

CHALK

ILLUSTRATED.com

Using Chalk Art for Ministry, Education & Fun!

← EMPTY
AND
SILENT
TOMB
← ECHOES
RESURRECTION

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Issue 8
Spring 2013



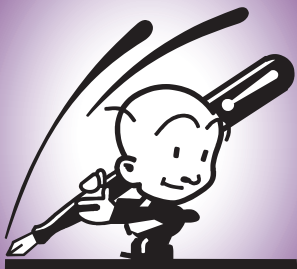
This Issue:

Remembering...

*Charline
Bainbridge*

ALSO:

- ▶ Dispelling Myths of Creative Evangelism *pg. 6*
- ▶ Chalk Instruction Handbook - Free E-book! *pg. 11*
- ▶ Who Did Swallow Jonah Down *pg. 17*
- ▶ Audio from Upper Room to Ocean Floor *pg. 19*
- ▶ Shadow Box Chalk Easel *pg. 24*



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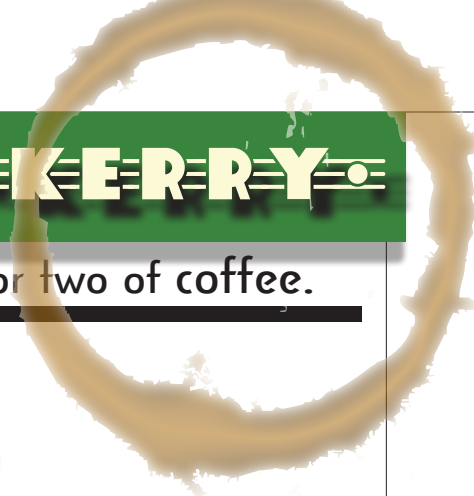
Chalk Illustrated is an e-zine designed and produced to educate, edify and unify the chalk art community worldwide. It is published on a quarterly basis (as time allows), and the e-version is distributed to subscribers without cost. A full-color print version is also available. Each printed issue may be purchased at actual cost of \$4.50 printing + 1.75 shipping anywhere in the US (foreign orders please e-mail for actual postage charges). You may also place a yearly subscription (4 issues) for \$25 (US). **Subscriptions, donations and submissions** may be made through the official web site at www.ChalkIllustrated.com. To order, visit the web site and click on the **PARTICIPATION** page where you will find both a downloadable order blank (for sending checks), and an online order form (for using credit cards and PayPal). You may also mail a donation to help with this ministry, to: Kerry Kistler, 1722 N. Waverly Ave., Springfield, MO 65803.

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COFFEE WITH KERRY

The editor spills some ink – and a drop or two of coffee.



UNLESS A SEED DIES

OVER THE YEARS, I have known chalk artists who, for whatever reason, have stepped away from the easel and laid down their chalk. There is no judgement here, because I have had to do the same thing—and more than once. My experience is that most chalk artists have encountered this hard reality too—or will in the future.

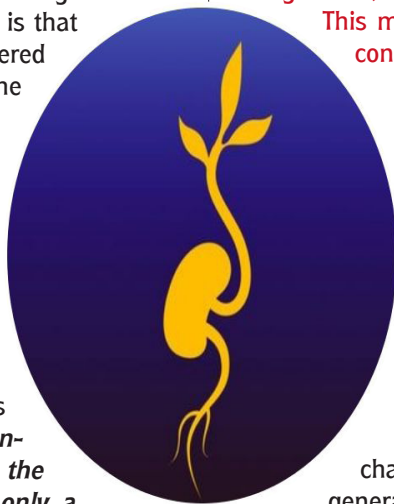
Whether you are going through this now or it hits you sometime in the future, the Easter season reflects the sad reality of loss—of death and burial. But it also offers us the hope of a resurrection day. If (or when) your chalk art seems buried, remember these words of Jesus: *"Very truly I tell you, unless a kernel of wheat falls to the ground and dies, it remains only a single seed. But if it dies, it produces many seeds."* (John 12:24, NIV)

My cousin, Peter Hoover, once shared some helpful insights from a scientific research paper he wrote. Here are only a few of his "seed thoughts" which give added depth to this spiritual truth. My "chalk thoughts" are in red:

THE LESSON OF THE SEED

For a seed to be preserved it first needs to be dried out. The scientific term is "desiccated." Desiccation is extreme drying out. It's the word used to describe what happens to a body during mummification. So we're talking dry. **Have you ever cried so many tears over a loss that none were left to cry?**

Removing water from the seed is necessary for two reasons. Firstly, seeds that are exposed to freezing winter temperatures are in danger of internal expanding ice crystals that will tear cells apart. Secondly, removing water also suspends a seeds' metabolism so that it does not use up its energy stores during dormancy. In this dry state, a seed can remain dormant for months or



years, but dormancy is a necessary and important pause in development. If a seed germinated right away, it might be subject to unsustainable conditions. Remaining dormant until conditions are right helps insure survival of the young seedling. **If your chalk art is going through a dry, dormant phase right now, try to view it as a time of protection and restful preservation. This may simply be an important pause in its development until conditions are right for germination.**

Expanding on this thought, different seeds have different mechanisms to prevent premature germination. **Has your chalk art ever been prevented from germinating by any of these conditions?**

- Some seeds are coated with germination-inhibiting chemicals that must be rinsed off by heavy rains. This ensures that the plant germinates only when ample rain has come and not just a fluke shower. **This reminds me of the old hymn "Showers of Blessings" which says, "...there shall be seasons refreshing...". Germination of a ministry is not enough without the sustaining showers of God's provision.**
- Some seeds require extreme heat. Seeds of the desert chaparral shrub must be scorched by a fire, turning the parent generations to ash, reducing competition for limited resources and recycling nutrients. **If you have been burned in ministry or your chalk art is going through an arid, desert time, the potential for germination and rebirth is still present—and you may discover even richer soil then.**

• Quality of light is another key component. Seeds have photo receptors that know whether they are in full light vs under the shadow of an overhead canopy of leaves. If the right light isn't available, seeds wait. This might mean they wait until early spring when leafy trees haven't grown their leaves yet and are letting the light through. **Someone (or something) may have eclipsed your ministry as a chalk artist. But, like an eclipse of the sun, the shadowy circumstance usually passes. Until then, the seed teaches us to wait for the full light of clarity.**

• Some seeds require that they be eaten by an animal or bird. This allows the seed a wide distribution so it is not in competition and in favorable soil. Being inside the harsh conditions of the digestive tract is what causes the seed coat to break down. **Even if circumstances, or people, have devoured your ministry alive and dumped you aside like dung in a forsaken place—God was there when you landed, and HE still sees the vast potential in YOU, one of His valuable seeds. As the adage says, "Anyone can count the seeds in an apple, but only God can count the number of apples in a seed."**

There are times when a seed may seem like a tomb, but often it's more like a womb—which is the enduring message of Easter. It is the hopeful lesson of the seed: Jesus is still in the business of resurrection.

Kerry



LETTERS AND E-MAIL

Your open forum to communicate, comment & critique.

WE APPRECIATE YOUR notes of encouragement, ideas, news, tips and chalk-related questions. Send all this and more to ChalkIllustrated@gmail.com, and we'll include as many notes as possible in the next issue.

Veteran's Day Idea

I modified some ideas from the magazine for a recent **Veteran's Day** celebration at a local state park, with the assistance of a 4th grade student. I used the famous **Iwo Jima** picture as a basis and a five minute song while drawing the soldiers. The student chalked the rest and unzipped a zipper in the sheet we were drawing on. Out of the zipper we pulled an American flag at the end of the song!

We just wanted you to see what a blessing your suggestions have been to others because the veterans (most of whom were older adults) loved the drawing. I love the magazine and hope to purchase more hard copies. Thank you for this ministry. It is truly a blessing,

—Nora Carter

[What an excellent idea. Thanks for sharing and for

the kind words. Knowing that the magazine is helping other chalkers makes it worth all the work.]

God Came Through

God has given you a talent to teach others through the published word. It is good to see how much support you are getting. I never had much support while publishing the **Christian Artist** newsletter. I worked with almost nothing each issue. I would pray that God would send me someone with an article, and He never let me down, but I never had much material left over for the next issue. What a difference a computer makes. It is so good to see how God is using you and many other chalk artists today.

Every day I am getting stronger but it is a very slow recovery from my operation.

—Ren Dueck

[Thanks, Ren. I appreciate all your work on the Christian Artist years ago and for allowing me to share



your back issues with a new generation of chalk artists via Chalk Illustrated.]

Inspiring Stories

The **SEE THE LIGHT** team is thankful for you and your gift of Chalk Illustrated to gospel chalk artists—past, present, and future! The featured stories in each issue are inspiring, encouraging artists

to keep persevering through the myriad of obstacles. **Rod Snow's** testimony captures the heart of gospel chalk artists: "... it was a **HUGE** leap of faith to let go of my job and follow His calling! I let go and let God! People thought I was nuts! They said that I couldn't make a living! I listened to God... and 30 years later God

is still opening doors for me. To GOD BE THE GLORY!"

Your gift of time and toil in putting together the treasure of CI each quarter continues to amaze and astound me. Prayerfully,

—Pat Holt

SeeTheLightShine.com

[Thanks, Pat. CI would not be possible if subscribers stopped sending in ideas and

material. Each issue takes 300+ hours to fully produce, and it would be impossible to publish

without the faithful input of subscribers and regular columnists—all of whom share material without compensation. I thank you all.]

Where's Mr. Ondra?

I met **Dan Ondra** in the early 90's at one of **Ding Teuling's** chalk conventions held in Michigan then again at a small church outside of Greenville, PA. I am interested in knowing if he has any CD's available to play while I am doing my drawing. I made a tape from his "Eagle" video which is about 15 min. It sure does beat playing music. It's hard for this old gal to talk and draw at the same time. I would be interested in one on the Lighthouse and possibly the Shepherd drawing. God bless your great ministry. Sincerely,

—Sandy Ceremuga

[I do not know if Dan has ever made his sound tracks available to other chalk artists. Mysteriously, Dan has not responded to any of my emails or calls for some time. If anybody can help Sandy, please contact CI with info.]



Survey Results from the Fall & Winter Contests

THE FALL 2012 CONTEST had 48 participants and 8 winners of DVDs donated courtesy of SeeTheLightShine.com (many thanks to **Pat Holt**): **Chris Burt**, GA; **Carl Ens**, SK Canada; **Linda Schiro**, NE; **Jeffrey Baker**, PA; **Lynn Bearden**, MO; **Thomas Morris**, PA and **Darrell Jennings**, AL. Thanks to you all for taking the time to participate.

The fall contest had a mini survey asking readers to rank the value of 7 regular columns in Chalk Illustrated. The choices for each column were **Very Valuable, Valuable, Somewhat Valuable and Not Valuable**. I compiled your survey answers into a composite percentage and then converted this into a corresponding letter grade. **Here are the results:**

- | | | | | | |
|--------------------|----|----------------------|----|---------------------|----|
| 1. In the Workshop | B+ | 4. TrickCartoons | C+ | 7. Oddio ReCordings | C- |
| 2. Chalk Be Nimble | B+ | 5. Chalk on Sheets | C+ | | |
| 3. The Chalk Vault | B- | 6. Background Checks | C+ | | |

Your opinions do matter, and several adjustments have already been made to the magazine (or will be made in upcoming issues) based on your feedback. Some columns have been shortened and others lengthened. **Here are some comments from the entry forms:**

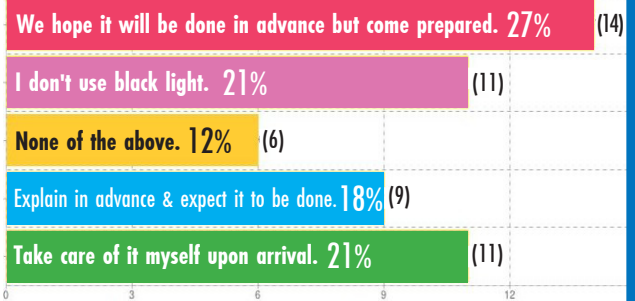
- I love Chalk Illustrated. I read it from cover to cover and save it in a binder. It is very helpful and I love seeing 'ole friends in it. **Ruth Wall**
- Presentations of different chalk artists are very interesting and very valuable. **Mats Rydin**
- I really appreciate the Step-by-Step Studios. It gives me ideas and new ways of chalking...or I can take something they have done and make it fit what I need. **Sherry Beeson**
- It is the best chalk instruction "manual" I have ever read. Thanks! **Richard Vance**
- I am very thankful that you do all of this work and provide the service for free. I like all of the ideas. Thank you so very much. **Michael Pfennig**
- Overall, I think your magazine is wonderful! I especially like the articles that teach me the steps to drawing a complete picture as Peggy Esher did in the spring issue. **Deloris Poling**
- Can't think of anything I don't like about each issue, and it's put together so well. Love the layout, colors, and content. I read it cover to cover. Thanks! **SuZie Zoerman**
- I really love the feature article interviews with the chalk artists themselves, like Matt Bowman's. They are fascinating. Would love to see an article on the history of gospel chalk art. **Rodney Evans**
- I have not done chalk art for a long time and am just getting back into it. I have found all the features in Chalk Illustrated to be great. Thanks so much for the help. **David Brown**
- Great information for the experienced and inexperienced chalk artist! **Charlene Hunt**
- A great resource online and in print! Keep up the good work! **Debbie Scott**
- I look forward to every issue. I can only imagine the time and effort that goes into preparing this publication. Thanks for your ministry to the Gospel chalk art family. Somehow this really brings us together with a sense of community and shared vision. **Gary Palmer**
- I really enjoy seeing a complete drawing step-by-step. Also, thanks to those who so generously share ideas and allow others to use them freely. I appreciate it! **Cindy White**
- Love CI. I am a children's minister and use ideas during children's church. **Tim Shumaker**
- The articles are interesting, the pictures beautiful. I only do simple chalk cartoons now. **Lin Snyder**
- I really enjoy your magazine. It is full of great pictures and ideas! **Jay Johnson**
- I enjoy your work. I use the ideas in children's church. **William Prioletto**
- Excellent chalk magazine. Articles very interesting and usable. **Craig H. Moore**
- Thanks for all the time and work you put into making this magazine. It continues to be an inspiration to me. **Kathy Madsen**

WINTER CONTEST RESULTS

The prize for the winter contest was the book **How to Draw Bible Cartoon Messages** (donated courtesy of Jerry Wallace at AdventuresInArtAndMusic.ca. Many thanks to Jerry). The winner was **Naomi Edwards** from GA. **Here are the results and some comments from the entry forms:**

- Check out the room in advance, talk about it with the person in charge and still come prepared to deal with it upon arrival. **Ruth Wall**
- Explain to the customer that there will be no black light if they choose not to prepare the windows. If they accept responsibility and do not prepare the windows, then they get whatever black light appears. **William Blakeslee**

When using black light effects do you ask the venue to cover the windows? [51 respondents]



- I just did a program for a Senior Adult group and was told that blinds would darken the room, but when I surveyed the place a few weeks before the date, I knew I needed to bring some cardboard to put behind the blinds. All went well but would not have if I had not pre assessed. I want the best effects possible and so try to anticipate possible problems and have a solution before one is needed. **James Lochridge, Jr.**
- I tell them that if it does not get dark in the room the greatest effect will be lost. I call it the "WOW." **Mike Ivey**
- Most of the venues so far have been at my own church, and I generally take care of it myself because people don't fully understand the importance of complete darkness for the dramatic effect of the black light. **Kenneth Gillikin**
- Most of my events are in the evenings, so it usually is not that big of an issue. **Roy Stone**
- Haven't gotten that far in my chalking yet. Do mostly cartoon drawing with my messages in church. **Beth Mattinson**

PLEASE KNOW how thankful and humbled I am by all of your kind comments and encouragement. Because of the time required to produce this magazine, I am not usually able to respond to every comment made on every contest entry form. But I DO read every one of them, AND I will always respond to your specific questions. Which reminds me—is there a question you would like to pose to the chalk art community? Send your question to chalkillustrated@gmail.com. ☐



CRUISING THE INTERNET

Scenic Stops Found on the Information Superhighway.

"I may be repeating what others have said, but this was on my mind recently after someone made a comment in a local church expressing skepticism—which was quickly dispelled after the person observed my chalk art service."

MANY Christians and church leaders remain skeptical of bringing art into the pulpit. I have been preaching for 23 years now, and using art to illustrate many of the messages for 20 years. I also sing and play the piano and accordion at times to further exalt God's precious Word in a service. All of these are tools in my ministry toolbox. But, as an evangelist and Bible teacher, it is the simplicity of the preaching of Scripture that God uses to impact souls. A skilled tradesman knows the usefulness of various tools for each job, and yet the consumer often sees the result with little knowledge of the tools. Allow me to dispel a couple of myths about the tool of chalk art in ministry:

Myth #1: Chalk Art Is Not Preaching

In fact, the focus of chalk art ministry is the teaching and preaching of God's Word. Some artists talk and draw at the same time, thus the title of my ministry, "Good News Chalk Talks" (www.ChalkTalks.net). Sometimes we play a musical background while we draw and share

DISPELLING MYTHS OF CREATIVE EVANGELISM

By Dwight Haynes



a Bible-centered message before or after the drawing. Either way, chalk art simply provides a creative and interactive illustration of the Bible message that God has placed on the heart of the evangelist, teacher, or pastor. I personally hold two degrees, a Bachelor of Theology and a Master of Religious Education, both of which emphasize the practical preaching of Scripture. Chalk art has become an effective tool to open doors for ministry as well as a means to interact with the audience so that the message of the Bible is remembered for years to


come. I am a preacher using the effective tool of art to interact with broad audiences.

Myth #2: Chalk-Art Only Appeals to Children

A pastor stated the following after we held revival services: "Dwight Haynes blends his understanding of God's Word and his artistic talent. His messages speak to the hearts of all ages. Dwight's articulation of biblical truth brings Christians and seekers face-to-face with the Savior. God worked through this ministry to bring about a powerful time of refreshing and revival."

There is no question that there is a special appeal to children, because they are often active learners. However, we also realize that adults need more activity in learning the Word, since many a dreary eye haunts the church pew during adult Bible studies. With chalk art, people of all ages actively engage in creating the drawing in their minds, connect the message with a picture, and thus retain much more of the teaching. In reality, chalk art is a tremendous resource to minister to the entire church family. Thus, chalk art ministry draws the church body together to receive Scripture like no other medium for times of refreshing and renewal.

An interest in creation comes from God's image embedded in our humanity. Animals do not stop to watch an artist in a park, and yet humans take a keen interest in that creative action. So, the artistic illustration of a Scriptural message that comes together in front of the observer provides a powerful tool for God to use in ministry.

May our Lord impress upon you ways to incorporate chalk art evangelism into your ministry. 

NOTE: Dwight will be leading & teaching a beginner chalk art course in Winston Salem, NC at David LeGrand's chalk studio beginning April 6. Cost is \$75.



Rev. Dwight D. Haynes is a master chalk-artist and biblical evangelist. Dwight has utilized God's ministry gifts since 1994 as a Gospel Chalk Artist, serving professionally as a missionary to extended-care facility residents, as senior pastor of churches in Virginia and North Carolina, and as an international evangelist. His wife and two beautiful daughters serve alongside him to inspire and relate God's love to many. This article is reprinted from Dwight's blog (January 2, 2013) at ChalkTalks.wordpress.com. Used with permission. Visit Dwight's web site at ChalkTalks.net or contact him at Dwight@ChalkTalks.net or 540-230-5782.



PRESENTING • THE • COVER • ARTIST!

Introducing another neighbor from our chalk art community.

A ROCKY PATH...

"Jewel Strewn Path"

STREWN WITH JEWELS

"Jewel Strewn Path" black light (note that Jesus' hand is also nailed to the cross)

Charline Bainbridge's chalk art ministry began in her homeland of South Africa in 1986 where she was inspired by the work of a gifted Christian artist who was visiting from the U.S. During her lifetime, Charline received wide acclaim and touched many thousands of lives as a guest chalk artist in Australia, New Zealand, Fiji, Canada, Russia, Finland, England and South Africa.

Charline passed away on 17 December 2005, after an almost eight-year battle with cancer.

Her husband, Garth, shares their story.

By Garth Bainbridge

CHARLINE BEGAN drawing when she was a young girl. She had a natural artistic ability, and from her teen years she had a dream of using her gift for the Lord. One day she saw an article in a youth magazine reporting on an evangelist's wife who drew in her husband's meetings. Charline said, "That is what I would love to do." The idea was buried deep in her memory, but it never came to birth—until about twenty years later. The year was 1986. I was a pastor-evangelist in Cape Town, South Africa, and Charline was a primary school teacher. An American

evangelist, **Jac Colon**, came to South Africa, and his wife, **Dena**, who happened to be the daughter of the chalk artist featured in the youth mag, drew for this series of meetings. This gave Charline the break she needed, to learn the basics and to get hold of chinks. She was strongly impressed to take up a ministry of her own, and she began "drawing people to Jesus" with her many colorful chalk art pictures. With no training at all, she drew for the next evangelistic series I ran. Her drawings were nowhere near as good as they were almost twen-

Charline Bainbridge | next page →



"In the Garden"

Three of Charline's chalk drawings done on sheets. There are no hidden drawings in these designs.



"Broken Chains"



"The Bible, Our Light & Treasure"

Charline Bainbridge | *continued*

ty years later, yet they made a massive impression right from the start.

In 1997 she and I, her minister husband, settled in Australia where we ran team ministry events including public evangelism, sermons and retreats. Once we moved to Australia, her ministry expanded amazingly. Opportunities came for

Charline to draw in many different

contexts, so that her talent touched people from all walks of life. At first, and mostly, she drew alongside of my preaching, especially in evangelistic meetings. She would come at the end of the service and draw a picture that related to the subject. Her drawing at the end did two things: 1) It brought the message of the sermon home with an amazing visual and emotional impact; 2) It relaxed the audience so that, no matter how much tension there was with the preaching and the appeal, the audience went home happy and came back the next night! We often offered her drawings as prizes for attendance.

THE VAST SCOPE OF CHALK ART

More and more, though, Charline emerged as a "minister" in her own right. She was invited to draw for charity and fund-raising events, for baptisms and even weddings, for school programs and retirement homes. She was often a central feature at women's retreats and large church convocations. She drew for special events in many churches of many denominations. Increasingly, she was also asked to "preach" (although she preferred to use the less threatening expression, "give a talk"). This, along with her

chalk art, presented a double blessing for her audience, because she knew best the real message behind her drawing.

Charline believed that, in our highly visual society, dedicated Christians can powerfully use the arts to impact audiences everywhere by deeply touching people with the message of God's love. I could tell you of hundreds of people who have been touched by her ministry at a level seldom reached even by the best of preachers. I could tell you of the doors it opened for her, and for me, to places no preacher would normally be welcome. I could describe the sight of young people, who sometimes find much of what happens in church irrelevant and insignificant, crowding around her board after a presentation, inspired and moved by what they have experienced.

I could tell you of the doors [chalk] opened for her and for me in places no preachers would normally be welcome.

The vast scope of chalk art allowed Charline to draw for adults and children, youth and the elderly, bringing God's Word, the Bible, to life through this versatile and powerful medium. She would blend her messages with timeless truths in order to make her points about faith, self esteem, spiritual growth, the value of our choices and the resources we need in order to succeed on life's journey. Her favorite subject to draw was the vast beauty of nature, from which she believed all of us may gather joy, inspiration and instruction for daily living. Her favorite Bible verse is found in Isaiah 41:10: "So do not fear, for I am with you; do not be dismayed, for I am your God. I will strengthen you and help you; I will uphold you with my righteous right hand."

BEYOND HER COMFORT ZONE

When I first met her, Charline was extremely shy. She would not do

anything in public. The most she could get herself to do was to teach a kindergarten class at church. She had to push herself beyond her comfort zone to do what she did. But the Lord had gifted and called her to this ministry, and in answering the call her courage and confidence grew. Of course, she also took steps to build her courage and her abilities. When Charline started, she stood in the shadow of chalk artists whom she admired. She received training in South Africa and the U.S. with some of the top chalk artists in this ministry. She borrowed ideas and techniques from them. She made use of their material. She obtained **Picture of the Month** material developed by **David Teuling** and instructional videos from David's father, the "dean" of gospel chalk art, **Ding Teuling** (USA). She invited Ding to South Africa to run a course in chalk art for herself and other interested persons. She joined **Toastmasters** and improved her speaking skills (she was soon winning all their competitions and trophies!). But gradually she developed her own style and her own work, and she grew in confidence till she was producing pictures and "extras" which were quite unique to her.

You may be saying, "I could never do what Charline did!" True, you may not do art exactly as she did it, but by God's grace you can do it your way. If you have not started yet, let me encourage you to pick up the chalk and start drawing. You do not learn to swim by merely reading a manual—you learn to swim by swimming. Your first attempts may be shaky and pitiful, but remember that they are not going to look anywhere near as good as your drawings five years from now. You have to start somewhere, namely, where you are. And what you are now is

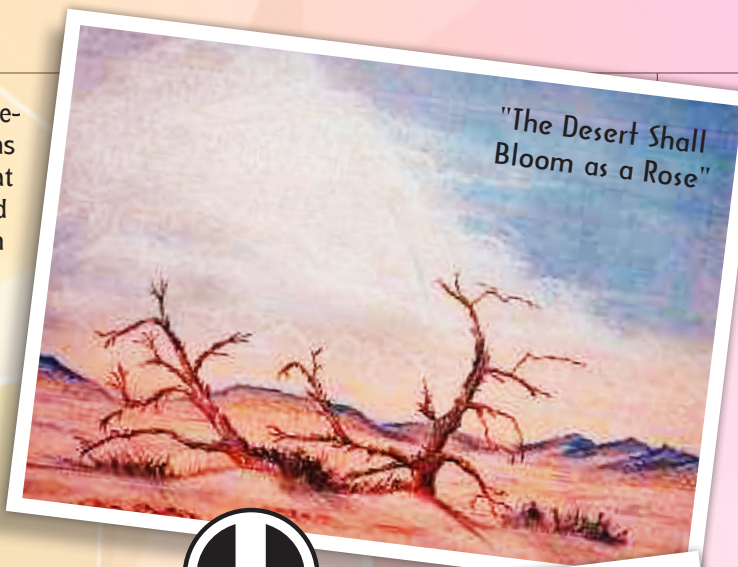
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But gradually she developed her own style and her own work, and she grew in confidence till she was producing pictures and "extras" which were quite her own.
”

not what you are going to become. Dare to dream dreams and to see visions of what the Lord can do to you and through you, to echo through your art the appeal of God's love to the souls of men and women. May God be glorified, and may people be led to know, love and worship Him through your hands dedicated to His service. I look forward one day to sitting in your audience and being blessed by you.

HER CHALKS ARE SILENT NOW

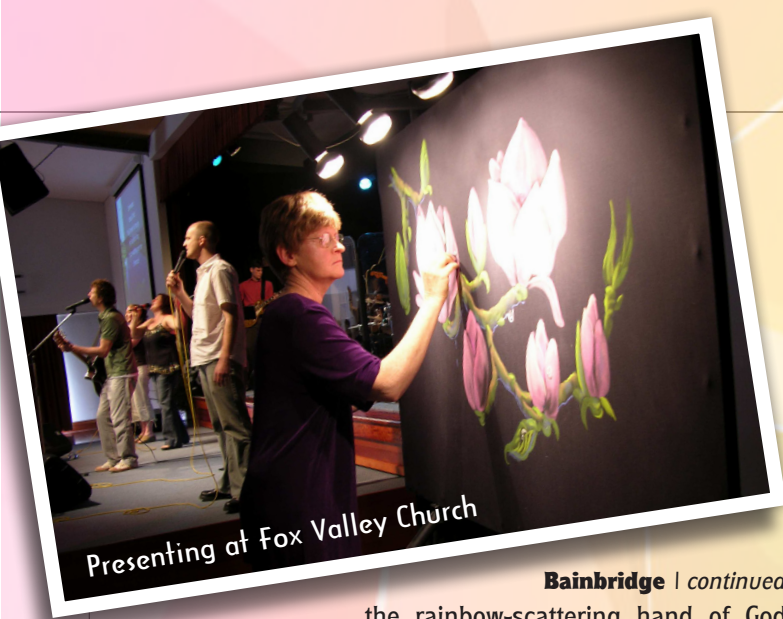
At Charline's funeral service, I remarked that some messages had gone out saying that Charline had "lost her battle with cancer." I insisted that she had not lost the battle, because while cancer robbed her of her body it never destroyed her spirit. And in terms of eternity that is what really counts. Cancer in fact enriched her chalk art ministry, making it very personal and extremely powerful. She was given access to platforms where she may never otherwise have been able to go. She touched lives that otherwise may never have connected with her.

There are two drawings which she did that stand out in my memory as expressing her personal journey with cancer. The first depicts a rocky uphill pathway. When the black light is turned on, however, those rocks become jewels under **Charline Bainbridge** | next page →



Although Charline did the majority of her chalk drawings on sheets (as below), she could also work on bogus paper (as shown above).






Presenting at Fox Valley Church

Bainbridge | *continued*

the rainbow-scattering hand of God.

That was how Charline interpreted her rough road—the very rocks in the pathway became her jewels. The other was a very powerful drawing to the song, "You raise me up, so I can stand on mountains...to walk on stormy sea...to be more than I can be." She drew it on one occasion for her cancer support group. Many of them were not Christians at all, but a few months later one of them died with a photo of this drawing next to her. It helped her to die in peace.

When Charline died, I said, "Lord, may I die like that!" She had such peace and such a calm, unquestioning faith in Je-

sus as her Saviour. There was never even a doubt raised over her salvation. I look forward to seeing her again when Jesus comes to take us home. She will continue her gentle teaching of me—to smell the daisies rather than trampling on them as I rush along, to see the tiny touches of God's finger in nature rather than just panting towards the distant horizon, and to see intricate patterns where I just see a blur. 



"You Raise Me Up"



- A FRIEND REMEMBERS -

By Eris Gillis

My Tribute

This portrait of Charline is one that I did for her funeral (on black sheet). I did it the day before her funeral as I was just too emotional to do it on the day. As it was, I drew it through many tears.

Once Charline and I started using black sheets, we never went back to using the paper.

The black sheet seemed to be much more satisfying. Charline and I also "chalked" together on the same picture for a couple of presentations. That was so much fun as the sheet is so big. She was amazing to work with.

When we were chalking in my garage—with chalk on our faces and filthy hands it was just so much fun. We would always start our chalking sessions with a devotion, asking for guidance and inspiration from our Heavenly Father. She was an amazing mentor to me. We shared a passion. She was so encouraging.

I can still vividly remember the first picture I ever saw chalked. Charline presented it at a women's retreat. It was the picture of the women coming to meet Jesus at the well. It is indelibly imprinted in my mind.

With blessings,
Eris Gillis
Sydney, Australia





Chalk ON sheets

Hanging Your Fears Out to Dry with Large Format Chalking.

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CHALK ART INSTRUCTION HANDBOOK

Chalk Art
Instruction Handbook
Charline Bainbridge



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CHARLINE Bainbridge had a dream to leave a legacy of her chalk art ministry in the form of a manual, so others could continue to bless people as she had by this means.

She worked on this manual for over a year and almost completed it before she died. Her husband, Garth, has attempted to bring it to completion in honor of her dream.

Now, Garth has chosen to offer this manual, without charge, to the subscribers of **Chalk Illustrated**. To get your copy of this 100 page pdf e-book, simply visit the **Secret Download Links Page** at CI.



MY TUPPENGE WORTH

Inspiration & Insight from the Easel of Jim Pence.

Getting Started in Chalk Art: Part 3

SUPPLIES & EQUIPMENT

OKAY, SO YOU'VE decided that you want to be a chalk artist. What comes next? That's kind of a "Which came first, the chicken or the egg" question.

Chalk art equipment can be costly. So, should you buy and watch some instructional DVDs first and then invest in your chalk, easel, lighting, etc? Or should you just jump in with both feet, set up an easel and start learning to draw from day one?

There are differences of opinion on this, but my personal recommendation is that you get some chalk and start drawing as soon as you can. My reason for saying this is that if you watch a DVD without having the means with which to practice, you could easily put off buying the necessary supplies and equipment until a more convenient time. Unfortunately, because chalk art is a unique medium, you can't just run out to your local arts and crafts store to buy the supplies you need. Thus, it's good to have an idea of what a "starter set" for a new chalk artist might look like. In this issue, I'm just going to list the items, and in succeeding articles, we'll look at each in more detail.

To get started in chalk art you need:

1. AN EASEL

This will be your biggest investment. A standard artist's tripod easel will not work because you apply a fair amount of pressure to the drawing board with your hand when you're drawing with chalk. You'll need an easel that is specially designed for chalk (although a heavy-duty studio easel will work as a temporary solution).

2. A LIGHTING SYSTEM

If you're going to draw in front of people (and

that's what chalk art is all about), your easel will need to have some kind of lighting system so that your audience can see the details of your drawing as it unfolds. If you're planning on doing black light work, you'll obviously need a black light as part of your lighting system.

3. DRAWING SURFACE

Chalk artists almost universally use a special paper called "gray bogus paper" for their drawings. However, there is another approach that uses a large bed sheet, stretched tight like a canvas on what is appropriately called a "sheet easel".

4. CHALK

Chalk artists use something called "lecturer's chalk" for their drawings. It looks a little like sidewalk chalk, but there's one big difference. Sidewalk chalk is hard and densely packed; lecturer's chalk is soft and light, almost as if air has been whipped into it.

5. FLUORESCENT CHALK

Fluorescent (black light) chalk comes in two varieties: visible and invisible. Visible fluorescent chalk comes in the six common "day-glow" colors that you see in fluorescent paints, markers, etc. Invisible fluorescent chalk is what enables a chalk artist to draw the invisible pictures that show up at the conclusion of a drawing. It is white under regular light, but under a black light will glow in as many as sixteen different colors.

Some chalk artists get fancy and add extras such as video projection, pyrotechnics, etc., to their presentations. However, these fall into the category of "bells and whistles". They can be fun and they can add to your presentation, but they're not absolutely necessary.

So this is your basic equipment list. Later we'll look at each, especially with a view to keeping costs down.

Keep drawing, and remember – have fun!

*James H. (Jim) Pence is a man of many talents. He is a former home schooling dad, a published author, an accomplished singer and speaker, a performance chalk artist, and in his spare time he teaches karate, writing, and art to home schooled children. You can learn more about Jim at his Website: jamespence.com. James also represents and blogs for **See the Light** (www.seethelightshine.com). This article is a reprint from that blog, posted September 27, 2011. Used with permission.*





BACKGROUND CHECKS

Secrets of Animation Background Art

WORTHY IS THE LAMB

by Kerry Kistler

WORTHY IS THE LAMB is an account of the last days of Jesus' ministry. He has been preparing his followers for his death, burial and resurrection, and as he tells his disciples of the final days ahead, he discloses that one of them will betray him. **Nest Entertainment** produced this animated story in 2004, and it goes on to depict the events of Jesus' final hours, through his crucifixion. The team of background artists that created these somber backgrounds was **Donald Towns, Narayan Davare, Ravindra V. Gangal, Vaseem M. Patel and Vijay R. Sangare.**

Observations & Ideas

Here are a few ideas that might help you build a drawing depicting those dark hours before the resurrection.

1 The upper room/last supper event would be a tough scene for any chalk artist to render—with all of those disciples around a table. What about an "establishing shot" showing the outside of the building with glowing windows. A large, glowing moon would give you a spot for the hidden picture—perhaps a cup & bread or a basin & towel.

2 The walls of Jerusalem at night—simple yet imposing. Drawing Jesus and the Twelve might be too much, but how about Peter, alone, weeping against the tree. The sky could show the first hints of daybreak and, again, a full moon could contain a hidden picture of a crowing rooster.

3 Here is another way to portray the moment of Jesus praying in the Garden of Gethsemane. Even the trees appear to be closing in on him.

4 A close-up of the crucifixion is not necessary. The lightning could coincide with recorded sound effects and flashing easel lights.





STEP-BY-STEP STUDIOS

Exploring the Creative Chalk Art Process via Storyboards.

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GOD'S RUNAWAY

SOME READERS MAY be disappointed that this column is not featuring a Good Friday or Easter themed drawing in this issue. However, the story of Jonah actually reflects these themes and is a perfect prelude or postscript to Passion week. It was Jesus himself who used the story of Jonah as a symbol of his death and resurrection: "For as Jonah was three days and three nights in the whale's belly; so shall the Son of man be three days and three nights in the heart of the earth." (Matt. 12:40 KJV). That makes this Old Testament story a perfect tie-in with Easter.

Gloria Kohlmann developed this drawing for **God's Runaway**, an art instruction DVD produced by **See The Light**. (available at SeeTheLightShine.com, and included on the DVD *The Art of Chalk with Gloria Kohlmann*.) Additionally, there is a FREE, 15-page instruction guide available which teaches beginners a simplified version of this drawing (download links are available on the Secret Bonus page of CI). Also, be sure to check out **Oddio Recordings** (pp. 20-21) for several audio dramatizations of this story for use as chalk art sound tracks.



1

We begin with a pre-toned background using Blue and Turquoise for the water area. Faint pencil lines will help you place the whale and Jonah later.

The sky uses White, Light Blue and a touch of Coral. The hidden drawing is also pre-drawn (seen in the last two frames).

2

On top of the toned background, add some Turquoise and Dark Blue "squiggles" to simulate choppy water.

*[Note: The DVD compilation *The Art of Chalk with Gloria Kohlmann* features nearly two hours of chalk training material. Drawings include: *Cross Hill*, *Jesus Loves the Children*, *God's Runaway (Jonah)*, *The Gift of Love (Christmas)*, *God's Special Surprise (Moses)* and *Shipwrecked (Paul)*. However, the DVD does not describe how to create any of the hidden pictures. Order by e-mailing info@seethelightshine.com or mgi.inc@integrity.com]

Add a simple foreground using Black and Light Brown highlights. Use White to add some choppy waves where the water is hitting the rocks. Also, add a land mass jutting into the water from the left side using Light Brown. Use White to highlight the shoreline.

3



Use Fluoro White to create a gushing water effect where it will be pouring out of the Baleen whale's mouth. Notice the center area where no extra chalk has been added. That area is where the head and mouth will be drawn.

4



Add the head and open mouth of the whale using Dark Blue, and outline this with Black to help clarify the shape of the head and separate it from the Blue water. Use some Fluoro Blue around the mouth and top of head. Add an eye using Black with a White highlight.

5



Add a tail with Dark Blue and outline with Black and a Fluoro Blue highlight. Use Fluoro White to dash in the "Baleen screen", and add hanging seaweed squiggles with Dark Green. A touch of Fluoro Red inside the mouth will simulate a tongue.

6



God's Runaway | next page →

God's Runaway | continued



7

Let's add Jonah coming out of the water. I outline the main shape of the head and body using White. Use Light Brown & Peach to form the arms, legs, neck and face. Add the facial features and beard with Black. I also add hanging seaweed to the figure. Highlight the body with a few Fluoro Yellow highlights (see the first picture and #9 for details).



8

Adding some palm trees will finish the picture. Use Purple for the trunks with a bit of Black for details. Use Green and Dark Green for the foliage (fronds). Draw them to give the feeling of blowing wind (again, see the first photo).



9

Here is the hidden picture under black light. The sky, pointing hand and city were all pre-drawn. Also, you can see how important it is to use regular fluorescent colors while drawing the whale and Jonah in order to give their general shape and position when under a black light.



10

Here is a close up of the pointing hand of God. This is about as simple as it gets when doing a hidden drawing - no difficult faces or complex designs - yet the message is easily understood. When God gives us a mission, his direction is unmistakable.

Is God saying anything to you about chalk art?



Chalk Be Nimble

Creative Chalking Concepts for Children of All Ages.



Part 1 by Rod Snow

Children Love Cartoons!

JONAH & THE GREAT FISH

WITH CHALK ART MINISTRY, I present for all ages or select groups. Sometimes my groups are all children. I often change my style of drawing from realistic to cartooning if I know my audience is going to be mostly lower elementary age. I use this cartoon chalk drawings with kids...Jonah & the Great Fish!

How I Present Jonah to Kids

I start by telling the story of Jonah to the children—usually with one of my ventriloquist characters. This holds the interest of the children and they love the humor through the puppet. If you are not a ventriloquist, tell the story in your own style. You could even jump into the drawing and have the story narrated while you draw if you can find a cd of the story of Jonah [see **Oddio Recordings**, pp. 20-21 for several audio versions].

After I finish telling the story with my vent figure, I start drawing using "Kid's Praise" music. Often the children will recognize the songs and start singing along while I draw. After the drawing is finished, I work my black light and then close. The nice thing about this drawing—you wouldn't have to have black light if the room cannot be darkened. The black light is a nice surprise for the children if you are in a darkened room, and you will be glad if you can use it.

WHO DID SWALLOW JONAH DOWN?

Two veteran chalk artists, Rod Snow and Ralph Harvey both show how they creatively share the story of Jonah with children—using vastly different approaches.

Before the Program

I prepare the paper by toning it using a 45 degree stroke from top right to bottom left. I use colors you might associate with underwater—light blue, turquoise, blue-green, blue, dark blue, yellow-green, yellow and some light flesh. I blend them with my hand until I get the feel I am after of underwater. You may want to check out pictures from Nemo or The Little Mermaid to see what colors Disney artists use. They are a good resource for color and composition.


After the paper is toned with regular chalk and I feel good about the look, I darken the room and turn on my black light. Then I start working black light colors right over the regular chalk using the same 45 degree angle and blending them together. Again, I use colors from the black light palette that I would associate with under water—these are not the fluorescent colors but "invisible" chalks that all look white under regular light but glow different colors under a black light. I use invisible blue, aqua, blue-green, green, blue-white, chartreuse or whatever colors feel right. You do not need to put the invisible chalk on too heavily as a little goes a long way. You are lightly blending it over your base-toning which will soften the colors of the regular chalk.

Now, turn off your black light, and you are ready for your presentation.

Drawing Jonah & the Great Fish

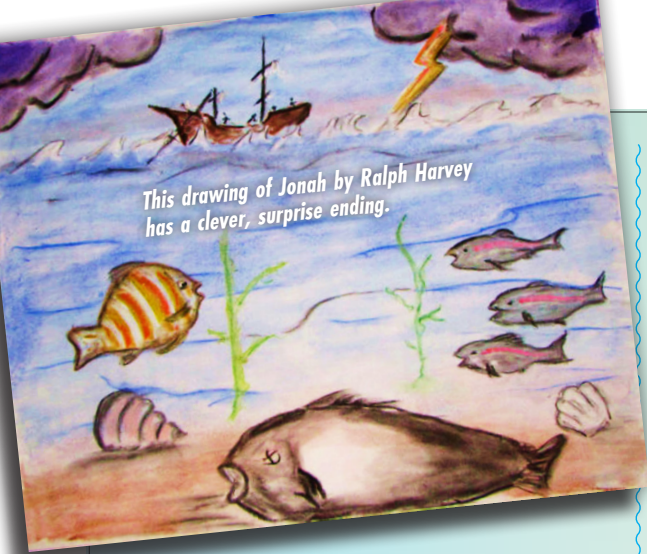
Some artists will draw the outline in black then go back and fill in with color. I usually fill in with color first and go back with a black outline. This is up to you—whatever works best for you. After your drawing is complete, work your black light to give the effect that Jonah is under water—it gives a nice feeling to your drawing and the children love it! Again, if you are not able to be in a darkened room, eliminate the black light and the children will still enjoy the drawing.

DRAWING TIP: After the paper is toned with the regular and black light chalk, take a pencil and lightly sketch out your drawing. This will help you with speed and take some pressure off you. Why make things hard on yourself? Give yourself some guidelines.

Keep on chalkin'. 

Nimble | next page →





This drawing of Jonah by Ralph Harvey has a clever, surprise ending.

Nimble | continued

Part 2 by Ralph Harvey

Chalk art with BACK lighting?!

HOW LOW, JONAH?

THIS EASTER CHALK TALK is based on the story of Jonah, which Christ links to his own death and resurrection in the New Testament (Matthew 12:39-41). When we seek to do what pleases us and don't follow God's leading, we are on a downhill road. Many miss the play on words in the book of Jonah that is partly lost in translation. There are many words that indicate both downward and upward directions in the story of Jonah. I emphasize this word-play when telling the story, even using hand motions. God calls Jonah to "arise" and go "up" to Nineveh. Jonah runs in the opposite direction. He goes "down" to the port of Joppa where he finds a ship going "down" to Tarshish. He goes "down" into the ship. Attempting to run from God takes us on a downward spiral that seemingly never ends.

God sends a great storm that threatens to break "up" the ship and "sink" it to the "bottom" of the sea. The sailors bring "up" all the ship's freight out of the hold and toss it "down" into the sea in order to lighten the load. But Jonah goes "down" into the ship; is laying "down" and in a "deep" sleep. The captain goes "down," wakes him cup" and says, "Arise, call to your God!"

How Low Can a Person Get?

The KJV says that Jonah was "in the sides of the ship." The Hebrew word indicates an outer border or extremity. When used to describe a container, the word would indicate the bottom. A ship has decks where cargo is stored and where passengers sleep. Below those decks is what we call the bilge. It is the lowest part of a ship's hull. Any water that may seep in through cracks, decks, or other places runs into the bilge. No one sleeps there

and no cargo is stored there. It is dark, damp and moldy in the bilge. There are often rats and insects in the bilge. It stinks in the bilge, but if you want to get away from people, that is the place to go! Jonah was sleeping in the bilge. How low can a person get? God is about to show him!

Jonah is thrown overboard, fully expecting to die and get his ordeal over with. But God has other plans. He prepares a great fish to swallow him. Now Jonah is in the belly of a fish at the bottom of the sea. If you think a bilge stinks, consider what it would be like to be wrapped in seaweed, gasping for breath while swimming in pre-vomit! This is a terrible picture of someone living in disobedience. He gets into the worst predicaments because of his rebellion and unwillingness to obey God. But it is all part of His great plan of salvation for both Jonah and the wicked people of Nineveh! God sends the storm and brings a large fish that swallows Jonah—who wishes to die—but God makes certain that Jonah gets air to breathe. It doesn't smell good, but it serves God's purposes. God loves Jonah and wants to use and bless him. He wants him to be a missionary, leading others to saving faith.

The Picture

I first draw white-capped waves near the top of the page and color everything under the surface blue-green. Then I draw a badly damaged ship on the surface with storm clouds overhead. Below the surface, it gets progressively lighter (normally it would get darker), and colorful sea creatures populate the water. Finally, I draw one huge fish at the bottom, making certain to leave the belly of the fish light for the surprise ending.

When the drawing is finished, I first work the overhead lights to give the effect of a sundown. Black light can be used to make the sea creatures and coral glow in brilliant colors. I explain that it may be very stormy on the surface, but the ocean is serene and peaceful for the fish down below. They are in the place where the Creator intended them to be. Then I blend in a BACK light that shows a kneeling figure of Jonah in the fish's belly. *[Note: See In The Workshop, pp. 24-25, to read more about Mr. Harvey's back-lit easel design.]*

This is a good place to share the words of Christ about the "sign of the prophet Jonah." No matter how bad we may have it, the crucifixion was worse! And Jesus suffered that we may be saved. God allowed Jonah to suffer because he had mercy on the multitudes of people in Nineveh who needed to hear the gospel, to repent and be saved. God loved Jonah too and wanted him to experience great blessings. Jonah's suffering was necessary because he was calloused to the spiritual need of the people around him and the desire of God for their salvation. God sought to change his attitude.

Conclusion

Many people think that the grave is as low as a person can get. They claim that there is nothing beyond the grave. That is what the Sadducees believed. The Pharisees believed that there was life after death, but it was only for them. They looked down on Jonah because he took the gospel to the Gentiles. When the Jewish leaders asked Jesus to show them a sign, Jesus said that the sign of the prophet Jonah was the only sign they would get. That must have infuriated them, but Jesus loved them and hoped they would believe. Jonah thought he would be better off dead than serving God as a missionary in Nineveh (Iraq). God had to show him that there was something much worse than death, and that is eternity without God!

Visit www.rvharvey.org/chalktalk.htm





Oddio Recordings

Stories & Songs from Vintage Records and Old-Time Radio.

Each story is available as free downloads from the [Secret Download Page](#) at [ChalkIllustrated.com](#).

Chalk Art Audio:

FROM UPPER ROOM TO OCEAN FLOOR

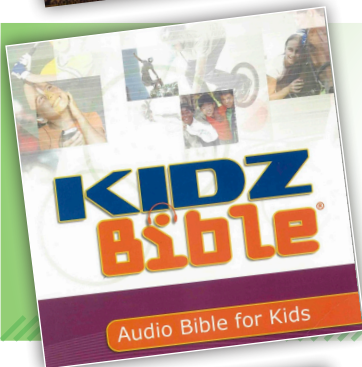
By Kerry Kistler



1 The Last Supper from The Bible Stories

1960, Cricket Records, Narrated by Leif Erickson

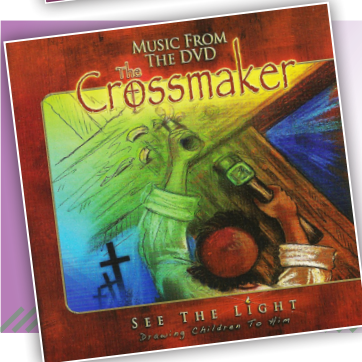
THIS DRAMATIZED STORY features the New York Theatre Players and includes a music score with sound effects. The full collection has 16 stories on 8 records - this is from album 8, side 2. Though the content of these records is public domain, others have re-released abridged editions, and Tinsel Town Records currently offers the entire collection in mp3 on iTunes and Amazon for \$5.95. From Gary Means (Digitized LPs) Run time: 12:39



2 Peter's Failure & Kiss of Death

2006, Faith Comes by Hearing, Audio Bible for Kids

THIS AUDIO BIBLE contains scores of stories plus 82 songs. You will find the segments about Peter's denial and Judas' betrayal on the CI download page, OR grab the entire KIDZ Bible from **Faith Comes By Hearing** website: 1. Click on "Free Audio Bibles" 2. Select "English" 3. Select version "2001 English Standard Audio Drama Complete" 4. Finish the form 5. Download the 575 mb mp3 file! From [FaithComesByHearing.com](#) Run time: 7:00



3 The Crossmaker by Pat Holt

2010, See The Light, Audio story from the DVD

DOMINIC, THE SON of a carpenter, finds himself drawn into the unforgettable trial of the man called Jesus. This amazing adventure takes Dominic from Christ's crucifixion to a face-to-face meeting with the risen Christ. Special thanks to Pat Holt for granting us permission to make this Spanish version freely available for use by gospel chalk artists. Full CD available from [See The Light](#). From [SeeTheLightShine.com](#) Run time: 16:02 (Only Spanish version is free)



LAST YEAR, WHEN I drew at a Mother's Day banquet, I carefully selected meaningful songs for content and legibility then lovingly mixed them into a sound track. Sadly, the hosting group had an awful sound system resulting in a muddy, muffled mess. Even I couldn't recognize the lyrics I was drawing to.

When drawing visual sermons, song lyrics help to carry the message, so if the words are unintelligible, everybody loses. One solution is to use all instrumental. Clearly, if you only play beautiful, inspirational music when drawing then understanding the lyrics is not a concern. Right? Not so fast—you might just be creating a whole new set of problems.

What happens if people in your audience don't recognize the melodies? What if they are unfamiliar with the lyrics belonging to your instrumental choices? If they weren't church-ed or didn't grow up with the same hymnody that you did, what are they actually hearing while you draw? Generic, pretty, but meaningless music.

The spoken word is often easier to understand than sung lyrics, so why not let an audio story help deliver your next message?

Chalk Art Audio | next page →



4 Last Supper, Gethsemane, Betrayal

1968-1970, The Bible in Living Sound, Volume 4 & 6

TAKEN FROM Vol. 6, *Reclaimed!* Fully dramatized. Eight tracks in one zip file. Combined run time: 56:35

PLUS Jonah & the Great Fish

Book of Jonah

TAKEN FROM Vol. 4, *The Old Testament: Rescued!* Fully dramatized. Three tracks in one zip file. Run time: 18:30. From www.BibleInLivingSound.org

[All BLS on this page ©© 2012 Sentinel Recordings, PO Box 234, Nordland, WA 98358-0234. Leal V. Grunke, Producer.]



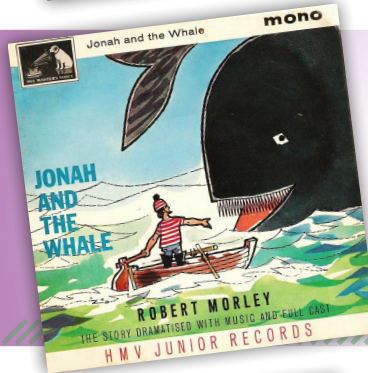
5 Jonah & the Big Fish

Book of Jonah

1956, Moody Institute of Science, *Filmstrip Series*

HERE IS ANOTHER sound track produced over 55 years ago and packaged for use with a frame-by-frame filmstrip. The production uses a single narrator along with mood music and occasional sound effects. This is a compressed retelling of the Jonah story and only touches on the high spots of the narrative, thus the length of this audio story is rather short. You may want to add a song or two.

From www.YouTube.com (search *Moody Filmstrips*) Run time: 6:32



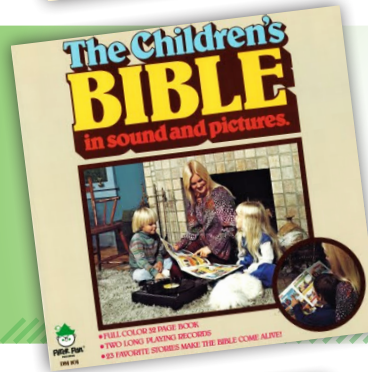
6 Jonah & the Whale

Book of Jonah

1963, His Master's Voice Jr. Records, *Robert Morley & cast*

SCRIPT WRITER Neal Arden says, "In the Bible, just one paragraph suffices for the Whale. Yet, to me, he is imposingly important. He carries Jonah from the ship in which he is fleeing from God to the scene of his greatest adventure. The Bible says, 'The Lord had prepared a great fish to swallow up Jonah'. It follows, I think, that the Lord had told the fish where to take Jonah..."

From www.ArtsReformation.com Run time: 13:15



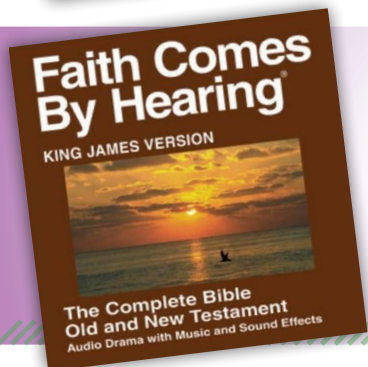
7 Jonah & the Whale

from *The Children's Bible*

1974, Peter Pan Records, *In Sound and Pictures*

THIS DRAMATIZED STORY is from a double LP set containing 23 Bible stories. This audio version has plenty of sound effects, and even the dramatic organ has a certain vintage charm. However, this story will probably be too short for most chalkers to use as a sound track unless a couple of songs about Jonah are included for added length. Originally published with an illustrated booklet.

See YouTube to view 13 of these stories (search *Dossworks*) Run time: 5:23



8 Story of Jonah (3 versions)

Jonah

1989-97, Faith Comes by Hearing, *Dramatized Audio Bibles*

THIS STORY OF Jonah and the Great Fish is a verse-by-verse dramatization of the Scripture, complete with voices, music and sound effects. Here are three different versions/translations offered and their run times: King James Version (8:25), New Revised Standard Version, (7:58), and the Contemporary English Version (7:20). Each version of this story is divided into four segments.

From www.FaithComesByHearing.com All three versions in one zip file.

BONUS: Two More Jonah Stories! God's Runaway



SPANISH VERSION INCLUDED

God told his prophet Jonah to go to Nineveh, but Jonah was determined to disobey. The shocking consequence got Jonah's attention! This always-exciting story is artfully brought to life and demonstrates God's love and mercy to Jonah, to the people of Nineveh, and to each one of us.

Special thanks to Pat Holt for allowing us to offer this audio story, taken from the teaching video produced by See The Light. Spanish language track Included!

From www.SeeTheLightShine.com

Run time: 12:58

PLUS Jonah & the Whale

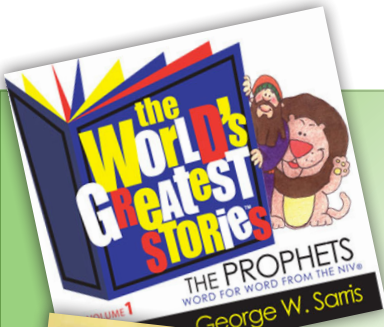


Art by TheArtofJeffWest.blogspot.com

IN ANCIENT BIBLE days, a grandfather relates the story of Jonah the Prophet to his troubled grandson. This delightful retelling of the classic Bible story was produced in 2006 by Darryl Taylor and is so well done that you will want to listen to it again and again—excellent narration, music, voice acting and sound effects.

From Archive.org/details/TheBibleStories

Run time: 21:25



Not-Free Audio Stories (but worth considering)

Short audio samples of these stories may be heard on the **CI Secret Bonus Download Page**.

HERE ARE THREE more audio productions of the Jonah story. They are not free, but you might like to know what's out there before starting rehearsals.

The Book of Jonah Told by George Sarris

1988, The World's Greatest Stories, Vol. 1: The Prophets
THIS STORY IS part of an award winning series of Bible stories and is taken word for word from the book of Jonah (NIV or KJV). Employing the art of a storyteller, actor George Sarris uses simply his voice, carefully selected music and sound effects. **Run time (Jonah only): 9:24**

This CD also includes:

- The Blazing Furnace
- The Handwriting on the Wall
- Daniel in the Lion's Den
- Elijah and the Prophets of Baal

Order from www.WorldsGreatestStories.com for \$7.95.

Jonah! Told by David Shelton

1992, David Shelton Ministries
WRITTEN BY Steve Thomas, **JONAH!** is based directly on the book of Jonah in the Old Testament. David characterizes this historical and somewhat

"hysterical" Bible hero during the hardest lesson of his life: Obedience. While "Repent!" is the well-known theme of the book (and performance), an applicable challenge for day-to-day Christian living punctuates this performance.

David's storytelling (including Jonah!) has been featured on **Focus on the Family**. Recorded live.

Run time 35:00

Note: David died in March 2012, and when you purchase from his website, you are helping his widow Debra. This CD also includes David's dramatic retelling of *Elijah on Mt. Carmel*.

Order from: www.DavidShelton.org for \$11.50.

Jonah & the Whale Told by Jason Robards

1992, Rabbit Ears Entertainment – "Heroic Bible Stories"
SUMMONED BY GOD to preach His Word to the people of Nineveh, Jonah attempts to flee and is swallowed by a whale. After being spit out, Jonah does what he has been asked and learns a valuable lesson about obedience and forgiveness. Your whole family will appreciate the powerful message delivered in this masterful adaptation of one of the world's most compelling tales. **Run time 23:00**

This story has also been combined with *Joseph & His Brothers*, depending on the format you purchase (CD, DVD, mp3, etc). Order from various online outlets such as Amazon.com. Prices vary.



TAKING HIDDEN PICTURES

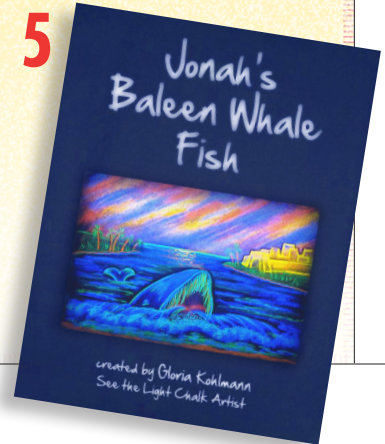
Mastering Those Invisible Pictures Without a Whip & Chair.

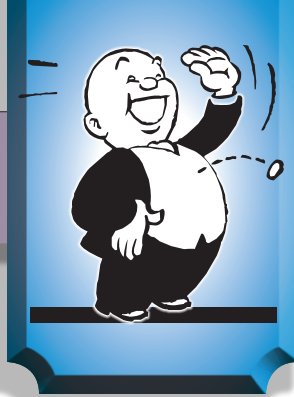
Stencil Solutions: FOR JONAH & GOOD FRIDAY

IF YOU WOULD like to use a rooster to remind viewers of Peter's denial (pg. 23), **1** is available from StencilsForWalls.com for \$16.96. A stencil of "Jesus & Crown of Thorns", **2** is available from PumpkinLady.com for \$1.49 (look under the "Have Faith" section). The "Jonah" stencil, **3** is also from PumpkinLady.com and could be adapted for the Ralph Harvey drawing (pg. 18). "Gethsemane", **4** was designed by Jay Ball and is **FREE** from PumpkinGlow.com (it may also be downloaded from ChalkIllustrated.com).



If you liked the **Step-by-Step** picture *God's Runaway* (pp. 14-16) and would like to see the instructions for a simplified, fluorescent version, **Gloria Kohlmann** developed directions for this **FREE** 15 page booklet, **5** (front cover is shown). The guide was produced as a free download for the **See The Light** web site. It instructs children to use fluorescent pastels on dark blue construction paper. Our thanks to **Pat Holt** of SeeTheLightShine.com for allowing us to share this booklet with CI subscribers.

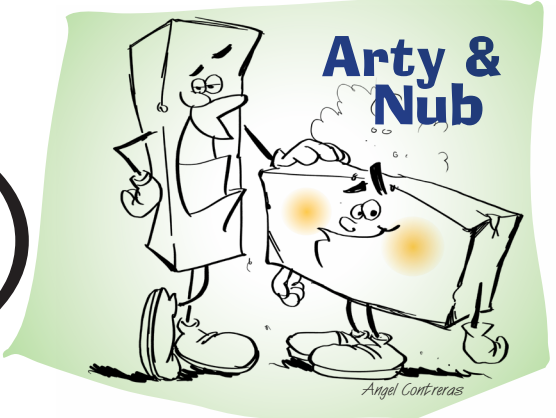




Lightning Cartoons!

Adding Laughter to Your Program With TrickCartoons.

HI GANG! ARTY AND NUB HERE!
 HOW ABOUT A COUPLE OF CLEVER 'TOONS ABOUT
 TWO OF JESUS' DISCIPLES AND THEIR KNUCKLE-HEADED
 DECISION TO BETRAY HIM? OR, HOW ABOUT JONAH THE
 PROPHET AND HIS UNEXPECTED CRUISE ABOARD
 THE SS BLUBBER? READ ON!



All artwork updated by JeremyKistler.com

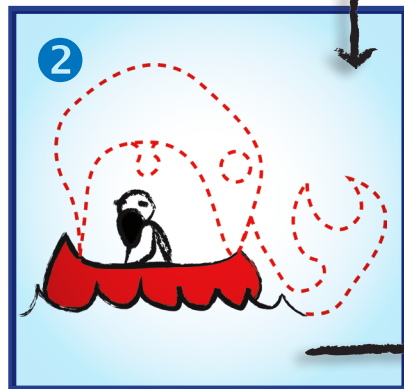
THIS FIRST TRICK cartoon is based on an idea by Mark Suko that was first published in *The Christian Artist*, No. 3, in 1978. Only the first half of his presentation is given here, and the artwork and script has been updated for clarity. Mark called it:

The Human Submarine

The Lord called Jonah to preach to the people of Nineveh. Instead, he headed in the opposite direction to Tarshish—this is partly because the Ninevites were enemies of Jonah's people. As Jonah ran away from God, he headed down to Joppa, by the sea. There he found a ship and got into it, **1**.
 [Continue the story while drawing the portions you see in red, **2**.]



Then he went down into the ship and fell asleep. After awhile, the vessel began to toss and roll in the heavy seas. As the sailors tried to lighten their load, they found Jonah. He was asked to pray to his god for help. Then he told the story of how he was running away from God. Not sure of his story, the sailors cast lots. Jonah got the odd lot and the sailors cast him into the sea.



No matter what we do, God is watching over us. God still needed Jonah so he prepared a big fish to swallow him, **3**. After three days, Jonah was willing to admit his wrong and call upon God to deliver him out of his problem.

WHEN I SAW this next trick cartoon in John Balda's 1919 booklet *Trick Drawings: Set No. 1 for Chalk Talk Entertainments*, I immediately thought of when of Peter denied Jesus three times. Here is an original script idea.

Pitcher to Rooster

Most of you know about the Last Supper when Jesus ate the Passover meal with his disciples in the upper room. Some of you may not know that Jesus also washed his disciples feet during that same event. John 13:4-9 recounts:

4. [Jesus] got up from the meal, took off his outer clothing, and wrapped a towel around his waist.
5. After that, he poured water into a basin and began to wash his disciples' feet, drying them with the towel that was wrapped around him.

Here is a simple pitcher, much like the one Jesus used,

- 1**. This is what Peter said about having his feet washed:
6. He came to Simon Peter, who said to him, "Lord, are you going to wash my feet?"



7. Jesus replied, "You do not realize now what I am doing, but later you will understand."
8. "No," said Peter, "you shall never wash my feet." Jesus answered, "Unless I wash you, you have no part with me."
9. "Then, Lord," Simon Peter replied, "not just my feet but my hands and my head as well!"

But less than 30 verses later it is recorded:

37. Peter asked, "Lord, why can't I follow you now? I will lay down my life for you."
38. Then Jesus answered, "Will you really lay down your life for me? Very truly I tell you, before the rooster crows, you will disown me three times!"

Was Jesus right? Yes! In the span of a few hours, Peter went from having his feet washed by Jesus to disowning him. [Continue the story while drawing the red portions you see in, 2.]

In Luke 22 it says:

56. A servant girl saw him [Peter] seated there in the firelight. She looked closely at him and said, "This man was with him."
57. But he denied it. "Woman, I don't know him," he said.
58. A little later someone else saw him and said, "You also are one of them." "Man, I am not!" Peter replied.
59. About an hour later another asserted, "Certainly this fellow was with him, for he is a Galilean."
60. Peter replied, "Man, I don't know what you're talking about!" Just as he was speaking, the rooster crowed 3.
61. The Lord turned and looked straight at Peter. Then Peter remembered the word the Lord had spoken to him: "Before the rooster crows today, you will disown me three times."
62. And he went outside and wept bitterly.

Jesus' prediction was fulfilled.

[You could add a few concluding remarks, and end the lesson here OR you could segue into the next trick cartoon idea and present it as a continuation of the **Pitcher to Rooster**. Here is how I would transition into this design by **Elaine Cole** from her 1995 book **Gospel Draw & Tell: Book 3**.]

A Dark Deed (or Bag of Silver to Noose)

[Remove Rooster drawing and begin this second phase of the presentation.]

[I am blending my script with Elaine's here for clarity, continuity and space.]

But Jesus also made another sad prediction that night (from John 13):

21. After he had said this, Jesus was troubled in spirit and testified, "Very truly I tell you, one of you is going to betray me."

Another disciple was going to betray Jesus that night!? Yes, it was Judas.

"How much will you give me to lead you to Jesus?" Judas asked.
 "We'll give you thirty pieces of silver," said the jealous priest, who envied Jesus.

[Continue the story while drawing the sack of coins, 1.]

Judas loved money, and he was willing to do anything to get his hands on a sack of silver coins. But, the evil deed Judas had committed began to hang heavy in his heart. Soon the money lost its value. There was a lump in Judas' throat as he remembered all the wonderful things he had seen Jesus do—even raising the dead. He couldn't eat or sleep.

Here's what it says in Matthew 27:

3. When Judas, who had betrayed him, saw that Jesus was condemned, he was seized with remorse and returned the thirty pieces of silver to the chief priests and the elders.

4. "I have sinned," he said, "for I have betrayed innocent blood."

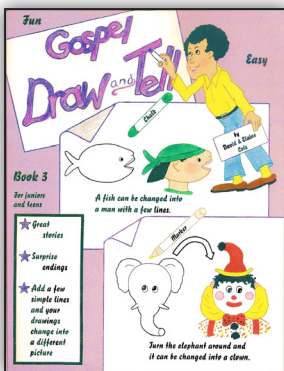
"What is that to us?" they replied. "That's your responsibility."

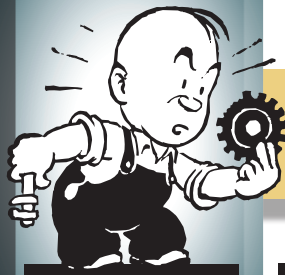
5. So Judas threw the money into the temple and left. Then he went away and hanged himself, 2.

Remember this: Jesus forgave Peter for betraying him – for disowning him – and he would have forgiven Judas too. But, Judas was not forgiven because he did not ask to be. Jesus wants to forgive every one of us for the sinful things we have done—but we must ask.

The trick cartoon **Bag of Silver to Noose** by Elaine Cole is one of 29 designs from her book **Gospel Draw & Tell: Book 3**, published in 1995 by **Children's Outreach**. Used by permission. Copies of these volumes may be ordered for \$5.00 each + \$5.00 s/h from **Children's Outreach**, 26 Erins Court, Whiteland, IN 46184.

No website or e-mail is available, but you may call 317-535-7014 for info.





IN THE WORKSHOP

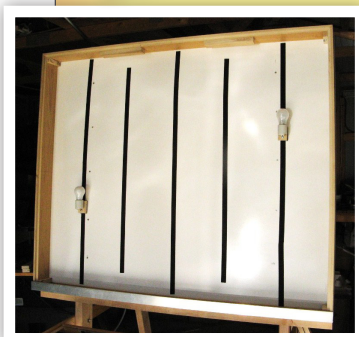
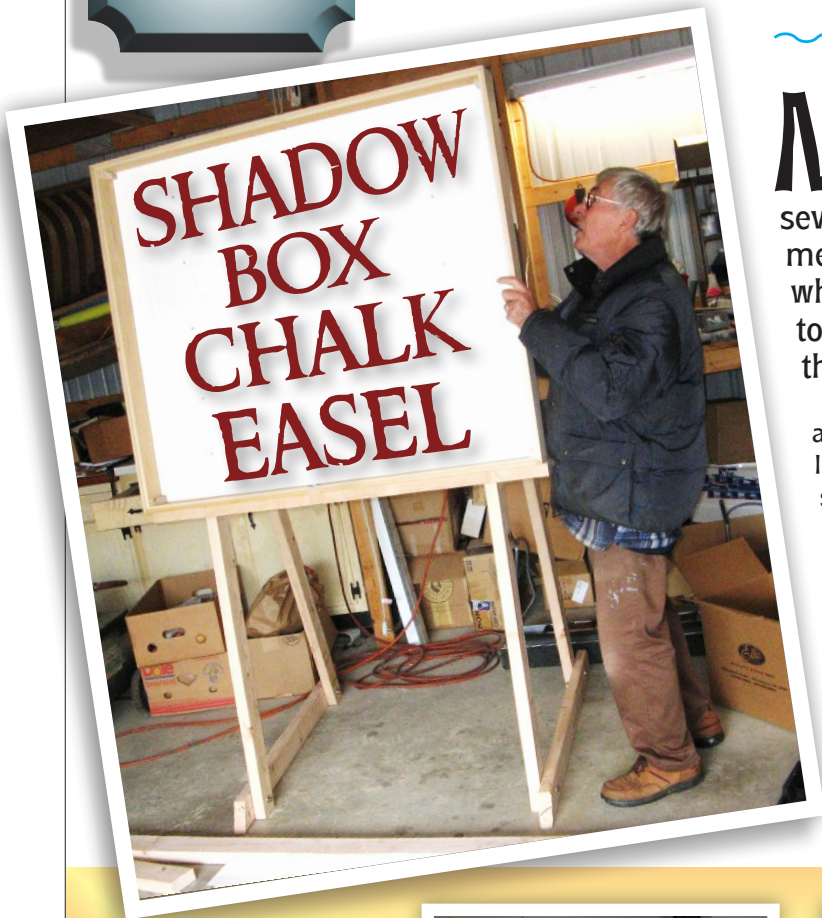
Project Ideas Especially for the Do-It-Your-Selfer.

By Ralph Harvey

MY FIRST CHALK drawing took place in 1965 in Vienna. We were helping with evangelistic meetings in the "Church on Wheels" and several youth created a disturbance in the first meeting. Verna had some chalk that she bought while in college, so I suggested drawing a picture to illustrate the message, hoping it would quiet the youth. It worked!

After that positive experience, I built a folding easel with an overhead light box containing white, red, blue and black lights. Rheostat switches were not available in 1965 Vienna, so I made my own. I was the only chalk artist in Austria and never heard of any others in Europe, so I worked up my own pictures and special effects because there was no one there to learn from. Austrians were fascinated with the pictures that came alive under colored and ultra-violet lights, and we were in business for the next 38 years!

The paper I used in Austria is not as nice as the gray bogus paper that most chalk artists use. You can get it in nearly all European paper supply stores. They call it "Packpapier" or "Schrenzpapier" in German. It is recycled paper of 80g/1m and has one smooth side and one slightly



ABOVE: The inside of the shadow box reveals black strips of adhesive velcro and two repositionable light bulbs mounted on wooden blocks backed with velcro.
BELOW: Close-up of repositionable bulb. Power cord with dimmer control not shown.



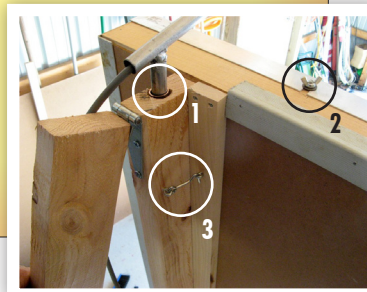
ABOVE: The front of the shadow box now has both Plexi sheets in place. One light bulb is at full strength, and the other is dimmed. Black paper cut-outs will be taped under the clear Plexi so the bulb(s) can cast shadows onto the drawing paper (below).
BELOW: Here is one of Jonah praying [see page 18]. The paper diffuses and softens the shadow a bit.



ABOVE: This is a side view of the shadow box which is several inches thick. The Plexi is removable and held in place by aluminium framing 1. Four clasps lock the frame in place (two on each side).
BELOW: The chalk tray has a slot in it for a sliding Plexi cover.



ABOVE: The covered tray keeps children from playing with the chalk. I also leave the chalk there for transport and quicker set up.
BELOW: Back view of how the light hood mounts to the easel. The metal, tubular insert reinforces the wood 1. Note also how the top aluminum frame is secured with wing nut(s) 2, and how the shadow box is held to the easel with hook and eye latches 3.





The light hood was custom built by **Matt Bowman** and includes extra dimmer controls for the shadow box lights.

rough side that holds chalk, but it was very cheap. Shops buy the paper in large sheets or rolls for wrapping stuff they sell.

Because the paper is thin, I began to wonder if I could somehow illuminate the picture from behind. I splurged and bought two sheets of a relatively new product called **Plexiglas** to use as a drawing board. The inner sheet of Plexi was milky and a 1/4" thick. The outer sheet was thinner and transparent. I cut out a moon or cross from black paper and sandwiched it between the sheets of Plexiglas. Lights mounted on the backside could be positioned wherever needed. I called these "backlight" effects. The backlight idea was my own and I never heard of anyone else doing it, but I never thought of it being unique.


When we left Austria in 2002, I left my "Chalk Talk" easel, lights etc. with an Austrian who wanted to continue that ministry. We assumed that concluded that chapter for us, but it has turned out differently. I was asked to do a chalk talk for the church Christmas program. I explained that I no longer had equipment. Friends in the church purchased the light hood and dimmer switches from **Eternity Arts** (it was specially made with an extra dimmer switch to a receptacle on the back).

I decided to build my own easel rather than purchase a ready-made one because I like to include the back-lighting in addition to the standard colored and ultra violet lights. I built the shadow box/drawing board and used self-sticking Velcro strips for exact placement of the small back lights. Again, for the cover/drawing board, I used sheets of 1/4" milky Plexi and 1/8" clear Plexi. Dark paper cut-outs, such as praying Jonah or a lighthouse beam, are sandwiched between these sheets of Plexi for lighting/shadow effects—especially if I want the image to be a little blurred. If the shadow needs to have sharp edges, I use very thin black paper for the cut-outs and place them on the front sheet of Plexiglas right next to the drawing paper. You need to be careful not to use darker chalk on that place or the edges of the cut-out or tape will show. In any event, you need to keep the area mostly chalk-free in order to see the shadow image when the back-light is turned on.



Disassembled, here are all of the easel parts except the Plexi and light hood. It can be set up and taken down in a few minutes.

I have had one big problem with this new easel I built. I have looked everywhere in America and can't find a paper comparable to what I used in Europe. Whenever I fly to Europe to visit our son and family, I bring sheets back with me, but it is large and I don't like to fold it. When I built the easel I wrongly assumed that I could find paper here! However, **Chalk Illustrated** has given me the idea of trying to use bed sheets on my back-lit easel. Here's hoping it works.

Visit www.rvharvey.org/chalktalk.htm or you are welcome to contact me at rvharvey@comcast.net or (856) 694-5684. 



The fully painted and assembled easel (without the light hood).

Bowman

ON TARGET

By *Matt Bowman*

Q: What are the hard, white specks/chunks in chalk and can I return these sticks for replacement?

A: Currently, we are not experiencing any rocks in the chalk. However, I have seen it over the years. Those "rocks" are caused by chalk that was not mixed properly. Once again, if you cannot use it, let us know and we will replace it. All returns must be made no more than 60 days from ordering.

Q: I work a lot on sheets. Would you ever consider making oversized chalk (like the size of a brick) for this large format?

A: We do manufacture some chalk as large as conventional-sized masonry bricks. However, we usually only give them away as gifts. As with most products, when there is little or no demand, it is just too expensive to have stock laying around. Let us know if this is something you want.

Q: Will you be creating any new chalk colors in the future? How about a custom color?

A: Custom colors often appear by mistake, but normally the expense of creating new colors is not worth the trouble, considering demand. Dixon Prang discontinued producing this chalk because they said there was no money in it. They had 24 colors. We have since added to the list and produce 43. In the days ahead, depending on demand, we may drop some less popular colors and add a few new ones.

Q: Where should I NOT store my chalk? Will the heat/cold/humidity of certain locations hurt the chalk?

A: Avoid humidity in excess! Keep it dry and dark. Chalk will last forever in a dry, cool, place.

Q: What is the best solvent or soap to wash chalk off my hands?

A: **Kresto** is hands down the best in the world. **Gojo** is the second best. **Kresto** is more money, but it will not leave your hands chapped or dry like **Gojo**. We carry the **Kresto** on our site and we use it every where in the warehouse and when we are making chalk. 

*Matt Bowman operates **EternityArts.com**, a ministry that conducts chalk classes and manufactures materials for Gospel chalk artists around the world. Send your questions for Matt c/o chalkillustrated@gmail.com*

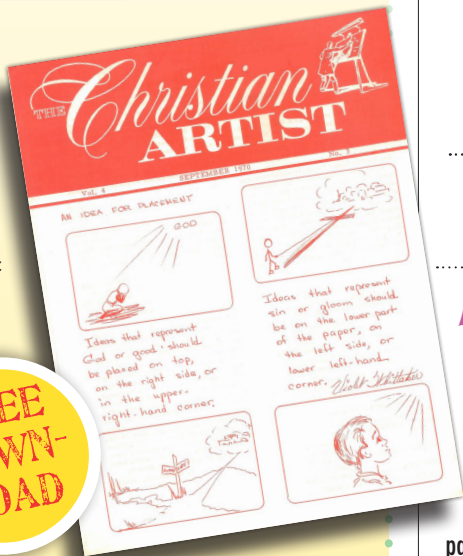




CRACKING
OPEN THE

CHALK VAULT

Rediscovering the Chalk Archives of "The Christian Artist."



Original archive courtesy of Avonelle Slagle

FREE
DOWN-
LOAD



Roberto Camargo conducting a workshop

In order to make material from **The Christian Artist** archives more accessible, this column features brief extracts from the newsletters' articles to help you decide what to read, download or print. This time, **Chalk Illustrated** subscribers are offered an additional **8** pages of supplementary material. From these pages, we have also selected and reprinted one standout article.

Former editor Ren Dueck deserves our gratitude and thanks for producing these issues and allowing their reproduction as a bonus feature of *Chalk Illustrated*.

THE CHRISTIAN ARTIST

SEPTEMBER 1970 (VOL. 4, #3)

SEPTEMBER 1970

An Idea for Placement

By Violet Whittaker

"Ideas that represent God or good should be placed on top, on the right side, or in the upper right-hand corner. Ideas that represent sin or gloom should be on the lower part of the paper, on the left side, or lower left-hand corner." pg. 1

Editor's Desk

By Ren Dueck

"I am glad to report that we now have 156 paid subscribers and we mail **The Christian Artist** to 22 (missionaries, etc.) who are unable to pay for their subscriptions." pg. 2

Observations on the Christian Artist Workshop

By William B. Haburn

"The fellowship which is enjoyed by the artist and the participants seems to be unique. It is not a test or a performance which is being judged, rather it is a time when the prime concern is to share new

ideas, thoughts, burdens, concepts, etc." pg. 2-3

Echoes from Salem, Oregon

By Art Layne

"The Workshop and Colorama Program was certainly of a high quality, and I'm sure many of the students and outsiders who attended left with a desire to do something about their future in using chalk artistry and gospel magic." pg. 3

You Don't Have to Be a Chalk Artist

By Kenneth Mead

"Here is an example of how I have used the painting by **Hofmann** of Christ in Gethsemane with pictures and a colored slide." pg. 5-6

SEE REPRINT NEXT PAGE

Simple Chalk Talks

By Unknown

"Everybody can be an artist! You don't believe me? Then sit up straight in your chair. Now take a good deep breath. Let it out. How about that—you just **DREW YOUR BREATH**. It's not so hard to draw after all. Are we drawing this breath for God?" pg. 6

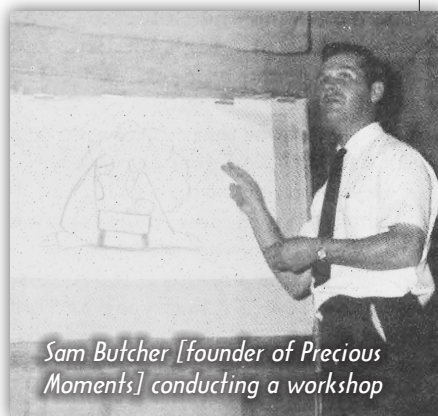
A Chalk Artist's Prayer

By Ruth Gibbs Zwail

"Upon the easel of my life,
Lord, ever help me place
In colors that are true and clear,
A likeness of Thy face:

That when they come and gaze upon
My picture, they may see
A living portrait standing there...
Not I, but Christ in me." pg. 7

[poem is actually four stanzas longer]



Sam Butcher [founder of Precious Moments] conducting a workshop

Chalk Idea *By Dewayne R. Flohr*

"One way to keep your hands clean while doing a picture is by using disposable, polyethylene gloves. They can be purchased in drug stores or medical supply stores. Since they fit either hand, one pair can last for two pictures as you only need to wear the glove on one hand. They are pre-powdered and are easy to slip on and off. Like their more expensive rubber brothers, they can be obtained in different sizes." pg. 7

Man is Fearfully and Wonderfully Made

By Unknown

"Physical, social, mental and spiritual. Man develops 4 ways (Luke 2:52).

Just like spokes in a wheel, if you leave one out you are like a flat tire. The Bible is a lamp unto your feet and a light unto your path. Study your Bible and develop spiritually." [complete with diagrams]. pg. 8

Happy Halloween

By Art Layne

"As they came to the door decorated in masks and what nots, Thelma asked them to step through the side door into the garage and see their own skeletons. As they came into the almost dark room, through some scary hazards, I asked one to stand in a certain place while the others were on the opposite side so they could see what would happen..." pg. 8

ARTICLE



REPRINT

YOU DON'T HAVE TO BE A CHALK ARTIST

WE REALIZE THAT many who subscribe to the **Christian Artist** and attend our workshops conducted for chalk artists are not artists. Yet they realize the value of art in presenting the old, old story through the eye gate as well as the ear gate. They can make use of art through the use of carefully selected pictures or colored slides.

Here is an example of how I have used

the painting by **Hofmann** of Christ in Gethsemane with pictures and a colored slide. The book **Christ in the Fine Arts** will prove very helpful, for it tells something about the artists and the message they sought to convey in their paintings. In presenting this message, I give each one attending a small copy and then show a colored slide of the picture to the audience. I have used this picture during Passion Week using this outline:

The Darkness That Shrouded Him

The Bible has much to say about darkness as a picture of evil and sin. Jesus referred to Satan as the Prince of the Powers of Darkness. The Powers of Darkness were at work that night before the crucifixion. Judas had joined forces with them and had gone out "into the night" to sell his Lord for \$17. While His enemies worked through the long night His disciples slept—what a tragedy.

The City That Rejected Him

Against the night sky, the city of Jerusalem can be dimly

seen. On Palm Sunday, Jesus had presented Himself to the city as their King as prophesied in Zech. 9:9 "Behold Your King." But they said to Pilate "We have no King but Caesar," and thus rejected Him. There was an election in the city that week with two candidates—Barabbas and Jesus. The vote was by acclamation. Barabbas won and was set free. Jesus went out to die. Ask, "Have you been guilty of rejecting Him?"

The Disciples That Denied Him

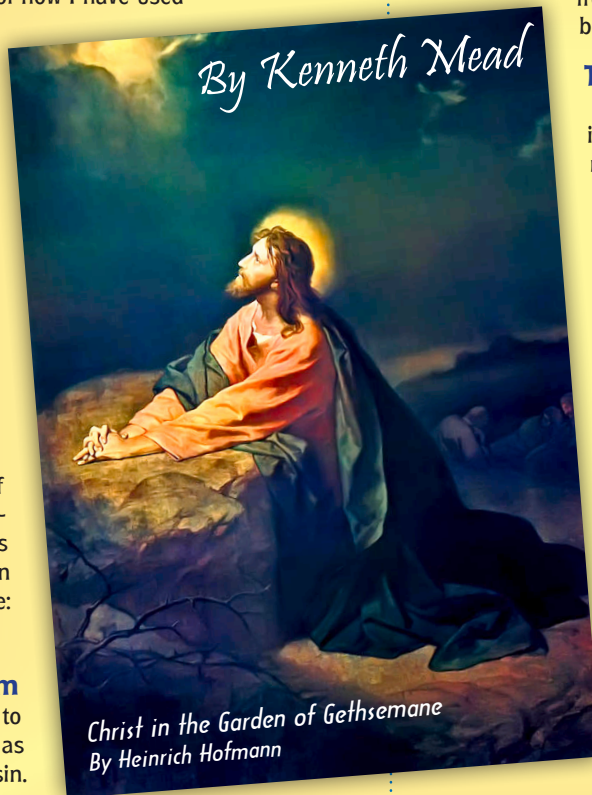
Now we come across the Brook Kidron into the Garden of Gethsemane which means "The place of pressure." Dimly seen just beyond Jesus are Peter, James, and John. You can speak of the circles around Jesus: first, there was John, the most intimate of the twelve; then Peter and James; then the eight; and finally Judas. We choose our circle of fellowship with Him—which circle are we in? Peter had boasted so loudly "Though all betray you, I will not!" The spirit was strong but the flesh weak as he found to his sorrow. At the Last Supper Jesus had announced, "One of YOU will betray Me!" and all began to ask, "Lord, is it I?" We might well ask that question.

This is but one of many famous paintings that can be treated in this manner without the use of a single piece of chalk. There are a number of good books on "Christian Art" and the interpretation of pictures that are available.

[Editor's Note: This article has been edited for space and clarity. The remainder of the presentation includes these points: The Robes that Covered Him; The Prayer That Strengthened Him; The Thorns That Hurt Him; and The Rocks That Could Not Hold Him.

To access the full article, please download the entire issue of The Christian Artist from the Secret Bonus Page at ChalkIllustrated.com.]

[Reprinted from the September, 1970 Christian Artist.]



“
This is
but one
of many
famous
paintings
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chalk.
”

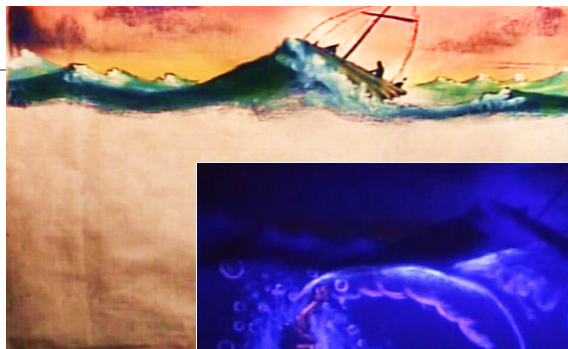
Assorted Chalk Bits

NUB TUB

Select Odds & Ends



A Bunch of Roses drawn by **Charline Bainbridge** for a Mother's Day event. Not everything we present needs to be an illustrated Bible message.



Matt Bowman created this **Jonah** drawing. The big fish and Jonah appear in black light under water! The huge hidden drawing is great for kids and short programs. The drawing could take anywhere from 5-15 minutes. A teaching DVD is available from EternityArts.com for \$14.99.

EASTER

This ambigram was created by **Brett Gilbert** from www.55cards.com. Turn it over—it reads the same!

In this picture by **Peggy Esher**, titled **Resurrection of Jesus**, we see the Lord's victory over death and the grave, and his ascension into glory. A teaching DVD is available from ChalkMart.com for \$20.00.

