



Texture Study 2

In this module, we'll continue our look at creating the illusion of texture in a graphite drawing. This time, we'll explore a subject that has a variety of different textures and that presents a slightly more difficult challenge than our last.

We'll continue to consider the factors that contribute to the illusion of texture in drawing. These factors are: value, directional strokes made with the medium, the surface or tooth of the paper, and the manner in which the medium is applied.

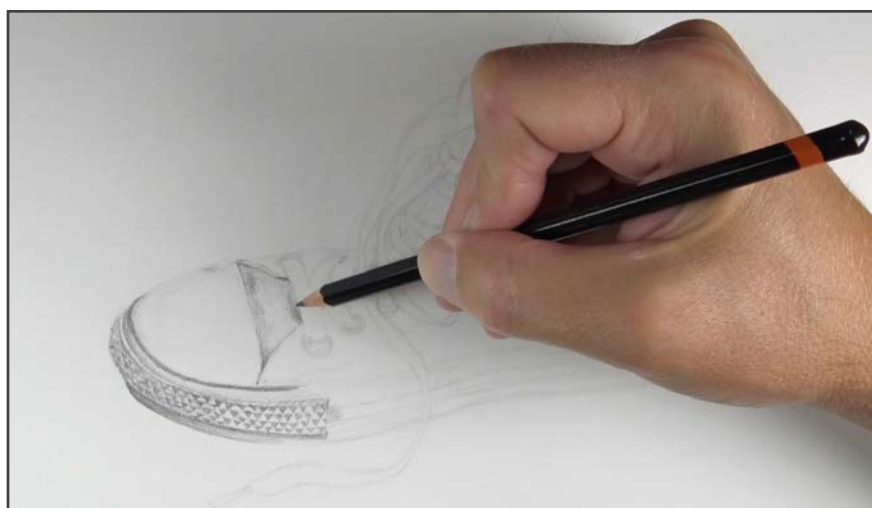
We'll apply HB and 4B graphite applications to the smoother side of white Stonehenge paper to develop the drawing and rely solely on the pressure placed on the pencil to produce even gradations of tone. No blending stumps or blending tools are used in this exercise.



We'll begin by drawing the basic shapes of the shoe and the contours with an "H" pencil. We're careful to make light marks in the beginning stages so that no indentations or grooves are created on the surface. Before developing the value with softer pencils, all stay lines are erased, leaving a well-defined contour line drawing.



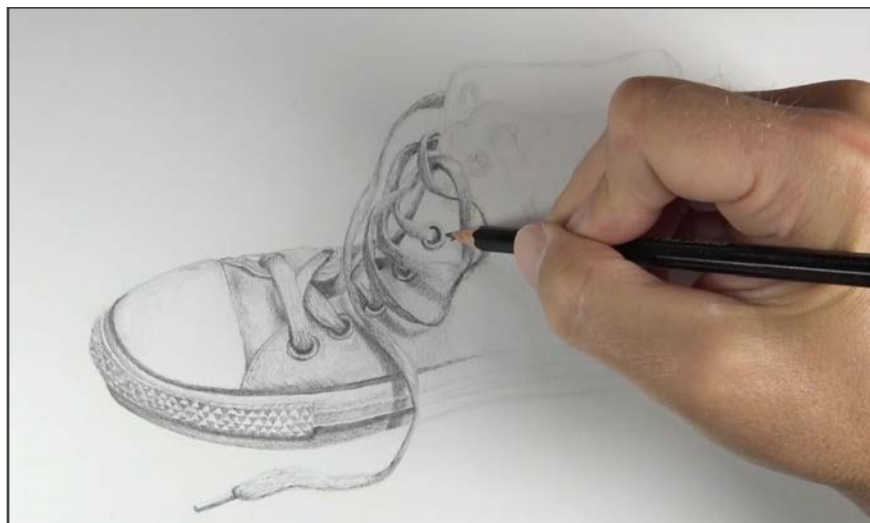
We'll begin developing the value range and thus, the illusion of texture with an "HB" pencil. Work begins on the left side of the shoe and progresses to the right to prevent smudging. Each section of the shoe presents a different challenge for developing the texture. A pattern of contrasting values is observed and drawn for the toe of the shoe, while circling is used to control the tone for the canvas portions.



The texture of the shoe strings is developed using defined directional strokes that contrast slightly in value. These directional strokes flow over the form of the shoe strings, much like cross contour lines. As we work our way across the shoe, shadows are added underneath the shoe strings and on the surface of the shoe, defining the locations and strength of the light source.



It's important to be patient as the value is developed. It's always easier to make values darker if needed than to make them lighter if we go too dark. Although no blending stumps or tools are used in this exercise, we can still control the value and the resulting texture by pencil pressure alone. But this only occurs if we work patiently.



As we work to the right side of the shoe, we can create the texture through subtle changes in value. We're not just dealing with the surface texture of the canvas, but also the folds.



We can continue to address the entire canvas portion of the shoe. Even the areas of lightest value receive a bit of the graphite. This ensures that the texture remains consistent, even in locations where the value is extremely light.



We can recognize the importance of value contrast in creating the illusion of texture on the bottom portion of the shoe. Each “band” of value is different and the contrast between them creates the impression of form. Directional strokes are made with the pencil that flow along with each section. This texture is slightly different from the circling technique that is used on the canvas sections of the shoe. This subtle change in texture provides additional contrast.



A few imperfections are added in areas. The stitching is also added with a freshly sharpened pencil.



The “HB” pencil does a fairly good job in the development of value, but additional contrast is needed to create a full range. A “4B” pencil is used to push the range of value further, addressing the areas of darkest tone.





The softer graphite is also used to strengthen the cast shadows found underneath the shoe and the laces.



Once a full range of value has been established, the drawing is complete.

The illusion of texture in our second study is created through the use of directional strokes and control over the pressure placed on the pencil. The completed image conveys the form of the subject, the light within the scene, and the textures - all without the use of blending stumps or tools.

