

VOCABULARY NOTEBOOK ENTRY: illuminated, value, light source, illusion, shallow, depth

DO NOW: Page 56, Picture 3-2

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3 Value

Key Vocabulary

value
high-keyed
low-keyed
value contrast
center of interest

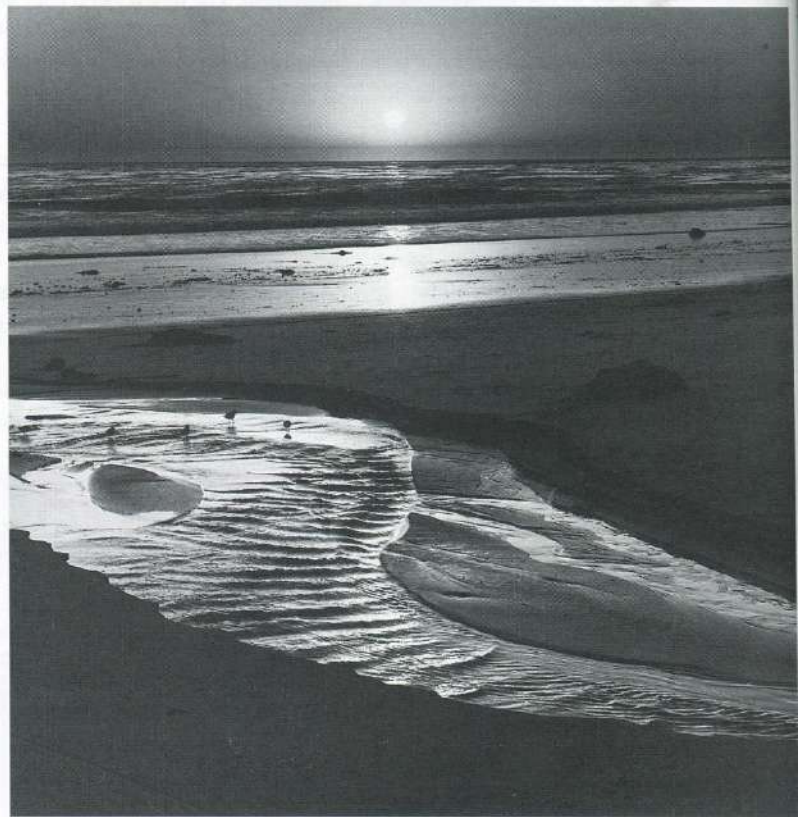
ALL THE THINGS YOU SEE AROUND YOU ARE ILLUMINATED, or lit, by some light source. Without light, you would see nothing. No matter how bright your whitest clothes are, you cannot see them in absolute darkness. With a little light, the clothes begin to look gray. As the light increases, the white clothes look brighter.



3-1 This value chart shows a range of nine steps from white to black. Most people can distinguish about thirty to forty steps, or value gradations, between black and white.

3-2 Much of the beauty in black-and-white photography is a result of gradations in value.

Ansel Adams (1902-84).
Fiat Lux: Birds on the Beach, 1965. Contemporary print from original negative by Ansel Adams (6-UCSB-01.10) UCR/California Museum of Photography. Sweeney/Rubin Ansel Adams Fiat Lux Collection. University of California, Riverside.



This range of light and dark is called **value**, the lightness or darkness of grays and colors. In a black-and-white photograph, you can easily see the difference between the areas of light gray and white and the areas of medium gray and black. White is the lightest value, and black is the darkest—and there are an unlimited number of values between them. In this chapter, you will explore the use of value in a design, the differences between light and dark values, and value contrast.



3-3 Where is your attention drawn in this image? How does the artist use value to create the center of interest?

Jean-Baptiste-Siméon Chardin (1699–1779). *The Silver Goblet (Le Goblet d'Argent)*, c. 1728. Oil on canvas, 16 7/8" x 19" (42.9 x 48.3 cm). Purchase 55:1934; The Saint Louis Art Museum (Early European Art).

Try it

Use pencil, charcoal, or crayon to make a value chart with only three values: light, medium, and dark. Then make a second value chart with five values, from white to black.

3-4 This self-portrait is a study in values. Think about where the source of light must have been when the artist depicted her own face.

Sun Han (age 17). *Self-portrait*, 1996. Charcoal on paper, 18" x 24" (45.7 x 61 cm). Los Angeles County High School for the Arts, Los Angeles, California.



Using Value in a Design

The light in a painting or drawing may come from any single direction or from more than one direction. Areas facing a light source are lightest in value. Areas facing away from a light source are darker. Light also creates shadows. A single bright light creates shadows that are sharp and dark-valued. Multiple light sources or indirect lighting produces lighter shadows with softer edges. Shadows and varying shades of gray can create the illusion of three-dimensional space or volume.

Value may also be used to show depth. The farther away that objects are from the foreground in a landscape or cityscape, usually the lighter they are in value. Look at the image of the *Grand Canyon* (fig.3-6). In this photograph, the darkest areas are the canyon walls closest to the viewer. In the distance, the canyon becomes noticeably lighter. If an artist uses all light or all dark values, the space within his or her design may seem shallow, with little or no depth.

Artists often depict the actual effects of light, but sometimes they choose to alter or invent them. They may wish to emphasize darkness to convey a sense of mystery, or they might increase the brightness to suggest happiness or excitement. The values may not be realistic, but they can strengthen the mood to better suit the artist's intended effect.

3-5 In this image, the darkest area is farthest from the viewer. What is the effect of this?

Colleen Browning (b. 1929). *Ghost Women of Essaouira*, 1983. Oil on canvas, 40 1/2" x 48 3/8" (102.9 x 122.9 cm). Lulu H. and Kenneth Brasted, Sr. Memorial Fund, Wichita Art Museum, Wichita, Kansas.

3-6 When looking out a window, down a street, or across a field, notice how the objects farthest away from you are usually the lightest in value.

Grand Canyon. Photo by H. Ronan.



3-7 This study takes advantage of some ways value can be used to emphasize the mood of a work.

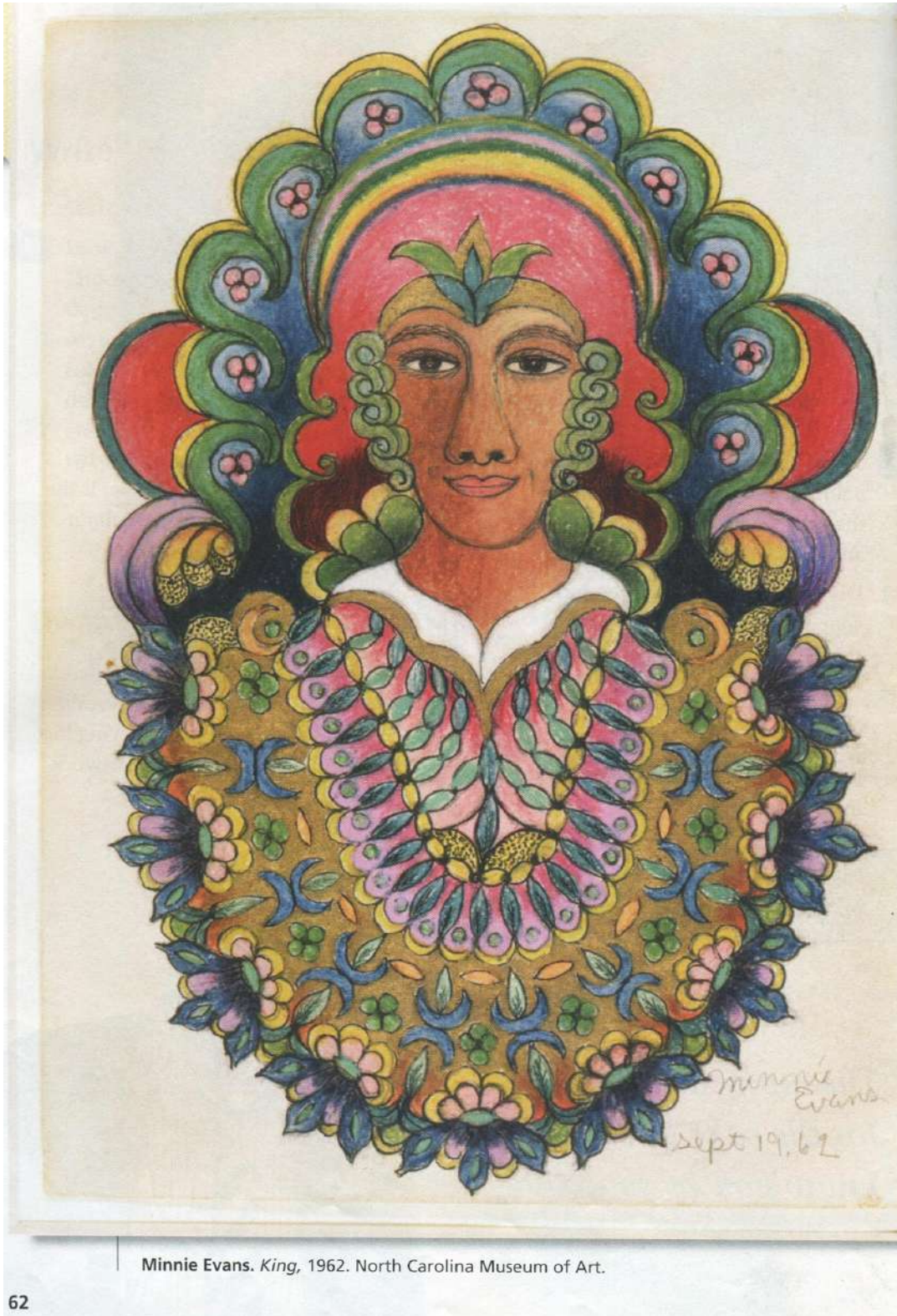
Lawrence Parks (age 17). *Self-portrait*, 1996. Graphite. Plano Senior High School, Plano, Texas.



EXIT: Answer in a complete sentence: In Do Now Detective, what does the "Subject" tell us?

VOCABULARY NOTEBOOK ENTRY: principle of design, balance, symmetrical balance, radial balance

DO NOW: Page 63, "King"



Minnie Evans. *King*, 1962. North Carolina Museum of Art.

The Principles of Design

In Unit 1, you learned about the elements of art, the basic parts and symbols that make up artworks. This unit will help you discover the principles of design, the guides used by artists in arranging the elements of art and planning visual compositions. The seven **principles of design** include **balance**, **emphasis**, **proportion**, **rhythm**, **pattern**, **unity**, and **variety**.

These principles will help guide your understanding and appreciation of works of art. They will also provide a common vocabulary for discussing visual art. You will discover how artists use the principles of design in their artworks, and you will have opportunities to experiment with them in your own works of art.

This painting by American artist Minnie Evans (1892–1987) shows the artist's use of the principles of balance, pattern, unity, and variety. With no formal art instruction, Evans developed a highly personal and expressive style of art using the principles of design.



About *the Artist*

Born in a log cabin in North Carolina, **Minnie Evans** began making art in her forties. She used vibrant colors to represent her dreams and visions, often the subjects of her paintings. Read more about Minnie Evans on page 84.

Lesson 1

Balance

How would you describe each side of the sculpture below? You might say the two sides are equal or balanced. **Balance** is achieved when the elements are arranged to give the appearance of overall equality or stability in

an artwork. In **symmetrical balance**, also called formal balance, the two halves nearly mirror each other. In **radial balance**, elements spread out from a center point. A starfish is an example of radial balance.



In what other natural objects might you see radial balance?

Artist unknown, Mayan.
Urn or Brazier in the Shape of a Priest, Pre-Columbian.



EXIT: Answer in a complete sentence: In Do Now Detective, what does the “Subject” tell us?

VOCABULARY NOTEBOOK ENTRY: Safety Last, Harold Lloyd, silent-film, stunt double

DO NOW: Page 59 , Picture 3-8

About the Artwork

Harold Lloyd in *Safety Last*

The inspiration for *Safety Last* came to silent-film actor Harold Lloyd when he watched Bill Strothers (known as the "human fly") climb up the outside of a Los Angeles office building. Lloyd became so terrified while watching Strothers that he hid his eyes from what he was sure would end in disaster. Lloyd realized the suspenseful effect that such a scene would have on moviegoers, and incorporated similar scenes into several films over a ten-year span.

Safety Last is the story of a department-store clerk who tries to convince his visiting girlfriend that he is the store manager. In the process, the famous bespectacled character meets with some amazing obstacles. This still photo is from perhaps the best-known scene, a fast-paced, comic climb of a twelve-story building, during which Lloyd defends himself against attacking pigeons, spilled water, tilting

windows, and tangled nets. A stunt double served for much of the action.

For this shot, one of the most famous from early Hollywood, the camera placement exaggerates the distance between Lloyd and the street below. The lighting and composition of this scene, as well as the actor's expression, produce an emotional impact.

However, a sense of danger in *Safety Last* was present not only by design and acting. Lloyd reportedly dislocated his shoulder as he dangled from the clock. Also, Lloyd had one of Hollywood's best-kept secrets: because of injuries from the explosion of a faulty prop bomb, the actor had an artificial right hand. To make up for the loss, the actor worked hard to improve his athletic abilities. Despite these challenges, however, both the movie and Lloyd's life had happy endings.

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3-8 How has the cinematographer used value to increase the tension in this scene?

Harold Lloyd in *Safety Last* (1923). The Museum of Modern Art, Film Stills Archive, New York.

Discuss it

Look at various black-and-white photographs in this book. How did the photographers make objects or people contrast with their surroundings? Which works have few value changes? Which use a wide range of values? What different moods do these black-and-white images create?

EXIT: Answer in a complete sentence: In Do Now Detective, what does the "Media" tell us?

VOCABULARY NOTEBOOK ENTRY: asymmetrical balance

DO NOW: Page 65, "Paris Street, Rainy Day"



Gustave Caillebotte. *Paris Street, Rainy Day*, 1877. Oil on canvas, 83 1/2 by 108 3/4 inches.
The Art Institute of Chicago, Chicago, IL.

Asymmetrical Balance

Why does this artwork appear balanced? French artist Gustave Caillebotte (1848–1894) used **asymmetrical balance**, or the application of equal visual weight, in this painting. The two sides of the artwork are not the same, yet the visual weight, or use of elements to draw the viewer's attention, are nearly equal.

Artists create asymmetrical balance, also known as informal balance, using color, line, shape, and other elements. For example, a large shape on the right might balance a small patch of bright color on the left. How did Caillebotte balance the couple in the foreground?

Sketchbook Journal

Nature loves balance. Look for examples of symmetrical, radial, and asymmetrical balance in the natural environment. Draw and label at least two examples of each kind of balance. Make notes about where you found each example and what attracted your attention to it.

Studio 1 Setup

Balance in Three Dimensions



Artist unknown. *Eskimo Mask*. Boulogne Museum, Boulogne-sur-Mer, France.

What types of balance did the artist use in this mask?

Artists create balance in three-dimensional works of art as well as in paintings and drawings. The artist of this mask chose to include several kinds of balance. Look for these details:

- The mask as a whole shows symmetrical balance, although the two sides are not exact mirror images. Shapes are repeated on either side of the mask.

- The patterns within each circular disk around the “face” create radial balance. The artist’s use of color adds to the mask’s overall balance.

Balance and Expression

Symmetrical balance can often evoke a feeling of order and calmness. Asymmetrical balance sometimes reflects feelings of tension or instability. Think about how the artist’s use of symmetrical balance affects your response to the mask. What mood does it express? How do the shapes and colors contribute to this mood? Consider how you might use balance to express a particular mood or feeling in your artworks.

Technique Tip

Working with Cardboard

Avoid unwanted creases when shaping corrugated cardboard. Try wrapping it around an object similar to the shape you want to achieve. Be sure to wrap it with the channels rather than against them. To help the cardboard hold its shape, use several strips of masking tape on the back. The tape can then be removed once you’ve completed the project.

EXIT: Answer in a complete sentence: In Do Now Detective, what does the “Media” tell us?

VOCABULARY NOTEBOOK ENTRY: light values, high-keyed colors, still-life, portrait, pastel colors

DO NOW: Page 62, Picture 3-12

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Value

Light Values

To depict happiness, warmth, or sunshine, an artist emphasizes lighter values. Think of the sun's glare at the beach or on newly fallen snow. The light is so bright that we often put on sunglasses, which darken the intensity of the light so that we can see more easily and clearly. In a work that captures the effects of such bright lighting, the shadows are often dark and clearly defined.



3-9 Light values stand out in this painting. They are high-keyed because white has been mixed with the colors.

Matta (Roberto Sebastiano Matta Echaurren) (b. 1911). *Years of Fear*, 1941. Oil on canvas, 44" x 56" (111.8 x 142 cm). Solomon R. Guggenheim Museum, New York. Photo by David Heald. ©The Solomon R. Guggenheim Foundation, New York (FN 72 1991).

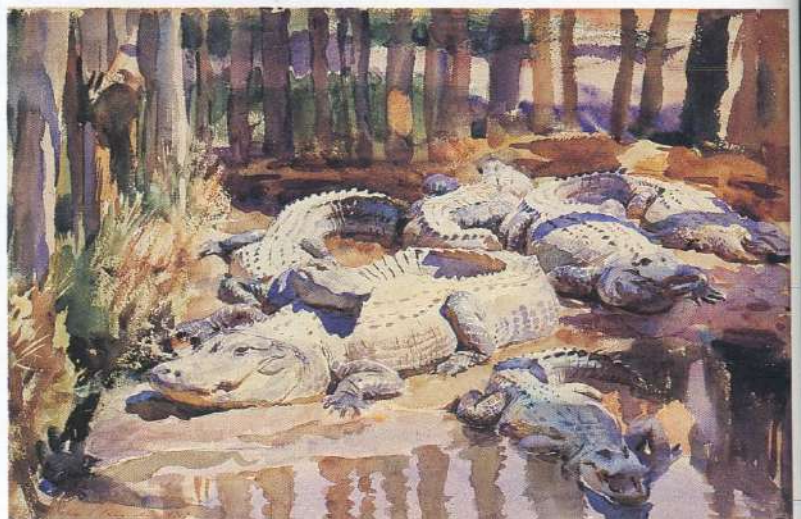
Try it



Cut 1" squares of light-gray values from magazines. Arrange them into a chart that shows value steps from white to medium gray. This chart can show you a variety of grays to use in future designs.

3-10 Describe the kind of day depicted in this watercolor.

John Singer Sargent (1856-1925). *Muddy Alligators*, 1917. Watercolor over graphite on medium, textured, off-white wove paper, 14" x 20 7/8" (35.5 x 53 cm). Worcester Art Museum, Worcester, Massachusetts, Museum purchase, Sustaining Membership Fund. Photo ©Worcester Art Museum.



An artwork with many light-valued colors is high-keyed. **High-keyed** colors have been mixed with white and are called pastel colors. Notice how Sargent uses light values in the watercolor of alligators (fig.3–10). The whiteness of the colors recreates the glare and heat of strong tropical sunlight.

Look at the still-life painting by Giorgio Morandi (fig.3–11), in which the artist worked with values that are close to one another. There are neither bright highlights nor dark shadows. The soft colors and subtle changes in value help emphasize a feeling of quiet and peacefulness. (See Chapter 4 for more about color and color relationships.)

3-11 Some artists choose to use only a few value changes in their work.

Giorgio Morandi (1890–1964). *Still Life*, 1953. Oil on canvas, 8" x 15 5/8" (20.3 x 39.7 cm). The Phillips Collection, Washington, DC. ©Estate of Giorgio Morandi/ Licensed by VAGA, New York, NY.



3-12 Berthe Morisot was an Impressionist. Impressionists were fascinated with the effect of light on color.

Berthe Morisot (1841–95). *Lady at Her Toilet*, c. 1875. Oil on canvas, 23 3/4" x 31 5/8" (60.3 x 80.4 cm). Stickney Fund, 1924.127. Photograph ©1998 The Art Institute of Chicago, All Rights Reserved.

Try it



Draw a single white object, such as a piece of wrinkled paper or a golf ball. Use a pencil to shade the object with many light-valued grays.

EXIT: Answer in a complete sentence: In Do Now Detective, what does the "Where" tell us?

VOCABULARY NOTEBOOK ENTRY: emphasis, focal point, center of interest, dominance, composition, contrast

DO NOW: Page 68, "Motherhood "

Lesson 2

Emphasis



Mary Cassatt.
Motherhood, 1897.
Pastel on paper,
21 ½ by 18 inches.
Musée d'Orsay,
Paris, France.

When you circle a word in a sentence or whistle and clap at a thrilling point in a football game, you are adding emphasis.

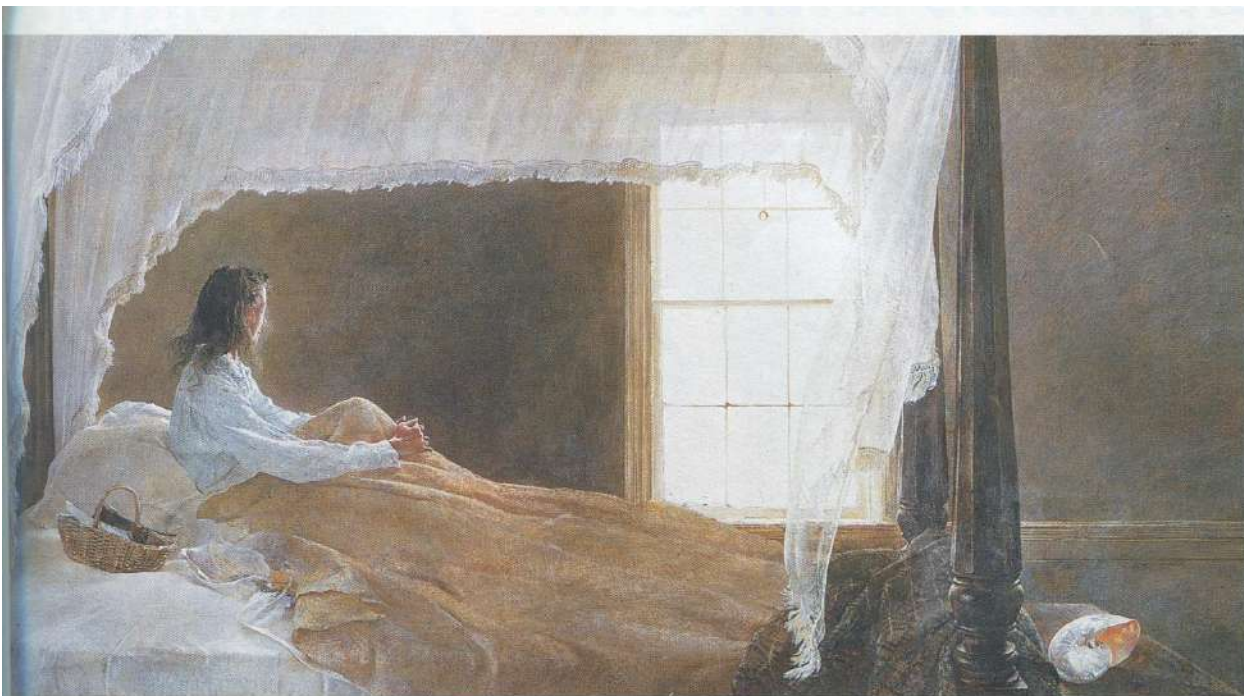
Emphasis in artworks is the importance artists add to certain objects or areas to attract the viewer's attention. This attention-getting object or area is often the focal point, or center of interest in the artwork.

An artist may make a certain object the focal point of an artwork by placing it in the center or by making it the largest element. What is the focal point of *Motherhood* by American artist Mary Cassatt (1844–1926)?

Artists also often create emphasis through **dominance**, or making one element more noticeable than others. For example, in a composition made up of many geometric shapes, the artist may add more triangles than squares or circles. The triangles have dominance in the composition.

Contrast is yet another method of creating emphasis. You have read that contrast can be shown using light and dark values. An object painted in colors of very different intensities can also show contrast and emphasis.

Look again at *Motherhood*. In what other ways did Cassatt emphasize the child? What techniques did she use to do this?



Andrew Wyeth. *The Chambered Nautilus*, 1956. Tempera on panel, 24 $\frac{3}{4}$ by 48 $\frac{1}{4}$ inches. Wadsworth Atheneum, Hartford, CT.

Emphasis and Meaning

American artist Andrew Wyeth (1917–) incorporated a variety of techniques to show emphasis in *The Chambered Nautilus*. Notice the object that first catches the viewer’s eye. Placed at the center of the artwork and painted in a bright, contrasting color, the window becomes the main focal point.

Notice how the light from the window makes the girl a second focal point. What other object is emphasized? How? What meaning do you think the artist intended?

Cassatt and Wyeth both used color to show emphasis in these artworks, yet their color palettes are very different. How does each artist’s use of color affect emphasis and meaning in these artworks?

Sketchbook Journal

Make sketches of three or four simple objects of varying sizes, such as a shoe, a chair, and a plant. Select one part of each object to enlarge or relocate to show emphasis. Make notes indicating the techniques you used. Describe how you can apply these techniques to your artworks.

EXIT: Answer in a complete sentence: In Do Now Detective, what does the “Where” tell us?

VOCABULARY NOTEBOOK ENTRY: darker values, low-keyed colors, emphasizes,

DO NOW: Page 62, Picture 3-14

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Value

Dark Values

To suggest dark and gloomy days, nighttime, or dim lighting, an artist uses darker values. The lack of brightness tells the viewer that the source of light—whether it is the sun or artificial lighting—is weak or far away. A painting or drawing that emphasizes dark values can convey feelings of cold or sadness.

A work that uses mainly dark-valued colors is low-keyed. *Low-keyed* colors have been mixed with black or gray. The use of charcoal to draw and shade an object on light-gray paper produces a low-keyed result. All the values will be dark; the lightest value will be the gray of the paper itself.

Look at the painting *Aurora Borealis* (fig.3-13), in which the artist chose to use little value contrast. The only brightness comes from the green and red light in the sky, known as the northern lights. These multicolored flashings are visible near the earth's poles. The low-keyed colors perfectly capture the atmosphere of a mysterious nighttime scene.



3-13 Compare this painting to fig.3-10. These two works clearly show the great difference in effect between light and dark values.

Frederick Edwin Church (1826-1900). *Aurora Borealis*, 1865. Oil on canvas, 56" x 83 1/2" (142 x 212 cm). National Museum of American Art, Smithsonian Institution, Washington, DC. Photo National Museum of American Art, Washington, DC/Art Resource, New York.

3-14 What aspects of the underwater world did the artist bring out in this low-keyed painting? Chris Polentz (b. 1962). *Long Range Sportfishing*, 1995. Acrylic on illustration board, 13" x 23" (33 x 58.5 cm). Courtesy of the artist.



Try it



Cut 1" squares of dark-gray values from magazines. Arrange them into a chart that shows value steps from medium-gray to black. This chart can show you a variety of grays to use in future designs.

EXIT: Answer in a complete sentence: In Do Now Detective, what does the "Title" tell us?

VOCABULARY NOTEBOOK ENTRY: proportion

DO NOW: Page 72 "Negertiti "

Studio 2 Setup

Emphasis *with Color*



Gil Mayer. *Time Piece*. Mixed media, 16 by 16 inches. Gilbert Mayer.

What parts of the artwork did the artist emphasize?

The elements of color and shape play a major role in this painting. American artist Gil Mayer (1947–) used these and other elements to emphasize objects and create a mood. Notice these details:

- The bright, violet instrument is the focal point of the artwork. Color, contrast, and balance direct your eye to the instrument.
- The lines and shapes of the other instruments and the figures draw your eye to the center of the painting.
- The contrast and intensities of the various colors emphasize the larger instrument.

Emphasis and Mood

The parts of an artwork that an artist emphasizes and the techniques the artist uses often affect the mood of the artwork.

Technique Tip

Contrast in Emphasis

Contrast can help create emphasis. Practice creating contrast by dividing a sheet of paper into four sections. Fill each section with two contrasting colors. Determine which color combinations work best or how you might change them to create emphasis in your artworks.

Lesson 3

Proportion



When you buy clothes, you buy them in a size that fits you, or in proportion to your body size. **Proportion** is a principle of design that refers to how two elements relate to one another in size.

Artists often use the human body as a standard of proportion. For example, you are huge compared to an ant but tiny compared to a mountain. Look at the ancient Egyptian sculpture of Queen Nefertiti. It shows standard proportion. The artist of this ancient work made each facial feature in proportion to the others, giving the sculpture a realistic appearance.

This portrait bust of the queen was found among the ruins at Tell el-Amarna. Nefertiti reigned during the Amarna period of ancient Egypt. In artworks of this period she is often shown the same size as her pharaoh husband, Akhenaten. She is also notably portrayed at his side in ancient relief sculptures. What do you think this says about their relationship? How would this sculpture be different if the artist had chosen to change the proportions?

Artist unknown. *Nefertiti*, ca. 1365 B.C. Painted limestone, height 19 5/8 inches. Bode Museum, Berlin, Germany.

EXIT: Answer in a complete sentence: In Do Now Detective, what does the "Title" tell us?

VOCABULARY NOTEBOOK ENTRY: Louise Nevelson, sculpture, monochromatic

DO NOW: Page 63 , Picture 3-15

About the Artist

Louise Nevelson

Born in Russia in 1899, Louise Berliawsky was attracted early in life to the visual excitement of her surroundings. When she was five, she and her family moved to Rockland, Maine. Louise knew from an early age that she was going to be an artist, and she tried to improve her skills in drawing and painting by devoting considerable energy to practice and study.

She married Charles Nevelson in 1920 and moved to New York City, where she pursued her interest in the fine arts. She delighted in learning about music, dance, and theater (she even had a brief career as an actress in Europe in 1931).

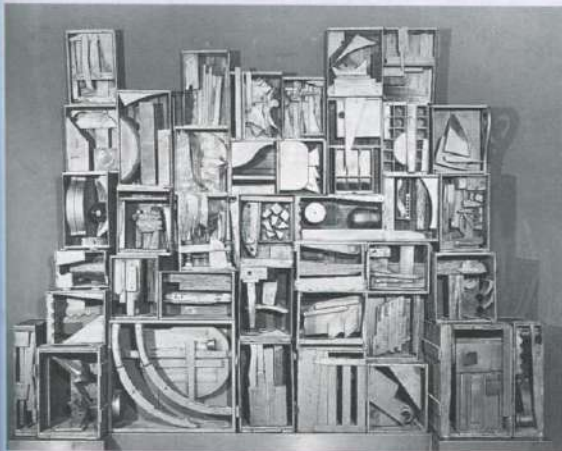
In 1935, Nevelson was hired as an artist and teacher under the Works Progress Administration (W.P.A.), a federal program that, among other activities, gave work to artists during the Depression. Nevelson began sculpting in terra cotta, and at different times worked with various materials such as plaster, Plexiglas, and steel—although she is best known for her monochromatic wood sculpture, such as *Sky Cathedral* (fig.3-15).



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She enjoyed working with wood for what she called its quality of “livingness.” To emphasize and give power to the forms, Nevelson painted her wood sculptures only black, white, or gold. Regarding her use of black, Nevelson said, “There is no color that will give you this feeling of totality. Of peace. Of greatness. Of quietness. Of excitement.”

Nevelson’s artwork gained important notice in the late 1950s. In 1959, a selection of her work was included in a show at the Museum of Modern Art in New York. She continued to be a fiercely independent and productive artist until her death in 1988.



3-15 Louise Nevelson often painted her sculptures completely black or completely white.

Louise Nevelson (1899–1988). *Sky Cathedral*, 1958. Wood, 102 1/2" x 133 1/2" (260 x 339 cm). George B. and Jenny R. Matthews Fund, 1970, Albright-Knox Art Gallery, Buffalo, New York. ©1999 Estate of Louise Nevelson/ARS, NY.

Try it



Draw a single dark object, such as an acorn squash, a black checker, a wrinkled piece of black paper, a dark backpack, or a piece of dark fabric. Use a pencil to shade the object with many dark-valued grays.

EXIT: Answer in a complete sentence: In Do Now Detective, what are 3 things the “Year” can tell us?

VOCABULARY NOTEBOOK ENTRY: placement, altered proportion, scale

DO NOW: Page 74, "Harriet Tubman Series No. 7"



Edward Hicks. *The Peaceable Kingdom*, ca. 1840–1845. Oil on canvas, 18 by 24 1/8 inches. Brooklyn Museum of Art, Dick S. Ramsay Fund. 40.340.

Size and Placement

What do you notice about the animals and people in this painting? Painted by American artist Edward Hicks (1780–1849), the artwork shows how artists use size and placement to make a statement or convey a mood. The size relationships between the animals and people do not follow standard proportions. Instead, Hicks made some of the animals much larger than normal. Notice also where the larger animals are in relation to the people and other objects. What message do you think Hicks wanted to convey?

Research

Learn more about how the ancient Egyptians used proportion in their artworks. Visit your local library or do an Internet search. Use key search phrases such as *ancient Egyptian art*. You can also visit online museums such as the Metropolitan Museum of Art in New York City. Make notes about the results of your findings.

Studio 3 Setup

Altered Proportions



Jacob Lawrence. *Harriet Tubman Series No. 7*, 1939–1940. Casein tempera on gessoed hardboard, 17 7/8 by 12 inches. Collection of Hampton University Museum, Hampton, VA.

What do you notice about the proportions in this artwork?

Proportion and Scale

As an important aspect of proportion, **scale** is used to measure objects against a common standard. An object of miniature or small scale might be a doll or toy truck. The Statue of Liberty is an example of monumental or larger-than-life scale. Imagine how you might use proportion, scale, size, and placement in your artworks.

By changing or altering the size relationships of objects, artists create **altered proportion**. American artist Jacob Lawrence (1917–2000) altered the proportions in his representation of Harriet Tubman. As an escaped slave, Tubman became part of the Underground Railroad, an organization that helped other enslaved people escape to the North. Look for these examples of altered proportion in Lawrence's depiction of Tubman:

- The figure's arms and hands are exaggerated in size.
- The striking power of the forearms depicts her strength.

Technique Tip

Observing Proportion

Look around you to get a sense of how artists alter proportions. The editorial page of your local newspaper is a good place to start. This page often includes editorial or political cartoons in which the artist has altered the figure's proportion. Notice the features that have been altered. Consider why the artist might have chosen to alter that feature.

EXIT: Answer in a complete sentence: In Do Now Detective, what are 3 things the "Year" can tell us?
