



LESSON 7 LEVEL B PERSPECTIVE (SPACE)

WHAT YOU WILL LEARN:

using mixed media to create a landscape with perspective

WHAT YOU WILL NEED:

Construction paper, 30.5 x 45.7 cm (12"x 18") in three "nature" colors, such as tan, light blue, green, gray, brown; white tempera paint in a shallow container; broken pieces of art chalk; scissors; paste or glue; moist sponge; paper towels; newspaper to cover the work area.

TIPS": Take time to look closely at landscape paintings by well known artists. Thomas Cole's Notch in the White Mountains is an example. Pretend to be small enough to enter one of these pictures: Where would you start? Where would you go? You would probably begin in the foreground, the part that seems closest. Moving through the landscape, you will reach the middle ground and wander off into the background. Notice where the artist has made the largest shapes and strongest colors. . .in the foreground. Now look for the smallest shapes and palest colors. They probably are in the background.

HERE, NEAR, AND FAR: Foreground, Middle Ground, Background

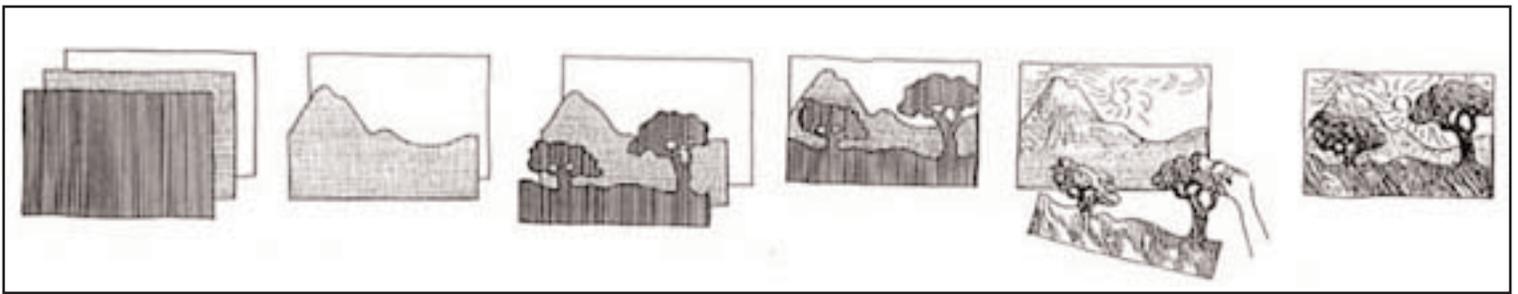


Thomas Cole Notch in the White Mountains
National Gallery of Art Washington D C

Getting Started: Think how you will make your landscape. What shapes will be in the far-off background? In the middle ground? In the foreground? You will use mixed media, a combination of cut paper and a dip-and-draw paint technique to make this landscape.

1. The lightest color paper is your support paper. It will serve as the background. Cut an outline of hills or some other skyline from a medium color paper. This is for the middle ground. It should reach to the bottom of the support paper.
2. Cut the darkest paper, the foreground, to show another outline at the top, shorter than the middle ground. The bottom of the picture should be





three papers thick. Touch-glue them together.

3. Now you can paint objects on the landscape with the dip-and-draw technique. Dip a piece of colored chalk into the tempera and draw a stroke. Dip again every two or three strokes to keep the chalk from powdering off.

(You will notice an Impressionist quality of strokes of color, such as the painter, Claude Monet, might have used.) Cover most of the picture with dip-drawn and natural things so that the paper colors almost disappears. Use your darkest chalk tones in the foreground and the lightest ones in the faraway background. Let the paper colors remind you which chalk tones to use and how big to draw the objects.



Marika Age 9

CLEAN UP:

Wipe the paint off your chalks by stroking them on a moist sponge. Then put them away. Throw away the newspaper. Wipe the table and any spills. Wash your hands and put away the rest of your materials. Then no one will say, "Clean up that mess!"

WORDS TO LEARN:

Impressionist quality: The Impressionist painters tried to capture the effect of light on the objects and scenes they saw. They used dabs of unmixed color to look like the effects of light. They worked rapidly and let their brush strokes show.

TALK ABOUT IT: Can you see the differences between the foreground, middle ground and background of your landscape? If not, how could the picture be changed to make that happen?

MORE IDEAS: Now that the different colored papers have shown you the distances in a painting, do another dip-and-draw landscape painting on a single, medium color paper.

CONNECTIONS:

1. Pretend to walk through any traditional landscape painting. Stop and look around. Describe the scene from that look-out point, orally or in writing.
2. Find out about the Impressionist painter, Claude Monet. What were some of the things he painted? Do you like his style of painting? Why or why not? Try: http://www.artcyclopedia.com/artists/monet_claude.html

