

# GRAPHITE PENCILS

The **lead** in pencils is made from a mixture of graphite and clay baked at high temperatures.

The **degree of hardness** of a pencil depends on the proportion of clay in the mixture. The more clay it contains, the harder the lead.

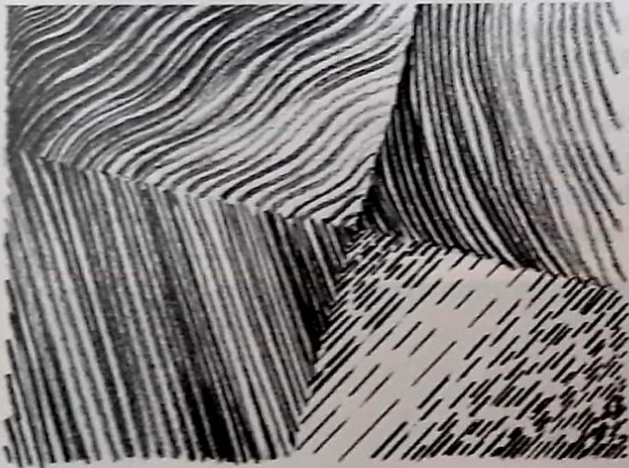
- **Technique:** dry, hatching, cross-hatching, blending and frottage.
- **Material:** hard pencils (H), soft, dark pencils (B), paper, rubber and blending stumps (blurring pencils) or cotton wool.

## Techniques

There are different shading techniques you can use to get different tones and textures. You can use parallel lines to create shading, or blend your pencil strokes.

### Hatching

Using lines that are different lengths, thicknesses and intensities increases expressiveness.



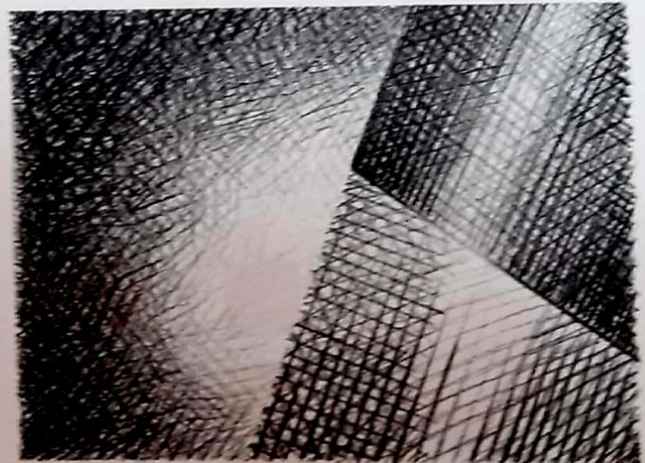
### Blending

When you draw with graphite pencils, you can create shading by blending the graphite dust with different blending stumps, or cotton wool.



### Cross-hatching

Using thin, parallel lines drawn with a ruler produces shading that transmits a sense of order and coldness.



### Frottage

It consists of placing a piece of paper on a textured surface and rubbing graphite pencils over the surface to get the texture on the paper.



Charcoal is made by burning sticks of willow, vine or heather in sealed containers at high temperatures.

- **Technique:** dry.
- **Materials:** charcoal, Ingres paper, rubber, blending stumps and fixative spray.

## Techniques

You can use charcoal to create **chiaroscuro** by blending and creating patches of shade. You can use a rubber or a piece of bread to create **highlights**. It is important to preserve charcoal drawings by spraying a **fixative** over them from a distance.

### Impregnation

The paper becomes impregnated with charcoal as you apply different strokes and patches with varying pressure.



### Finish

Using a blending stump or cotton wool, you can get different values of light and dark, and soften the texture of the strokes.



## The artist. Antonio López

Antonio López is a Spanish artist who creates paintings, drawings and sculptures. His work belongs to the hyperrealist genre, as he shows the finest details in his pieces. This detail means the creation process is slower, with one piece taking him several years to complete.

In 1990, the film director Víctor Erice made a film called *Dream of Light* about the artist's creative process.

Antonio López uses a variety of techniques in his work: charcoal, graphite pencils, oils, wood, bronze, etc. He has displayed his art in exhibitions around the world.



ANTONIO LÓPEZ, *Four Women*, 1957.

# COLOURED PENCILS

The leads in coloured pencils are made from pigments mixed with chalk, talc or china clay and a binder, such as cellulose gum.

Some coloured pencils are watercolour pencils, so they can be diluted with water.

The best surface to use is rough or semi-smooth paper that is a little absorbent. However, you can also use smooth paper.

- **Technique:** dry and wet.
- **Materials:** coloured pencils and watercolour pencils, paper, rubber, blending stump or cotton wool, water and paint brushes.



## Techniques

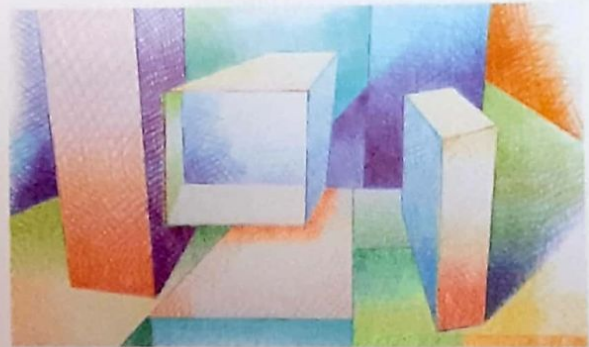
### Shading and white space

You can create shading with coloured pencils by blending, cross-hatching or hatching lines with the same texture. You can also work with **transparency**, creating white space and using a rubber to add highlights.



### Hatching

You can create the effect of **volume** with hatching by drawing straight or curved lines that follow the contours of the object you are drawing.



### Cross-hatching

You can create **light** with cross-hatching. The closer together the lines are, the greater the sense of darkness.

### Watercolour effect



1. To create a picture with **watercolour pencils**, first you need to apply all the colour with the dry technique.

2. When you have all the strokes and lines you need on your paper, you can blend them with **water and paint brushes**.

1 Use watercolour pencils to apply cross-hatching to a drawing of geometric shapes. Then blend the lines with water and a paint brush to see the difference.

The word *collage* comes from the French verb *coller*, which means 'to stick'. This technique consists of creating works of art from different materials that you stick to a surface.

Some materials don't stick well with glue, so you can use other **methods of attachment**, such as sewing and stapling.

- **Technique:** collage and photomontage.
- **Materials:** photos, textured paper, objects, fabric, scissors and methods of attachment.



## Techniques

The **collage** technique allows you a lot of freedom. You can use paper, fabric and objects. You can then draw on the things you stuck to your collage.



You can create a collage with photos or different types of paper. Cut pieces of different shapes and sizes, stick them on the surface of your choice, then draw or paint on them.



You can also create collages digitally, using the **photomontage** technique to create an image made up of other pictures.

## The artist. Pablo Picasso

**Pablo Ruiz Picasso** was a Spanish artist who produced many works of art. He created paintings, sculptures, ceramics, drawings, designs and etchings. He was one of the first people to adopt the avant-garde style called **Cubism** and his work is known throughout the world.

Picasso was also one of the main artists to use the collage technique in the 20th century. Later, other branches of the technique appeared.

The work on the right shows a guitar deconstructed into geometric shapes. Picasso used collage to create this work.

- 2 Create your own collage. Choose an object and draw its parts on different types of paper, newspaper, card and cardboard. Choose a surface of any colour to work on, then stick all the pieces on it in a random pattern.



PABLO PICASSO, *Guitar*, 1913.

**Pastels** are made from powdered pigments mixed with tragacanth gum or guar gum.

They are cylindrical or square sticks and come in many colours. There are also pastel pencils, which are useful for details and small-scale work.

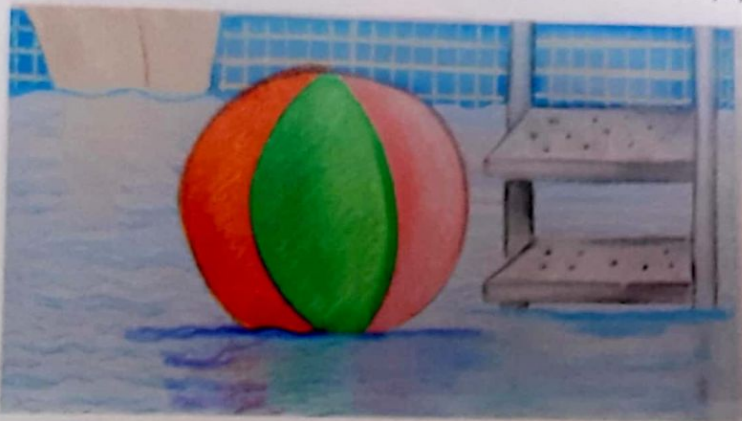
The best **surface** for pastels is semi-smooth paper, which retains the pigment.

- **Technique:** dry.
- **Materials:** pastels, pastel pencils, rough and semi-smooth paper, blending stumps or cotton wool and fixative.



## Techniques

The best technique to use with pastels is **blending**, which you can do with blending stumps, cotton wool or your fingers. It is important to use a **fixative** to stick the pastel colours to the paper.



On the left of the drawing you can see the pastel strokes before blending. On the right you can see the blended strokes. You can also draw new strokes on a previously blended area if you want to highlight or contrast some areas.

## The artist. Edgar Degas

**Edgar Degas** was a French impressionist painter and sculptor. His early work reflected everyday life in Paris, but later he began to focus on painting laundresses and ballerinas. In many of Degas' paintings you can clearly see the brushstrokes. He combined patches of colour with large brushstrokes and, sometimes, dark outlines. Edgar Degas used the pastel technique a lot.

- 3 Look at the painting. In which areas are the pastel strokes most clearly visible? Which areas are blended? What sensation do the lines give?
- 4 Use pastels to draw a landscape. Use the blending technique only on one half of the picture, leaving the full pastel strokes on the other side.



EDGAR DEGAS, *Seated Dancer*, 1881-1883.

# CRAYONS, CONTÉ STICKS AND CHALKS

Chalk, conté sticks and crayons are made with different binders to give a different feel and a different result.

Chalks are made from pigment, gypsum and water.

Conté sticks are pigments mixed with clay. Crayons are pigments mixed with liquid wax.

The best **surface** is medium-grain paper, which can hold the pigment.

- **Technique:** dry.
- **Materials:** chalks, conté sticks, crayons, rough paper, blending stumps or cotton wool and fixative.

## Techniques

Due to the fact that they are thick, chalks, conté sticks and crayons are excellent for creating **patches of colour**. To create outlines or thinner lines, you can sharpen the ends of them. They are also good for **mixed media**, which consists of using several materials and techniques in the same picture.

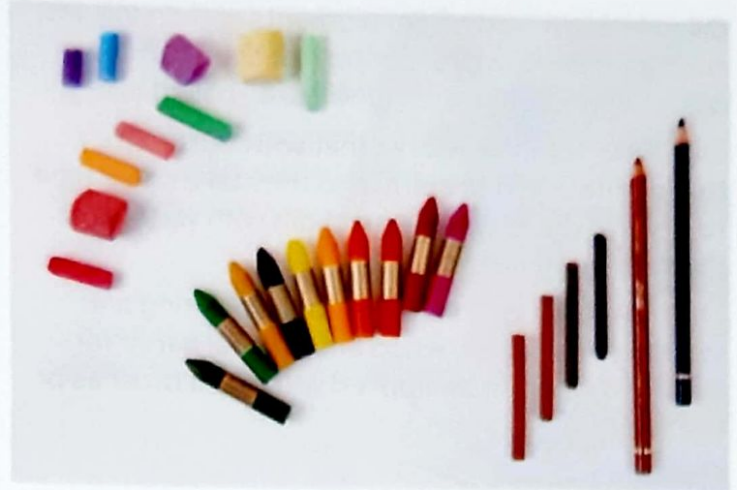
**Crayons** are sometimes called wax pastels, and there are also **oil pastels**. You can blend them with your fingers or use cross-hatching.



Draw some patches of colour with crayons, then paint over the drawing with **Indian ink**. When the ink is dry, scrape it off.



- 5 Use coloured wax crayons to create a gradient and lighten it with white. Add cross-hatching to this gradient.
- 6 Draw the face of an animal. Draw one half of the face with conté sticks and the other half with chalks. Observe the difference between them.



**Conté sticks**, also called *carrés*, are square sticks that also come in the form of pencils. You can blend them with your fingers or blending stumps.



**Chalks** are cylindrical sticks that you can also blend easily. However, chalk is more opaque and softer than the others.



# OIL PAINTS

Oil paints are made from pigments and drying oils, such as linseed, walnut, poppyseed and safflower oils, although there are some water-based oils.

Oil paints are thick pastes that you dilute with **turpentine** or **white spirit**, and they take some time to dry. We dilute water-based oils with water and they dry more quickly.

The most common **surfaces** for oil painting are stretched canvases, wood and special paper for oils. The paint can be applied with paint brushes or spatulas.

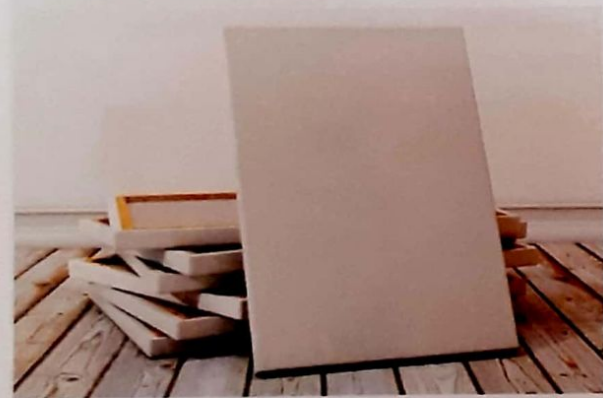
- **Technique:** wet.
- **Materials:** oil paints, turpentine or white spirit, water-based oils, paint brushes and spatulas.



## Priming and techniques

### Preparing the surface

Priming means preparing a surface so you can paint on it. You can also use a pre-prepared surface.



You need to prepare both canvas and wood to be able to paint on them. This process is called priming.



It consists of using a brush or roller to apply several layers of *gesso* (a mixture of gypsum, white pigment and a binder) to the surface. If you don't apply the gesso, the surface will be too absorbent.

### Integrating brushstrokes



You can use very **thick, loose brushstrokes**, without mixing the colours much. The paint then needs to dry for several days before you can add more brushstrokes.



If you use **less paint**, but more brushstrokes, the colours will blend into gentle, continuous gradients.

Tempera paints (gouache or poster paints), are made from pigments mixed with gum arabic as a binder. Barium sulphate is added as a thickener. It gives the mixture an opaque appearance.

The name *tempera* originally comes from a painting technique widely used in the Middle Ages, when the paint was made from eggs.

- **Technique:** wet.
- **Materials:** tempera paints, soft, flat or round paint brushes, sponges and paper for wet techniques.

## Techniques

### Solid (Spot) colours

You can apply **tempera paints** as a wash or in blocks of solid colour. Start with a light wash for the first few layers. Next, use thicker paint to fill in the different parts of the picture **evenly**, with no changes in texture or value. You can also use oil paints and acrylic paints for the **solid colour technique**.

### Overlapping brushstrokes and stamping



Tempera paints allow you to work from dark to light and vice versa, using **overlapping brushstrokes** to create different textures.



You can also dip objects, such as sponges, into the paint and create new textures through stamping.

- 7 Draw a picture with geometric shapes. Paint each part of the picture with a different colour using the solid colour technique.
- 8 Use the overlapping brushstrokes technique with tempera paint on the previous picture to add detail.





# WATERCOLOURS

Watercolours are made from pigments and gum arabic, which makes the colours brighter. They come in dry tablets or in tubes and you dilute them in water.

The best surface for wet techniques, like painting with tempera paints and watercolours, is medium-grain paper.

- Technique: wet.
- Materials: watercolours, soft flat or round paint brushes and paper for wet techniques.



## Techniques

*Alla prima*, wet-on-wet or 'direct painting' consists of applying colour brushstrokes onto the surface without waiting for the layers to dry first. With watercolours, you should always lighten the colours with water, never with white.



1. Sketch your picture on an appropriate surface, using clear, light, clean lines.



2. Fill in the spaces with very watery overlapping brushstrokes like a glaze.



3. Use the white of the paper to provide light. Artists don't use white in watercolours because it makes the result opaque.

## The artist. Berthe Morisot

Berthe Morisot was a very important French painter from the impressionist movement. Her works were characterised by the lightness and broken softness of her strokes.

She began to take part in art exhibitions at an early age and eventually started to hold individual exhibitions.

The artist created many paintings, most of which were portraits. She principally used oil paints, but she also did many studies in watercolour.



BERTHE MORISOT, A woman seated at a bench on the Avenue du Bois, 1913.

- 9 Create a gradient of a colour using watercolour and water. Don't use any white. Draw a rectangle measuring 4 x 20 cm and divide it into 5 equal parts. Gradually add more water to the colour in each part, creating light areas by gradually blending the colour.

# PRINTING

With **printing techniques** you use a matrix to repeat images as often as you want.

A **matrix** or **plate** is the surface that carries the image. It can be wood, stone, metal or linoleum. The resulting images on the paper are called **prints**.

The pigment that you put on the matrix to print on the paper is called **etching ink**.

- **Technique:** engraving, woodcut, linocut.
- **Materials:** wood or linoleum, matrix or plate, gouge, print roller or etching press, and etching ink.



## Techniques

### Relief printing

This technique consists of **cutting** into the plate with a **gouge** (a type of chisel) and inking the surface with a **roller**. When the matrix is printed, or stamped, onto the paper, you get the pattern or picture where the ink was. If the matrix is made of wood, the technique is called **woodcut** and, if the plate is made of linoleum, the technique is called **linocut**, or lino printing.

1. Use tracing paper to transfer the design to the linoleum plate.



Then, use gouges of different sizes to cut the drawing into the linoleum.



2. Spread the ink on the matrix, taking care not to put too much ink on the roller.



Then, place the matrix within well-defined registration marks so you know exactly where to put the paper.



3. Pass the roller once or twice over the plate to transfer the print to damp paper.



Leave the print to dry between sheets of cardboard and with weight on top so it doesn't wrinkle.



### Mixed media

**Mixed media** is the use of **several** materials in a single piece of art, such as marble powder, cardboard, wood, string and small objects.

In this case, you don't use a roller to put the ink on the flat surface, but **tarlatana fabric** to impregnate all the materials with ink. When the paper is pressed onto the matrix, only the ink in the cracks is transferred. **The surface** can be cardboard, hard plastic or wood.

1. Soak the materials in glue so they stick well to your chosen surface. Leave it to dry for a few hours.



2. Dilute the ink a little with white spirit, then use the tarlatana fabric to dab the ink all over the materials. Use a second piece of tarlatana to wipe the surface.



3. Place the damp paper on the plate and pass it through the press. Lastly, lift the paper slowly so it doesn't stick.



# DRIPPING, SPONGING AND TEXTURES

You can get different **textures** with tempera paints, oil paints and acrylic paints by using **dripping** and **splattering** techniques, and materials like **sponges**.

The best **surfaces** for these techniques are paper for wet techniques, cardboard, canvas and wood.

- **Technique:** wet.
- **Materials:** tempera paints, oils, acrylics, sand, canvas, wood, suitable paper or cardboard, paintbrushes of different sizes, stiff-bristle brushes and sponges.



## Priming and techniques

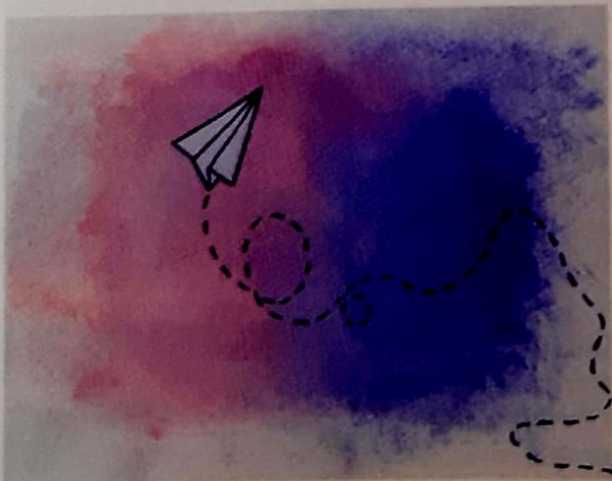
### Splattering and dripping paint



For the **splatter technique**, you need to dilute tempera and acrylic paint with water, and oil paint with turpentine. To splatter the paint, scrape a stiff paint brush or brush with your fingers.



When you use **drips of liquid paint**, you can pick the surface up and move it around to spread the drops of paint. You can also blow hard on thick spots so that they leave tracks.



**Sponges** are good for adding texture through stamping. However, you can also use them to create subtle blends by dabbing very gently on the paper.



Add materials, such as sand and marble dust, to create **texture** in your work. You can use them in their natural colour by mixing them with craft glue, or mix them with paint for colour.

Acrylic paints are made by mixing pigments with synthetic resins, or with polyacrylates and polymethacrylates. This paint is water soluble, waterproof, tough and dries quickly.

Acrylic paints are bright, and can be used with an **impasto** technique or with **glazes**.

The best **surfaces** are canvases or wood, with a primer or gesso. You can also use paper for wet techniques.

- Technique: wet.
- Materials: acrylics, stiff-bristle and soft-bristle paint brushes and spatulas.



## Techniques

### Texture with thick paint and a paint brush

Using acrylic paint, you can create patches of colour, hatching and solid colours.



You can achieve **transparency** effects by putting a small amount of thick paint on your brush.



Then, **spread the paint** across the surface, just covering the part of the picture where you want the desired effect.

### Texture with thick paint and a spatula



You can also use spatulas with acrylic paints. Use **spatulas** of different sizes as tools instead of paint brushes.



This technique is great for adding lots of **texture** to your work. You can see the detail of the tracks that the spatulas leave in the paint.

- 10 Paint a wooden board or plywood with white acrylic paint. When it is dry, paint several plane shapes in different sizes using different solid colours. Use a fine paint brush to add cross-hatching and different colours to the shapes. You can also use spatulas to spread the paint in some of the shapes.