

Learning Activity



Key Stage or Level

Key Stage 2 & 3



Subject

Art with cross-curricula links to history and geography



Title

Investigate The landscape of Wales
The Drawings of Falcon Hildred



Author

**The Royal Commission on the Ancient and
Historical Monuments of Wales**

Introductory Text

What can we learn about the landscape of Wales by investigating Falcon Hildred's artworks?

This learning resource supports the learner to answer this key question. The resource supports the learner to investigate Falcon Hildred's work using **formal*** and **contextual analysis****.

The tasks included will encourage pupils to develop an **understanding** of Falcon Hildred's materials, composition, techniques and tools. They will also develop an understanding of **why** he creates his work. Learners will connect and apply their understanding of Falcon Hildred's work to their own artwork by **investigating** and **creating** artwork in response to their local landscape. All artworks are made up of 3 key elements; subject matter, materials and process. The tasks in this resource are based around these three elements.

* **formal analysis** - examining the building blocks used to create a work of art i.e. line, colour, tone, texture, form and space

** **contextual analysis** - examining the social, economic, political and artistic context in which an artwork is created

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Learning Objectives

Learners will understand:

- Who Falcon Hildred is and what his work represents.
- The materials, techniques and tools used by Falcon Hildred.
- Why Falcon Hildred creates his work.
- Understand the vocabulary needed to describe an artwork.

Learners will be able to:

Subject Curriculum - Art

- Experiment with and examine the methods used by Falcon Hildred. Use this knowledge to enrich and inform their work through: analysis, comparison and evaluation.
- Use appropriate vocabulary to describe, analyse, compare and evaluate artworks.
- Explore, experiment with and apply the elements of visual, tactile and sensory language of art, craft and design including: line, tone, colour, pattern, texture, shape, form.
- Use their experience and knowledge of different materials tools and techniques: experimentally and expressively.
- Use a variety of: tools and equipment, materials and processes.
- Explore some of the diverse working practices of artists and designers, considering their purposes and intentions.
- Develop specific skills for recording from: observation, experience and memory using a variety of media.
- Develop specific skills for investigating: the natural environment and the built environment, using a variety of media.
- Evaluate the methods and results of their own work and that of their fellow pupils.

Subject Curriculum - History

- Identify ways in which the past is represented or interpreted.
- Identify differences between ways of life at different times.
- Ask and answer relevant questions about the past.

Subject Curriculum — Geography

- Identify similarities and differences to describe, compare and contrast places and environments.

Skills Focus

Communication:

- Developing information and ideas.
- Presenting information and ideas.
- Communicating ideas and emotions.
- Communicating information

ICT:

- Create and present information and ideas.
- Find suitable information from the People's Collection Wales website.

Thinking:

- Ask questions.
- Activating prior skills, knowledge and understanding.
- Gathering information.
- Considering evidence, information and ideas.
- Generating and developing ideas.

TASK 1

Understanding Subject Matter

What does Falcon Hildred draw and paint? Why?



Since the late 1950s, Falcon Hildred has been recording views of a disappearing industrial landscape in Wales and other parts of the United Kingdom. Study the 'Introducing Falcon Hildred' collection. Use the collection to find out about the subject matter of Falcon Hildred's paintings and drawings.

- A) Choose one artwork in the collection and describe the artwork's subject matter, describe what you can see.
- B) Watch the film and describe why Falcon Hildred records the landscape.

Use the key questions below, help sheet 1a, 1b and 1c to help you understand the subject matter of Falcon Hildred's artworks.

Key Questions

A) **WHAT**— What does Falcon Hildred draw and paint?

Looking for clues using 3 key questions

1. What is the name of the place that the drawing is recording?
2. When was the drawing created?
3. What you can see in the drawing?
 - a) Describe the '**focal point**' of the drawing, what type of building, landscape or monument can you see?
 - b) Describe what you can see in the rest of the drawing.

B) **WHY**—Think about why Falcon Hildred draws the industrial landscape.

Listening for clues using 4 key questions

1. What can you find out about Falcon Hildred? When and where was he born and where does he live now?
2. Why do you think Falcon Hildred has an interest in drawing buildings?
3. Many of the places Falcon Hildred drew were demolished soon after he recorded them. Why do you think it is important to keep and study Falcon Hildred's drawings and paintings?
4. Why do you think Falcon Hildred draws the industrial landscape instead of photographing it?

Collection for task 1

Click [here](#) for the 'Introducing Falcon Hildred' collection.

Helpsheet 1a - LOOKING AT AN ARTWORK

Understanding Subject Matter - What does Falcon Hildred draw and paint? Why?



A) WHAT - What does Falcon Hildred draw and paint?

Looking for clues – 3 key questions

1. What is the name of the place that the drawing is recording?

Sometimes Falcon Hildred writes the name of the place he is recording on the front of the drawing. For the drawing above, however, we need a bit of background information. Information on the Peoples' Collection Wales website tell us that the drawing on this particular sheet shows Hertford Square in Coventry.

2. When was the drawing created?

We can tell that this drawing was created in 1975 by looking at the numbers next to Falcon Hildred's signature.

3. What can you see?

a) The **focal point** of this drawing is the inside of a building. It was a weavers' house with workshops on the top floor. By looking at the drawing, we can guess that Falcon Hildred could draw the rooms because the rest of the building was demolished. We can see that the original building had three storeys and there was a fireplace on each level. *What else can you see inside this three storey building?*

b) **Clues in the rest of the drawing:** We can see that Falcon Hildred recorded these two streets on a snowy evening in 1975. The smoke coming out of the chimneys tells us that many of the terraced houses have people living in them. It is also likely that many of the houses have televisions, notice the aerials. We can't be sure if there are still people living in the terraced buildings on the right; notice that these houses have no smoke coming out of the chimneys and there are no lights on in the windows. As art historians, however, we have to be careful about guessing. It might be that the houses on the right have electric or gas heating, but there is no-one at home! The tall chimney in the background tells us that there is a factory nearby and that the factory is still a working factory.

Now it's over to you! Describe the artwork you have chosen.

Use this example and the 'Introducing Falcon Hildred' collection to find out more about what

Helpsheet 1b - LOOKING AT AN ARTWORK

Understanding Subject Matter - What does Falcon Hildred draw and paint? Why?

Signs of domestic life

The smoke coming out of the chimneys suggests that there are people living in these houses.

Work

The tall chimney in the background tells us that there is a factory nearby. The smoke tells us that the factory is still a working factory.



The focal point—the main focus of the drawing

The focal point of the drawing is the **weavers house**. Part of the building has been knocked down and we can glimpse into the rooms inside the three storey building.

The signature

Falcon Hildred's signature, the date and the letter 'S'. The letter 'S' means that Falcon Hildred drew this drawing on 'site'. This means he drew it outside in front of the buildings we see in the picture.

Drawings as a record

This drawing shows what Falcon Hildred would have been looking at in Coventry in 1975. The view will be very different today, so it's useful to have this view to find out what this street looked like in 1975.

How reliable do you think this drawing is as a historical source?

Helpsheet 1c - LOOKING AT AN ARTWORK

Understanding Subject Matter - What does Falcon Hildred draw and paint? Why?



B) WHY? - Thinking about why Falcon Hildred draws the industrial landscape

Falcon Hildred describes each of his drawings as a 'record'. He is making a record that will outlast the building, landscape or monument itself.

You might think that Falcon Hildred drew the image above from his imagination. However, the drawing actually shows what Falcon Hildred would have been looking at in Coventry in 1975.

Art historians and historians can use Falcon Hildred's drawings to find out how a particular place looked at a certain time in history. Also, there are often clues in Falcon Hildred's drawings about daily life at a particular time in history.

Find out more about why Falcon Hildred draws the industrial landscape by watching the film in the 'Introducing Falcon Hildred' collection.

TASK 2

Understanding Materials and Process

How does Falcon Hildred create his artworks?



Study the 'Falcon Hildred, how did he do that?' collection. Use the collection to find out how Falcon Hildred combined **materials, tools and techniques** to create his drawings.

Choose **one** artwork in the collection and describe the materials, tools techniques and composition used. Write up your description and create a diagram like the one on help sheet 2b.

Use help sheet 2a, help sheet 2b and the key questions below to help you.

Key Questions

MATERIALS & TOOLS - What materials and tools does Falcon Hildred use?

1. Can you make a list of the materials and tools Falcon Hildred used to create this artwork?
2. Can you find out what a draughtsman is? Falcon Hildred viewed himself as a draughtsman, do you think this affected which materials and tools he used?
3. Why do you think Falcon chose to use a quick drying paint to record the landscape?

TECHNIQUES - How does Falcon Hildred **use** materials and tools?

1. Can you list or describe any watercolour techniques he has used to create this artwork?
2. Can you list or describe any drawing techniques he has used to create this artwork?
3. Can you list or describe any chalk or pastel techniques he has used to create this artwork?
4. Can you describe any other techniques he may have used to create this artwork?

CREATING COMPOSITION - How does Falcon Hildred **combine** materials, tools and techniques to create his artworks?

1. **Line** - What kind of lines can you see in the drawing?
2. **Colour** - What colours has Falcon Hildred used in the drawing?
3. **Space** - Has Falcon Hildred made the landscape or building look flat or 3-dimensional?
4. **Scale** - What size is the drawing you are looking at? How big or small are the drawings in relation to the things you can see around you? What about the scale of things inside the drawing?

Collection for task 2

Click [here](#) for the 'Falcon Hildred, how did he do that?' collection

Helpsheet 2a - LOOKING AT MATERIALS AND PROCESS

Understanding Materials and Process - How does Falcon Hildred create his artworks?



MATERIALS - What materials does Falcon Hildred use?

Watercolour - Many of Falcon Hildred's drawings are coloured using watercolour. Watercolour is often used when artists record architecture. One of the reasons for this is because watercolours take far less time to dry than other paints such as oil paint. Quick drying paint is particularly useful if you are working outside. If you see an S next to the date on a Falcon Hildred drawing it means he recorded the landscape or building 'on site', at the place you see in the drawing.

Pencil - Falcon Hildred uses lots of different pencils in his drawings. All artist's pencils have a letter and a number on them, this describes how hard or soft the pencil is. A 9B is very soft and creates a very dark line but a 9H is very hard and creates a light mark. Using a variety of pencils can help to create different types of line and tone in a drawing.

Pen - Pen creates a permanent dark line and it cannot be blended in the same way as a pencil. Falcon Hildred often uses pen to draw over watercolour, as it glides better and creates a stronger, sharper line.

Wax - Falcon Hildred also uses wax to create his drawings. He uses the wax as a blocker for paint. He applies the wax, paints watercolour or ink over the top. When he removes the wax, the white of the paper shows through.

TECHNIQUES & TOOLS - How does Falcon Hildred create his drawings?

Drawing techniques:

- [click here](#) to watch a film about drawing using different materials
- [click here](#) to watch a film about cross-hatching and shading
- [click here](#) to watch a film about using different pencils to create tone

Painting techniques:

- [click here](#) to watch a film about colour mixing
- [click here](#) to watch a film that shows a watercolour being created in the same way as Falcon Hildred paints
- [click here](#) to watch a film that shows brushstrokes being created using watercolour

Painting on site and then in the studio - [click here](#) to watch a film about using a 'on site' sketch to create a painting in the studio

COMPOSITION - How does Falcon Hildred *combine* materials, tools and techniques to create his artworks?

Line - Falcon Hildred combines hard and soft lines to describe the detail of a building or a landscape. He often combines lots of different types of lines in one drawing. This combination of lines can include, hard and soft lines, wiggly and straight lines, vertical and horizontal lines as well as diagonal lines and curved lines.

Colour and Tone - Falcon Hildred uses earthy, natural colours in his drawings along with splashes of orange and red. He uses light colours and dark colours carefully to make a building look 3 dimensional on the flat paper. This use of colour and tone is called 'modelling'.

Space - Falcon Hildred also creates space by using 'linear perspective' in his drawings. This makes a building or landscape look 3 dimensional on the flat paper. Looking at a Falcon Hildred drawing is like looking through a window to see the landscape outside. [Click here](#) to watch a film about 'linear perspective'.

Scale - By reading the descriptions of Falcon Hildred's drawings on the People's Collection Wales website you can find out about the dimensions of the original drawings. Are they big or small? When investigating 'scale' you should look at the size of the picture in relation to the world around it **AND** consider how big or small things are in relation to each other *within* the artwork.

Helpsheet 2b - LOOKING AT MATERIALS AND PROCESS

Understanding Materials and Process - How does Falcon Hildred create his artworks?

COMPOSITION
Colour and Tone

The colours used for this drawing are earthy and natural; greens and greys with touches of orange.

There are light areas and dark areas of colour.

The variety of shades makes the house look 3 dimensional. This is called 'modelling'

COMPOSITION
The main focus of the drawing

The painted area is the main focus of the drawing. This area contains the most detail.

COMPOSITION
Creating two dimensions on the paper

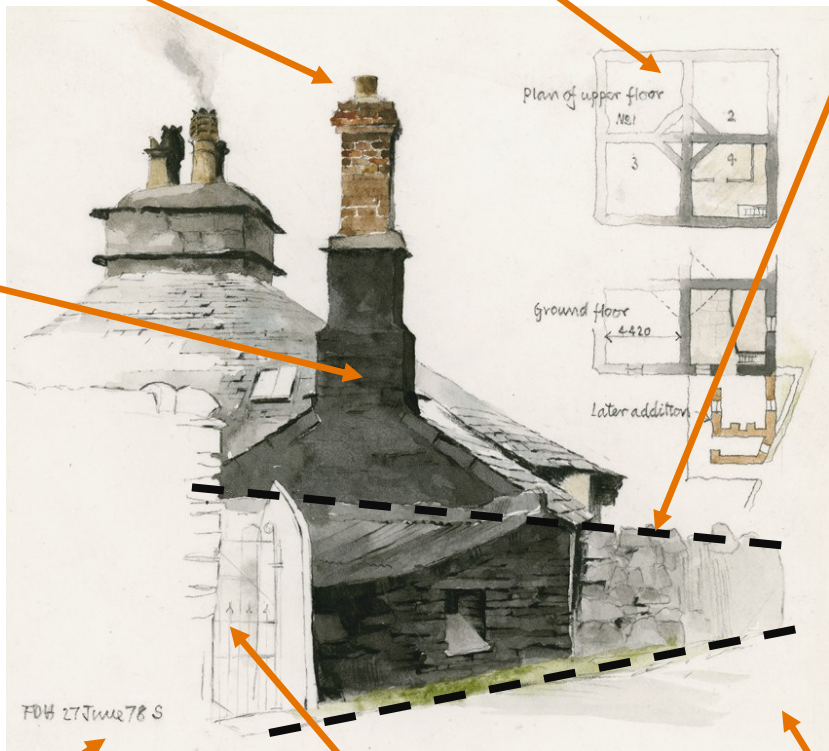
Floor plans— These architectural drawings describe the interior of the building in **two dimensions**. They give us a basic understanding of the layout inside.

COMPOSITION
Using perspective to create three dimensions.

These diagonal lines create a feeling of space and depth in the drawing. Using diagonal lines in an artwork to create space like this is called '**linear perspective**'.

Using '**aerial perspective**', also creates space. Aerial perspective is:

- using lots of detail in the foreground and less detail for the areas that are further away.
- using dark warm colours in the foreground and light cool colours in the background.



TECHNIQUES
Using Watercolour outside

If you see an S next to the date on a Falcon Hildred drawing it means he recorded the landscape or building 'on site', at the place you see in the drawing. You can also see that he created this drawing in 1978 on the 27th of June.

Quick drying paint like watercolour is particularly useful if you are working outside.

When using watercolour, the artist works from dark to light. Starting with paint using lots of water and finishing with the dark tones.

COMPOSITION
Line

The lines drawn lightly with a soft pencil describe the basic structure of the building. The painted sections describe the detail of the building. There are wiggly and straight lines.

Falcon Hildred combines hard and soft lines to make the house look 3 dimensional.

He also uses the direction of the lines to make the house look 3 dimensional. This is linear perspective.

Even if you took the paint away, you would still have a 3D drawing.

MATERIALS & TOOLS
Watercolour

Watercolour was used for this drawing, as it's quick drying, which is vital when painting on site.

Falcon Hildred uses a **watercolour brush** to apply the paint. He uses lots of water with the paint in the light areas and less water in the dark areas.

Watercolour paper as a support

The painting is painted on water colour paper. Artists call **what** they paint onto the '**support**'.

TASK 3

Your local landscape - Understanding, Investigating and Creating.

How do Falcon Hildred's landscapes compare to your local landscape and other landscapes in Wales?



What is recorded in this drawing?

This drawing, created in 1974, depicts The Oakeley Gash, a slate quarry. The **panorama view** shows the terraced houses of Tal-y-Waenydd and beyond them you can see the Llechwedd quarries and slate mill. The drawing was created using pencil, ink and watercolour.

What are the differences between this landscape and the landscape near you?

Understand how other artists have recorded your local landscape and the Welsh landscape

Find out how other artists have recorded the Welsh landscape and your local landscape by doing some online research. Use The People's Collection Wales website, the National Museum of Wales website, the National Library of Wales website and the 'Your Paintings' website. You could also visit your local art gallery, archive and/or museum. Use the '**Understanding your landscape collection 1**' and **help sheet 3** to help you.

Understand changes in your local landscape and the Welsh Landscape

The Welsh landscape is ever changing. You can find out how the Welsh landscape and your local landscape has changed by carrying out some research. Use the People's Collection Wales and Coflein websites. Use the '**Understanding your landscape collection 2**' and **help sheet 3** to help you. You could also visit your local art gallery, archive and/or museum.

Now it's time to go out and record the landscape yourself!

Collection for task 3

Click [here](#) for the '**Understanding your landscape collection 1**' collection.

Click [here](#) for the '**Understanding your landscape collection 2**' collection.

Helpsheet 3 - INVESTIGATING YOUR LOCAL LANDSCAPE

Your local landscape - Understanding, Investigating and Creating

Compare Falcon Hildred's landscapes to your local landscape and other landscapes in Wales.
What are the differences and similarities?



Here are some tips to help you with your task.

1. First, you'll need carry out some to research in order to understand how your local landscape has already been recorded:

Find a variety of photographs, maps, aerial photographs and artworks of your local landscape online at:

- The People's Collection Wales - <http://www.peoplescollection.wales/>
- Coflein - http://www.coflein.gov.uk/en/quick_search/
- 'Your Paintings' - <http://www.bbc.co.uk/arts/yourpaintings/>

2. Then, investigate and plan what you're going to do:

Using your online research, decide what *you* would like to record in your local landscape.

Perhaps there is a specific building, a detail of a building or a section of the landscape that interests you. Are there buildings in your local landscape that you think should be recorded?

- MATERIALS AND TOOLS** - What materials and tools will you use in order to record your local landscape? Choose **at least** two different materials to **investigate**, remember to choose some different supports (*remember a **support** is what you draw or paint onto*)
- TECHNIQUES** - Use your **research** material to think about and try out different techniques and tools, e.g. What kind of lines can you make with your materials? What kind of colour and tone can you make with your materials? What about texture?
- COMPOSTION** - Use your **research** to think about different ways of combining line, colour, tone space and scale. Experiment with composition, e.g. what happens when you put the horizon high up or low down, what happens when you make everything the **same** scale? Will you use colour and line like Falcon Hildred or in the same way as another artist? Have a go at linear perspective. Remember to create at least some of your investigations outside 'on site' like Falcon Hildred did. You could mark your work with an 'S' to remind you it was created 'on site'.

3. Now it's time to create your final artwork:

Now you're ready to record your local landscape! Your final artwork could be created outside 'on site' or in the classroom.

4. It's important to reflect and compare:

Once you've recorded your landscape, reflect on what materials and techniques you used to create your work.

Would you do it differently next time? Did you use the same materials, composition, techniques and tools as Falcon Hildred? How does the landscape you recorded compare to the landscapes recorded by Falcon Hildred? How does the landscape you recorded compare to other landscapes in Wales and the rest of the world?

You could photocopy or take a photograph of your artwork and create diagrams like the ones on 'help sheet 1b and help sheet 2b'. Present your finished artwork and diagram to the class.

TASK 1

Understanding Subject Matter: What does Falcon Hildred draw and paint? Why?

BACKGROUND INFORMATION

By the mid 1800s, more people in Wales were working in industry than in agriculture. Wales is often referred to as the first industrial nation. In many areas of the country there were good transport infrastructures, including canals and railways. Wales's new industrial landscape reflected the nation's fortunate supply of natural resources including coal, silver, limestone and slate. However, the industrial sites that changed the landscape, and provided employment for many during the nineteenth and early twentieth centuries, were abandoned later when they were no longer economically viable. Falcon Hildred started recording many of these abandoned sites in the 1950s. Many of his drawings depict buildings and sites that were soon to be demolished or changed, providing us with a rare record of particular moments in the life of our ever changing industrial landscape.

About Falcon Hildred and when he created his artworks?

Born in 1935 in Grimsby, Falcon Hildred attended art colleges in Coventry and Birmingham, then the Royal College of Art in London. Since 1969, he has lived in Blaenau Ffestiniog. Since the late 1950s, Falcon Hildred's mission has been to make a visual record of the buildings of a disappearing industrial culture. He continues to record the landscape today.

Where did Falcon Hildred create his artworks?

You'll notice that on some of the drawings, where Falcon Hildred marks his name and the date, he then writes the letter S. This means that the drawing was created on site, looking directly at the building or landscape he was recording. Other times, he would record as much information as he felt he needed and then complete the drawing in his studio. Locations of his work include his hometown, Grimsby, as well as London, Coventry and various sites in Wales, especially Blaenau Ffestiniog.

What does Falcon Hildred draw and paint?

Industry and Transport - Buildings and sites of industry and transport were part of the global story of industrial change and development, but thousands of textile mills, collieries, foundries, food factories, bridges, docks and other industrial features have been lost as their active life has come to an end. Falcon's drawings powerfully project a sense of what industrial buildings and engineering structures were all about, how they worked and how people lived within and around them.

Landscape of Slate - The Welsh slate industry is renowned for the quality of its products, especially its roofing slates and slabs. In its heyday during the late nineteenth century slates were exported to markets all over the world. Falcon's exploration of the industry has focused on Blaenau Ffestiniog, the largest of the slate towns and one of the greatest producing areas, with remains of twenty quarries. He began documenting it in the late 1960s and has continued ever since.

Townscapes and Housing - Buildings of all kinds are at the heart of Falcon's desire to document change. The belief that buildings are about people is central to Falcon's recording philosophy, and respect for the lives of ordinary people and their unsung contribution to progress has underpinned his work. Many of his drawings are so thorough that they preserve all the information necessary to understand a building, or even to reconstruct it.

Public and Religious Buildings - Wherever there are townscapes, public, commercial and religious buildings figure large. Town halls, libraries, schools, pubs and shops, provide the services and facilities that bring people together in urban centres. The nineteenth century saw a revolution in the range and number of such buildings. Schools and libraries, once the preserve of the few, became much more widely accessible. The rapid growth of population in the nineteenth century demanded additional capacity for worship, and in new industrial towns, villages and suburbs religious buildings had to be provided for the first time. Many traditional public, commercial and religious buildings have already been lost, but Falcon has captured their qualities when he has seen them under threat.

Why does Falcon Hildred create these artworks?

Watch the Falcon Hildred film in the 'Introducing Falcon Hildred' collection to find out what motivates Falcon Hildred.

'The thing about buildings is that they're about people. [...] Everything we do in life is either in or around buildings. We celebrate, we teach, we live, we work, we heal, we compete, we store – everything is done in and around buildings, and they therefore embody all our needs, all our hopes, our beliefs, our fears [...]. They are the symbols of what we want and what we believe. So the risk is that when you destroy a building you risk destroying something of ourselves.'

TASK 2

Understanding Materials and Process - How does Falcon Hildred create his 'drawings'?

MATERIALS & TOOLS

It is important to note that Falcon Hildred always refers to his works as 'drawings', whether or not they incorporate different mediums. The majority of Falcon Hildred's drawings are created using pencil or ink with watercolour on cartridge paper. Some of Falcon's 'drawings' in the collections on People's Collection Wales have been created using chalk and ink on brown paper. Falcon also uses gouache or wax in some of his works.

TECHNIQUES

Drawing techniques - see links on pupil help sheet 2a

Watercolour techniques - see links on pupil help sheet 2a

Drawing on site - see link on pupil help sheet 2a

When a drawing is created on site, Falcon will place an 'S' after his signature and date. Falcon Hildred believes that drawing directly in front of the subject is the most efficient and accurate way of capturing information. He will often colour the drawings back in his studio.

"Two advantages in addition to getting the job done quickly, are that with having the subject in front of you its possible to be really quite accurate. And finally, drawings done under these conditions can often have more spontaneity and vitality than something produced on a drawing board." (Falcon Hildred)

COMPOSITION

Like many other artists, Falcon Hildred combines line quality, spacial techniques, scale, colour and tone to create the particular composition of each drawing. The overall composition might result in a panoramic drawing, a floor plan, a drawing of architectural details, a landscape with 3 dimensional depth or a cross-section of a building. Within a single drawing he might include one or all of these compositional 'styles'.

Line - Falcon will combine a variety of line weight in his drawings, one can see very fine lines as well as strong dark lines. In some of his drawings, very 'instinctive' or 'expressive' line is evident, e.g. areas of 'Demolition of Penygroes, 1982'. In the main, however, his use of line has a 'deliberate' rather than 'instinctive' feel to it. For details of his use of **directional** line and perspective, see notes about space below.

Colour (Hue - the colour or pigment used & Tone - the lightness or darkness of the hue) - Falcon's colour palette can be described as 'natural'. His primary aim is to 'record' the landscape accurately and so his colour palette, or the hues he chooses, has a tendency to reflect the natural colours he sees in the Welsh landscape. He says that he records the landscape as it is, with little exaggeration and with minimal individual interpretation. Falcon will vary the **tone** of a particular hue, depending on the compositional effect he is trying to achieve. See notes about 'space' below.

Space - In his drawings, Falcon describes landscapes and buildings from a variety of different compositional viewpoints. Sometimes he will create a 3 dimensional space on the picture plane or sometimes a 2 dimensional space is created. Often, he will incorporate different viewpoints of the same building or landscape into one drawing, by including floor plans, elevations and architectural drawings. Whilst applying the rules of perspective, Falcon uses a combination of colour, tone and compositional line to create 3 dimensional spaces in his drawings. He also uses the light and dark tones of his chosen colour palette to 'model' landscapes and buildings.

Linear perspective : see links on pupil help sheet 2a

Modelling : see links on pupil help sheet 2a

Texture - Most of Falcon Hildred's 'drawings' have a fairly smooth texture. This is because he uses watercolour, ink, pen or pencil on a cartridge paper support. His chalk drawings, however, are slightly more textured.

Scale - By reading the descriptions of Falcon Hildred's drawings on the People's Collection Wales you can find out about the dimensions of the original drawings. When investigating 'scale', pupils should consider the size of the artwork in relation to the world around it **AND** consider how big or small things are in relation to each other **within** the artwork. You could use the classroom projector to vary the scale of a 2 dimensional artwork in order to help pupils understand the effect of changing the overall scale.

TASK 3 - Your local landscape - Understanding, Investigating and Creating.

How do Falcon Hildred's landscapes compare to your local landscape and other landscapes in Wales?

1. Researching and understanding the local landscape.

Pupils can research and keep an annotated sketchbook in order to develop an understanding of how their local landscape has already been recorded by artists, cartographers, photographers and archaeologists. They should gather copies of photographs, maps, aerial photographs and artworks of their local landscape.

Useful websites:

□ The **People's Collection Wales** for photographs, aerial photographs, maps and artworks

<http://www.peoplescollection.wales/>

□ **Coflein** for historical and contemporary aerial photographs, photograph of buildings and reconstruction drawings of buildings

http://www.coflein.gov.uk/en/quick_search/

□ **'Your Paintings'** for all the oil paintings in public collections across Wales

<http://www.bbc.co.uk/arts/yourpaintings/>

Useful organisations to contact, for images and information about any landscape art they might have in their art collections.

□ **The National Museum of Wales**

□ **The National Library of Wales**

□ **The Royal Commission on the Ancient and Historical Monuments of Wales**

□ **You could also contact your local museum, archive and local art gallery to find out about their landscape art collections. Useful contact details are listed at the end of this resource.**

2. Investigating and planning for creating an artwork of your local landscape

SUBJECT MATTER

From their research, pupils could come up with 3 or 4 landscapes or buildings that they might like to use as their subject matter. The subject matter for their final artwork can be decided on when they have tried out different materials, tools, techniques and compositions.

MATERIALS, TECHNIQUES AND TOOLS - Trying out and investigating combinations of materials, tools and techniques is essential. A good way to encourage experimentation in the classroom is to have a **'sketchbook snippet session'**, as described below.

Sketchbook snippet session

1. Before starting the practical part of the session, show the drawing and watercolour demonstration videos included on the pupil help sheets for task 2.

2. The classroom is set up with about 5 large tables, each with **different** set of materials and related tools on them e.g. Table 1, pencils (a good range from 5H to 5B), Table 2 inks, Table 3 watercolours etc.

3. Each pupil is given 15 **'sketchbook snippets'** to experiment on. Sketchbook snippets are 10cm x 10cm pieces of support. A variety of supports should be used, e.g. heavy cartridge paper, textured watercolour paper, tracing paper, sugar paper, fabrics, canvas, tissue paper.

4. Pupils are split into 5 groups, they move with their snippets from table to table (about 10 mins at each table), creating mini experiments on their snippets. Pupils can try combining and layering materials or use a different snippet for each table.

NOTE : Pupils should not worry about creating figurative masterpieces! The focus should be on finding out what the materials do using different techniques and tools. Abstract work is often best in a 'sketchbook snippet session.'

COMPOSITION

Pupils could use worksheet 3 in order to try out different compositional approaches to their final artwork, including notes about how they will approach colour and tone, line, space and scale.

3. Creating their final artwork - By bringing all their research together, pupils will now be ready to record their local landscape! The final artwork could be created outside 'on site' or in the classroom.

4. Reflect and comparing - Pupils could photocopy, scan or take a photograph of their artwork and create diagrams like the ones on 'help sheet 1b and help sheet 2b'. Finished artwork and diagrams could be presented to the class.

Worksheet 1a - LOOKING AT AN ARTWORK

Understanding Subject Matter - What does Falcon Hildred draw and paint? Why?

Thumbnail details of your chosen Falcon Hildred drawing here

A) WHAT— What does Falcon Hildred draw and paint?

Looking for clues – 3 key questions

1. What is the name of the place that the drawing is recording?

2. When the drawing was created?

3. What you can see?

The focal point

Clues in the rest of the drawing:

Worksheet 1b - LOOKING AT AN ARTWORK

Understanding Subject Matter - What does Falcon Hildred draw and paint? Why?

Your chosen Falcon Hildred
drawing here

Worksheet 1c - LOOKING AT AN ARTWORK

Understanding Subject Matter - What does Falcon Hildred draw and paint? Why?

Drawings that illustrate your answers here

B) WHY—Think about why Falcon Hildred draws the industrial landscape.

Listening for clues in the film

1. What can you find out about Falcon Hildred? When and where was he born and where does he live now?

2. Why do you think Falcon Hildred has an interest in drawing buildings?

3. Why do you think it is important to keep and study Falcon Hildred's drawings and paintings?

4. Why do you think Falcon Hildred draws the industrial landscape instead of photographing it?

Worksheet 2b - LOOKING AT MATERIALS AND PROCESS

Understanding Materials and Process - How does Falcon Hildred create his artworks?

COMPOSITION

Colour and tone

COMPOSITION

Line

Your chosen Falcon Hildred
drawing here

COMPOSITION

Space

COMPOSITION

Scale

Worksheet 3 - PLANNING MY ARTWORK

COMPOSITION

Colour and tone

COMPOSITION

Line

A plan of your artwork here

COMPOSITION

Space

COMPOSITION

Scale

Further reading and useful links

Links to other Falcon Hildred Collections on the People's Collection Wales website

Industrial Buildings



Landscape of Slate



Townscapes



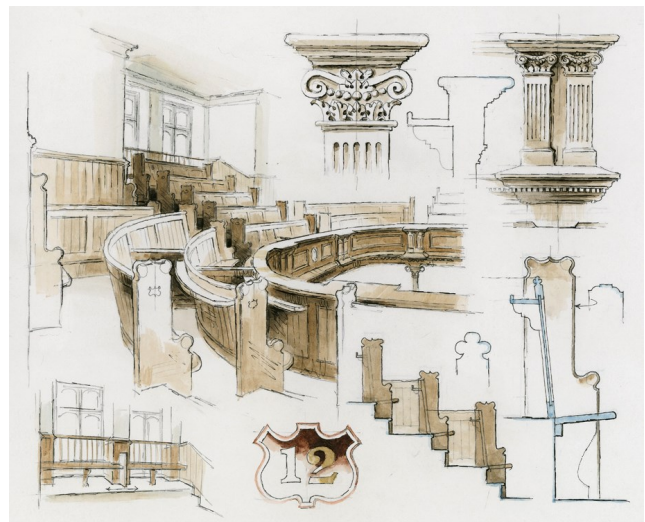
Public and Commercial



Housing



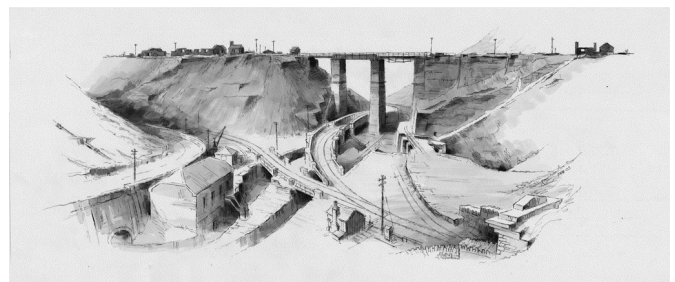
Churches and Chapels



Drawings of Newport



Transport and Engineering



Further reading and useful links

General external links and further reading

The historical and industrial landscape in Wales

National Museum Wales

<http://www.museumwales.ac.uk/>

The Royal Commission on the Ancient and Historical Monuments of Wales

<http://www.rcahmw.gov.uk>

<http://www.coflein.gov.uk/>

The National Library of Wales

<http://www.llgc.org.uk>

Falcon Hildred

Book

Worktown : The Drawings of Falcon D Hildred

By Peter Wakelin ISBN 978-1-971184-47-1 £16.95

Published 2012 by The Royal Commission on Historic Buildings Wales

Newport Museum and Art Gallery

<http://www.newport.gov.uk/heritage/index.cfm/ArtHildred/>

Finding local landscape collections

BBC Your Paintings website

<http://www.bbc.co.uk/arts/yourpaintings/>

Local Archives

Find your local archive or record office @ <http://www.archiveswales.org.uk/>

Local Museums

Find your local museum @ <http://www.culture24.org.uk/places+to+go/wales>

Historical Aerial Photographs

Britain from Above @ <http://www.britainfromabove.org.uk/>