**[Fig. 10-6] This linear composition is confusing and we don't know where we are supposed to look.**

The strongest tonal contrast should appear on the areas of greatest importance. Poorly applied tonal values can read as badly as the pure lines used in Figure 10-6. In Figure 10-7, the coat on the wall appears to be the center of interest since it contains stronger tonal contrasts than the main character.

[Fig. 10-7] Our office guy is at his desk. His coat appears to be the center of interest since tonal values have been poorly applied. The character should be the focal point of the scene. Use your strongest tonal contrasts on the characters and don't let unimportant items distract from them.

Good tonal values will create a feeling of depth in the scene, enable a drawing to read for the requisite 10–15 feet, and direct the eye to the center of interest. In Figure 10-8, the background has been "knocked down" (had its contrast reduced) by making it a single value. Different values indicate depth of field in the scene. The character is isolated by a pool of light that helps set the mood and improve the drawing's readability.
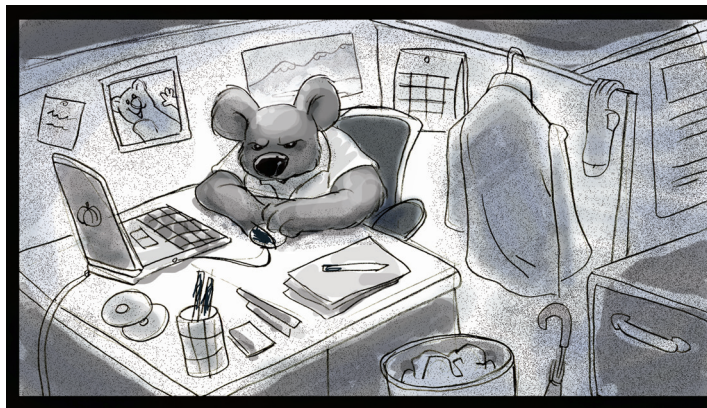
[Fig. 10-8] In this version tone places different elements at varying distances from the camera. Foreground silhouettes frame the shot and direct the eye toward the character. Background elements can be simple suggestions since they are not as important.