



Figure 1-112. Deborah Rockman, American, *Dog*, 1997. Charcoal on paper and vinyl on glass, 29 × 23 inches. Courtesy of the artist. Chiaroscuro produces a strong illusion of volume based on a singular light source and the distribution of a full tonal range.

ffects of chiaroscuro producing strong contrast between light and shadow and creating a dark, dramatic, or theatrical mood (Figure 1-113). Frequently the main subjects in tenebrism are illuminated by a single source of light, somewhat like a spotlight, creating areas of strong darkness and deep shadows in contrast to the light.

Plastic value: Value used to describe the illusion of volume and space or plastic form, sharing characteristics of chiaroscuro. Plastic value and chiaroscuro, in their quest for the illusion of volume and space, require special consideration for contrast, detail, and edge. High contrast of value tends to advance spatially, low contrast of value tends to recede. Greater detail tends to give more dominance to an object, pulling it forward in space, while less detail helps an object to recede in space. Objects or forms with sharp, clean edges tend to advance, while softer edges tend to recede (Figure 1-114).

Low-key value: Predominately dark values often used to create an effect of gloom, mystery, drama,



Figure 1-113. Joseph Stashkevetch, American, *Crucigerous*, 2003. Conte crayon on paper, 60 × 60.5 inches. Courtesy of Von Lintel Gallery. Strong light and dark value contrast lend this drawing a dramatic quality. Notice that some of the dark edges on the fish merge with the dark negative space so that the edge becomes lost. This is a characteristic often found in tenebrism.

menace, heaviness, and the like (Figure 1-115). A drawing done with low-key value uses variations of value to describe volume and space, but these variations fall within the range of darker values.

Middle-key value: Predominately mid-range values used at the artist's discretion. A drawing done with middle-key value uses variations of value to describe volume and space, but these variations fall within the range of middle values, emphasizing neither strong darks nor strong lights (Figure 1-116).

High-key value: Predominately light values sometimes used to create an effect opposite of low-key value, such as light-heartedness, delicateness, and so on (Figure 1-117). High-key value uses variations of value to describe volume and space, but these variations fall within the range of lighter values.

VALUE AND TEXTURE

Value is a significant component of texture, which is defined as the tactile (can be touched and felt) surface character of different objects, such as a smooth

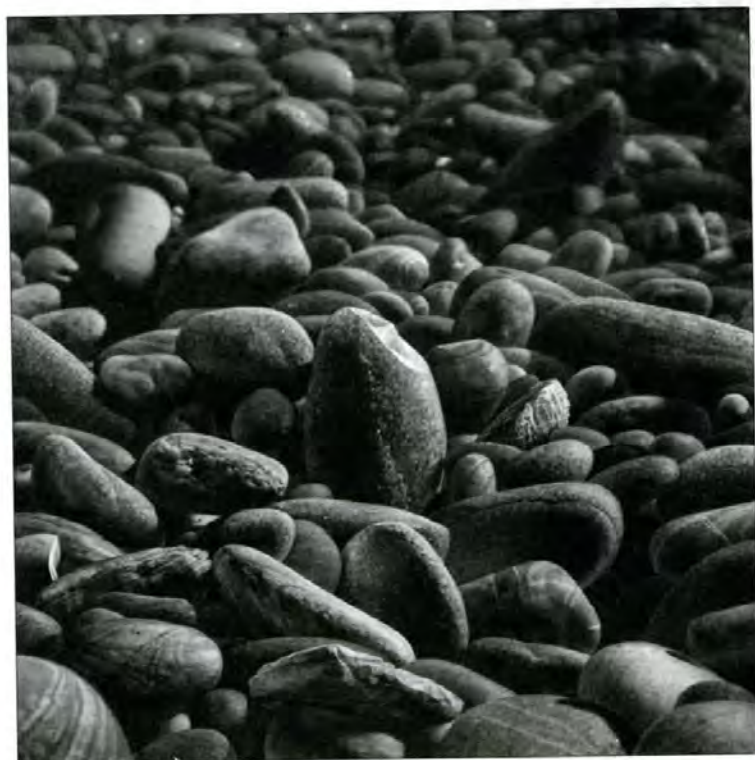


Figure 1-114. Joseph Stashkevetch, American, *Bristling Rocks*, 2004. Conte crayon on paper, 40 × 40 inches. Courtesy of Von Lintel Gallery. Plastic value is emphasized through the spatial use of contrast, detail, and edge quality. The rocks in the foreground are composed with full value contrast, attention to texture and detail, and clean, sharp edges. The background rocks are composed using reduced value contrast, diminished texture and detail, and softer edges.



Figure 1-115. Student work. Sheila Seib. The appropriate use of low-key value in this drawing emphasizes the somber and disturbing mood conveyed by the subject matter.



Figure 1-116. Student work. Matt Maxwell. This student chose to use middle-key value structure for this somewhat bizarre and funny self-portrait of a figure in an interior environment. Middle tone and light values dominate with a pronounced absence of dark values.

ceramic vase, a rough piece of fabric, smooth or wrinkled human skin, fur on an animal, foam on the top of a glass, corrugated cardboard, bark on a tree, and the like. Additionally, texture can refer to the surface character of an object that is visible but not tactile (cannot be felt), such as stripes or some other pattern on fabric, the variations of color in the fur of a dog or a cat, the crackle pattern on a glazed ceramic surface, faux surfaces on walls or floors, and similar characteristics. Texture is also inherent in the different materials that we use to draw and is further influenced by the surface to which we apply these materials and the way that we apply them. Some papers are more heavily textured than others, and a line of soft charcoal drawn across a surface will yield a different kind of texture than an ink line drawn across the same surface. This same charcoal line will result in different textures depending on whether it is pulled heavily across a surface or pulled more gently across a surface.



Figure 1-117. Deborah Rockman, American, *Potential for Disaster: Razing the Children VII*, 2005. Graphite on paper. Image: 10 × 8 inches, paper: 29 × 23 inches. Collection of Diane Griffin. This drawing of a six-week-old infant utilizes a high-key value range and extremely subtle texture to convey the fragile and delicate nature of this sleeping baby.



Figure 1-118. Student work. Yvette Cummings. An overhead light source raking across the face of the model reveals a tremendous amount of information concerning the major planes of the figure's face as well as more subtle information such as wrinkles and other surface variations.

Light source is a significant element in revealing texture. A form that is illuminated directly from the front, where the light source could conceivably be coming from our own eyes as we look at the object, will generally subdue texture and make it less apparent. Raking light is defined as light that rakes across the surface at a strong angle, illuminating one side of a form and leaving the opposite side in varying degrees of shadow. Raking light will generally reveal texture more strongly than direct light will (Figure 1-118). Texture that is highly visible on the lit surface of an object will diminish in strength as that same surface slides into shadow because there is a lack of direct light to reveal the texture.

There is a simple experiment that you can do to emphasize the role that directional light plays in revealing texture. You will need a clamp-on light

and a roughly textured wall or other surface. Stand directly in front of the wall and shine your light directly on the wall. Note the appearance of the wall. You may notice some texture, but probably not a lot. Now take your light and begin to move it to the side, shining your light on the wall at an angle. As you increase the angle of the light to the wall (raking light), you will observe that the amount of visible texture increases significantly and is greatly enhanced. This simple experiment reveals the role that light plays in revealing form and surface texture.

Some Different Kinds of Texture

Actual texture can be felt with your fingers. It is the actual “feel” of an object, such as rough, velvety, smooth, soft, bumpy, fuzzy, and so on (Figure 1-119).

Simulated texture cannot be felt with the fingers, but rather is suggested in a drawing through the artist's response to value changes that describe texture and through the use of materials. Simulated texture attempts to replicate the appearance of actual texture (Figure 1-120).

Uniform texture is the overall texture in a drawing that results from the texture of the paper or other surface on which the drawing is done. This overall texture is in part defined by the media used in the drawing and by the way it is applied. Uniform texture can be minimized or disguised by rubbing or smearing the drawing media on the surface (Figure 1-121).

Figure 1-119. Student work (detail). Brandon Belote. This mixed-media drawing incorporates fabric and other materials that create an actual texture (one that can be felt when touched) on the surface of the drawing.



Invented texture is just that—invented. It is texture in a drawing that is not based on the appearance of the actual texture. It may be texture created by hatching or cross-hatching, texture created by the use of washes, or texture created by stroking the side of a conte stick over the surface of a cold press paper. Most importantly, it is not concerned with creating the illusion of actual texture.

Frottage, although not a kind of texture, is a technique that relies on texture for its results. Frottage is a rubbing or transfer technique made by laying a piece of paper onto a textured surface (thinner paper works best) and rubbing graphite or conte or charcoal or



Figure 1-120. Student work. Aaron Adams. This graphite drawing creates the illusion of actual concrete texture through the manipulation of the medium. Although the various textures cannot actually be felt, there is a strong visual sense of them.

some other dry media across the surface of the paper to create a positive impression of the texture underneath (Figure 1-122). High spots will pick up more graphite or conte, and low spots will pick up less. Larger surfaces to be transferred are more easily done using the broad side of a stick of drawing material, while small surfaces (such as a coin) can be transferred using a graphite or charcoal or conte pencil.

FOUR THINGS TO LOOK FOR WHEN IDENTIFYING VALUE STRUCTURE ON A FORM

The Light Source

It is important to identify the light source, and for beginning drawing students it is most helpful to keep your light source as singular as possible. Ask yourself: What direction is the light source coming from? How strong is the light source? How does this affect the light and shadows found on the objects being

drawn (Figure 1-123)? A good way to observe the importance of the direction of the light source is to do a simple experiment. Take a clip-on light and illuminate the subject being drawn, then slowly move the light to different positions, observing how the pattern of shadow and light shifts as the direction of the light source changes.

The Shape of Areas of Shadow and Light

What is the shape of the shadow in its largest, simplest form, and how does that shape relate to the object in its entirety? Ask yourself: Where is the shape located? How large or small is it in relation to the surrounding area? How does it relate to other shapes of value on the object in terms of size and position and darkness or lightness (Figure 1-124)?

Conversely, what is the shape of the light in its juxtaposition with the shadow? Observing the shape of areas of light helps to more clearly define the adjacent areas of

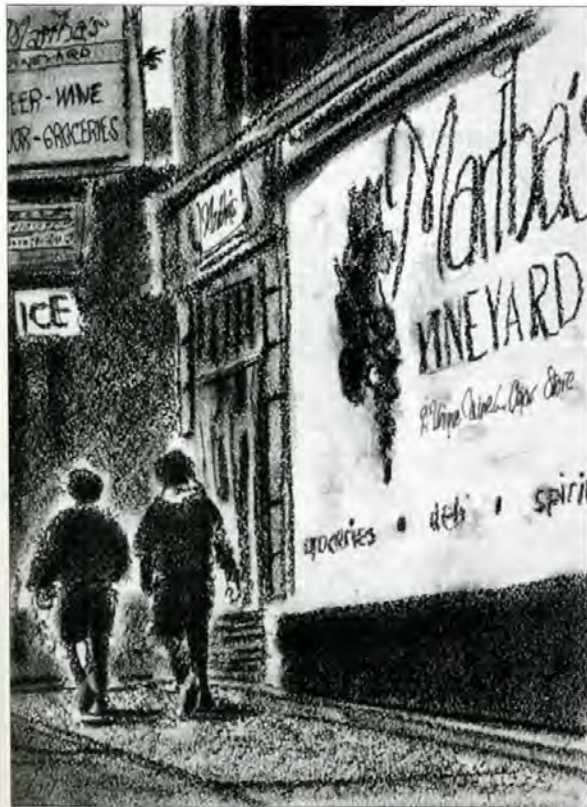


Figure 1-121. Student work. Doug Stahl. The texture of the paper used in this drawing (coquille paper) is dominant throughout the drawing, uniformly visible over the entire surface.



Figure 1-122. Student work. Wen Yen Tseng. A piece of corrugated cardboard was laid beneath the drawing surface and a rubbing was made (frottage) to transfer the texture to the drawing. The texture is most evident on the left side of the drawing.