VCS

**Visual
Communication
Studio**

De Angela Duff • Fall 2007

HOMEWORK EXERCISES Wk 6 • DUE NEXT WEEK

DO:

GRAY SCALES

1. **Create a gray scale BY HAND using pencil**
   A total of **one** sheet of drawing pad paper (14"x17" or larger)

   Starting with the darkest (black) or lightest shade (white), make a **total of nine** *progressively* lighter or darker shades.

   Cut these out into **one inch squares** with your newly aquired x-acto blade

   Paste them onto an 14"x 17" sheet or larger paper, side by side in a straight line, to create a gray scale.

   DO NOT separate the tones by white or black lines.

   Observe whether the tones are progressing evenly from light to dark.

   Craftsmanship, accuracy and neatness count!

2. **Create a gray scale BY HAND using charcoal, paint, or ink**
   A total of **one** sheet of drawing pad paper (14"x17" or larger)

   FOLLOW THE INSTRUCTIONS for #1 using charcoal or ink

3. **Create a gray scale IN ILLUSTRATOR using solid fills**
   Print on **one** sheet of 8 1/2" x 11" paper and bring to class

   Use one inch squares

   DON'T HAVE STROKED SQUARES

4. **Create a gray scale IN ILLUSTRATOR using mark or line**
   Print on **one** sheet of 8 1/2" x 11" paper and bring to class

   See Example on Class Website!

   Use one inch squares

DON'T HAVE STROKED SQUARES

Utilize what we have learned about mark and line. In other words, create tone with an ACCUMULATION or ABSENCE of either mark or line to make various tones of light and dark.

Be creative. Just because the example on the website contains scribbles doesn't mean you have to use scribbles.

CHIAROSCURO

- Print out and bring in the original grayscale image

- For both 5 & 6, make sure that **either your width or height** of your picture plane (image) **is 8 in.** Your picture plane **does not need to be stroked**.

- You **may need to use the landscape mode** of your frame (paper)

- **Use at a minimum, a 7 value grayscale or more**
  Remember that the grayscale includes black and white so a 7 value grayscale contains white, black, and five grays equidistant in between

- **OPTIONAL: If you are doing it by hand, you can cut one sheet of your 14"x17" or larger drawing paper in half and use one sheet for 4 & 5.

5. **Light-Dark Grid Analysis (BY HAND OR IN ILLUSTRATOR) OF**

- a Goya or Caravaggio, Rembrandt, Ugo da Carpi, Peter Paul Rubens, Diego Velazquez, painting OR

- a video still OR

- any image with several values of gray OR that has been converted to gray

- *Look at the examples on the class website!!*

BY HAND

- using tracing paper, pencil, paint, charcoal or ink on 14"x17" or larger drawing paper**, using 1/2 inch squares**

OR

IN ILLUSTRATOR, using 1/2 inch squares
Print on one sheet of 8 1/2" x 11" paper and bring to class

- Draw on top of imported image with Illustrator's drawing tools

- Make sure you hide the image layer before you print

6. **Simple Forms, Pictorial Analysis**
   (BY HAND OR IN ILLUSTRATOR)

   of the same image used for the light-dark grid analysis

   BY HAND

   - using tracing paper, pencil, paint, charcoal or ink on 14"x17" or larger drawing paper**

   OR

   IN ILLUSTRATOR
   Print on one sheet of 8 1/2" x 11" paper and bring to class

   - Draw on top of imported image with Illustrator's drawing tools

   - Make sure you hide the image layer before you print

Creating gray scales

Value is the relative lightness or darkness of a tone or color. Stated another way, values are the different shades of gray between white and black. Creating the illusion of depth, artists use values to translate the light and shadows they see.

All tones and values in nature and in artwork interact and influence each other. No tone or value is an independent absolute existing as a part by itself. In other words, grayscales are relative.

It is impossible to duplicate the millions of actual tones that exist in nature. Our artwork must use and be an abstract simplification to represent these effects. An odd number value scale of 9 equally spaced tones between black and white can be controlled and help us represent these effects.

The tones or values created in any scale or in a drawing depend on and are restricted by the physical properties of the tone and texture of the format **surface** and by the **materials** (pigments) used to create the tones on it.

An artist must control the space or distances between two opposites of equal magnitude. A Gray tone is much more easily influenced and changeable than either white or black. Middle Gray is the most easily influenced and changeable value of all. But the Middle Gray is the most independent value and must be imagined first and should be to the third value of any tonal scale.

As in triangulation, we use two certainties to locate a third. We use our black and white value to judge and create a true middle Gray value. It is found at an exact equal distance between the black and white values used.

Tip: Always imagine any value in your mind before you draw it on the paper. The correct way to judge or create a Middle Gray is place it between black and white and judge the softness or hardness of its boundaries with its two parent values.
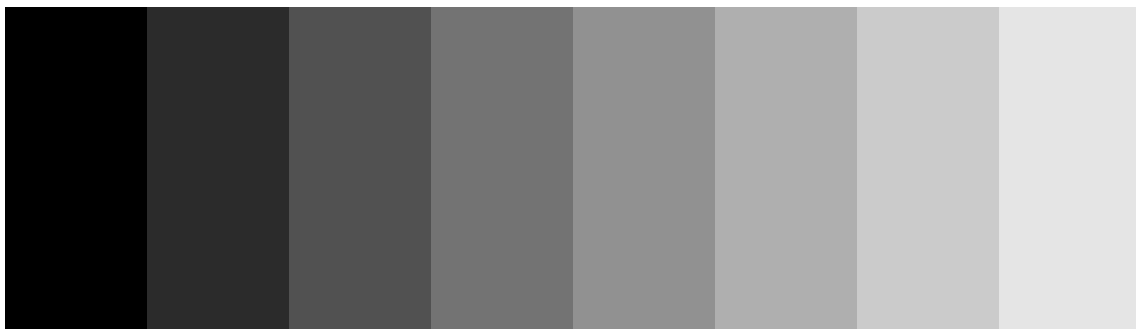
Most students have difficulty in perceiving many tones of different degrees of lightness and darkness, and in reproducing them clearly and distinctly. To improve this perception and representation, tone scales must be constructed.

Chiaroscuro
According to wikipedia.org, chiaroscuro (from Italian chiaro, "light"; scuro, "dark") is a bold contrast between light and dark.

Tip: Convert Images to B& W and Squint
Focus on only the light and dark areas and not the actual colors. Concentrate on the light and shadows. Then squint your eyes until you see the values of that object.

The contrast between light and dark, chiaroscuro, is one of the most expressive and important means of composition.

Compositions depending mainly on effects of light and dark are *never begun in outline*, because the extent and the harmony of patches and masses are determined by the intensity of the force of light and dark. The qualitative effect of light and dark patches and masses greatly differs from that of outlines.

Some evidence exists that ancient Greek and Roman artists used chiaroscuro effects, but in European painting the technique was first brought to its full potential by Leonardo da Vinci in the late 15th century in such paintings as his "Adoration of the Magi" (1481; Uffizi, Florence). Thereafter, chiaroscuro became a primary technique for many painters, and by the late 17th century the term was routinely used to describe any painting, drawing, or print that depends for its effect on an extensive *gradation of light and darkness*.

There are many good examples of artists who have used chiaroscuro in their work, but possibly the artist who is most closely associated with the technique is Caravaggio. He used tone in an organized, formal way (for modeling forms or differentiating between objects or planes in space).

In its most dramatic form--as in the works of those Italian artists of the 17th century who came under the influence of Caravaggio--chiaroscuro was known as tenebrismo, or tenebrism. Caravaggio and his followers used a harsh, dramatic light to isolate their figures and heighten their emotional tension.

Another outstanding master of chiaroscuro was Rembrandt, who used it with remarkable psychological effect in his paintings, drawings, and etchings to create dramatic, atmospheric effects. Peter Paul Rubens, Diego Velazquez, and many other, lesser painters of the Baroque period also used chiaroscuro to great effect.

In the graphic arts, the term chiaroscuro refers to a particular technique for making a woodcut print in which effects of light and shade are produced by printing each tone from a different wood block. The technique was first used in woodcuts in Italy in the 16th century, probably by the printmaker Ugo da Carpi. To make a chiaroscuro woodcut, the key block was inked with the darkest tone and printed first. Subsequent blocks were inked with progressively lighter tones and carefully measured to print in register with the key block. Chiaroscuro woodcuts are printed in only one color, brown, gray, green, and sepia being preferred. The process attempted to imitate wash and watercolor drawings and also became popular as an inexpensive method of reproducing paintings.