

ALBERTA DISTANCE LEARNING CENTRE

Art 10 FNA1400

Assignment Booklet 18 Lesson 18: Landscape Sketching

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 18		
TOTAL		

Please use the correct preprinted label for this
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CANADIAN CATALOGUING IN PUBLICATION DATA

FNA1400

Art 10

Assignment Booklet Package

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Art 10

Lesson 18



Student Example – by Garrett D

Landscape Sketching

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?

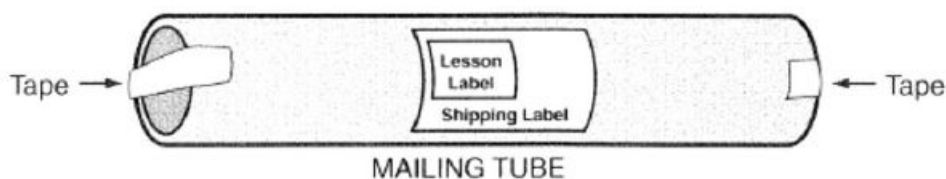
Preparing the Assignment Booklet

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 18

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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Landscape Sketching

Landscapes are pictures that show outdoor scenes. In Lesson 18, you will make sketches showing places in your community.

Shadows

In some of your sketches, you will need to show *shadows*. Because shadows are seen more easily on sunny days, at least two of your sketches should be made when the sun is shining. Use of shadows has been discussed in Lessons 10, 12, and 13. Example 18-1 shows a scene on a grey overcast day. The shapes look rather flat because of the lack of shadows.

18-1



© DLB

Example 18-2 shows the scene on a bright sunny day. Shadows caused by the sun shining on the objects and surfaces help us see shapes more clearly. The sides of the objects that face the sun are in light. The sides that face away from the sun are in shadow. The large trees and the granaries cast shadows on the ground. We know the sun is to the left because the shadows are to the right, away from the source of light.

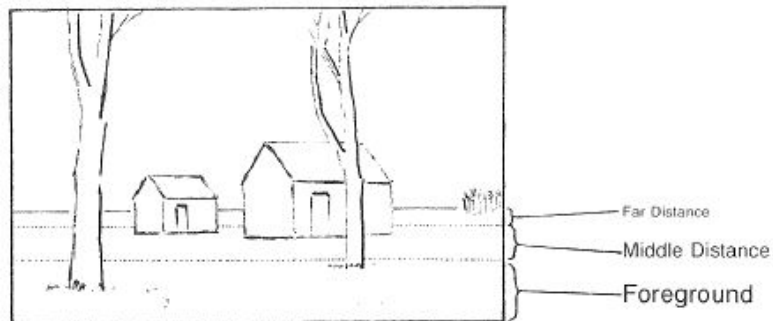
18-2



© DLB

The area near us in a picture is the *foreground*. The area more distant is the *middle ground*. The area most distant is the *far distance*. The foreground, the middle ground, and the far distance are labelled in Example 18-3.

18-3

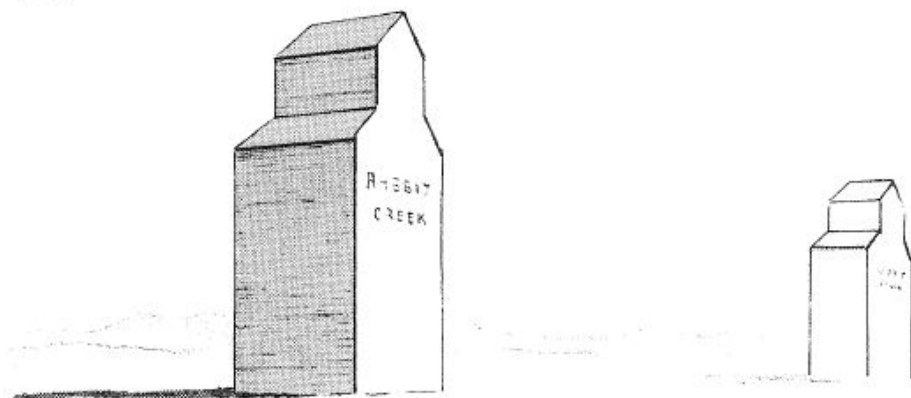


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Aerial Perspective

Aerial perspective makes light areas that are far away appear darker than light areas that are nearer. It makes shadows that are far away look less dark than shadows that are nearer. (See the discussion of aerial perspective in Lesson 12.)

18-4



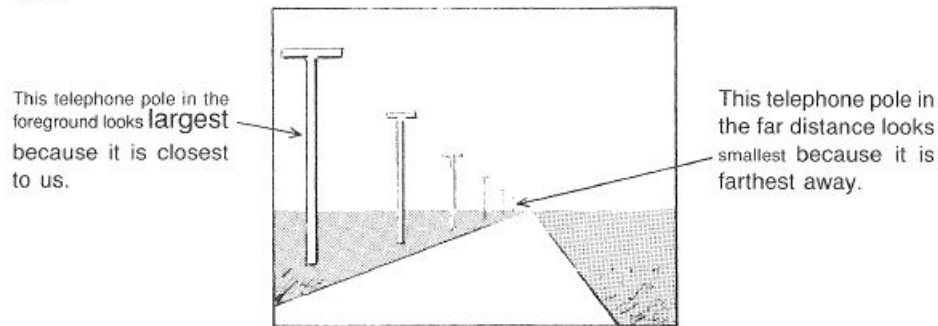
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Example 18-4 shows aerial perspective. The elevator to the left is in the foreground. It has dark shadows on its walls and roofs, it casts a dark shadow on the ground, and the wall in sunshine is light. The elevator to the right is in the middle ground. The shadows on its roof and walls are not so dark, and the building casts a less dark shadow on the ground. The sunlight on the wall is less light. The hills in the far distance are an even grey because light and shadow almost merge.

Diminution of Size

Aerial perspective gives a picture distance. Another way to achieve distance is to show the same sort of object more than once. By showing the object *smaller*, you can suggest distance. You can see *diminution of size* if you look at power poles. The poles become smaller as you look down a road.

18-5



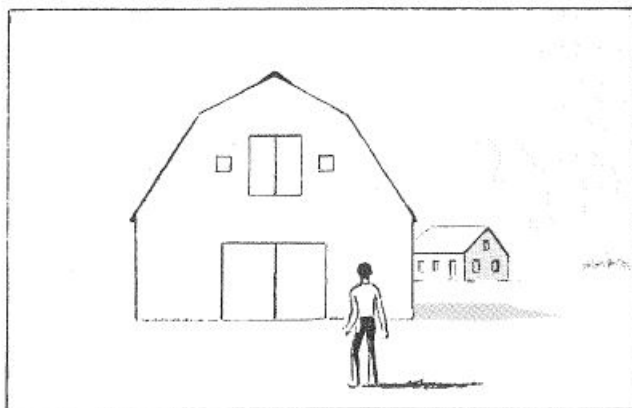
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In Example 18-4, the grain elevator to the right appears farther away because it has been shown smaller than the elevator to the left.

Overlapping

Another way to suggest distance is *overlapping*. An object that overlaps another object comes partly in front of it. In Examples 18-1, 18-2, and 18-3, a large tree overlaps the granary at the right. Because it overlaps the granary, it is closer to us than the granary is. In Example 18-6, the barn overlaps a house. This helps make the house seem farther away. Although the man in Example 18-6 is shown smaller than the barn, he appears closer to us because he overlaps the barn. In addition, he is in the foreground and casts a darker shadow.

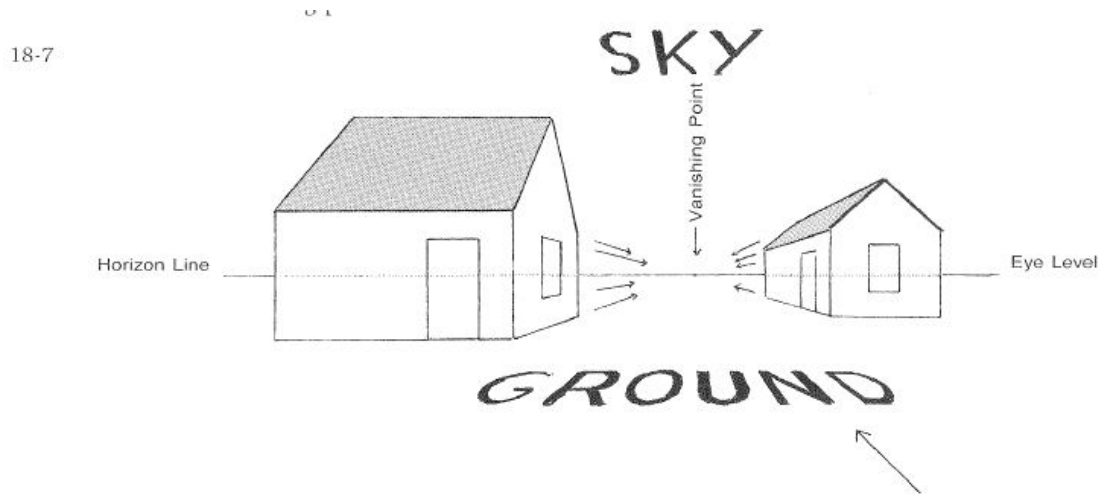
18-6



© DLB

One-Point Perspective

We can use *linear perspective* to achieve distance. When objects are drawn in perspective, level parallel lines recede to a common vanishing point on the horizon. The horizon is the level line that separates the earth from the sky. Trees, hills, and buildings may hide the horizon line, but it is still there. The horizon line is always at our eye level. Example 18-7 shows two buildings drawn in *one-point perspective*. Level parallel lines seen above the horizon slope downwards to a common vanishing point on the horizon.

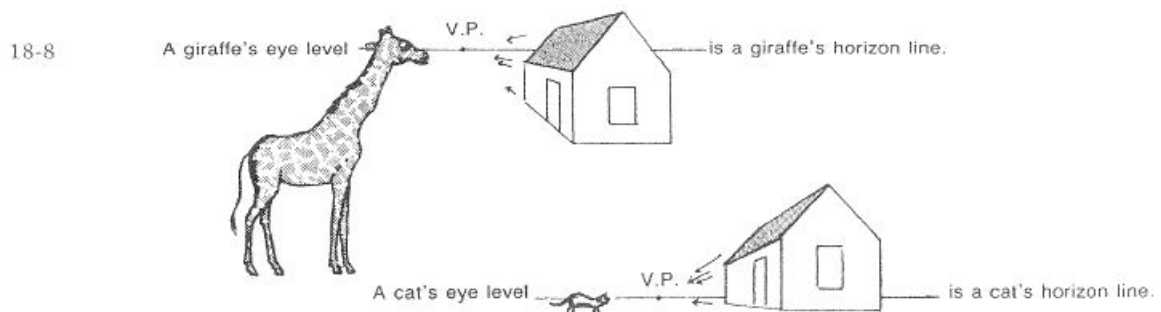


© DLB

Level parallel lines seen below the horizon, slope upwards to a common vanishing point on the horizon.

In Example 18-7, the horizon line is shown as a dotted line where it is hidden by the two houses. Arrows show how the parallel, level lines of the house recede to a vanishing point on the horizon.

Depending on our eye level, objects are seen more above the horizon or more below the horizon. Example 18-7 shows houses seen by an adult human. Example 18-8 shows the house as seen by a giraffe. The house is mostly below the horizon of the giraffe's eye level. In addition, Example 18-8 shows the house as seen by a cat. The house is mostly above the horizon, the cat's eye level.

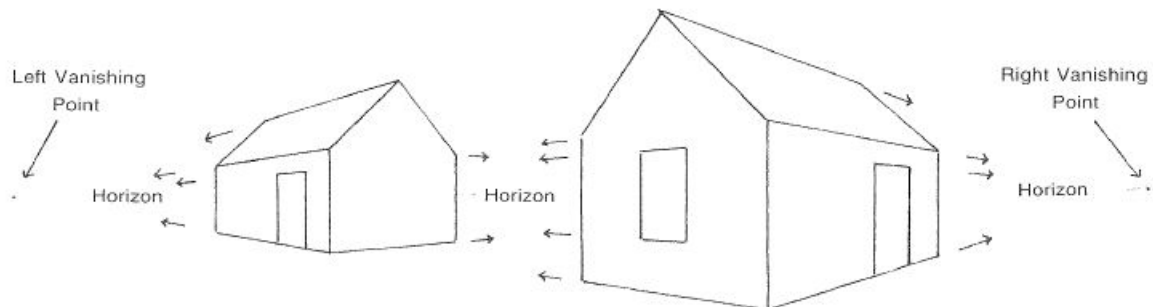


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Two-Point Perspective

Objects seen at an angle can be drawn in *two-point perspective*. Example 18-9 shows two houses seen at an angle. They are drawn in two-point perspective. All parallel level lines to the left recede to a common vanishing point at the left. All parallel level lines to the right recede to a common vanishing point at the right. These vanishing points are on the horizon.

18-9



© DLB

(Examples 18-5, 18-7, 18-8, and 18-9 have no aerial perspective. They show linear perspective only.)

Landscape Sketching

Your sketches should show places in your own community where you can be on the spot and draw directly from reality. Subjects such as your home, a farmyard, a local church, or a local school are suitable.

18-10



© DLB

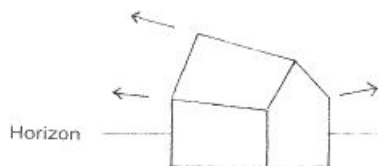
The sketches should not take more than about 10 minutes each. Draw quickly, but try to show all important details.

Example 18-10 shows a sagging ridge peak and eaves, but the front is higher than the back of the building because they are seen above the horizon. A few brisk lines indicate the logs. Because the shape of the cabin is most important, it is drawn in a clear way. We are shown the horizon line and some neighbouring trees so we can see the cabin in its landscape setting.

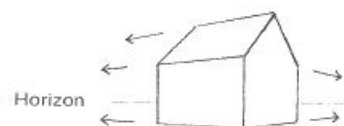
Contrasts of light and shadow on the cabin and the ground help show clearly the shape of the cabin. Deep black shadows occur inside the door and window. To create such shadows, you can use a black felt pen. Jagged lines in the foreground indicate tangled weeds and wild grass.

Unless you are drawing a building in a state of collapse such as the one in Example 18-10, do not draw ridge peaks and eaves sloping up when they are seen above the horizon. Example 18-11 shows a building in which the ridge peak and eaves tilt upwards in an impossible way. Example 18-12 shows these details tilting downwards correctly. When you sketch, do not bother with exactly measured perspective. Remember the basic rule that level lines seen above the horizon appear to slope downwards and level lines seen below the horizon appear to slope upwards.

18-11 — not this



18-12 — but this

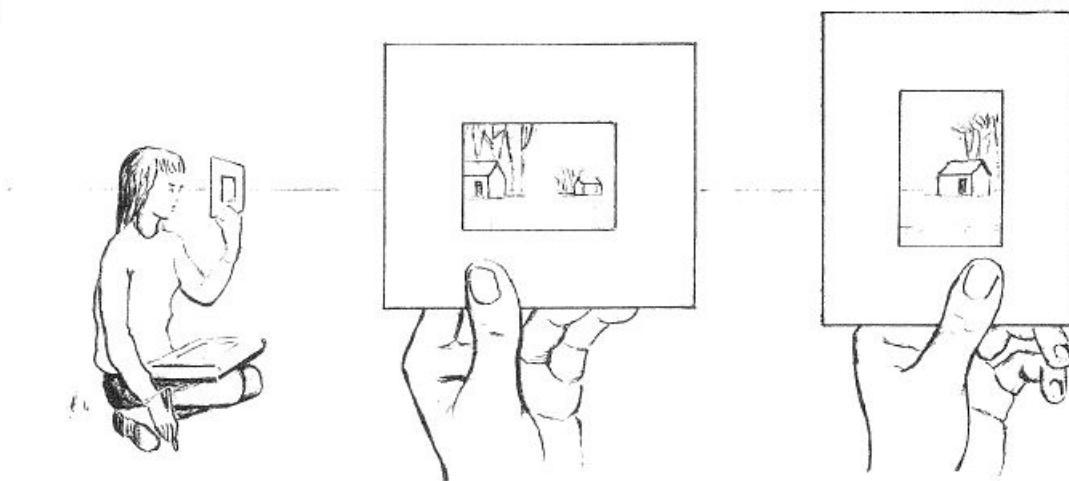


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A *viewfinder* is useful when you sketch. Take a small piece of cardboard and cut a hole through it the same shape as your sketches but smaller. A good size for your sketches is 12 cm by 18 cm; therefore, 4 cm by 6 cm is a good size for the hole in your viewfinder because this hole is the same shape as the sketches but smaller.

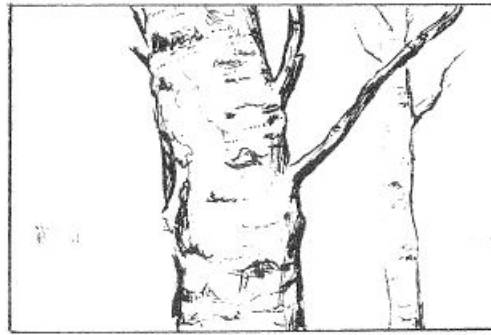
Hold the viewfinder before your eyes. It serves as a frame to help you select what to show in your sketch before you start drawing. Example 18-3 shows the use of a viewfinder and the two possible selections made from the same view.

18-13



© DLB

18-14



Due to nearness,
more details are
shown.

Due to distance,
fewer details are
shown.

© DLB

In one of your five sketches, concentrate on showing carefully the *details and textures* of an object. Distance obscures fine details and textures. Weeds and blistering paint are the sort of details and textures on which to concentrate.

Example 18-14 shows the textures of bark on a tree trunk. Your sketch will be larger, so you should show more precise details than can appear in a tiny sketch such as Example 18-14.

Notice how many more details you have been able to show in your close-up sketch than in your other sketches showing objects from farther away.

You may use colour for some of your sketches. If you have any pastels or colour crayons, indicate rapidly some of the colours you are seeing.

In cold weather, dress warmly to go sketching. Only if the weather is bitterly cold should you draw views seen from windows of your home and/or school.

PERSPECTIVE

LEADS OUR

EYES

DEEP

INTO

A PICTURE

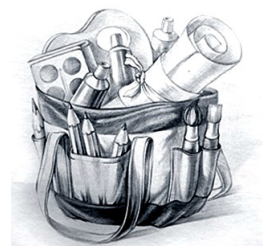


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Art 10 – Lesson 18 – Assignment Section

Goals and Objectives

- Discover various aspects of dimensions and perspectives by observing landscapes from various viewpoints.
- Practise various techniques of perspective and landscape design methods through sketching and drawing based on your direct observations.



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Assignment I: One-Point or Two-Point Perspective Drawing – 40%

- Using a **half sheet** of the white supplied paper, create *either* an **one-point** or **two-point perspective pencil drawing**.
- In your drawing, show the **same** type of object **more than once** so that it appears smaller when it is farther away. You need to **overlap** objects to **show aerial perspective**.
- You can draw realistic, abstract (see Lesson 6), or fantasy shapes (see Lesson 11) for this assignment, but the objects **must** contain some straight level parallel edges.
- Use **linear perspective** as well as other techniques discussed in the lesson material.
- On the back of your drawing, indicate whether you created a **one-point** or **two-point** perspective drawing.

Assignment II: Landscape Sketches – 40%

- In either pencil or ink, create **at least four** landscape sketches (any outdoor scene that includes elements such as field, forest, mountain, river, buildings) from **direct observation**.
- Each sketch should be approximately the size of this paper (**20 cm × 28 cm**).
- One of your sketches should be a **close-up** of a landscape, illustrating **textures** and **fine details**.
- The other sketches should show all three areas of **background, middle ground, and foreground**.
- Below each sketch, indicate **where** the scene is located. Also, indicate the **weather conditions** of your landscape (sunny, overcast, rainy)
- **Note:** Do not hand in lesson 18 until you have completed Lesson 19 because you will use one of your Assignment II landscape sketches as inspiration for your landscape painting assignment in Lesson 19. Thus, **Lessons 18 and 19 should be submitted together**.

Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 18.

Sketch Activity 18 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 18.
- **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.

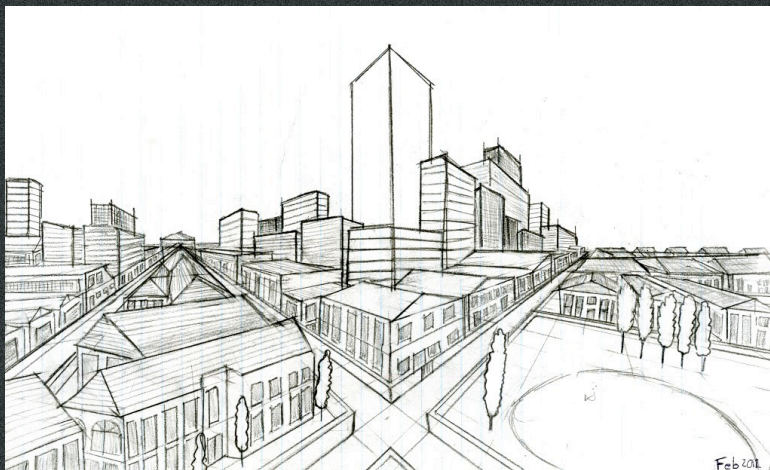


Art 10 – Visual Exemplars

Student Visual Exemplars



Assignment 1 – 1-Point Perspective – by Nina Smith



Assignment I – 2-Point Perspective – by Chris Isaac



Assignment II – Landscape Sketches – by Mandie Jichita



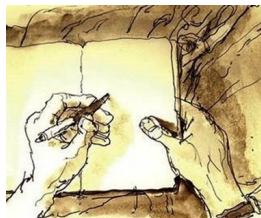
Assignment II – Landscape Sketches – by Garrett Dix

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 18 – Artist Statement	
Assignment II only	
Title of Artwork	
Media You Used	
Description of Process <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 scenes again?	

Lesson 18 Sketch Activity



© ADLC

Draw a detailed close-up of an object you ***use every day***. Zoom in very close to the object to emphasize ***dramatically*** the details in a large format.

Lesson 18 Assessment Rubric (This will be completed by your marker.)

Assignment I (1-point or 2- point perspective drawing)	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
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 assignment, but it lacks a finished appearance.	Project shows clear understanding of assignment. With more effort, the project might have been outstanding.	Project shows inventive interpretation of assignment. Effort was beyond requirement.	/10
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
Assignment II (Landscape sketches)	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
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 assignment, but it lacks a finished appearance.	Project shows clear understanding of assignment. With more effort, the project might have been outstanding.	Project shows inventive interpretation of assignment. Effort was 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
Assignment I and II Additional Comments						/40
Completion of Artist Statement						/5
Sketch Activity 18						/5
Lesson 18 Total Score						/50 %

