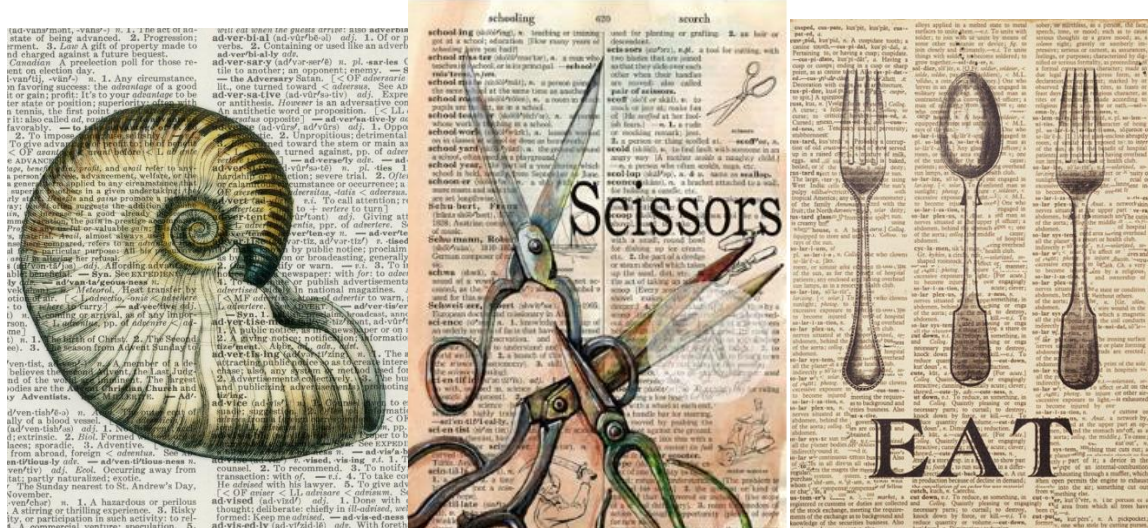


COLOURWHEEL Art Classes

Mark Making with Black Pen



Unknown artist Kristy Patterson @ Antique Farm House

In this tutorial we're going to look at how to create some beautiful images based on what we have in our homes. It really is amazing what can be achieved with a black biro, a tea bag and a sheet from an old book or newspaper.

Ink Drawings

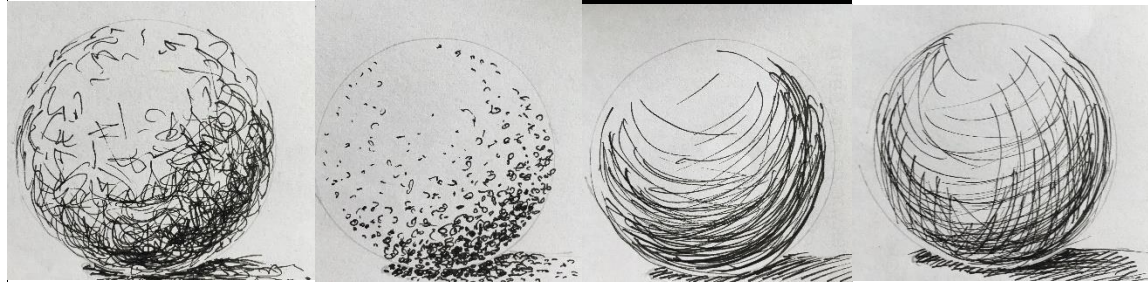
There are numerous ways to work in black ink and it simply describes the process of using pens to apply ink to a surface. This can be done using fine liners, drawing pens, various nibs and even the humble biro. Mark making is important when working in ink, so do think about how to create a range of marks. Because of the nature of this medium, once it is on the paper it's not going anywhere, so if you feel more comfortable, plan out your drawing first in pencil. This can then be drawn over in your pen. Let this dry and then use an eraser to get rid of any graphite marks.

Types of Marks

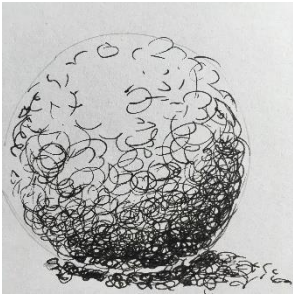
- Scumbling:** scumbling uses layers of small marks to build up tone and texture. It's usually done using a circular motion, keeping your pen or pencil in contact with the page, but changing the amount of pressure added.
- Scribbling:** similar to scumbling but think about varying direction of scribbled marks to add interest.
- Stippling:** stippling uses small dots with varying degrees of density; the denser the dots, the darker the tone.
- Contour Hatching:** hatching usually uses parallel lines whereas contour hatching is when the lines follow the contours (shapes) of the subject. This technique can enhance the shape and volume. The closer the lines, the darker the tone; the more spaced out, the lighter the tone.
- Contour Cross Hatch:** this is similar to contour hatching but lines crossing the original hatch in the opposite direction are added.

Warm up: Task One

Experiment with what your pen can do. Note how to create darker tones- you not only need to apply more pressure but marks are more dense and close together; to create those lighter tones, use less pressure and leave more white space between your marks. Note how the different marks create different textures – the same sphere can appear to be many things simply by the mark made.



Scribbling Stippling Contour Hatch Contour Cross Hatch



Scumbling

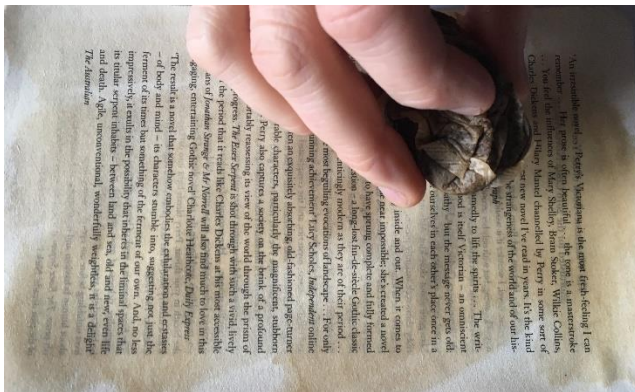
Using a circular object as a template, such as an egg cup, draw out a number of circles. In each one, use a different type of mark to begin to add tone and suggest form. Use a black pen. Think about where the light source is coming from. In this example it is coming from the top left hand side of the page. Note the reflected light on bottom of the sphere. Keeping the shadow darker to the object will help to describe this.

Main Task

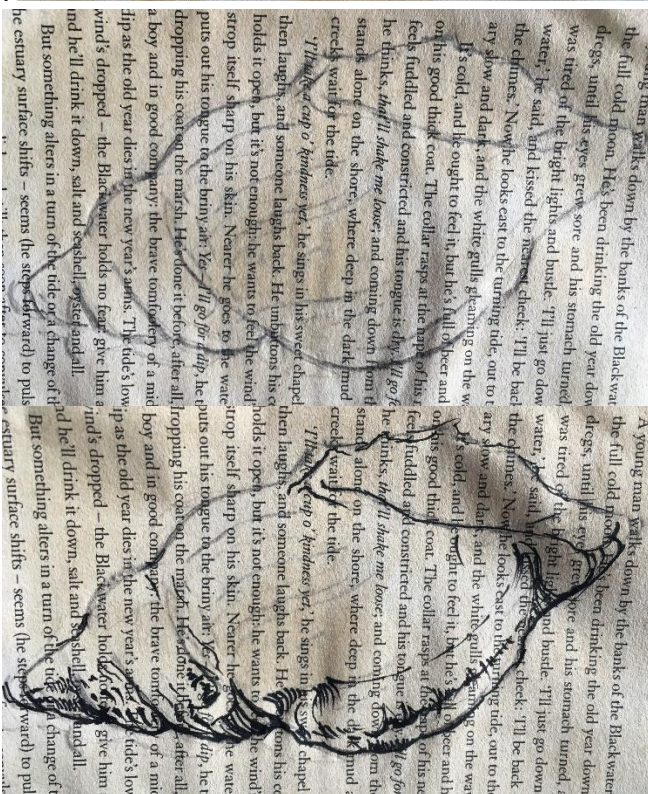
This is a deceptively simple but effective project that uses old pages from books or newspaper. Before you start, just make sure that the pen you're using will work on top of the printed surface you've chosen.

Equipment: black pen –this could be a set of fine liners or a biro pen, a HB/2H pencil, a tea bag, newspaper/magazine sheet or a page from an old book, white paper, a sheet of kitchen paper, brown coloured pencils – an additional extra.

Begin by pasting your newspaper/magazine or dictionary sheet onto your sheet of white paper. Careful with the glue –if you add too much you'll end up bobbles of this underneath your paper which may rip when you work over with pen. Too much glue may also prevent the pen from working on top of this paper.



Step 1: If you want to give an aged appearance to your printed sheet it can be tea stained. Place your tea bag in your cup and add just a little nearly boiling water and let this brew. When the teabag is cool enough to handle, squeeze out any excess liquid and use this teabag to paint over the top of the newspaper to stain in. Don't try and make this too wet – it's just a hint of colour that you're after. If it's looking streaking, sweep your kitchen paper over the surface gently to smooth out the stain. Allow this to dry. If the paper is buckling, you could place a heavy book on top. However, it should settle when dry.



Step 2: Next we need to plan out the subject using a HB/2H pencil. If you are using an old dictionary, it's quite nice to choose a page with a definition of the object you're drawing. When drawing out your object we need to take into account its shape and form. Do consider the following points: how wide is the widest point compared to the length? If it's a more complicated shape, split it into simpler shapes to build it up first. **Top Tip:** Some printed pages can rip easily. When drawing out your object, think about drawing it onto a piece of paper first. You then can make a tracing onto your tea stained paper. This will prevent erasing your tea stained paper and potentially ripping it. It's your initial drawing so tracing it is not cheating!

Step 3; Now we can start to add our black pen. Think back to the warm up activity. In the reference image of the shell, the light source is coming from the top left hand side of the page meaning that the darkest part will be the bottom of the shell. Note where the darkest area is inside of the shell. Begin by working on to the underside, darker part. Consider the types of marks that you can see and how to use your pen to describe these. Follow the shapes of the shell using contour lines.



Step 3: Begin working in some of the mid-tones that you see considering again the types of marks which will help to describe the texture. For lighter marks, apply less pressure with your pen but also space your marks out a little more. Move around the whole shell so you don't become fixated on one area. Remember to squint at the reference image – this will allow you to see the lightest and darkest tones. Note how I am not adding any marks to the inside of the shell. This is smooth and this will be addressed later.

Step 4: Some of the finer details and marks are added and then extra marks are added to the darker area of the shell to help to adjust tone and balance the image out. Look carefully at those shadows areas – cross hatched lines can help to describe this. Sometimes leaving the lightest parts without any marks can help to accentuate the form.

Step 5; As an additional extra, take a light brown and dark brown coloured pencil. Use the tone you've built up with your pen to lead you. Begin with the lighter brown and lightly add some of this to the inside of the shell, applying this colour considering the contour of this part of the shell. With the same colour, begin to apply it to the darkest underneath of the shell. Apply more pressure to get a darker colour on the darker area, applying less pressure as you move upwards. Because of the tea stain, you don't need to apply this everywhere. Finally use your dark brown pencil to add some darker hues of brown where they are needed.

I've included a couple of reference images at the end of the tutorial but the beauty of this project is that you can use any object that you may have lying around the house. Kristy Patterson's scissor image which is included at the top of the tutorial is a beautiful example of how creative you can be. We can't wait to see what you come up with!

Reference Images

