

SESSION 2

LINE-WORK

- Often the most fundamental aspect of a drawing style is its line-work.
- Once you have a rough drawing, you can then begin to apply clean, separate lines to create a finished product.
- Before you do this, you've really got to understand the intention of the rough drawing and what purpose it serves.
- In a way, you will be simplifying your rough as it uses less lines, but also perfecting it and using the lines in their most efficient way.
- I try and draw with a tightly controlled line.
- I attempt to make the lines as clean and precise as possible.
- Thick lines are good for outlining but also emphasis.
- Medium Lines are good for areas adjoining the outline.
- Fine lines are then useful for the small details.
- It's important to distinguish when to use the 3 types of lines depending on your purpose.
- It's completely up to you, but personally I find often using too thick of a line can make things seem overbearing and chaotic. Too thin of a line for everything can dull the image.

COLOUR

- The use of colour is really important as it can determine the whole message of the illustration.
- The emotional states of the character can influence the colour and vice versa.

- If you want something calmer, then perhaps go for colder colours.
- For something more energetic, go for brighter colours and a mix of warm and cold colours.
- It's important to build some kind of balance in the artwork and the choice of colour really helps this.
- Going for similar tones can add continuity and make it less chaotic.
- You can find good palettes to reference from all sorts of influences. It could be colour combinations that you see around you, day to day objects, nature is a good reference.
- Personally I like referencing fashion and more specifically custom trainers/sneakers. I feel often the use really cool combinations that work together in an image and it's a good starting point.
- Maybe start by choosing 4 main colours and then adding a few extras along the way, but keep those consistent original 4.
- Those colours could include something really dark, something very light and then two mid-tone colours.
- It is quite an instinctive process though and you'll end up with different outcomes through experimentation.

SHADING

- Shading gives the illustration volume, depth and form using a light source.
- It's not always necessary for illustrating, but it add mood or a sense of drama to the image.

STRIPLING TECHNIQUE

- Essentially laying down dots to create illusion of shade and texture.
- Experiment different nib sizes, try being both consistent and non consistent. Try creating lines.

- Up the concentration at a darker point. Add more dots for more shade.
- Knowing where to put the shading is choosing a point where the light is coming from.. eg. If outdoors and the sun is in the top right the darkest points will be in the bottom left.
- Luckily doing it digitally allows room for mistakes, and you can undo this and go back on your mistakes.

CROSSHATCHING TECHNIQUE

- Simple parallel hatching. Vary the density and thickness to create darker and lighter areas.
- It doesn't always have to be parallel lines, you can instead follow directions that planes follow, which can give a more natural feel.
- Following all in the same direction though can help give a cleaner look to the drawing.
- Contour hatching can give a sense of form to the drawing. The lines follow the drawings existing curvature which can give it a 3D sense.

ASSIGNMENT 2

- USING TODAY'S TIPS, GO AHEAD AND ADD YOUR FINALISED LINE WORK, COLOUR AND IF YOU CAN OR WANT SHADING.

NEXT SESSION

I WILL REVEAL MY FINAL FRAME AND COMPLETE COMIC. I WOULD LIKE TO SEE WHAT YOU HAVE PRODUCED IN YOURS TOO!

Q&A