

GUIDE NO : AM02 AV2.2

## “Pocklington Freddie” the Black Labrador



### Medium

Charcoal, Pastel Pencil

### Project Time Frame

6 to 7 Hours Total (Advanced)

8 to 10 Hours (Beginners)

### Notes

This is a 4 Stage project.

Stage 1 – 1.5 to 3 Hours

Stage 2 - 4 to 5 Hours

Stage 3 – 1 to 2 Hours

Stage 4 – 0.5 to 1 Hour

### Stage 1 Creating your reference drawing on the cartridge paper

There is a lot more detail in Guide AM01 “Working with Charcoal” with regard to both preparing to produce your first artwork, the equipment required and tips on how to use them. In this section, therefore I am only going to concentrate on the key elements. Your sketch or line drawing is not about drawing every single detail. In fact it would be a waste of time, since most of the detail will be obliterated as you work. In charcoal much of the detail comes from your manipulation of the medium, the charcoal itself, as you go. What this stage is more about is identifying the contrast lines. These are points and boundary lines where dark becomes light and vice versa. In summary, and a little like watercolour, less is more when it comes to outline drawings. Just concentrate on ensuring that the lines you make create a likeness and act as staging points. Whenever I can, and especially with portraits, I work much more from photographic images, once I have the basic outline established. This is why you have a copy of the original at the back of the guide.



**Tracedown** reacts to pressure. In effect it's like the tracing paper you probably used at school.

The difference is it lasts longer, is grease free and comes in different colours including white. You can therefore trace down onto black or dark coloured papers. For this project though we are using a white cartridge paper. As this is your first guide, we have included at the back of

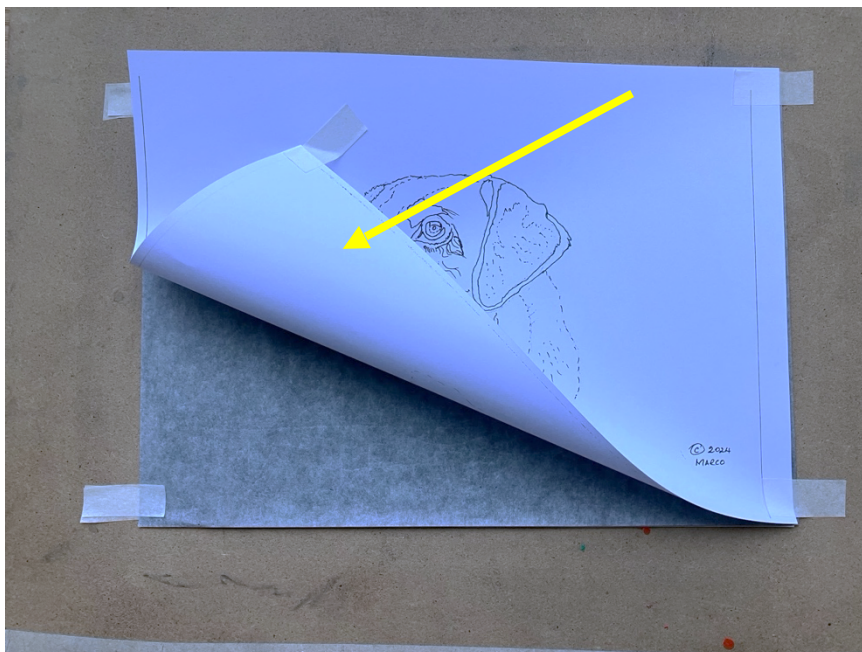
the pack a printable A4 & A3 line drawing. You should for use as your template as well as the printable copy of the original in A4 which will serve as your photographic reference. The Tracedown templates have solid and dotted lines. The solid lines show the key boundaries between light and dark. The dotted lines show transition points where you will need to add your own creativity and blend the transition (see Page 5).

### Do I have to use Tracedown Paper?

Not at all. If you prefer to work from your own sketch please do. Don't feel guilty about using Tracedown though. It doesn't mean you are any less of an artist. This is not about the critics or art snobs who believe that to be an artist you have to follow convention. Nearly everyone uses it at times as it makes things quicker and, on occasions, makes getting a likeness easier. Unlike watercolour, charcoal is more like using acrylic or oil as it covers the original outlines completely. There wouldn't be a market for the product if it wasn't popular or seldom used. There is still a lot of artistic skill involved once we start to apply charcoal. In time you will become more confident in drawing/sketching without using tracedown. I don't use it every time and in some cases not over the whole drawing; just in certain areas where I want to get the perspective right (see Page 5). It's quick and easy to use and certainly guarantees a more accurate representation to work to at first. As we are assuming you are at the beginning of developing your skills, and as this is one of the first of our guides, it will help you get started and provide a reference without worrying about perspective and composition.

### Step 1

1. Print out the image and tape it onto a drawing board with a hard surface.
2. Add and tape down the tracedown over the top being careful not to press or rub too hard.



3. Finally, tape down the line drawing over the top. For photographic purposes I have pulled the corner of the top layer up and taped it to demonstrate the layers.

*Figure 1.1 Shows the three layers taped to the board*

#### Top Layer

A4 Printed Template

#### Middle Layer

Tracedown Sheet

#### Bottom Layer

200gm Cartridge Paper

### Stage 1 Continued – Transferring onto the lower cartridge paper layer.

Figure 1.2 Reference Sketch



Take your time. The more accurate you make this, the better the reference drawing to work from. You will need to use a biro, preferably red or blue, then press quite hard to transfer the graphite from the tracedown onto the cartridge paper on the bottom layer.

Take great care not to lean or press down too hard with your hand on the top layer or you will cause smudges on the artwork. Either give yourself something to lean upon (see Fig 1.3 below). You can use a piece of corrugated cardboard with some glassine paper to help to both spread the load and protect the cartridge paper from smudges. Or lean your drawing arm onto the opposite fisted hand which should be placed on the table thumb up..



Figure 1.3 Preparation

#### Laying down the first layers.

These first layers are important. The layering does two things. It puts down a thin surface of charcoal that you can then add other layers over the top. It also provides the ability to use your tombow to identify directions of flow of light over the fur without too much difficulty and you can identify the lighter tonal areas by rubbing out. These will become your reference markers.

**Keep squinting while doing this** and referring back to the photograph to check your perspective remains true. You are not trying to make an exact copy just putting down way points.

So as shown in Fig 1.3 make yourself a rest before we start with the project proper, the eyes.

Figure 1.4 White Charcoal Layer



Cover all of the eye where you will be adding coloured pastel, except the pupil which will be black.

As we covered in Guide 1, make sure that you keep the pencils sharp by using a craft knife and then rubbing into the sandpaper.

When working in charcoal we are trying to build a picture using value to create detail and definition.

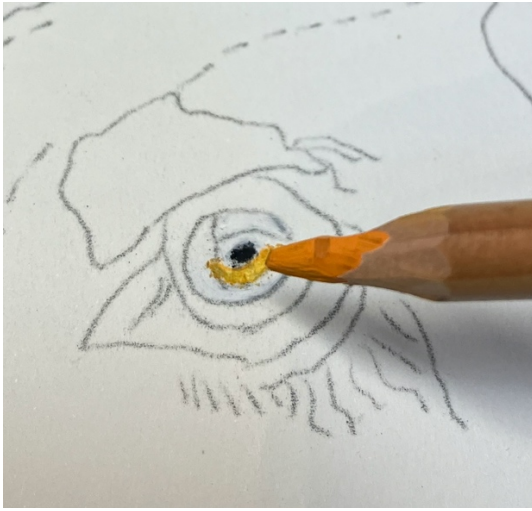
**What is value?** The lightness or darkness of a colour. Rembrandt apparently considered black to be the queen of all colours, so who are we to argue. Now I know that black is not a colour but, if we assume that in value terms it is a 10, the darkest dark, then the lightest at 1 is white. Using erasers and other tools we are going to build our image. This first layer may well be white charcoal even on a white background paper, which I know sounds strange, but remember you will be lifting off in areas so it actually helps in certain situations to have white underneath. This is appropriate when using tinted paper, which you may well have decided to use for this project. You don't have to follow my example exactly it's your artwork.



### A little bit about colours in charcoal.

There are some tinted or coloured charcoals now coming onto the market. Derwent are certainly offering a range of tinted charcoals in pencil and block form.

They are good and nice to use but, as you will see, the colours, understandably, are somewhat dull. You can lighten them slightly with the white charcoal which is why you are going to add the white first, when required. However, I prefer to use pastel pencils when I want brighter colours. I also find, because of the way they are made (a gum binder mixed with a pigment), they tend to work better with charcoal. That's a personal preference let me say, others may well disagree. I will leave you to choose.

*Figure 1.5 Adding Colour*

Black with yellow = Brown

Highlight the pupil with a sharp black charcoal pencil (Dark/2B to 4B)

Now slowly and gently with light strokes start to add colour. I used Faber Castell Yellow 1122-109 to create the yellow tinge to the eye for Freddie.

Take care to leave a white flash at the top to create the reflection and while adding the yellow pastel, try to keep to the border line in your sketch as shown in Fig 1.5.

**Note:** Be gentle, if you press too hard the tip will shatter. You will create quite a bit of dust, don't blow it away yet as you will be using the small tortillon in the next step and may need to pull some of the dust back into the eye to create the correct brown.

*Figure 1.6 Small Tortillon to blend*

Sharpen the tortillon with the sandpaper before use to create a sharp point and clean the tip of black charcoal, or use a new one. Now you have to be careful in this step to use a very light touch. Use the original artwork as your guide and gently pull some of the black from the pupil into the colour to create a slight dark brown halo around the pupil, again taking care not to lose the white reflection.

You might want to add further white charcoal on top of the yellow to create a glassy eye effect.

Do both eyes in the same way.

Notes..-

**Transition Points** are the points where you start to transition from one tonal value to the next, light or dark, by the use of a different type of charcoal or blend with a different tool.

**Perspective** is the art of representing a three dimensional figure on a two dimensional piece of paper, canvas or other substrate. In charcoal, as well as composition, this is achieved mainly by the use of tonal value changes.

**Composition** is the way in which an artist composes the elements of his work to make it attractive and interesting to the viewer. For more information, read about The Rule of Thirds, The Golden Mean and the Golden Triangle. These are considered to be the rules of composition. For me I just prefer the sentence. 'If it looks right it is right'.

### Working on the eyes continued



Figure 1.7 Defining the lids and rim of the right eye

Fig 1.7 shows me slowly defining the eye lid and surrounding rim of both eyes.

Remember to keep sharpening with the sandpaper and build it up slowly with a round sweeping motion.

**Also notice that I have put in a lighter shade of charcoal** in the top left section of the eye lid as well as leaving a white area which, when smoothed and blended, gives a realism to the finished eyes. The image shows that I still need to make the top left of the eye more square.



Figure 1.8 Left Eye

Fig 1.8 shows the way I have done the left eye which is different to the right in both position, reflection and value. If you look closely at the finished image of the right eye I have added a small white flash to the right of the main reflection. This was done with a white pastel in the final detailing stages of the right eye.

The flash in the left eye is different again See Fig 1.8 and Fig 2.3 over

## END OF STAGE 1

# TAKE A BREAK

## Stage 2 Applying layers and adding further tonal values

There is no fixed order in which to do layering, it just comes with practice. Most importantly, however, don't press too hard whilst blending the different layers and adding the tonal values. This will allow you more flexibility to lift off/rub out as you add each layer on top and arrive at a satisfactory image at the end of Stage 2.

Figure 2.1



Figure 2.2



Figure 2.3



### Darks & Lights

Fig 2.1 shows what to do to create a dark tone prior to adding the powdered charcoal layer. To create this lower dark tone I use a vine charcoal held in a holder to keep my fingers clean before adding the powder layer.  
Refer to the finished image to identify where these areas are and keep squinting.  
More details on how to make a vine charcoal holder are in Guide 1.

### Point Tip Silicon Blender

Fig 2.2 shows the use of the point tip silicon smoother to pull the charcoal across the page first, thus defining the darker hairs and fur before adding the powder layer in Fig 2.3.  
This layer and the next, are applied gently over the top of each other which helps to smooth and blend them together. This should still allow you to lift or rub out before fixing more permanently with a variety of tortillon.

### Powder Layer & Blending

Fig 2.3 shows further smoothing and blending of powder on top of the silicon blended layer. Expand this below the eye gradually working outwards across the dog's face.  
Now take the same approach on the left eye to identify the dark value just above. The arrow shows where this dark area should be applied. Stop once you have spread the base powder layer around the snout and down toward the chops.

Freddie provides a lot of help to the developing artist, new to charcoal. for the following reasons:-

1. He is almost black all over so this gives you a lot of practice in identifying tonal change and value. This is achieved by lifting out using the tools we are describing for you which, I hope, I hope, you are now starting to master.
2. You will also have learned by practice how the different pressures that you apply to the paper make the charcoal layers permanent, or semi-permanent/manipulable, or not. This will allow you to judge when and where to add either vine charcoal, pencil or block and add pressure to fix the charcoal onto the paper.



### Stage 3 Lifting Out Creating the Light & Dark Values

Figure 3.1 The objective at the end of Stage 2



Fig 3.1 shows roughly where you should be at the end of Stage 2 before starting on the ear.

Everything below the eyes is a first layer and this has been lightly applied.

You can see that I have used a mixture of the putty rubber and tombows to lift out lighter patches.

Slowly but surely the composition is taking shape

Figure 3.2 Steps along the way



Fig 3.2 shows a little more detail on lifting out and creating the direction of fur.

Keep referring back to your reference artwork and gradually build up the shape of the snout. To do this, start by using the chisel tombow to define direction and add lights and dark values. The blue arrow shown, indicates the direction that you should use with further layers.

In summary therefore you are slowly building layers of both dark and light patches as well as smoothing until the snout resembles the final artwork.

*Figure 3.3 Large Tortillon*

Fig 3.3 shows the gradual build-up of dark and light tones referred above as well as the use of the large diameter tortillon for blending. Notice that I have also started to define the ear line.

The image also shows how the tombow reference lines start to help you identify and define direction of fur.

*Figure 3.4 Extract from Video*

Fig 3.4 shows the creation of further guide lines with the round tip tombow.

You can also see the darker fur hairs are established and the next step is to smooth with the charcoal powder layering tool.

Figure 3.5 Detailing



Fig 3.5 shows the effect after smoothing and further detailing and also shows several amendments.

I have reshaped the right eye slightly with the dark charcoal pencil.

I am also using the silicon chisel tip to smooth in the fur lines after using the tombow round-tip to enhance these.

Notice the added lightening and defining of the light fur line directly under the right eye done with a combination of putty rubber after quite a firm rubbing with the chisel tombow to give a sharp line. This is why I use the Frisk Cartridge paper it can cope with excessive rubbing.

Figure 3.6



### Starting on the Ear

Fig 3.6 shows that I started on the ear at this point for several reasons. Firstly, because I didn't want to smudge the work already done. This is why I stress that the order in which work is done must be decided by you. It is not a 'painting by numbers', step-by-step approach when working in charcoal. Secondly, because it has to merge seamlessly with the face. So the tones and techniques I used for the face have to be the same on the ear. I use the various techniques we have now covered as required by the subject I am working on.

*Figure 3.7*

Fig 3.7 The ear therefore starts with a single light powder layer. this will be followed by vine charcoal and pencil layers which will help to reflect fur shine and to identify dark and light areas and texture. This transforms the ear from a flat two dimensional shape into a three dimensional subject with depth and shape.

## CONTINUING WITH THE EARS

Figure 3.8



Fig 3.8 shows further detailing of the ear. You should by now be getting the hang of adding a light powder base layer, detailing tonal darks with the vine charcoal or dark pencil, which depends on how strong you want to make the tonal contrast. Vine charcoal will always lighten more than dark charcoal pencil when blending, especially with a tortillon. The silicon blenders are softer and can be used to smooth the transition points. To give a more permanent fixed line, use the small point tortillons. It is the combination of these that builds the direction of the fur. Notice the tumbow lift out guidelines again

Figure 3.9 Identifying Ear Shapes & Building Layers



Fig 3.9 shows the second layer of vine charcoal and charcoal pencil. I have also now started to build the shadow and fur direction on the neck of Freddie. This has not been blended at this stage and if you squint at the image you will see what the ear is taking shape which the blending will enhance.

Blend gently. I used the chisel tip silicon smoother, the kneadable rubber and then a final top coat of charcoal powder to get the result shown in Fig 3.10 below.

Figure 3.10



Fig 3.10 shows the development of the neck and dark shadows created by the ear. Freddie is really now starting to take shape. A bit more work of blending and lifting out following the tombow guidelines and the rounding of the neck will bring this section to a close.

That leaves the nose, lower jaw and chops, as I call them, to finish.

Note: To prevent smudging, I would recommend that you turn your board so that you can now work on the nose without damaging the rest of the artwork. I turned my 90 degrees to the left so I could rest on the left hand on side of the paper without difficulty.

Figure 3.11



Fig 3.11

Dogs noses are not easy to replicate:- They have a dimpled skin texture.

I haven't needed to reproduce this too much on Freddie but, if in the future you do, the way to do it is to stipple the area with the charcoal pencil on top of the first charcoal powder layer. Use a very small tortillon to fix the dimples and then smooth again with a silicon shaper.

In Freddie his nostrils and parts of the skin are darkened as the last action with the charcoal pencil.

I have also used a very sharp charcoal pencil to create the whiskers

## Stage 4 Final Detailing



### So what's left to do?

The final detailing should be to add whiskers, smooth further and blend where appropriate to achieve an integrated piece.

Finally check for any charcoal that has strayed onto the white paper around the artwork. This can be removed using the kneadable rubber or the powered eraser.

When you are ready, use a spray can of fixative to seal the whole artwork. Make sure that you follow the instructions on the can. You need to mist this from a height of about 12' to 18" (30cm to 40cm)

Be very careful with the final fixing, I use Schminke Fixative. I have tried many different types but this gives the best results. It gives a gentle mist and does not flood the artwork. Charcoal reacts very unfavourably to moisture and there is nothing more annoying than ruining your finished artwork that has taken many hours with the final action of fixing it.

### The Do's and Don'ts of Using Fixatives

#### DO's

1. As I have stressed on several occasions, if in doubt try on a scrap of paper first.
2. Leave the artwork taped to the board while fixing and until dry.
3. Spray from a minimum height of 12' to 18" (30cm to 40cm).
4. Allow to dry for at least 10 mins before touching.
5. Spray away from all other materials or artworks.
6. If you are fixing a small area of a larger artwork, mask the areas you don't want to fix with paper or card.

#### DON'T's

1. Don't spray near any naked flames.
2. Try not to flood the artwork with fixative. If in doubt, apply two light coats rather than one heavy one.

That's about it. All that's left is for you to decide on your border and frame and your artwork is finished. Below is an equipment list for your reference. Some of the items you will use many times over so don't be too distressed at the cost of some of them as they are investments for the future.

Any problems or questions please don't hesitate to contact me by chat or register on the web site <https://www.art-marco.co.uk> or <https://www.art-marco.com>



## EQUIPMENT LIST

Tools and Products Required to produce the above artwork.

*Cost\* Prices are correct at time of production and may now have varied*

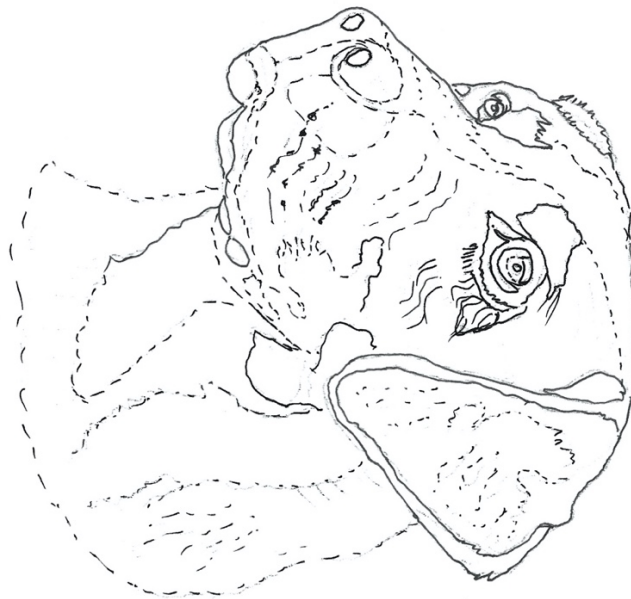
Description	Size/Details	Availability/ Supplier	Cost *	Appro x Cost for this	Notes
Drawing Board Frisk Frisk Drawing Board Large	Plywood or Hardboard	<a href="http://www.saa.co.uk">www.saa.co. uk</a>	£24. 75	£2.50 (amor tised over 10)	You can make your own of course
Frisk Trace down	A3 or A4	<a href="http://www.saa.co.uk">www.saa.co. uk</a>	A3 & A4	£0.50	Pack of 5 Sheets
Frisk Cartridge 110gsm	A3 or A4 Pad A3 for this	<a href="http://www.saa.co.uk">www.saa.co. uk</a>	£5.4 0	£0.30	Pack of 50 Sheets
Assorted Vine	Hongbee	Amazon	£10. 99	£1.00	20 assorted size sticks
Derwent Set of 6 Charcoal Pencils or	Pack of 6	Various Amazon or <a href="http://www.saa.co.uk">www.saa.co. uk</a>	£12. 49	£3.00	1 Light, 2 x Med, 2 x Dark, 1 White
Coates 500ml Jar	Jar	Amazon	£15. 10	£1.50	Will last for many artworks
Pro-Arte Set of 5	Set of 5	Jacksons Art Supplies or	£8.9 9	£0.50	Chisel and Round Tips
Pastel Pencils	Faber- Castell Pitt	Jacksons Art Supplies	£42. 00	£0.25	Tin of 24 various colours
White Charcoal	Pasler Pack of 3 or Koh	Amazon or <a href="http://www.saa.co.uk">www.saa.co.</a>	£7.4 9	£0.10	Make sure its charcoal
Craft Knife		Your choice		£0.00	
Putty	Faber	<a href="http://www.saa.co.uk">www.saa.co.</a>	£2.5	£1.00	
Tombow		Amazon or	£6.5	£1.00	Round Tip & Rectangle Tip
Masking Tape	1" 25mm Roll x 50M	Amazon	£8.9 9	£0.20	Scotch Pack of 3
Pack of Baby				£0.50	

Description	Size/Details	Availability/ Supplier	Cost *	Appro x Cost for this	Notes
Derwent Rechargea ble Eraser		<a href="http://www.saa.co.uk">www.saa.co.uk</a>	£28. 49	£0.50	Optional
Fixative	Schminke 350ml Can	<a href="http://www.saa.co.uk">www.saa.co.uk</a>	£18. 26	£0.50	Other brands are available

Reference Drawings



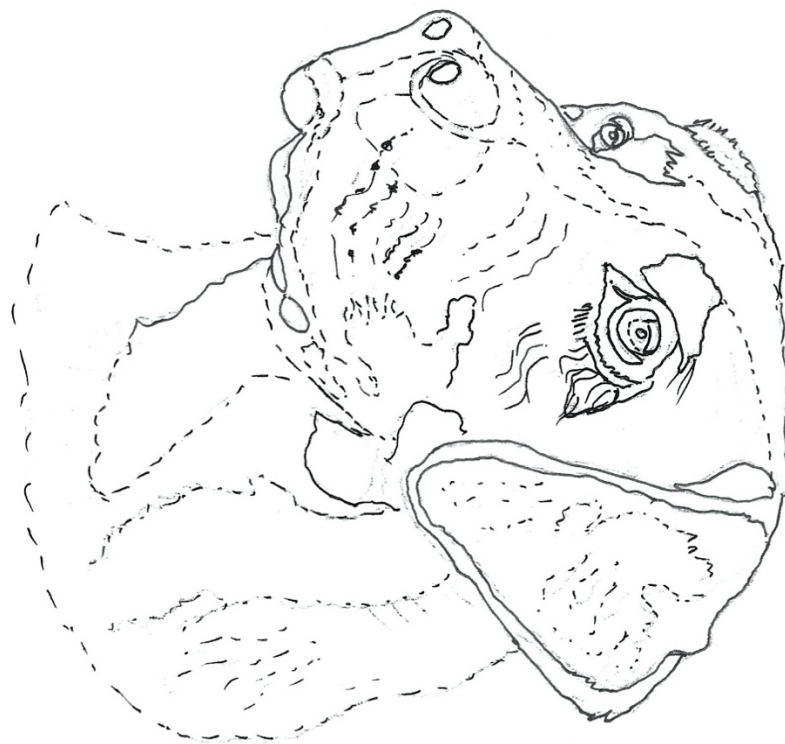
A4 Line Drawing



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A3 Line Drawing

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