

PEN and INK

DRAWING

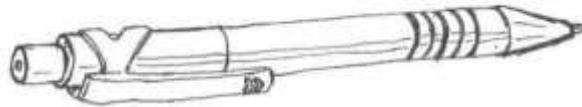


with Dave Morley
January 2023

PEN and INK DRAWING

What we will be covering ...

1. Dave's background
2. Pens - almost anything will do, but my suggestions
3. Paper - sketchbooks to Bristol board and watercolour paper
4. Technique - some of the things I have found out
5. Drawing - a sketch or polished piece
6. Journaling - travel and adding notes
7. A drawing - applying what we learned
8. Tips - things we have learned



LET'S GET INTO SOME BASICS

We are going to observe how you and others do this after each step. There is no right or wrong.

- Draw a box about the size of a fingernail.
- Draw a straight vertical line, about the width of your palm.
- Draw a straight horizontal line, about the width of your palm
- Draw a circle, about 2-3 cm in diameter.

BASIC STROKES

Look at the title page. Each letter of the word DRAWING is a different type of stroke commonly used in pen and ink drawing. Some of these may already be your favourite, and there are others.

Beside each point, draw a small circle to fit the area. We will put the various strokes into each of these circles.

- CONTOUR — follow the lines of the object.

- PARALLEL — hand drawn and straight.

- CROSSHATCH — two or more contours or parallel.

- STIPLING — lots of dots.

- SCRIBBLE — sketchy and loose.

- WAVEY — looks a lot like wood grain.

- CRISSCROSS — hair like, side by side or cross-over.

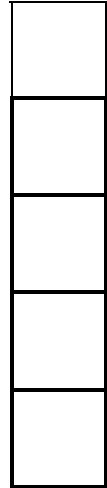
LET'S CREATE A GRAY SCALE

Keep in mind that whenever you are using a black pen, that you have only two colours — the colour of the pen, and the colour of the paper. Unless you are just doing a contour drawing, there will be a need to simulate tones of the same colour. So how do you get there? A gray scale will help you understand how we can do it.

In the adjacent table, let's create a gray scale, just 5 deep. The first box is white, so leave it blank.

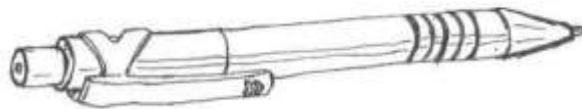
Gray scale can also be affected by three things:

- The size of the pen, e.g., .005, .01, .08
- The gap in the pen strokes — closer together or wider apart
- The type of crosshatching (strokes) used.



TIME TO CHALLENGE YOURSELF

On a blank sheet of paper, or your sketchbook, copy the drawing on the title page. As you do, think about the process of how you are doing it. You are going to have no more than 15 minutes, so it doesn't need to be an exact copy. I suggest you may want to first use a pencil to quickly sketch the design.



Once time is up, or you have completed the drawing, think about how you did it. What would your tips be? Write them down. We'll share them shortly.

PEN and INK RESOURCES

BOOKS

Claudia Nice

- Drawing in Pen & Ink
- Sketching Your Favorite Subjects in Pen & Ink
- Painting Weathered Buildings in Pen, Ink and Watercolor

Marc Taro Holmes

- The Urban Sketcher

Alphonso Dunn

- Pen and Ink Drawing: A Simple Guide

Pete Scully

- Creative Sketching Workshop

Introduction by Ian Sidaway

- Creative Pen & Ink Techniques

INTERNET

Alphonso Dunn

- YouTube — over 250 videos

Cathy Johnson

- YouTube — over 80 videos

TIPS — things I've learned

TIPS FOR PEN AND INK DRAWING

These are TIPS for drawing in Pen and Ink were gleaned during several previous demos and my experience. It is not a comprehensive list. So that each bullet makes sense, I've tried to fill in the details and clarify the meaning of each. They are in no particular order.

- **KEEP THE DRAWING ARM LOOSE** — by anchoring the arm or the wrist, there is a tendency of drawing everything in an arc. Letting the arm move not only adds to the fluidity of the drawing, but it removes some of the self-imposed restrictions.
- **TURN THE PAPER** — at the end of the day, the viewer has no idea whether you did the drawing as they are viewing it, sideways, or upside down. Whatever you need to do, go for it; even if it means turning the paper to draw a vertical line as a vertical.
- **TEST PENS** — check your pens before using them. If you have more than one kind, and are looking for a certain effect, test your pens on a scrap of paper, and get a feel for what each is doing. Segregate the pens you will use from the ones you won't.
- **DON'T LOAN PENS** — as you use your pens, you impose your style onto it; angle and weight onto the nib. Everyone is different, so be aware to how things might change with your pen if you choose to loan it.
- **PROTECT THE DRAWING** — whether a drawing or a sketch, protect the artwork. With detailed drawings protect the drawing surface with another piece of paper, a designated cloth, or cheap painter gloves. Always wash your hands before each drawing session. Inspect your sleeves.
- **VARIOUS TIPS MAKE DIFFERENT LINES** — not all pens and sizes are the same. Even within the same brand there are different types and nib sizes. Understand what you have. Is it waterproof, or not?
- **TAKE PHOTOS** — even if you are drawing plein air, take photos. Take lots of them and bracket your shot. First shoot the subject of your drawing, then drill in on specifics, and pull back. Shot things on either side. You don't need to over-draw, but many times you need to understand the details of what a specific item is in the drawing.

- **DISCARD OLD PENS** — there are two places for old pens: the garbage, or for when you need pens for sketchy parts of a drawing.
- **USE WHAT YOU HAVE** — you don't always need archival pens. I've done a whole sketchbook with a ballpoint pen, and I've seen others document a cruise in an cheap notebook and using the complimentary pens from the ship.
- **VARY YOUR GRIP** — Don't hold your pens tightly. Loosen your grip and for different effects, consider holding the pen near the top.
- **DON'T WORRY ABOUT MISTAKES** — mistakes happen, but think of what you are doing in your drawing at that time. This will help minimize your opportunity for errors. Ink pens are less forgiving than pens like ball, nylon or fibre. In sketches, that's why it is in a sketchbook. In drawings, most times it can be incorporated into the drawing.
- **CONSIDER THE END RESULT** — is your artwork going to be a fine drawing, or just a sketch. Each has different considerations, and is worth thinking about before you begin.
- **CONSIDER YOUR PAPER** — the rougher your paper, the shorter the life of your pen. On rough papers, fibre and nylon nibs wear out far quicker. For fine drawings, use hot press paper or Bristol board. Sketchbooks can vary from a very smooth surface to those that approximate cold press paper. Find out what best suits you.
- **DON'T NEED TO COMPLETE LINE** — regardless of your art medium, we've all heard that you don't need to put in too much details. With pen and ink, because it can be so specific, there is a tendency to think that all lines must be added, and all details must be completed. It's more like the other mediums. Lines do not need to be completed and contiguous. And squiggles can represent texture.
- **USING PENCIL IS OKAY** — in some cases it may be necessary to use a pencil to complete a very detailed drawing. For most drawings, a rough sketch should be enough. Use a 2H or 3H pencil and do it lightly. With these pencils there is a tendency to press harder, but in good light, you can see the line. In addition, these lines can be easily erased. Using H instead of pencils on the B side of the scale adds less carbon (graying agent) to the page.

- **ADD GUIDELINE** — seldom are rulers used in drawings. If needed, yes, but drawings done with rulers look stiffer. For drawing using many parallel lines, draw ruler guidelines about a cm apart. Once the ink has been added, remove the guidelines.
- **PRACTICE A LOT** — like anything, it takes practice to gain confidence and develop your style. Pen and ink is probably one of the hardest mediums to master. Get a sketchbook and start drawing; relax and make mistakes; and find out what the pens can and cannot do. Make notes about your drawings, and record your thoughts. Look for opportunities to draw things you are good at. Keep a small sketchbook with you at all times and record things that interest and appeal to you. Use your camera to record those scenes you haven't got time to draw, but come back to them later at your leisure — even if it is a photo. Learn to simplify.
- **MIX INK THICKNESS** — varying the width of your lines within your drawing adds interest. Use various size pens. Things up front may have thicker lines, and those in the back might require a smaller size nib. Use larger pens to darken areas that need it.
- **TEXTURE COMES FROM VARIOUS STROKE** — the word 'DRAWING' on the title page illustrates seven different pen and ink strokes. There are others not shown. Add texture and depth by using the various strokes.
- **WORK FRONT TO BACK** — because of the nature of pen and ink, always work from the front of the drawing to the back. This is especially true for things like tree branches, where the back branches cross behind the front.
- **RIGHT SIZE YOUR DRAWING** — unless you really want a challenge, make your drawing an appropriate size. In other words, don't make your drawing too large unless you plan to do a lot of work.
- **PACE OF DRAWING** — there are times when you need to speed up and slow down in your drawing. It depends on what you are trying to achieve. Generally, you don't want to be plodding. Not everything has to be perfect. Be more spontaneous.