

# Christine Pilkinton Fine Art

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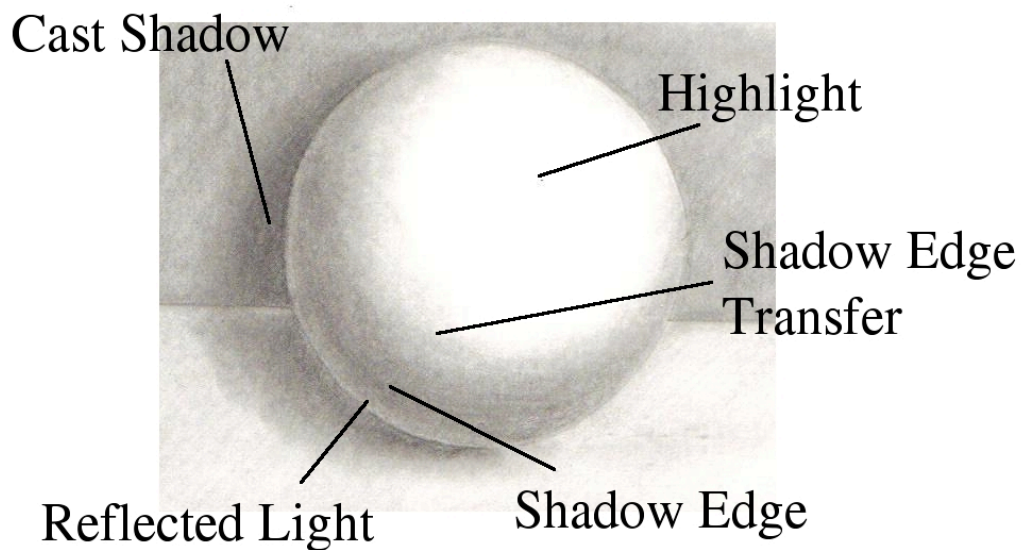
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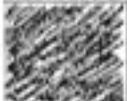
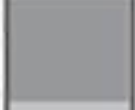


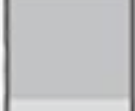


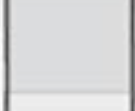


*To send light into the darkness of men's hearts  
- such is the duty of the artist. Schumann*

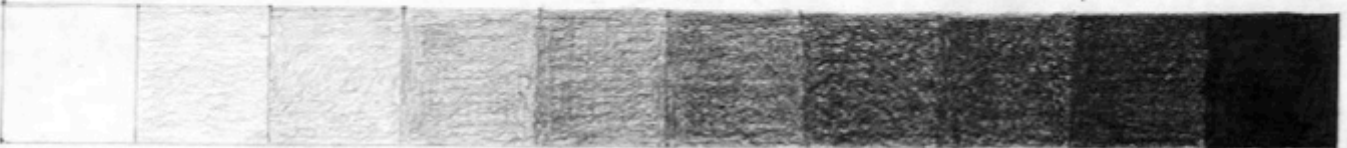
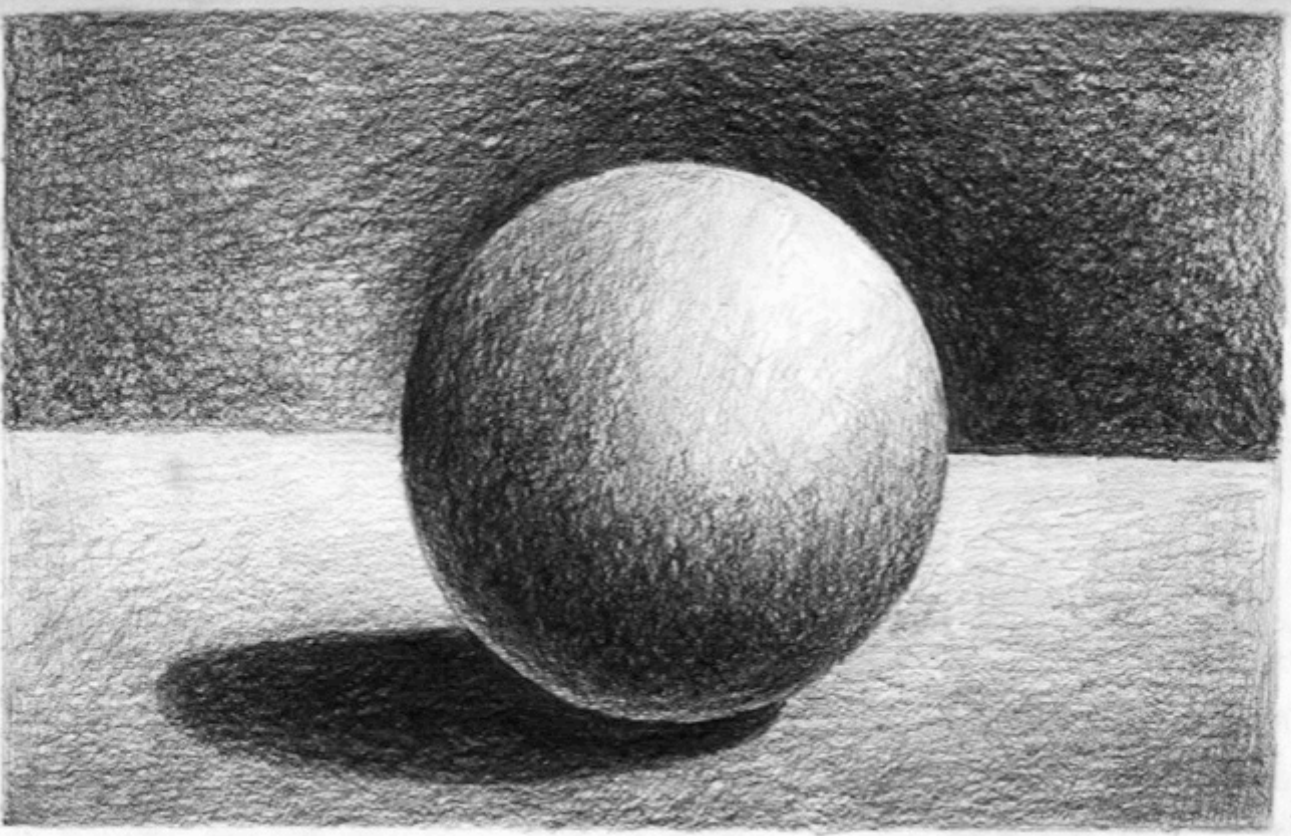
## VALUE

“It is in the contrast of light and dark that design happens.” *Helen Van Wyk*

### 5 Value Grid



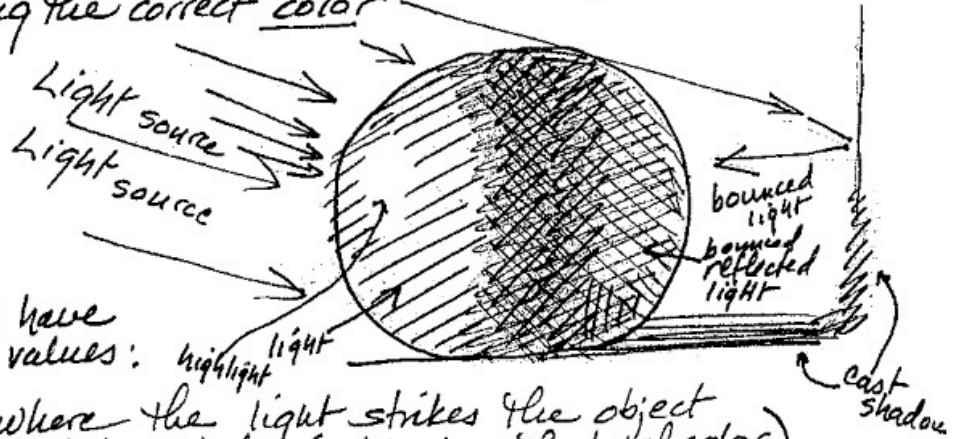
TONAL		CROSSHATCH		LINEAR	
Controlling blends in Values		"Crossover" lines from 1 to 4 directions		Lines only in ONE direction	
					
					
					
					
	Gradually add more pressure for each darker value.	4 directions very close together.		Saturate with fine lines as dark as possible.	
	Increase pressure	Lines cross in 4 directions.		Increase pressure.	
	Use very light pressure for 1st values	Lines cross in 3 directions.		More lines closer together.	
		2 directions cross together.		Small, short lines in 1 direction.	
		Lines cross in 2 directions.			
		Begin with short lines in 1 direction.			



# Values (of solid objects)

objects <sup>which are solid</sup> & have the same set of values, below

Getting the correct value is more important than getting the correct color



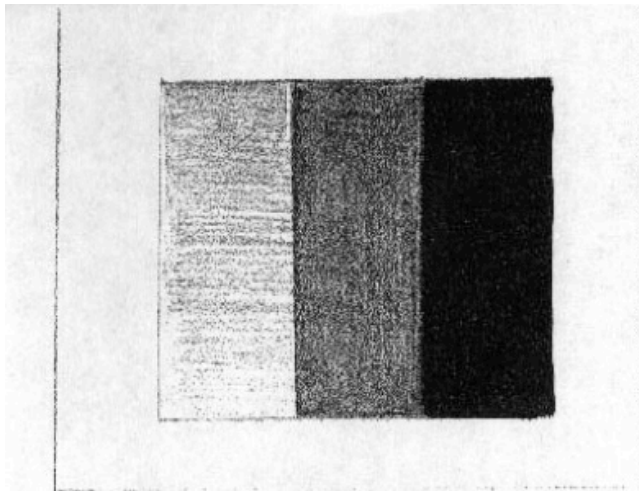
Solid objects have the following values:

1. Light — where the light strikes the object uninterrupted. (will show the local color)
2. Shadow — where the light is interrupted. (it is darkest as it nears the light)
3. Cast shadow — The shadow on the floor, wall, or side of the face where the object (ex: a nose) interrupts the light
4. High Light — where the light source strikes the object most intensely & directly (ex: on the protuberance on the forehead, on the top of the tip of the nose)
5. Bounced (reflected) light — where the light source hits a wall (or other ambient light in the room —) & bounces onto the shadow side of the object.

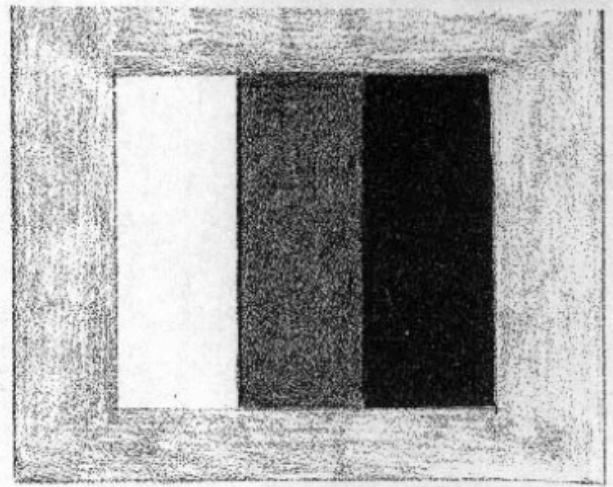
Caution: The bounced (reflected) light is PART OF THE SHADOW — it will never be as light as the light side of the object. When you half-close your eyes it will disappear (be part of the shadow & indistinguishable from it).

Caution: "Look for the Lost & Found" — the interruptions in line, edges of shapes. Some places will be sharp, others soft or not there

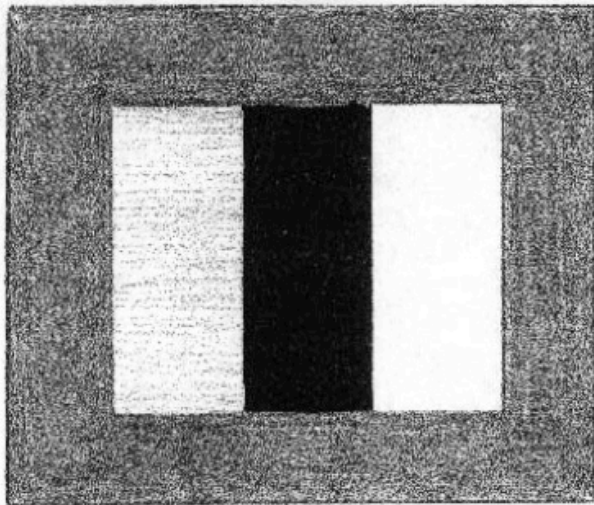




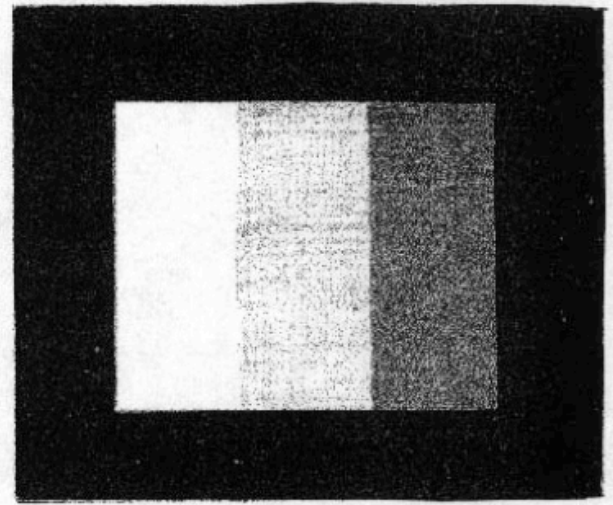
THREE TONES ON WHITE



THREE TONES ON LIGHT GRAY



THREE TONES ON DARK GRAY



THREE TONES ON BLACK

### THE FOUR BASIC TONAL ARRANGEMENTS

Consider your subject as made up of four basic patterns of light, light gray, dark gray, and dark. One of these values should dominate the rest. In the simple diagrams above, four values in combination with four different backgrounds are shown, in each case with a different value predominating. The four arrangements can be varied infinitely according to subject, area, and distribution of pattern and pattern shapes. The extreme lights and darks may be reserved for highlights and dark accents. You can experiment with toned papers, chalk, and charcoal, to develop your sense of values and pattern arrangement.

ART APPRECIATION  
VALUE SCALE

NAME \_\_\_\_\_ DATE \_\_\_\_\_ PERIOD \_\_\_\_\_

VALUE IS A TERM TO DESCRIBE THE LIGHTNESS OR DARKNESS OF A PIGMENT (OR COLOR). IN ART IT IS COMMON TO CONSIDER VALUE AS BLACK, WHITE AND SHADES OF GRAY. BELOW COMPLETE A VALUE SCALE FROM 0% (WHITE) TO 100% (AS DARK AS YOUR PENCIL WILL GET). IN THE SECOND SCALE COMPLETE A SCALE FROM 0-100% VALUE WITHOUT ANY BREAKS.

