# Texture Study #1

## ? What are we covering today?

Yesterday, we saw that we can use basic forms to lay out complex subjects in a drawing.

Today, we'll begin looking at another element of art, texture and how we can use it to create representational drawings.

**Texture** refers to the way an object feels to the touch or looks as it may feel if it were touched.

Shape, line, form and value work together to help us understand the objects that we draw, but it is texture that brings life to them.

### Invented vs. Simulated Texture

Visual texture is either Invented or Simulated. Just as it sounds, invented texture is texture that does not represent textures from reality. These could be patterns or repeated marks that are added for visual interest.

Simulated texture is visual texture that is meant to represent an actual texture from reality, like wood, fur and hair, or metallic surfaces.

For representational drawings, we use simulated texture. Our goal is to reproduce the textures that we see from reality in a drawing.
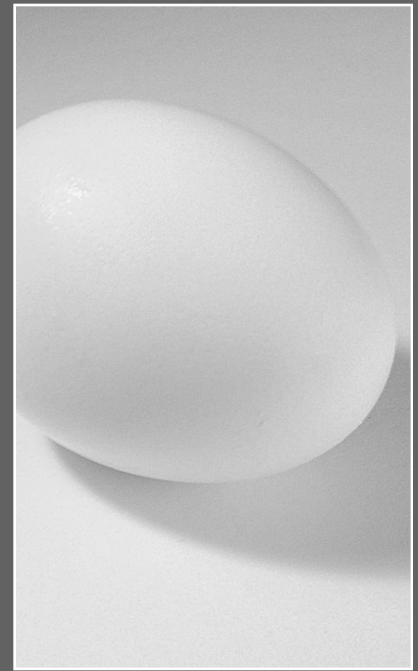
The development of texture in a drawing is reliant on the use of some of the other elements of art. In large part, texture is developed by the positioning of values, shapes of values, and the directional stroking of the drawing medium.

For example, smooth reflective surfaces often feature strong shapes of high contrasting values positioned next to each other.

Smooth matte surfaces feature smooth gradations of tone and value. (Pictured right)

Coarse surfaces often feature an irregular pattern of highly contrasting shapes of tone and value. (Pictured below)





To capture the accurate texture of any object, we simply need to replicate the values that we see and consider the directional strokes that are made with the medium.

## The Drawing Surface and the Pencil

Texture is also influenced by the physical texture of the drawing surface and the drawing medium. For example, drawing paper with a heavy tooth or surface texture will produce a grainy texture in the drawing. A softer graphite pencil also tends to create a grainy appearance compared to that of a harder pencil.



Bristol Paper    Cold Press Watercolor Paper

## ! Today's Mindset

We must consider these all of these aspects if we are to capture the texture of subjects in a drawing.
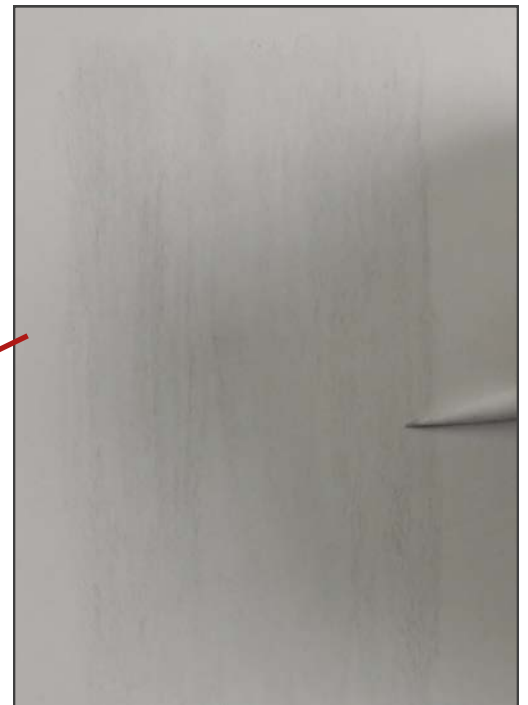
Today's mindset…

"The key to creating the illusion of texture in a drawing is through the use of value and directional stroking."
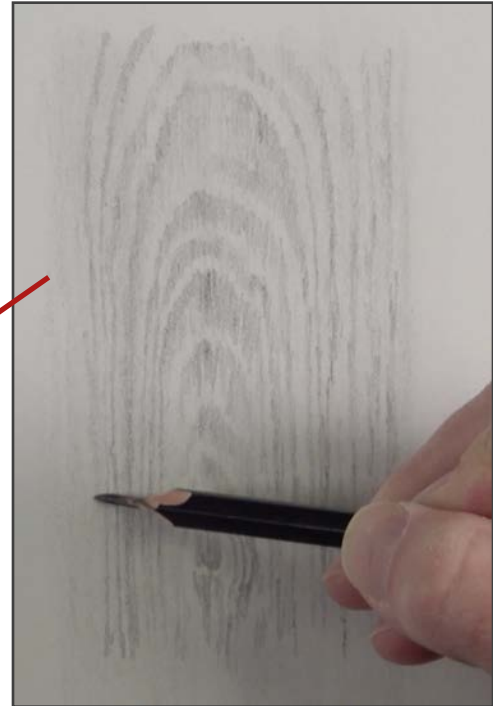
## \ Today's Drawing Exercise

Now we'll put these concepts into practice and create a drawing in which we recreate the texture of wood. Since the reference is quite complex, we'll concentrate on a small portion only.

We'll first add a light application of graphite using the side of an H pencil. Since the dominant lines in the woodgrain flow vertically, we'll make our strokes do the same. Then we'll blend this base layer with a blending stump with vertical strokes.

Sticking with the H pencil, we'll begin adding some of the midtones and shadows. The vertical lines that are added are a bit more defined. We can also allow for some variety in the length of each stroke. Some of the strokes that we make here are shorter, while some are slightly longer.

As we work outward, we'll continue adding vertical strokes with the pencil, paying close attention to the lighter spaces in between each "stripe".
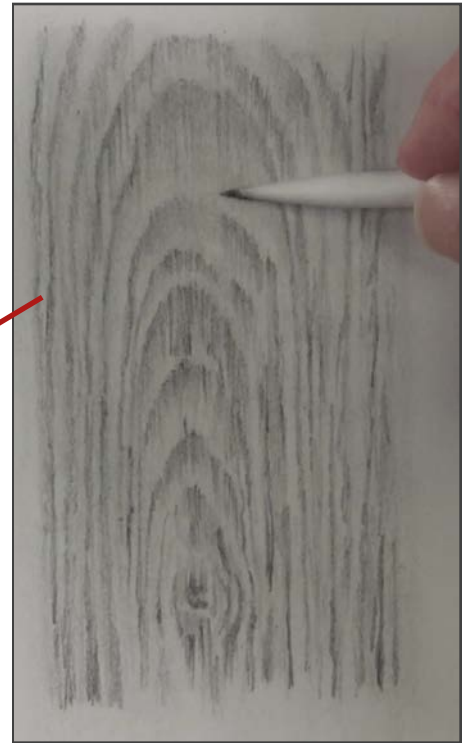




After we have addressed all of the stripes of the pattern with the H pencil, the entire section is gently blended again with the blending stump with vertical strokes.
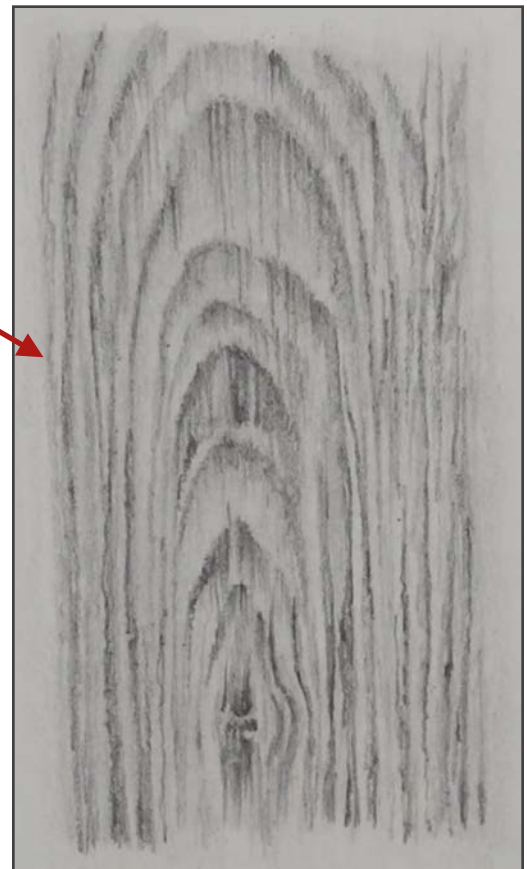


Next we'll begin increasing the contrast in value and begin adding some depth to the texture. We'll switch over to an HB pencil and continue making vertical strokes along each of the stripes. This time however, our strokes are shorter and are only added in the areas of darkest tone observed in the reference.

After the HB pencil has been applied, we'll again blend the application with the blending stump using vertical stroking.



Next we'll simply pull out some of the darkest tones with a soft 2B pencil. Only the darkest areas of tone are addressed and left unblended.

After we've addressed the few areas of darkest value, our first texture study is complete.

Tomorrow, we'll continue our look at drawing textures with another subject and exercise.