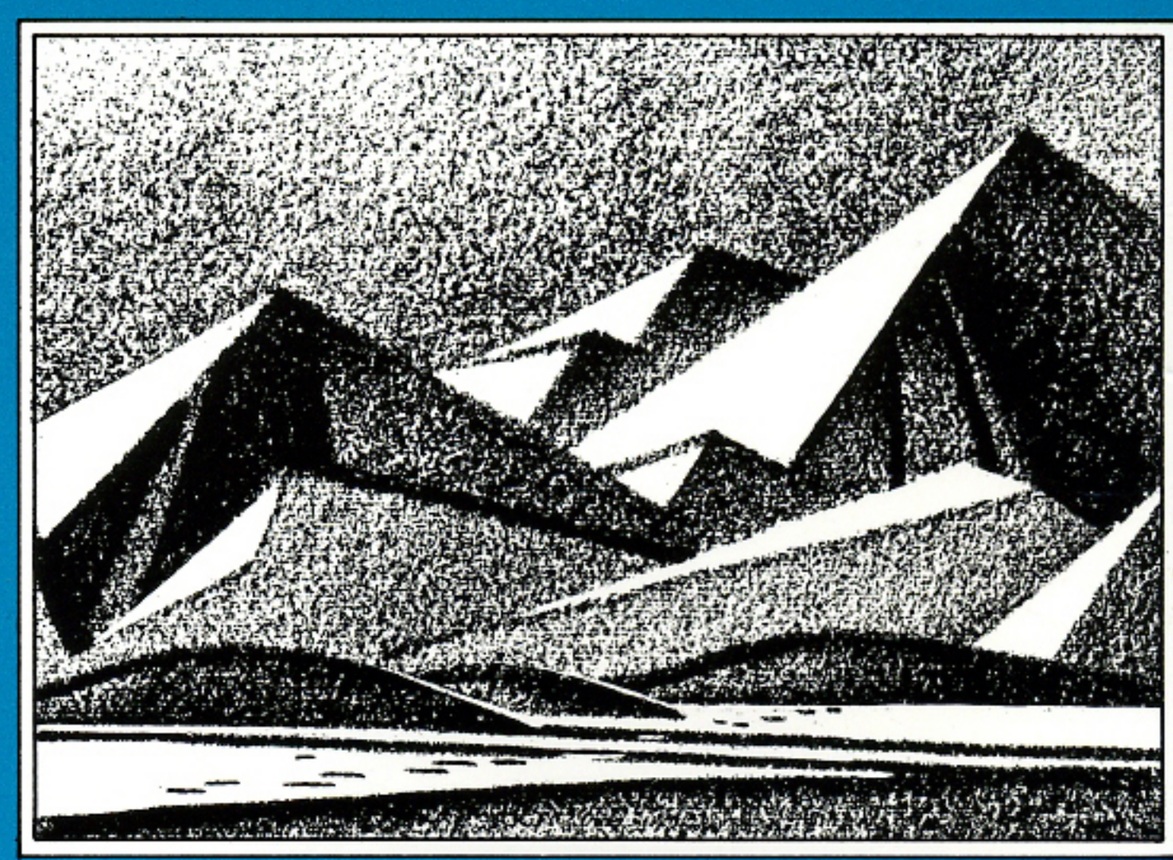
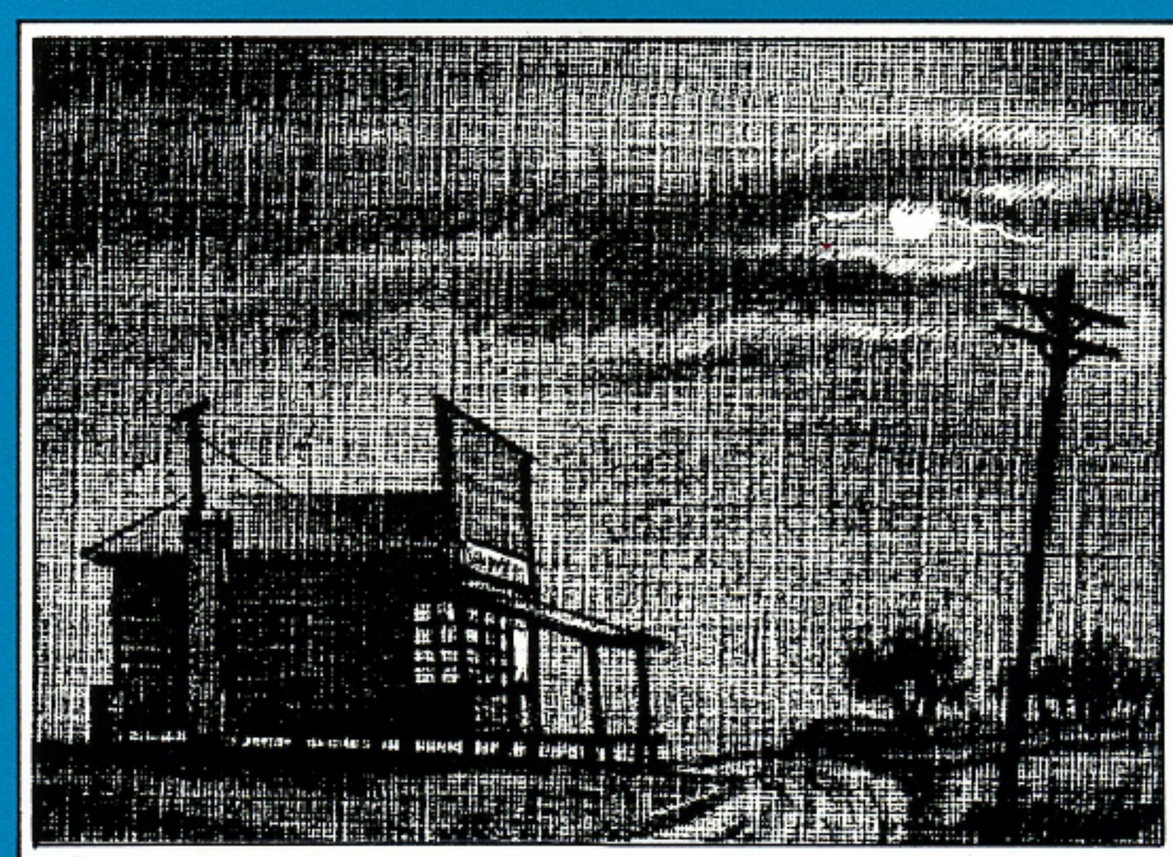
Drawing Scenery: landscapes and seascapes

by Jack Hamm

The how-to handbook that exactly explains and illustrates the step-by-step processes for drawing complete, successful landscapes and seascapes and teaches the fundamentals of good composition as well as the separate picture elements. This guide combines the simplest kind of scenery sketching with the most complex renderings to give every artist, beginner or professional, essential scenery drawing techniques.

More than 900 diagrams, pictorial explanations and pictures.





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Dedicated to
ART TEACHERS all over the country,
my own daughter DAWNA being one

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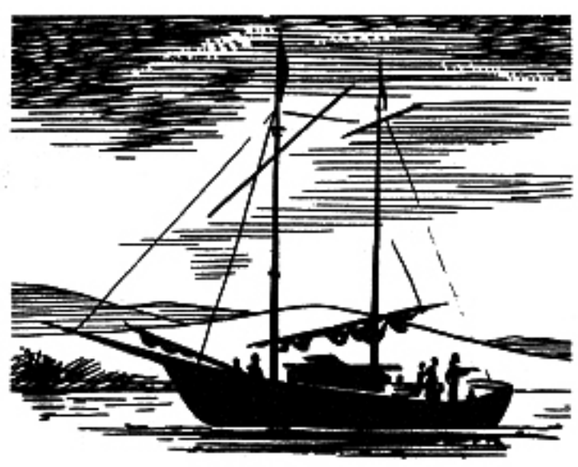


PREFACE

There are many people in this world who have tried to draw or paint a scene at some time or other. Most home and many office walls hold pictures which come from the brush of some member of the family. Probably more time and effort are put into this "scenery art" than all the other picture arts put together. Many of these scenes could have been vastly improved if the artist had known some basic principles. The purpose of this book is to reveal helps which will assure the artist that whatever he does will have a better chance of being good.

All drawing must be put down line by line; all painting, stroke by stroke. The picture, if born in the mind, does not just suddenly appear. The mental concept may seem quite clear, but to transfer it onto paper, board or canvas is something else again. If the scene to be drawn is real and is immediately in front of the artist, there is still the problem of transfer, of committing the view to a new two-dimensional home. The question arises: Should everything out front be included in the picture? And more than once, this answer is given: Use discretion, be selective.

As the reader studies this book, he'll find that one of the chief aims is to encourage him to become a creator. To successfully originate, however, is to take what is available and use it, not only in a different way, but in a pleasing and serviceable way. There are some long-standing fundamentals which have evolved through centuries of scenery drawing and painting. Not many artists have written about them, but they have demonstrated them in their work. That which follows on these pages can be identified in the great scenic works from antiquity to the present day. Point by point, the facts seem simple enough. And that's an aim of this book—to present them simply.

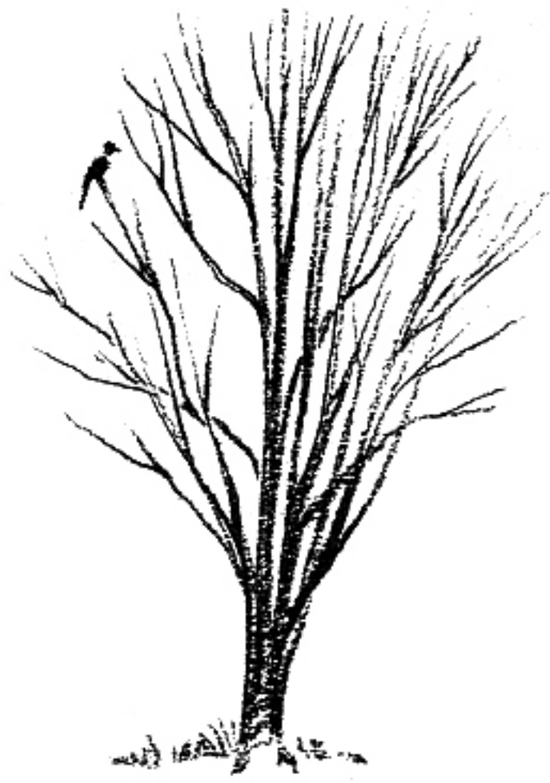
A word should be said about confinement lines or the frame. Since the greater percentage of drawn and painted scenery finally resides in a frame, most of the teaching in this book is done within the frame. The frame should be considered an integral part of a scene. Human anatomy, animal drawing, cartooning, even portraiture can be taught outside the frame; but the very nature of a scene, with its many aspects, calls for a frame through which it can be viewed. In illustrating an item to go into a picture, there will be times when it is set out by itself.

Another word should be mentioned as to the working size of the originals in this

book. For the most part, this book champions the smaller sketch. In the author's years of teaching, he has learned that when a student *pencil sketches* in abnormally large dimensions, he gets lost quicker. Oils, acrylics, temperas, washes, charcoals, etc., may be done in the customary classroom sizes; but for pencil drawing, which so often serves for learning or is done as preliminary experimentation, the smaller sketch (only slightly larger than seen in this book) is much better. Those drawings involving brush or pen and ink (and perhaps pencil combined) were done an inch or two more in width than appear on the forthcoming pages.

In a very real sense, scenery art is more important today than ever before. A crowded world has brought with it tension, congestion and a "cooped up" feeling. A good landscape or seascape becomes a *good escape*. The scenic frame becomes a wondrous window through which the human soul may take wing, then return refreshed, better fitted for the tasks ahead. Congratulations on your choice of so noble a pursuit!

JACK HAMM



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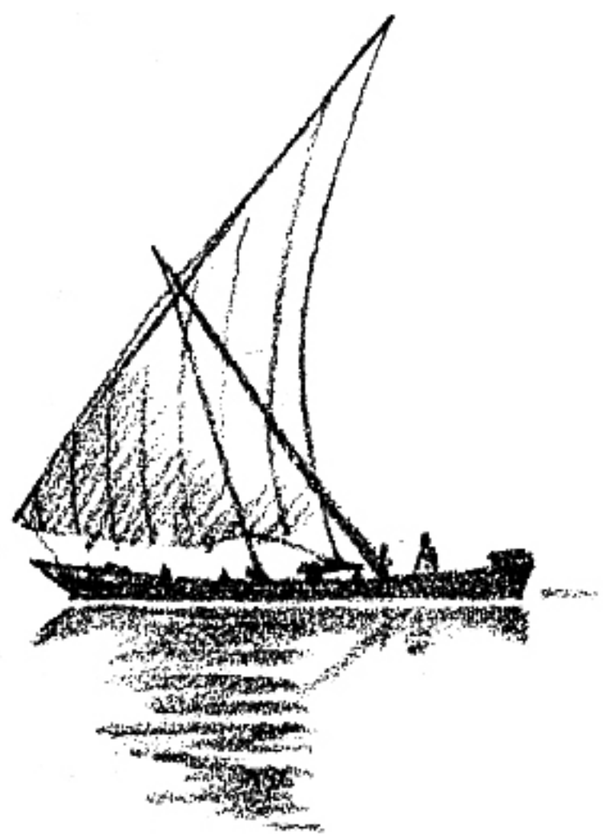
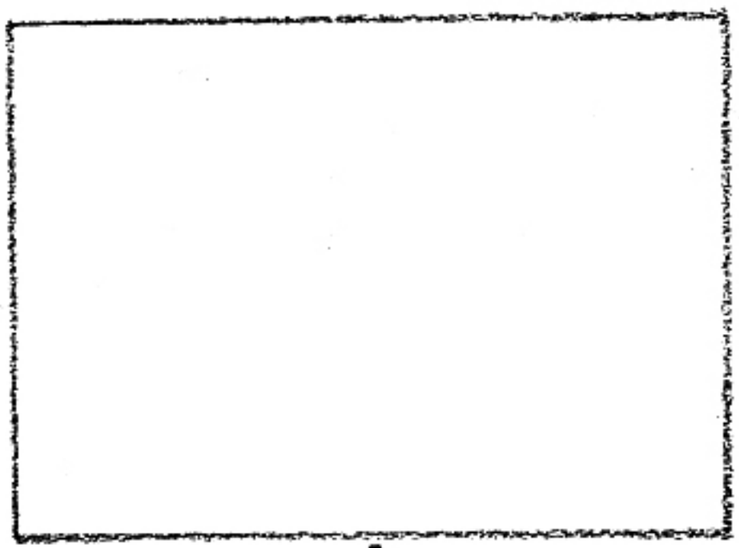


CHOOSING A "BOUNDED SPACE" FOR A SCENE



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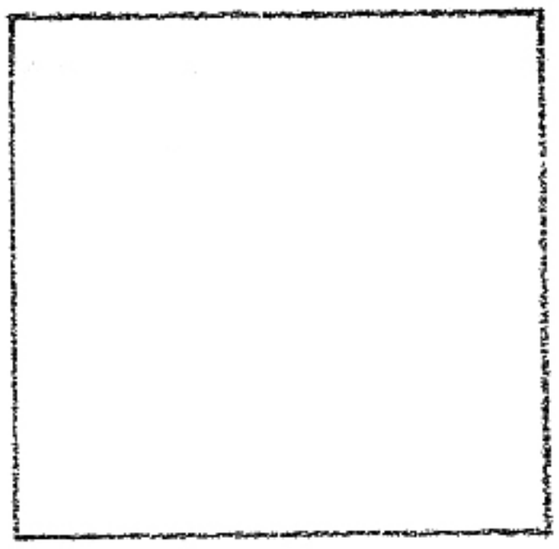

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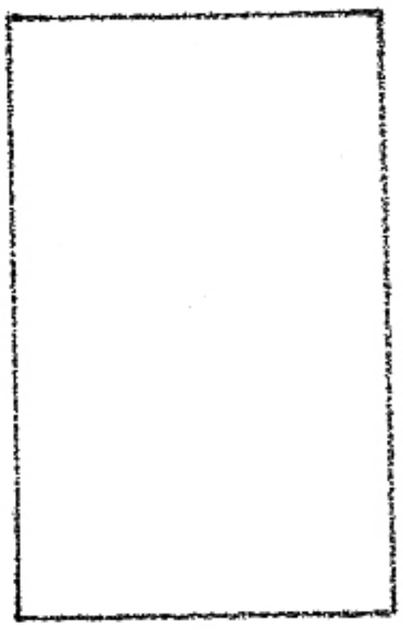

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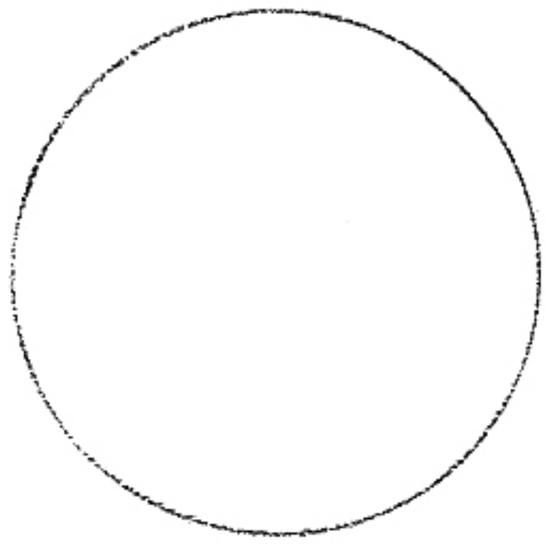
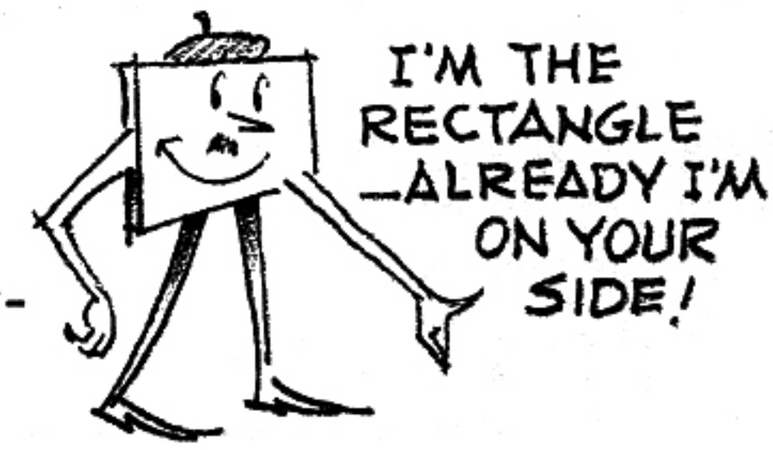


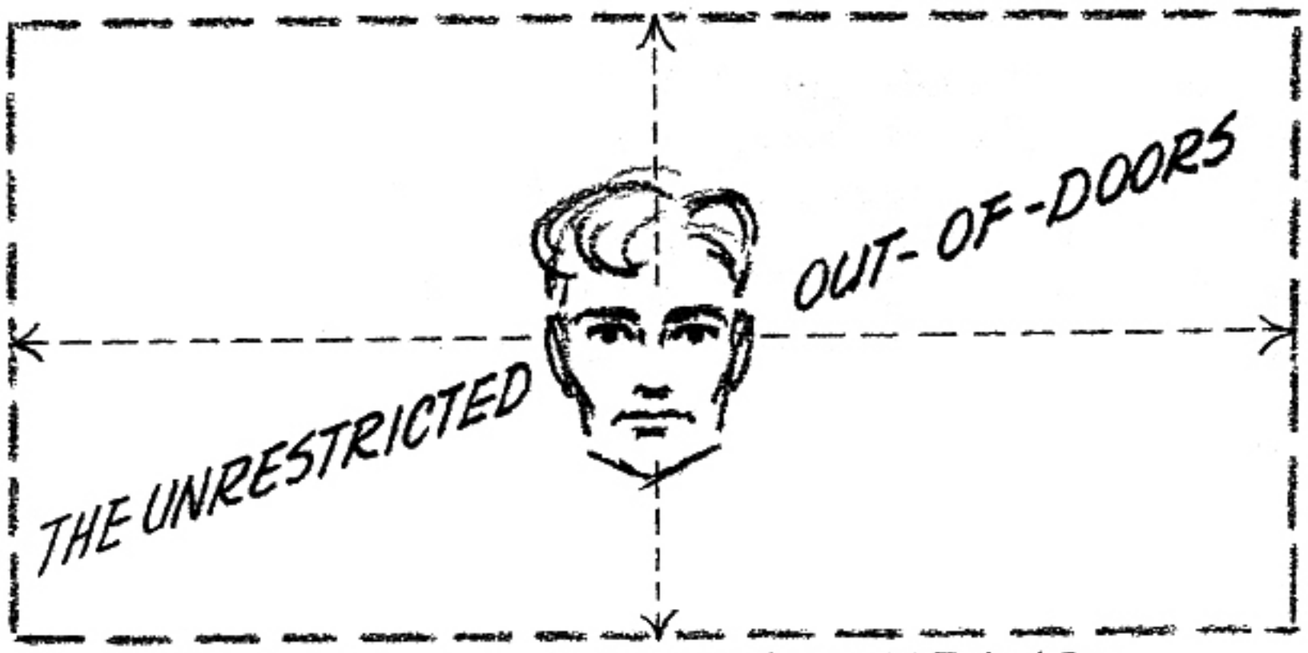
D

Here is a space. It is held in by four confinement lines or a frame, the measurements of which are up to the artist. Thousands of scenes may be drawn within these boundaries! Certain considerations make the process much easier than one might imagine. An early realization for the would-be painter should be that every painted scene must be drawn in first -- whether it be with brush, charcoal, pencil, etc. So the principles of good drawing are vitally important.

The space does not have to be a certain size or shape. It may be a square (B), a rectangle (A, C), or even a circle (D). Usually a rectangle is chosen. A square prepossesses the monotony of four equal sides -- of course, that may be dealt with by interior design. The circle is seldom chosen because it has an unending machine-like monotony that doesn't cooperate too well with the best in scenery composition. The same can be said of the oval.



Most artists prefer a rectangular working space with the height and breadth difference. By its very nature, and by itself, this bounded space (the rectangle) is already interesting. So the artist begins with space and confinement lines which are already his friends. Before he touches the interior space, these factors are working for him.



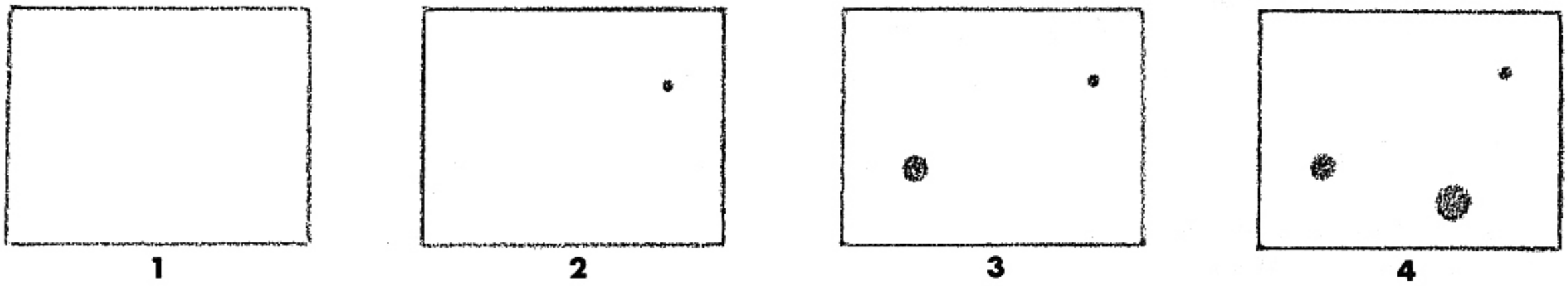
THE HORIZONTAL RECTANGLE

More across rectangles are used for scenery than up-and-down rectangles. More of the latter (or we might refer to them as vertical rectangles) are used for portraits. People are vertical; scenery is horizontal, generally speaking. Another reason for the across or horizontal rectangle's being used for scenery is due to the greater left and right comprehension taken in by the eyes when out-of-doors. People have different optical or panoramic ranges when the eyes are stilled and looking directly ahead. This difference depends upon the eye's cornea, the eye's overall "window" dimension (the slit in front of the eyeball) and the physical differences in the eyes' outlying position on the head. It should be emphasized, however, that what the artist presents need not be determined by what is caught up in this panoramic range. THE ARTIST IS THE CREATOR AND WHAT IS SEEN IS SIMPLY RAW MATERIAL. To make a play on words for the sake of recall: The optical is always optional.

What happens when we look at virgin space boxed in by a frame such as fig. A at the top of the page? It may be exactly the same area, two-dimensionally speaking, as is that occupied by many prize-winning pictures of the ages. One thing for sure: we don't care to look at it long unless, for some strange occult reason, we are seeking to identify ourselves with "nothing." Because nothing is happening in the space, we are driven to the borders wanting out. The simplest, most minute "happening" would, at least for a moment, catch our attention. To recognize that the creator-artist can command attention with a touch or a stroke of his hand possesses something of the profound!

"COMMANDING" THE OBSERVER'S ATTENTION

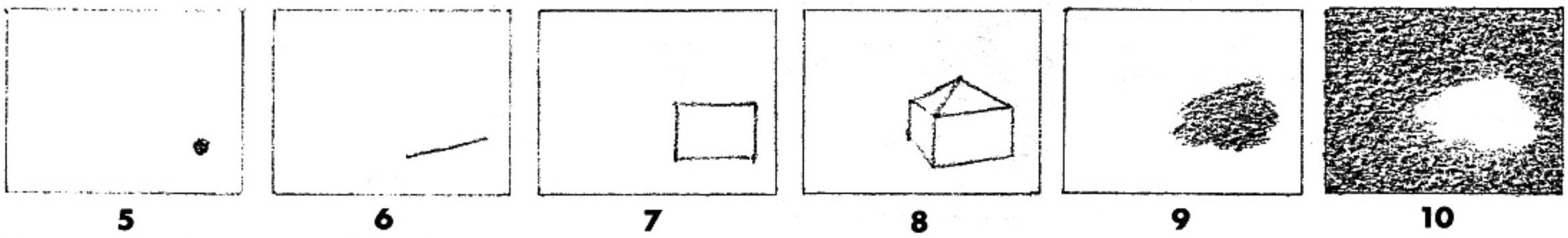
We are about to unconditionally command that a viewer, any viewer on earth, direct his attention to a particular place. Put a small, lone mark or spot somewhere within the rectangle's space as in fig. 2. Having looked at the area, the viewer is powerless but to go to this location. We have insisted, and that right easily, that the observer go to the upper right-hand portion of our framed space. He beholds fig. 1 all at once and that's it. But by beholding fig. 2 his eye moves to the small "happening" at the upper right. Now look at fig. 3. This time the fresh observer does not



1 2 3 4

go to the upper right but to the lower left, then to the upper right. The new addition takes precedence over the former star of the stage. In fig. 4 we have introduced a new and greater attention-getter. The eye is first attracted to it before it moves on to the now number 2 spot and then to what has become number 3. So the artist-creator can move his "beholder" about. We say that the eye travels in a picture, and thus the viewer may have a traveling experience which, when propelled by certain art forms, can be both pleasurable and profitable. Later we shall see what we have done by way of movement in fig. 4 can be done with scenery composition also.

THE FOCAL POINT



5 6 7 8 9 10

Wherever the eye tends to focus in a picture is called a "focal point." In fig. 5 attention immediately goes to the lower right spot. Every picture has one or more focal points. They may be broad or more or less concentrated. They do not have to be literal points as such but may be lines (fig. 6) or shapes which appear to be two-dimensional (fig. 7) or three-dimensional (fig. 8). In fig. 5 it may be called a "staccato" focal point -- any small jot or shape could accomplish the same thing. In figs. 8 & 9 we have "mass" focal points expressed in dark and light values or they may be in color. A correct handling of these focal points, by themselves or in combination, is tremendously important in the making of a good picture.

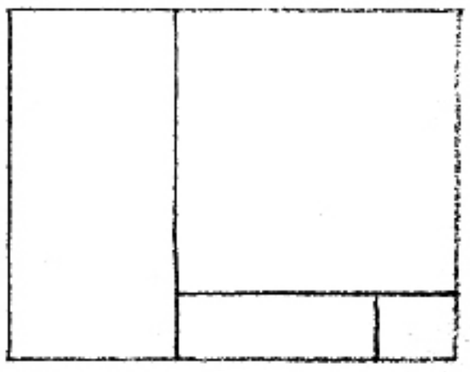
THE FOCAL AREA

11 12 13 14 15 16

Since viewer concentration may be rallied within an area made up of several items, the term "focal area" is sometimes appropriately used. In fig. 11 there are several flat pencil strokes abstractly laid down to form a "focal area" very similar to the "mass" focal points of figs. 9 & 10. Where one leaves off and the other begins is up to the describer. In fig. 12 we have a dark focal point prevailing over the same area, and it demands equal if not more attention than the larger body of gray. In fig. 13 there are a couple of focal areas made up of many trees. In fig. 14 a single tree or focal point suppresses what was the main focal area of fig. 13. Likewise, in fig. 15 a focal area of mountains claims our attention. In fig. 16 a lookout tower added to that focal area is but a small "staccato" focal point, yet it causes everything else to be subservient to it. We may conclude that a focal point may dominate or steal attention from a focal area.

THE RELATION OF BOUNDARIES TO THE INTERIOR

On page one we began with "bounded space" or "confinement lines" which we said were standing ready to serve us as part of our composition. There is more of a function to these lines than just as a stopping place for a frame or matt which will be attached later. These boundaries may serve in several ways: they may support or limit a line and/or they may become a part of an area or shape. In figs. 1 & 2 three lines have been drawn. Each of these meets the preset boundary. Moreover, these interior lines divide the overall space so that these newly created spaces rely on the preset boundaries.



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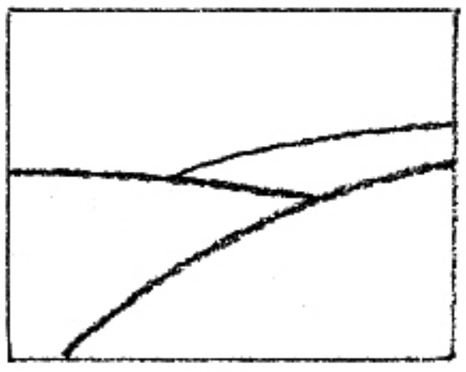
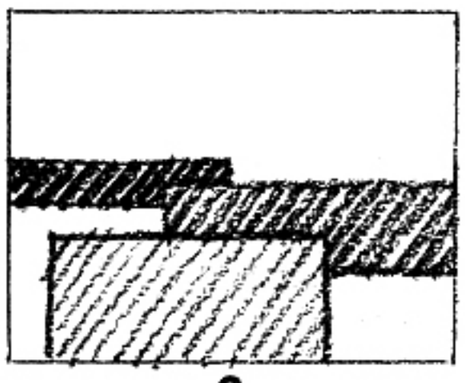


2

When interior lines define areas which are given a tint or shade, they are often bounded somewhere by these outer confinement lines, see fig. 3. However, there are times in a composition where these areas may be set apart from the framed space altogether as in fig. 4, yet the spatial division surrounding them is still very much a part of the total picture.

Besides becoming an intrinsic part of the picture in the above-mentioned ways, these stationary verticals and horizontals (of the frame) amplify the movement or action sought after within their confines. As an example of this, see the slashing lines of fig. 5. Their force is partly due to the static nature of the boundary limitations against which they strain. Just as the borders offer strong contrast to diagonal lines, they may cooperate with quiet, stately lines and help express a restful atmosphere, see fig. 6.



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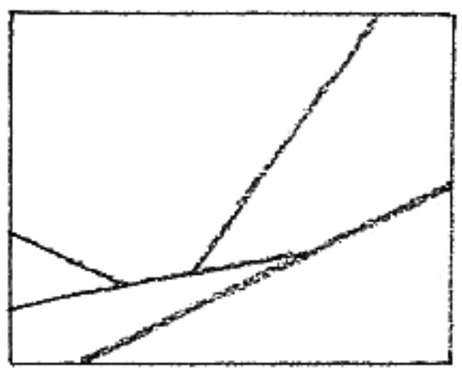

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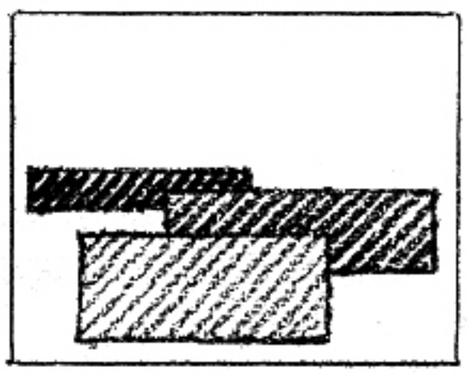

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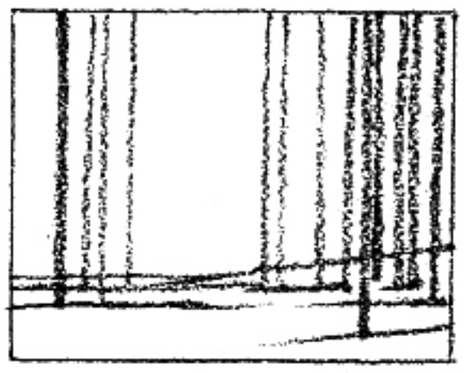
In fig. 7 the borders are supporting lines in the sense of their making contact with the two lines within. In fig. 8 the borders are supporting spaces or areas which seem to lean upon them. It is good to know that these free and easily obtained boundaries or confinement lines are your obedient servants when it comes to the visible composition to be developed with their help.



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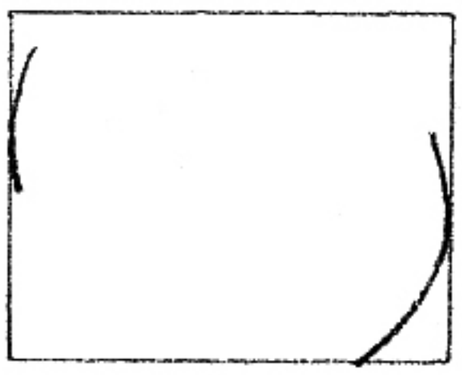
Figs. 9, 10 & 11 are the simple outlines of a house devoid of other picture elements. In fig. 9 the left edge of the house is literally on the border. Most artists would never permit this to happen; that is, to have the border and the house's edge be one and the same. It is better to move the house in away from the frame (fig. 10) or out so that some of the house is out of view (fig. 11). The same holds true with the tree or any other object which may have a vertical side. In fig. 12 the trunk's edge is jammed against the border. In fig. 13 it is moved in a ways so there is interesting space division. A tree, unlike a house, may be tilted so some of the trunk crosses the border and is out of view (fig.14).



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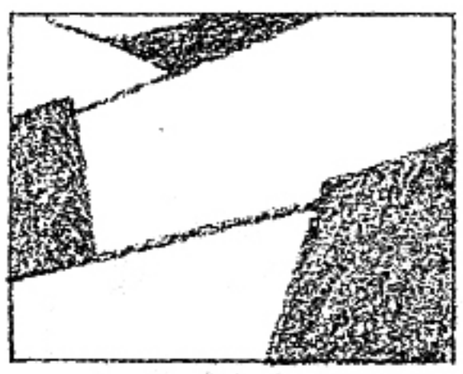

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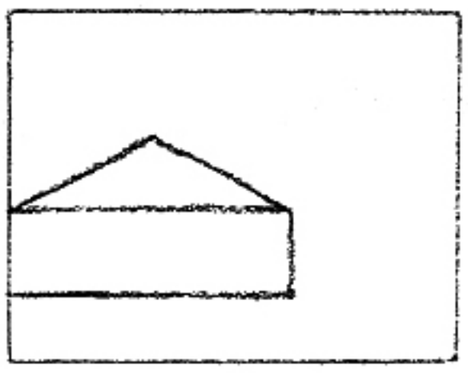

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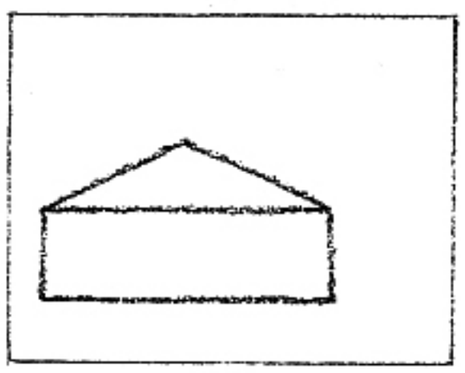

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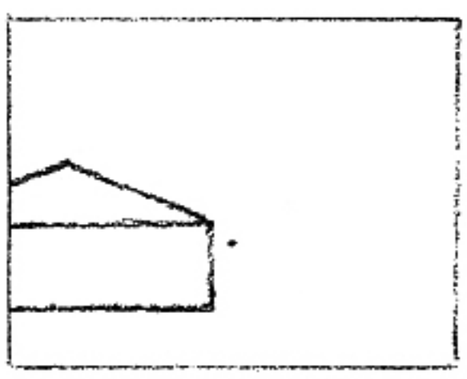

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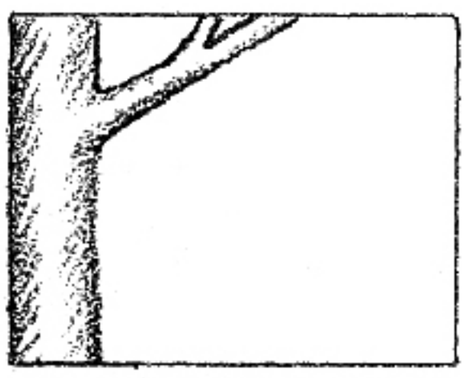

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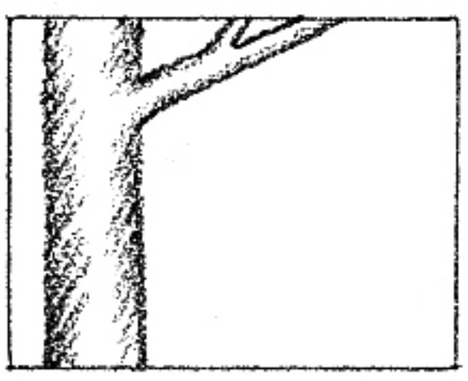

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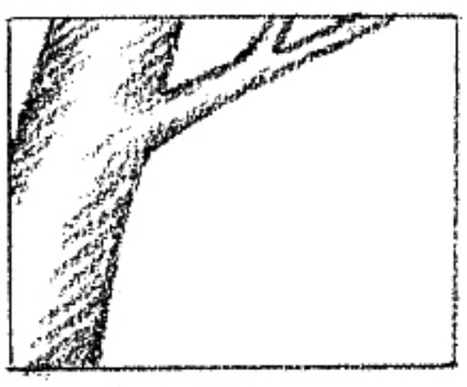


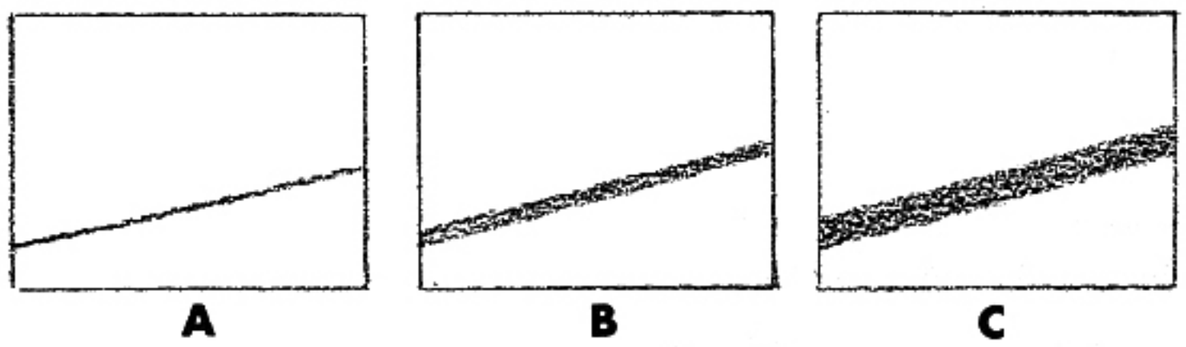
14

THE WAYS OF DIVIDING SPACE

Thus far we have discussed the assigned boundaries of a picture or what we have "given" to us at the start, even before we put an initial mark or thing on the surface before us. Then we talked of the simplest touch or impression first placed on the surface and what it could do. Next we brought up the place the frame plays in relation to what is within. Now let's look at some of the elementary factors regarding good space division. By space division we simply mean the way the alloted space is divided by what we do to it. A picture may have unlimited space divisions. For the sake of definition the examples at the right below are "whole" spaces divided into two smaller spaces.

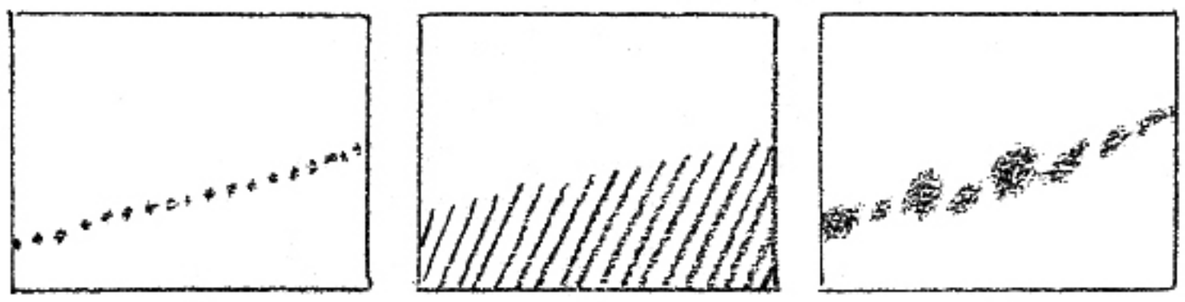
The space in a picture may be divided by:

1. Lines of varying widths (figs. A, B & C). Of course, a line beyond a certain width becomes an area of value or color. By "value" we mean black or white or the various grays that lie in between.



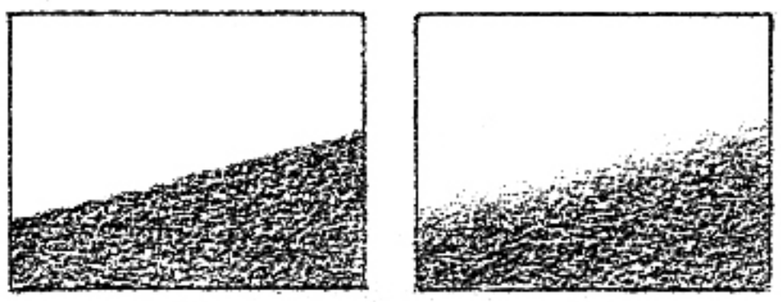
A B C

2. Marks or impressions which follow each other (figs. D, E & F). Examples here are unlimited as long as the space appears divided.



D E F

3. Changes of value or color expressed by an edge (fig. G) or a gradation (fig. H). The gradation must be fairly abrupt or the space will not appear divided.



G H

Each of the foregoing ways of dividing space may be incorporated in scenery drawing or painting. Some portrayals may be purely linear (all lines) as in fig. 1 below. Some scenes may have in them the No. 2 type division such as a hedge, a series of weed clumps, rocks, etc., as in fig. 2; or clouds or atmospheric streaks in a divisional alignment, fig. 3. Still other scenes may utilize the No. 3 way such as either the "edged" change of value or color, fig. 4, or the "gradated" change of value or color, fig. 5. In each of these cases just enough has been placed within the frame to illustrate the point.

1 2 3 4 5

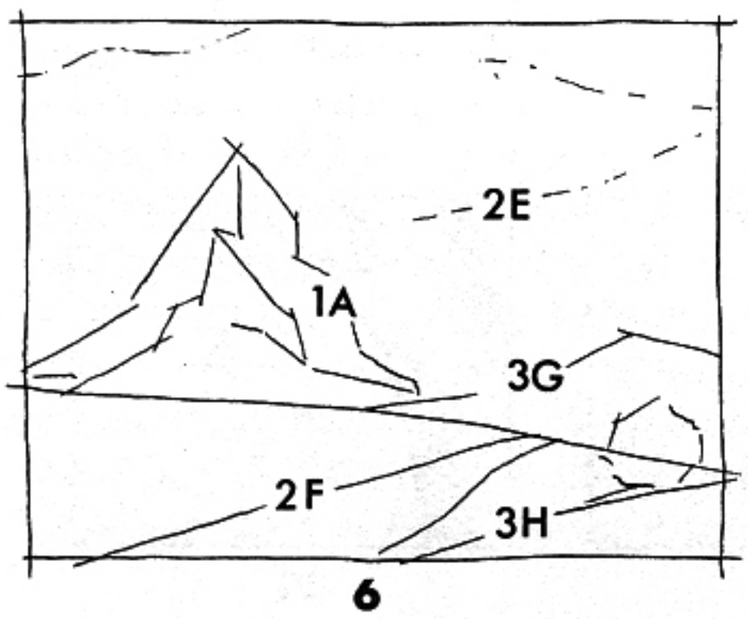


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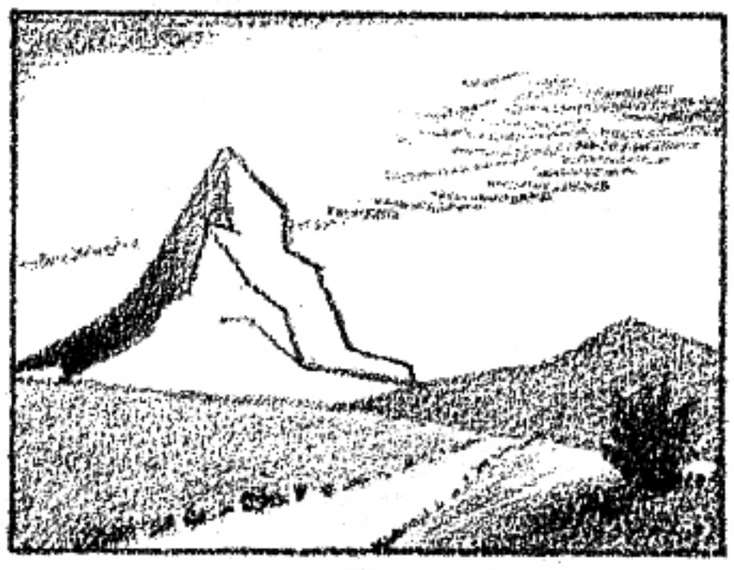
Fig. 7 is a sketch using all the above ways of dividing space. In a larger picture the divisions would be more subtle. The overall sky would be the largest space with the cloud work an integral part. The three ways of dividing space in the sketch are noted in fig. 6. Not all of them have to be used in a single composition.



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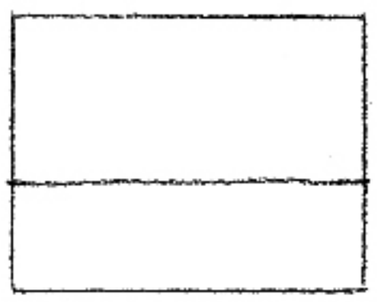
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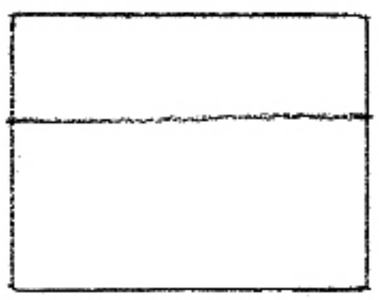
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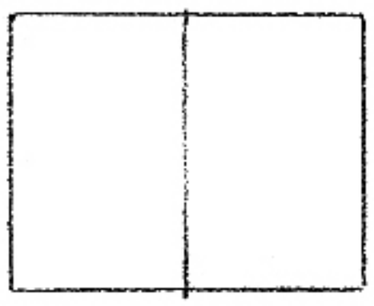
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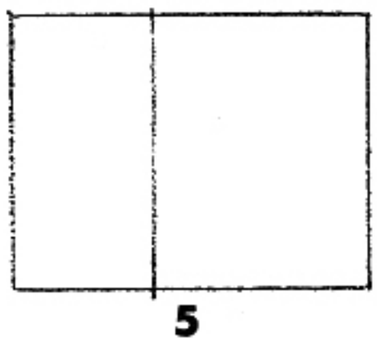
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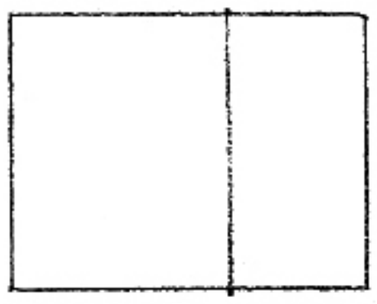
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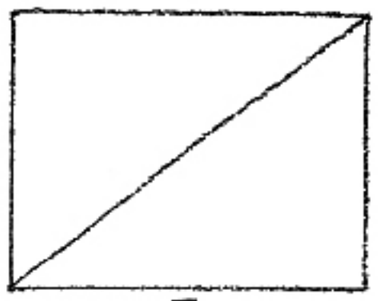
THE PRINCIPLES OF GOOD SPACE DIVISION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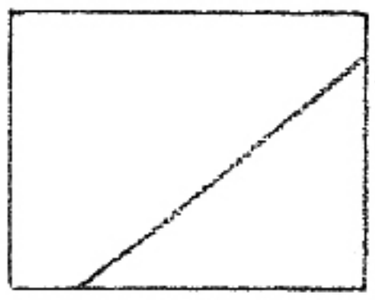
Now that we know the ways of dividing space, let's discuss the principles of space division that help in laying out a picture. Seldom is it a good idea to divide the total space into two equal parts. In art there is monotony in too much spatial equality. If the basic spaces retain a feeling of separateness after the picture is finished, which may well occur with large equal spaces, then they are not so likely to work in concert with each other.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Bypassing the scenery aspect for a moment, let's think in terms of space alone. Fig. 1 is not as interesting as figs. 2 & 3 where the horizontal has been moved below or above center. Nor is fig. 4 as interesting as figs. 5 & 6 where the vertical has been moved to the left or right of center. The same holds true with fig. 7 as compared with figs. 8 & 9.

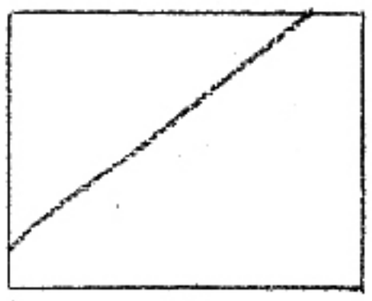
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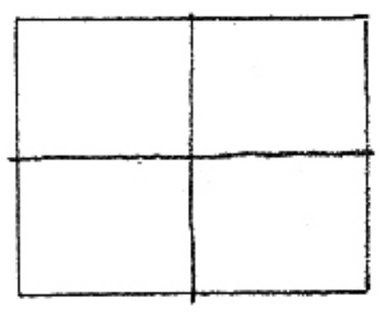
Fig. 10 makes a fine windowpane, but fig. 11 with its two lines away from center is on the way to being a work of art. Fig. 12 might make a good flag for a foreign country, but fig. 13 has the spatial beginning for a good drawing or painting. The same may be said for figs. 14 & 15. In fig. 16 we have another good windowpane, but in fig. 17, with every space unequal, we have the spatial ingredients for a fascinating composition. The variations are without limit and need not be just as we see them illustrated here. Also we have not yet combined diagonals with horizontals and verticals. And presently we shall mention when it is permissible to inject uniformity of spacing into a picture.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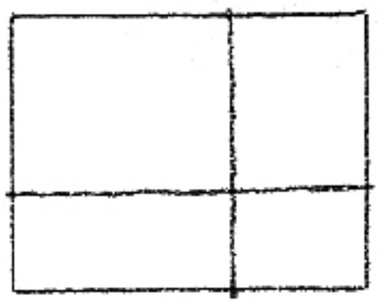
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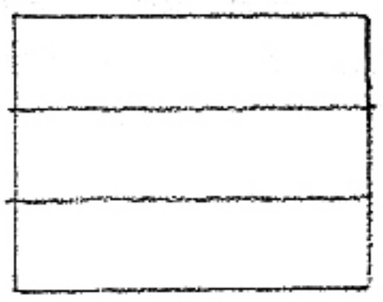
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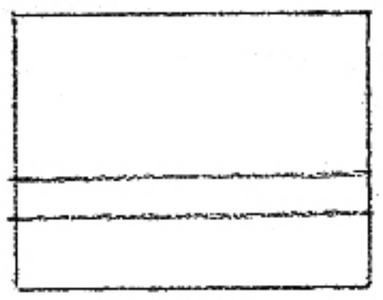
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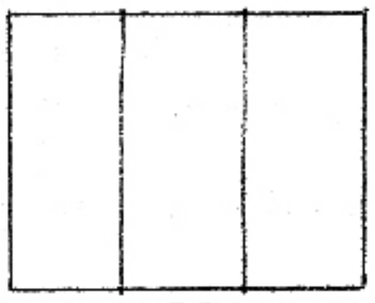
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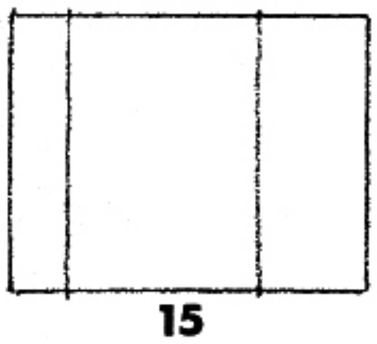
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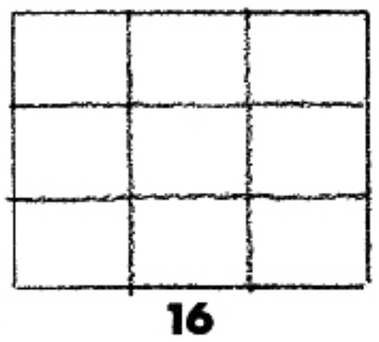
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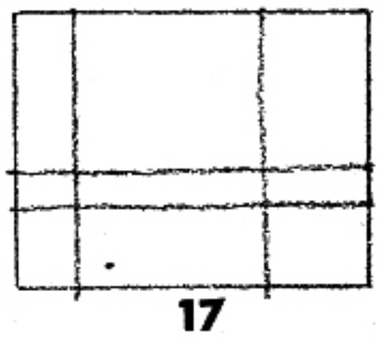
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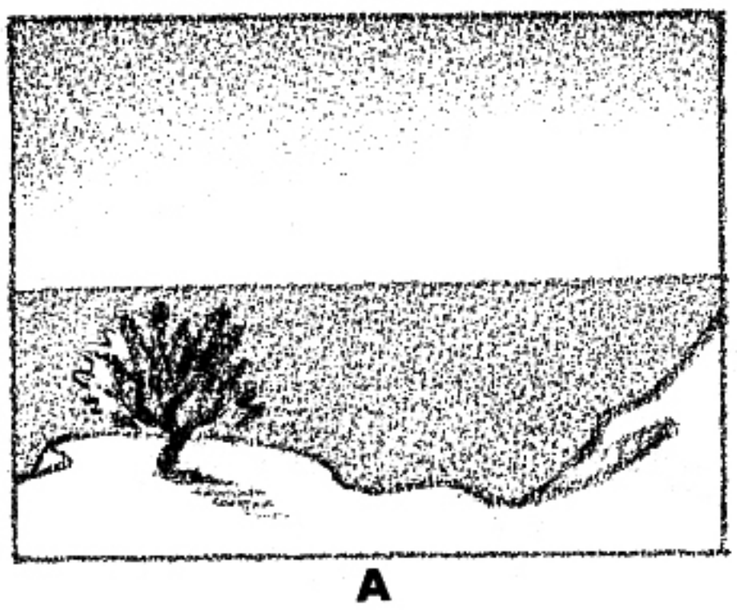
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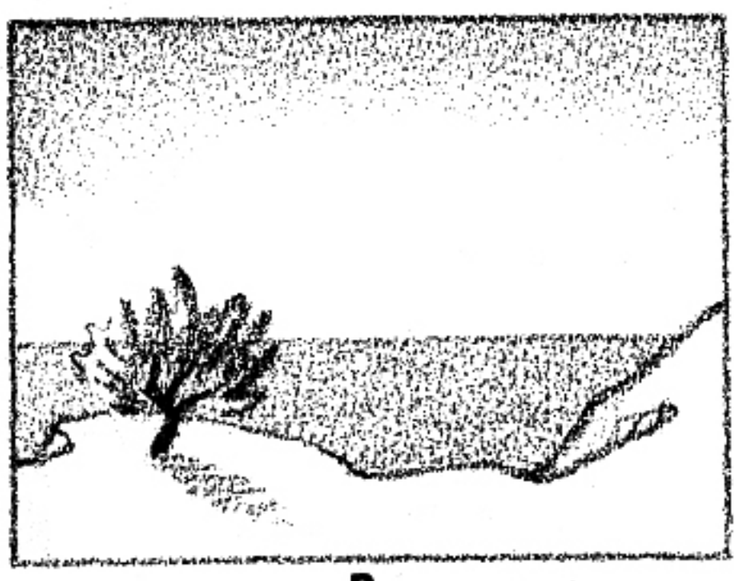
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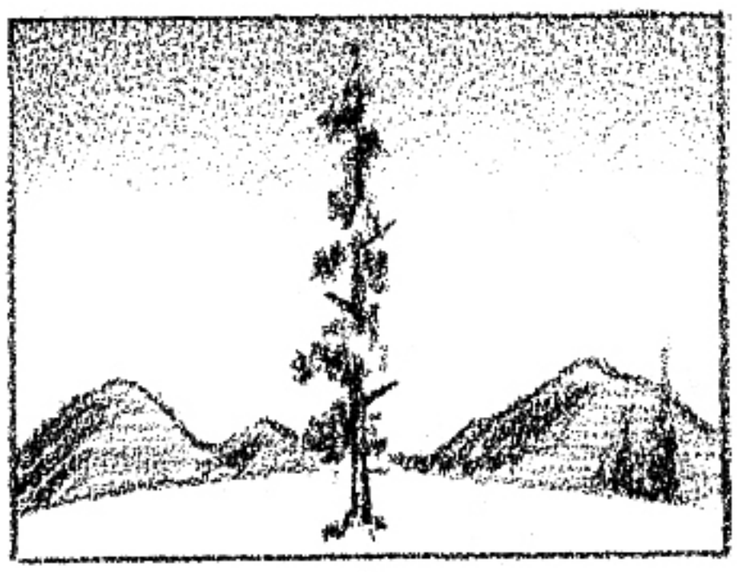
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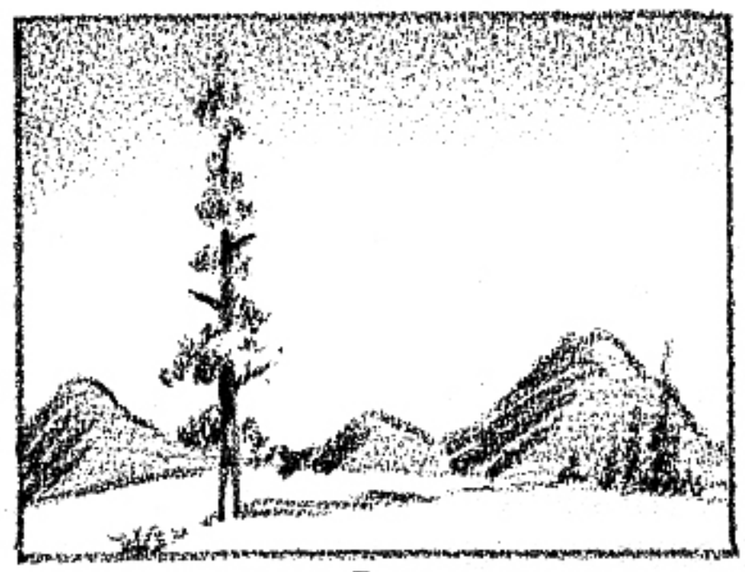
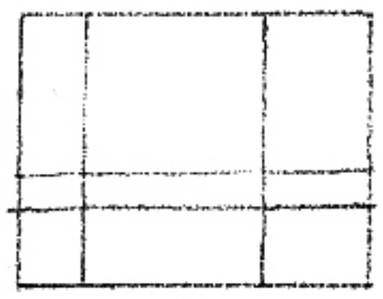

D

At left in fig. A is a simple sketch with the horizon line of the sea placed in exact center. This horizontal (as in fig. 1 at top of page) divides the picture in half. By lowering this line and raising the shoreline (fig. B) we have a better, more unified picture. The overlap of the shrub and the right bank on the sea line tie the spaces together. In fig. C we have the picture split in half by the tree the same as fig. 4's vertical above. The space division of fig. D (like fig. 5 above) is more pleasing to the eye.

CREATING A TRAVEL EXPERIENCE FOR THE EYE

Even though we have divided our given space interestingly in fig. 17 on the preceding page (repeated here in fig. 1), we still have the beginning of something and not the culmination. Now let's make some profitable observations. A quick assessment tells us that, though we have interesting spaces as such, among other things we still lack a focal point. There is a tendency for the eye to gravitate to the crossing of the lines, and since there are two general crossing places (left and right), there is a divided suspension of interest. So we can't let it stand that way but must move on. By adding one very short line (see fig. 2) the whole arrangement of lines takes on new significance. The lines from one side of the frame to the other form an obedient structure to carry what has become the focal point. The pleasing variety of spaces already established play a supporting role in enhancing the importance of that one little line.



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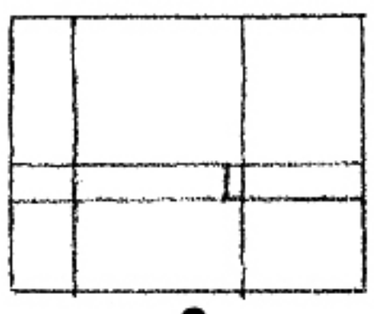
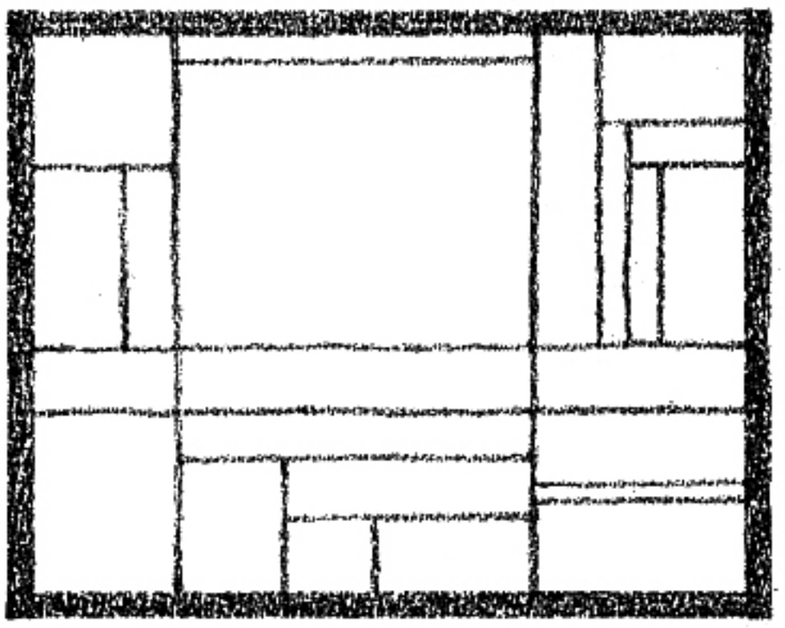


2

Again let's return to fig. 1 and the fact that a variety of space shapes and areas is one of the fundamental prescriptions to good art. From here we could carry on further divisions of space, each being different (see fig. 3 as a possibility). From the design standpoint there is no limit. To say there is ideally a certain number of spaces to any good work would be folly.



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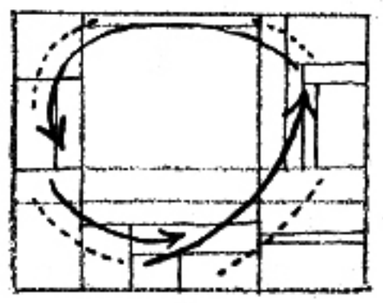
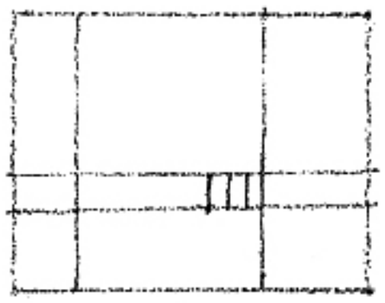


4

The temptation is to jump from pure line to values, to fill in the spaces with tints and shade. But we must pass to the next observation: by the thoughtful devising of further spaces in fig. 3 we have created movement. The pathway taken by the eye is shown in fig. 4 by the arrows. We have a focal point in the upper right-hand portion of our composition: it occurs at the head of the first arrow on the right in diagram 4. Returning to fig. 3 we see this focal point is due to a certain density of line and complexity of line, both of which are pleasing because of the surrounding relief areas of plain space. After having gone to this focal point the eye moves on counter-clockwise taking in the composition as a whole with this impulse remaining: the desire to return to the focal point again. This is one of the chief attributes of a good picture: to stay in the picture, to live in the picture. What we have done here with line and space we can do with scenery later on.



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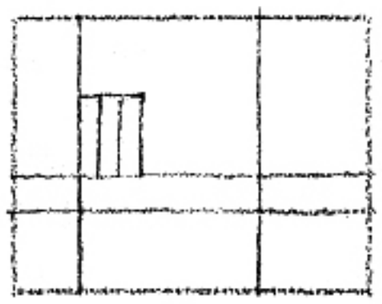

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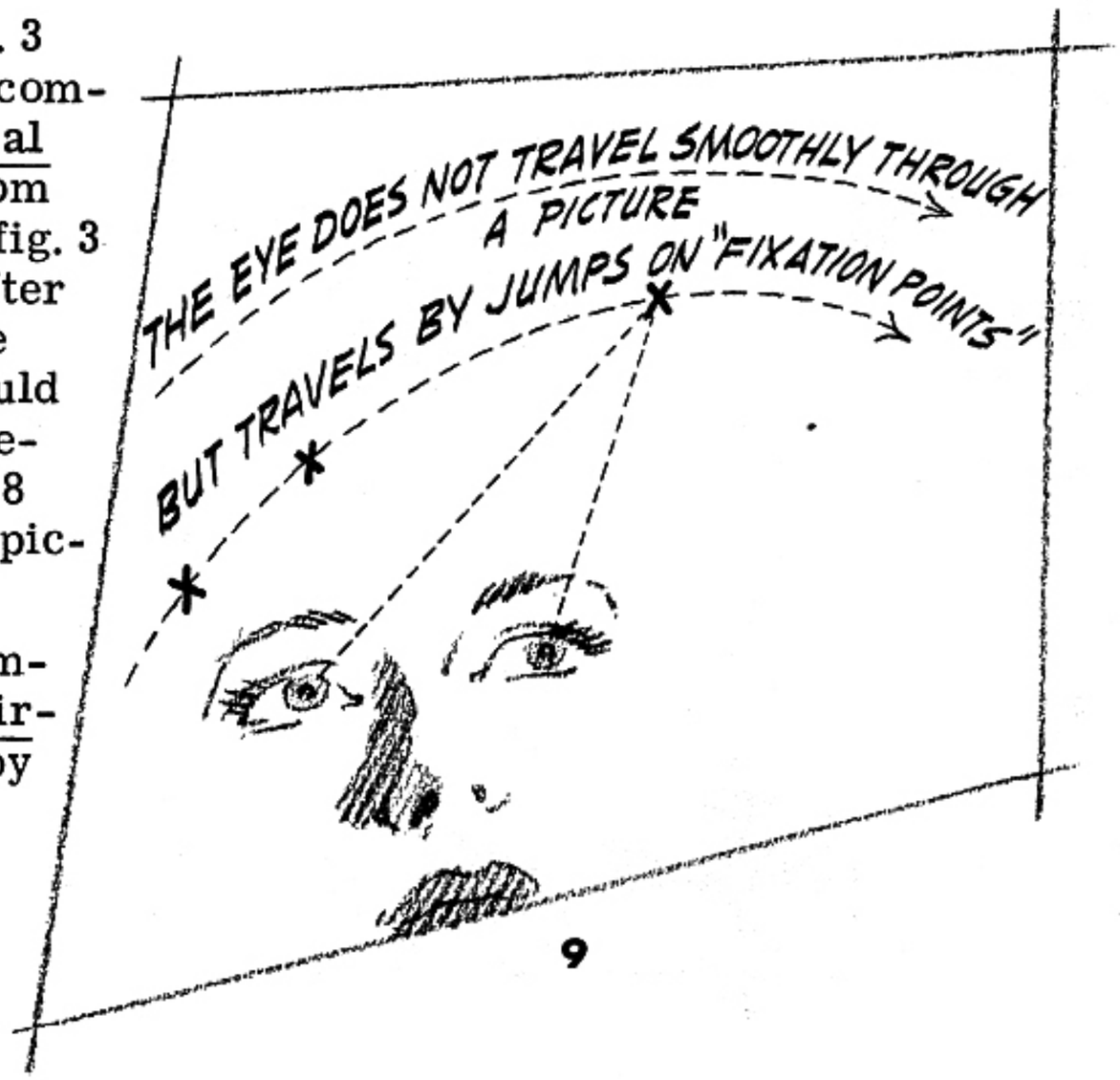
8

Although all the newly added lines and spaces in fig. 3 are different, there comes a time, rather early in compositional planning, when one can safely add identical lines or spaces. On page 5 we wisely kept away from equal spaces and "sameness." Instead of going the fig. 3 route of continued variety (above left), we could, after leaving the stage expressed in fig. 1 at the top of the page, add duplicate shapes which by themselves would be uninteresting, but in the context of fig. 1 would become focal points -- notice the diagrams 5 through 8 (above right). These are not meant to be completed pictures, but are simply to illustrate a point.

One of the amazing things about fig. 3 (or any good composition of horizontals and perpendiculars) is that circular movement within a picture has been created by lines and spaces that are not circular in shape, nor does the eye even have diagonal lines to run on. This fact is borne out: the eye may be influenced into a travel experience by well-positioned spaces.



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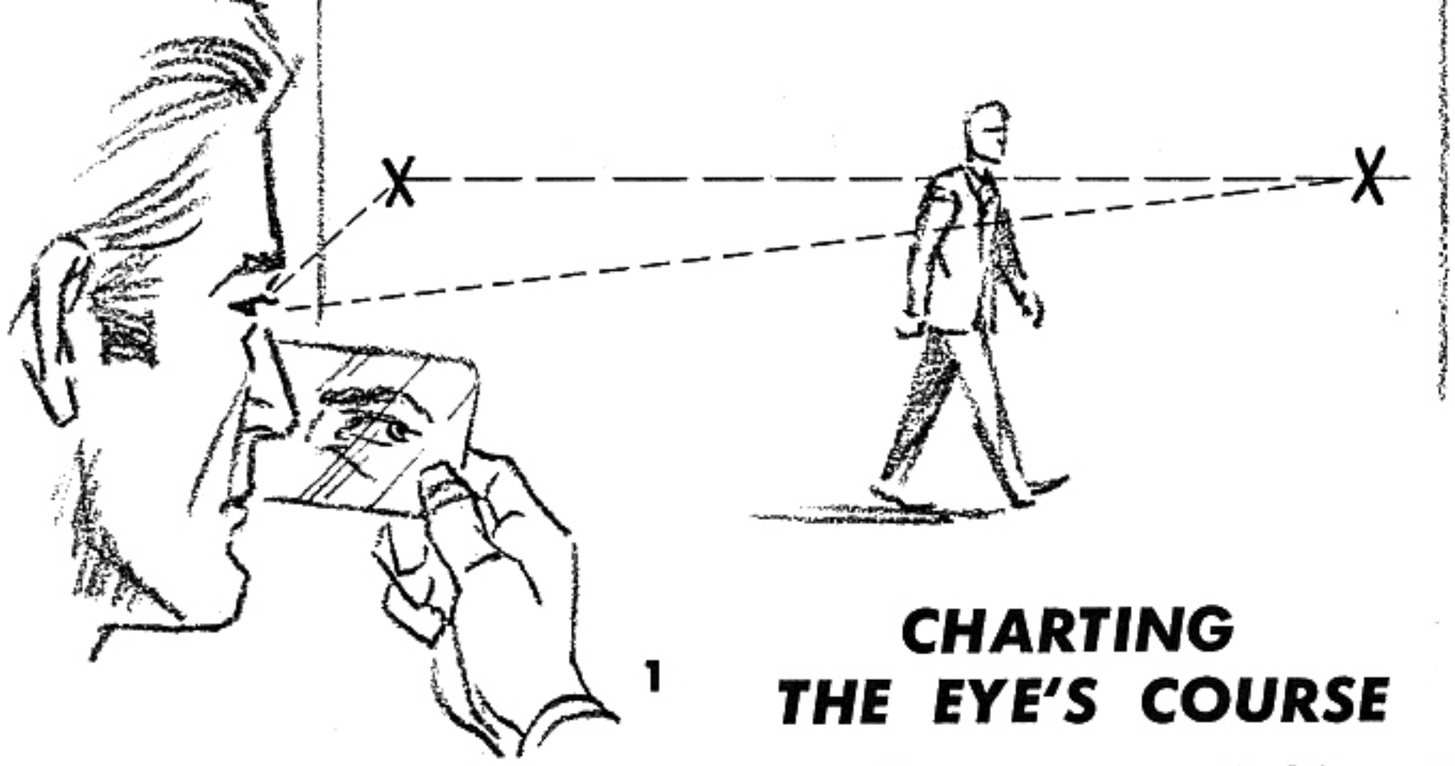
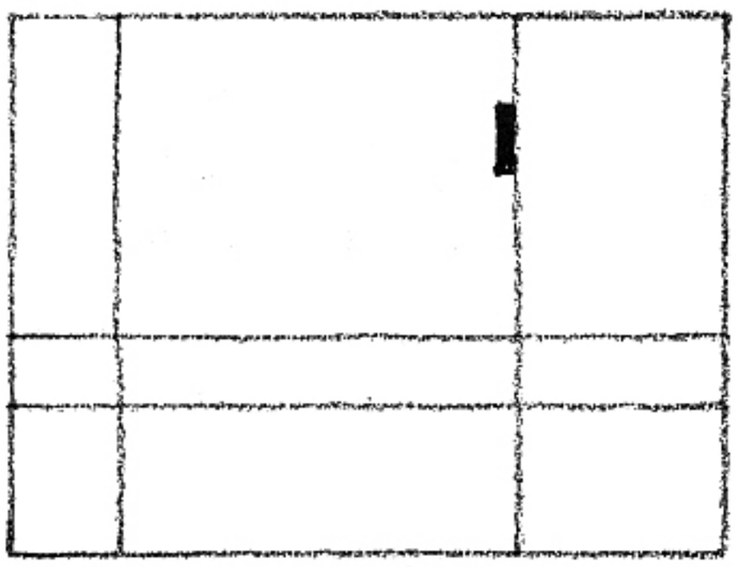


1

CHARTING THE EYE'S COURSE

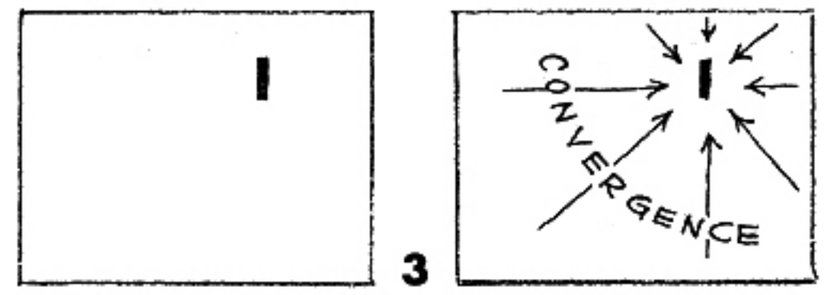
An informative experiment can be to have someone hold a mirror from over your shoulder so that he can watch the movement of your eyes. Then you look from left to right at the far side of the room. Do your best to move your eyes smoothly without a jerk. Next, have someone walk across the room traversing the same distance. Follow him with your eyes. The helper holding the mirror will tell you that without the moving form your eyes jerked across; with the moving form your eyes went smoothly.

Drawings and paintings do not have moving forms. The only way for the eye to take them in is by jumping on what is called "fixation points"(see fig. 9 on opposite page). Being aware of this the artist can route his viewer so as to take in his entire picture. These fixation points may be definite picture components or they may be "somewhere" along a line. Eyes do follow lines in pictures but they do it in a jerking manner. This fact can be felt even in miniature, though it is more pronounced in "life-size" pictures.



2

At left is our same set of lines as in fig. 1 on page six with the exception of the small newly added black rectangle. As it now stands it may be classed as a complete though elementary composition. Let's delete everything but this spot (see fig. 3 at top right), then in the first column of diagrams we'll begin to add the various lines one by one. In the right-hand column alongside we'll chart the eye effect. In fig. 3 we have pure and simple "convergence." There's nothing to do but for the eye to go to this spot. It may seem to go to it more from the open area. Wherever the spot is isolated like an island (figs. 4, 7, 9 & 10) there is both convergence and divergence setting up "tension." The arrows indicating this tension could go either way. Some will argue that the spot is seen first. Others will claim a slight measure of priority for anything left of the spot inasmuch as we have the occidental habit of reading from left to right. Wherever the spot is on the line (figs. 5, 6, 8 & 11) there is a measure of "flow" to it owing to the fact that the eye tends to follow a line. Due to the frame's influence there is a certain inclination for the eye to be rerouted (wherever dotted line is coming back to the left). Where the double line appears at the bottom without the right vertical (figs. 9 & 10), there is inevitable tension and a strong pull for the eye to leave the picture at the lower right. Fig. 11 reestablishes the circular movement, but the original fig. 2 is more pleasing because of the spatial interest.



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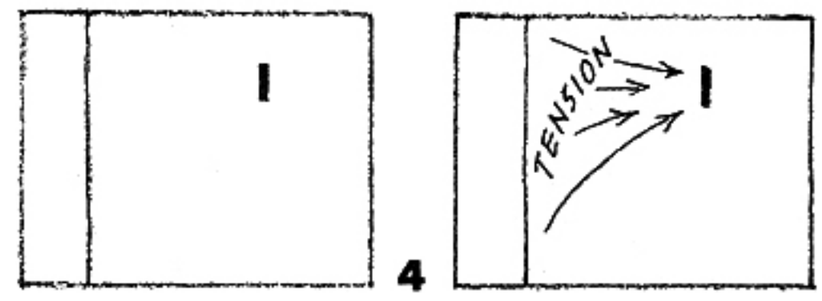

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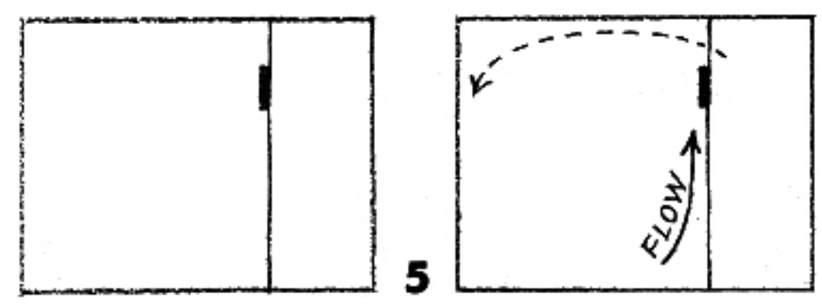

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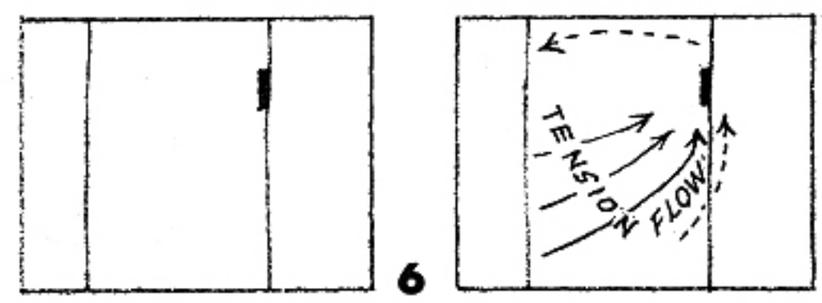

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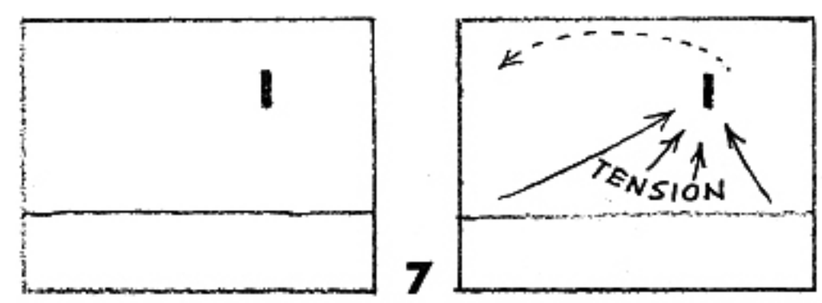

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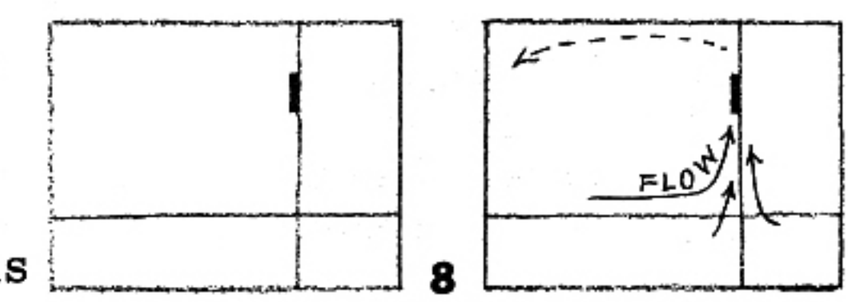

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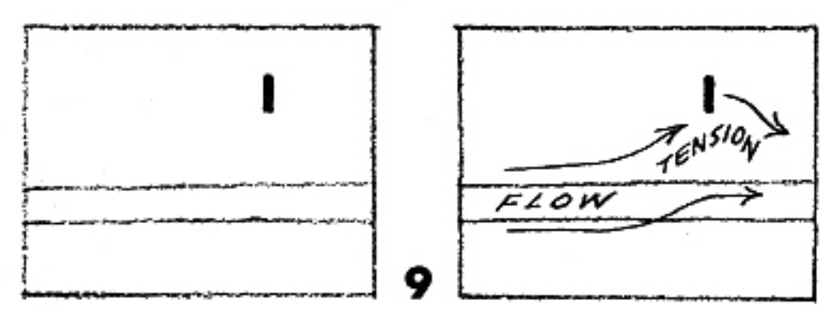

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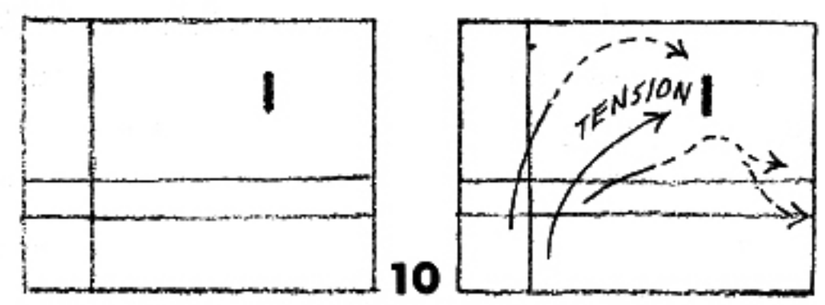

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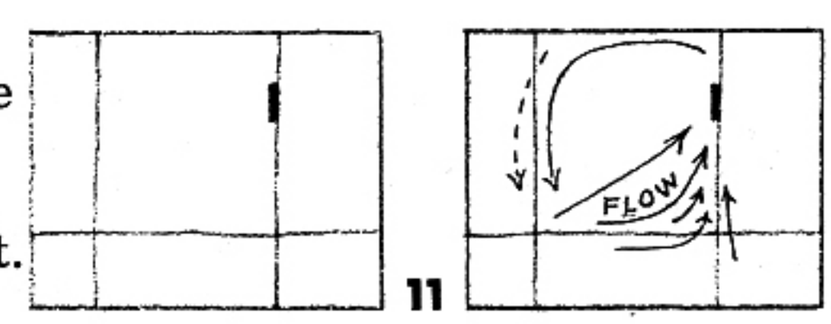
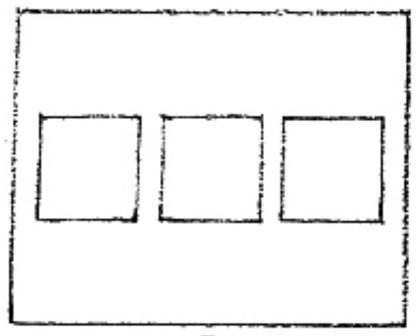


11

PRINCIPLES THAT HELP IN SCENERY DRAWING AND PAINTING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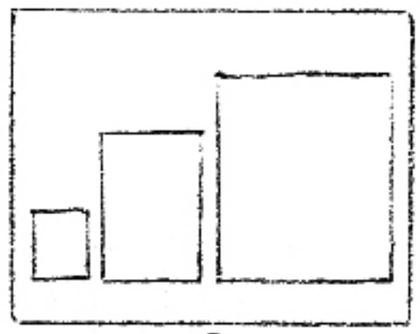
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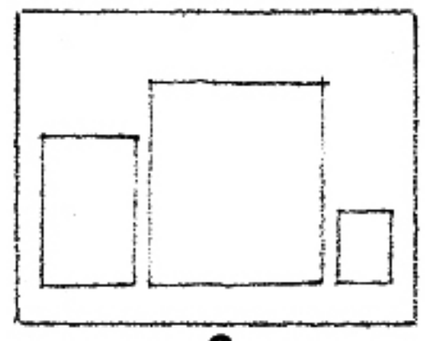
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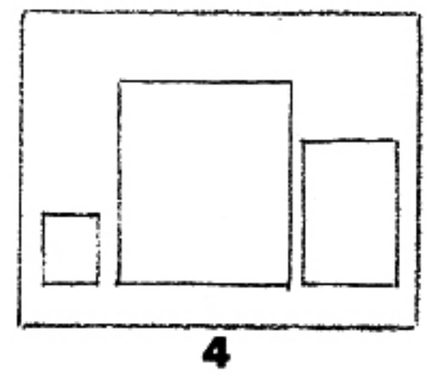
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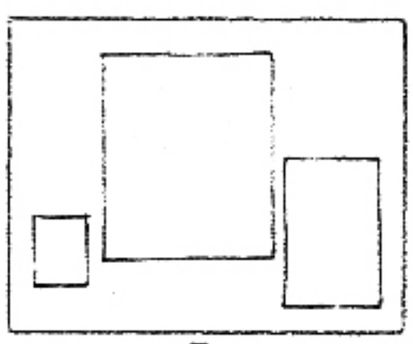
Continuing to step apart from scenic materials (trees, rocks, clouds, and so on), there is a profitable exercise in which the student can engage. This exercise will lead to a better understanding of pleasing composition. In this instance we can begin by relating form to music. Just as few people would buy a set of frontdoor chimes which would produce three exact tones, so few people would be attracted to a picture with three exact shapes placed in a row. The only way we could make fig. 1 more monotonous is to place the three squares in a square rather than a rectangle. Again, few people would order bacon and eggs for breakfast, lunch and dinner. Likewise, fig. 1 fails to stimulate the art appetite. In so many cases in good art there is a large, medium and a small. As long as we avoid their being in succession as in fig. 2, we please the eye. We'd much rather live with figs. 3 & 4. Fig. 4 is the pleasing frontdoor chime, only it is expressed in rectangles rather than tone.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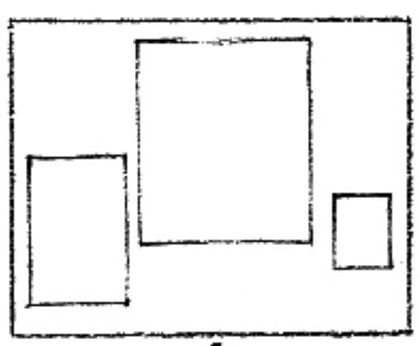
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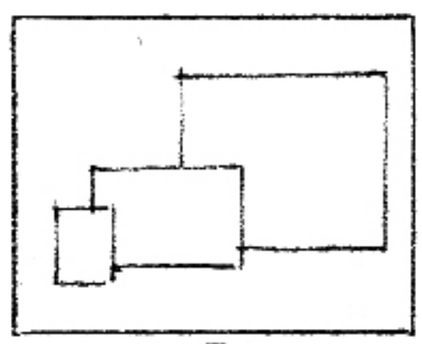
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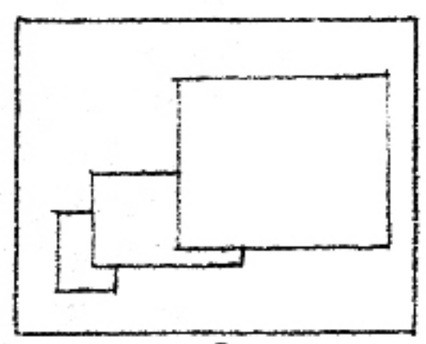
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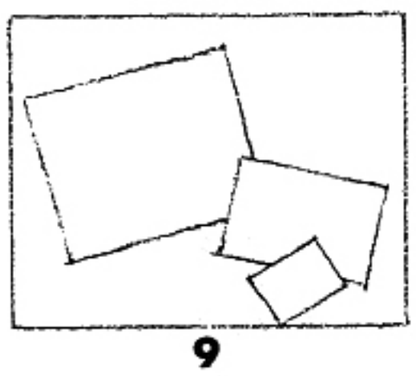
In the above sketches we change the base line of the three shapes. This creates the illusion of third dimension or depth. Let's keep in mind: in each of the illustrations on these two pages, the three interior rectangles are actually the same size as in neighboring frames. Fig. 5 above is even more interesting than fig. 4 because we enter into a play on depth. The "air space" or "environmental space" around the shapes is kept interesting by our being as partial to it as to the rectangles themselves. ENVIRONMENTAL SPACE IS AS MUCH A PART OF A PICTURE AS IS THE CHOSEN SUBJECT MATTER WITHIN IT. In figs. 7 & 8 we try overlap. This, also, helps create third dimension. Notice how the shapes in fig. 7 assume a base; whereas those in fig. 8 seem to become airborne. The large shape in 7 takes on extra size in the distance, but the same shape in 8, being in the foreground, appears smaller.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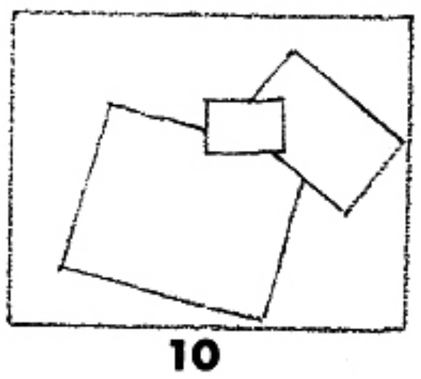
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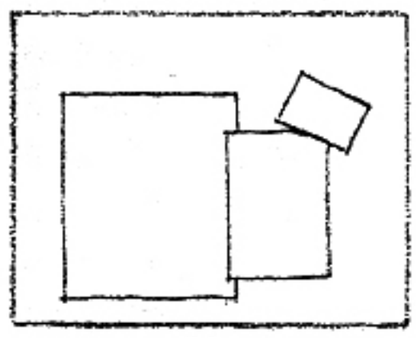
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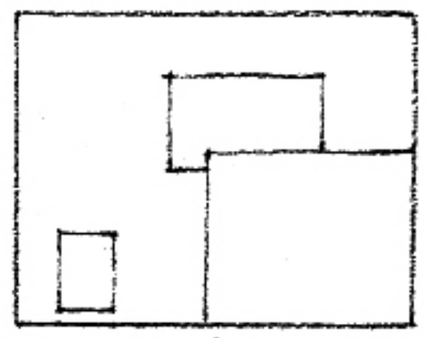
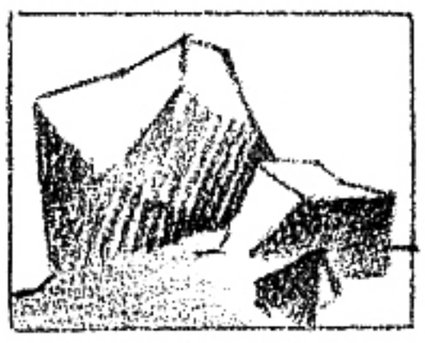
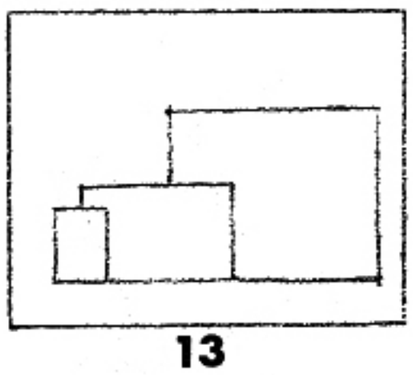

12

In scenery drawing and painting, it helps to know that one can give any subject matter a feeling of turbulence and unrest by the arrangement alone. The action of fig. 9 illustrates the point. The composition is good, and there is a pleasant follow-through leading from one rectangle to another. In the lower left-hand corner is a suggested adaptation: modify the shapes and turn them into rock. Figs. 10 & 11 show how we can make of the small rectangle a focal point. In 10 the eye goes to the small rectangle because it has the major lines of the other two larger shapes going to it. Also, it is set unvaryingly in line with the big outside frame, whereas the other two rectangles are not. In fig. 11 the small rectangle becomes a focal point because it is uniquely askew and violates the prevailing parallelism. It isn't always the big item than can insist on the attention. In fig. 12 the small shape is isolated, so it automatically tends to say, "I'm special; look at me!"--and no lines need be pointed to it. However one arranges the art forms, always be sure to examine the spaces outside the forms themselves. These spaces should be pleasing.



RELATING THREE SHAPES — ONE TO THE OTHER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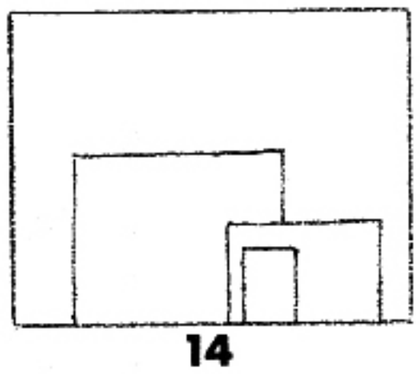
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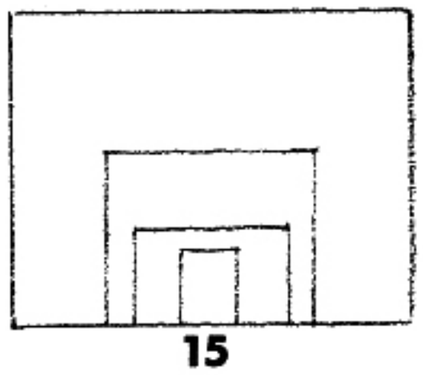
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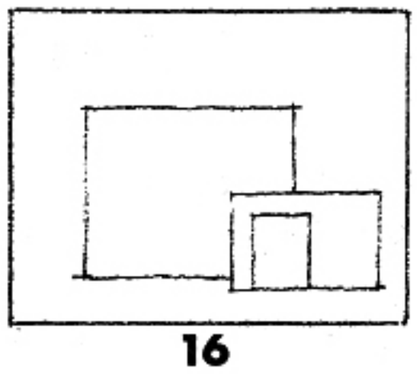
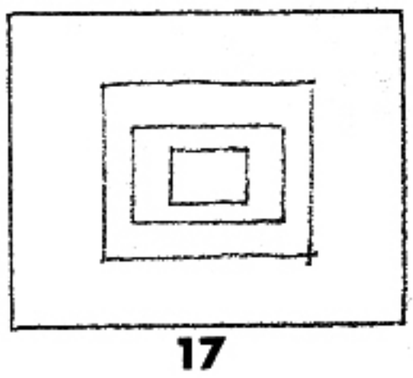

16

Art forms tend to suggest size if they identify in any way with known objects. The rectangles in fig. 13 seem to remind us of industrial or office buildings. The same rectangles in fig. 14 seem to say, "I'm an adobe house made by the Indians." One reason for this is that the small rectangle becomes a door. Fig. 15, with the same rectangles, seems to become a small western store with the center rectangle a porch (though the total spaces, being centered, become monotonous). Fig. 16 is fig. 14 with "walk-room" in the foreground. The viewer can usually step into a picture better if there is walk-room to receive him. The shapes in figs. 14 & 15 are set right on the picture frame preventing depth perception. This tends to flatten the entire composition.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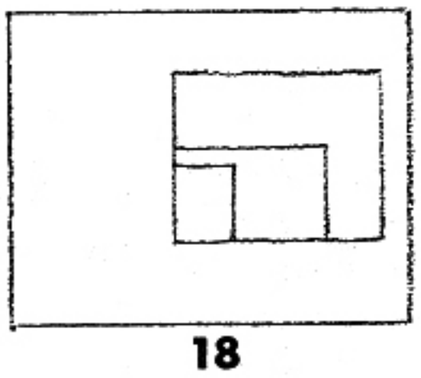
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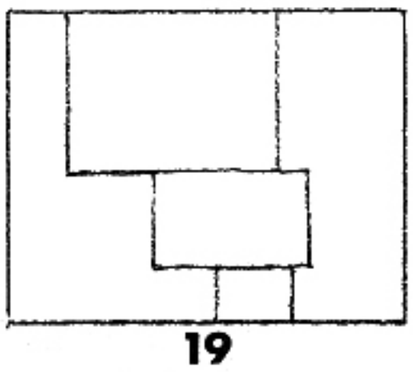
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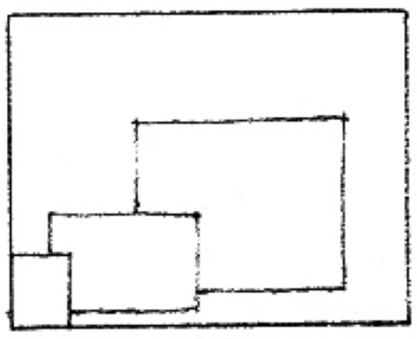
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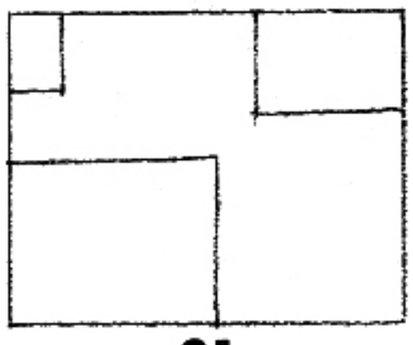
In fig. 17 the viewer becomes trapped. One shape inside the other with no outlets may imprison the eye -- and, it certainly does here. Even though the rectangles in fig. 18 are within each other, they do not trap the eye as unscrupulously as in fig. 17. The three rectangles in fig. 19 are compressed, movement is restricted, and great pressure is exerted on the smaller shape at the bottom. Can you feel these things happening? Regardless of what your picture may be, it should say something. It should prompt a feeling, stir an emotion, or cause a reaction of some kind. A speech maker has no right to a hearer's time if he has nothing to say. The same applies to an artist and a viewer's time. In fig. 20 there is a tight discomfort in the lower left corner. There is no doubt attention is drawn there, but the result is not pleasing.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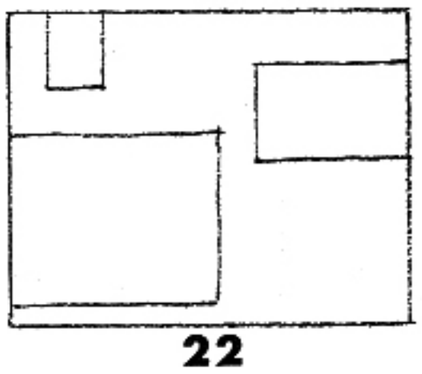
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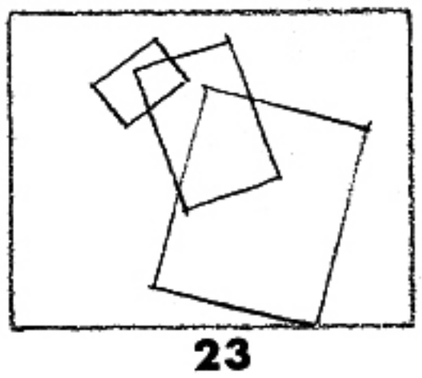
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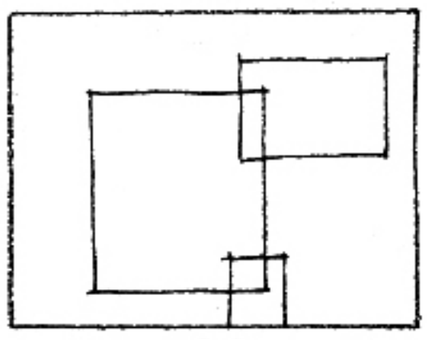

24

To some, fig. 21 may take on the appearance of an aerial view. All the spaces are fairly pleasing, but movement is restricted in the "environmental space" mentioned on page 8. Of course, we grant that our inclination here may be to think of the shapes as being things rather than just space simply divided. Nevertheless, "walk-room" is felt in fig. 22 and still the rectangles are anchored. Most people would rather live with picture 22 than picture 21 (speaking of elementary linear expression). In fig. 23 we have aerified the rectangles, or we translate them into the ethereal or transparent. Prior to this figure, the forms have been sheet forms or purely frontal forms. Nowhere have we permitted the shapes to become many-sided. The reason for this is: in thinking through the large, medium and small rectangles, we should be better able to think of bounded spaces in scenery set-ups. So many times one should be able to enclose, not necessarily with rectangles; perhaps to encircle three groups of picture components which very likely will take in the entire composition. Either the picture itself has three main things in it or it has three main divisions to it. To be sure, not all pictures are so constituted. But if one examines the great scenic drawings and paintings of the centuries, he will verify this contention. These divisions may be somewhat overlapping and not marked out by clean-cut fencing. That's why we have sought to do a multiplicity of things with the three shapes on these two pages.

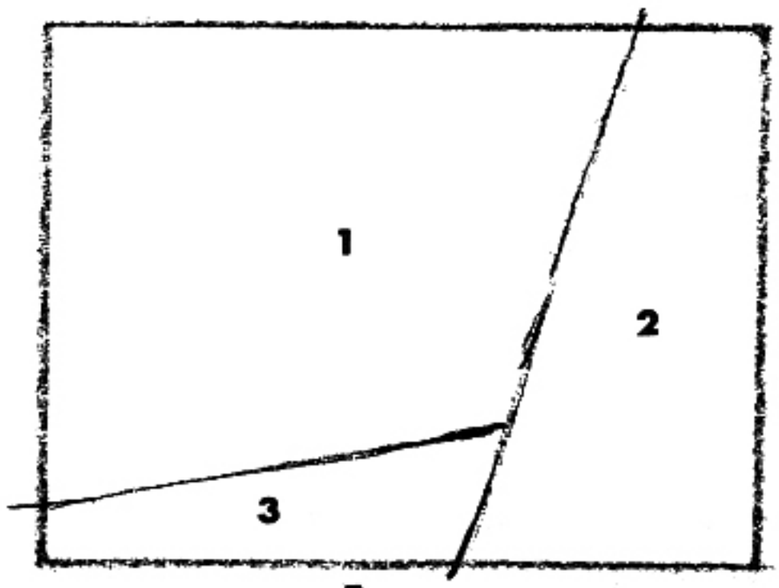
THE PRINCIPLE OF "THE THREES"

The PRINCIPLE OF THE THREES in the arts cannot be overemphasized. More great musical compositions, dramas, poems, speeches, architectural renderings, designs and patterns are divided into thirds than are ever divided into twos or fourths or fifths or any other division. This principle can be exceedingly helpful to the beginner. And when he becomes a seasoned master of his art, he still will be using it. However, one should not bind himself into thinking in terms of threes in every instance, but there is no denying the reality of it.

Whole scenic compositions may be divided into thirds such as fig. A at the right. Then often the thirds themselves may be more or less divided into thirds again. Notice the breakup of the 2 & 3 spaces in A2. Observe the large, medium and small of spaces 1, 2 & 3 in fig. A1.

In fig. B we have the foreground divided into thirds and the tree foliage given a one-two-three ranking as to size. Too, we have given each tree three trunks or limbs, though this is not necessary. It just always looks right provided there is a feeling of variety in the "three grouping."

Figs. C and D have three mountains or mounds. Each sketch has the threes represented in the sky; simply merging space in C and cloud formations in D. Let your next trip to the art museum verify the PRINCIPLE OF THE THREES.



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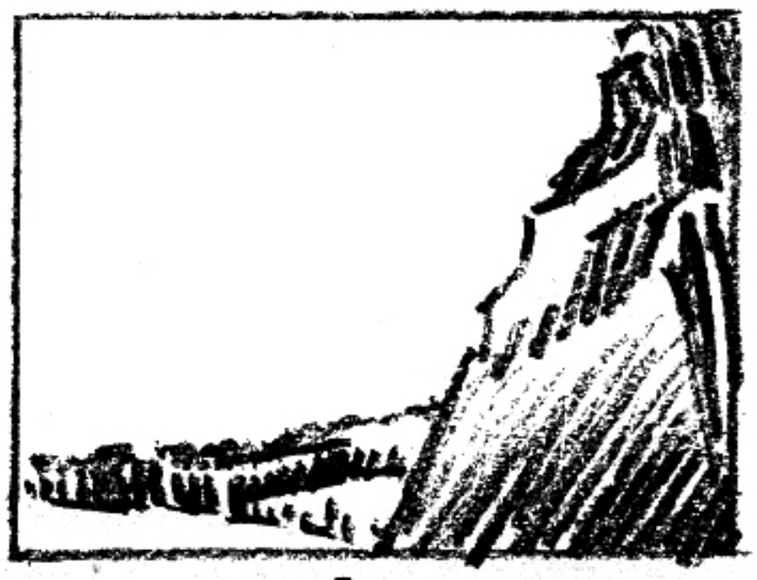
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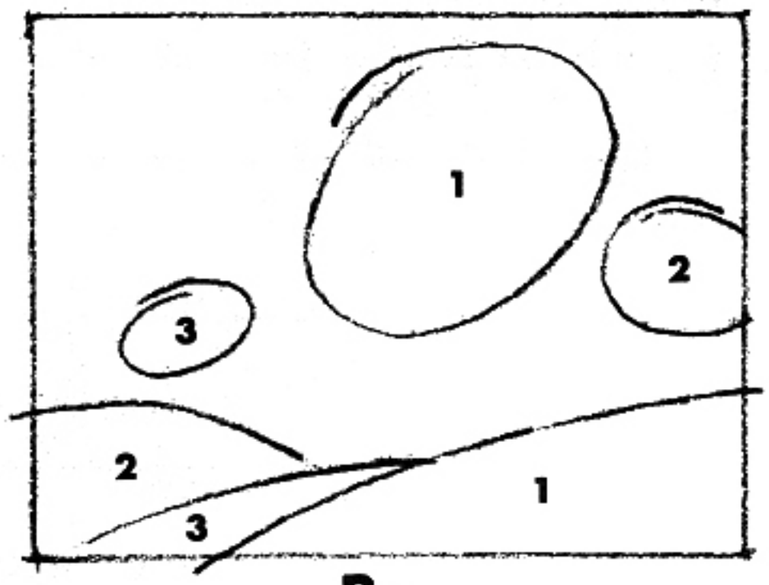
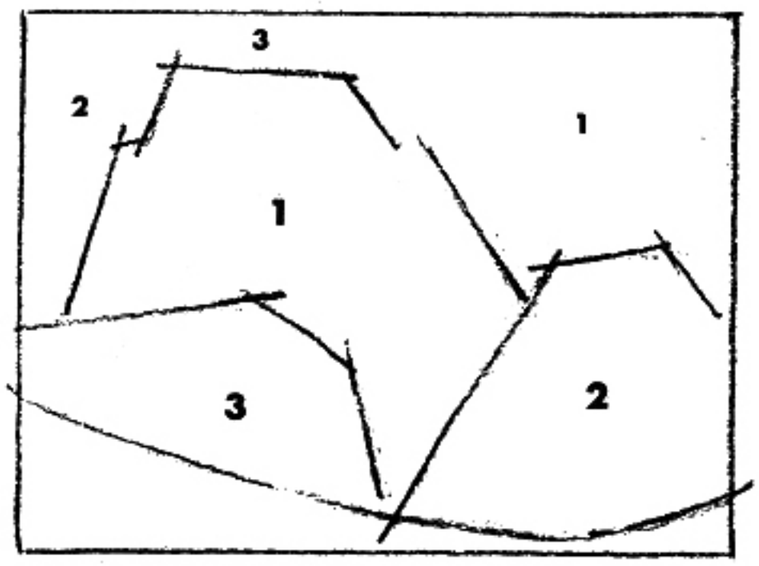
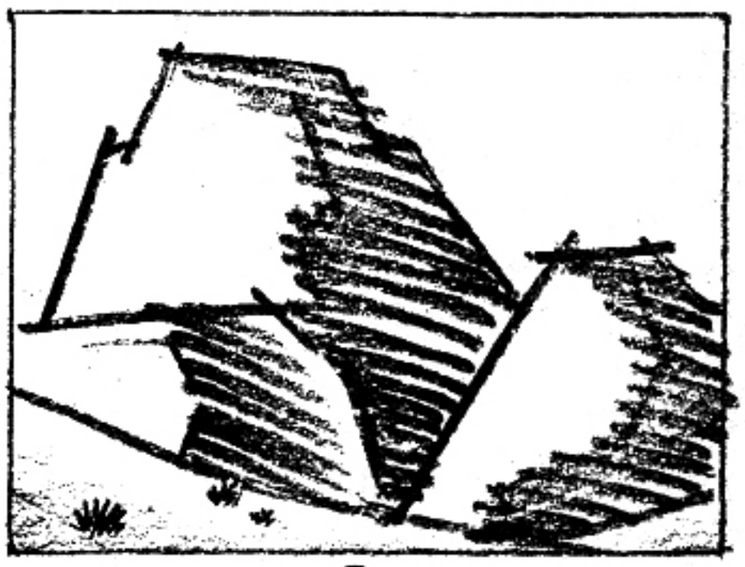


B1

B2



C1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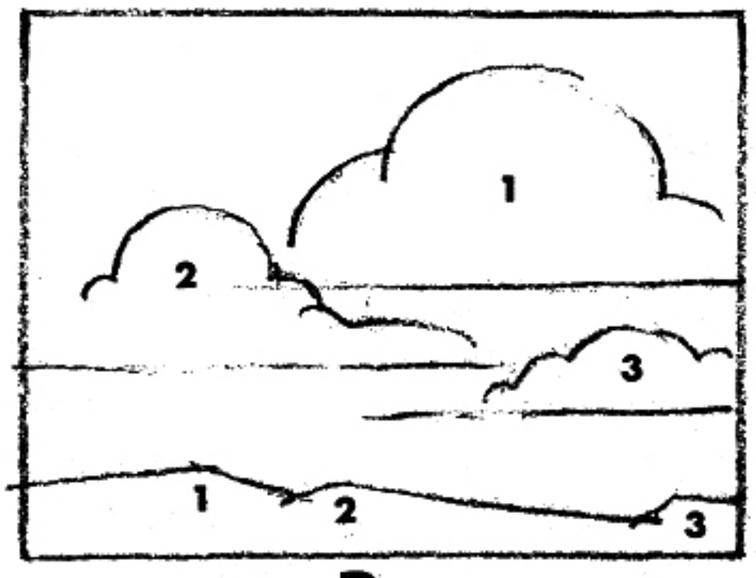
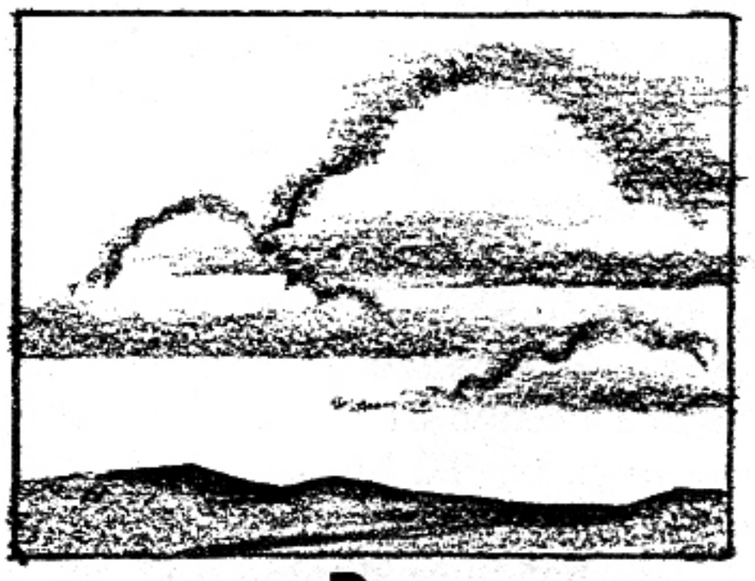


D1


D2

1

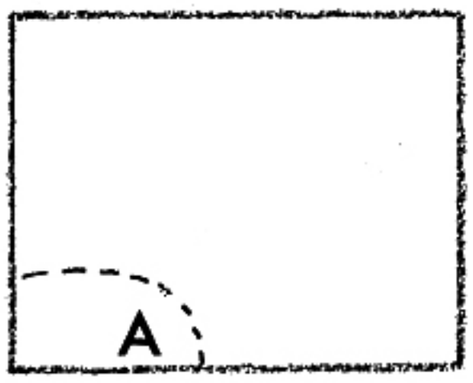
2

3

TELLING THE PICTURE STORY

Every picture has certain comprehension factors. No artist should ever draw or paint to obscure his intentions. That no one understands his purpose is a poor commentary on the artist. This is not to say that all pictures should be geared to the mind of a pre-school child or always be over-simplified. But art should be considerate of the viewer without lowering its standards.

In one sense of the word, scenery takes longer to assimilate than a portrait (a person portrayal). Of course, the observer may wish to study a particular portrait as long or even longer than a given scene. But a portrait has an element of immediacy: one confronts its form quicker because it is nearer than scenery. A person occupies less space than a wheatfield or hills and a sky. All at once you are with a portrait; at least its outward aspect. Let fig. 1 represent a portrait. It is without expanse. Fig. 2, on the other hand, has miles of depth with foreground, middleground and background. An entire scene may be very near as the tree seems to be in fig. 3.



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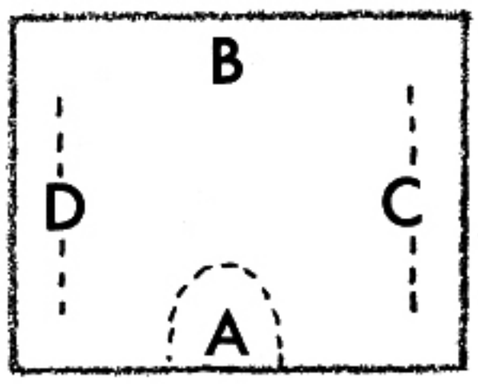

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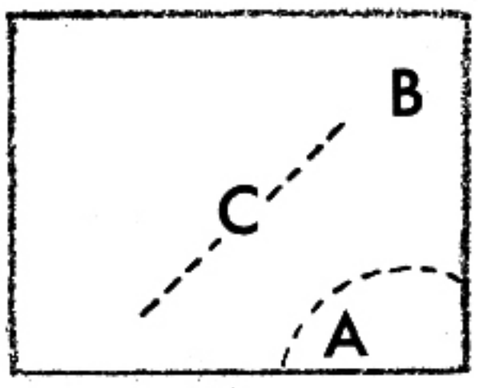

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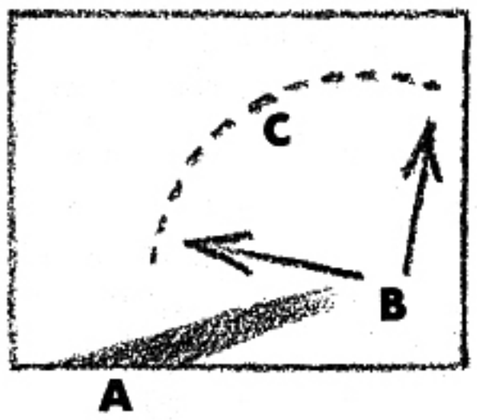
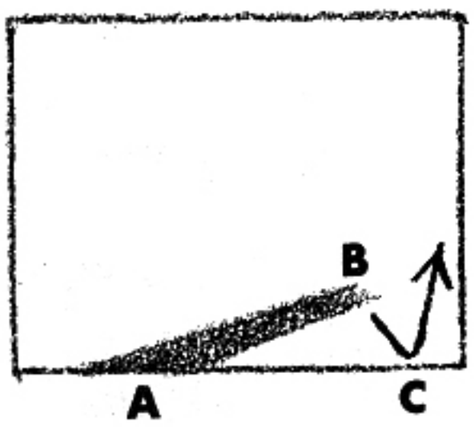
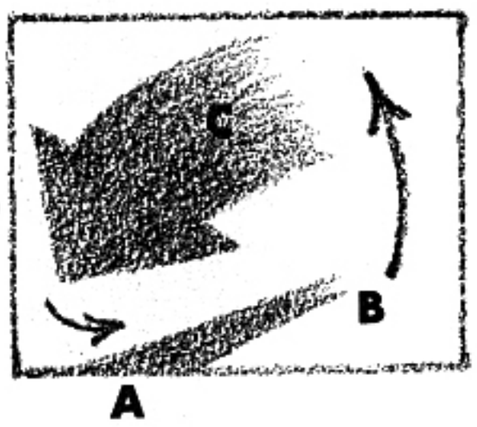


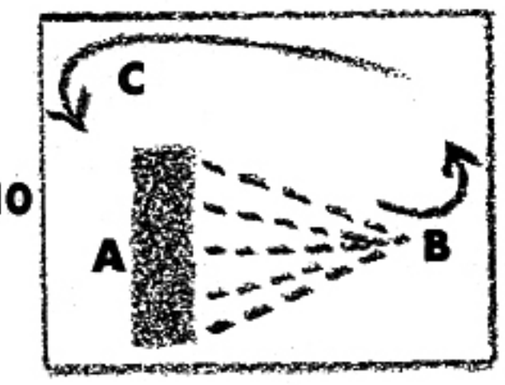
Because there is a certain "time element" in assimilating scenery, careful plotting for visitations of the eye becomes important. It is necessary and highly beneficial to lay out an optical itinerary for the viewer. This itinerary should peculiarly invite return visits else it is not a good picture. We do not refer to a road or walkway as such, but, as was brought out on page seven, the eye tends to follow a line. Prior to that on page two we learned the eye heads toward focal points. It often gets there on "stepping stones," figuratively speaking, or fixation points as was explained on pages six and seven.



THE ENTERING POINT IN A PICTURE

Most good scenery compositions have an entering point for the eye. The artist does not just dump you into the middleground or background, but leads you into those areas through the foreground. The place where he starts you out is called the "entering point." This occurs in the lower portion of the picture, and, more often than not, is in the "A" area of fig. 4. It may be in the "A" areas of figs. 5 and 6. To enter at 5A and go immediately to B is risky, for we split the picture in half and lay ourselves open to poor "follow-through" (to be discussed on the next page). To move from 5A to C is good, or on occasion to D -- each may start a pleasant follow-through. To move from 6A to B is better than from 5A to B, for from 6A to B a natural swing from right to left can be pursued. Entering at 6A one can move anywhere toward the center C area.

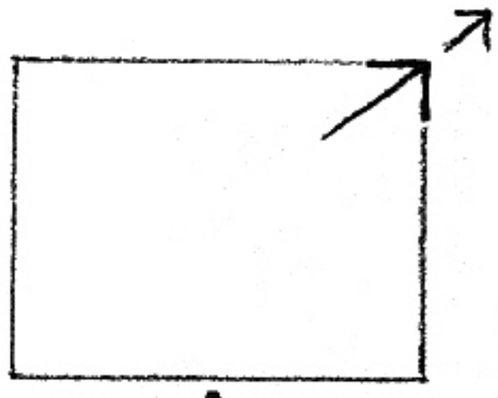




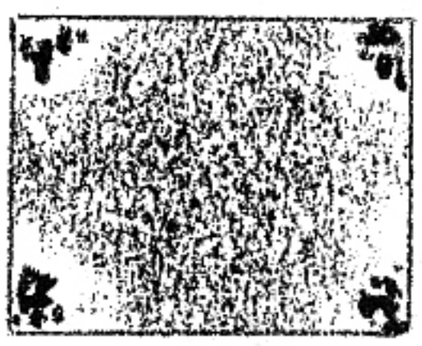
If A is our entering point in fig. 7, we may go to B then to anywhere along C. In fig. 8 to go from A to B then down to C is bad. Nothing distracting should be in the C corner of fig. 8. At times one may enter at A in fig. 9, go to B then be brought back by an expanse of sky, mountain or foliage C. Or one may commence with a foreground object as an entering point such as A in fig. 10, then to B, around to C and back to A. These are but a few possibilities illustrating the course the eye may take experiencing a scene. Now, check out the entering points in A2, B2, C2 & D2 across the page (p. 10). It can be a most profitable exercise to reduce famous paintings to diagrams tracing the "eye's itinerary."

"FOLLOW-THROUGH" IN A PICTURE

As soon as an artist conceives an idea he should begin thinking in terms of its positioning on his paper, board or canvas. Good placement means good follow-through. By "follow-through" we mean the connected course the eye takes in the travel experience throughout the composition. The ways of moving the eye about have been discussed. Now the various courses the eye may take are before us. In fig. 8 on page 11 we said it was bad to draw unnecessary attention to a corner. This is true in nearly every instance. Seldom is it good to have any kind of line going directly to a corner, for the line and the corner combine to make an arrow (see fig. A), and the arrow points out of the composition. We want to retain the attention and not disperse it. So, if a line needs to go somewhere in the corner area, never let it go to the point of the corner itself. This applies to any of the frame's four corners. Nor is it wise to put excessive eye-catching material in the corners. The elements in fig. B are poorly placed for group interest. The elements in fig. C are well placed. B's parts are uncooperative; C's parts are cooperative. B is unpleasant; C is pleasant.



A



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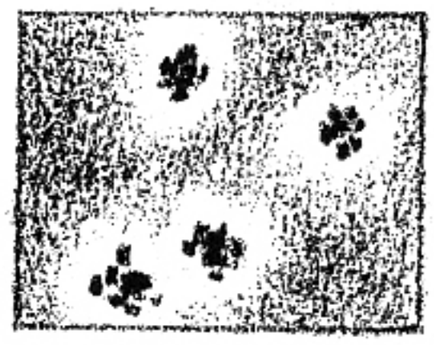
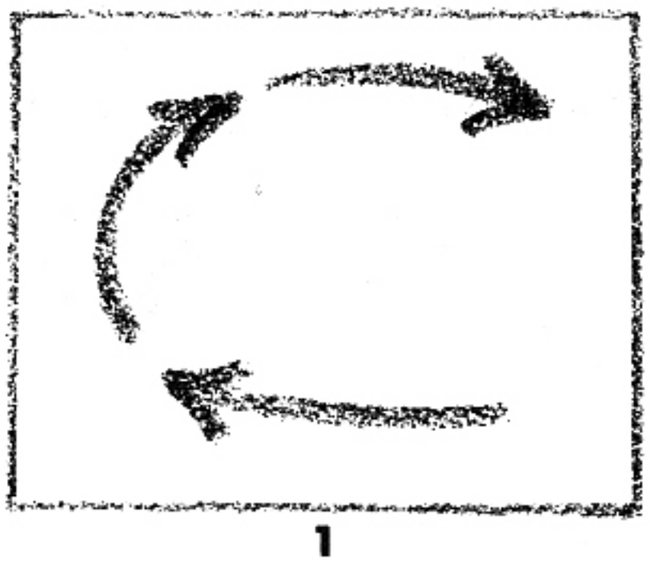
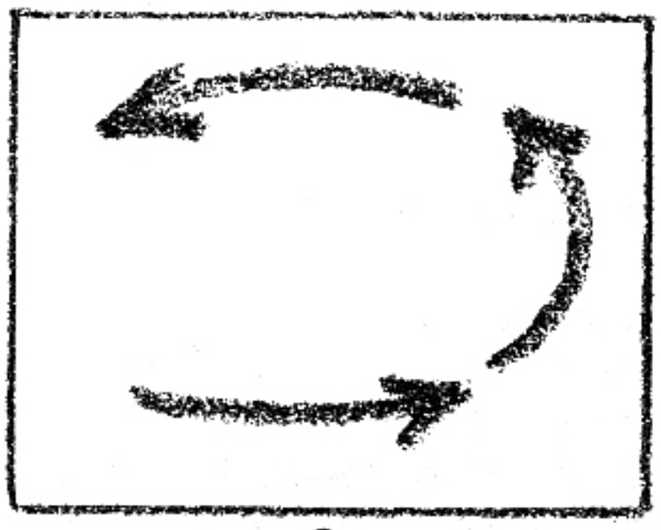


C



1



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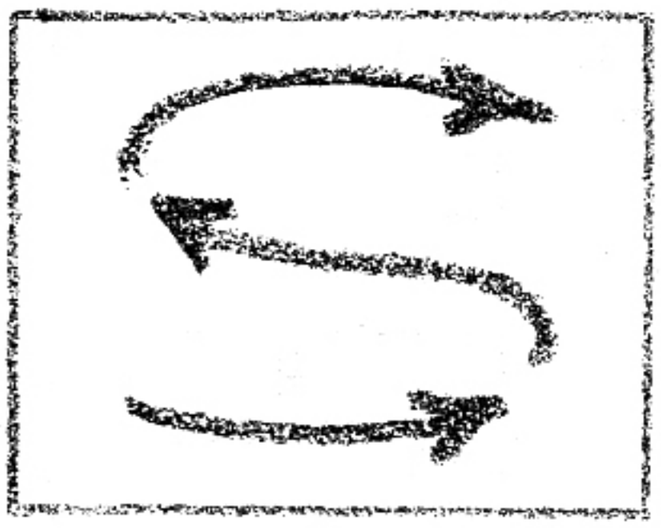

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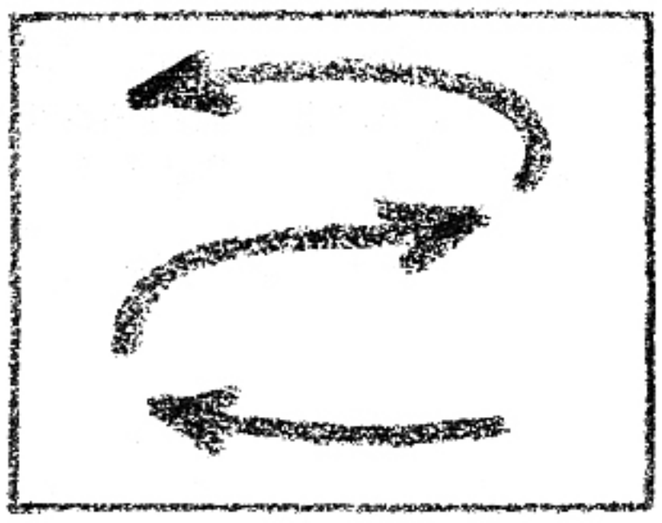

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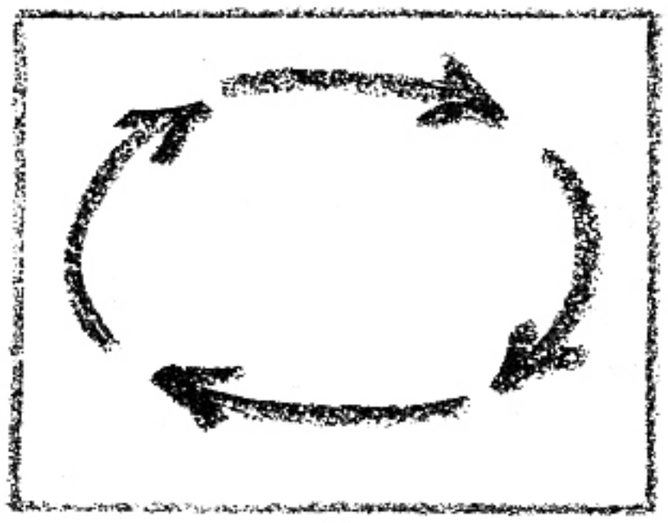

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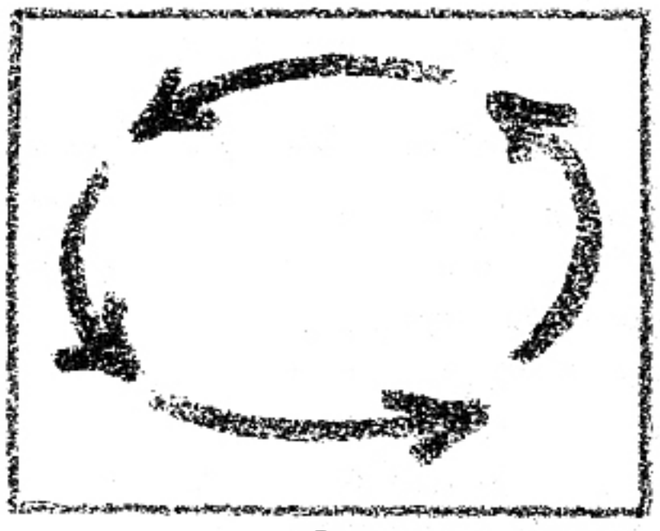
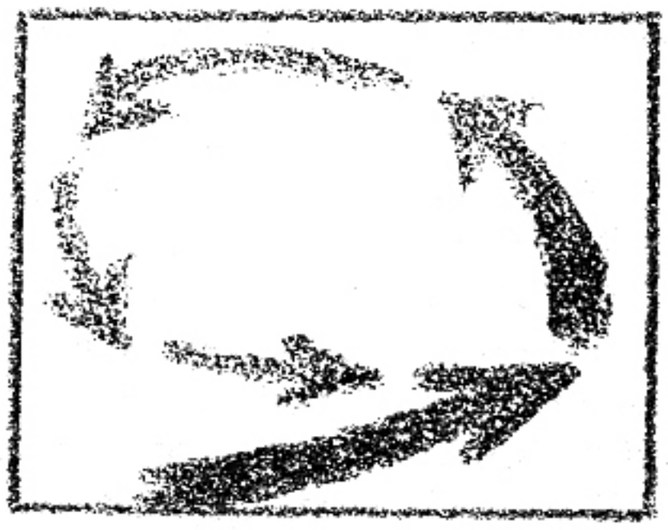


6

BASIC FOLLOW-THROUGHS

The basic "follow-throughs" which the eye may take are: the "C"(fig. 1); the "inverted C"(fig. 2); the "S"(fig. 3); the "inverted S"(fig. 4); the "O" with the eye traveling clockwise (fig. 5) or counter-clockwise (fig. 6). There are variations and combinations of these. The eye may take a sudden turn or switchback which may break the wide curve in any of the foregoing. The C may be "<" or the S may be "≤" or the O may be a triangle, a diamond, a trapazoid or some other shape enclosing itself. Indeed, the C may, by virture of the outer frame's influence, enclose itself becoming an O. Though follow-throughs are generally in these categories, one may trace the travel experience of the eye through a variety of patterns such as in figs. 7, 8 & 9. That the eye seems to return and start over again is highly desirable.

7



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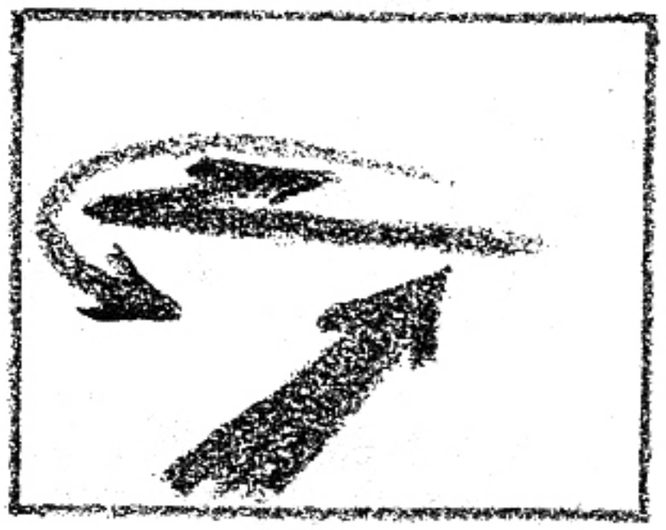


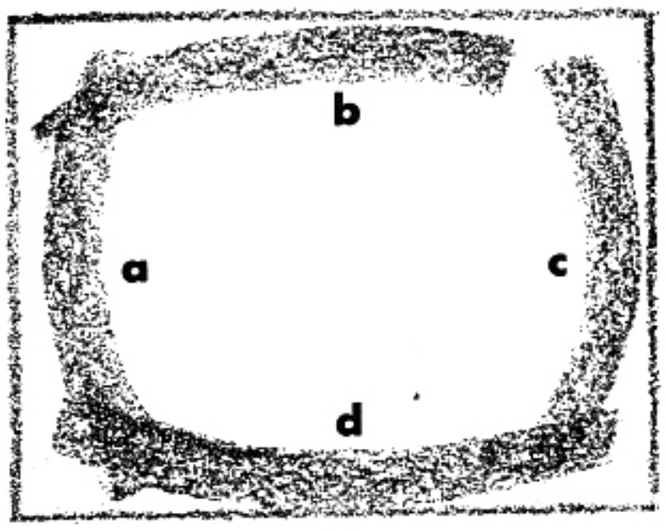
9

FOLLOW-THROUGH AND DEPTH PERCEPTION

1

The "follow-throughs" in a picture by no means need to be flat or of a two-dimensional feel. Notice the "C" follow-through in fig. 1. In making the C, the eye goes far into the distance -- and once at the end of the C, the weight of the rock formation below right pulls the eye back for a repeat journey. There is far-reaching depth from the beginning of the C to its end.

Now look at sketch No. 2. Here there is an "S" follow-through. By comparison with fig. 1, the entire composition is relatively two-dimensional in appearance rather than three. There is no horizon line to let one experience sky or anything far away. Rough sketch No. 3 has a "C" follow-through; No. 4 has an "S"; No. 5 has an "O."

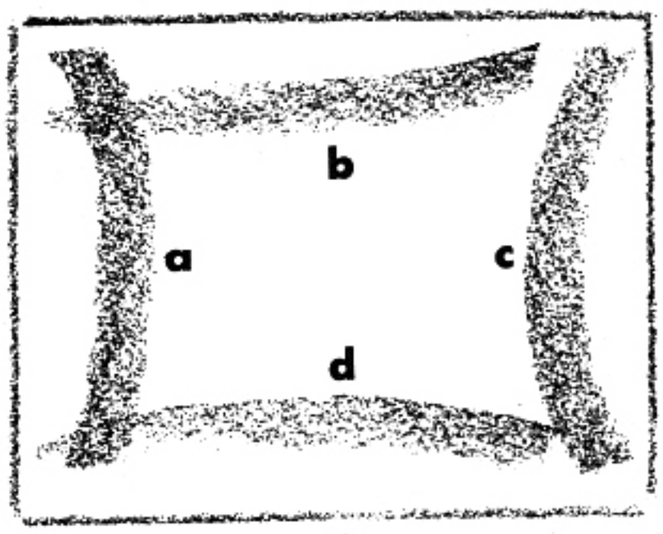


A

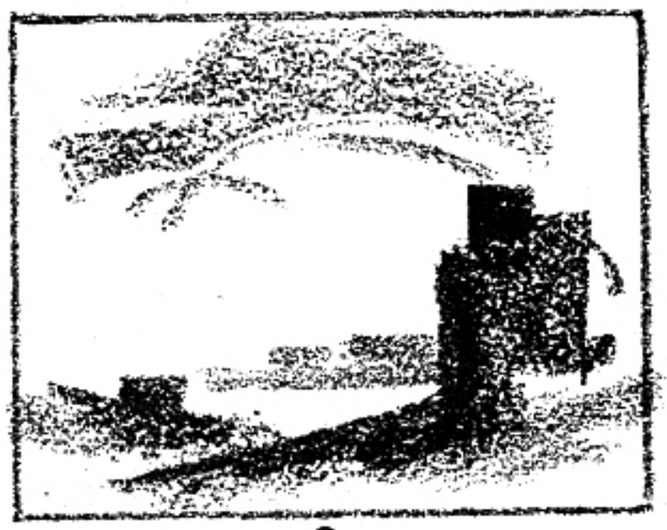
2

INTERIOR PARENTHESIS

The art forms or media application will, more likely than not, take on the nature of a parenthesis. That is, as is illustrated in fig. A rather than in fig. B. Things and shapes which lean toward each other seem to relate. If they lean away from each other, they may seem to dissent. This should not be taken for a fixed rule. But one will find more existing compositions by far with peripheral material curved (such as fig. A). This holds true more so with areas a, b & c in fig. A than area d. Area d, especially in scenery drawing and painting, may receive endless treatments. In fig. C we notice the d area is convex. So it may be when all around may curve in. The d area representing foreground, middleground and background may be more multishaped than visual material in the a, b & c areas.



B



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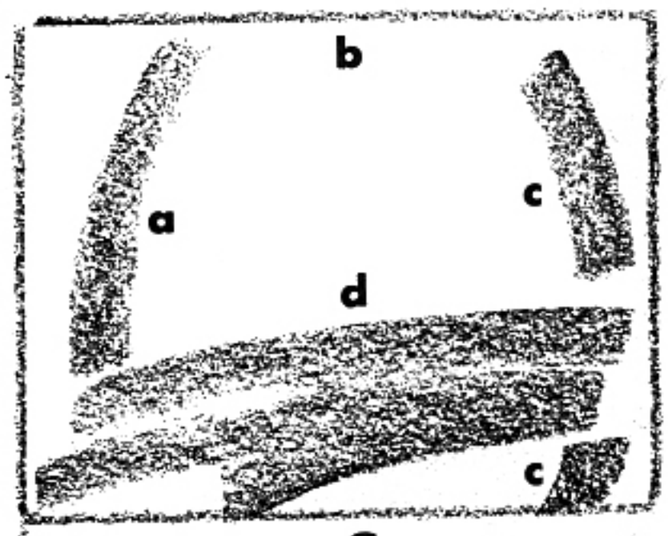
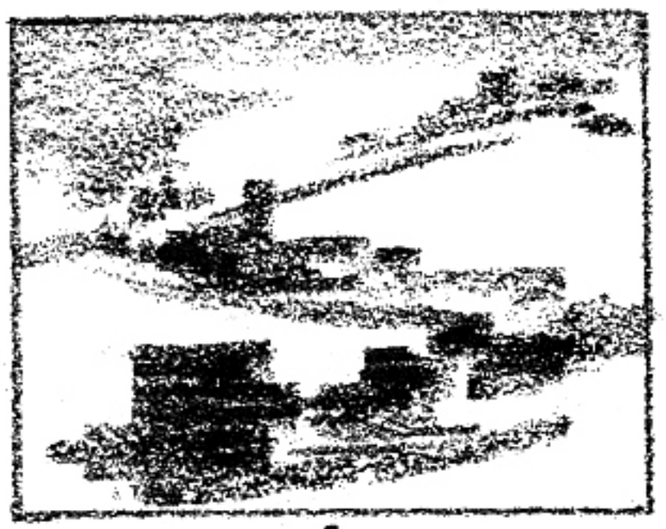


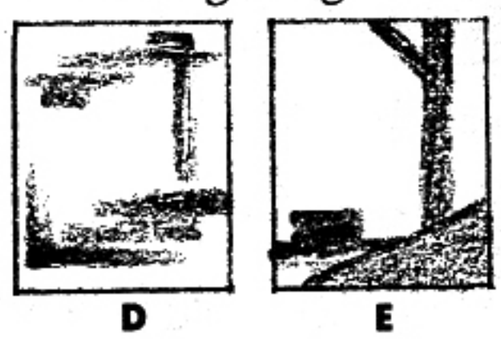
C



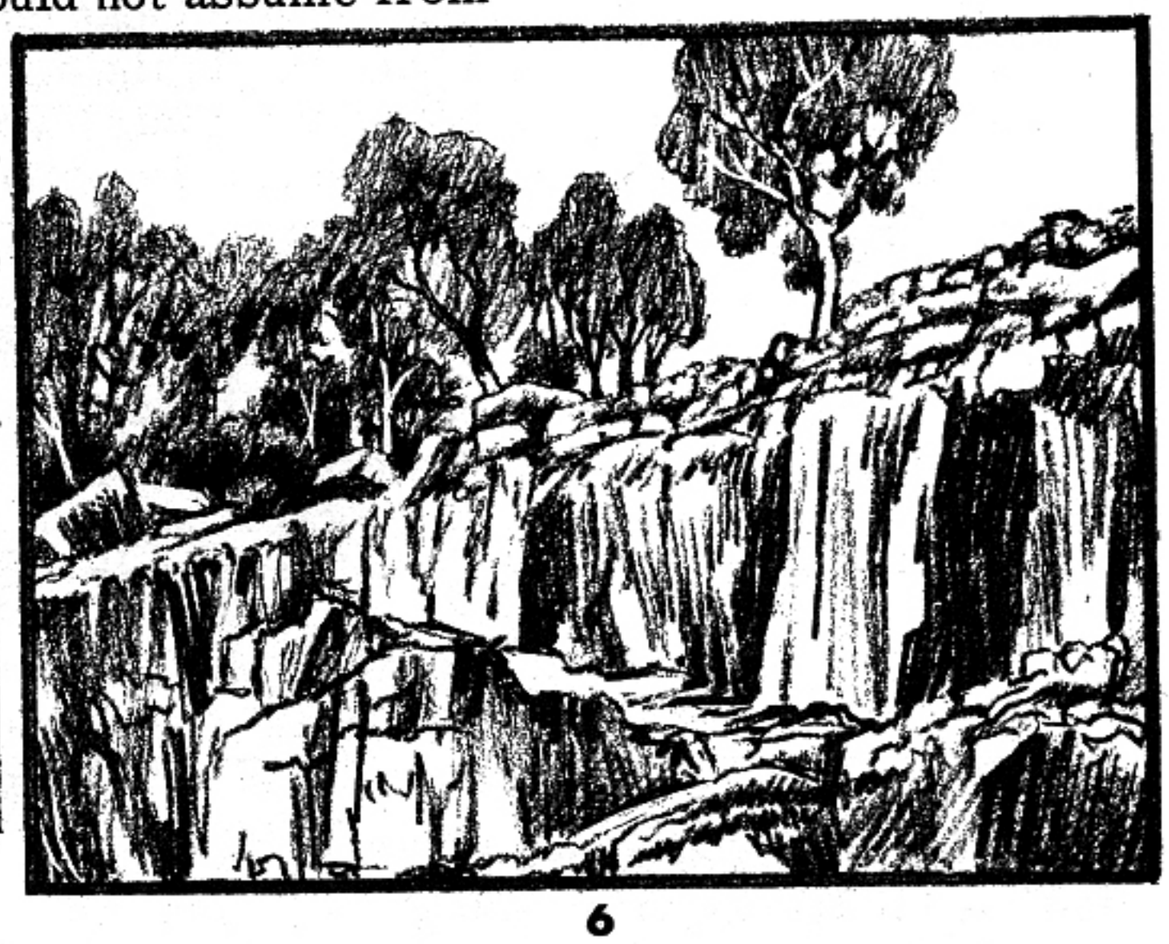
4

The reader should not assume from what has been said that there is no place for sheer verticals, horizontals or diagonals. These may be used and still coax the eye inward like a parenthesis. Observe the following diagrams:

5



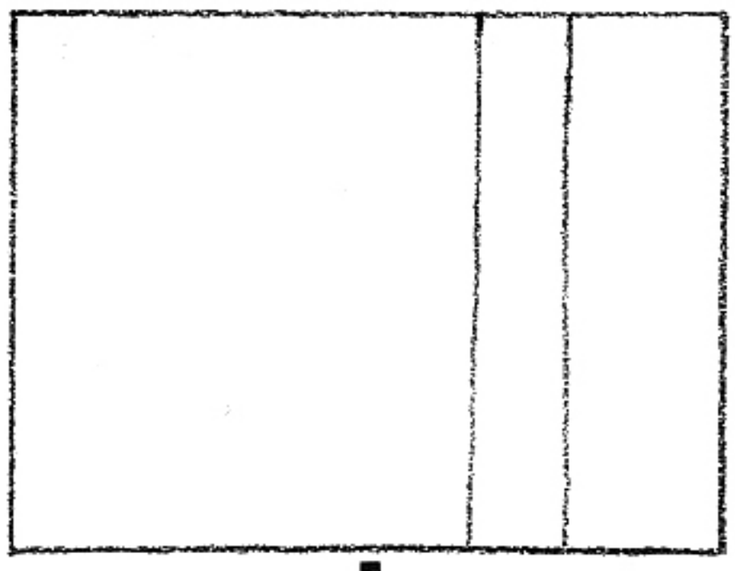
D E



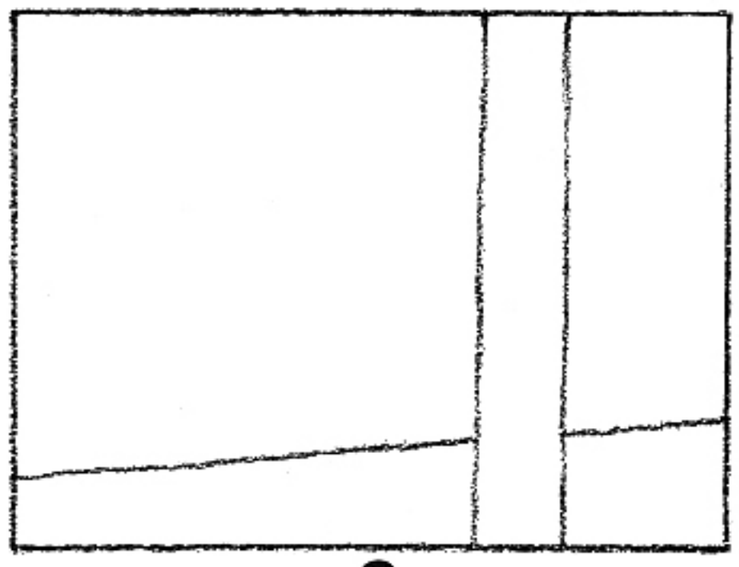
6

The rock cliff (fig. 6) has an "S" follow-through topped by a return sweep accomplished by the trees (somewhat like fig. 7 on page 12).

OVERCOMING THE BLANK PAGE (MORE ON GOOD SPACE DIVISION)



1



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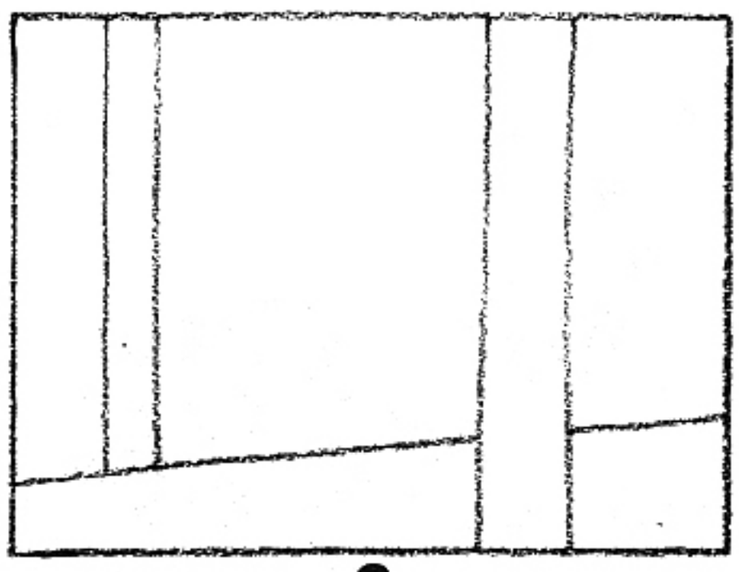
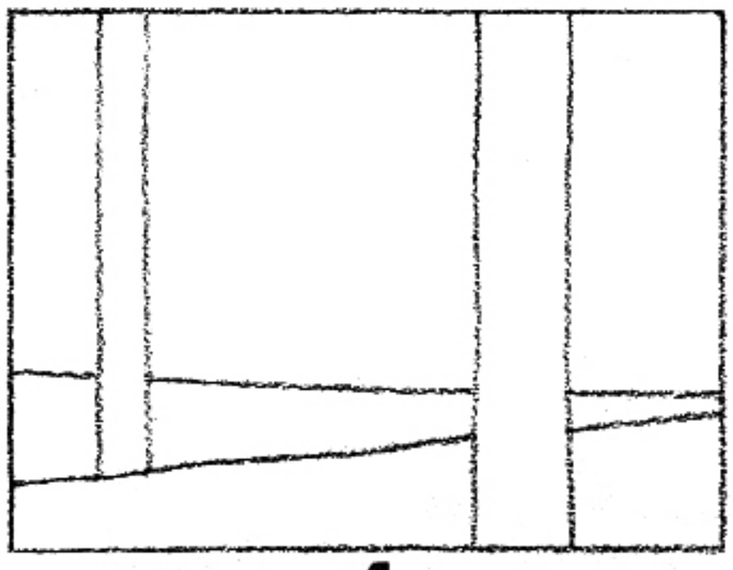


3

Every artist faces a blank surface initially, and the beginner wonders what his first step should be. Important as the subject matter may seem, good space division within the frame needs early consideration. Whatever the main object is, if its simplest outline leaves interesting spaces in and around the thing itself, then the artist most likely is off to a good beginning. At this point page 5 should be reviewed if the ideas thereon have grown cold.

Our subject chosen, with which to start, is a tree trunk or a pole. Our objective in this experiment is to draw helpful additions, from the standpoint of good space division, as we go along. Fig. 1 has three spaces -- all different -- all interesting. In fig. 2 we add a horizon line, later to become a front terrain line. Still the spaces are all different and all interesting.

In fig. 3 we add another tree or pole. These ingredients do not need to go only where the writer has placed them. After the reader has followed the thinking in this 18-figure sequence, it is suggested he make his own sketch using these principles without looking at the book. This second vertically drawn object is placed behind the across line. At once we have the feeling of depth -- and, the spaces marked out are different and interesting.



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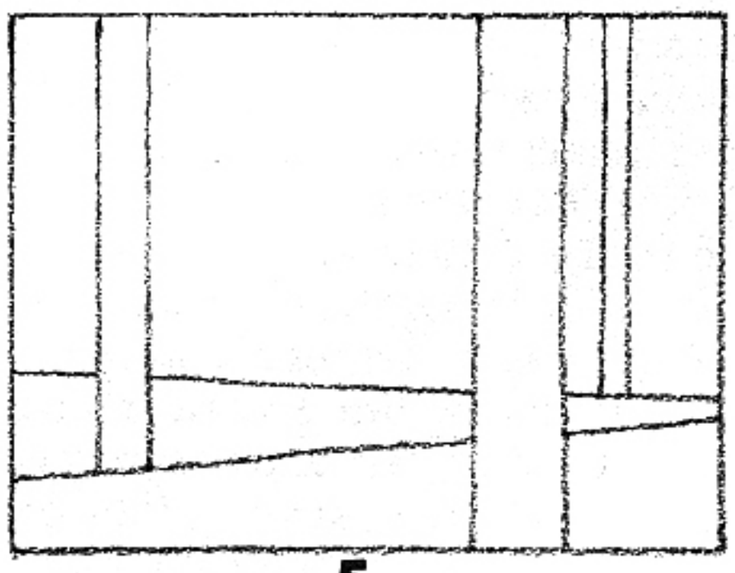

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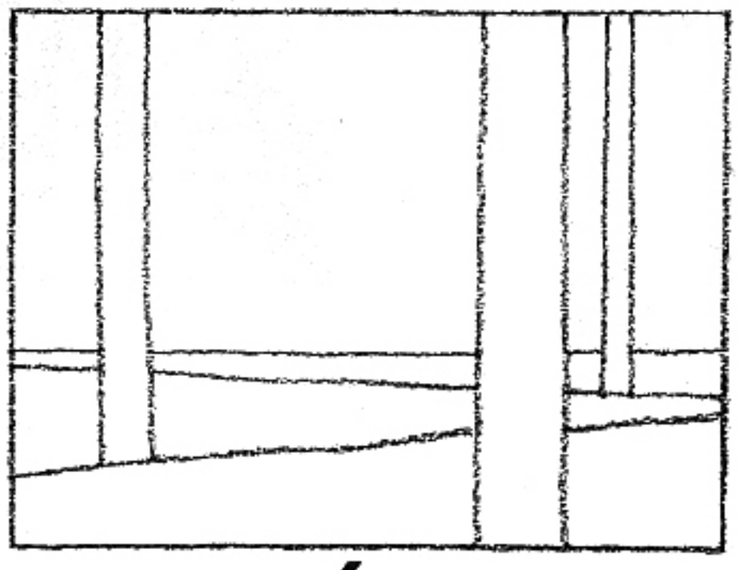
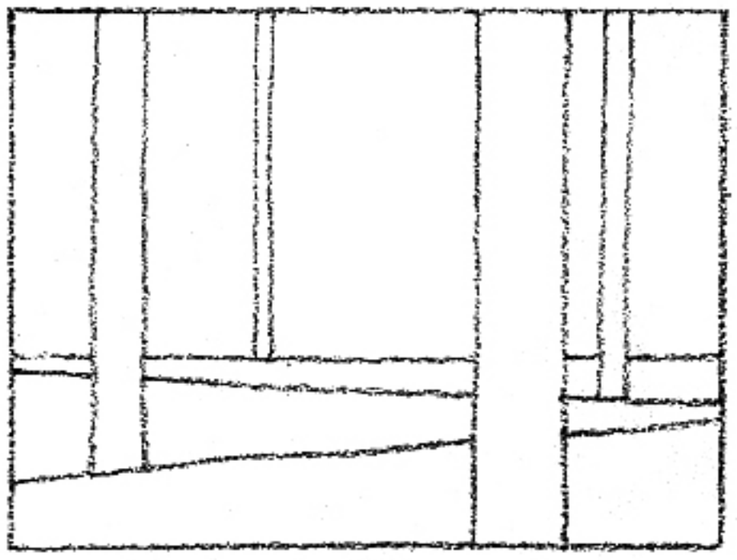


6

In fig. 4 a second across line is drawn. It is placed low enough so that the total area of the first hill or rising is greater than the next hill. This is a depth-producing device, like the wooden crossties getting closer together as one looks down a railroad track (look at the third horizontal added in fig. 6 -- see the step-back?). In fig. 5 we add a third vertical. The spaces are still interesting as they continue to be after the third horizontal line added in fig. 6. We are narrowing the trees as they go back: another depth-producing device.



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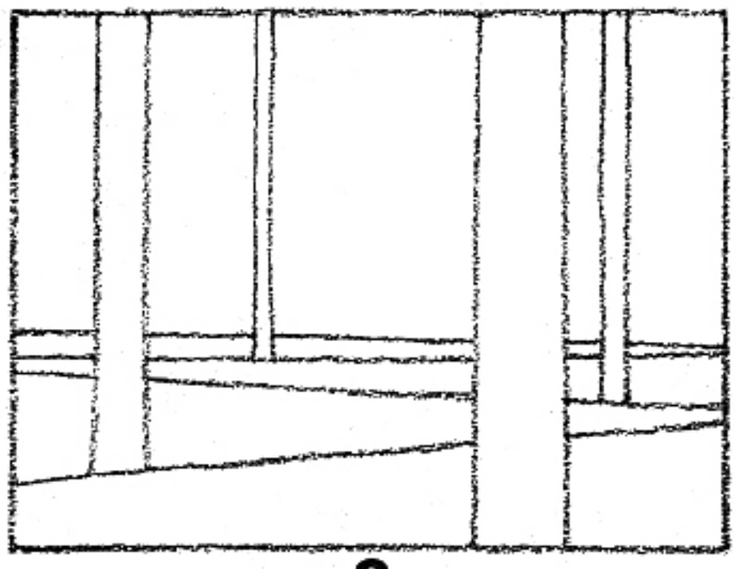

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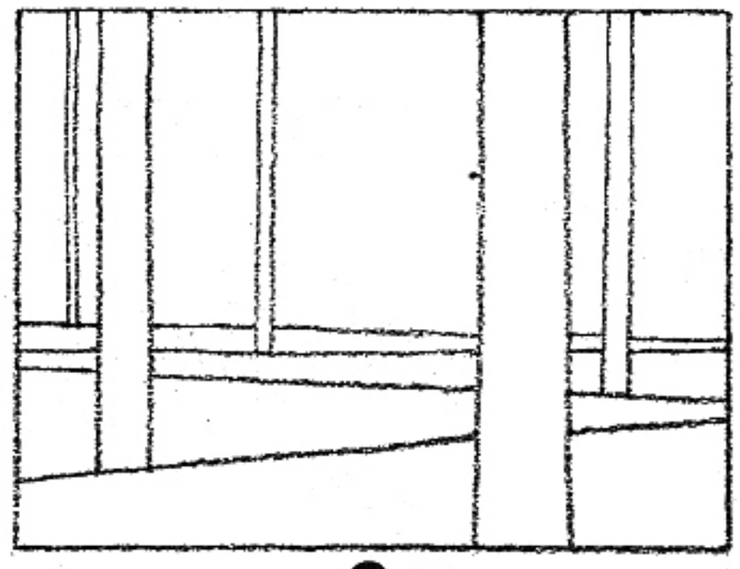
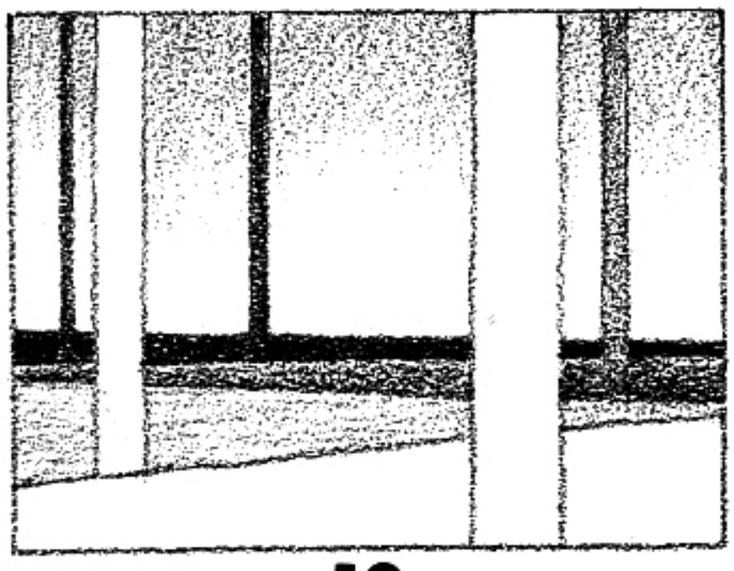


9

In these next three sketches (7, 8 & 9), two more trees are added (with the sky areas remaining as varied as the trunks themselves). A fourth and final horizontal becomes the true horizon line in fig. 8. Notice the horizon line is not just halfway between top and bottom (though with this many verticals, it could be without harm).



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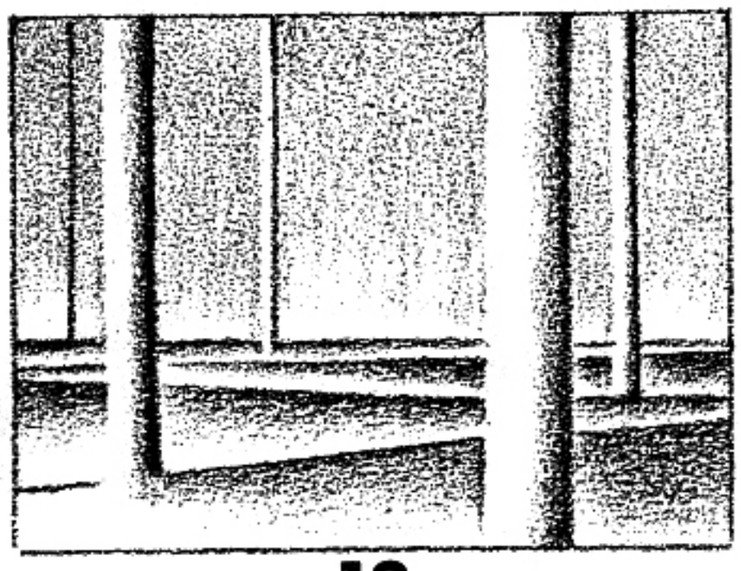
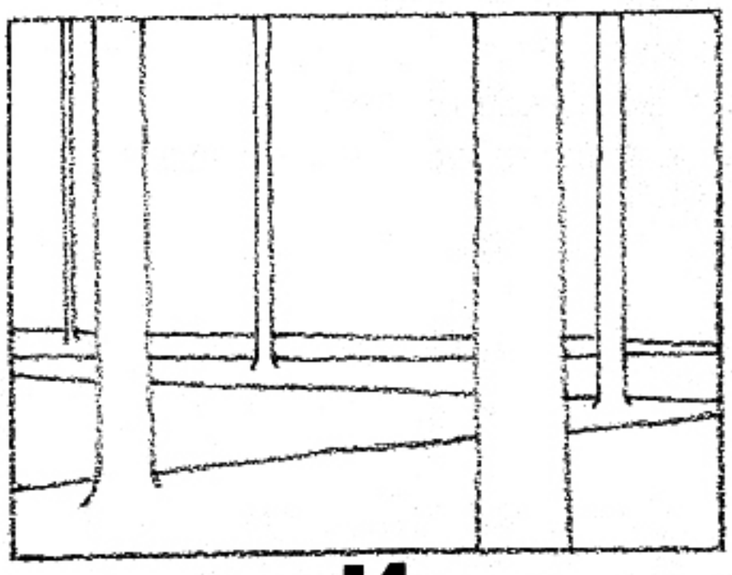


12

Now that we have our experiment soundly drawn in line, let's move on to the matter of values. There are literally scores of ways of doing this. In fig. 10 we go from light to dark on the ground, with two light verticals, two dark and one medium. The sky is graduated. All of these choices could be reversed.

In fig. 11 we have used gradations in both ground strips and vertical strips (except for one white vertical). In fig. 12 a rounded dimension has been given the poles and similar gradations have been applied to the ground. All of the above have abstract overtones, yet have realistic touches.

13



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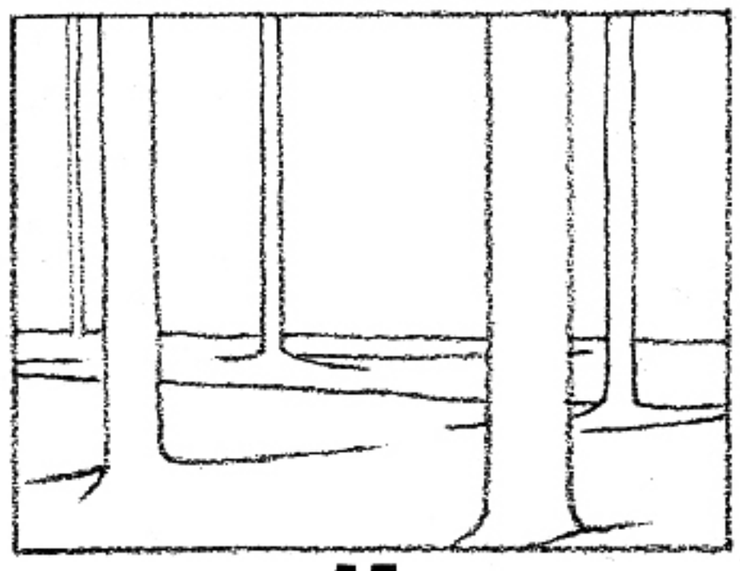
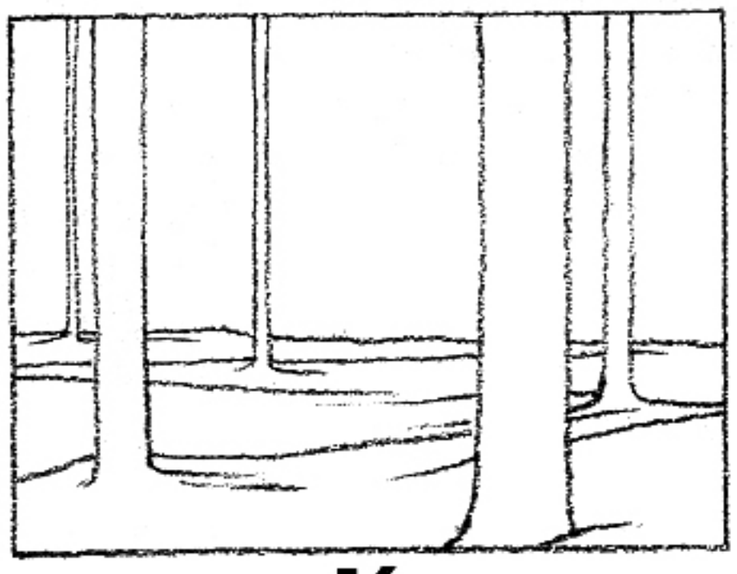


15

Fig. 13 has even a greater leaning to abstraction by reason of its finish treatment. Still it is representational of ground, trees and sky. We return to line in fig. 14 and realistically graft the trunks to the earth by crossing the ground lines and slightly swelling their bases. In fig. 15 and 16 the continuous horizontals are broken up, made to look less like concrete.



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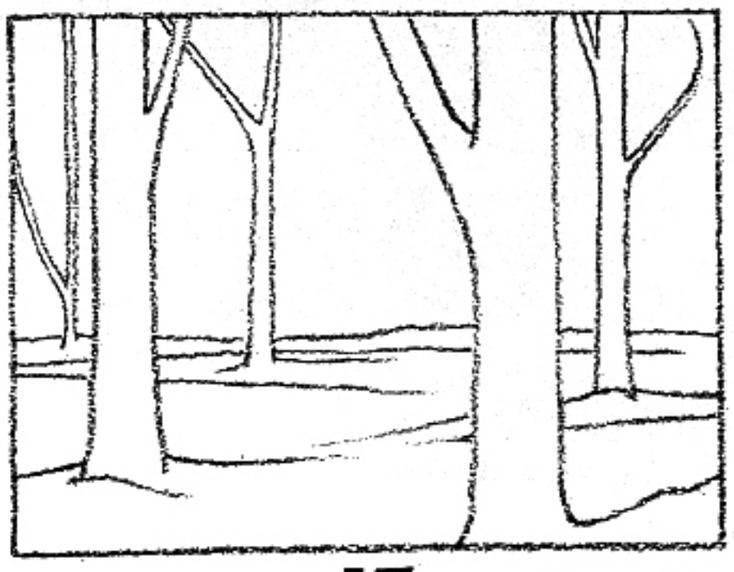

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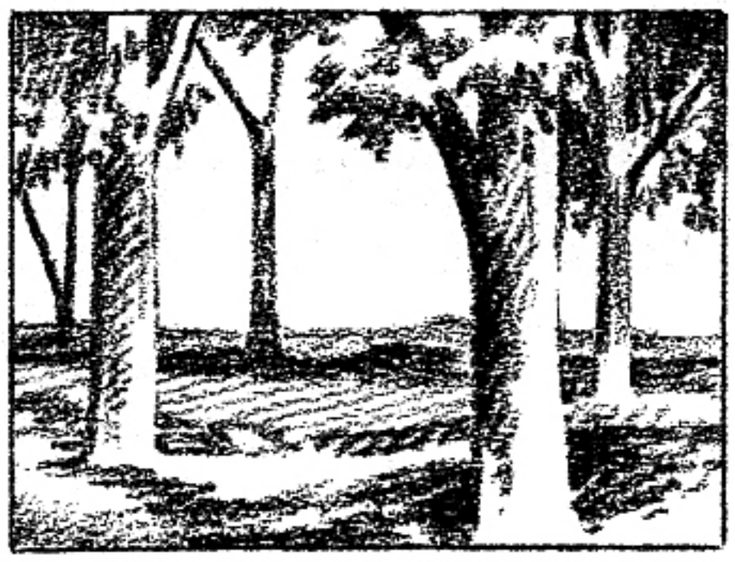


18

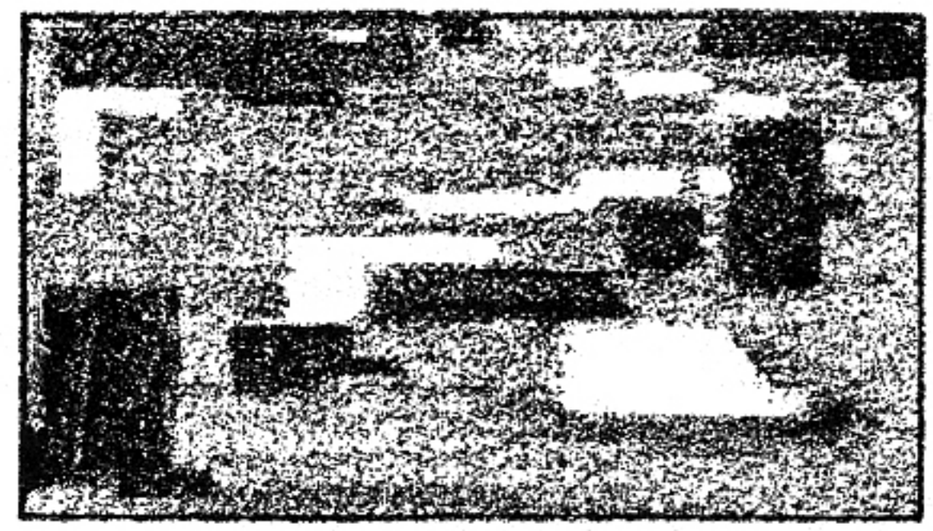
Since fig. 14 we've been moving in the direction of realism. This need not be. Further abstraction could be our goal. In fig. 17 simple branches change our parallel verticals to real trees. In fig. 18 we go all out for realism by adding leaf groupings, shadows on the trunks and color values to the ground. Consult the tree section for more specific information, also book parts dealing with ground.

When the student goes outdoors to sketch, he should not feel bound to the scene before him (unless he has been commissioned to record exactly what is there -- and even then, certain freedoms may be taken if they be judged to improve the work without apparent distortion to the facts). This will be said several times in this book. If one is in a wooded area, whole trees may be moved about, some may be deleted and new ones may be added. Change ground lines if necessary in order to improve the composition. Be a creator and not a mechanical man devoid of imagination!

A

B

1



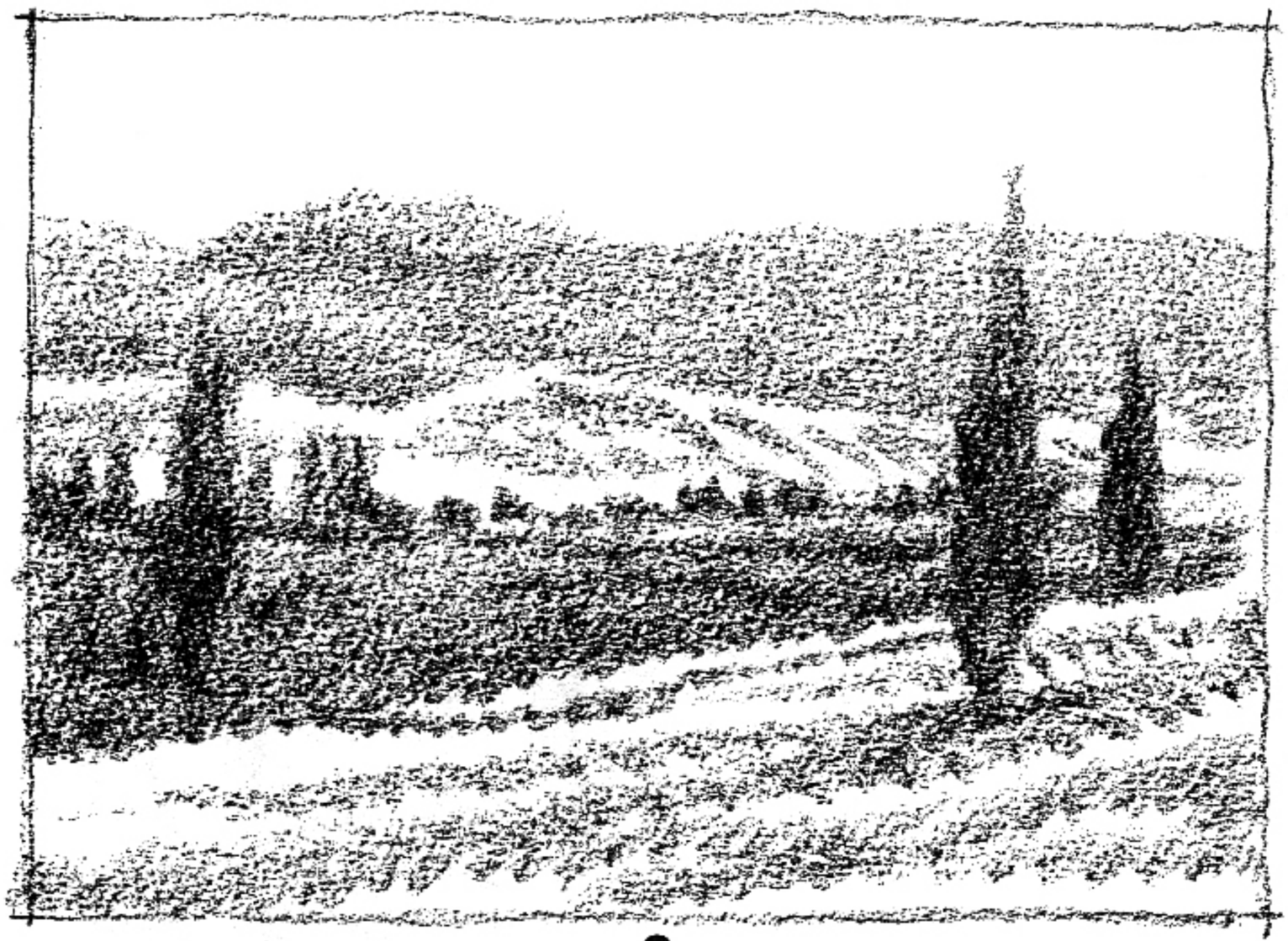
2

COMPREHENSION FACTORS IN A PICTURE

On page 11 the statement was made that "every picture has certain comprehension factors," that is, particular features which assist in understanding the picture's purpose. The "time element" in assimilating a composition was discussed prior to the entry of the eye into a picture. Then, once in the frame proper, the various courses the eye might take were called "follow-through." Now that we know the meaning of follow-through, we can better discuss these "comprehension factors." There is an interrelation of principles in good art, and well there should be. By acquainting ourselves with these principles as a family we will see how one supports the other.

Some pictures possess flash comprehension. Others possess delayed comprehension. Extended follow-through may make for delayed comprehension. That which is delayed -- or takes more of the "time element"-- is not necessarily bad. Well-ordered complexity can forever offer a challenge in the viewer's encounter with the picture. Of course, in one sense, there is a panoramic glimpse of any picture in a split second, just like you can look out an airplane window and see New York in an instant. But stay with the view awhile and the comprehension increases.

A drawing or painting may be so delightfully simple or uninvolved that it invites repeated looks. Each gaze is as rewarding as the first. Such a picture may be said to possess "flash comprehension." In sketch "A" at the top of the page the viewer instantly comprehends the subject. With sketch "B" this is not so, for B is A plus additional visual material. In this case fig. A is not necessarily intended to stand alone, nor is it presented as exemplary composition.



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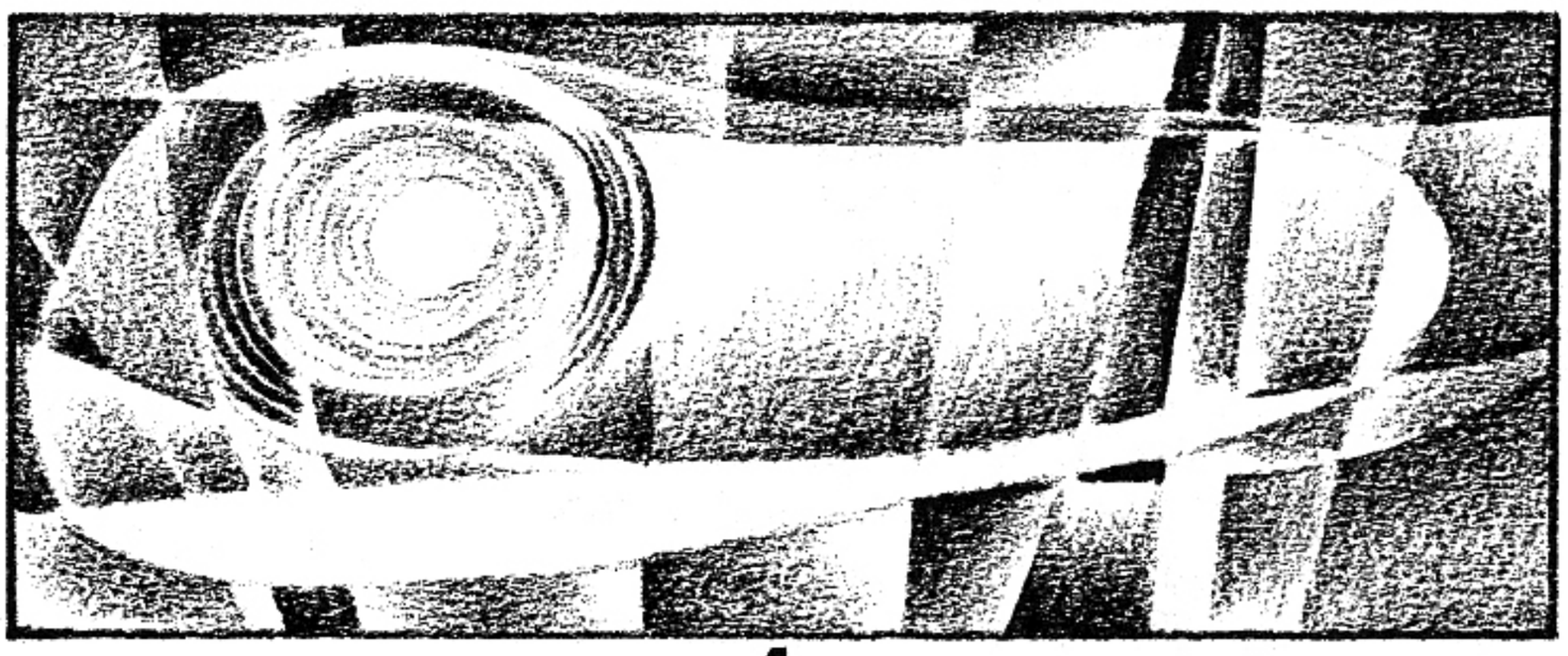


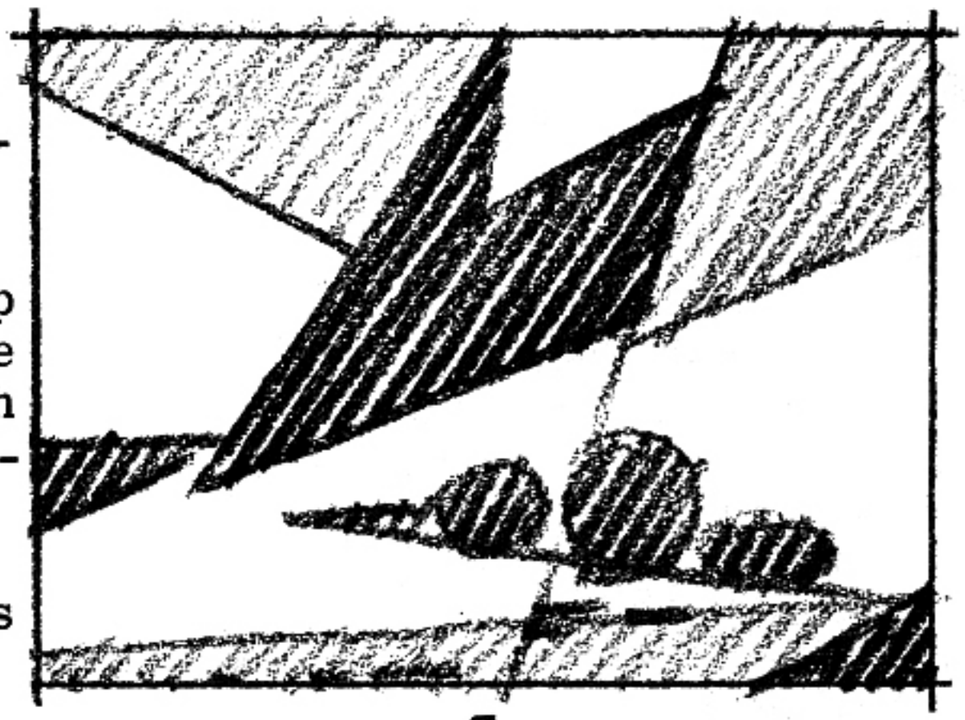
4

CO-ACTIVE FOLLOW-THROUGH

In fig. 1 across the page (p. 16), we have an example of co-active follow-through. In a sense there are two follow-throughs working together: one for the rocks making the "S" and another for the foliage making a "C" or, picking up the left tree trunk, making an "O." Both cooperate to make a pleasant travel experience through the entire scene. With all the elements working together, one may argue for a single follow-through.

Sometimes the darks may pursue one course and the lights another course as seen in the fig. 2 abstraction. This has certain similarities to the layout in fig. 1. It can be a helpful procedure to lay out a rough sketch of darks and lights showing the planned pattern to be followed in the final drawing. Fig. 5 at the right is a simplified breakdown of the dark and light scheme of fig. 6. Notice the interesting distribution of the darks, the middle tones and the lights. The final sketch (fig. 6) is rather exacting, possessing certain "delayed comprehension" factors because of the detail in the terrain.

Now we come to fig. 7. How would you rate it from the standpoint of comprehension? Do you grasp what is in the picture quickly? Most likely you would designate it as "flash comprehension." It has purposely been removed from being alongside fig. 3 on the opposite page. Both are of the same scene. Fig. 7 is highly simplified. But what is it that fig. 3 has that is lacking in fig. 7? Does not fig. 3 have but a few more trees, and those mere spots; and, doesn't fig. 3 have just more uneven terrain and that's all? This can illustrate the powers of the imagination. As simple as fig. 3 is, it still pleasantly invites delayed comprehension. The viewer wishes to walk around in the picture, for the imagination is stimulated by the simplest strokes of the pencil. At this point, let it be stressed: oftentimes the artist does not need to load his composition with precisely identifiable detail, for multiple changes of value can simulate detail which the imagination will supply. If you can arouse the imagination of your viewer, you have awakened him to a greater appreciation of your work, for, in a very real way, he has become a participant and not just a spectator. This is one difference between good art and poor art. To draw or paint like a camera exclusively is not good art policy. The camera spells everything out to the last detail and makes for lazy viewing. A distinct mark of success in most exceptional works of art is the kindling of the imagination in the mind of the beholder.



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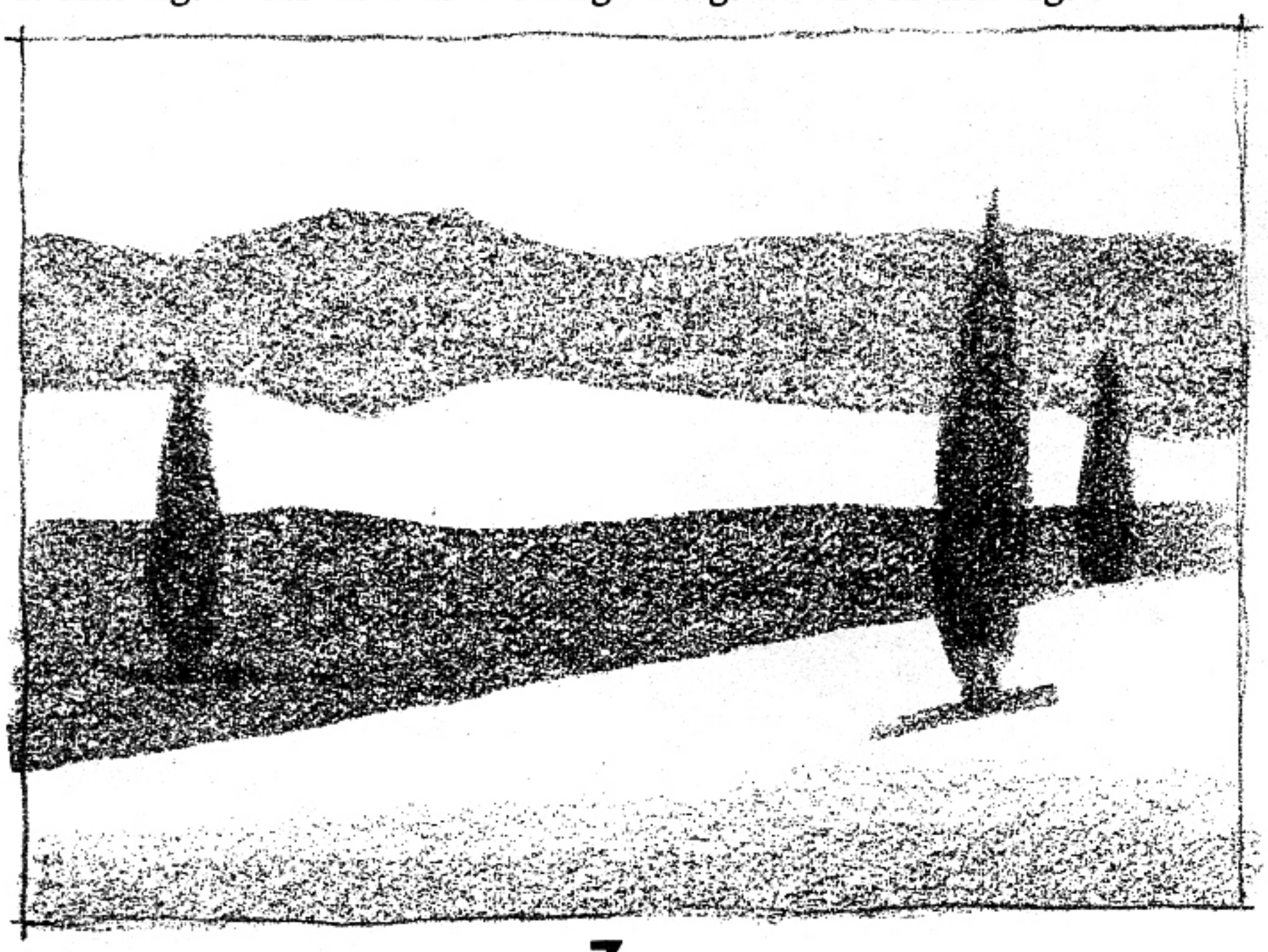


7

Lest someone might think the foregoing is striking out at the severely plain concept in favor of the multistroked, this is not so. However, in this instance, fig. 7 lacks luster; whereas fig. 3 on the opposite page possesses color without being in color. The stepbacks in fig. 3 give it great depth. Fig. 7 is flat and the horizontal strips are somewhat monotonously the same in area. On future pages we'll present examples of the severely plain treatment which will be more pleasing to the eye.

EXPERIMENT IN COMPREHENSION

Without turning the page one way or the other, please read until you are told to do so. You, as the reader, may have wondered why we bypassed any discussion at all concerning a particular illustration on page 16. If you are taking the pages in sequence, you read by and around this abstract scene. Do you recall what it was about? Whether you do or not, try the following: turn back to page 16 and glance quickly at fig. 4, then look away or close your eyes and ask yourself to describe it. What did you gain through "flash comprehension?"

There were only three things in the picture: the sun, a cloud outline and a rather simple horizon line. The story was told by means of a pattern of space divisions thoughtfully treated in different values.

You may have decided it was the moon rather than the sun, or perhaps a bright light or (somewhat facetiously) even the yoke of an egg. If the drawing had been entitled, "Sun at Midday" or "Moon at Midnight," then you would have gone along with the designation. Or, if the picture had been developed in blues, night would have prevailed; or in yellows, day may have been obvious. But if -- and here is one of the basic reasons for this book -- the student learns to work out an idea in dark and light, then he can much more safely work in color. In fact, the ability to draw well in gradations of black and white will do more to prepare and to insure the student of success in color than anything else in the world.

Many of our best art critics and collectors would much rather have this fig. 4 in color hanging on their wall than a literal, realistic painting of the same subject matter. Abstraction has a place, and every art student should engage in its study and practice, at least part of the time. At intervals in this book various ways and approaches to abstract drawing of scenery will be investigated. The reason for fig. 4's inclusion here: it is an example of taking an elementary subject and handling it abstractly for "delayed comprehension."

EMOTIONAL RESPONSE

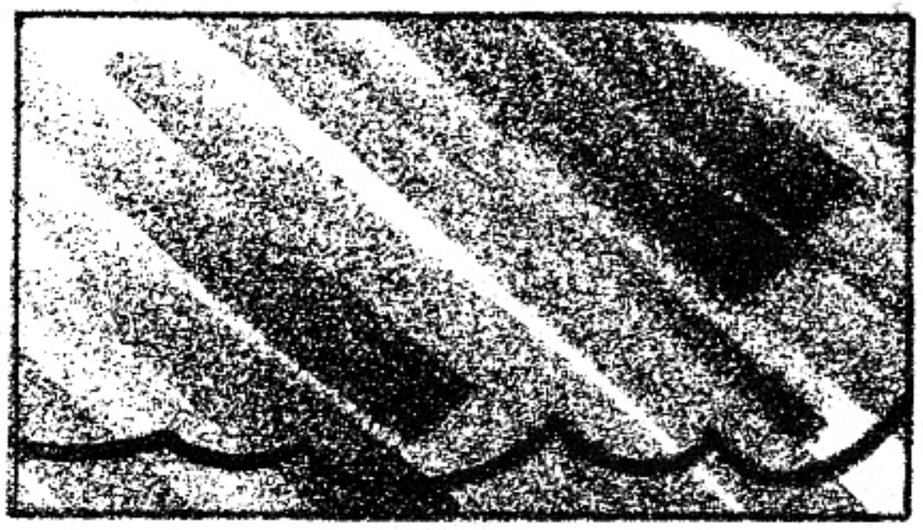
1

We've talked about "delayed" & "flash" comprehension. Are there other factors that enter into the understanding of a picture's purpose which do not involve the time element? We now come to the emotional responses on the part of the viewer. Surely not everyone will react the same before a given picture, just as he will not have identical reactions with another in reading a poem or in seeing a play. Yet the composer of the work seeks to set the scene and he hopes for a special kind of response. This becomes a part of the total comprehension problem in scenery drawing and painting.

2

Scenery is amoral. That is, by itself, it is seldom intended to teach ethics or press for moral judgments. It is, quite simply stated, a record of some place out-of-doors (generally landscapes or seascapes) which is real or imagined.

When confronted with a picture, the experience may accomplish more than might be expected. Just the strokes of a pencil may incline the feelings toward: quiet, repose and rest (fig. 1); excitement, disturbance or restlessness (fig. 2); or force, energy and power (fig. 3). So then the method of handling the media itself may prove a comprehension factor. Thus we are assisted in understanding what the artist is attempting to say by the direction, intensity and quality of his strokes or sweeps from his instrument. The three illustrations presented here are but a few of the possible examples of penciling which are storytelling without being explicit scenes. These three quick sketches are more descriptive of atmospheric conditions than they are of the physical properties to be found in scenery. The impressions of a pencil, piece of chalk, brush, etc., are much like the impres-



3

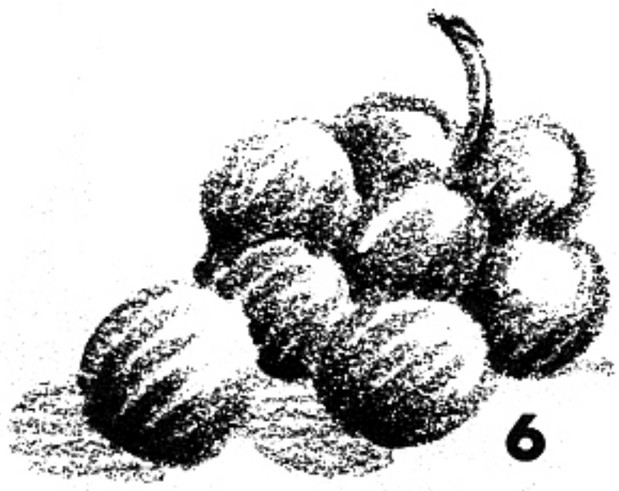
sions of spoken words. Transpose the strokes in figs. 1, 2 & 3 to words. The words of fig. 1 would be smoothly spoken, tranquil and reassuring; the words of fig. 2 would be uneven, erratic and explosive; the words of fig. 3 would be forceful, demanding and unrelenting. The following could be a partial record of a person engaged in conversation with the words changed to strokes or movements of an art tool:

4

In fig. 4 above it is evident where the speaker has raised or lowered his voice and slowed or quickened his speech. Similarly, accents and recessions of line may suggest storytelling in a picture.

To say that a particular stroke always represents the same feeling or texture in a drawing would be in error. If that were true, then our delineation would be pathetically limited; for, even though there are scores of strokes varying in pressure: , differing in width: , and unalike in shape: ; there are not millions of them, and there are many millions of different materials and objects in the world. Therefore, we must rely on identities as well as media application in order to get the message across. To illustrate: following are three entirely different things with completely different textured surfaces; yet an almost identical type of pencil stroke has been used to portray the flower (fig. 5), the grapes (fig. 6), and the rock (fig. 7). One feels these surfaces because of what they are and not so much because of the stroke used:

5



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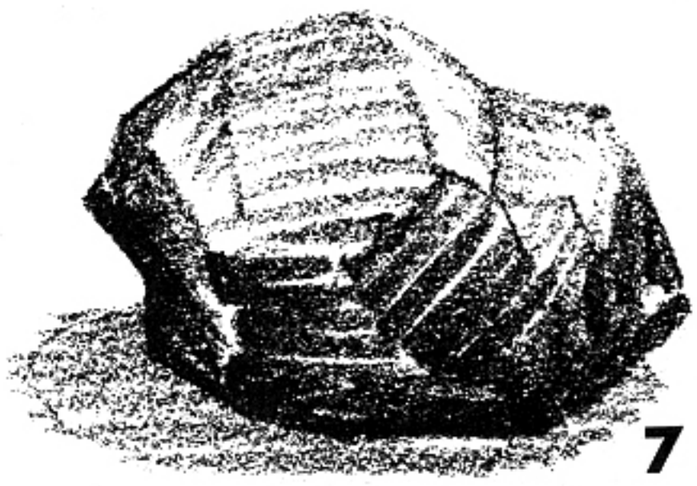
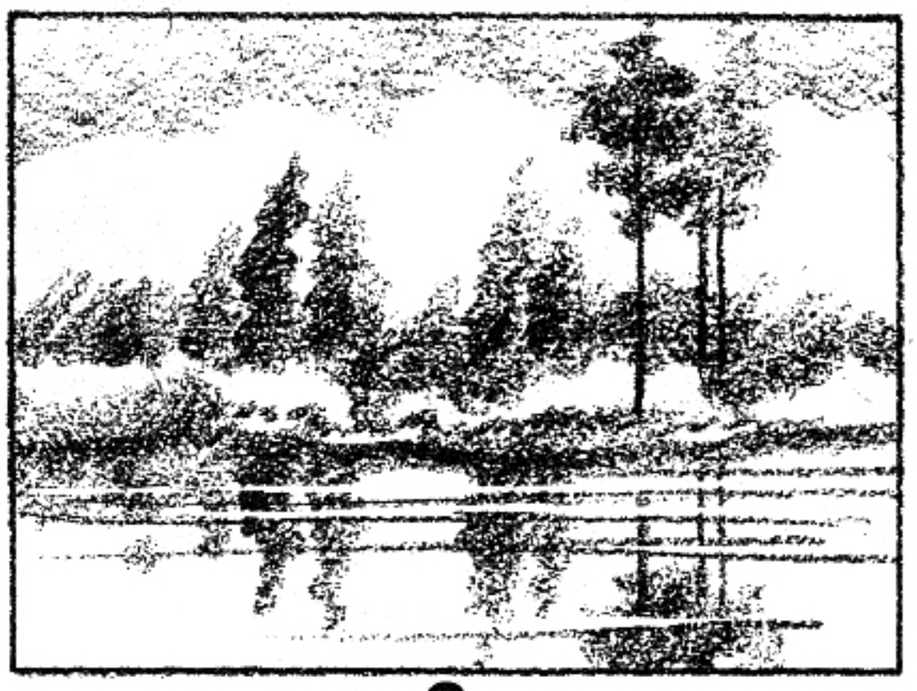


7

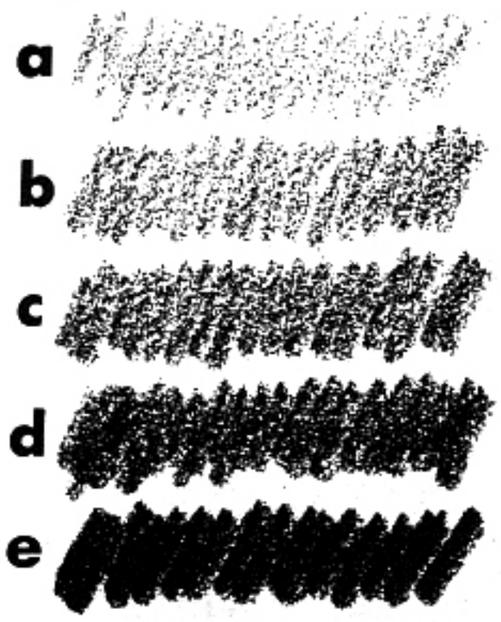
Staying with a rather coarse pencil treatment, and to illustrate the matter of pencil pressure, take a look at fig. 8. The fragile foam of the waves is as different as can be from the unyielding structure of the rocks. So we've lightened the pencil pressure for the water and foam and heavied it up for the rocks. We have not depended upon differing width of line so much (sketch done with an 1/8" lead 6B pencil on an ordinary sketch pad), but we have made the lines unalike in shape. Most of the water lines are curved. Most of the rock lines are straight. You can hear the roar in fig. 8. You can feel the quiet in fig. 9. The stately verticals and the peaceful horizontals vary considerably from the harsh angles and rollicking curves seen in fig. 8. Later, reference will be made to the problems involved in drawing water, rocks and trees in step-by-step procedures. Right now we need to think about the expectations in contacting the paper with the pencil itself. Charcoal, chalk, crayon, pen & ink -- in fact, all drawing will come much easier if the student studies thoroughly the proper handling of a pencil. The marks structuring the rocks in fig. 8 are made primarily by lifting the pencil for independent strokes; whereas the foliage of the trees in fig. 9 is made by leaving the pencil in more or less continuous contact with the paper.

8



9

SKETCH PAD

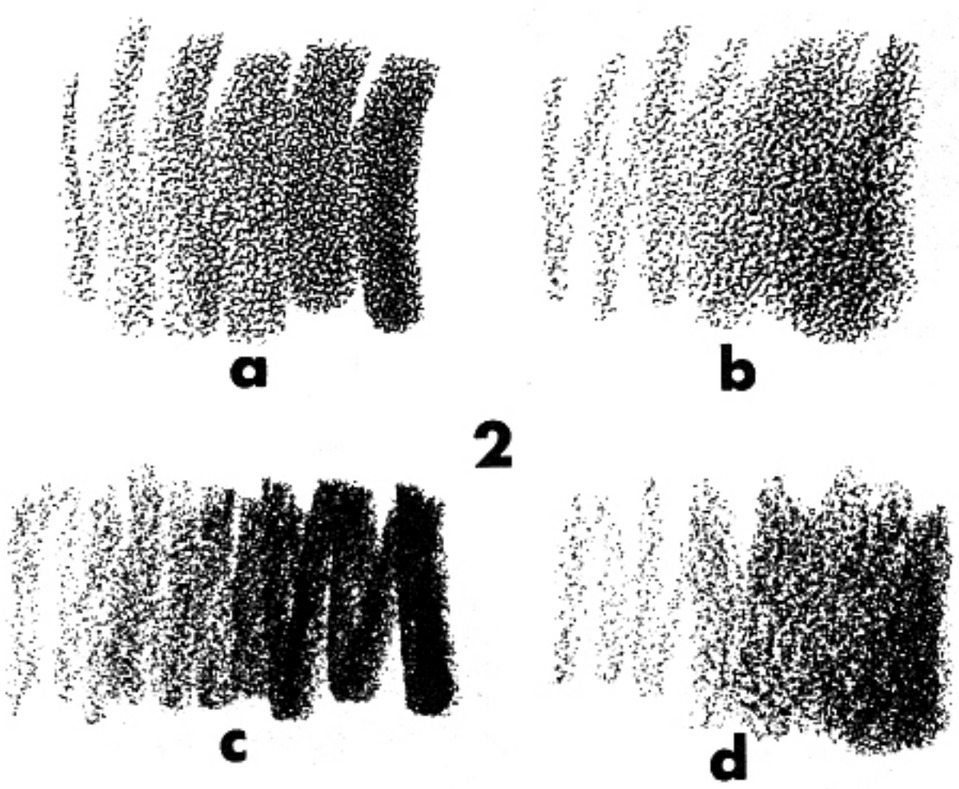


1

PENCILS AND PAPERS

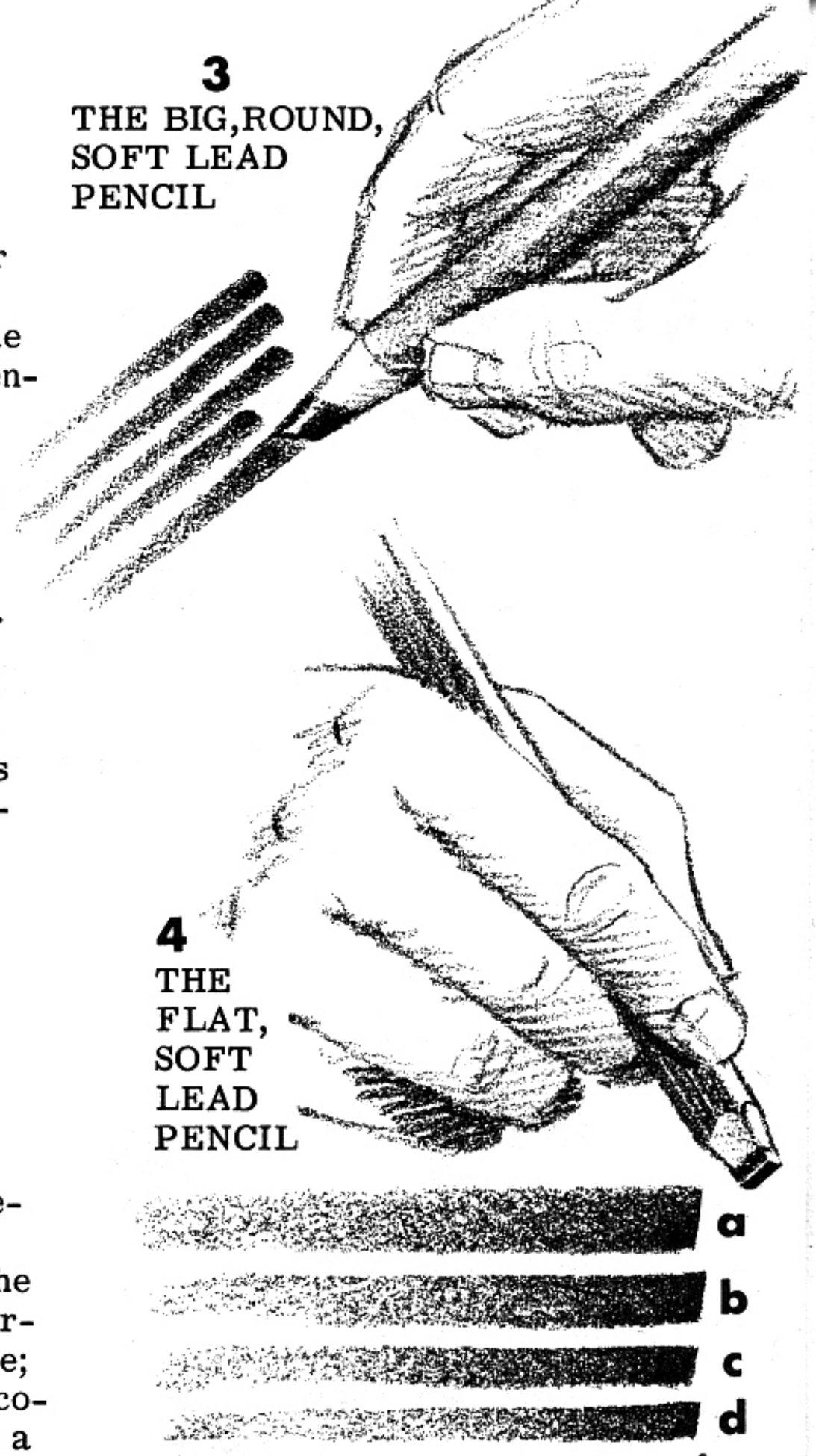
Up to this point, little has been said about drawing instruments or materials. The reason for this is that any one of a dozen available "sketch pads," a couple of soft pencils, and a "kneaded" eraser will get the student into not only the business of learning basic principles of scenery drawing, but also into making completed scenes ready for hanging or reproduction. In thumbing through this book, the inclination may be to give early attention to these two pages, and that's all right, except that the beginning artist is likely to stock up on papers of many varieties and textures. This is not only unnecessary but is ill-advisable. The secret of good scenery drawing is not in a wealth of materials. Later, experimentation can be upon the more unusual surfaces.

The several gradations of fig. 1 were done on an ordinary sketch pad. Value "a" is about as light as you dare go, and "e" is about as dark as you can go. It is evident to the eye that the three steps in between link the light and the dark quite well. The values "a" through "e" were done by simply varying the pressure of the pencil point. There are two ways of getting a desired value: one, by varying the pressure of the point on a virgin surface, and two, by going over and over the same area with more than one stroke. The value difference of "a" in fig. 2 below is obtained by pressure alone; "b" is done by a repeated play of strokes (both are on coquille board). The "c" and "d" swatches were done on a regular sketch pad: "c" by changing pressure and "d" by back and forth strokes on the same area. In the average pencil sketch of a scene, both methods will likely be used, separately and in combination.



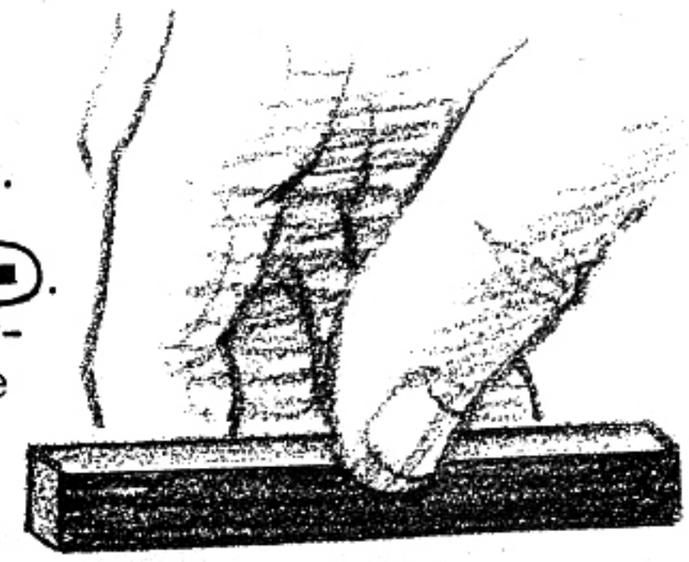
2

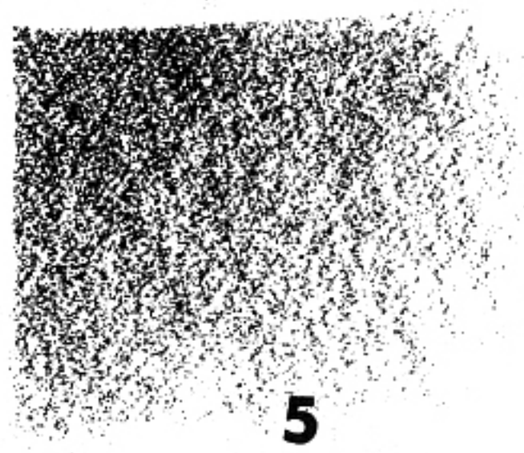
The graphite or lead in a pencil may be of several shapes. Cross sections would reveal these in various sizes: ⊙ ▣ ▬. Also, the leads may be of different grades, ranging from H, the hards, to B, the softs. The square and flat leads cannot be sharpened in a round sharpener but require a razor blade or knife. The graphite stick of fig. 5 can be broken in two and used to cover less area. Notice how all the strokes in figs. 3, 4 & 5 are "feathered" from light to dark by varying pressure. All were done on a sketch pad. Architects use the harder leads for drafting. Freehand sketching is best done with leads ranging from 2B to 8B. 6B's are highly recommended. Like numbers differ in quality and performance depending on the manufacturer. Get good pencils.



3
THE BIG, ROUND, SOFT LEAD PENCIL

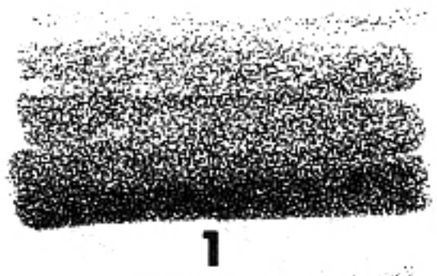
4
THE FLAT, SOFT LEAD PENCIL





5
THE SOFT LEAD STICK

COQUILLE BOARDS



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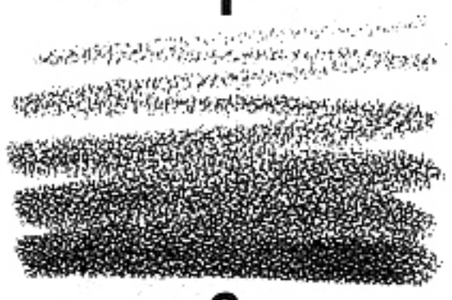

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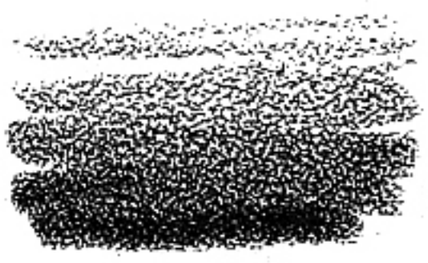
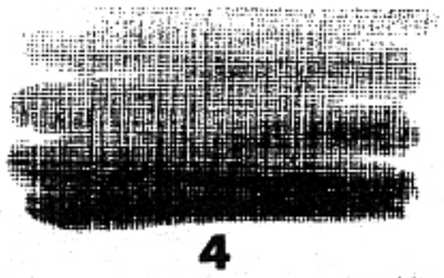


3

LINEN & CANVAS PAPERS



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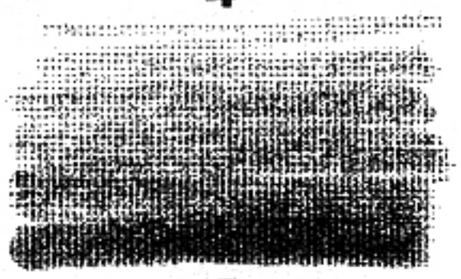

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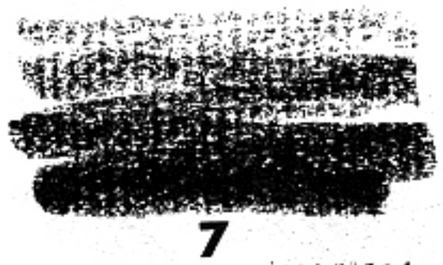
6

CHARCOAL & RIBBED PAPERS



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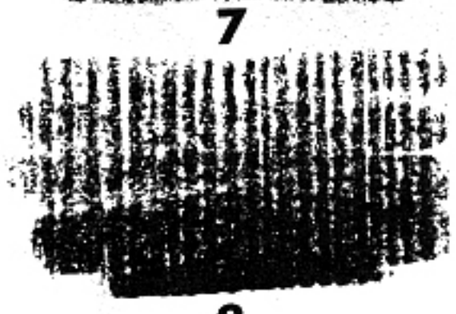

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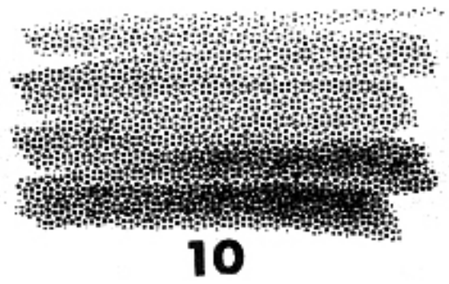
9

PEBBLED PAPERS



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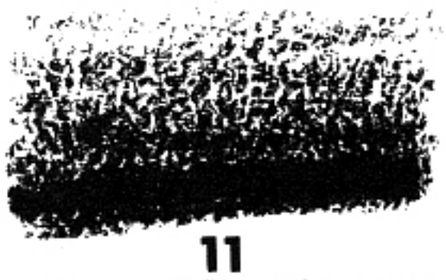

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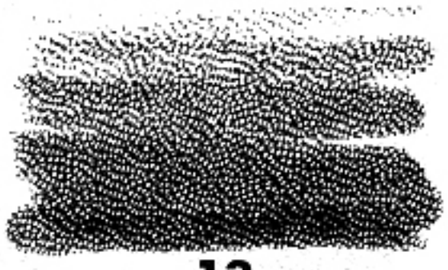
12

PITTED PAPERS



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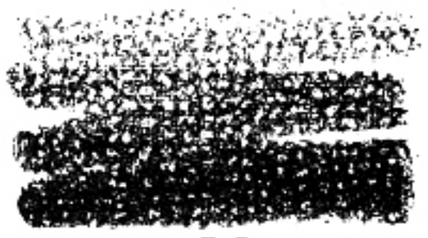


14

15

BONDS & CLAY-COATED PAPERS

16

17

18

COARSE WATER-COLOR PAPERS

19

20

21

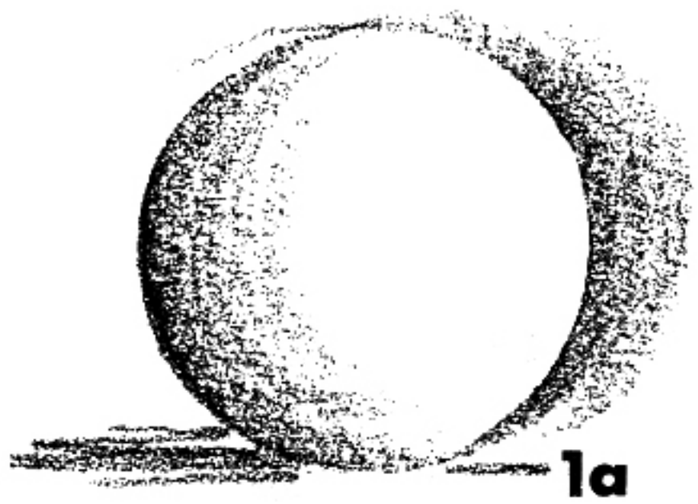
Less money may be spent on materials for successful scenery sketching than on equipment for nearly any other type of art. So, by comparison, it is not burdensome to secure what is needed. Most of the drawings in this book were done on sketch pads moderately priced. It is well to keep in mind that the sheet upon which the drawing is being developed should have at least several sheets behind it for cushioning, that is, for sketch pad work. For general, all-round sketching a good sketch pad is hard to beat.

However, a discussion on various papers is in order. All the swatches on this page were done with a large 6B round pencil (with the exception of No. 18 which is a hard lead on a clay-coated paper). Drawings done on the coquille boards reproduce beautifully if engravings are to be made -- especially for considerable reduction in size. Actually, all pencil drawing lends itself to good reproduction.

The linen and canvas papers are more difficult to handle for the beginner. The charcoal papers take the pencil well if a coarser technique is wanted (the grain is turned vertically in swatch No. 7 and horizontally in swatch No. 9). Pebbled papers invite "clogging" of values as the pebbles are knocked down by pencil pressure, but they still may be used quite effectively. Pitted papers reproduce well because of the white flecks which remain in all but the complete blacks. Regular bonds take the pencil fairly well but not as good as the sketch pad. Some pencil artists use clay-coated papers exclusively. They are expensive. Hard pencils (the H's) may be used on the clay coat which bites into the lead; the clay coat has a fine, sharp tooth.

Watercolor papers may be used for novel effects, but they are not made specifically for pencil. One factor which can govern the kind of paper chosen is the overall size of the drawing. Very coarse papers seldom should be used for small drawings. Felt-surfaced papers are not good for pencil, but they work well for pastel and soft chalk. The simple sketch of the rock formations on the right was done on a sketch pad using a blunted 6B pencil.

22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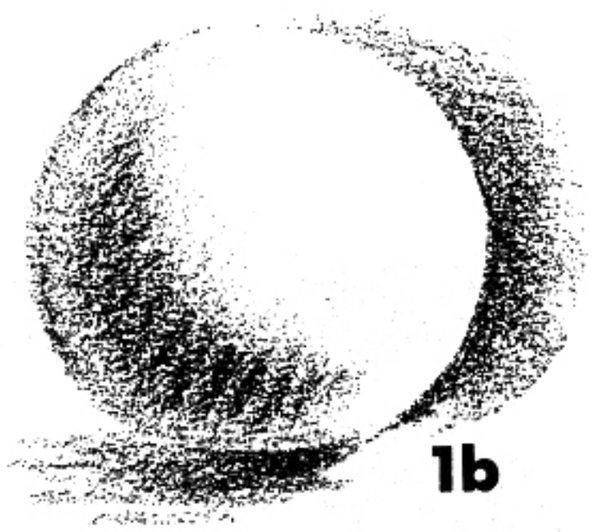
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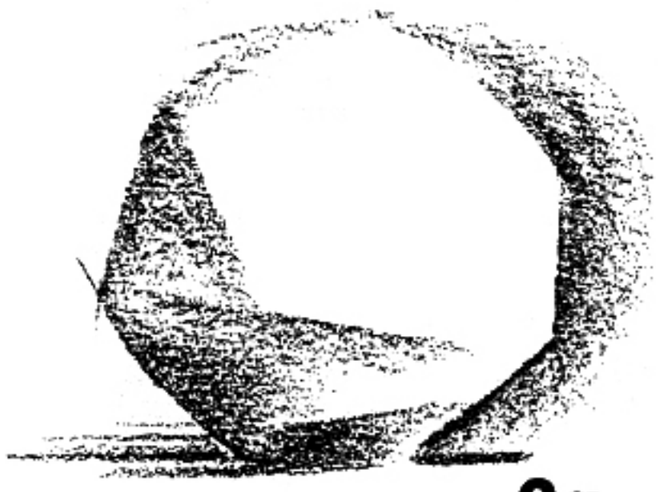
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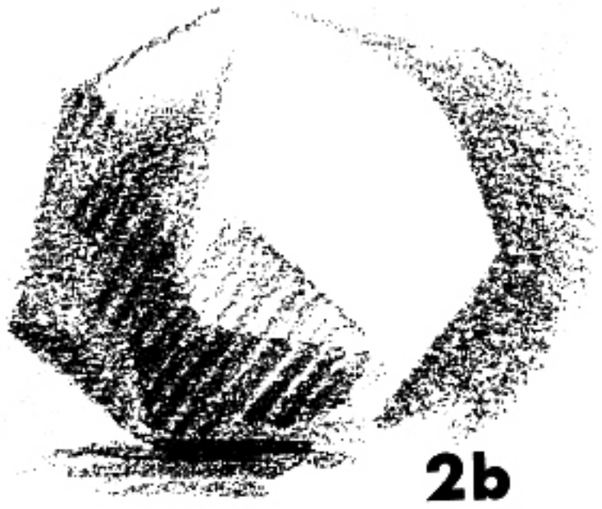
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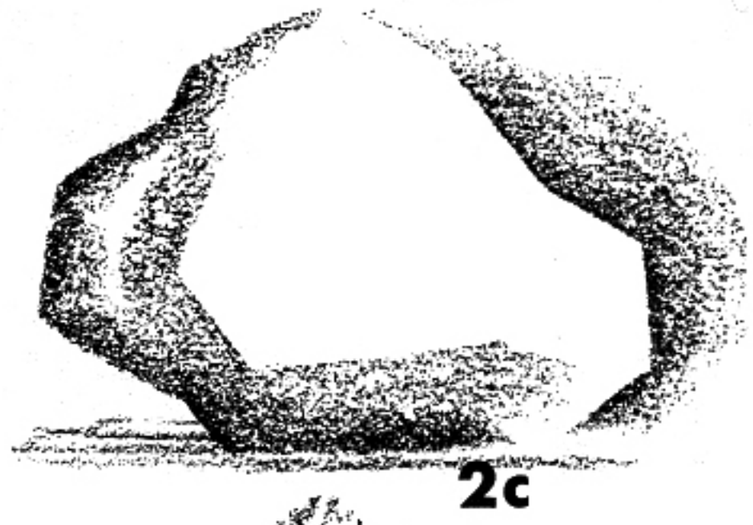
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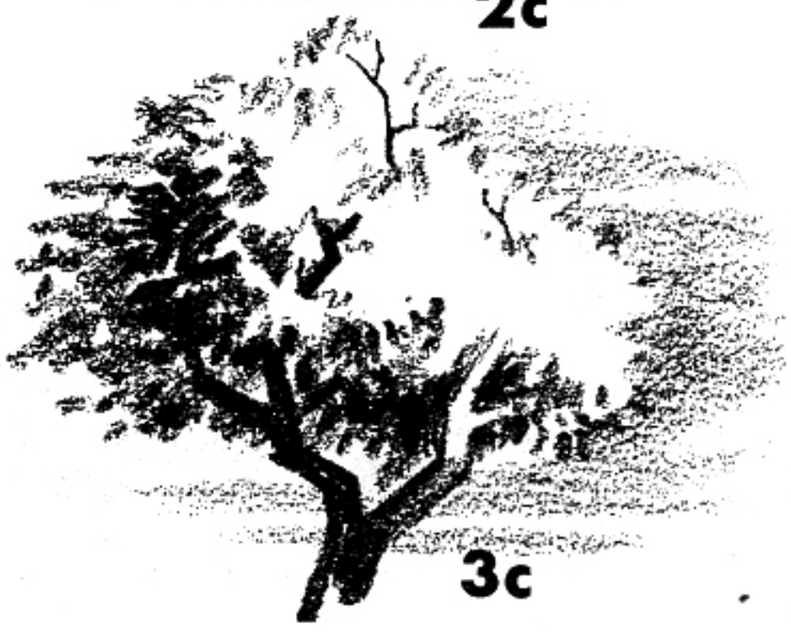
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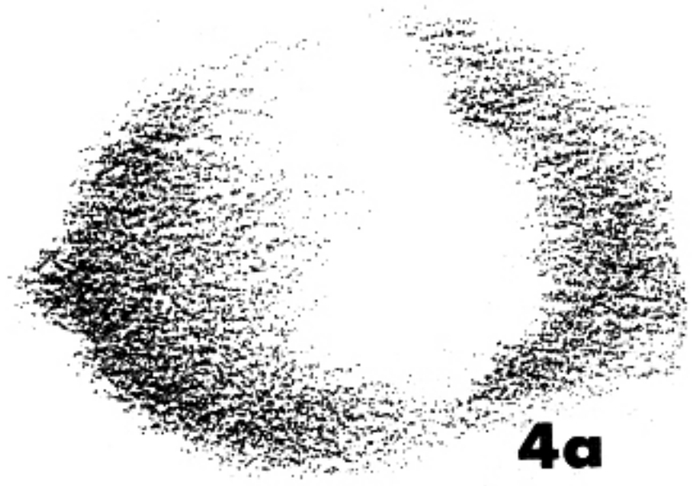
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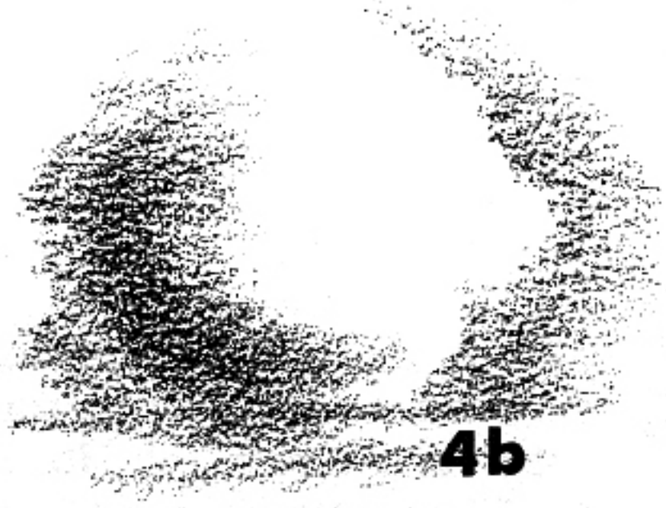
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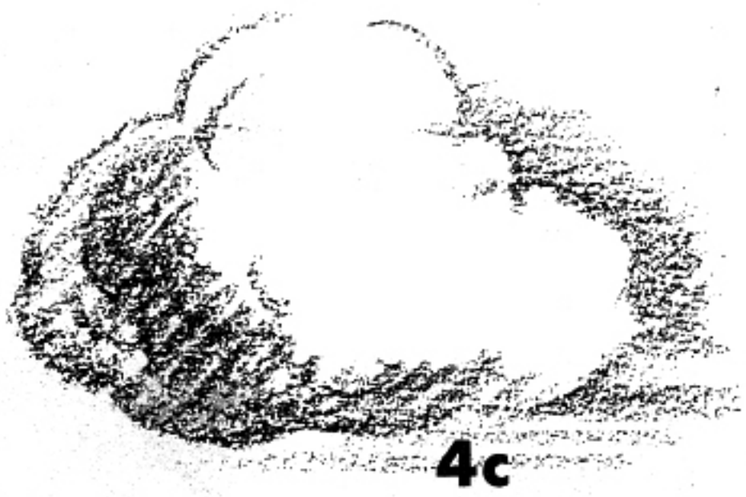

4c

THE IMPORTANCE OF FORM

The artist places few things on his receiving surface which he hopes will look flat (some abstract impressions excepted, or perhaps a flat background wall). Since everything before us has form, even the invisible atom; and since the scenic artist seeks to transport us to his scene, it is well for the student to have a perpetual interest in form. "Form" refers to the outward shape of a body of material of some kind. One cannot draw long without attempting to portray form.

If the student is far enough along to experiment with scenic drawing, very likely he has already drawn cubes, spheres, cylinders, cones and other still-life shapes. For our purpose here we choose the sphere or ball as a base.

Our source of light is from the right in all the above sketches. The light (right) side is backed up by dark, which is often done in drawing and painting, though sometimes more imperceptibly in scenic work than in portraiture and still-life. Even so, it is a practice which may enrich values and color in a subtle way, besides making things look truly dimensional.

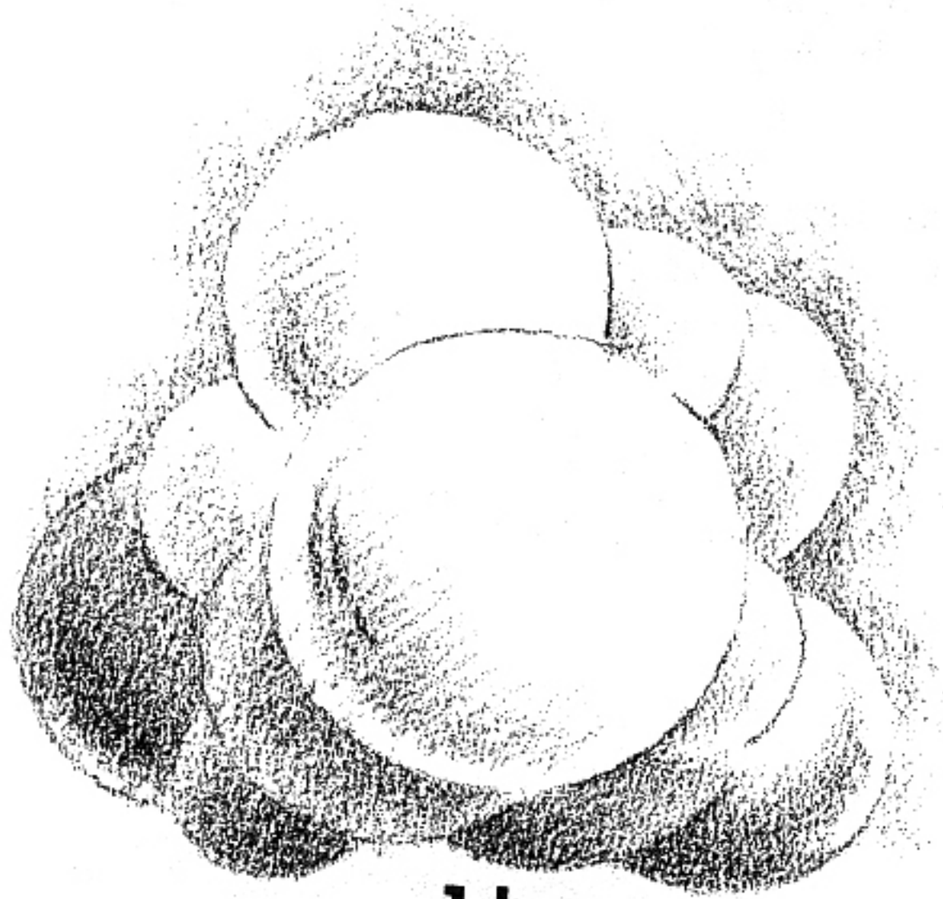
As one can see, all the 2's are rocks, all the 3's are trees or foliage, and all the 4's are clouds or gaseous masses. All have shape and form, and all are used in scenery. In the "a" series we have turned the sphere to rock (2a) by incorporating planes and angles. In 3a the sphere is a bush-like form and in 4a, a cloud. True sphere-like forms tend to look unnatural and mechanical in scenery, but many forms

would tend toward the spherical if all the edges and protrusions were eliminated.

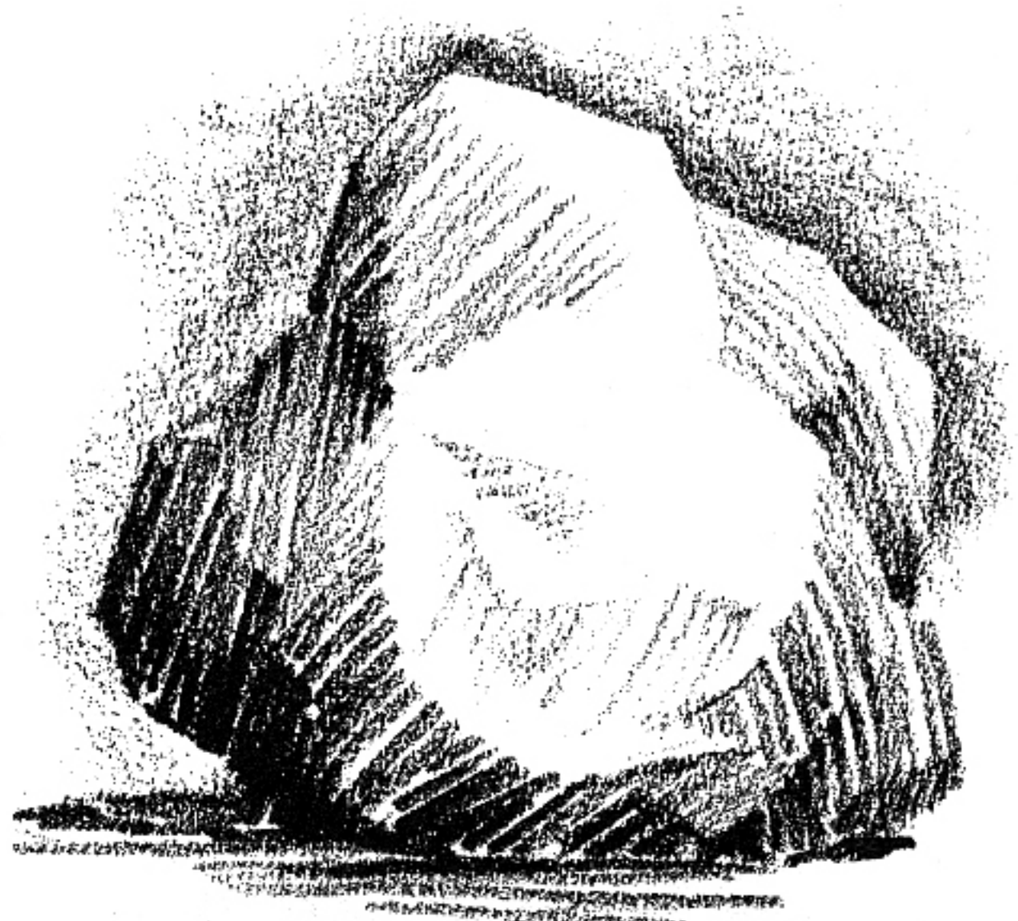
In the "b" series we have reflected light on the shadow side. Notice where the shadow is not so intense at the extreme left. Reflected light comes from another surface somewhere which is reflecting a measure of light. A similar effect is sometimes caused by a sub-light in addition to the main light. At any rate, it produces a half-moon of darkest shadow in all the "b" sketches.

In the "c" series, irregular forms are used such as might be found in a potato (1c). The rock (2c) has planes and angles; although all rocks are not so structured, it does make them look hard. The tree (3c) still has form, as does the cloud. Too many students do not think of the mass of leaves on a tree as having form, and consequently their trees look flat and unlifelike.

Our aim is to grasp the meaning of solidity as it relates to so much of our subject material. If a thing has bulk and thickness, then light and shade may be manipulated to verify these characteristics. Don't always be at the mercy of actual light. Let it serve you, for it can, and oftentimes you will choose to faithfully follow it all the way. In some parts of your picture you may wish to play up or play down that which you deem important or unimportant. Too, on an overcast day, you may have to model some parts with the light and shade "held in your hand."

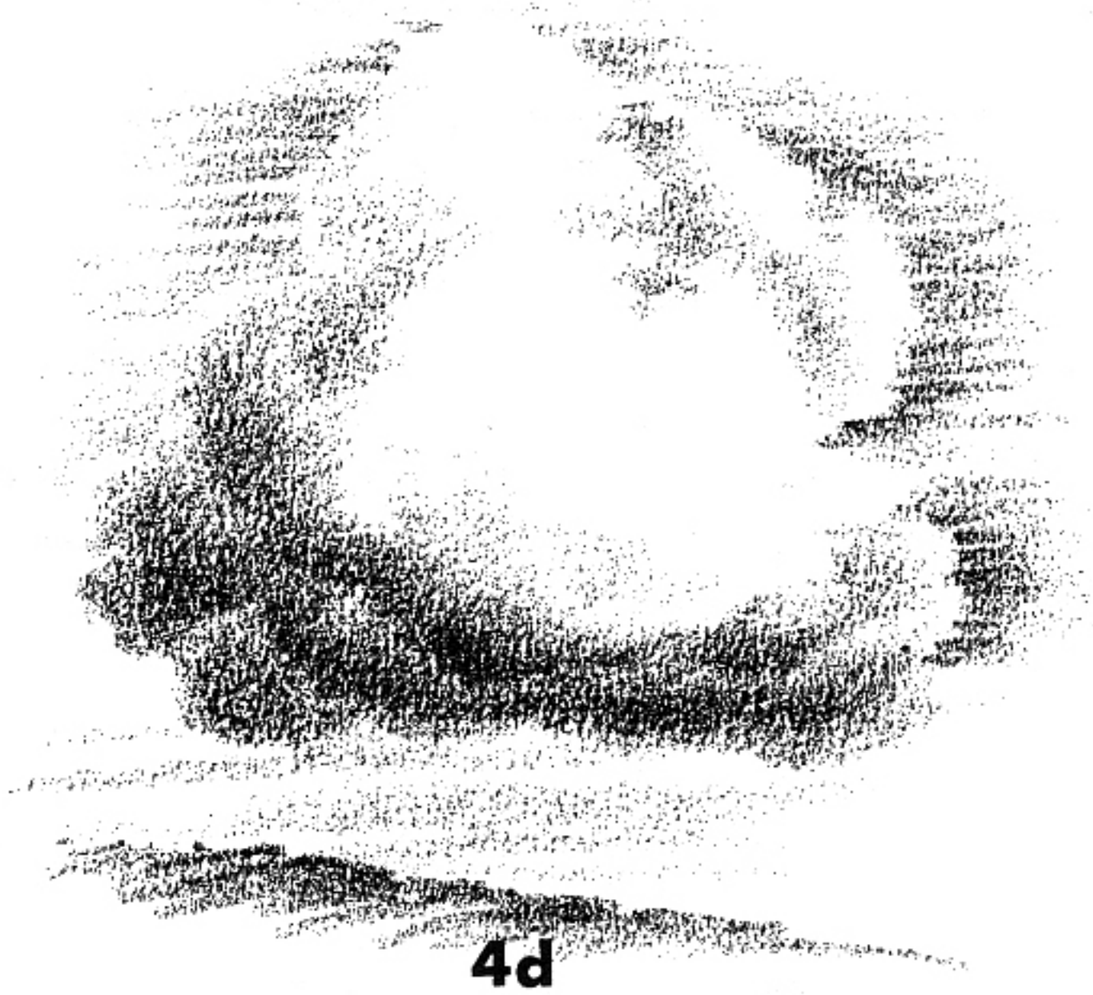


1d



2d

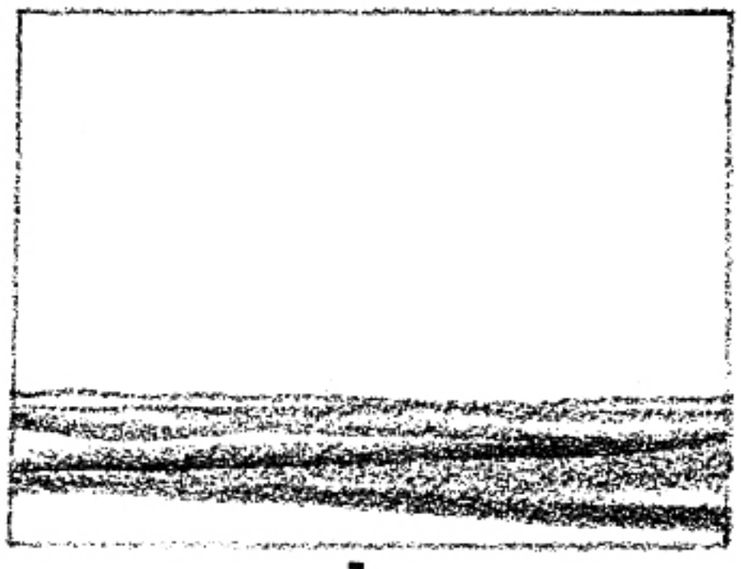
3d



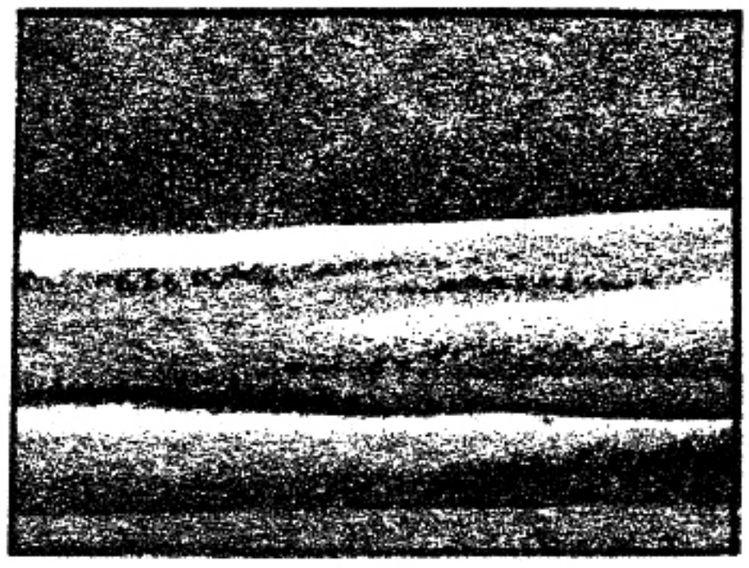
4d

In the "d" series above, the spheres have been multiplied: first in the balloons (1d) which positioning has been duplicated in the rock, tree and cloud. The central and foremost balloon could be moved left or right. Anyway, part of your rock, tree or cloud should look closer to you than the rest, thus a feeling of solidity is maintained.

BASE LINES OF A PICTURE



1



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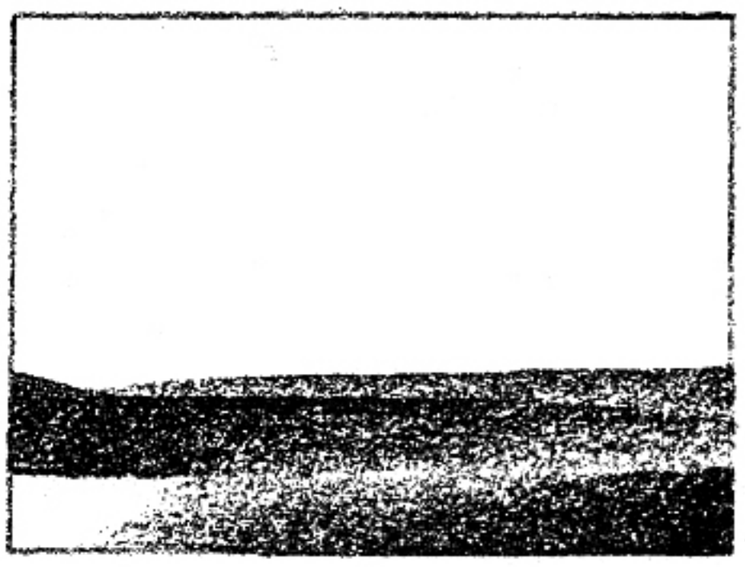
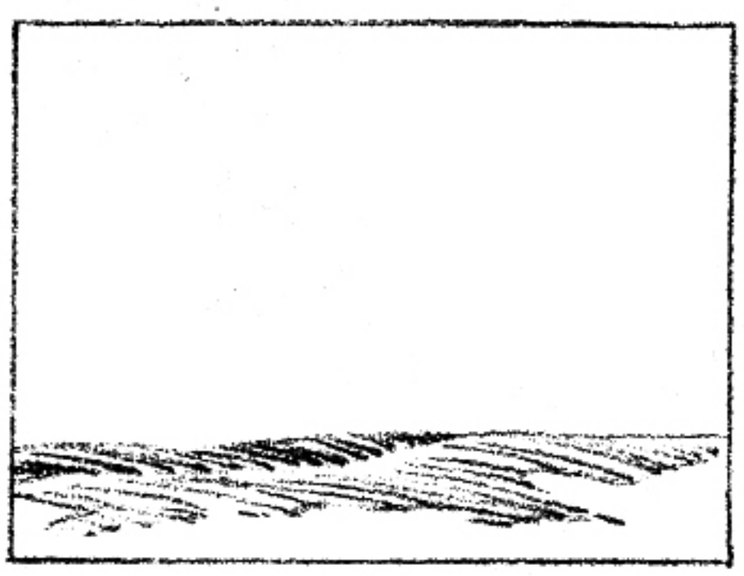


3

The sketches on this page are not intended to stand alone. They are presented to illustrate a point. When the student looks upon a scene, the whole of it may cause some bewilderment as he picks up his pencil. Though the whole should be considered at the outset, and even lightly indicated on the paper before detail of any kind is recorded, it still is well to ponder the parts separately.

As the base of a house demands early attention in the building, so the base of a picture should have certain precedence also. In fact, in the mind's eye, it is good to concentrate on all the base lines, ruling out other visual material: trees, fences, rocks of any size, anything that sticks up vertically, also sky properties.

There are not many instances where even the flattest plains are "floor" flat. The beginner may imagine an area of plain to be all one color. Such is seldom the case. Take to the field and examine the so-called flat stretches. Between the viewer and the horizon line there are doubtless many changes and degrees of "flatness." One strip lies upon the other like ribbons slightly askew. Figs. 1, 2 & 3 may be representative of what one will see.



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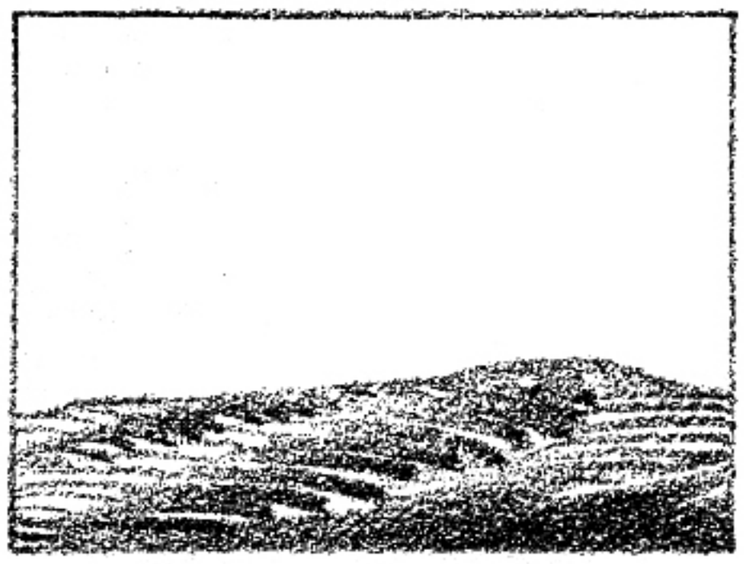

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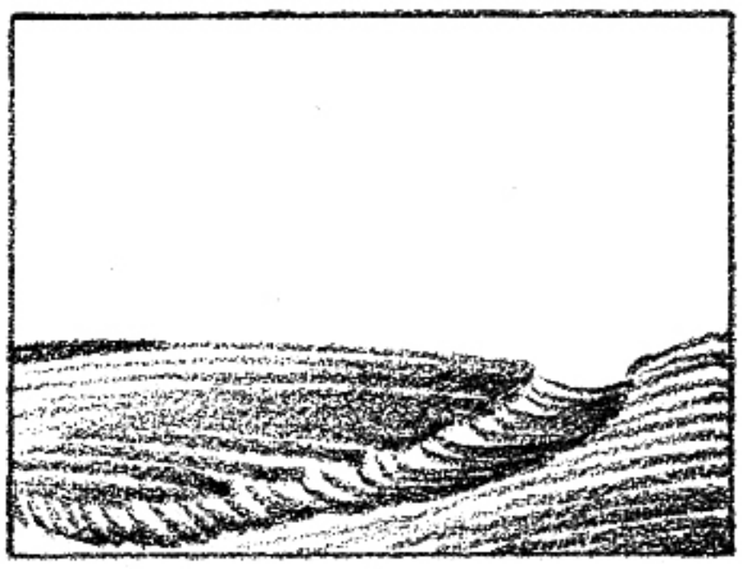
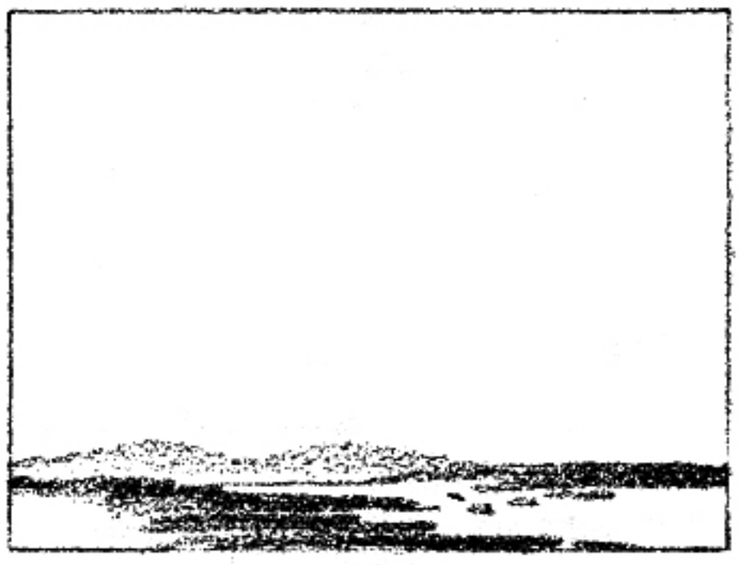


6

At strategic places on these base lines prominent projections of all kinds could occur. For now, however, our attention is on the ground itself or that which cleaves so close to the ground as to be regarded as part of it. What can cause these low-lying variations noticeable to the discerning artist? One cause is difference in soil color and texture. Rarely is there any appreciable expanse of ground without some differences in this respect. Observe the several values in the earth suggested in figs. 1 through 6. This could be done in a thousand ways.

Ground contour is another factor and the way light and shadow play upon it. This could be the reason for the variances in all the above sketches. Grass alone can be responsible: its kind, its height or the way the wind hits it. Fig. 7: grassy streaks on barren soil. Fig. 8: grass clumps at intervals. Fig. 9: tall grass in close proximity.



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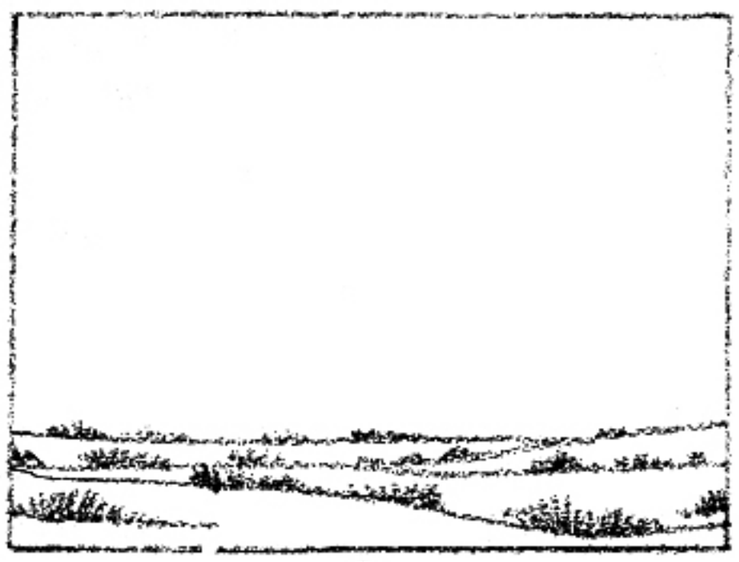

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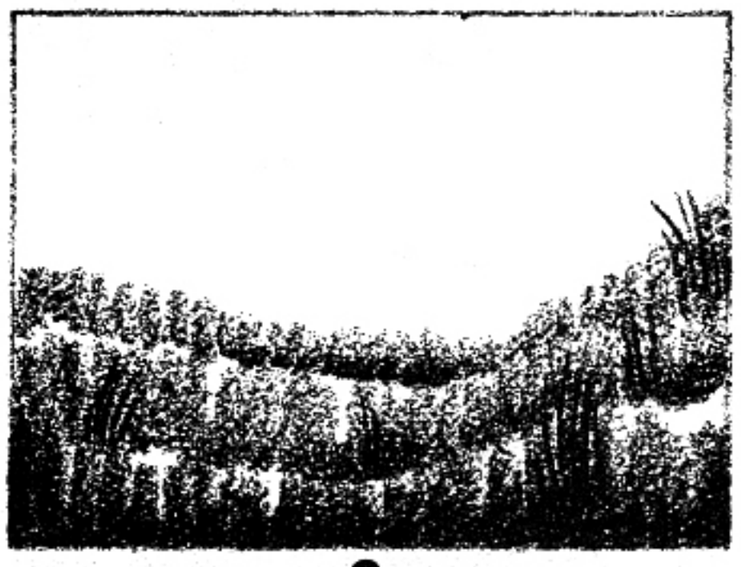
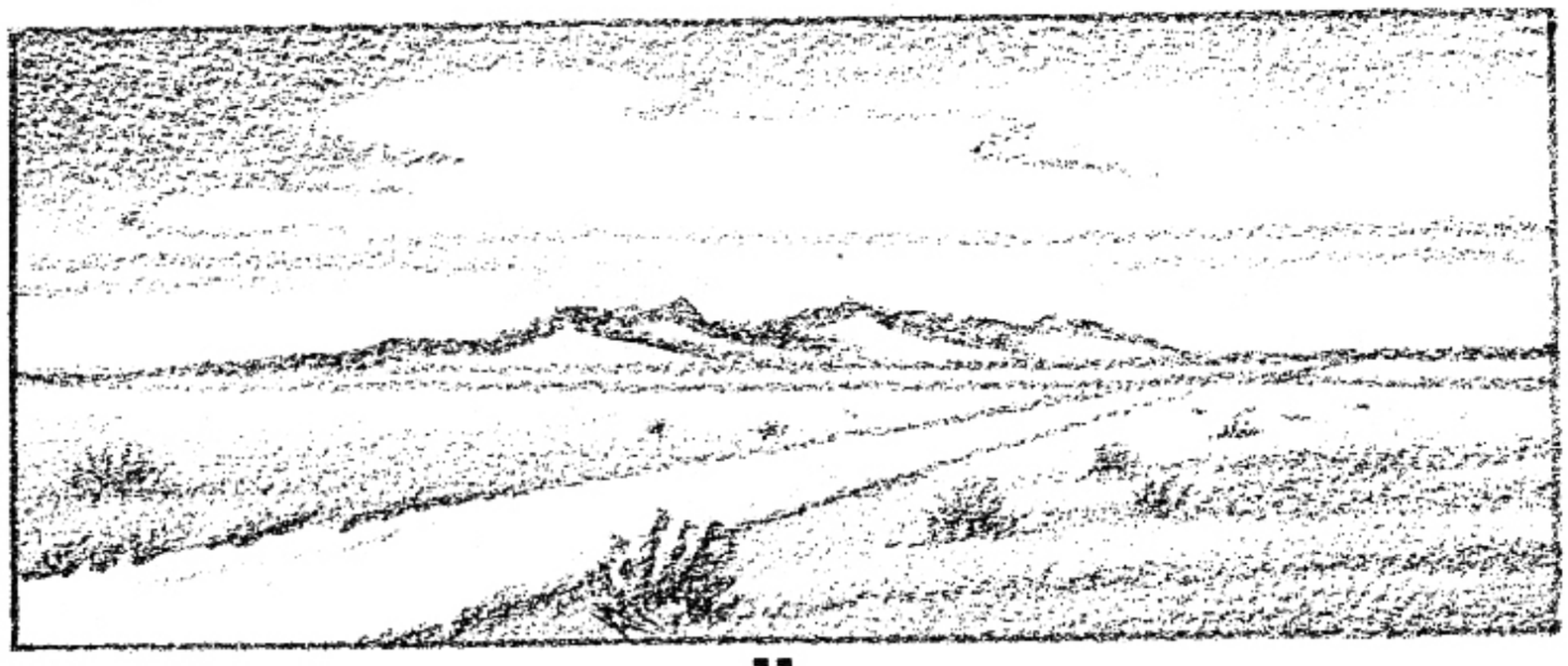


9

GROUND VALUE VARIANCES

In the drawing at the right are a dozen or so "close-to-earth variations"-- or indeed they are on the earth itself. Any one of these could be a rooting place for one or more trees. Or they could be a jutting out place for sizeable rocks, bushes, hedges, posts, etc. Let's say a large, dead tree had been placed in the picture (fig. 10) left or right. Some of these land strips or surface variations would run behind the trunk or barren branches. The old tree would doubtless be the main object of interest or focal point.

10



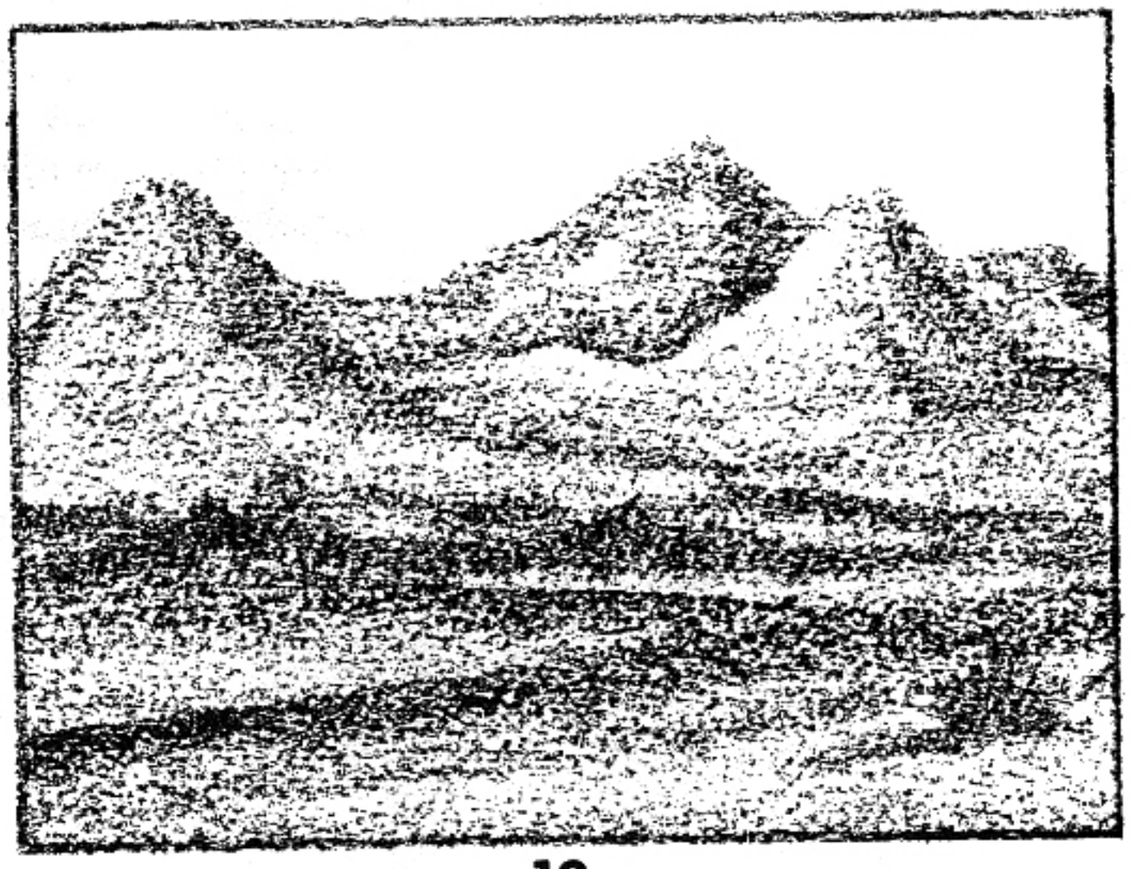
11

Gentle rises and falls abound on "level" ground. Even mountain scenes are afforded pleasant relief by contrasting basins or plateaus which possess the characteristics described on these two pages. At left is a lonely road on a desert flat. The mountain range in the far distance is magnified by the scene's foreparts: mere suggestions of value variances.

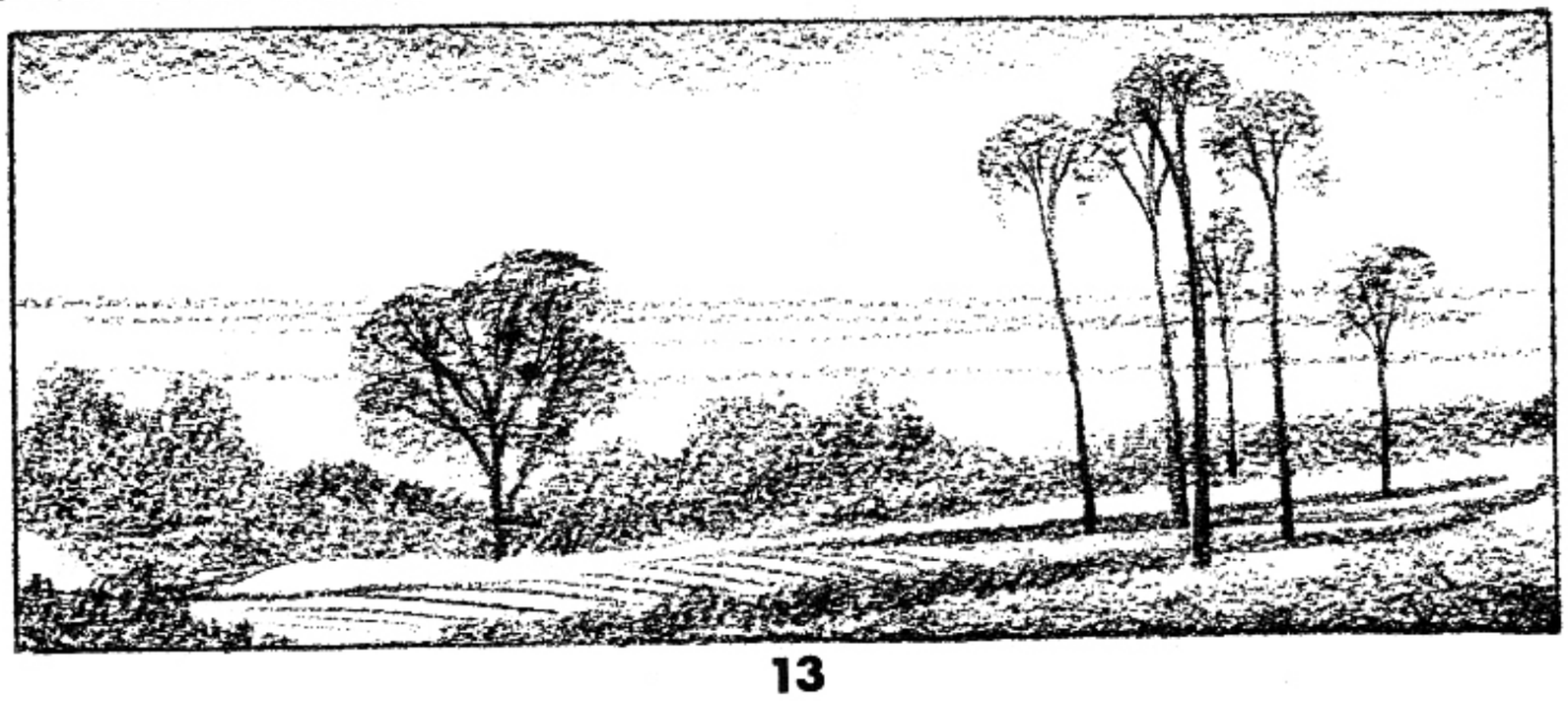
The sketches 11 through 13 are done with a soft-leaded pencil on a fairly rough surface and are kept in a rather light key. The pyramidal mountains in fig. 12 are fronted by half a dozen value strips leading into their bases. This makes for an overall feeling of vastness. Notice that the strips get closer together as they go back. In both sketches 11 and 12 the mountains appear large because of the contrasting treatment in the fore-and middleground.

The whole of fig. 12 was done with a 4B flat lead pencil, the lead measuring 1/8" x 5/16". The effect is obtained by brushing the paper's surface with broad strokes.

In fig. 13 we have done what could have been done in all the foregoing scenes. We have selected spots on these flat base lines for trees. Notice where the trees are rooted. They're not all on the same base line. You, the creator, can decide where you wish to "grow" your trees -- all the while keeping in mind the principles of good composition discussed in the early pages of this book. The important thing stressed here is to examine scenes in terms of base lines, value and color strips as supporting perpendicular additions to your picture.



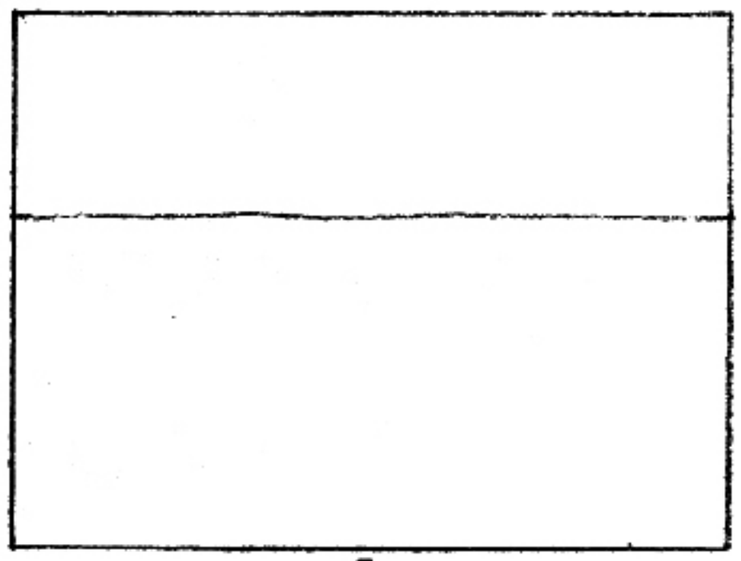
12



13

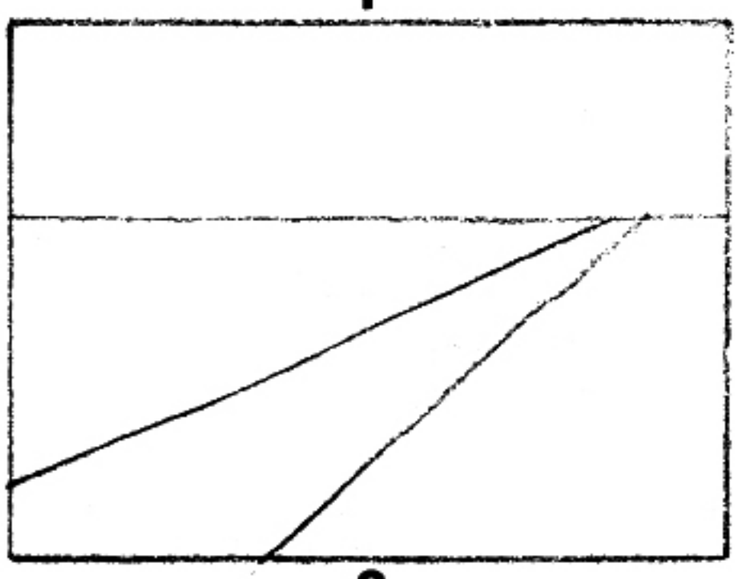
UNEVEN EARTHEN CONTOURS

One of the easiest things, and most important, in the field of scenic drawing, is to be able to create uneven contours on the face of the earth. In the first place, there are very few earthen places anywhere which are completely flat: oh, maybe the salt flats, a few old water beds, man-made cement runways -- whatever and wherever, they are immensely uninteresting by themselves. One doesn't have to hoist mountains on his paper to make interesting terrain. As one begins this experiment, be sure to draw lightly enough so that erasures may be made later. Now, let's create a simple picture by way of further explanation.



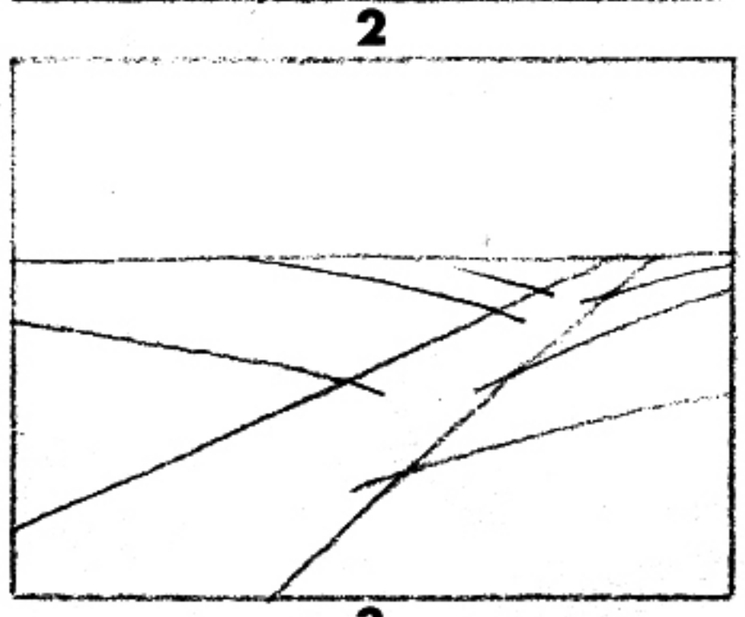
1

1. First, establish a horizon line somewhere above center as in the diagram at the left.



2

2. Next, draw two lines representing a simple roadway. These lines should show perspective and remember, it's never wise to draw a line directly from or to a corner.



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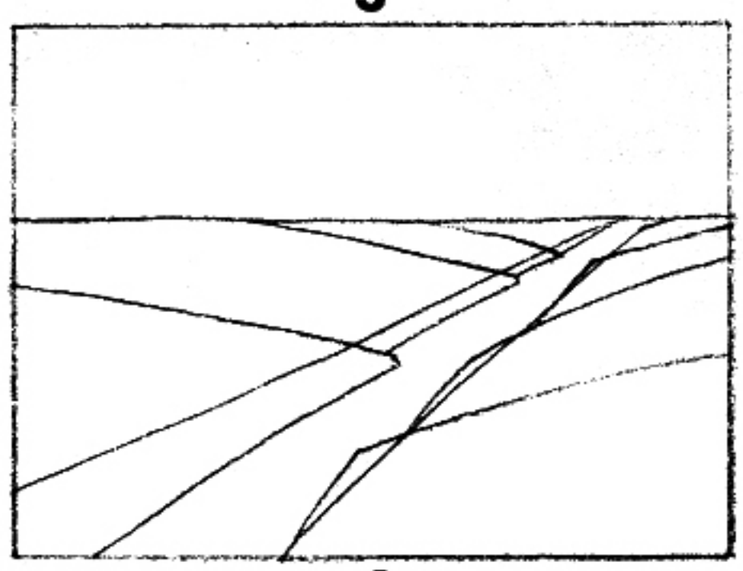
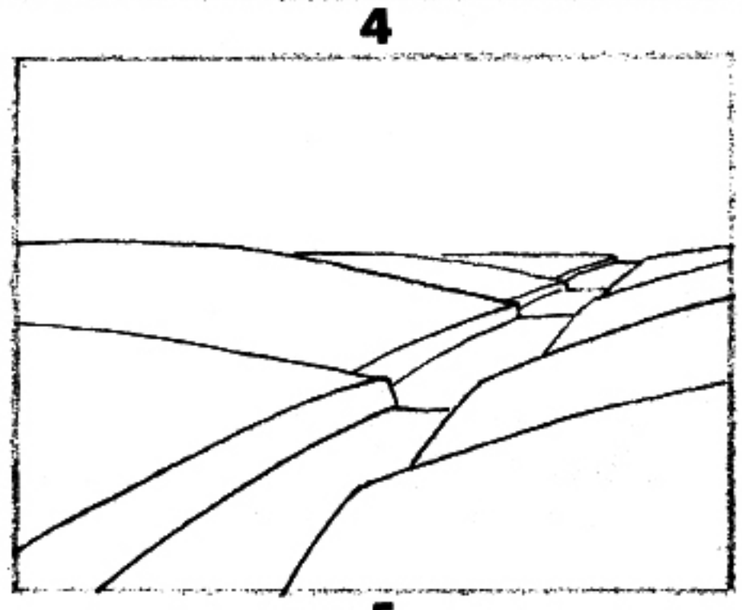
3. Now, draw sloping lines coming down to and slightly across these two roadway lines. They should be placed closer together as they retreat in the distance.



4

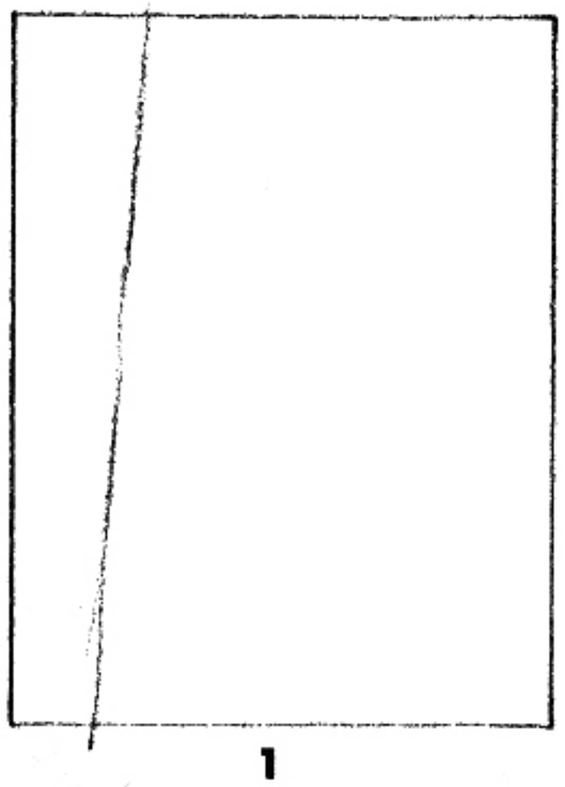
4. Connect the raw tips of these lines with other lines "bouncing" off of, or somewhat parallel with, the original roadway lines.



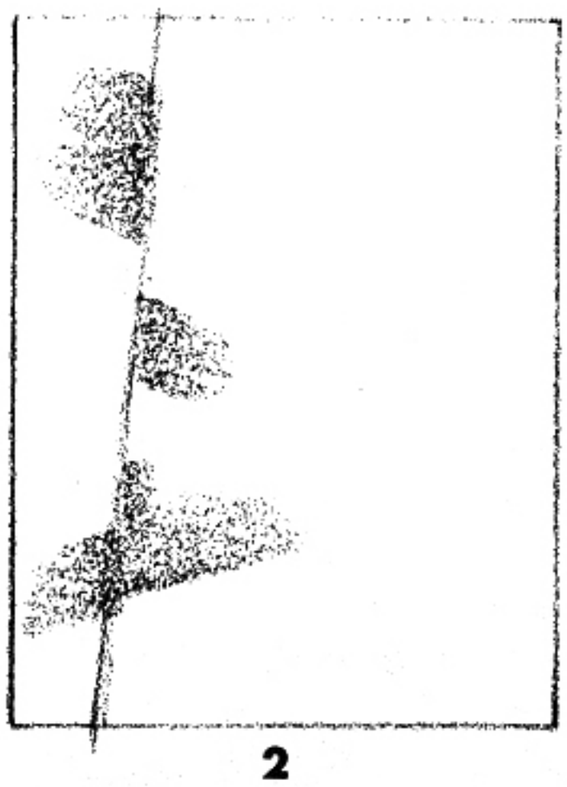
5

5. Lastly, modify the bank of the road slightly after the manner of this final sketch; also, erase the unwanted lines which amount to the original roadway markings. Straddle the road with a couple of across lines suggesting that the road itself is not monotonously level but follows the newly created surface of the hills. This is not meant to be a completed composition necessarily. The purpose is to show how the earth's crust can be broken up into an interesting pattern of thicknesses.

PRINCIPLE OF THE "TAKE-UP" LINE



1



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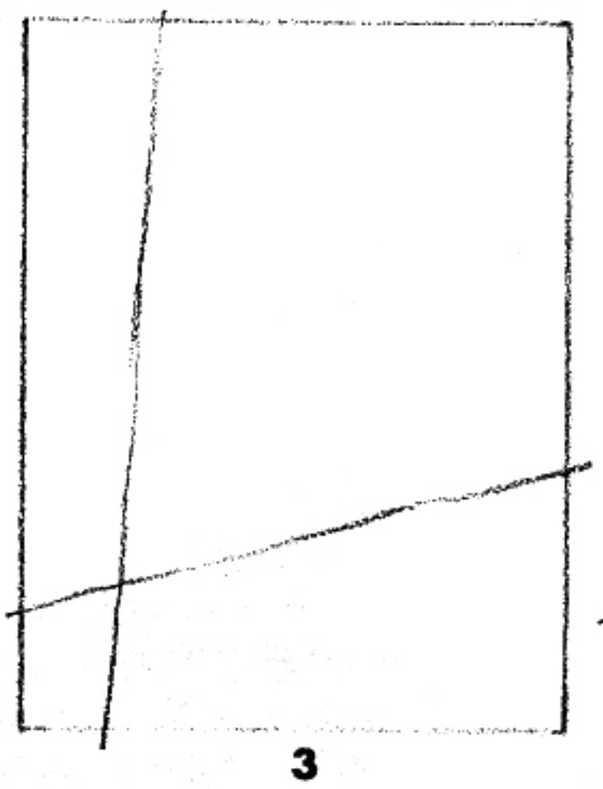

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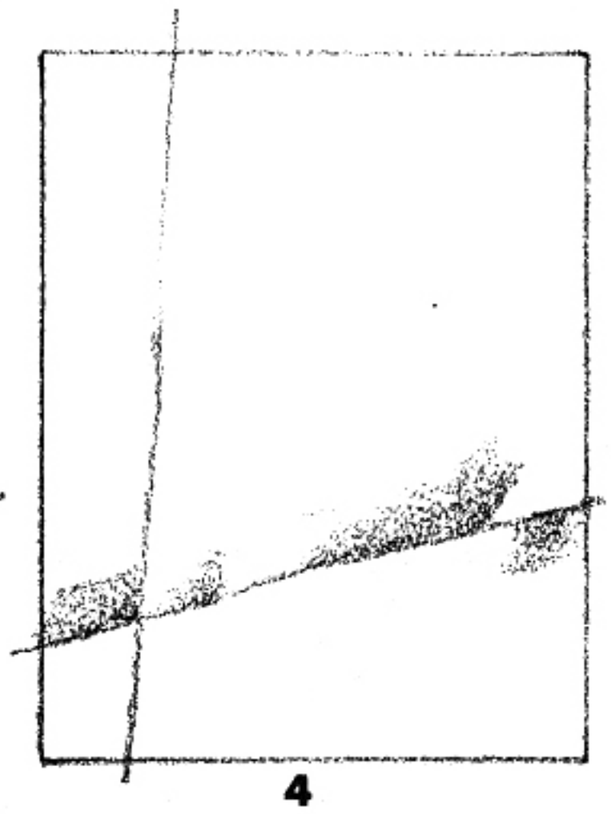
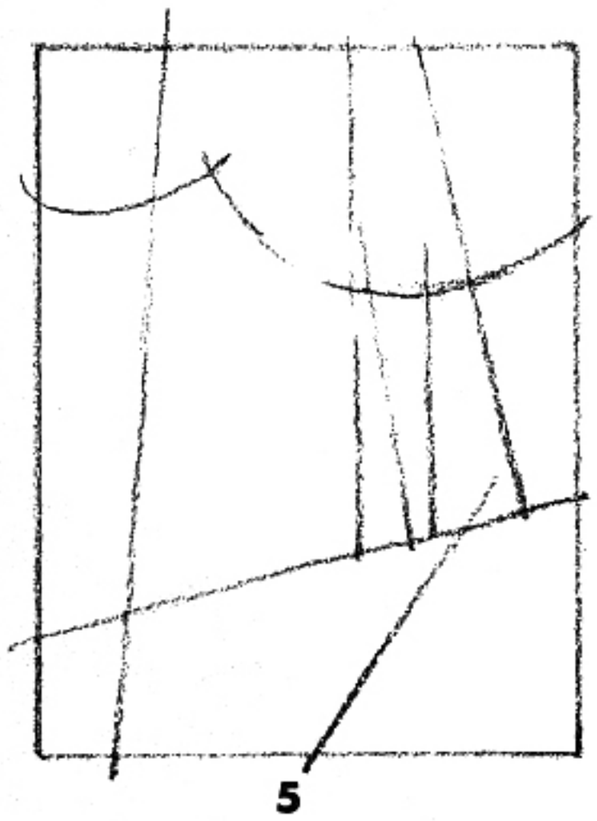


4

What we are now endeavoring to put into words and illustration is one of the most vitally helpful things in all of art. The masters of times past saw to it that many of their important lines would leave-off and TAKE-UP again somewhere in their composition. If a line was to reassert itself it must be one which would assist in good space division.

Let's begin to experiment with one line in a frame, fig. 1. (If you will cut a rectangle in a card, then draw around the inside of the cutout place, much time will be saved -- thus you will have rectangles to spare in the operation.) We could have put this one line in a thousand places; but, remember the pitfalls discussed on page 5. In fig. 2 we begin to "flag" the line. Things are going to happen on and around that line. At this stage we don't have anything really clear in our minds. We are simply probing in a creative way. In another sketch, fig. 3, we add a second line as an outgrowth of the hasty fig. 2 sketch. This is going to be another strong line in our picture.



5

Fig. 4 shows a few "flags" on the second line. This could be atop the fig. 2 sketch. We are rudimentarily feeling out a dark and light pattern. At the same time we see the possibility of a hillside and a tree. In fig. 5 we further divide our space. Now we have gone far enough to think of adding a group of lines which will augment our composition (refer to figs. 5-8 on page 6). So, in this case, the "M" of tree trunks becomes our line cluster. In fig. 6 the next step is taken.

6

We continue to create in terms of other picture parts: rocks and their planes, a second hill, foliage in the double curve. The curves were injected to furnish relief amidst all the straight lines. Observe the "take-up" lines. A line, an edge or a shape will be repeated in tandem. Sometimes there will be a slight variation, but there is a vibrant network of leave-off and take-up lines combining to produce a pleasing landscape. Another thing: take note of how the flow of lines encourages good follow-through (pp. 11-13) and a travel experience for the eye (p. 6 and other early pages). Notice the "directional weights" spoken of at the top of page 37. If the conscientious student would learn to draw and paint successful pictures, he should make these easy-to-understand principles his obedient servants.

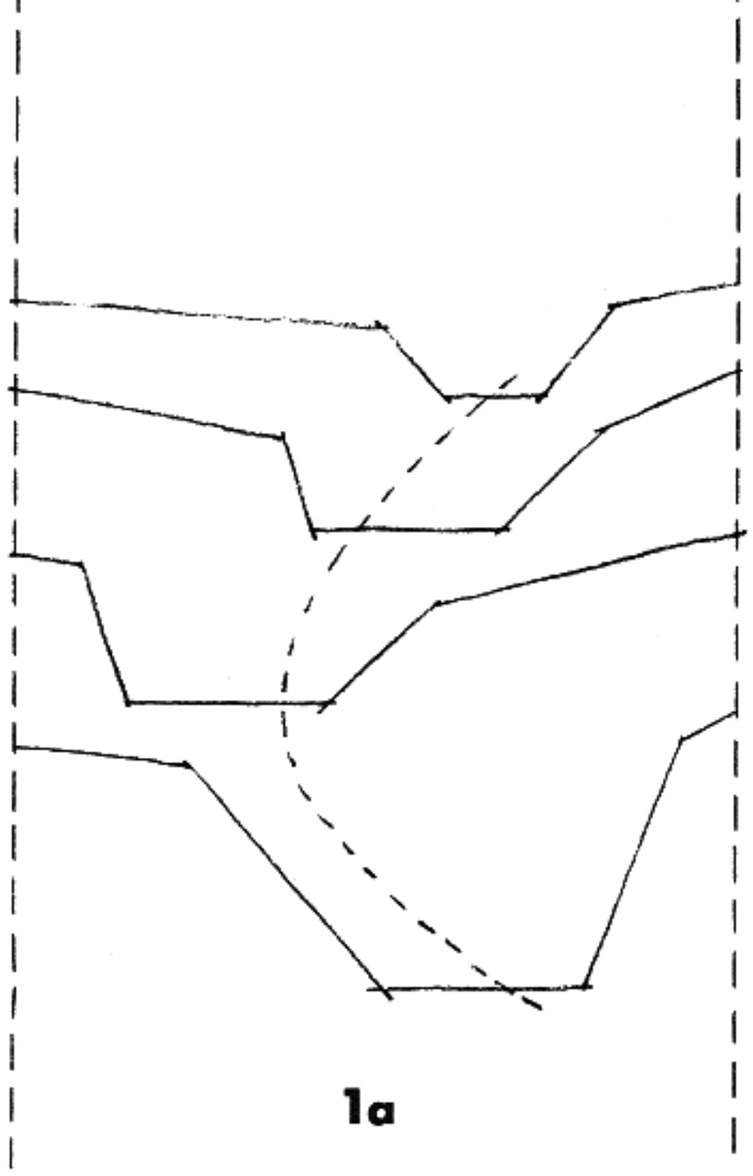
7

CROSS SECTIONING

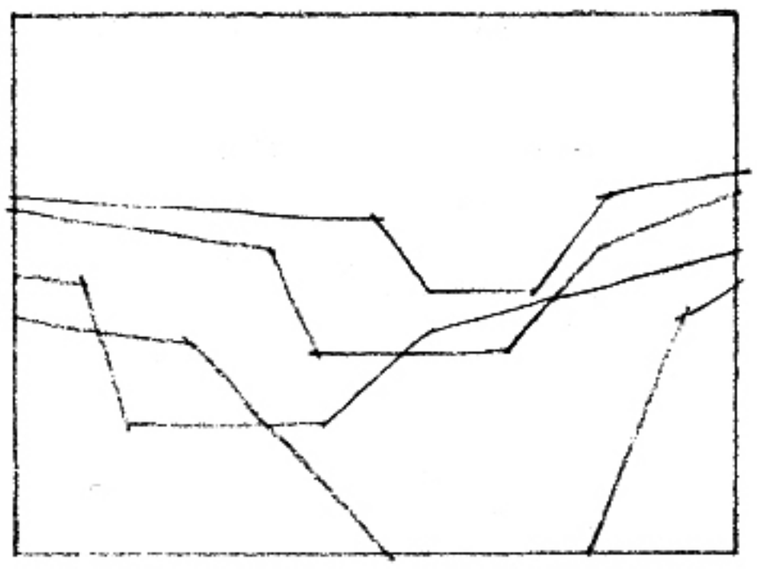
There is immense help to be had in mentally cross sectioning scenery as we look at it. In the artist's imagination, subject matter which has depth can be cut into sections front to back. This imaginary dividing should be done at major checkpoints where protrusions or indentions occur. In looking into a ravine or valley, such a procedure will help in understanding the structure of the sides both left and right. Also it will let one know what, in the way of scenic parts, disappears immediately behind these sides.

This page contains diagrams set down progressively to assist in the creative process. It is not necessary or even advisable for an artist to be forever dependent upon realism to be found outdoors.

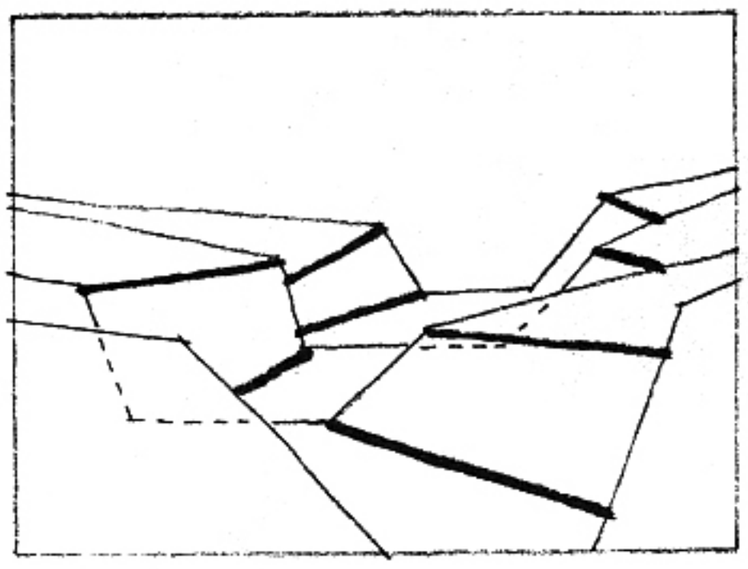
In the No. 1 series at left are four cross sections of what could be the banks of a river or dry river bed. In fig. 1a they are separated from each other. The curved dotted line is the course the depression will follow. The low parts of the lines narrow as they retreat which will eventually promote the feeling of distance. In fig. 1b these same lines are lowered behind each other. In 1c we erase the lines where they are dotted for these portions are to be out of sight. Now we become inventive and connect the sides of our cross sections (these connections are heavy-lined here for clarity). Notice that most of these new lines are intentionally drawn to disappear behind a cross sectional line. Fig. 1d is the final result with numerous planes mak-



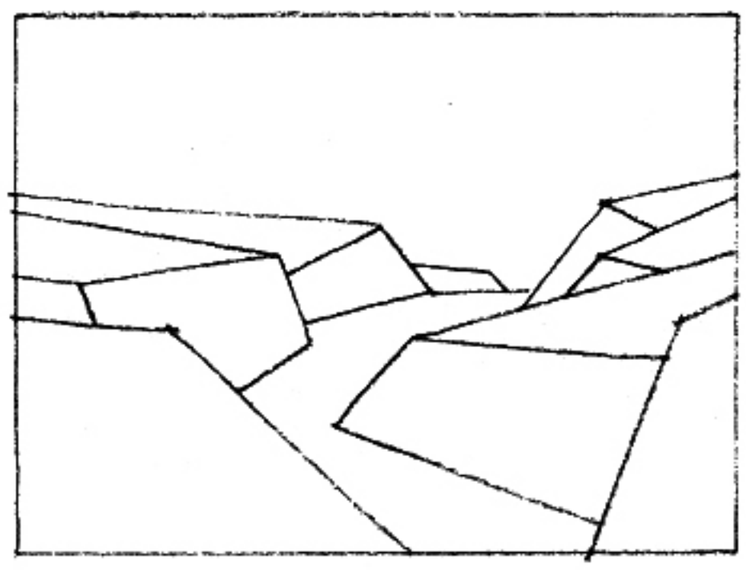
1a



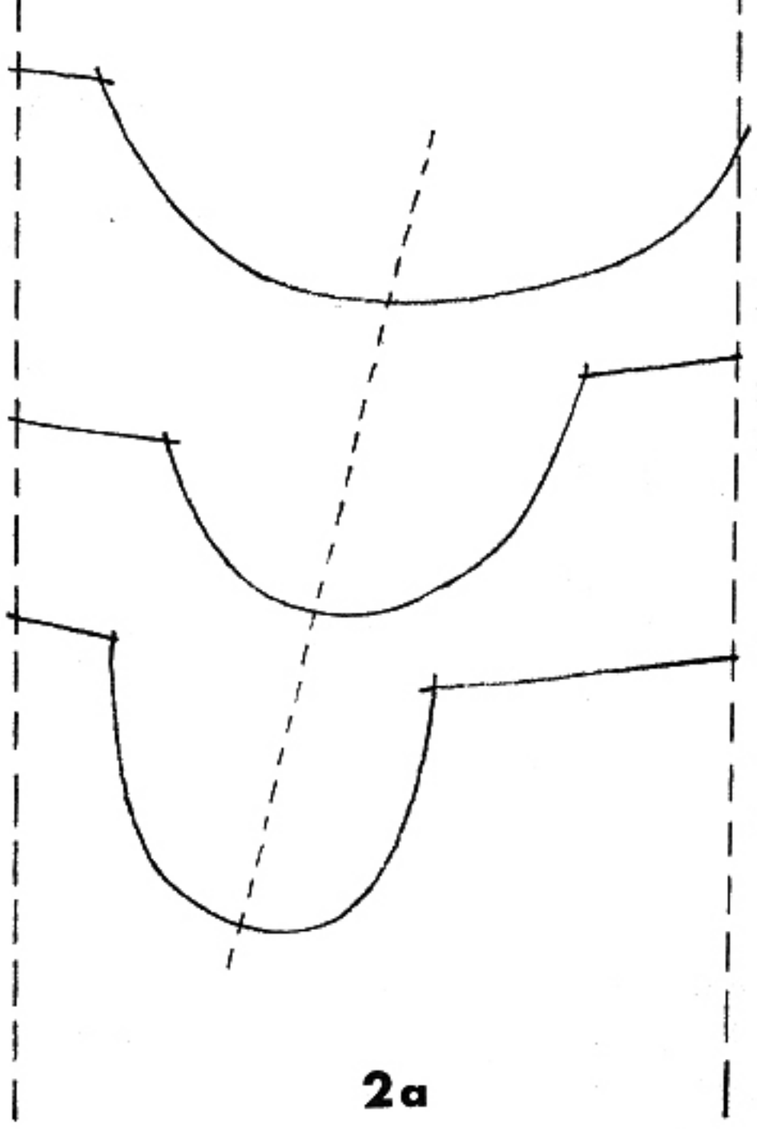
1b



1c



1d



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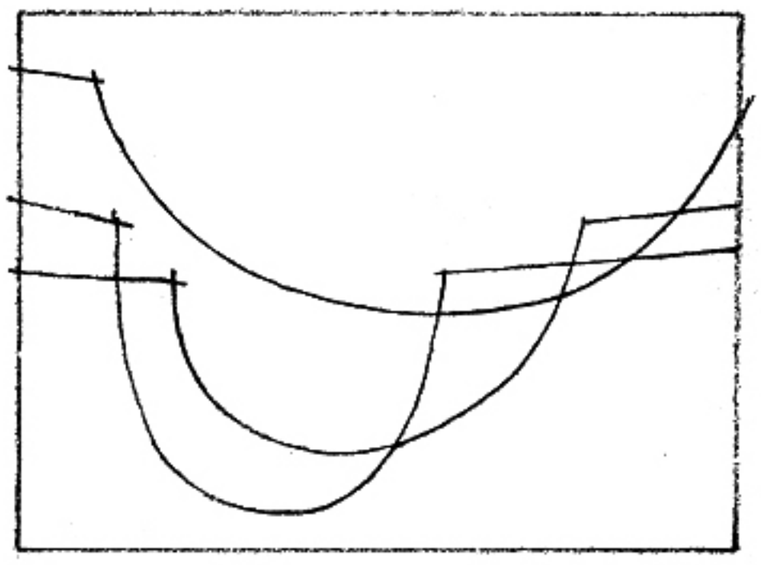

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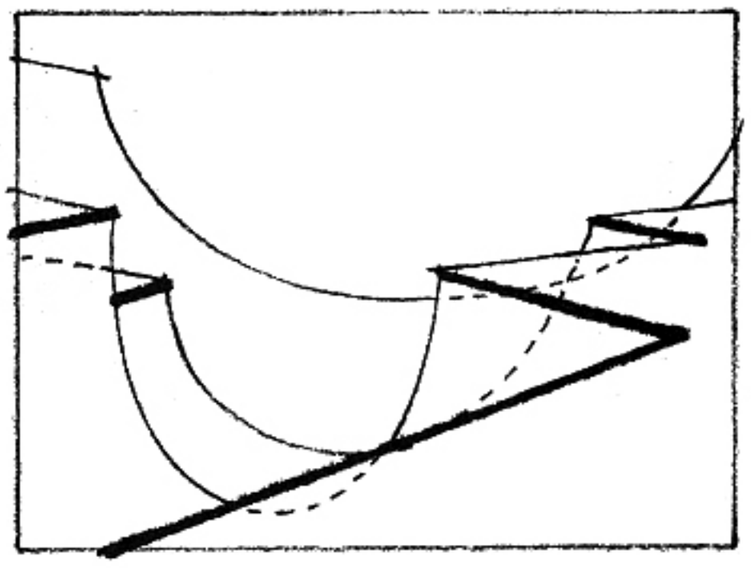
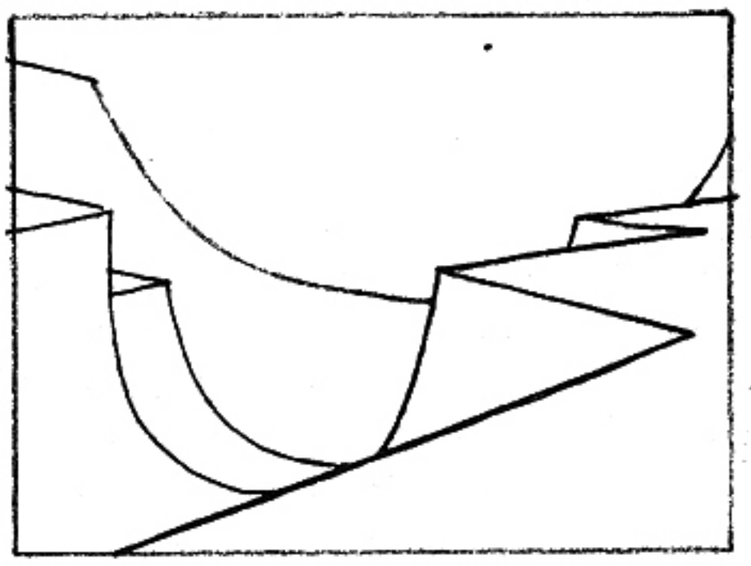
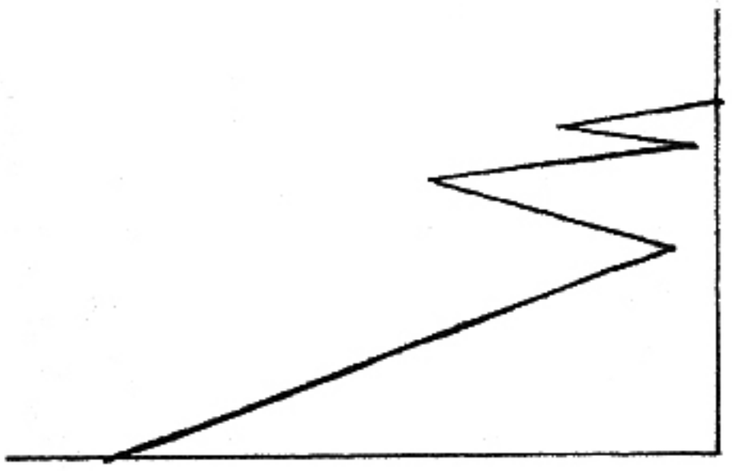


2c



2d

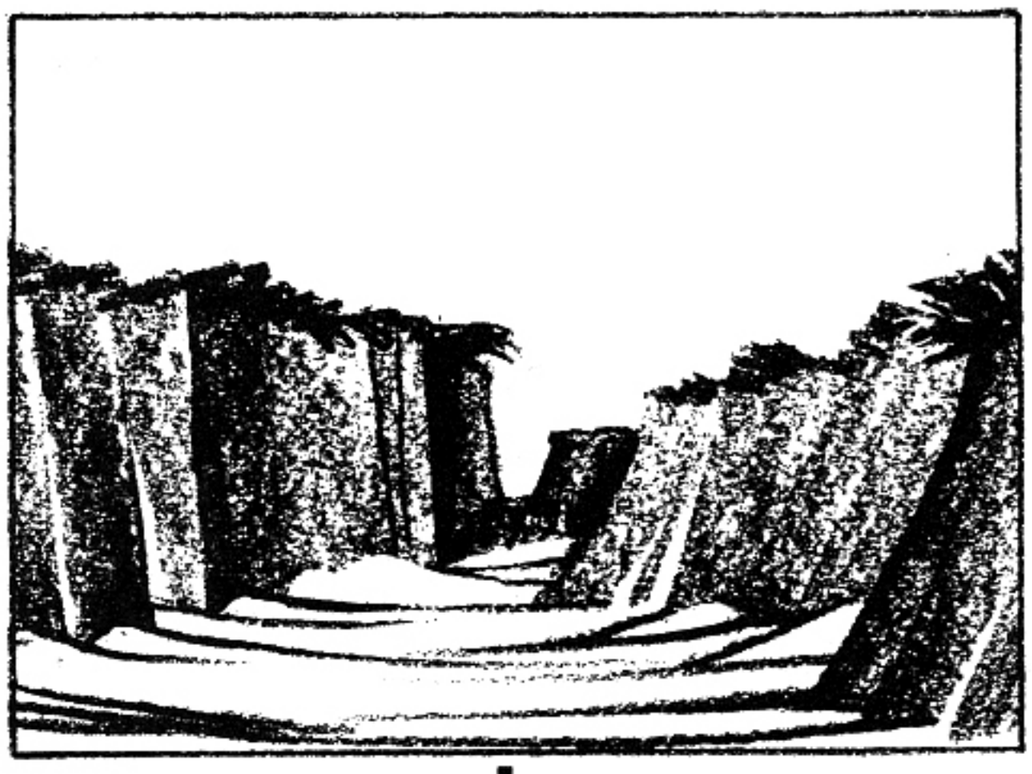


2e

ing up an interesting composition. You'll notice one small extra plane added in the distance to the right of center (in 1d). Let it be said here that in many pictures a smaller item in a series (whether tree, bush, rock, cloud, etc.) added "way back there" often furthers the feeling of remoteness.

In 2a at the left we use a curve. Experimentally we reverse the widths of the niches, the smallest being in front. In 2b the lines of 1b are placed behind each other. In 2c the dotted portion is erased and the connectors are put in (black line) with one innovational diagonal in the foreground. In 2d the canyon in line is complete. 2e shows a depth device: the zigzag of the canyon rim getting smaller in the distance.

The sketches on this page show the principle of



1

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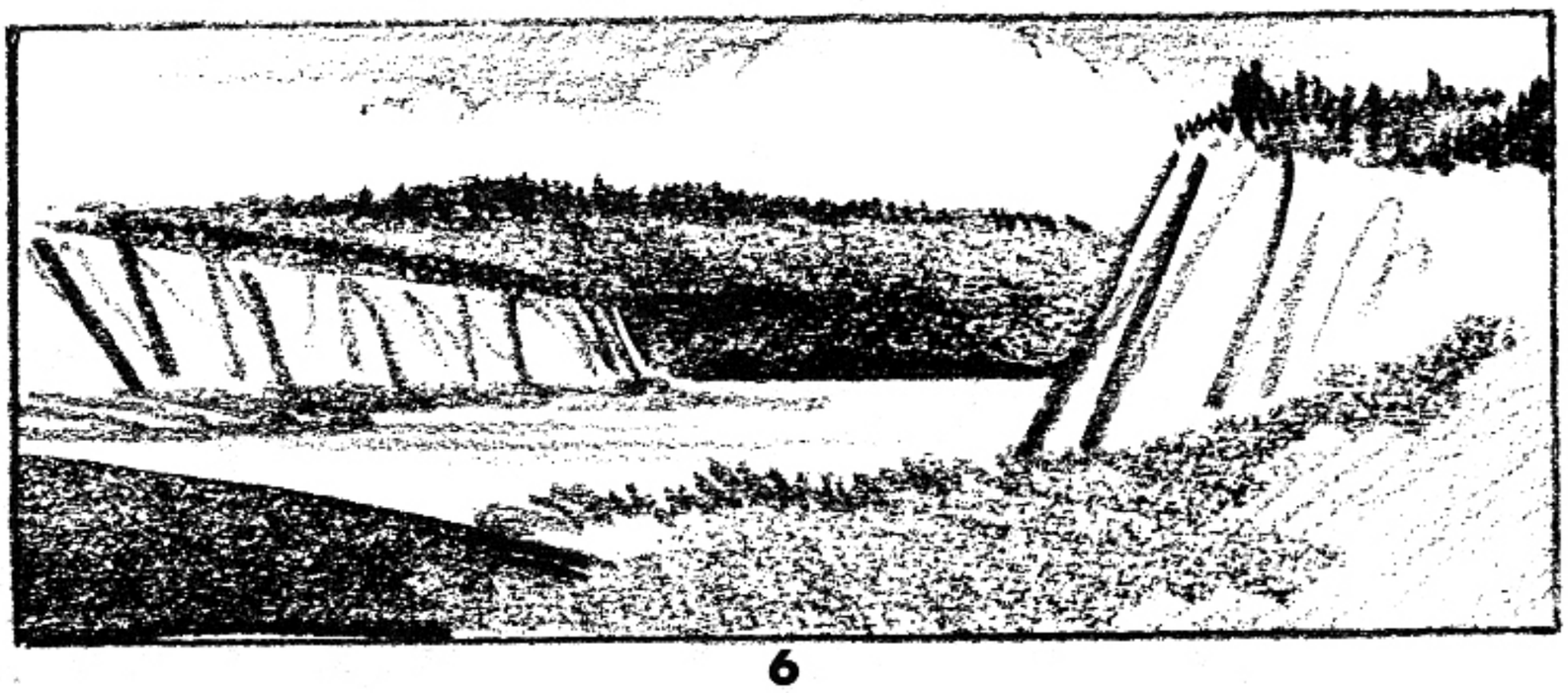
4

cross sectioning put to use. Fig. 1, the big earth banks with sand drifts, is more easily understood and drawn when cross sectioning is kept in mind. In fig. 2 one sees the basic idea of 2a (opposite page) incorporated. How many lines can you find which "swing behind" cross sectional lines in this sketch? The rock formations in fig. 3 can be cross sectioned in the analytic approach to their drawing. In fig. 4 the layers of trees fit into this idea very well. Also the semi-silhouette of rocks in fig. 5 has obvious cross sections. The river scene in fig. 6 is a little more involved. The foreground has three color tones. This sketch is at least four planes deep cross sectionally speaking. The student should experiment in testing out this principle.

5



6

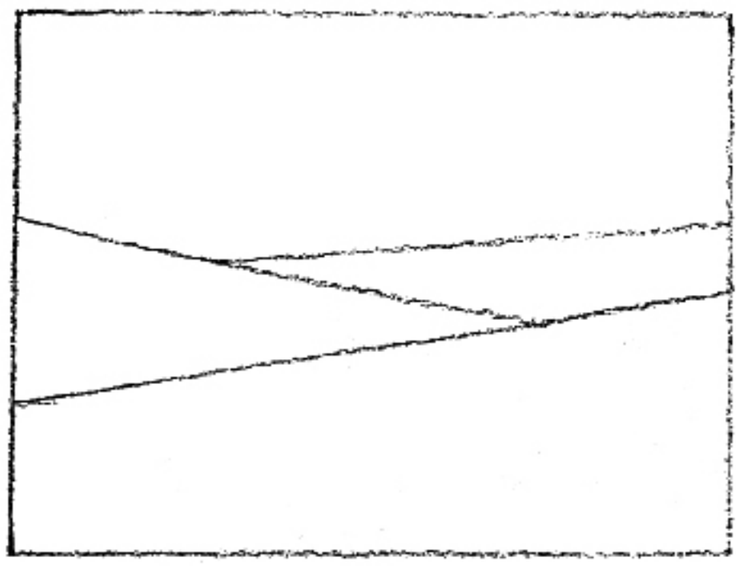
"CREATING" DISTANCE

The hill crests of fig. 1 move behind each other in a most cooperative way. Such is not difficult to do. What are other devices which can aid the student in learning further the art of achieving distance? If we repeat these same three lines and add three more in "parallel perspective," we have overlapping and receding planes (fig. 2). To these planes we can add three more sets of recession lines which also carry the eye back (fig. 3).

Now, let's go back to fig. 2 and convert these lines into upright fences (see fig. 4). This overlap, or one thing behind another, definitely produces third-dimension. In fig. 5 these same fundamental lines are used to pattern different overlapping shapes; likewise in fig. 6. The purpose is to express depth. It is a good exercise to sketch form behind form in as many ways as possible.

Fig. 7 has distance because the rocks are diminishing in size. The first two rocks are in front of the horizon line, the next two are on the horizon line, the last one is on the other side of the horizon line. In fig. 8 the rocks are behind each other and retreat until they go over the horizon line.

Fig. 9 puts into operation six ways to achieve distance: A. Receding rocks (in size); B. Rocks going behind each other; C. Rock bases just on the other side of the terrain lines; D. Receding (semi-horizontal) terrain lines; E. Perspective lines on the ground proper; F. Clouds receding in



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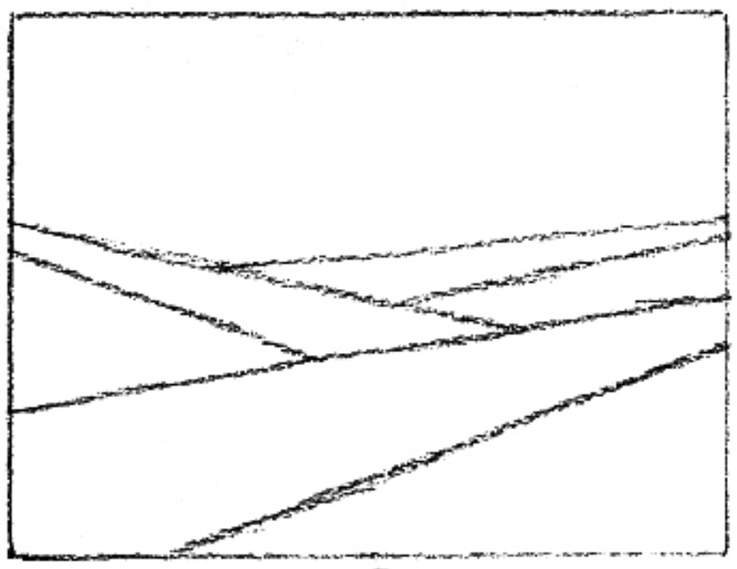

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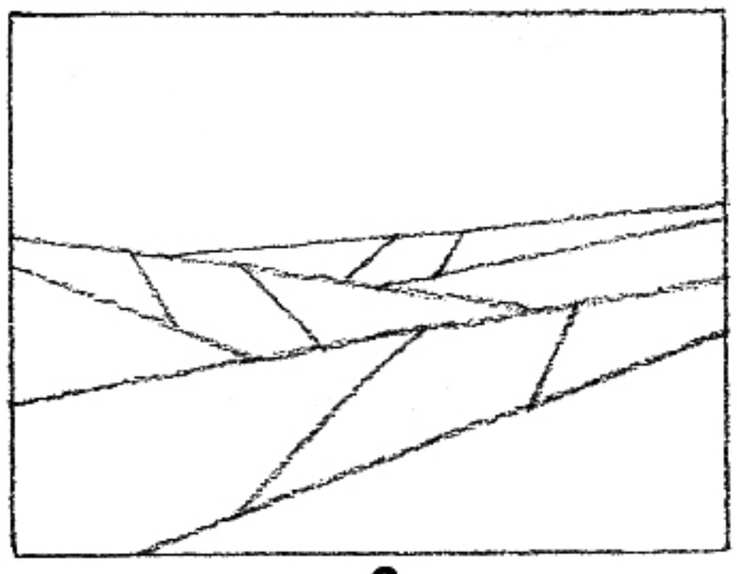

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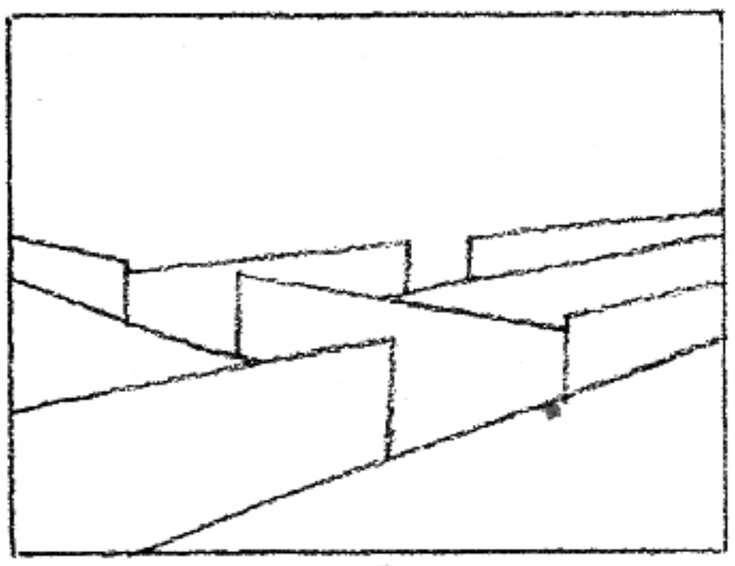

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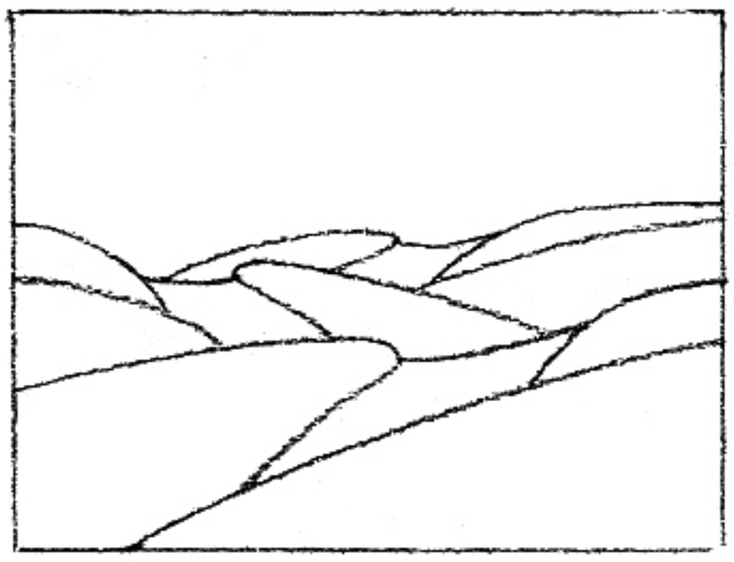

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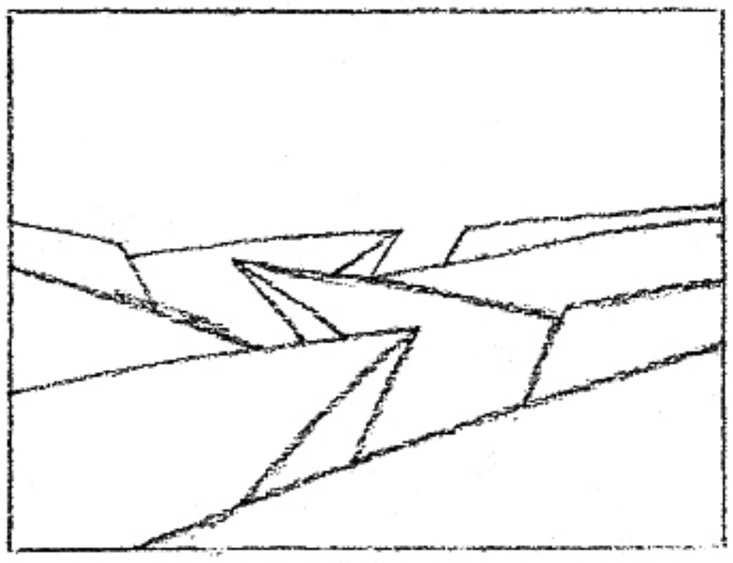

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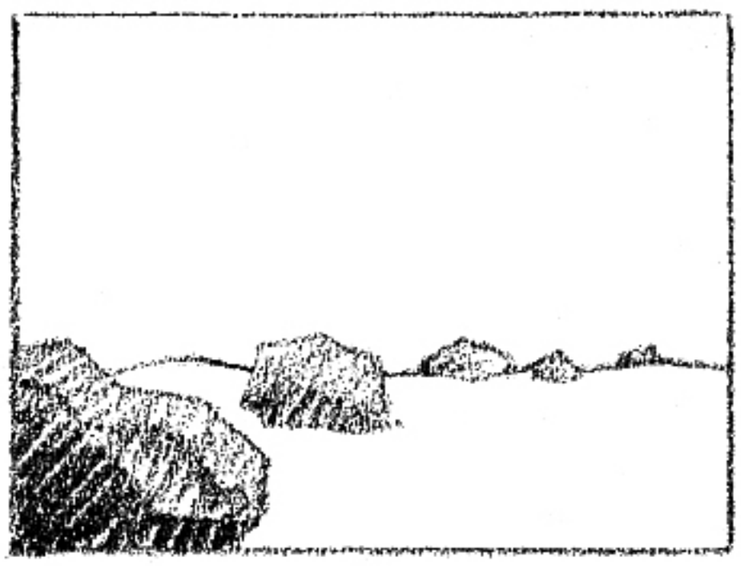

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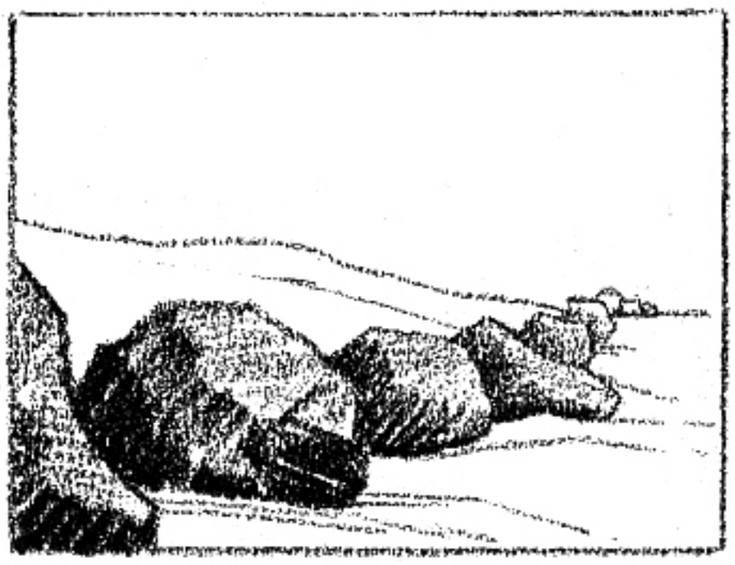

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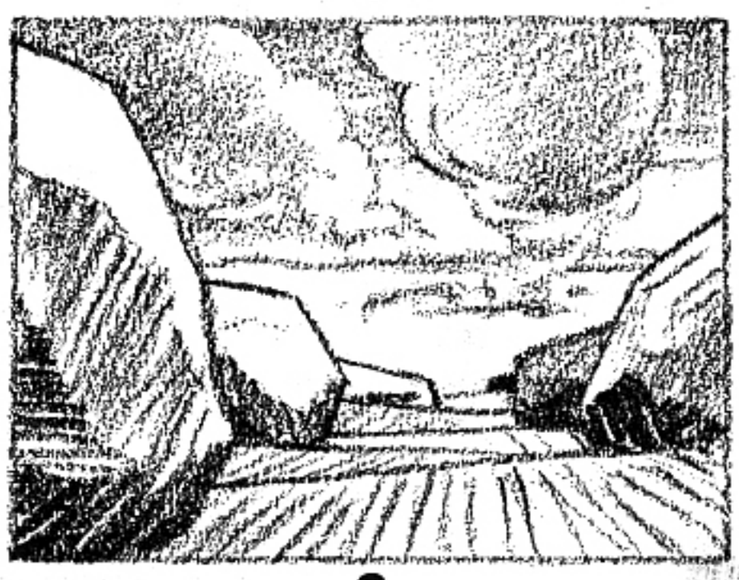

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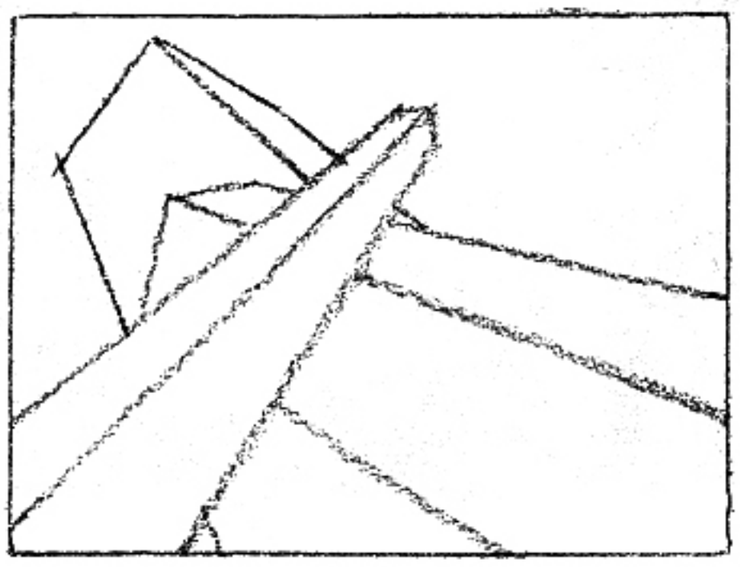

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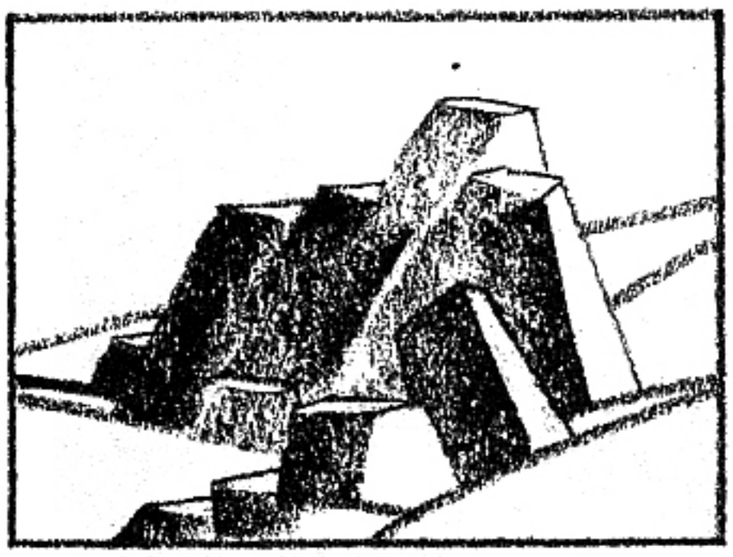

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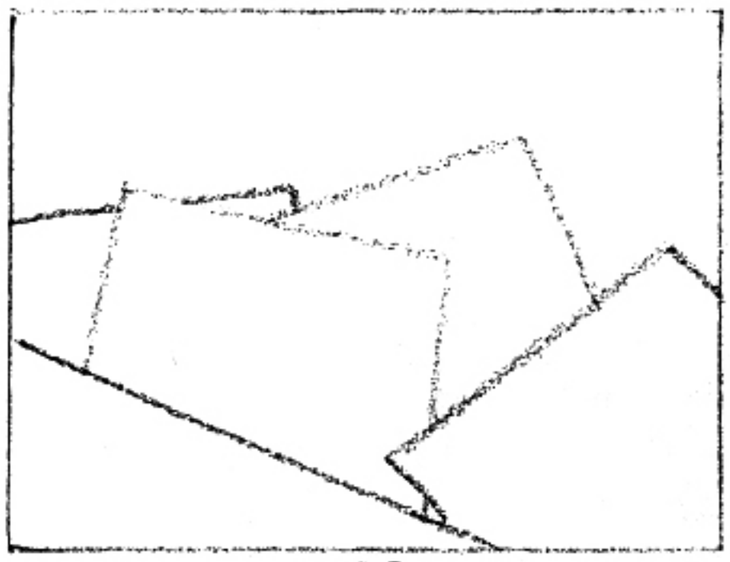

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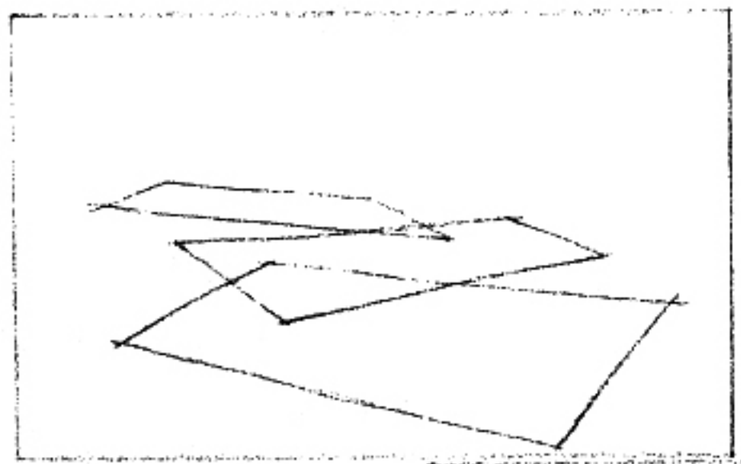

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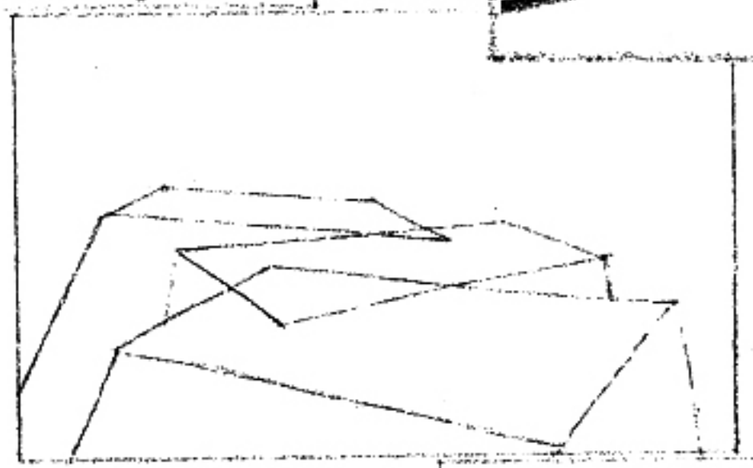

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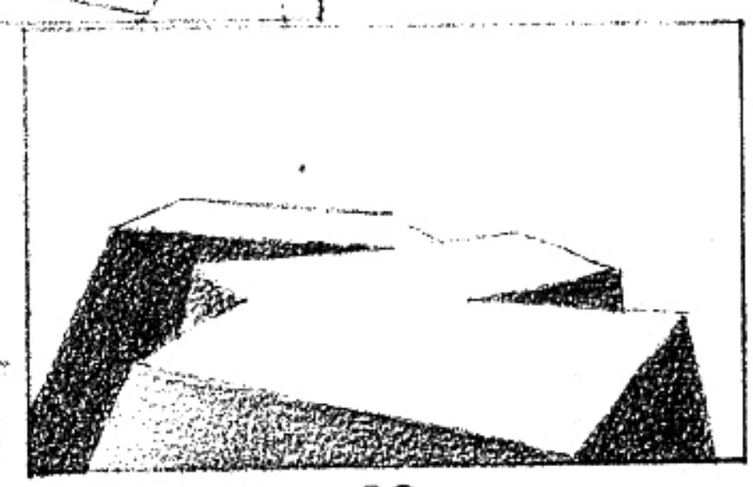

13c

size add to the feeling of depth. Every picture need not employ all of these ways A to F; yet, if you want depth and distance, measures of some kind must be taken.

In drawing wooden beams, such as we see in fig. 10, we expect to face up to the perspective problem. More informal, yet similar elements in nature require perspective thinking (see fig. 11).

Fig. 12 is obviously sheets of paper. So is fig. 13a, but we have laid them down. In 13b supporting lines are dropped from the corners. In 13c values are applied to the sides. A high mesa has resulted such as might be used in a scene. A rougher handling of these principles occurs in many rocky coastal compositions (fig. 15). Fig. 14 is a scribble with a few blobs alongside. Do you not feel distance in this simple illustration? Why? The last form on the horizon line is huge, as if it might be quite a large building. Why? The next time you're at a gallery, ask yourself why certain pictures possess great depth.

The moonlight scene (fig. 16) has cliffs diminishing in height, water islands diminishing in size and cloud streaks diminishing in width -- yet the underlying tone of the whole picture is flat.

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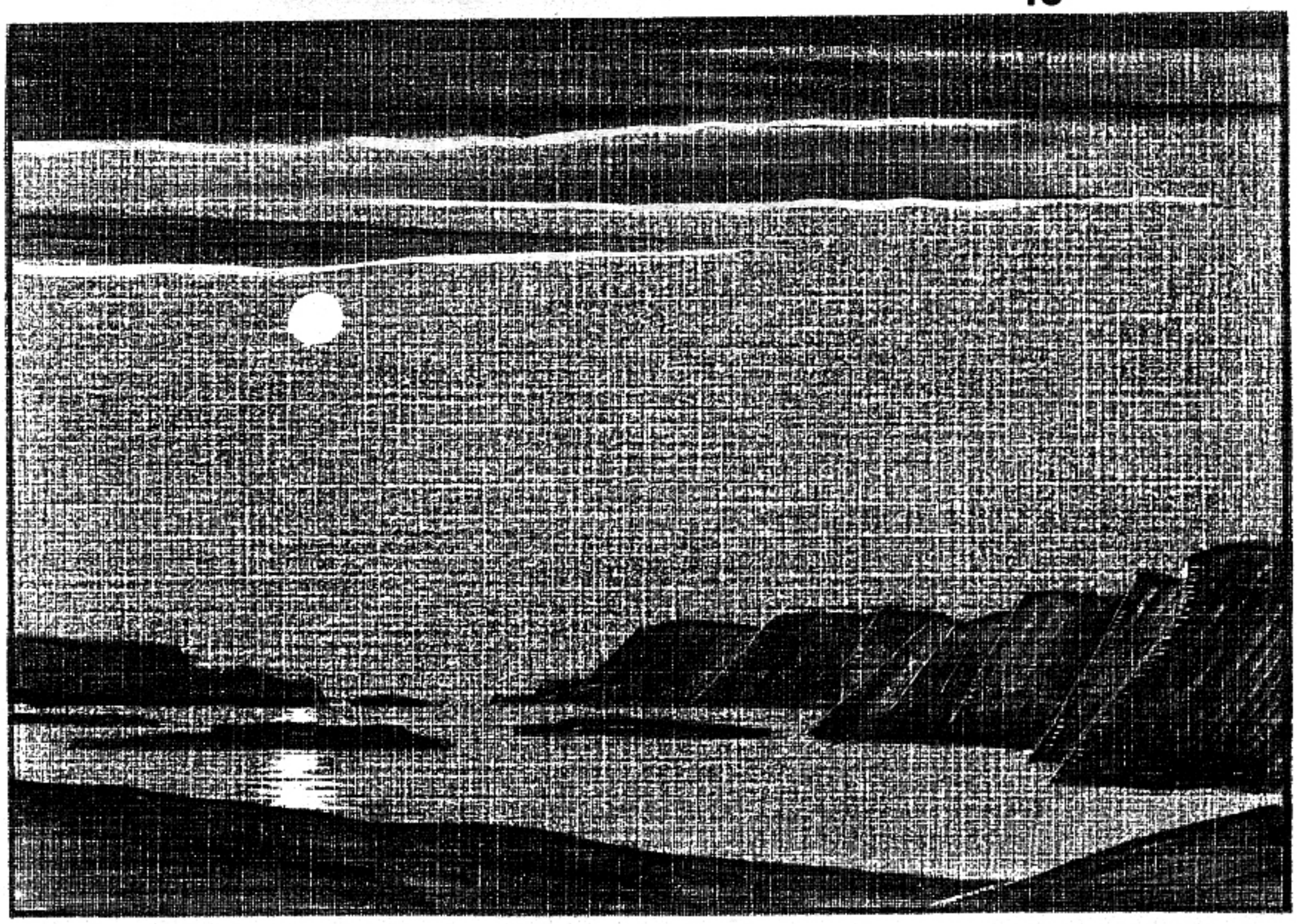
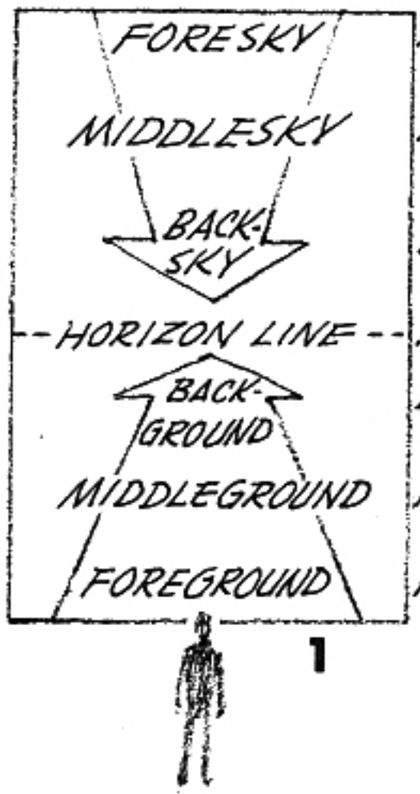


DEPTH AND DISTANCE (CONT'D)



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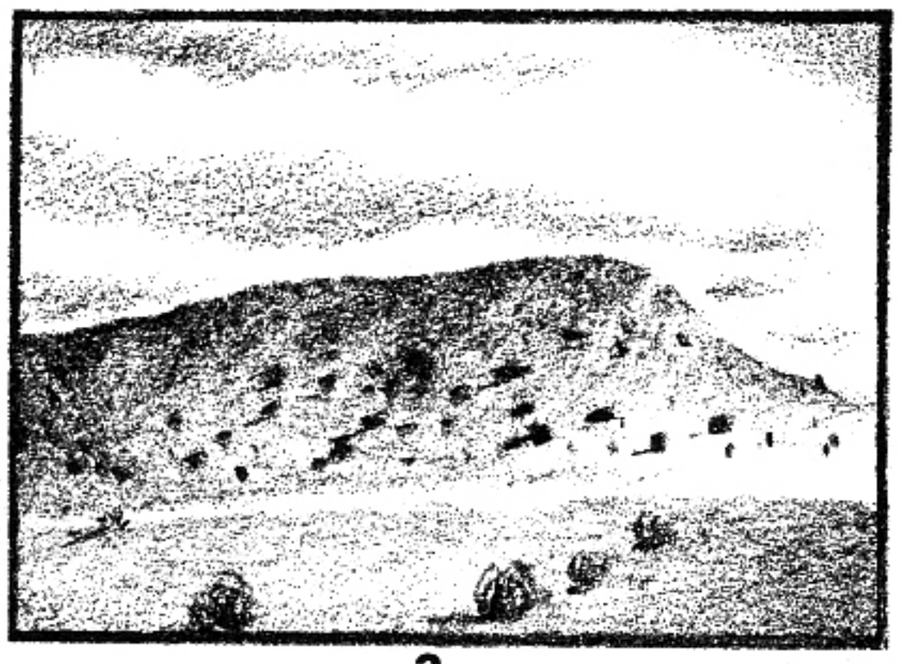

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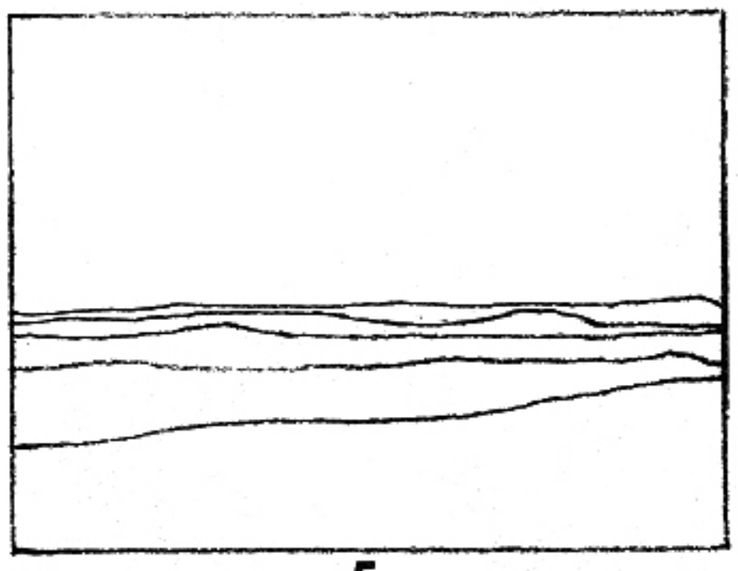
4

One of the most pleasing consequences of "wall-hanging" scenery is that it expands the room in which it hangs. This over-crowded world is increasingly asked to move into smaller and smaller living quarters. Two rooms may be exactly the same size: the one has no pictures in it; the other has beautifully conceived scenery in properly chosen frames. The latter room looks larger, is more inviting, is more liveable. If you were given opportunity to rent a room with windows through which you could look for miles upon gorgeous scenery, you would either take it or wish that you might. Such is one of the purposes of good pictures, to allow the viewer to have a pleasant travel experience "through a wall" which could otherwise be a depressing obstruction. Blank walls need good pictures.

It is not necessary to have vast distances in all scenic work, but third-dimension of one depth or another is the goal of every scenic artist. Fig. 1 is a diagram of two receding arrows: one representing the sky, the other representing the ground. They meet at a horizon line (HL). The horizon line is the "apparent junction of earth and sky." Some few pictures have no sky showing, and some few have no earth showing. But most landscapes have some or much of one or the other. Even a bit of sky adds a spark of freedom to the pent-up spirit within the breast of man.

Distance, convincing distance, in a composition may be achieved in a number of ways. The diagramatical parts of fig. 1 are to be found in varying degrees in millions of art scenes all over the world. Sometimes one of these designations will merge into the other almost imperceptibly. The visible sky in a picture may be so marginal that the term "backsky" alone would suffice (as in fig. 8), or -- most of the unfolding drama may be in the sky so that all three, foresky, middlesky and backsky would apply (fig. 4). A knoll of a hill may pretty well be "foreground" and that's it (fig. 9). In this case there is no middleground or background, for it's only a matter of a few feet to the horizon line.



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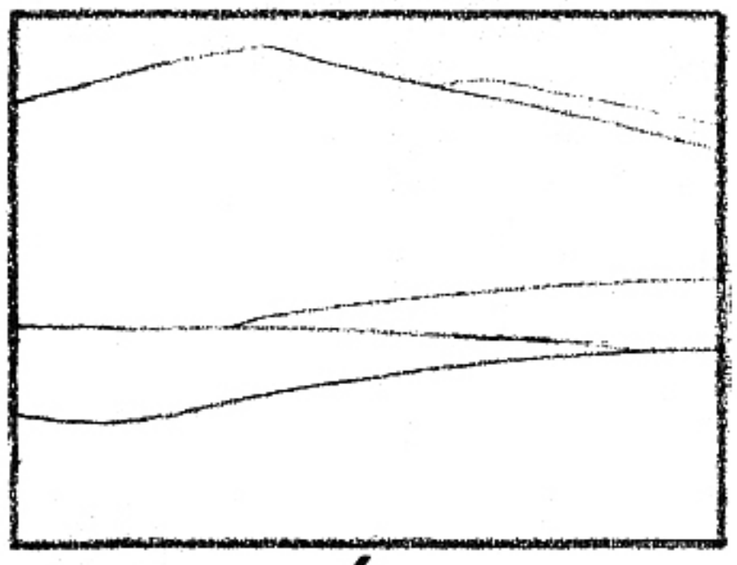

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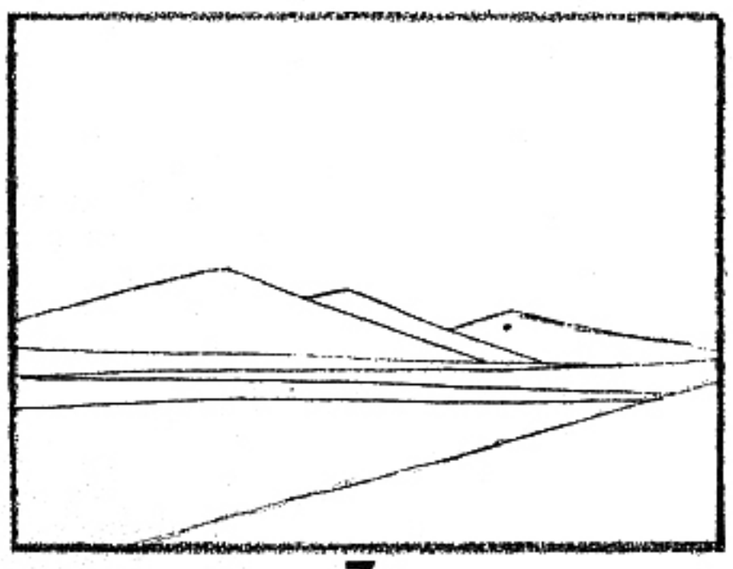

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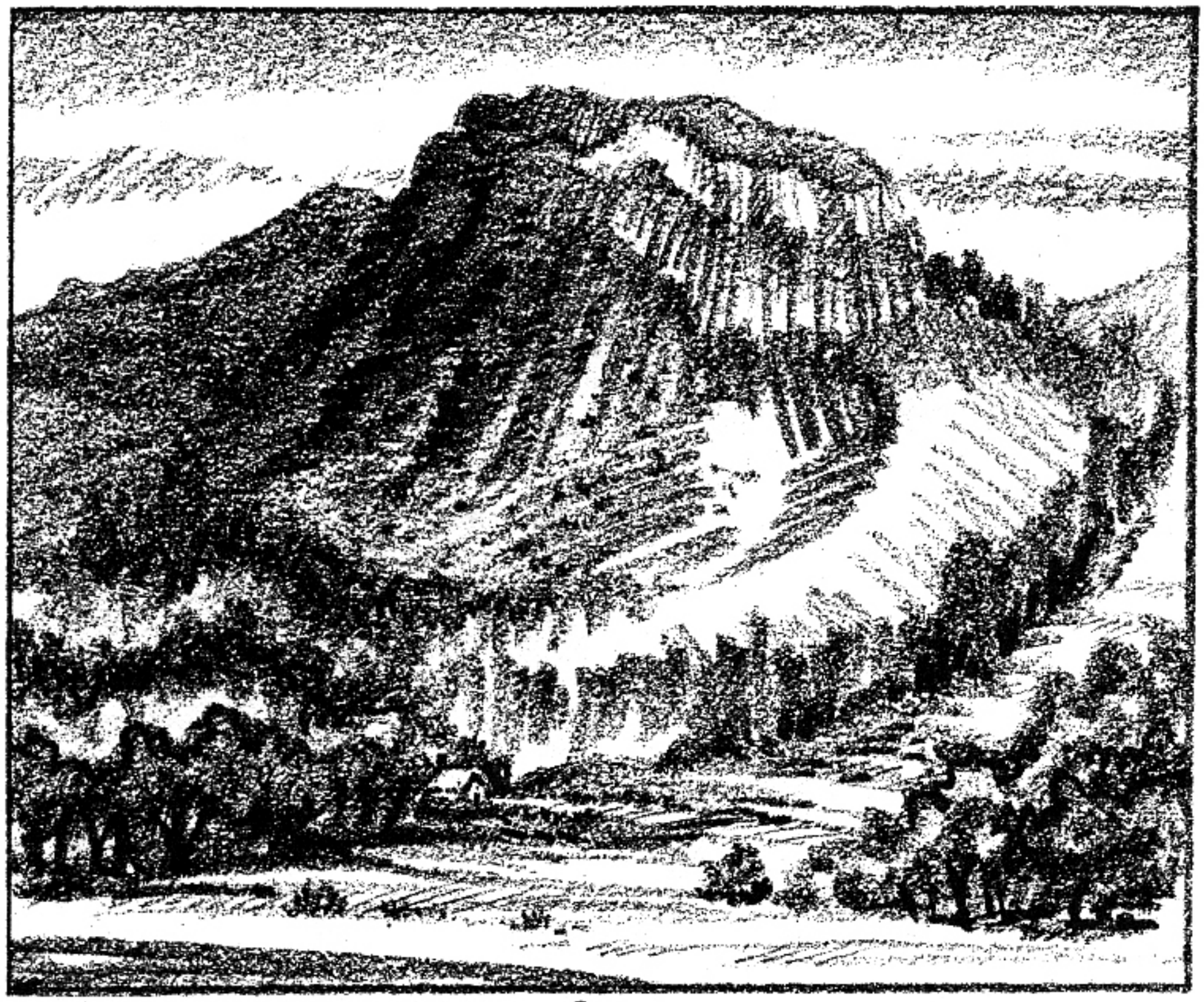
Terrain lines drawn closer and closer together as they go back give a feeling of distance (fig. 5). It is obvious that the first strip is foreground and the last is background. In between is middleground. The first two strips could be foreground if a binding agent such as a house, fence, rock, etc., went across them. In fig. 6 the first three strips obey the rule, and the viewer is taken back to another strip greater than the foreground. This, then, becomes immense by comparison. The awesome rise of mountains is always helped by thin middleground strips such as in fig. 7.



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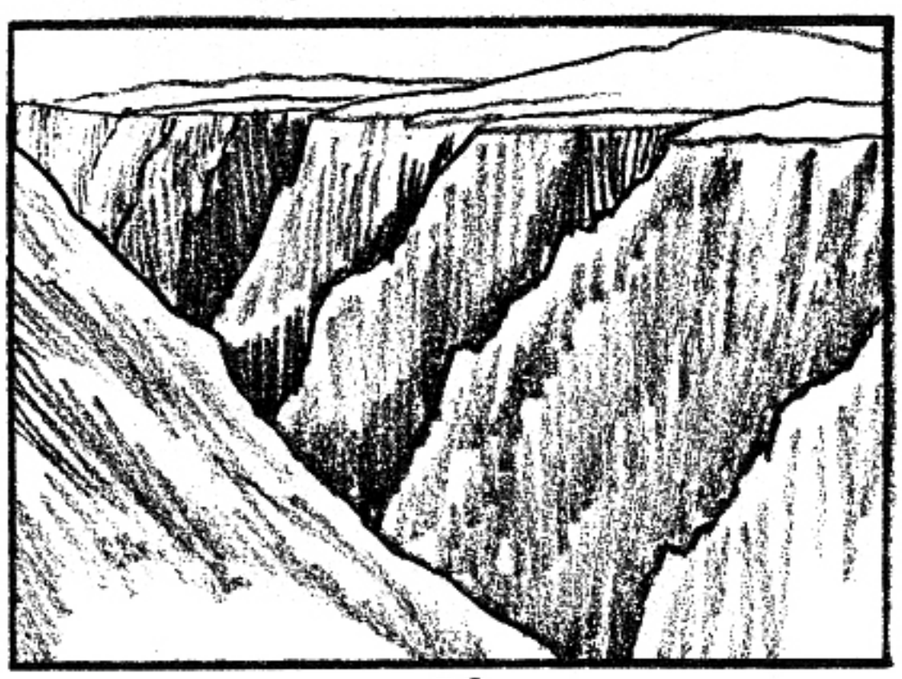
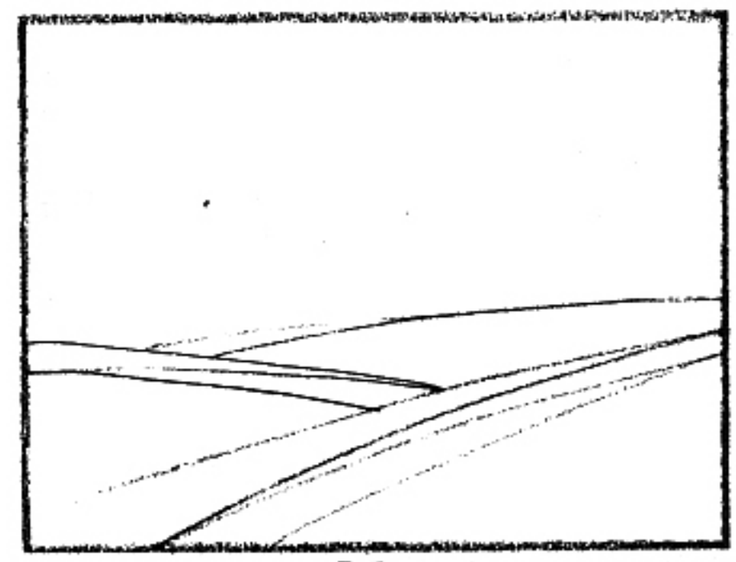


10

From the standpoint of pure line there are many ways to acquire depth perception. Fig. 11 is interesting "banding" (3 bands, 2 bands, 1 band) which walks the observer into the distance. This transmitted into values or color with a few supplementary features would make a good picture. Just the widening of lines in front and the narrowing of lines in the back lend distance to linear work (fig.12), or the density of line in front and the rarity of line in the rear, both being the same thickness, give an air of remoteness in the background (fig.13).

Some scenic artists love plowed fields (fig.14), for in perspective the furrows add unmistakable distance. Just one plowed strip in a country scene assists in depth perception. In the fig. 10 sketch the up-and-down canyon banks diminish in size as they retreat, the same way the left-to-right terrain lines do in the foregoing sketches. This principle of emphasizing the foreground over the background is a sound one, but it needs to be subtly employed. Actually, in some instances, the real physical scene may be in opposition to the above mentioned. However, we must remember, the real thing is in real "3-D" with real built-in space. Here we must utilize dramatic but honest illusion.



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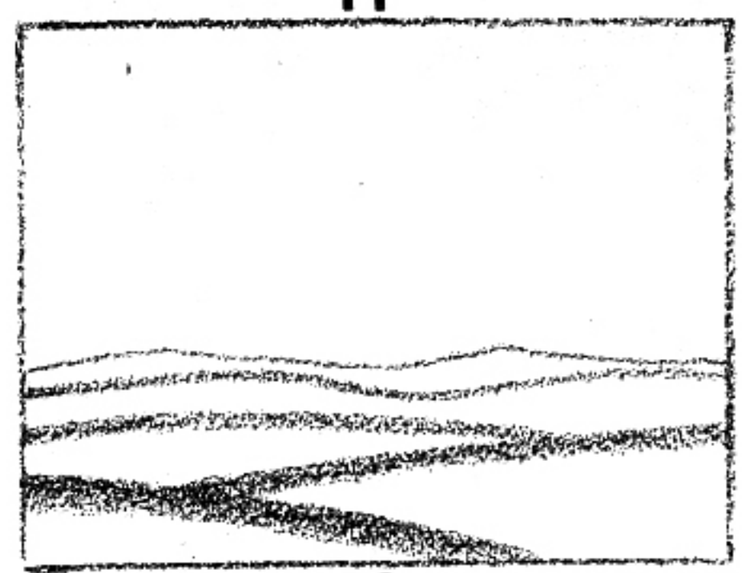

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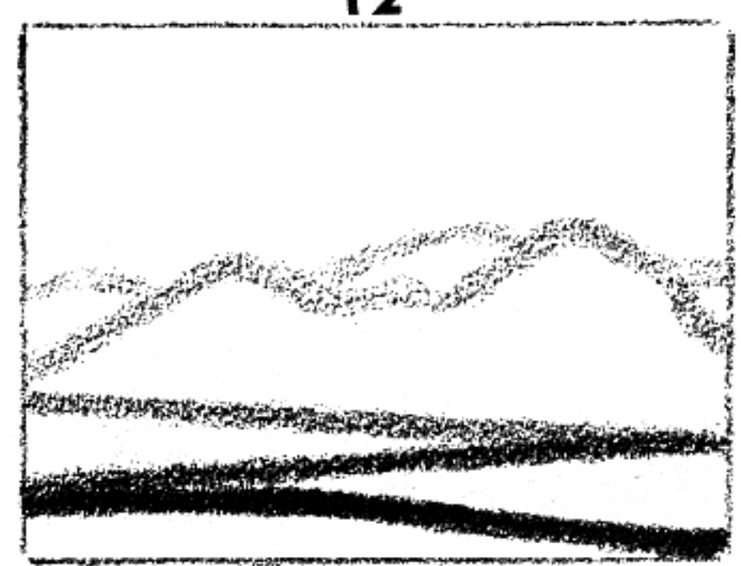

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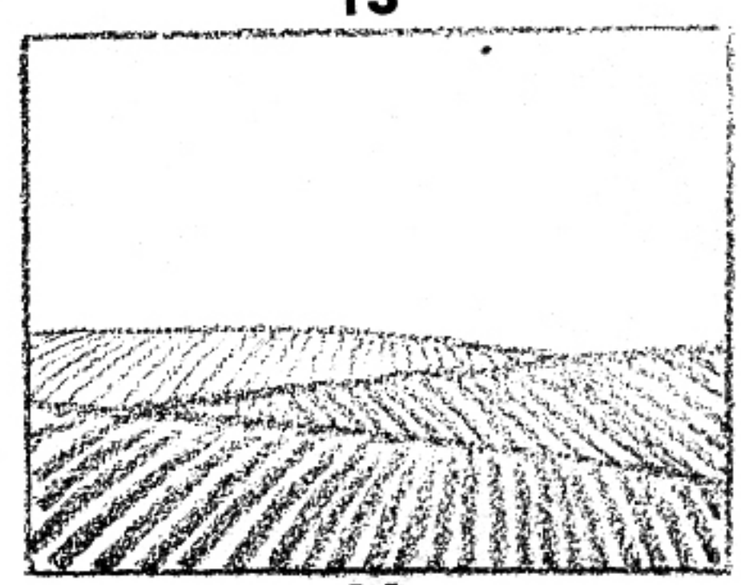

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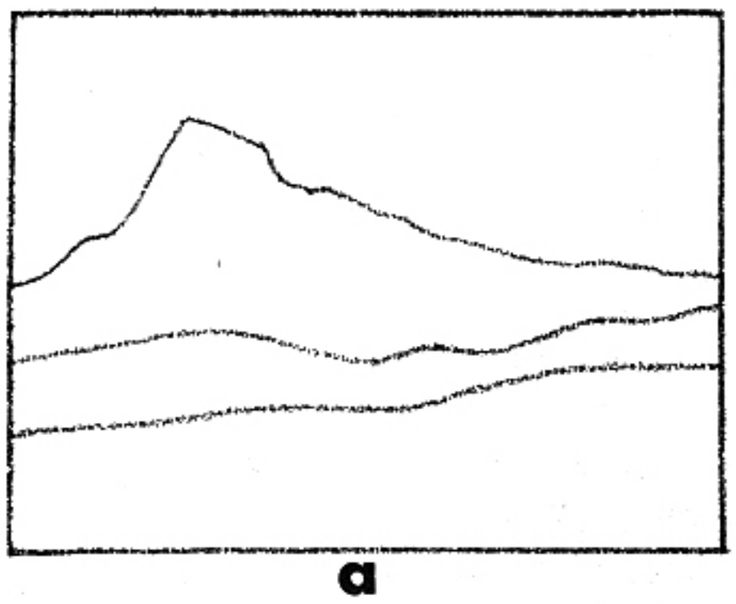

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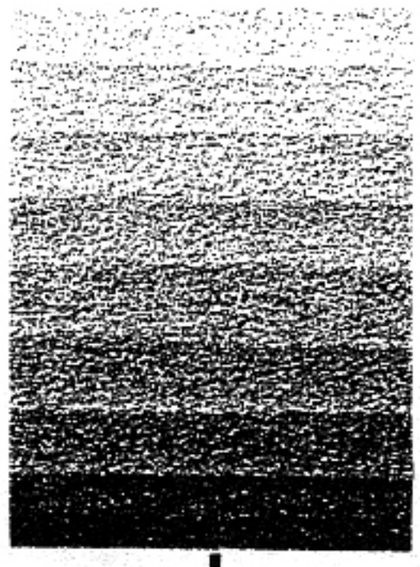
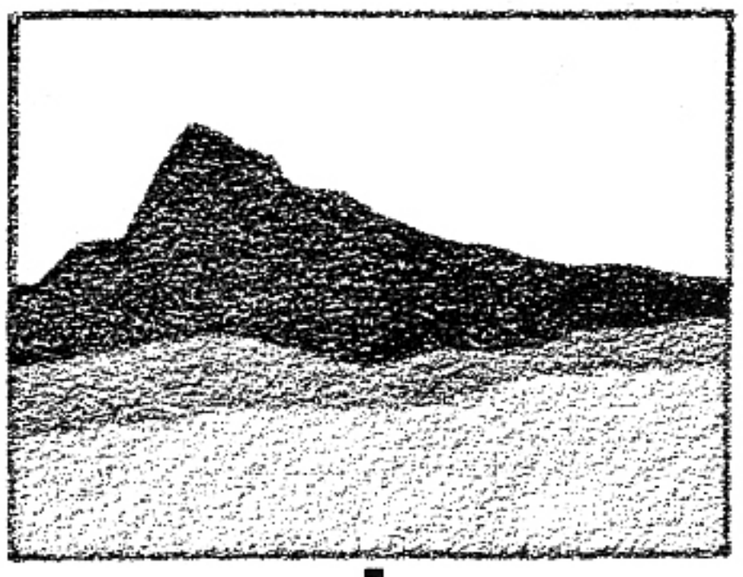


b

CONTRASTING VALUES

"Value" means darkness or lightness. Black is the darkest of values; white the lightest. Midway is a middle value, an intermediate gray obtained by either mixing black and white, dark and light or, in the case of drawing in pencil, produced by moderate pressure on the point.

"Hue" refers to the kind of color: like red, yellow, blue, etc. A red may have many



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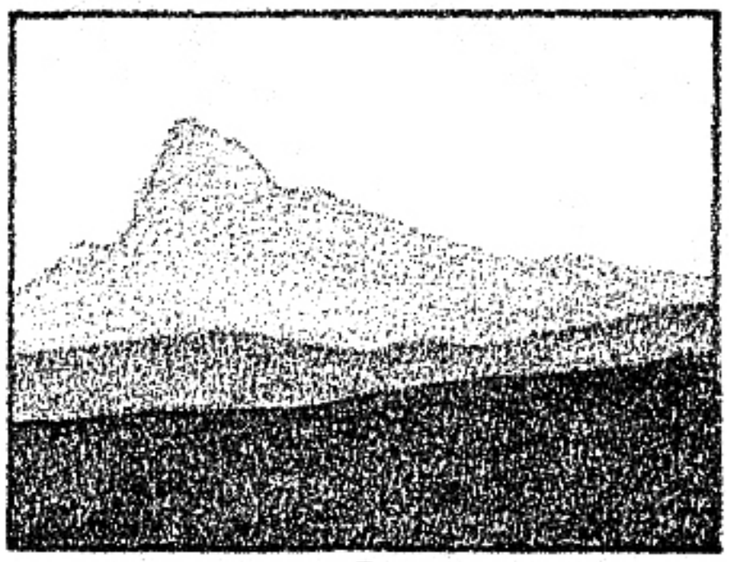

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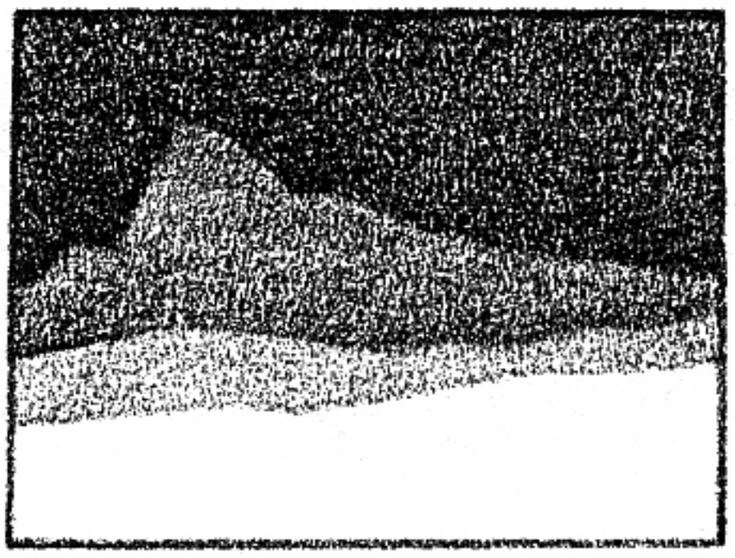

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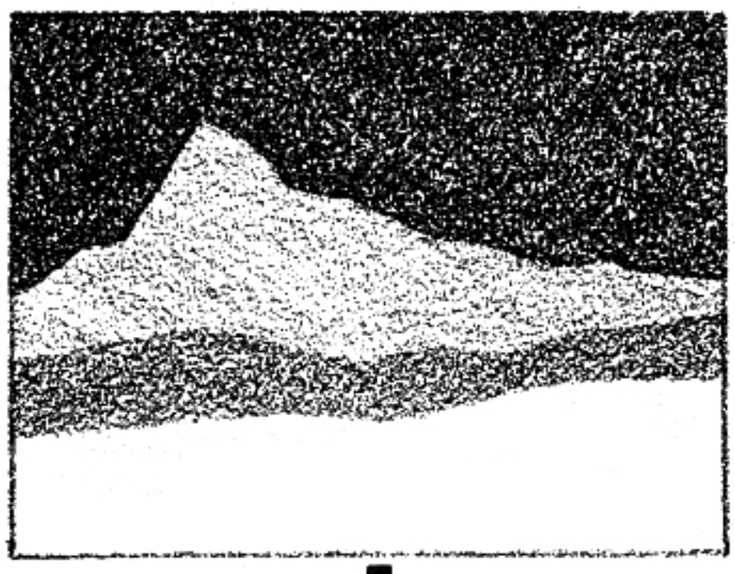

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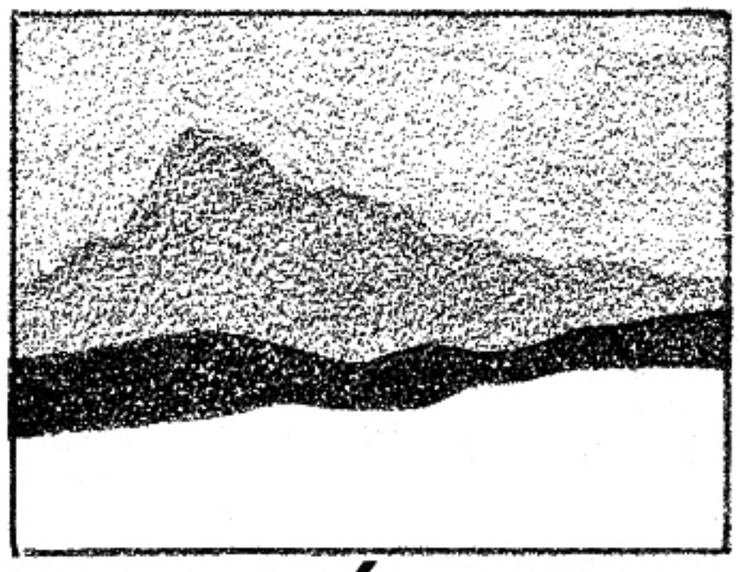

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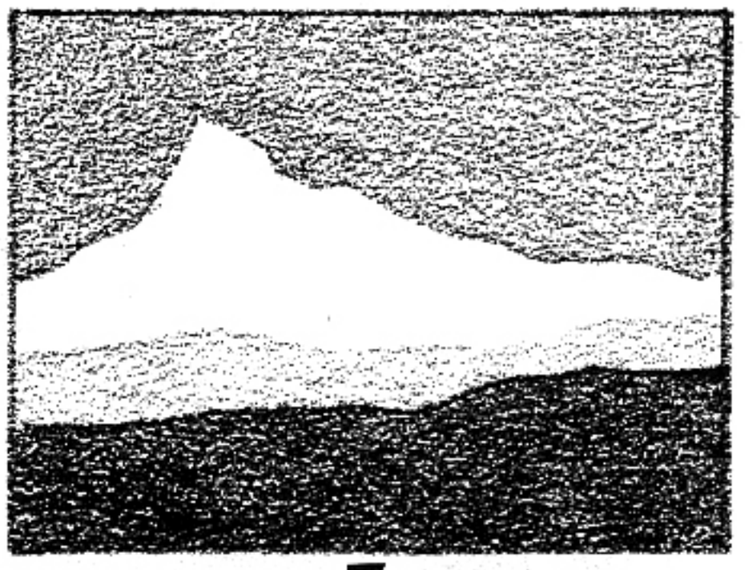

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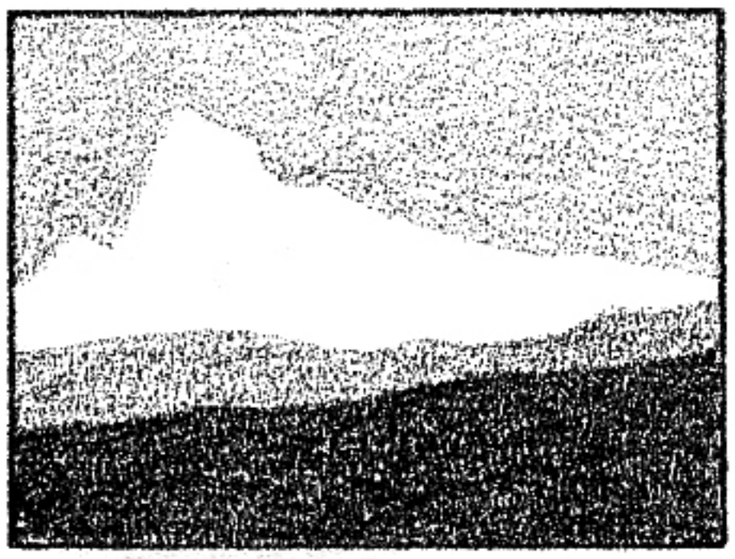

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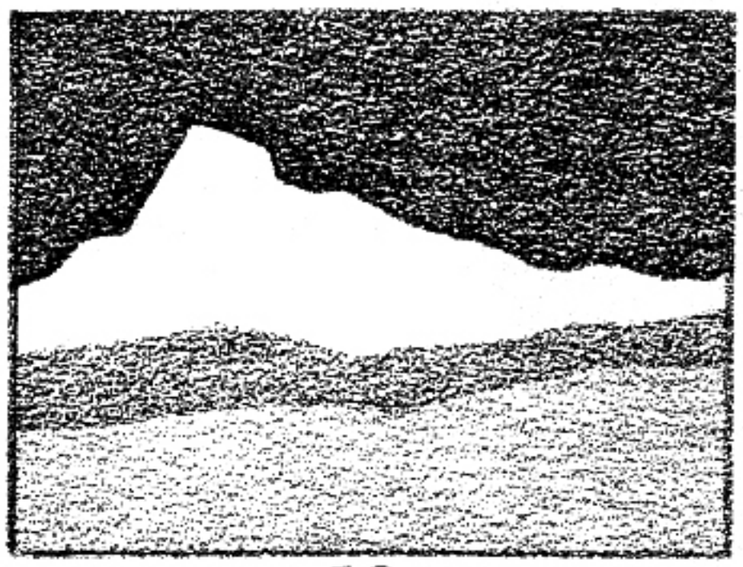

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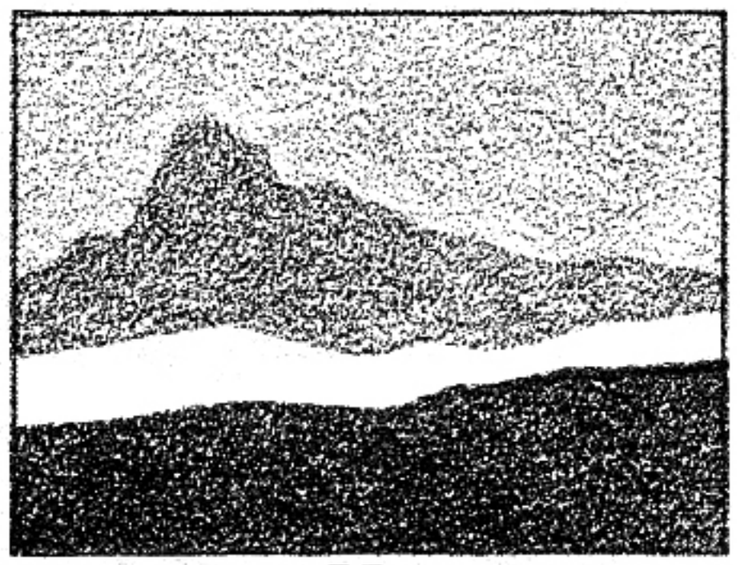

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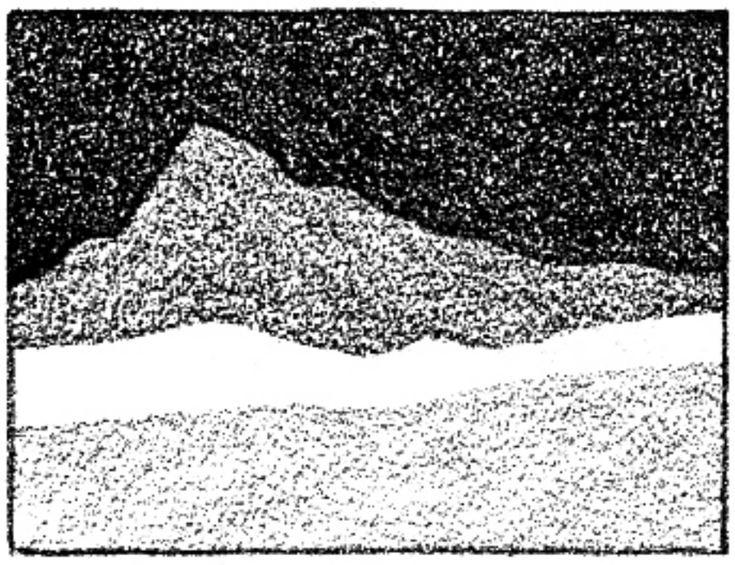

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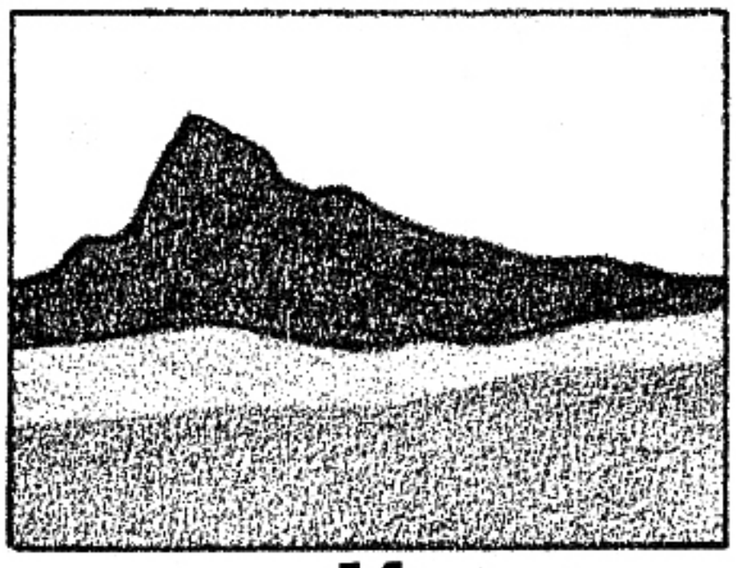

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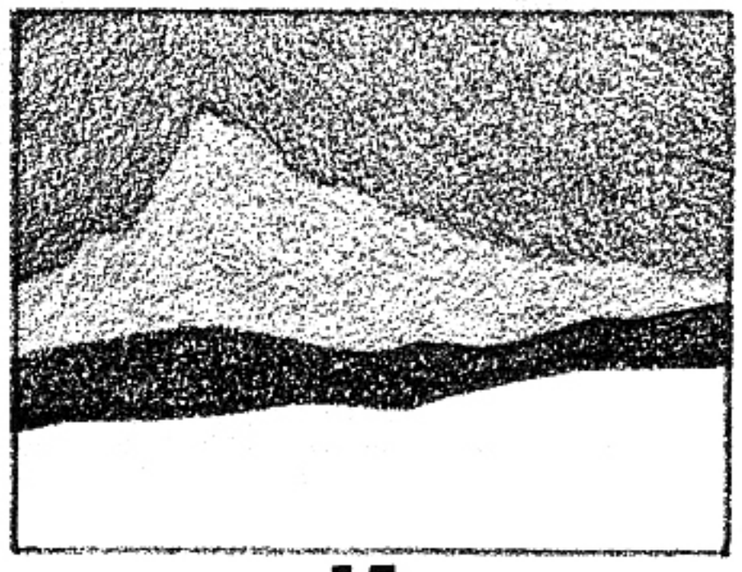

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values, some darker, others lighter, and still be red. With paint one may achieve more values discernible to the naked eye (the claims as to number vary enormously) than in drawing. The reason for this is that in penciling the work is done with just one value, the value of the lead in the pencil. Its "touch down" yields values according to the grain or texture of the paper and the pressure exerted on the point. So, in a short stroke one may press so lightly that the lead scarcely registers, up to such pressure as it will go no darker: . It could be said, all the possible values with that pencil on that paper are hereby produced.

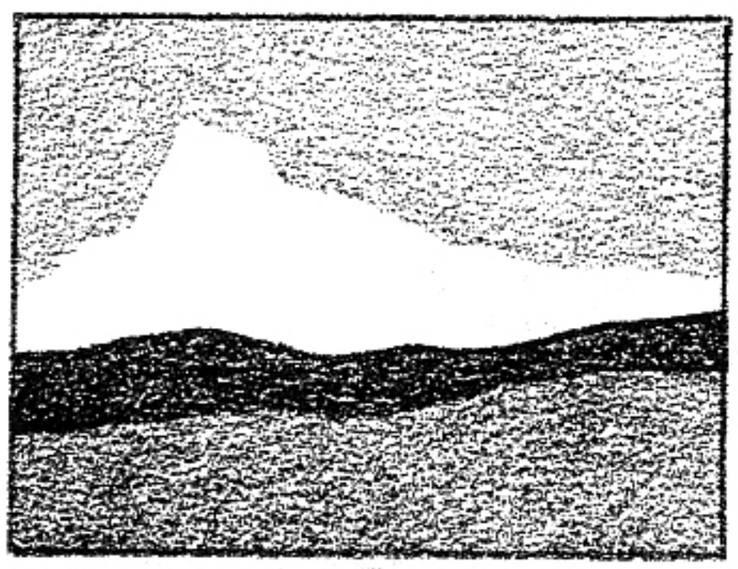
Diagram "b" on the opposite page has eight gradations from a 6B pencil on an ordinary sketch pad. To make many more gradations than this would be impossible (and have them decidedly separate). Yet, interestingly enough, any scene in color may be reproduced in halftone black and white by reducing the colors to values.

What has been done on these two pages is to take a simple scene (fig."a"), foreground, middleground and background, and duplicate it in contrasting values: dark, medium, light and white. Sixteen possibilities are shown.

It is a profitable exercise to look at or devise a scene and put it into several flat values. Then develop the scene using inventive particulars, yet retaining the value plan, as we see on the right, A through E.

These observations may be made: a given area may take on certain values depending on 1. time of day; 2. weather conditions (including cloud shadow); 3. season of the year; 4. condition of surface growth. There is no doubt that varying temperatures may be felt in the different handlings. One does not need to insist on such harsh contrast as we see here. Many scenes do not have such extremes in values.

The student should learn to be value conscious as he surveys the possibilities. His choice of values will have a lot to do with determining the final effect in his work. (Note: by squinting the eyes nearly shut, a real scene may be made out in value only, devoid of distinct coloration.)



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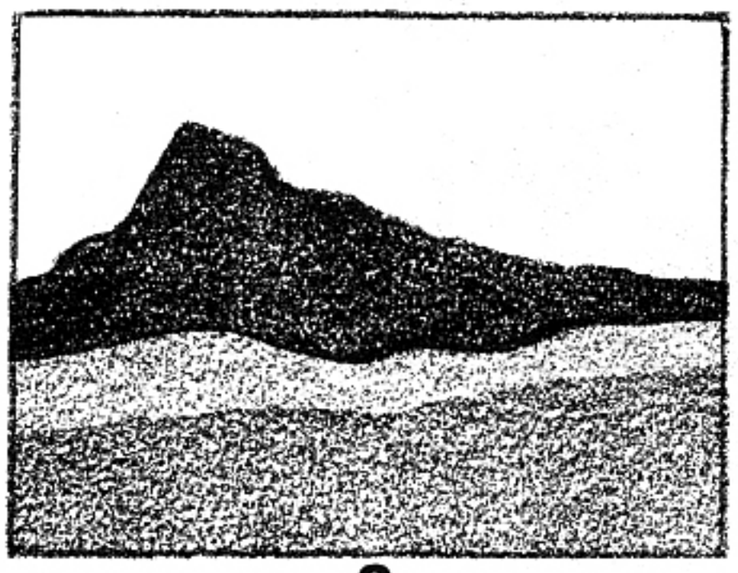

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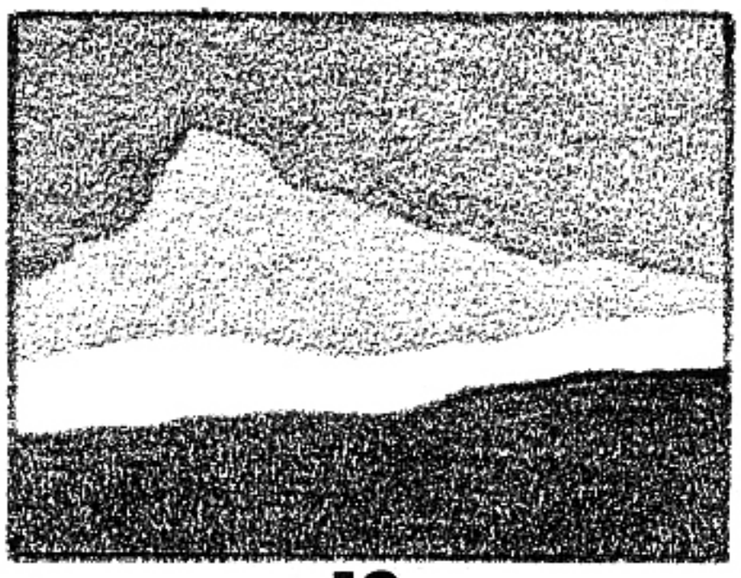

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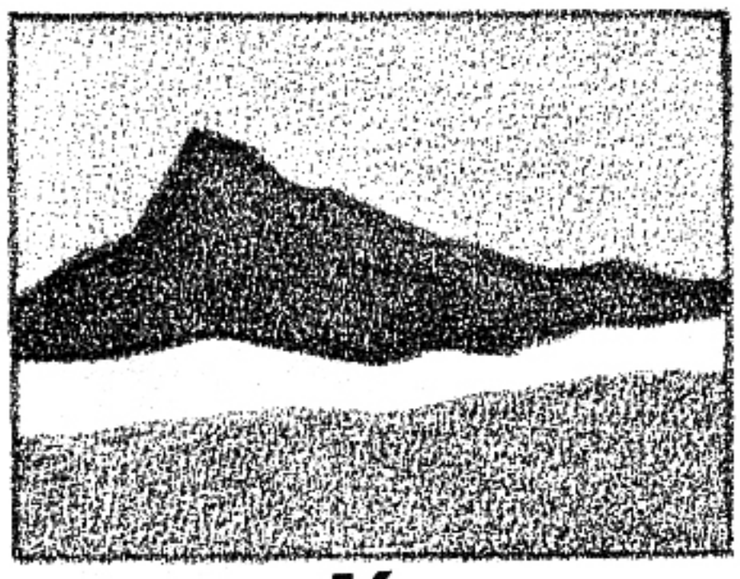

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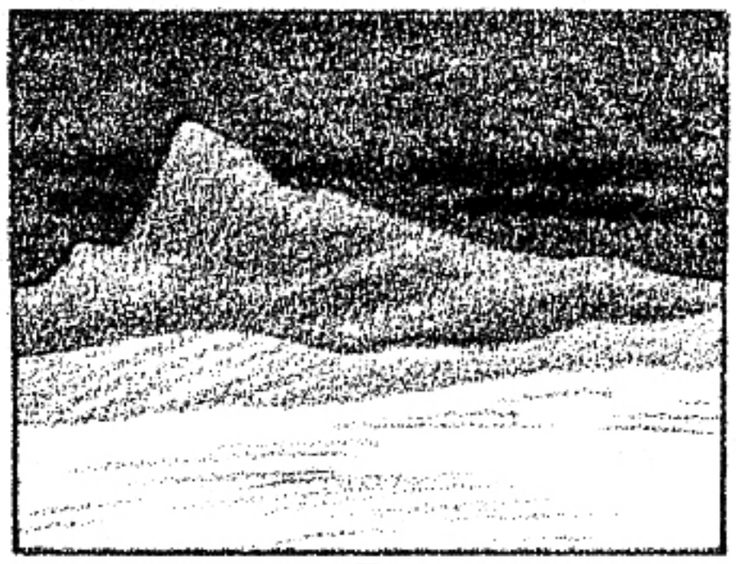

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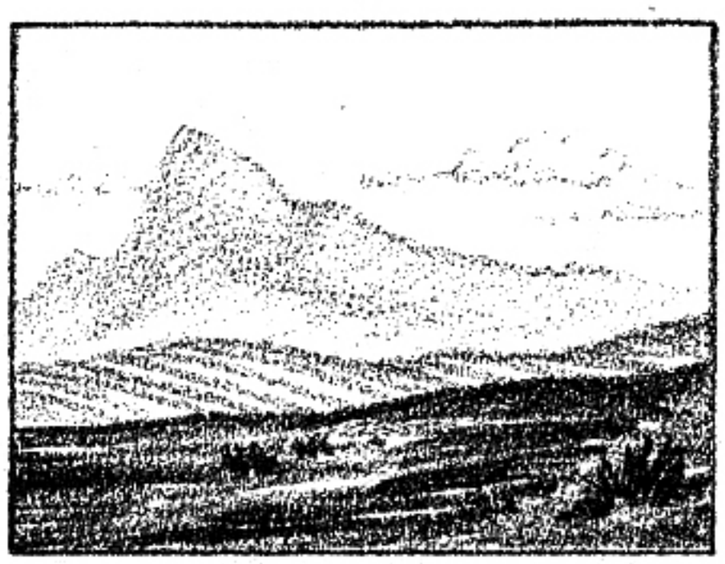

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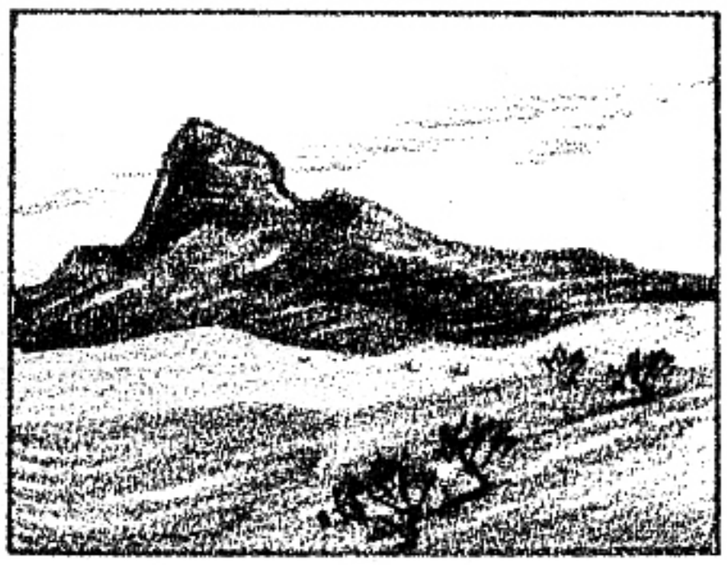

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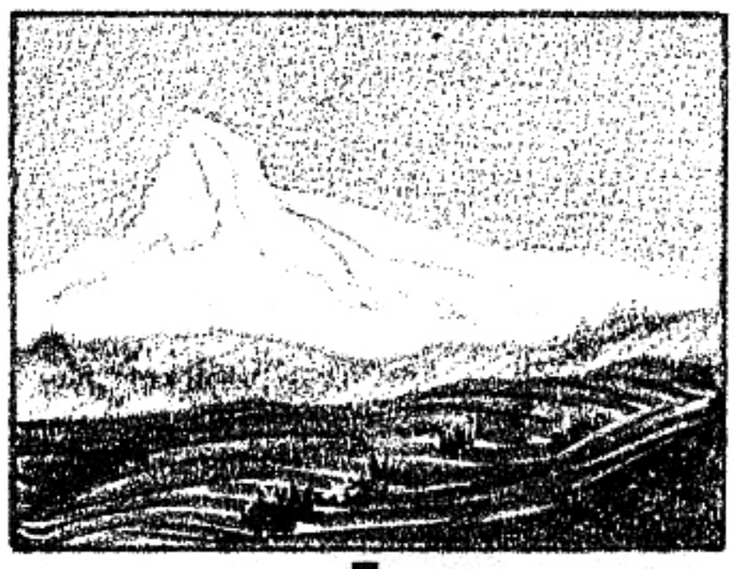

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EXPECTATIONS FROM DIFFERENT VALUES

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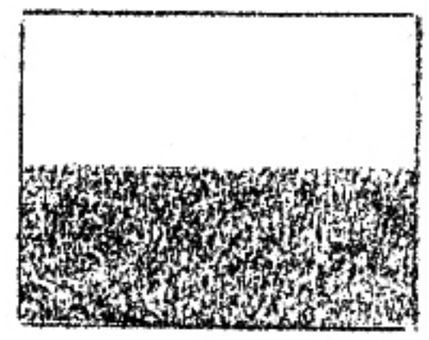

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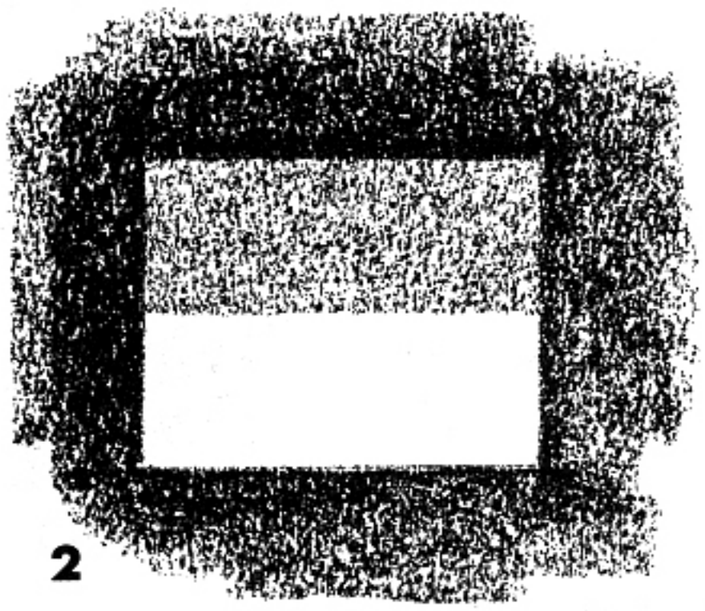
Regardless of the media with which one draws or paints, what takes place on the paper or canvas must have dark and light gradations, unless, of course, it is done in mere outline. What should one expect out of the values which come from the opposite ends of the scale? Countless experiments reveal that light advances and dark retreats. A white or very light area will come toward the viewer more if it is



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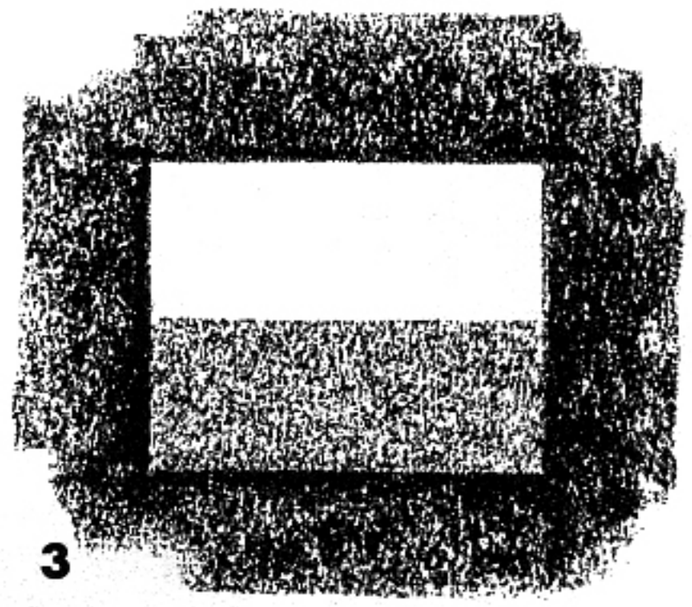

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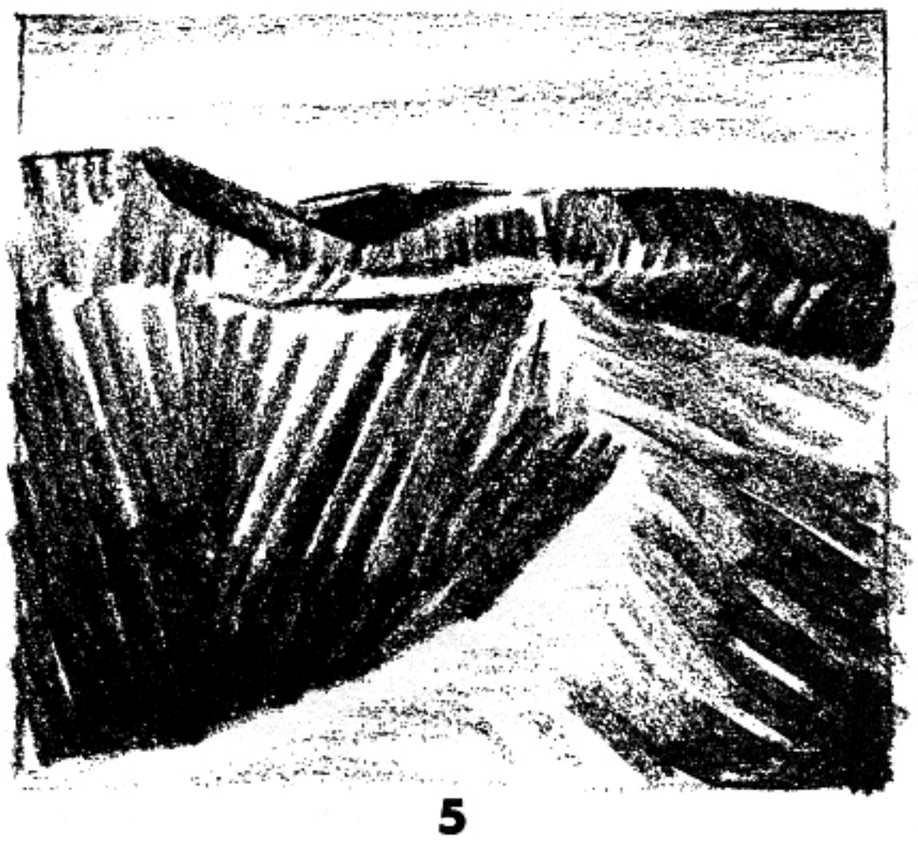
surrounded by darks. The light in fig. 2 jumps out, supressing the grays and blacks adjacent to it. The same light area in fig. 1 does not advance as much. The frame and wall behind a picture are more important than some laymen imagine. The white in fig. 2 assumes weight and solidity. The darks in figs. 1 and 4 command attention, but they do not advance. The light ridge of fig. 5 pops up, while the dark at the left of it goes down into the hole. Take the smaller white



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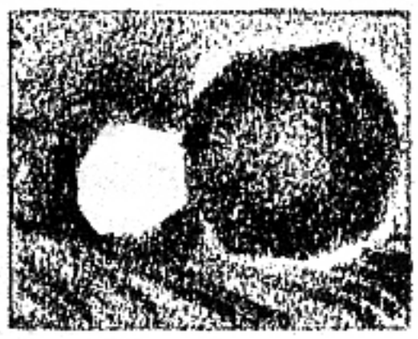

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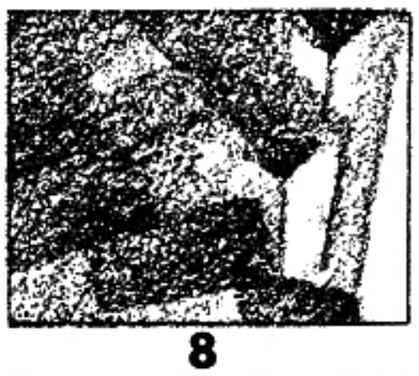

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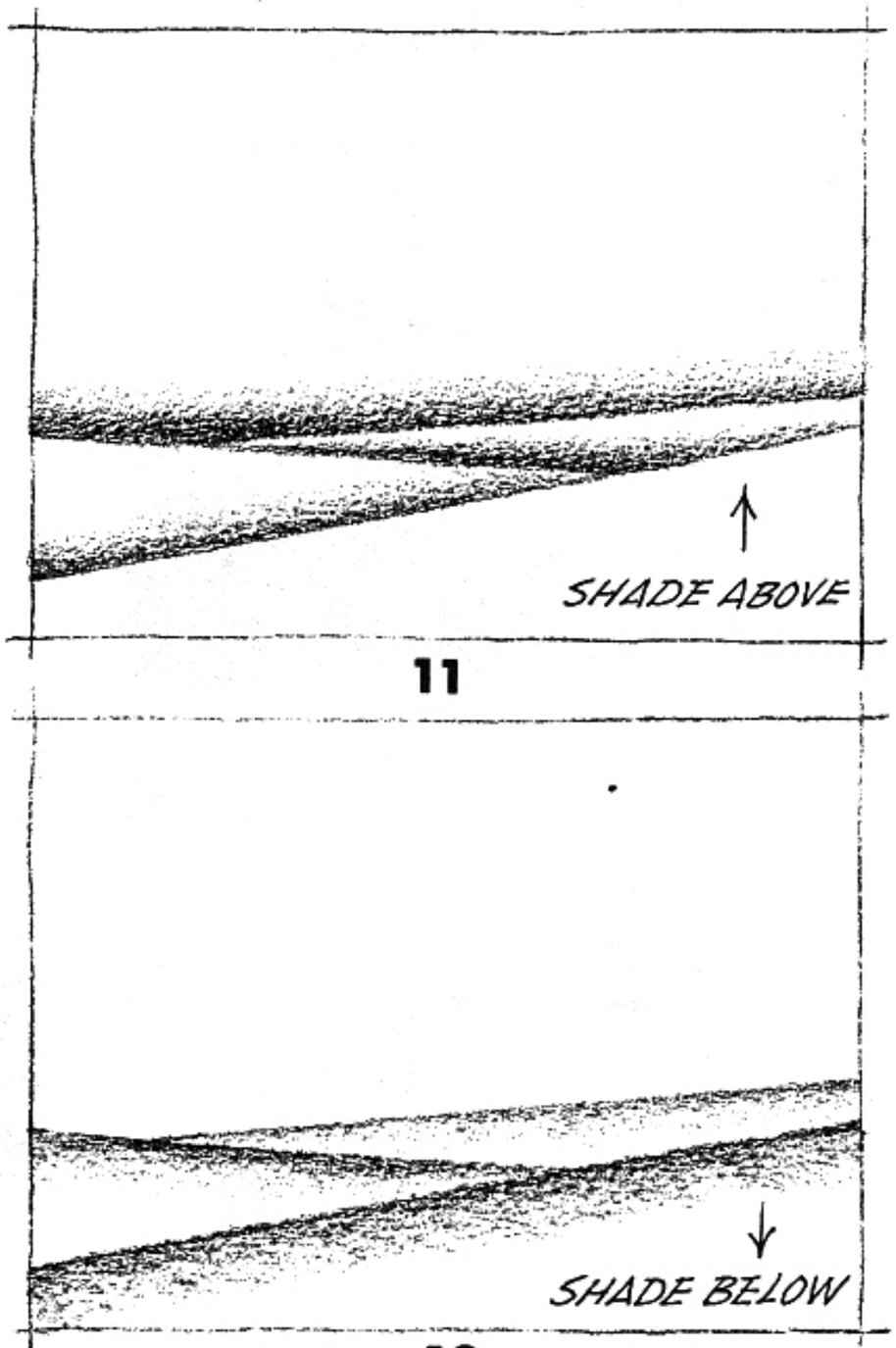
spot of fig. 6: it is imperative that the eye look at it. Likewise the eye follows the light areas in the mountains of fig. 7, and is drawn to the light area at the right in fig. 8. Does the eye follow only the trails of light? No, the eye follows the path accented by its surroundings. In fig. 9 the dark crevices take over in this sketch of rocks, for the "trail" is one of darks. In fig. 10 the lights are used to advantage against a background of darks. The art student needs to realize that VALUES ARE HIS SERVANTS; he can lead people in and through his composition with them. Figs. 11 & 12 illustrate the use of values in defining land contour. Do you want it darker below or above the terrain crests?



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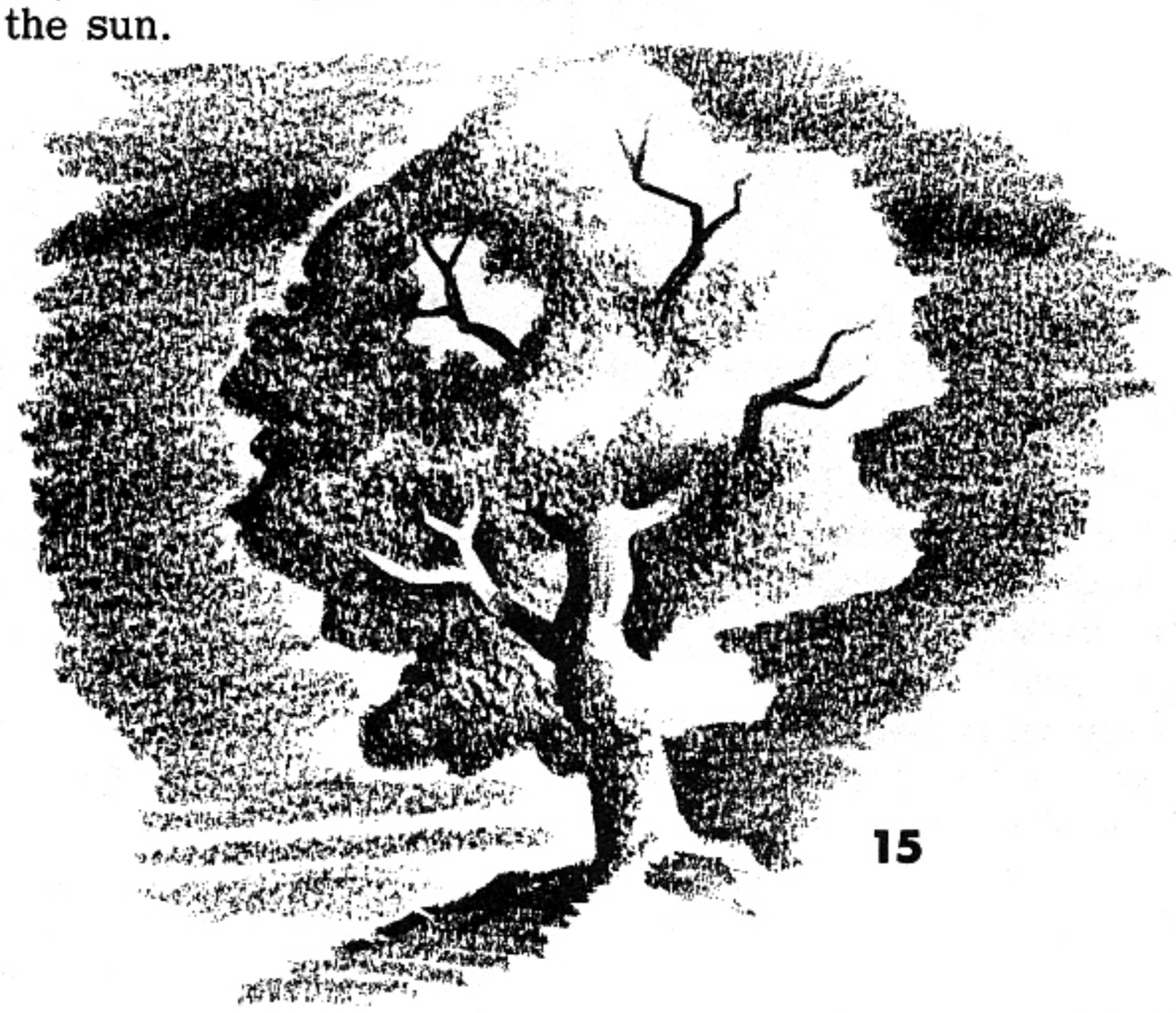
Dark values can be used as directional weights in pictures, just as one would throw a heavy iron into the framed arena. Admittedly, the movement in figs. 13 and 14 is greatly influenced by design, yet there is no doubt that the blacks propel the attention.

Consider the tree, fig. 15. There is a turning around the form because of the light side coming forward and the dark side going back in recession. One of the keys is the reverse treatment of the sky: dark abuts light and light abuts dark. Notice the reverse values in the limbs themselves. The trees of figs. 16 and 17 are less stylized; even so, the darks go down and under and the lights reach toward the sun.



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One can see how the lighter values are lifted by the darker values getting under them in the abstract tree concept of fig. 19. There is no doubt that many artists link lights with lights and darks with darks in creating movement in a compostion—see this in fig. 18 and again in fig. 21. The abstract composite of fig. 18 is staged in a large relatively light area bounded by gray. This holds a many-itemed picture together. The montage of fig. 21 has an interesting pattern of values, one played against the other. The fig. 20 sketch leaves the immediate foreplanes of 18 and 21 and steps realistically into a depth dimension.

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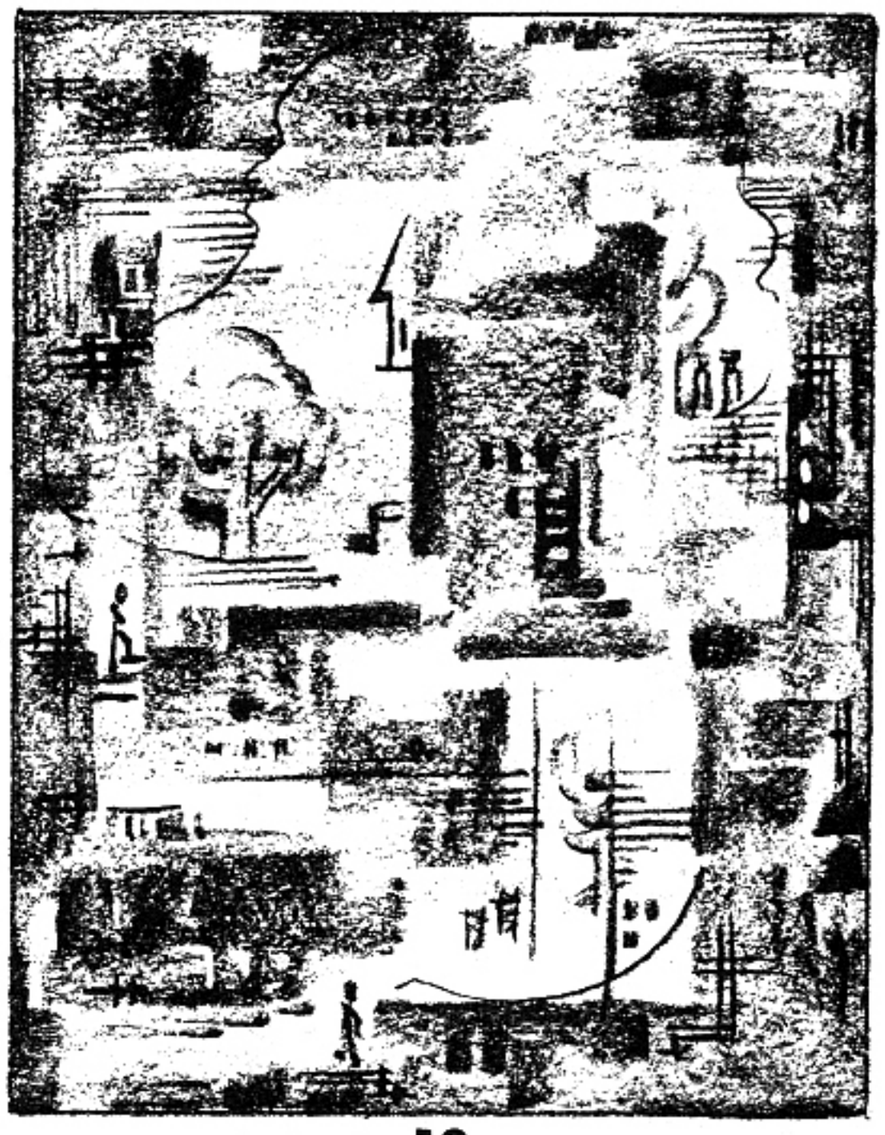

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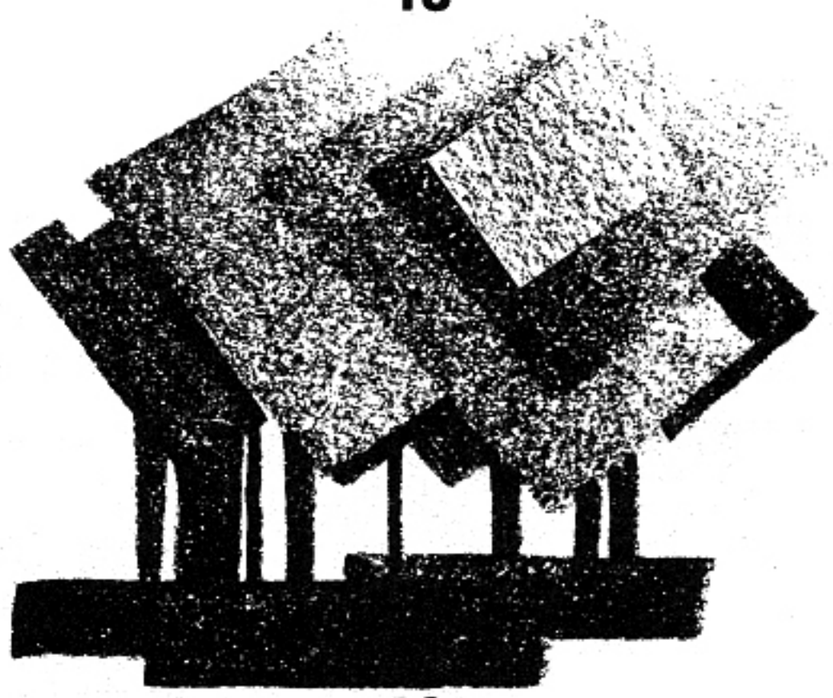

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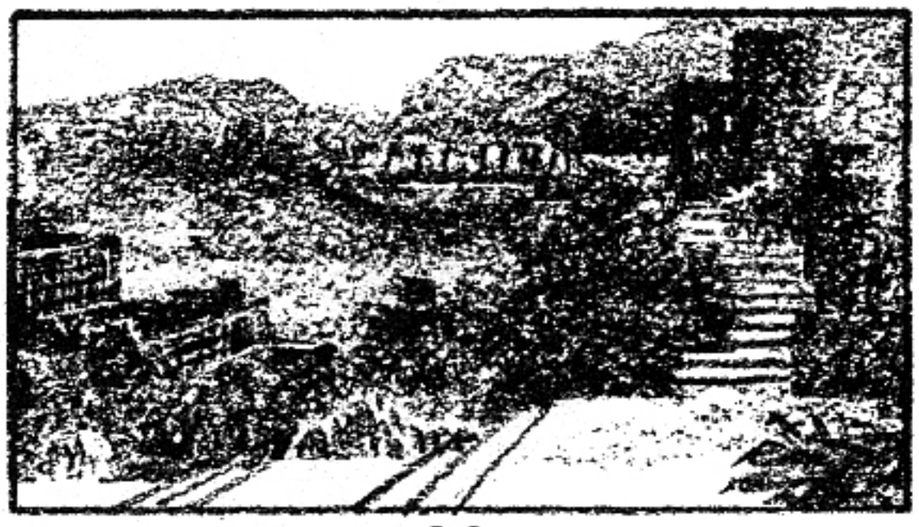

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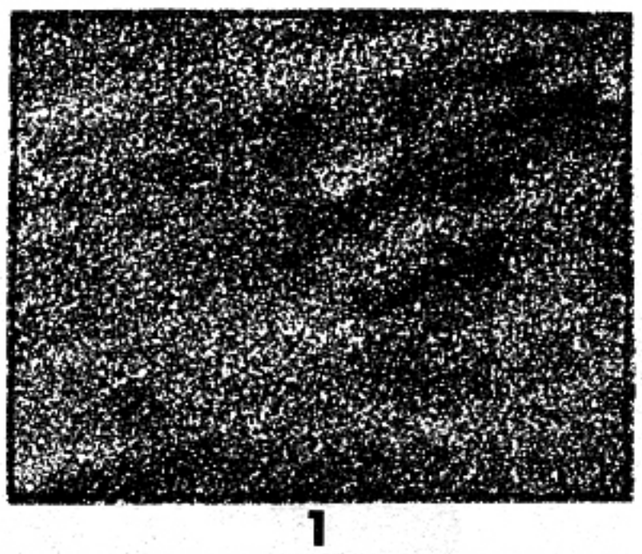
PUTTING SUBJECT MATTER OUT OF MIND

An artist should be able to look at a picture with the subject matter completely apart and removed from his thinking. If he can, then he is in position to evaluate the sum total from the standpoint of pure art. The subject of a picture, in a very real sense, is not important; it's the way the subject is presented that counts. The subject of a prize-winning picture could be a worthless piece of trash; whereas the subject of a worthless picture could be a prize-winning pottery set, a champion race horse or the Taj Mahal. This is not to say that the subject (we're now speaking of scenery) must be divorced from the manner in which it is presented. The subject and the manner can be so related that the whole of the picture story is excellent. The viewer is transported into a convincing pictorial environment.

The subject, however, can so dominate the mind of the artist that he puts it in an artless form, borne by an artless carrier, unworthy of anyone's attention. This is likely to happen with the beginning student. For that reason, in this exercise, we're going to try to get away from anything that can be identified.



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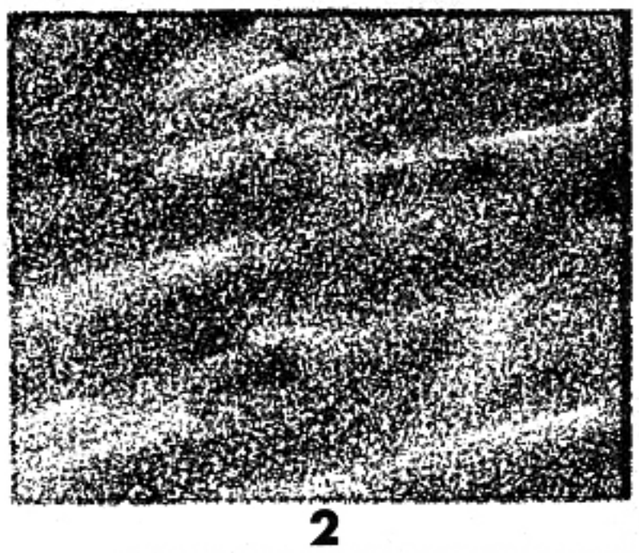

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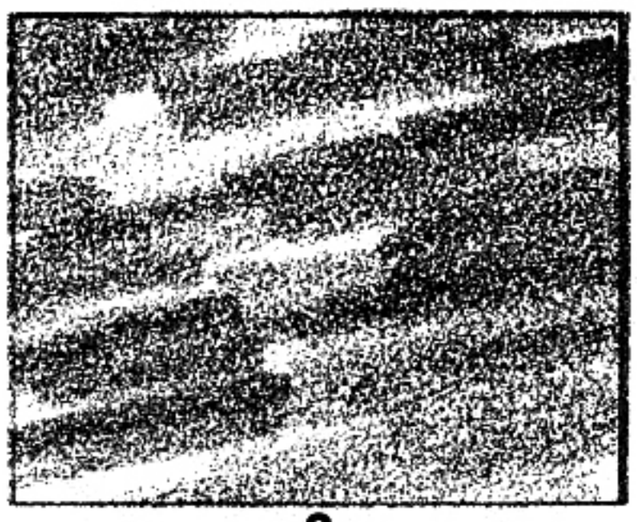

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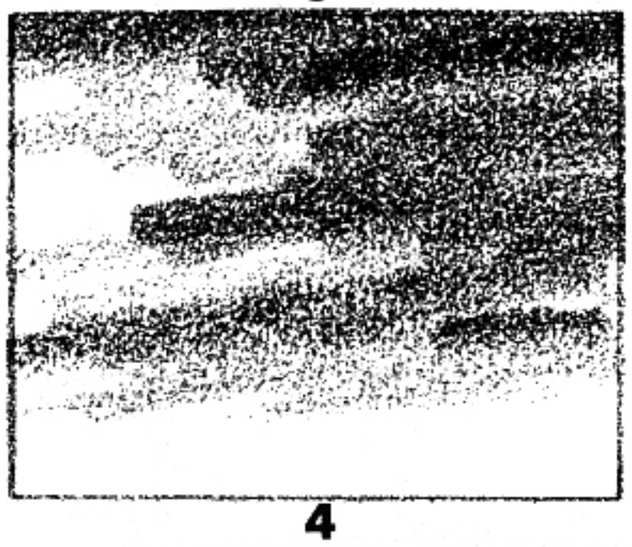

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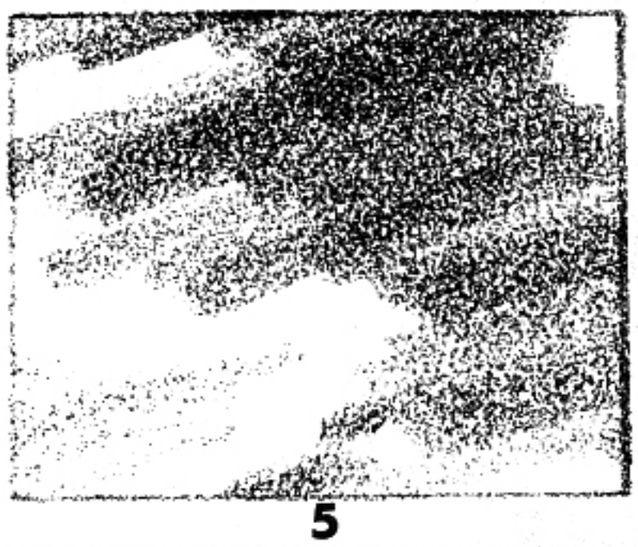

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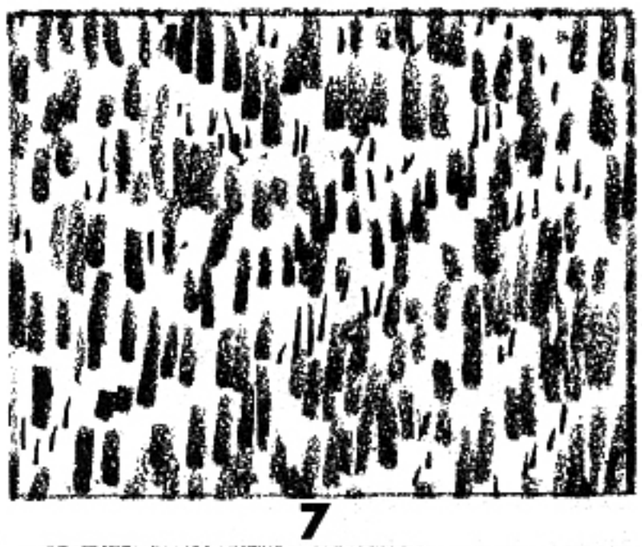

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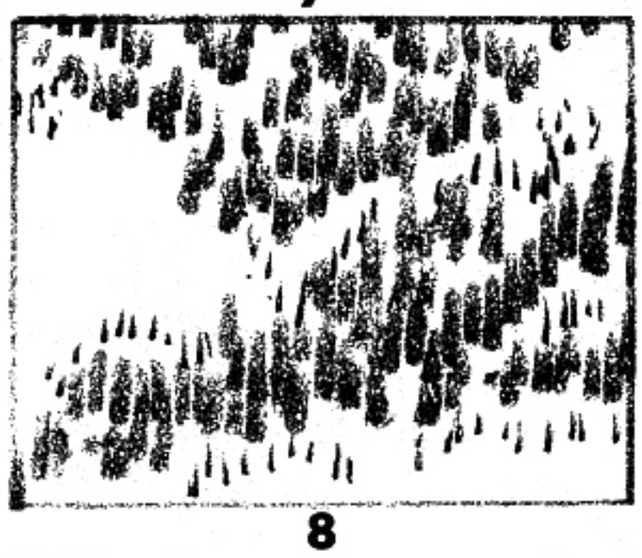

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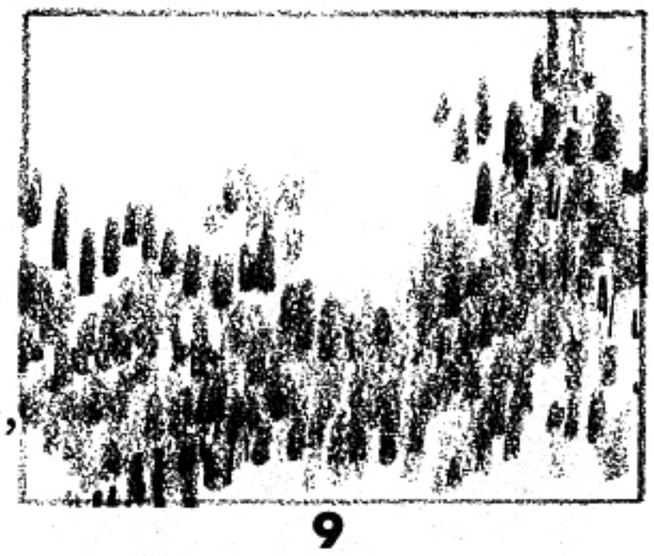

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In fig. 1 we have a mass into which we're going to introduce light. As it now stands, it is quite meaningless. In our effort to keep out likenesses of any kind, we're going to use virgin strokes going in the same direction.

In fig. 2 something is beginning to "happen." It would be possible to present some kind of story in a low key similar to this. The figure is light-starved however.

In fig. 3 more light is admitted, and still more in figs. 4 & 5. In fig. 6, as it is handled here, we might say too much light has been allowed in the frame -- rather, perhaps another way to state it would be to say that the visible activity is ill-placed. In figs. 4 & 5 the whites (or lights) furnish relief for the visible activity.

It should be understood that the whites in this sequence could well be tints or light tones, for many pictures do not have bare paper or canvas showing at all. The point is: does your composition have ample relief areas in it? Does it have interesting shapes? Does it possess a sufficient variety of values? Does it have good balance? Would you like to live with it apart from its being representative of real things: meadows, cornfields, lakes, hills, etc. ?

Another way of looking at the problem could be illustrated in figs. 7, 8 & 9. In 7 the mottled hustle and bustle is starved for plain areas. In 8 and 9 we get some relief by rearranging this feverish activity. When one has a lot going on in

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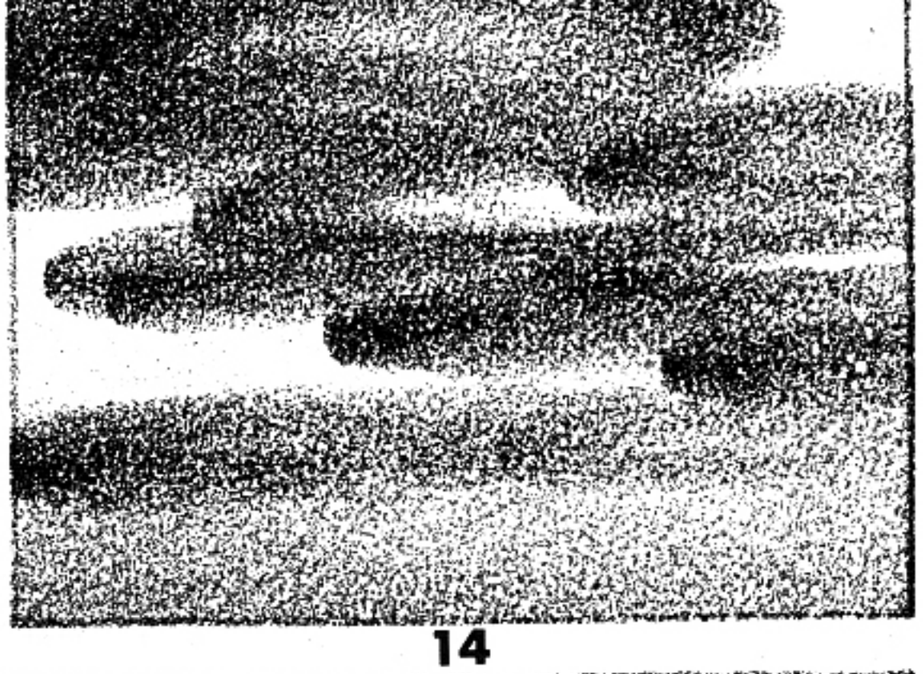
his composition, it is best to alleviate the flurry with the quiet of plain areas.

The determination on these two pages is to have little we can point to and say, that's a cow, this is a barn, that's a waterfall, etc. Can you think of a picture in terms of principles alone? If you can, you're better prepared to handle special subjects properly so that they are borne along with the teamwork of all that goes into good art.

The suggestion is offered here to make up a number of compositions which consist of parts which cannot be identified. Be rather daring about it. Do some scribbling, some tint and shade work, some slashes and pressure work with a wide pencil. Then, with a knife or single-edge razor blade, cut out a rectangular frame in the middle of a white card, thus making a template. Move this frame around over your work until you think you've found a pleasing composition. Then hold the card firmly while running your pencil along the inside edge. The desired area will then be "framed." Remove the template, trim along the outside line and mount on a larger sheet. When you've done a few, turn critic, and ask yourself if there are any features in the sketches which comply with good art principles.



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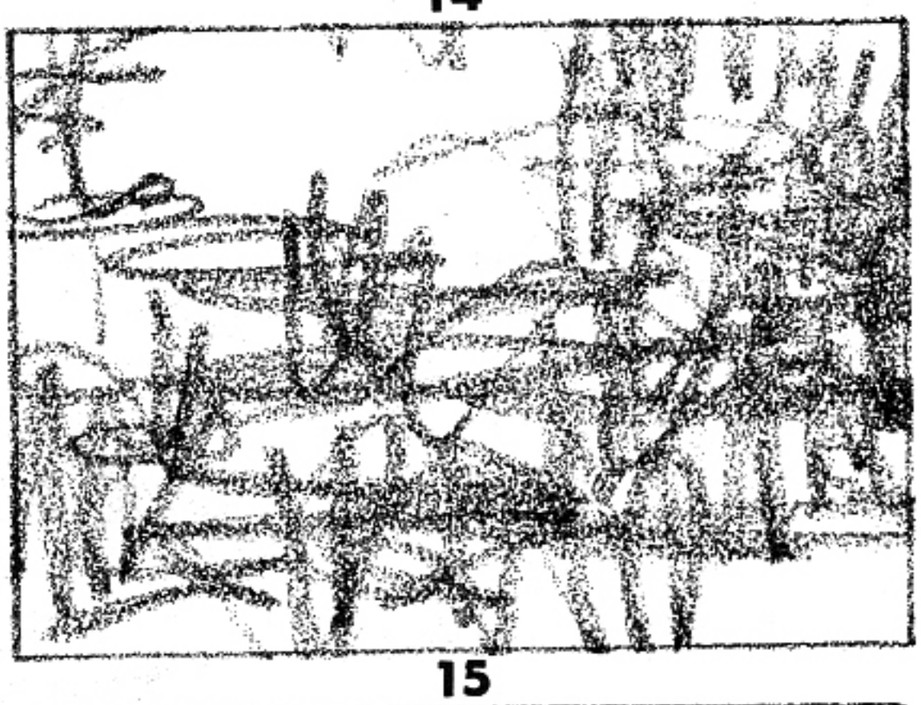

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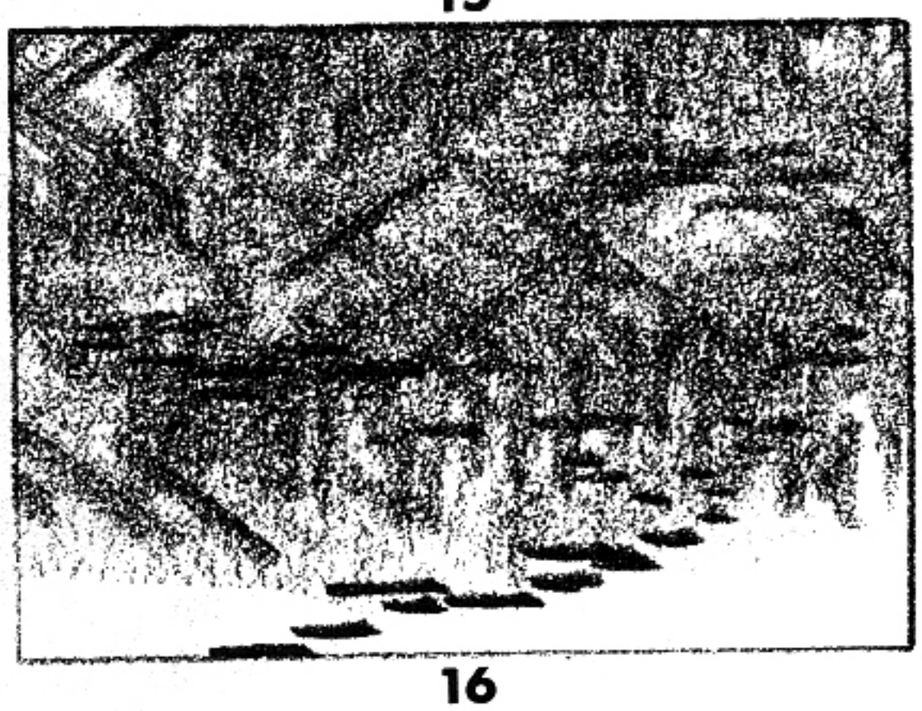

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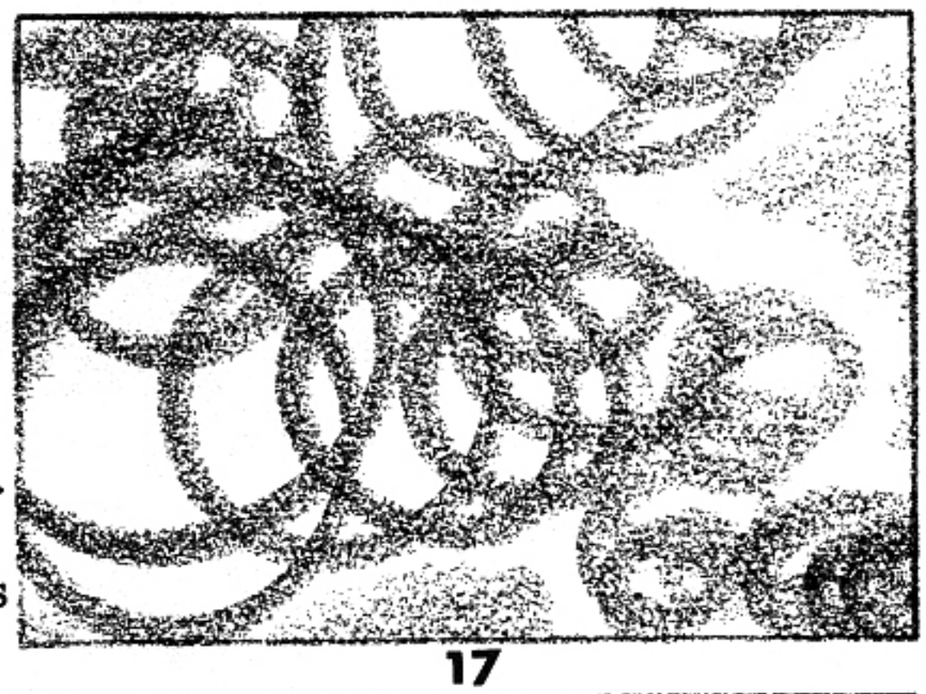

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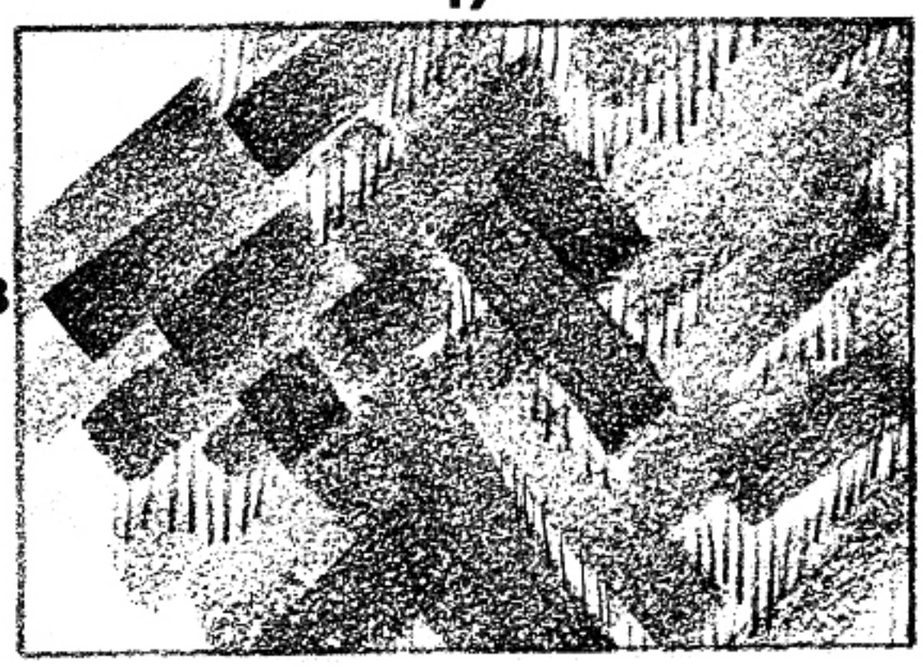

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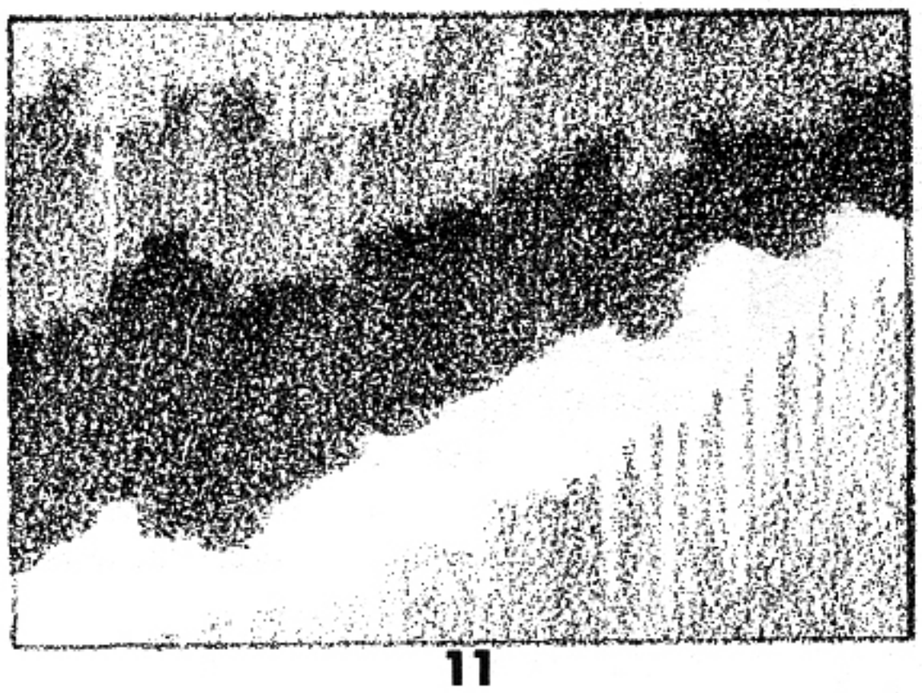

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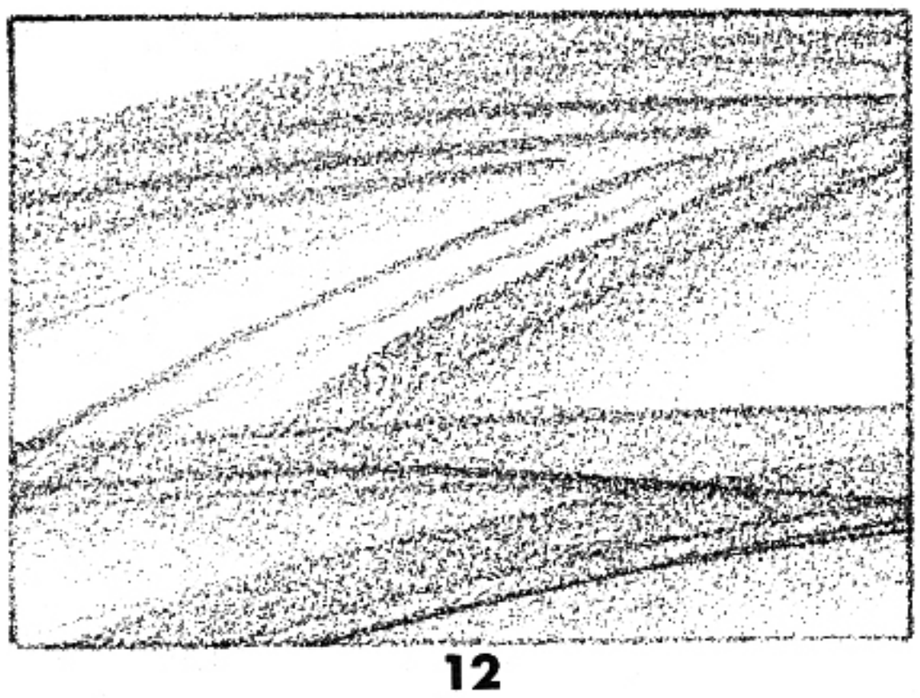

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The pleasing pattern set in fig. 10 could be groundwork for any number of things: trees, cliffs, buildings, etc. The total aspect is sound as it stands.

There is a persuasion in art that in some instances a value or a color need not be repeated in a composition, but certain areas may be reserved for them (see fig.11).

In these experiments keep your work as nonrepresentational as possible, that is, with no recognizable objects from nature.

LEANING TOWARD THE ABSTRACT

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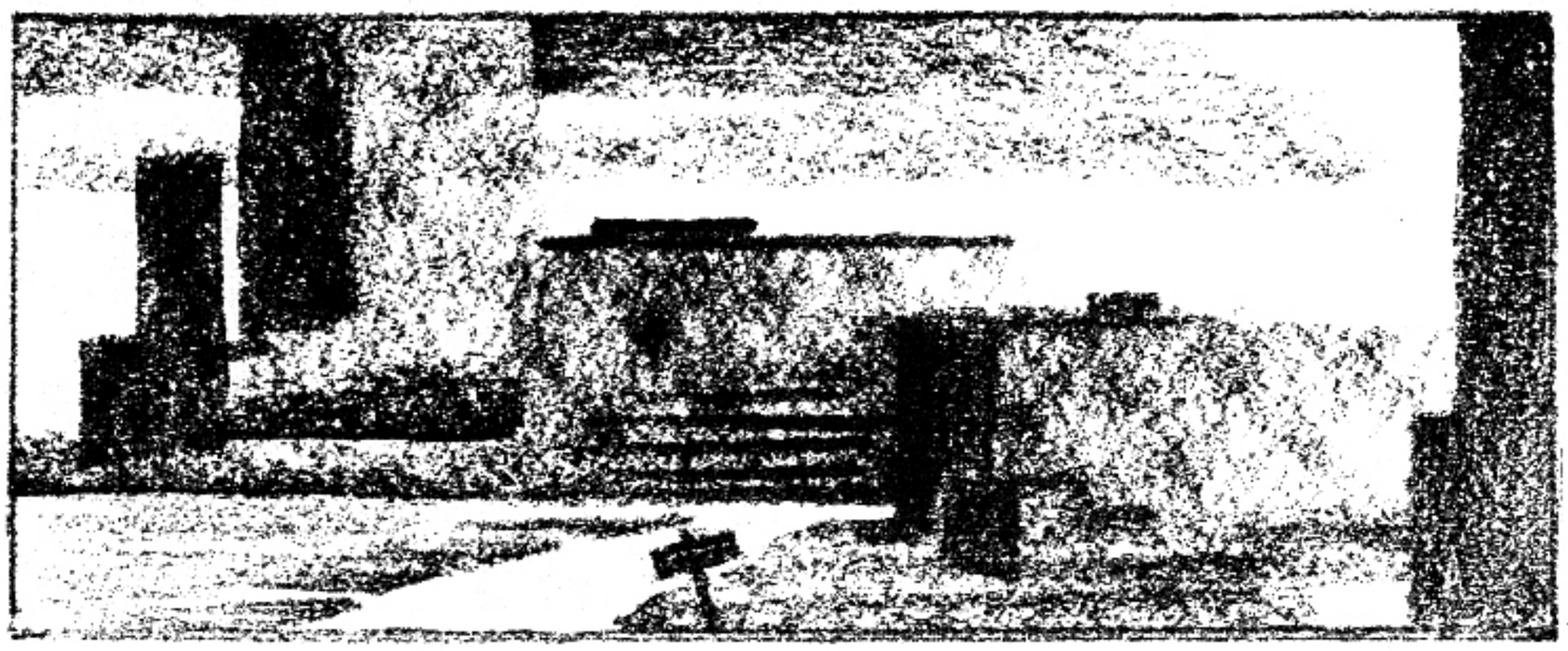

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After the student has adventurously tried the experiments outlined on the two previous pages, it is time to turn some attention to the recognizable. The abstract influence does not have to be eliminated. In fact, let it be strongly suggested here that the student never resort to sheer realism as a steady diet. If one insists altogether on "truth to nature," the inventive spirit will soon die. Moreover, it is possible to do an injustice to nature by drawing or painting it exactly as it is. There is a certain immaterial spirit in nature that can often be captured when presented in an unearthly way.

Do not be afraid to include some of the works of man in your compositions. In many of the sketches in this book the urban influence has been purposely omitted. The out-of-door yen which the city-bound artist is sure to have occasionally calls for a severe departure from brick and mortar. But, when you do get out, look back and maybe you'll see your city in a new light (such as in figs. 2 or 3).

Also, never underestimate the worth of a simple house or tumbled down shack (as we see in figs. 1, 4 & 5). An unpretentious dwelling may be the very focal point your scene needs. A wide, flat, soft-leaded pencil played a great part in the development of these drawings which were done on regular sketch-pad paper. Also, a smaller 6B round pencil was used.

THE WILLINGNESS TO EXPLORE

6

In this book there are many "styles" of drawing included. The chief reason for this is: a learner of art needs to probe this way and that in his considerations. By so doing, his own individuality will finally develop. It is best not to become set too soon in drawing and painting methods.

In contrast with the abstract sketches across the page, here are some which are not as stylized. These and the ones to be found on later pages may be used to check out principles

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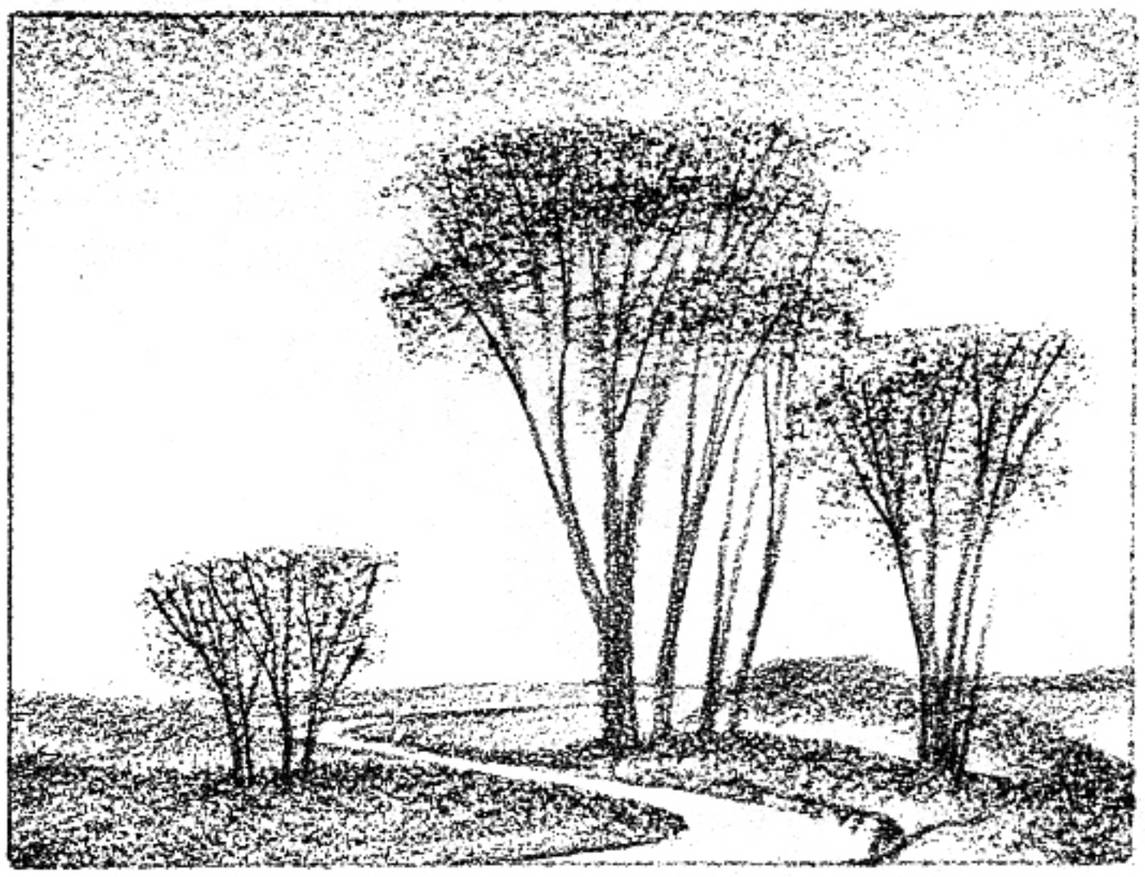

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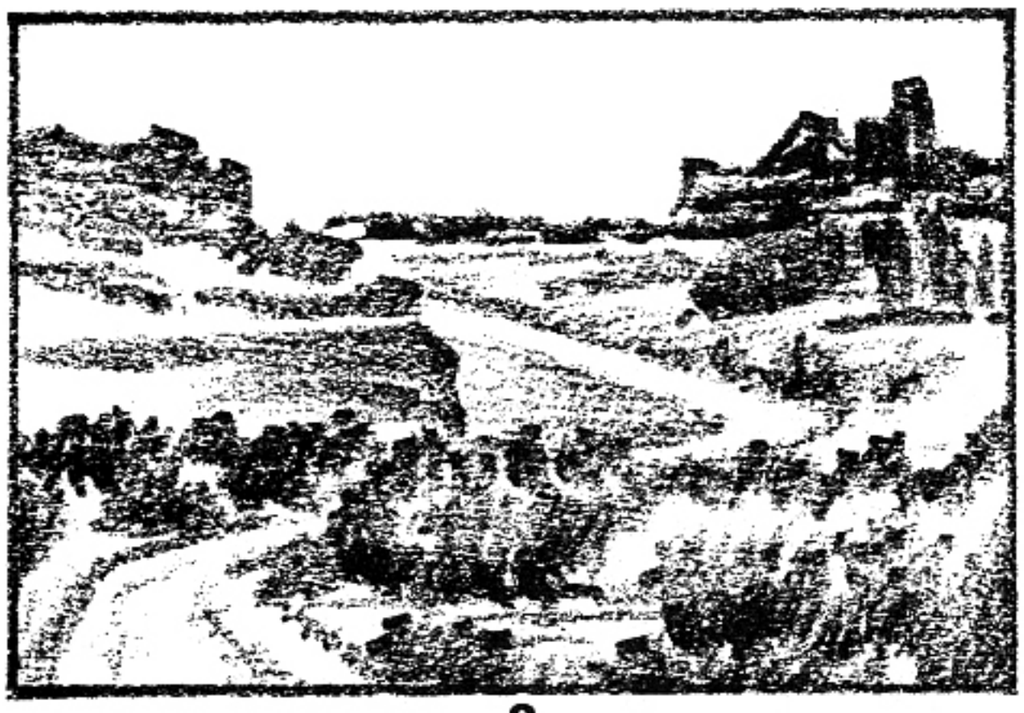
laid down in the early portion of this book. Among the best ways to expand one's thinking is to look at particular examples and note one or two things which seem new and different.

Two students can go to an art museum. Both can spend identical time looking at the exhibition. One asks himself "how" and "what" questions, seeking answers in various pictures. The other student just looks without claiming what is there without cost. One



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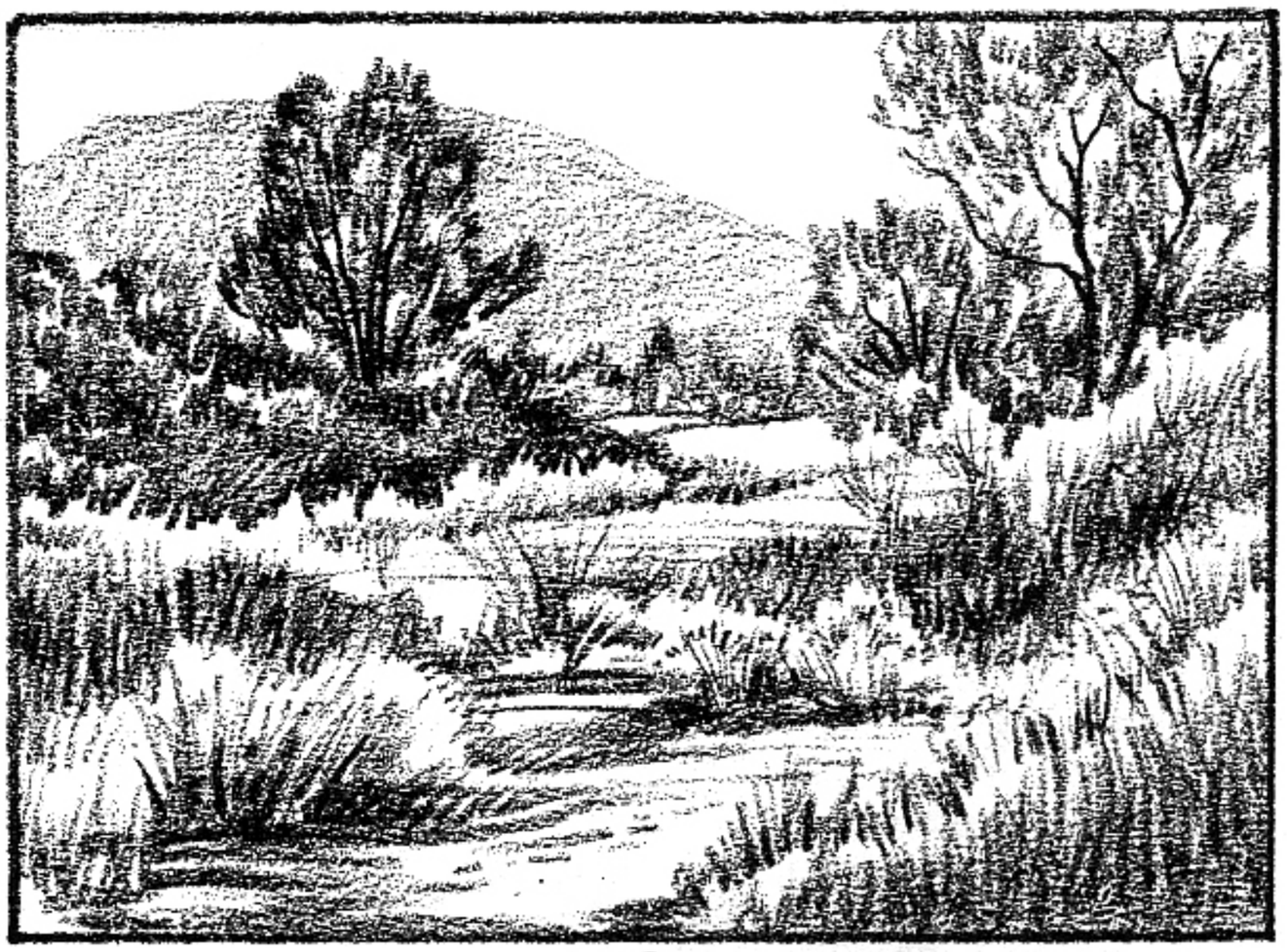
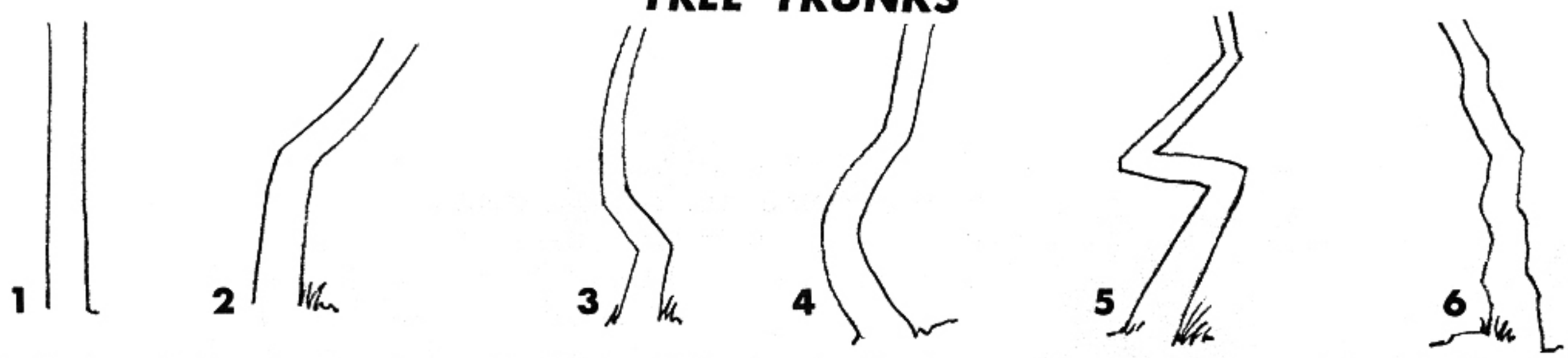
student profits from the visit; the other gains little. Here is a suggestion: write down 10 or 12 key principles which have been explained in this book. Look for them as they have been incorporated in the drawing and painting processes of the artists represented in the museum. The knowledge gained will find its way into your own efforts, and greater progress will be evidenced in your own practice. Doors of discovery have ways of opening for those who dare lift the latch.

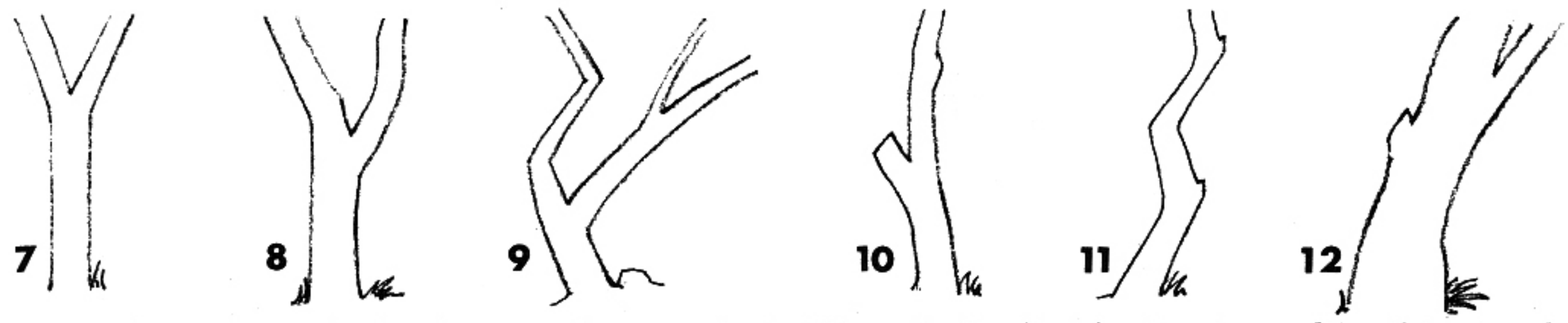


10

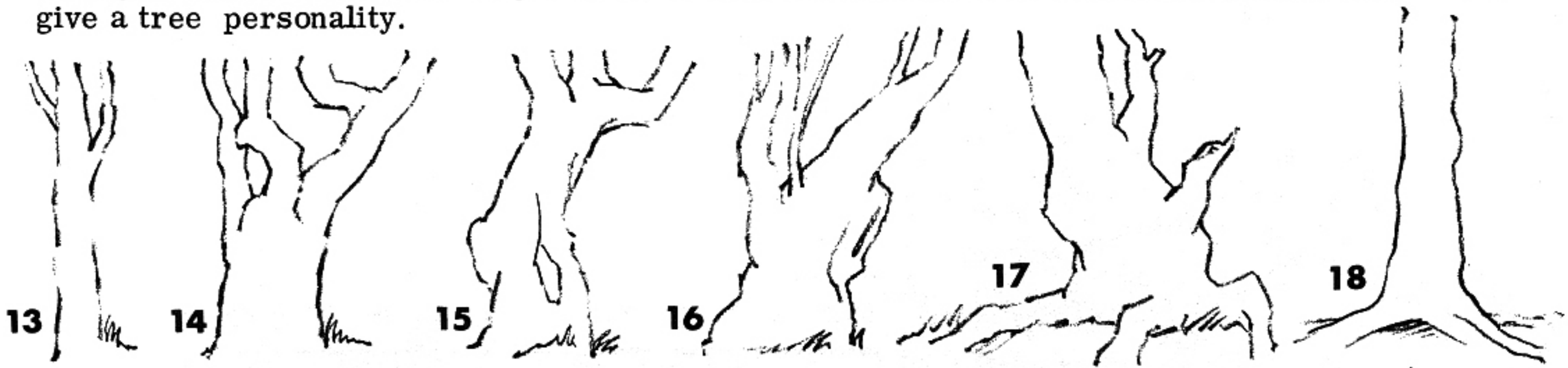
TREE TRUNKS



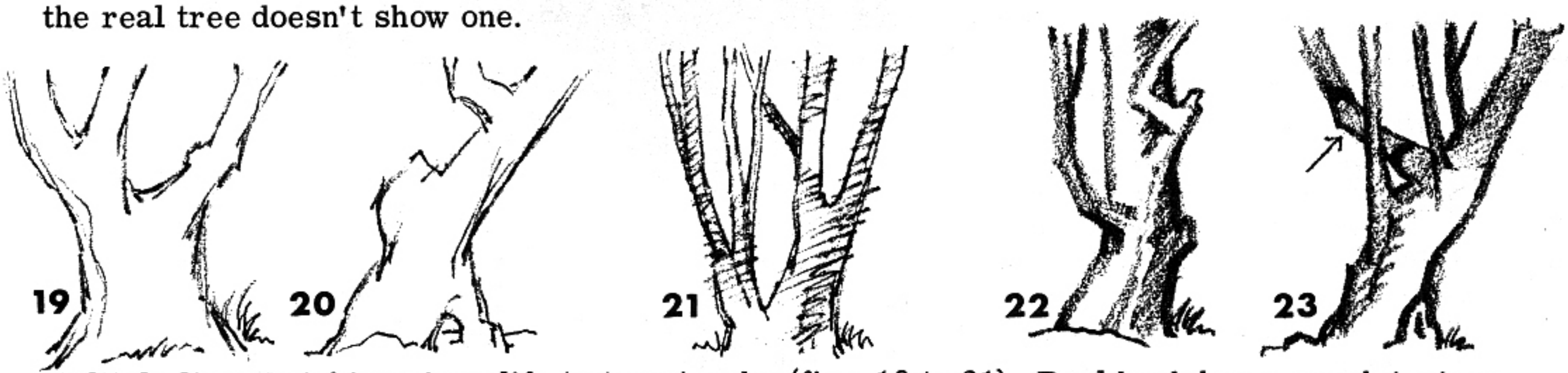
In their mind's eye most people think of the trunk of a tree as being expressed by two lines parallel to each other (fig. 1). True enough, the world has millions of trees with just such trunks. There are places in art where a straight tree, perpendicular and in line with the frame, has an important place to fill. If a composition has many curves or diagonals, a very straight tree going across or appearing nearby can be helpful. However, a ruler-like tree is not as interesting, nor does it have the character of a tree with a unique shape. As a starter, set down a few lines denoting a departure from fig. 1. Give your tree sections some angles and bends. Keep in mind that the trunk's lines are more likely to get a little closer together as the tree leaves the earth.



The way the tree trunk divides may be a perfect "Y" as in fig. 7. Again, trees like this may be found, but it's better to join the limbs to the trunk in a nonsymmetrical manner. There are unlimited ways of doing this. Trees deserve rugged individuality in your drawings for no two are alike throughout their structure. Figs. 10 to 12 have severed limbs or bark prominences which help to give a tree personality.



There is much to be said in favor of drawing with a broken line or varied-pressure line (regardless of the subject). Many of the old masters used this technique in their pencil work. A certain freedom and freshness can be obtained this way. Watch for the chance to make robust and burly tree trunks. Don't overlook a trunk's base. Some artists make a partial root appear even when the real tree doesn't show one.



Multiple line sketching gives life to tree trunks (figs. 19 to 21). Real bark has a rough texture which submits to informal handling. Figs. 22 and 23 are done with a coarser pencil. Notice the dark bands on the limb by the arrow; these are shadows from a nearby branch -- good to use occasionally.

TREE— A BOLD BEGINNING

1

Fig. A was made with five or six strokes of a flat 6B pencil. If the student experimentally draws several trees with this type of beginning, it will help him sense the vigor of a forthright style which a tree deserves. Trees are anything but delicate. Notice that one limb is in front and the other is behind the trunk.

A

In fig. B we begin to model the tree with simple broken strokes of a 6B round 1/8" lead pencil. Notice how the back and front limbs have been treated.

B

In fig. C a second trunk line has been applied plus some fill-in slashes of value on the right side. A feathered stroke with a lead stick is added behind the trunk's light side, and an indication of leaves above and grass below represent greenery.

C

TREE POINTERS

2

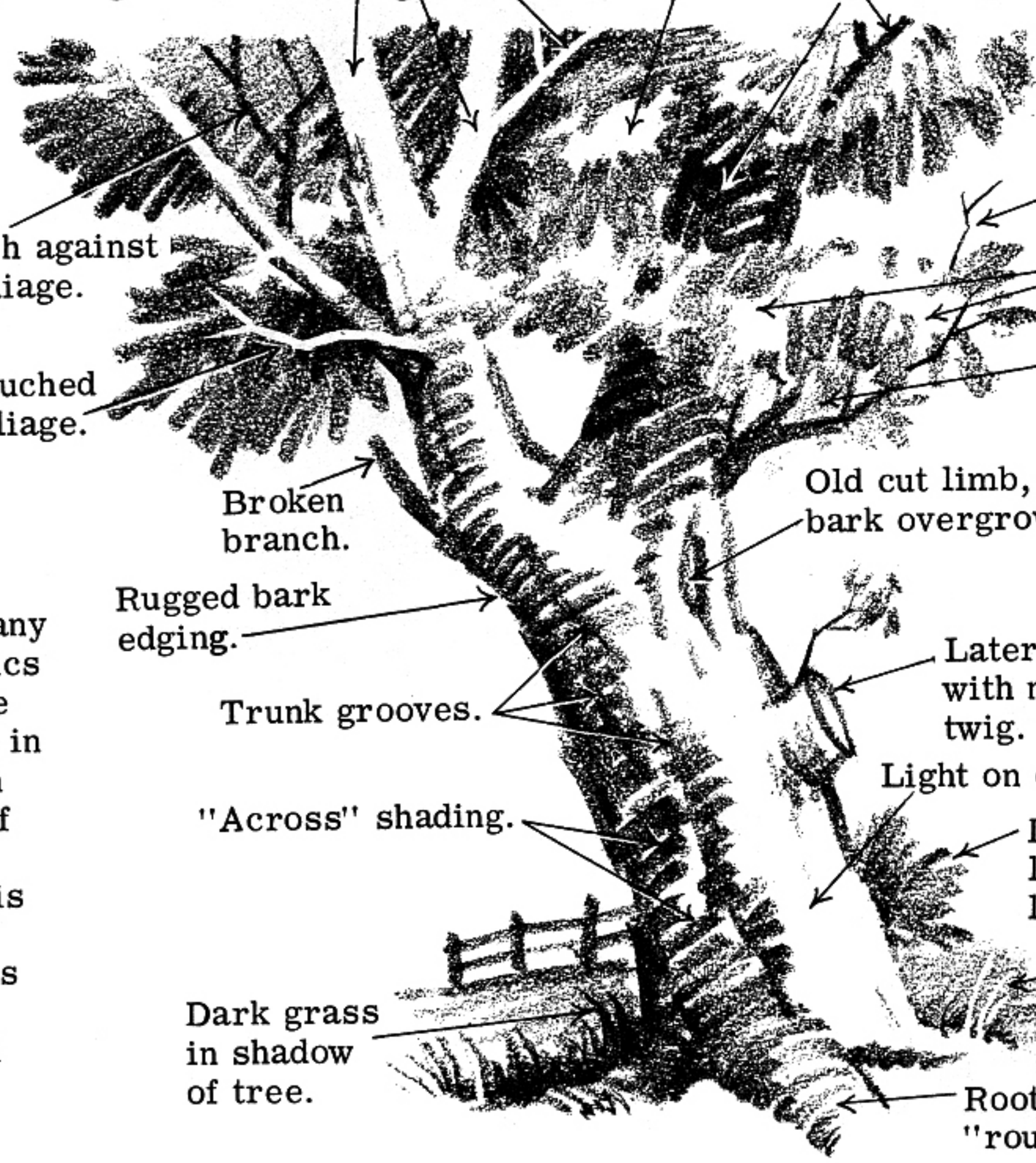


Fig. 2 has many characteristics which may be incorporated in a tree sketch regardless of the style of drawing. This particular illustration is a tree of the broad-leafed variety.

"PAINTING" WITH A PENCIL

One of the most productive and enjoyable ways of pencil sketching is to think of the pencil strokes as brush strokes. This does two things: one, it becomes good "dry run" practice for prospective painters; and two, it prevents one from becoming painfully picky in his work. To become involved in drawing individual leaves on trees is to blunder into ultimate disinterest in drawing altogether. There may be some exceptions; i. e., the designer or the artist rendering a tree part at extremely close range. Generally speaking, let the grain of your paper and the obedient granules of your leads tell the leaf story.

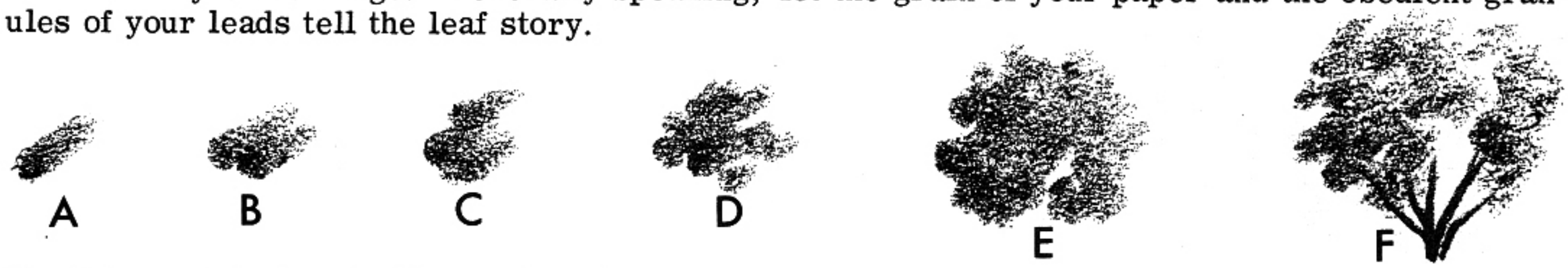
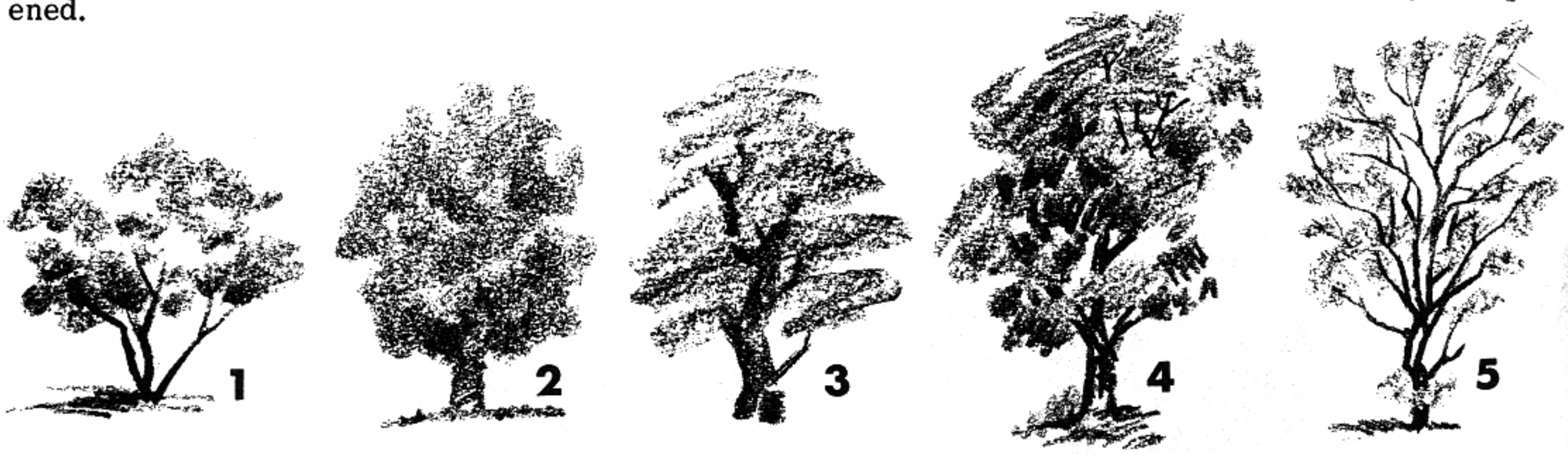
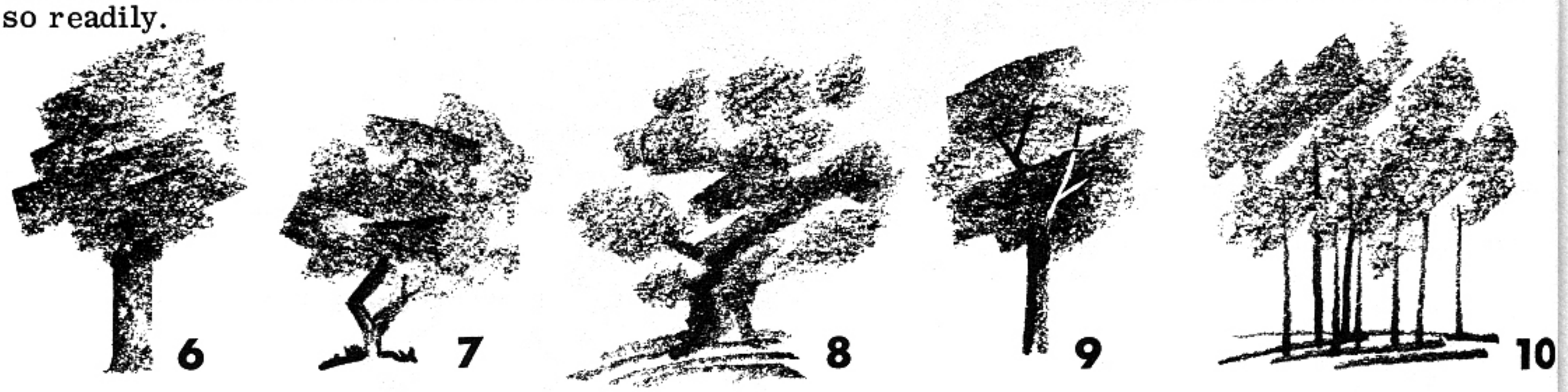


Fig. A is one stroke of a flattened, round, soft-leaded layout pencil (lead approximately 1/4" in diameter) on an ordinary sketch pad. The stroke is begun at the light end and drawn toward the dark end in this case. Fig. B is two strokes. Fig. C is three strokes. Figs. D & E are multiple strokes. Try to think foliage when you are drawing it. The light source is from top right. Of course, all of this could be reversed. Leave light and see-through spaces occasionally. The resulting strokes will appear as clusters of leaves. This can be done in a minimum of time and in an efficient manner. The limbs in Fig. F are made by a 6B round-leaded pencil not overly sharpened.



Let's put the brush-like pencil strokes to work. Fig. 1's foliage (or crown) is made up of shorter strokes than "A" above. The leaf work in fig. 2 is very dense and done with the "A" stroke except the movement is up and down instead of slanted. Fig. 3 is done with a back and forth motion working from top to bottom. We're still using the big, lead layout pencil for the leaves. All of fig. 4 is done with the smaller 6B pencil (1/8" lead). Fig. 5 is an example of a sparsely leafed tree which catches an equal amount of light throughout the crown, hence the overall shape cannot be modeled so readily.

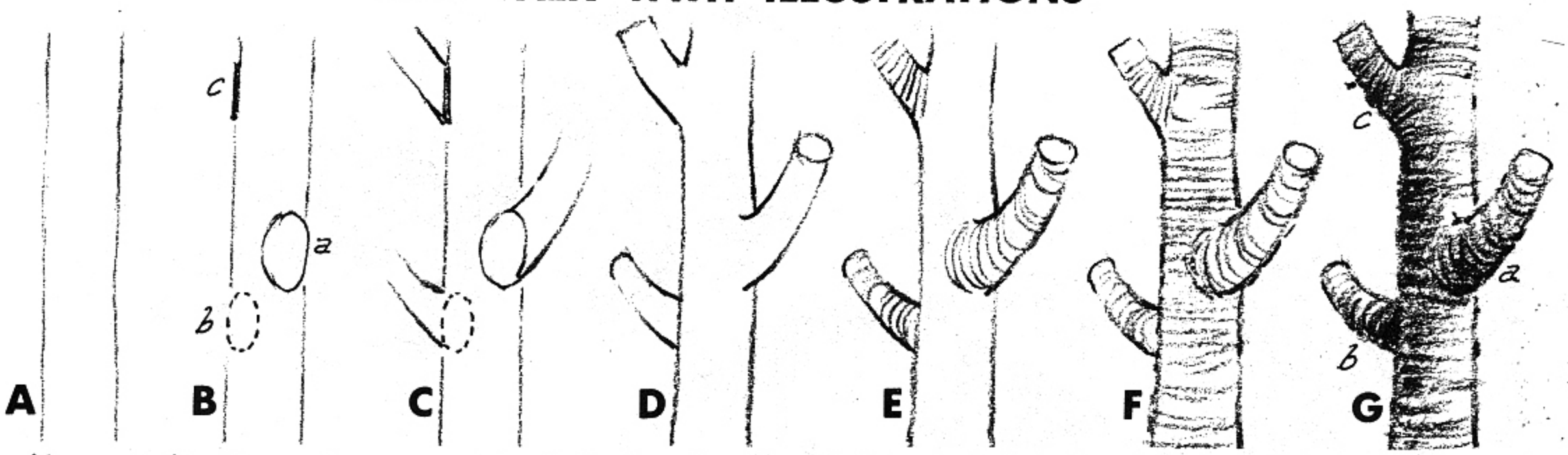


The above sketches were drawn with a flat 4B pencil (lead 5/16" x 1/8"). Some manufacturer's 4B's are softer than others -- get a good, soft grade. Fig. 6 is all parallel strokes. Fig. 7 has its strokes applied at angles in both crown and trunk. Fig. 8 has medium-toned leaf clusters. In example 9 the light area is crossed with dark limbs and the dark area is crossed with light (retouch white paint) limbs. Fig. 10 is a group of trees having all the foliage quickly done with the broad brush-like strokes of a flat-leaded pencil.

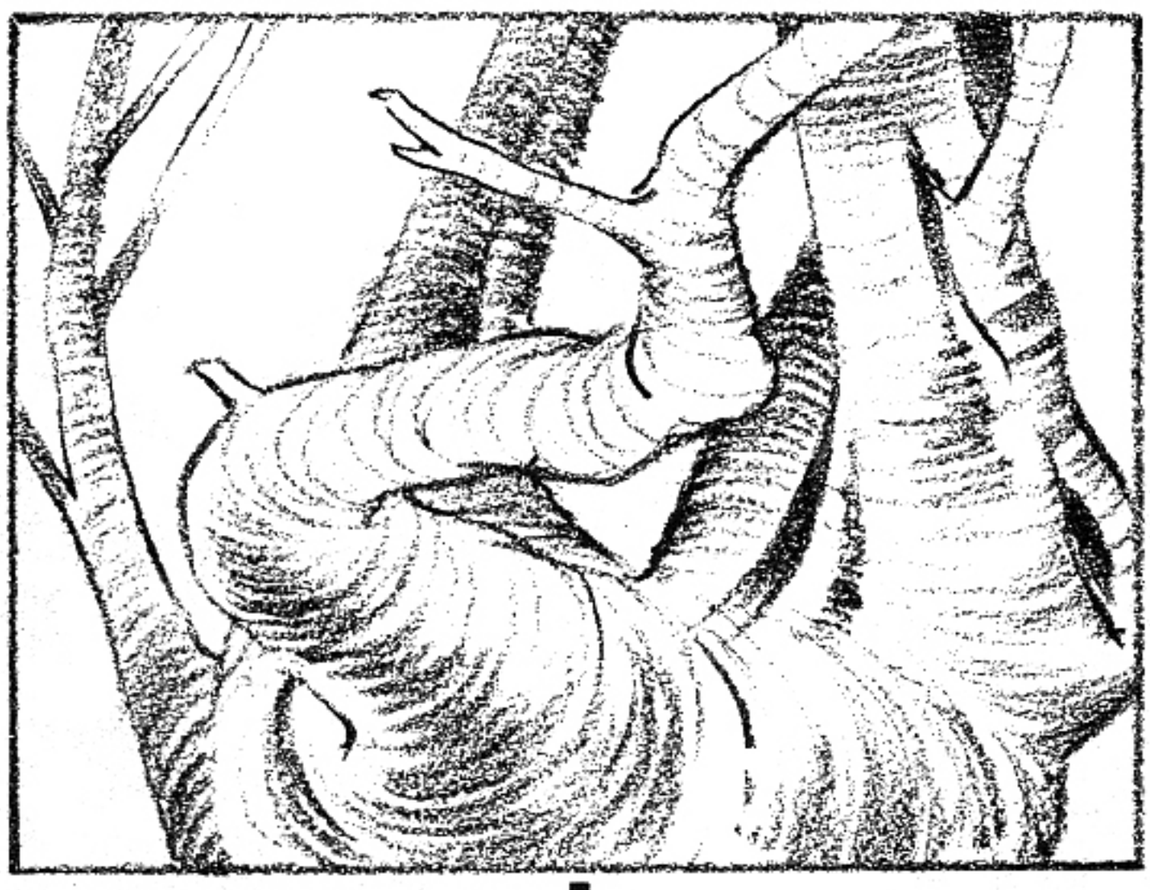
On the opposite page the shaded texture of the paper plays an important part in the development of the leafed areas. In the above sketch it is the stroke laid on or beside the next stroke that makes up the foliage. Here is an experiment with the brush-like application of a 6B flat lead (3/32"x 7/32"). The entire drawing is done with that one pencil. The work is kept bold by using flat sweeps of the lead. Occasionally the edge of the flattened point is employed for smaller lines.

In planning the rugged limb arrangement of a large tree, decide on which ones will be closer and which ones will be farther away. The more distant limbs will likely be in shadow along with some of their branches. Let the contrast in value be evidenced as they cross each other. Try to create a feeling of space around and through the limbs. Those in front should come out at the viewer, and those in back should recede in shadow. No more fascinating subject matter exists in all scenery drawing than a tree -- magnificant, majestic! Alexander Pope wrote, "A tree is a nobler object than a prince in his coronation robes."

TREE TALK WITH ILLUSTRATIONS



Above in fig. G are three sawed-off limbs of a tree: "a" is in front, "b" is behind and "c" is at the side of the trunk. Each limb is circular, but, its root attachment, being turned, becomes rather elliptical when outlined (see fig. B). When an artist draws a tree, the limbs should extend naturally from the various sides of the trunk. By lightly sketching the joining places of each, as in fig. B, the course the limbs are to take may follow as in fig. C. Even though the dotted "b" join is out of sight, the limb "b" itself must appear to be attached on the opposite side. In fig. E the limbs are shaped with third-dimensional rings. In F the trunk is modeled the same way. In G the bark is roughed-up and light and shade are applied. Notice the expanded example in fig. 1 below.



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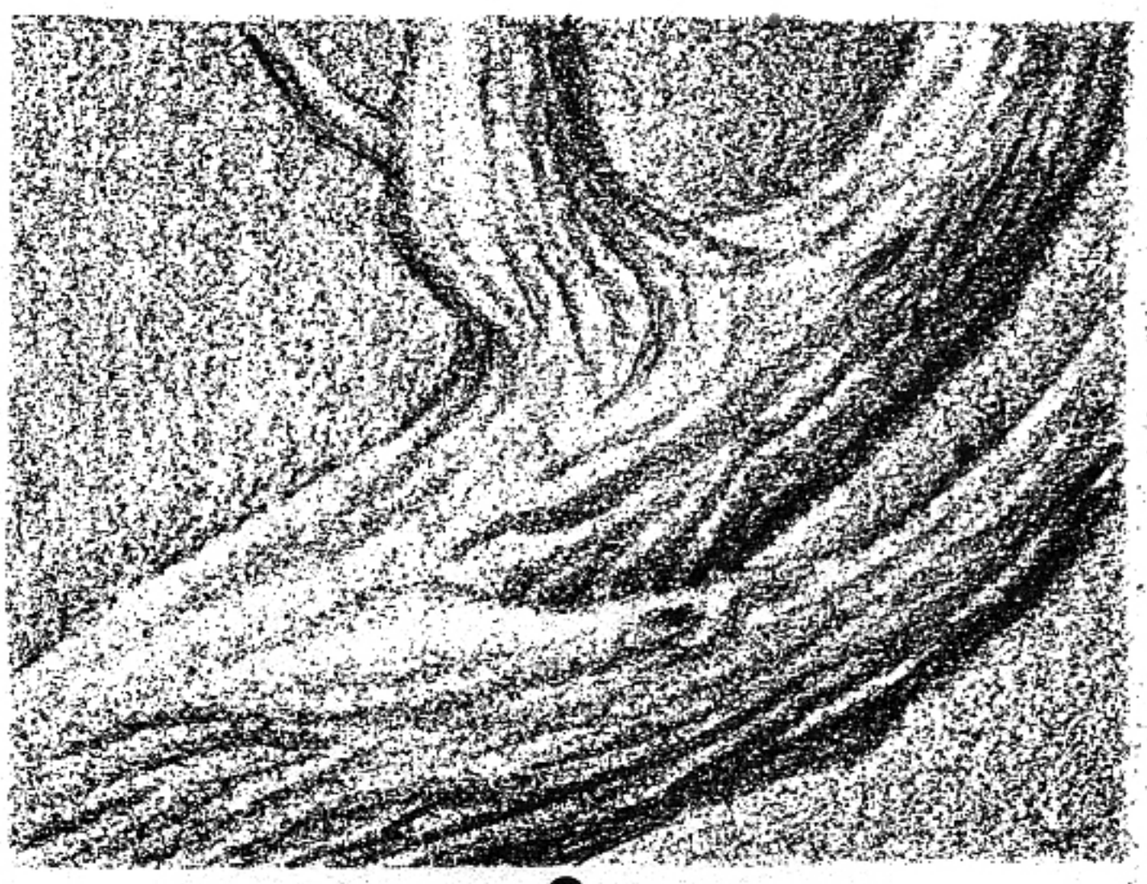

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Above are four sections of trees arranged to form an interesting composition within the frame. Strive to give your drawings a feeling of strength and solidity. Sectional drawing helps in understanding the character of a tree.

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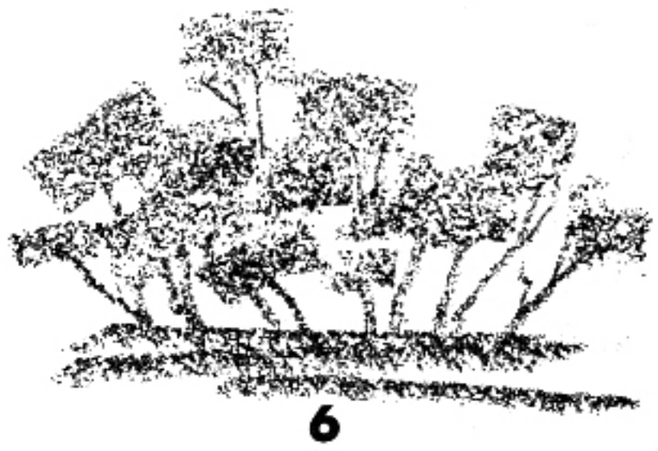
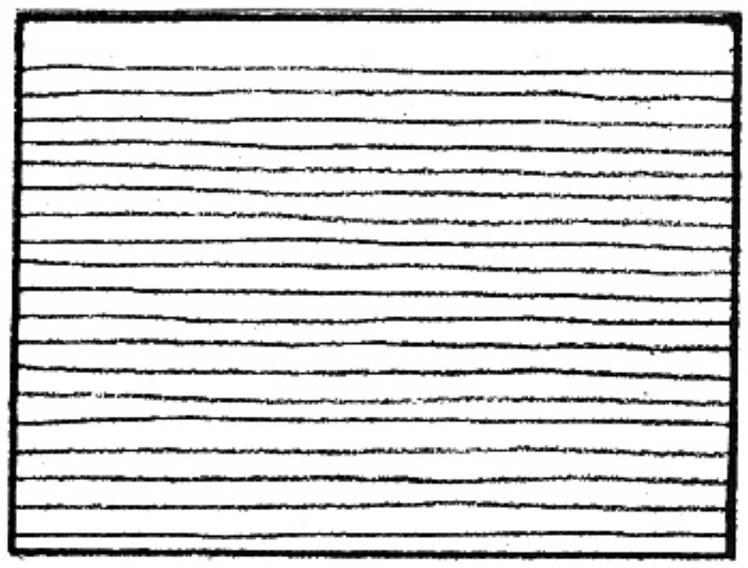


6

Figs. 1 to 6 are simple miniatures of groups of trees. Become inventive in your portrayal of tree clusters. Below is a scene made from notes taken out-of-doors. Observe the planes expressed on the trunk of the big tree at the right. Occasionally give your trees definite planes; it's better than coming up with a weak spineless tree. Notice portions of the leaves in front of and others behind the limbs. Some of the limb parts are in shadow; others in light. So many times in groves there are shadowed recesses (center) where shade takes over. The vegetation which fronts this darkened area is kept in a light key to afford contrast. Notice the "color" on the ground obtained by varying the values and changing the direction of the pencil strokes.

7



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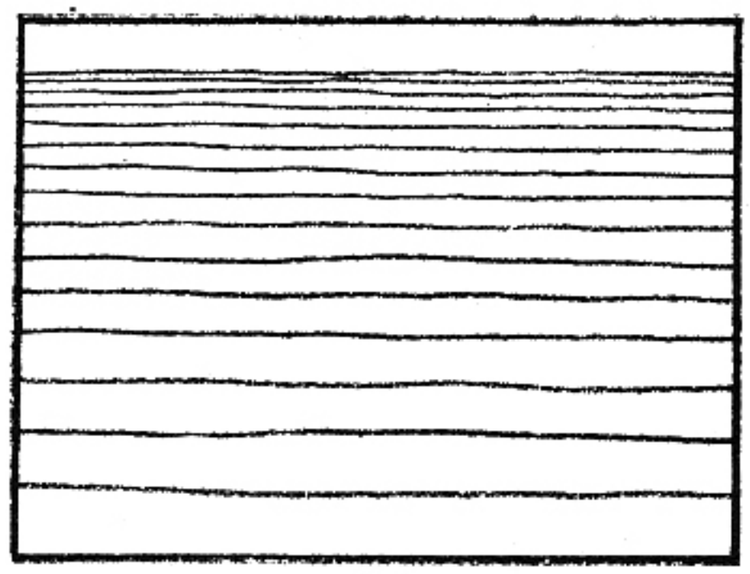


2

3

BASE LINES

Sometime the student should stand quietly in a wooded region and look at the bases of the trees as they recede to the horizon. Imagine each one resting on a base line. Provided the trees were somewhat equally spaced, though certainly not mathematically, he would realize the base lines would not be like the rules of a writing tablet, fig. 1, but would get closer and closer together similar to fig. 2. If we start "growing" these trees at random on the base lines of fig. 2, we might come up with something like fig. 3. Of course, not all the tree bases would be exactly on the lines or in line with each other, but if they were set on lines, the lines would appear to get closer together, and the trees, too, would seem closer together. To be sure, these are elemental observations. On the other hand, it's as sure to happen as the sun's rising each morning. And its happening is useful to the artist.

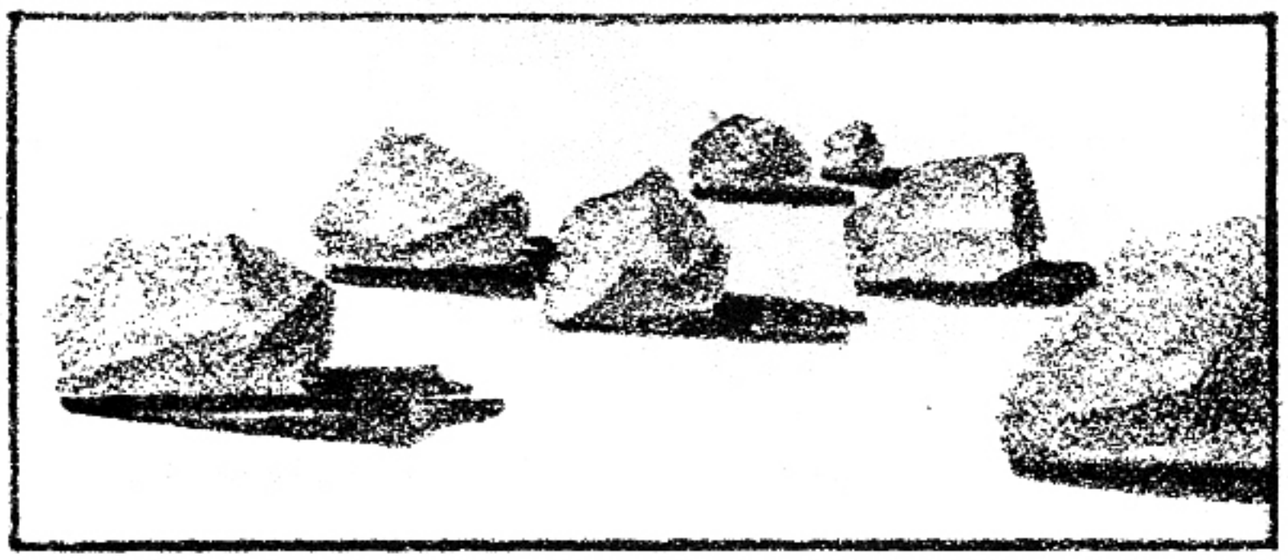
4

Though it is a good exercise, it is not necessary to draw these base lines in the manner of fig. 2. Foliage shadows on the ground, however, often serve precisely the same purpose. If the ground is reasonably level, the wooded plot, yielding to the sunlight overhead, would come out something like fig. 4. See how the shadows line up according to the base line idea of fig. 2.

5

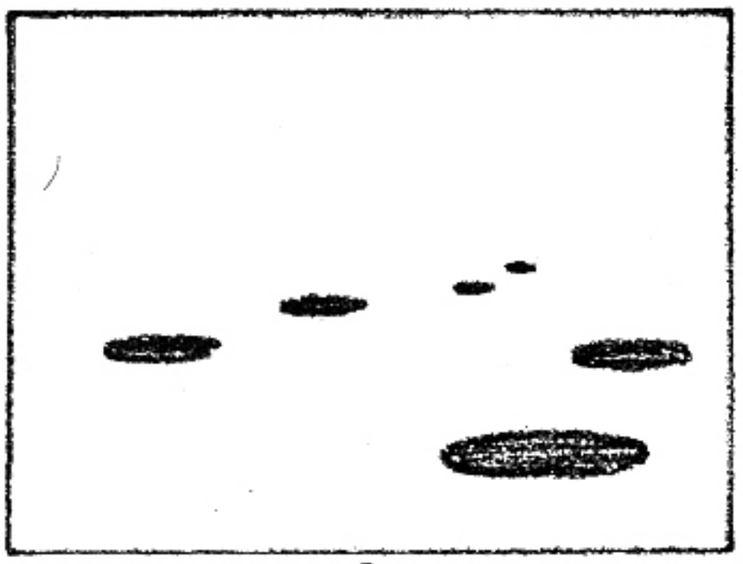
Shadows lie upon whatever is in their path. Notice how they fall across the snow bank in fig. 5 or atop the bush, road, and shrub in fig. 6. Of all things in scenery that need a solid base, it is the burly-shouldered rock. Weld it to the ground with a base line shadow and it takes on heaviness (see below).

6

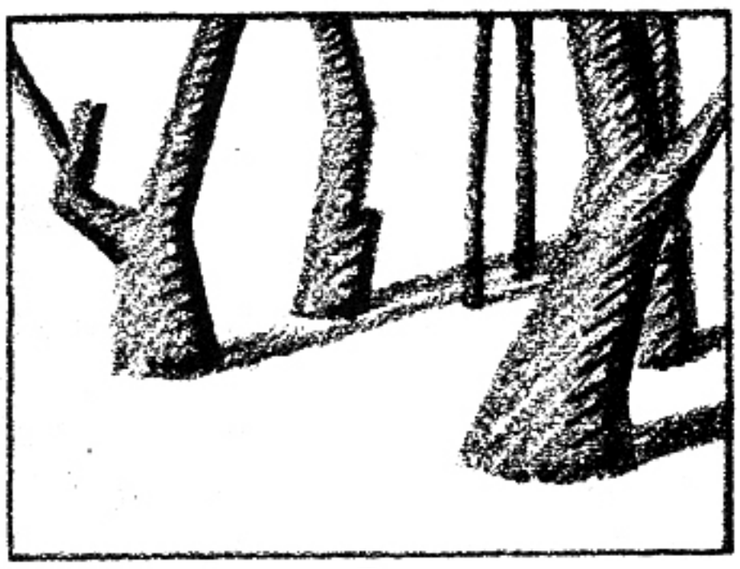


7

The place of attachment for objects or where they meet the ground can have compositional merit. Fig. A is interesting by itself, being no more or less than where the trees, rocks and bushes are to be mounted in figs. B, C & D. Where visual material is placed is every bit as important as what it represents. From the standpoint of artistic worth, good compositional arrangement is really more consequential than subject matter.



A



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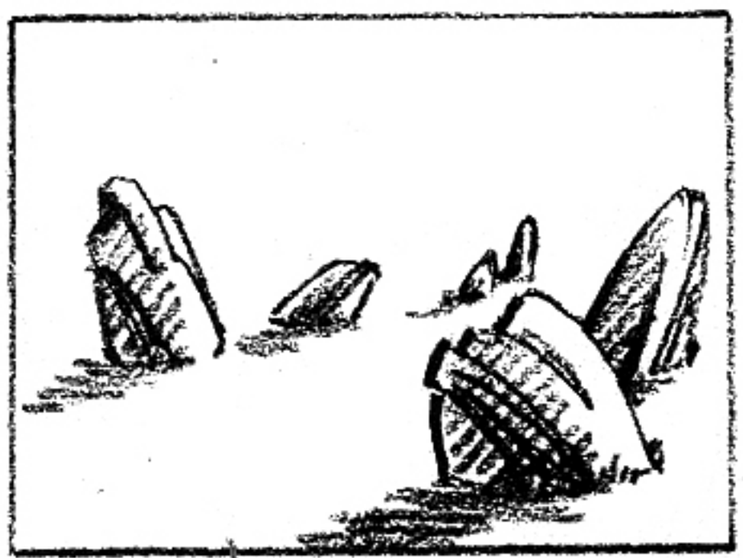

C

D

The rugged mountain tree at the right has spent a lifetime getting a solid footing in the naked rocks. Actually its roots go deeper than the plush green giants of the rain forests. With huge gnarled fingers, high-level trees grip the earth for their endless encounter with the ferocious wind. Look to the base locations and the manner of their moorings -- the weighty properties in scenery need solid resting places.

1

STRUGGLING TREES

"A" of fig. 1 is a tree strong and true. "B" is a tree that fought for its life and finally lost the battle. To be sure, these two trees would not be found within branches' reach of each other. Some straight trees have a "cultivated" look and don't always possess the most artful lines. Of course, it depends on setting and circumstances. If a tree is too straight, give it a twist or a slight lean as it takes its place on your drawing board.

The desert scrub of fig.2 is barely holding onto life. Notice the gnarled trunk before the parentheses limbs beg life from the desert sun. These two drawings were done on coquille board fine.

Figs. 3 and 4 on the next page offer a contrast in value treatment: light wood and dark wood. Sometimes it helps to place a white trunk on a light ground strip and a black trunk on a dark ground strip.

Fig. 5 is done in a light key. Old roads and old trees make good subject matter for sketches. In fig. 6 the thin, dark tree serves to bind foreground, middleground and background together. Thus, there can be an extra compositional purpose in using a tree in the foreground. Fig. 7 incorporates a little of the abstract as does fig. 5. With the moon your foreground trees usually are better drawn in silhouette. In fig. 8 the shoreline of the lake extends from border to border. Even a small tree assists in binding portions of a picture which are divided by a long horizontal such as this. Figs. 9 and 10 are unpretentious scenes with rather insignificant trees. The average countryside is full of spots like this which furnish plenty of material for sketching practice. Remember, do not feel duty-bound to draw exactly what is before you. Look over your shoulder: there may be something you'd like to move into your scene.

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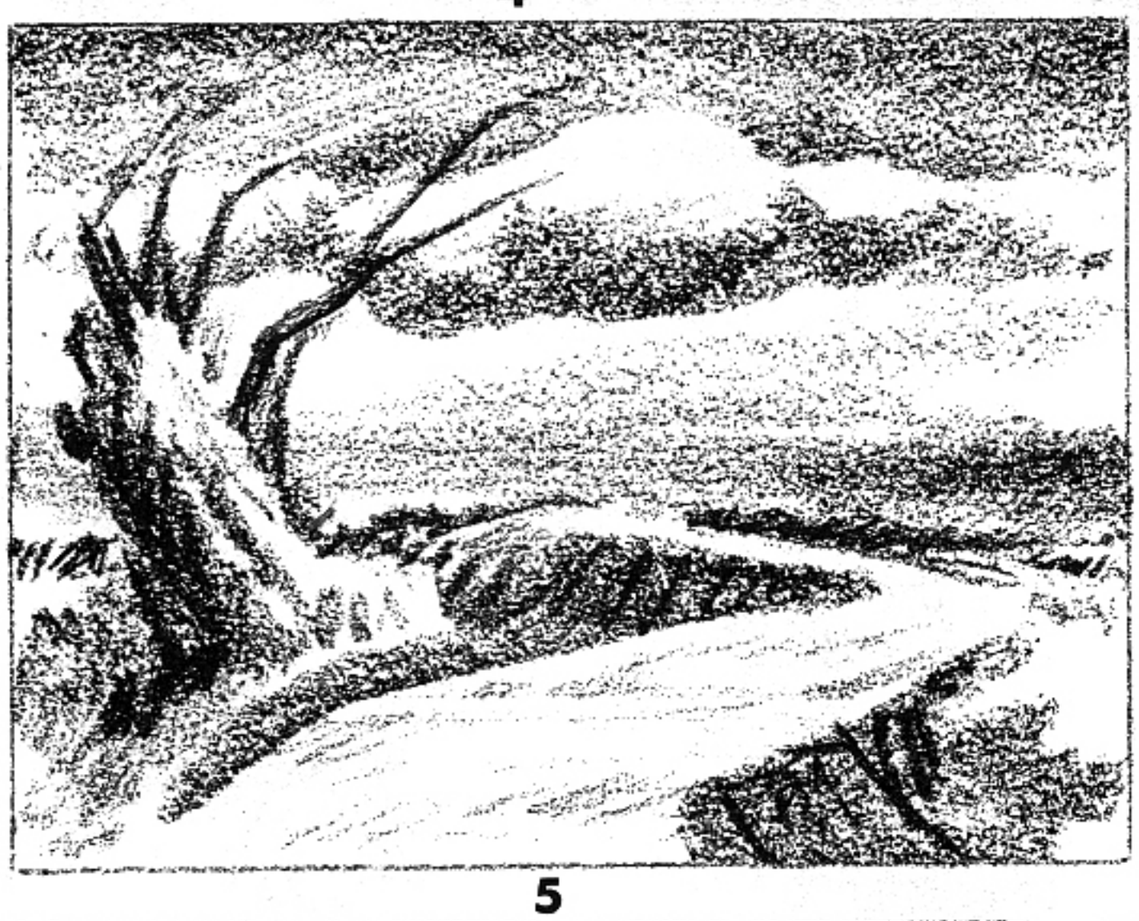

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TWENTY DRAWINGS OF THE SAME TREE

On these two pages is one tree drawn in 20 different ways. These, by no means, are all the ways of drawing. When the student has opportunity, it is well to pay special attention to the methods used by other artists. Of these 20 "styles," some would rate higher in preference than others in the judgment of various sketchmen.

To set one of these styles into a composition done in a completely different style would be a

mistake. Pencil expressions throughout a picture should be compatible. One should repeat a procedure which has been decided upon so that all the picture parts will be harmonious. This isn't to say that a side of a barn or a road should look like leaves or tree trunks. It is this: the free-and-easy style of fig. 7 should find its way into the adjacent parts of the tree's overall setting. The semi-abstract style of fig. 16 should be used throughout the whole compostion in which it appears.

Some of these drawing styles are tight and severe; others are loose and may be considered more natural. A good drawing may be heavy and bold, however, in its construction. The warn-

ing should be issued again: guard against drawing individual leaves. It is better to think in terms of large leaf clusters, to let your foliage be expressed with one mass on top of or by another.

In nearly every instance herewith there are dark limbs or branches against light leafing or across sky apertures, and there are light limbs across shadowed sections of foliage. This keeps the tree interesting. For the most part the light source is from the high right. Trunks should look the solid material they are, and leafing should look loose and aerated.

All of these 20 drawings were done on a clay-coated paper with rather hard-leaded pencils (with a range from 2H to no softer than 2B -- use of "workable fixative" will prevent smearing).

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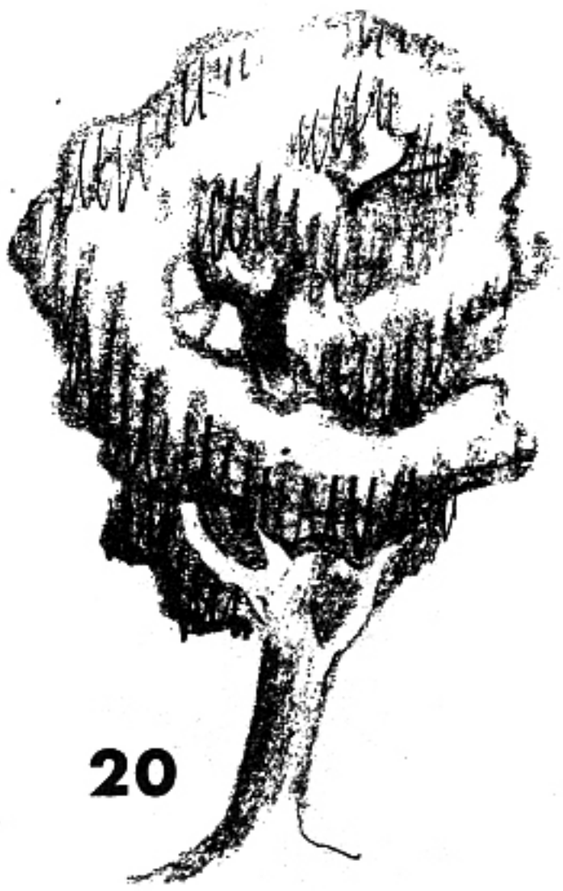
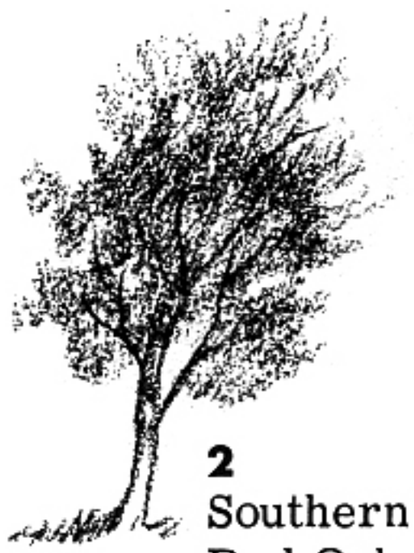


20

TREES AND THEIR APPEARANCE

On these two pages are a number of common trees and a few which may be peculiar to your area. The artist, as a rule, is more concerned about how to draw trees in general than he is in becoming a horticulture specialist. A tree which has remained untouched by man may look different from the same kind of tree which has been pruned and cared for. The age of a tree is a factor in its appearance as well as the climate and soil in which it is grown. These trees are not drawn in proportion to each other: some would be smaller, others larger, were they placed side-by-side. Most of the foliage here is obtained by working a fairly dull (soft lead) point against the texture of the paper's surface.

1 Black Oak



2 Southern Red Oak

3 Live Oak

4 Post Oak

5 Horsechestnut

6 Rhododendron

7 Hawthorn

8 Northern Catalpa

9 American Chestnut

10 Alligator Juniper

11 Mountain Ash

12 Pecan

13 American Elm

14 Mangrove

15 Red Maple

16 Sierra Juniper

17 American Holly

18 Monterey Cypress

19 Dogwood

20 Tulip Tree

21 Sweetgum

22 Weeping European Beech

23 Weeping Willow

24 Lombardy Poplar

25 Yellow Birch

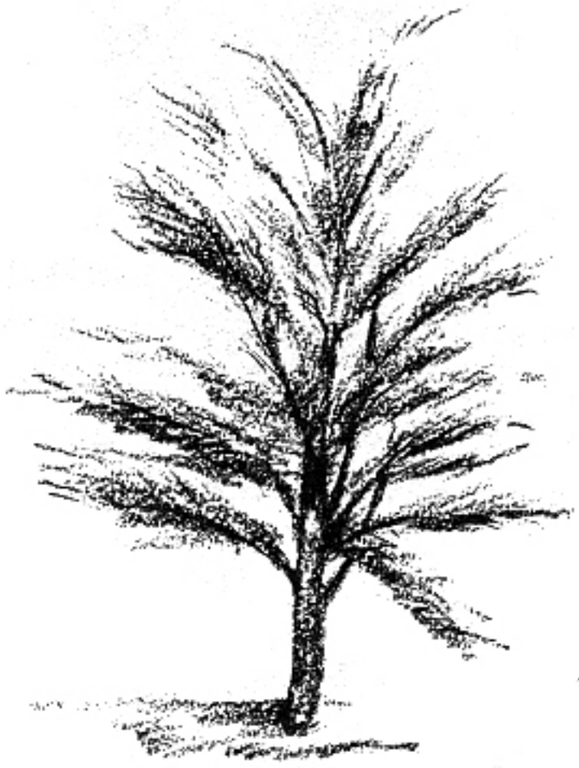
26 Box Elder

27 Pond Pine

28 Grey Birch

29 Umbrella Pine

30 Irish Juniper



31 White Pine

32 Norway Spruce

33 Silver Fir

34 Arizona Cypress

35 Western White Pine

36 Alpine Fir

37 Ginkgo

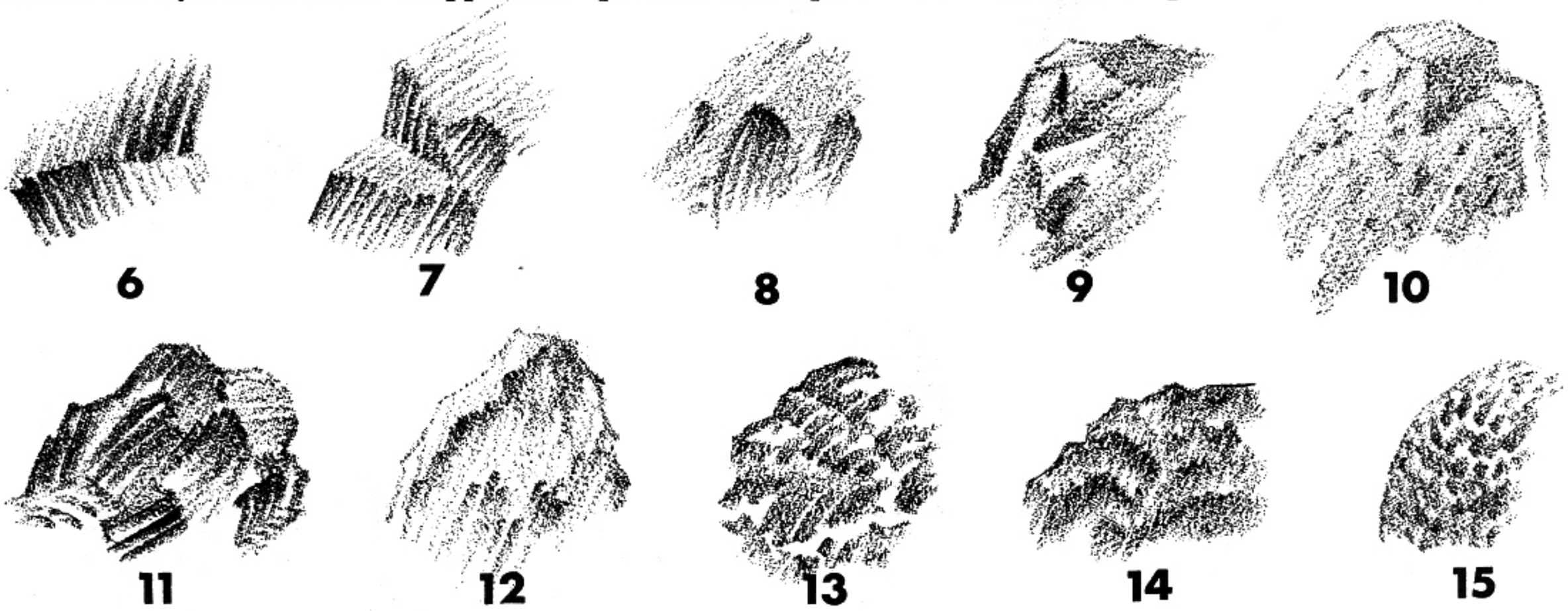
38 Sequoia

EDGES AND SURFACES IN ROCK DRAWING

Wherever in the world it is called "scenic," one will almost always find rocks of some description. Travelogues and vacation folders regularly feature rocks in some way. They are a joy to draw, and not difficult, provided their nature is understood. Few rocks are perfectly round, though they may be rounded by rolling over a river bed for thousands of years, or from weathering or other influences.

As a starter, draw a circular shape, fig. A, which can be a long way from a true circle. In fig. B add a "T" shape, for the intention is to give the rock some edges -- hard edges. Some rocks have only rounded edges; but, to begin, edges are a great assist. When there are edges and planes, then there is a better chance for solidity. If anything on this earth is solid, rocks most certainly are. We have three visible planes suggested, so let's throw a little light on the subject and come up with three different values in fig. C. Next to this draw another similar form, fig. D, and make it more rock-like yet. In fig. E a fourth plane is introduced. No curves at all are shown here. Observe how planes and edges, combined with dark and light, convincingly depict solidity.

Never lose sight of the word SOLIDITY in drawing rocks. It is a good idea to practice drawing edges. Fig. 1 is simply three strokes of a big, flat-leaded pencil. Notice the edges -- three pressures, three planes and hard edges. The same pencil in fig. 2 -- "feel" the edges. With a regular, soft round lead the rest of the page is drawn. Fig. 3 is similar to fig. 1 except it is in multiple strokes. Fig. 4 has rock-like planes -- see how they turn. Fig. 5 has scooped out, concave surfaces. Many rocks have chipped-out places. Such pencil strokes may be pressured and feathered.



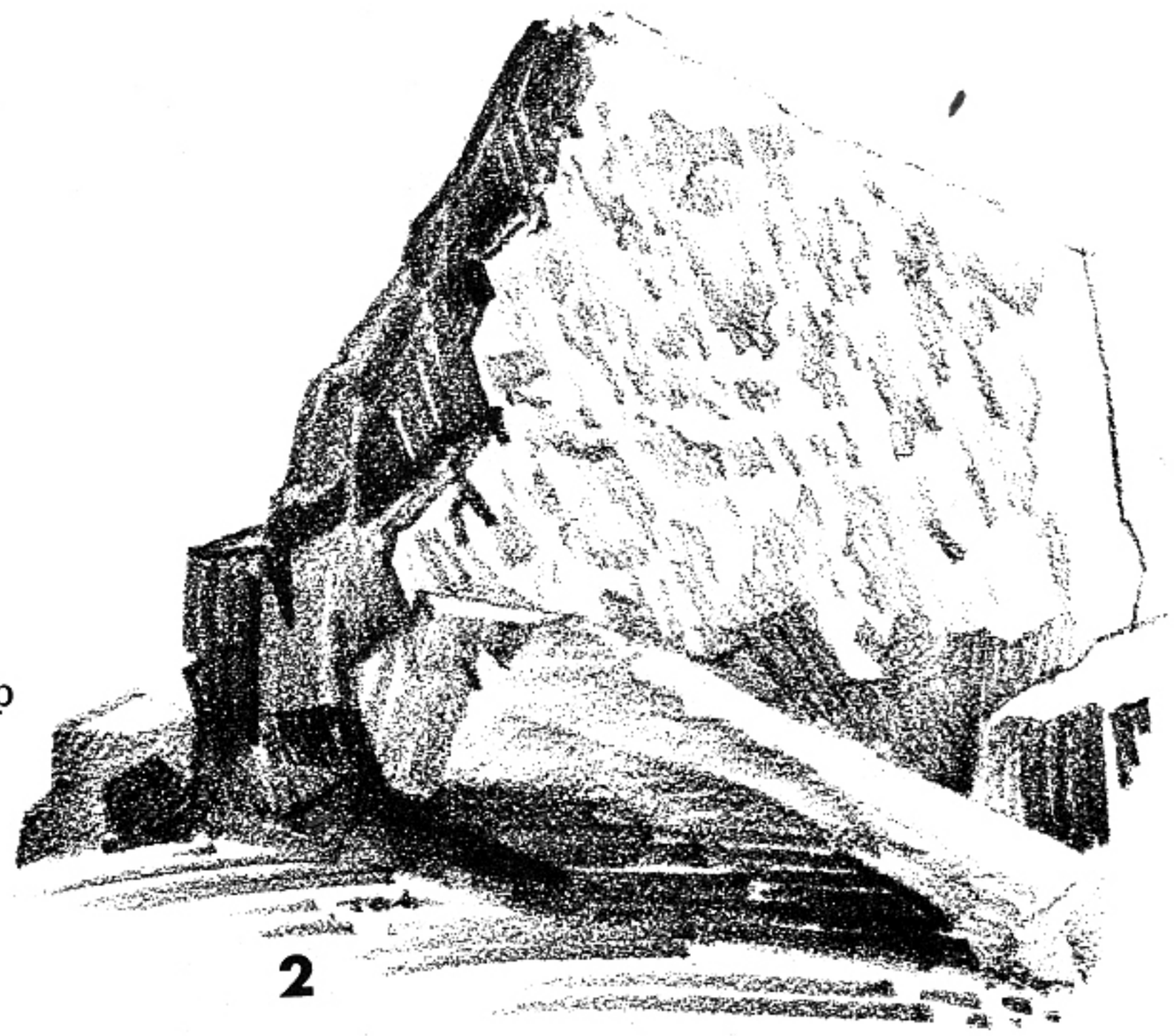
Above, there is no end to the kinds of surfaces which rocks and minerals possess. It's a good idea to grab up a pocket full of them next time you're in the field or by a stream. Set them in front of you and draw various sections, watching for planes and sharp terminating borders. Look for pits and protrusions. Examine the coarseness or smoothness of the texture. Draw what you feel and see. Someone might ask, in a scene who gets that close to a little rock? The answer is, nearly anything that can occur in a small rock can be multiplied a hundredfold and be found in a big rock, one that can dwarf a man.

DRAWING LARGER SECTIONS OF ROCK

In connection with what was said at the bottom of the opposite page, who can say whether the cold bleak peaks at the right were taken from a giant mountain or a small rock held in the hand? We won't say, and you'll never know -- they could be from either. The point is: don't despair because you don't live in a scenic wonderland. A shut-in can learn to draw and paint beautiful scenery even though he may be deprived from ever visiting the great out-of-doors.

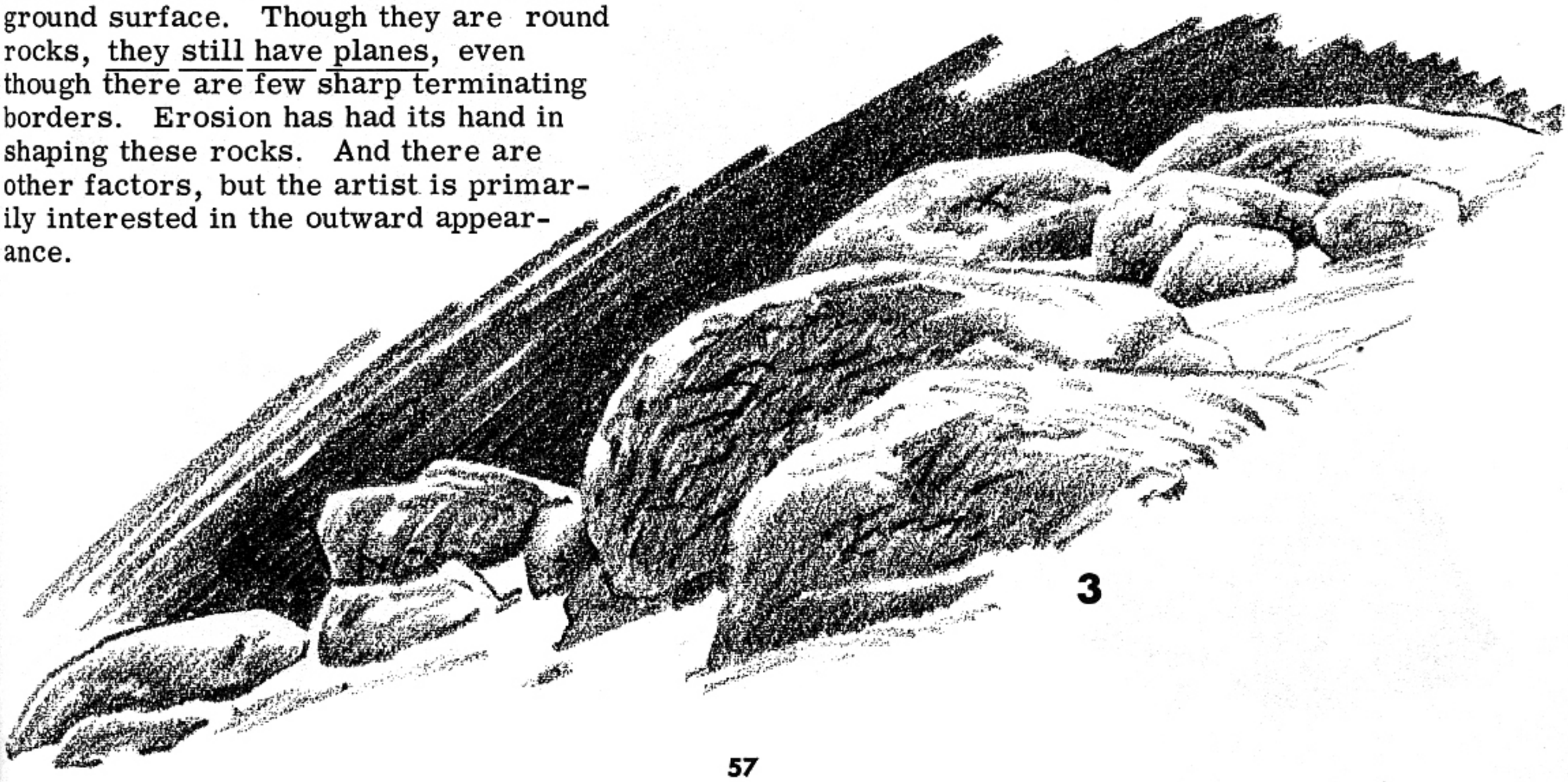
1

With the point of your pencil count the planes that occur in the rock formation of fig. 2. You should come up with at least a couple of dozen, not counting the many variations in the large light side of the big rock. Generally speaking, this area is one plane; but, specifically, it is more, many of which are in slight shadow. Notice how hard, sharp and angular are these rocks compared with the more rounded rocks below.



2

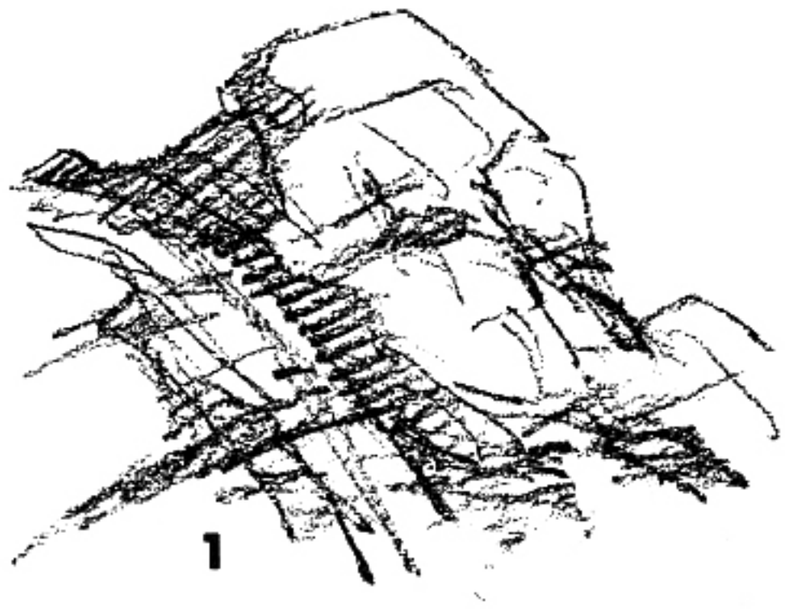
The rocks below right are definite outcroppings. Some could be independently loose, others are embedded and actually a part of bed rock extending far below ground surface. Though they are round rocks, they still have planes, even though there are few sharp terminating borders. Erosion has had its hand in shaping these rocks. And there are other factors, but the artist is primarily interested in the outward appearance.



3

FIELD TRIPS FOR ROCK SKETCHING

Small sketch pads are inexpensive. To have separate ones for special objects is one way of getting a good grasp of the subject. Four or five pads are easily carried, and the several can serve as a support for the one in use. Not all the sketches on this page were done on the same day in the same location. There may be a certain kind of rock peculiar to the area which will claim the attention. Close by may be a tree, overhead a cloud, and so on. Flip open the sketch tablet designated for the particular subject. The first field trips taken by the student can be in search of small spots rather than extensive scenes. After several dozen rock formations are drawn a feeling of familiarity develops. The suggested process: 1. A quick overall outline; 2. A dividing into parts; 3. A separating into values.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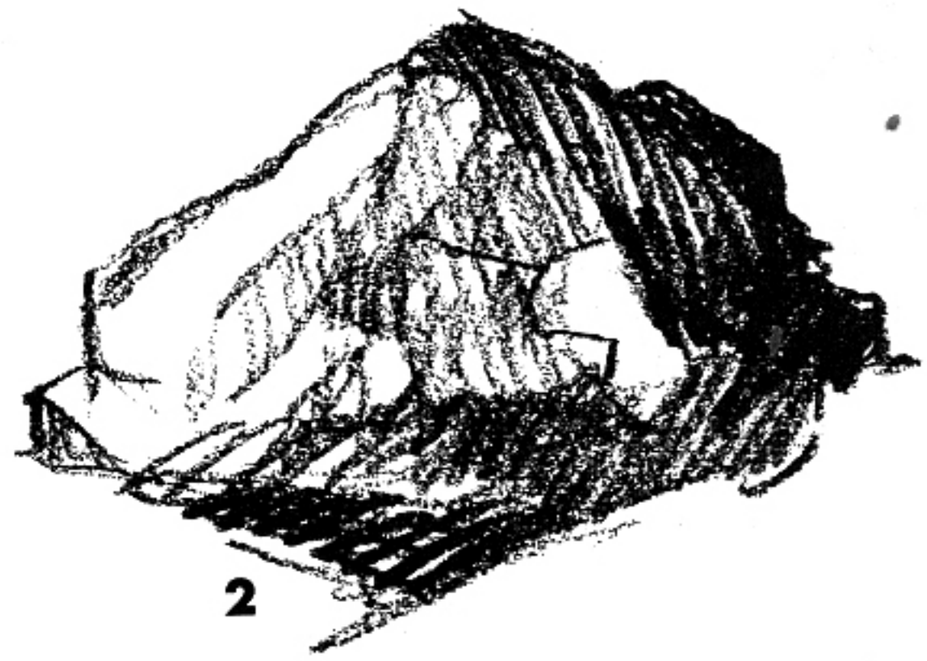
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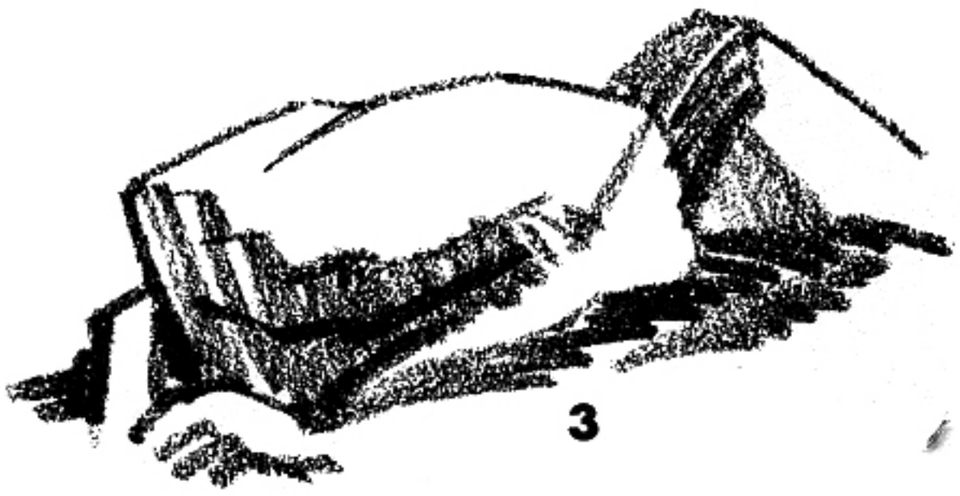
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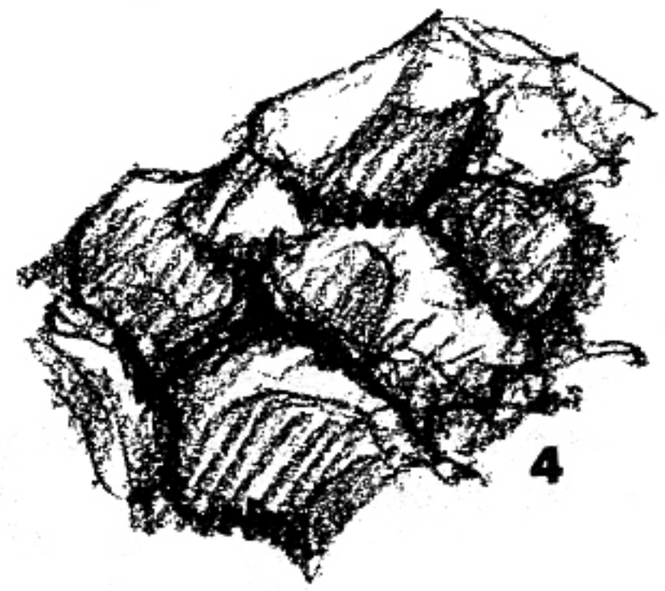
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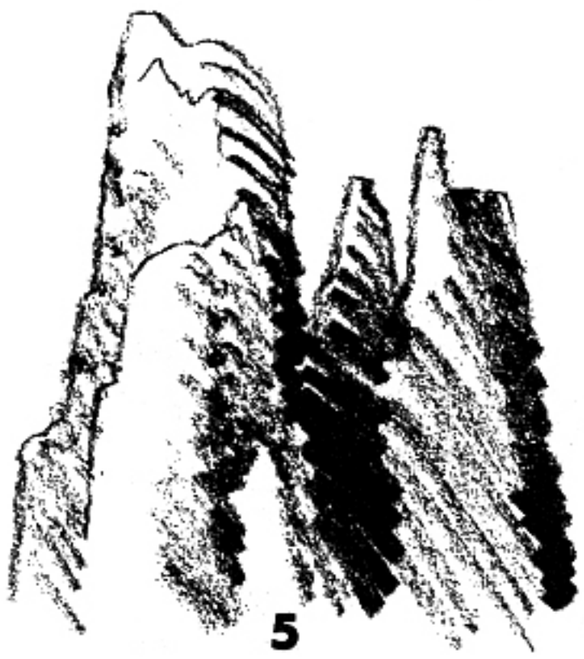
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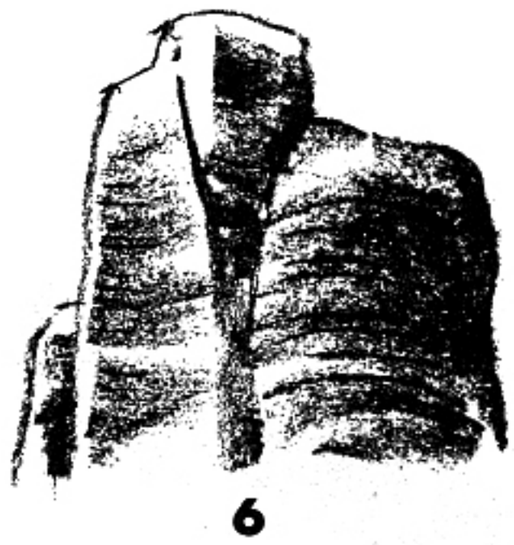
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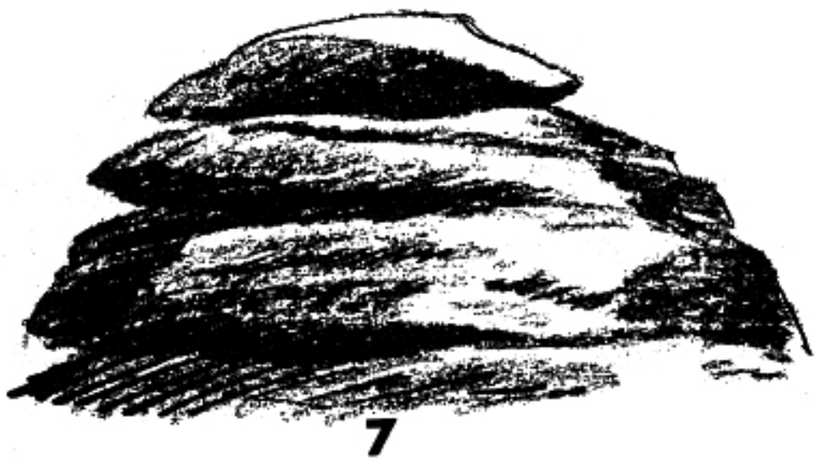
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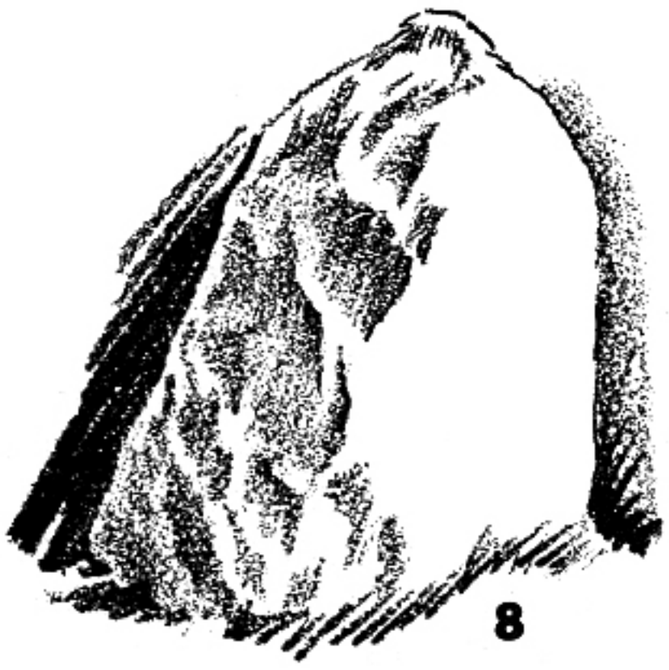
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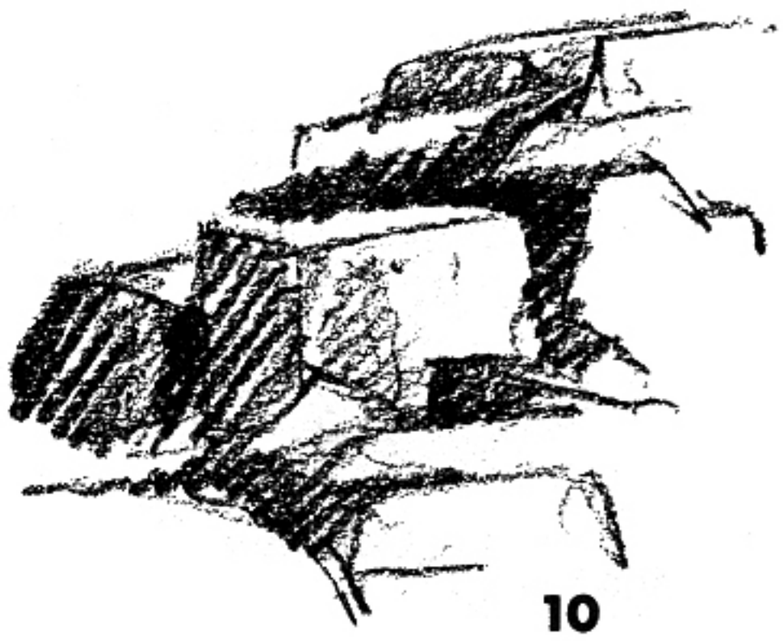
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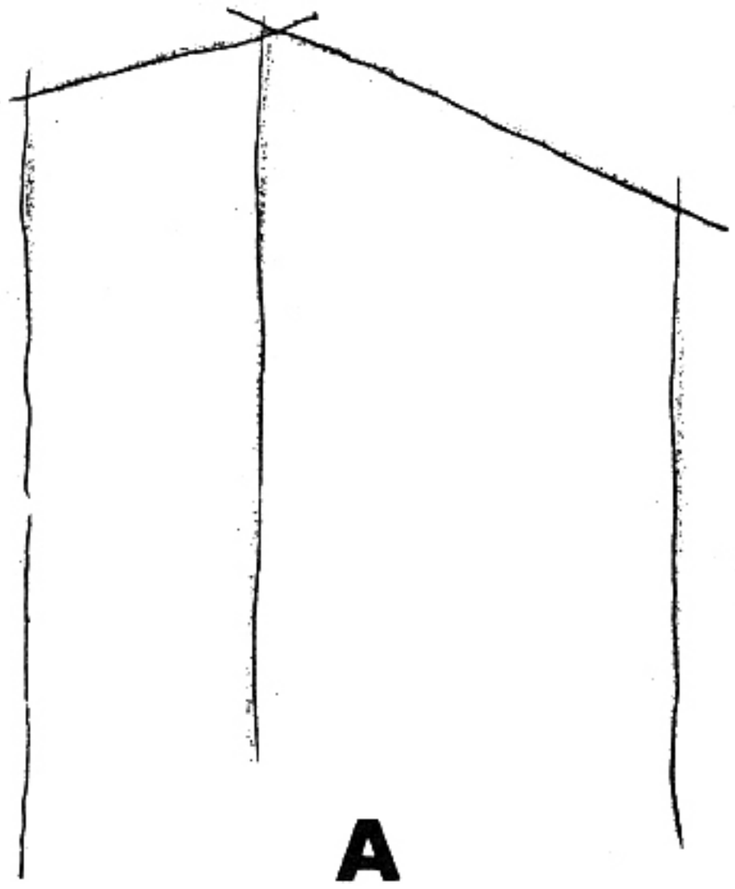
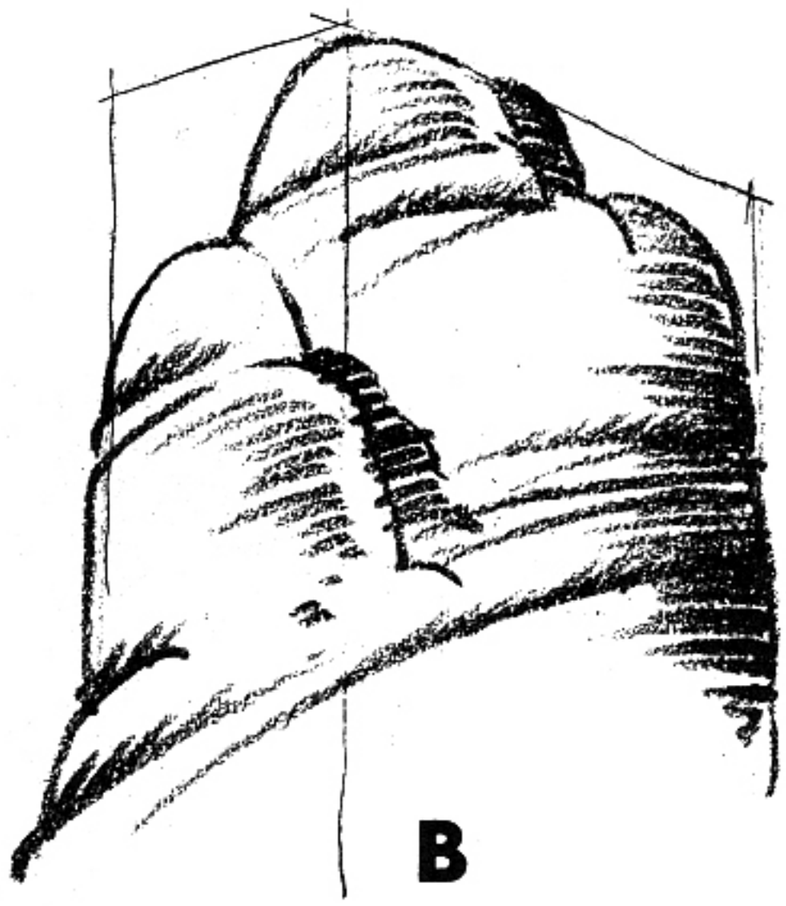


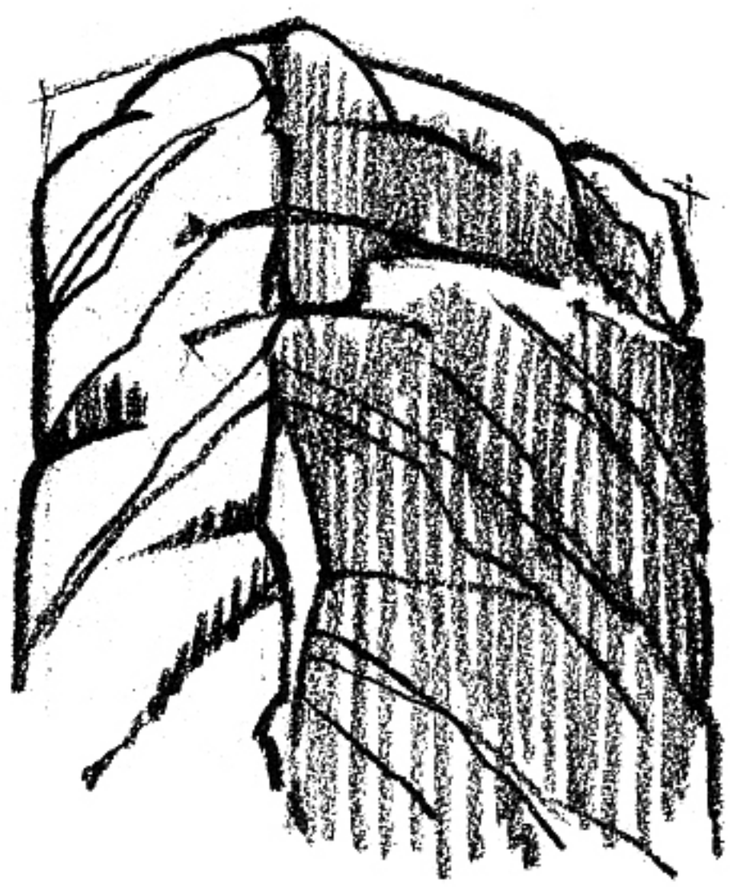
A



B

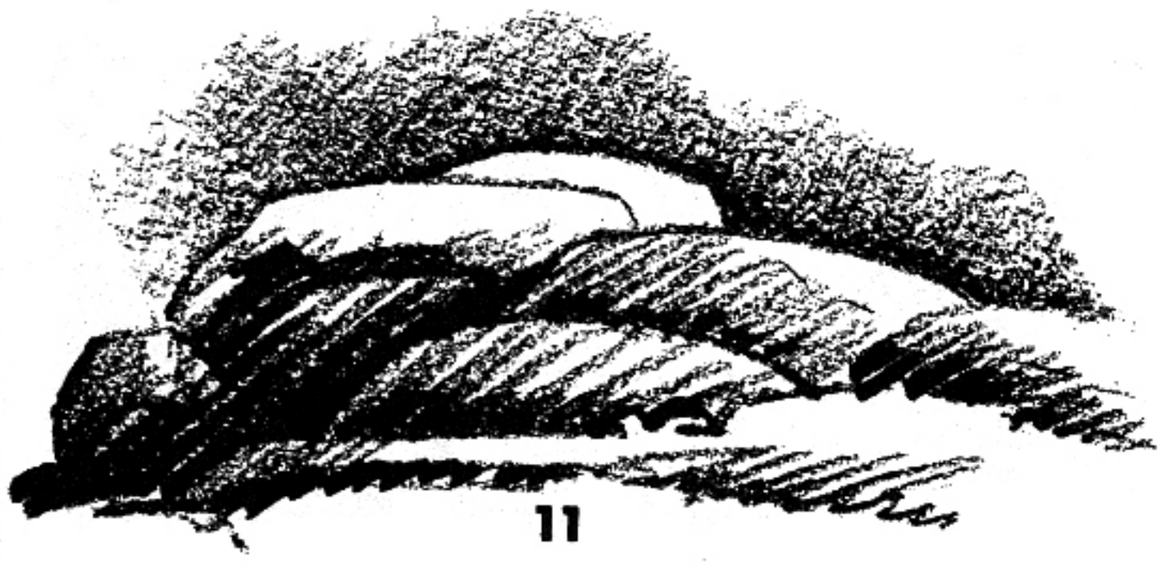
DRAWING ROCKS WITHIN A GIVEN SPACE

C

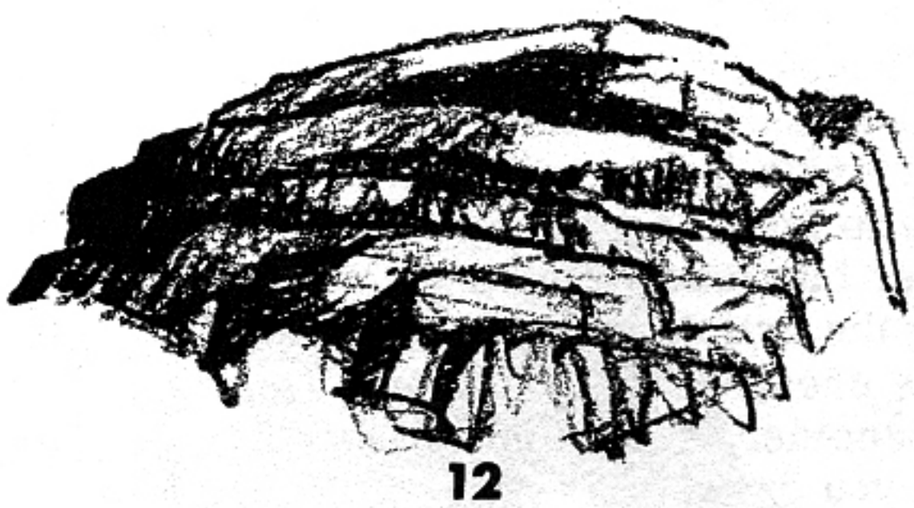


D

If you were given the assignment to construct some stone formations within a prescribed area -- say a rectangular shape, could you do it? First, you should decide on the type of rock you wish to portray. Then lightly rough-in the rock outline with your pencil. Next, indicate the fractures and crevices. Finally, choose your source of light, then pencil-in the shaded side. When one is creating a scene or sketching from real life, the need to include a rock pile or several huge stones may arise. Chances are it won't be to occupy a box shape like the above, but very likely the space will be dimensionally limited. Try drawing rocks within a given space.

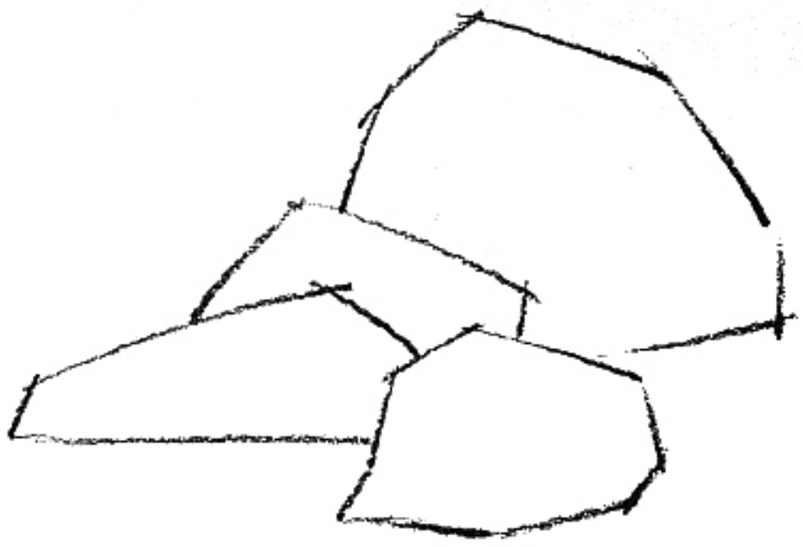


11

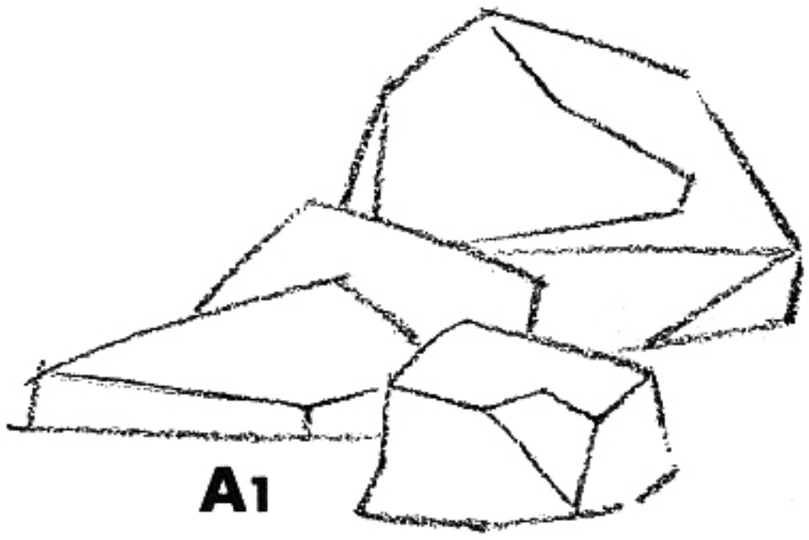


12

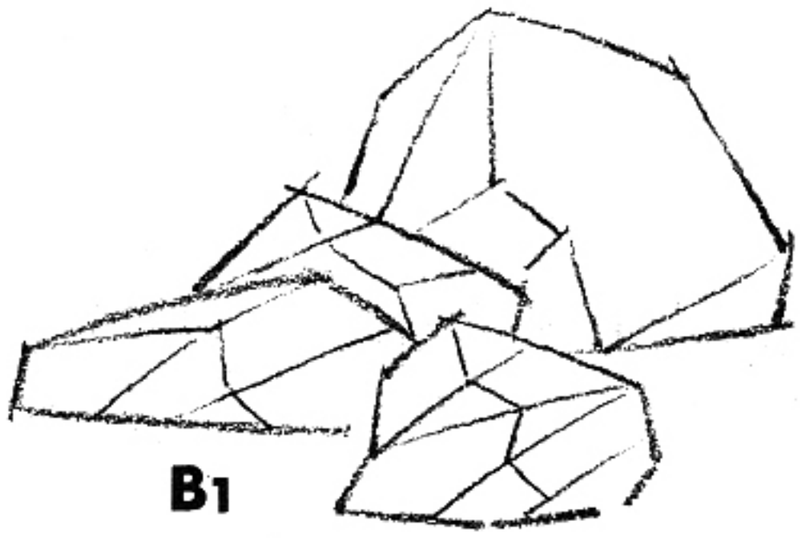
VARIATIONS INSIDE THE SAME OUTLINE



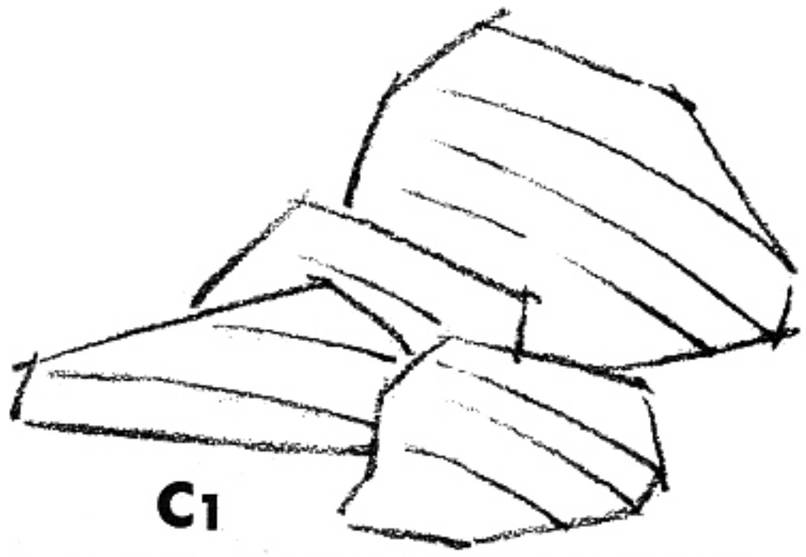
A helpful exercise is to draw the outlines of three or four rocks such as we see at the left. Throw a tissue over what you have done and trace it three times on the same sheet. Next, decide on some planes and outline them (examples A1, B1 & C1). There is no particular program for these lines except that some of them should go to the corners of the outside outline. Be careful and do not let the interior lines of one rock go to the corners of the next rock. Lines of separate items (rocks, fences, buildings, etc.) should never go to corners of other items in a picture; separateness is indicated, at least in part, by lines disappearing behind other lines.



A1

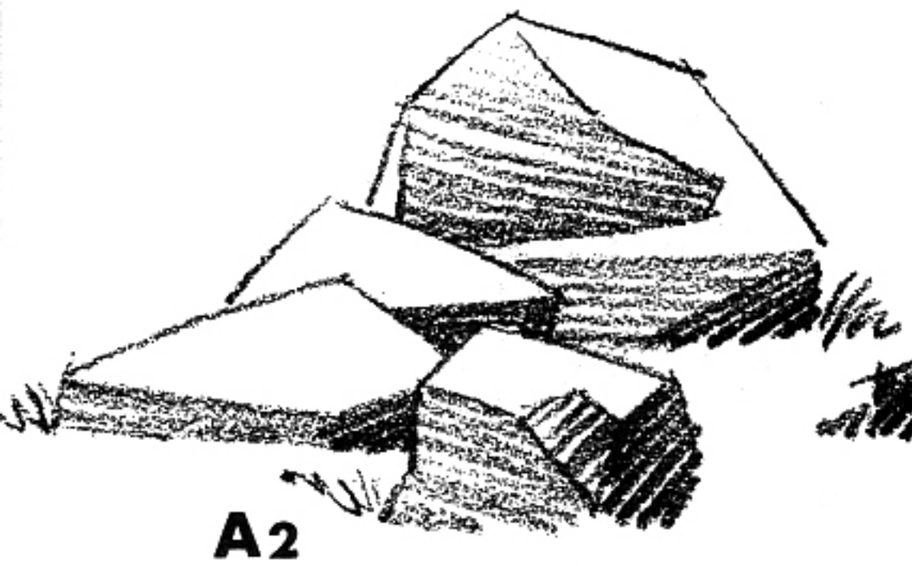


B1

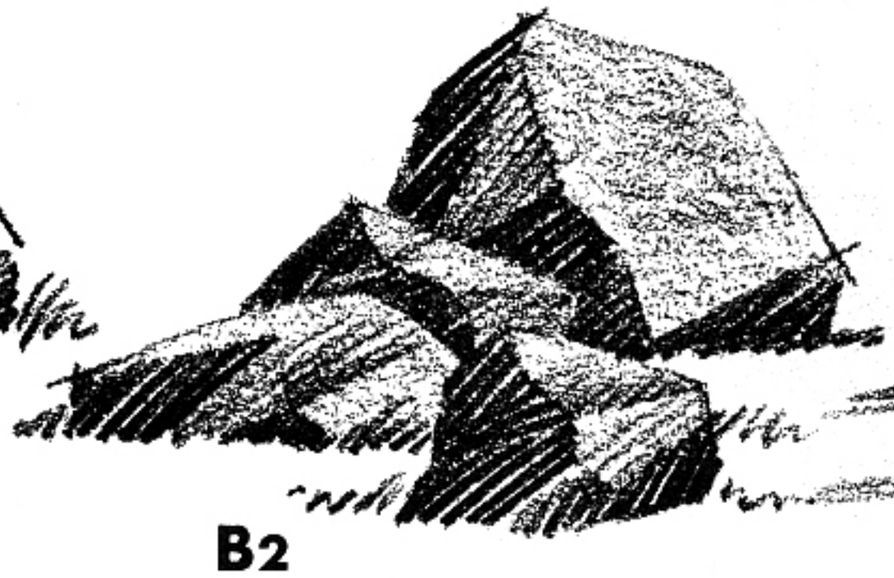


C1

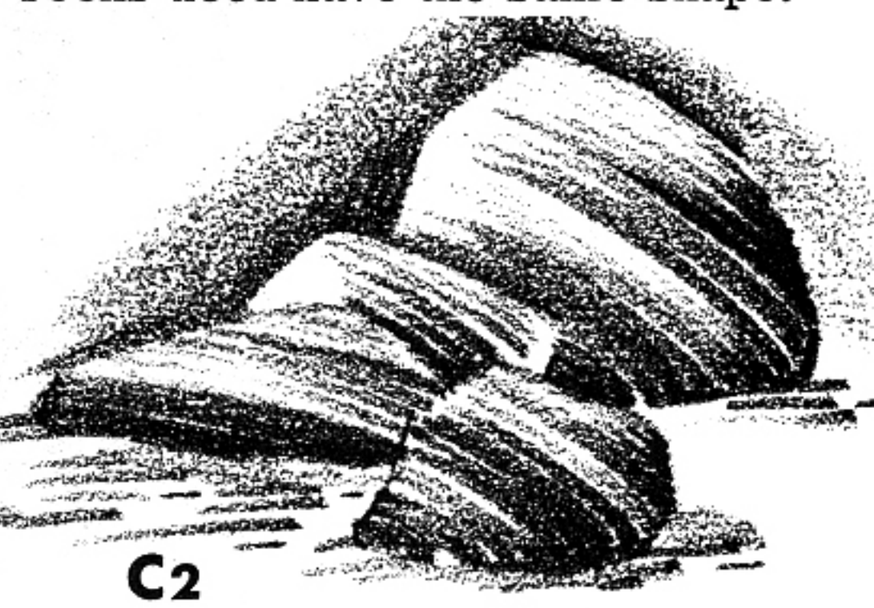
After the three rocks have been outlined inside and out, decide on a light source and an opposite shadow side (examples A2, B2 & C2) below. Now shade the planes so the rocks will have dimension. There is no limit to the variations of this experiment, for no two rocks need have the same shape.



A2

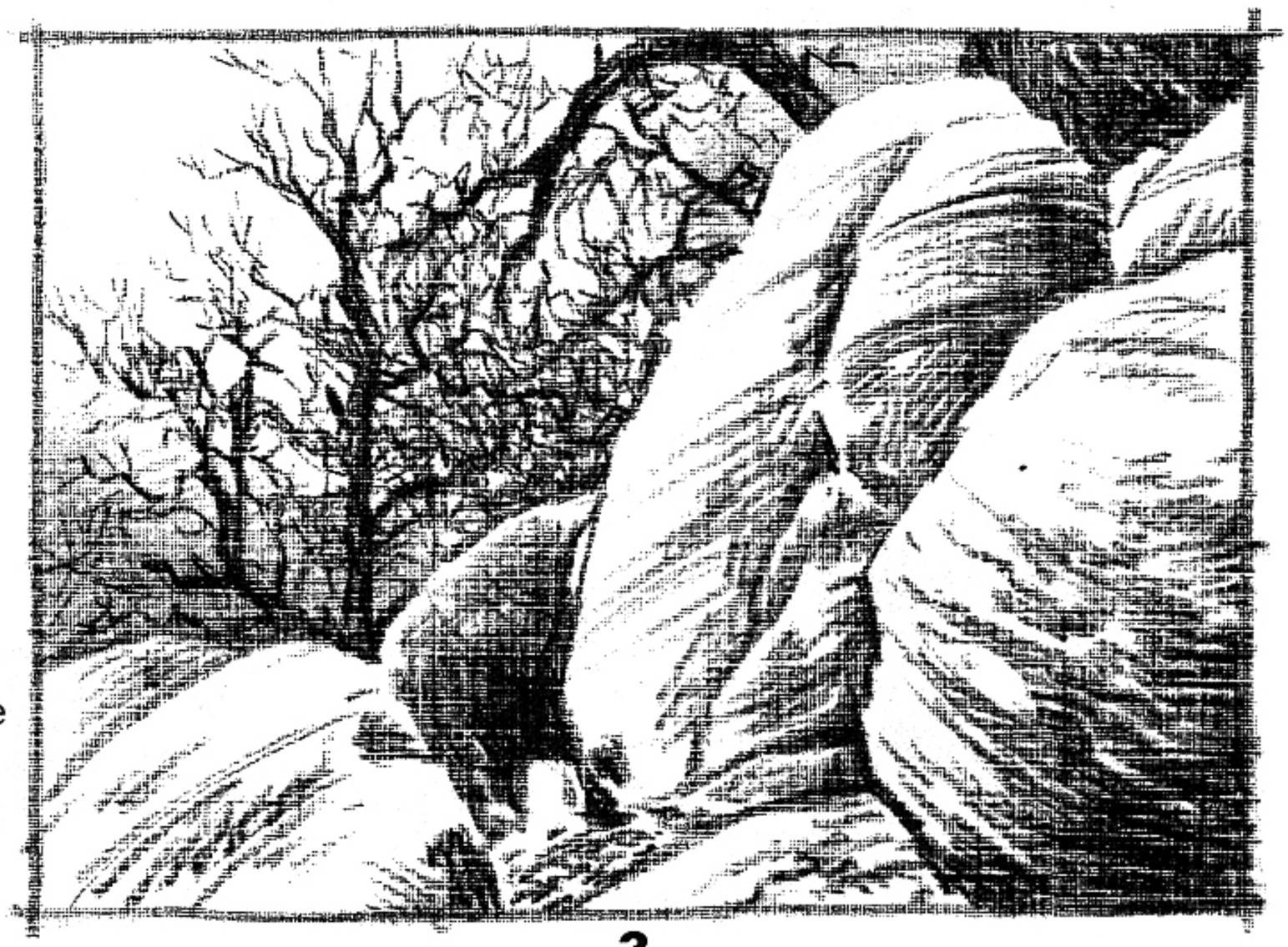


B2



C2

In most pictures featuring rocks the artist will want contrasting materials to help emphasize the hardness of the solid stone. A hard surface looks harder by a soft surface or by diverse art forms. The network of tree limbs and branches accomplishes this in the sketch at the right. Clouds, water, earth, sand, etc., serve to make rocks look hard and unyielding. Various surfaces, substances and textures in a good picture awaken the senses of the beholder as if he were actually there to feel them. Early in life the viewer has touched most everything the artist wishes to include in his creative composition. Thus the beholder is readied to take in what you draw.



3

ROCK DRAWING IN OTHER MEDIA

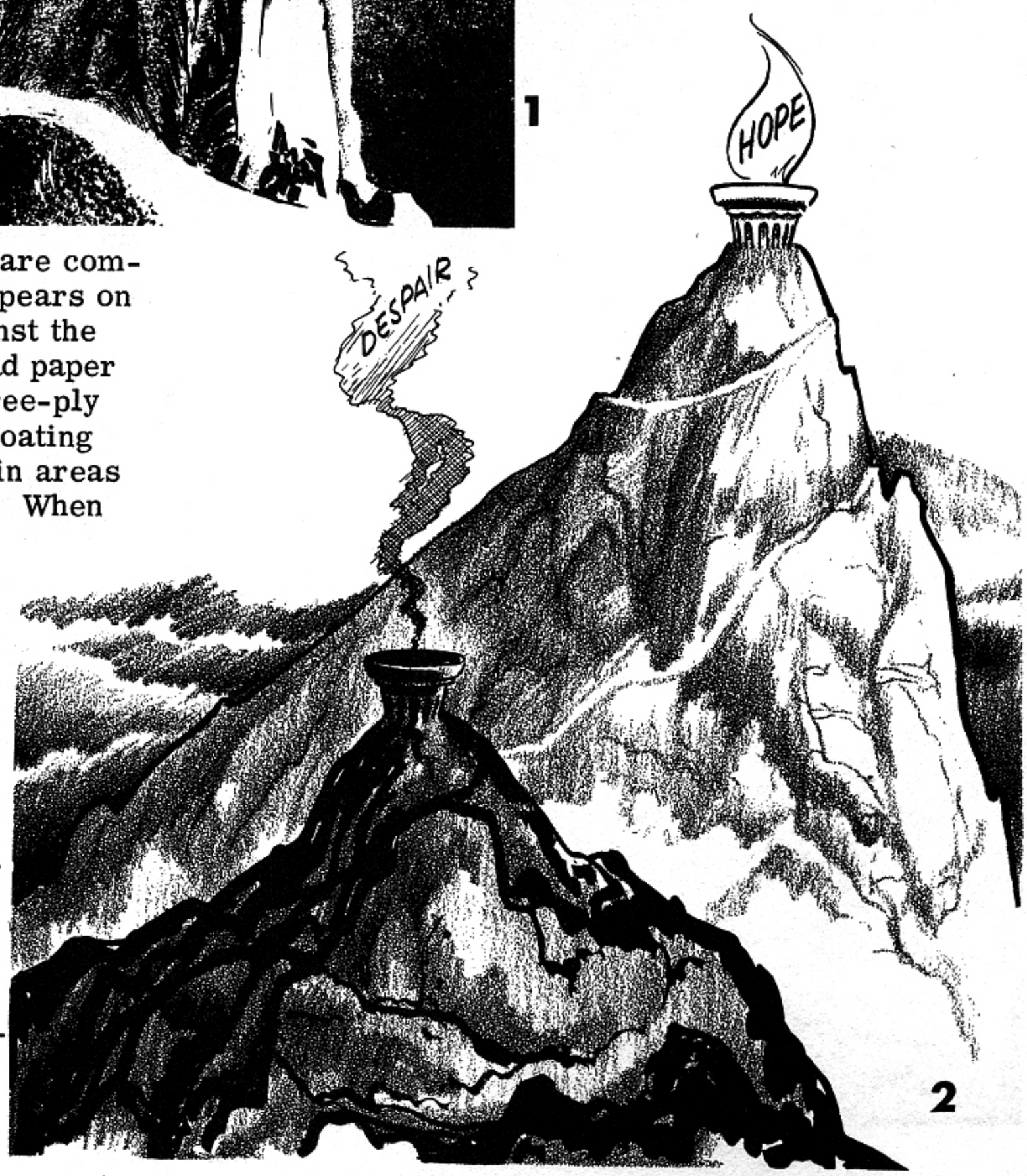
There are some kinds of drawing which are fun to do simply by way of variety. One thing for sure about the field of art which cannot be said about some professions: it never need get monotonous. True, we get tired and discouraged occasionally. This can be remedied by trying something different -- either a different subject or a different media.

The picture at the left is a "toothbrush spatter" drawing. The towering rocks, mist and clouds were made by various stencils cut from bond paper, pinned down, then spattered by pulling a knife blade across the ink-soaked bristles. Be sure to have old newspapers opened and spread beneath your drawing to protect the floor or table, and experiment on scrap paper first to make sure the ink flecks are coming out satisfactorily. If foam appears on the bristles, wipe the brush against the newspaper. Do not use sketch-pad paper but choose hard finish two- or three-ply paper. With an old brush a thin coating of rubber cement can be painted in areas where the spatter is not to show. When the ink is dry, both cement and ink may be rubbed off. The roadway was treated this way.

Along with the spatter, fine brush work can be seen in this drawing. In some instances the pecking with a pen can "repair" a spot after spattering; also retouching with white can camouflage an unwanted blob of spatter.

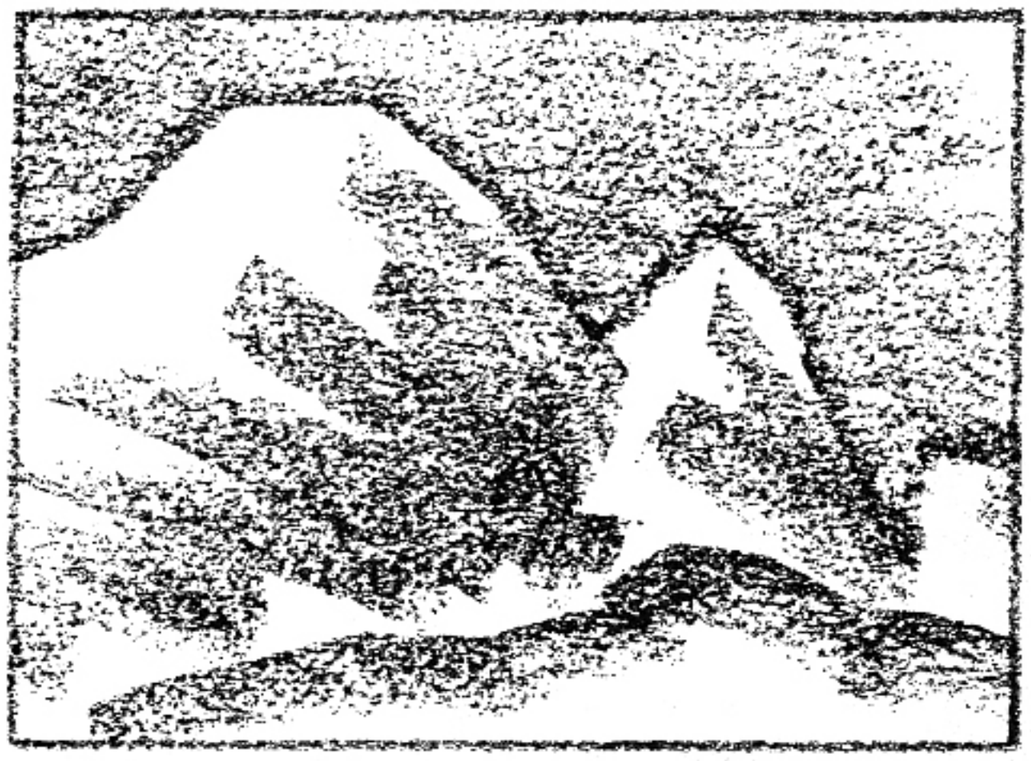
At the right are two torches topping rocky peaks. Prismacolor 935 pencil and ink were used on coquille board. The blacks were painted in first, then the penciling added. Observe the light and dark contrasts.

1

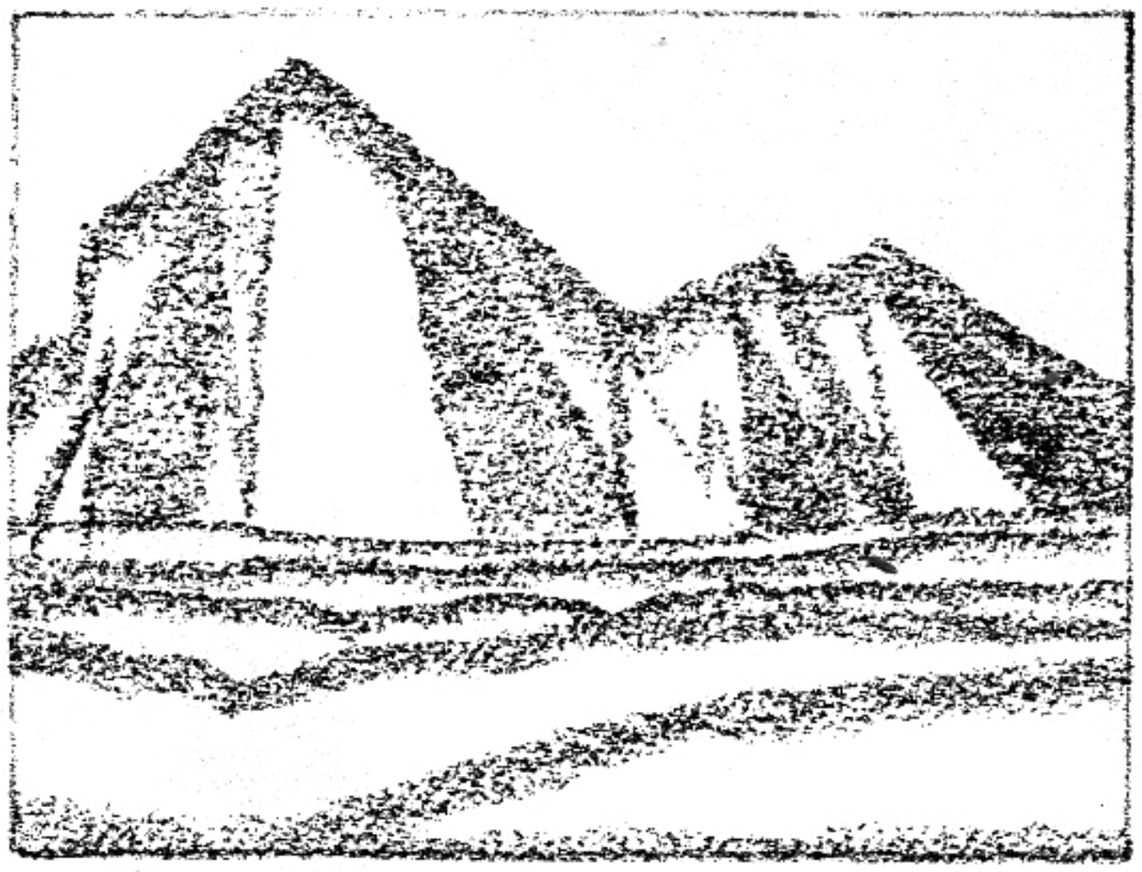


2

SIMPLE "FLAT LEAD" SKETCHES

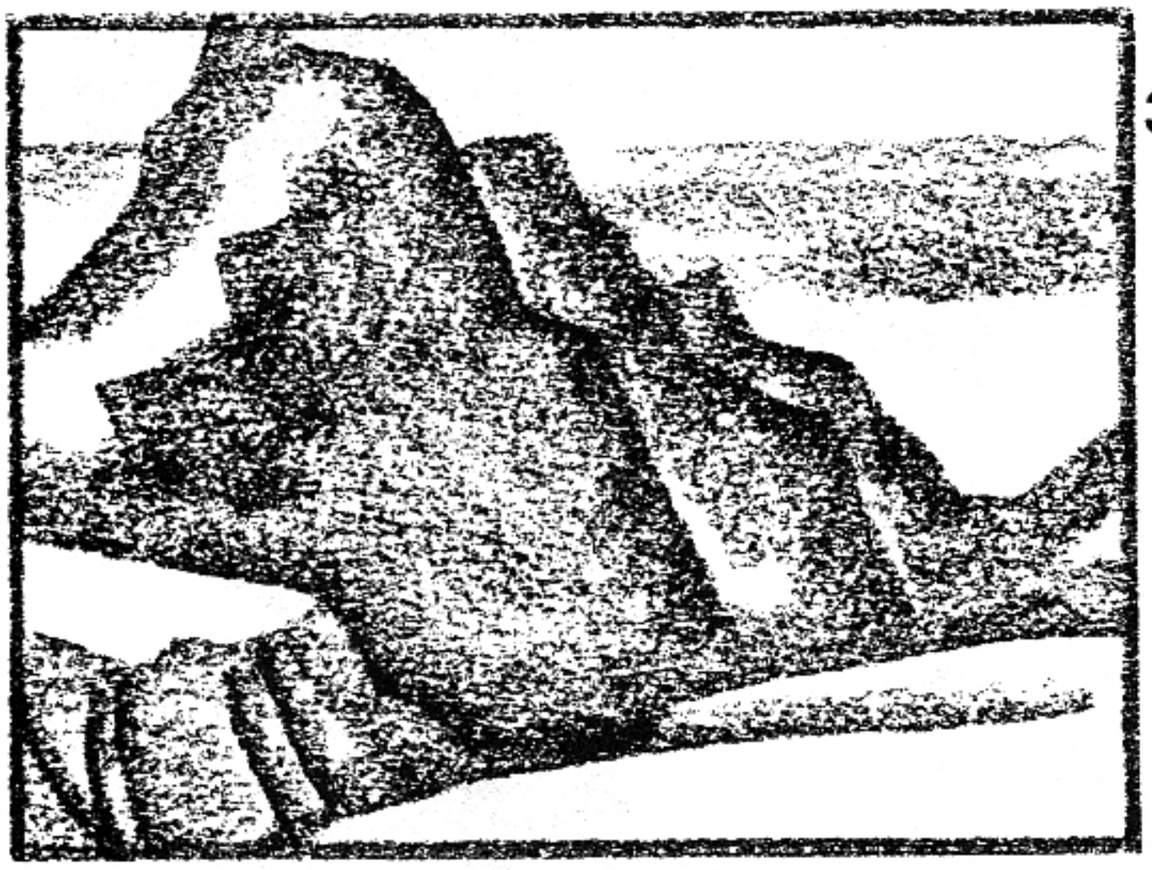


1



2

Much can be gained by sketching relatively simple impressions which do not have hesitatingly tedious effort behind them. Fig. 1 is made up of a couple dozen strokes of a big, flat pencil. All the strokes are bold; the rocks are massive. Notice how the strokes are concentrated on one side of the form, indicating a change of plane, a turning around the rock. Fig. 2 had the top of its rocky skyline drawn first, then zigzag perpendiculars (dissimilarity in spacing being a factor), then fill-ins of shade between which describe the frontal surfaces. The diminishing horizontals leading back to the near vertical walls, give the rocks a feeling of height.



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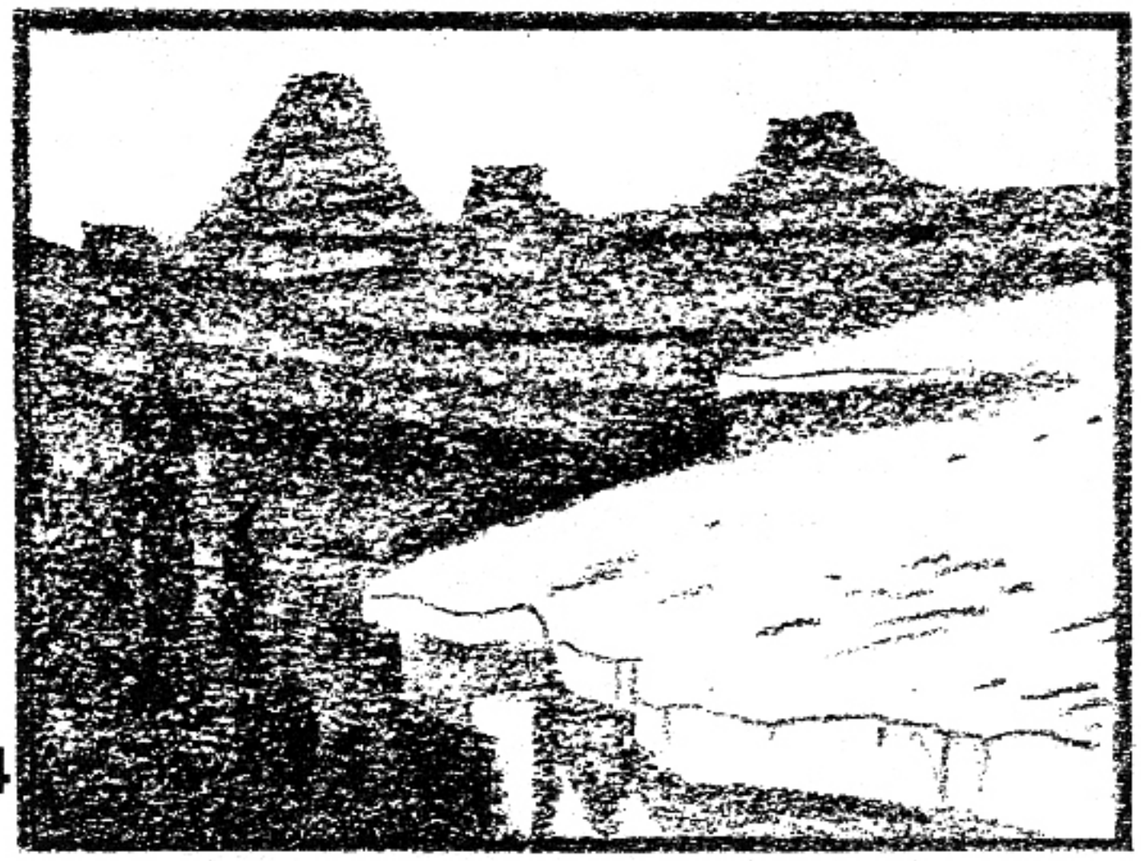
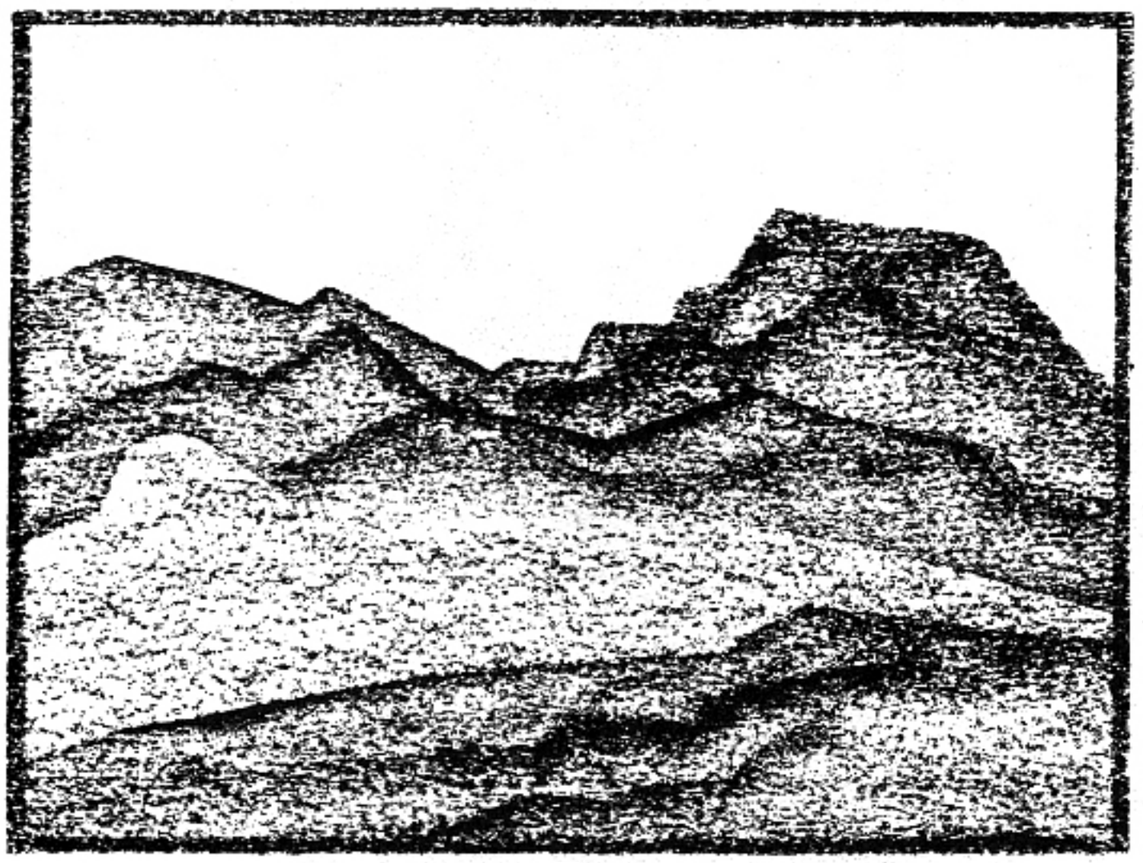


4

Figs. 3 and 4 both have light ledges in the foreground. When contrasted against dark the lighter values advance and come forward enlarging the space in the canyons below. Notice the pressured edges made by the pencil on the obliques in fig. 3 and the layered horizontals in the distant rocks of fig. 4. The semi-silhouetted rocks in the distance with the flat tops make good picture material. Fig. 5 is made up of left-to-right meanderings of a flat pencil. The top (horizon line) was done first, then the succeeding hilltop lines beneath followed. It is imaginary, as all the scenes on this page are. The student can get ideas from field notes, from pictorial reference clippings which have been filed away or from actual sittings on the spot. The latter is sometimes impossible, especially if one lives in a flat country or is hemmed in by the outlying stretches of a big city. The wide open area in the middleground of fig. 5 offers relief for the closely arranged contours in the foreground and background.



5

CREATING ROCKY LANDSCAPES IN MINIATURE

There is much to be said in favor of simple multiple-sketch experimentation such as one finds on many pages of this book. Further examples of this are in the right-hand column (figs. 6 through 10). If the truth were known, there are many art students with considerable potential who quit because, when they start a picture, they have as an expectation a "masterpiece," or at least a large highly detailed and elaborately "finished" picture. And, because the fruits of their efforts are not immediately stupendous, they feel hopelessly thwarted after a few sessions. One cannot splash around on dozens of expensive canvases each day, but repeated pencil sketches can be made from which one or two will speak and say, "I'm worth pursuing; enlarge me." Many an artist, who has tucked away a number of thoughtfully done miniatures, will be felt led later on to develop larger works suggested by the smaller originations.

Fig. 11 contains more "realism" than the drawings at the right, yet many experienced artists would prefer to work from the more imaginative concepts. Pictures which a camera could not have possibly captured often outlive pictures which could have been recorded by the mere snapping of a shutter. Rocks and rocky land are prime subjects for the artist. There is a natural permanency about them which the buildings of men seem to lack, for one day his structures will fall or be torn away.

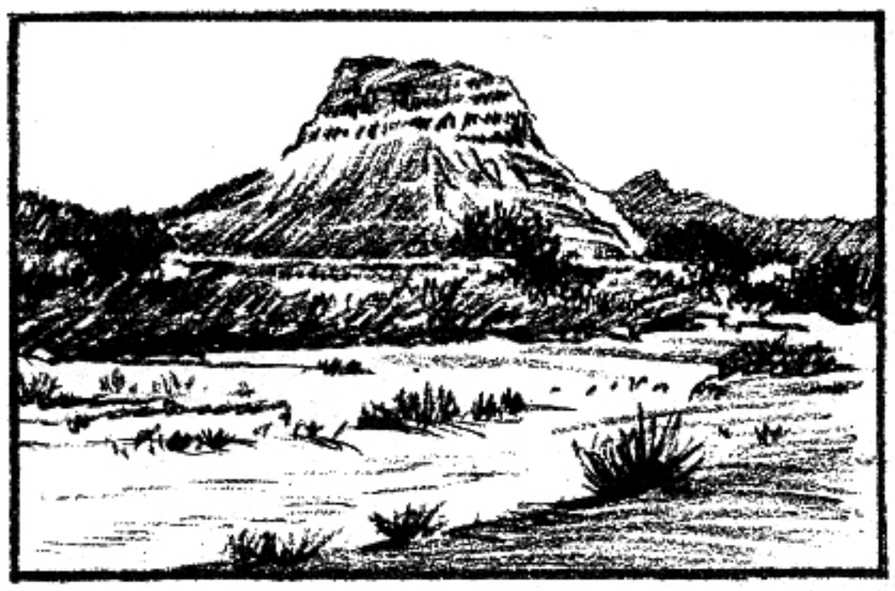
6

7

8

9

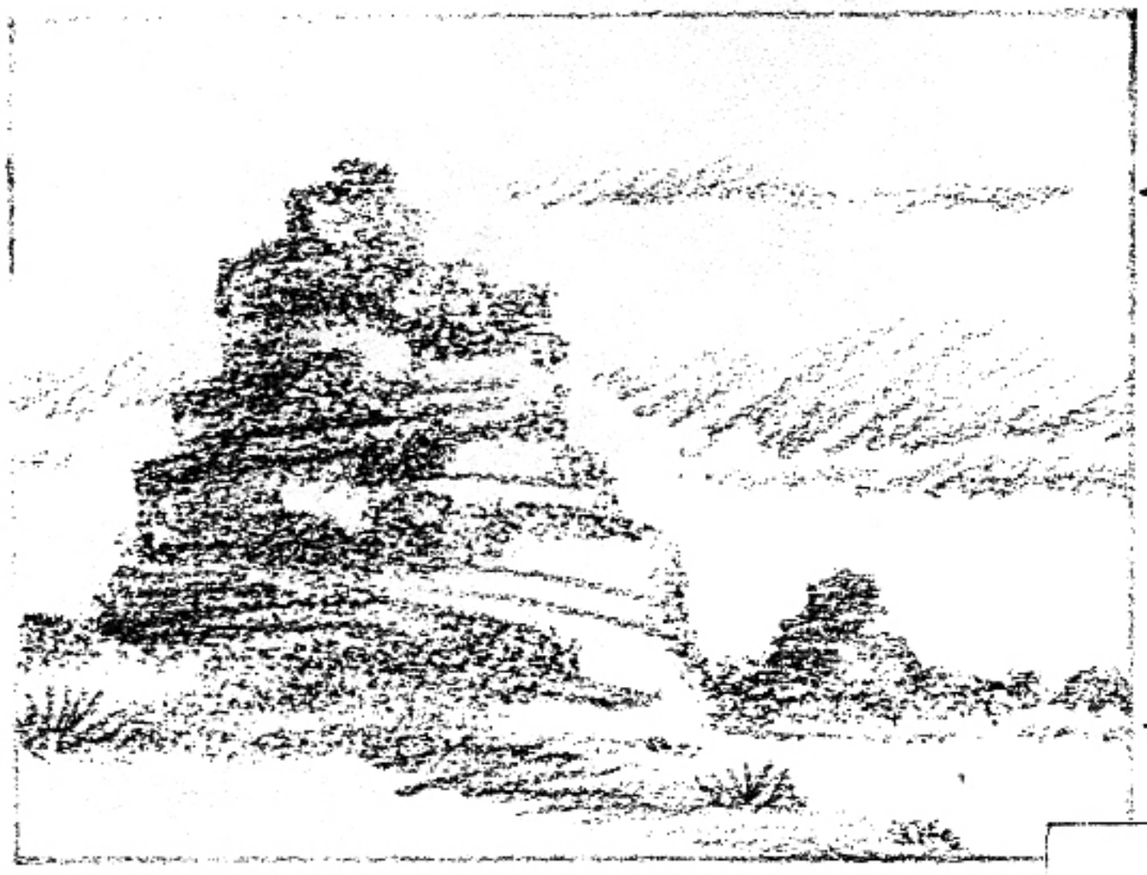
10



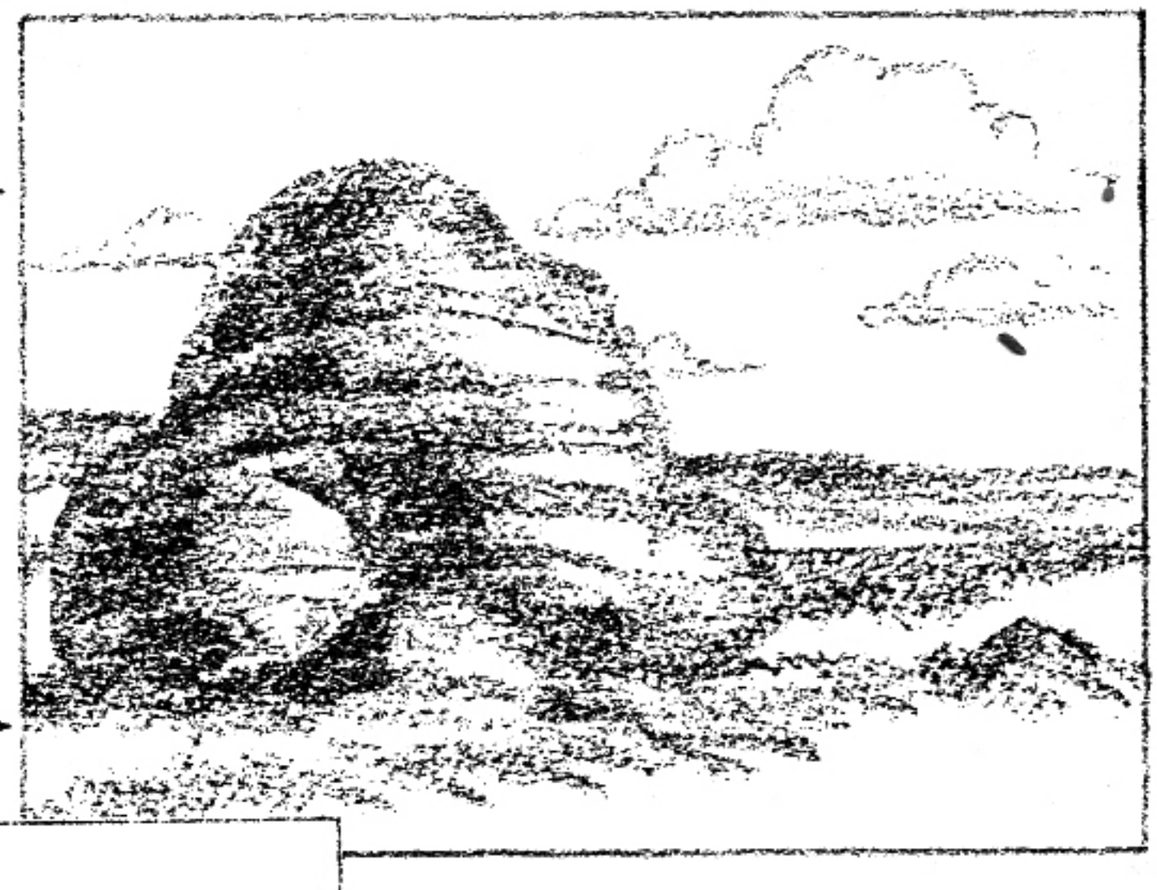
11

12

ELEMENTARY ROCK COMPOSITIONS



1



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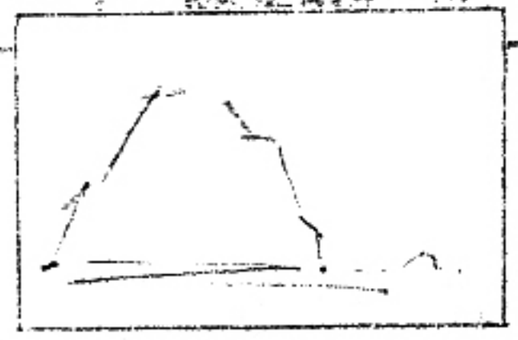
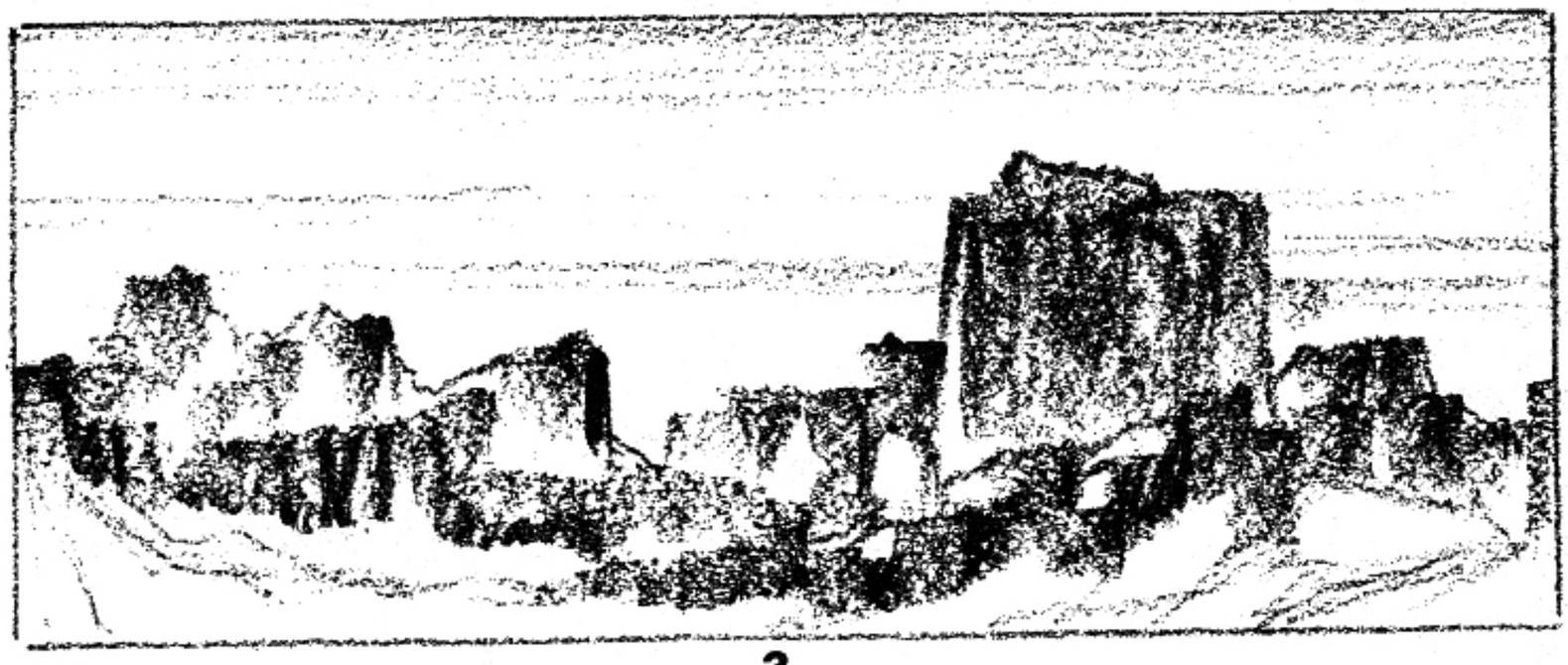


Regardless of what lies before the student as matter-in-hand for a picture, his very first observation should be the general overall shape with which he is confronted. Next, and before he lightly outlines this shape (see miniature at right), he should consider its relationship to the frame or page upon which it is to be placed. Compositional concern should never be sacrificed for textural details. Second to the two-dimensional shape should be the third-dimensional evidence. Notice that each of the above rocks (figs. 1 & 2) has a dark side and a light side. Paramount to rocks is the conviction of solidity. Now we can ponder the individual markings on the stones themselves. Many rocks are layered and their fissures run horizontally (figs. 1 & 2). Many others have perpendicular markings and up-and-down breaks (figs. 3 & 5). Some rocks possess both characteristics (figs. 6 & 8). In drawing a series of rocks in an elongated scene such as fig. 3, always have one rock or grouping which towers over the rest.

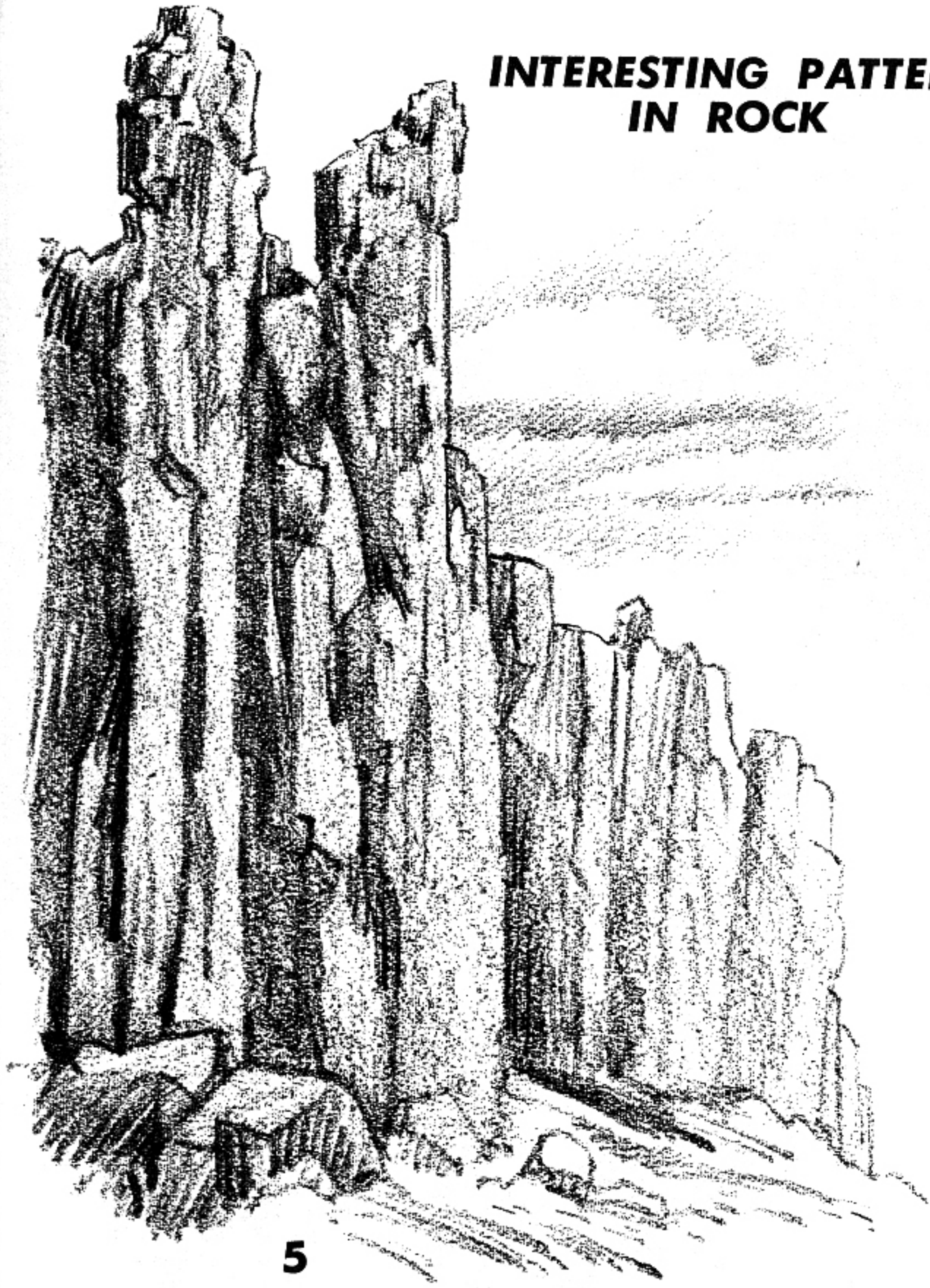


3

Rocks which look like a giant floor split up (fig. 4) are often the result of moisture filling the cracks through the years, freezing, expanding and widening the breaks. But it is the appearance, more than the process, which interests us. The pencil strokes on top are straight across; the pencil strokes in the crevices follow the splits downward. So many times in rocky scenes, as a final touch, a few pits and dashes help a lot.

4

INTERESTING PATTERNS IN ROCK

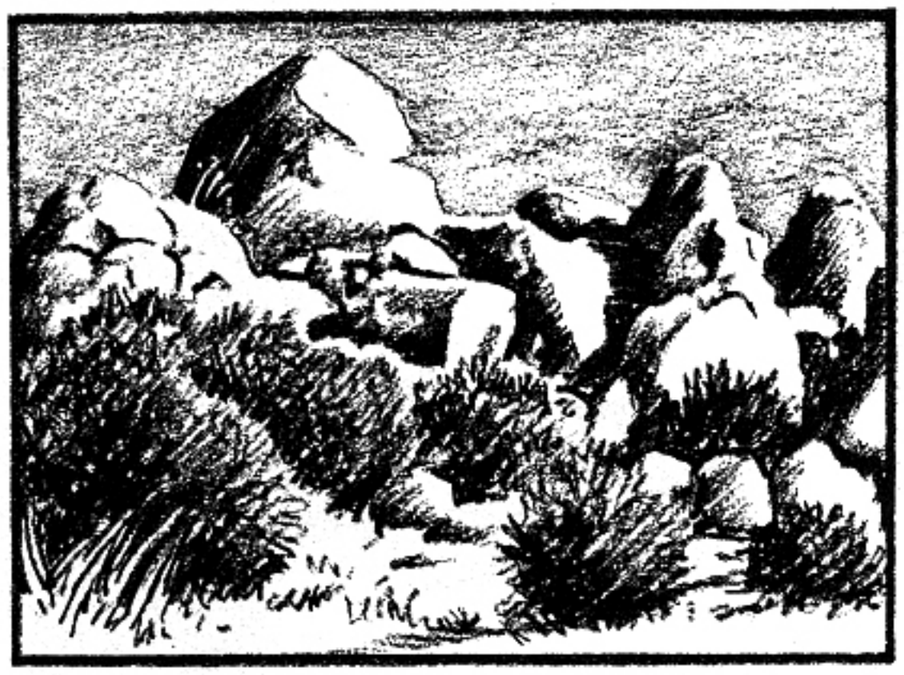


5

6

Above is a composition from the side of a quarry. Observe how the eye is led in and around on the various shaded fractures in the rocks themselves. It really is a study in space division -- refer to the early pages of this book.

Vertically aligned rocks, such as the above, have strong up-and-down markings which occasionally jut left or right. Use columns of shade formed by mainly vertical strokes. Below are rounded rocks in bold relief: pure whites and strong darks. The foreground bushes offer interesting contrast. At right are multiple broken rocks. Here the fractures and creases are emphatically set down. The shaded planes are expressed by many directional changes in the pencil strokes. Begin such a drawing by cutting the mass into sections, then treat each rock individually. Think in terms of height and width, but most of all: DEPTH.



7

8

1

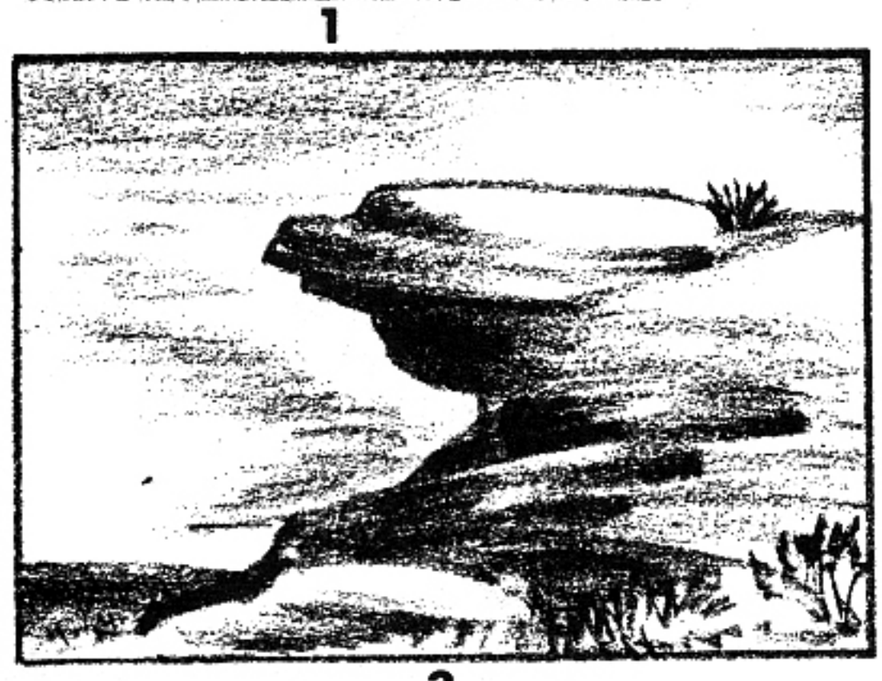
2

ROCK—THE UNCHANGEABLE MODEL IN ART

Water moves, trees sway, clouds roll, even earth and sand may be blown by the wind; but only rock possesses that strange abiding quality which assures the artist it will stay with him. Of course, we know that in time, erosion will take its toll on the rocks too; but an artist draws and paints in terms of a lifetime.

Whenever one comes across rock of any kind, look closely, walk around it, size it up -- there may be a picture, or many for that matter, which call out to be drawn or painted. Whether it is a giant tower (fig. 1) or ridge (fig. 2) or a jutting rock (fig. 3) or perhaps just ordinary insignificant rocks on the side of the road (fig. 4) -- or there may be piles of rock (figs. 5, 6 & 7) -- be certain there's free picture material awaiting.

Just because we describe a rock as fixed property (except for the stones which may be kicked about), we should rule them and not let them rule us as they relate to our art. Good composition comes first, even if it means moving tons of rock in our planned arangement.



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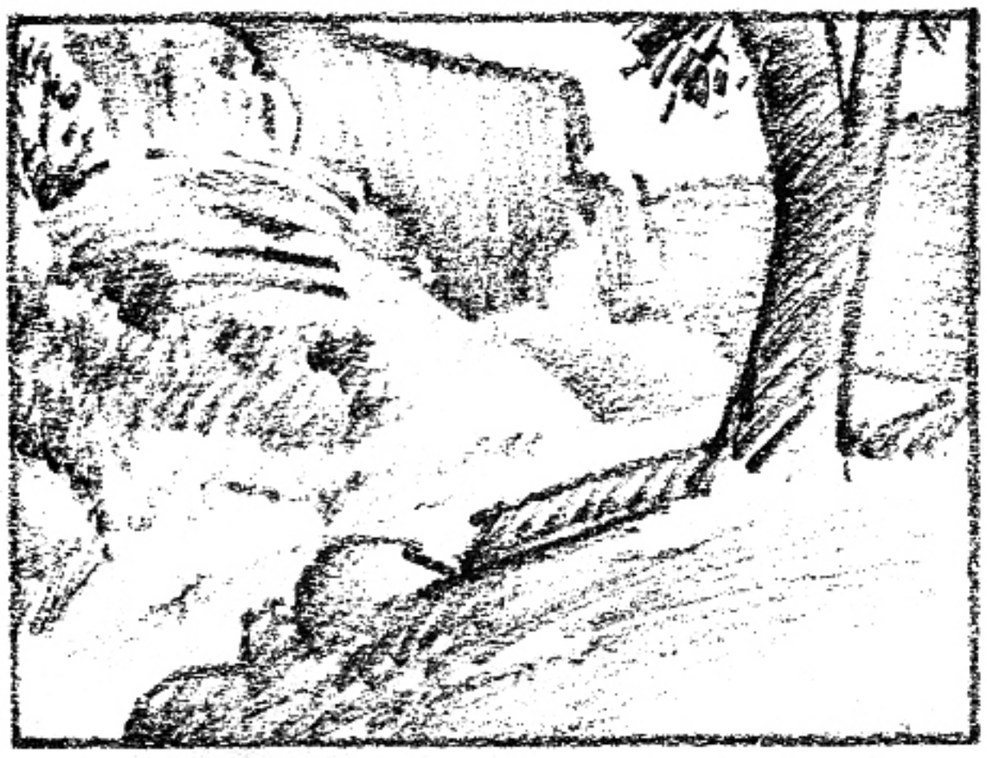


4

5

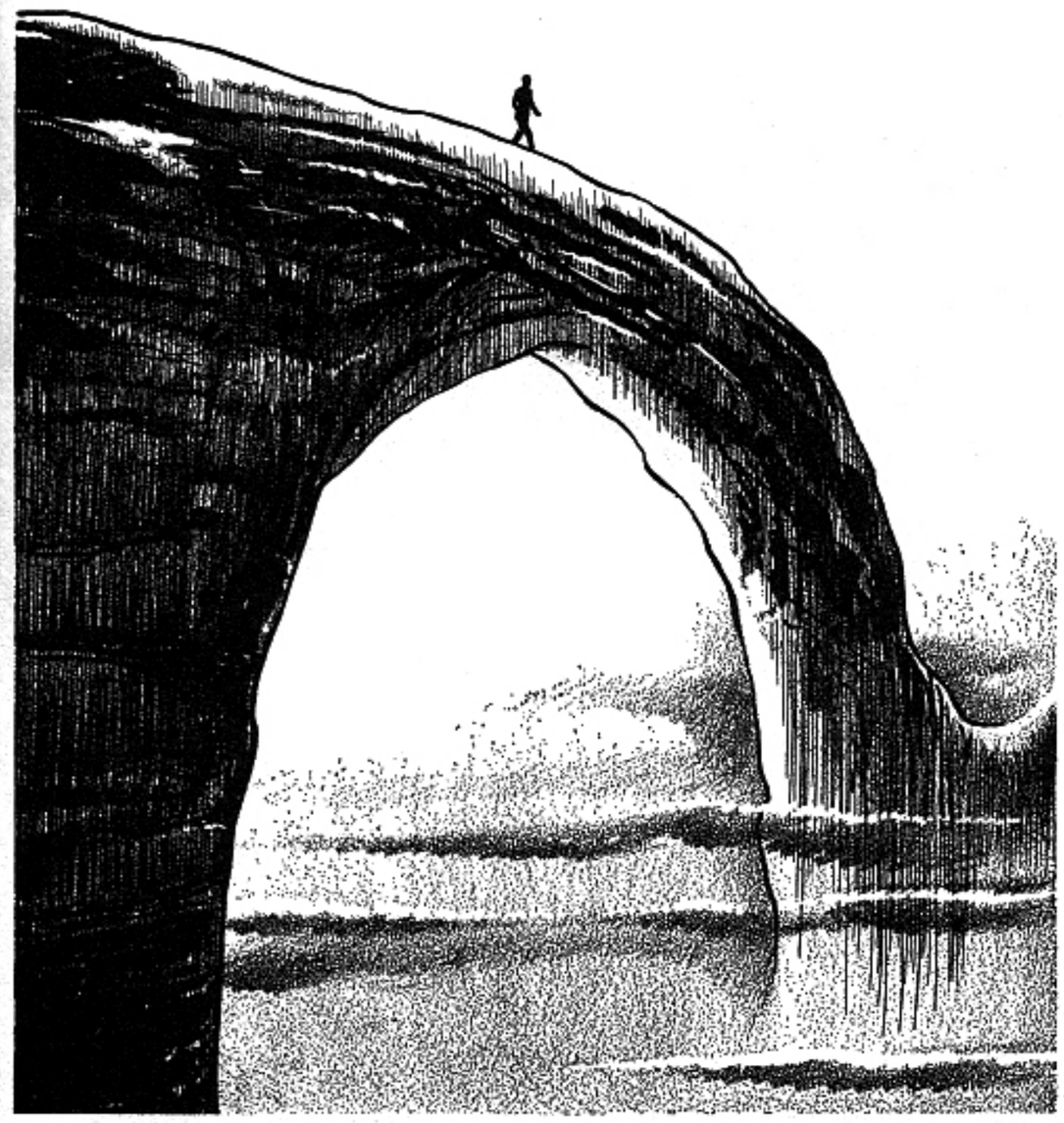
6

7

In figs. 5 and 7 the rocks are delineated chiefly by line. This is sometimes done in painting too. In fig. 8 the rocks are described in values without line being used. Both line and tint and shade may be used in combination. Clear definition cannot be otherwise achieved. It is well to take note of these methods the next time you're in a gallery.

8

THE STONE COLOSSUS



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10

11

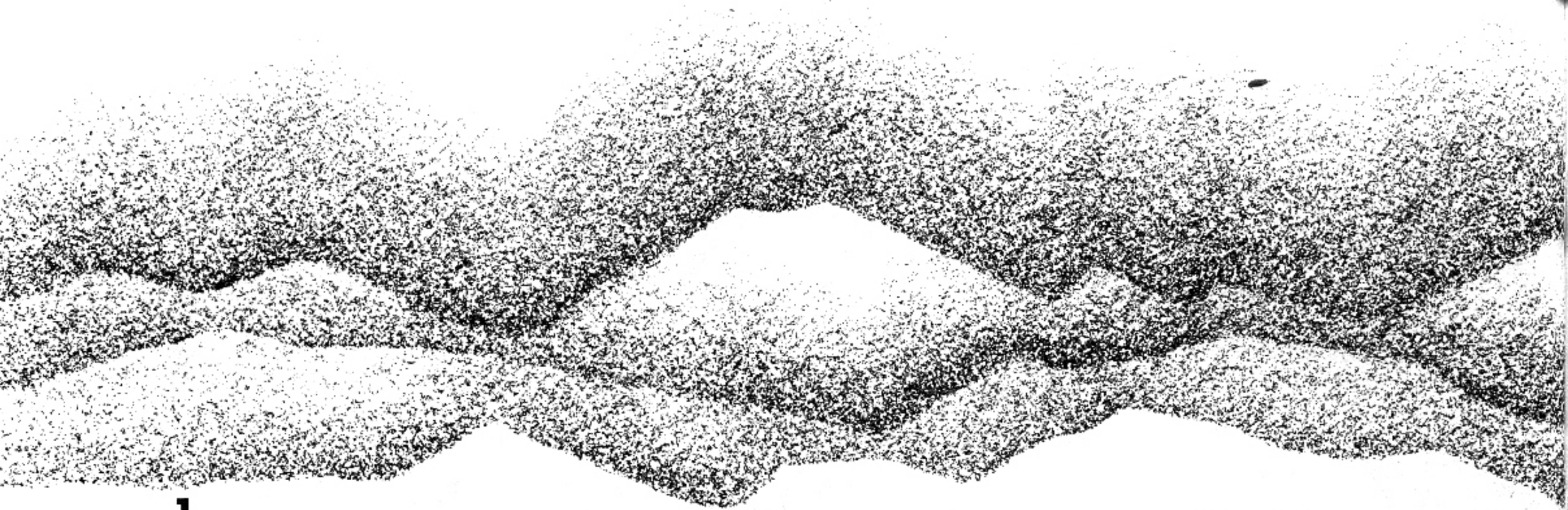
The massive natural arch of fig. 9 is a combination of pen, brush and pencil. The values are obtained in part by vertically laid pen lines. The erosion furrows are done with brush and ink.

The lofty pinnacles of fig. 10 were boldly set down with wide brush strokes keeping to the left of the columns. Lighter vertical lines and penciling complete the spires.

Fig. 11 is a section sketch of a mountain range. Observe the flat value in the distance, then the line treatment working into more flat value in the front. One may go from one to the other in an alternating way.

The mountain climbers of fig. 12 hang perilously on a rock wall made with pencil and brush. Notice the planes in the rock in front of the top climber, then the relief area below that before further configuration sets in. In nearly all large rock work there needs to be "relief areas" where little is happening.

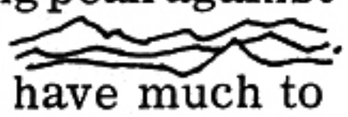
12



1

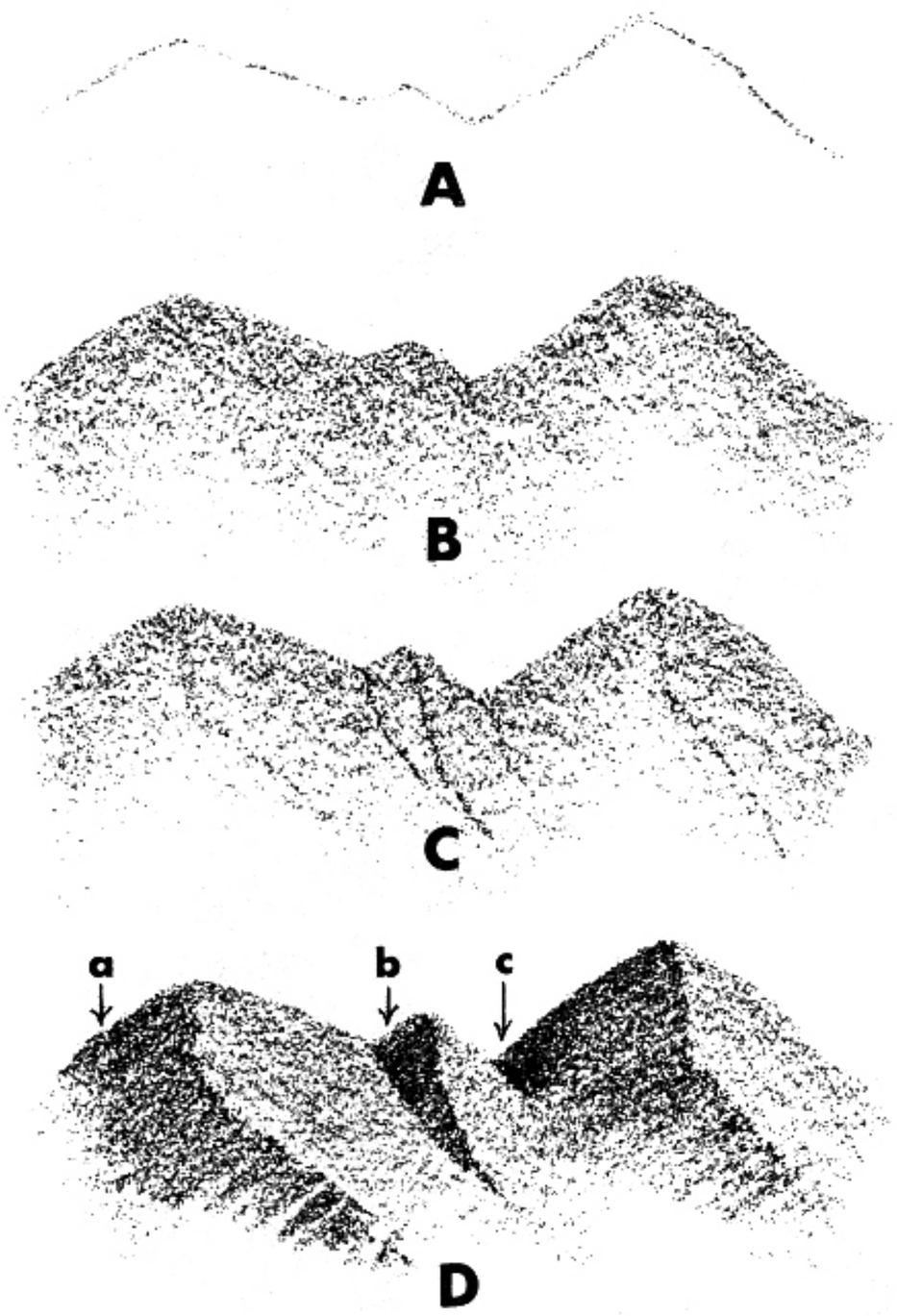
DRAWING MOUNTAIN RANGES—AN A-B-C METHOD

The mountain range above was made with three strokes of a 3" long lead stick. Each stroke was pulled from left to right clear across a sketch-pad sheet (with plenty of pad beneath). In holding the stick for its "journey," pressure was exerted at the bottom with feathering at the top. This experiment is not intended to produce a finished scene, yet it may be considered to possess many of the elements. There are times when a range of mountains will be set against a darkened sky and rows of peaks will be separated by shadowed valleys.

It might be stated here that if the student is improvising a range, it is unwise to monotonously repeat ridge lines: . Introduce variety by drawing peak against valley and small peak against tall summit:  .

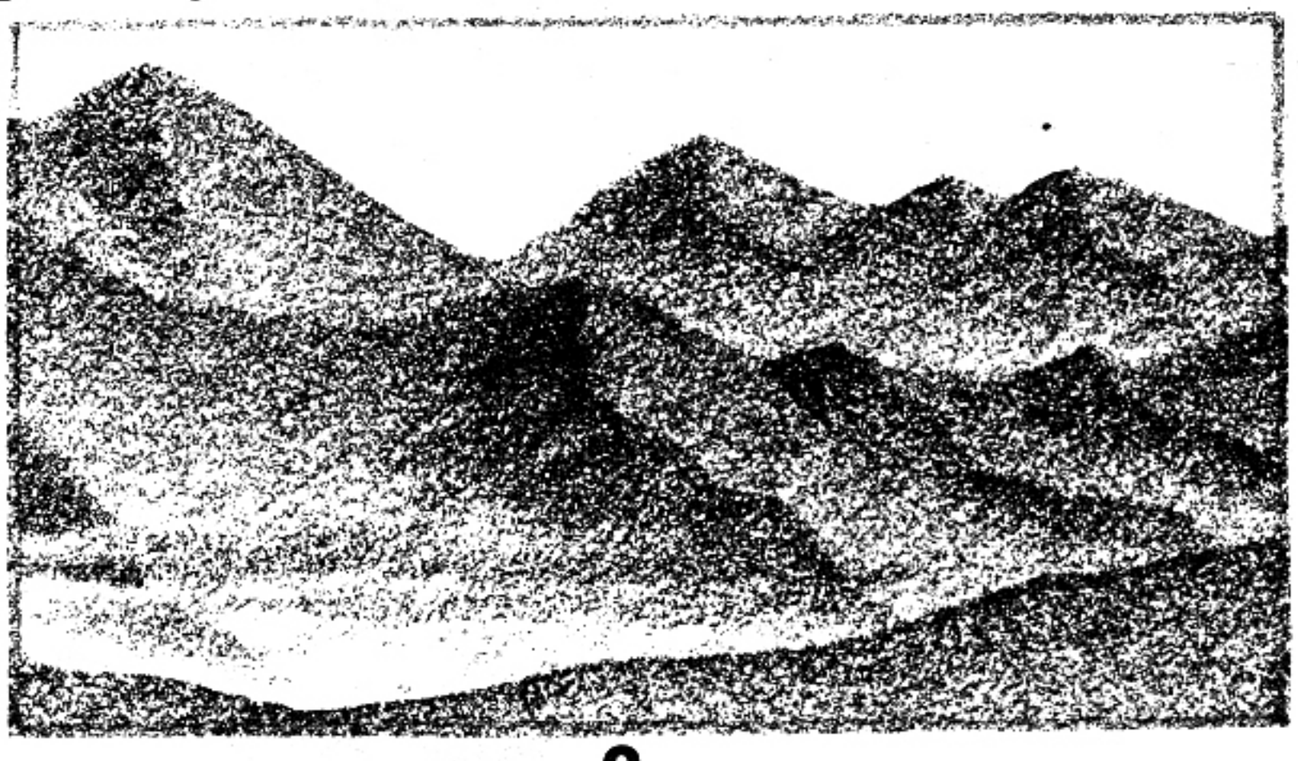
Weather conditions and the time of day have much to do with the "mood" of a range. Notice above how a few peaks are in light, perhaps because of a hole in the clouds.

Now turn the book upside down and look at the illustration above. This way we have a range set against a light sky with fog drifts in the valleys. The crests of the ridge are darker. This, too, often occurs. A trek through the mountains will confirm these observations.



Follow the simple sequence at the left. Fig. A already has interest: a medium peak, a small and a large. Fig. B is the lead stick pulled over it for the basic value. Fig. C has a suggestion lightly applied where the shadows may come. Fig. D has the shadowed sides darkened. Notice what can happen (in fig. D): little "a" is a graduated shadow; "b" is a hard-edged shadow; "c" is a hard edge running into a graduated shadow.

Fig. 2 at the right is a quick sketch made with a 6B lead stick and a 6B 1/8" round pencil. Two grayed mountain ridges were established plus a darkened foreground, then the left sides of the peaks were treated with shadow. There are a thousand variations with such a subject: varying widths and heights and darks and lights. It makes for interesting experimentation; besides, it prepares one to look for similarities in real mountains.



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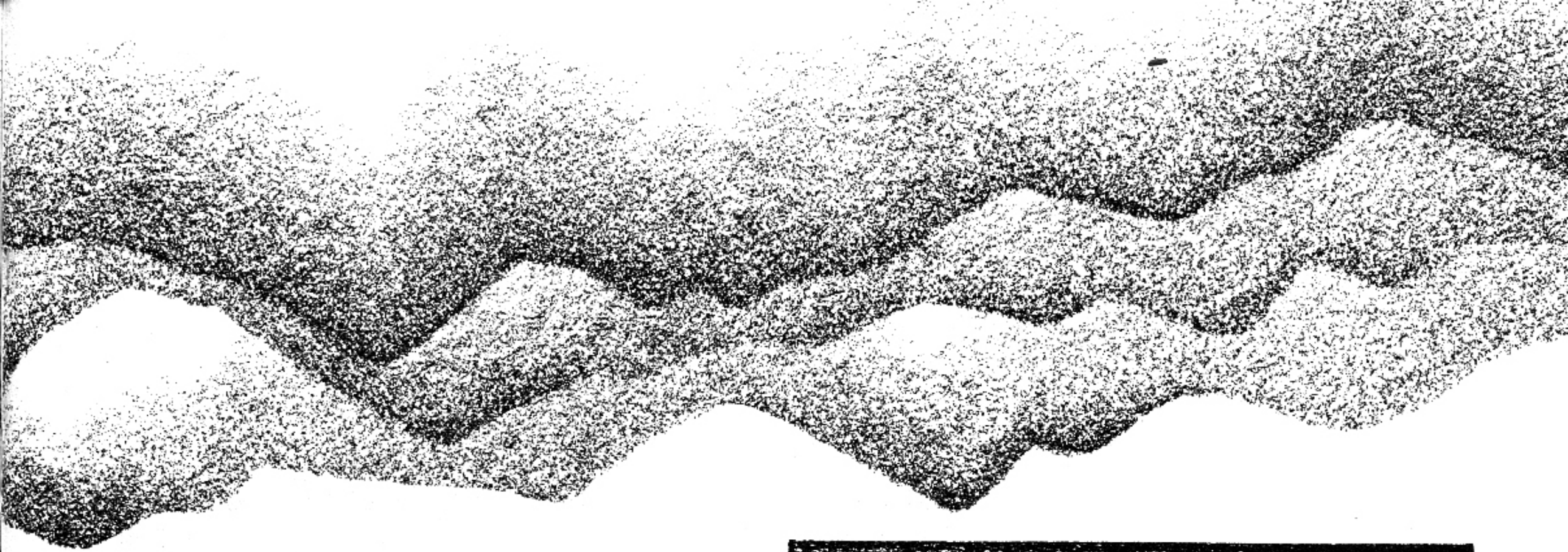


Flat lead pencil drawing can produce quick effects which can serve to challenge the imagination toward further unfoldment of a picture. All of fig. 3 was done with the same pencil, even the tall trees were done with an up-and-down motion of the same lead's edge. At times the flat edge needs renewing on fine sand paper or scrap paper or with a blade. Whereas one should work carefully and thoughtfully, be willing to launch out with measured abandon. That's one advantage in working out small roughs such as these (they are made actual size): if five are unsatisfactory or spoiled, the sixth may be the key to a successful picture.

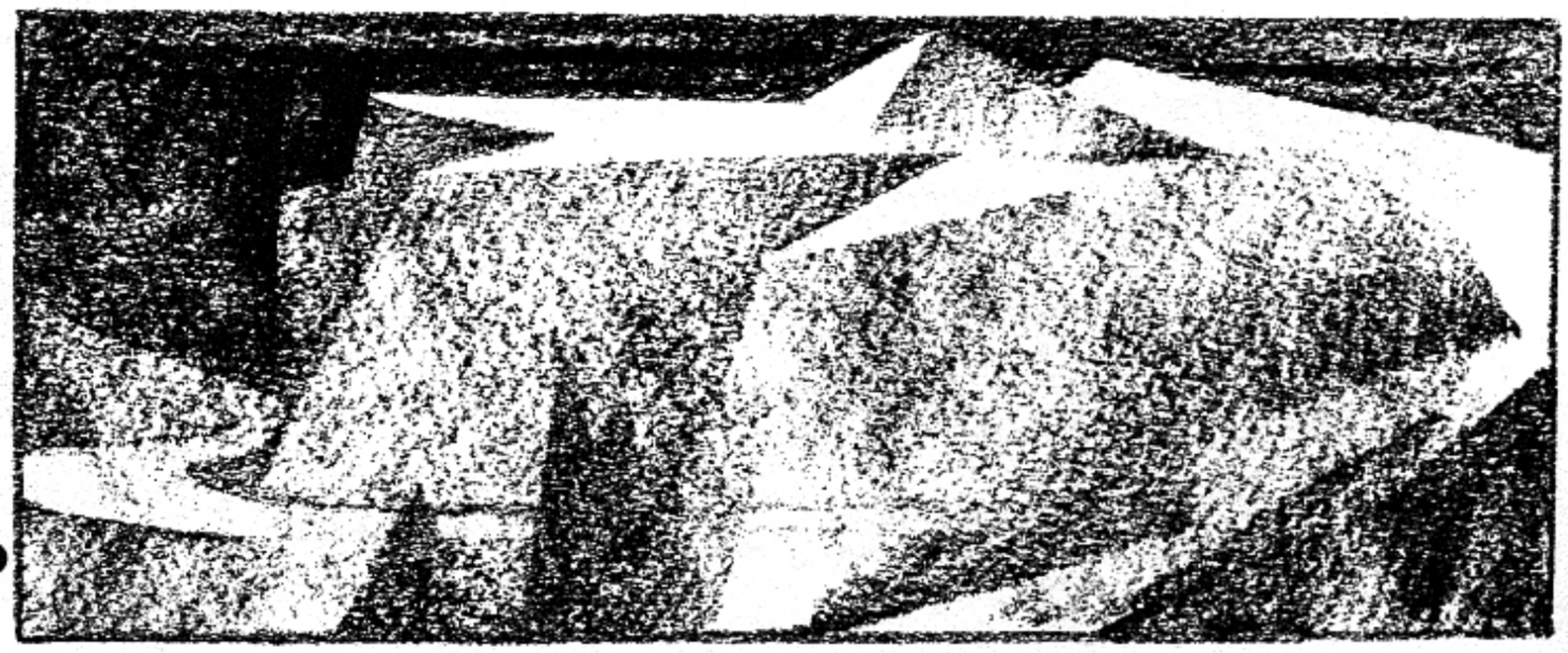
3

Sketches 4 and 5 were done with a big, round, blunted layout pencil. Once again, they are experiments, feeling out "things that can happen" in a small area. Becoming bold of line can help the artist escape the trap of tight conformity. In fact, if and when one feels the fetters of frustration in art, it may be well to try something a little different. It just may clear out some cranial cobwebs.

4

Fig. 6 is an abstraction that begins to invade the ethereal. It is not hastily done, but certain deliberation was taken in its development. A flat pencil with its lead kept freshly edged was used on a coarse sketch-pad paper. Of what is the mountain made? -- oh, it could be ice or crystal. The picture is highly fanciful. Do not forsake principles of good composition. The earlier sections of the book dealing with the subject can always stand review.

5



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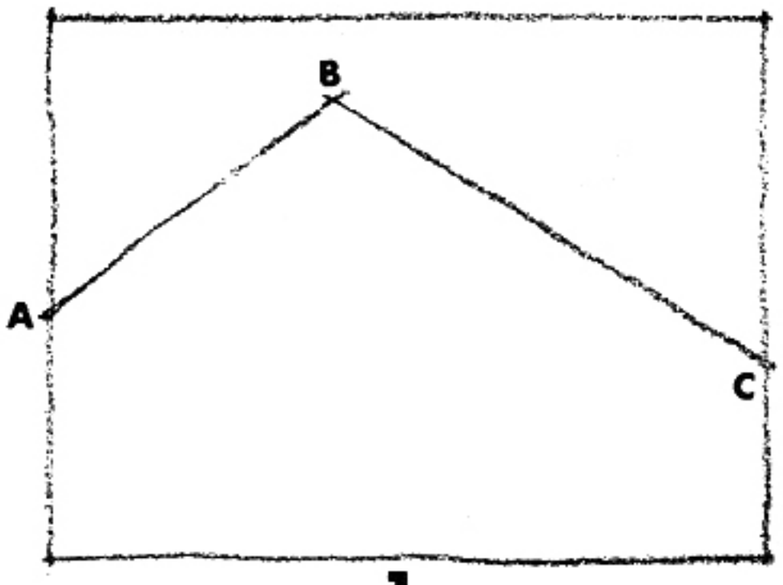
CONSTRUCTION EXPERIMENT WITH MOUNTAIN PEAKS



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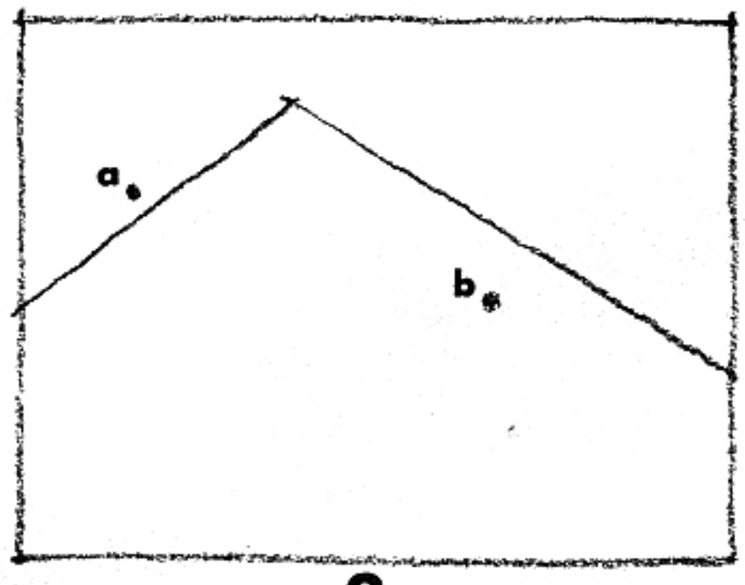

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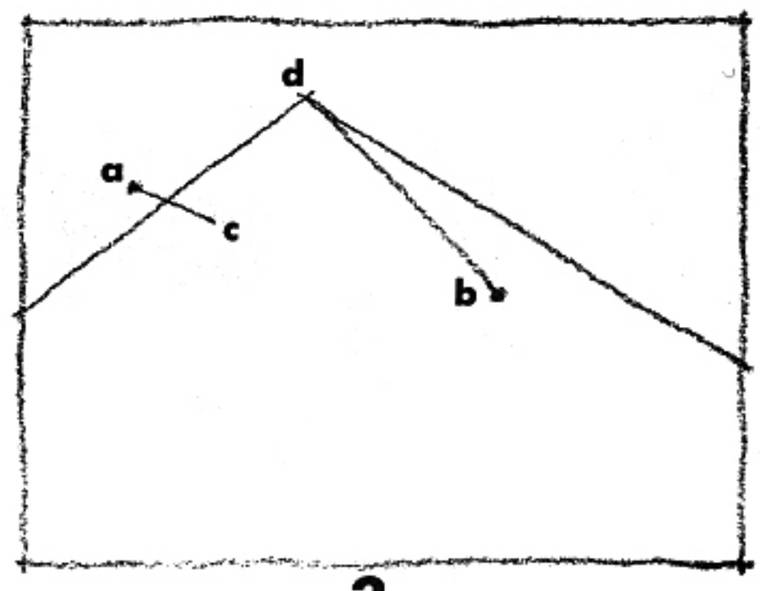


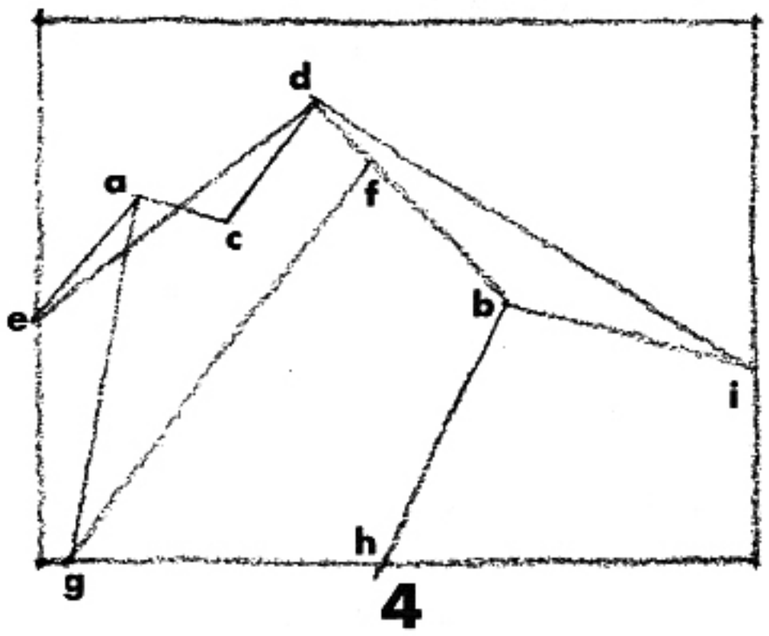
3

So many times a student wants to create a picture but is stymied by the blank page staring him in the face. The diagrams here are not to promote a mechanical crutch of some kind. They are to illustrate the use and importance of compositional principles discussed in the early part of this book. Let's start with the utmost in simplicity, not knowing at all how our picture will turn out. Our aim is a section of mountain without having a clear mental picture. We do know, however, that the mountain's left and right edges must disappear somewhere along the frame.

So, in fig. 1, we pick a point "A" and a point "C" at different levels. Next we pick a point "B" above and away from center. Even before we connect them, we know we'll come up with two different and interesting spaces. This will be the main, general contour of the mountain.

In fig. 2 we select two more points, one outside and one inside the simple form so far constructed. These two points can be in many different places.

In fig. 3 lines are drawn from "a" to somewhere within, and from "b" to the apex "d."



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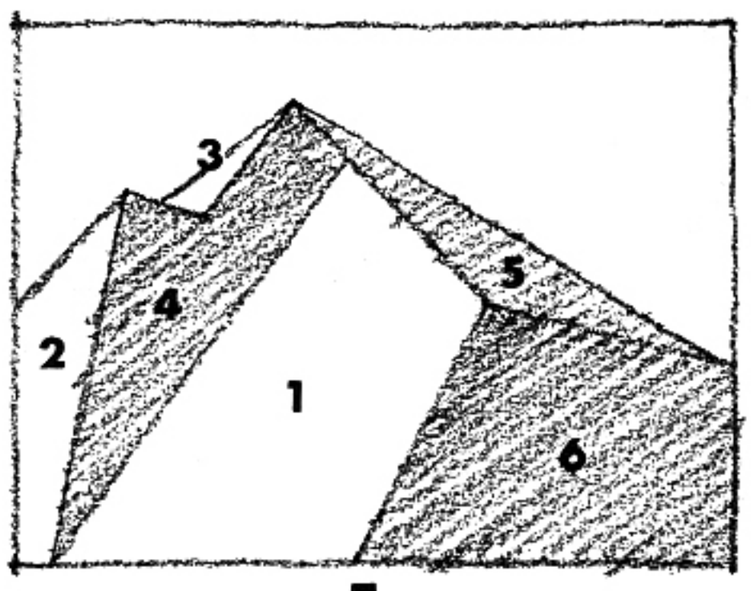

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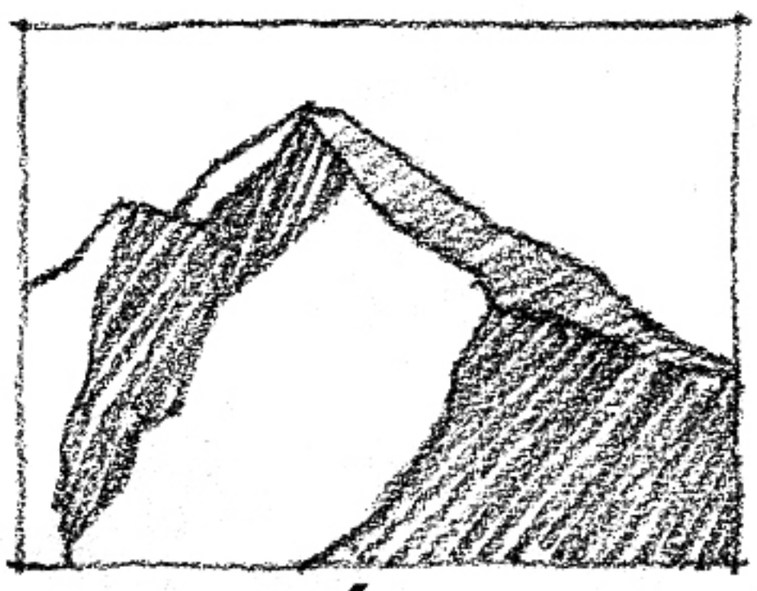

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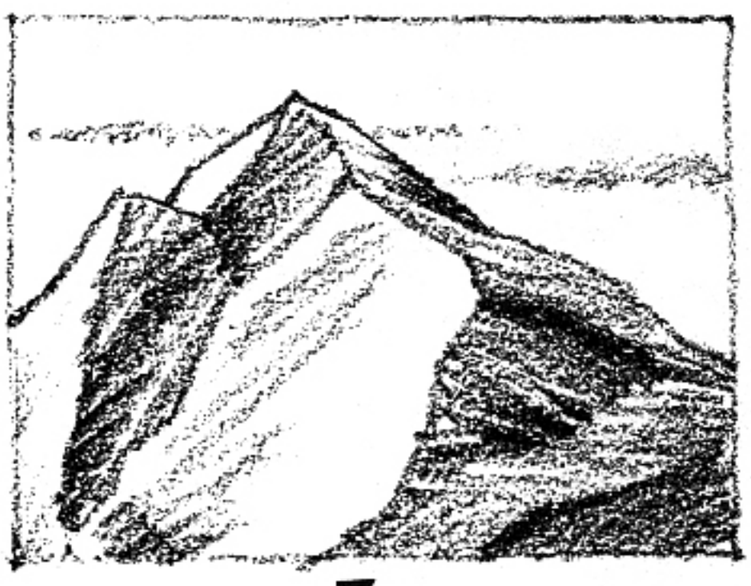
Then, in fig. 4, a couple of points "g" and "h" are chosen at the bottom of the frame, keeping the old variety rule in mind -- also, a point "f" on the d-b line. Now observe how other lines are radiated from the original points of fig. 3. Already interesting planes on the mountain are suggested.

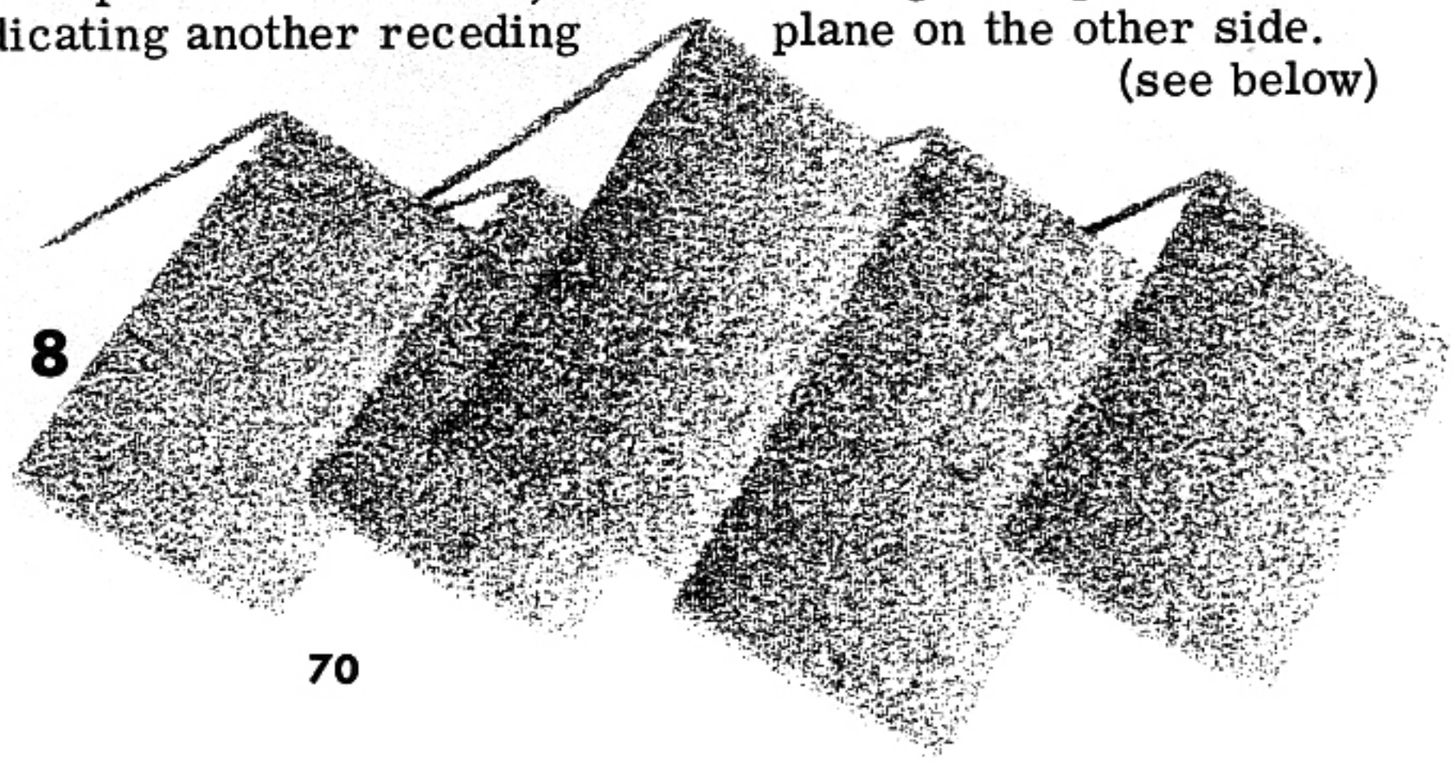
So, in fig. 5, we choose those planes on one side (1-2-3) to be in light; those on the other side (4-5-6) to be in shadow. We can halt here for an interesting abstraction, or we can "rough up" the rock as in fig. 6, or vary the basic design a little for further "realism" in fig. 7.



7

What we're doing is establishing planes in a most elementary manner. It can be further demonstrated by making four or five swatches with a piece of lead stick, then connecting the top corners with lines indicating another receding plane on the other side.

(see below)



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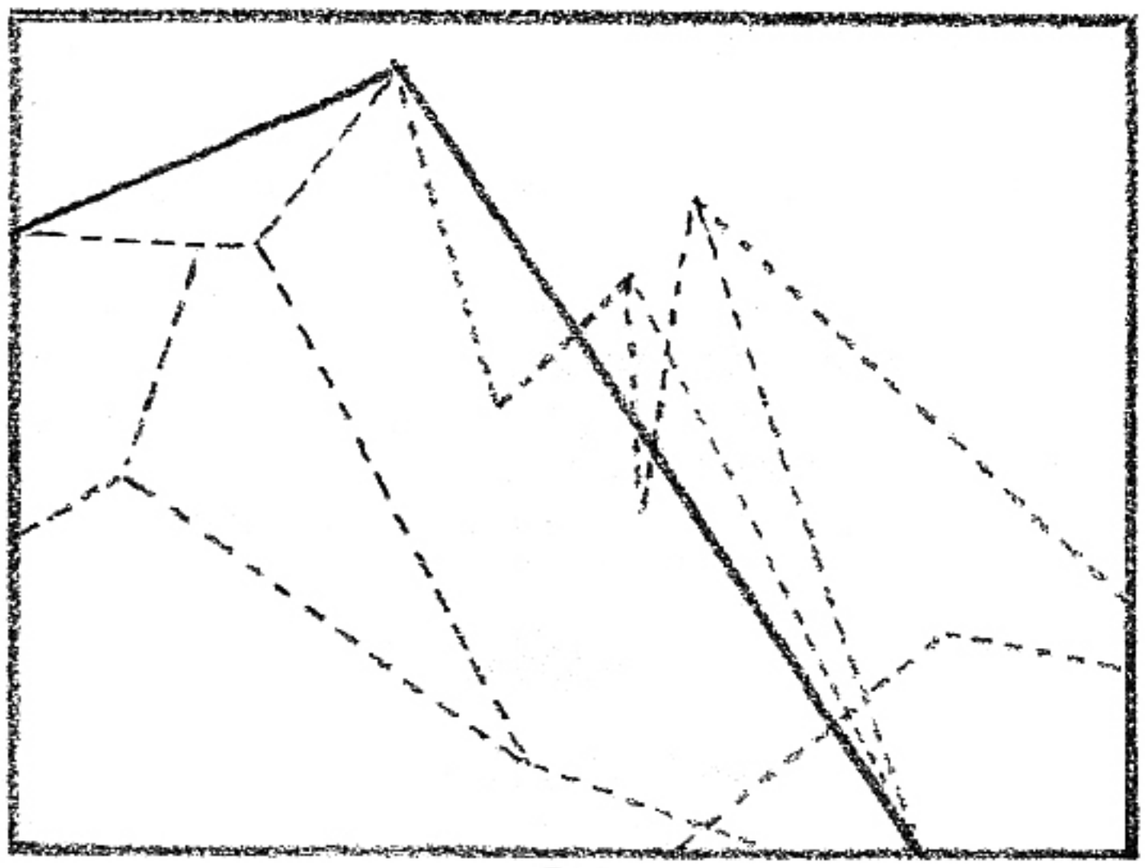

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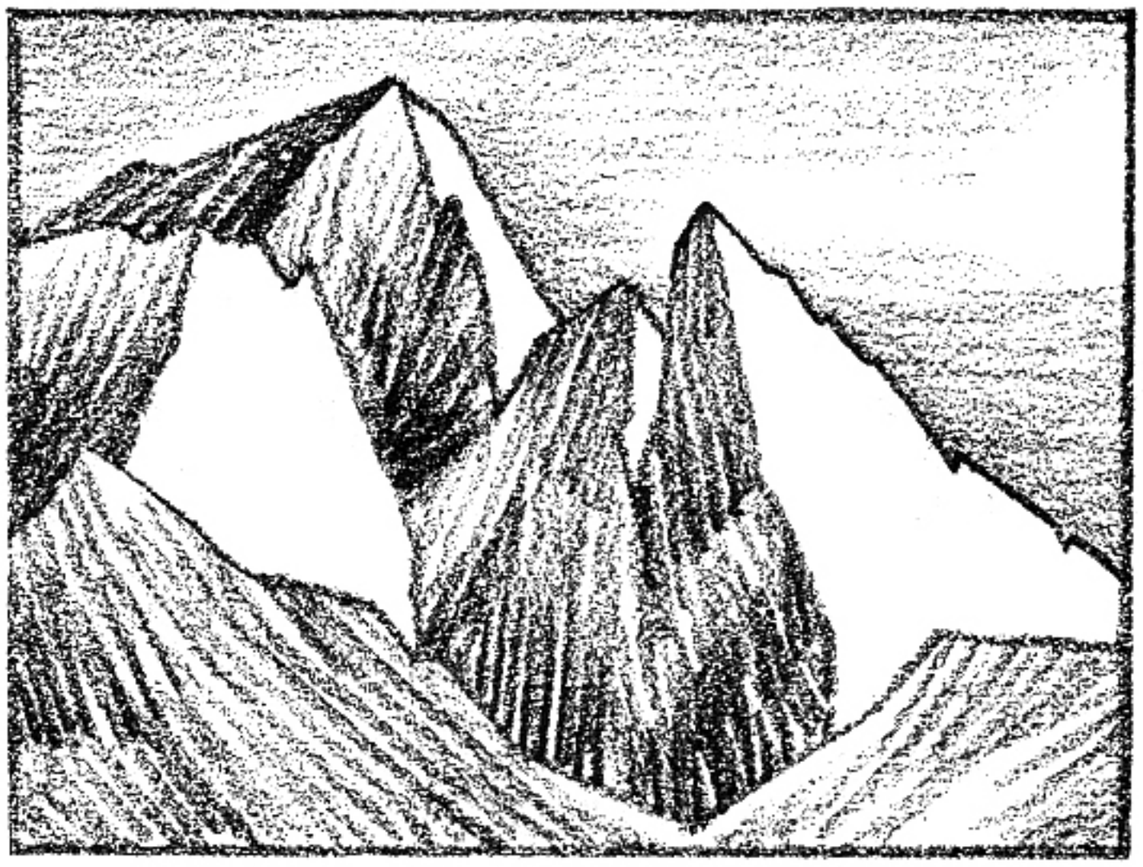

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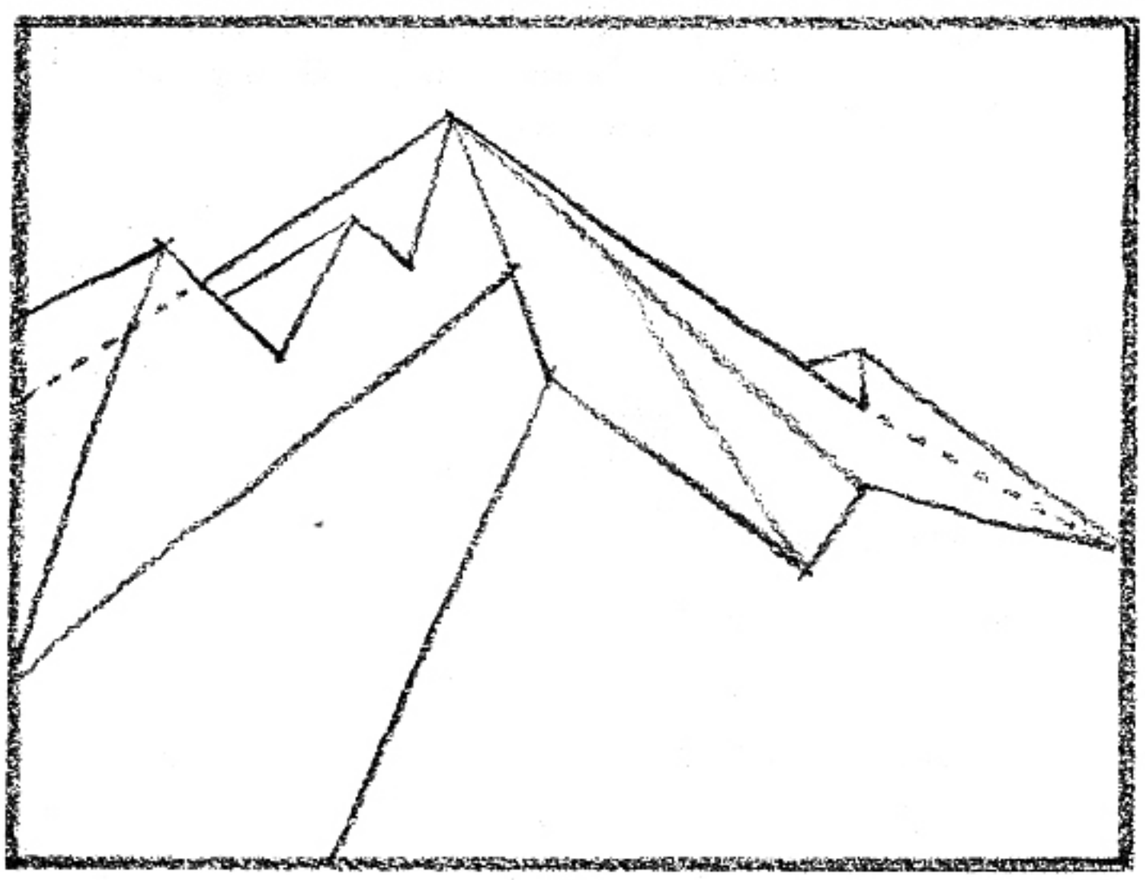
A variation of fig. 1 across the page is fig. 9 above. The solid line is a starter, only make yours lighter so parts may be easily erased. Then several points are established outside and inside this area (keeping a variety of spacing in mind). The points are then connected (dotted lines). Next, in fig. 10, a rugged treatment is heavily overlaid and the resulting planes are darkened, pitting darks and grays and lights against each other. Isolate the light parts. Observe the pattern.



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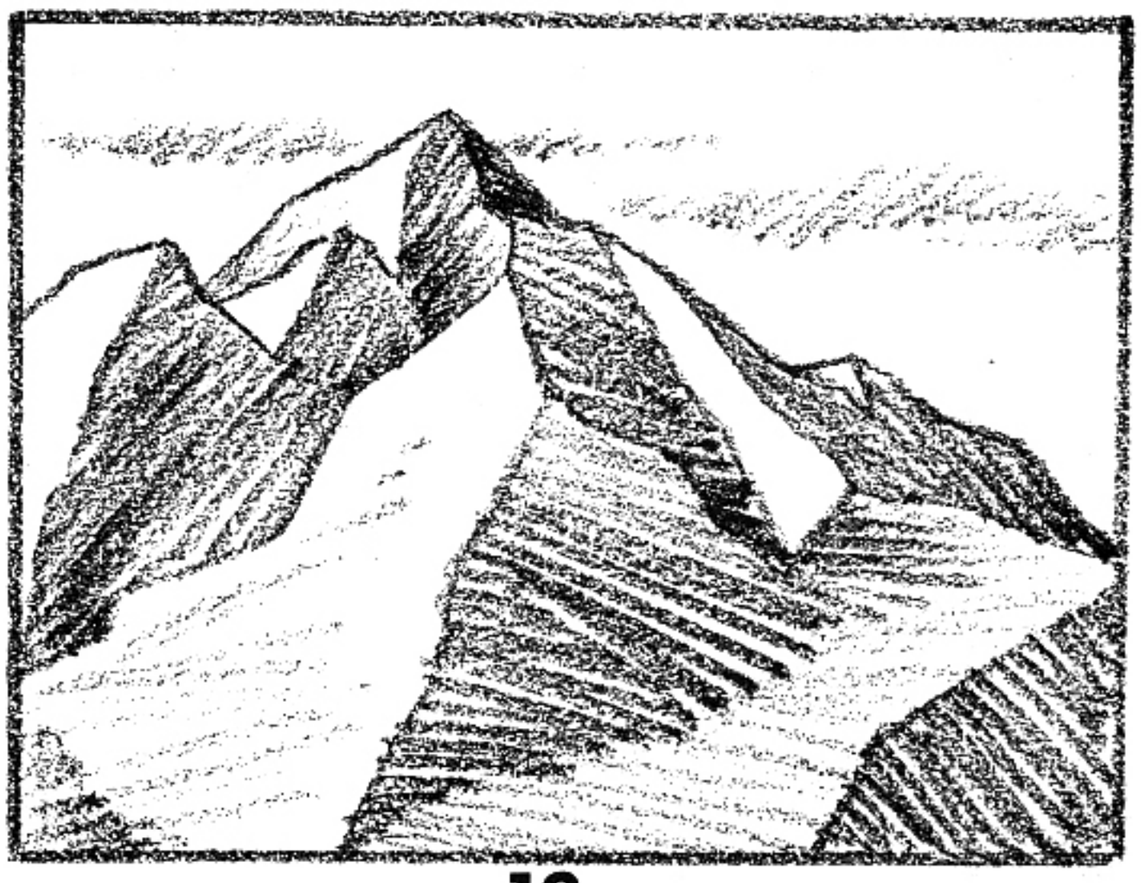
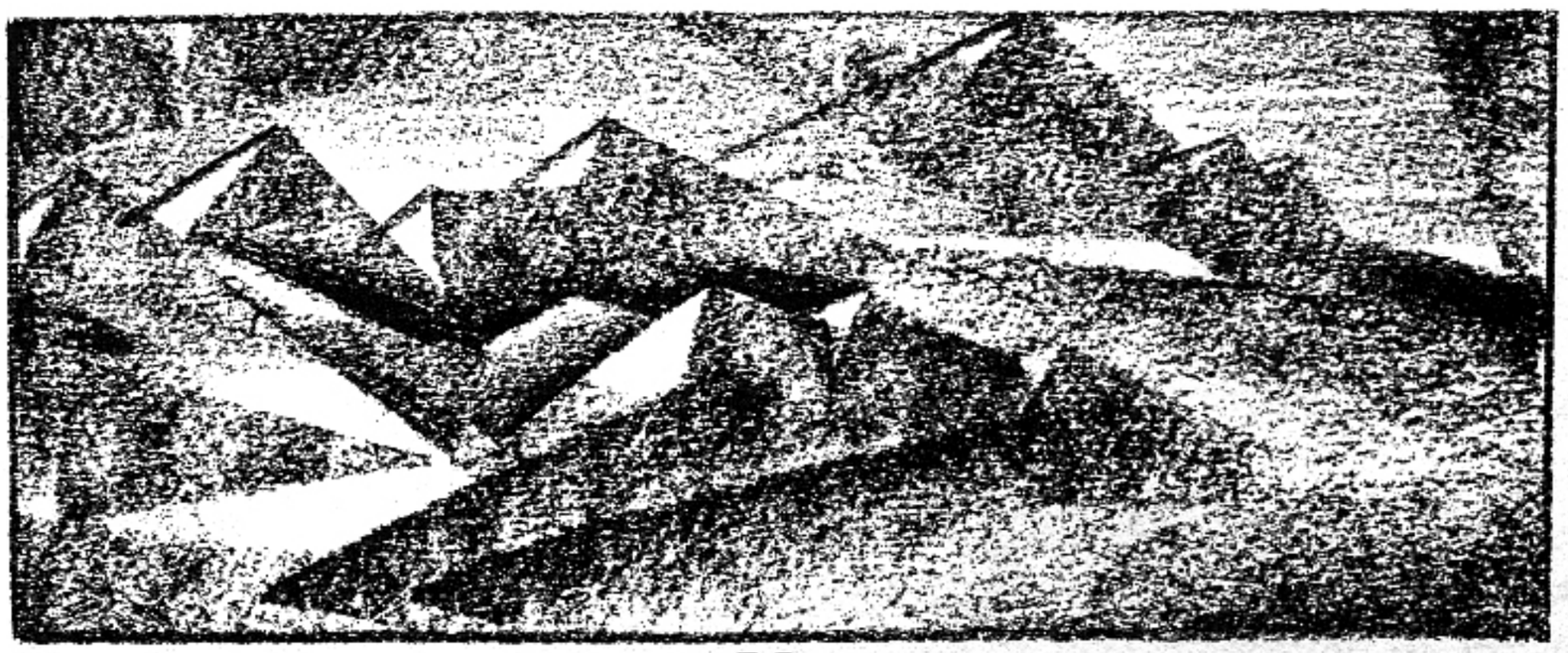


12

Above is another experiment. The powerful rock formation in fig. 12 is built on the underdrawing of fig. 11. A change of plane in the lower right-hand portion serves as an entryway for the eye. Don't feel bound to underdrawing if you sense a needed innovation. Remember, you are the creator. Keep your processes flexible. Notice how bold, fresh pencil strokes can help determine slant and slope.

AN ABSTRACTION

Using a big, flat 4B pencil and a smaller round 6B, fig. 13 was done on a fairly rough sketch pad sheet. Taking advantage of the flat lead, the drawing becomes somewhat abstract in its make-up. Such can be the beginning of a large oil or acrylic painting.



13

SIMPLIFYING CLOUD DRAWING

A B C D

If you have never drawn clouds with pencil, here is an exercise which may prove helpful. Fig. A: simply scribble by beginning small and ending the same way. If you are right-handed, slant the scribble this way; if left-handed, slant it this way. In fig. A the blunt point is held to the paper all the way. Fig. B: do the same thing but with diagonals closer together. Fig. C: still closer together. Fig. D: closer together yet, except concentrate more pressure at the bottom of the stroke.

E

Above in the figs. E, try repeating fig. D in varying groups, but seek to "feather" the upper portion of the cloud by lifting the point slightly at the top of each stroke.

a b

1 2

Fig. 1: practice going back and forth from "a" to "b" retracing the area with this new stroke feathered at the top and heavied at the bottom. Fig. 2: repeat fig. 1, then add a lighter arched version of the same thing. This will be sky marking the top outline of the cloud. Now we have created the feeling of third dimension with fog or haze material.

3

Fig. 3: repeat a version of fig. 2, then make some medium-gray horizontal strokes above and below. This suggests atmospheric streaks in the sky or just sky color. The cloud now appears raised on the page. Actually, the shadowed portion of the cloud may be lighter than the sky behind, but usually for sketching purposes it is darker. At any rate, it should not be the same value, for then there would be no difference showing where the cloud left off and the sky began.

4

Fig. 4: this is the same as fig. 3 except that the cloud base shows less, yet is more intensely shaded. All the while, it should be kept in mind that we're dealing with a floating, fleecy mass.

5

Fig. 5: an all-dark cloud contrasted against a lighter sky. Oftentimes such a cloud looks flatter owing to the fact that it is not modeled. Little or no light is caught by its edges. Its always safer to keep cloud edges soft. Reserve hard edges for rocks, wood and earth.

Fig. 6: here a rim of light shows below. This could be "show-through" light from behind or "reflected" light from another cloud, water or some other earth surface.

6

Fig. 7: a cloud nearly all in shadow except for a "silver lining," as it is sometimes termed. Such a cloud may be very dark with its edges very light. This would be caused by a brilliant sun or moon or simply a bright sky behind.

7

Fig. 8: a "strip" cloud with a dark front, light above and behind, no light below.

8

Fig. 9: a modeled cloud treated as a ball might be. There are many clouds like this.

9

Fig. 10: here sky is darker all around with lighter tone on cloud.

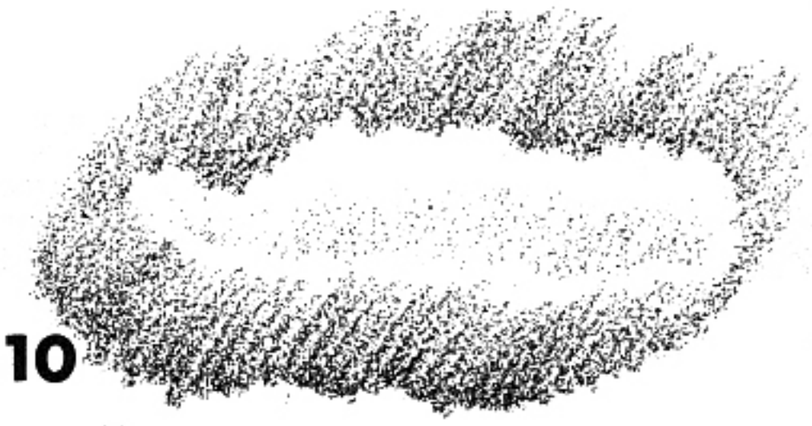


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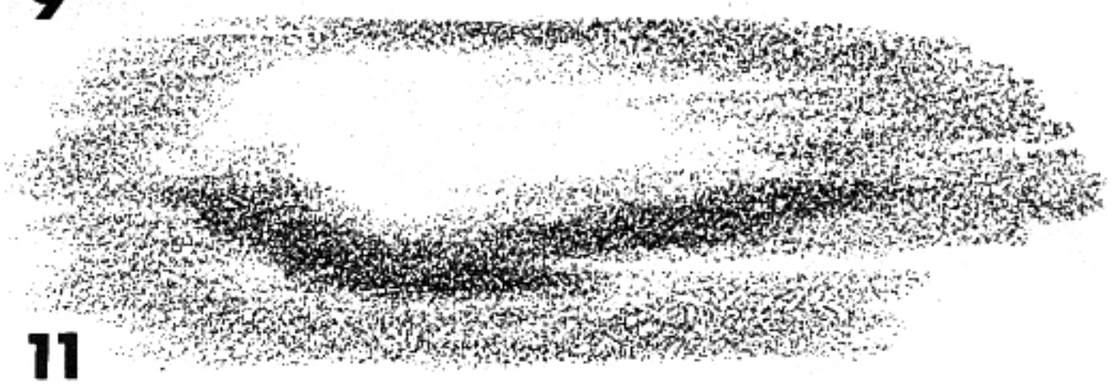
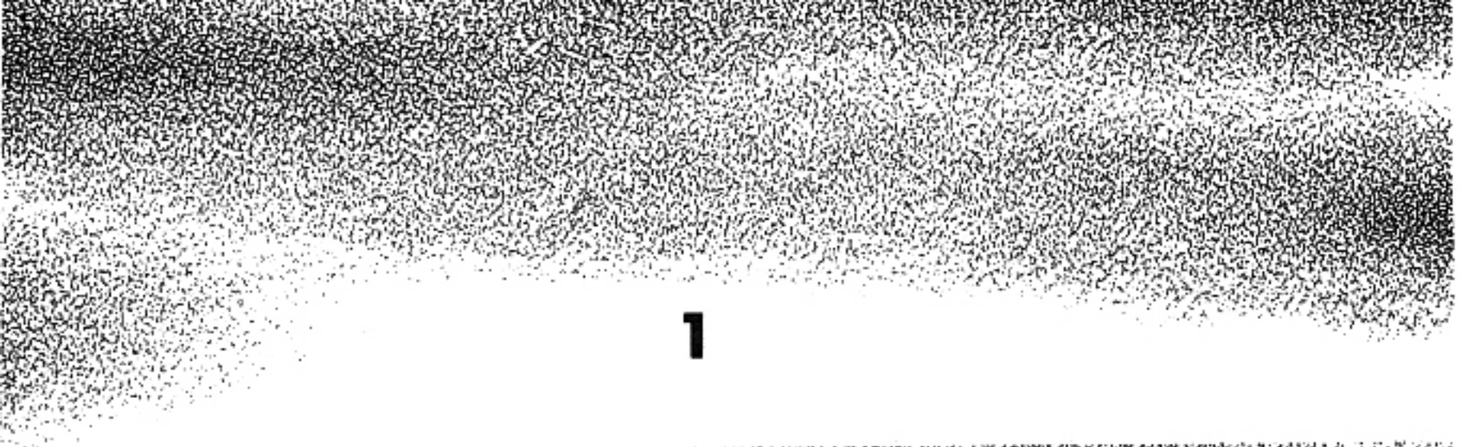
Fig. 11: a cloud sketched with all the strokes being horizontal. This method allows for atmospheric streaks to be intermingled with the cloud itself. Cloud still has feeling of shape and thickness, bottom being shaded.



11

Fig. 12: this is a quick five-minute sketch using just imagination. All the sky and clouds are done with diagonal strokes. Notice a dark strip cloud cutting in front of the larger white cloud (upper right of picture). The entire sky is done with a 6B 1/8" blunted lead. Earth and water parts are done with 4B flat pencil. Here's a point to remember: GENERALLY SPEAKING, THE MOST SERVICEABLE CLOUDS FOR THE ARTIST ARE THOSE WITH A NEARLY HORIZONTAL BASE. These are the fair-weather cumulus clouds. Sometimes they appear to be sitting on a glass shelf.

12



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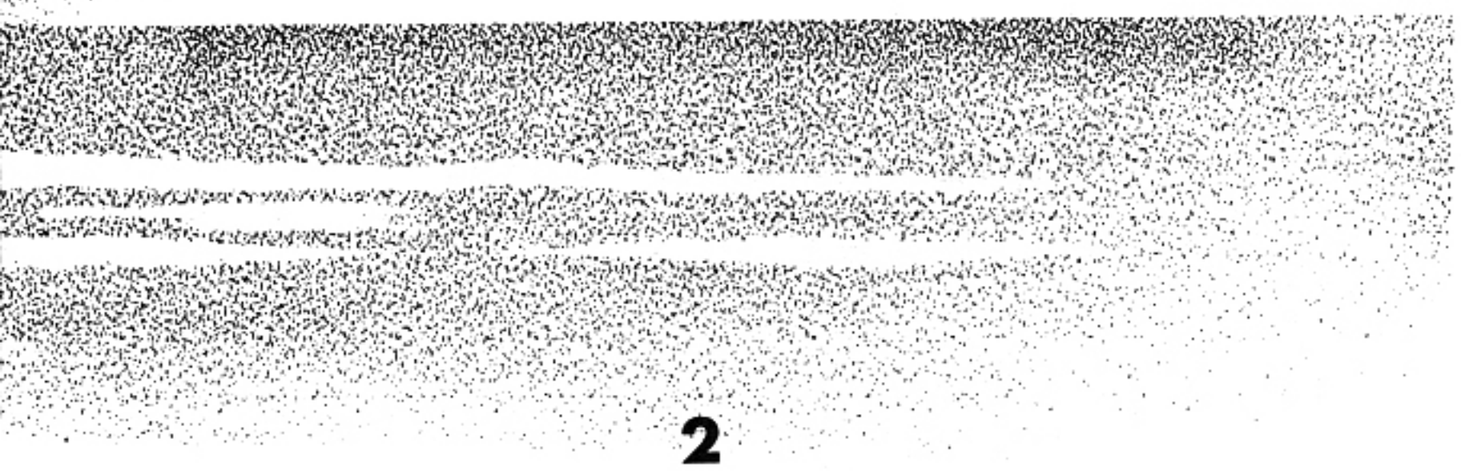

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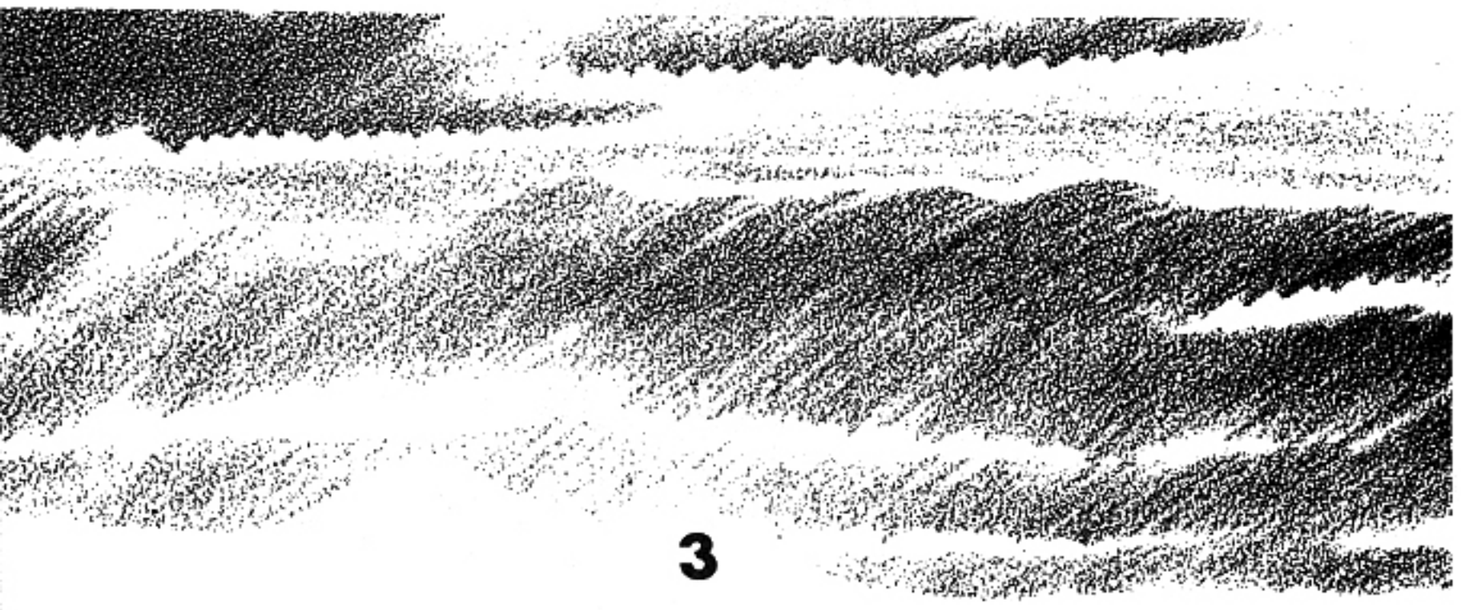

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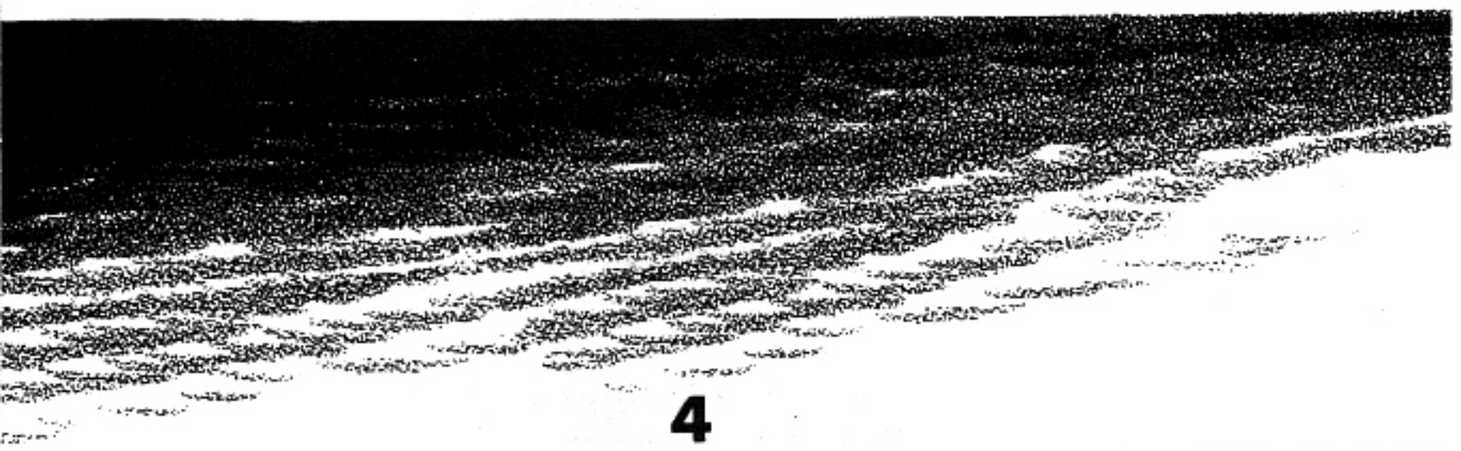

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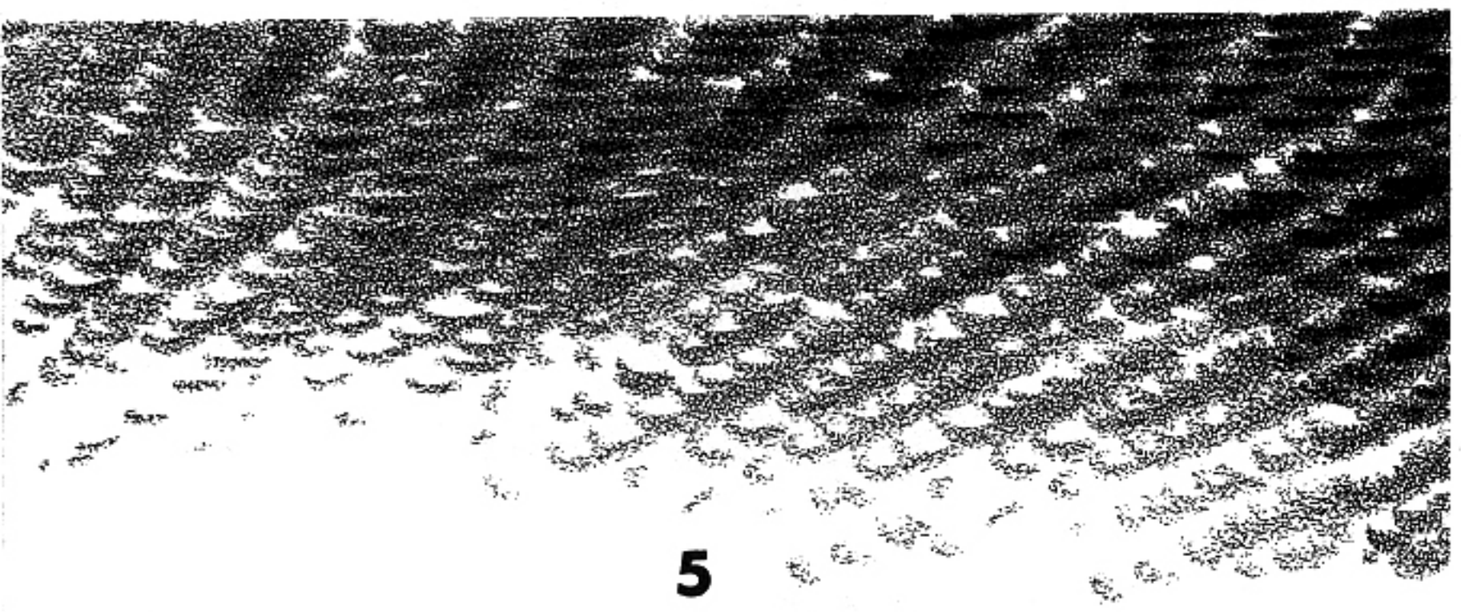

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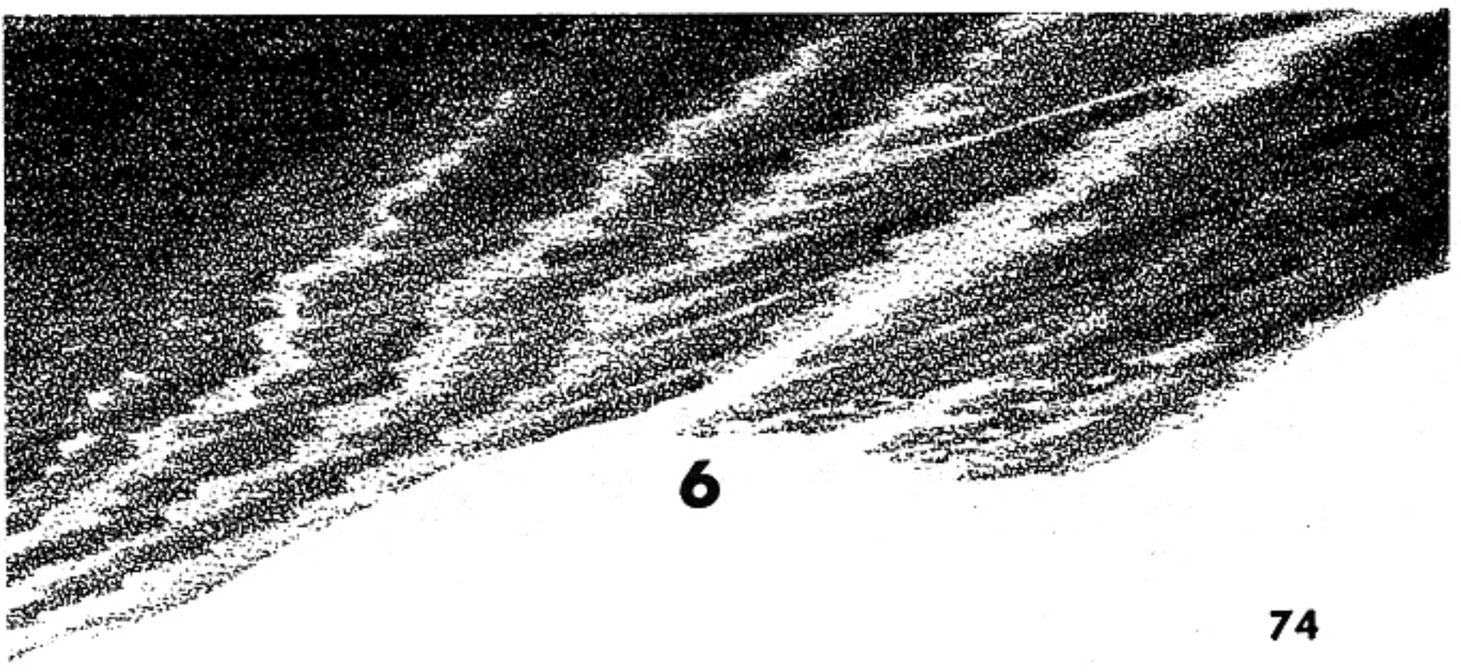


6

CLOUD TREATMENTS

There is no end to cloud treatments. The more one draws and paints clouds, the greater is his appreciation for them. All our earthly days are spent under their cover. There's no running from them. So, let them serve you well at your drawing board or easel.

Though it is surely possible for the sky to be cloudless, the outdoor artist prefers it otherwise. Often he'll introduce clouds of his own making under such circumstances, or he'll change the sky completely to fit his pictorial needs. Even if it is no more than a gradual change in sky coloration, as in fig. 1, it is best not to have a large blank sky in a picture. If, on the other hand, very little sky shows in the composition, then "nothing happening there" becomes quite acceptable.

Fig. 2 is an example of simple cloud streaks. They could be dark as well as light. Such streaks may be run behind mountain peaks, buildings or tops of trees to great advantage.

Fig. 3 could be stratocumulus or cumulus rolls, but to the artist proper classification is incidental. This kind of sky has character and charm. There is a general horizontal treatment with the clouds fading then reappearing. Notice the variety of values.

Figs. 4 to 6 could be altocumulus or cirrocumulus. It is usually better to bring them in at an angle. They can be employed for early morning or late evening. Though their make-up is "busy," their parallel parts produce a pleasing uniformity.

Fig. 4 goes from dark to light in banded stages. Actually in the daytime there would be no completely dark areas anywhere in the sky, but "artistic license" permits it. In black and white it is permissible; in color it is questionable.

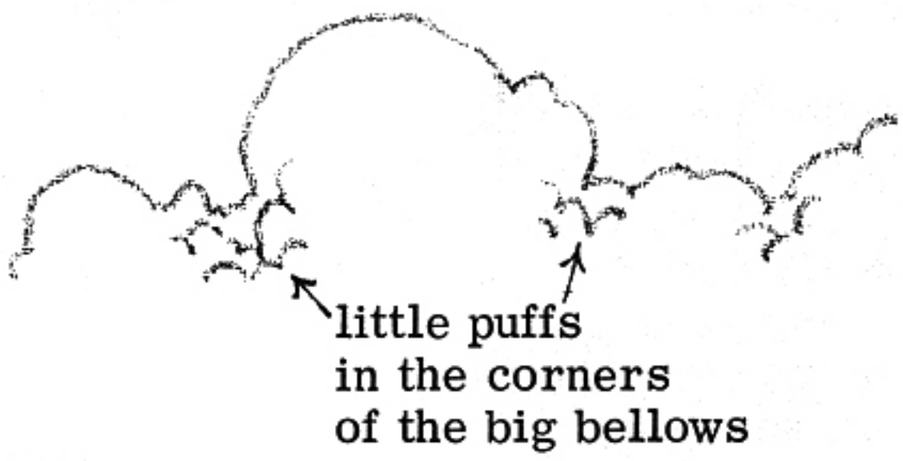
Fig. 5 is the "mackerel sky" of the cirrocumulus. This is made by repeated short strokes of the pencil, more pressure being applied in the progression.

Fig. 6, light bands on dark or vice versa. This is one of the most picturesque of skies. It can be highly dramatic. The pencil strokes resemble dashes of different lengths, rather than the concave scoop strokes of figs. 4 & 5.

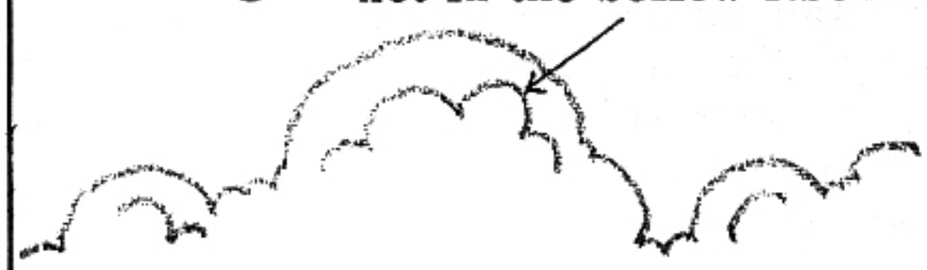
Fig. 7 is a cumulus variety of cloud chain. This is done in line with shadow on the underside. Brush or pen lines (using black ink) are hard by themselves, so they must be applied in an airy, fleecy manner. Watch your bellows. It is sometimes safer to keep little puffs out of the big bellows:

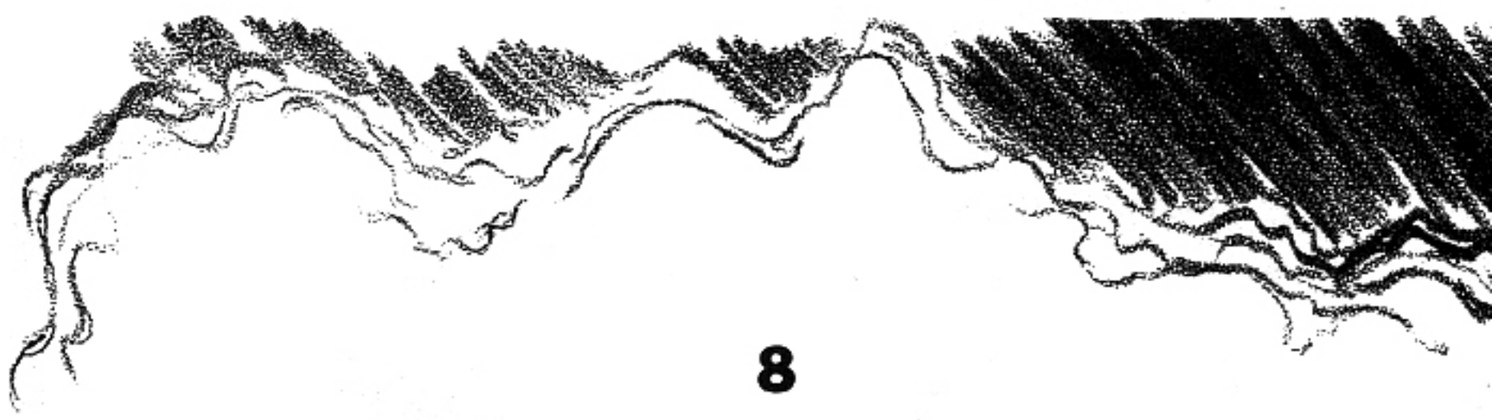
7

Right:



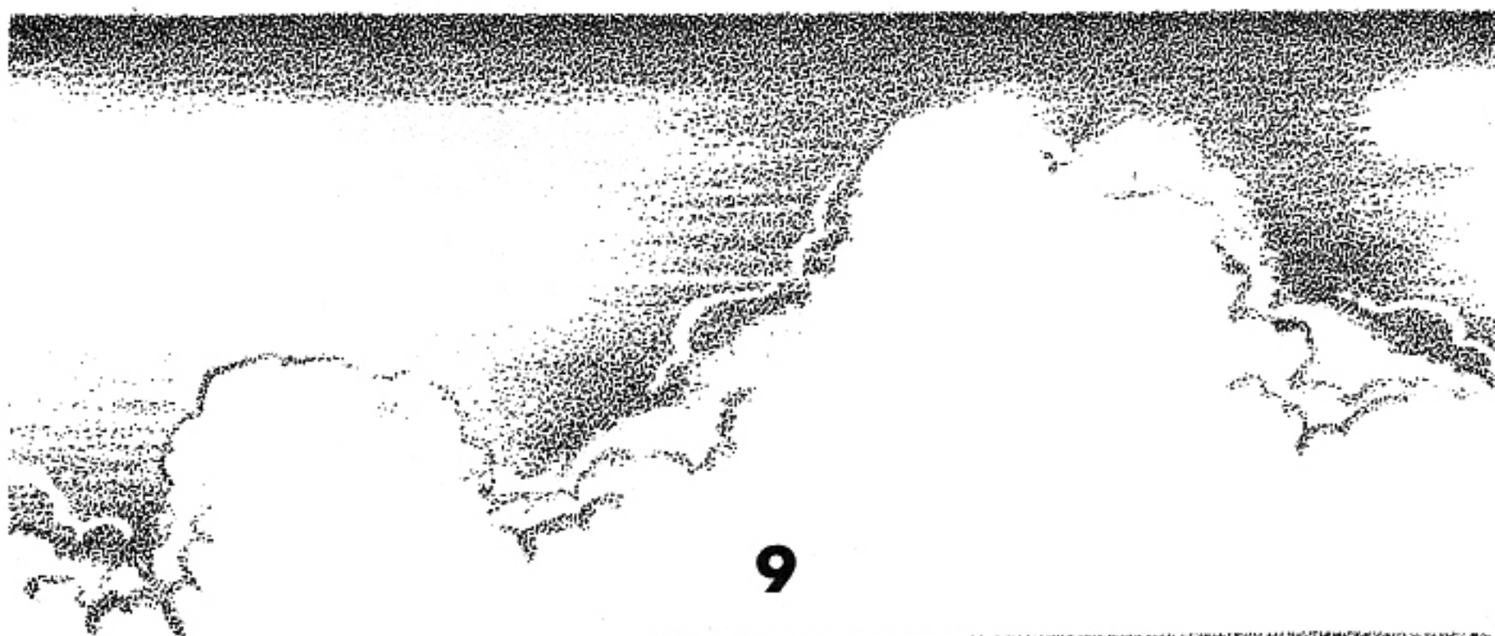
Wrong: not in the bellow itself





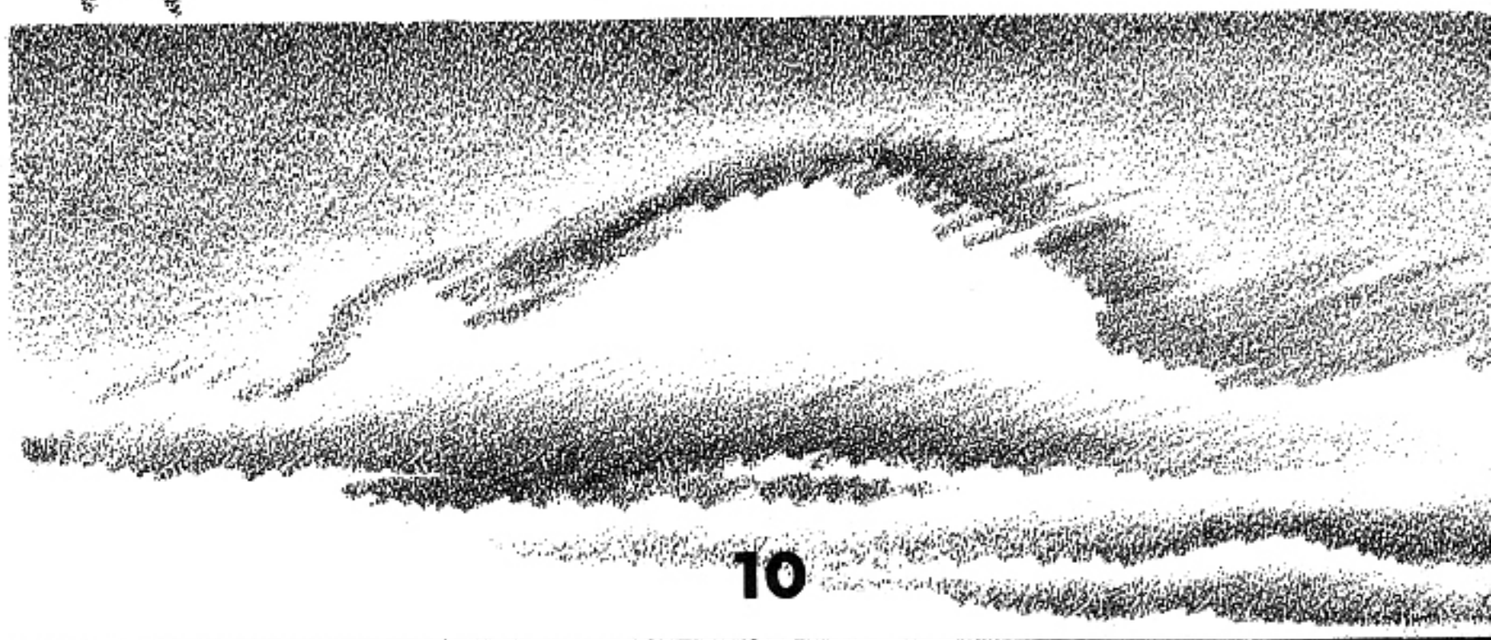
8

Fig. 8 is made up of numerous fleecy lines running along on somewhat the same course. They need to appear as if they are floating.



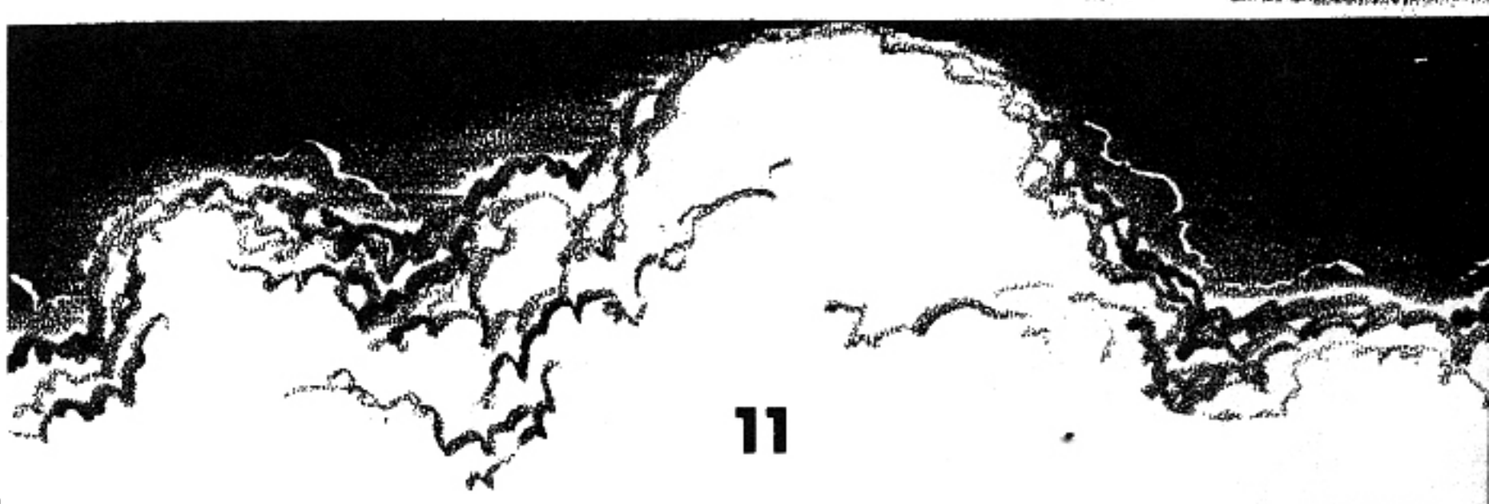
9

Figs. 9 & 11 have a few extra painted-in wisps, somewhat like a loose hair on the human head. This should be done informally and sparingly. Observe that fig. 9 has the cloud defined by grays behind it; whereas fig. 11 has informal sketch lines to define the form -- yet there are velvet gray areas behind the clouds just before the very dark occurs. In hill country especially, the base of cumulus clouds such as these may be out of sight.



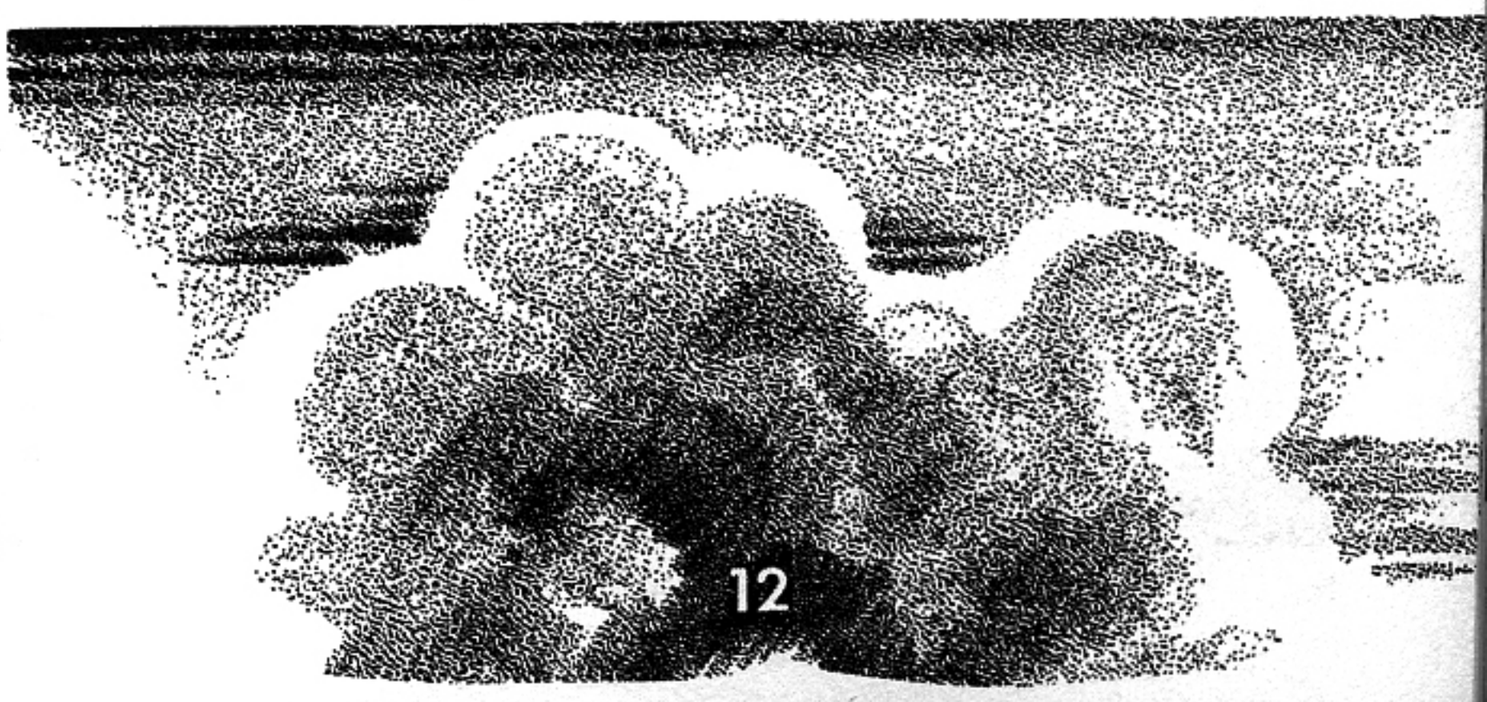
10

Fig. 10 is a simple cumulus cloud with the base showing. Some of these cloud bottoms are so flat that they seem to be resting on an unseen shelf.



11

Fig. 12 is a coarse treatment with the cloud containing a variety of gray bellows within itself. A few atmospheric streaks run behind the cloud. A cloud mass of this kind assumes weight which may compete with the groundwork below it.



12

CLOUD FORMATIONS

There are books on the many cloud types, and it makes a fascinating study. However, we are more concerned with the methods of drawing clouds than their meteorological aspects. The chief forms of clouds are: 1. Cirrus, 2. Cumulus, 3. Stratus, and 4. Nimbus. Because of their tremendous height, the cirrus clouds at the left may appear farther removed from the earth line.

A brief description of these four forms:
1. Cirrus clouds are the highest. They often occur in long, delicate, feathery wisps, perhaps partly curled. They may be in close or overlapping groups.
2. Cumulus clouds are often drawn by the artist because they prevail in fair weather. The upper portion is arched or dome-shaped while the base is nearly flat. They may be piles of fluff and puff.
3. Stratus clouds are relatively close to the earth. They have a fairly uniform but indefinite base and may be in fog-like layers.
4. Nimbus clouds are massive, widespread, gray clouds with great potential for producing rain.

Cirrus (tufted)

Cirrus (a fibrous form)

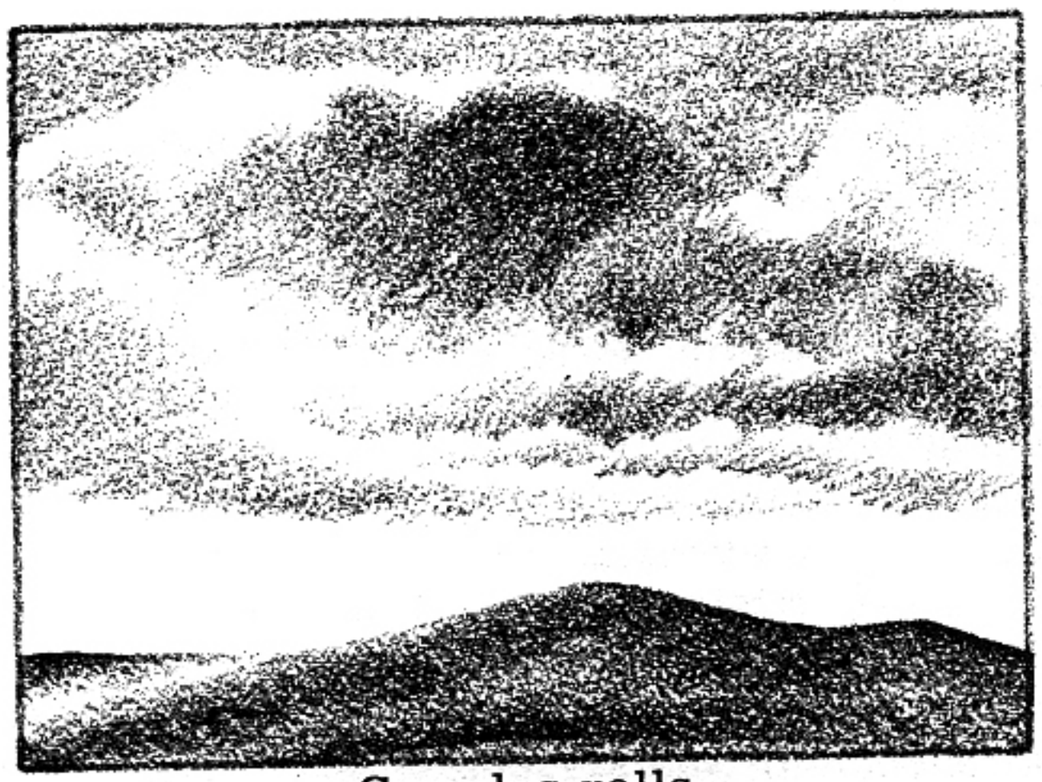
Cirrus (a bunched form)

Cirrocumulus

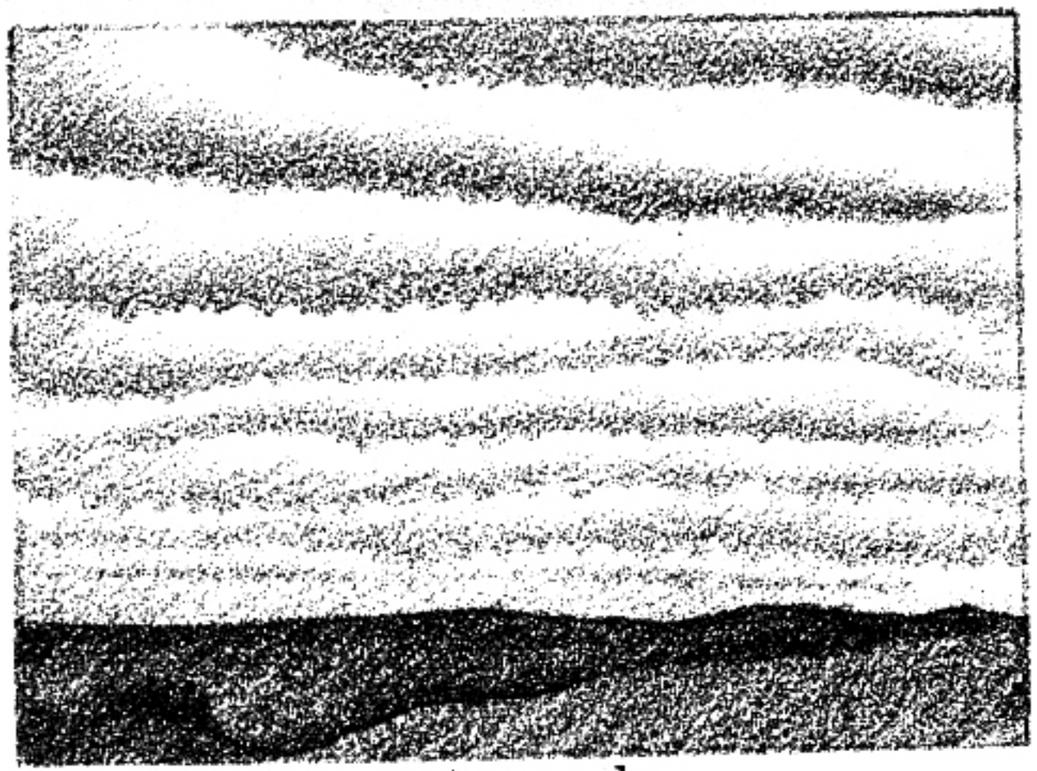
Stratus

Altostratus

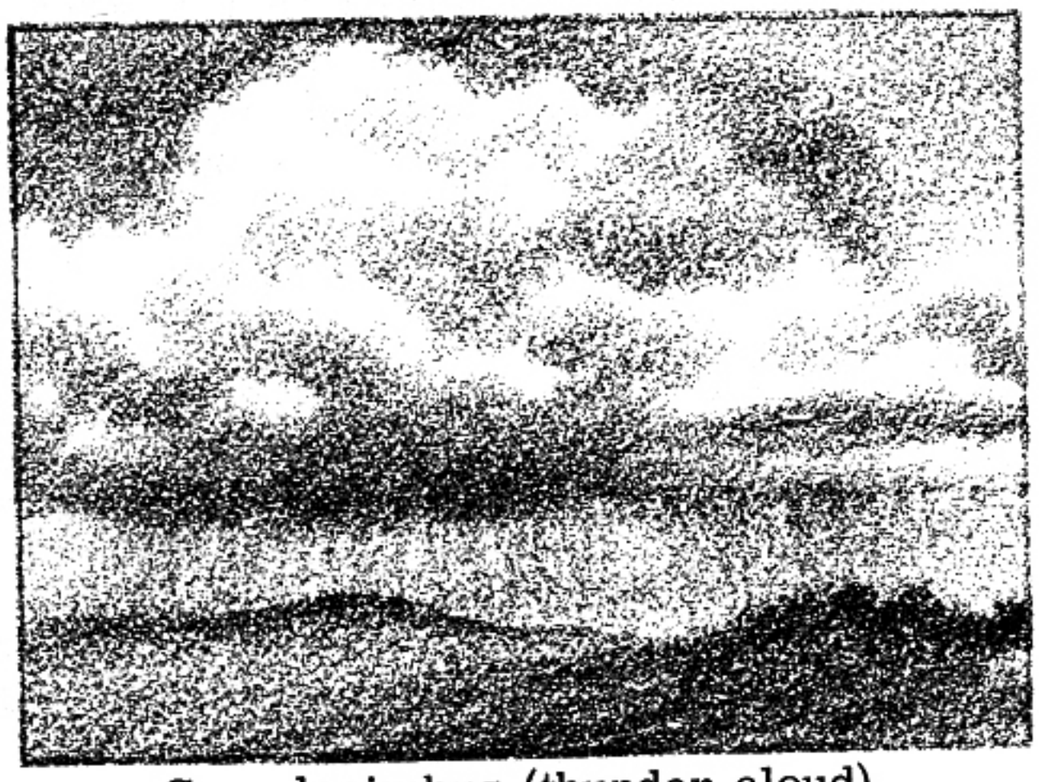
Cumulus



Cumulus rolls



Stratocumulus



Cumulonimbus (thunder cloud)

In the four forms or families of clouds there are ten genera (or kinds) --

HIGH CLOUDS:
- Cirrus
- Cirrocumulus
- Cirrostratus

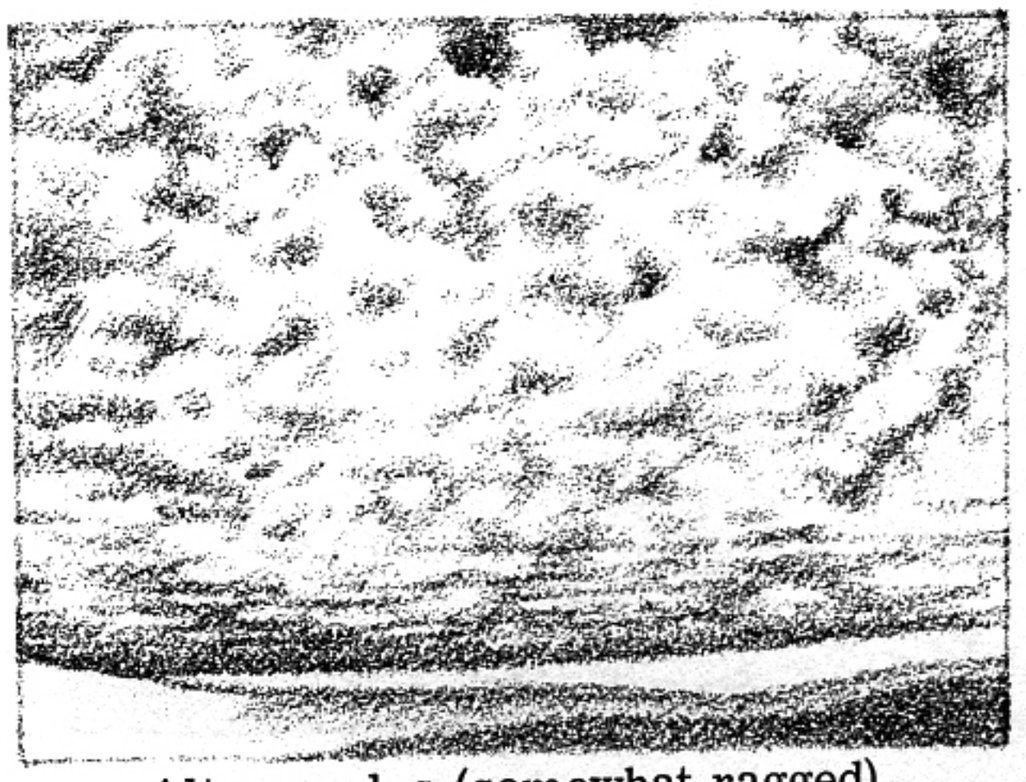
MIDDLE CLOUDS:
- Altocumulus
- Altostratus

LOW CLOUDS:
- Stratocumulus
- Nimbostratus
- Cumulus
- Stratus

OF WIDE RANGE IN HEIGHT:
- Cumulonimbus (all the way from low to high)

More important to the artist than technical correctness is the cloud type which will augment his composition (unless the clouds are essential to the story). For example: it would doubtless be unwise to have a splotchy sky behind a splotchy tree of any size. If there are lots of verticals in the groundwork, clouds in horizontal arrangement might be a better choice. Complexity on the ground might call for simplicity in the sky. Clouds usually are supportive in a picture; they stay in the background.

Altocumulus (undulated type)



Altocumulus (somewhat ragged)

1

2

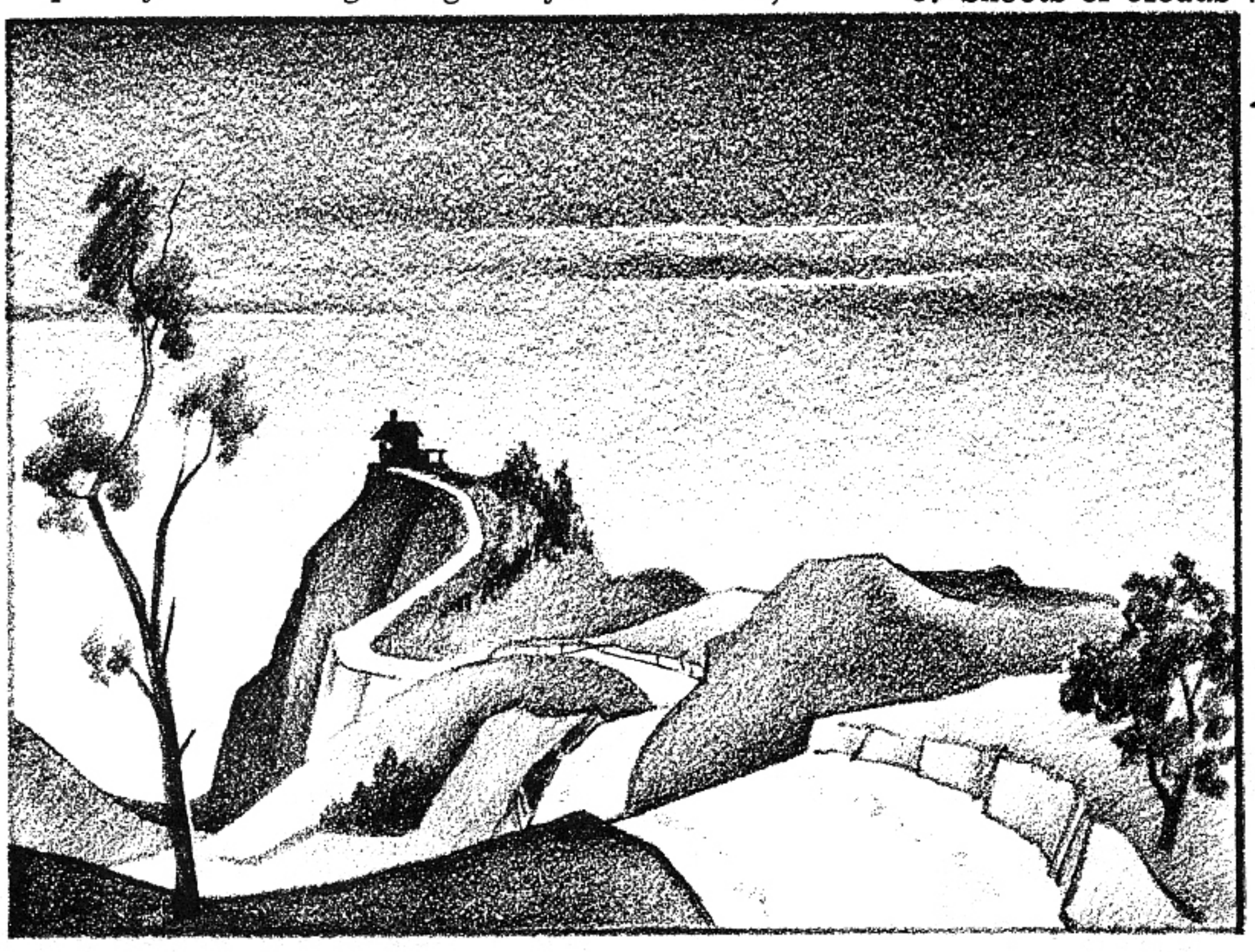
SUNSETS AND SUNRISES

If the student learns to draw a sunset or sunrise, then he is in much better position to paint such a scene in other media. In fact, by mastering black and white drawing, the values in color painting will vastly improve. This is said with the realization that proper value judgment be made with regard to a particular color (value being the darkness or lightness of a given color).

All the above sketches are very simply conceived. Inasmuch as we are interpreting from color to black and white, reference will be made to both. The colors of early morning are always purer and colder than the sunset colors. There is a reduced dust content in the atmosphere at this time of day and subsequently less sifting of light rays. However, evening twilight and morning twilight (or dawn) have the same problems when it comes to pencil drawing. In twilight the night is either dispelled (morning) or has not arrived (evening). But, in both cases, the sun is below the horizon.

Both water and ice are highly reflective, besides being capable of producing prismatic effects. Since clouds consist of tiny droplets of water or ice crystals or both, the light of the sun has great fun invading their whereabouts. The resulting luminosity is breathtaking. Being fully aware that there are literally unlimited things that can happen in sunrises and sunsets, we'll dare to suggest four approaches for the student:

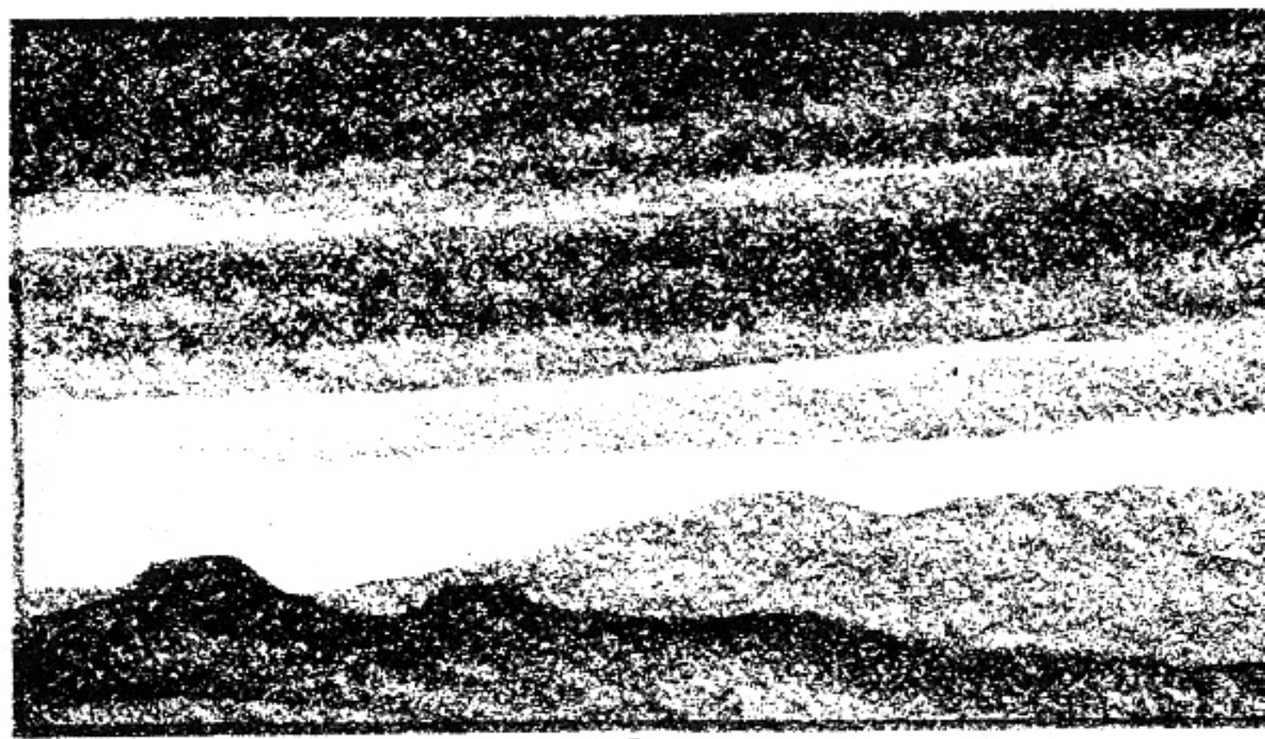
1. Groups of clouds, some broken and some chain-linked in zigzag fashion (fig. 1).
2. Rolls or layers of clouds which seem to radiate from a distant point (fig. 2).
3. Sheets of clouds which seem suspended



5 ←

Fig. 5 at left is a creative sketch at early twilight. The sun has just gone down, and the sky is intensely aglow. Certain license has been taken in leaving the roadway light. With so many busy ground forms and diagonals below, the sky has been kept very simple and the clouds horizontal.

3



4

together in great drifts (fig. 3).

4. Cloud streaks which more or less parallel the earth (fig. 4.).

In working with colored chalk or paint, it is the underside of all these formations which needs to be treated the most brightly; this being due to the light source, the sun, having its position below the horizon.

In fig. 6 there is a combination of items 2 and 4: the streaks of concave scoops are parallel and set down obliquely. Fig. 7 is a modification of item one (fig. 1). And fig. 8 is a combination of high cirrus clouds (a fibrous form) and middle altostratus clouds. The middle and high clouds play a greater part in many of the resplendently beautiful sunrises that we see.

Again, it is well to point out that all or most of the ground parts are in rather strong silhouette: the hills in fig. 1; the tree and rocks in fig. 2; the cowboy and horse in fig. 6; the hills, fence and pole in fig. 7; and the trees in fig. 8.

When sketching in front of a sunset or sunrise, do not attempt to capture an entire scene at a sitting; the sky changes too rapidly for that. Sketch portions quickly and make indications of the "theme" of what you see. The cloud arrangement may stay with you, but their exquisite "moods" are only seconds long. Fleeting observations may be recalled easier when fragments and details have been duly noted on a small sketch pad.

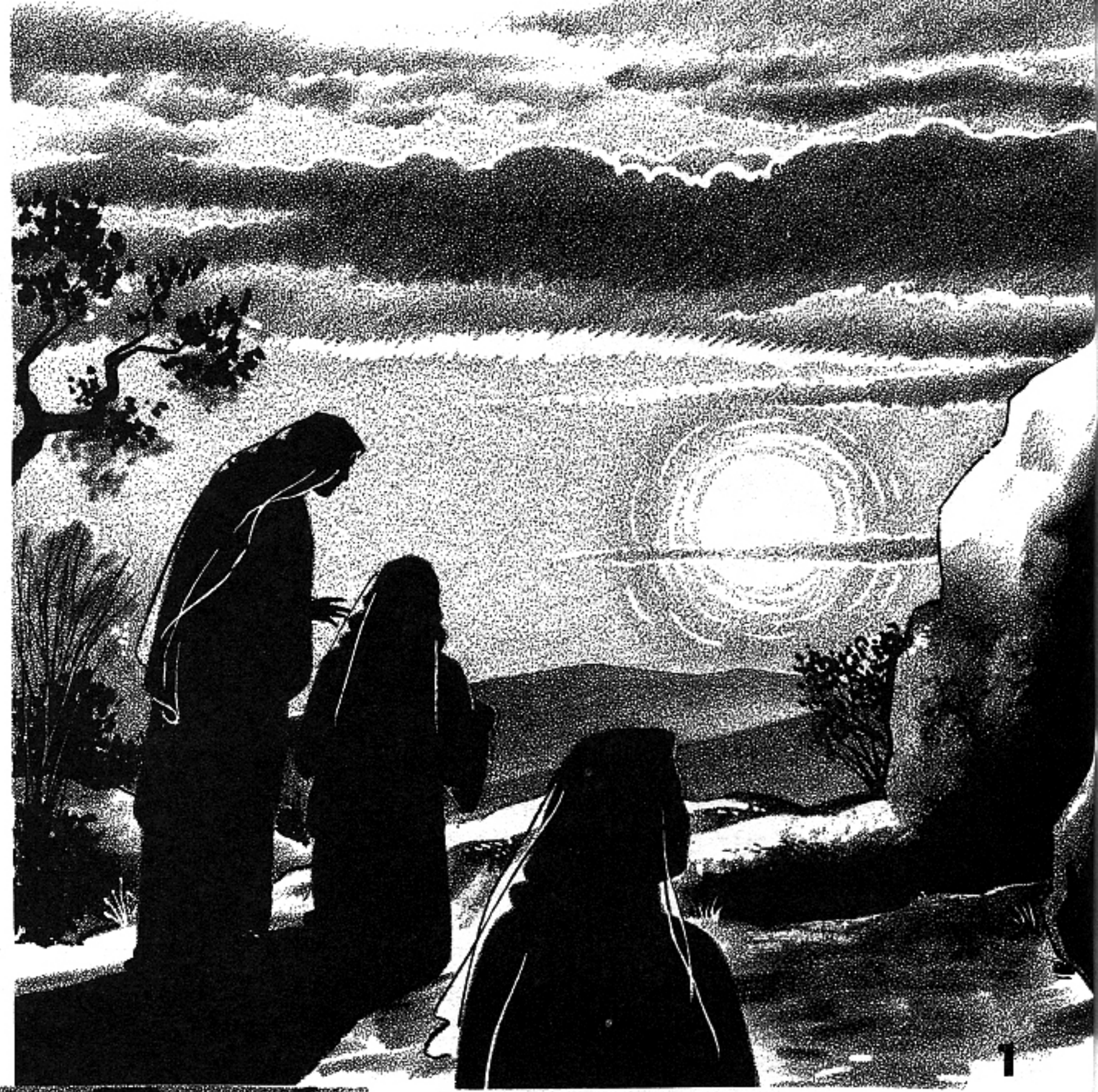
6

7 ←

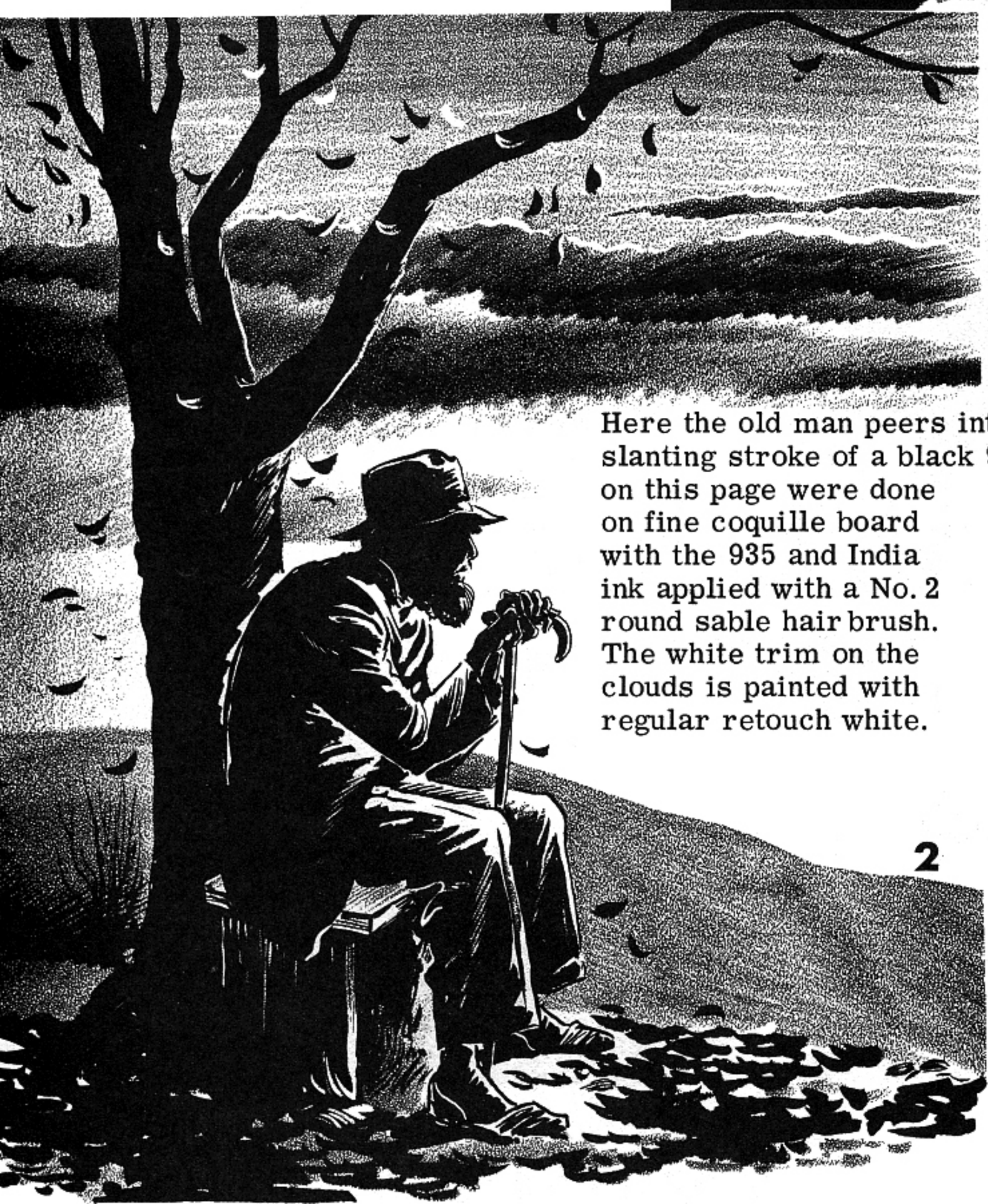
→ 8

MORNING AND EVENING SKIES

There are many cases where clouds play such an important part in the picture that if they were left out the effectiveness of the work would be lost. At right is a sketch depicting an early morning scene. The large cloud is in diffused silhouette with its edges displaying a brilliant trim. Sunrises and sunsets are gloriously enhanced by clouds. With clouds no two early morning or late evening scenes are ever the same. Total or partial silhouettes are essential to good sunrise or set pictures. The reason is that such strong light behind puts objects in shadow for the viewer. The amateur painter too often paints a daylight scene with a gaudy, ill-conceived sunset behind it. He would do well to paint everything in front stark black rather than use the hi-noon greens with other bright colors. A painter eventually learns to throw away his green in treating earthen objects at sunset. But, back to the sunrise which has such similar cloud problems: if one ever needs to draw the sun, remember it cannot be brighter than your paper. So, to intensify its brilliance, it helps to rim it in soft gray, then fade into a very light gray for the surrounding sky. Above, "white parentheses" are added to further the effect of vibrant radiance.



1

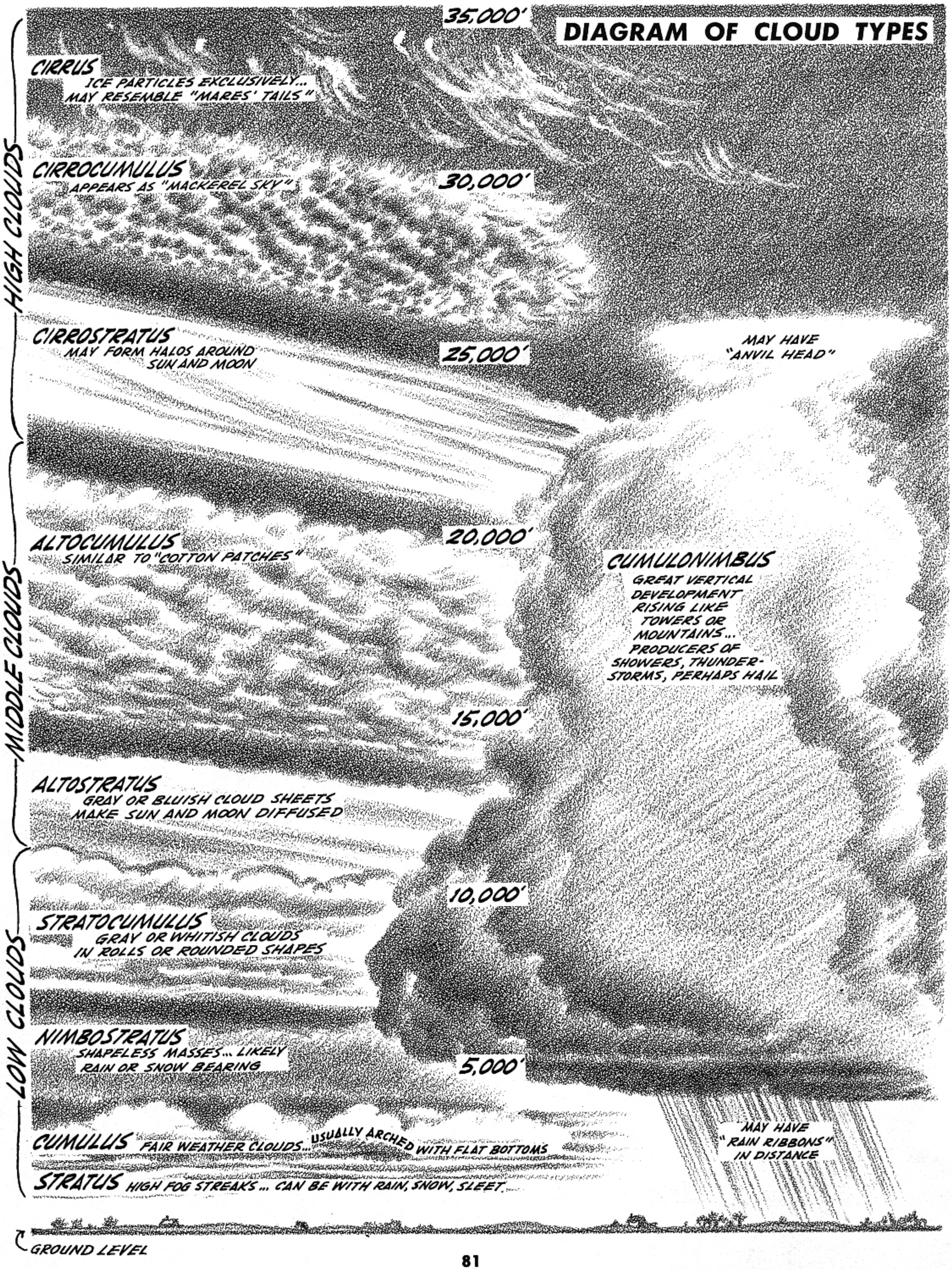


2

Here the old man peers into the sunset. The clouds are from the slanting stroke of a black 935 Prismacolor pencil. Both drawings on this page were done on fine coquille board with the 935 and India ink applied with a No. 2 round sable hair brush. The white trim on the clouds is painted with regular retouch white.

At right on the opposite page is a sketch fashioned after "a very generalized vertical arrangement of cloud types" from Atmosphere and Weather Charts, published by A. J. Nystrom and Company. Down center is the approximate height scale. The designations have been altered somewhat in an effort to help the artist by using non-technical terms. Some authorities list nimbostratus clouds as being in the middle group. There is certain height flexibility in this particular cloud position. Surely it is not necessary to go this far into cloud science, but some familiarity with types of clouds does arouse more interest in their appearance.

DIAGRAM OF CLOUD TYPES



DRAMATIC CLOUD BACKGROUNDS

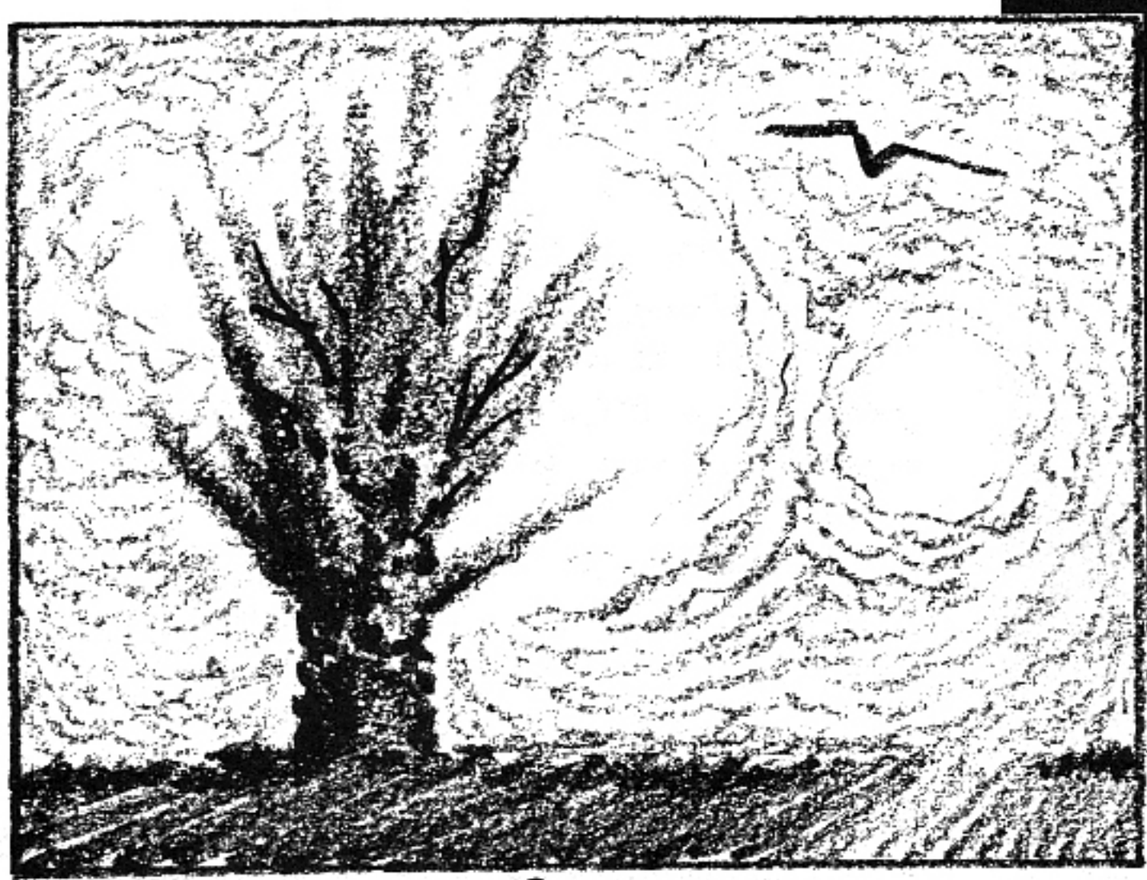
Through the ages great masters, Durer, Da Vinci, Michelangelo and others have chosen some phase in the life of Christ as subjects for lasting works of art. In many of their pictures scenery is involved. That clouds can play a significant part is illustrated on this page.

The Scriptures say there was a tumultuous drama in the very skies themselves. In fig. 1 at left one angle is pitted against the other as the elements in violent commotion are felt. The wind-blown clouds are done on a coarse watercolor paper with a black grease pencil. Then the reflection rims were painted in with retouch white. By twirling the brush and paint over ordinary soap, one can get the water paint to adhere to the grease surface.

1

2

Fig. 2 at right is still another concept. This time rolling clouds (cumulonimbus) are done with a slashing stroke pulled inward from top right to lower left. The turbulent heaving of the clouds is depicted by the dark swells as they come and go. The cross counters the cloud lines at 90 degrees. This accentuates the action. Observe the layers of pencil strokes laid one against and sometimes over the other (black Prismacolor 935 pencil on medium coquille board).



3

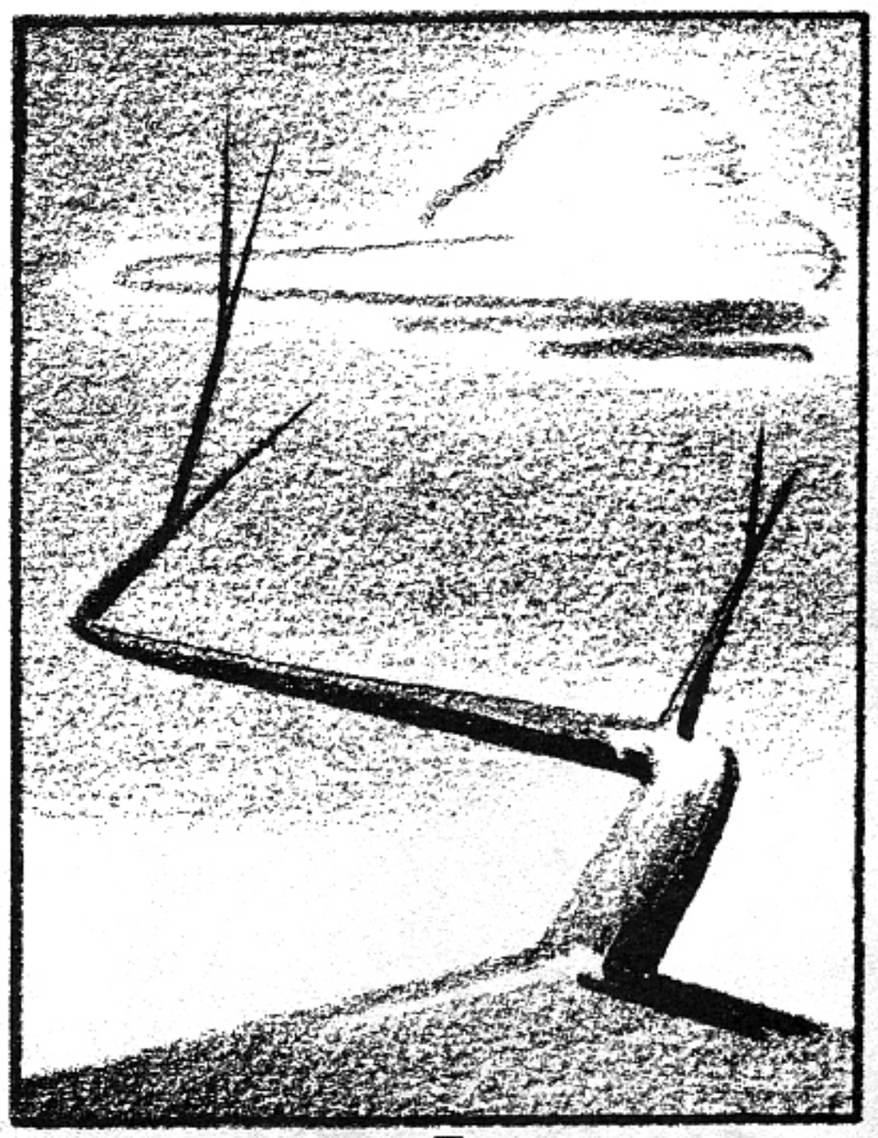
4

Clouds lend themselves to an unusual variety of handlings. Whatever the technique, there should be a correlation between the sky and ground. In the four smaller sketches several different approaches are presented, each of them bordering on the abstract. Fig. 4 is an editorial cartoon using graduated cloud layers in the background. When there is a distinct division which goes from one side of the picture to the other, as we see here in the sky, it is a good idea to cross this division with something in the foreground -- in this case it is the helmet of the figure of War.

SEMI-ABSTRACT SKIES

5 ←

6



7

MORE CLOUD EFFECTS

The dark clouds rolling over the big clock are made of a layer of penciling with a 935 Prismacolor black pencil overlaid with fine pen-lined crosshatch. Where necessary the light edging is reenforced with retouch white. The board upon which the drawing is made is a fine grade of coquille. This same cloud treatment may be used rolling over a moon.

The rays of light behind the clouds were first sketched (at least a representative number) with a light "drop-out" blue pencil. This was done by inserting a push-pin at the circle's center, then leaning one end of a small rule next to it and "walking" the free end around the page, making a blue guide line at intervals. This sort of thing is seldom needed in scenery drawing; however, if you ever wish light to come from a common source in the way of a burst, the radiation thereof should be true enough to be convincing. After the blue-lining, the 935 black may be applied. Underdrawing of all kinds with this reproduction "drop-out" blue insures the artist that his first roughing in will fall out in front of the engraver's camera.

1

The clouds behind the partially silhouetted figure are done with a uniformly applied pencil slash in a diagonal direction. The pencil is the 935 mentioned above; the board can be fine or medium coquille (not coarse). A little retouch white is used on the rims of the clouds.

Notice the general horizontal direction of the clouds. The values change from light feathering to a dark gray. One advantage to the 935 pencil is that it requires little or no fixative spray to keep it from smearing. The same cannot be said of the soft graphite leads. However, the 935 cannot be erased as readily as the graphites. Should you wish to change a portion of a 935 sketch, the best bet is to paint over it lightly with a fairly thin retouch white, let it dry, then redraw the several lines. If the retouch paint is too thick, it will fill the pores of the coquille board causing the new penciling to appear as a mistake.

2

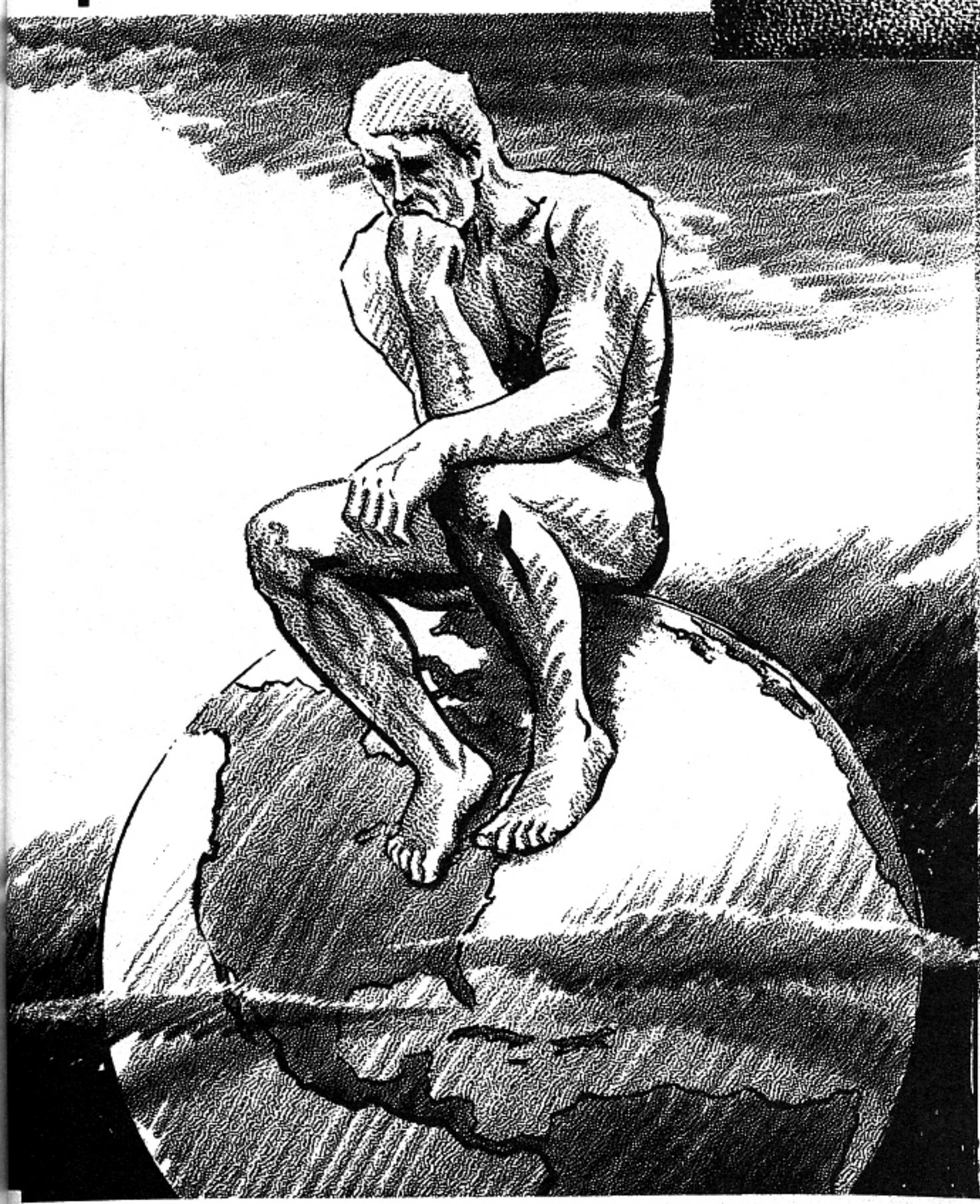
GIVING CLOUDS DIMENSION

3

Fig. 3 is a sketch done on a medium watercolor paper. The large clouds fairly well fill the sky. Notice the modeling on the clouds and the globe. The Statue of Liberty is drawn in brush and ink, and the tone work is with the same 935 pencil.

Observe the sky behind The Thinker and the world in fig. 4. Especially notice how a little shadow on the world beneath the floating clouds lifts them into the air. This same device is used to lift the wisp of cloud off the mountain peak in fig. 5. The procedure in fig. 4 is: first, draw a flat strip of cloud in gray over the world; second, shade the bottom of the cloud; third, rim the top of the cloud with white; fourth, draw the shadow of the cloud on the world curving it so it will lay on the rounded surface. Notice the feeling of air between the cloud and the world.

4



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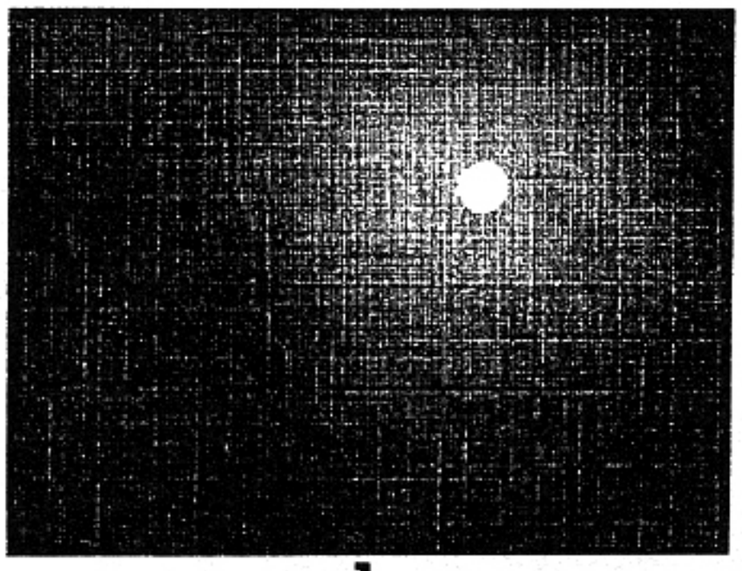

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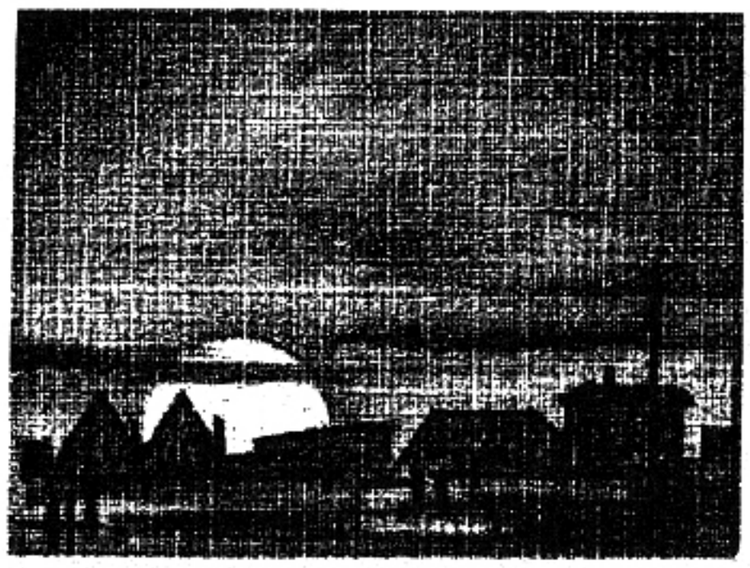

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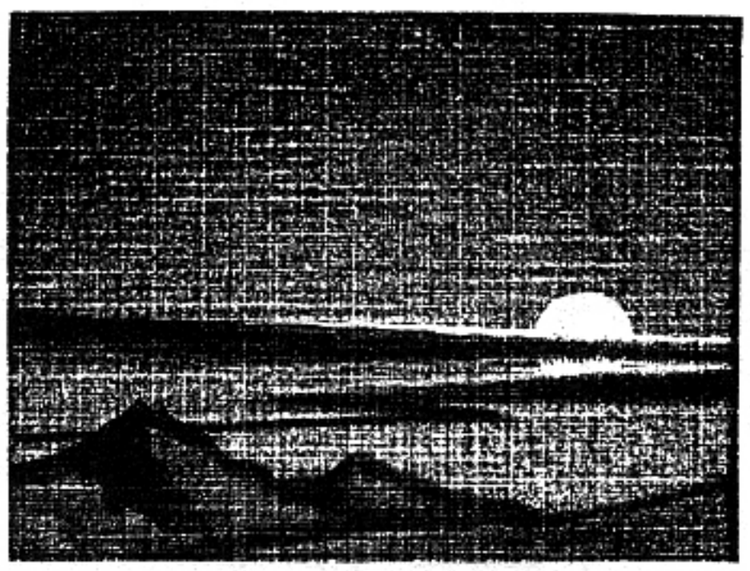

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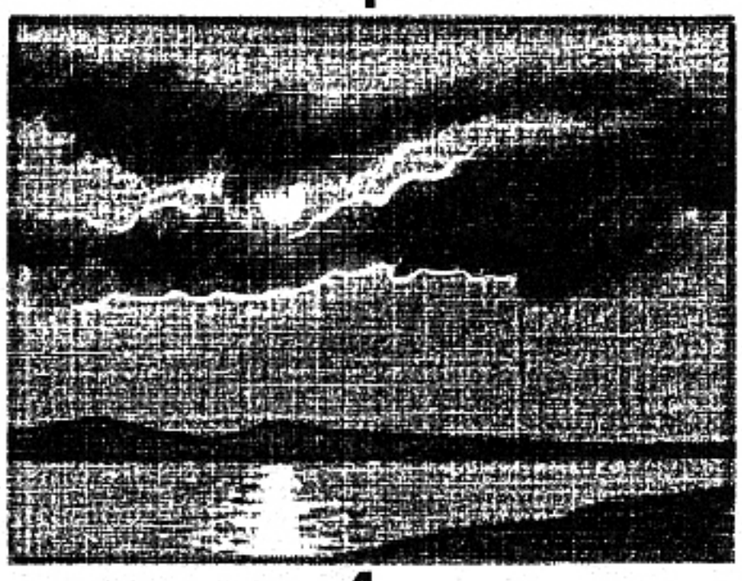


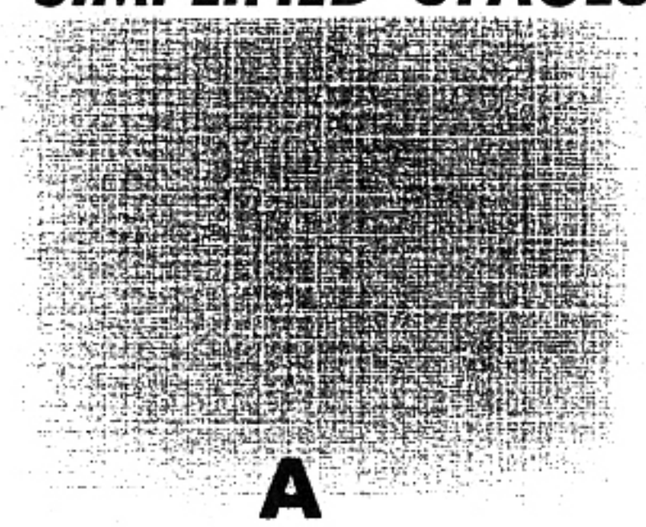
4

MOONLIGHT SCENES

Throughout all the ages humankind has been enchanted by the mystic spell cast by a full-orbed moon. To capture it remains a desire that usually goes unfulfilled. One can go through scores of art books and even photography books without finding a single moonlit scene. As a rule clouds make the moon, and clouds are restless and uncooperative with a camera's time exposure. Some few artists have really captured the nighttime drama.

The moon by itself with no supporting players has an appeal which is short-lived (fig. 1). The moon is so brilliantly white that, in reality, every other white in the sky runs a poor second. However, artistic license must be taken, for bare paper and canvas are not luminous like pure light nor is the artist's media. Therefore, whites have to be sparingly used elsewhere in the picture. Highly reflective surfaces such as glass windows and water may reflect light equal to the moon (see figs. 4 and 8).

SIMPLIFIED STAGES



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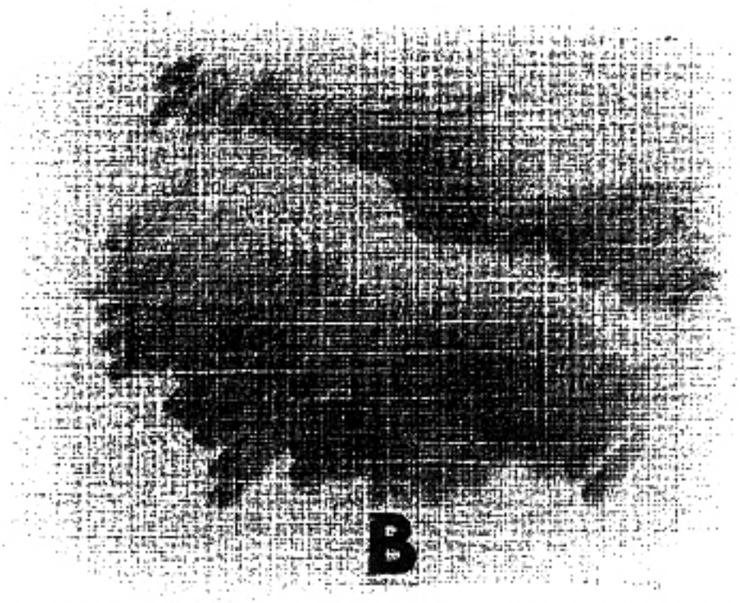

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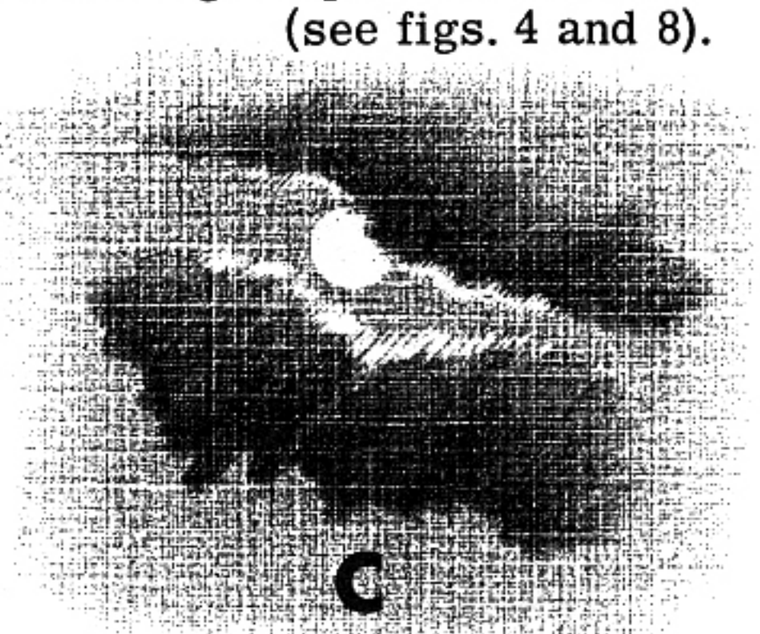

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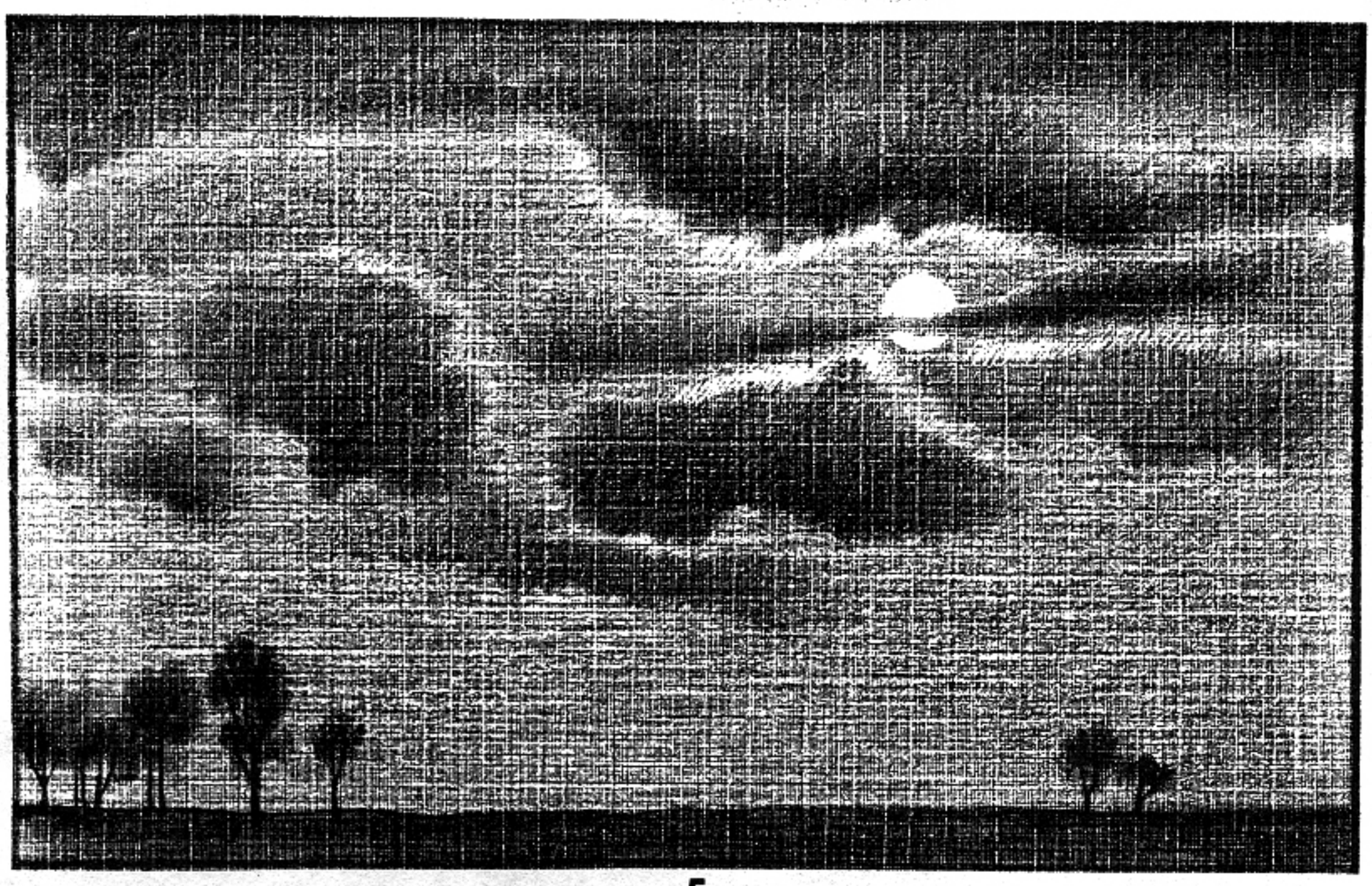
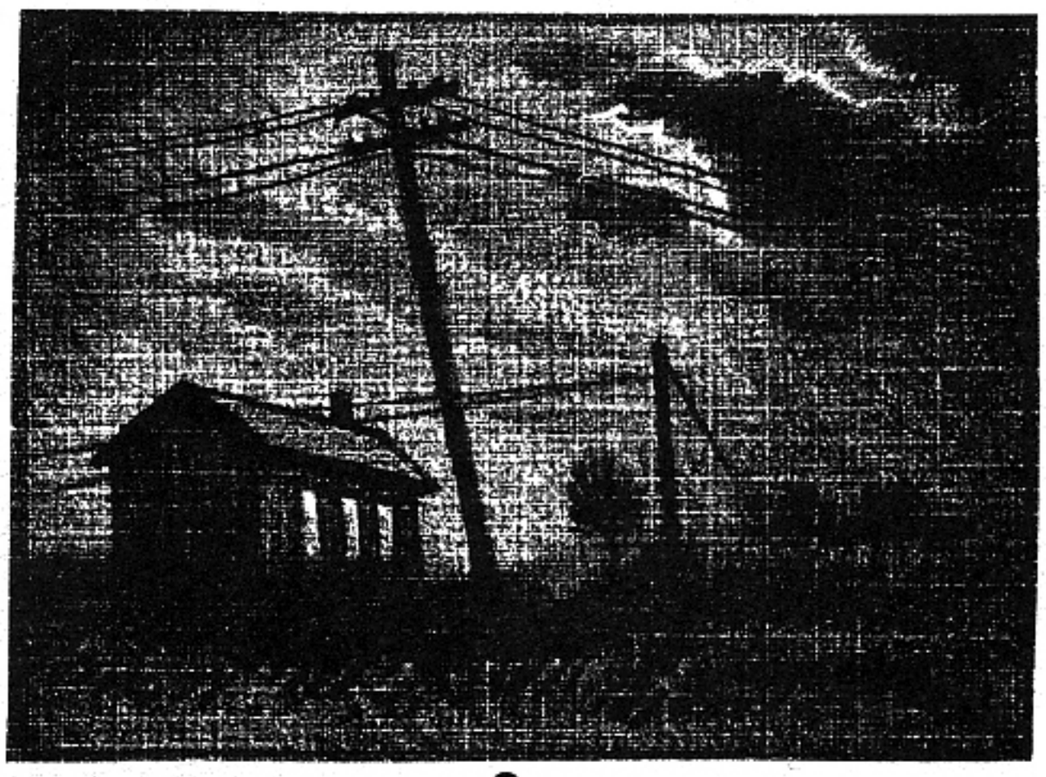


5

Above is a suggested way to approach a moonlit scene. A: use a wide lead stick and make your entire surface a "night" gray. Then spray with workable fixative and let dry. B: with a soft pencil (4B or 6B) stroke in the clouds with an informal placement. Fleecy clouds are lighter than thick clouds which cast more shadow. Spray again with fixative. C: spot in your moon and cloud trim with retouch white paint. Touch the clouds with a slanted brush-on stroke.

6

7



8

Like sunsets and rises, moonlit scenes call for ground silhouettes or ground forms dark enough to be near-silhouettes. Keep the earthly art forms simple -- remember, the real moon and cloud drama takes place in the sky. Usually it is best to balance the main focal point, the moon, with the heaviest ground forms on the opposite side of the picture (see figs. 3, 5, 8 & 9). The grain of your linen paper (used on these two pages) or charcoal paper or canvas looks better with the grain parallel to the outside borders (not slanted as in fig. 7).

Step out and look at your next full moon. The clouds will likely be of the high cirrus variety if the moon has little trouble being seen through them. Floating patches of clouds across the moon may be the altocumulus kind. If the moon appears diffused, an altostratus cloud sheet probably is making it so. If the clouds are thick and opaque with silver edges, dense cumulus clouds are likely drifting by.

When you work in color, make your picture mostly monochromatic (one color run through its value paces -- usually blue). If other colors are used, play them way down; let their main content be the chosen "mono" color. Sunlight plays up color; whereas moonlight plays it down.

9

STRONG WINDS

There are a number of ways of handling wind in scenery. In oil, tempera, acrylic and water color, "wind streaks" may not show -- only the bending of trees, flying debris, leaning figures -- all conclusive evidence that there are gusts blowing. Actually, the wind itself is invisible. If "sheets" of wind blow, it's the dust, smoke or fog, not the wind, which is seen.

Fig. 1 is brush, pen, ink and pencil. The large limbs at the top are bent for effect and the branches are curled. The huge trunk is angled into the wind to demonstrate the strength of the tree. The trunks of smaller trees would give with the wind. Wind lines or streaks are put in with pen and pencil; retouch white streaks take up over the black areas.

Some pen artists use a knife or razor point to scratch through dry ink, leaving the white of the bristol board showing through. In any event, the fine streaks should parallel each other; otherwise, the wind will lack force.

1

WIND AND SNOW

In fig. 2 the snowflake blobs are dashed-in to parallel the wind. The wintry scene is at night. Notice the facial profile is set against dark, but the folded hands are set against light. Sometimes a picture part can be "haloed" such as these hands or the back of the man in fig. 1. Again, for contrast, only dark can be worked against an edge such as the backup gray around Napoleon in fig. 3.

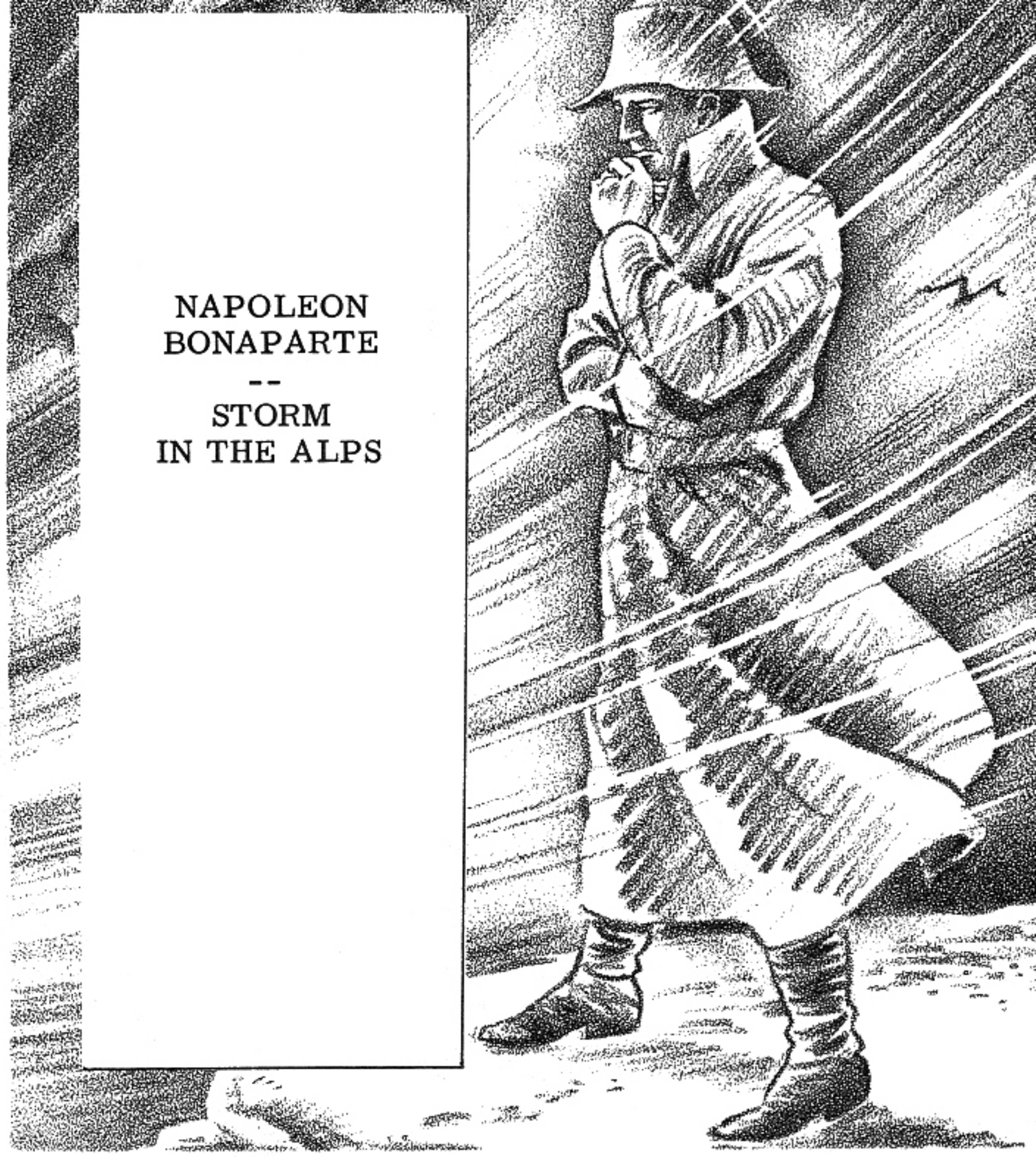
In the picture at the right the directional lines of the blowing snow are curved somewhat, but are still put in at a rather severe angle. The last things to be added are the snowflakes contrasted against the grays and blacks.

2

THE UPSWEEP WIND

Fig. 3 is the only drawing on these two pages which is done entirely in pencil (935 Prismacolor black on coquille board fine). The others utilize pen and ink or brush and ink along with the pencil. In this drawing we see an upsweep of wind largely expressed by streaks of retouch white set against gray.

The rock has a few pits and dashes as discussed at the bottom of page 64. The shade completely surrounding the figure is put in with a Korn No. V Copal lithographic crayon (broken in half). It is pressured at the figure line and feathered away from it. For contrast, most of the penciling inside the figure stops short of the outside contour. The wind streaks are always added last.



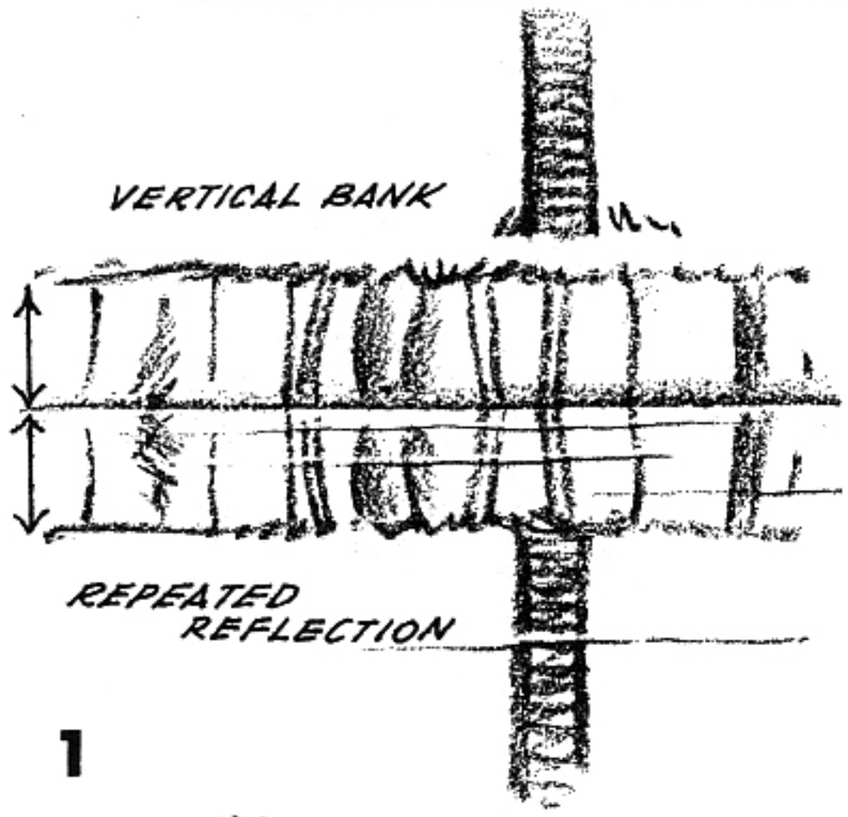
3

4 ← **WIND AND SAND**

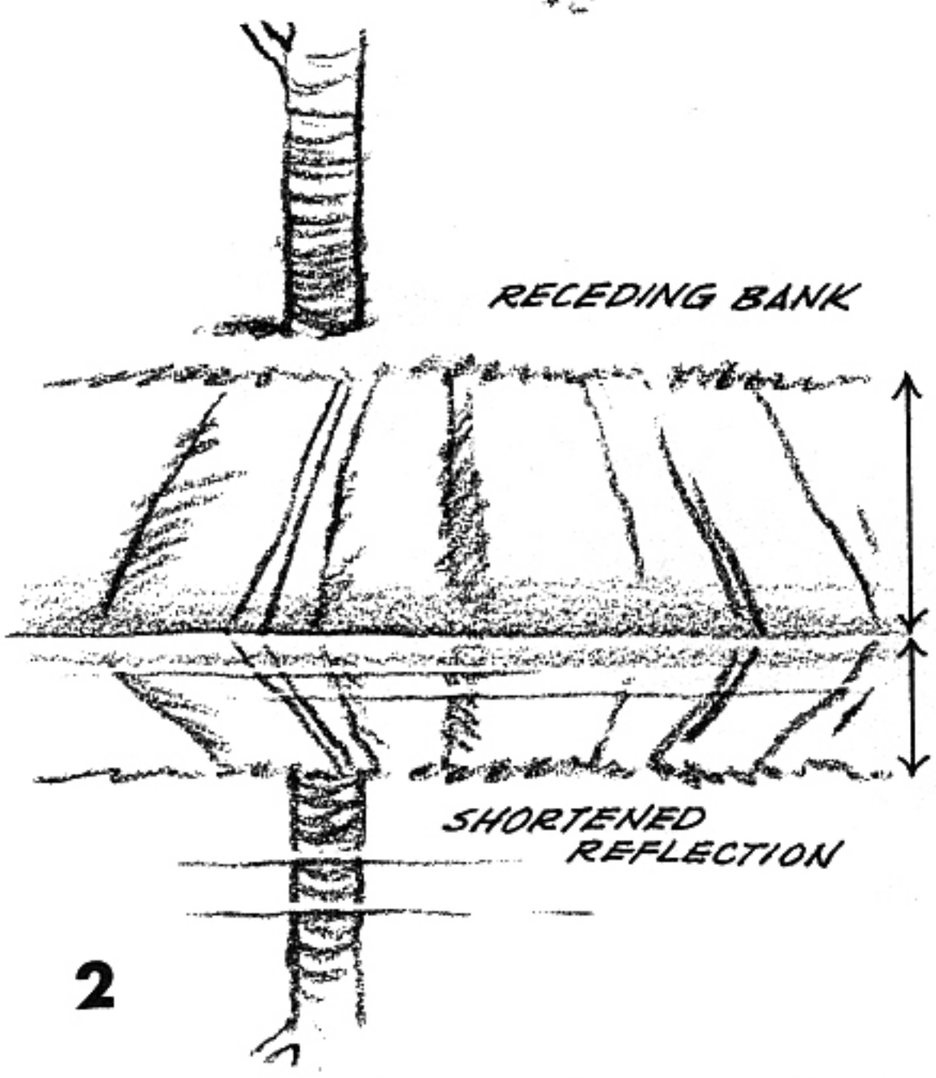
The figure on the desert at left is seeking refuge from the storm beneath the huge hands. A person leaning into the wind will always accelerate its velocity. The number of wind lines is up to the artist. They should not be mathematically set down like the rules of a writing tablet, but should be strategically placed: a group here, one there, some close together, others farther apart.

Whatever is loose or flexible will fly or flap in the wind: the man's hair, coattail, pantslegs, etc. Figs. 1 and 4 represent the most violent gales. Fig. 3 is next. Even though fig. 2 is of a snowstorm, the wind is mild compared to the gusts in the other illustrations. We know this in part because of the way the hair and clothes respond in movement.

REFLECTIONS IN WATER



1



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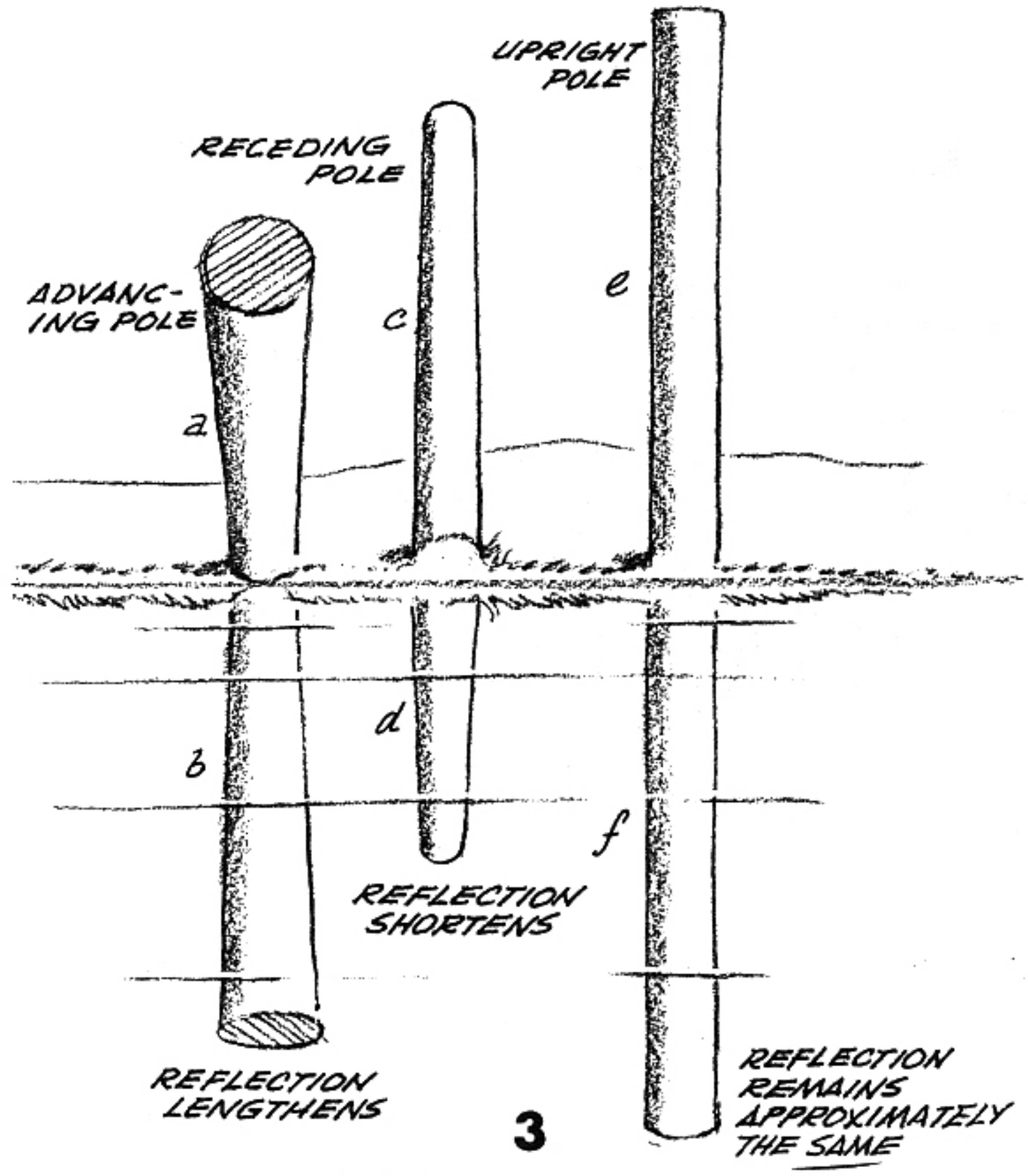
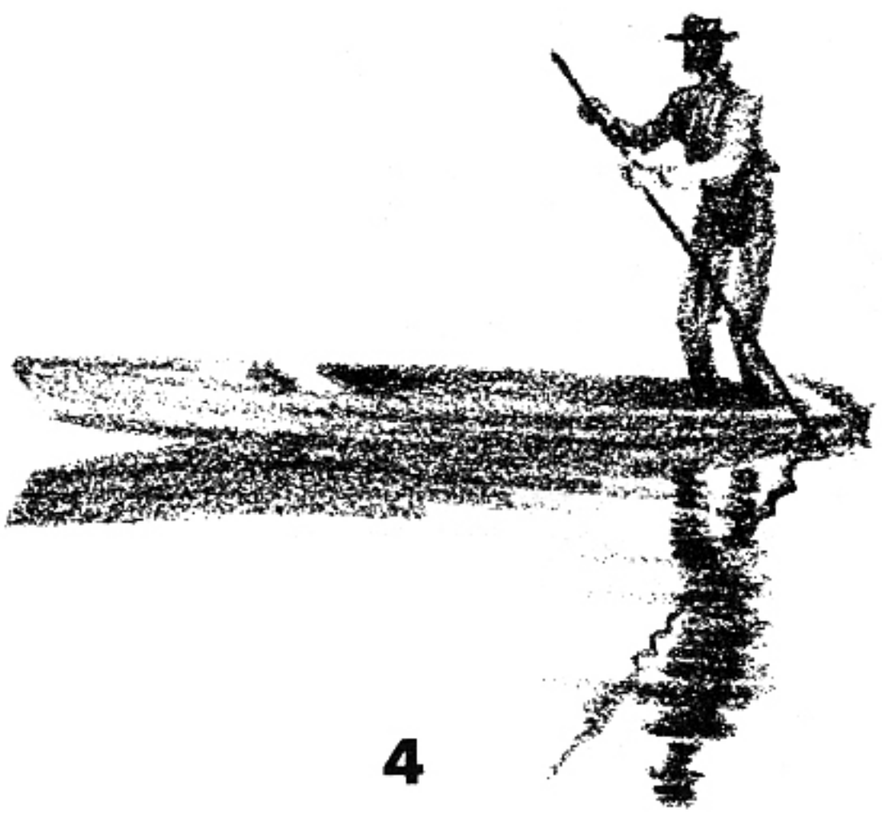


3

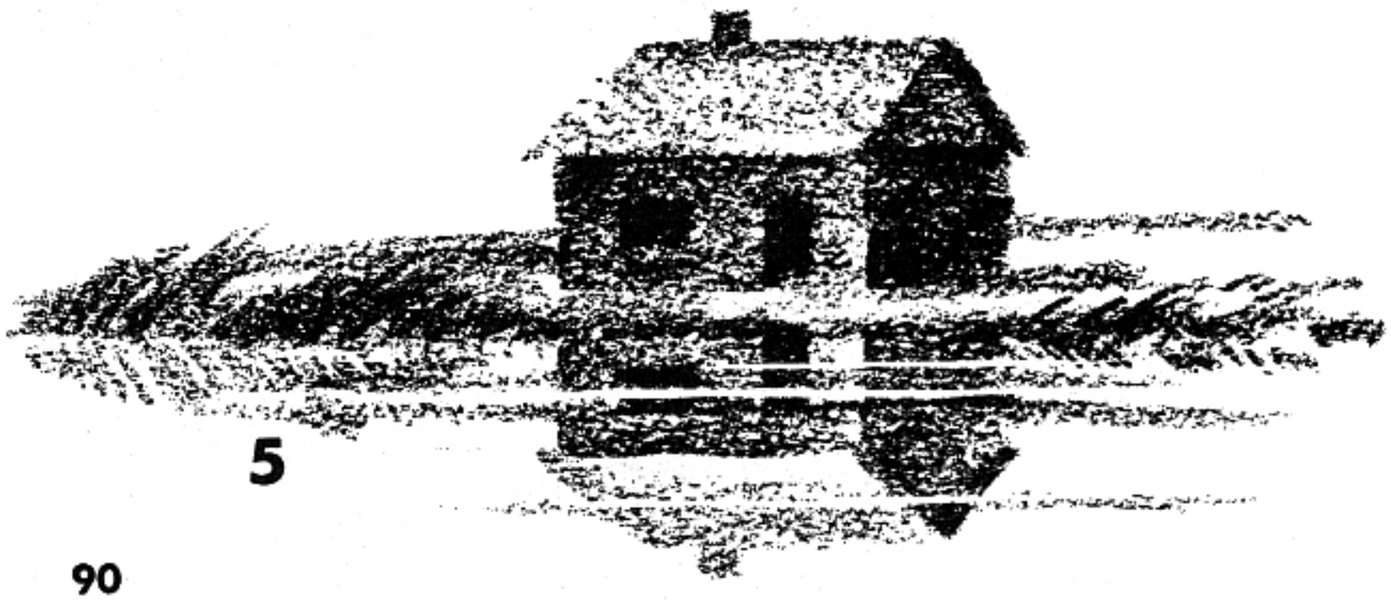
For emphasis it will be stated several times in this book: art should not always be dependent upon existing realism. But things as they are can be an assist in drawing things as they are or things as creative departures. If one wants a shoreline reflection, the slope of the bank or rock may warrant consideration. Figs. 1 & 2 are self-explanatory. Banks often recede, and if they're flat enough as they begin their rise at water's edge, they'll not reflect at all.

Fig. 3 is true when the eye-level is at normal distance above the water. Seldom does one present a picture with eye-level on or below the water. In 3, "a" was upright but now is brought forward. If it were brought forward more yet, we would see just the end of the pole itself; then, as it is lowered further, it would lie on its own reflection. If "c" were lowered to the ground, "d" would disappear. Of course, these poles could be pushed to one side or the other. Poles and posts are an often-seen part of picturesque waterfronts.

Notice in fig. 4 the three reflections: the man, the pole and the boat. The back of the boat is almost submerged; the front tips up and the reflection tips down. The water is disturbed and not stilled like in fig. 5. We know this because 4's reflection is disturbed. Streaks run through both reflections however. Streaks to the artist can say this is water and not air. The house in fig. 5 is close to the water's edge. Learn to make tracings of your drawings on thin paper, then flop them, rub them down with your fingernail and you have your reflection's outline. This works for upright drawings, not the foreshortened kind.

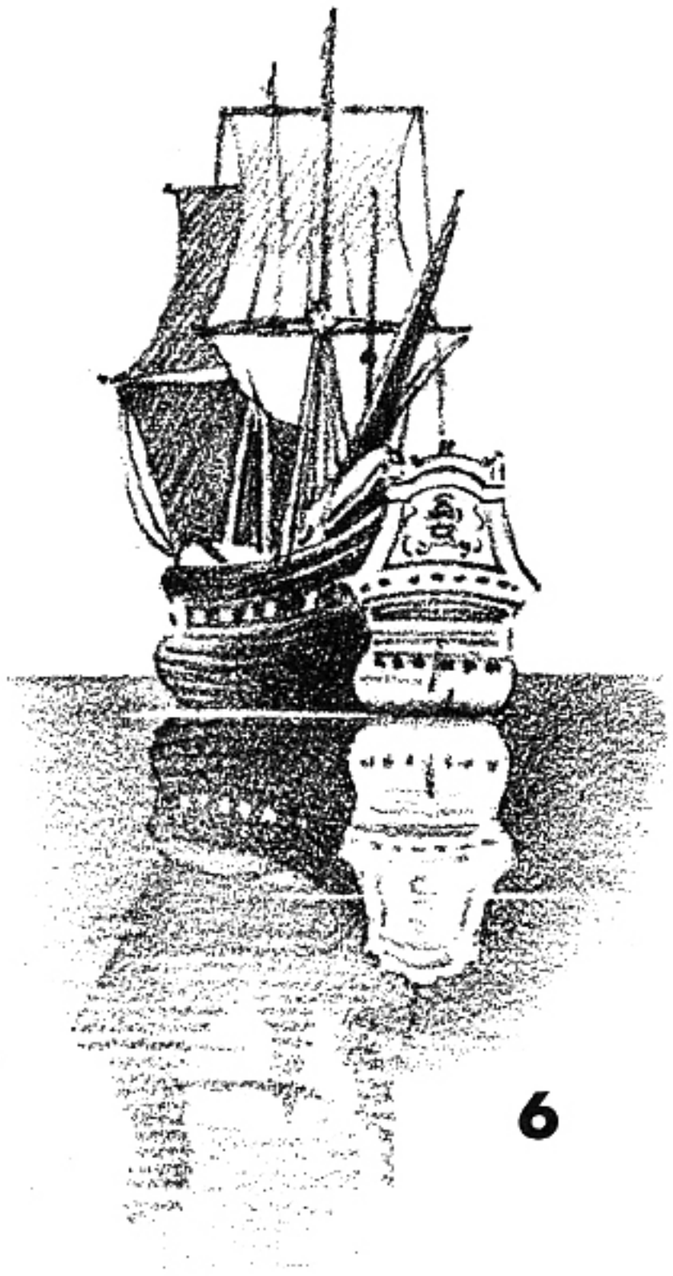


4



5

REFLECTIONS UNDER VARIOUS CONDITIONS



6

Fig. 6 is an old sailing ship on still water. For all intents and purposes, the reflection below can be a duplicate of the ship above. When there is white in a reflection, it sometimes helps to slightly darken surroundings in the water to bring it out. The stern of this craft is white. Now, if the water were ruffled, the reflection could be broken white (parallel strips). In this case, the bottom of the reflection could be longer and in fragments, because the tipping waves (like tipping mirrors) give several added surfaces to catch the image.

Below are simple sketches of a man standing on shore's edge. Fig. A: the water is disturbed but not ragged (windblown). Fig. B: the water is stilled altogether. Fig. C: the water is pushing toward shore in parallel wavelets. Fig. D: the water is roughly broken by a stiff breeze and has no reflection at all. Fig. E: only a portion of the water is windblown (such a condition is more likely to happen over a wider area). Fig. F: swift currents break reflection (more likely to happen in a stream than a lake).

A

B

C

7

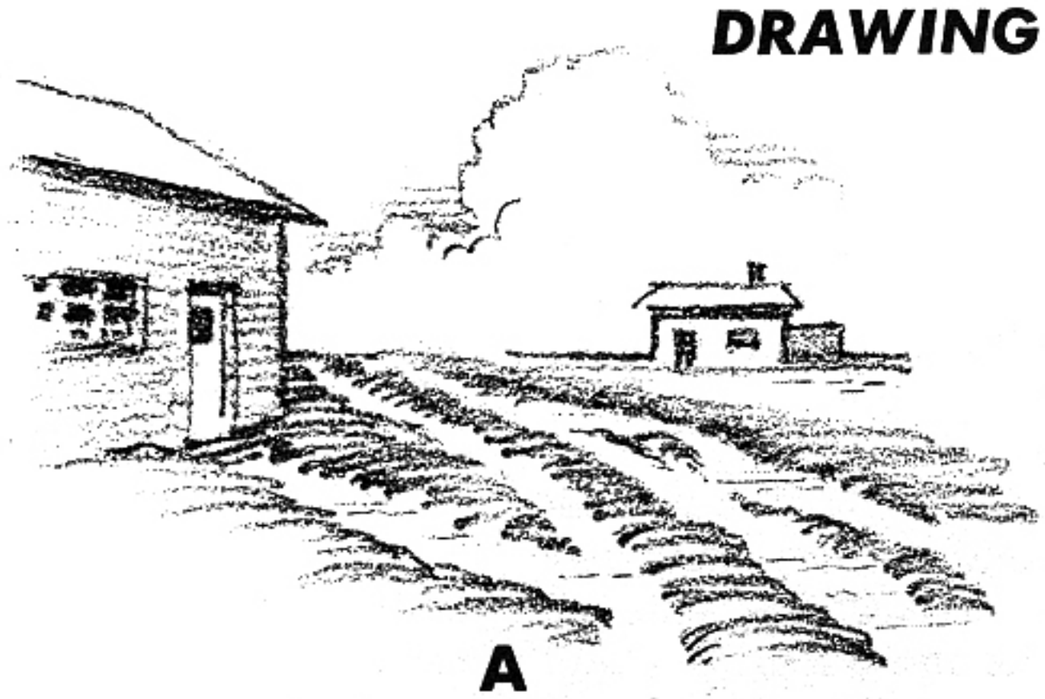
Fig. 7 has "rolling" water which can produce good reflections. The pencil lines should not be exactly parallel. The darkest lines are about the width of the ship.

D

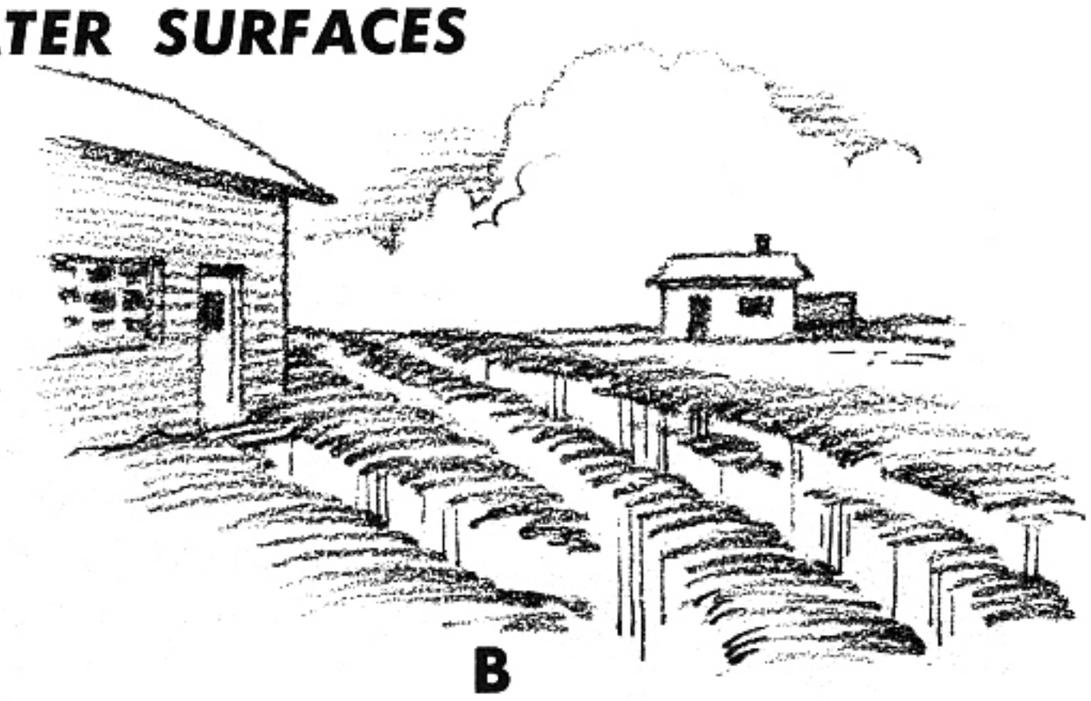
E

F

DRAWING WATER SURFACES

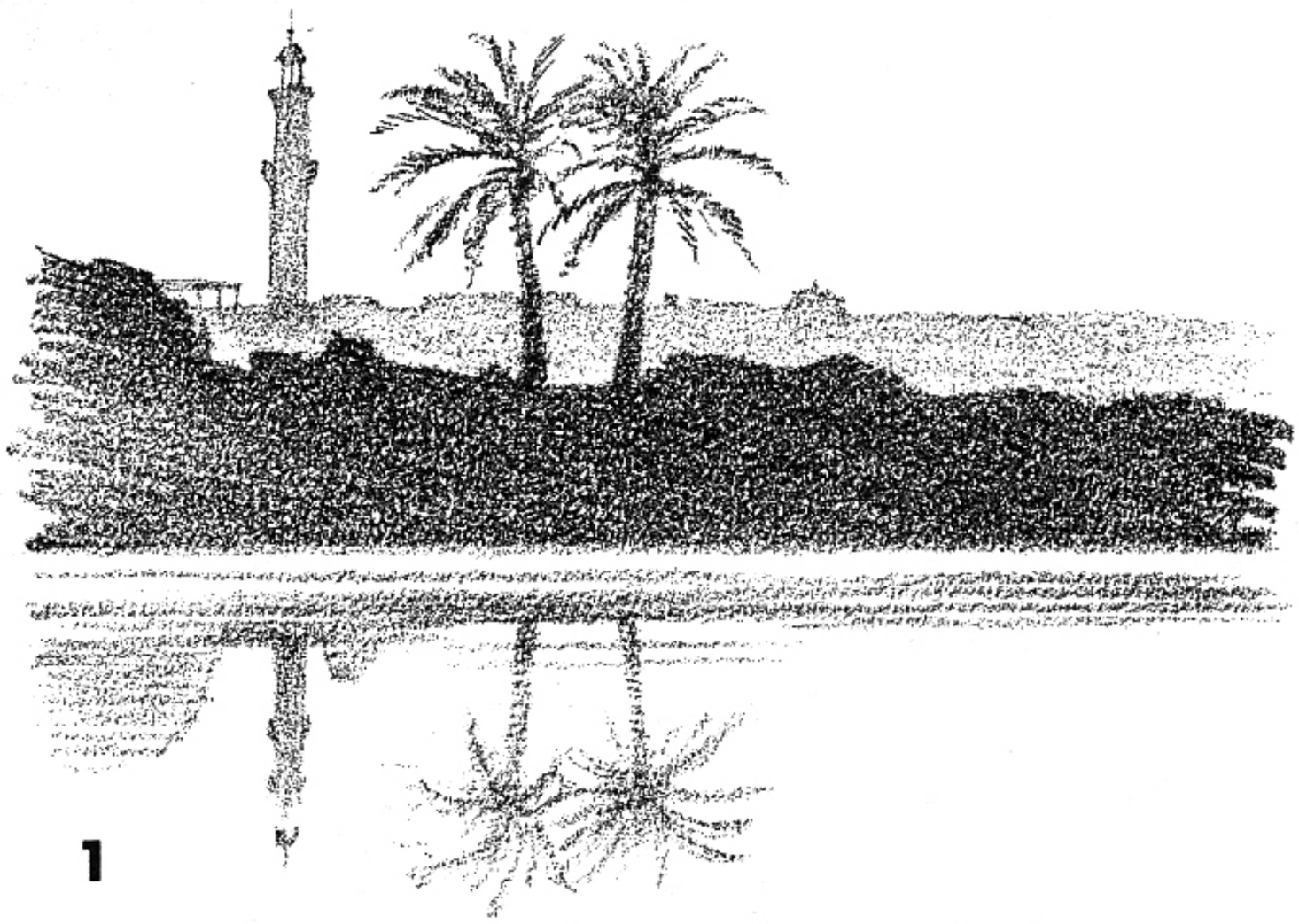


A



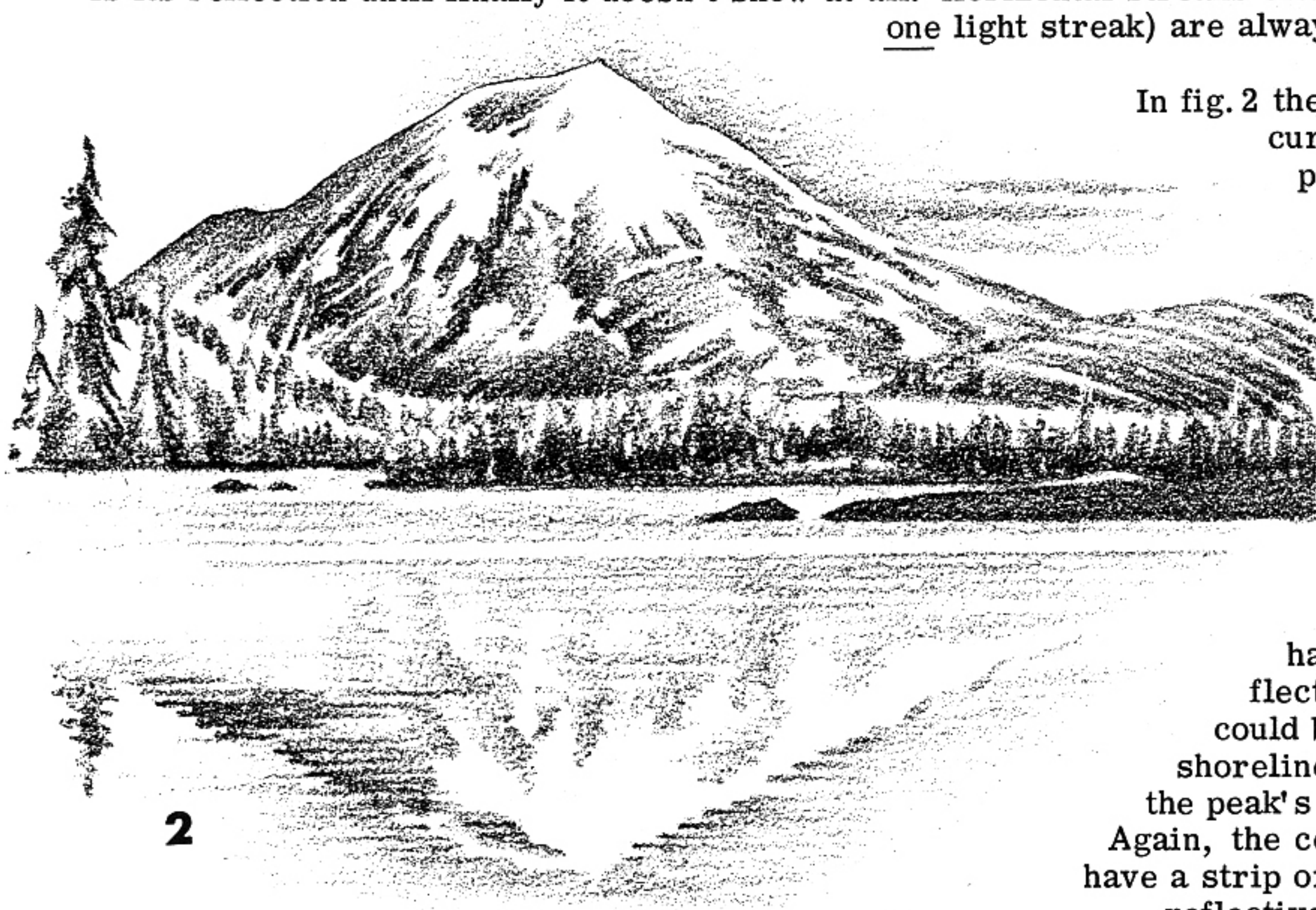
B

Some of the most delightful pictures ever drawn or painted contain reflections on water. On these next four pages are simple sketches and guidelines which may be helpful. Fig. A above has dry paths obtained by a horizontal line treatment on the paths. Fig. B has wet paths obtained by a vertical line treatment. These same paths would become ditches of water if an identifiable object were partly submerged (a third of a wheel, part of a fence, a wading child, etc.). In a line drawing, a highly varnished floor, a wet street, a shiny table top, slick ice -- all can use these same vertical lines in defining the surface.



1

In fig. 1 (a two-tone silhouette) the tower is taller than the trees, but in the reflection itself the tower is shorter. The farther back the tower is moved, the shorter is its reflection until finally it doesn't show at all. Horizontal streaks close to shore (even just one light streak) are always good in a picture.



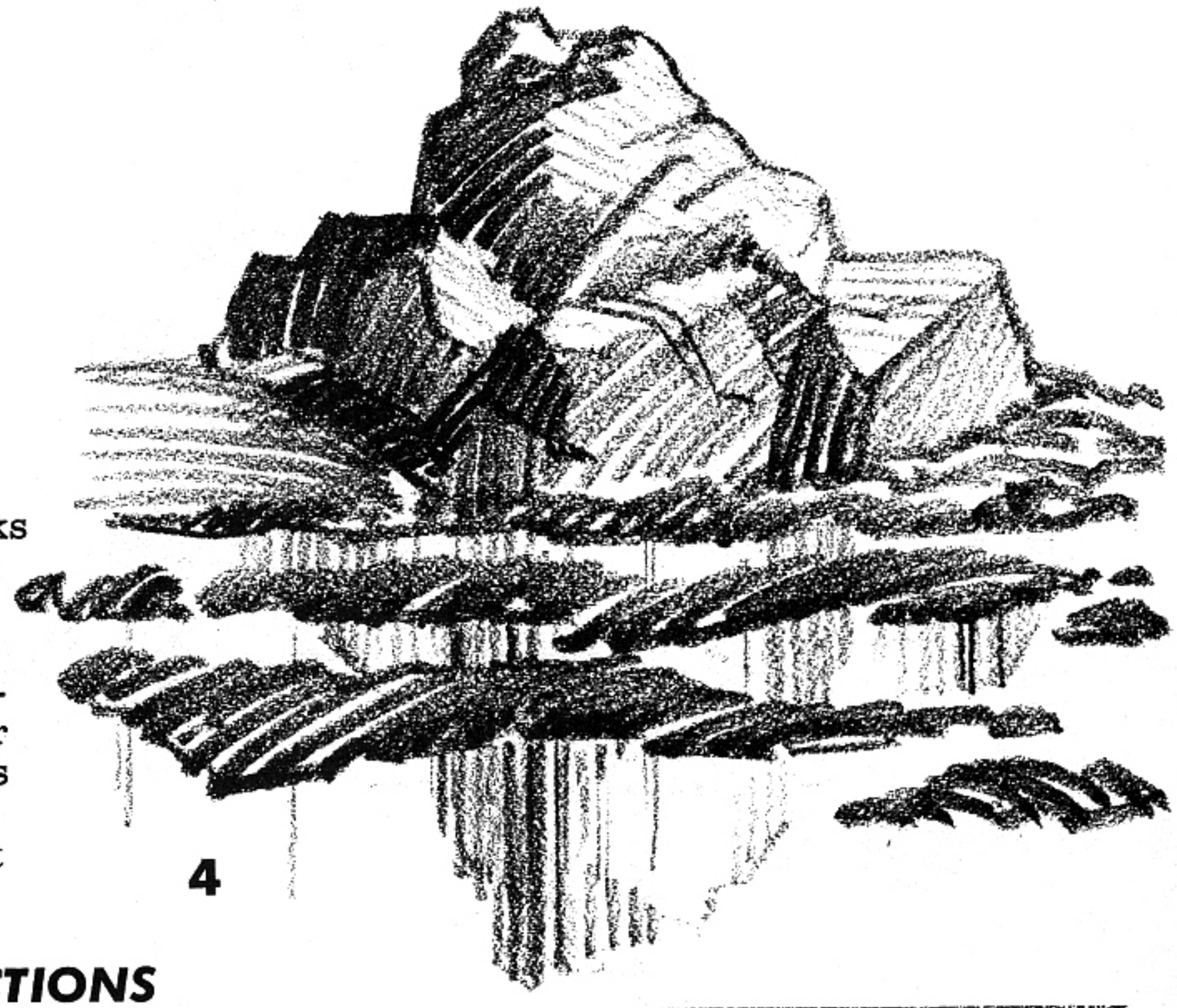
2

In fig. 2 the water is wind-blown or current-ruffled on the opposite half of the lake; there the surface is more disturbed with the the trees and islands void of reflection. Farther from the bank, toward us, the water is calmed and the reflection more pronounced. Even the top of the tall tree (far left) is picked up. On a given lake changing surface moods have much to do with reflections. The situation could be reversed; that is, the shoreline could be mirrored and the peak's reflection could be lost. Again, the complete reflection could have a strip or two of ruffled (non-reflective) water running across it.

PUDDLES AND REFLECTIONS

In fig. 3 the street puddle is made "wet" by picking up vertical streaks of reflection from the pole, doorway, etc., in the background. The secret is simply to repeat the parts to be reflected in a vertical sort of way.

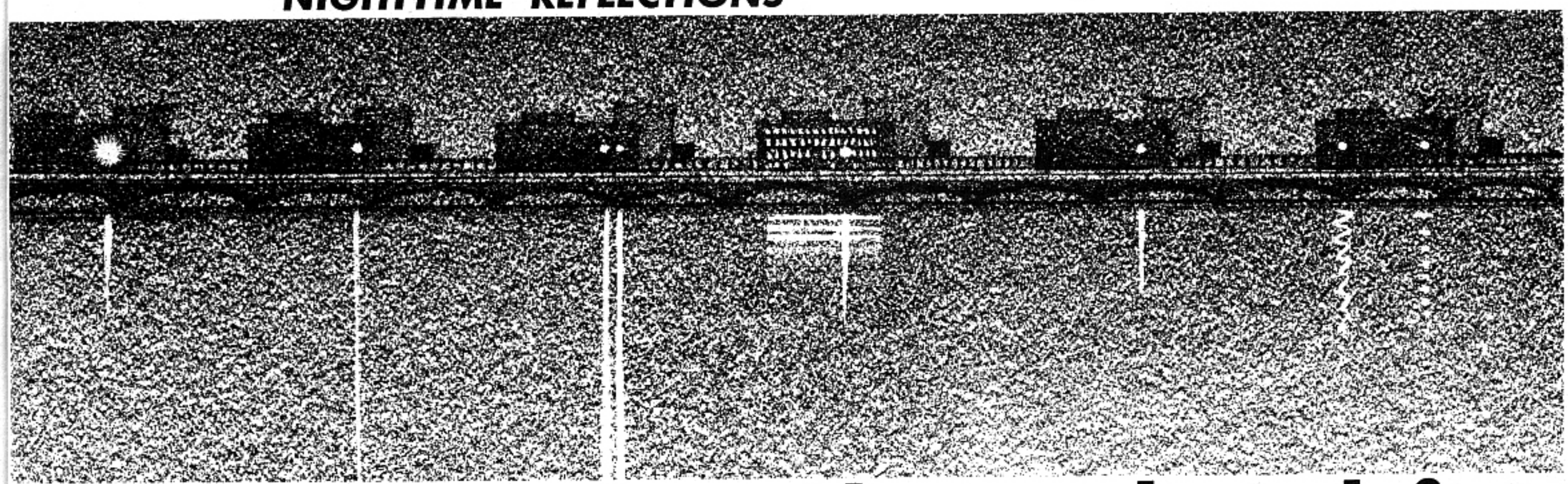
3



4

In fig. 4 we have three textures: hard rocks (angular edges and oblique planes), soft mud (semi-round convex blobs), and wet puddles (leveled by vertical reflections) mirroring the rocks. You can always depend upon it: still water reflects, dirty or not. It is a bit uncanny how vertical lines or streaks make water horizontal. Still or quietly running water is invariably flat on top and must be made to look so.

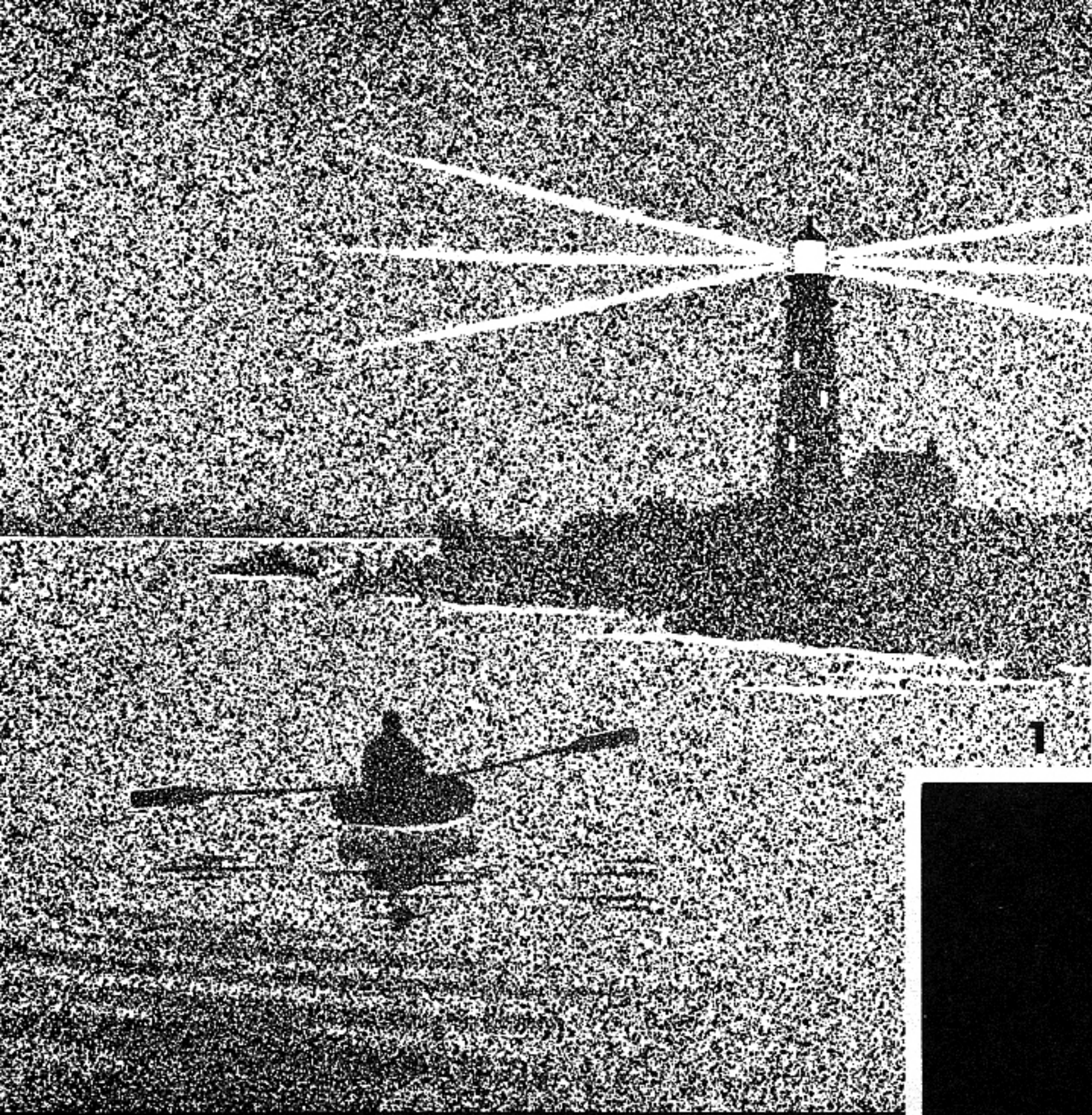
NIGHTTIME REFLECTIONS



A B C D E F G

The above diagram is presented here as a talking place for general rules on nighttime reflections. What can happen when a light reflects on unruffled water? Fig. A: if a light is in a fog, it will spread at its source, but its reflection will tend to shorten. Fig. B: standing across from a light (as on the opposite bank of a river or lake), the reflection will come to the viewer's feet -- it will never slant off in another direction. Fig. C: reflections of lights close to each other start off separately and remain parallel with each other, but as they lengthen the water between becomes somewhat lighter, and the reflections may appear to merge. Fig. D: a reflection from a single light may cut across an area reflection from a mass of building lights (depending on their intensity). Fig. E: the more elevated the viewer becomes the shorter the reflection becomes. So, a scene viewed from a mountain top would have correspondingly shorter reflections on in-frame bodies of water (compare with Fig. B). Fig. F: tipping wavelets will have screw-like reflections. Fig. G: water rings pushing out or parallel wavelets will have "perforated" or spot reflections. Every time you, the reader, are around reflections, make your own observations as to what is happening.

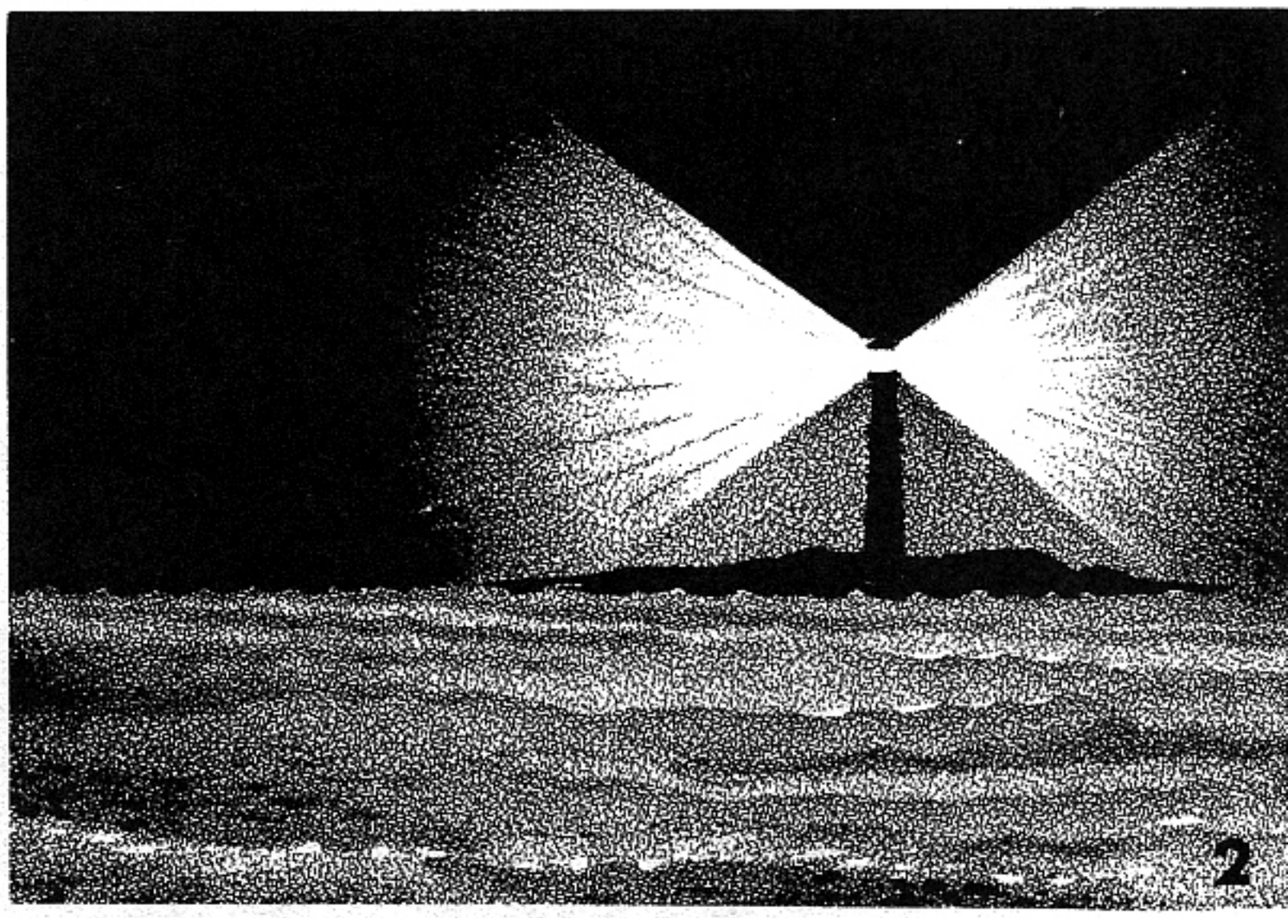
LIGHTHOUSES AND WATER



1

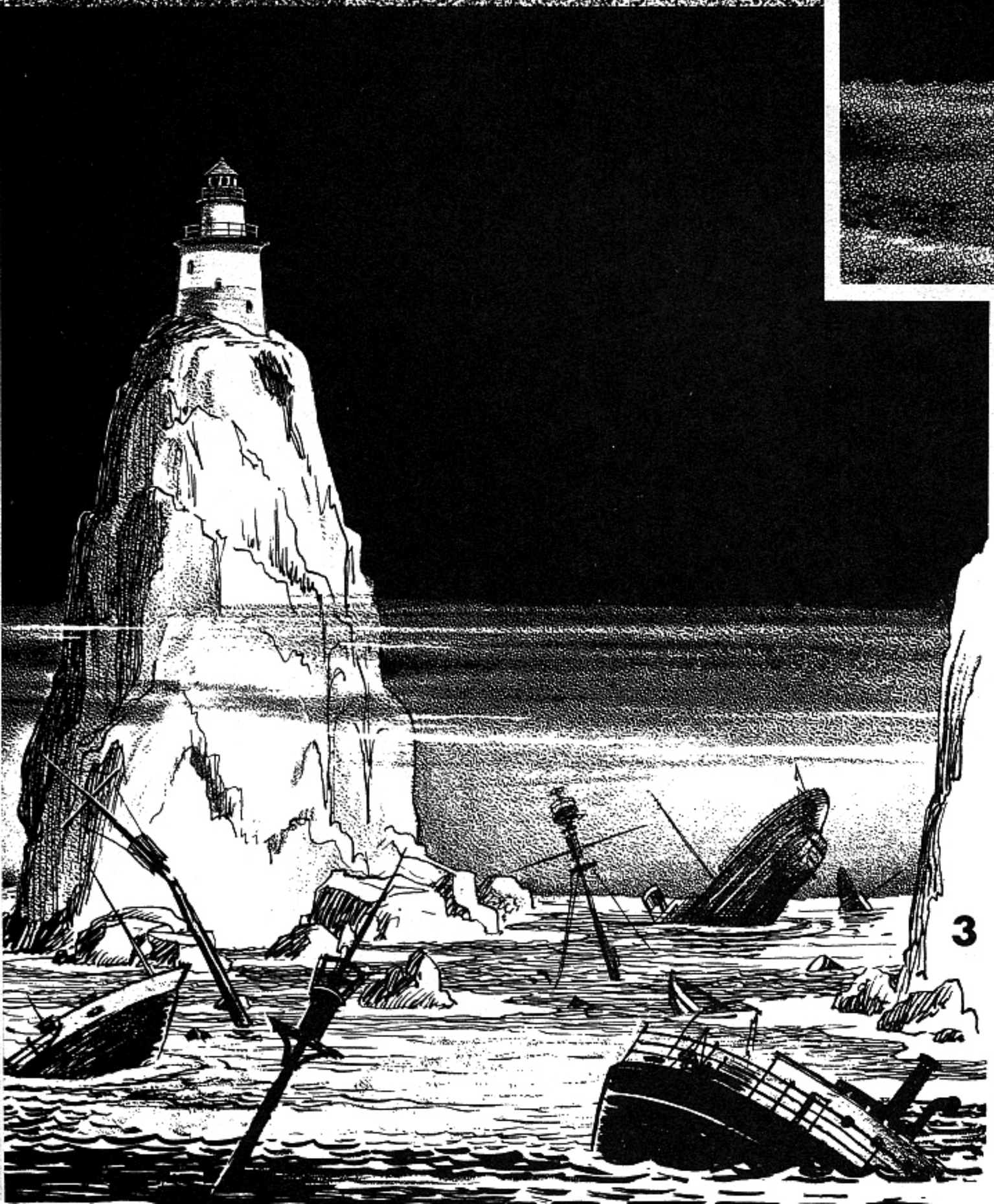
"Seacoast Through the Mist" at left is a toothbrush spatter and pencil drawing on coquille board. Ink in moderate amounts was poured on an old toothbrush. A knife blade was then scraped over the tops of the bristles flipping the ink on the paper. The darkened parts were done with a Prismacolor black 935 pencil, and the light parts were added with opaque white paint applied with a No. 2 round brush. In spattering always experiment on a nearby scrap first on several spread-out newspapers to protect tabletop or floor.

Below is another lighthouse scene done with brush and ink and 935 pencil on



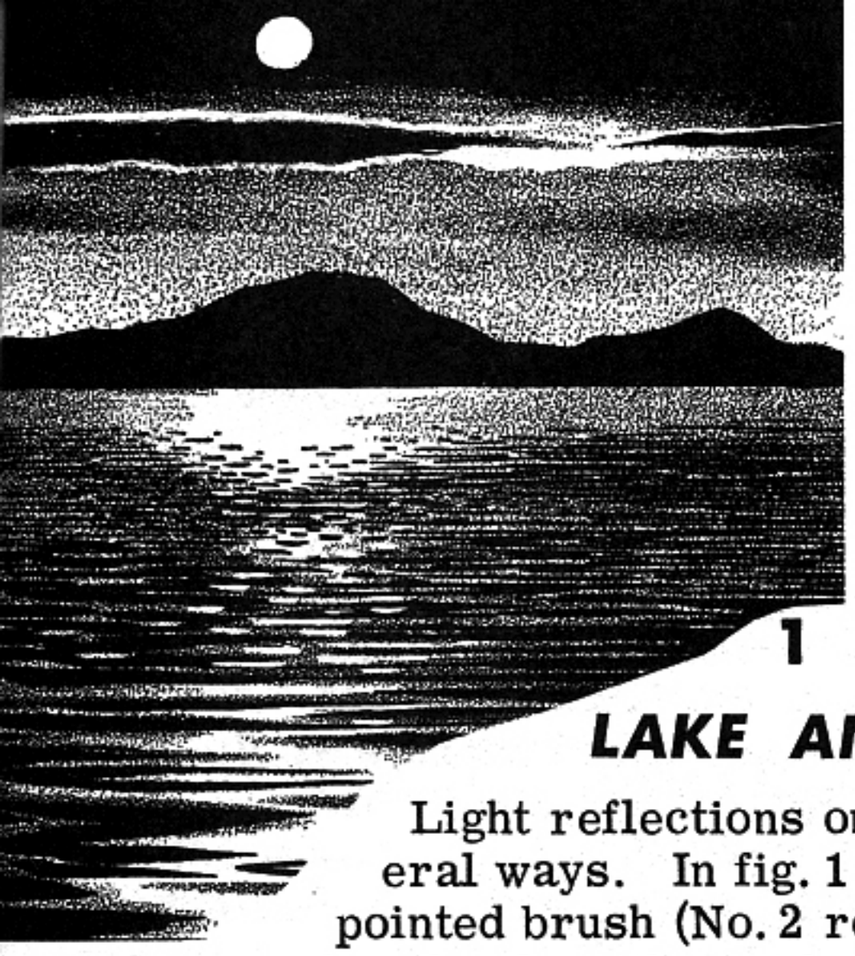
2

coquille board. In working out a graduated effect, as in the case of the lighthouse beams, it is best to start with the light areas and procede to the dark, finally merging penciling with inked background.

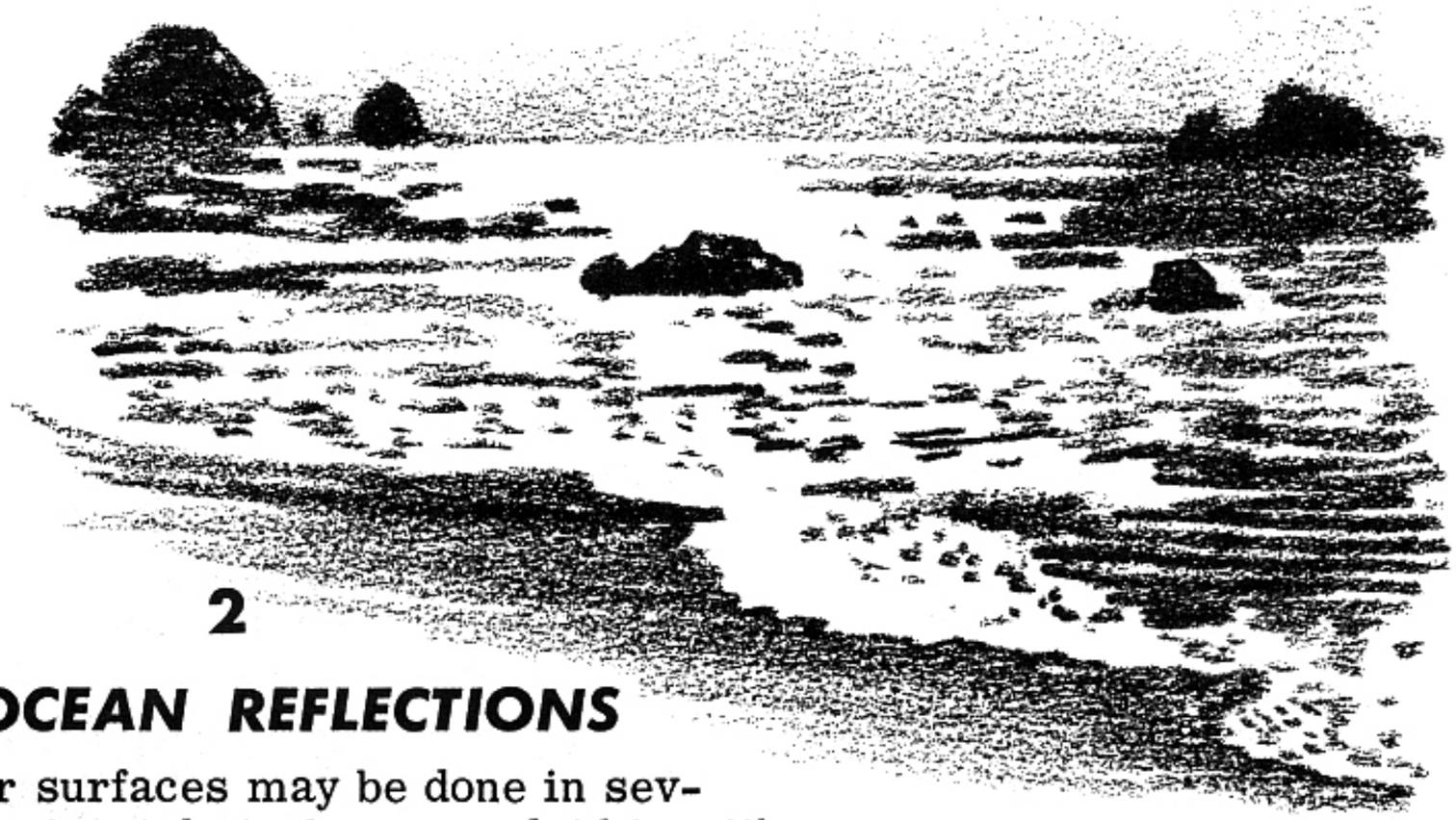


3

"Light That Failed" at left is a pen, brush & ink and pencil drawing. Notice the strata of water, some darker than others. The distant waves were done with pen; the nearer waves with brush. Also, note the white foam left around rocks and ships. The cloud streaks go in front of and behind the tall rock. This is done by working the pencil horizontally across the mid-section of the rock, followed by a few streaks of opaque white.



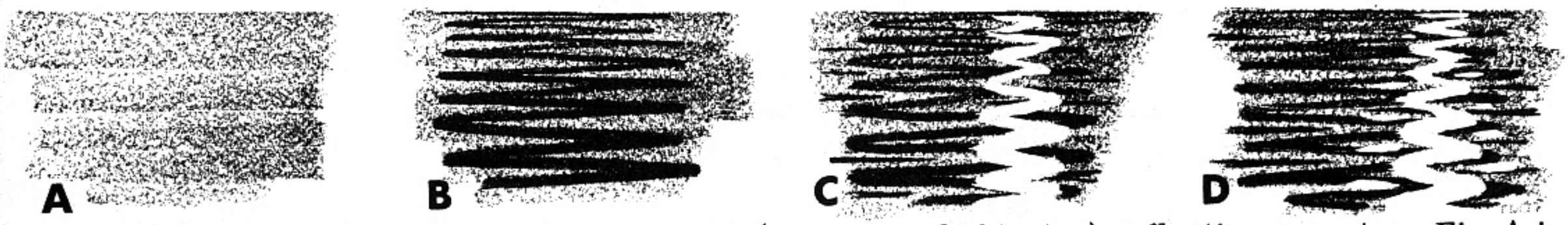
1



2

LAKE AND OCEAN REFLECTIONS

Light reflections on water surfaces may be done in several ways. In fig. 1 fine horizontal strokes were laid in with a pointed brush (No. 2 round) for the more distant water. Then lower down the strokes were widened. On either side of the moon's reflection the coquille board was shaded with a 935 pencil. Then bits of opaque white were used to cut a few of the wider lines in center. Currents and breezes affect the water's surface so that a reflection sometimes does not grow increasingly from the rear to the forepart of the picture. In fig. 2 we have strong sky light from moon (or sun) reflected on coastal water. Much of the glistening water is left white. Foam is in the foreground.



A B C D

Above is a suggested way for making spotlight (moon, boatlight, etc.) reflection on water. Fig. A is the base gray for the water in general. All the water will be darker than the actual reflection. "A" is done with a big flat 4B pencil on sketch pad. Fig. B is a zigzag stroke started thin at the top and pressured as it comes down (this is a 6B round lead). Fig. C has two things added: one, thinner pencil lines between the outer zags and, two, the reflection zigzag painted in opaque white. Fig. D is the same as fig. C except that a few short white dashes have been touched on either side of the reflection. Fig. E at left is "A" through "D" put to use in a sketch.

E

3 →

Fig. 3 is a simple moonlight scene. An overall gray was first put on the paper with a large 6B graphite stick three inches long. Have a good pad under the paper in applying the gray shade. Next the distant hills were added with a blunt 6B pencil. Then the flat 4B pencil was diagonally streaked through the sky. The foreground silhouette was then drawn. The moon was painted in with opaque white, also, the reflection streaks. Lastly, several carefully placed water lines were added in the area of the reflection. This water is exceedingly placid.

WATER TALK

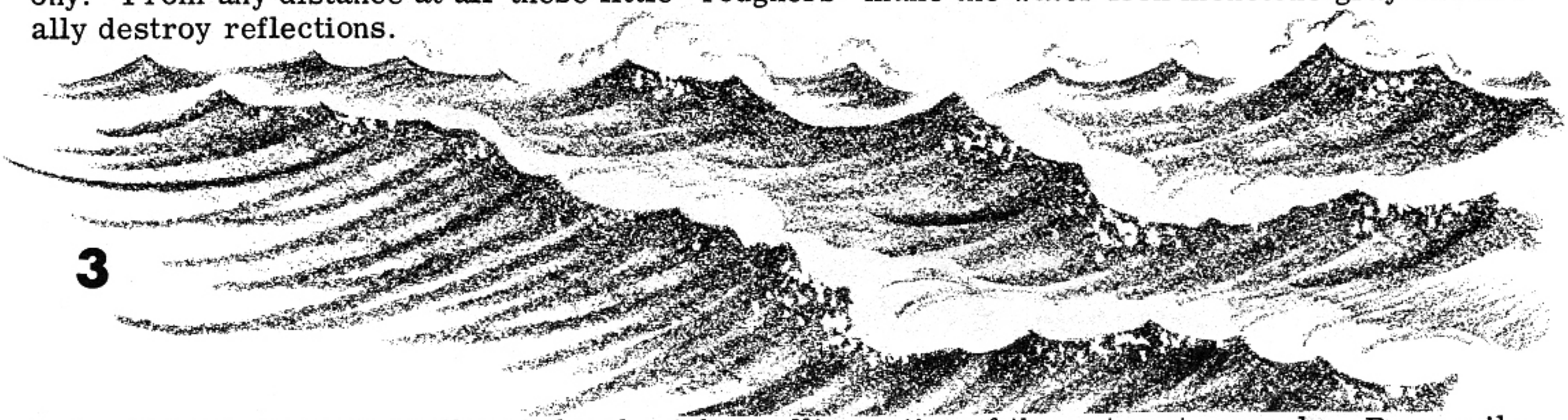
(two pages for discussion purposes)

1

What does water do? What can it do? There seems no end to its "moods and dispositions" which change continually. If one has ever lived on the oceanfront or on the shore of a great lake, he'll agree that these daily and sometimes hourly facial changes are something at which to marvel. "Water watching" has had therapeutic benefits since time began. So -- let's take up a pencil and talk about water in a close-up way. For one thing, it never goes like this: except in a formal design of some kind. The only way to still water completely is to freeze it. Since it is so fluid, let's see if we can capture some of its motion. In fig. 1 a large flat pencil has given us the feel of light waves. Here we have informality and looseness with interesting positioning of crests. Some of the waves are begun by feathering the stroke, then into the peak and out by feathering again.

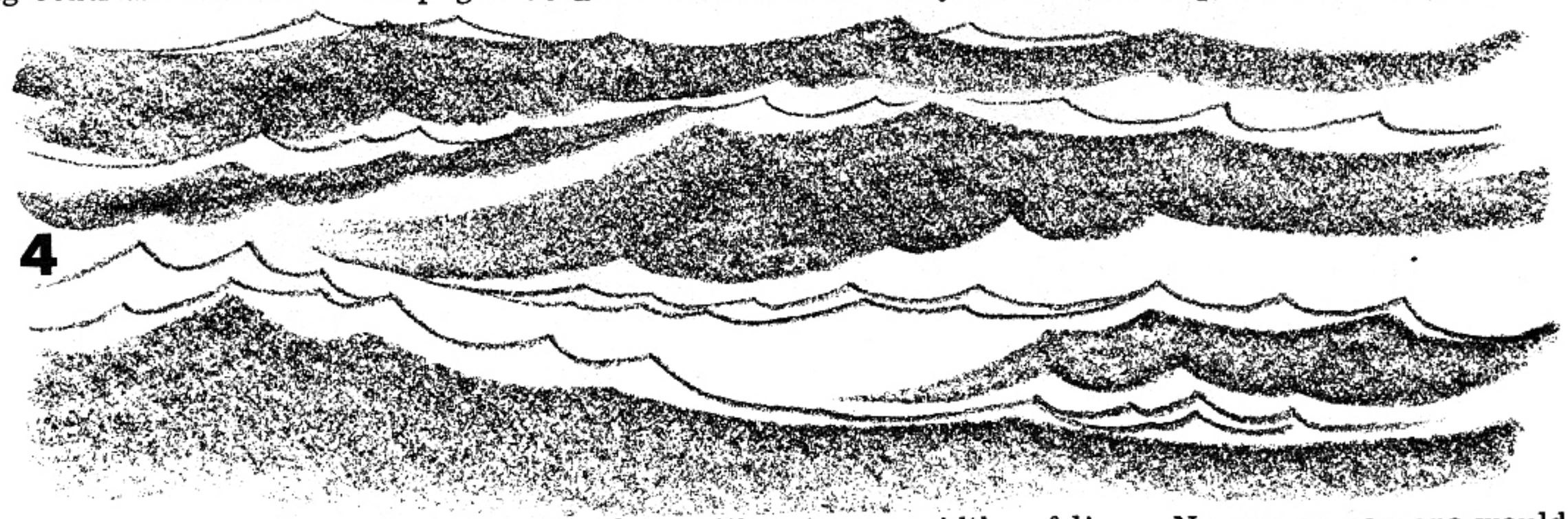
2

Often times, depending on the light, there will be a little shadow in front of each wavelet. Here the breeze is steady and the movement of the water consistent. Withall, it makes for a certain monotony. From any distance at all these little "roughers" make the water look monotone gray and usually destroy reflections.



3

In fig. 3 above we increase the wind and catch a rolling action of the water at an angle. By penciling concave trough strokes up to the white caps, we create a rise and fall aspect with an interesting contrast in values. On pages 98 & 99 we'll seek to analyze the various phases of a big wave.



4

Fig. 4 is an illustration of what can be done with extreme widths of line. No eye or camera would ever pick up a thing like this, but it is surprising how watery it looks , especially in stark dark and light drawings. The black is the shadow side; the light with linear definition is the light side. Notice how occasionally a thin line will merge into a black mass.

Fig. 5 is a water surface expressed with smaller concave strokes linked onto a length of shallow waves in shadow. This method looks good when used judiciously in brush and ink drawings.

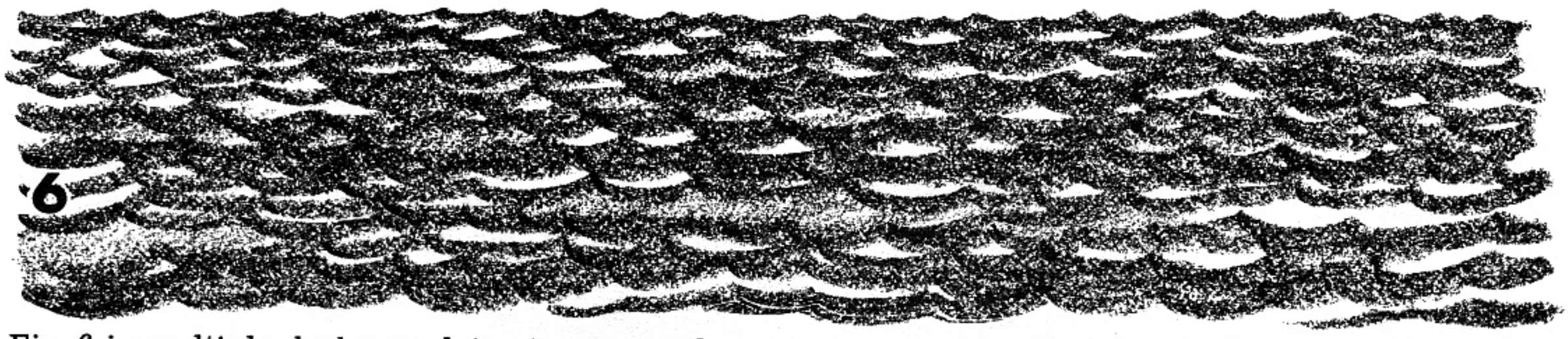
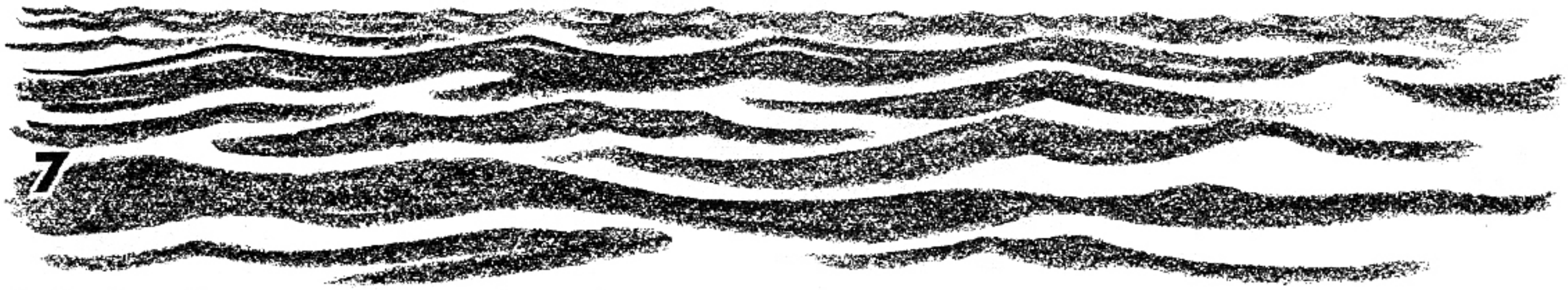


Fig. 6 is multiple dark wavelets strung out close together leaving bits of white between. Those at the horizon line are smaller than those in the front. Remember the warning of line five, fig.1, p. 96.



In fig. 7 we have a pulsating rocking of the water. This kind of surface may appear on water of some depth, not on shallow water. Frequently it will be seen around the hulls of big boats.

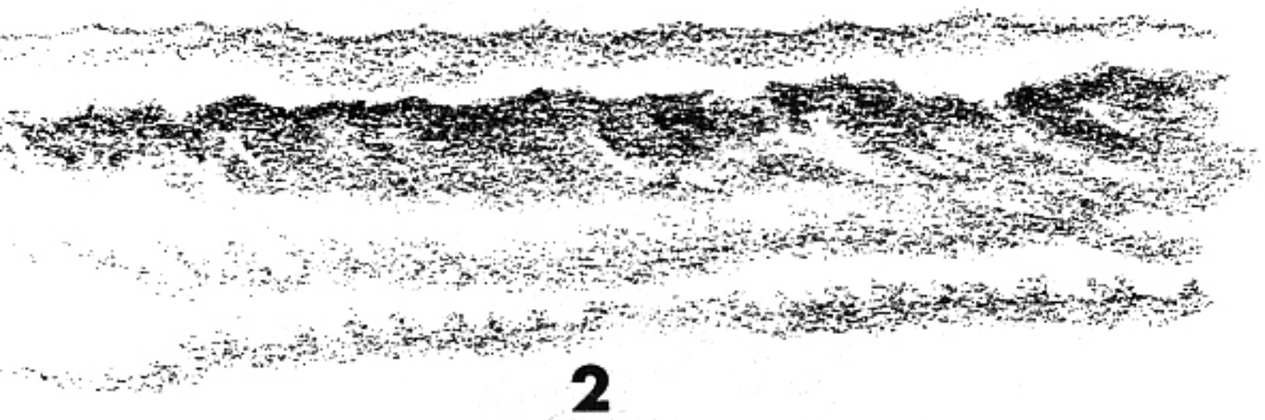
Fig. 8 is similar to fig. 7 with more swirl. The two may be combined. The water is restless but not windblown. The long flat oval works its way into this concept. Watch for it when "water hunting."

In fig. 9 we have something that occurs a lot at sea. There are "pie plates" of darks and grays set in foam beneath the tops of big waves. Along the crest there may be varying widths of pure white.

CHARTING THE COURSE OF A WAVE

1

Many an artist has stood on the shore or a rocky ledge and become enchanted by the heaving waves tumbling toward him. The restless mystery seems never completely solved and therein lies a challenge to stop it in its tracks. In fig. 1 the wave comes in as a great swell of water moving inland. The peak (along line of arrow) exposes itself to any available wind, yet waves begun far out need not depend on near-shore winds.



2

2. The forward-moving swell begins to crest with water pushing in from both front and back, the greater thrust being from the seaward side.

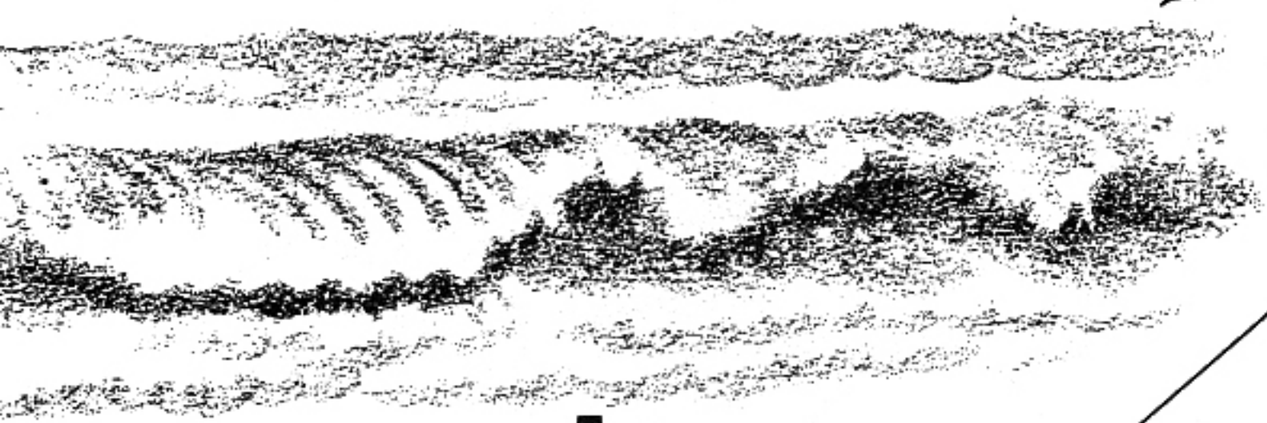
3

3. The top of the crest starts its overlap as the force behind it exceeds the drop-off force in front.

4

4. The crest churns clear and white as it is rolled into an expanded curl.

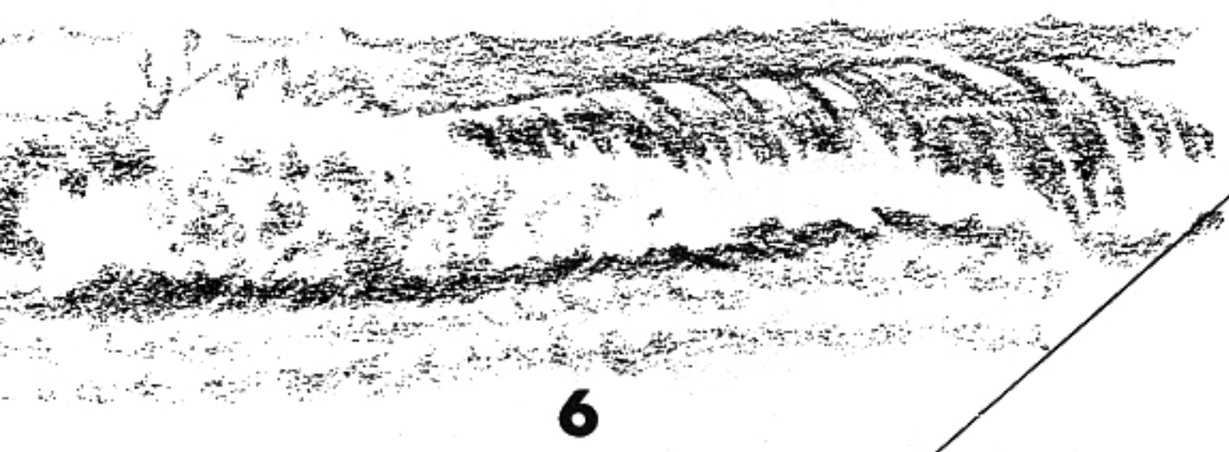
5. The smooth rounded back of the wave arches forward hurling its growing strip of white lace into the air.



5

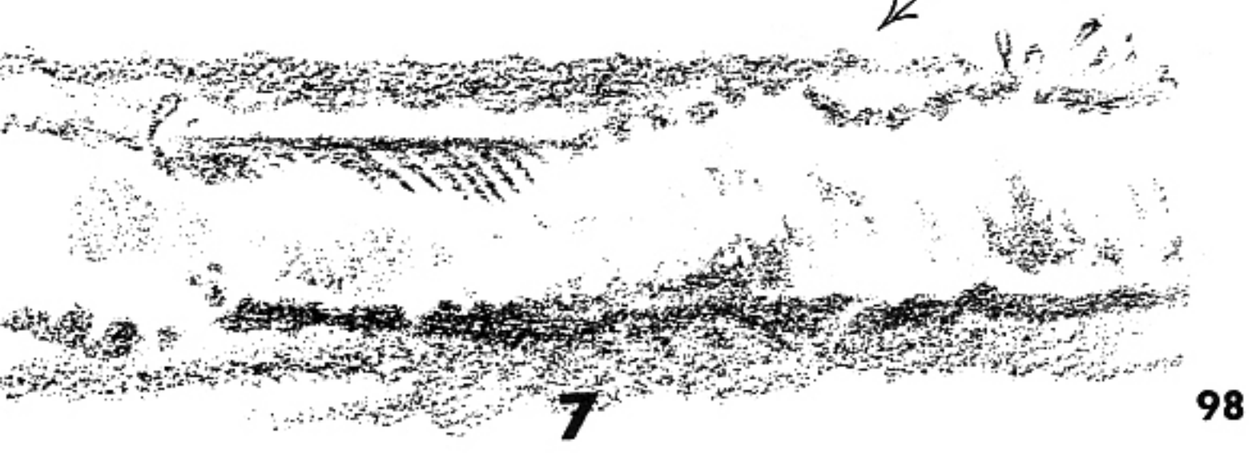
6. In this sketch the churned crest of the left side of the wave hits the trough (low part) in front first and "explodes" its foam in every direction.

7. The entire length of the wave's crest comes crashing down with the surf sprayed into the air.



6

8. Its force expended, the wave is flattened and returns to the open sea. Notice another swell coming in to repeat the sequence.



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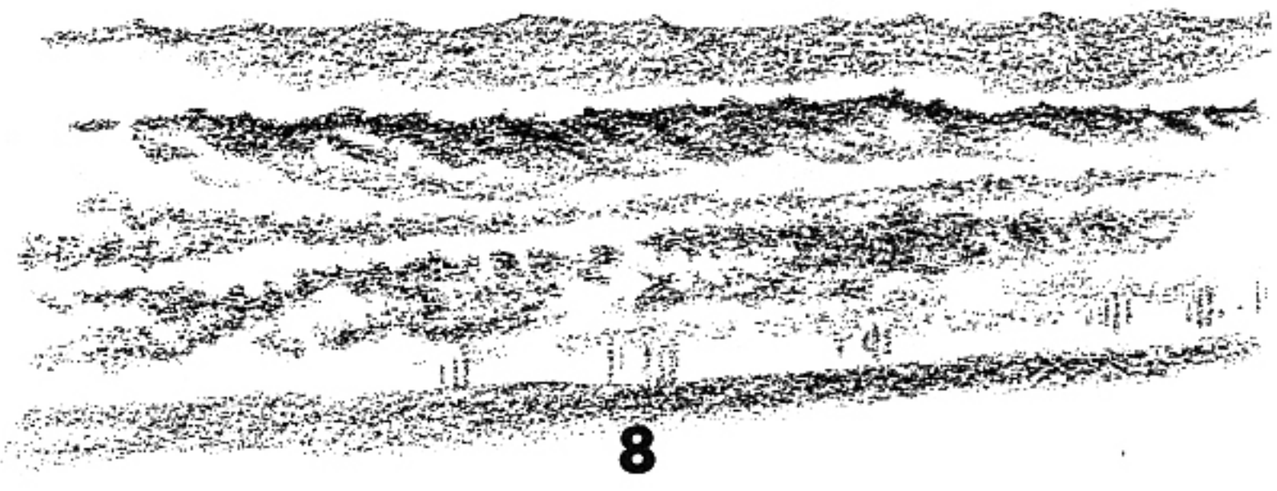


8

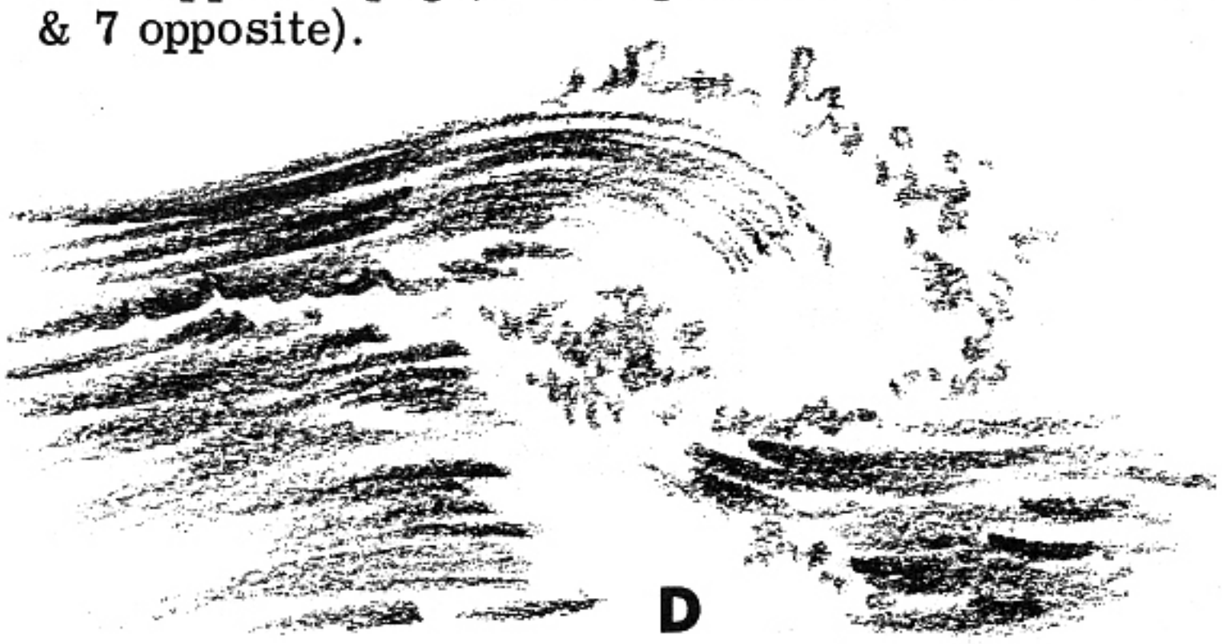
ANALYZING WAVES

A

B

C

In fig. A above we see the side view of fig. 2 on the opposite page, the swell is peaked up and starting to break. In fig. B the crest is thinned and churned with air (shown progressively in figs. 3, 4 & 5 on opposite page). In fig. C the breaker has crashed for lack of support on the right side (figs. 6 & 7 opposite).



D

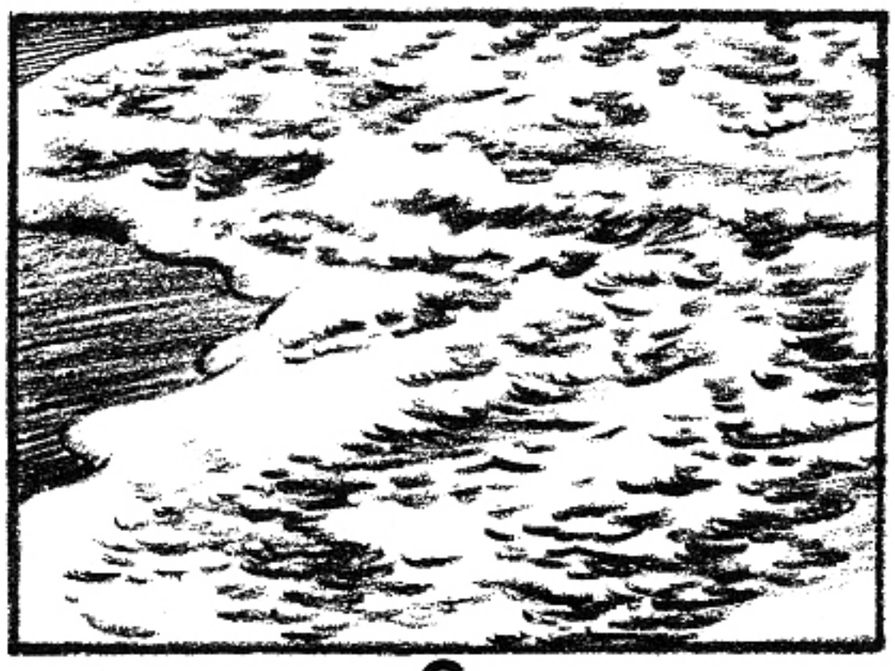
E

In drawing the arched back of a wave in fig. D the pencil strokes need to "flow" in a parallel manner or else some of the feeling of this dominating force will be lost. In fig. E a large crest resulting from water forces of somewhat equal intensity is illustrated. Here the waves clap together with a concave build-up on each side. The force from the left could be from the sea; the force from the right could be a reflected force from rocks close by.

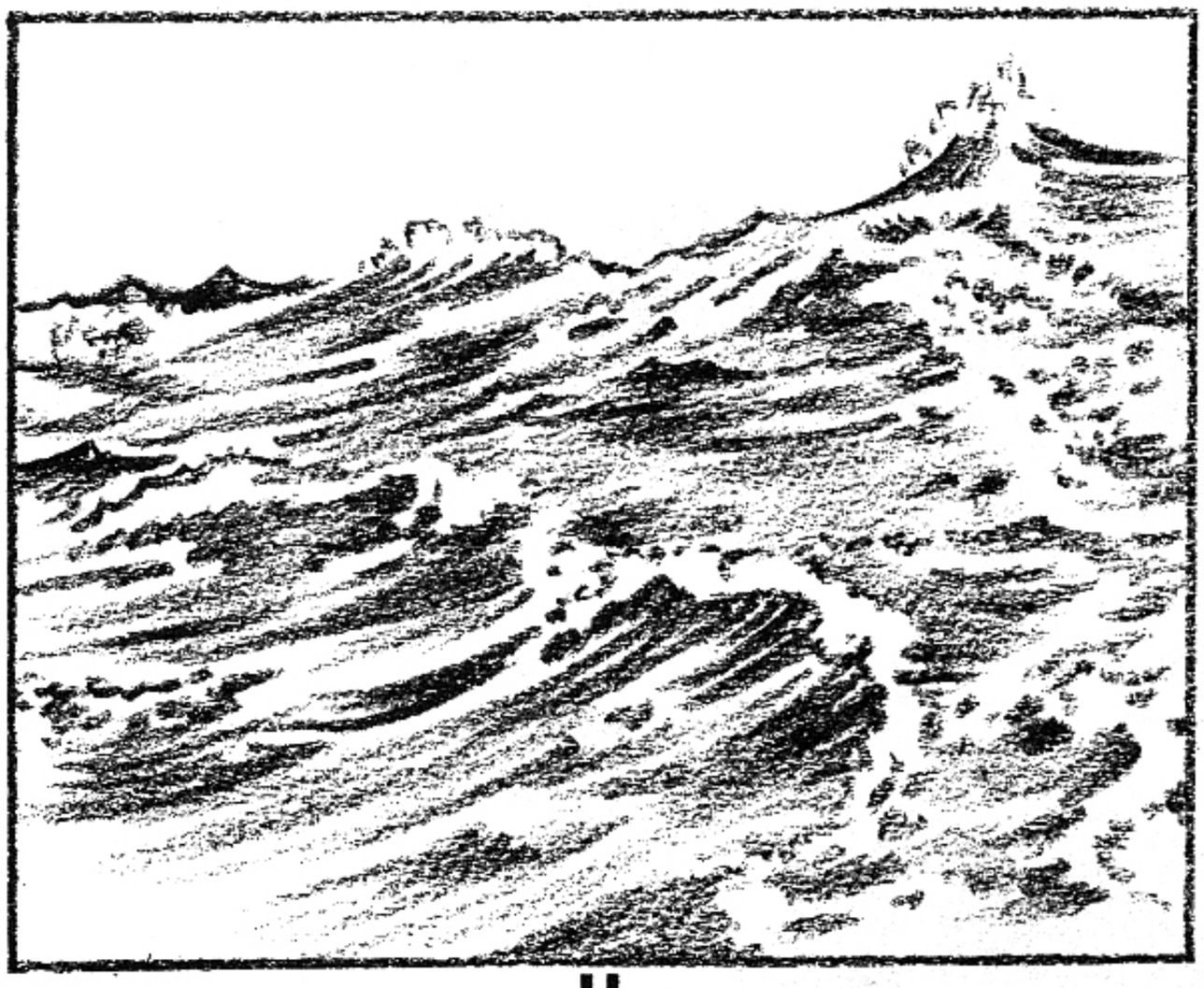
F

In the early morning or late evening light is likely to cause a wave to be in partial shadow such as is in fig. F. Notice how the wave glistens on the light (left) side. The surface is roughed-up on the sloping sides of the wave.

Fig. G below shows the frothy foam pushed up on the sand by an expended wave. In some cases, as is shown here, the mass of bubbles has definite thickness. Most of the pencil treatment consists of short spoon-like strokes.



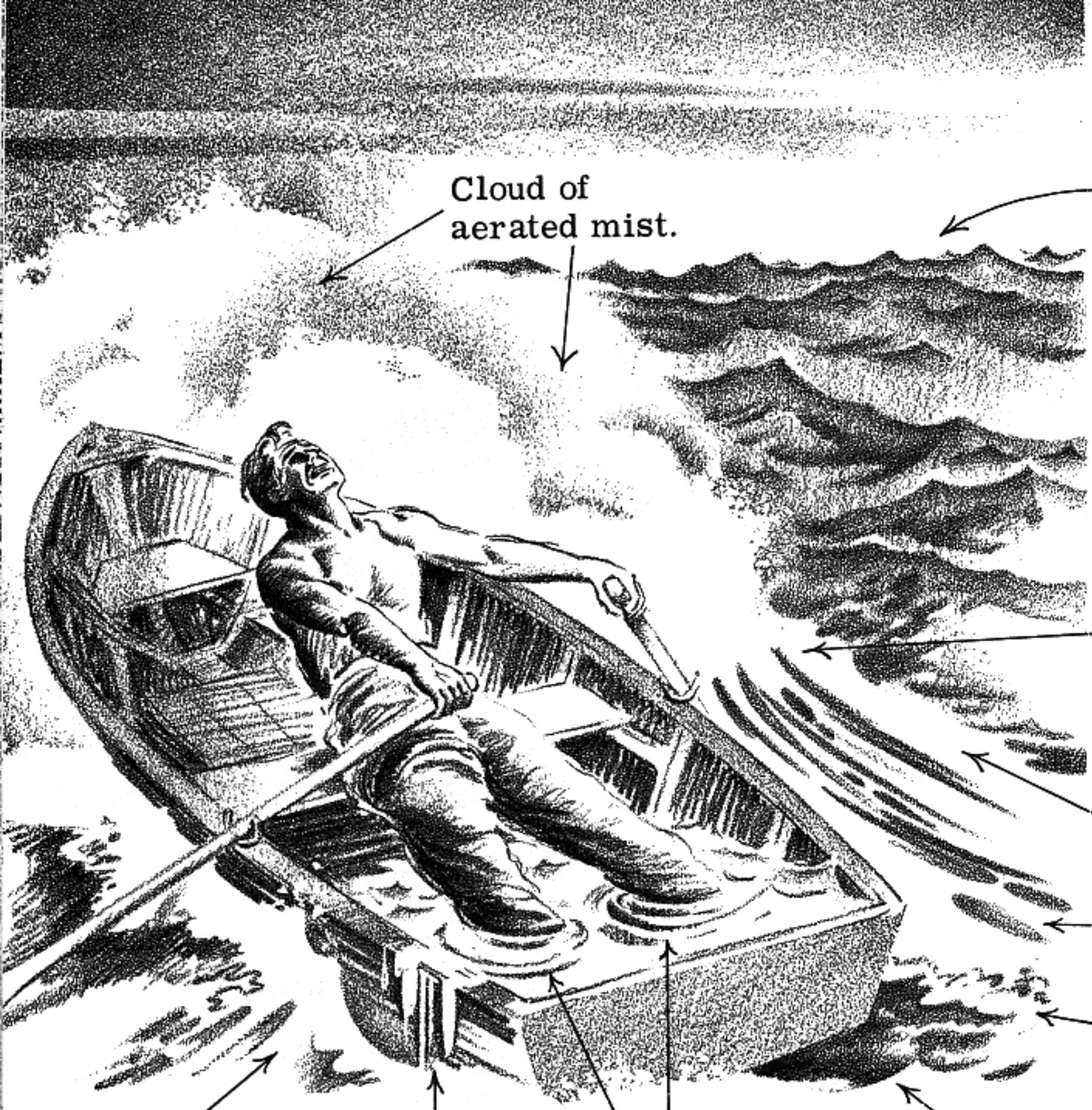
G



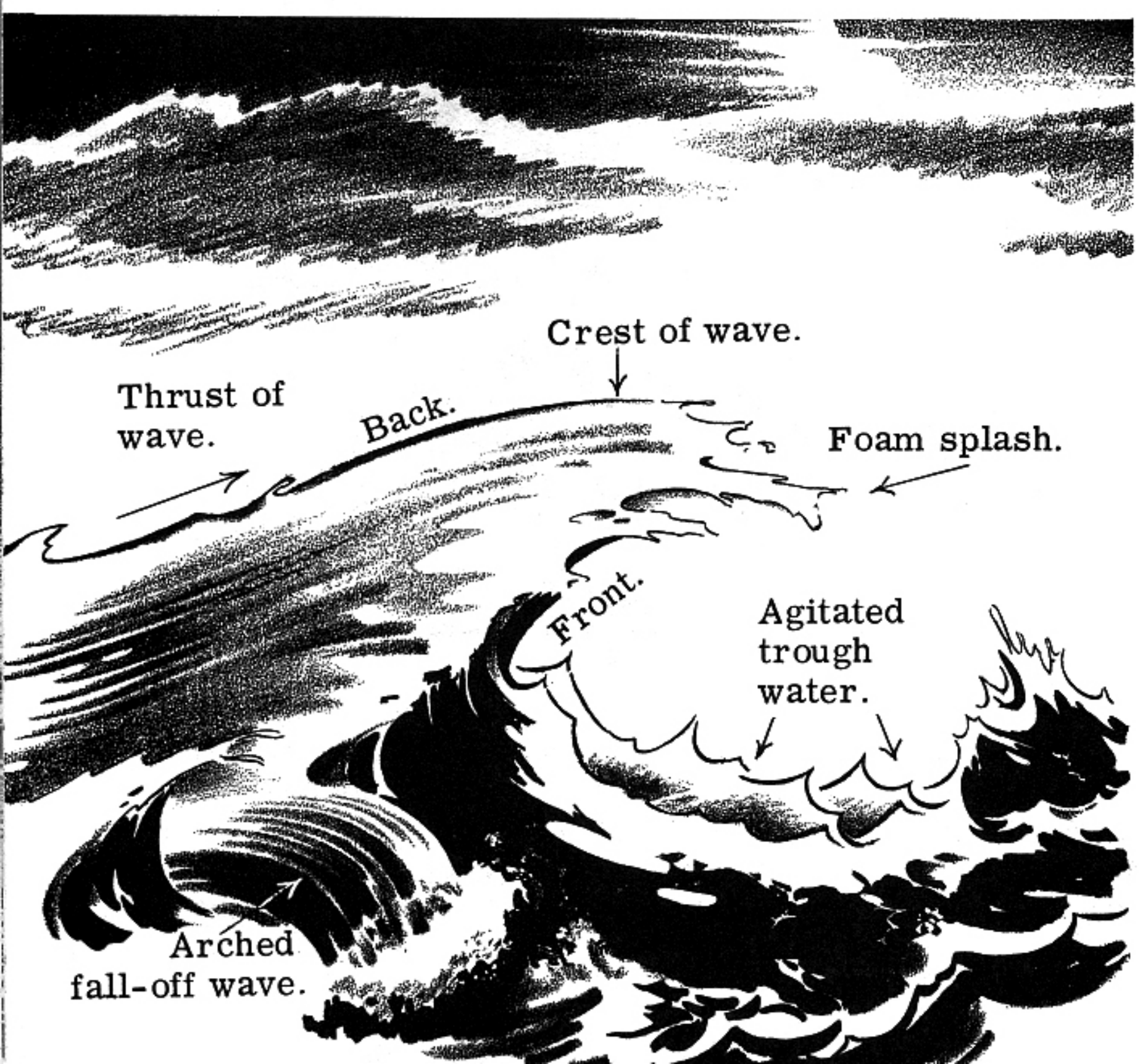
H

The open sea abounds in swells of water which has smaller supplementary waves on the swell's sides. Strong winds make "white caps" by blowing off the tops of the waves. In fig. H the evidence of the wind pushing against the water from the left can be seen. This pile-up causes a swell which may pulsate for miles.

GREAT WAVES OF THE SEA



Sketch entirely in pencil -- 935 Prismacolor black on medium-grained coquille board.



The drawings on these two pages are rather exacting. They were drawn for editorial reproduction and the labeling has been removed. The author personally favors the freer styles as are found in many of the pages of this book. Diversified approaches keep art work pleasurable. Once a style or mode of expression is envisioned, it is best for the success of the piece to fashion the whole of it accordingly.

Ink and penciling combined to make atmospheric streaks.

Foam splash in the form of thick inverted teardrops.

Bobbling world makes whiplash waves appear gigantic (things of known size always accentuate things of unknown size -- also, see ship and iceberg below).

Foam globules.

Parallel thrust lines of wave.

Values of deep blue and light green waters.

Gray of sky affords contrast for peak.

Pure white glacier ice.

Cold gray of winter sky.

Dark hull of ship makes for interesting contrast with light waves. Tiers of waves and lines of vessel cooperate in terms of perspective.

Rolls of white-capped water.

Flattened ovals of "green" water.

Below-surface ice through clear water.

Foam rings diminishing in dark water.

WHERE THERE'S WATER

1

After the student has studied the rock section, it is natural to wish to incorporate water with what he has learned. In fig. 1 the ponderous rocks are in the foreground. For the most part the water is left white being a blanket reflection of a light sky. By drawing rocks to the waterline, then at once desisting, except for a few horizontal streaks, we come up with a convincing shoreline. Notice how the background rocks get smaller.

Fig. 2 has no horizon line in-frame. Observe the strip of white added along the right shoreline. Where water meets wet rock, this can help tell the story. Remember, water lies flat so it calls for a definite horizontal handling.

2

A

Outline of rock.

B

Rock with shaded planes.

C

Reflection in still water.

D

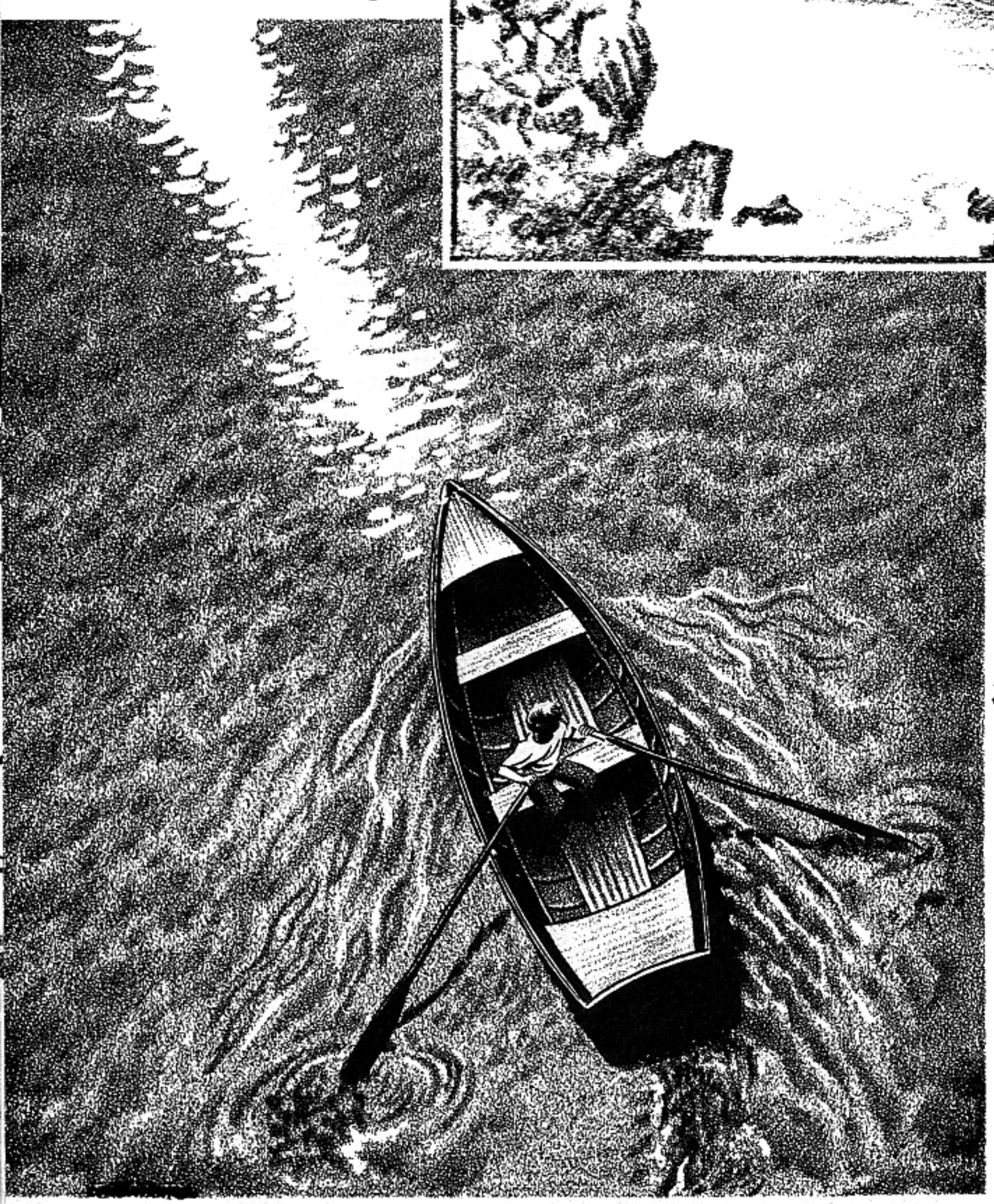
Water rings and partial reflection.

E

Flowing current slapping rock.

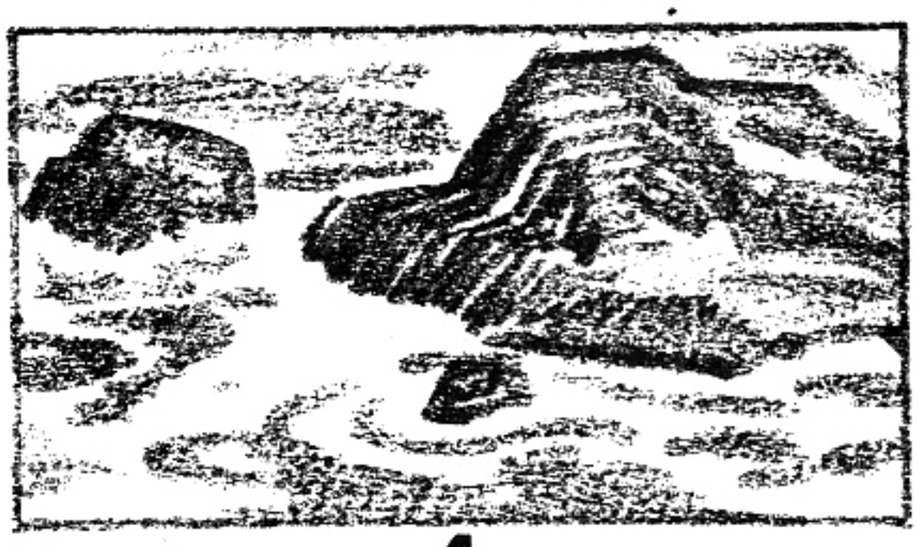
F

Gurgling water covering then receding.



3

Fig. 3 is included as one example of a straight overhead view of water. A bright light reflection coming to the boat was wanted (done with retouch white), hence the need for making the water gray.



4

5

Fig. 5 is a sketch of a misty sea hurling wave after wave of roaring water at a barren coastline. Notice the pounding surf first hitting the several distant rocks then crashing into the middle group at the right. The next instant the billow of foam will cover it completely. The ever-churning waters are kept in a light key, the rocks in a cold middle-gray.

Fig. 6 is a canyon river viewed from the shore. Fig. 7 is a simple sketch of a winding river with the observer stationed at considerable height. Fig. 7 was done with a wide flat 4B pencil on fairly rough sketch-pad paper. An immense river from any appreciable height should get smaller as it goes back. The perspective involved will give it a feeling of great distance. Not only does the width of the river narrow as it retreats, but the bends get sharper and closer together in the process. See how the outlines of the hills descend into the water which is simply blank paper.

6

7

ANGRY AND PEACEFUL WATERS

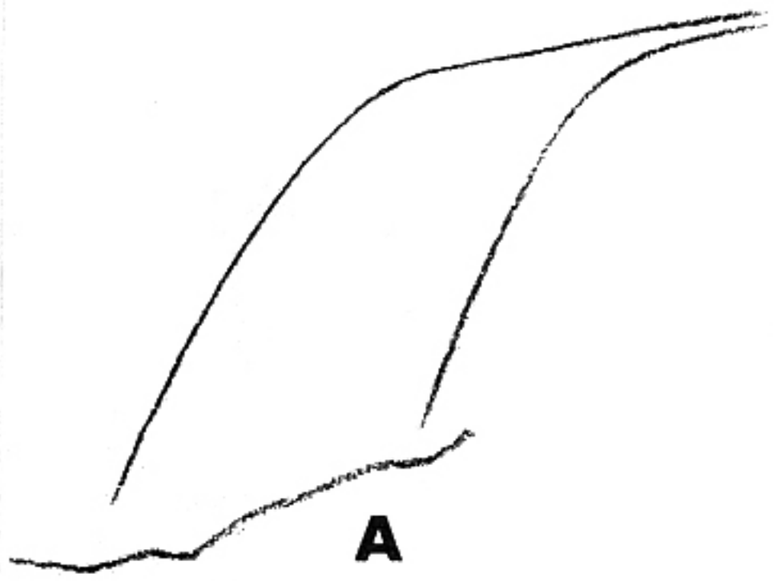
Whether it is the raging storm at sea or the serene tranquility of a moonlit night, water under many conditions appeals to the art-minded. These two black and white drawings are presented by way of contrast. Hurricane winds and treacherous seas demand severe action of line. There are very few horizontals and perpendiculars in fig. 1. In fig. 2 there are many horizontals and perpendiculars (in this connection see par. 3 on p. 3 and "emotional response" referred to on p. 18). In fig. 1 a foreboding sky is expressed by ugly patches of cloud diagonally shifting about. Notice the lightning-like jabs of line running down the oar-mast, down the side of the boat, down the back of the wave and down the loose life preserver. Everywhere there is fomenting turbulence. In these waves pick out what we've discussed on previous pages.

1

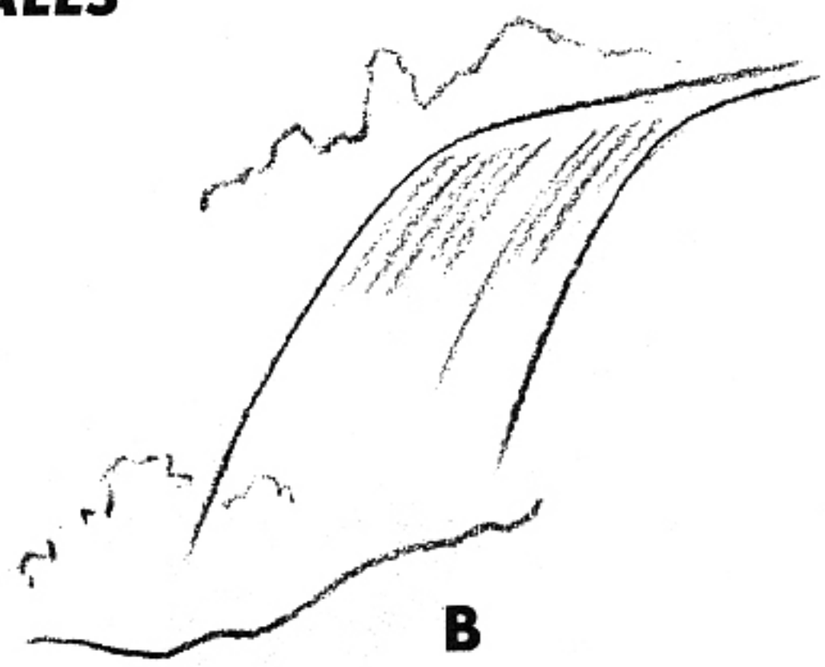
In fig. 2 the undisturbed quiet can be felt. The fanciful organ-like window holds a moon of light reflecting on peaceful waters. Perpendiculars -- horizontals -- they play an essential role in telling the story. The softly changing clouds float idly by at just enough angle to suggest lazy movement. Nothing is to be said here about the people; our concern is with scenery. For a study in figure drawing see Drawing the Head & Figure by this author. These two drawings were made for reproduction on fine coquille board with 935 pencil, brush (No. 2 round, pure red sable), pen (170 Gillott), and regular black drawing ink (of any good grade). The underdrawing was done with a drop-out blue pencil (Eagle Verithin 740 1/2).

2

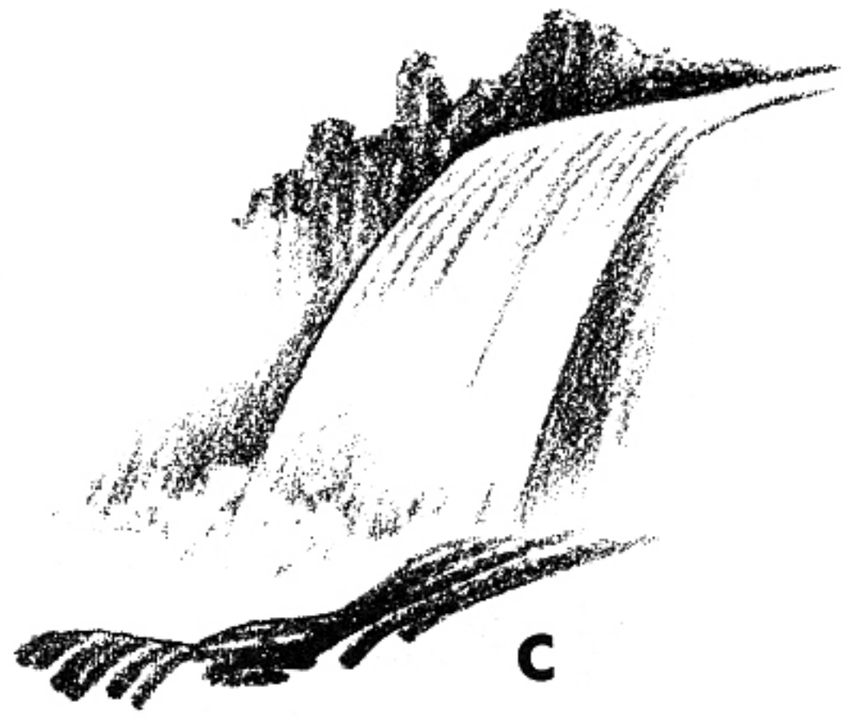
DRAWING WATERFALLS



A



B

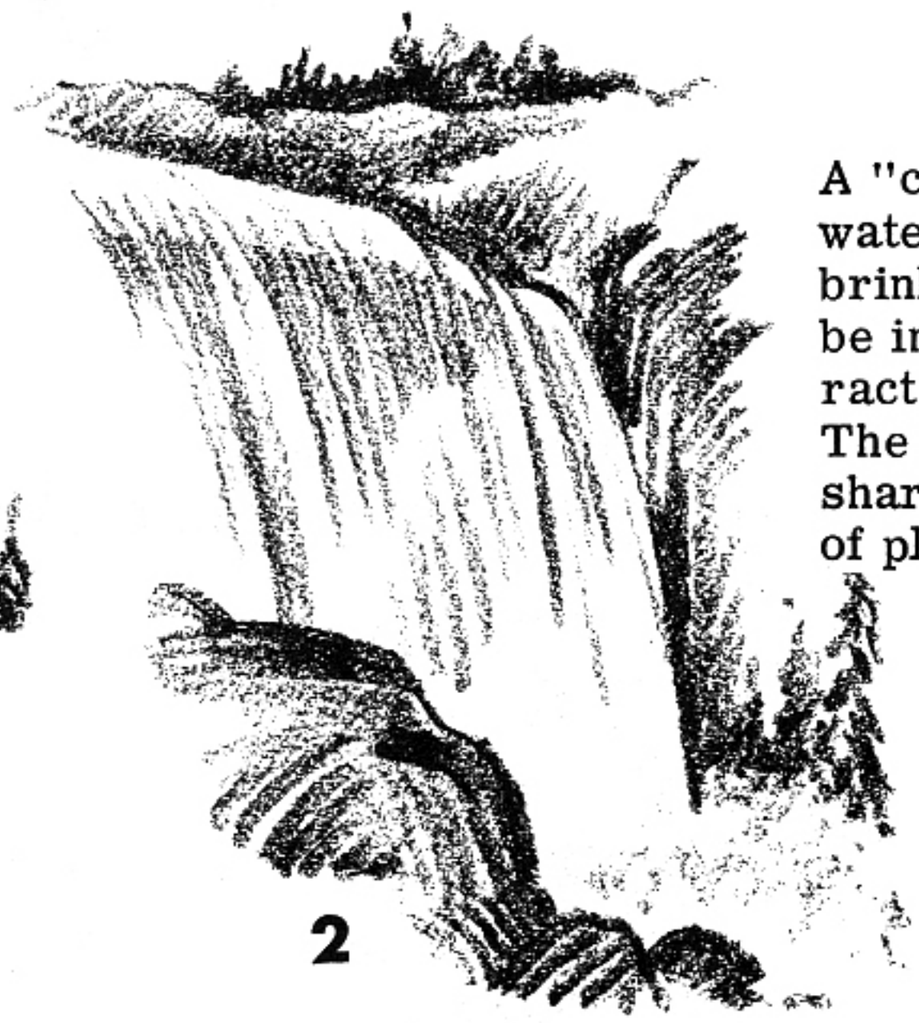


C

In drawing a waterfall there are several helpful rules to keep in mind. First, think of the course the fall itself is taking (fig. A). Then (fig. B) consider the light playing on the descending water. The surface of the fall is not smooth like the river may be which is feeding it. The smoother the ledge the less turbulent will be the fall, unless there is a gushing force behind it. In any event, the flow is best recorded by parallel streaks of the pencil. Nearly always there is a change of plane on either side of the brink over which the water comes. Also, consider what will back up your fall to make it appear to be the brightest area in the picture, which in 99 % of the cases it will be. This is due to either reflected light or aerated water catching the light. So, in fig. B we outline where foliage can go -- or rock, or other material. Then we indicate where mist or spray will go at the bottom. This is always foamy white. In fig. C the darks are added to contrast with the brilliance of the water. The foam's outline is always hazy; never hard like the edge of the descending water.

1

There are several kinds of waterfalls, and it helps to know the names of these in discussing them. Fig. 1 is sometimes called a "cascade," a relatively small volume of water which may remain in contact with a bed of angularly arranged rocks. In its descent, its course may change directions a number of times.



2

A "cataract," fig. 2, is a large volume of water which may plummet over a wide brink. A cataract's downward length can be in a series of falls. Niagara is a cataract. The ledge here is somewhat rounded. The ledge in fig. 5 on the next page is sharp making for a more sudden change of plane.

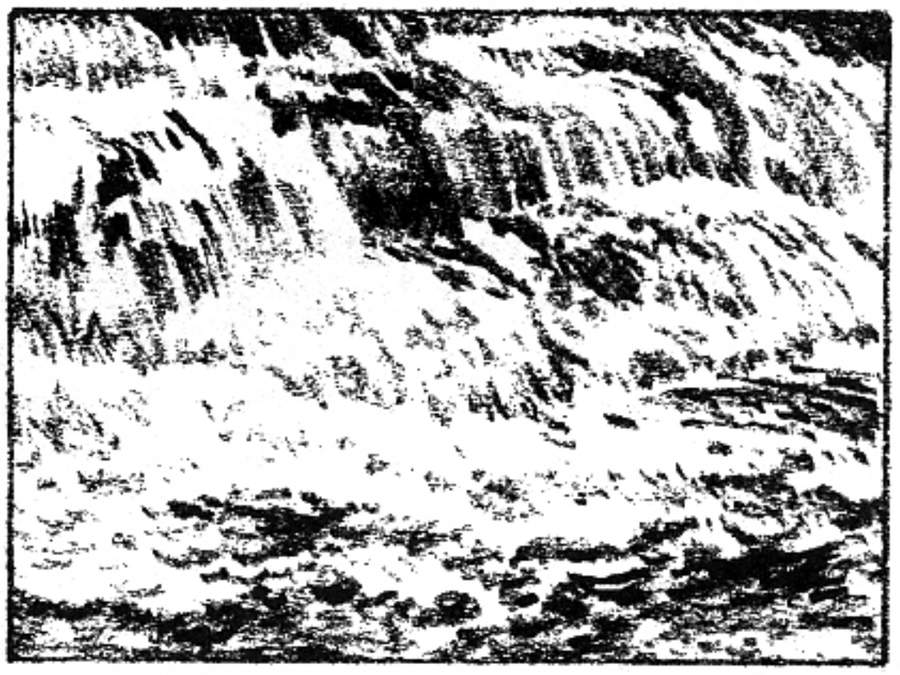
3

Fig. 3 pictures that which may be termed "rapids." Here the current is strong and fights its way down and through many rocky obstructions. The obstructions need not always show, but the water's surface gives evidence of their being below. The actual descent may be gradual. There is no denying that there are combinations of the types shown in these sketches which makes it difficult to pin an exact name to the fall.

MORE ON WATERFALLS

Figs. 1 & 2 are sketches of rapids made up of miniature falls. In both cases the river beds are rough with rocky obstructions. Notice the step-down layers of little falls in fig. 1. In fig. 2 the gushing water covers most of the rocks beneath. In drawing multiple falls it is wise to sketch parallel lines then turbulence, parallel lines then turbulence, etc. -- all the while keeping the direction of the flow in mind (see figs. 6 and 9 also). Fig. 3 is a long "free fall." There is not much supply water at the brink, and, to a great extent, what is supplied is dissipated as spray and mist by the time it reaches the bottom. Such a fall often appears to widen in its downward plunge.

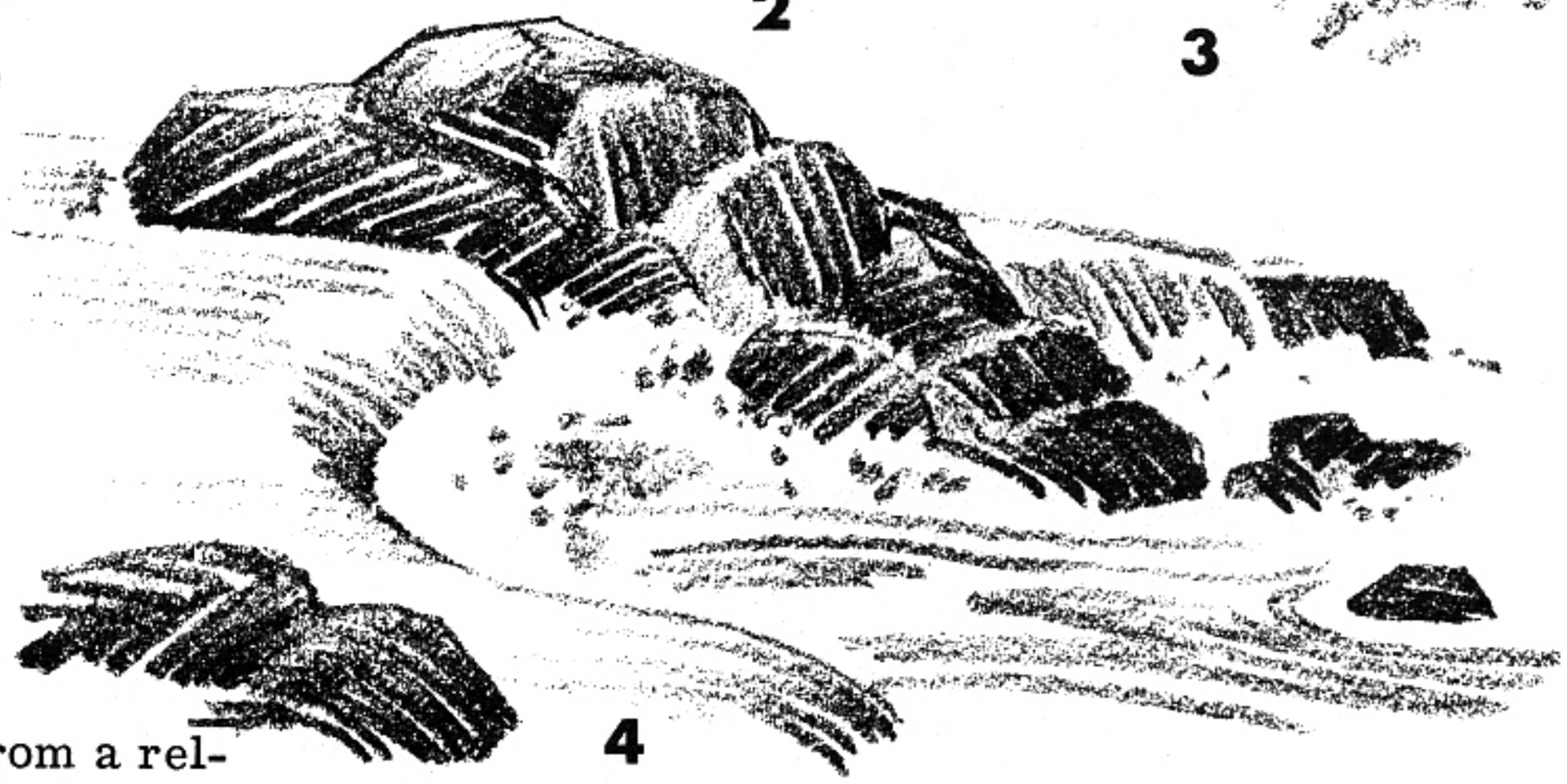
1



2

3

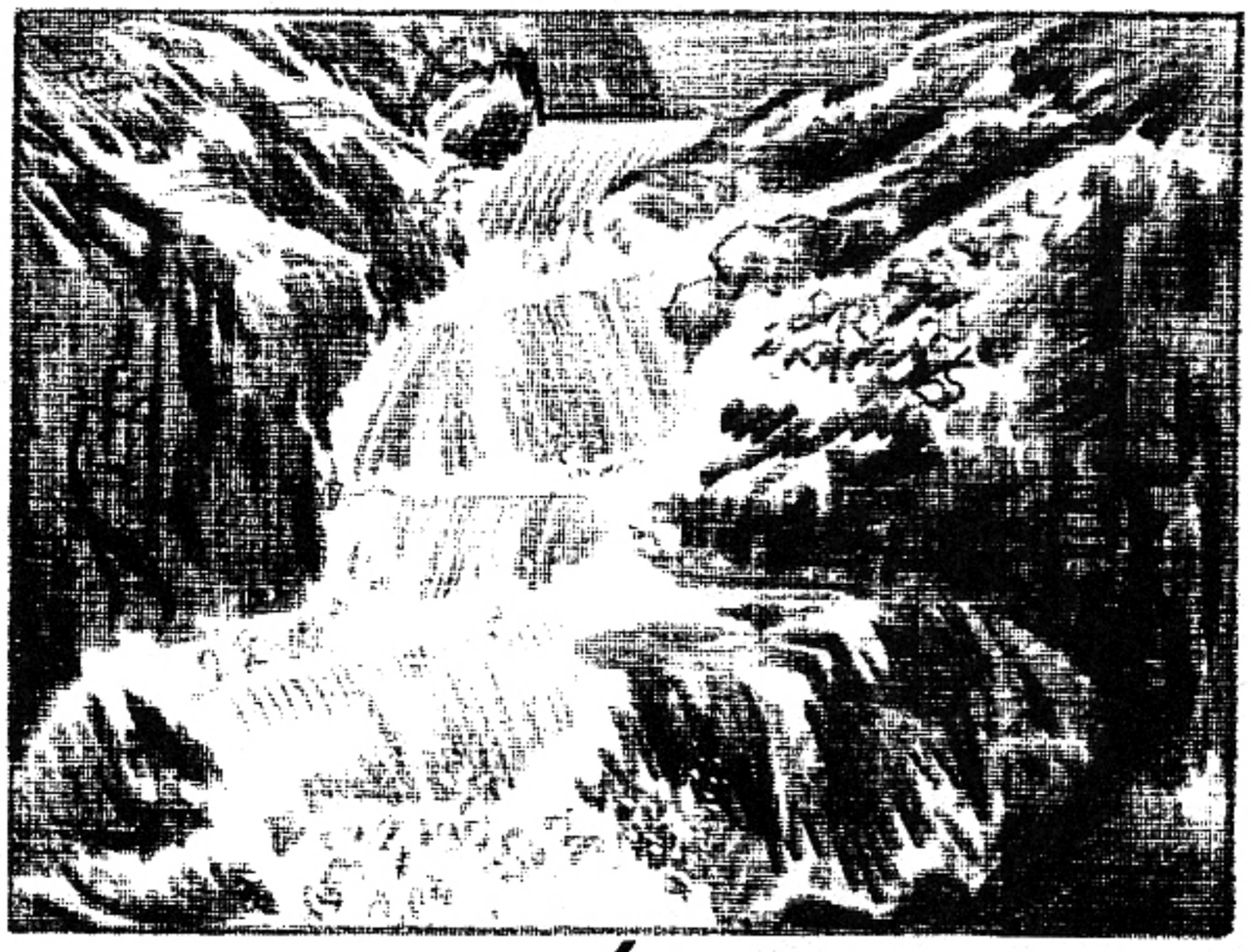
Fig. 4 is a rushing stream whose water level comes midway on a formation of contrasting rocks. Observe how the current has eaten out a small plunge pool in the softer rock. The parallel lines denote the line of flow. Just below the curved fall the paper is left blank except for a few soft staccato strokes depicting spray. Note the water as it glides around the last small stone on the far right.



4

Fig. 5 is a sudden drop-off fall from a relatively lazy current. A few of the long fall lines (blunt 6B pencil) reach nearly to the plunge pool below. Fig. 6 fall twists and turns. The fall proper is the lightest thing in the picture (done on linen paper -- figs. 1 to 5 were done on ordinary sketching paper).

5



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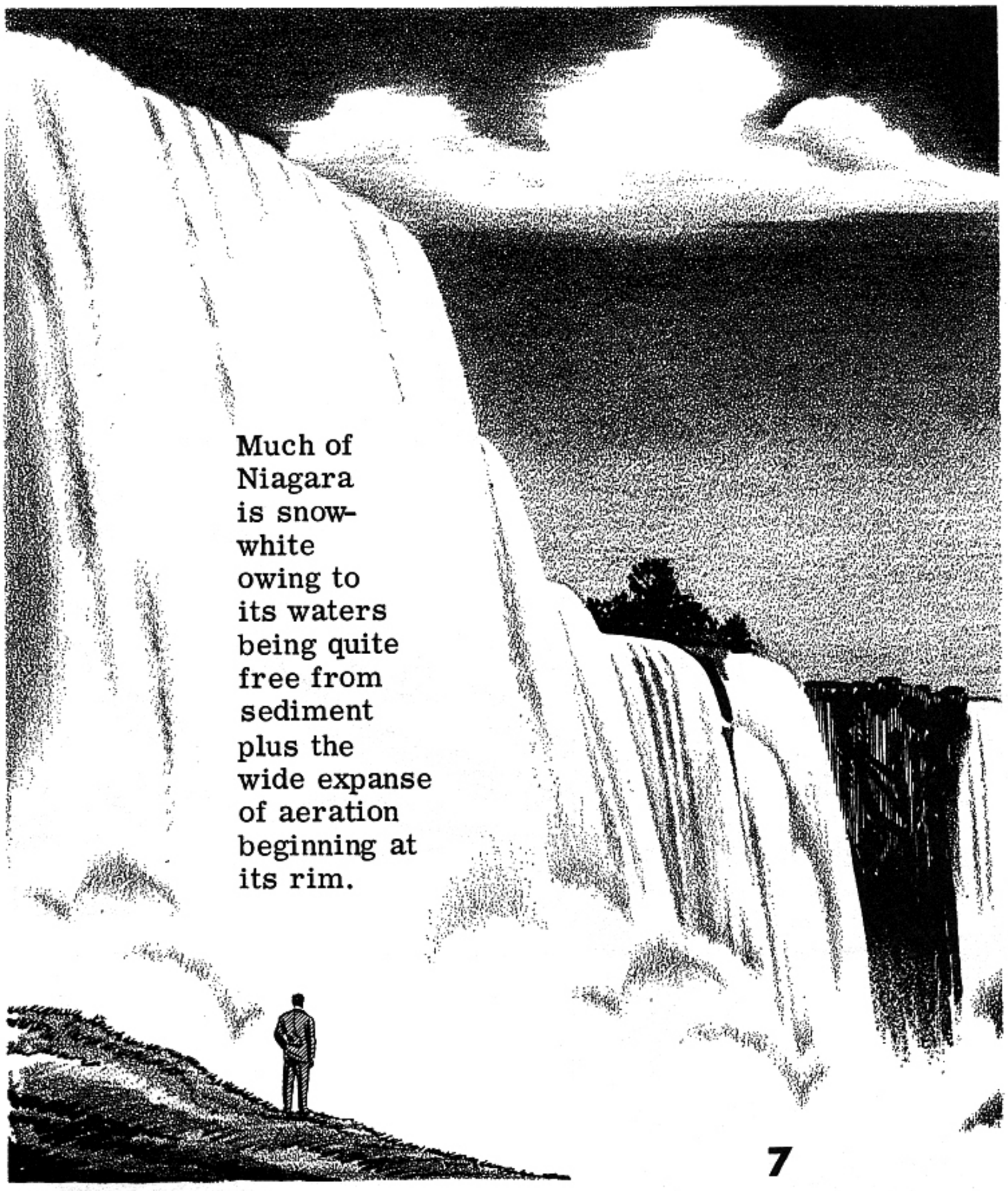


7

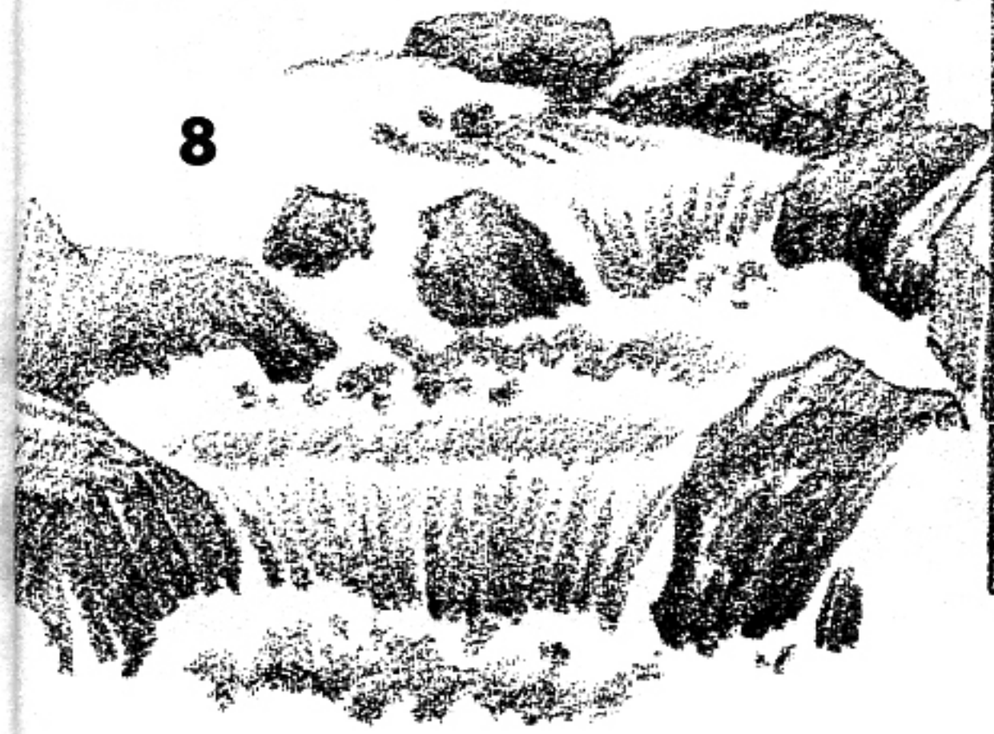
NIAGARA FALLS

At left is a portion of Niagara falls. Although it is less in height than most of the famous falls of the world, its expanse and thunderous power are breathtaking. The sky behind this giant cataract was purposely drawn darker to emphasize the whiteness of the fall. The black rock and trees offer further contrast to this awesome drop of white fury. This sketch was made on coquille board fine incorporating pen and ink with Prismacolor black 935 pencil.

STAIRSTEP FALLS

Below is a multiple fall cascading down evenly formed ledges. The nearest falls are the biggest; those in the distance decrease in size helping in the perspective. The surrounding rocks and foliage are, for the most part, kept in a darker key. This drawing was done on regular inexpensive sketch paper from a pad. The penciling was with a 1/8" 6B lead, blunted, except for a few fine flow lines in the falls -- these were done with a harder B lead, sharpened.

Fig. 8 illustrates rock formations reflecting and funneling the flow of water into a fall. Here the directional lines of the pencil are not as parallel-looking because of this influence. Falls of all kinds present a challenge to the scenic artist. They are refreshing to watch and gratifying to capture on paper.



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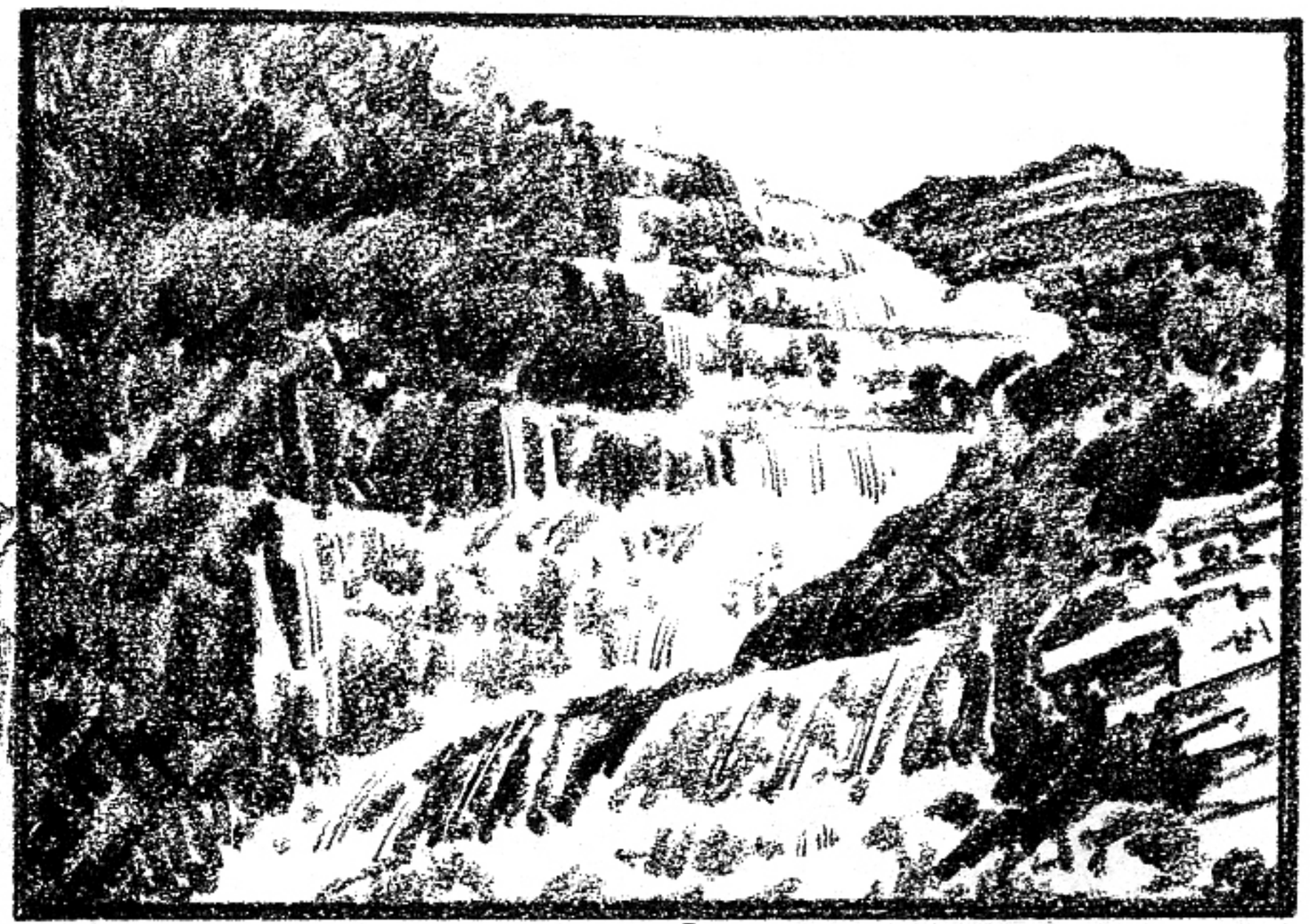


9

1

DRAWING SNOW AND ICE

Fig. 1 is a frozen waterfall with the icicles glistening in the sun. The highly reflective surfaces make a beautiful pattern.

2

The snow-capped mountains of figs. 2 & 3 demonstrate how the effect of deep snow is achieved by relying upon the white of the paper. Earth and rocks "show through" by spotting planes of gray and black. Always be particular about your follow-through in your composition (see pp. 12 & 13). Figs. 1, 2 & 3 were done on clay-coated paper with HB leads. Fig. 4 is a simple, creative design done with a 6B lead on thin layout paper (also see p. 63's righthand column). The cold North can be caught with these

3

4

5

6

7

8

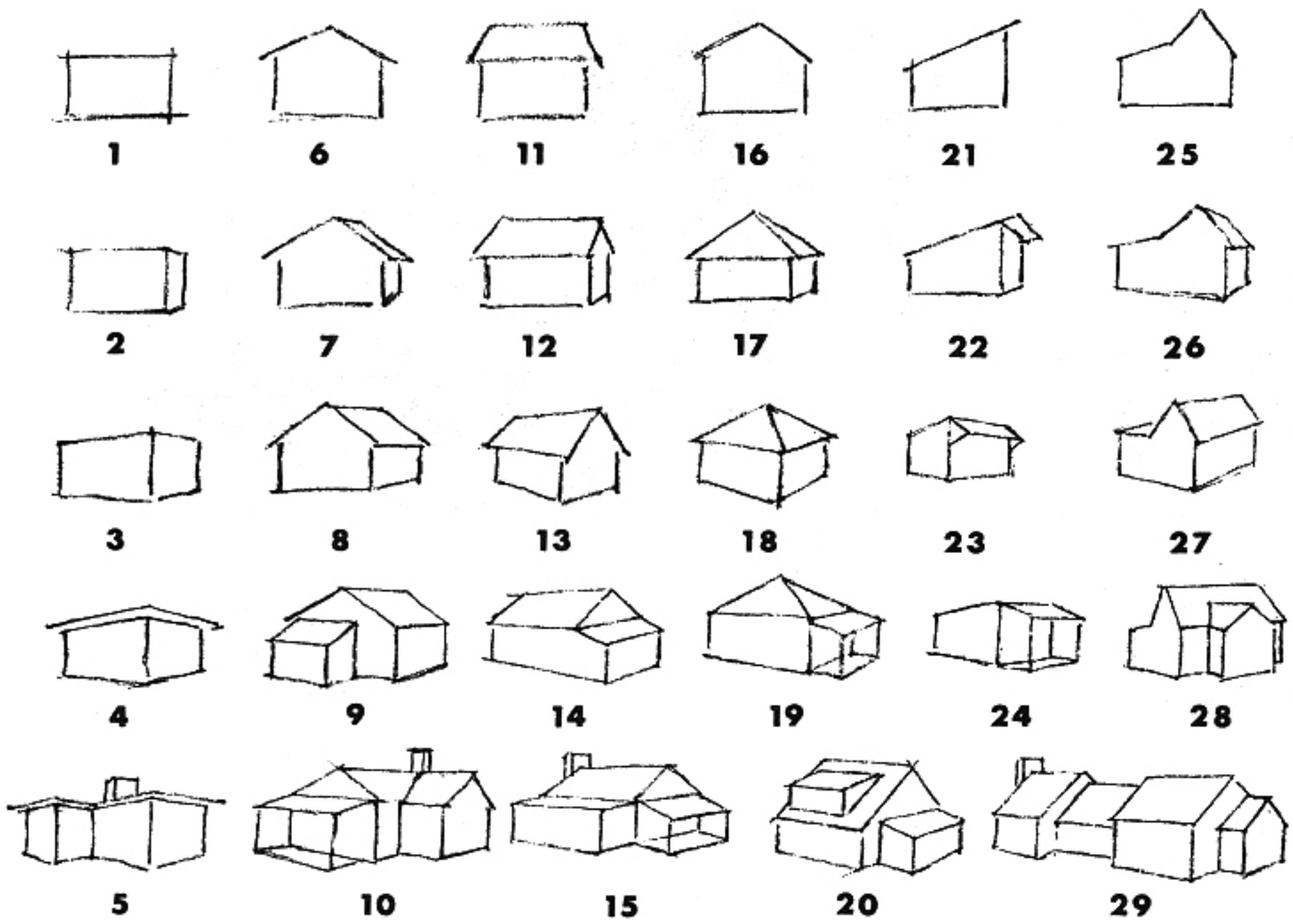
vivid contrasts. Sketches such as fig. 5 (opposite page) are fun to work out. In 5 a big bold layout pencil was used wherever you see wide lines, a smaller lead was used in depicting the slanted foreground coloration, and a long lead stick was drawn over the crest of the mountain and across the sky to make the white of the snow stand out (see fig. 5, p. 20). Notice how the eye goes up and down over a number of terrain lines in the fore- and middleground (refer to p. 24). Fig. 6's iceberg and craggy rocks were done on sketch pad (the same as figs. 5, 7 & 8) with a soft blunt pencil 6B. At this point if the student will return to pp. 34 and 35 and reread the parts on temperature, it will help him in creating arctic scenes.

Fig. 7 is an ultrasimple snow picture. Notice the wide, medium and small strips forming the tree trunks at the left (remember principles of large, medium and small discussed on pages 8, 9 & 10). The stark white of untracked snow pleasingly sets off the gray shadows and distant trees. Snow invariably looks better with a gray or deeply tinted sky. Sometimes clusters of barren trees give a good background as in the little fig. 8 sketch.

Fig. 9 is included as an example of drawing on "scratchboard." This type of board has a chalk shell on its surface upon which the drawing is first developed in drop-out blue pencil. The wide whites are left un-inked; the gray as well as black areas are inked. After it dries, a scratch-knife point is used to scratch in the white lines. The fine black lines in some instances are put in with pen on the paper which is left white: church windows, front of tower, porch columns, etc. The snowflakes may be picked out or supplied with retouch white.

9

HOUSES IN SCENERY DRAWING



A little house often enhances a scene. It makes the area look lived in; someone liked it well enough to make a home there. Too, it often furnishes a needed focal point or "center of interest." A farm or little village has been included in thousands of landscapes and seascapes. The student needn't be baffled at erecting a house in his picture. The simplest can be completely adequate. At left some of the more basic structures are suggested.

Usually the artist selects a rectangle and sketches it first, keeping in mind that this is the first step in what is to be a solid form. If the rectangle is drawn head-on, then not much of the second side of the house will show (see figs. 1 & 2). If more of the second side is expected, then perspective comes into play (fig. 3). The student does well to think of the sides first, then the roof. This simplifies the procedure.

After the general shape is drawn in the desired location, values are to be considered. Be ready to play dark against light or gray on the house itself. Also, be aware of that which will go immediately behind the house. In fig. A light topping has been placed against a dark background. In fig. B a grayed house has been placed against a light background. In fig. C the two are put together.

One does not have to look long to find this scheme used in the works of the masters. A profitable afternoon can be spent in a good gallery with but one objective: making mental notes or spot sketches of the planes in the structures and what comes up to them or appears behind them. The same can be done in going through a well-illustrated book of great art. The edges of the forms may be subtle, but there must be a turning there induced by lines or values or colors (which possess value). Occasionally you will find an overall value on two sides merging, with the structure's definition coming in the roof line (such as in fig. D). In pencil sketching you have the choice of solid values or those expressed by obvious strokes. If the latter is used, the strokes should lie on the surfaces.

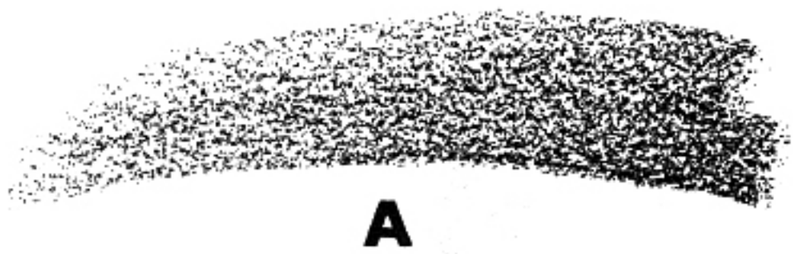
A

B

C

D

A HOUSE IS BUILT IN A MINUTE



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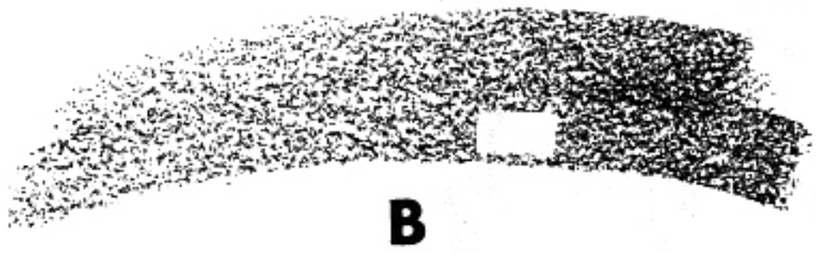

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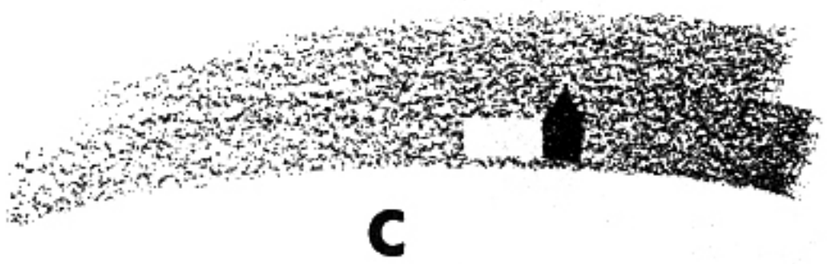

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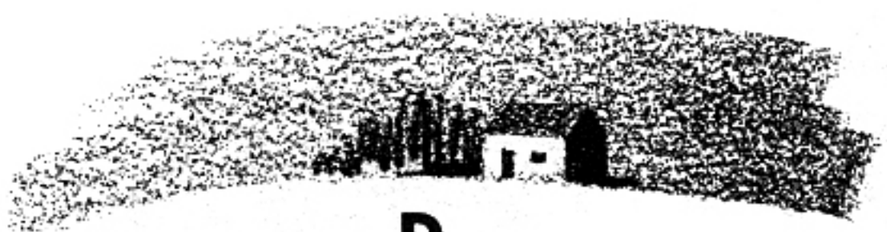


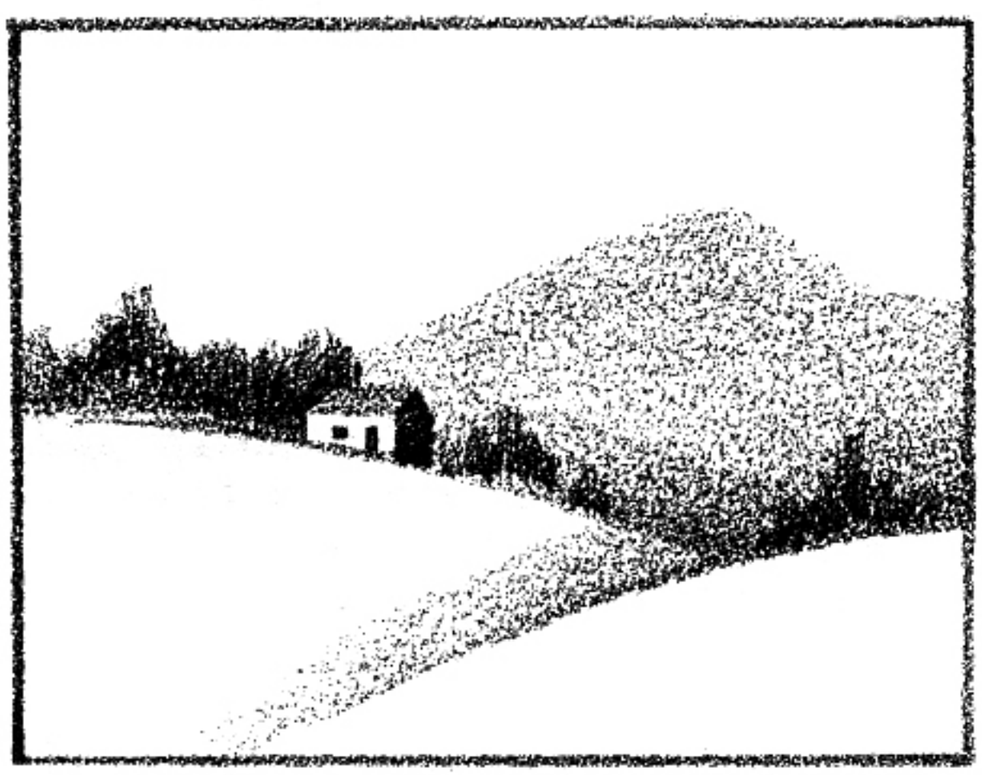
D

Though many pencil drawings which are intended for hanging are (to some critics) more acceptable without the addition of white paint, drawings which are done purely for reproduction may sparingly employ it to advantage. On the soft, fine-grained papers (such as sketch pad) it is virtually impossible to redraw on top of much white paint and have it look right. Sometimes windows and doors, if they're small enough, can be added to small buildings.

A simple experiment is to make several broad strokes of a wide, flat 4B pencil as in fig. A. In fig. B a small swatch of retouch white is applied. In fig. C the visible end of the house is added. Fig. D is C with a simple roof, a door, window and some scratched-in trees. Notice the contrasting values. In fig. E our experiment is extended into a simple scene. In fig. F a barn is added to a hilly landscape in a similar manner.

Sketch No. 1 below shows what a vestige of a roof made with one deft stroke of a flat pencil, one mark for the side, and two more spots (chimney and window) can do in forming a house. This is not meant to sound "tricky." But a minimum of sketch lines may prevent a thing from looking belabored.

Observe the little house in fig. 2. One simple maneuver is to add a bud of a room on the back. This is often done in real life; in drawing and painting it can be done, too -- it is easy and it looks right.

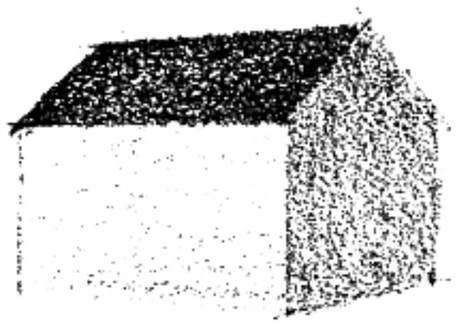


E

1

F

2



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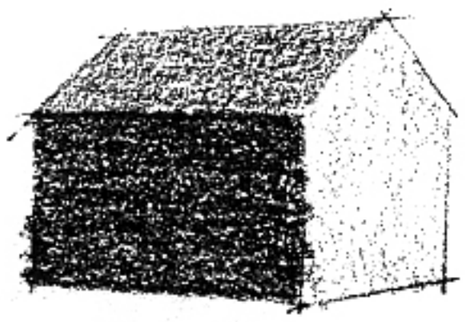

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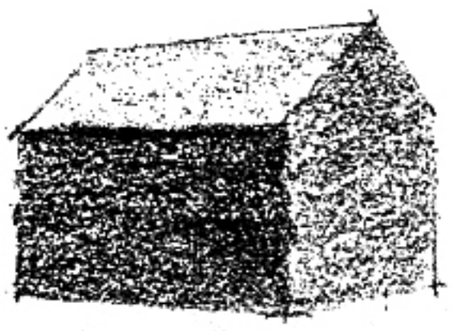

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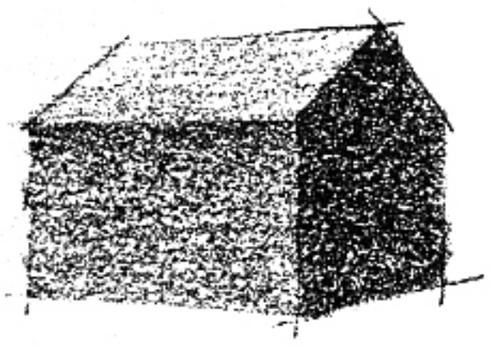

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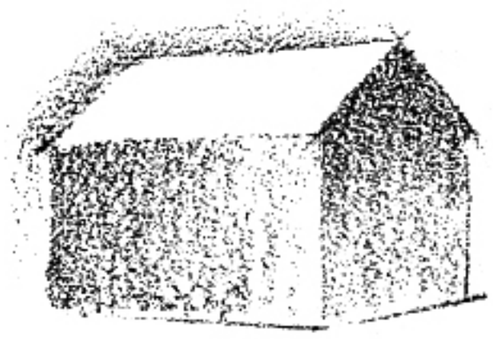

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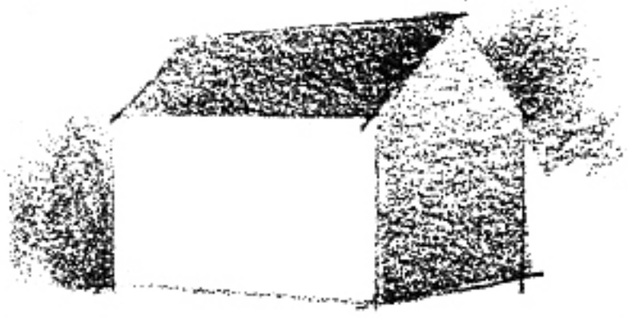

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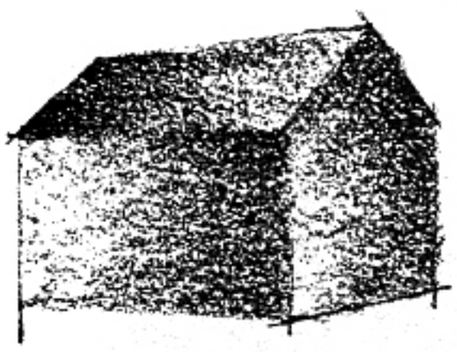

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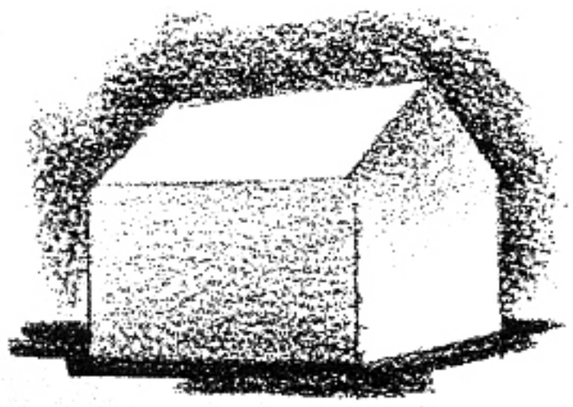

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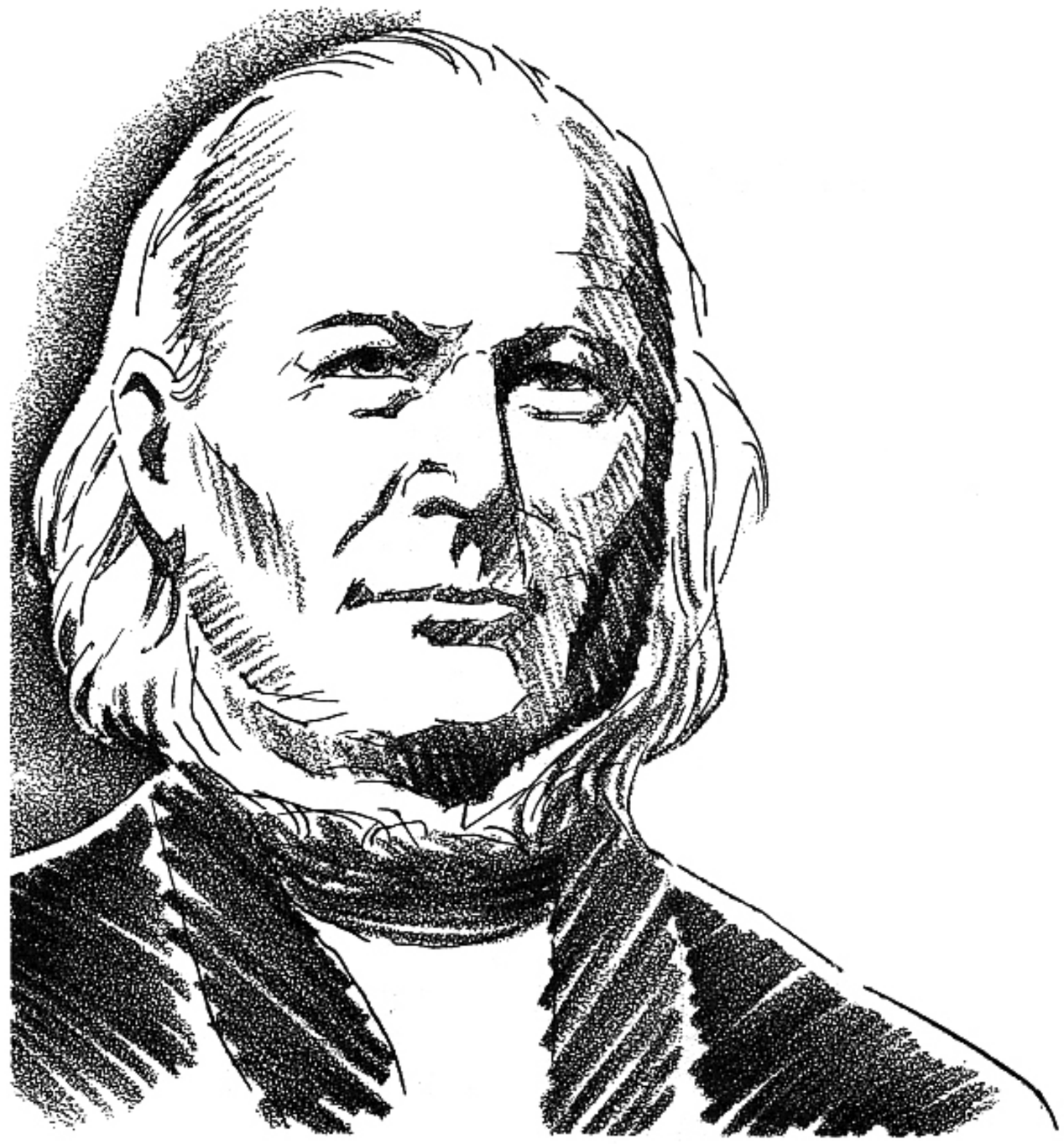

PLANES, VALUES AND FORMS

Strange that we should have the picture of a man in a section on buildings. The above sketch of Horace Greeley is included because REGARDLESS OF THE ARTIST'S SUBJECT MATTER, HE SHOULD LOOK FOR AND SEEK TO RECORD THE EXISTING PLANES. This has been emphasized in one way or another throughout this book. Granted, the human head does not have sharp edges like a house, but wise is the artist who recognizes the exterior planes of the human head. There is enough roundness in the above head to permit the edges and angles which give the total concept strength and character.

How much more so does a building with the 90° angles of its sides demand that the "planes be made plain!" In a picture of high-keyed values the planes may be delicately registered. Those on this page are purposely strong.

The house in fig. 8 has a "fall-off" value on the right side, but there is no doubt about where the roof begins. The values on this building could be lighter still and the form retained.

9

10

Darks below and above fig. 8 give it contrast, which again could be less pronounced, depending on a given situation in a composition. The "fall-off" values of fig. 7 are of a low key; dark has been played against light; the edges have been honored. The lights of figs. 5 & 6 are supported with background tones. In illustrations 9 & 10 foliage has been added in a cooperative manner with value being a prime consideration. Before tints, tones and shades are applied on one thing, the tints, tones and shades on the thing next to it should have been predetermined.

A FEW SUGGESTED TECHNIQUES

On this page a small house has been enlarged so we may talk about it. The planes are not as brash as in some cases on the opposite page; however, they are decidedly there. Several different techniques are represented here. With any method of procedure it is important that the picture parts relate to one another, otherwise it will look like different artists with completely different styles worked on the same picture.

Figs. 2 & 4 employ the long stroke, one vertically, the other horizontally. Fig. 1 is a limber crosshatch of a sort. Generally speaking, in pencil sketching, a parallel-line tone or a solid tone is preferred over a crosshatch tone. The danger with excessive crosshatch is that it can appear terribly overworked. Most of the sketches in this volume are of the parallel-line tone or the solid tone variety. By changing the pressure of the lead point all the effects wanted can be produced.

Figs. 3 & 6 have partial strokes interwoven with the whites of the paper (the wooden edges are still there). Fig. 5 has more or less solid values put in with a wide flat pencil.

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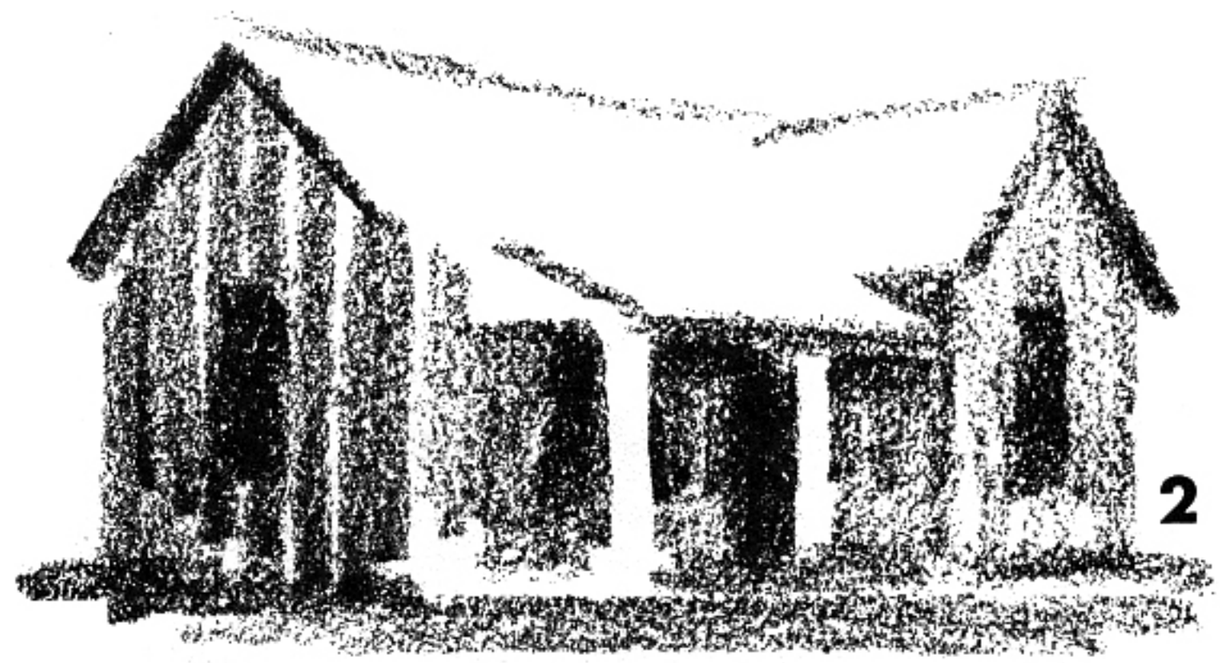

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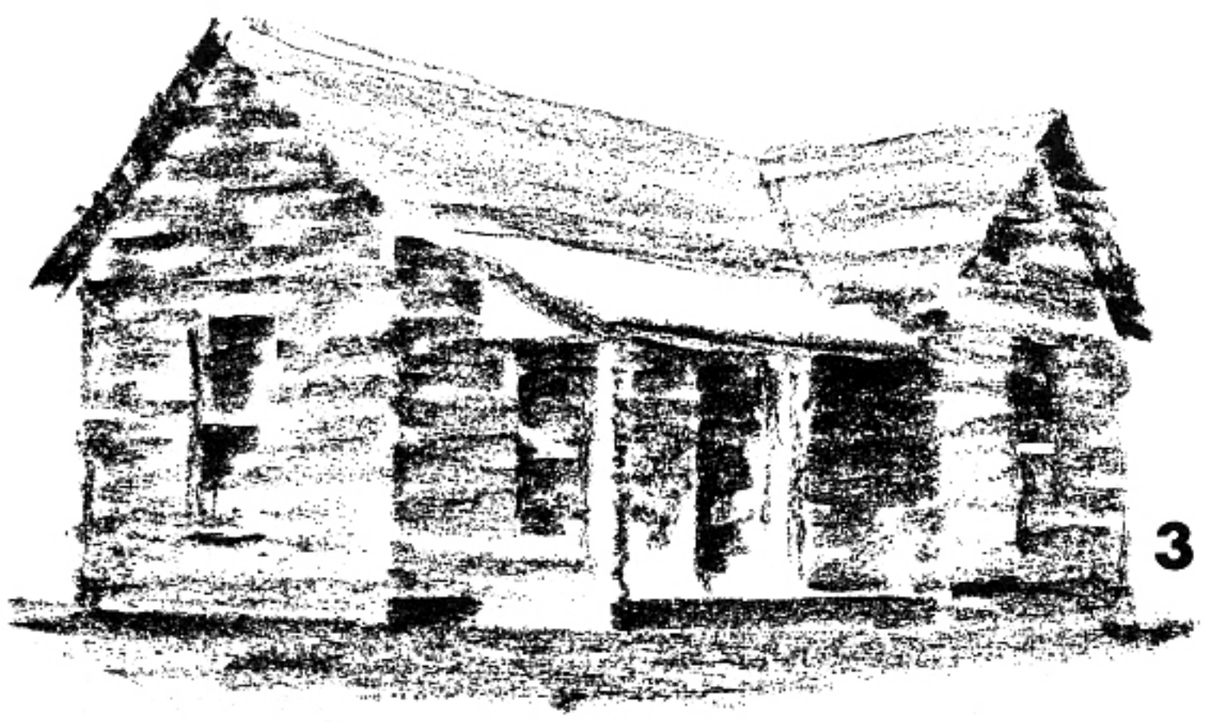

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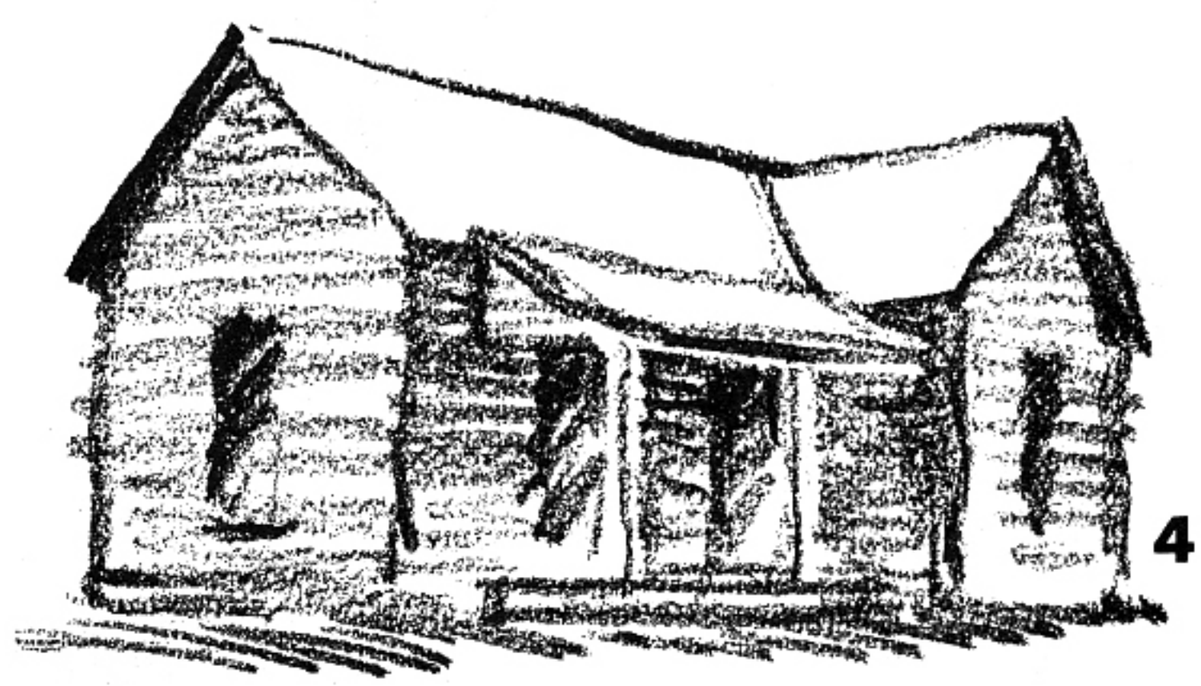

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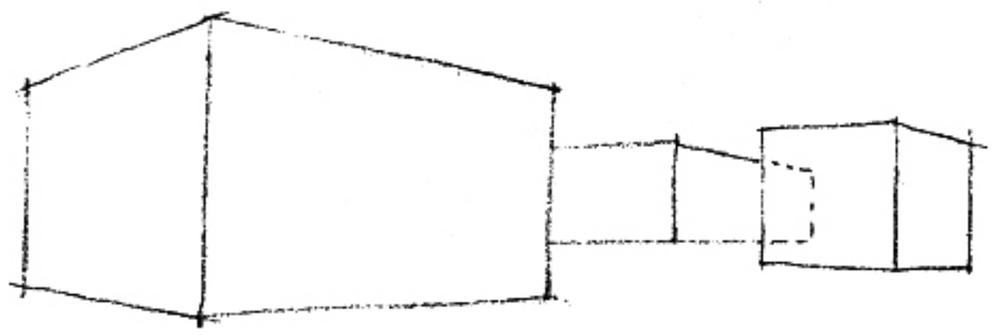

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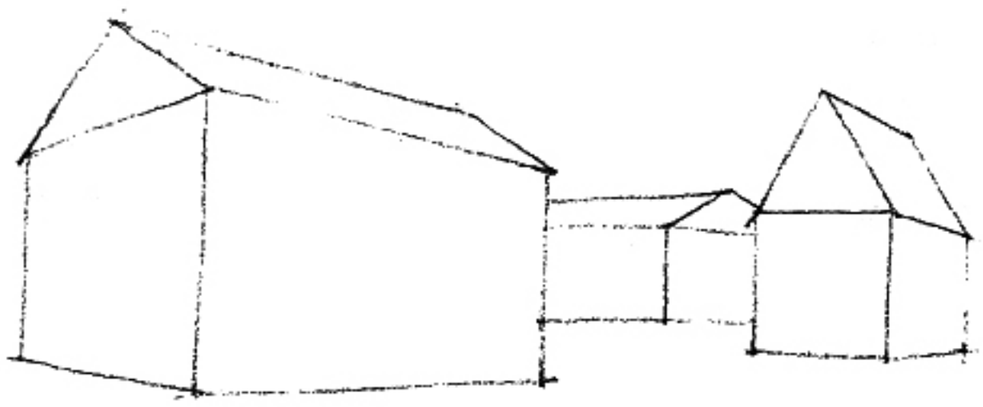

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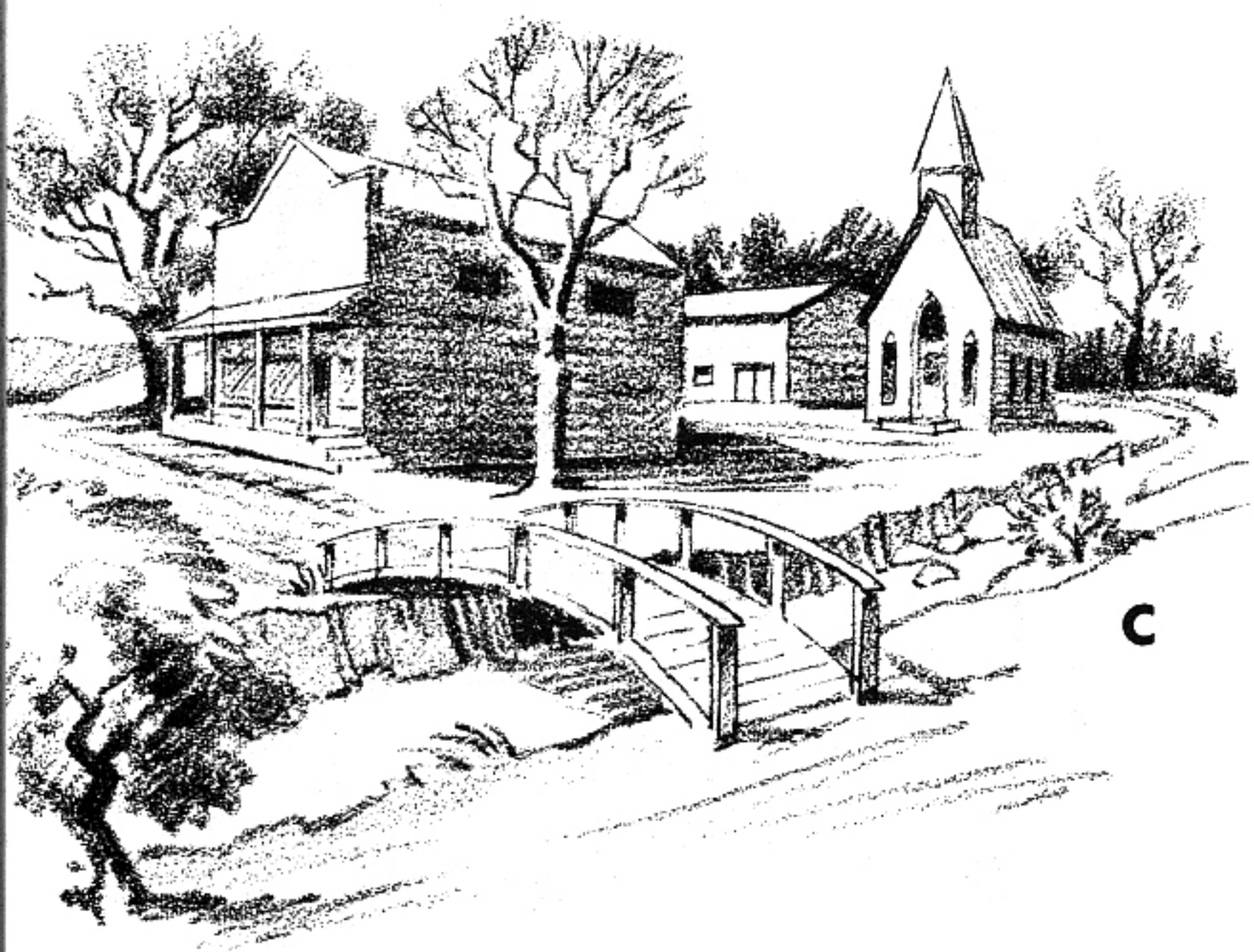


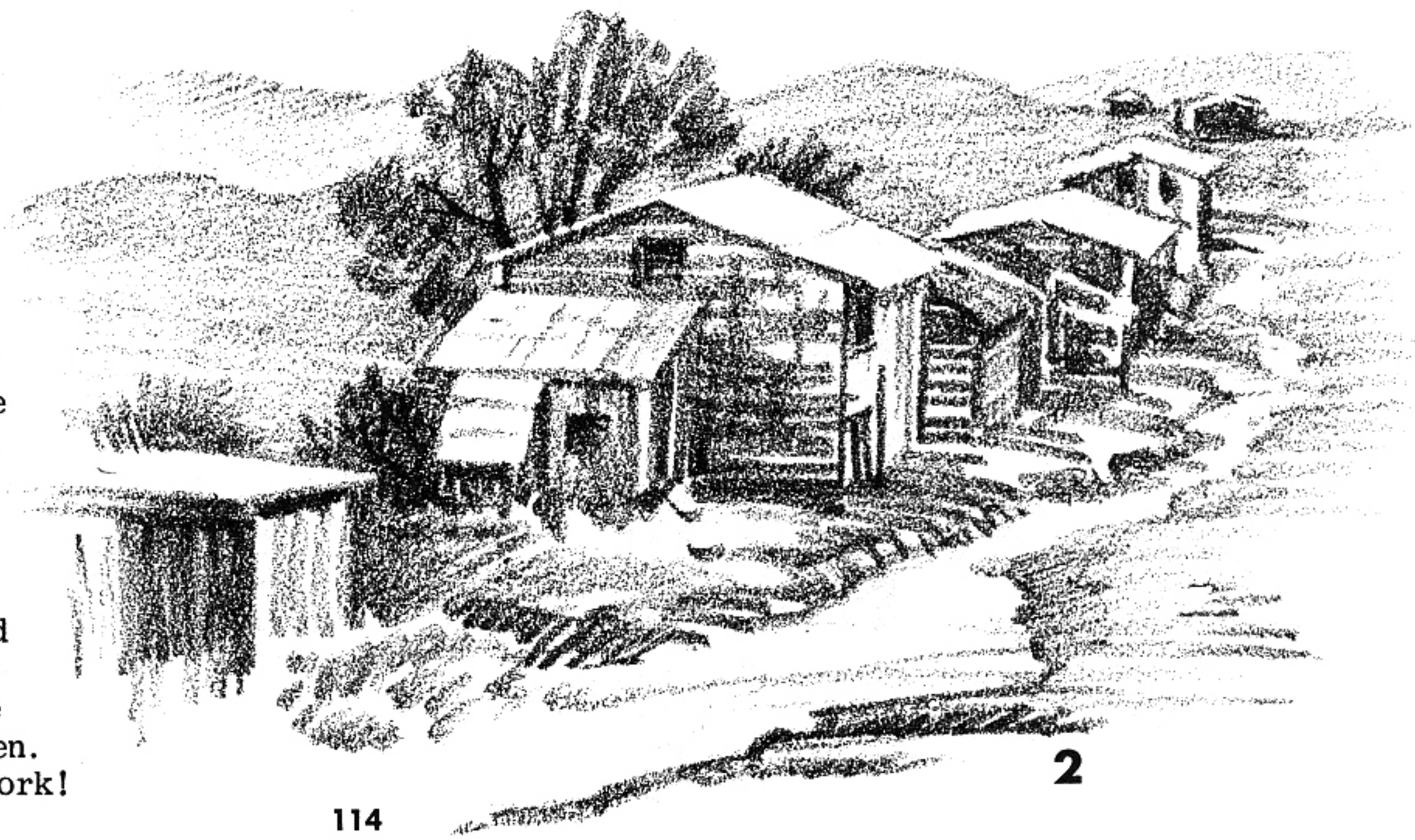
C

PUTTING BUILDINGS TOGETHER

Let's say we want to create a little village. Three visible buildings should suffice: a general store, a church and a barn. A couple of little houses could be stuck back there, but we're keeping things simple in this instance. Before we add countryside around these unpretentious structures, we need to sketch them in their simplest form. Fig. A contains the basics in the way of three blocks. Notice the "large, medium and small" (see pp. 8-10). The most interesting perspective is to avoid having the in-view sides appearing equal; so each building has a different width side. In fig. B we give our buildings roofs.

Building attachments, such as porches, steps, steeples, windows, doors, etc., may be lightly indicated in the next step. Having done this, the setting and surroundings remain to be added. As they are planned, think of the larger shape into which the entire conception may fit. The scene needs to possess a feeling of unity. In the absence of a binding frame, a triangle has been chosen with the big end at the left and the tapered end at the right. In fig. 2 below, a rectangular limitation secures the conception. As was pointed out in the preface of this book, most of the important principles of scenery drawing have relevance only within the context of a frame. If an imagined scene or one sketched from life or file reference is begun on paper without a set frame in mind, it is suggested that a cutout finder or two "L" shaped cards be laid on top to properly relate the work to a frame as the picture progresses.

Fig. 2 at right is an in-depth lineup of simple building forms; whereas fig. 2 on the opposite page is a frontal lineup which spreads across. Both make interesting assignments. Fig. 2 here is the freest of the four drawings on these two pages (from the standpoint of style). A pencil artist should strive to loosen up his approach to the paper every so often. Variety enlivens work!



2

DRAWING TOWNS AND VILLAGES

The scene above is more "realistically" conceived than the one below. And it might be said that the fig. 2 drawing is more realistic than figs. 18 and 21 on page 37. What is abstract is often one of degree in the mind of the viewer. In the drawing below everything was outlined in bold pencil before shaded values were applied. Actually, as one looks upon "the real," the forms are not outlined in wide bold lines. Attention is called to the feeling of parenthesis (see p. 13) afforded by the treatment of each end of fig. 2, even though few of the lines are curved. Check the follow-through (refer to p. 12) in both these drawings. Note the very simple forms below (see top of p. 110).

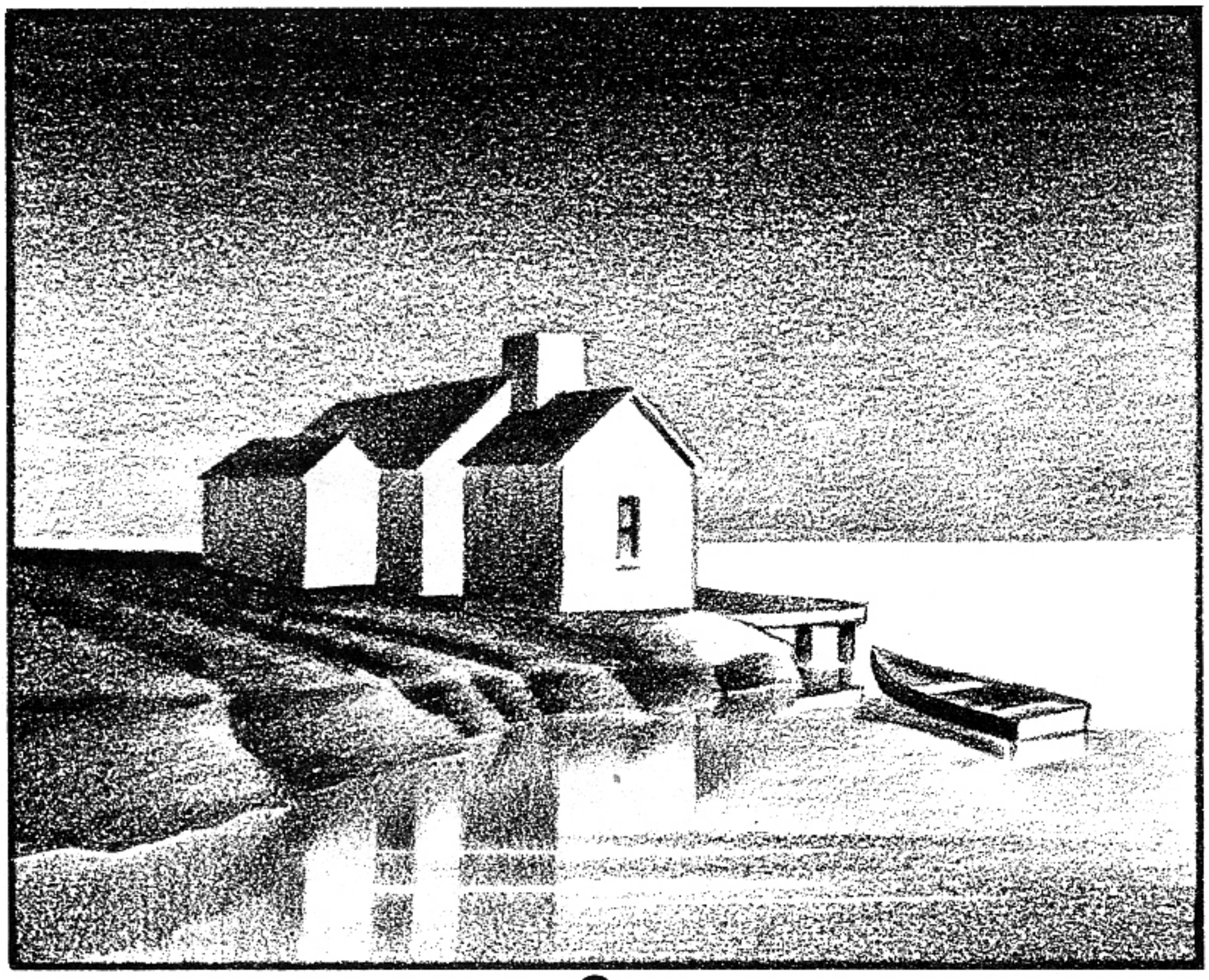
1

2

1

LOOSE SKETCHING & TONAL DRAWING

It is the sincere desire on the part of this author to challenge the student to venturesomely try different kinds of scenery drawing. In truth, we're all students. Any artist who says he has learned it all needs to stop prevaricating and get back to work. A good, settled, once-for-all-arrived-at style may be all right somewhere down the road, provided it isn't a rut. God put enough individuality in all of us so that something uniquely our own will find its way through our fingers to the receiving surface, be it paper, board or canvas. Try drawing loosely, perhaps something like fig. 1, or exactingly and firmly, maybe on the order of fig. 2. Above all, recognize that there are well-established principles which can do more to open broad vistas of creation than the ignorers of these principles can ever hope to discover. Aspire to new ways -- more than are ever presented in this book! But remember, new ways are built on



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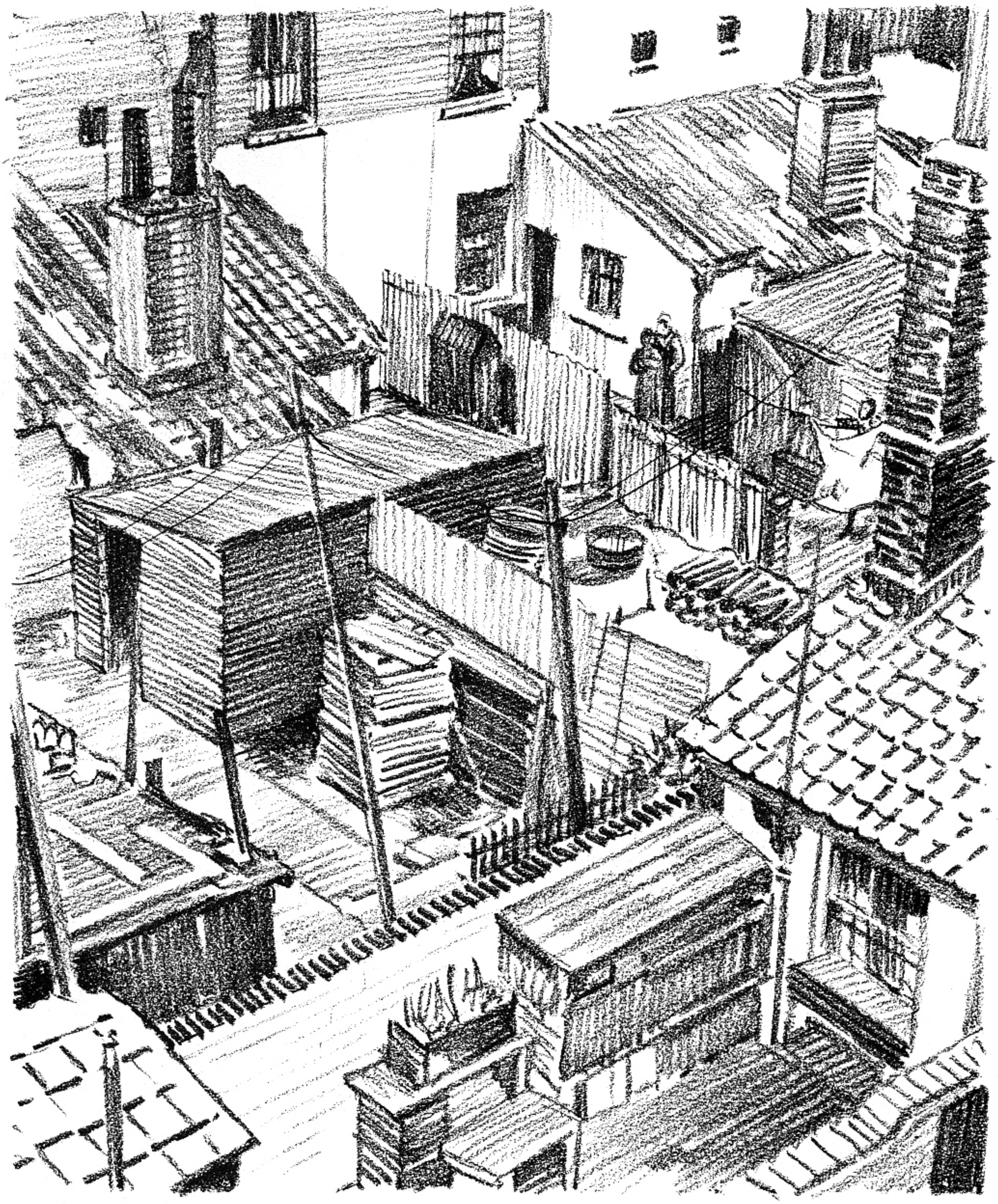


proven basics. All the arts have underlying basics even though the end results may be poles apart. One can be determined to go "way out," but the fact remains: he who draws must draw with something on something to express something. "Landscapes" and "seascapes," as the names imply, are replete with either land or sea and that which nature supplies thereon or close-by. In a scene such as the above there is very little land. In the strict sense of the word, this page and the next two may not belong in this book. But evidence of man's having been there need not spoil the earth for the artist. The crowded slum above has charm for the sketchman, as does the forgotten town on the opposite page. The old, the poor, get very close to the earth -- and there's rich subject matter!

DIFFERENT APPROACHES TO STRUCTURAL DRAWING

Buildings are rigid. Rigidity seems to invite the use of the straightedge or the mechanical ruler. For drafting purposes and architectural renderings this is all right. For the scenery artist it is suggested that he seek to express himself without the aid of edging tools. The old house at the right is freely drawn. It could be interpreted in any number of ways; this is but one way. Each edge could have been ruled, but the finished product would have lost in warmth and rustic appeal.

1

2

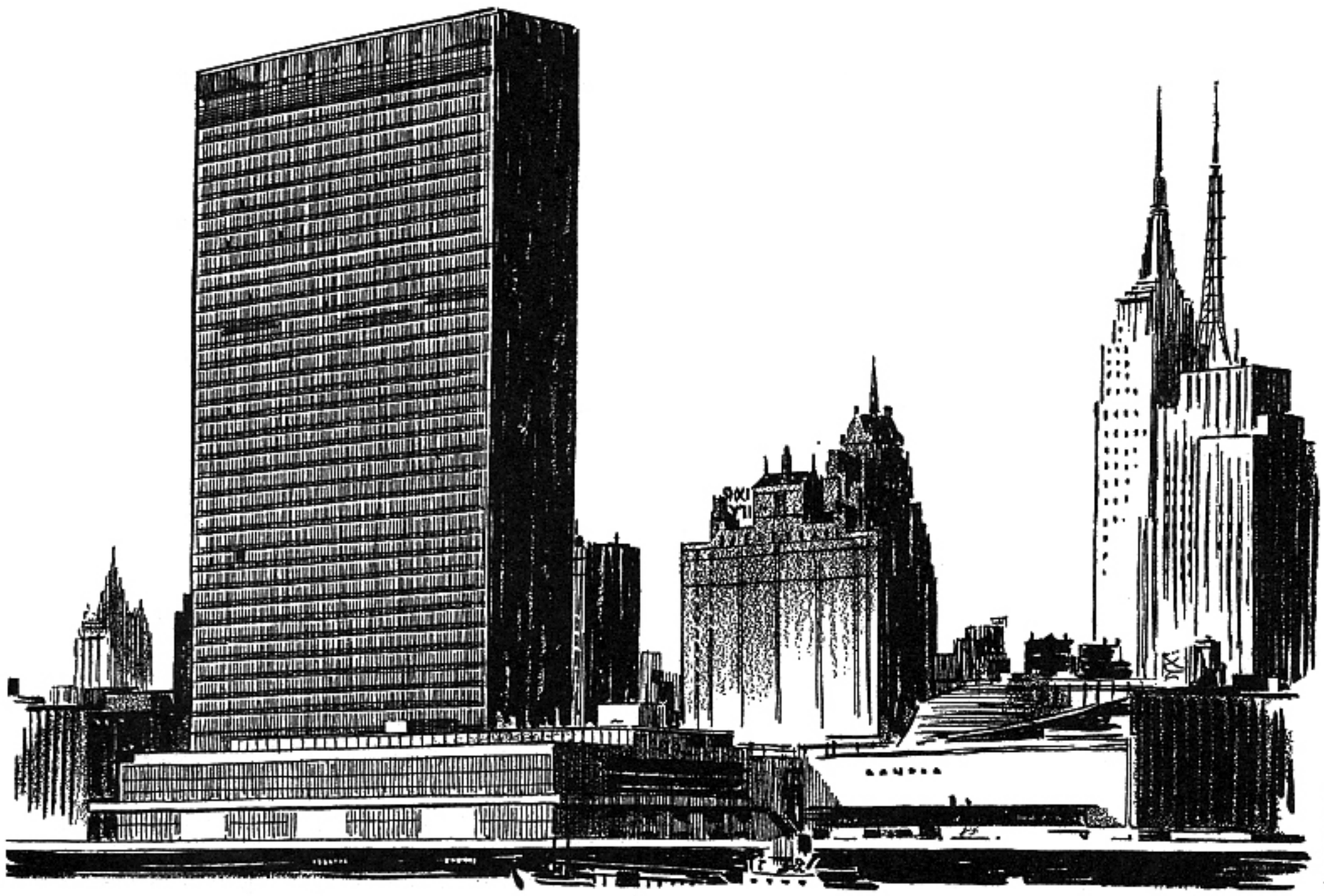
3

4

Figs. 2, 3 & 4 are of the big city. Though fig. 2 is freehand, it is painstakingly done. To repeatedly bind oneself to this kind of drawing is indeed a cruel self-inflicted fate. For pen, fig. 3 is much more informal. Fig. 4 is the same area done in pencil. Greater diversity could find its way into still other concepts. In most instances the freer treatments will serve better; besides they are more fun to draw. The strong light source from the right leaves the left sides of the buildings in entire or partial shadow. This makes a more pronounced pattern than if the structures were but vaguely defined. This does not mean that severe contrast must always occur. A mist or haze silhouette makes an effective city picture with the more distant buildings nearly faded out.

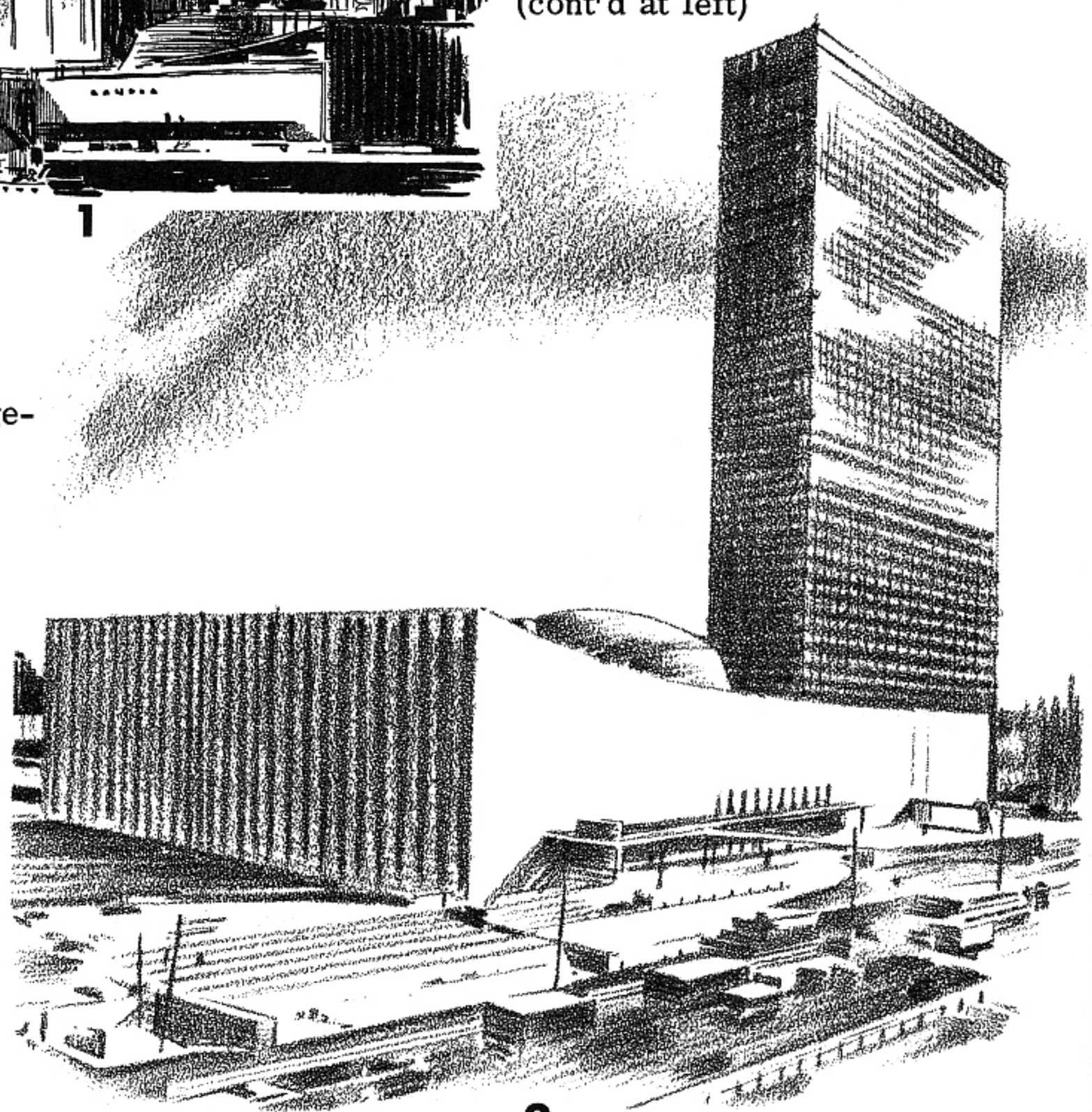
RECORDING PLANES AND VALUES

Here are two different drawings of the same building complex from different sides. Fig. 1 is a combination of brush, pen, ink, pencil and retouch white. Fig. 2 is pencil alone. Stone, mortar, glass and steel can be convincingly portrayed by the more informal sketch line of fig. 2. It is important that the (cont'd at left)



1

shaded values applied on any building exterior lie flat with that surface and, if denoting rows of windows or floors, obey the laws of perspective. Observe the interesting variety of black shapes in fig. 1 above and the connected arrangement of grays in fig. 2 at the right.



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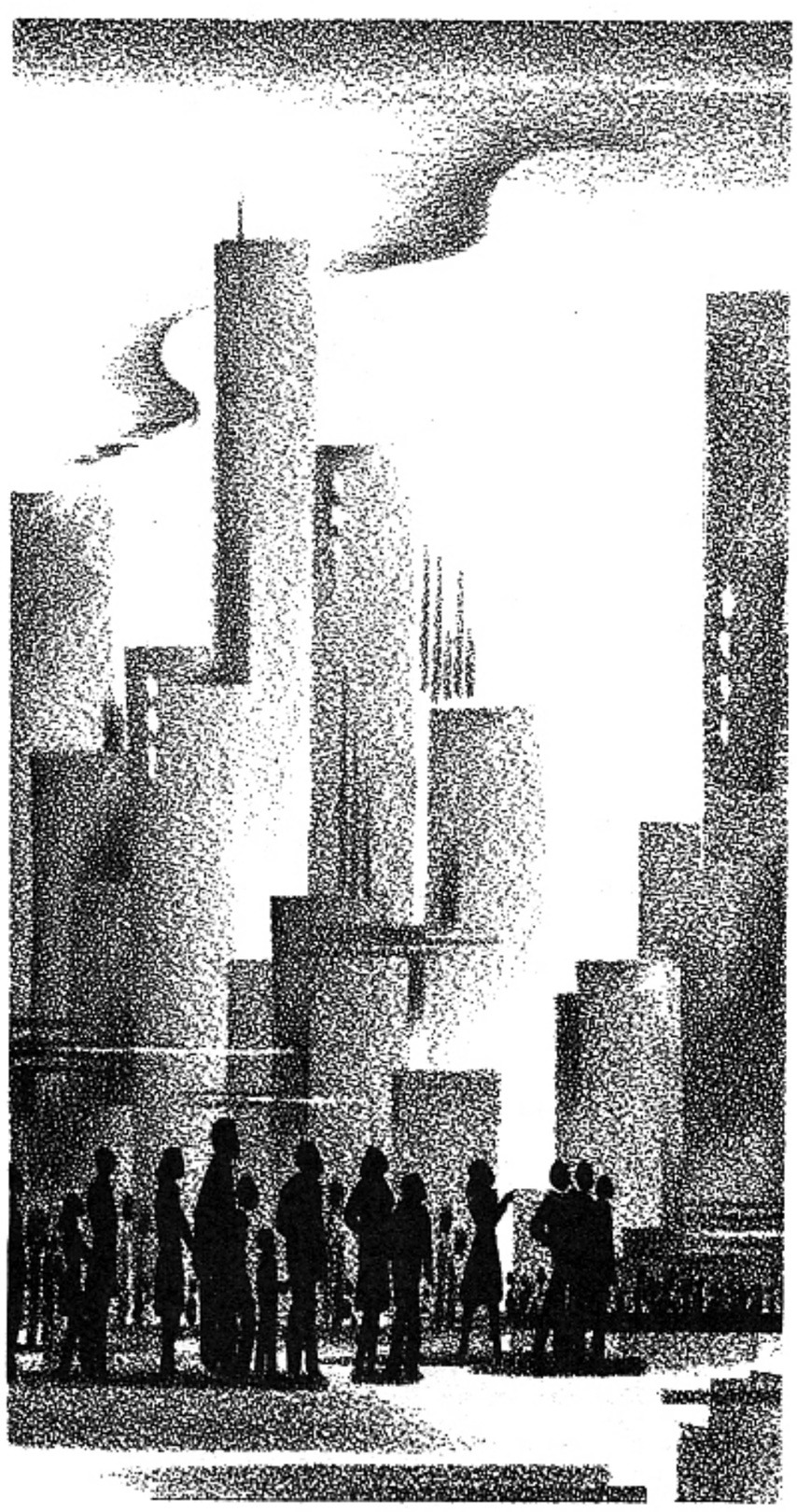

3

Fig. 3 is made up of vertical strokes of a piece of lead stick (see p. 20). By varying the pressure, the slender buildings take their places one against the other. This sketch is more impressionistic with chiefly the flat frontal building parts showing. The stepdowns are ordered with pattern in mind. Sparing touches of windows are inserted and a few thin streaks of haze are run across the buildings as they near the ground. The silhouetted crowd is put in with brush and ink on shadowed base lines. The entire composition features, as it were, flat cutouts, even the white cloud behind the tallest skyscraper. Some of the buildings are so feathered as to merge into the background completely.

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