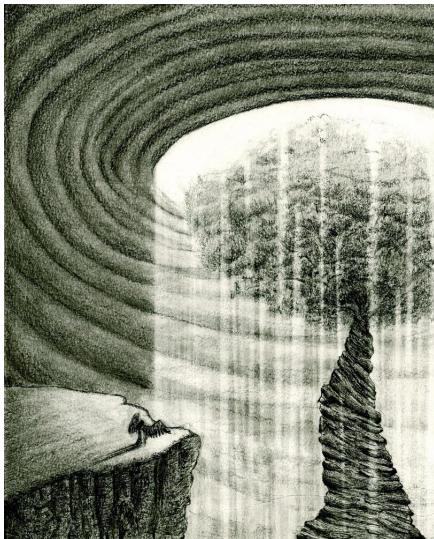




Avery Comeau, Spring 2025



Cristian Inoue Iguchi, Fall 2024



Sarah Hasener, Spring 2025



Nathan McNamara, Spring 2025



Amelia Burgess, Spring 2025



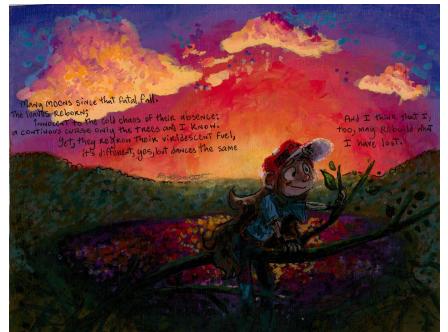
Olivia Gallagher-Temple, Spring 2025



Scarlett Reynolds, Fall 2024



Viktoriia Svyrydenko, 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



Textural explorations evaluation

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

تقنيّة المواد: مدى جودة استخدامك للفحم والجبر والباستيل والقلم الرصاص وما إلى ذلك لإنشاء خط وشكل وظلّيل 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.

材料技术: 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 بصري 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 لواناً ، 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。

تركيب بندى: چقدر خوب يك اثر هنرى خلق مى كىنىد كە كاملاً كامل، متعادل و غير مرکزى باشد. اگر از رنگ استفاده مى كنيد، اين شامل استفاده از يك طرح رنگ شفاف نيز مى 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 estás usando color, esto incluye usar un esquema de color claro.

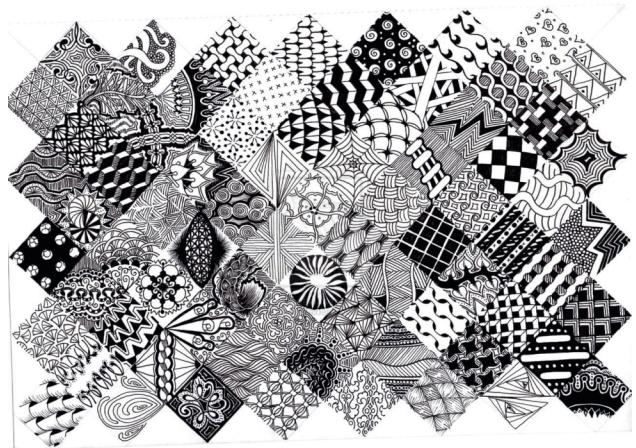
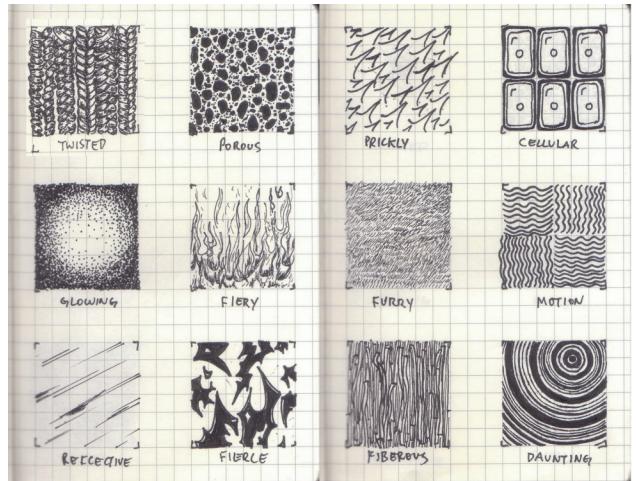
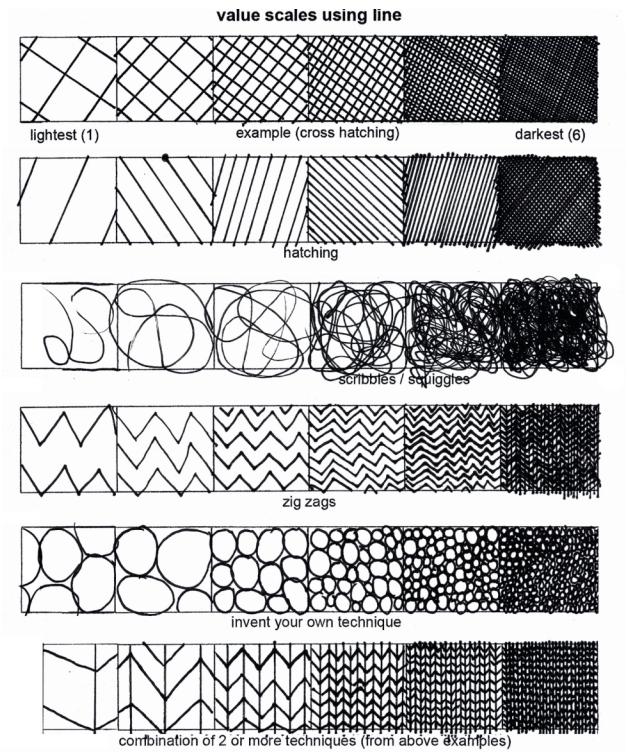
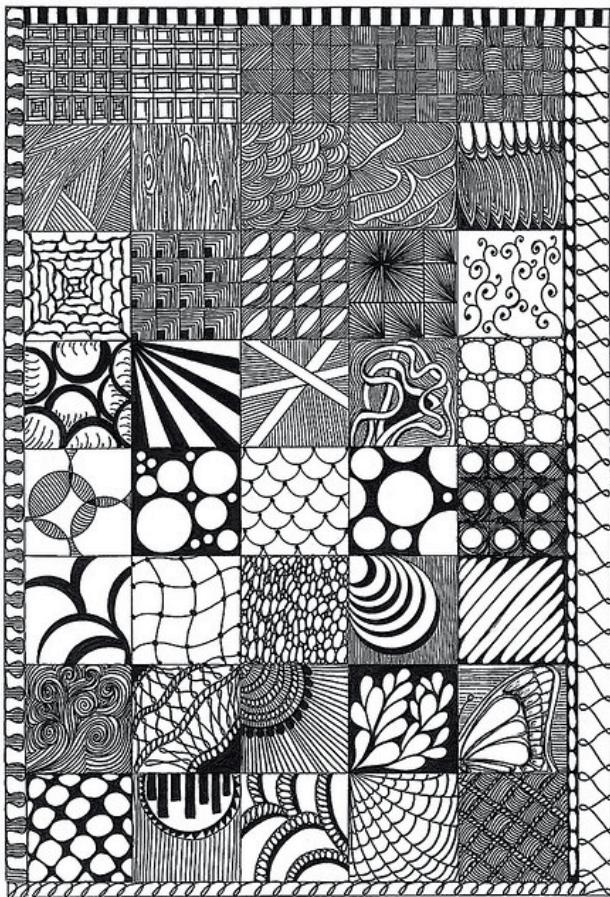
Muundo: Jinsi unavyounda mchoro ambao umekamilika kikamilifu, uliosawazishwa vyema na usio wa kat. Ikiwa unatumia rangi, hii inajumuisha kutumia mpango wazi wa rangi.

Komposisyon: Gaano ka kahusay gumawa ng isang likhang sinning 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.

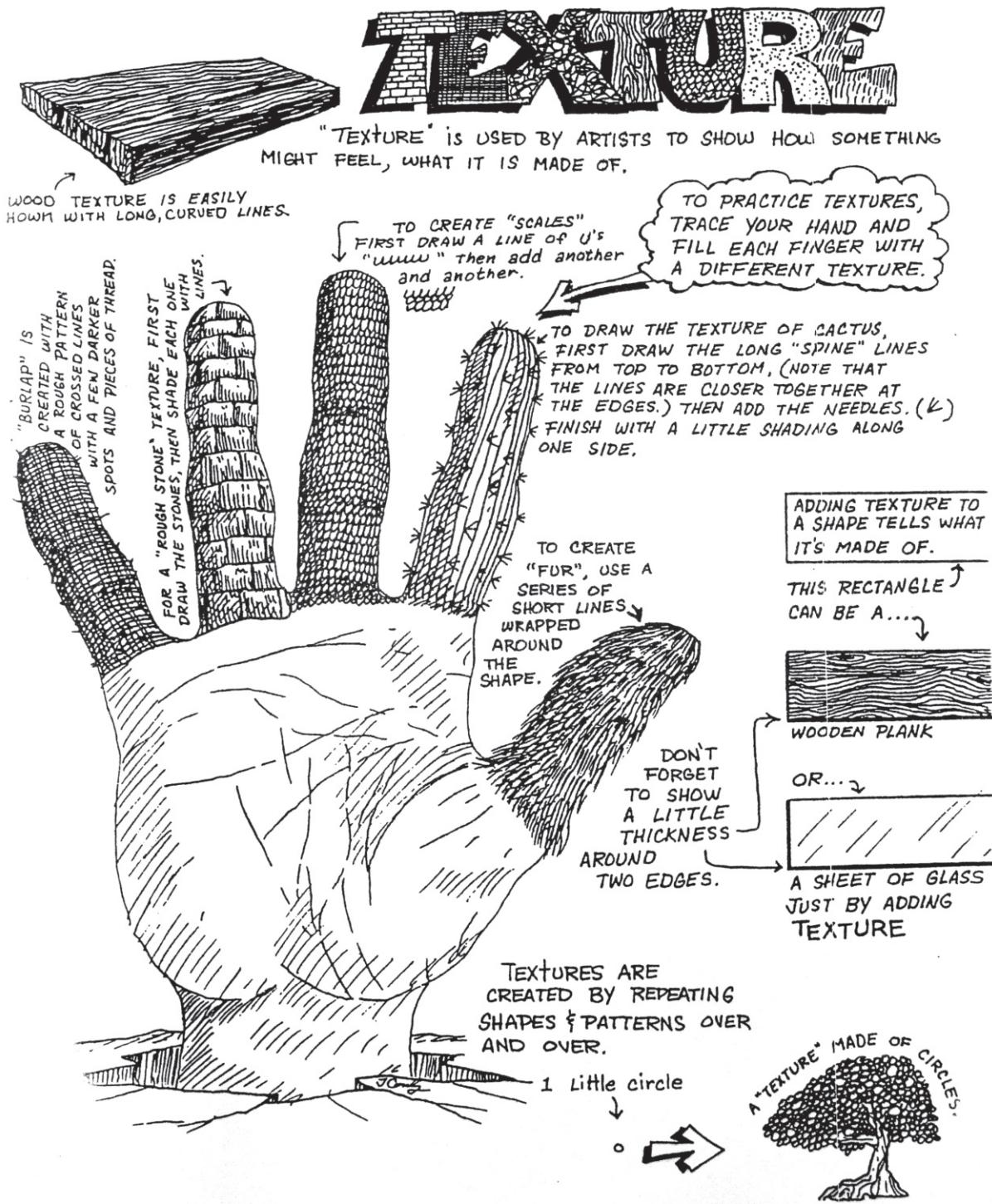
Some textures are created. Created textures are more like a pattern than realistic. Draw a collection of created textures in your sketchbook.



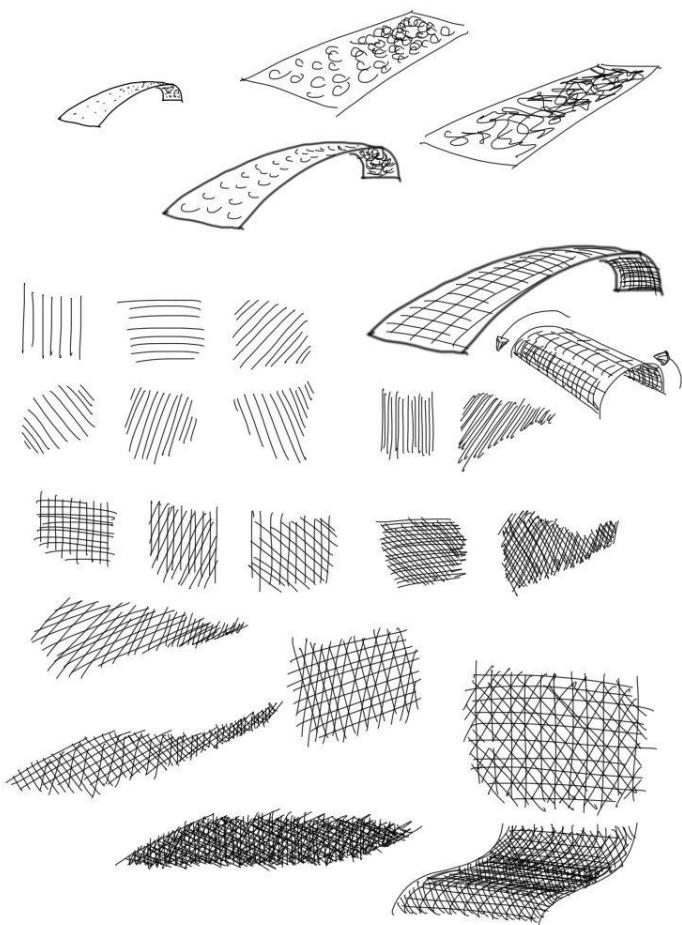
Skill builders Hand Texture

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.



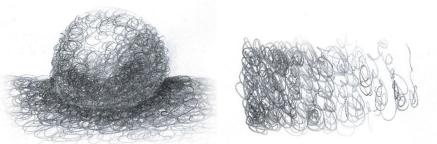
Technique Basic Crosshatching



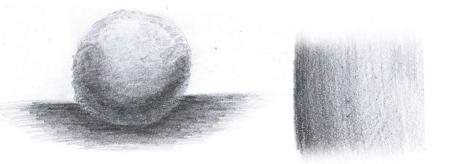
Stippling



Scumbling



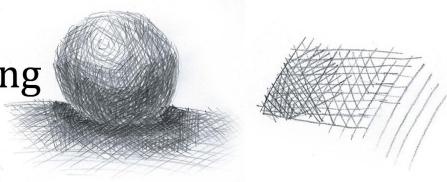
Shading



Smudging



Crosshatching



CROSSHATCHING AN EYE



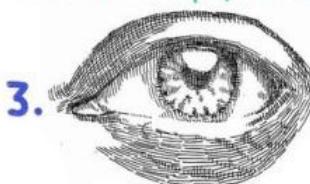
PENCIL OUTLINE

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



HORIZONTAL LINES

- keep shadows light
- Avoid areas you're unsure of
- Don't erase outlines yet!



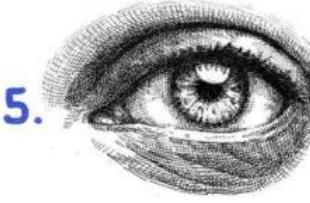
VERTICAL LINES

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



DIAGONAL LINES

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

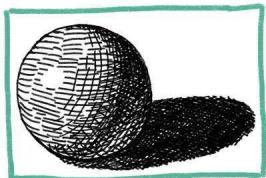


DARKEN & REFINISH

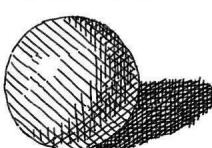
- Make darkest areas black
- Preserve those highlights!
- Focus on tiny details in iris
- Add some outline to clarify
- Take a step back & admire!

HOW TO AVOID COMMON CROSSHATCHING MISTAKES

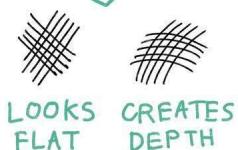
A DECENT-LOOKING SPHERE!



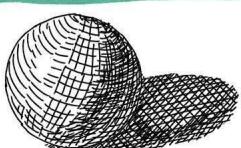
- FULL RANGE OF DARK & LIGHT
- OUTLINE CLARIFIES WITHOUT BEING DISTRACTING
- HATCHING SHOWS SHAPE OF OBJECT



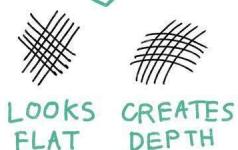
LINES DON'T FOLLOW FORM



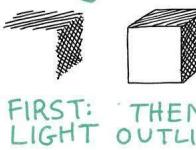
OUTLINE TOO DARK



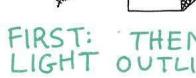
LIMITED TONAL RANGE



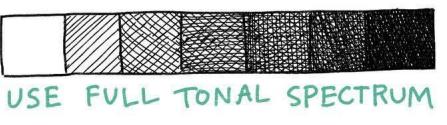
LOOKS FLAT



CREATES DEPTH

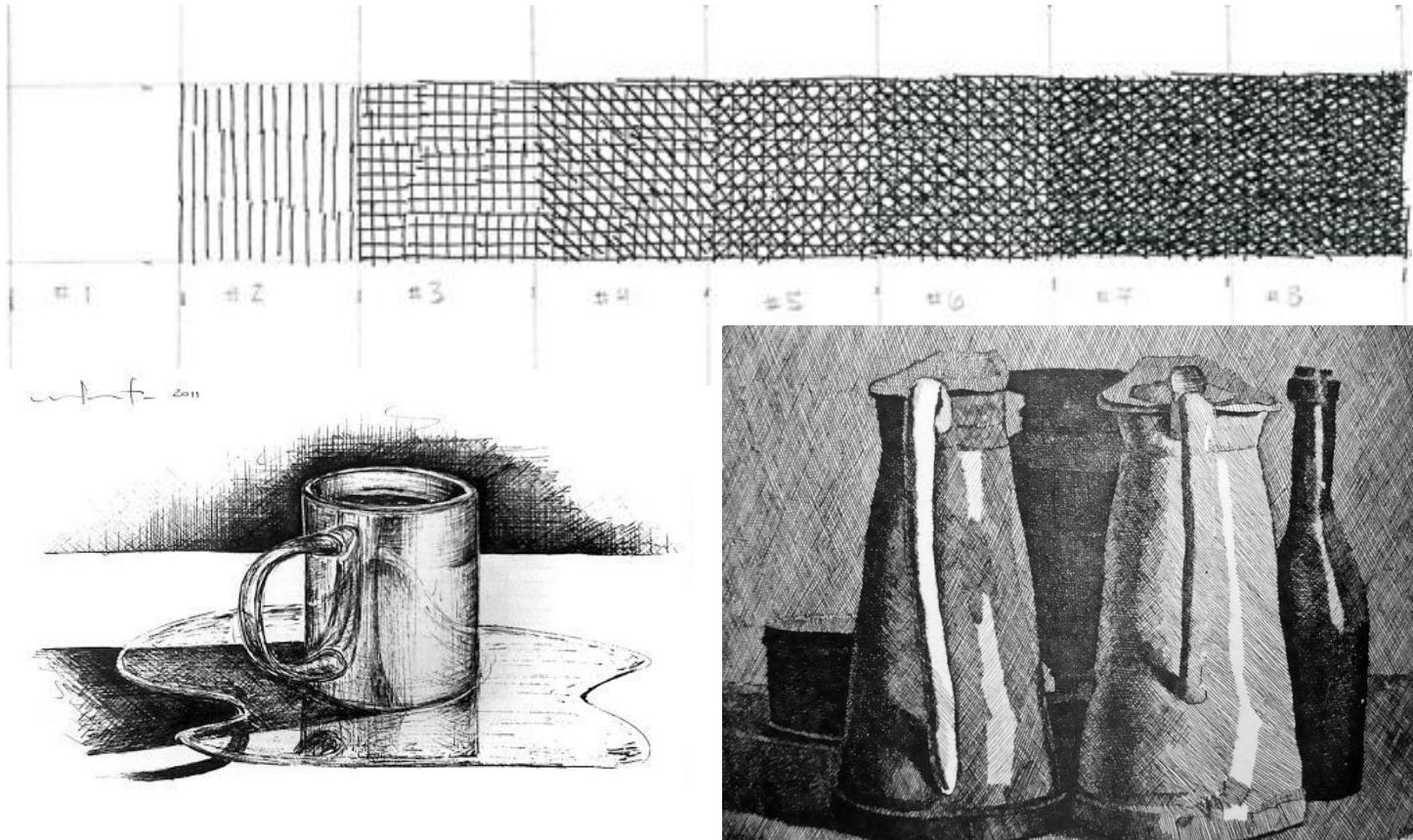


FIRST: LIGHT OUTLINE

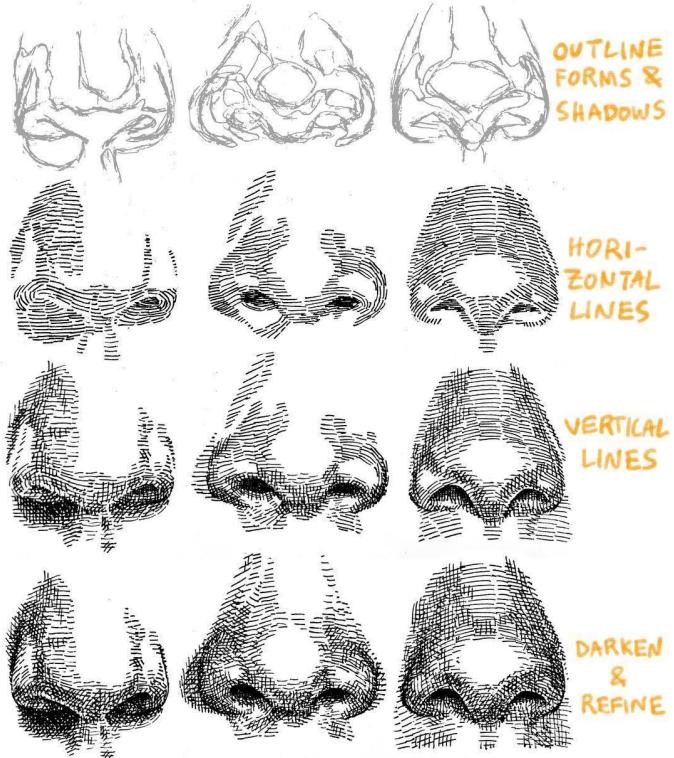


USE FULL TONAL SPECTRUM

Technique Intermediate Crosshatching

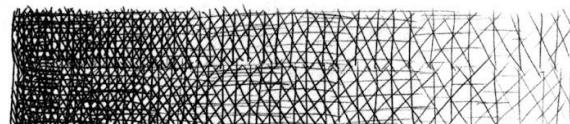
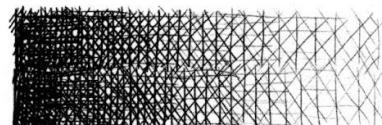
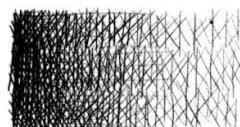
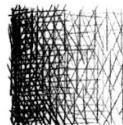


CROSSHATCHING NOSES

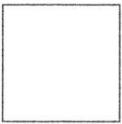


RATE OF GRADATION

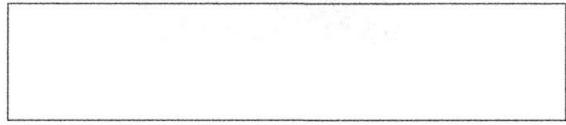
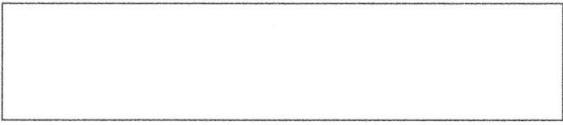
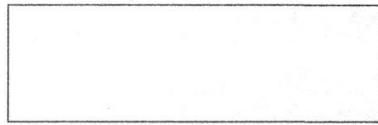
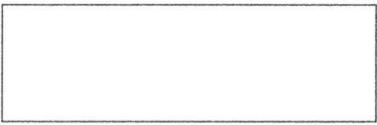
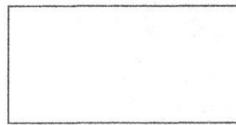
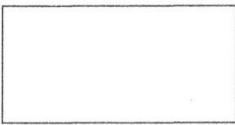
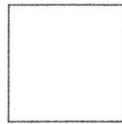
Sometimes the nature of the light source, or the size and shape of the form, affects the rate of the transition between light and shadow values. To account for this, you should practice to control how fast or slow the values shift between light and deep values.



Practice

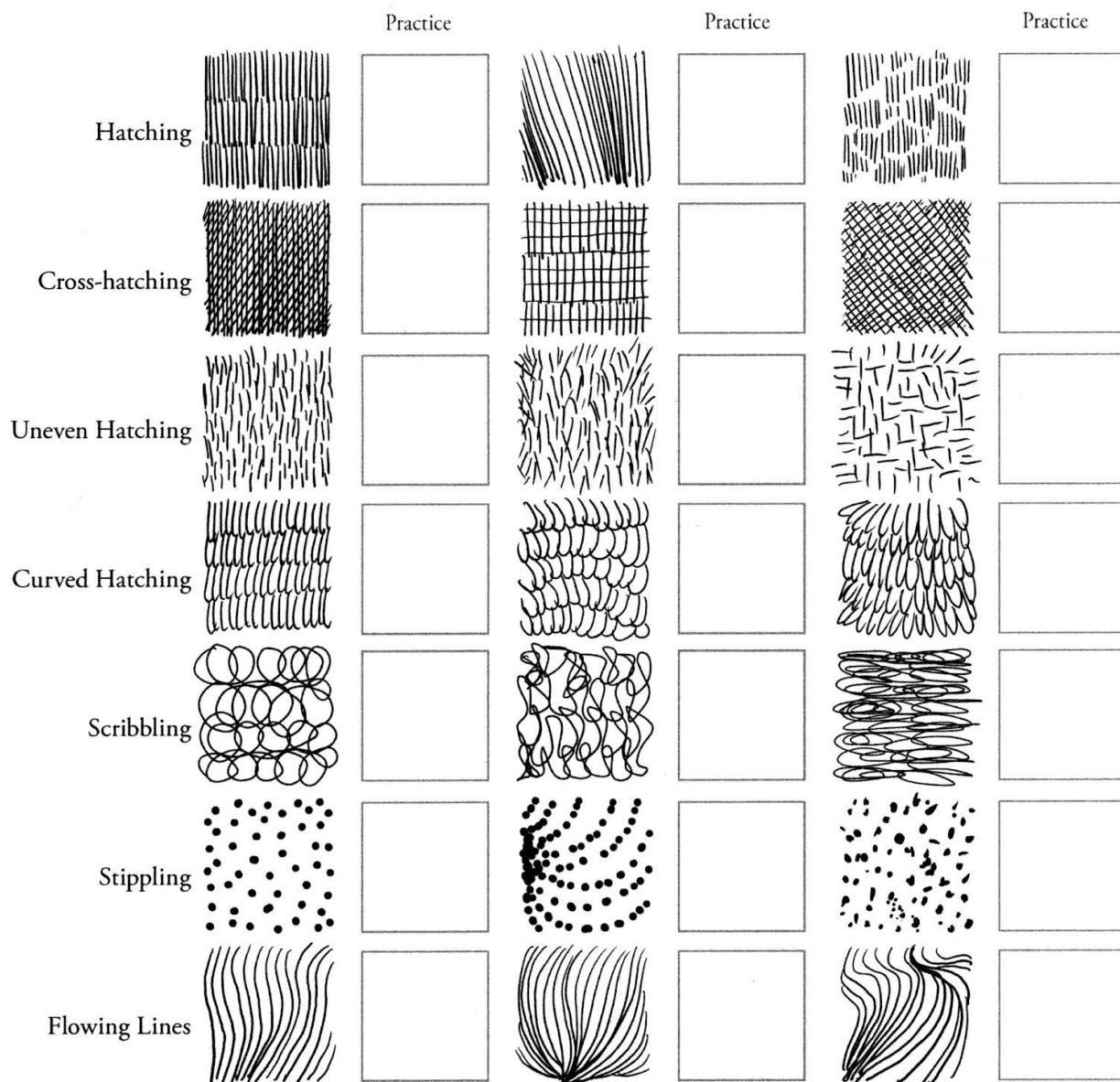


Practice

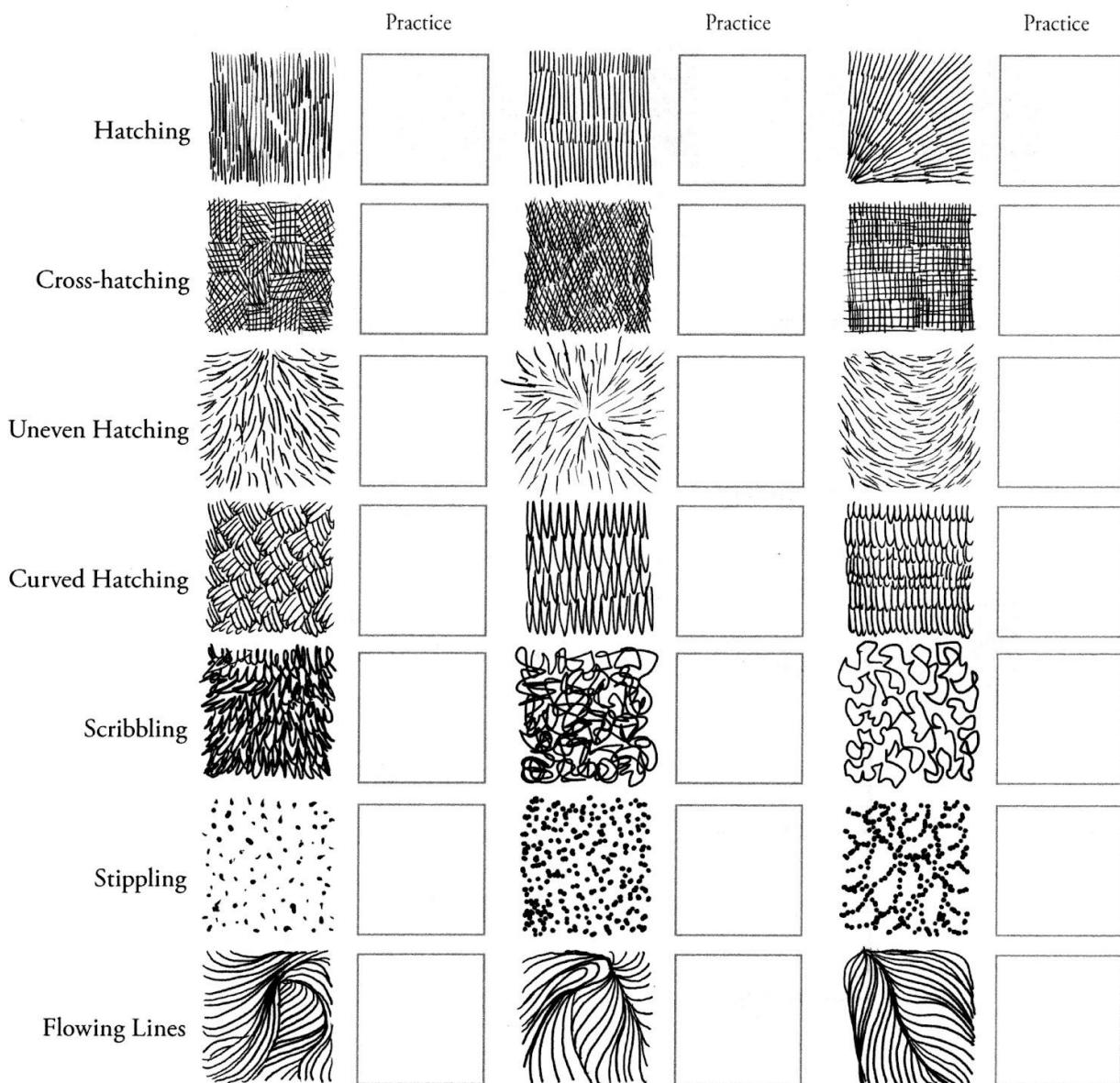


THE BASIC STROKES

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.

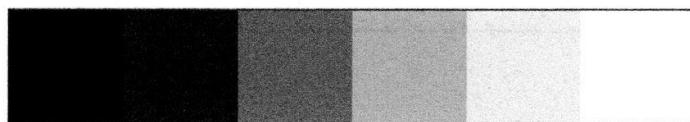


Aim to be as proficient as possible with as many of the basic strokes as possible. Each bears its own unique characteristics, which gives you more versatility and can make your artwork more visually appealing.

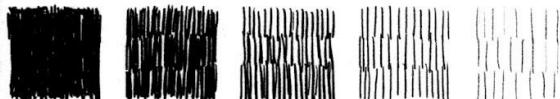


6-STEP VALUE SCALE

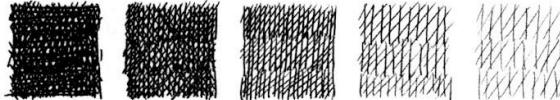
Creating value scales is one of the most invaluable exercises in drawing. With pen and ink drawing, you will find that each type of basic stroke presents its own challenge. Experiment with the variations to see what types of adjustments are needed in order to convey value change.



Hatching



Cross-hatching



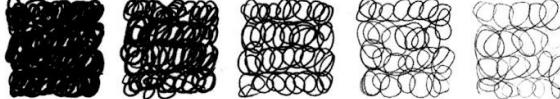
Uneven Hatching



Curved Hatching



Scribbling

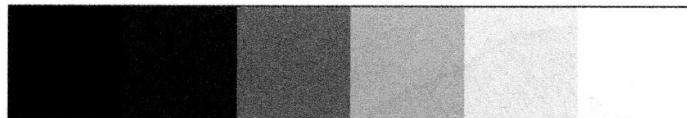


Stippling

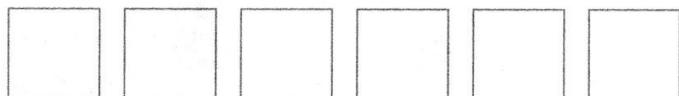


Flowing Lines

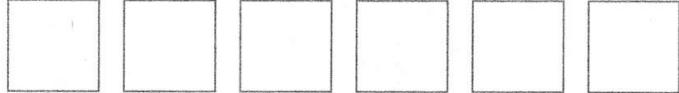




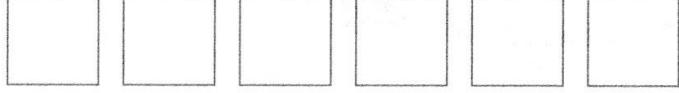
Hatching



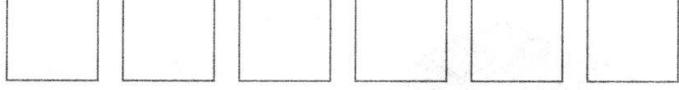
Cross-hatching



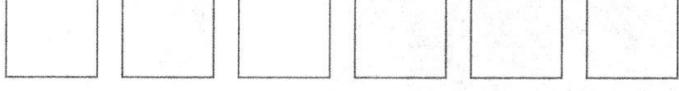
Uneven Hatching



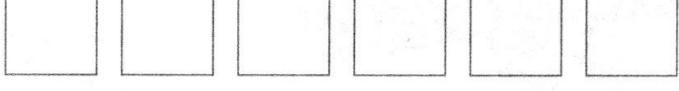
Curved Hatching



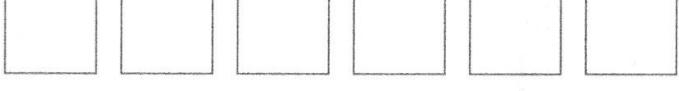
Scribbling



Stippling

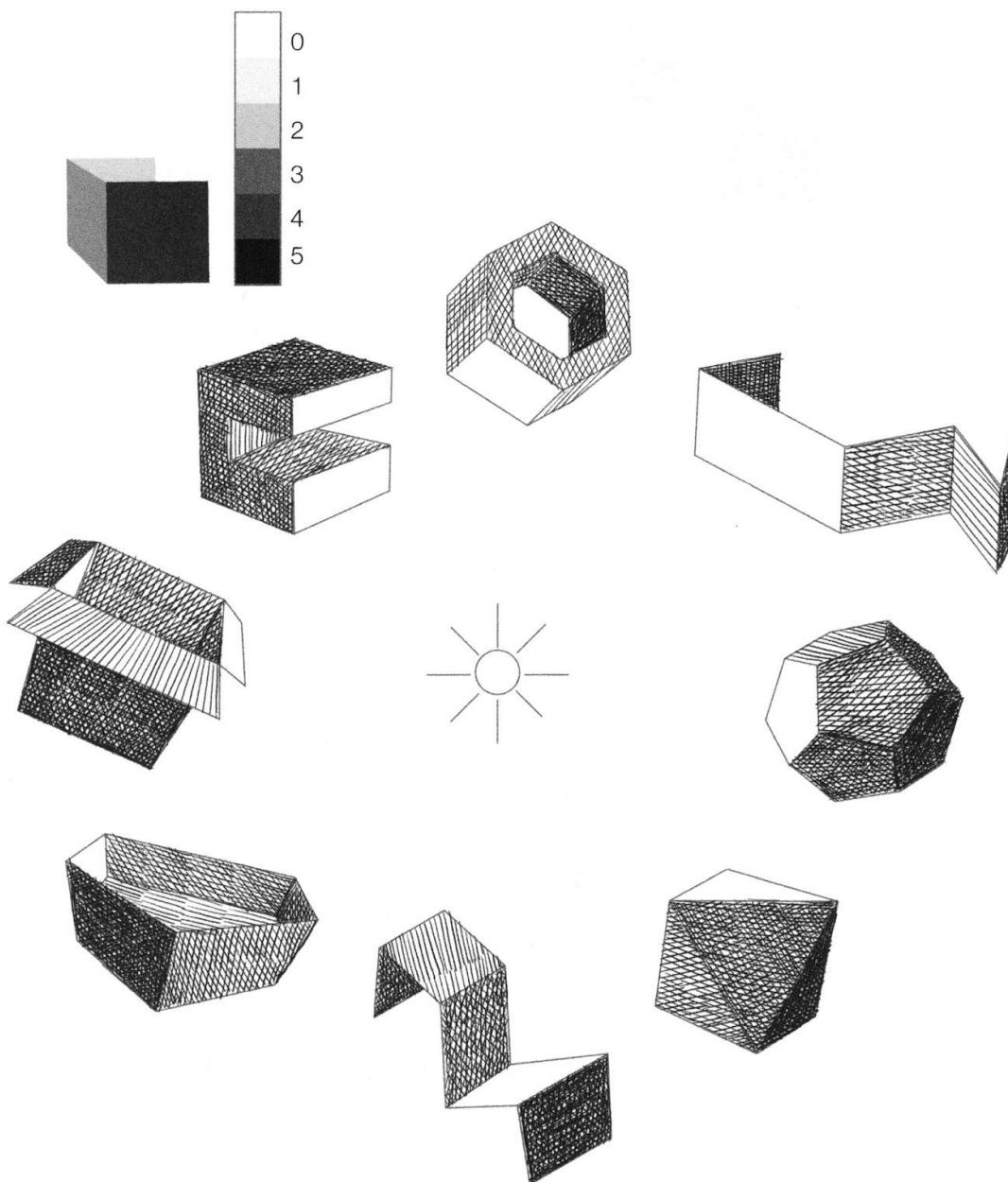


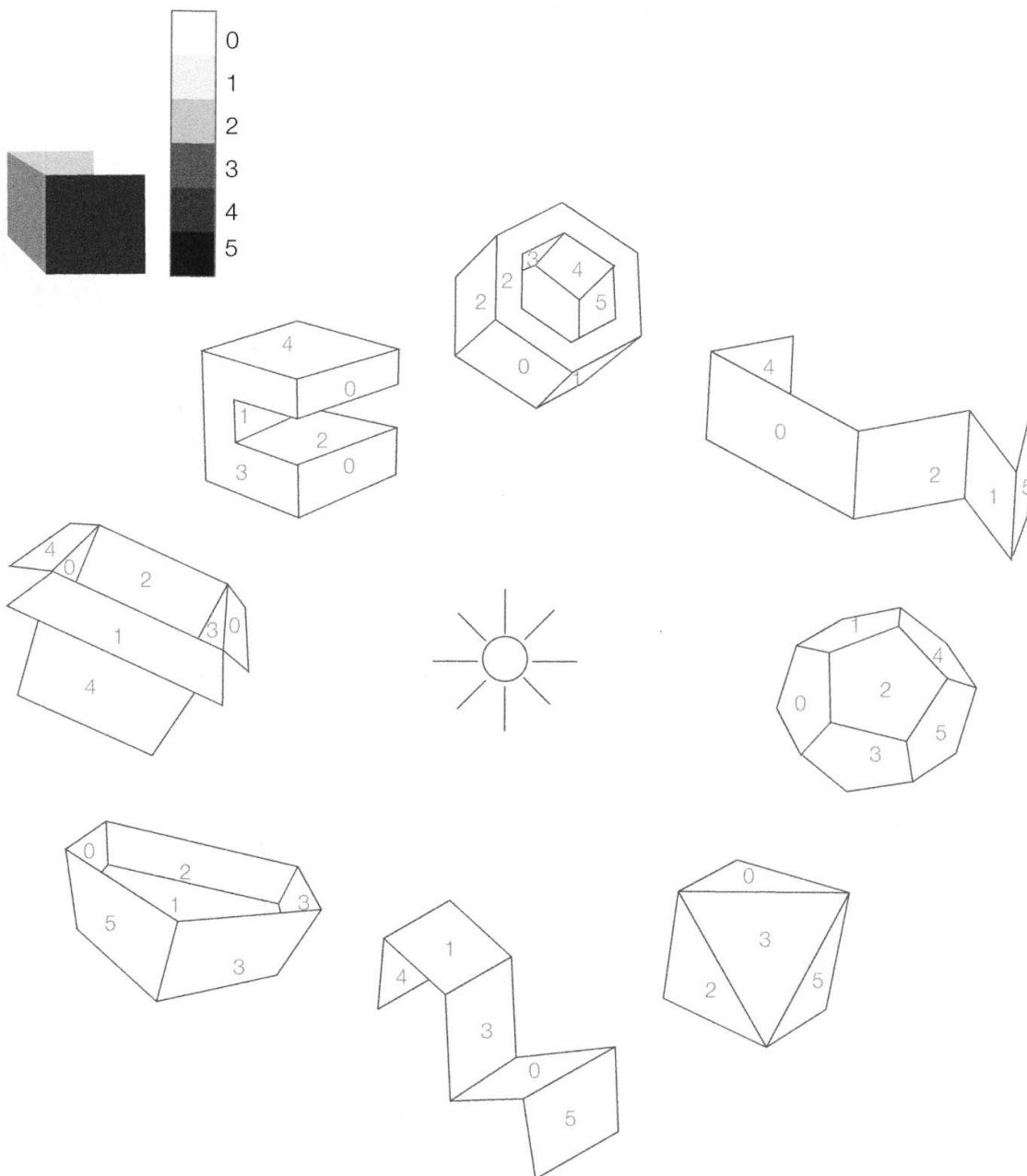
Flowing Lines



SHADING BLOCK FORMS

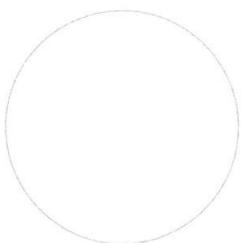
This exercise expands the value range to six values and increases the complexity of the forms. However, the same basic principle applies, so determining the value for each plane is not as elusive as you may think. Study the orientation of each plane with respect to the light source.



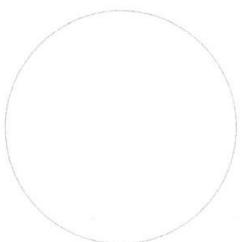
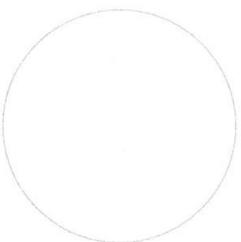
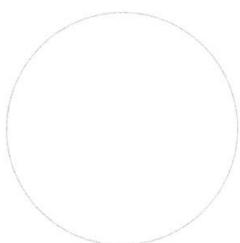
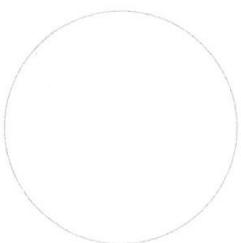
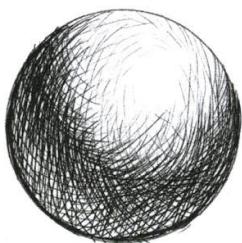
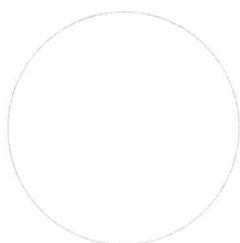
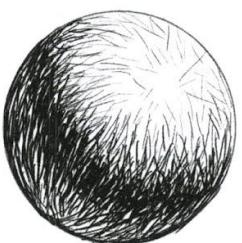


Use the numbers as a guide to assigning values to each plane.

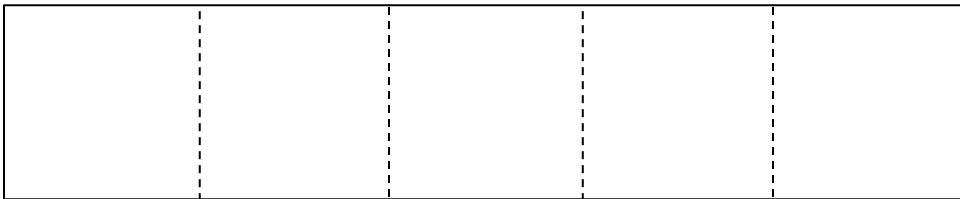
Practice



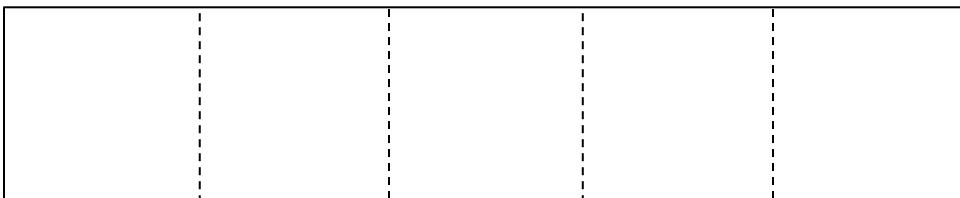
Practice



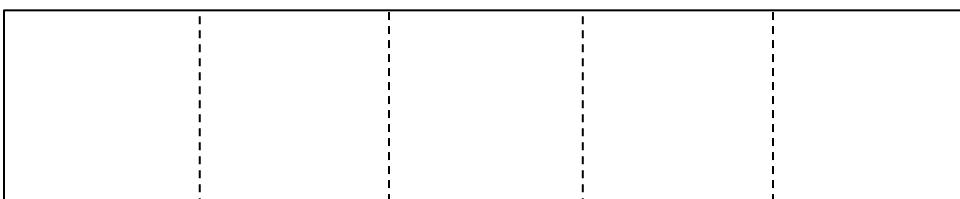
Skill builder



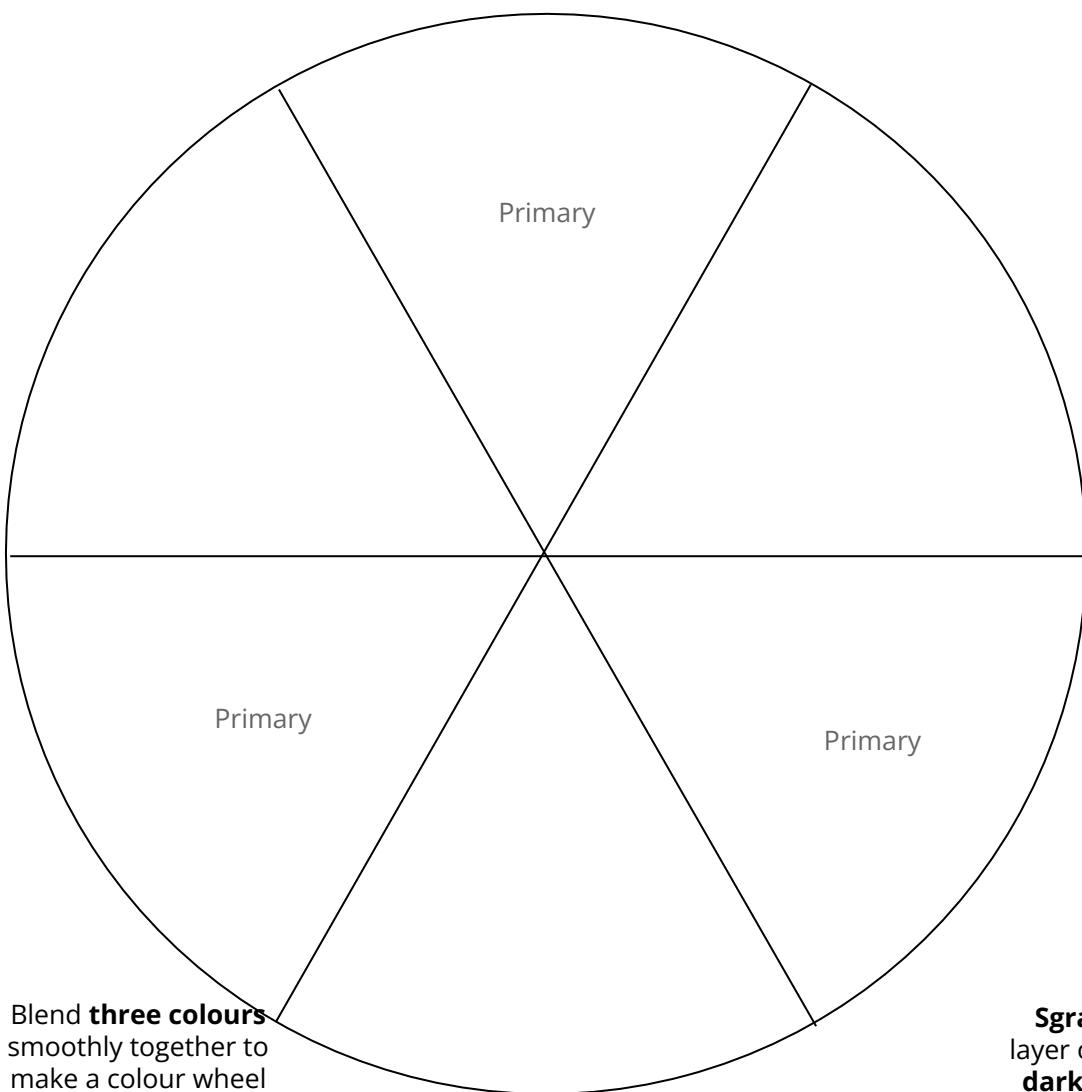
Blend **one colour** of pastel smoothly from dark to light



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

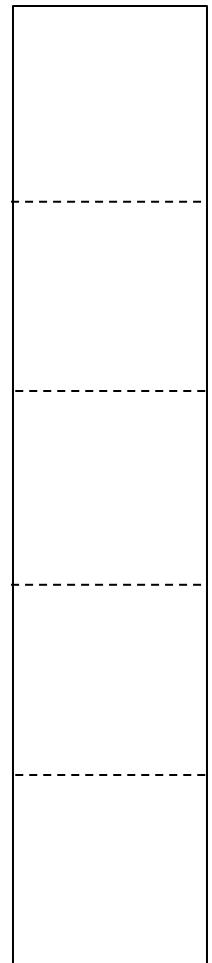


Blend **one colour + a dark colour** smoothly from dark to light

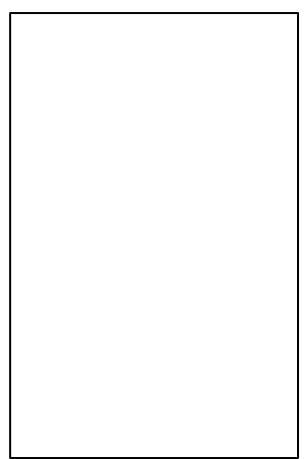


Blend **three colours** smoothly together to make a colour wheel

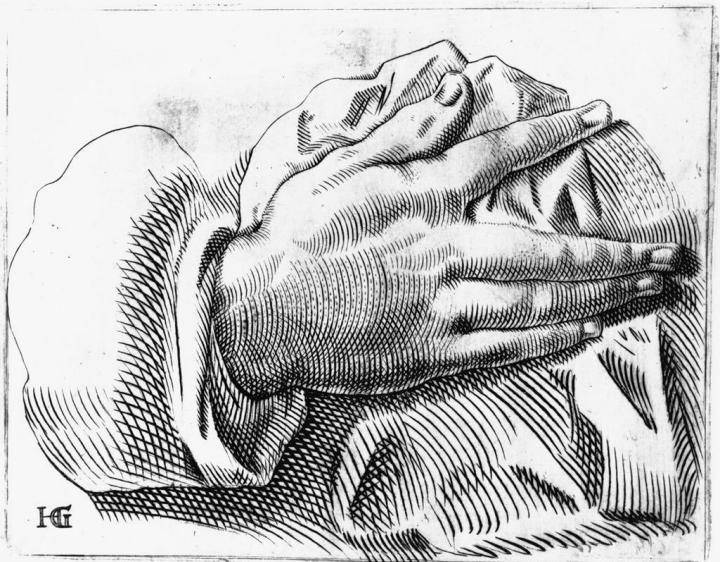
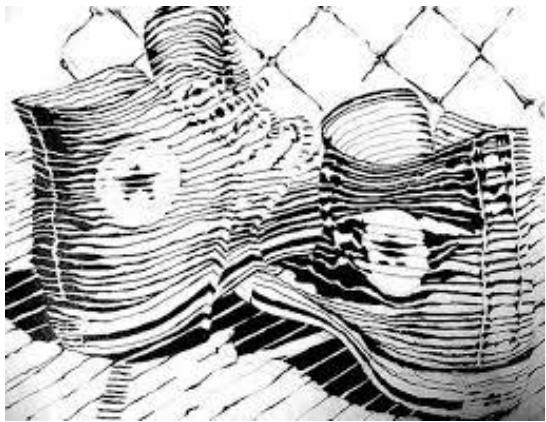
Sgraffito - put down a thick base layer of a **light colour**, cover it with a **dark colour**, then scratch through!



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



Technique **Cross contour**

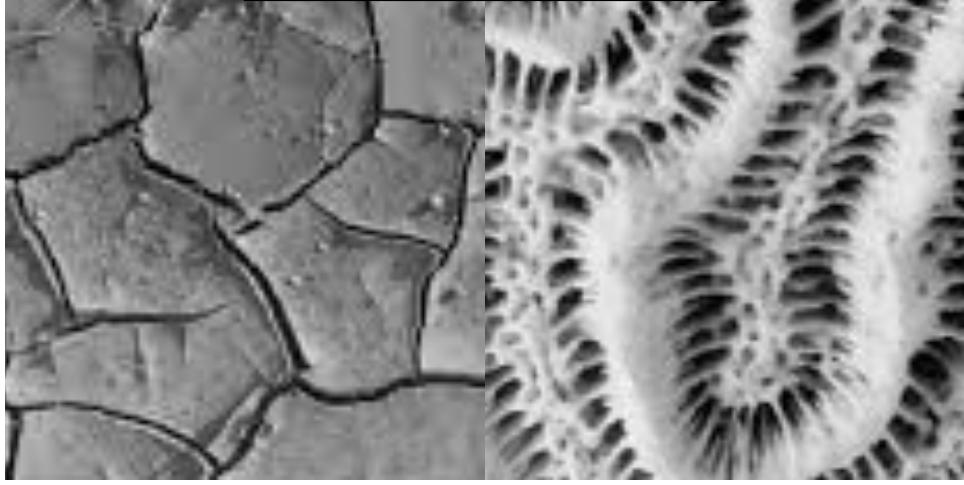
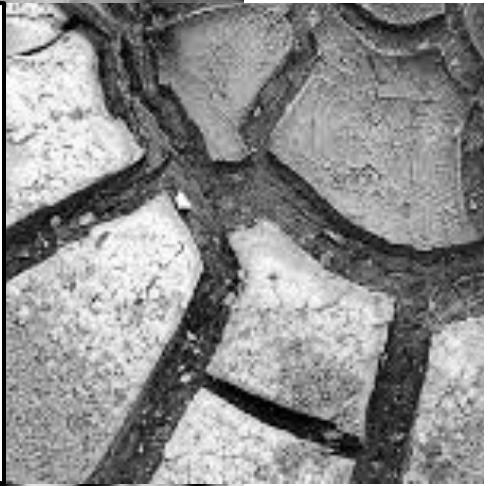
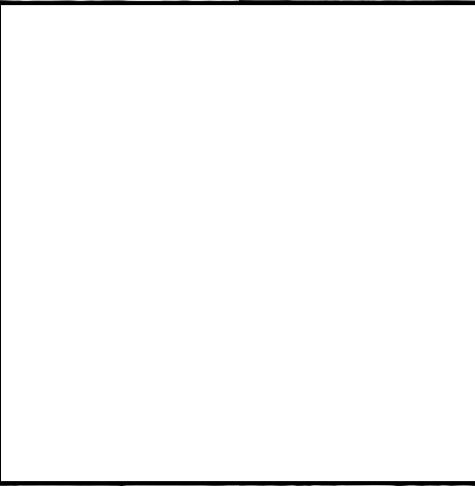


STUDY OF A HAND
Anonymous Artists

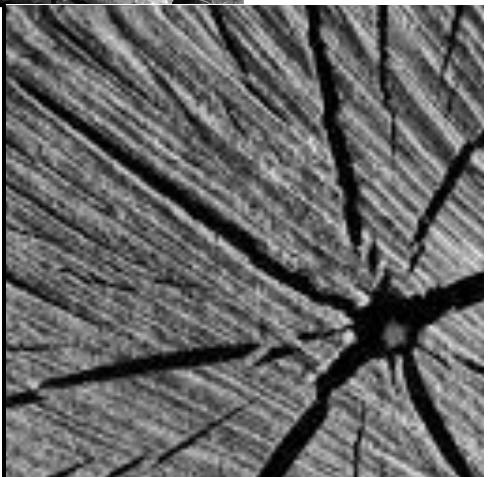
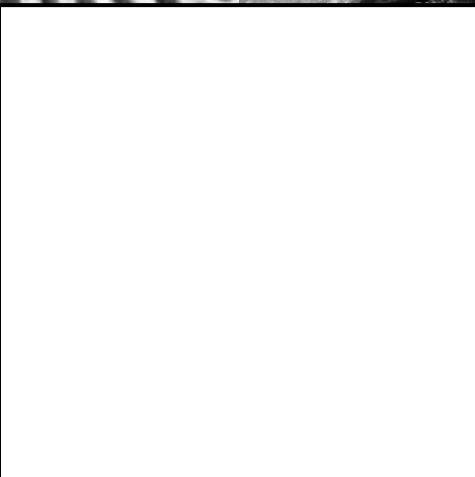
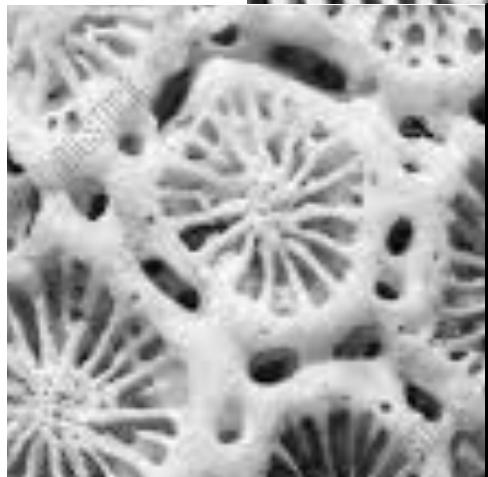
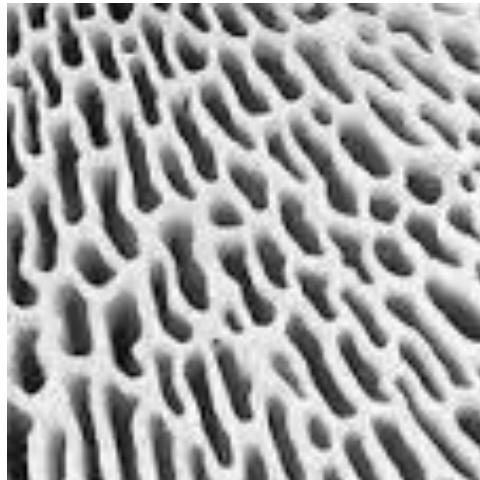
Skill builder: **Texture in nature I**



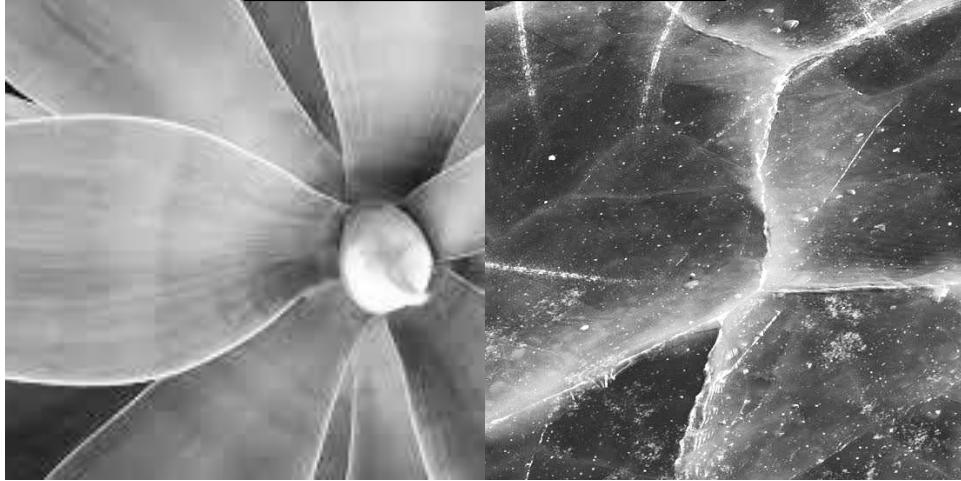
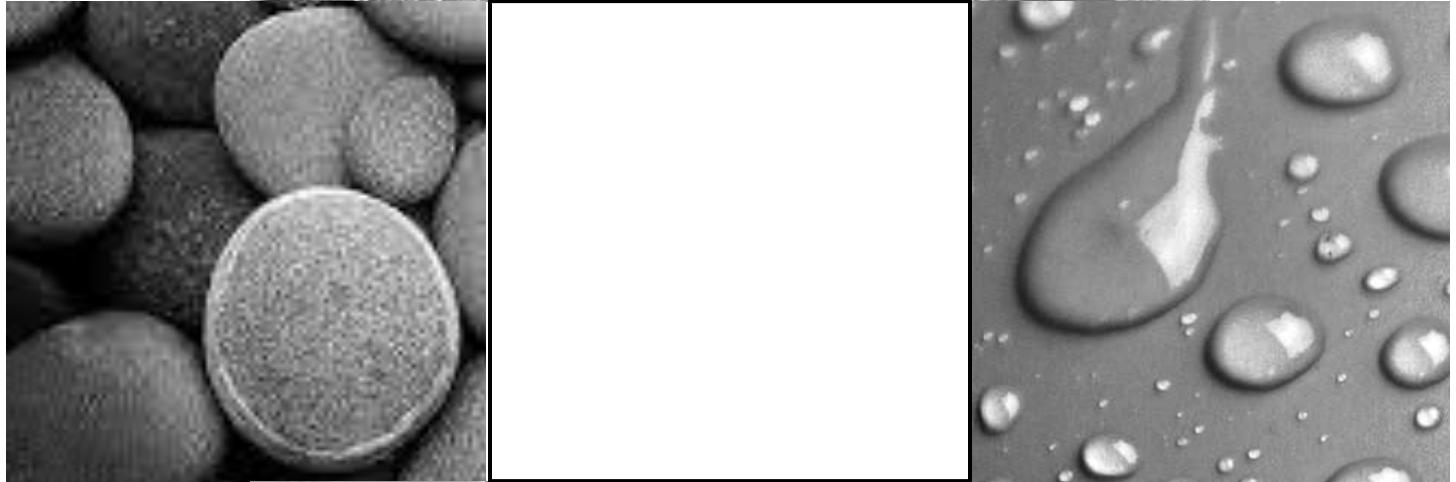
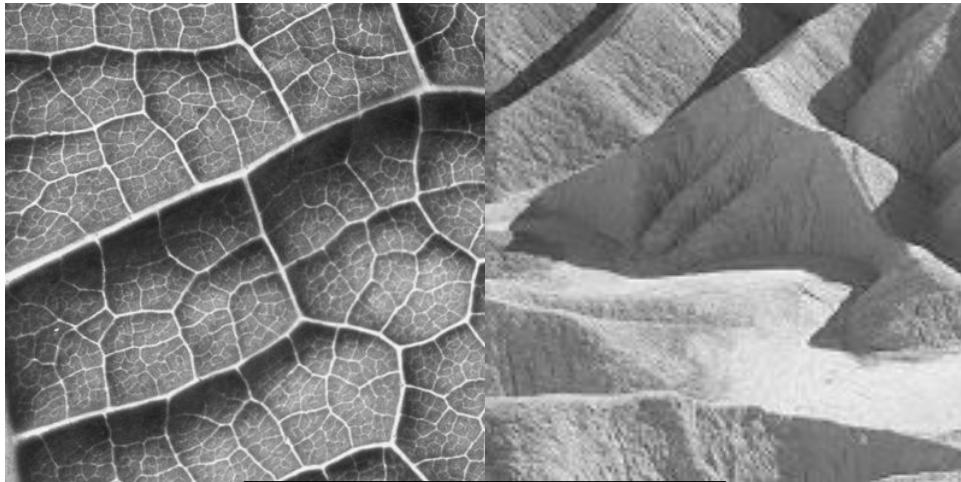
Finding Sparks



Skill builder: **Texture in nature II**



Skill builder: **Texture in nature III**



Idea Development/*Desarrollo de ideas*

1 Generate ideas/*Generar ideas*

maximum of 50%/máximo 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.

Utilice listas, un mapa web o dibujos sencillos para generar MUCHAS ideas. Si ya tienes una idea en mente, elígela como tema central y amplíala. Deja que tus ideas divaguen: una idea lleva a la otra. Los dibujos pueden ser detalles de imágenes originales, diferentes puntos de vista, texturas, experimentos técnicos, etc.

Number of **words**/Número de palabras → ____ ÷ 3 = ____ %

Number of **simple** sketches/Número de bocetos simples → ____ × 2% = ____ %

Number of **better** sketches/Número de mejores bocetos → ____ × 4% = ____ %

2 Select the best and join together ideas/*Selecciona las mejores y junta ideas*

Circle the **best** ideas/Circula las mejores ideas

circled/en un círculo = 5%

Link into **groups** of ideas/Vincular en grupos de ideas

linked/vinculado = 5%

3 Print reference images/*Imprimir imágenes de referencia*

maximum of 8 images

- Print **EIGHT** reference images so you can accurately observe the challenging parts of your artwork. Taking your 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.
- *Imprima OCHO imágenes de referencia para que pueda observar con precisión las partes desafiantes de su obra de arte. Es preferible tomar fotografías propias y utilizarlas, pero las búsquedas de imágenes también están bien.*
- *No se limite a copiar una imagen que encuentre. La idea es editar y combinar imágenes de origen para crear tu propia obra de arte. Si simplemente copias una imagen, estás plagiando y obtendrás un cero por la generación de tu idea y cualquier criterio que involucre creatividad en tu obra de arte final.*
- *Hasta la mitad de tus imágenes pueden ser dibujos, pinturas u otras obras de arte de otras personas para usarlas como inspiración. Las demás imágenes deben ser fotografías realistas.*
- *Debes entregar la copia impresa de las imágenes para obtener las notas.*

____ images/imágenes x 5% = ____ %

Idea Development/*Desarrollo de ideas*

4 Compositions/*Composiciones* maximum of 10 thumbnails

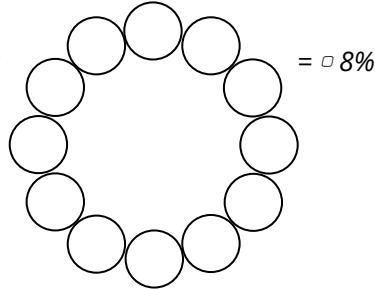
- Create thumbnail drawings anywhere in the idea development section.
 - These should be based on combinations of ideas that you can come up with. Include your **background**.
 - Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out.
 - Draw a frame around your thumbnails to show the edges of the artwork.
 - Selecting a colour scheme counts as a composition, and so do rough digital collages
- Cree dibujos en miniatura en cualquier lugar de la sección de desarrollo de ideas.
• Estos deben basarse en combinaciones de ideas que se le ocurran. Incluye tus antecedentes.
• Experímente con ángulos, puntos de vista y disposiciones inusuales para ayudar a que su obra de arte se destaque.
• Dibuja un marco alrededor de tus miniaturas para mostrar los bordes de la obra de arte.
• Seleccionar una combinación de colores cuenta como una composición, al igual que los collages digitales en bruto.

____ thumbnails/miniaturas x 8% = ____ %

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

Selecting a colour scheme/

Seleccionar una combinación de colores



= □ 8%

5 Rough copy/*copia preliminar* great quality or better

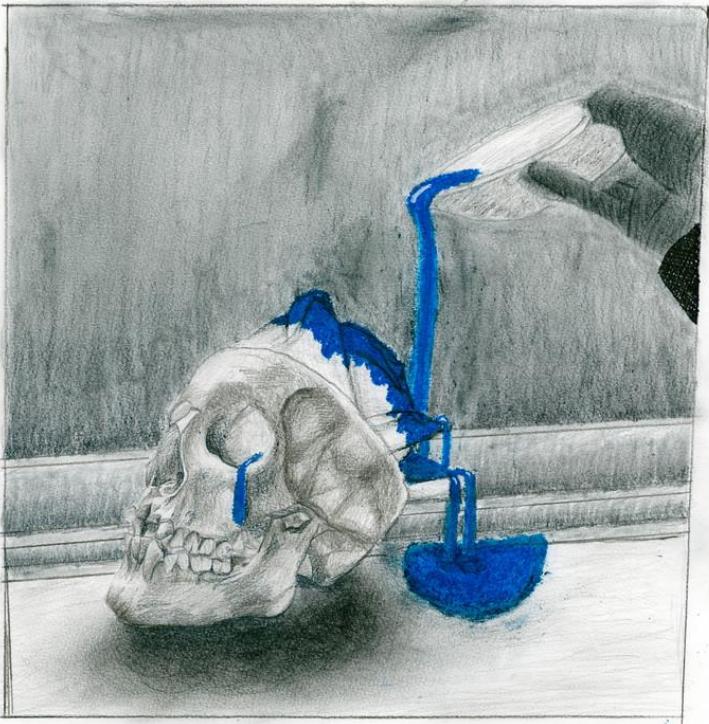
- Take the best ideas from your thumbnails and combine them into an improved rough copy.
 - Use this to work out the bugs and improve your skills before you start the real thing.
 - If you are using colour, use paint or coloured pencil to show your colour scheme.
 - Draw in a frame to show the outer edges of your artwork.
 - **Remember to choose a non-central composition.**
- Tome las mejores ideas de sus miniaturas y combínelas en un borrador mejorado.
• Utilice esto para solucionar los errores y mejorar sus habilidades antes de comenzar con lo real.
• Si usa color, use pintura o lápiz de color para mostrar su combinación de colores.
• Dibuja en un marco para mostrar los bordes exteriores de tu obra de arte.
• Recuerda elegir una composición no central.

____ drawing/dibujo x 25% = ____ %

Total/Total = ____ %

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

NOTA: Si simplemente copia una imagen de Internet, su puntuación baja al 25%.



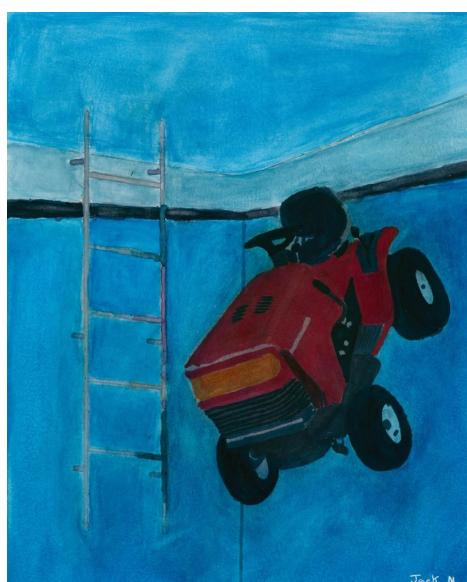
Seth Bennett-Crundwell, 2022-23



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

Establecimiento de objetivos de dibujo de texturas

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.

Al final de cada clase, por favor, dedica tiempo a escribir tu objetivo para la siguiente. Tu obra se calificará según tus habilidades técnicas con los materiales de dibujo elegidos, tu capacidad para crear textura visual y tu capacidad para crear una composición equilibrada y no central. Ten en cuenta estos criterios al elegir tu objetivo.

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

Sé específico: ¿En qué partes de tu dibujo te estás enfocando? ¿Qué habilidades de dibujo necesitas más para lograrlo?

- | | |
|--|--|
| → What should be improved and where :
Qué se debe mejorar y dónde: | "Look for more texture in the bark of the trees "
"Buscar más textura en la corteza de los árboles" |
| → What should be improved and where :
Qué se debe mejorar y dónde: | "I need to darken the grey of the sky "
"Necesito oscurecer el gris del cielo" |
| → What can be added and where :
Qué se puede añadir y dónde: | "I should add some texture to the rocks in the front"
"Debería añadir algo de textura a las rocas del frente" |
| → What you can do to catch up :
Lo que puedes hacer para ponerte al día: | "I need to take my drawing home this weekend."
"Necesito llevarme mi dibujo a casa este fin de semana". |

1.

2.

3.

4.

5.

6.

7.

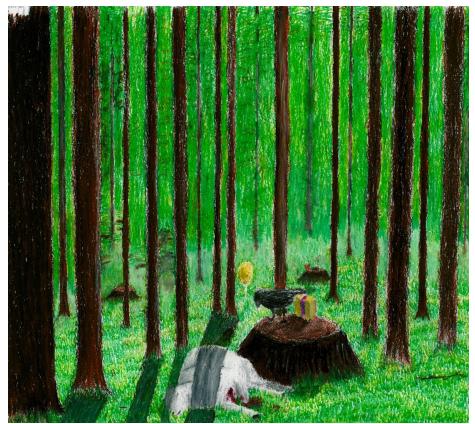
8.



Ziying Ding, 2023-24



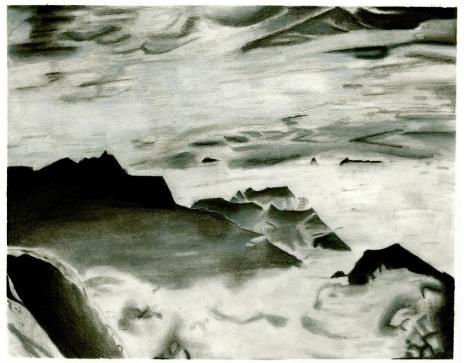
Julia Chiasson, 2023-24



Drew Gooding, 2023-24



Siyun Lee, 2023-24



Ruzzel Asidera, 2023-24



George Jangaard, 2023-24



Paetra Van Ritchie, Spring 2025



Maia Menard, 2023-24



Tony Nguyen, 2023-24



Brooklyn Walker, 2023-24



Sadie Buxton, 2023-24