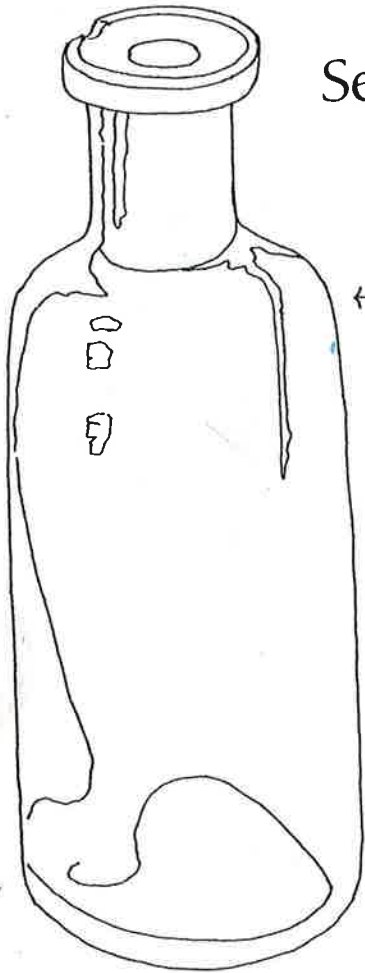


# CLASS 12

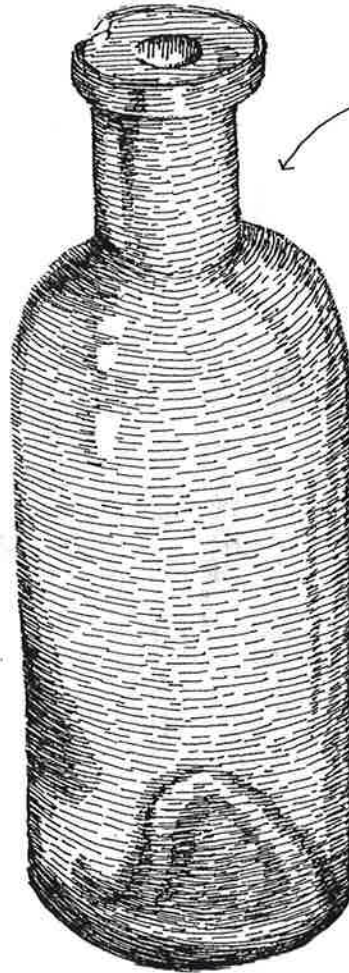
## Seven Basic Stroking Techniques



← Line drawing

Shape, shadows and highlights are suggested with a simple outline.

← Texture is not shown!



← Contour lines

Smoothly drawn lines that seem to wrap around the surface of the object they are depicting.

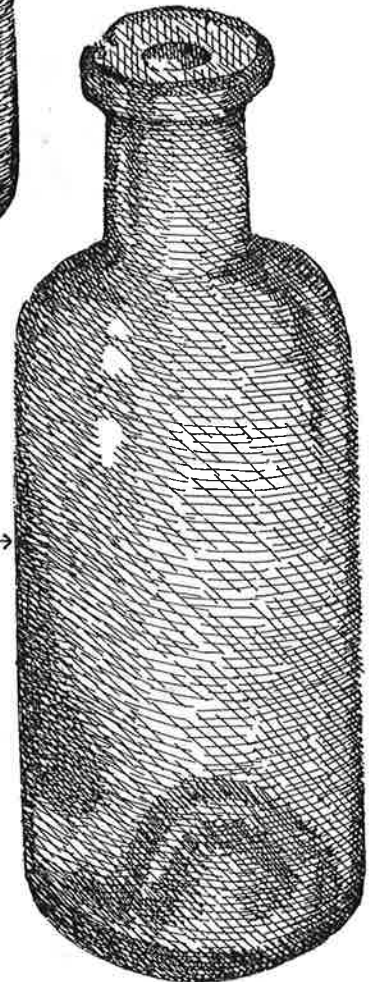
← Parallel lines

These lines should be as straight as the human hand can draw them and extend in the same direction, at the same angle.



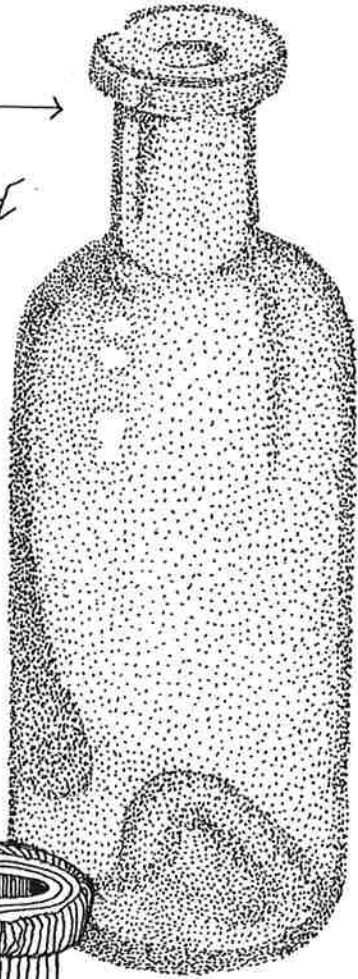
← Crosshatching

Two or more sets of contour or parallel lines that are stroked in different directions and intersect.



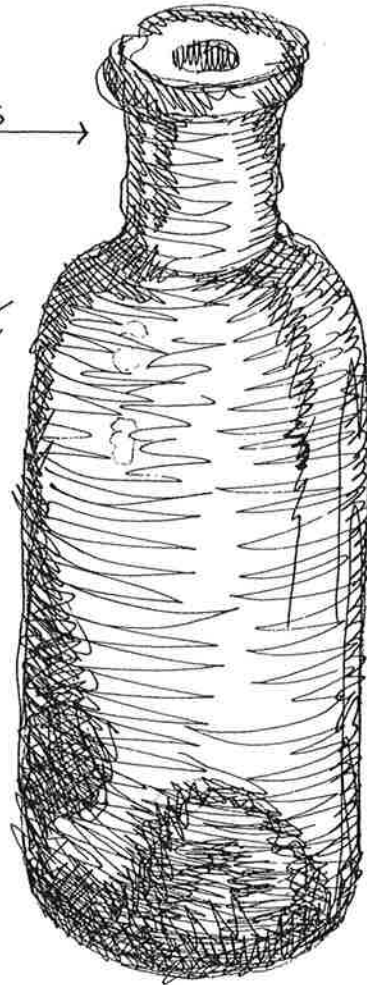
Stippling →

A series of dots produced by touching the pen nib to the paper, while the pen is held in a vertical position.



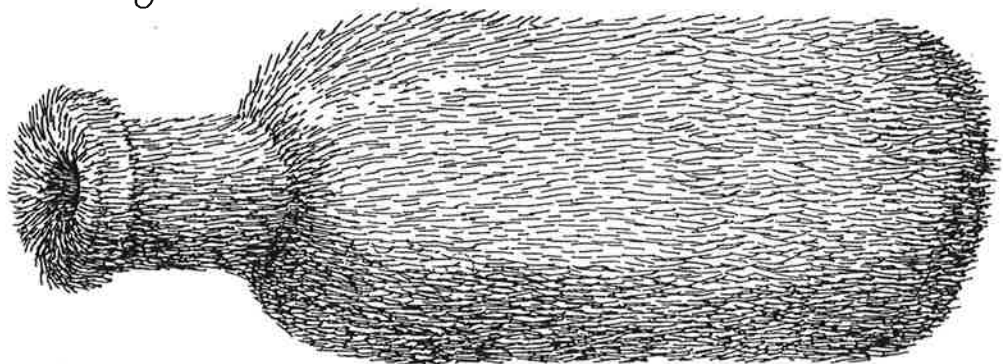
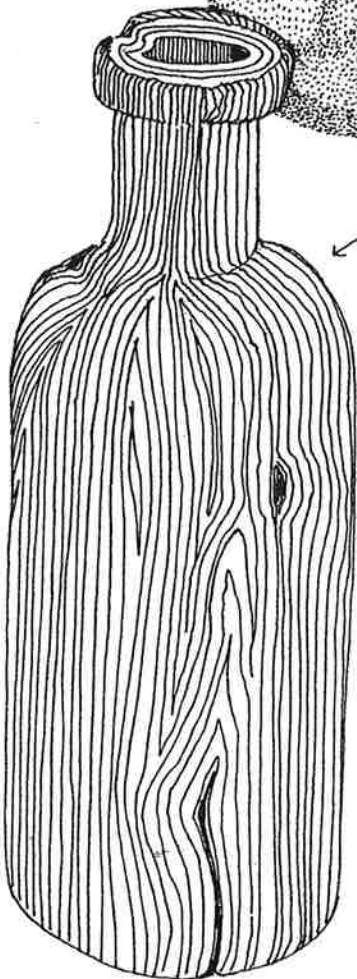
Scribble lines →

Sketchy lines which loop and twist about in a loose, whimsical manner. They may be as long or short as desired.



Wavy lines

Lines that are drawn side by side, forming a grain-like rippling pattern.



Crisscross lines ↗

These are hair-like lines which are placed side by side and follow the shape of the object like contour lines, but are allowed to cross and overlap in a random manner.

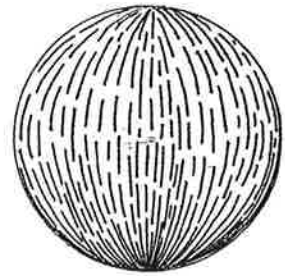
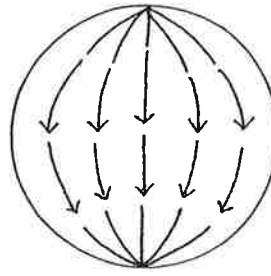


# Contour Lines

Contour lines work well to depict smooth, rounded objects and can give fluid subjects the appearance of motion.

Use for -

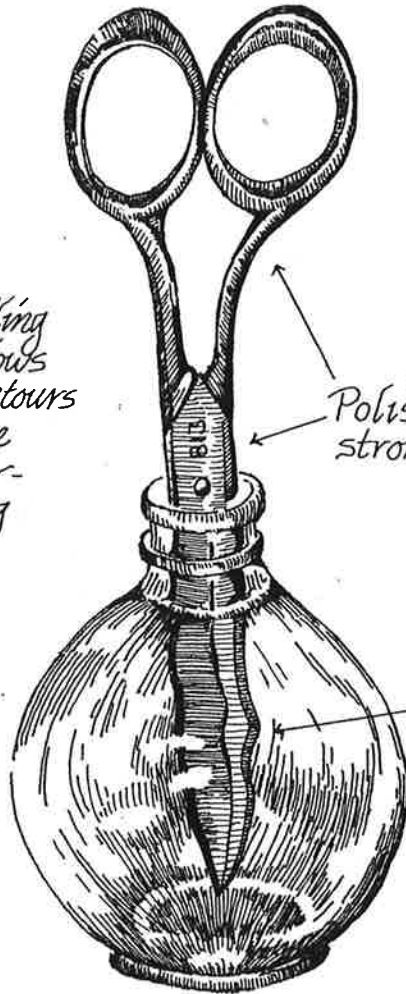
- polished surfaces
- metal
- glass
- flowing water



Lines may be straight or curved, long or short, and are arranged side by side following the shape of the object.



Note how falling water follows the contours of the underlying rocks.

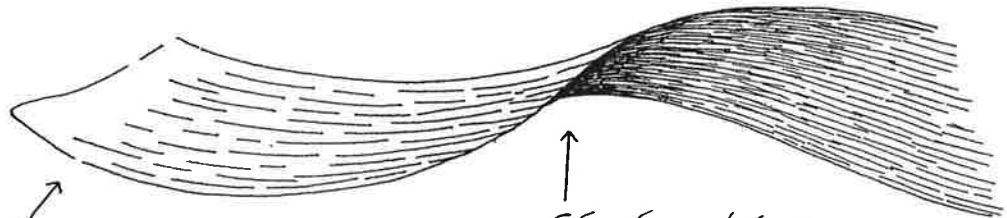
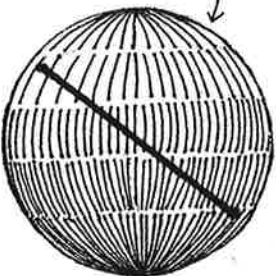


Polished surfaces have strong highlights and abrupt value changes.

Objects seen through curved glass will appear distorted.

Avoid check marks or "hooks" by lifting the pen abruptly after each stroke.

Avoid arranging contour lines in even rows.



Highlights (light values) - lines are spread out or absent.

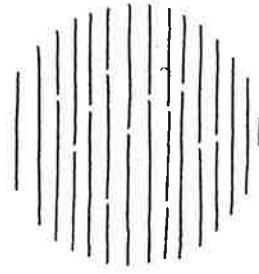
Shadows (dark values) - lines are moved closer together or overlapped.

# Parallel Lines

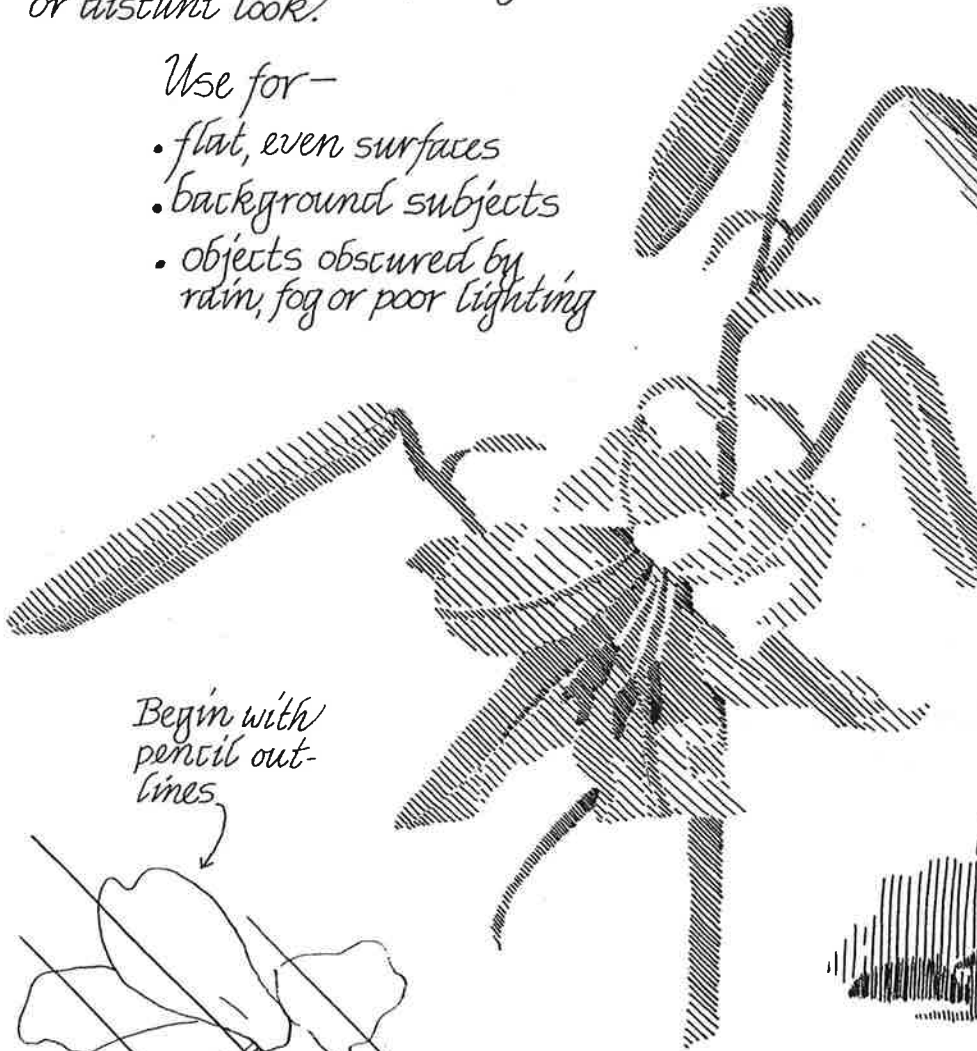
Parallel lines give a subject a flat, smooth appearance. When used without an outline, these lines provide a faded, hazy or distant look.

Use for -

- flat, even surfaces
- background subjects
- objects obscured by rain, fog or poor lighting

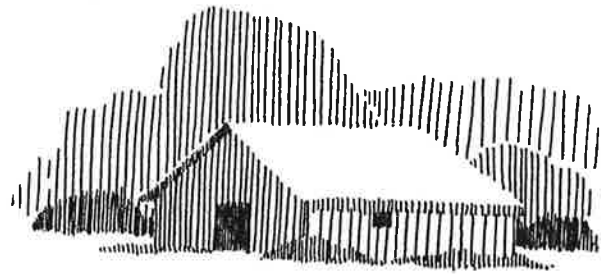
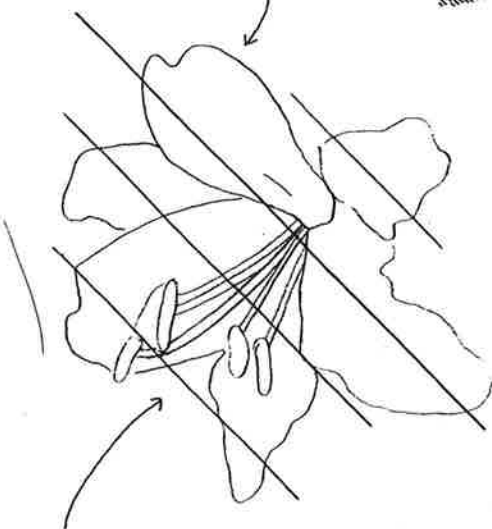


These freehand lines should be as straight and parallel as possible. They may be drawn vertical, horizontal or diagonal.

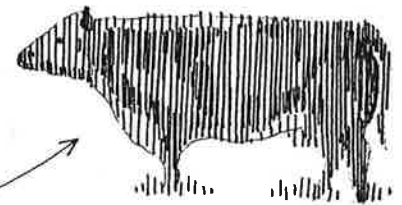


Break long lines into shorter sections.

Begin with pencil outlines



Vary values to suggest shadows and rounded contours



Ruler guide lines in pencil will help maintain correct angles.

highlights

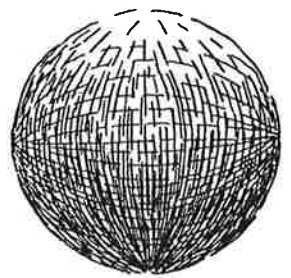
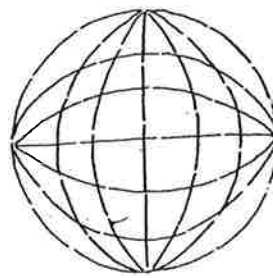
Shadows



Value Chart

# Crosshatching

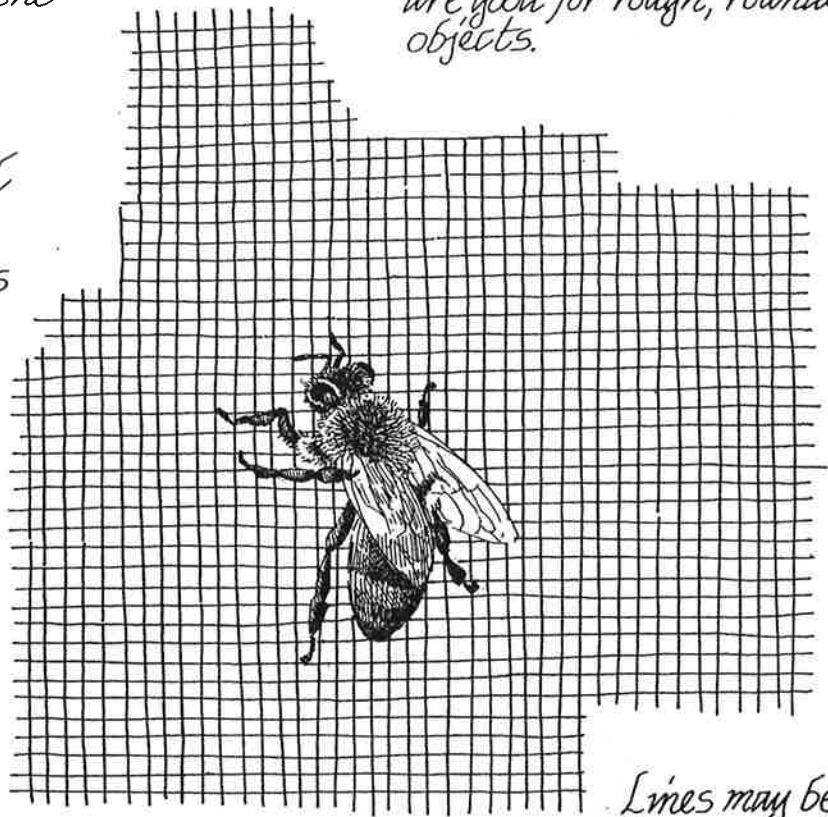
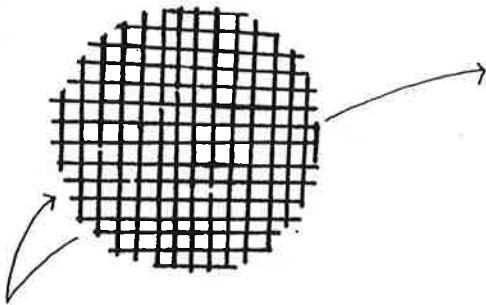
Crosshatching can produce a wide variety of textural effects ranging from semi-smooth to very rough, depending on the angle at which the lines intersect, the size nib used and the precision of the strokes.



Crosshatched contour lines are good for rough, rounded objects.

Use for -

- adding roughened texture
- deepening shadows

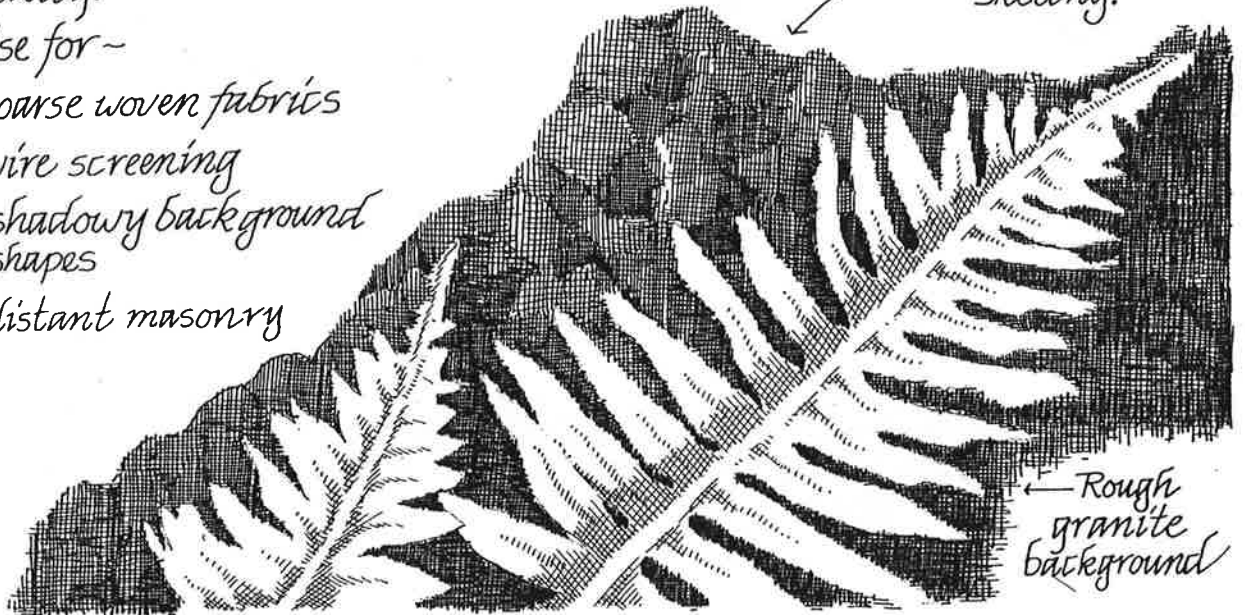


Crosshatch lines that intersect at right angles suggest a look of strength and stability.

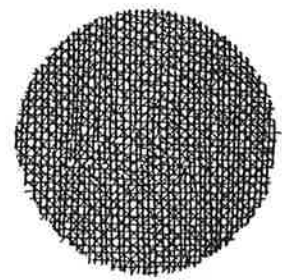
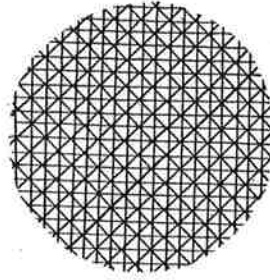
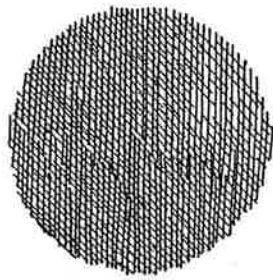
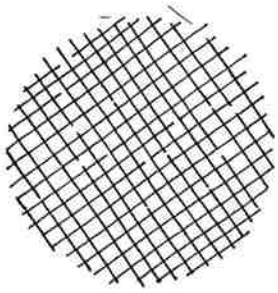
Use for -

- coarse woven fabrics
- wire screening
- shadowy background shapes
- distant masonry

Lines may be long or short, precise or sketchy.



Rough granite background



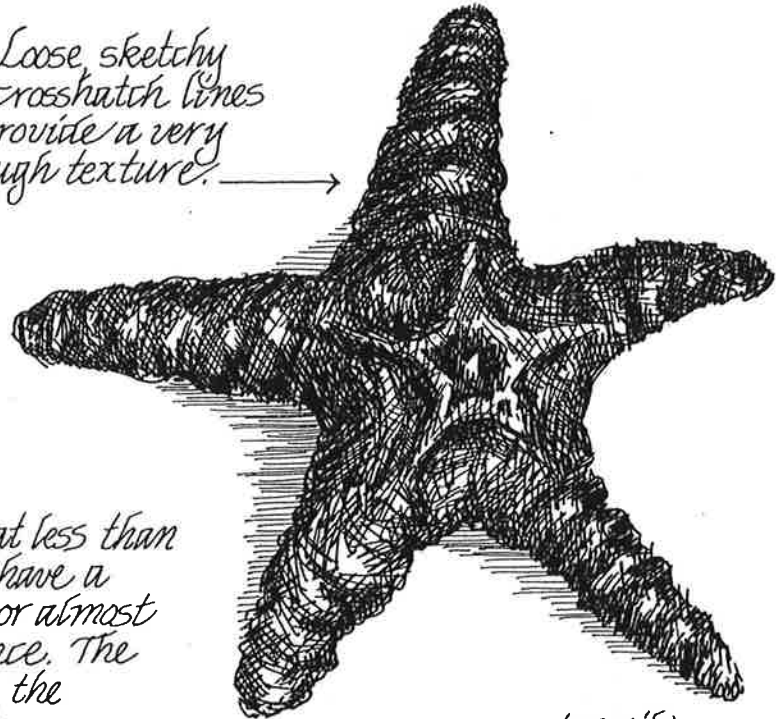
Parallel line crosshatching produces a flat, rough appearance.

When three or more sets of precise intersecting lines are used, dense, geometric patterns are formed. This "honeycomb" crosshatching is useful for deepening shadows and covering mistakes.

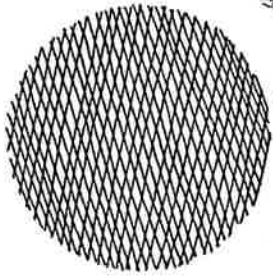
(.18 nib)



Loose sketchy crosshatch lines provide a very rough texture. →



(.35 nib)

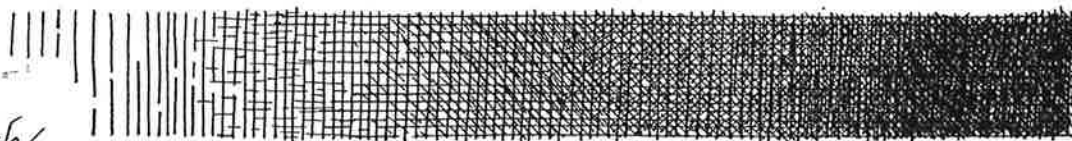


← Lines that cross at less than a 90° angle may have a scaly, shimmering or almost smooth appearance. The smaller the angle, the smoother the look.

Use for ~

- skin texturing, wrinkles and deeply veined leaves
- lizard and fish scales
- objects with a semi-rough to rough texture.

hatch marks



crosshatching

honeycomb crosshatching

value chart



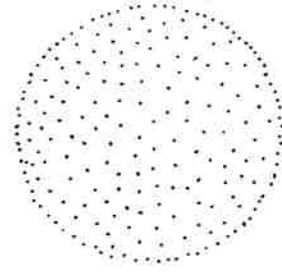


# Dots or Stippling

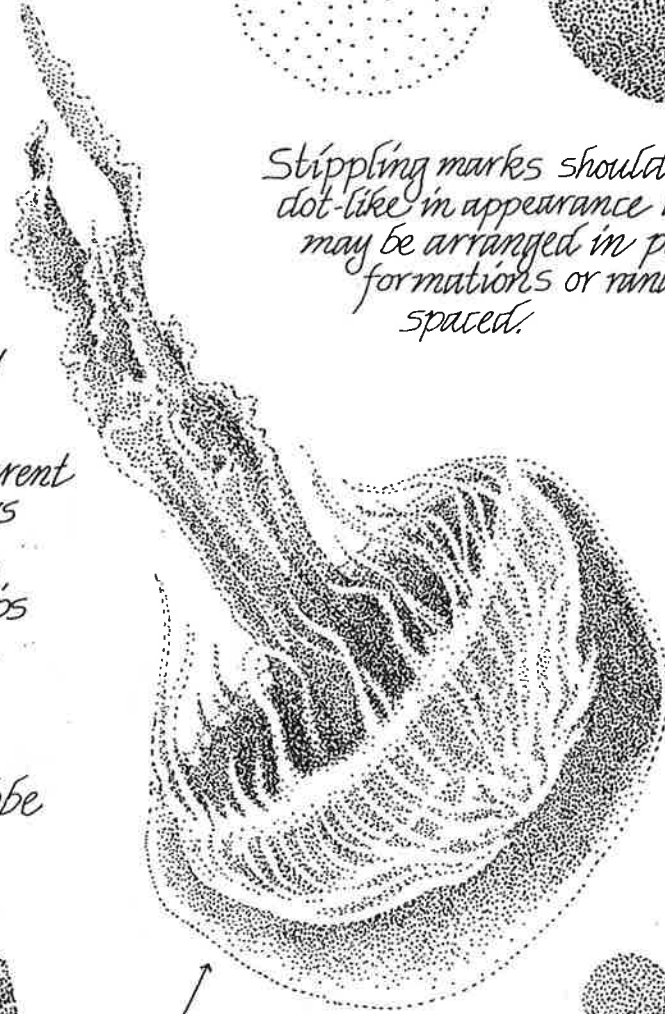
Dots work well to depict subjects composed of numerous small particles, delicate transparent objects or to give any subject a dusty, antique look.

Use for -

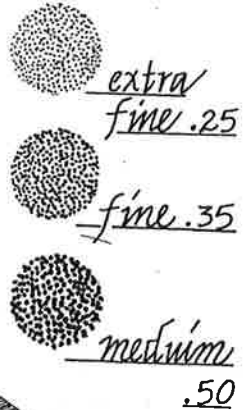
- sand, soil and rust
- clouds, mist and water spray
- velvet and flower petals
- delicately textured, transparent subjects such as insect wings
- nostalgic subjects such as, antique cars or sailing ships
- detailed studies requiring subtle value changes
- gritty, abrasive building materials like bricks or adobe



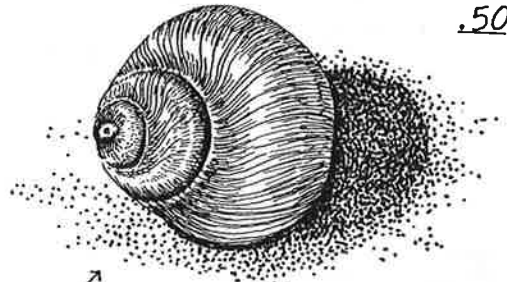
Stippling marks should be dot-like in appearance and may be arranged in patterned formations or randomly spaced.



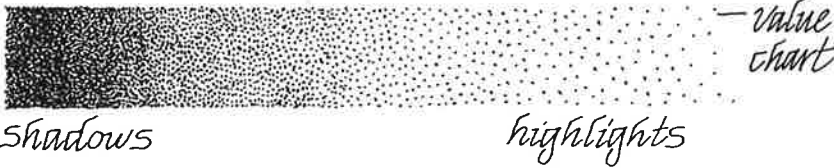
This delicate jellyfish was stippled using a .25 nib. Larger nibs will provide a gritty texture.



Stippling allows the artist to create subtle blends of value. The addition of each dot darkens the value ever so slightly.



Semi-smooth snail shell contrasted against coarse, stippled sand.

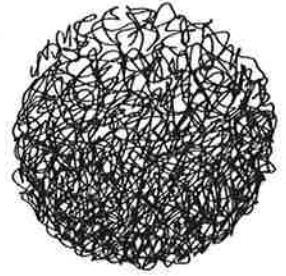
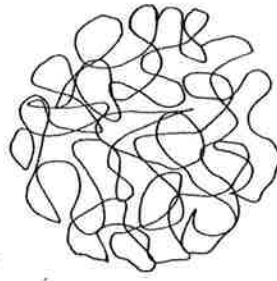


# Scribble Lines

When used as a texturing technique, scribble lines create a thick, matted look. Drawn in a quick, loose manner they are ideal for quick sketch studies.

Use for -

- foliage and undergrowth
- curly hair and wool
- tree bark and moss
- textile designs
- sketch book quick studies

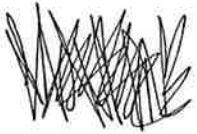


Scribble lines may be long or short, looping about in an unfettered, sketchy manner.

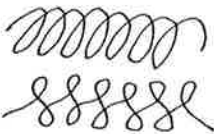
← Scribbled quick sketches are not meant to be photo perfect, but should suggest shape, shading and some texture, capturing the essence of the subject.



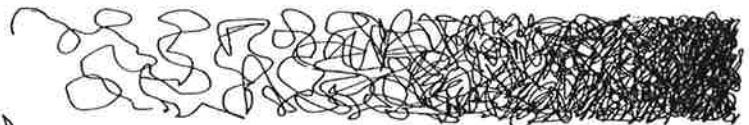
tangled, soft look



wiry appearance



stylized scribbled designs



value chart



# Wavy Lines

Wavy lines are useful for depicting repetitive grainy patterns.

Use for ~

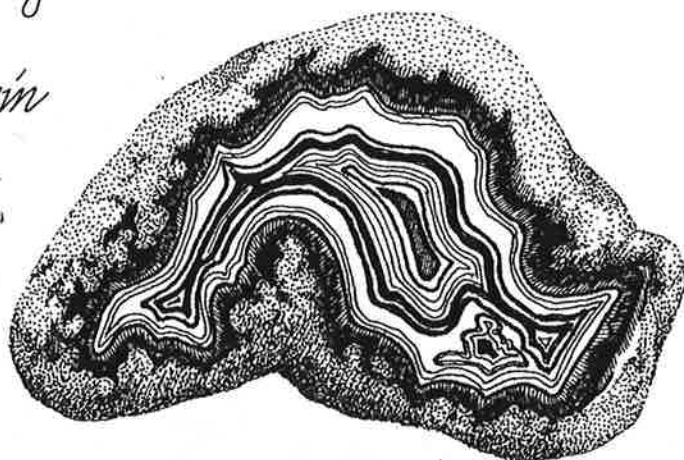
- wood grain
- mineral patterns in marble, malachite, agate, etc.
- tree and water rings
- feather barbs
- repetitive leaf vein patterns
- long wavy hair



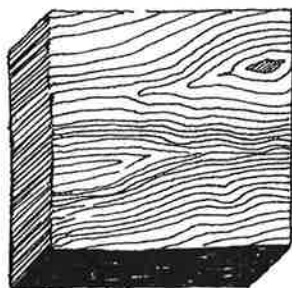
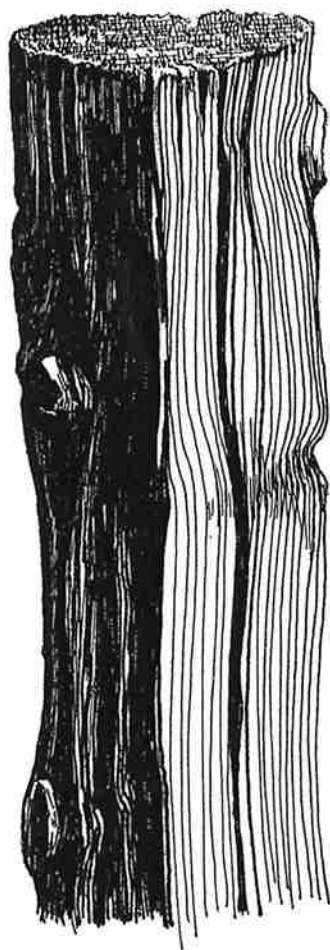
Wavy lines are long, flowing marks drawn side by side in such a manner as to form a rippling pattern.



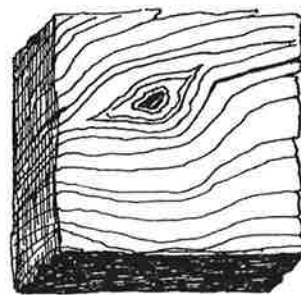
Tree ring (work from the outside to the center.)



As seen in this banded agate sketch, wavy lines may be filled in solid or textured with other techniques.



(A)



(B)

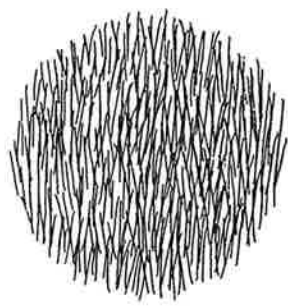
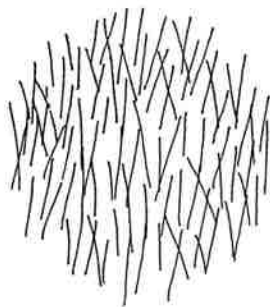
When using wavy lines to suggest a grain pattern, add shadows by using a second set of contour or parallel lines. Shading in the same direction as the grain provides a smooth look (example A). Crosshatching against the grain will roughen the appearance of the wood (example B).

# Crisscross Lines

Crisscross lines provide a grass like or hair like appearance.

Use for -

- short hair or animal fur
- grass or weed patches
- thatched roofs or hay stacks
- bird body feathers



Crisscross lines are randomly placed, each mark at a slightly different angle than the one beside it and uneven in appearance.



← Hair direction is changed slowly, in a blended manner.

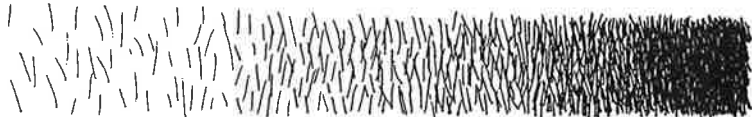


Crisscross lines may be short and straight or long and curved as seen in this wild grass sketch!

Arranging crisscross hair strokes in "rows" lends an unnatural look to fur.



Value Chart



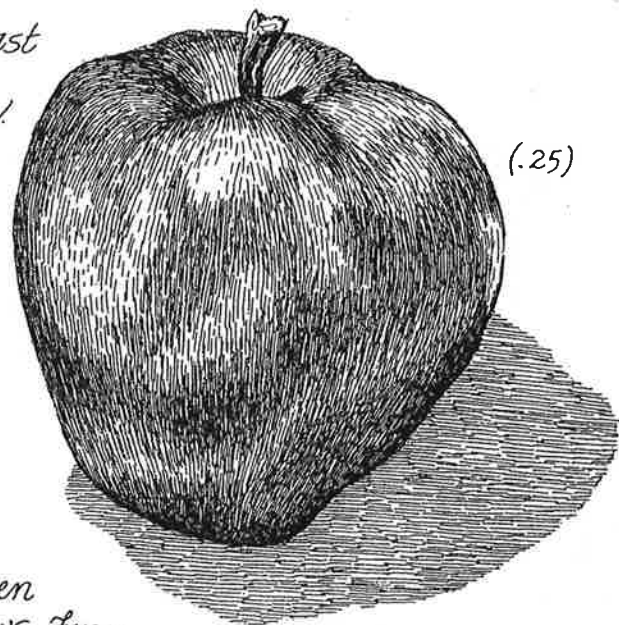
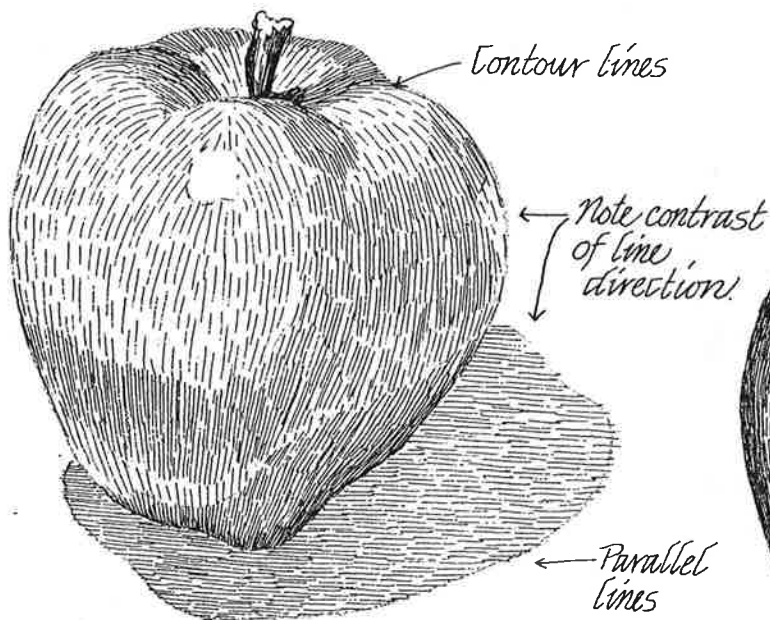
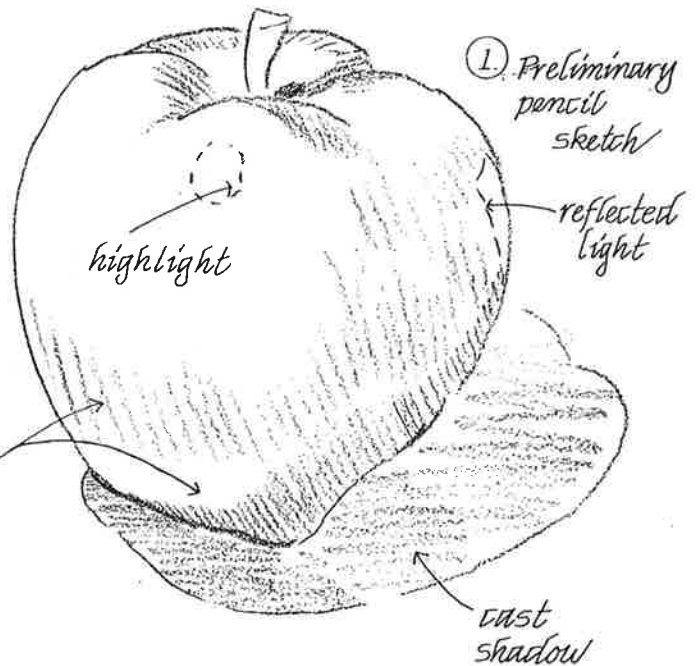
white hair

dark hair

# Fruits and Vegetables

When sketching smooth, satin finished fruits such as apples, pay special attention to the placement of highlights, reflected lights and shadows.

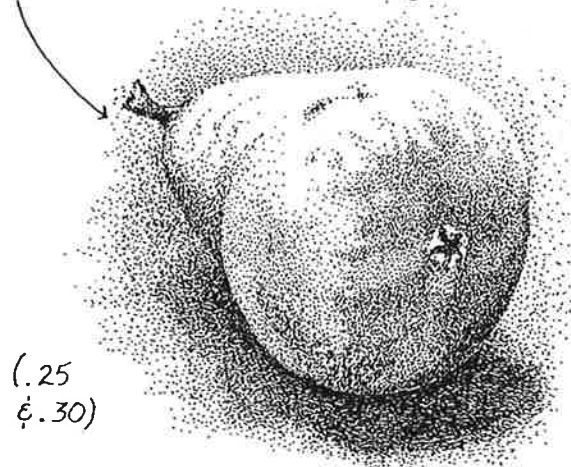
Study the subject carefully and search out those value changes!



2. Begin pen and ink work. Establish texture and line direction, while maintaining highlight and shadow areas.

3. Deepen shadows. For a satin sheen appearance, blend areas of value change smoothly together at the edges. Add out lines only where needed for definition!

gritty pear skin - stippling



hairy skinned kiwi - crisscross line

