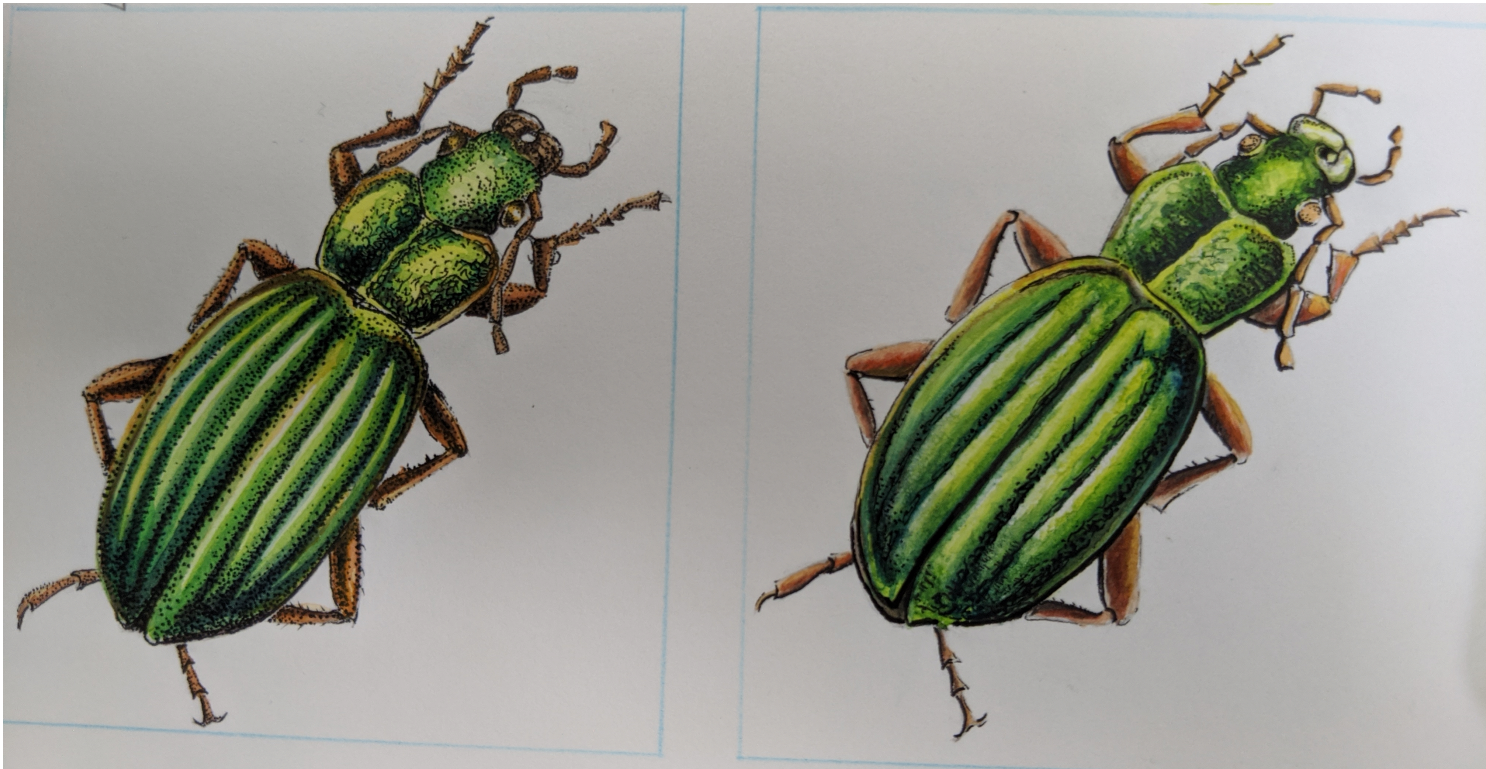


Intro to Scientific Illustration-- Watercolor and Ink

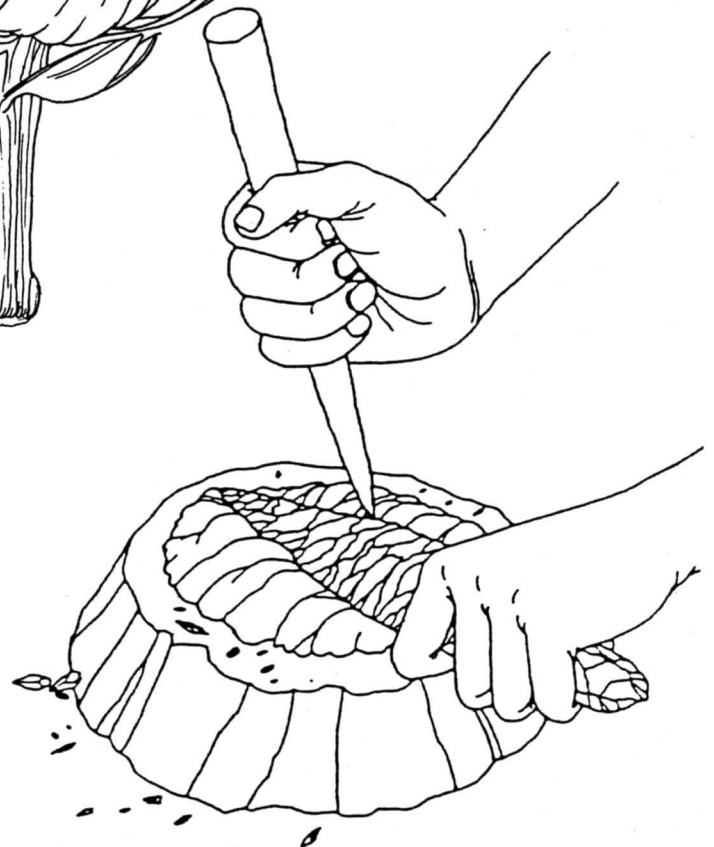
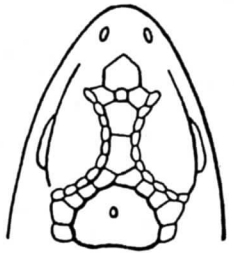
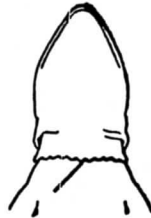
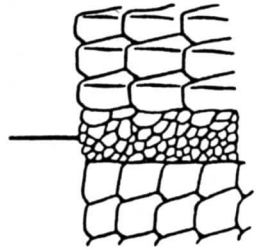
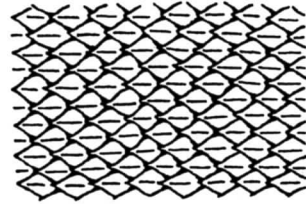
March 4-25, 2021

contact information:

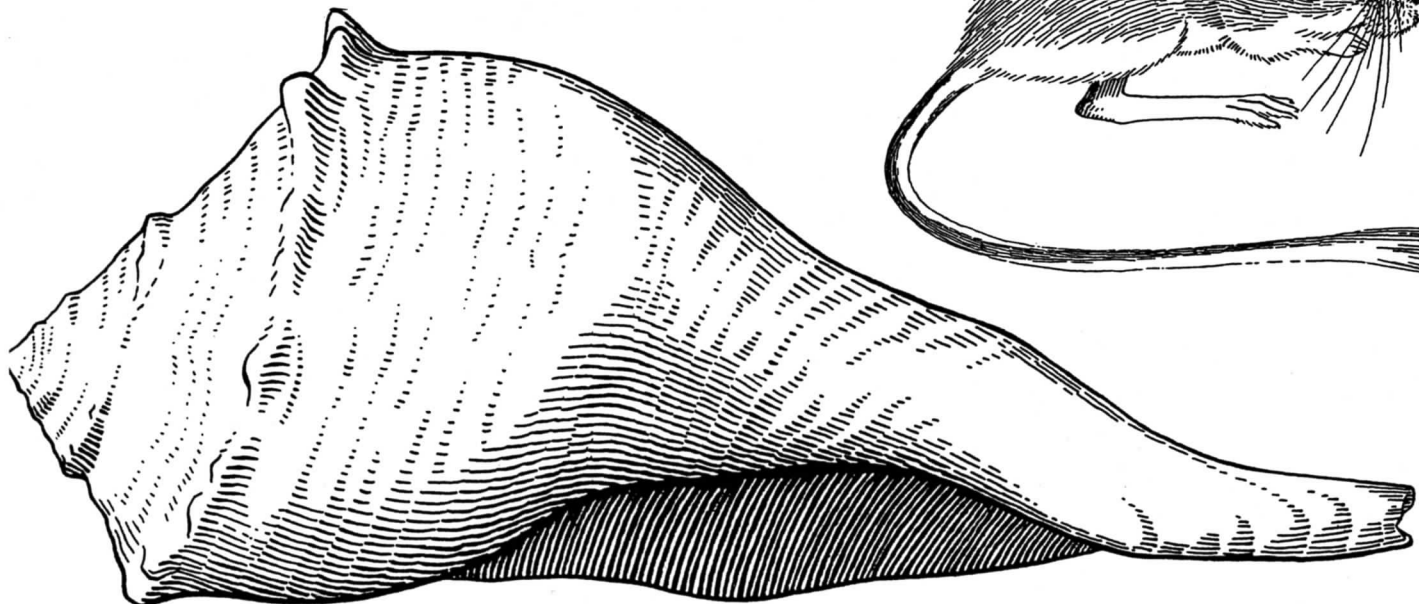
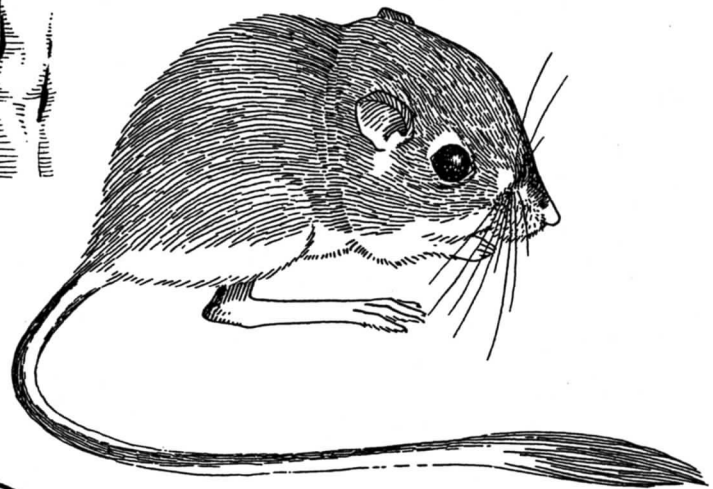
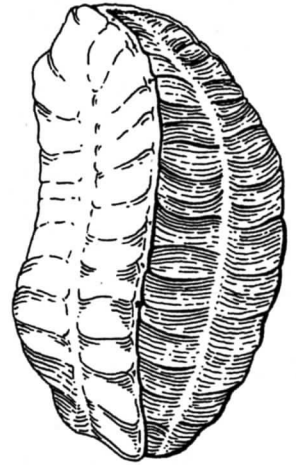
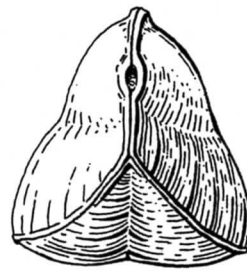
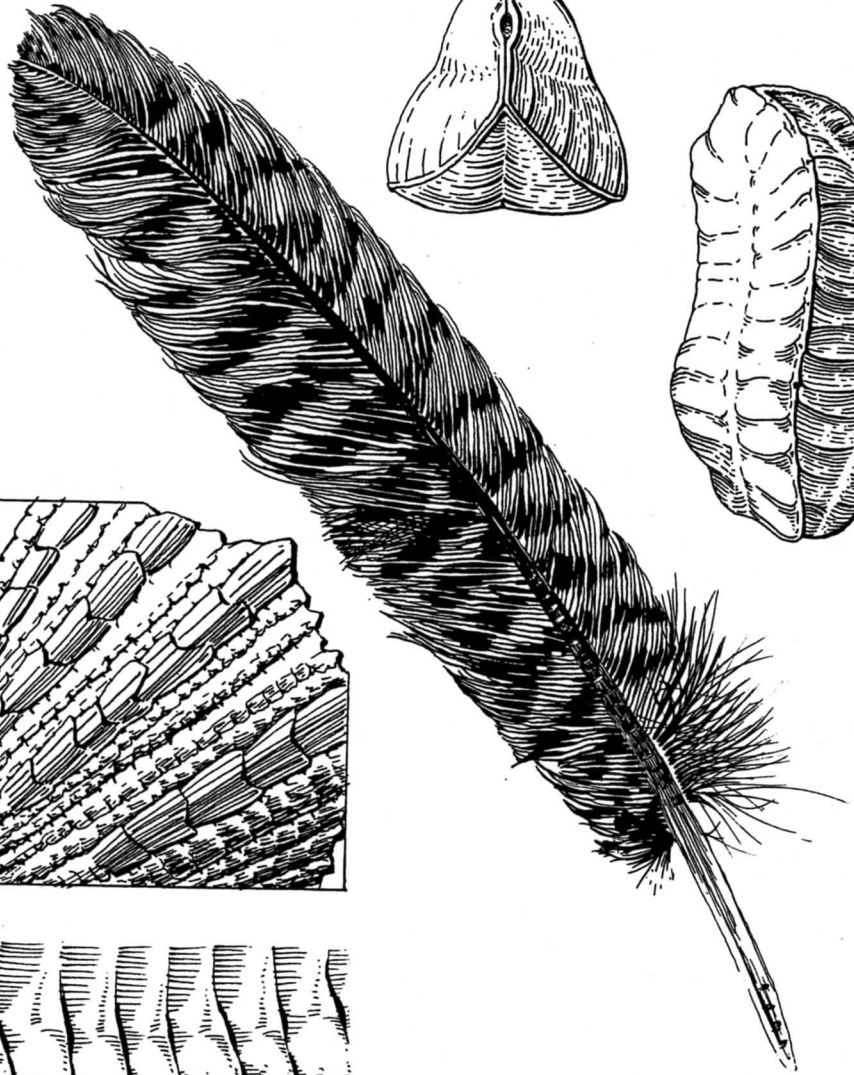
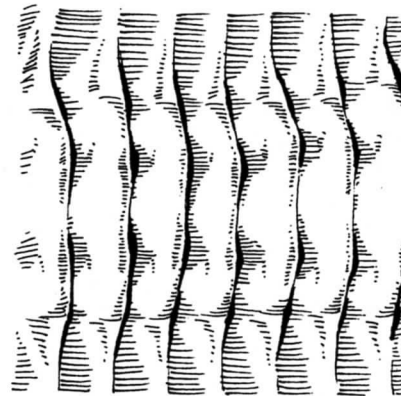
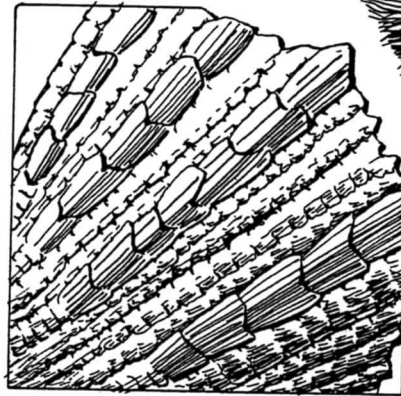
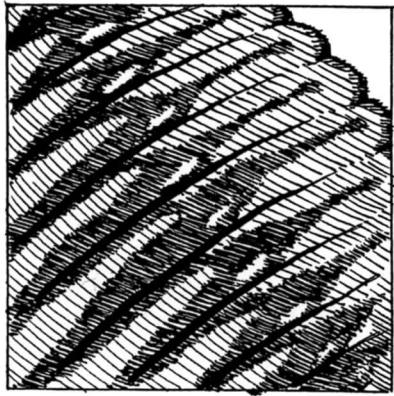
wilkinsnatalia@gmail.com or 720-635-7379



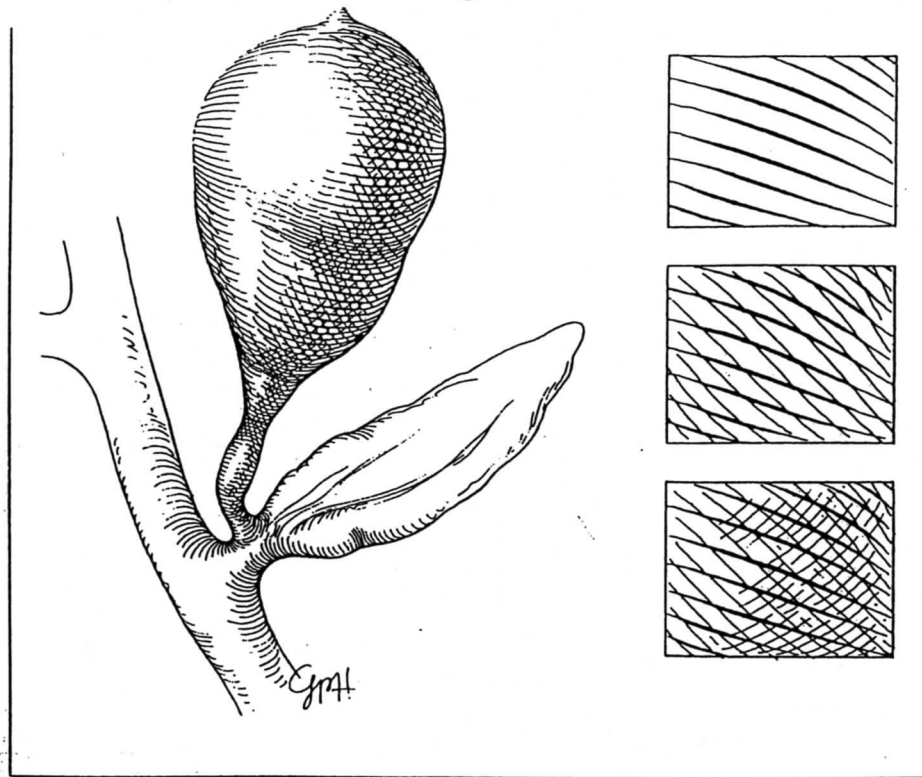
Simple Outline...



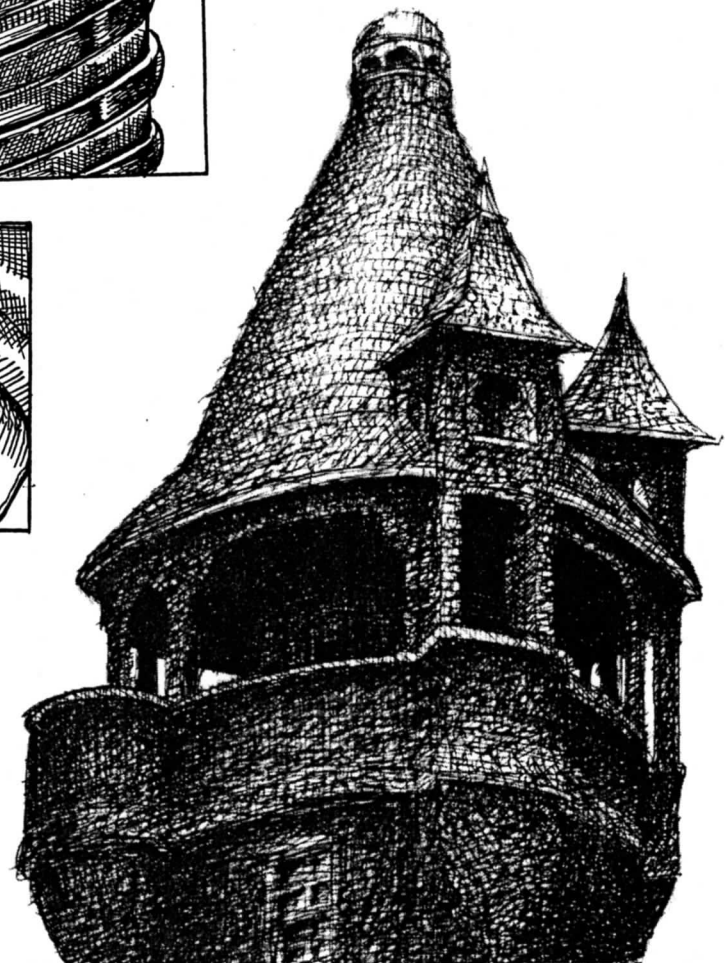
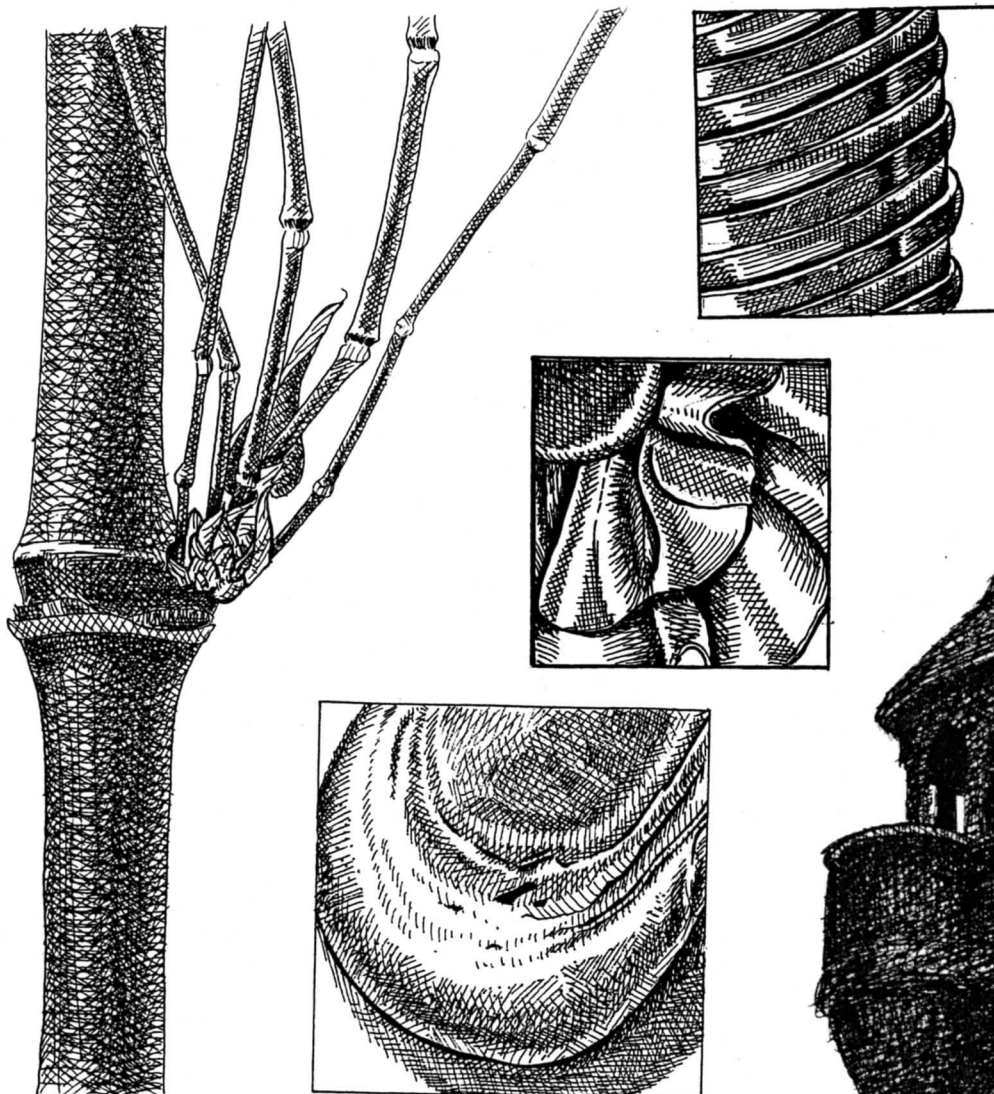
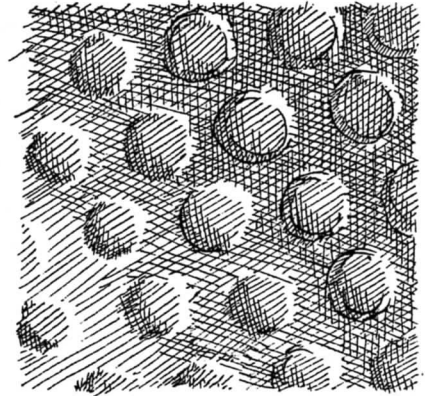
Hatching & Parallel line...



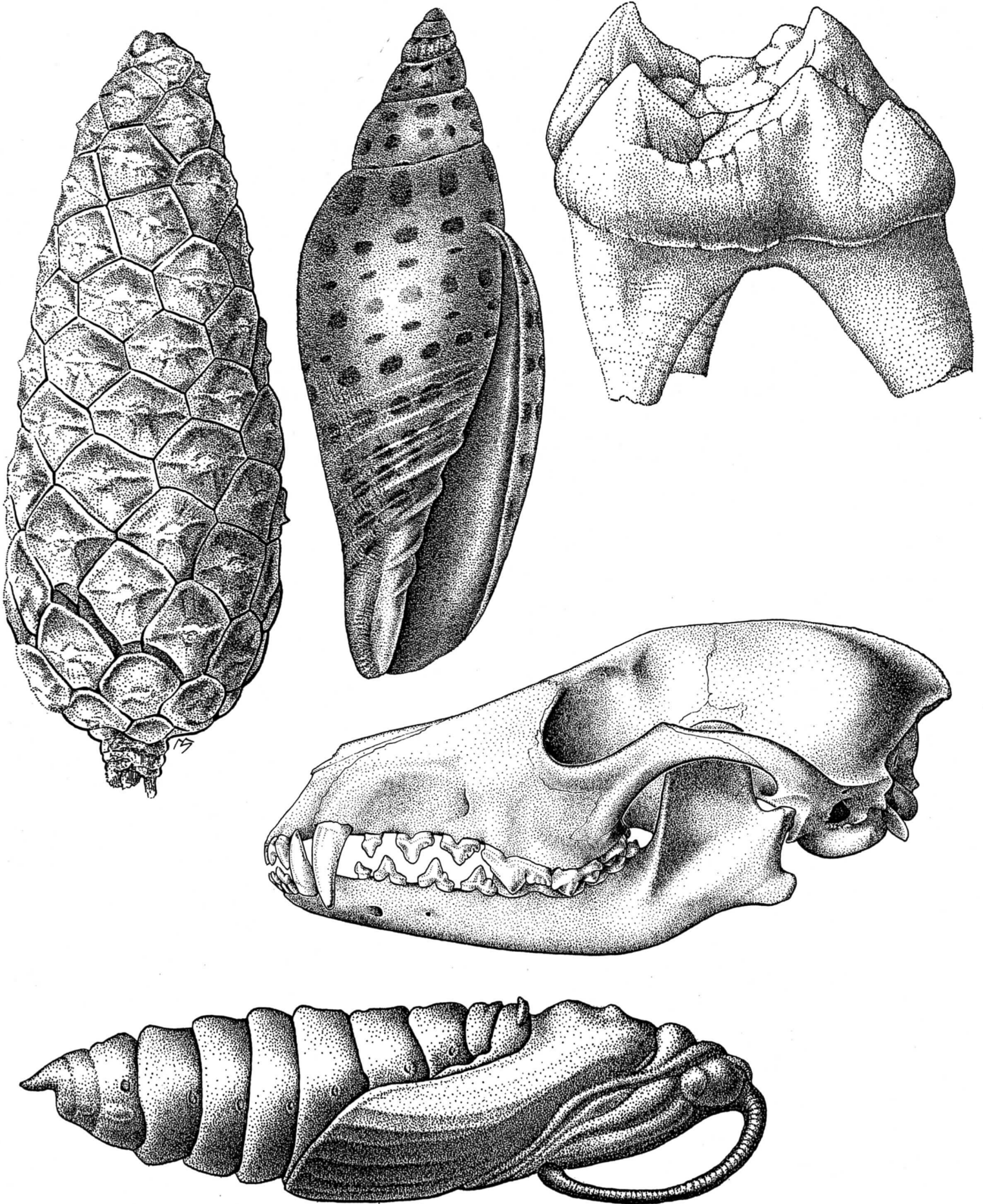
Cross-hatching...



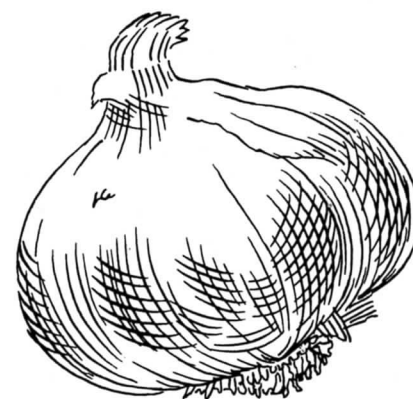
5-33. Principles of crosshatching. The first set of lines should be the main modeling lines and may be eyelashed, as in this instance. The second group of lines should be placed obliquely rather than at right angles and can be thinner than the first set. The third group of lines may be shorter than the others and placed randomly to emphasize form. A fourth set of lines, necessary for dark areas, is usually made up of groups of very short lines. Finally, any disconcerting white spaces are filled in with dots or short dashes.

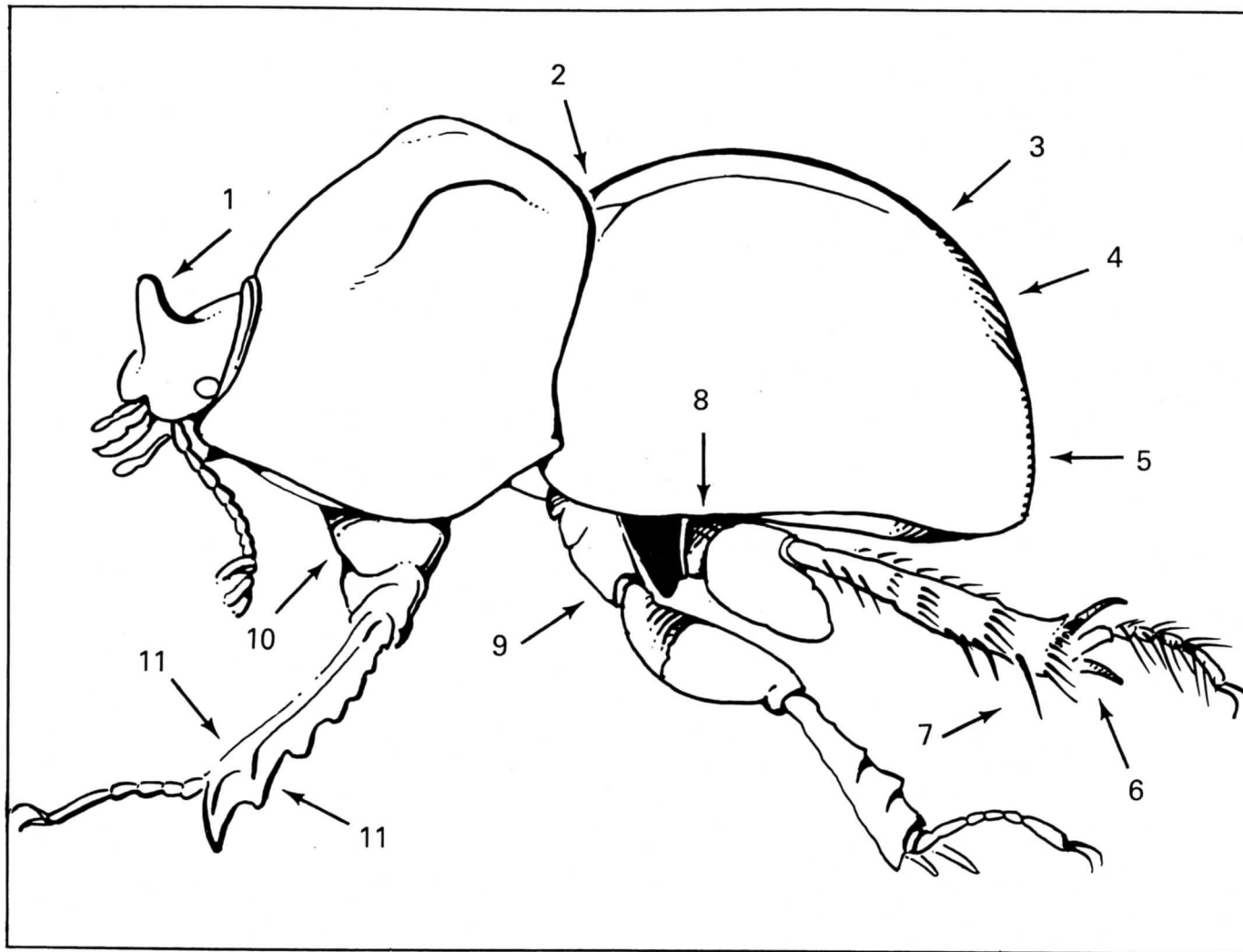


Stipple...

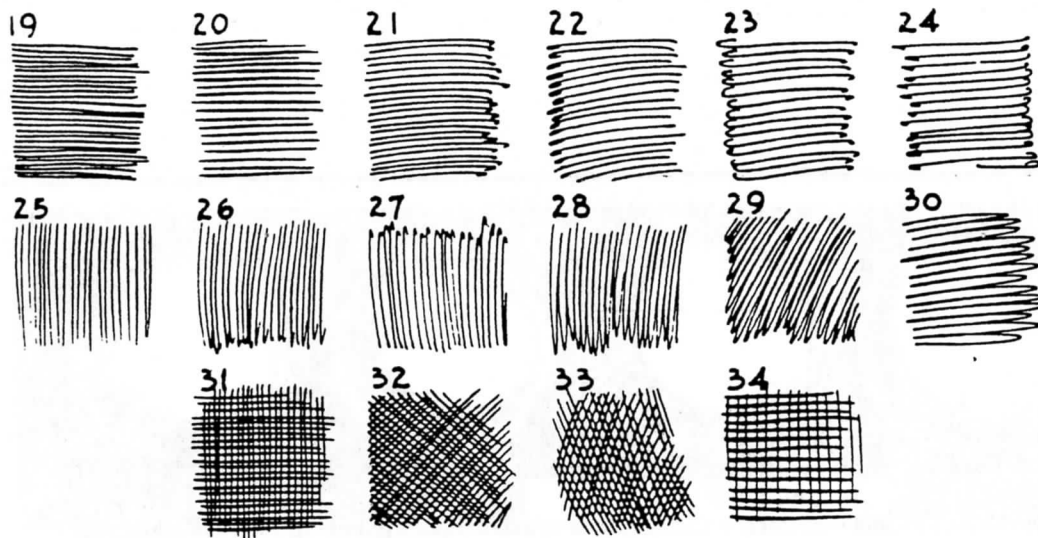






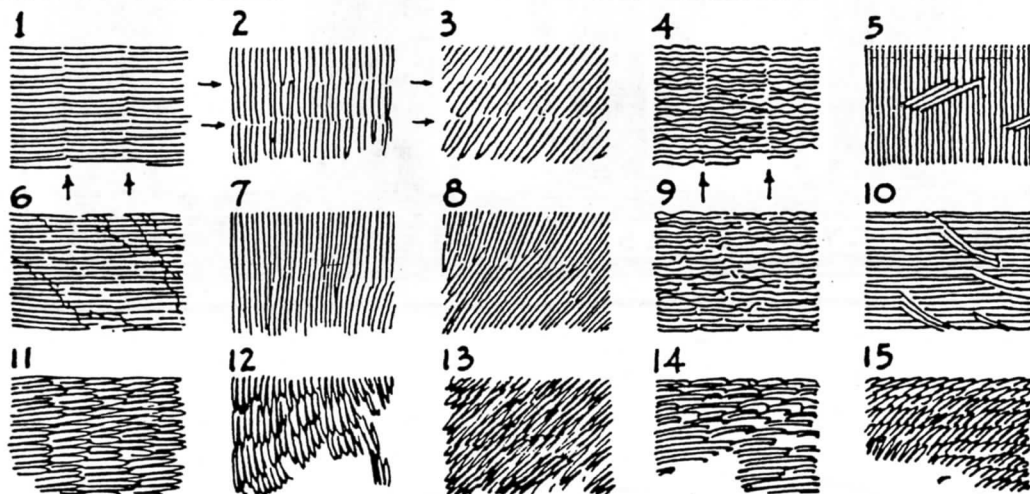


4-65. Analysis of line drawing. 1 = strong shadow emphasis; 2 = broken junction of lines (aerial perspective); 3 = shift in shading method; 4 = woodcut shadow; 5 = serrated shadow; 6 = lost edges, lines, and structures; 7 = broken edges (highlights) on both sides of small, superficial structure; 8 = deep shadow shading; 9 = shadow edges outlined with heavier line; 10 = "Snodgrass" effect (triangle of black to indicate shaded juncture); 11 = lost edges, strong shadow emphasis. Pen-and-ink on hot-press Bristol board, by William L. Brudon © 1970.

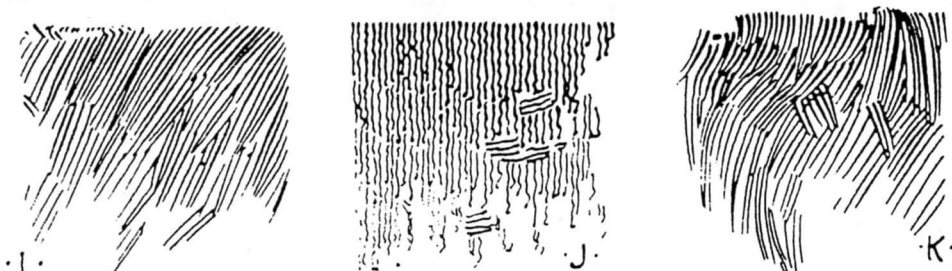
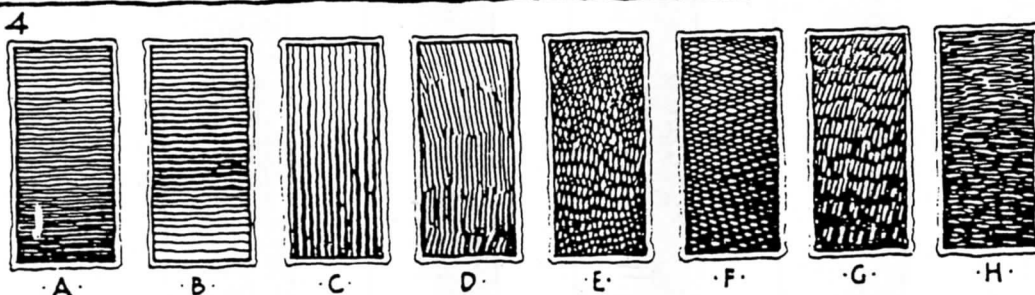


• DRAWN QUICKLY WITH FREEDOM •
(COMBINE CURVED STROKES ALSO)

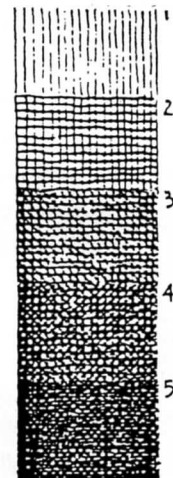
Here are various methods of combining straight and curved strokes into areas of tone. Practice this kind of exercise whenever you can.



• COMBINING GROUPS OF LINES •



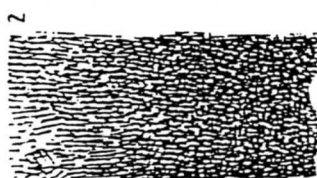
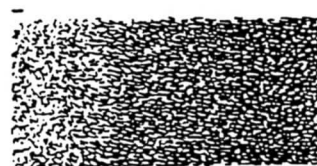
A FEW METHODS OF GRADING TONES

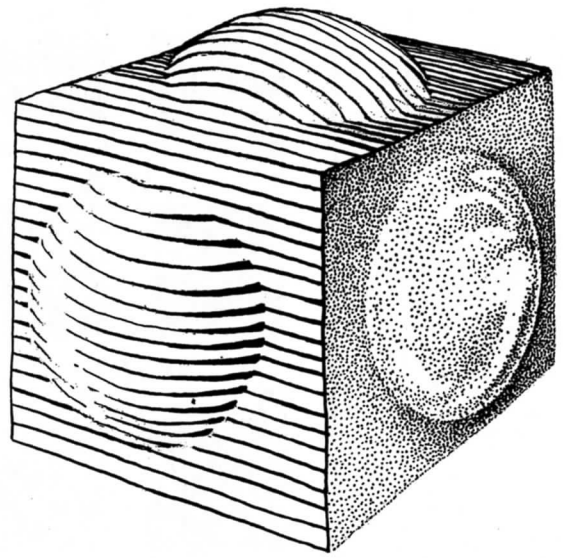
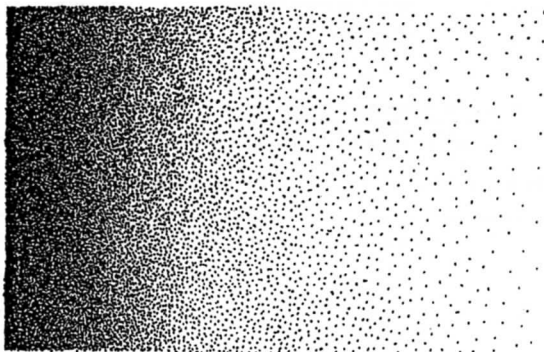
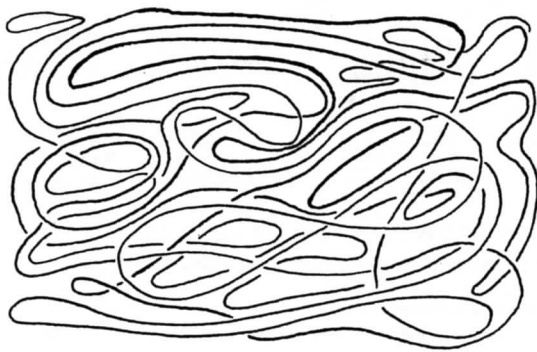
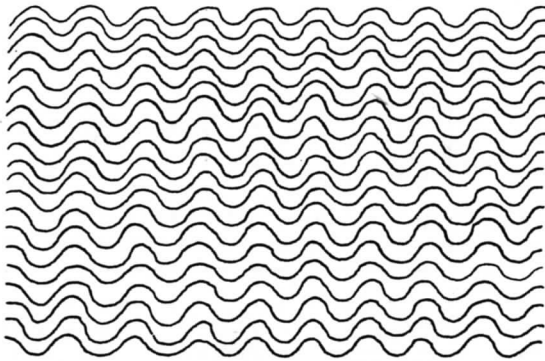
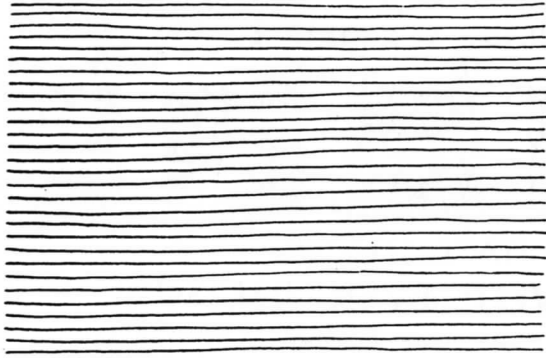
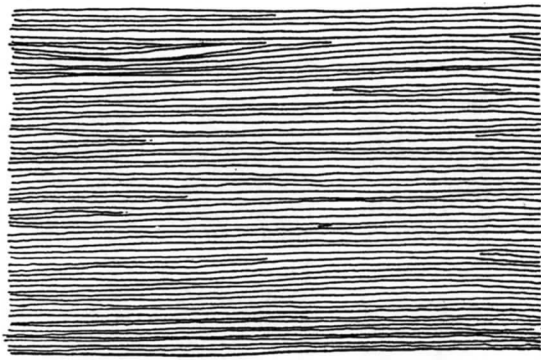


A value scale may be indicated with cross-hatch.

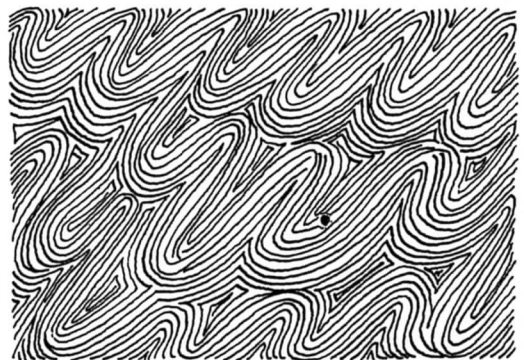
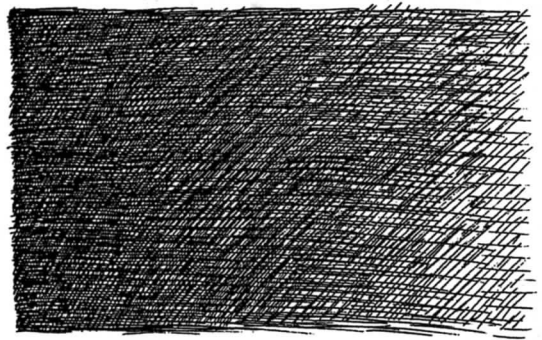
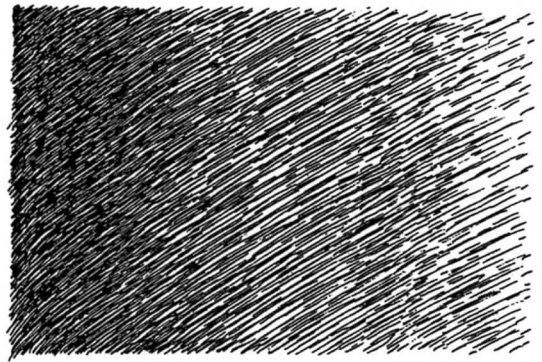


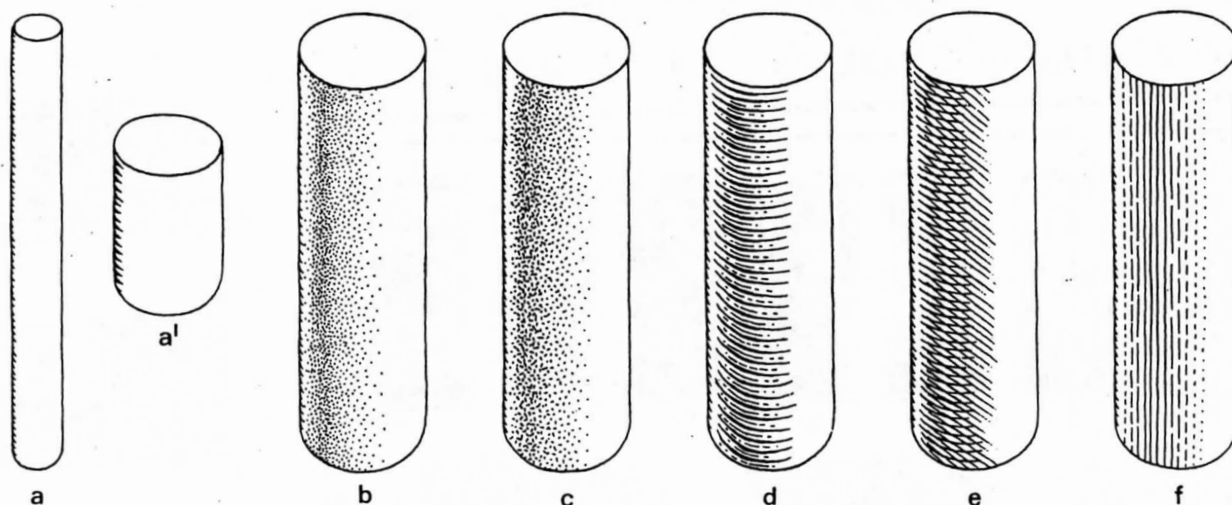
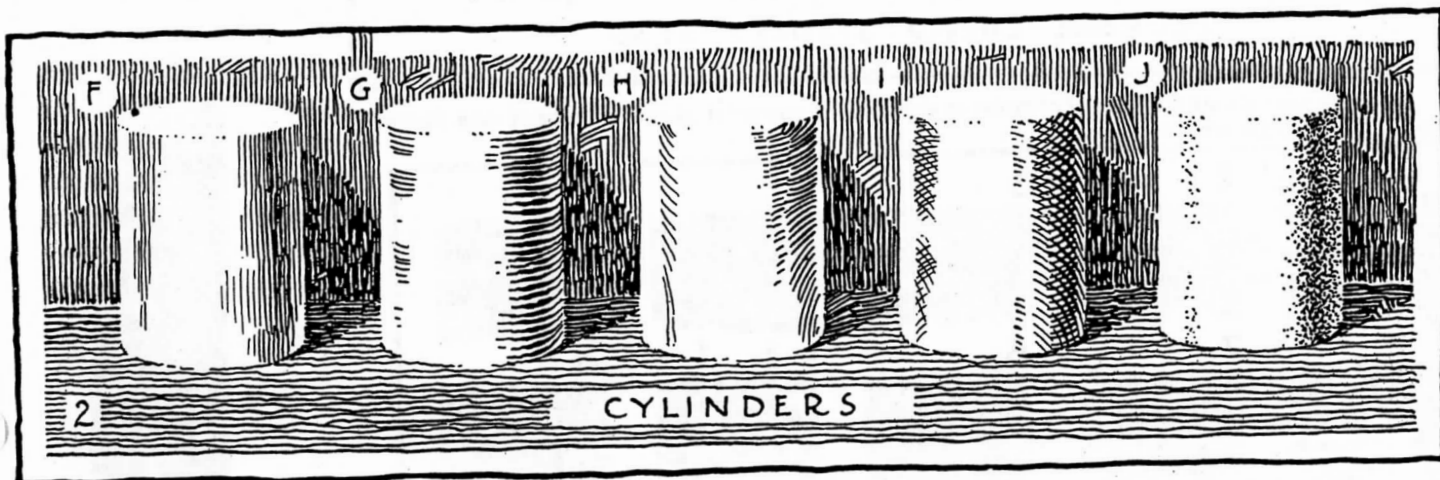
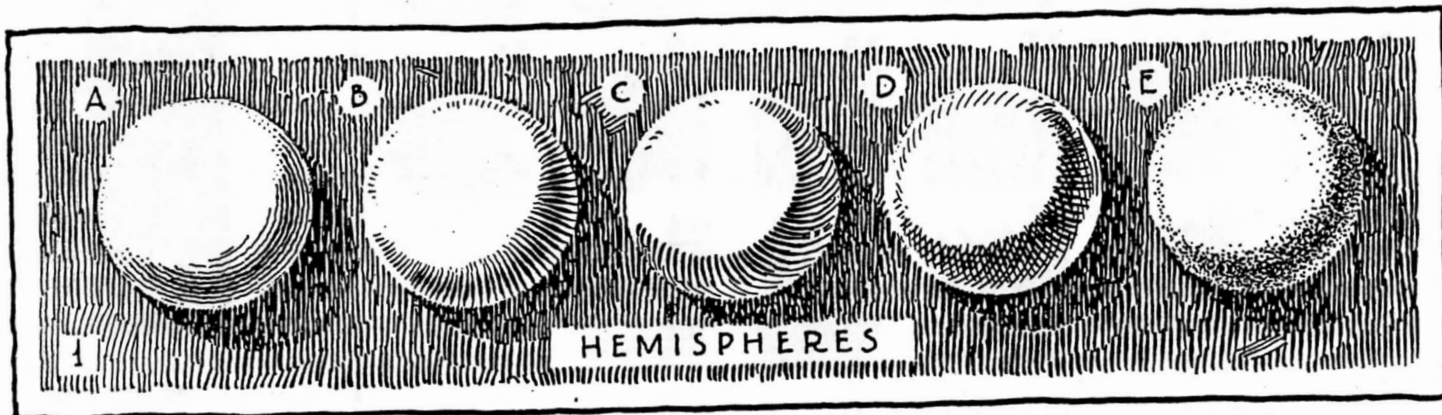
This value scale is even freer in treatment, yet no less effective.





M



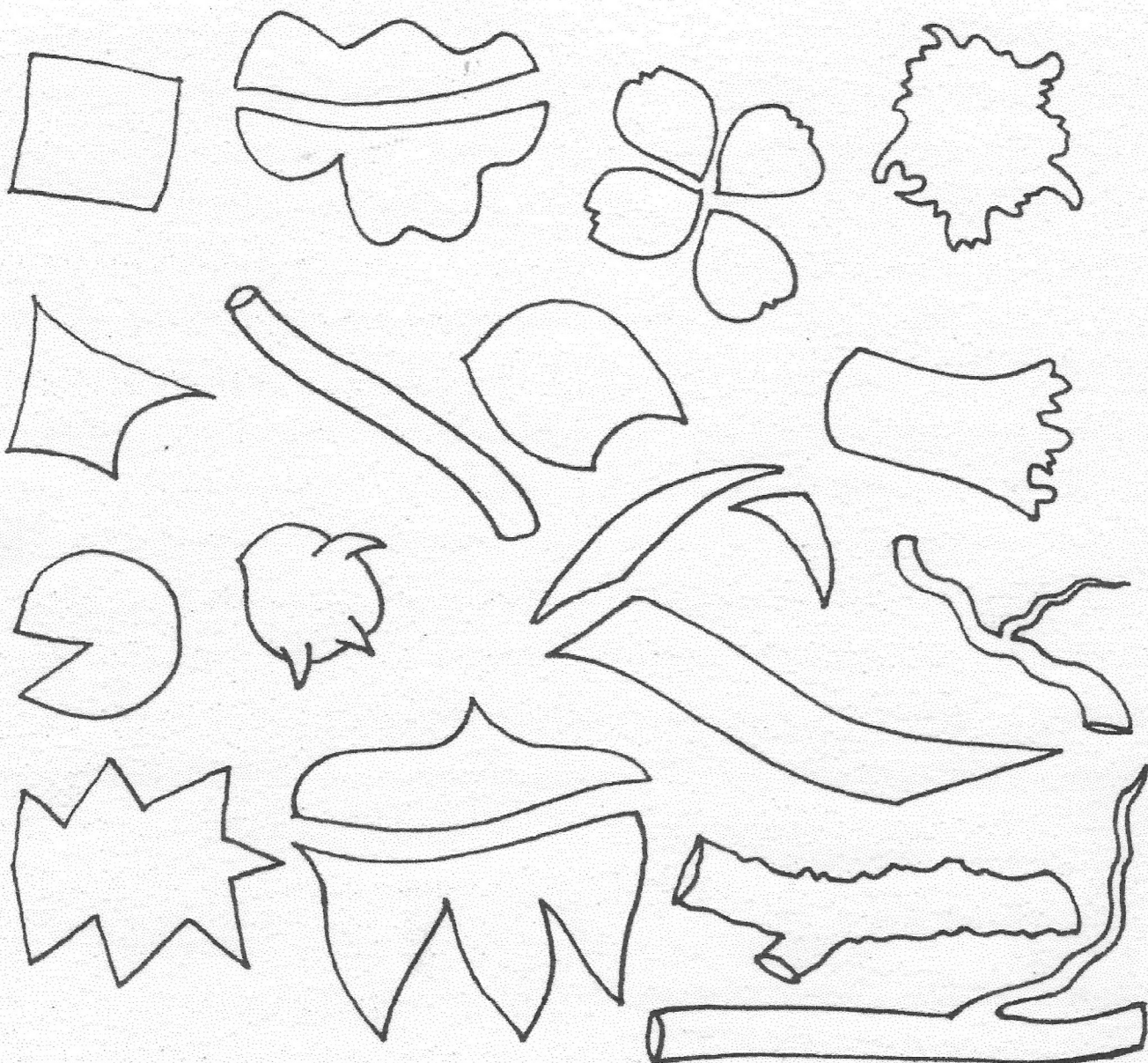


Warm up exercise:

Draw five small rectangle and practice creating gradient's using lines, crosshatches, stipples, scribbles and combine all of these techniques in one square.

Experiment with using different tip sizes to help speed up the process

After you have play with creating gradients take one small section of the beetle (a leg, part of the head or back) and complete that section using the different techniques.



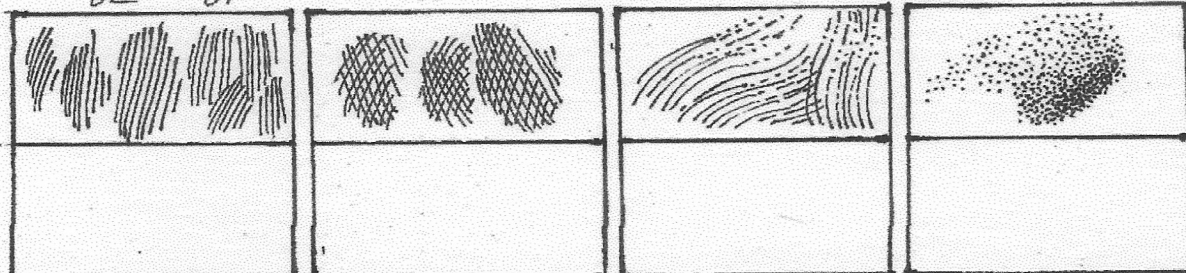
MICRON PEN #'S

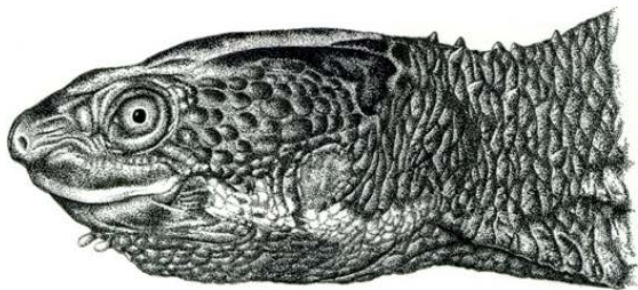
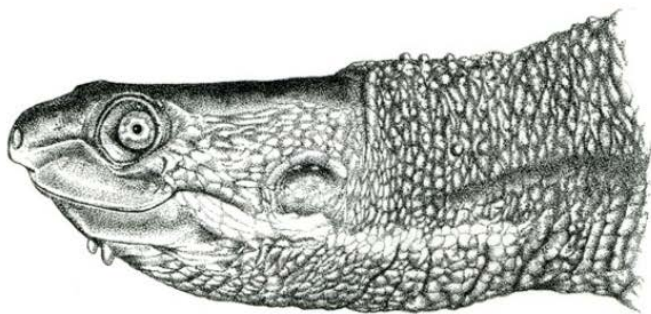
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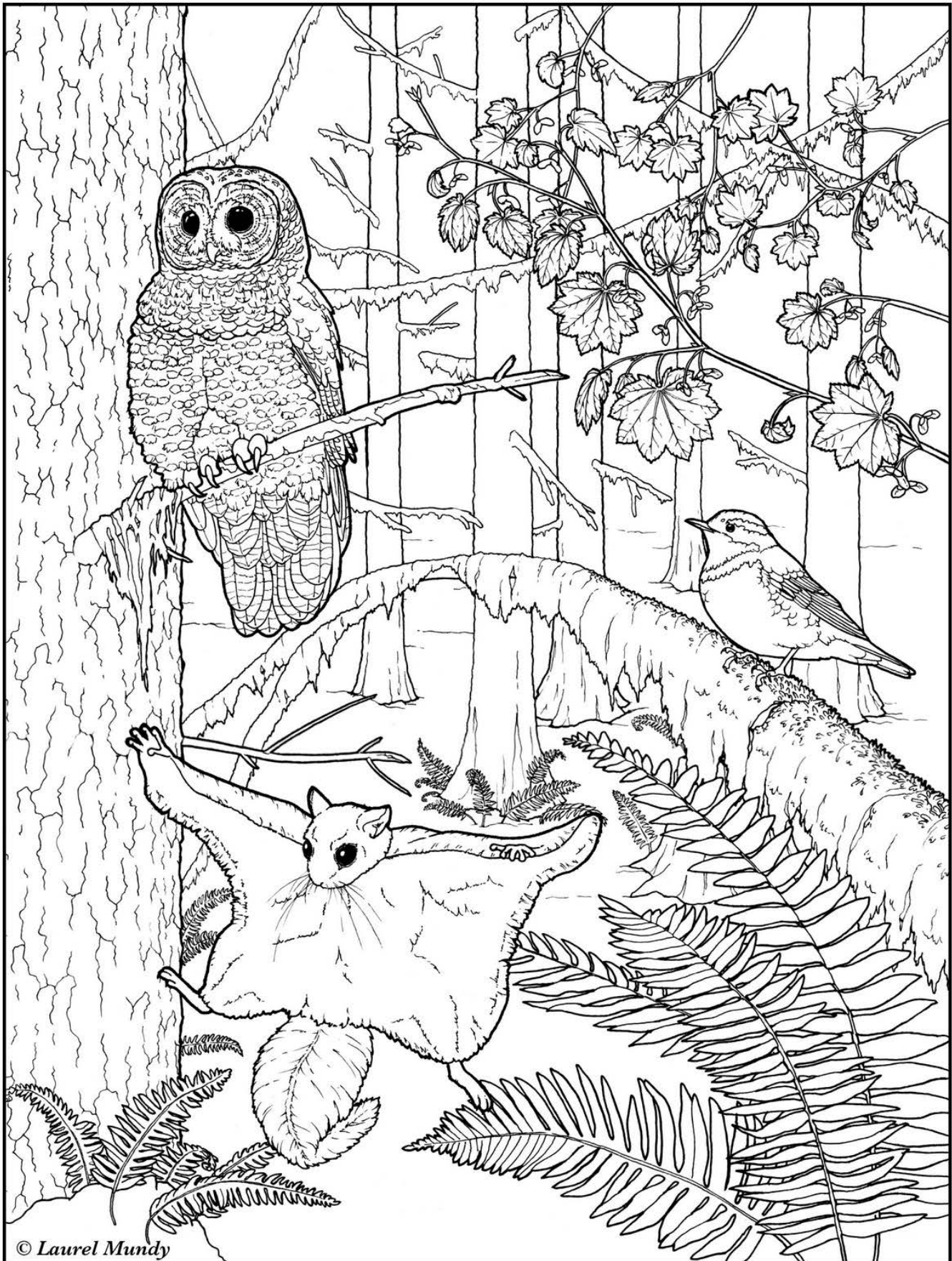
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02

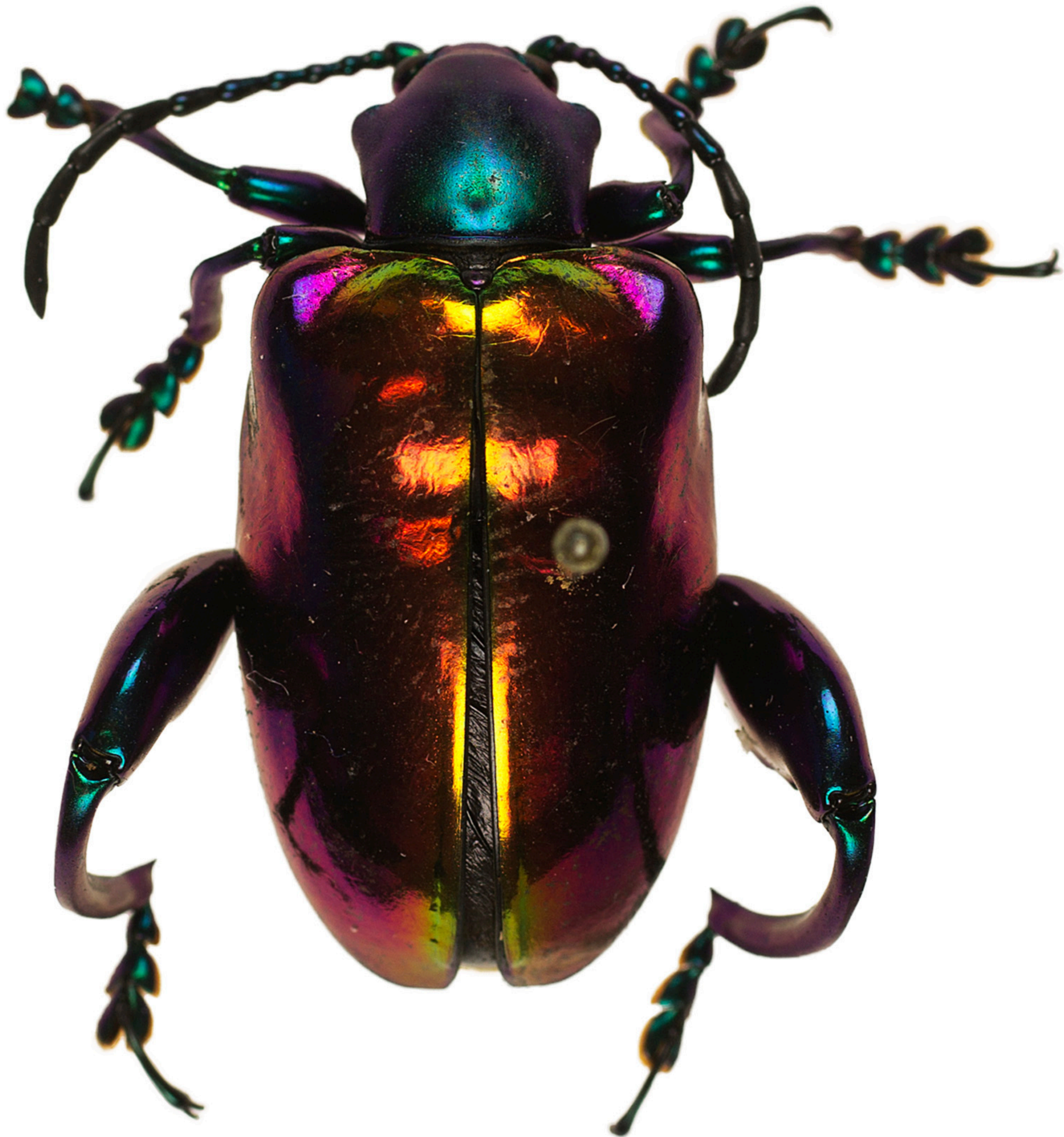
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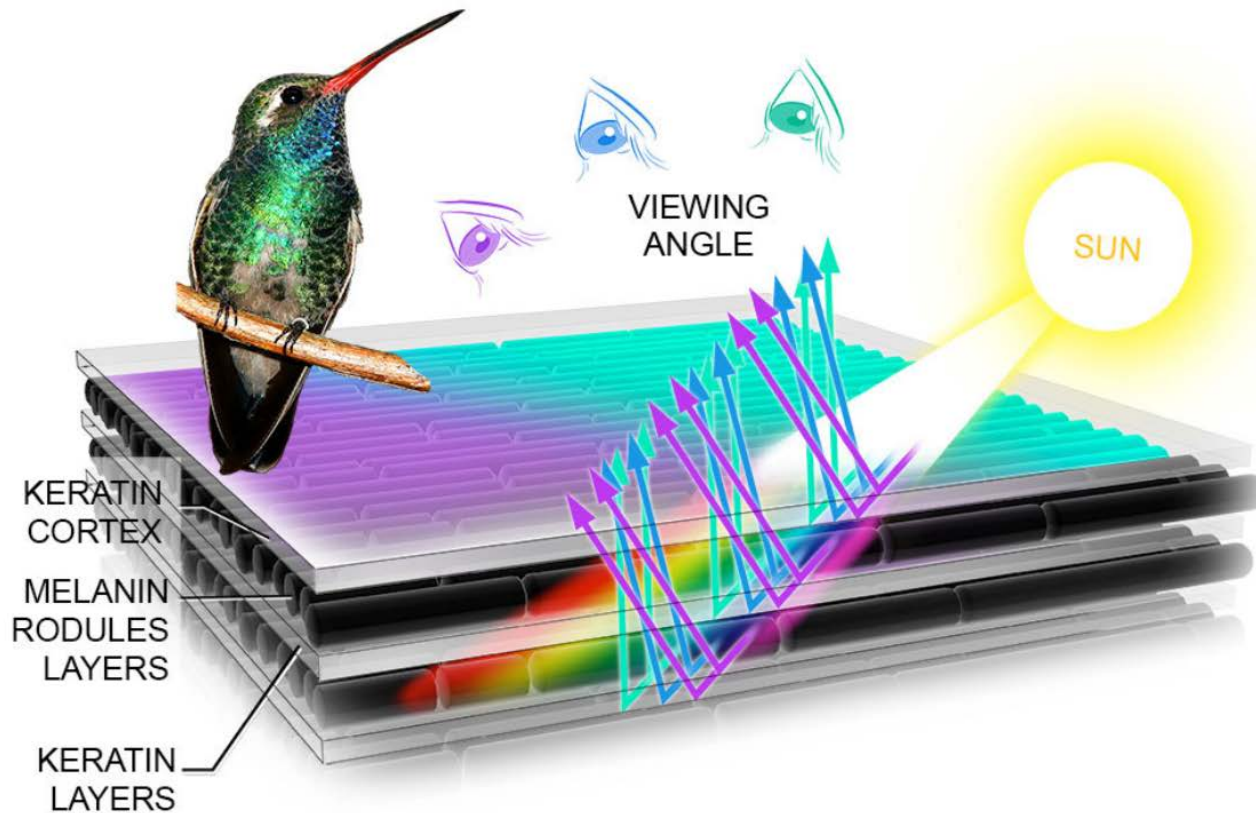






5mm

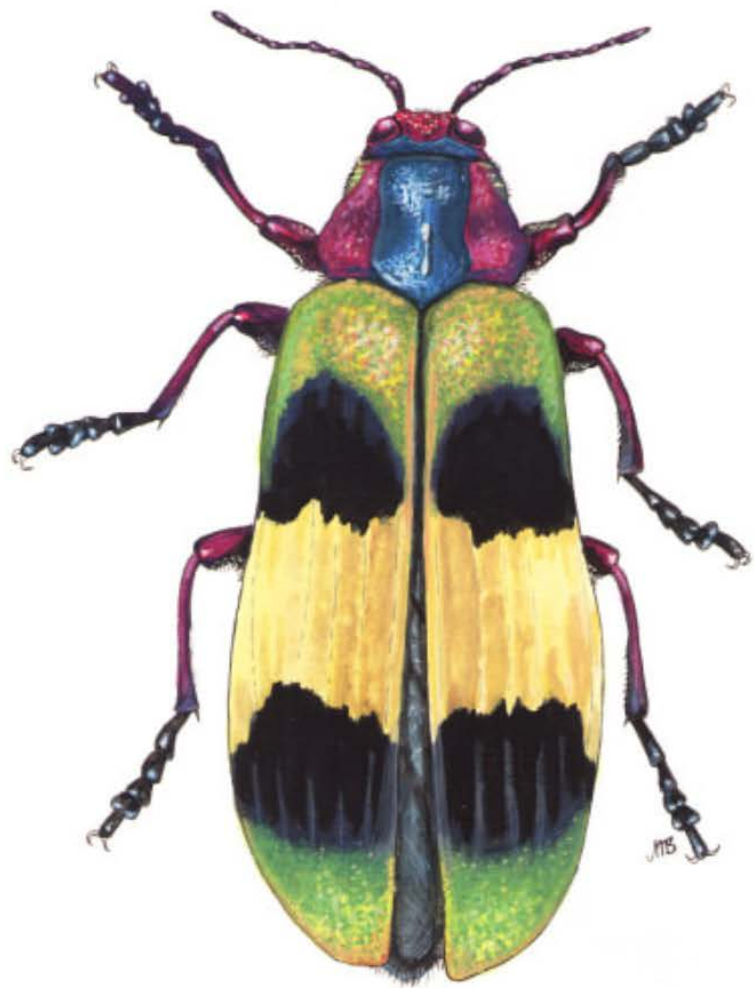
Watercolor Techniques



Iridescent feathers change color with different viewing angles, an effect caused by the protein structure of the feather barbules



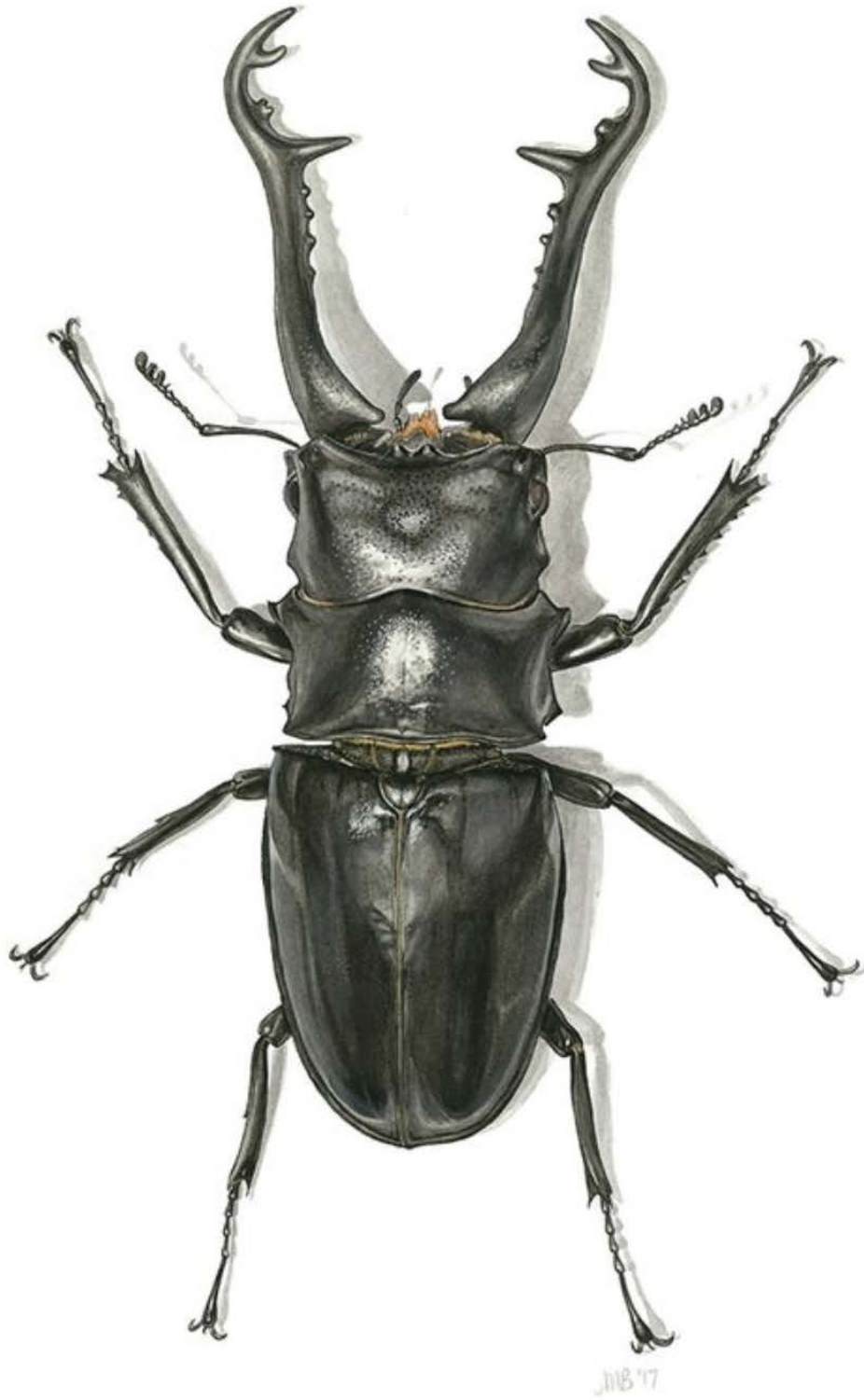




Jewel beetle.

Ink and watercolour on watercolour paper.

2017.



Stag beetle.

Ink, gouache and watercolour on watercolour paper.

Large work (illustration is 29 x 42 cm).

Commission. 2017.

Snowy plover dad and chicks

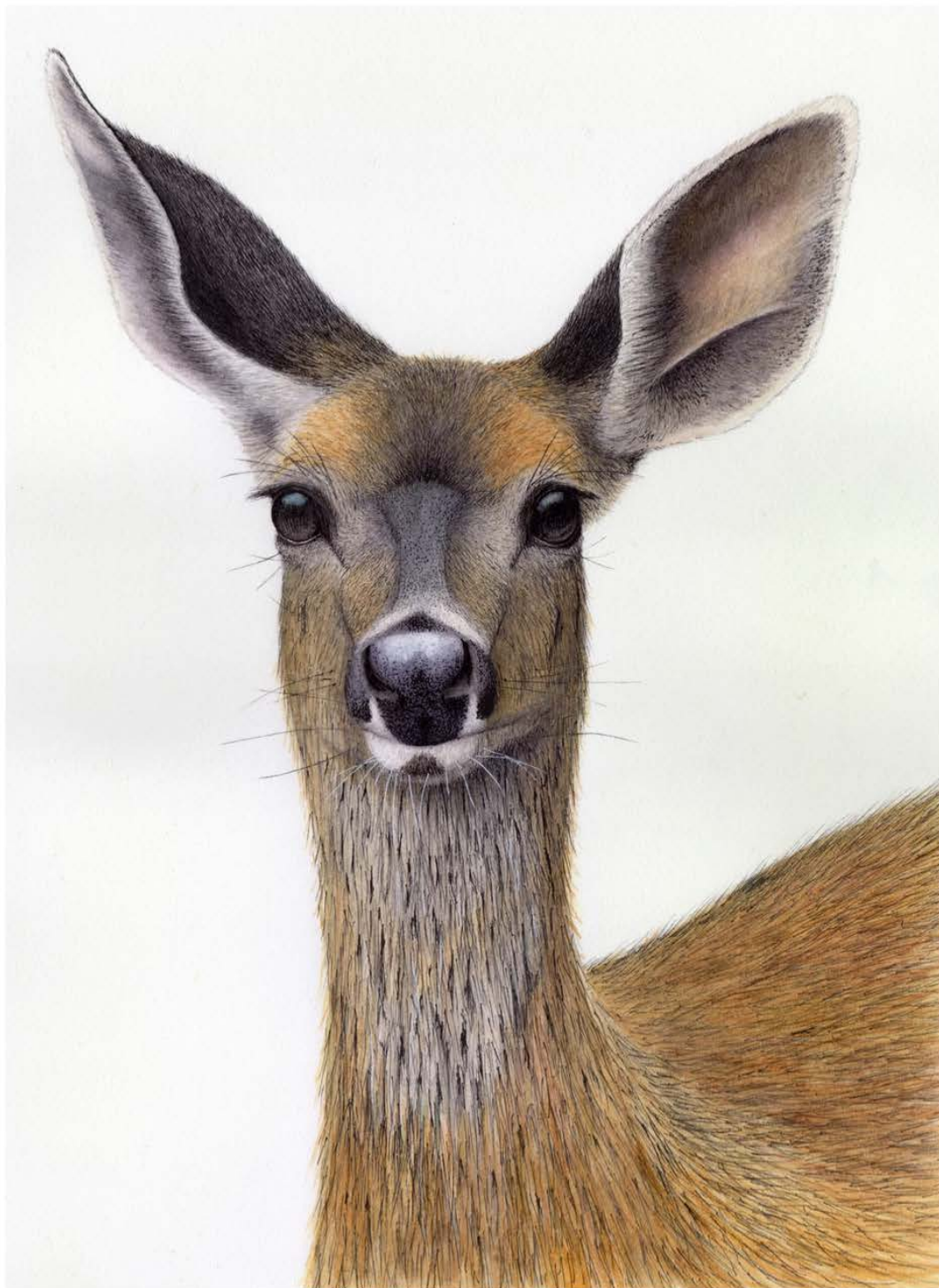
Watercolor, pen and ink





Douglas squirrel

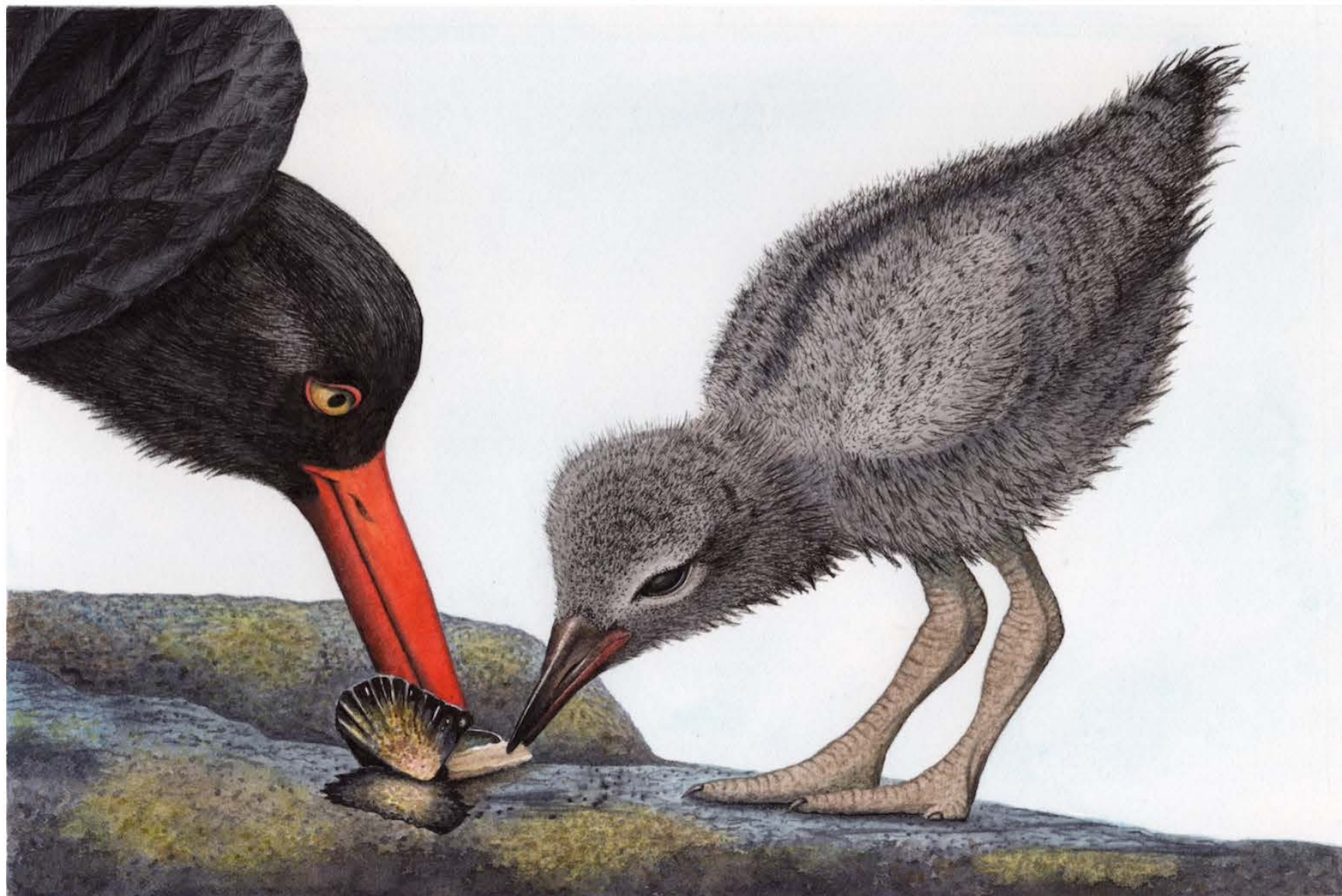




Black-tailed deer

Watercolor, pen and ink

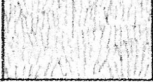







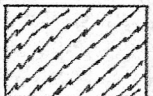


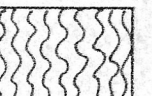

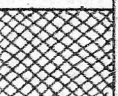


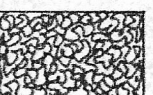





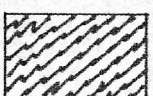
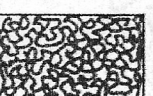





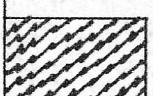





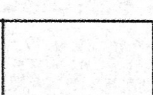
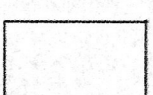
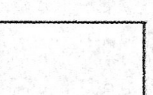
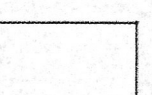
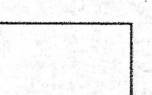
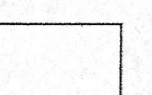
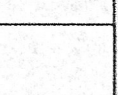
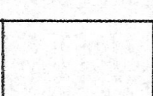
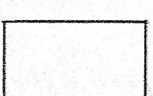
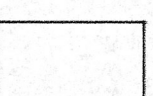
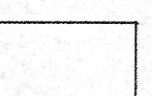
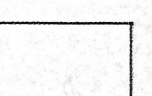
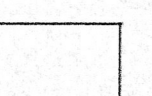
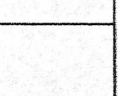





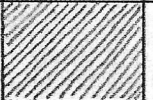

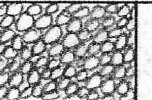


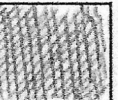



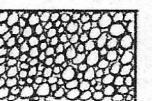
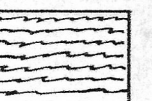





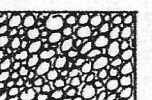
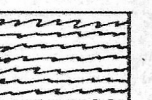





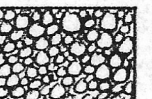






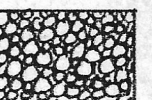






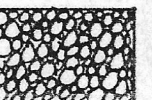
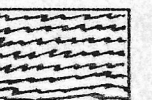





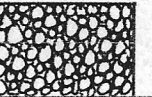


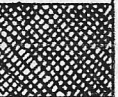
Black oystercatcher parent and chick

Watercolor, pen and ink



Pen & Fiber Tip sizes	Strokes & Textures							
	0.1							
	0.3							
	0.5							
	0.7							
								
								

Pen with Nibs

Pen & Fiber Tip sizes	Strokes & Textures							
	102							
	107							
	108							
	99							
	56							
	512							

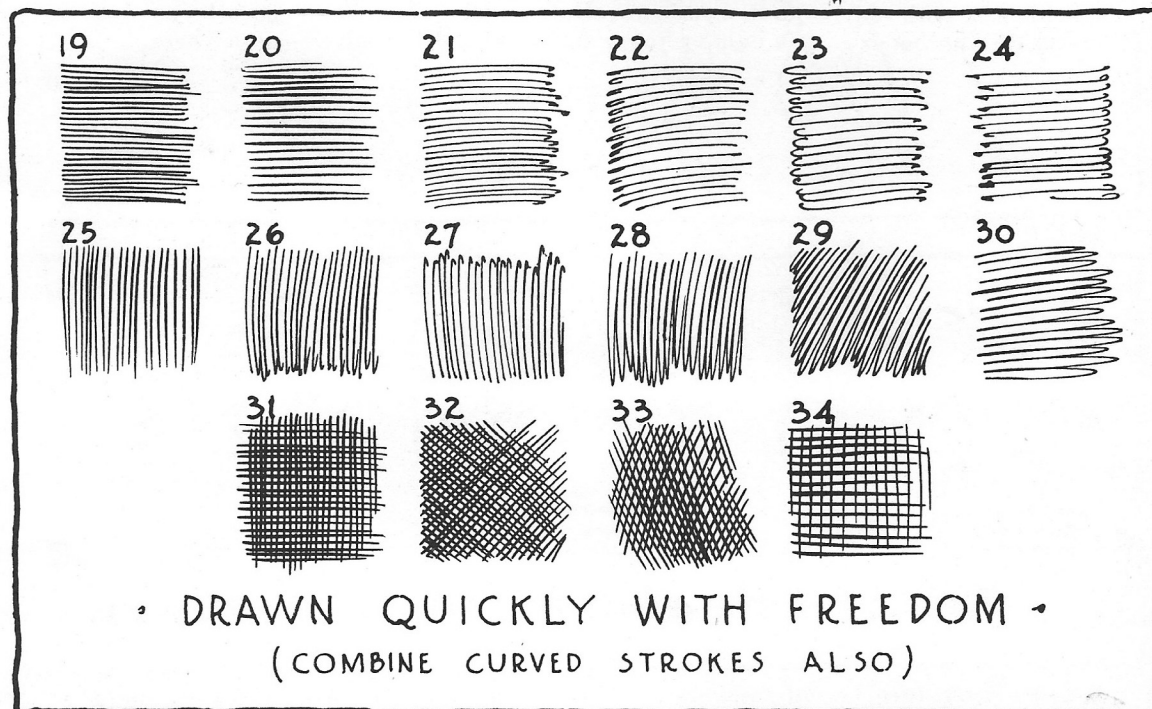
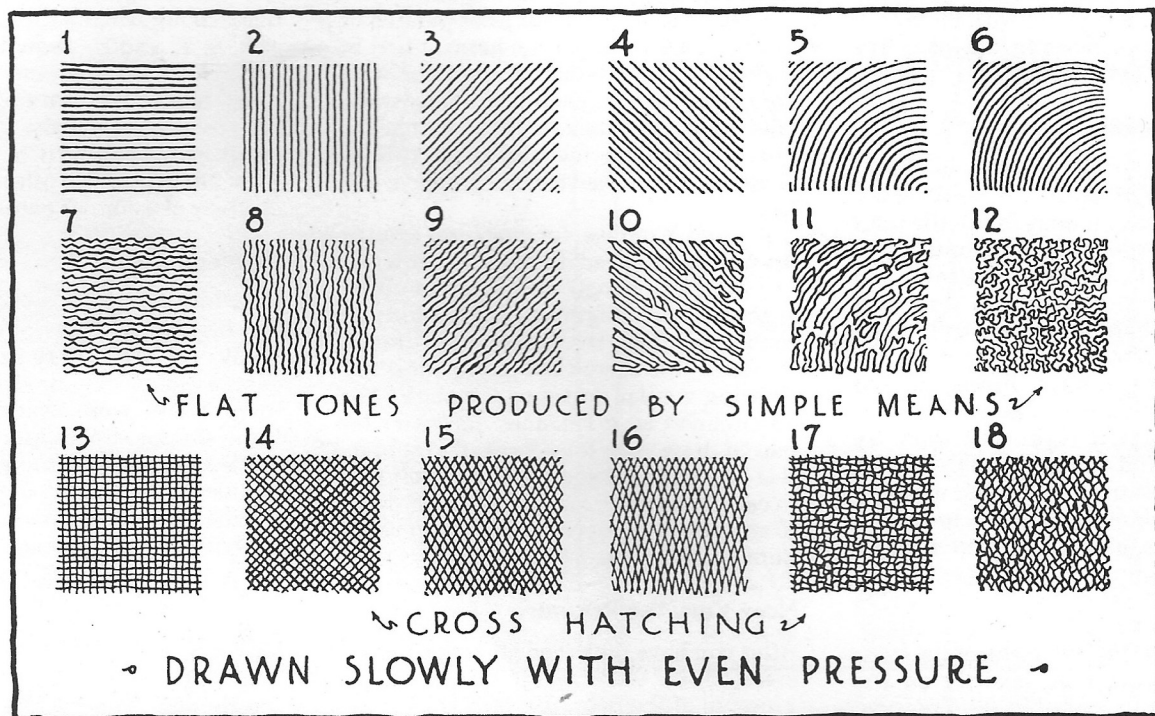


Fig. 32. Here are various methods of combining straight and curved strokes into areas of tone. Practice this kind of exercise whenever you can.

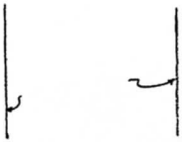


Fig. 21. Draw vertical guidelines in pencil.

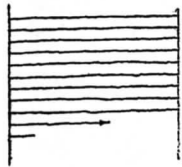


Fig. 22. Start and stop your ink lines exactly at the pencil guides.



Fig. 23. Practice dot and dash lines, keeping them in an even line.

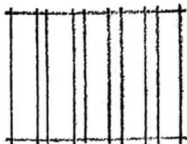


Fig. 24. Draw pencil guidelines if necessary.

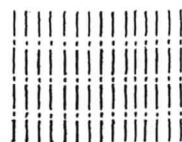


Fig. 26. Do some slanting lines—with or without pencil guidelines. The diagram shows a series of slanted lines, some of which are slightly wavy, indicating the need for guidelines.

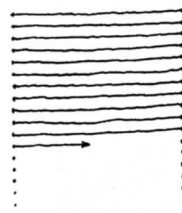


Fig. 27. Measure off even spaces and mark them in pencil with a dot. Connect these dots by eye with your pen.

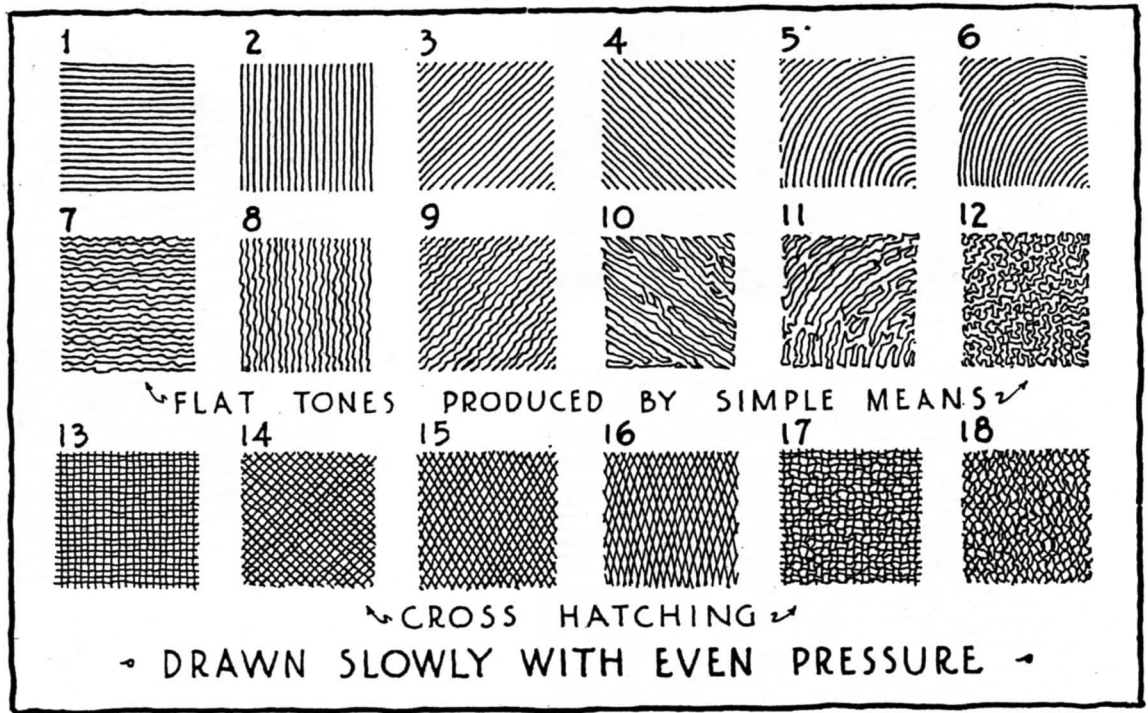


Fig. 28. Try a variety of lines. The diagram shows a series of horizontal lines with different wavy patterns, indicating the need for variety in line styles.

Fig. 29. Avoid any mechanical effects in this practice work. The diagram shows a series of horizontal lines with different wavy patterns, indicating the need to avoid mechanical effects.

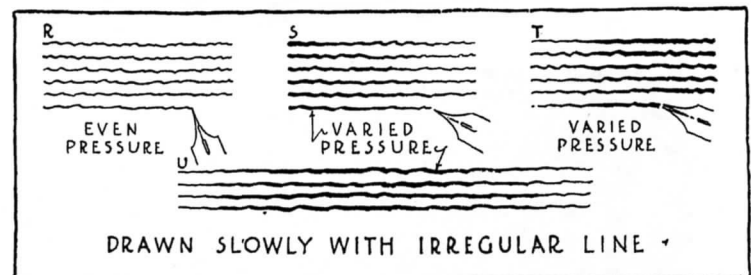
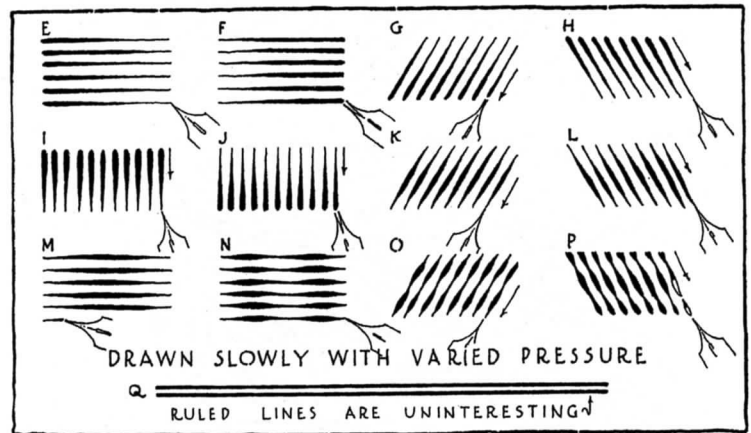
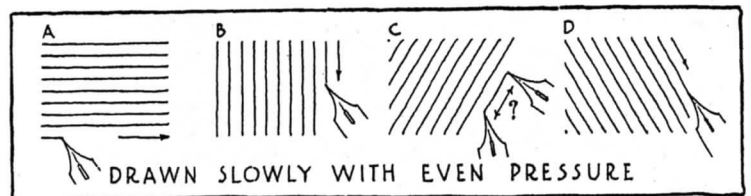
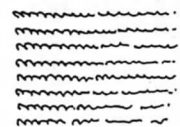


Fig. 20. Here are some elementary straight-line practice strokes. Try many kinds of strokes to gain facility.

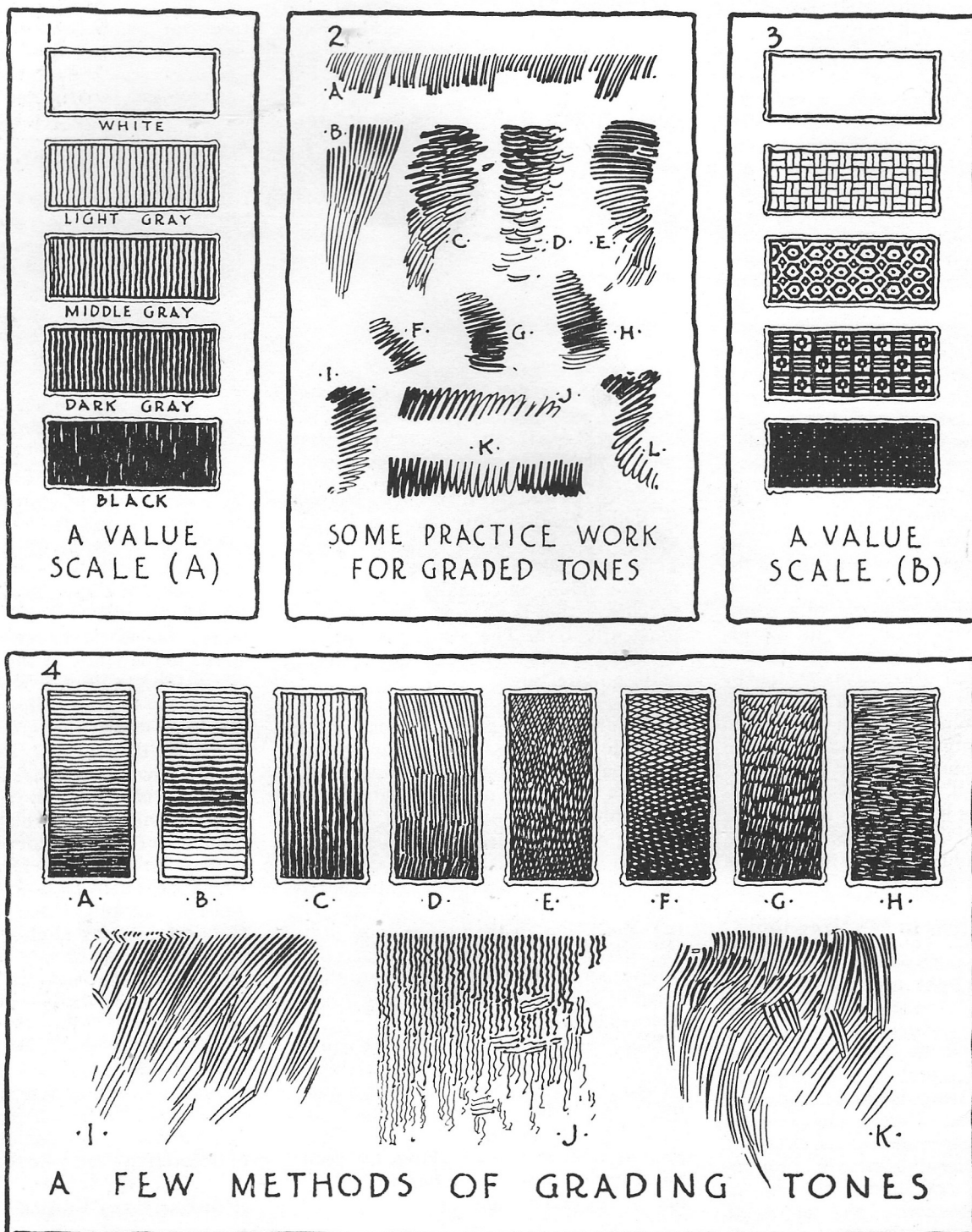
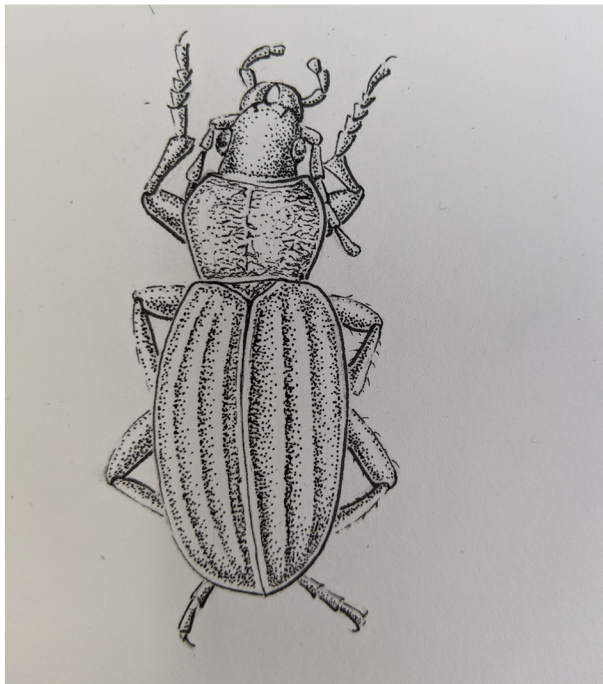
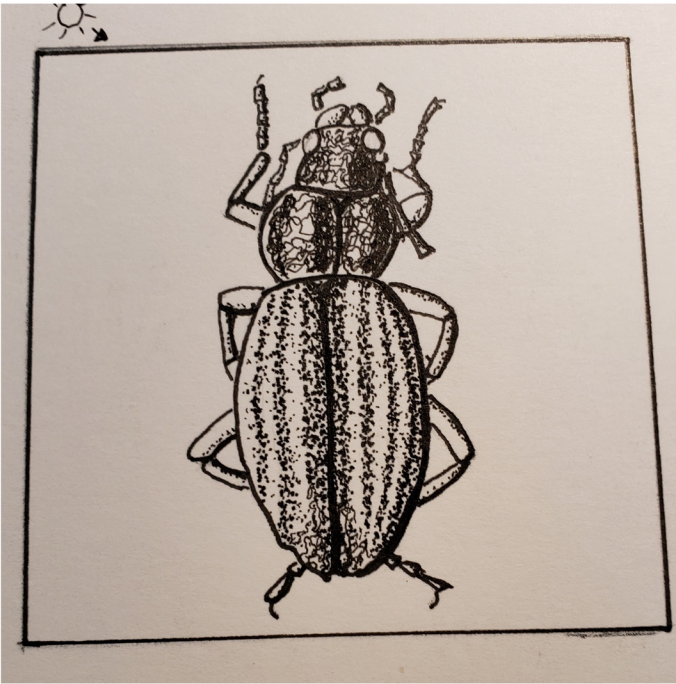
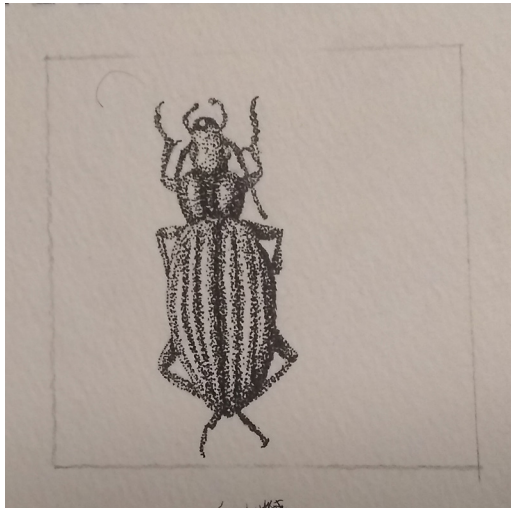


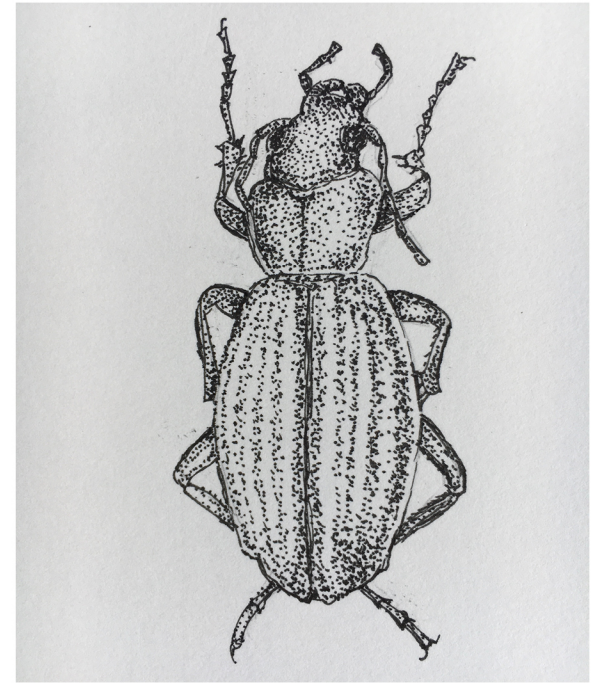
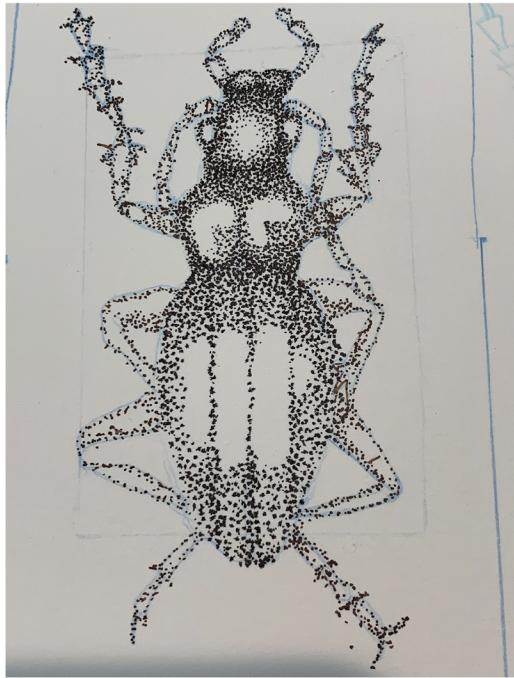
Fig. 44. Here are methods of obtaining values and grading tones. Don't underestimate the importance of this practice.

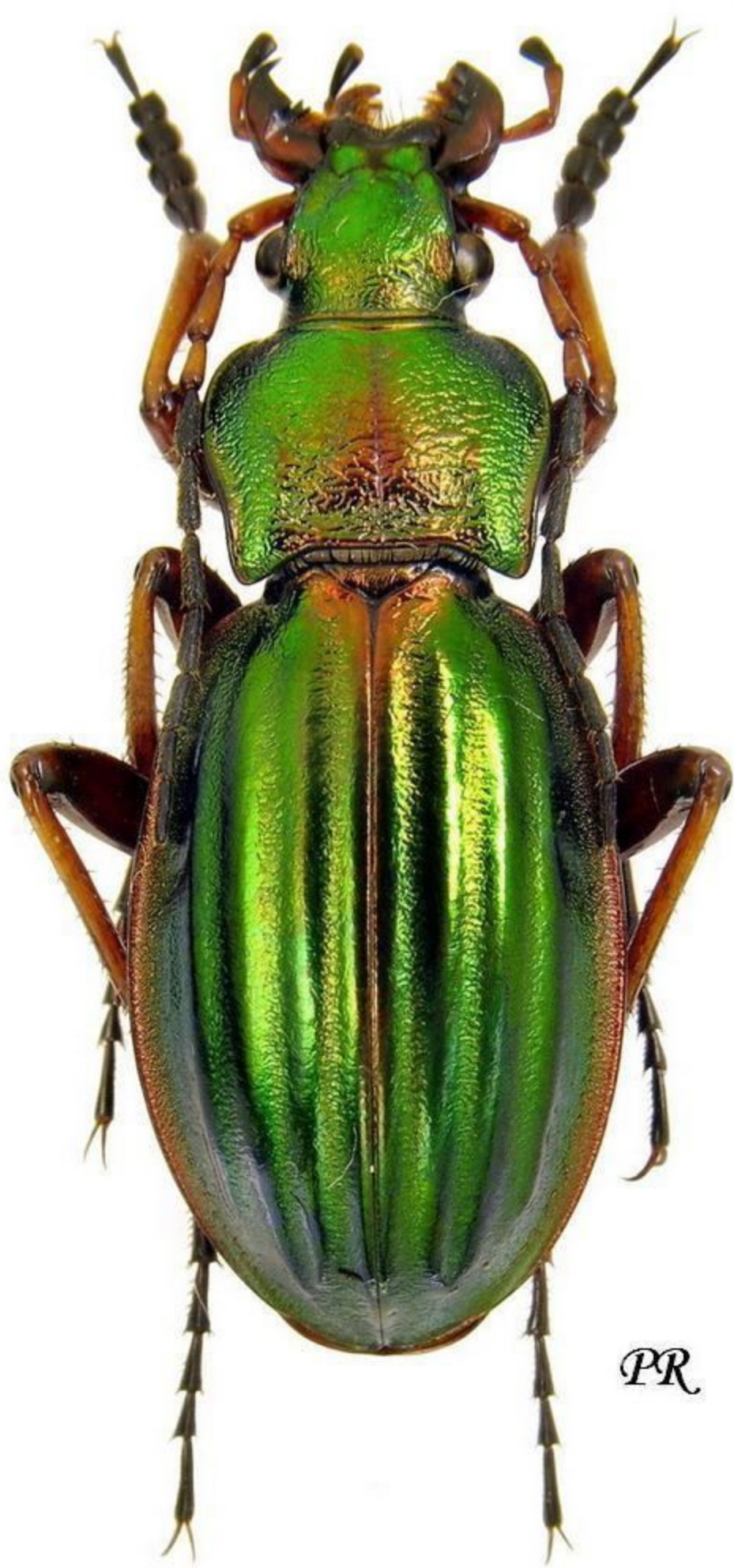
Beetle Study











PR

