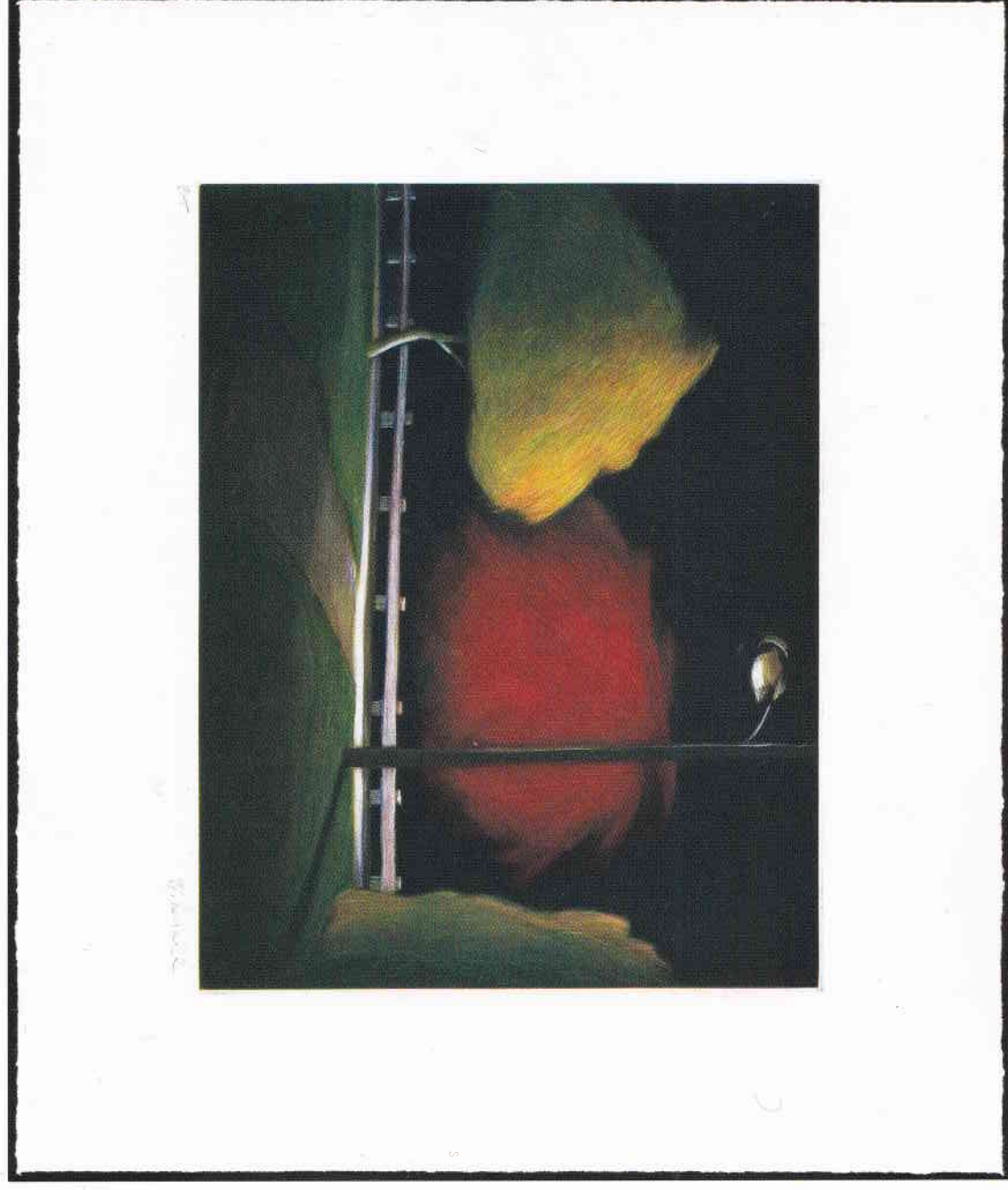


printed on Hahnemühle 100% rag paper by New Leaf Editions
paper size: 21.75 x 25.75", image size: 13.75 x 17.5"
edition 75, 8 artist's proofs, signed by the artist
released March, 2007
issue price: \$950

The Stage



Editions published
in partnership with
Canadian artists
in support of children,
their art education
and, their future.

Ross Penhall

is known locally as the fireman artist and is widely recognized for his carefully composed and vibrant imagery depicting man's intersection with the land. His stylized forms resonate with inviting spaces regardless of location and is surely responsible for his quick rise to fame in recent years. Ross has nurtured two careers for the past twenty years, one as a captain in the West Vancouver Fire Department, the other as a successful artist with an international reputation.

Ross Ellsworth Penhall was born June 16, 1959 in West Vancouver, British Columbia. His parents, Bev and Norma were both in the advertising business and provided "incredible support" for their budding young artist who displayed an early affinity for drawing and designing. He also loved playing in the wilderness "busti" of his Cypress Creek neighborhood. Ross attended West Bay elementary school and graduated from Hillside secondary school in 1978. He credits art teachers, Fred Duel and Dorte Froslev for providing a solid art foundation and for guiding his skills for what would become a viable career path.

Following graduation he attended the studio art program at Capilano College and studied print making with internationally renown print maker Wayne Eastcott. Ross continued his education in extra-session studies at the Emily Carr College of Art, but has learned the most from tireless reading in the library and diligently working in his studio developing his imagery and skills when he is not at the "hall".

Penhall's interest in the outdoors, like many "North Shore" youngsters was shaped by skiing on the local mountains during winter months. His skiing excellence eventually led to working with the Ski Patrol at Whistler Mountain, learning fundamentals of search and rescue and finally evolving a career as a firefighter. His desire to be in a helping profession combined with the physical challenges of rescue remain close to his heart today. His dual careers as artist and firefighter provides a vital balance and unending excitement to his life.

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Penhall is a disciplined and prolific artist who has exhibited annually since 1995. His work can be found in numerous private, corporate and public collections in the United States and in Canada including the Artists for Kids Gallery in North Vancouver. Ross currently maintains a studio in North Vancouver and lives with his wife Caron and their two teenage children in Horseshoe Bay, BC.

The etching "The Stage" was inspired by "moody light quality" which caught the artist's eye as he walked his dog near Norgate Park in North Vancouver. The contrast of open spaces and dense forestation has become a hallmark of his imagery and the cast light falling across the trees adds mystery and depth to this work. This print shows an artist comfortable with both his style and the medium. It is the ultimate Penhall!



Ross demonstrates painting techniques to eager students

The Artists for Kids Trust was established in 1989 through a generous partnership between some of Canada's finest artists and the North Vancouver School District. Its mission, through the sale of original prints created by its artist patrons is to build an art education legacy for the children of British Columbia. Artists for Kids houses a stunning collection of contemporary Canadian art in it's Gallery and provides a variety of art enrichment program opportunities for thousands of students of all ages and abilities each year.

Canadian artists who generously support the program include: Ross Penhall, Wayne Eastcott, Gordon Smith, Jamie Evrard, Graham Gillmore, Greg Murdock, Ted Harrison, J. Carl Heywood, Rodney Graham, the late Toni Onley, Douglas Coupland, Kenjoak Ashevak, Roz Marshall, Robert Davidson, the late Jack Shadbolt, the late E. J. Hughes, Robert Young, Jane Ash Poltras, Michael Snow, the late Jean McEwen, Robert Bateman, David Blackwood, Betty Goodwin, Joe Fafard, Gathie Falk, Alan Wood, the late Guido Molinari, Molly Lamb Bobak, the late Anne Meredith Barry, Takao Tanabe, George Littlechild, Irene F. Whitome, Arnold Shives, Ann Kipling, Charles van Sandwyk, the late Bill Reid, the late B.C. Binning and, the bequest of Frederick and Betty Amess.

To make an appointment to view Ross Penhall's print "The Stage", or if you require more information about other Artists for Kids prints or its programs, please contact the Managing Director: Bill MacDonald at the Artists For Kids Gallery, 810 West 21st Street, North Vancouver, BC Canada. V7P 2C1 Phone: 604.903.3797 Fax: 604.903.3778
bmacdonald@nvstd44.bc.ca www.artists4kids.com

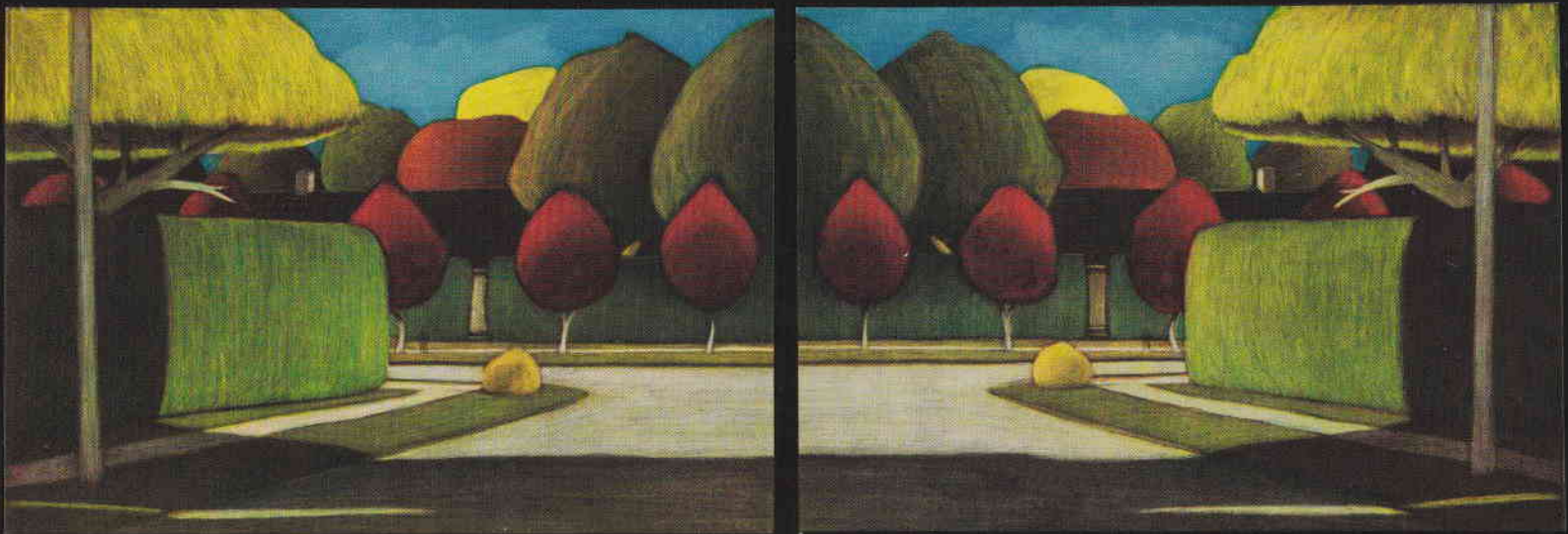


Ross Penhall

Reflected Corner

Four plate etching with aquatint
Printed on arches 100% rag paper by New Leaf Editions
Paper size: 15.25 x 36.5", image sizes: 2 x 10 x 15"
Edition 145, 14 artist's proofs, released April, 2011

Issue price: \$1,200



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Ross Penhall



Ross explored many ideas as he developed his dyptych print with New Leaf Editions.

The etching "Reflected Corner" was inspired by the manicured neighbourhoods of Vancouver's west side and by the artist's unending search for the perfect composition - which is often aided through the use of mirrors. The black paper ground strengthens contrasts and the pattern of repeated shapes, dappled light and bold colours are reinforced by the reflection creating a dynamic dyptych which is unmistakably Penhall at his formal best.

Ross Penhall is widely recognized for his carefully composed and vibrant imagery depicting our intersection with the land. His stylized forms resonate with inviting spaces regardless of location and is surely responsible for his quick rise to fame in recent years. Ross nurtured two careers in the past twenty five years, one as a West Vancouver fireman, the other as a successful artist with an international reputation.

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library and diligently working in his studio developing his imagery and skills.

Penhall's interest in the outdoors, like many "North Shore" youngsters was shaped by skiing on the local mountains during winter months. His skiing excellence eventually led to working with the Ski Patrol at Whistler Mountain, learning fundamentals of search and rescue and finally evolving a career as a firefighter. The dual career as artist and firefighter provided an important balance and to his life for more than twenty years. He has since left the fire service and now works full time as an artist.

Ross Penhall credits the work of artists A. J. Casson and the Group of Seven, Edward Hopper, Grant Wood and Wayne Thiebaud for inspiring his quest to explore the architectural space and light of the landscape. He has also been strongly influenced by the rhythmic shapes and colour in the work of Georgia O'Keeffe. But, the strongest influence on his life and art has been living in the high contrast hillsides of Vancouver's North Shore with its manicured boulevards and hedges combined with wild lush rainforest hideaways.

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Ross Penhall, Kenojuak, Ashevak, Robert Bateman, the late Anne Meredith Barry, the late B.C. Binning, David Blackwood, Molly Lamb Bobak, Karin Bubaš, Edward Burtynsky, Douglas Coupland, Robert Davidson, Wayne Eastcott, Jamie Evrard, Joe Fafard, Gathie Falk, Graham Gillmore, the late Betty Goodwin, Rodney Graham, Angela Grossmann, Ted Harrison, J. Carl Heywood, the late E.J. Hughes, Ann Kipling, George Littlechild, the late Jean McEwen, Roz Marshall, the late Guido Molinari, Greg Murdock, the late Toni Onley, Jane Ash Poitras, the late Bill Reid, the late Jack Shadbolt, Arnold Shives, Gordon Smith, Michael Snow, Takao Tanabe, Charles van Sandwyk, Roy Henry Vickers, Ian Wallace, Irene F. Whittome, Alan Wood, Gu Xiong, Robert Young and, the bequest of Fred and Betty Amess.

To make an appointment to view Ross Penhall's print, or if you require more information about the Artists for Kids Prints or its programs, please contact:

Yolande Martinello,
Director,
Artist for Kids Gallery,
810 West 21st Street,
North Vancouver, BC Canada.
V6P 2C1

Phone : 604.903.3789
Fax: 604.903.3778

e/mail:
ymartinello@nvsc44.bc.ca

Visit and bookmark our website at:
www.artists4kids.com



Ross Penhall



Jericho Evening

4 plate etching
printed on 300g BFK Rives 100% rag paper by New Leaf Editions
edition 125, 12 artist's proofs, signed by the artist
paper size: 14.75 x 36", image size 8.5 x 30"
released October, 2004
issue price: \$950



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The etching **Jericho Evening** was inspired by the "raking evening light" that caught his eye as he drove near Jericho Beach in Vancouver. The contrast of open spaces and dense forestation has become a hallmark of his imagery and the sliver of light beneath the trees adds a touch of mystery and depth to this work. This print is one of the few editions he has created in his career and shows an artist comfortable with both his style and the medium.



Ross Penhall carefully burnishes one of his copper etching plates in the printing studio.

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To make an appointment to view Ross Penhall's print **Jericho Evening**, or if you require more information on other Artists For Kids prints or its programs, please contact the Managing Director: Bill MacDonald at the Artists For Kids Gallery, 810 West 21st Street, North Vancouver, BC Canada. V7P 2C1 Phone: 604.903.3797 Fax: 604.903.3778 e/mail: bmacdonald@nvsd44.bc.ca Bookmark our web site at: www.artists4kids.com



JUNE 4 – 28, 2009

ROSS PENHALL

Please join us for the opening reception
Thursday, June 4, 2009
5:30 – 8:30 PM

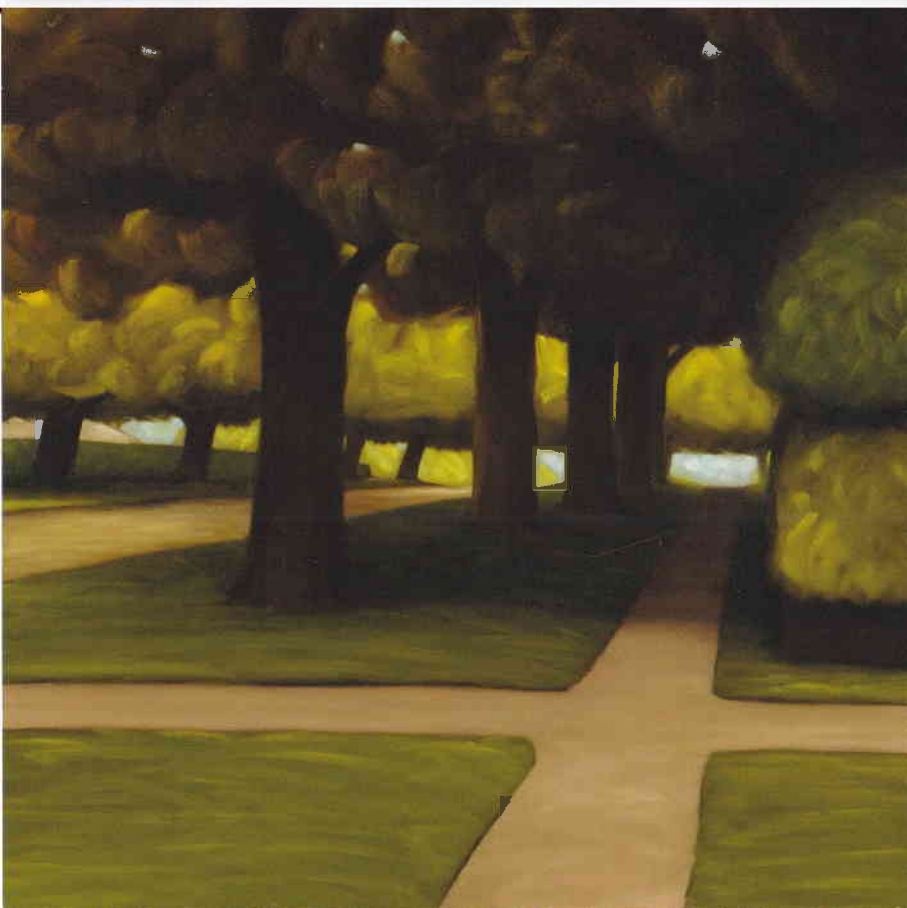
The artist will be in attendance

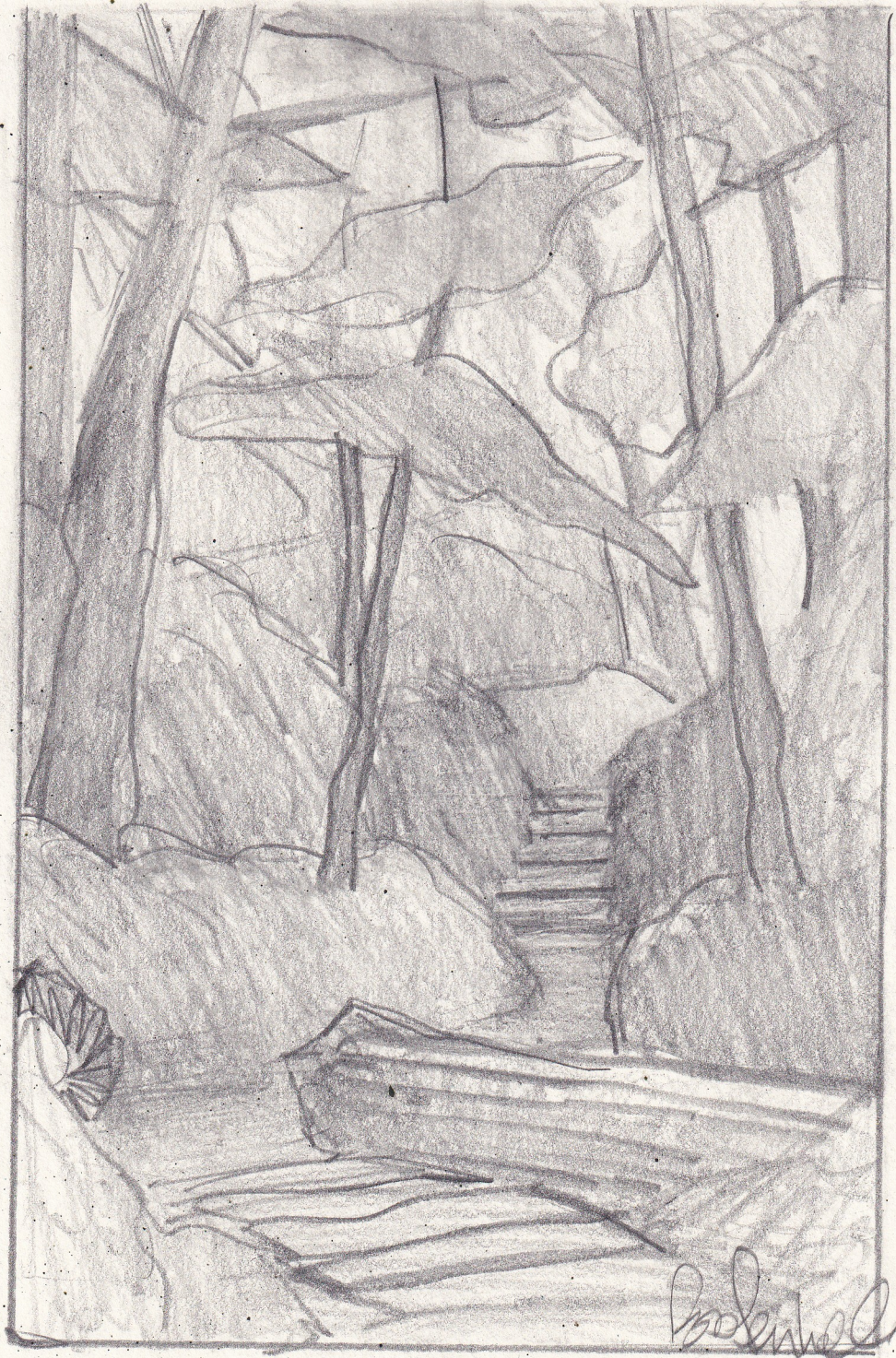
URBAN PASTURE (front)
Oil on canvas, 36 x 36", 2009

SOUTH PALM SPRINGS (back)
Oil on canvas, 40 x 40", 2009

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SKETCH STUDY
FOR
"JUNIPER LOOP"

"The Grouse Grind"



Ross Penhall

Born and raised in the Vancouver area, Penhall now lives in Horseshoe Bay, B.C.. His studio is in North Vancouver. Early on, his chosen mediums were drawing and printmaking but in the last decade his focus has been oil painting on canvas and panel.

Rhythms of solid undulating form come together to mix with rich colour and sharp contrasts to create incredibly solid compositions. "When I find myself surrounded by inspiration in the world it is often sudden and instinctual. What follows is a methodical need and sincere examination of how it effects the world within me."

Ross Penhall is represented by the Caldwell Snyder Galleries in San Francisco, CA and New York, NY, as well as the Trajan Gallery in Carmel, CA.

Grouse Mountain
North Vancouver, B.C.







The Smith FOUNDATION presents

Penhall's Studio

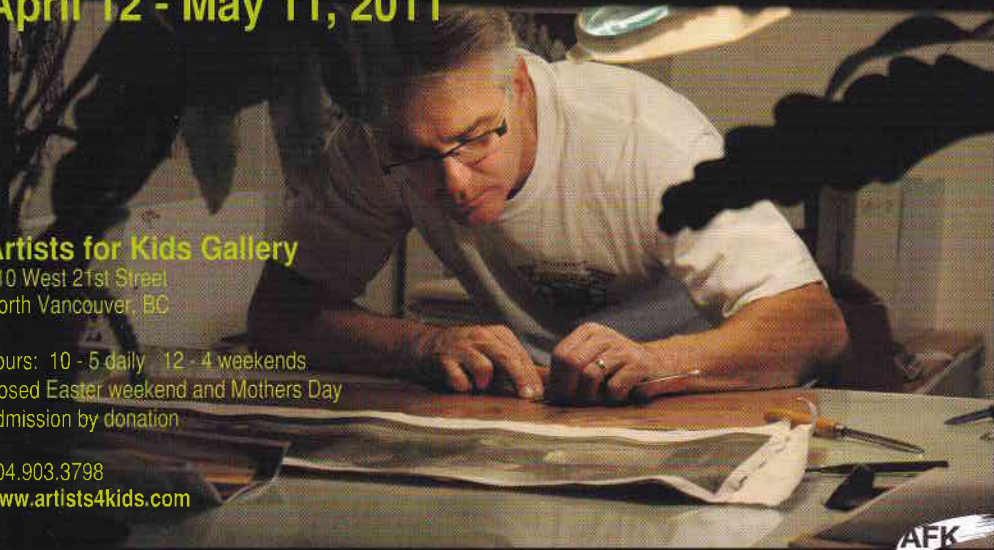
April 12 - May 11, 2011

Artists for Kids Gallery

810 West 21st Street
North Vancouver, BC

hours: 10 - 5 daily 12 - 4 weekends
closed Easter weekend and Mothers Day
admission by donation

604.903.3798
www.artists4kids.com



AFK
Artists for Kids

The Directors of the Smith Foundation
and Artists for Kids
are pleased to invite you to the opening reception of

Penhall's Studio

7:30 PM Thursday April 14, 2011

Artists for Kids Gallery

located in the Leo Marshall Centre

810 West 21st Street, North Vancouver, BC
(six blocks north of Capilano Mall)

the artist will be in attendance
refreshments will be served

produced by the Smith Foundation with the generous support of the North Vancouver Arts Office
North Vancouver School District, RBC Foundation, Polygon Homes, CBC Radio, Contact Printing and Osterson's Framing

Penhall's Studio

proudly produced by the Smith FOUNDATION



Penhall's STUDIO

Artists for Kids Gallery, April 12 - May 11, 2011

The Artists for Kids Gallery and the Smith Foundation are extremely honoured to be celebrating the accomplishments of North Shore artist Ross Penhall. This exhibition unmask the mystery of image development, creative determination and more importantly conveys a unique vision of an artist intimately connected to his environment on many levels.

Penhall's Studio is a survey exhibition spanning the popular North Shore artist's 25 year career sharing an evolution of his creative sensibility through drawing, painting and print-making. The stylized use of colour, form and shape at first glance appears aesthetically naive, yet upon closer examination the urban and rural landscape depicts a cultivated world which is at once haunting and full of cause for wonder.

The development of an artist's work reveals a process which is seldom seen or understood. It has been described by some as simply magic. **Penhall's Studio** invites us into the artist's personal resource centre, a place of reflection, intense problem solving and creation. Here we experience the work on a fundamental level witnessing the transformation of imagery to gain a fuller understanding of how this compelling art arrives. We leave the studio transformed as well; seeing the world in a different light, all shaped by Penhall's magic.

We are indebted to Ross Penhall for his incredible commitment and support of Artists for Kids and its many initiatives. His community spirit is truly remarkable! We are also grateful to the 14 collectors who have shared their treasures with us and to the contributors, sponsors and volunteers who have enabled this exhibition, especially SFU's Richard Boyer for his elaboration on Penhall's way of working in this publication. And of course, to AfK's Valerie Batyi for her concise pedagogy which will extend this exhibition into hundreds of elementary classrooms in the coming months. Thank you everyone!

Bill MacDonald, Curator
Smith Foundation Executive Director

If you saw Ross Penhall's studio...

you'd wonder why he loves to be there. The space has no windows, cement floors, steel girders criss-crossing the open ceiling, and battered drywall, mostly white but with blotches, and much punctured from nails and pins. For creature comforts you find two chairs, a kettle, a couple of mugs, and a bag of loose chai. Think Joe's auto shop rather than Monet's garden and you'll be about right. Yet Ross can't wait to get there, often by 6:00 in the morning, and he is there every day.

His tools are all here: easels, tubes of oil paint, thinners, varnishes, a large rack of brushes, virgin canvases, and sketching paper. And there's plenty of room to hang works in progress on runners spanning the ceiling and well-lighted walls. But that's about it, everything he needs, but no frills in a simple un-adorned space.

Here Ross turns his perceptions and his emotional response to surroundings into paintings. It's dramatic, the finishing touch. But before that, he has worked on them in his mind's eye, also a kind of studio, where he tries out shapes, perspectives, proportions, symmetries, and puts them in contrasting or complementary relations that might get to the canvas.

This process thrives in all kinds of conditions. On a bike ride, for instance, when things are getting stale and he needs movement and fresh air. He might make a run across the Second Narrows Bridge, pedal through East Vancouver, circle back to the North Shore over Lion's Gate, and then return to the studio. These solo rides feed his imagination and sense of contact with up-close cityscapes with occasional stops to look and snap photos. But so too does the casual seeing that can happen in the give and take

produced by the Smith FOUNDATION
with the generous support of Artists for Kids,
North Vancouver School District, North Vancouver ARTS Office, RBC Foundation,
Polygon Homes, CBC Radio One, Contact Printing and Osterson's Framing

© Artists for Kids Gallery

of daily interactions, walking the dog, hanging out with his family, or heading off on a road trip. For Ross the eye of the mind is never off duty.

Even his long career in the West Vancouver Fire Department acted as a building block in his development as an artist. We might be surprised, for the fire hall is about the crew not individuals, about being a first responder to accidents, emergencies, and fires, about alert readiness for the next alarm. In this work Ross learned that facing a fire is like a leap of faith, facing the unexpected. Yes, preparation has been meticulous, serious, part of everyday routines but it's a baseline, a starting point. Nothing is guaranteed, a flare-up can turn a fire into an inferno. Hesitation is not an option; one has to go for it.

Standing alone before an empty canvas, Ross believes, is an analogous existential moment that fire fighting has prepared him for. It can also go either way. But the artist must go for it, find solutions, create something out of nothing. That he makes this connection, one that comes out of long preparation and hard work, shows us how seriously he takes his art. With passion and commitment Ross has created a distinctive style by exploring ways to amplify, simplify, distill, by removing extraneous detail, and by creating space and a sense of balance so that a kind of essence of things appears on his canvasses.

Ross uses his camera as a tool to remind himself of what he might take to the next stage. In the studio he has photos scattered on a table. He pins one or two to the wall to begin the process of composing a painting by testing panoramas for context or isolating detail for focus points. Next he makes a sketch, an essential stage that sets line and tone and becomes a working draft for approaching the canvas. Even so,



Ross Penhall at work in his North Vancouver studio

a sketch is not a blueprint, only one more stage in a process that has direction but remains open to the end.

Ross wants to teach us to see. When he creates landscapes, we see trees and shrubs that are recognizable yet stylized, rounded out, smoothed over, bulked up, made dense or airy. And the light is alive, playful, unpredictable, dramatic, inflecting pitch and contrast, creating tension, holding us in suspense. Suspense because at first scenes seem familiar enough, something from the neighborhood perhaps. But not exactly. Gradually we realize how silent they are, eerily silent, because Ross has shut out anything that makes noise: cars, lawnmowers, radios, dogs, even people.

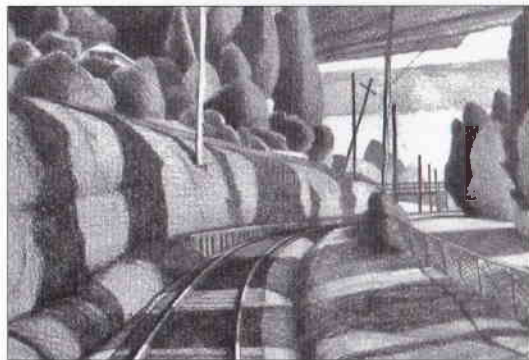
Yet people are present. Their hand is on these landscapes, walkways, driveways, hedges, vines, trees, and street lamps. So, where are they? What are they doing? They must still be around, maybe behind a hedge or just out of sight down a path. Ross isn't saying. His paintings, therefore, evoke a mood, an atmosphere, for they confront us with existential questions. Where are we? What are we doing? Only the questions, no answers. We are left to ponder, alone, with nothing to do but keep looking.

Richard Boyer, 2011

Before...



Road To Whytecliffe, 2002



Bellevue Railway, 1992



Graceful Exit, 1999

...After

Create A Collage Landscape
for Primary Grades: 1, 2 & 3

Project

The final project will be an abstracted, collaged painted landscape. See sample on page 6. Inspiration for this project is taken from the artwork of Ross Penhall and the Penhall's Studio exhibition experience. Suggested time: two afternoons

Materials

Tempera paint (primary colours & white) One 11 x 14" & seven 8 x 10" sheets per student of Luna Gloss paper or similar finger painting paper (available at Opus Art Supplies) Large flat brushes or sponges, Pencils, Scissors, Glue

Vocabulary

Texture, Primary Colours (red, blue, yellow) Secondary Colours (orange, green, purple), Shape, Simplification, Abstract, Foreground, Background.

Exhibititon and Response

Ask students what they remember about visiting Penhall's Studio exhibition.

Looking from a classroom window or walking outdoors: Observe the shape of deciduous trees in full foliage. Discuss the layers of the landscape: What is closest to you? What is furthest away at the horizon? What is in between?

View Penhall images 'Graceful Exit' on page 6, AfK print brochures "Reflected Corner", 'Jericho Evening' www.artists4kids.com/programs.php

How do Penhall tree shapes & colours compare to real life? *He has simplified both elements to create an abstract landscape.* Notice the differences between the trees in the foreground & the background.

Part One: Develop a Colour Bank

Prepare a large area for many paintings to dry flat

Hand out an 11 x 14 paper & a large brush or a sponge to each student. Squeeze a generous dollop of white tempera paint on paper and a small amount of blue. Have students blend paint with large flat brush or sponge to cover entire paper. Remove painting to drying area

Repeat painting process with 8 x10" paper & clean brushes/sponges until each student has created a page each of yellow, red, orange, green, purple & brown. Explain they are mixing shades by adding white or secondary colours by combining two primary ones

Using varying amounts of primary colour, paint will result in interesting shades of the secondary colours. Combining all three primary colours creates brown. Using large, coarse brushes or sponges will create an interesting variety of textures. Sort dry paintings into colour groups. The students need not use the specific paper they painted for the collage project.

Part Two: Make A Collage

Prepare painted paper for collage by cutting the warm colour papers (yellow, orange, red, brown) into quarters. Cut the green shades lengthwise in half. Hand out a blue painted 11 x 14" painted paper to each student. This will be their background - orient the paper horizontally.

Hand out a sheet of green painted paper to each student & have them use pencil to draw a slightly wavy horizontal line approximately 1/3 of the way up on the unpainted side. Cut on wavy line. Glue the larger piece horizontally onto the bottom edge of the blue background paper. Glue the smaller green strip on top of the larger one, again, horizontally at the

bottom edge. The two green strips create the grassy foreground & background.

Hand out a sheet of the brown paper. This will make tree trunks. Instruct students to cut strips of brown & insert them vertically between the grass layers as if they were growing out of the foreground grass. Space them randomly across the paper then glue trunks down. Make warm coloured sheets of painted paper available. (red, yellows, oranges)

Students choose as many warm coloured papers as they have tree trunks. Discuss the shapes Penhall uses to make trees in full leaf: oval, round, triangular. Have students draw one of each of these shapes on the white side of their warm colour papers.

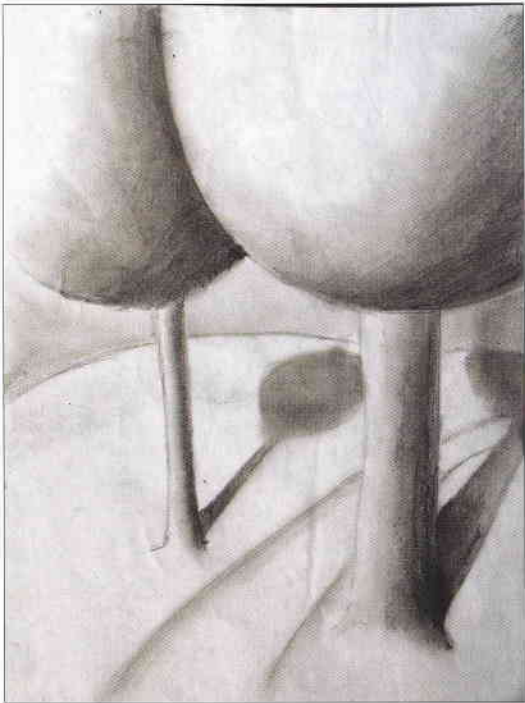
Demonstrate and encourage drawing as large as the paper will allow. The triangle points can be softened to look like a large gum drop. Cut out these three shapes. Have students draw, then cut out, (following previous size criteria) as many more tree tops as they need to top the trunks in their composition. Glue all tree tops onto trunks.

Assessment

Display & discuss project results, colour quality, understanding of near & far and successful cutting, painting.

Extension/Enrichment

Use scraps of painted paper to cut small leaf shaped pieces to glue falling from, & on the ground below, the trees. For older grades: Students can create a background layer of evergreens by cutting out large green triangular shapes & glueing them on the top edge of the background grass before adding warm trees. Jaggedly cut purple paper can be glued down before the evergreens to create mountains. Preview all arranged elements before gluing.



Intermediate student lesson sample



Primary student lesson sample

Create A Tonal Landscape Drawing

for Intermediate Grades: 4, 5, 6 & 7

Project

Students will create an abstracted landscape drawing using a range of tonal values. This project is inspired by the artwork of Ross Penhall and the Penhall's Studio exhibition experience. Suggested time: Two afternoons

Materials/Supplies

geometric forms including sphere, cone, cube and cylinder (generally available from math resources), 6B drawing pencils (or primary printers) 9 x 12" Cartridge drawing paper, erasers, paper towels

Vocabulary

Tone, Value, Shading, Highlight, Shadow, Mid-tone, Transition, Tonal variation, Angle, Simplification, Horizon

Exhibition and Response

Discuss the Penhall's Studio exhibition experience with students. What do they recall about the exhibition, the artists work and his style?

View Penhall images "Bellevue Railway, 1992". on page 6 or Download or view directly from web. www.artists4kids.com/programs.php

Observe and discuss the simplified forms of the composition. Why do you think he works this way? What do they notice about the artist's consistent use of highlights & shadows on each object. Can you tell where the light source is? How? Observe how the gradual transition from light to dark tones gives the objects form (roundness) Discuss how distance is implied through use of line and object size.

Skills, Strategies and Practice

Display a cylinder, sphere, cone & cube. Have students create a line drawing of each form. Darken room & illuminate forms from one side using a table lamp or flashlight. Observe the forms to find the darkest area (shadow) on the sphere & use 6B pencil to shade in that area. Use the paper towel to blend the pencil graphite, pulling it towards the centre of the sphere. This creates a mid-tone. Leave the high-lighted side free of shading. Use an eraser to further define the tonal highlight edge. Look closely at the shape & direction of the cast shadow & draw in, filling with an appropriate tonal value. Repeat and practice with the rest of the forms.

Project: Create a Drawing

Using the forms of cylinder & sphere, lightly draw two simple trees shapes. Make one larger & lower down on the page. Make the other thinner & further up the paper to imply distance. Both tree tops should extend beyond the top & possibly sides of the paper to create an interesting composition. Indicate a slightly curved line behind the trees as a horizon. Determine the direction of the light source. Shade the tree trunks as the cylinder was shaded in practice. Shade the foliage of the tree as the sphere was shaded in practice. Add a shadow across the page from the base of the tree.

Assessment

Display and discuss completed works with students. How have they used highlight, mid-tone & shadow within each form? Is there a gradual transition of tones? Is the shadow oriented away from the light-source? How have they depicted roundness? Depth?

Extensions/Enrichment

Add more detail to your drawing. Perhaps draw a row of shrubs along the the horizon line. Shade appropriately. Add a path through the trees.