



Avery Comeau, Spring 2025



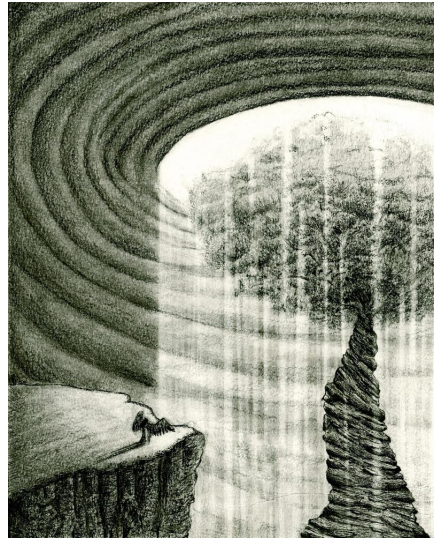
Sarah Hasener, Spring 2025



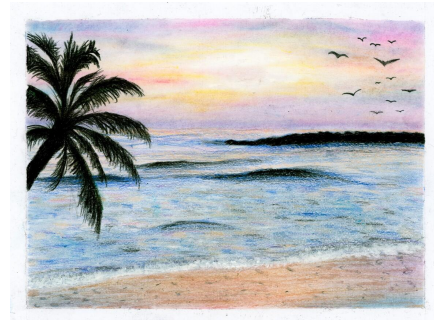
Nathan McNamara, Spring 2025



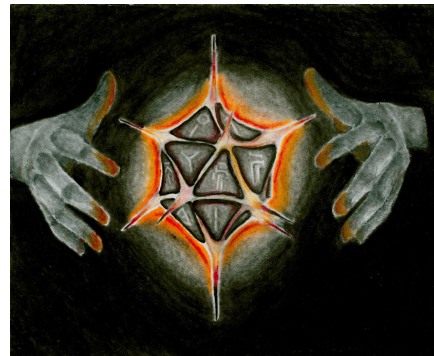
Scarlett Reynolds, Fall 2024



Cristian Inoue Iguchi, Fall 2024



Amelia Burgess, Spring 2025



Olivia Gallagher-Temple, Spring 2025



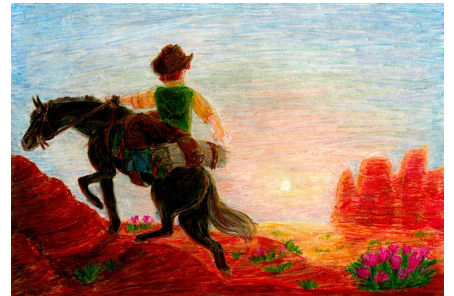
Viktoriia Svrydenko, Fall 2024



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

Utvärderingskriterier för texturritningen

Materials technique <i>Materialteknik</i>	How well you use charcoal, ink, pastel, coloured pencil, and so on to create accurate line, shape, and shading . <i>Hur väl använder du kol, bläck, pastell, färgpenna och så vidare för att skapa exakt linje, form och skuggning.</i>
Texture <i>Textur</i>	How well you capture the visual sense of each texture. <i>Hur väl du fångar den visuella känslan av varje textur.</i>
Composition <i>Komposition</i>	How well you create an artwork that is fully complete, well-balanced, and non-central . If you are using colour, this includes using a clear colour scheme . <i>Hur väl du skapar ett konstverk som är helt komplett, välbalanserat och icke-centralt. Om du använder färg inkluderar detta att använda ett tydligt färgschema.</i>

Vocabulary for the texture drawing

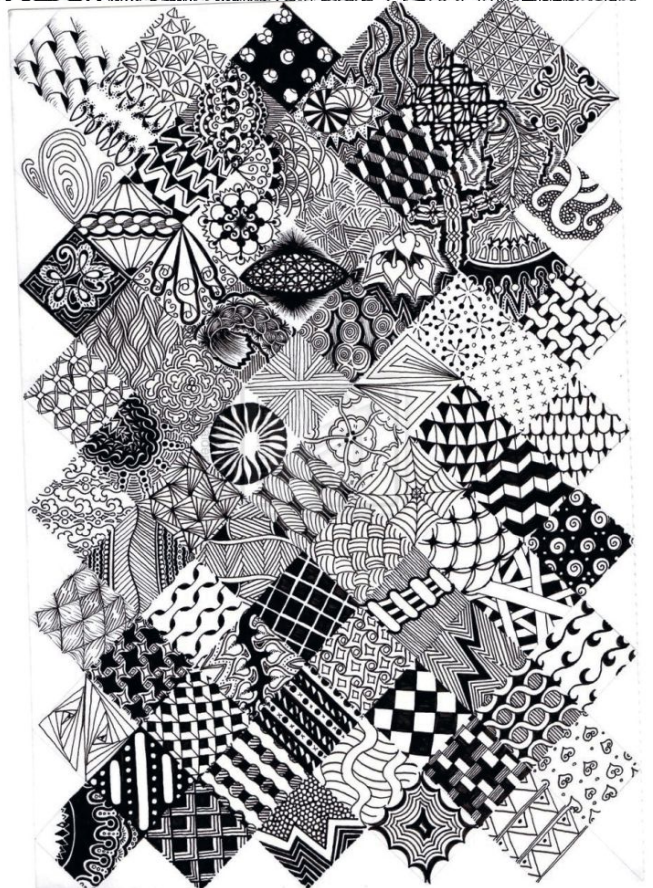
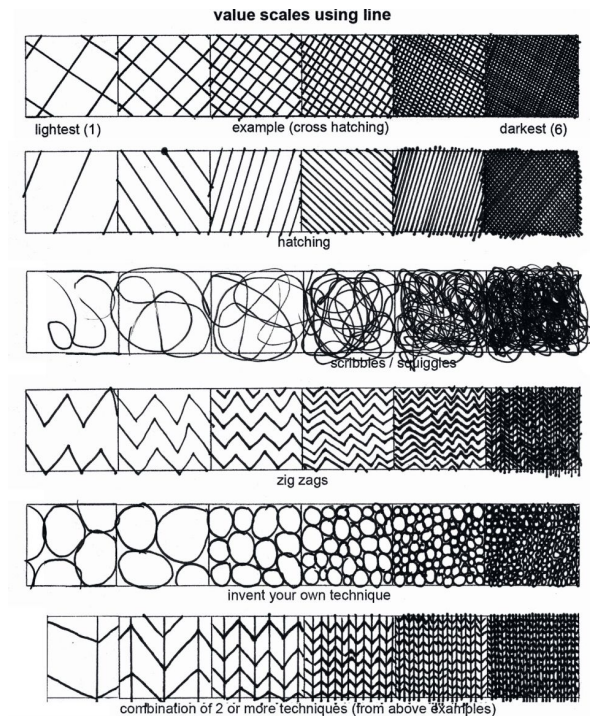
Ordförråd för texturritningen

composition <i>komposition</i>	the arrangement of things in an artwork <i>arrangemanget av saker i ett konstverk</i>
creativity <i>kreativitet</i>	ideas that are useful, unique, and insightful <i>idéer som är användbara, unika och insiktsfulla</i>
cross-hatching <i>krysstreckning</i>	drawing using close parallel lines that cross each other at an angle <i>ritning med nära parallella linjer som korsar varandra i en vinkel</i>
hatching <i>streckning</i>	drawing using close parallel lines <i>ritning med täta parallella linjer</i>
idea development <i>idéutveckling</i>	a process that is used to create useful, insightful, and unique ideas <i>en process som används för att skapa användbara, insiktsfulla och unika idéer</i>
negative space <i>negativt utrymme</i>	the shape of the space between the things you would normally look at (the positive space) <i>formen på utrymmet mellan de saker du normalt skulle titta på (det positiva utrymmet)</i>
non-central composition <i>icke-central sammansättning</i>	an arrangement where the most important thing is NOT in the middle <i>ett arrangemang där det viktigaste INTE är i mitten</i>
pointillism <i>pointillism</i>	drawing or painting with small dots or dashes <i>rita eller måla med små prickar eller streck</i>
positive space <i>positivt utrymme</i>	the contour of the things you would normally look at <i>konturen av de saker du normalt skulle titta på</i>
reference images <i>referensbilder</i>	photographs you look at carefully so you can make a better artwork <i>fotografier du tittar på noggrant så att du kan göra ett bättre konstverk</i>
stippling <i>stippling</i>	drawing using small dots <i>rita med små prickar</i>
texture <i>textur</i>	drawing that looks the same as what it feels like <i>ritning som ser likadan ut som den känns</i>
thumbnail drawings <i>miniaturteckningar</i>	small drawings that are used to develop the composition of an artwork <i>små teckningar som används för att utveckla kompositionen av ett konstverk</i>

Skill builder: **Created textures** / *Färdighetsbyggare: Skapat texturer*

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

Vissa texturer skapas Skapade texturer är mer som ett mönster än realistiska. Rita en samling skapade texturer i din arbetsbok.



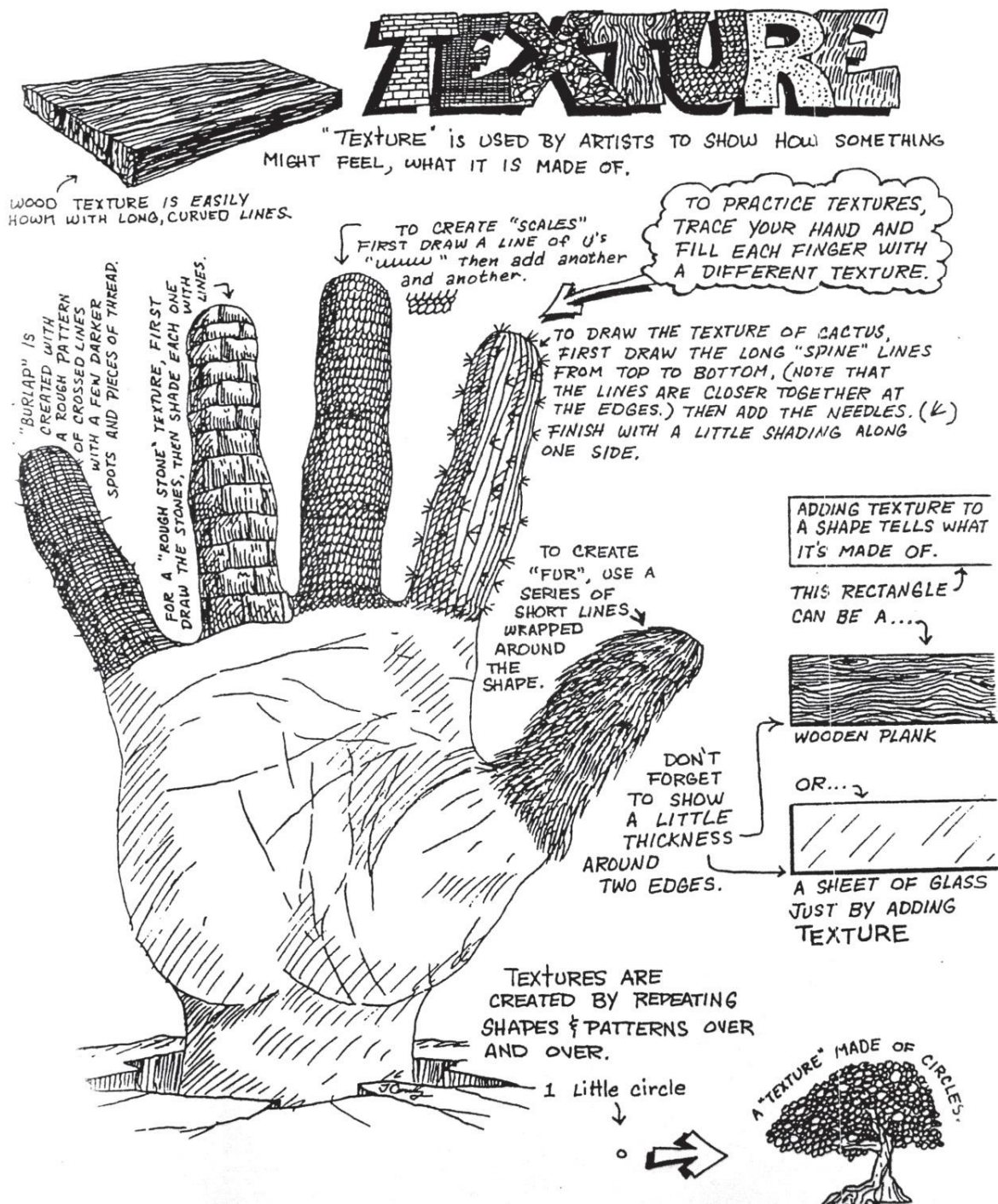
Skill builder: **Hand textures** / Skicklighetsbyggare: Handstrukturer

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

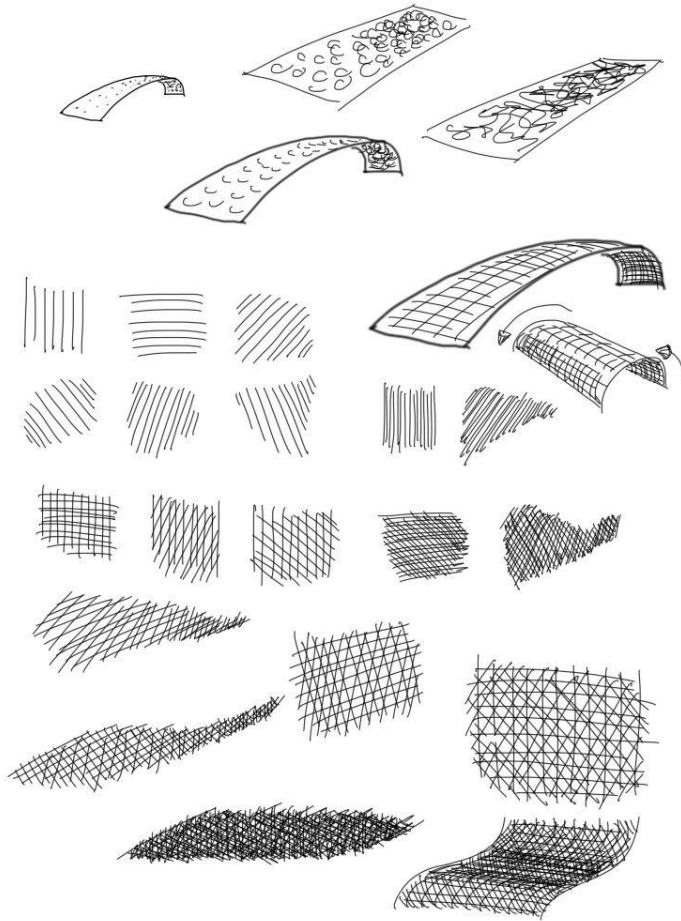
Ibland skapas textur, och ibland observeras det. Ibland händer intressanta saker när du sätter en oväntad textur på en form.

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.

Rita din hand i din skissbok Undvik spårning: bristen på observation kommer att göra dig redo för en tuff start. Rita sedan en annan struktur för var och en av dina fingrar.



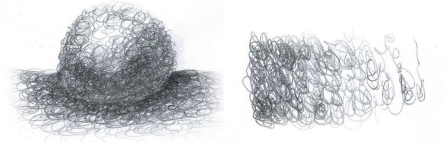
Technique Basic Crosshatching



Stippling



Scumbling



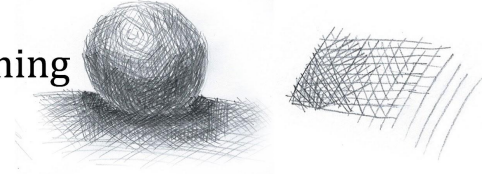
Shading



Smudging



Crosshatching



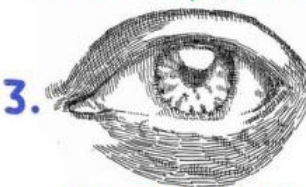
CROSSHATCHING AN EYE



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



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



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



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

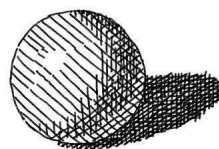
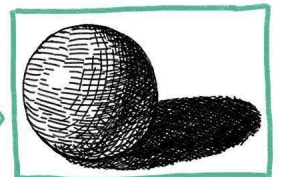


- DARKEN & REFINE**
- Make darkest areas black
 - Preserve those highlights!
 - Focus on tiny details in iris
 - Add some outline to clarify
 - Take a step back & admire!

HOW TO AVOID COMMON CROSSHATCHING MISTAKES

A DECENT-LOOKING SPHERE!

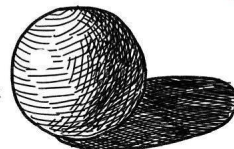
- FULL RANGE OF DARK & LIGHT
- OUTLINE CLARIFIES WITHOUT BEING DISTRACTING
- HATCHING SHOWS SHAPE OF OBJECT



LINES DON'T FOLLOW FORM



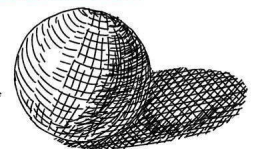
LOOKS FLAT



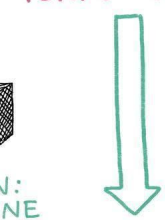
OUTLINE TOO DARK



FIRST: LIGHT OUTLINE

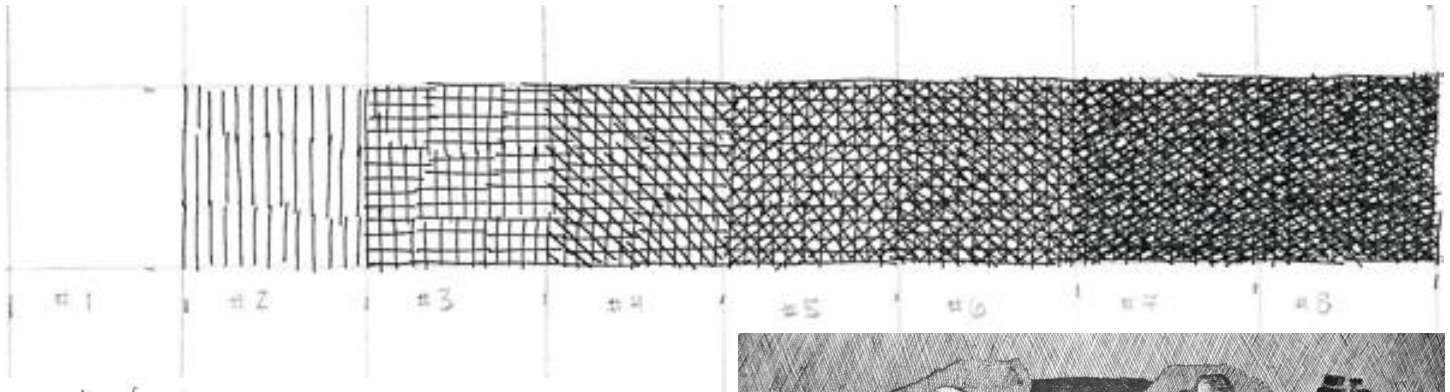


LIMITED TONAL RANGE

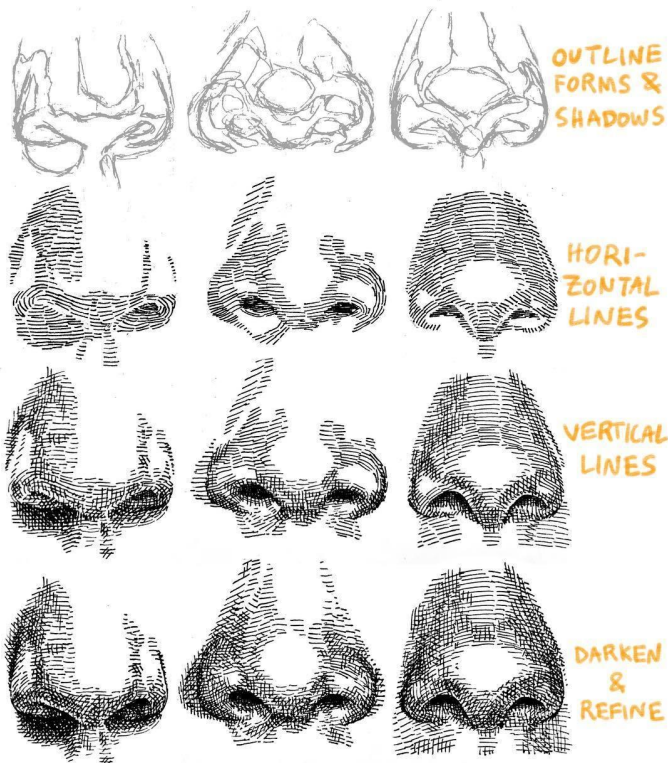


USE FULL TONAL SPECTRUM

Technique Intermediate Crosshatching

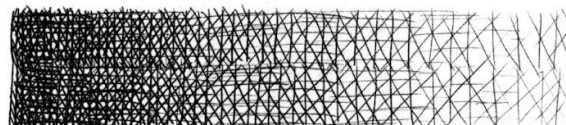
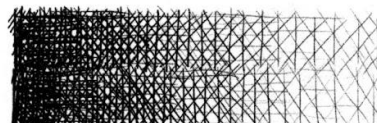
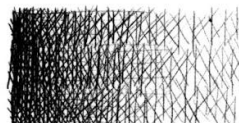
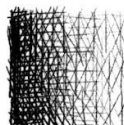


CROSSHATCHING NOSES

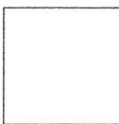


RATE OF GRADATION

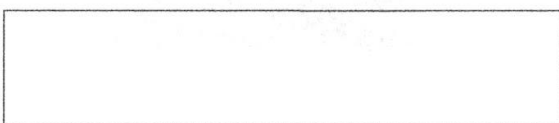
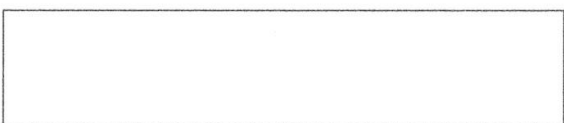
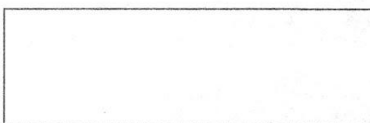
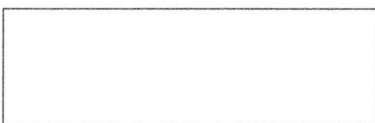
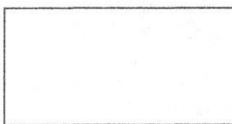
Sometimes the nature of the light source, or the size and shape of the form, affects the rate of the transition between light and shadow values. To account for this, you should practice to control how fast or slow the values shift between light and deep values.



Practice

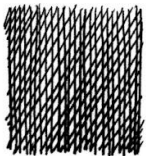
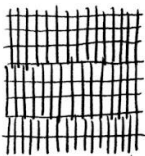
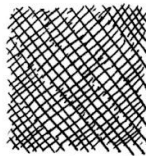
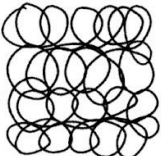
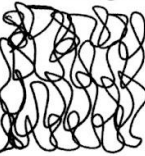
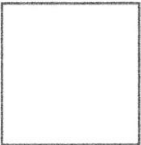
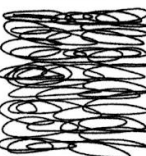
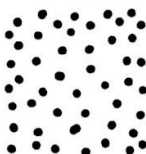
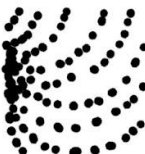
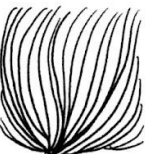


Practice

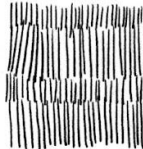
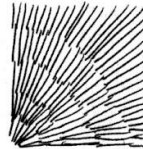
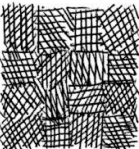
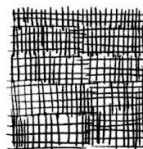
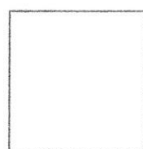
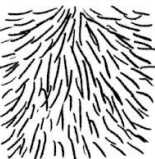
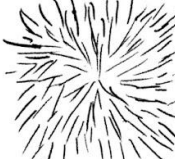
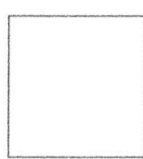
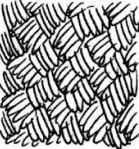
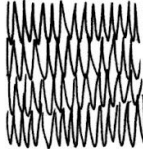
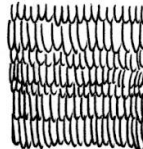
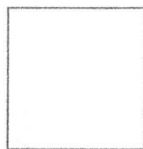
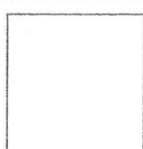
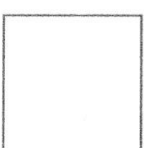
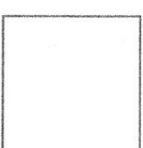
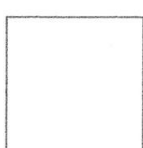


THE BASIC STROKES

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.

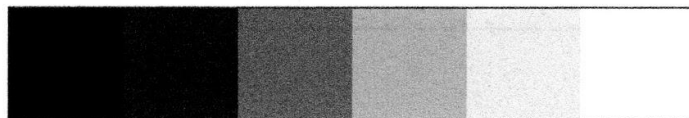
		Practice		Practice		Practice
Hatching						
Cross-hatching						
Uneven Hatching						
Curved Hatching						
Scribbling						
Stippling						
Flowing Lines						

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

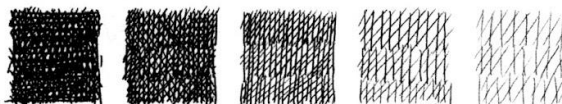
Creating value scales is one of the most invaluable exercises in drawing. With pen and ink drawing, you will find that each type of basic stroke presents its own challenge. Experiment with the variations to see what types of adjustments are needed in order to convey value change.



Hatching



Cross-hatching



Uneven Hatching



Curved Hatching



Scribbling

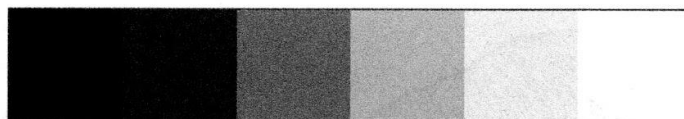


Stippling

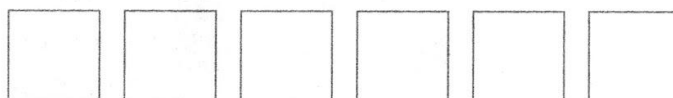


Flowing Lines

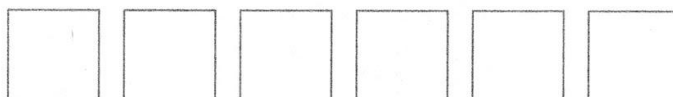




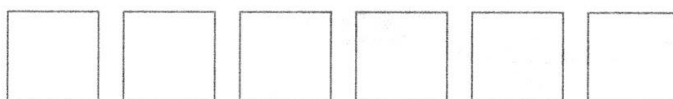
Hatching



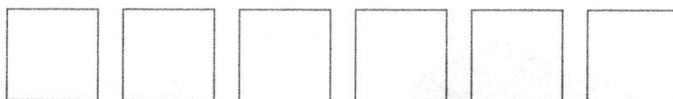
Cross-hatching



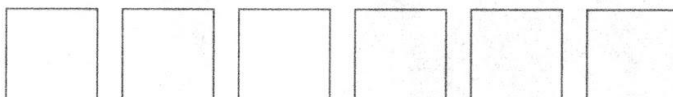
Uneven Hatching



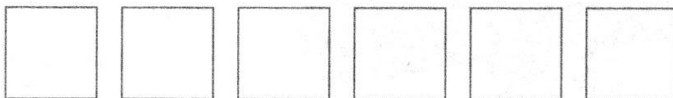
Curved Hatching



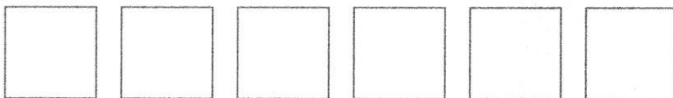
Scribbling



Stippling

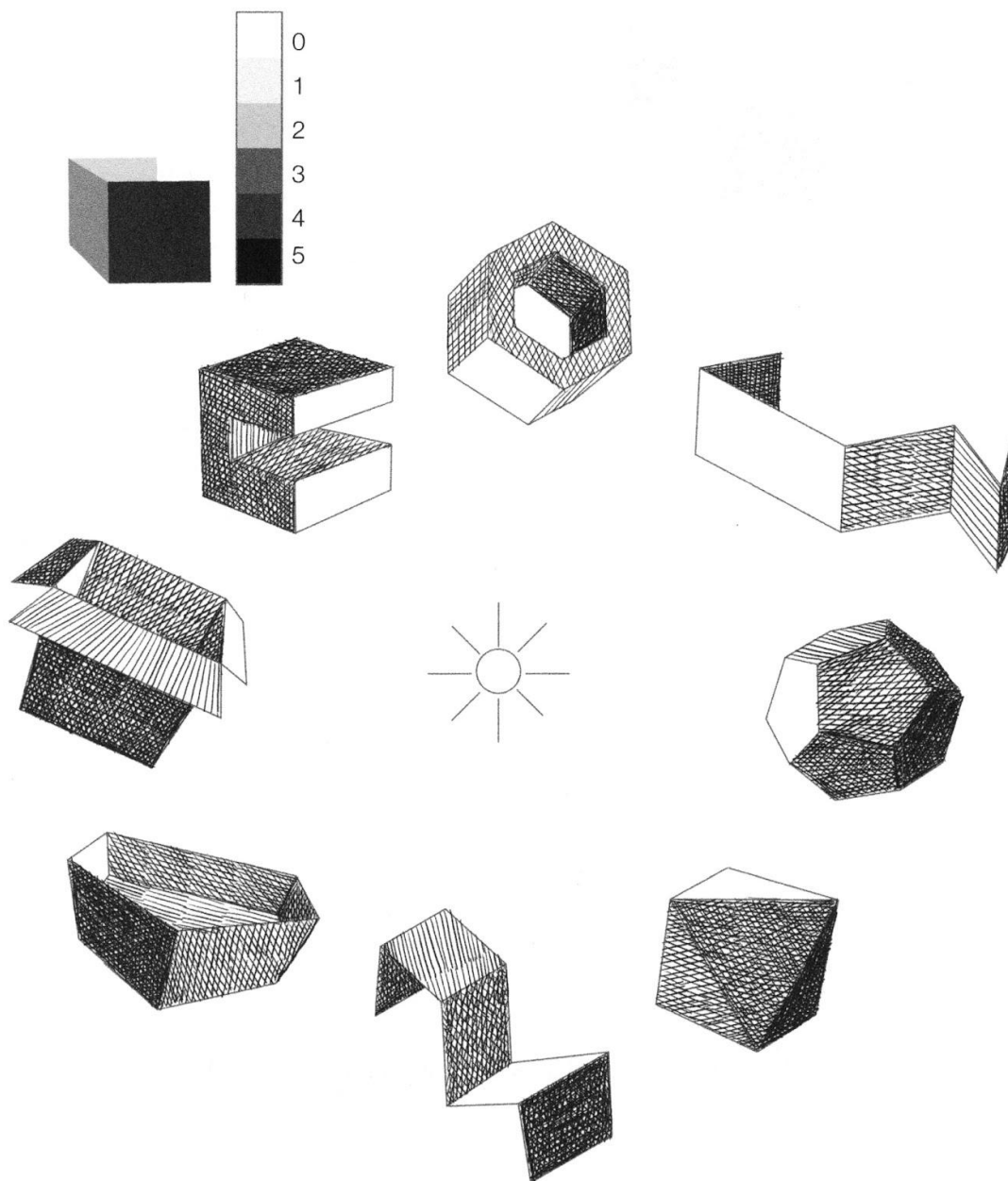


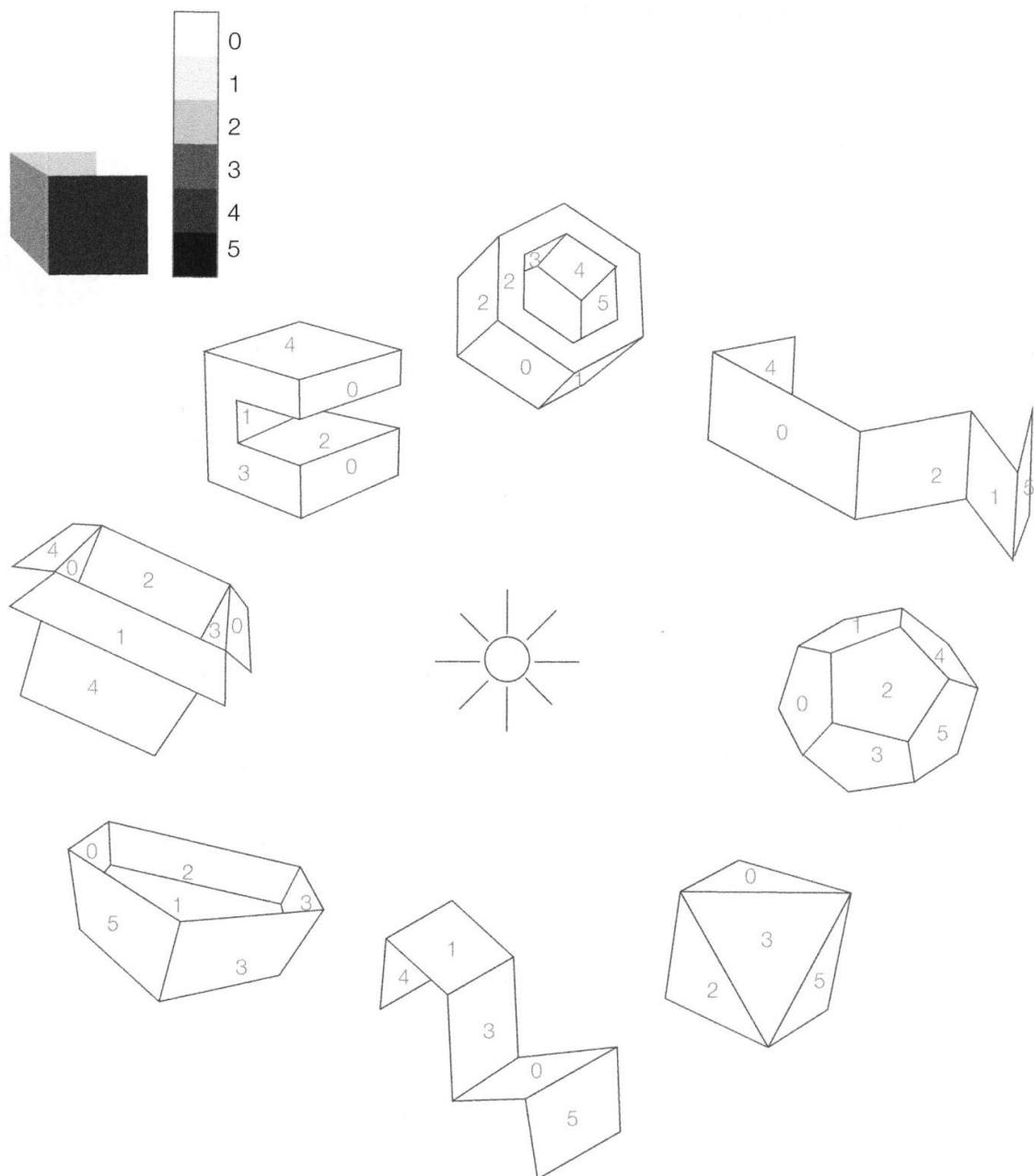
Flowing Lines



SHADING BLOCK FORMS

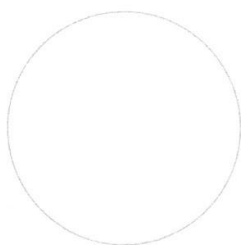
This exercise expands the value range to six values and increases the complexity of the forms. However, the same basic principle applies, so determining the value for each plane is not as elusive as you may think. Study the orientation of each plane with respect to the light source.



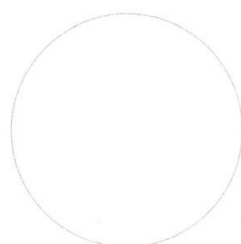
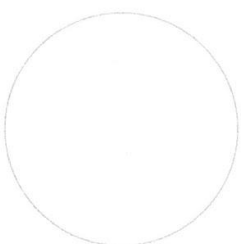
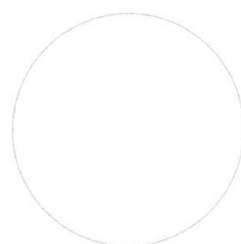
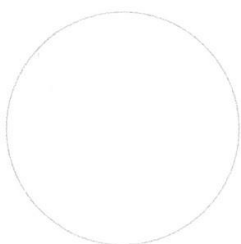
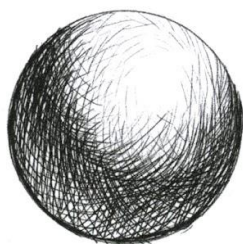
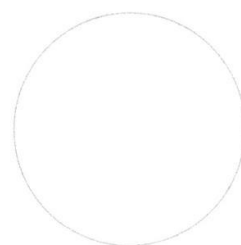
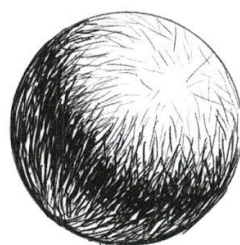


Use the numbers as a guide to assigning values to each plane.

Practice



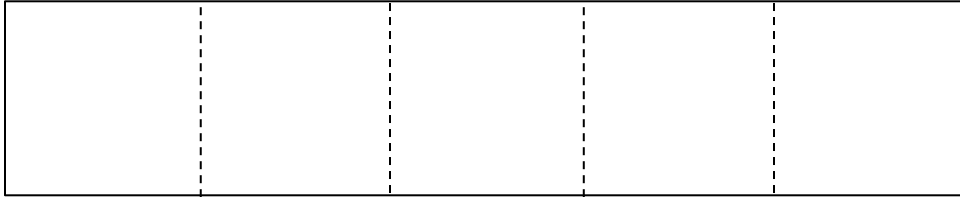
Practice



Skill builder



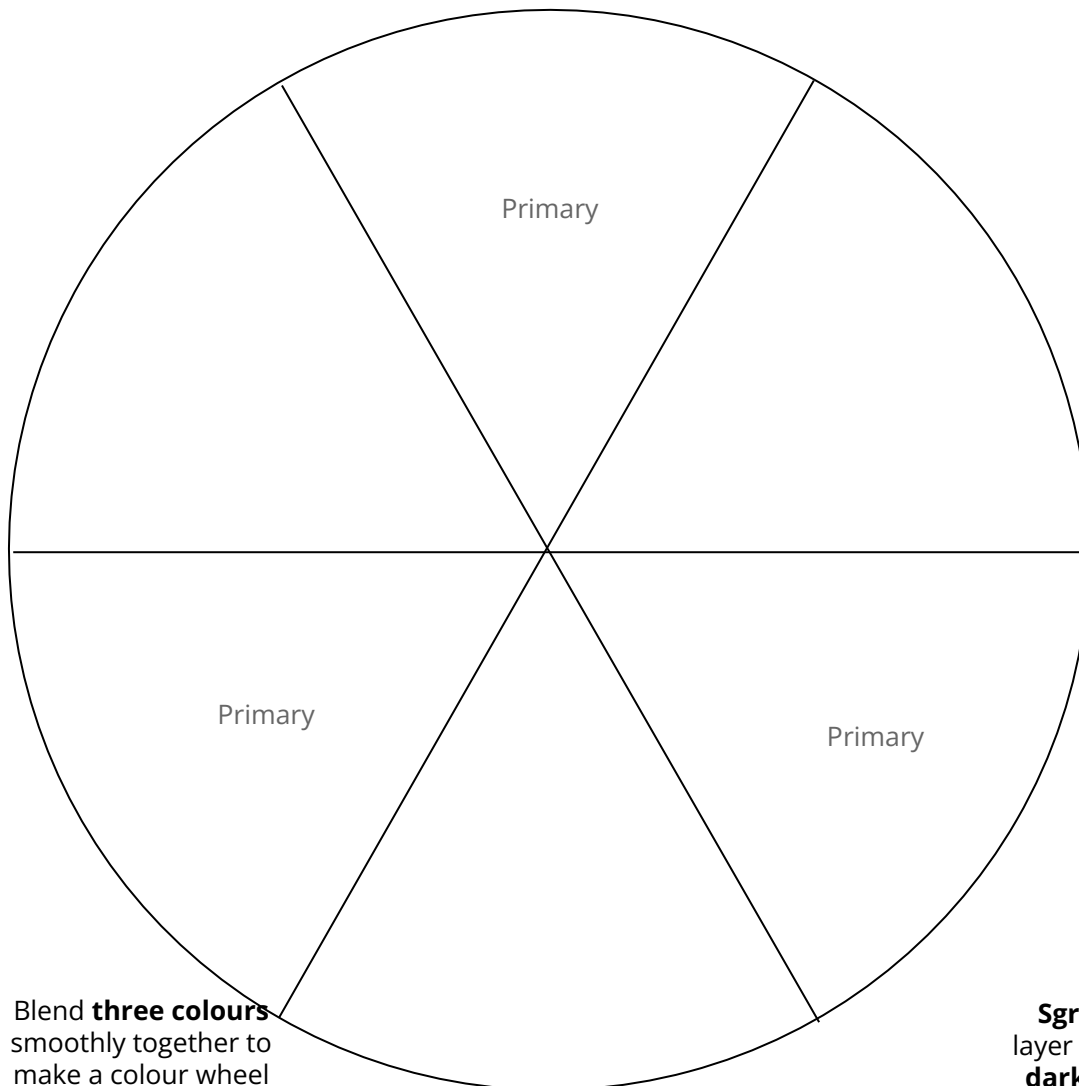
Blend **one colour** of pastel smoothly from dark to light



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



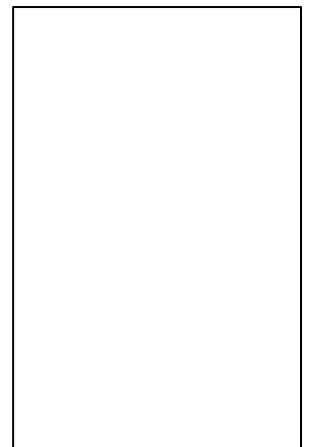
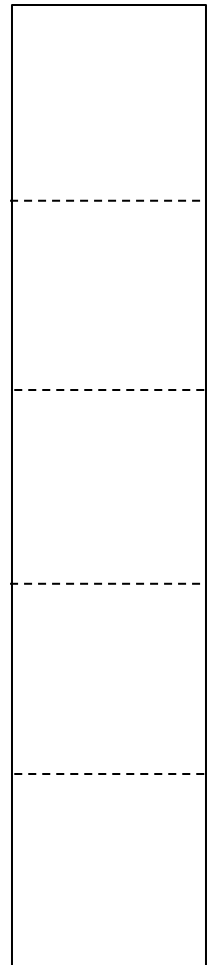
Blend **one colour + a dark colour** smoothly from dark to light



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

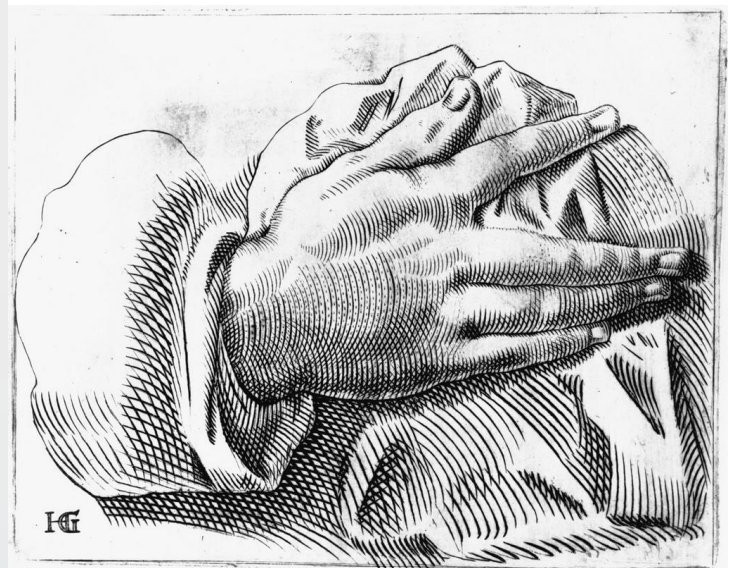
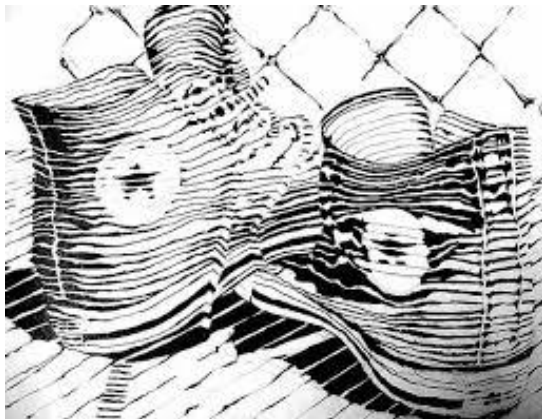
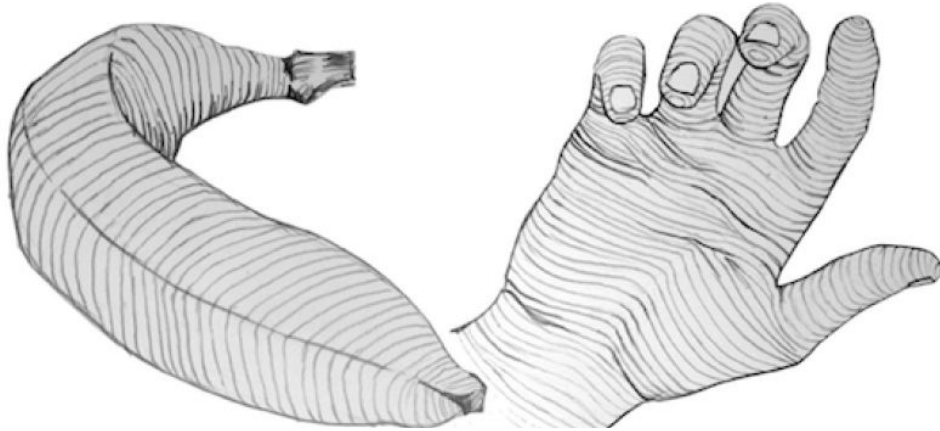
Pastels

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**

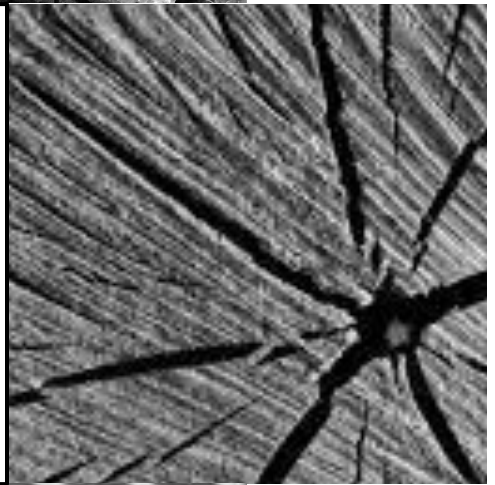
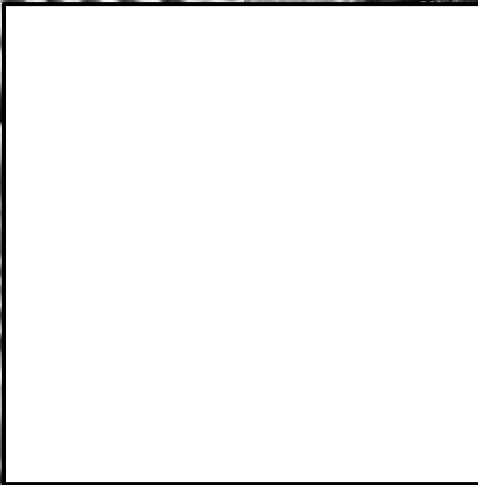
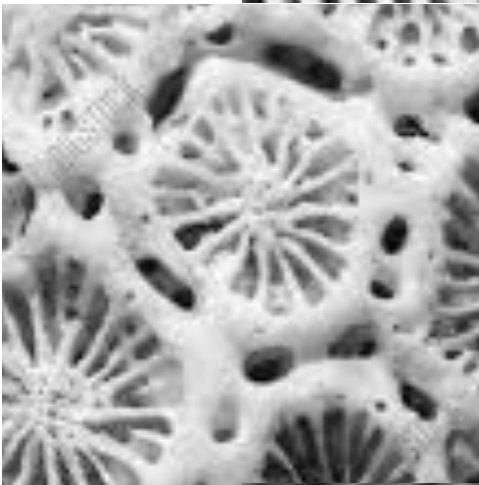
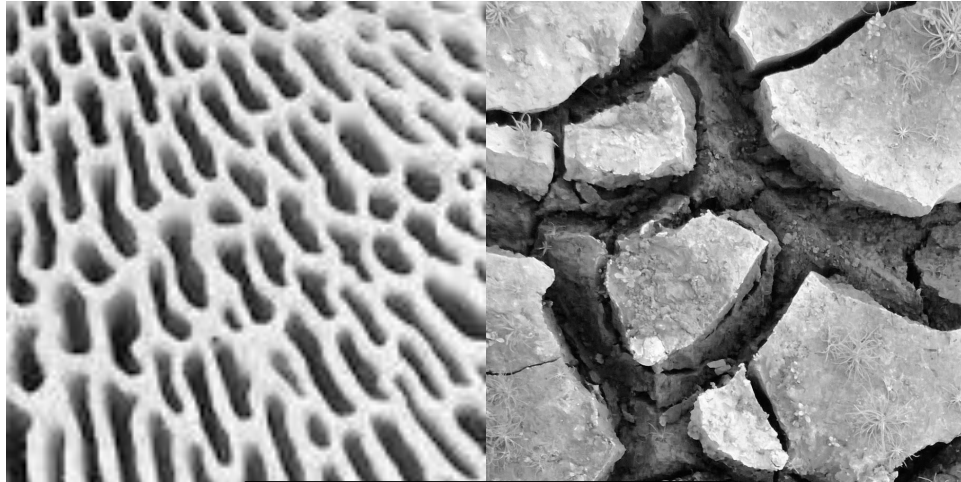


STUDY OF A HAND
Anonymous Artists

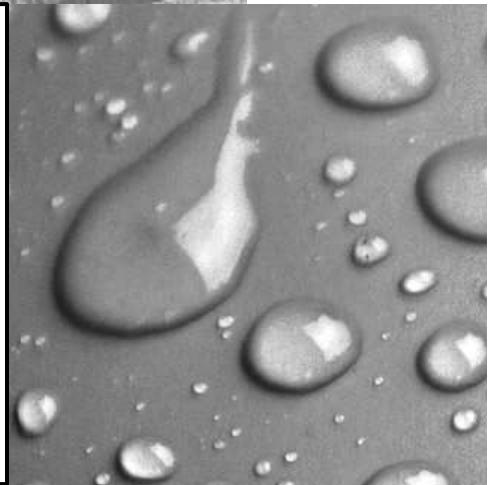
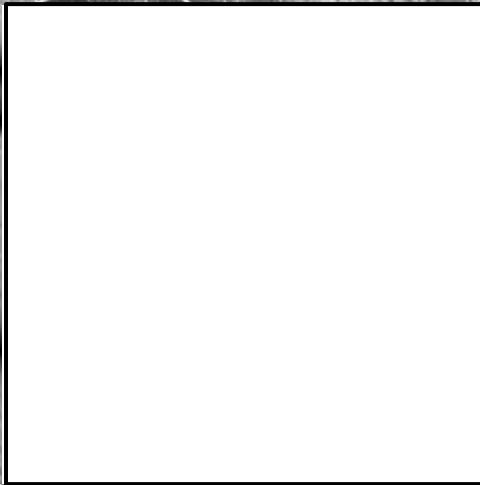
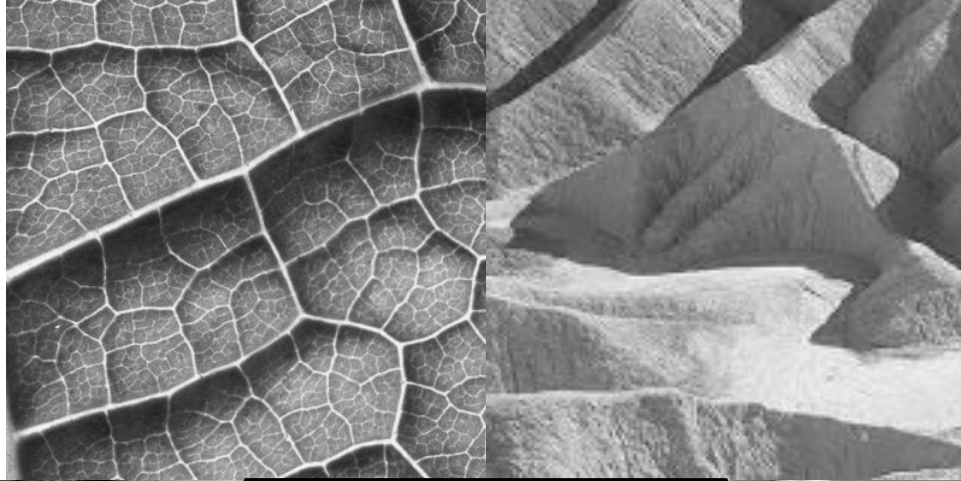
Skill builder: **Texture in nature I**



Skill builder: **Texture in nature II**



Skill builder: **Texture in nature III**



Creativity — Brainstorming practice I

Kreativitet — Brainstormingsövningar 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.

Kreativitet kan läras. Det största misstaget för nybörjare är att försöka hålla alla dina idéer i huvudet. Du kommer att öva på att lista ett stort antal idéer för att förbättra dina kreativa färdigheter.

- You will improve your ability to generate a large number of ideas.
Du kommer att förbättra din förmåga att generera ett stort antal idéer.
- 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.
Du kommer att förbättra din förmåga att avbryta bedömningen tills din idé har registrerats. De flesta stoppar bra idéer medan de fortfarande är i tankarna.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
Du kommer att förbättra din förmåga att avsiktligt söka efter ovanliga eller specifika idéer relaterade till ett ämne.

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

Ditt ämne idag: Saker som är skarpa, eller som har gjort dig arg eller frustrerad

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

När du är klar, vänligen räkna antalet idéer du genererade: _____

Creativity — Brainstorming practice II

Kreativitet — Brainstormingsövningar 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.

Kreativitet kan läras. Det största misstaget för nybörjare är att försöka hålla alla dina idéer i huvudet. Du kommer att öva på att lista ett stort antal idéer för att förbättra dina kreativa färdigheter.

- You will improve your ability to generate a large number of ideas.
Du kommer att förbättra din förmåga att generera ett stort antal idéer.
- 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.
Du kommer att förbättra din förmåga att avbryta bedömningen tills din idé har registrerats. De flesta stoppar bra idéer medan de fortfarande är i tankarna.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
Du kommer att förbättra din förmåga att avsiktligt söka efter ovanliga eller specifika idéer relaterade till ett ämne.

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

Ditt ämne idag: Saker som är böjda eller som har förvånat eller förvirrat dig

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

När du är klar, vänligen räkna antalet idéer du genererade: _____

Creativity — Brainstorming practice III

Kreativitet — Brainstormingsövningar 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.

Kreativitet kan läras. Det största misstaget för nybörjare är att försöka hålla alla dina idéer i huvudet. Du kommer att öva på att lista ett stort antal idéer för att förbättra dina kreativa färdigheter.

- You will improve your ability to generate a large number of ideas.
Du kommer att förbättra din förmåga att generera ett stort antal idéer.
- 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.
Du kommer att förbättra din förmåga att avbryta bedömningen tills din idé har registrerats. De flesta stoppar bra idéer medan de fortfarande är i tankarna.
- You will improve your ability to intentionally seek out unusual or specific ideas related to a topic.
Du kommer att förbättra din förmåga att avsiktligt söka efter ovanliga eller specifika idéer relaterade till ett ämne.

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

Ditt ämne idag: Saker som är äckliga eller som har gjort dig orolig eller rädd

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

När du är klar, vänligen räkna antalet idéer du genererade: _____

Creativity — Things that you wish would change

Kreativitet - Saker som du önskar skulle förändras

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

Dessa ord kommer att användas för att hjälpa dig utveckla din idé för din målning. De kommer att gå mot ditt idéutvecklingsmärke.

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15

Idea Development/Idéutveckling

1 **Generate ideas/Generera idéer** maximum of 50%/max 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.

Använd listor, en webbkarta eller enkla ritningar för att komma på MÅNGA idéer! Om du redan har en idé i åtanke, välj den som ditt centrala tema och utöka den. Låt dina idéer vandra – en idé leder till en annan. Ritningar kan vara detaljer om källbilder, olika synpunkter, texturer, tekniska experiment etc.

Number of **words**/Antal ord → ____ ÷ 3 = ____ %

Number of **simple** sketches/Antal enkla skisser → ____ × 2% = ____ %

Number of **better** sketches/Antal bättre skisser → ____ × 4% = ____ %

2 **Select the best and join together ideas/Välj det bästa och förena idéer**

Circle the **best** ideas/Ringa in de bästa idéerna

circled/inringad = □ 5%

Link into **groups** of ideas/Länka in i grupper av idéer

linked/länkad = □ 5%

3 **Print reference images/Skriv ut referensbilder** maximum of 8 images

- 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.
- *Skriv ut ÅTTA referensbilder så att du noggrant kan observera de utmanande delarna av ditt konstverk. Att ta dina och använda egna fotografier är att föredra, men bildsökning är också bra.*
- *Kopiera inte bara en bild som du hittar. Tanken är att redigera och kombinera källbilder för att skapa ditt eget konstverk. Om du bara kopierar en bild plagierar du och får en nolla för din idégenerering och eventuella kriterier som involverar kreativitet i ditt slutliga konstverk.*
- *Upp till hälften av dina bilder kan vara av teckningar, målningar eller andra konstverk av andra att använda som inspiration. De andra bilderna måste vara realistiska fotografier.*
- *Du måste lämna in den tryckta kopian av bilderna för att få betygen.*

____ images/bilder x 5% = ____ %

Idea Development/Idéutveckling

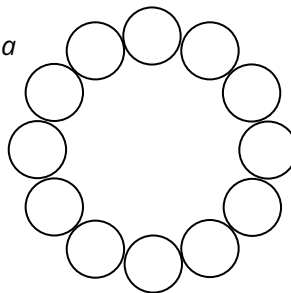
4 Compositions/Kompositioner *maximum of 10 thumbnails*

- 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
- *Skapa miniatyrbilder var som helst i avsnittet för idéutveckling.*
- *Dessa bör baseras på kombinationer av idéer som du kan komma på. Inkludera din bakgrund.*
- *Experimentera med ovanliga vinklar, synpunkter och arrangemang för att få ditt konstverk att sticka ut.*
- *Rita en ram runt dina miniatyrer för att visa kanterna på konstverket.*
- *Att välja ett färgschema räknas som en komposition, och det gör grova digitala collage också*

____ thumbnails/miniatyrer x 8% = ____ %

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

Selecting a **colour scheme**/Välja ett färgschema = □ 8%



5 Rough copy/Kladd *great quality or better*

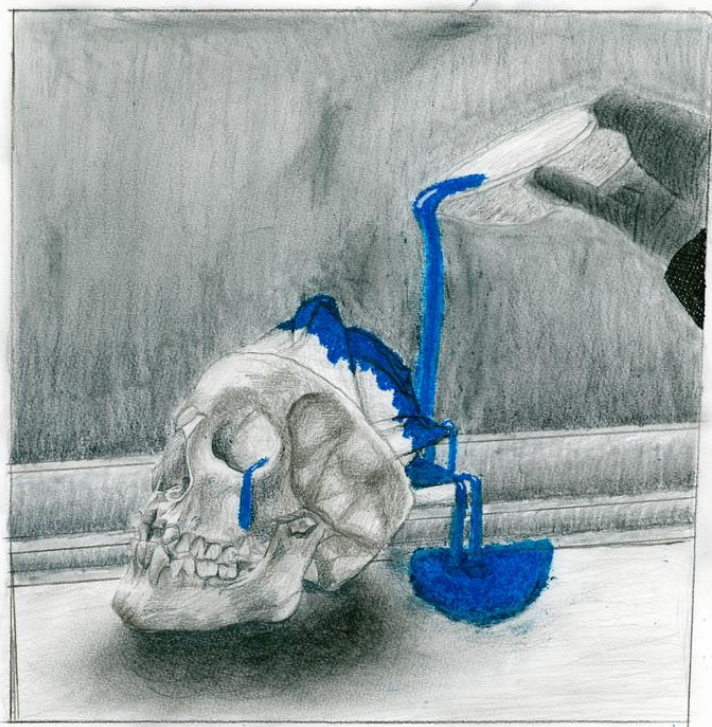
- Take the best ideas from your thumbnails and combine them into an improved rough copy.
- Use this to work out the bugs and improve your skills before you start the real thing.
- If you are using colour, use paint or coloured pencil to show your colour scheme.
- Draw in a frame to show the outer edges of your artwork.
- **Remember to choose a non-central composition.**
- *Ta de bästa idéerna från dina miniatyrer och kombinera dem till en förbättrad grov kopia.*
- *Använd detta för att reda ut buggarna och förbättra dina färdigheter innan du börjar på riktigt.*
- *Om du använder färg, använd färg eller färgpenna för att visa ditt färgschema.*
- *Rita in en ram för att visa de yttre kanterna på ditt konstverk.*
- *Kom ihåg att välja en icke-central sammansättning.*

____ drawing/ritning x 25% = ____ %

Total/Total = ____ %

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

OBS: Om du bara kopierar en bild från internet sjunker ditt betyg till 25%.



Seth Bennett-Crundwell, 2022-23



Tia Eshetu, 2022-23



Jenny Morris, 2023-24



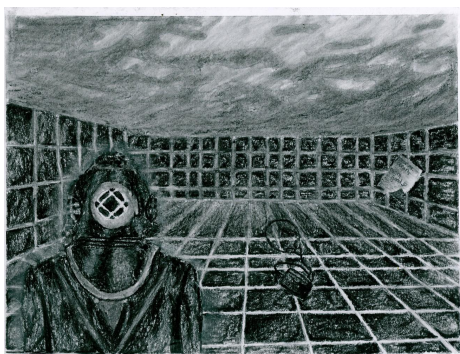
Jack Nehme, 2023-24



Lily Sin, 2022-23



Daisha Farmer, 2022-23



Sophia Hewitt, 2022-23



Ray Cleary, 2022-23

Texture drawing goal-setting

____/10

Texturritning målsättning

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.

I slutet av varje klass, vänligen ta dig tid att skriva ditt mål för nästa klass. Ditt konstverk kommer att markeras baserat på dina tekniska färdigheter för de ritmaterial du valt, din förmåga att skapa visuell struktur och hur väl du skapar en balanserad, icke-central komposition. Ha dessa kriterier i åtanke när du väljer ditt mål.

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

Var specifik: Vilka delar av din teckning fokuserar du på? Vilka ritkunskaper behöver du mest för att göra detta?

- | | |
|---|--|
| → What should be improved and where:
<i>Vad bör förbättras och var:</i> | <i>"Look for more texture in the bark of the trees"</i>
"Sök efter mer textur i trädens bark" |
| → What should be improved and where:
<i>Vad bör förbättras och var:</i> | <i>"I need to darken the grey of the sky"</i>
"Jag måste göra himlens grå mörkare" |
| → What can be added and where:
<i>Vad kan läggas till och var:</i> | <i>"I should add some texture to the rocks in the front"</i>
"Jag borde lägga till lite textur till stenarna i fronten" |
| → What you can do to catch up:
<i>Vad du kan göra för att komma ikapp:</i> | <i>"I need to take my drawing home this weekend."</i>
"Jag måste ta hem min teckning i helgen." |

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2.

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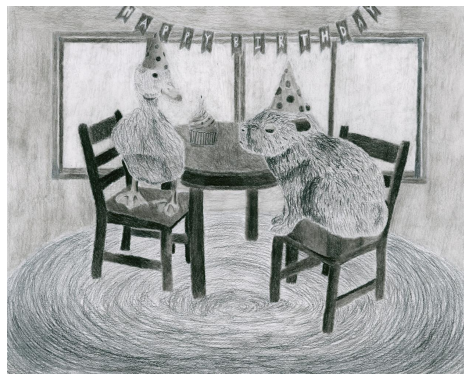
6.

7.

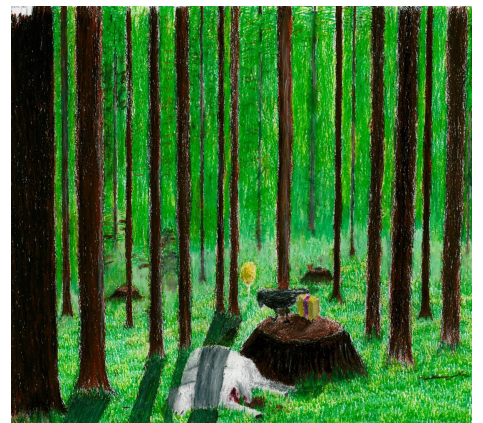
8.



Ziyao Ding, 2023-24



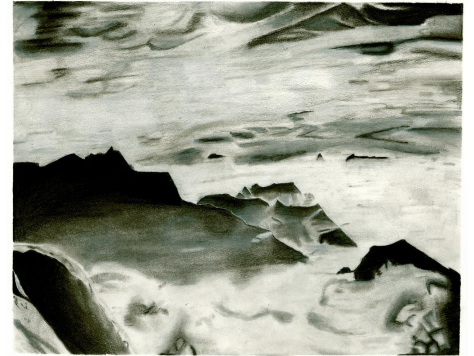
Julia Chiasson, 2023-24



Drew Gooding, 2023-24



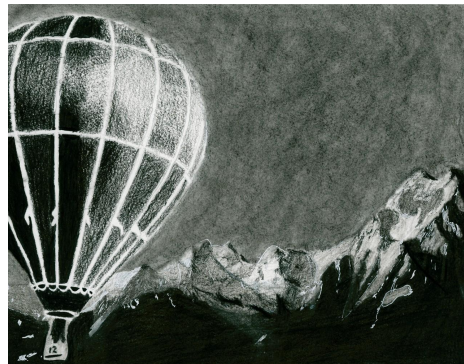
Siyun Lee, 2023-24



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