

Exercise walk-through

1.5

Texture

AP 2-D Art and Design

Texture – how a surface feels, or seems to

Actual texture can be **physically touched**; **implied texture** is an **illusion** of surface.
Techniques: stippling, hatching, **impasto**, dry-brush.

Contrasting **smooth** and **rough** areas adds interest – and can **direct the eye**.



Fabric texture: implied surface through marks and value

Two kinds of texture

Actual (tactile) texture

Can be physically touched: thick paint, collage, rough paper, fabric worked into the surface.

Implied (visual) texture

The *illusion* of a surface, built with marks, value and pattern – the drawn look of fur, rust or glass.

Making it

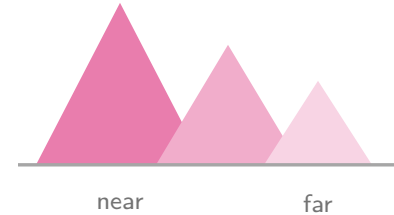
Stippling, hatching, **impasto** (thick paint), dry-brush.
Contrasting smooth against rough directs the eye.

Say which kind you mean: **actual (tactile) texture** is felt, **implied (visual) texture** is only seen.

Space and the illusion of depth

Space is the area within, around and between the parts of a work.

- depth from **overlapping**, size, placement, detail
- **linear perspective**: parallel lines converge at a **vanishing point**
- **atmospheric perspective**: distant things go **paler, bluer, less detailed**



near is big & dark, far is small & pale The **format** and **cropping** of the picture plane shape how the space is read.

Three planes of depth

Foreground

Nearest the viewer: largest, lowest on the page, sharpest detail, strongest contrast.

Middle ground

The linking zone – where the subject often sits and where overlapping does most of its work.

Background

Farthest away: smaller, higher, paler and softer (atmospheric perspective).

Depth on a flat surface comes from **overlapping**, size, placement and detail – not from perspective lines alone.

Worked example – writing about an element

“Describe how *line* creates meaning in this portrait.”

A strong answer names the **element**, its **quality**, and its **effect**: *“The artist uses thick, jagged diagonal lines in the background, and their restless, active direction makes the calm horizontal lines of the sitter’s shoulders feel even more still.”*

Naming the element **and** linking it to a **feeling** is what portfolio written evidence and analysis questions both reward.

Exercises 2.1·2.2

2.1 Marks that make a flat drawing look furry create

[1]



A actual texture

B implied texture

C negative space

D a value scale

2.2 State the difference between actual and implied texture.

[2]

Exercises 2.1-2.2

2.1 Marks that make a flat drawing look furry create

[1]



A actual texture

B implied texture

C negative space

D a value scale

2.1 B

- a tactile look on a flat surface is implied texture

2.2 State the difference between actual and implied texture.

[2]

2.2

- actual texture can be physically felt; implied texture only appears tactile but is flat

Exercise 2.3

2.3 State one way texture can create a focal point.

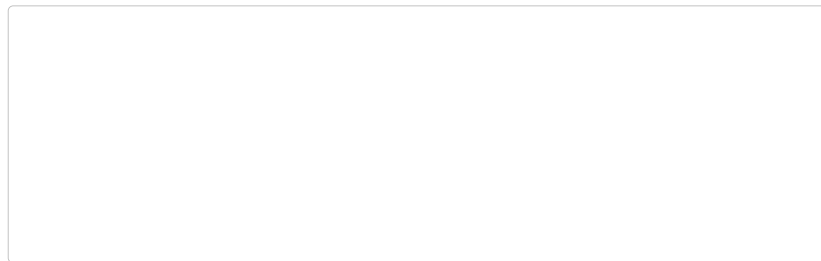
[1]

3 Studio & portfolio tasks

3.1 Make an **implied-texture sampler**.

(a) Fill four boxes with marks implying: fur, metal, wood grain, and glass.

[4]



3.2 Plan texture for a portfolio piece.

(a) Name where actual or implied texture will lead the eye.

[1]

(b) Thumbnail showing textured vs smooth areas.

[2]

Exercise 2.3

2.3 State one way texture can create a focal point.

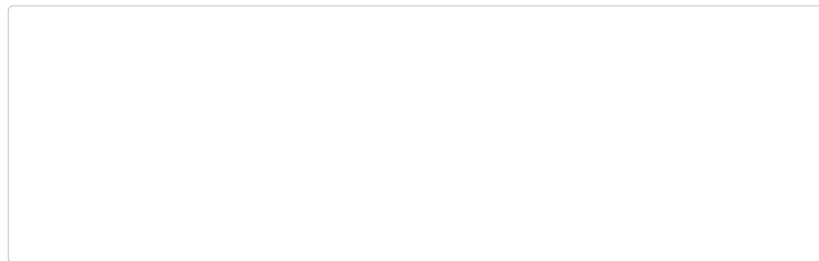
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2.3

- a highly textured area contrasts with smooth areas and draws the eye

3.1

Full solution 2.3

2.3

- a highly textured area contrasts with smooth areas and draws the eye

3.1

- Look for: each box uses distinct, convincing mark-making matched to the named surface (1 each)

3.2

- Look for: a clear texture focal point identified (1); thumbnail contrasts textured and smooth zones deliberately (2)