

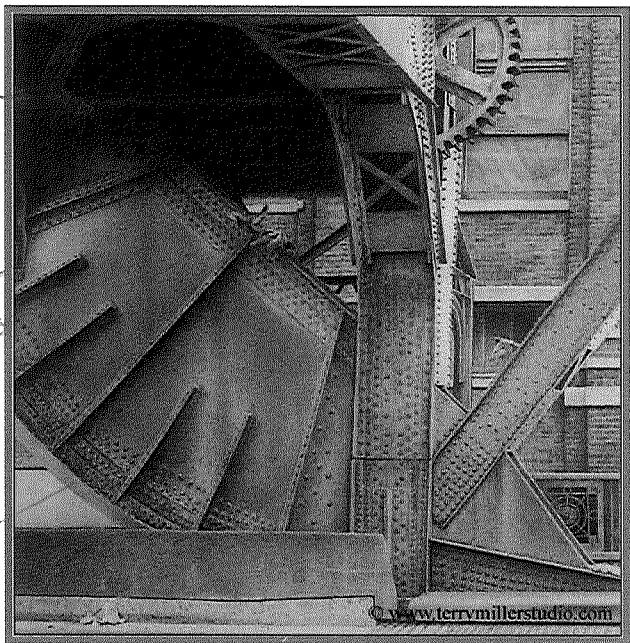
Introduction to Visual Study

Topic: The development of detail in landscapes

A definition of landscape artwork is *an artist representation of the visible features of the land*. For my study I want to focus on specific features of landscape drawing. These include developing depth and perspective in compositions with foreground, midground and background. I will achieve this by studying how to use different sized subject matter and creating depth of field with blurring techniques. I will also study how to draw the finer details of a natural landscape such as the texture of bark, how fine lines can represent grass and how light hits branches and leaves. The reason I have decided on this study is that I don't draw realistic pieces normally and want to challenge my skills throughout the study.

The artists I will focus on to develop my skills are Diane Wright and Vincent D. Whitehead. I have chosen Wright because of her use of graphite to create black and white tonal drawings that seem timeless. While Vincent D. Whitehead uses ballpoint pens and ink to develop fine detail that is amazing. I will explore all the media written above.

Source Materials



Terry Miller. *A Delicate Balance*. Charcoal.
14.75" x 13.75"

Creating depth
Shadows

highlights

Smooth texture

Leading Lines

Contrast between Sky & Metal

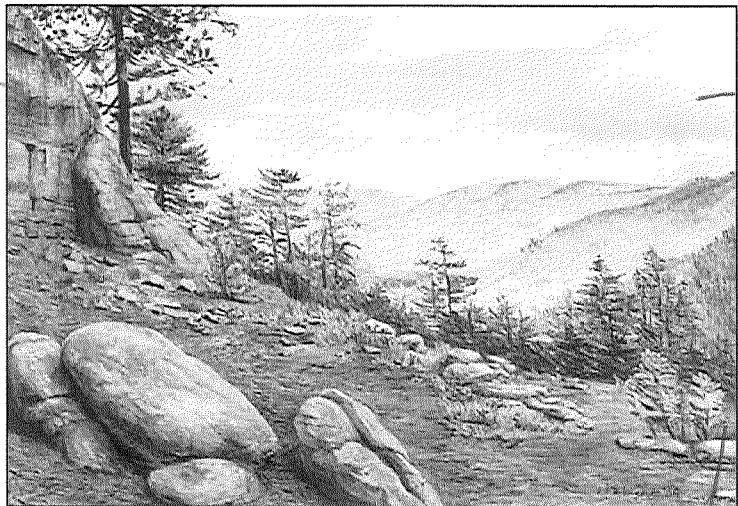
Sense of Sunlight exposing the detail of the steel and rivets.



Terry Miller. *Noontime Shadows*. Charcoal
17" x 13"

Rustic look

Although I want to focus on landscapes, Miller's techniques with charcoal has inspired me to use this Media.



Diane Wright. *Piute Mountain 3*
size : 10 1/2" x 7 1/2"
medium : Graphite pencil

more of hard texture

Smooth

Leading lines

Background
-less detail
-blurring

Perspective

lesser detail in background



Diane Wright. *Cap Cloud*
size : 9" x 7"
medium : Graphite pencil

Leading lines

Lighter tone in background

sky is blank



Vincent D. Whitehead. *Conkles Hollow, west rim trail*
size : 10" x 12"
medium : Ballpoint pen

Leading lines

lighter tones

texture in trees

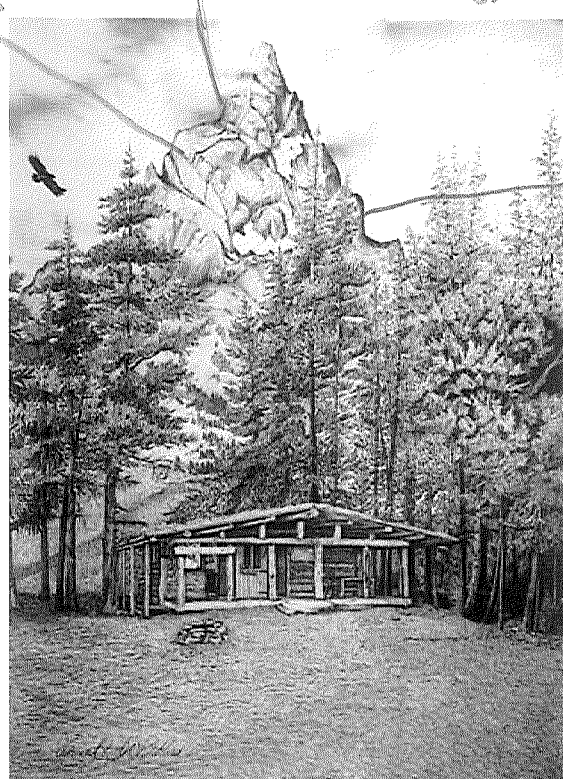
Rough

depth

Harsh lines

To me this is the focal point

low lights/highlights smooth - in contrast the dark far/mid ground



Vincent D. Whitehead. *Trapper Cabin*
size : 13" x 18"
medium : Ballpoint pen

harsh lines to create shadow

low horizon line

soft texture apose to the harsh strokes on the Mountain

SOURCE IMAGES



LOCATION: BLAIR NATIONAL PARK



LOCATION : KERSBROOK

I took Photographs in a nation park and a property in Kersbrook as reference for my investigation. My aim was to capture Scenery with a focus on depth while emphasising the Subject matter.

Analysing

Diane Wright

sky is blank



the use of detail in the foreground gives contrast to the blurred technique in the background.

Darker tones in front

Light background

Location

California, USA

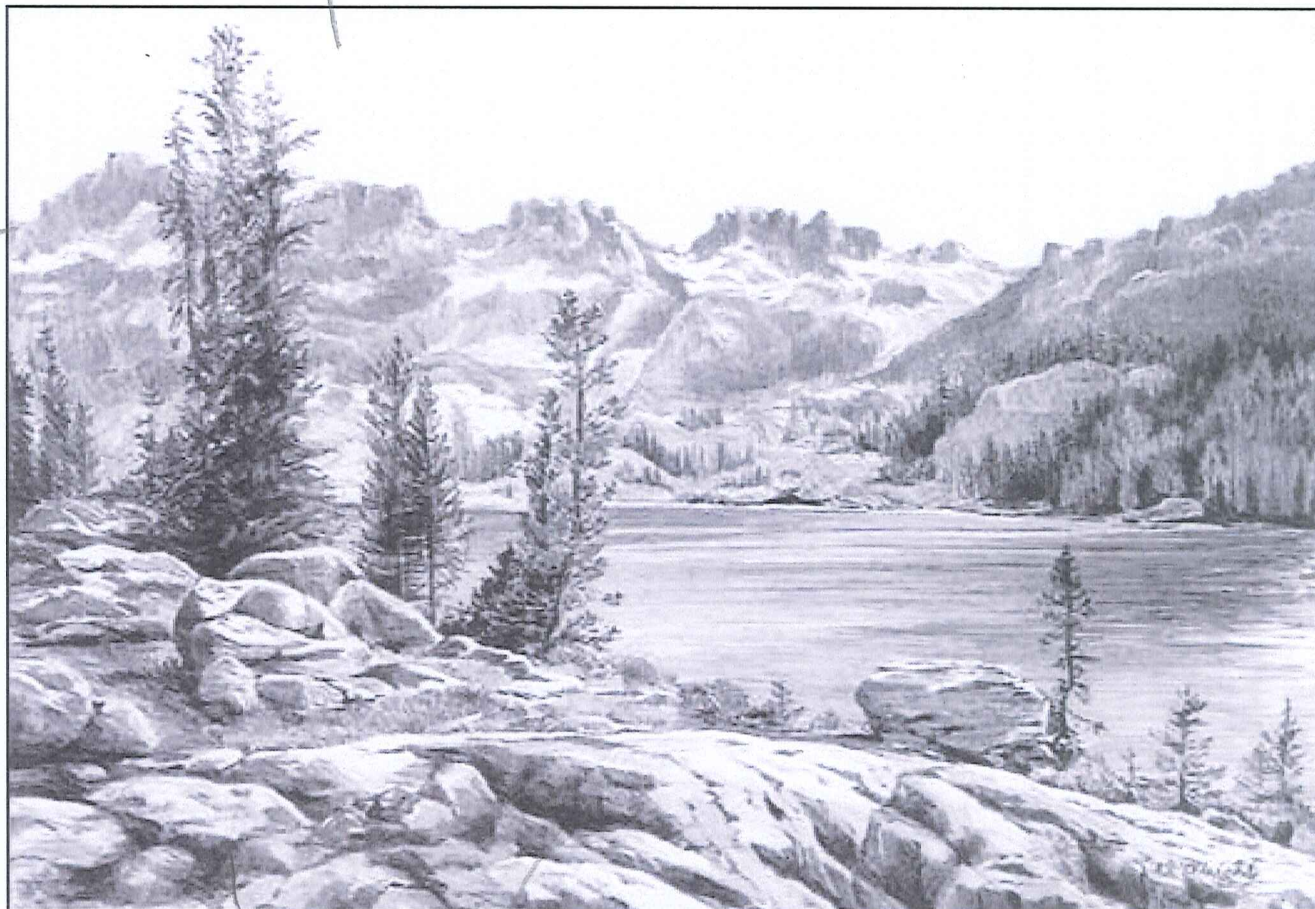
Trees in both artworks are framing the composition.

Angnew Meadows
size : 7" x 8"
medium : Graphite pencil

Landscapes feel like they are bathed in sunlight due to the washing out of detail in the light areas. Almost like a over exposed photo.

sky is blank

Diane Wright



lesser detail in background

Omitting detail in the background to give a sense of depth and being far away.

Almost like a over exposed photo.

Motion the water seems calm due to the subtle horizontal blending of tones.

Use of shadows create smooth and rough surfaces

Lake Ediza
Size : 10" x 7"
medium : Graphite pencil

Light Source. mid-Right Top Corner

Analysing

Vincent D. Whitehead

Blank Sky

first impression
Peace

Shadows
on the
Path -
Contrast

leading
lines

good sense of
light depicted
to highlight
detail in the
barks texture



Standing Guard. 2006.
Ballpoint pens. 10" x 12"

location
USA, OHIO

The sky & Barn roof, have a
washed effect like an
over exposed photo

Vincent D. Whitehead

Use of
Contrast Very
Interesting.
How he
Makes parts
of the
Composition
Darker to
create Visual
Interest

eg.



Use of black
and white
with little
use of
greys very
visually
interesting.

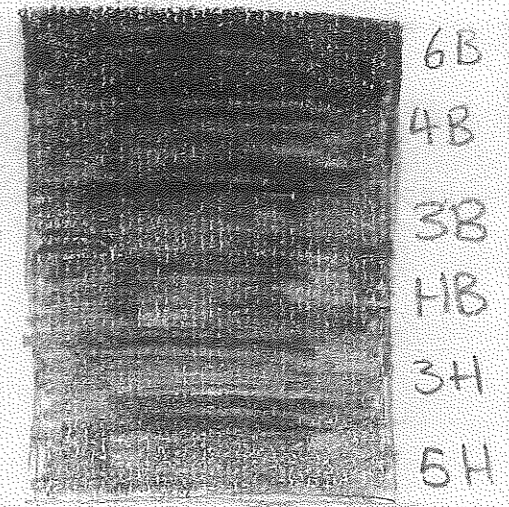
fine texture in
Bark, the use
of highlights &
Darker tones create
a realistic texture.

Between Two Trees. 17" x 11"
Ballpoint pens and fine point pens

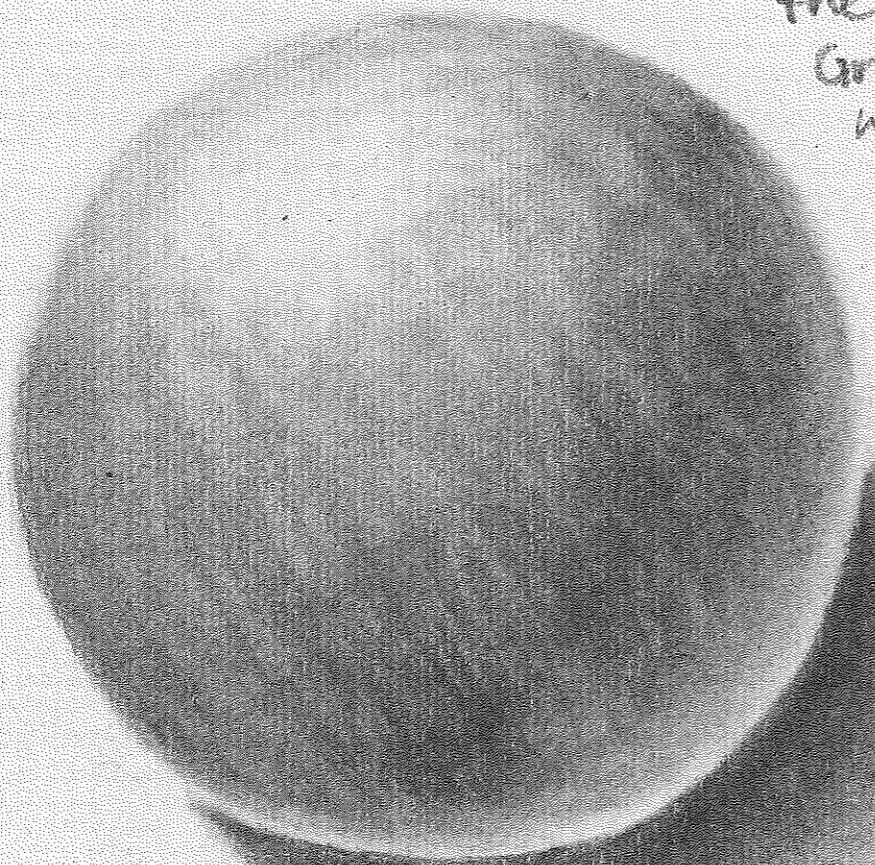
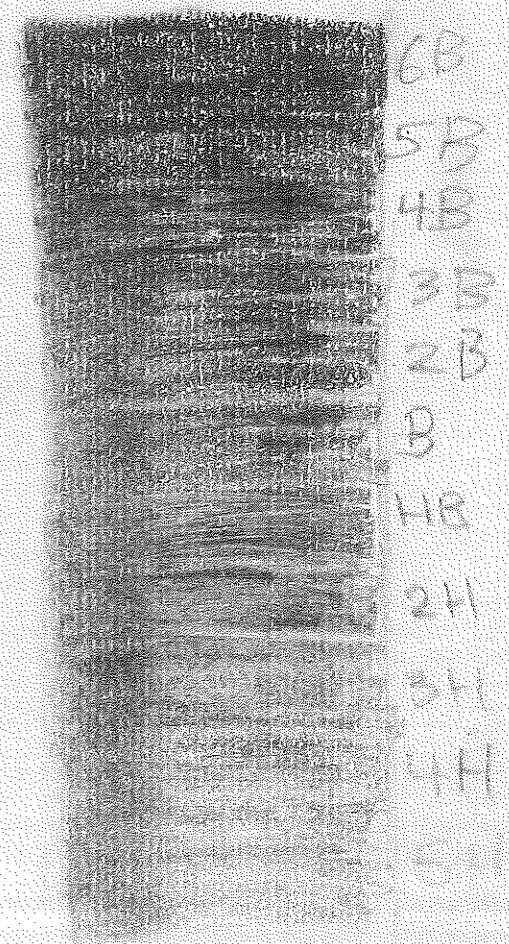
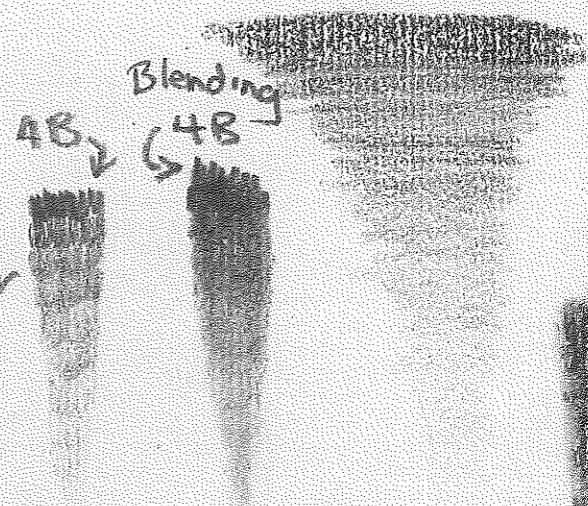
low horizon line

light source, Bottom left
corner, creates shadowing
on the barn

Graphite, Experimenting.



- Learning, use of tonal, blending and cross hatching.
- I understand the use of Graphite and wish to develop my skill further



Paper stump used

Water Graphite sticks

Experimentation

- * Very hard to control
- * it feels that it will be hard to create fine detail

88

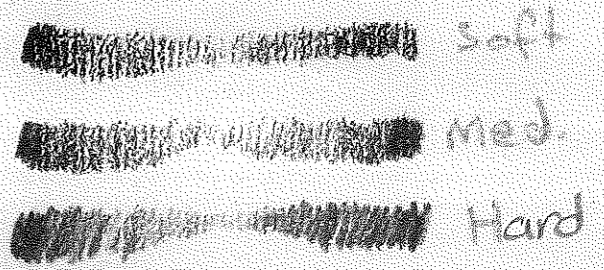
- Never used media
- Heavy pencils
- I am not good at watercolour and this is very similar



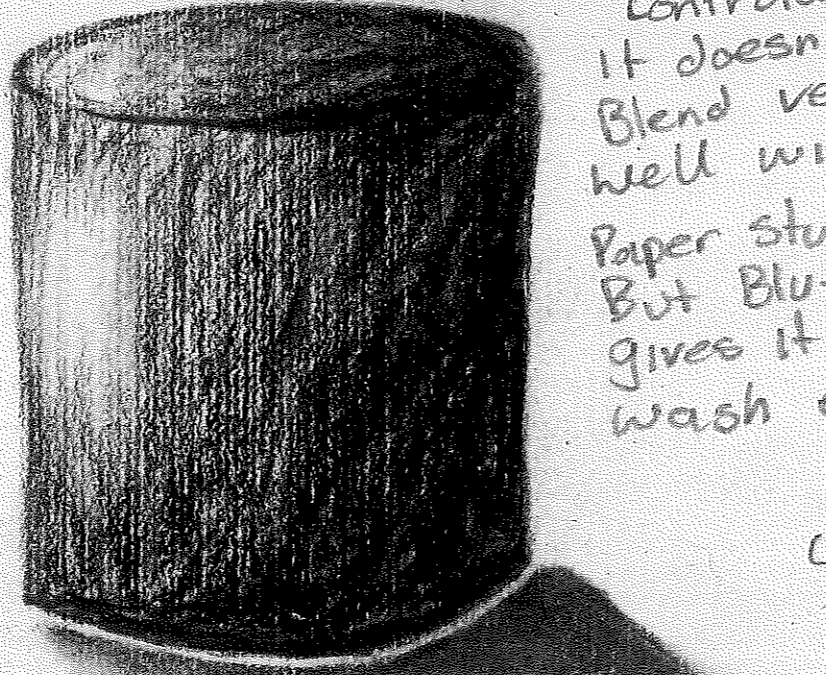
Charcoal Experimenting

(Charcoal Pencils)

Charcoal

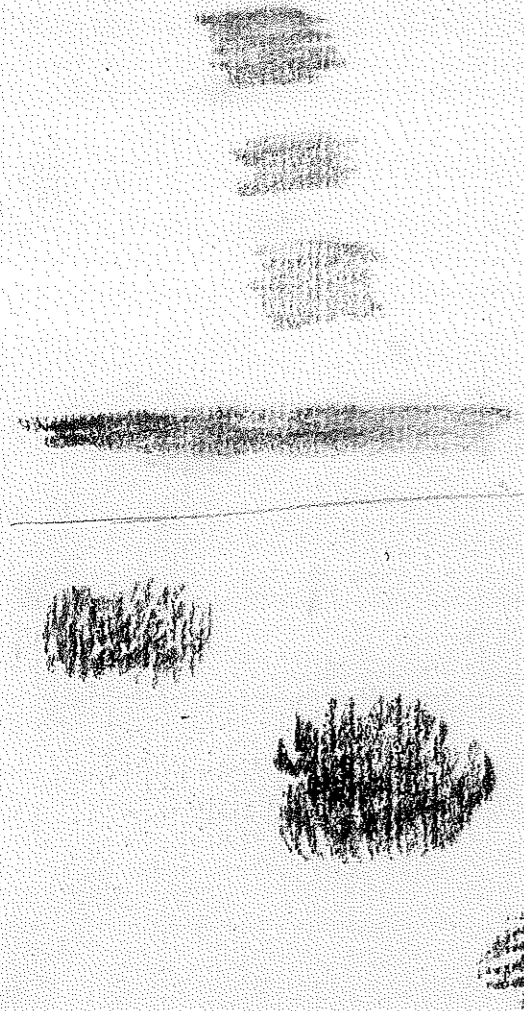


Comparing
(Willow & Pencils)
This media feels
a lot more
controlable.
It doesn't
Blend very
well with a
Paper stump
But Blu-tac
gives it a
wash effect

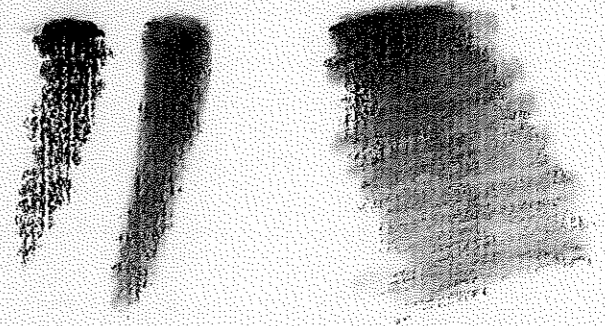


Got the idea
for using
Blu-tac from
Diane Wrights
Tutorials

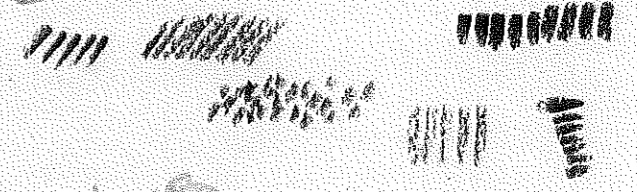
Blu-tac



Blending



Lines



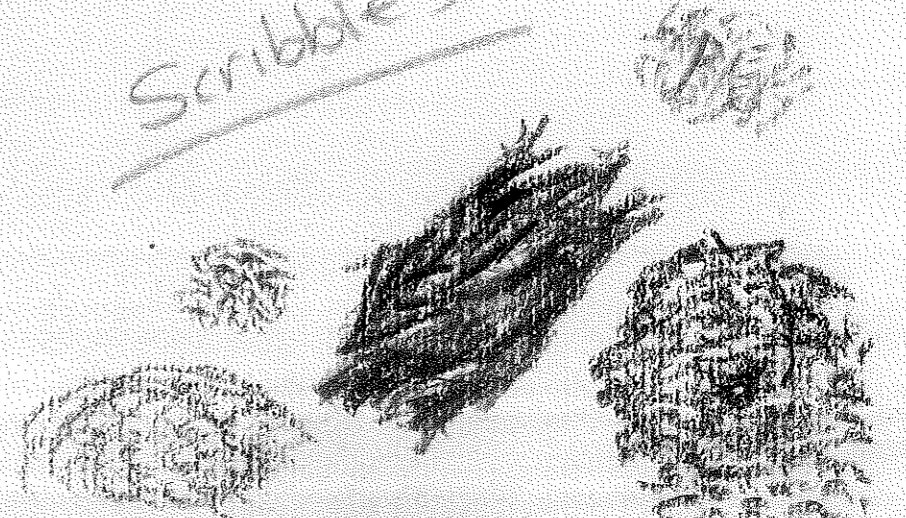
Scribbles



Crosshatching



Scribbles



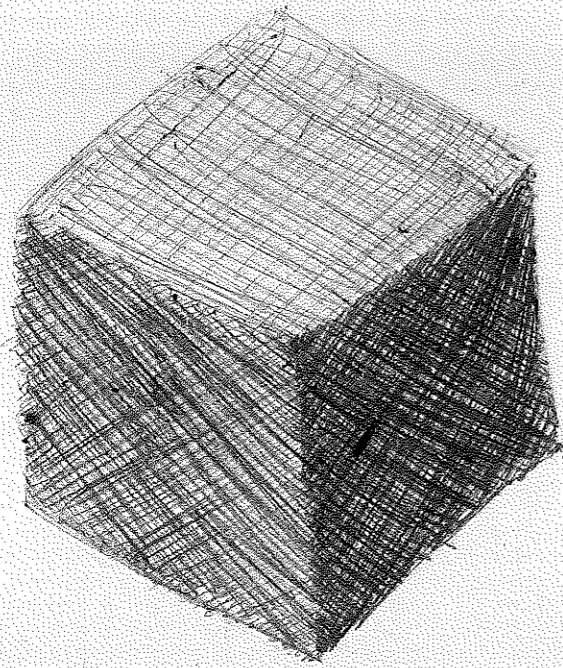
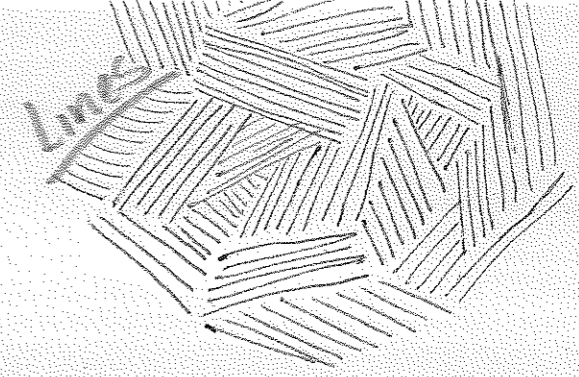
Charcoal Sticks Experimenting.
Willow charcoal



- Only used this media once before
- Interested in developing it personal
- found a variety of ways
to use it

[Faint, illegible handwritten notes]

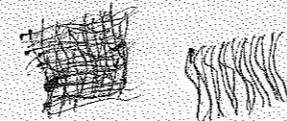
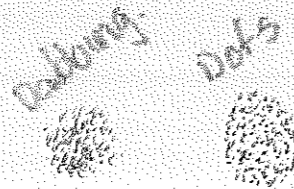
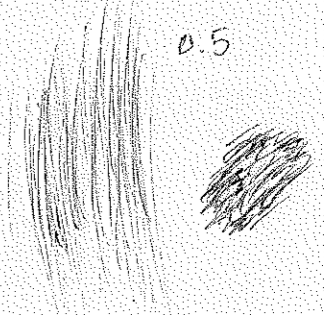
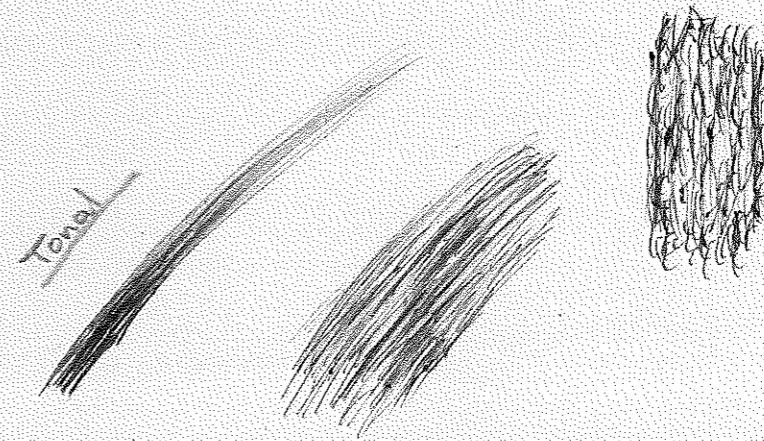
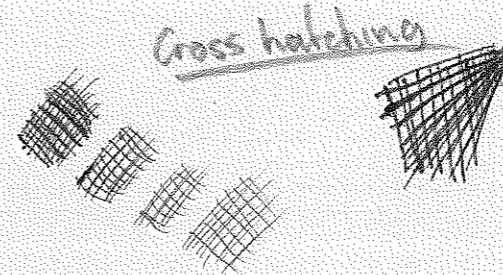
Ball point Pens Experimenting



- Using Ball point pens
I am finding it
hard to keep
a consistent
tone.

- If I am to use
this medium I
must learn to have
more control or
utilize the inconsistency.

- A lot finer than other media
- lack of control
- range of techniques/textures
to use

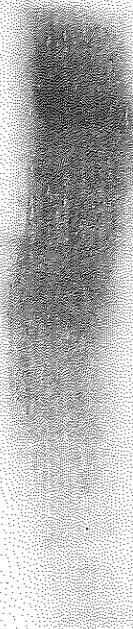
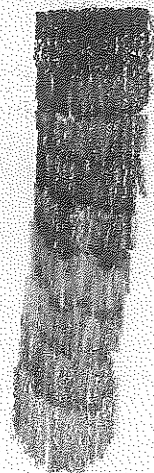


0.7

0.5



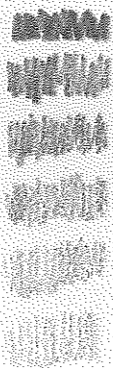
Graphite



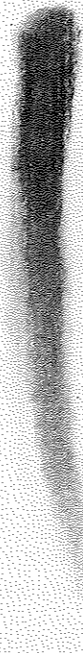
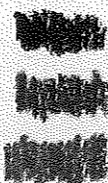
6B



5H



charcoal pencils



soft



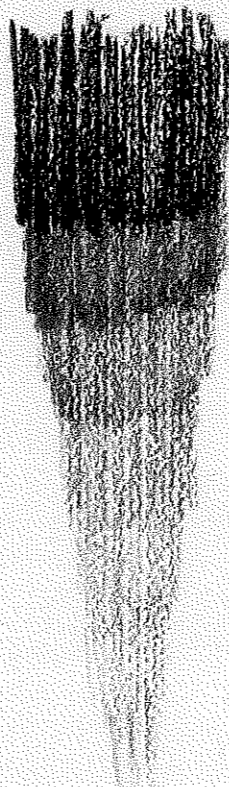
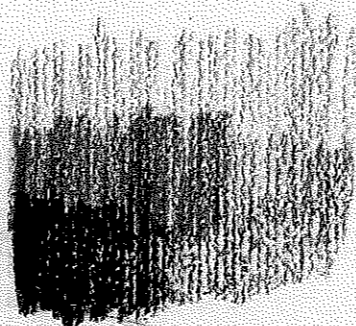
med



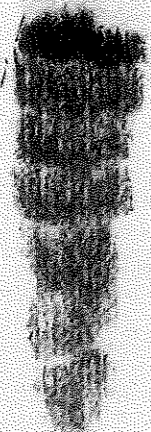
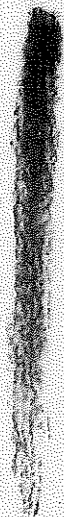
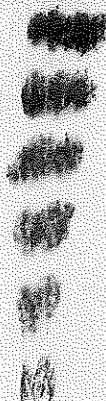
Hard



Tonal Range



Charcoal (Gathered after bush fire)



- Practising
- use of pressure
- Blending

Willow charcoal

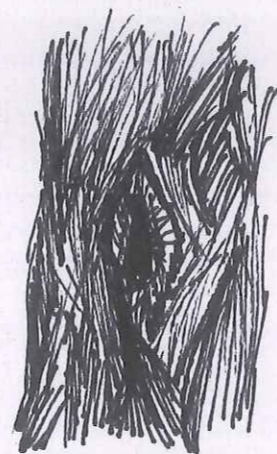
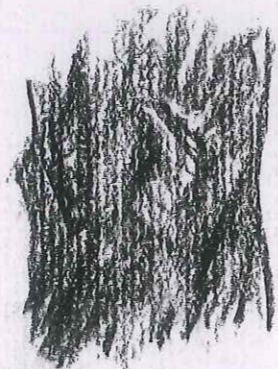


Ball point Pens



Media Study.

charcoal



Sharpie Permanent marker.



charcoal pencils

- This page was the beginning of my experimenting
- (before I had a plan)
- I wanted to get an understanding of my skill with each media (I had at the time)



Sharpie Pen Bark Study



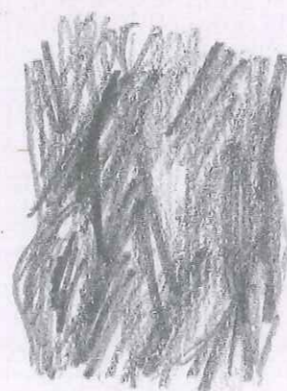
Sharpie Permanent Marker



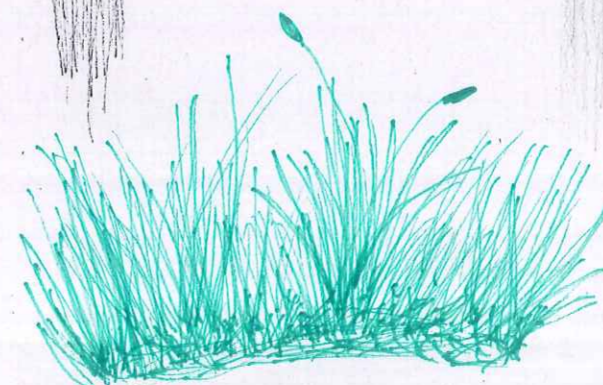
Sharpie Pen.



Graphite.



Graphite.

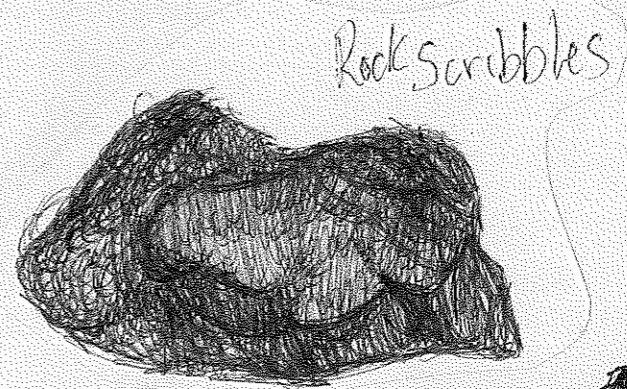
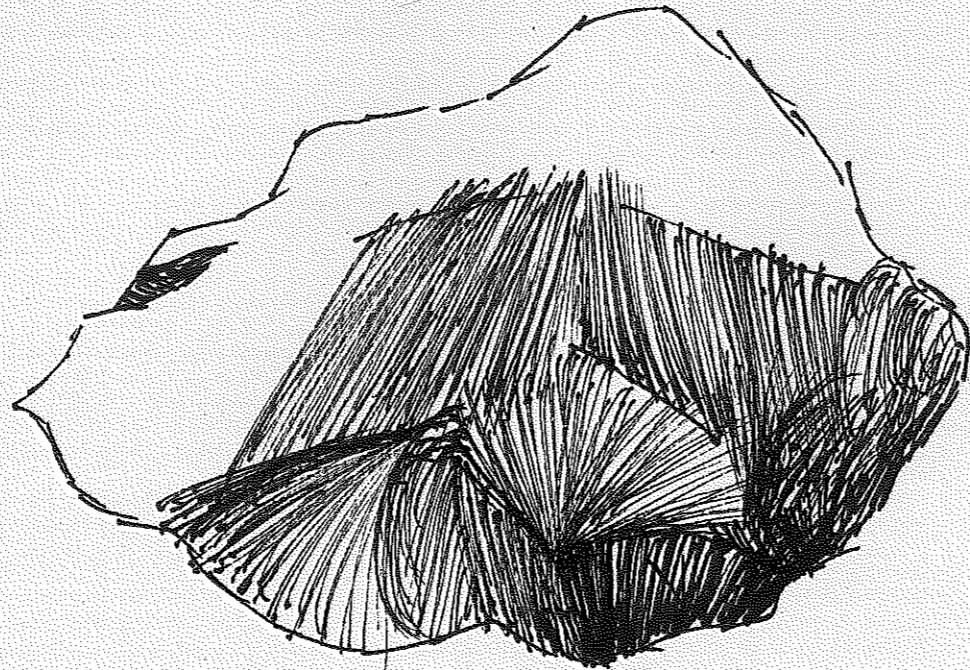


Ballpoint/Sharpie Rock STUDY

- Need to learn To understand shadowing and light source
- This media is STILL very new To Me
- Trying to understand Natural Shape
- Experimenting without using any source materials

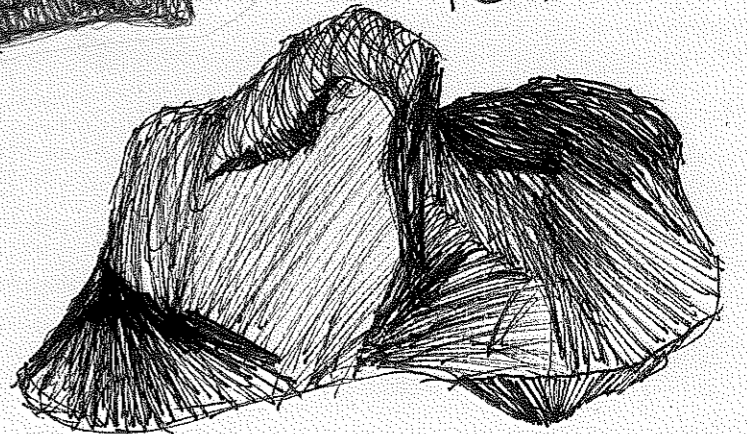


Sharpie Pen
Rock Study



Rock Scribbles

Rock



Light Source

17/2/15

// - charcoal pencil

GRAPHITE PENCIL
HB //

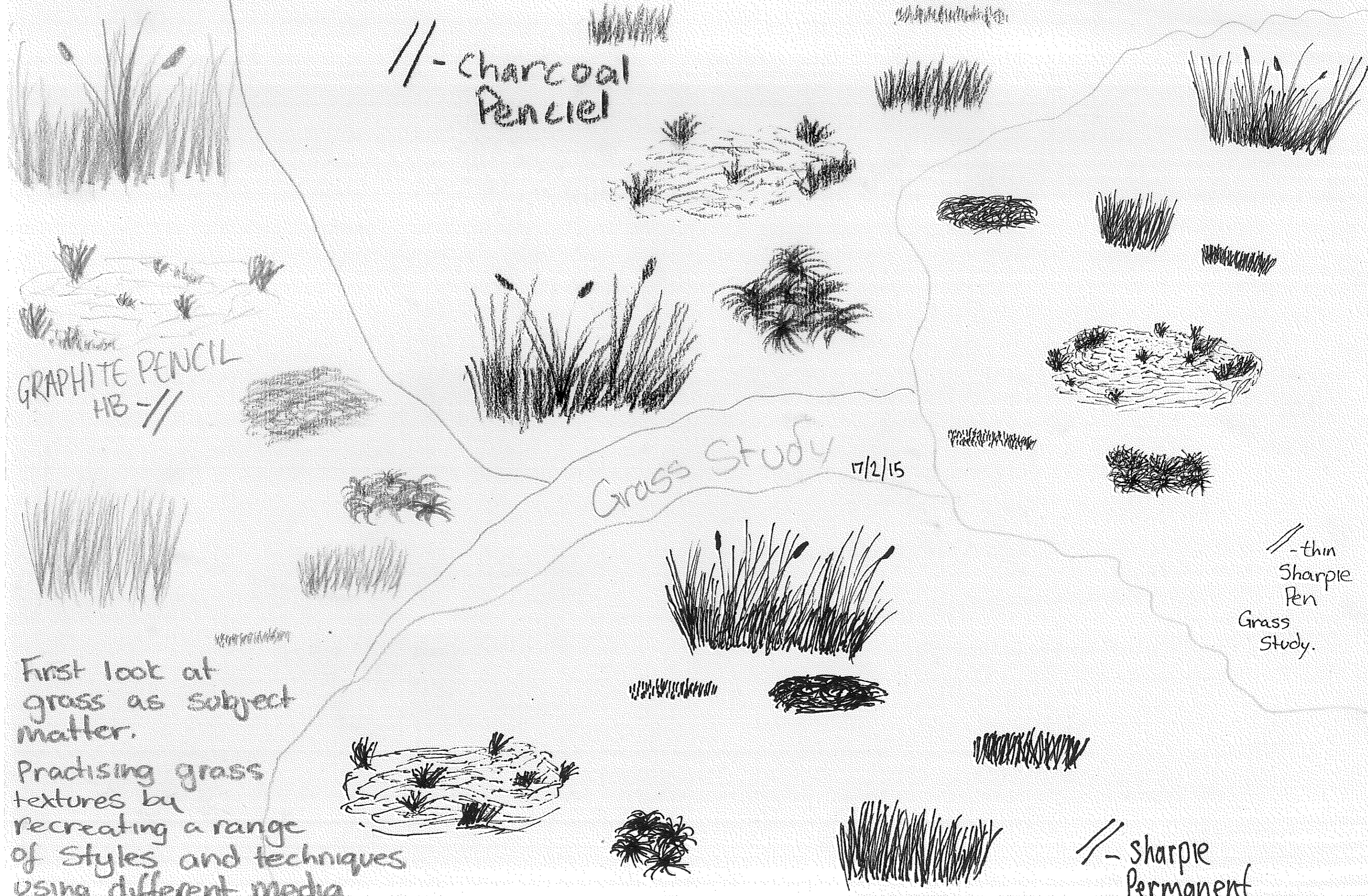
Grass Study 17/2/15

// - thin Sharpie Pen
Grass Study.

First look at grass as subject matter.

Practising grass textures by recreating a range of styles and techniques using different media

// - Sharpie Permanent Marker.

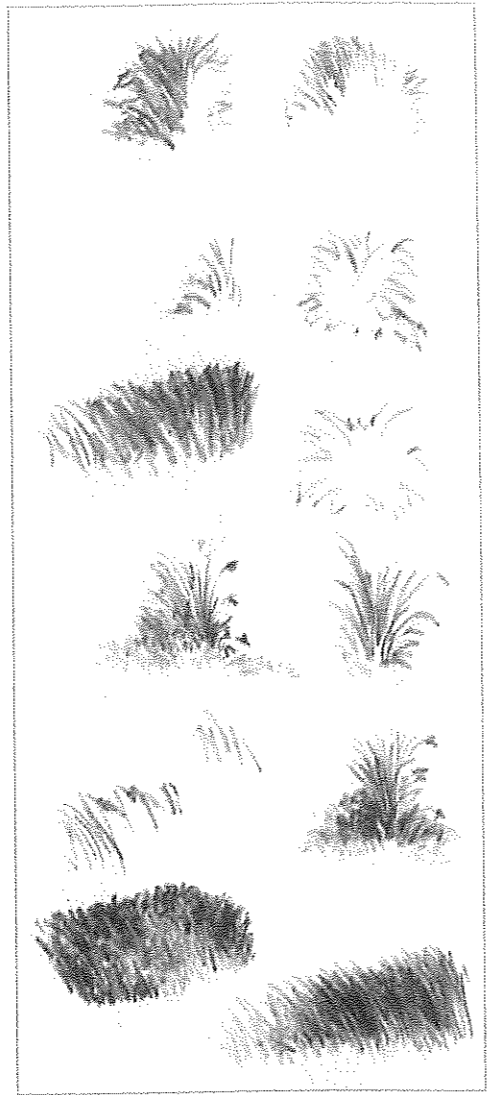


Practice

Practice drawing various "textures" to depict grass. Here are a few tips:

- Vary the length of the grass. Unless the grass is from a manicured urban lawn, the grass will not be the same length. Varying the length will add interest.
- A slight arch with the pencil stroke will keep the grass from looking stiff and unnatural.
- Add a variety of weeds including broad leaf plants. Again this will add interest to your scene.
- Create light, wispy grass with lighter pencil strokes.
- For a thicker carpet of grass, use shorter, firmer pencil stroke.
- For large sections of grass, use a 4H or 2H chisel point lead and layer a light tone over the area. This will add uniformity.

www.drawingright.com/tutorials



Grass & Weeds

Study Graphite

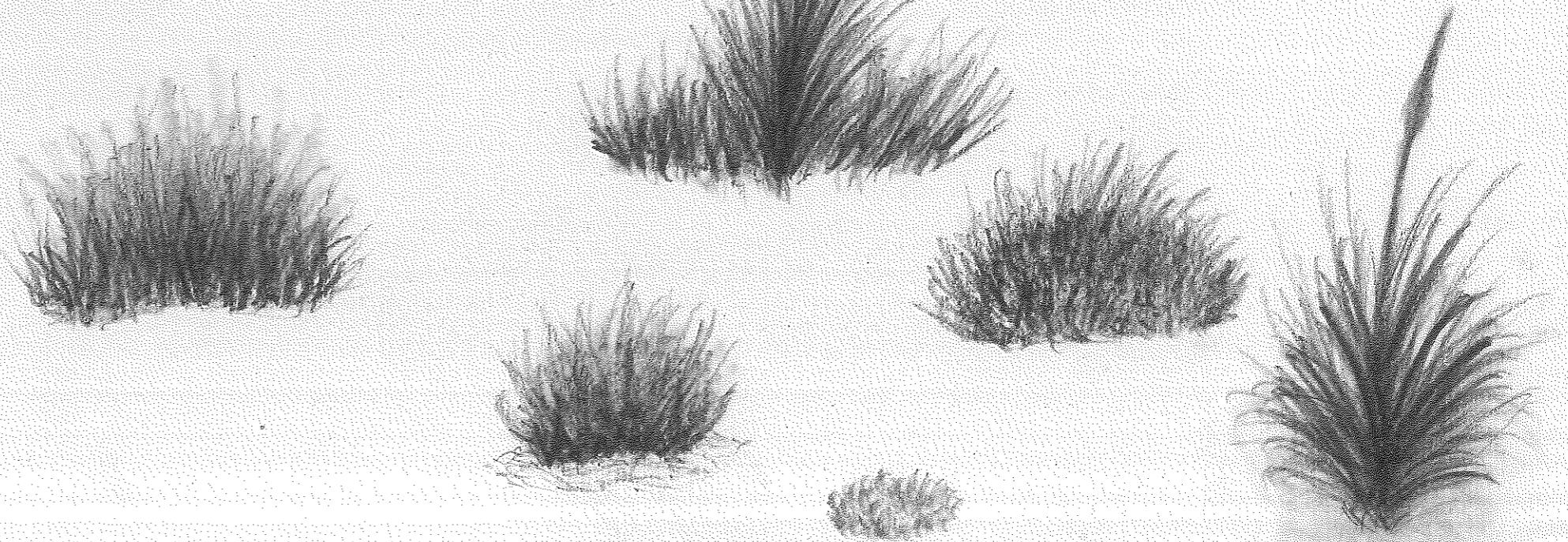
Strokes



Blending

Used a range of different strokes

- Attempted depth
- Some are effected
- Wanted to learn close up before I learned it from a distance

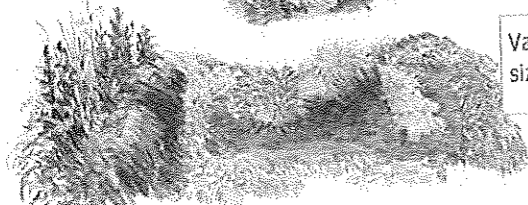


Short, patchy grass

Add a variety of weeds.



Pasture grass can be short, irregular with areas of ground showing. This can add a lot of texture and interest to the scene.

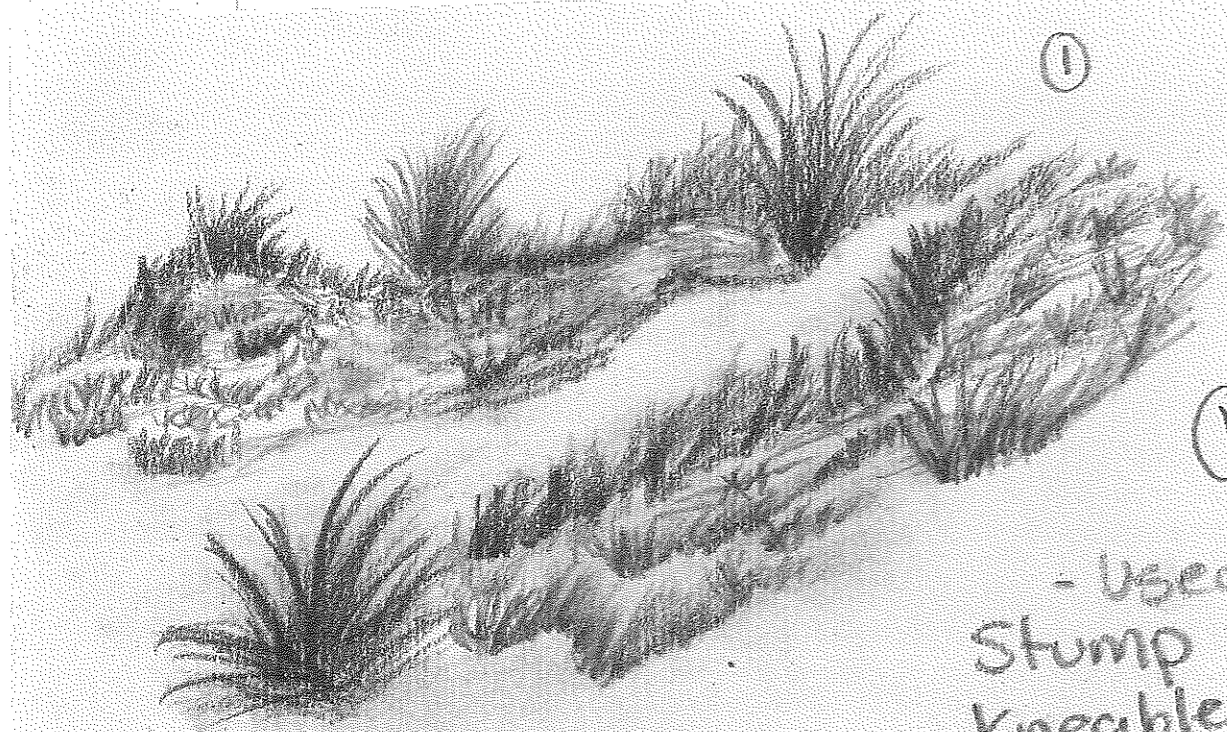
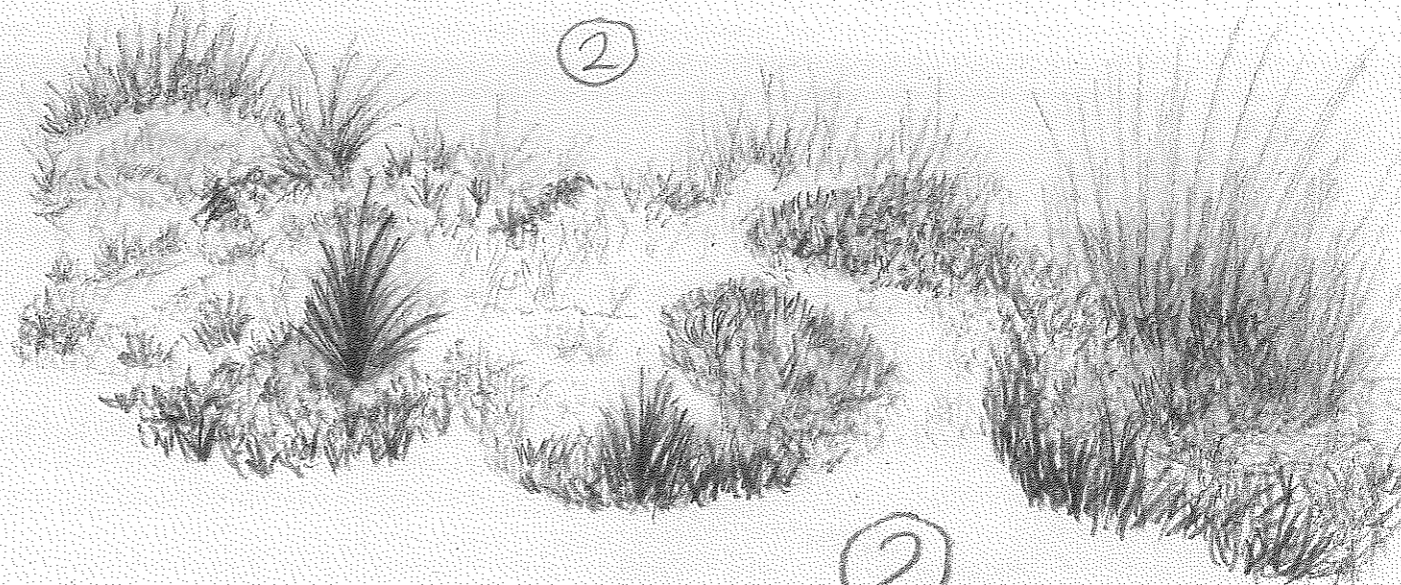


Vary the pencil marks in size and direction.



This is an example of plotting out the areas of grass versus the ground.

Grass Study (Patches) Subject Matter



②

- kept my pencils sharp
- visualised final and made base lines
- ! Got the idea for darker tones in foreground and lighter in background from Vincent D. Whitehead.

①

- Used paper stump for blending, kneable eraser for highlights
- Tried to display leading lines, depth and perspective
- Good for a first attempt feels like I'm improving

Time Consuming
"50 minutes for that"

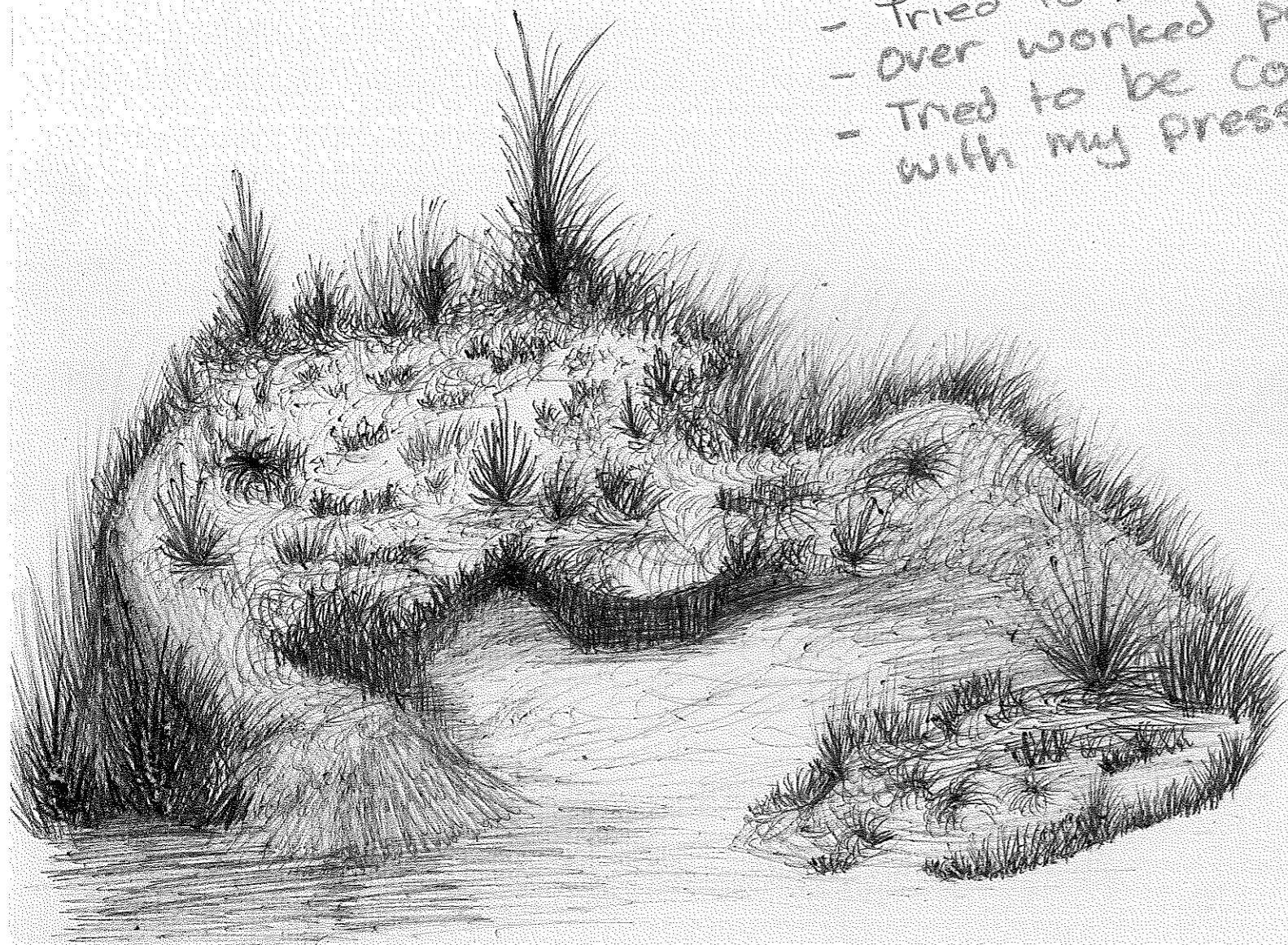
- Was aware of use of pressure.
- Blu-tac for blending

Ballpoint Pen

Grass & Depth.

My First Impression

- use of Depth was okay
- Tried to have control
- Over worked paper
- Tried to be consistent with my pressure



Re-Analysing

- I feel that this is a good example of experimenting with depth and media
- I really am liking the Ballpoint pens.

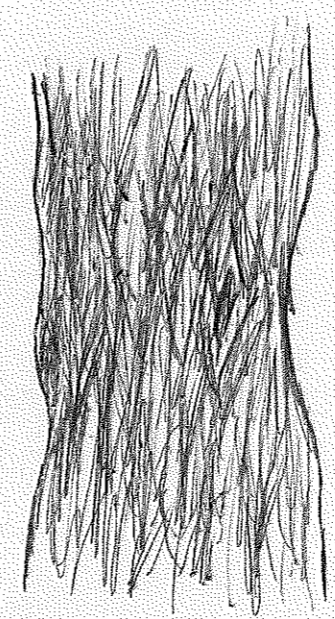


Ballpoint Pens
Rock trail

Example of a re-occurring Problem

- Using techniques (scribbling, dabbing) which I find more effective with charcoal.

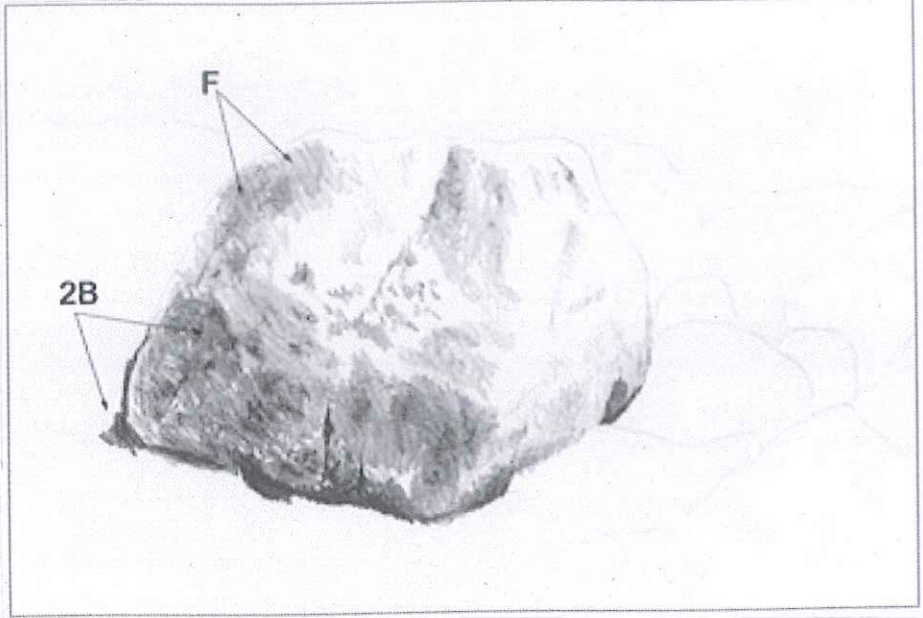
★ "Remember each media is different" ★



Ballpoint Pen
Scribbles



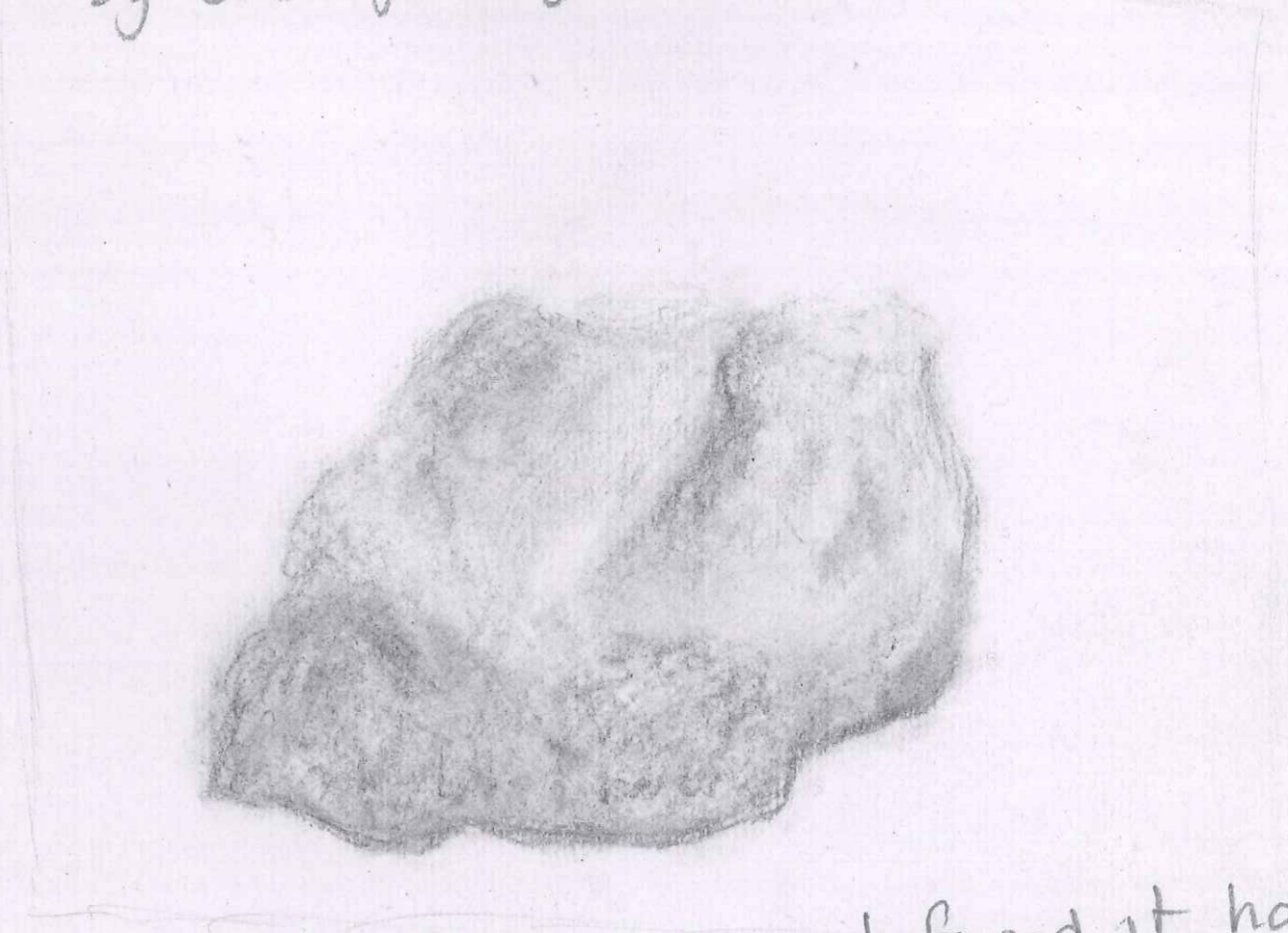
Using same technique(s) as I did with the charcoal.
Not as effective with this medium.



Step 1

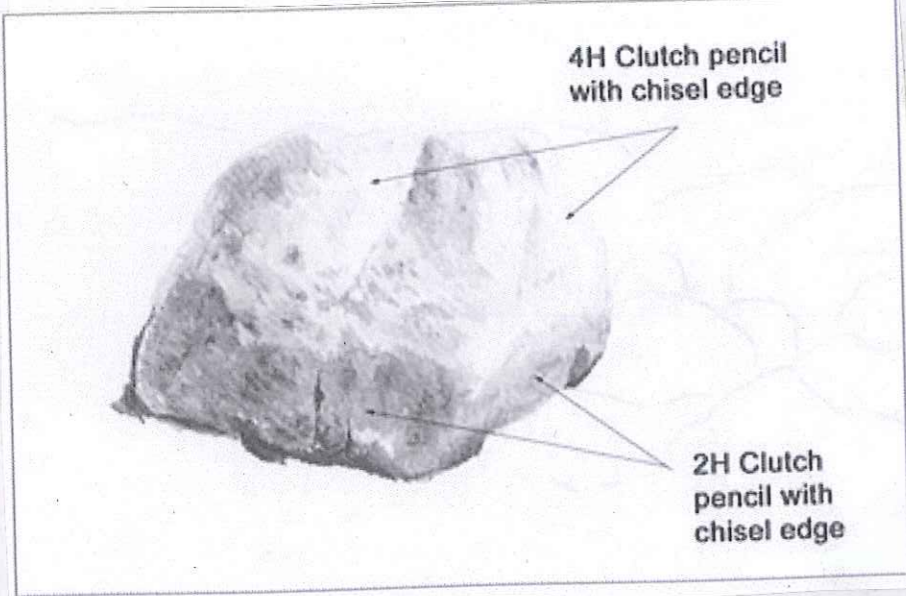
We are going to draw the large boulder on the left. I start with a 2B pencil and sketch in the darkest areas. The lighter areas are sketched in using an F lead weight. Using short random marks, I concentrate on the indents and shadowed areas. Be sure to draw in all of the darkest areas in this step (I will explain further in the third step)

Diane Wright Rock tutorial
 This is a tutorial written by one of my influencing Artist



Step 2

Once you have the preliminary details drawn, use the clutch pencil with a chisel edge to apply a smooth even layer over the surface. The lighter areas I use the 4H, and use 2H in the shadowed areas. Remember the planes and angles for lighting.



Step 3

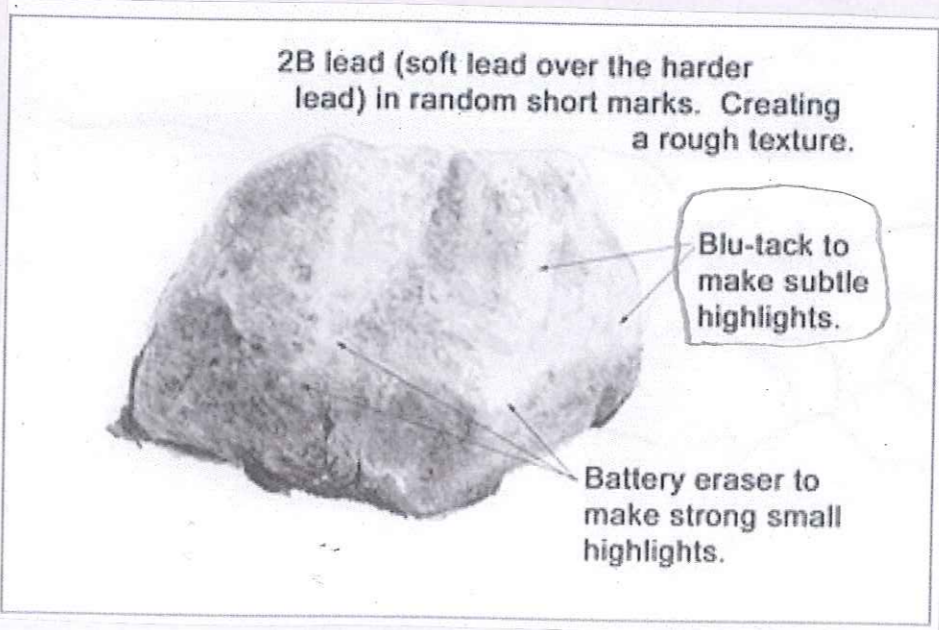
Now the fun starts! Using a softer lead in the mechanical pencil, start creating the texture! I use random short marks to create pits and a rough surface. That's right; use a softer lead over the harder lead. We all know that using softer lead over harder lead creates a very uneven surface. But it works wonders in creating a random, uneven texture for rocks.

The chisel edge is important as it creates a flat wide mark. To create a chisel edge, use sandpaper; angle your pencil and scrub!

Using these harder leads may be new to some of you, but they create wonderful light values that otherwise would be very difficult to achieve.

Continue building and layering. Use the Blu-Tack to create subtle highlights. Press the Blu-Tack onto an area and lift the graphite off. Use the battery-operated eraser to create small strong highlights.

I mentioned in step 1 to be sure you have all your darkest areas drawn **before** you proceed onto step 2. The reason should be obvious. Once the harder lead is laid down, you will not be able to achieve those rich blacks!



- I found it hard to keep darker tones when using blu-tac
 - learned that Blu-tac gives more of a wash effect

This image is a Subject Matter
Experiment.

- using charcoal sticks

The tree lacks
highlights.

I need to learn to
create more tones.

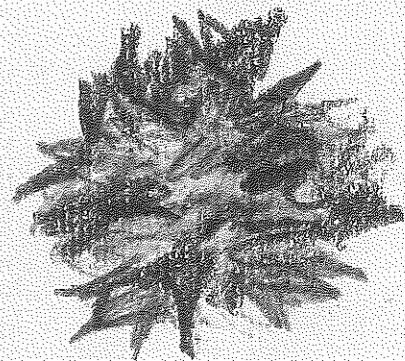
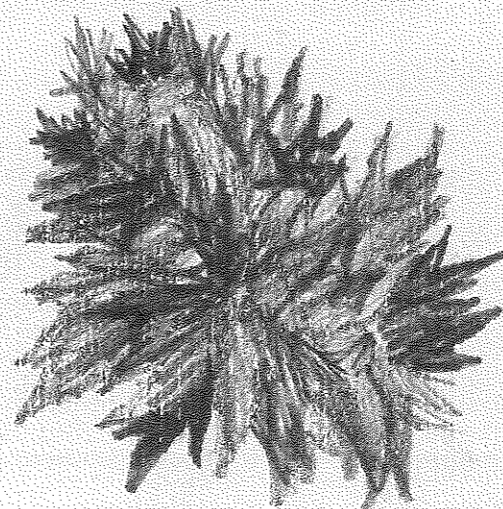
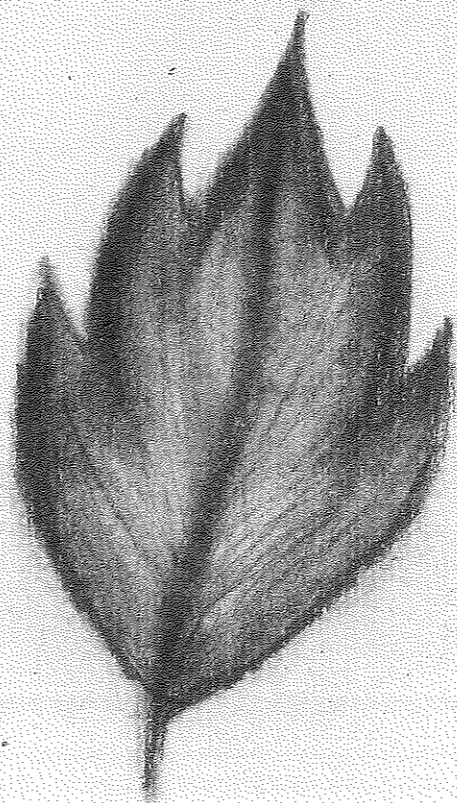
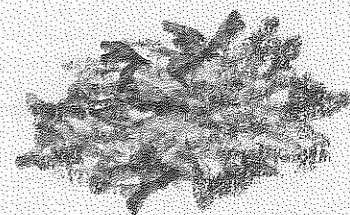
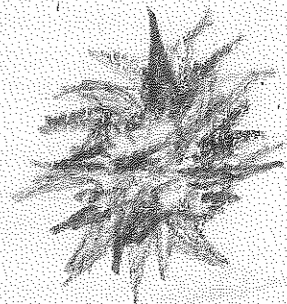
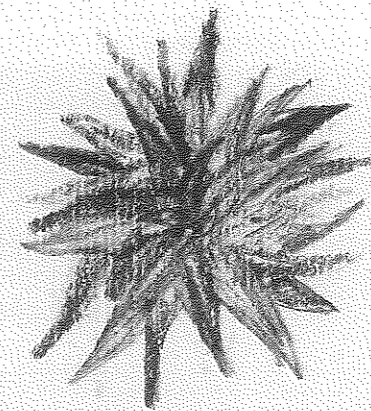
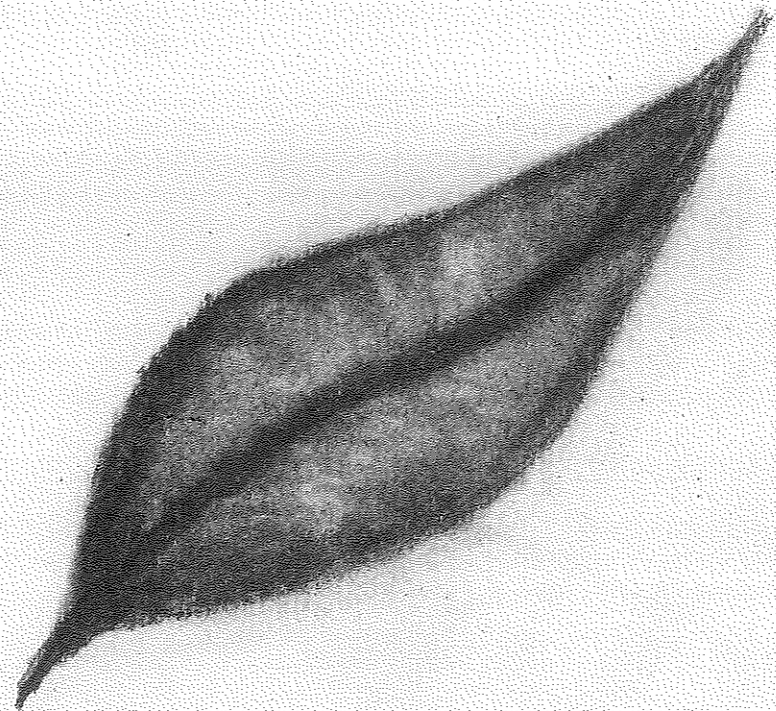
- the image is blended
a lot, I would like
to learn to use
the lighter tones,
Natural, initial
lines.



Subject Matter
willow charcoal

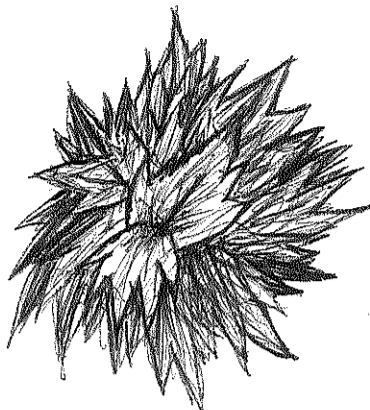
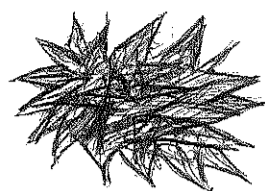
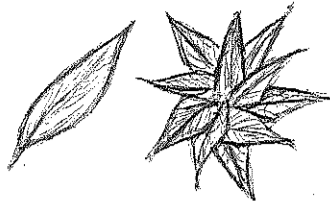
Graphite experimenting Subject Matter

- Trying to understand distance (depth) with Subject matter
- Need - Better quality
- Use tones better
- Remember to Sharpen my pencils.





- Learning detail in Bark
- feels like it's improving - shown in lines & Tones
- Still could be better

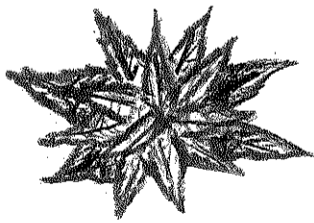


finding it hard to portray
multiple leaves, needs improvement

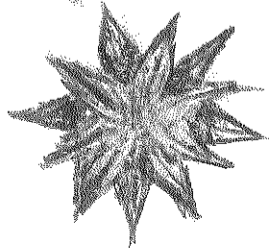
Ball point Pens



Charcoal pencils



Graphite



finding I feel
more comfortable
with Ballpoint
pens for displaying
detail



Base Lines



Highlights are
important when
portraying bark.
- Less is more
I am starting to
enjoy playing
with (tree)
Techniques



An Image I took in Kearsbrooke.

I Sent a email to Diane Wright
And one tip she gave me
was to put photos in
Black and white to visualize
Tones.

Tree Study
Graphite

I am happy looking from afar,
up close it lacks realism.
The hollow section in itsal shape
was out of proportion.



Rock Study

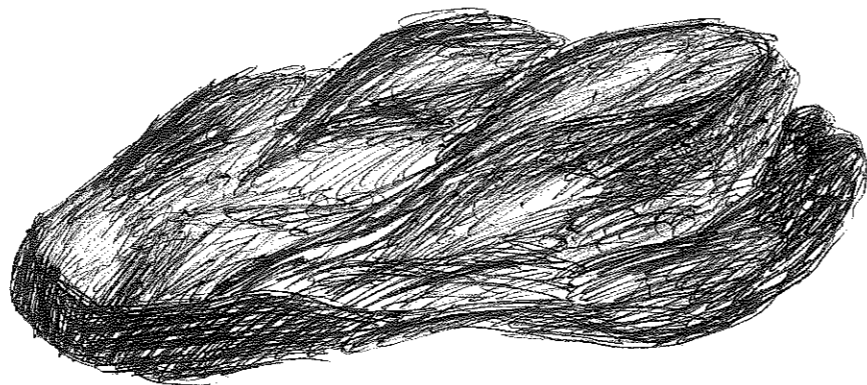
Subject matter
media experimentation

- I found that some media work better for different subject matter
- Charcoal pencils seem to be the best for rock study.

Graphite



Ball point pens



- I feel that the pens could be better, with more practise!

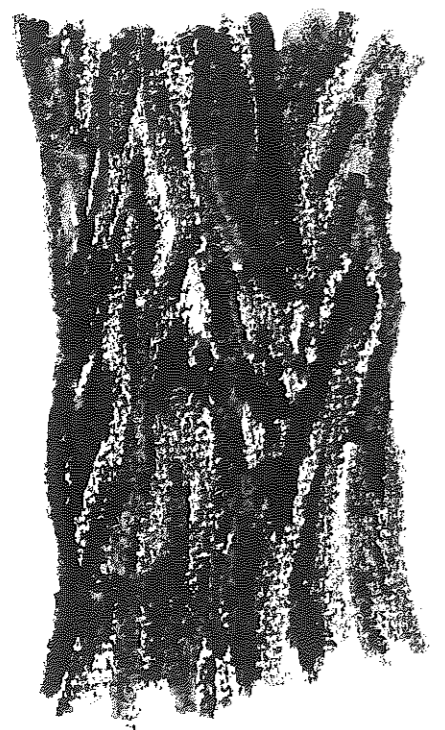
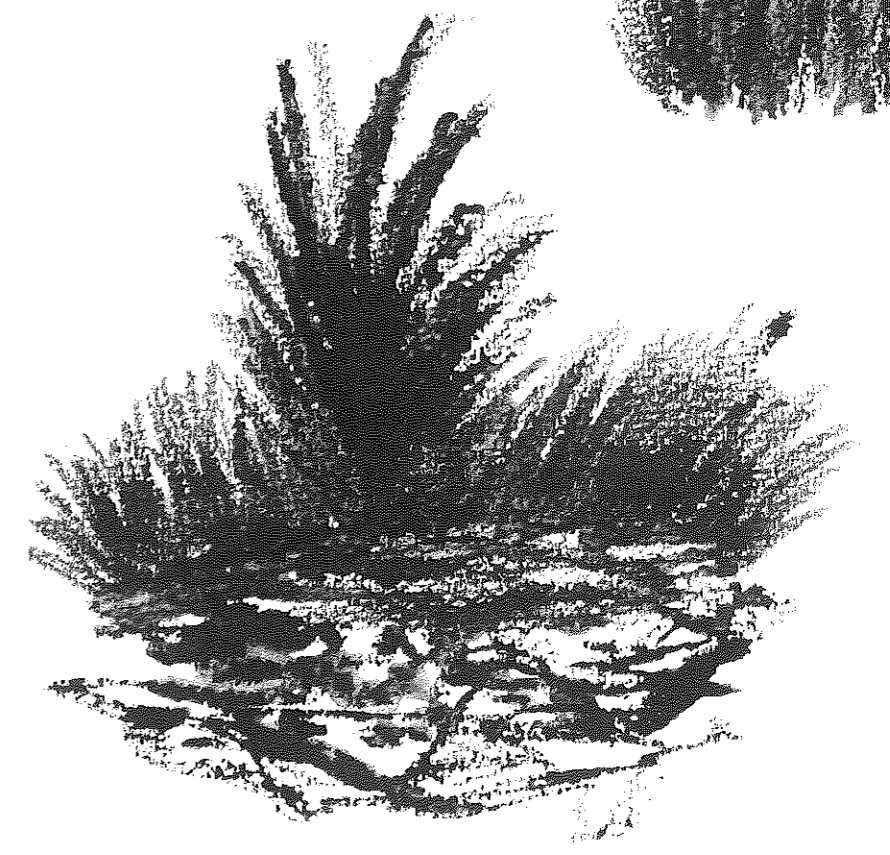
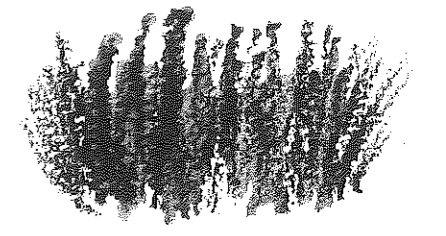
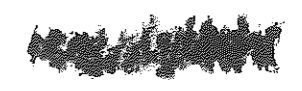
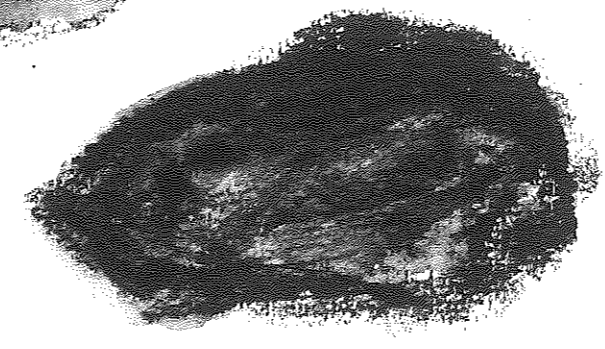
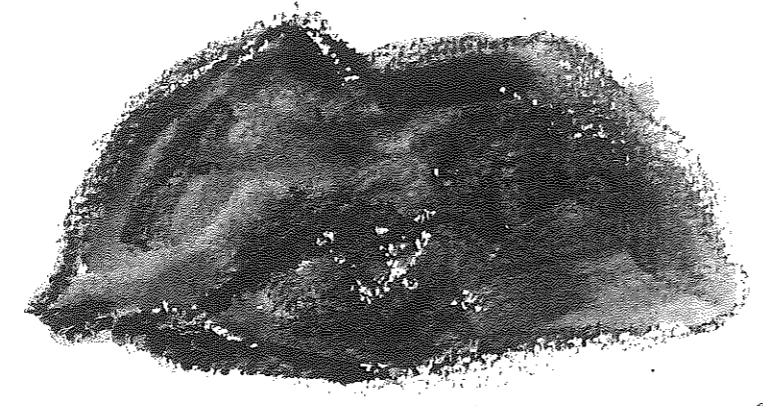
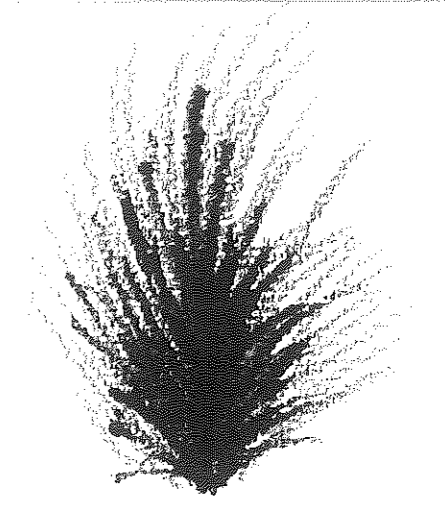
Charcoal pencils



Water Graphite sticks

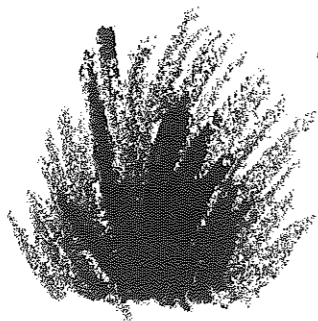
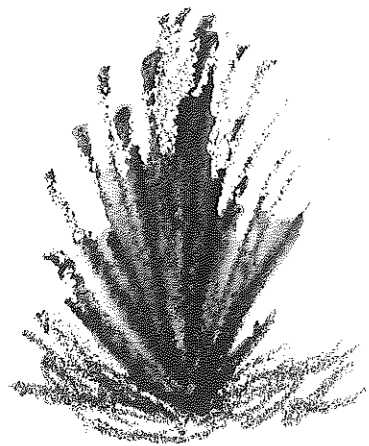
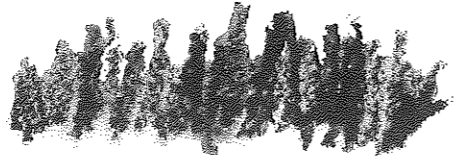
Media Experimentation using Subject matter

- I'm still unsure on the use of this media
- I have started to develop a balance between water & Graphite
- feels like watercolour



Water Graphite Stick
Subject matter.

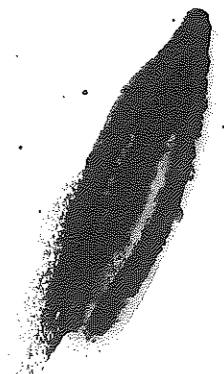
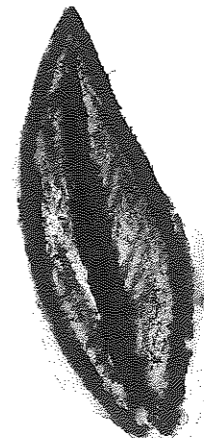
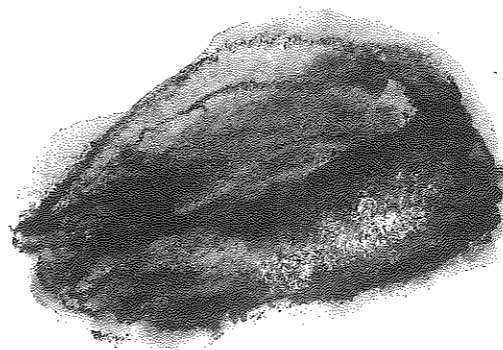
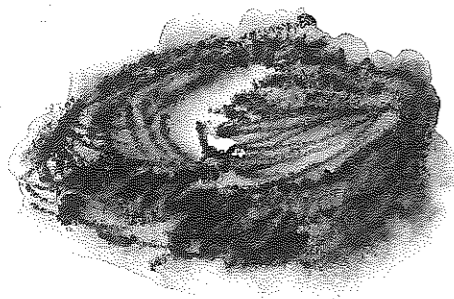
Reoccurring
Problem -
- smudging
Areas the wet



Much harder
to create
depth and
tone with
this media.
- Applied water
AFTER



This was much
better I applied
water first,
Added Graphite
strokes and
then spread
with my fingers
to create detail



- was good
but than I smudged
it



Skill Building.
Trying to rebuild a
landscape composition



This is more impressionism.
My topic is focusing on
developing realistic detail.
I over worked a section
of the paper.

Overall: Learning experience
But I am doubtful I will
continue with this media due to the lack of control.

Skill building

Depth & Perspective
Graphite

I feel unhappy
with the leaves,
need to learn
natural direction.

-Need to keep my
Pencils sharp -

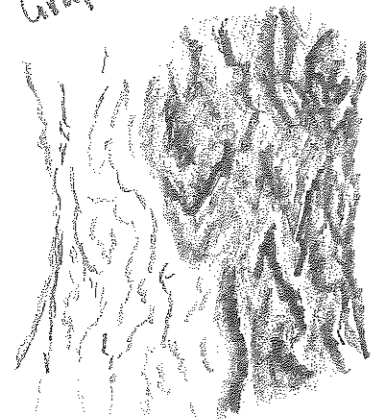
"Not sure if this is
Good enough to be
happy with"



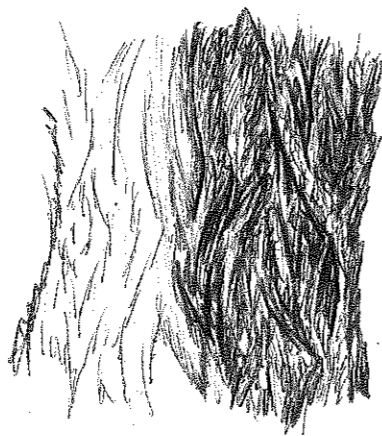
Skill Building

Subject Matter (weak points)

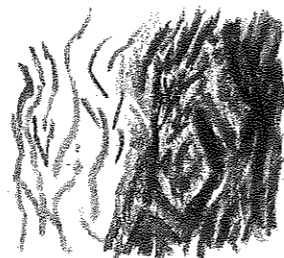
Graphite



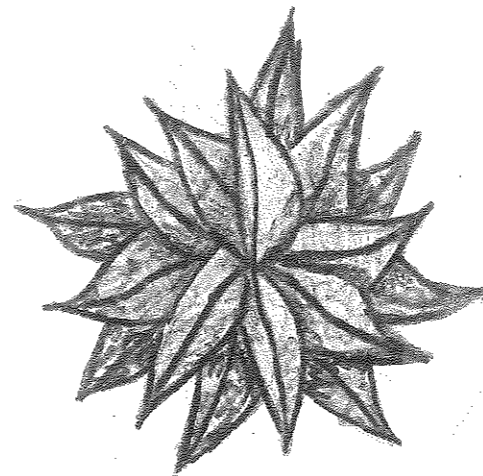
Ballpoint pens



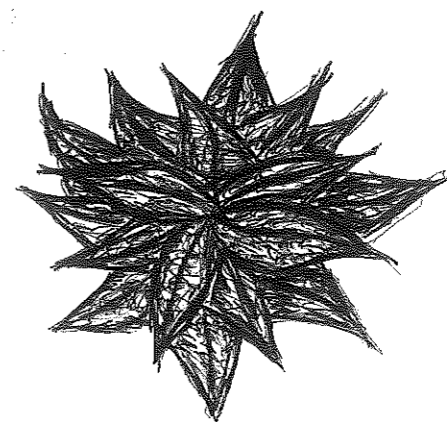
Charcoal sticks



Bark Study
(Texture & Detail)



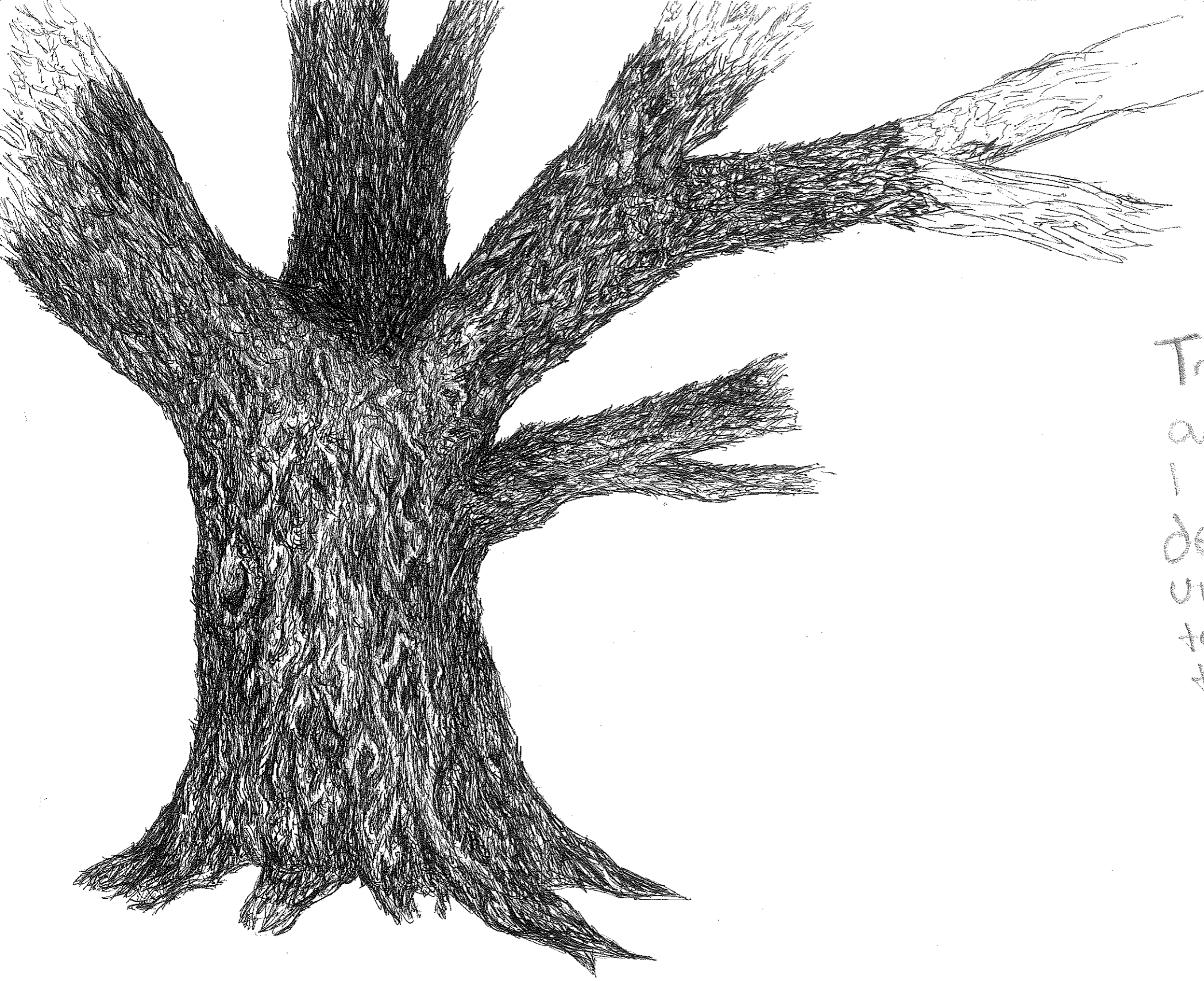
Leaf Study
(Grouping)



- Solid attempt at leaves
 - Need to understand space & highlights
- Feel more confident with Bark texture
 - Weakness, understanding natural / realistic representation of Leaves.



Ballpoint pens
Branch & Leaves



Tree STUDY

Trying to create highlights
and dark tones.
I feel that I have
developed a comfortable
understanding of
techniques used with
this media



Skill Building. Trying to recreate a landscape Composition.



This is a (Ruff style) Artwork Used to study depth & Perspective

I wanted it to look Unfinished as I worked on it until I understood the direction.

- Blurred Background.

All Black & White Photos in my Visual Study I have taken



I did a two step Process, from Original Image to black & white to finally adjust Brightness & Contrast.



Skill Building
Trying to recreate a landscape
Composition



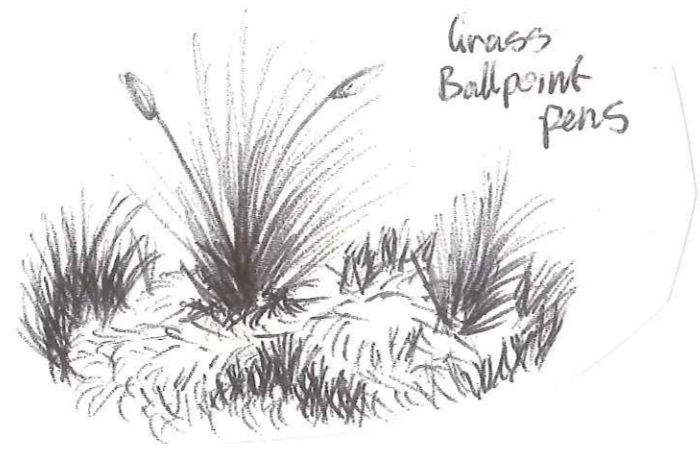
I notice that overall it
doesn't look that good
close up but from a far
it shows depth.

I feel most comfortable
using Short Strokes

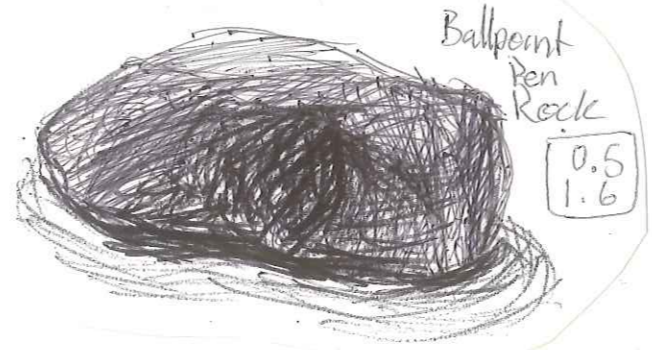
The Purpose of this Page is to Sum up my findings; after experimenting - This show my current abilities in Subject matter with a range of media



Grouped Leaves Ballpoint Pen



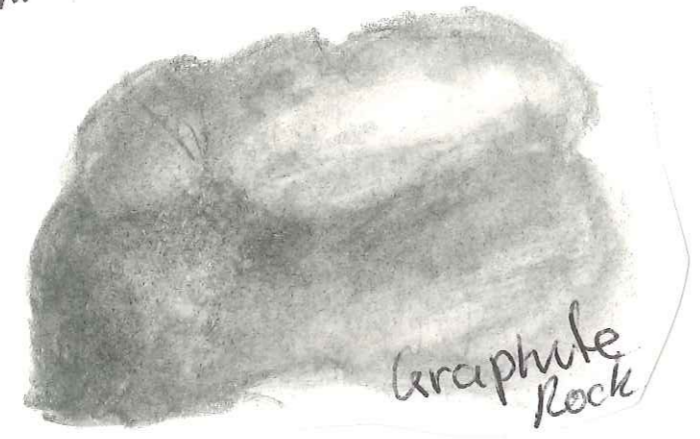
Grass Ballpoint pens



Ballpoint Pen Rock
0.5
1.6



Grass Ballpoint pens



Graphite Rock

Last Look at Subject Matter.



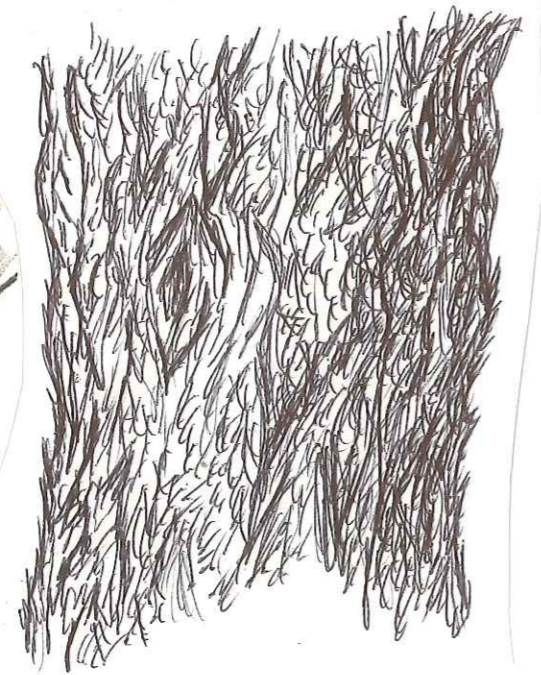
Graphite Grass



Graphite



Charcoal pencils



Ball Point Pens.



Grouped Grass Graphite



Grass BP pens

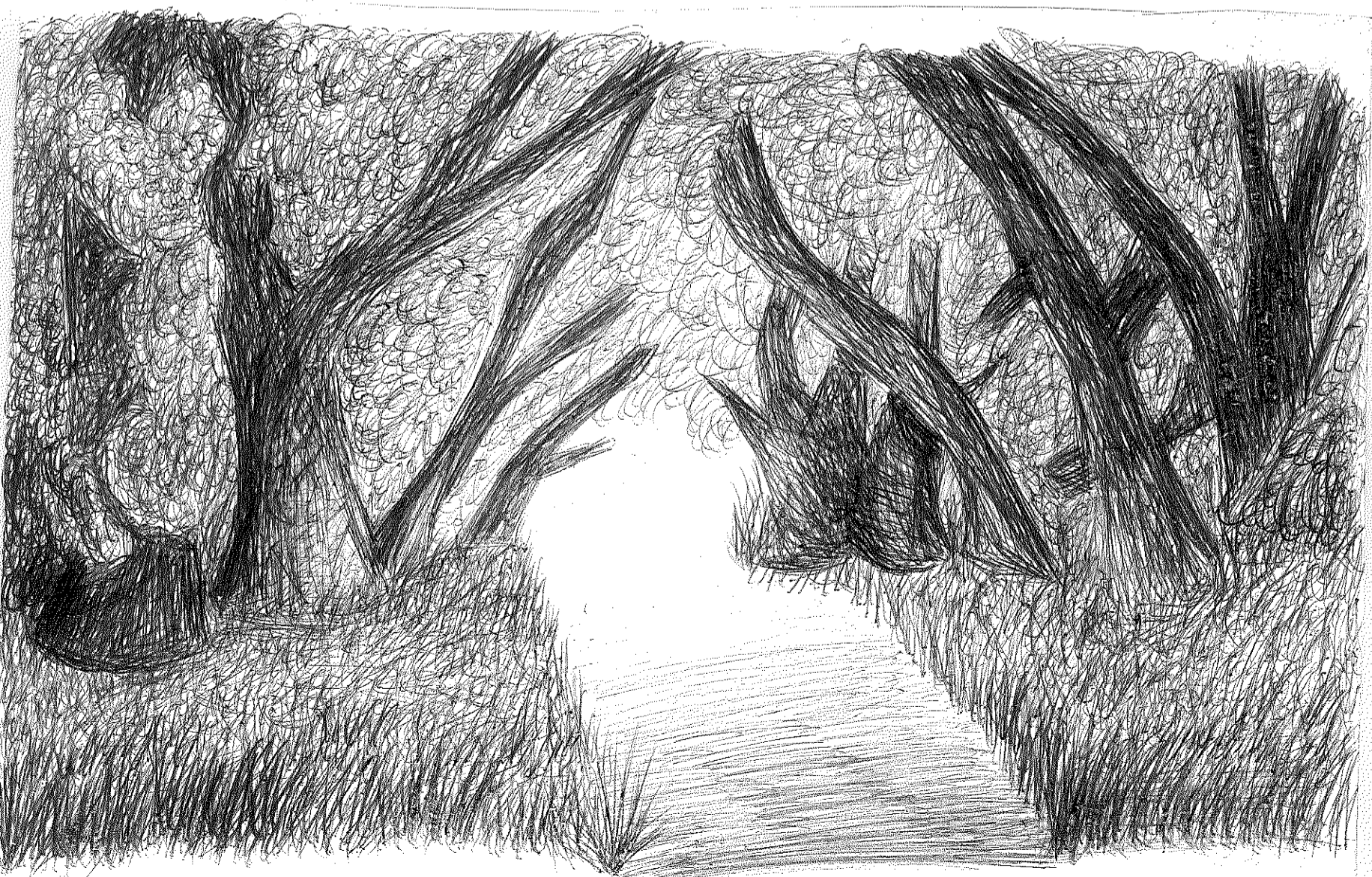


Ball Point Pens





After re-analysing Artworks from my two influencing Artist, I noticed that Diane Wright normally has the foreground darker then the background, I tried to keep this in mind when choosing a reference image and during the creating process.





Reference
Image

Same
Picture
Different
Media

This page was to test my abilities and techniques with: - Graphite - Ballpoint pens - Charcoal pencils. Although I enjoyed the contrast and range of tones with the charcoal, I also enjoy the gestural lines with the pens but I felt most comfortable and capable with creating detail when using Graphite.







Final
Image

The reference image I used helped in creating the base sketch, I then used some artistic license and added multiple aspects to create a more visually interesting composition.

I tried to use a range of techniques which includes cross hatching, hatching, dotting, blending, strokes and trying to utilise white spaces eg sky & window.

VISUAL STUDY CONCLUSION

Throughout my visual study I have developed knowledge and understanding of the finer details in a landscape artwork. I have strengthened my appreciation for elements such as value, size and line. My experience has also exposed me to a range of monochrome media; Because of this I have discovered that I feel more comfortable using certain medias but as for willow charcoal and water graphite I felt that it made it harder to create fine detail. As an artist I feel that I have become more gestural. I feel that I have achieved a series of detailed and gestural examples of landscapes using contrast and perspective much like the ink and pen work of Vincent D Whitehead.

(117 words)

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Email

I sent an email to one of my influencing artist, Diane Wright asking for some tips and advice on how to create a landscape.

"Rebecca,

I am glad my tutorials have been helpful. Here are some tips I recently jotted down on the following subject: preparation. You might find them helpful. Preparation - take time to really understand your subject. Here are a few things I do:

1. Dissect the subject. Use photo editing tools to posterize, pixelate, turn to black and white, or any variety of styles. This helps turn the subject into "masses" so you can see how they fit together. A personal goal of mine is to work on improving my value compositions. I love delving into detail, but too much of a good thing does not equate to a good drawing. Looking at the masses reduces the scene to simpler blocks and helps me to see the "big" picture.

2. Identify the "sweet spot" or center of interest in your scene. Ask questions - how can I place emphasis or draw attention to this spot? Consider making it have the most detail or the strongest contrast. How do you reduce the detail in the rest of the image? Apply the rule of thirds to your scene, placing the center of interest at the 1/3 point.

3. Chop, crop or change orientation from landscape to portrait. Change ratios to square, long, oval. This can change the whole feeling of the scene.

4. Thumbnail sketches. Use small, quick sketches to try additional what-if scenarios. They don't need to be any larger than a couple of inches. What if this mass is darker or larger? What if I move this block closer or this section over? What is the light source is from the left instead of the right?

5. Draw small sections of the image. Areas that might need further understanding. Ask questions, what pencil strokes should I use to represent this?

6. What paper will work the best? Smooth, rough?

I really enjoy this exploration phase. There are times I come to the realization that my scene just doesn't come together. I'd rather abandon it early rather than fighting with it when putting pencil to paper.

Good luck! Diane"