

The Wet and Dry Charcoal Portrait  
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### The Wet and Dry Charcoal Portrait Supply List

1. Canson Mix Media XL pad (14" x 17" - blue cover), or any heavy mixed media paper
2. Nitram Liquid Charcoal (1 tube)
3. \*Charcoal Sharpening paddle (Nitram brand is recommended), or sanding block
4. \*Nitram Charcoal: HB and B (1 box of each)
5. \*General's Compressed Charcoal (2 sticks **Soft**) - *This is not conte crayon*
6. \*Vine or Willow charcoal in soft, medium, and hard (Small pack is fine)
7. Ceramic or glass plate or bowl (for liquid charcoal)
8. 1 kneaded eraser
9. White gouache (Windsor & Newton 14ml)
10. Charcoal Spray Fixative, Kryolan Matte (outdoor use only)
11. Brushes: Soft Bristle (Synthetic Mongoose or Synthetic Sable suggested): Flat bristle 1" width, long flat bristle 1/4" width, round bristle "00" (for gouache details) and 1/4" diameter
12. Chamois
13. Tortillions/Blending stumps (optional)
14. Artist Tape
15. Drawing board
16. Rag or paper towel
17. Drawing easel (Recommended)

\* NOTE: Nitram Charcoal is dust-free on your fingers while you work. If you do not like the feel of charcoal sticks or compressed charcoal, you may opt to use a range of General's charcoal pencils (2B - 6B), which requires a retractable blade (NOT an X-acto) for sharpening.

A brief history:

Traditionally charcoal was the medium used for producing a cartoon which is derived from the Italian "cartone" meaning strong or heavy paper. It is a full-size drawing typically used in the production of frescoes.

It was used to work out the composition before being transferred to the damp plaster. The cartoon would have pinpricks along the outline of the design then it was held against the wall and a bag of soot was then patted or "pounced" over the cartoon, leaving black dots on the plaster ("pouncing"). Over the years cartoons have become sort after in their own right, a fine example of Leonardo da Vinci can be found in the National Gallery.