LESSON XIX

PEN AND INK LINES. FRENCH WASH. BEN DAY MACHINE

By this time the student must desire to ink in a drawing. Ink work is extremely interesting, but it requires much practice. You may be able to render a nice drawing in pencil and be afraid to touch your pen to it. Many feel this way, and many good drawings have been spoiled because the student did not practice the lines on a separate piece of paper. The very idea that you are afraid will cause your hand to be unsteady, and a very steady hand is required.

The idea is not to draw just an ink line over the pencil line but to draw the right kind of a line. Lines should be thick or thin, straight or wavy, as the nature of the picture requires. In the first place a pen line should be made with one clean-cut stroke and not patched up. A line should be of even width, unless shading is called for.

A line should be professional, that is, it must be the right kind of a line in the right place, and the artist must know beforehand, just what he wishes to do. A long, continuous line may be joined, but when beginning again, place the pen point back of the end and do not press on the pen until the end of the line has been reached.

In this lesson are given some of the lines used in fashions and the student must become very familiar with them. When one can draw these lines well on a separate paper, he is in condition to ink in his work. Fine lines should be used for faces, arms, hands, etc., and very fine lines for eyelashes. Several fine lines instead of one wider line give the eye a soft expression. Study these lines in the fashion papers.

Use a suitable pen for the work in hand.

In the shadow, lines are often wider, as underneath parts that project; as belts, collars, cuffs, etc. The greater the projection, the wider the shadow.

Ink lines should be rendered on hard finished paper, bristol board, plate finish being the best. Kid finished bristol is also used. This board will take a wash of water-color paint. As bristol board is expensive for practice work, buy a good quality of shelf paper. This will take the ink, and on this paper, the student must practice — practice — practice — PRACTICE.

Cut out a sheet of bristol board, a little larger than the chart, and with pencil copy all lines carefully. In this way you will become familiar with the lines. Refer to Lesson I on how to study with a sharp point.

On your practice paper make two dots a distance apart, grip your penholder tightly, fairly near the point, and connect the dots, keeping the eye in advance of the pen-point. Do not forget this when drawing long lines.

Draw slowly, keeping the wrist well pressed on the board. Draw horizontal, parallel lines, also vertical ones. Practice all lines with pen only, using the knowledge gained by drawing them in pencil. Fill sheets with these lines until you feel perfectly free and have control over your pen. When crossing diagonal lines, allow the first set to dry before crossing them. Lastly, ink in your drawing of lines and if the result is satisfactory, you are ready to ink in a fashion figure.
THE USE OF LINES

As said before, lines should not be crowded. If a shaded effect is required, parts of the lines may touch, but keep the lines well separated so that the parts not touching will not run together when reproduced.

Study all lines in the fashion papers, cut out examples as you have done for other lessons. Different artists use different kinds of lines; become familiar with them all.

Line 1 is used for trimmings, worsted, etc. Lines 2 and 4 are used for lace; lines 3 for feathers; lines 5 for designs and trimmings; lines 6 for fullness. Practice with bold strokes. Lines 7 are used for chiffon—keep the lines fine. Lines 8 and 9 are used for silk—keep lines well spaced, fitting one cluster into another. Lines 10 are used for hair; lines 11 for crepe; lines 12 for woolen goods—this is done with the point of the pen; be careful not to make hooks at the ends of the dots. This is called stipple and may be scattered all over a garment which gives a light tone, or the dots may fall on top of one another, or be placed close together, which causes a dark shade. This is an easy way to shade a drawing.

Spatter work is the spattering of ink all over the part to be covered. Put a little ink in a saucer, dip a tooth-brush in it, and while holding the bristles down, run a knife over them, of course, covering the part not to be spattered. Try this out on a separate piece of paper.

A line may be very fine but must be black. See method of reproduction, Lesson XXVIII.

FRENCH WASH

French wash is an outline ink drawing, rendered on illustration board with flat washes of gray, lamp black water-color paint being used. The shadows may be strengthened by darker tones. This is difficult to do well, and much practice is required. Follow directions carefully.

DIRECTIONS FOR FRENCH WASH

Mix the tones of gray in different saucers, having more color than is needed to go over a given space. Try the color tones on a piece of paper, allowing them to dry, as when dry they will be lighter. If too dark, add water; if too light, add paint.

Hold the drawing on a slant and, beginning at the top, apply a coat of clear water all over the parts to be painted. Allow this to dry. Pick up some paint, having the brush full of color, begin at the top, and gently carry the color across the paper, allowing it to run down as it is carried across. Never go back or allow the color to dry; keep the edge wet until the bottom is reached, then pick up the extra paint with the dry brush; wipe on a rag. A blotting paper is very handy if the color tries to run below the bottom line.

THE BEN DAY MACHINE

Benjamin Day of New York, invented a machine for placing lines and dots over given surfaces. This machine will print, on the drawing, textures, such as diagonals, squares, dots, etc., wherever it touches the drawing, thus saving the artist the time required to draw them. They are more mechanical then pen lines and often much closer together. All the artist is obliged to do is to rub with a blue pencil or apply a coat of Cobalt blue water-color paint to the part of the drawing on which he wishes this machine applied. Blue will not show in the reproduction.

Cut out illustrations of Ben Day and do not confuse it with French wash, stipple or spatter work.