

Value Vocabulary

2D Design

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Value:

The quality of lightness or darkness of a line, shape, form or space without the presence of hue. It is used as a way to describe elements or as a system to organize composition. High contrast value advances, low contrast value recedes

Value Scale:

The degree of lightness or darkness on a scale of grays running from dark gray to light gray or from black to white. Value and its degrees of darkness and lightness are always relative to the environment in which it is viewed. Value has three aspects: shade, tint and middle gray.

-**shade** the addition of black

-**tint** the addition of white

-**middle gray** visually representing fifty percent of both the tint and shade

Black: Is the absence of light where all rays are absorbed (subtractive)

White: Is the totality of light where all rays are reflected (subtractive)

Achromatic: The absence of hue and saturation. Black and white and the grays in between.

Achromatic Grays: Made from mixing just black and white together with no other color.

Middle Gray:

On a value scale or within a composition containing numerous values, the midpoint value found between any two given values. Middle gray is a mixture that visually represents 50% of a specific tint and 50% of a specific shade. Middle gray is considered neutral-meaning that the eye is at total rest- the cones and rods of the eye are inactive-when it looks at middle gray. Typically middle gray is made from black and white, but there are other middle mixtures that are neutral such as the middle mixtures of a complementary scale.

Mid-Tones:

The values are located in the center of an achromatic or chromatic scale. Mid-tones are values that are midway between black and white.

Gradation:

A series or progression of shades and tints, in a chromatic or achromatic scale, from lightest to darkest. An even gradation means the same amount of change from one step to the next. This is judged by the amount of value, hue, or saturation contrast from one shift to the next.

Value Emphasis: Where a value contrast is used to create a focal point within a composition.

Local Value: Value of an object seen free from the effects of light and shadow.

Value Pattern:

The shapes that an arrangement of various light and dark value areas in a composition make, independent of any colors used.

Value Assimilation:

Two values which are close to one another, appear to look the same if they are separated by distance, or a contrasting value separates the two similar ones

Optical Value:

Through Line, dot, or mark the illusion of value is achieved. The size, weight, and density of the mark are considered. The elements used are small, and close together so the eye can not separate the individual marks from the background, but blurs them together to create a new value.

Value Contrast: The value relationship between adjacent areas of light and dark.

Maximum Value Contrast:

The highest contrast of all in value is from black to white. This value contrast forms a hard edge which creates a linear quality.

Minimum Value Contrast:

The least amount of difference between values (or any other element), the edge between them is a soft edge, or a vanishing boundary. This contrast of value can create a more expansive feel.

Simultaneous Contrast and Value:

How value behaves relatively to what it is near or surrounded by. For example; middle grey appears darker when surrounded by white, than it does when surrounded by black.

Low-Key Values: A value that has a level of middle gray or darker, A scale from middle grey to black.

High-Key Values: A value that has a level of middle gray or lighter, A scale from middle grey and white.

Light Source:

The direction from which light is traveling in a composition. The direction in which light comes in contact with a form. An arrangement or positioning of values to create the effects of a light source in a two-dimensional image, or arrangement of actual light to create a relationship with shadow in three-dimensional image.

Highlight:

The part of an object that, from the viewer's position, receives the greatest amount of direct light. The highest value of a modeled form, or a bright distinct dot or area on the surface of a shiny form that accentuates its glossiness. A highlight is an area where no light rays are being absorbed into the surface of the form, the highlight is a "pure" reflection of the light source and therefore is always the same color as the light source.

Core Shadow:

The dark part of an object, away from and not directly illuminated by the light source. It is attached to the object, or encompasses a space.

Cast Shadow: The dark area projected from an illuminated form onto other objects or the background.

Reflected Light:

The Portion of light that is deflected from a surface, as distinguished from transmitted or absorbed light.

Chiaroscuro:

The distribution of light and dark in a picture. From the Italian 'chiaro' for clear or light and 'oscuro' for obscure or dark. In drawing, painting and the graphic arts, the rendering of forms through a balanced contrast between pronounced light and dark areas. The technique, which was introduced in the Renaissance, is effective in creating an illusion of depth and space around the principal figures in a composition. It has come to refer to the dramatic theatrical compositions of Caravaggio and Rembrandt.

Diminution of Value:

The act or process of diminishing value, by way of its recession in space, to an overall darker or lighter state.

Overexposed:

When photographers adjust their cameras to capture a dark object against a light background, then the light areas will be bleached out and lacking in detail.

Underexposed:

If a photographer decides to adjust a camera to capture the light areas of a scene, then the dark areas will be uniformly black and lacking in detail in the shadows.