

COLOURWHEEL Art Classes

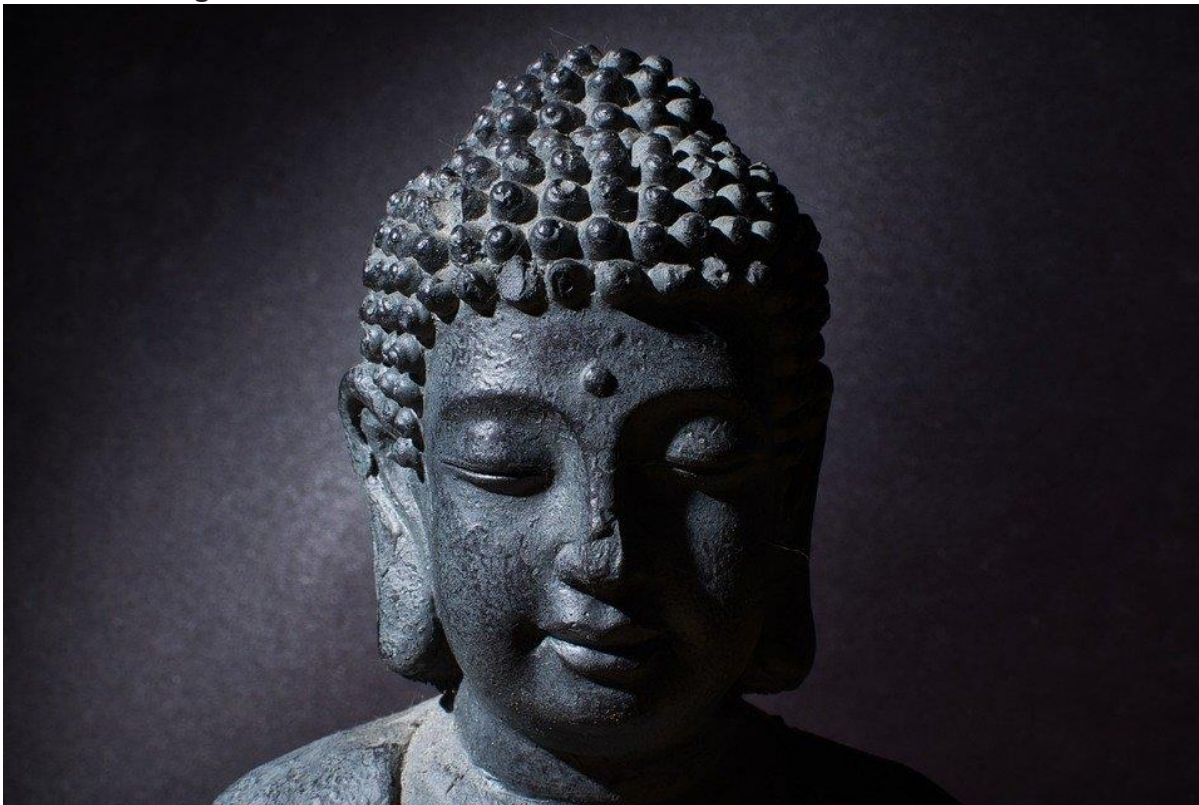
Chalk and Charcoal: Buddha



In this session, we'll be looking at using white charcoal or chalk to work by drawing the highlights, looking at how to create form with light and shadow. We'll add a little black charcoal at the end to add further contrast. If you don't have white medium and black paper, you could try this one out with sketching pencils on white paper instead – just remember that you'll then be drawing the shadows and not the highlights!

Equipment: white charcoal pencil or chalk/white soft pastel (if you're using white chalk or soft pastel, don't go too small as this will become too fiddly), black charcoal pencil or willow charcoal, black paper, paper stump, angled or putty eraser.

Reference Image



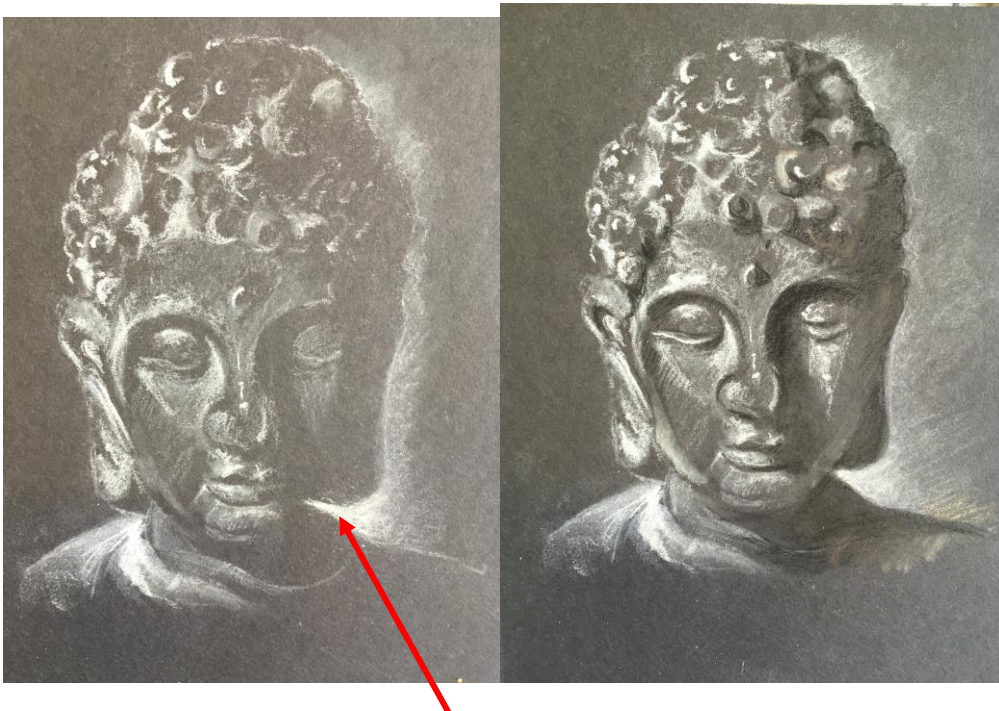
Begin by sketching out your Buddha using a white charcoal pencil on black paper. A white coloured pencil will also do the trick. Note proportions and don't try to draw too much – just the larger shapes- as you want to allow the shading that you use to do the work for you.

Use a white charcoal pencil or piece of white chalk or soft pastel to begin to pull out some of the highlights. Take this easy and don't go too light too soon, If you are using a white charcoal pencil, use it on its side in small circular motions (scumbling) as this will prevent the pencil from indenting the paper.



Work around the whole of your image using this technique. By applying a little more pressure, you'll get a brighter highlight. Using the scumbling motion, also helps to ease transition between tones. Note how on this image, the right hand side of the head is in shadow. Use the background of this side and the white medium, to pull out the shape of the head. Use a paper stump to push the charcoal around the page and create smooth transitions.

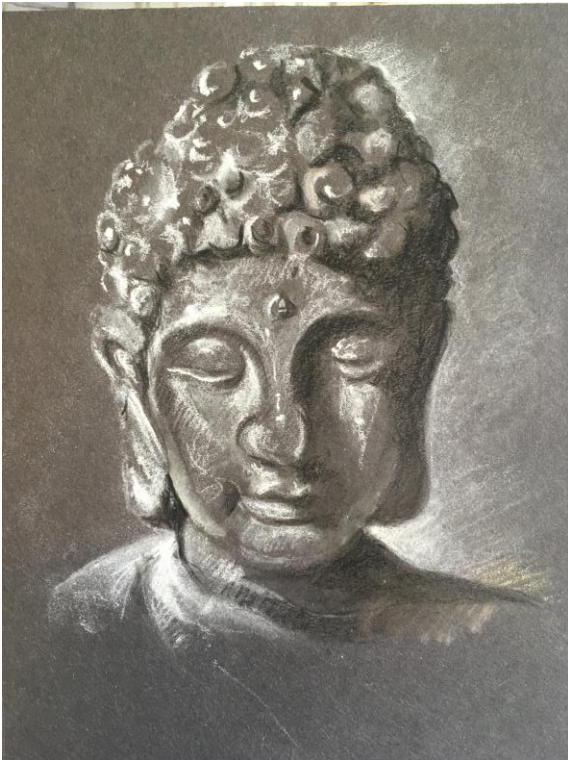
Once you've worked around the whole image, you can go back and by applying a heavier pressure, add some lighter highlights.



Give your pencil a good sharpen and then use the point to start picking out some of the detail, especially on the head and the highlights on the nose and eye. Note the mistake pointed out by the arrow, By taking

a step away from my work, it became obvious that this shape wasn't quite right and I'd carved into the face too much. The beauty of charcoal is that this can be easily fixed!

The paper I was using, wasn't; dark enough, once I'd worked in the highlights so taking a black pencil, I started to add some of the darker shadows with a black charcoal pencil. I also used this to correct my mistake. Working the white and black charcoal together will also create a grey tone.



Working around the whole image with the black and white charcoal pencil, fine tune some of that detail but also really make the shadows dark and the highlights white for a contrast. Don't forget to go back and adjust the background on the right side, using a paper stump to blend the charcoal out from the outline of the head.

If you enjoy the Buddha head in charcoal, have a look at the images below. Why not try one out in soft or oil pastels?





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Additional Image

