

Drawing for Graphic Communications number Art 3334 section 04438

Location: 324 Fine Arts Building **Time:** MW 11:00–02:00 **Affiliate Artist:** Kathryn Kelley
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Project 2: Texture

Texture

Sticks and stones, parchment and gold leaf, paper and ink...no substance has escaped being used to frame an image of the world we live in.

—Denis Wood
The Power of Maps

In this project, the goal is to create a variety of surfaces through texture and to explore a range of techniques. Once achieved, the aim is to control the surfaces and use them effectively within compositions. Do not confuse texture with pattern. Texture appears as part of an overall surface; without a focal point or identifying form.

Think of texture as drawing without form; its emergence is an instructive demonstration for how a drawing should grow in its entirety. Every stroke and every mark is judged according to its relation to the whole. During its emergence, the drawing is in a state of unstable balance. Texture transforms a 2-D picture plane and gives it a sense of surface tactility. Surface/texture variation is infinite.

This project examines the qualities and defining attributes of media/materials and how they can be pushed and pulled through a range of actions to express hard/soft, organic/inorganic, rough/smooth, dry/wet, large/small, many/few, high/low, brittle/strong and fertile/barren. Through exploration, the power of marks to suggest varying surfaces is realized.

Project

When we walk in a park or along a street we observe the world at human scale. Perhaps we perceive the first grass of spring as soft and lush, or that of winter as brittle and rough. We experience the asphalt and concrete that constitute the urban environment we live in as hard and unforgiving. When we ascend above the earth in an airplane or hot air balloon we suddenly see these same physical features as color and shape; textures become less distinct and fields and highways differ primarily in geometry. And yet one more view is possible. When we fall down or stretch out on the ground like a dog at play, we notice individual blades of grass stand stiff and upright and concrete and asphalt are really aggregates of many millions of particles rife with texture.

Based on the list of natural features that you were assigned, create 4 separate 8 x 8 inch squares that represent the 4 listed features using textures. Make one of the squares 3 dimensional. Each list includes a range of magnifications from which a single thing may be viewed. For example, at close range, the exterior of a tree is rough; its bark a mountain for a microscopic insect. From the air, a bird would see a different view. Perhaps tufts of shapes or a carpet of undulating green.

Methods

Texture drawings derive articulation largely from the characteristics of the surface and the drawing tool. Explore a variety of paper, e.g. premium white, warm white, gray, craft, Colorcast, etc. Explore a variety of drawing tools: pencil, graphite, ink, chalks, markers, felt pen, gouache, acrylic, soft pastel, color pencil, brushes, etc., (you may use a mixture of media).

An eraser, water and resists techniques (rubber cement, wax) are tools of equal worth and produce a special formal vocabulary out of positive and negative lines. Experiment with producing a texture drawing and intervening with a resist/removal method to partially clear away and rebuild layers for rich tonalities.

Approach

Begin by experimenting with textures by making multiple 4 x 4 inch textures for each or the natural features. Collect examples of your materials; bark, leaves, pebbles and rocks. Look for images of trees and mountains. These can be photographs, drawings, paintings or other visual translations that will help you visualize a macro view.

- to “draw” textures
- to find the inherent quality within mark making tools and surfaces
- to make textures through the building of layers through mark making
- to build rich surfaces and a rich color palette

Sketchbook

Twelve swatches of 4 x 4” scale (on a ring or grommet)

Final Format

Turn in 4 individual squares of 8 x 8 inches each. Flush mount (no border) on black foamcore. Number each square on its reverse side in the order in which the final four should be composed. Move across the top row from left to right; then the bottom row from left to right. Number 1-4.

Schedule February

M 5 | T 6 : Begin Project 2

W 7 | TH 8 : Work in class/Textures

M 12 | T 13 Class Crit

W 14 | TH 15 Work in class/Textures

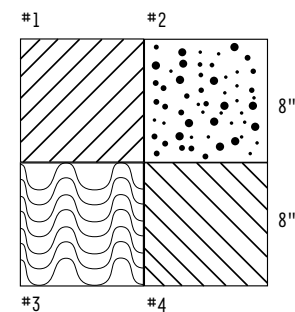
M 19 | T 20 Class Crit

W 21 | TH 22 Work in class/Textures

Monday 2.26 Due 4 boards/Sketchbook

Tuesday 2.27 Due 4 boards/Sketchbook

Assign Project 2



Final four squares and proper numbering order.

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Sand

The sandy expanses of beaches, deserts, and dune fields are loose aggregations of mineral grains, mostly quartz, created by geological forces that include plate tectonics and erosion. Wind and water sort this hard detritus so efficiently into masses of like-sized particles that we are able to speak of a sandbar (as distinct from a gravel bar) and other discrete forms, such as a mudflat, which is made up of the same-sized particles of clay or silt. The smallest fragments of the earth's pulverized rocks are called clay (each one measuring less than .004–.065 mm); grains of sand, finally, measure between .065 and 2 mm. The word sand also refers to the loose aggregation itself; just as silt commonly refers to an infusion of fine earth suspended in the flow of moving water. On the continuum from the coarsest silt to the finest clay, the earthy substance gets progressively stickier.

—Barry Lopez

Pebble

A pebble is a stone between the size of a corn kernel and a baseball, larger than a kernel of wheat, smaller than a cobble, or between 0.08 and 2.52 inches. By abrasion, through the action of passing water and wind, the stone fragments that make pebbles have become worn and rounded. A pebble beach, therefore, is a margin of land where loose pebbles have accumulated, bounding a sea, lake, pond, or stream, and is distinguished from sand beach or cobble beach.

—John Keelbe

Rock

In literature, stone is a rock with gravitas. A rock is workmanlike, quotidian. ("Upon this rock I will build my church..."). A stone is fraught with anthropomorphized depth, a rock seen with metaphoric eyes. ("he rolled away the stone..."). In nature, however, a rock is a naturally formed aggregate or compact mass of mineral materials; these may or may not be "coherent"—in other words, a rock can be a small anthology of geological matter. A stone, in contrast, is a concentrated piece of earthy or mineral material, often defined as a section of a rock. If you get a piece of the rock, you have a stone in your pocket. Large masses of stone are called rocks. These can be quite large—promontories and cliffs, peaks and boulders, are all rocks. (Uluru—Ayers Rock—is a mega example). Stones achieve true gravitas when they are gems—it is not just slang that makes diamonds "precious stones." We elevate the stone in our culture: corner stone, gravestone, etched in stone. (Trivia note: The Rocky Mountains used to be known as the Stony Mountains.) A rock is a solid and stolid, forever dependable as an essential part of the Earth's crust; a stone is a mineral metaphor, forever turning in the human mind, bearing "meaning" on its facets. Perhaps this is what moved Mexican poet Octavio Paz to write. "What is not stone/is light."

—Luis Alberto Urrea

Riprap/Rubble

In 1973, broken rocks, large pieces of cement, and concrete rubble tumbled and crashed down from the dump truck with banging thunders and billows of dust to begin the building of a dike along Green Bay, Wisconsin. This dike was typical of those composed of riprap to prevent future erosion and flooding. Riprap is human-made and used in many places to protect roads, bluffs, bridges, and shorelines from the erosion caused by wave action and to bolster structures threatened in other ways. Riprap also refers to rocks laid down on a smooth stone path to provide traction for horses on the slippery surface. "Lay down these words/Before your mind like rocks," Gary Snyder suggests in his poem "Riprap," comparing the granite words of a poem to the bolstering aggregation of riprap.

—Pattiann Rogers

Mountain

A mountain is land that rises above the surrounding plain. But it is not simply higher than a hill; the very word mountain also implies a brand of majesty. On a mountain, normal processes are magnified—their steep slopes, for instance, mean streams flow faster and carry more rock of larger size, accelerating erosion. Mountains can create their own weather, as clouds dump their cargo on the windward side. And they carry their own heightened psychological charge as well: Thoreau, in a spiritual fright as he bushwhacked up Maine's Katahdin, imagined that "some part of the beholder, even some vital part, seems to escape through the loose grating of his ribs as he ascends." Though by conventional measurement the planet's tallest mountains are all in Asia, Hawai'i can claim its most massive: by the reckoning of one geologist, measuring from the seafloor, the Mauna Loa volcano is the "largest projected landmass between Mars and the Sun."

—Bill McKibben

All definitions from *Home Ground: Language for an American Landscape*, edited by Barry Lopez and Debra Gwartney

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Forest

Of four basic life communities—forest, grassland, scrub (including desert), and savanna—the forest requires the most water to develop peak biotic density. In forests, trees provide a closed canopy that fosters complex, self-sustaining realm. Forests create their own humid and thermal environments, and provide tempering effects on water and weather systems beyond their boundaries. The root of forest, the Latin *foris*, signifies a woodland outside the common bounds of property, though this meaning regarding ownership has become largely lost, as it is now common in America to refer to commercial forests and to managed forests, within common bounds of property. Still, a dichotomy has existed for all of human history between woodland owned for timber production or cleared for agricultural application and forests reserved from an escape from human law and commerce. In North America, forest systems include the taiga or boreal forest (a nearly continuous belt of conifers across North America and Eurasia overlying once-glaciated lands); deciduous systems farther south; the rainforests of the Pacific coast and the tropics; and local forest systems of redwood, pine, or other species.

—Kim Stafford

Wood

"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I come to die, discover that I had not lived." So wrote Henry David Thoreau in his famous book about living on Walden Pond, originally titled *Walden; or, Life in the Woods*. A forested area or region is called a wood or woods. A small wood is often referred to as a grove. A wood is filled with trees, or woody plants reaching a mature height of at least twenty feet with a single stem or trunk and a more or less crown shape. A wood may contain either hardwoods, including broad-leafed trees like oak, sugar maple, and hickory, or softwoods, including pines, spruces, and poplars. When people live on the edge or make frequent forays into a forest, they often speak of this thick collection of trees as a wood, as in, "We hunted mores in the woods." Throughout literature, woods have taken on metaphorical and mythological connotations as both places of refuge and places of danger. While Thoreau found solitude in the woods, Hansel and Gretel found themselves alone and lost. Little Red Riding Hood had to brave her way through the woods to get to her grandmother's house. In Robert Frost's poem "Stopping by Woods on a Snowy Evening," the features become a mixture of both sanctuary and peril: "The woods are lovely, dark and deep."

—Mary Swander

Woodland

An apparently rather straightforward word, woodland is in fact a richly ambiguous landscape term that is used both as an overarching term for all wooded lands (forests, timberlands, plantations, even orchards) and to indicate a subcategory of forest—a subcategory itself quite ambiguous, but perhaps most simply described as sparsely wooded land with an open canopy in which the crowns of trees do not touch. (The full extent of the variations of the term woodland may be enjoyed in the numerous pages devoted to the term in a report generated by a United Nations conference convened to "harmonize forest-related terms"). Attempting to distinguish woodlands from forests, forest professionals use several gauges, including crown cover, projective foliage, and the richness of life on the floor. Very generally, a woodland is not less than ten acres, with a vibrant carpet of herbs, grasses, mosses, ferns, and shrubs, and a canopy of between ten to thirty percent protective foliage cover. (An open forest has thirty to seventy percent; a closed forest more than seventy percent.) Woodlands can be broadleaf or coniferous, and are further identified by the dominant tree species. Taken together, the spacing of trees and the principal type of tree determine the amount of sunlight that penetrates the canopy; which in turn influences the richness of plant, animal, and insect life within a particular woodland. Thousands of American places are named after woodlands. Some like The Woodlands in Houston and Woodland Pond Park in Bend, Oregon, refer to actual wooded surroundings. Many more places—including schools, churches, subdivisions, cemeteries, shopping malls, and whole towns—are given the name Woodland for a sylvan quality more longed for than real.

—Emily Hiestand

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