

Coloured Pencil Play

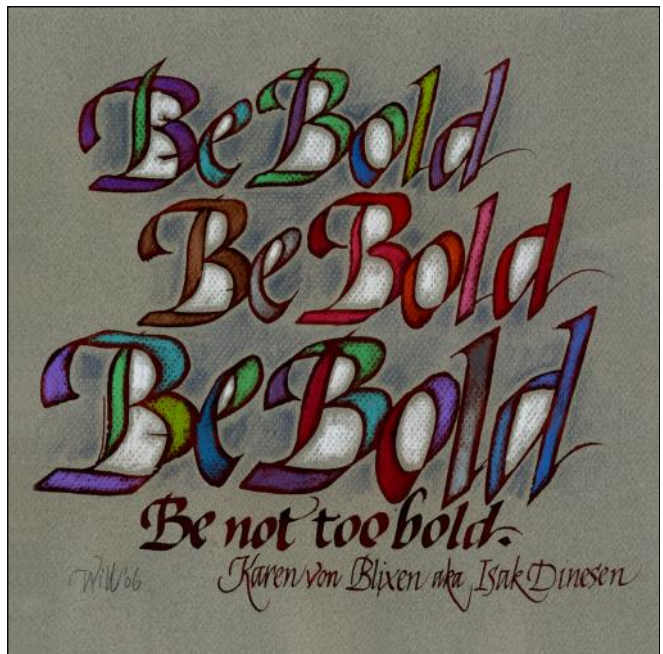
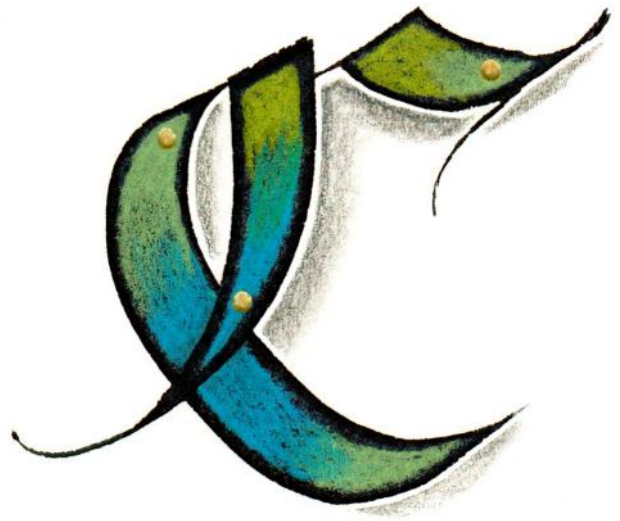
by Colleen Nagel

This article is a partial reprint from our BVCG Newsletter Issue #80, November 2001. Will Farrington, a BVCG member at the time, taught a workshop titled Be Bold, Be Bold, Be Bold in which he shared his technique of enhancing his inked letters with coloured pencils, shadows, and three-dimensional highlights. In the time since this article was first written, we have been introduced to the Parallel pen. Load your 6.0 mm pen with a black cartridge and go to town with this technique! The ink is very suitable, and nothing can beat the convenience of a Parallel pen.

Will began the day with a discussion of the materials needed: paper, pen, ink, and colour. His paper of choice for this technique was Canson Mi-Teintes and he encouraged us to try both sides, as one is textured and the other is smooth. Any nib that is larger than a Speedball C-0 will do. The critical component is the choice of ink because when it is dry, it must have enough *tooth* to accept the coloured pencil. Will had success with Cross, Sheaffer, Quink, and his favourite, Pelikan 4001. He warned against the use of waterproof drawing inks as the shellac seals the paper and its slick surface will not accept the coloured pencil. Markers do not work and Higgins Eternal, a favourite of many calligraphers, does not produce satisfactory results either. Experimentation with your existing supplies is suggested, including your coloured pencils. This might be the time to resurrect those Laurentiens that you have been storing since your school days!

To test our materials we made a few pen strokes, blotting them if there was too much ink, and speeding the drying process with a hair dryer. Leaving an inside perimeter around the edge of the stroke, we added the coloured pencil with total (opaque) coverage at the top and bottom, gradually reducing the coverage toward the center. We experimented with two or more colours but always maintained the outer margin.

The final step of adding shadows and highlights created a three-dimensional effect and brought those bold letters to life. Imagining a light source from one corner on the page, we added shadows with a graphite pencil by leaving a margin of paper next to the stroke and shading away from it. Highlights were added to the coloured areas with drops of three-dimensional fabric paint, or Wite-Out, a correction pen for typing errors. These letters are terrific as initial letters but their use should be limited within a piece – less is more!



Will's page in our 25th Anniversary book

Will Farrington was a graphic artist in the New York City area, and later an art professor teaching calligraphy and graphic design. After his retirement in 1998, he moved to Calgary to enjoy his favourite outdoor activities in our beautiful surroundings. Within a few years, he returned to the U.S.A. and sadly died from cancer in 2009.

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