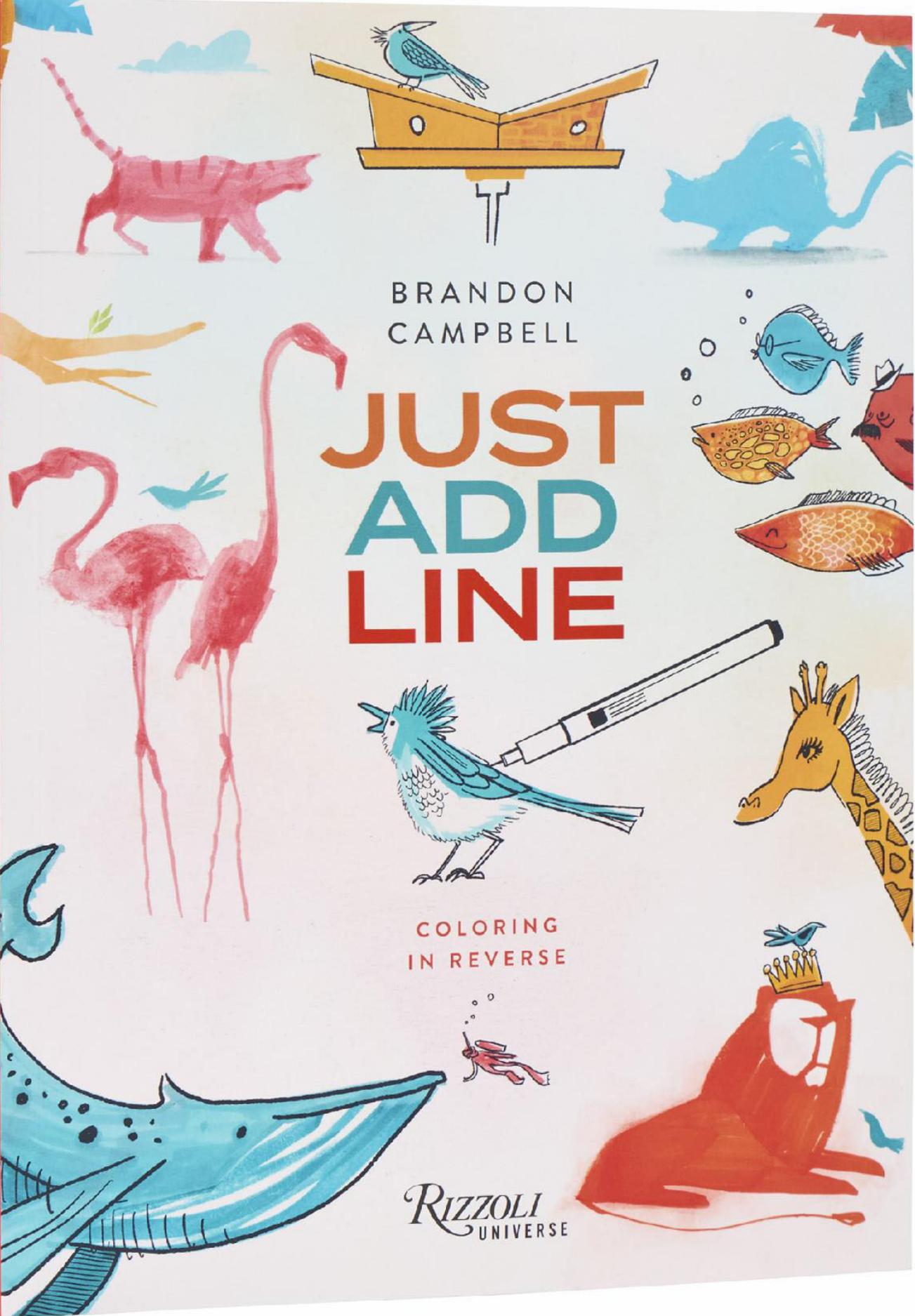


JUST ADD LINE

BRANDON CAMPBELL



BRANDON
CAMPBELL

JUST ADD LINE

COLORING
IN REVERSE

RIZZOLI
UNIVERSE

INTRODUCTION

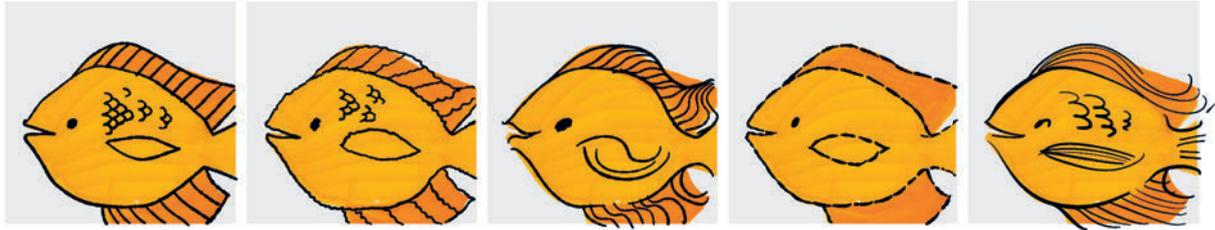
THIS BOOK BEGINS WITH COLOR, NOT LINE

These pages are filled with loose shapes and silhouettes, just waiting for you to bring them to life with your own lines. The forms come first: simple suggestions of wildlife and nature, loosely sketched in ink and watercolor. Your job is not to stay inside the lines, but to create them!



TYPES OF LINES

Line style can go a long way in giving your drawing personality and defining your style. A controlled, straight line might evoke confidence and precision or lend itself to a more technical drawing. A consistently shaky line can “activate” the edges of the form, bringing the subject to life.



Straight and controlled

Shaky and imprecise

Wavy and playful

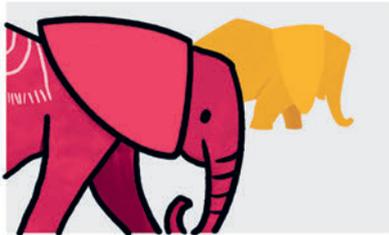
Broken and dashy

Quick and expressive

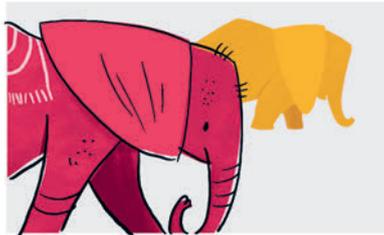


LINE WEIGHT

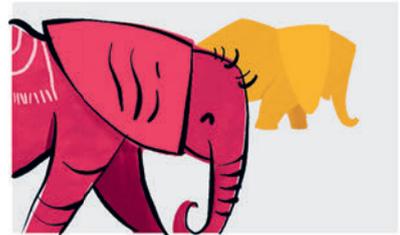
Vary the weight and quality of your lines using pressure or different pens. Line variation can give your drawing depth and emphasis, which contributes to your overall style.



Thicker lines draw the eye or bring a subject forward in space.



Thinner lines are great for finer details or to push a subject back in space.



Varied width lines, like shaky lines, bring energy and movement to a drawing.



SHADING

The shading throughout this book is often already implied through the layering of color, but feel free to explore shading techniques if it suits your style. Here are a few common approaches to shading using pen and ink.



Hatching



Cross-hatching



Stippling

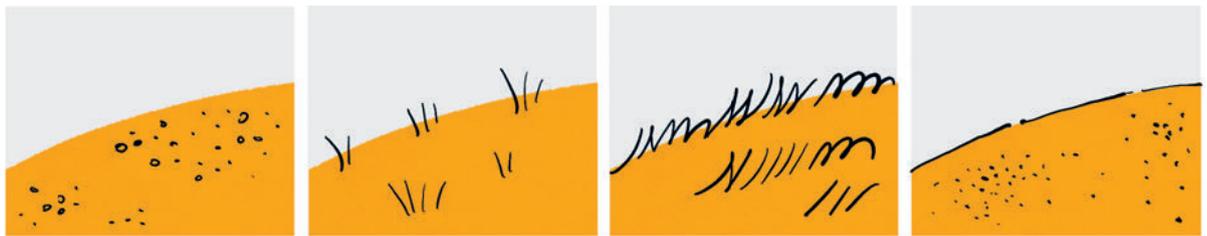


Scribbling



TEXTURE

Texture implies the surface quality of a subject: what it is made from and what it feels like. Try to remember that you don't need to fill the entire area to imply the overall texture of a subject. I'll share more texture ideas as we go, but here are a few to get started:



Porous

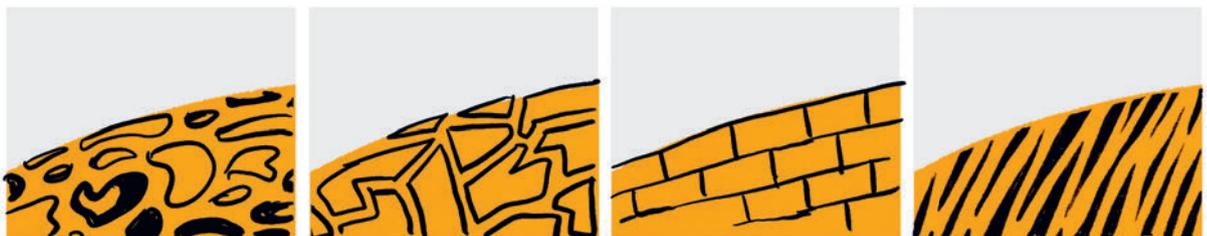
Hairy

Furry

Stone

PATTERN

You might choose to draw a pattern instead of a texture. Some patterns are orderly repeating sequences (plaid, brick, man-made patterns) while others are made up of random but similar forms (leopard print, cat stripes, organic patterns found in nature).



Leopard print

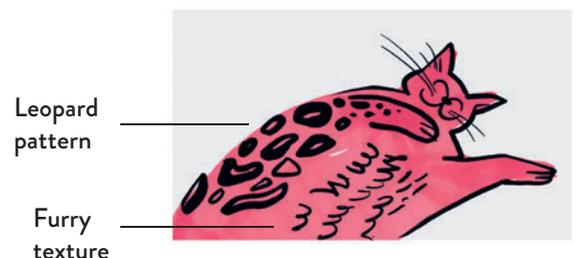
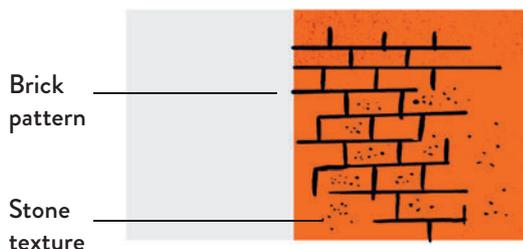
Puzzle pieces

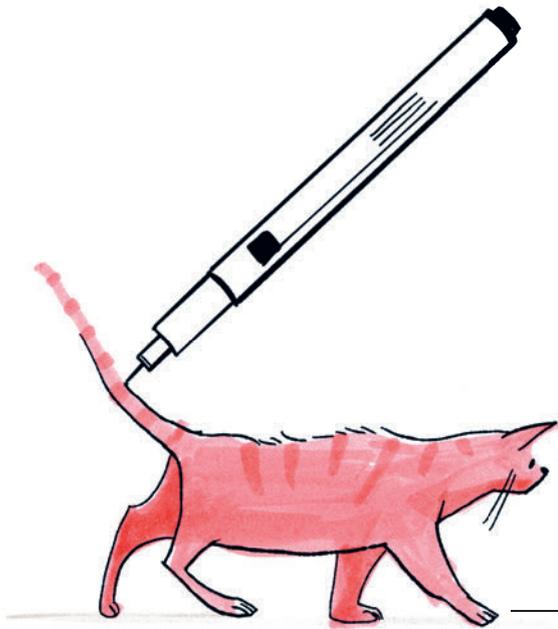
Brick

Stripes

COMBINING TEXTURE AND PATTERN

While both texture and pattern utilize repeated marks, their intents differ: textures describe the physicality of the surface while patterns describe the design of the surface. If they don't get in each other's way, you can use both texture and pattern to describe a surface.

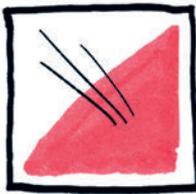




Pacing gait: cats walk with both legs on one side moving forward together, then the other side follows. Keep this in mind as your lines describe which legs are hidden by the body.



Fur



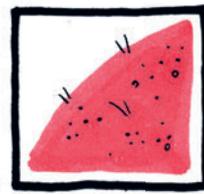
Hairs/whiskers



Stripes



Spots

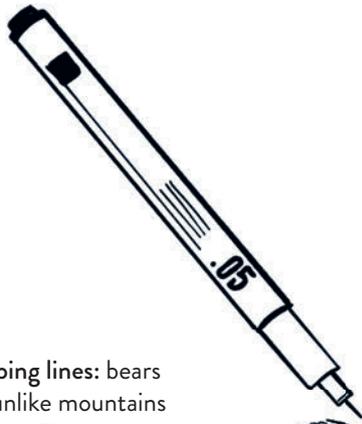


Hairless

PAWS IN PEN

Cats move in curves that stretch and coil, while the shape of a dog is more sturdy and grounded. Once you've drawn the outer lines, decide on a texture to define each furry friend's unique personality.





Overlapping lines: bears are not unlike mountains themselves. The key to a bear's outline is in showing how one section overlaps in front of another.



Fur hatching: use lots of small hatch marks that follow the form of the bear's face and body to describe the specific type of fur that bears have.



Short hair



Slick fur



Vertical hatching



Fuzzy hair

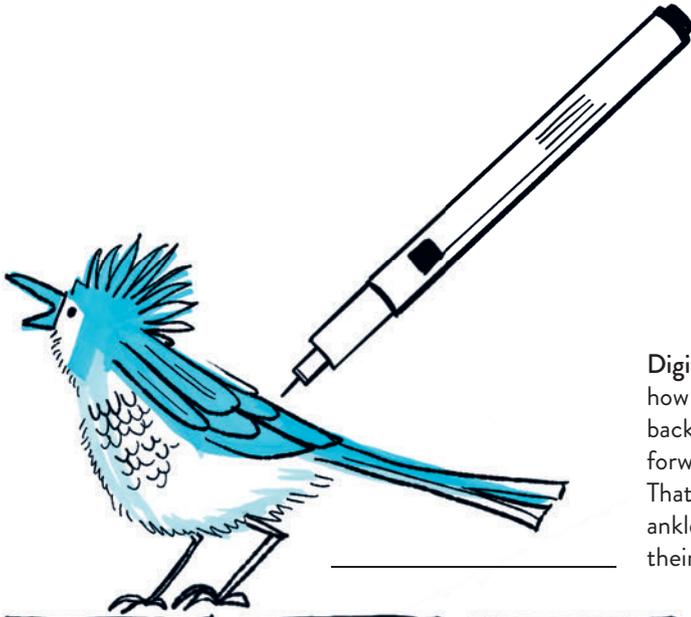


Soft fur

INTO THE WILD

Bears can be built from confident ovals and arcs that overlap one another, emphasizing the creature's mass and describing which sections are in front of which. Deer lines are more vertical, diagonal, and delicate.





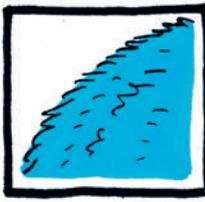
Digitigrade legs: notice how a bird's legs bend back from the top, then forward towards the claws. That bend is actually their ankle, and they stand on their toes.



Breast plumage



Wing feathers



Fuzzy contour



Crest

FEATHERS AND FORM

Fast, loose outlines will give the birds a sense of restless energy, even when perched on a tree branch. A quick flick of the pen can go a long way in suggesting small, darting movements.



