“Texture”, in terms of art, refers to the way an object feels to the touch or looks as it may feel if it were touched. Since we are creating drawings with ink, we are dealing with visual texture - specifically, simulated texture.

In this module, we'll take a look at creating various types of textures with pen and ink. We'll learn what role value and shading plays in creating not only convincing form, but also believable texture.

Light and Form

Light manifests itself through the arrangement of value within a scene. The light source determines the locations of value on the object and surrounding surfaces or objects. The placement of values within the scene ultimately inform the viewer of the light within the scene and the form of the object.

Locations of Value

**Highlight** - Area(s) on an object where light is hitting the object directly. Typically indicated with lighter values.

**Mid Tone** - Area(s) on an object where some light is hitting. Typically indicated with middle values.

**Core Shadow** - Area(s) on an object where light is prevented from hitting. Typically indicated with darker values.

**Cast Shadow** - Area(s) on surrounding objects or surfaces where light is prevented from hitting because an object is blocking the light. Typically indicated with darker values.
Representational Texture

The key to creating representational texture lies in both the relationship of values developed and the direction and nature of the line that is produced.

The texture that we draw may consist of a variety of lines and shapes, while the shading technique will remain consistent - hatching, cross hatching, random lines, stippling, etc.

Since an infinite number of textures can be created, the artist is left to their own creativity to determine what marks are best suited to capture the texture of an object in a drawing. By practicing, the artist can develop a better understanding of how to handle textures on subjects when they are presented with them.

“Hairy” Cube

The direction, intensity, and concentration of the marks all play a role in the perceived texture that is produced. In the case of the “Hairy” cube, lines are produced to follow the planes of the cube underneath. Greater concentrations of the mark are produced in the area of core shadow. A moderate concentration of marks are produced in the location of mid tone, while a few marks are made in the location of highlight. The core shadow is addressed with cross hatching to differentiate its texture from the texture observed on the cube.

“Wooden” Cube

In not all situations will the concentration of the marks produce the necessary value relationships. Remember, we need to create the illusion of texture, but also the illusion of form. Therefore, it may be necessary to establish the texture through mark making and layer the value over the top. In the case of the “Wooden” cube, concentrated marks are made in the location of core shadow and enhanced with hatching. Hatching is applied over the top of the textural lines in the location of mid tone to darken the area to communicate the location of the light source.
“Rocky” Cube

With the case of the “Rocky” cube, the form of the cube is expanded by drawing the contours of the individual rocks. It is the rocks that create the texture. Each rock is shaded using hatching and cross hatching to create the illusion of form and light. So, in this case, the texture is created by defining the form of each element on the cube.

“Fibrous” Cube

Lines are applied to communicate each strand of fabric wrapping the cube. Additional lines are drawn to indicate wrinkles or shadows in each strand. These applications are enough to communicate the texture, but do not communicate the light and form. Hatching and cross hatching are applied over the textural marks to indicate the light within the scene and the form of the cube.

“Rough or Coarse” Cube

Small, loose circles are applied to communicate the texture of the “Rough or Coarse” cube. Heavier concentrations of marks are applied in the locations of darker value (core shadow and mid tone). Lesser concentrations are applied in the area of highlight. Additional applications, in this case, are unnecessary because the concentration of marks are sufficient enough to communicate the texture, light, and form.