



*Vintage Bauer pitcher*

# 5

## THE ILLUSION OF VOLUME

To begin, you'll draw a cube and an orange, which will help you to understand how to model solid objects. After the cube and orange, there is a sidebar that features modeling using Photoshop. After completing these exercises, you'll set up a still life using a more complex object and paint it so that it has volume, weight, and mass.



*It's helpful to practice the process of modeling form in a monochromatic painting before moving on to using both color and value together, because the composition of a color painting will not hold up without well thought-out values.*

*I drew the cube, the orange, and the pitcher using my Wacom tablet and stylus. The pressure-sensitive tablet used in combination with the Pastels brushes in Painter allowed me to have control while drawing the lines and shaded areas. For a more complex subject, I chose a blue ring-ware pitcher and placed it on a light-colored tabletop near my computer. I lit the pitcher using a small lamp, which I positioned to the upper left of the subject. Prior to beginning the drawing, I carefully studied the forms and space around the pitcher, which were enhanced by the lighting.*

*My objective was to create an interpretive drawing, but not a photo-realistic rendering. I purposely simplified forms and sometimes slightly distorted them to enhance the composition. Also, I added a horizon line and painted a graduated background to give depth and interest to the image.*

# Drawing a Textured Round Object

*Sharp Pastel Pencil, varied pressure*

*Square Hard Pastel, light pressure*

*Square Hard Pastel, heavier pressure*

## ARTIST'S MATERIAL

**Tablet:** medium-soft pressure

**Program:** Painter

**Paint:** Grays chosen in the Colors palette

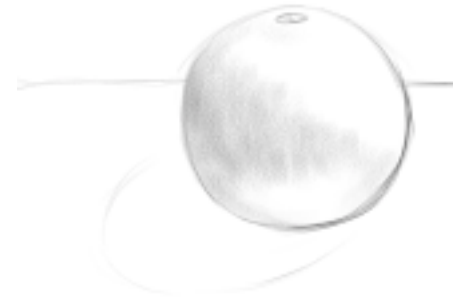
**Paper:** "Basic Paper," versatile medium-grain texture

### Brushes:

- "Soft Pastel Pencil," ideal for sketching, both texture and opacity vary with pressure
- "Square X-Soft Pastel," allows subtle building of values, while revealing paper texture; stroke width varies slightly with the angle of stylus



*The sketched outline of the orange*



*The apple partially shaded with medium gray*

**1 Warm-up: A round object.** This exercise will help you understand the concept of drawing a round form that has volume and solidity. If you are familiar with the concept, you can move on to drawing the pitcher. Using a similar set-up to the fish (Chapter 4), I looked at an orange and drew it.

You'll make a loose drawing of an orange that is lit from the upper right. Think of your orange as being solid and heavy. This will help you draw it with weight and mass.

Begin by starting a new 600 x 600 pixel file; then choose a medium gray (40–50% value) in the Colors palette.\* In the Paper Selector (Toolbox), select Basic Paper,\* and choose the Soft Pastel Pencil variant of Pastels. So that Painter can customize itself to the pressure and speed of your hand on the stylus and tablet, set up Brush Tracking.\* Now sketch a rough outline of your orange. Keep your wrist loose.

**2 Adding the first tones.** Because it helps me to establish a balance or tension in my composition, I often prefer to rough in the darker shadow areas first, before modeling the overall subject.

Observe the light source shining from the upper right onto the orange. You'll use the same gray you chose for the sketch to suggest the deepest shadow areas on the side of the orange. Choose the Square X-Soft Pastel 20 variant of Pastels from the Brush Selector Bar, and using a light pressure on your stylus, lay in the shading for an even coverage on the side of the orange that is hidden from the light. Aim for a medium-gray value.\*

## LEARN MORE ABOUT . . .

- \* using the Colors palette. . . pages 46, 102
- \* using the Paper Selector. . . page 180
- \* Brush Tracking. . . page 52
- \* underpainting. . . pages 136, 162



*The base tone, and layered darker values*



*The final highlights and shadows*



*Close-up detail of the final image*

**3 Layering values.** Now rough in the foundation (underpainting) values by choosing a light gray and brushing it onto the lighter areas.\* Then choose a darker gray and use gentle pressure on your stylus to paint curved strokes onto the shaded side of the orange.

**4 Adding highlights and shadows.** Continue to observe your subject, and model its surface using strokes that follow the rounded form. If needed, add darker values to the cast shadow in the area nearest to the orange. Brighten the “hot-test” highlight with pure white. If you apply the white with a light touch on the stylus, you will

preserve the subtle tone and texture underneath. A cast shadow will help to place your orange on the surface. Paint your cast shadow darker nearer to the edge of the subject, and let it gradually fade out at its outer edge. Finally, remember that this exercise is a loose drawing, not a photo-realistic one. Relax and enjoy your drawing process.



**Lighting and form.** Setting up a single light source will make it easier for you to perceive the forms. You’ll notice that the areas closest to the light are lighter, and that the object becomes darker in areas that are farther from the light. Directional lighting can make a huge difference in the appearance of a form. Here are four oranges in different positions, with a light source shining overhead. These sketches show that different dimensional effects can be achieved depending where the object is in relation to the light source. The brightest highlight will be the area closest to the light source. Notice the reflected light—light that reflects from the table surface onto the side of the object—and notice the darkest shadow on the object, which will be the area farthest from the light source, and directly under the subject.

