

# ALBERTA DISTANCE LEARNING CENTRE

## Art 10 FNA1400

### Assignment Booklet 15

#### Lesson 15: The Golden Section Painting

#### Student's Questions and Comments

#### FOR STUDENT USE ONLY

(If label is missing or incorrect)

File Number:

\_\_\_\_\_

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#### Summary

	Total Possible Marks	Your Marks
Lesson 15		
<b>TOTAL</b>		

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Art 10

Assignment Booklet Package

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# Art 10

## Lesson 15



*Student Example – by Freddi W*

## The Golden Section Painting



## 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?

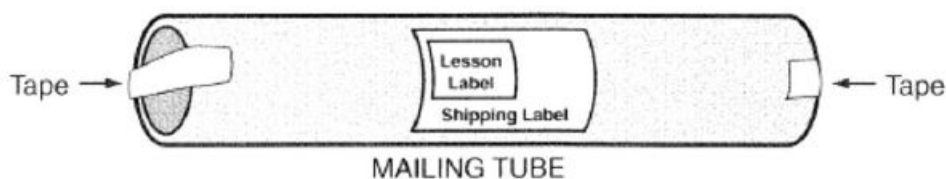
### Preparing the Assignment Booklet

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 15

### 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.

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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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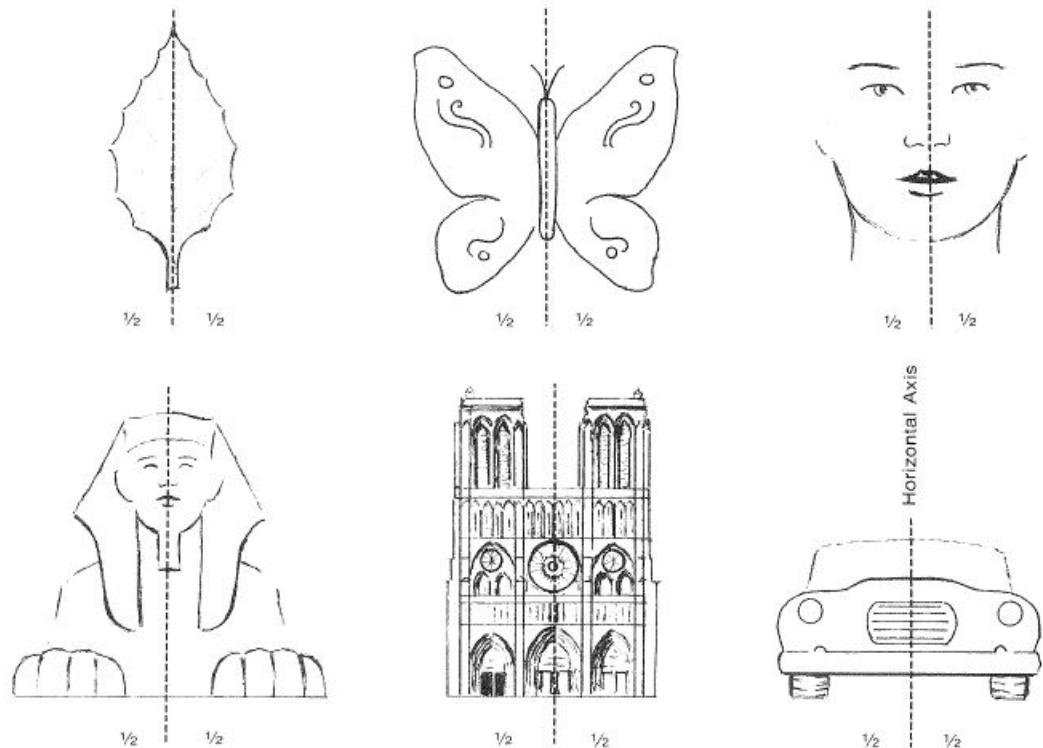
## The Golden Section Painting

Formal balance and informal balance organize pictures, sculptures, and buildings. The centre of interest of a picture must be placed well. In Lesson 15, you will compose a painting using informal balance. You will use the Golden Section to place the centre of interest of your painting.

### Formal and Informal Balance

An object with *formal balance* has shapes on one side of its horizontal axis repeated on the other side of the axis. (The *horizontal axis* divides an object's width.) Below are examples of formal balance in nature and in art. Formal balance works well for solemn art such as statues of Egyptian kings or west fronts of Gothic cathedrals – all calm art made to endure or to proclaim unchanging truth.

15-1

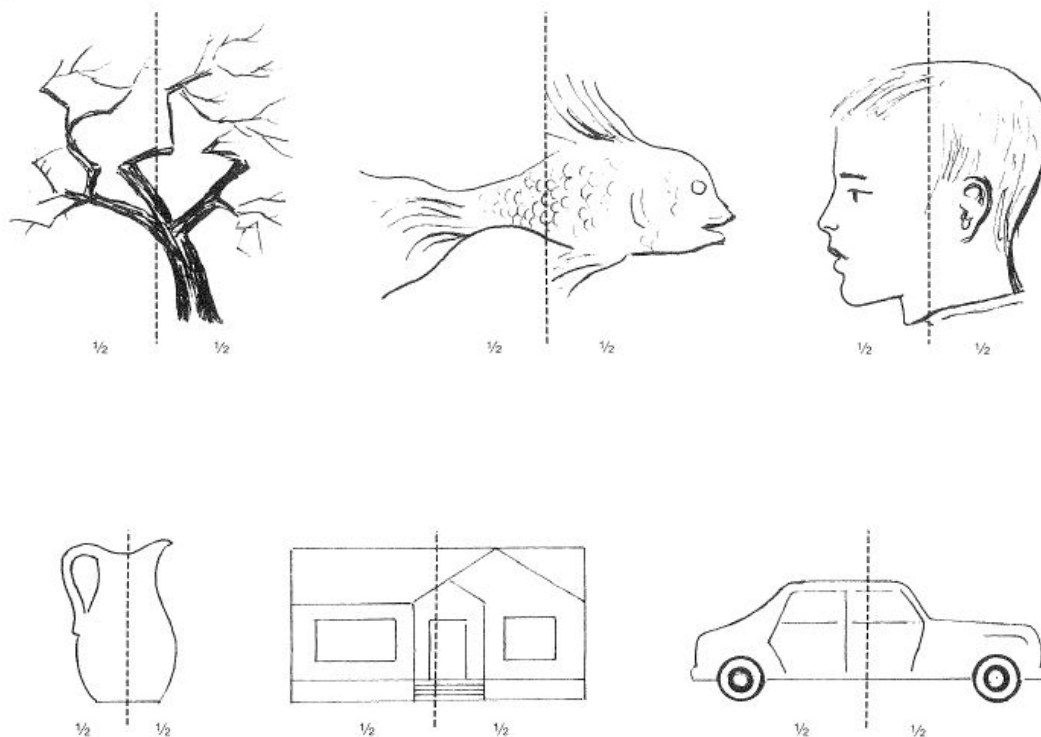


© DLB

Shapes with formal balance are *symmetrical*. These shapes have bilateral symmetry. (See the discussion of symmetry in Lesson 6.)

A shape with informal balance has various shapes on either side of its horizontal axis. Shapes with informal balance are *asymmetrical*. Below are examples of informal balance.

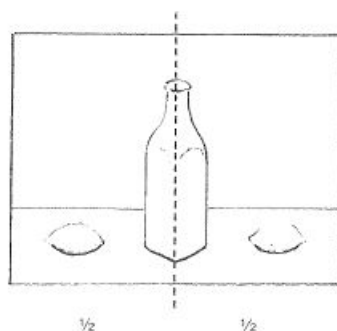
15-2



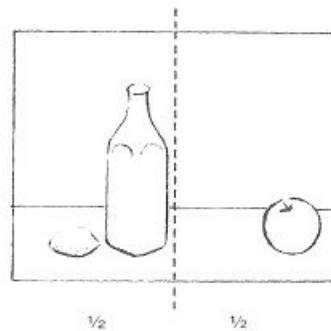
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Example 15-3 has formal balance. A bottle is placed at the centre while the lemons at either side balance one another exactly. Example 15-4 has informal balance. The bottle is no longer at the centre, but it is placed close to the lemon at the left. An apple, larger than a lemon, is placed far to the right.

15-3

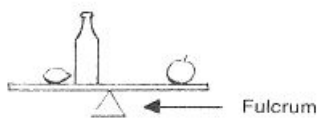


15-4



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15-5

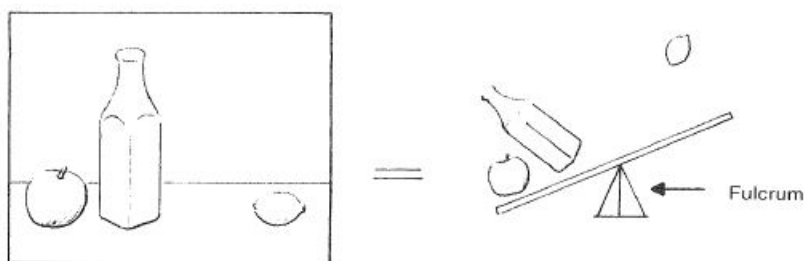


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Thinking of seesaws or of levers helps us achieve effective informal balance. In Example 15-5, the bottle and lemon are grouped close to the fulcrum (the horizontal axis of the picture space). To balance the bottle and lemon, the apple is placed by itself near the right edge of the picture.

Example 15-6 shows the badly unbalanced result of switching the positions of the lemon and the apple. The combined weight of the apple and bottle brings the picture crashing down to the left and sends the poor little lemon flying.

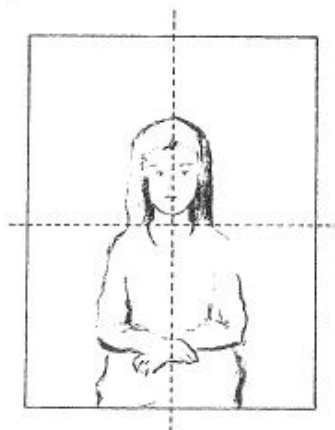
15-6



© DLB

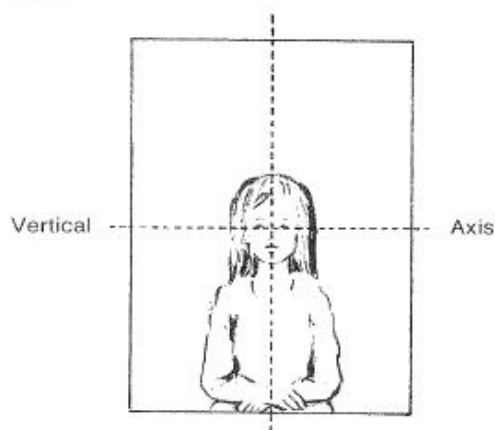
Formal balance can work well for portraits. Having the face (centre of interest of a portrait) on the horizontal axis gives the face a calm and very dominant look. If the eyes were on the vertical axis, the face, the centre of interest, would be too dominant. Example 15-6 has too much movement. In Example 15-8, movement has stopped.

15-7



Let the importance of this person be evident.

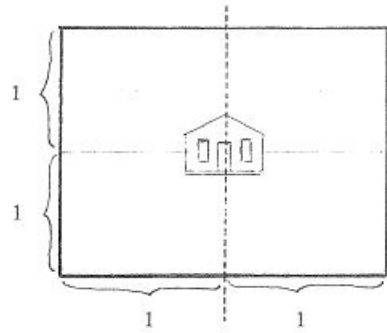
15-8



Dead Centre.

© DLB

15-9



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The centre of interest in Example 15-9, the house, is placed where vertical and horizontal axes meet. Avoid the exact centre in your paintings and drawings unless you choose a deliberate static or a radiating-out effect.

Informal balance can be interesting for paintings and drawings. Use informal balance for your painting for Lesson 15.

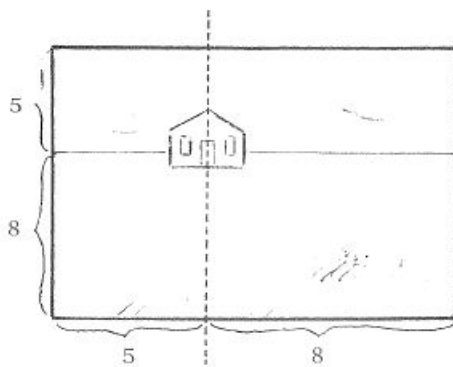
## The Golden Section

The Fibonacci Sequence is a sequence of ratios that runs 1:1, 1:2, 2:3, 3:5, 5:8, 8:13, 13:21, etc. Starting with 3:5 on the Fibonacci Sequence, the ratios are very pleasing. The 5:8 ratio and the ratios that follow it are examples of the famous *Golden Section* whose beauty was noticed by the ancient Greeks. Use of the Golden Section can help you achieve compositions in pleasing informal balance. (The arrangement of shapes and colours in a picture is called its *composition*.)

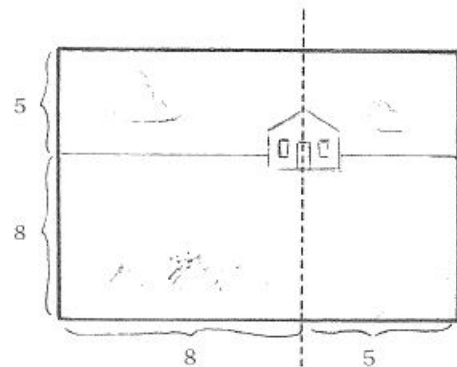
Well-designed objects and pictures need not have Golden Section ratios, but use of these ratios helps achieve pleasing designs.

The next four examples show the house, which was centred in Example 15-9, placed in four positions that are in a 5:8 ratio to the picture areas. The four examples show the Golden Section ratio 5:8 used to determine the position of the centres of interest, the house.

15-10

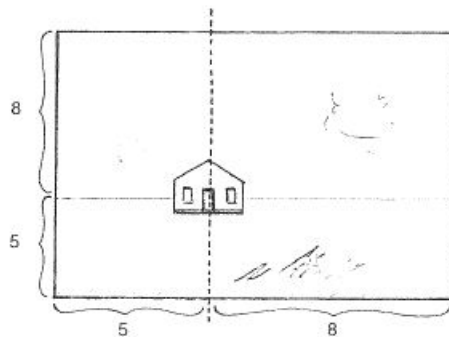


15-11

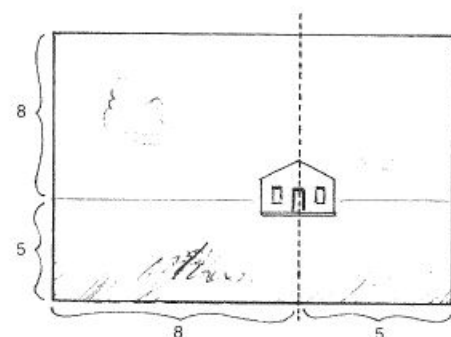


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15-12



15-13



Having the horizon low on the picture area emphasizes the sky. In Examples 15-12 and 15-13, sky is noticed most – the clouds are important and the house, the centre of interest, seems very far away. When the horizon is high on the picture area, the ground is emphasized. In Examples 15-10 and 15-11 on page 4, the ground is most noticeable. The clouds are rather unimportant and the house, the centre of interest, seems farther away. All that ground emphasizes the distance to the house.

In our culture, we read from left to right and down the page, so our optical centre is towards the right – more or less in the position of the house shown in Example 15-13. In Chinese and Japanese art, the optical centre tends to be in the upper left corner of a picture area – perhaps because their writing goes from right to left and from the bottom of the page upwards. The house in Example 15-10 is more or less in the Oriental optical centre.

15-14

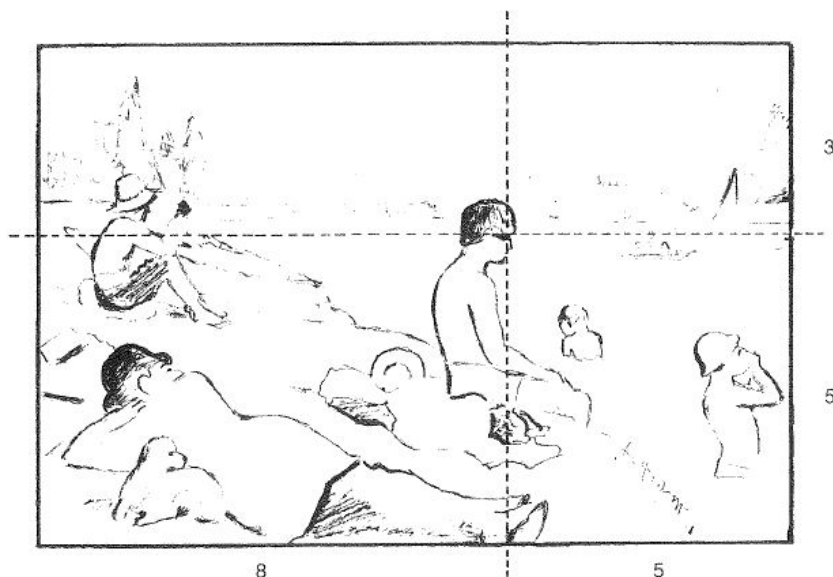


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Artists have used the Golden Section sometimes instinctively and sometimes deliberately for their drawings and paintings. On the next pages is an analysis of a painting by Georges Seurat, a French artist of the 19<sup>th</sup> century. The compositions of his pictures have a precise, almost mathematical look as you can see in his *Bathers at Asnières*. Compare Seurat's painting with *The Luncheon of the Boating Party* by Renoir in Lesson 12. Renoir's painting has a more spontaneous and free look. This painting is analyzed to discover something of its use or non-use of the Golden Section.

In Seurat's painting, the centre of interest is the head of the boy sitting on the riverbank. It is a dark shape seen by itself against bright water and walls. People's faces attract attention in pictures, and we see more of this boy's face than of the other people's. The bright red hat draws our attention to the shouting boy, but he is too small and too much to one side to be the main centre of interest.

15-16

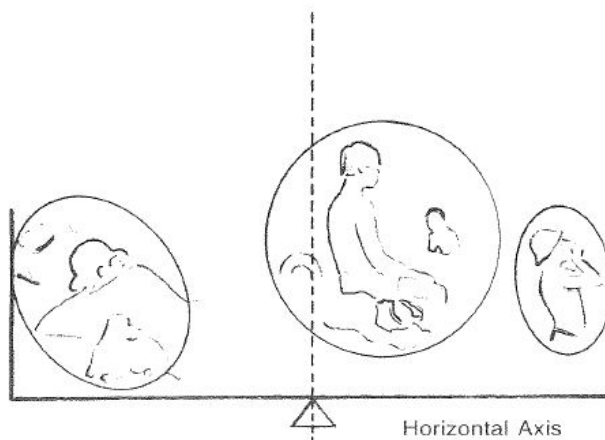


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Eyes are the most interesting feature of a face. The eye of the seated boy is at 5:8 ratio of the picture's width and approximately a 3:5 ratio of the picture's height. Seurat has avoided exact centre in his painting. He used 3:5, a pleasing ratio on the Fibonacci Sequence, and 5:8, the Golden section, to produce a painting with effective proportions.

The painting has effective informal balance. The dark areas at the far left are balanced on the right of the horizontal axis by the seated boy and the distant swimmer and by the boy with the red hat. Thus, this painting achieves good informal balance in several ways.

15-17



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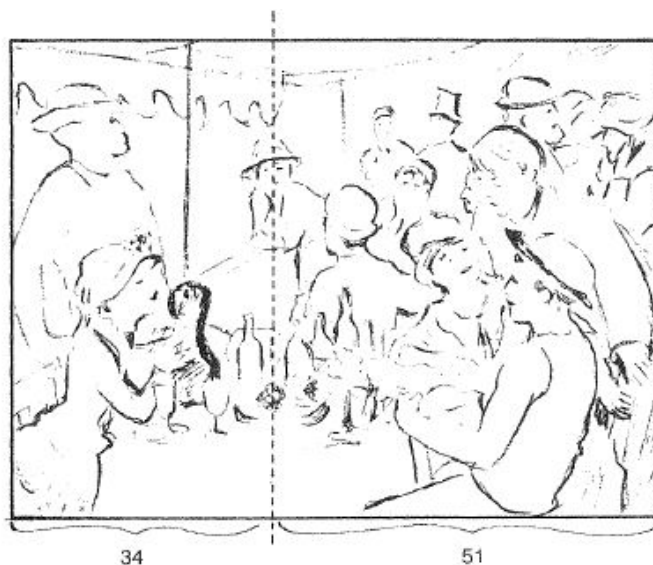
George Seurat, 1859-1891. "Bathers at Asnières", 1883-1884 © ADLC

## Pointillism

Seurat was a very methodical painter who developed a system of painting with spots of pure colour. This technique of painting with tiny patches of pure colours is called *Pointillism*. Seen from a distance, the colours fuse into a vibrant colour. For instance, when we see an area of tiny dots of blue and yellow at a distance, the colours fuse to make a vibrant green. Notice the shimmering beauty of the water in *Bathers at Asnières* as well as the blazing effect of sunlight and heat on the trees and grass.

The compositions of some great works of art are not based on the Golden Section or ratios close to it. *The Luncheon of the Boating Party* (see Lesson 12) is based partly on such ratios. The face of the girl who leans on the railing is at a 34:51 ratio of the picture's width. This ratio is close to the Golden Section. However, the face of this girl is a secondary centre of interest.

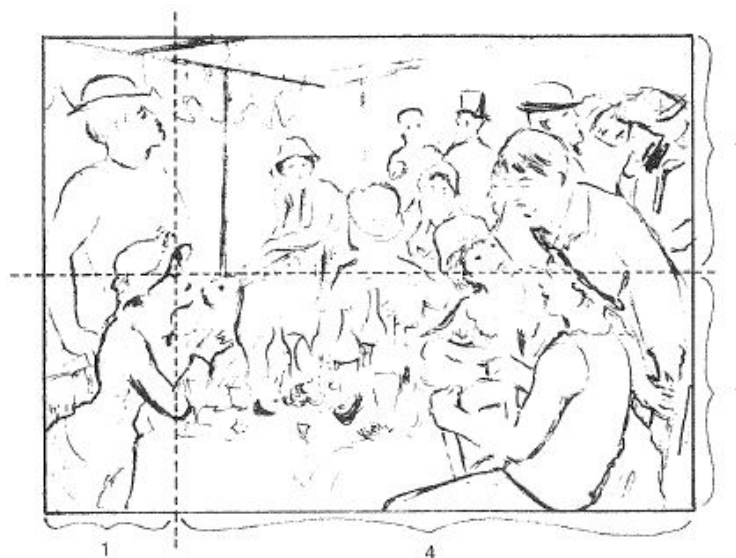
15-18



© DLB

The face of the girl cuddling the dog is the painting's centre of interest. Her eyes are at a 1:1 ratio of the picture's height. This ratio could make her face too dominant (see Example 15-8), but her eye is at a 1:4 ratio of the picture's width – very far to the left of exact centre. The ratios of the main centre of interest of *The Luncheon of the Boating Party* show that a picture's composition need not necessarily be based on the Golden Section or on ratios close to it.

15-19



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## Genre Painting

*The Luncheon of the Boating Party* and *Bathers at Asnières* are genre paintings. Genre paintings show people at work and play in everyday life. Renoir's painting done in 1880-1881 shows a scene in France at that time. In it, young people who have been rowing and sailing on the Seine River are having lunch. The painting has a happy mood.

*Bathers at Asnières* by Seurat was painted a few years after *The Luncheon of the Boating Party*. Seurat's painting also shows an ordinary holiday scene by the Seine. This painting is very calm. People languidly absorb the hot sunshine. Only the shouting boy breaks the silence.

Our twenty-first century life on the prairies in Western Canada has its own quality and beauty that deserves to be shown in art. Children skating at dusk under an apricot or rose-coloured sky or red harvesters moving through bronze and gold harvest fields could be ravishing pictures! But genre paintings need not have obviously lovely subjects. Even a subject such as washing dishes could be beautiful in a painting – a beauty of silver cutlery, white china, tea cloths, and wet hands.

Genre painting can show anything from an exciting hockey game to the quiet laziness of people soaking in the sun on summer beaches. If machinery interests you, paint someone driving a tractor or repairing a car in a garage. People in a church, a store, or at a dance may be suitable subjects for crowd pictures. Your movement drawings made for Lesson 14 can be a source of inspiration. Your painting should be of an activity typical of your own environment and one that you know well.

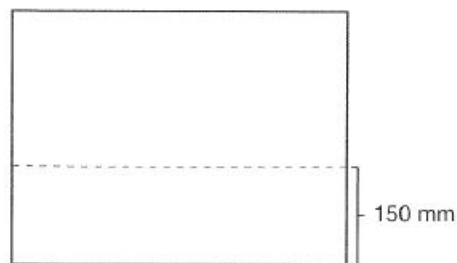
## The Golden Section and Ratio

How do I divide my 390 mm by 520 mm (15.5" × 20.5") page so my centre of interest is located at a suitable 5:8 ratio?

- \* Cut one of your large white sheets of art paper to measure 390 mm by 520 mm. (Think of the 5:8 ratio as a whole entity of 13 parts arrived at by adding  $5 + 8 = 13$ ).
- \* Draw four lightly pencilled lines that divide your 390 mm by 520 mm sheet in the following manner.

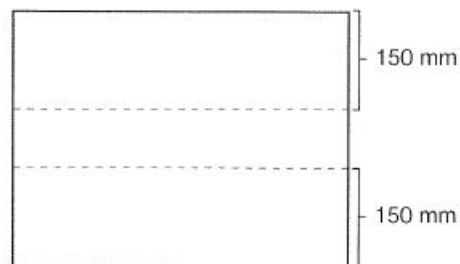
- A. Position your 390 mm by 520 mm page so its length is horizontal.

Divide 390 mm by 13 = 30 so the width ratio measurements would be  $5 \times 30 = 150$  mm. Draw a horizontal line 150 mm from the bottom of your page.

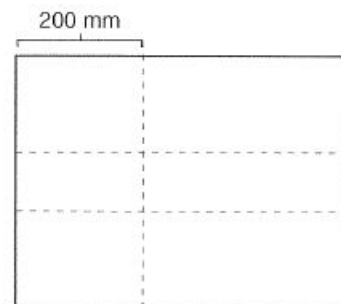


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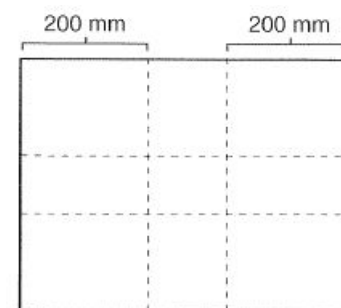
- B. Measure 150 mm from the top of the page and draw another horizontal line.



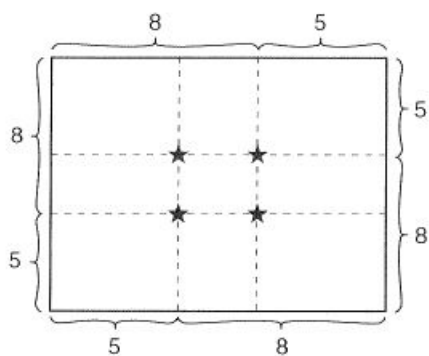
- C. Divide 520 mm by 13 = 40 mm so the length ratio measurements is:  $5 \times 40 \text{ mm} = 200 \text{ mm}$ . Draw a vertical line 200 mm from the left side.



- D. Measure 200 mm from the top right side of the page and draw another vertical line.



all images © DLB



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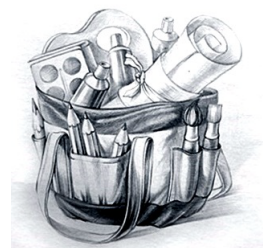
Your 390 mm by 520 mm ledger page should resemble this scaled-down diagram in its dimensions. Note the asterisk(\*) where each of the four lines intersect. Compose your picture so your centre of interest is located at one of the asterisks(\*) so the composition of your picture is based on the ratio of 5:8.

\* Diagrams are not actual size, but they are examples to show your measurements.

## Art 10 – Lesson 15 – Assignment Section

### Goals and Objectives

- Apply the Golden Section and Ratio method as it will assist you to create effective genre paintings.
- **Be aware** that genre paintings are effective ways to depict scenes or events from everyday life.
- **Discover** that various painting techniques allow you to create various effects to enhance the mood of compositions.



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### Assignment I: Genre Drawing and Painting – Scene in Canada – 80%

- Using the **Golden Section and Ratio** instructions outlined in the lesson material, create a **drawing to show a genre scene of life in Canada**.
- The centre of interest of the drawing **should be** at one of the four points where the lines you have drawn intersect.
- Your drawing **should demonstrate** effective informal balance.
- You do **not** need to show excessive details in your drawing.
- Add **colour** to your drawing; use your choice of paint type.
- Paint **interesting** details. Show shadows **on** the people and objects, as well as shadows cast **by** the people and objects.
- Complete the following sentence on the back of your painting: “The centre of interest of my genre painting is ...”

### Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 15.

### Sketch Activity 15 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 15.
- **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



Self-Portrait – by Freddi Wiens



Self-Portrait – by Geneva Ulrich



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

## Lesson 15 Sketch Activity



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Write the word **UTOPIA**, which stands for a *perfect society or paradise*. What *does* utopia mean to you? How might you envision utopia? List 10 words for your response, and then sketch your vision of utopia.

### Lesson 15 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
<b>Visual Effect</b> (general quality)	Organization of art elements, content, and craft are not addressed; there is <b>no effect</b> on the viewer.	Organization of art elements, content, and craft are incompletely addressed; the work has <b>little effect</b> on the viewer.	Organization of art elements, content, and craft are addressed; the work <b>holds the viewer's attention</b> .	Organization of art elements, content, and craft create a cohesive work; the work has <b>lasting effect</b> on the viewer.	Organization of art elements, content, and craft create a striking and memorable work. It has <b>power to "wow"</b> the viewer.	/10
<b>Interpretation of Criteria</b> (completeness and effort)	Project shows <b>no evidence of meeting criteria</b> or displaying original thoughts and/or ideas.	Project <b>requirements are fulfilled</b> , but project does not show evidence of unusual thought or interpretation.	Project shows <b>adequate interpretation</b> of assignment, but it lacks finished appearance.	Project shows <b>clear understanding</b> of assignment. With more effort, project might have been outstanding.	Project shows <b>inventive interpretation</b> of assignment. Effort was beyond requirement.	/10
<b>Visual Voice</b> (conveys story, idea, emotion, mood, point of view, tone)	The work <b>unsuccessfully articulates ideas</b> .	The work has vague articulation of ideas. Content <b>imitates</b> existing examples or thoughts.	The work attempts articulation of ideas. Content <b>mirrors</b> existing examples or thoughts.	The work shows expressive articulation of ideas. Content <b>stimulates thought</b> .	The work has clarity and expressive articulation of ideas. Content is <b>distinct and stimulates new</b> thought.	/10
Evaluation Criteria	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
<b>Composition and Design</b> (organization and structure)	Artwork is incomplete, or student did only the <b>minimum</b> .	Artwork appears complete but it shows <b>little evidence of planning and of understanding</b> elements and principles of art.	Artwork is <b>adequate</b> yet lacks conscious planning and awareness of composition skills.	Artwork shows <b>awareness</b> 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
<b>Technique</b> (craft and conventions)	Use of the medium <b>unclearly</b> underscores ideas. Medium is <b>executed poorly and/or incomplete</b> .	Use of the medium shows <b>little evidence</b> of enhancement of ideas. Student has <b>difficulty</b> manipulating qualities of medium.	Medium is used <b>adequately</b> to underscore ideas. Student <b>develops</b> an understanding of specific qualities of medium.	Medium is used <b>effectively</b> to underscore ideas. Student demonstrates <b>some understanding</b> and application of specific qualities of medium.	Medium is used <b>inventively</b> to underscore ideas. Student demonstrates <b>clear understanding</b> and application of specific qualities of medium.	/5
<b>Assignment I Additional Comments</b>						/40

Completion of Artist Statement		/5
Sketch Activity 15		/5
Lesson 15 Total Score		/50 %





