

# Landscape Painting: Tone in the Landscape

[By Hester Berry](#)

Tone is a crucial aspect of landscape drawing and painting. I would assert that it is more important than colour in making a convincing depiction of a view. Light is a very real and physical part of a landscape, and a good grasp of tone can really bring a scene to life.



'Ink and Light (VI)', ink on paper by Hester Berry

---

	Please log in here to access full content.
--	--------------------------------------------

Username	<input type="text"/>
Password	<input type="password"/>
	<input type="button" value="Login"/> <input checked="" type="checkbox"/> Remember me
	<a href="#">Forgot Password</a>

To access all content, I would like to join as...

**An Individual**



Creative practitioners, educators, teachers, parents, learners...

From £3.50

**An Organisation...**





Schools, Colleges, Arts Organisations: Single and Multi-Users  
From £42

*AccessArt is a UK Charity and we believe everyone has the right to be creative. AccessArt provides inspiration to help us all reach our creative potential.*

---

---

**Landscape Painting: A  
Collection of Resources by**

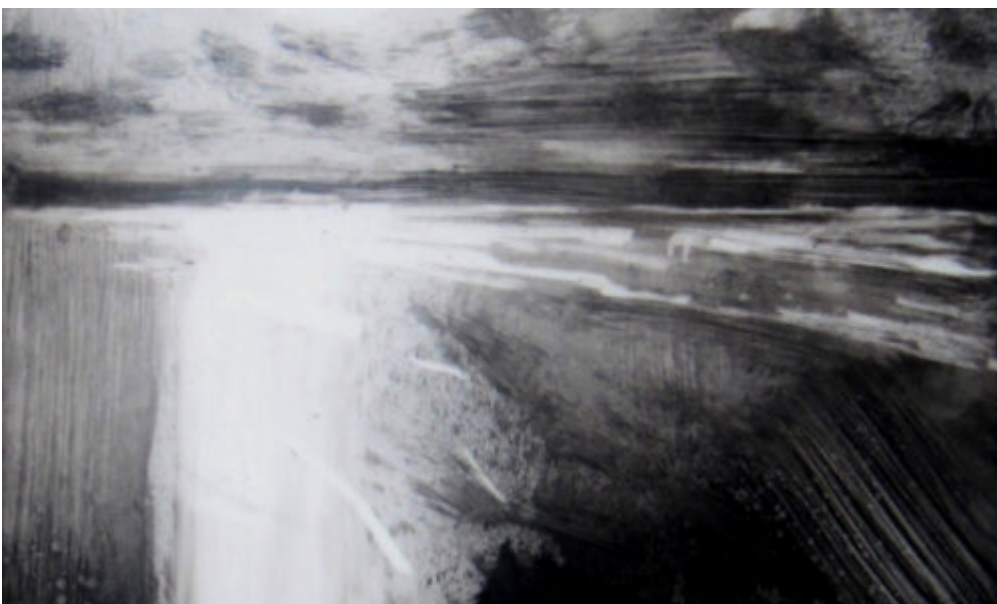
# Hester Berry

## Introduction to Landscape by Hester Berry



This introduction to landscape painting is an exercise in looking and discovering, browsing and daydreaming.

## Landscape Painting: Tone in the Landscape



In this post Hester Berry explores tone as a crucial aspect of landscape drawing and painting.

## **Landscape Painting: Plein Air Painting**



Plein Air painting is the practice of painting outside, normally in front of one's subject.

## **Landscape Painting: Colour in the Landscape**





Hester Berry shows how working with colour can be broken down, simplified and approached in a pragmatic way.

**landscape Painting: Expressive mark Making**



Practice and hone technical skills, use of tone and colour, observation and time

[spent in the landscape.](#)

---

## **Introduction to Landscape by Hester Berry**

---

## **Teachers Explore 'Line and Shape' at the Fitzwilliam Museum, Cambridge with AccessArt**

In the spring and summer of 2016, Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge to create and deliver a series of InSET sessions (in-service-training) for primary school teachers.

---

## **Teachers Play with Plasticine to Make Prints in the**

# **Education Room at the Fitzwilliam Museum, Cambridge**

This post follows on from Gathering Marks and Tearing Paper to Appreciate Prints by Goya, Turner and Cornelius at the Fitzwilliam Museum, Cambridge and Monoprinting Inspired by Goya, Turner and Cornelius in the Education Room, and shows how teachers used Plasticine to print textures. The session was facilitated by Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge.

---

## **Gathering Marks and Tearing Paper to Appreciate Prints by Goya, Turner and Cornelius at the Fitzwilliam Museum, Cambridge**

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to enter into the intricacies of prints made by Turner, Goya and Cornelius in a Temporary Exhibition at the Fitzwilliam Museum in summer 2016: 1816: Prints by Turner, Goya and Cornelius.

---



# **Making Sculptural Interpretations of 18th Century Portraits at the Fitzwilliam Museum, Cambridge**

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to explore making three dimensional interpretations of two dimensional 18th Century portraits.

---

# **Using Drawing to Get Closer to 18th Century Portraits at the Fitzwilliam Museum, Cambridge**

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, used drawing exercises to take a closer look at 18th Century portraits

---

# **Making Sketchbooks at the Fitzwilliam Museum, Cambridge**

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to make sketchbooks and explore them as a physical space to connect and collect ideas and observations from museum collections.

---

# **Using Sketchbooks, Drawing and Reflective Tools in the 20th Century Gallery at the Fitzwilliam Museum, Cambridge**

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to explore 20th Century paintings and sculpture, through using sketchbooks & drawing as tools for looking and remembering.

---

# **Thoughtful Drawing and Mark**

# **Making in the Armoury at the Fitzwilliam Museum, Cambridge**

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to explore armour through discussion, drawing and mark making.

---

## **Make a Model Stitched House**

---

## **Ten Top Tips to Take Superb Pictures on Your Camera Phone** **by Ruth Purdy**

---

## **Marbling for Surface Design** **by Ruth Purdy**

---

**Lights | Camera | Action | we  
all love glow-in-the-dark  
tape! By Sara Dudman**

---

**Collagraph, Collage and  
Stitch: Make a Image of Your  
Home on Fabric**

---

**The August Creative Challenge  
Gallery – Week Four**

---

**Drawing with a Ruler**

**You May Also Like...**

**Pathway: Exploring Form Through Drawing**





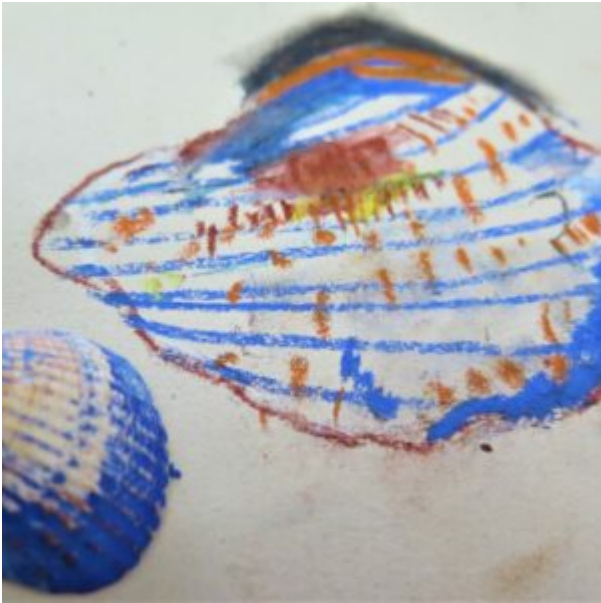
[This is featured in the 'Exploring Form Through Drawing' pathway](#)

**Pathway: Stick Transformation project**

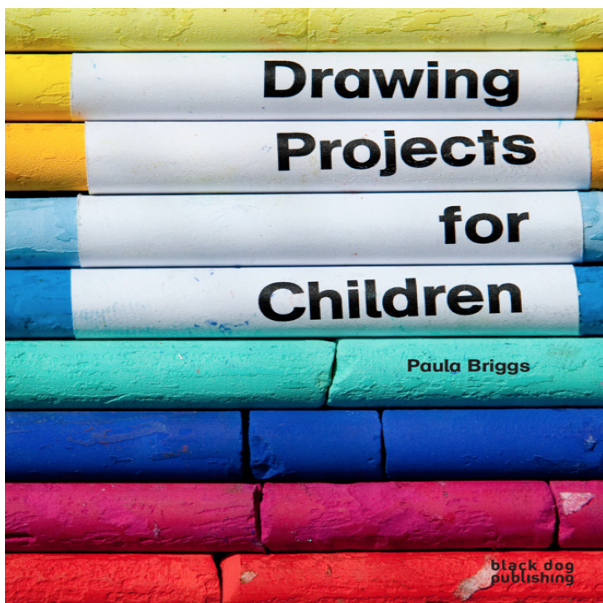


[This is featured in the 'Stick Transformation Project' pathway](#)

**The drawing journey**



**See Drawing Projects for Children for  
more Drawing Exercises**



---

**Join Us for an August**

# **Creative Challenge!**

---

**Draw your Home: Collage,  
Stitch and Fabric Crayons**