



**CREATE**  
YOUR  
**SANITY**

**Why Shade?**

Coloring books, and the relaxing escape that they provide, are a wonderful thing. When you're neatly filling in shapes with color, it becomes easy to lose track of time. But more and more, making things gives way to consuming things. Terms like 'handmade' and 'well crafted' have been replaced by, "You gotta see this new Netflix show I binged for 8 hours last weekend!" Or, "Hey guys! Did you see the deal on imported silk men's thong underwear on Amazon? Great deal! Here, let me show you!" Pants drop, everyone rushes out of the room, and you're left alone in a contemplative state wondering if buying things is indeed better than creating things. Consuming does not define who we are, but we're doing our damndest to measure ourselves by the things we have while gazing at screens telling us what to buy, feel, think, and watch. Enough already! Exhale and take your creativity to the next level. Start shading.

Now the easy, feel-good thing to say is that everybody is an artist. Others go so far as to lump everything into the category of art. But if everything is art, then nothing really stands out as art, and there are no artists. I for one, still look forward to museum and gallery visits. They are special places containing special objects that transport us, challenge us, and leave us staring in awe at the skill and imagination of the individuals who created it. Let's face it. If everything was art, we would lose interest because, like most of our surrounding world, art would become lost in the bustle and blur of everyday living. Art must stand apart from the everyday in order to be appreciated. Artists must distinguish themselves from everyone else in their use of unique skills that not everyone has in their possession. The act of *seeing* instead of just *looking* is a narrative stimulated best by artists and art thinking. And if you know how to shade, then you're 10 steps closer to accurately calling yourself an artist.

**How to Use This Book:**

First and foremost, be an observer. We'll focus on five different mark-making techniques to build our values; *hatching*, *crosshatching*, *stippling*, *scribbling*, and *scumbling*, but go ahead and be a radical nut and make your own marks if you want. While taking notice of the lights and darks in the reference images, pause to see the play of light cast on surfaces and textures. You may find yourself noticing how light behaves in the real world which leads to the realization that we need light and shadow to create form, and illustrating 3-dimensional form on a 2-dimensional plane is a powerful way to communicate. Practice, practice, practice! There's a lot of blank space in here. Use it.

I'd suggest everyday pencils, ball point pens, and fine point markers as the tools to use. With these, you will find that there are essentially two ways to draw gradients from white to black. The first method of controlling value involves *density of marks*. More marks make for darker shades. The second is *pressure*. Pushing harder makes for darker shaded areas. You'll be surprised how quickly your hand develops drawing instincts to the point of not having to consciously think about it. The shading and illusion of 3D space just starts happening.

The cool thing here is that all you really need to think about is the value gradient in a given space since lines do the work of defining shapes and they're already there. You shouldn't have a problem with size and proportions in accurately rendering the subject, and that, more than anything, is probably the thing that exposes one's fragile ego and artistic vulnerabilities. Shape, more than value, scares people away from developing their drawing skills. The *Creative Sanity* artists have already composed the design principles, so your job is to fill in the shapes with light, medium, and dark shades. We're going to focus on the art element of *value* to keep it simple. Value refers to the lightness or darkness within an artwork, so the idea is to pay attention to the whites, the blacks, and every shade of gray in between. I'll go ahead and broach the inappropriate racial metaphor, but yes, you're tasked with making sure that all of the values get along well, be they white, black, or any mix of the two (grays), in order to create a unified work. We'll go more international with references

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to racial harmony in the book that focuses on color.

You'll benefit the most if, while participating in this book, you just chill out and notice things. I've included all kinds of clues on the shading pages which provide hints on possible ways to add tone to your drawings. If you're big into following rules, go ahead and follow the steps provided. But as you progress through the activities, you'll rely less on the references and more on your own developing instincts as your unique visual voice begins to emerge.

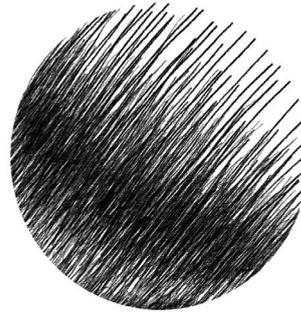
### Getting Started:

If you know how to hold a pencil, then you can learn how to shade a drawing. Sure, some people are blessed with a visual/spacial intelligence (talent) that allows them to develop drawing skills at a faster rate than others, but the good ones still feel the need to practice and get better at what they are trying to do. If you have at least one eye and a brain, you can do this!

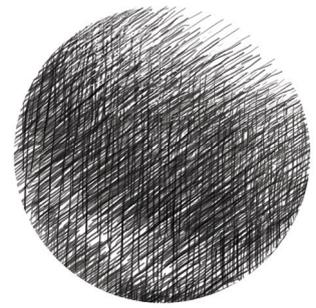
Check out the spherical looking shapes below. They started out as simple circular shapes then morphed into what appears to be a collection of 3-dimensional forms by way of applying different kinds of marks. Our eyes need light and shadow to interpret the world. The same rules apply when we're trying to reproduce aspects of that world in art. We need to understand how light behaves in order to successfully shade stuff. So here's your question: From what direction is the light casting its energy on these spherical forms? If you answered 'top right', then you're ahead of the game and ready to dive in.

### 5 Shading Techniques

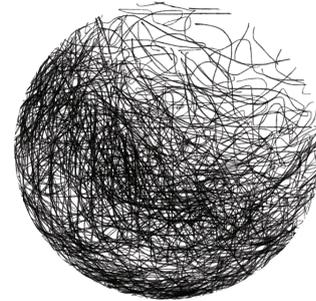
Hatching



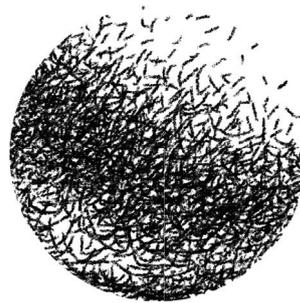
Cross Hatch



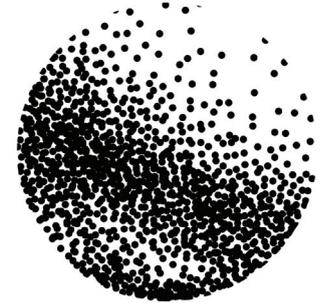
Scribble



Scumble



Stipple



This guided sketchbook is a safe place to explore and bend some rules. Make marks, screw up doing it, and then try again. Not that you need it, but you have permission to make mistakes. It's how we learn. The idea is to consciously practice and think through the different aspects of shading until you get good enough to 'unthink' it, let go, and act on instinct. Above all, just lose yourself in the process and quit worrying about results. A relaxed focus on the shading process will result in an organic progression of improved skill. Exhale and enjoy.

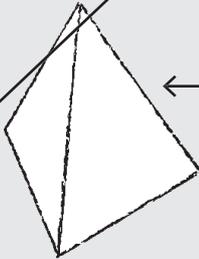
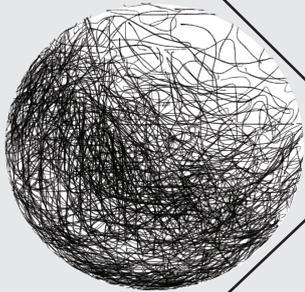
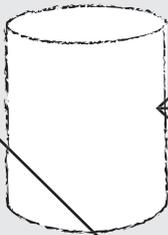
# Practice Page Guide

Marks to make.

Play area.

Use these warm-up shader shapes, forms, and patterns to practice the different marking strokes.

## SCRIBBLING



Shade this form. Light source top right, like the sphere.

Fill in the value scale with a shading technique, light to dark.

Shade this form. Light source top right, like the sphere.

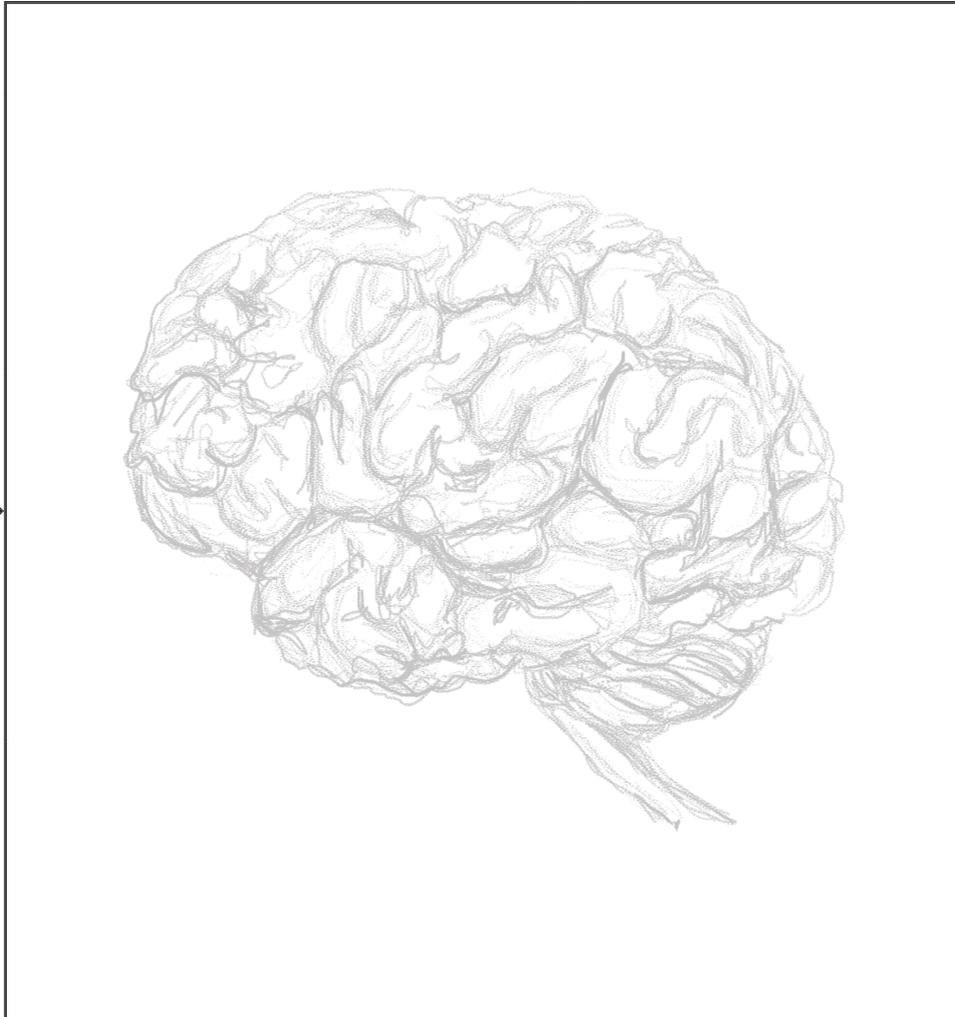


Play area.

Play area.

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*Brainy Move:* ○



*Shade it.* →

*Slip a spare sheet of paper behind your drawing.  
This will prevent pen and pencil imprinting and  
marker bleed onto the following page of your  
sketchbook.* ←

*5 shading techniques that add depth to a pattern.*

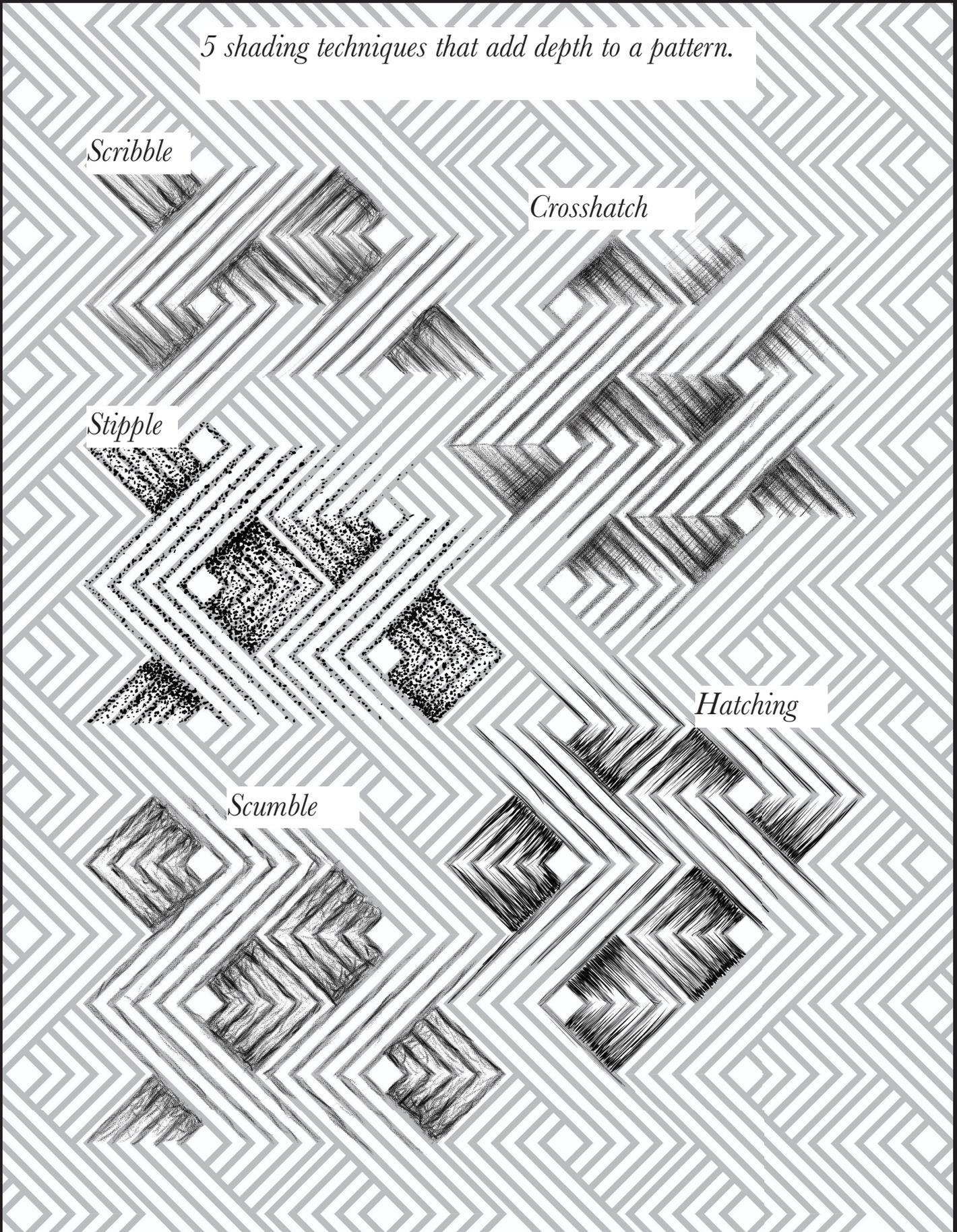
*Scribble*

*Crosshatch*

*Stipple*

*Hatching*

*Scumble*

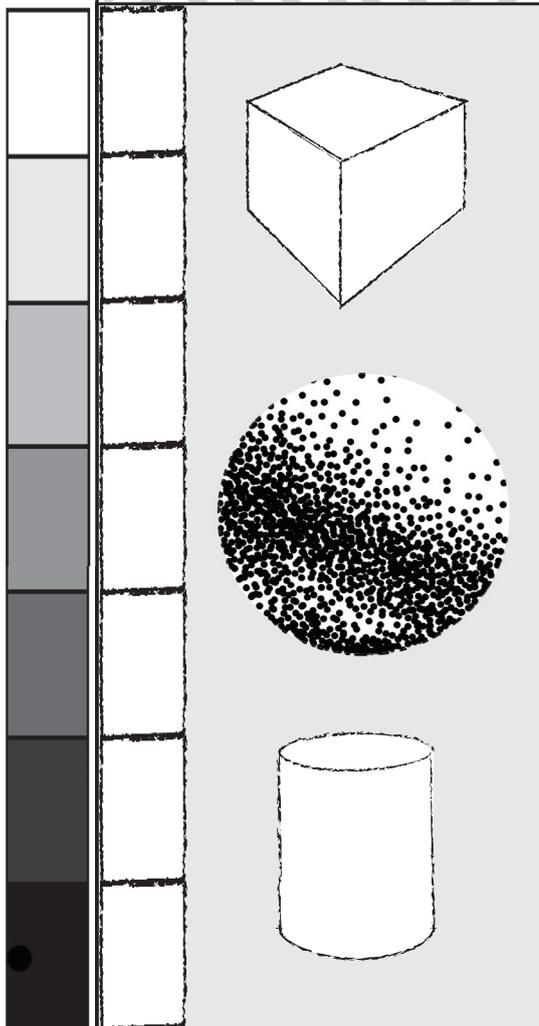




# Ronny Behrendt

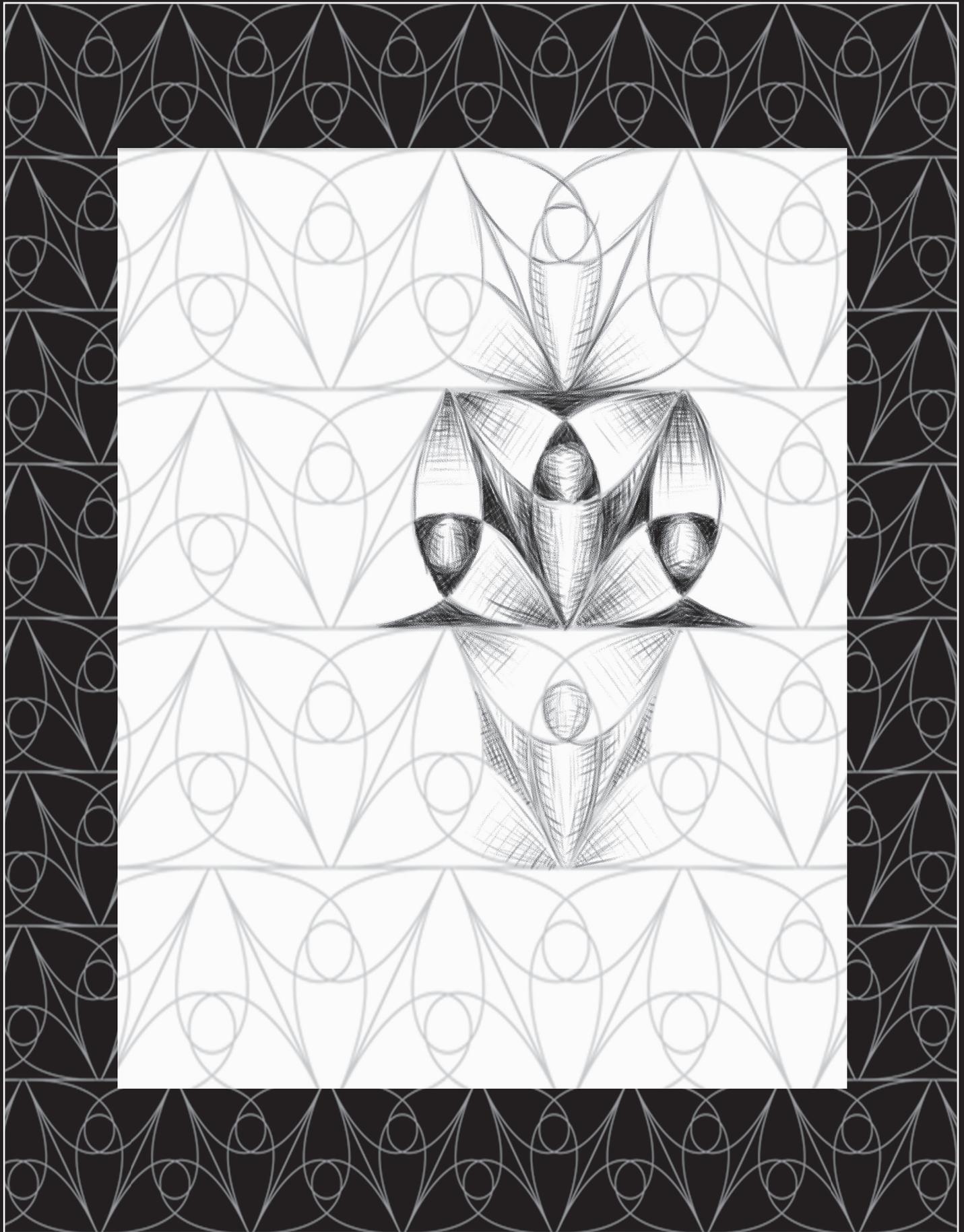
*Wildlife photography in particular requires the photographer to be on the same wavelength as the animals, and to allow them to be curious.*

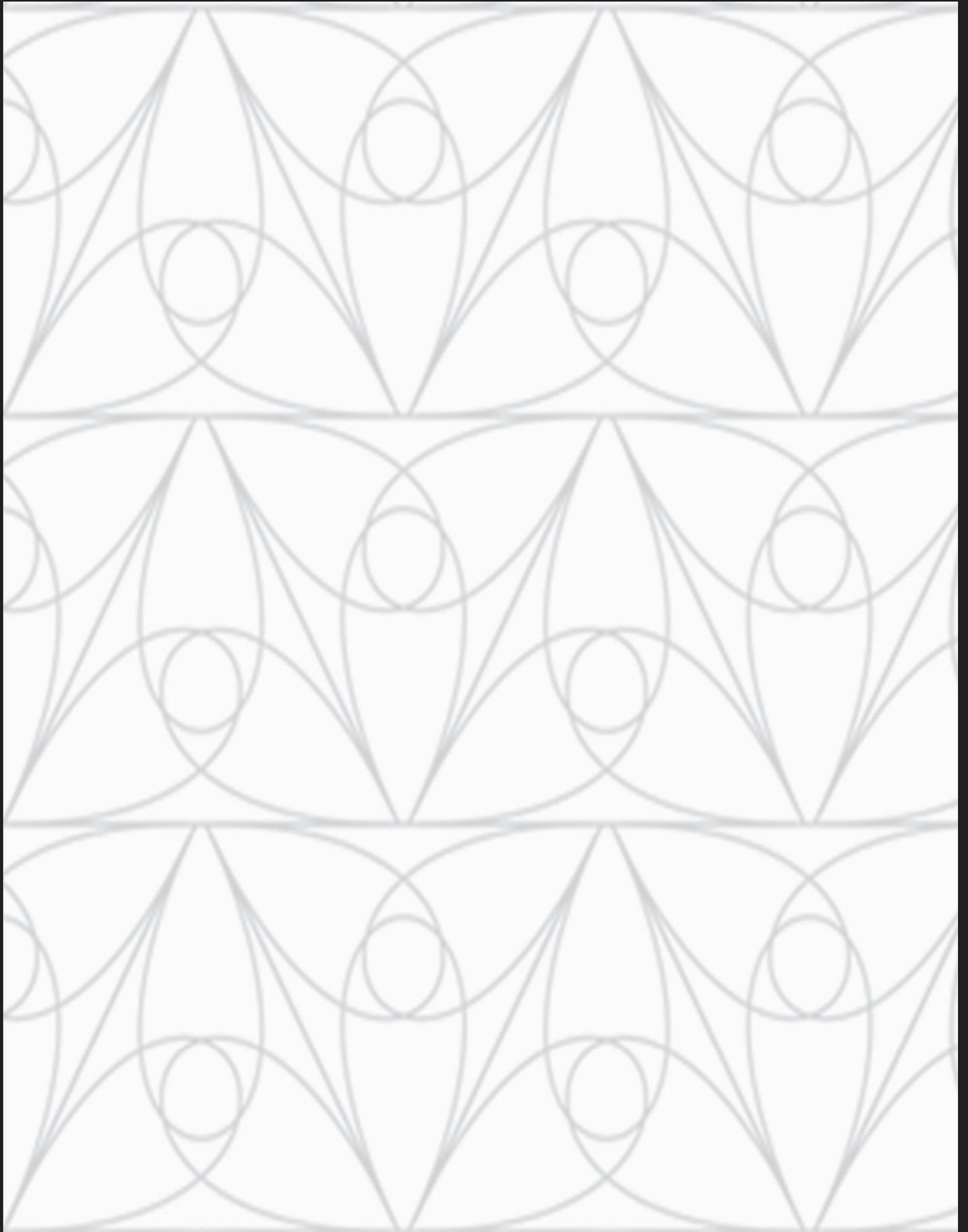
● STIPPLING



*In order to recharge my own batteries and to be able to convey the needed calmness, tranquility and peace, I travel the world and take sabbaticals from work to find inspiration. This allows me to recenter myself and to do exactly what my heart is beating for: nature and wildlife photography.*



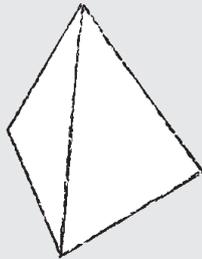
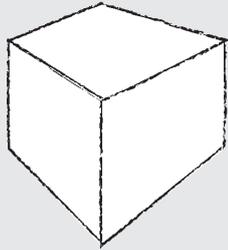




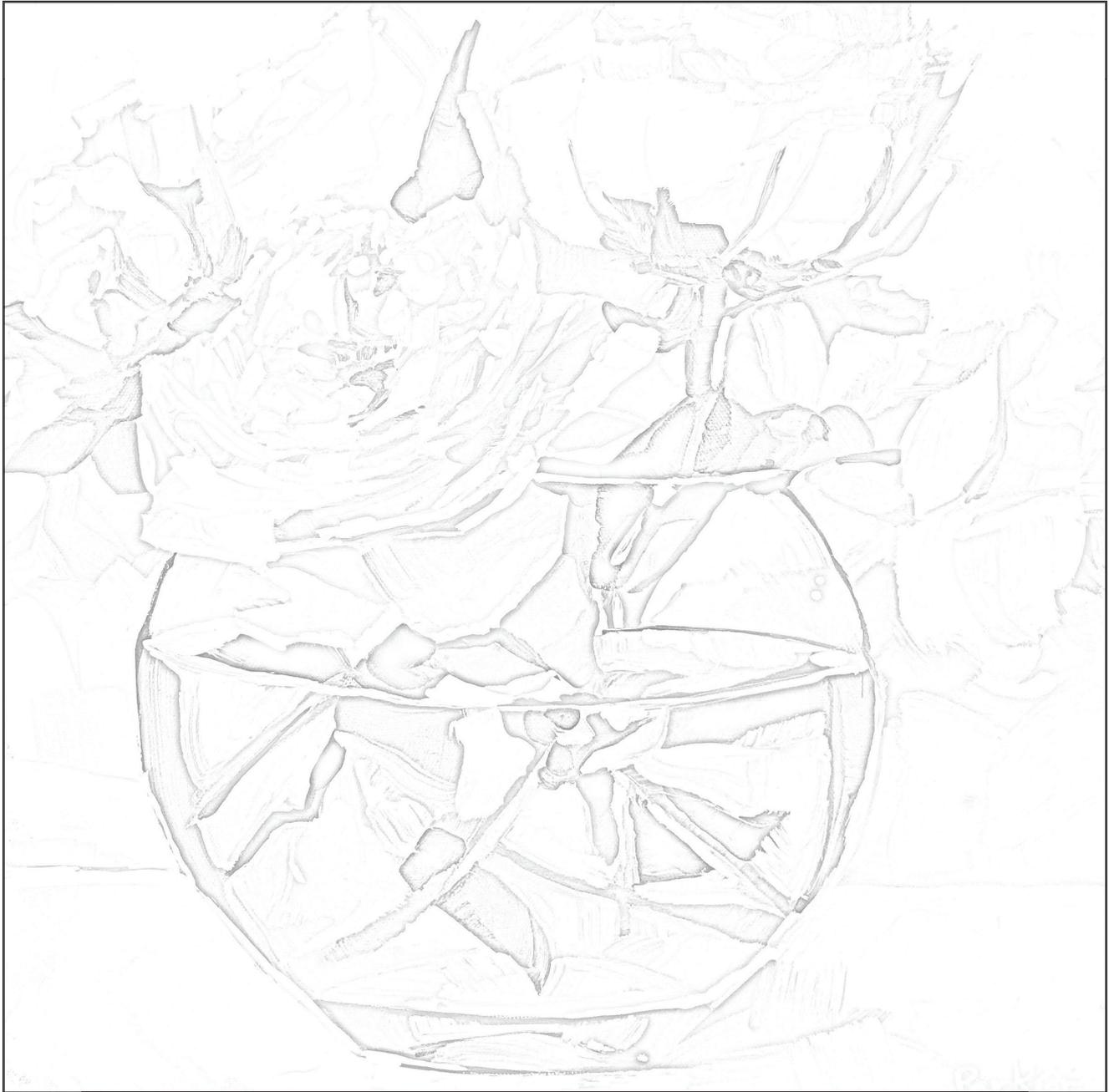
# Teddi Parker

*I paint because when I do I feel God's pleasure.  
When I paint, I'm so focused on seeing the shape and value and color of the bit I'm working on- so much so that I don't even see the whole image anymore.*

CROSSHATCHING



*My mind gets to a place where everything is broken down and I'm just seeing and mixing the part I need. I've finished pieces and almost felt like I had been in a trance, sometimes so deeply I wonder if the Holy Spirit didn't just take over at some point.*



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*Illustration courtesy of Adobe Creative Cloud*

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Take a moment to join our creative safe space. We'll celebrate your artistic efforts and offer constructive feedback in the community member gallery and blog. Additionally, members have access to free drawing and painting tutorials, plus additional freebie book downloads designed to take your art abilities to the next level.

Go to the link below to learn more. I hope to see you and your artwork soon!

All The Best,  
Matt Dowling

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