

CCS @ Frogmore Street – Spring Term 2026 – Charcoal & Coloured Pencil

Tutor: Jude Lowery

Day: Thursday

Time: 10am - 1pm

Location: Frogmore Street Gallery, Abergavenny

Term dates:

Spring Term Dates: January 8th / 22nd February 5th / 19th March 5th / 19th

6 workshops

£225 pp

In this series of termly half day workshops we will look at a range of art materials exploring their properties and the affects you can achieve when applying them in different ways. Through each term we will work from a range of stimuli, the aim being to broaden student understanding of how a specific medium can be worked with. Activities will investigate both looser approaches and more controlled application to build a broad knowledge of the varied outcomes that can be achieved with each set of materials explored.

Spring Term

Media: Charcoal & Coloured Pencil



Equipment and Materials

The aim is to build through a term gradually expanding what is used. In this way students can build up a range of materials with out the need for an excessive initial outlay. See this term's start requirements below.

Splitting the term into two three week blocks the first half will investigate the use of charcoal and the second half, coloured pencils.

In both blocks students will initially work from a central set of resources, thereafter there will be time for students to apply their awareness of the media to their own choice of imagery.

Block One – Charcoal

Students should have the following items for the first four sessions of this term:

- A pad of good quality paper with a slight texture (Not). Students continuing from the autumn term can carry on using what they have already purchased.
- **Note the papers available for use with charcoal (and indeed media such as coloured pencils and pastel) are varied. Jude will have some pads of paper with the 'bite' required to suit charcoal. Initially you may wish to purchase some individual sheets moving to buy your own at a later point.**
- Drawing pencils (not essential but if you have them 2H/HB/2B)
- A plastic eraser

- **A Putty eraser**
- **A few sticks of willow charcoal (different thickness grades)**
- **A piece of white pastel (a pastel pencil is suitable)**
- **Fixative**
- **A couple of brushes SAA allrounder size 10 and ProArte Series B Hog size 2 (filbert)**
- **Some kitchen roll**
- **A rag (a small piece of old t-shirt)**
- **A couple of pieces of either tracing paper A3 size or some greaseproof paper**

We will be exploring the way charcoal can be applied to create a range of marks from the softness seen in the work of David Poole to the boldness of Anita Taylor.

The activities will be broken down so that students gain an understanding of:

- The difference between willow and compressed charcoal.
- The way willow charcoal can be applied and worked with varying tools to achieve a variety of tonal values and textural effects. (Cloth, bristle brush, paper stub, shaper tool)
- The way willow charcoal can be removed with erasers to create highlights.
- The way a brush and water can be used in conjunction with willow charcoal.
- The way layers of charcoal can be 'fixed' in stages to allow greater depth of tone to be achieved.
- The way 'scratching' into the paper surface can be used with the charcoal to gain a fine series of linear marking creating an almost etched effect.
- The way white chalk can be mixed with the charcoal.

Block Two – Coloured Pencil

Students should have the following for the second block of four weeks:

- **Drawing pencils (2H/HB/2B)**
- **A plastic eraser**
- **A sharpener**
- **Coloured pencils (artist grade such as Derwent are preferable)**
- **Paper – As above**

We will be exploring the way that coloured pencils can be applied to achieve drawings with a high level of detail and sense of realism.

The four-week block will focus on the production of several drawings exploring how:

- Coloured pencils can be applied and blended to attain a sense of form.
- How the texture of fur can be recorded with the use of different marks.
- How tonal values impact the depth within a picture.
- How a sense of shine can be achieved when depicting an eye or an object made from a reflective material.
- How paper surface can impact the results achieved.
- How colours can be mixed to bring a drawing to life.