

## Volume/Value Unit Plan

**Objective:** Using value gradations as a way to show volume, students will create a still life using colored pencil on a mid range color ground (gray paper). The still life will include draped fabric, which has many gradations of value in a single form. The drawing will be executed using analogous colors.

**Materials:**

16"x22" drawing paper, gray (mid range ground)  
several pieces of newsprint  
#2 pencil  
eraser  
colored pencil (Prismacolor)  
12" dowel, 1/4" in diameter

**Vocabulary:**

**Value:** An element of art that refers to the relative darkness or lightness of an area

**Value gradation:** The gradual change from dark to light area, creating the illusion of three dimensionality on a flat surface.

**Still life:** An arrangement of non-moving objects that are subject matter for a work of art

**Analogous colors:** Colors that are adjacent (side by side) to one another on the color wheel

**Chiaroscuro:** In drawing or painting, the use of strong contrast between light and dark, and the gradual transition of values, producing the effect of modeling.

**Hatching:** A technique in which lines or strokes are placed parallel to each other

**Cross-hatching:** The overlapping of hatched or parallel lines to create value

**Mid range ground:** Any surface on which a picture is drawn or painted, such as canvas, paper, cardboard, etc. that is colored in a mid range value, such as gray.

**Drawing Volume:** The largest, simplest planes are first blocked in with a mid-range value. Then move from the middle ground towards dark and light. In looking for those planes, identify the light source. Look for the shadows, and how they relate to the form itself. Look for the lightest shapes, think of the lights and darks as puzzle pieces that fit together.

There are 6 divisions of light and shadow:

**Highlight** – the bright reflection directly in line with the light source

**Light** – the light portion surrounding the highlight

**Shadow** – where the light portion of the object starts turning to shadow

**Core shadow** – the darkest part of the shadow on the object

**Reflected light** – the lighter shadow where the light is reflected from the surface the object is sitting

**Cast shadow** – the shadow on the surface that the object is sitting on

The edge quality of value shapes is different depending on the form; some edges end abruptly, some are gradual transitions.

## Part 1 – Sighting with a stick

**Objective:** In order to draw what we are actually seeing rather than a preconceived idea about what we are seeing, we must observe 3 dimensional forms and translate them into lines that will be convincing on a 2 dimensional surface. Using a sighting stick as a tool for this translation can be very effective when students know how to use it.

### Materials:

Sighting stick  
Ruler  
Newsprint  
Pencil

**Your sighting stick:** A 12” dowel, ¼” in diameter works well for a sighting stick. Using an alternative, like a paintbrush, is okay, but pencils are usually too thick and not long enough.

**How to hold it:** Holding the stick in your hand, fully extend your arm with your elbow locked. This establishes a constant scale, which is especially important when you are sighting for relative proportional relationships. For proportions and directions you can tip the stick right or left, but do not tip it forward or backward. Close one eye so that you are using monocular vision.

Choose one object as a *point of reference* or *unit of measure*. This object should be one that you can see in its entirety, so that you can use the height and width for measurement of other objects.

Start with a delicate gesture drawing based on what you see. This gives a sense of how the forms will be arranged on the format. There are 3 essential uses for sighting that aid in observing and recording information accurately:

1. **Sighting for relative proportions:** Using your thumb as a marker for distances to the end of the stick, measure an object or part of an object to be used as a reference size. Measure other objects using this measurement as a relative proportion. This is especially useful for elongated shapes that are foreshortened, as you can measure the depth against the height or width,
2. **Sighting for angles and axis lines:** An axis line is an imaginary line that runs through the core or the center of a form that indicates the directional thrust of the form. Use your sighting stick to determine the correct angle of the axis, then draw the form around it. You can also check the angles of sides of a form; this works especially well on foreshortened forms or for figuring out perspective.
3. **Sighting for vertical or horizontal alignments:** Use your sighting stick to line up the top or bottom edges of forms in relation to other forms on your page.

Use the photo on the screen to sketch a still life on your paper, using your sighting stick for measurement. Use all three types of sighting aids, using the ruler to draw lines in your drawing to show what you sighted. Identify what sighting aid you used by putting a number next to the line.

### Sighting Stick Exercise Evaluation

\_\_\_\_\_/10 **Include:** Lines drawn to show 3 types of sighting aids, sketched contour lines for forms

## Part 2 – 3 Thumbnail Sketches

**Objective:** Incorporating their sighting stick skills, students will practice composing the final drawing using thumbnail sketches.

**Materials:**

Sighting stick  
Newsprint  
Pencil

**Thumbnail sketches** are small drawings that sketch out trial compositions before starting a piece of artwork. Artists use these small sketches (usually about ¼ size of the final project):

- To arrange the forms within the format,
- To lay out where the darks and lights will occur and
- To determine how the viewer's eye will move within the artwork.

After working a few thumbnail sketches, the artist will compare them to each other and decide if the composition is satisfactory and fulfills the assignment that has been established. More thumbnails will be done if none were satisfactory.

### Steps for Thumbnail Assignment

1. Using your viewfinder, determine a composition that you wish to try.
2. Sketch it on your newsprint.
3. Rough in the dark values on the still life.
4. Use your sighting stick to identify the relationships between the forms you are sketching.
5. Think about the angles, lines and dominating areas in your drawing.
6. Does it fill the format?
7. Does it draw the viewer's eye around the page?
8. Is it balanced?
9. Do two more thumbnails following these same steps.

### 3 Thumbnail Sketches Exercise Evaluation

\_\_\_\_\_/20 **Include:** 3 different compositions, lines showing you used your sighting stick

### Part 3 – Analogous Colors and Colored Pencils

**Objective:** The final project for this unit will be done using colored pencils and analogous colors. The students will be introduced to the analogous color theory, and shading and tinting with colored pencils through a worksheet.

**Materials:**

Worksheet  
Colored Pencils

**Analogous Colors:**

Analogous colors are side by side on the color wheel, each color transitioning into the other. Usually these colors go from a primary to a primary or a secondary to a secondary color. Tints are obtained by adding white to the hue and shades are obtained by adding black to the hue.

**Using Colored Pencils:**

**Use the box supplied** to keep the pencils in when you are not actively drawing with them. If these pencils drop on the floor, the colored pencil “lead” inside will break.

**Sharpen** very carefully with the electric sharpener, it sharpens very quickly and has a tendency to chew up the pencils rather than sharpen them.

**Keep your pencils sharp.** A dull pencil will put down too much color at a time, not allowing you to layer up colors gradually.

**To erase:** use a white eraser, a kneaded eraser or drafting tape. To use the drafting tape, place it over the part you wish to lighten, burnish it down onto the pencil portion (do not burnish it onto the blank paper!), then gently peel back. The colored pencil will stick to the tape, lightening the color on your page.

**Using a light stroke** will allow you to build up the color gradually. Do not press hard with colored pencils until the very last of your drawing when you need darker shades. A thick layer of colored pencil saturates the paper, preventing you from adding more layers.

# COLOR THEORY WORKSHEET

Use colored pencils to complete the following exercises

Name: \_\_\_\_\_

Period \_\_\_\_\_ Date \_\_\_\_\_

\_\_\_/3 PRIMARY COLORS cannot be made from any combination of colors. Fade intensity from top left to bottom right – heavy to light – Stay inside the edges of your box.

RED	YELLOW	BLUE

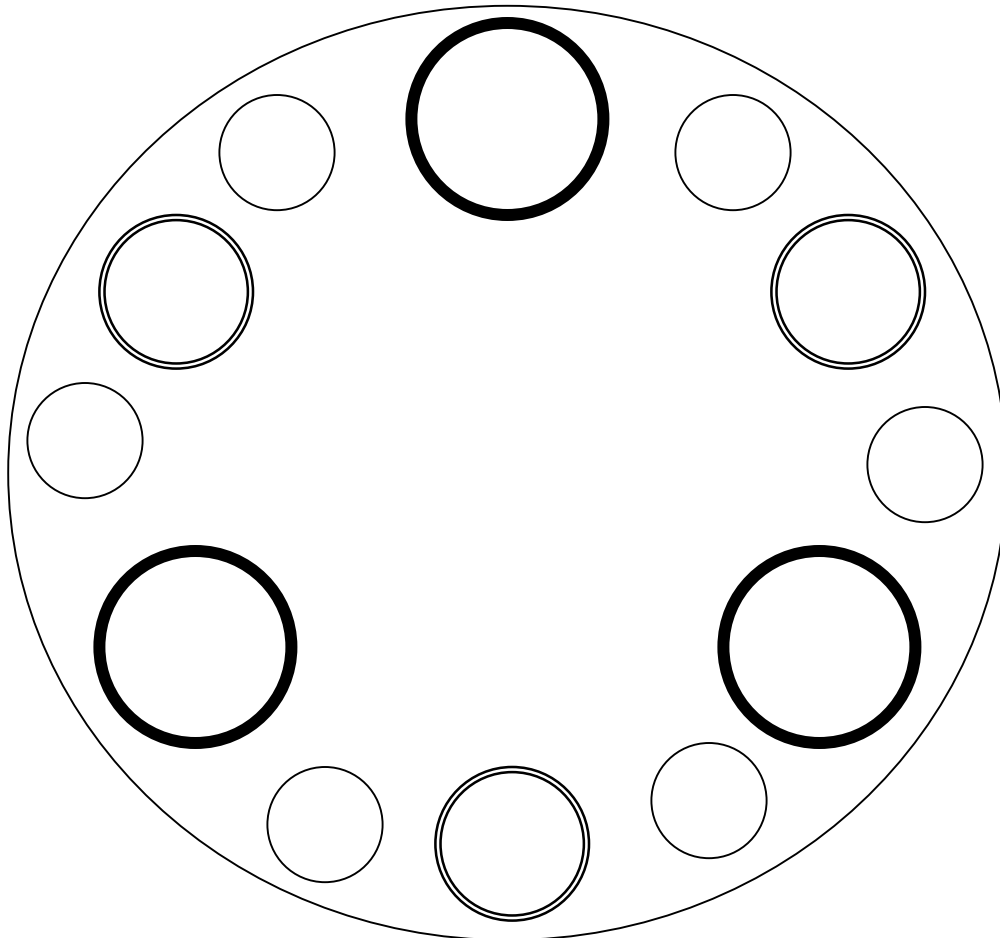
\_\_\_/3 SECONDARY COLORS are made from combining 2 primary colors. Fade intensity from top left to bottom right – heavy to light – Stay inside the edges of your box. Mix your own colors – no cheating!

Red + Blue = PURPLE	Yellow + Blue = GREEN	Yellow + Red = ORANGE

Sir Isaac Newton realized that the colors of the spectrum could be seen as a circle and thus the color wheel was invented.

\_\_\_/5 THE COLOR WHEEL is made of the primary and secondary colors plus all of the colors in-between, the tertiary colors (a primary + a secondary)

Shade the circles in **lightly in the center and darker and more saturated on the edge** to give the center a reflective quality. Analogous Colors are side by side on the color wheel: Red, red-orange, orange, yellow-orange, yellow



\_\_\_/5 ANALOGOUS COLORS

Analogous colors are side by side on the color wheel – these are the transitional colors. In this exercise you will limit yourself to 5 analogous colors in your palette

- ❑ Use the boxes below to create 5 analogous colors. Example: green, yellow/green, yellow, yellow/orange, and orange. No colors were skipped; see your color wheel for ideas.
- ❑ The fade your colors from dark at the top to light at the bottom
- ❑ Be sure to label each box with the color it contains


\_\_\_/5 A TINT

Hue (a color) + White =Tint

Select a hue and allow increasing amounts of white from the page to show through  
The box on the left will be pure saturated hue (no white) the box on the right will be pure white

Pure Hue						Pure White

\_\_\_/3 A SHADE

Hue (a color) + Black = Shade Use the same hue you used in the exercise above

Start with a value scale - dark on left white on right  
Alternate between the hue and black - intense on left and light on the right

Pure black + intense hue			Medium black + medium hue			White + Light hue

\_\_\_/26 TOTAL POINTS

## Part 4 – Still Life Drawing

**Objective:** The final project for this unit will be a still life done using colored pencils and analogous colors on a mid range ground.

### Materials:

16"x22" drawing paper, gray  
colored pencils (Prismacolor)

### Steps for the final still life drawing:

1. Using your best composition sketch, redraw it on your large paper lightly with a #2 pencil. Fill the paper with your composition.
2. Use your sighting stick to measure and continue drawing lightly to refine your sketch so that it represents the dimensions of the still life.
3. Determine your analogous color scheme. Use a practice gray paper to try out values in colored pencil.
4. Find the mid range values on your drawing and put on a layer of colored pencil for the mid ground values.
5. Choose a place to work on dark values, add darker values by darkening the color. Choose a place to work on lighter values, add lighter values by adding white or by lifting off pencil with drafting tape.
6. Work on dark and light values moving around your drawing so as to distribute the lights and darks gradually. Do not work any strong dark or very light areas until the very end.
7. Your last step on the drawing is to put in the darkest darks and the lightest lights.

### Colored Pencils: Basic Tonal Layering

The object is to build up a semi transparency of colored pencil to develop subtle overlapping layers of color. The artist works texturally, leaving white flecks of the paper surface visible.

**Step 1:** Begin by using an HB pencil to lightly sketch in the contours of your subject. Loosely deliver some color to the shapes - this is not the same as drawing the forms - this is a general foundation of background color that will be built upon as the drawing progresses. The color is applied edge to edge except on highlighted areas. Always use a uniform stroke that follows the shape of your subject.

**Step 2:** Begin modeling by alternately adding lights and darks. Keep your pencils sharpened to avoid building up a waxy, saturated surface before you finish modeling and layering your colors. At this stage you are delivering color (building up a foundation) as well as drawing (creating 3 dimensionality) and establishing a light source. Analogous colors (those that are side by side on the color wheel) will be used to give your work a rich surface and depth.

**Step 3:** At this stage you will begin to layer color combinations that express the individuality of each subject. Show transitions from light into shadow. Use your complements to push values into the neutral range, use your indigo blue, purples, and greens to express darker values. Dark/neutral values recede, light/bright values tend to pop forward.

**Step 4:** In this final step you will be adding additional details and adjusting values (lights and darks). You may want to add some sharpening definition to shadow edges. Note that at this point all of the original sketch has disappeared and that every surface transitions in value.

Name: \_\_\_\_\_ Period: \_\_\_\_\_ Date: \_\_\_\_\_

Self -evaluate your work by placing a X in the box you feel you earned. Attach this sheet and your title card to your drawing with a paperclip.

<b>Evaluation Criteria</b> Value/Volume Still Life	<b>9-10 Mastery</b>	<b>8 Good Control</b>	<b>7 Gets the Basics</b>	<b>6 Confused about the basics</b>	<b>5-0 Missing or incomplete</b>
Correct or convincing <b>proportional relationships</b>					
<b>Composition:</b> you have filled your format					
<b>Composition:</b> your negative space is as important as your positive space					
<b>Full Value Range:</b> shading is done from light to dark with at least 4 gradual changes					
<b>Value:</b> obvious value shifts on every surface plane					
<b>Technique</b> – you have built up your colors gradually by using a light stroke					
<b>Line quality:</b> your lines are smooth, contrasting and flow together					
<b>Creativity and originality:</b> you have created a unique work of art					
<b>Presentation:</b> <ul style="list-style-type: none"> <li>• Signed on front right hand corner</li> <li>• Name, period and date on back right hand corner</li> <li>• Work is smudge, tear and wrinkle free</li> <li>• Title card is included</li> </ul>					

Project points (90) \_\_\_\_\_  
 Typed Reflection (attach to drawing)(10) \_\_\_\_\_  
 Total Points earned (100) \_\_\_\_\_

**Required written Reflection:**

On a separate sheet of paper (full points for typed), respond to the following according to your final drawing. What was the initial goal of this project? How did you proceed towards this goal? What were some of your observations and learning along the way? What are your feelings about your final work of art?

## **Resources:**

1. Betti, Claudia & Sale, Teel, 1980. *Drawing*, Holt, Rinehart and Winston, New York.
2. Rockman, Deborah A, 2000. *The Art of Teaching Art*, Oxford University Press, New York, New York.
3. Borgeson, Bet, 1997. *Basic Colored Pencil Techniques*, North Light Books, Cincinnati, Ohio.