DEVELOPING FORM

Values tell us even more about a form than its outline does. Values are the lights, darks, and all the shades in between that make up an object. In pencil drawing, the values range from white to grays to black, and it's the range of values in shading and highlighting that gives a three-dimensional look to a two-dimensional drawing. Focus on building dimension in your drawings by modeling forms with lights and darks.
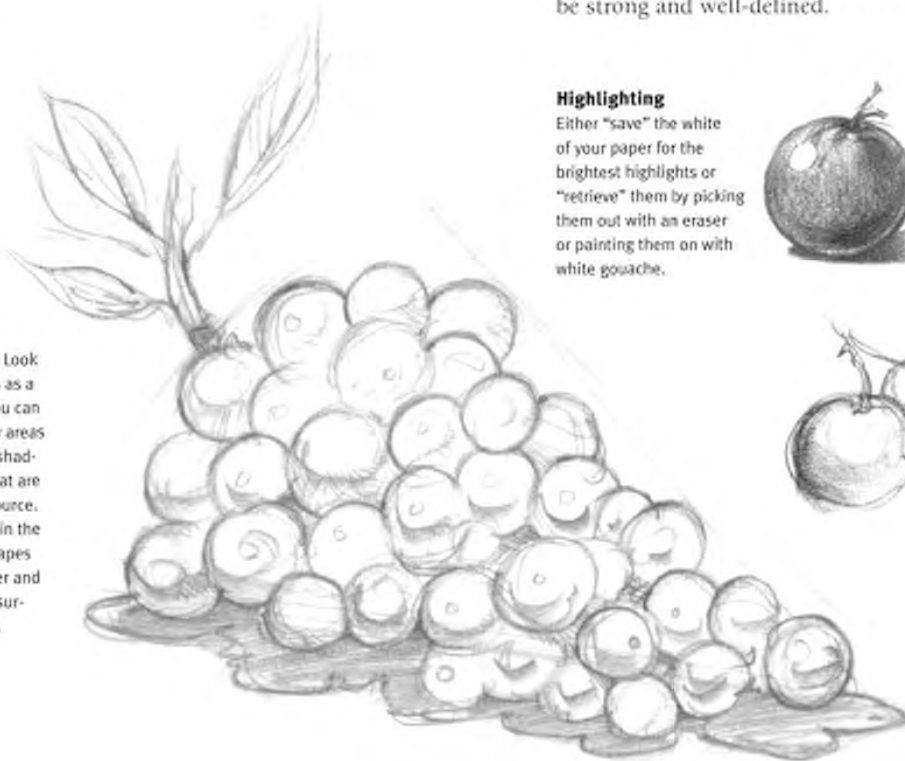
Sketching the Shapes First lightly sketch the basic shape of this angular wedge of cheese.

Laying in Values Here the light is coming from the left, so the cast shadows fall to the right. Lightly shade in the middle values on the side of the cheese, and place the darkest values in holes where the light doesn't hit.

DRAWING CAST SHADOWS

Cast shadows are important in drawing for two reasons. First, they anchor the image, so it doesn't seem to be floating in air. Second, they add visual interest and help link objects together. When drawing a cast shadow, keep in mind that its shape will depend on the light source as well as on the shape of the object casting it. For example, as shown below, a sphere casts a round or elliptical shadow on a smooth surface, depending on the angle of the light source. The length of the shadow is also affected: the lower the light source, the longer the shadow.

Side lit from a high angle

Backlit from a high angle

Side lit from a low angle
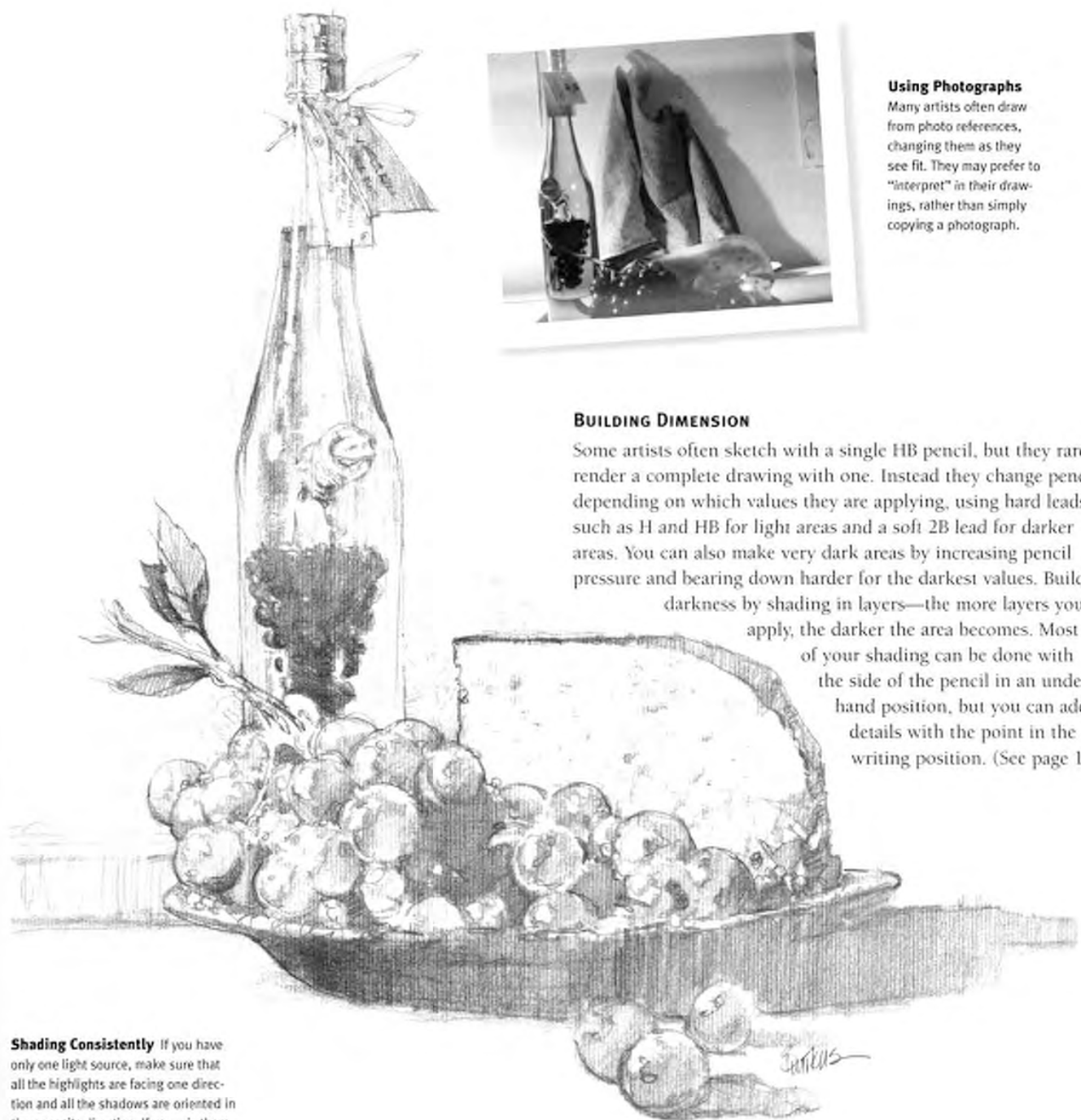
UNDERSTANDING LIGHT AND SHADOWS

To develop a three-dimensional form, you need to know where to place the light, dark, and medium values of your subject. This will all depend on your light source. The angle, distance, and intensity of the light will affect both the shadows on an object (called "form shadows") and the shadows the object throws on other surfaces (called "cast shadows"; see the box above). You might want to practice drawing form and cast shadows on a variety of round and angular objects, lighting them with a bright, direct lamp so the highlights and shadows will be strong and well-defined.

Highlighting Either "save" the white of your paper for the brightest highlights or "retrieve" them by picking them out with an eraser or painting them on with white gouache.

Shading Shade in the middle value of these grapes with a couple of swift strokes using the side of a soft lead pencil. Then increase the pressure on your pencil for the darkest values, and leave the paper white for the lights.

Adding Shadows Look at a bunch of grapes as a group of spheres. You can place all the shadow areas of the grapes (form shadows) on the sides that are opposite the light source. Then can also block in the shadows that the grapes throw on one another and on the surrounding surface (cast shadows).

BUILDING DIMENSION

Some artists often sketch with a single HB pencil, but they rarely
render a complete drawing with one. Instead they change pencils
depending on which values they are applying, using hard leads
such as H and HB for light areas and a soft 2B lead for darker
areas. You can also make very dark areas by increasing pencil
pressure and bearing down harder for the darkest values. Build
darkness by shading in layers—the more layers you
apply, the darker the area becomes. Most
of your shading can be done with
the side of the pencil in an under-
hand position, but you can add
details with the point in the
writing position. (See page 18.)

Shading Consistently If you have
only one light source, make sure that
all the highlights are facing one direc-
tion and all the shadows are oriented in
the opposite direction. If you mix them
up, your drawing won't be believable.

Getting to Know Your Subject Quick, "thumbnail"
sketches are invaluable for developing a drawing. You can
use them to play with the positioning, format, and crop-
ping until you find an arrangement you like. These aren't
finished drawings by any means, so you can keep them
rough. And don't get too attached to them—they're meant
to be changed.