

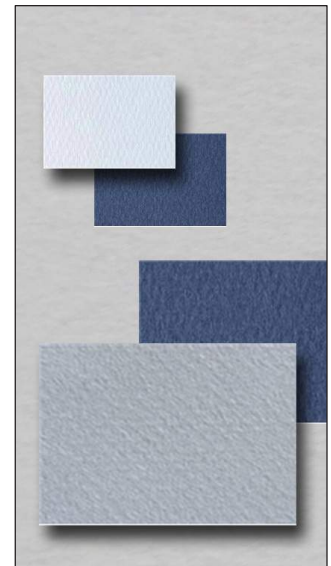
# 1 Materials



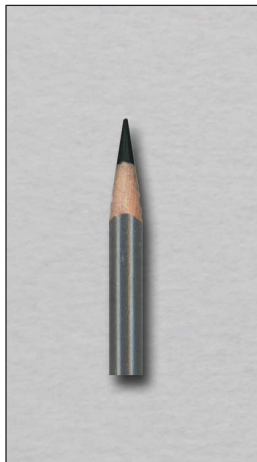
- Drawing Paper

We recommend paper specifically made for charcoal or pastel. It should have a tooth, or 'surface texture,' that is capable of holding a fair amount of compressed charcoal and pencil grade pastel. A paper that is too smooth will allow much of the charcoal or pastel to fall away; a surface

that is too coarse may wear down the materials far too quickly. Test your chosen paper by applying some black charcoal and white pastel to it and see how well they adhere. You will notice from the examples shown on the DVD that we do not use a pure white paper. To accommodate both black and white equally, we recommend a mid-value paper. This will allow you to demonstrate a noticeable, full range of both black and white. We also highly recommend using a blue-based paper as it is most analogous to the average blue-based grays produced by the mixing of black charcoal and white pastel.



- Charcoal Pencil



Choose the softest compressed charcoal pencil you can find. We start with the softest pencil available for a number of reasons. First, the softest charcoal will give you the greatest range of value. Generally, hard pencils will not get as dark as the soft ones. Harder charcoals do play a part in our procedure, but not until later stages. Second, the softer materials provide a much better challenge for developing 'pressure control,' thereby maximizing the effectiveness of your earliest exercises. Third, by beginning each drawing with the softest charcoal and the lightest touch, we reduce the risk of damaging the drawing surface. Most people have experienced the frustration of trying to remove a heavy mark or line that was just not right; it refuses to erase or leaves an indentation of where it was originally. Proper

control with our soft pencil will greatly reduce the chance of that problem occurring.

- **White Pastel Pencil**



For all the same reasons as the charcoal above, choose the softest white pastel pencil available. However, you will find that most white pastel pencils seem somewhat similar in their softness.

- **Sharpening Tools**



How to best keep points on pencils is a choice we leave up to the individual. Some people like to carefully sharpen with a razor and sandpaper, while many others are inseparable from their electric sharpeners. Each method has pros and cons, so use whatever means serves you best.

- **Pencil Extenders**



While not required, pencil extenders can be quite useful when your pencils become too small for you to control effectively. Be sure to check that the extenders you find fit the pencils you chose, as all extenders do not fit all pencils.

- **Drawing Board /**

## Easel

We recommend working at the easel with your paper clipped to a drawing board. Working on a flat surface presents some problems you should be aware of. For example, many people have a tendency

to support their weight on their arms and hands when working on a flat surface. Heat and moisture can build up as your hands press or rest on the paper, thereby damaging the surface. In addition, this position can interfere with the ability to control pressure effectively.

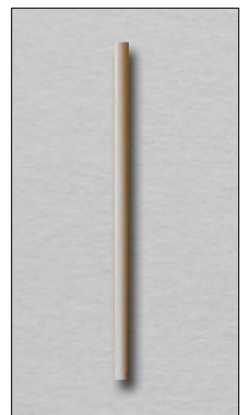


Drawing flat may also cause minor perspective distortions in your work. If you do not have access to an easel, leaning a drawing board at an angle (approximately 45 degrees) against something may alleviate some of these issues. If you choose to hold your drawing board when you draw, be mindful that excess charcoal is not falling onto your lap.



- **Mahl Stick**

Mahl Sticks are poles of varied lengths often approximately three feet long. This tool is used to support and steady your hand when drawing details. In addition, it prevents you from accidentally leaning against your artwork. To use, hold the stick end in your non-drawing/painting hand and, crossing the stick in front of your drawing/painting area, rest the stick on the edge of your easel. You can then balance

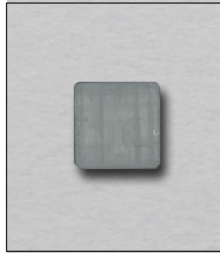


your drawing hand against the stick in front of you.

- **Kneaded Eraser**

The kneaded eraser is our eraser of choice. To use, first be sure that it is clean and not filled with excess charcoal, pencil, or other debris. If it is, knead it like dough, until it appears clean.

Proceed to dab up the undesired mark by pressing and lifting the eraser off the paper. Do not rub!

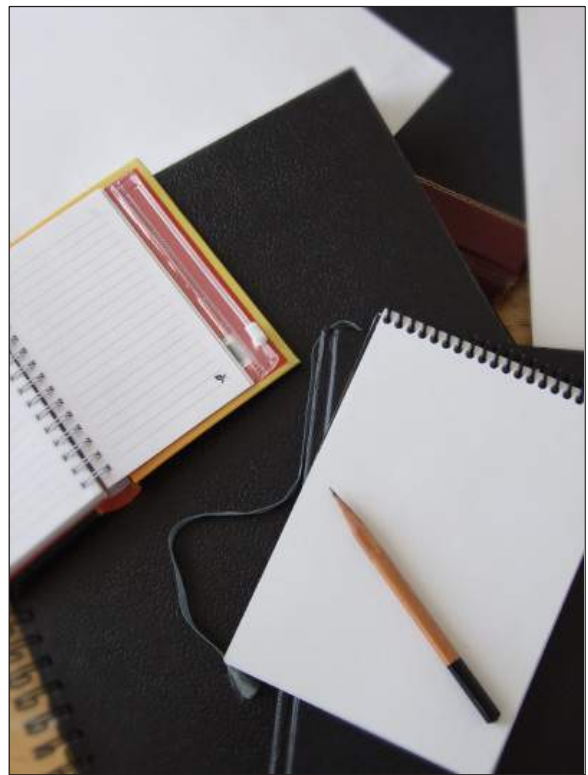


Rubbing may adversely affect the tooth of the paper. When the eraser begins to look dirty again, knead until clean. Repeat this process until your mark is completely removed.

- **Tape and Varied Clips**

Tape and Varied Clips are utilized throughout the program to secure drawing surfaces to drawing boards, orient model sheets and other reference near your drawing area, and

for other similar tasks. Be careful not to adhere tape of use clips on the image area of your drawing surface. Your intended drawing area should always remain clean and free of adverse marks.



- **Journal**

Another invaluable tool is the journal. We find that the artist's journal can act as a vital mechanism to bring focus to your creative direction. While a great deal of this training program centers on building technical skills, we believe that the artists' true potential is realized by an equal emphasis on the development of creative concepts. From jotting down simple ideas, to quick sketches, studies, or notes, the contents of the journal are completely up to the individual. It is often these very pages that slowly reveal a personal visual vocabulary which will eventually define a unique voice.