Chapter 1 : How to Draw a Shaded Sphere: 5 Steps (with Pictures) - wikiHow

The difference between painting a circle and a sphere is the range of tones you use. Image: Â© Marion Boddy-Evans. Licensed to calendrierdelascience.com, Inc. The difference between painting a circle and a sphere is the use of a range of values which creates the illusion of a three-dimensional object on a two.

The first article will teach you what you need to know about the different values areas of light and dark on a sphere, and the second describes in more detail the scumbling technique. This is back to the basic painting for those of you just starting out. This kind of exercise is good practice for painting any kind of three dimensional object with a rounded surface. In this tutorial we will cover how to create depth through the use of shadows, mid tones and highlights, as well as how to blend the three basic values together. The technique lends itself well to the quick drying time of acrylics. This is not the only, the right, or even the best way to paint a sphere or anything else. This is one method using one technique, simplified for the sake of the tutorial. Once you gain some experience, you should experiment to find your preferred way to paint. This way we can use value to create form without being distracted by colour. I like to use a raw or burnt umber to create shadows instead of black. I find that it gives shadows more depth, while black is very flat. Paint a value scale that has pure raw umber on the left and pure white on the right. Try to create a scale that shows an even and gradual transition from one value to the next. Start with a simple line drawing that shows the shape of your sphere as well as the values within it. Next, fill in the shadow area with raw umber, leaving a slight buffer between it and the mid-tones. Mix a colour close to 2 on your value scale. Slowly add more white to your paint, bringing the value to a 3 as you work away from the shadow and blend into the mid-tone. Remember, that only the very, very centre of the highlight will actually be pure white. Fill this in, leaving a large buffer. You will need more room to get a gradual gradation here. Now we can very slowly add the umber to our paint, working our way backwards on the value scale. Scumble this in with a dry brush until you get to the mid-tones. Tips to Remember Paint on canvas or a textured paper , you will need the tooth to be able to scumble effectively. Make sure your brush is nice and dry for the scumbling; no water! Keep a paper towel handy. Remember, this is not an exact science! It will take time and practice. If you find your shadow growing to take over the whole mid-tone area, mix up more of that middle value and scumble back on top. There will be a bit of back-and-forth. There you have it, a three-dimensional sphere done in acrylics with a scumbling technique.

Chapter 2 : Limited Value Monochromatic Paint Study « Georgetown Atelier

The first step in learning to draw a sphere is to draw a circle. Shade In the Sphere (Turn the Form) 6 Pastel Painting Tips â€" Feather Dusters Will Be Involved.

Paper is also important. I generally use Strathmore Series lb. Watercolor paper essentially lets the paint sit on top of the paper until it dries rather than spiderwebbing out. If you try to paint on, say, printer paper, the watercolor will bleed at the edges because that paper is super absorbent. You can also buy hot press paper , which has a smoother texture than cold press paper. Any vessel will work for the water; I use an old mug. Watch how one color can change depending on the ratio of water to paint on the brush! The brush stroke on the left shows what lots of water and not much paint looks like. The middle shows a more equal ratio of water and paint. The right brush stoke shows more paint than water. This will moisten them and effectively make them easier to work with. Then, you can do one of two things: Use a Palette You can pull out a palette and mix three different shades of the same color. Then, dip your still-wet brush into your moistened watercolor, and transfer some color into the water you put in the well. For the second shade, apply approximately five drops of water in the well. Again, dip your still-wet brush into your moistened watercolor, and transfer color into the water. Be sure and stir the brush so all the paint comes off into the water! If this new color looks a lot like your first one, add more paint. Work Directly Off the Watercolor Set You can use the concentration of water on your brush to control the shade of paint. If you put the brush to paper and the concentration of paint is unexpectedly high, dip your paintbrush in the water again, and apply that water directly to the paint on the paper. It will thin out! Blending The reason behind learning about paint opacity is blending. Having different tones of the same color of paint in a piece grants you the ability to make something look real. Begin by painting a circle of your lightest shade. Effectively, a shadow will appear on the lower left of the circle. To start making that shadow, load your brush with your medium shade. Dry off the brush to make sure all the paint is gone, then wet the bristles of the brush again with water. Then, put your brush at the division between the light and medium watercolors, and coax the medium shade out by rehydrating it and pulling the color out. Hug the dark shade around the bottom as pictured.

Chapter 3 : Creating Form - Oil Painting Techniques

Before attempting this tutorial, I would suggest you read both How to Shade Your Drawings and Blending Acrylic calendrierdelascience.com first article will teach you what you need to know about the different values (areas of light and dark) on a sphere, and the second describes in more detail the scumbling technique.

If you choose to paint your own subjects pick ones similar to those here. For this one you could paint your own black and white subject or print out the source photo and paint from that. Try out the brush strokes. Basic Forms You will learn how to paint the five basic forms, the cone, cylinder, sphere, cube and torus. These forms are the foundation of all the objects you see. To be able to paint these then is to be able to paint anything. All forms begin with shapes of light, middle and dark values. Each value shape is unique to its form: Each form uses different brush strokes. Triangular strokes on cones, crescent strokes on sphere and torus, curved strokes for sphere, torus and circular blends. Parallel strokes make cylinders and the faces of a cube. See Brushes With these things in mind we paint this subject. The only colors are black and white. How much paint do you put out on your palette? You need to mix enough paint to cover the area of canvas you want to paint. The one inch mixture above brushed out to a four inch square. It is far better to have some paint left over than to run out. Mix up several values of gray on your palette. The drawing is made with Titanium White with the addition of thinner to make it flow easily and dry quickly. Note the internal guidelines in the cone and cylinder. Starting with the lightest mixed value, the value shapes are painted in. Use triangular brush strokes for the cone, parallel brush strokes for the cylinder and cube, crescent strokes for the torus and curved strokes on the sphere. Place the darkest of the mixed values. Note the identifying value shapes and how they define the forms. The top of the cylinder is flat and is therefore painted in the same way we would paint one of the faces of a cube, three values evenly spaced and then blended. Blend the transitions between values. See Blends The direction and shape of the brush stroke appropriate for the form is also used for the blend. Use curved strokes for the sphere, crescent shaped strokes for the torus, triangular strokes for the cone and parallel strokes for the cylinder and cube. If in blending the values you blend too much and loose contrast See Contrast re-introduce, wet paint into wet paint, the lights and darks even, if necessary, to pure black and white. Put in the background values. Use the background to sharpen edges. The tabletop recedes and is therefore a blend. Three different values are used to set up the blend. The wall is parallel to the canvas and is seen as a single value. Use a Round brush to paint the proximity shadows. See Shadows These long dark lines will be easier with a little medium added. See Medium You have now experienced using the paints and brushes in the different ways necessary to create the basic forms.

Chapter 4 : Painting with Watercolors for Beginners | The Postman's Knock

In drawing and painting, the illusion of three-dimensional form is conveyed through the use of lighting and shadows, and the rendering of value and tone. Shape is defined by the outer contour of an object, which is how we first perceive it and begin to make sense of it, but light, value, and shadow help to give an object form and context in.

Black tempera paint or black marker Paintbrush Procedure: Cover your table with several sheets of newspaper to protect it from the tempura paint. Put your Styrofoam ball in the center of the newspaper. Place your globe somewhere nearby so that you can look at it for guidance whenever you need to. Look at the globe and find the seven continents: Locate the four major oceans on your globe: Using the north pole as a starting point, paint the seven continents onto the Styrofoam ball with green tempera paint. Try to keep it to scale make it proportional as best you can. Paint the rest of the Styrofoam ball with the blue tempera paint. Other than the seven continents, the earth is filled with water. Set your Styrofoam ball aside to dry. This may take a few hours, so you might want to plan on finishing the project the next day. Paint the names of the four oceans and seven continents on the Styrofoam ball with black tempera paint, using the non-brush end of the paintbrush to write with. If using paint is too tricky, write the names of the oceans and continents with a black marker. Set your earth model aside to dry one last time. Your child will be able to see more clearly which oceans border which continents. Many children learn best by participating in hands-on activities. Making a model of the earth is a great project for helping your kid begin to understand and develop an appreciation of geography. Try creating a clay earth, paper mache earth, or even an old volleyball earth! Recycled materials make for excellent science fair materials. Once your child learns all of the major oceans and continents, delve deeper into geography by having him paint the names of the countries on the model earth, as well as the names of some of the larger bodies of water. Disclaimer and Safety Precautions Education. In addition, your access to Education. Warning is hereby given that not all Project Ideas are appropriate for all individuals or in all circumstances. Implementation of any Science Project Idea should be undertaken only in appropriate settings and with appropriate parental or other supervision. Reading and following the safety precautions of all materials used in a project is the sole responsibility of each individual.

Chapter 5 : The Chroma Curve: How to paint light and shadow

This video is from the Vook "Oil Painting Basic: The Video Guide" which follows Painting Expert Stephane Sachs as she walks you through all the steps of becoming an Oil Painting Pro.

How to paint light and shadow April 27, By: Paul 21 Comments Being able to paint colour that creates a convincing impression of light and shadows is not easy. A few years ago, it consumed more of my easel hours than anything else. I mean, the colours were right there in front of me. I could see them. Why is it so hard? Often people will say that colour is hard to get right because of simultaneous contrast: The colours around a colour affect how we perceive it. And that is part of the story. But more than that, our perception of a colour is affected by our assumptions. We need to know that a yellow in shadow is still a yellow, no matter what the perceived colour is. We know that it could only appear that light if it was actually giving off light. Hue, value and chroma Most people think hue changes from light to shadow across forms. But very little attention is given to how chroma changes across a form. In fact, mostly what changes across a form from light to shadow is value and chroma, and if you can do a good job of getting both right, you will create a convincing feeling of depth, light and form â€" and your colour will look right. Well, it starts by understanding what hue, value and especially chroma really are. So how does chroma change? It follows something I call the chroma curve. Because if you plot a simple graph of how colour changes in both value and chroma, you get a curve. Let me show you what I mean. Left of the easel is a cube and a sphere in a shadow box. On the easel is a drawing board with a page from the Munsell Book of Colour stuck to it. Both the cube and the sphere were painted with a single colour from that page although, a slightly different one for each. The colour the cube and sphere are painted is called the local colour. Judging colours accurately Now, to get around the problems of simultaneous contrast and the troublesome assumptions of our brains, we need to take the colour out of its context and to see it by itself. The local colours The first thing you need to know is what the local colour of something is. So the local colour of the cube corresponds exactly with this chip in the 5YR page from the Munsell book. The sphere is this colour: The perceived colours of the cube: If I use an isolator to judge the average colour of each of the three faces of the cube, I find they correspond very closely to chips on the page from the Munsell book: So if I mix those three colours up and get them right, I can paint a good, lifelike version of this cube just with those colours and some for the background and foreground, of course. You can also use the isolator to check your mixes, by putting a little dab of your mixed paint on a piece of card and holding up against the isolator, as I was with the Munsell chip in the earlier photo. But this is important: If you try using an isolator like this, the key is to always hold it parallel to your painting surface â€" at the same angle to the light. The chroma curve for the cube If I draw a line between those three colours, I get a rough curve like this: Modelling factors It will really help you when painting form to think about the main 5 modelling factors. You can see them fairly clearly on a regular sphere, and whilst they obviously bleed into each other and cross over, if you can find an average colour for each you can paint light and shadow pretty convincingly. The chroma curve of the sphere: If we plot a line between those colours on the Munsell page, we get something much closer to a curve this time, because we have more points to work with. Now, assuming an object of a single local colour, this curve will always stay true. If the object has a shiny or a matt surface, the shape of the curve will change, but it will still be a curve. If this sphere was painted a lower chroma colour of the same value and hue, the curve would look like this: Can I do this without Munsell? But Munsell just makes it a lot easier. In fact, I would say that the main reason Munsell is so useful is that it allows you to control hue, value and chroma independently of each other. It also allows you to see what really happens to the hue, value and the chroma as a colour goes from light to shadow in the real world. Try setting up a sphere in a shadow box and use a colour isolator and a little strip of plastic or card to check your mixes. Why bother with all this? Because knowledge makes you better at stuff. No really, it does. If you know how the colours you perceive change from light to dark you can start to make intelligent choices about how you use colour in your work. What was that about hue? Ah yes, I almost forgot. The hue of the shadow of orange objects will pull slightly towards red. For yellow objects,it will pull towards orange. For blue ones, towards green. How do you

know all this? This has come from a lot empirical studies and testing. You have the entirety of my method here, so you can go and find your own answers to the questions of how to paint form. And it may even seem a dull way to spend your easel time. But if any of these questions have ever vexed you as you paint: And if we widen the question to the making of art, we consider design, meaning, on and on. If you can get this bit right, then you can move on to the more interesting stuff more quickly. There will be a live chat so you can ask questions as we go along. These things are usually lots of fun too, since you get to hang out with a bunch of other painters of all levels for a bit, albeit virtually. Best wishes and thanks for reading! Now check your email to confirm your subscription. There was an error submitting your subscription. Unsubscribe at any time. I paint realism in oils, mostly still life.

Chapter 6 : Create Your Own Earth Model | Science project | calendrierdelascience.com

Basic Forms You will learn how to paint the five basic forms, the cone, cylinder, sphere, cube and torus. These forms are the foundation of all the objects you see.

One common example of this is the tendency to overstate reflected light within a shadow shape. Take a moment to examine the sphere below Fig. On first glance, it would appear they are the same. Part of the core shadow and darkest dark under the sphere are grouped into a value one step darker. Effective global value relationships are what is responsible for grabbing the viewers attention from across the room. Below is the same sphere grouped into value families in a 6-value scale Fig. Take the necessary time to analyze this illustration. Would you have made the same choices in grouping? The first thing to do is mix a 6-step value scale on your palette that you will be using for your study. I usually create the black with 2 parts ivory black and 1 part raw umber. Refrain from the urge to blend because that will defeat the purpose of this exercise. Use your black mirror as if it were the oracle of value studies. Mixing a 6-step value scale on your palette. Do not spend excess time on this stage, especially if you only have 1 session. Remember, the goal is to complete a study in global value relationships, not a block-in exercise. Mass in the big shapes and proportions as close as you can get within 2 poses maximum. If I am doing a value study for a painting that I already have a finished block-in drawing for, I will often make a reduced-size photocopy of that block-in and transfer it to the value study surface in order to expedite getting to the value placement stage and have a more accurate block-in. Basic Block-In Step 3: This will really help you to not get lost in the woods. Take a few minutes to study the image below and follow the thought process. Mapping your Value Families Step 4: Placing your darkest value group Step 5: Apply all the areas that correspond to the value family number 5. Placing Value 5 Step 6: After finishing the areas in the 4 and 5 group, scan for the lightest lights and place any areas that correspond to the value group 1 if any. In this setup, I saw it limited to the light on top of the hip extending somewhat into the leg and torso. Placing Values 4, 5, and 1 Step 7: Apply all the areas that correspond to value family numbers 3 and 2. You can see that our number 3 functioned as the value for much of the half-tone turning out of the core-shadows. Notice though areas like the face though, that are in the lights but more overall in the 3 category then 2. In making any adjustments avoid blending and be careful to not mush things around. Simply apply a bold but accurate new stroke s to effectively replace and cover the previous value. Reproduction of part or all content is forbidden unless arranged with Tenaya Sims.

Chapter 7 : How to Paint a Sphere in Acrylics Using Scumbling to Blend â€" Tutorial | Learn to Art!

Painting can best be described as the process of adding color to a surface, usually in the form of a liquid. There are many different painting methods and techniques. Each technique is dependent on the type of paint that is used.

They are the sphere, the cone, the cylinder, the cube, and the doughnut shaped torus. Parts of these forms combine to create everything we see. Imagine a half cylinder on top of a cube and you have the shape of a mailbox, a half sphere and a cone make a teardrop form, a fir tree is a cone an oak is a half sphere. The cylindrical coffee mug has a half torus handle. Values Create Form Each of these forms has distinctive light and dark value shapes that define them. Spheres are recognized by crescents and ovals. Cones have triangular light and dark value shapes. Cubes and flat surfaces are even blends. The torus is crescents and stripes. Concave versions of these forms have the same value shapes but without reflected light. When you can paint these five forms you can paint all other forms. Sphere forms are painted with crescent and curved brush strokes. Cones are painted and blended using triangular brush strokes. Cylinders are painted with parallel brush strokes. If there is a flat surface parallel to your canvas, it may be painted with a single color or value. CUBES are various receding flat surfaces. Each surface is a gradual blend. Cubes are painted with parallel brush strokes. The torus is painted using crescent and curved brush strokes. Lighting can be misleading in seeing forms, particularly flat surfaces. Try to see the form first. Then see the lighting on it.

Chapter 8 : Basic Forms - Oil Painting Techniques

They are the sphere, the cone, the cylinder, the cube, and the doughnut shaped torus. Parts of these forms combine to create everything we see. Imagine a half cylinder on top of a cube and you have the shape of a mailbox, a half sphere and a cone make a teardrop form, a fir tree is a cone an oak is a half sphere.

Chapter 9 : MoMA | Paul CÃ©zanne. Still Life with Apples. â€"98

Drawing lessons for beginners should always include learning to draw a sphere, because spheres can greatly aid your efforts when drawing many organic objects. Jon deMartin suggests learning to draw a sphere by drawing one inside a square.