

# THE PEN & INK EXPERIENCE

## Line and Value

“Line” is exceptionally important when drawing with ink. The line that is made on the surface communicates the form of the subject, the light within the scene, and the texture on objects.

In this module, we’ll take a look at how line can define the edges of objects, communicate the form of the object, and how it can be used to describe the light within the scene.

“Line”, in terms of art, is defined as a moving dot.

### Contour Lines

Lines that define the object are called “**contour lines**”. These are most commonly referred to as “**outlines**”. Contour lines are not just limited to the lines that define the outer limits of the object. They also describe the details of the object as well.

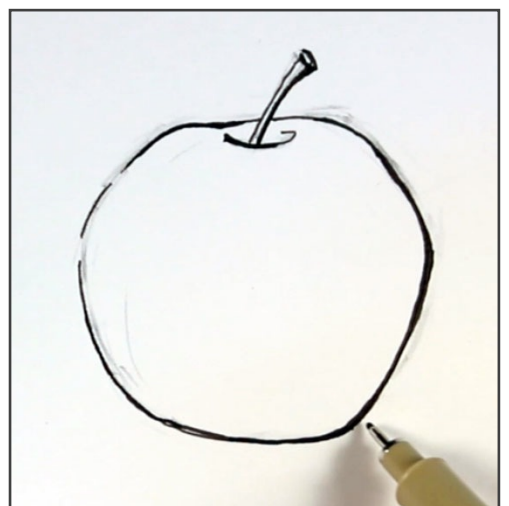
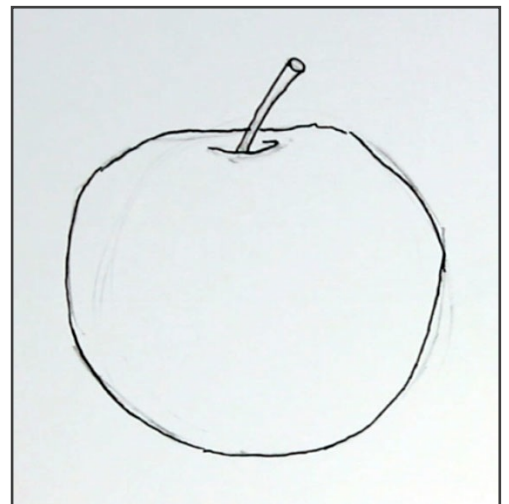
### Line Quality

Contour lines, on their own, can define the edges of objects and the details within them, but by enhancing the line, we can inform the viewer of much more.

If the line width is varied, the artist can provide information about the form of the object and even the light within the scene.

**Line quality** refers to the thickness or thinness of the line. The contour line used to describe the subject may become thicker in areas where the object becomes thicker or in areas of shadow.

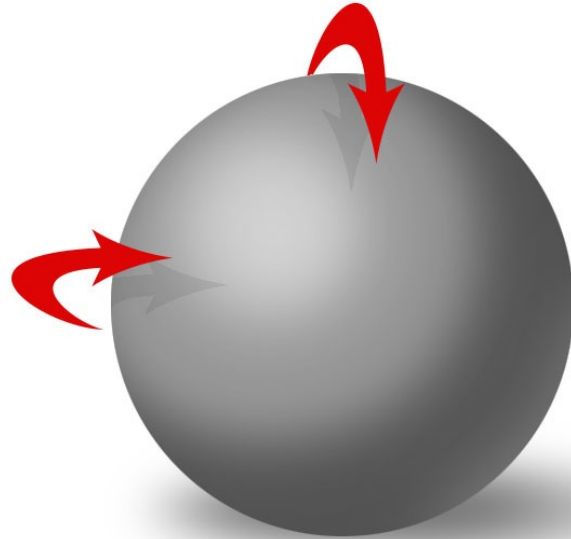
The line may become thinner or even “broken” in areas where the object becomes skinnier or in areas of highlight.



## Cross Contour Lines

“Cross contour lines” are implied lines that flow over the contours of an object. When marks are made, the contours of the subject should be considered and lines should be made to communicate the “cross contours” of the object.

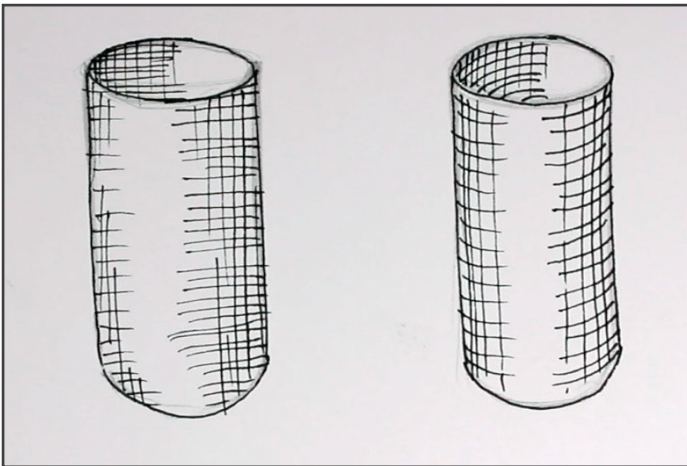
Many times, cross contour lines are used for shading. Although very important for drawing with ink, this concept carries over into all forms of drawing and painting.



Notice the difference in how form and light is communicated in the two hollow cylinders (pictured left).

The cylinder on the left does not make use of cross contour lines, while the cylinder on the right is described with cross contour lines.

The drawing of the second cylinder is more successful in its description of the form of the object.



## Value with Pen and Ink

“Value”, in terms of art, is the darkness or lightness of a color. Value is used to communicate the form of the object as well as the light within the scene.

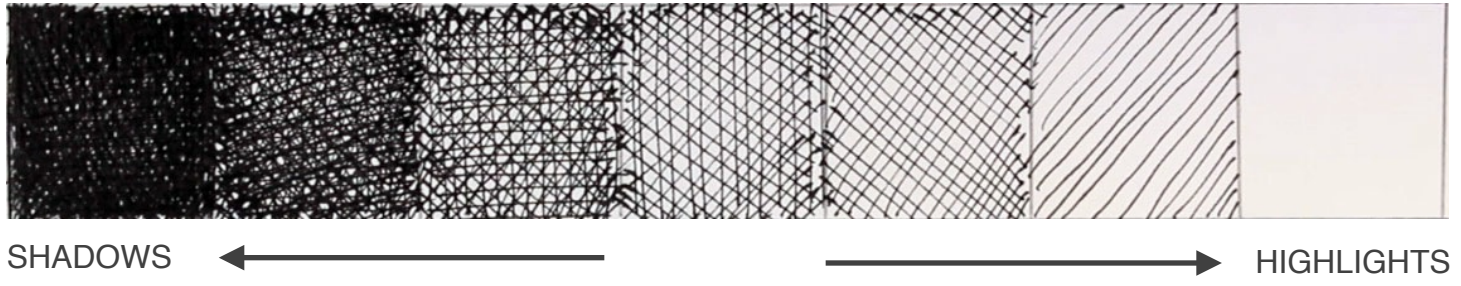
With pen and ink, value is mostly communicated by varying the density of marks made in a certain area. The greater the density of marks, the darker the value produced.



SHADES ←

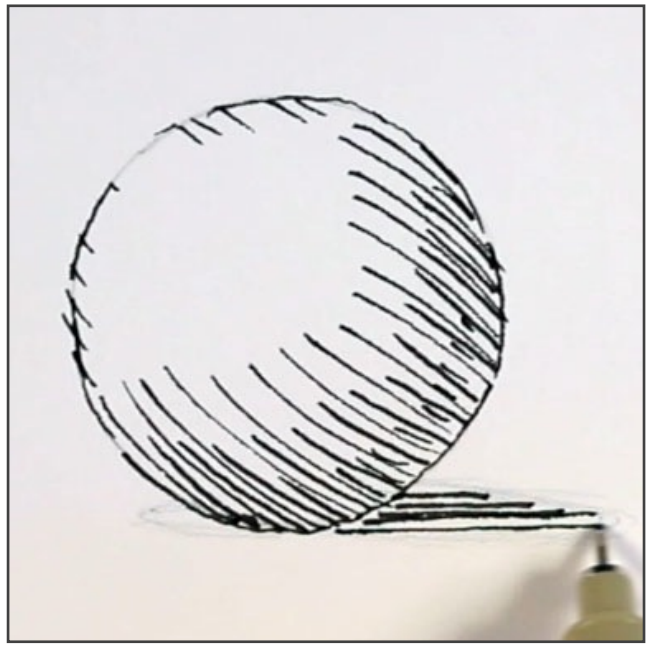
→ TINTS

In a drawing, tints are typically used to describe the highlights, while shades are used to describe the shadows. The arrangement of highlights and shadows inform the viewer of the light in the scene as well as the form of the subject



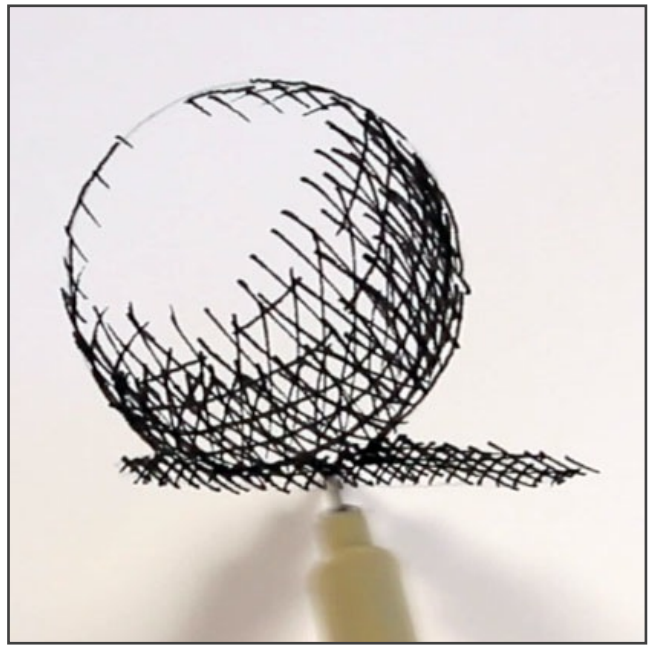
### Shading Techniques

While there are an infinite number of ways that value, or “shading”, can be developed in a pen and ink drawing, the four most common ways include **hatching**, **cross hatching**, **random lines**, and **stippling**.



#### Hatching

Lines that flow in an uniform direction and do not touch. The closer that the lines are placed to one another - the darker the value that is produced.



#### Cross Hatching

Lines that flow over the contours of the subject, but do cross over each other. The more frequently that the lines cross over each other - the darker the value that is produced.



### Random Lines

Lines that do not flow over the contours of the subject, but do cross over each other. The more frequently that the lines cross over each other - the darker the value that is produced.



### Stippling

Applying small, countless dots in varying concentrations. The greater the density of dots - the darker the value that is produced.