

HANDOUT

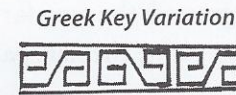
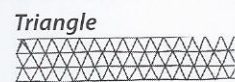
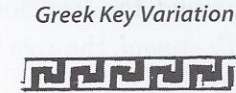
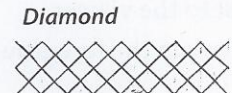
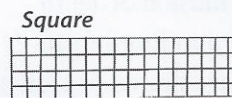
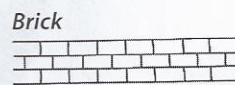
TEXTURE

Texture in an artwork may be actual (it can be felt) or implied (it looks real but isn't; it's an illusion). A collage or assemblage may have actual texture applied to the surface. The paintings of Vincent van Gogh that were rich in texture featured thickly applied paint. Sculptors use texture effectively by varying smooth and rough areas to call attention to one surface or another. Viewers often are tempted to touch both paintings and sculpture to sense the texture. Sometimes the texture is repellent—one can tell by looking it will not feel pleasant.

Pattern and texture are sometimes confused, but pattern is deliberately repetitive, used for decorative purposes. Pablo Picasso often used pattern to imply texture.

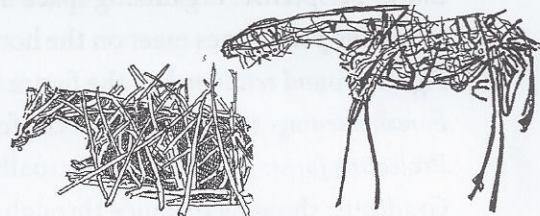
Pattern

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Actual Texture

- | | |
|--------|---------|
| Smooth | Velvety |
| Rough | Prickly |
| Bumpy | Sandy |



Horses, drawn after Deborah Butterfield, 1949.

Apply texture to

- Fill a broad, open one-color expanse with pattern to create interest*
- Make a realistic simulation of a texture such as bark*
- Create texture differences with changes in light and dark areas*
- Enliven a composition, create relief, or change value*
- Deliberately abstract real texture with invented pattern in a painting*
- Emphasize differences within the same work of art to communicate idea*



Head, 1966, drawn after Roy Lichtenstein, 1923–1997.

Apply pattern to

- Make a border that corresponds with the artwork*
- Give interest to an area that is broad and uninteresting*
- Call attention to an area*