

Exercise walk-through

Chiaroscuro and High-Contrast Drawing ■ 2.4

eXercise

You must be able to

- set one strong light against deep shadow
- reserve the strongest contrast for the **focal point** 视觉焦点
- use media that reach deep darks (charcoal, ink wash)
- keep a full value bridge, not just black and white

Method — Chiaroscuro

One strong light against deep surrounding shadow pushes the subject forward and sets the mood — the language of Caravaggio and Rembrandt.

Method — Focal contrast

The strongest value contrast attracts the eye first, so place it at the focal point.

Method — Full bridge

High contrast still needs lights, halftones, and controlled darks — not just a black blob with a white hole.

Practice 2.1 ■ 1 mark

Extreme chiaroscuro, where most of the image sinks into darkness, is

- A** notan
- B** tenebrism
- C** frottage
- D** grisaille

Solution 2.1

A notan

B tenebrism



C frottage

D grisaille

Worked steps

B. **tenebrism** is extreme chiaroscuro.

Practice 2.2 ■ 2 marks

Where should the strongest value contrast sit, and why?

Solution 2.2

Method: Focal contrast

Worked steps

at the focal point **B1**; because contrast attracts the eye first **B1**.

Practice 2.3 ■ 1 mark

Name two media that reach deep darks quickly.

Solution 2.3

Worked steps

any two of: compressed charcoal, ink wash, black conté **B1**.