

ALBERTA DISTANCE LEARNING CENTRE

Art 10 FNA1400

Assignment Booklet 16

Lesson 16: Sculpture

Student's Questions and Comments

FOR STUDENT USE ONLY

(If label is missing or incorrect)

File Number:

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Assigned to

Marked by

Mark: _____ %

Date Received:

Summary

	Total Possible Marks	Your Marks
Lesson 16		
TOTAL		

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FNA1400

Art 10

Assignment Booklet Package

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Art 10

Lesson 16



Student Example – by Freddi W

Sculpture

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?

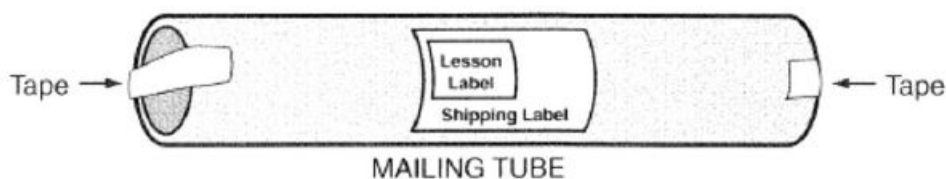
Preparing the Assignment Booklet

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 16

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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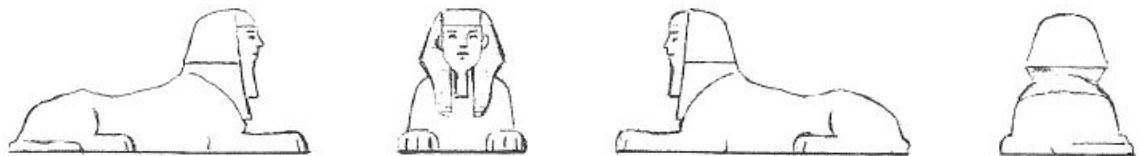
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Fax 403-327-2710

Sculpture

A sculptor creates forms that project into space. The statues and reliefs created by sculptors are three-dimensional whereas pictures are two-dimensional. This lesson includes pictures of statues. If you touch the pictures, you will feel only the paper. If you were in Paris at the Musée Rodin, you could walk around the marble *Danaïd* and see it from many angles. If you were in London at the Tate Gallery, you could walk around the stone *Recumbent Figure* and see it from many angles. The drawings below show four views you could see if you walked around a statue of a sphinx.

16-1



© DLB

Statues and projecting surfaces can be carved from stone or wood, or they can be modelled with clay. You can assemble sculpture by using objects you have found, or you can form it with materials such as paper and plastic. The statues shown are both carved from stone. *The Danaïd* was carved in the 19th century by French sculptor Auguste Rodin, and *Recumbent Figure* was carved after World War II by English sculptor Henry Moore.

The Danaïd is a moody and romantic statue created in a century of moody and romantic art. The statue has beautiful contrasts of smooth skin, rough stone, and silky hair. Not only does it have wonderful textures, but it has emotion. The crouched woman curling in her grief makes us feel sympathetic. Who is she, and why is she so sad?

The Danaïds were the fifty daughters of Danaus who fled with them from Egypt and became King in Argos in Greece. The Danaïds were pursued by their fifty cousins, the sons of Egyptus. King Danaus was forced to agree to his daughters marrying their cousins. He gave his daughters daggers and told them to kill their husbands on the wedding night. Forty-nine of the Danaïds obeyed, and in Hades, the Kingdom of the Dead, their punishment is to forever try to fill sieves with water. Rodin's statue shows one of the Danaïds weary of her hopeless, never-ending task.



Auguste Rodin, 1840-1917. "The Danaïd" © ADLC

The Danaïd has a compact shape. There is a saying that a stone statue should be able to roll down a hill and have no part break off. Rodin's statue, bent down and curving in on itself, is well shaped to survive that test! Sculptors in past centuries were interested chiefly in the solid positive shapes they modelled and carved. In the 20th century, many sculptors became as interested in negative spaces as in positive shapes. (See Lesson 5 where positive shapes and negative spaces are discussed.) On the next page is *Recumbent Figure* by the famous modern sculptor Henry Moore. In it, negative space is as important as positive shapes.

16-2

The Danaïd is one solid positive shape. →

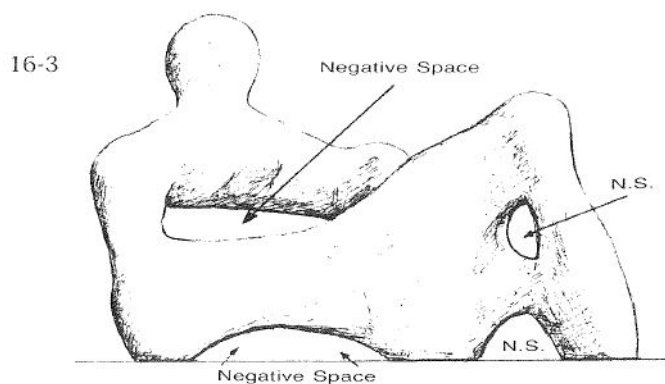


© DLB



Henry Moore, 1898-1986. "Recumbent Figure", 1938 © ADLC

Recumbent Figure is much more abstract than *The Danaïd* is. (Abstract and naturalistic art are discussed in Lesson 6.) Moore's statue looks eroded by time. It has no textures to show hair or skin as *The Danaïd* does. In fact, it has only faint echoes of a nose and mouth and hints of eye sockets. The statue is rounded and smooth as a pebble in a mountain stream. Although the statue was carved in the 20th century, it seems to have survived from a time long before that.



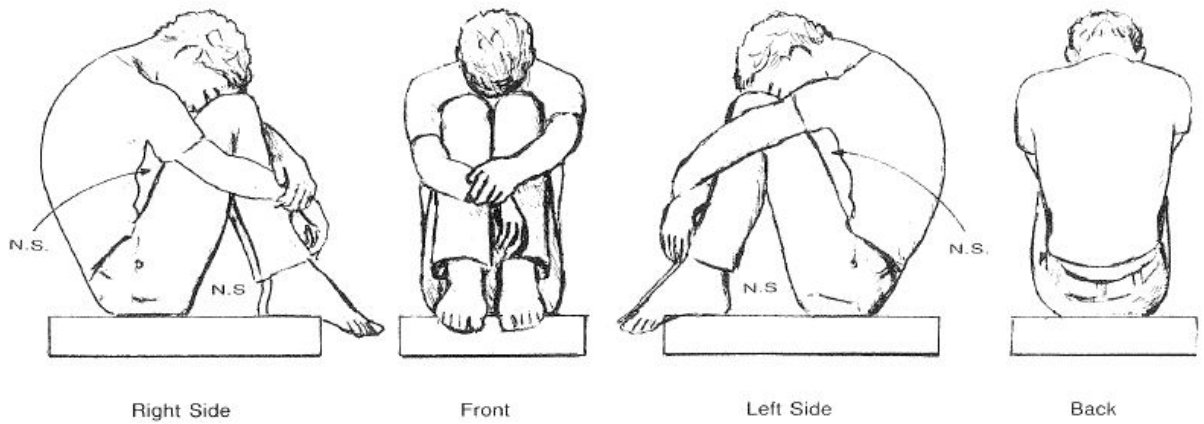
© DLB

The gaping hole where the rib cage should be is anti-natural. It lets negative space flow through *Recumbent Figure*. The gap emphasizes that the statue is resting its weight on its elbow. This action becomes more powerful with the rib cage removed – the weight must rest on the bent arm.

For Lesson 16, you will carve a statue. Your statue can be naturalistic, abstract, semi-abstract, or non-objective. Non-objective designs and shapes have no reference to anything seen in nature or reality. (See Lesson 6.)

Your statue should have negative spaces as well as positive shapes.

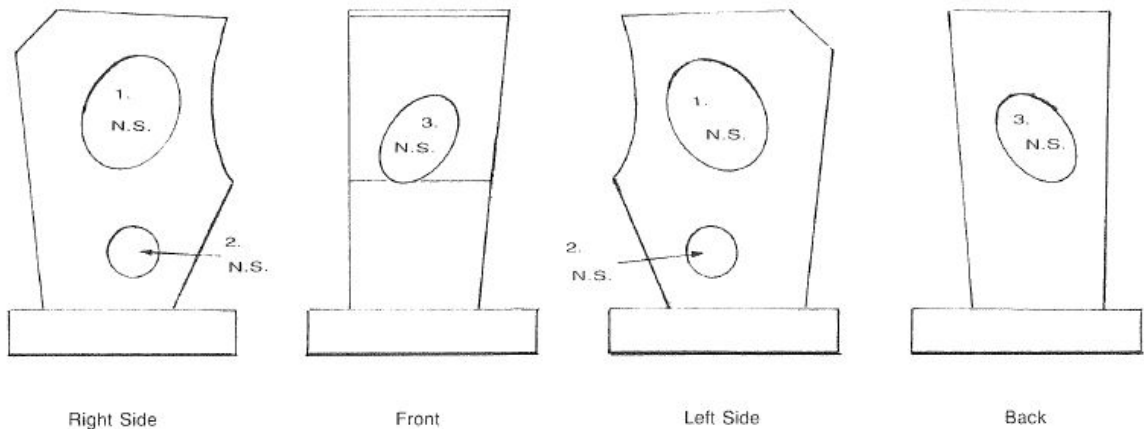
16-4



© DLB

Above are four views of a somewhat naturalistic statue with two areas of negative space.

16-5



© DLB

Above are four views of a non-objective statue with three areas of negative space. (Note carefully the order of the four views. Imagine the sculpture in front of you on a turntable that you can rotate to see each view. The negative spaces of Area 1 and Area 3 meet in the centre.

When carving, start with a solid form and cut away what you do not want.

Plaster

Plaster of Paris is a satisfying material to carve. A 400-gram box of plaster of Paris is ample for your sculpture project.

1. Prepare a clean container in which to produce your block of plaster that you will sculpt. A mild carton with its top removed works well, but you can choose whatever you wish. (After the plaster hardens, you can remove the paper box easily. Do not use a hard plastic, metal, or glass container!)
2. Fill a shallow bowl half full of water. Pour plaster slowly into the water to form a mound that appears just above water. Avoid breathing the dust. Stir slowly and carefully until the plaster begins to thicken. Then, pour it immediately into the clean container you have prepared

*** Wipe the bowl clean with paper towels before you wash it.**

*** Do not pour any leftover plaster down the sink. Plaster hardens and drains plug!**

Plaster of Paris sets in a fine, even-textured block that allows you to carve a smooth statue with fine details. After a day, the plaster should be hard enough to carve. Cover a tabletop or work area with several layers of newspaper. Then, cut or peel the container away and place the plaster block on the work area. If your plaster block is left a long time it may become extremely dry. Soak it in water a few minutes to make it easier to carve.

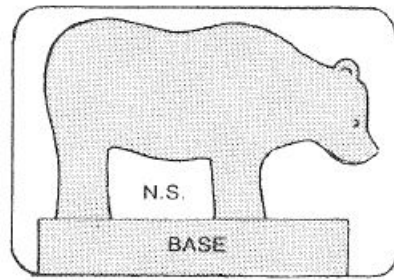
Soap

Soap is also a useful carving material. Ivory™ soap is recommended by the National Soap Sculpture Committee of the United States, because it has some advantages. The bars are quite large, they carve easily, and their smooth white quality gives a good finish. Some other brands of soap might suit you better; try various brands if you wish.

Unwrap the soap you have chosen and let the soap dry for about a day. Some brands of soap may get too hard if they dry very long. You may have to vary the time for drying.

Look at the block of plaster or bar of soap you are going to carve. Look at it from all sides while you decide what to carve from it. A subject from nature such as a fish or bird is better than a man-made one such as a shoe or boat. Choose a subject similar in proportions to the bar of soap or block of plaster. Your subject should be simple in form. It can be abstract or non-objective. Your statue needs a base.

16-6



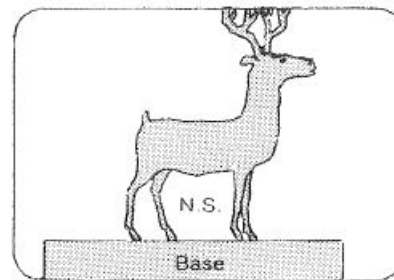
© DLB

A bear has a solid form with a thick neck and sturdy legs. A bear's heavy proportions suit a bar of soap or a block of plaster. Minimal soap or plaster is to be carved away, and a statue of a bear will not break easily. A bear's rather simple shape is quite easy to carve.

In the statue of a bear shown at the left, the space between the base, legs, and body is negative.

A deer is a difficult subject for a carved statue. Its legs are thin and the antlers protrude. Long projections break easily and a deer's elongated shape does not suit a bar of soap or a block of plaster. Furthermore, most of the soap or plaster must be carved away.

16-7



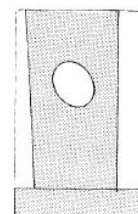
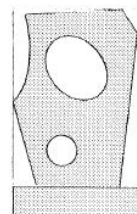
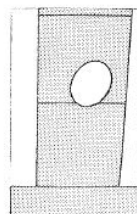
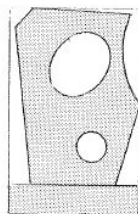
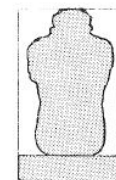
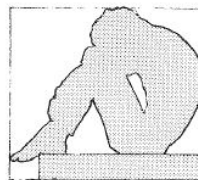
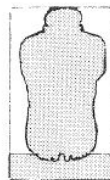
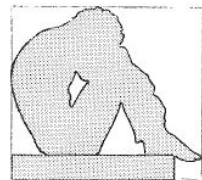
© DLB

In the statue of a deer shown at the left, the space between the base, legs, and body is negative.

Place the block of plaster or bar of soap on a large sheet of newsprint paper. Trace the outlines of the block's four sides onto the paper. Make a drawing inside each of the four outlines. Each drawing should show a side of your statue. Below are simple drawings of four sides of each statue.

(Statue parts are shown grey in the drawings. Parts to be carved away are left white.)

16-8



© DLB

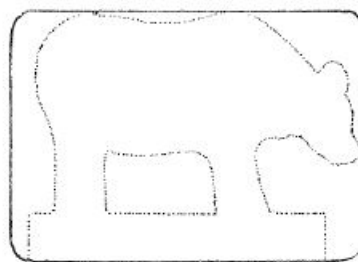
You can use a paring knife or pocketknife with a point to carve plaster or soap. A knife used to carve soap need not be very sharp. A knife used to carve plaster must have a sharp point. (Use the soap shavings for washing if you wish.) When you have your plaster or soap, a knife, an idea, and a place to work, you are ready to begin.

Redraw one of your four drawings on a side of the soap or plaster. Make a simple drawing with a pencil or the point of your knife. If letters on the soap make drawing difficult, scrape them off. Do not scrape off more than is necessary.

16-9



Scraping Off Letters

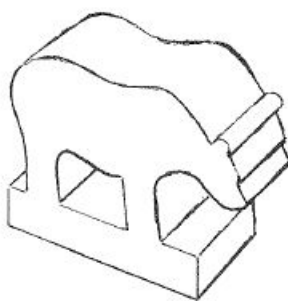


A Simple Drawing

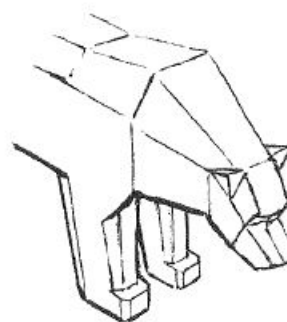
© DLB

Start carving your soap or plaster statue. Cut off only a little bit at a time. Gradually cut closer until you cut right through the soap or plaster along the drawn outline of the statue. Finish cutting out the statue before you try any finishing. Look at your subtractive statue from all sides to be sure it stands solidly, is well-balanced, and has good proportions.

16-10



A Cut-out Statue



Part of the Statue Carved in Planes

© DLB

Carve your statue narrower in some places. For example, a bear's head is narrower than its shoulders are and its snout is narrower than its forehead is. Consult the drawings you made for all four sides of your statue. Carve out negative spaces such as areas between front legs and areas between hind legs. Then, whittle corners from your statue so it has many planes (flat surfaces).

Hold your knife and your soap or block of plaster as though you are paring a potato. Then, round the angles between the planes of your statue. The statues shown in this lesson have been rounded. You can make lines for details such as hair or fingers with a pointed stick or with the point of your knife. Do not add many details.

Soap is not likely to break if you cut carefully only a little at a time and do not have fine projections. If the soap does break, you can repair it. Put the broken ends of your statue in water that is hot enough to soften the soap. Press the soft broken ends together again. To make a stronger mend, put a piece of toothpick about 1 cm long part way into one soft end of the soap. Then, shove the other end of soap over the pick. Both points of the pick must be sharp. Keep the mended parts together until they harden.

Sometimes knife marks on soap carvings can be smoothed by rubbing soap with your finger. Use fine sandpaper to smooth dry plaster surfaces.

Art 10 – Lesson 16 – Assignment Section

Goals and Objectives

- Discover the importance of positive and negative spaces in subtractive sculptures.
- Create a subtractive sculpture with a choice of sculpting media.

Assignment I: Carving – 80%

- Create *four sketches*, as a planning tool for your sculpture of a **design of a simple animal, shape, or human form** – one for each view: *Front, Back, Left Side, and Right Side*.
- *Carve a subtractive sculpture* from your choice of sculpting media such as hardened wax, a bar of soap, plaster, wood, soapstone, or any other sculpting material that permits you to carve your design fairly easily.
- Review the lesson material for various tips and hints with working with various sculpture media as well as the step-by-step instructions included.
- The subject matter of your sculpture can be naturalistic, abstract, semi-abstract, or non-objective.
- Your sculpture should contain both *negative* and *positive* shapes.

Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 16.

Sketch Activity 16 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 16.
- **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



Bar of Soap Sculpture – by Clyde Parker



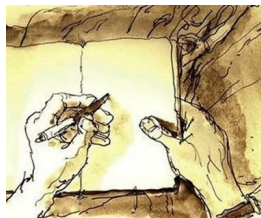
Soapstone Sculpture– by Michelle Natomagan

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 16 – 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 sculpt the same subtractive sculpture again?	

Lesson 16 Sketch Activity



© ADLC

Write the name of your *favourite* animal and *include* the reason(s) it is your favourite. Then, find a photograph or image of your chosen animal and draw it, using the entire space of this page. Include *all* the details that make this animal unique.

Lesson 16 Assessment Rubric (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/or 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/or Design (organization and/or 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/or 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 16		/5
Lesson 16 Total Score		/50 %

