

CRAYOGRAPH – The SUPER Crayon..... **Pressed Crayons Their Use and Special Place in Art.**

How would you like a crayon that laid down intense, vibrant colors on light or dark surfaces – blended like an oil pastel – didn't slough a mountain of waxy crumbs – wore like iron – was fairly break resistant – came in standard. Jumbo, flat sided and ¼" square unwrapped artist's stick formats and that with a little bit of fabric preparation would also work like a fabric crayon – only for direct – not transferred color application? No, it isn't a trick question.

It's a specialty pressed crayon that currently looks ugly and particularly unspectacular...and it does all of those things and more. Pressed crayons are not just a different recipe of waxes and pigment – they are formed under pressure which concentrates the color – and makes a very dense and slow wearing crayon. The blendability is closer to that of a dense oil pastel – easy for younger or less controlled hands to manage. The colors mix clean and true. They weigh nearly 3 times as much as standard molded wax crayons and color much further, too.

If your only requirement for a crayon is for light general coloring – the advantages of a pressed crayon may not be something you need. However if intense color, blendability, dark surface work, fabric crayon applications and long lastingness are qualities that are appropriate for your needs – look at this unique product that handles what the contemporary market is currently selling you 3 to 5 products to accomplish. In the course of getting the right product to do the job you need it to for your student's creativity a pressed crayon goes a mighty long way to stellar art.

On dark surfaces – they lay down strong vivid color – not tints of color having been blended with enough white to make them show up on a dark surface. Side by side – these colors will jump off the surface for you.

They are not as waxy – so for crayon batik you would need to add significantly more paraffin to get the same effects as melting regular crayons. On an aggressive surface they will lay down even more color without enough wax to smear and crumbles to migrate across the work.

To use as a fabric crayon: pre-treat the fabric with any brand acrylic textile or fabric painting medium. It will not effect the color or hand of the fabric. Screen it on, lightly apply with a foam brush, dilute slightly and layer and squeeze through fabrics – any means of applying a thin layer in the area to be worked. Let dry. To stabilize the fabrics for ease of applying color it is recommended that the fabric either be backed with "contact" paper – ironed onto freezer paper before working on it.

Directly onto treated fabric – of any fiber content – draw- color design as desired. This works on dark fabrics as well as light. Your lines will not be altered when heat set – losing definition or subtlety. Colors will stay as drawn, as well.

Heat set piece by covering with press cloth – waxed paper or clean newsprint and iron at highest heat fabric fiber content will allow, for a minute or two.

Larger formats and unwrapped square sticks allow for different kinds of lines and grips on the drawing tool. Rugged enough to draw on sandpaper without using whole crayons in every stroke. The tips of the pressed crayon line are blunted – not sharply pointed – however unlike a standard molded crayon – you can achieve a fine and controlled line application without the fragile point required in to do so in other wax sticks for drawing. They are sharpenable, should you so desire and the regular size will fit into the large hole of a dual hole pencil sharpener. (Hand held sharpeners are recommended – ONLY. The wax will make your standard sharpener cutters unhappy).