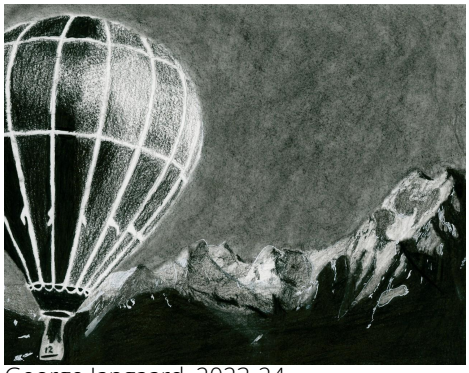
Ziyao Ding, 2023-24

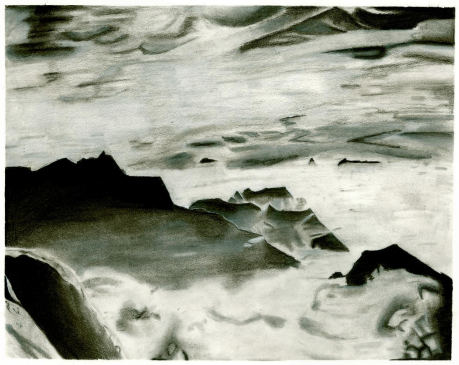
Julia Chiasson, 2023-24

Drew Gooding, 2023-24



George Jangaard, 2023-24

Siyun Lee, 2023-24

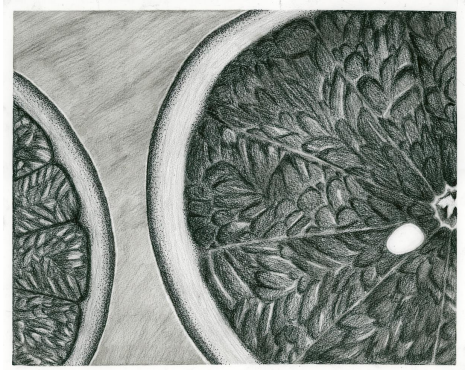


Ruzzel Asidera, 2023-24

Maia Menard, 2023-24

Sadie Buxton, 2023-24

Tony Nguyen, 2023-24



Brooklyn Walker, 2023-24

Texture

___/10 Idea development

___/10 Feedback

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 wlll 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

Textural explorations evaluation

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

تقنية المواد: مدى جودة استخدامك للفحم والحبر والباستيل والقلم الرصاص وما إلى ذلك لإنشاء خط وشكل وتظليل دقيق.

材料技巧：如何使用木炭、墨水、蜡笔、彩色铅笔等来创建准确的线条、形状和阴影。

تکنیک مواد: چقدر خوب از زغال چوب، جوهر، پاستل، مداد رنگی و غیره برای ایجاد خط، شکل و سایه دقیق استفاده می کنید.

材料技術**:** 木炭、インク、パステル、色鉛筆などをどれだけ上手に使用して、正確な線、形、陰影を作成するか。

재료기법**:** 목탄, 먹, 파스텔, 색연필 등을 얼마나 잘 사용하여 정확한 선, 모양, 명암을 만드는가.

Técnica de materiales: qué tan bien usa carboncillo, tinta, pastel, lápiz de color, etc. para crear líneas, formas y sombras precisas.

Mbinu ya nyenzo: Jinsi unavyotumia mkaa, wino, pastel, penseli ya rangi, na kadhalika ili kuunda mstari sahihi, umbo na kivuli.

Teknik ng mga materyales: Gaano ka kahusay gumamit ng uling, tinta, pastel, lapis na may kulay, at iba pa upang lumikha ng tumpak na linya, hugis, at pagtatabing.

Техніка матеріалів: наскільки добре ви використовуєте вугілля, туш, пастель, кольоровий олівець тощо, щоб створити точні лінії, форми та штрихування.

Kỹ thuật vật liệu: Bạn sử dụng than, mực, phấn màu, bút chì màu, v.v. tốt như thế nào để tạo ra đường kẻ, hình dạng và bóng chính xác.

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

الملمس: مدى جودة التقاط الإحساس المرئي لكل نسيج.

纹理：您捕捉每个纹理的视觉效果的程度。

بافت: چقدر حس بصری هر بافت را به خوبی ثبت می کنید.

テクスチャ**:** 各テクスチャの視覚的感覚をどの程度うまく捉えているか。

질감**:** 각 질감의 시각적 감각을 얼마나 잘 포착하는지.

Textura: Qué tan bien capturas el sentido visual de cada textura.

Umbile: Jinsi unavyonasa hisia inayoonekana ya kila muundo.

Texture: Kung gaano mo nakuha ang visual sense ng bawat texture.

Текстура: наскільки добре ви вловлюєте візуальне відчуття кожної текстури.

Kết cấu: Mức độ bạn nắm bắt được cảm giác trực quan của từng kết cấu.

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.

التكوين: مدى جودة إنشاء عمل فني كامل ومتوازن وغير مركزي. إذا كنت تستخدم لونًا ، فهذا يشمل استخدام نظام ألوان واضح.

构图：您创作的艺术作品是否完整、平衡且不集中。如果您使用颜色，这包括使用清晰的配色方案。

ترکیب بندی: چقدر خوب یک اثر هنری خلق می کنید که کاملاً کامل، متعادل و غیر مرکزی باشد. اگر از رنگ استفاده می کنید، این شامل استفاده از یک طرح رنگ شفاف نیز می شود.

構成**:** 完全に完成し、バランスが取れており、中心的ではないアートワークをどの程度上手に作成できるか。色を使用する場合、これには明確な配色の使用が含まれます。

구성**:** 완벽하게 완성되고 균형이 잘 잡히고 중심적이지 않은 작품을 얼마나 잘 만드셨는지. 색상을 사용하는 경우 명확한 색 구성표를 사용하는 것이 포함됩니다.

Composición: Qué tan bien creas una obra de arte que está completamente completa, bien balanceada y no central. Si está usando color, esto incluye usar un esquema de color claro.

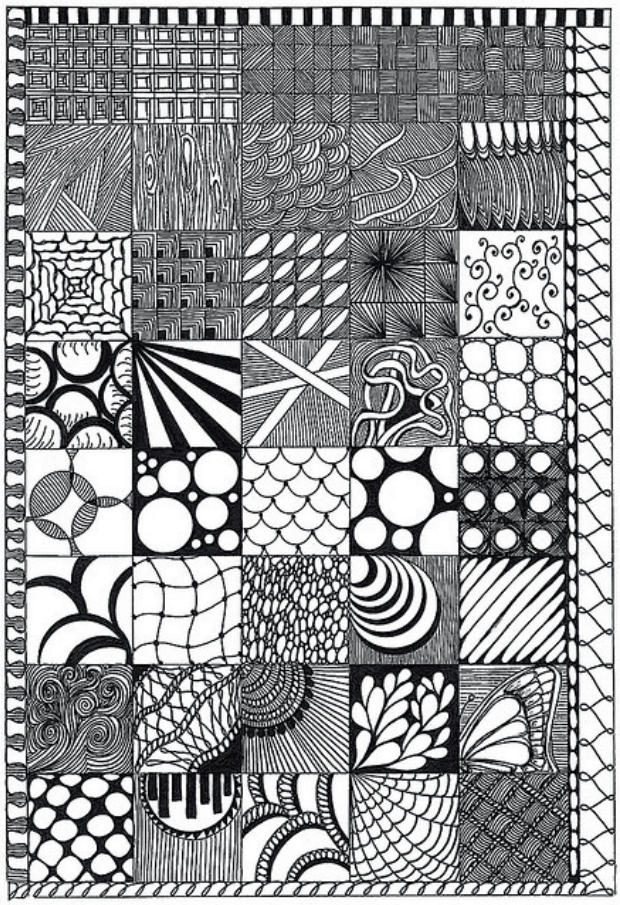
Muundo: Jinsi unavyounda mchoro ambao umekamilika kikamilifu, uliosawazishwa vyema na usio wa kati. Ikiwa unatumia rangi, hii inajumuisha kutumia mpango wazi wa rangi.

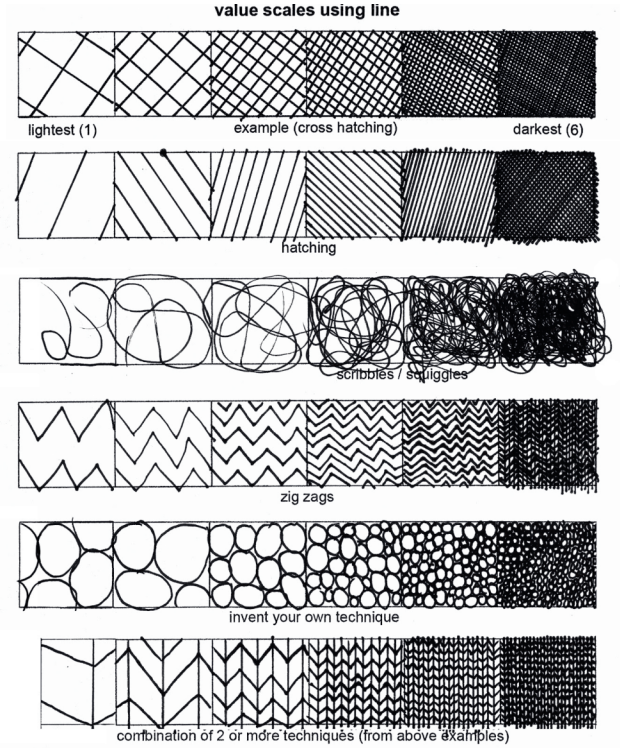
Komposisyon: Gaano ka kahusay gumawa ng isang likhang sining na ganap na kumpleto, balanseng mabuti, at hindi sentral. Kung gumagamit ka ng kulay, kabilang dito ang paggamit ng malinaw na scheme ng kulay.

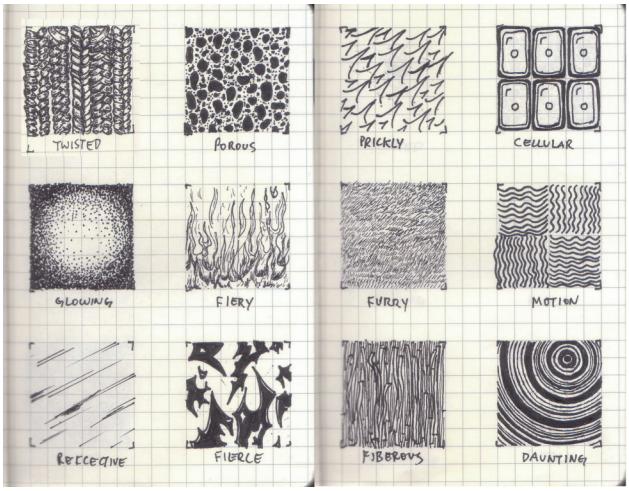
Композиція: наскільки добре ви створюєте твір мистецтва, яке є повністю завершеним, добре збалансованим і нецентральним. Якщо ви використовуєте колір, це включає використання чіткої колірної схеми.

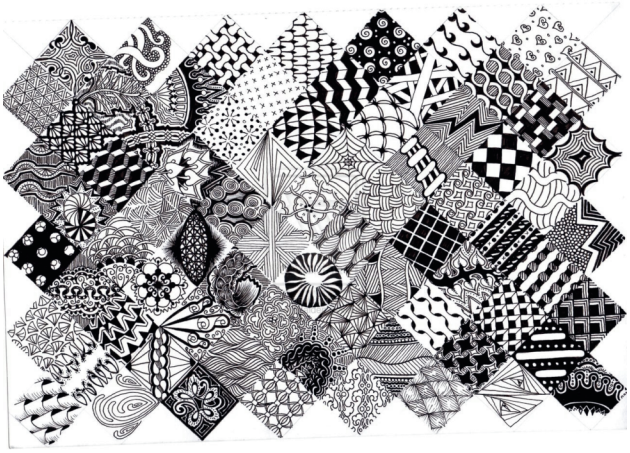
Bố cục: Bạn tạo ra một tác phẩm nghệ thuật hoàn chỉnh, cân đối và không tập trung tốt đến mức nào. Nếu bạn đang sử dụng màu sắc, điều này bao gồm việc sử dụng bảng màu rõ ràng.

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





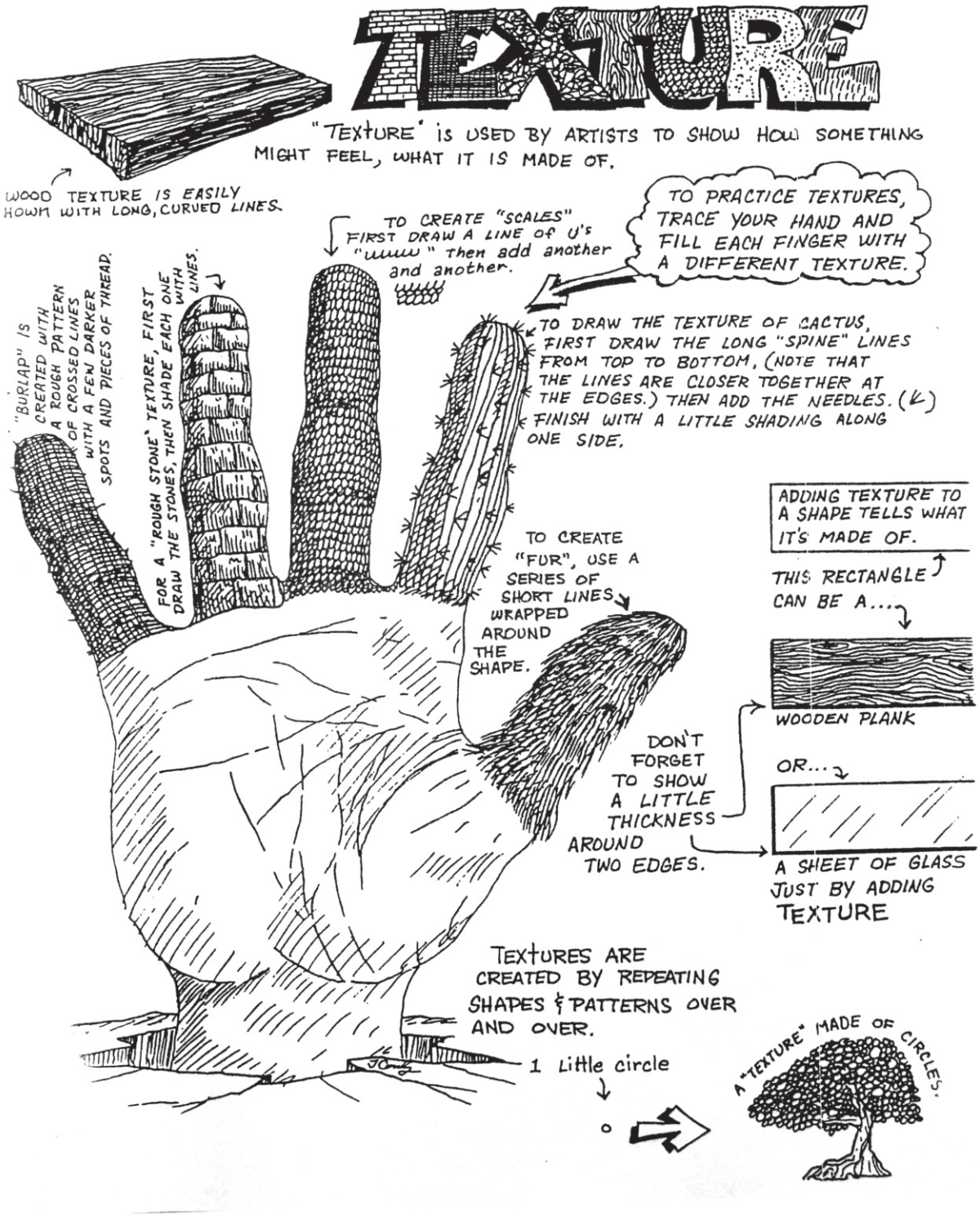




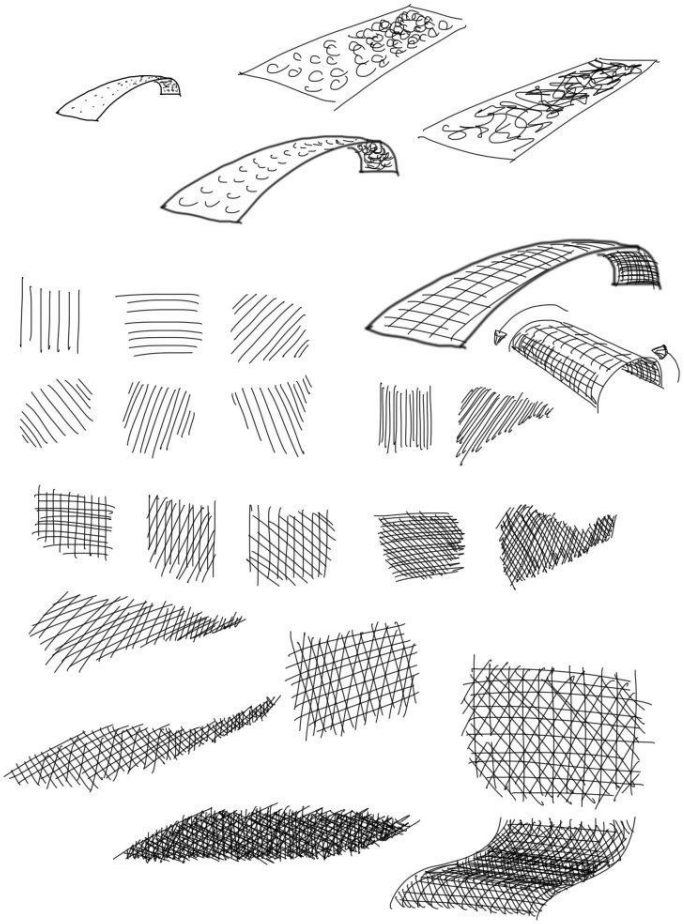
Skill builders Hand Texture

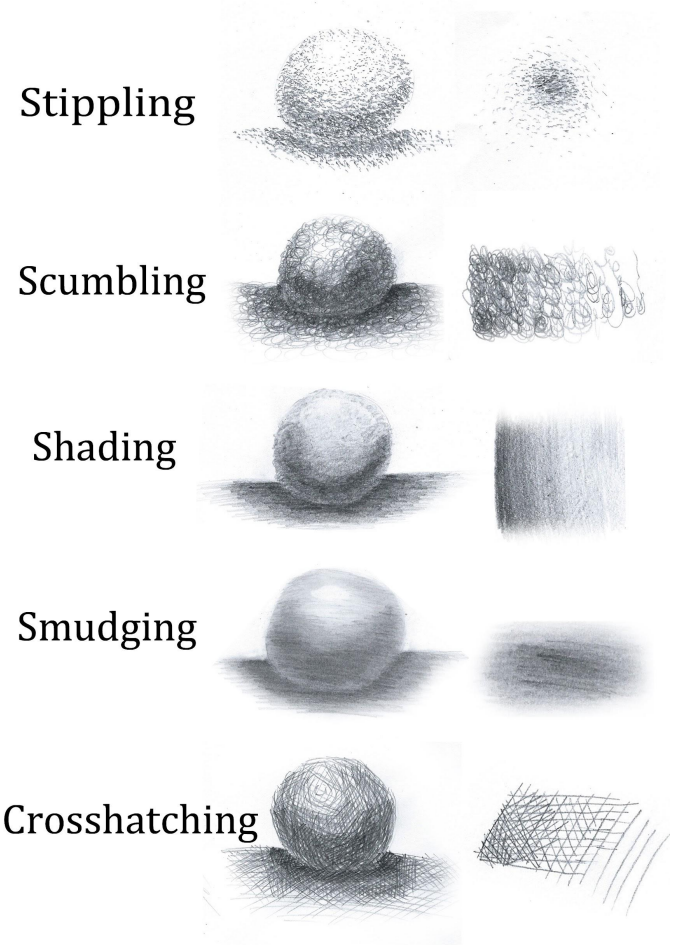
Sometimes texture is created, and sometimes it is observed. Sometimes interesting things happen when you put an unexpected texture on a shape.

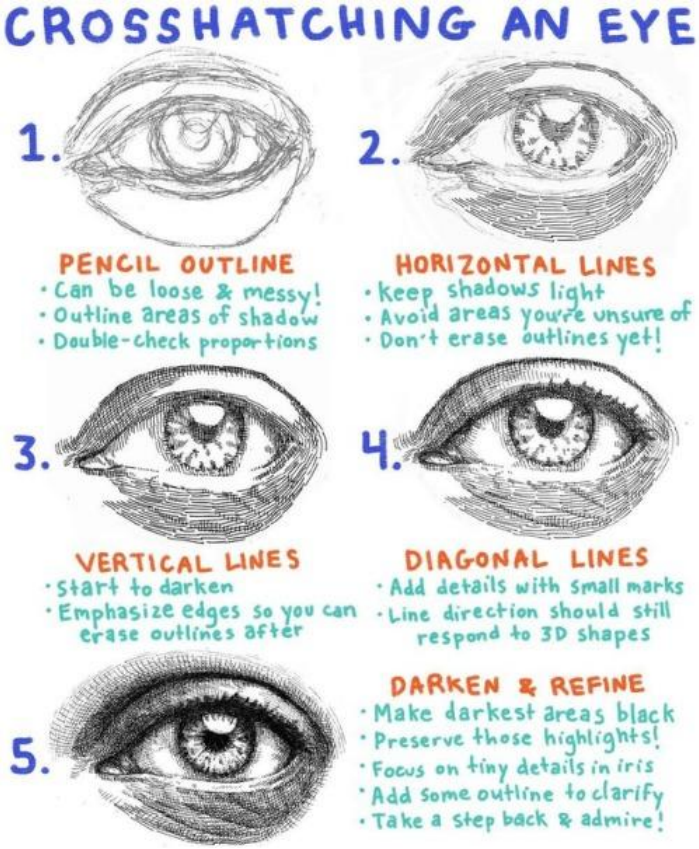
Draw your hand in your sketchbook. Avoid tracing: the lack of observation will set you up for a rough start. Then draw a different texture for each of your fingers.

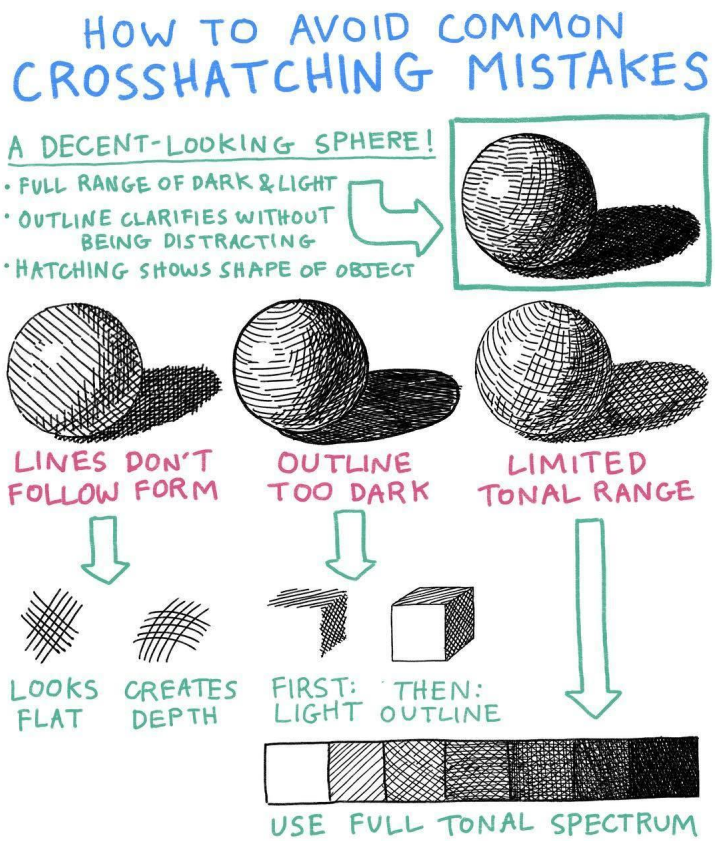


Technique **Basic Crosshatching**

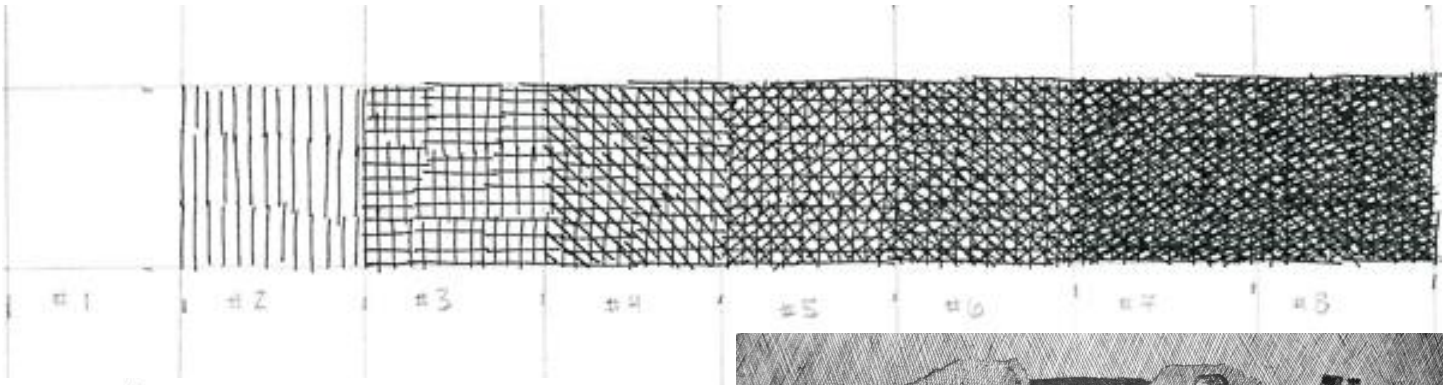


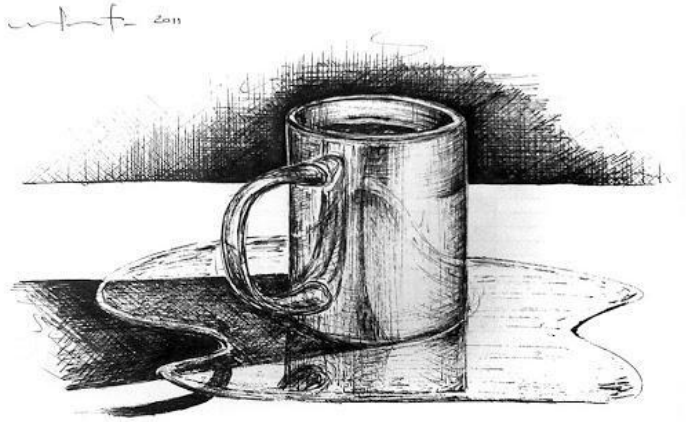


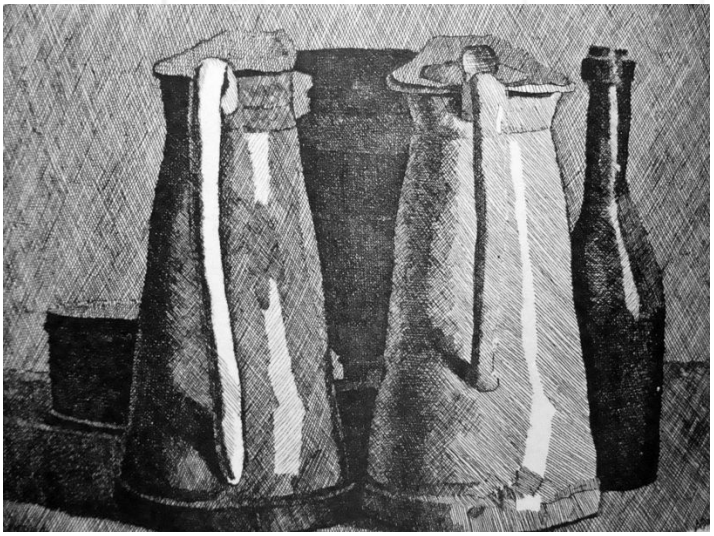


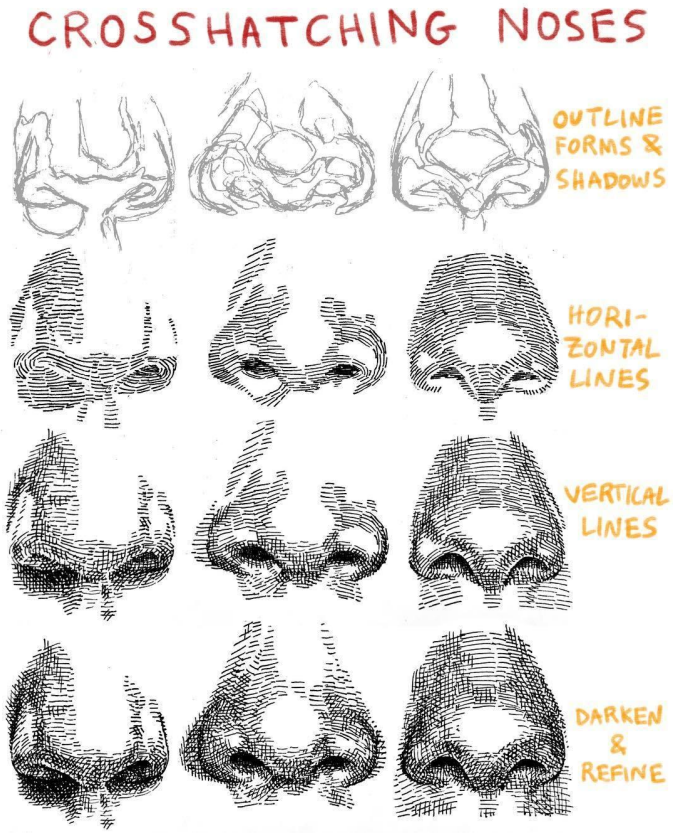


Technique **Intermediate Crosshatching**



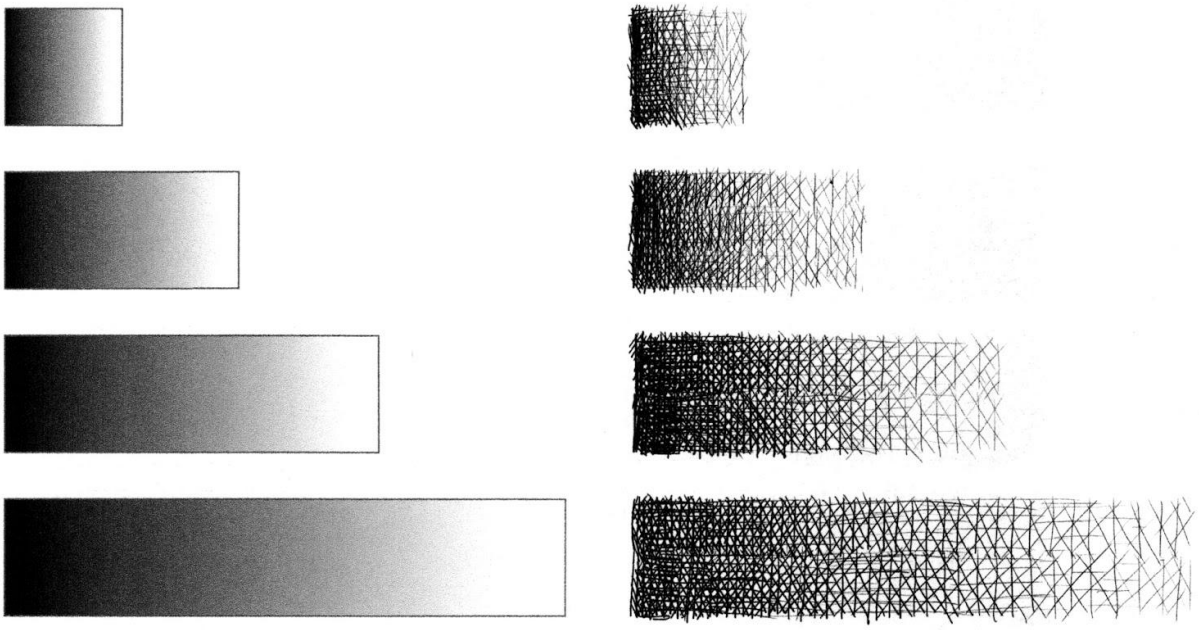






RATE OF GRADATION

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.

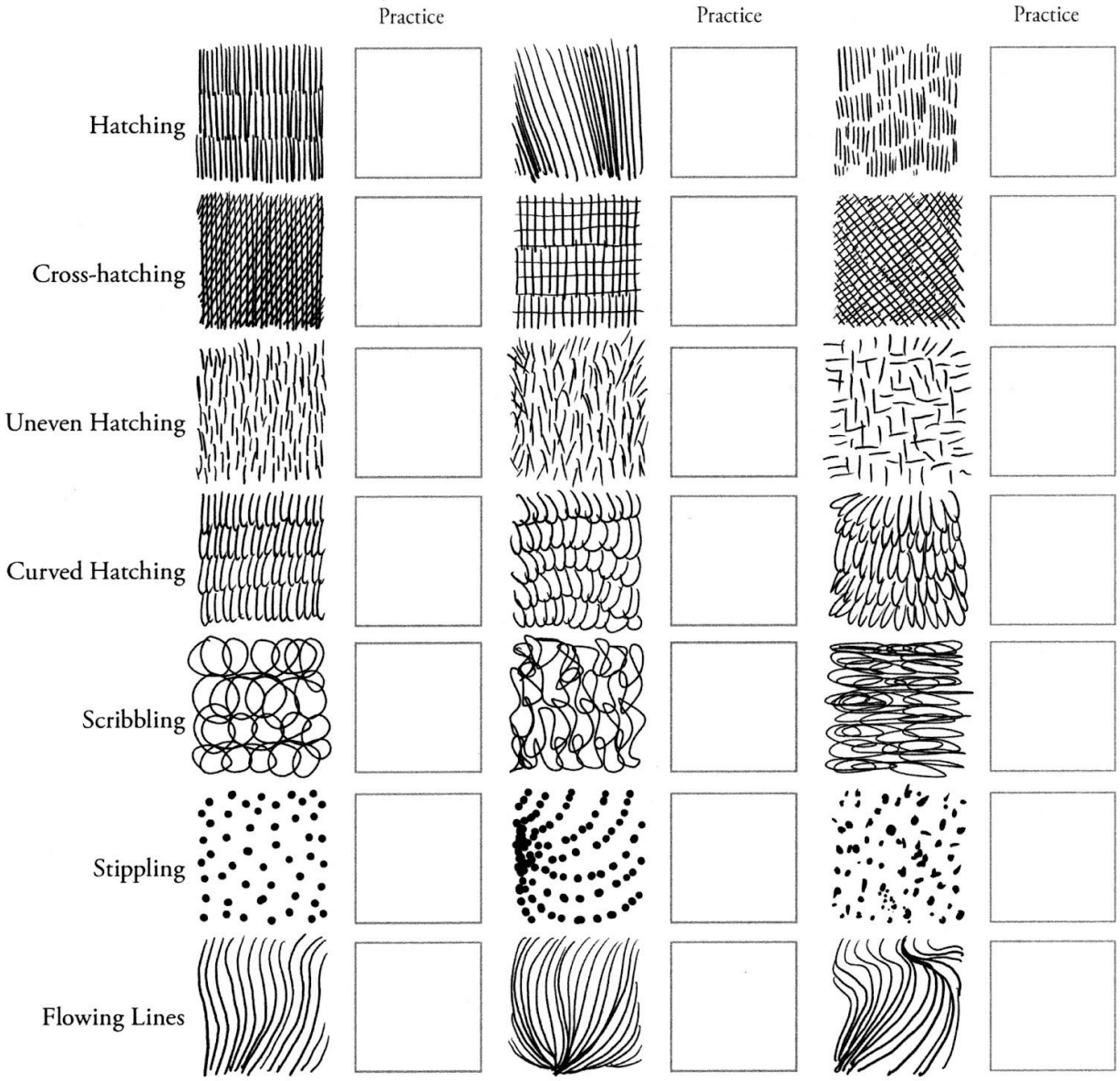


Practice

Practice

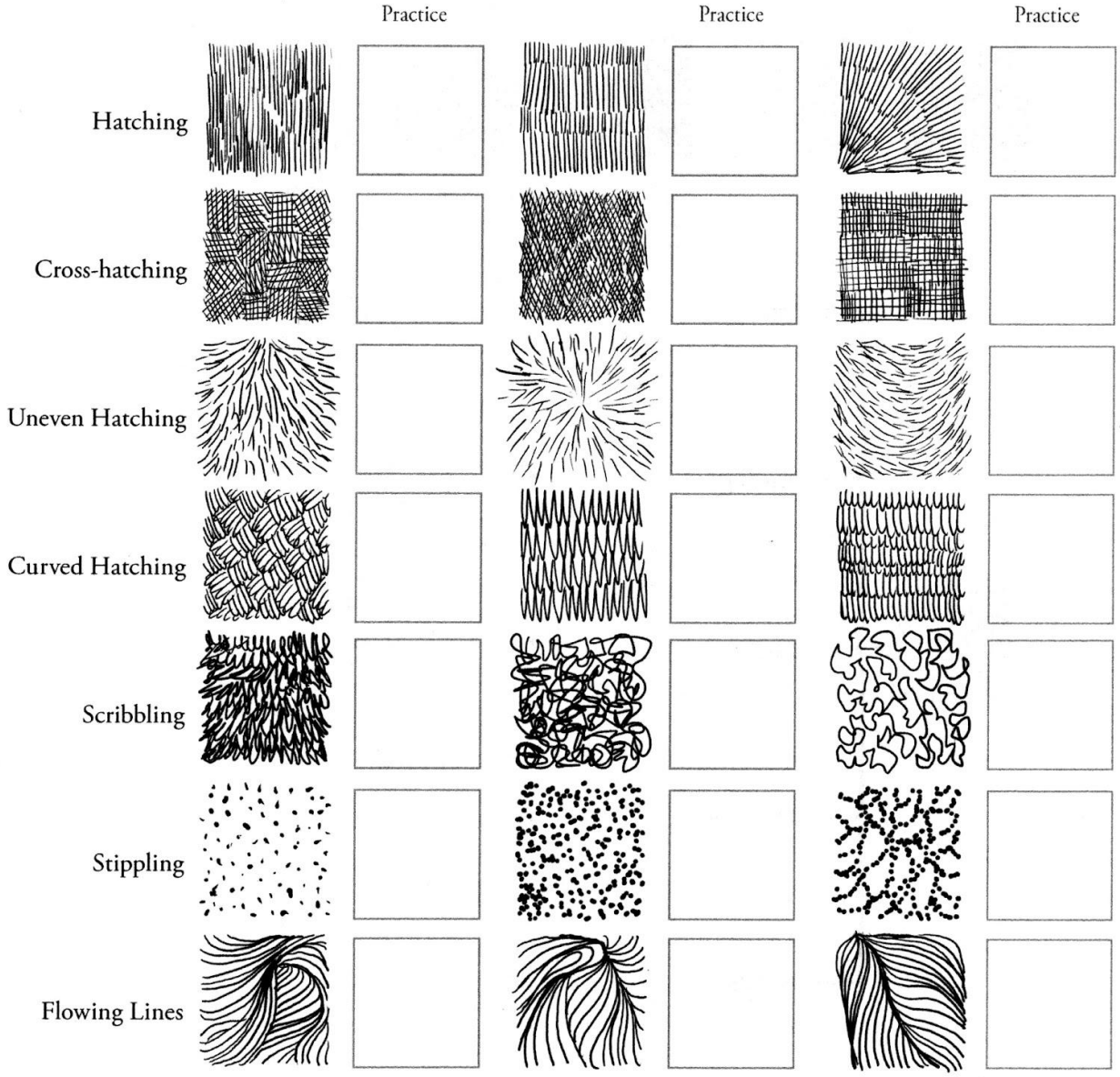
THE BASIC STROKES

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.



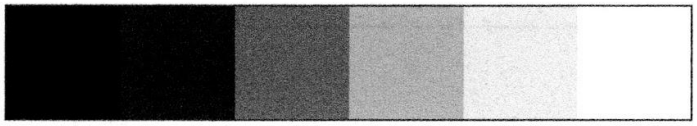
EXERCISE 1.10 Basic Strokes

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.



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

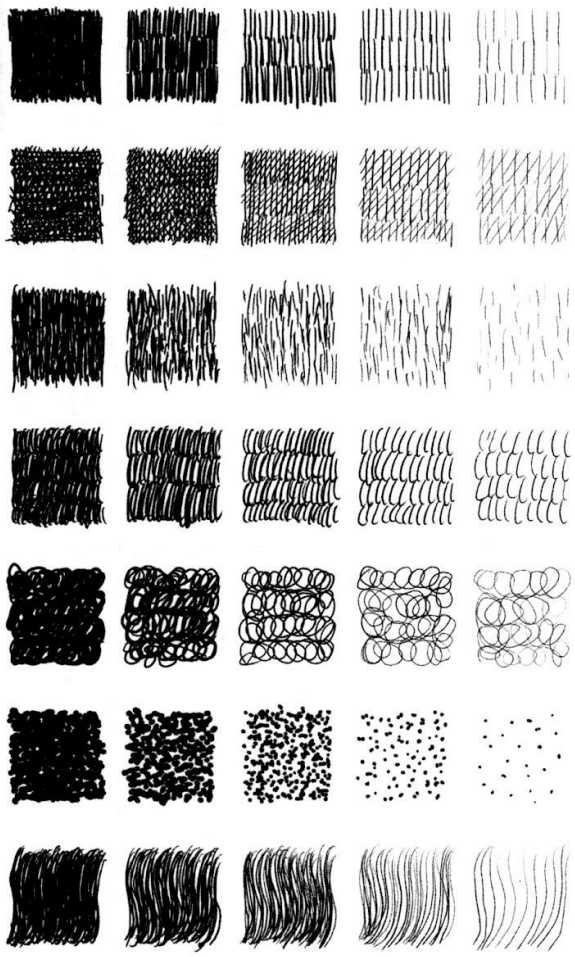
Uneven Hatching

Curved Hatching

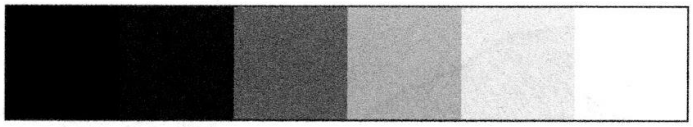
Scribbling

Stippling

Flowing Lines



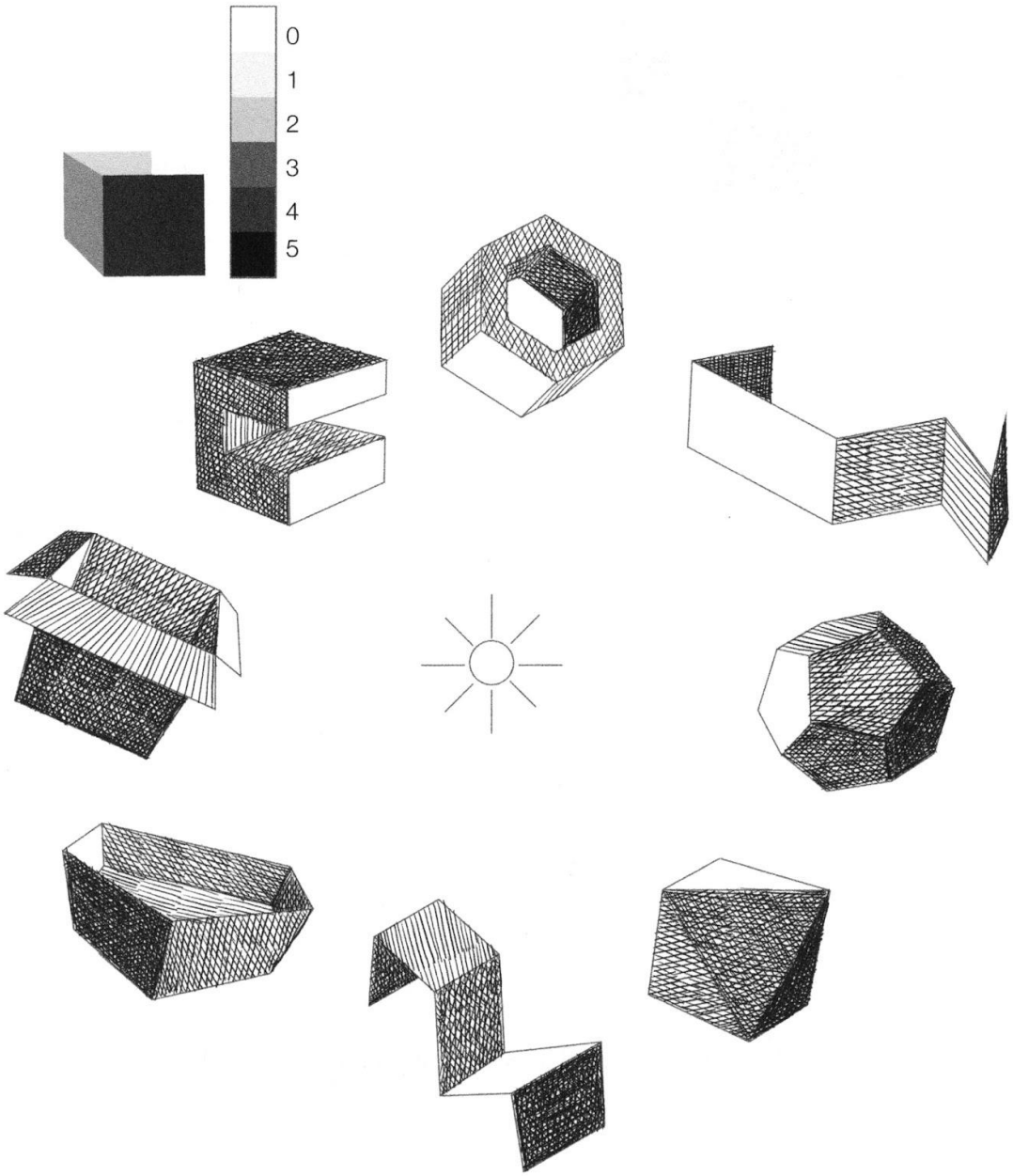
EXERCISE 2.12 6-Step Value Scale

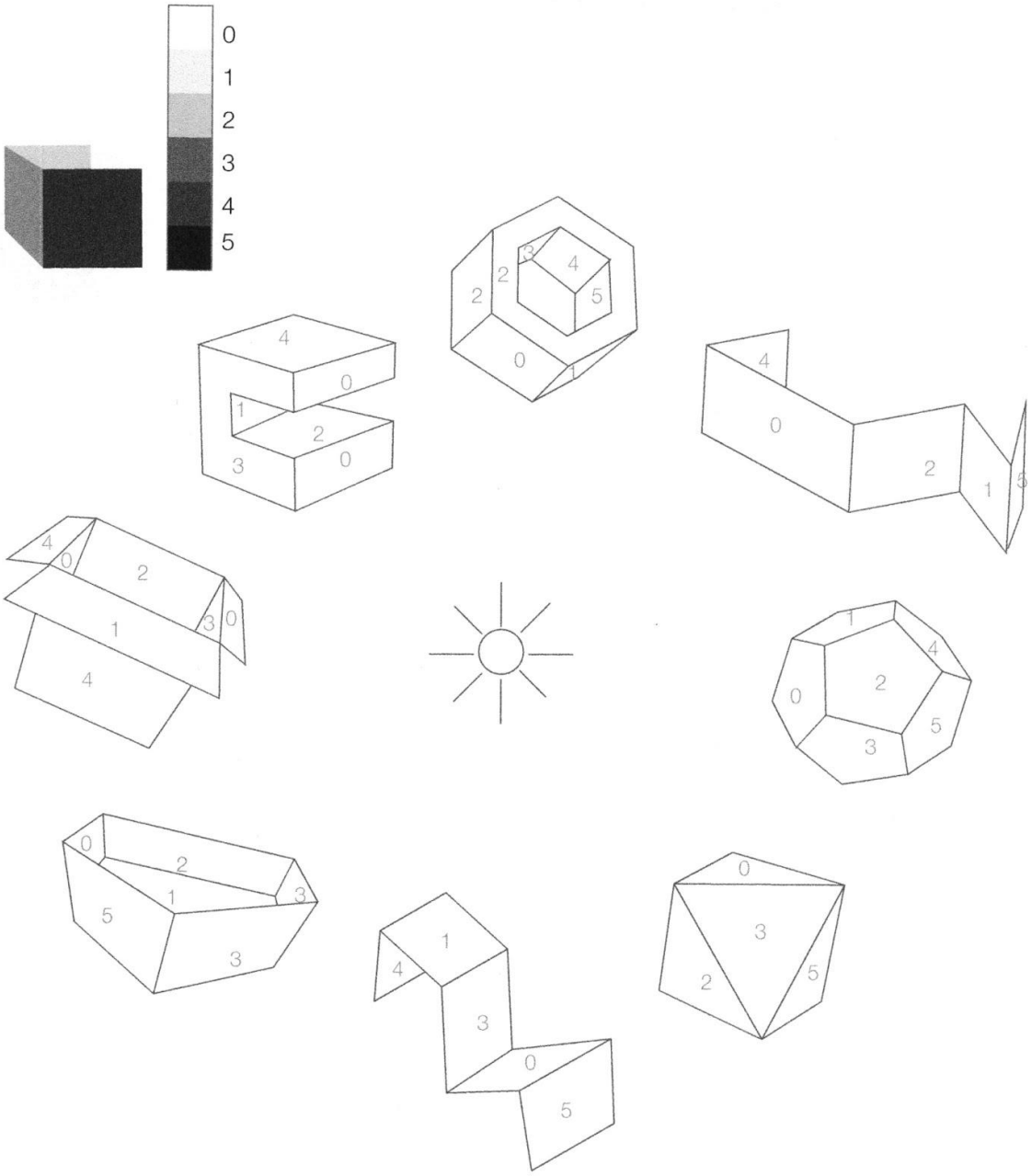


Hatching						
Cross-hatching						
Uneven Hatching						
Curved Hatching						
Scribbling						
Stippling						
Flowing Lines						

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.



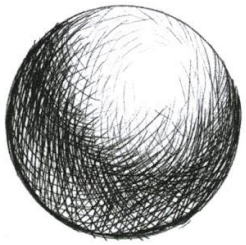


Use the numbers as a guide to assigning values to each plane.

EXERCISE 2.38 Shading Spherical Forms

Practice

Practice



Skill builder

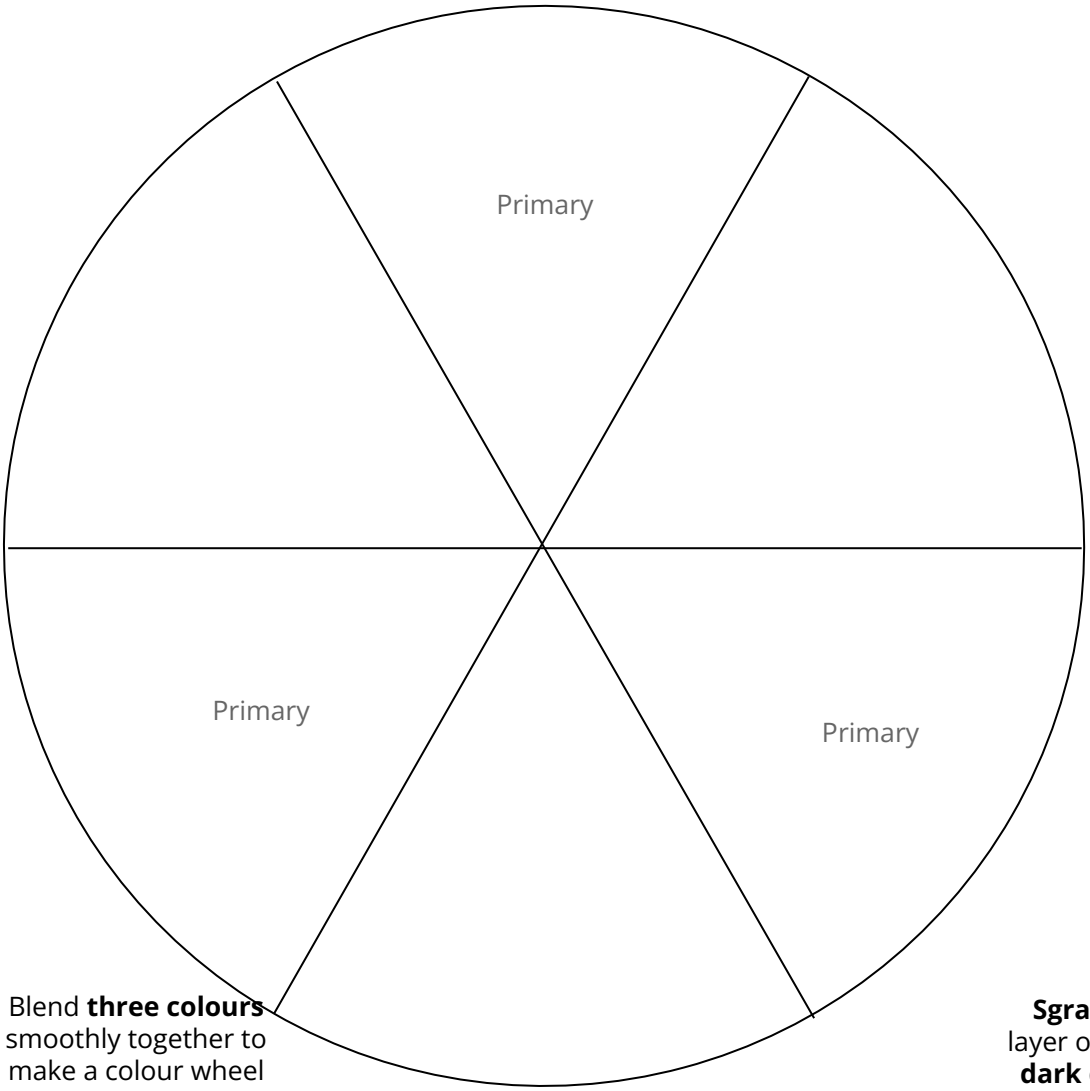
Pastels

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

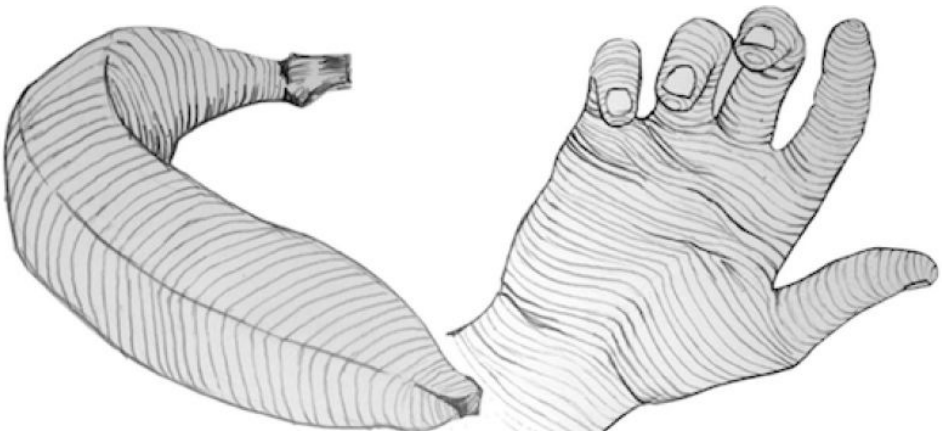
Stipple - two colours smoothly together with **dots**

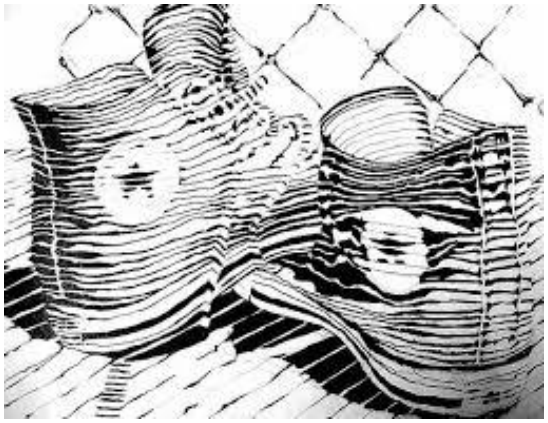


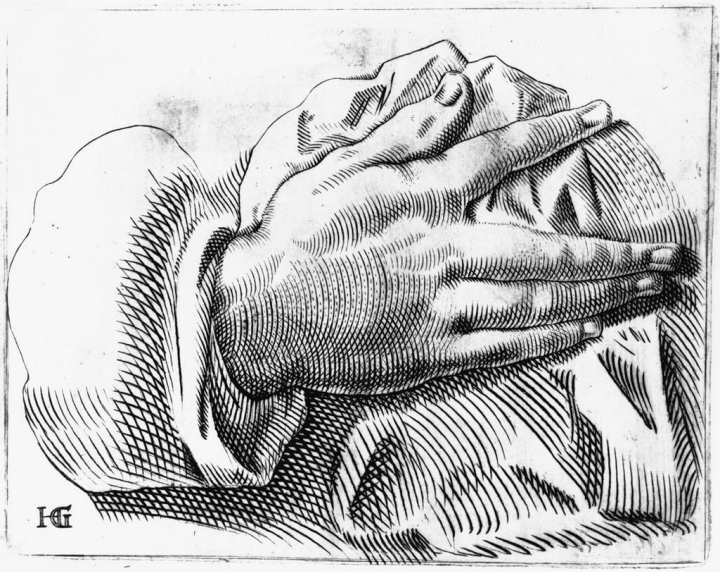
Blend **three colours** smoothly together to make a colour wheel

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

Technique **Cross contour**

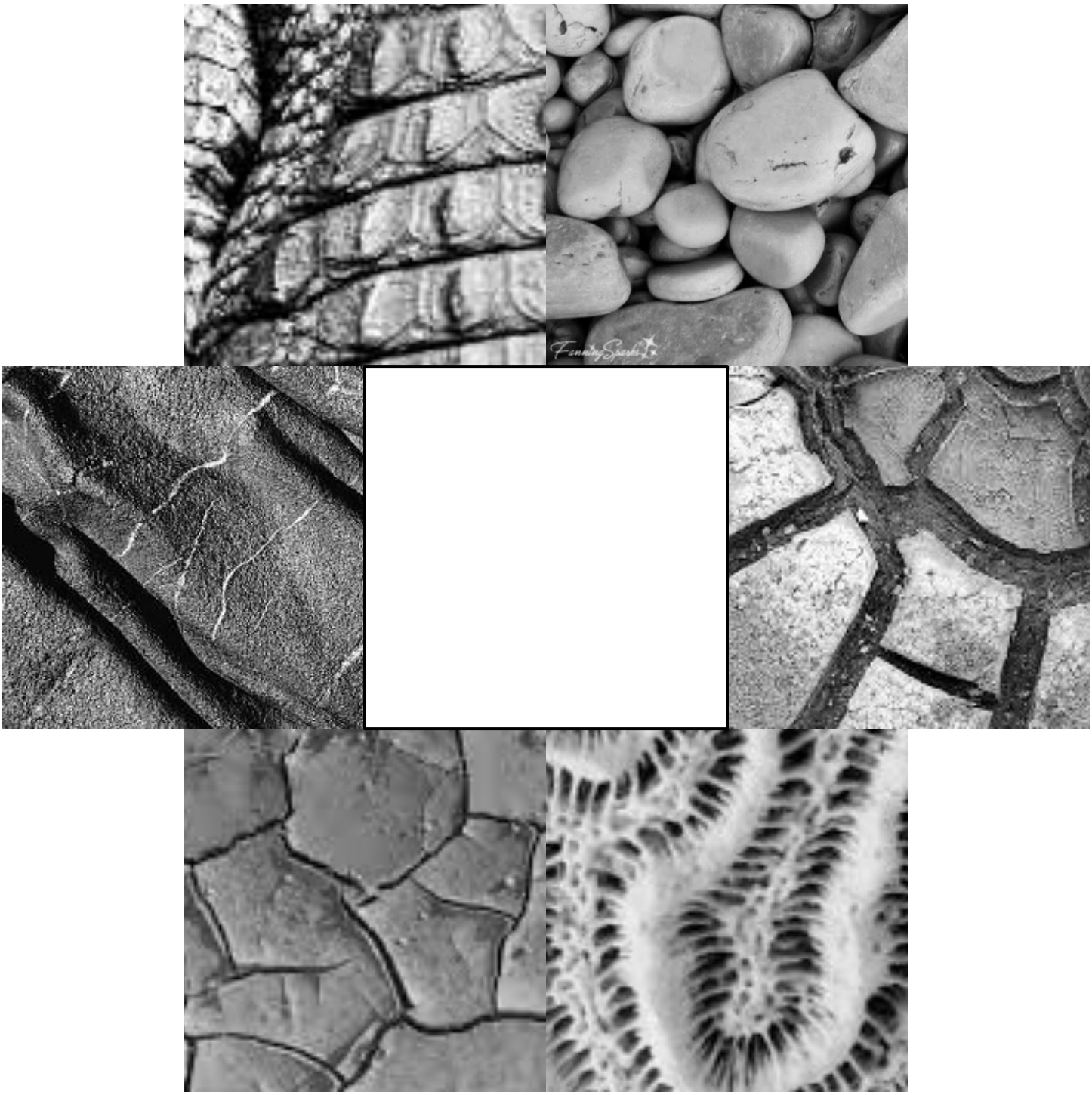




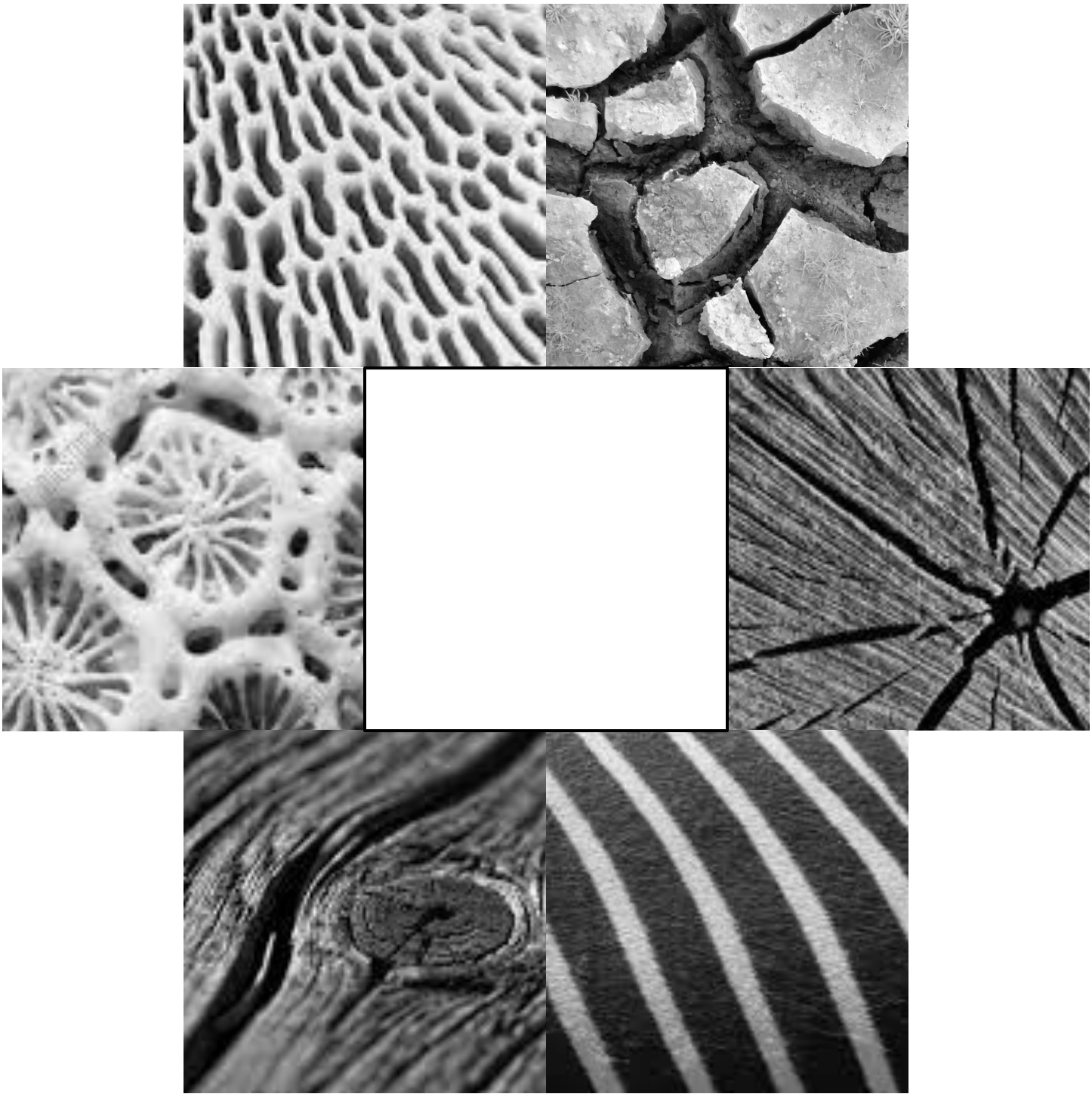


STUDY OF A HAND
Anonymous Artists

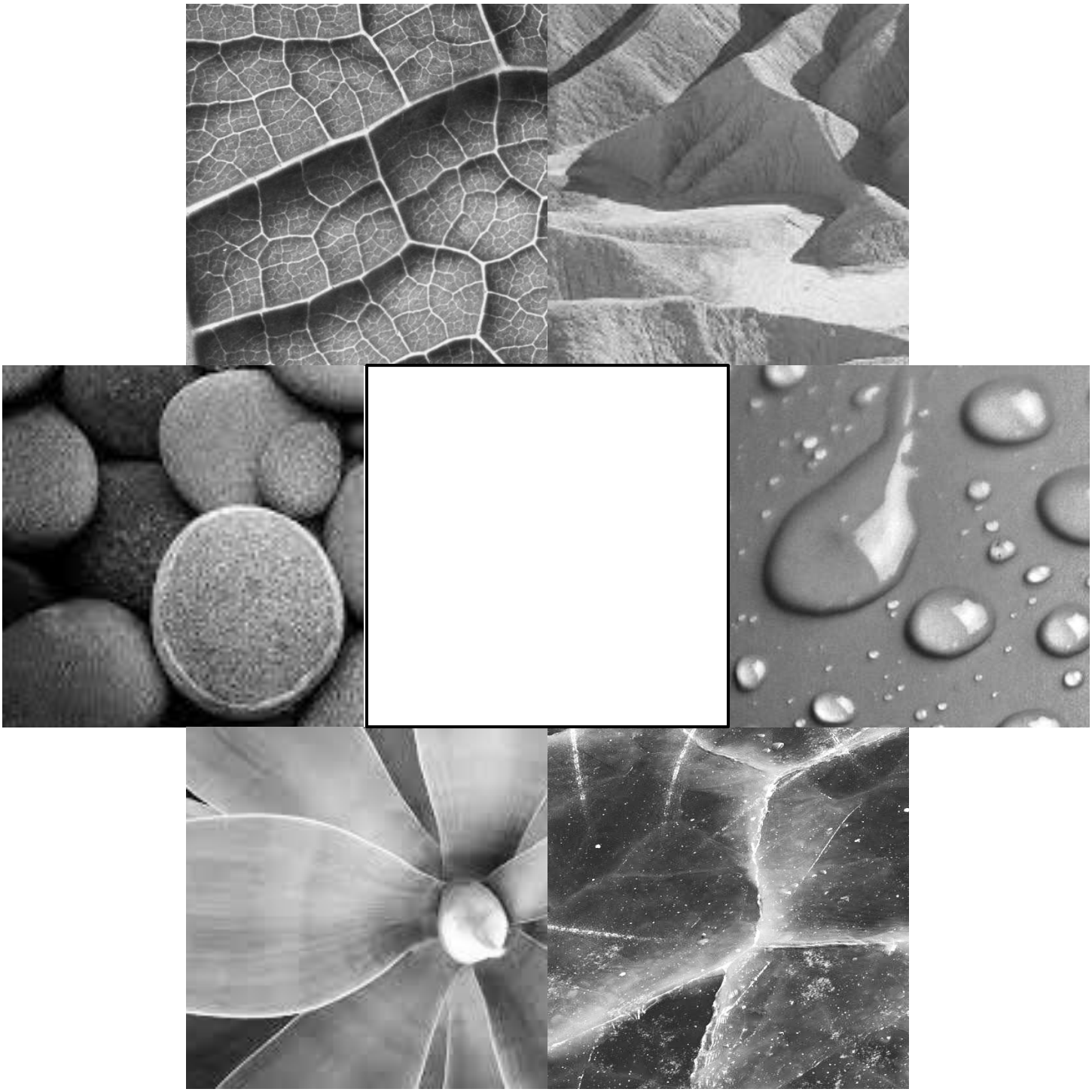
Skill builder: **Texture in nature I**



Skill builder: **Texture in nature II**



Skill builder: **Texture in nature III**



Idea Development アイデア開発

1 Generate ideas アイデアを生み出す

maximum of 50% 最大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.

リスト、Web マップ、または簡単な図を使用して、たくさんのアイデアを考え出します。すでに頭の中にアイデアがある場合は、それを中心テーマとして選択し、それを拡張してください。アイデアを自由に放浪しましょう - 1 つのアイデアが別のアイデアにつながります。図面には、ソース イメージ、さまざまな視点、テクスチャ、技術的な実験などの詳細を含めることができます。

*Number of **words*** 単語数 → _____ ÷ 3 = _____%

*Number of **simple** sketches* 単純なスケッチの数 → _____ × 2% = _____%

*Number of **better** sketches* より良いスケッチの数 → _____ × 4% = _____%

2 Select the best and join together ideas 最適なものを選択し、アイデアを結合する

***Circle** the **best** ideas* 最高のアイデアを丸で囲みます circled 丸付き = ▢ 5%

***Link** into **groups** of ideas* アイデアのグループにリンクする linked リンク = ▢ 5%

3 Print reference images 参考画像を印刷する

- Print **EIGHT** reference images so you can accurately observe the challenging parts of your artwork. Taking your 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.

- 8 枚の参考画像を印刷して、アートワークの難しい部分を正確に観察できるようにします。自分で撮影した写真を使用することが望ましいですが、画像検索も問題ありません。
- **見つけた写真をただコピーしないでください。**アイデアは、ソース画像を編集して組み合わせて、独自のアートワークを作成することです。単純に写真をコピーした場合は盗作となり、アイデアの創出や最終的なアートワークの創造性に関する基準ではゼロ点が与えられます。
- 写真の最大半分は、インスピレーションとして使用できる他人の図面、絵画、またはその他の芸術作品である場合があります。他の画像は写実的な写真でなければなりません。
- マークを獲得するには、画像を印刷したコピーを提出する必要があります。

_____ *images* 画像 x 5% = _____%

maximum of 8 images
最大 8 画像

Idea Development アイデア開発

4 **Thumbnail compositions サムネイルの構成**

- Create **THREE** 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.

- アイデア開発セクションの任意の場所に 3 つのサムネイル図を作成します。
- これらは、考えられるアイデアの組み合わせに基づいている必要があります。あなたの背景を含めてください。
- アートワークを際立たせるために、珍しい角度、視点、配置を試してみましょう。
- サムネイルの周囲にフレームを描画して、アートワークの端を表示します。

_____ *thumbnails* サムネイル x 8% = _____% *max of 10 thumbnails* 最大 10 個のサムネイル

5 **Rough copy 下書き**

- 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.***

- サムネイルから最良のアイデアを取り出し、それらを組み合わせて改良されたラフコピーを作成します。
- 本格的な作業を開始する前に、これを使用してバグを解決し、スキルを向上させてください。
- 色を使用する場合は、絵の具または色鉛筆を使用して配色を示します。
- フレーム内に描画して、アートワークの外側の端を表示します。
- **中心ではない構成を選択することを忘れないでください。**

_____ *drawing* 描画 x 25% = _____% *great quality or better* 優れた品質以上

Total 合計 = _____%

NOTE: If you simply copy a picture from the internet, your mark drops to 25%.
注: インターネットから画像をコピーするだけの場合、25% が得られます。

Peer feedback for textural explorations Name of artist: **__/10**
テクスチャ探索のためのピアフィードバックアーティスト名:

Material technique 素材技術

Consider observation, accurate line detail, shapes, blending, and shading. Also consider different kinds of mark-making, keeping the medium crisp and dynamic, colour mixing, etc.

観察、正確な線の詳細、形状、ブレンディング、シェーディングを考慮してください。また、メディアを鮮明でダイナミックに保つ、色の混合など、さまざまな種類のマーク作成も考慮してください。

Texture テクスチャ

Consider the variety of textures, the quality of each area of texture, the quality of observation for realistic textures, and so on.

テクスチャの種類、テクスチャの各領域の品質、リアルなテクスチャの観察の品質などを考慮してください。

Composition 構成

Consider whether they have a complete all-over base layer, how well the background is developed, do they have a clear colour scheme, and how well balanced the textures, colours, lights and darks are in the artwork. Also consider providing advice on how to complete the project.

全体に完全なベースレイヤーがあるかどうか、背景がどの程度うまく開発されているか、明確な配色があるか、アートワークのテクスチャ、色、明暗のバランスがどの程度取れているかを検討してください。プロジェクトを完了する方法についてアドバイスを提供することも検討してください。

Be specific: say **WHERE** it is, and **WHAT they should DO/WHAT is going well**
Example: "*You can make the **texture in his hair** better by **observing the shapes of the lights and darks**"*

具体的に: それがどこにあるのか、何をすべきか/何がうまくいっているのかを述べてください。
例:「明暗の形を観察することで、髪の質感をより良くすることができます。」

You should offer **FIVE pieces** of positive and negative feedback.
肯定的および否定的なフィードバックを 5 つ提供する必要があります。

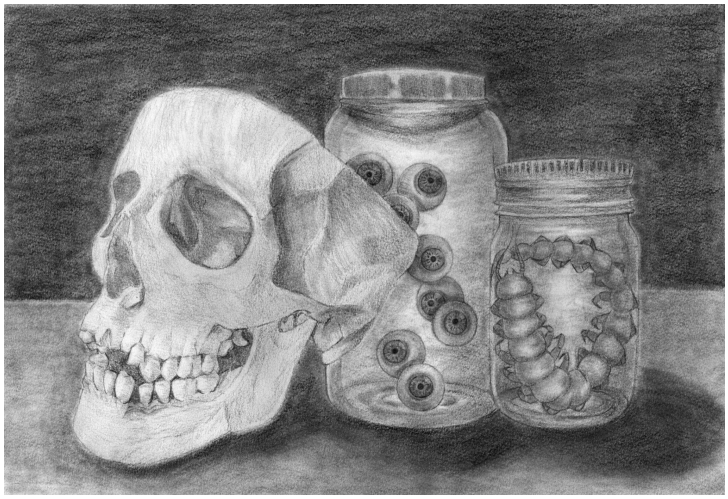
1.

2.

3.

4.

5.



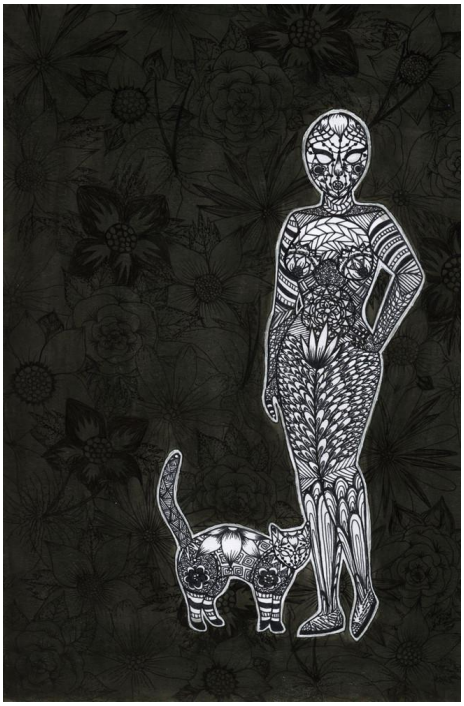
Tyler Eastwood, Spring 2021

Axel Feeney, Spring 2021

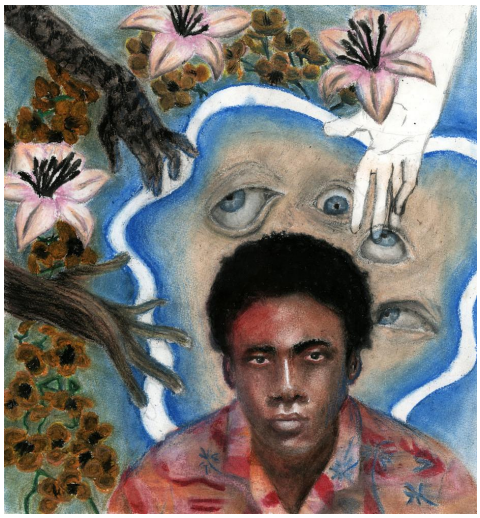
Natalie Snyder, Spring 2021

Luke Saunders, Spring 2021

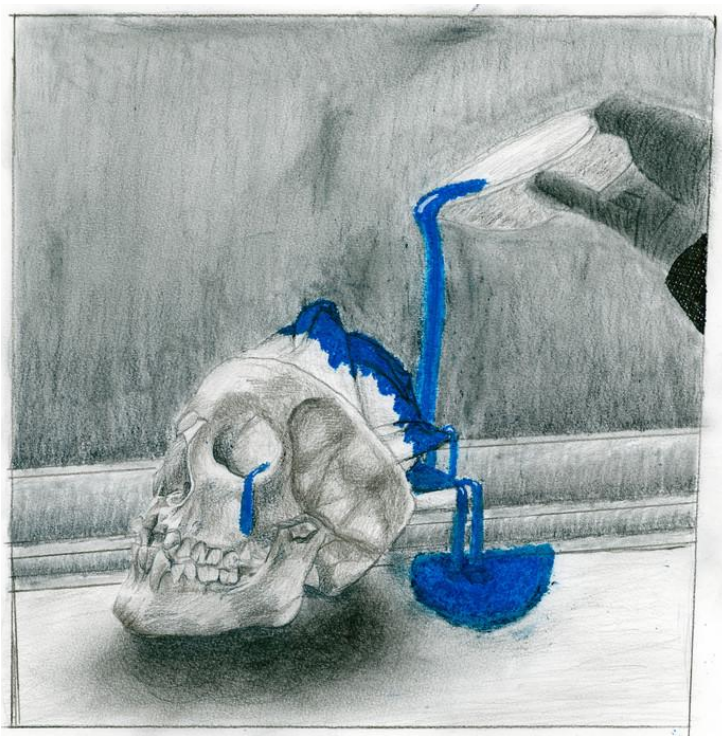
Carmen Landon-jeans, Spring 2021



Bea van Leeuwen, Spring 2021



Aster Curry, Spring 2021



Seth Bennett-Crundwell, 2022-23

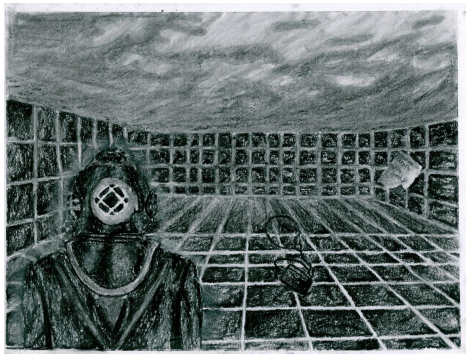
Tia Eshetu, 2022-23

Jenny Morris, 2023-24

Jack Nehme, 2023-24

Lily Sin, 2022-23

Daisha Farmer, 2022-23



Sophia Hewitt, 2022-23

Ray Cleary, 2022-23