


Values in a White Cloth

Objective

To make an expanded value scale and draw a wrinkled cloth in order to better observe and render the values that portray three-dimensional form.

Supplies

- ✓ Value Scale Reference Sheet (optional, page 220)
- ✓ examples of drapery studies (for demonstration, Painting References follow, page 221)
- ✓ plain white cloth handkerchief* (one per student)
 - *A cloth handkerchief or napkin is preferred as cloth drapes and folds into better forms, but a soft facial tissue or paper napkin will do.
- ✓ drawing pencils: 2H, HB, 3B, 6B
- ✓ heavy drawing paper, white: 9" x 12"
- ✓ ruler
- ✓ eraser

 **Time Tip:** Complete value scale in one session; draw the cloth in another. Because it is difficult to get the cloth into the exact same position for another session, allow enough time for most students to complete drawing the cloth in one session.

Vocabulary

drawing pencils:

2H (harder lead that makes lighter marks)

HB (medium lead that makes medium marks)

3B and 6B (softer leads that make darker marks; the higher the number, the softer the lead and the darker the marks)

value scale (a scale, or grid, which shows various grades of lightness and darkness, used as an aid in painting or drawing)

Introduction

You've used value—light on dark—to describe the form of boxes. Now using white paper and drawing pencils you will describe the form of a dropped handkerchief. The handkerchief will have more kinds of forms and more gradual changes in value than did the boxes. Making a value scale first will help you to identify the various values of the highlights and shadows that you see on the handkerchief.

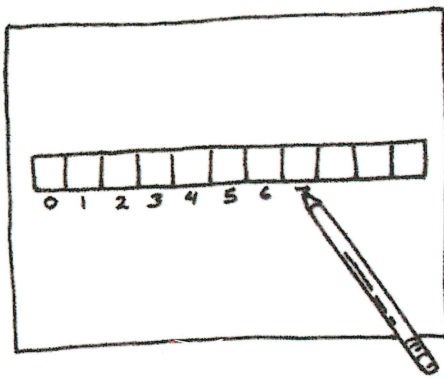
Drawing the folds and wrinkles that are in cloth is good practice. Many fine exam-

ples of drapery studies from art history show us how artists worked at accurately rendering the forms and folds of cloth. Also, in some paintings the most important element in the painting seems to be the drapery.

Teacher: Display and discuss examples of paintings and studies that feature drapery. Painting References follow.

Directions

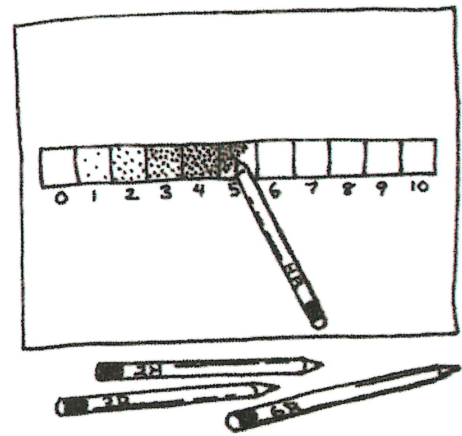
Value Scale



1. Using a ruler and any pencil, on a piece of 9" x 12" drawing paper, center and draw a 1" x 11" rectangle. Divide the rectangle into eleven 1" squares. Label each square from 0 to 10.

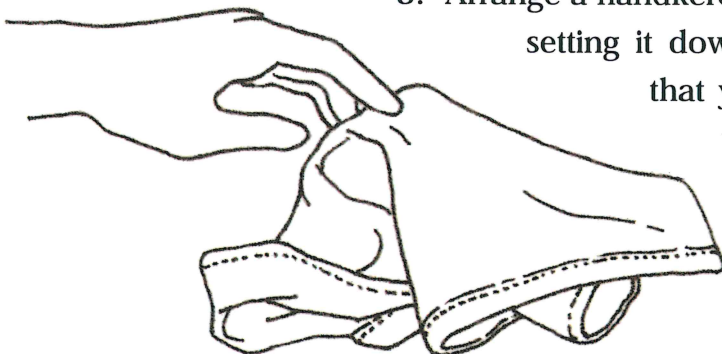
2. Shade in the value scale from pure white (0) to black (10). Use

appropriate pencils: 2H for the lighter values, HB for medium, and 3B and 6B for the darkest, adjusting for values in between. Leave square 0 white. Use a 6B pencil for square 10.



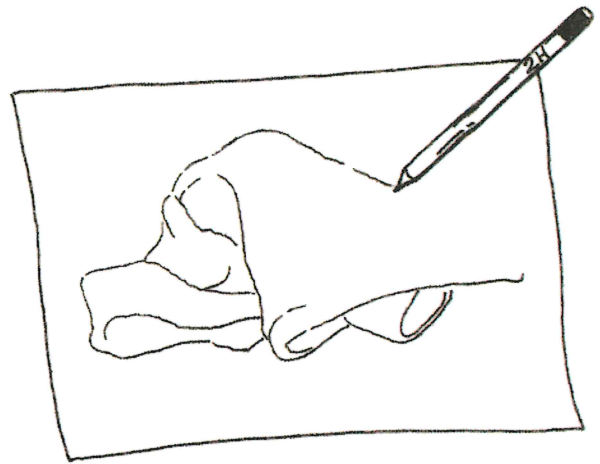
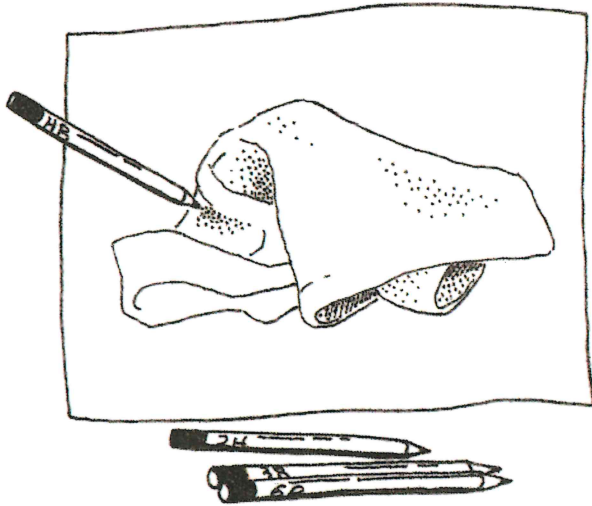
Teacher: An optional Value Scale Reference Sheet (page 220) may be copied and used by students to fill in instead.

Handkerchief Drawing



3. Arrange a handkerchief on your desk by crinkling it up and setting it down. Do not over-wrinkle it. Remember that you want to have an interesting design that will fill the space of your paper in a pleasing proportion, so adjust the folds and wrinkles as desired. Do not move it once you have found a position you like.

4. Lightly sketch the outline of the handkerchief and the main folds with a 2H pencil. Note proportions and fill up the paper.



5. Shade in your drawing, beginning with the hardest pencil (2H) and the lightest values, and working toward using the softest pencils and adding the darkest values. Observe the values on the handkerchief very carefully to identify

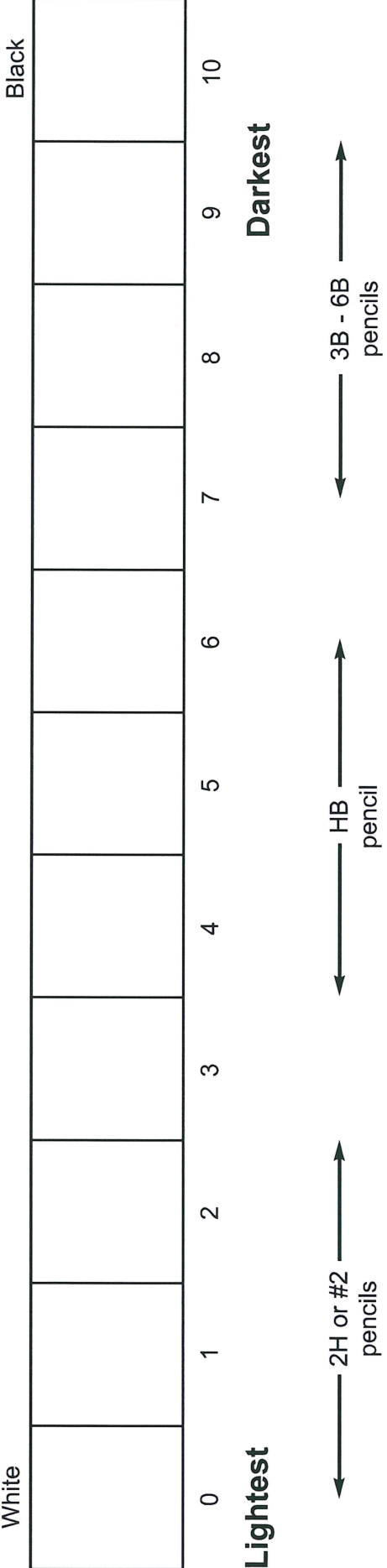
all 11 values from your value scale. Use all 11 values in your drawing. Shade as accurately as possible in order to describe the three-dimensional form of the handkerchief. Use an eraser to bring back highlights if necessary. Make sure there are some areas of value 10 and some of value 0 for good contrast.

6. Look at your finished drawing. Do all the values you included help to make the handkerchief look three-dimensional? Can you identify all the values of your value scale in your drawing?

Variations

- Draw any other simple, white still life objects using a full value scale. Consider mugs, cups, bowls, creamers, pitchers, vases, and the like.
- Draw portraits of dolls. Be careful to describe the three-dimensional form of their faces as accurately as possible. Dolls make good models for portraits because they sit perfectly still, they never blink, they often have smooth, more simply shaped faces, and they don't care if your drawing doesn't result in a perfect likeness!

Value Scale Reference



Painting References

Study of Drapery (1508) by Albrecht Dürer.

At least two drapery studies are available with this date. See how Dürer used many values and strong contrast to describe the form of these robes.

Study of Drapery (1521) by Albrecht Dürer.

For this study, Dürer hung up a cloth in his studio and gathered it around the middle to show some interesting folds.

The Four Holy Men (1526) by Albrecht Dürer.

In this matched pair of paintings, the robes of the foreground figures draw our attention before the faces of the men do.

Woman Washing Hands (1655), *Parental Admonition* (c. 1655), *Lady at Her Toilette* (c. 1660), *A Woman Playing a Lute to Two Men* (1667–68) by Gerard ter Borch.

The silk and satin gowns depicted in these paintings are beautifully rendered, something for which Ter Borch's paintings are well known and admired. So realistic is his painting of satin, that it is hard to resist attempting to touch and feel the fabric when viewing his work. One may find that guards have been posted in museums by his paintings to remind visitors not to do so.

Notes