

# 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 | B |
| C | D |
- 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]