

Perspective

Grade 4 – Lesson 6

(*Art Connections*, Level 4, pgs. 136-139)

Big Idea

Using overlapping, diminishing scale, and relative placement can create the illusion of three-dimensional depth on a two-dimensional surface.

Learning Targets and Assessment Criteria

Target 1: Creates the illusion of deep space on a 2-D plane. (Arts EALR 1.1.2 *Principles of Organization: Implied depth*)

Criteria 1: Uses overlapping to imply depth.

Criteria 2: Uses diminishing scale to imply depth.

Criteria 3: Places objects above the midline of the composition to imply depth, and below the midline to imply proximity.

Local Art Reference



A Country Home, 1854
Frederick Edwin Church
Seattle Art Museum, 65.80



The Doge's Palace and the Grand Canal, Venice, 1710
Luca Carlevariis
Seattle Art Museum, 50.70

(NOTE to Teacher: See **Art Background** section at end of lesson for more information about these works of art.)

Looking at Art Questions

1. There are many different ways to **imply depth** on a flat surface. Where are you most convinced that you can walk into one of these paintings? What did the artist do to convince you that you could do that?
2. These various ways of implying depth in a composition are called **perspective**. Where do you see an example of **overlapping** to imply depth?
3. When objects get little as they recede into the background, we call that **diminishing scale**. Where do you see diminishing scale used most convincingly?
4. Another way that artists imply depth is by placing objects that appear further away from us higher up in the composition and objects that appear closer to us lower down. Which artist, in your opinion, uses this **relative placement** technique to the greatest advantage?
5. Artists choose which of these and other techniques they want to use to imply depth. Today we will practice and combine all three of these techniques.

Art Making Activity

Make a Landscape with Deep Perspective

How can you make a landscape that implies deep space?

1. We're going to make landscapes that show deep space.
2. First we're going to practice the three techniques we discussed for implying depth: **overlapping, diminishing scale and relative placement**. Label each of your three pieces of paper with one of those words, then make a sketch or small painting that demonstrates each perspective technique.
3. Steps for the Teacher (Day 1):
 - a. Guide students in practicing the three perspective techniques on three different pages of their sketchbooks.
 - b. Encourage students to look at landscape images (calendar pages or postcards) while they work so that they don't all fall into landscape clichés.
 - c. If time permits, have students make a plan in their sketchbooks for how they will combine all three techniques into one image in session 2.(Day 2)
 - d. Have students sketch and paint their finished compositions, checking to make sure that they used all three perspective techniques.

Day 1

Each Student Needs

- A sketchbook
- A sketching pencil (2-4H)
- A Staedtler eraser

Day 2

Each Student Needs

- A sketchbook
- A sketching pencil (2-4H)
- A Staedtler eraser
- 1 piece of 11x17 watercolor paper
- A laminated art mat to tape down the four sides of their paper to

Tips for Teachers

Before class

- Gather some calendar images of landscapes for some students to work from. Some will want to imagine their own landscape and others will want an image to reference as a starting point for their composition.

Vocabulary

Perspective	Diminishing scale
Implied depth	Relative placement
Overlapping	

- Blue tape
- Paper towel

Every Pair of Students Need

- A set of watercolor paints
- Water container
- A range of water media brushes
- Landscape Images

Cross-Curricular Connections

Geography – Mapping

Science – Technical illustration

Reflecting on Our Art

- **Describe:** Describe your landscape.
- **Analyze:** Where did you create the greatest illusion of depth? How did you create that?
- **Interpret:** What title would you give your landscape? Does it look like an inviting or forbidding place to be?
- **Decide:** How could you add to the sense of deep perspective?

Self-Assessment

Name _____

- I used overlapping to imply depth.*
- I used diminishing scale to imply depth.*
- I used high/low relative placement of objects to imply depth.*
- I used atmospheric perspective to imply depth*

I would title my landscape...(and explain why)

Art Background (for **A Country Home**, 1857, by *Frederick Edwin Church*)

The hand of man generally improves a landscape. The earth has been given to him, and his presence in Eden is natural. He gives life and spirit to the garden.

The Home Book of the Picturesque, 1851

Frederic Edwin Church, American, 1826 - 1900

The son of a wealthy Hartford businessman, Frederic Church enjoyed an extraordinary measure of family support in his desire to work as an artist. He first studied briefly with two local artists, Alexander Hamilton Emmons (1816-1884) and Benjamin Hutchins Coe (1799-1883). Through his father's business connections with Daniel Wadsworth, a prominent Hartford art patron and founder of the city's first public art museum, Church then entered the tutelage of America's most celebrated landscape painter, Thomas Cole. In 1844, when he was eighteen, Church moved from Hartford to Cole's home in Catskill, New York, on the Hudson River, and over the course of the next two years became Cole's protégé and close friend. Church also helped in his own way to make the Hudson River landscape famous in art.

By 1857, Church was the most celebrated painter in America, renowned in both the United States and Great Britain for his views of American and South American scenery.

Excerpted from the Seattle Art Museum *Close-Ups* online at:

<http://www.seattleartmuseum.org/SAMcollection/code/emuseum.asp?style=single¤trecord=10&page=collection&profile=objExplores&searchdesc=WEB:CloseUps&newalues=1&newprofile=objMakers>

Art Background (for **The Doge's Palace and the Grand Canal, Venice**, 1710, by *Luca Carlevaris*)

This painting offers a window onto life in Venice along the Molo, the wharf near the Piazza San Marco. It is both a topographical rendering of the city's unique setting and a sensuous evocation of its atmosphere, variety of human activity and color. Paintings like this were made for northern European visitors to Venice who wanted to take a memento of their visit back home.

During the eighteenth century, extended travel in Europe formed an important part of an English gentleman's education, exposing him both to monuments of history and European aristocratic society. In Italy, the Grand Tour usually encompassed stops in Florence, Rome, Venice and Naples, with its ancient sites nearby. During these voyages, which could last several years, travelers collected artifacts, books, works of art and other collectibles to display in their homes. *Veduta*, or view paintings, became popular as souvenirs of this important period in one's life. Living with *vedute*, the traveler might find that his specific memories of Venice would gradually merge with the painting's sunny image of vivacious city life and perpetually rosy summer.

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<http://www.seattleartmuseum.org/SAMcollection/code/emuseum.asp?style=single¤trecord=85&page=collection&profile=objects&searchdesc=WEB:CloseUps&newvalues=1&newprofile=objExplores>

Assessment Checklist

Student	Uses overlapping to imply depth	Uses diminishing scale to imply depth	Places objects above the midline of the composition to imply far away depth, and below the midline to imply proximity	TOTAL 3
1.				
2.				
3.				
4.				
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30.				
31.				
Total Points				
Percent Comprehension				

Teacher Notes:

Letter Home

Dear Family,

*Today we learned that artists can create the illusion of deep space in a flat work of art. We learned that artists can achieve this **perspective** in many different ways – through **overlapping**, **diminishing scale** (things getting smaller the further away they appear), **relative placement** (objects that appear closer being placed lower in the composition, and objects that appear further away being placed higher in the composition).*

We looked at landscapes that implied depth by four different artists: Grant Wood, a 20th century American painter, Frederick Church, a 19th century American artist, Luca Carlevariis, an 18th century Italian artist, and Antonio Ruiz, a 20th century Mexican artist. We practiced each of the perspective techniques that these artists used, and then combined them into landscapes of our own with deep implied space.

The next time you are out for a walk, look for these different ways of implying depth around you. Our mountains provide excellent examples of perspective every day. How do different atmospheric conditions alter how we perceive the most far away images on the horizon?