

Year 4

**ART - LANDSCAPES**

*SKILL - Record observations and use them to review and revisit ideas*

**Lesson 1 – DRAWING**  
**WALT: Develop sense of foreground, middle-ground and background through perspective drawing**

**STARTING WITH SPACE**

Work outside or find a view from a window. Introduce new terms 'foreground', 'middle-ground' and 'background' and talk with the children about what they can see. *Which objects are furthest away?* Ask children to take an imaginary walk through the landscape. *What would you pass on the way?* Explain how things look smaller as they get further away. Ask them to comment on examples in the landscape where trees, houses and so forth look tiny in the distance.

Provide three strips of paper and tape them to a drawing board. On the first, draw everything – by breaking the composition into a series of geometric shapes - you can see in the distance. Think about the objects above the horizon line. On the second, draw things that are in the foreground. On the third, draw a strip of middle ground showing things that a midway between the foreground and background.

You may wish to practise drawing basic shapes using a horizontal line and vanishing point first.

**Lesson 2 – DRAWING**  
**WALT: Use line and contour to draw landscapes**

**LANDSCAPE AND LINE**

Discuss the work of John Brunson and focus on the strong linear aspects of his work.



*Southwold, Suffolk Date: 1981*

Find a viewpoint from which the children can draw a landscape or offer them a selection of landscapes images. Look carefully at the landscape. *What can you see that has shape? What are the darkest tones? Where are the deepest shadows?*

Ask them to develop a series of drawings from their chosen images, concentrating on the main contours of the image showing shape and line. Encourage them to refine their selected views down to a few well-chosen lines that both define and divide the main areas and aspects of the landscape.

First, identify and draw on the horizon line and vanishing point. Find the centre of your paper and start drawing there. *Think about the size of your drawing. How much view do you want to fit into your*

**Lesson 3 – PAINTING**  
**WALT: Apply our understanding of colour theory to create works of art.**

**You will need:** Watercolour paint

**COLOUR THEORY**

Introduce children to the colour wheel. Recap on primary and secondary colours. Do they know how to make browns, tertiary colours? Teach children about complementary colours, opposites on a colour wheel, and the difference between hue and tone.

Hue is the name we give to the quality that defines the colour we are using. Tone is lightness or darkness; a colour can tend towards white or black.



Ask children to paint their own colour wheel using watercolours exploring hues and tone. Children add labels when they have finished.

**EXPERIMENT WITH COLOUR**

Ask children to experiment with colours that are warm or cold, neutral or with colour combinations that are discordant using watercolour paint.



Overlapping shapes is an important feature of these drawings.

### REVIEW IDEAS BY ADDING PATTERN AND TEXTURE

Give children different drawing media. For example charcoal, a range of graded pencils, graphite and black felt tip pens. Discuss the tone, pattern and texture in the landscape drawing.

*Where are the darkest tones in this landscape? Where are the deepest shadows? Can you see any areas that are really light? Can you see any sunlight?*



Look at the landscape sketches by 'Ka'roly Marko' and ask children to mimic the way he has used marks to show tactile qualities in the landscape. Children can leave their paper white if they need to show very light or very bright areas.

*drawing? Draw lightly to start with and you can press harder later to make stronger lines.*

### COLOUR AND CONTOUR

Look again at the way in which Brunson describes his personal view of the landscape using sweeping, flowing bands of colour that ripple across land, sea and skies. Ask the children to develop their drawing in response to Brunson's coloured ripple effects produced by line following line.

They can begin by exploring hues of greens, reds and yellows in oil pastels: no pictures, just patches. Children should attempt to mix the kinds of colours they can see in the landscape.



Responses to the work of John Brunson.



### REFLECTING

Encourage the children to discuss and modify their work as it progresses. *Is there part of your landscape drawing that you can improve?* Children write a paragraph in their key skills books.



J.M.W Turner, Slave ship, 1840

Discuss how in J.M.W Turner, Slave ship (1840) painting you can see how he has used a muted blue background to emphasise the bright orange sunset.

Children experiment with bold colours, using blue and orange watercolours to accentuate each other. Children must explore using the power of complementary colours and the colour wheel to heighten the visual effect of simultaneous contrast. To start the painting, mix a very pale colour and use the thin brush to paint in some outlines of the larger shapes.



**Lesson 4 – PAINTING**  
**WALT: Explore painting using the wash technique**

**TALKING ABOUT LANDSCAPE PAINTINGS**

Look at, and discuss some of the images by Turner and compare with other artists.

Here are some of the points that you could ask the children to comment on:

- Differences between colours from the same family
- Warm and cool colours; bright and dull colours; light and dark colours
- The thickness or thinness of the paint
- The marks and lines used
- The textures on the surface of the painting and textures of objects represented in paintings
- The space of the painting; including points about foreground, middle-ground and background.

Ask children to write a paragraph about their discussion in their Key Skills books.

**J.M.W. TURNER – WASH – WET ON WET TECHNIQUE**

Explain that they are going to use a wash technique to experiment in the style of Turner. Secure the paper with moistened brown tape onto a drawing board (so that it will stay flat and not 'crinkle')/ or work with the paper on a pad of newspaper. Demonstrate using a large brush to cover the paper with clean water. Use thin paint to introduce colours onto the wet surface.

**LESSON 5 – COLLAGE**  
**WALT: Investigate and combine visual and tactile qualities of materials to make collages.**

**DRAWING NATURAL FORMS AS STARTING POINT**

Look at the work of textile designer/artist William Morris and discuss his style and textile experimentation.



William Morris

Ask the children to place a small viewfinder onto an object such as an onion section, wood grain, feather etc. and produce some detailed observational drawings in their sketchbooks. Focus their attention on lines, shapes and colours within the natural forms.

Explain that these studies will form the starting point for some collage developments so children can create their own wallpaper design.



Drawing of natural forms.

**DEVELOPING COLLAGE WORK**

Ask the children to begin by drawing out their selected linear designs with chalk onto sugar paper.

**Lesson 6 – COLLAGE**  
**WALT: Explore texture through mixed media collage**

**EXPLORING COLLAGE TECHNIQUES**

Ask the children to use a range of collage materials, both papers and fabrics, to produce experimental and exploratory pieces in sketchbooks. Encourage the children to experiment with and combine materials (e.g. overlay and mixed media processes) to produce different effects. Use paints, inks and stains over the collaged images and experiment with the different effects that may be produced. Ask the children to annotate examples in sketchbooks for future reference.



Sketchbook experiments.



Discuss the work of the abstract artist/print maker John Piper and in particular his work entitled 'Archaeological Wiltshire'. Examine his use of simple torn shapes and colour to communicate meaning and depth. Can you point out the different areas of

Experiment and explore different effects and techniques explored last lesson. Use annotated samples and explain the technique in the sketchbook.



*Paintings in the style of Turner.*

Ask the children to discuss the experiments and share ideas for improving their work. If possible, take the children outside and work directly from the environment to record the landscape.

Offer the children the opportunity to select from a range of materials for collage to develop their studies. Encourage them to reference the range of annotated examples in their sketchbooks.

### OVERWORKING WITH INKS AND STAINS

Continue building up, layering and enriching their linear designs with a range of materials. Ask them to make appropriate changes to their work as it progresses and to refer to the work of others to inform their own work



*Overworked, collaged images using natural forms as a starting point.*

Ask children to review their work and describe how they might develop it further.

collage? Why do you think the artist has decided to use collage and paint? What effect does this have on the way you look at the artwork? How else has he created texture? List the different areas of texture that you can see and think about the ways that you would recreate the texture in your own artwork.

Ask children to create their own abstract collage from a digital photograph of a landscape. Begin by sketching in the basic shapes as a guide.



### USING DIGITAL TECHNOLOGY

Children could look at examples of photomontage in art and design for inspiration and ideas.

## Application of Skill

### TASK SHEET

#### Record observations and use them to review and revisit ideas

1. Create a perspective drawing in response to the work of John Brunsdon incorporating colour, line and contour. You must develop your drawing in response to Brunsdon's coloured ripple effects produced by line following line.
2. Paint a landscape using watercolours and the wash technique. You must explore using the power of complementary colours and the colour wheel to heighten the visual effect of simultaneous contrast.
3. Create a mixed media group collage in response to the work of John Piper. Overwork the collage using inks and stains.
4. Research about William Morris and produced a detailed study and analysis into one of his textile designs. Using your skills, you could create your all wallpaper design, incorporating a repeated pattern with natural form as the subject.