



Art and Design -Pupil's notes

Theme - The changing landscape

Introduction

In 1800, 90 % of the population worked in the countryside and 10 % in the towns. By the end of the century, only 25% lived in the countryside with 75% living in towns and cities.

During this period, most towns and cities had witnessed great change. More homes were built to house the great numbers moving from the countryside to the town. However, the appearance of rural areas remained unchanged. Rural labourers lived mostly in cottages of mud, plaster and thatch with one room downstairs and one up, sometimes housing families of 10 or 12 children. These buildings might have looked picturesque, but they were damp and draughty to live in.

Life was often hard and work was monotonous for the men, women and children who laboured in the fields, particularly during harvest time.

Towards the end of the century, wages had risen and life was more comfortable for farm workers. Agricultural labourers, however, remained amongst the poorest paid of all workers.

Although people continued to move to the cities as the changing work patterns of industry over agriculture drove them to search for a better life, many continued to prefer life on the land.

Artists tried to capture this rural way of life, which they could see was fast disappearing as more and more people moved away from the land. Some of these artists romanticised the passing way of life as a rural idyll.

Lesson activities - Creating a rural landscape piece

Key question - How did Brian's use of colour reflect the rural landscape around him?

Podcast

There are two podcasts which are descriptions of recent visits to two of the locations that Brian Hatton used in his paintings-go to [The Changing Landscape Podcasts](#).

Resources

- Brian Hatton Collection: [The Changing Landscape, Artworks](#)
- Pupils own digital/photographic image of rural scene printed out, sized to fit paper (see Art and Design Activity 3: Creating an artwork)
- Pupils sketch with colour notes of a rural area
- Selected image from Brian Hatton collection sized to fit the paper
- IT access may need to be available to print digital images
- Paint
- Paper
- Pencils
- Other relevant art materials

Useful web links

<http://www.ibiblio.org/wm/paint/auth/millet/>

Information on Millet

Background

From the mid nineteenth century, artists moved away from depicting landscapes in a romantic and idealised way. The new movement was named after a one-man show, held in Paris in 1855, by Gustave Courbet (1819 -77). It was called 'Le Realisme; G Courbet'. In the past, agricultural labourers had only appeared in the background of paintings or when they fitted with the subject that was illustrated. The 'Realism' movement focused on the agricultural worker as the subject of their works, showing them working in the fields in a *realistic* manner.

Many of Brian Hatton's rural scenes reflect the influence of this movement. In 'Stone Pickers' by Brian Hatton, we can see the influence of the work 'The Gleaners' (1857) by François Millet (1814-75). A copy of this was amongst his personal possessions.



'Stone Pickers' – Brian Hatton



'The Gleaners' –François Millet

Glean: after the main harvest had been reaped workers were allowed to glean (gather by hand) what was left over. Families could often gather enough corn to supply the family with bread for several months.

Activity 1 - Colour note taking

Make a note of the colours you like in your chosen work from the Brian Hatton collection.

Activity 2 - Colour mixing

Practice mixing these colours, keeping careful notes of the colours you are using.

Activity 3 - Create an artwork

For this activity you will need:

- Your chosen Brian Hatton landscape
- The sketch you prepared of the rural landscape today
- Your digital image of the landscape today
- Relevant art materials

Divide your paper into 3 equal sections

Section 1: Matching the colours paint over the photocopied/downloaded image of your chosen Brian Hatton landscape.

Section 2: Using Hatton's landscape, explore different paint effects and a similar colour palette, merge this into your own landscape.

Section 3: Replicate your digital image; concentrate on producing a photomontage inspired by line, shape and colour.

