



## Drawing Objects in Pen & Ink

We will now apply what we learned in Part 1 to creating drawings of a variety of objects with different textures. It is important to visualize and develop the structure of each object in terms of simple forms. This makes it much easier to apply what we learned because regardless of the complexity of the structure of an object we can always break it down to simple geometric shapes. Then we can develop the texture in stages starting with the contour, followed by the interior of the form.

### OUTLINE:

- Sketch the object using simple shapes
- Distinguish the areas of light and shadow
- Outline the object with the desired texture
- Render the texture to follow the form and light and shadow pattern of the object

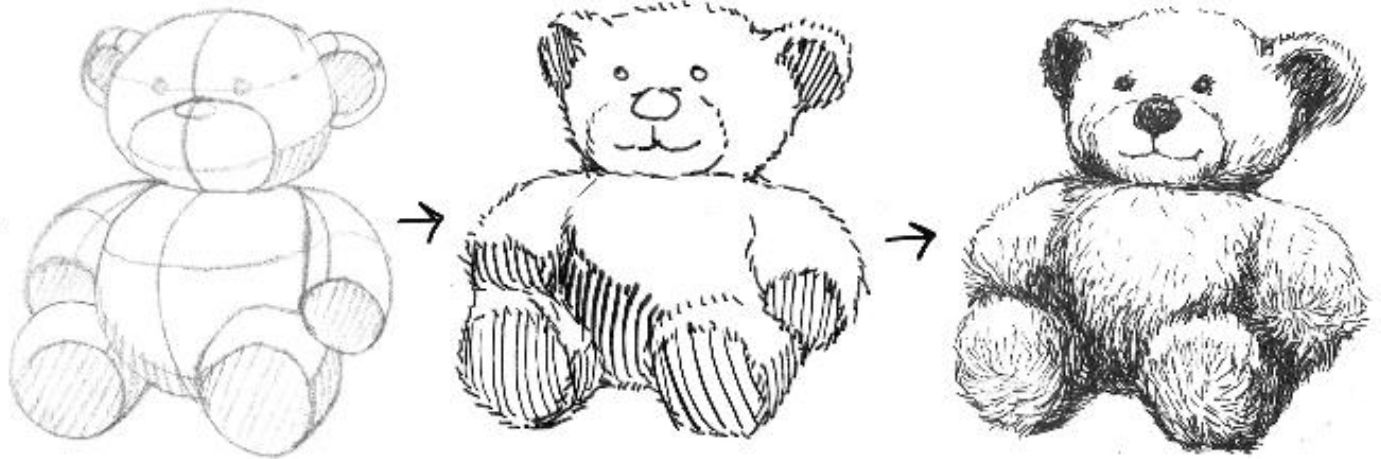
### MATERIALS:

- Strathmore 300 Series Bristol Pad (9 inches x12 inches)
- OR Strathmore 400 Series Heavyweight Drawing Pad
- HB or No. 2 Graphite
- Soft Eraser
- Drawing Pens or other Ink Drawing Instrument of your choice
  - Fine, medium, and bold point sizes
  - Permanent and waterproof Ink



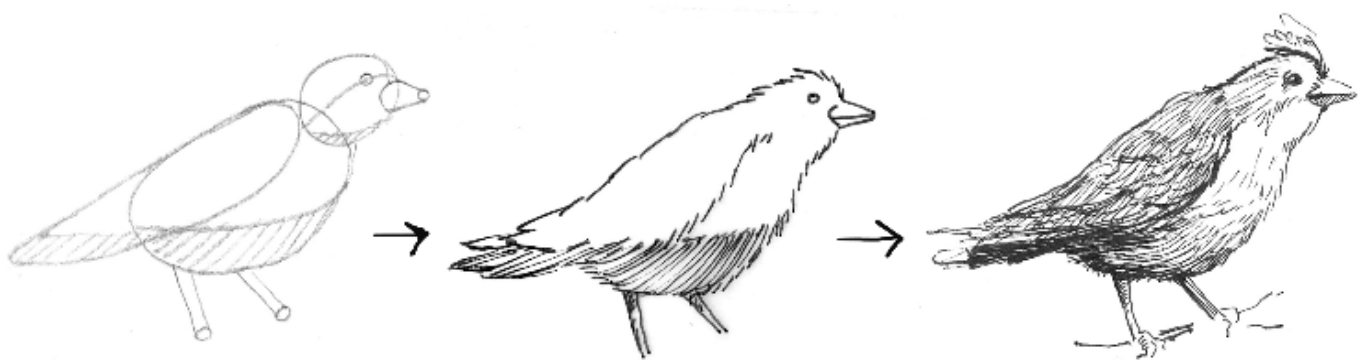
# EXERCISES

## TEDDY BEAR



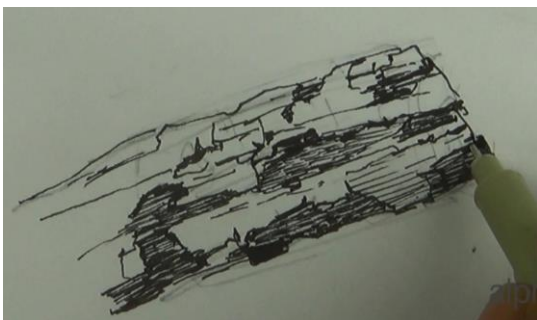
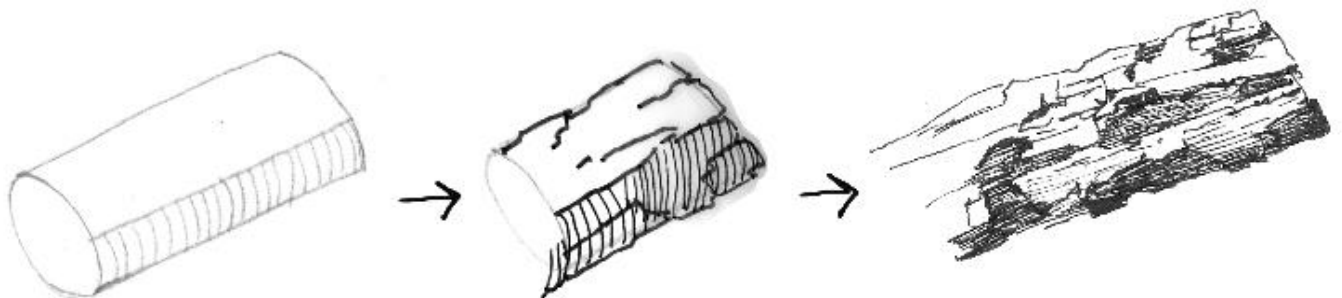
Sketch in the forms of the teddy bear using simple shapes. Note the value pattern and use light shading to separate the areas of light and shadow. Note the spherical form of the head and body, and the cylindrical form of the arms and legs. Outline its shape with the texture you choose. Ensure the texture follows the light and shadow pattern and the cross-contour of the teddy bear's body.

## BIRD



Note the egg-like form of the bird's body and its spherical head sitting on top. Separate the light and shadow areas as a basis for the value pattern. As you follow the steps above for rendering the texture, note the difference in local value of the wing and the body.

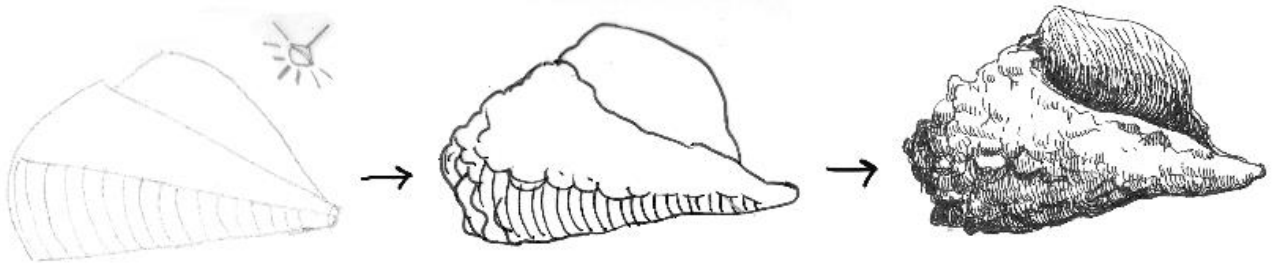
## WOOD



This piece of wood is essentially a cylindrical form. Develop this cylindrical shape before adding details such as the pieces of bark and cracks.



## SHELL



The shell has the basic structure of a skull. Once the light and shadow areas are separated then proceed to define the contours before adding details with curving hatch marks. Use close, bold and layered lines in shadow areas. Use light, thin and spaced-out lines in light areas.

## GLASS BALL



The previous rules do not apply to rendering the glass ball. We cannot use the general value pattern of a sphere because glass is translucent. Instead, carefully observe and draw the abstract arrangement of value shapes that appear on its surface.