



Elements of Art | **VALUE**

Facilitation Guidelines

HoMA presents Elements of Art, a video series examining the fundamentals of art through seeing, making and talking about art. Each part of the series addresses a different element of art and has three sections (Art in Context: Seeing; Art in Practice: Making; and Art in Conversation: Talking), which can be experienced together on a single day, or shared over a number of sessions, as fits the teaching schedule.

Each part of the series is geared toward a specific age group but can be modified to accommodate multiple grades. We suggest watching the videos in this order: Art in Context > Art in Practice > Art in Conversation, but the resources can work in a different sequence, as well. Please preview the series prior to sharing with students.

Here's how each section functions:

Section 1 - Art in Context: Seeing

This section surveys the key workings of the specific element utilizing artwork from the museum's collection. Simple, thought-provoking questions are posed throughout the video, to warm students toward engagement and discourse. Pause the video at any time so that your group may reflect and respond.

Section 2 - Art in Practice: Making

In this section, a HoMA teaching artist leads the students through an art-making activity inspired by the element of art being studied. As artists themselves, the students activate and apply awareness of the element in action. A simple supply list is provided. Pause the video at any time so that your group may expand their making session, reflect and respond.

Section 3 - Art in Conversation: Talking

In this section, through the lens of a specific element of art, we look closely at two to three works of art in our galleries. A narrator will offer questions for discussion. In addition, students are encouraged to think about the artwork that they made during the Art in Practice section and how it relates to the artwork on view in the galleries. Pause the video at any time so that your group may reflect and respond.



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Supply List

Below is the suggested supply list to accompany the Elements of Art: Value Art in Practice art-making activity.

Feel free to change and adapt the materials to fit the needs and abilities of your students.

- A pencil
- An eraser
- A cutting tool such as scissors, a craft knife, or hole punch (Use a cutting mat as needed)
- White papers, such as printer paper or cardstock
- Sheets of newsprint, newspaper or sheets of recycled printed papers
- Adhesive foam sheets: Cut down full-size sheets and/or buy precut shapes.
- Some thick, sturdy boards, plastic, or blocks. Chipboard, cardboard, or acrylic. If using chip or cardboard, feel free to trim off excess material. It may help students with print alignment.
- An inkpad—black ink used in the video, but other dark-colored inks may be used to achieve similar effects. Avoid lighter colors. If color is desired, students may apply colored markers onto clean stamps.

Additional resources

Art In Practice: Ink Wash Painting Exploration

Good alternative or additional art activity to incorporate value.

https://youtu.be/ZGTRkxmLHd0?si=hkzWmlr1SsXsq_q6



Elements of art: The building blocks used by artists to create a work of art (line, shape, color, value, texture, space, form). These components can be isolated and defined.

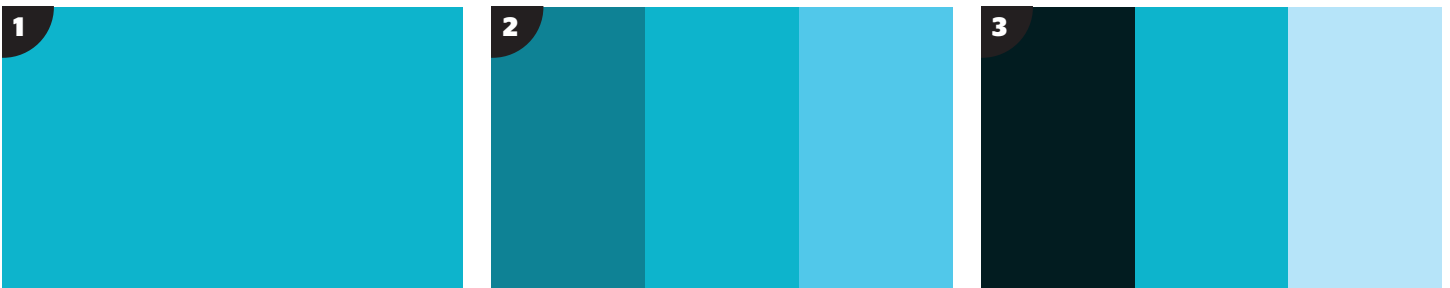
Principles of design: The principles of design describe the ways in which artists use the elements of art in a work of art (balance, emphasis, movement, pattern, repetition, scale, rhythm, variety, unity, and contrast).

- 1 Value:** The degree of lightness or darkness in a color. When a photograph, painting, or drawing is made in black and white, varying degrees of value are the only thing that we see. In the colorless range of black and white, each tone is a value.
- 2 Color:** Color is our experience of light reflected, transmitted, or emitted from a surface. Color has three main characteristics: hue (the name of the color we see), chroma (intensity/saturation: how bright or dull), and value (how light or dark). White is the absence of color, and black is the absence of light.
- 3 Form:** Forms are three-dimensional objects, or shapes that express length, width, and depth. Cylinders, boxes, balls, and pyramids are examples of forms. The illusion of a three-dimensional object on a flat surface can also be described as having form.
- 4 Line:** The path left by a moving point, where its length is greater than its width. Lines can be two or three dimensional, implied or abstract. Different types of lines include continuous, broken, jagged, vertical, horizontal, or diagonal.
- 5 Shape:** Shape is a two-dimensional area confined by an actual line or an implied line (an edge for example). In drawing, shapes are created when the ends of lines are joined to enclose areas. The area that comprises a shape can be defined by a line or a change in value, color, or texture. The shape boundary may be hard or soft.
- 6 Space:** Space refers to the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional, but in visual art, when an artist creates the feeling or illusion of depth, we also call it space.
- 7 Texture:** Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures refer to the tactile qualities of a surface, either actual or implied. Textures do not necessarily feel the way they look.

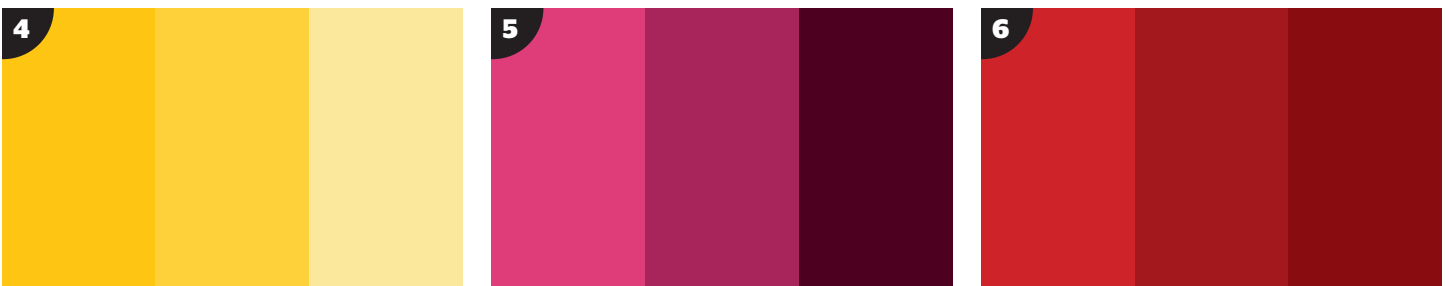
Our eyes perceive the relationships of values and shape can be defined by value.



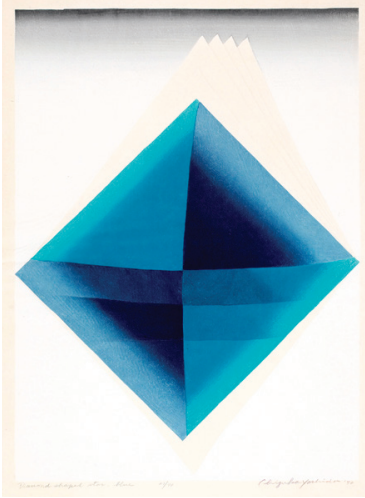
- 1 **Hue:** This is another name for color.
- 2 **Chroma:** Refers to the intensity, brightness, or saturation of a color.
- 3 **Value:** Refers to the degree of lightness or darkness in a color.



- 4 **Tint:** Adding white to any color can change its tint. The more white added, the more **high key** the value.
- 5 **Shade:** Adding black to any color can change its shade. The more black added, the more **low key** the value.
- 6 **Tone:** Adding black or white (or the combination of the two: grey) to any color can change its tone.



Monochromatic: An artwork comprised of a variety of tints, shades, and tones from a single hue.



LEFT
Yoshida Chizuko (Japanese, born 1924)
Diamond Shaped Star, Blue, 1972
Relief print; ink and color on paper with embossing
Gift of James A. Michener, 1976 (16927)

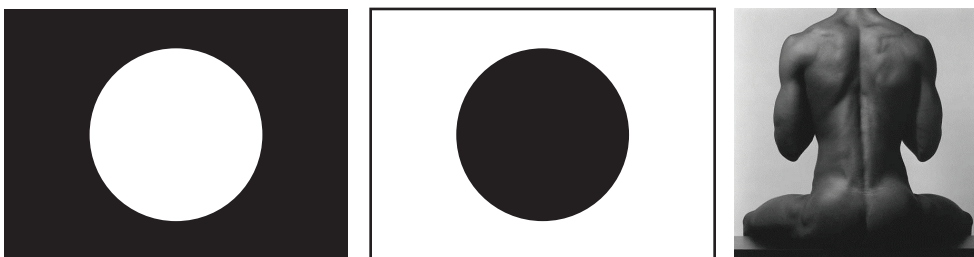
RIGHT
Kusaki Ippei
Blue Tree, 1980
Woodblock print
Gift of Philip H. Roach Jr., 2010 (31785)

EXAMPLES OF CONTRAST:

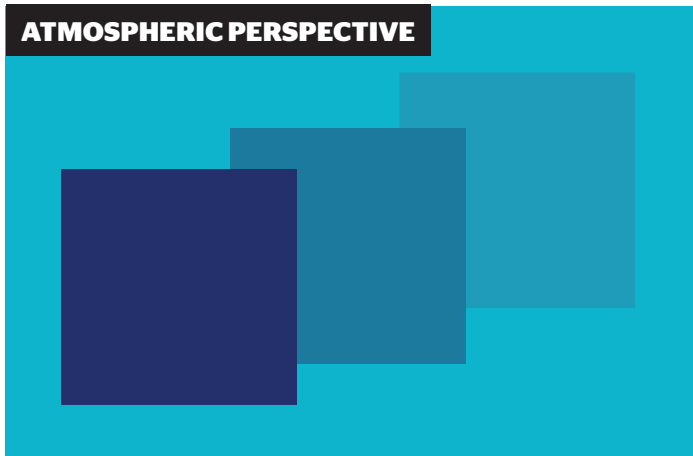
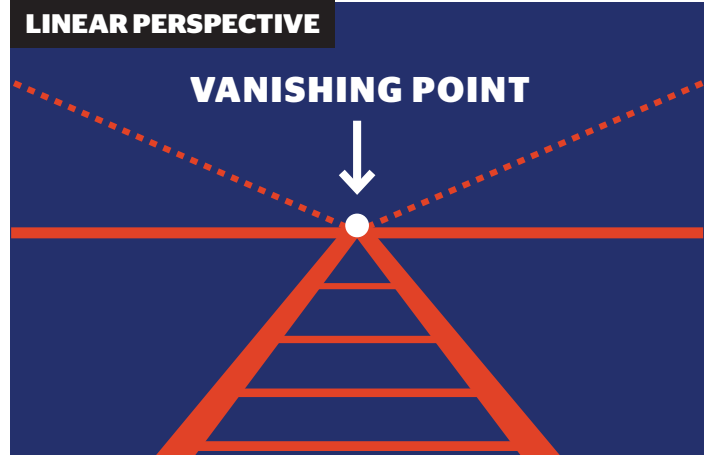
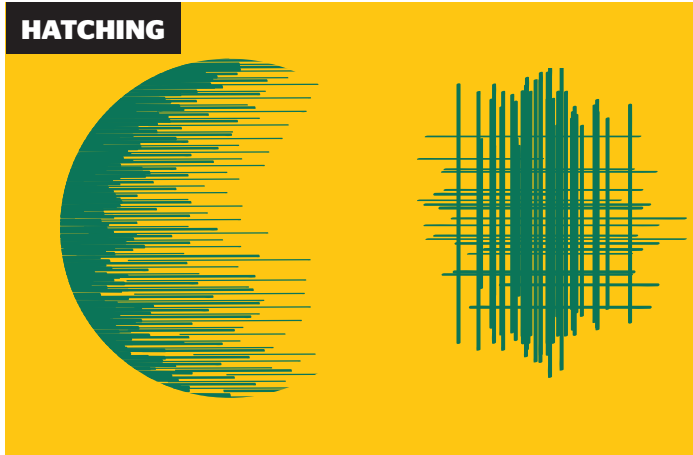
Contrast: Refers to the arrangement of opposing components in a work of art. It occurs when two or more related elements of art are strikingly different. Contrast is an important principle of design and is used as a way to create variety, visual interest, and tension.



Chiaroscuro: The use of light and dark values to distinguish between the foreground subject and the background of an artwork.



CREATING ILLUSION OF DEPTH ON A 2D SURFACE



Hatching is a method that involves using a series of short parallel lines of varying closeness and thickness to create tonal and shading effects. Hatching can be used to give the illusion of surface texture, shadows, and depth. When hatch lines are at an angle to one another, it is known as cross-hatching.

Linear perspective is a system that relies on the use of lines to render objects in a way that creates an illusion of depth, space, and form on a flat surface such as paper or canvas. It is based on the way that we perceive parallel lines. It tricks our eyes into seeing space within the flat picture plane surface.

Atmospheric perspective is informed by how we perceive color and surface textures of distant objects. An object that is further away appears smoother and lighter in value or saturation than an object that is closer to the viewer.

Underpainting is a monochrome or one-color sketch of a painting that acts as a base layer. It prepares a composition's darker and lighter value areas.