

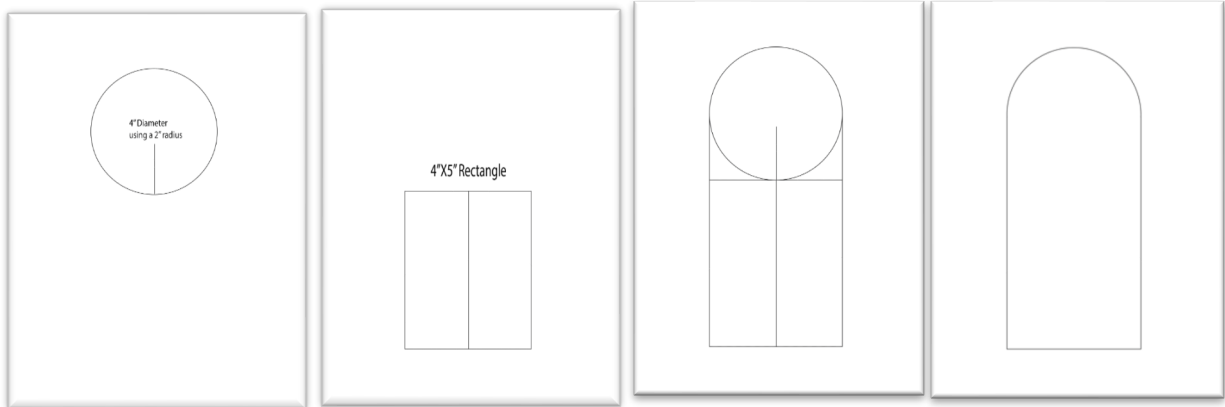
Value and Shape

Project Brief:

Use of value is also great to give mood to an image. We will be exploring through value schemes, value contrast, and shape composition the effectiveness of lights and darks in your work.

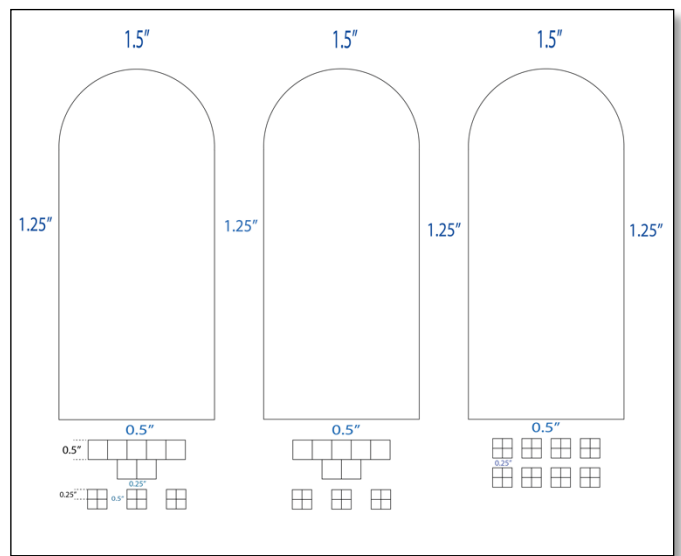
Prep:

1. Take two sheets of tracing paper.
2. On one create a circle with a 4" diameter, using a compass set at a 2" radius. Add a straight line down from the center of the circle so it touches the outside edge.
3. On a separate sheet of tracing paper, create a 4" x 5" rectangle and add a vertical line from the center up to the top of the form.
4. Now put the two shapes together so that stack and align.
5. Trace these in combination on another piece tracing paper and add two connecting lines.
6. Finally, erase the interior construction lines and clean up the shape.



On a 14"x17" sheet of tracing paper, create the matrix you see to the right.

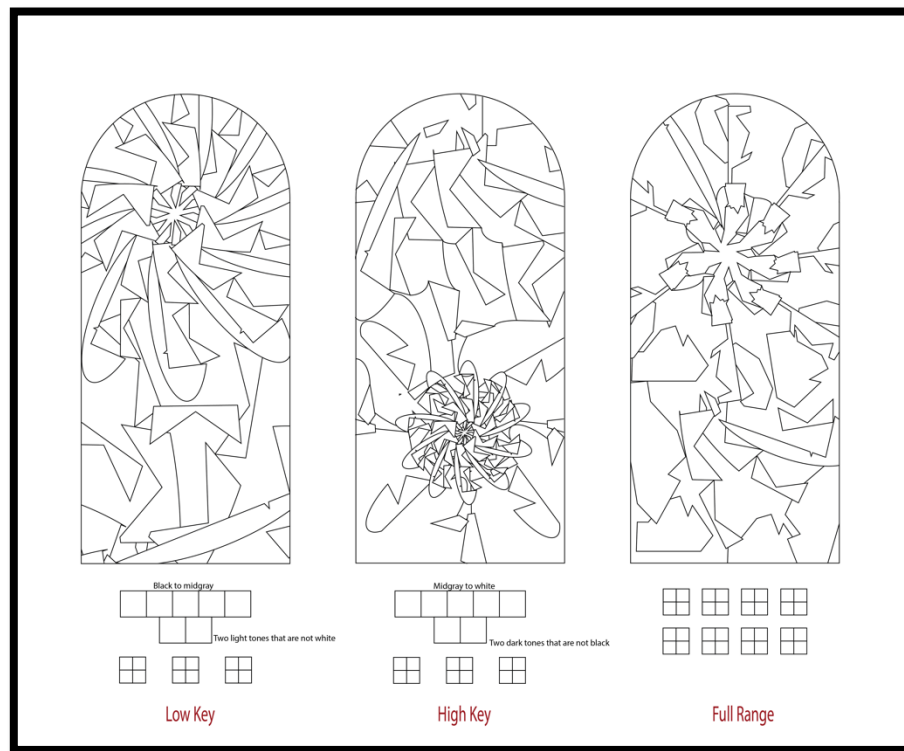
- 1.5" border line at the top of the tracing paper.
- 1.25" vertical border line at the left side.
- Use your earlier arch picture plane tracing and align withing your borders. Trace.
- Repeat the tracing of the arch two more times with 1.25" spacing between each.
- Below the picture planes create small grids as seen in the diagram. These will be used for establishing your tonal palette before starting into the final works.



Assignment

Add shape compositions into the shape picture planes.

1. Use your radial designs from the balance project to start the designs. Each picture plane must feature at least one radial design. You can place the radial designs higher, lower, in the middle or off center.
2. The remaining negative space must be filled with another radial design or a pattern that will complement the first group of elements.
3. Use your tracing skills to accomplish this. Be sure to break up the negative space between shapes so that you will not have a continual tone filling that in later.



Once your compositional matrix on tracing paper is complete, it is time to render the images.

- Begin by transferring the design and value chart components to a piece of 14"X17" drawing paper. Use the vine charcoal or graphite. Be sure to only transfer the lines of the picture planes, the composed interior shapes, and value chart grids; don't transfer any guidelines.
- Once the lines are transferred, go over the lines again with a pencil and clean up any smudges with an eraser.

- Render in the value chart for the first design on the left using low key values. The top chart of five squares will be rendered in with transitional values moving from black to mid gray. Remember each square will have only one tone. Use your Black, 70% Gray, and 50% gray Prismacolor pencils to accomplish this. You may need to practice on a separate piece of scrap paper before doing this. For the two squares below the first set of five, add two light tones that are not white. Use your 30% gray and white Prismacolor pencils for this. Finally render low key tones in the small grids exploring low key/low contrast, low key/mid contrast, and low key/high contrast.
- Once the value charts are complete, begin filling in the composition above using a Low Key Value scheme. Use your relative contrast of tones for purposeful effect. For instance, use your high key minority tones for high contrast in one part of your radial design for emphasis and focus. Use mid contrast anywhere you want the viewer to notice as a significant passage in the composition. Use low contrast and darker values where you want the viewer scan across quickly.
- Your application of the media must be smooth and well crafted with no paper showing through or obvious marks showing.
- Your final composition must appear overall darker and have a range of contrast in the design with significant visual effect.

For the middle image, you will apply a High Key value scheme.

- Begin as you did with the Low Key by adding tones to the value charts, only here you will render values relevant to high key value. For the top row of five you will create a run of transitional values, starting with mid gray and ending in white. You must use your 50% gray, 30% gray, and white Prismacolor pencils to accomplish this. For the two squares below add two dark grays but not black. You will use 70% and Black Prismacolor pencils to do this. The remaining smaller grids will be used to explore high key/low contrast, high key/mid contrast, and high key/high contrast. Remember to render only value per square in your charts.
- Next, fill in your design using a high key value scheme. Be sure to use your minority darks for emphasis in contrast to surrounding lights, mid contrast for passages of significance, and low contrast for calmer areas. Again, your image must have an overall appearance of light.
- The use of medium must be smooth and opaque with not paper shining through.

For the final image you will create an image that has a full range of values.

Define an area as low key, an area as high key, and vary contrast for effect. This should include emphasizing your focal point with high contrast.

- Before beginning the design, be sure to explore various value combinations in the small grids below.
- After this, strategize what areas you are going to establish as overall dark vs. overall light, high contrast vs. mid or low contrast, etc.
- You will be judged on your craft and compositional effectiveness.

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- Be sure to keep your borders clean and the drawing paper in good condition with no tears or wrinkles. It is always a good idea to wash your hands before working and/or have a buffer sheet in between your hand and the paper when rendering. You would be wise to keep your image in a sturdy cardboard folder to ensure it isn't damaged.
 - When finished, label your image on the backside of the paper.
 - See Blackboard and/or your teacher's notes for due dates and further turn in information.