

# How to create texture with lines

Artful *blends* make use of your computer's most mesmerizing asset!

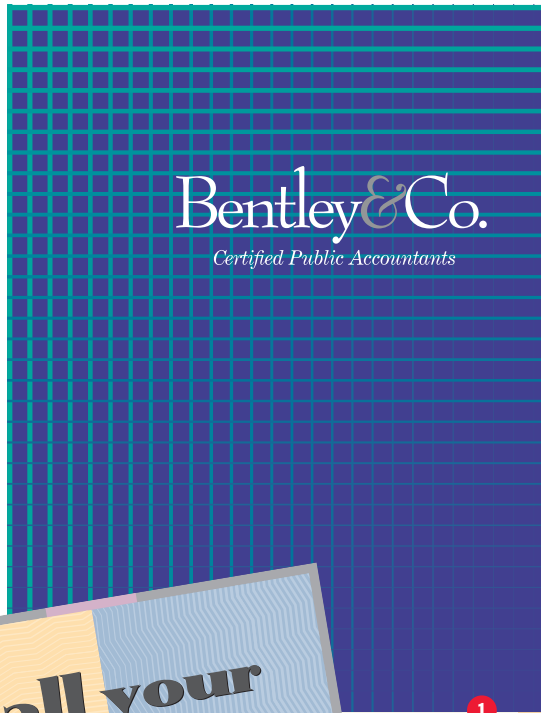
**O**f all the wonders of your computer, the most spellbinding is the animated way a *blend* transforms one shape or color into another, and ordinary lines into screen-filling patterns. This requires no special skills—just click and blend, then sit back and watch the show!

Patterns in print form visual *texture*, which has many artful uses. A texture can endow type, an object, a whole page with *feel* and visual interest, easily.

All surfaces have texture. Texture can be smooth or coarse, regular or irregular. It can be any color—all have at least two, in combinations from plain to exotic.

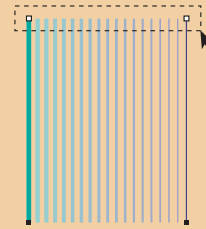
We're illustrating here a dozen-ish textures made simply by blending two lines. You'll find the mechanical point-click part is familiar; the *artistry*—the part that stamps *your* work as special—is in the *combinations*. The **number of lines** (many-few), their **widths** (wide-to-wide, narrow-to-narrow, wide-to-narrow), **values** (high-contrast, low-contrast), **colors** and **backgrounds** yield completely different looks from the same lines. This means you can find a texture for any job—and it will always be unique!

**Blended lines create handsome artwork out of thin air! Right: (1) Thick lines blend to thin, which disappear into matching background. (2) Zigzags blend thick-to-thin-to-thick, each colored a tint of its background and rotated. (3) Texture enlivens type; wavy lines blend to straight. (4) Light waves blend to dark, which disappear into matching background. (5) Thin purple lines blend to thick red on black and convey the feel of a curtain.**

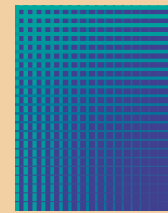


## The basic blend:

All your textures can be made, basically, in two steps: Draw two lines, select two end points, and *Blend*—like this:



Here fat green blends to skinny blue.



Do it again the other direction, then add a background. Matching blue line to blue background makes it fade away.

To adjust your blends . . .

**To change number of steps:** Select your blend, change the number on the Object Inspector palette and it'll reblend.

You'll be doing this a lot. Free-Hand 5.0 sets its own number based on printer resolution, thinking you want a smooth gradient. It allows you to redo its work but not to set steps in advance.

**To change line weight, color, curve or position:** Option-select\* either endline, make your change and it'll reblend.

\*Windows users: substitute *alt* for *option*

Background color: M15 Y35 K5

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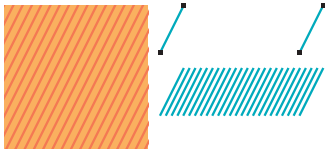
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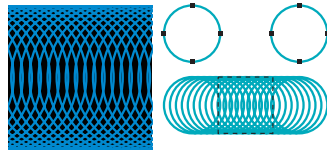
## Patterns to try:

### DIAGONALS



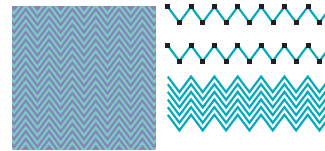
Draw two diagonals. *Blend*.

### CIRCLES



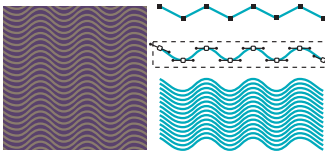
Draw two circles. *Ungroup*. *Blend*.

### ZIGZAGS



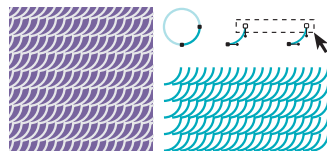
Draw two zigzags. *Blend*.

### WAVES



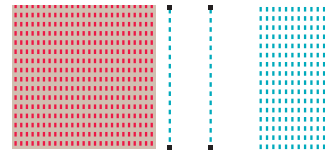
Draw a zigzag. Select all its points; in the Object Inspector change to curve points and click Automatic. *Blend*.

### FISH SCALES



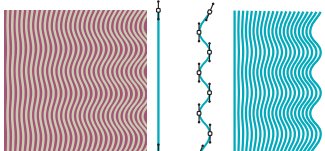
Draw two circles. *Ungroup*. Discard part as shown. *Blend*. *Clone* and stack.

### SQUARES



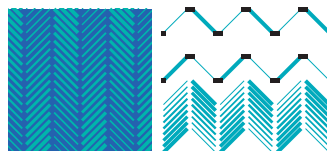
Draw two dashed lines. *Blend*. Can mix line weights but not dash types.

### STRAIGHT TO WAVY



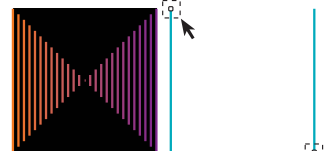
Draw a straight line. Select both end points; in the Object Inspector change to curve points and click Automatic. Draw a wavy line as before. *Blend*.

### THICK TO THIN



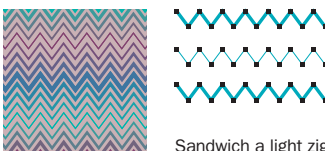
Mirror columns of thick-to-thin diagonals. *Blend* column at a time.

### TOP TO BOTTOM



Draw two verticals. Shift-select opposite ends. *Blend*.

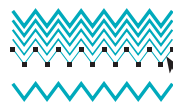
### THICK TO THIN TO THICK



Sandwich a light zigzag between two bolds.



*Blend* the top two.



Option-click the middle line (this isolates it from the blend) and *Clone*.



*Blend* to the bottom line.

Background color: C3.M3.Y9

## Variations

There are so many combinations of lines, widths, values, colors and backgrounds possible you'll never run out of textures!



**LINE FREQUENCY**  
The more lines, the less prominent the background color.



**COLOR AND VALUE**  
High-contrast colors yield bold textures; low-contrast colors are muted. Mixed contrasts (bottom mitten) can reveal subpatterns of stripes, squares, plaids and so on.

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