

Developing Textures

How to create your own textures to create greater interest in painting .

John Sutcliffe

Project

Experimenting with Paint Textures

- With your L Frames on your experimental sheets identify areas which suggest real textures - undergrowth, stonework, foliage, flowers, water, clouds etc
- Take your time in moving the L shapes and don't keep to the same format all the time. A long skinny shape might work just as well as a conventional rectangle/square.
- Find 3 areas and draw a line around the frames when you have selected them.
- On another piece of paper draw a larger rectangle of the same proportions and try to reproduce your chosen effect, adding more textures to develop it to enhance whatever it suggests - a landscape or area of garden perhaps, without making any real images.
- Try to keep the vitality of the paint as it was in your original splish splash splosh experiments



Using L-Frames

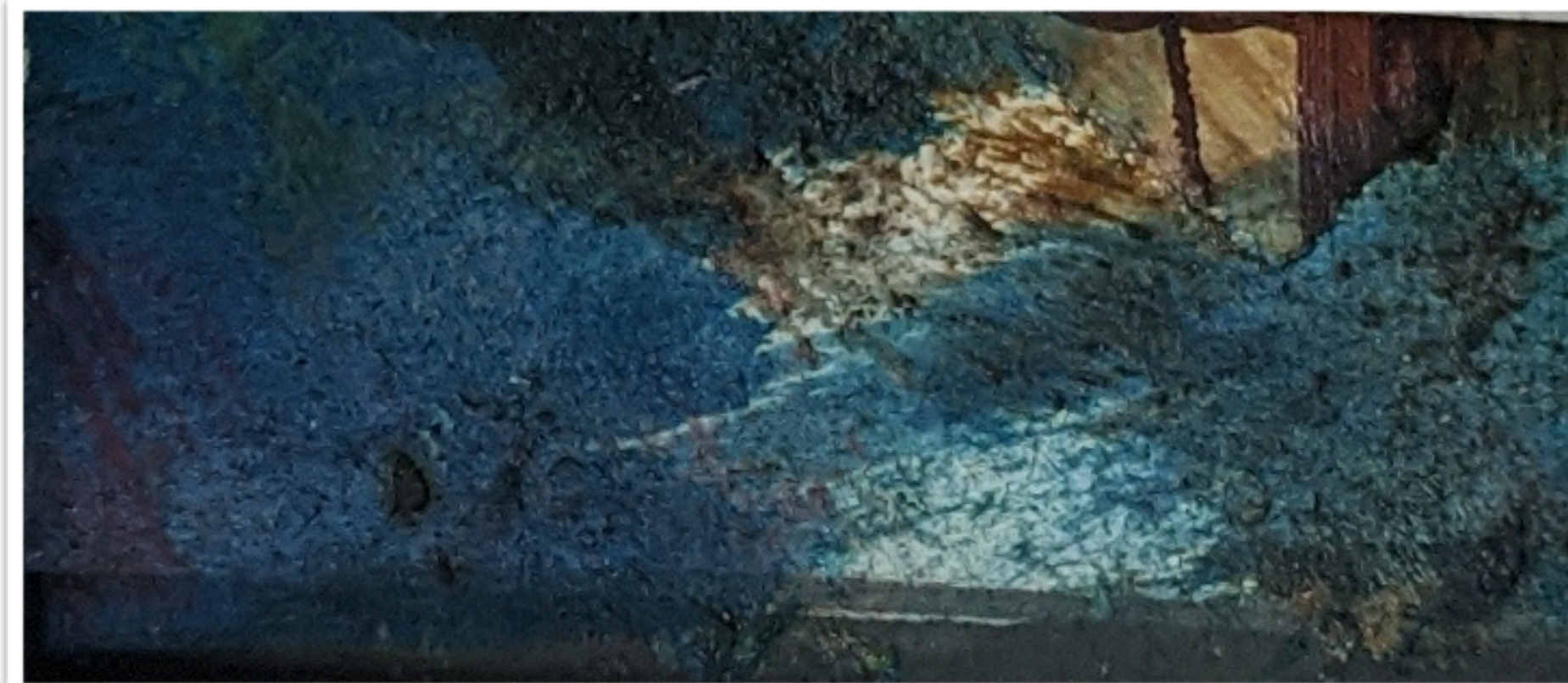
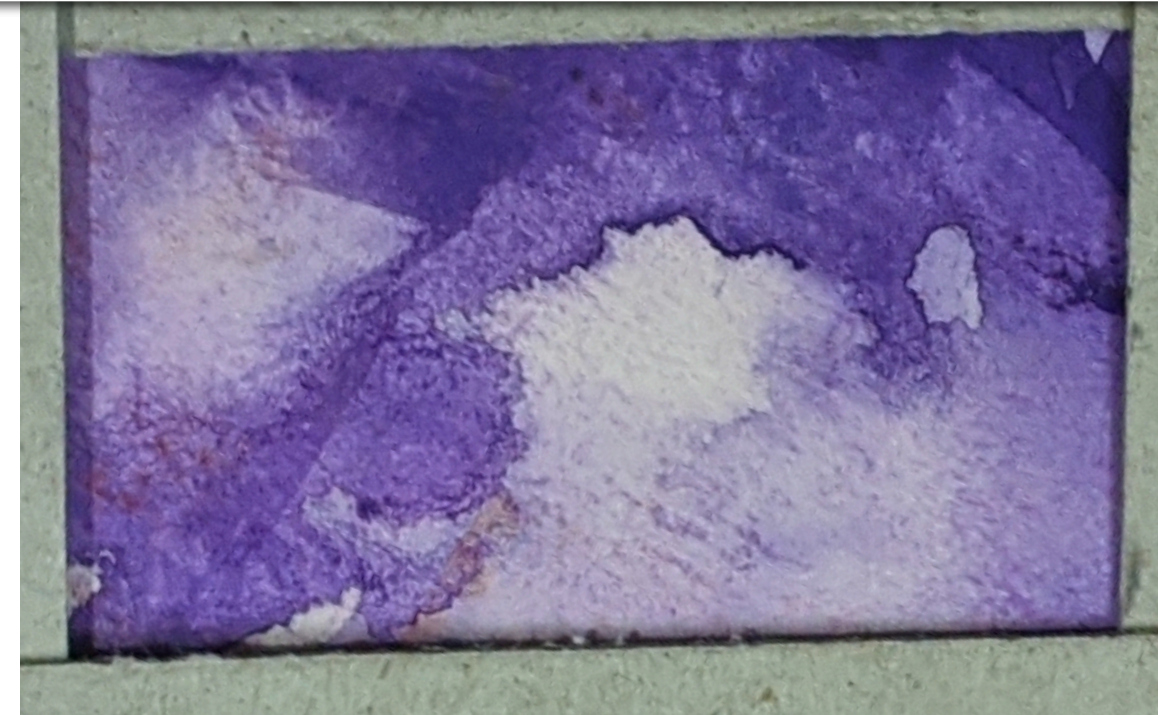
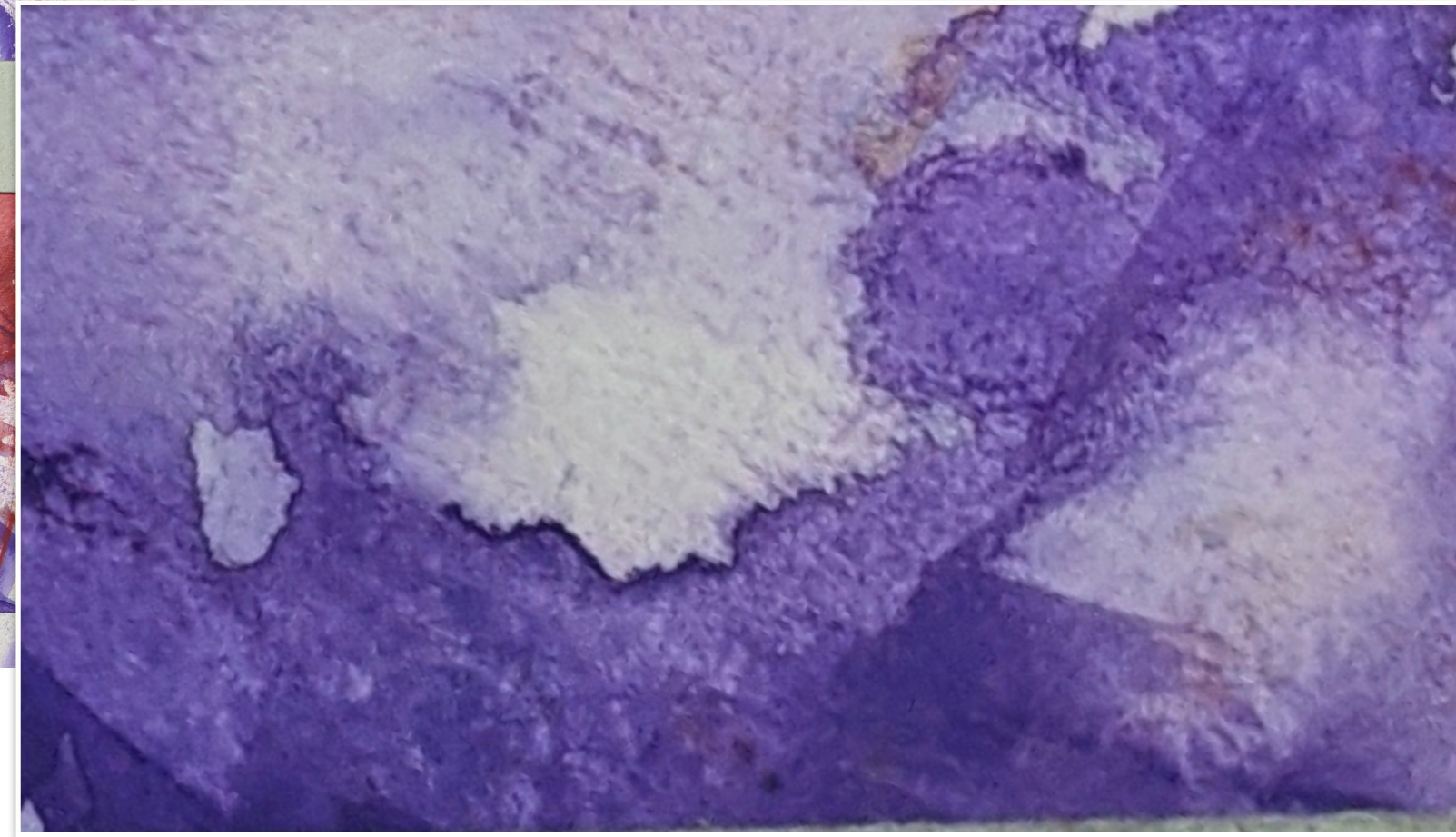
Selecting textured areas for development.

- Find 3 areas and draw a line around the frames when you have selected them.



There's an amazing sky in there somewhere

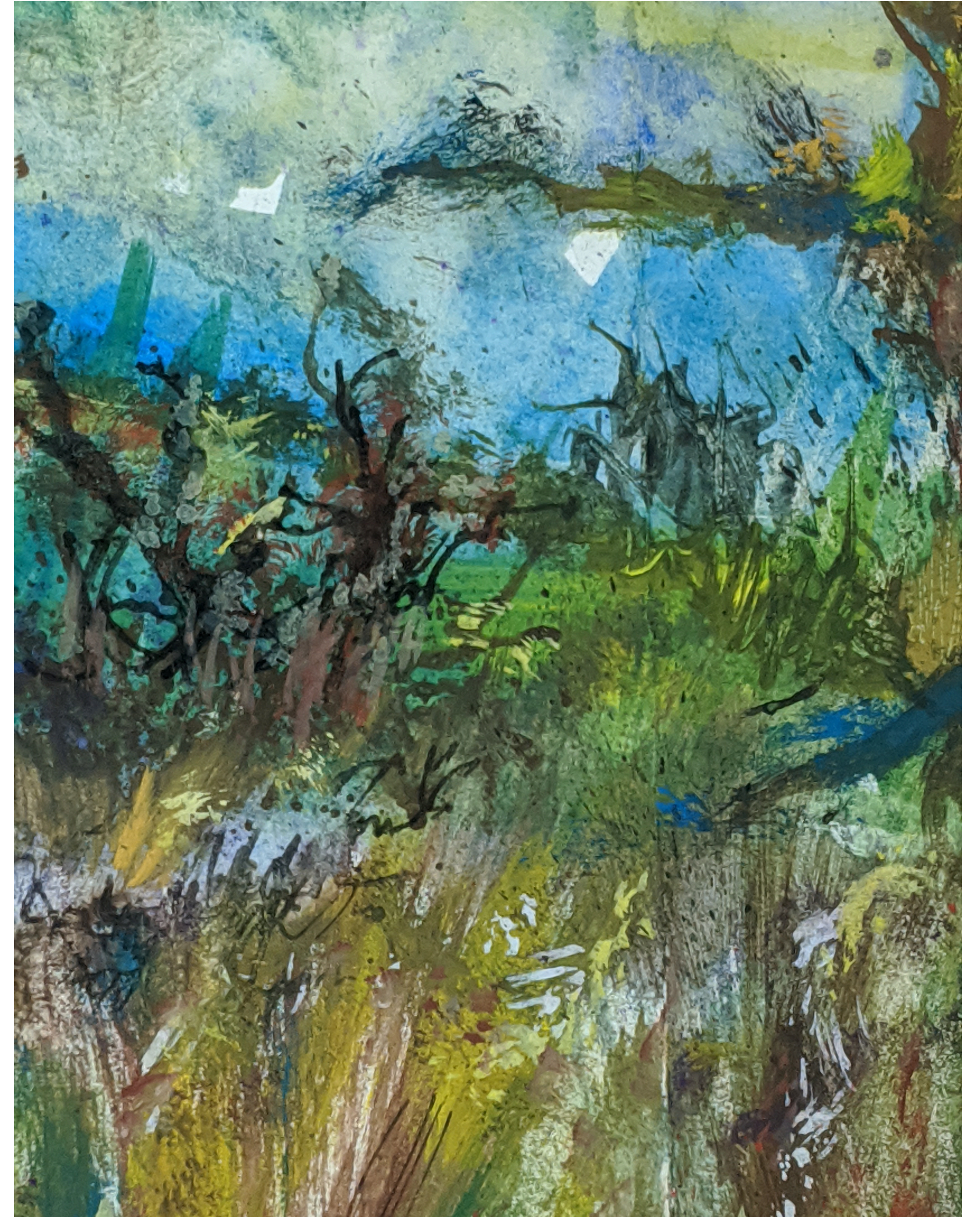
- On another piece of paper draw a larger rectangle of the same proportions and try to reproduce your chosen effect, adding more textures to develop it to enhance whatever it suggests - a landscape or area of garden perhaps, without making any real images.



Make a scene

Use your textures to create a

- Start with the larger areas - wet in wet and big strokes / brushes.
- Work in the smaller areas with smaller movements
- Use contrasting tones - light on dark - dark on light



Make a Texture Dictionary



- a - stippling with dry paint
- b - sprayed with brush
- c - sponge
- d - wet in wet
- e - dry on wet
- f - dry bristle brush
- g - light on dark
- h - browns mixed with primary colours

Set yourself the challenge of recording all the different kinds of texture you have created. Make notes along side to remind yourself how you made them and how you might use them.

You could keep these in a sketchbook



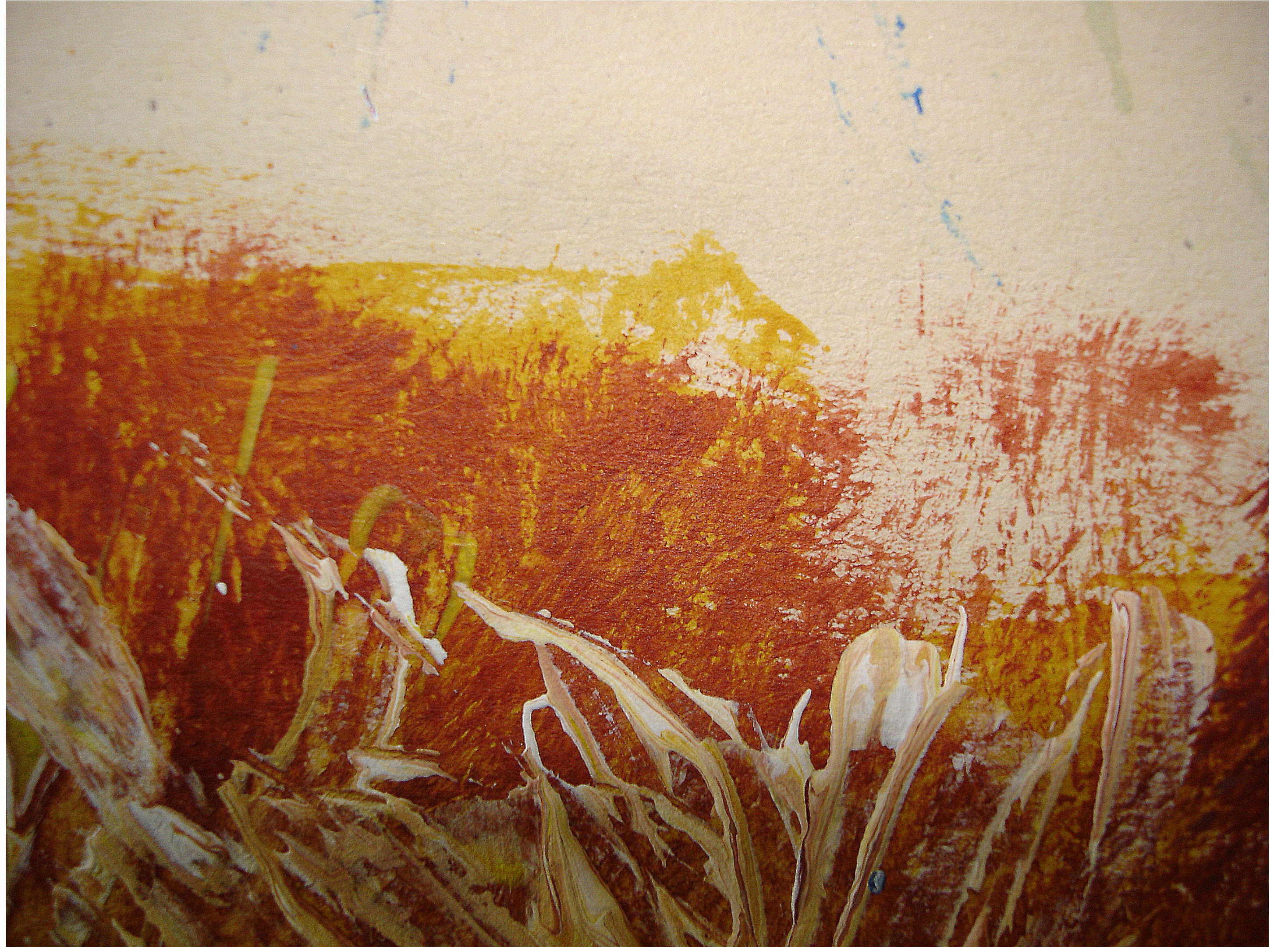
The interesting textures in this painting were made using a variety of careful spatter, sponge, drips, light on dark etc

Varying the Paint Media

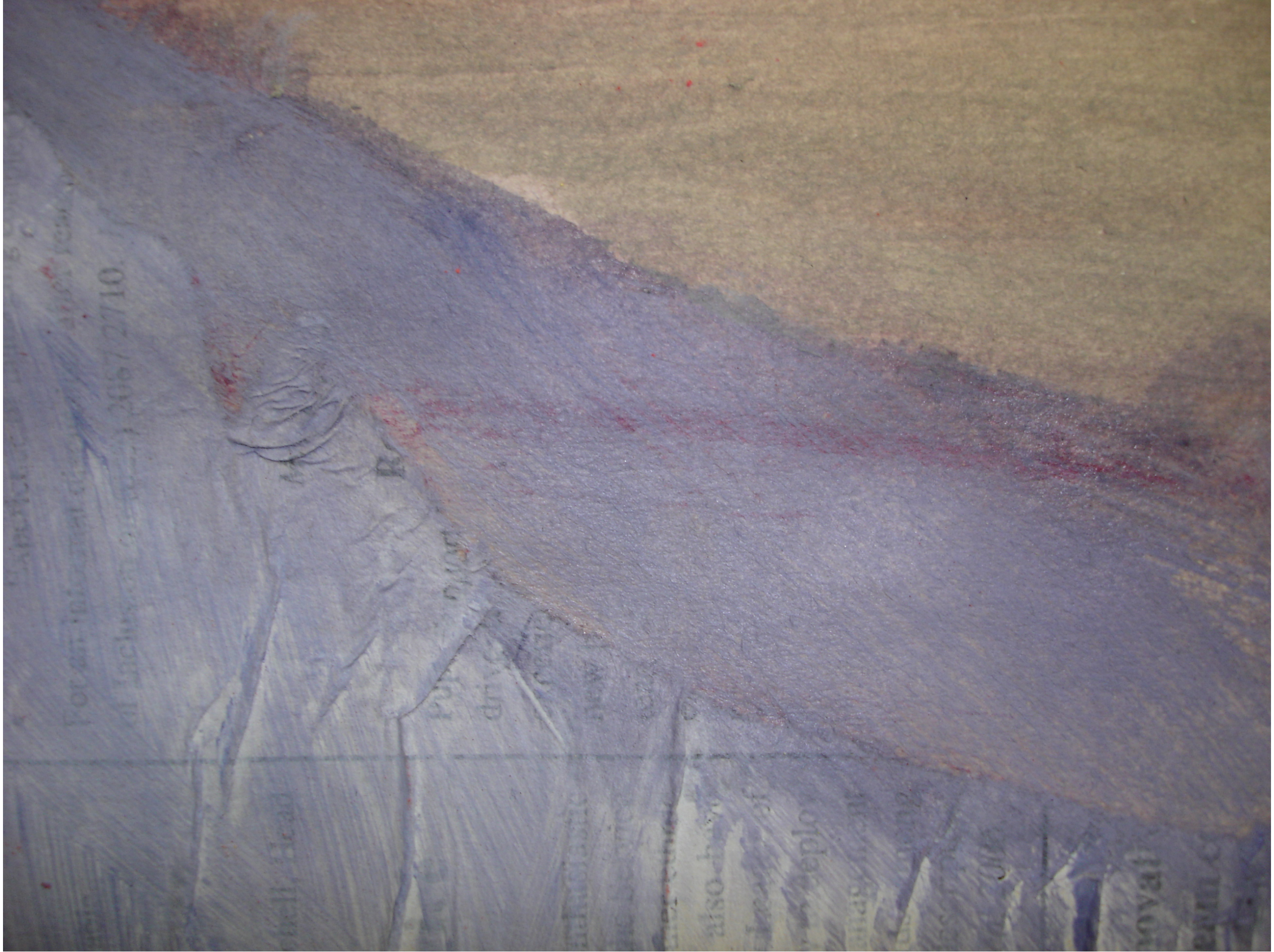
Acrylic Paint

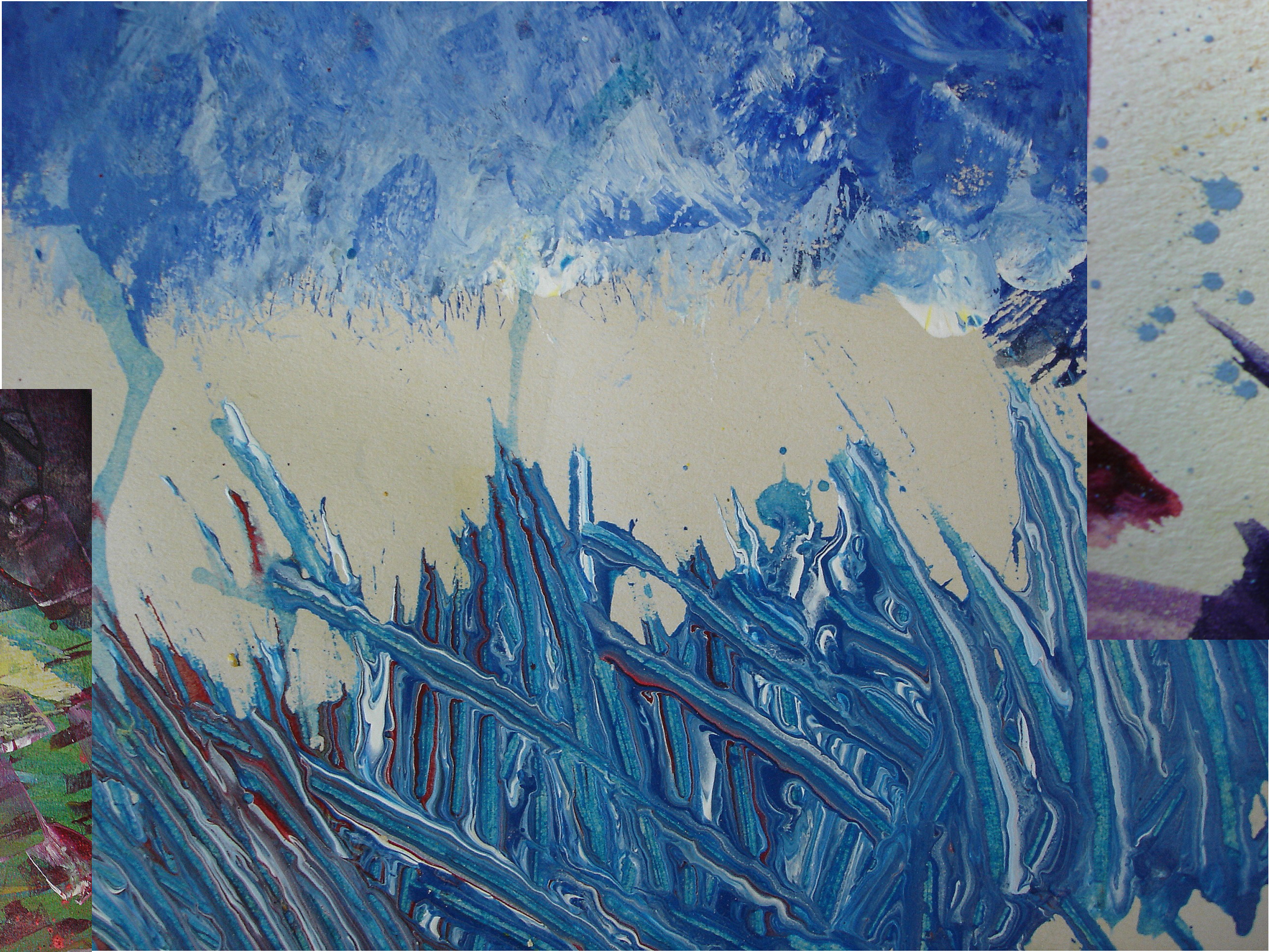
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**Using Acrylic Paint
opens up the
possibilities of thick
paint textures,
scratching and
scraping etc.**















Creating the Image

Composition of a meaningful piece

John Sutcliffe

Using Observational Drawing

**Good observational drawing
of the main shapes in the
composition helps to form
the 'scaffolding' for the mark
making textures.**





Here a previously drawn tree is used as the focal point in the foreground.



Notice how the image is built up in layers from background to foreground.



Colour Choices

A Limited Palette

John Sutcliffe





Use a single hue limited palette to create your next painting





