

VICKI ROSS

PHASE TWO • BONUS VALUE SCALE

# THE VOICE OF VALUE

**The Ideal  
Art & Peace  
System**  
*with Vicki Ross*

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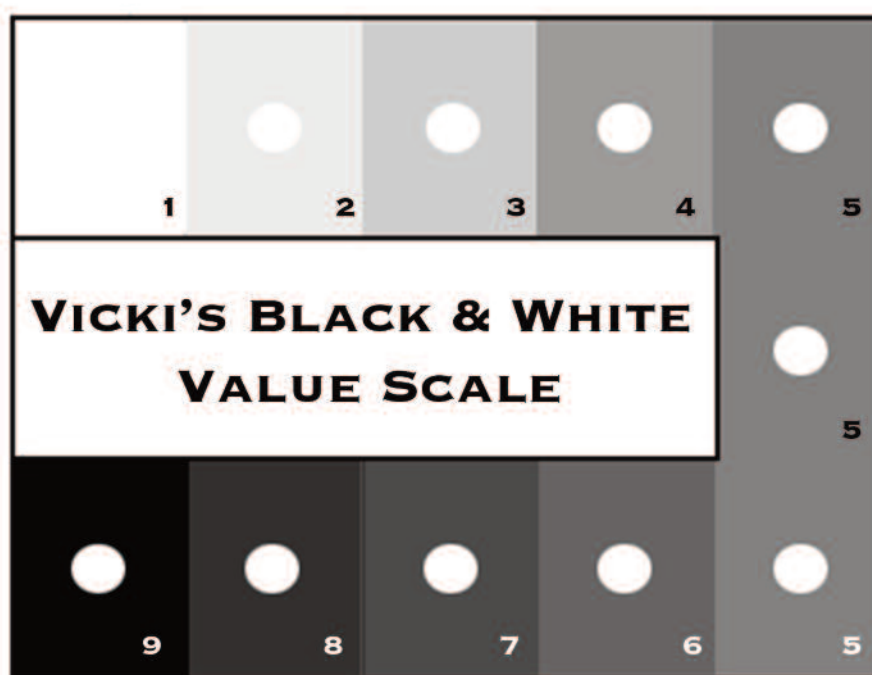
## DIRECTIONS

1. I suggest a reading all the way through, then coming back to do the exercises.
2. Gather your tools  
Pencil (regular #2 or retractable)  
White printer paper, heavyweight  
Scissors or craft knife  
Hole Punch

# VALUE

I like a 9-step value scale, something I learned from Richard Schmid, a world famous living artist. Never got the chance to study with him, but have absorbed his books and videos. There is very little solid black in our world, except for manmade items...and an odd number makes it easier to design my value scale. And as it turned out, mid-value 5 gets three spots at the end, symbolic of its importance.

This is used by holding it up to your subject and matching its value through the hole to the closest step. I never understood this when looking at color. No one ever 'spained it to me...so this was another of those so simple to explain points that make it all make sense.



If you are adventurous, you might like the challenge of making your own! If not, I'll give you links to buy the next best thing. It won't be a Vicki Special, though!

1. Print the value viewer on sturdy card stock, and trim to size.
2. Cut or hole punch where indicated.
3. Laminate. Any print shop can do this for you.

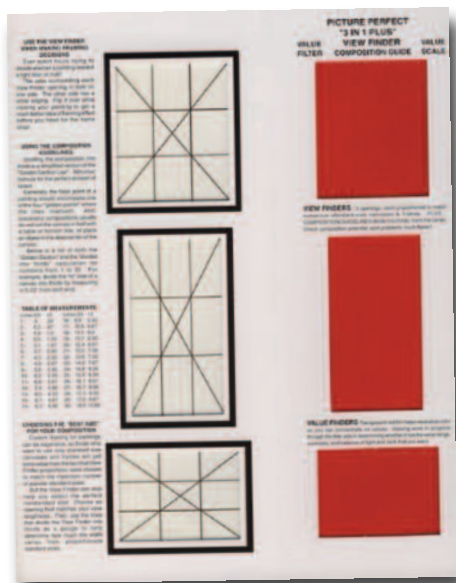
**OR:**

Buy a commercial one here:

My Amazon Store is:



Value Viewer



Picture Perfect Plus  
View Finder



View Catcher

Value is the most important element in painting. Your colors might be fabulous, but if the values are off, the painting dies. Your composition might be great, but without the correct values, the painting dies. The drawing under the paint might be a work of art on its own, and without good value structure the painting dies.

Once you have decided your major shapes, keeping to just three or four values, decide which you want to emphasize, or which has the biggest area. This can be referred to as “Papa Bear”. The second largest value shape is “Mama Bear”. The smallest becomes “Baby Bear”.

The fourth value (which is minimal and might just be an accent color) is the “Popper”, and appear somewhere around your focal point.

Another rule of thumb is to have your darkest dark and your lightest light at your focal area. Think about this for a minute... dark and light are opposite on the value scale, so have the greatest contrast.

And, as you explore these different ways of describing SHAPE, remember: Is it in sunlight or shadow? Then the midtone is in between. Let us know in the community which of all these theories resonates with you!

You, the artist, are in charge of determining where you want the viewer to look. Here are a few tricks of the trade, all of which are opposites like dark and light:

- \* Dark and Light
- Texture or Smooth
- Bright or Greyed color
- Soft Edges or In Focus Edges (Hard)
- Large and Small

This concept was a difficult one for me to grasp...although it was not stressed at the times I needed to hear it.

Think about how your eyes work. If you focus on one thing...the Logo on the front of my TV is lit. If I focus on that and observe other items around it, I use my peripheral vision to see the blurred items.

When you move your eyes to focus on another object, the logo is blurred. A camera only focuses on one spot. If exaggerated with filters, this is called “bokeh”. So, why on earth do painters paint and have every element in the same state of focus? The painter uses this knowledge to force the viewer to focus on the sharp in-focus area by softening everything else.

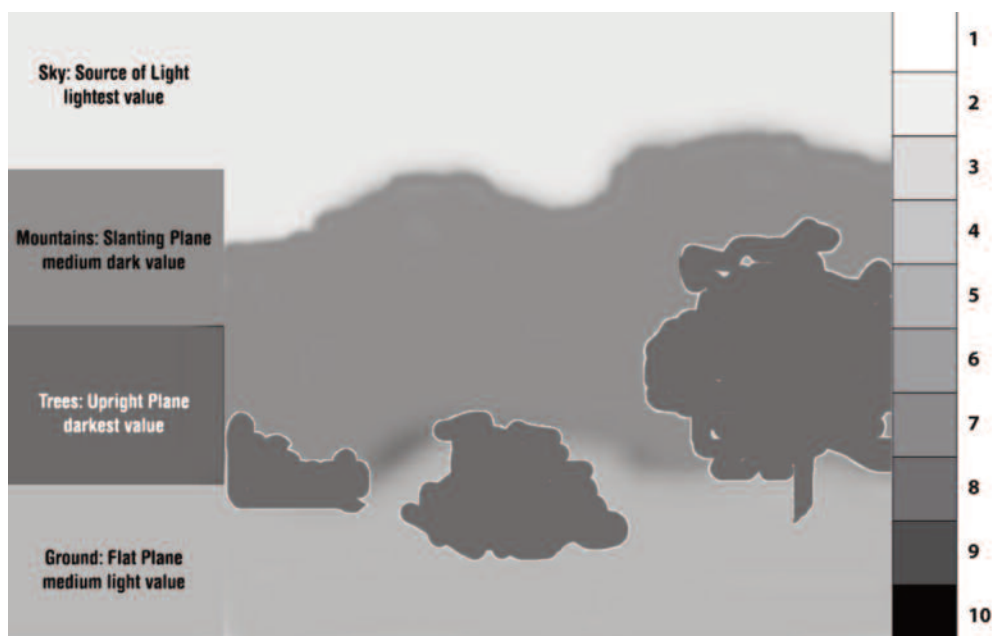
I was in an art group once with an elderly gentlemen who came to art in retirement and had achieved some local success with his biblical and wildlife pictures. I was never drawn to them, and studied them every chance I got.

One day it came to me that every leaf on every tree was painted with the same detail, same edges, same intensity of color. He painted every area as though it was the focal point.

To evaluate values, shut one eye and squint the other. This will blur the shapes and you can figure out the values. You can use the red gel. You can squint both eyes so that your eyelashes obscure the view.

It is all too easy to paint with the entire piece in values 4-7. When you squint or use a red gel, if the overall piece is about the same value, you need to go back and extend this range to include some value 2 and 8. AND don't forget to make the value shapes different sizes.

The illustration below has three values about the same size: the sky and land are almost the same, and the mountains are just a hair larger. Practice drawing this with the sky area larger, and then with the land mass larger. Then make the mountain range about 1/3 what it is here, and choose either the sky or land to be the larger. What happens? Do any of these make the mountain seem further away?



In Phase 2 Lesson 2, we will study how you translate a grey scale into determining the value of color.

