

# WOODMERE

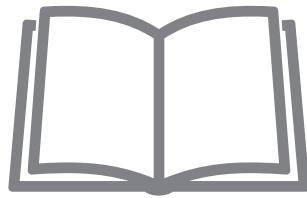
## ARTISTS IN BLOOM

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ACTIVITY WORKBOOK

## LANDSCAPES

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This workbook is designed to be viewed as a booklet with facing pages.  
To view this document as intended, please download and open the pdf. Enjoy!

# WELCOME!

A **landscape** is an image of the outside world. In this workbook, you will learn how artists convey their feelings about a particular place through **color, light, shapes, textures, and space** (what is near and what is in the distance).

Explore paintings created long ago and others made now. Use your imagination to take a journey through the landscapes and think about: the sounds you would hear, what you might smell, animals you would see, and how you might feel in this landscape.



# EDMUND DARCH LEWIS

American, 1835–1910

**Edge of a Forest on the  
Susquehanna River (Early Morning)**

1866

Oil on canvas

Woodmere Art Museum: Museum purchase, 2018

**Edmund Darch Lewis** was considered one of the greatest landscape painters of his time.

Look at this landscape. What do you notice? Here the artist creates a deep and spacious view of a place that follows along a river's edge. Follow the river as it zigzags from the **foreground** (front) to the hills in the distance.

What season of the year is it? What time of the day is it? What do you see that tells you that? Imagine what sounds you would hear if you were in this landscape. Notice how the **light** of the rising sun in the **background** sky touches every element of nature. Thick yellow paint radiates light and energy throughout the entire painting.

Look how the sun's rays of light affect the clouds and the sky. Trace your finger along the **shapes** of clouds lit by the sun. Beams of light spread across the water and create reflections. Trace your finger along the shapes reflected on the water.

Notice how the trees lean toward the sun, dependent on its light to grow.

What is different about the hills between the mountains along the edge of the river and those in the distance? Light seems to soften the distant mountains as they meet the sky.

Find the people in this painting. What are they doing? Notice the small **size** of the two figures in comparison to the grandness of the scene.

This landscape was painted in 1866, one year after the end of the Civil War. Notice the tree stump in the foreground. Look carefully to see how it is sprouting new leaves. New leaves bring hope and remind us of the persistence of nature's growth. The dramatic sunrise suggests a new beginning in the country's history after the devastation of the Civil War.

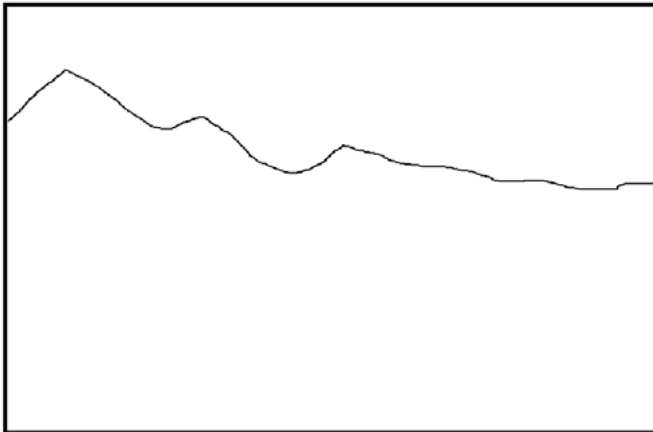
**On the next page:**

Create a landscape.

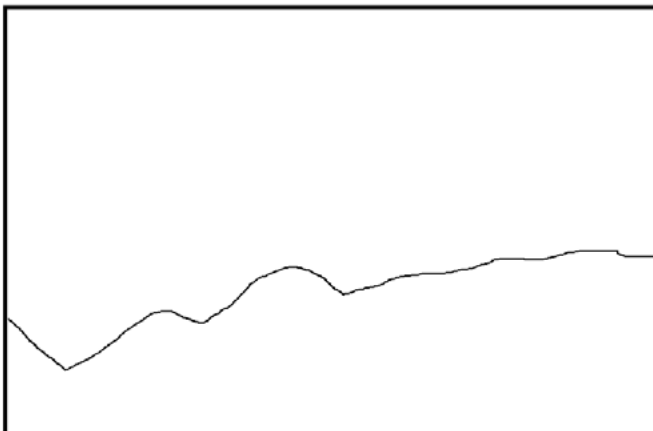
1. To create a sense of depth, start by drawing a **horizon line**, an imaginary line artists use to separate the sky from the earth. Draw the horizon line from one edge of the paper across to the opposite edge. You can make it curvy, diagonal, straight, zigzag, or a combination of lines.

The higher the horizon line, the bigger the earth below. See picture A.

The lower the horizon line, the bigger the sky above. See picture B.

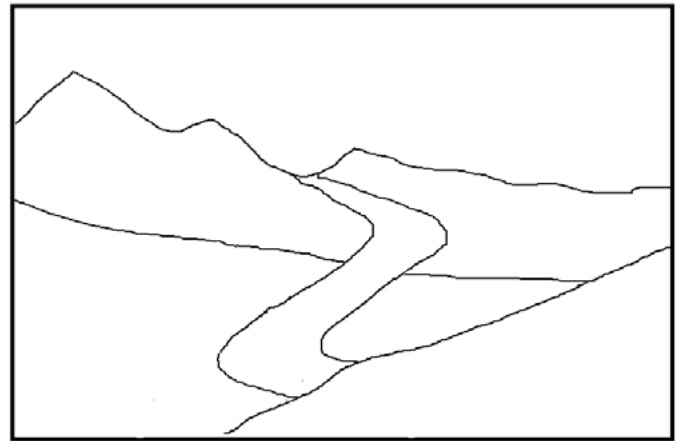


A.



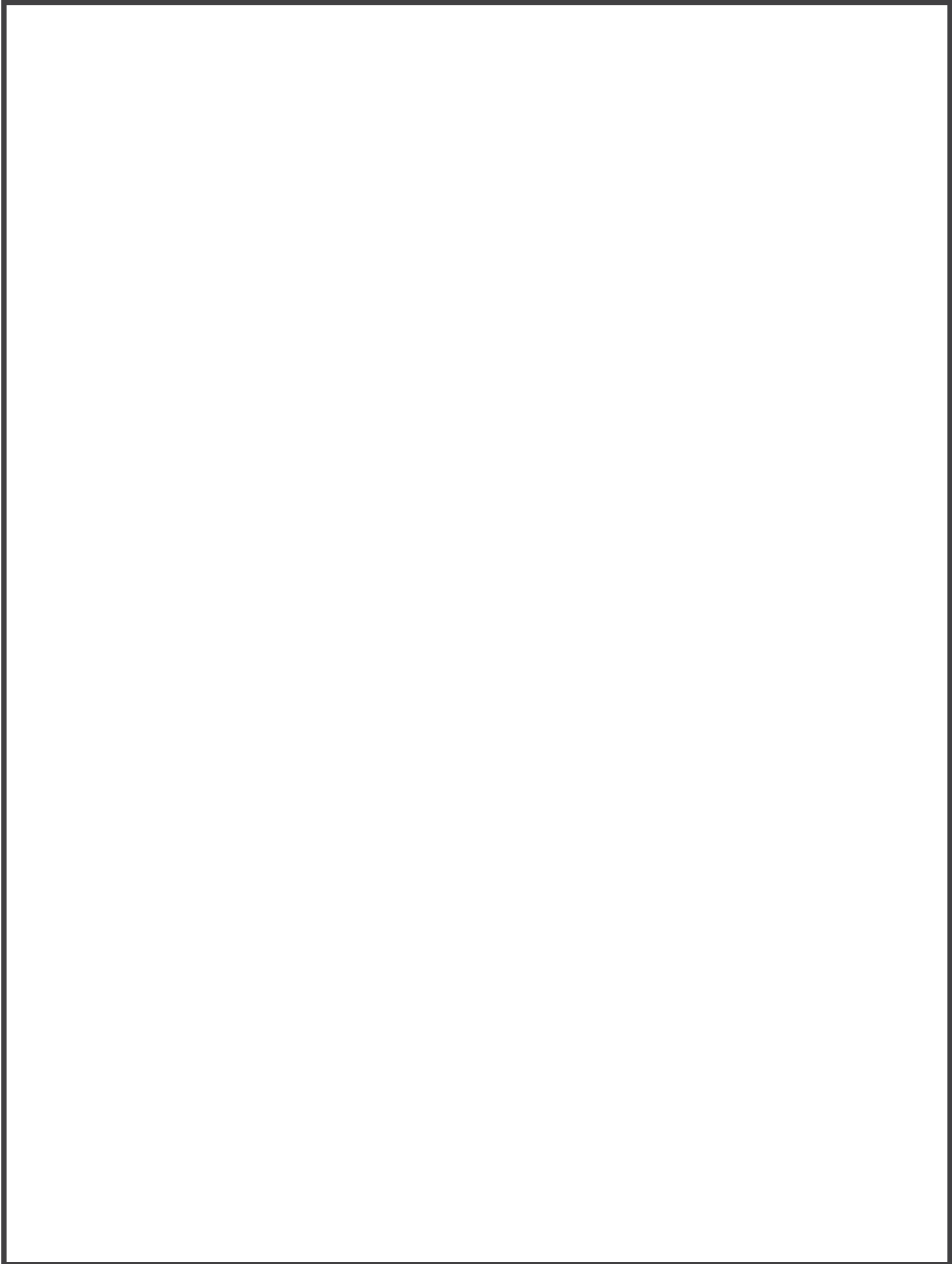
B.

2. Divide the space below the horizon line with more lines to create a **foreground** and a **middle ground**. You can also draw lines for a river, road, valley, or mountain. Lines can be **straight, horizontal, vertical, diagonal**; they can **curve, intersect, or connect** with one another.



The space above your horizon line is the background. This is the sky. Draw lines and shapes to create clouds, stars, a sun or sunrays, a moon, or wind.

3. What objects do you want in your landscape: trees, buildings, animals...? Objects that are far away should be drawn smaller than those that are up close. Objects, such as trees, can **overlap** the foreground and middle ground as in *Edge of a Forest on the Susquehanna River (Early Morning)*.
4. Draw details that show if it is summer, winter, spring, or fall. Are there leaves on the trees or bare branches?
5. Add color to your landscape by using oil pastels, crayons, markers, colored pencils, or watercolor paint.







# ARTHUR B. CARLES

American, 1882-1952

## Moonlight

c. 1908

Oil on canvasboard

Woodmere Art Museum: Gift of Bill Scott in honor of the staff at Woodmere Art Museum, 2011



The artist **Arthur B. Carles** was known for the special way he constructed his paintings through **color**. Sometimes he used many colors; sometimes he chose to focus on one color, such as blue in this **landscape**, to create a particular mood.

What is the difference between the blue of the sky and the blue of the ground? Where do you see the darkest blue? What is the only other color in this painting?

The artist simplified this landscape into **lines** and **shapes**. The sky is the biggest shape we see. Below, blue rectangular shapes move across the painting from edge to edge and suggest the ground. Thin, dark-blue vertical lines move upward from the ground to the edge of the sky. What might these represent?

What is the white circle we see in the sky? Find the other white circle below. Could this be a reflection of the moon? Does that mean there is a body of water below?

A painting like this is called **monochromatic**, a big word that means “one color.” Carles mixed different **values**, the amount of light in a color, to create a rich painting of different blues.

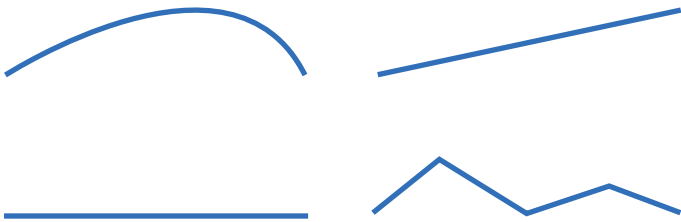
The title of this painting, *Moonlight*, brings attention to how the color blue changes with the light of the moon. Carles understood that colors express feelings. What feeling is conveyed by this landscape?

### On the next page:

Create a landscape from your imagination or look outside a window and draw from nature.

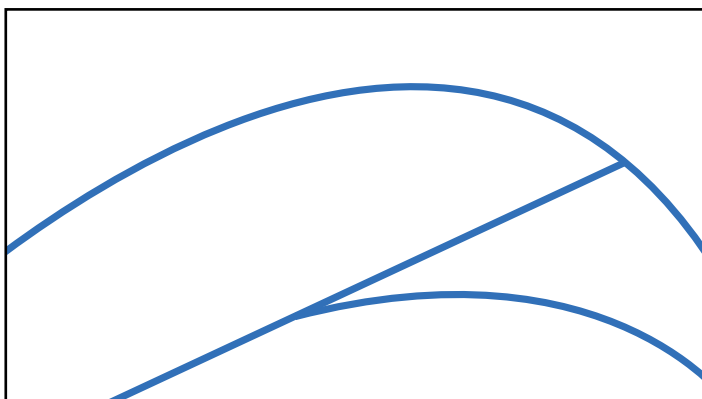
Start with a pencil. Decide if you want to hold your paper vertically or horizontally.

Draw a **horizon line**, an imaginary line between the earth and sky, from one edge of the paper to the opposite edge. It can be on a **diagonal, straight, curvy** or **zigzag** or a combination.



Draw **lines** beneath the horizon line to create shapes and spaces in the landscape. Curvy lines could look like hills, diagonal lines could look like slopes or mountains, straight lines could look like flat spaces.

Draw lines that meet or intersect each other.



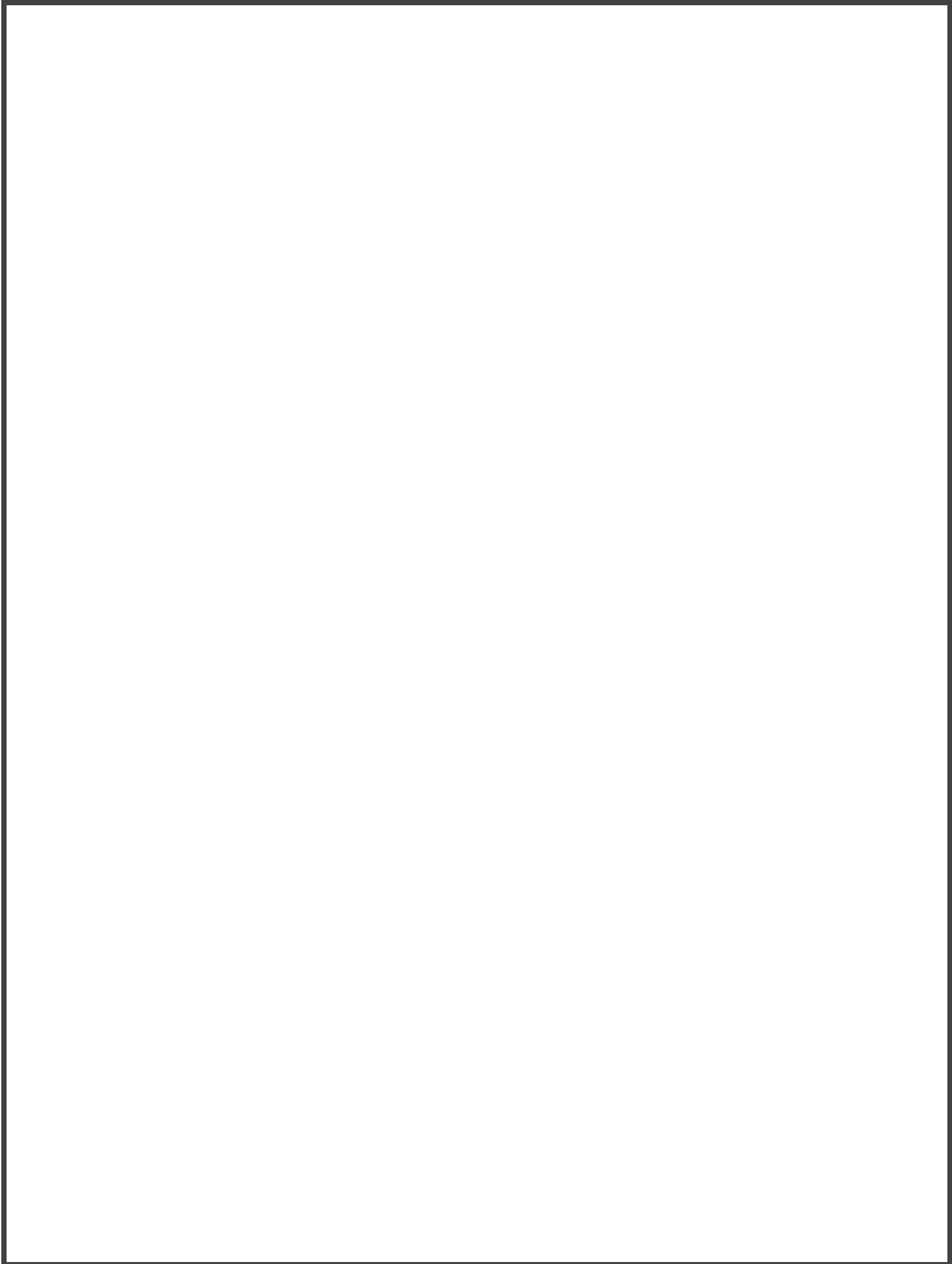
### Creating a Monochromatic Landscape:

Choose one main color to fill the different shapes and spaces in your landscape.

Add white to a color to make it lighter. This is called a **tint**. Add different amounts of white to create different tints of your chosen color.

What color could you add to make a color darker? For example, you could mix purple with blue to make a darker blue. Or, you could mix a color with black to create a **shade** of the color.

See what kind of mood you create in your landscape by creating different **values** of one main color.





# WALTER ELMER SCHOFIELD

American, 1867-1944

## Hill Country

c. 1913

Oil on canvas

Woodmere Art Museum:

Gift of Sydney E. and Seymour Schofield, 1949



**Walter Elmer Schofield** was part of a group of artists known as **American Impressionists**. These artists were fascinated by how **light** and **color** change at different times of the day and seasons of the year. They often used thick brushstrokes of paint to capture what they saw as if it were happening before our eyes.

What season is depicted in this landscape? What do you see that tells you that? Large banks of snow fill the **foreground** space (front) of the painting. A winding road cuts through the wintry landscape, getting smaller and smaller as it disappears far away into the distance.

Pretend you are walking along this road. What would you see? Do you hear the wind, the sounds of animals, or the crunch of your boots on the road or in the snow? What do you feel?

On one side of the road, a tall, thin, leafless tree extends upward to the sky. Behind, triangular **shapes** of evergreen trees scatter on the hillside slope.

As the road winds further into the **background**, notice how much **smaller** the trees are on the opposite side of the road. When objects are far away, they appear smaller.



Find Schofield's brushstrokes of blues and purples. These portray the shadows in the snow.

Notice how the **brushstrokes** move in different directions and show the movement of light and shadow across the snow.

The cool colors of blues and purples mixed with white convey a cold, wintry day that spreads throughout the landscape and sky. Only the **warm** browns and orange colors of rocks, the road, and ground hint at the warmth of light that has melted some of the snow.

Schofield made many paintings of landscapes in the snow. The colors and brushstrokes of lights and shadows evoke a different mood in every painting. What kind of mood do you feel in his painting of *Hill Country*?

### On the next page:

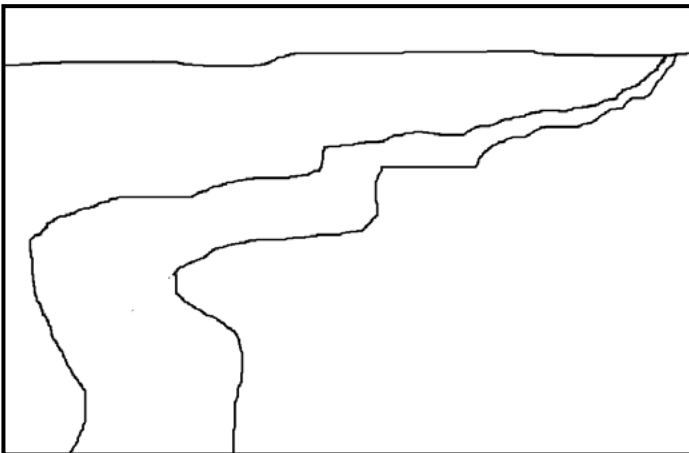
Create a snowy landscape.

Decide if you want to hold your paper horizontally or vertically.

Draw a **horizon line** high up on the paper to create a large area of ground below.

Draw a path that moves from the **foreground** to the **background** of the landscape. It can **curve**, **zigzag**, or move in a **diagonal** direction. Make your path big and wide in the foreground and gradually smaller as it moves into the background.

Draw trees, rocks, hills, or buildings on either side of your path or river. Objects in the foreground should be larger than those in the background.



### Creating snow with color:

You are beginning with a pale-gray sheet of paper. This will make it easier to create a snowy landscape.

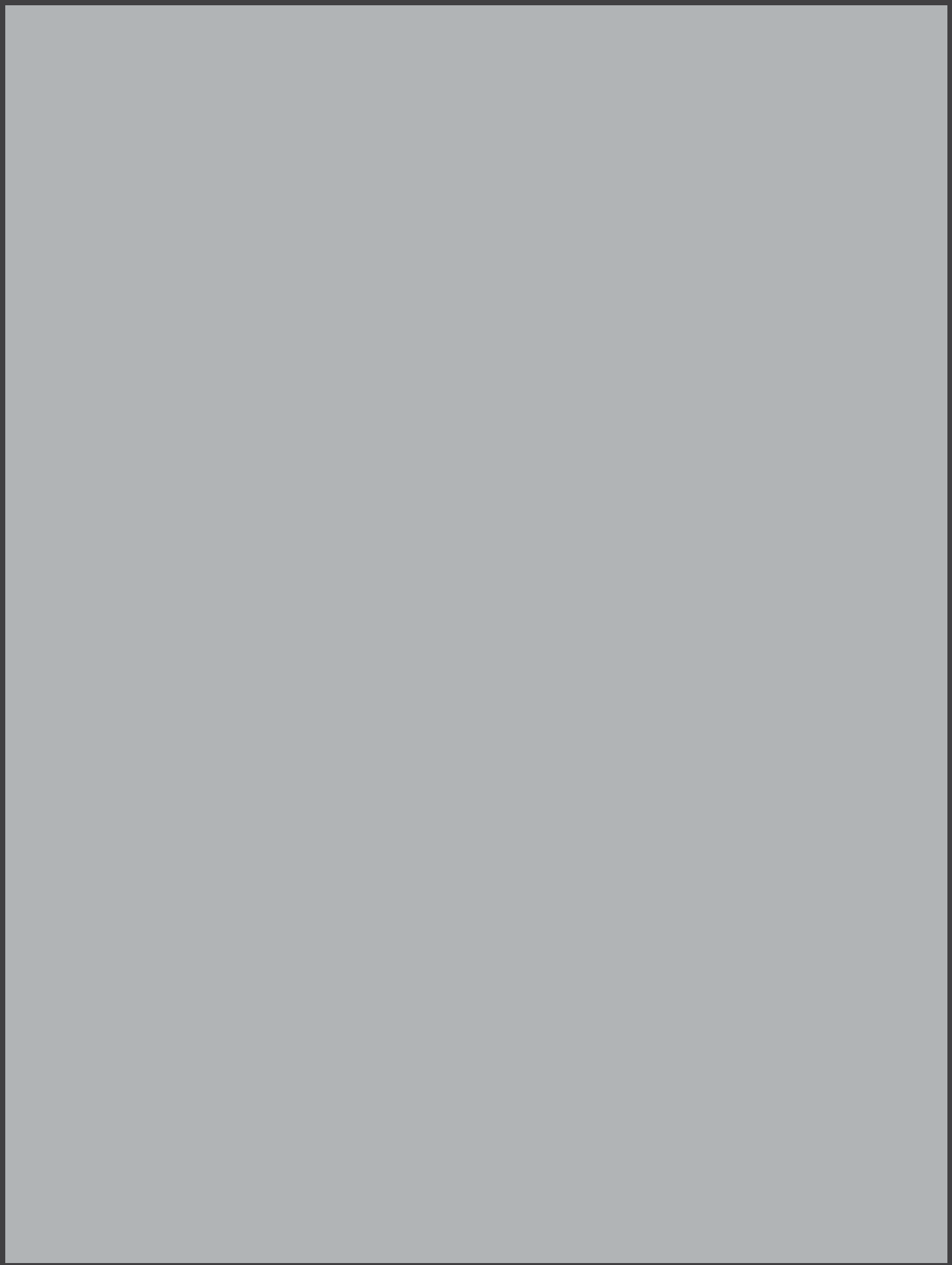
We think of snow as white. Schofield mixed different colors with white to create lights and shadows. Lights and shadows convey the 3-dimensional form of an object.

Fill the ground of your landscape with a white oil pastel or crayon. Fill your sky with colors that show it is daytime or nighttime.

Add **colors** to create **highlights** and **shadows** on the snowy ground. Try adding blues and purples to create shadows in the snow as Schofield did. See what happens if you mix orange, yellow, or pink into white for highlights.

Use your oil pastels or crayons as if you were painting with a brush. Make **thick** and **thin**, **long** and **short**, **swirling** and **straight** marks. Add more white to blend the colors into the white ground.

Add colors to the road, sky, trees and other objects in the landscape.







# ELIZABETH OSBORNE

American, born 1936

## **By the Deep Blue Sea**

1989–90

Acrylic on canvas

Woodmere Art Museum: Gift of Donald W. McPhail, 2018

**Elizabeth Osborne** is known for her unique way of mixing bright and beautiful colors to describe a place.

What color is used the most in this landscape? The **cool** blue of the water and sky fills the painting with a sense of calm and quiet.

**Warm** yellows, oranges, and pinks in the distant island pop forward from the cool blue waters and sky.

How is the blue of the water different from the blue of the sky?

The artist added white to blue to make it lighter. When white is added to a color, it is called a **tint**. Where else do you see white added to a color?

There are different ways artists lighten and darken colors. In this painting, Osborne sometimes mixes warm and cool colors together to make a color lighter or to make a color darker.

Look at the big island **shape** in the distance. A **cool** green mixes with a **warm** yellow to create a shadow. On the middle island, blue mixes with green to make it darker. In the **foreground** (front), yellow mixes with the green of the flower stems to lighten their edges. Where else do you see yellow and green mix?

**On the next page:**

Create your own landscape. Think about a place that makes you feel **cool** or **warm**.

Decide if you want to hold your picture horizontally or vertically.

Begin by drawing a **horizon line**, an imaginary line artists use to separate the sky from the earth. Draw it from one edge of the picture to the other. It can be diagonal, curvy, straight, zigzag, or a combination of all kinds of lines.

Draw **shapes** for objects in your landscape: mountains or trees, roads, a river or a lake, islands, fields or hills, clouds or stars.

Look at the color wheel. Mix warm and cool colors that are next to each other on the color wheel to make them lighter or darker. For example, mixing yellow with green will make a lighter green.

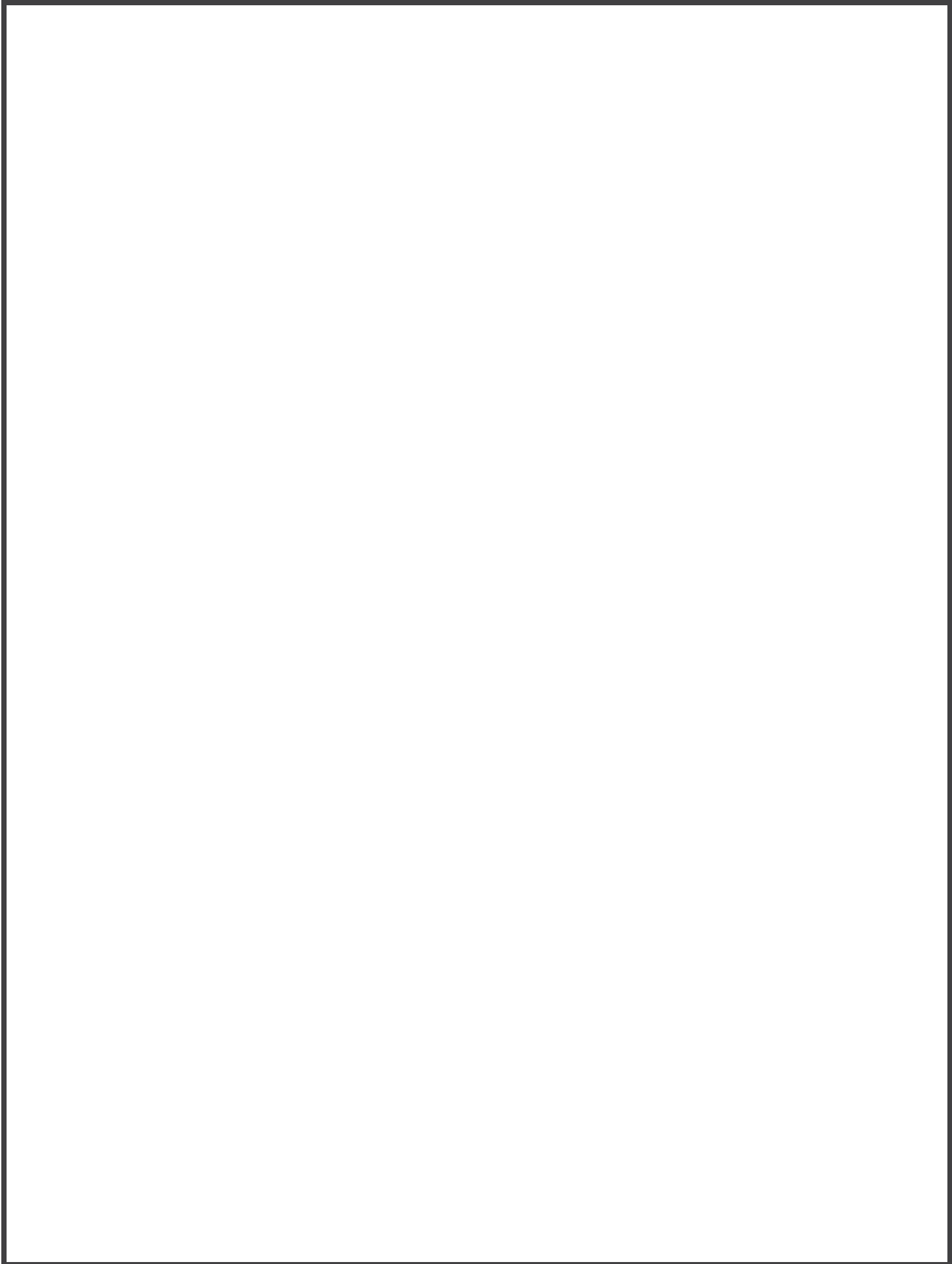
Imagine walking on a warm ground. What colors will you use? What color will you mix with it to lighten or darken it? Try mixing red with purple and then blue with purple to see how they create different purples.

If you imagine a cool, nighttime scene, what colors will you use? What color will you mix into the scene to lighten or darken it?

Create some tints by adding white to a color.

Have fun and see what happens with warm and cool colors in your landscape.





**WoodmereArtMuseum**  
TELLING THE STORY OF PHILADELPHIA'S ART AND ARTISTS

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