

Exercise walk-through

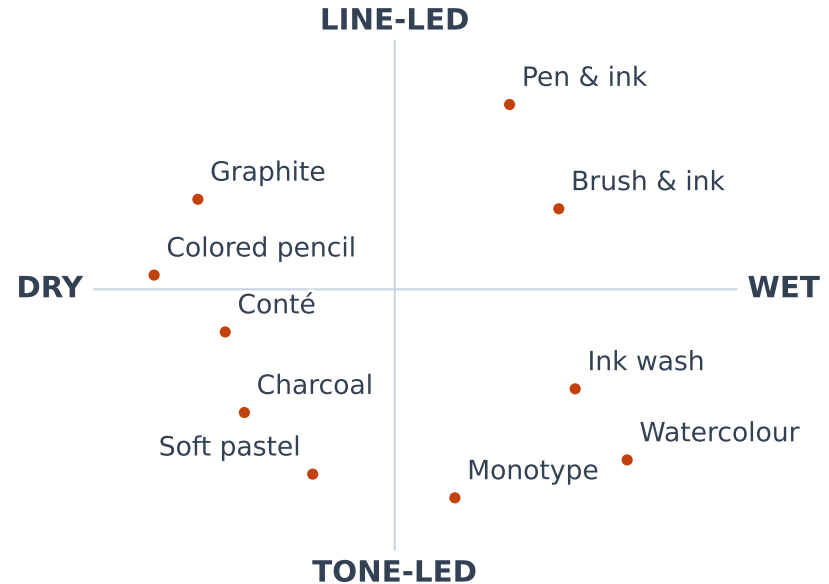
4.3

Ink: Pen, Brush, and Wash

AP Drawing

What we will cover

- 1 Graphite
- 2 Charcoal & conté
- 3 Ink: pen brush & wash
- 4 Coloured pencil & pastel
- 5 Paint & printmaking
- 6 Mixed media
- 7 Sketchbooks



AP Drawing · Media · a map of drawing media: dry-wet × line-tone

Ink – commitment builds confidence

Ink **commits** – there is no erasing –
and that is exactly why it builds
decisiveness.

- dip pens and fineliners build value by **hatching and stippling**
- **brush and ink** swings
hairline to broad in **one** gesture
- **ink wash** layers like
watercolour: **lights first**, darks last

Mistakes become **decisions** – incorporate them or design around them.



*Rembrandt: pen, brown ink, wash –
committed line*

Exam tips

- **Name materials precisely in written evidence** – “compressed charcoal and white conté on toned paper” reads as expertise; “pencil and stuff” reads as guesswork.
- **Show at least two media families** across the portfolio (for example graphite plus ink wash): range of material control is easy, visible evidence.
- **One ink piece is worth including** – the medium’s no-eraser honesty shows decisiveness that scorers recognise instantly.
- **Fix charcoal before photographing.** A smudged transit mark across a finished drawing is a silly way to lose the craft impression.
- **Sketchbook spreads photograph beautifully as process images** – pick spreads that show tests and notes, not just finished mini-drawings.

Exercises 2.1·2.2

2.1 Ink wash should be built up

[1]



A darkest layer first

B light washes first, darks last

C all at once

D with an eraser

2.2 Why does ink build decisiveness?

[2]

Exercises 2.1-2.2

2.1 Ink wash should be built up

[1]



A darkest layer first

B light washes first, darks last

C all at once

D with an eraser

2.1 B

- light first, darks last – like watercolour

2.2 Why does ink build decisiveness?

[2]

2.2

- it cannot be erased; every mark is a commitment, so you must decide before you draw

Exercise 2.3

2.3 What is one way to handle a mistake made in ink?

[1]

3 Studio & portfolio tasks

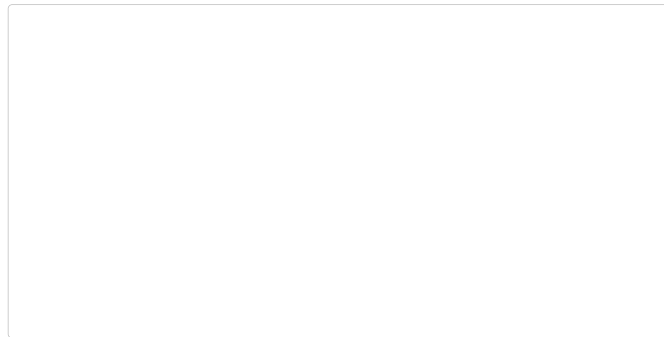
3.1 Make an **ink study** combining line and wash.

(a) Draw the structure with a waterproof pen line (hatch the shadows).

[3]

(b) Add three ink washes, light to dark, over the top.

[2]



3.2

() Make a quick **brush-and-ink** gesture using one thin-to-broad sweep per form.

[2]

Exercise 2.3

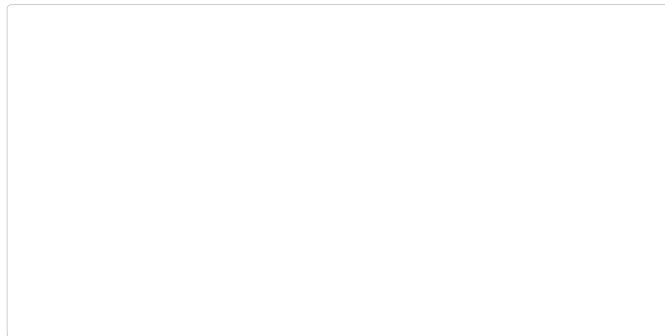
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3.2

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2.3

- incorporate it into the drawing or design around it

3.1

- confident pen structure; hatched/stippled shadow value; three graded washes; line and

Full solution 2.3

2.3

- incorporate it into the drawing or design around it

3.1

- confident pen structure; hatched/stippled shadow value; three graded washes; line and wash work together; a decisive, committed drawing

3.2

- expressive brush marks ranging thin to broad; the gesture reads with energy