



Pen & Ink

Drafting Techniques

Jointly produced by members of the **Sketching Workshop** group

Di Metcalf

Doug Bodel

Jennifer Lawson

Jonatan Alcina Segura

Jorge Royan

Laura V. Sfiat

Percy Acuña

Wesley E. Douglas

Di Metcalf

Cape Town, South Africa

Line by Line

I use Pilot G-Tec Pens. They come in 10 colours with an ultrafine rollerball tip, unique because of the way the ball sits on three depressions in a steel rod rather than at the end of the rod. The nib width is 0.2 mm and the ink is not waterproof but rewettable to differing degrees depending on the colour. Because of the fixed nib pressure does not play a huge part in my linework.

A while back I changed from pencil to pen as my preferred medium for sketching, ostensibly to improve my observational skills, i.e. before putting pen to paper I have to make sure that the mark I make is the one I really want to as there is no erasing. In drawing from life I choose my middle point of reference and work outward. This method combined with the use of a viewfinder and pencilling in perspective lines (thanks to Jorge Royan) has improved my general composition.

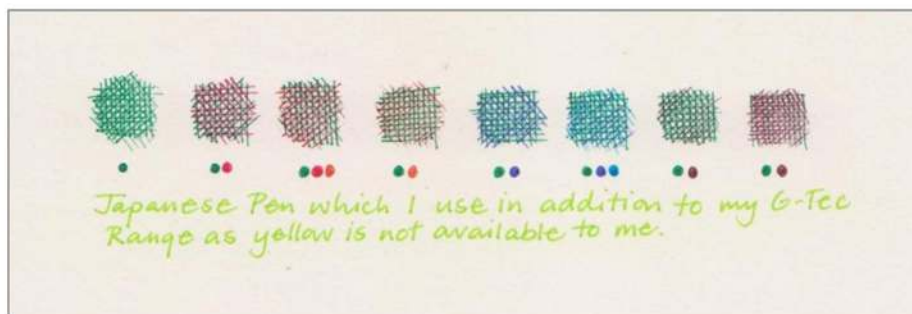
The first thing I do before starting to sketch is relax my shoulders. I draw mostly from my wrist, holding my pen as one would when writing. I work on a small scale, generally not bigger than about A5 (6" x 8")

Walking my dog I spotted a clump of trees which looked like an ideal subject to illustrate how I use line.



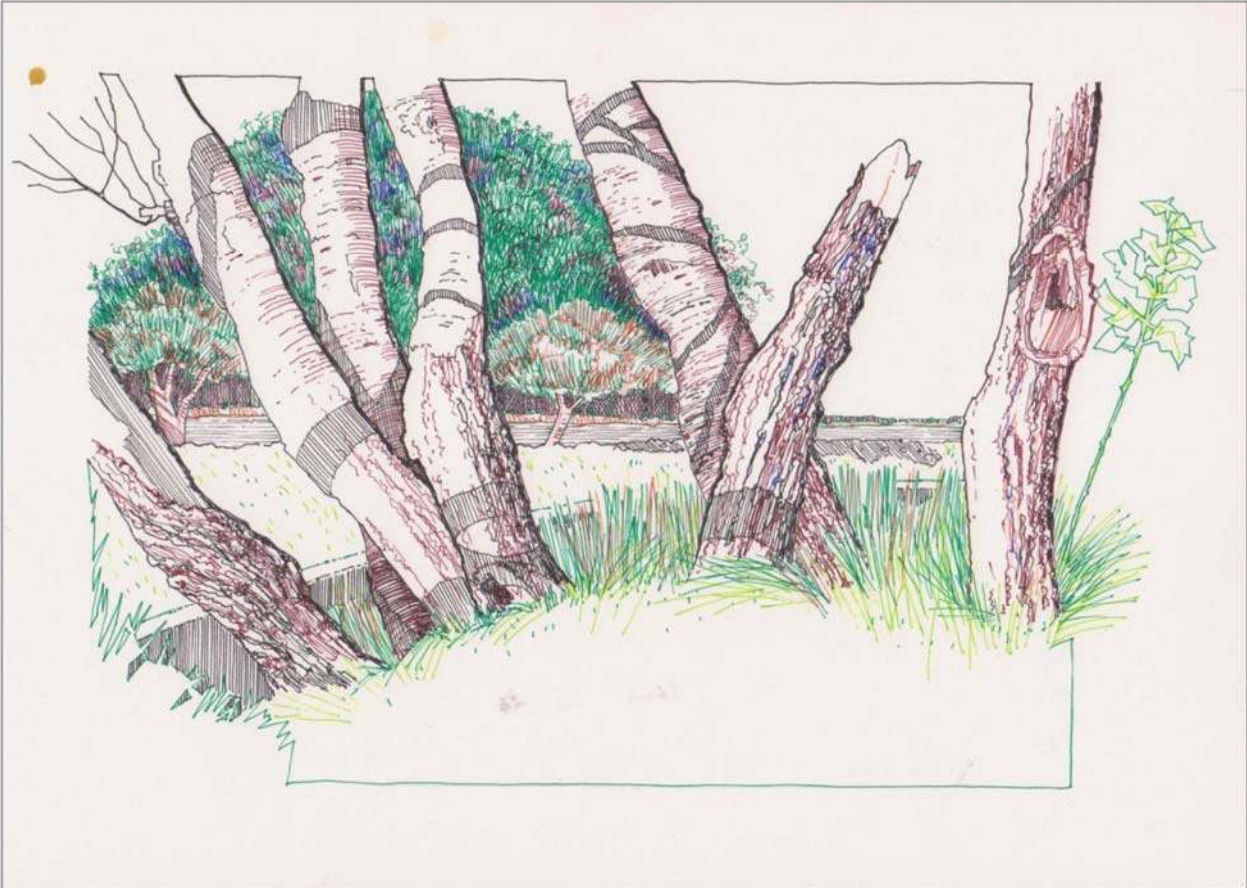
I was taught that black, three tones and highlights make for good art and do a quick thumbnail sketch in pencil to define my tones, using my viewfinder. This followed by a pencil drawing to work out my composition and lay down lines and any perspective.

The next stage is using my pen to outline areas and shapes. At this point i will use slow definite lines to outline and looser less formal lines to indicate texture and detail. I do move my paper as I draw. My foreground areas are generally more detailed. I use directional hatching to emphasize form using line to accentuate either horizontal or vertical forms. Generally i let shadow lines follow the texture of the surface they are shading or I use line to indicate the direction of the lightsource.



I am working with the layering of coloured line to give additional colour, depth and vibrancy so might do a small crosshatch test of the layering of different colours. I can then see the effect achieved and whether the tones will work or not. Red line over green is more vibrant than brown. This technique can be used with any coloured pens; the finer the pen the more subtle the result.

I then built up my sketch with areas of hatching, 'stuttery' lines which i achieve by holding my pen halfway down, leaning on my forearm. For me these are the lines that give life to the technical side of my linework. Finally i thicken certain outlines to give depth and space.



Doug Bodel

San Francisco, CA. USA

Pen & Ink

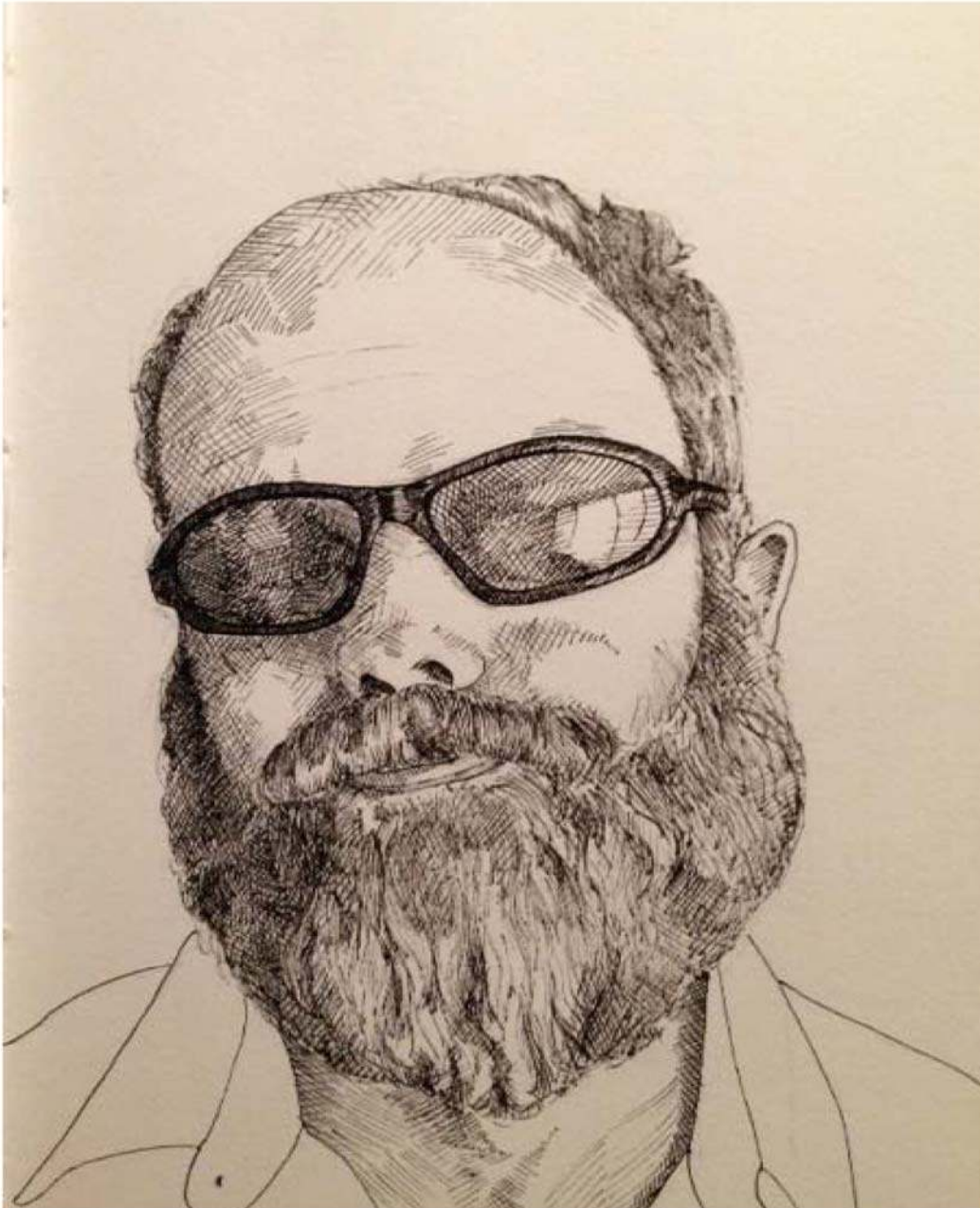
Drawing People and Faces in Pen – Examples of Cross Hatching

By Doug Bodel

I was flattered that Jorge asked me to contribute to this book. But I am not a formally trained artist, so I wasn't sure how to approach my section. So instead of offering specific "dos and don'ts" of working with pen, I figured I would walk you through a couple of my drawings, and explain how I approached them.

I learned to draw with pen by looking at what other artists were doing, and by trying to copy their techniques. We are lucky to have so many artists sharing their work online, and it's easy to find artists whose works resonate with us. By trying to emulate different techniques and styles, I learned a lot about my own natural drawing inclinations. At the end of this article, I list a few of the artists whose work, not only I enjoy, but also who helped improve my pen and ink drawing skills. Now let's get to the drawings:

Drawing #1



The first sketch (of my brother) is one that I posted in The Sketchers Workshop, and also on my blog, The Hipping Post (<http://thehippingpost.com/2013/07/15/what-happens-when-you-leave-wall-street/>).

I started with an outline in 2H pencil. At this stage, I just wanted to capture the basic outline of the head, the sunglasses, the beard, and the shirt collar. I didn't bother with any detail, as that's what the ink is for.

Once I completed an outline in pencil, I used a Pigma Micron 005 pen to draw over the pencil. As you can see at the top of the forehead, and in the outline of the sunglasses, I draw the basic outline, keeping a smooth line. But I left the outline of the beard in pencil, as I did not want a hard edge in the hair. Once I completed a basic outline in ink, I moved to the crosshatching, which is where the fun starts.

When I work on any drawing, particularly of people, I always keep in mind the single best piece of drawing advice I was ever given; "Don't draw things, draw shapes and values." This advice is particularly helpful when drawing hair. I don't know of any particular technique to draw hair, so I just focus on the lights and darks (the values) within the hair. My brother's beard has some gray in it, so that made isolating the lights and darks a little easier. Below is a picture of the sketch when I was half way through.



I started on the beard, by making some flowing downward lines that move in different directions. I was just trying to capture the flowing hair in the beard. I then bunched some of those lines together to capture the darker values of the beard. When making these lines I didn't apply even pressure on the pen. I started off with normal pressure, and then gradually lightened it. I almost flicked the pen off the paper at the end of the line.

Then I moved to crosshatching. If you haven't tried crosshatching before, it will feel unnatural to deliberately make straight line marks in areas where there are no straight lines (particularly a face). For example, in the left side of the beard (as you look at the page), you'll see that I made deliberate straight lines (crossing at greater than 90 degree angles) in order to build up the darker values on that side of the beard. The nice thing about cross hatching is that you can slowly build up values by layering the cross hatches over one another.

But at this stage, the drawing still looks flat, so I continued to work the cross hatching in the areas that I wanted to make darker. The frame of the glasses was black, so I made that the darkest value. But even black frames reflect light, so I used single line hatching on the bridge, and on a portion of the frame (on the right of the page). I also used different types of hatching styles in the lenses to illustrate the different values in the reflected light. I didn't use a particular method, except that I either layered hatches, or kept the lines close together, to make the dark areas darker.

Finally I added hatching to the head, face, and neck. Here, I tried to keep the lines following the contours of the face and the neck. For example, on the neck, I deliberately made the lines longer and flowing at a downward angle toward the middle of the neck. Where I wanted to make the tones of the skin darker, I hatched at a 90 degree angle to the original lines (not always at 90 degrees, but for the most part). And then I was finished.

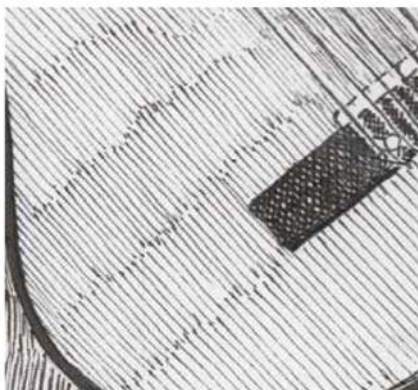
I could have continued the hatching into the shirt, but I wanted viewers to focus on the face. I also made the beard much longer than it was in reality, but that was part of my artistic interpretation.

Drawing #2

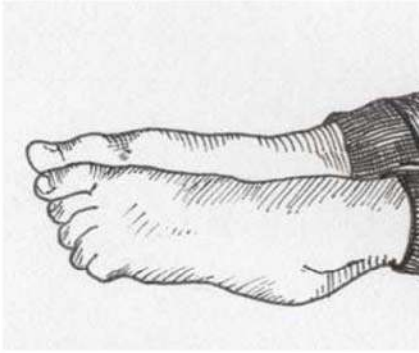


The second drawing (of my son) has a combination of deliberate single line hatching and layered cross hatches. Like the first drawing, I started with a simple pencil outline. I used a few different Pigma Micron black ink pens (mostly 005 and 01 sizes) to draw over the pencil and create the details.

Without going through a long explanation of the entire drawing, below I highlight certain areas of interest:



Guitar – On the face of the guitar, I used straight line hatching, which kept an even value, but which also added some texture where the lines meet. On the bottom of the guitar, I used a combination of straight lines and cross hatching to show the different values from the reflected light.



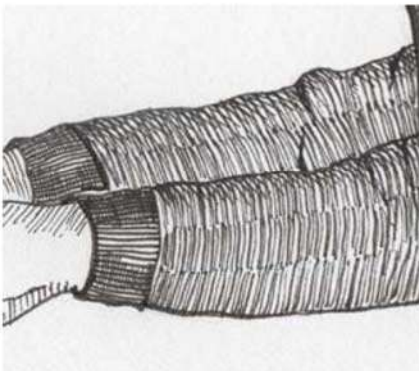
Arm and feet – Again, I used deliberate straight lines, but at angles in line with the contours of the respective body parts.



Hair – I used the “flicking” technique I mentioned above to show how the values in the hair move from dark to light. My son has blond hair, but even blond hair often has dark tones.



Face – I found it difficult to layer hatches on my son’s face. Children have very smooth skin, without the texture that you find in adult faces. But if a black pen is your only tool, then hatching is a good way to show how light reflects off the contours of the face, even a child’s face.



Clothing – I wanted to show that my son’s pajama pants (navy blue) were darker than his shirt (light green). I used straight line hatching in both, but in the pants, I kept the lines closer together. But in both the shirt and the pants, I showed the folds and stitches in the clothing by using short cross hatching with lines that are very close together.



Left hand (the one in the air) – This is the one part of the drawing I’m not happy with. It was the first part of the drawing that I started hatching, and I just over did it – I made the lines of the fingers and the hatching too dark. I almost stopped drawing after I “messed up” the hand. But that’s the thing about working in pen – if your drawing doesn’t look exactly like you thought it was going to look like, don’t worry. Just keep working, and you may find that it ultimately looks much better than you originally thought it would.

Conclusion

I don't have specific advice for how you should sketch with pen on paper. I just enjoy using cross hatching as a technique to build values. I suggest experimenting with all sorts of techniques, and to just remember to draw shapes and values, not things. But hopefully, my examples can be of some use when it comes to your own experiments.

Inspiration

In no particular order, below are some of the artists / sketchers whose work I enjoy. I don't draw like them, but they inspire me, and I have learned a lot from their techniques.

Paul Heaston (<http://paulheaston.blogspot.com/>) – Paul's drawings are incredible, and he is a master of hatching. I highly recommend studying his sketches for how to use different hatching styles and techniques.

Pete Scully (<http://petescully.com/>) – One of Pete's sketches was the first I saw when I encountered Urban Sketchers (www.urbansketchers.org). Before he applies watercolor to his sketches, he uses simple lines and different styles of hatching to create values. This is not to say that his drawings are simple – in some cases, particularly the ones of the inside of Davis bars, his drawings are quite detailed.

Marc Taro Holmes (<http://citizensketcher.wordpress.com/>) – Marc's lines are fluid, and he doesn't use hatching at all. But he demonstrates how contrasting light and dark values can make drawings more interesting and lively.

Pat Perry (<http://patperry.net/blog/>) – Pat often just uses a black ball point pen in his sketches. The detail, values, and composition of his sketches are incredible.

You can find more of my sketches at my blog, <http://thehippingpost.com>.

Jennifer Lawson

Portland, ME. USA

Pen & Ink

Drawing with Pen and Ink

Jennifer Lawson

I have spent most of my adult life as a commercial artist— art director and creative director for several well-known catalog brands in the USA. From hand drawn layouts to the computer my sketching was usually thumbnails to design layouts with art and copy placement to sell products. It wasn't until 2007 that I opened a sketch pad and started drawing with a pencil. I was terrible, but realized this thing called sketching would feed my creative soul...though I can be a bit of a lazy artist.

My journey started with an old sketch pad and a pencil, but through trial and error, the wealth of information from the internet and all the talented sketchers that were at my finger tips, I found my way to a life-time passion of sketching with pen and ink.

My Tools

After trying just about every pen on the planet, I pretty much use the same ones over and over...though I seem to carry way more than I use :)

I usually use a Staedtler .03 pen to start by sketching in the major shapes, then a Lamy Joy or Namiki fountain pen to add marks and finally a Brush Pen to vary the line width and deepen the contrast of the drawing. Also a cheap felt tip marker for quick thumbnails and sketches. For color I add splashy watercolor or colored pencils.



Two drawings from Bali where I lived for two years and had the amazing opportunity to sketch all the beauty around me.

Sitting on a rock in the tropical heat waiting for the ceremony at the temple on the rock outcropping to begin, I started quickly sketching in with my Staedtler pen while a crowd of Balinese watched over my shoulder. I then start adding marks which is something I no longer fear like when I first started sketching. I now believe they make a sketch richer. At this point I start using something that gives me a more varied line width. The Brush Pen is great for adding the heaviest lines and darkest darks. I then love to then splash a lot of watercolor on my sketches.

Practice, practice, practice

Sketching sunsets force me to work fast and loose. No time for thumbnails. I will go a little early to get the landscaped basically sketched with a pen, then it is a race to get the color notes in as the sun sinks and the scene minute by minute. As the sun sets I will deepen the darks with the brush pen. Its crazy fun!



Both sunsets done from the same location, but two weeks apart. You can see the difference in the intensity of the light and the color.





Sketching alone or with a group

I enjoy those times when I am alone totally immersed in a sketch, but often I like the camaraderie of sketching with friends. I enjoy being with family and friends with life going on around me. It is like I am with them, but I am in my own happy sketching world. I happily sketched the above delicious appetizer plate at a 4th of July gathering last summer before it got devoured.



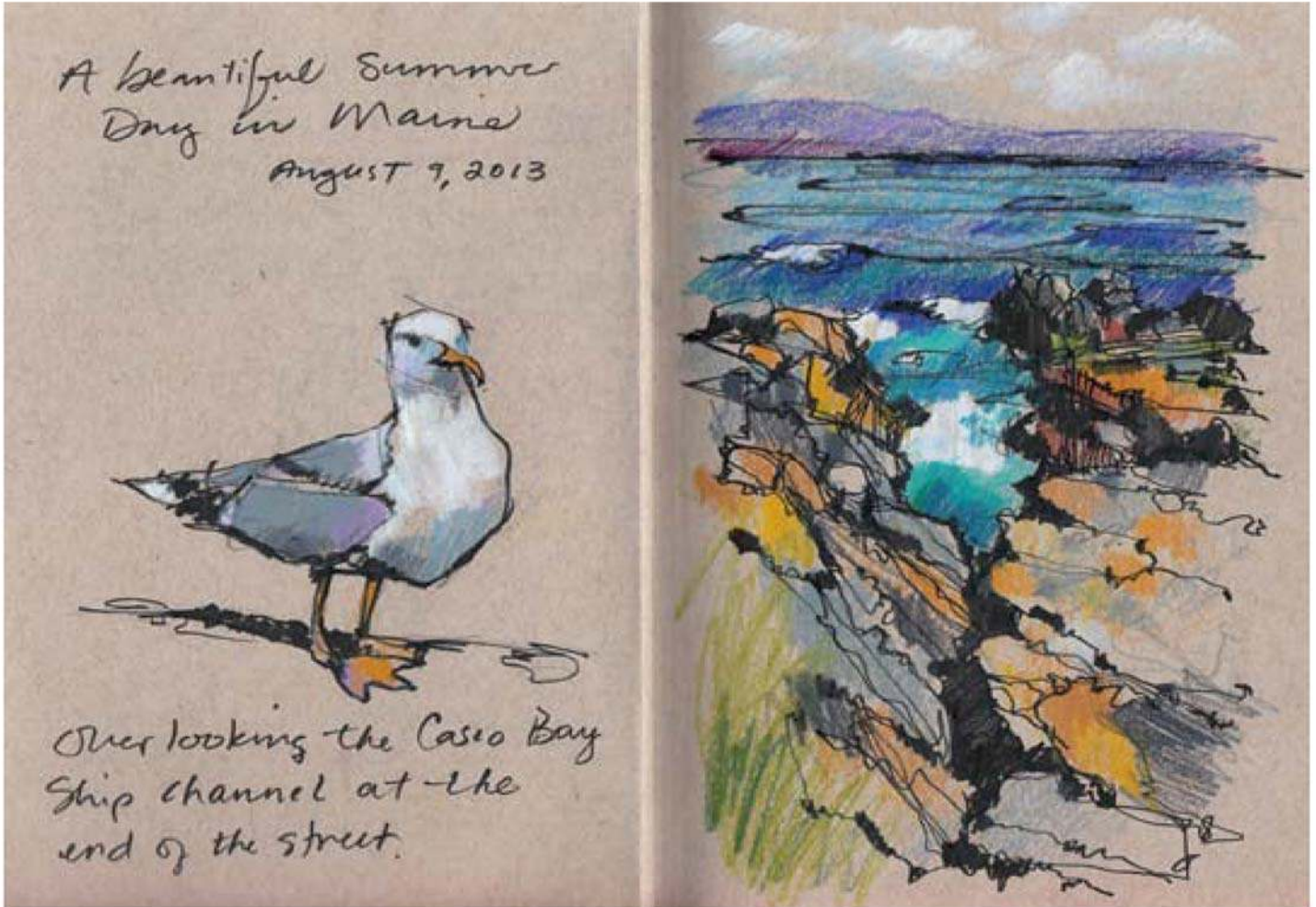
Getting out of my "comfort zone"

Once in awhile I like to challenge myself by putting away my usual tools.

The image above left was done with a dip pen and non-waterproof ink which totally reduces the control I have over the lines, but adds a wonderful element of spontaneity and creates interesting effects.

The image above right I quickly sketched using a watercolor pencil and then added watercolor.

Both helped me explore a new approach to sketching and learn from that experience.



Keeping it simple

Sometimes the easier I can make sketching the better chance I have of keeping at it. So lately I have traded my usual pens and watercolors for a pen that is a cross between felt tip pen and a brush pen. I can work fast and get the varied line weight I like plus, quickly fill in the dark areas. A handful of colored pencils makes it easy — its like “coloring”.



I have always enjoyed finding out what other sketchers use and learning about their creative process. It is so incredible that technology has made it possible for us to share our work, give and get feedback and make friends who have the same passion to make art. I hope this has been helpful.

Happy Sketching

Jonatan Alcina Segura

Cádiz, Spain

HOW TO DRAW WITH INK?

JONATAN ALCINA SEGURA

That's the big question that a lot of people has, they think that drawing with ink is something done by special "gifted" beings with a magical freehand. Well, if we try to tackle a drawing with ink, first we must consider two things: material and support, and for me, most important is the support.

If we don't use an appropriate support, our work will suffer one's look, and lack beauty; perhaps the paper doesn't absorb inks well, perhaps it gets creased, or is too rough; and it doesn't let us draw with detail. We have to consider the drawing instrument. As well sometimes we make the mistake of not understanding the instrument's features. There are a lot of different materials to play and to experiment...above all there are two: modern and traditional. Not all traditional things are good because of being traditional, not all the modern are better for being current. Let's see this in detail:

PAPER

There is an enormous quantity of different papers in quality and price; people usually draw on Canson paper, a brand which sells for schools and professionals and has a wide range of products. This paper for ink is suitable for drawing with nib, marker, paintbrush and absorb ink without creasing. Canson also sells a special paper for comic draughtsmen and sketchers which supports erasing and light water if we want to use watercolours.

In my opinion, the best paper for ink, the master of masters, is Caballo paper. Actually not a lot of places sell that paper, but if you can look for it, just do it. It has a big resistance to ink and water.

In short, as I say, there are different papers; everyone knows what he needs. But if we want our drawing with nib or marker to be detailed, and the drawing to be soft; is better not to use rough paper; I use a medium weight paper: 240 gr, that paper will let us draw with detail, will absorb ink, and we'll able to paint with watercolour.

Finding the right sketchbook takes two options: handmade at home or go shopping. If we prefer to go shopping there are two special brands; Moleskine (watercolour version) and Stillman & Birn. Both of them are good for watercolour but Moleskine is rough enough, personally I am accustomed to use specific materials.

INK

Through my experience I have changed my materials; at the beginning I have used Staedtler markers with fine nib: 0.05, 0.1, 0.2, 0.3 ... but if you use them on very rough papers you can break your pen or wear it out. So I have founded out that 0.5 or 0.8 are the better than the others. Now I am using Pigma MICRON with archival ink; they really go well on paper.

Another option is Pelikan ink, which doesn't dissolve if you draw over with watercolours. This ink is for paintbrush or nib, and if you don't have much time or are in a place not comfortable it's very awkward; because you can get dirty yourself and your paper.

HOW TO TACKLE YOUR SKETCH?

To begin, the best you can do is to be relaxed; you don't have to think you're competing or showing your sketch. The most important thing is to make an exercise to motivate yourself. You are always learning and with every new sketch you learn a new thing as a sketcher. Your attitude should be the one thing most important that the sketch itself.

Later you should look for a layout, I think the layout is given by the sketchbook itself, the shape and dimensions; urban sketching is something adaptative. Have you chosen your place? Are you ready? OK, here we go, where do I start?

If you're not an architect or someone experimented with lineal drawings and you want to do a difficult sketch, you need some help. That help are guide lines that help you to define shape and perspective. These lines can be made with pencil or with ink; or markers with very fine nib.

I prefer to do it with my pencil in three or four lines for buildings or fast abstract lines for persons or elements in space. Then I can follow with ink, improvising of course. Sketching is not a science, not exact, you can enjoy, find out and learn things; don't feel overwhelmed.

If I use pentel or Pitt or another instrument with thick nib, is better for me to draw like comic lines, so I do something artistic and not lineal or architectonic; so this kind of sketch lacks guide lines or I do them with fine nib pen.



Before drawing I make sure that my instrument has ink inside or I bring a spare marker because a lot of times there aren't my favourite brands in shops or I am in a place where I can't buy another one.

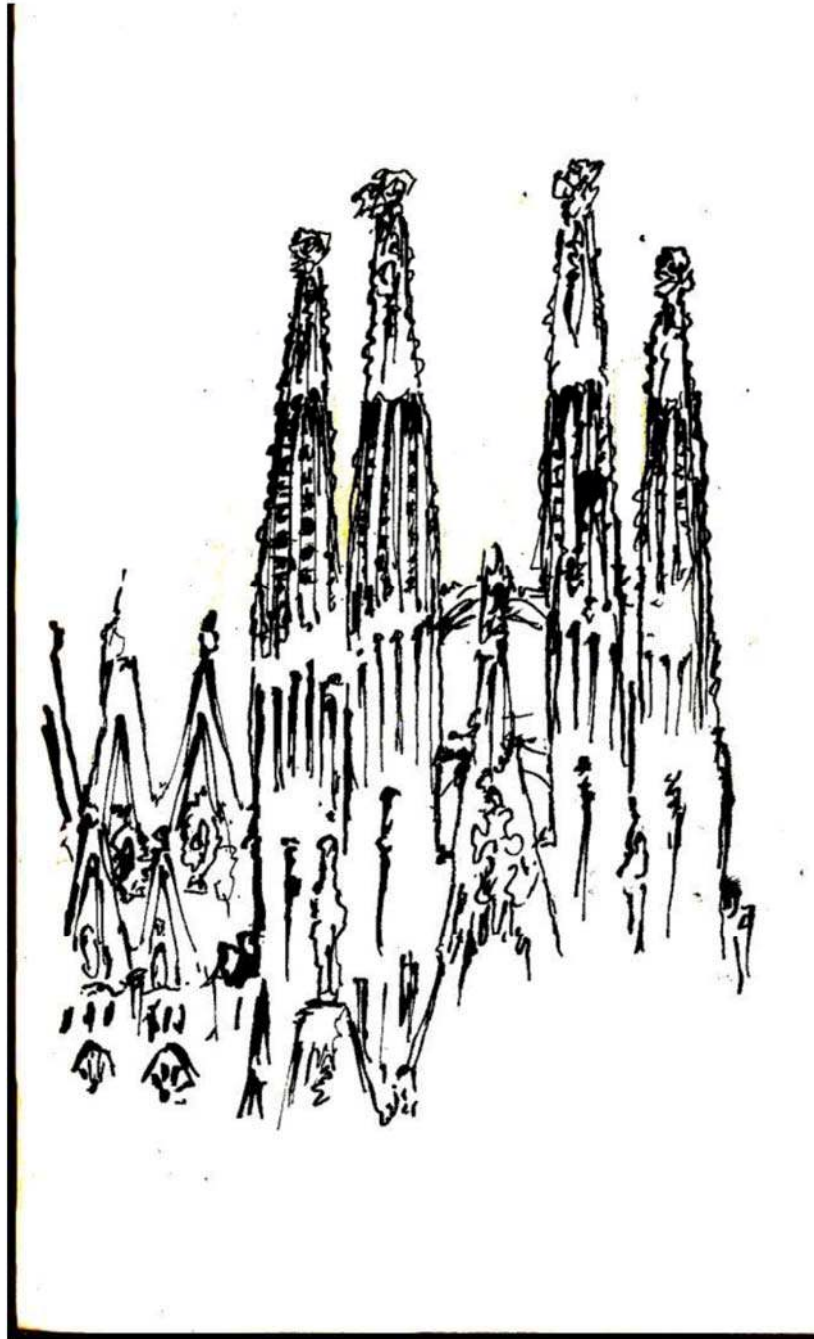
When we have founded our ergonomic posture and we have all we need, the challenge begins. I usually look for a point of reference, that determine whole the sketch and the rest flows alone.

As I mentioned before, the materials determine our sketch; I am a comic lover and I preferred a very thick and black line which marks the scene out. But now I seek a high level of detail, so I have chosen markers as way to reach my targets on sketching; doing fast, loose, spontaneous lines; sometimes I can feel that my sketch is not finished; but they are fine lines, they let me correct them.



In one of my phases with urban sketch I have used a classical nib, the ancient way of drawing, is something that requires craftsmanship; I could try to control the ink, nib, paper, stains... All this sounds a bit complicated but allows me to create with freedom and use weft to mark shadows. Now, when I use markers I like naked line plus colour for shadows or add a black spot if shadows are stressed.





Speaking about markers, I like to use thick nib markers; I draw with them taking them near the nib, because near the nib the result is a black and strong line and you can control more; if you take it near the end the line is soft, free.

The best way is to draw relaxed, without fear, but I try to reflect all what I see; so marker is the best way, because I can do a lot of details. The con of using markers is that they are slow in contrast with classical nib. This last one allows you to make straight and fast lines; while marker is knocked in the paper.

To finish I'd want to say that I use better thick lines to show something near and fine to show distance; I use fine lines too as guide lines, for over later. For example, here we see a black and thick line for the street while for details we see fine line.



So...that's my basic system for sketching; I hope that this helps you to understand how I do an sketch and why so. Greetings for all!



Jorge Royan

Buenos Aires, Argentina

Pen Line Work

Jorge Royan 27/7/13

Drawing with a pen...

When I began sketching it never crossed my mind to use something else, since I've been doing it for years in architecture work. Building plans then and now sketches. All the same. A black ink pen.

I have found infinite texts discussing pens. Price, shape, nib, trace, beauty. Also many examples of good and creative line work, hatching, outlining and the like. But nowhere did I see drills on 'how to get there'.

I feel it's like 1) visiting a piano store and comparing a Steinway against a Baldwin. And then 2) listening to a Beethoven sonata by various interpreters. The tool, and the final product.

But, where are the instructions to get from the piano shop to the music? In the pen world, nowhere. And it makes no sense, since for many other activities one needs to build a technique. To make a straight line, a curve, a hatching, a modulating (varying thickness) line, etc. And make drills. And drills. And more drills.

One needs to make exercises, same as a pianist needs to make scales or a basketball player needs to shoot hoops. One practices the things separate, in order to have it all at hand when attacking a drawing.

So, what is there to be known? you just hold a pen and make lines! Right?

Wrong. There are some issues regarding a pen and how you use it you need to have down pat BEFORE beginning a drawing:

How do you hold it? How hard do you press and what angle do you use? How slow -or fast- do you draw your lines? Do you draw up-down, or side to side? Are your lines strong or weak? How continuous or intermittent are your lines? How do you approach and/or cross another line? What do you do at the beginning and the end? And how do you fill dark areas and graded shadows, hatches, etc?

HOW TO HOLD IT

This is the most obvious: mostly everyone holds the pen with three fingers: thumb, middle, index. And if you hold it otherwise you've been used to it for a long time, so that's the best way for you. But, there is a distance to the nib that changes things a lot. The closest to the nib you hold it, the stiffer the trace. If you hold the pen a little higher you'll lose precision, but gain freshness.

I use Lamy pens, and they have a triangular shape that does not allow much for creativity when holding it (It's a German tool after all!) So, you have not much choice. But other pens are round and allow an easier adjustment of distance to the nib. Give it a try....

HOW HARD DO YOU PRESS?

When I began sketching I used fixed width pens, as I did when doing blueprints in the past.

0,1- 0,2-0,3, etc. Then I got a Hero Pen. (These have curved nibs and are sold a lot on the East).

In Hero pens you get many widths varying pressure and angle. But being an architect I like precise work, and could not control the Hero, so forgot about it. I tried this trick on a Lamy EF and found that varying the angle (From vertical for thinness to flat for broader) and the pressure I can get from the thinner 0,1 to close to an 0,4.

(I pasted at the end a clip of a Don Low sketch as example of the Hero pen's variable width)

I like to work with just one pen in my hand, instead of changing for different widths, but before beginning every new line I need to decide how thin or thick I want it and apply that pressure. And I need to KNOW the width I'll get before doing the line.

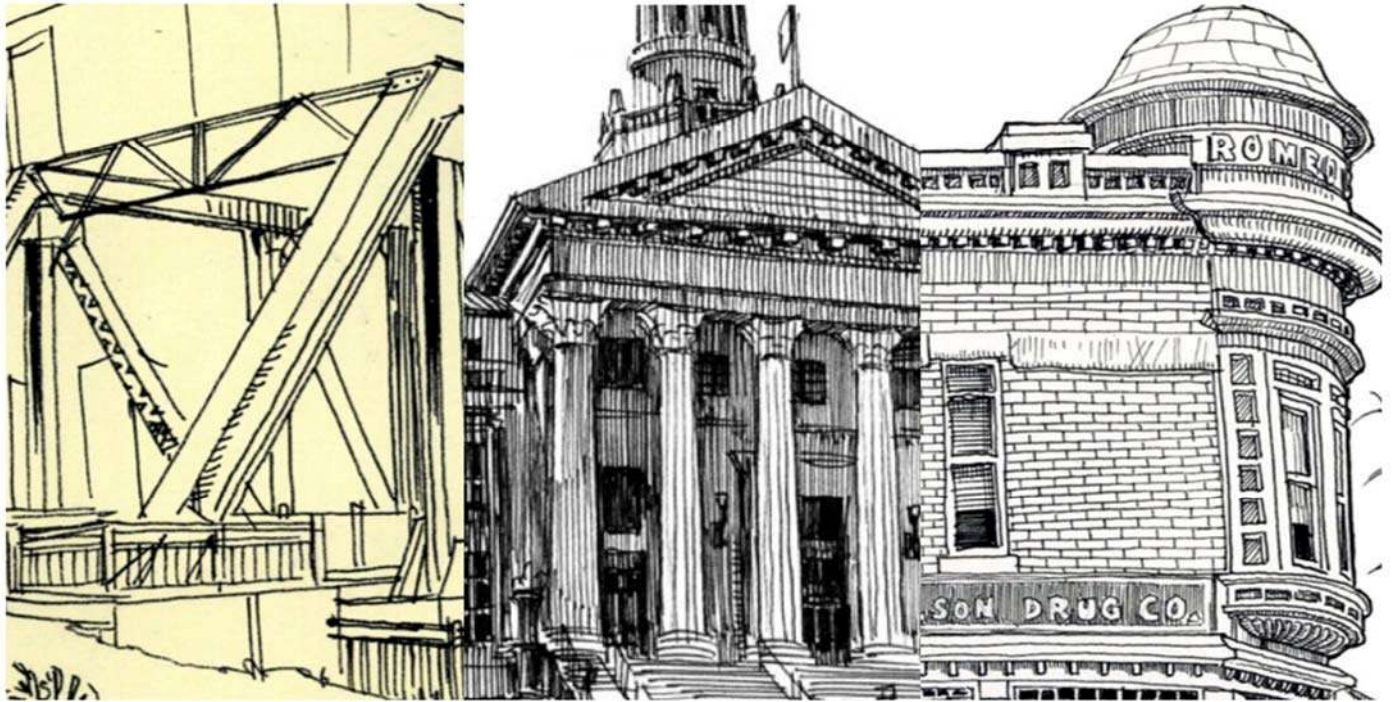
Every time I draw something of value and have not drawn for some days, I do this: I get a piece of squared -or 'graph'- paper and follow the lines for, say, 10 minutes. Pressing, not pressing, from here to there and from there to here. Lines between lines and lines between them. Drills.

My reasoning: If Federer practices some serves and Tiger some pitch shots before a game, why wouldn't I before drawing? They know how to hit that ball, but they need to warm up anyway, So why not me?

HOW STRONG -OR WEAK- ARE YOUR LINES

Some people build thicker lines just by putting together many thinner ones. Others just go for the one, strong, defined line. This has infinite variations, but just so you know there is a choice and a decision.

I am using here clips of sketches by two friends, Paul Heaston and Luis Ruiz Padron, as examples, first of strong, straight, decisive lines (Paul Heaston) and then Luis Ruiz's layering of softer and not so precise linework -seen one by one- but quite complete when seen as a whole.



Paul Heaston. Strong, straight, defined and (possibly) fast lines



Luis Ruiz: Soft, imprecise, slow and gentle embroidery. Lines with no individual value, working as a whole.

HOW FAST -OR SLOW- IS YOUR LINE WORK

This is very important. Fast lines have that 'waxed floor' feel. Zip!. Possibly Paul Heaston works like that. Slow lines tremble and shake. What do you want? Architects tend to do those fast lines that cross and go over the edge of other lines, as laser beams. Zip Zap. But beware, this fast lines can be soulless.

Slow, crafty lines have this 'old trembling hand' look, (Just look at Luis Ruiz's lines) but many times there is more feeling on them. Beware, too: if you overdo it, you'll seem as with Parkinson's disease.

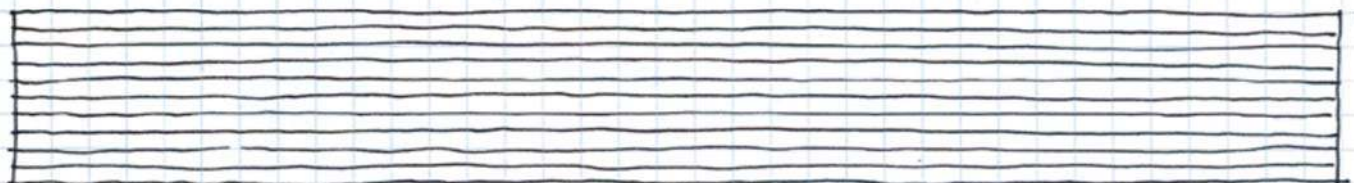
If you are making a continuous line and go the fast way, you risk deviating and losing direction, since it's not easy maintaining a straight direction while accelerating. But if you slow down too much, the trembling will become so acute that you'll deviate anyway. So, you need to know your speed, and it's not the same for every line. I find straight lines easier to handle in a fast manner, but with curves I need to slow down. Every important line in my drawings I do in pencil first, so the issue -for me- is how to follow the pencil line smoothly, and here, speed is the thing I need to decide on before starting each line.

UP-DOWN OR SIDE TO SIDE

I've found that some lines are better done up-down. Short, vertical lines. For all the rest, I need to draw from left to right. It's smoother, or simply I control it better.

I move the paper all the time, I turn it around, I put it upside down, etc. My goal is to be as comfortable as possible for the next line -if it's just one, as a long vanishing line-, or series of lines if it's a continuous thing, as if drawing a vertical wooden fence or some railings. And I think: where will I lean? On my wrist or on my elbow? For series of short lines, leaning on your wrist is easier. zip zip zip.

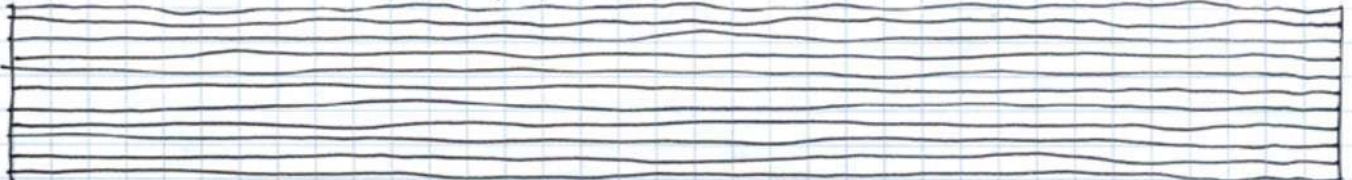
But if you have a long straight line, and carry on leaning on the wrist, at both ends the line will tend to curve, so you need to change into a wider arc, lean on the elbow and girate the wrist as you go. It needs trying.



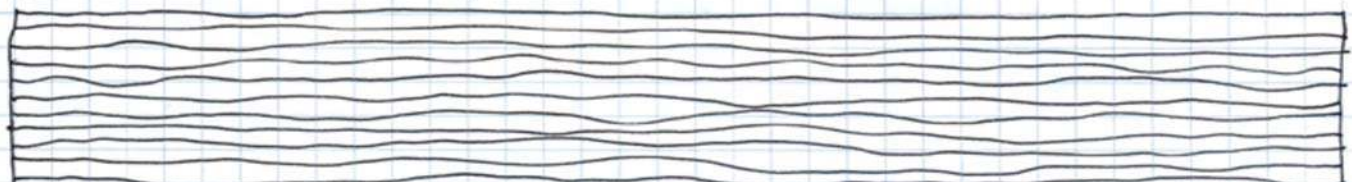
FROM LEFT TO RIGHT, PINKIE SLIGHTLY LEANING IN PAPER



FROM RIGHT TO LEFT, RING FINGER TOUCHING THE SHEET



UP-DOWN BRINGING THE PEN TOWARDS ME -



DOWN-UP TAKING THE PEN AWAY -

I feel more stable and confident if I can make lines from left to right, ring finger touching the sheet and setting the right distance. I choose this every time I can. And I know if I have to draw down-up, taking the pen away from me, the line WILL tremble. So I take this into account before attacking a new line.

CONTINUOUS VS INTERMITENT.

Some people make lines as moving the hands inside a pool. Slow and continuous. Others work a hatchet, attacking each line. I advocate the pool, since seldom I see drawings I like where the pen work is 'macheted'. You need a flowing movement. Pen work needs be done as waltz, not Hip-Hop. You need to find your rhythm and dance along, not hit repeatedly the paper with your pen.

I won't ramble about this. Enough said.

BEGINNING AND ENDING A LINE

This is a major issue, so please bear with me. Lines NEED to begin and end somewhere in a defined and consistent manner. Just stopping lines short of the next crossing and leaving empty space seldom works. Crossings are far more important than mid-way lines!.

Some people get so obsessive on this that they prefer crossing over and leaving a part of the line on the other side of the crossing. This works sometimes, but leaving bits of lines everywhere ends up being sloppy, dirty work. So you need to begin at a certain place or a certain line, and end exactly in the same manner. You don't leave that to chance or haphazardly, because it ends up being the opposite of cool.

But it's not easy for two reasons. First, you need to hit precisely the beginning point and -what's quite more difficult- raise the pen at the desired place. Beginning HERE is doable. But ending just THERE its not so, so, if you are -say- hatching something, you begin from one border, and when you reach the other border you turn around the paper and begin the lines where you want them to end.

The second problem is that not all pens have a stable inkflow. Or the paper is too absorbent. If this is the case, it's probable that when you place the pen you do it slower and more carefully than halfway in the middle of the line. So there is always more ink at the beginning and the end than in the middle. Some people use this to advantage and just place the pen, let ink flow, then hurry the line to make it thinner in the middle, and slow down at the end to let ink flow again. This accounts for thick-thin-thick lines that when well used look really neat. The Lamys have a very even inkflow, so this is something I can't do.

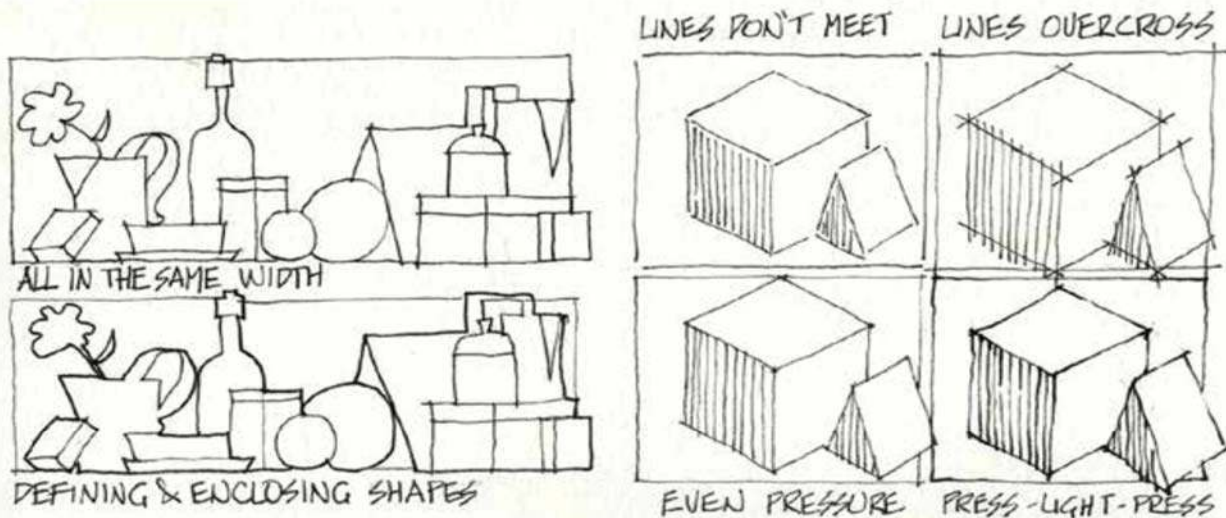
GRASS, TREES, LEAVES AND REPETITIVE PATTERNS

If you have to draw these things, you need to have them practiced before hand. You need to have your trees, leaves, water ripples, clouds, grass, as ready as your handwriting. And that has to be done before applying it in a sketch.

When I was in the university, somebody told me that in order to make architectural lettering we need to 'draw' the letters, not 'write' them. Well, here is the opposite: you need to 'write' your grass, leaves, trees and ripples, not 'draw' them. One has a handwriting. You depict letters without thinking. If one writes letters, why can't one write lines, windows and trees? It's all about consistency. Drills.

DEFINING DIFFERENT SHAPES AND ENCLOSING THEM

This is something I do and I'm not sure many others take care of. The thing is that I like to use thicker lines to enclose shapes that are in different planes. As old style stage trees and backgrounds that are in different cardboard planes creating a sense of perspective. So when I begin drawing I decide what the main shapes are, and what objects the shapes include. My goal is to have a line that moves around the mass global shapes, instead of separating objects. I see individual objects as not so important as groups into a shape. So I try to break the object's edges by first moving a thicker line that touches edges and borders of different individual objects, and then with a thinner line I end the objects. This is an example:

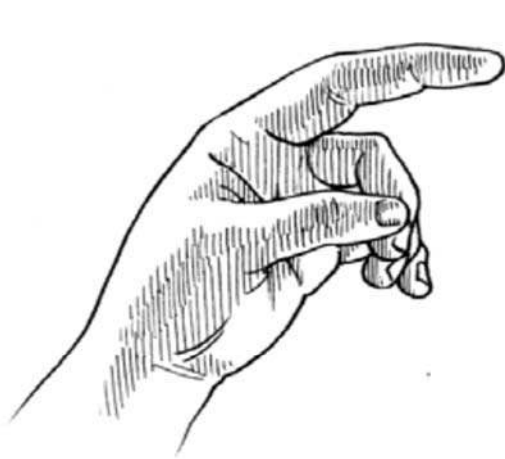


FILLING AREAS, SHADOWING & HATCHING

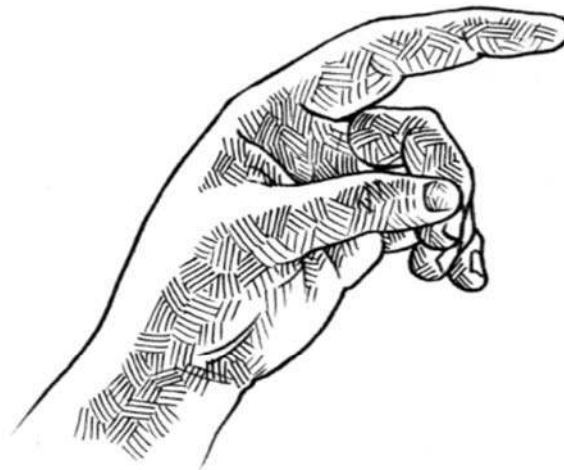
Well, here we jump into a far more difficult matter, that I'll just mention passing by. There are many many many ways to create shadows and depth through line work. As a whole it's called hatching. It can be a simple thing or a busy, complex, intricate work. The goal is all the same.

You'll find great and many examples of hatching, cross hatching & stippling. Parallel, contour, cross, woven, tick, etc etc. It all comes from engraving techniques. Just look at any Albrecht Dürer engraving and you'll see it's endless. Here is a small note by Paul heaston, Grand Tamer of Hatches if there is one. <http://www.craftsy.com/blog/2013/07/hatching-and-cross-hatching/>

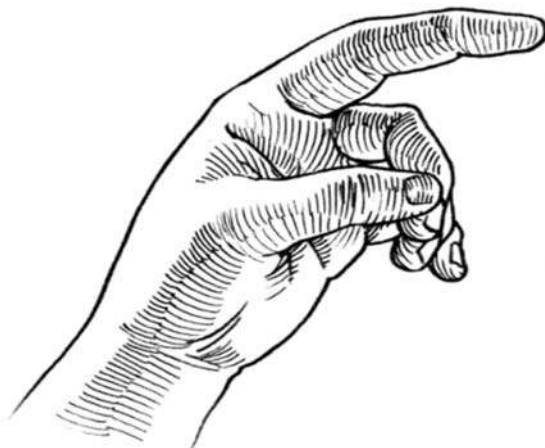
My point is: you need to know your hatchings. To have them as a system, not invent a new one every time. And choose when and how you'll use them. And practice a lot. Some examples by Paul Heaston:



Parallel



“Basket” or “Woven”



Contour



Cross

I don't like cross hatchings. I prefer parallel hatches to contour a shape. But I like them for backgrounds, to go from light to shadow. So I practice them. I try to begin one side with a light thin line and end on the other in the dark and a thicker line. I practise vertical ways to join traces, to give it texture, to make iner changes. And when I have it down pat, I enter it into a drawing. Only then.

In all the 6 squares I was comparing the trace of a Lamy EF with the lines of 0,1 and 0,3 graded pens. The left side of each square is made with the Lamy and the right side with graded pens.

1: a cross free hatch for shadows going from thin to thick lines

2: same thing, but ortogonal

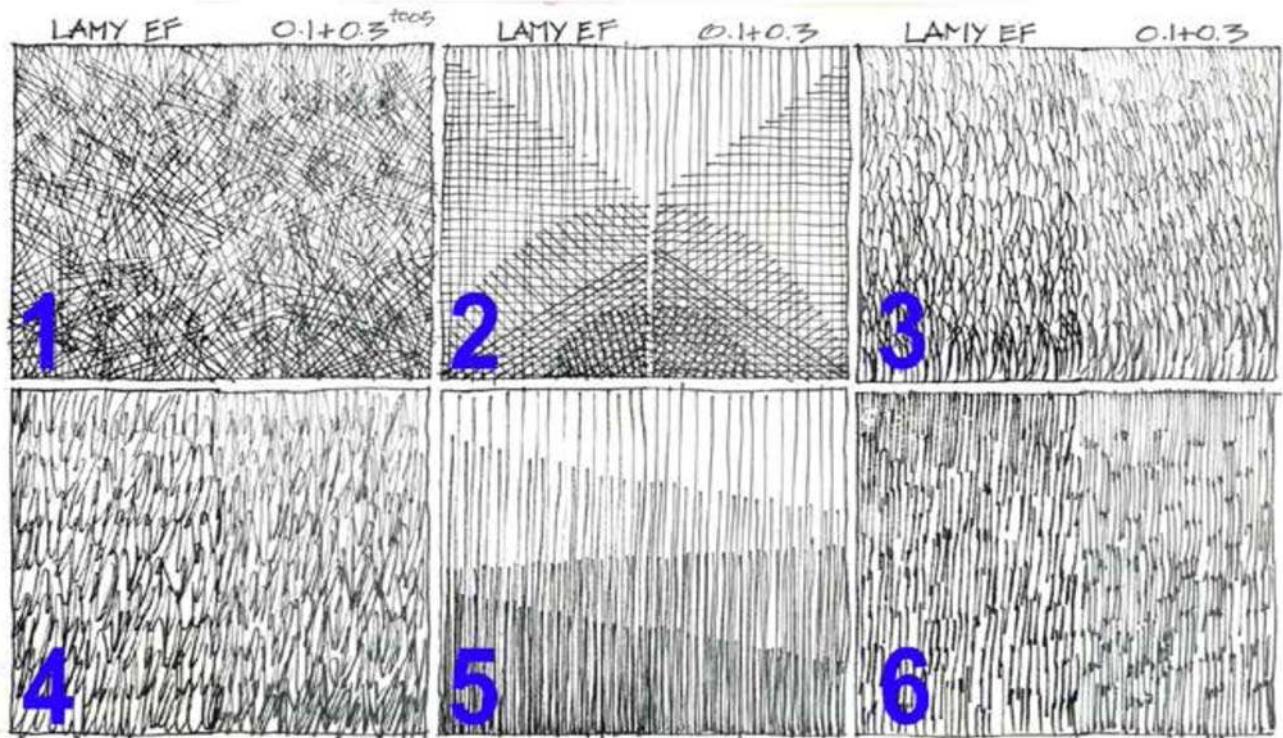
3: same for grass and all that

4: I tried a continous line, but don't like it much.

5: I added more and more lines, and went on filling the spaces, all with the same line, pressure etc.

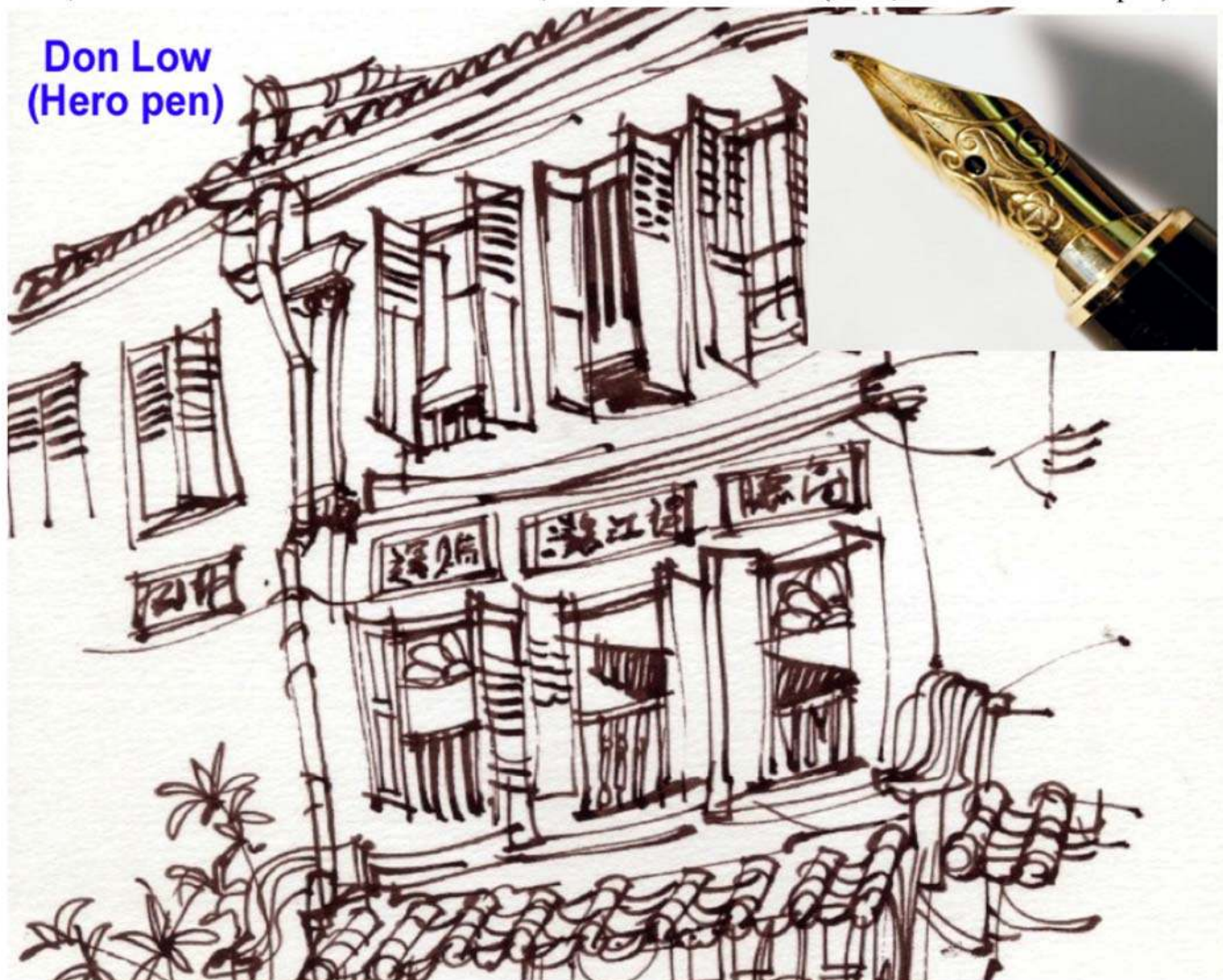
6: A vertical hatch. I like it very much since it has texture but is has far less presence than #1.

The point is: There are far better hatches, and people with far more patience to do them. But these are mine, and I mix them with ink washes and watercolor. I practise them every time I can.



Well, that's it. That's all I've learned till now, so.....Thanks!

(Now, the Hero Pen sample)



Laura V. Sfiat

Boston, MA. USA

Pen & Ink

Using Linework Styles Depending on Timeframes

The time at hand can determine the style of linework used. Sketching from life has a different dynamic from working based on a still image. When the clock is ticking it is helpful to have knowledge of a variety of line styles. This allows to tackle a full representation of the scene that is in front of you.

When we work on location, we are faced with two types of objects: still and dynamic. Whether is an urban scene or an interior we often come across with a combination of both.

In an outdoor setting, the sun varies by the minute changing the cast shadows and the highlights, representing an additional layer of timing challenge. Our subject of interest may be a person or a city scape, in any case the challenge is the same, hot to draw what you see on a time frame? Different rendering techniques come at hand to aid in this process.



Figure 1 Once understood through quick sketches, the subject can be drawn in its basic form, with linework almost silhouette-like. The quality of the line shows evidence of time spent on it. This drawing can be developed further into a full rendering.



Assuming previous training in draftsmanship, the focus of this article is on the practice of different levels of detail by using different sketching styles. We'll use people as subject. In figure (A), this type of "loose line" sketching allows to represent a full subject in a matter of minutes. In this type of quick rendering the main attention is in proportions and

volumes, for that matter this is a first impression and your line must flow from top to bottom and side to side capturing visual relationships and translating that into loose lines that represent that visual flow.

In some cases when you have an object



that may remain still for a few minutes, the technique of "scribbling" makes possible to study the subject based

on proportion, volume, gesture, and light and shadow areas. Scribbling is done by creating lines in rapid circular motion without lifting the pen from the paper. With more time, the Figure C shows a sketch in which the last two methods are combined in one. A loose line worked further with scribbling adds the information of the main shadows, the gesture, and dynamics. At this point we still don't have enough time at hand to complete a drawing, therefore we are just adding a layer of graphic detail to our sketch. The difference in time between these three examples may vary from 3-5 minutes on the first, 10 minutes on the second and less than 15 minutes on the third.



In this particular case even a very fit human subject could not possibly stay put for longer time!

...The Ticking Clock

When working from photographs or still subjects. Knowing beforehand how much time we have to complete a drawing because it is based on a photograph, or several hours of work in 'plein air' opens another set of possibilities for sketching techniques.

In Figure D this sketch has several layers of linework. The basic layer is done by finding the axis of the movement. Since this is an ink drawing and we do not erase, a fine point is needed to draw this first layer of exploration. Once again this can apply to any subject, whether is an urban scape, a still life or a printed image. In an urban scene the axis of movement can be translated as setting the horizon, defining the direction of the array of volumes or finding the perspective, ballpark approach. The dancer in the image has a C like axis of movement crossed vertically by the axis of the arms. This two lines define the body in space, sets proportions and composition. The second application of pen work is done by defining only

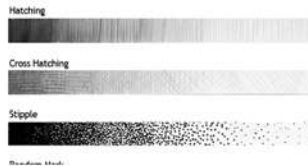


main details through a vigorous line. This is basically an interpretation of the subject by contrasts made with different pen points. To bring this sketch to a finish quality, the lightest light is identified by omission of lines and the darkest darks get accentuated by bringing attention to the point of interest. In this case, the focal point is the angle of the back and the negative

space it creates. This accent has to maintain a balance with the overall image, therefore the same heavy point is applied to the hair.

The image on the left (figure 2) is a finished illustration in which a very fine point (3x0) was used to work the shadows. To acquire such level of detail it is necessary to have an underlying pencil sketch already resolved. The drawing is then "inked" by building from the finest point gradually to the heaviest point. The hatching is done with the finest point. There are different ways to render shadow. It is a personal preference and style. This same rendering can be done using the building principle of layering

with different points. It could have been done by using dots or different style of hatching. Filling areas with ink and leaving the white of the paper as light areas create define the value scale



we choose to work with which can be based on a 6 to 9 value base being 9 the darkest dark and the white of the paper as 1. The values in between become then the "midtones"

In a different school of thought with 6 values, that separates lights and darks as two defined separate areas, the dark areas have black + 2 midtones and the light areas have white + 2 midtones. The darkest midtone of a light area can never be equal to the lightest midtone of the shadow areas. The Figure 3 illustrates how the character of the drawing can change from just choosing a higher point range. Like playing a symphony in a higher note, the application of linework is almost the same as in Figure 2, yet the choice



A fully rendered drawing

of point transforms the subject from a more rough looking render to a very exquisite one that emphasizes femininity in this case.

How much time are you planning to invest in your next project? The decision is yours..



Percy Acuña

Lima, Peru

Pen & Ink

COMMENTS ABOUT LINE WORK WITH INK

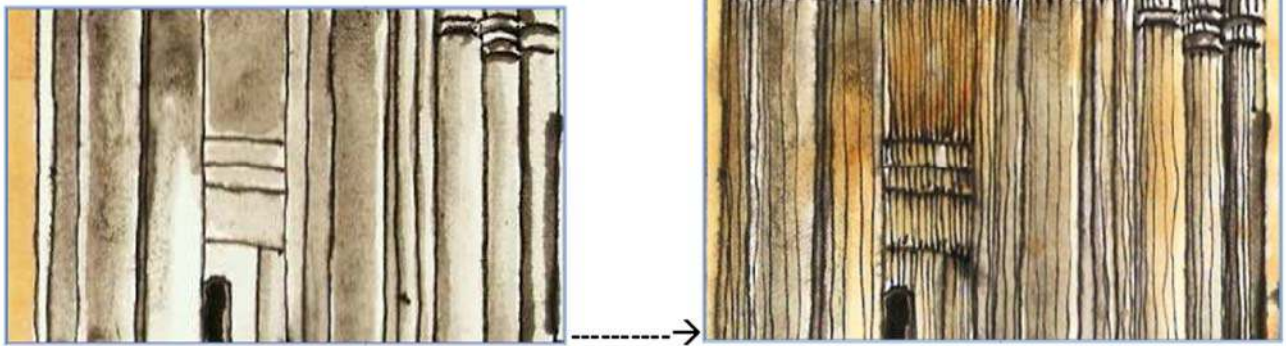
Percy Acuña

My reference:

Line: an art study - Sullivan, Edmund J. (Edmund Joseph), 1869-1933 26

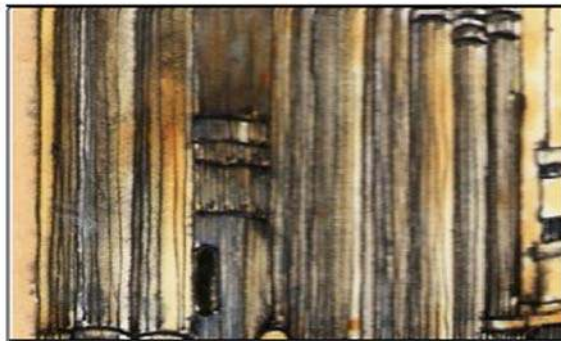
Keywords: Graphic arts

Courthouse: 1. Initial layout. Sets the Stage



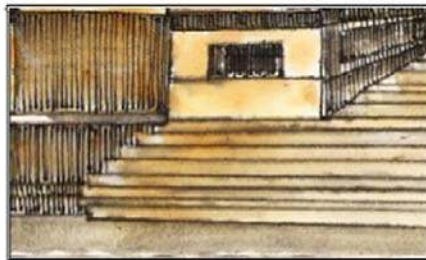
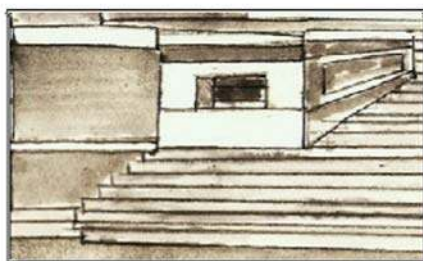
Courthouse 2. Plotting with less depth and volume.

Courthouse: 3. Plotting decorated with watercolor, effect of volume and depth. Mise en scène. The stroke is combined with watercolor W & N.



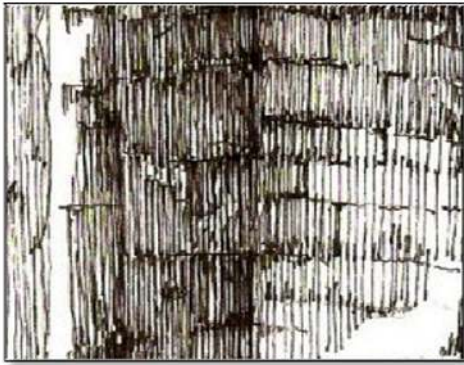
Courthouse: stairs

1. Definition, watercolor ink. 2. Plotting, 3. Atmosphere.

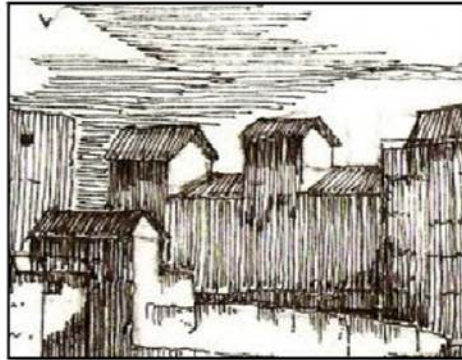


Carisle. Nib: 1 Nib 2: Nib 3: Nib: 4:

Carisle.Nib : 1



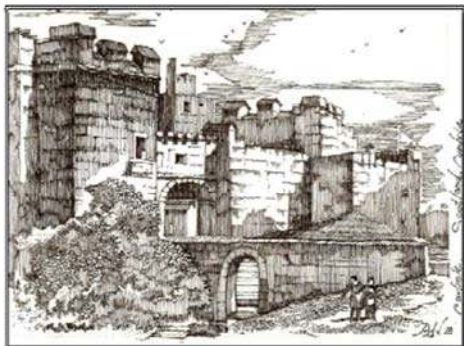
Nib 2:



Nib 3:



Nib: 4:



My Reference: Line : an art study - Sullivan, Edmund J. (Edmund Joseph), 1869-1933 26 Keywords: Graphic arts

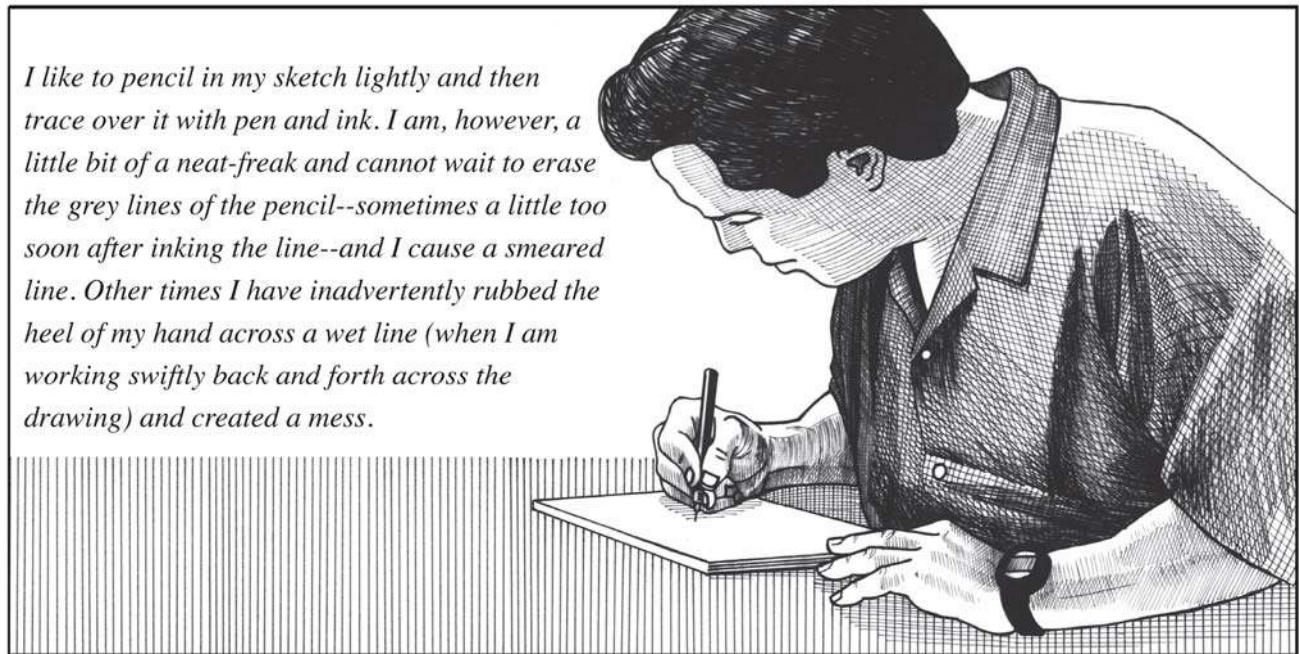
Wesley E. Douglas

Chicago, IL. USA

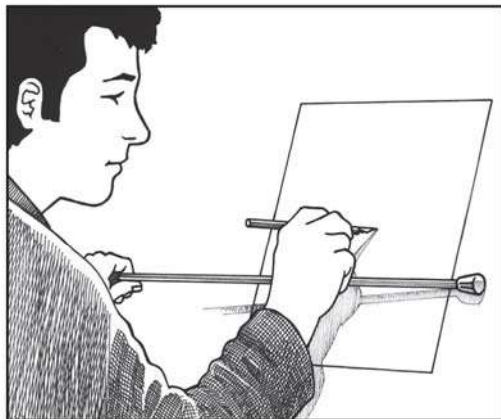
Fear of the Smear by Wesley E. Douglas

One of the most frustrating aspects of drawing with pen and ink is the accidental smear that results from not allowing ample time for the ink to dry. A smear can result from an object coming into contact or sliding across a wet part of a freshly drawn line.

I like to pencil in my sketch lightly and then trace over it with pen and ink. I am, however, a little bit of a neat-freak and cannot wait to erase the grey lines of the pencil--sometimes a little too soon after inking the line--and I cause a smeared line. Other times I have inadvertently rubbed the heel of my hand across a wet line (when I am working swiftly back and forth across the drawing) and created a mess.



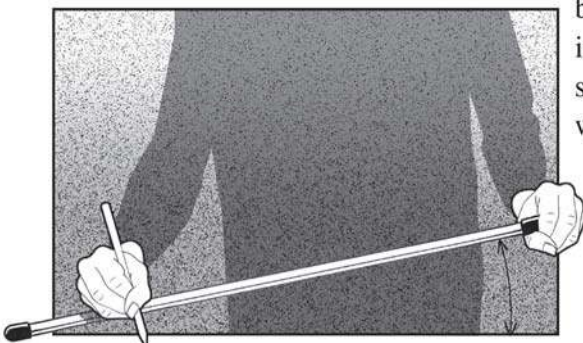
Thankfully there is no need to slow down the speed at which the sketch is drawn because there are a few tricks to keeping this from happening.

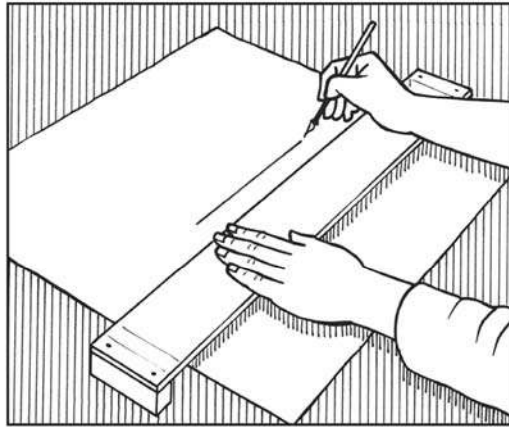


The Drawing Rod

One good trick I learned was from an old sign painter. He would use a metal rod with a rubber cap on each end as a brace for his hand. The rod is placed with one end against an unused portion of the drawing surface and the other end is supported by the free hand at a slight angle away from the artwork that allows for the drawing hand to comfortably reach the drawing surface with a pen. The drawing hand is placed midway up the rod and moves freely about the length of the rod.

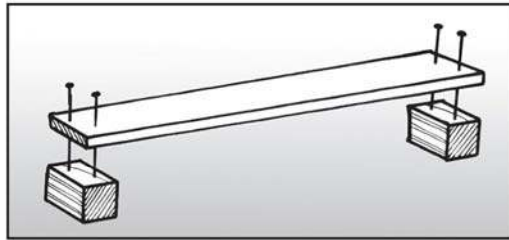
Other similar sticks that create the same kind of brace for the drawing hand include a twirling baton, a dowel rod with a tennis ball fitted over each end; or a walking cane with a rubber footing at one end. All of these methods help keep the drawing hand safely away from the drawing surface and especially away from wet inked lines.



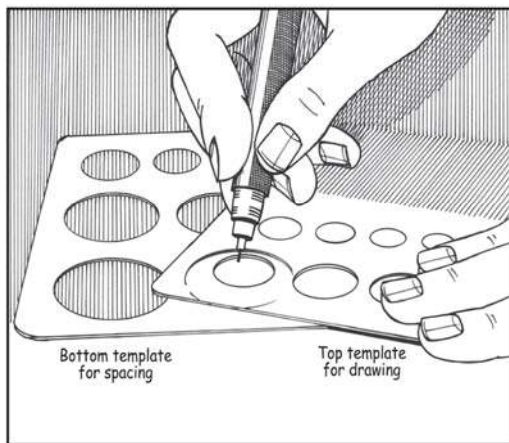


The Drawing Bridge

A second method of adding space between the drawing hand and the artwork surface is what is known as a “Drawing Bridge.” A Drawing Bridge is a rigid flat stick, such as an old ruler or paint stirring stick, with a wooden block at each end so that it looks much like a bridge. These are easily crafted out of objects commonly found in the home or at the local hardware store at relatively low cost. The nice thing about this method is that there is already a straight edge built in which allows for easy drawing of straight lines.

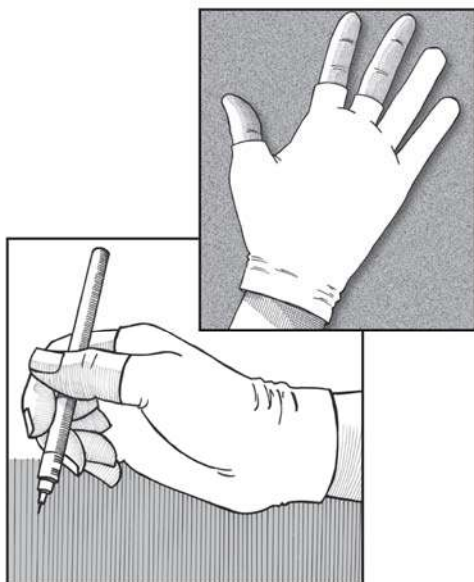
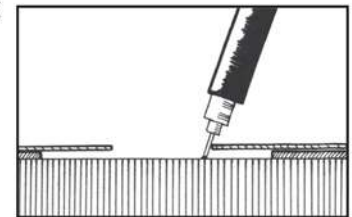


An interesting feature of this drawing bridge I have found is that it keeps your hand away from the surface of a digital tablet (such as an Apple iPad, Wacom Bamboo or Samsung Galaxy). I like to rest my drawing hand against the screen but this sends conflicting signals to the device. By having this bridge, the only signal it needs to react to is the touch from your finger or your drawing stylist.



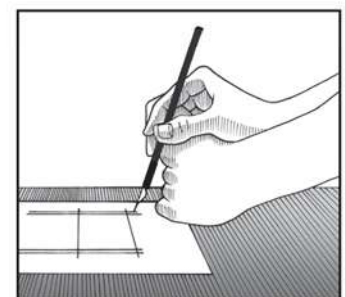
Double Template Method

A third method I have often used involves laying down a larger circle template and then placing the desired size template or ruler over the template. This permits separation from the drawing tools and the drawing surface to avoid any possibility of contacting the ink. You can see in the detail drawing (right) that space is created from having the larger template closest to the art surface and the actual drawing edge above it.



Finally, there are a few other ideas to protect the drawing surface from the hand and tools (used by animators, sign painters, and airbrush artists). They will often get a pair of cotton gloves from the science surplus store, cut off the thumb and first two fingers of the drawing hand glove. This gives a sense of touch to the fingers that hold the drawing tool and protects the heel of the hand from contacting the wet inked lines.

If all else fails and cotton gloves are not readily available, then the use of a forearm or a balled up t-shirt also make great supports under the drawing hand.



What to do if you should smear your ink?

There are many responses to this question. The obvious one is to throw the paper into the garbage and start over. This only works well if you just started and have not gotten very far. If you are well into your drawing, however, and many hours have already gone into your work you might look into other ways to save your progress. My favorite correction fluid is Bleed Proof White made by Dr. Ph. Martin's. Hardly anyone uses this anymore so when you find a bottle at your local art store, open it up and make sure it hasn't already dried out. Bleed Proof White is often applied by a small brush or a fountain pen.



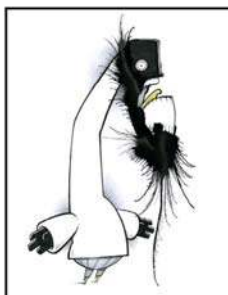
My Favorite Tools



Rapidograph Technical Pens from Koh-I-Noor



Pentel Hybrid Technica Roller Ball Gel Pens



My 30,000 Feet Mistake

The time I discovered that ink gel pens do not like airplanes was not much fun. About the time that the flight attendant announced that “we have reached the cruising altitude of 30,000 feet,” that is when I decided to pull out my sketchbook and my trusty Uniball Vision Micro gel pen. I am guessing that a half spoonful of the ink came out of the pen when I pulled off the cap. Fortunately nothing got on my navy blue pants (or at least it was very hard to see) but I did have an abundant amount of ink on my hands and the open page of my sketchbook. My immediate reaction was to wipe my hands all over the blank pages because I did not have any paper towels or napkins handy at that moment. At least two pages of my book were smeared with the ink and my hands were still very black. Once I was able to calm down and recover from feelings of dejection and embarrassment, I took another look at the black ink-smeared pages with an eye for making something good out of a bad situation.

Here is what I learned from this experience:

1) Gel pens build up pressure as the cabin builds up pressure. If you open up the cap at this altitude, open it very, very carefully to avoid the vacuum that comes with pressure.

2) I have found that if you open up the cap while you are still on the ground and leave the cap off during take-off, the pen will not build up as much pressure and there will not be the vacuum situation caused from pulling off the cap.

3) There is a whole website made from smeared ink called “Daily Monster.” http://www.dailymonster.com/344_loves_you/the-daily-monster-papers/. Those messy smears and splotches can actually turn into new creations—much like when you look into clouds and think you see all kinds of animals and shapes but everyone else thinks you are crazy.



fin

Pen & Ink