Pen Drawing Face: Hatching and Line-Weight Control

Original tasks 1, 2 / complete keys

Task 1

On scrap paper, make three pen strokes: light, medium, and firm. Measure each width with a ruler. Record the three widths in millimeters. Then state which width you will use for thick feature lines and which for thin lines.

Answer: Example measured widths: light 0.3 mm, medium 0.5 mm, firm 0.7 mm. Thick feature lines use the firm width; thin lines use the light width. Your own measurements may differ; use your recorded values.

Reason: Measuring your own strokes gives checkable numbers and prevents guessing. The choice of thick and thin is based on your actual pen and pressure, not on a standard.

Check: Confirm three widths are recorded with units. Confirm the thick choice is the largest measured width and the thin choice is the smallest.

Task 2

Draw a cheek shadow zone as a rounded rectangle about 4 cm wide and 3 cm tall. Inside it, draw five curved hatch lines spaced about 2 mm apart, following the curve of the rectangle. Then add a second crossed layer of three lines at a clearly different angle in the darkest half. Describe the spacing and angles.

Answer: Five curved lines follow the rounded rectangle's curve, spaced about 2 mm apart. The second layer has three lines at roughly 45 degrees to the first layer, placed only in the darkest half. Spacing in each layer is even.

Reason: Even spacing within a layer keeps the shadow readable. A crossed layer at a different angle darkens without crowding. Limiting the second layer to the darkest half preserves a gradient.

Check: Check that first-layer spacing is even within about 1 mm variation. Check that second-layer lines are at a clearly different angle and appear only in the darkest half.

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Original tasks 3, 4 / complete keys

Task 3

Draw an upper eyelid line with a thick-to-thin transition: start thin, increase to firm at the center, and taper to thin at the other end. Then draw a lower eyelid line that stays thin throughout. Compare the two lines and state one visible difference.

Answer: The upper eyelid line is widest at its center and narrows at both ends. The lower eyelid line is narrow throughout. Visible difference: the upper line has a measurable width change, while the lower line has nearly constant width.

Reason: A thick-to-thin transition emphasizes the upper eyelid as a main feature. Keeping the lower eyelid thin makes it secondary. The comparison makes the weight difference checkable.

Check: Measure the upper line at its center and near one end; the center should be wider. Measure the lower line at two points; widths should be nearly equal.

Task 4

Draw a simple face outline in thin pen strokes. Add thick strokes to exactly two feature edges: the mouth line and one nostril edge. Add cheek hatching of four curved lines and jaw hatching of four angled lines, keeping all hatch lines at least one stroke-width away from the thick feature edges. Then count how many thick feature edges you used and state whether any hatch line crosses a thick edge.

Answer: The face has exactly two thick feature edges: the mouth line and one nostril edge. Four cheek hatch lines curve around the cheek; four jaw hatch lines angle down and back. No hatch line crosses a thick edge. Count of thick feature edges: two.

Reason: Limiting thick edges to two keeps emphasis clear. Keeping hatching away from thick edges preserves their readability. Counting and checking crossings makes the result verifiable.

Check: Count thick feature edges; the total should be two. Inspect each hatch line near the mouth and nostril; none should touch or cross the thick edges.

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Source rubric / reflection

- [ ] Outline uses thin strokes and remains simple.
- [ ] At most four feature edges use thick strokes; all other lines are thin or medium.
- [ ] Cheek hatching curves around the cheek form with even spacing within the zone.
- [ ] Jaw hatching angles down and back with even spacing within the zone.
- [ ] Brow hatching sweeps across the brow in short arcs with even spacing.
- [ ] Hatch lines stop at least one stroke-width before thick feature lines.
- [ ] Darker shadow is achieved by a crossed second layer, not by heavy pressure.
- [ ] Line-weight transitions are gradual, not abrupt.

Reflection: What did you check, what did you change, and what will you try next?