

Exercise walk-through

1.6

Texture and Surface

AP Drawing

Texture and surface

Surface is a **named** AP drawing skill: the physical texture of the drawing and the drawn **illusion** of texture work together.

- **actual texture** – rough paper, layered charcoal, collage
- **implied texture** – a drawn illusion
- **frottage** rubs real texture **into** the drawing

Paper **tooth** changes **every** mark – the same pencil reads differently on smooth and rough paper.

Build texture with the **logic of the material**: short strokes for fur, long for hair, broken marks for stone. Contrasting smooth skin against rough cloth makes **both** read more strongly.

Expressive mark-making – marks carry emotion

The same subject drawn with **angry**, **calm** or **nervous** marks tells three different stories.

- **expressive lines**

exaggerate speed, pressure and direction to **communicate feeling**

- Käthe Kollwitz's heavy charcoal, Egon Schiele's tense contours – the **marks themselves** carry the meaning

- **distortion** is a legitimate decision when it **serves your intent**

“Accurate” is **not** the only goal. A personal mark vocabulary is part of your **voice** – examiners look for it across the **whole** portfolio.

Choose the mark to match the idea: soft graphite for quiet subjects, aggressive ink for conflict.

Worked example – linking marks to meaning

Written evidence: one sentence that scores

“Scratchy graphite lines echo the anxiety of exam season.” It names the **mark**, and links it to the **idea**. That link is what scorers reward – a description of the picture alone is not evidence of thinking.

Photograph marks close up: a detail shot of your best passage **proves** a skill that a full view only suggests.

Check yourself, in detail

Even line

same width all the way



Weighted line

thick and thin with pressure



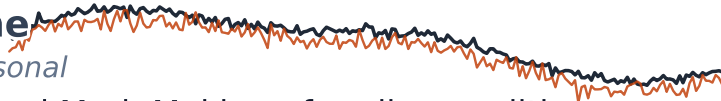
Lost-and-found-line

fades out, comes back



Expressive line

fast, energetic, personal



AP Drawing · Line and Mark-Making · four line qualities compared

The same edge drawn four ways: an even line, a weighted line, a lost-and-found line, and a fast expressive line

Exam tips

- **Line quality is judged at a glance** – one page of confident, varied strokes tells a scorer more than an hour of timid rendering. Warm up before every serious drawing.
- **Show the systems, not just the results:** a portfolio image of hatching, stippling, and cross-contour studies is direct visual evidence of the *mark-making* skill the rubric names.
- **Photograph marks close up.** A detail shot of your best passage of marks proves a skill that a full view only suggests.
- **Blind contour and gesture pages belong in your process images** – they show observation and practice, exactly what the Sustained Investigation rubric asks to see.
- **Match marks to meaning in your written evidence:** one sentence like “scratchy graphite lines echo the anxiety of exam season” links technique to idea, which is what scorers reward.

Exercises 2.1·2.2

2.1 Rubbing paper over a rough surface to transfer its pattern is

[1]

☐

A burnishing

B frottage

C stippling

D sgraffito

2.2 Distinguish actual texture from implied texture.

[2]

Exercises 2.1-2.2

2.1 Rubbing paper over a rough surface to transfer its pattern is

[1]



A burnishing

B frottage

C stippling

D sgraffito

2.1 B

- **frottage** transfers real texture

2.2 Distinguish actual texture from implied texture.

[2]

2.2

- actual = the work's real physical surface; implied = a drawn illusion of texture

Exercise 2.3

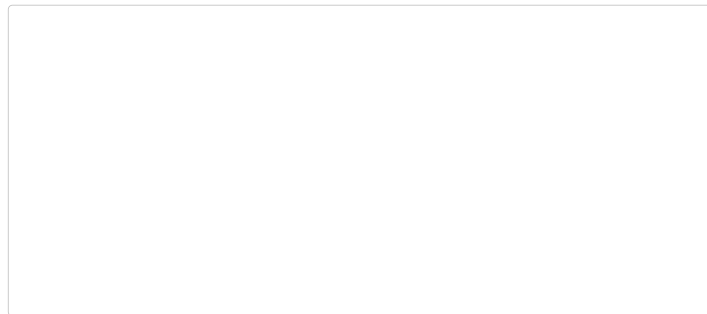
2.3 Why should texture NOT be drawn everywhere at equal strength? [1]

3 Studio & portfolio tasks

3.1 Make a **texture-contrast study** of two touching materials (e.g. cloth over metal).

(a) Render one rough and one smooth material so both read strongly. [3]

(b) Use the material's logic: short marks for rough, clean strokes for smooth. [1]



3.2

() Make one small **frottage** rubbing and incorporate it into a drawn shape. [2]

Exercise 2.3

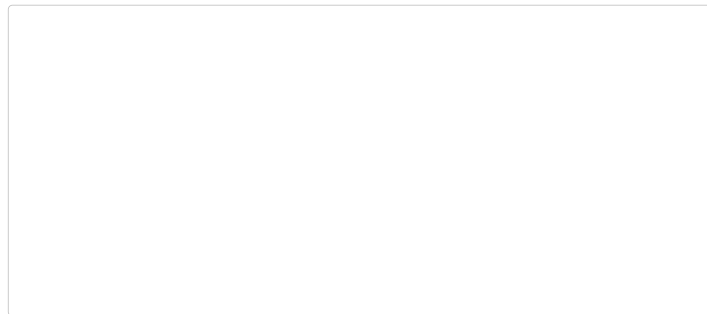
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2.3

- even texture everywhere reads as noise; concentrate it at the focal area

3.1

- clear rough vs smooth contrast; each texture built with fitting marks; focal texture

Full solution on next slide

Full solution 2.3

2.3

- even texture everywhere reads as noise; concentrate it at the focal area

3.1

- clear rough vs smooth contrast; each texture built with fitting marks; focal texture stronger than quiet areas; convincing surfaces

3.2

- a real transferred texture; integrated into a drawn form, not just a random rubbing