

Cakes in Perspective

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Shannon Grade 5

Objectives

- *to be able to draw a piece of cake or a entire cake in perspective*
- *To be able to self evaluate whether something is in perspective or not*
- *explore colour relationships in the environment and in own surroundings*
- *become more aware of real texture through tactile experiences*

- *understand that space can be positive or negative in art works*
- *begin to understand the effects of using formal and informal patterns, and create patterns through techniques such as repetition*
- *demonstrate the ability to perceive visual details, and include details to enhance depictions of plants, animals, people, and objects*
- *understand that proportion is a matter of size comparison*
- *understand they can create the illusion of three dimensions through drawing*
- *understand that closer objects appear to be larger than those farther away*
- *expand skills and abilities in using various visual art tools and materials*
- *view art works with a willingness to try to understand the artist's intentions*
- *explore various ways that people can respond to a work of art (e.g., thoughts, feelings, associations)*
- *realize that knowing more about an artist and his/her society can help them understand an art work*
- *engage willingly in a process for viewing and responding to art works*



Caitlyn Grade 5

Materials

Drawing paper

3d versions of pieces of cake (pattern at the end of the lesson)

Scrap paper

Chart paper

Coloured markers

Paint

Oil pastels

Image of work by Mary Pratt



Background Information

This is really a lesson on perspective and line. The students will become very aware of line and how the angle of a line affects perspective.

The artist studied was Mary Pratt.

Mary Pratt

Canadian

Born in Fredericton, New Brunswick, 15 March 1935

"The reality comes first, and the symbol comes after. I see these things, and suddenly they become symbolic of life."

Mary Pratt, 1985

Encouraged from an early age to develop her artistic abilities, Mary Pratt found her expression in drawing and painting. She refined her skills during her studies in the Fine Arts Department at Mount Allison University in Sackville, New Brunswick, graduating in 1961. She studied with the artist Alex Colville, who influenced the development of her style and her subsequent move toward realism. Pratt remarks that childhood memories of light informed her visual vocabulary and influenced her work.

In 1957 Pratt married fellow art student Christopher Pratt, whom she had met at Mount Allison University. By 1964 Pratt had four children and she continued to paint. A combination of events led to a radical shift in Pratt's artistic style. Frustrated by the lack of time she had to devote to art, Pratt began searching for a new working method to describe the heightened modes of perception that were

central to her experience. She began to experiment with the use of light to transform an ordinary moment into a charged theatrical scene. What she found, however, was that light changed faster than she could sketch or paint. She responded to the dilemma by using a camera to "still" the light and the moment. The image became a record of a potent visual experience that she could later interpret in her paintings. With this methodology, and with her children older and less demanding of her time, Pratt began working steadily in her studio.

In her work of the 1970s, Pratt addressed the everyday objects of women's domestic lives. By depicting them close-up and in detail, she suggested larger symbolic meaning, as well as a sense of absurdity. [Red Currant Jelly](#) (1972) is characteristic of Pratt's elevation of banal domestic activities to the state of ritual. Light plays upon the subject to activate the mundane and infuses it with new meaning. Here jelly is put out to set, but the scene is tenuous and unsettling. The intensity of the late afternoon sunlight reflecting on the liquid becomes suggestive of other red fluids, like wine or blood. This celebration and re-contextualization of the ordinary has earned Pratt a national reputation.

Mary Pratt lives and works in St. John's, Newfoundland.

Images of cake by Mary Pratt online at :

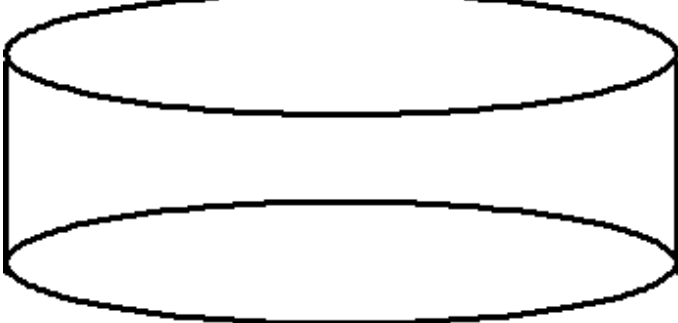

<http://www.collectionscanada.gc.ca/obj/002026/f1/nlc004378-v5.jpg>

http://www.godardgallery.com/timhorton_s.jpg

Many other images of cake paintings can be found on the internet.

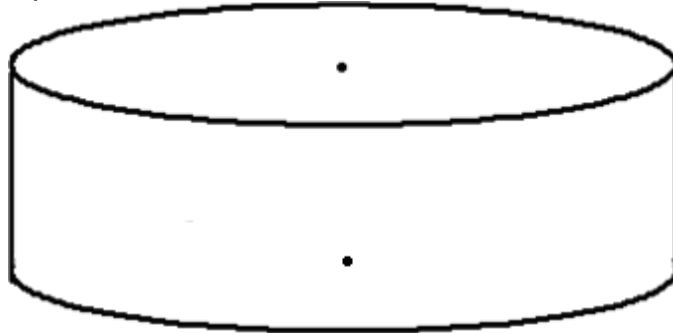


Procedure

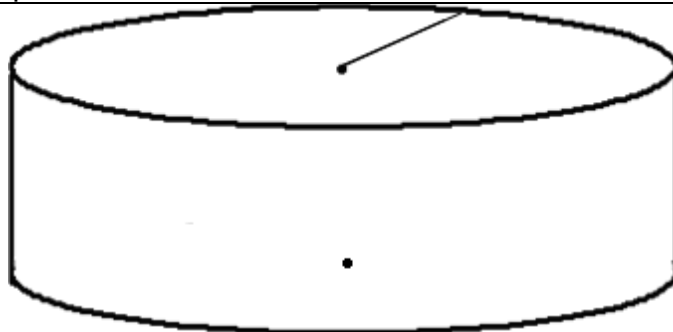
BASIC CAKE SHAPE	
	
<p>Draw two ellipses one directly above the other. Connect the two with vertical lines on each side.</p>	
	
<p>Erase the inside half of the bottom ellipse.</p>	

SINGLE SLICE OF CAKE

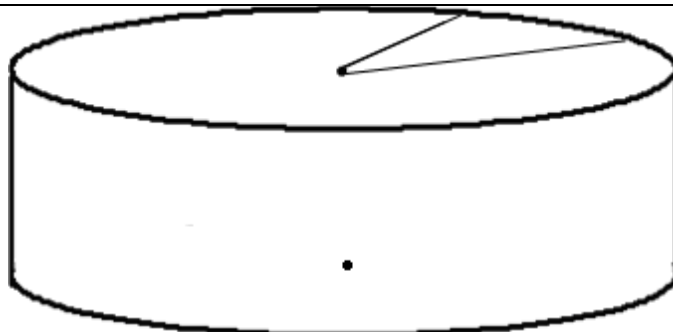
It is easiest for children to draw a single piece of cake if they use a whole cake as a guide. This will help them keep the ellipse shape correct on the edges of the cake and therefore maintain perspective.



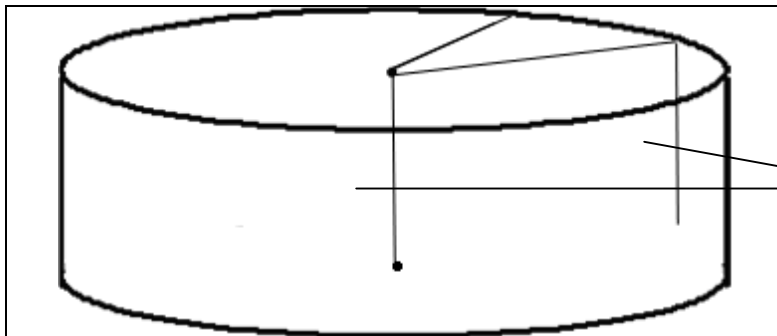
Draw a dot on the middle of the bottom and top ellipse. These will be guidelines for future drawing steps.



Draw an angle line from the center dot to the edge.

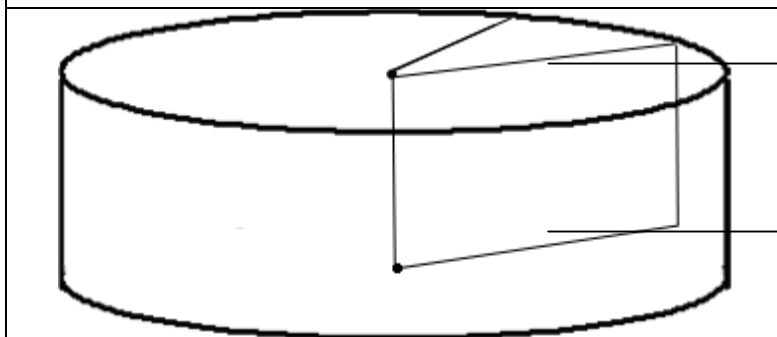


Draw a second angle to the outside edge. This will be the top piece of the cake.



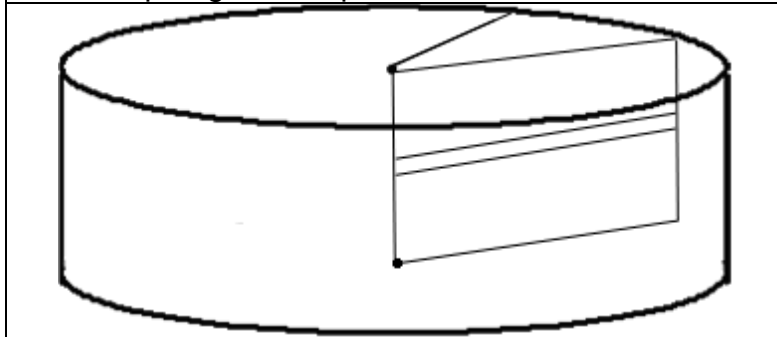
These must be vertical

Draw two vertical lines. One from the top dot to the bottom dot and one vertical line from the lowest angle where it meets the edge of the cake.

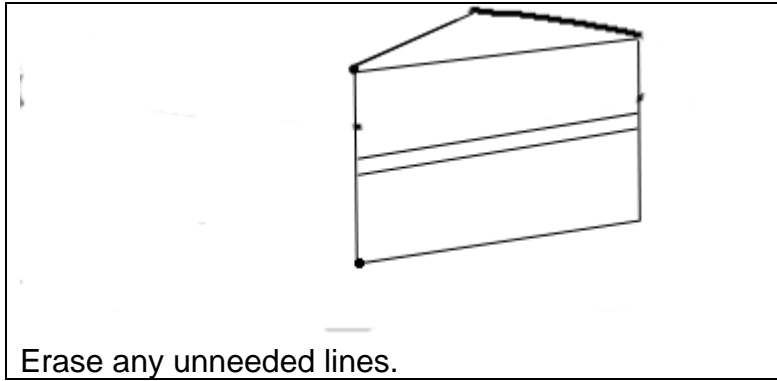


These two angles **must** be the same

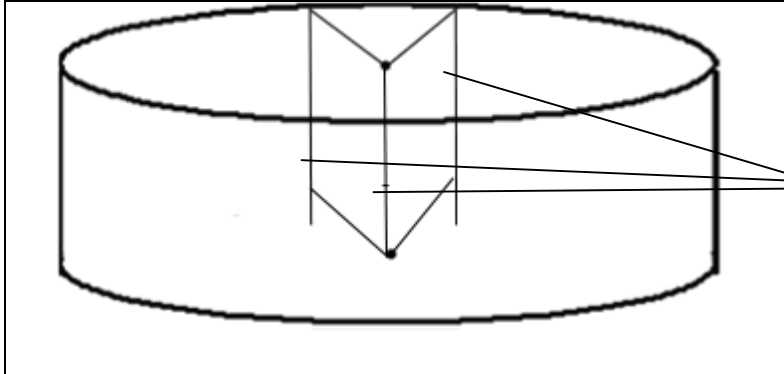
Connect the bottom dot to the furthest vertical line. This angle **MUST** be the same as the lowest angle on the top edge of the piece of cake.



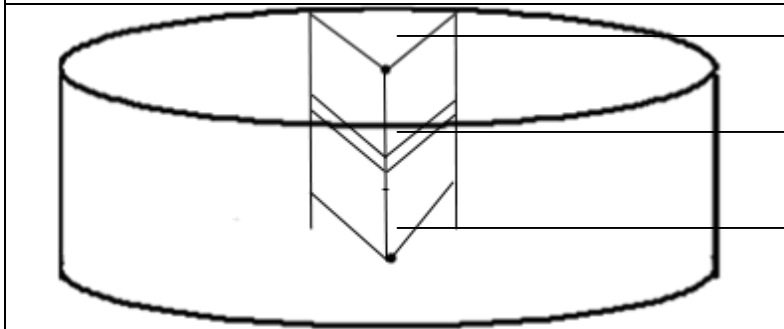
If it is a layer cake draw the inside layers. The angles must be the same as the previous two angles.



SINGLE SLICE VIEWED FROM THE FRONT
<p>Draw two angles towards the back edge of the cake from the center dot.</p>
<p>Draw vertical lines from the point that the angles meet the edge of the cake.</p>

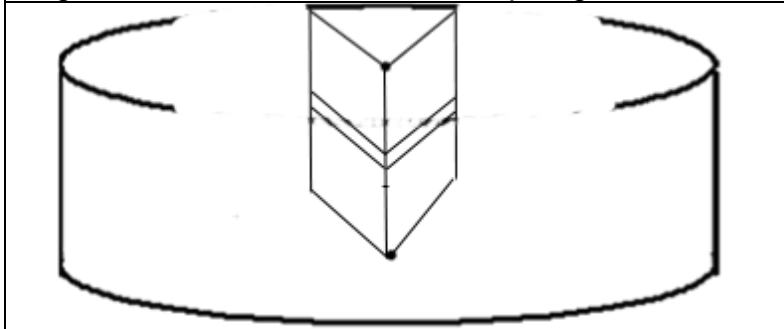


These lines must all be vertical.



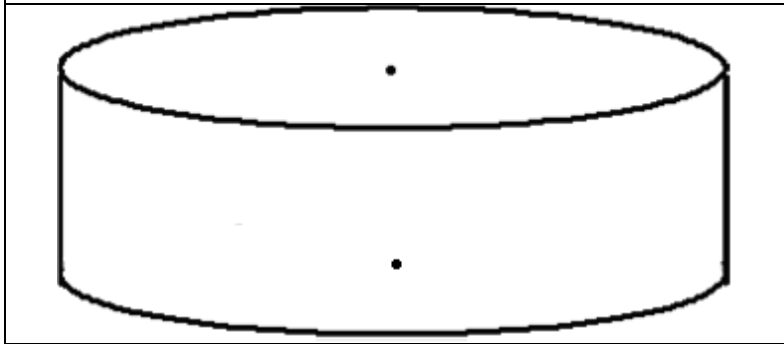
These lines must all be the same angle.

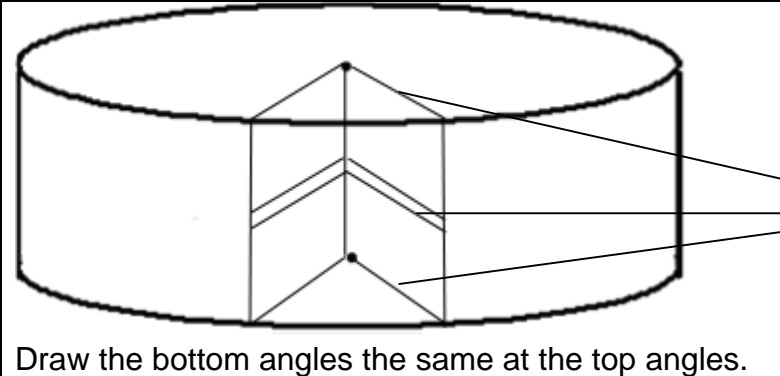
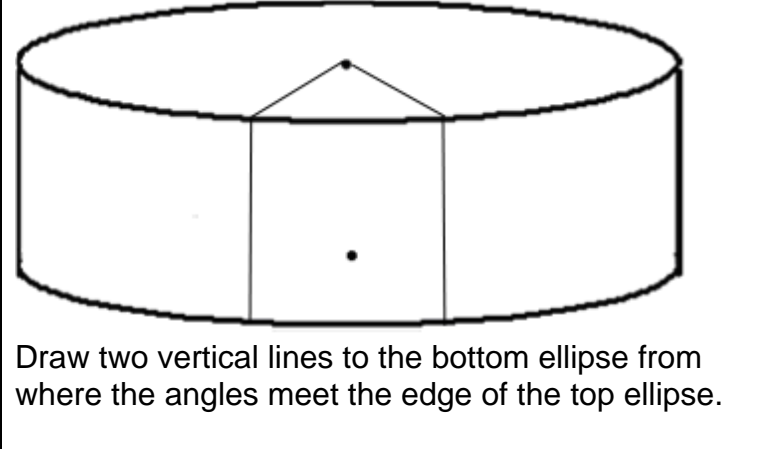
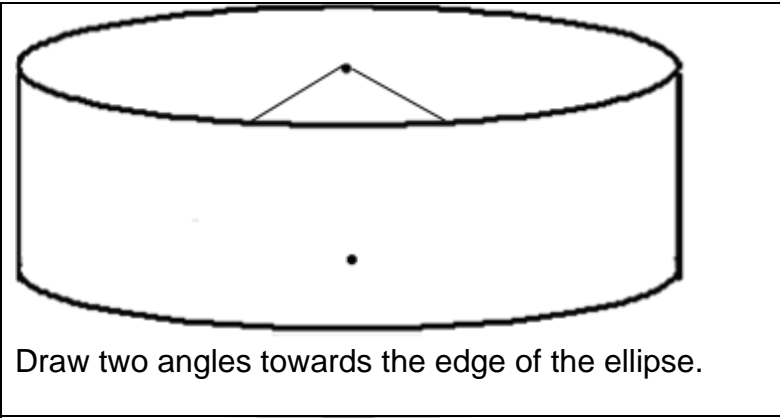
Draw the bottom edge of the piece of cake. All angles must be the same as the top edge.



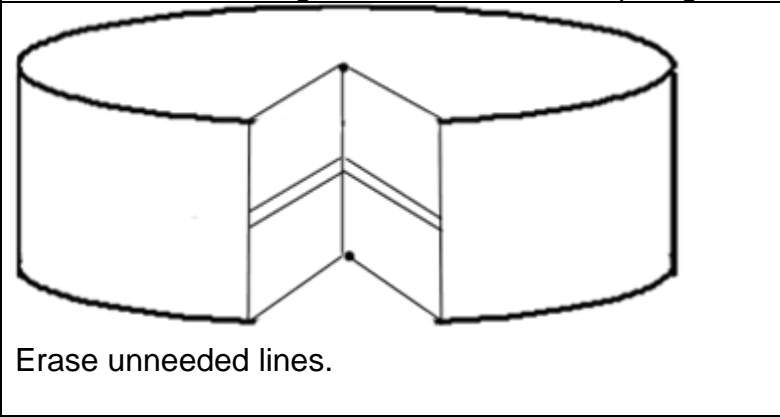
Erase unneeded lines.

CAKE WITH A SLICE MISSING NEAR THE FRONT EDGE

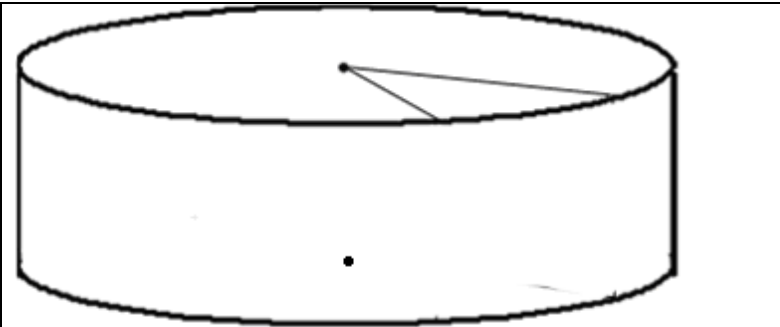




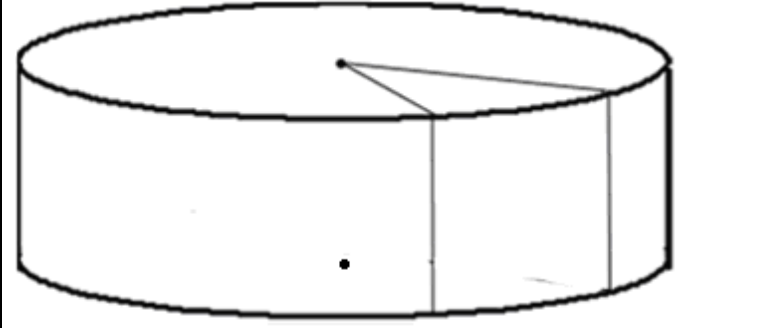
These must all be the same angle.



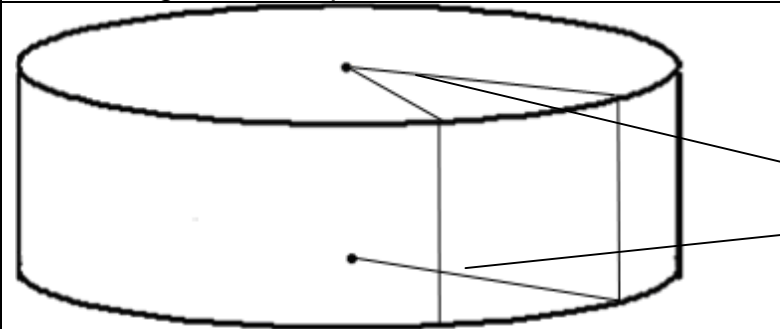
CAKE WITH SLICE MISSING FROM ONE SIDE



Draw two angles to the edge of the ellipse.

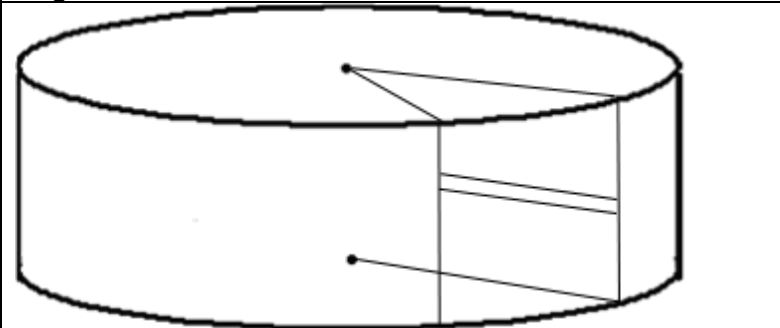


Draw two vertical lines to from the top edge to the bottom edge of the ellipses.

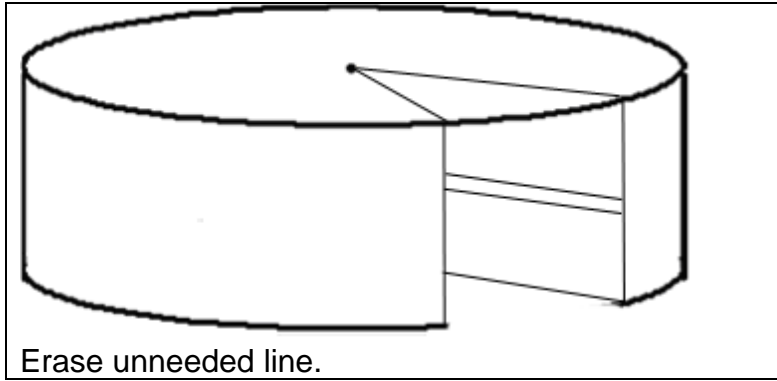


Draw a line from the bottom dot to the edge of the ellipse where the vertical line meets the bottom edge.

These two angles must be the same.



Add inner layers.



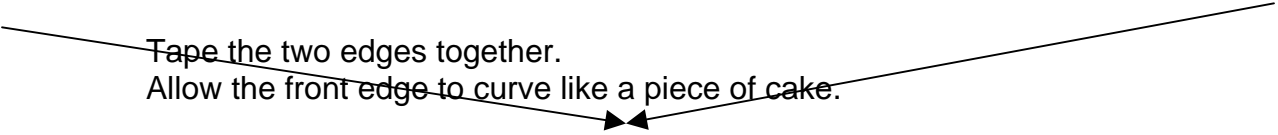
1. Teach them how to draw the various types of pieces of cake. Use three-dimensional versions of cake pieces real or pretend to assist the students with visualizing the angles.
2. Have them create a rough draft of the composition that they would like to use in their final copy, make sure the rough draft paper is the same size as the final draft paper.
3. Trace the rough draft onto the good paper
4. I had the students use a variety of media to finish the pieces once they were drawn.



Creating 3-d Versions on cake pieces.

Cut a long rectangular piece of paper. Fold in three, two pieces the same size and one smaller.

Side edge	Front Edge	Side edge
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Tape the two edges together.

Allow the front edge to curve like a piece of cake.

Once it is taped trace the top edge onto another piece of paper. Cut it out and tape it on the top to make the top of the piece of cake.