

ALBERTA DISTANCE LEARNING CENTRE

Art 10 FNA1400

Assignment Booklet 4

Lesson 4: Weight, Modelled, and Foreshortening Drawings

Student's Questions and Comments

FOR STUDENT USE ONLY

(If label is missing or incorrect)

File Number: _____

FOR ADLC USE ONLY

Assigned to _____

Marked by _____

Mark: _____ %

Date Received: _____

Please use the correct preprinted label for this course and Assignment Booklet.

City/Town

Province

Postal Code

Address

Name

Apply Assignment Label Here

Summary

	Total Possible Marks	Your Marks
Lesson 4		
TOTAL		

Teacher's Comments

Teacher's Signature

CANADIAN CATALOGUING IN PUBLICATION DATA

FNA1400
Art 10
Assignment Booklet Package
ISBN: 978-1-927090-72-5

Copyright 2013

Alberta Distance Learning Centre
4601 - 63 Avenue
Barrhead, Alberta Canada T7N 1P4

Alberta Distance Learning Centre acknowledges with gratitude the contribution of Distributed Learning Branch, Alberta Education, in the preparation of these materials.

All rights reserved. No part of this courseware may be reproduced, stored in a retrieval system, or transmitted in any form or by any means – electronic, mechanical, photocopying, recording, or otherwise – without written permission from Alberta Distance Learning Centre.

Printed in Canada

Alberta Distance Learning Centre has made every effort to acknowledge original sources and to comply with copyright law. If errors or omissions are noted, please contact Alberta Distance Learning Centre so that necessary amendments can be made.



Alberta Distance Learning Centre website:

<http://www.adlc.ca>

The Internet can be a valuable source of information. However, because publishing to the Internet is neither controlled nor censored, some content may be inaccurate or inappropriate. Students are encouraged to evaluate websites for validity and to consult multiple sources.

Note: Users of Courseware Produced by Alberta Distance Learning Centre

Much time and effort are involved in preparing learning materials and activities that meet curricular expectations as determined by Alberta Education. We ask that you respect our work by honouring copyright regulations.

Art 10

Lesson 4



Student Example – by Alecia B

Weight, Modelled, and Foreshortening Drawings

Instructions for Submitting Assignment Booklets

1. Submit Assignment Booklets regularly and **only one Assignment Booklet at one time**. This allows your teacher to provide comments you can apply to subsequent work.
2. **Check the following** before submitting each Assignment Booklet:
 - Are all assignments complete?
 - Have you edited your work to ensure accuracy of information and details?
 - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
 - Did you complete the Assignment Booklet cover and attach the correct label?

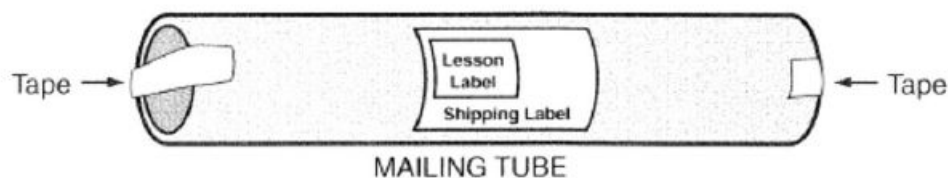
Preparing the Assignment Booklet

Ensure that the lesson number on the label is the number on the Assignment Booklet. Peel the corresponding preprinted label for the Assignment Booklet from the backing and apply it to the appropriate space on the cover page.

- **Never** use tape or staples to attach the label to the Assignment Booklet.
- **Do not** put the preprinted label on the **outside** of the mailing envelope.

Preparing the Mailing Envelope or Mailing Tube

- The **mailing envelopes** provided are pre-addressed to ADLC. Attach your return address.
- Some courses provide **mailing tubes**. Roll your assignment(s) and Assignment Booklet and insert them into a mailing tube. Seal the tube and apply the correct label to a shipping label provided. Affix the shipping label to the outside of the tube. When your submission is returned, you can re-use the mailing tube for subsequent lessons.



© ADLC

Submitting to an ADLC Office

If you reside near an ADLC office (Barrhead, Edmonton, Calgary, or Lethbridge), you may drop your submissions directly at the office.

Using Postal Mail

Determine sufficient postage by having the envelope or tube weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

Submitting Electronically

Upload your assignment to your marker's dropbox for grading.

1. Hand-written or word-processed documents must be scanned into PDF form.
2. Save the file to your computer as directed or with your name and assignment number, such as **SmithChrisArt10A1**.
3. Go to **www.adlc.ca**, choose **Online Course Login** from left-hand side of screen, and login using your ADLC username and password.
4. Select **course name** (such as *Art 10 PR - Electronic Lessons*) from your list of courses.
5. Select **Assessments** tab from the top of screen, choose **Dropbox**, and scroll to your **marker's name** and/or the **unit** on which you are working.
6. Under **Submit Files**, select **Add a File**; then, select **Browse** from the pop-up window. Select your assignment file and **Upload**.
7. Select **Submit** to send your assignment to your marker. Your marked assignments will be returned to you electronically through your dropbox.

Art 10

Assignment Booklet 4

Assessment

Successful completion of this course requires you to do the following:

1. **Complete all sections in each Assignment Booklet to the best of your ability.**
Incomplete Assignment Booklets will be returned unmarked.
2. **Achieve at least 40% on the final exam.**
3. **Achieve a final course mark of at least 50%.**

Process

- **Read the course material** before working on the activities in this Assignment Booklet. The *Art 10 Information Booklet* contains the information necessary for successful completion of your work.
- **Proceed carefully** through each assignment. Reflect upon your answers and prepare your written responses to communicate your thoughts effectively. Time spent in planning results in better writing.
- **Proofread your work** before submitting it for marking. Check for content, organization, paragraph construction (if applicable), grammar, spelling, and punctuation.
- **If you encounter difficulties or have any questions**, contact your teacher at Alberta Distance Learning Centre for assistance.

Format

If you choose to use a **word processor** for your written work,

- format your work using an easy-to-read 12-point serif font such as Times New Roman
- include your full name and student file number as a document header
- double-space your final copy
- staple your printed work to this Assignment Booklet

Avoid **plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain how to document sources. Although you are encouraged to work collaboratively and discuss various aspects of this course with others, all submitted work must be your own.

Our Pledge to Students

Alberta Distance Learning Centre is committed to helping students achieve their educational goals. We look forward to assisting students who are sincere in their desire to learn. Students may contact their course teacher(s) by phone, e-mail, fax, Skype, or in person at an Alberta Distance Learning Centre office.

Barrhead

4601 - 63 Avenue
Barrhead, Alberta T7N 1P4
Phone 780-674-5333
Toll-free 1-866-774-5333
Fax 1-866-674-6977

Edmonton

300 HSBC Building
10055 - 106 Street NW
Edmonton, Alberta T5J 2Y2
Phone 780-452-4655
Toll-free 1-866-774-5333, ext. 6100
Fax 780-427-3850

Calgary

341 - 58 Avenue SE
Calgary, Alberta T2H 0P3
Phone 403-290-0977
Toll-free 1-866-774-5333, ext. 6200
Fax 403-290-0978

Lethbridge

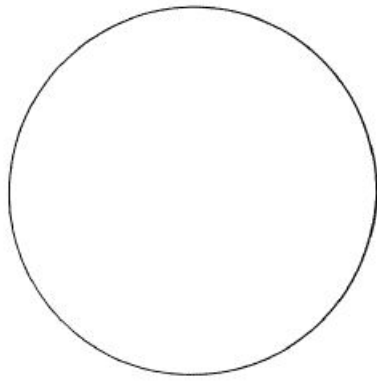
Professional Building
712 - 4th Avenue South
Lethbridge, Alberta T1J 0N8
Phone 403-327-2160
Toll-free 1-866-774-5333, ext. 6300
Fax 403-327-2710

Modelled Drawing and Foreshortening

A contour drawing shows only an object's edges. A modelled drawing shows an object's surfaces as well as its edges where rounded shapes seem to bulge. Look back at *Vega-Nor*, the painting shown in Lesson 2. See how the rounded central area seems to bulge.

Example 4-1 is a contour drawing of a sphere. Only the edge of the sphere is shown. This contour drawing looks as much like a hoop as it does a sphere.

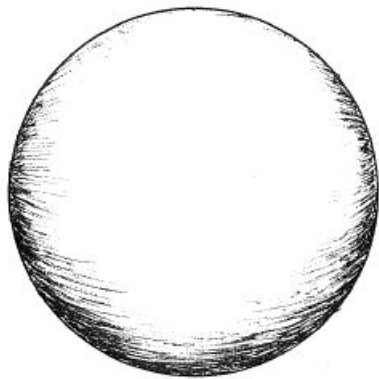
4-1



© DLB

Example 4-2 is a modelled drawing of a sphere. It seems to bulge. The drawing does not have a tidy edge like Example 4-1 has, but it appears definitely as a sphere.

4-2

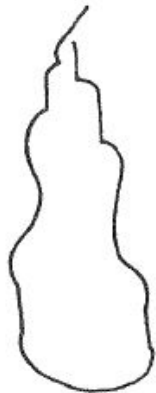


© DLB

Contour Drawing

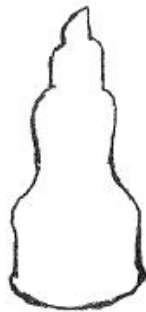
The contour drawing you are to create in this lesson is an exercise to allow you to relax and draw freely. Keep your eyes fixed on the object you are drawing while you draw it. Do not look at the paper on which you draw while you draw a line. Accuracy is *not* important. Having firm unbroken lines **is** important. Matisse's lithograph, *Self-Portrait*, in Lesson 1 is a magnificent contour drawing.

4.3



This contour drawing of a glue bottle is not very accurate, but it has firm unbroken lines. **This sort of drawing is a successful contour drawing for Lesson 4.**

4.4



This contour drawing of a glue bottle is more accurate because the artist kept looking at the paper on which he was drawing as well as at the object. His continuous looking made the lines hesitant and fussy. *This sort of drawing is a poor contour drawing for Lesson 4.*

Important:

- Draw the lines in your contour drawings firmly and clearly **once**.
- Draw slowly, but keep your pen moving.
- Do **not** draw lines more than once and do not erase lines to redraw them.

Weight Drawing

Weight drawings show the heaviness and thickness of objects. Weight drawings are darkest where forms are thickest. Example 4-5 shows steps in making a weight drawing of a simple spherical shape – an apple. Begin by making a dot at the apple's centre where the apple is thickest. Then, draw lines around and around in larger and larger circles until you have a dark shape that is blackest at the apple's centre, where it is thickest and lightest along the apple's edge where it is thinnest.

4-5



Example 4-6 shows steps in making a weight drawing of a simple cylindrical shape – a soup can. Begin by making a faint line to show the centre of the soup can where it is thickest. Then, draw lines more and more densely about the central line until your soup becomes a shape that is darkest where the object is thickest.

4-6



Start drawing a weight drawing of an object where the object is thickest. Do **not** first draw the object's outline and then darken in the area inside and outside.

Remember that a weight drawing does not show an object's surface; it shows its **thickness**. A weight drawing is darkest where a shape is thickest. In a weight drawing of a hand, for example, the centre of the wrist is darker than the centre of a finger because a wrist is thicker than a finger is.

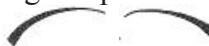


“... that flower the long five-petalled hand”

Edith Sitwell
Praise We Great Men

© DLB

Modelled Drawing

Modelled drawings emphasize surfaces. Where surfaces curve away from you, your lines become darker . Where lines curve towards you, they become lighter.

4-8



© DLB

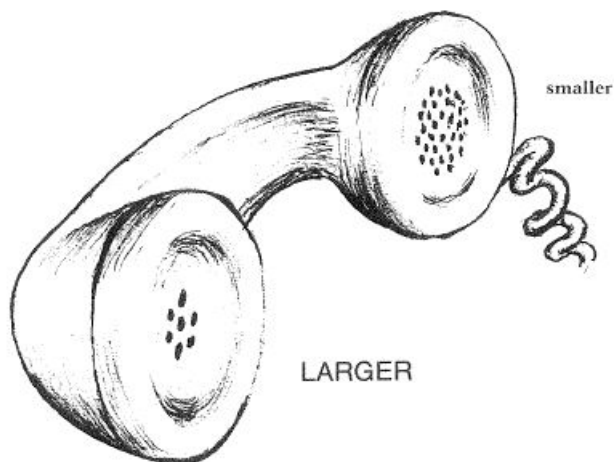
Example 4-8 shows a modelled drawing of a face. The lines become very dark where the surface of the face curves away towards the edges of the neck and the forehead.

In Example 4-8, the lines become lighter where the surface of the face curves towards you at the centres of the cheeks and eyes. The lines may even disappear where the face is closest to you as on the bridge of the nose.

Foreshortening

When you are close to people or objects, you view foreshortening. Parts of the people or objects that are closer to us look larger than parts that are farther away. Example 4-9 is a contour drawing of a telephone drawn from close up; foreshortening is obvious.

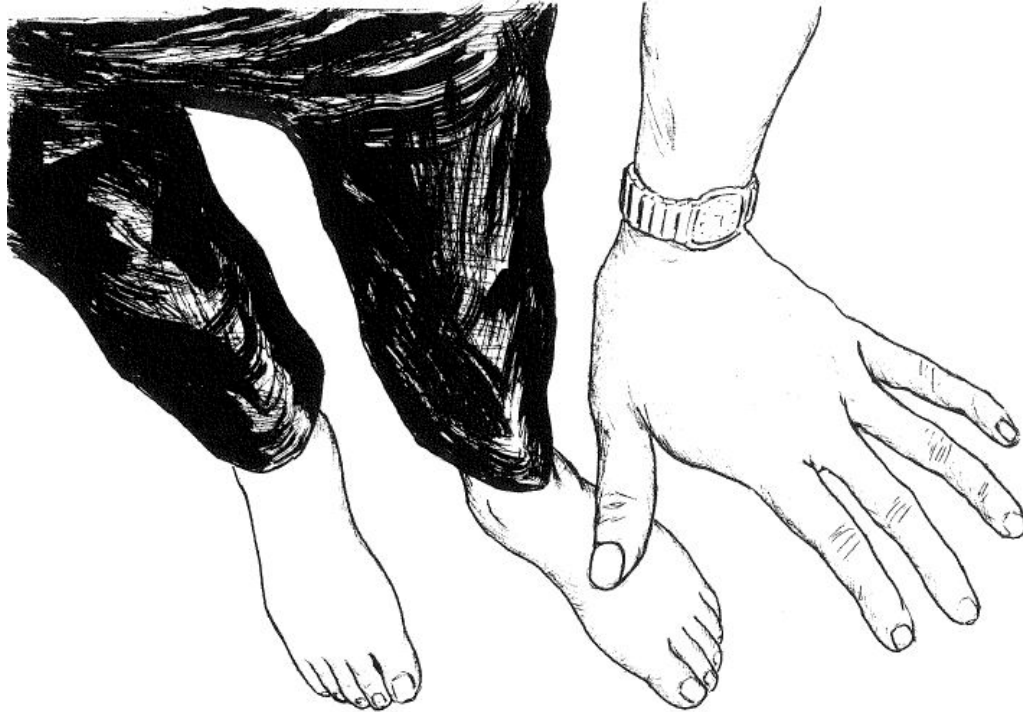
4-9



© DLB

Although the listening and speaking parts of this telephone are the same size, the listening part has been shown much larger because it is closer to us.

4-10



© DLB

When you look down at your feet, your hands appear to be larger than your feet. If you draw them using foreshortening, you will draw what you see and not what you know to be true. You know that the feet in Example 4-10 have been drawn to appear further away because the hand appears larger than the foot. *Foreshortening* is a way to draw the lines our eyes tell us – such as that a hand is larger than a foot is.



© DLB

Actual relative sizes of
a foot and a hand.



© DLB

A hand shown larger
than a foot.

Notice how short the legs are in Example 4-10. The leg to the right is drawn a little longer than the foot. The legs are drawn so short because they appear that way if you look down at your feet. Foreshortening can make arms and legs look very short. Foreshortening makes the connecting part of the telephone in Example 4-9 look much shorter than it really is.

4-11



© DLB

Example 4-11 is a dog's eye view of a child. Foreshortening makes the hand at the left look much larger than the hand at the right. The arm at the left that reaches to pat the dog is foreshortened. Notice how short it is drawn compared to its huge hand and how quickly the arm becomes narrow.



The arm at the right is not foreshortened. It is drawn a normal length and the hand is drawn a normal size in relation to the arm.

4-12



© DLB

Example 4-12 is a worm's eye view of a man carrying a brick. Foreshortening makes the leg and foot at the left look much larger than the foot and leg at the right. The leg that steps out is foreshortened. Notice how short the leg is drawn compared to its huge foot and how quickly the leg becomes narrow.



The leg at the right is drawn without much foreshortening. It is a more normal length, and the foot is a more normal size in relation to the leg.

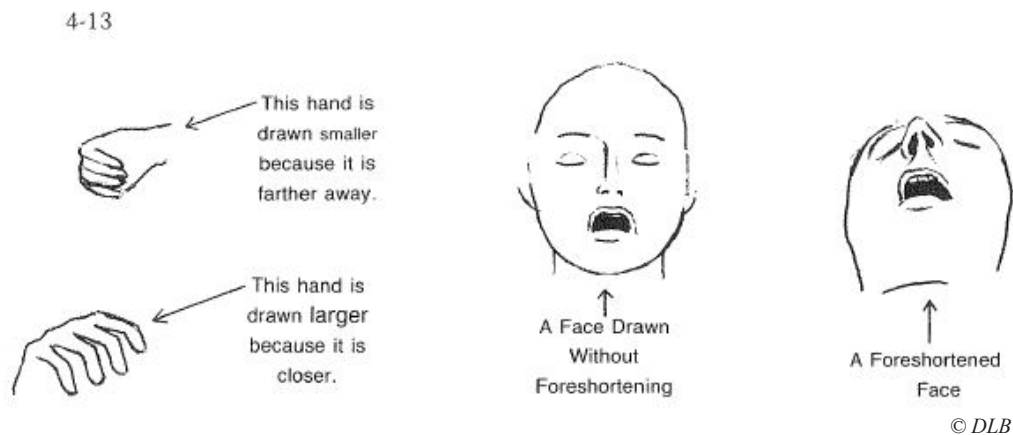
Henry Moore, a great modern sculptor, is famous for his drawings as well as for his statues. Sculptors' drawings tend to be very three-dimensional. Moore's drawing *Pink and Green Sleepers* has wonderfully rounded surfaces. The rounded effect is very noticeable on the face of the green sleeper and on the sleeve of the pink sleeper.



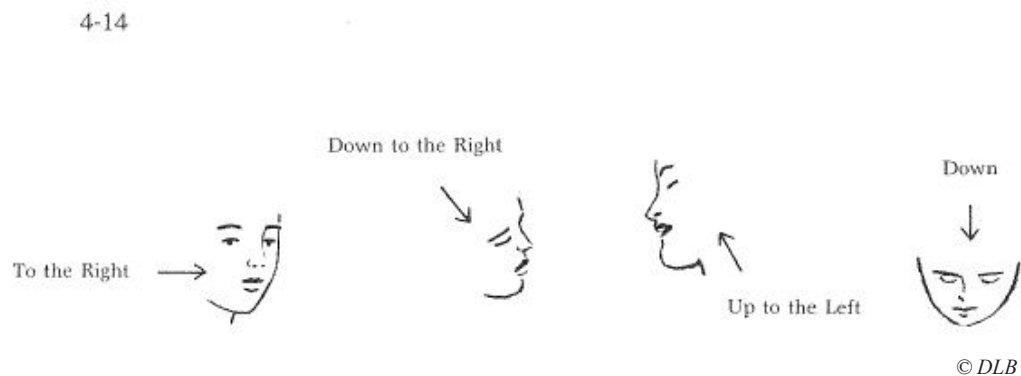
Henry Moore 1898 - 1986, "Pink and Green Sleepers", 1941 © ADLC

In 1941, when London was being bombed, the stations of the underground railway were used as shelters. Thousands of people went into the stations with their blankets and pillows to sleep in safety while above death rained on the city. Henry Moore made a famous series of drawings of these sleeping people.

Pink and Green Sleepers is a modelled drawing. Lines running across rounded surfaces, similar to the faces, become darker where these surfaces curve away. The drawing has foreshortening. Compare the large size of the hand on the left that clutches at the blanket edge and the much smaller hand beside the green sleeper's head.



The faces have been foreshortened so that they are seen from below their chins. Foreshortening makes the sleepers' chins appear enormous and shows unexpected surfaces such as noses with gaping nostrils. Foreshortening makes the green sleeper's eyelashes come down to the level of her nostrils. Example 4-14 shows other examples of foreshortened faces. The arrows indicate how the faces are viewed.

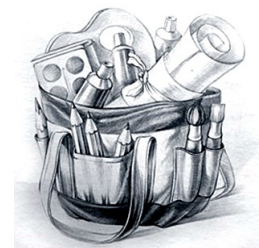


Drawings and paintings usually are done with one material or medium. The medium of a pencil drawing is pencil. The medium of an oil painting is oil paint. *Pink and Green Sleepers* is done with several media – probably pen and ink, crayon, and watercolour. A work of art using several media is said to be done with *mixed media*.

Art 10 – Lesson 4 – Assignment Section

Goals and Objectives

- Develop and refine your drawing skills and styles, and understand that tactile qualities of surfaces can be rendered through the controlled use of line drawings.



© ADLC

Assignment I: Contour Sketches – 10%

- Using the *white ledger paper* and a *pen*, compose *contour sketches of five different objects*. One sheet of paper can be used for all drawings.
- *Sketch each object several times*. You can divide your sheet of white ledger paper into 5 rows (1 row for each object), and then in each row draw several (approximately 4 or 5) contour drawings of each object.
- Number your attempts for each object.
- *Circle your best attempt for each of the five objects*.

Assignment II: Weight (Mass) Drawings – 20%

- Using a *full sheet of the white ledger paper* and *any media other than a pencil* (such as pen) compose *five weight drawings* based on the following subjects:
 - 1 animal
 - 1 person
 - 1 fruit
 - 2 other objects of your choice

Assignment III: Modelled Drawing – 50%

- Using a *full sheet of the white ledger paper*, compose a *modelled drawing of a person or an automobile*. Your drawing will be most meaningful if you draw a real person or automobile so that you can observe your subject matter realistically. Assume yourself close to your subject matter so you can show *foreshortening*.
- In your modelled drawing, remember to *concentrate on the rounded surfaces* of the subject matter. Draw many lines running across the surfaces. Because these *lines should become darker where the surfaces curve away from you*, vary the pressure on your chosen media. You can use wax crayons, pencils, pens, and felt pens.
- Keep details such as glasses, pockets, belts, door handles to a minimum. In your composition, emphasize the surfaces and how they curve in and out.
- Exact and careful outlines are *not* the purpose of this assignment.
- Please give attention to the information and hints provided within the lesson material.

Artist Statement (only for Assignment III) – 10%

- Complete the Artist Statement section included in Assignment Booklet 4.

Sketch Activity 4 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 4.
- **Note:** On the back of your compositions, indicate your **name**, **course name**, **assignment booklet number**, **assignment number**, and **file number**. Be sure to include the appropriately labelled **Assignment Booklet**.

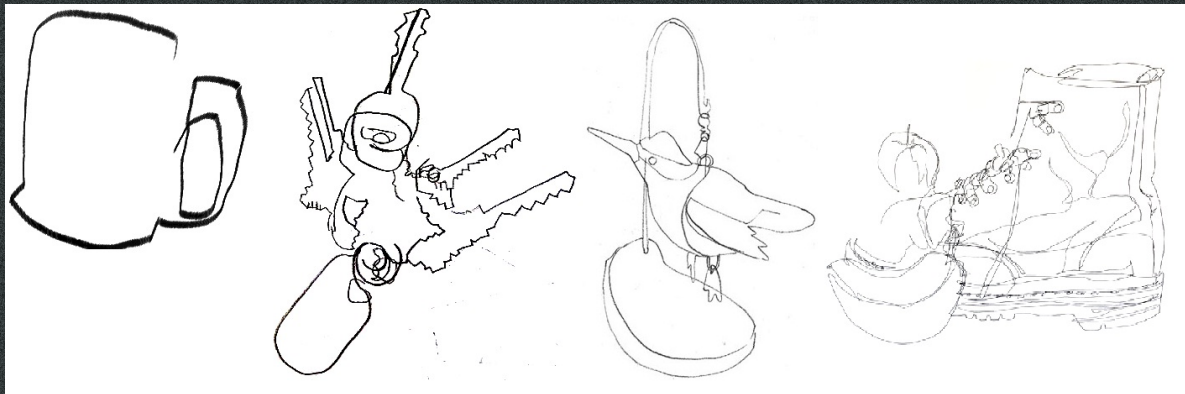
Reminder

Visit the Art 10 link from the Department of Art & Design Studies website at <http://artdesignstudies.weebly.com/art-10.html>. On the website, scroll past the Mr. Picassohead submissions to view Art 10 visual exemplars submitted from fellow Art 10 students for each Art 10 lesson. These may inspire and/or assist you in Art 10.



Art 10 – Visual Exemplars

Student Visual Exemplars

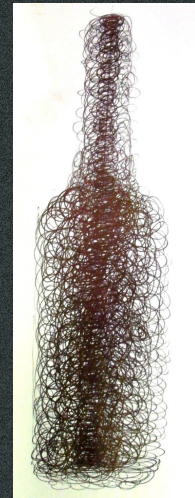
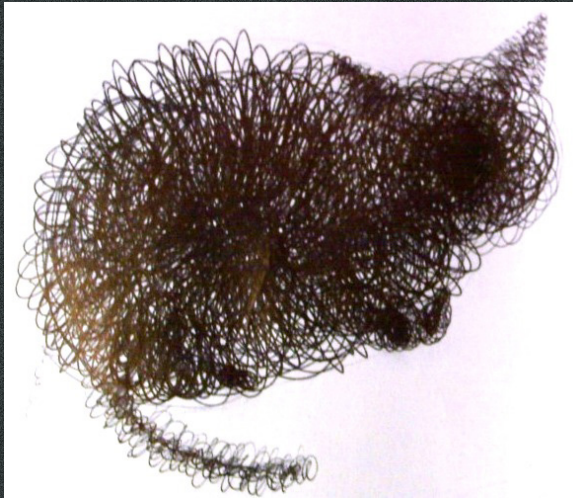


Assignment 1 – Contour Sketches by Nikolas Mackenzie



Assignment 1 – Contour Sketches by Nikolas Mackenzie

Student Visual Exemplars



Assignment 1 – Contour Sketches by Mandie J



*Assignment 3 – Modelled and Foreshadowing
by Nina Smith*



*Assignment 3 – Modelled and Foreshadowing Drawing
by Tegan Reimer*

Artist Statement

An Artist Statement (see chart below) must be completed for each Assignment Booklet (worth 5 marks). It is to serve as a self-evaluation and reflection of your artwork. In addition to the title of your artwork, this statement should include a *brief description of each artwork*, the process you used to create your artwork, including techniques and media used, as well as any challenges and successes you encountered.

Lesson 4 – Artist Statement	
Assignment III only	
Title of Artwork	
Media You Used	
Description of Process <ul style="list-style-type: none">• Include techniques employed.• Describe the challenges and successes you experienced.• Did you take a risk by trying something new?• What would you do differently if you would drew the same subject again?	

Lesson 4 Sketch Activity



© ADLC

Sketch to Music: Choose one of your favourite songs to play while you are creating this sketch. When the music starts, listen intently – immerse yourself in the sounds. Then, begin sketching. What will you sketch? Sketch whatever the music incites in you...whatever you feel during the time while the music is playing...what you see in your mind as the music plays. Draw what you feel... what you are thinking of... the feel of the music... the images it creates in your mind. Describe the sound you hear with lines... with shapes... with images...with your drawing. Continue sketching the entire time the music plays. When the music stops, write 10 words that come to your mind... about your drawing... about how and what you felt.

Lesson 4 Assessment Rubric (This will be completed by your marker.)

Assignment I (Contour Sketches)	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
Interpretation of Criteria (completeness and/or effort)	Sketches display no understanding of the goals and expectations.	Sketches display limited understanding of the goals and expectations.	Sketches display some understanding of the goals and expectations.	Sketches display clear understanding of the goals and expectations.	Sketches display very clear understanding of the goals and expectations.	/5
Assignment II (Weight Drawings)	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8 or 9	Exemplary (WOW!) 10	Score
Interpretation of Criteria (completeness and/or effort)	Drawings display no understanding of the goals and expectations.	Drawings display limited understanding of the goals and expectations.	Drawings display some understanding of the goals and expectations.	Drawings display clear understanding of the goals and expectations.	Drawings display very clear understanding of the goals and expectations.	/10
Assignment III (Modelled Drawing)	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
Visual Effect (general quality)	Organization of art elements, content, and craft is not addressed; the work has no effect on the viewer.	Organization of art elements, content, and craft is incompletely addressed; the work has little effect on the viewer.	Organization of art elements, content, and craft is addressed; the work holds the viewer's attention .	Organization of art elements, content, and craft creates a cohesive work; the work has lasting effect on the viewer.	Organization of art elements, content, and craft creates a striking and memorable work. It has power to "wow" the viewer.	/5
Interpretation of Criteria (completeness and/or effort)	Project shows no evidence of meeting criteria or displaying original thoughts and/or ideas.	Project requirements are fulfilled , but project does not show evidence of unusual thought or interpretation.	Project shows adequate interpretation of assignment, but it lacks finished appearance.	Project shows clear understanding of assignment. With more effort, project might have been outstanding.	Project shows inventive interpretation of assignment. Effort was beyond requirement.	/5
Visual Voice (conveys story, idea, emotion, mood, point of view, tone)	Work unsuccessfully articulates ideas .	Work has vague articulation of ideas. Content imitates existing examples or thoughts.	Work attempts articulation of ideas. Content mirrors existing examples or thoughts.	Work shows expressive articulation of ideas. Content stimulates thought .	Work has clarity and expressive articulation of ideas. Content is distinct and stimulates new thought .	/5

Assignment III, continued	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
Composition and Design (organization and structure)	Artwork is incomplete, or student did only the minimum .	Artwork appears complete but it shows little evidence of planning and of understanding elements and principles of art.	Artwork is adequate yet lacks conscious planning and awareness of composition skills.	Artwork shows awareness of elements and principles of design, using one or two elements as well as using space adequately.	Artwork shows knowledge of elements and principles of design, combining several elements as well as using space effectively.	/5
Technique (craft and conventions)	Use of the medium unclearly underscores ideas. Medium is executed poorly and/or incomplete .	Use of the medium shows little evidence of enhancement of ideas Student has difficulty manipulating qualities of medium.	Medium is used adequately to underscore ideas. Student develops an understanding of specific qualities of medium.	Medium is used effectively to underscore ideas. Student demonstrates some understanding and application of specific qualities of medium.	Medium is used inventively to underscore ideas. Student demonstrates clear understanding and application of specific qualities of medium.	/5
Assignment III Additional Comments						/40
Completion of Artist Statement						/5
Sketch Activity 4						/5
Lesson 4 Total Score						/50 %

