SUMMARY

In this lesson, students will learn how to capture subject matter using line and gesture to quickly delineate form, carefully block in shadows and major dark masses to create a bold statement, and identify light and shadow division to create a believable illusion of space. This lesson is applicable for gesture and composition studies, warm up exercises, and initiation in water based media.

OBJECTIVES

- Students will make careful observations and apply them to a drawing
- Students will practice paint-handling skills
- Students will apply knowledge of values to an ink drawing
- Students will apply a multi-step method of creating artwork in their own original works.

STANDARDS

This lesson meets National Arts Standards 1a, 1b, 1c, 1d, 2b, 2c

MATERIALS

- Still Life Objects
- Watercolor paper ~11” x 8”
- Sepia Drawing Ink
- Water Color Brushes
- Calligraphy Pens & Nibs
- Pencils
- Kneaded Erasers
- Water Containers
- Paper Towels
- Drawing Boards or Foam Core Boards
- Masking Tape

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About Materials

Some recommended paper brands for those who have more generous art budgets are: Hahnemühle “Gutenburg Laid” and Arches Cold Pressed Watercolor. However, most water media papers are suitable for this project. Teachers can fold and tear (or slice) the sheets to appropriate sizes. Recommended paper size for this lesson is approximately 11x8 inches. Ink studies are best made on a small scale, especially when students are first beginning to learn how to control the medium.

Sepia as the easiest value to control and has a nice warmth. Recommended ink brands include Brands- Pelikan, Royal Talens, and Daniel Smith (Walnut Ink).

Nibs can be in a variety of shapes, try offering several choices for your students.

It is important to use watercolor brushes for this project, as acrylic and oil brushes cannot hold enough water for washes. Recommended brands of watercolor brushes are Kolinsky, Sable pointed rounds, Kolibri, Da Vinci, Rosemary & Co, and Dynasty. Sizes 2-5 are best.

Kneaded erasers are essential for this project, as they will not rip up the tooth of the paper. This is especially important when using ink, because the ink will behave differently if the tooth of the paper has been compromised, causing unnecessary frustration for students.

Cheap drawing boards can be made from cutting down large sheets of foam core into ~16”x20” pieces.

Teaching Notes

This exercise is meant to be completed in 10-30 minutes, the duration being up to the student and how careful and fast they wish to work. To differentiate in your home classroom, try having students make a series of these studies from various angles of the subject, or even from the same place. Each attempt will be different and new discoveries about the media and the subject will be revealed.

Ink is a difficult media to control and part of the appeal of a well executed ink drawing lies in the well organized placement of lights and darks, flowing pen work, and deep, unpredictable washes.

The goal of this exercise can be to familiarize the student with the subject matter before moving onto more workable media such as pastel, charcoal, paint, sculpture, etc. This exercise can also be an end result in itself, as evidenced in the masterful drawings of Rembrandt, Tiepolo, and Bernini. Students should be shown numerous examples of ink drawing by masters, so that they can appreciate the range and possibility of this media as well as its history and future potential in their own creative work.
## STEP 1

**Set up still life.**

Set a variety of objects at eye level to the seated students (perhaps against a wall, on a table or stand) so that all students have a good view. Light the subject with one, **and only one**, source of illumination, so that the still life gives the students a clear and observable light and shadow pattern. Do not use more than one light source to light the still life. If your classroom lights cast additional shadows on the still life, turn them off. Window light, or using just half of your classroom lights, can be used for ambient light for students to work by.

![Still life setup](image)

## STEP 2

Hand out materials and have students place them on the table within arm's reach. Have students tape or click their drawing paper to the drawing board. Drawing boards can sit in the students' lap and lean at a comfortable drawing position against a desk or another chair. Because of the nature of water media, it is desirable that the student should have flexibility to tilt the paper/board as desired.

## STEP 4

Have students spend 5-10 minutes lightly penciling in an outline drawing of their selected portion of the subject. Ask students to use a line to describe in their pencil drawings where the light meets the shadow. Have students use only lines - no shading. Use these questions to guide the student in making careful observations of their subjects:

1. How wide is your subject, compared to how tall it is?
2. Where does the light meet the shadow on your subject?
3. How big is one part of your subject compared to another part?

The kneaded eraser may be used at this point to correct draftsmanship. Focus should be on overall proportion and delineation of key forms, and shadow/light delineations. Do not take this stage too far as it will be covered totally by ink.

![Pencil sketch](image)
**STEP 5**

With your quill pen, dip the drawing point half way into the sepia ink bottle. Proceed to re-draw the subject, reworking the pencil drawing. This is the second draft, so to speak. Feel free to cross hatch the shadows or to add some details. Try to feel the forms and use a variety of lines to express the subject. Say more with less.

**STEP 6**

Pick up a brush (size 5), dip it in water first, blot a little on the paper towel, and then dip it into the ink. This will be a diluted ink wash because of the water involved, and it will be value 1 (a light value). Value 2 is pure ink, and the darkest value that can be used in this ink drawing. It will be used in the next step. Make a first pass over your inked in pencil drawing with your value 1 (light value) and begin drawing in your shadows and delineating your shapes well. To vary your edges, wet the paper with a clean brush of water where you intend to make an ink wash and then follow up promptly with the ink brush. Try and achieve as much variety in edges as possible. Start in one area and finish your drawing as you go, working rapidly yet carefully.

**STEP 6**

Decide where the shadows are darkest and where you would like to place a few accents, and then start paint them in with pure ink (value 2).
### STEP 7

After students have made this second pass using value 2, ask them to reassess the drawing again. In this last stage students may make changes and additions with any of the techniques discussed earlier. They may want to indicate more shadows or details with values 1 or 2, draw with the calligraphy pen, or soften shadow edges with a brush loaded with water. As students work, ask them:

1. Where are your darkest darks when you look at your subject? Where are the darkest darks when you look at your ink drawing?

2. Is there a distinct difference between your value 1 and value 2?

3. Are there places on your paper that you want to leave white?

4. Where are good places to use heavy calligraphic strokes? What about light strokes?

### STEP 8

As time permits, have students repeat the exercise with the same view, or by choosing a different view. As they complete their series of ink drawings, ask them:

1. How did your drawing change when each layer was added to it?

2. If you could do your ink drawing over again, what would you do differently? What would you do the same?

3. What do you see other students doing that you like?

### STEP 9

**Assessment**

Use the accompanying assessment materials to evaluate student work.

### STEP 10

**Display Artwork**

Students work the hardest when they know that the results will be displayed. Displaying artwork also allows students to share their artistic visions with the rest of the school. Learning how to share and talk about their artwork is an essential skill for developing artists that should be encouraged through public display.
“PEN AND INK DRAWING”

VERBAL ASSESSMENT

1. How did your drawing change when each layer was added to it?
2. If you could do your ink drawing over again, what would you do differently? What would you do the same?
3. What do you see other students doing that you like?

OBSERVATIONAL ASSESSMENT

1. Does the student correctly observe proportions of the still life object?
2. Does the student correctly identify the division between light and shadow?
3. Does the student use a variety of calligraphic marks to indicate the underlying drawing?
4. Does student improve from one ink drawing to the next?

RUBRIC

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<thead>
<tr>
<th></th>
<th>3 pts</th>
<th>4 pts</th>
<th>5 pts</th>
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<tbody>
<tr>
<td>Value #1</td>
<td></td>
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<tr>
<td>Student uses value #1 in small shapes or sporadically; student shows little to no divisions of light and shadow.</td>
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<tr>
<td>Student uses value #1 to block in some big shadow shapes, and sometimes shows the delineation between light and shadow.</td>
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<tr>
<td>Student uses value #1 to block in big shadow shapes, effectively showing the delineation between light and shadow.</td>
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<tr>
<td>Value #2</td>
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<tr>
<td>Student rarely uses value #2 to show the darkest darks in the ink drawing.</td>
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<td>Student sometimes uses value #2 to show the darkest darks in the ink drawing.</td>
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<tr>
<td>Student uses value #2 to show the darkest darks in the ink drawing.</td>
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<tr>
<td>Pencil Drawing</td>
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<tr>
<td>Student rarely carefully observes proportion and shapes in the underlying pencil drawing.</td>
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<tr>
<td>Student sometimes observes proportion and shapes in the underlying pencil drawing.</td>
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<tr>
<td>Student carefully observes proportion and shapes in the underlying pencil drawing.</td>
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<tr>
<td>Craftsmanship</td>
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<tr>
<td>Student rarely uses materials with care, and has many unintended marks and ink blots on their final ink drawing.</td>
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<tr>
<td>Student sometimes uses materials with care, and has few unintended marks and ink blots on their final ink drawing.</td>
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<tr>
<td>Student uses materials with care, and has no unintended marks and ink blots on their final ink drawing.</td>
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This lesson was adapted from the pen and ink drawing method developed by Teresa Oaxaca. Ms. Oaxaca is a classically trained artist who exhibits internationally. To find out more information about Ms. Oaxaca, please visit her website at www.teresaoaxaca.com.

Access the online art museum from the Art Renewal Center (www.artrenewal.org) for reference images to use with this lesson.

“Kazumi” by Teresa Oaxaca
“Armand Marseille” by Teresa Oaxaca
"Armand Marseille" by Teresa Oaxaca