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1) Select the Ellipse tool on the toolbar or press L2) Click the canvas. In the pop-up window, write a uniform size by height and width (for example, 100 x 100 px) and click OK.3) On the toolbar, select the Direct Selection tool or press A4) Click the left point on the edge of the circle and delete it 5) Now go Effect > 3D > Revolve, and then press OK on the pop-up window! Now you have a 3D sphere:You can also watch the tutorial on our Youtube channel:... If you're interested in learning more about Adobe Illustrator, we offer a range of high-quality courses at different skill levels, in numerous UK cities. By Sheila Pen, Shutterstock Contributor Adobe Illustrator's 3D effects have some sophisticated settings that allow you to add lighting and adjust the surface properties of 3D vector objects. Understanding how to use these settings can help you recreate realistic materials like plastic and gold and get some interesting ultra-shiny lighting effects pretty quickly. In this tutorial, we'll explore these 3D lighting and shading effects. Surface shadow types The first setting that has a big impact on the appearance of the 3D object is the type of surface shading. There are four types to choose from, and each one looks distinct, as shown below. Here's how to create a small person icon using these different surface types: first, draw with the Shape 1 Pen tool for the head and body, then shape 2 for the arms. Then, give them a nice cyan fill from the Samples panel. Select them and transform these 2D shapes into 3D objects by applying the 3D Revolution effect. To do this, click the Effect menu > 3D > Revolve. In the 3D Revolved Options dialog box that appears, simply select a surface type from the Surface drop-down menu. The surface drop-down menu has four different types of surface shading Plastic Shading is very glossy and is the only type of surface that has lights, so it is suitable for illustrating objects that have a glossy or reflective surface. Diffuse Shading has a soft matte look since it doesn't have highlights, so it's great for cardboard or wood. Wireframe completely ignores the fill color and renders the 3D object as transparent, with many thin black lines outlining its geometry. This is especially useful for a technical or blueprint aspect. No shadow has no lighting options and paints all surfaces of the 3D object in the same color as the 2D object. This makes the 3D object completely flat. So, in this case, the icon of the person seems shaped. Adding lights and creating an ultra-glossy effect Now that we know the different types of surface shading, select Plastic Shading from this menu and quickly move to the Light Sphere directly below it. If you can't see all the surface and lighting settings, click the More Options button to reveal them. Click the More Options button reveals all the surface and lighting options The light sphere is where you can place the lights to illuminate your 3D object. The lights are represented by dots, and you can move them by clicking a light and dragging them around the surface of the sphere. To place a light behind the sphere, you must click the Move Selected Light button on the back of the object. By default, there is only one light, but you can add new lights by clicking the New Light button. Each light will produce a highlight, so the more lights you have, the brighter our person's icon becomes. We add six lights and place them around the sphere as I did below. Next, slightly increase the Ambient Light setting so that the lighting around the 3D object is much brighter. I moved it from 50% standard to 69%. Finally, increase the Highlight Intensity value by up to 100% to really bring out the highlights. Our cyan plastic person has now turned into someone who is much more polished and attractive! Color shading and gold creation The shadow color is the color mixed with the main color of the 3D object and is most visible in shadow areas. By default, 3D objects are shaded with black, but not all objects are actually black in their shadow areas. Fortunately, by selecting the Custom option in the Shadow Color drop-down menu, we can change it. Just click the color box next to it, and a color picker dialog box appears to choose a different color. Change the shadow color In the previous example, I used the Type tool to create a dollar sign by typing this sign on the keyboard. Then, set the fill color to a dark yellow using the Swatches panel and apply the Extrusion & 3D Bevel effect to it by clicking the Effect menu > 3D > Extrusion & Bevel. The first dollar sign is shaded with black and has slightly too dark shade areas for gold. By changing the color of the shadow to a burgundy-brown, we immediately get a more convincing gold look. The same technique was also used below to create a gold base for a globe: I chose a nice chocolate brown shading color and used the standard one. A dark yellow form of revolution with a brown shading color produces gold There are many other lighting effects and surface materials that you can create, once you are in control of it. Now that you're familiar with the main settings, start experimenting with them to see what you can create for yourself. Try! The next stage of this ball drawing is to draw a credible background for the sphere. Drawing a background is like creating a phase for the subject. A credible environment can make the subject itself more realistic and credibleTo review how to draw the ball block shown on the left, visit this page. F R E E D O W N L O A DAt the end of this article, download a free free step-by-step ball drawing When you move from the block to this next stage of the drawing, you also move from thinking in terms of line drawing to tonal thinking or value drawing. During the lockdown, you looked at the ball with your eyes wide open, so you could clearly see the placement of the object and its thin outlines. To set the stage and draw the background, we will look at the sphere in a different way. Allow yourself at least a few minutes to put down the pencil and simply observe the subject. Start by looking at the ball with your eyes open, as you've done up to this point. Then, close your eyes in half (wink) and see how values change. Use questions like the ones below to guide your observation. Questions to ask yourself as you look at the sphere: What visual information disappears when squeezing eyes on the sphere? In my case, I can no longer see a sharp line in which the back of the shadow box meets the surface on which the sphere rests. In addition, the shadow of the core darkens to the point that it blends with the background. For this reason, I can't figure out exactly where the sphere ends and the background begins. How does the contrast change in the scene when squeezing eyes? The separation between light and darkness becomes very noticeable. Dark values look darker and light values look lighter, which means the contrast has increased. Since the illuminated part of the sphere looks much brighter, it becomes the obvious focal point, while everything else becomes secondary. Ball drawing tutorial How to draw a background for the Sphere At this point in the ball drawing tutorial, wink at the sphere to determine the value of the top of the background. Fill it out, starting from the upper left corner. A bristle brush can be very useful for drawing backgrounds because it is an efficient way to flatten large areas of tone. Try not to bring a part of the drawing to the end before you determine the values of the other areas. With no other values to compare, it's hard to determine how accurate you are, and you don't want to have to lighten or darken an area that you spent some time night out. Determining the value by comparison To determine the value of a particular area, compare it to other values in the scene. The simplest values to compare are black and white: the two extremes in the value scale. We're going to consider the white of the paper white. To establish the darkest darkness, look at the sphere, wink and check if there are truly black areas (value 9) in the scene. When I wink at the sphere, I see that just below it, the shadow occlusion, is pitch black. I point out the darkest part of it, and now I have another variable, besides the white of the paper, to compare. When comparing of occlusion with the top background, I notice that they have almost the same value and that I definitely have room for Background. This is the perfect opportunity to use screw coal or willow, which will darken the background and even out the value at the same time. To learn about the vine and willow coal and how to use them, visit the Using Vine and Willow Charcoal page here. Continue working from left to right and top to bottom on the remaining background elements. At this point in the ball drawing tutorial, I filled the cast shadow and surface on which the sphere is located, and drew them with a bristle brush. However, the brush usually does not create a perfectly uniform surface. What prevents my image from looking realistic (apart from the sphere not yet drawn), is the irregularity of the application of coal. After brushing the charcoal, take a sharp pencil and use the tip to fill the spaces in the coal so that they have the same value as the surrounding areas. This is known as rendering. These spaces create irregularities in values and are what breaks the illusion of reality. Now that the spaces are filled and the surface is uniform, the stage, or background, for the sphere is much more realistic and credible. Making critical decisions Remember the questions we asked ourselves before drawing the background? They greatly informed many of the decisions I made in this ball drawing tutorial. For example, I didn't include any lines in the background. I made the boundary between the back wall and the surface on which the sphere is in a very soft transition - the way I saw it when I winked at the scene. I felt there wasn't a good reason to include this sharp line in my drawing. Including it would only distract from the main subject of my image: the sphere. The sharp lines attract the eye and I didn't want the viewer's eye to rest on an element of the background. Nothing should distract from the clear and expected affirmation of the image... Even if it's just a study of a sphere! F R E E D O W N L O A DGet the step-by-step sphere drawing infographic (plus, receive a weekly newsletter and access the drawing resource library for members only)! Continue aSphere Drawing Tutorial Page 3: Shading a Sphere You May also be interested in ... Back to the ball drawing tutorial: Page 1Revolts to homepage