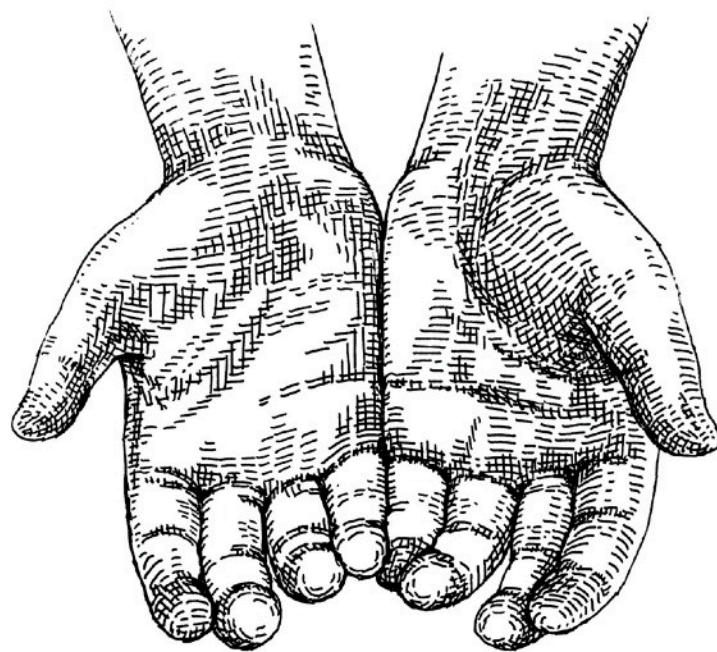


CROSSHATCHING TECHNIQUES



a collection of tips, tricks &
inspiration for ink drawing

BY AUGUST LAMM

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a collection of tips, tricks & inspiration for ink drawing

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Hello and welcome to the second book in my series about crosshatching! Hopefully by now you've got the hang of it and you're feeling ready to push yourself technically and creatively.

You're on an exciting learning journey that will hopefully continue long after you finish reading this book. I thought it might be helpful to read a quick overview of my own trajectory, so you can get a sense of how a career (or hobby) develops over time.

year 1 – the basics

For a few hours every day, I drew whatever was in front of me, be it a tree or a car or my own hand. These exercises were repetitive and fairly uninteresting but they helped me learn to see the world and translate it into pen and ink.

year 2 – simple subjects

I started doing finished drawings on nice paper, as opposed to quick, unplanned sketchbook drawings. I used reference images of isolated subjects such as fruit, plants, and facial features. This was higher quality work than before but it still didn't tell much of a story.

year 3 – creative exploration

After years of practice, I finally felt ready to figure out my identity as an artist. I took on complex subjects like the human face and figure. I sometimes used these images to tell a story or communicate a message. My technique varied greatly from piece to piece as I developed a voice.

year 4 – finding my voice

Once I'd gained confidence in my technical abilities and creative judgment, I began creating work that was even more meaningful to me. I was able to draw not only what I saw, but what I thought and felt. At the same time, I was still learning new things every single day.

This book is my chance to share some of the things I've learned along the way. It's a big collection of advice about ink drawing. Some parts might be too simple or too advanced for you. Some might be boring or confusing or seemingly out of place. I wanted to include as much as possible, so take what's helpful and leave the rest! Hopefully this will bring you closer to your goals, whether that means going pro or simply creating work you're proud of.

The learning journey is different for everyone. It might go quicker for you because you've got access to more tools and resources—there were very few books available when I started out—or it might go slower because you've got less time to devote to it. We each bring a unique skillset to the table so don't judge yourself by anyone else's progress. Just remember that with consistent practice you absolutely will get better. There's really no preventing that. So when in doubt, keep drawing!

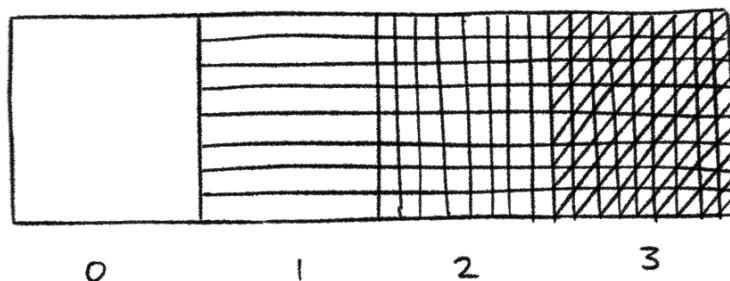
I wish you the best of luck. Have fun and don't be a stranger!

AUGUST LAMM

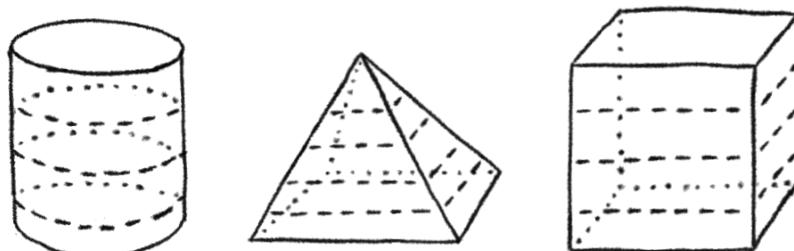
REFRESHER

Let's start out with a quick overview of crosshatching fundamentals. I covered all of this in the first workbook, and we'll be building on these techniques throughout this book:

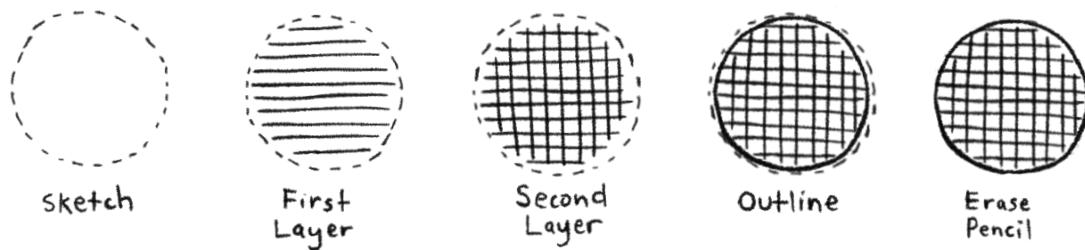
LAYERS OF TONE



FOLLOWING CONTOURS

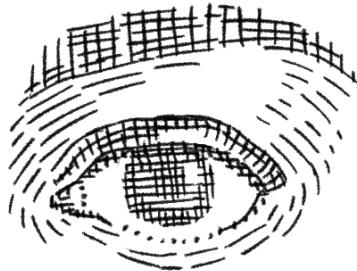


BASIC STEPS



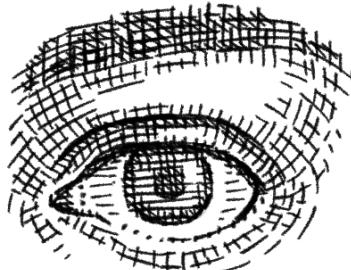
LAYERING

When you're just starting out with crosshatching, it's helpful to limit yourself to two layers of tone.



But once you get into more complex subjects, you might want to have an even wider range of tone, which will require further markmaking. You can do this on top of any existing drawing, and it's up to you how detailed you want to get.

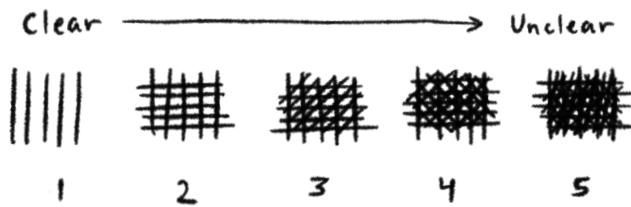
For example, here is that same drawing with a third diagonal layer of hatching on top, plus some strategic darkening and details:



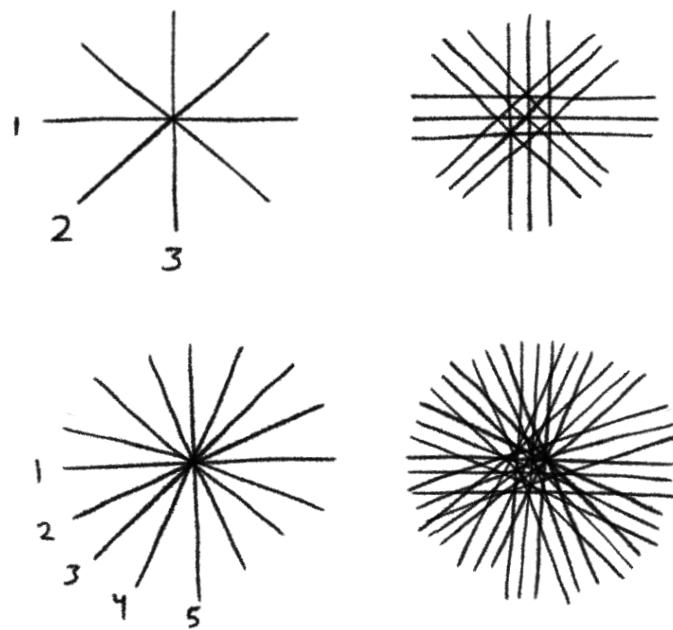
The finer nib you use, the more layers you can add without losing that satisfying crosshatched effect, with the little windows of paper appearing throughout. I used quite a thin nib for this one:



That level of detail wouldn't have been possible with the nib from the previous illustrations. Any added layers would have created dense patches of ink with no visible details.



Technically, you could have infinite line directions but it tends to look nicer when you can still differentiate between them.

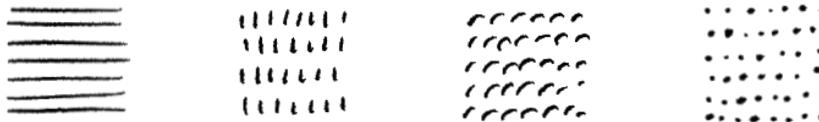


Ultimately the choice is yours and you can make any combination work. When in doubt, keep it simple. A confusing drawing process can sometimes make for a confusing drawing, where the divisions between shapes get lost in a mess of lines. Remember: you can always add more detail but you can't take it away!

MARKMAKING

Crosshatching is not just about lines. There are all sorts of other marks you can make with your pen that will bring your subject to life as a convincingly textured work of art.

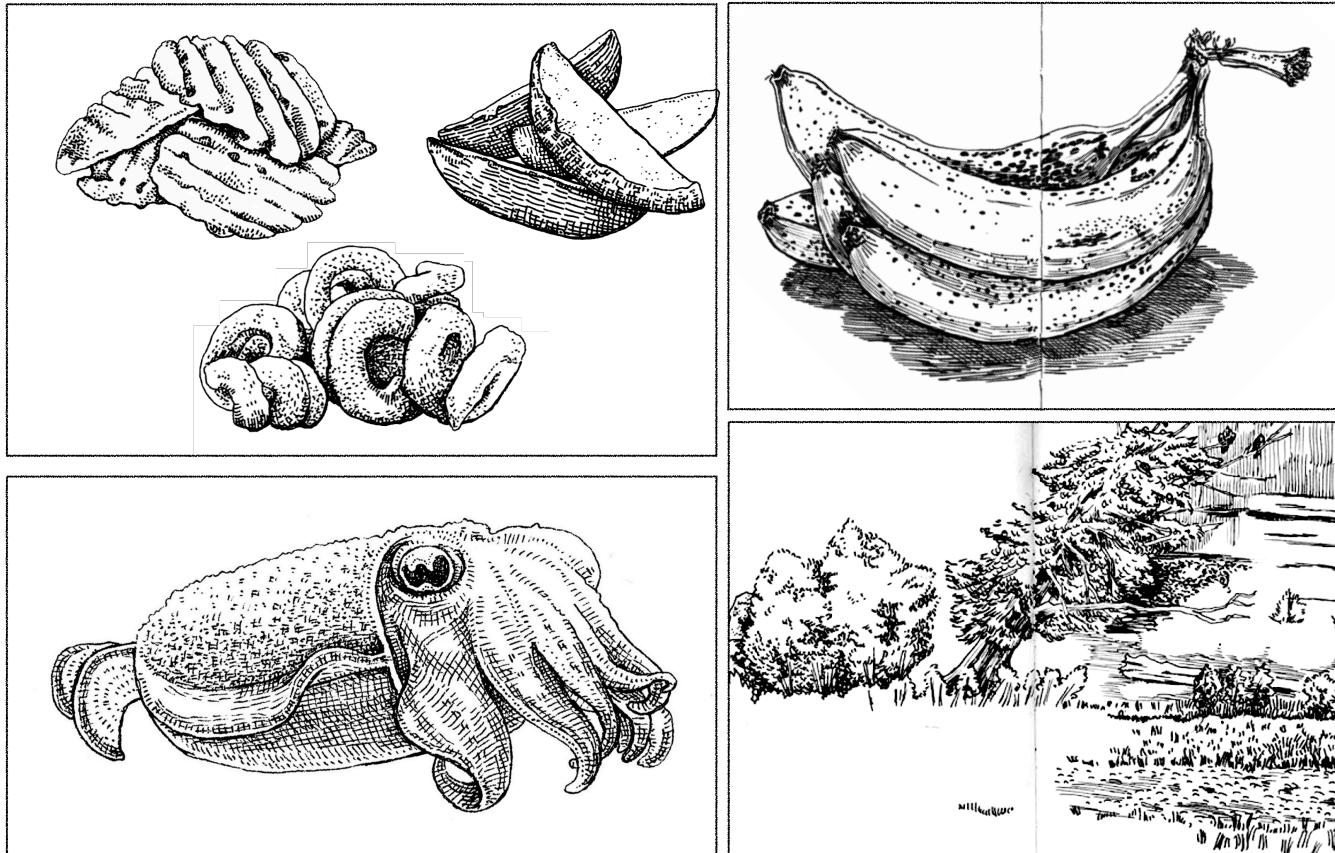
Here are examples of different markmaking techniques you might use in addition to crosshatching:



In the drawings below, you can see how I've used these to build up texture. Notice where I've employed the various techniques, and how they've all come together to create a cohesive image. Drawing is all about decision-making, and as you learn more skills you'll have more decisions to make. Try to imagine why I chose to approach these subjects the way I did. For example, why might I have used hatching for one part of the potato but stippling for the other? Would you have done the same? What might have happened if it had been reversed?

These decisions determine my inking style. Through practice and experimentation, you'll develop your own personal dictionary of markmaking which you can then apply to each new subject you encounter.

Note: Natural subjects tend to require a wider variety of marks, whereas manmade (or factory-produced) objects tend to be smoother and therefore easier to capture with just crosshatching. Basically, you can get away with straight lines for an indoor scene, but a landscape typically demands a different approach.

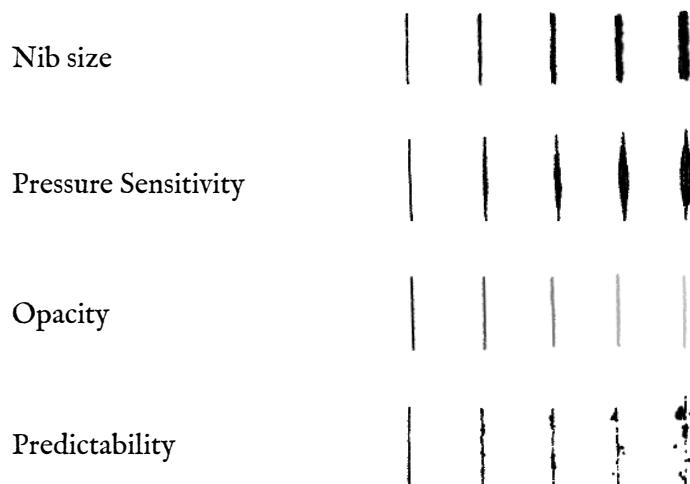


TOOLS

I get questions about art supplies every day and I rarely give people the answer they want, which I imagine is something along the lines of, “If you buy this pen and this paper then you will automatically become a good artist.”

In my previous workbook, the subject was mentioned only briefly. I wanted students to focus more on technique than on anything else. Here I’ll share a bit more about what I use in my own practice and why. The truth is that tools really do make a difference, but they can’t make or break an artist. They’ll just give you a new way to express your skillset. It’s like learning to play an acoustic guitar, and then later on switching to an electric guitar—your abilities won’t change but you’ll be able to make a wider variety of sounds using what you already know.

Each pen has a unique set of characteristics. Here are a few of them:

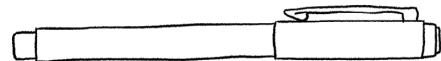


In my opinion, it makes most sense to first try out a few different tools and then focus on mastering the one that feels most natural to you. Once you’re comfortable drawing with that tool, it might be time to branch out and push yourself with less familiar ones.

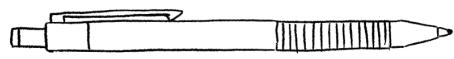
I learned to crosshatch with a fountain pen, then I switched to fineliners, and nowadays I do my best to rotate between a variety of tools including ballpoint, dip pen, and digital brushes. This keeps my creative brain fresh and ensures I don’t get into a rut where I keep making the same drawing (and the same mistakes) over and over again.

It feels weird to give brand recommendations in a book like this, but it's something people ask for a lot so I don't want to seem like I'm keeping any industry secrets. Here are the pens I use nowadays. I've also used other ones that range in price and quality, so don't be afraid to shop around and find your own favorites!

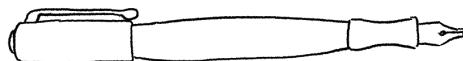
Fineliner: Pigma Micron



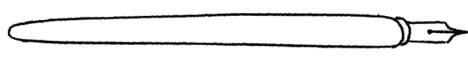
Ballpoint: Zebra F-301



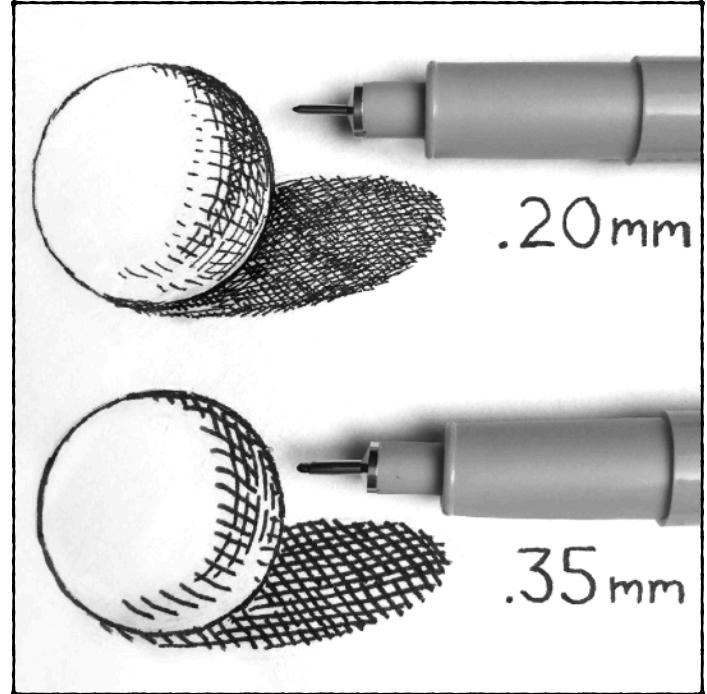
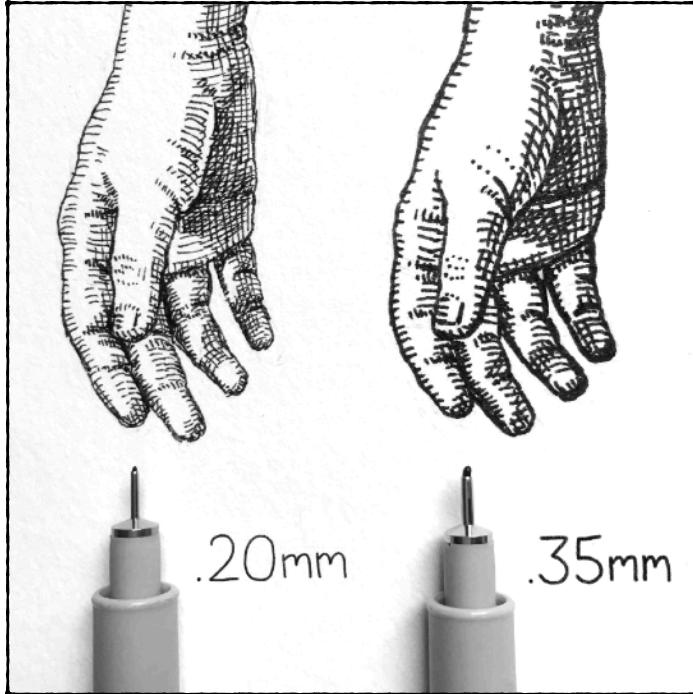
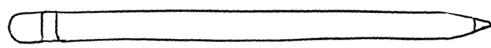
Fountain Pen: Kaweco Student



Dip Pen: Manuscript



Digital Stylus : Apple Pencil



WARMING UP

A big temptation with any art project is to start at the beginning. It's difficult enough to set aside a few hours for drawing, to find a reference image and prep your workstation and lay out your tools. By the end of all that you probably just want to draw! But when you go ahead and dive in without a proper warm-up, you're depriving yourself of the opportunity to do your best work.

There are two goals to keep in mind during a warm-up: the first is simply to get your hands moving, and the second is to kickstart your creative energy. Below are a few options that work for me.

FREE DRAW

Get used to your pen by dragging it across the page at different angles, speeds, etc. See what sort of different marks you can achieve with the same tool.



HATCHING PRACTICE

This will help you get into a rhythm of hatching, and see how the pen you've chosen responds to the technique. You can also use this time to figure out the line length and spacing you might like to use in your drawing.



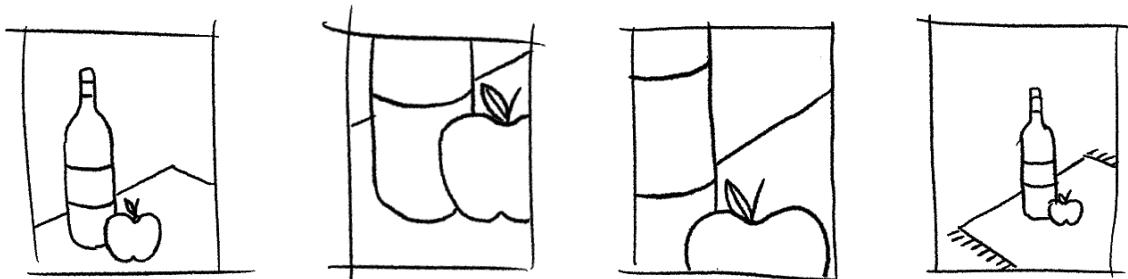
STILL LIFE

Take a minute to draw whatever's in front of you. There is absolutely no pressure for this to be any good. In fact, let it be bad! Making mistakes early on should help you feel a bit more relaxed about the drawing process in general.



THUMBNAIL SKETCHES

Now it's time to start transitioning into the project without actually touching the piece of paper you'll be using for it. Look at your subject matter and imagine how it might fit into a composition. Force yourself to consider a few possibilities even if you're perfectly satisfied with your first attempt. Then once you've chosen one, redraw it on the other piece of paper and get to work!



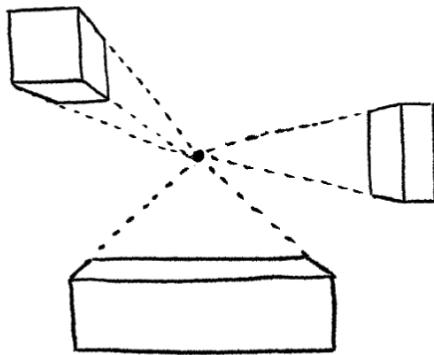
PERSPECTIVE

Drawing from life is like an open-book exam: all the answers are right in front of you. But that doesn't mean it's always easy to translate real life into lines on paper, especially when your brain is trying to correct what you're seeing, insisting that reality simply cannot look the way it does. In those cases, it's helpful to have some rules to fall back on as a means of checking your work.

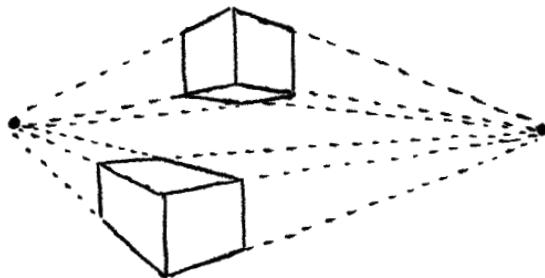
In my opinion, linear perspective should not be employed as a first step in the sketching process. When you sketch with a ruler, you lose that rough, wonky, personal touch of the artist's hand. I recommend bringing it in just before inking, to double-check that you haven't made any big, confusing errors.

Here are the basic rules of perspective to keep in mind as you draw:

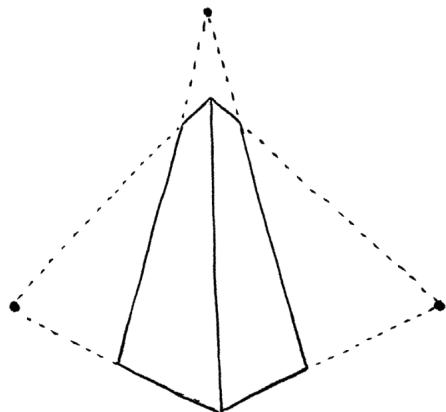
One-point perspective is a simple way to render 3D objects. All it requires is a single vanishing point, which is where each of the non-front-facing lines will end (shown as dotted lines in the figure below). The front-facing lines should stay perfectly vertical and horizontal.



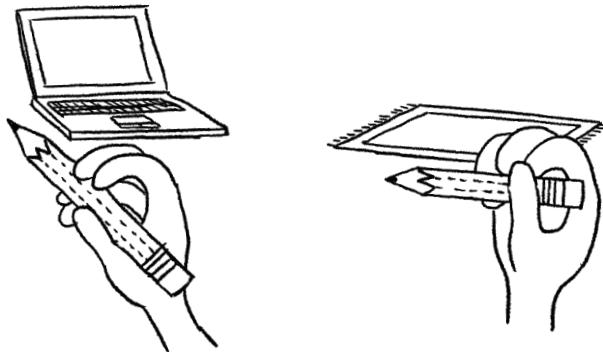
In two-point perspective, there are two vanishing points. This method more closely replicates our actual perception of the world around us, and it's the most useful method to us as artists because it's simple enough to employ as we work.



Three-point perspective incorporates a vertical vanishing point, and is sometimes referred to as a worm's perspective (imagine looking up from the base of a building, as depicted below) or a bird's perspective, looking down. Most still lives and interior scenes can be rendered without this element because they fit within human scale, making the vertical vanishing point almost imperceptible.



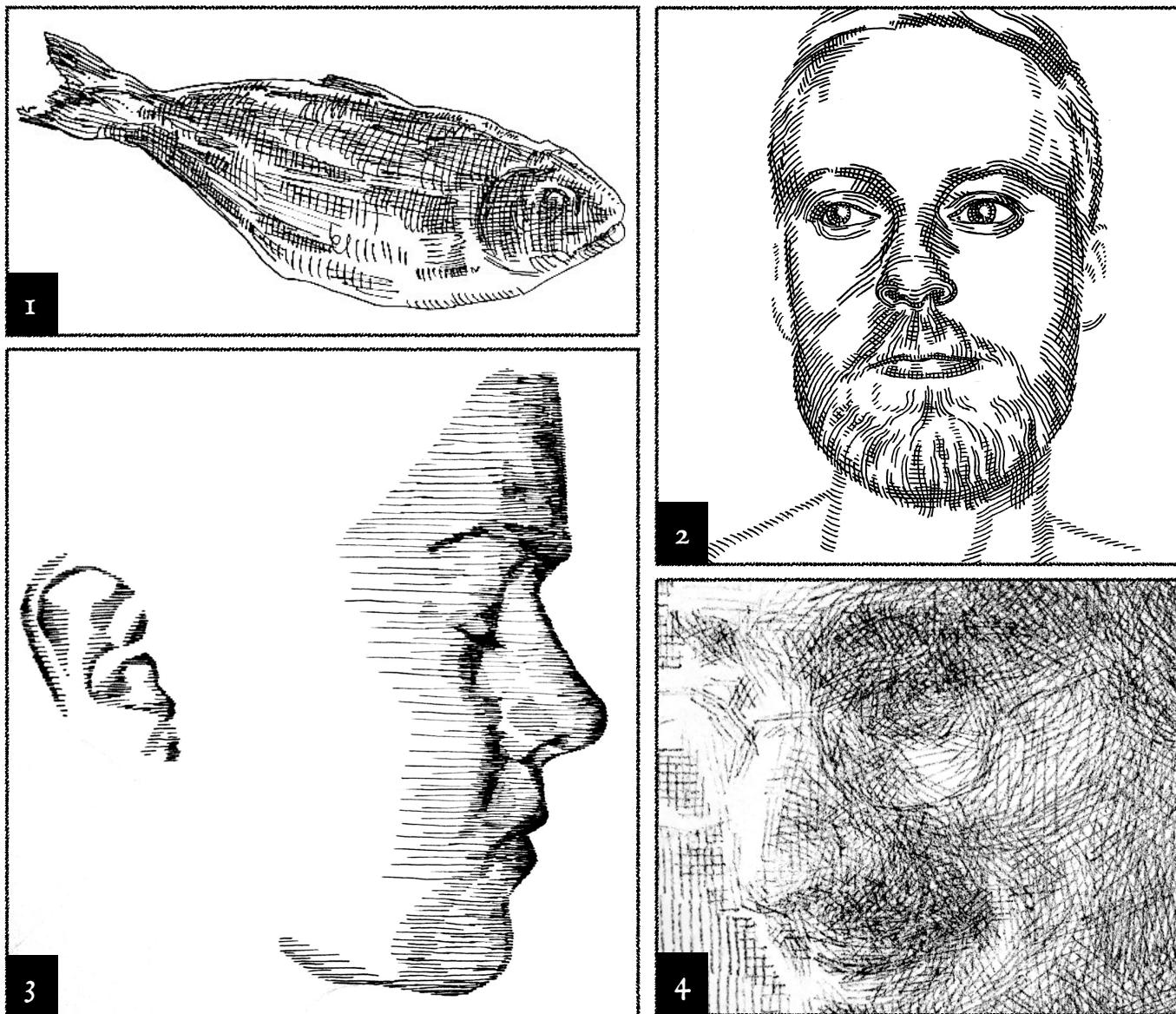
Here's how I check my perspective without making the drawing process feel like a math test:



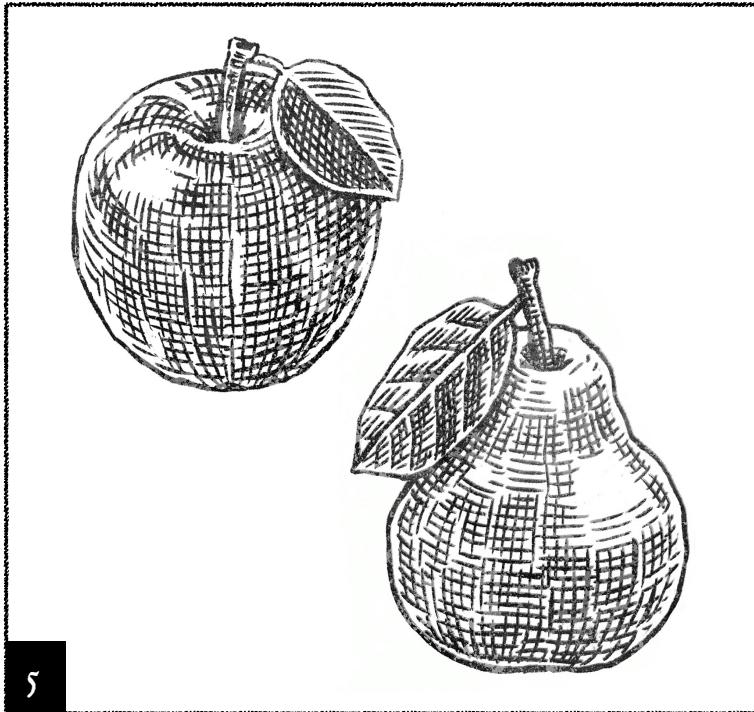
Just hold up your pencil in front of whatever you're looking at, then keep that angle steady as you bring the pencil back down to your paper to check it against the line you've just sketched. If they're fairly similar then you're on the right track!

VARIATIONS

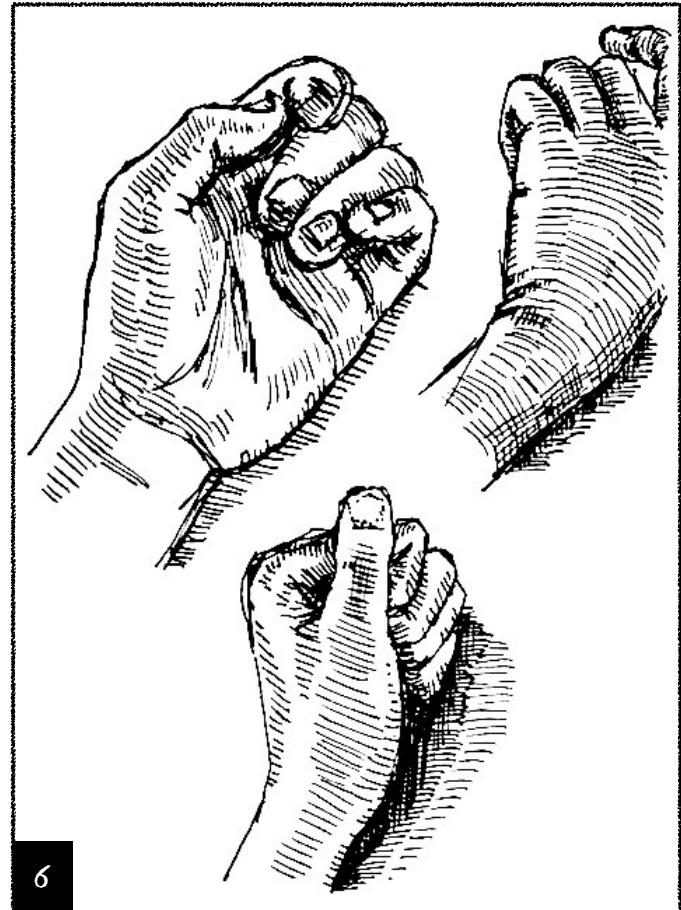
Though crosshatching might at first glance seem like a fairly regimented artistic technique with clear rules and guidelines, there are plenty of ways to make it your own. Eventually you will hit upon a rhythm that feels comfortable to you, both physically and creatively, and that's when you can start building your portfolio and exploring conceptual possibilities. Here are examples of different crosshatching "voices," all of which clearly communicate information about the subject while also displaying a unique visual trademark.



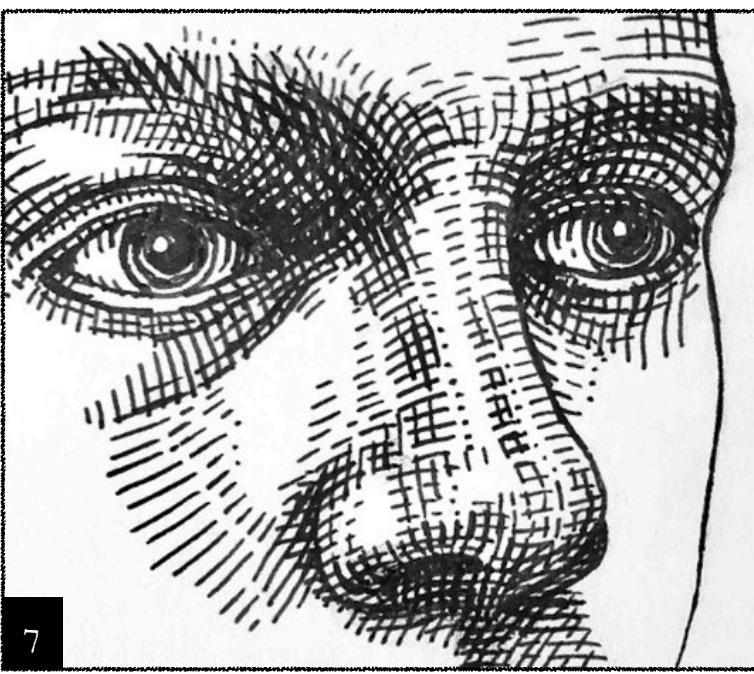
1. A rough, sketchy style characterized by loose, energetic marks done quickly without a preliminary sketch. Great for urban sketching or museum visits. **2.** Here the focus is on the contours of the subject. The lines are placed carefully and minimally to communicate the 3D shape. Only two layers are used. There are no outlines and much of the paper is left untouched. **3.** The lines here are completely straight, and the shadows are denoted simply through denser spacing. This is purely a hatching technique (as opposed to crosshatching) because there is only one line direction — that regularity creates a sort of “digital” effect, as though the lines have been printed rather than drawn. **4.** This technique relies on many layers of translucent hatching (I use an old, dried-out pen) to build up a hazy, almost abstract sense of tone. The image is most clearly seen from afar; up close it dissolves into lines.



5



6



7

5. This style is methodical in the same way as #2 on the previous page, but the lines have a scrappier, more homespun feeling. There are inconsistencies throughout that give it an antique character. 6. Here's a fun one to try out in the sketchbook. There's very little layering involved—it's mostly a way to capture the general shape of an object as quickly as possible, getting the basic curves and shadows down without too much thought. 7. This is my modern take on the dollar-bill style of drawing. It's a bit messy but the basic ideas are there: diagonal hatching, individual treatment of facial features, and variable line widths to modulate shadows.

OUTLINES

For a drawing to be legible, its subjects need to be clearly distinguished from each other and from the background. There are a variety of ways to accomplish this. I've illustrated three of the basic techniques below:



You should experiment with all these techniques to find what looks and feels best to you. It's even possible to vary your technique within a single drawing, as you can see in this 18th century etching by Spanish artist Francisco Goya:



REFERENCES

I'm not shy about the fact that I use photo references nowadays. After all, I can't exactly hold a contortionist pose in front of a mirror for hours on end. Some people consider this approach to be less legitimate than life drawing. I can easily see why: a photograph is a pre-flattened view of reality. It's already halfway to becoming a drawing. It does much of the work of seeing for you. What's more, you can easily overlay a grid to aid in the sketching process. You can even trace it directly!



This is all to say that I strongly believe you should begin your drawing journey by drawing what you can see in front of you. Your coffee cup (or houseplant or armchair) might not be as exciting as that funky photo you found on the internet, but you'll need to begin with the former before you move on to the latter. You'll need to train your eyes, then your hands, and then finally your creative instincts. It could take years before you're confident enough to take the leap! But that doesn't mean you can't use the occasional photo reference in the meantime; it just means you shouldn't stop drawing from life. So keep a sketchbook. Look around. Work quickly and spontaneously. Only through relentless practice will you establish that crucial connection between eye and hand.

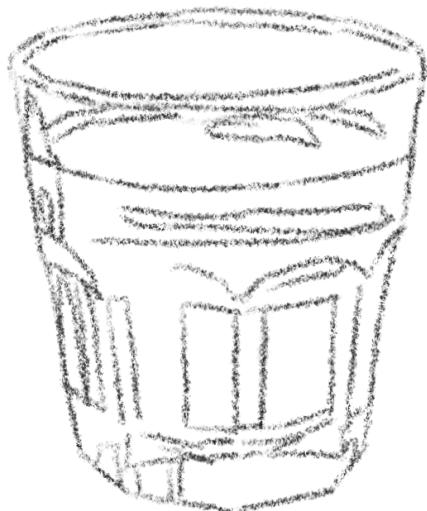
When the time comes, you'll have a world of images at your fingertips. I don't need to tell you about the internet. You can find almost anything there (though I recommend using images that aren't copyrighted, to avoid any complaints or hard feelings). If you're anything like me, the internet won't be enough for you. You'll dream up compositions so wild that you'll simply have to execute them yourself, alone in your bedroom, with a tripod and a self-timer. That's when the fun truly begins!

GLASS



Glass is a subject that looks complicated at first glance, but is actually surprisingly simple (and forgiving) to draw. The temptation is to use contoured hatching to show the curve of the glass, but I actually advise against that. Why? Because what you're drawing isn't the glass itself but rather the light passing through it, which has no three-dimensional form. Think about how you might draw a clear sky: you'd use straight lines, right? So we'll do the same thing for the various tones of the glass.

Below I've shown how to outline the lights and shadows with a pencil sketch. The following three images are just to show you how to visualize these divisions, so they're not necessarily a drawing exercise (though you could do it as a separate sketch warm-up). Once you're in the right shading mindset, the inking process (as seen on the next page) will be easier to figure out.



1

Outline the shapes, using the inner divisions and shadows to help you see the proportions of the larger form. The goal is to make guidelines that will clarify the darks and lights when it's time to shade.



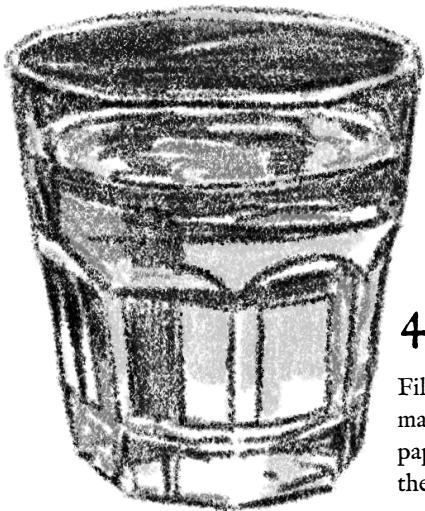
2

Fill in (or imagine filling in) the darkest shadows.



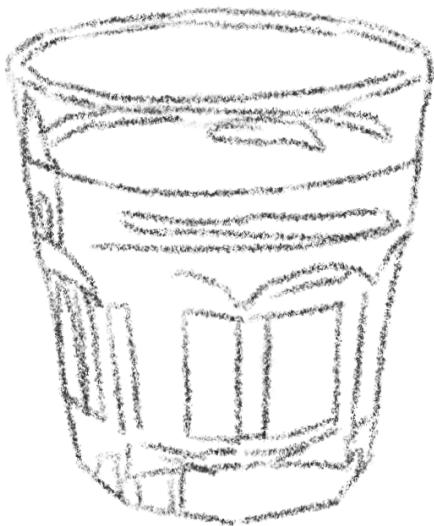
3

Fill in the midtones. Feel free to stop at this point if you're satisfied with three levels of tone (including the highlights).



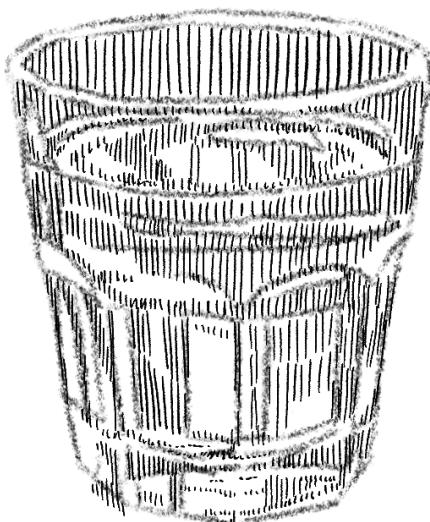
4

Fill in the lightest tone, making sure to let the paper show through where there are highlights.



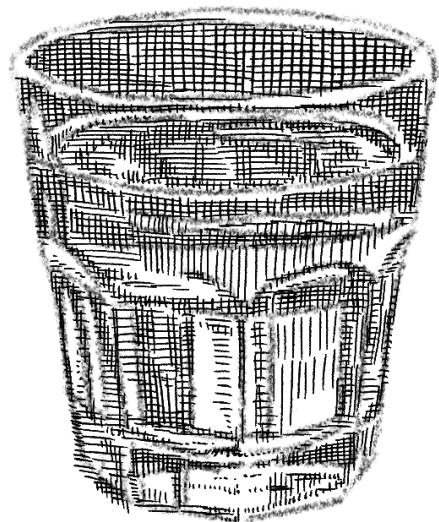
1

Outline forms and shadows.



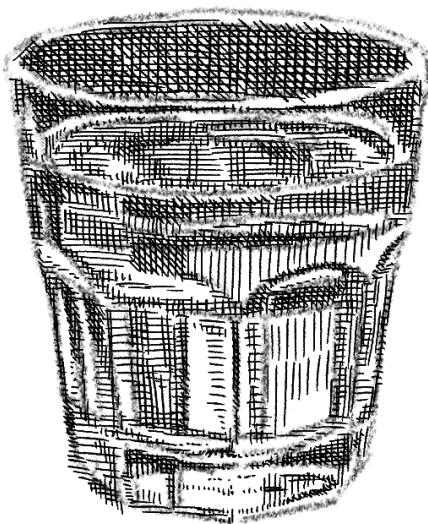
2

Cover all shadows with one layer of hatching in any direction.



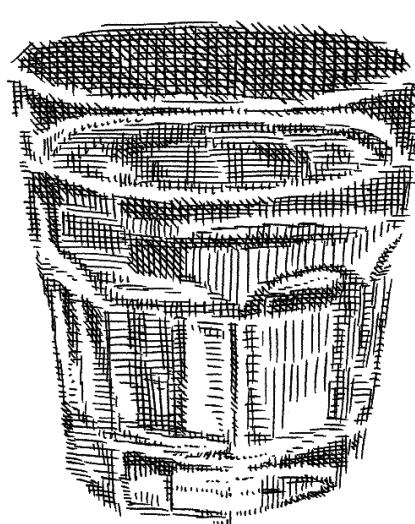
3

Cover midtones and darkest areas with hatching in opposite direction.



4

Go over darkest areas with diagonal hatching.



5

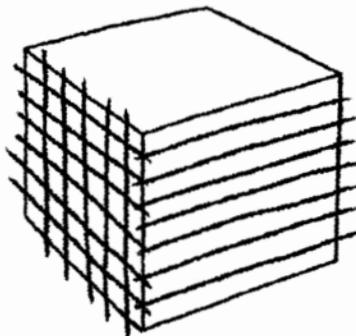
Erase pencil sketch to make drawing easier to see and assess.



6

Outline in ink. Emphasize darkest shadows, such as those at bottom edge. All done!

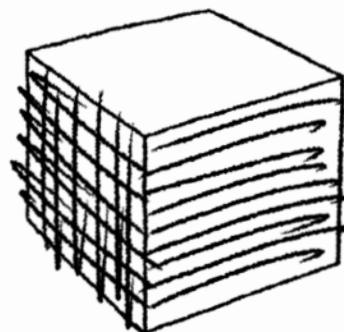
COMMON MISTAKES



HATCHING OVER OUTLINES

When you don't respect the outlines, you confuse your viewer and reduce the solidity of the object you've drawn.

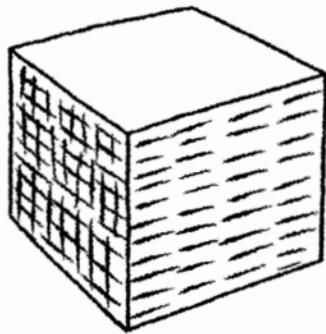
Solution: Avoid crossing over! You can always go back and lengthen those lines, but you can never shorten them.



HOOKED HATCHING

These little hooks result from hatching too quickly, and looping back to do the next stroke.

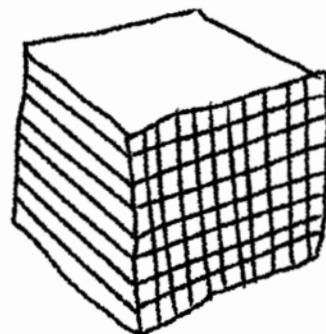
Solution: Take your time. Enjoy the process without rushing.



SHORT LINE-LENGTH

Choppy lines like this read more as texture than shadow. They're inelegant and break up the drawing.

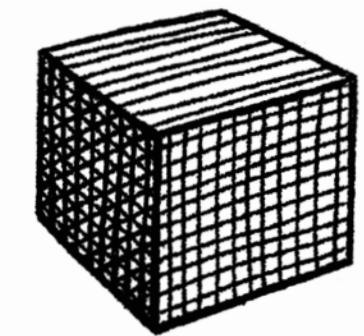
Solution: Practice doing longer lines. You can also sketch out the curves in pencil if you're still unsure.



WEAK SKETCH

Your hatching may be impeccable, but if the underdrawing is off then the drawing simply won't work.

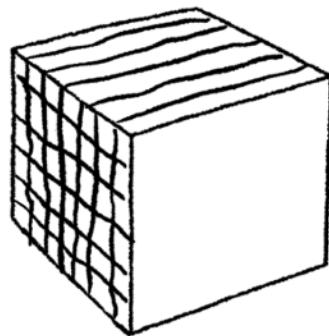
Solution: Put more time in at the beginning of the drawing process. Take a little break before inking to make sure the sketch still looks good.



TOO DARK/LIGHT

You need a full spectrum of tone to create a lifelike drawing. When you cut out part of that spectrum, it reads as unbalanced.

Solution: Make sure you've got dark shadows as well as areas left blank (paper-tone) to denote highlights.



SHAKY LINES

If you're uncomfortable with a pen, or simply nervous about inking, that will show up in your drawing.

Solution: Practice hatching on scrap paper. Draw decisively, not questioning your instincts.

General Mistakes:

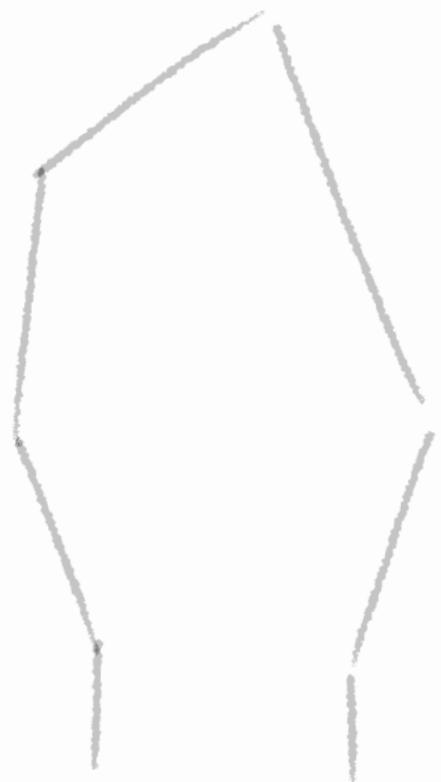
- Taking on advanced subjects or compositions before covering the basics.
 - Of course we don't begin drawing because we want to draw apples and vases forever, but these are necessary exercises that furnish you with the technical skills you need to draw the things you're actually excited about.
- Only doing finished drawings.
 - When you restrict yourself to working on neat, polished drawings, you lose that spirit and vitality that makes drawing so exciting. Even if your preference is for carefully planned and executed pieces, it's important to keep sketching in between these. Otherwise you'll become stiff and uninventive when you draw.
- Outlining before shading.
 - Don't put down an ink outline before you've done any shading. The crosshatching process will help you clarify the shape of the object, which will tell you where exactly to put those outlines. Stick to the pencil outline for as long as you can, erasing any confusing or unnecessary marks as you go, rather than rushing to erase the whole sketch at once.



HANDS

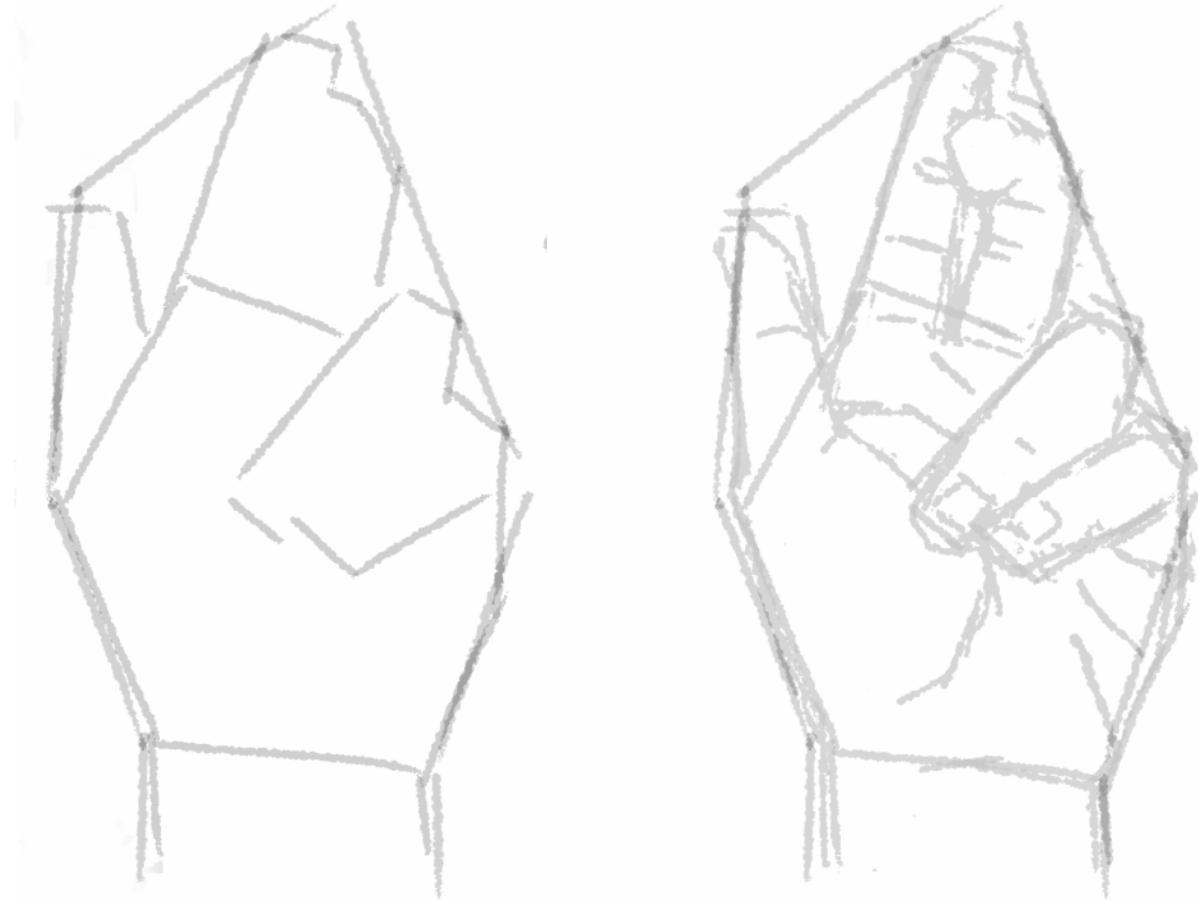
If you want to quickly gauge the merit of a drawing, just look at the hands. They're a dead giveaway for shoddy technique. Hands, like faces, are so familiar to us as symbols that it's hard for us to see them objectively, for what they really are: a collection of shapes and shadows just like any other subject we might take on. Before we can draw a respectable hand, we need to make sure we're looking properly.

In this tutorial, I'll break it down and show you the simple shapes underlying the hand. Then I'll walk you through the inking process and give you specific tips for bringing the hand to life.

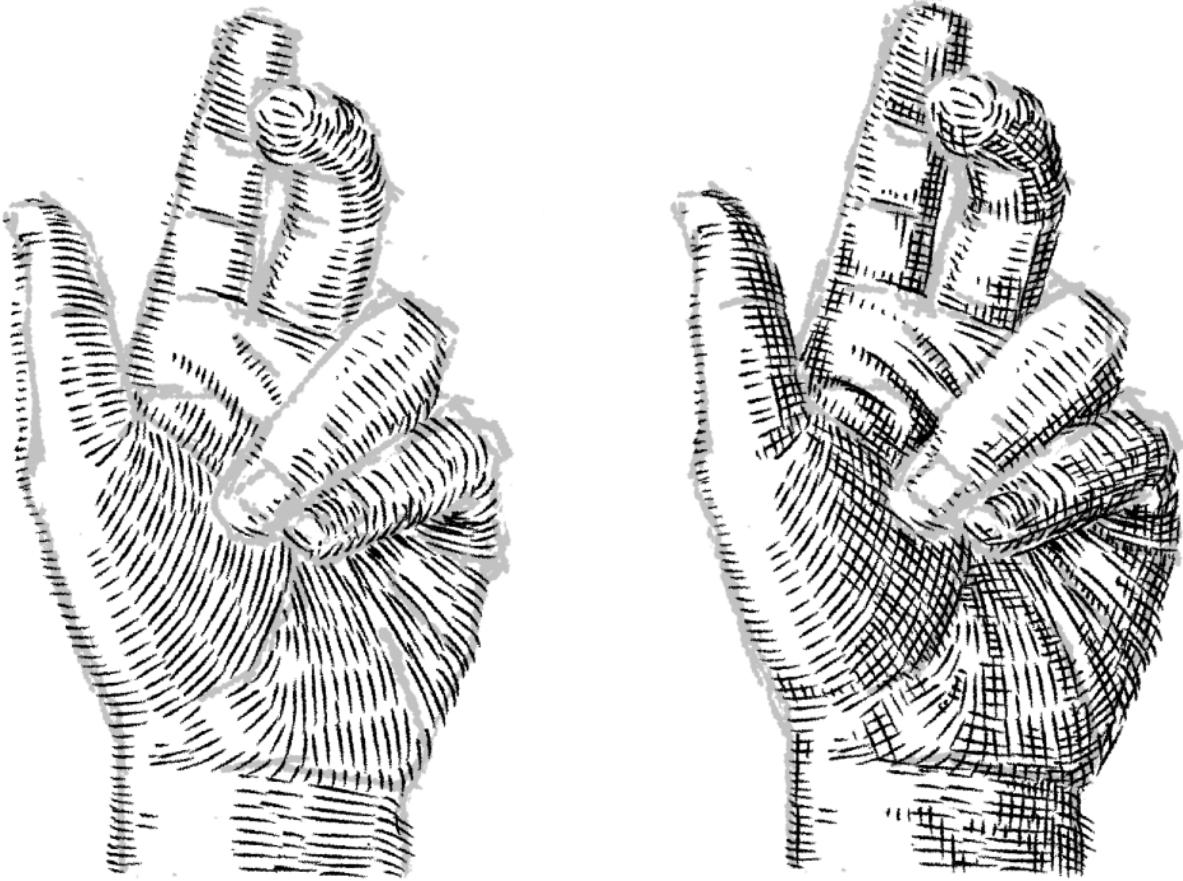


Let's start with a very general sketch. Don't worry about the individual fingers at this point. It might help to blur your eyes. Your task is to figure out how much space the hand takes up in your field of vision (or reference photograph), and what the approximate dimensions of that space are. Think in terms of length and width: are you looking at a square or a rectangle? Then add more specific lines to make the shape more accurate.

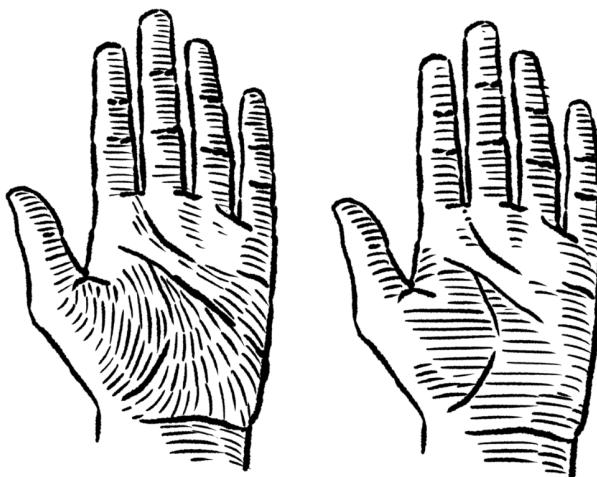
It's very important that you don't get tempted to draw the finer details, like the knuckles and fingernails. Those will come later on. Keep those lines nice and loose. You'll have plenty of time to tighten them up in the next step.



If you're satisfied with the geometry of the hand, you can get to the fun part: capturing the individual character of this particular hand. What makes it different from other hands? Look for little bumps and wrinkles. The fingers should have all sorts of fascinating asymmetrical curvature going on. Just make sure that these details are lining up with all the others, in terms of composition and proportion.

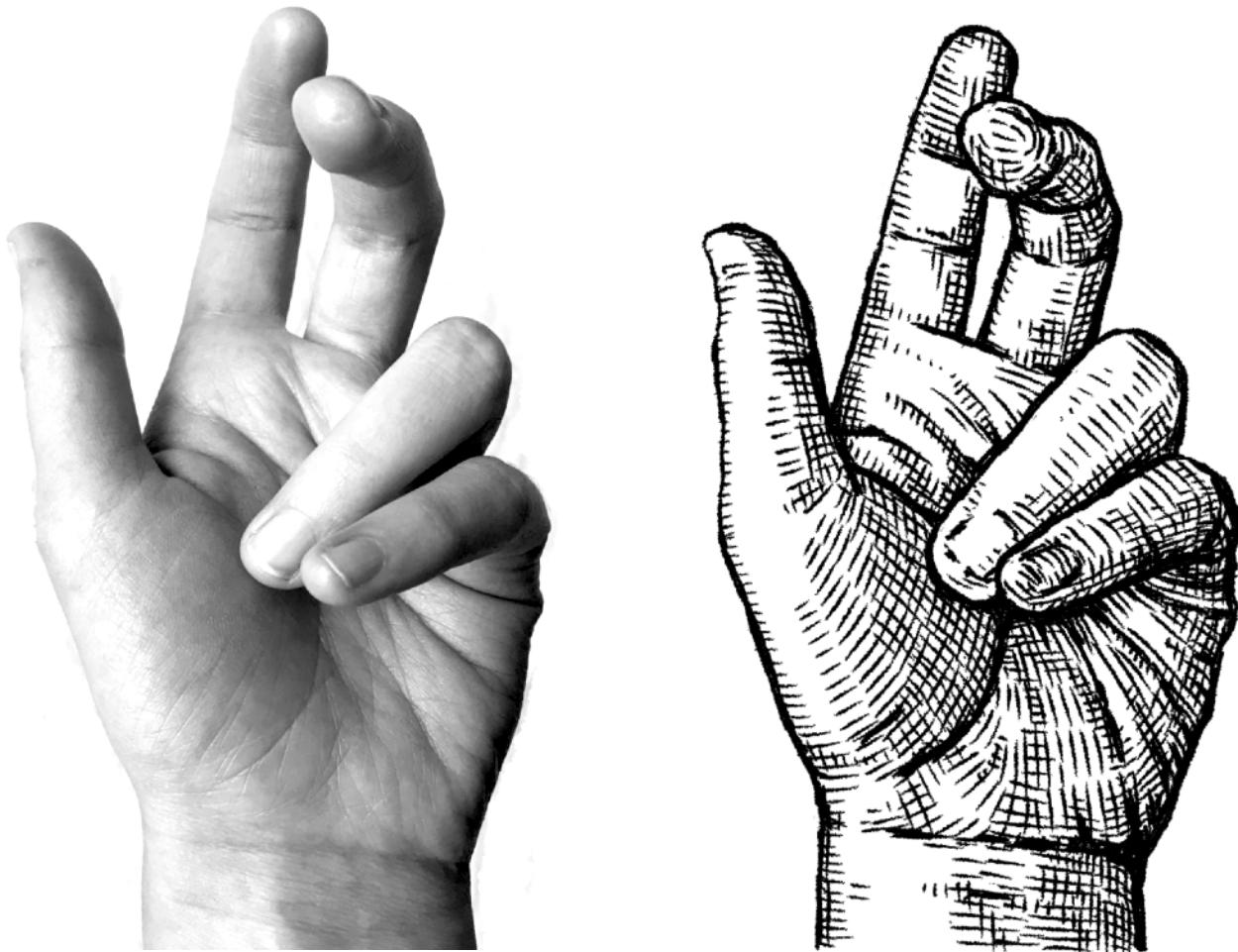


Now you can switch from pencil to pen, and begin that first layer of crosshatching. Many people find this part of the inking process stressful because suddenly the lines are permanent. While it's definitely important to get this first layer right, considering that it's the foundation of the crosshatching, it's also good to remember that you'll be layering on top of this. Those shaky first lines aren't nearly as noticeable in the final drawing.



I like to approach the palm as a sort of fragmented circle. Imagine a pie with individual slices radiating around a center point. The wrinkles across a palm have a similar effect. This affects how you decide on line direction. Here's the difference between a method that responds to the hand in particular (left) versus a more standard method (right).

This is purely a matter of preference and is by no means necessary! It's just my personal approach.



Tips:

- Do more than just a single sketch. Try drawing the hand a few times on scrap paper to get a good sense of it. If you have time and are extra invested in the learning process, why not draw a few other poses while you're at it? The more you do, the more confident you'll feel.
- Use hatching for the wrinkles, not hard lines. This will give them a more delicate, natural look. If in the end they're not popping enough, you can go over them to darken.
- When it comes to fingernails, less is more. Don't outline them! That will attract far too much attention. Instead, look for the most prominent shadows and hatch those in lightly. You want to imply the fingernails as subtly as possible. Trust me on this, they'll look creepy if you overdo it.
- The most common proportional mistake artists make is elongating the shape of the hand. In reality, most hands are wide and meaty! The fingers are only about the same length as the palm, though they might at first glance seem longer.
- When in doubt, less is more. Better to leave something out than to add so much detail that it looks like a creepy veiny taloned claw.

IS IT DONE?

It's always difficult to know when you're done with a drawing. It's tempting to keep adding and editing, moving closer and closer to perfection. But this is a dangerous mindset that can lead you to overwork a drawing. Here's what can happen when you don't stop soon enough:

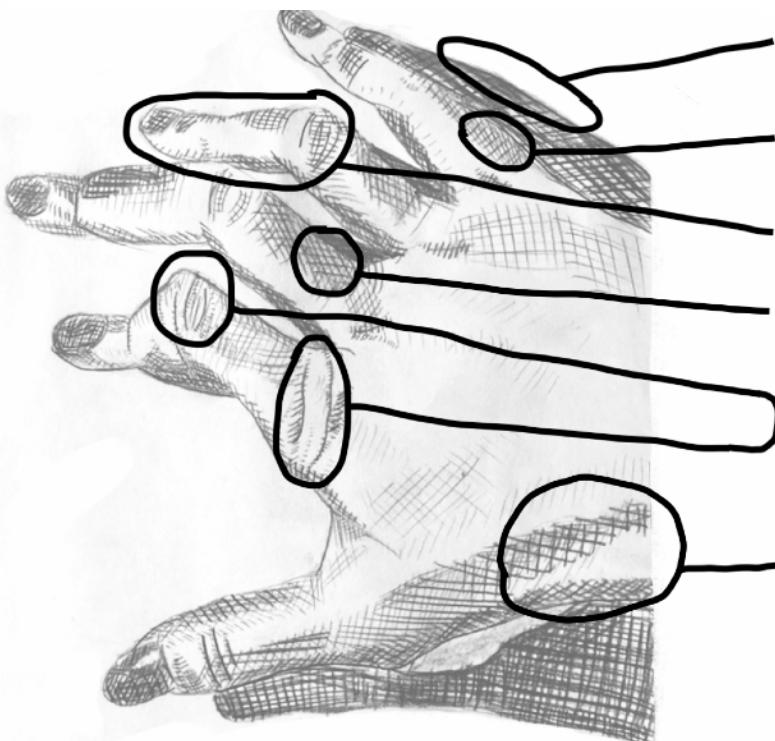
- The drawing becomes too dark. Every touch-up adds more ink to the page, and there's no erasing it once you've put it down.
- It loses the vitality of the original (albeit imperfect) sketch. It becomes stiff and heavy, rather than light and fluid.
- You get tired from drawing for hours without a break. You risk straining your eyes and hands, which are your most valuable assets as an artist!
- The creative process stops being fun, and becomes an exercise in perfectionism and critique.

Here's my advice for finding that sweet spot between underdone and overworked:

- Step back from the drawing and look at it from across the room.
- Give it some time, even just a half hour, then come back to it with a new perspective.
- Flip the drawing horizontally, using a mirror (the analog way) or photo-editing software.
- Ask yourself these questions^{*}
 - Is there a full range of tone? Is it too light or dark? Are there areas of black and white?
 - Are the parts clearly defined and differentiated? Or do they blend together?
 - Is there a consistent level of detail across the drawing? Or are some areas unfinished?
- If you're feeling extra courageous and committed, ask someone else those same questions! You might be surprised to find that a drawing that seems clear to you is confusing to the uninitiated. Or that your "glaring mistakes" are not noticeable at all.

^{*}Of course you can break the rules. All great artists do! But you should be doing so intentionally, making creative choices, not technical mistakes.

CRITIQUE



This shadow edge is too severe. In the photo it's fuzzier. Use hatching, not outlines, to create a smooth transition.

The lines drawn here aren't parallel, which makes the shadow distracting and disorienting.

The fingers should be thicker and shorter. It's common to over-elongate them. Practice drawing wide, meaty fingers!

The hatching here and elsewhere is very flat. Fingers are cylindrical shapes, so the lines should be curved.

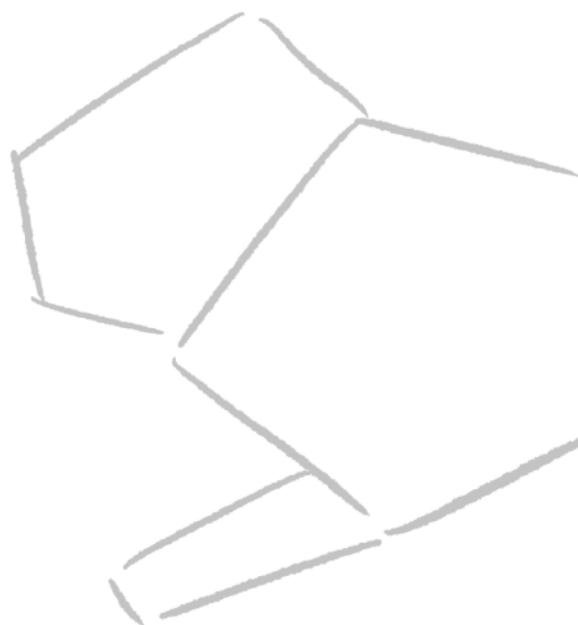
Knuckles (and all wrinkles, really) should be indicated only with hatching, not line.

These shadows here are so clear-cut and contrasty, like strips of darkness. They confuse the eye by creating shapes that aren't there. In the reference photo there's no such clear boundary between dark and light.

CRITIQUE REDRAW



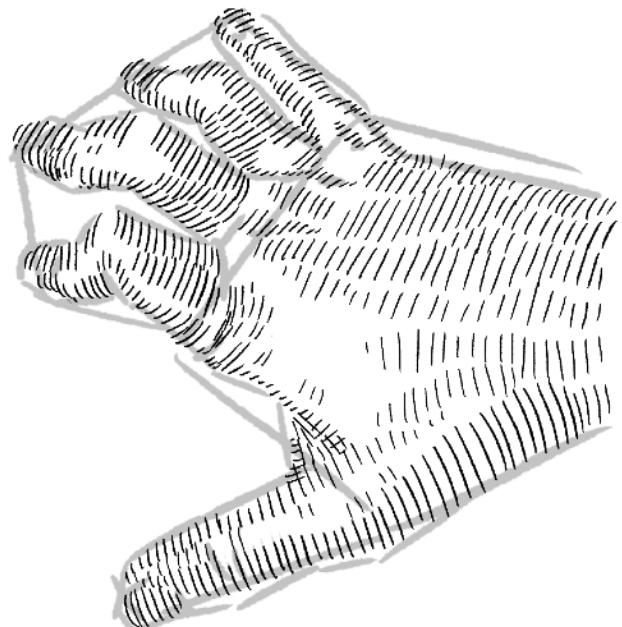
Drawing by Gretel



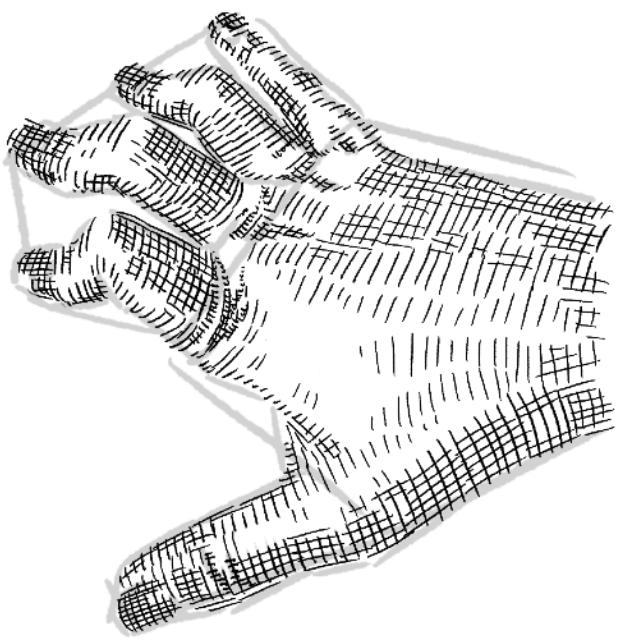
I
General sketch



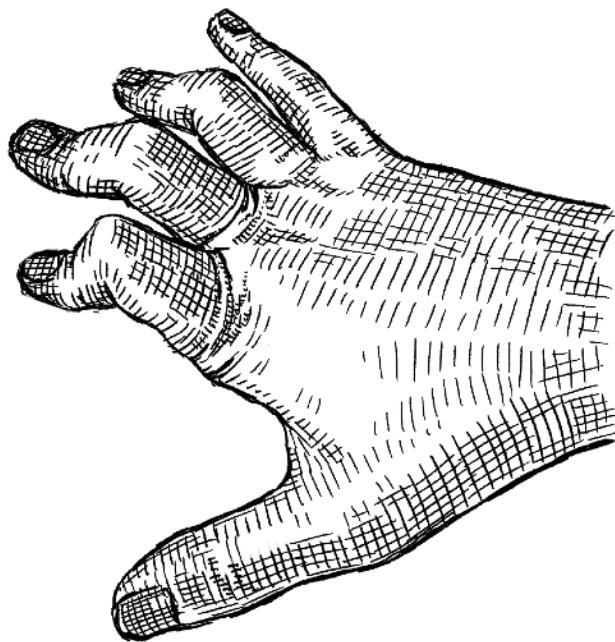
2
Refined sketch



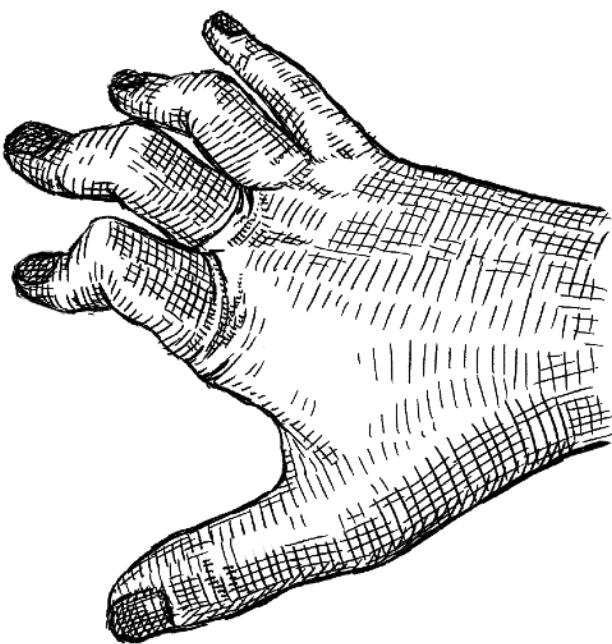
3
Hatching in one direction



4
Hatching in other direction



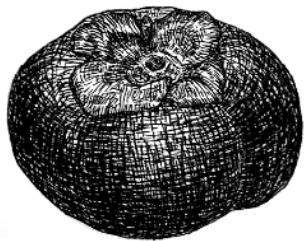
5
Outline in ink, erase sketch



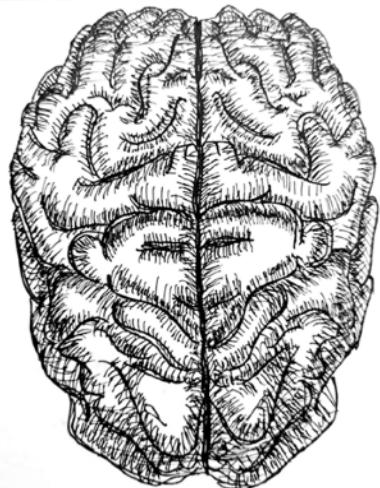
6
Details, diagonal hatching



QUICK CRITS



Far too dark. I'm barely seeing any of the paper show through. The details are getting lost in shadow.



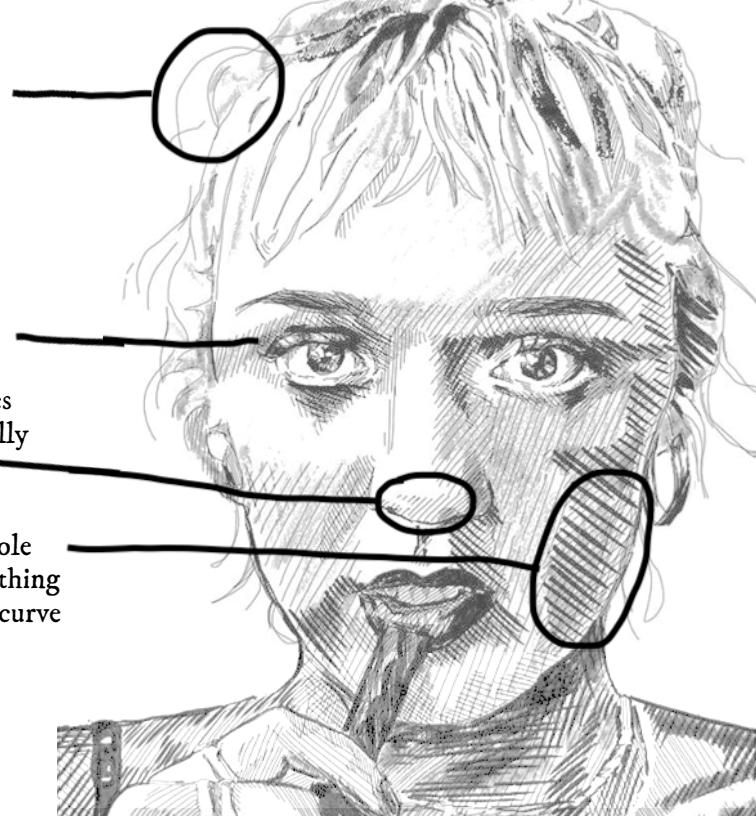
The lines are so sketchy and inconsistent that it's difficult to discern the shape of the form. If you neaten up the hatching and introduce intersecting lines (crosshatching), that will help clarify things.

Drawings by [Hannah Graham](#) and [Damar Sasongko](#)



Drawing by [Emily Kelly](#)

The hair is looking a bit noodley because you've defined it primarily with line and not shadow. If you do want to use line, its main purpose should be to communicate tone, not texture, and mainly in the darkest areas.



The eyes are gorgeous! They've got clear shape and depth and sparkle, plus a full range of tone. Great work.

The hatching on the nose is entirely flat. In reality, noses are rounded. I want to see that in your hatching, especially on the bottom edge where it folds into the nostrils.

These thick lines are distracting. They throw off the whole balance of the image, and make it difficult to look at anything else. They're also completely flat. The hatching should curve gradually into the side of the head, not stop abruptly.

DIGITAL DRAWING

This is just like any other tool: it won't make you more talented or creative or motivated than you already are. If you're buying a tablet for that reason, I recommend holding off for a while. Just think of all the tablets out there gathering dust in desk drawers because their owners gave up or lost interest! Ideally, you're interested in digital drawing because you've already made a lot of progress with drawing, and you're hoping that a new interface will help you explore new possibilities. You'll need time to adapt to a digital format, so don't be discouraged if you don't create your masterpiece on day one. Here's an overview of what you'll need to get started:

Tablet

You've got two options here: you can get one that plugs into your computer or one that's its own device. I started out on a Wacom Bamboo in 2016 then bought an iPad Pro a year later. Either works. The latter is more expensive but it's portable and intuitive to use. I also recommend getting a matte screen protector to replicate that toothy paper texture!

Stylus

Please don't try to draw with your finger. That is, unless you're going for something completely different from traditional ink techniques. You'll have a lot more control with a stylus, especially one with a sensor in it. I personally use an Apple Pencil, which might seem expensive at first glance but is entirely worth it for the pressure/angle sensitivity. That will give your digital drawings life, so they don't look computerized and sterile.

Software

If you're working on your computer using a USB tablet, I will always recommend Photoshop. It's just the best of the best. Again, I know that price can be a barrier. There are plenty of low-cost alternatives out there on the internet. But also keep in mind how much money you're already saving on paper and other physical supplies!

If you're using an iPad, download Procreate. It has an absurd number of capabilities—I still haven't even explored half of them, and I've been using the app for over four years now!

Brushes

Whether you're using a computer or a tablet, you'll want to download some brush sets to diversify your markmaking. I will always recommend True Grit Texture Supply. They have free samples for you to try out.

Easel or Stand

It's really not great to look straight down at your tablet for hours at a time. I recommend getting a stand, which will angle and elevate the screen to reduce strain.

How to create the effect of aged/worn paper digitally

I get a lot of questions about my technique so I thought I'd explain.

Basically, it's a three-step process.

Step one:

Do your drawing! This is the hardest part as it actually requires skill/time/inspiration/motivation ... I can only speak for myself but sometimes those are in short supply. So yeah, just do a black "ink" drawing on your tablet. I use an iPad pro with the app Procreate.

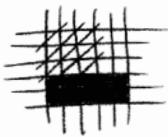
Step two:

Add a subtly textured "paper" background.

Step three:

Layer stamps and textures on top of it all.

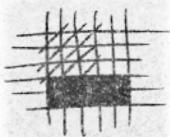
1



2

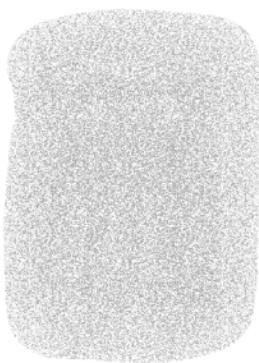


3

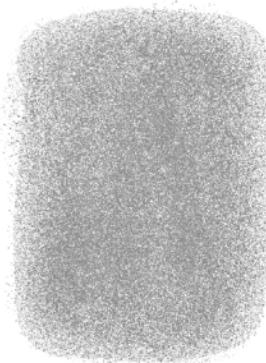


Building up a paper background

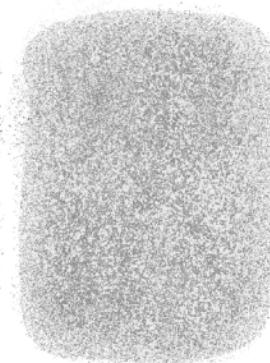
I do this differently each time, just randomly picking textures and layering them until it looks convincing. I also change the brush color as I go. I've used darker colors here just so it's easier to see. You can always undo and redo to get it right!



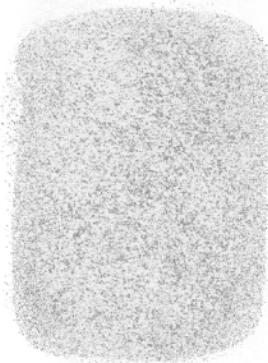
Lithotone Static



Grainshader Fixed



Lithotone Concrete



Bond Paper

1

2

3

4

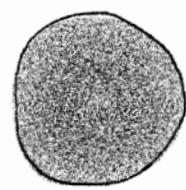
Textures I use on top of my drawings (shown here in black but they should be paper color e.g. white, cream, yellow)



Bond Paper



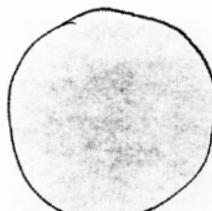
Speckle Sparse



Lithotone Static



Stamp 5



Stamp 8

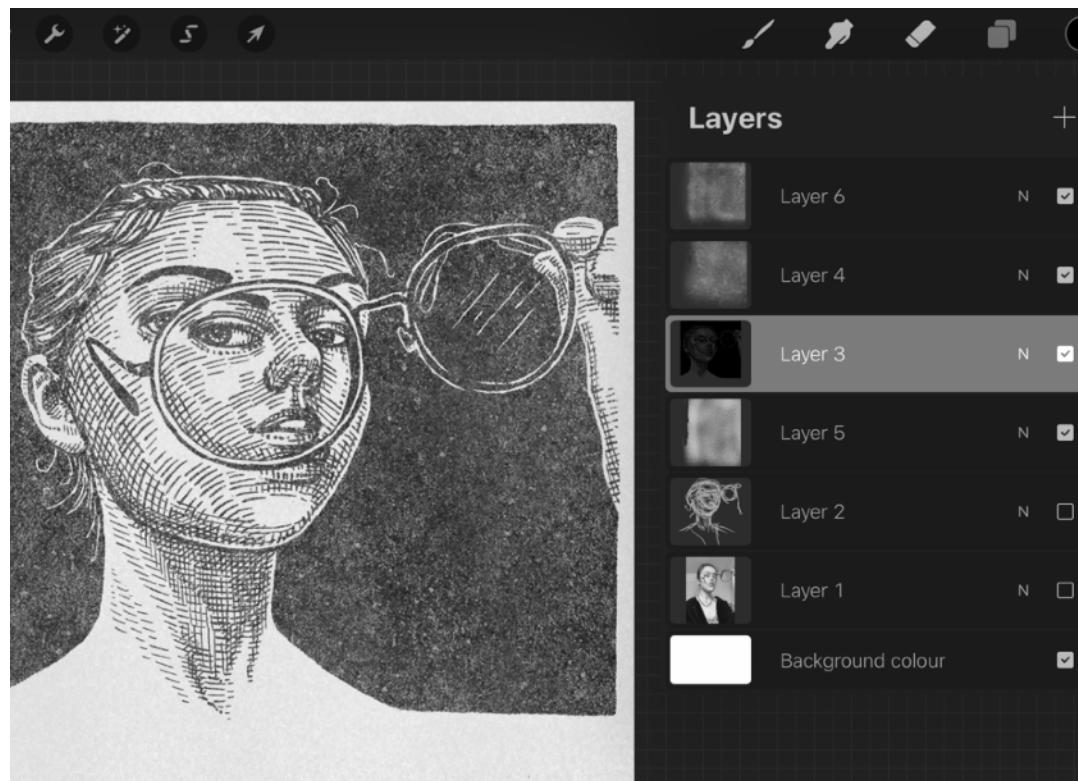


Stamp 6



Grainy

All of the above are from True Grit Texture Supply. The brush packs are Stamps, Exclusives, and Sampler.



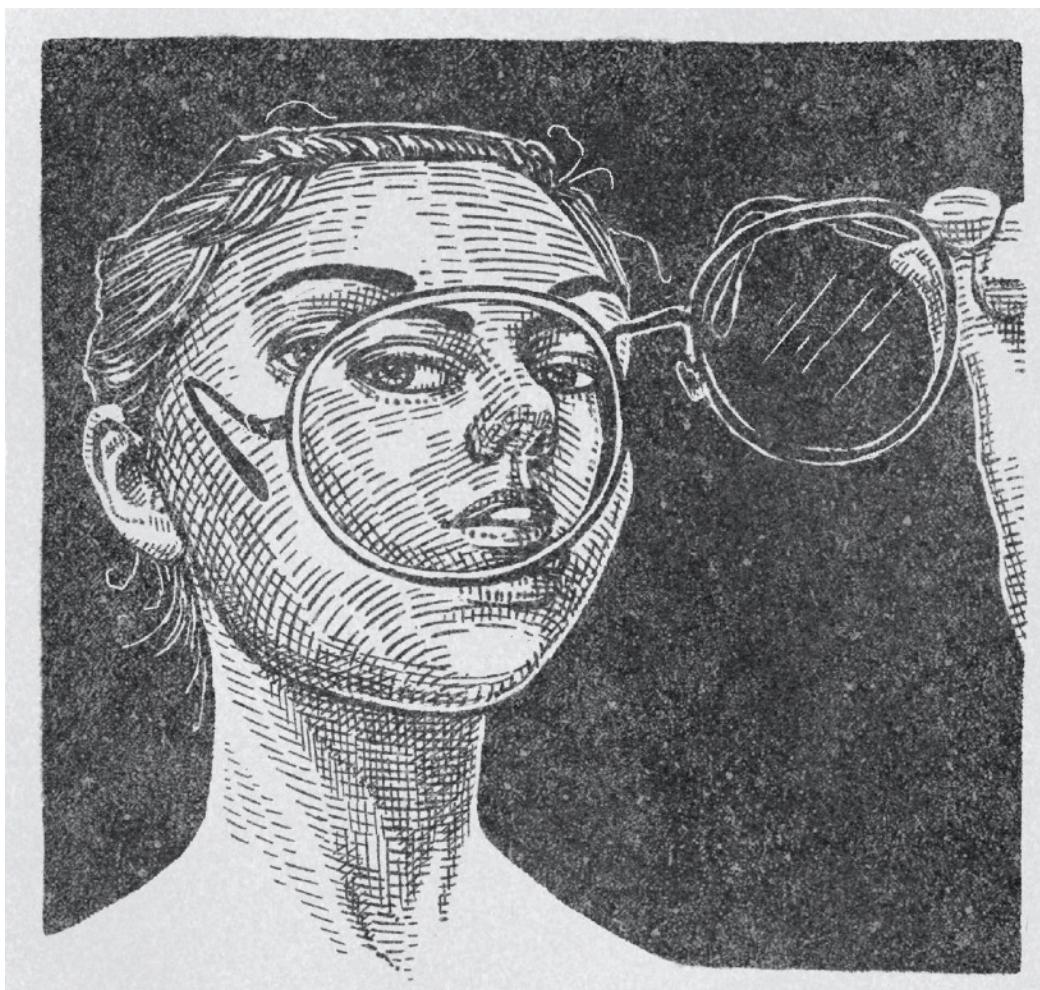
Screenshot from Procreate on iPad, showing the paper texture (Layer 5), the drawing (Layer 3) and multiple overlaid textures (Layers 4 and 6). Make sure you don't accidentally put textures into the drawing layer! That one is sacred and reserved for linework.



Drawing layer only



With paper texture beneath



With paper and overlaid textures

INSPIRATION

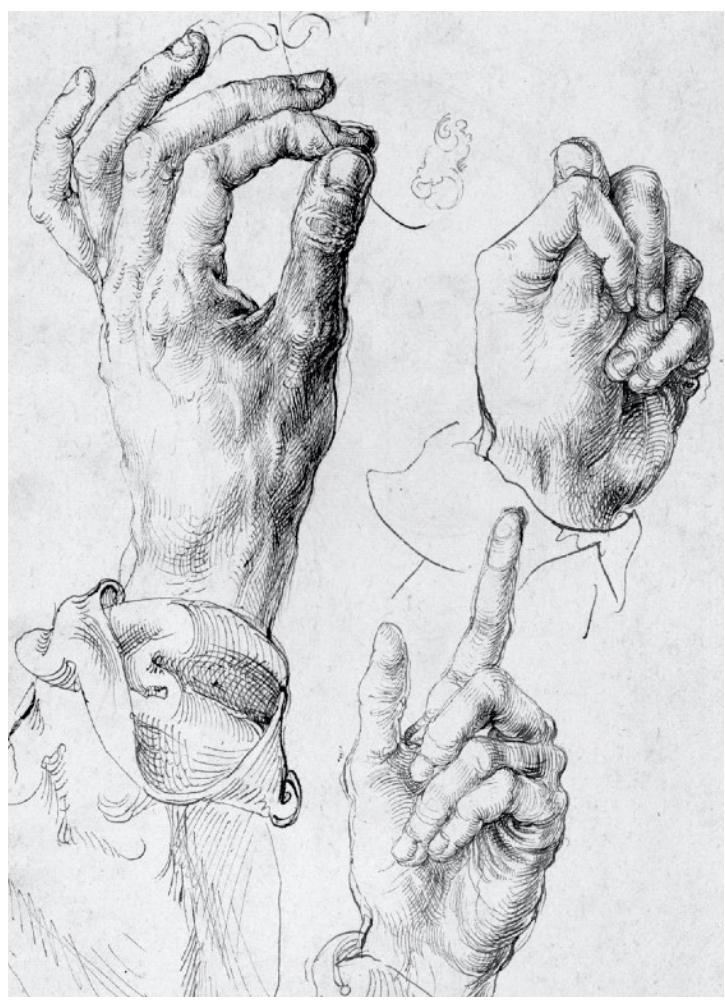
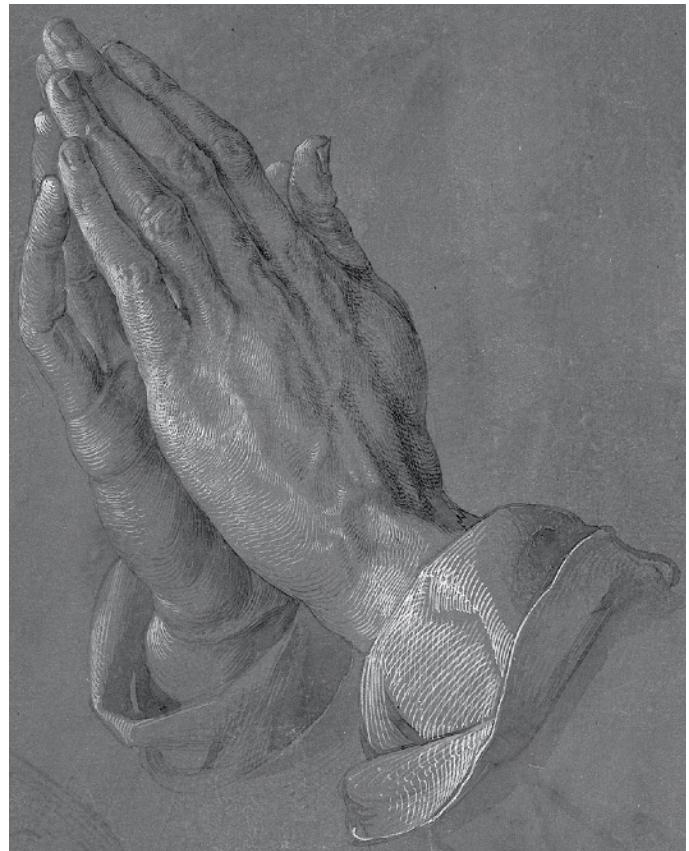
Here's a collection of historical artists who've used crosshatching in their work. I've cropped some of the images to emphasize technique.



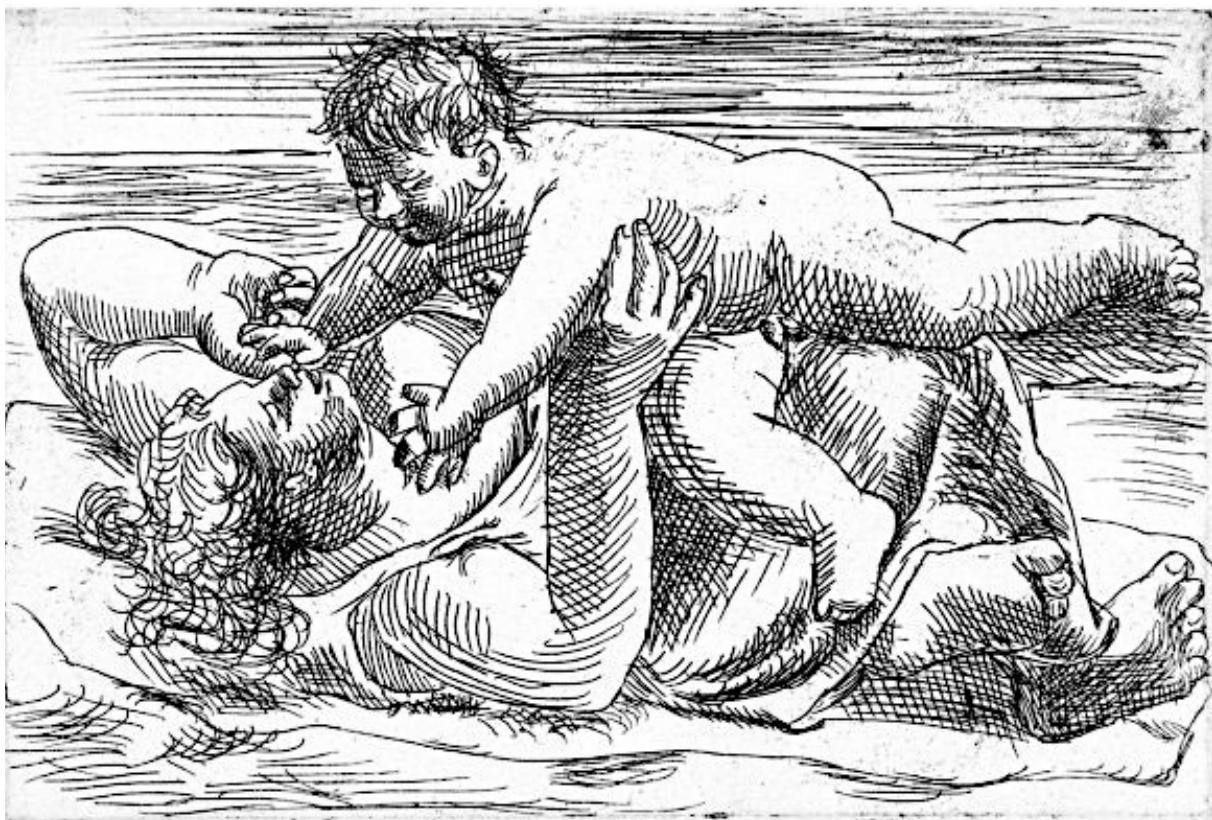
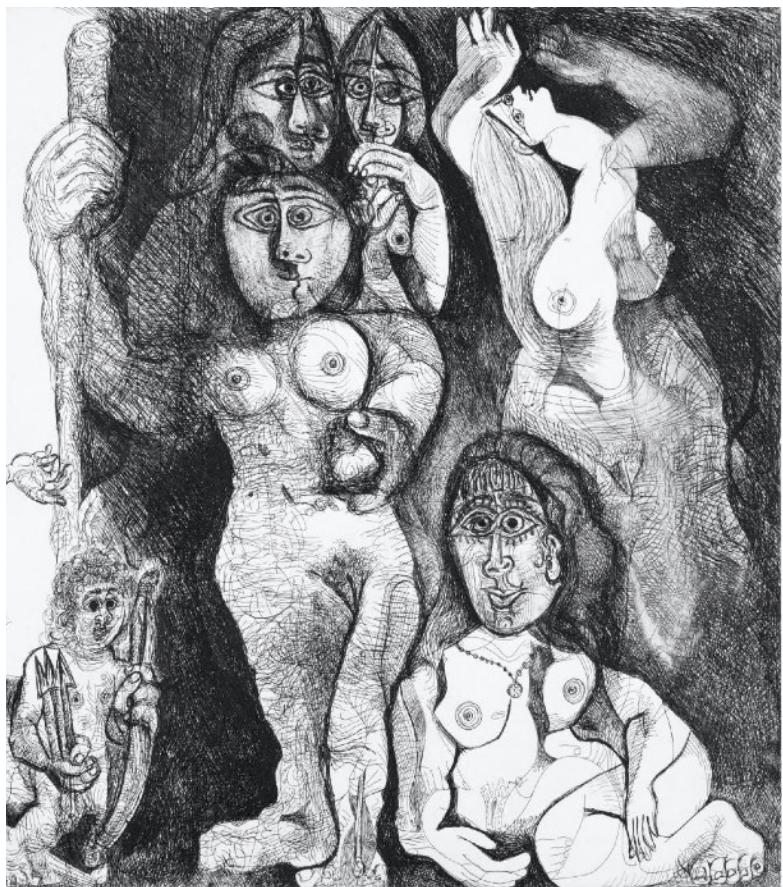
Käthe Kollwitz



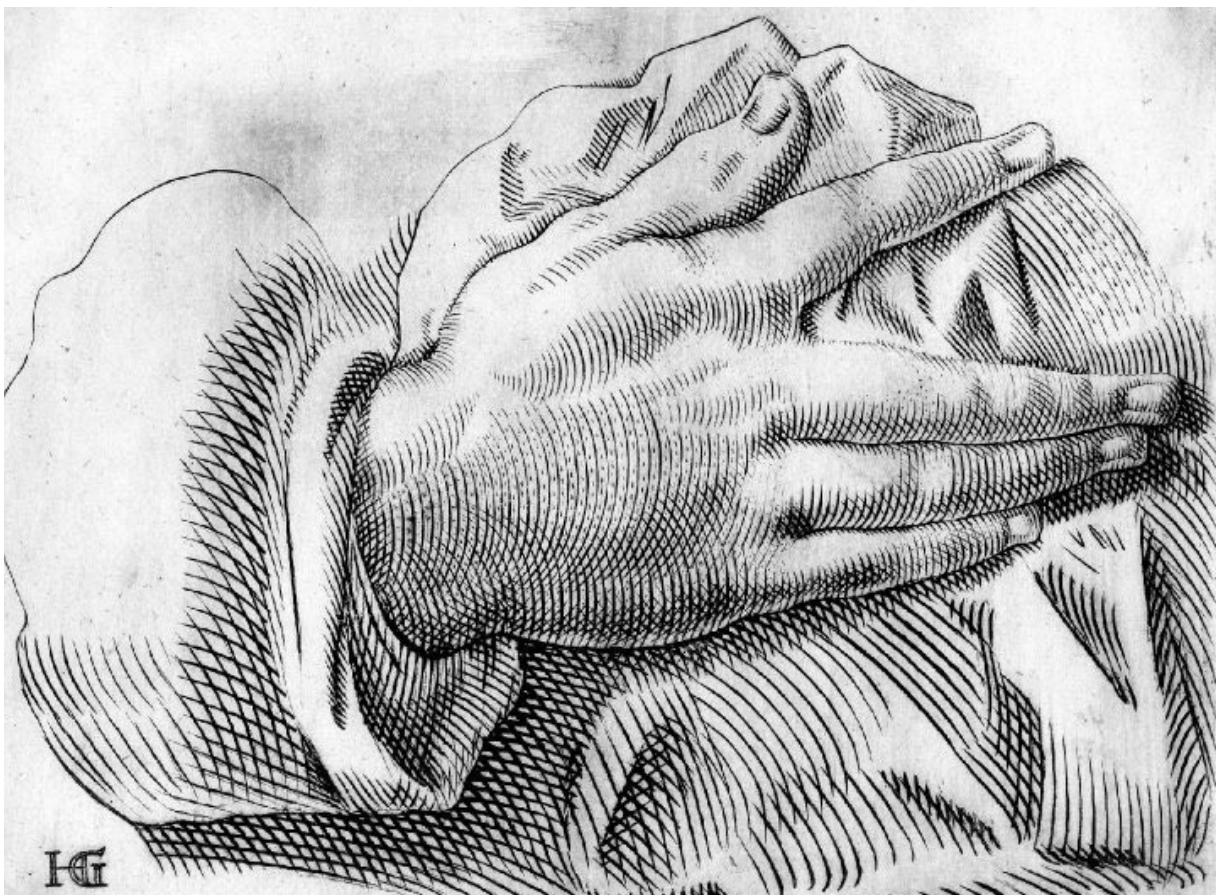
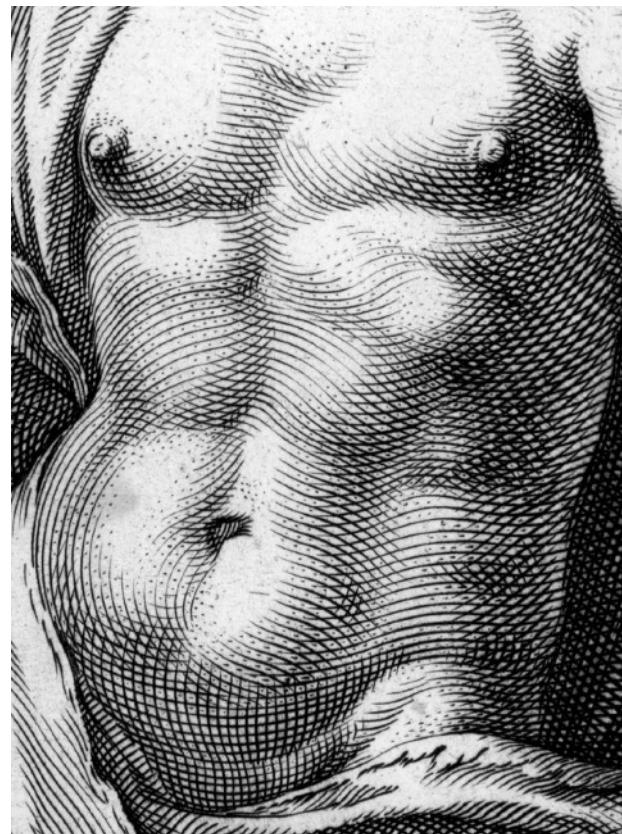
Rembrandt van Rijn



Albrecht Dürer



Pablo Picasso



Hendrick Goltzius

That's all for now! I hope you found the book helpful. I truly cannot thank you enough for making such an unlikely career possible through your trust and support.

If you're interested in further drawing instruction, you can find dozens of video lessons and step-by-step tutorials on my PATREON. This is a monthly subscription service that provides me with a level of financial security I would not otherwise have as a freelance artist. I use the platform to share exclusive projects ranging from visual art to personal essays and music. Simply put, it's my happy little corner of the internet where artmaking feels a bit more relaxed and manageable than on social media. I'd love to have you there.

Sincerely,
AUGUST LAMM

augustlamm.com
[instagram.com/augustlamm](https://www.instagram.com/augustlamm)