

DRAWING WITH CHARCOAL

Artists draw with charcoal when they want a very rich, dark value drawing.



MATERIALS

Charcoal comes in many forms. Vine is the long thin sticks. Compressed can be in the form of a pencil or a stick.

KNEADED ERASERS

are squishable gray erasers and can be shaped to get small areas



[Rich, intense blacks are blendable and adhere well to drawing surfaces]



VINE CHARCOAL

- made from sections of grape vine burnt to a precise degree of hardness.
- softer stick, harder to get crisp lines
- lighter & easier to erase
- good for light sketching

COMPRESSED CHARCOAL

- made of powdered charcoal held together with a binder
- harder than vine & better for finer detail drawing
- darker & harder to erase
- good for finer lines, textures, and details

TIPS & TRICKS

- Charcoal looks the best when you keep building up layers
- Artists often cover the whole paper with charcoal, then create their drawing by erasing & adding more on top
- To avoid smudging, work Left to right, turn your paper if necessary and use newsprint to cover parts you've already completed.
- Sometimes your fingers are the best blenders
- Charcoal is good for making various types of texture
- Charcoal pencils CAN be sharpened in a regular sharpener
- Drawing with Charcoal is all about values, try to make the darkest darks you can, and leave some areas completely white



FIXATIVE

When you are finished with a piece, spray it with fixative so it will not smudge!

Outrageous Oil Pastel Techniques

Heavy Pressure Blending

- Generously add pastel in one direction on paper.
- Layer colors to achieve a blended and rich look.



GENERAL TIPS:

- Always create with newspaper underneath to catch oil pastel flakes.
- Try layering techniques for endless possibilities.
- Keep a small rag handy to wipe off dirty or stained oil pastels.

Light Pressure Blending

- Lightly add pastel in one direction on paper.
- Layer colors to achieve various hues.



Scumbling

- Apply controlled, scribbled marks of oil pastel to build up value and texture.



Color Mixing

- Apply a layer of oil pastel and follow with a contrasting color over.
- Continue to blend/layer additional colors to get desired hue.



Sgraffito

- Overlap two, thick layers of different colors on paper.
- Use a paper clip or wooden stylus to scratch or scrape away line design revealing underneath color.



Stippling

- Use small, choppy strokes to create stippled effect on paper. Layer with additional colors for depth.



Oil

- Use a cotton swab soaked in baby oil to smooth and blend oil pastel marks on paper. Let dry overnight.



Textures, Lines, Strokes, and Tones

There are seven elements of design: color, value, line, texture, size, shape, and direction. These are the tools that artists use to create the illusion of three-dimensional space on a two-dimensional surface. It is often said that feelings of color can be sensed even where none exists if all the elements—especially value—are used in proper relation to one another. The techniques shown below, when used appropriately, will help to enliven your drawings.



Gradation: Use the underhand position to create a full range of values (see drawing on next page).



Flat Shading: Use the underhand position to shade large areas. This stroke is for generalized half-tones.



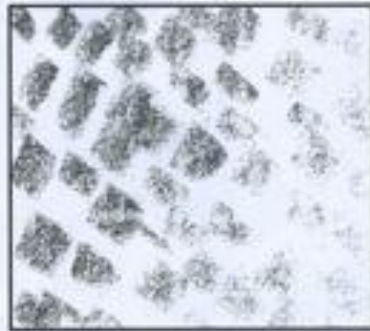
Blending: Use a stump or finger to create subtle value passages and soft edges. See pages 7, 8, and 9.



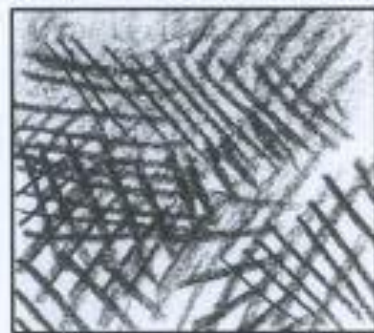
Eraser Strokes: Cut off a sharp piece of vinyl eraser or use a small piece of kneaded eraser to soften edges and vary line quality (or use white chalk). See page 27.



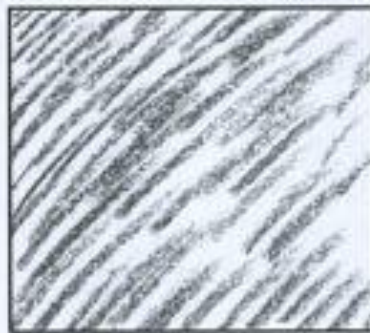
Expressive Lines: Use the mid-hand position. Push, pull, twist, and vary pencil pressure as you draw a line. Study Degas or Egon Schiele to help you understand expressiveness.



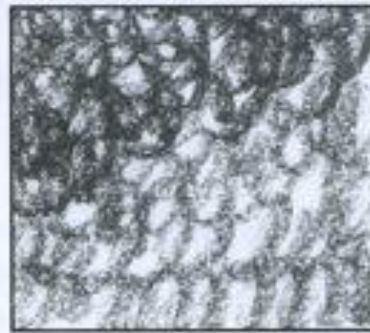
Dotting: This technique creates texture on a wall, carpet, or parts of the ground. Use your imagination and vary the pressure.



Cross-Hatching: This technique is a great way to enhance form in conjunction with shading and blending. The more strokes that crisscross one another, the darker the passage. See page 41.



Linear Hatching: Use flat, medium, or thin strokes in one predominant direction. Darken or lighten values by increasing or decreasing pressure. See page 17.



Squiggles: Just one of many textural possibilities (i.e., smoke, bark, rocks). Use in conjunction with hatching to increase straight or curve contrasts.

**SOFT CHALK
PASTELS...**
Some different
"Apple-cations!"
for you to try.



Dark & Light on grey



Brown ground -textured



Small dots



Directional strokes



Red textured ground



Chunky short strokes



Soft finger blending