

THE CLARK

IN YOUR CLASSROOM

PICTURING PLACES

- ✓ Best for Grades 4 and up
- 🔗 Links to Visual Art

INTRODUCTION



Mary Nimmo Moran, "[Tween the Gloaming and the Mirk](#)," 1883. Etching, roulette, and sandpaper on wove paper. Acquired by the Clark, 1986, 1986.44.

The word **landscape** can refer to both an area of land and a picture of a place. Landscape artists show real and imaginary sites, but most are inspired by the world around them—and you can be inspired by that too! All you need to create landscape art is concentration and creativity, your favorite art supplies, and a good view.

WHAT YOU'LL NEED



Camille Pissarro, "[The Artist's Palette with a Landscape](#)" (detail), c. 1878–80. Oil on panel. Acquired by Sterling and Francine Clark, 1935, 1955.827.

BACKGROUND

the area farthest from the viewer; objects are smallest

HORIZON LINE

where the sky meets the ground

FOREGROUND

the area closest to the viewer; objects are biggest



Utagawa Hiroshige, "[Ôtsuki in Kai Province, from Thirty-six Views of Mount Fuji \(Fuji sanjūrokkei\)](#)," 1858. Color woodblock print. Gift of the Rodbell Family Collection, 2014, 2014.16.15.

Bring your favorite art supplies to a scenic spot and get ready to start putting places to paper.

Landscape artists can work at any time of the day and in every season, so make sure you take along anything you might need to stay comfortable.

If you'd prefer to stay inside, you can also follow the example of Claude Monet and others who painted the views they could see from their windows or porches! Consider taking a more contemporary approach with technology—use your camera! Snap a photo of a scene you'd like to recreate and use it as your **reference image**, a picture you can look at to guide you as you make art.

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COLLECTION CONNECTIONS

Naturalistic Landscapes

These three works of art show different ways of making **naturalistic** landscapes—pictures of places that seem convincingly real.

Yoshida Hiroshi swirls deepening blues with white snow to match the icy patterns of Mount Fuji's slopes. John Frederick Kensett adds light to his waves, while Amelia Long darkens her deep woods with cool shade. What details will you include to help your viewers feel like they're looking at an actual vista?

Take some time to observe the landscape around you before starting to draw or paint it. What colors, shapes, and textures stand out?



Yoshida Hiroshi, *Fujiyama from Gotemba*, 1929. Color woodblock print. Gift of the Rodbell Family Collection, 2014, 2014.16.36.



John Frederick Kensett, *Seascape* (detail), 1862. Oil on canvas. Acquired by the Clark, 1971, 1971.50.



Attributed to Amelia Long, Lady Farnborough, *An Extensive Wooded Landscape With Cattle in the Foreground*, early nineteenth century. Watercolor and graphite, with scraping, on cream laid paper. Gift of the Manton Art Foundation in memory of Sir Edwin and Lady Manton, 2007 2007.20.42.

WHERE IS THE HORIZON LINE?
WHAT IS IN THE FOREGROUND, NEAR YOU?
WHAT IS IN THE BACKGROUND?

HOW DOES SUNLIGHT AFFECT
YOUR LANDSCAPE?
WHERE DO YOU SEE SHADOWS?

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Stylized Landscapes

Instead of copying what they see, some artists prefer simply to seek some inspiration from nature, and then put their own spin on it! Take a look at how Kasamatsu Shirō and Camille Pissarro experimented with line and color to make **stylized** scenes, artworks that aren't entirely realistic. Then create your own stylized scene!

The strong **contour lines** that curve across the ground in this winter landscape by Kasamatsu Shirō have a big job to do. These heavy strokes show us how deep the snowbanks are, making that warm light reflecting from the window look especially inviting. Whether you're painting or drawing, the types of lines you use can help give your landscape character.

WHERE WILL YOU USE STRAIGHT LINES?
HOW ABOUT CURVED AND BROKEN LINES?
WHAT KIND OF LINES SUGGESTS MOTION?
OR STILLNESS?

CONTOUR LINES

lines that show the outline and edges of an object



Kasamatsu Shirō, *Snow Country*, 1959. Color woodblock print. Gift of the Rodbell Family Collection, 2014.



Camille Pissarro, *Landscape at Saint-Charles, Near Gisors, Sunset*, 1891. Oil on canvas. Acquired by Sterling and Francine Clark, 1933, 1955.524.

Tiny strokes of light and shadow speckle Camille Pissarro's sunset scene. Click on the link below to zoom in on the painting. What do the brushstrokes look like up close? The layered paint flecks create eye-catching patterns of blended colors that make the trees and grass glow.

TRY COMBINING COLORS IN YOUR LANDSCAPE!
WHAT HAPPENS IF YOU TOUCH UP A TREE WITH PURPLE TONES,
STREAK A BLUE SKY WITH YELLOW HIGHLIGHTS,
OR DARKEN BRIGHT FLOWERS WITH GRAY?

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OTHER WAYS TO CREATE

Background Landscapes

The two types of landscapes you've explored—naturalistic and stylized—can also be used in other genres of art. Want to paint or draw a portrait, historical event, or something from a story? Add a landscape to the background just like these artists did to help you set the scene.



Domenico Ghirlandaio, [Portrait of a Lady](#) (detail), c. 1490. Tempera, oil, and gold on panel. Acquired by Sterling Clark, 1913, 1955-938.

In this detail from *Portrait of a Lady*, Domenico Ghirlandaio paints the distant mountains a hazy blue to show us how far away they are. This technique is known as [atmospheric perspective](#) in the European painting tradition.

HOW WILL YOU SHOW
DISTANCE IN YOUR LANDSCAPE?



Guillaume Lethière, [Brutus Condemning His Sons to Death](#) (detail), 1788. Oil on canvas. Acquired by the Clark, 2018, 2018.1.1.

Pooling clouds and shadowed mountains loom in the background of Guillaume Lethière's *Brutus Condemning His Sons to Death*. Click on the link above to view the full painting. How do these dramatic landscape elements set the tone for the action unfolding in the foreground?

HOW WILL WEATHER AND SETTING
AFFECT THE MOOD OF YOUR SCENE?

Need a new landscape to paint or draw? The Clark's grounds are always free and open to the public. Bring your materials and settle in at your favorite socially-distant spot. We'd love to see you soon!