

Three-Dimensional Design
Department of Art- UWG
Casey McGuire
cmcguire@westga.edu

Texture, Your Out There Somewhere..

OBJECTIVE

Explore a place or site that is unfamiliar to you. Observe the textures in the space surrounding you. Hone in on the physical textures and the visual textures, look at the patterns, colors and rhythms carefully. These textures will be used to tell the story of your experience. Consider the high and low relief of the textures and the soft and hard qualities of the surfaces. With a camera or a high quality phone camera take images or textures, fill the screen and zoom in on the texture. Print 3-5 digital images of these textures taken from this expedition, walk or journey. Utilize these images to tell a narrative of the image collecting experience. Draw and collage these textural choices onto three or four primary forms that merge, imbed, and dynamically interact. These forms should be constructed out of poster board or Bristol board, no form can exceed 10" in height or length. The textures and colors should aid, change or alter the perception of the forms through the use of collage, refrain from the one texture per side solution.

Consider how the distribution of textures creates emphasis and balance among the visual units. You may collage, but you must also draw textures. Consider each forms dynamic abilities to describe your narrative.

MATERIALS – for the whole project

Camera
Printed 8x10 color photographs
Pencils and drawing tools
Ruler
Compass
Card stock- Bristol board
Matte Knife
Xacto Knife
Adhesive- rubber cement, hot glue, tape

PROCESS

Using the basic forms, cone, cylinder, cube, and sphere draw in your sketchbook compositions where three or four of these forms merge. You can choose the size of your forms, but the biggest any given form can measure is 10" in the longest direction. Use isometric drawings as reference for creating your forms. These forms will be made out of paper/ card stock/ or Bristol board for the final composition, but regular paper will work for a preliminary pattern. Planning out the merges and tab construction is easiest when you create a preliminary pattern out of scrap paper first. Cut out the pattern with a matte knife or Xacto blade. Before the forms are assembled draw and collage your textures onto the surface of your forms, consider repetition, plane and areas for emphasis when drawing on your forms. Merge and assemble into compositions that balance the forms and the textures in a way that embraces unity, and variety and recognizes the narrative and journey.

Artists to consider

Richard Serra
Louise Nevelson
Bruce Beasley
Justin Andrews
David Rhys Jones

Matthew Richie
Liu Bolin
Vija Clemins