

sketch&draw



SKETCHBOOK

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sketchdraw

This sketchbook belongs to

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Let the line flutter



Work with line bundles



Work with crossing lines



Work with open lines



Highlight the line

„sketch and draw“

drawing techniques by
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sketching





Ideas must be visualized. Only then they can be understood by others. The sketch is the most immediate medium to demonstrate ideas, because the sketch needs, besides a minimum of time, no other things than a pencil and some paper. The sketch reduces the complex, focuses and leaves the viewer space for his own ideas. This sketchbook summarizes the most important rules and provides space for your own drawings. And only those who exercise and train their hand and their visual attention will be good at sketching.

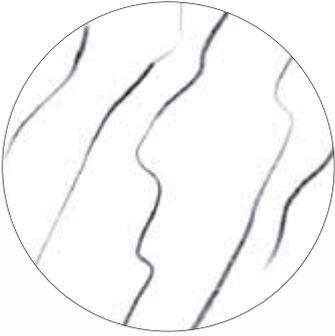
In this sketchbook there is space for ideas for sketches, visualizations, memories, thoughts, processes and wired things ...

„Sketch and Draw“ is a method to learn sketching, reduced to the essentials. The theory is based on a few drawing and visual rules that form the basis for the representation of all facts.

On the following pages these rules are listed and illustrated with examples.



Let the line flutter



Fluttering lines
make it possible
to bring in one self.



1

Fluttering lines are the starting point of each drawing. With this kind of line you approach the form. Your imagination will then close the gap to the more perfect things in our mind. Often these imaginations are more comprehensive than a finished drawing in pencil lines. Therefore, we abstain from any accuracy while drawing.



2

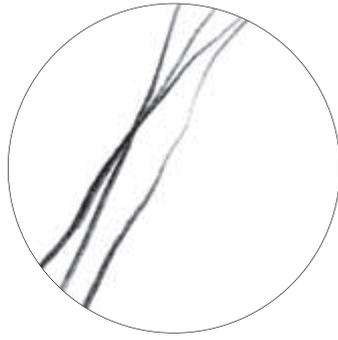


Dash bundles give the viewer a further opportunity to create in his mind's eye the „right image“. Likewise those lines are linked to the environment and the object is perceived in its surroundings.

These several lines in the dash bundle have an important informational value for the formation of the imagination. They close off the object from the outside, without completing it, and the bundles facilitate the form-finding. The outer lines are looking for more inner images and thus open up visual options.



**Dash bundles
allow spontaneity.**

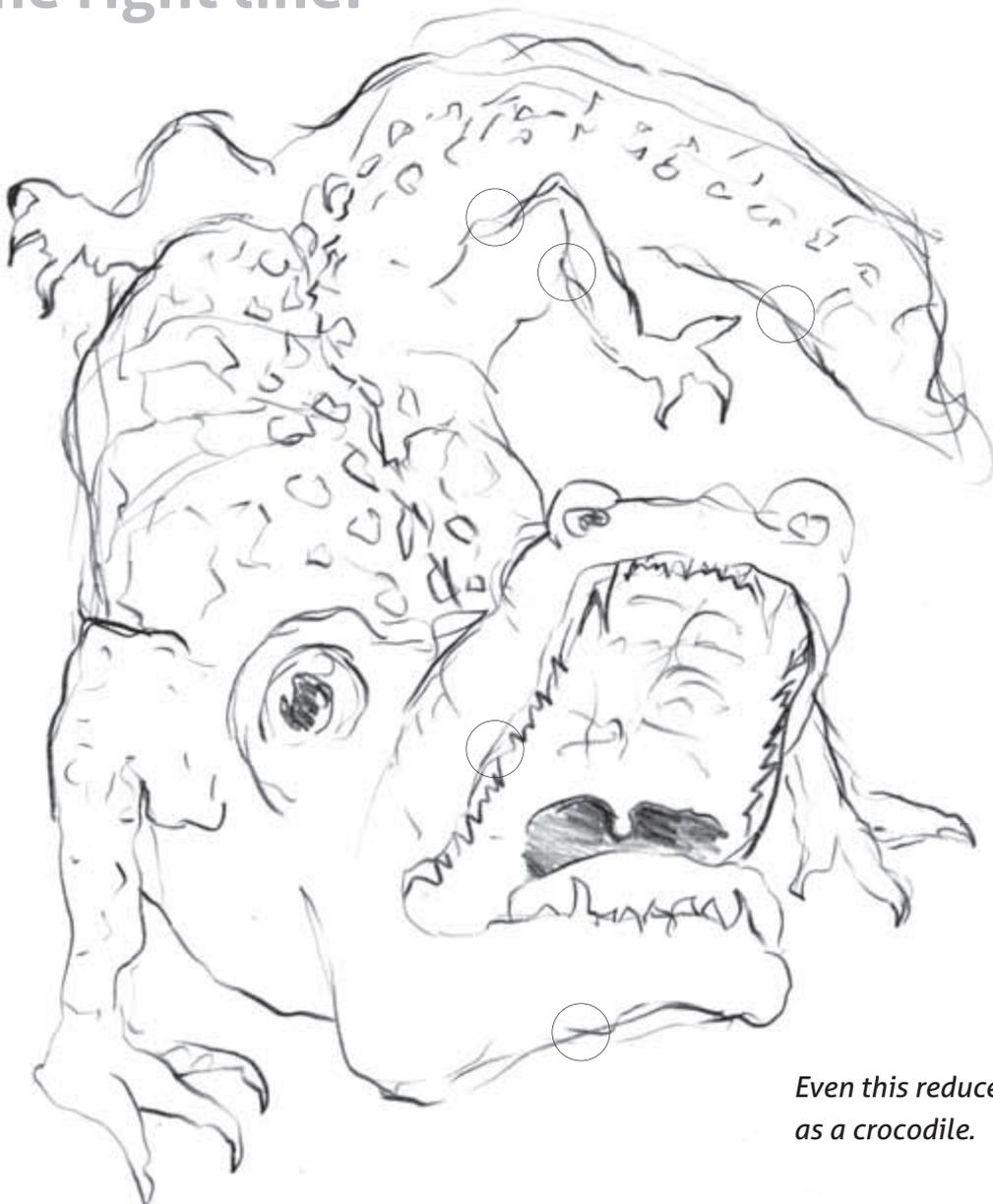


3

Intersecting lines condense the form and make it more precise, binding the viewer to the form. As a result of this creational process, the form of the object will become clear.

By crossing, a fixed reference point is given, which directs the eye. In this way, the viewer creates one single image out of several details and forms one concise sketch.

Intersecting lines help to visually narrow down the right line.



Even this reduced form is easily identified as a crocodile.

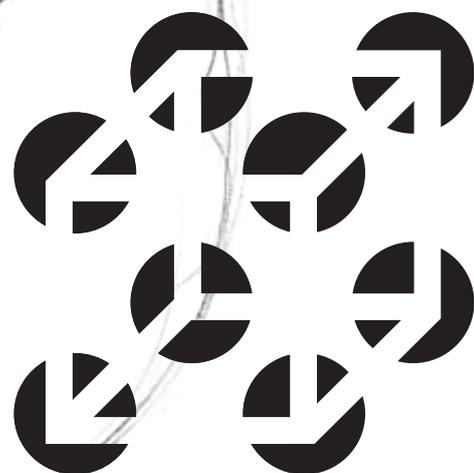
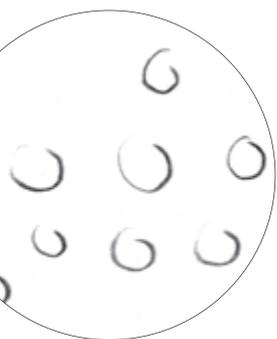
4

By open lines the object is neither restricted nor entirely created.

This „non finito“ has its charm. We permanently compare any object we see with the images we have stored in our memory. By constantly comparing visual information, then standardizing and newly memorizing these images we can identify more quickly next time.

So you need to draw only the typical visual features to convey the familiar image. For this effect open lines are perfect.

Open lines give the object space to breathe.



The image of a cube is created by omissions, while the eye sees, it constructs.

Highlight the line

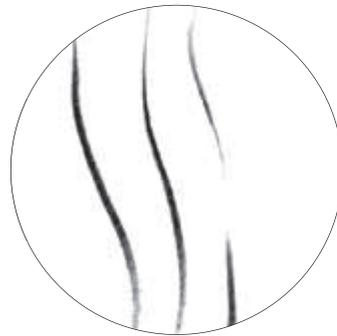


The person in the drawing appears excessive. This is supported by the exaggeration of particular features in this approach, reinforcing the impression of the character.

5

The eye of the observer can specifically be led across the sketch by varying the pressure on the pencil. The more accentuated the lines are, the more interesting and lively is the area in the sketch.

The accentuation of the stroke is caused by the modulation of line width and brightness. This is achieved by giving more or less pressure on the pencil. Due to these distinctions, the drawing looks vivid.

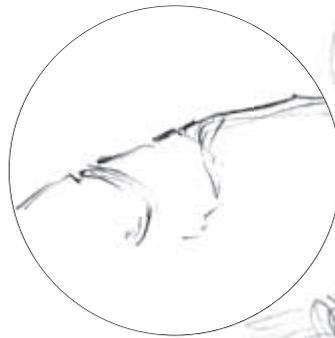


Accentuated lines lead the eye of the recipient.

6

Lines that are routed into the surface add volume and body. Particularly textures and wrinkles are ideal to use for this purpose. Shady areas can be crosshatched to close the form. Brighter areas can be left open, the absence of lines indicate light.

Associated lines indicate the third dimension and volume. They lead the eye across the surface of the object.



Associated lines indicate the volume of things.

Perspectives

7

The expression of a sketch is related to the choice of perspective. The perspective determines which point of view the observer takes in the picture.

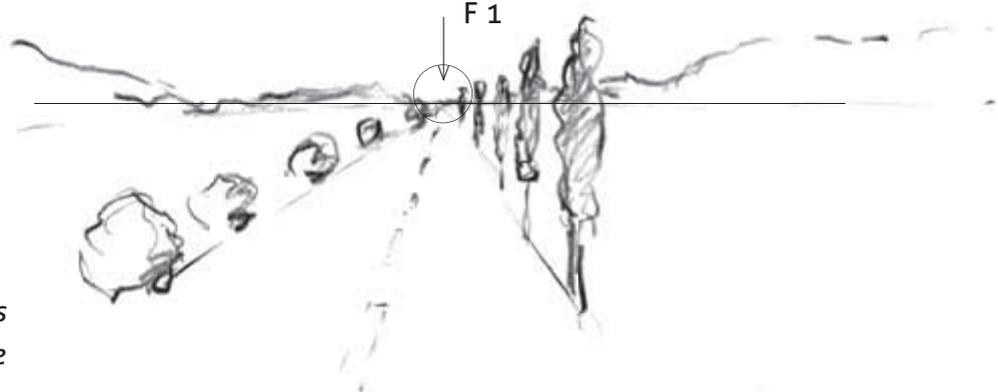
The horizon is an infinite line that lies exactly on the viewer's eye level. On the horizon all vanishing points are in a row.

Horizontal lines above the eye level fall in the view towards the vanishing point (F).

Horizontal lines under the eye-level rise in the view towards the vanishing point (F).

Views with only one vanishing point are used for objects that are perpendicular to the observer.

F 1



Vertical lines are always drawn as vertical.

Horizontal lines, for example windowsills, are not drawn as horizontal in the sketch, since they are distorted by perspective.

Views with two vanishing points are used for objects to show depth.

F 1

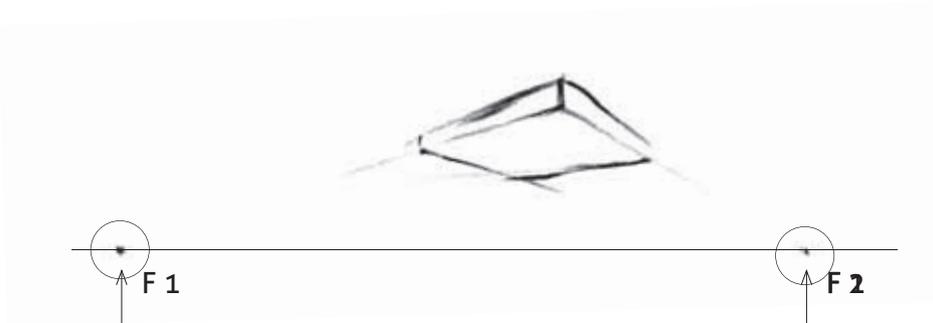
F 2



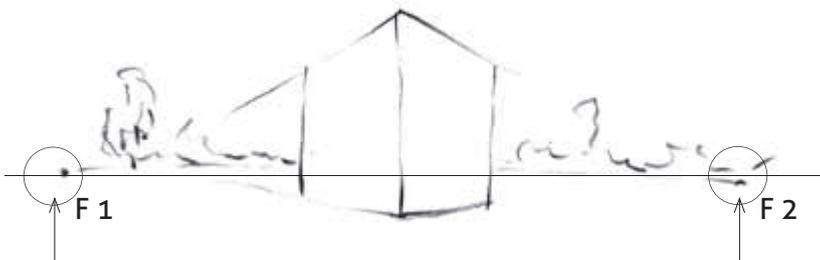
Prolonged lines at the corners emphasize directions.

The expression of an image depends to the choice of perspective.

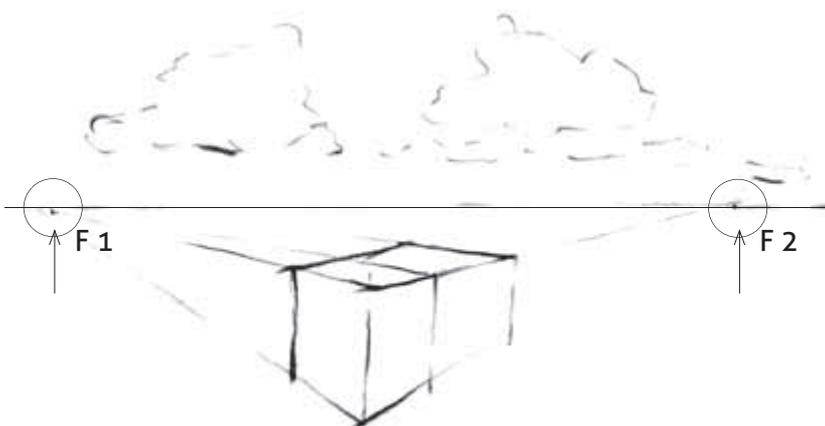
The prospect decides from which angle the viewer looks and what impression the picture has on him.



The worm's eye view shows the things powerful and threatening - every moment they could fall down on the viewer.



The view across the corner in the normal perspective shows the object with an edge towards the viewer, and two sides lead into the depths.

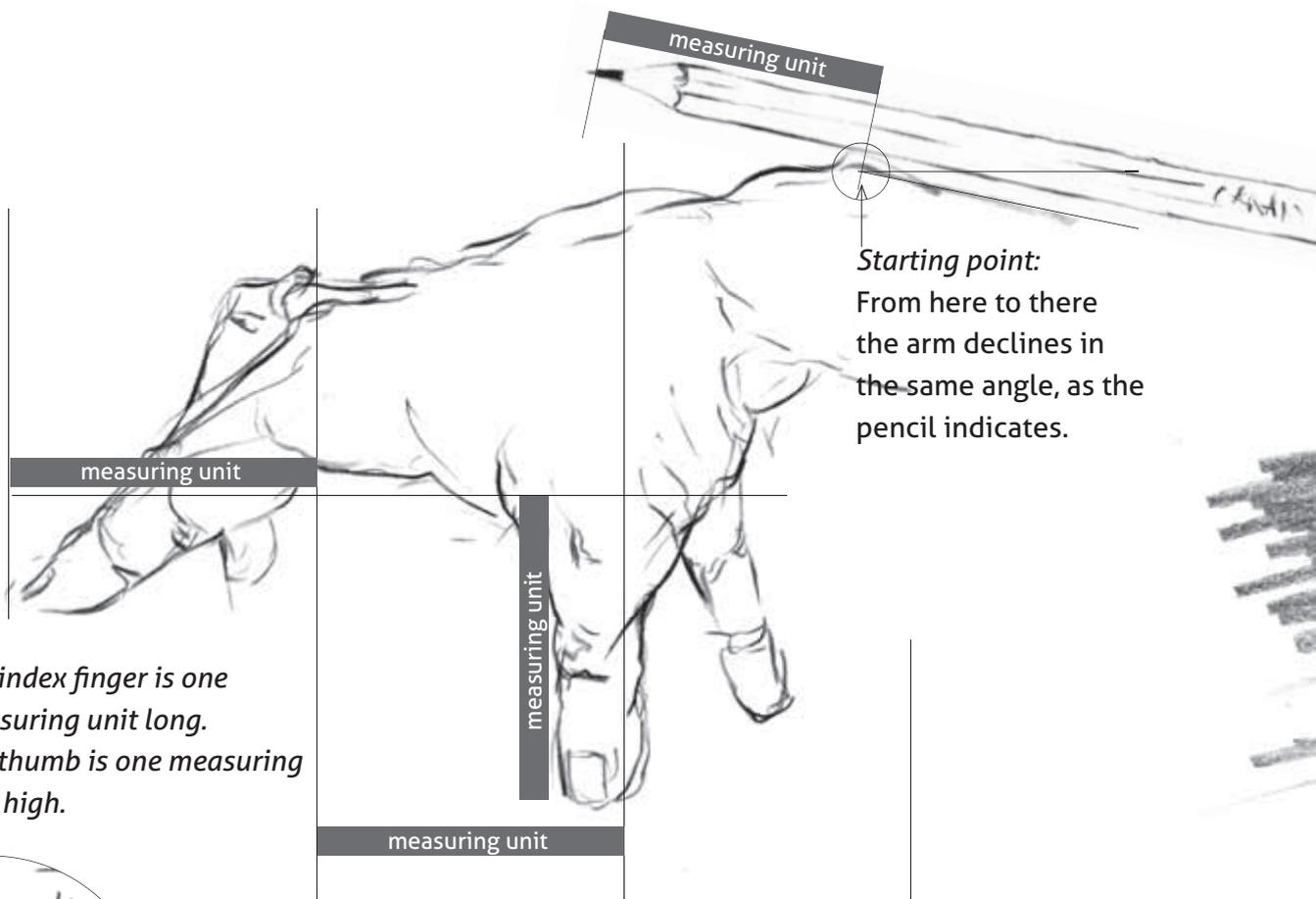


The bird's eye view creates the impression that you have everything under control. However, it can also easily leave the impression that one is „looking down on it“. This may evoke feelings of contempt.

8

If proportions should be on the right place, then directions and lengths must be checked.

The worst mistakes happen in the first two minutes of sketching. Therefore it is better to gauge all the directions and lengths.



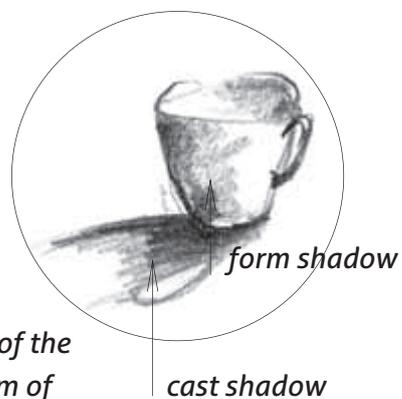
*The index finger is one measuring unit long.
The thumb is one measuring unit high.*



First, a striking point has to be set in the sketch. Whether a line from that striking point falls or rises, is best examined by squinting one eye and holding the pencil alongside this line. Then, the incline of the pencil is transferred onto the paper.

With the pencil the proportions can be measured and transferred into the drawing. One begins with a measuring unit and then puts the pencil on the subject as shown above. This measured length has to be conveyed from the subject on the pencil. Then transfer it to the drawing.

9

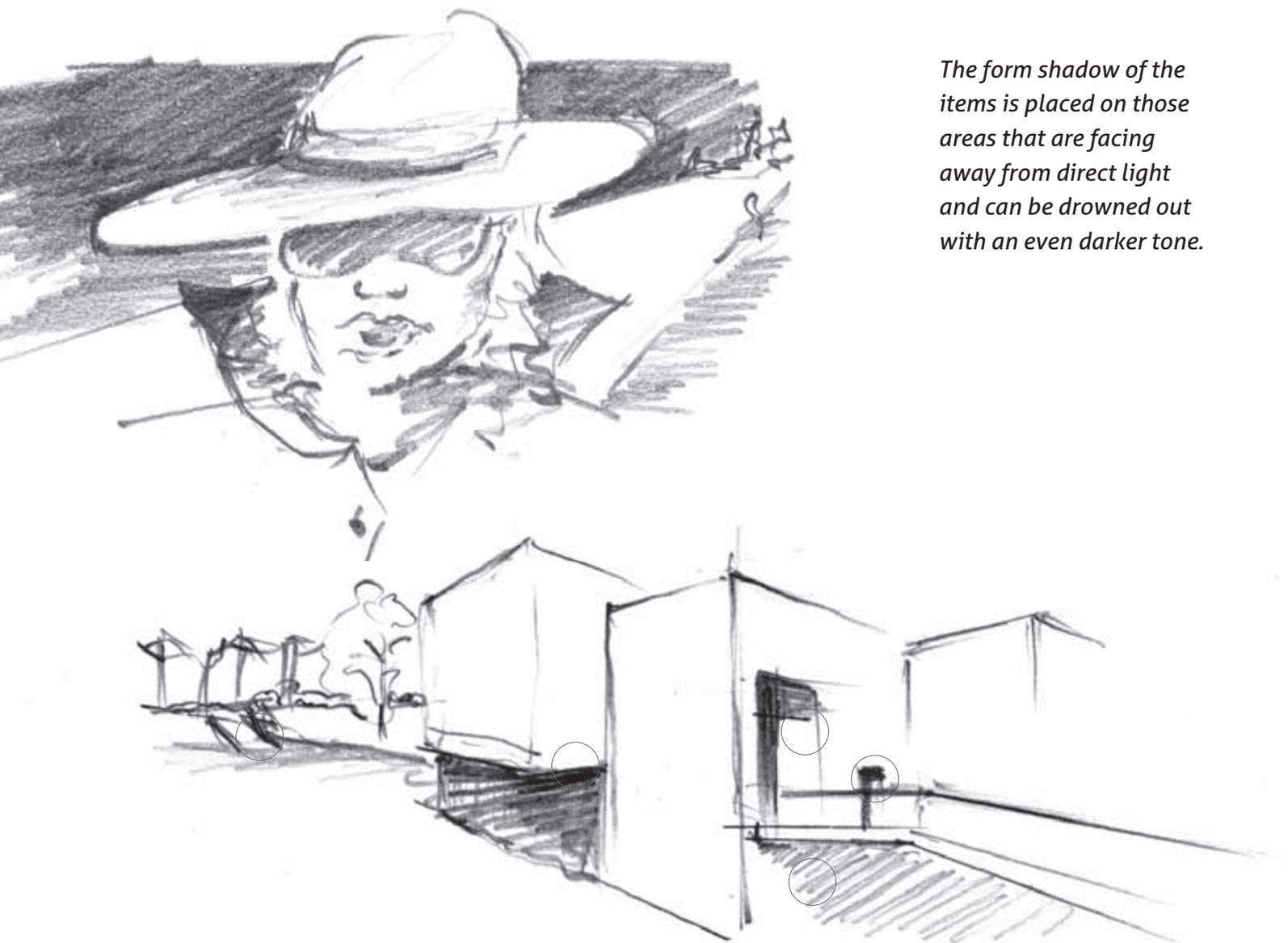
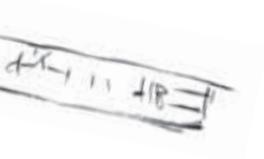


Light creates the mood of the picture. The white of the paper limits the maximum of brightness. So you need to decide on the intensity of shades and areas of darkness.

Light and shadow create atmosphere.

If you look through the eyes slightly closed and pinch the eyelashes, then the details disappear. This makes it easier for you to determine the five darkest places, and subsequently transference them to the sketch.

The form shadow of the items is placed on those areas that are facing away from direct light and can be drowned out with an even darker tone.



10

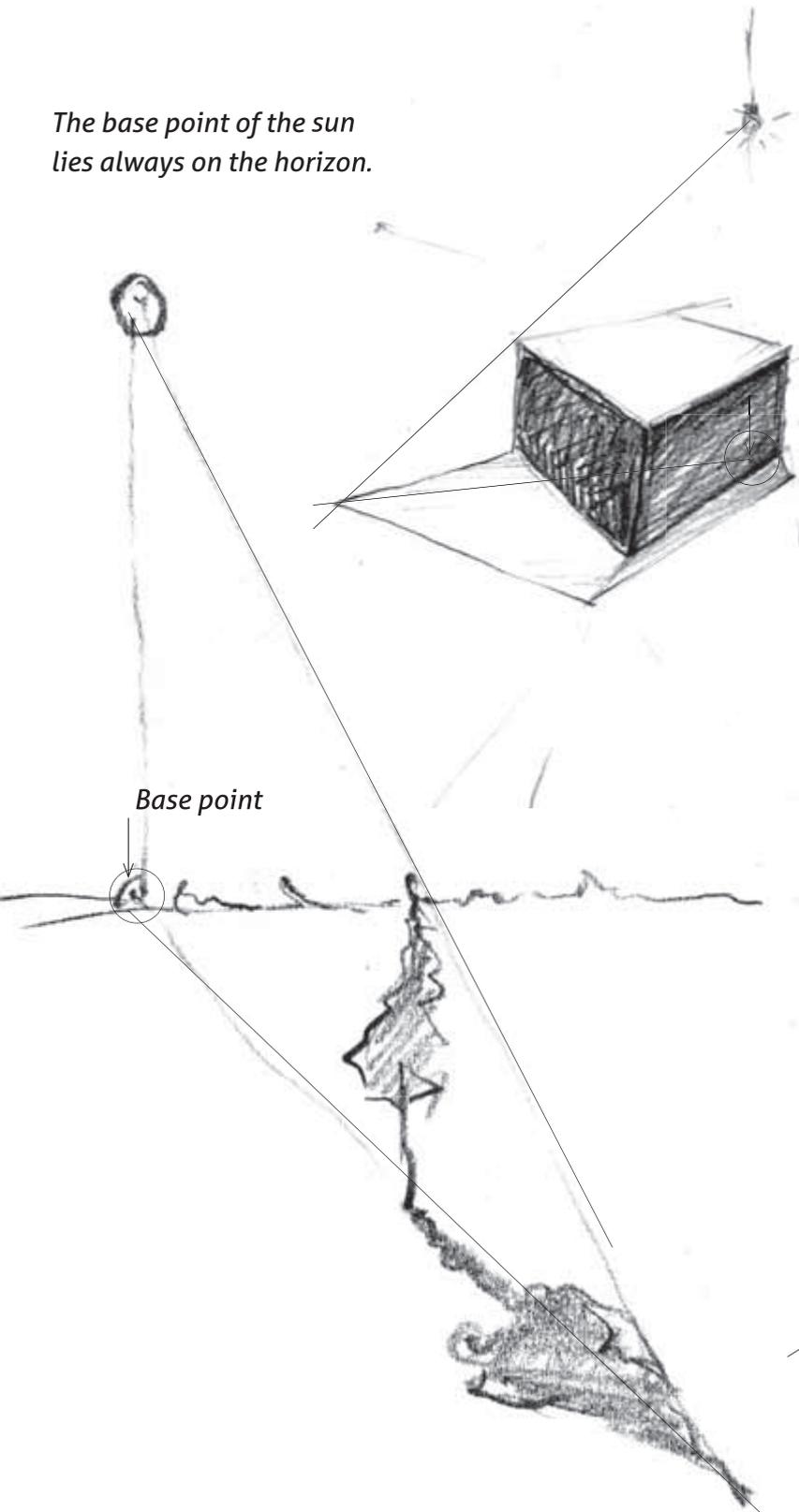
Cast shadows let things appear real.

Without shadows everything looks ghostly, because only what is really also has a cast shadow.

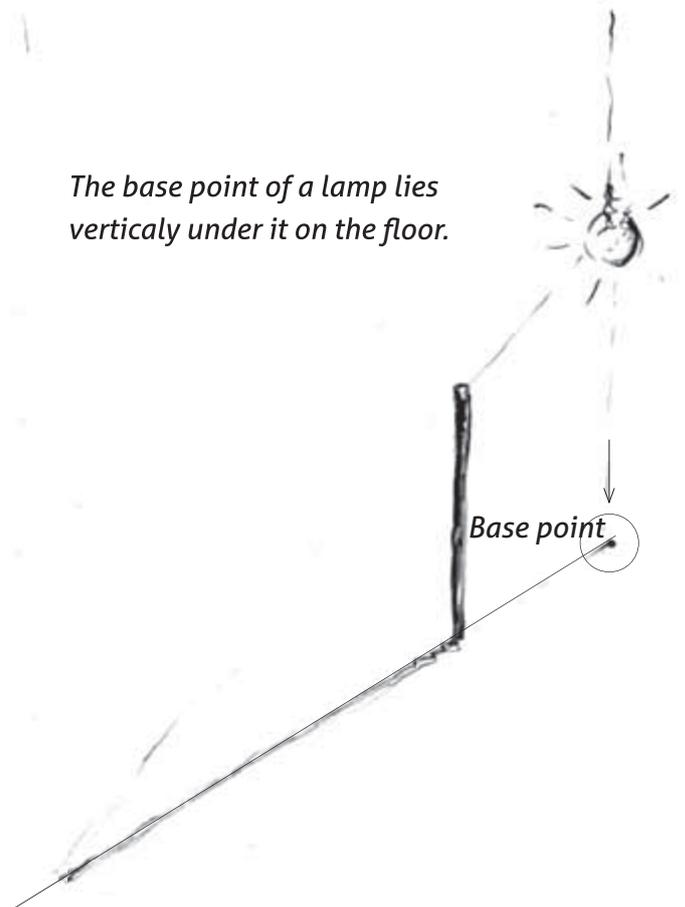
The location of the shadow depends on the angle of the sun or the light source.

The base point of the sun lies always on the horizon.

From the sun, a vertical line is drawn to the horizon. This is the base point. It is the vanishing point of the shadow lines. That means that all lines of the shadow must be related to this base point.



The base point of a lamp lies vertically under it on the floor.



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