

Exercise walk-through

1.6

Space

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

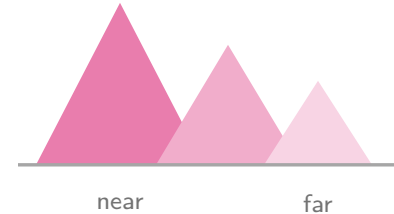
Stippling, hatching, **impasto** (thick paint), dry-brush.
Contrasting smooth against rough directs the eye.

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 Lines that recede toward a single point on the horizon show

[1]

☐

A atmospheric perspective

B linear perspective

C actual texture

D high-key value

2.2 State two techniques that make an object look farther away.

[2]

Exercises 2.1-2.2

2.1 Lines that recede toward a single point on the horizon show

[1]

☐

A atmospheric perspective

B linear perspective

C actual texture

D high-key value

2.1 B

- receding lines to a point = linear perspective

2.2 State two techniques that make an object look farther away.

[2]

2.2

- any two of: make it smaller, place it higher, overlap it behind others, make it paler/less detailed

Exercise 2.3

2.3 Define a vanishing point.

[1]

3 Studio & portfolio tasks

3.1 Draw a simple **one-point perspective** scene.

(a) Mark a horizon line and one vanishing point.

[1]

(b) Draw a road or room receding correctly to that point.

[3]

3.2 Plan depth for a portfolio landscape.

(a) Name two depth cues you will use.

[1]

(b) Thumbnail a fore-, mid-, and background.

[2]

Exercise 2.3

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[2]

2.3

- the point on the horizon where parallel receding lines appear to meet

Full solution 2.3

2.3

- the point on the horizon where parallel receding lines appear to meet

3.1

- Look for: a clear horizon and single vanishing point (1); parallel edges converge accurately, sizes diminish with distance (2)

3.2

- Look for: two named, appropriate depth cues (1); thumbnail shows three clear depth planes (2)