

LIGHT LOGIC

LIGHT MASS

White

1. **Highlight**
2. **Light light** (center light, the halo surrounding the highlight)

Half Tones (sometimes call middle tones)

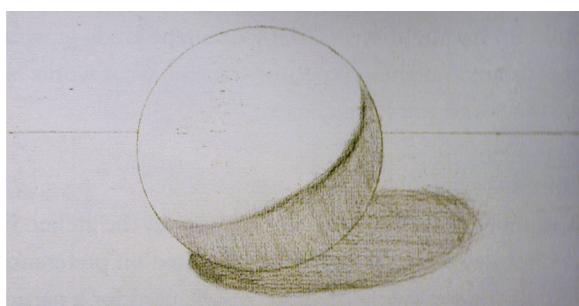
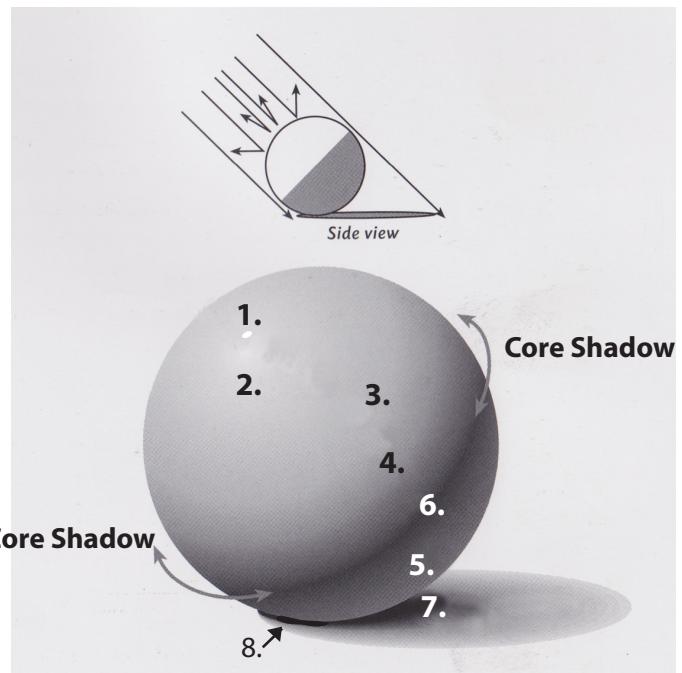
3. Light Half Tone
4. Dark Half Tone

SHADOW MASS

5. **Reflecting Lights**
6. **Core Shadow**
7. **Cast Shadow**

Black

The main divisions of light are in bold. The other divisions listed are in the intermediate values present within the classical order of light logic. It is important to be aware of these intermediate values because they can play an important role in the creation of believable form in space. Ignoring them when observing the subject can lead to a misrepresentation of light and form.

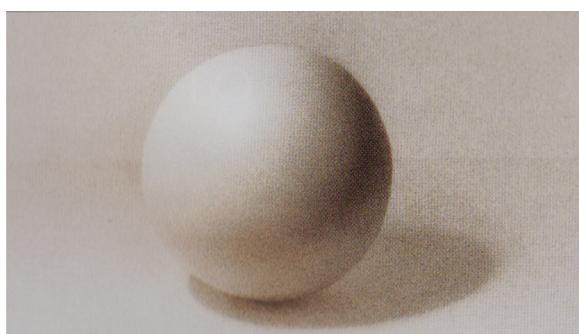


1. Blocking in the accurate shape and the division of the light mass and shadow mass with **CLARITY**.



2. The beginning of the build up of core shadow, reflecting lights and half tones.

(it is very important to remember that the reflecting light, although appearing light in the shadow mass, are still darker than the dark areas of the light mass. The light in the light mass receives light directly from the light source. The reflecting lights are receiving light that is bouncing off of the surrounding surfaces, not directly from the light source itself.)



3. The resolved sphere, including the range of lighter lights.

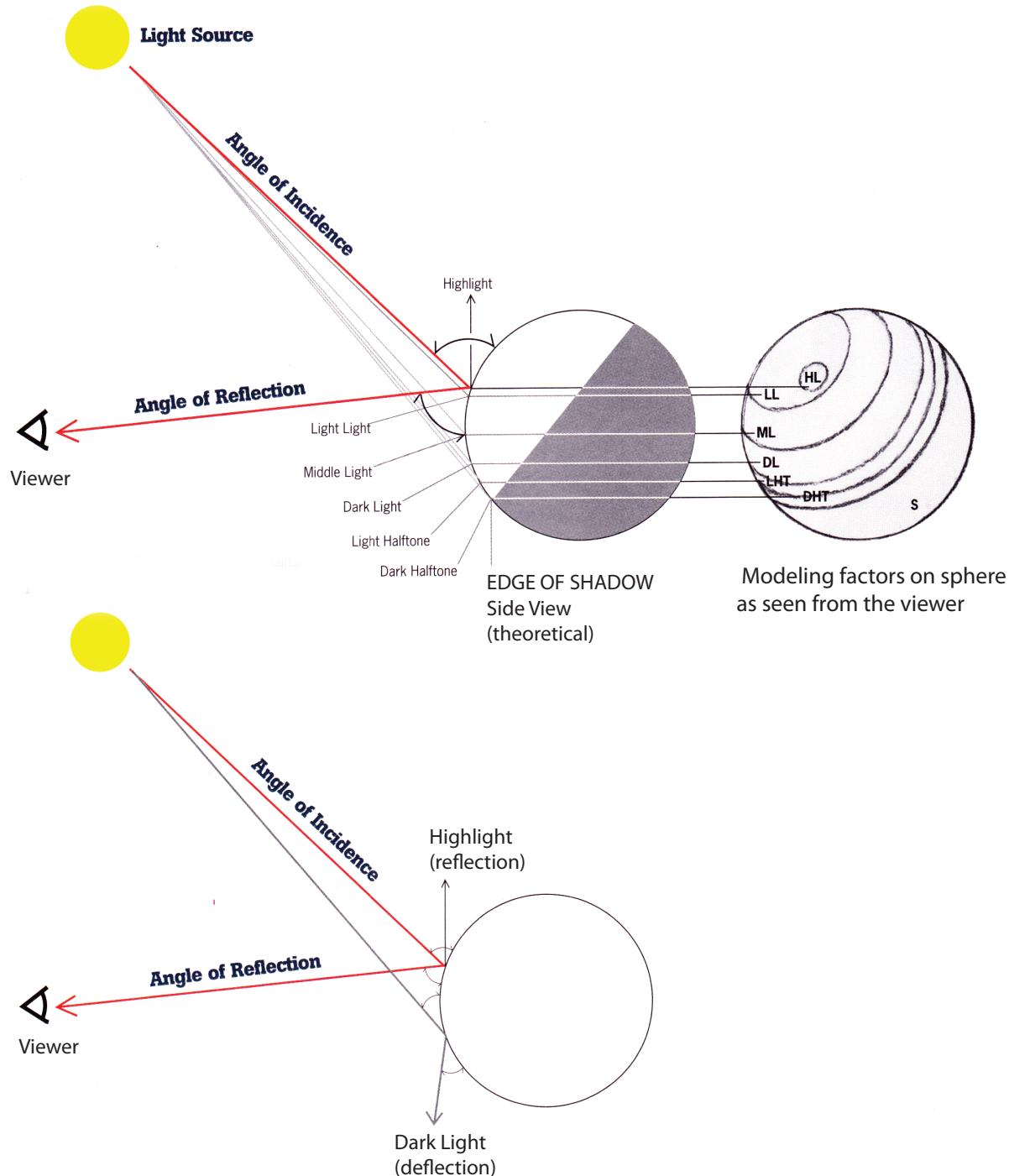
When working on a white surface it is usually easier to work from the darker areas toward the light mass. Doing this will help you to avoid making darker areas of the light too dark.

If you are having trouble determining an area of value remember to compare the area to another area and ask yourself:

Which is darker?, Which is lighter?, Approximately how much darker or lighter?

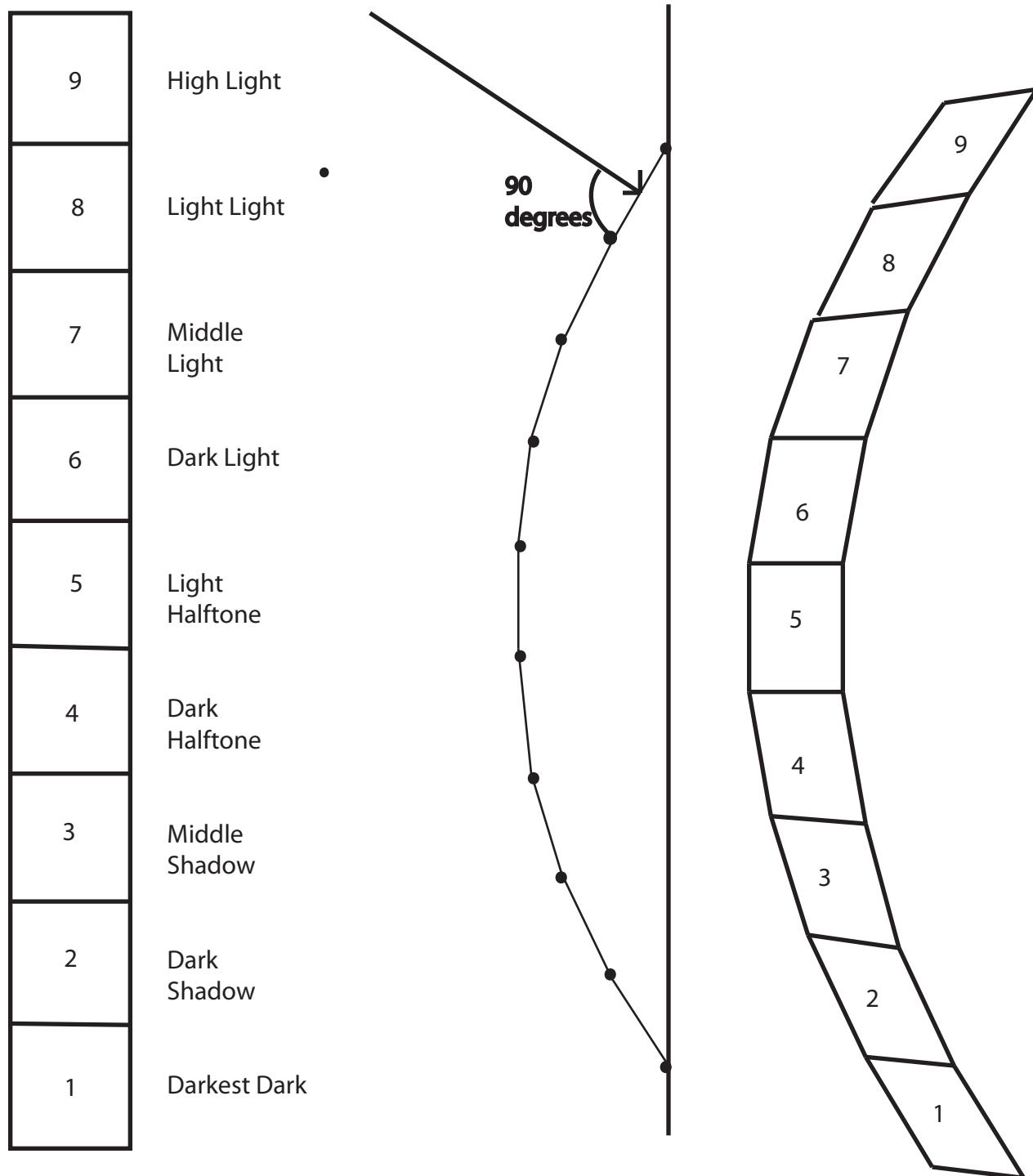
Also remember that just because you are drawing a shadow does not mean that the shadow is black. Compare it to see how far from a black value it could be.

LIGHT LOGIC



The examples above show how the light divides and how the divisions of light are created given the direction and placement of the light source to the object.

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The example above is a close up detail of how the divisions of light change along a curved form.

LIGHT LOGIC

This example shows how the light divides and how the divisions of light are created on a compound form.

A compound form being a form that is fundamentally a combination of the basic universal forms (cylinder, cube, sphere, cone).

The vase below being a combination of the sphere and a cone with the point taken off.

