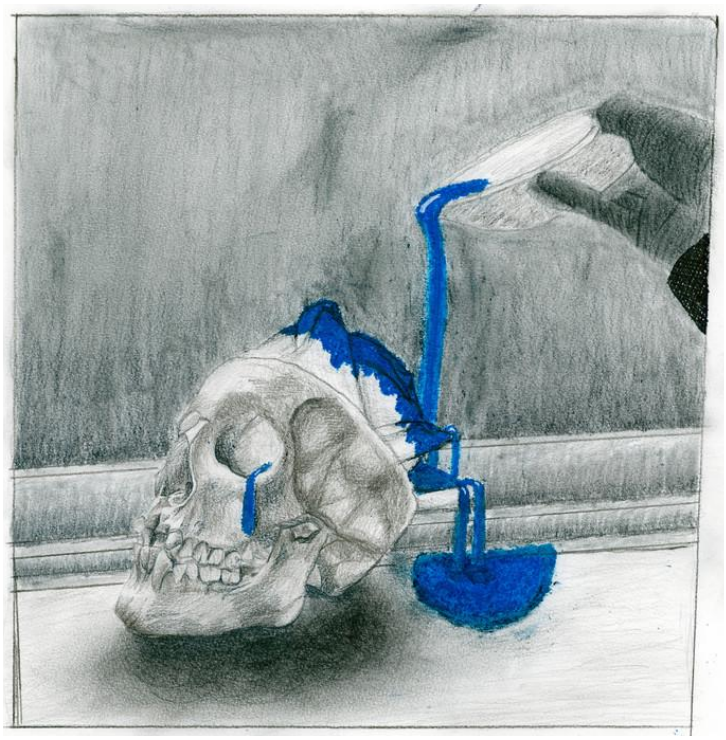


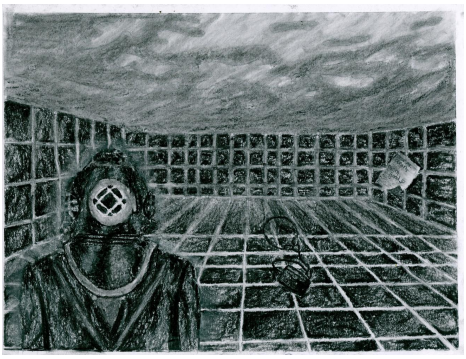
Seth Bennett-Crundwell, 2022-23

Tia Eshetu, 2022-23

Ray Cleary, 2022-23

Lily Sin, 2022-23

Daisha Farmer, 2022-23



Sophia Hewitt, 2022-23

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.

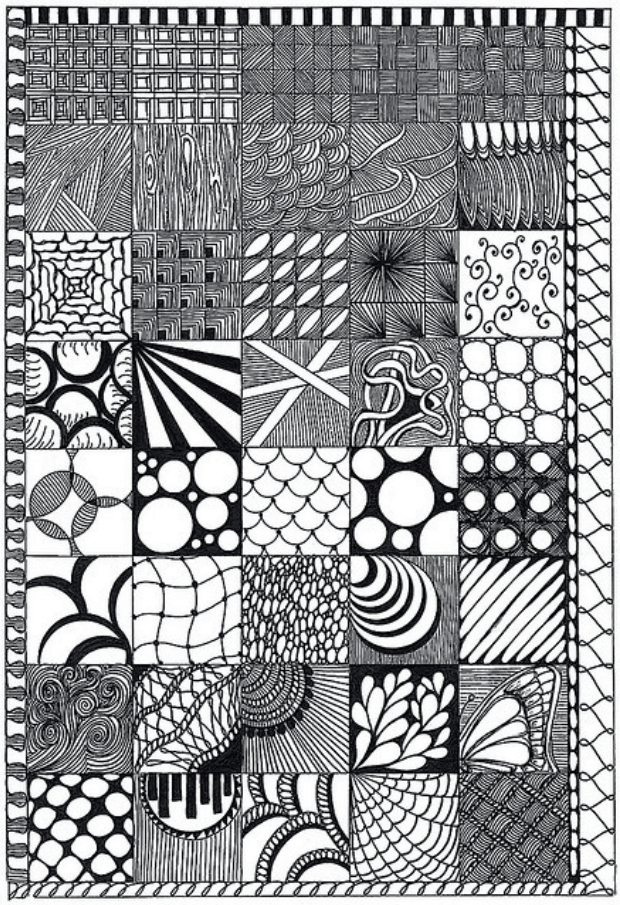
Muundo: Jinsi unavyounda mchoro ambao umekamilika kikamilifu, uliosawazishwa vyema na usio wa kati. Ikiwa unatumia rangi, hii inajumuisha kutumia mpango wazi wa rangi.

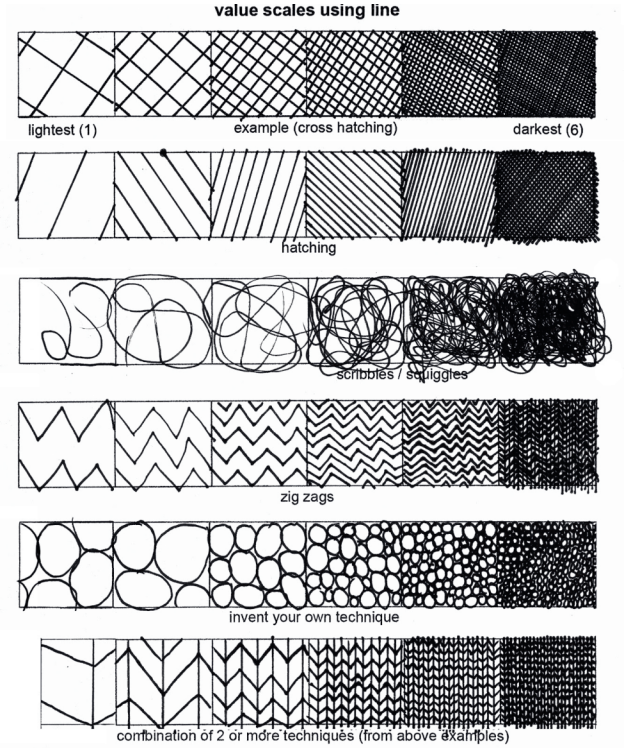
Komposisyon: Gaano ka kahusay gumawa ng isang likhang sining na ganap na kumpleto, balanseng mabuti, at hindi sentral. Kung gumagamit ka ng kulay, kabilang dito ang paggamit ng malinaw na scheme ng kulay.

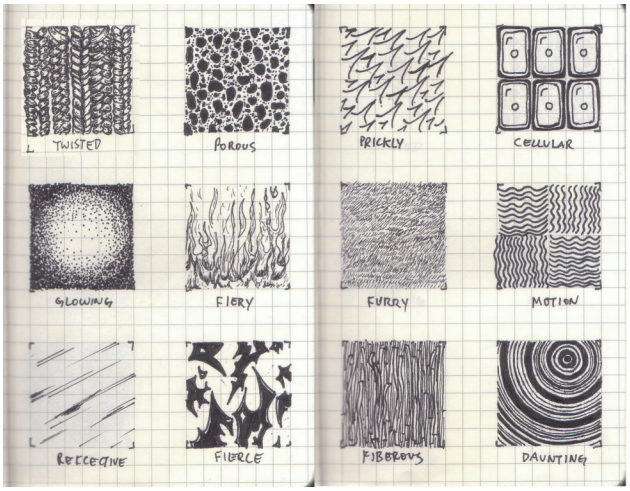
Композиція: наскільки добре ви створюєте твір мистецтва, яке є повністю завершеним, добре збалансованим і нецентральним. Якщо ви використовуєте колір, це включає використання чіткої колірної схеми.

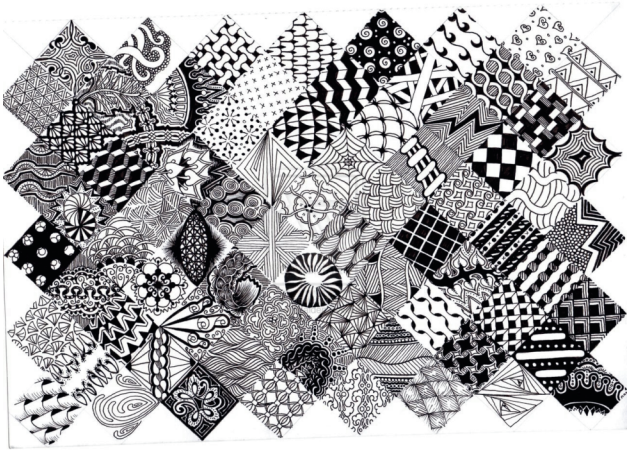
Bố cục: Bạn tạo ra một tác phẩm nghệ thuật hoàn chỉnh, cân đối và không tập trung tốt đến mức nào. Nếu bạn đang sử dụng màu sắc, điều này bao gồm việc sử dụng bảng màu rõ ràng.

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





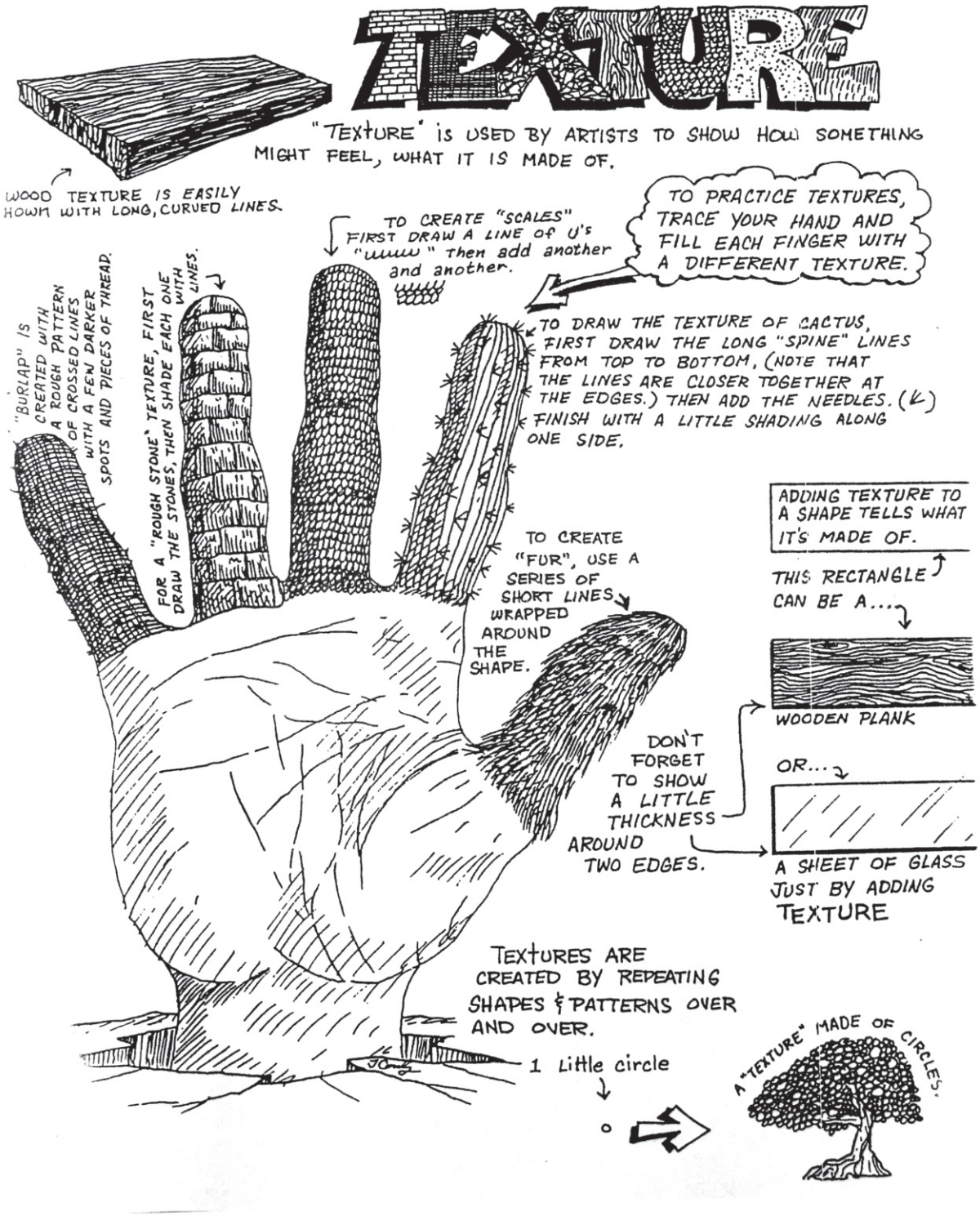




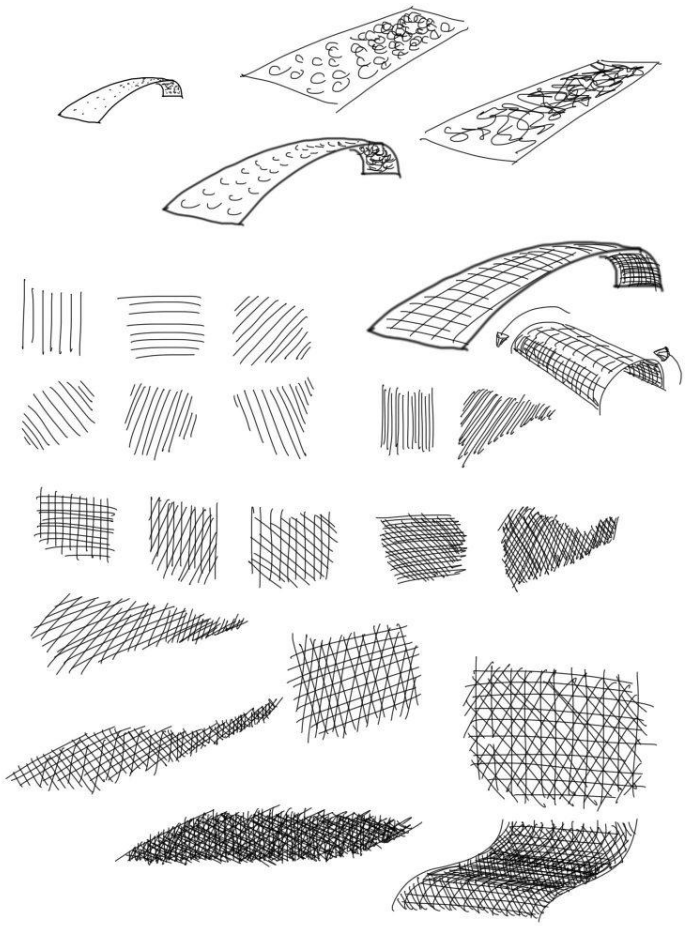
Skill builders Hand Texture

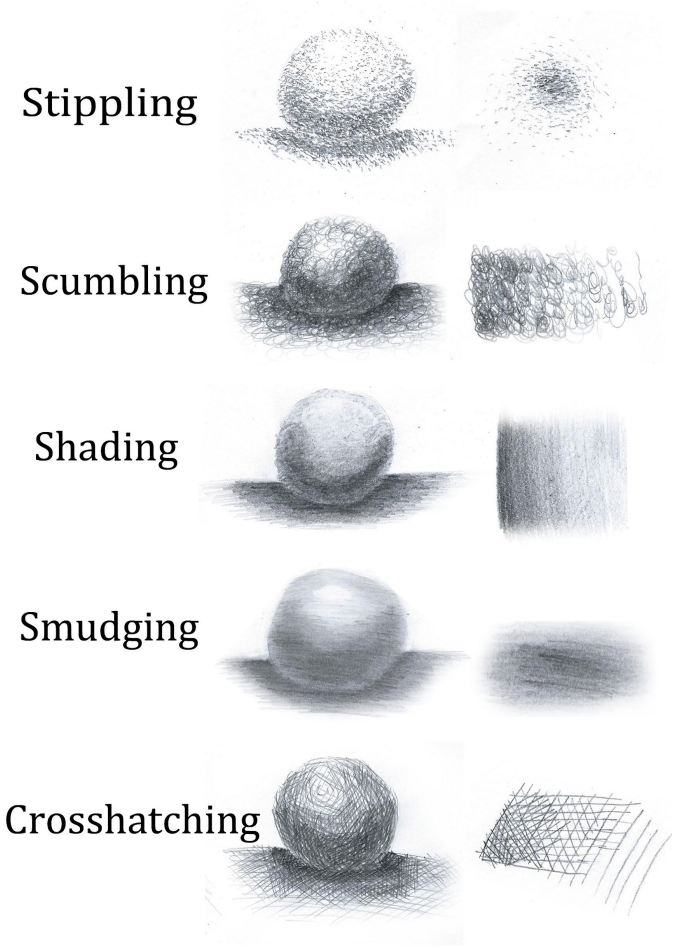
Sometimes texture is created, and sometimes it is observed. Sometimes interesting things happen when you put an unexpected texture on a shape.

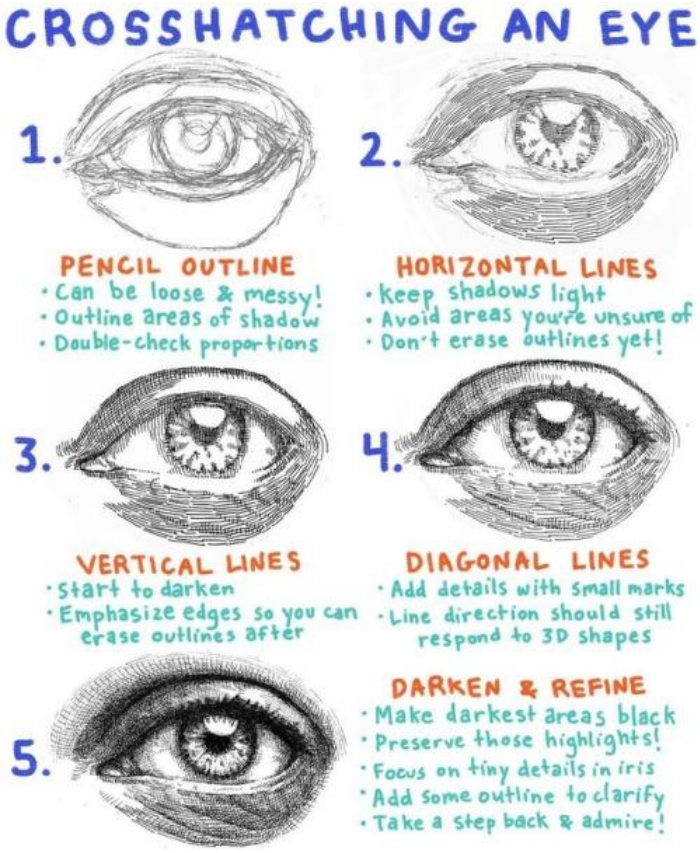
Draw your hand in your sketchbook. Avoid tracing: the lack of observation will set you up for a rough start. Then draw a different texture for each of your fingers.

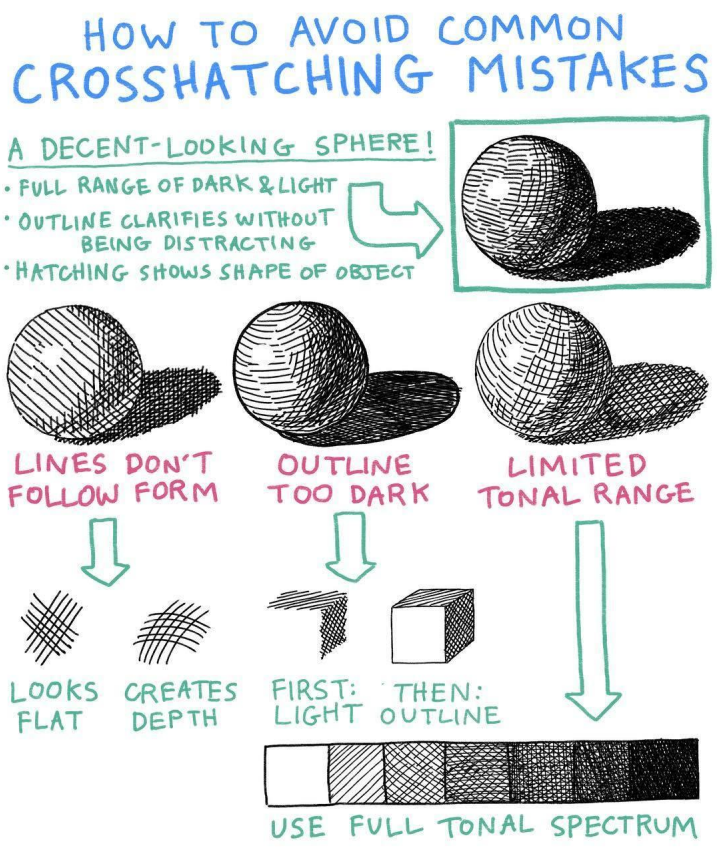


Technique **Basic Crosshatching**

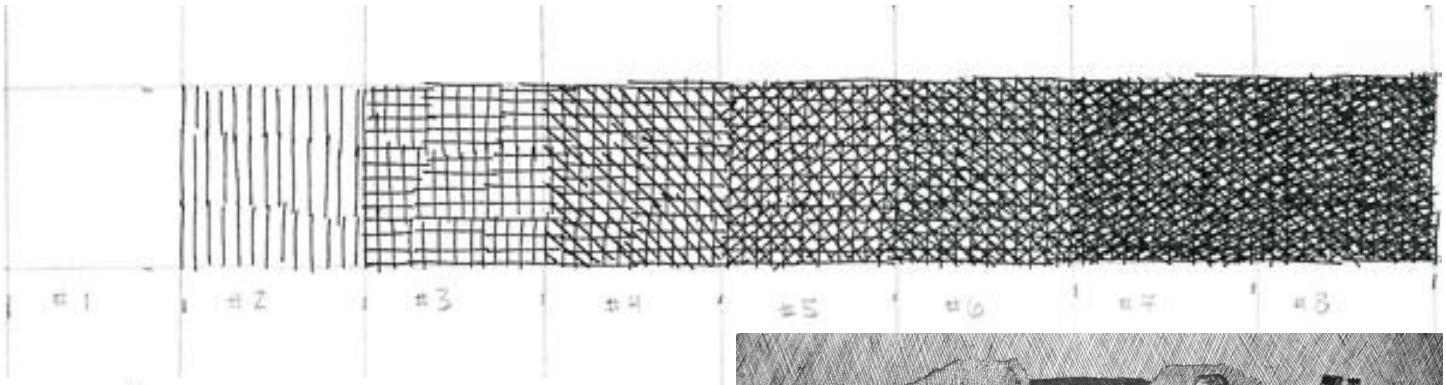


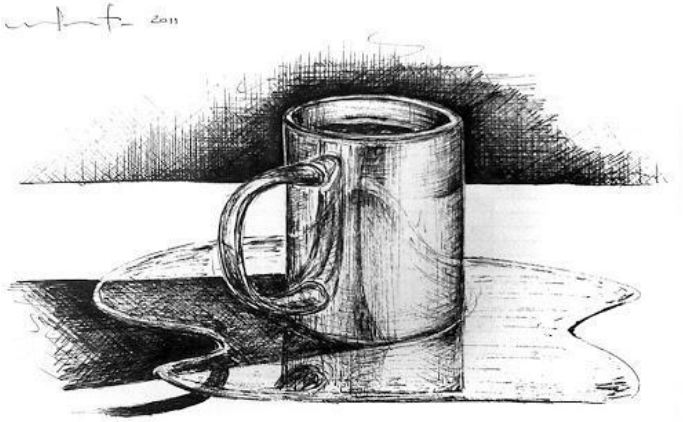


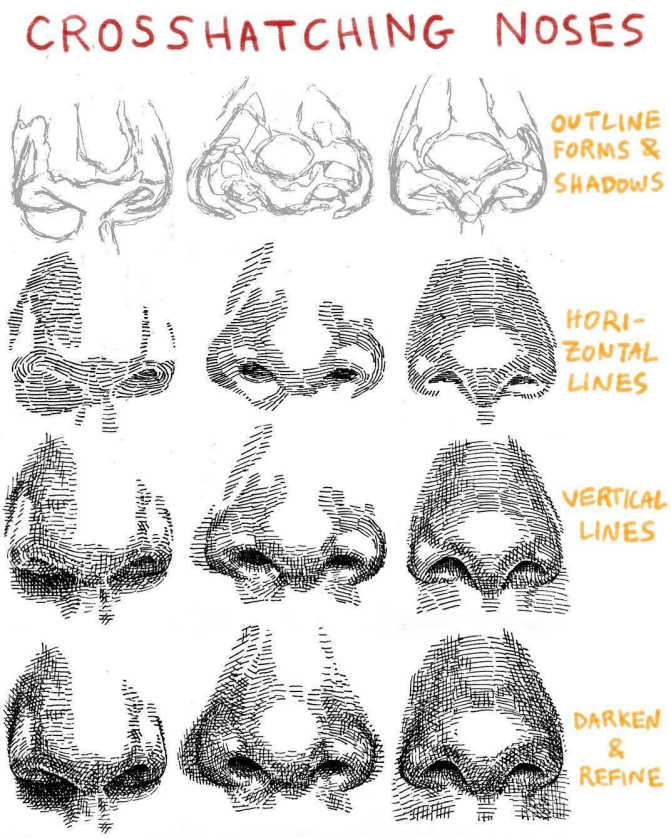




Technique **Intermediate Crosshatching**

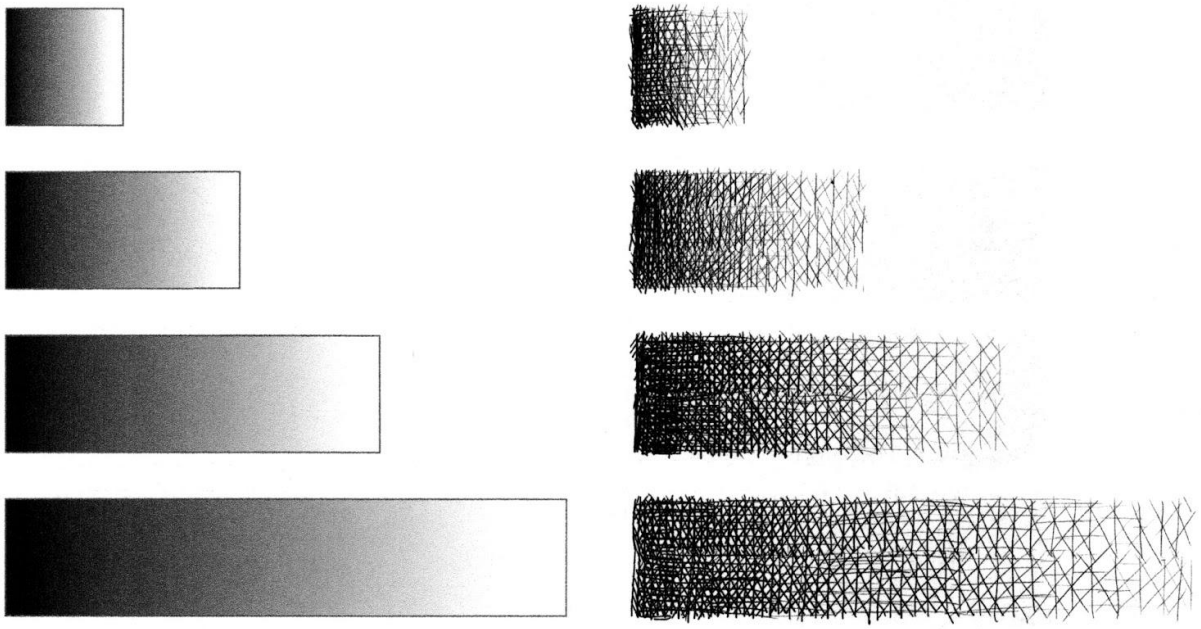






RATE OF GRADATION

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.

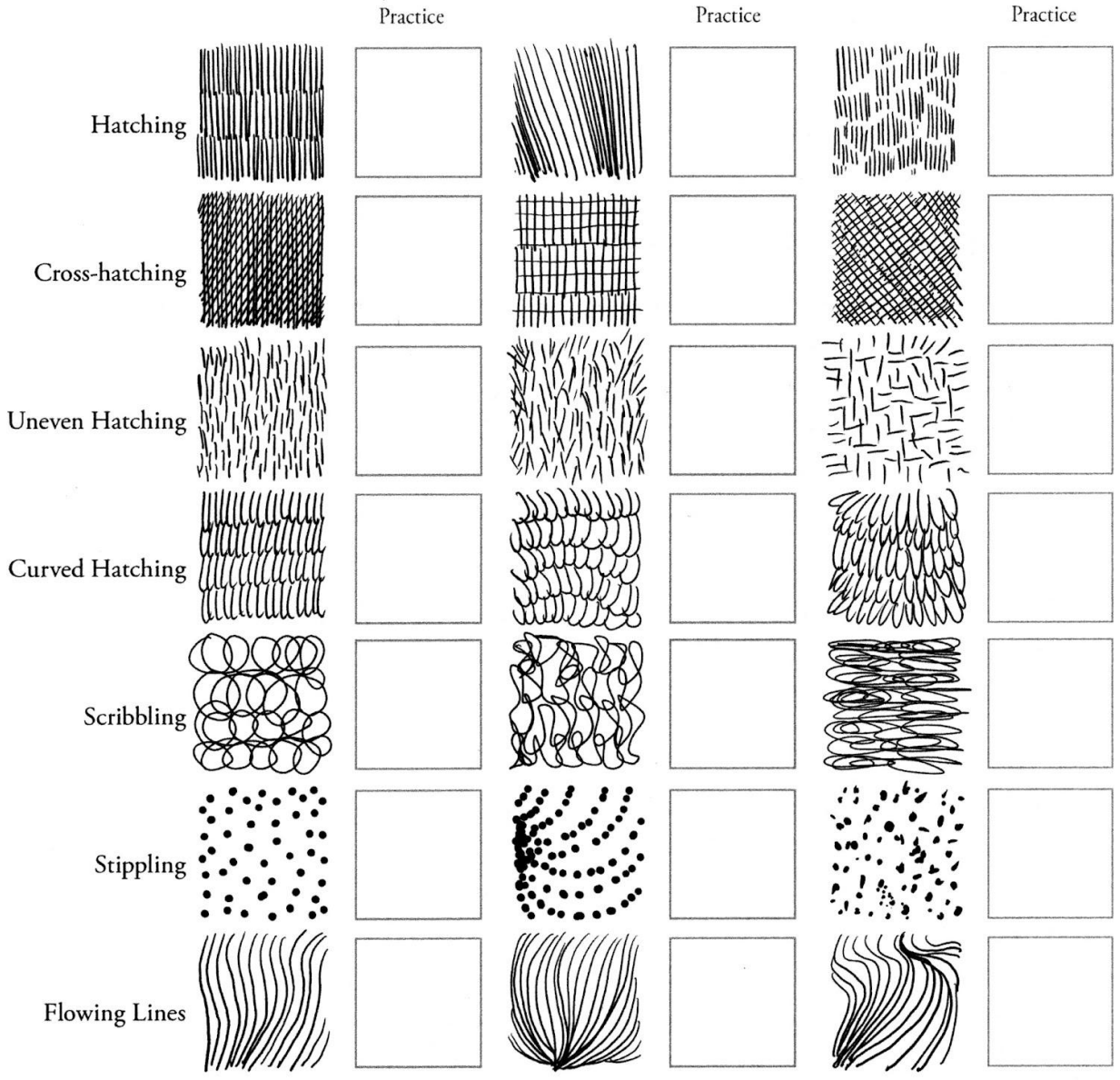


Practice

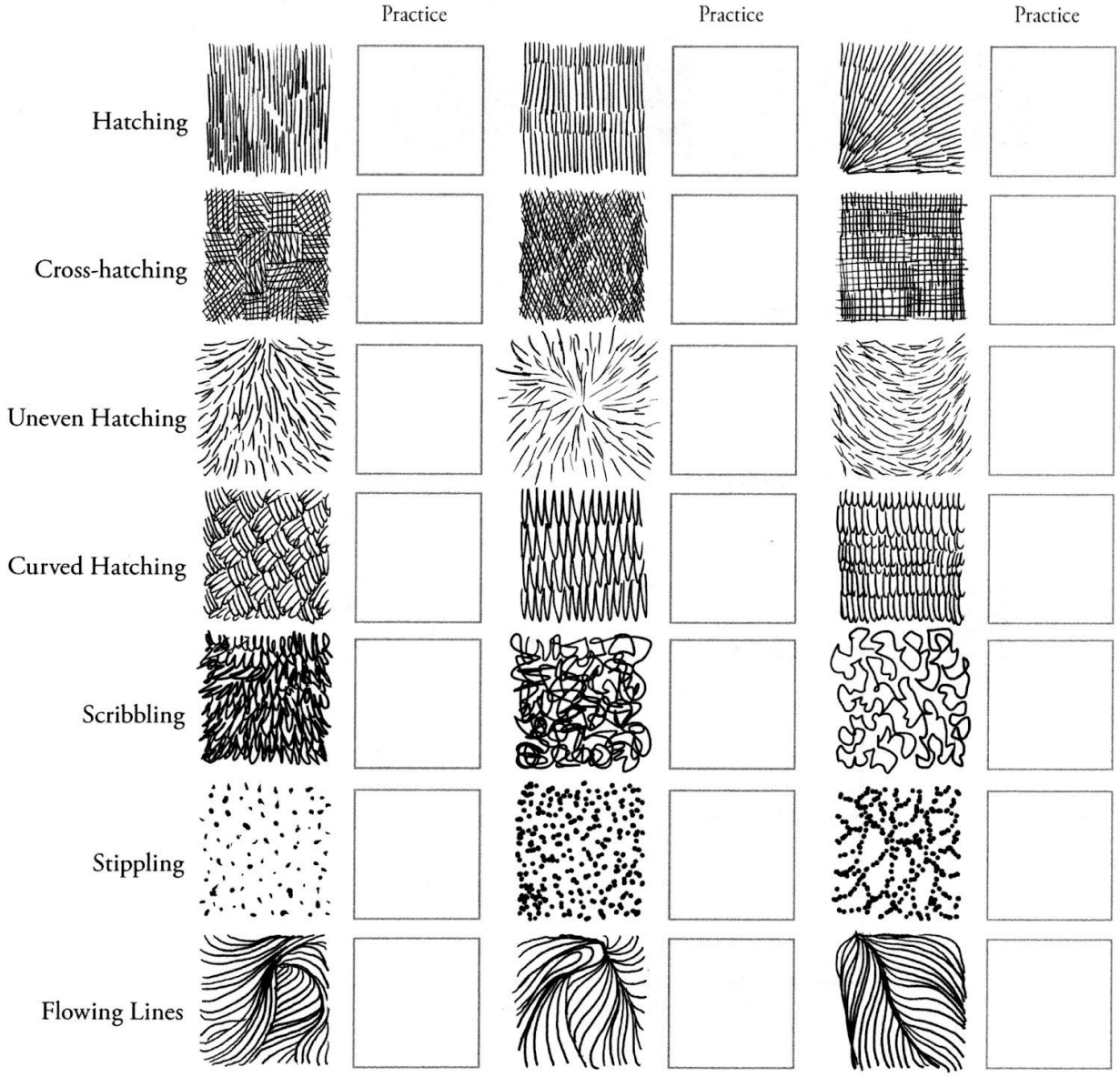
Practice

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.

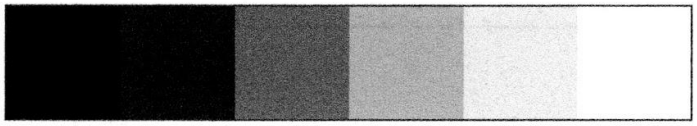


Aim to be as proficient as possible with as many of the basic strokes as possible. Each bears its own unique characteristics, which gives you more versatility and can make your artwork more visually appealing.



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

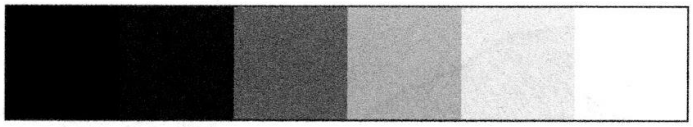
Curved Hatching

Scribbling

Stippling

Flowing Lines

EXERCISE 2.12 6-Step Value Scale



Hatching

Cross-hatching

Uneven Hatching

Curved Hatching

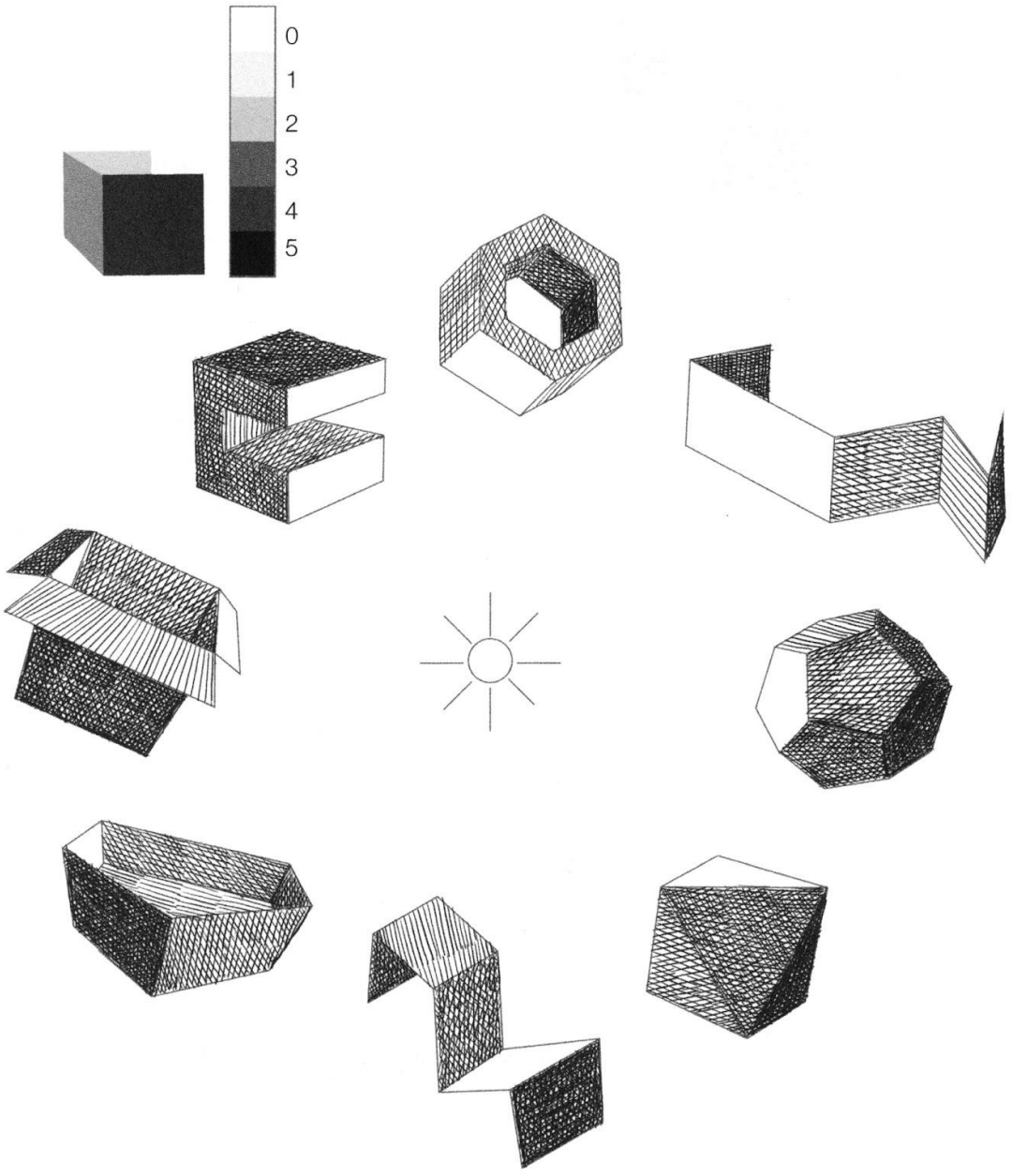
Scribbling

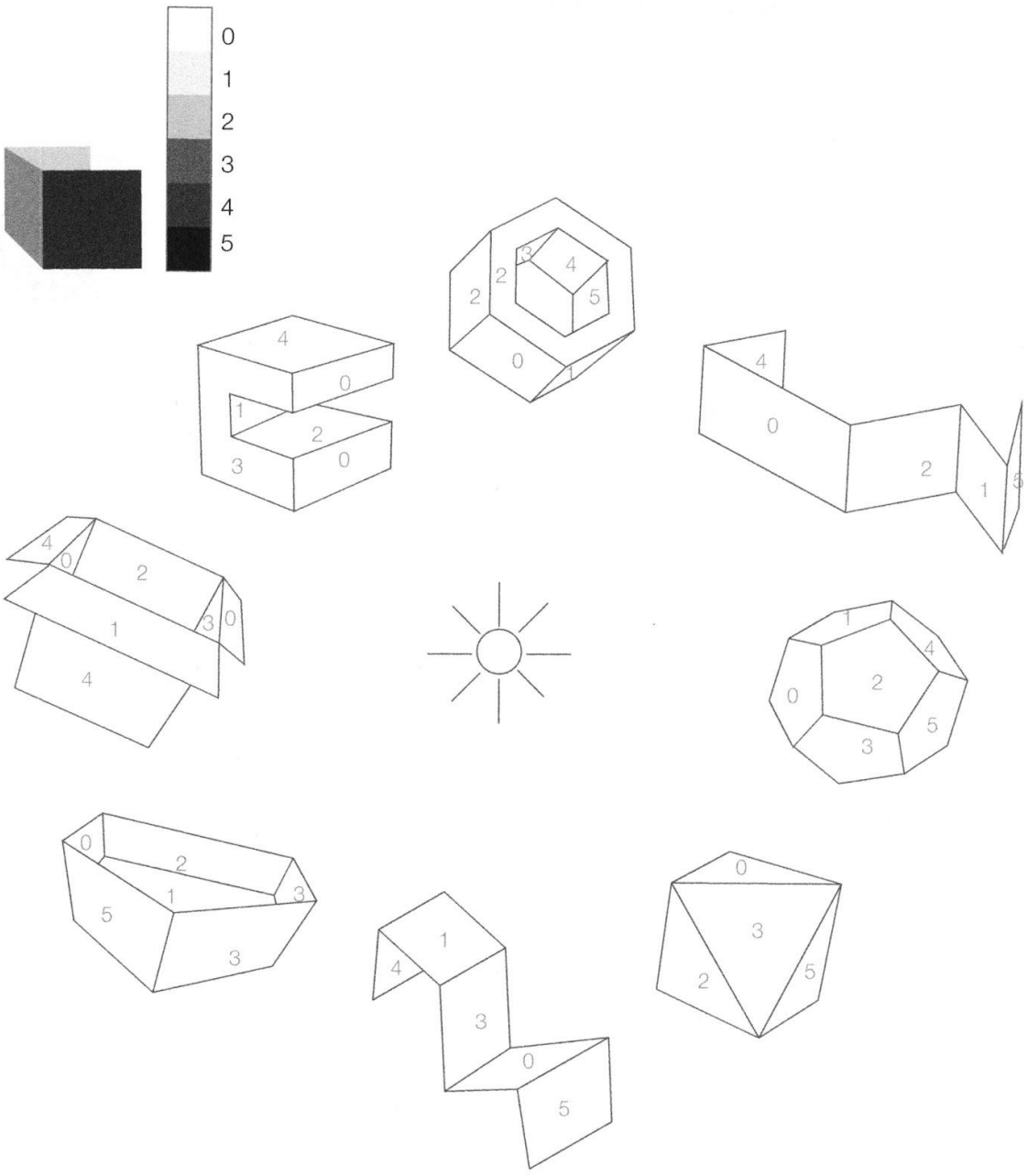
Stippling

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.



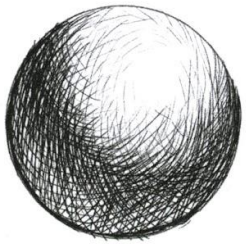


Use the numbers as a guide to assigning values to each plane.

EXERCISE 2.38 Shading Spherical Forms

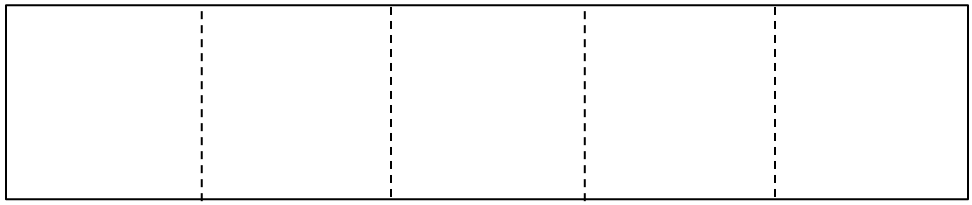
Practice

Practice

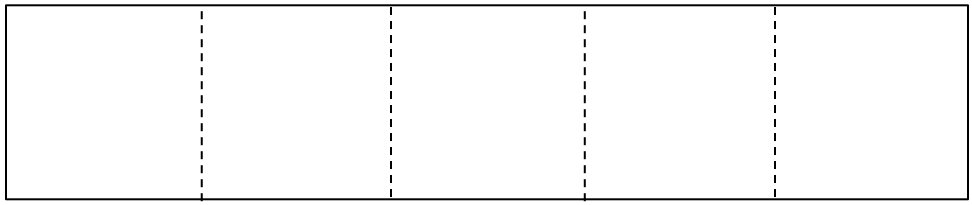


Skill builder

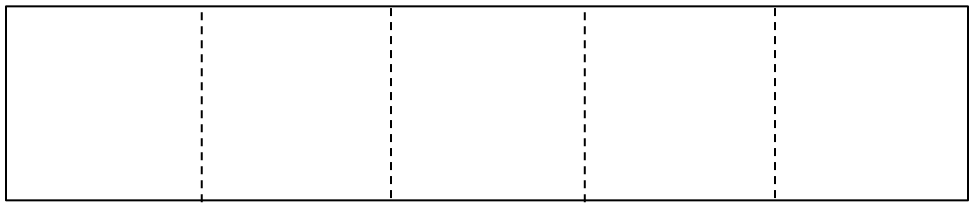
Pastels



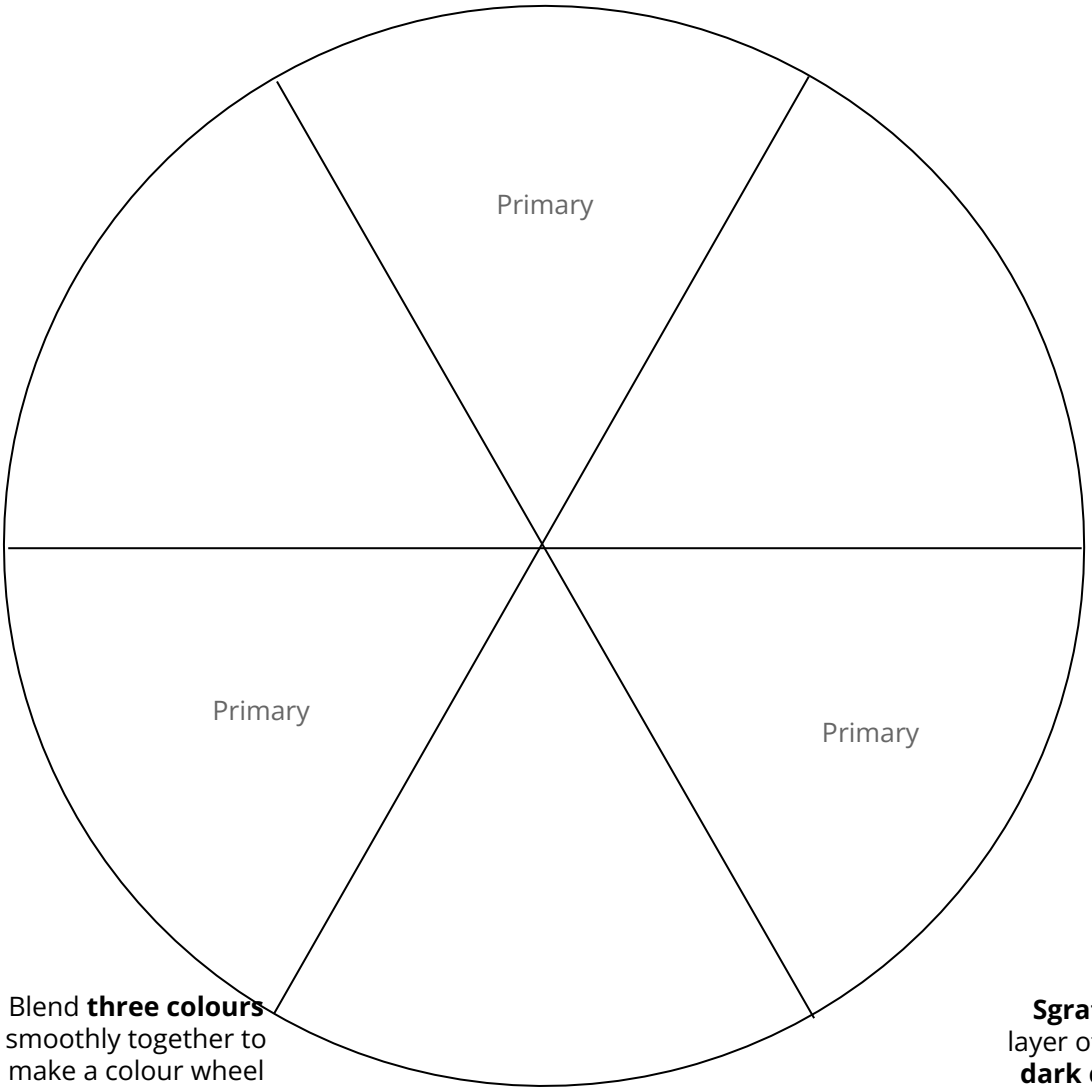
Blend **one colour** of pastel smoothly from dark to light



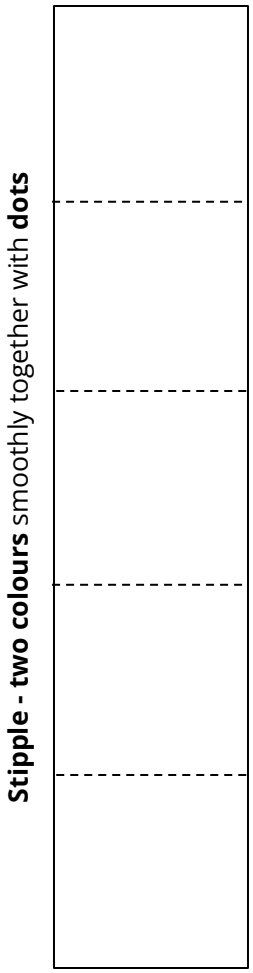
Blend **one colour + a light colour** smoothly from dark to light



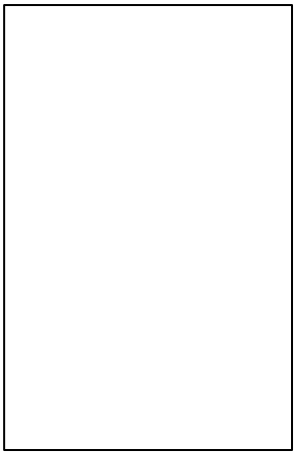
Blend **one colour + a dark colour** smoothly from dark to light



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

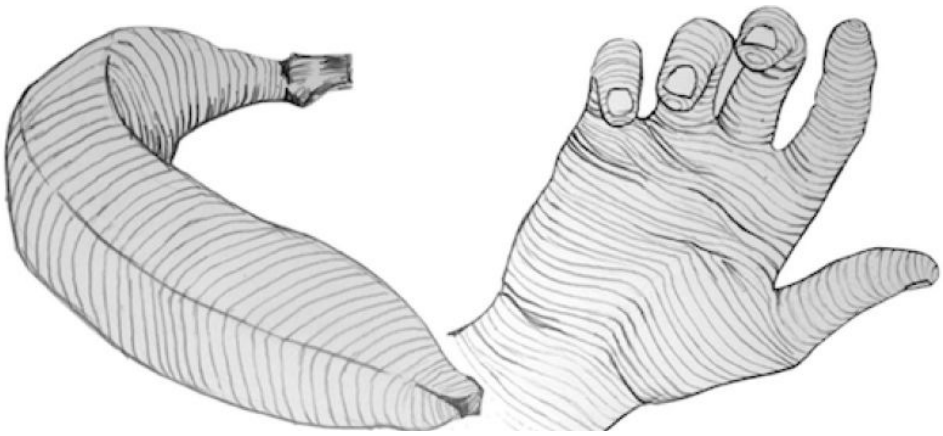


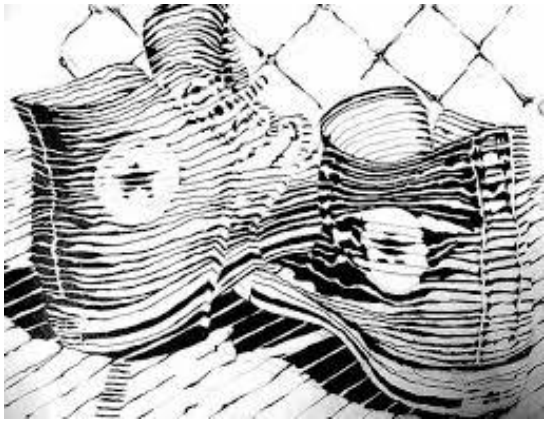
Stipple - two colours smoothly together with **dots**

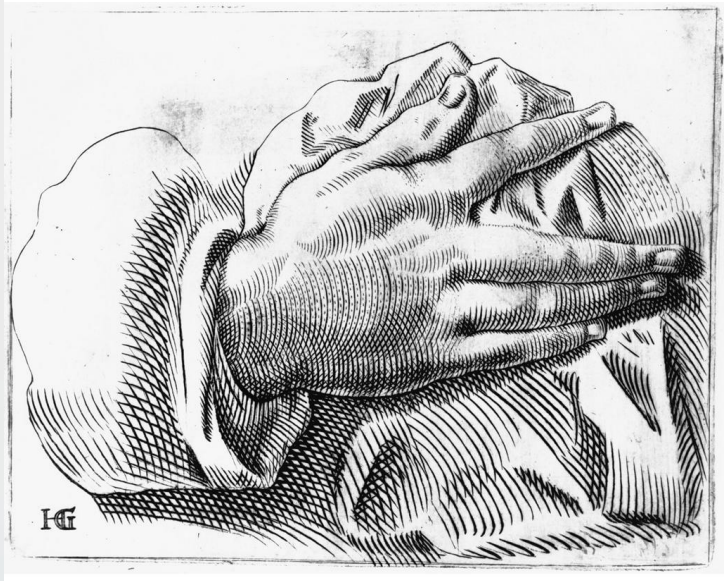


Sgraffito - put down a thick base layer of a **light colour**, cover it with a **dark colour**, then scratch through!

Technique **Cross contour**





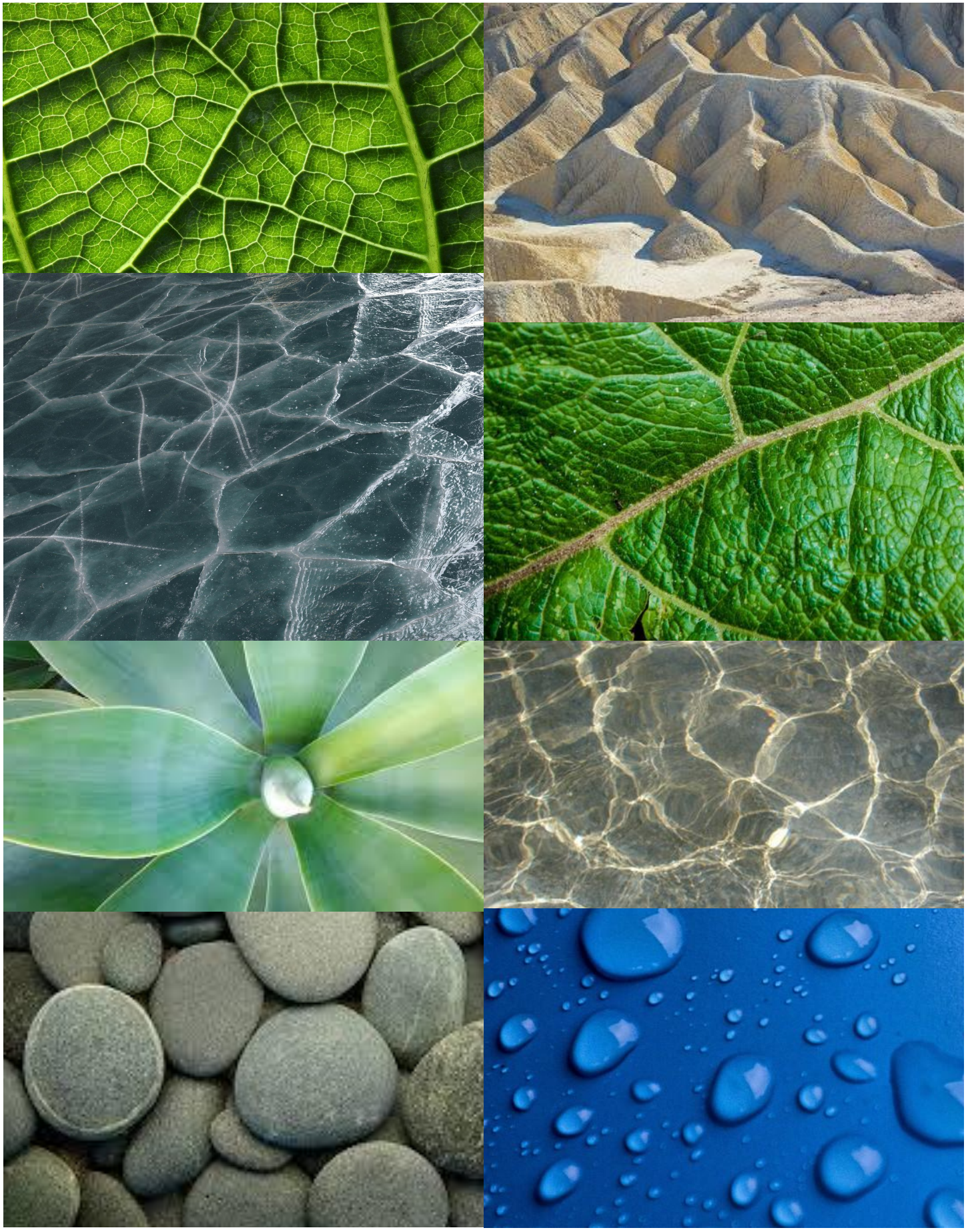


STUDY OF A HAND
Anonymous Artists

Reference **Texture in nature I**

Reference **Texture in nature II**

Reference **Texture in nature III**



Idea Development/*Pagbuo ng Ideya*

1 **Generate ideas/*Bumuo ng mga ideya*** maximum of 50%/*maximum na 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.

Gumamit ng mga listahan, isang web map, o simpleng mga guhit upang makabuo ng MARAMING ideya! Kung mayroon ka nang ideya sa isip, piliin iyon bilang iyong pangunahing tema at palawakin ito. Hayaang gumala ang iyong mga ideya - ang isang ideya ay humahantong sa isa pa. Ang mga guhit ay maaaring mga detalye ng pinagmulang larawan, iba't ibang viewpoint, texture, teknikal na eksperimento, atbp.

Number of **words**/*Bilang ng mga salita* → _____ ÷ 3 = _____%

Number of **simple** sketches/*Bilang ng mga simpleng sketch* → _____ × 2% = _____%

Number of **better** sketches/*Bilang ng mas magagandang sketch* → _____ × 4% = _____%

2 **Select the best and join together ideas**
Piliin ang pinakamahusay at pagsama-samahin ang mga ideya

Circle the **best** ideas
Bilugan ang pinakamagandang ideya circled = ▢ 5%

Link into **groups** of ideas
Mag-link sa mga grupo ng mga ideya linked/*naka-link* = ▢ 5%

3 **Print reference images/*Mag-print ng mga reference na larawan*** 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.

- *Mag-print ng EIGHT reference na larawan para tumpak mong maobserbahan ang mga mapaghamong bahagi ng iyong likhang sining. Mas gusto ang pagkuha ng iyong sarili at paggamit ng sariling mga larawan, ngunit ayos din ang mga paghahanap ng larawan.*
- *Huwag basta-basta kumopya ng larawan na makikita mo. Ang ideya ay i-edit at pagsamahin ang mga pinagmulang larawan upang lumikha ng iyong sariling likhang sining. Kung kumopya ka lang ng larawan, nangongopya ka at kikita ka ng zero para sa pagbuo ng iyong ideya at anumang pamantayang kinasasangkutan ng pagkamalikhain sa iyong huling likhang sining.*
- *Hanggang kalahati ng iyong mga larawan ay maaaring mga drawing, painting, o iba pang mga likhang sining ng iba upang gamitin bilang inspirasyon. Ang iba pang mga larawan ay dapat na makatotohanang mga larawan.*
- *Dapat mong ibigay ang naka-print na kopya ng mga imahe upang makuha ang mga marka.*

_____ images/*mga larawan* x 5% = _____%

Idea Development/*Pagbuo ng Ideya*

4 **Thumbnail compositions/*Mga komposisyon ng thumbnail*** maximum of 10 thumbnails

- 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.

- *Lumikha ng TATLONG thumbnail na mga guhit saanman sa seksyon ng pagbuo ng ideya.*
- *Ang mga ito ay dapat na nakabatay sa mga kumbinasyon ng mga ideya na maaari mong gawin. Isama ang iyong background.*
- *Mag-eksperimento sa mga hindi pangkaraniwang anggulo, pananaw, at pagsasaayos upang makatulong na gawing kakaiba ang iyong likhang sining.*
- *Gumuhit ng frame sa paligid ng iyong mga thumbnail upang ipakita ang mga gilid ng likhang sining.*

_____ thumbnails x 8% = _____%

5 **Rough copy/*Magaspang na kopya*** 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.***

- *Kunin ang pinakamahusay na mga ideya mula sa iyong mga thumbnail at pagsamahin ang mga ito sa isang pinahusay na magaspang na kopya.*
- *Gamitin ito upang ayusin ang mga bug at pagbutihin ang iyong mga kasanayan bago mo simulan ang tunay na bagay.*
- *Kung gumagamit ka ng kulay, gumamit ng pintura o kulay na lapis upang ipakita ang iyong scheme ng kulay.*
- *Gumuhit sa isang frame upang ipakita ang mga panlabas na gilid ng iyong likhang sining.*
- **Tandaan na pumili ng hindi sentral na komposisyon.**

_____ drawing x 25% = _____%

Total/*Kabuuan* = _____%

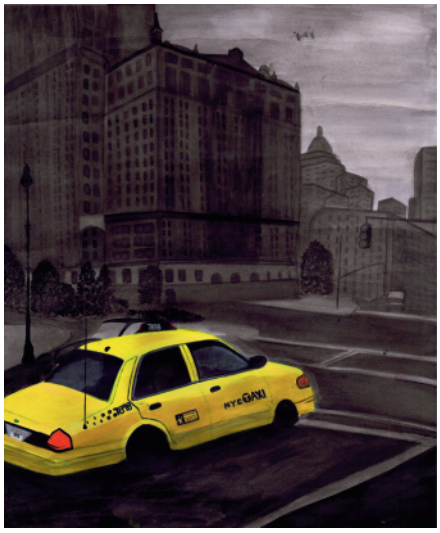
NOTE: If you simply copy a picture from the internet, your mark drops to 25%.
TANDAAN: *Kung kumopya ka lang ng larawan mula sa internet, makakakuha ka ng 25%.*

Erin MacLennan, Spring 2014.

Slightly MacIntosh, Spring 2014.

Rachel Church, Fall 2013.

Will Fitzgerald, Fall 2014.



Yuri Jung, Spring 2014.

Gavin Foster, Fall 2014.

Gayathri Ponneri, Spring 2014.

Eliza Meeson, Fall 2013.

Sara Haroun, Spring 2014.

See these in detail at our online gallery

Peer feedback for textural explorations Name of artist: **__/10**
Feedback ng peer para sa mga textural exploration *Pangalan ng artista:*

Material technique / *Materyal na pamamaraan*

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.

Isaalang-alang ang pagmamasid, tumpak na detalye ng linya, mga hugis, paghahalo, at pagtatabing. Isaalang-alang din ang iba't ibang uri ng paggawa ng marka, pinapanatili ang medium na presko at dynamic, paghahalo ng kulay, atbp.

Texture

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

Isaalang-alang ang iba't ibang mga texture, ang kalidad ng bawat lugar ng texture, ang kalidad ng pagmamasid para sa makatotohanang mga texture, at iba pa.

Composition / *Komposisyon*

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.

Isaalang-alang kung mayroon silang kumpletong all-over base layer, kung gaano kahusay na binuo ang background, mayroon ba silang malinaw na scheme ng kulay, at gaano kahusay ang balanse ng mga texture, kulay, ilaw at dilim sa artwork. Isaalang-alang din ang pagbibigay ng payo kung paano kumpletuhin ang proyekto.

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**"*

Maging tiyak: sabihin kung SAAN ito, at ANO ang dapat nilang GAWIN/ANO ang maayos
***Halimbawa:** "Maaari mong gawing mas mahusay ang texture sa kanyang buhok sa pamamagitan ng pagmamasid sa mga hugis ng mga ilaw at dilim"*

You should offer **FIVE pieces** of positive and negative feedback.
Dapat kang mag-alok ng LIMANG piraso ng positibo at negatibong feedback.

1.

2.

3.

4.

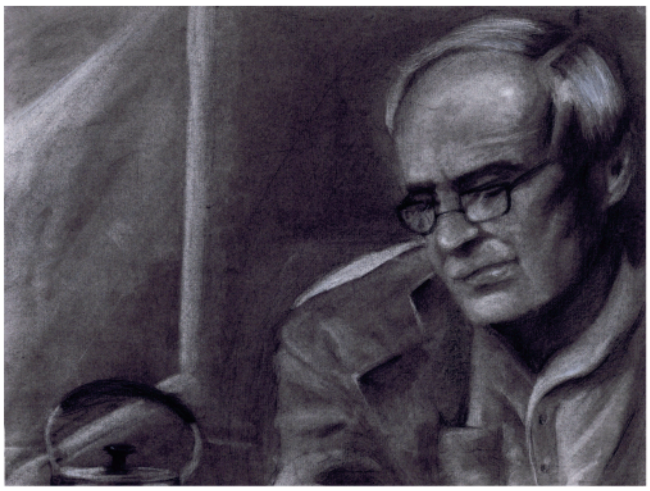
5.

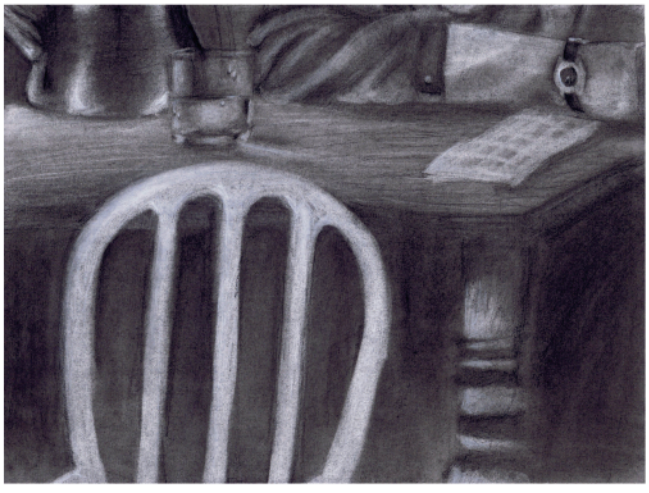
Textural Explorations

Isabel Wing, Spring 2014.

Olivia Wood, Fall 2013.

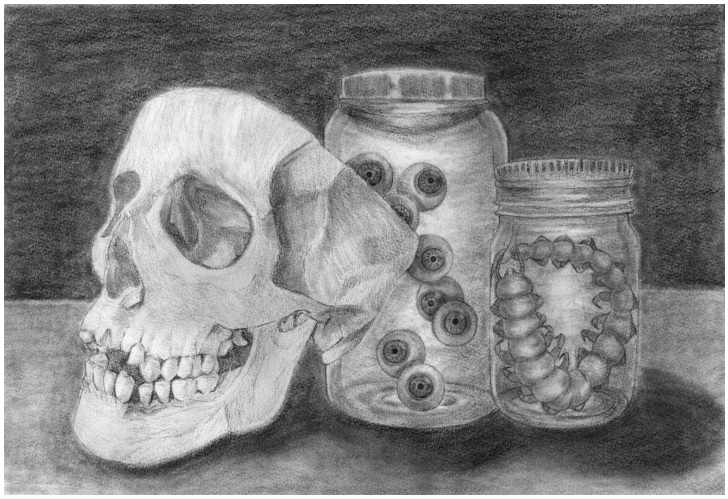
Rena Tom, Fall 2014.





Marissa Cruz, Spring 2014.

Evan Trites, Spring 2014.



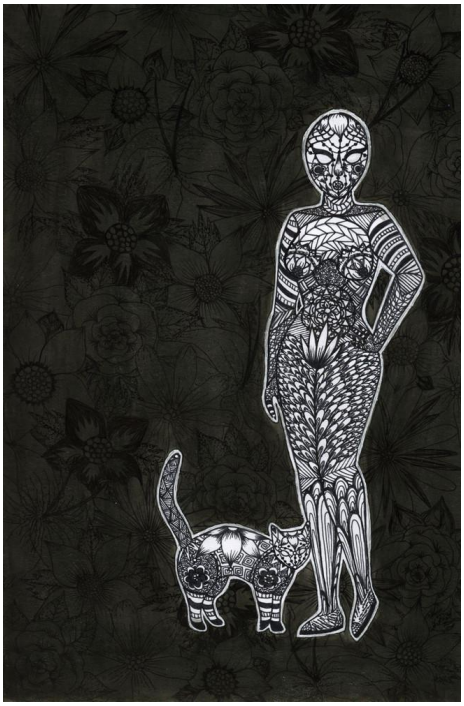
Tyler Eastwood, Spring 2021

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