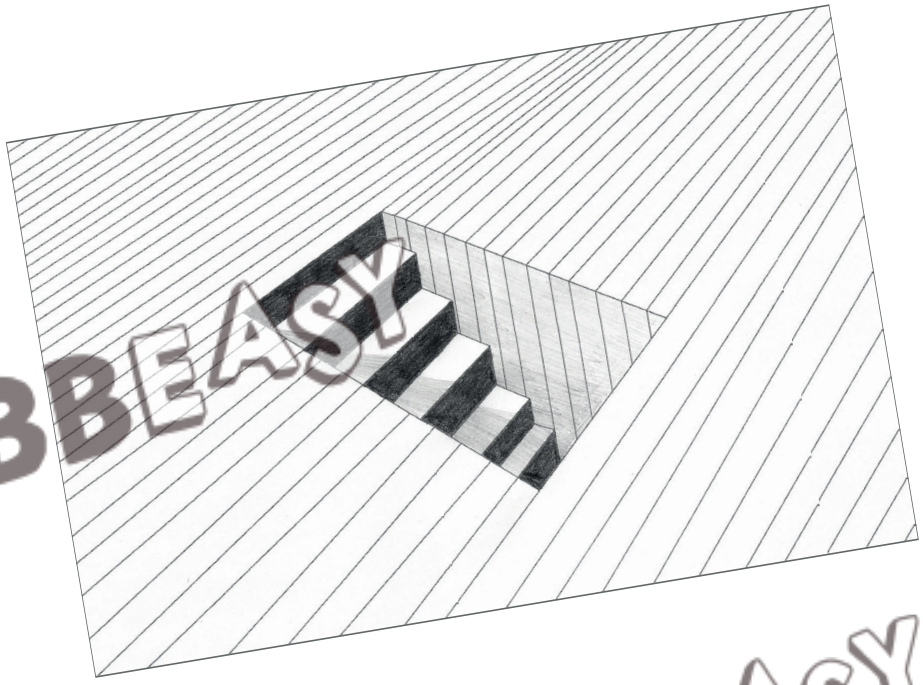
LABBEASY

Drawing

Hyper-realistic Spatial Illusions - Working With Shading

12 drawing templates for shading with a pencil



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PRINT SETTINGS

Please use Acrobat Reader to print and make sure that the settings 'Actual size' and 'Auto portrait/landscape' are selected.

SAVE PAPER & TONER

Only print out the pages you need.

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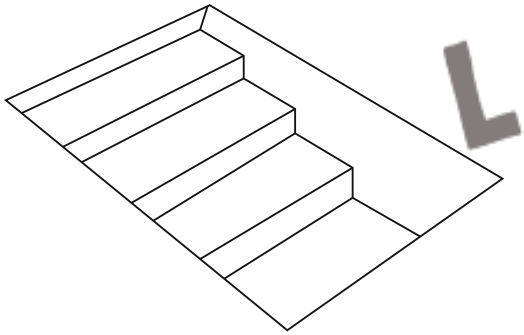
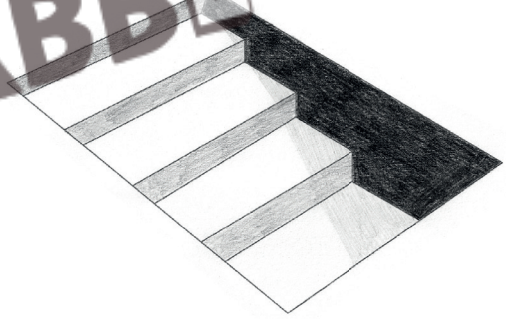
INTRODUCTION

Hyper-realistic Spatial Illusions - Working With Shading

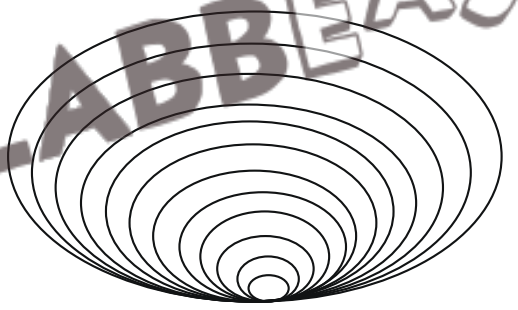
Only with the depiction of light and shadow do you give a sketch or drawing the impression of depth and contrast. You can achieve this realistic effect by shading with a pencil.

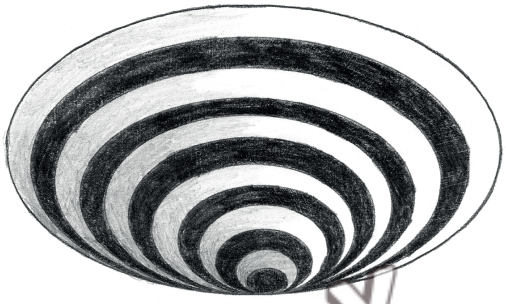
Realistic representations attempt to produce an exact copy of an original. Hyper-realistic representations, on the other hand, attempt to produce an overblown version of reality. Motifs are often ironically questioned through this use of hyper-realistic shading. Some motifs appear absurd or strange because of this exaggerated interplay of light and shadow – these steps that lead into nowhere, for example.





This material consists of 12 simple line drawings of hollows, pits, holes, recesses, stairwells, etc. The line drawings only give the outlines of the motifs. With the aid of example images you can shade-in these line drawings to achieve hyper-realistic drawings.





Practicing the technique of shading trains the eye and spatial sense – the ability to see and think spatially. You have to observe well to get the right tonal values if a motif is meant to appear authentic.

The simplicity of the templates and the precise example images enable you to draw hyper-realistic pictures which will astonish you. This is a fascinating exercise for anyone who wants to learn how to represent the interplay of light and shadow with a pencil – AWESOME!

Micha Labbé

HOW TO DO IT

Hyper-realistic Spatial Illusions - Working With Shading

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1. Shadows exist only because of light.
They exist only where less, little or absolutely no light reaches, which is why it's important to have lots of light when shading.
Too little light can lead to a false impression of light and dark tones.

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2. For drawing the outlines of the contours it's best to use a hard or medium pencil and a softer one for shading. The softer the pencil lead, the darker the shading appears.

3. When shading you apply soft, fluid tonal gradations to the surface of the paper with your pencil. To do so you hold the pencil at a flat angle and move the broad edge of the point quickly back and forth. The softer the pencil, the easier it is. If you work carefully, such shading can be done with very fine grading and appear really realistic.

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4. The harder you press with your pencil, the darker the transition between shades. Transitions between darker tones are also much easier than transitions between lighter tones.

5. If you want to smudge a specific tonal transition you can carefully use a drawing stump, cork or eraser.

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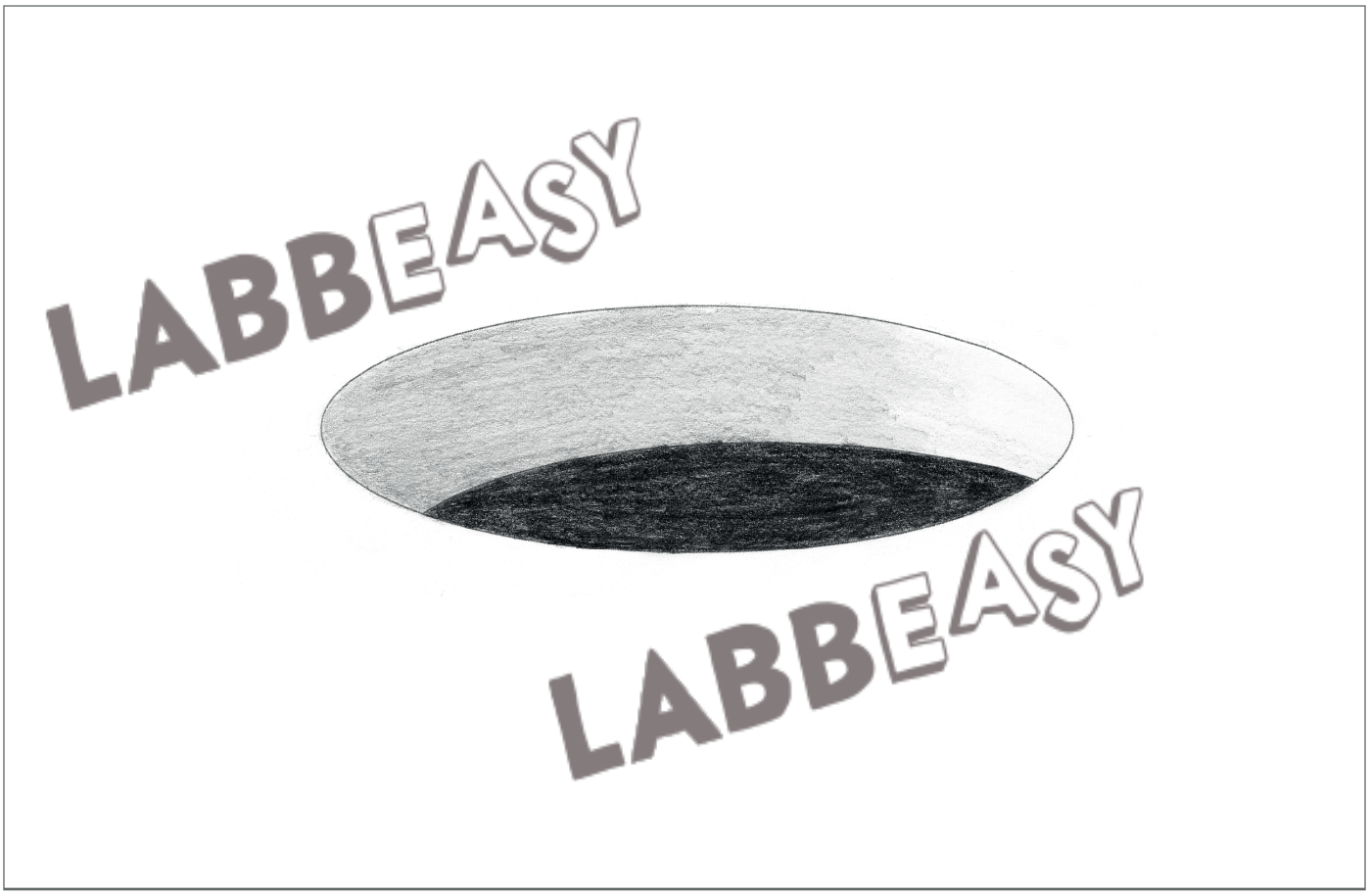
6. When shading large areas and when smudging transitions, it's best to put a piece of paper under your drawing hand to avoid smearing the rest of the drawing.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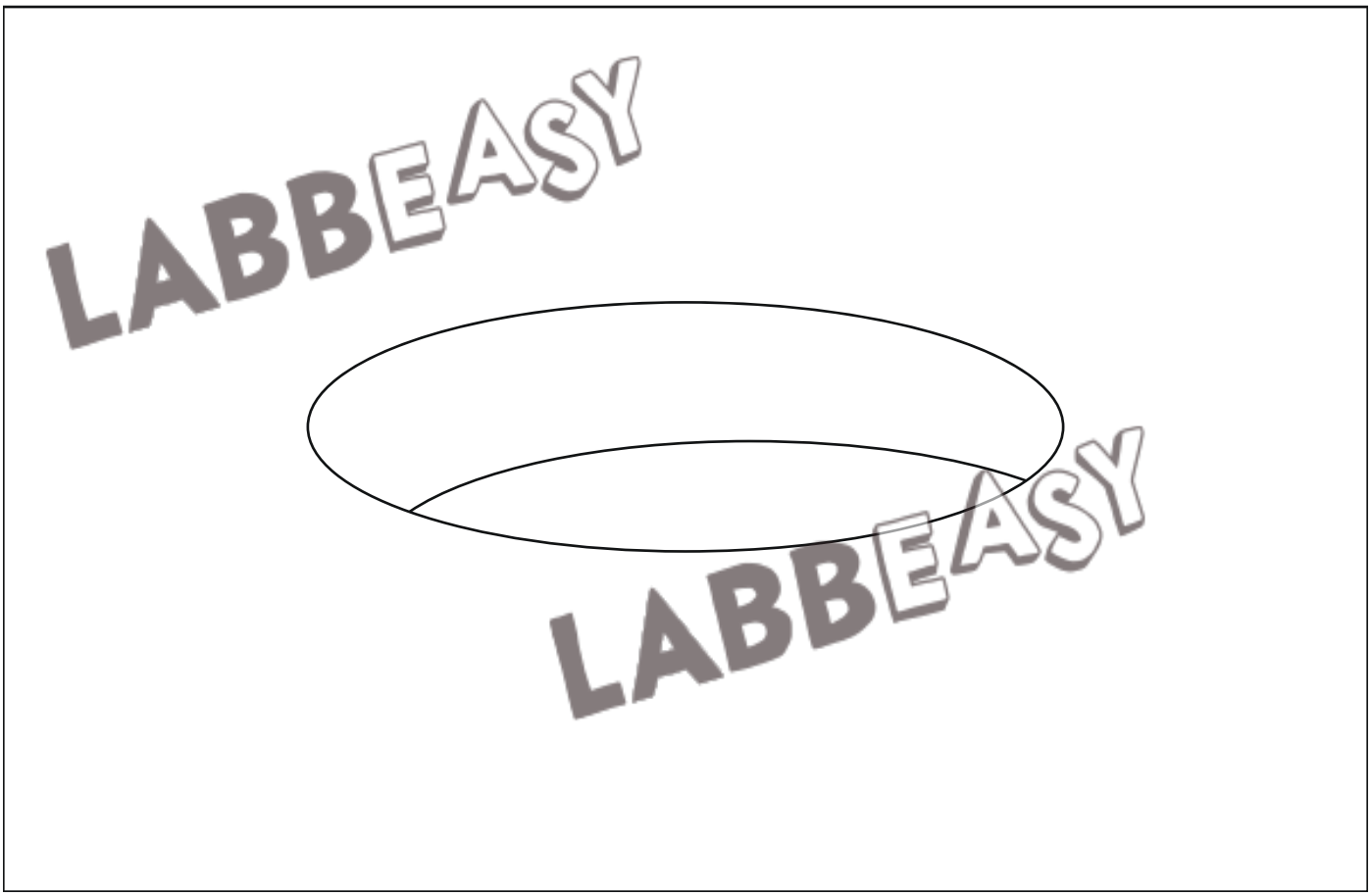
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