

Pen and Ink

The best papers for pen and ink will be 100% rag. As with all art materials the term Archival - usually found in 100% cotton rag papers - is the most important consideration for papers. Acid and Lignin free indicate good paper but Archival is reserved for the longest lasting. Pen and Ink should be tested on various papers to determine which paper is best for each pen type and for each technique.

Inks may be listed as Lightfast or Permanent but Archival indicates the best. Archival inks may be found in both waterproof and non-waterproof inks. The best India Ink is Speedball Super Black India Ink as it is 100% Carbon Black pigment, permanent and waterproof.

Basic Pen and Ink Techniques:

Line: lines that define an object (outline) or direction.

Implied Line: edge created along two areas with different directional lines.

Hatching: lines that are parallel to each other; shading technique

Cross-Hatching: hatched lines that are superimposed over hatching at an angle

Scribble: may be rounded or geometric interweaving marks

Wavy: similar to scribbling but they create a pattern such as wood graining

Contour: lines that follow the shape of the object to create form.

Criss-Cross: short lines that cross indicate animal fur or grass

Stippling: small dots made with the tip of the pen. Spacing creates light/dark.

Spattering: dots created by spattering with a brush through a masking stencil

Pattern: a repeated mark or marks; uniform scale produces a flat plane.

Wash: flat or graduated ink applied with a brush

Sgraffito: Lines scratched into a wash (on Essdee paper) with a scratch knife.

The Effects of Pen and Ink Techniques:

Gray Tones:

Gray tones are made from the visual mixing of grouped marks. The more closely grouped the darker the gray. They may be used to impart not only tone but texture.

Parallel Lines:

Parallel lines will create a uniform area of tone which will read as a plane in the drawing. The lines are directional and may be independent of the compositional movement. These lines are used to either strengthen or to modify a shape. Darker values are developed by

making the lines closer together or wider (larger pen width). Lighter values are developed using lines that are farther apart or thinner (smaller pen width).

Hatching:

Hatching is a method of filling in an area with parallel lines or strokes. The lines may be short to long to fill the space. Straight lines will create a flat plane whereas curved marks create volume in the plane.

Cross-hatching:

Cross-hatching is superimposing one layer of hatching over another. When placed at right angles to the first the plane is flat and has transparent qualities. The smaller the angle change between layers or the greater number of layers the darker the values created. Again curving the lines imparts shape and form to objects.

Patterns:

Uniform size (scale) of the pattern creates a flat plane. Tonal variations are determined by how close (for darker values) or separated (for lighter values) the patterns are placed.

Implied:

Linear spacing between areas of hatching or patterns creates an implied white line. Groups of lines create larger movement or compositional line. Making a different element within a pattern can also imply a line. Create edges in two different stroke directions will also imply a line.

Stippling:

Clusters of dots are used to create tone. Larger or closely spaced dots read as darker tones. Smaller or lightly spaced dots read as lighter tones. Variations in the spacing of uniform dots creates graded tones.

Spattered Ink:

Use masking stencils when spattering ink with a stiff brush or toothbrush. To create graduated tones add heavier spattering in the dark areas.

Brush:

Ink may be applied with a brush as either a wash, as marks or as dry brushing.