

William Peter Blatty's
THE EXORCIST



Blog #8 Value Practicum Creative Brief

1. What your project is going to be? I.E. Photography Series; Magazine Layout: Illustration of Movie Poster, etc.
Movie Poster: The Exorcist – 1973. By William Peter Blatty and Directed By William Friedkin
2. What medium will you be using?
The Medium I am using is Digital Illustration or a Vector-style Digital Composite. Made with photoshop.
3. How will you be applying contrast or affinity of value within your art?
To achieve a clear visual hierarchy, I am applying contrast of value by placing the high-value (bright) focal point of the levitating figure and the doorway against a low-value (dark) background; this extreme difference immediately draws the eye to the supernatural conflict. In the surrounding environment, I am using affinity of value by keeping the textures of the street and the architecture within a narrow range of mid-grays. This subtle relationship ensures the background remains grounded and atmospheric without competing for attention with the main subjects.
4. Who is your audience?
It would simply be people that are fans of the film The Exorcist/Horror films in general or people that are fans of this particular medium and art style.
5. What emotional response(s) is it supposed to have upon viewers or users of your art?
This piece is designed to evoke a sense of profound isolation and existential dread. By using a stark, limited value scale, the contrast between the small, levitating figure and the vast, dark void creates a feeling of powerlessness. The cold, gray mid-tones of the environment are meant to make the viewer feel a sense of "uncanny" stillness, as if the familiar world has been frozen by an encroaching supernatural force.
6. Discuss your process in creating the art
My purpose like I said previously was to make the piece feel as eerie and uncanny as possible and I thought that this particular movie works perfect for this Value assignment, using the greys whites and black.

Written Analysis Artist Statement

My work is driven by a mix of simple design and storytelling. I explore how visual tension can show a feeling of unease. In my latest project, a movie poster for the 1973 film *The Exorcist*, I use digital illustration to remove the distraction of color. This allows me to focus entirely on the power of value and tone. By working in a digital space, I can create the clean look found in modern graphic design while keeping the deep atmosphere needed for a horror piece. My goal is to show a sense of dread through a visual setup that relies on the relationship between light and dark.

The technical core of this piece is defined by a strict use of contrast and affinity of value. I use high contrast to set the focal point. The bright, high value doorway and the floating silhouette cut through the composition. This big difference against the dark charcoal background creates an immediate visual shock. It represents something supernatural breaking into the physical world. On the other hand, I use affinity of value for the environment. The cobblestones and buildings are kept in a narrow range of mid grays. This lack of contrast in the background creates a sense of stillness. It makes the world feel frozen and heavy.

My creative process fits this vision by moving from broad digital layers of gray to sharp shapes. I use digital tools to layer these values just like a professional workflow. This allows me to control the brightness or darkness of every single part of the art. This process is important because it forces me to build a story using only light rather than relying on color. I am heavily influenced by the minimalist movement and the style of old film noir, where shadows are just as important as the actors.

I want my audience to feel a sense of isolation. By putting a small, bright figure inside a large, dark space, I aim to create thoughts about being powerless. This current focus on gray scale studies is part of my goal to master visual communication. In the future, I plan to use these rules of value control in my film and writing work. I want to make sure every frame I design is built on a strong foundation of contrast that speaks to the viewer.