

EASEL INSIGHT  
PODCAST  
“Easel Talk”  
Show Notes



with  
Gabor Svagrik & Phil Starke

## Episode Title: Value Relationships

If you stare at one spot too long your eyes get tired and you can't really see good value or color. This is what Emille Gruppe called “eye fatigue”.

The best way to get the value of an object is not to stare at the object, but to look away. So if you want the value of a dark tree, if you stare at the lighter sky, out of your peripheral vision, you get a better sense of what value the tree is. So squint and compare.

Put down your darkest dark first, and the darkest dark doesn't mean black. It is speaking within the value relationships of the 4 corners of the image. This is pertaining to the painting, not the photograph, if you're using one. This also refers to the use of straight white. The use of straight black or straight white can kill the atmosphere in your painting. There should be between 4 and 7 values in your painting.

Remember to keep your contrast strong. Don't have too many middle values. You don't want to lose your darks and lights.

Mapping your values with simple shapes really helps.

If you're having trouble with values, get back to painting with black and white, color will complicate things if you don't have an understanding of your values. If it doesn't work in black and white, color isn't going to fix it.

If you are a member of Easel Insight Membership, be sure you watch Gabor Svagrik's full length demo for Value under the Start Here Tab.

Try this: Draw a circle, then try to make that circle 3-dimensional. Once you have about 4 values in there, it's going to look like it's round.

Another valuable approach to seeing values, is “squint and compare”. When you squint, whether it's with landscape or figure, all the detail falls out and all you're left with are the big shapes. Squinting helps you to identify those shapes.

**1**  
Light (Sky)

**4**  
Full Dark

**3**  
Half Dark

**2**  
Half Light



