

Chalk Art

Instruction Handbook

Charline Bainbridge



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Meet Your Instructor

Charline Bainbridge has been drawing since she was a young girl. Her chalk art ministry began in her homeland, South Africa, in 1986, where she was inspired by the work of a gifted Christian artist who was visiting from the U.S.A. At that time she was strongly impressed to take up a ministry of her own.



Since then she has been “drawing people to Jesus” with her many colorful chalk art pictures. She received training in South Africa and in the U.S.A. with some of the top chalk artists in this ministry. Charline has had wide acclaim and touched many thousands of lives as a guest artist in Australia, New Zealand, Fiji, Canada, Russia, Finland, England and South Africa.

In 1997 she and her minister husband settled in Australia, where they have run team ministry events, which include public evangelism, sermons and retreats.

The vast scope of chalk art allows her 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 blends 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.

Charline believes that in our highly visual society the arts, used by dedicated Christians, can powerfully impact audiences everywhere and deeply touch people with the message of God’s love.

Her favorite subject to draw is the vast beauty of nature, from which she believes 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.”

Go confidently in the direction of your dreams!
Live the life you’ve imagined.
Henry David Thoreau

Charline passed away on 17 December 2005, after an almost 8-year battle with cancer. Her dream was to leave a legacy of her Chalk Art Ministry in the form of a manual, so that others could continue to bless people by this means as she had. 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 honour of her dream.

Introducing Gospel Chalk Art



You may be asking: What is gospel chalk art? How does it work? In what way can it be used to spread the good news of Jesus? What is the scope and impact of this ministry? How can I learn this art? What if I'm afraid to draw in public? Let's look at these questions.

What is Chalk Art?

Here is my simple definition.

Gospel chalk art is a dramatic public presentation in which the artist draws a picture with a gospel message designed to impact the audience, often within a time limit of just 12 to 15 minutes. It allows for a personal heart response to the message of the picture at some point in the presentation. The drawing is usually accompanied by carefully selected music. Special lighting effects may also be used for maximum impact.

What is the scope of this ministry?

- Gospel chalk art reaches people of all ages, whether in an aged care facility or at a youth camp, a Bible class or family worship.
- It can be used for evangelism and outreach activities, to nurture new believers, to teach Bible truths, to celebrate a wedding, baptism or Communion, to reach and teach children, women's groups, or men's fellowship groups and to celebrate special days in the year.

How effectively can it be used for God?

- Gospel chalk art impacts our highly visual society, people who have become familiar with screens, color and movement.
- It maximizes the element of human curiosity and suspense because the audience is curious to know what the artist will draw.
- The opportunity for a personal response to the message of the drawing usually comes at the end of a presentation, when the music and completed picture come together for an appeal.

How can I learn this type of art?

Here's where the handbook can help you. I will be taking you through 9 modules, ranging from beginner to skilled artist. Your part will be to follow carefully the steps outlined in the handbook

- fill in the necessary notes and quizzes and
- PRACTICE, PRACTICE, PRACTICE the chalk strokes and pictures as they are taught.
- Look for opportunities to present when you feel confident doing a drawing.

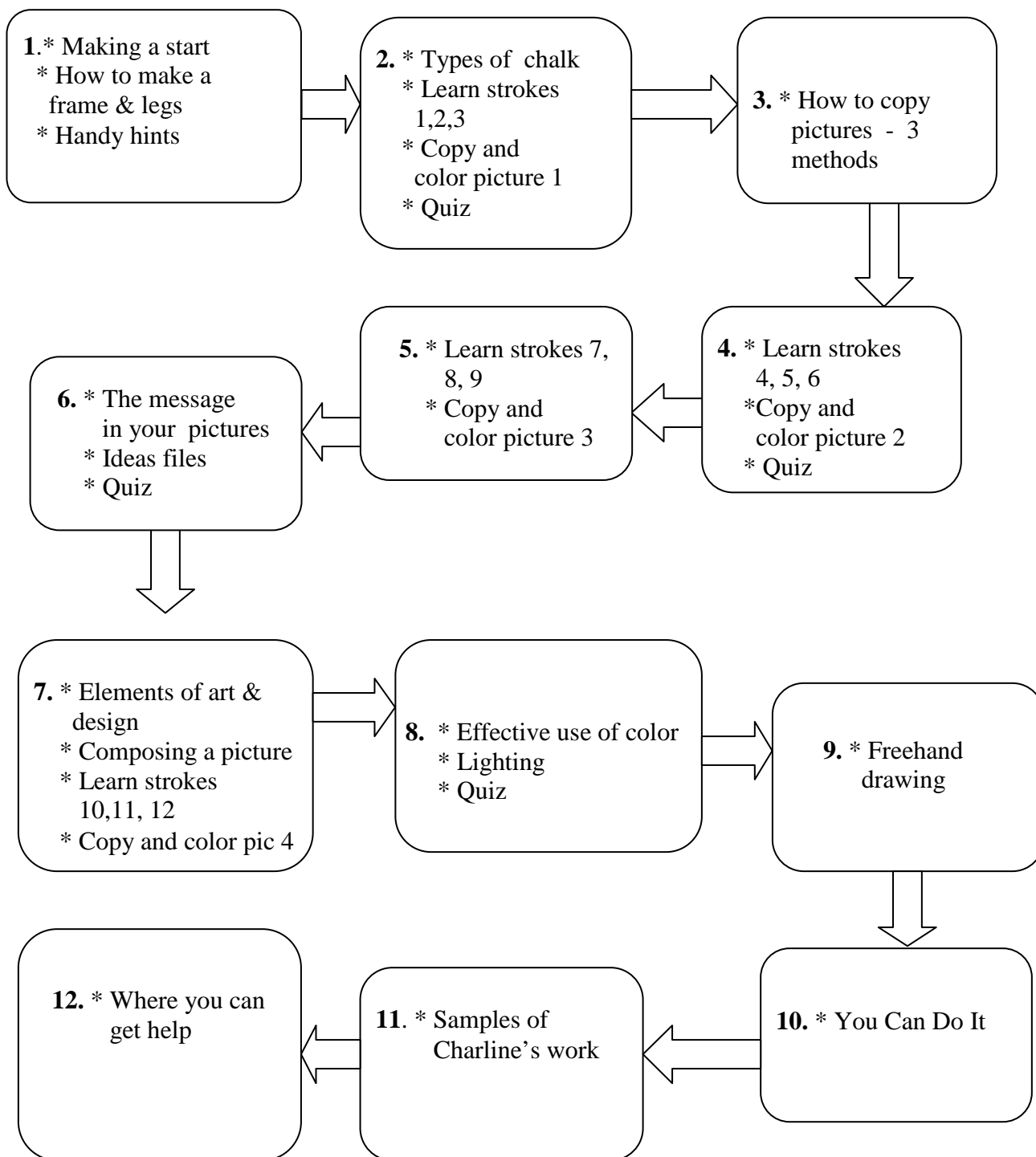
What if I'm afraid to draw in front of an audience?

I remember how fearful I was when I stood up to draw for the first time. My knees were literally knocking together! But I also felt a thrill and abounding joy in sharing a message with the people. If you are afraid, try starting out with a display of your art work, which is all completed beforehand. This is a way to get public exposure without experiencing the stress and fear of 'performing'.

Display art has several advantages:

- The audience has more time to see your artwork and absorb its message
- It can be used to support a theme or special décor at the venue
- It can be used in daylight or at night, with spotlighting
- You can combine the artwork with other three-dimensional articles, such as simple floral art, the National flag, an open Bible on a nearby stand, clay jars, grapes, wheat, shepherd's rod, etc to match the picture and enhance the message. Place a suitable Bible text in neat lettering on a card nearby to give the Scriptures prominence and connect them to your art.

A Visual Overview of the Modules

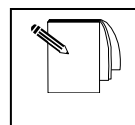


Icons in this handbook:

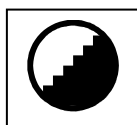
You will notice small pictures throughout the handbook. These are to help you identify various aspects like questions, handy hints, steps to follow and so on. Here's what they mean:



Handy hint



Take notes



Follow these steps



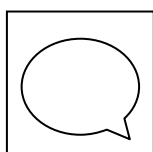
Quiz



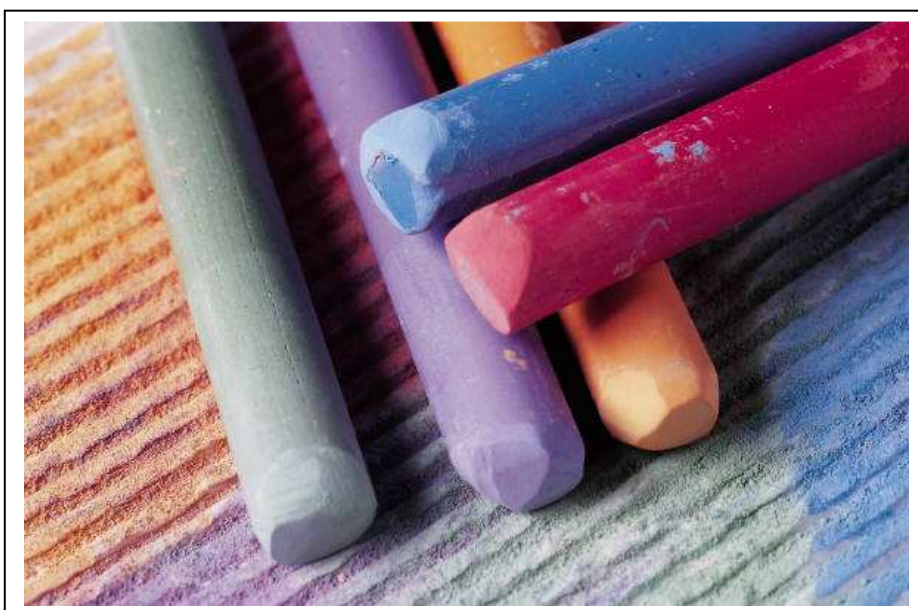
Practice this



Your query

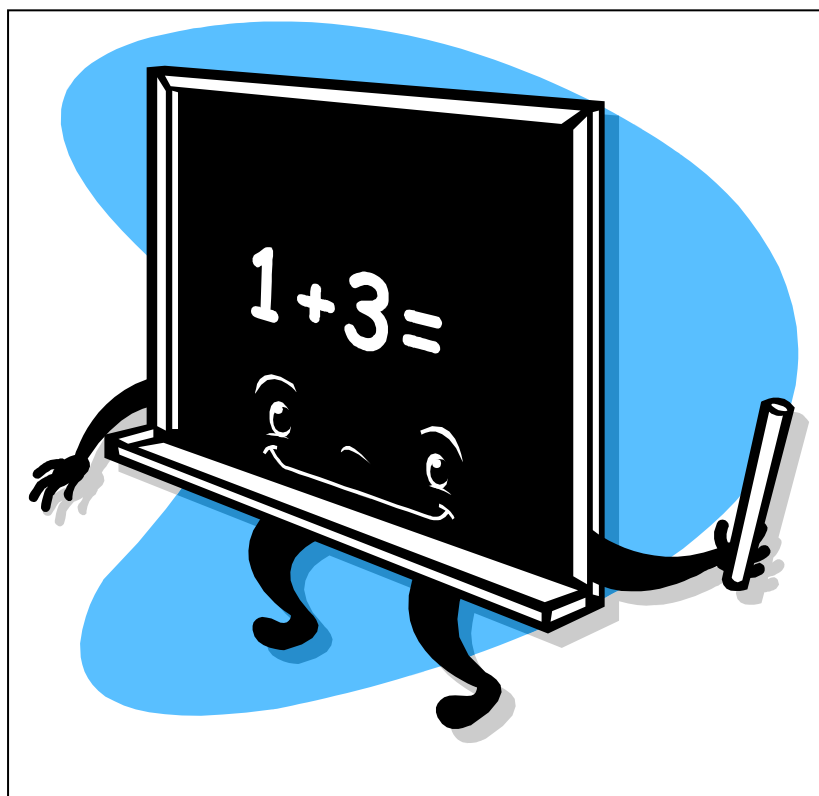


Inspirational quotes



Module 1

- *Making a start*
- *Making a frame and legs*
- *Handy hints*



Module 1: Making a Start

Introducing chalk art on black fabric

Chalk art can be done on many surfaces: pavements, blackboards, lightweight cardboard, paper and also on walls. One way I have found that is easy, clean and powerful to convey a bold message is to draw on black polyester cotton fabric (a black bed sheet) stretched tightly over a wooden frame like an artists' canvas. This fabric can be stapled onto the frame or you can use "Velcro" hook and loop fastening tape. A pair of sturdy wooden or metal legs supports the frame. Much of the instruction in this manual relates to a fabric surface.

Advantages and disadvantages

1. What's good about black fabric chalk art?
 - ✧ You can vary the size of your picture for different sized venues
 - ✧ The chalk clings well to the surface of the fabric as you draw, although it is unstable and easily removed
 - ✧ You can use a variety of different strokes to achieve different effects
 - ✧ You need not necessarily use special effects such as black light chalk or ultraviolet light
 - ✧ You can re-use the fabric by brushing or vacuuming the picture off and then washing the canvas. The black surface is easily laundered and needs no ironing
 - ✧ Set-up time is shorter
 - ✧ The frame and easel are easy to take apart and carry
2. What are some disadvantages?
 - ✧ You cannot preserve the picture unless it is sprayed with a fixative to prevent the chalk from coming off the canvas
 - ✧ Accidentally bumping or knocking the finished picture will "fuzz" that area of your drawing
 - ✧ This kind of drawing may take a little longer to complete, depending on your level of skill

Lighting

- Good, strong lighting is absolutely essential to light up your canvas as you present a drawing.
- You can make good use of the ready installed spotlights on the stage if the venue has them. Position your easel carefully in consultation with the lighting technicians.
- Regular fluorescent lighting in the venue tends to dull the colors if you are drawing with colored chalk. However, it will enhance drawings done with white chalk.
- Further details on lighting will be discussed in module 8.

Making a frame and supporting legs

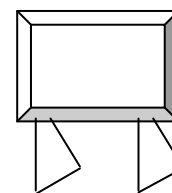
First of all you will need a frame and canvas. Here are the directions for making 3 types of frames: small, medium and large. The size of your frame should match the size of your audience and the venue size. I have found the set-up time with this kind of frame and legs is about 8 minutes, once you know your equipment.

The measurements are metric. All the frames are made of wood and the legs for the small and medium frames are made from wood. The large frame has aluminum sleeves for enlarging or decreasing the size. I have found the best legs for this big frame are the telescoping fold-up tripod legs used to support loudspeakers in a hall. All the frames have

the same basic structure and method of construction. When the frames and legs are demounted, they can fit into a narrow canvas bag for easy transportation.

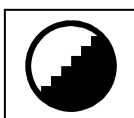
Small frame, chalk ledge and supporting legs

- This frame size is suitable for a small audience of about 40 people in a medium sized hall or room.
- The approximate finished size for the frame is 90cm high by 130cm long; the height of the legs is 108cm plus 45cm (half of frame height).



Part	No. of Items	Width	Thickness/Height	Length	Additional Items	Length	Width
Small Timber Frame:							
Long side LS	2 lengths	40cm	20cm	130cm	8 bolts, 8 washers, 8 wing nuts	40mm	5mm
Short side SS	2 lengths	40cm	20cm	90cm			
Corner supports 3-ply plywood	4 triangles	20cm each side	4mm thick		8 wood screws	20mm	8mm
Legs:							
Upright U	2 lengths	40cm	20cm	90cm			
	2 lengths	40cm	20cm	108cm			
Strut S	2 lengths	40cm	20cm	100cm			
Strut reinforcement 3-ply plywood	4 pieces	40cm	4mm	40cm	4 bolts, 4 wing nuts, 4 washers	40mm	5mm
Foot F	2 lengths	40cm	4mm	100cm	2 bolts	40mm	5mm
Chalk ledge CL thin timber	1 length	15cm	10mm	100cm	3 bolts, 3 washers and 3 wing nuts	40mm	5mm

Part	No. of Items	Width	Thickness/ Height	Length	Additional Items	Length	Width
Chalk ledge backboard	1 length	10cm	10mm	100cm	5 wood screws	20mm	8mm
Fastener: 'Velcro' hook & loop		2.5cm		4.5m			
OR staple gun & staples		8mm					
black thread	1 large spool						
Canvas: Polyester cotton fine weave bed sheet or similar material	1 or 4 m x 120cm	single bed size					
Safety pins to attach backing sheet	4 large						



How to construct the frame

1. Measure, mark and saw the LS and SS pieces of timber at 45 degree angles and match together like a picture frame.
2. Attach the corner triangles by screwing them to the corners of the SS pieces using the 8 screws. These triangles will be **permanently** fixed to the short frame pieces, like this:

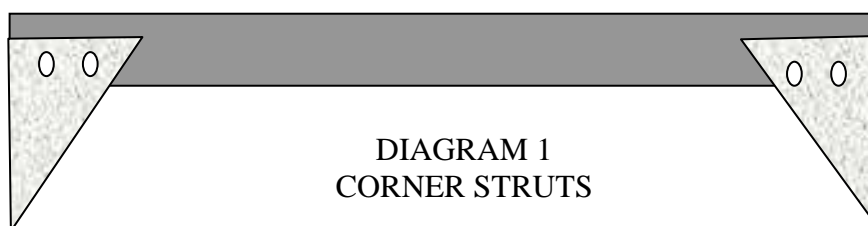
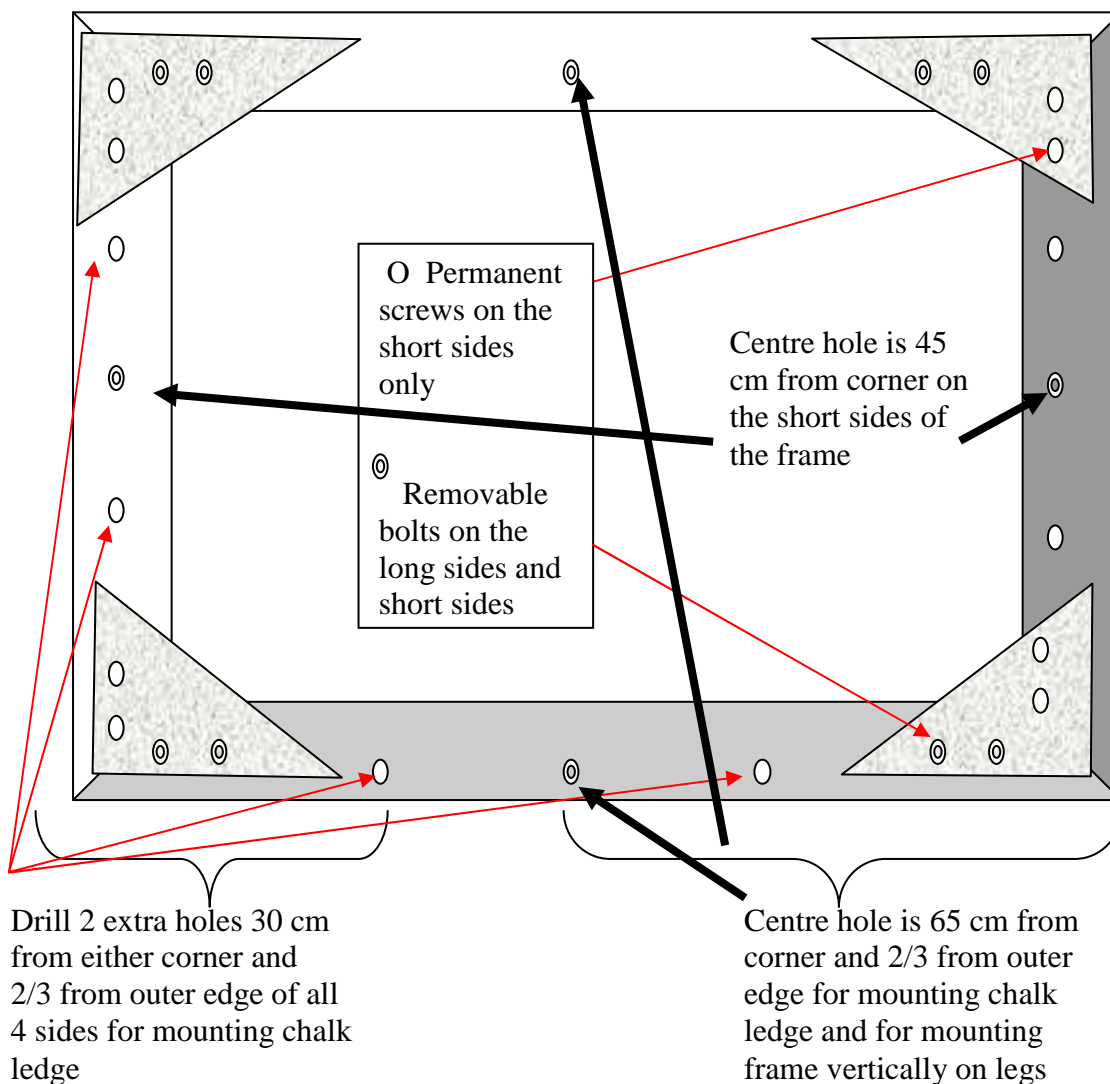


DIAGRAM 1
CORNER STRUTS

DIAGRAM 2: WHERE TO DRILL ALL THE HOLES



3. Now drill holes for the bolts and nuts to go through, 6 cm from the sawn edge and 2 cm from plywood edge and in the centre of each side to mount onto the supporting legs. These bolts will be removable for easy dismantling and setting up. (see ⊙ above) Counter-sink the bolt heads.
4. Make sure the drilled holes are **slightly** larger than the bolt width to allow for easy insertion. Put the bolts, washers and wing nuts into the corners of the frame from front to back and tighten up. Do not insert the middle side bolts yet. (See ● below on diagram.) They will be used for mounting the frame to the legs.
5. To attach the Velcro fastening to the frame, measure and staple the HOOK SIDE of the Velcro ONTO THE BACK OF THE FRAME, AND ON TOP OF THE TRIANGLES, about 1 cm from the outer edge of the frame. Leave a 2 cm gap at the corners, so that the canvas can fold neatly over the corners. Staple a small square of Velcro onto each corner of the frame to catch the corners of the canvas. Trim the Velcro to fit around all the holes drilled in the frame piece.

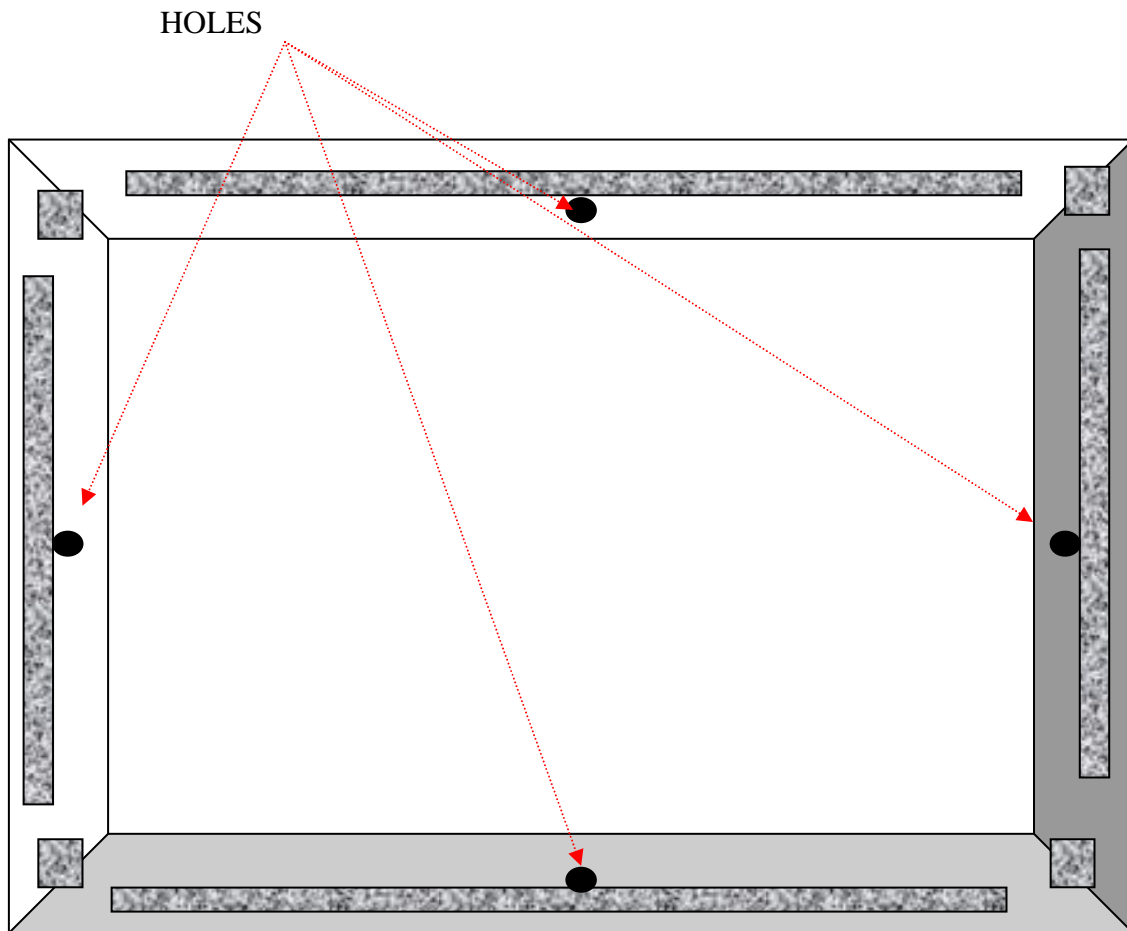
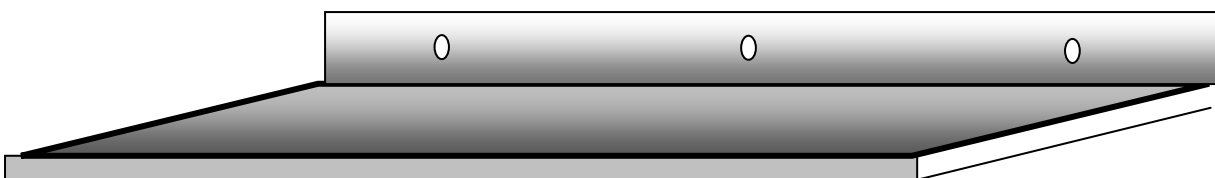


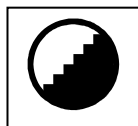
DIAGRAM 3

Note:

- ✧ With all the frames, you have the option of drawing pictures on a vertical or a horizontal canvas. Simply turn your frame around and attach it to the legs using the holes you drilled on the opposite side of the frame.
- ✧ All the frames use the same standard chalk ledge, for which you must drill holes the same width apart in the centre and each side of the frame as in diagram 2.

DIAGRAM 4 chalk ledge





How to make the canvas

1. Lay the black fabric on the floor on a clean surface and put the frame on top of it, face down. To save fabric, place the frame near the corner of the fabric.
2. Measure, rule and mark a line with a piece of chalk 10cm from the edge of the frame.
3. Cut along this line carefully.
4. Next, fold under a hem 3cm wide and iron it. Machine stitch a line of straight stitches to hold the hem in place.
5. Machine stitch the LOOP SIDE of the Velcro onto the fabric on the wrong (hem) side 5mm from the outer edge. Leave a 2cm gap at the corner so that the canvas can fold over the frame neatly. Attach small LOOP patches to the corners by the gaps. (Only a portion of the edge is shown in the diagram below.)

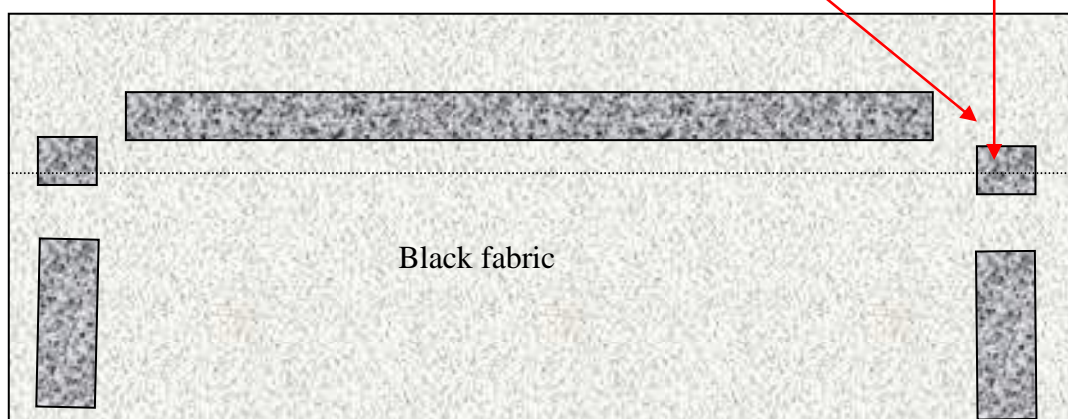


DIAGRAM 5

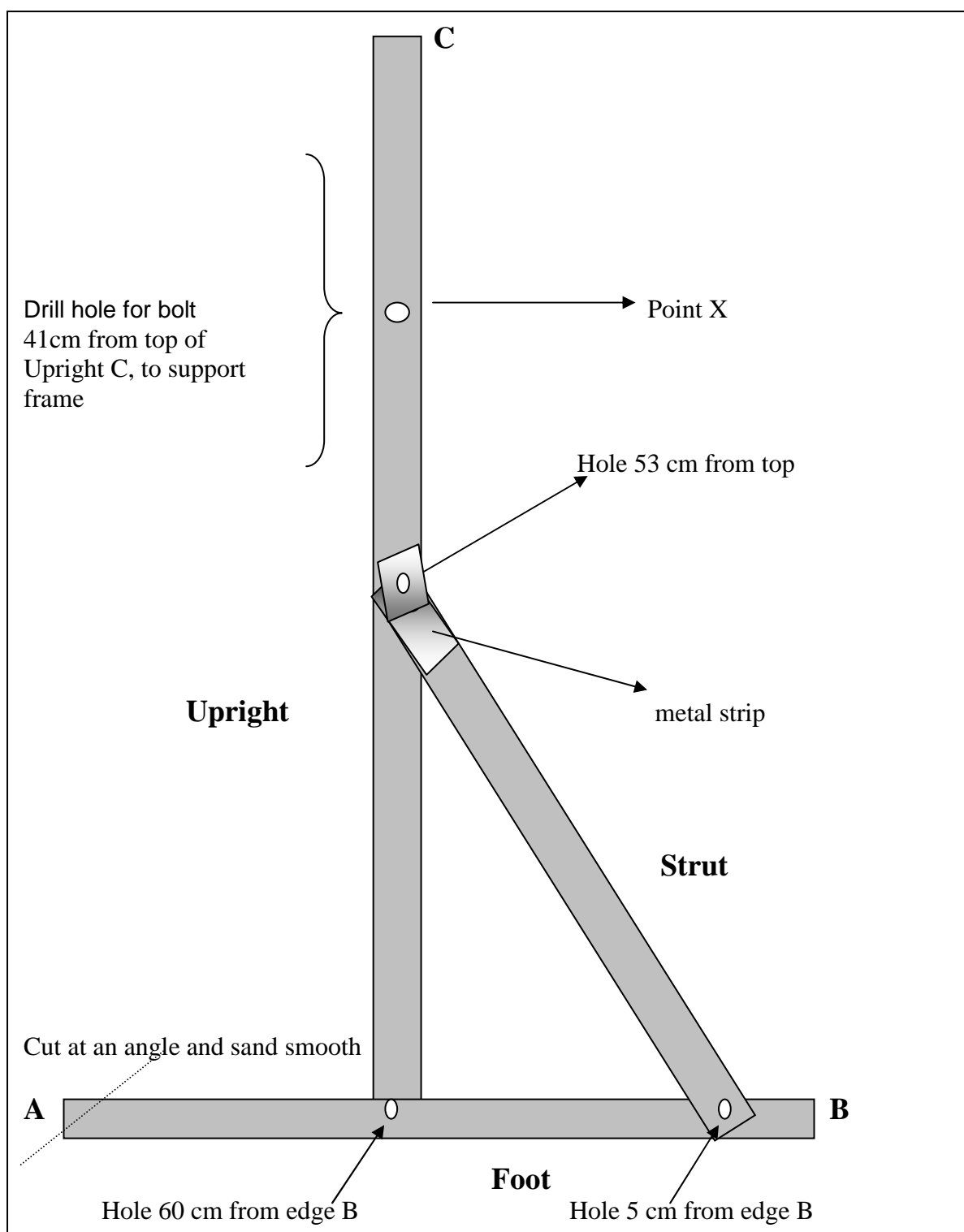
6. To attach the canvas to the frame, lay the fabric flat on the floor, place the frame on it and fold the corners over so that the small Velcro patches hook together.
7. Place the frame in an upright position and press the hook and loop sides together as you stretch the fabric over the frame, first on the SHORT SIDES, then ONE long side.
8. Finally pull the other long side VERY TIGHTLY over the frame.
9. The success of your drawing depends largely on the tightness of the canvas stretched over the frame.
10. You will need an extra piece of fabric called a backing sheet, to hang at the back of the frame. This prevents any back light shining through the canvas and provides a solid black surface on which to draw. To make a backing sheet, lay an extra piece of black fabric under the finished frame. Trace a line around it with thin chalk. Cut on this line, fold over 1cm and stitch a hem all around. Use 4 safety pins to attach this backing sheet to the canvas after you have stuck the canvas onto the frame.

IF YOU DO NOT HAVE VELCRO FASTENER, FOLLOW STEPS 1-4 ABOVE. THEN USE A STAPLE GUN TO ATTACH THE CANVAS TO THE FRAME, PULLING TIGHTLY ALL THE TIME. After a presentation, carefully remove all the staples and wash the fabric to use again.

How to make the legs

1. Drill holes for the bolts at the points indicated in Diagram 6 below.
2. Attach the metal strips to the struts using 4 screws.
3. Cut the sharp corners off of the front feet to prevent injury as you move in front of your easel.
4. Assemble all pieces and stand the legs upright.
5. Mount the finished frame, covered with your canvas, onto the legs using the longer bolts, nuts and washers. A helpful hint is to spray paint these bolts to easily distinguish them from the others.
6. With disassembly, leave all your bolts, nuts and washers in their holes in the wooden pieces for easy set-up next time.

DIAGRAM 6



Medium Frame

The medium frame size is suitable for audiences of up to 75 people in a large room/small hall.

This frame is supported on the same legs as the small frame and has the same standard chalk ledge. (See the above table for materials and measurements.)

Part	No. of items	Width	Thickness	Length	Additional items	Length	Width
MEDIUM FRAME Meranti or other strong timber							
Long side LS	2	40mm	15mm	130cm	8 bolts, 8 washers, 8 wing nuts	40mm	5mm
Short side SS	2	40mm	15mm	100cm			
Corner supports 3-ply plywood	4 triangles	20cm each side	4mm		8 screws	20mm	8mm
Bolts for mounting frame to legs	2					80mm	5mm
Fastening Velcro hook and loop				5m			

1. Follow the instructions given previously for making the small frame and construct the medium frame in the same way. Cut black fabric to fit the medium frame.
2. Mount the frame and canvas on the legs and fasten with the longer mounting bolts.
3. Cut and hem a backing sheet from black fabric (see the instructions for the small frame) which will fit the back of the medium frame. Attach to the canvas with safety pins.

Large frame

- ✧ This frame is used for large venues and audiences of over 200 people. The finished size is 160cm long by 110 cm high.
- ✧ It is heavier than the small and medium frames, because of the larger size of the canvas and the need to provide a firm stable frame that will not twist when the canvas is stretched tightly.
- ✧ Aluminum 'sleeves' allow the frame to be dismantled so that the individual pieces can fit in a rolling golf bag or homemade canvas bag. They can also, with additional timber inserts, allow you to enlarge the frame size for really big pictures, using a larger canvas.
- ✧ The frame can be mounted on the legs by simply using four strips of Velcro attached to the frame and legs. This provides a firm, stable unit that is easy to set up and dismantle.

Part	No. of items	Width	Thickness	Length	Additional items	Length	Width
LARGE FRAME Pine timber		Finished picture size 160cmx110cm					
Long side LS	2	65mm	20mm	160cm	16 cup head (rounded head) bolts, 16 washers, 16 wing nuts	40mm	5mm
Short side SS	2	65mm	20mm	110cm			
Corner supports 3-ply plywood	4 triangles	25cm each side	6mm		8 cup head (rounded head) bolts, 16 nuts, 16 washers	30mm	10mm
Aluminum sleeves	2		2mm	100cm			
	2		2mm	80cm			
Black fabric or single bed sheet	for canvas	120cm including hem		180cm including hem			
	for backing sheet	115cm including hem		165cm including hem			
Fastening: Velcro hook and loop Or staple gun and staples		8mm			Extra Velcro for attaching frame to legs	3/4 meter	

6 large safety pins to attach backing sheet to back of frame



Some Handy Hints

Erasing marks on the canvas

To get rid of mistakes and guidelines you will need an eraser. Here are some ideas that work well.

- ✧ Use a small, dry paintbrush with stiff bristles. Brush with small firm strokes. Take care not to use hard movements, because this may cause the rest of your picture to shed chalk.
- ✧ A regular felt-covered blackboard eraser, kept clean by regularly wiping with a clean, soft cloth will clean larger areas.
- ✧ A special kitchen cloth with tiny bristles (Australian brand name CHUX) is excellent for erasing both small and large areas.

Cleaning your chalk

After practicing and drawing for a few weeks, you'll notice that your chalk becomes dirty. Here's a simple, effective way to clean it.

- ✧ Obtain a metal biscuit tin and lid or use a tightly sealing plastic container and lid.
- ✧ Fill the container 2/3 full of fine sand, semolina or table salt. This is your scrubbing compound.
- ✧ Place your **LIGHTEST** color chalks in the scrubbing compound, a few at a time.
- ✧ Put the lid on tightly, making sure the container is properly closed.
- ✧ Give the container a good few shakes back and forth and up and down.
- ✧ Remove your cleaned chalk.
- ✧ Repeat the process with more chalk, cleaning the darker colors last of all.
- ✧ Throw away the dirty compound and refill the container ready for the next cleanup.

Cleaning your hands

A little talcum powder on your hands before drawing usually prevents a build-up of color on your hands. Or you can use thin plastic gloves to keep fingers and nails clean. Use soap and warm water to wash your hands after practicing. At the venue, clean your hands with a damp, dark-colored face cloth kept in a sealed plastic bag. Or you can use "Wet Wipes" (used to clean babies) which come in a handy pack.

Transporting and storing your chalk

You will need a suitable box that can hold chalks for a drawing presentation. I have found a fishing tackle box to be very good because it has many compartments, which will take a whole or half stick of chalk and wedges. Or you can use a plastic box, which is made for sewing or craft items and has compartments. At home, keep the chalk in shoeboxes or shallow plastic boxes for easy selection as you practice.

A journey of a thousand miles
must begin with a single step.

Lao-Tze

Module 2

- *Types of chalk*
- *Learn 3 strokes*
- *Copy and color picture 1
"The Path to the Cross"*



Module 2: Types of Chalk

Wherever you may be, there is most likely to be chalk available. It may vary in size, color or shape, but any kind of chalk can be used effectively for chalk art ministry. I will demonstrate mostly with the USA chalk but I will also show you how to use the harder round or square chalks to achieve spectacular effects.

	CHALK TYPE	SIZE cm	in.	ROUND	SQUARE	COLORS	HOW MANY COLORS	SOFT	HARD
1	School board chalk	9	3.5x.5	*		White and soft pastel		*	*
2	Side-walk chalk	11x2.5	4x1	*	*	Soft pastel to moderate bright	6 or 8		*
3	Russian school board chalk	10x1.5	4 X 3/4		*	Moderate. brightness	6-8		*
3	Regular USA chalk	7.5x2.5	3x1		*	Large range of brights to darks	36-40	*	
4	Day-glow u.v. USA chalk	7.5x2.5	3x1		*	Brilliant neon, glows under blacklight	6	*	
5	Invisible uv USA chalk	7.5x2.5	3x1		*	Bright, glows under blacklight	18	*	

Where can you get the softer chalks?
Phone, e-mail or write to our Australian stockist:

- Eris Gillis
9a Sylvan Rd
Galston
NEW SOUTH WALES
Tel. (02) 9653 2641



Or order directly from the USA, using credit card payment, from:

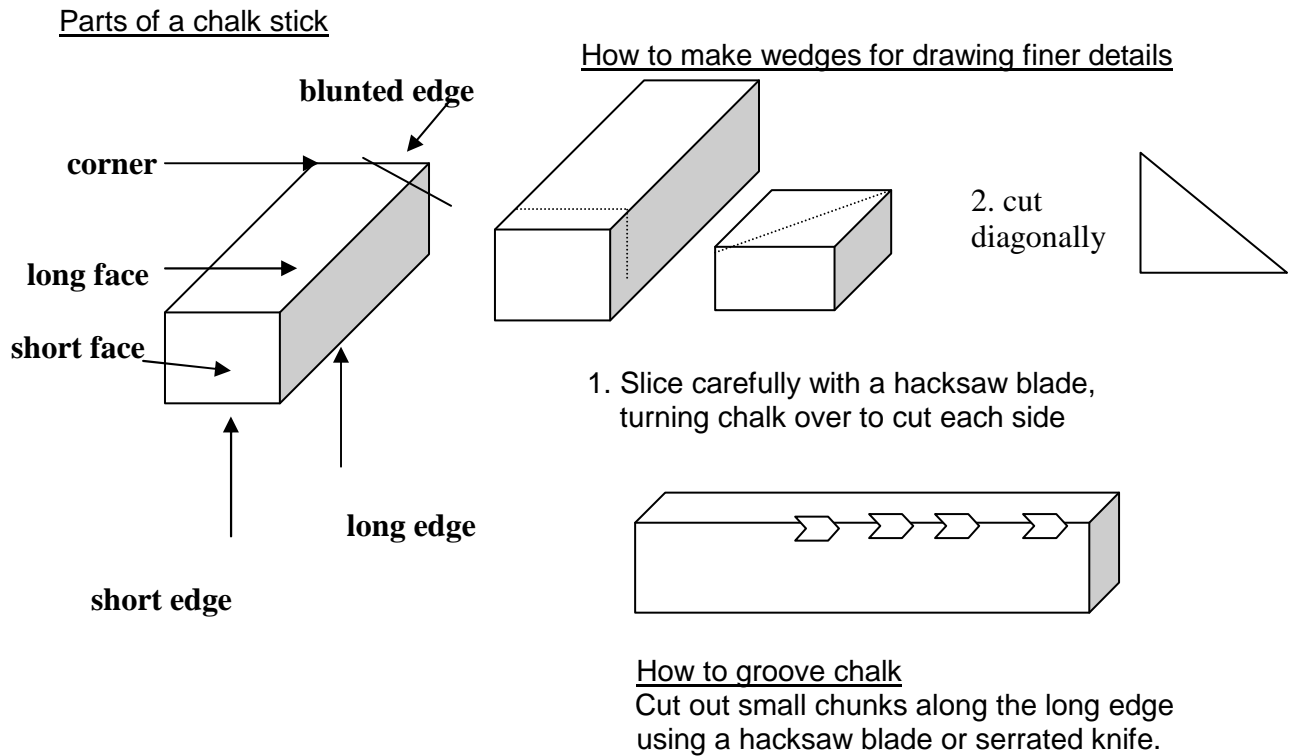
- danondra.com
(for regular, day-glow and blacklight chalk)
- eternityarts.com
(regular chalk in new colors) click on 'supplies'

Get to know your chalk

IT IS ESSENTIAL THAT YOU **KNOW YOUR CHALK** IN ORDER TO MAKE THE CORRECT MARKS ON THE FABRIC. You can use sharp, clean chalk edges or rounded,

stubby shaped chalk pieces for different effects. So you need to study the chalk carefully before you make a mark on the canvas. Learn and know the names of the various surfaces.

1. Regular USA chalk:



2. Sidewalk chalk:



3. Round blackboard chalk:



4. Chalk stub

Often the well-used chalk develops a nice rounded point. This is ideal for drawing flower petals and other round-edged objects.

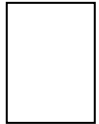


Chalk Colors

See Module 8 for how to use color. Alternative names I use in this handbook are in brackets.

Ding Teuling's standard chalk colors

Neutrals



white



grey



black



dark brown



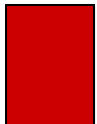
brown



dull flesh

dark red-orange
(rust)

Brights



scarlet



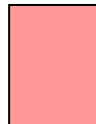
red



magenta



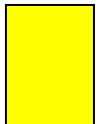
red-violet



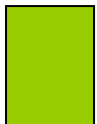
peach

red-
orange

orange

yellow-
orange

yellow

yellow-
greengreen
(mid green)dark
green

light blue



turquoise



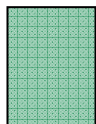
dark blue

blue-
violetviolet
(purple)

Matt Bowman's chalk range



moss



sage



carnation

bur-
gundy

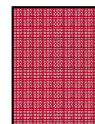
lavender



eggplant



plum



cranberry



grey



charcoal



brown

Chalk Strokes

Here is a list of **12 different chalk strokes**. You will be introduced to them a few at a time in each module. Be sure to practice these strokes at every opportunity because the success of your pictures depends on being able to make the right strokes.

STROKE NUMBER	FOR MODULE	NAME OF STROKE	CHALK PART	MOVEMENT	USED FOR DRAWING:
1	2	thin regular	Any sharp corner	Freehand lines	Grass stems, straw, twigs
2	2	press, curve & fade	Long face or short piece of chalk	Press on the top edge firmly and curve, then lightly fade	Grapes, jars, fabric, stones, hills...
3	2	haze	Long face or short piece of chalk	Horizontal, circular or diagonal	sky, water, sunlight
4	4	sharp vertical	Long edge or a wedge	Light strokes up and down	Waterfalls, tree trunks, fence poles, candles
5	4	twinkle	A sharpened point or a small wedge	press and twist to leave a small dot	Twinkling eyes, metal surfaces, jewels
6	4	glow	Long face or half stick, sharp edges	press softly in a half or full circle	Glow around lamps, candles, treasure, gems
7	5	sharp horizontal press	long edge	press lightly or drag	calm water, reflections, sunsets
8	5	quick parallel	Make grooves on a long or short edge	vertical or diagonal	fence-posts, roofs, walls
9	5	press and twist in a circle	Long face with a sharp edge or rounded stub	Soft pressed lines or sweeping panels in a full circle	Dandelion heads, flower petals
10	7	sweep & curve	long face	curving freehand	clouds, flags, ribbons, trees
11	7	zigzag	small wedge	back and forth narrowing from base to tip	pine trees
12	7	Panels	Long and short face, sharp corners	Single vertical or curved strokes	Buildings, arches, rainbows

Chalk strokes - general hints

Practice

Remember that the more you practice these strokes, the more confidence you will have and the greater the skill you will develop in laying down just the right amount of chalk in the desired area on the canvas.

Strokes

Chalk art on canvas very seldom involves making the outline of a drawing, and then coloring it in, as in a coloring book. The most effective method is to create a swish or sweep of color, as you direct the chalk in a pre-determined way along your pre-drawn guidelines. Compare it to using a paintbrush rather than a pencil. Lines are mainly used for finer details, grasses, twigs, etc.

What follows are the strokes that have worked for me. You will no doubt find many more uses for these strokes, guided by your imagination and as the need arises for you to create more textures and effects using the various chalk edges and faces.

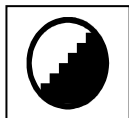
Pressure

How hard or softly you press the chalk onto the canvas will determine the boldness or softness of your colors.

Twisting

By twisting the chalk, using wrist movements, you can also achieve spectacular effects – spirals, circles, fans, flower petals, flowing robes, etc.





Learn chalk strokes 1, 2, 3

1. Thin regular

- This stroke is made with the edge or corner of a stick of chalk, rounded or square.
- It is used for thin lines, sticks, twigs, straw, grass, etc.
- Use the chalk to make lines as you would use a pencil.

2. Press and fade

- This stroke is made by using the flat side of the chalk. The length you use will depend on the width of your line.
- Use this stroke for simple rocks and boulders, shading on clay pots and jars, hills and mountains, rounded fruits, etc.
- Wipe the chalk once with a clean, soft cloth to produce a defined edge. Press one side of the chalk onto the canvas firmly, while moving it along your previously drawn guidelines. Keep this line crisp and clear, while fading the opposite side line. One side of the chalk is touching the canvas firmly while the other side is touching it lightly.

3. Haze

- For this stroke, use any broad surface of chalk, round or square. The length of your chalk will depend on how wide you need your line to be.
- Haze stroke is used to achieve a soft effect, for example a blue sky, water in a lake, sunset's haze near the horizon, pages of a book, distant fields, etc.
- Lightly drag the chalk back and forth over the area to be colored. Do not try to cover it too densely – leave some spaces between the strokes.



Copy and Color Picture 1



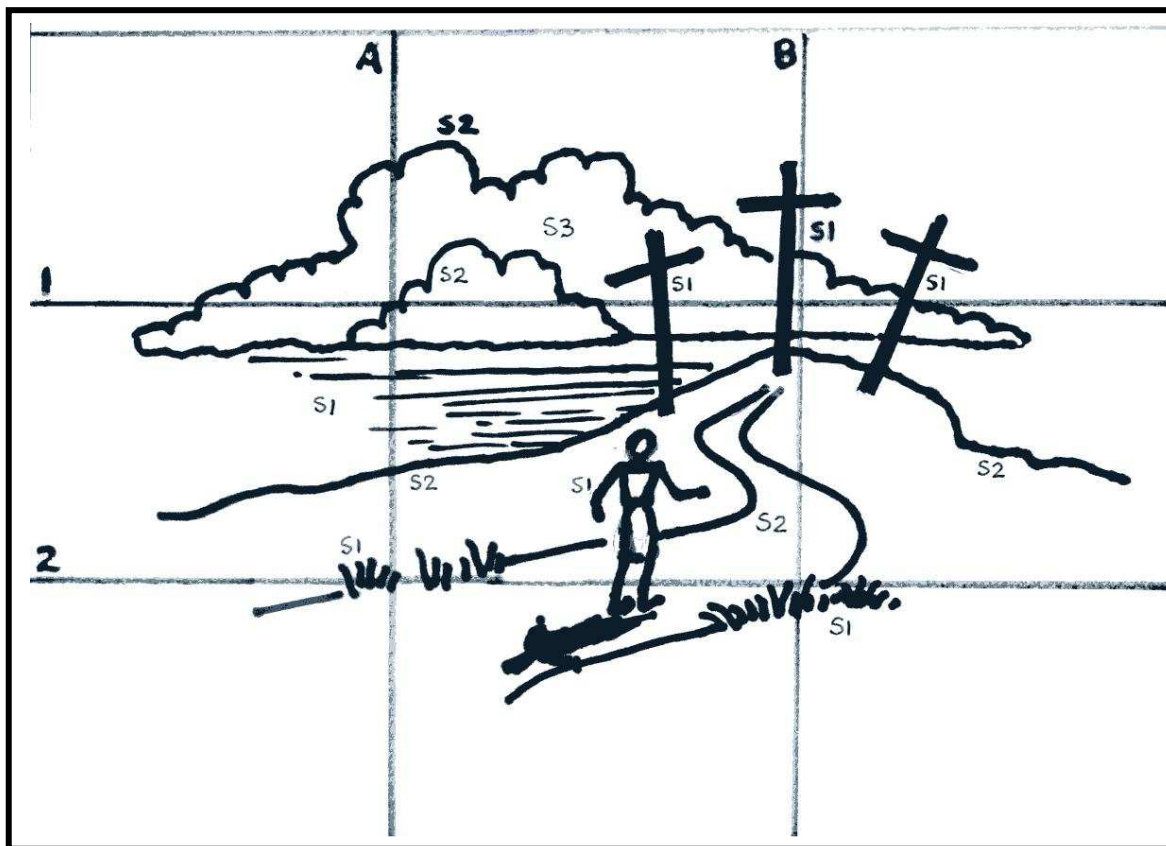
Follow the steps

1. First think about the **message** you might want to convey through this picture. (See module 6 for more information on the message of your drawing.) Prepare a 1-minute talk to give before you draw. Think about suitable Bible verses and the message they carry for YOU. Remember you will be presenting a VISUAL GOSPEL to your audience. It is a way of understanding the Bible, like a parable they can see, so base your pictures on Bible verses. Some suggestions: How would you respond if you could stand where the person in the picture is standing? What questions would go through your mind? What responses to Jesus' death would come from the two other people crucified that day? Where will your response to the cross event lead you?
2. Next, **learn and practice** the first 3 strokes until you can make them with some confidence. Now you're ready to copy and draw this first picture. Remember you're drawing with colored light, as it were, so leaving blank areas is important.
3. Divide your canvas into 9 squares, making very lightly drawn chalk lines as guidelines.
4. Copy the picture onto the canvas square by square. Note the size and angles of the lines and objects.
5. Don't be discouraged if your first attempts don't "turn out right". Remember YOU ARE A **GROWING** ARTIST. Every challenge you meet will strengthen some area of your skill.
6. To make copying easier, you can trace this picture onto a piece of clear plastic, with a medium-point permanent marker and project it onto your canvas using an overhead projector. Be sure that the picture covers the canvas area fully with about a 10 cm border of blank canvas and doesn't sit only in the middle.
7. Now color the picture using the 3 strokes as shown on the line drawing and in the video. You can use white chalk only for a good effect, or try colored chalk.
8. Now erase your whole picture (use a vacuum cleaner, scrub cloth or small soft brush) and draw over it again, this time improving one area you're not happy with.
9. Repeat step 7 and improve on more areas and speed up your drawing until you are fairly satisfied with the results and can draw it in under 12 minutes.
10. Draw the picture for a small audience – try it out for family worship or a group of friends. This will give you
 - Feedback
 - Confidence
 - Points for improvement
11. In the following week, draw the picture again, this time from memory and with increased speed. Try and get it down to 10 minutes.
12. Set a date in the near future when you can draw (or display the finished drawing) at a church/small group event.

The real voyage of discovery consists not in seeking
new landscapes but in having new eyes.

Marcel Proust

Module 2, Picture 1 Three Crosses



- S1 STROKE 1, THIN REGULAR
 S2 STROKE 2, PRESS AND FADE
 S3 STROKE 3, HAZE

We should never let our fears hold us back from
 pursuing our hopes.
 John F. Kennedy

Module 3
• **How to Copy Pictures**



Module 3: How to Copy Pictures

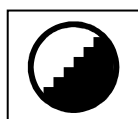
Copying pictures

In module 1 you learned that the first stage of drawing is copying. You do not have to have an art degree or years of study before you can do chalk art ministry. There are some good short-cuts which will save you time and effort, especially when you need to build confidence as you start drawing.

There are various ways to enlarge and copy a picture from a photo, book or magazine to your canvas. Three of these are

- Grids
- Overhead transparencies
- Templates or stencils

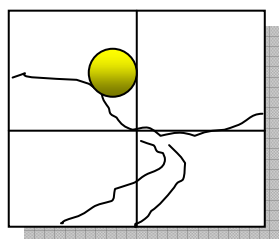
Grids



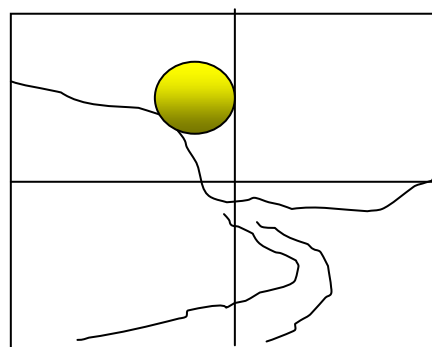
Grids are a method of enlarging a picture using ruled squares.

You will need a piece of clear plastic the size of your picture, a ball point pen, a ruler, a permanent black marking /felt tip pen (medium point), 4 paper clips and a picture you want to copy. Have your stretched canvas on its frame nearby to draw the grid and lines on. Use a thin piece of white school-board chalk on the canvas.

1. Place the piece of clear plastic over the picture you intend to copy. Secure it at the corners with paper clips.
2. Divide up the area of your picture by drawing ballpoint pen lines to make squares – first halves, then quarters, then eighths and so on. All these blocks must be perfectly square. First use ball point pen to get correct guidelines, then trace over these lines using the permanent marking pen. Label the lines 1,2,3,4, etc across and a,b,c,d, etc. down so you can easily find your place.
3. Trace the main outlines of your picture onto the plastic.
4. Now measure and divide your canvas into perfectly square blocks, in the same way you did for the plastic.
5. Lightly copy the basic shapes block by block onto the canvas. Fill in finer details later as you see them in your copied picture.
6. Keep the plastic in a labeled file for future use.



Original picture



Enlarged copy

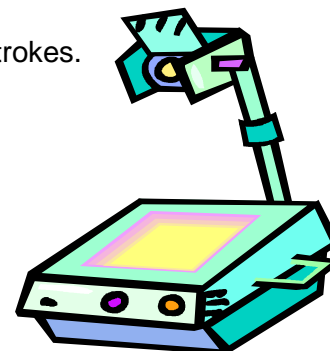


Overhead transparencies

This is the quickest, most accurate way to copy a picture.

You will need a piece of clear plastic A4 size, a picture you wish to copy, reduced by photocopying to half an A4 size (A3), a permanent black marking/felt tip pen (medium point), an overhead projector and your stretched canvas on its frame. Use a sharpened piece of white school-board chalk or white or medium shade of blue pencil crayon when tracing the picture onto the canvas. Blue recedes into the black canvas so the audience can't easily see the tracing.

1. Trace the main lines of the picture onto the plastic A4 sheet using the permanent marking pen.
2. Project this image onto your canvas, taking care that it fills the whole area and doesn't merely sit in the middle with lots of blank space around it.
3. Lightly trace the lines onto the canvas.
4. Keep the plastic in a labeled file for future use.
5. Color the picture using a variety of suitable chalk strokes.



Cardboard templates/stencils

These work well when drawing single objects, when you need to prepare a picture at short notice, or if you want to reverse images or compose a new picture. I have found templates to be especially useful for drawing symmetrical objects such as clay jars or an eagle, which often take a lot of time before one gets the correct shape.

You will need a few large sheets of light cardboard, a sharp pair of scissors, a craft knife/box cutter for cutting out smaller details, a pencil and an overhead projector.

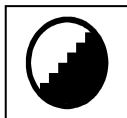
1. Project your chosen picture onto a wall. Tape or mount the light cardboard on the wall so that the picture is in the centre and move the projector until the picture is a suitable size for what you need to draw.
2. Trace the main lines of the picture onto the card using a pencil. When you think you have finished, switch the projector off and make sure that you have drawn all the lines you intended to draw.
3. Now remove the card and cut out the outer shape and some of the inner details. Be sure to cut **INSIDE** the line because when you trace around the stencil onto the canvas, the image becomes slightly bigger than before.
4. Use straight pins or strong tape to fasten the cardboard to the canvas where you need it positioned. Trace around the edges using light pressure and a sharpened wedge or stick of chalk. You can also use a white or blue pencil crayon to give very thin light lines which cannot be seen by the audience.
5. Remove the stencil and file it away for future use. Fill in more general details on your traced picture, referring to your original. Color or shade your drawing using a variety of suitable strokes.



Module 4

- *Learn strokes 4, 5, 6*
- *Copy and Color Picture 2*
"The Bible is our Light and Treasure"
- *Quiz*





Learn chalk strokes 4, 5, 6

4. Sharp vertical stroke

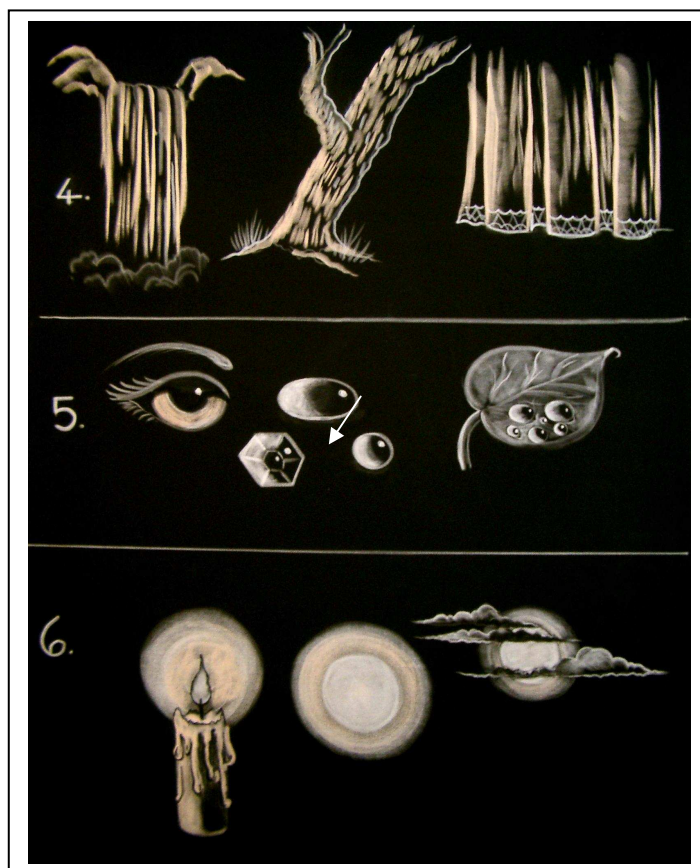
- This stroke is made by using the long edge of any type of chalk.
- Used mostly for achieving a textured effect. You can draw the water in a waterfall, vertical folds in curtains, rough bark on a tree trunk or smooth sides of a candle.
- Make light vertical strokes, with light to medium pressure on the canvas. Cluster the strokes together for fuller coverage of the surface. Use a small wedge of chalk when you draw shorter objects or for detailed fill. For drawing objects like distant fence posts or candles, use a firm single vertical stroke.

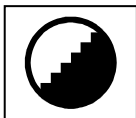
5. Twinkle stroke

- Use a finely pointed wedge or the sharpened point of school board chalk.
- Use it to make the twinkle in an eye, on a jewel, a dewdrop or any other shiny surface as well as for distant stars.
- Locate exactly where you want the twinkle to be, position your chalk above the canvas and press it once, giving it a small twist to deposit the dot on the canvas.
- The twinkle is on the same side as the light is coming from (see arrow).

6. Glow stroke

- This stroke uses the long face of square chalk or the longest part of rounded chalk.
- Use it to produce the soft circle of light around a candle or lamp or the reflected light of gems and treasure. It can also be used around the sun or moon.
- Take the full length of chalk and wipe it carefully with a soft cloth. This is to smooth the chalk surface and avoid **lines** of color. Then locate the centre point of the glow. Place the end of the chalk on this point and turn the whole piece of chalk in a slow circle, using medium pressure. You can layer colors using gentle pressure for more effect. Overlap them slightly, keeping the same pressure on the canvas. Next draw the object that the glow surrounds. This puts the glow behind the object.





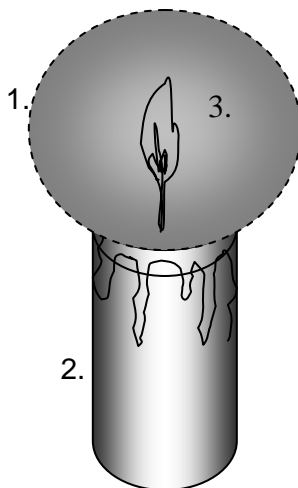
Copy and color picture 2

Follow the steps

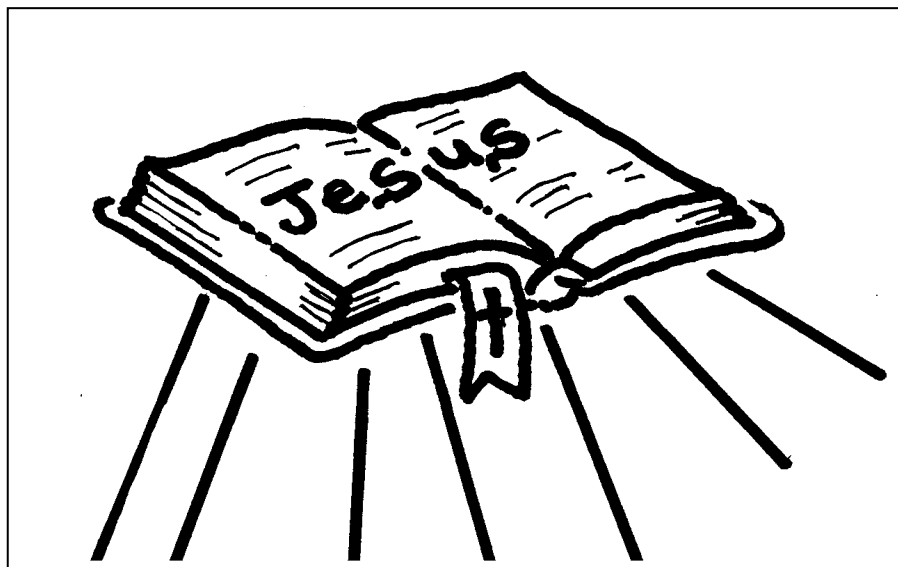
This picture is called “The Bible, our Light and Treasure.” It contains more elements than picture 1. Practice each element, (the candle, the treasure box, the Bible) separately until you are fairly confident about each one. Then you can confidently draw the complete picture with all its elements in place.

The message of this picture is one of assurance. God’s Word can be trusted, because He is trustworthy. He speaks to us through the Bible and enables us to follow its teachings by His grace. The Bible’s promises are like treasure to enrich our lives and give us comfort, beauty and adornment on life’s pathway. Its commands and directives can be compared to light, showing us how to live. Jesus gives the power and grace to live by the principles of His word. Use Bible texts such as Psalm 119:105, Eph. 5:8, Philippians 3:7-10 and John 8:12 in your verbal message. Tell what YOU have found in God’s Word and how this has changed your life. Focus on Jesus, the light and treasure of your life.

1. Practice the candle first. It is the simplest of the objects.
 1. Start with the glow, using the glow stroke, yellow-orange on the outer edges of the circle and white towards the middle.
 2. Then draw the candle’s sides with grey, using the sharp vertical stroke, fading towards the centre and leaving the centre blank. Then add some dripping wax, using a wedge of WHITE chalk. Outline the drips with a thin black line for clear definition.
 3. Next draw the flame using red and yellow blended. Draw the top of the candle in white and the wick using a wedge of black. Lastly, rework the ‘glow’ until the colors are smoothly blended. Use very light strokes to soften the edges.



4. Next, draw the Bible. Use a clean, sharp edge of light brown chalk to outline the cover. The sides of the pages are yellow-orange lines, drawn with a small wedge. Use purple for the book mark. Add a gold cross on the book mark if you want to. Use gray with a very soft stroke to highlight the open pages, because the golden word ‘Jesus’ needs to stand out strongly against the pages. Use bright yellow letters with yellow-orange touches for this. Draw soft lines with a wide edge of yellow chalk for the beams of light beneath the Bible.

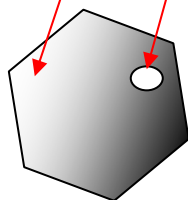


5. Now draw the treasure box, using sharp vertical strokes for the wooden edges. Add very thin lines for a wood grain here and there. The cloth is purple, simply swish your color using the press and drag stroke. Gold objects are outlined in yellow-orange then highlighted in yellow.

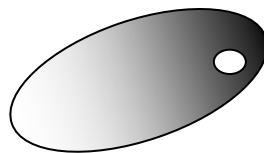


To draw the jewels lying on the ground, here is a basic plan:

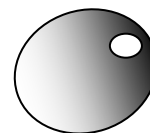
- Outline all around the shapes with a thin line, using a wedge of chalk
- Do this with bright colors like green, red or blue-violet
- Place a bright smudge of the same color on the side of each jewel from which the light source is coming, fading towards the middle.
- Draw a twinkle of white on the dark side using a sharpened stick of school board chalk.



Faceted



Oval



Bead

Practice each of the elements of this picture separately to gain confidence and speed. Now trace the entire picture onto your canvas and re-draw each element, beginning with the treasure box. Then draw the candle and the beams of light below the Bible. Lastly, draw your centre of interest, the Bible. End with the final touch – the name of Jesus. By drawing the items in this order you lead the attention of your audience towards the focal point and climax of the entire picture.

How to read the Bible

Read it not as a newspaper, but as a letter from home
 If a cluster of heavenly fruit hangs within reach, gather it.
 If a promise lies upon the page as a blank check, cash it.

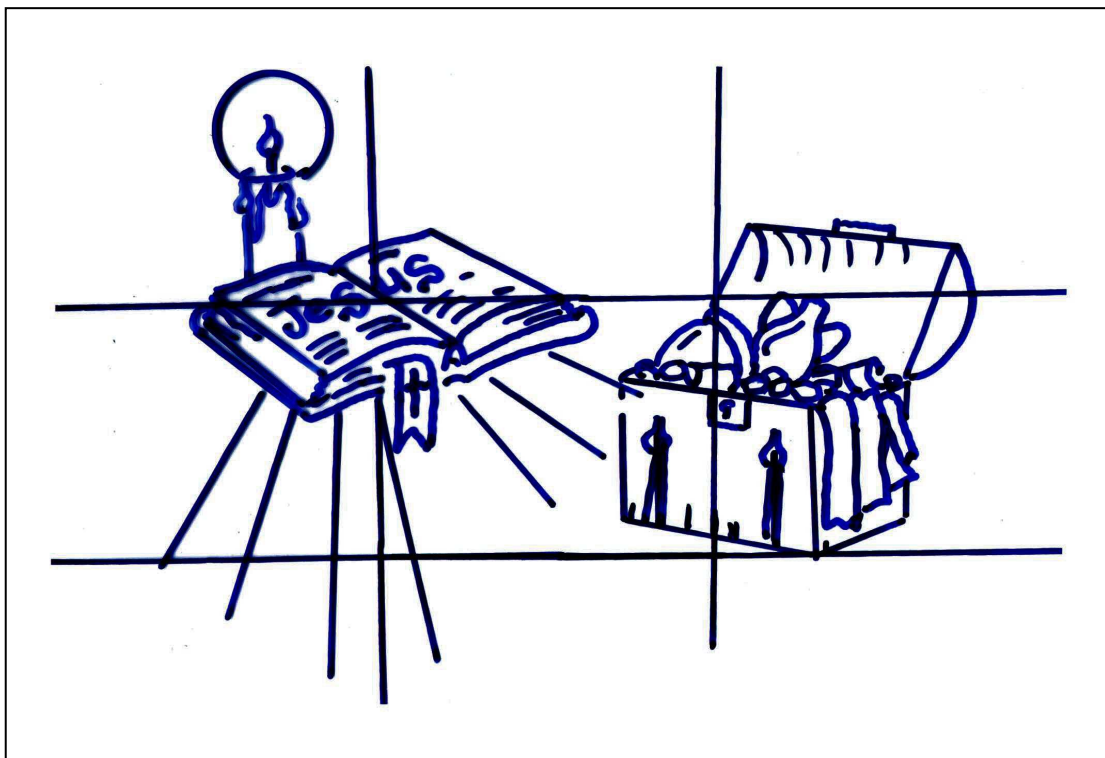
If a prayer is recorded, make it your own.

If an example of holiness gleams before you,
 ask God to do the same for you.

If the truth is revealed in all its splendor, ask God that its brilliance may
 forever light up the hemisphere of your life.

F.B.Meyer

Module 4, Picture 2 The Bible is our Light and Treasure



- S1 THIN REGULAR - BIBLE COVERS, EDGES OF BOX, DRIPPING WAX
 S2 PRESS, CURVE AND FADE – SOIL AROUND BOX, CLOTH, GOLDEN JARS
 S3 HAZE – WOODEN BOX
 S4 SHARP VERTICAL - CANDLE
 S5 TWINKLE - JEWELS
 S6 GLOW – AROUND CANDLE FLAME

USE STRAIGHT PRESS AND FADE STROKE FOR LIGHT BEAMS
 USE SHARPENED SCHOOLBOARD CHALK FOR STARS ON JEWELS AND LETTERING



Quiz

1. Name three methods of copying pictures from a printed page, drawing or photograph onto the canvas

-
-
-

2. Why is it important to draw exact squares when making a grid?

.....

3. Why does an object traced round a template turn out bigger than the original picture?

.....

4. How can you remedy this problem?

.....

5. When drawing a 'glow' around an object, why is it necessary to wipe the edge of the chalk with a cloth before drawing?

.....

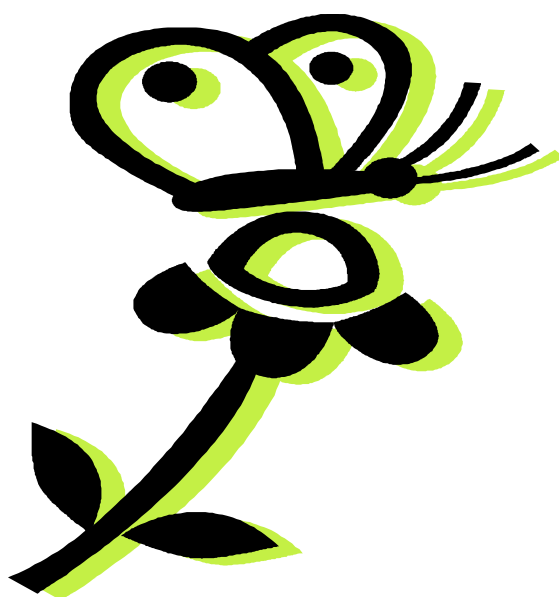
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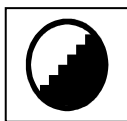
6. What are some advantages of drawing the elements of a new picture separately before trying to draw the whole picture?

-
-
-

Module 5

- *Learn strokes 7, 8, 9*
- *Copy and color picture 3*
"Nature Speaks to Us"





Learn chalk strokes 7, 8, 9.

7. Sharp horizontal press

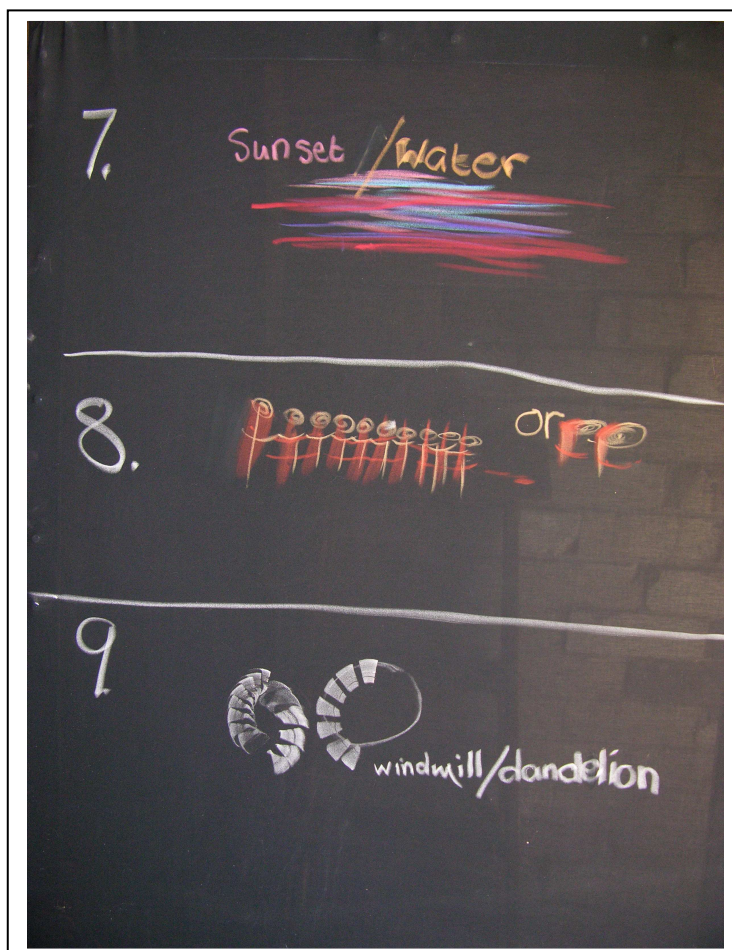
- This stroke is made by using the long edge of any type of chalk.
- It is used mostly for the surface of distant calm water, as in a lake or dam, or for distant cloud formations as in a sunset.
- Press the sharp, clean edge of a stick of chalk firmly onto the canvas, making parallel lines. Cluster the strokes together for fuller coverage of the surface.

8. Quick parallel

- For this stroke, use the long or short side of square chalk.
- Use this stroke for fence posts, tin roofs, wooden walls, etc.
- Cut small notches at intervals along the chalk. Then use vertically or diagonally as you need.

9. Press and twist in a circle

- For this stroke use the long or short face of square chalk or a medium length of round chalk, depending on the size of the circle to be drawn.
- Use it to produce a clearly defined set of radiating lines, as for dandelion heads, daisies and fireworks.
- Take the length of chalk and wipe the edge once with a soft cloth, to give a single straight, clear line of color.
- Locate the centre point of the object. Then press the chalk onto the canvas in a circular motion, like the rays of the sun, keeping one edge of the chalk in the middle of the circle. For petals, drag the chalk across the canvas slightly before twisting. For a rainbow, use a larger movement of your hand, with soft pressure and 3 colors next to each other – pink, green and blue-violet. Overlap them to get the other rainbow colors.





Charline drawing strokes 7-12 on 7 December 2005

When Charline knew that she was dying, the one thing that most troubled her was that she had not been able to draw a visual depiction of strokes 7-12, which she had already described in the manual. Ten days before she died, we managed with great difficulty to get her into her studio (our garage) and hold the board while she drew the sample strokes. Her hand was shaky and her mind was fuzzy, but with much effort she managed. After that, she never mentioned again this unfinished task. Because the strokes are not as good as she would have liked, I have sought out some of her pictures that incorporate these strokes.



Strokes 7, 9



Strokes 7, 9

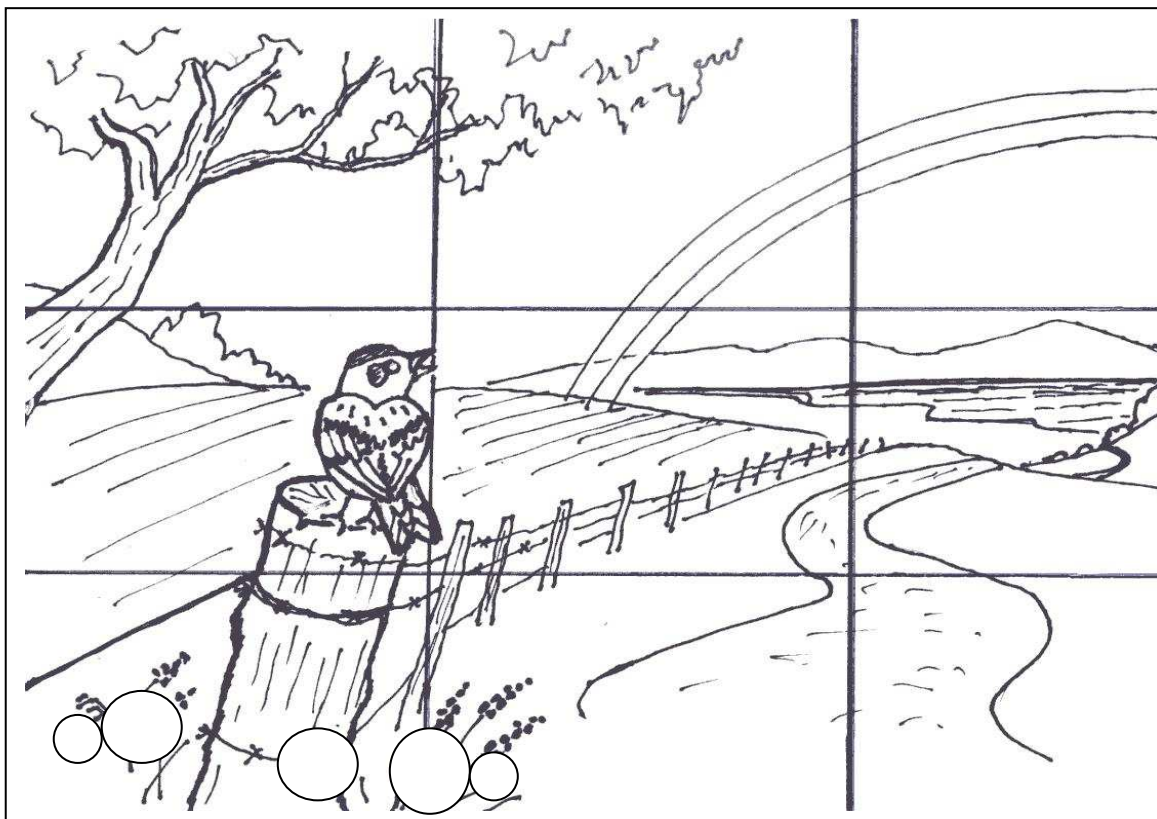


Stroke 9



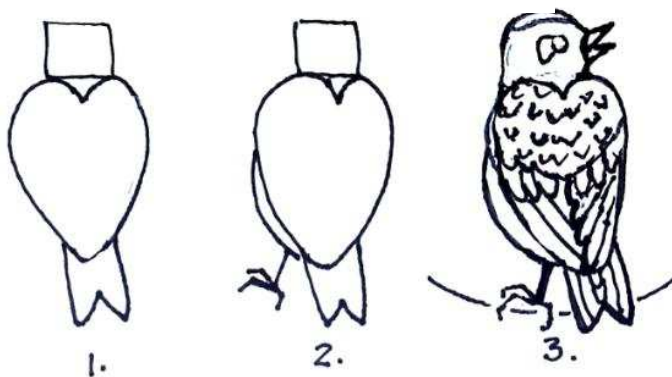
Strokes 7, 9

Module 5, Picture 3 Nature speaks to us



- S1 TREE BRANCHES, ROAD, PLANT STEMS, FAR FENCE POSTS
- S2 HILLS AND FAR TREES
- S3 TREE LEAVES (USE S1 FOR DETAILED LEAVES)
- S4 STROKE 7, SHARP HORIZONTAL PRESS (LAKE)
- S5 STROKE 8, QUICK PARALLEL (NEAR FENCE POSTS)
- S6 STROKE 9, TWIST AND CIRCLE (RAINBOW, DANDELIONS)

HOW TO DRAW THE BIRD



Outline lightly, then progressively add more detail using a wedge of chalk, and the thin regular stroke.

Module 6

- *The message of your drawing*
- *Starting an ideas file*
- *Quiz*



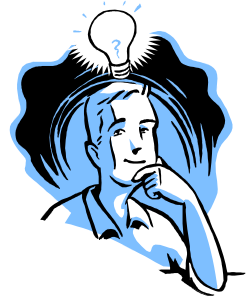
The Message of your Drawing

Is the message important?

In order for your presentations to have an impact on the audience, you need to plan and prepare a definite message for each picture, which the audience gets from a sermon or talk, the background music or a poem or reading. Whether working alone or with a team, ask yourself

- What do we want the audience to remember?
- What ideas do we want to plant in their minds?
- What strategy will lead them to respond to the Gospel message as it is presented in this picture?

Think of it! People will remember the picture you draw for a long time because you are using some of the most powerful elements available for touching the hidden chords of the human heart – music, movement, light, color, the divinely inspired Word of God and the element of surprise. You have the privilege of working with the Holy Spirit to change a life! Therefore it is vital to have a plan and a purpose for your presentations.



Kinds of messages

Your Body language

Firstly, there is the visual impression which people receive from seeing you, the artist. By mingling with the audience before a program, you are exerting a quiet influence. Be friendly, accepting, willing to listen, cheerful and positive and neatly dressed. During your presentation, let the audience see smooth, confident movements born of much practice and knowledge.

Verbal language

The spoken message in the form of a dialogue, sermon, music, short talk or reading that is carefully designed can be a powerful way to touch the human heart. This verbal language can precede the drawing or be a commentary after it. Plan carefully and work with other people participating in the program so that the spoken and visual messages match and support one another in conveying one theme idea.

Picture language

Careful design and layout and the use of interesting forms and colors all help the message to reach the people. Often people will come to you afterwards, perhaps each telling you about a personal impression they received as they watched and listened. It may even be a message you had not thought of when planning the picture. This is one of the wonderful aspects of chalk art. God uses it to speak to people at their point of need. However, you still need to plan to deliver a specific message in the drawing in order to provide clarity and direction to people's thinking. You will learn more about composing pictures and using music in module 8.



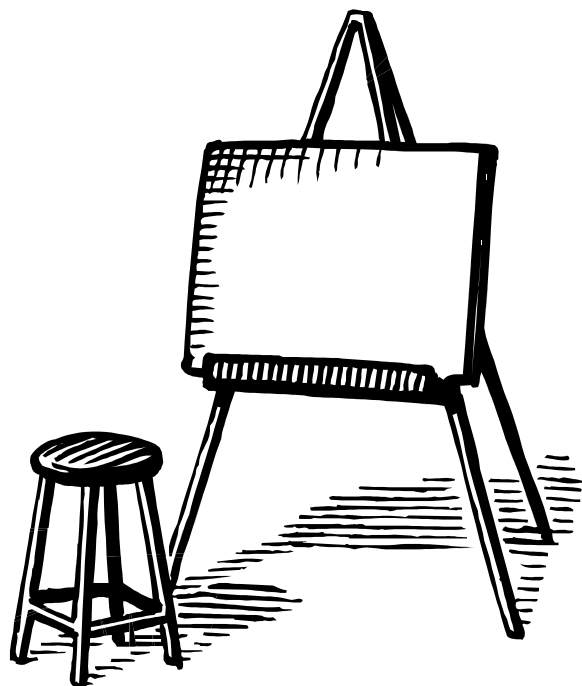
Some guiding principles for developing an effective message

- Make it clear and specific by writing it down as an aim
- Support it with Bible truth, the actual words from scripture
- Enhance it with a talk, music, poem, etc.
- Centre it in Christ and the Gospel
- Make it personal, your own story

- Ensure there is a clear invitation to respond
- Make it practical, show how to make and maintain life changes
- Keep it brief and interesting

Follow these steps as you prepare a presentation

1. Brainstorm. Write down all possible ideas that come to mind. Don't judge them at this stage.
2. Prayerfully choose one idea because
 - it has a strong message
 - you have several good printed pictures (reference material) in your ideas file for your concept
 - it meets a present need in your community right now.
3. Write out a clear aim or "statement of purpose" in which you explain in one sentence what you plan to accomplish by drawing this picture. Refer to it at each stage as you prepare the presentation.
4. Do some research about your chosen topic to get true facts, e.g. the type of wells in Bible times, the details of a Bible story or parable, etc
5. Plan the picture (see module 7)
6. If you are to give a talk, prepare it carefully, guided by your aim. Ask several people to evaluate it. Revise it and practise it several times.
7. Practice the picture several times, with the music or other accompaniment. Write out some "working notes" to help you follow your plan (see these notes below). Photograph your best practice pictures.
8. Do your public presentation.
9. Soon afterwards, write some brief notes to evaluate your work. Include good points and points for improvement. Ask a friend's opinion.
10. Place your photos, working notes and evaluation in a file for drawing future pictures.
11. Work towards compiling a photo album of your best pictures to advertise your ministry in the future.



Compiling Working Notes

Following working notes is a good way to help you draw in a methodical, organized way. They provide a list of chalk colors you will need to lay out at your easel, give steps to follow and allow a place for an evaluation after the presentation. Follow this format for each picture you draw.

Picture Title: Three Crosses

Statement of purpose: To show that the death of Christ leaves us with a choice, leading to our eternal life or eternal death

<i>Chalk colors</i>	<i>Object</i>	<i>Stroke & Method</i>
Red	Lower sky	Haze, lightly behind hill to cover its outline and make contrast for hill
Yellow-orange	Mid sky	Thin regular, firm horizontal lines for glowing cloud strips
White	Sun area	Haze, firm and bold circular strokes
Yellow-orange, red	Middle puffy clouds	Press & fade, around all edges, then touch up centre of cloud, leave blank areas behind all curves for contrast
Blue-violet	Upper puffy clouds	As for above
Mid brown	Lower hill	Haze all over, leave some blank areas for texture
Black wedge	Upper edge of hill	Outline crisply against sky
Dull flesh/tan	Road	Outline boldly and color in leaving random blank areas for texture
Dull flesh/tan	Person's Skin	Line draw face, hands, legs, feet and color in
Blue-violet	Clothing	Color solidly
Light blue	Clothing	Highlight right hand side only
Black wedge	Shadows	Color belt, hair, folds, shade on limbs
Mid brown, dull flesh/tan, yellow-orange	Grass	Thin regular strokes, mixed colors
Mid brown, dull flesh	Rocks On Road & Hill	Press & fade in patchy areas, draw varying sized humps and highlight on sunny sides
Black wedge	Crosses	Firm lines for left, right then centre cross
Yellow-orange wedge	General Highlighting	Lines for sunlight on crosses and person
<i>Evaluation:</i>		

EXERCISE: DRAW UP A PAGE FOR YOUR OWN WORKING NOTES AND FILL IN THE INFORMATION FOR PICTURE 2 'THE BIBLE IS OUR LIGHT AND TREASURE' AFTER WATCHING THE VIDEO SEGMENT.

Some examples of picture ideas and messages

Picture	Message	Bible references	Picture	Message	Bible references
1. Bible stories			3. Christian living and nurture		
Noah's ark	Come in with courage and be saved	Gen. ch. 6,7,8	Open Bible, light and treasure	Value God's word for direction and enrichment	Ps. 119:105,
Jonah	Choose to follow God's way	Jonah ch. 1-4	Family praying	Mutual prayer support makes strong families	Phil. 4: 6,7
Queen Esther	Be brave to confront evil	Esther 4:15	Rock climbers helping each other	We need one another's help on life's pathway	
Peter walks on water	Keep your faith in God during troubled times	Matt. 14:25-32	Jesus walking in a garden/on a street with me	God's presence and help is real	Isa. 41:10 Ps. 34:8 Ps. 16:11
Jesus feeds 5000	God uses our little to make much	Matt. 14:13-21	4. Nature		
Jesus' death and resurrection	He has power to save now and forever	Matt. 28:19, 20	Eagle flying	Wait for God to give strength	Isa. 40:39
2. Jesus' Parables			Waterfall scene	Nothing can hold back the stream of God's love	Rom. 8:35-39
The sower and his seeds	Cultivate a responsive heart to God's Word	Matt. 13:1-23	Butterfly and a larva hatching	The miracle of conversion and new life	Ezek. 36:26
10 young women wait	Keep alert and aware of Jesus' soon coming	Matt. 25:1-13	Spring blossoms	God's re-creative power gives believers new life	Isa. 61:11
Hidden treasure in a field	The honest search for truth is rewarded	Matt. 13:44 Col. 2:2, 3	Baby birds and their mother	God knows us and cares for us like a mother bird	Matt.10:29

Starting an ideas file

It is important to have a wide range of pictures for ideas. Many great artists and photographers have extensive ideas files. They have done excellent work in their field and your ideas file can form the basis of your drawings, or give you inspiration. For ideas that are quick and easy to find, you need a well-organized ideas file. Begin today by collecting color and black and white pictures from magazines, brochures and pamphlets. Be alert to the possibilities found in printed advertising. You will soon have a good collection of ideas for your chalk art pictures.

For your ideas file you will need:

- Four 20-page display files with plastic pockets.
A4 size is suitable; foolscap size will hold larger pictures. Buy some refill pockets in case you need to extend the number of pages.
- A permanent marking pen to write your titles (as per the list below) on the plastic pockets.
- 30 sheets of colored or white paper to put in the labeled pockets for easy dividers between subjects.

Leave 3 to 5 empty pockets between titles. You will find that some topics will have more pictures than others. Extra numbers are for your topics that are not already on the list. Label each file on the outside and on the spine as per File number below. Number each page in the file according to the list.

Place a copy of the Topics (below) in the front of each file as an index.

Topics for Ideas files

File 1—Creatures

1. Animals
2. Birds
3. Cartoon animals
4. Insects, fish, reptiles, shells
- 5.

File 2—People and buildings

6. Buildings: modern, city skylines, lighthouses, churches
7. Buildings: Bible times, wells, walls, steps, etc
8. Farms
9. Jesus: portraits, standing, seated, reaching, on cross
10. People: Bible people OT, NT
11. People: cartoons
12. People: modern, adults, children, babies, hands
- 13.

File 3—Scenery

14. Scenery: hills, mountains, cliffs, rocks, paths
15. Scenery: trees, flowers, gardens, underwater scenes
16. Skies: sunsets, storms, clouds
17. Water: rivers, lakes, sea, waterfalls
- 18.

File 4—Objects, Miscellaneous Topics

19. Bible parables/doctrines/stories
20. Boats, ships
21. Books, Bibles, papers, pens, paint, scrolls
22. Flags, emblems, weapons
23. Household items: jars, boxes, baskets, furniture, cloths, bowls, jugs, candles, musical instruments, money, treasure
24. Jesus' cross
25. Outdoor objects: benches, wells, gazebos, fountains, bridges
26. Special days: Christmas, Easter, Mother's day, Father's day, National days





Quiz

1. Why do you think it is important **not** to judge your first ideas as they come to mind?

.....
.....

2. Give three reasons for choosing one particular idea above the others on your brainstorming list, to work on a new picture.

-
-
-

3. Why should you refer to your initial aim or “statement of purpose” throughout your preparations for presenting a picture?

.....

4. Name three advantages of having an ideas file.

.....
.....

Module 7

- *Composing a new picture*
- *Learn strokes 10, 11, 12*
- *Copy and color picture 4*



Composing a picture

The very first stage in doing a drawing is when you copy from real life objects or scenes, from memory or from a photo or someone else's picture. But as you grow in experience, you need to move on from there towards *composing* your own pictures. A second stage of artistic skill is arranging given shapes and forms on your own in a pleasing, effective way to express your idea with a clear message. By moving on to this stage you start to develop a personal style of your own. Composing a new picture from scratch can be fairly intimidating, so here are some guidelines which many artists have found useful and effective.



Hint: First read through this entire section on composition.

Then follow the 'steps to composing' section.

Clarity your aim

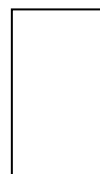
The first step is to clarify what you want to do. Ask, "What do I want my audience to see and respond to?" For example, if you want people to be thrilled with the prospect of the glorious, soon coming of Jesus, and to think about their readiness for that event, then you will plan for all the elements in your picture to work together to accomplish that aim. So, begin by writing down a short, clear sentence, "In this picture I want my viewers to see....., to feel.....and to think about" As you plan the composition of the picture, check back to the aim. Is it being achieved?

The basic elements of composition

First let's look at some information about the basic elements of composing pictures. When you bear all of these elements in mind as you compose a picture, your composition will 'work' for you and you will accomplish your aim.

1. The shape of your drawing surface

The best shape for chalk art pictures is a rectangular-shaped canvas, which is placed lengthwise on the easel. This shape places the drawing area within easy reach for the artist. It is also clear for the audience to view and it will most often harmonize with the shape of a public platform or stage. The other shapes are a square and a vertical rectangle, which are less suitable but sometimes used for chalk art work.



2. Focal point (centre of interest)

A focal point is the area on your canvas where your audience's attention will rest and be led to. It is the area in which to put the main object in the drawing. Having the right focal point will influence the way the viewer's eye travels around the picture. If you plan to take the eye on an interesting journey, your viewers will enjoy and benefit from your art. If not, it will be boring to look at. In chalk art, the centre of interest or main object is drawn

last. Therefore, all the elements you use should support and lead up to when you draw that important part. It will be like the final piece of a puzzle, an “aha!” moment for your audience.

One way to find the best focal point (centre of interest)

How does one find the best focal point? One method is to use a blank piece of paper roughly the same **shape** as your canvas - A4 placed horizontally (landscape view) is usually a good size. Measure carefully with a ruler and divide up your paper into thirds, i.e. three vertical and three horizontal areas. Fold the paper on these lines. This gives you four crossed lines. Where these lines intersect are good places to put your focal point/centre of interest. THIS IS KNOWN BY ARTISTS AS THE GOLDEN MEAN. (see ABCD figure 1) Choose only **one** of these intersections per picture for your focal point. You can vary the focal point for different pictures. Do not place the focal point in the centre of your canvas. This makes the eye move from top to bottom or back and forth and the mind soon becomes bored.

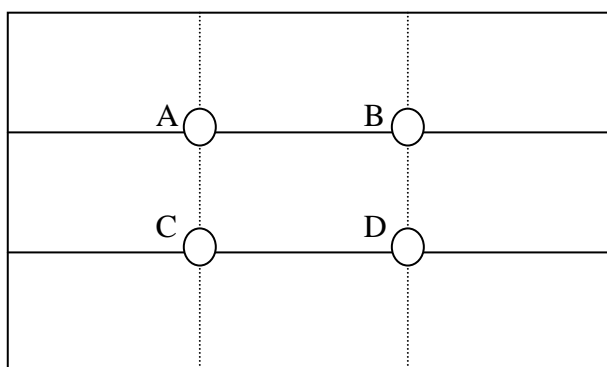


Fig.1

3. Creating effects

Now you need to consider each of the following elements of composition and how they relate to one another.

- a. Depth b. Perspective c. Balance***

a. Depth

For a picture to have depth and interest, it often needs layers of overlapping objects which are also known as foreground, mid-ground and background. The picture below has a foreground containing close-up objects (the artist and easel), a mid-ground which has objects further away (the hills), and a background with objects which are the furthest away from the viewer (the distant trees, clouds, birds and sky). Notice that the focal point is the brush on the easel. Is it close to one of the intersecting lines on your A4 paper?



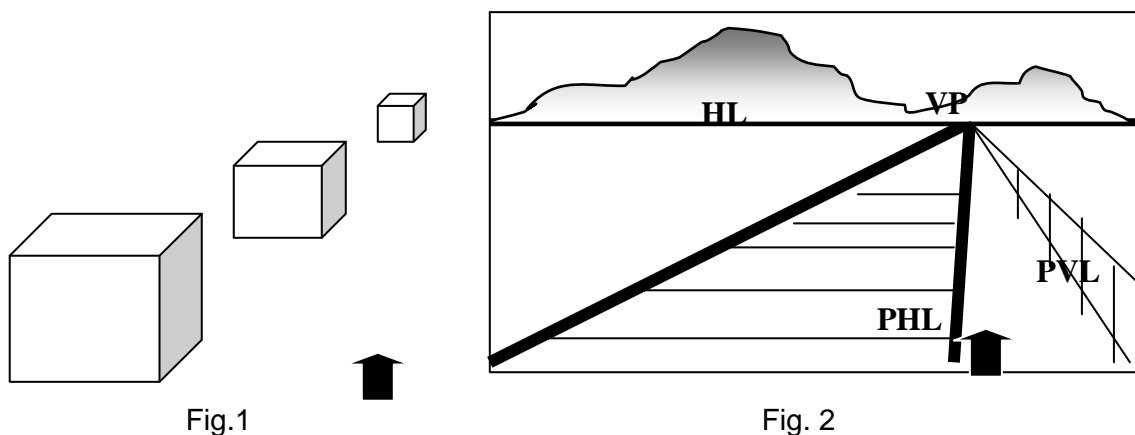
For a really good composition, place your main object in the mid-ground of your picture on one of the four focal points mentioned above.

To sharpen the skill of recognizing depth in pictures, do the following exercise:

Select five pictures from magazines, postcards or holiday photos. Pick out which objects are in the foreground, mid-ground and background of each picture. Do this with another five pictures until identifying depth is easy for you.

b. Perspective

‘Perspective’ refers to the way objects are placed or how lines can be drawn at angles to give the idea of distance in a picture. For instance, we can place three boxes of different sizes at an angle and give the illusion that they are farther and farther away from one another. (fig.1) Or we can draw lines that come together at a certain point to give the illusion of distance along a railway line by a fence. (fig.2) The thick arrow indicates where the viewer is standing. This ‘point of view’ greatly influences drawing of perspective.



- **Special words** describe the various places on a perspective drawing. In fig. 2:
VP stands for **vanishing point**, where the lines seem to vanish in the distance.
HL stands for **horizon line** which is also your eye level. In this case the HL lies at the far distant foot of the mountains.
PHL stands for the **parallel horizontal lines** which run from left to right. They are drawn parallel to the edge of the frame or paper, (the sleepers of the train tracks).
PVL stands for the **parallel vertical lines** running up and down (the fence posts).

To see real-life perspective, look towards the end of a long, brick wall. You will see that the lines between the layers of bricks seem to come together near the end of the wall; likewise with a long, straight row of power poles, trees or fence posts.

- Perspective also follows some **simple rules**.

1. The **VP** can be placed at any spot on the horizon line to show perspective that vanishes in that direction, or up in the sky for drawing tall buildings. Sometimes there are **two** vanishing points, e.g. when you draw a building when you can see two of its four walls. (fig.3)
Can you spot the two VP's here?

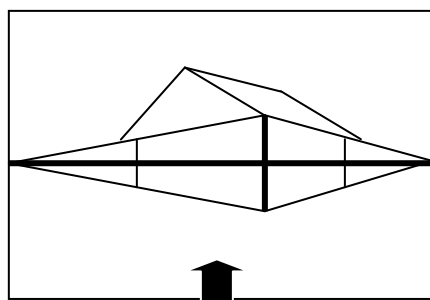


Fig. 3

2. You can cut off lines before they reach the vanishing point e.g. when drawing a Bible, a house, a wooden cross or a box. (fig. 4)

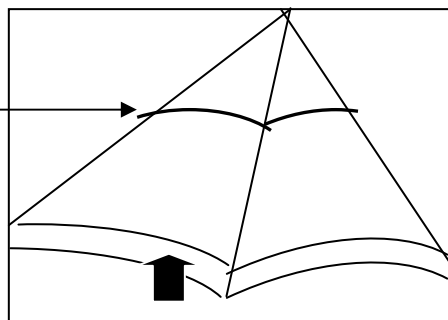
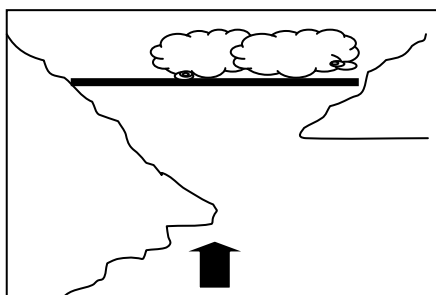
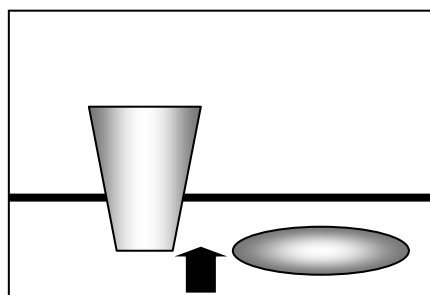


Fig. 4

3. The **HL** or horizon line can be either near the top of the canvas or near the bottom, depending on your point of view (where you are standing). (fig. 5 a, b)

Fig. 5a low view point,
high horizon lineFig. 5b higher view point, lower
horizon line

4. All straight lines in your picture that are parallel to the **side edges** of the paper (**PVL** in fig. 2) **must** be vertical, e.g. keep all straight, upright poles, walls and straight tree trunks level with the side of the paper. Otherwise they will look as if they are falling over. (fig. 6)

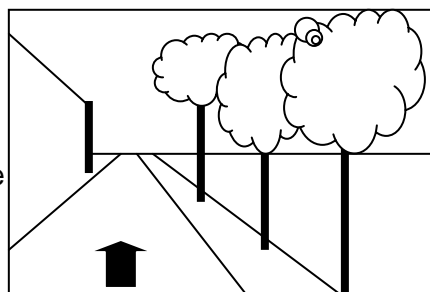


Fig.6

5. All straight lines in your picture that are parallel to the **top and bottom edges** of the paper (**PHL** in fig. 2) **must** be horizontal, e.g. keep railway sleepers, floor tile edges and floor boards level with the bottom edge of the paper or they will look like they are sloping. (fig.7)

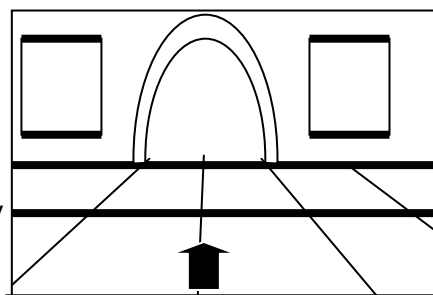


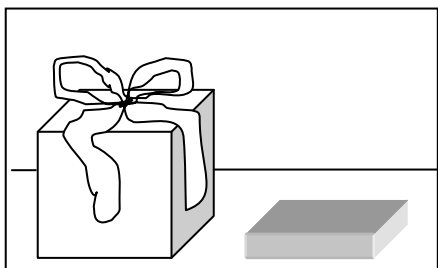
Fig.7

c. Balance

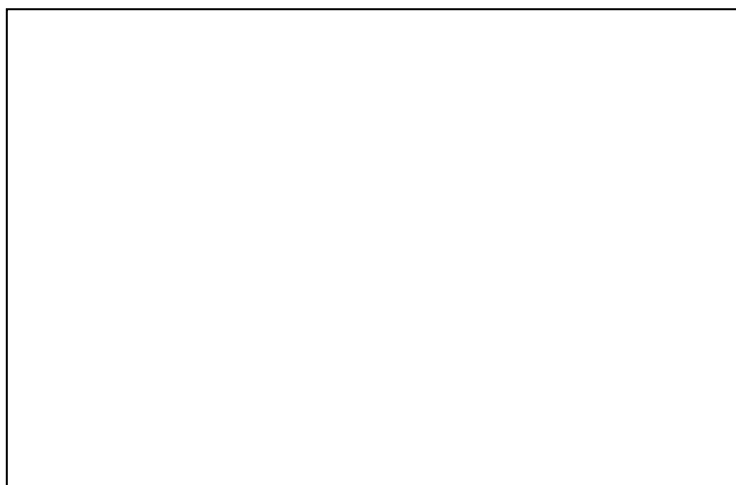
Balance refers to where objects are placed in a picture. When you place objects of different properties opposite one another you create balance. Some of these properties are: size, texture, shape and angle. By contrasting one or more of these properties in a picture, you will effectively balance your picture.

Here are some simple examples (Fig. 8).

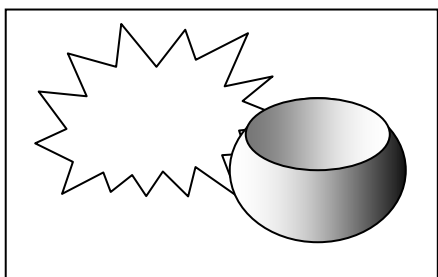
1. **SIZE** Place a small and a large object opposite one another



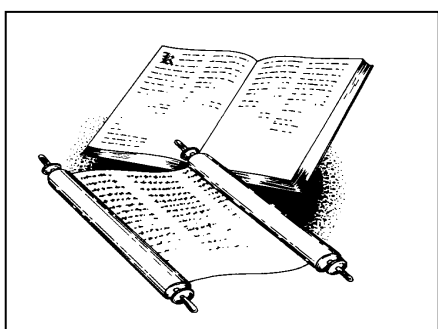
Blank frames for the exercise on next page



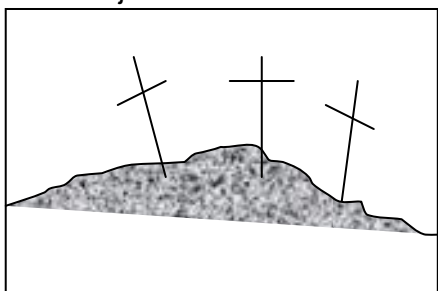
2. **TEXTURES & EDGES** Contrast smooth and uneven edges



3. **SHAPE** Place objects of varied shapes opposite one another



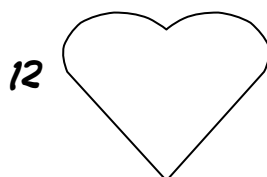
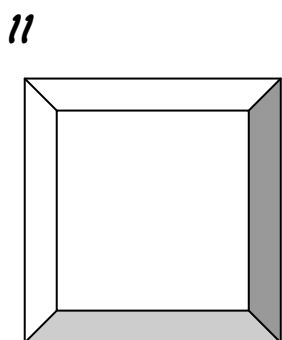
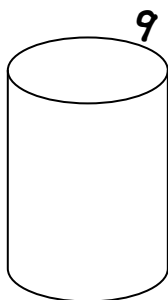
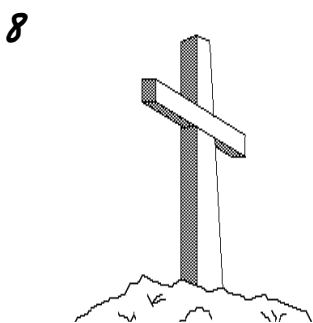
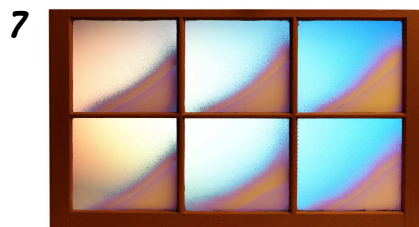
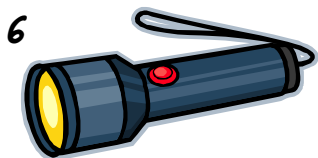
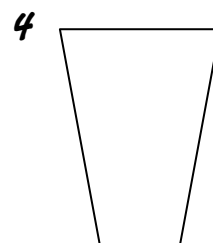
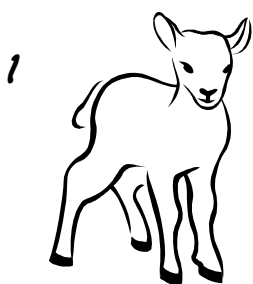
4. **ANGLE** Vary the angles of some objects





EXERCISE: Composing your own simple pictures

1. Trace the outlines of the pictures below onto clear plastic, using a thin-tipped black marking pen.
2. Cut out the pictures close to the edges.
3. Choose any two contrasting pictures. (Why not try some of these combinations for a start: 8 and 3, 10 and 4, 7 and 8, 8 and 13, 3 and 12, 1 and 4)
4. Now arrange them inside a blank frame on the previous page to compose your own simple, balanced picture. You can flip or reverse them, change angles or add background lines.
5. Did you follow the rule of using contrasts?
6. Did you use the 'golden mean'? (page 47)
7. Now choose three pictures, follow the rules of composition and repeat steps 1 to 5 until you have several pleasing, balanced pictures. Your composition may or may not convey a message.



4. Proportion and scale

These words refer to the correct size of objects in relation to each other as they are positioned further away from the viewer. Objects need to be drawn smaller and smaller as they follow the rules of perspective. What is the relative size of people in a crowd, or horses in a field, or birds in the sky?

A good general rule to remember is to keep all objects which are about the same height (e.g. people, animals, trees, buildings) in line with the vanishing point. In the sketch below, I have chosen medium, small and tiny ovals for people's heads in a group and kept them the same size for the same distance from the viewer. (**a** are foreground, **b** are mid-ground and **c** are distant) I then work out the body proportions according to the head sizes.

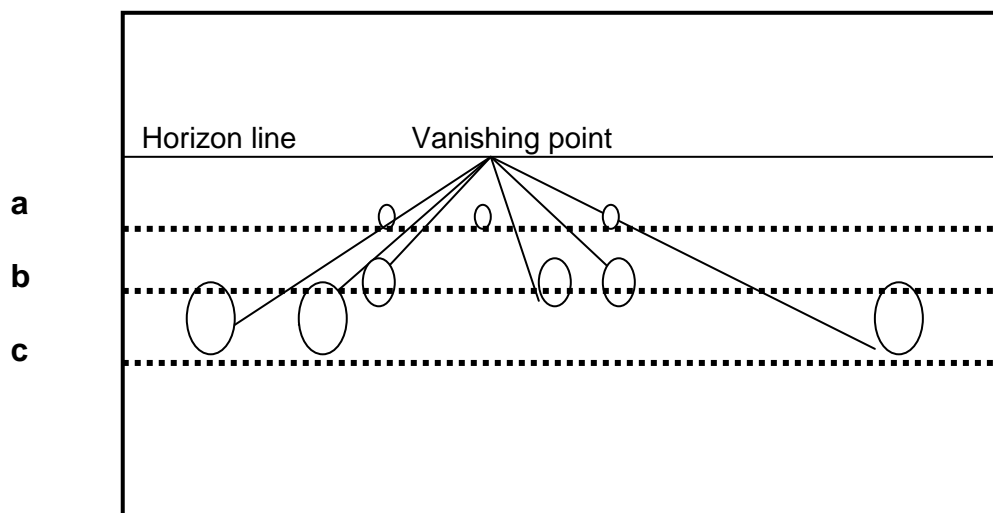


Fig. 9 Heads in a crowd

Fence posts also become shorter and closer together over a long distance. Keep them at angles to maintain interest.

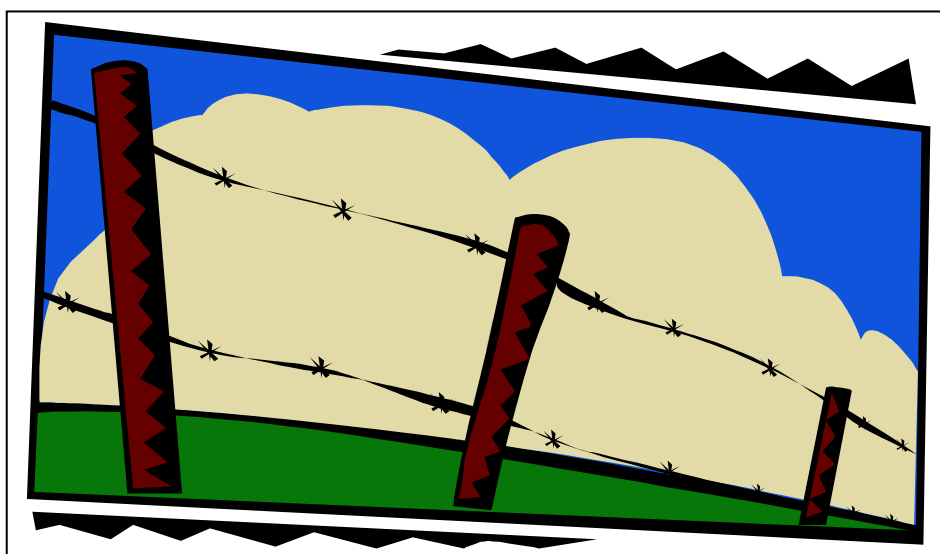


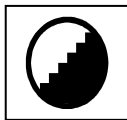
Fig. 10 Fence posts decrease in size and height

Composing a new picture



Some handy hints to help you

1. Always draw a series of small sketches, known as 'thumbnail sketches', to help you compose a picture. Fold a blank A4 sheet in quarters for four thumbnail sketches. Choose the best one, then enlarge it for your chalk drawing, using a grid.
2. Place heavy or large-shaped objects in the foreground and at the lower edge of your picture. This 'grounds' the drawing, giving it a solid basic form.
3. Keep your drawings simple and uncluttered. Use large, bold main objects and keep small, detailed objects to a minimum.
4. Look at your own sketches and note how your eye travels around the picture. Ask yourself if this is interesting or boring. Change the composition to create interest.
5. Make some longer objects on the extreme left or right lean towards the centre of interest, to draw the eye inwards (e.g. a tree trunk, branch or cross).
6. Don't let the edges of objects touch one another. (These are also known as 'kissing edges') Rather, change their position by overlapping, raising, lowering or even pushing some foreground edges out of the picture.
7. Draw the foreground in more detail, the mid ground in less detail and the background in even less detail, to provide an element of perspective.
8. Plan to use the most appropriate of the chalk strokes to accomplish your aims. Know the chalk faces and edges and make use of wedges.



Learn chalk strokes 10, 11, 12

10. Sweep and curve

- This stroke is made by using the long, flat face of any type of chalk.
- It is used for drawing clouds, ribbons, rainbows, flags and the soft foliage of trees.
- Choose how wide you want the drawn area to be. Cut the chalk to that length. Press the whole flat, clean face of a stick of chalk firmly onto the canvas, curving the direction in a free movement to create a flowing effect.

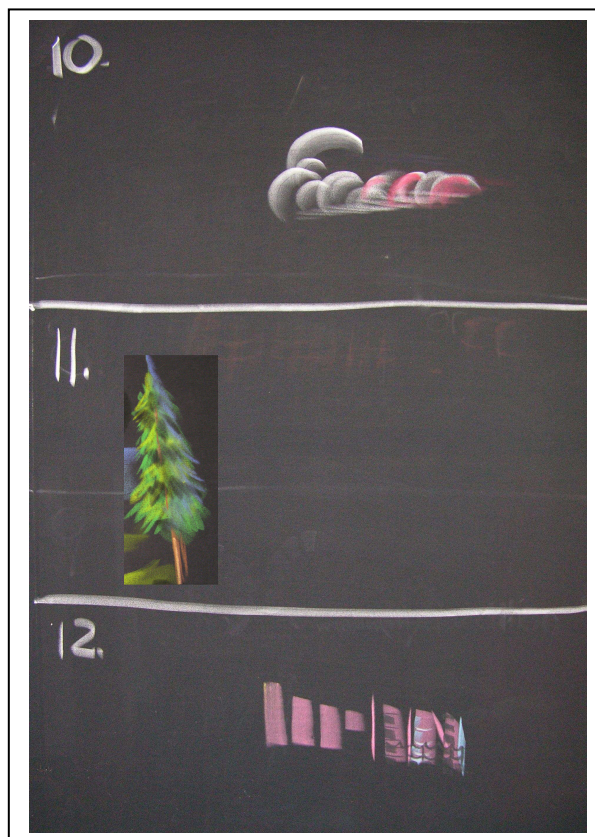
11. Zigzag

- For this stroke, use a wedge of chalk
- Use the zigzag stroke to draw distant pine trees and reflections on calm water.
- Start at the narrow end of the zigzag to draw detailed zigzag lines, while the wedge is still sharp. Increase the length of the lines as the chalk edge becomes thicker with use.

12. Panels

- Use either the long or short face of a square stick of chalk. You can also use the long side of a round stick of chalk, but this will not produce a really crisp edge.
- Panel strokes are used for drawing the sides of buildings, arches and rainbows.
- For buildings and arches, first determine where the panel will begin and end. (Make sure buildings are straight up and down, not leaning.) Make small dots on the canvas as guidelines. Use ONE single vertical movement for each panel. A second stroke will destroy the crisp edges. This stroke is really effective for drawing the flat-roofed, domed houses of Bible lands. For rainbows, overlap the colors in regular bands to create an in-between color.

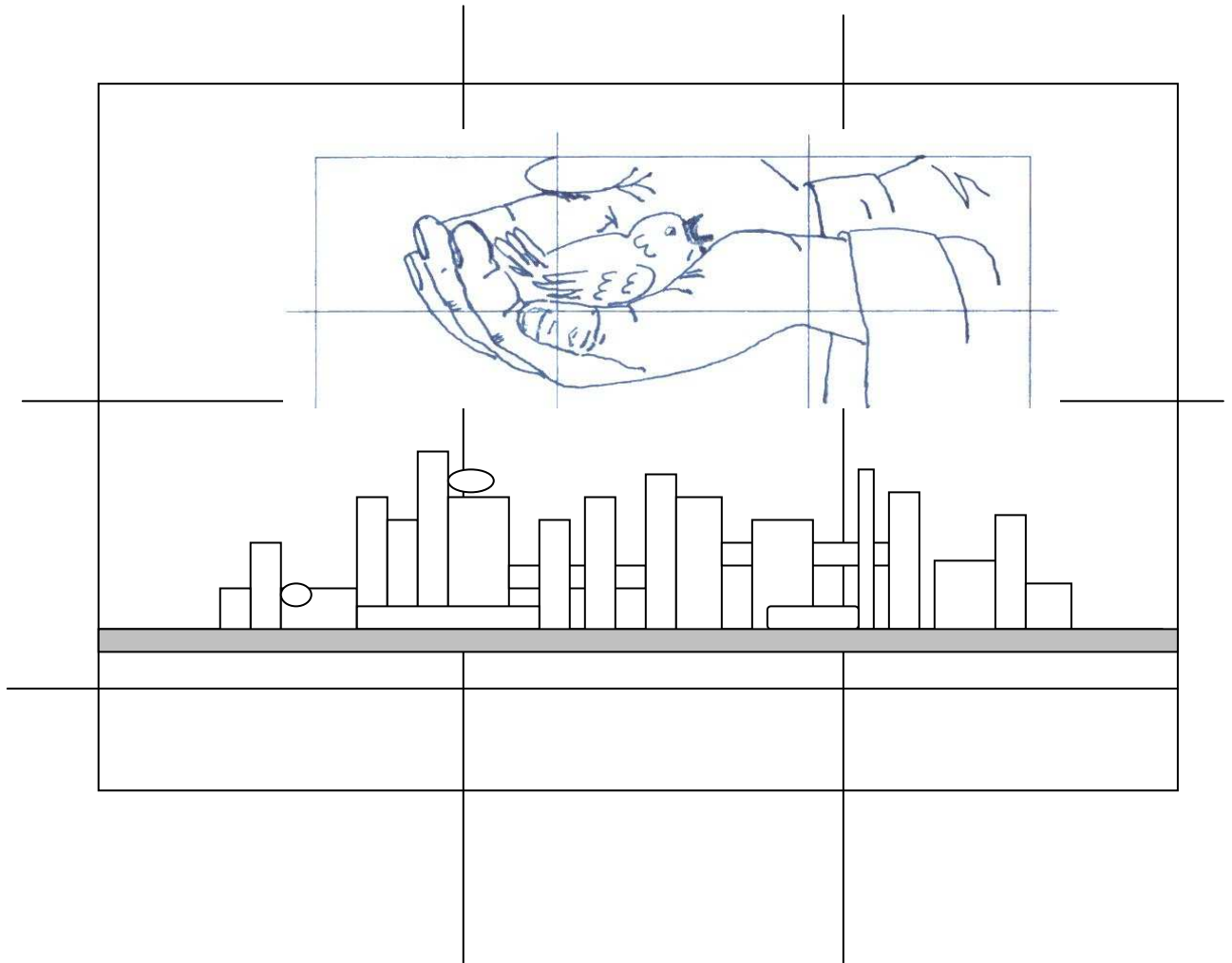
Charline struggled, both mentally and physically, to draw these strokes just 10 days before she died. She was so exhausted after doing strokes 7-9, and then 10 and 12, that she could not do number 11. I have inserted an example of that stroke, and on the next pages I have placed some pictures which incorporate these three strokes.







Module 7, Picture 4 God Cares for Us



Module 8

- *Using Color and Lighting*
- *Special effects*
- *Quiz*



Module 8: The Use of Color

This section of the course deals with the following topics:

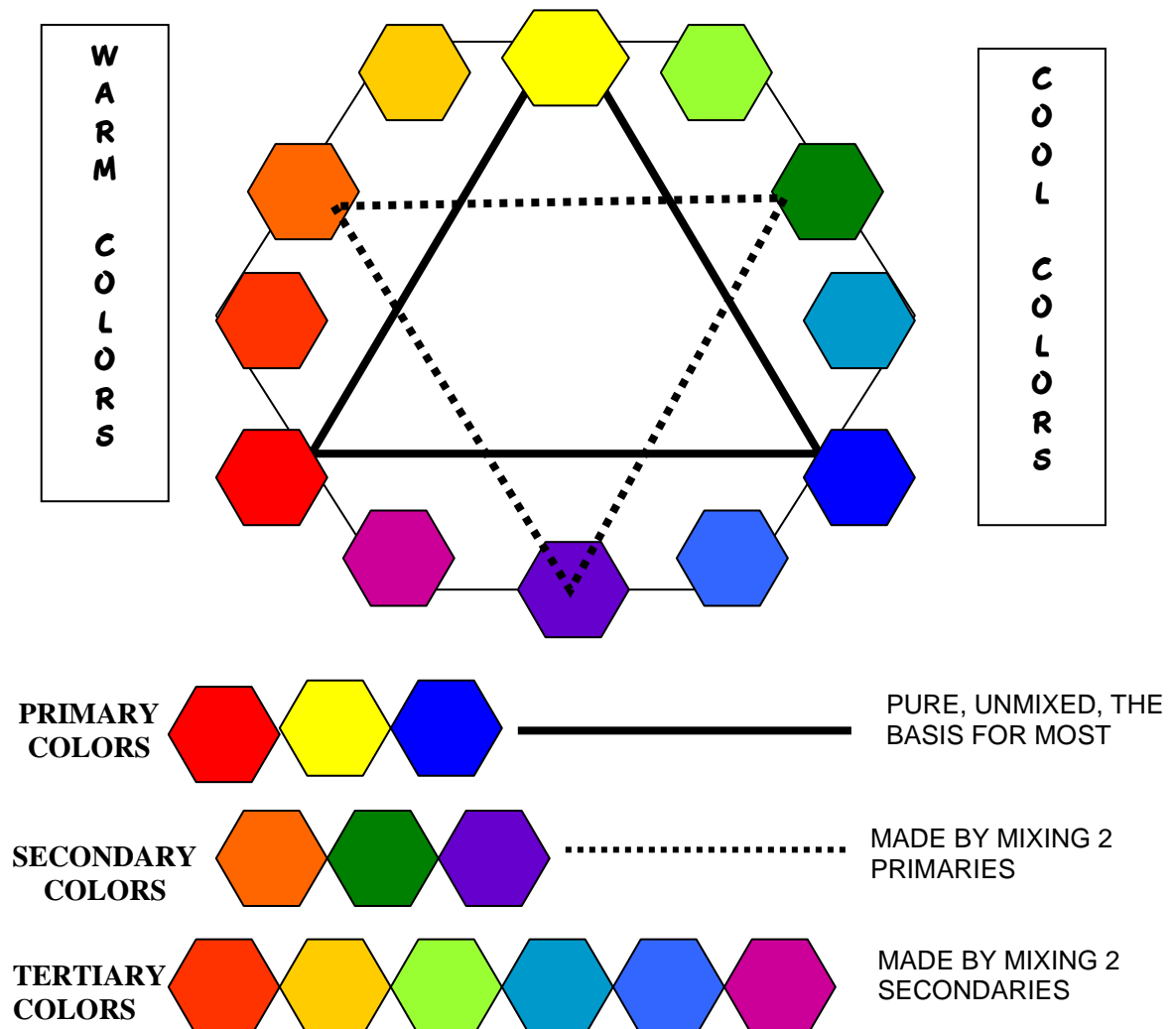
1. Using white chalk only
2. The color wheel
3. Colors that work well together
4. Color perspective
5. Creating textures
6. Creating special effects

Using White chalk only

You may not be able to obtain the bright, jewel colors available from the USA or Australian suppliers, or even a full range of chalk colors. Be assured once more that you can produce excellent work using a very limited range of colors. Even by using only white chalk with various strokes and pressures on the canvas you may achieve a whole range of different shades or tones. Use what you have on hand, use your imagination and rely on your God-given passion for effective chalk art work for God. Remember that it's not absolutely necessary to have expensive chalk to produce a message that will impact your viewers for Christ. God can use a well-practiced, simple black and white sketch to strongly convey a message to someone's heart.

The Color Wheel

Most of your USA bright chalk colors are represented on this color wheel. The range of lighter or pastel colors (those with a whitish tint) are not represented here, although they could be placed next to their bright counterparts, e.g. peach/light flesh comes next to the red, light blue next to dark blue, etc. More hints follow below.



Hints on using the color wheel

- For highlighting an object, remember this rule: use the light color on the color wheel that is next to the **basic** color you have used, e.g. dark blue robe with light blue highlights, dark green tree leaves with yellow-green highlights, or yellow-orange for golden objects, highlighted with yellow.
- **COMPLIMENTARY** (matching) colors can be found **DIRECTLY OPPOSITE** another on the color wheel, e.g. red and green, purple and yellow, magenta and yellow-green, etc.
- **TONE** means the overall lightness or darkness of a single color, e.g. Grey can have 8 different tones, depending on how much black or white it contains.
- **SHADE** means a bright color has been mixed with varying amounts of black, e.g. dark green is medium green mixed with a small amount of black.
- **TINT** means a bright color has been mixed with varying amounts of white e.g. flesh pink or peach is a little red mixed with a lot of white.
- **CAST SHADOWS** are dark areas made by the presence of bright light. Use black chalk with a light touch, next to drawn objects to show their shadows. Note the place where light is coming from – the shadow will be opposite this.
- **REFLECTED LIGHT** is light that picks up colors from around it. Use light touches of blue-violet or light blue chalk, e.g. for the dark side of a jar or near tree trunk/branch.

Colors that work well together

As you look at the huge range of chalk colors available, you may be wondering, “How can I use some of these colors to create the effects I’d like?” First, let’s look at some basic ways in which colors behave on black canvas. Then we will examine some techniques for using colors.

How colors behave

Bold, bright colors like yellows, orange, white, pink, magenta, light flesh, light blue, yellow-green or light grey are *advancing* colors – they seem to jump out at you from the canvas. White has been added to the pure color in the manufacturing process and so the color has a **LIGHTER TONAL VALUE** (tone is the degree of lightness or darkness). Because of this, you need to use these colors for objects that are important, bright, foreground or focal points in your drawing.

On the other hand, duller or more subdued colors such as reds, purple, dark blue, dark brown, dark green or turquoise are *receding* colors, that is, they seem to shrink back into the canvas. They contain a measure of black, giving them a **DARKER TONAL VALUE**. They are the shy colors which you need to use as support, background, contrasting, distant or filler colors in your drawing.

NOTE: Using dark green, dark blue and dark brown chalk colors on their own is not effective, because they all appear to recede into the black canvas when seen from any distance. You can use this to your advantage by drawing your basic sketch on the canvas in dark blue or purple. The lines will be invisible to your audience, but you will see them easily close up.

The power and meaning of color

Always be aware that the colors you choose for your drawing will set the emotional tone or mood for the message you want to convey in your presentation. For example, cool colors such as blues, greens and purples can make one feel refreshed, cool and relaxed. Warm colors like reds, oranges, yellows and magenta make one feel enlivened, energetic, stirred up and warm. Color also has symbolic meaning in various cultures.

Bear this in mind when drawing for other cultural groups. For the western mind we use white for purity, red for love or war, purple for royalty and black for mourning or smart dressing. This may be very different for another culture.

You can also unify a picture and give it a pleasing overall tone by skillfully bringing some of the background colors to the foreground in subtle shadows or highlighting.

Look for this technique in pictures painted by the famous artists.

Creating shape and perspective using the 3-color method

One problem of chalk art is that you use a flat surface and want to make objects look round. We use what is called 'color perspective' to achieve this. You can use certain combinations of colors, often found next to one another on the color wheel, to give the effect of roundness, reality and shape to an object you have drawn. Of course, you will not be mixing these colors on your canvas, like a painter mixes paint. Chalk artists use other techniques. The 3-color method means using a mid-tone, a dark tone and then a light tone in that order to color an object.

Here are some techniques for creating color perspective on your black canvas. Practice them diligently so you can achieve the effects in a short time!

- ***Layering***

Lay colors on top of one another, starting with the darkest tone and largest area first, then a lighter tone on a smaller area and finally a highlight, where light shines on or is reflected off an object, e.g. a glazed pot, glass object, piece of fruit, tree, flower, face. Use a light to moderate pressure on your canvas. Strokes to use are no. 3 haze and no. 6 glow. Curve the strokes with the curvature of the object's surface.

- ***Blending***

Lay colors side by side, overlapping them halfway, for a blended, ribbon effect, as in sunsets, rainbows, green fields, seas, fruits, vegetables. Blending gives a good, rounded look to curved surfaces. Use a medium to firm pressure. Strokes to use are 2 press/drag/twist; 6 glow; 10 sweep and curve; 12 panel. Curve the strokes as for layering.

Combinations of colors

There are certain colors which just seem to work well when placed beside each other, blended or layered lightly. Here are some which I have found to work well. Use them in this order on your canvas:

- Rust, dull flesh and light flesh (peach) used for clay pots, stone walls, human skin tones
- Dark green, mid green and yellow-green for folds of green clothing, shrubs, trees, fields, jewels
- Purple, red, and magenta for rich, royal robes, curtains and jewels
- Rust, orange and blue-violet for foreground tree branches, rugged rocks
- Turquoise, dark green and purple for stormy seas
- Red, orange and yellow for flames, brilliant robes and sunsets
- Gray, yellow-orange and white for candles, feathers, afternoon clouds
- Purple and yellow-green for trees in the mid-ground of a picture
- Purple, mid-brown and tan for rocky outcrops

As you practice and become more efficient, you will no doubt discover many more colors that work together. Some of the best combinations are found beside one another or opposite each other on the color wheel. Don't be afraid to experiment and ask for comments from your artist friends.

Color and aerial perspective

Aerial perspective refers to the way in which color in real scenery changes its intensity, becoming lighter, greyer or bluer as objects are positioned farther away from the viewer, off in the distance. For example, mountains look hazy and indistinct in the distance, with much lighter colors of mauve and lilac, green fields take on a much more subdued sage green color and generally distant objects seem to have a bluer tone. This is because there is increasingly more air or space between us and these faraway objects. Keep in mind that as you move further back into a scene, yellows disappear first, then reds, purples and after that, blues.

For really impactful artwork on black canvas, very little background detail or color is needed to achieve the illusion of perspective. Leaving areas black is one of the most effective ways of creating contrasts and allowing objects space in which to be. For drawing distant scenery, use light touches of purple or dark blue layered with blue-violet to draw distant hills, mountains, lakes, seas and trees. To draw outer space, use light pressure to draw twirling ribbons of purple, dark blue and blue-violet.

Mid-ground colors can be yellows, greens, dark browns, light blues. Foreground scenery can display a range of related bright colors for focal points.

Save your very lightest color to add last of all as a finishing touch, for a highlight, shine or twinkle on your objects.

White on black drawings

Using only one color with its various tonal values to draw a picture is known as 'monochrome' drawing or painting. To do this effectively, you need to imagine that you are drawing with light and that only the light parts of an object show up.

Here are some essential principles to remember when you are using only white chalk on black canvas.

- Learn to distinguish the dark, middle and light tones of colors in a picture - the tonal values - by squinting through half-closed eyes at pictures and scenes for practice.
- Know the 12 chalk strokes and what you can achieve with them – this can only be done through regular practice.
- Make crisp, clean, clear edges using clean, sharp-edged chalk, because effectiveness will most often rely on contrasting areas of darkness or light.
- Leave areas of black canvas where deep shadows will be, for example on rocks, faces, angular objects like crosses, Bible, etc. Draw a thin line to define the far edge of this area that lies beyond the black space.
- Practice various pressures - this will give you a range of tonal values or different shades of white and gray, which take the place of various colors.
- You can “erase” faults using black wedges but do not re-draw over these with white because its brilliance is lost due to the black underlay.
- When selecting reference material for your files, look for pictures which are clear and crisp, then photocopy them to get the tonal values right.
- Design and draw large, bold forms when using white chalk only because these can easily be seen and understood by your viewers – big hands, stark forms, close-ups of faces, ragged rocks, etc.

Drawing textures

To make objects look more realistic and to show the surface quality, you need to know how to draw textures. Textures can be smooth, rough, shiny, hairy, scaly, prickly or grainy like sand. Here are some important guidelines and techniques for drawing textures.

- Draw detailed textures only on the main, larger, foreground objects.
- The basic technique for solid objects is to use a light pressure to color them with a dark mid-tone color, then blend in next to this its related lighter color and to finally add a highlight, which is often the lightest color in that range.
- For rough rocks and cliffs, use purple, mid brown then tan or peach. Vary the pressure and direction of your strokes.
- For paving stones, stone walls, old wells, etc. lay down a light touch of mid or dark brown for each stone, leaving black areas between them, then swipe a layer of light brown only where the light falls. If you wish, add a small area or line of tan for added detail depending on where the light falls directly on the stones. You can use grey, blue-violet and white in the same way for a different color stone. Or try brown, rust and peach for dramatic effects!
- For shiny areas, e.g. colored glass containers, use blended bands of two related colors and put spots or fine lines of white where the light is reflected. For plain white glass, use grey areas lightly applied and then a white 'shine' or 'twinkle'.
- For human hair, baby birds' head feathers and animal fur, use sharpened chalk or wedges to draw wavy, scribbly or spiky lines. Draw these only on areas where light shines.
- For the skin of fruits, use blended, curved bands of two related colors side by side and then a highlight of a lighter related color (e.g. for a grape use purple, blue-violet, then a white dot for a twinkle; for a pear use yellow-orange, yellow, then a white highlight; for an apple, red, then red-orange and finally a highlight of peach).
- Draw foreground blades of grass using wedges of various greens. Start with mid green, then yellow-green and finally some highlights of yellow.
- For the scales of fish, use a round-ended cone shaped piece of light blue chalk for each scale. Leave black areas between them and highlight shiny areas of the fish's body with small white touches on the shiny scales.
- To draw rippled water, swipe an area with dark blue or dark green, draw medium-sized horizontal dashes of turquoise or mid blue on this background, then highlight with wedges of light blue or white, just touching the dashes where the sunlight catches them.
- For veined leaves, lightly swipe on the basic mid green or autumn color, then layer on a related lighter color, ending with either a light or a dark line for the veins. A thin, black line on the vein opposite the light source will give a very effective shadow to show veins that stand out.
- For the pages of a book, use very sharp wedges of gray chalk to draw lines, leaving black spaces between them. Highlight with crisp, white lines.
- For a wood-grain finish, as on a rugged cross or old chest or doorframe, use dark to mid brown as a background color, but leave some narrow strips of black canvas open, to show grooves. Highlight with tan or mid brown, drawing large ovals and some parallel lines on the wood surface to show the wood grain. No highlights are needed after this.

Creating special effects

Special effects are an additional dimension of chalk art which has the potential to impact your audience in a powerful way, and leave a truly unforgettable impression.

This section will deal with the following areas

1. Blacklight (ultraviolet lighting)
2. Blacklight chalks
3. Overlays
4. Pull-outs
5. Other three-dimensional effects

1. Blacklight

WHAT IS BLACKLIGHT?

Blacklight is a special kind of commercial lighting which utilizes the purple end of the light spectrum. It is used with blacklight chalk or day-glow chalk to give an especially bright, glowing effect to any painted or chalked surface which is blacklight sensitive.

HOW CAN I IDENTIFY A BLACKLIGHT?

It looks like a fluorescent tube used for regular household or industrial lighting, except that the glass is black, not white. There are various lengths, ranging from 2 feet to the full length of 6 feet. Long ones are suitable for a medium or large size frame. Do not buy a tube that looks light blue – this is for fishtanks and other purposes and will not work with blacklight chalks. Do not use a poster bulb, which looks like a regular light bulb. It will not be bright enough for chalk art work. Also available in some places are blacklight spotlights. These are powerful and effective for chalk art work, although I have not used them. A lighting company will be able to order a blacklight for you. Or search the web for suppliers. (Remember it is sometimes it is called an ultraviolet light.)

2. Blacklight chalks

There are two main types of chalk that will glow under blacklight

- ‘invisible’ colors, which are white in daylight/normal lighting but which glow under blacklight. There are 20 colors available. These colors work best for ‘hidden’ or pre-drawn pictures, as for Christ’s second coming, fires, Jesus’ face in the sky, hidden guardian angels, figures and objects that appear, or special moonlight effects, etc.
- day-glow colors, which are a brilliant neon color in daylight/normal lighting and glow even more brightly under blacklight. There are six colors available. These work well for underwater scenes, Daniel’s ‘fiery furnace’, sunsets, candle-lit scenes, etc.
- some regular USA chalks have a slight glow under blacklight – magenta and yellow-green

HOW DOES THIS SPECIAL EFFECT WORK?

Usually a picture is designed with a space left for a blacklight picture. This is pre-drawn on a white painted background, either on the canvas or on an “overlay” (see notes below). You can choose a place such as in the sky or in a waterfall to hide your blacklight drawing. Because it is pre-drawn, you can put in much more detail. After the completion of the main presentation picture, which is drawn in regular colors or white only, the blacklight is switched on and the spotlights are dimmed. The hidden picture emerges. The lighting changes and emerging picture are usually timed to coincide with a song or verbal appeal calling for audience response.

Sometimes the entire picture is drawn with blacklight chalk under regular spotlighting. This looks like a black and white picture. When the spotlights are dimmed and the blacklight turned on, the picture glows full color.

Another option is to use dayglow chalk only to draw an entire picture under blacklight. This is best done at night, with no other light source. The strokes seem to emerge miraculously from nowhere until the entire picture is completed.

HINTS AND TECHNIQUES FOR BLACKLIGHT WORK

- Always wear dark clothing of a solid color with no patterns. Lighter or white fabric will glow bright blue under blacklight.
- THERE IS NO KNOWN DANGER OR HEALTH HAZARD WHEN USING THIS TYPE OF BLACKLIGHT. HOWEVER, DO NOT LOOK AT IT FOR HOURS ON END AS THIS CAN IRRITATE YOUR EYES.

- Imagine you are “drawing with light” when using blacklight chalk. It is very strong and often you need only a touch of color for good effects. Draw only the lit areas of a picture.
- Leave the canvas blank where you want shadows to be in your picture. This allows the blacklight chalk its own space to glow and allows a contrast, which is essential to successful blacklight effects.
- Create an area of contrast or backlit area by highlighting the space next to the shadow with a different color, to let the shadow’s edge show up. Leave a narrow blank band all around an object.
- Blacklight chalks are expensive. But with a few basic colors you can still create excellent effects. Here are suggested basic colors and some uses:
 blue - robes, skies and water
 gold - skin tones, sunsets, and fire
 yellow - fire, glowing areas and sunsets
 blue-white - for white robes, distant angels, moonlight and highlights on water
 orange - highlights on skin, tones in sunsets
- Blacklight fixtures need a cover that will prevent the light from shining all around the room. This cover can house three household swivel spotlights, too, if they are not too heavy.
 1. Make a 3-sided box, with triangular sides using 3mm plywood or similar suitable lightweight timber. Use a piece of wood 15 mm thick to reinforce the upper side which will have the brackets attached, which allow removal of the box from the frame for easy transport.
 2. The box should be about 10 cm longer than the blacklight housing/fitting on each side and 20 to 25 cm deep and high, with the front part 15 cm high, diagram A.
 3. Cover the inside of this box with aluminium kitchen foil to increase the light’s reflective power by up to 30%. Fasten this on with sticky tape, double-sided tape or Blu-Tac Place it behind the fitting. Alternately, use a piece of shiny, curved lightweight metal mounted and screwed carefully behind the fixture.
 4. One way to mount the box on the frame is to use two 90-degree L-shaped shelf brackets screwed to the top and half-round brackets, flattened to fit the vertical ones, firmly screwed to the frame. The straight edged brackets slide down into the round ones, diagram B.

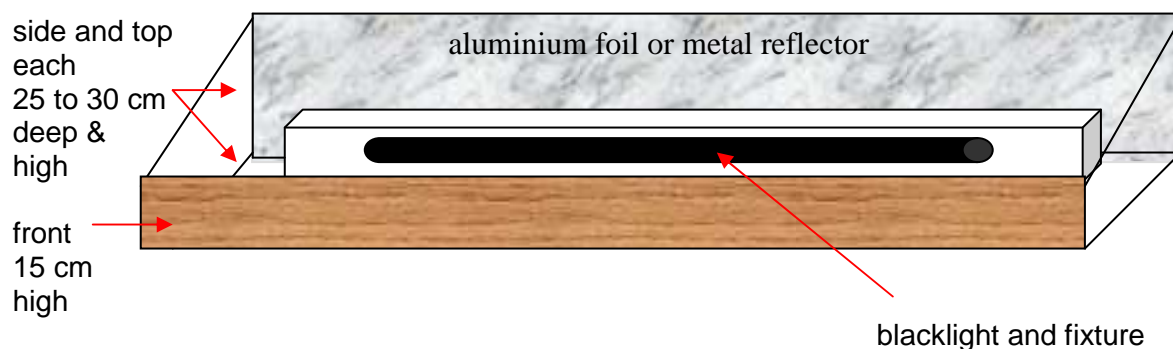


Fig A. Light box interior view

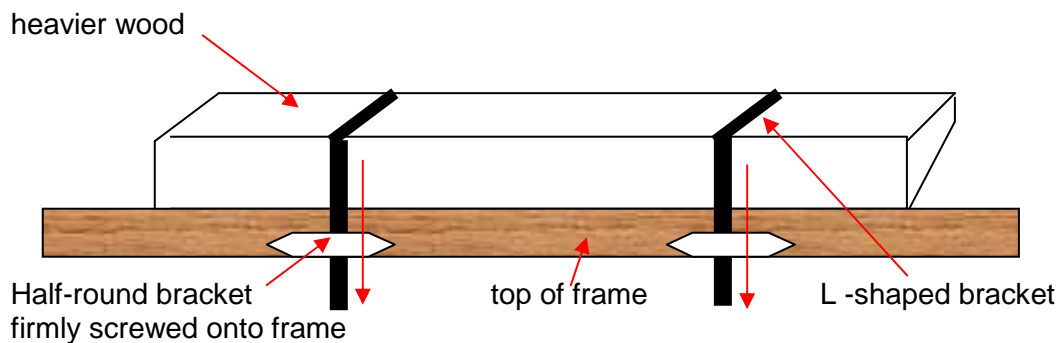


Fig. B Mounting light box on frame, back view

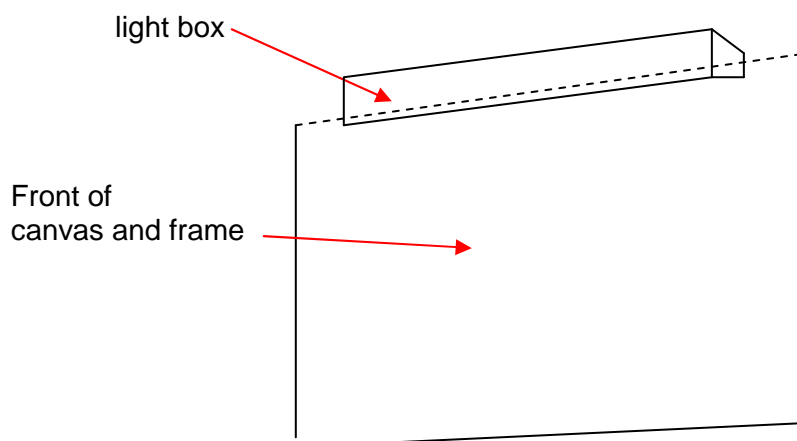


Fig. C Placement of light box on frame, front view

3. Overlays

An overlay is a separate piece of white fabric that is attached to the canvas in a desired area. It is painted white in the centre often with grey and black around the edges to match the black canvas on which it lies. In the centre is a pre-drawn, "hidden" blacklight picture. One advantage of an overlay is that it can be removed and used over and over again in different contexts. It can also be drawn in greater detail than a presentation picture.

Here are some guidelines and techniques for overlays.

- Overlays are good to use for misty, cloudy or waterfall scenes, which all require a white background.
- The fabric needs to be heavy enough to prevent curling and also firm enough to take layers of paint. I use white, medium weight, rubberized curtain lining because this works the best for my purposes.
- Heavy calico, light canvas or heavy cotton fabric is also good. Wash and iron it thoroughly first, as it is inclined to shrink when painted on.
- Any unpainted white fabric will show up as blue under blacklight, so it needs to be painted with several coats of solid white. Use white artists' gesso, or regular household water-based acrylic paint and allow to dry between each coat.
- To get the outer edges of the overlay to blend in with the black canvas, I paint various tones of grey towards the edges, either clouds or a misty haze radiating out from the central white area.

- For waterfalls, I cut the edges of the overlay to look like rugged, rocky cliffs which look like rock silhouettes by the waterfall.
- To preserve the blacklight picture, lightly spray the entire overlay with hairspray. Allow to dry between coats.
- Then roll it up around a cardboard cylinder, starting at the bottom, with the picture to the inside, label it carefully “top” and add the title of the picture. Store it flat with nothing on top.
- To attach the overlay to the canvas, first check it is level, then pin it on, using long, straight pins with white or black beaded heads (dressmaker’s pins). (I have tried other methods like double-sided tape, Velcro dots, etc but pinning seems to work best. You may need a helper to lay the fabric smoothly and pass the pins through both the canvas and the overlay)

4. Pull-outs

A pull-out is a piece of light fabric which is hidden in a zippered pouch that has been sewn into a regular-sized black canvas. At the end of a presentation, you open the zipper and pull the fabric out through the zipper opening to give a 3-D effect to a drawing. Some examples are the “water of life” pouring out of a clay jar held by the hands of Christ, the “robe of righteousness” draped over the shoulders of the unworthy, repentant sinner or the stream of Christ’s cleansing blood flowing from the foot of the cross.

Some hints and techniques for pull-outs:

- The pull-out will emerge from a HORIZONTAL slit in the canvas, so plan your drawing to allow for an EXACT match, especially a water level or where hands you draw will hold it.
- Bear in mind that the fabric will fall vertically, so the entire design of your drawing must allow for this “flow”. Place the zipper opening near any of the ‘Golden Mean’ focal points.
- The fabric representing water should be fairly crease-resistant, lightweight and shiny – I find silver or blue voile to be the best.
- For the cleansing blood, choose material that is shiny, deep red and lightweight.
- For the robe of righteousness, look for a pure white or silvery-white fabric which is shiny and falls naturally into drapes.
- When buying pull-out material to represent water or blood, be sure it is long enough to reach the floor of the stage and drape onto it for a metre or so. In this way it will represent the all-inclusiveness of the message, as if going beyond the frame of the picture to reach everyone in the audience.
- If possible, buy a zipper that can be sewn in “invisibly” (i.e. with no stitching visible on the right side of the fabric), because this allows the effect to be a surprise for the viewers.
- Cut your canvas 4 cm wider than needed, to allow for a seam 1 ½ cm wide on each side of the zipper.
- Stitch the seam closed all the way along, except for the place where the zipper will be inserted.
- From a separate piece of black fabric, measure and cut out two pieces of material for a pocket 30 - 40 cm square and sew 2sides closed as per diagram below.

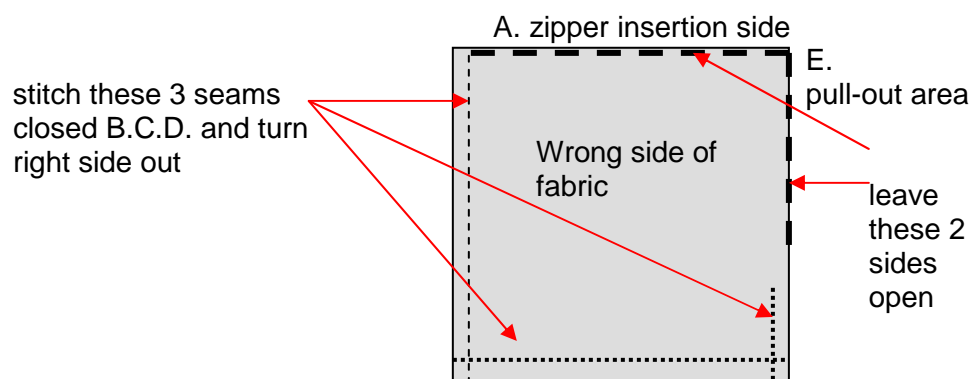


Fig. D. Sewing the pocket

- Turn right side out. Then sew each side of A to each side of the seam allowance, like a garment pocket. (opening E is so you can insert the pull-out fabric from the back of the canvas, before your presentation without opening the zip).
- Now sew in the zip according to its instructions.
- Sew Velcro around the canvas with the inserted pocket, as per instructions in module 2. Stretch tightly and attach to the frame, but allow it to be *slightly* looser in the zipper area, so you can more easily open the zipper.
- Safety pin one end of the pull-out fabric to the inside of the pocket so it doesn't come out completely when it is pulled.

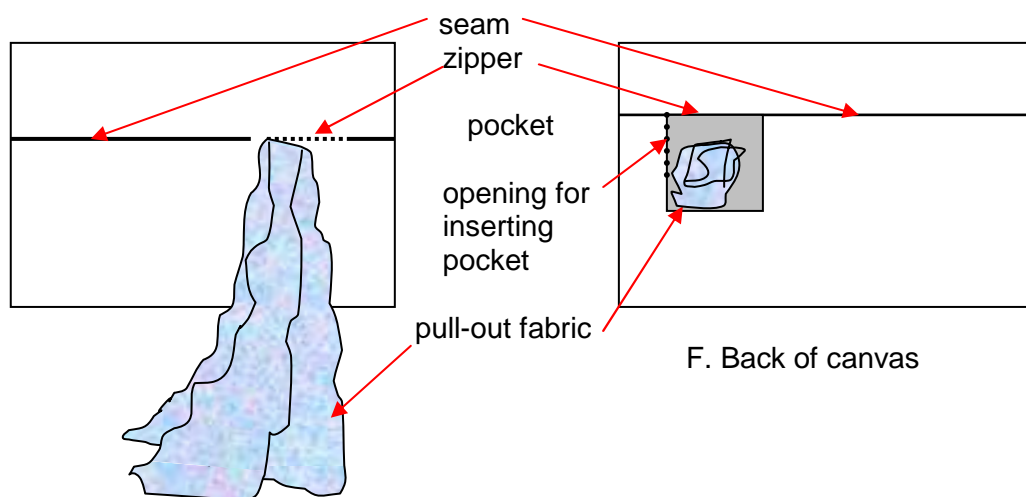


Fig. E. Pullout, front of canvas

Other special effects

Some other interesting effects can be achieved by placing real objects such as clay pots, a shepherd's rod, a harp, an open Bible, Easter lilies, roses, etc. on a stand by the drawing to enrich the meaning and clarify your message. This can be done at the end of the drawing or be placed next to a completed display drawing. Be sure to show a neat, clear sign with a short but appropriate Bible text or brief quote that will explain your message or encourage deeper thought on the part of the viewers.

Module 9

- *Freehand Drawing*



In this module you will learn the following:

- How to do basic drawings of some familiar and everyday objects, using their natural geometric shapes as a guideline.
- The value of knowing about scale and proportion
- How to draw with reasonable speed

Freehand Drawing

Freehand drawing means drawing what you imagine or actually see, without copying precisely from a picture or photograph. It is a further stage in developing your artistic skills. You draw without the help of grids or overhead transparencies to help you “get it right”.

When you look at a 3 dimensional object, you will find that its structure is usually based on a two-dimensional or three-dimensional geometric shape, such as a circle or sphere, triangle or pyramid, oval, etc. For example, daisy flowers are based on a circular, elliptical or oval shape, a climbing ivy leaf or a pine tree consists of triangles, a human face is generally oval and a coffee mug looks cylindrical. By noticing these shapes and using them as a basis for your drawings, you will find that drawing freehand will be made far more simple.

Always remember that you need to take special care to note the ANGLES of the shapes and how they relate to other shapes near them as well as the SIZE of these shapes within an object.

Let's analyze the following simple pictures to find the geometric shapes

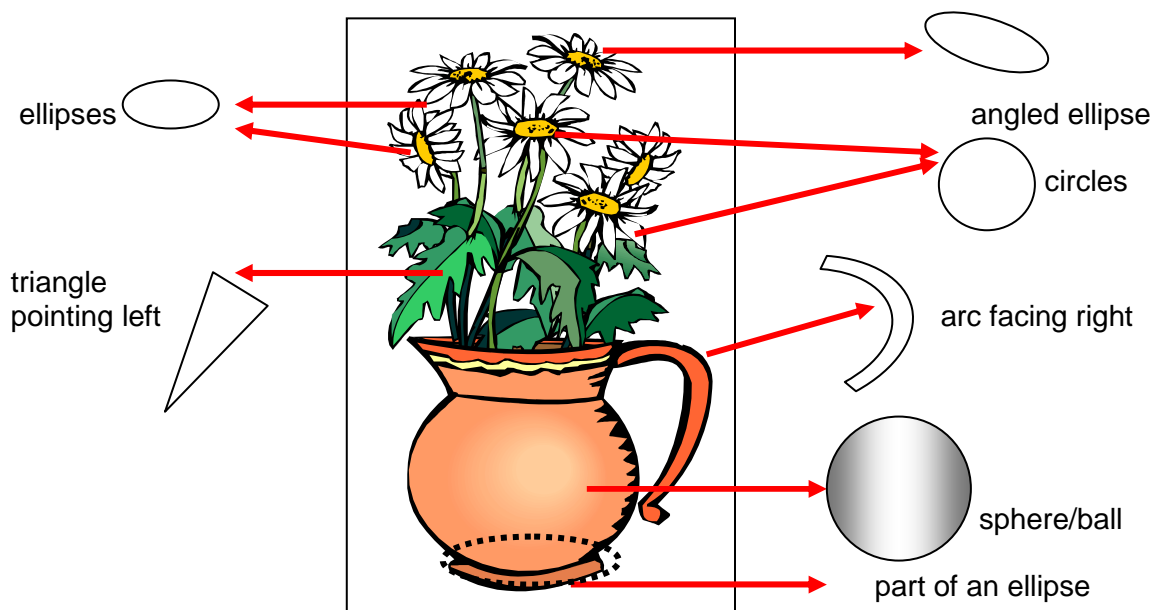


Fig. 1



Fig. 2 Seeing geometrical shapes



Exercise: Look at some familiar household items such as vases, saucepans, flowerpots, books, etc. On a sheet of blank paper, roughly draw the geometric shape on which that object's structure is based. Practice finding and drawing shapes in this way, looking at animals, trees, people, buildings, etc. Save these drawings for freehand sketches you will do later.

Successful freehand drawing requires these skills

1. Closely observe an object
2. See and memorize its basic geometric shape by doing many small sketches
3. Notice angles and relative sizes of the parts of an object
4. Give the illusion in your flat drawing that the object has form (3 dimensions)
5. Use the 3-color method to achieve this (that is, use the basic color, plus a darker tone for shadows and a lighter tone for highlights. See page 57 for details.)
6. Alternately use light and shadows to show form
7. Gradually build up a knowledge of how to draw your favorite objects by drawing them often and save your best sketches for references

Here are a few guidelines that will help you as you use colors, strokes and shapes for doing freehand drawing.

1. **The sky** requires a minimum of attention with lightly applied colors and strokes, because in black fabric chalk art, the sky is usually only a backdrop for your main objects, unless it is a sunset to set the main scene or the 2nd Advent, or as a contrast to foreground or mid-ground objects or silhouettes. Blend your sunset colors to create smooth transitions, leaving some blank areas for a less solid imaginary cloud area. Outer space scenes require only softly drawn ribbons of purple and dark blue, with lots of blank space between.
2. **Clouds**, as for the 2nd Advent must be larger and detailed in the foreground, gradually becoming smaller and less detailed into the mid-ground and background. Use more pressure at the top of them and leave blank areas

between banks of clouds. This gives a 'tunnel' effect into which you can draw angels and Jesus. Use purples in the foreground, then pinks, then oranges and yellows closer to the centre. This applies when using regular or UV colors. For daylight clouds and a warmer, golden tone, use peach instead of white. For a stormy sky, as in "Peace, be still", use dark blue, blue-violet, grey and purple. Remember that grey looks like white from a distance. Save your white for bright beams, highlights, etc.

3. **Water** reflects the sky, so use a band of blue-violet in the distance, then blend in a band of light blue with final touches of white to show small waves or ripples on lakes, ponds, rivers and streams.

Water running over rocks needs frothy wavelets by the rocks. Use grey, then highlight with white, where sunlight falls. Waterfalls follow the same principle. Stormy seas require a series of strokes that look like mountain ranges, offset, not repeated, in banks, larger in the foreground and decreasing in size and height further into the distance. Use a variety of colors for near waves, emerald (mid) green, dark blue and purple, with a stroke of each here and there for interest.

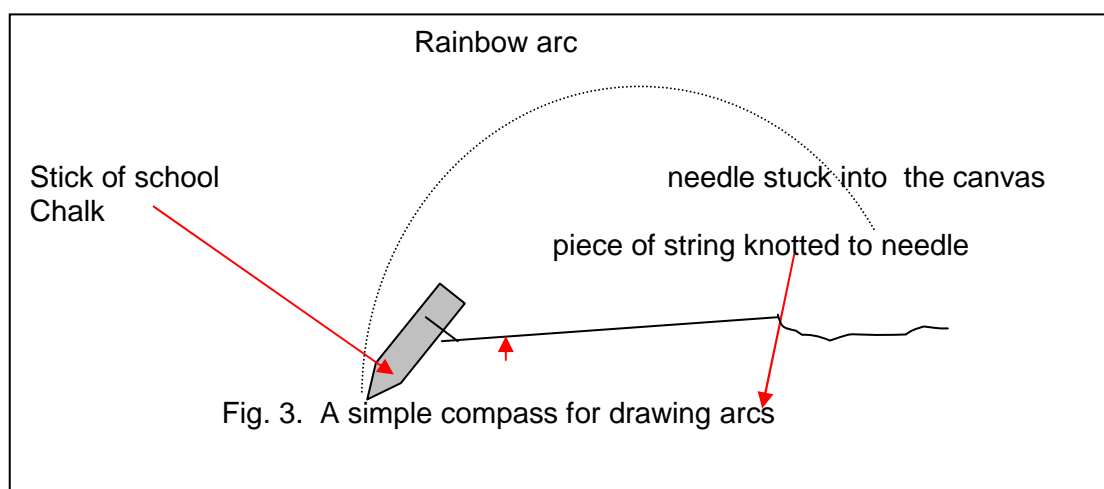
Breaking waves require special attention to contrasts of form and color.

4. **Mountains** are also only vague outlines as a background, unless they are main focal points.
5. **Hills** are usually in the mid-ground and should be smooth, flowing lines with a highlighted side where sun is shining. Use mid green, then highlight with yellow-green. Leave a blank area between ranges of hills, to give depth. Put in long morning or afternoon shadows of trees across hills, using black.
6. **Rocks** come in various shapes such as flat slabs, boulders or jagged edges. Choose a type of rock to match your picture's emotional tone. Boulders imply smooth flow, jagged edges imply difficulty or turmoil. Slabs make the eye climb up or slide down, depending on the slant. Use press and drag stroke in the mid color, then an area of darker color and finally a highlight where the sun strikes the rock. Vertical cliffs follow the same color sequence. Start with a clean, firm edge and then 'feather away' or lightly drag the strokes. Experiment with various combinations of color! Try purple rocks with flesh/peach highlights and light blue reflected light, or rust and orange, with blue-violet shadows. Always add a black shadow opposite the light source. Some rocks cast shadows on each other, too.
7. **Trees** have their own special shapes, which you must study and for which you must find their geometric shape. Sketch from real life. Also remember that trees have a shadow side and a light side, depending on the sunlight striking them. Midday trees have shadows under each limb and on the ground under them. All trees must be drawn in some detail in the foreground and with less detail further back. For green trees in the foreground, use mid, dark and light green highlights in that order. Use a haze stroke and leave some blank areas to add branches between. Add trunks and branches *after drawing the foliage*, using dark, and light tones of brown, ending with a few lines of tan/dull flesh to indicate texture on the bark. Leave a blank area on the dark side of large trunks and near branches and put in a light touch of blue-violet where the reflected light creates an edge.

Mid ground trees are mid-green mixed with blue-violet (haze stroke) with a light touch of yellow-green for highlighting. Distant trees are purple or blue-violet with a very light touch of light blue for highlighting.

For Autumn trees, do not overwhelm the picture with too much bright, advancing yellow, orange and red. Start by drawing 'clouds' of color in your darkest color. Next use the next lightest in that range. Use soft touches, mix these colors, leaving blank areas for trunks and branches and finally draw in a few detailed specks and curves at the top of the 'cloud' shapes in orange or yellow-orange, to give the impression of individual leaves.

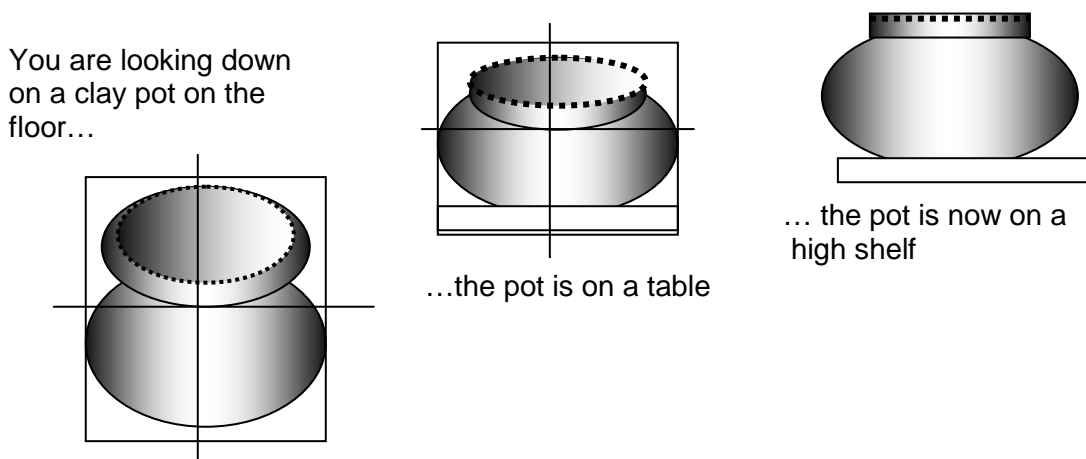
8. **Grassy fields** and pastures are usually mid green with a clean edge of yellow-green to highlight sunny areas. Draw a black line where long shadows of the trees cross it.
9. **Gravel Roads** are lighter than the surrounding areas, due to exposure and wearing away of the soil. Use mid brown then tan to highlight uneven surfaces, ruts, etc. Near roads get shadows on the ruts and stones.
10. **Rainbows** need only 4 main colors, not the full 7 in the color spectrum. Real rainbows in nature are made up of light, pastel colors. Using 4 colors and blending their edges works well and saves time. Remember that the darkest tone is always at the *bottom* edge. Begin with a guideline arc drawn round a large object such as a garbage bin lid or big, round platter. Or use a "string and chalk" compass (see fig. 3) to get the correct shape. Next, lightly draw a narrow band of carnation or magenta, blend and overlap this with a band of yellow-orange and then do the same with yellow-green and finally light blue.



11. **Still life** such as a vase, fruit, a container, etc. is mostly rounded and has its own set of geometric shapes. These are mostly ellipses, circles, semi-circles and arcs. It is MOST important to note where the light falls on these objects. This will determine your choice of color and highlighting techniques. It will also give the impression of 'roundness'. Study real objects closely to see reflections, twinkles, etc. When drawing your guidelines, first lightly draw a block the size of the container, then divide it up into halves and quarters. This is to get the symmetry (equal-sidedness) right. When coloring, follow the 3-color principle for each object – mid, dark, then light tone.

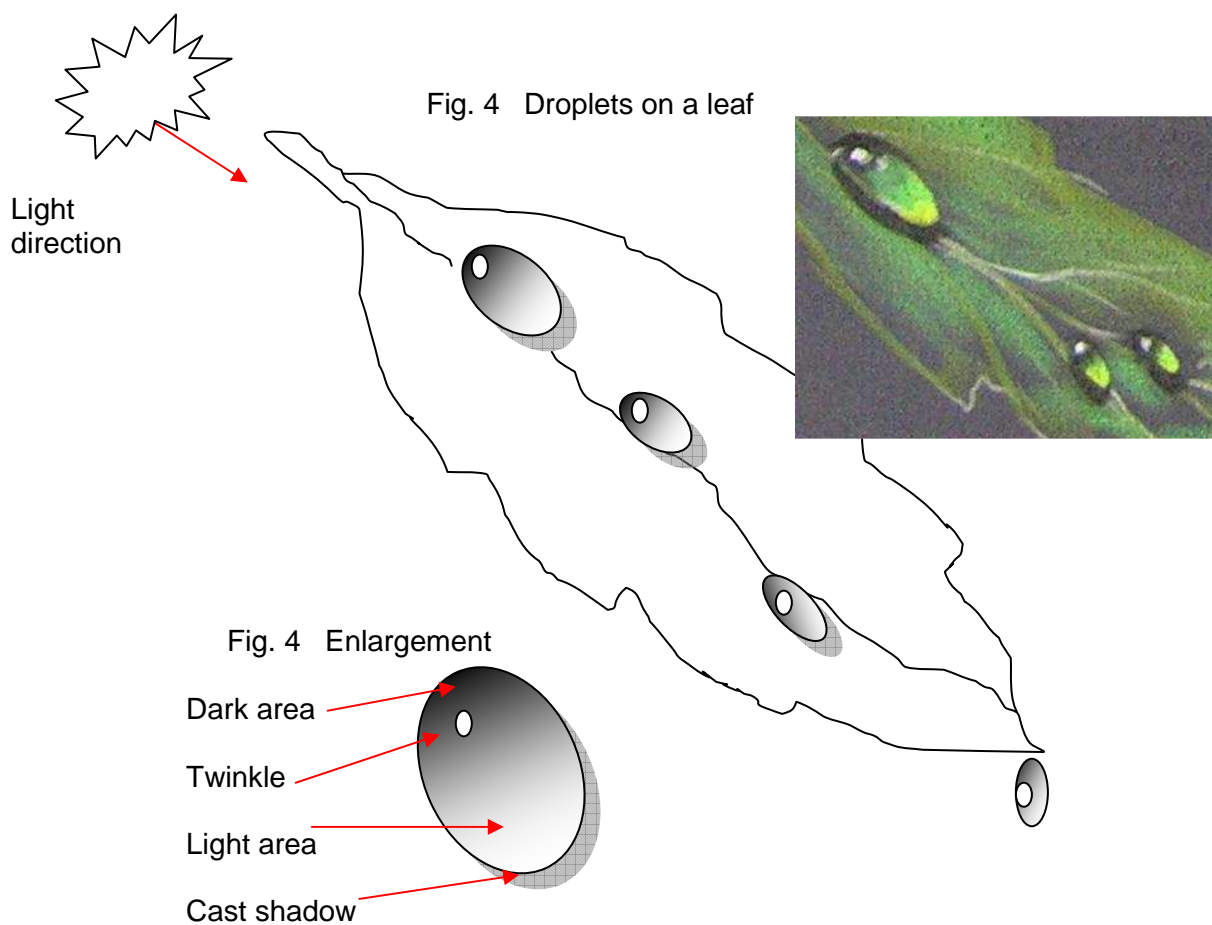
NOTE: ALL the ellipses within a shape will alter and become flatter as the viewpoint lowers or the object rises in position in the picture.

Fig. 4 How the shape of an ellipse changes



12. **Droplets of clear liquid**, such as dew, rain and tears, are all drawn and colored in the same way, following the steps below. Only the shape and lighting angle will differ.

- i. Determine where the light is coming from. Each droplet in a picture will have the same light and dark side. The darkest color will be on the side where the light comes from and the lightest color will be on the *opposite* side to the light because of reflection of light on a curved surface. The droplet will also cast a slight shadow.
- ii. Draw a fine line for the outer edge of the droplet
- iii. Color the rounded part of the droplet that is on the opposite side of the light in a shade or two LIGHTER than the surface on which the droplet lies. Add a curved area of the lightest tone of this color.
- iv. Now color the part of the droplet on same side as the light source several shades darker than the surface on which it lies.
- v. Use a small wedge of black to draw the shadow cast by the droplet below it.
- vi. Lastly, use a sharp point of white to place a 'twinkle' on the darkest area of the droplet.



Remember that the surface on which a liquid runs determines its direction of flow - droplets can flow vertically downward or curve to follow smooth surfaces and zigzag across uneven surfaces.

Also, droplets can be of different sizes and shapes, such as oval, round or teardrop shaped.

13. Drawing people

Drawing the human figure is one of the huge challenges an artist faces. DO NOT BECOME DISCOURAGED if at first your figures are not what you expected. Gather reference pictures, keep practicing and sketching at every opportunity, read art books on the subject; if possible, take a few lessons on figure drawing to help you gain skill and confidence. Here are some basic guidelines for beginners.

Basic figures - proportions

Remember when drawing human figures, that the human body has certain set proportions which are roughly based in the length of one head. The average adult male figure is 8 heads tall. Female figures are generally 6-7 heads tall. Children have large heads and their height varies with their age.

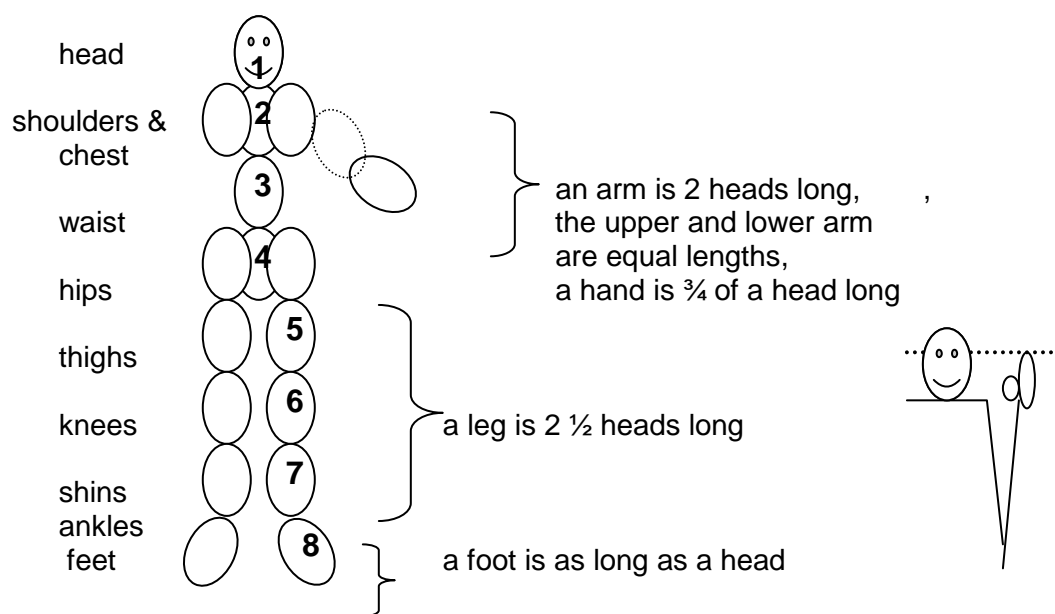


Fig. 5 Human body, tall proportions

When drawing legs and arms, first sketch a stick figure, using the proportions of the outline above and measuring with the head as a guideline. Be aware of the figure's pose and body language. Determine whether the figure is relaxed, alert, looking up, down or back, standing or seated, etc. I have found that using a posable, wooden figure, which you can buy at art shops, is a good way of achieving most of the human poses to copy.

For the fleshy areas of the limbs, draw cylinders for the upper and lower arms and legs. Remember that these geometric shapes get smaller towards the wrists, knees and ankles. Now look at some reference pictures and refine the drawing, observing the muscles and curves of the body. Once you have a reasonable sketch, copy it onto the canvas and color as indicated in the notes below.

Basic figures – hands

Hands for figures which are in the mid-ground or far away, need to be treated very simply. For an outstretched hand, use a crescent shape for the palm and a small oval for the thumb. Use dull flesh and light brown to color male skin and light brown with peach for the skin of women and children. Simply vary the angles for different expressions.

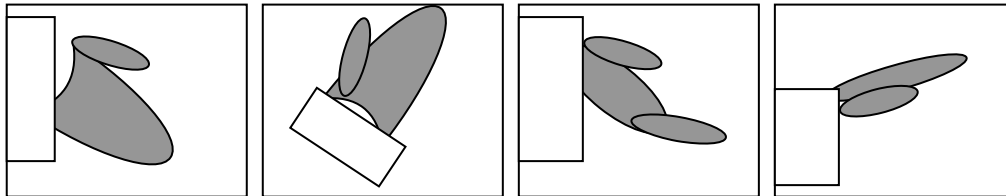
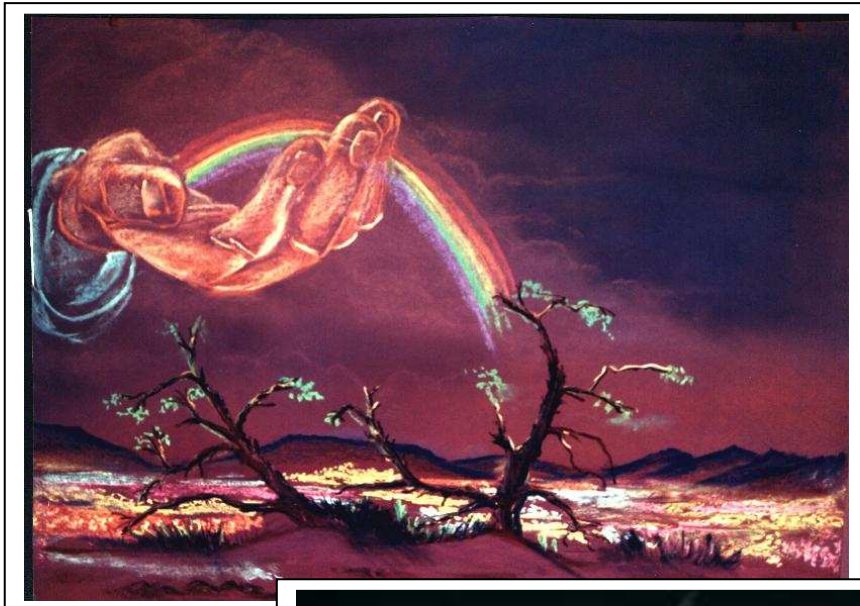


Fig. 6 Drawing simple hands

Drawing Larger hands

Drawing hands in detail is one of the major challenges for an artist. It is beyond the scope of this manual to provide detailed lessons on human anatomy. However, when drawing hands closer up and larger, e.g. the hands of Jesus creating, dying on the cross, or sheltering a sparrow, be sure to have a clear picture to copy. A wide range of reference pictures is essential. Take photos of a friend's posed hands in the position you want for drawing. Then simplify the photo down to a basic line drawing. Use this for an overhead transparency. Draw the guidelines lightly, using sharpened school chalk. When coloring the hands, use the three-color technique. For male hands, lightly color in all skin areas except shadows, using medium brown chalk. Now use a very light touch of carnation all over, for a healthy glow. Lastly highlight the lightest areas of the hands using tan/dull flesh and curved strokes to give roundness to fingers and palms. For coloring female hands, use the same method, but with tan/dull flesh first, then carnation, then peach highlights. Lastly, you need to use black to erase any mistakes and to redefine the shadows and draw fine lines for the edges of fingernails and some wrinkled areas, such as knuckles and open palms.





Basic figures – rapid drawing

Human figures can be rapidly and successfully drawn using a set of geometric shapes that look like paper cups for the body, and tapered cylinders for the arms and legs. The head is oval or egg-shaped with an 'L' to indicate the jaw line. Remember that these shapes change their position slightly as figures rotate or bend according to the curvature of a person's spine _____ and the tilt of shoulders and hips when the person shifts his/her weight from one foot to another.

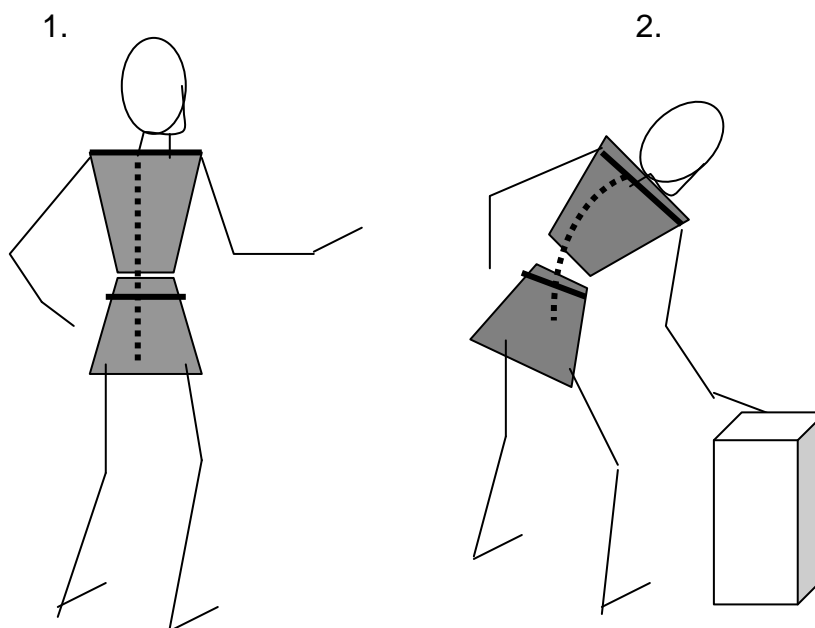


Fig. 7 Body poses and positions change

14. Dressing up your figures

The styles of clothing worn in different periods of time and in various parts of the world will immediately give the figures you draw a place in history. Consider this fact carefully. Collect lots of reference pictures for clothing styles.

Most figures drawn for Bible stories have lots of fabric draped around the bodies, use head coverings and have sashes around the waists. Materials were mostly plain colors with stripes of a contrasting color. Royalty and nobles wore more elaborate garments with gold braid and headbands or crowns. Jesus is mostly clothed in white or white and grey, to make Him stand out in a crowd, although He probably wore the dull clothing of a common peasant.

Dressing up a figure requires you to think of what shapes are beneath the drapes. These shapes and the person's poses will determine how cloth falls in order to cover the figure. Is the person thin, tall, short, tubby, slender or muscular? How is he or she posed?

There are a number of different ways of drawing draped cloth, not only for clothing, but for curtains, table cloths and decorative purposes. Here are four of the main folds you will need to know:

1. drop fold
2. zigzag fold
3. diaper fold
4. spiral fold

Fig 8. Four types of folds

The **drop fold** occurs when cloth hangs from a straight position that is horizontal, e.g. a waistline or curtain rod. It hangs in fairly irregular folds, like pipes. Some are angled.



The **zigzag fold** occurs when cloth hangs from a position that is like a bent pipe, e.g. at elbows and at the back of bent knees. The one side of the cloth is folded and the other side is fairly smooth.



The **diaper fold** occurs when there are two or more points of support, e.g. a person's shoulders wearing a cloak, a draped cloth covering a doorway or a robe being held out by two hands for someone to wear.



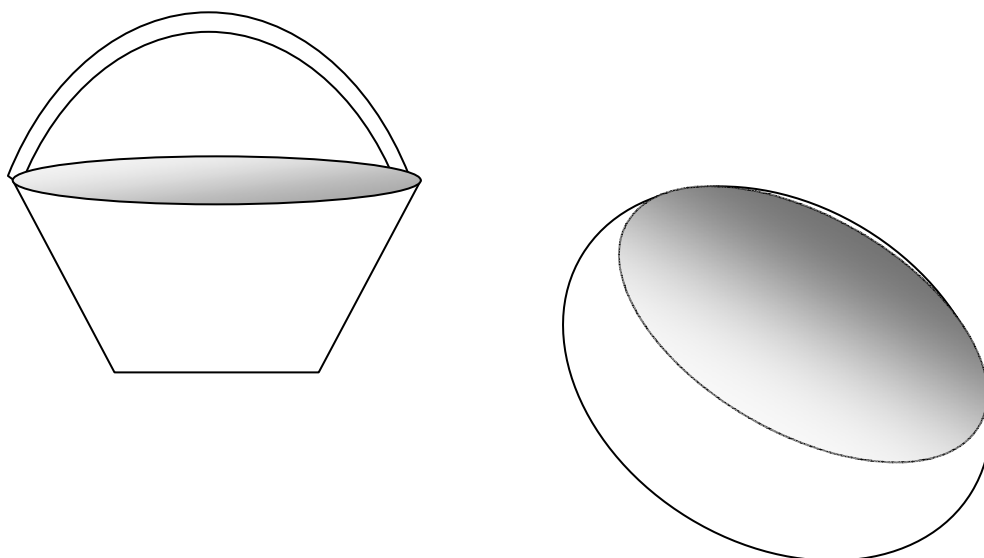
The **spiral fold** occurs when cloth is twisted around an object or around itself, e.g. for pushed-up sleeves or decorative drapery around a pillar.



15. Baskets

Baskets are usually a basic cup shape with or without a curved handle. Draw a simple cup with an ellipse at the top. Then draw an arch for a handle. Round off all the corners in your sketch and add a generous oval/elliptical rim. The secrets of making basketry look realistic are to rework the geometric shape to get rounded edges and to use contrast areas of light and shade – many lines of weaving on the lit side and very few on the dark side. To draw the twisted cane on the rim and handle, use a wedge of tan chalk to make a series of flattened “s” shapes running parallel to each other. For the body of the basket, draw a series of small curves running above each other at regular intervals. Draw only a few on the dark side, to indicate shadow. Touch up all the lines with tiny strokes, using a wedge of dark brown.

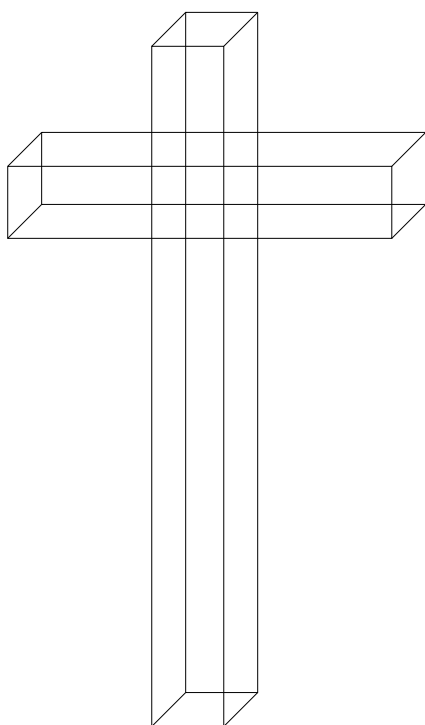
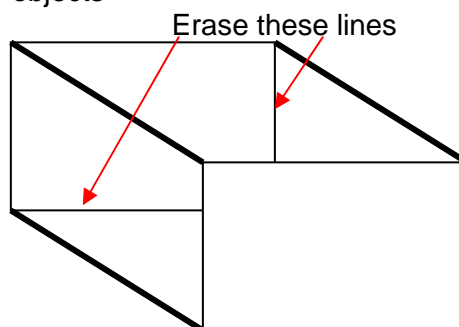
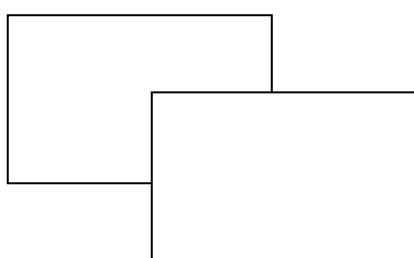
You may wish to leave off the handle and tilt the basket at an angle to display 5 loaves and 2 fish, fruit, bread, etc. For this, begin with 2 basic overlapping ovals and follow the steps for the body above.



16. More still life objects

Rectangular objects such as boxes, closed books, beds, tables and treasure chests can be drawn simply by using various sized cubes or rectangular shapes. Draw two rectangles overlapping each other at one corner. The angle you need will be determined by where they overlap. Now fill in the diagonal lines to touch each corner. Erase any lines that make the object seem transparent.

Fig. 9 Drawing rectangular objects

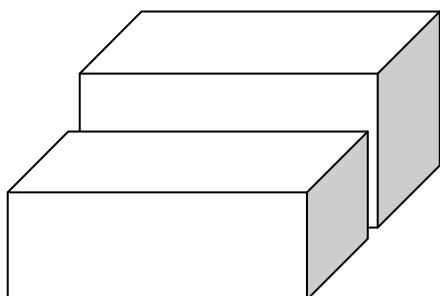


This principle can be used for drawing the wooden beams of the Cross, too.

For a book, draw two narrower rectangles and add the diagonal lines as above. Round off the edges, draw fine lines for pages and add a bookmark hanging out. Color in the cover fairly solidly.

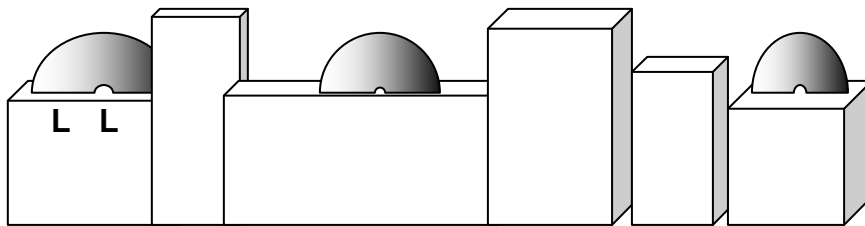


Stairways are a series of boxes of different heights.



17. Bible towns and cities

Most buildings are a variety of rectangular boxes, whether long or high, with columns, pillars and porches attached. Buildings in Palestine were seldom more than three stories high and many had domed roofs. Seen from a distance, a small town can be drawn as a series of colored panels, some with hemispheres on top.



Use peach or tan for the sunny side of walls and dark blue or blue-violet for the shady side.

Windows are simple L shapes, drawn carefully in lines with a thin wedge of chalk using a contrasting color, e.g. dark blue or dark brown. Vary their height and distance in each building.

Cities were surrounded by high walls for protection, in which large arched gates were set. Because many cities were built on hills, draw only the tops of the buildings sticking up above the wall and add an occasional palm or cypress tree or cypress.

NOTE: FOR ACCURATE WALLS, DRAW ACCURATE GUIDELINES. IT IS VERY DIFFICULT TO DRAW STRAIGHT LINES FREEHAND, SO DON'T BE AFRAID TO USE A SET-SQUARE OR RULER TO GUIDE YOU WHEN DRAWING AND COLORING IN PUBLIC. BUILDINGS AND OTHER STRAIGHT-LINED OBJECTS MUST BE ACCURATELY DRAWN, WITH PROPER HORIZONTAL AND VERTICAL LINES.

17. Animals, birds, etc

The bodies of animals are also based on geometric shapes, like beans, ovals, boxes, cylinders, etc. Study pictures of animals to find the basic shapes. The shapes must be rounded at all the joints and muscles and the skin shows texture such as hair, wool and fur.

SHEEP AND CATTLE in a field stand or lie at different angles with their heads up or down. Work out one basic structure and then change the angles and sizes to show a flock of sheep or herd of cattle. Size will be smaller in the distance. The backs should reflect shade and light. Sheep are mostly oval-shaped while cattle are squares with bucket-like heads and necks as well as cylindrical legs.

Birds are generally an oval or semi-circle with a round head and legs and tail attached. Often a bird's eye is aligned with its beak for obtaining its food.

Module 10
You Can Do It!
Garth Bainbridge



The previous chapter ended quite abruptly. It seems that Charline may not have completed this chapter, despite all the excellent information on freehand drawing that she did manage to write. I (her husband) have written this chapter, so that you can get some idea of how we worked as a team, and how the doorway to chalk art ministry opened for her in many different situations, and in many different places around the world.

How It All Began

Charline 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, 'dina, 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. 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 twenty years later, yet they made a massive impression right from the start.

Once we moved to Australia, her ministry expanded amazingly. This was made possible largely by her partnership with Joy Butler, Director of Women's Ministries for the South Pacific Division of the Seventh-day Adventist Church. And many of you were blessed as she used her dedicated gift in service to the Lord.

Stroking for the Lord

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.

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.

During the last couple of years of her life, Charline was part of a cancer support group that met each Wednesday at Jacaranda Lodge on the grounds of Sydney Adventist Hospital. On a number of occasions, she drew for the group. Because the group members were from all sorts of religious backgrounds (including no religion at all), she did not try to push a strong Christian message with the sketch. Rather, she invited the group members to individually state what they got out of the drawing and where they saw themselves in it. This had a massive impact on this group of people who were struggling with the very personal issues of life and death. One lady, who had no religious faith to speak of, died in the hospital with a copy of one of Charline's drawings next to her bed, something beyond her dreadful reality that she could cling to.

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 has opened for her, and for me, to where 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. But for many of you, I don't need to do that, because you were there and would be able to tell me how it touched you. That is why you have this manual in your hand; that is why you are thinking about stepping into the place left vacant by her.

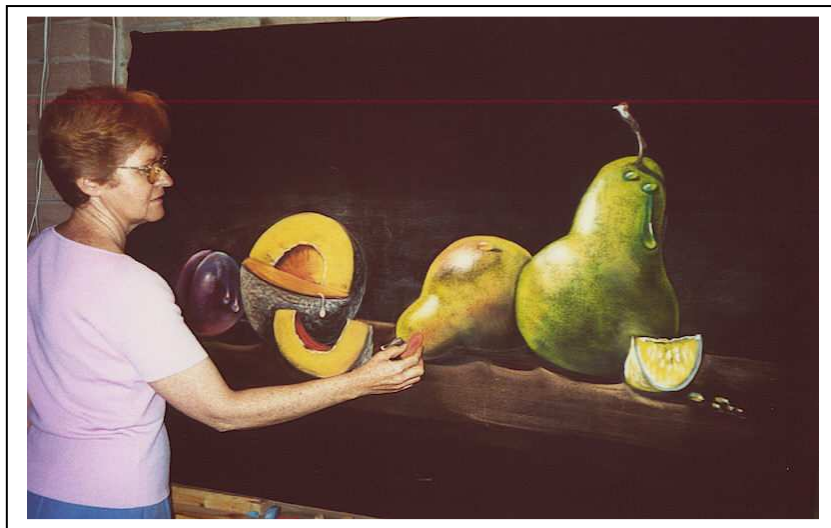
You Can Do It!

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. When Charline started, she stood in the shadow of chalk artists whom she admired. She borrowed ideas and techniques from them. She made use of their material. 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.

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. She obtained "Picture of the Month" material and instruction videos from the "father" 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!).

You've read the manual; now 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 in five years from now. You have to start somewhere, namely, where you are. And what you are now is 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.

Module 11
Samples of
Charline's Chalk Art



Part of Charline's dream of leaving a legacy of gospel chalk art, in addition to this manual, was to produce a demonstration and instruction video to go with the text. But that became an impossibility as her cancer progressed. So, to compensate for that, I am including in this chapter a number of pictures from her archives which I hope you will be able to use to get yourself up and going with chalk art. Please feel free to use her ideas, but make them you own by redesigning, adding or modifying as you go.



Australian State Flowers

*Drawn at Campmeeting held at Stuarts Point
(The star marks the spot)*





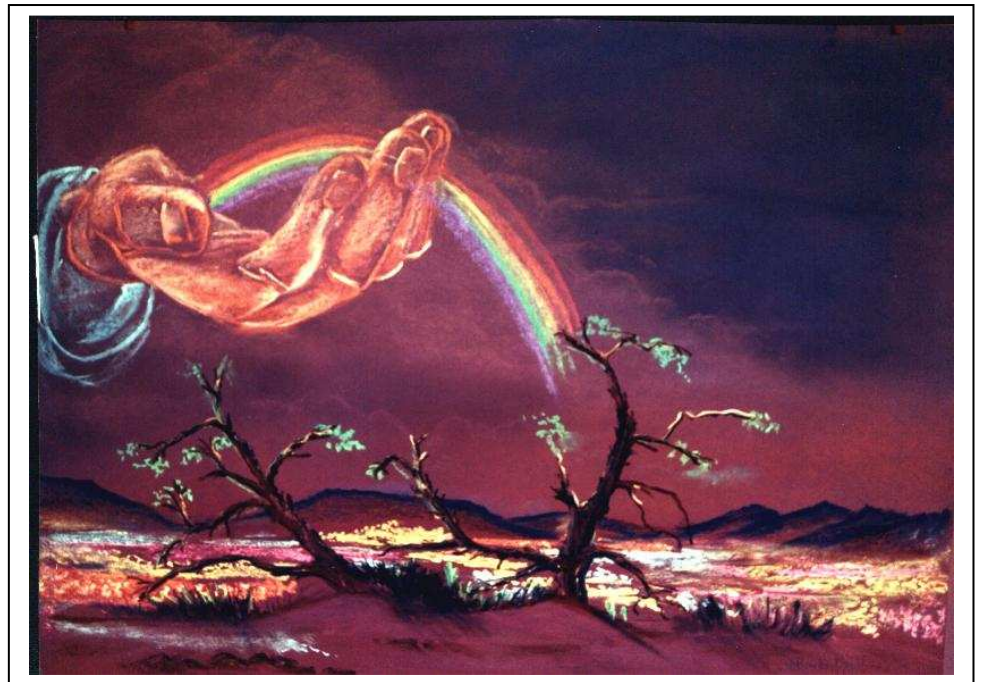
Christ turns
our rocky
road into a
jewel-strewn
path



Charline's testimony to how Christ helped her deal with cancer
Drawn on Paper with special Blacklight Effect



The Desert Shall
Blossom as a
Rose



Drawn on Paper with special Blacklight Effect



Easter
Lillies



The pathway from
death to eternal life
is through the cross
of Christ



Christmas
Baubles



The real story of Christmas behind the glitter:
Christ's birth, death and second coming.
Drawn on black bed sheet turned vertical.



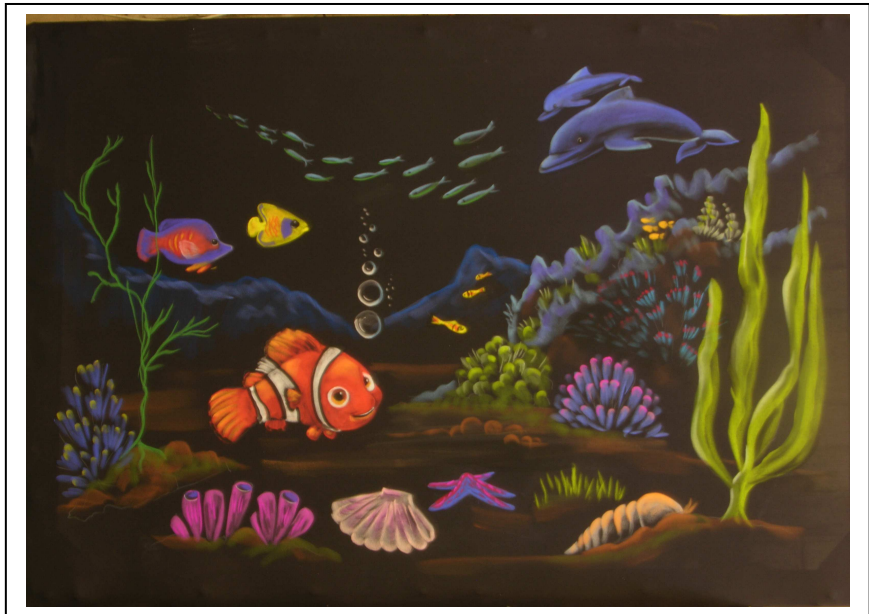
Spring Service
Fox Valley Church
September 2005





Bible
Treasure

Nemo



A Bunch
of Roses
(Mothers
Day)



Wedding
Picture

God Cares
for His
Creatures



You Raise
Me Up

My all-time
favourite

Module 12
Where to Get Help



There is quite a large and active community of gospel chalk artists who are happy to help each other in various ways. The following are those with whom Charline had regular contact and found them to be most helpful:

Chalk supplies in Australia:

Contact Eris Gillis in Sydney by phone at (02) 9653 1106
or email at eris@dilaps.com.au.

Eris has a large supply of chinks. She is also happy to chat about chalk art issues and to help where she can. She and Charline were regular chalking buddies.

Websites:

Ding Teuling, the “father” of gospel chalk art and the supplier of ordinary and special effects blacklight chalk:

Web address – www.teulingenterprises.com

Has a “picture of the month” feature with drawing instructions

Has a few pictures showing daylight and blacklight perspectives.

Email address – TeulingEnt@Juno.com

Dan Ondra is a very creative artist who visited Australia in 2004. His website offers you a lot of practical help:

Web address – www.danondra.com

Features online training and live video presentations.

For some basic instruction in creating a picture, including which chinks to use and how to build a picture, visit the following website:

Web address – www.eternityarts.com

In the sidebar, click on Training, and then select Chalk Talk Lesson.



Dear Mrs Bainbridge

I just heard the news about your being admitted to hospital, and thought that I'd really like to make contact with you. You've been in my mind a lot the last few days, and it has brought back countless memories from our days in your primary school class. There are so many!—all the exciting discussions, making candles, reading *Leopard Boy*, and all the wonderful spiritual lessons you brought out in Bible classes. We were really quite a naughty bunch! But what I remember most was the way you used to go the extra mile for all of us. You have really impacted all of our lives in a very special way—I really mean it!

I don't really know much about what it's like to go through what you're going through, but it must be incredibly hard. But don't forget the big picture—just think of it—Eternity without any pain, chemotherapy, bloatedness, itching! Even better still—no more separation—you'll have forever to be with your grandchildren! And it's going to be here soon!

It makes me think of your chalk paintings—just when we always thought the painting was finished, you would step back. And as the lights would go out, *then* only would the real painting appear—and it would invariably be a picture of Jesus or of heaven. I suppose that's what this life is like. Just when we feel it's all coming to an end and the lights are going out, He is there. Right where you thought there was nothing but empty sky.

I don't know if you'll even get this letter, but if you do, just be sure that it carries along with it our constant thoughts and prayers. Take courage—there is no obstacle too great or too hard that cannot be traversed with His help. And when you feel as if everything is just getting dark around you, remember, HE IS RIGHT THERE in your picture too.

See you on the other side
Love from all of us

Michael-John and the rest of the von Hörsten family