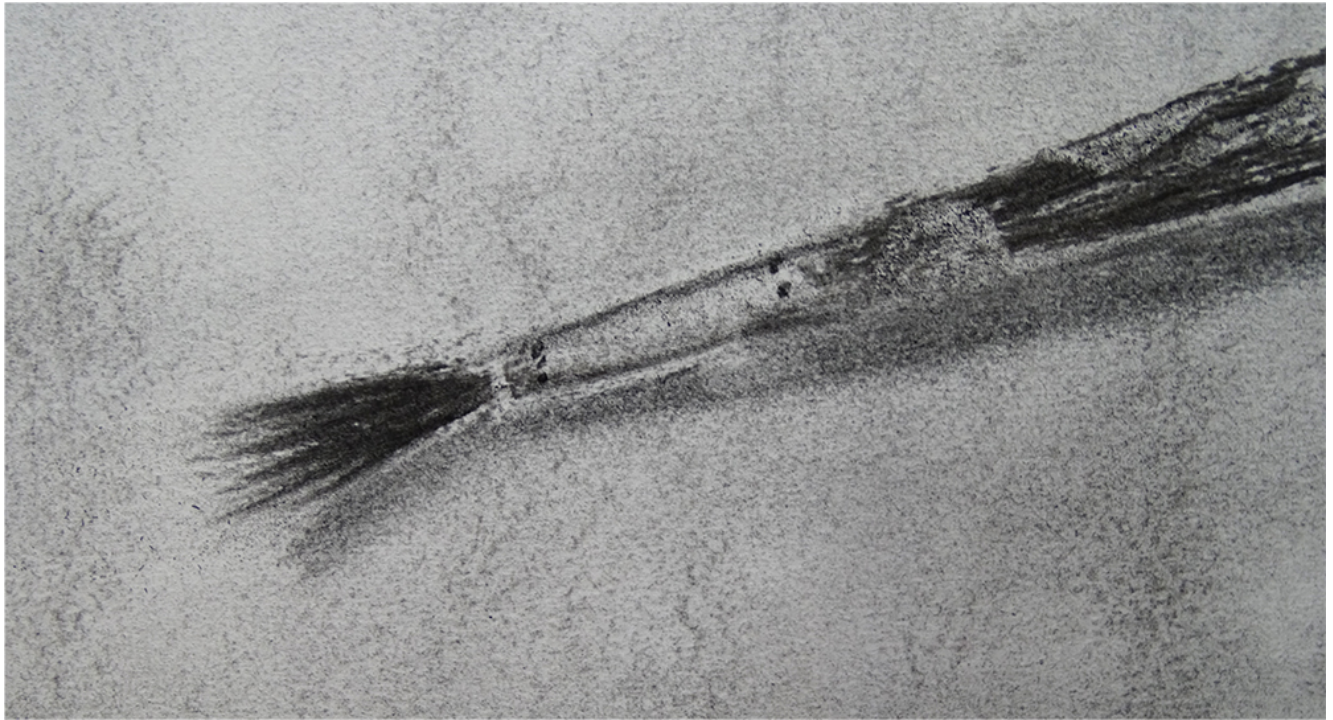


Sketchbook Exercise: Drawing Brushes with Charcoal

By Paula Briggs



Capturing different qualities of a brush with charcoal

Each week during the AccessArt Art Lab for ages 11, 12, and 13 at Wysing Arts Centre, students will be working in their sketchbooks undertaking a five or ten minute exercise.

The sketchbooks have been kindly donated by Pink Pig International and as well as filling them with the drawing exercises, children are also encouraged to use the books to help explore ideas related to the main session. Creating sketchbook content like this which is a mixture of exercises and personal study should help fuel creativity and ownership.

[See all the sketchbook exercises undertaken during these sessions here.](#)

To Begin

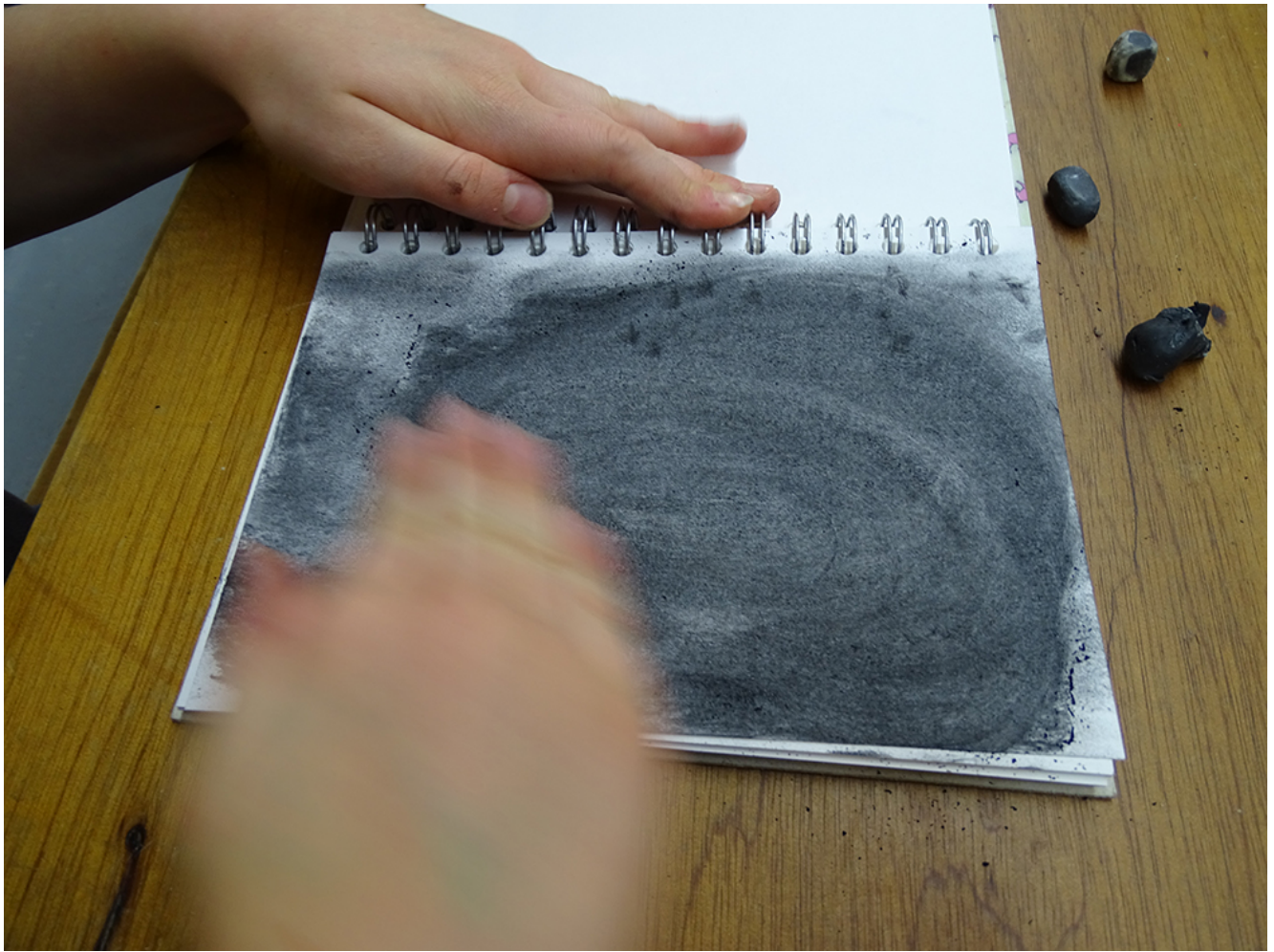
I wanted to give children the opportunity to begin an exploration of charcoal. In [last weeks exercise](#) we explored how we can use different grades of pencil to add interest and expression to our drawings. This week I wanted them to experience how they can use different parts of the charcoal (i.e. side, end) with different amounts of pressure (light medium, hard) to create varied and expressive marks.

The challenge to the children:

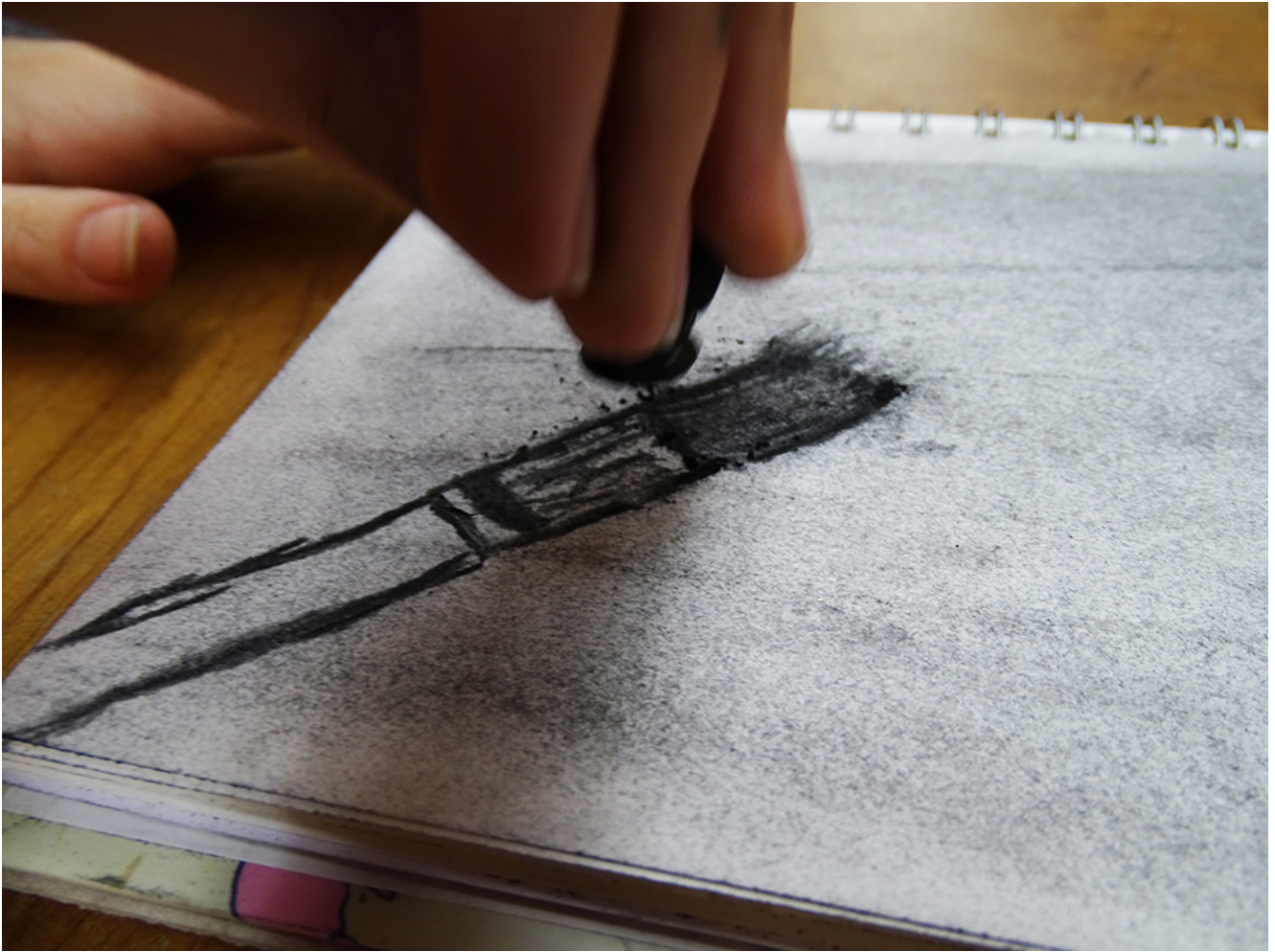
Make a five minute drawing using different pressures and different parts of the charcoal to help communicate the particular qualities of a brush (the soft bristles, the metal, the wood)

Children were also encouraged to create a "ground" by laying down charcoal and knocking it back with their fingers. Children also used putty rubbers to create white space amongst the grey tones.

Working to the five minute limit meant children did not overwork their images, which is easy to do with charcoal.



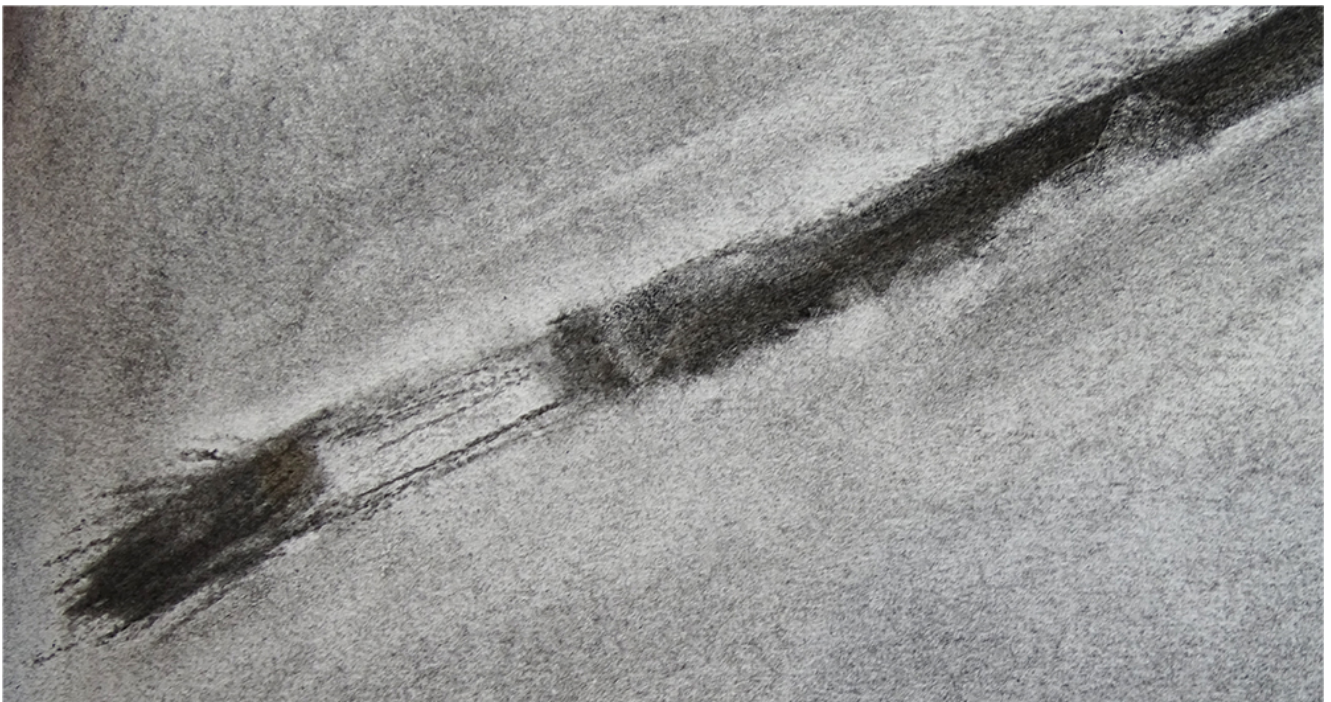
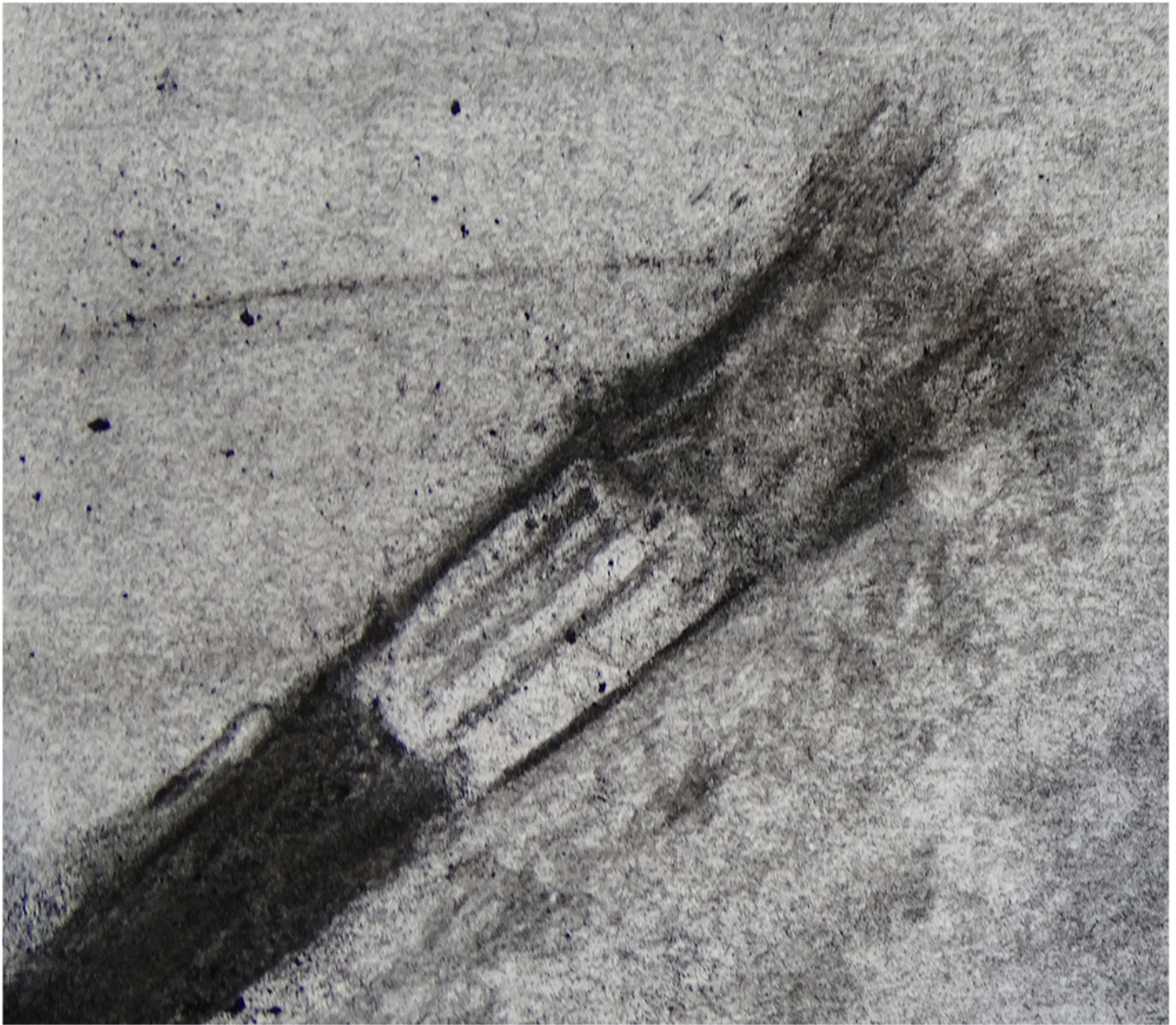
Laying down a ground



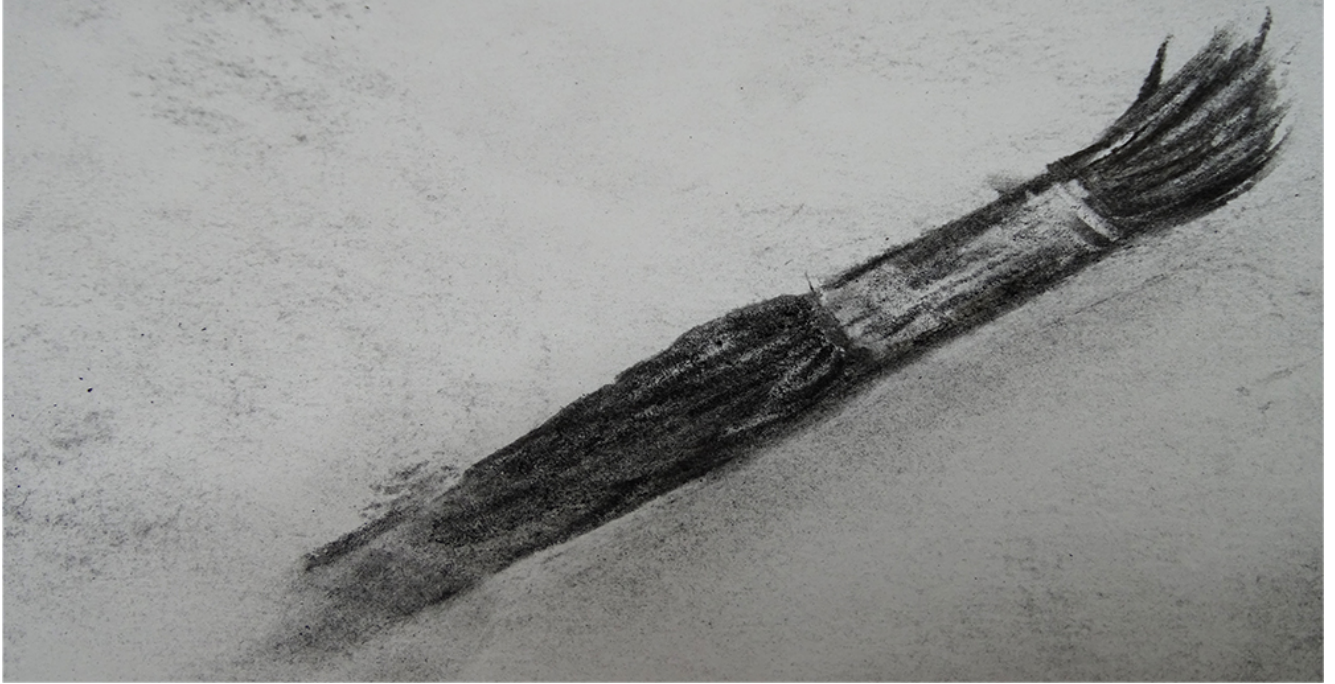
Using the charcoal in different ways



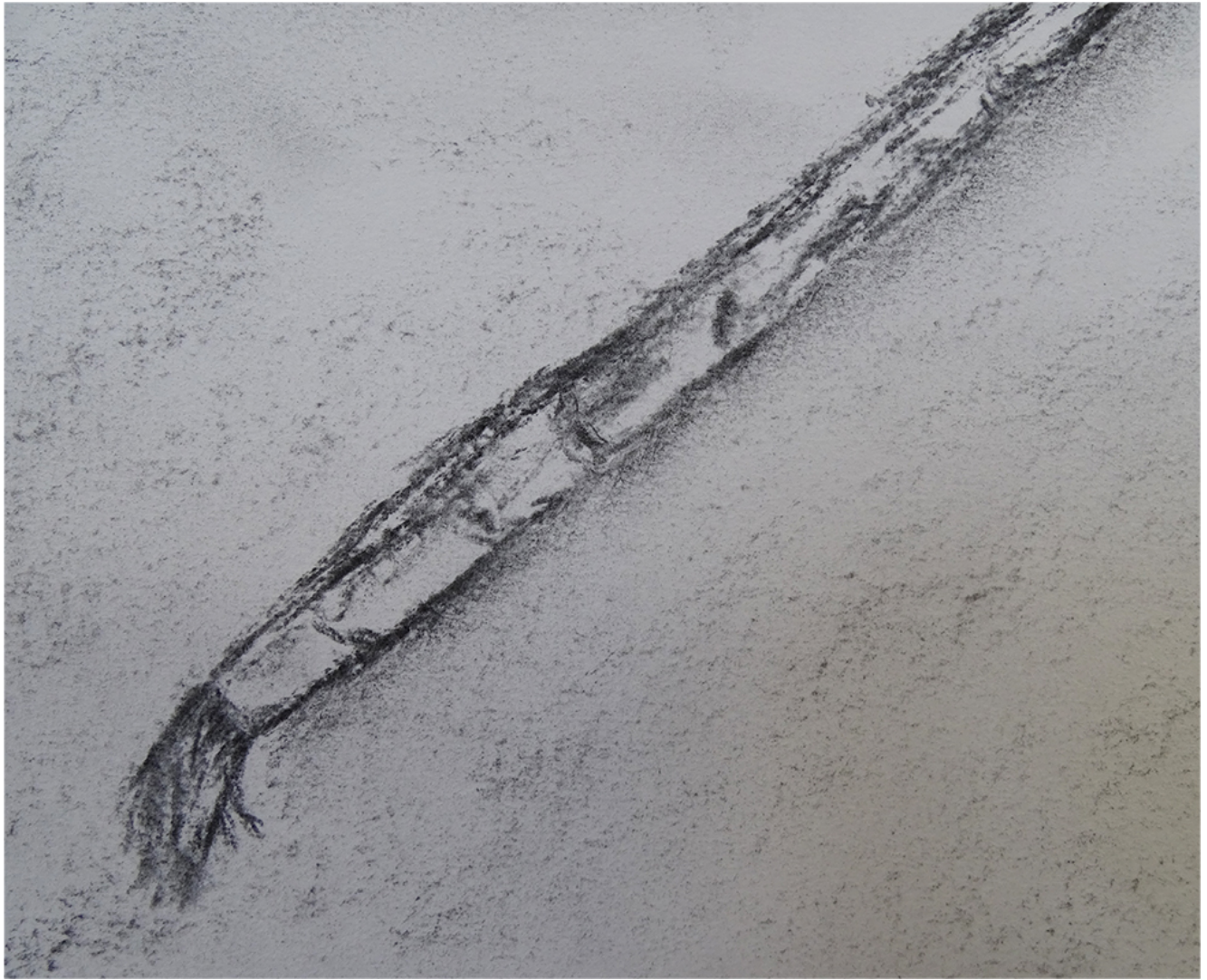


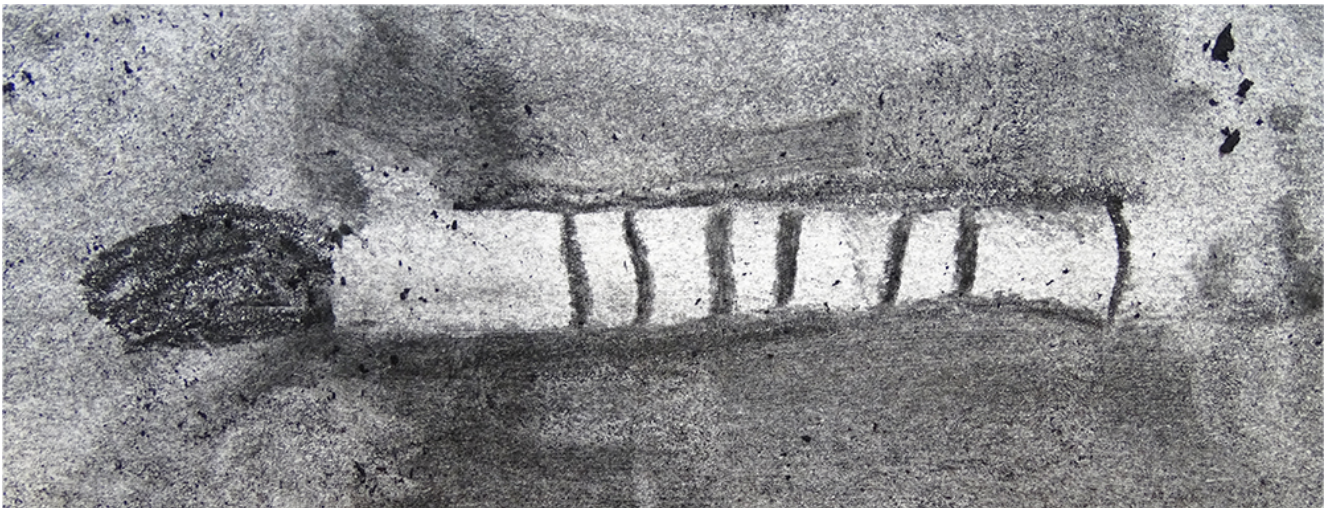
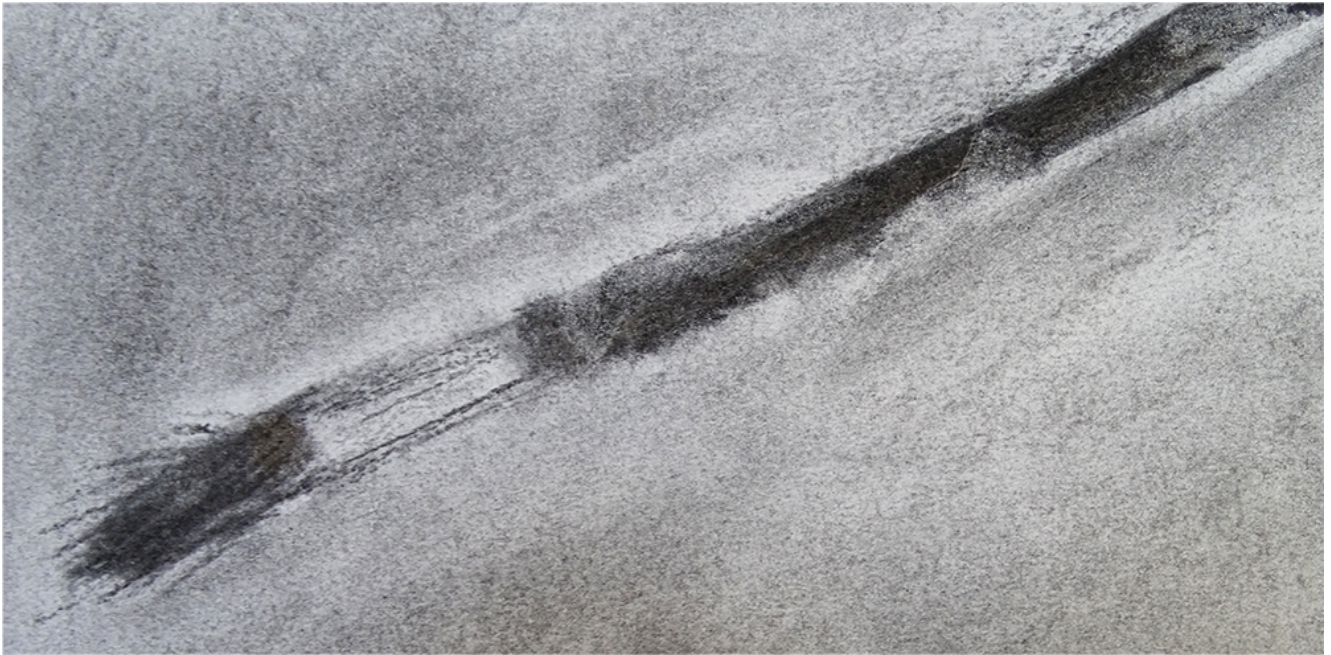


Charcoal drawing of a brush.









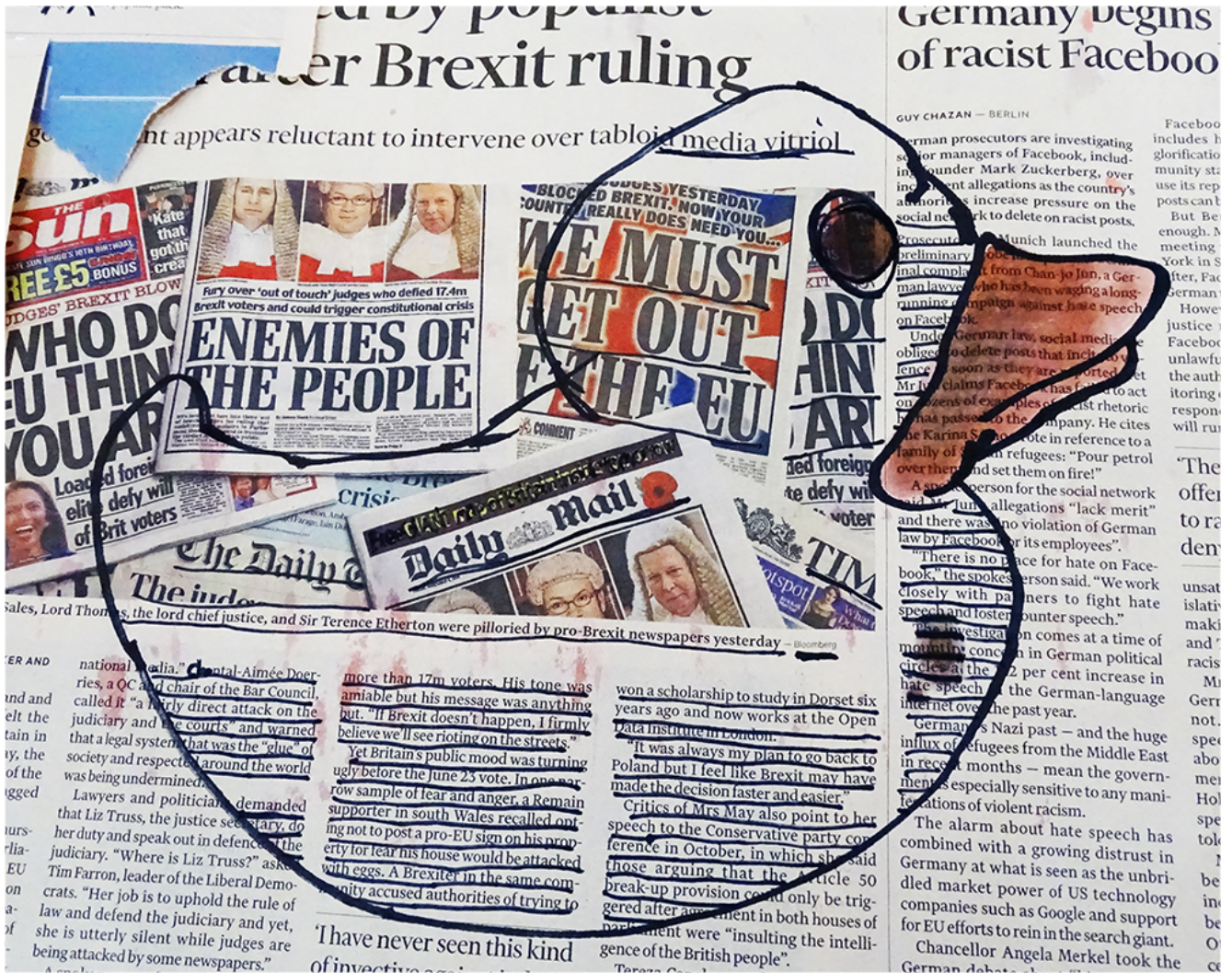
Many thanks to the children from the AccessArt Art Lab

[Many thanks to Pink Pig International for the Sketchbooks](#)



Filling a Sketchbook: Sketchbook Exercises

What is a Canvas?



Making drawings which compete with the background

Making a Charcoal Animation



Inspired by the animations of William Kentridge

Making Ruler Drawings



Using 2 grades of pencil and only straight lines

Drawing Brushes with Charcoal



Using varied marks to capture the qualities of brushes

Many thanks to Pink Pig International for the sketchbooks



**Introduction to Landscape by
Hester Berry**

What Are Drawing Skills?

Teachers Explore 'Line and Shape' at the Fitzwilliam Museum, Cambridge with AccessArt

In the spring and summer of 2016, Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge to create and deliver a series of InSET sessions (in-service-training) for primary school teachers.

Teachers Play with Plasticine to Make Prints in the Education Room at the Fitzwilliam Museum, Cambridge

This post follows on from Gathering Marks and Tearing Paper to Appreciate Prints by Goya, Turner and Cornelius at the Fitzwilliam Museum, Cambridge and Monoprinting Inspired by Goya, Turner and Cornelius in the Education Room, and shows how teachers used Plasticine to print textures. The session was facilitated by Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge.

Gathering Marks and Tearing Paper to Appreciate Prints by Goya, Turner and Cornelius at the Fitzwilliam Museum, Cambridge

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to enter into the intricacies of prints made by Turner, Goya and Cornelius in a Temporary Exhibition at the Fitzwilliam Museum in summer 2016: 1816: Prints by Turner, Goya and Cornelius.

Making Sculptural Interpretations of 18th Century Portraits at the Fitzwilliam Museum, Cambridge

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to explore making three dimensional interpretations of two dimensional 18th Century portraits.

Using Drawing to Get Closer to 18th Century Portraits at the Fitzwilliam Museum, Cambridge

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, used drawing exercises to take a closer look at 18th Century portraits

Making Sketchbooks at the Fitzwilliam Museum, Cambridge

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to make sketchbooks and explore them as a physical space to connect and collect ideas and observations from museum collections.

Using Sketchbooks, Drawing

and Reflective Tools in the 20th Century Gallery at the Fitzwilliam Museum, Cambridge

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to explore 20th Century paintings and sculpture, through using sketchbooks & drawing as tools for looking and remembering.

Thoughtful Drawing and Mark Making in the Armoury at the Fitzwilliam Museum, Cambridge

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to explore armour through discussion, drawing and mark making.

AccessArt Announces Partnership with Scola!

AccessArt is pleased to announce partnership with [Scola](#). Based in Cheshire, Scola is a privately owned company formed in

1920. They sell the biggest range of UK manufactured paints, crayons, modelling materials and adhesives in the UK.

For many years AccessArt has been working to promote the importance of visual arts education. Through the creation of [inspirational resources](#) to enable creativity. AccessArt has helped inspire many hundreds of thousands of pupils, teachers, parents and artists.

We look forward to working with Scola to produce even more resources to help inspire the next generation of creative people!



Making Giant Withie Lanterns

With 'festivals of lights' in November and December, teenagers at AccessArt's Experimental Drawing class had a fun time constructing giant lanterns out of withies and wet-strength tissue paper.

Drawing Source Material: Coal Mines

A collection of imagery and sources which you can use to prompt drawing in schools and community groups.

Please note that this page contains links to external websites and has videos from external websites embedded. At the time of creating, AccessArt checked all links to ensure content is appropriate for teachers to access. However external websites and videos are updated and that is beyond our control.

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

We strongly recommend as part of good teaching practice that teachers watch all videos and visit all websites before sharing with a class. On occasion there may be elements of a video you would prefer not to show to your class and it is the teacher's responsibility to ensure content is appropriate. Many thanks.

'In the 19th century the coal mines of Great Britain provided the primary source of energy for the industrial revolution. Coal powered the steam locomotives, ships, steam engines in mills etc. It also generated heat and light in the form of coal gas and later electricity. Coal processed into coke made blast furnace production of iron and other metals possible. Coal did much of the work then that oil and natural gas do now, including as a substitute for the growing chemical industry.' – [Working Class Museum Library](#)

Use the film below to enable children to explore drawing coal-mines. Try to create a sense of momentum – for example you might pause the video 4 times and ask the pupils to make a 1 minute, 2 minute, 3 minute and 4 minute drawing at each pause.

Encourage close and slow looking by talking as they draw – use your voice to attract their attention to qualities of the coal-mine.

Try some different exercises-

Cover the page with charcoal, use an eraser to

draw detail and capture lighter tonal areas.

Blur the image by squinting your eyes. Using the side of the charcoal, pick out the different areas of tone and loosely block them out on the paper.

Begin the video at 02.50 to avoid showing images of animal carcasses.

Miner

Click [here](#) to watch a 1950s coal-mining documentary made by the [British Film Institute](#).

Watch the first 20 minutes to understand the processes and roles involved in coal-mining.

You May Also Like...

Pathway: An Exploration of coal mining
Inspired by henry moore



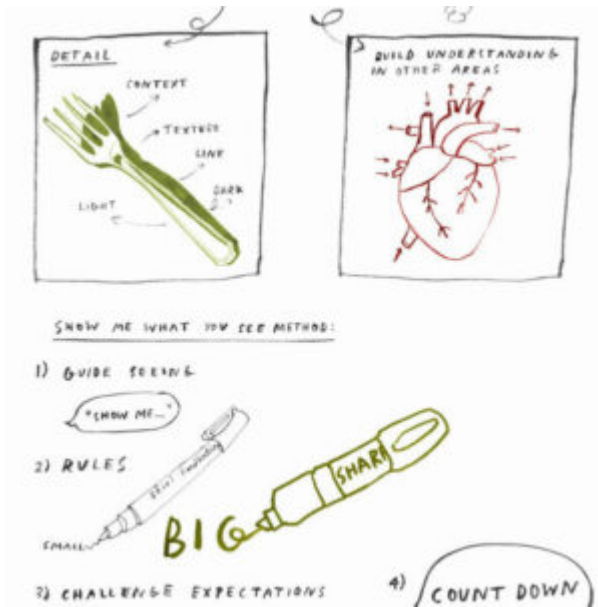
Featured in the 'An Exploration of Coal Mining' pathway

Pathway: How Can I Use Light & Dark To Create A Sense Of Space, Inspired By The Coal Mining Drawings Of Henry Moore?



For ages 11-14, explore this pathway inspired by Henry Moore's coal mining drawings

Show me what you see



using sketchbooks to make visual notes



Make a Model Stitched House

Filling a Sketchbook: Ruler Drawings

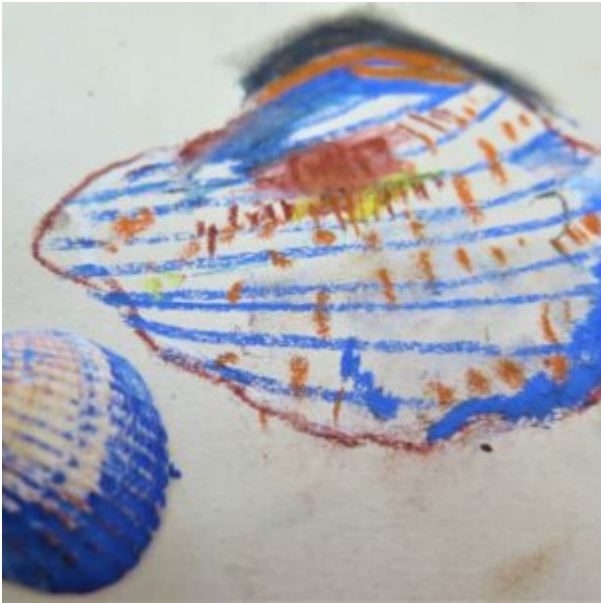
You May Also Like...

Pathway: Exploring Form Through Drawing

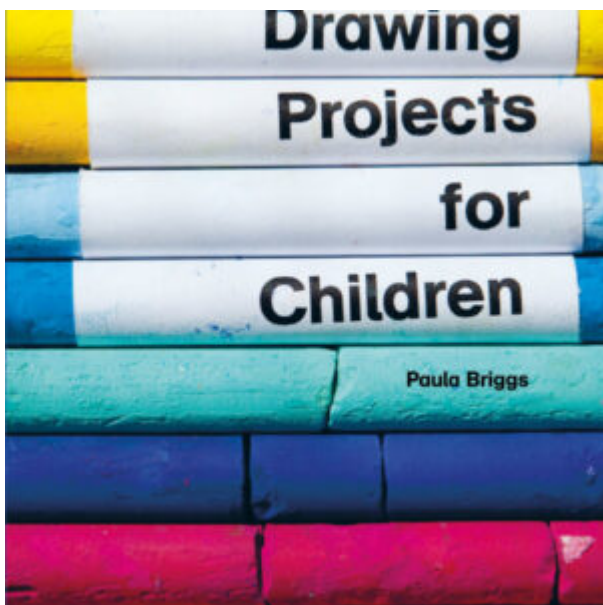


[This is featured in the 'Exploring Form Through Drawing' pathway](#)

The drawing journey



**See Drawing Projects for Children for
more Drawing Exercises**



Collage and Construction

50 Minutes Looking and Sketching Autumn Leaves

With rich colours and shapes everywhere, a wonderful opportunity to use sketching to tune into this beautiful time of the year.

Teenagers Write A Letter, A Postcard, A Poem or A Narrative in Invented Text