



Exploring Urban and Rural

# Landscapes

at the  
National Coal Mining Museum for England

A resource for teachers to support drawing activities on site and in the classroom.  
Includes a DVD of drawing tutorials by artist, Jake Attree

*Untitled, Laura Charles, Outwood Grange Academy*

# Contents

- 3 Introduction
- 4 Aims and Objectives
- 5 Concepts from the Art and Design Curriculum
- 6 Jake Attree – A Biography
- 8 Pre– and post– visit ideas
- 10 Using the Museum site
- 17 Video tutorials led by Jake Attree
- 18 Examples of mining landscapes from the Museum collection <sup>1</sup>
- 20 Further reading

---

<sup>1</sup> *The Museum wishes to state that every effort has been made to trace the legal copyright holders for each of the artworks reproduced in this resource pack. The Museum apologises for any unintentional omissions that may have been made and would be grateful to receive further information about any of the artists.*



# Introduction

This resource pack has been created as a direct result of the successful Big Draw event held at the National Coal Mining Museum for England in September 2009. As part of the national project, a studio was set up on site with local artist Jake Attree, offering drawing master-classes to groups of schools, colleges and families.

The landscape-themed event, 'A Day in the Life of Caphouse Colliery' used our fantastic heritage site for inspiration and was selected as joint winner of a Society of Architectural Illustration Award from over 1500 events throughout the UK.

It is not always possible to have access to a professional artist so the Education Team has worked with Jake to develop this resource as a free and easily accessible alternative. The pack should provide some insightful tips on drawing and is best used when combined with a drawing visit to the Museum. However, it can also be used back at school to complement your normal teaching practice.

*"Your choice of artist was perfect and our students really benefited from the experience of working with him. I would only say that this would be improved if there were more opportunities like this throughout the year but I know how expensive it is, in terms of money and time, to organise an event such as this. We are grateful that we can be part of it with very little preparation work for us."*

**Michelle Cowell, Barnsley Academy (2009)**

*"The day was fantastic! The artist reaffirmed everything I'd been trying to teach in school about drawing. The work fitted in with a project we were doing in school, so we were able to continue what we'd learnt in the classroom."*

**Ellie Brear, Wakefield College (2009)**

# Aims and Objectives

This resource pack aims to enable art teachers to lead a self-facilitated visit to the Museum and to show how the Museum's varied site can be used to explore rural and urban landscapes. The video tutorials show different drawing techniques and provide access to a professional artist, Jake Attree.

In this pack you will find:

- A clear framework for using the Museum site to explore rural/urban landscapes.
- A list of focussed activities for students and recommended areas of the site for students to draw safely.
- Opportunities to help your students develop skills in interpreting and drawing landscapes.
- Video tutorials that can be shown on an interactive whiteboard.
- Ideas for using the Museum's varied collection of artworks and handling objects.



# Concepts from the Art & Design Curriculum

Using this resource with your students can provide opportunities to address the following concepts in Art and Design.

## KS3 and KS4 Key Processes

<b>Creativity</b>	<ul style="list-style-type: none"><li>• Produce imaginative images, artefacts, and other outcomes that are both original and of value</li><li>• Explore and experiment with ideas, materials, tools and techniques</li><li>• Taking risks and learning from mistakes</li></ul>
<b>Competence</b>	<ul style="list-style-type: none"><li>• Make informed choices about media, techniques and processes</li></ul>
<b>Cultural understanding</b>	<ul style="list-style-type: none"><li>• Engaging with a range of images and artefacts from different contexts, recognising the varied characteristics of different cultures and using them to inform their creating and making</li><li>• Understanding the role of the artist, craftsman and designer in a range of cultures, times and contexts</li></ul>
<b>Explore and Create</b>	<ul style="list-style-type: none"><li>• Develop ideas and intentions by working from first hand observation, experience, inspiration, imagination and other sources</li><li>• Draw to express perception and invention, to communicate feelings, experiences and ideas, and for pleasure</li><li>• Explore and develop ideas using sketchbooks, journals and other appropriate strategies</li></ul>
<b>Range and Content</b>	<ul style="list-style-type: none"><li>• Study a range of artefacts from contemporary, historical, personal and cultural contexts</li></ul>

## KS5 Assessment Objectives

AO1 Develop ideas, investigate, show critical/cultural understanding

AO2 Refine ideas, experiment and select resources/media


AO3 Record ideas appropriately

AO4 Present personal outcomes, realising intentions

# Jake Attree – Biography

Jake Attree is a local artist with a studio at Dean Clough in Halifax. He trained at the Royal Academy of Arts, Liverpool College of Art and York School of Art, and now spends his time exhibiting and working with students. Recent solo exhibitions include those at Huddersfield Art Gallery (2010), The Hart Gallery, London (2009) and York Minster (2006). He draws in a wide variety of media and paints exclusively in oils; examples of his work can be seen at [www.jakeattree.co.uk](http://www.jakeattree.co.uk)





## A letter from Jake

“In my early teens, my father began to bring home a magazine called “Knowledge”; it cost half-a-crown and when you had 12 copies you fixed them into a cardboard folder provided by the Publishers – a sort of poor man’s Encyclopaedia Britannica, if you like. I remember one copy having an illustrated article on John Constable; I must have been about 14 and it was then that I decided definitively that I was going to be a painter.

Shortly after this, I discovered Cezanne and Rembrandt via a second-hand bookshop in York, my home town. Since then, many other artists have influenced and interested me, some alive, some dead, men and women, but those first three have remained constant and central to my life as a painter.

I went on to York School of Art, Liverpool College of Art and finally the Royal Academy Schools, graduating from there in 1977. I have been painting and drawing ever since. I have done other things from time to time to augment my income: scenic artist at the Theatre Royal, Norwich, for example, and have worked in a wide variety of educational roles, always, however, part time – a painter who does some teaching; rather than a teacher who paints. I am a figurative artist inasmuch as that whatever I paint will, at some stage in its genesis, have been observed in the corporeal world and drawn. That is the core of my practice as an artist. No matter how far the paintings may seem to stray from the subject, they are absolutely anchored in some observed and recorded fact, as, in one way or another, is the work of all the artists who interest and influence me.”

*Jake Attree, 2010*

# Recommended pre- and post- visit activities

To provide a context for your visit to the Museum or for follow-up work afterwards, you may want to try some of the following activities recommended by Jake.

## Research the history of coal mining

Research coal mining in your local area. Consider the following:

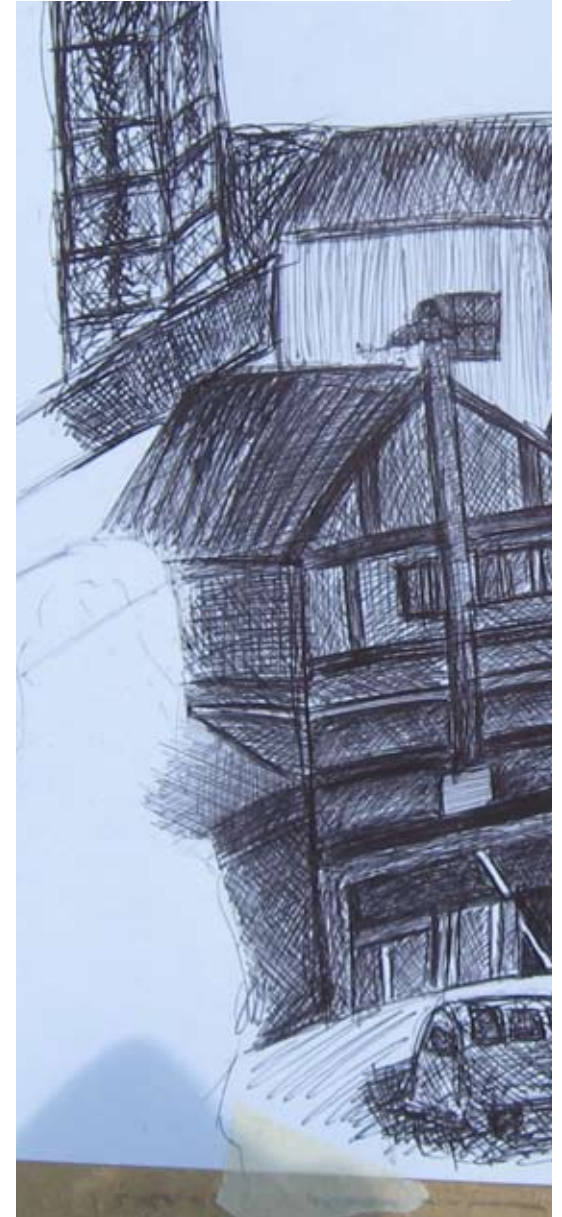
- How the industry helped to shape the local community and the development of culture in those communities
- What effect coal mining had on the local landscape
- What is coal mining's legacy now almost all pits have closed?

## Giorgio Morandi drawing exercise

Use still-life etchings by Giorgio Morandi to demonstrate how cross-hatching can render nuances of light and shadow, in order to achieve a sense of an object's three-dimensionality. Students could start by making copies of Morandi's etchings using black ballpoint pens or black gel pens. This activity could take an hour to an hour and a half. Next, have a range of objects from the Museum collection in the classroom, sufficient to set up perhaps four or five sets of objects and arrange them in a still-life group. You could use objects from the Portraiture Loans Box. Then, ask students to make drawings from the objects they have set up, using black ballpoint pens or gel pens, using Morandi's cross-hatching technique.

## Portraiture loans box

Make use of free resources offered by the Museum. The Portraiture loans box can be borrowed for a full half term and draws inspiration from the Museum's growing art collection. Included in the box are images of paintings, photographs, handling objects for still-life, books for further reading and audio cds featuring interviews with mining artists.







Using the images provided, ask students to make large – say 24” x 18” – drawings in compressed charcoal, using a hard rubber to cut out the highlights.

Ten minutes into the drawing, ask students to rub over the whole image with a paper towel (this stops them becoming pedantic about the drawings). They can then begin to amend and correct their drawings with both compressed charcoal and their hard rubbers. They can also use white chalk to delineate their highlights.

This exercise can also be done using a graphite stick (2B is ideal). Use the hard rubber to cut out the highlights, not white chalk in this instance, as the graphite will prove too greasy. Look at Frank Auerbach and Leon Kossoff’s portrait heads for further inspiration. Encourage students to persevere with the drawing they began with, even if they become very dissatisfied with their results; the whole object of the exercise being to encourage dedicated engagement with the image.

### Exploring mining landscapes

Look at a range of painted and drawn images either from the Museum collection, loans boxes or further reading resources themed on mining landscapes. Encourage students to discuss the varied styles and techniques used with a critical eye and compare with their own work. Use the examples from the Museum collection included in this pack as a starting point.

### Researching other artists

Here is a list of other artists it may be useful to look at before starting a drawing workshop. This can be done in School or at the Museum, or both. It is useful to have reproductions of drawings of quality to hand to help support advice being offered verbally:

*Frank Auerbach*  
*Wilhelmina Barnes-Graham*  
*David Bomberg*  
*John Bulmer (photographs)*

*Sheila Fell*  
*Karen Hall*  
*Barbara Hepworth*  
*Mike Knowles*

*Leon Kossoff*  
*Ian MacDonald (photographs)*  
*Piet Mondrian*  
*Peter Prendergast*  
*Sarah Raphael*

# Using the Museum Site:

Jake Attree's tips on leading a drawing session

The Museum can provide the following materials for drawing on site:

- Drawing boards for up to 30 students
- Access to our object handling collection
- A classroom space for drawing in wet weather
- Interactive whiteboard for viewing video tutorials

## Getting Started

- Encourage the group to use their sketchbooks, **draw in them**: that is what they are for, rather than filling the pages with collaged “found objects”. Sketchbook drawings need to be accurate but they do not need to be pedantic or fussy (Constable's sketchbook drawings are an ideal example). Using biro can encourage students to be more confident with their mark-making and prevents them from rubbing out ‘mistakes’.
- Based on the sketchings they have made in their sketchbooks, ask students to find a subject that interests them. When they have found their subject, and they have begun a big drawing of it, do not let them start again if they are dissatisfied, have them persevere with the same drawing (see Auerbach's portrait drawings, as an example – especially that of Sandra Kitaj in Robert Hughes's book on Auerbach).<sup>2</sup>
- If you are confident in your own drawing ability, do demonstrate: insist that you are not showing them how to draw, you are simply showing them how you draw and that they can cherry pick and adapt to their own need whatever they feel is useful.





- Do not mix media without some thought; charcoal, white chalk and graphite are not happy together as graphite is too oily. This is not to say the combination should be avoided, I merely point it out as something to think about. Students may want to use colour. If they do, suggest they use it sparingly, one colour on an otherwise black and white drawing can look spectacular; too many will simply serve to cancel out the effects of each other.

### Ideas for development

- Enlarging the sketches: Encourage students to make a large drawing from accumulated sketchbook drawings. If they find they haven't enough information in their sketchbooks to go forward with their big drawing, send them back out on site to make more sketchbook drawings that will provide the information.
- Collective drawing exercise: Each student draws on each other's drawing, through 360°. In this case, each student has a copy of the same photograph of a landscape image. They each begin a drawing of this subject (the same size). After a minute they move to the drawing to their right (or left, it doesn't matter which) and start work on that drawing for one minute, then move on, until they arrive back at the drawing they began with, and everybody has drawn on everyone else's drawing.



<sup>2</sup> Hughes, R.,1992. *Frank Auerback* (London)

## Recommended drawing locations around the Museum site

*The Museum's industrial buildings and galleries set against the surrounding rural landscape provide many opportunities for studying rural and urban landscapes.*



*The view looking back at the Museum and pithead from the railway track (on the way to Hope Pit). 1.*



*Miners' Adventure Playground and Nature Trail and the views from here. 2.*



*Museum pit yard. 3.*



*Steam winding engine house. 4.*



*Coal Interface Gallery. 5.*





6. *Stables.*

7. *Hope Pit buildings.*

8. *The reed beds and Nature Trail.*

9. *Vistas from around the perimeter of the Hope Pit bird hides.*

10. *Views from the incline at the back of Hope Store.*

11. *The machinery now above ground that was used at the coalface, e.g. Dosco Road Header. You will find one of these in the car park, on the way to Hope Pit. Other machines can be found in the Coal Interface Gallery.*



# Examples of mining landscapes from the Museum collection



*Pit Village 1963*  
Tom McGuinness  
Oil on board

©The family of the late Tom McGuinness

YKSMM: 2005.130

Tom McGuinness (1926 – 2006)

Tom McGuinness was born in the village of Witton Park, County Durham, during the year of the General Strike. While still at school his early artistic talents were recognised and nurtured by both his head teacher and class teacher. After leaving school in 1940, he continued to draw while undertaking a variety of different jobs.

McGuinness' first encounter with the mining industry was not a deliberate choice. In 1944 he was conscripted into the mines as a Bevin Boy. Although at this time he was not fully aware of his artistic talent, it did not go unnoticed by his mining instructor at Fishburn Colliery. After seeing him drawing in chalk on the side of a coal tub, he encouraged McGuinness to attend evening art classes, which he soon did at the Darlington School of Art.

After the Bevin Boys were officially released from their duties in the mine, some two years after the end of the war, McGuinness left the industry for a short time. This period also coincided with his first encounter with the Spennymoor Settlement. It was here that he met fellow mining artist, Norman Cornish, with whom he became friends. The Spennymoor Settlement actively encouraged its members to seek inspiration from their own experiences. During the early 1950s McGuinness bought a large shed near to his home to use as an artist's studio. Although he seriously considered embarking on a career as a commercial artist, he resolved to return to mining. From that time, he showed an equal commitment both to art and to mining. In the coal industry he found a lifelong source of inspiration. 'Mining has been my life', McGuinness once said, 'I've always drawn what I've seen around me, like the comings and goings at the pit head and coal face, and the different people and things you see at different pits . . . I'm a pitman first, and maybe then, a painter.'



*Pit Road Study III*  
*Norman Cornish*  
*Oil pastel drawing on paper*

© Norman Cornish

YKSMM: 2003.354



Norman Cornish (born 1919)

Norman Cornish was born in the town of Spennymoor, County Durham. After he turned fourteen, he began his mining career on Boxing Day morning 1933 at the nearby Dean and Chapter Colliery as an underground datal (someone who was paid by the day). During an interview in 2005 he recalled this first encounter with Dean and Chapter, “I didn’t know when I started that it was nicknamed ‘The Butcher’s Shop’, because there was so many accidents. It wouldn’t have made any difference if I had known, but I didn’t know, and then my father took me up . . . and I signed the dotted line and there was a big fella called Alf Coburn, he was an overman . . . and I’ll always remember when I signed he said, “You’ve just signed your death warrant son”, so it was a happy start to work was it not?”

Shortly after entering the mine, Cornish was introduced to the Spennymoor Settlement Sketching Club. The Settlement at this time also housed the Durham County Library, which held a collection of books on art. Despite having no prior knowledge of art, these books clearly made a powerful impression on the young Cornish. He was exposed to a whole new world through his discovery of the history of art and the paintings of Van Gogh, Pissaro, Monet, Degas, Manet, Matisse and Picasso, amongst many. The early teachings of the Settlement’s founder and influential Warden, Bill Farrell, in which he advised that, ‘he could do nothing better than paint the life he knew’, were to stay with him throughout his life. For Cornish this meant Spennymoor and its people.

When Cornish began working as a miner, the pits in Spennymoor had closed. Each morning and night he had to walk along the long and winding pit road to the colliery in the next town. Looking at his paintings you can imagine the miners dreaming of an easier life as they make their journey through the cold and darkness.



*Hatfield—A Working Colliery*  
*Janet Buckle*  
*Oil on board*

© Janet Buckle

YKSMM: 2005.364

## Janet Buckle

Janet Buckle studied at the Slade School of Art from 1965–69. Although Buckle has no immediate connection with the coal industry she has always felt that living in the Yorkshire region it is impossible not to be aware of the coal industry and its impact on the surrounding landscape. After driving past Harworth Colliery on a regular basis, Buckle became intrigued by how the site was constantly changing as a result of the machines working on the surface. She writes, ‘I am fascinated by the strange contours of these ‘lunar landscapes’ with their oddly shaped heaps of spoil. I like the patterns created by the various mining processes, the deep gashes left by the JCB’s as they gouge out the spoil and the caterpillar tracks of the diggers and lorries.’.

Like many mining artists Buckle does not see the pit landscape only in shades of grey and black, but notices how vivid other colours appear amongst industrial landscapes. Her work is often dominated by the use of bright yellows, blues and reds. Much of her work is also produced on a large scale to echo the drama and size of the collieries themselves.



*Open Cast Coal 1944 (1946)*  
*Stephen Reid*  
*Oil on canvas*

YKSMM: 2009.283

Stephen Reid (1873 – 1948)

Born in Aberdeen in 1873, Reid was known both as an illustrator and a painter. He studied at Gray's School of Art before spending three years at the Royal Scottish Academy Schools in Edinburgh. Having only £1 to his name, Reid travelled to London and became a magazine illustrator, his work influenced by the American illustrator Edwin Austin Abbey. Reid became renowned for his children's book illustrations which included *Rime of the Ancient Mariner* (1906) and *Boys Book of Pirates* (1916).

From World War I, Reid began producing large works on canvas showing classical, literary and historical scenes. These included *Ophelia*, *Macbeth*, *The Consecration of Reading Abbey by Thomas à Becket* and *Twelfth Night*. He exhibited twenty four times at the Royal Academy in London and became a member of the Royal Society of British Artists.

The title of this painting refers to the World War II years, although dated a year after it ended. Reid may have painted *Open Cast Coal* in response to coal's vital role in the war effort or the impact of mining activity on the rural landscape that he loved.



*Coal Pickers in the Snow*  
*Clive Madgwick*  
*Oil on canvas*

*YKSMM: 2005.379*

Clive Madgwick (1934 – 2005)

Born in Surrey, Clive Madgwick was best known as a landscape painter. In 1972 he gave up work as a dentist for a new career in painting. The self-taught artist developed a passion for capturing the English countryside.

Madgwick wished to show the landscape of his lifetime. He avoided presenting a rural idyll of years gone by, but there is a timeless quality to his work. Views of quiet country villages, fields, lochs and streams show a still unspoilt British landscape.

This image of men searching for coal in the snow is particularly interesting. Madgwick did not have any obvious connections with mining and it may not have been a familiar subject. At a time when coal powered most of Britain's industries, lit and heated its homes, many families sourced coal where they could. In this painting three men are shown salvaging meagre amounts of coal while the source of this precious mineral appears to loom behind them like a ghostly apparition.

# Video Tutorials

by Jake Attree

1. Welcome and introduction from Jake
2. Two point perspective (5mins 52 sec): Jake demonstrates the principles of two-point perspective as he makes a drawing of the Museum's pit yard buildings.
3. Drawing clouds and sky (5mins 20sec): Jake draws the landscape around Hope Pit focusing on techniques for drawing the sky and clouds, and creating light and shadow.
4. Tonal Drawing (7mins 9sec): Jake demonstrates a tonal drawing of the landscape using graphite. He focuses on how to create an accurate drawing and elements of composition.
5. Drawing water (5mins 3 sec): Based at the Museum's reed beds, Jake concentrates on an element sometimes avoided in drawing: water. Jake shows how to capture the shapes made by water and how water's appearance is affected by the light.
6. Still life drawing (8mins 46sec): Jake draws objects from the Museum collection set up as a still life group and demonstrates tonal drawing using cross hatching with a biro pen. He also revisits the basic elements of composition.
7. Jake in his Studio: Transferring a sketch (13mins 10sec): Jake demonstrates how to create a large drawing from a sketchbook drawing whilst maintaining spatial relationships.
8. Jake in his Studio: Transferring a sketch to an oil painting (15mins 31sec): Jake shows how to use a sketch to create an oil painting. Beginning with how to prime a board, he goes on to explain the importance of composition and establishing tonal values.





# Further Reading

Hall, L., 1998. *The Pitmen Painters* (play) (London).

Feaver, W., 1988. *Pitmen Painters: The Ashington Group, 1934 – 1984* (London).

Bullock, J., 1993. *Bowers Row. Recollection of a Mining Village* (Wakefield).

Gray, D., 1983. *COAL: British Mining in Art 1680-1980* (London).

Chaplin, M., 1999. *Cornish and Spennymoor* (Newcastle Upon Tyne).

McManners, R. & Wales, G., 2002. *Shafts of Light, Mining Art in the Great Northern Coalfield (Bishop Auckland)*.

McManners, R. & Wales, G., 1997. *Tom McGuinness, the Art of an Underground Miner* (Bishop Auckland).

Taylor, E. J., 1995. *Coal is in the Blood, Paintings and Drawings by Dorothea Field* (Nottinghamshire).





Registered in England & Wales as a limited company by guarantee  
no. 5122121. Reg. Charity 517325  
VAT Reg. no. 852 6560 15

Reg. Office National Coal Mining Museum for England, Caphouse Colliery, New Road, Overton, Wakefield. WF4 4RH  
t: 01924 848806 f: 01924 844567 w: [www.ncm.org.uk](http://www.ncm.org.uk) e: [info@ncm.org.uk](mailto:info@ncm.org.uk)