

A large, stylized handwritten signature in black ink that reads "Brian Hutton". The letters are fluid and connected, with a cursive style.

## Art and Design - Teacher'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

### *Art and design national curriculum - KS3*

#### *Key concepts*

*1.1 Creativity, 1, 2,*

*1.2 Competence, 1, 2*

*1.3 Cultural understanding, 1, 2*

*1.4 Critical understanding, 1, 2,*

**Key processes**

2.1 Explore and create, 1, 2, 3, 4, 5

2.2 Understand and evaluate, 1, 3, 5, 6

3 Range and content, 1, 2, 3

4 Curriculum opportunities, 1, 2, 3, 5, 7

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

*In this section pupils will be required to create an artwork linking a work of Brian Hatton with their own interpretation of the local landscape today. This activity links with those in the other subject areas in this theme.*

*The images created in Art and Design can be stored in pupils' own digital folder and dropped into their History bi fold leaflet*

**Prior work**

*Show the class the Brian Hatton landscapes and discuss these. Ask the class to select six. Prior to creating a landscape piece, pupils will need to undertake the 'preparation task' see below.*

*Some of the places that Brian Hatton painted still exist today. It may be possible for pupils to find and photograph /sketch some of the locations. The History work in this theme includes photographing the rural landscape. This work will involve a trip out walking in the locality. A proper risk assessment will need to be completed for this activity. Images taken from the Changing Landscapes History activity can be used as inspiration for the Art and Design element of this theme. [The Changing Landscape, Art Works](#)*

**Preparation task:**

*To complete your final piece of artwork you will need to prepare the following*

- *Take a photograph/digital image of a rural area showing life in rural Herefordshire today.*
- *Make a sketch with colour notes of a rural area showing life in rural Herefordshire today. You will need this for your piece of landscape artwork*
- *Store your digital image in your digital folder*

**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.

## Looking at landscapes

*Ask the pupils to work with a partner to select two images and examine them closely, remembering that, landscape pictures have a foreground (front), middle ground (middle) and background (back).*

### Suggested questions:

- *Why have you have chosen these pictures?*

- *Look carefully at the colours Brian Hatton has used. Why do you like the colours he has chosen?*
- *Compare the two images. How do you think the artist has captured the realistic qualities of the scene?*
- *Choose one of these images - how would you describe this to your partner?*
- *How does a human figure/ animals in the landscape change your appreciation of it?*

*Using their preparation task, pupils could discuss why they have chosen this landscape to photograph and sketch for homework.*

*Ask pupils to look at the image they have chosen from the Brian Hatton collection*

*Ask them to think about*

- *Primary colours*
- *Secondary colours*
- *Tertiary colours*
- *Complementary colours*

### **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

(continued over)

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.

