

# Drawing

## Form part 2

As a review, in the pursuit of keeping things simple, it is important to remember to reduce all form down to the primitive equivalent (cylinder, cube, sphere, cone). Moving beyond simple light and dark, each of these zones are broken up into three values of their own. Light: a halftone (near or equal to the local value of the surface), a middle tone, and highlight. Dark/Shadow: coreshadow, reflected light, dark accent. This simplifies the entire drawing into six values. Within these six values the artist might want to use gradients to add a further illusion of sophistication to their drawing.

To better illustrate this concept I will be using the human figure. Very few forms on the figure are clear cut primitives. Usually what we will be dealing with is what I call combination forms (think a drumstick as a combination of a sphere and a cylinder), but the idea remains the same.

It is a good idea to start by defining the simple form of your subject using linear construction. Once you move on to establishing the lighting, draw the light and shadow sides of the form by applying a dark tone graphically to the shadow and leave the light the "white" of the paper. Softening (blurring) the edge of your shadow, next to the light, will visually round your form, leaving this edge graphic will imply angularity. Next I prefer to add a light halftone everywhere in the light that I do not see a highlight. Again, softening the edge of the highlight on rounded forms and keeping it graphic where angularity is needed. Now is a good time to start carefully observing your coreshadows. I inject these coreshadows mainly by observation, but also where I feel the form needs a little extra punch (areas of strong anatomic definition, foreshortening, etc.). The last values that I add are the dark accent and the middletone. The dark accent I add to the deepest recesses and areas that I need to really pop forward (overlapping forms). The dark halftone I use for any important information that still needs to be added to the lit side of the form. To finish things off I will add a slight gradient to the lit side going light to dark moving away from the light source. I will also add a slight gradient to the shadow side moving light to dark away from the strongest reflective surface, usually the floor. This will enhance the contrast nearer the light source, creating a greater sense of atmosphere

