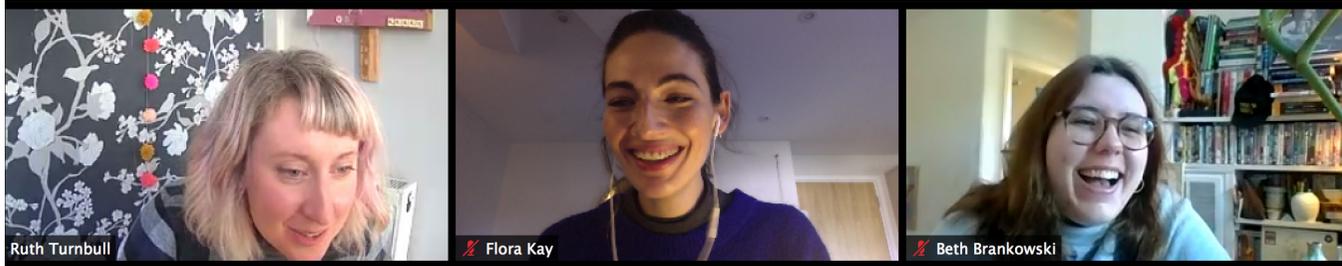


RECOVERY ART

CHANGING LANDSCAPES

A creative and social workshop

This programme is supported by the WMMD Recovery Grant



Hello Recovery Art Members!

Welcome back to February's Recovery Art session, We hope you are all safe and well. This month's theme is *Changing Landscapes!*

We hope you are all well and are happy to be joining us for our February online Recovery Art workshop on the 22nd.

As always, we hope that these sessions are helping to support your wellbeing and continuing to offer you a way to feel connected to The Barber Institute, communicating, sharing ideas and creating together.

If you joined us last month how did you find the portrait painting techniques?

Have you been able to use these while creating at home?

Landscapes!

Our daily landscapes have become more familiar to us over this last year, these may be through a window, from a door step on on a regular daily walk or an interior landscape. These landscapes are so important in our lives and without realising it these may have become our consistency, comfort, calmness and community. They may have replaced conversations, journeys, company/ companionship and family. They may be giving us support during this time.



These exterior landscapes might differ depending on our locations, they may be industrial, rural, urban or suburban.

Landscapes don't always have to be images of pretty, rural, scenes. They are just as, if not more interesting when they describe the industrial landscape.

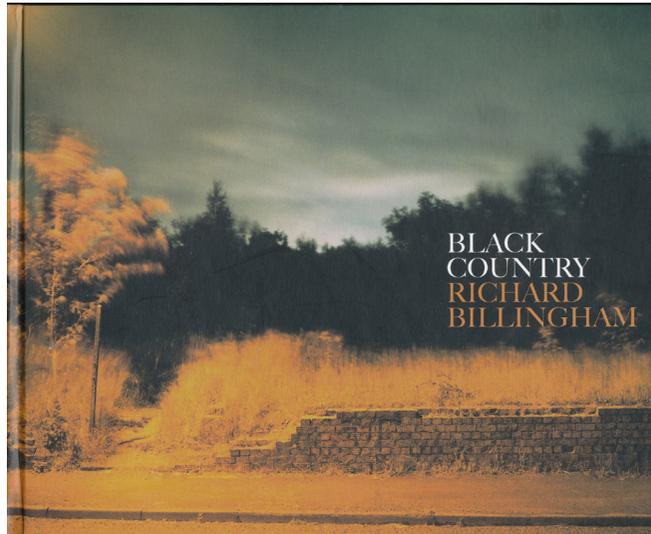


Richard Billingham

Artist Richard Billingham shows this with his quiet, still, illuminated photographs of The Black Country.

I find industrial landscapes so inspiring, maybe it's because I have grown up around the industrial areas of the Black Country. When I've been away from these scenes I often crave to be back in these areas/towns amongst my favourite materials, architecture, shapes and patterns.

We may have started to notice more about how the landscape is changing around us. With changing: seasons, wildlife, weather and light. Noticing the early signs of spring - with emerging new plant life, the snow drops, crocuses, etc sprouting out of the ground and battling against the winter for survival.





We might record these changes with sketches, photographs, videos, or by collecting objects from the landscape, such as leaves, pebbles, discarded items, or even add to these landscapes by scattering seeds, decorating trees, litter picking or clearing communal areas...

We want to explore these changes with charcoal and watercolour pencils in this session.



When looking at our daily view/landscapes we have been thinking of positive words to describe these:

STILLNESS

ILLUMINATION

NEW LIFE

SERENE

EMERGING

SILHOUETTES

Could you add to these words?

Let's gather our materials:

papers,
charcoal,
watercolour pencils and
blocks.

Let's take a minute to
collect our thoughts and
art materials, cuppa and
biscuits!!





Claude Monet, *The Church at Varengeville*, 1882, oil on canvas.
© The Henry Barber Trust, The Barber Institute of Fine Arts,
University of Birmingham.

We continue to focus on a different piece of work in the Barber's collection while exploring a new technique or skill. This month's piece of work from the Barber's collection is a very famous and popular oil painting by Claude Monet.

Claude Monet, *The Church at Varengeville*, 1882.

This painting is situated in the Blue Gallery.

The view is across a hidden gorge to the isolated cliff-top church at Varengeville. Monet painted various subjects along the Normandy coast in the summer of 1882.

His practice was to work simultaneously on up to eight canvasses, moving from one to another as the light changed. This sunset view of Varengeville is from a series of four painted in this way. The light from behind the church dissolves its form and catches the foliage in the foreground. By 1882, Monet had largely abandoned the Impressionist practice of finishing a painting from nature; here the final touches were added in his studio

This idyllic scene has everything you would want in a landscape: sun setting behind a historical building, horizon of the sea in the distance and lush greenery in the foreground. It is a serene, illuminated, iridescent scene.

If we think back to last month's session we can think about the three tones in this painting and how they separate the foreground, middle and background as if they were three different paintings layered over each other. Monet is famous for painting light and this painting is a great example of this.

Here are some examples of the paintings created simultaneously showing different times of day where he uses the light differently.

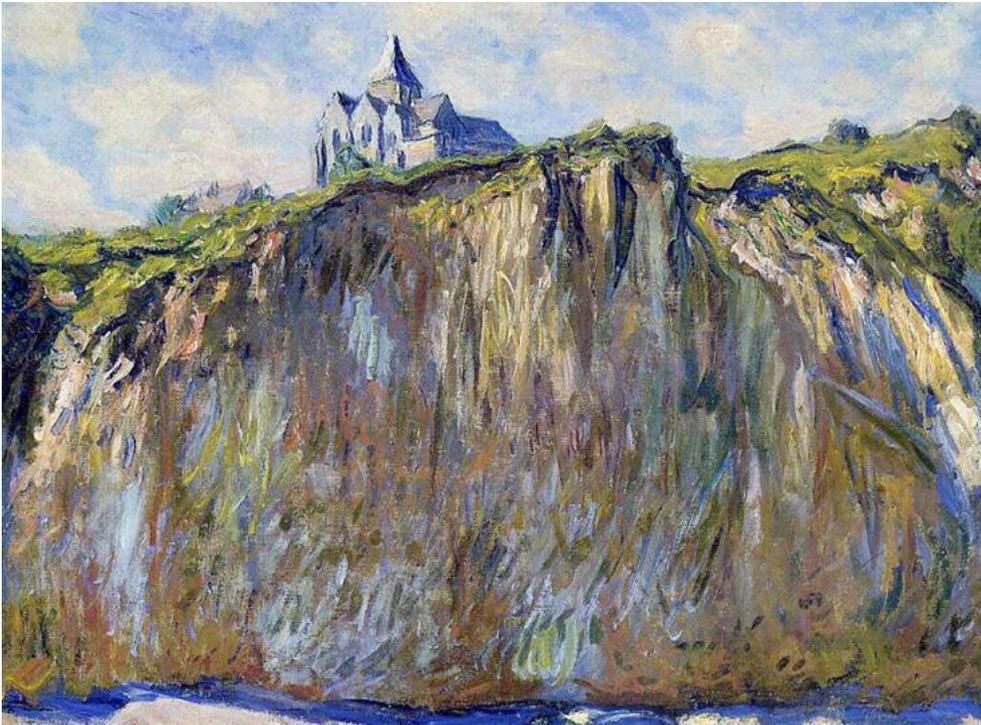


Here are some other views of The Church at Varengeville painted by Monet.

Think about what you like about these paintings, which Monet painting do you prefer or inspires you most?

What other materials could be used to recreate this landscape?

How has Monet used colour and paint to successfully recreate light?

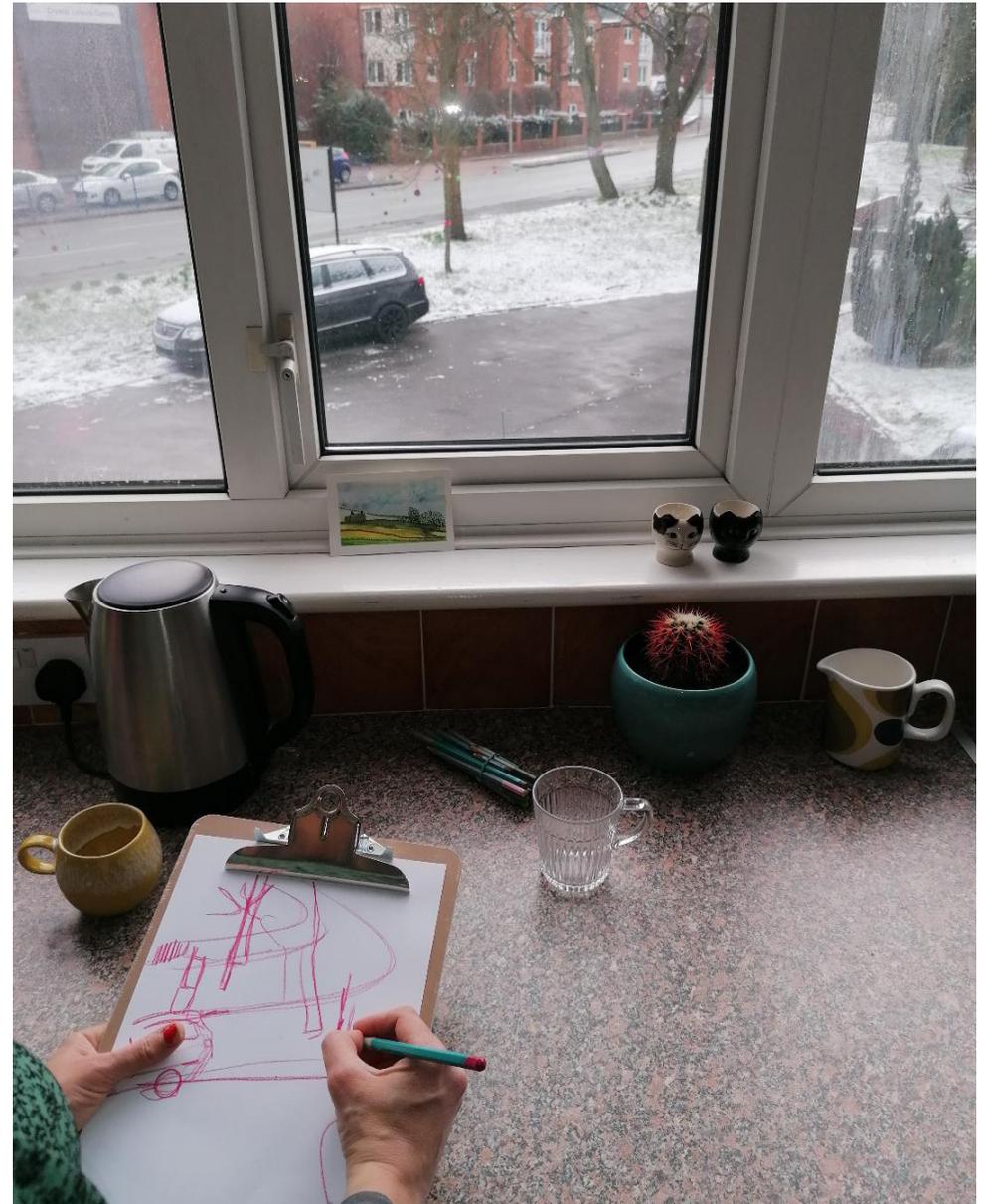


Linear landscape sketch

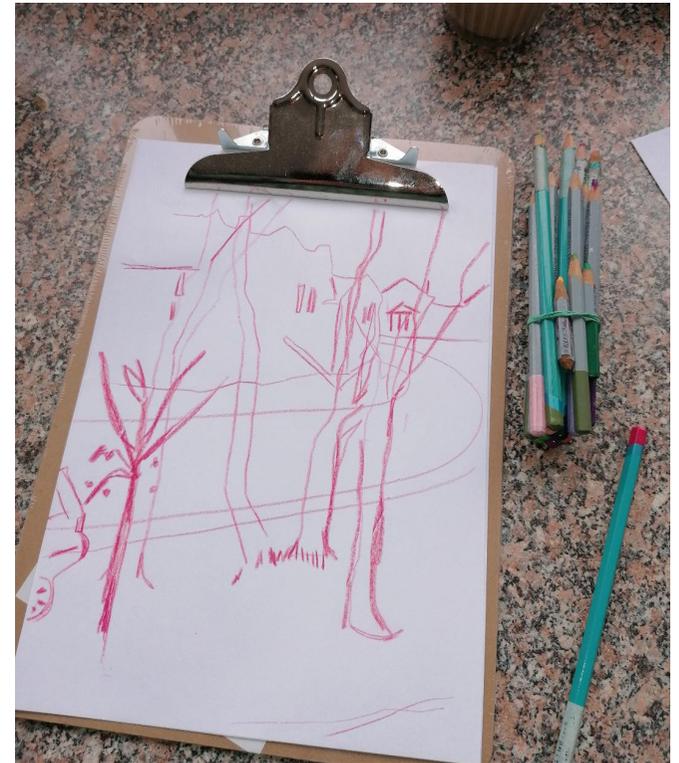
Let's start our first activity, with a linear landscape sketch. You can choose to work from a view from a window or from the photographs in this PDF.

First take a good look at the landscape, do you notice any horizontal or vertical lines? Do you notice any large shapes, can you see any small shapes or details, don't worry about perspective - its best to just focus on what you can see.

Let's think about what's in the foreground, middle and background of the picture. You can try squinting at the view, this may help you to notice the simple lines and shapes. You can also use your finger to trace around all of these.



Let's choose a water colour pencil, start a quick sketch of the landscape you are looking at, it could be a continuous line drawing or just lines and shapes overlapping.



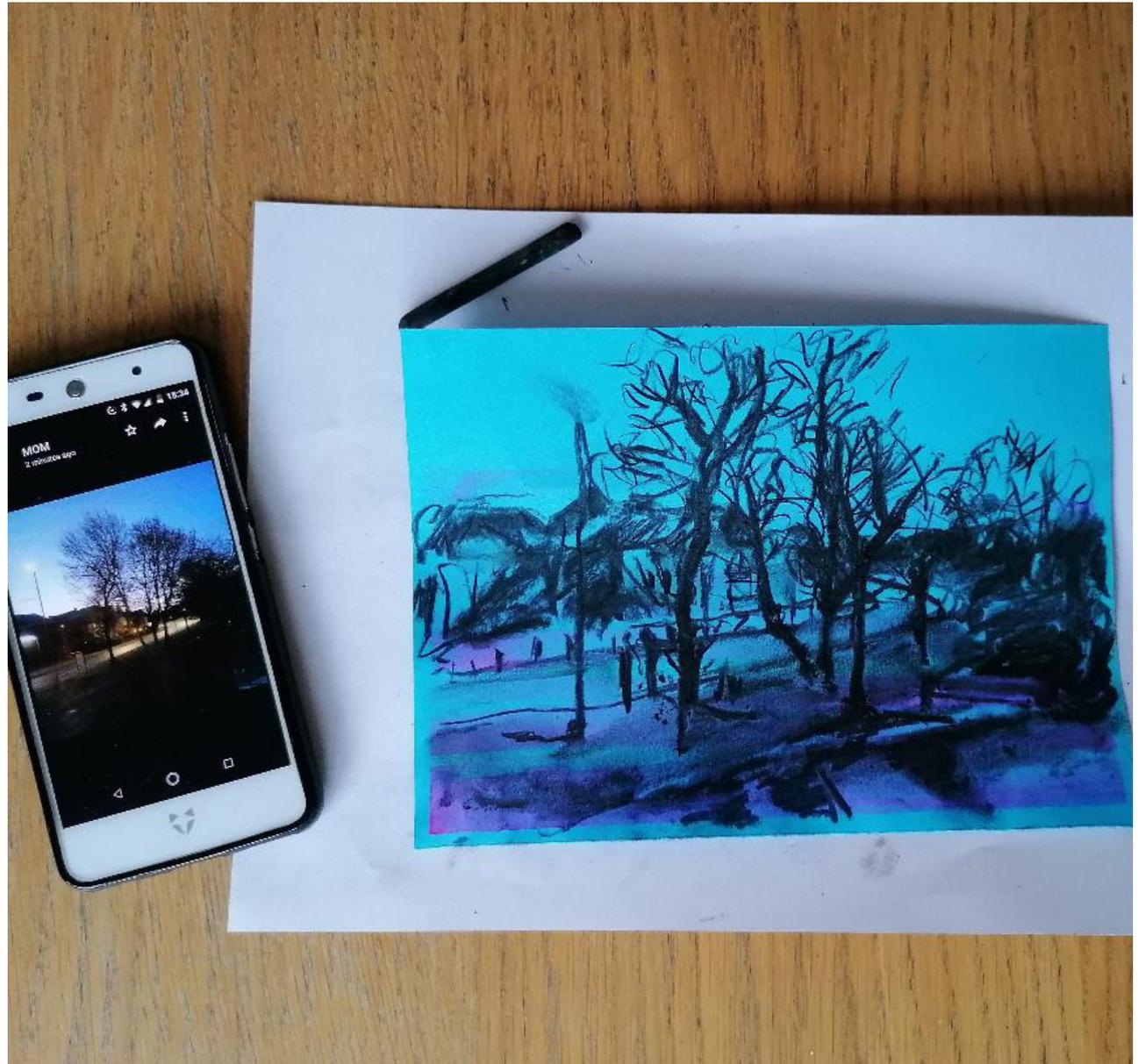
Charcoal landscape

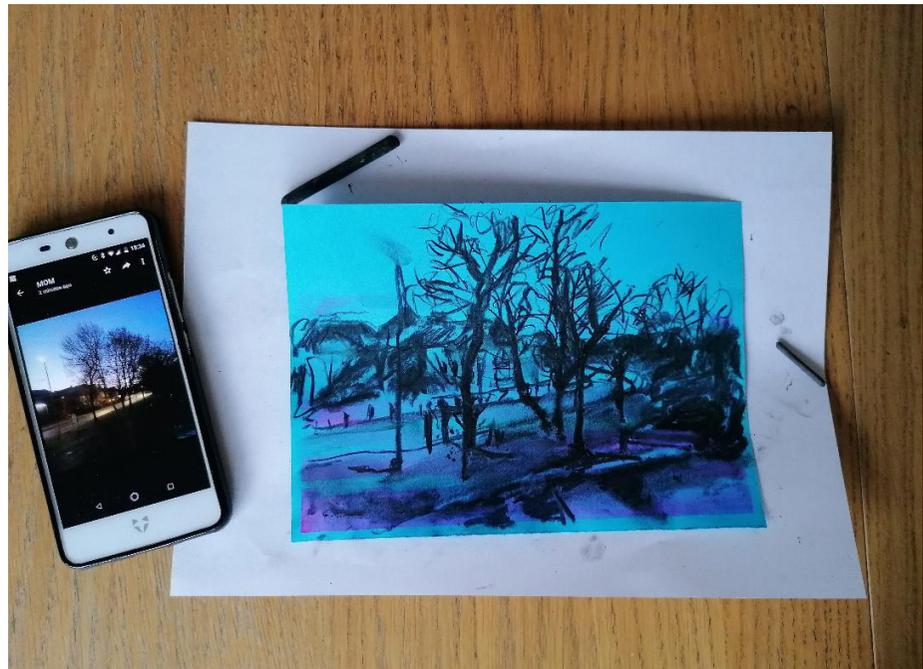
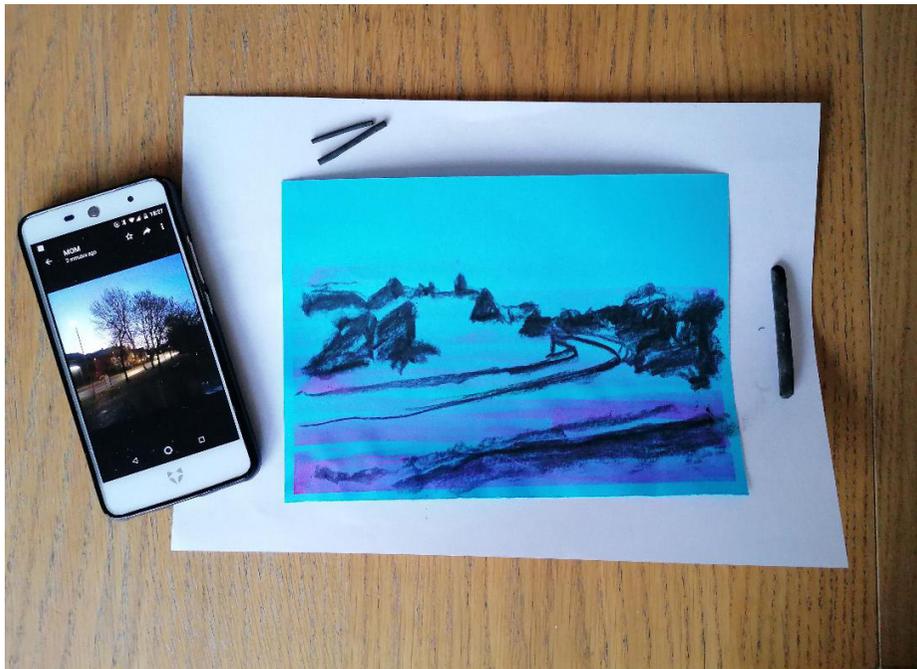
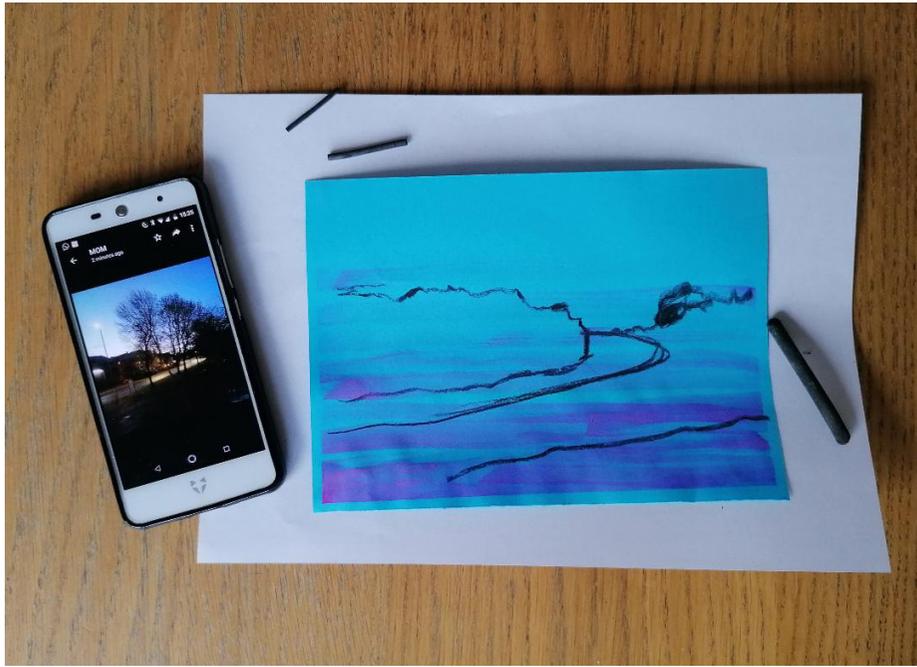
Now we are going to focus on the tone and line in a landscape. Using charcoal and the ombre paper in your pack focus on a darker night time landscape, start again by drawing the horizontal and vertical lines with the thin piece of charcoal.

Next start to shade in the darker areas of your picture with the thicker charcoal.

Think about where the light is coming from and how it creates, shadows and silhouettes. You can start to smudge some areas now, and then add in the details with the fine charcoal again. Don't worry if you accidentally smudge any areas you can draw them back in.

The ombre paper should show through in areas to give a contrasting effect in the light and dark areas, illuminating the picture.





Landscape using Watercolour pencil

Let's have a go at using the watercolour pencils and blocks, we can use the same methods as before, line drawing first then shading and adding the detail in later.

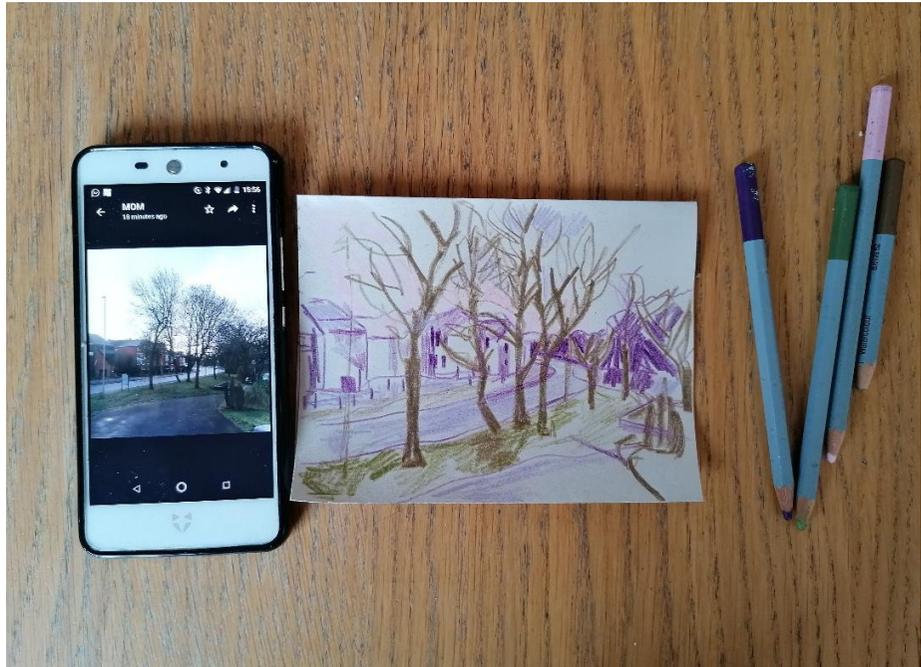
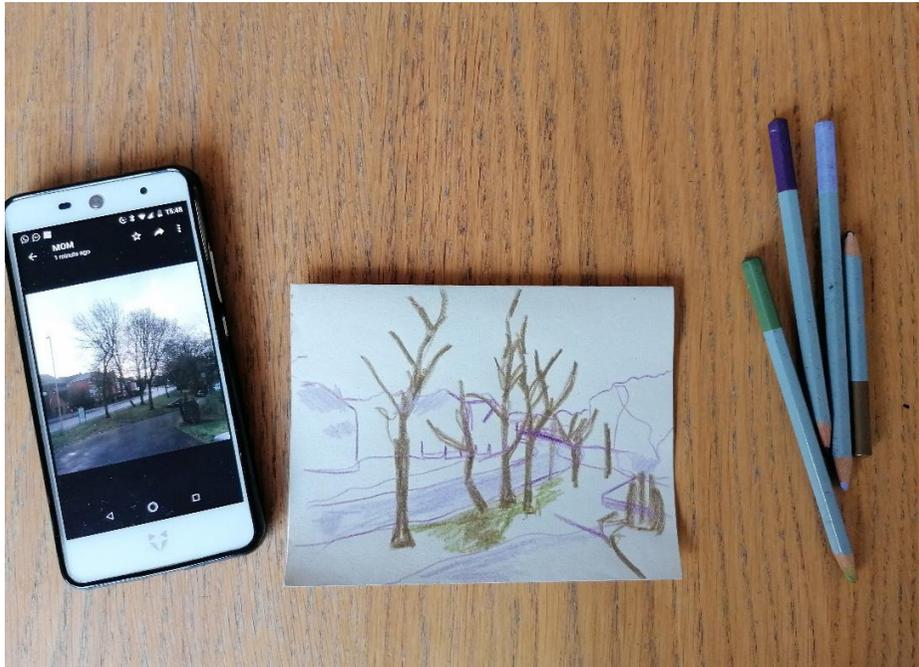
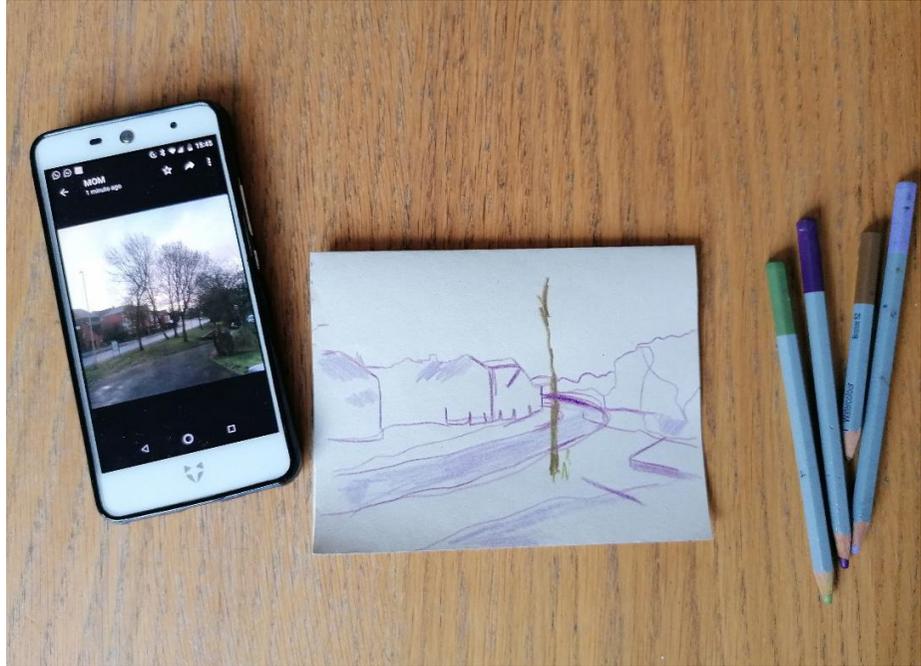
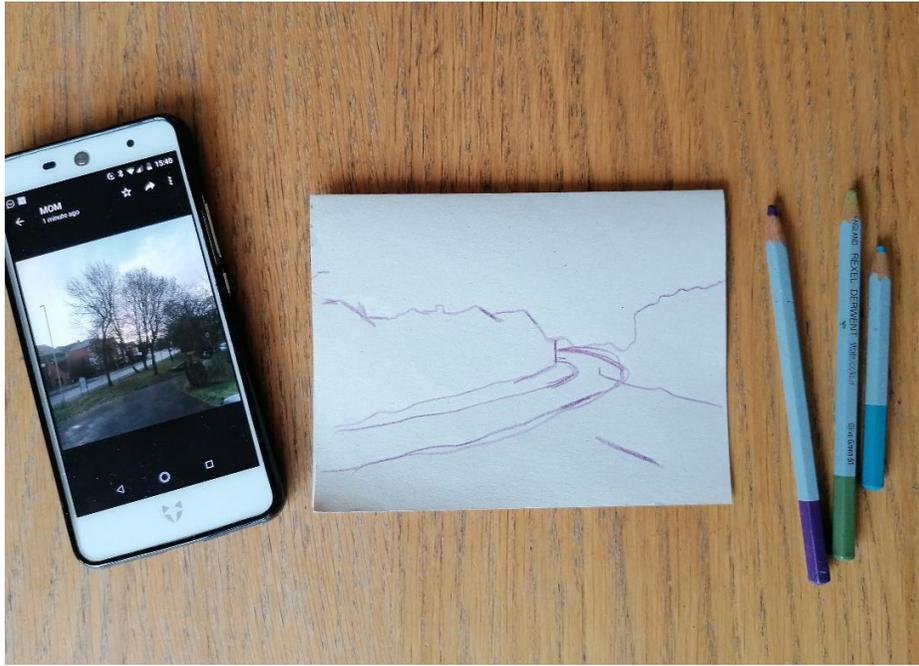
The watercolour pencils are quite soft so you can choose to be bold and add darker marks and contrast this with lighter shaded areas. Water can be added with a fine brush if you want to experiment with blending.

If you would like to try some perspective drawing you can add a pencil dot where your horizon line is and then draw faint lines from the bottom corners of your paper to the dot, you could use these just as a guide when drawing in roads, pavements and buildings.

It's also good to try and remember proportions, remembering how buildings, figures and trees get smaller the further away they are from the foreground. Accurate perspective is not essential with this landscape session as the techniques are quite fluid and capture the natural line and shape of the landscape.

It's also important to remember this is your work and you are in control, you can use your own artistic licence to make decisions. Just enjoy the flow of each scene.





Evaluation

Thinking of a favourite journey/ scene might be a way to reflect on this landscape work.

When thinking about my love of the industrial landscape some of my favourite journeys are of the train journeys through the Black Country from Stourbridge Junction to Birmingham, passing through, Lye, Cradley Heath and Rowley Regis.

Other favourites being the walk along my local canal.

We can google images of our local areas to draw and paint. You can look back at your paintings and think about another view, journey or place you would like to draw. Even if we can't visit these places at this time hopefully this will help us to feel a connection with them.



Artist Research:

Here are some suggestions of Artists who use landscapes in their work:

Leon Kossoff



Richard Billingham



Henry Moore





Thank you so much for taking part in this workshop.

We have so enjoyed working with you all on these remote Recovery Art sessions this year, feeling connected and meeting up.

We hope you are able to use these resources and techniques to build into your daily routine to aid recovery, support wellbeing and develop your creativity at home.

Do join us to go through some of these techniques on our monthly zoom workshop - Monday 22nd February 11am. The link will be sent this coming week.

learning@barber.org.uk