

Value in Line

Grade 5 – Lesson 2

(*Art Connections*, Level 5, pgs. 24-27)

Big Idea

Hatching and cross-hatching can create the illusion of highlights and shadows so that an object looks more naturalistic. Values can also express emotion.

Learning Targets and Assessment Criteria

Target 1: Makes a 5-point value scale. (Arts EALR 1.1 *Elements of art: Value*)

Criteria 1: Makes five evenly-stepped values between black (1) and white (5) with hatching and cross-hatching.

Target 2: Approximates naturalistic proportions of the human head. (Arts EALR 1.2 *Skills and techniques: Observational drawing, proportions*)

Criteria 2: Places eyes in the middle of the head, bottom of nose half way between eyes and chin, and lips half way between nose and chin.

Target 3: Creates a value drawing. (Arts EALR 1.2 *Skills and techniques: Value drawing*)

Criteria 3: Uses hatching and cross-hatching to represent the highlights and shadows of an object in at least three different values (high – white, medium – grey, low – black)

Target 4: Uses values expressively. (Arts EALR 3.1 *Art Express Meaning*)

Criteria 4: Uses values to express an emotion (articulates in writing).

Local Art References



Self-portrait, 1933

Morris Graves

85.268

Seattle Art Museum

(NOTE to Teacher: See **Art Background** section at end of lesson for more information about these works of art.)



Drawing of a Boy, 1923

Thomas Schofield Hanforth

35.97

Seattle Art Museum

Looking at Art Questions

(Note to Teacher: Show the images above and the two images Catlett's *Sharecropper* and Kollwitz' *The Downtrodden* from *Art Connections*, Level 5, pgs. 28-29.)

1. Which parts of these images look most realistic? Why do you think so? (Artists create the illusion of 3-D reality by rendering the shadows and highlights of a form).
2. Where are the darkest shadows on each of the three works of art?
3. Where are the brightest highlights?
4. We learned before that the darkness and lightness of an object or color is called **value**. How did the artists of these three works create different values?
5. Artists can create areas of medium to low (dark) value by drawing lines close together. This is called **hatching**. Where do you see hatching in these works of art?
6. An artist can create even darker values by crossing lines close together. This is called **cross-hatching**. Where do you see the lowest values on these images? Can you see cross-hatching there?
7. Both Kathe Kollwitz and Elizabeth Catlett used light and dark values to express emotion in their images. What kinds of emotions do you sense in each of these images?

Art Making Activity

(See the **Create** section *Art Connections*, Level 5, pgs. 30-31)

Make an Expressive Portrait with Values

How can you use lines to create a range of values?

How can you use values to express emotion?

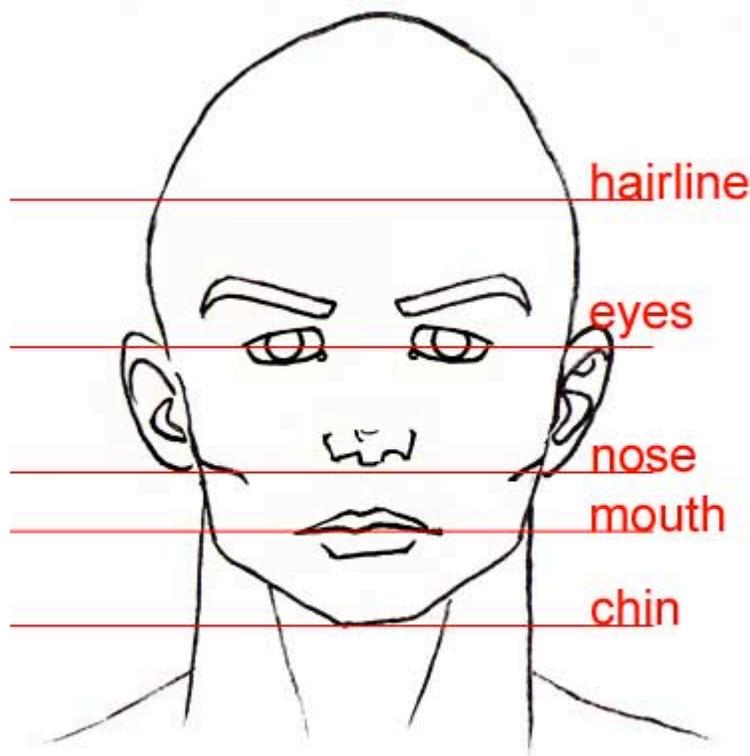
Activity 1 – Make a Value Scale

1. First, we are going to practice gradating values, by making a value scale with hatching and cross-hatching. Remember that a value scale shows all the values from high (white) to low (black) in a long rectangle (or series of boxes).
2. With a ruler, mark off five equidistant points (could be at inch-intervals), and number them 1-5.
3. Leave one end of the scale completely white (no lines). Then gradually add more and more hatching and cross-hatching lines so that the other end of the rectangle is completely black. Space the lines gradually more closely together to create a darker value. Try to make the middle of rectangle be a value that is half-way between white and black.

Activity 2 – Make an Expressive Portrait with Values

1. In order to draw a portrait that resembles the sitter, you need to understand some of the basic proportions of the human head:

- The eyes are halfway between the top of the head and the chin.
- The bottom of the nose is halfway between the eyes and the chin.
- The mouth is halfway between the nose and the chin.
- There is about one eye's width between each of the eyes, and one eye's width to either side of each eye.
- The corners of the mouth line up with the centers of the eyes.
- The top of the ears line up above the eyes, on the eyebrows.
- The bottom of the ears line up with the bottom of the nose.



Drawing excerpted from: <http://www.animatedbuzz.com/tutorials/proportion.html>

2. Using these proportions as a general guide, lightly sketch (2H pencil) your partner's head, neck and shoulders. Consider which way you want your sitter to look. Will s/he be facing you, turning slightly away, looking down or up?
3. When you have your sketch the way that you want it, cover the back of the piece of paper with chalk. Then transfer the sketch to the scratch board by turning the paper over, placing

- it on top of the scratch board, and tracing over the lines of your sketch.
4. Render the shapes of the shadows you see on your partner, using hatching and cross-hatching lines to record the values. Every line you scratch away on the scratch board will be white, so you can create highlights with white areas of lines close together, and make black hatching lines in the spaces between the white areas that you scrape away.
 5. Use values both to draw what you see and to express a specific mood in the portrait.

Activity 1 – Value Scale

Each Student Needs

- Sketchbook
- One 6x9 inch piece of white drawing paper
- Drawing pencils – (4H, HB, 4B)
- Ruler

Each Pair of Students Needs

- White erasers

Activity 2 – Two Value Drawings

Each Student Needs

- 9x12 inch piece of newsprint
- 8.5x11 inch piece of pre-inked scratch board
- Scratchboard tools

Each Table Group of Students Needs

- Drawing pencils – (4H, HB, 4B)
- White erasers
- chalk

Vocabulary	
Value (High, Medium, Low)	
Value scale	
Shading	Hatching
Highlights	Cross-hatching

Tips for Teachers

Before Class

- Cut down 12x18 pieces of drawing paper into 6x9 pieces, one for each student.
- Set each place with a 6x9 piece of white paper and 3 drawing pencils (4H, HB, 4B).
- Every two students will share a kneaded or Staedtler eraser.

During Class

- Before students make their value scales, they might want to practice hatching and cross-hatching in their sketchbooks, experimenting with the different drawing pencils.
- H = hard in drawing pencils, and hard graphite is lighter in value than soft graphite. 6H is lighter than 4H which is lighter than 2H.
- B = soft in drawing pencils, and soft graphite is darker in value than hard graphite. 6B is darker than 4B which is darker than 2B.
- HB is a medium value drawing pencil, equal to approximately a no. 2 pencil.

Self-Assessment

After you finish your portrait of you friend, please answer the following question about it in your sketchbook:

What emotion were you trying to express in your portrait? How did you use values to suggest that mood?

Reflecting on Our Art (from *Art Connections*, Level 5, pg. 27)

- **Describe:** How do the shapes of the shadows and highlights define the different parts of your friend's face?
- **Analyze:** What techniques did you use to create the shadows and highlights? How did you make the medium values look different from the lowest values?
- **Interpret:** Which emotion were you trying to express in your portrait of your friend? How did you use values to suggest that?
- **Decide:** Is there anything you would change to make your portrait even more expressive? What would that be?

Art Background

(for **Self-Portrait**, by *Morris Graves*)

I believe...that in painting, one must convey the feeling of the subject, rather than the imperfect physical truth through photographically correct statement of the object.
Morris Graves, 1937

Who was Morris Graves? Even those who knew the artist well pondered the question in their writings about him. With his intense, searching gaze and his deeply self-absorbed demeanor, Graves was an arresting figure—he seemed to have looked every bit the part of a man on a solitary quest for enlightenment. Even his high school teacher recalled that Graves attracted attention just by his presence: "He was so fascinating that some students followed him around to observe his antics."

Self-discovery would seem to have been Graves' motivation to paint. This self-portrait is the result of unflinching self scrutiny. As he looked deeper into himself, Graves became interested not in his physical being but in his spiritual makeup. He imagined himself at one with nature's other life forms and saw himself as another solitary and vulnerable creature—like a delicate bird, whose very existence is shaped by the forces of nature.

Excerpted from the Seattle Art Museum *Close-Ups* online at:

<http://www.seattleartmuseum.org/emuseum/code/emuseum.asp?style=browse¤trecord=73&page=collection&profile=objects&searchdesc=WEB:CloseUps&newvalues=1&newstyle=single&newcurrentrecord=80>

Science – Scientific observation and botanical illustration

Math – Proportions, fractions, ratios

Assessment Checklist

Student	Makes five evenly-stepped values between black (1) and white (5) with hatching and cross-hatching	Places eyes in the middle of the head, bottom of nose half way between eyes and chin, and lips half way between nose and chin.	Uses hatching and cross-hatching to represent the highlights and shadows of an object in at least three different values (high – white, medium – grey, low – black)	Uses values to express an emotion (articulates in writing)	TOTAL 4
1.					
2.					
3.					
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31.					
Total Points					
Percent Comprehension					

Teacher Notes:

Letter Home

Dear Family,

*Today we learned that an artist can make a drawing look more **3-dimensional** by adding **shadows and highlights**. We learned that you can make **values** (the darkness or lightness of something) by placing lines close together or far apart, and that this is called **hatching**. We learned to make darker values by making criss-crossing lines, called **cross-hatching**. We looked at a self-portrait (by Morris Graves), a portrait (by Elizabeth Catlett) and two drawings (by Kathe Kaollwitz) in which the artists not only made the images look realistic with dark and light values, but also expressed a specific mood or emotion through their use of light and dark.*

*We made our own **value scales** in which we tried to make five even tones from white to grey to black, using hatching and cross-hatching. Then we drew portraits of each other (in correct proportion!) and added hatching and cross-hatching to make it look more realistic and to evoke a certain feeling.*

Learning to draw realistically with implied light and shadow takes practice. At home you could set up a simple still life, such as a piece of fruit or driftwood, and encourage your child to draw “the shapes of the shadows.” Placing a desk lamp to one side of the object will make strong shadows. A soft lead pencil (Ebony pencil or 4-6B drawing pencil available at Michael’s or NW Art and Frame in the West Seattle Junction) on paper with a little texture will give your child the best results, and build his/her confidence in being able to draw what s/he sees.