

Dale's Remix – Notes on the importance of values – FAC Feb 5, 2014

Value Refers to Light vs Dark, Don't confuse Light with Bright or Dark for Dull

Your Eyes have 2 receptors, **70% Cones – See black & white**, 30% rods – see colour

Hence the importance of value in a painting

“ Much of your painting's success relies on your ability to replicate your subject's values. Getting your values correct helps you to define light, shape and the relationship of shapes, and provides depth.” Catherine Anderson – watercolorist

The Value Scale

Analogous vs Contrasting – Figure 1 – (a From Painter's Guide to Color – Stephen Quiller)

High Key, Middle Key , Low Key – Figure 2 a,b,c,d (b From Exploring Color – Nita Leland)

High Contrast – “Chiaroscuro” Many artists from the Renaissance used this.– ex.DaVinci's works

The Value Scale & Colour

The Munsell Colour tree – Figure 3 (b From Leland)

The Ostwald Colour System – Figure 4 (b From Leland)

Liquitex mixing Guide

How to see Values – Tools

Squinting, Look at image upside down

Use of Red & Green value finders, Neutralizes colours & Emphasizes values

Mirror,

Photo Manipulation - Print References in Black & White – in Photoshop programs, Increase the Contrast if possible, Use of Threshold Settings, Emphasize Warm vs cool by pushing hues and temperature to extreme's

Dale's Examples – “Harley” Note the amount of warmth in the shadows, perhaps unexpected

Values in a Composition - Should be **Light, Medium & Dark** in a composition

A good composition should have **Large, Medium and Small Shapes** + **Light, Medium and Dark Values**

Ratio 70% - 20% - 10% In any Mix - From Doug Swinton – Figure 5

For the Primary Subject - -the center of interest should have the greatest contrast, the lightest light against the darkest dark

Value Composition Examples

Figures 6-17 – (a From Quiller)

Figures 18 & 19 – Example of warm vs Cool in a value study, Warm colors come forward - Cool colors recede

Creating Thumbnail Value Studies

Possible materials , soft pencils, charcoal, gesso Black & White, Grey Scale Markers (Warm & Cool), Watercolor washes in a neutral tint (paynes grey),

Collage allows flexibility to move shapes around and change composition

Examples (Figures 20-24)

Outline shapes – Create a composition, with tracing paper you can easily move objects around from your photograph to create a better composition.

Assign Values to the Focal Area or Center of Interest, Higher Contrast

Assign more values working out from your Center of Interest, Most of the Composition should have a lesser degree of value contrast, Think of the importance of each shape. The focal area should not be the only area in which you use your lights and darks , but still the greatest area of contrast.

Work with a narrower range of values, white, black and perhaps 3 shades of grey.

Example 25 – Margaret Martin

Do another, An alternate value plan, Think outside the box, You may be surprised

Examples 26 & 27 – Mark Mehaffey – The Artists Magazine Sept 2005

Example 28 Jim McFarlane

Other Rules useful to the composition

A composition should contain - **70% Cool then 30% Warm** or **30% Warm then 70% Cool**

-the center of interest should have the greatest detail, secondary objects should be fuzzier as you go out

-Hard Edges come forward, Soft Edges go Back

-Texture comes forward

-Start with the darkest Dark and the lightest Light – ie your center of interest, not the background

-**70 : 30** Split Light Side to Dark Side of an object

-Munsell rule - If the light side of an object is a 2 on the scale, then add 4 for the shaded side for a value of 6
Secondary subjects become closer in value so not as dominant in the painting

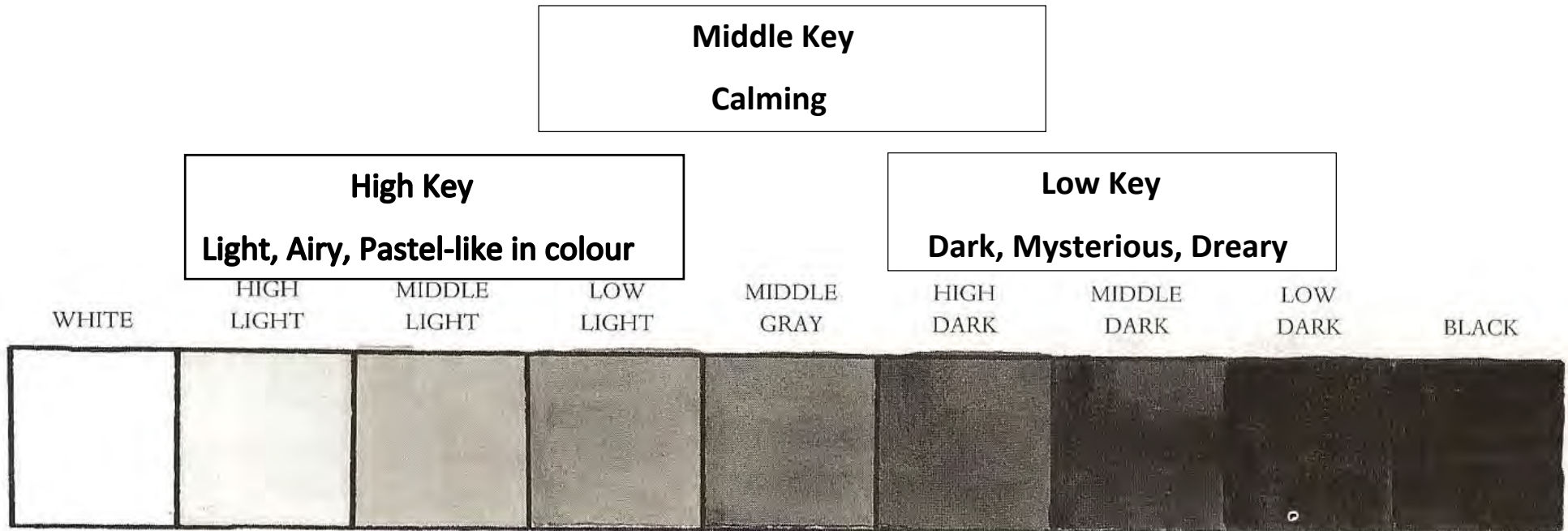
References

Doug Swinton workshops, addn'l input from Jerry Markham

Painter's Guide to Color – Stephen Quiller

Exploring Color – Nita Neland

Many wisdoms imparted by many wise people



This is the standard value scale. It has seven basic values that are located between white and black. In reality there are an infinite number of values between these two extremes, but for teaching purposes we use this seven-value-range scale.

Analogous Values – Values that are close together

- Quiet, Passive, Rest area of a painting

Contrasting Values – Farther apart on the value scale,

- Extreme value Black & White, Bold, Jarring
- Attract the eye,
- Normally in your center of interest, area of emphasis



High Key

Middle Key



Low Key





Full Contrast

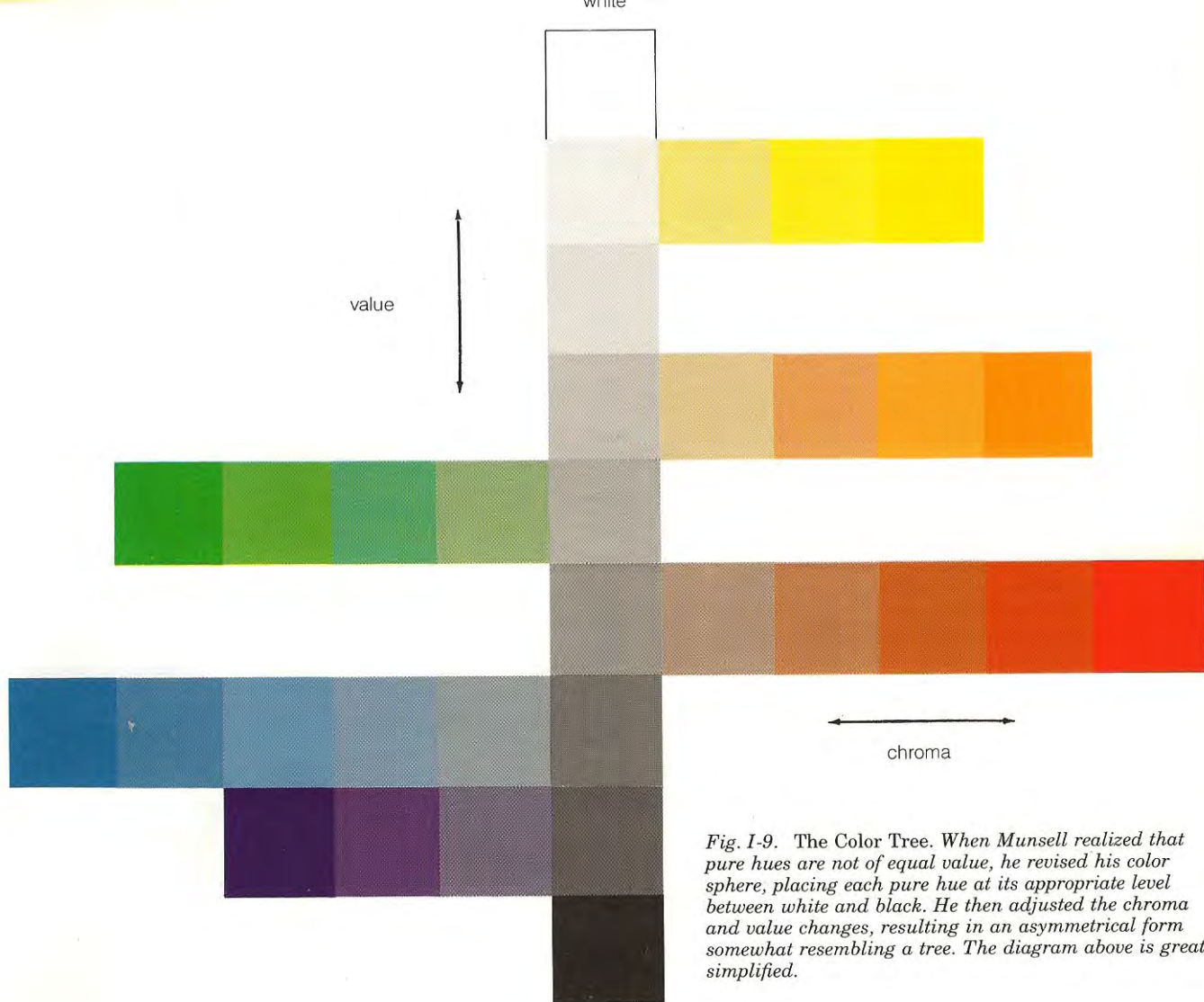


Fig. I-9. The Color Tree. When Munsell realized that pure hues are not of equal value, he revised his color sphere, placing each pure hue at its appropriate level between white and black. He then adjusted the chroma and value changes, resulting in an asymmetrical form somewhat resembling a tree. The diagram above is greatly simplified.

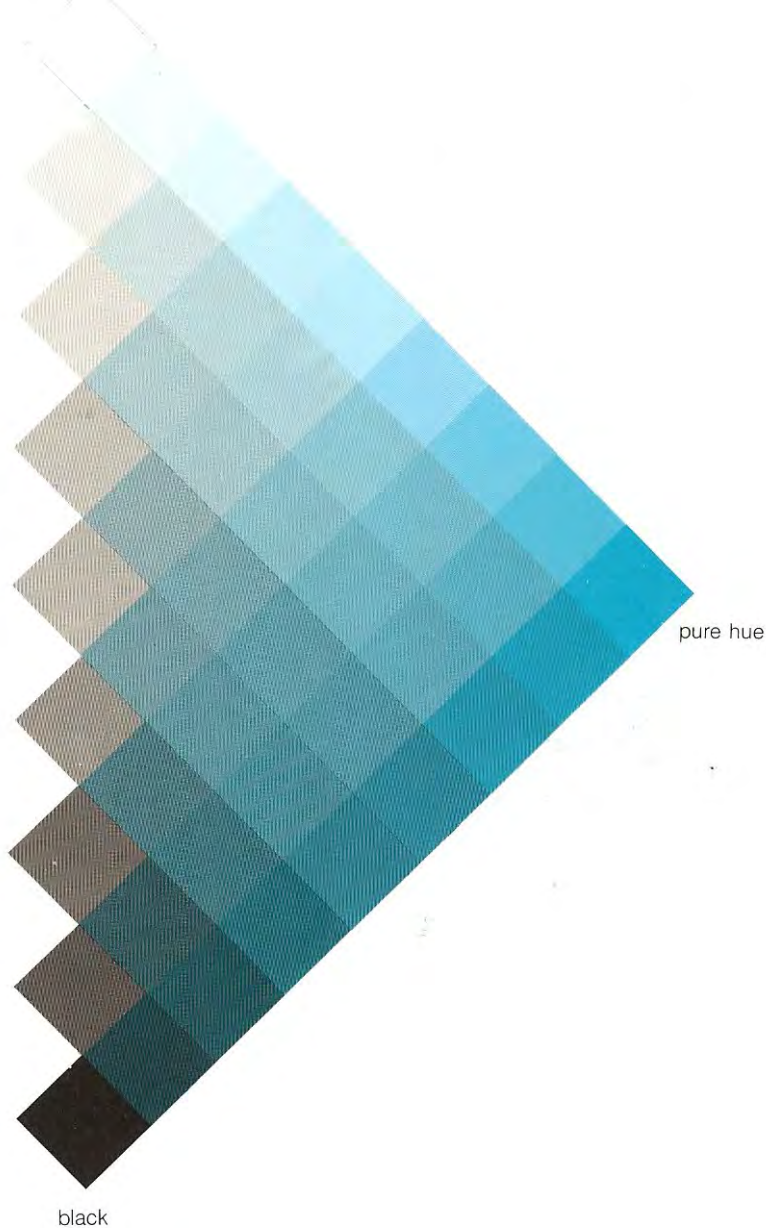
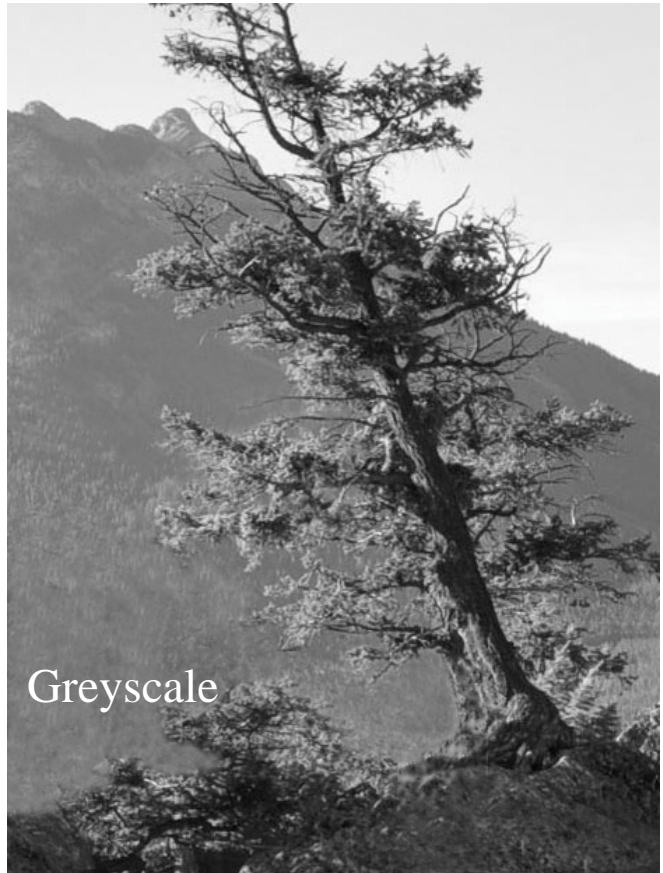


Fig. I-10. The Ostwald Color Solid. The Ostwald system is based on eight "primaries" having a triangular relationship with a central core of values from black to white.



Harley - Pale colours, Hard to see values



Greyscale



Threshold - Black & White



Pushing Hues



Warm vs Cool





Doug Swinton - Note use of Red, Mauve, Burgundy & Blue in the shadows.



70%

20

10



Value in Composition





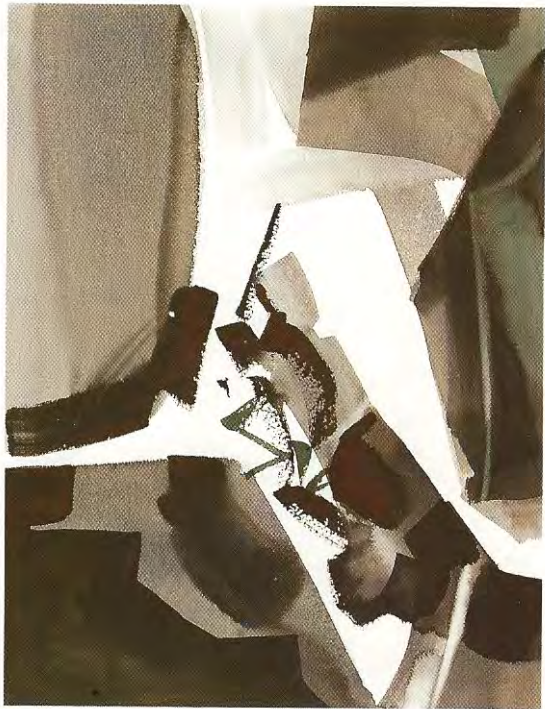
Extreme Value Contrast - Black & White



Strong Contrast - High Light & Low Dark



Less Contrast - Light Grey to Middle Grey - greatest contrast , boat to sky



This study has strong, contrasting black-and-white values that attract the eye. These values are located on the interior of the composition. The values in the outlying areas are closer, analogous values that serve as quiet areas. Each of these areas needs an equal amount of consideration in order to complement the rest of the composition.



The values in this composition are not as contrasting as those in the previous one. There is no white against black here. The strongest contrast is a low-dark value next to a middle gray. However, the other areas have values that are more analogous. Thus, the more contrasting values still attract the eye.



Anders Zorn, *Billiards*

Etching, 7" x 5" (17.8 cm x 12.7 cm), 1898.

Collection of Stephen and Marta Quiller.

This beautiful etching is masterfully composed with abstract shapes. Squint your eyes and study this incredible abstraction. Also study the arrangement of analogous and contrasting values.



In this abstract composition, notice the white pattern that weaves through the work. The strongest contrast between light and dark is in the area just lower than and to the left of center. This area draws the eye to it. The other values in the study are more analogous but the abstract shapes are arranged to work together.



This black-and-white reproduction of the finished painting Snow Slide Patterns, Wolf Creek Pass #2 demonstrates how a finished painting must also work in value. The arrangement of the values is what holds the composition together.



Snow Slide Patterns, Wolf Creek Pass #2

Transparent watercolor on Lana 300-lb. rough paper, 29" x 20" (73.7 cm x 50.8 cm), 1994.

Collection of Howard and Terese Stringert.

This painting was done in late May. There was still a lot of snow in the pockets of the rocky slopes and yet the vibrant, lime-green aspen leaves were emerging. Strong sunlight and shadow brought out the abstract composition. Actually, I set up and did this work next to a major highway. Cars, trucks, and motor homes whizzed by while above the road—not thirty yards away on the side of a hill—three bighorn sheep sunned themselves.

I was attracted to the rich colors, the strong sunlight and shadow, and the rugged-diagonal, abstract rock formations. I was interested in trying to capture the feeling I had about the change of season—from spring to early summer—in the high country.



The abstract arrangements in this study are more architectural and a bit more complex than those in the previous study. However, the stronger, contrasting values still hold to the interior of the composition, while the outlying areas are more analogous.



The black and white renovation of a traditional alleyway in a historic district.

The black-and-white reproduction shows how important the value structure is to the finished painting. Although I used blues and yellows, oranges and violets in the finished piece, I was thinking about darks and lights.



Evening Street Scene, Taxco

Watercolor and gouache on Lana 300-lb. rough paper, 27" x 18"
(68.6 cm x 45.7 cm), 1996. Collection of Brigitte and Jerry Lavey.

Several years ago I stayed at a hotel that overlooked this view of the city street in Taxco, Mexico. I spent each day conducting a workshop and then came back afterward, sat on the deck, and watched the evening come. The hotel room had an outdoor porch light and for a few nights I just worked on this painting. I love the sounds of Mexico at night. Anywhere else they may not seem right, but here they are perfect—dogs barking, mariachi music playing, roosters crowing, and Volkswagons motoring up and down the hills. Sometimes silent figures walk by.



Fig. IX-15A. Main Street Bridge (First State) by David L. Smith. Watercolor and ink. 13" x 20". The painting is predominantly a cool, monochrome composition.

Fig. IX-15B. Main Street Bridge (Second State) by David L. Smith. Watercolor and ink. 13" × 20". The monochrome painting has acquired depth and more vital expression through warm glazes over foreground areas, which provide a temperature contrast with the blues.







Tom Francesconi - Dorband Howe House - Watercolor



Lake Hickory – David M Kessler



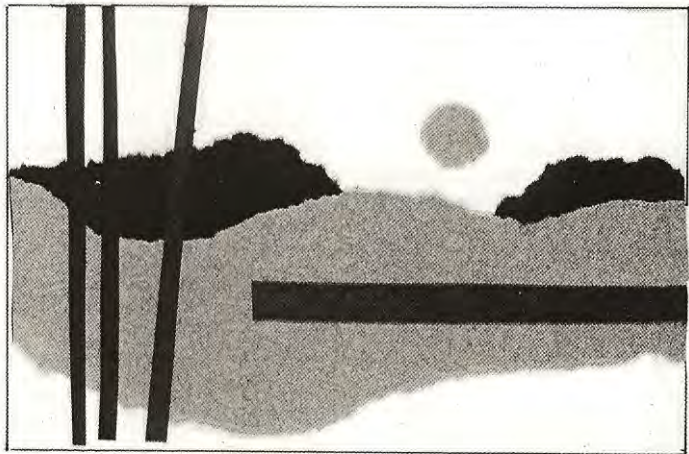


Fig. XIII-5. Shape: Collage studies.

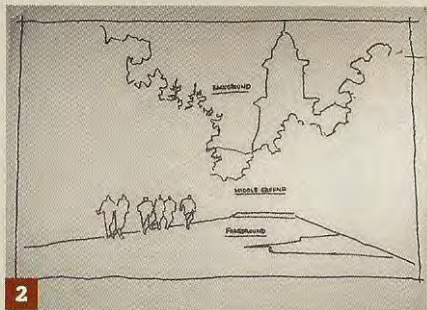


Fig. XIII-6. Shapes: Sketch from collage.



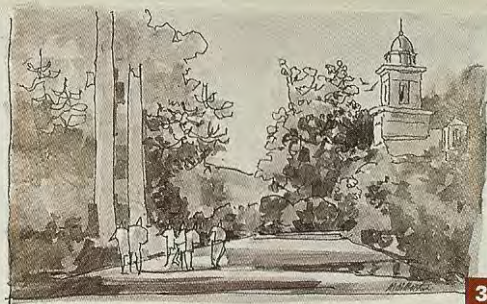
Step 1

In considering this photo reference, Martin was attracted to the church contours and used the shape as a point of departure for composing the painting. The artist decided to use warm colors, and she added figures for interest.



Step 2

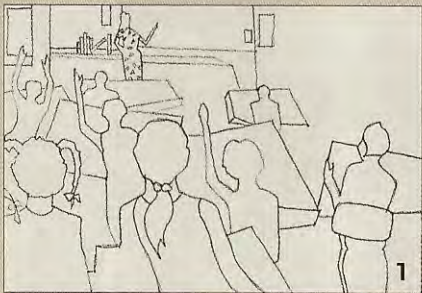
In this step Martin identified the foreground, middle-ground, and background areas. Deciding that the foreground road needed some activity that would move the eye from the foreground to the middle ground, she inserted a few runners.

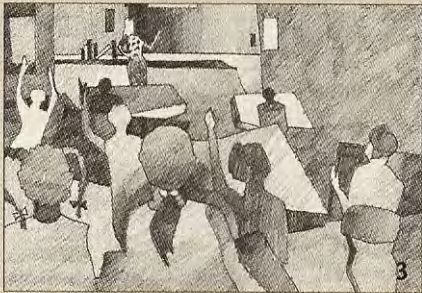


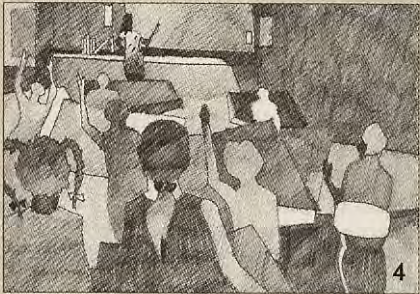
Step 3

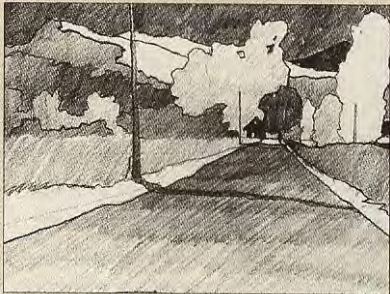
Employing a felt-tip line pen, Martin made a black line drawing and then defined basic lights and darks with four broad Prismacolor cool-gray markers (30%, 50%, 70%, and black). These values defined the contrast, space, and dramatic effect.

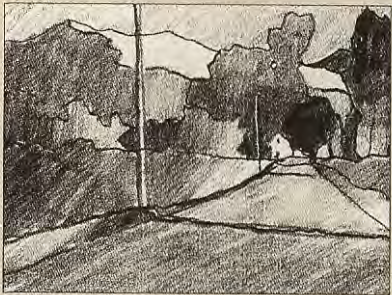












Jim McFarlane





First, I did a series of thumbnail sketches in pencil, making minor changes in the composition. Note these changes in the sketch I decided on (shown at left):

- I removed unessential details like the trash can and the small tree.
- I simplified the area behind the left side of the building.
- I emphasized the interesting shapes in the building by moving it closer to the foreground.
- I made the statue larger to increase its importance.
- I scaled down the river to make it seem farther away and less important.



