

CREATING
HIDDEN CHALK
ART PICTURES
the
SNEAKY
E-Z
WAY.



120 CLASSIFIED
PATTERNS FOR
QUICK, INVISIBLE
DRAWINGS

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HIDDEN CHALK
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E-Z WAY

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QUICK, INVISIBLE DRAWINGS

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TO GARY MEANS, MASTER CHALK ARTIST
WHO TAUGHT ME INVISIBLE DRAWINGS.

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INTRODUCTION

Hidden drawings. Invisible drawings. Phantom drawings. Call them what you will, they are like the prize in a box of Cracker Jack which every audience loves to discover. Hidden drawings elicit a gasp of wonder and delight because they sparkle with the mystery of a magician's stage illusion. In fact I often feel a twinge of guilt when I reveal the "secret" of hidden drawings to a spectator who begs, "How did you do that?!"

But, to be honest, I have a love-hate relationship with hidden drawings. I love how they strengthen the message of the finished drawing. I love the response which they produce from young and old alike. I love that magical moment under the black light when I get to "pull a rabbit out of the hat." Yet, I hate the demands of preparing hidden drawings. . .the preprogram work. . .the extra hours. . .the difficulty of repairing mistakes.

Some chalk artists have tried to find various shortcuts that solve this love-hate dilemma. Wanda Cumings Vincent describes creating her hidden drawings by using special invisible, fluorescent lacquers which are painted on the paper. However, she vacuums the drawing off the paper after each program and reuses the prepared painting over and over.¹ I prefer to leave the drawing behind with the group as a gift. There are always people who want the finished drawing.

Some chalk artists are projecting hidden pictures onto their finished drawings using various kinds of projectors. But, what happens when you tell the recipient of the drawing that they will never see the hidden picture again because it only exists in your projector?

I have tried to find a solution that will help me get to the finished hidden drawing faster and easier - a solution which produces consistent, repeatable results every time. Voila! Enter the stencil. I first began experimenting with this technique around 1997 but I would be amazed if I was the originator of this method. Surely, others have discovered and are using this same time-saving technique. In fact, Gloria Kohlmann developed this approach around 2004 quite independently of me and now markets a modest line of stencils.²

And, if you prefer to freehand your hidden drawings, stick with it! There are many resources available to aid you in producing elaborate, freehand, hidden drawings - including David Teuling's Picture of the Month Club.³ This booklet shows just one method of producing hidden drawings - using a stencil. Hey, give it a try! If done correctly, the audience should never know the difference.

Kerry

THE BASIC METHOD

For those who may not understand the mechanics of hidden drawings, here are the basics.

There are three kinds of lecturer's chalk:

1. Regular colors
2. Fluorescent colors
3. Invisible fluorescent colors (aka Black Light chalk)

The third kind is what you will need to produce hidden drawings. They are also the most expensive. These colors are all white or a slight off-white when viewed under normal light. Under a black light (fluorescent tube style not a screw in type) these chalks will glow in different colors. In order to create an invisible picture so that it remains hidden until the black light reveals it, you must first coat your paper with a base of rubbed-in white chalk. Then, you must draw the hidden picture on top of this base. This white on white camouflage is what "hides" your hidden drawing. Gary Means has written a very helpful book, Visible Invisibles, which clearly outlines this process in detail.⁴

The tricky part of this process is drawing in reverse. Look at illustration 1. Imagine that you want to draw this image as a hidden picture. The white areas would be drawn (while under a black light) with your invisible fluorescent colors. The black areas would be the untouched white chalk base (which does not fluoresce under the black light).

That is a bare bones description of the process. Normally, hidden pictures are drawn freehand. But, this is both time consuming and sometimes frustrating because mistakes can be hard to correct. It requires brushing off the offend-

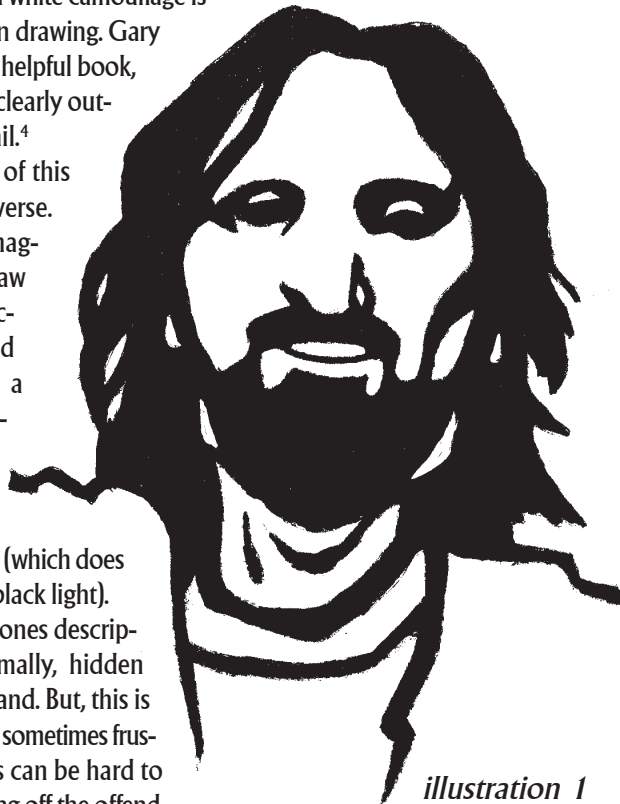
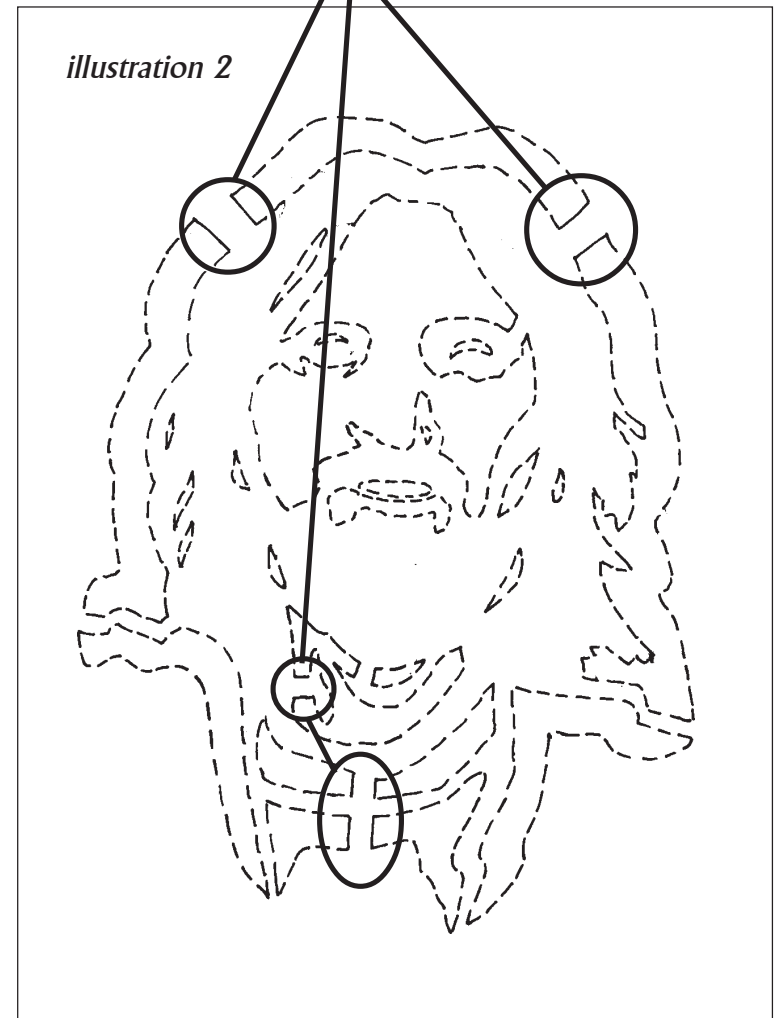


illustration 1

ing stroke(s) and recoating that area with a fresh base of regular white. This is where a stencil can really simplify and speed up the whole process. Of course, taking the time to develop and cut a stencil only makes sense for the performer who will be drawing the same drawing multiple times. This book provides the starting point for over 120 stencil ideas. However, they are not all stencil-ready. Illustration 2 clarifies this point. Observe how the "O" in HOLY has "tabs" to hold its center in place. A

HOLY

illustration 2



stencil needs “tabs” to hold certain parts in place. The image of Jesus shows several of these tabs which were added as I converted the pattern into a stencil. This is something you will have to decide as you convert any image into a usable stencil.

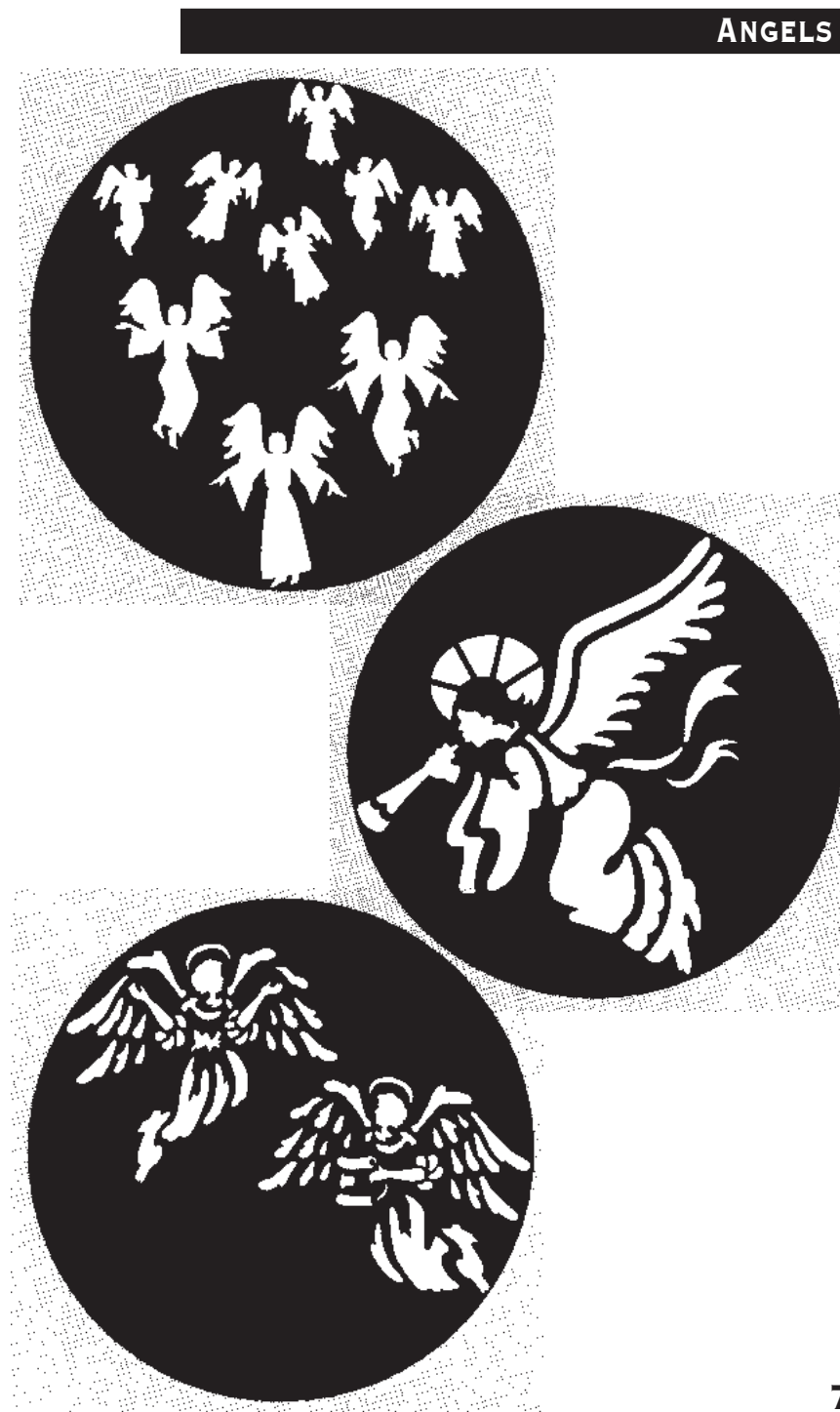
There are different kinds of stencil plastic available. I prefer heavy weight, acetate or Dura-Lar sheets (.01” thickness). The heavier the weight, the more durable the finished stencil will be. A frosted or matte surface will accept a pencil for ease in tracing a pattern, and sheets will lay flat where roll material may tend to curl. Check your local art/hobby/craft shop to see what’s available in your area.

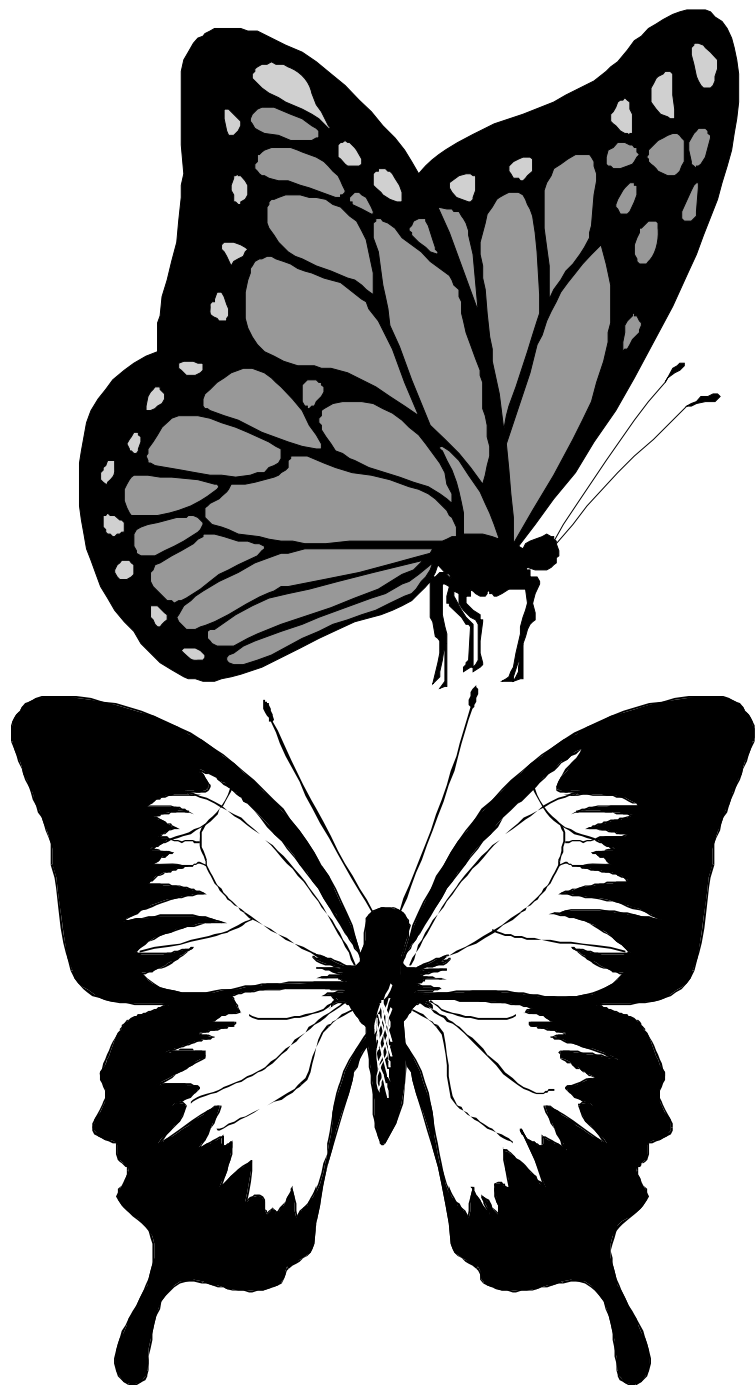
After you have decided on a hidden image, determine its size and position in your finished drawing. Cover that area of your bogus paper with a sheet of the stencil plastic, making sure it is large enough to extend all the way to at least one edge of your drawing board. Clip the plastic in place with binder or bulldog clips. This is important so that when the finished stencil is actually in use your hands will be free to work the chalk.

I have found that the simplest way to transform a pattern into a usable stencil is to first enlarge it with a photocopier. Then slide the enlargement into position under the plastic, secure, and trace. Use your favorite method to enlarge smaller patterns: freehand, opaque or overhead projector, etc. Once the pattern is traced onto the plastic, remove it from your drawing board and cut out the design. There are a couple of ways to do this. A simple X-Acto stencil knife works fine but you might want to try a stencil burner or stencil cutting pen which use a heated, fine point stylus that cuts by melting through the plastic. Don’t forget to leave tabs where necessary. Refer again to illustration 2. The dashed lines would be the cut lines. You remove the areas where you want to put the invisible chalk.

Now, prepare your bogus with a base coat of white and clip the stencil back into its proper position. Do not try to use spray stencil adhesive to hold the stencil in place. It will not stick to the white base coat. Turn on your black light, darken the room and begin applying your invisible chalks through the stencil. I rarely apply the colors directly from the stick but rather rub the color off the stick with my index finger and use my finger to apply the chalk to the bogus. I find this results in a much more “invisible” hidden drawing under normal light. Apply the chalk with inward strokes. That is, start the strokes on the stencil and slide them into the cut out areas. If you do this the opposite way the stencil edges will scrape the chalk from your finger. The chalk will then sift behind the stencil and collect there. This will happen to a small degree anyway but making your strokes in the right direction will minimize these crumbs.

Finally, remove the stencil and touch up the hidden drawing, adding other colors as needed, blending, filling in the tab areas, wiping away errant crumbs, etc. The real purpose of the stencil is to get the main image down fast and accurately. Use your creativity to tweak if from there. Try using this sneaky, E-Z method to achieve your next hidden picture and enjoy the extra free time!

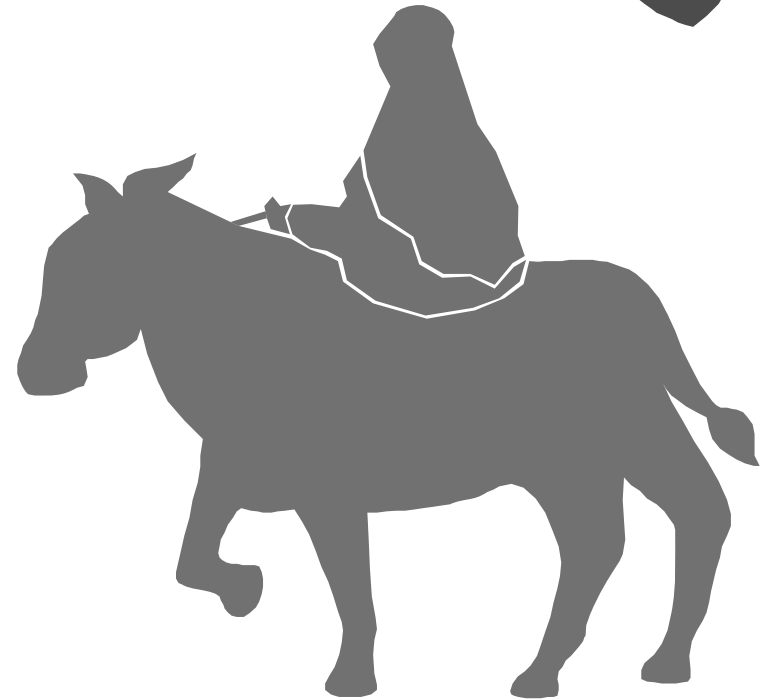




CHRISTMAS - FAMILY

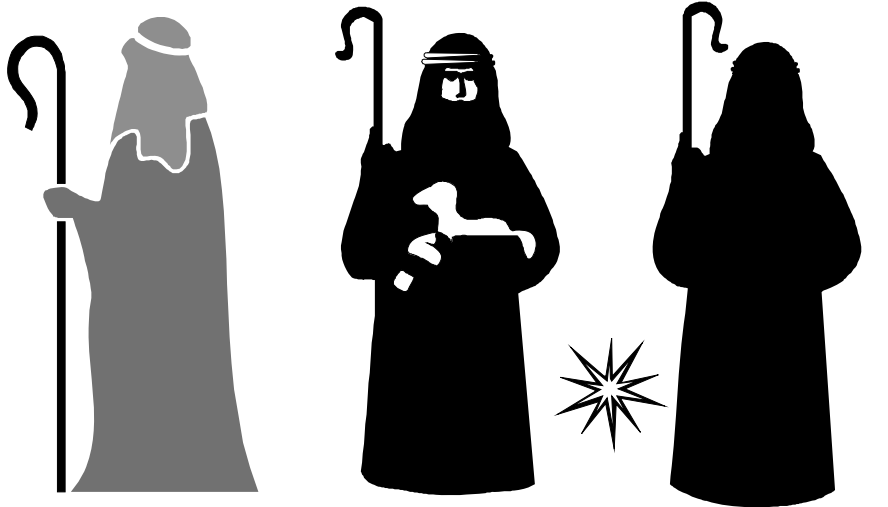


CHRISTMAS - MARY





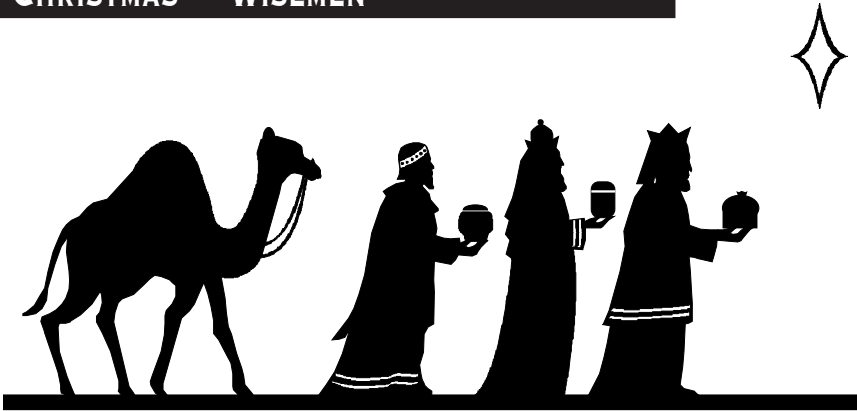
CHRISTMAS - SHEPHERDS



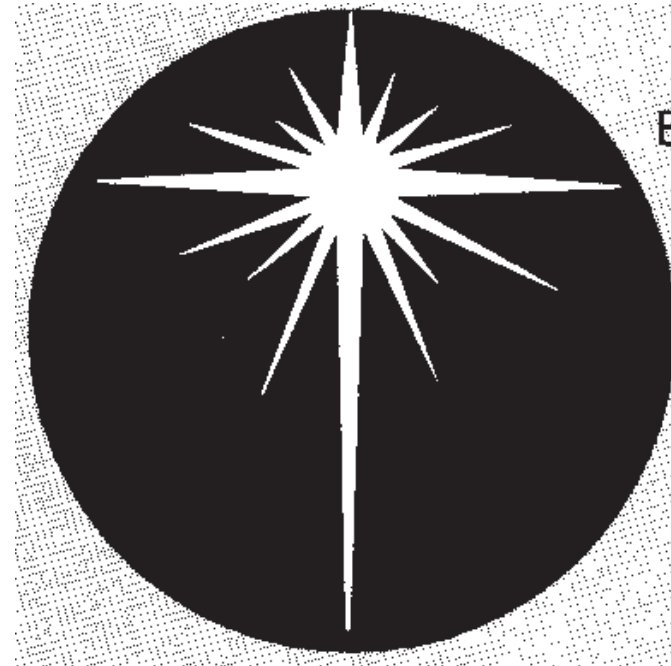
CHRISTMAS - WISEMEN



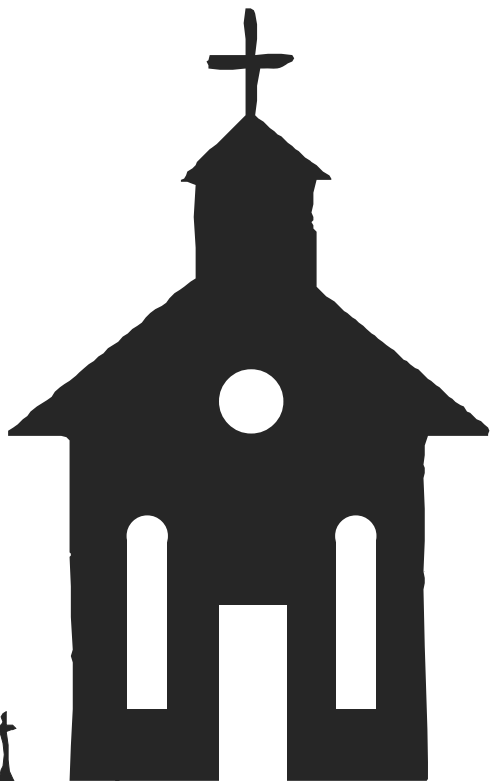
CHRISTMAS - WISEMEN



CHRISTMAS - MISC.



CHURCH



DEATH







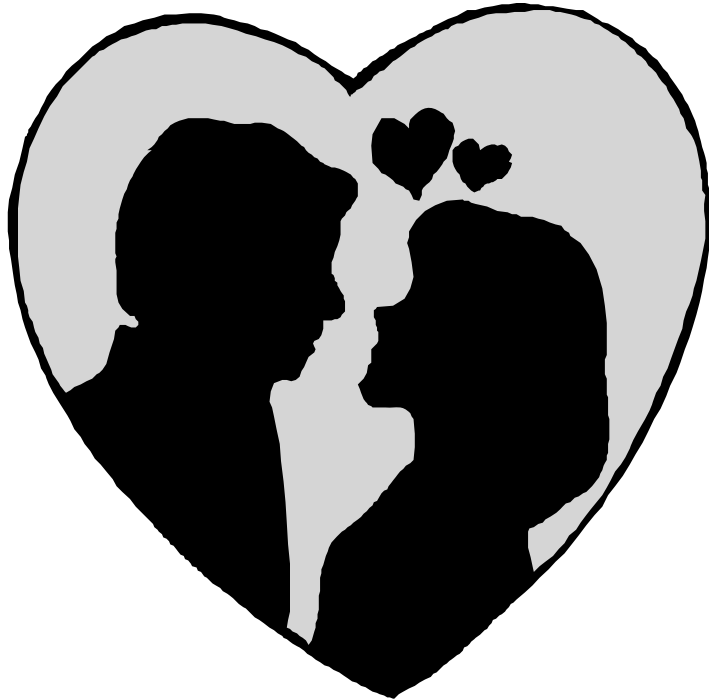


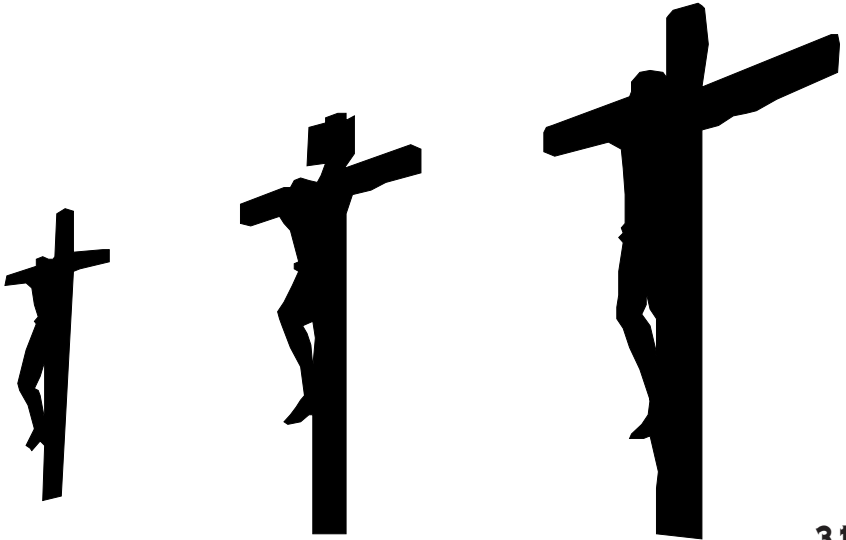
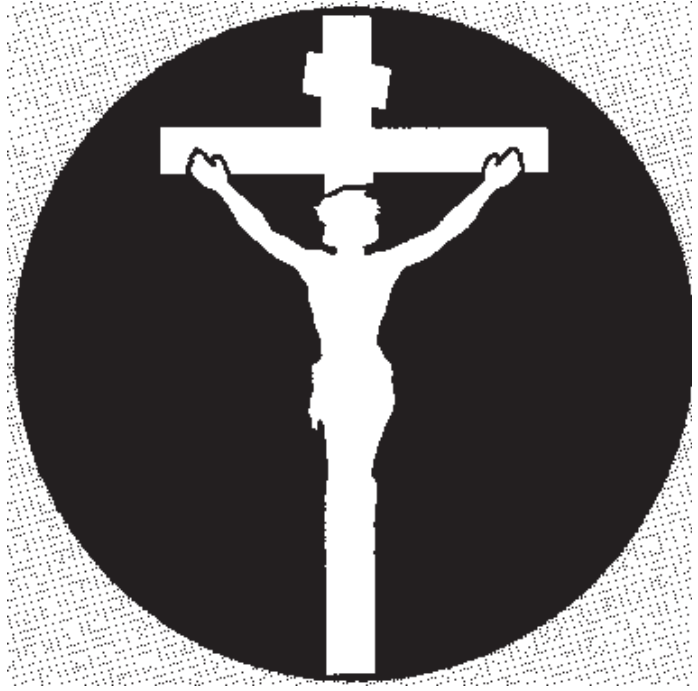
FAMILY - CHILDREN



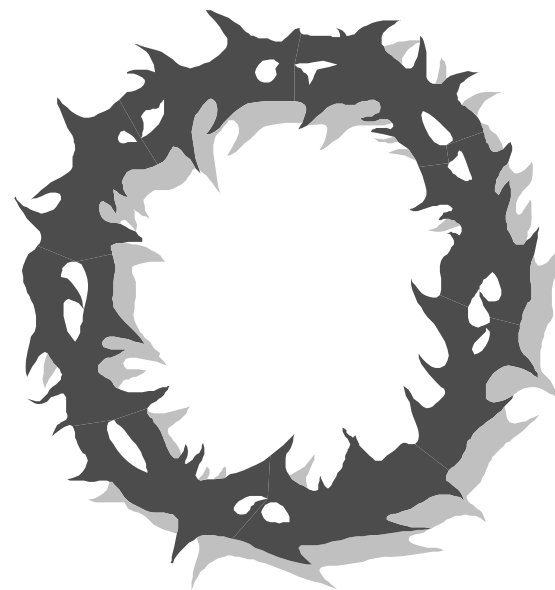
FAMILY - LOVE & MARRIAGE

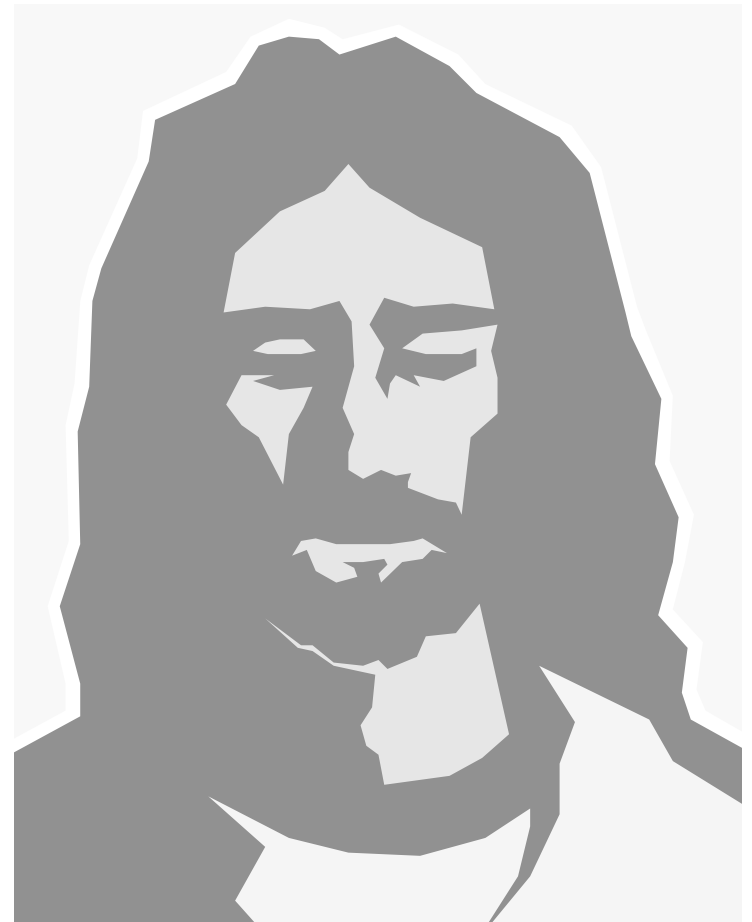
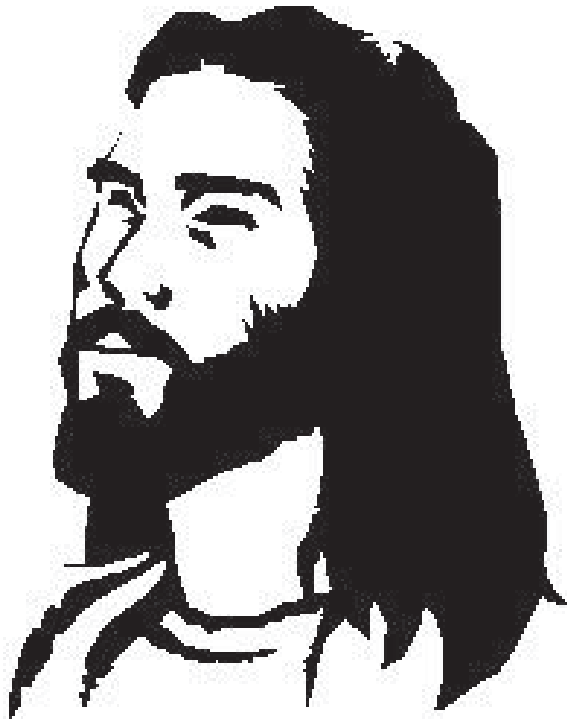


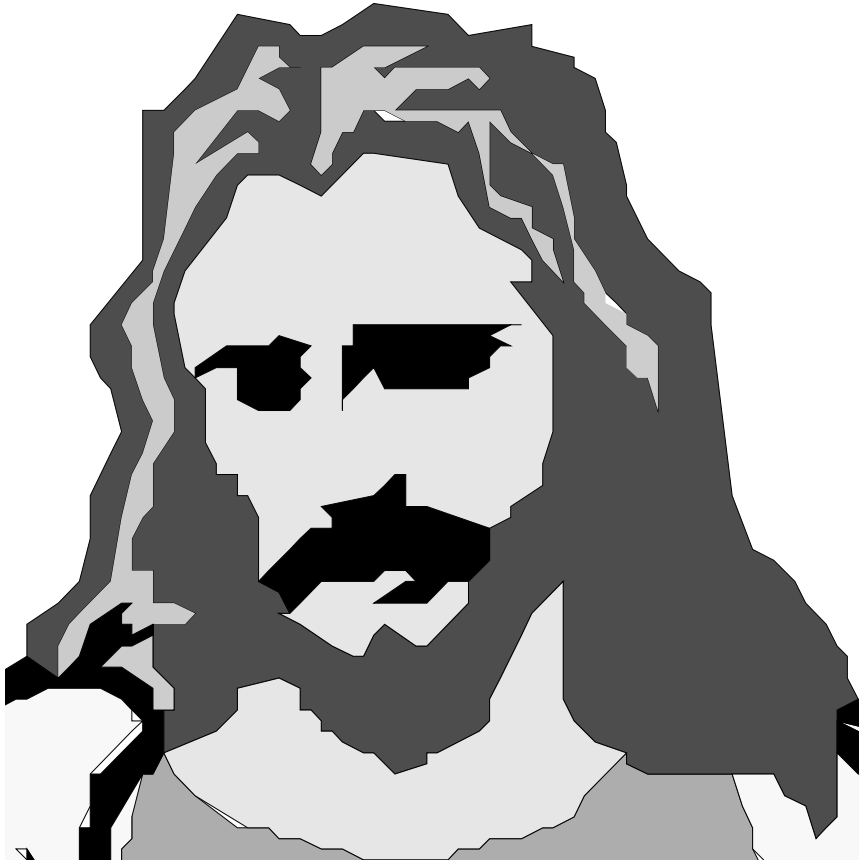












JESUS



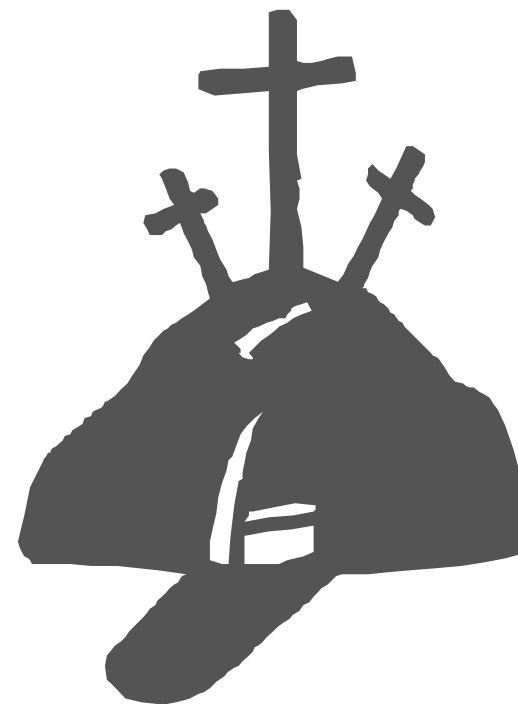
JESUS - LAST SUPPER



JESUS - RESURRECTION



JESUS - PALM SUNDAY



He is Risen!



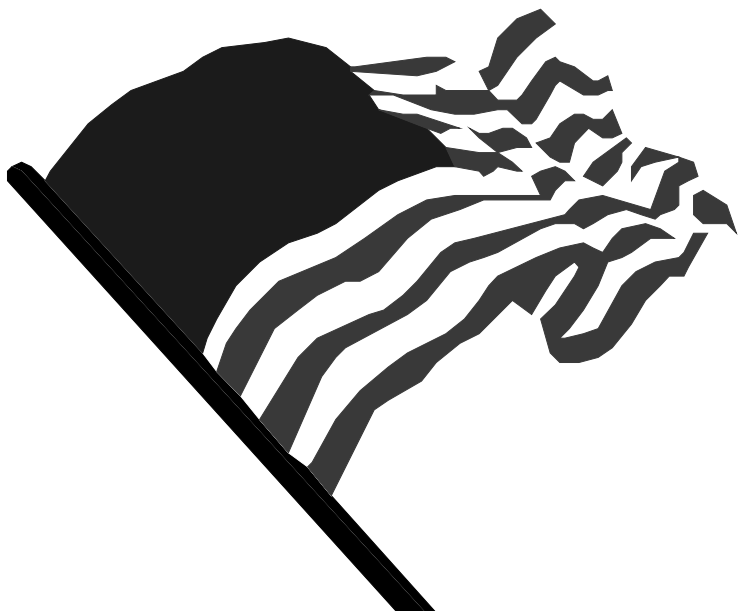
PATRIOTIC - DRUM & FIFE



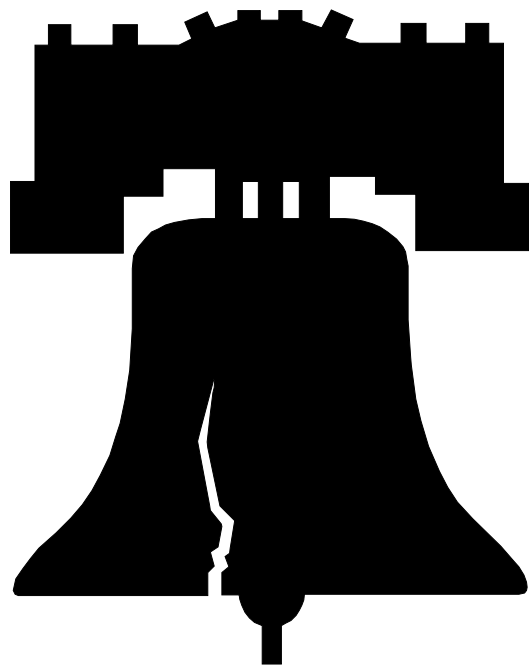
PATRIOTIC - FLAG



PATRIOTIC - FLAG



PATRIOTIC - LIBERTY BELL



PATRIOTIC - MONUMENT: MILITARY



PATRIOTIC - MONUMENT: MINUTE MAN

PATRIOTIC - MONUMENT: MT. RUSHMORE



PATRIOTIC - MONUMENT: STATUE LIBERTY



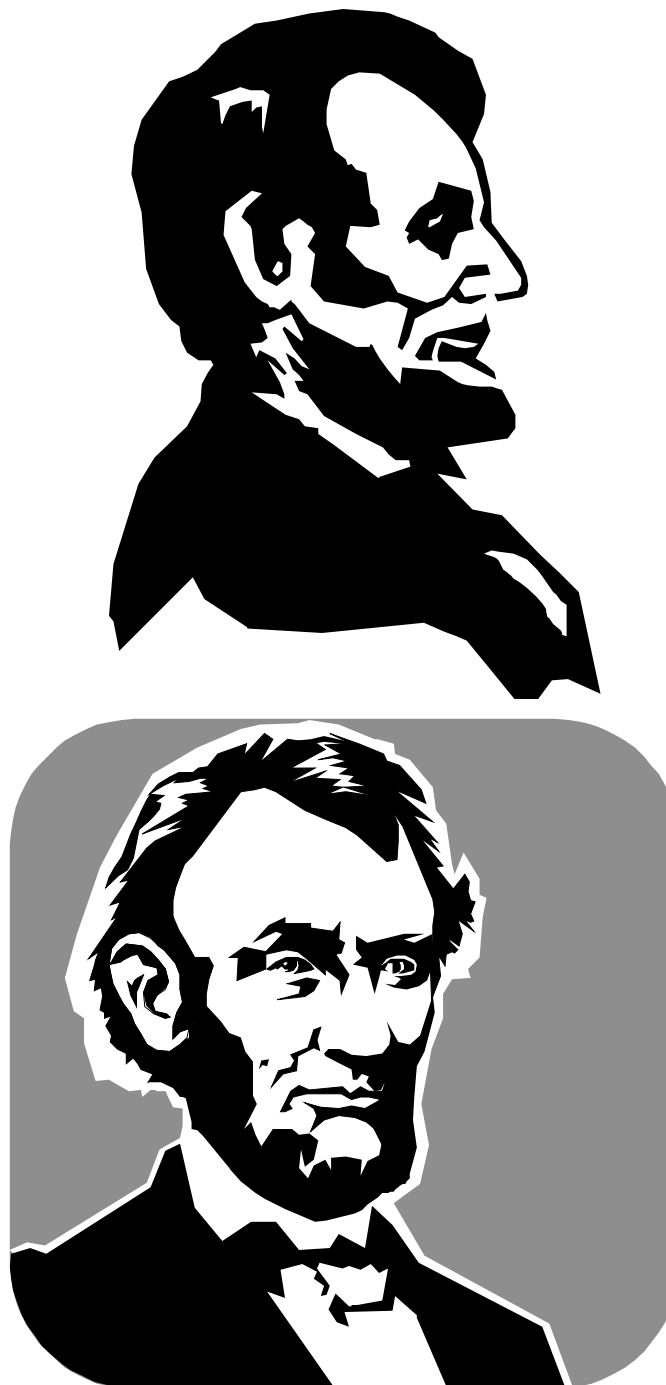
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PATRIOTIC - MONUMENT: STATUE LIBERTY



PATRIOTIC - PRESIDENT LINCOLN



PATRIOTIC - PRESIDENT LINCOLN



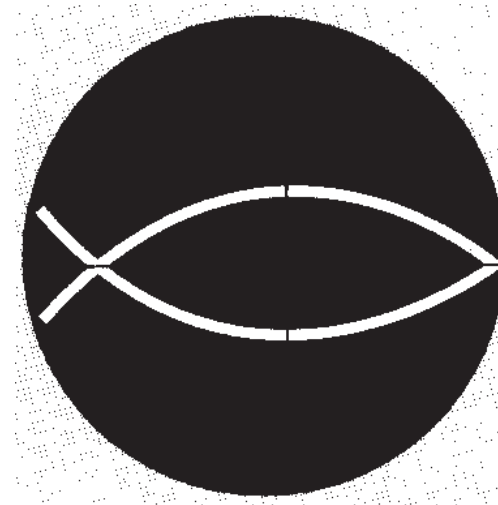
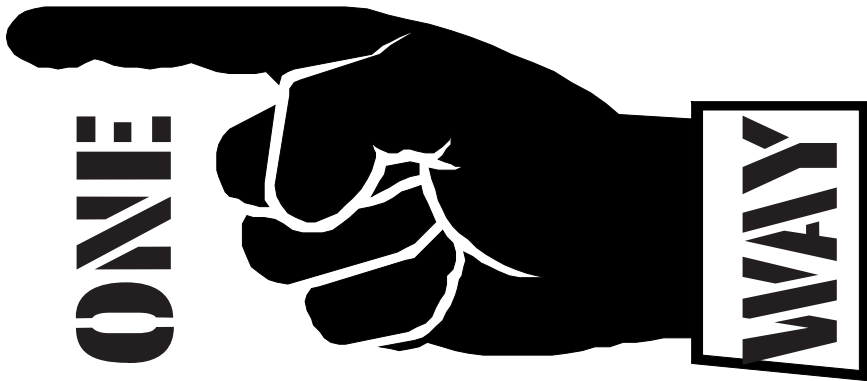
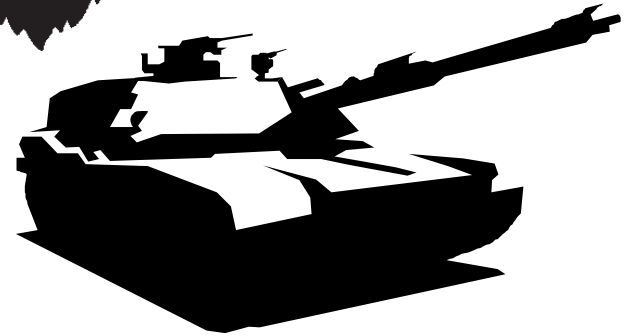
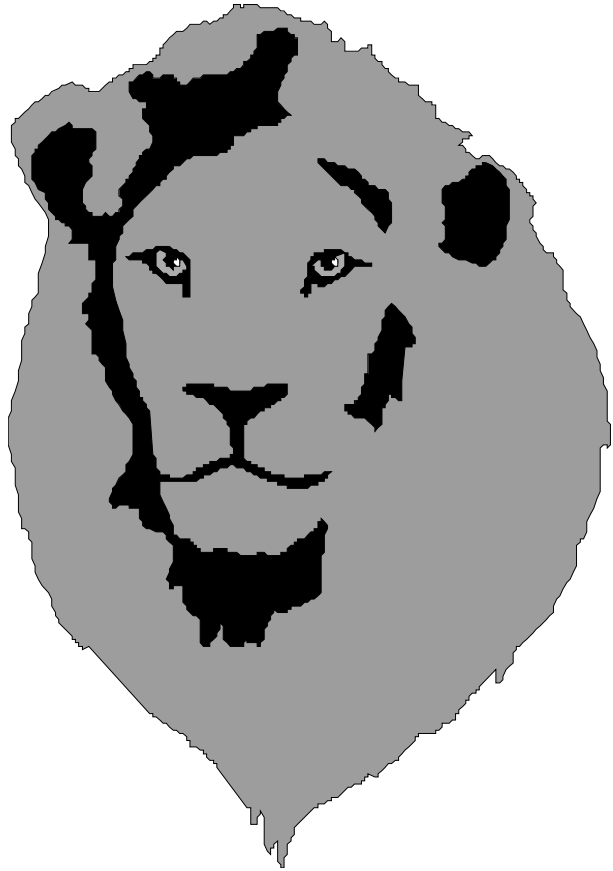
PATRIOTIC - PRESIDENT WASHINGTON













NOTES

VINCENT, WANDA CUMINGS. *Do it with Chalk - How to Use Black Light Artistry to Present the Truths of God's Word*. Gresham, Oregon: Noble Publishing Associates, 1993, p. 51.

²KOHLMANN, GLORIA. *Black Light Stencils & Instructional DVD: Currently 4 faces of Christ*. Available since 2004 from www.gloryinspirations.com/form

³TEULING, DAVID. *Picture of the Month Club*. Currently 96 hidden picture ideas: Self-published since 1993. See www.teulingenterprises.com/pictofmonth.htm

⁴MEANS, GARY. *Visible Invisibles - Chalk Illustrator's Guide to Using Fluorescents and Black Light*. Baden, Pennsylvania: Self-published, 1985.

BONUS: LATE ADDITION IMAGES

