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GUIDED PRACTICE SHEETS
CONCEPT: All objects have a specific lightness or darkness. The lightness or darkness of an object is called value. An object's value can be identified and reproduced in a drawing.

VALUE SCALE
There are a great number of gradations in value that can be seen with our eyes. Variations of lightness and darkness range from black to white with a great number of gradations in between. The nine steps in the value scale represent all values that can be seen by the human eye.

WHITE  HIGH LIGHT  LIGHT
LOW LIGHT  GREY  HIGH DARK
DARK  LOW DARK  BLACK
A WIDE RANGE OF VALUE

1. In art the word *value* means *lightness* and *darkness*.

2. Value is one of the three characteristics of color, the other two are hue and intensity. Remember, value and color are different! The word *color* refers more to an objects hue—in other words, its redness, blueness, etc. Value refers to a color's darkness or lightness—such as dark red or light red.

3. We perceive a wide range of values in nature. Everything has a value that is somewhere on the continuum from white to black. This continuum of value can be thought of in terms of a value scale like the one on the first page. It can also be thought of in terms of a percentage ranging from white being 0%, gray being 50%, and black being 100%.

Learning to perceive the value of an object is an essential skill for an artist. This will be important for you also, so start looking at things in terms of value and not color. You can turn off the color on your T.V. set, and you can do the same thing with color in your mind. Try it! It is about the same thing as what a camera does when it records things in black and white. Just mentally turn off the color and start looking at things in black and white.
4. Each object has its own value. This inherent value is called *local value* or *local tone*. All objects in nature have pigments that determine their value. In the illustration below, some objects are light in value, some are middle in value, and some are dark in value.

Local value is the value of the object's color. We usually see objects in terms of color, but in art it is important to see an object in terms of its value without noticing its hue or intensity.
5. Local values tend to be *even* values. Almost all objects have variations of value within their shape. However, these values tend to be more similar than different.

This picture shows the essential nature of local values. Values are even and variations within shapes are similar to the base or local value. Contrasts within shapes are slight. Greater contrast occurs between one object and another. NOTE: In some situations it may be necessary to mentally "screen" out visual interference such as contrasts that occur due to light or contrasts that occur as a result of printed patterns that give a surface high contrasting values.

Dear Marek,

I hope all is well with you. I enjoyed your drawing. You have improved very much. Remember—each object has its own value, this is called local value.

Love,

[Handwritten note]

This idea can be very helpful to beginning art students. Recording the local value of an object without the effects of such things as light or texture is the most fundamental skill for value drawing.
6. Slight variations of value tend to occur within an object's shape. The local value of an object is seldom completely flat with absolutely no variations at all.

7. When variations of value occur on the inside of a shape, the local value tends to determine the range and strength of contrast. For example, if the local value of an object is dark, the variations of value within it will be near dark; if the object is light, the variations of value within it will be near light, etc.

REMEMBER: It may be necessary to mentally "screen" out visual interferences such as contrasts that occur due to light or contrasts that occur as a result of printed patterns that give a surface high contrasting values.
8. One reason objects are recognizable from one another is because they contrast in value. When the contrast between objects is great, they are highly visible; when their contrast is minimal, they can go unnoticed. A drawing should accurately record the contrast from one object to another.

<table>
<thead>
<tr>
<th>HIGH CONTRAST—HIGH VISIBILITY</th>
<th>MODERATE CONTRAST—GOOD VISIBILITY</th>
<th>SLIGHT CONTRAST—LOW VISIBILITY</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="High Contrast" /></td>
<td><img src="image2" alt="Moderate Contrast" /></td>
<td><img src="image3" alt="Slight Contrast" /></td>
</tr>
</tbody>
</table>

When objects do not have sufficient contrast we tend to outline them to insure their visibility. Remember, dark outlines do not exist around objects in nature. Lines are often used to represent where a contrast occurs—usually at the edges of objects; however, value is needed to create a true contrast. It can be a good idea to use strong, solid value contrasts to make objects clearly visible.
9. Nature tends to alternate values to insure the visibility of objects. Dark areas are separated by lighter values and conversely, lighter areas are separated by darker values. Gray areas are separated by either lighter or darker values. This alternating of values occurs both vertically and horizontally in the picture plane.
10. When objects having similar values overlap each other, value changes can occur at the edges between the objects. Typically the value contrast is "sharp" (darker and with a crisp edge) at the edge of the object and gradually gets "softer" (lighter with a softer edge) away from the object.
11. When a plane changes direction the value also changes.

When objects change direction abruptly at such places as corners or edges, the value change is also abrupt (sharp).

When curved planes change direction the value will also change. The value changes will be gradual (soft).
VALUES INFLUENCE EACH OTHER

12. Values influence each other. When a dark shape lies next to a light shape, the light edge will appear lighter and the dark edge will appear darker. Rendering the appropriate contrast on edges where planes meet can help give depth to the picture and make it appear natural. Without this contrast at edges, the depth in a drawing may appear “washed out.”

This is a great idea! Take a look at some corners or edges around you and notice how this works. The values on some corners will be better examples than others so look at several places. Using this idea can help give a drawing a stronger appearance of depth. That’s the name of the game—making your work look natural! If you emphasize this idea, corners can look sharper and more distinct, and the picture can appear to have more depth. Keep practicing. You are doing fine.

WEAK CONTRAST / SHALLOW DEPTH

STRONG CONTRAST / GREATER DEPTH
BACKGROUND AFFECTS VALUE

13. The value of an object is influenced by the value of the background. A dark shape in front of a light background will appear darker. A light shape in front of a dark shape will appear lighter. Shapes with similar values tend to blend with one another.

Examine the illustration at the right. A solid gray rectangle has been placed over a continuously changing value scale with white at the top and black at the bottom. The gray bar looks darker at the top and lighter at the bottom.

It is interesting to notice as you drive down a road how the telephone wires change from light to dark as the background changes.
14. Value changes can help give the illusion of depth to a drawing. When one object contrasts with another, a sense of depth is created. When great contrast occurs between objects, the illusion of depth in the picture plane can be increased. When slight contrast occurs between objects, the illusion of depth in the picture plane is diminished and the picture may appear "flat."
TECHNICAL TIPS

Use the tip of a sharp pencil to apply value to the drawing paper. A sharp pencil will be able to fill up the “valleys” of the drawing paper better than a pencil on its side. Even values establish an object’s local value better than uneven values.

Pencils are also better than fingertips for controlling the value contrasts between objects. Using fingers to blend values tends to limit the range of value in a drawing and can also decrease the contrast where shapes meet.

“Layering” the value by overlapping large areas can also make the rendering more even. When only one application of value is placed on the paper, the areas of overlap (where values “bump” into another) tend to be darker, making the rendering appear uneven.
TECHNICAL TIPS

Keeping the strokes of the pencil close together and using even pressure on the pencil can help make the values look even and less like scribbles.

Shape is usually drawn by using a single line to define the edge of the object. Value has shape; the edge where a value begins and ends also defines a shape. Value tends to dominate over a shape defined by a single line. When value is applied to a drawing, if the value edges do not correspond to the edges of the shape drawn with the pencil, the picture can look unnatural and poorly drawn.
HOW MASTERS USED VALUE

GENERAL INFORMATION

Portrait of the Artist’s Mother
by James Abbott McNeill Whistler 1834-1903

James Whistler was born in America but lived most of his life in France and England. He is best known for his portrait of his mother. Besides this painting, he did numerous other works, including etchings of river scenes and paintings of night landscapes. Many of his works are non-representational and have served as the source of ideas for modern abstract artists. Whistler is associated with the Impressionist movement.

HISTORY
James Abbott McNeill Whistler was born on July 10, 1834, in Lowell, Massachusetts. In 1855 Whistler moved to France and enrolled in Gleyre’s Academy at the same time the famous Impressionist painters Manet, Monet, and Degas were students there getting their early training. The new style of Impressionism was yet unnamed and just being developed. After living and studying in Paris for four years, Whistler moved to London. His interests and goals in painting were similar to those of his Impressionist friends in Paris, but he had entirely different methods and ideas for accomplishing those goals.

STYLE AND WORKS
When Whistler moved to London, England, in 1859, he began to establish his own style. Like the Impressionists, he sought to paint quick impressions; but instead of using bright pure colors, as did his French counterparts, he used mostly grays, blacks, and whites. He also began to leave out details and he experimented with abstract designs, seeking “art for art’s sake.” He believed the painting was more important than its subject matter. These abstract paintings became the artist's favorites; but his realistic works, such as the portrait of his mother, remained his most popular.

After declaring bankruptcy, Whistler returned to the art of etchings—creating light and brilliantly executed works of art. His works had an “exquisite charm,” his landscapes an airy feeling, and his portraits a sadness and peacefulness. Whistler’s works have contributed considerably to the public taste in art and to the artistic trends, both in his day and in modern times.

Notice how Whistler has designed the values in his painting. He has skillfully used local value and portrayed a wide range of values. Although he has used a wide range of values the picture is made of basically three major value areas consisting of a light, middle, and dark value.

Notice the variations in value that Whistler has created within the curtain, picture, head, and hands. This variety of value helps give the picture interest and depth.
GENERAL INFORMATION

*Guernica* (GUR-nee-kah)
by Pablo Picasso (PA-blo Pee-KAH-so)
1881-1973

Pablo Picasso, a Spanish-born painter and sculptor, spent most of his life in France. He is probably the most famous and most influential artist of this century.

HISTORY

Pablo Picasso was born on October 25, 1881, in Malaga, on the Mediterranean coast of Spain. Pablo’s father was a professor of art and taught him how to draw and paint. He learned quickly and showed extraordinary talent at a very early age.

STYLE AND WORKS

The story of Pablo Picasso can best be learned through a study of his style. He studied other artists and practiced their styles, learning from each one. Because of this practice, critics would often accuse him of imitating. Whenever this criticism persisted, he simply changed styles. These different styles became known as “periods.”

Today he is famous for these periods, and people identify his style and works by each of the periods. The first period, from 1901 to 1904, is known as the Blue Period. The second period which lasted two years, from 1905 to 1906, is known as the Rose Period. In 1907 and 1908, Picasso left the somewhat realistic style of the first two periods, never to return to them again. This first abstract period is known as the Iberian-African Negro Period. In 1909, Picasso began to work with the artist Georges Braque. Together they experimented with the theories of Cézanne. They took these theories beyond the realistic level practiced by Cézanne and invented the movement called Cubism. In this style, the forms are barely recognizable; they appear as many tiny cubes. In 1914, Picasso changed his style a bit, and the work of this period became known as his Synthetic Cubism Period. It lasted one year. In 1915, Picasso, experimented with pencil portraits, mostly line drawings. The drawings of this period are very realistic and show his superb ability as a draftsman. In 1917, Picasso went to Rome to design Russian Ballet costumes; this became known as his Ballet Period. The Classical Period went from 1918 to 1914. This style was influenced by the work of the ancient Rome. In 1925 Picasso began a long period known as the Grotesque and Double Image Period. The paintings show figures with major distortions and displacements. In 1927, the figures became even more distorted. *Guernica* is a painting from this period. In the 1950s Picasso became interested in the printing process of lithography. Through his experimentation, he created a whole new type of lithography.

Probably no one can match what he accomplished. The large number of his works during just one period would have satisfied many other fine artists. But Picasso never stopped experimenting; he found the world full of surprises. His great imagination and outstanding skill earned him the name El Maestro, or “the master,” of modern art.

The values in Picasso’s picture is similar to Whistler’s. There is a wide range of value—it ranges from very light to very dark. He has used the idea of local value. Although there is not as many subtle value changes in his picture compared with Whistler’s, he has broken the picture plane into many shapes that vary in value. This helps create interest and depth.
VALUE PRACTICE SHEET #1

NAME ___________________________ PERIOD ______ DATE ______________

VALUE SCALE / LOCAL VALUE

In the boxes at the left
• render the value scale with white at the top and black at the bottom.
• label each value by writing its name above each box.
• render the value indicated by the arrow in the appropriate shape.
• render a continuous value scale in the vertical box on the right side of the page with white at the top and black at the bottom.

Gradual value changes are found many places in the environment. Render a gradual value change in the shape above as indicated by the dashed line.
BACKGROUND VALUES AFFECT THE VALUES OF OTHER OBJECTS

Add local values to the drawing at the right and show that the values of objects are influenced by their background value. Be sure there is ample contrast between objects in the drawing.

In the picture at the right, render the sky dark at the top and lighter at the bottom using a continuous value scale; then render the bush dark. Next complete the picture by rendering the other objects to show the idea that values are influenced by their background. Be sure there is ample contrast between objects in the drawing.
EXPRESSIVE PROPERTIES OF VALUE

CONCEPT: Value has expressive potential and can portray ideas, moods, feelings, and values. Understanding the expressive properties of value can help to evaluate and appreciate works of art.
EXPRESSIVE PROPERTIES OF VALUE

WHITE
- PURITY / White is often used to symbolize cleanliness and purity. Doctors’ and nurses’ uniforms are often white. When clothes are washed it is to get them clean and white again.
- FRIGHT / The phrase “white as a sheet” refers to being scared or terrified. Light values can be associated with fright, terror, sickness, and death.
- INNOCENCE / Being innocent and guiltless are sometimes associated with light values. Things such as chastity and naivete are also associated with light values.
- TRUCE / A white flag is a symbol of truce, thus white can be used to portray trust, truce, or peace.

GRAY
- FOG / Gray is the color/value of fog. Gray values can suggest the fog, mist, and cloudy weather.
- DEPRESSION / When we say we feel “gray,” it refers to our mood. Gray can be associated with being gloomy, depressed, or feeling dull and bored.

BLACK
- EVIL / Black or dark values are typically associated with evil, wickedness, and death. “Black Friday,” a black flag, and black-hearted refer to qualities such as disaster, piracy, bad luck, corruption, and wickedness.
- HIGH SOCIETY / Black suits (tuxedos) and black ties are associated with importance, a stately or official event, or formality.
- BLACK-BALLED / A black record, black eye, and a black mark refer to poor behavior, thus dark values can be associated with poor behavior.
- LEGIBILITY / The phrase “put it in black and white” refers to making something legal or valid. Black-and-white values can suggest clarity, plainness, the truth, factual, clear evidence, being distinct, perceivable, noticeable, and being accurate.

COMBINATION OF LIGHT, MIDDLE, AND DARK
- LEGIBILITY / Light, middle, and dark values can suggest simplicity, easy to see, obvious, or plain.
- INCOMPLETENESS / Black, white, and gray values can also suggest qualities as being limited, restricted, or incomplete.

GRADED VALUES
- ATMOSPHERE / Graded values can appear like the atmosphere, sky, or sunset.
- TO FADE OUT / Graded values from dark to light can suggest movement, gradual, fading, or slipping.
- SOFTNESS / Gradual values can appear soft, flexible, pliable, faint, or like velvet.

CHECKERBOARD
- A GAME / The games of chess and checkers are played on a checkered board. Many picnic tablecloths have a checkered pattern. A checker pattern can be associated with a game, amusement, diversion, competition, a contest, or a tournament.
- CLASSIC INTERIORS / Some floors are tiled with a checkerboard pattern. They are very striking and they can be associated with wealth, affluence, or luxury.
EXPRESSIVE PROPERTIES OF VALUE

ALTERNATING VALUES
- THE OUT-OF-DOORS / Landscapes typically alternate in value; thus alternating light and dark values can suggest nature, earth, rustic, and wilderness.

NARROW VALUES WITH A SHARP AND GRADED EDGE
- STACCATO MOVEMENT / Graded values that have both a “sharp” and soft edge can suggest movement or activity. When this pattern is repeated in the picture, this staccato pattern can suggest motion, the beat of music, sputtering, a jumpy speed, drumming, or dancing.

LARGE AREAS OF ONE VALUE
- QUIETNESS / Large areas of the same value can suggest quietness, stillness, mute, hush, etc.
- PLAINNESS / They can also appear bare, simple, uncluttered, blank, clear, austere, or plain.

ACCURATE VALUES
- REALISTIC / When a picture is rendered with accurate values it can appear real and natural. It may also appear lifelike, have precision, be photographic, authentic, or exact.

FEW VALUES
- FLATNESS / Pictures with a few values can have qualities that suggest being washed out or flat. They may appear unappealing, simple, minimal, or plain.
CRITICAL PROCESS

Using an art criticism process to describe and analyze a painting can help us better understand and appreciate works of art. The intent of the critical process is to gather specific facts necessary to make a general, accurate statement about an artwork’s meaning and value.

The four steps in the critical process:

1. DESCRIPTION
   Accurately report what you see in the artwork. Describe what is immediately visible in the painting. Take an inventory of what is visually present in the picture. The description should include real and abstract characteristics of the artwork.

2. ANALYSIS
   Explain the relationships among the items listed in the description. Explain how the things are organized and their behavior in the work. Explain what effect the objects and elements have in the painting.

3. INTERPRETATION
   Finding the overall meaning of a work based on the information gathered in the description and analysis stages of the process. Give a possible interpretation of the painting. Explain the theme of the work. Explain what problems the picture tries to solve.

4. JUDGMENT
   Make judgments about the work. Rank the quality of the work against other works by the same artist. Compare the quality or importance of the work against works by different artists. Judge the artistic merit of the work.

THINGS TO CONSIDER WHEN USING A CRITICAL PROCESS

ANALYSIS
   The analysis phase of the critical process examines how things affect the picture. Analytic statements try to answer questions of how the subject matter affects the work and how elements such as color, line, shape, space, and value affect the work. Each element contributes a personality that affects the whole picture. Each object or figure also contributes something that affects the work in some way. The overall organization of the picture can also be analyzed to see what affect it has in the picture. Be sure to notice and comment on subtle things in the picture. Many times small details have great effect in the work.

   Analytic statements should be obvious from observing the picture. All statements should be accurate and that the majority of the class would agree on. Avoid statements that show prejudice, personal opinion, or that is a premature interpretation.

OPINION
   Some may argue that an interpretation of a painting is one’s own opinion, and it can mean various things to different people. An opinion is a strongly held belief or conclusion which is not substantiated by positive proof. One’s own opinion may be accompanied by strong emotions. Some may say that it is impossible to come to a conclusion everyone would agree on. One purpose of the critical process is to develop skills necessary for a valid judgment. A judgment is still an opinion, but it is based on reasoning and evaluation rather than emotion or will.

   Well-done research, thorough collection of facts, and accurate interpretation are just as important in art as in science, history, or any other discipline. It is this element that takes interpretation out of the realm of personal opinion. However, art is no different than other disciplines in the sense that some of the facts have not yet been identified or that some facts are not available. In art we should always have the best information upon which to base our opinion.
Examine the two pictures illustrated above. If both artists intended to portray a feeling of fear and death in their picture, which one do you feel has been more successful? Circle the letter on the first line below and explain your answer in the space provided. Additional comments may be written on the back of the paper.

Picture A. Picture B. ________
A HISTORICAL LOOK AT VALUE

CONCEPT: Artists in each major art period used value in their own way. How value has been used in an artwork can help identify a specific period of time, culture, or artistic style.
THE ANCIENT WORLD

EGYPTIAN \ LOCAL VALUES
- Pictures painted on burial chambers show that the Egyptians were conscious of value contrasts as well as contrasts of color. The separate parts of figures were painted with flat colors and solid, even values. Little if any variations of values exist within the figures. The Egyptians were not interested in using value to create the illusion of light. This flat use of value was one of the first uses of local value in the ancient world (c. 2000 B.C.). Value contrasts were important to Egyptian artists because they purposely painted men darker in value and women lighter in value—the traditional way of showing men and women. They made a conscious effort to create value contrasts between objects and figures in many artworks.

MEDITERRANEAN \ LOCAL VALUE
- The Cretans (c. 1500 B.C.) used color and value in a manner similar to the Egyptians. The shapes of the figures were painted with flat colors and even values. Each figure differed in value and each part of the figure contrasted with the shape next to it. This idea of local value seemed to be common among the various cultures of the ancient world. Colors and values were flat with little, if any, variations of value within the figure.

DARK OUTLINES • It is typical to see dark outlines around the figures created by artists from the ancient world. Dark lines can be seen around Egyptian, Etruscan, Greek, and Roman figures.

GREEK and ROMAN \ LOCAL VALUE WITH INTERIOR VARIATIONS • Both the Greeks and Romans used local value in their pictures. Examples of Roman mosaics and wall painting show a use of local value with some interior value variations within figures.
ROMAN \ LOCAL VALUE PLUS LIGHT • Roman artists began rendering their figures with a sense of light. They developed the ability to show the effects of light and at the same time maintain the object's local value. In the picture at the right, the figures each have a different local value. In this picture we can see that men were painted darker than women. All the other figures tend to have different local values. Even though there is light shining on the figures their base, or local, value does not change. The Roman's use of light respected the local value of objects. During the Renaissance, when the use of light was "re-invented," color tended to become more important than local value.

THE MIDDLE AGES

EUROPE \ LOCAL VALUE CONTINUES • The use of local value and value variations within objects in mosaics, wall paintings, and illuminated manuscripts is about the same as in the art of the Greeks and Romans. Because of the standardization of subject matter, technique, and the repeated copying of prototypes, value contrasts remained fairly consistent during Medieval times. At the beginning of the Middle Ages, the unskilled Christian artists created artworks with little contrast in value. Many areas in early paintings and mosaics used the same color of paint or glass. This lack of variation made the pictures appear flat or "bleached out." By the time Constantine became Emperor (fourth century) artists had improved the use value in their artwork. From this time to the end of the Middle Ages, the use of value did not change significantly. Generally, value contrasts improved in the artwork produced during the Middle Ages. By its end, artists had achieved the ability to control value contrasts and create a sense of depth in their pictures.
EUROPE \ VALUE PATTERNS • Toward the end of the Middle Ages (Gothic period), artists began to explore more possibilities of painting and began to mix colors and control values better than in previous periods. Values were recorded more accurately, and a wider range of values appears in paintings. The works of artists such as Giotto (c. 1266-1337), Simone Martini (c. 1285-1344), Duccio (active c. 1278-1319), and the Lorenzetti brothers (active 1319-1348) show an improved use of value. These artists tended to be more concerned with how light affected the objects. These artists became the forerunners to the artists of the Renaissance.

MESOAMERICA \ DARK OUTLINES and FLAT VALUES • Mayan artists also drew dark outlines to define their figures. Values inside of these shapes were essentially flat with no rendering to show form or the effect of light. This traditional use of local value is similar to the use of value by Eskimos and American Indians. Sand (dry) paintings by American Indians show flat values and little reliance upon a dark line around the figures. Some figures may be outlined with either a light line or a dark line and then filled with a different value.

CHINA and JAPAN \ DARK LINES and FLAT VALUES • Many of the Oriental drawings are line drawings painted with a brush and have no other values added. Lighter values of ink are sometimes used around shapes to suggest a slight amount of depth in the picture. Aerial perspective is also suggested by lightening the value of the ink in the drawing. When shapes are filled with a value, they tend to be flat with a slight amount of value change to show dimension.
THE RENAISSANCE

EUROPE \ CHIAROSCURO • Artists during the Renaissance were also fascinated with how value could represent the effects of light on objects. The work by artists such as Giotto (c. 1266-1337) and Masaccio (1401-1428) helped continue this interest in chiaroscuro, the Italian word for “light and dark.” As a result, artists gradually began to use value to represent nature accurately. Throughout the Renaissance, artists used value to show exact value changes, and their pictures contain a wide range of value. However, with artists focusing their attention on chiaroscuro, the idea of local value seems to have faded. When value changes appear in pictures, they seem to be the result of color changes rather than a conscious control of value. Leonardo da Vinci (1452-1519), one of the greatest artist of the Renaissance, introduced a sensitive use of value to create a very convincing appearance of form. Da Vinci used chiaroscuro in ways that were amazing to the people in his time. He developed uses of value that broadened the possibilities for artists from his time to the present.

EUROPE \ SFUMATO • In the Mona Lisa, Da Vinci used glazes to make parts of the subject appear veiled in a fine haze, called sfumato. Leonardo and Correggio (c. 1489-1534) are two artists who used sfumato successfully. This use of subtle value changes is more apparent in Leonardo’s work than in any previous artist’s work during the Renaissance.

EUROPE \ DRAMATIC USE OF VALUE • Toward the end of the Renaissance—during the Baroque period (c. 1600-1700)—value contrasts become more extreme and dramatic. Artists such as Caravaggio (c. 1571-1610), Rembrandt (1606-1669), Gentileschi (1593-1653), and Velazquez (1599-1660) were some of the masters who used value dramatically.
THE MODERN WORLD

INDIA \ FLAT VALUES • Shapes in drawings from India are typically outlined with a dark line, and the figures are filled with a solid value. This use of local value is common among the artwork of the region. Most shapes have a flat value and have no modeling of light and shadow. Some objects contrast greatly with surrounding values while others have only a slight contrast. The value (and color) contrasts are so well controlled that this play of subtle and stark contrast is one of the hallmarks of Indian art.

JAPAN \ LOCAL VALUES • Japanese artists are famous for their woodblock prints. Many of the prints created during the eighteenth and nineteenth centuries were pictures of figures and objects filled with a flat color and value.

EUROPE and UNITED STATES \ A RETURN TO LOCAL VALUE • As artists began to reduce the space in their pictures, they also began to reduce the effects of light and paint only the object's local value. This is the first interest in local value since its use in the ancient world. Artists such as Edouard Manet (1832-1883), James Whistler (1834-1903), and Henri Rousseau (1844-1910) were some of the first modern artists to rekindle an interest in the use of local value.
UNITED STATES \ SIMPLIFICATION • One of the developments in the modern world is a simplification of value. Local value has been explored and used more in the twentieth century than in the previous 2,000 years. The last conscious effort to utilize local value was in the ancient world. The illustrations below show several works in which local value is a dominant part of the work.

Edward Hopper, Seven A.M., 19—

Romare Bearden, She-Bo, 19—


EUROPE and UNITED STATES \ PATTERNS • Another aspect of the art of the modern world is the simplification of values in the picture plane and the exploration of the black-and-white design or pattern in the picture plane. The illustrations below show examples of artworks in which simplification and pattern are important aspects.

Pablo Picasso, Three Musicians, 1921.


BEFORE AND AFTER (CHRONOLOGY) • The pictures on this page are portions of pictures found on the TIME LINE. The pictures are associated with text aligned with the third colored bar labeled VALUE. Determine if the picture was created before or after the person or event listed below each picture. (People and events are located at the top of the TIME LINE.) Circle the correct answer.

Before or After
King Tutankhamen

Before or After
Pantheon

Before or After
Medical Book written by Arabs

Before or After
Nicolas Copernicus

Before or After
Columbus

Before or After
Omar Khayyam

Before or After
The Black Death

Before or After
Alexander Graham Bell

Before or After
World War I

Before or After
Stonehenge

Before or After
Sigmund Freud

Before or After
Mohammed