

VALUE SCALES

For purposes of analysis, **value** is usually considered in terms of a gradations ranging from white (the lightest) to black (the darkest), with a number of gray degrees in between. This particular scale is called **achromatic**, without color or colorless. Black and white photography is a clear example in understanding achromatic values. We see our world in full color, yet black and white photography can demonstrate how color can be expressed in terms of values of light and dark.

Monochromatic is one color is various values from light to dark. A lighter color than the normal hue is known as a **tint** (adding white). A **tone** is a medium value of a color and can also be a color mixed with gray. A darker value is known as a **shade** (adding black). For example: take red as a color; pink as its tint; crimson, mauve or dusty rose as its tone and maroon or burgundy as its shade.

On a two-dimensional surface, a three-dimensional image can be achieved by the use of light and value. During the Italian Renaissance, painters perfected a technique called **chiaroscuro**, (chiaro = light; oscuro = dark). With chiaroscuro, values (lights and darks) are recorded in contrasts of light and shadow, so mass is modeled for our eyes on a two-dimensional surface providing a three-dimensional quality.

Assignment:

Part 1 - Nine-step Achromatic Value/Gradation Scale in solid magazine values

1. Working in collaborative groups of 2-3 people, find black, white and gray values from solid magazine imagery.
2. Aim for even steps between values. Match similar gray undertones (such as blueish grays, brownish grays, purpleish grays, yellowish grays).
3. The finished value scale will range from **1 white, 7 grays (from light to dark) to 1 black.**

Value Scale Breakdown: white - very light - light - light/medium - medium - medium/dark - dark - very dark - black

Look for big to small jumps between values and correct these transitions. Substitute values until you have an even transition from one value to the next. While doing this you will increase your sensitivity to the subtle differences in value.

4. Each separate value chip will be 1 1/2" in width by 3/4" in length. Suggest using a template to trace and cut the rectangle.
5. Mount these achromatic values on color paper, such as blue, red or green with a 1/2" margin around the full scale. Stack the rectangles vertically with white at the top and have each value chip touch the next value chip on the width-side of the rectangle.

Part 2 - Nine Value scales in graphite, ink, marker, color pencil and watercolor paint

1. Graphite scale (1) - aim to match your magazine solid values to graphite values.
2. Marker scales (2) demonstrate hatching, cross-hatching and stippling values.
3. Ink scales (2) demonstrate hatching, cross-hatching and washes.
4. Color pencil scales (2) one warm color and one cool color.
5. Watercolor paint value scales (2) one warm color and one cool color.
6. Cover areas with media, then cut each value 1 1/2" in width by 3/4" in length and position them in order of the scale. Use a template to trace and cut the rectangle. Mount these 9 values scales on white paper with 1/2" margin/border around the full scale. Each scale should have 9 values from light to dark with white on one end to very dark or black on the other end.

Due - Wednesday, 8/30 at the end of class - Value Scales in magazine achromatic values, graphite pencil, ink, marker, color pencil and watercolor.

Turn in all preparatory work - Glue extra unused values onto paper and submit with value scales as prep work.

Supplies for this assignment: magazine values, paper - red, green or blue for achromatic value scale; black or white paper for graphite scale, ink scales, marker scales, color pencil scales and watercolor scales.