

ALBERTA DISTANCE LEARNING CENTRE

Art 10 FNA1400

Assignment Booklet 19 Lesson 19: Landscape Painting

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 19		
TOTAL		

Please use the correct preprinted label for this course and Assignment Booklet.

Name	_____
Address	_____
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Apply Assignment Label Here

Teacher's Comments

Teacher's Signature

CANADIAN CATALOGUING IN PUBLICATION DATA

FNA1400

Art 10

Assignment Booklet Package

ISBN: 978-1-927090-72-5

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Alberta Distance Learning Centre

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<http://www.adlc.ca>

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Art 10

Lesson 19



Student Example – by Garrett D

Landscape 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?

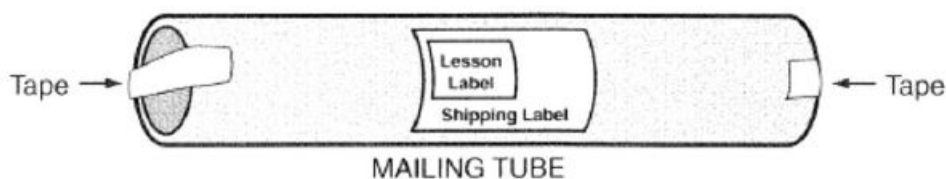
Preparing the Assignment Booklet

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 19

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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Landscape Painting

Choose one of the four sketches with far distance, middle ground, and foreground that you did for Assignment 2 of Lesson 18. This sketch is the source for the landscape painting for Lesson 19.

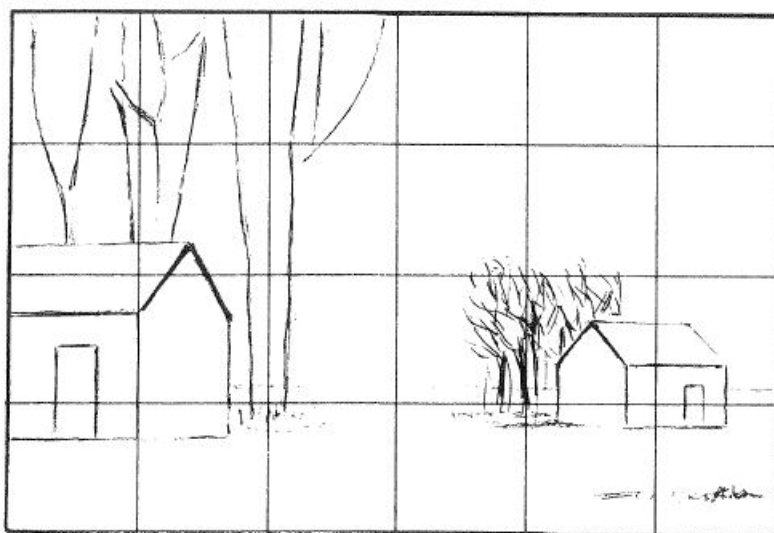
Your painting will be larger than your sketch, but it must have the same proportions. For example, if your sketches are 12 cm by 18 cm, the size recommended in Lesson 18, your landscape should be 40 cm by 60 cm, which is the same ratio. Cut the sides of a sheet of the painting paper so it is 40 cm by 60 cm.

Use the grid method to enlarge your drawing on the painting paper. Down each side of your sketch, measure 3 cm lengths. Down each side of the printing paper, measure 10 cm lengths. Then, draw very light pencil lines so both the sketch and the painting paper are covered with a grid work of squares.

19-1



A Sketch



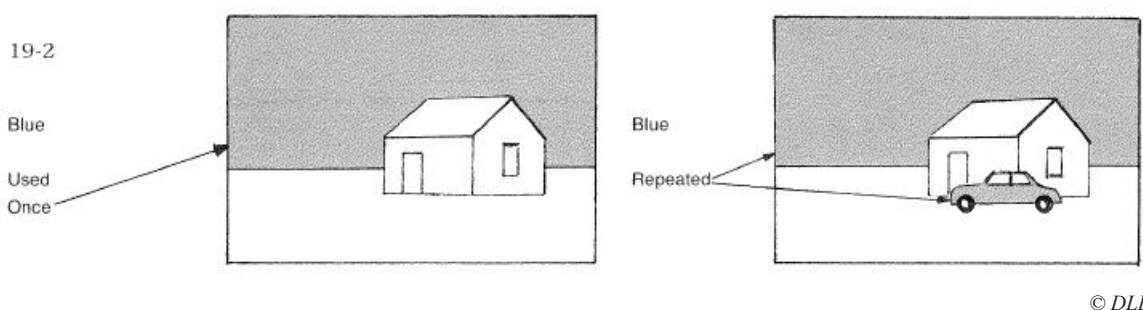
Enlarged

© DLB

In each square on the painting paper, you should redraw on a larger scale the shapes in each equivalent square on your sketch. Press lightly as you draw the outlines of large shapes such as buildings. Then, draw smaller shapes such as windows. Do not draw small details such as shingles. Refer to shadows in your sketch as you draw the outlines for shadows in your painting. Then, erase all grid lines. Now, you are ready to start painting.

Paint your picture preferably by daylight and near a window so that you can check the colours outdoors with those you are using in your painting. If you did this lesson during winter, you would show snow or dead brown grass. In summer, you would show green leaves and green grass. In fall, the trees would be shedding glorious yellow and orange leaves. In spring, budding trees are an exquisite yellowish-green.

Follow the three principles for making a good picture as listed in Lesson 2. Add details and make changes that you think improve your picture. To achieve good colour balance, you might add a blue car parked by a house to *repeat* the blue colour of the sky, or you might add a red granary at the left side of your painting to *repeat* the colour of a red barn at the right side. Paintings are *not* photographs; make changes from your sketch as you paint if your product will be improved.



Shadows tend to be bluish as well as darker than objects. Shadows on snow are bluish-grey. The shadows on green grass are blueish-green and dark green. Make shadow colours cooler. A shadow on a red barn is more violet and dark red. (You can make violet by mixing blue with red. Refer to the colour wheel and the discussion of colour in Lesson 2.) Mix blue into colours to make shadow colours. Mixing a bit of a colour's complementary with it will darken it. Green (a good shadow colour for yellow) can be made by mixing some blue with yellow. A bit of violet, yellow's complementary colour, darkens the shadow. Use black sparingly; shadows made by adding black look harsh and unnatural.

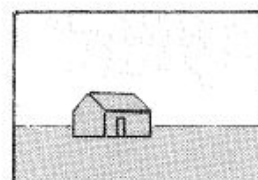
Weather and Tone

Weather alters the tone of a landscape. The land and objects on it look darker against a light sky on overcast days and shadows are not noticeable.

19-3



A Granary Seen
on a Sunny Day



A Granary Seen
on an Overcast Day

© DLB

Weather and Colour

The *weather* alters the colour of a landscape. Sunny skies are usually blue. Overcast and rainy days have silvery grey skies. Storm clouds can be quite black, and at night, the sky is a bluish-black colour. The colours of land and objects appear dark against the lighter sky of an overcast or rainy day. Colours look more intense and bright on a sunny day. The sky at dawn or sunset can be yellow, orange, or other wonderful colours.

Aerial Perspective of Colour

Lesson 18 discusses how aerial perspective makes distant shadows look less dark than more nearby shadows and how it makes distant light areas less light than nearby light areas. Aerial perspective also affects colours. Distance makes far-off colours more bluish and duller. The green of far-off trees and fields is more bluish-grey than the intense, bright greens of the same sort of trees and crops nearby.

Climate

Climate influences colour. If you are painting a landscape near Drumheller on a sunny summer day, the colours of your painting will be different from the colours you would use if you paint a landscape near Vancouver on a sunny day. The brilliant light in Drumheller makes distant details quite clear, but tends to bleach colours, too. Dryness makes the green of the hillsides rather olive-coloured. The moist atmosphere of Vancouver makes aerial perspective more obvious. Distant details are less clear, and colours are more intense. The greens of trees and fields are rich and lush.

Temperament

An artist's *temperament* influences his or her painting. Two artists painting the same scene at the same time will paint different pictures because the artist's eye is not like a camera's lens that records everything. Consciously or unconsciously, when you paint a picture, you select what you think is important and emphasize it in your painting.

On the next two pages are two landscapes; both were painted on sunny days with some clouds. How different the paintings are. In addition, differences are due to climate and the temperaments of the artists.



John Constable, 1776-1837. "The Hay-Wain". 1821 © ADLC

John Constable painted this landscape in 1821. It is a scene of a hay *wain* (wagon) fording a stream in Suffolk close to his childhood home. Like most of rainy England, Suffolk has lush trees and beautiful green fields. The place shown in the picture is real. The house at the left, called Willy Lott's cottage, is still standing. Constable painted this picture from sketches he made directly from nature.

The Hay Wain not only shows a real place, it expresses Constable's personality. His picture shows his intense love of the countryside where he grew up. He was a stubborn, quiet man who loved his family and his country. Clouds, trees, meadows, and water were all he needed for his magical pictures. Obviously, he was unlikely to paint spectacular volcanoes and waterfalls in far-off lands.



Vincent Van Gogh, 1853-1890. "Cypress and Wheatfield". 1889 © ADLC

Van Gogh, a Dutch artist, painted *Cypresses and Wheatfield* about 70 years after Constable painted *The Hay Wain*. Van Gogh painted it in Provence, a sun-baked part of southern France, very unlike his own cool and watery Netherlands. The picture was painted outdoors, directly from nature and not from sketches. The colours of the painting blaze under intense sunlight, and the trees, bushes, and wheat writhe in the heat. The clouds are tormented, and even the mountains seem to move.

The excited look could be partly due to the Mistral, a violent wind of the area, but it is also due to Van Gogh's personality. At the time that he painted this landscape, he was staying at a mental institution, and in the following year, he is alleged to have killed himself. The tension, twisting shapes, and brilliant colours reflect not only the real landscape but also Van Gogh's anguish and hyper-awareness. An artist like Constable might have seen peace in the places where Van Gogh saw torment.

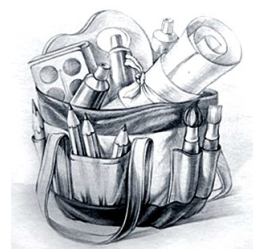
Constable painted familiar scenes, but he used a bold technique of jabs and splashes of paint that startled his public. From a little distance, the jabs and splashes fuse, as in our reproduction of *The Hay Wain*, into a beautiful illusion of billowing clouds, dazzling sunshine, shimmering water, and glittering leaves. Distance makes details of the trees beyond the sunlit field and the right edge of the picture too small to be seen clearly. Aerial perspective makes the green of these trees slightly more bluish. *The Hay Wain* is an oil painting.

In *Cypresses and Wheatfield*, Van Gogh has trowelled thick paint on his canvas and used raw intense colours side by side. His all-out attack makes Constable's technique seem genteel, and yet Constable's way of applying paint had been called ferocious. In Van Gogh's painting, the distant mountains are to the left. We know this because they are shown smaller and more bluish. The shadows on the clouds are bluish-grey, shadows on the yellowish-green bushes are bluer, and greens are darker. *Cypresses and Wheatfield* is an oil painting.

Art 10 – Lesson 19 – Assignment Section

Goals and Objectives

- Create a landscape painting of a local scene.
- Experiment with various painting techniques to create an effective landscape painting, including mixing colours to affect shades and shadows.
- Use the applied media to depict the various effects of weather and climate as well as experiment with the various techniques needed for depiction of foreground, middle ground, and background.



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Assignment I: Landscape Painting – 80%

- Using a **full sheet** of the white supplied paper, paint a landscape based on one of your sketches from Assignment II in Lesson 18. It should be based on a sketch that illustrates the **foreground, middle ground, and background** of your chosen scene.
- Follow the **step-by-step** instructions outlined in the lesson material.
- Remember that your choice of colours, shapes, tones, as well as contrast of darks and lights will contribute to the general mood and visual voice of your painting.
- Your landscape painting **should illustrate** a scene that makes the viewer want to walk **into** your landscape to explore it further.

Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 19.

Sketch Activity 19 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 19.
- **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



Landscape Painting – by Garrett Dix



Landscape Painting – by Mandie Jichita

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 19 – Artist Statement	
Assignment I	
Title of Artwork	
Indicate the Media you Utilized:	
<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 paint the same landscape painting again?	

Lesson 19 Sketch Activity



©ADLC

Fill this *entire* page with *various* types of human eyes to illustrate various *colours*, *shapes* and *details*.

Lesson 19 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
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 19		/5
Lesson 19 Total Score		/50 %

