

**Chiaroscuro COLOR Choice Still Life (SPII #4) Name: \_\_\_\_\_ period: \_\_\_\_\_**

Ms. Grunt

PA standards 9.1.A, B, C, E, H; 9.3. A, B

**Goal:** For this project you will develop your understanding of **chiaroscuro and color theory** as you draw or paint from observation from still life set-ups in the room. You will select the media you wish to work with. Options include pastel, colored pencil, collage, oil paint, watercolors or other media (see me with ideas). You will use a viewfinder and make preparatory thumbnail sketches to plan your composition. Once these are approved, you need to decide what the ground will be that you work on (will you tone the surface, leave it white, or use some other idea?). Be sure to incorporate a **complete value range** of light to dark and avoid outlines, instead using sharp shading to create edges.

**Note:** When storing your work, you may want to keep pastel drawings covered with a sheet of newsprint to avoid smearing.

1. Review **composition handout** and set viewfinder proportionally. Make 9 proportional thumbnails: at least three of each still-life set-up in the room. Remember to try both horizontal and vertical views and draw quadrant lines as you start. Plan to draw off edges of your paper.

2. Next, look at the still life set-ups. Find an object that interests you and make a **practice study in your choice of media**. Select a view that allows you to draw the 4 elements of chiaroscuro: **high light, reflected light, cast shadow** and **zone of tangency**. Label each of the 4 elements of chiaroscuro. For paint and pastel remember to use a thicker application of media in light areas and a thinner application in shadow areas.

**For your Final Grade:**

Working on a minimum 16 x 20" toned paper, canvas board or other support (see me with ideas), lightly sketch quadrant lines. Use your thumbnail as a reference, but continue to always observe the still life set up! Lay out your drawing on the large paper. **Tips:** Try to remember plumb lines, level lines, angles, ellipses and negative shapes. All of this will help you to keep your work accurate. Be sure drawing appears correct before you start to add cast shadows, local value, highlights and zones of tangency.

**Challenge:** Select a view with at least 5 objects in it. Consider reflective surfaces and challenging objects to draw.



Hannah Simone (left) class of 2015, and Tabatha Treadway (right) class of 2005; oil on canvas

Assessment for (SPII #4) **Color Choice Still-Life** Name: \_\_\_\_\_ period \_\_\_\_\_  
 Note: late work is marked down unless you have enough makeup class time recorded below; to improve final grade, speak with me.  
 Date Due \_\_\_\_\_ Date turning in \_\_\_\_\_ Record dates of makeup time: \_\_\_\_\_

Fill points in boxes "S" (student), "P" (peer), "T" (teacher): **1** = evident; **1/2** = partially evident ; **0** = not evident

S	P	T	concept 9.1.A; 9.3 A, B	comments
			<ul style="list-style-type: none"> <li>Are zones of tangency between light and dark consistently established throughout (objects, fabric, background, etc.), using value, not line to create edges (no outlines visible)?</li> </ul>	S
			<ul style="list-style-type: none"> <li>Are other elements of chiaroscuro consistently included: cast shadows, high lights and reflected light?</li> </ul>	
			<ul style="list-style-type: none"> <li>Comparison Paragraph clearly explains 3 significant similarities and differences between your work and the piece you select for comparing.</li> </ul>	T
			<ul style="list-style-type: none"> <li>Comparison paragraph uses accurate comparison structure as provided in handout including transition words and accurate grammar.</li> </ul>	
/4	/4	/4	= <b>total concept</b> points out of 4	

**craftsmanship** 9.1. B, H

			<ul style="list-style-type: none"> <li>Do you optically mix complementary colors to create effective shadow tones while keeping shadows thin so under-layer (or paper) is visible?</li> </ul>	S
			<ul style="list-style-type: none"> <li>Do you optically mix analogous colors to create effective local colors (this will be thicker paint or pastel over white)?</li> </ul>	
			<ul style="list-style-type: none"> <li>Are objects accurately drawn to scale using symmetry, comparison measurements and sighting (this would have been established in your thumbnail)?</li> </ul>	T
			<ul style="list-style-type: none"> <li>Does work show overall care and completeness in use of materials?</li> </ul>	
/4	/4	/4	= <b>total craftsmanship</b> points out of 4	

**composition** 9.1. C, E

			<ul style="list-style-type: none"> <li>Does composition considers the use of 'thoughtful composition' choices (negative space, overlapping, cropping- refer to handout)?</li> </ul>	S
			<ul style="list-style-type: none"> <li>Do you consider the relationship between objects and the background to help make objects visible to viewer?</li> </ul>	
			<ul style="list-style-type: none"> <li>Do you include at least 3 objects in your view and a surface on which they sit?</li> </ul>	T
			<ul style="list-style-type: none"> <li>Is full value scale evident throughout composition showing values 2 - 7 throughout with small amounts of #1 and #8?</li> </ul>	
/4	/4	/4	= <b>total composition</b> points out of 4	

			<b>Total concept</b>	<b>12</b> = 100%	<b>10.5</b> = 88%	<b>9.5</b> = 79%	<b>8</b> = 67%	<b>7 and below= failing</b>
			<b>Total craftsmanship</b>	<b>11.5</b> = 96%	<b>10</b> = 83%	<b>9</b> = 75%	<b>7.5</b> = 63%	
			<b>Total composition</b>	<b>11</b> = 92%		<b>8.5</b> = 71%		
/12	/12	/12	Late work grade reduced _____ =	<b>A</b> Exceeds expectations	<b>B</b> Meets expectations	<b>C</b> Meets most expectations	<b>D</b> Some evidence of expectations	<b>F</b> Little to no evidence

9.1.A Know and Use elements and principles of art; 9.1.B Apply appropriate arts elements and principles to produce and revise original work; 9.1.C Integrate and apply advanced vocabulary to the arts; 9.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.  
 9.1.H Incorporate effective and safe use of materials.

Name \_\_\_\_\_ Period \_\_\_\_\_ Date \_\_\_\_\_

Ms. Grunt

**PA standards:** 9.3 Critical Response (9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities, 9.3.12.B: Determine and apply criteria to a person's work and works of others in the arts)

## Artist Study: SPII Project # 4 Color Choice Still-Life

Open Project 4 Images on the class website (msgrunt.com Studio Portfolio II) under **Images for Paragraph**. Select an image that you want to compare to your project. In the box below, draw a sketch of image you are selecting. (note: draw a vertical border inside it if it is vertical composition).

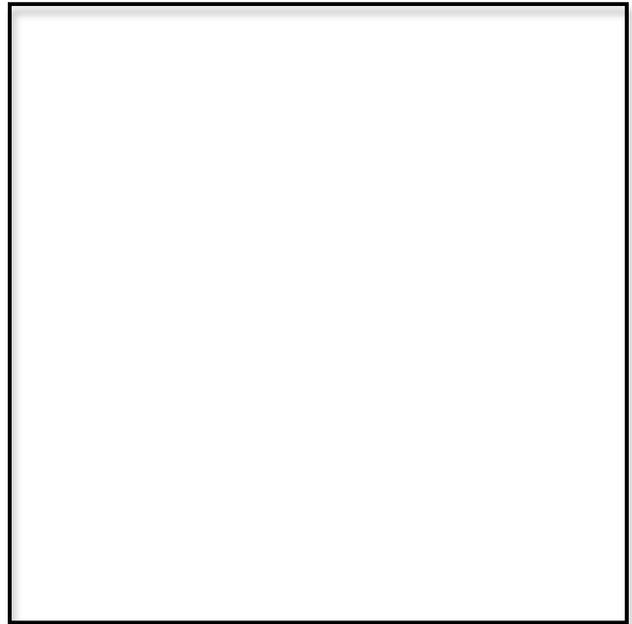
Artist \_\_\_\_\_

Title \_\_\_\_\_

Date \_\_\_\_\_

**Compare the image you've selected to your project. From the following list consider what is similar and what is different. Write an "S" or "D" next to each:**

- \_\_\_ Use of accurate sighting
- \_\_\_ Accurate (realistic) proportions
- \_\_\_ Range of value on value scale ( 1 - 8)
- \_\_\_ Subject matter
- \_\_\_ Use of shadows, chiaroscuro
- \_\_\_ Use of complementary colors
- \_\_\_ Use of analogous colors
- \_\_\_ Overall color scheme (warms, cools, earth tones, etc.)
- \_\_\_ Type of mark (hatch marks, smooth brush work, other)
- \_\_\_ Amount of distance (depth) achieved (shallow or far)
- \_\_\_ Compositional choices (overlapping, cropping, unusual view point, etc.)



Complete a **TYPED** well-written paragraph in which you argue that despite differences (discuss 3), the two pieces actually share important similarities (discuss 3). Conversely, you may choose to argue that despite similarities the pieces are actually different, following the same format. **Note**, this means that you will give examples of each similarity and difference you describe. Push yourself to find **thoughtful and interesting** similarities and differences as opposed to obvious statements like 'each piece is a still life'.

**Check off each item below:**

- \_\_\_ • paragraph is submitted by the deadline (note: late paragraphs won't be accepted!).
- \_\_\_ • Image is sketched above
- \_\_\_ • Paragraph introduces full name of artist in opening sentence
- \_\_\_ • Titles of the artwork being discussed are italicized and CAPITALIZED!
- \_\_\_ • Thesis is stated (in 1<sup>st</sup> or 2<sup>nd</sup> sentence) (Several difference and similarities are apparent when comparing \_\_\_\_\_'s (insert title) with my \_\_\_\_\_ (project name, media).
- \_\_\_ • 3 similarities are well explained
- \_\_\_ • 3 differences are well explained
- \_\_\_ • **Variety** of transition words are used (and underlined) to discuss and explain list of similarities and differences (use transition-word handout!)
- \_\_\_ • A transition sentence is included to change from the discussion of differences to the discussion of similarities (**it is also underlined**) ex: Despite these differences there are also several important similarities between these pieces of artwork.
- \_\_\_ • Finally, conclude the paragraph, by including your opinion about the works discussed (see sample).