

# Manipulating Forms in Landscape Painting

By [Joe Gamble](#).

In this first of 3 posts, artist Joe Gamble talks through his process when creating landscape paintings. To develop his visual language, Joe uses local landscapes and landmarks to create abstract and colourful pieces that break elements into simple forms using oil paint. This activity is a great way to introduce how observation doesn't always have to be of close detail - and that reducing down what you see can provide a framework from which to build a [composition](#).



Joes writes: In Margate there is a lido that is built into the sea. A few years back on a visit I did some studies of the lido, the shape of it nestled within the sea water and of the area around it and beyond. At the time I had just started

studying at [The Royal Drawing School](#) as part of The Drawing Year. It was my first proper foray into the world of fine art education, having previously studied illustration at university. I was finding my feet in my own personal visual language, trying to shape a new direction to take my work in and finding a reason as to why I was making work.

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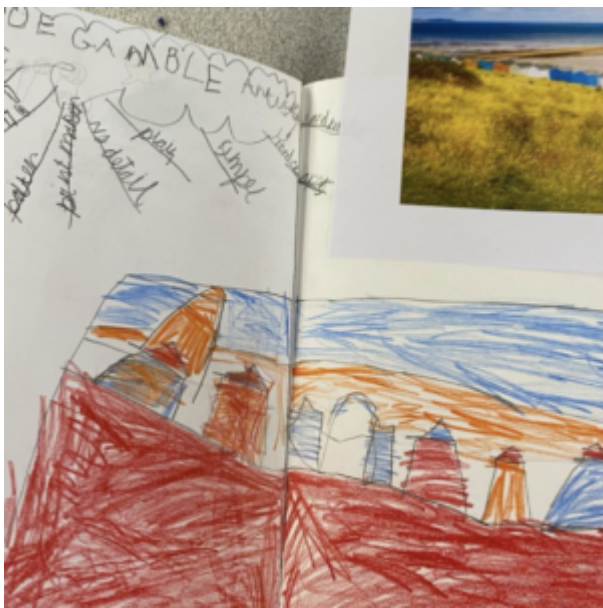


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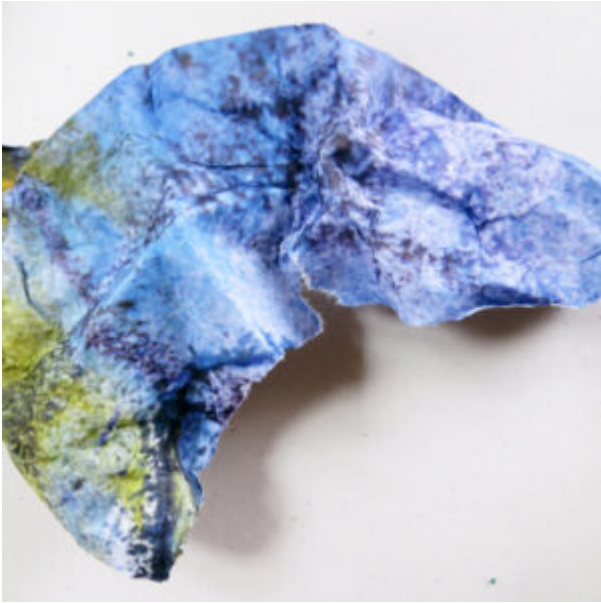
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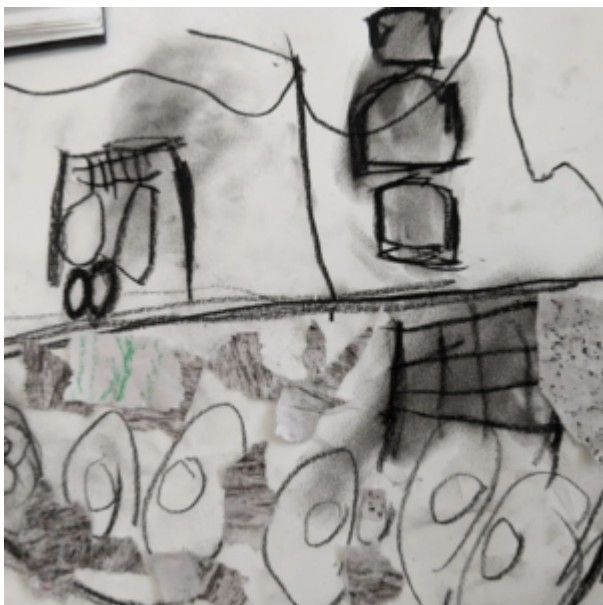
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This project combines art and science in innovative and creative ways. It engages children with simple and more complex sewing skills, both hand and machine. The fact that a local artist collaborated on this project, bringing her own set of skills and experience is so valuable for any extended art project, and the children were able to connect with the sensitivity of the subject matter and to empathise with it's message.

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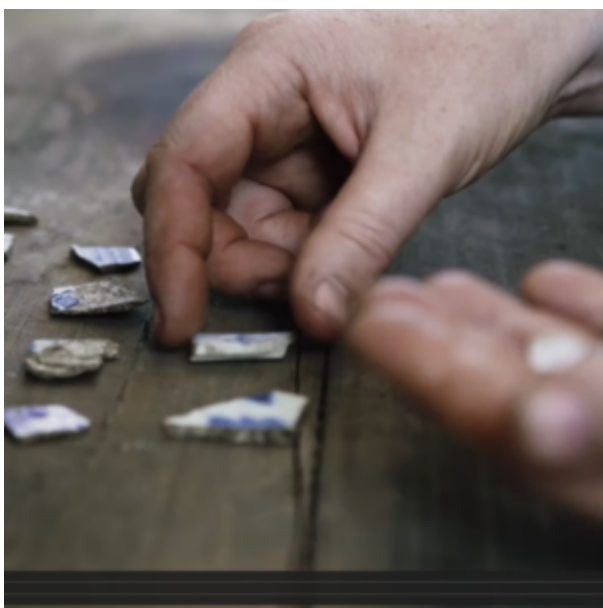
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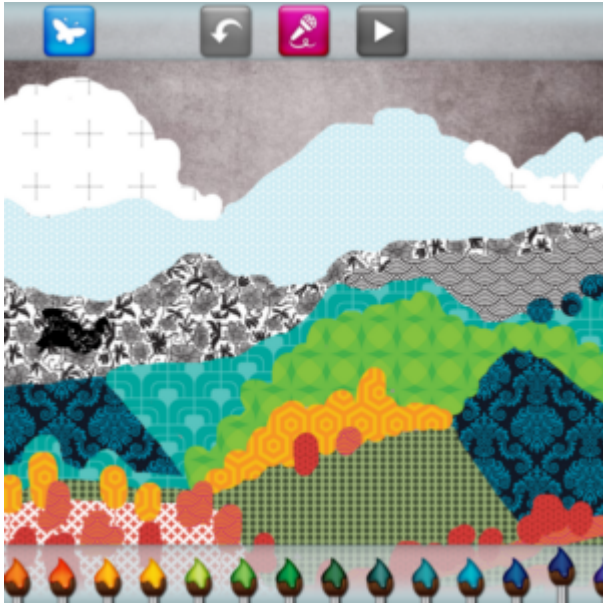
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