

ALBERTA DISTANCE LEARNING CENTRE

Art 10 FNA1400

Assignment Booklet 10

Lesson 10: Shadow and Still-Life Drawing

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:

Summary

	Total Possible Marks	Your Marks
Lesson 10		
TOTAL		

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

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CANADIAN CATALOGUING IN PUBLICATION DATA

FNA1400

Art 10

Assignment Booklet Package

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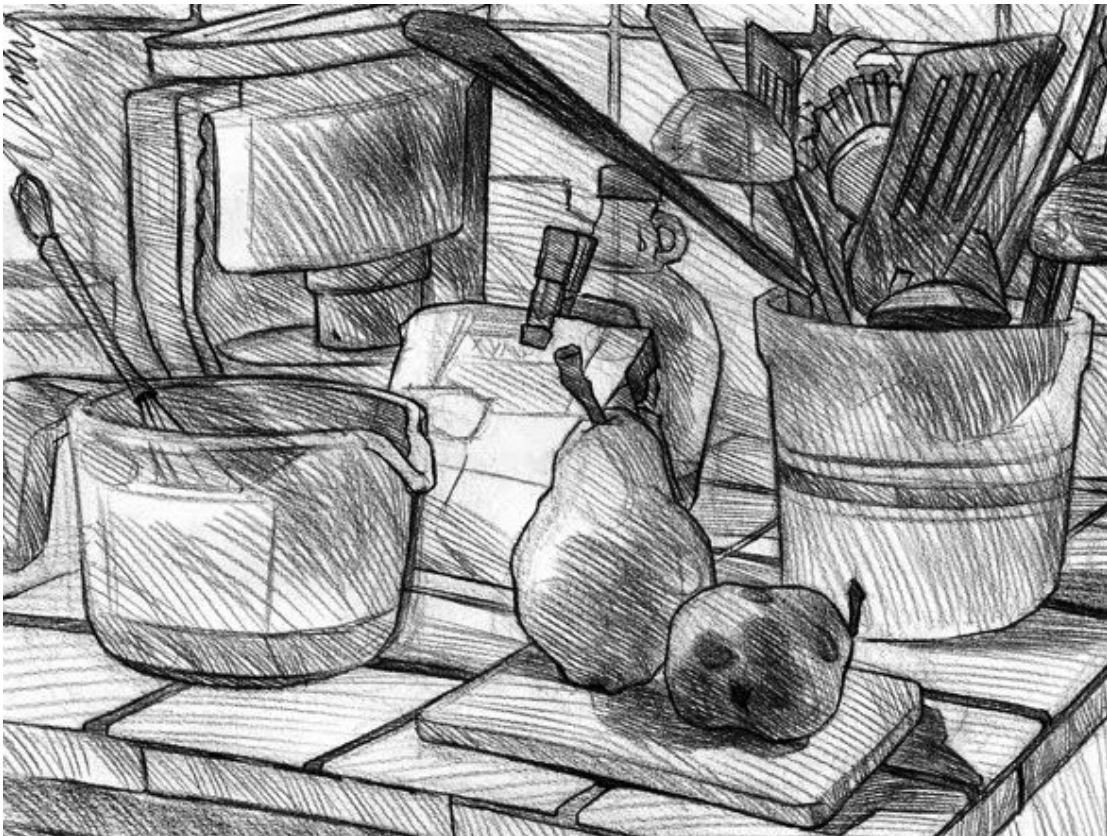
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Art 10

Lesson 10



Student Example – by Vanitee L.

Shadow and Still-Life Drawing

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?

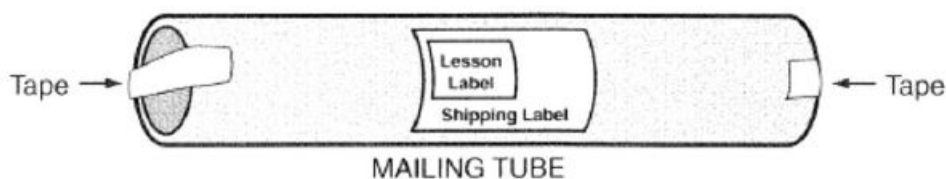
Preparing the Assignment Booklet

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.



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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 10

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.

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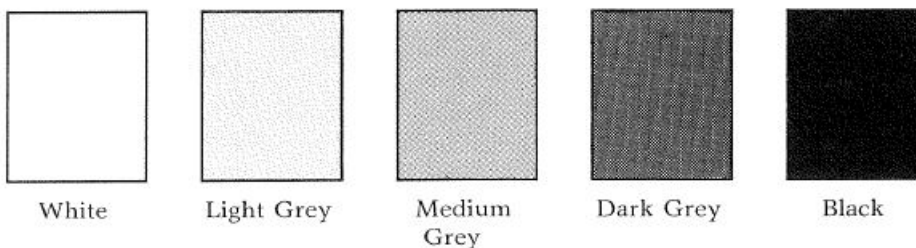
Shadows

In Lesson 1, you used lines to illustrate objects. In Lesson 10, you will use lines, shadows, and textures to illustrate objects.

Tone

Shadows are shown by using tones. *Tone* is the darkness or lightness of an area. Below are areas that show a range from white, the lightest tone, to black, the darkest tone. Between are darkening, grey areas.

10-1



© DLB

You can make tones by drawing lines close together. This is called hatching. The closer the lines are drawn, the darker the tone becomes. If no white is left showing, you have black.

10-2



© DLB



Closely spaced lines that criss-cross produce *cross-hatching*.

You can make tones by varying the thickness of lines. As the lines to the right become thicker, they darken.



© DLB

You can also make tones by using dots. The more closely the dots are spaced, the darker the tone will be. The grey areas in the tones shown below consist of many little dots. The grey areas become darker as the dots are spaced more closely. Areas with more closely spaced dots have greater density than areas in which dots are further apart.

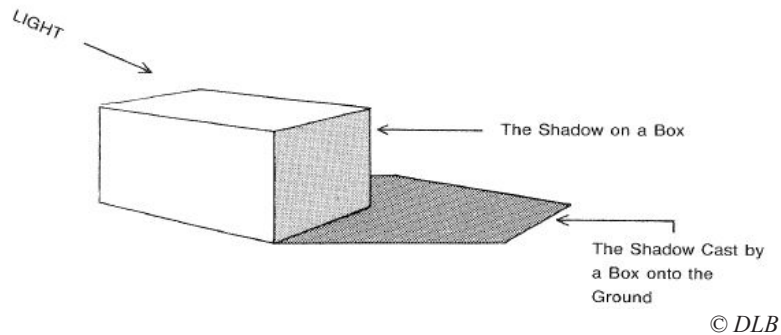


© DLB

Shadows on Objects and Cast by Objects

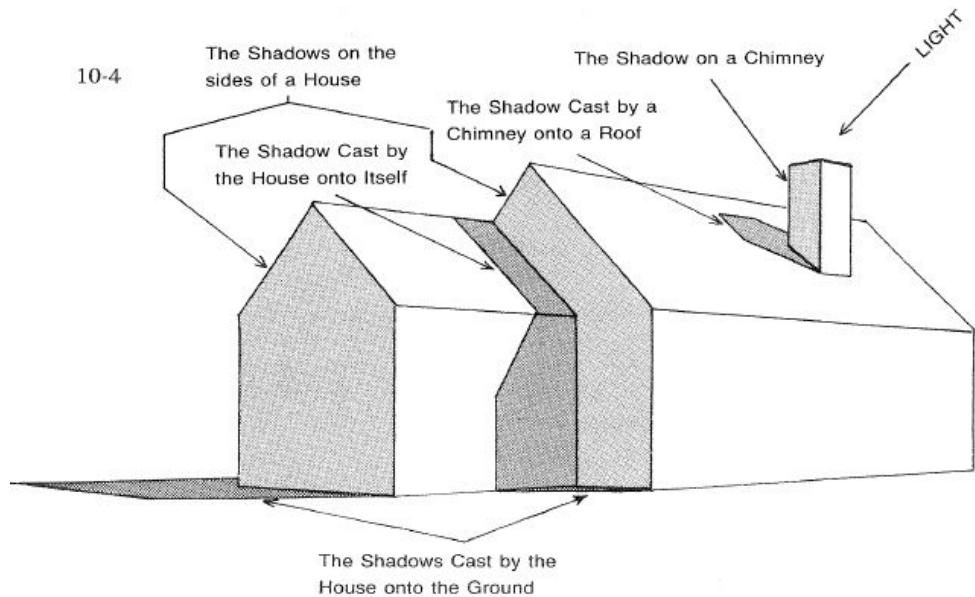
Learning about shadows and how they are placed is important. There are two sorts of shadows, *shadows on objects* and *shadows cast by objects*. Shadows will appear on the side of the objects away from the source of light.

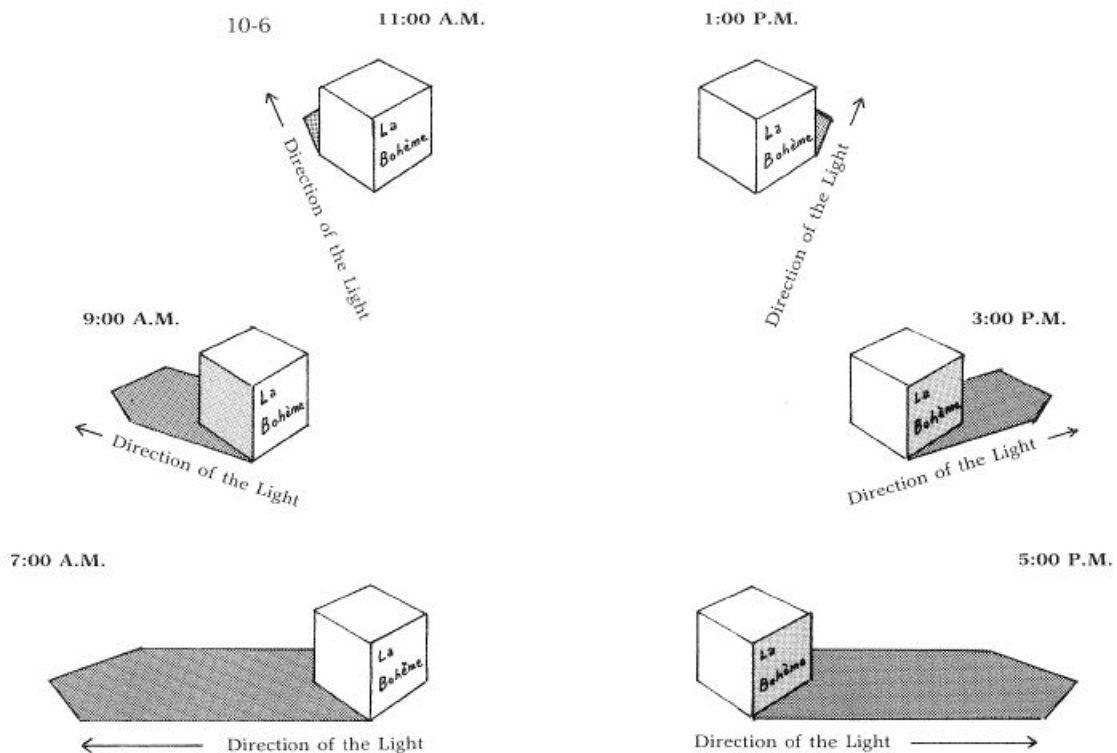
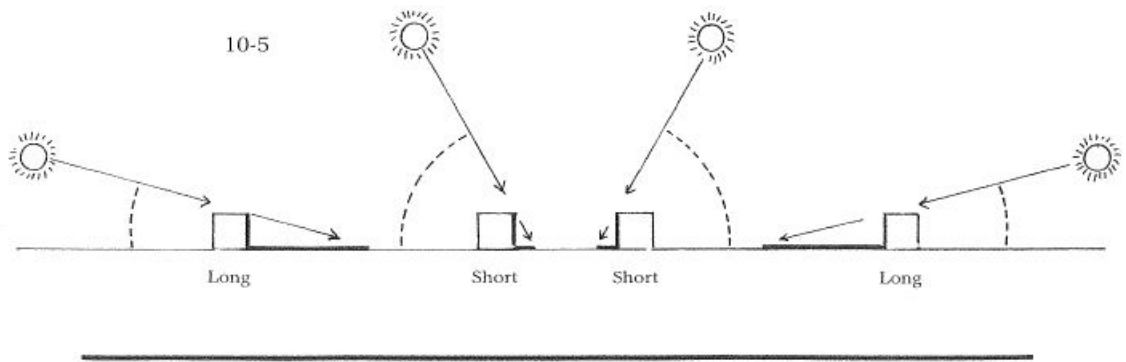
10-3



On angular objects with flat surfaces, the surface in shadow is fairly even in tone. The shadows cast by such objects are rather evenly dark. Shown are examples of two angular flat-surfaced objects. The box has a simple shape. You can see a shadow on the box and a shadow cast by the box onto the ground. These shadows are to the right because the light source is at the left.

The house has a more complex shape. It has several shadows because several of its surfaces are away from the light. Some of these cast shadows are on the house itself and some are on the ground. These shadows are to the left because the light source is to the right.



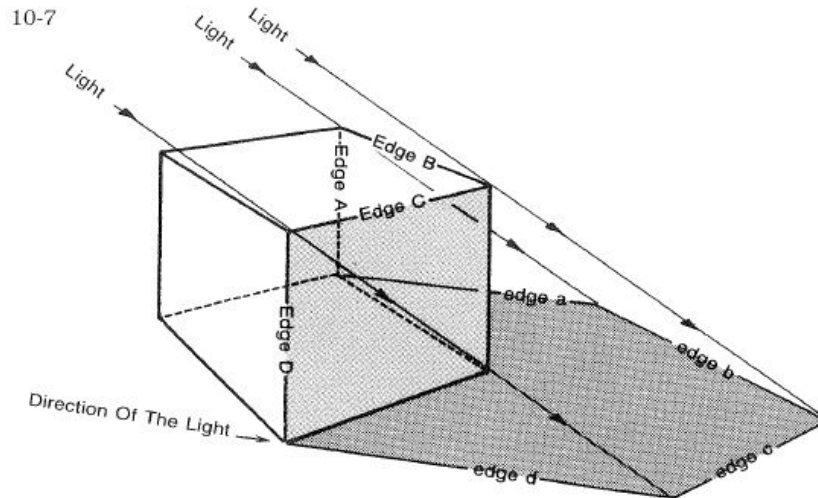


© DLB

An object's cast shadow is longer early in the morning and late in the afternoon than it is at noon. At these times, the sun, the source of light, is lower in the sky. This makes the angle of the light source to the object much smaller. The larger the angle of the light to the object, the shorter the cast shadow of the object is; the smaller the angle of light to the light source is, the shorter the cast shadow of the object is.

An object's cast shadow indicates the direction from which the light is coming. Example 10-6 shows a box at six times of day. Note how its shadows shorten, lengthen, and move.

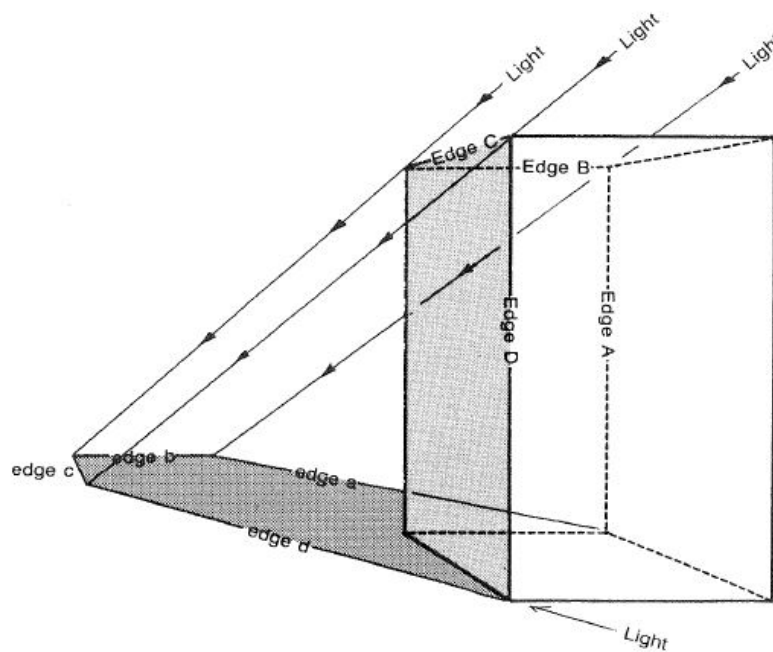
A cast shadow echoes the shape of its object. The dotted lines on the box and chimney below show edges of the box and chimney on their hidden sides. We cannot see edge *a* (dotted) on the box, but it appears as edge *a* on the box's cast shadow.



© DLB

We cannot see edges A and B (dotted) of the chimney, but they appear as edges *a* and *b* of the chimney's shadow cast onto the roof.

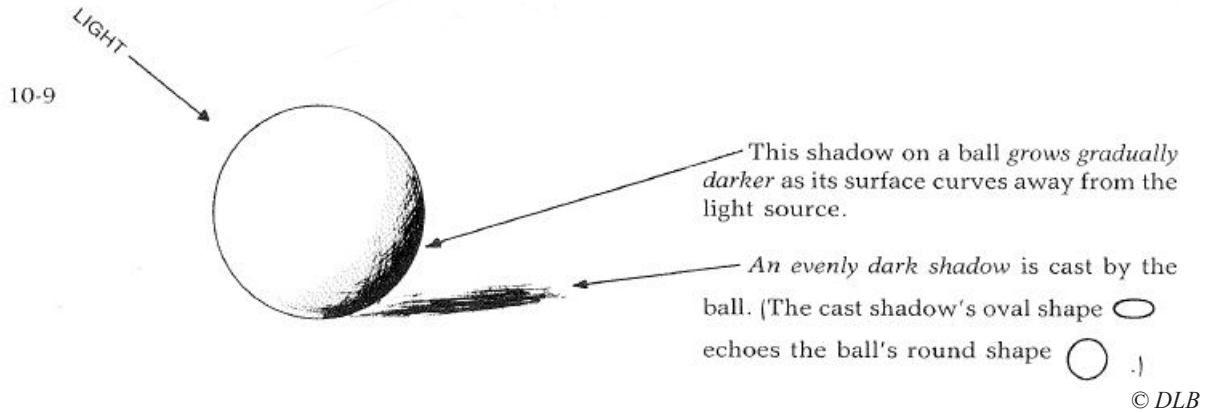
10-8



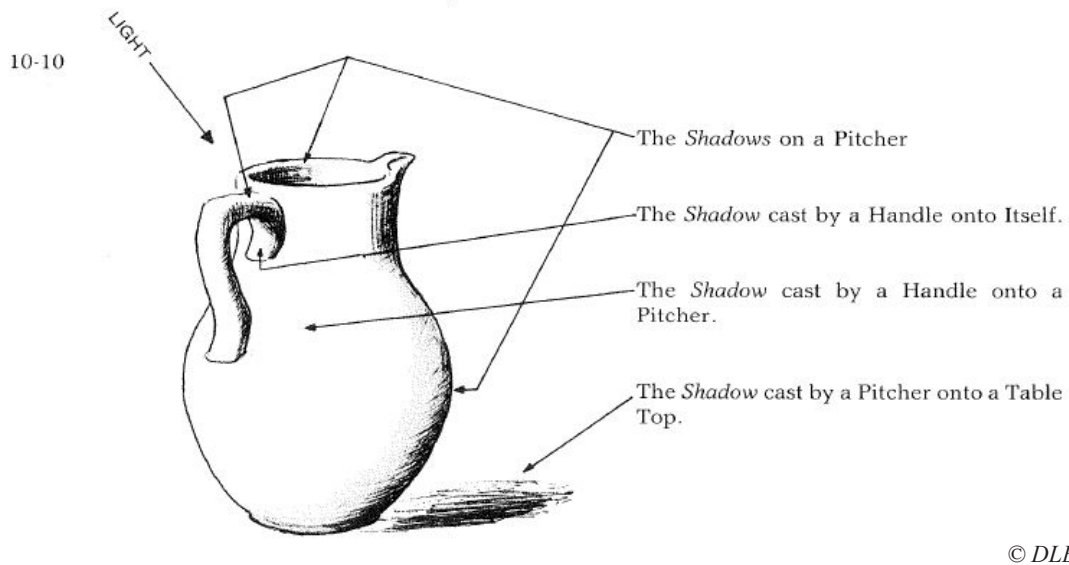
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Shadow on Rounded Surfaces

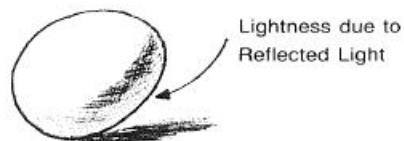
Shadows on objects with rounded surfaces become gradually darker as the surfaces curve away from the light source. However, the shadow cast by such an object is fairly even in tone.



Example 10-10 shows shadows on and cast by a complex object with rounded surfaces – a pitcher.



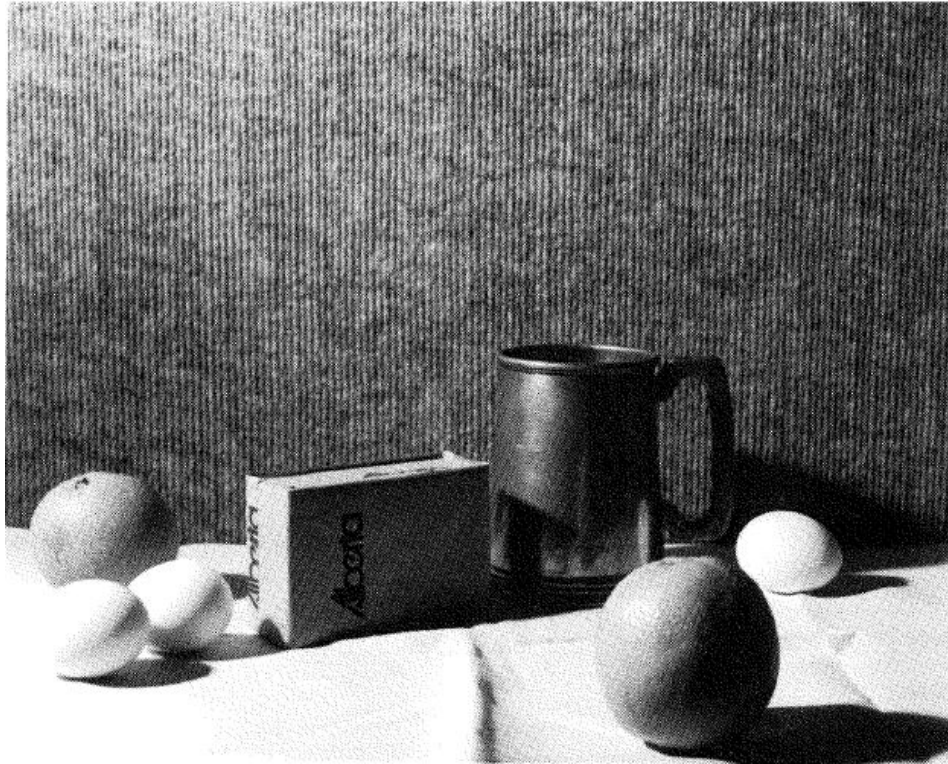
10-11



Light reflected by level surfaces can lighten the shadows on rounded surfaces. Example 10-11 shows the lightening of the shadow on an egg by light reflected from a tabletop.

© DLB

This photograph is of some objects with rounded surfaces – oranges, eggs, and mug. The box is an angular object with flat surfaces.

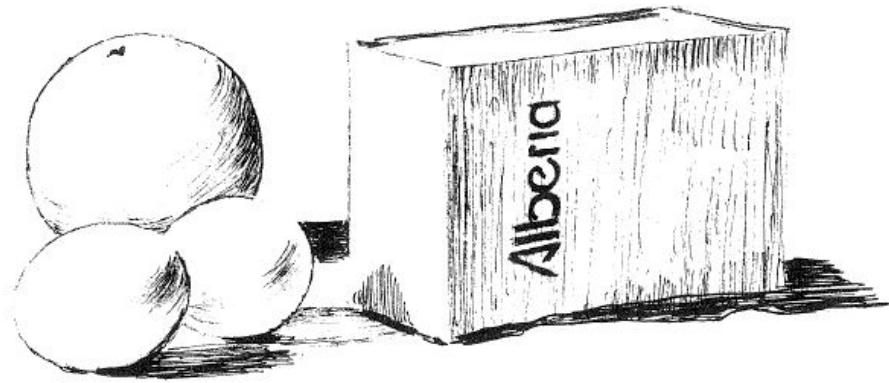


© DLB

The light source in the photograph is to the left. Therefore, shadows cast by the objects are on the right sides of the objects. Some of these shadows are on the tabletop, but they appear also on neighbouring objects. The egg at the left casts part of its shadow on the neighbouring egg. This next egg casts part of its shadow on the box. The box casts part of its shadow on the mug. The mug casts part of its shadow on the egg at the right.

Below is a drawing showing some of the objects from the photograph on the previous page. The shadows on the curving shapes and box have been shown with tones. The tones have been shown by using lines.

10-12



© DLB

To emphasize shapes and shadows, cross-hatching can be used as in the drawings below.

10-13

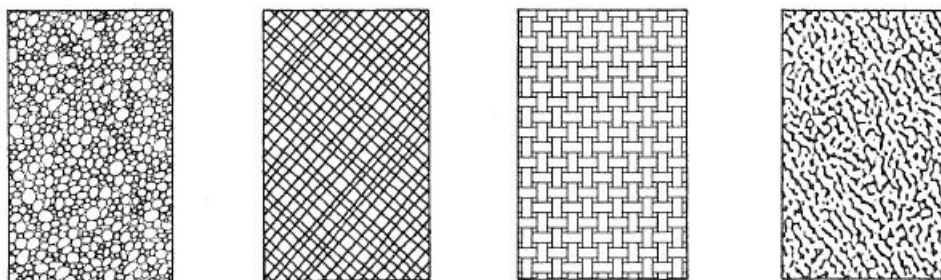


© DLB

Texture

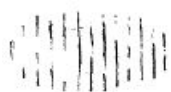
Texture is the feel and look of a surface. Glass has a smooth texture. Sandpaper has a rough texture. You have already used real materials with various textures to make a collage design for Lesson 3. In a drawing, texture effects can be produced by lines, dots, or smudges. These simulated textures suggest surfaces that are rough, smooth, wet, etc. Below are examples of simulated textures.

10-14



© DLB

A drawing can have simulated textures to show variations in surfaces. Drawings of the objects shown in the previous photograph require



a simulated texture to show the coarse woven background



a simulated texture to show the fine woven tablecloth

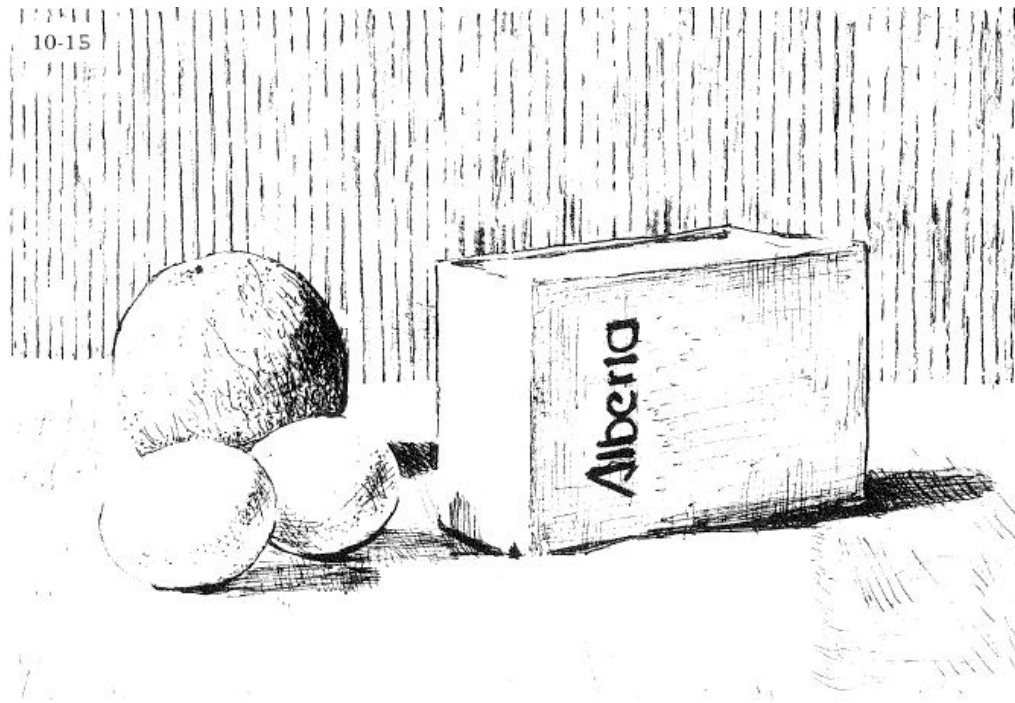


a simulated texture to show the orange's bumpy skin



a simulated texture to show the slightly pebbly surface of an egg

© DLB



© DLB

Simulated textures have been added in Example 10-15 to show the textures of the background tablecloth, oranges, and eggs. The textures are emphasized in the shaded areas and faded in light areas of the objects.

Examples 10-12, 10-13, and 10-15 show some objects that appear in the photograph. They demonstrate how to achieve the effect of solid forms by using shadows. The artist can suggest real surfaces by using simulated textures. As shown in the photograph, the whole arrangement is more interesting than the simple arrangement shown in Examples 10-12, 10-13, and 10-15.

Still-Life

The objects shown in the photograph are objects found in most homes. We call pictures of objects *still life* pictures.



Gustave Courbet, 1819-1877. "Still-Life: Apples and Pomegranate", 1871-1872 © ADLC

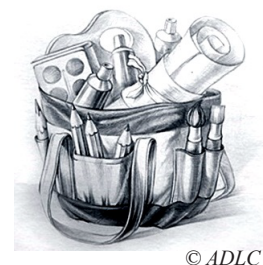
Still-Life: Apples and Pomegranate

Still-Life: Apples and Pomegranate by Courbet uses beautiful glowing colours. The painting has good colour balance because its colours (green, yellow, red, orange, and brown) are repeated in several clearly separate areas. The grey of the pewter tankard is repeated in the bowl's rim. (See Principle C of Lesson 2.) The painting has shadows on the right side of the apples because the light comes from the left. Courbet, a great naturalistic artist, lived in France more than a century ago.

Art 10 – Lesson 10 – Assignment Section

Goals and Objectives

- Compose a still-life drawing with angular, flat, and rounded surfaces.
- Understand the importance of shaded areas on objects and cast shadows on various surfaces.
- Understand the importance of textures of objects and surfaces.



© ADLC

Assignment I: Still-Life Composition – 80%

Compose a still-life drawing according to the following criteria:

- Find **four to five objects** in your surroundings that hold **special meaning for you**. Consider those you value, or find important, or those you feel that are interesting to draw (such as an old toy, favourite food and/or fruit, a comfortable shoe, *objet d'art*, etc.).
- Some of the objects should be **angular with flat surfaces**.
- Some of the objects should have **rounded surfaces**.
- **Arrange your chosen objects in an interesting manner** on a table or on a suitable flat surface.
- Set a **strong light source** (a lamp) to one side of the objects to allow you to observe the shadows **on** your objects, as well as the shadows cast **by** your objects.
- Use a **full sheet of the white paper** for the drawing of your arranged objects.
- Use the ways discussed in the course material to achieve **various tones** for your shadows as well as illustrate the **shadows on the objects** and the **shadows cast by the objects**. Be sure to illustrate the **textures** of the objects and surfaces, too.

Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 10.

Sketch Activity 10 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 10.
- **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**.

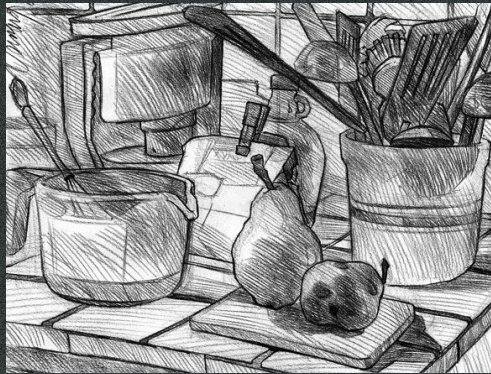
Reminder

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



My Kitchen Counter – by Beth Hohan



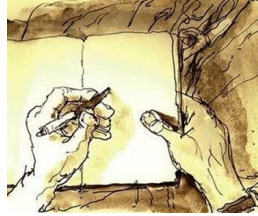
Still Life – by Steve Longen

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 10 – Artist Statement	
Assignment I	
Title of Artwork	
Media You Used	
<div>Description of Process</div> <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 draw the same subjects again?	

Lesson 10 Sketch Activity



© ADLC

Sketch a portrait of a friend or family member. Do **not** sketch this from your imagination – encourage your subject to sit in front of you. Observe your subject closely and try to capture the three dimensional quality of your subject. Focus on the *shadows*, *light*, *texture*, and *details* of the subject you are observing.

Lesson 10 Assessment Rubric (This will be completed by your marker.)

Evaluation Criteria	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
Visual Effect (general quality)	Organization of art elements, content, and craft is not addressed in the work; there is no effect on the viewer.	Organization of art elements, content, and craft is incompletely addressed in the work; there is little effect on the viewer.	Organization of art elements, content, and craft is addressed in the work; 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 the power to "wow" the viewer.	/10
Interpretation of Criteria (completeness and effort)	Project shows no evidence of meeting criteria or displaying original thoughts and/or ideas .	Project requirements are fulfilled , but it does not show any evidence of unusual thought or interpretation.	Project shows adequate interpretation of the assignment, but it lacks a finished look.	Project shows clear understanding of the assignment. With more effort, the project might have been outstanding.	Project shows inventive interpretation of assignment and was continued until as complete as possible. Effort was far beyond requirement.	/10
Visual Voice (conveys story, idea, emotion, mood, point of view, tone)	The work articulates ideas unsuccessfully .	The work has vague articulation of ideas. Content imitates existing examples or thoughts.	The work attempts articulation of ideas. Content mirrors existing examples or thoughts.	The work shows expressive articulation of ideas. Content stimulates thought .	The work has clarity and expressive articulation of ideas. Content is distinct and stimulates new thought .	/10
Evaluation Criteria	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
Composition and Design (organization and structure)	The work shows only the minimum , or the work was never completed .	The work shows little evidence of understanding the elements and principles of art and inadequate evidence of planning.	The work is adequate , yet it lacks conscious planning and evidence of planning.	The work shows awareness of elements and principles of design, using one or two elements and uses space adequately.	The work shows and utilizes knowledge of elements and principles of design, combining several elements and using space effectively.	/5
Technique (craft and conventions)	Use of the medium underscores ideas unclearly; it is poorly executed and/or incomplete .	Use of the medium shows little evidence of how to enhance ideas; student has difficulty manipulating qualities of the medium.	Medium is used adequately to underscore ideas; student is developing 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 I Additional Comments						/40

Completion of Artist Statement		/5
Sketch Activity 10		/5
Lesson 10 Total Score		/50 %

