

TWO DIMENSIONAL DESIGN

CHAPTER 11: TEXTURE

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Definition

- Texture is one visual element which has been mentioned frequently but never fully discussed in the preceding chapters.
- Texture, however, has unique aspects which are essential in certain design situations and should not be overlooked.
- Nature contains a wealth of textures. For instance, each kind of stone or wood has a distinct texture which an architect or an interior designer may choose for specific purposes. The piece of stone or wood may also be finished in a multiple of ways for different textural effects.

Visual Texture

Visual texture is strictly two-dimensional. It is the kind of term that is seen by the eye, although it also may evoke tactile (touchable) sensations.

Three kinds of visual textures can be distinguished:

- **Decorative texture**
- **Spontaneous texture.**
- **Mechanical texture.**

Visual Texture

Decorative texture

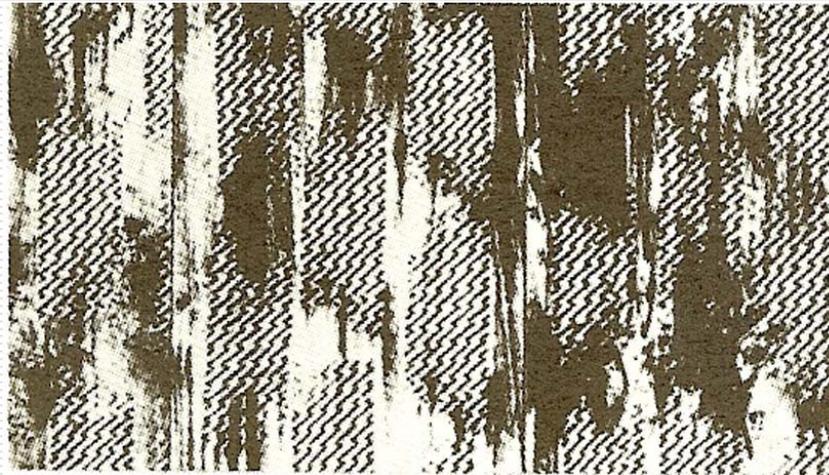
This decorates a surface, and remains subordinate to shape. The texture itself is only an addition which can be removed without much affecting the shapes and their interrelationships in the design. It can be hand-drawn or obtained by special devices and can be rigidly regular or irregular, but it generally maintains a certain degree of uniformity.



Visual Texture

Spontaneous texture

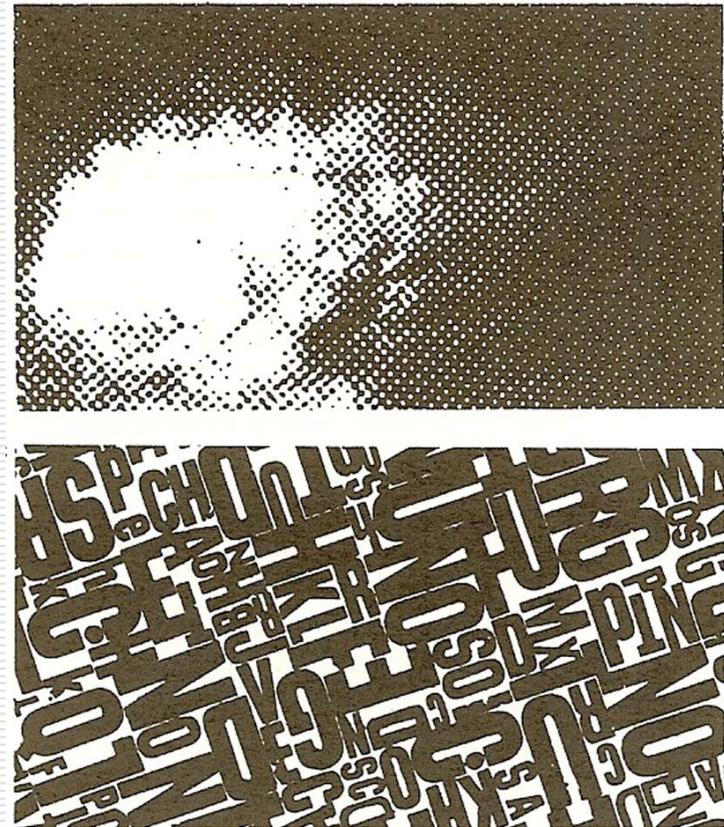
This does not decorate a surface, but is part of the process of visual creation. Shape and texture cannot be separated, because the marks of texture on a surface are the shapes at the same time. Hand-drawn and accidental forms frequently contain spontaneous texture.



Visual Texture

Mechanical texture

This does not refer to texture obtained with the aid of mechanical drawing instruments such as the ruler. It refers to texture obtained by special mechanical means, and as a result, the texture is not necessarily subordinate to shape. A typical example of this kind of texture is the photographic grain or screen pattern we often find in printing.



The Making of Visual Texture

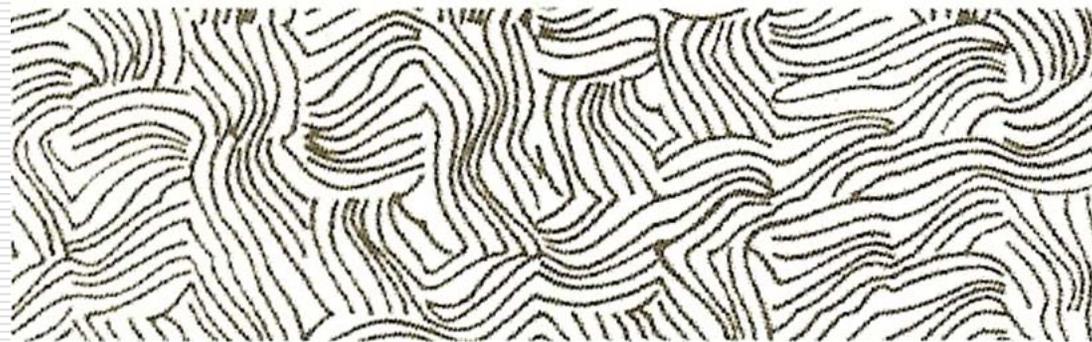
Visual texture can be produced in various ways. Some common techniques are suggested as follows:

- a.** Drawing, painting.
- b.** Printing, transferring, rubbing
- c.** Spraying, spilling, pouring.
- d.** Staining, dyeing.
- e.** Smoking, burning.
- f.** Scratching, scraping.
- g.** Photographic processes

The Making of Visual Texture

a. Drawing, painting

- These are the simplest methods of producing visual texture.
- Minute drawn or painted patterns can be constructed of densely gathered, tiny unit forms in rigid or loose structures for the surface decoration of any form.
- Spontaneous texture can be obtained with freely hand-drawn lines or brushstrokes.



The Making of Visual Texture

b. Printing, transferring, rubbing

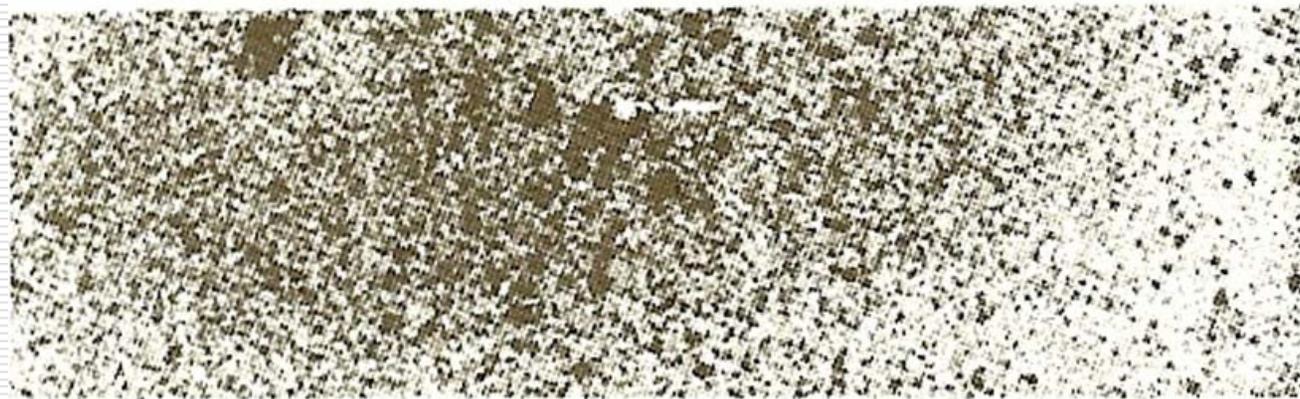
- ❑ A carved pattern or a rough surface can be inked and printed on another surface to create a visual texture which may be decorative or spontaneous depending on how the technique is handled.
- ❑ Hand-painted images on one surface can be transferred to another surface when the paint is still wet.
- ❑ Rubbing with pencil or any suitable medium on soft and thin paper over a rough surface also produces textural effects.



The Making of Visual Texture

c. Spraying, spilling, pouring

- ❑ Liquid paint, diluted or evaporated to any desired consistency, may be sprayed, spilled, or poured onto a surface.
- ❑ Spontaneous texture is often obtained, but carefully controlled spraying can produce decorative texture as well.



The Making of Visual Texture

d. Staining, dyeing

An absorbent surface may be stained or dyed to obtain a kind of visual texture.



The Making of Visual Texture

e. Smoking, burning

A surface can be smoked over a flame to obtain a kind of texture. Sometimes burnt marks may also be utilized.



The Making of Visual Texture

f. Scratching, scraping

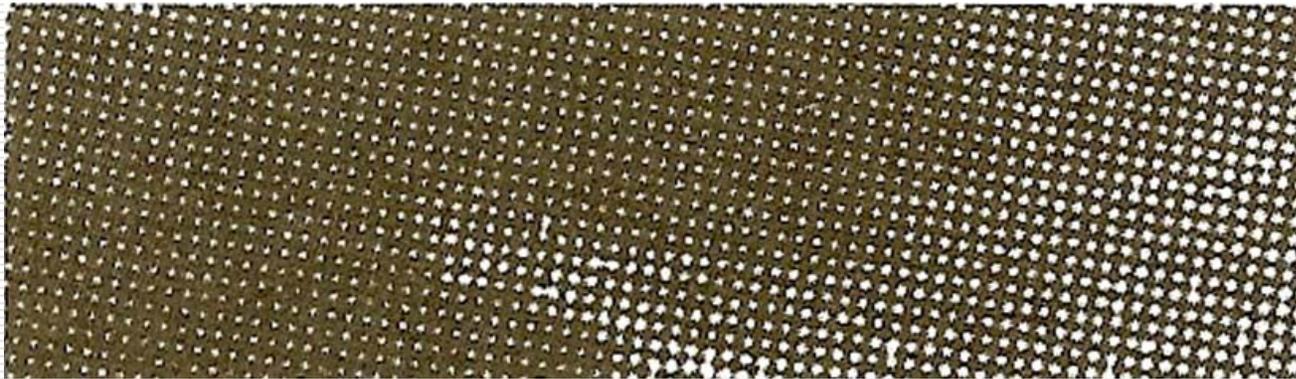
A painted or inked surface can be scratched or scraped with some kind of hard or sharp tool to gain in texture.



The Making of Visual Texture

g. Photographic processes

Special darkroom techniques can add interesting texture to photographic images.



Collage

- A direct way of using visual texture in a design is collage, which is a process of pasting, glueing, or fixing pieces of paper, fabric, or other flat materials onto a surface.
- Such materials may fall into three main groups according to whether images are present or important.
- The term "image" here refers to any printed, photographic, painted, or intentional or accidental forms or marks on the surface of the materials.

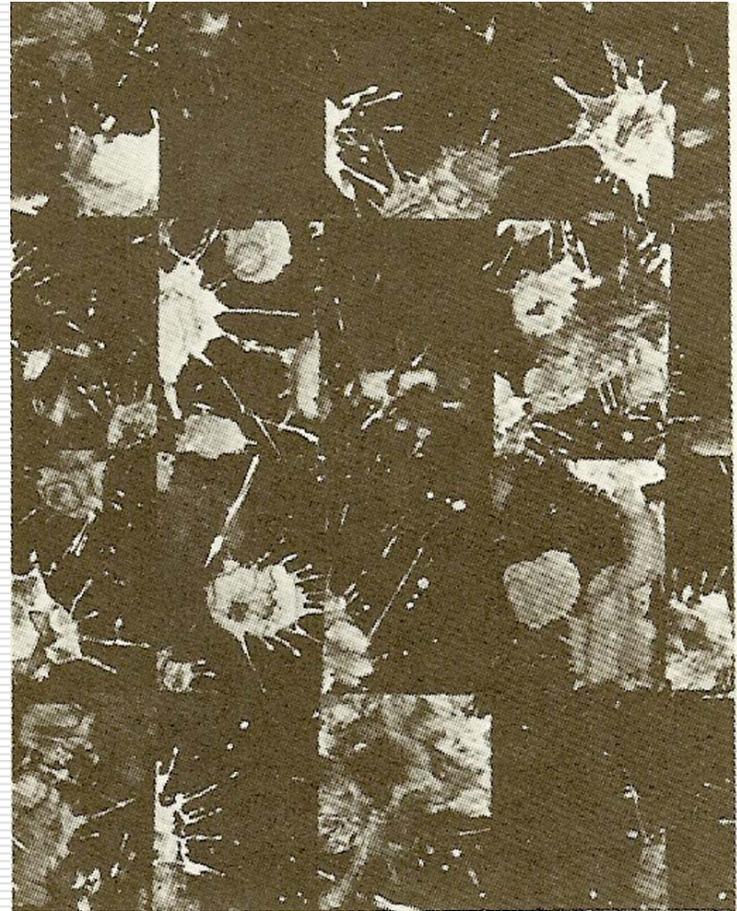
Collage: Materials without images

- ❑ These materials are evenly colored or of uniform texture.
- ❑ The shapes of the cut or torn pieces are the only shapes to appear in the design.
- ❑ Examples of such materials are paper or fabric with solid color or minute patterns which spread rather regularly all over the surface.



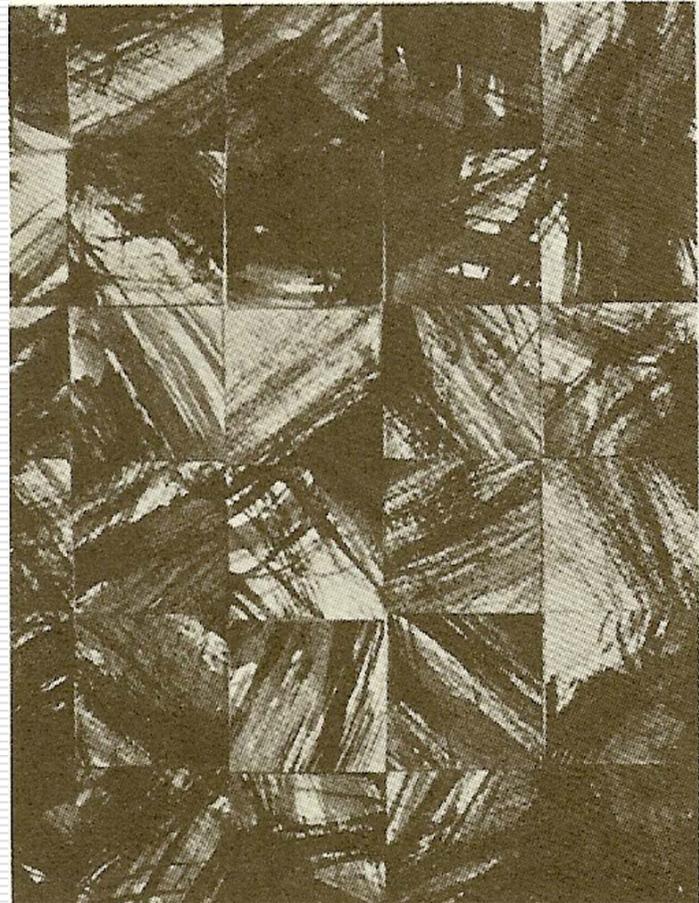
Collage: Materials with images

□ These materials, such as paper or fabric printed with uneven patterns or treated with spontaneous texture, photographs with strong tonal or color contrasts, printed sheets of large type or large and small type, etc., contain images of considerable prominence.



Collage: Materials with images

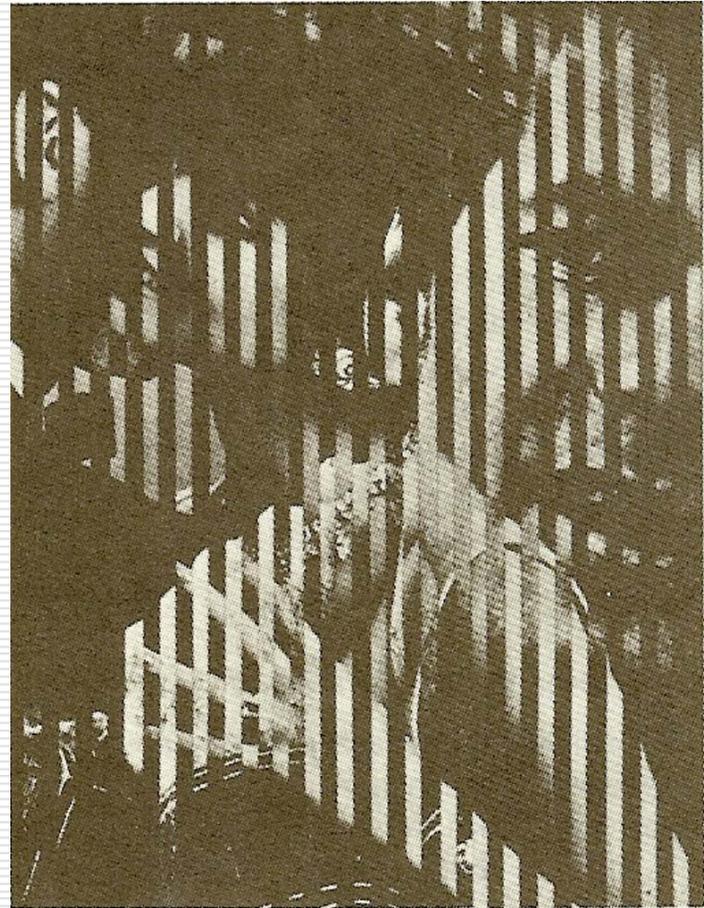
- Such images are used abstractly in the collage, regardless of any representational or literal content.
- They are seen as forms which are as important as, and sometimes even more important than, the shapes of the cut or torn materials.



Collage: Materials with essential images

□ Images on the materials are essential when they have a definite representational content or when the images have to maintain their identity and are not to be destroyed during the process of the collage.

□ Materials with abstract images can be dissected and rearranged in the same way, resulting in transformations or distortions without rendering the original images unrecognizable.



Tactile Texture

- Tactile texture is a kind of texture that is not only visible to the eye but can be felt with the hand. Tactile texture rises above the surface of a two-dimensional design and approaches a three-dimensional relief.
 - Broadly speaking, tactile texture exists in all types of surfaces because we can feel them. This means all kinds of paper, however smooth, and all kinds of paint and ink, however flat, have their specific surface characteristics which can be discerned by the sense of touch. In two-dimensional design, we can say that a blank area or a solidly printed or painted area contains no visual texture, but there is always the tactile texture of the paper and the ink or paint.
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Tactile Texture: Available natural texture

□ The natural texture of the materials is maintained. The materials, which may be paper, fabric, branches, leaves, sand, strings, etc., are cut, torn, or used as they are, and pasted, glued, or fixed onto a surface.

□ No effort is made to hide the identity on the materials.

Tactile Texture: Modified natural texture

□ The materials are modified so that they are not the same as usual. For instance, paper is not pasted flat but creased or crumpled, or it can be stippled, scratched, embossed.

□ A piece of sheet metal can be folded, hammered, or drilled with tiny holes. A piece of wood can be carved. The materials are slightly transformed, but not beyond recognition



Tactile Texture: Organized texture

- The materials, usually in small bits, chips, or strips, are organized into a pattern which forms a new surface.
- The textural units may be used as they are or modified, but they must be small or cut into small pieces. Examples of these are seeds, grains of sand, chips of wood, leaves cut into very narrow strips, paper twisted into tiny balls, pins, beads, buttons, strings or threads to be woven, etc.



Light and Color in Tactile Texture

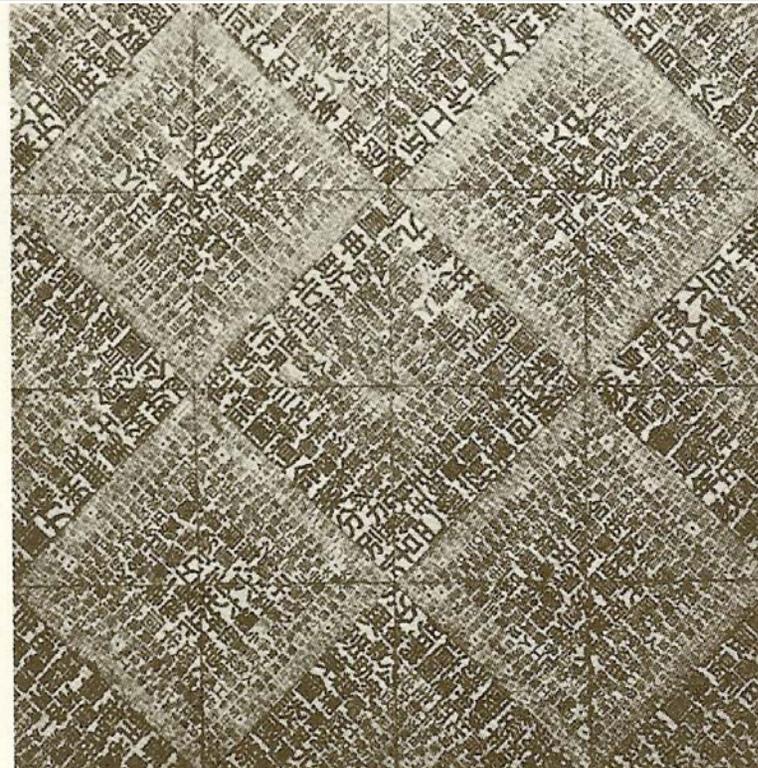
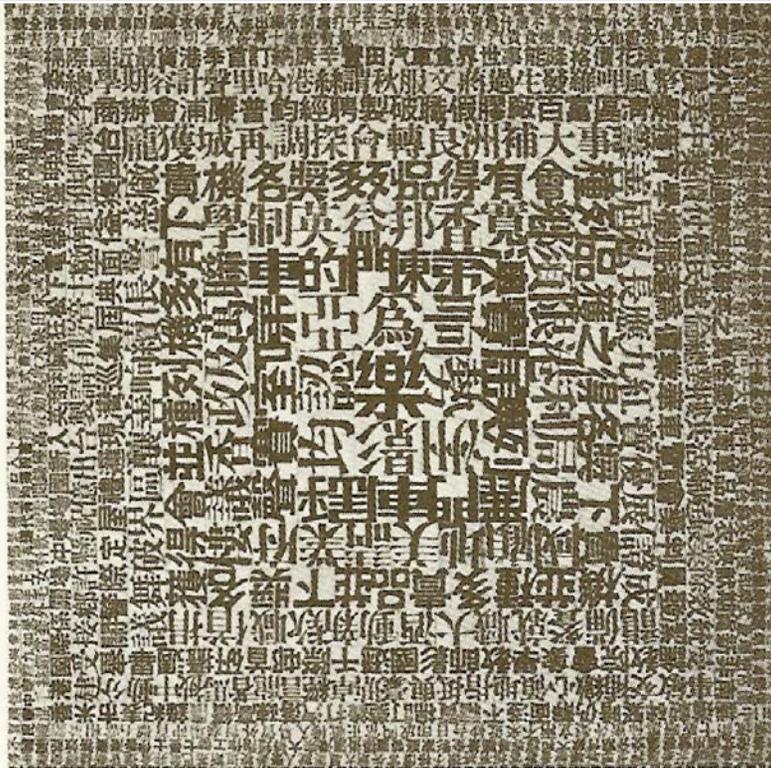
- The play of light upon a tactile texture may be very interesting. Certain materials may reflect or refract light, with fascinating results. The tactile quality of rough surfaces is usually emphasized by strong side-lighting.

 - Some designs may have been conceived with light modulation as an essential element. In this case, the textural units are usually long and thin, projecting from the surface of the support material, so that shadows are rather linear, forming intricate patterns.
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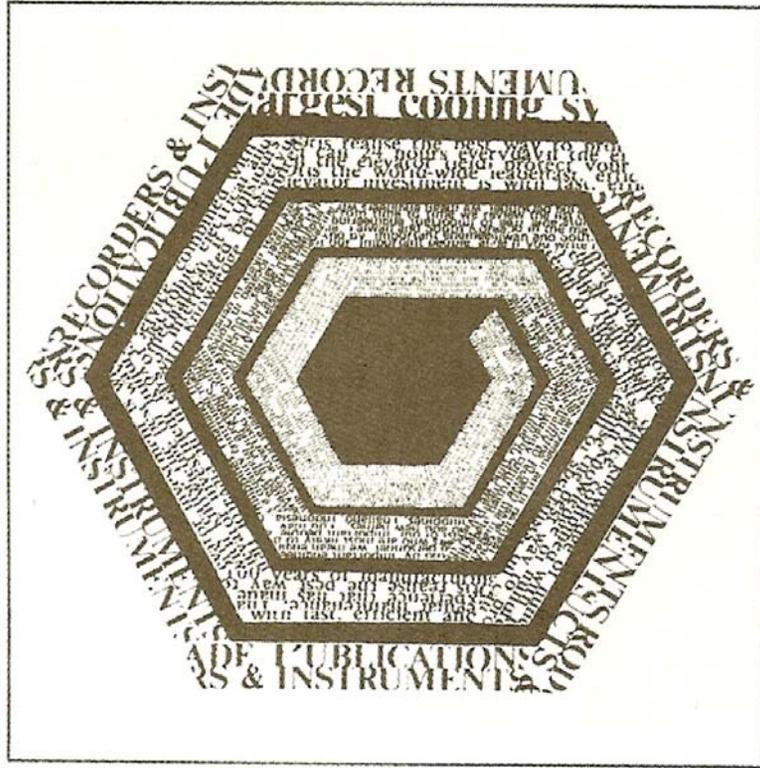
Light and Color in Tactile Texture

- However, it should be pointed out that both light and shadow are visual, not tactile, because they have nothing to do with the sense of touch.
- Programmed lighting and changing relationships of the light source and the design can produce kinetic light patterns, but still the effect is a pure visual sensation.
- Color can also play an interesting role in tactile texture. The natural color of the materials can be maintained, but a coat of color can create a different feeling, at least rendering the materials less immediately recognizable, giving them less of an available natural texture but more of a modified natural texture.

Exercises



Exercises



تم بحمد الله