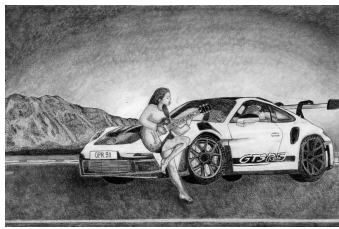


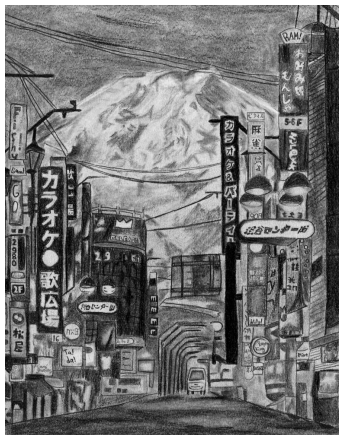
Isabelle Christie, Spring 2025



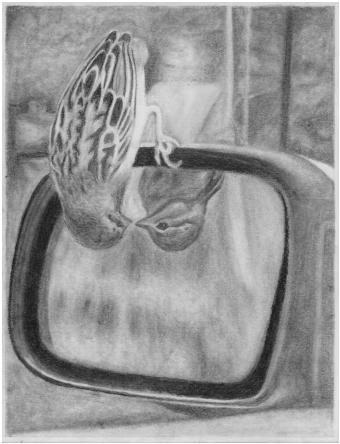
Julia Hann, Spring 2025



Bridget Gray, Spring 2025



Jainerex Adajar, Spring 2025



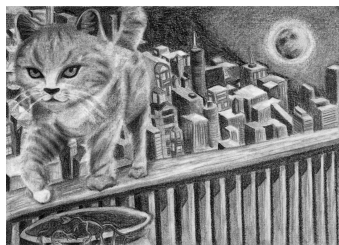
Esja Nener, Spring 2025



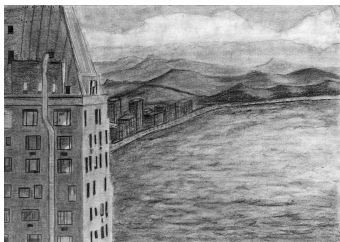
A McKeane, Spring 2025



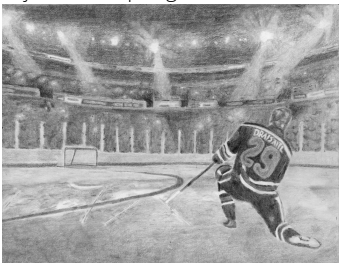
Danielle Brown, Spring 2025



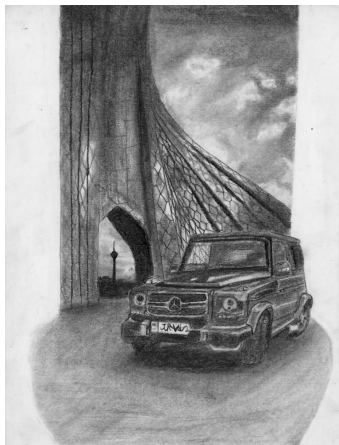
Sarah Martin, Spring 2025



Ram Dandu, Spring 2025



Luke Ryan, Spring 2025



Arvin Kiyabi, Spring 2025



Lily Crooks, Spring 2025



Mischaela Wong, Spring 2025



Rowan Pottie, Spring 2025



Eunsol An, Spring 2025



Paityn Fownes, Spring 2025



Lana Cvetkovic, Spring 2025



James Clark, Spring 2025



Stephanie Connor, Spring 2025

Depth Drawing

____ Blurry backgrounds

____ Combining photos

____/10 Idea development
Developed so far: ____

____/10 Progress & goals

Criteria for your finished Depth Drawing:

Technique: Shading & detail

Shape, contour, smoothness, gradients

Technique: Sense of depth

Changing detail & contrast for near/far

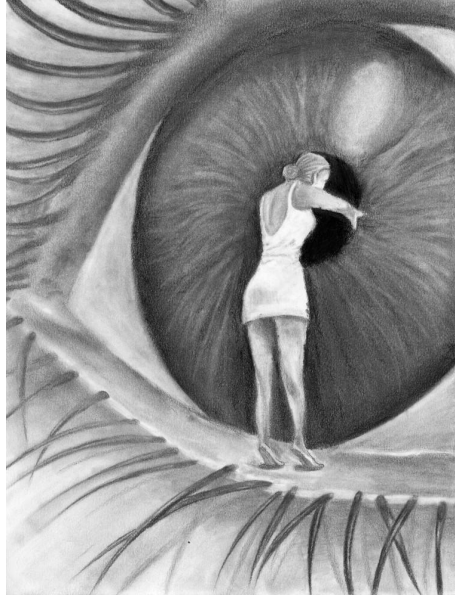
Composition

Complete, full, finished, balanced

The depth drawing all time hall of fame



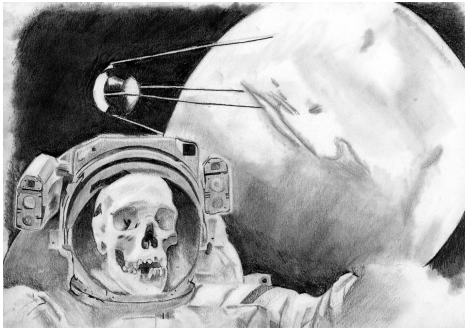
Sarah Regan, Fall 2018



Henry Patel, Spring 2019



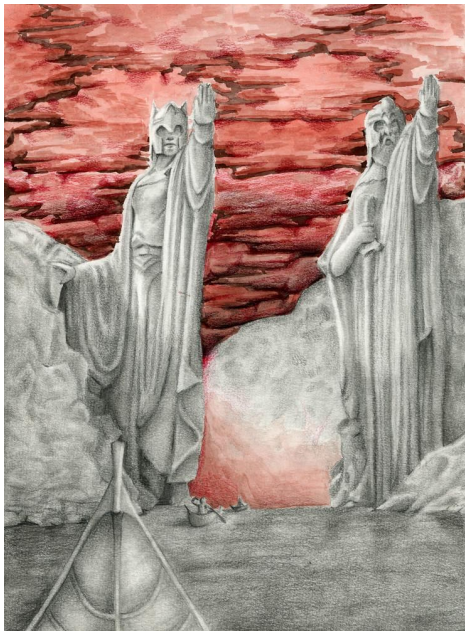
Anna Wuensch, Spring 2020



Dylan Smith, Spring 2018



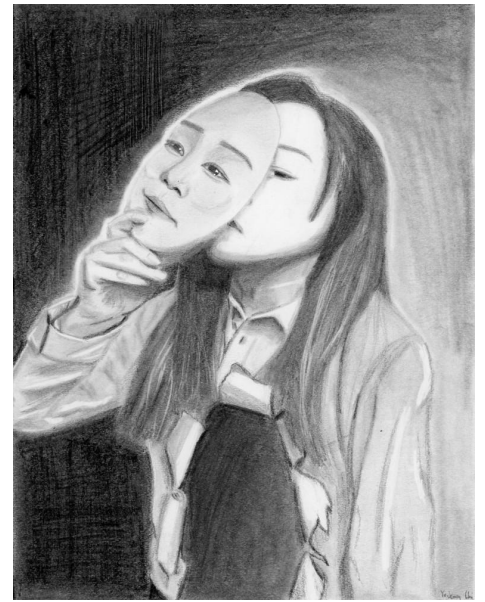
Lungta Boyce, Fall 2019



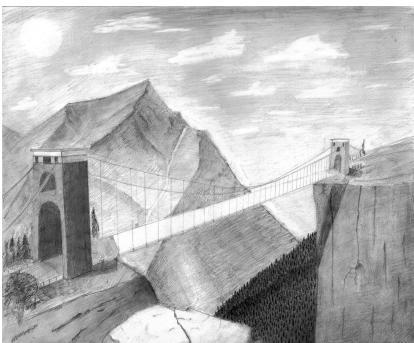
Hayden Coyle, Fall 2017



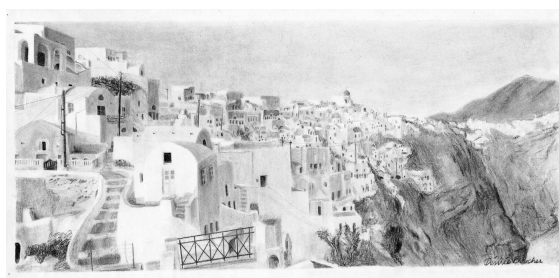
Edie Ford, Fall 2016



Choi Yoojeong, Spring 2017



Danny Liu, Fall 2015



Desiree Boucher, Spring 2014



Linda Yu, Spring 2013

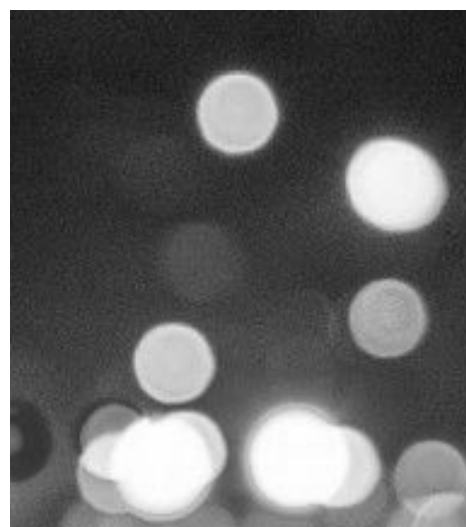
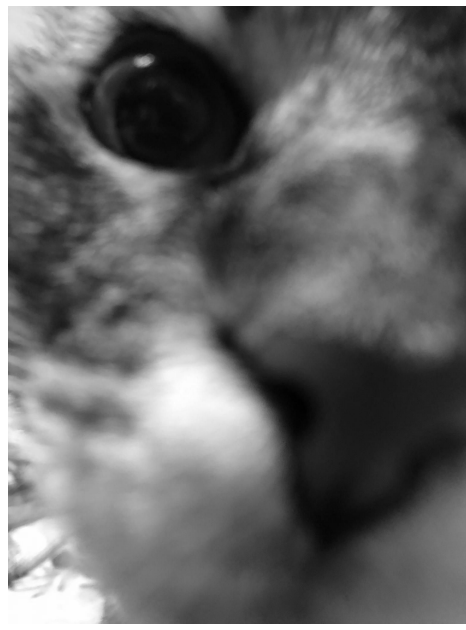
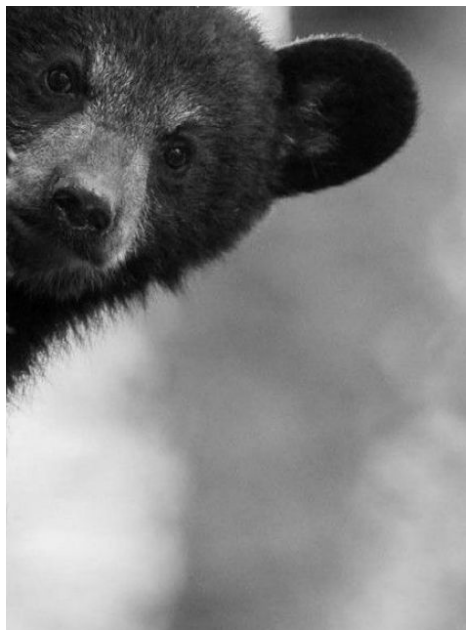
Evaluation criteria for the depth drawing

Shading, proportion, detail	Proportion, contour, deep blacks, smoothness, and blending.
Sense of depth	Changing focus, contrast, size, and perspective.
Composition	Complete, full, balanced, and non-central.

Vocabulary for the depth drawing

atmospheric perspective	making things that are far away seem blurred and less contrasty
background	the part of an artwork that is far away
blending	in drawing: mixing from light to dark greys; in painting: mixing from one colour to another
blurring details	making small things have less detail so they seem far away
central composition	an arrangement where the most important thing is in the middle
composition	the arrangement of things in an artwork
contrast	the difference between the lights and darks
creativity	ideas that are useful, unique, and insightful
cropping	cutting off part of a picture
decreasing contrast	making the difference between the lights and darks smaller so that things look muddier and far away
depth	the sense that some things are near and others are far away
idea development	a process that is used to create useful, insightful, and unique ideas
increasing contrast	making the range between the lights and darks bigger so that things look more intense and near
insightful	something that shows deep thinking
non-central composition	an arrangement where the most important thing is NOT in the middle
perspective	using diagonal lines that converge to create a realistic sense of depth
rotating	turning a picture to a new angle
sharpening details	making small things have more detail so they seem close up
thumbnail drawings	small drawings that are used to develop the composition of an artwork
unique	something that is rare, or one-of-a-kind
zooming in/zooming out	making a picture seem closer (zoom in) or further away (zoom out)

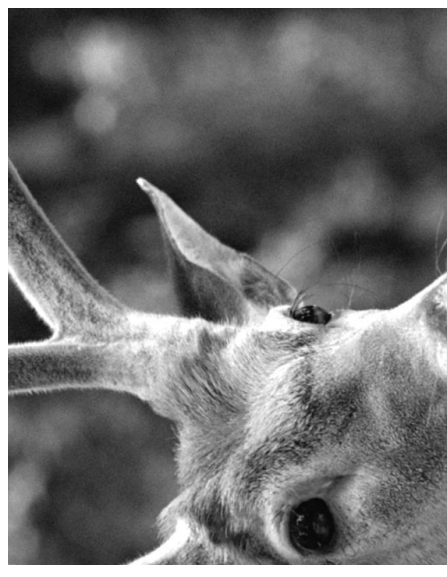
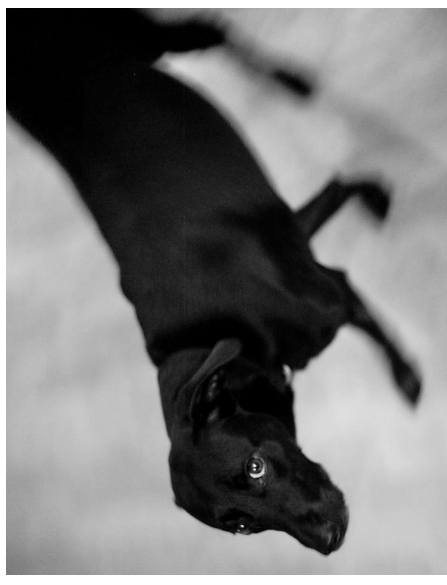
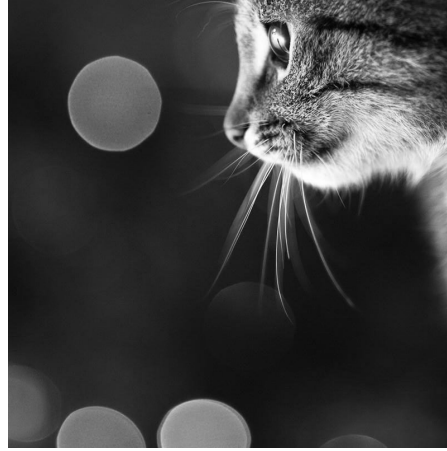
Skill builder



Skill builder

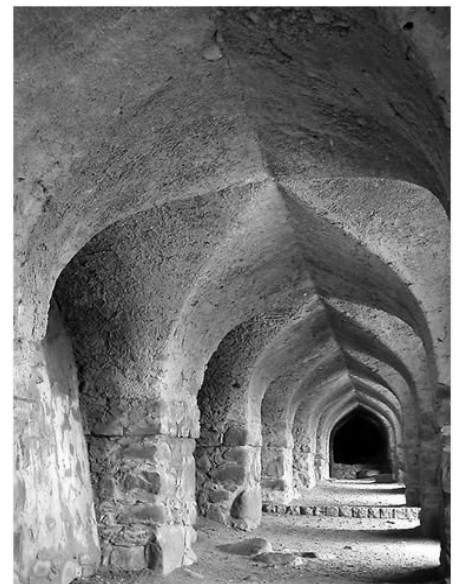
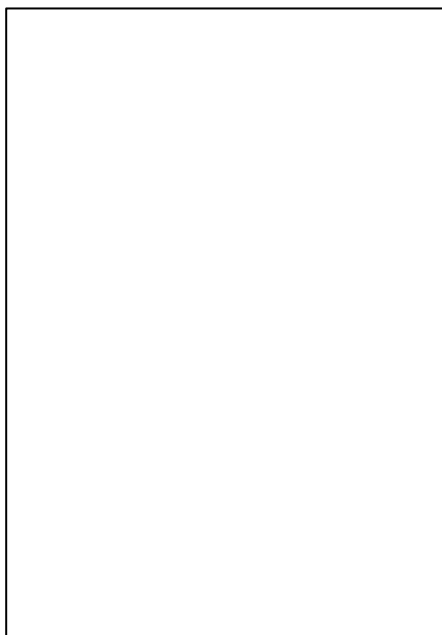
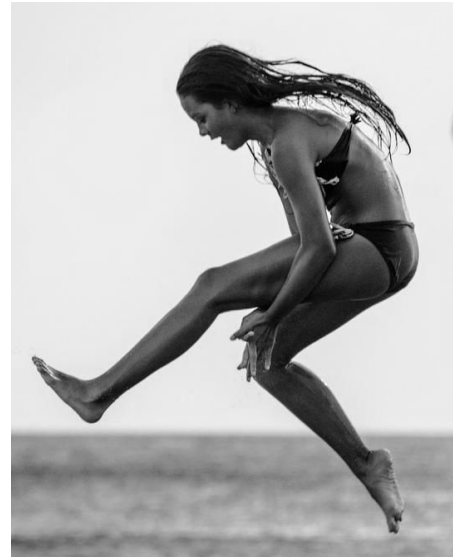


Drawing blurs II



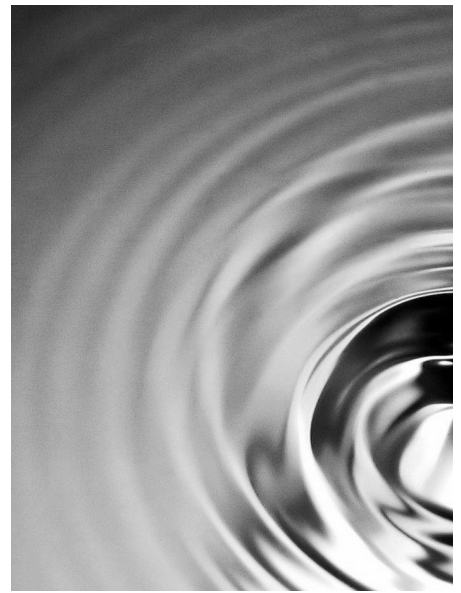
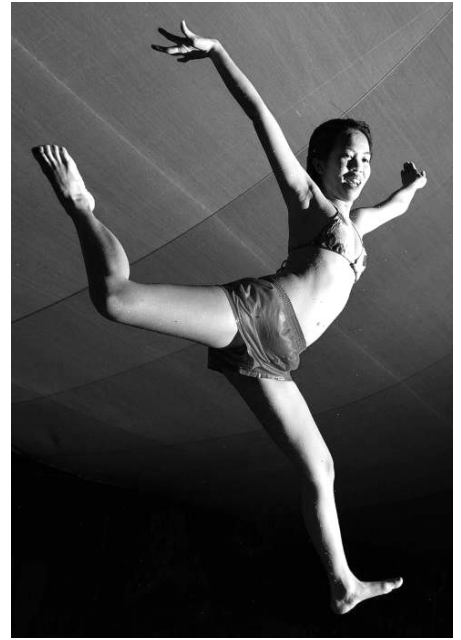
Skill builder **Drawing depth I**

Draw one photo in front, and another in the background.



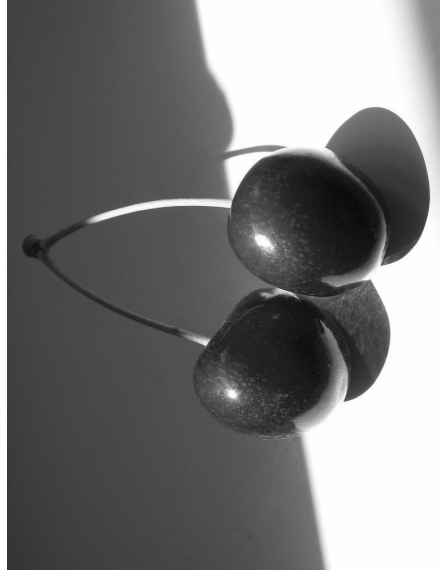
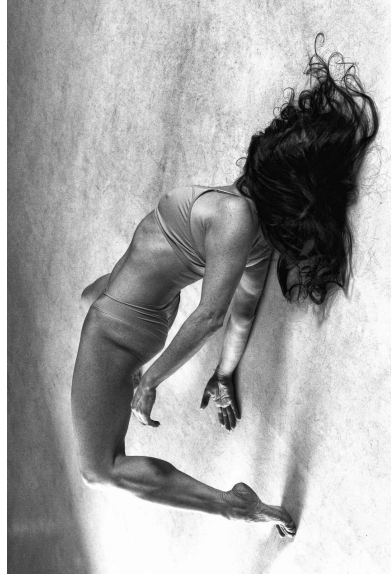
Skill builder **Drawing depth II**

Draw one photo in front, and another in the background.



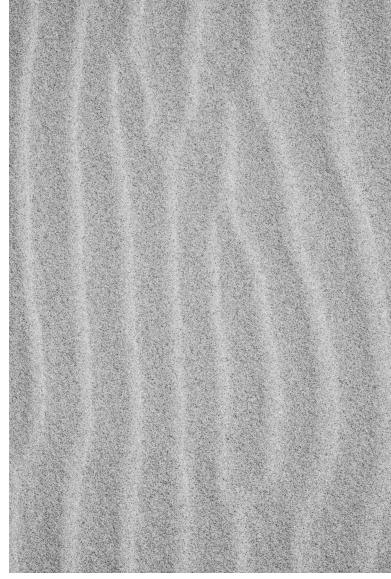
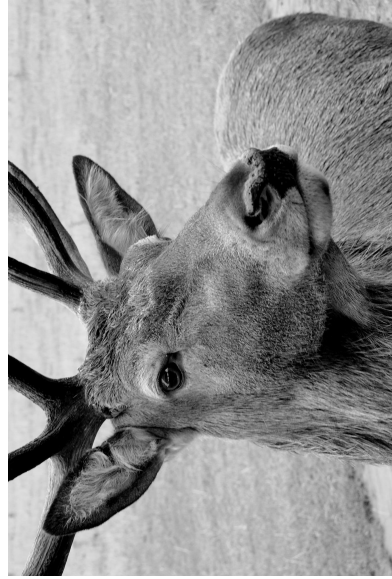
Skill builder Drawing depth III

Draw one photo in front, and another in the background.



Skill builder Drawing depth IV

Draw one photo in front, and another in the background.



Development of Ruby Jangaard's depth drawing

Generate ideas!

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.



Select the best

Draw circles or squares around your best ideas

☐ You have selected the best 3-7 ideas = 5%



Link the best into groups

Draw dashed or coloured lines to link your best ideas into groups that could work well together

☐ You have joined the best ideas with lines = 5%

Ruby Jangaard 6-8 photos for developing your artwork

Never heard this in the design classroom



Don't copy images as you wish. Draw from your own ideas and imagination. You must add up to 8 printed images (no photocopies). Photographs are the most useful for developing an idea. However, do not just copy images. Use the last point to add up to 8 printed images (no photocopies).

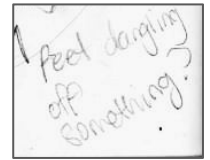
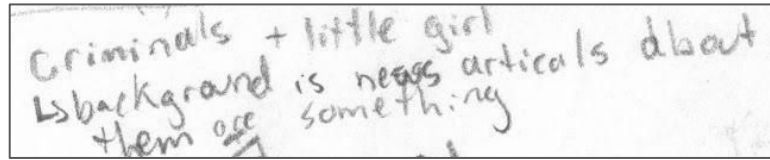
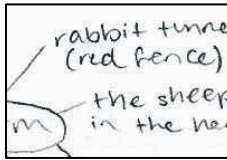


Idea Development

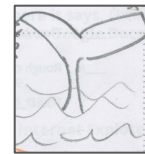
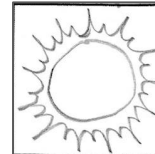
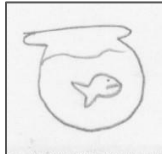
Name: _____

1 Generate ideas

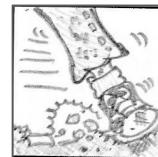
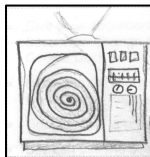
maximum of 50%



Number of **words** → ____ ÷ 5 = ____%



Number of **simple** sketches → ____ × 1% = ____%



Number of **better** sketches → ____ × 2% = ____%

2 Select the best and join together ideas

Circle the **best** ideas

circled = □ 5%

Link into **groups** of ideas

linked = □ 5%

3 Print reference images

____ images × 5% = ____%

maximum of 8 images

4 Thumbnail compositions

+1 thumbnail for rough collage = □ 5%

____ thumbnails × 5% = ____%

max of 10 thumbnails

5 Rough copy

____ drawing × 25% = ____%

great quality or better

Total = ____%

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

Generate ideas!

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.

Adding up points for ideas:

Number of **words** → ____ ÷ 5 = ____ %
Number of **simple** sketches → ____ × 1% = ____ %
Number of **better** sketches → ____ × 2% = ____ %

Select the best

Draw circles or squares around your best ideas

☐ ***You have selected the best 3-7 ideas = 5%***

Link the best into groups

Draw dashed or coloured lines to link your best ideas into groups that could work well together

☐ ***You have joined the best ideas with lines = 5%***

Print references

Number of reference photos → ____ × 5% = ____%

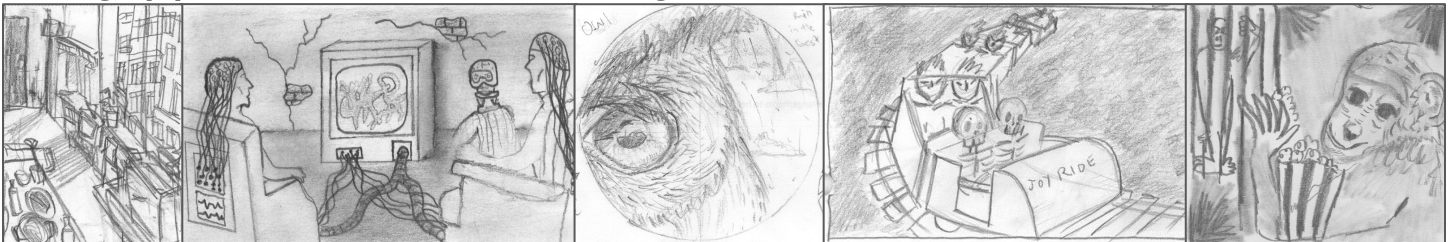
- Print **SIX** reference images so you can accurately observe the challenging parts of your artwork. Taking and using your own photographs is preferred, but image searches are also fine.
- **Do not simply copy a picture that you find.** The idea is to edit and combine source images to create your own 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.

Thumbnail compositions

- Create **THREE** thumbnail drawings anywhere in the idea development section.
- These should be based on combinations of ideas that you 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.

Adding up points for THUMBNAIL drawings

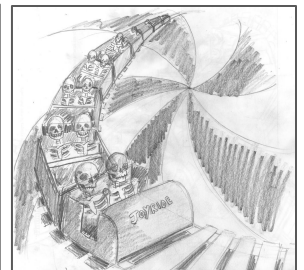
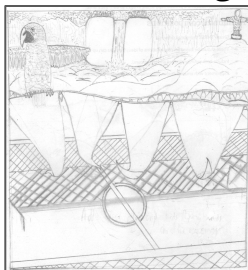
Number of **thumbnail** drawings → ____ × 5% = ____%



Rough drawing

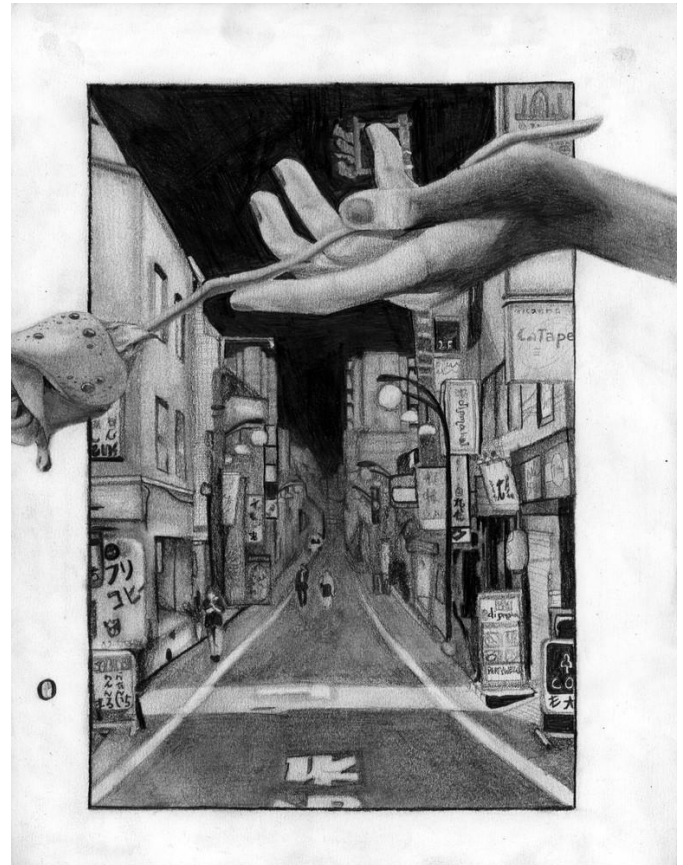
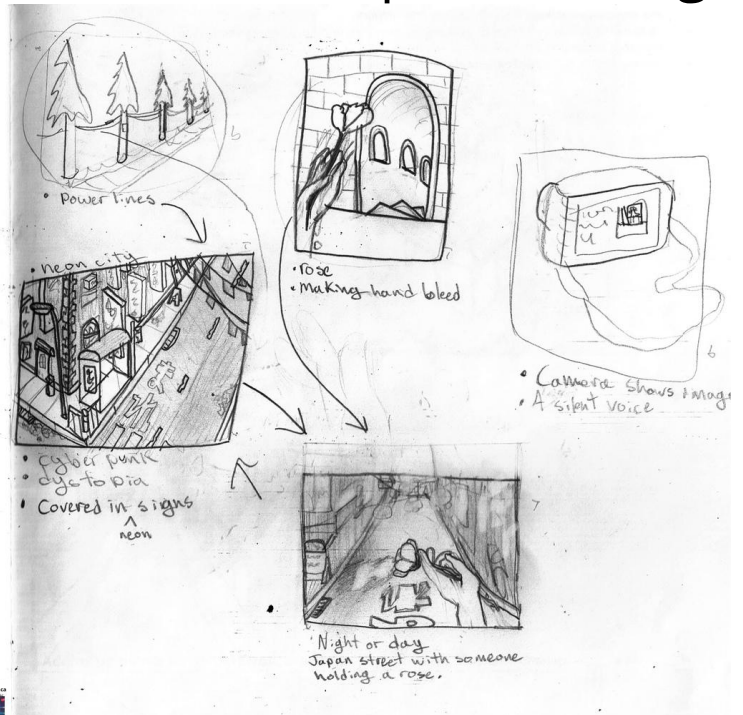
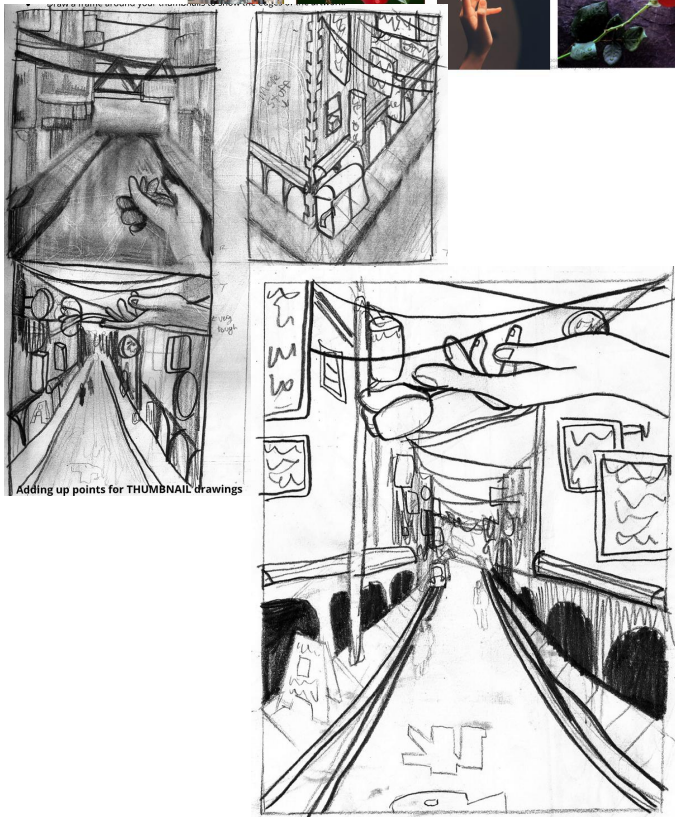
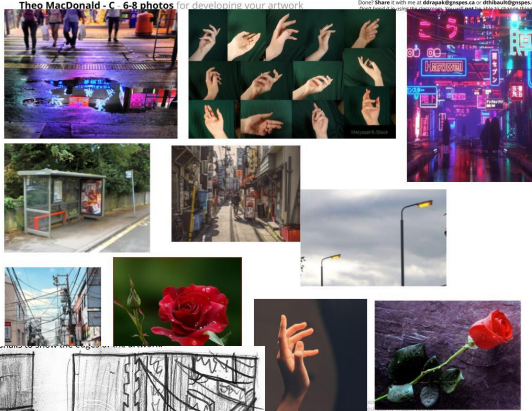
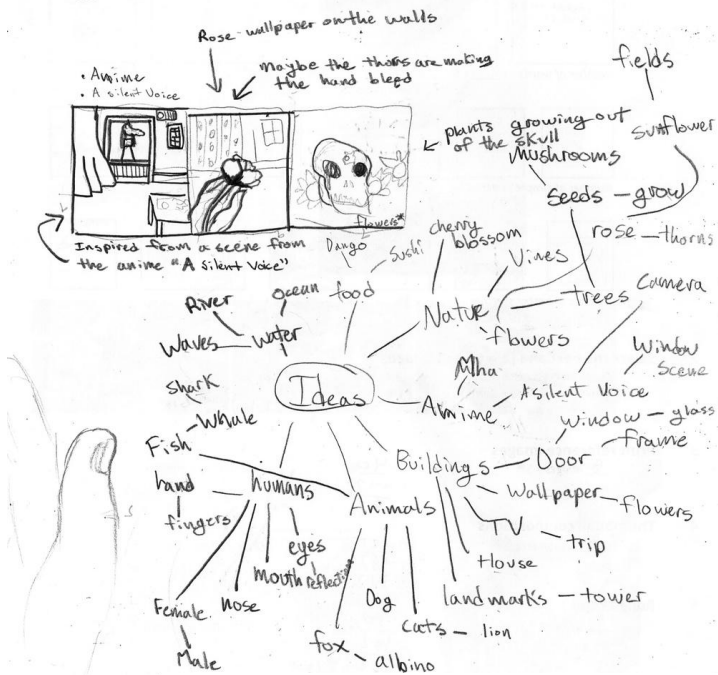
- Take the best ideas from your thumbnails and combine them into an improved rough copy.
- Use this to work out the bugs and improve your skills before you start the real thing.
- If you are using colour, use paint or coloured pencil to show your colour scheme.
- Draw in a frame to show the outer edges of your artwork.
- ***Remember to choose a non-central composition.***

Examples of ROUGH drawings



Rough drawing → up to 25% = ____%

Development of **Theo MacDonald's** depth drawing



Mid-project feedback to students – Depth Drawing

Name: _____

This project will be evaluated according to three general criteria. In order to help you do your best, here is some feedback with suggestions about how to improve your drawing. I have only chosen what I think are the most important pieces of advice for you. If these suggestions are unclear, please ask me or a friend.

Shading, Proportion, and Detail

Shading is using light and dark to draw. It is an easy way to make things look realistic and three dimensional.

Proportion is the name of the skill where you accurately portray shapes and sizes.

- **Observe closely.** Keep looking at your photograph. Try to forget what you are looking at, and focus on the component lines and shapes. It appears that some of your artwork is drawn from memory, making it less realistic.
- **Consider changes in texture.** Hair needs a different kind of drawing than bark, clouds, water, or rock. Try to capture the texture of the different things you are drawing.
- **Lighten your outlines.** Outlines are essential to getting proportions correct, but they should disappear after you start shading.
- **Darken your darks.** Doing so will increase the overall impact of your drawing, and will help it pop.
- **Add tone to your lights.** Leaving areas white tends to leave the impression that your artwork is unfinished. Instead, look for light shades of grey you can add instead.
- **Work on smoothness.** Build up your greys by stacking layers of alternating line directions, use lines with overlapping lines (no white gaps), or use a blending stump.
- **Work on blending.** Your shadows are sometimes going abruptly from light to dark, with few or no middle grays. Add grays to the middle areas until you end up with smooth blends instead of sudden jumps.
- **Look carefully at the different grays.** You can get basic hair texture by creating lines that flow along the length. However, it works even better when you replicate the pattern of light and dark of the different strands. It takes more time, but the impact is many times stronger.

Sense of Depth

You can use many techniques to create a sense of depth in your artwork.

- **Add detail to the closest areas, and reduce it in the distance.** Right now, your artwork does not use changes in detail to show depth. You may have to blur some of the existing detail in the distance to make this look natural, and add very precise detail to the closest objects.
- **Add contrast to the closest areas and reduce contrast in the distance.** Things that have brighter whites and darker blacks appear to be closer to you. Things that have low contrast, such as fading into a grey background, appear further away.
- **Add more layers of depth to your artwork.** Right now your artwork has a narrow sense of depth. Add something in front and/or behind so that there are additional layers of distance.
- **Use overlap, changes in size, or converging lines to show distance as well.** Sure, these are the easy methods, but they are effective. Most people stage their artworks so that the action does not overlap. This is both predictable and flat.

Composition

Composition is the overall arrangement and completeness of your artwork.

- **Develop your background.** A background puts a person or object in a particular place, real or imaginary. Compared to drawings without backgrounds, your artwork may look simple and incomplete.
- **Start shading your background.** You have some lines in there, but it lacks substance in comparison to the rest of your drawing.
- **Your artwork is centrally composed.** Avoid having important things right in the middle. Move it away from the center and consider zooming in on it or creating a tilted composition.
- **You seem to be behind.** Please consider working on your project at lunch or before or after school. Or, try to pick up your pace or use your time more effectively during class. If you have enough done, you can ask if you can take it home to work on it. Remember that if too much of your work is done outside school I cannot accept it.

Depth drawing goal-setting

____/10

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 drawing skills**, ability to create a **sense of depth**, and how well you are creating a balanced, non-central **composition**. Keep these criteria in mind when choosing your goal.

Be specific:

What parts of your drawing are you focusing on?

What drawing skills do you need most to do this?

- **What** should be **improved** and **where**: *"Look for **more detail** in the **shadows of the trees**"*
- **What** should be **improved** and **where**: *"I need to **lower the contrast** in the **sky**"*
- **What** can be **added** and **where**: *"I should **add some trees** in **front of the lake**"*
- What you can do to **catch up**: *"I need to **take my drawing home** this weekend."*

1.

2.

3.

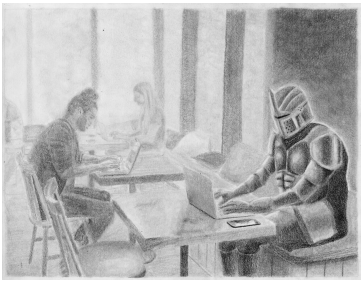
4.

5.

6.

7.

8.



Quinn Ryall, Fall 2024



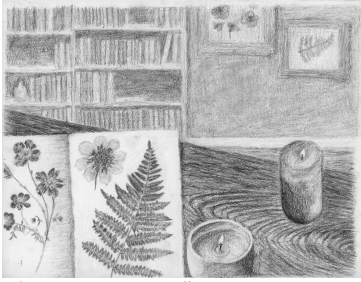
Cordelia Masuda, Fall 2024



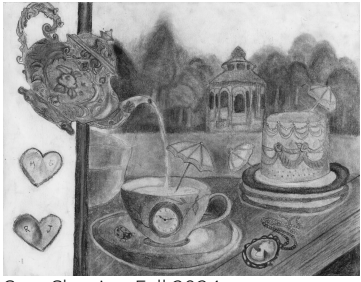
Ana Mihai, Fall 2024



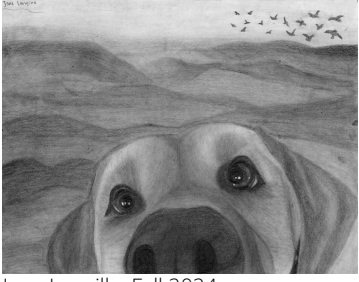
Sienna Matthew, Spring 2025



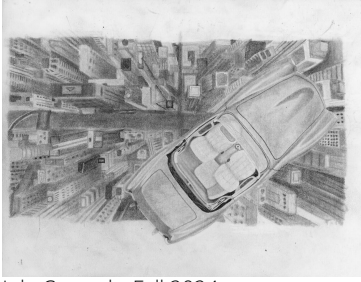
Oliver Jamieson, Fall 2024



Sam Shapiro, Fall 2024



Jane Langille, Fall 2024



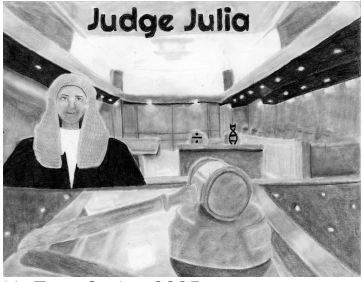
Jule Conrady, Fall 2024



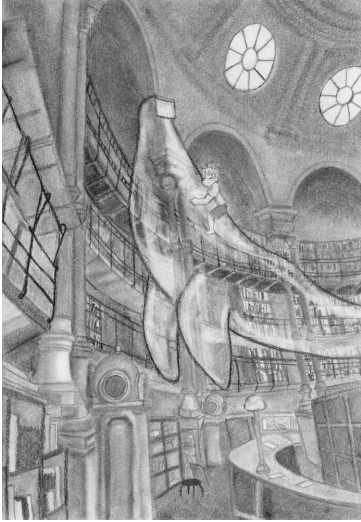
Emma Norovsambuu, Spring 2025



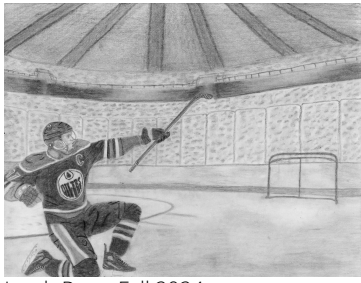
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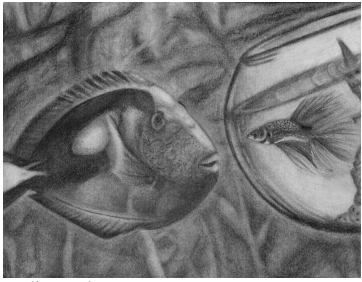
Liv Tate, Spring 2025



Gabin Lee, Fall 2024



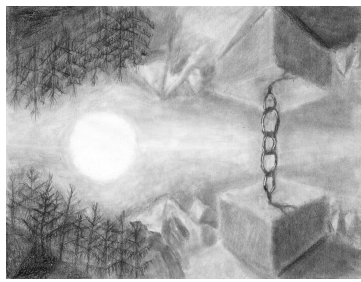
Jacob Ryan, Fall 2024



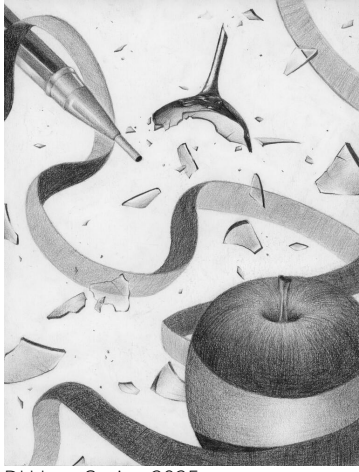
Nell McClare, Spring 2025



Maddox Nye, Fall 2024



Anderson Cole, Fall 2024



DH Lee, Spring 2025



Oliver MacDonald, Spring 2025