

Drawing 1: Feeling Light

Although we see light we usually draw shade and shadow. The goal of this drawing is to clearly make light's presence felt by drawing shade and shadow.

Subject: Open.

Sketchbook: Three compositional alternatives.

Media: Soft (2-6B) Lead Pencil. All construction lines should be in very light pencil or erased.

Material: White paper.

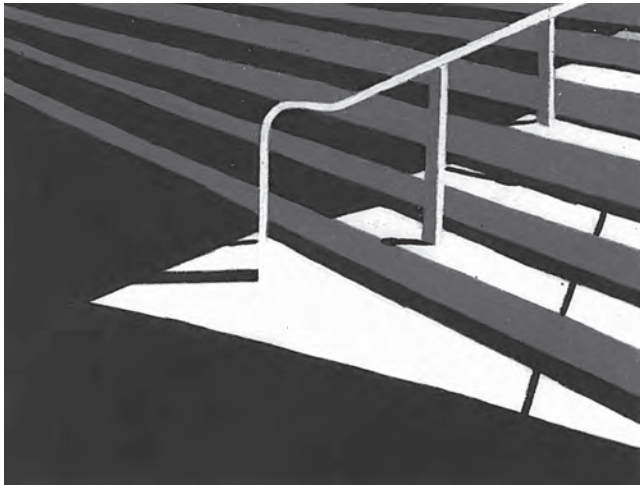
Graphic Language: The drawing should use only continuous tones. There should be no lines. Edges can only be defined by changes in value. The brightest surfaces must be left white.

Value Patterns: Broad Range (white to black and everything in between).

Place the objects in a single strong light. Do not have multiple light sources. The light could be from a bright lamp or the sun. Choose a point of view that maximizes the overlapping of the objects.



*Drawings: Left to Right, Top to Bottom
Karen Newman, Ellen Adamson,
Eric Peabody*



Drawing 2: Sun, Shade, Shadow

Surfaces are either turned toward or away from a light source and those that are turned toward the light source may have the light blocked from falling on their surfaces. The goal of this drawing is to represent these three conditions with three uniform values.

Subject: Architecture.

Sketchbook: Three compositional alternatives.

Media: French Gray 50% or 30%, French Gray 90% or Black
Prismacolor Pencils.

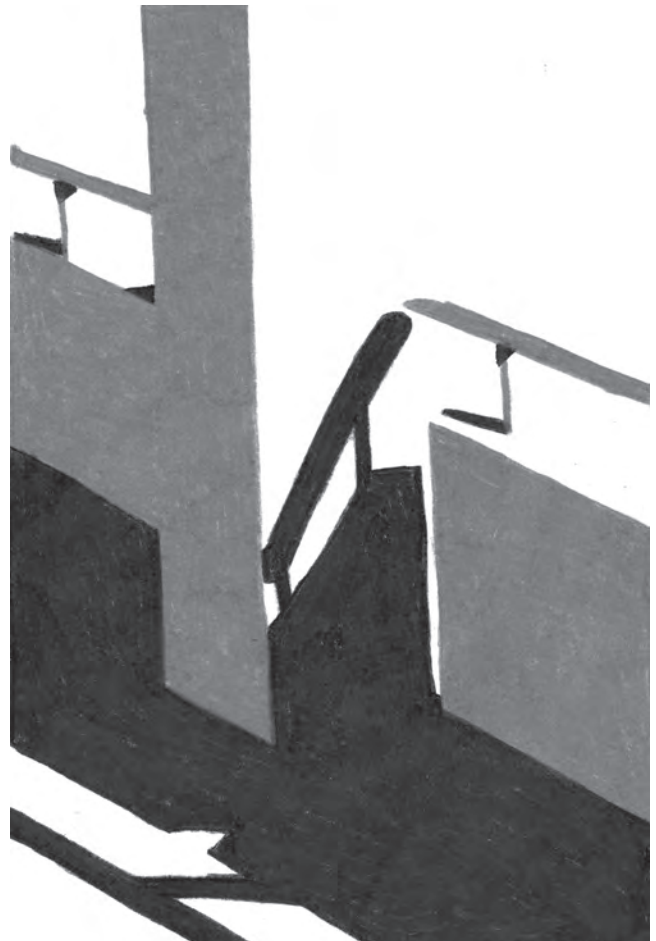
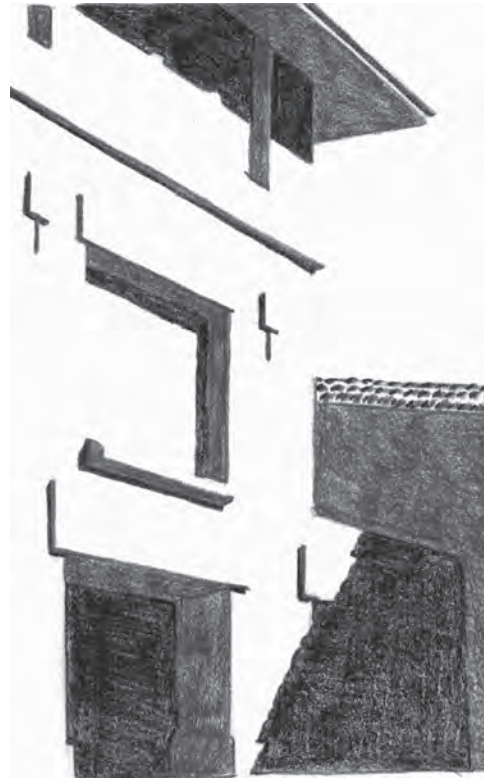
All construction lines should be in very light lead pencil or
erased.

Material: White paper.

Graphic Language: The drawing should use only three flat/even
continuous tones (white, gray and black). The surfaces that
are in direct sunlight are to be white, those that are in shade
(turned away from the light source) are to be gray and shad-
ows are to be black.

Value Patterns: High Contrast.

*Leave the sunlit surfaces white and do not define their edges with
lines. Only the shade and shadow tones will define edges.
The shade and shadow tones should be even (without varia-
tion) and continuous.*



*Drawings: Left to Right, Top to Bottom
Becky Day, Elizabeth Reed,
Paul Kurth*



Drawing 3: Positive & Negative

We usually speak in terms of the things that we see and their shape. The goal of this drawing is to see and draw the shape of the spaces contained within and defined by the things we see. In doing so, the shape of the spaces should become as important as the shape of the things in the drawings.

Subject: Open.

Sketchbook: Three compositional alternatives.

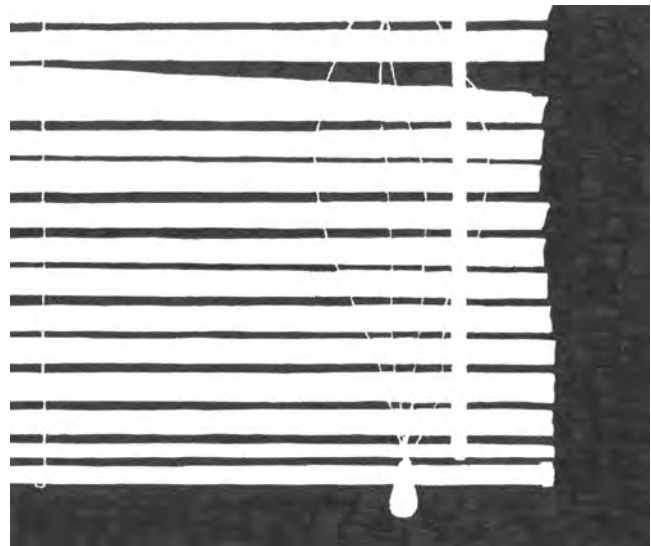
Material: White paper.

Media: Ink and/or marker.

Graphic Language: Two values (black and white). Objects are white and space is black.

Value Patterns: High Contrast.

You are looking for a subject in which the negative spaces are as interesting as the shape of the things themselves. An important part of this exploration is defining the portion of the visual world that you will represent.



*Drawings: Left to Right, Top to Bottom
Evette Garcia, Nick Arambarri
Casey Feeser*



Only the positive reads in the left image. Both Positive and negative read in the right image. The goal is to create drawings like the right image.