

4.2 Charcoal and Conté

Name: _____ Class: _____ Date: _____ **Total: 11 marks**

KEY WORDS charcoal 木炭 • conté 炭精条 • compressed charcoal 压缩木炭
• vine charcoal 柳条木炭 • fixative 定画液

Objective

Work fast and bold with **charcoal** 木炭 and **conté** 炭精条.

You must be able to:

- start in erasable **vine charcoal** 柳条木炭
- commit darks in **compressed charcoal** 压缩木炭
- use conté for crisp sanguine/sepia/white lines
- **fix** the drawing before handling

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Vine vs compressed

Vine charcoal is soft and dusts off (great for starts); compressed charcoal is dense and permanent (for committed darks).

■ Trois crayons

White conté + sanguine + black on toned paper is a proven portfolio look.

■ Fixative

Spray fixative lightly, in layers, with ventilation — and fix before photographing.

2 Practice

2.1 Which charcoal dusts off most easily, best for starts? [1]

- **A** compressed
- **B** vine
- **C** conté
- **D** graphite

2.2 Why start a charcoal drawing in vine before using compressed charcoal? [2]

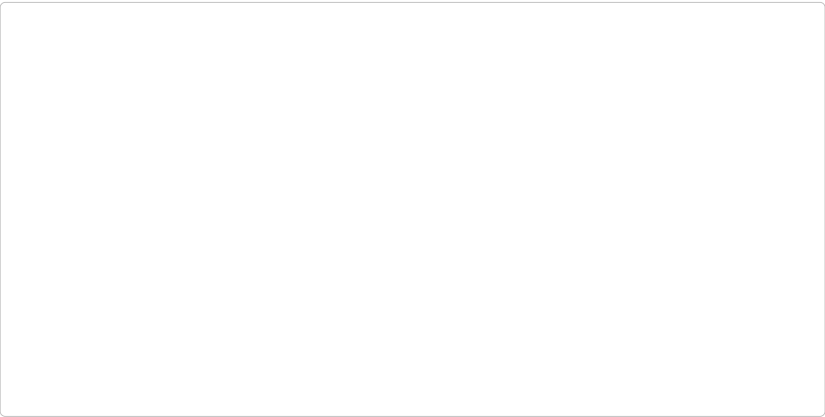
2.3 Give two rules for using fixative safely and well. [1]

3 Studio & portfolio tasks

3.1 Make a **charcoal head or figure study** working big.

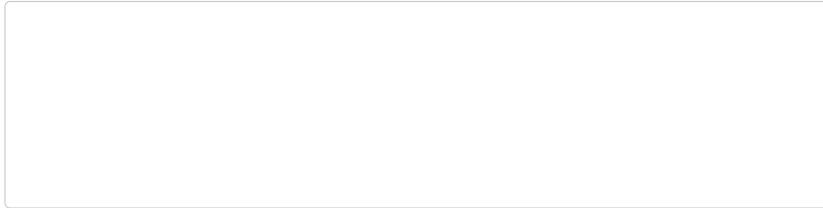
(a) Block in with vine, wipe back, then redraw the planes in compressed charcoal. [3]

(b) Lift the highlights with an eraser and add white conté accents. [2]



3.2

() Make a small *trois crayons* study (sanguine, black, white) on toned paper. [2]



Solutions

2.1 B. vine charcoal is soft and forgiving.

2.2 vine dusts off so you can adjust big shapes freely; compressed is near-permanent, so commit only once shapes are right.

2.3 any two of: spray lightly / in layers / with ventilation / before photographing.

3.1 big, shoulder-scale marks; a wipe-back stage used; compressed darks committed on solid form; lifted lights and white accents; the form reads strongly.

3.2 three conté colours used; the toned ground works as the mid-value.