

How to Texturize Objects In Drawings

Drawing the Texture of the Surface



Dennis Lee Brown

POTTED PLANT & LINEN

17" w X 14" h Stilllife Charcoal & Graphite on Paper

(C) Dennis Lee Brown 11-2022 Dennis Fine Art (ARR) POTTEDIMG-3513-495USD Winter 2022 Drawings

How to Texturize Objects In Drawings

Drawing the Texture of the Surface



Vivid & Diversified

dlb

Dennis Lee Brown
Contemporary Artist

No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in reviews and certain other non-commercial uses permitted by copyright law.

Table of Contents

How to Texturize Objects in Drawings	1
Drawing Materials	2
The Principles & Elements of Drawing:	3
Elements of Fine Drawing & Painting.....	6
Texturing Surfaces.....	7

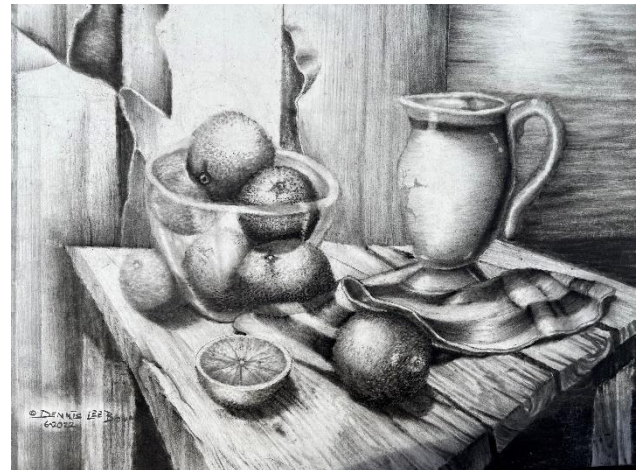
How to Texturize Objects In Drawings

Drawing the Texture of the Surface

How to Texturize Objects in Drawings

Every object has a surface, and surfaces have a texture that forms in their production. Whether it is the extra smooth finished exterior of glass or the ridged roughness of concrete, everything's outward face has texture. Texturing is what sets apart the plain exterior of an item from the detailed enhanced surface of a well-drawn subject.

It will be impossible to draw a surface's consistency by just using the regular markings of an artist's tool. It will require special drawing skills, methods, and techniques combined to complete the glassiness or the over-coarseness of a plank of lumber.



*Figure 1: VFRUIT, LINEN & A PICTURE 17" w X 14" h
Still life Charcoal & Graphite on Paper © Dennis Lee
Brown 11-2022 Dennis Fine Art (ARR)
IMG-3514-695USD Winter 2022 Drawings*

It will require special drawing skills, methods, and techniques combined to complete the glassiness or the over-coarseness of a plank of lumber.

Drawing Materials

Drawing Mediums:

- Graphite/Drawing Pencils (*Full Range of) H & B Leads*)
- Color Pencils: Hue Pigmented Leads
- Charcoal: Compressed, Sticks & Pencils
- Pastels (dry & oils)

Drawing Tools:

Charcoal, Graphite Pencils, Stumps & Tortillons,

Blending tools

- *Fingers.*
- *Tortillons.*
- *Blending Stumps & Tortillons*
- *Bristle Paper.*
- *Cloth.*
- *Cotton Swabs.*
- *Make-up Applicators.*
- *Chamois ('sha-mē)*

The Techniques of Drawing Surface Texture

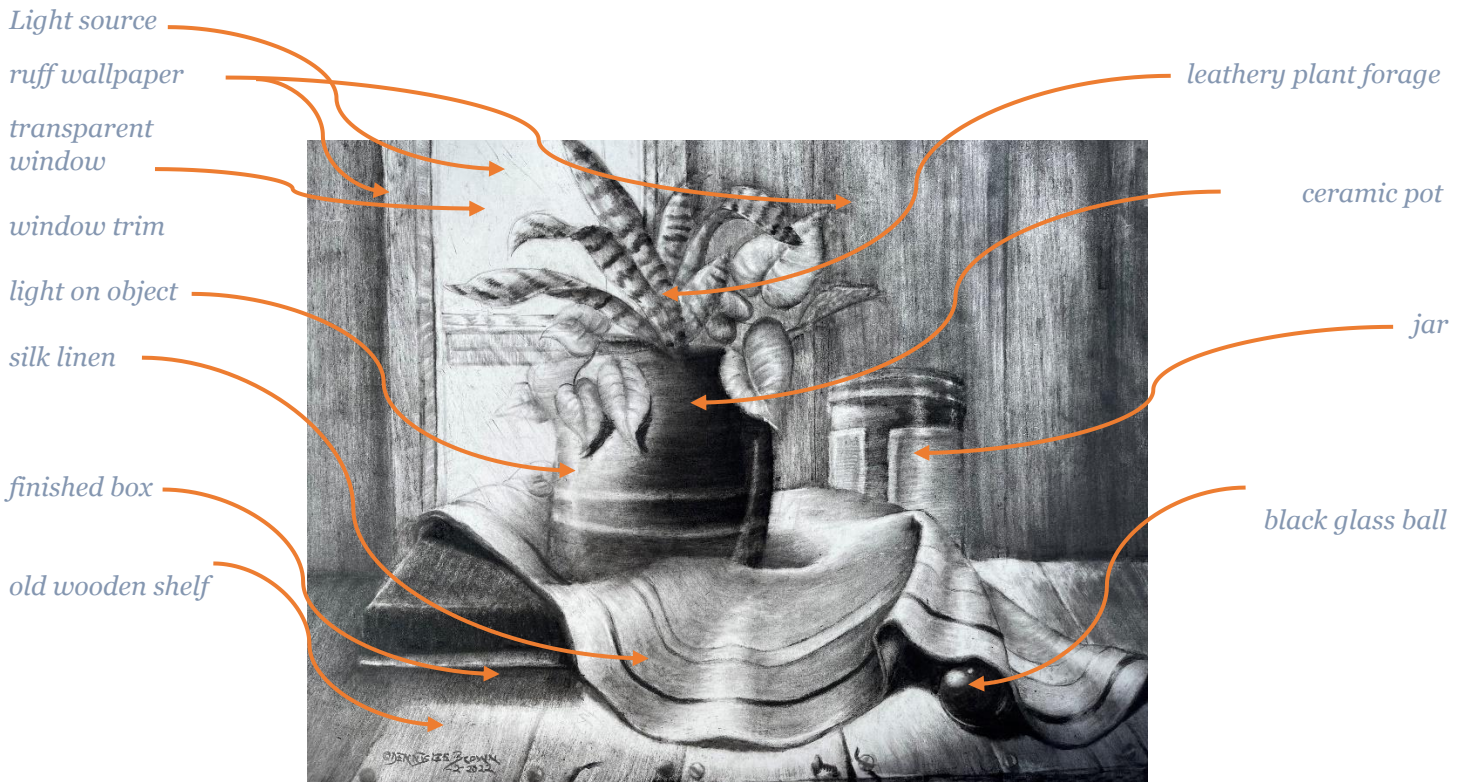


Figure 2: *POTTED PLANT & LINEN 17" w X 14" h Stilllife Charcoal & Graphite on Paper (C) Dennis Lee Brown 11-2022 Dennis Fine Art (ARR) IMG-3513-495USD Winter 2022 Drawings*

The Principles & Elements of Drawing:

(Values, Philosophies, Ideologies, Theories, & Principles)

- Pattern:** Shapes, Design, Outline, Form & Model
- Contrast:** The difference, distinctions, disparities, & opposites
- Emphasis:** Importance, Highlighting, & Distinction
- Balance:** Equilibrium, proportion, symmetry, & stability
- Harmony:** Agreement, One-accord, Coherence, & unity
- Rythem:** The Flow of Objects, Shapes, Patterns, and Color Schemes
- Proportion:** Ratio to Size & Location, Side by Side, background vs foreground

Pattern

is the same constant repetition of any of the components of art or any combination thereof. Anything can be turned into a pattern through repetition. Some classic patterns are spirals, grids, and weaves. For examples of different patterns, and types Popular drawing practice is Entangles, in which an abstract or representational outline is divided into different areas, each of which contains a unique pattern.

Emphasis

is an important area that is highlighted when the artist creates a section of the composition that is visually dominant and commands the viewer's undivided

Contrast

is the difference (*sometimes it is the opposite feature:)* dark v. light, ruff v. smooth, tint v. tone, and values, between facets of art in a composition, such that each element is made stronger in relation to the other. When placed next to each other, contrasting elements command the viewer's attention, holding it longer. Areas of contrast are among the first places that a viewer's eye is drawn. Contrast can be achieved by juxtapositions of any of the elements of art art.

Negative/Positive space is an example of contrast. Complementary colors placed side by side are an example of color/ Hue contrast. This process can come into play by using contrast.

Balance

When drawing or painting combines elements to add a feeling of stability or steadiness to a work of art. Balance includes (*evenness*), and (*imbalance*) are sign or systems of balance.

Harmony

Harmony is when all the elements, i.e., *color scheme, value, object, proportion, subject, space, etc.*, come together in unity creating a harmonious work of art. Without harmony ruling the picture, the picture may seem to have chaotic, and dull. When certain repetitive features appear, they still look and feel that they support the harmony factor of the entire artwork.

The Sense of Stability

refers to the visual weight of the elements of the composition, which is known as balance. It is a sense that the drawing or art feels stable and "feels right." An Imbalance piece of art causes a feeling of irritation to the observer.

Rythem

is the result of using the components of drawing such that they move the viewer's eye around and within the image by directional lines and marks. A sense of movement can be created by diagonal, horizontal, or curvy lines, both actual or implicated, by sides, by the sense or illusions of space, by duplication of things (*patterns*), and by vigorous and energetic mark-making.

Proportion

Proportion in a visual art form, i.e., drawing, or painting, the matter of the art is proportionally precise in relation to the other objects in size, mainly referring to its dimensions. Proportion refers to how sections of an artistic work connect in size.



Figure 3: Stability and Balanced Drawing

Perspective

Perspective in art is an awareness of depth in the art. It usually refers to the depiction of three-dimensional objects (including the use of negative or positive space) in spaces on a two-dimensional surface in an artwork.

Artists use the skills of perspective to create a realistic impression of depth, (*smaller lighter, less detailed objects*) in the background, while in the front of the drawing, (*larger vibrant, and more detailed objects with bolder colors control the forefront*). Experiment with perspective to show vivid or bewildering drawings.



Figure 4: *BIG NAVEL ORANGES* 17w X 41h Stilllife Charcoal & Graphite on Paper (C) Dennis Lee Brown 11-2022
Dennis Fine Art (ARR) IMG-3506-495USD Winter 2022 Drawings

Elements of Fine Drawing & Painting

Elements of art are visual artistic structures that come within a piece of art to help the artist communicate their moods, emotions, and visions. * Are the seven most commonly uses elements

- 1 **Point** Pointillism (large & small marks: irregular dots)
- 2 ***Line** Thick & thin, vertical & horizontal, length & width (*Directional: diagonal, curved, scribble*)
- 3 ***Shape** The use of isometrical forms
- 4 ***Color** An element of "Hues": the primary's red, yellow, and blue.
- 5 **Ephesus** Overview with a main focal point
- 6 **Balance** Distribution of color, line, and form, (how its' spread out in the composition)
- 7 **Harmony** Rational development or association with other subjects in the art
- 8 **Rhythm** One of the principles of art which indicate movement
- 9 **Layering** Stacking: Cover build-up to service texture
- 10 ***Texture** the surface of the objects and subjects including positive & negative space
- 11 ***Value** Tonal – Tints, tones, (lightness & darkness (shade)
- 12 **Position** Place in space, focus on location; side-by-side, forefront & background
- 13 **Proportion** The relationship between different elements of art (Proportion creates an illusion about the distance and an object's size form when compared with other forms in the art)
- 14 **Size** Proportion concerning item placement (side-by-side, foreground, or background) in relation to the support size
- 15 **Prospective** Three-dimensional illusion (Horizon line with vanishing points)
- 16 ***Pattern** Repetition (repeating the same "shape," "design," "form,")
- 17 ***Space** Negative (Space around an object/subject) & Positive Space: space that an object consumes

Texturing Surfaces

Texturing surfaces can and will be somewhat of a challenge to an individual not used to different line strokes and various mark techniques. Face it, all things have a "surface", and surfaces have texture, whether smooth (extra fine grain) or extremely ruff (extra course) and all levels in between.

During the shading of the object is where the texturing process comes into play. Many times, the texture of a surface is nothing more than a repetition of a pattern and its' value. Lightness, whereby indicated by the tinted value to appear light, and tone, thereby indicated by the darker value to show shade.

Texturing the Surface

When drawing, more so, when shading in any part of the object's surface, start with the type of mark necessary to indicate the surface's texture.

The dotting of a blunt sharp graphite stick layered with a blunt charcoal stick is used to indicate the roughness of an orange's skin.

The glass bowl is a mixture of light directional hatching lines, created with a dirty trillion, and a knead eraser to subtract unwanted charcoal/graphite.

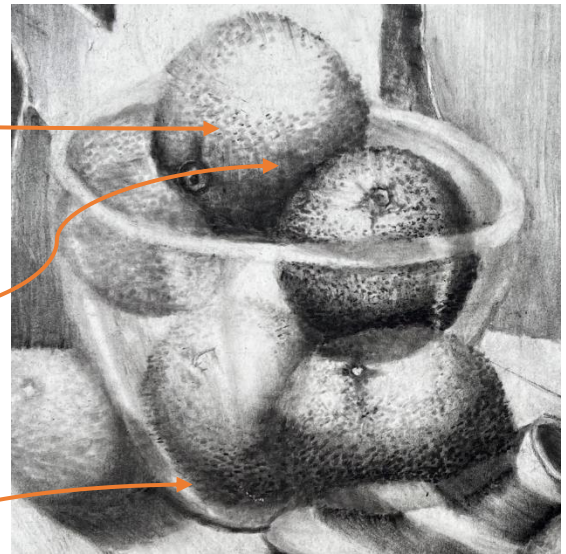


Figure 5: Texturing the Surface

The ceramic vessel is a smooth glass-like surface, so, to indicate its' smoothness, I employed the drawing technique of hatching with extreme stroke control.

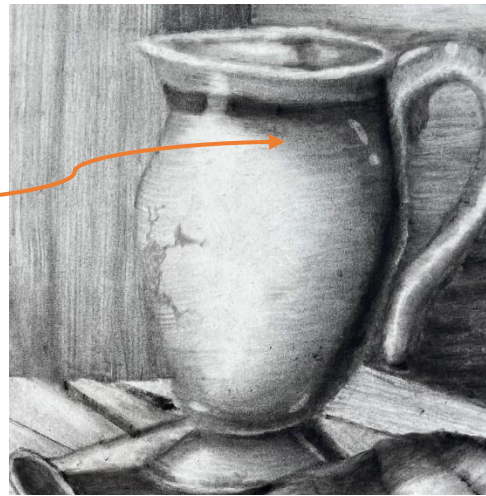
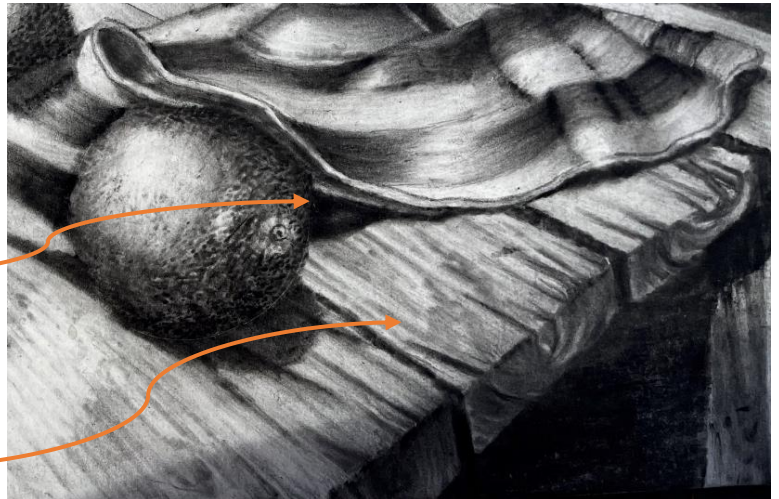


Figure 6: Texturing the Surface 2

The towel is a combination of directional-hatch strokes of charcoal & graphite to indicate the flow of the cloth and its' folds.



The grain of the wood planks is a set of layers of graphite and charcoal strokes with

Figure 7: Texturizing th Surface 3

In conclusion, when texturing, there is a full range of drawing techniques and mark-making that can create all types of surface consistencies. Experiment with different strokes and marks to generate the appropriate feel that matches the surface on which you are attempting to produce.

Because different charcoal and graphite points create diverse lines and marks, test them all to discover which is best for creating the look that suits the object.

Repeated patterns are an excellent means of covering the surface of an object. They give the feel of repetition, and when adding tonal and tint values, a strong surface texture is achieved.



*Figure 8: CRACKED PLANT VASE 17" w X 14" h Stilllife Charcoal & Graphite on Paper © Dennis Lee Brown 11/2022
Dennis Fine Art (ARR) IMG-3507-595USD Winter 2022 Drawings*

