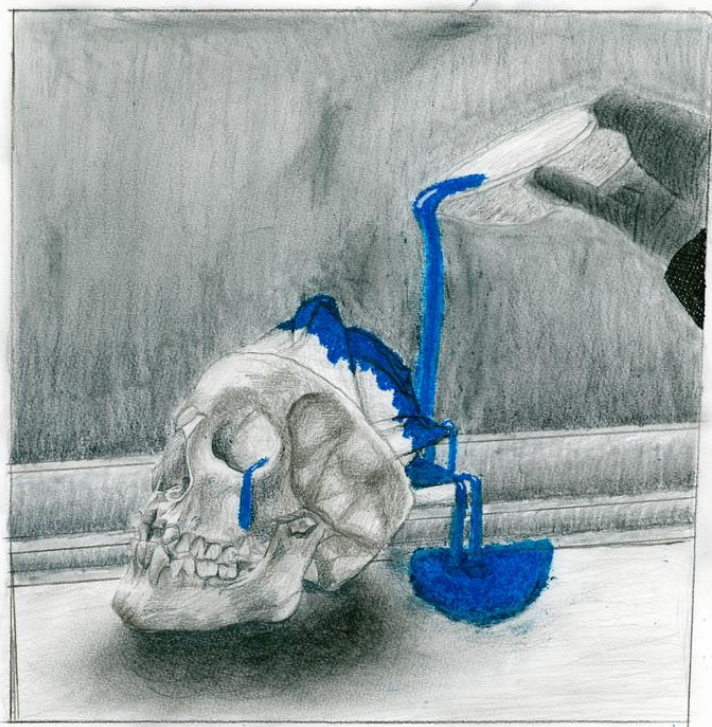
- Take the best ideas from your thumbnails and combine them into an improved rough copy.
 - Use this to work out the bugs and improve your skills before you start the real thing.
 - If you are using colour, use paint or coloured pencil to show your colour scheme.
 - Draw in a frame to show the outer edges of your artwork.
 - **Remember to choose a non-central composition.**
-
- *Prendi le idee migliori dalle tue miniature e combinalle in una copia approssimativa migliorata.*
 - *Usalo per risolvere i bug e migliorare le tue abilità prima di iniziare la cosa reale.*
 - *Se usi i colori, usa la vernice o la matita colorata per mostrare la tua combinazione di colori.*
 - *Disegna in una cornice per mostrare i bordi esterni della tua opera d'arte.*
 - *Ricordatevi di scegliere una composizione non centrale.*

____ drawing/disegno x 25% = ____%

Total/Totale = ____%

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

NOTA: se copi semplicemente un'immagine da Internet, il tuo punteggio scende al 25%.



Seth Bennett-Crundwell, 2022-23



Tia Eshetu, 2022-23



Jenny Morris, 2023-24



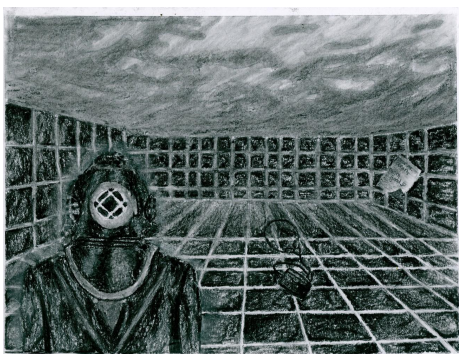
Jack Nehme, 2023-24



Lily Sin, 2022-23



Daisha Farmer, 2022-23



Sophia Hewitt, 2022-23



Ray Cleary, 2022-23

Texture drawing goal-setting

____/10

Definizione degli obiettivi del disegno della texture

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.

Alla fine di ogni lezione, prenditi del tempo per scrivere il tuo obiettivo per la lezione successiva. Il tuo lavoro verrà valutato in base alle tue competenze tecniche con i materiali da disegno scelti, alla tua capacità di creare texture visive e alla tua abilità nel creare una composizione equilibrata e non centrale. Tieni a mente questi criteri quando scegli il tuo obiettivo.

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

Sii specifico: su quali parti del tuo disegno ti stai concentrando? Quali abilità di disegno ti servono maggiormente per farlo?

- | | | |
|---|--|---|
| → | What should be improved and where:
<i>Cosa andrebbe migliorato e dove:</i> | <i>"Look for more texture in the bark of the trees"</i>
<i>"Cercare più consistenza nella corteccia degli alberi"</i> |
| → | What should be improved and where:
<i>Cosa andrebbe migliorato e dove:</i> | <i>"I need to darken the grey of the sky"</i>
<i>"Devo scurire il grigio del cielo"</i> |
| → | What can be added and where:
<i>Cosa si può aggiungere e dove:</i> | <i>"I should add some texture to the rocks in the front"</i>
<i>"Dovrei aggiungere un po' di consistenza alle rocce nella parte anteriore"</i> |
| → | What you can do to catch up:
<i>Cosa puoi fare per recuperare:</i> | <i>"I need to take my drawing home this weekend."</i>
<i>"Devo portare il mio disegno a casa questo fine settimana".</i> |

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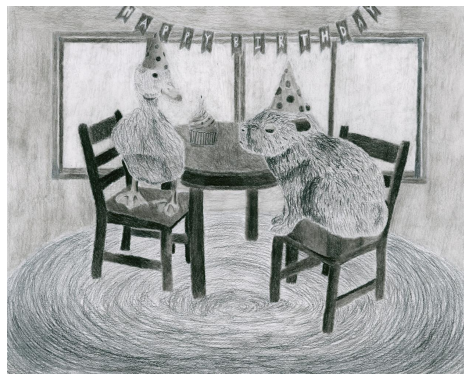
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7.

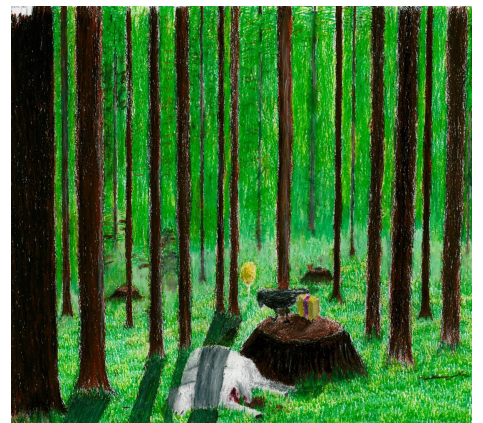
8.



Ziyao Ding, 2023-24



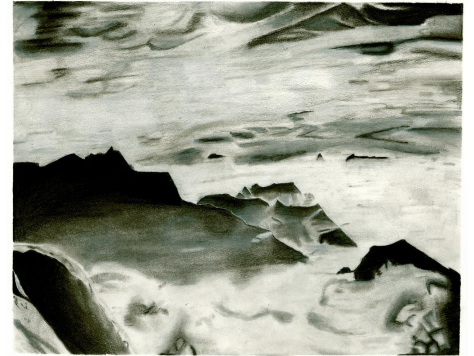
Julia Chiasson, 2023-24



Drew Gooding, 2023-24



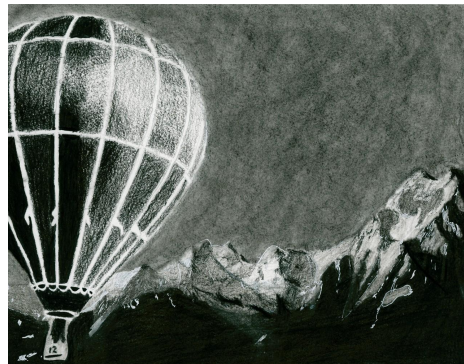
Siyun Lee, 2023-24



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