

WELCOME BACK TO

Summer of Drawing



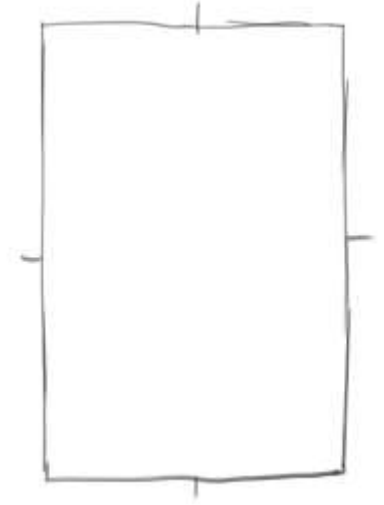
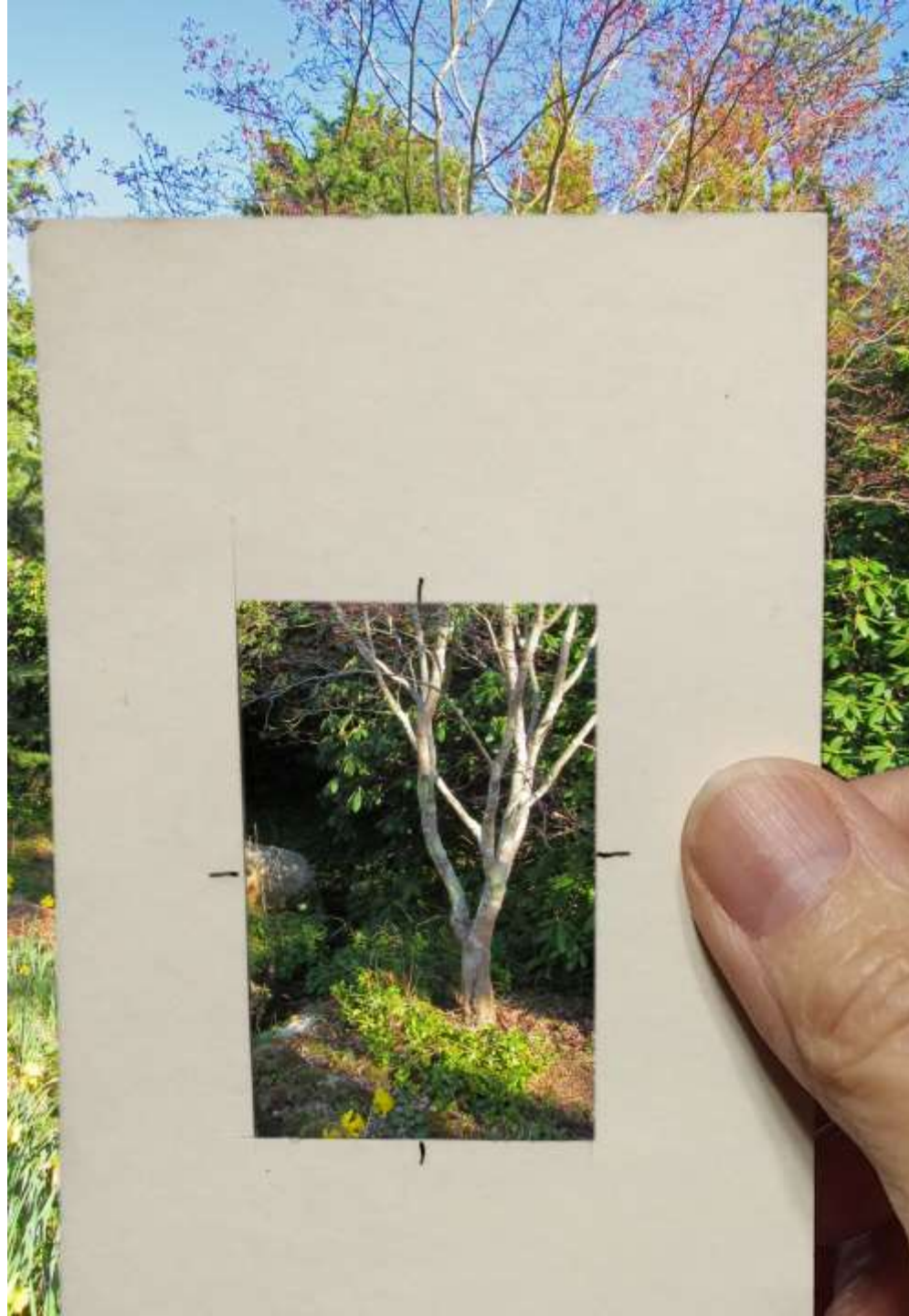
class no.4: GRAPHITE & LANDSCAPES II

SELECTING A SCENE TO DRAW:

- Sometimes, the best drawing is a very small part of a larger scene
- It doesn't take much of a sketch to bring back the memory of the place
- "It's not what you draw, it's how you draw it!" that makes a drawing/sketch distinctively yours, like your handwriting.
- Viewfinder
- Notan (or several)
- Rough sketch (or several)



- First, draw a rectangle the same shape as the viewfinder opening, with the tick marks.
- Then study the scene for a minute, while squinting.
- I note that:
- The rock on the left is where the left tick is.
- The main branches barely come across the center of the image – see the tick mark at the top.
- Draw a few lines on your notan and roughly fill in the dark areas trying to keep objects where they should appear in the scene.





- Once you start drawing a more detailed rendering of the scene, you will break the dark areas into different mid-to-dark values. The same will happen in the light area.
- You will try to keep all the values in the darker area distinct from the values in the lighter area, to maintain the sense of design.
- Often artists will start roughing in the dark areas first because they are easiest to see. This is called 'massing the darks.'

DRAWING – Lloyd Rees



Lloyd Rees (1895 – 1988)



Lloyd Rees (1895 – 1988)

Distant landscape

Often looks more pale, as it is seen through layers of atmosphere, mist, fog, dust, etc. This is not a rule, so always go with what you actually see! But look for this phenomenon, even across fields and backyards.



Viewing water like looking into teacup

Depending on our POINT OF VIEW, the curves of the shoreline will appear more circular when we are right over top of the body of water.

As we sink down to the point where we are standing on the shore, the shoreline becomes a series of very shallow ovals.



Although these bodies of water aren't as round as the first example and we are not directly overhead, we are still high enough up to be able to see 'into the cup' and see the rounded shoreline.

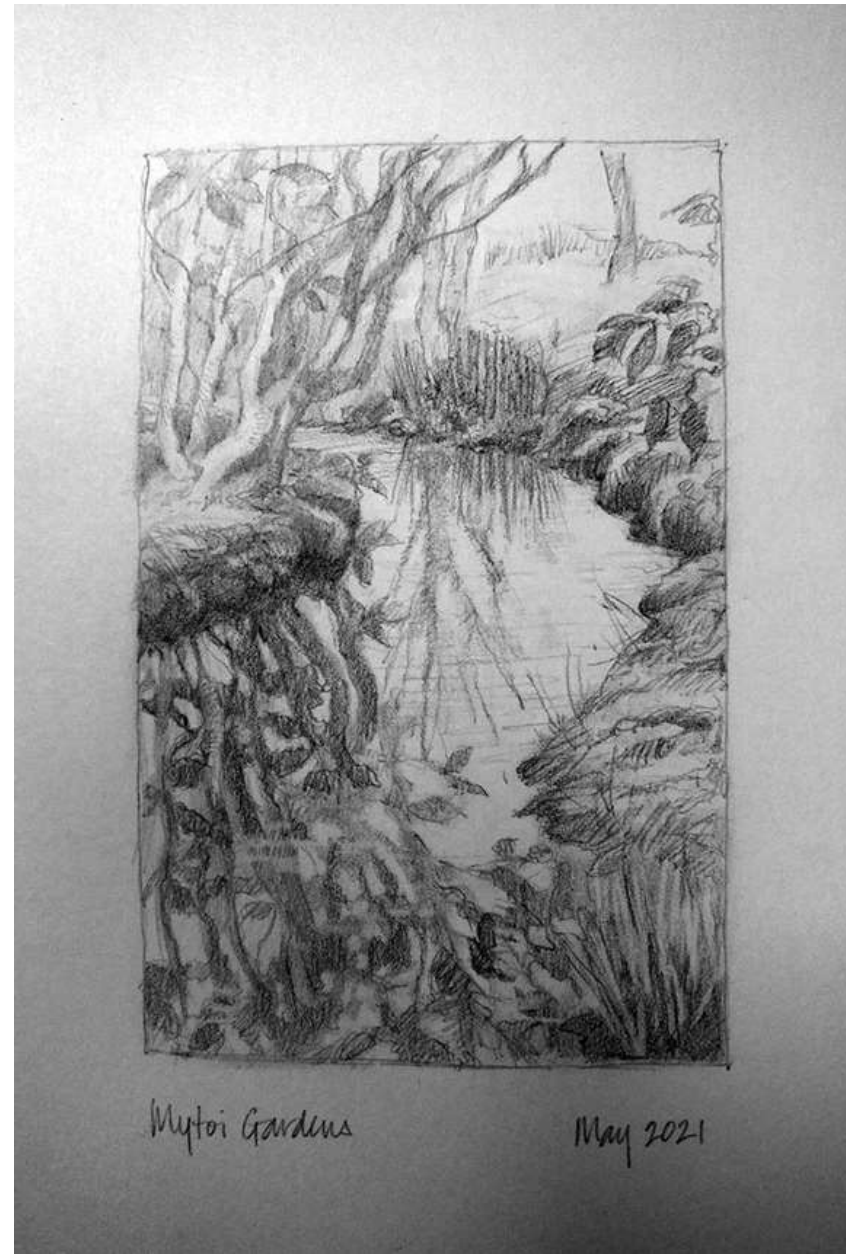
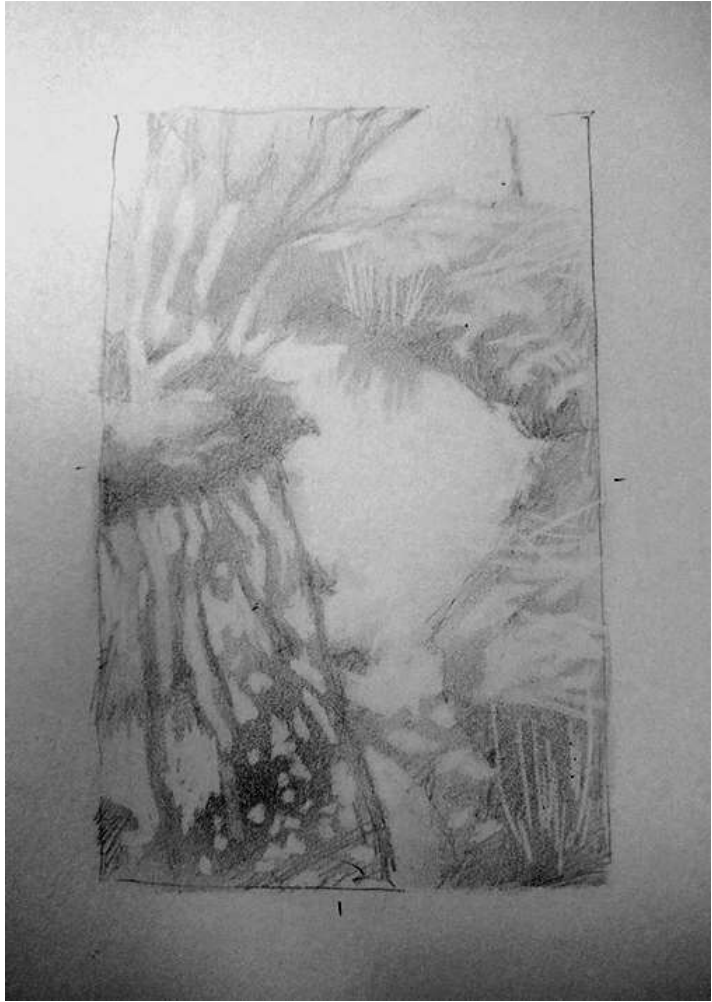
Notice how as the lakes recede into the distance, perspective causes it to resemble a long table full of tea cups with us sitting at one end.

The furthest cups and lakes are rising up to our eye level. The closer they get to that horizon line/eye level, the less we can see into them.



Mytoi Gardens







Sketch these trees and bushes, paying attention to:

Which side of the tree/bush/branch is lighter and which is darker

Use pencil strokes and texture to differentiate between the different types of trees (this isn't easy!)



When you have a beautiful but complicated photo like this, remember that the camera is flattening out the scene. Everything behind that tall pine is actually further away, and can be drawn as a large light mass of trees (see Lloyd Rees for examples.)

I would draw in more detail the close-up tree on the left, and the bridge/reflection, then the tall pine without much detail – just light and dark masses and a little bit of trunk/branches as needed.

Next and lighter would be the leafless tree and maybe very lightly indicate the tree on the right, and everything else fades away.

This is where the rough sketch at the scene is useful later in remembering what was really prominent and what wasn't.

Graphite: Landscapes and Plein Air

- As a pencil can only offer so much in the way of 'color', using a full range of values is key to a successful sketch or drawing.
- A variety of pencil strokes that follow the growth of plants, the upward movement of trees, the roll of the land, etc. will make your drawing more interesting.
- Perspective applies to the landscape just as it does to streets, tea cups, boxes, etc.
- I recommend that you 50% a complicated scene! Use a viewfinder and don't draw every little thing.
- One way to handle complicated items of similar values is to group them all into one mass of the same value and don't worry about details at all.
- However, there is no right way to draw, and any artist can draw in multiple ways depending on time and desire. The more you sketch, the more direct (and less nerve-wracking) the experience will be.
- When it comes to landscape and plein air in particular, the fun is being out in nature and drawing scenes that remind you of how wonderful, awe-inspiring, and complex the natural world is. Whenever you can, immerse yourself in the outdoors and let the drawings be whatever they are, depending on the circumstances.