Light
Dark,
Value,
Tone.
Tone and tonality - Is a quality of a color, arising from its saturation (purity and impurity), intensity (brilliance and dimness), luminosity (brightness and dullness), and temperature (warm and cool); or to create such a quality in a color. To tone down is to make a color less vivid, harsh, or moderate. To tone up is to make one become brighter or more vigorous. Tonality can refer to the general effect in painting of light, color, and shade, or the relative range of these qualities in color schemes. Also see deep, monochrome, nuance, tint, and value.

Value - An element of art that refers to luminance or luminosity-- the lightness or darkness of a color. Value is an especially important element in works of art when color is absent.

Below a value scale employing a smoothly nuanced gradation of values:

Below: a value scale -- or gray scale -- in eight stepped grades of values.

Use light values to strengthen main geometric motif.

Dark and light shapes interlock in a composition and you need to have a dark and light area intrude into each other’s area.

Making everything equal, light destroys light. To make impact make highlights clean and bright and saturate shadows.
Frontal light minimizes effects, side lighting increases light.

Illumination allows one to have knowledge of areas.

- Dark – lustrous
- Grayish – iridescent
- Tinted – chromatic light or mist

Iridescent- predominately gray (light tone, mistness uniformly reduced chroma with thoughts of pure color (or tints), thus appears to shine for luminosity to occur.

- Small in size
- Must be purer chroma
- Higher value
- Hue quality must pervade all others
- Deep values must be avoided

Areas of strong value contrast balance.
Dark values likely to have more attraction and overpower light value, even if light area larger.

Gradations of value have more attraction than flat areas.

General notes:
- Single light source allows emphasis to be spotted light colors coming out strong against dark.
- Tone separated into pattern or gathered together into larger masses that contrast with one another although nearly all pictures contain both.
- The eyes starts with the strong contrast in value black and white, then white then grays.
Variation in value:

Leonardo had five basic tone values:

1. Highlight facing toward light source
2. Half tone direct light but at a oblique angle
3. Shadow cut off from direct light and reflected light
4. Reflected light surface facing away from light will usually have some light bounced back from other surrounding faces
5. Cast shadow
Most effective way of giving a sense of life and motion touching with light whatever you want to stress, the eye follows tone.

Three forms of gradation:
1. Light shows a gradual diminution of power as seen upon a wall near a window.
2. That in which the color or force of objects weaken as the recede (atmosphere perspective)
3. That in which the arrangement secures in disconnected objects – a regular succession of gradual measures

Chiaroscuro uses highlights and shadows which limits solidarity of objects in space on canvas which itself is physically flat. By recording the manner in which whole or partial shadow cross a surface of objects and define their solid appearance.
- A certain amount of chiaroscuro is the effect of light modeling in painting, where three-dimensional volume is suggested by highlights and shadow