



## Introduction

So far we have looked at assessing landscape character, thinking about visual sensitivities and identifying viewpoints

This section of the course focuses on ‘Observation’

Soon you are going to develop some drawing skills, to prepare you for the design work to come

Before that we will consider the act of ‘seeing’.



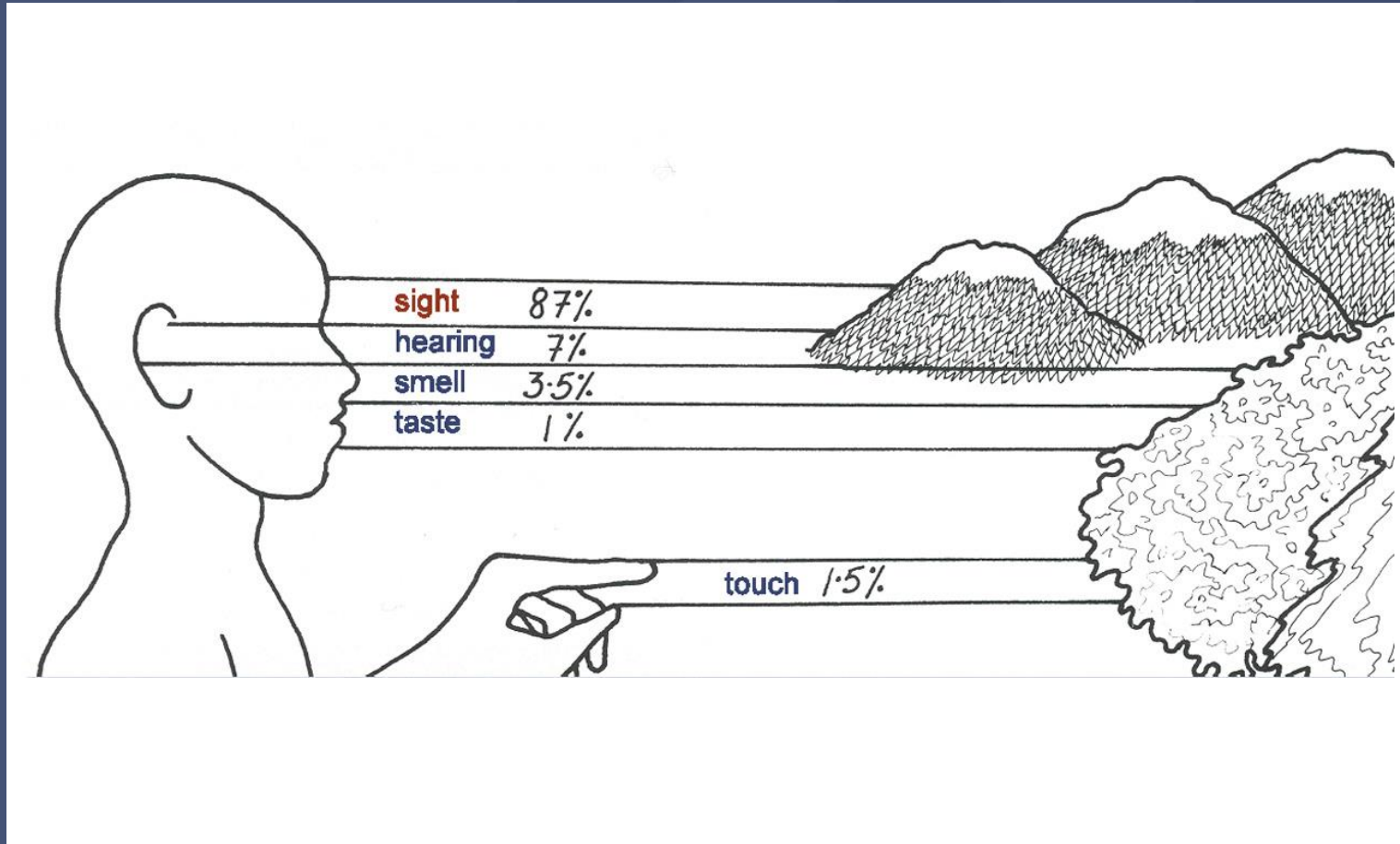
## Senses

We use our eyes to record our surroundings more than any other sense

This is why we focus on visual design as the basis of forest landscape design.



## Senses





## Perception

What is the difference between seeing and perceiving?

Perception starts with seeing, but also involves thought processes such as recognition, expectation, and experience

Put simply, a camera sees, but the eye *and* brain perceive.



## Perception

Nowhere is this more apparent than in our perception of 3 dimensional space

We rely on a number of *depth cues* to be able to fully understand a scene.



## Depth cues

These can be categorised as;

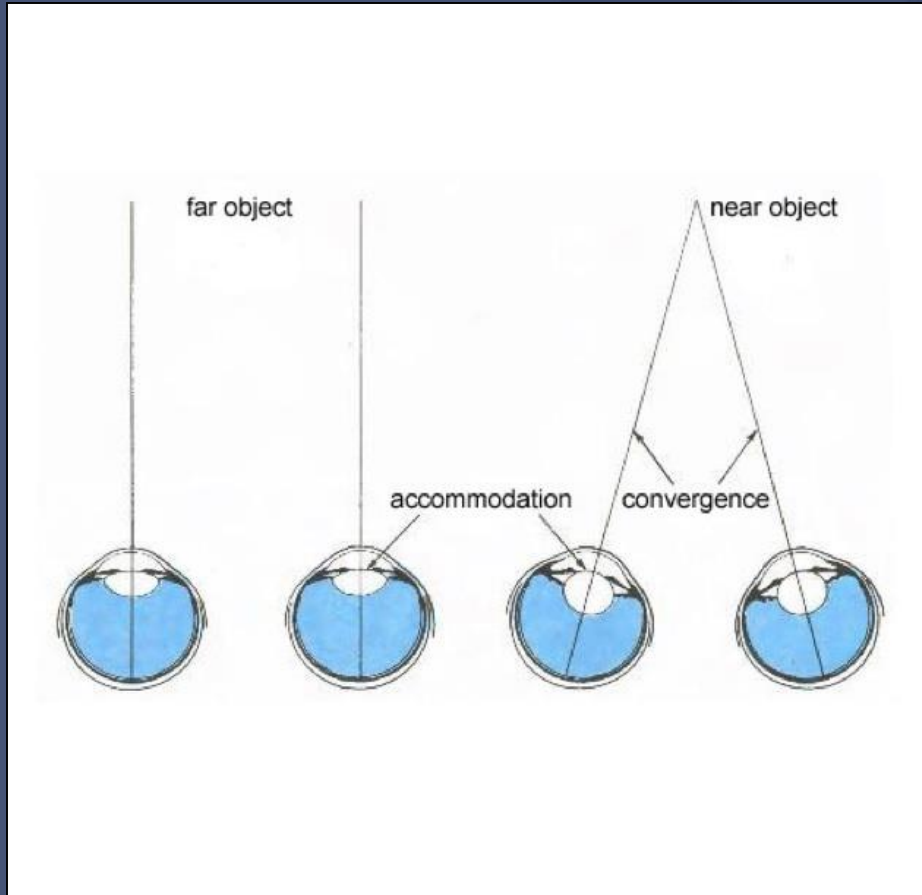
unambiguous

or

ambiguous.



## Unambiguous depth cues



Convergence

Angle varies with distance

Accommodation

Lens shape changes with distance.



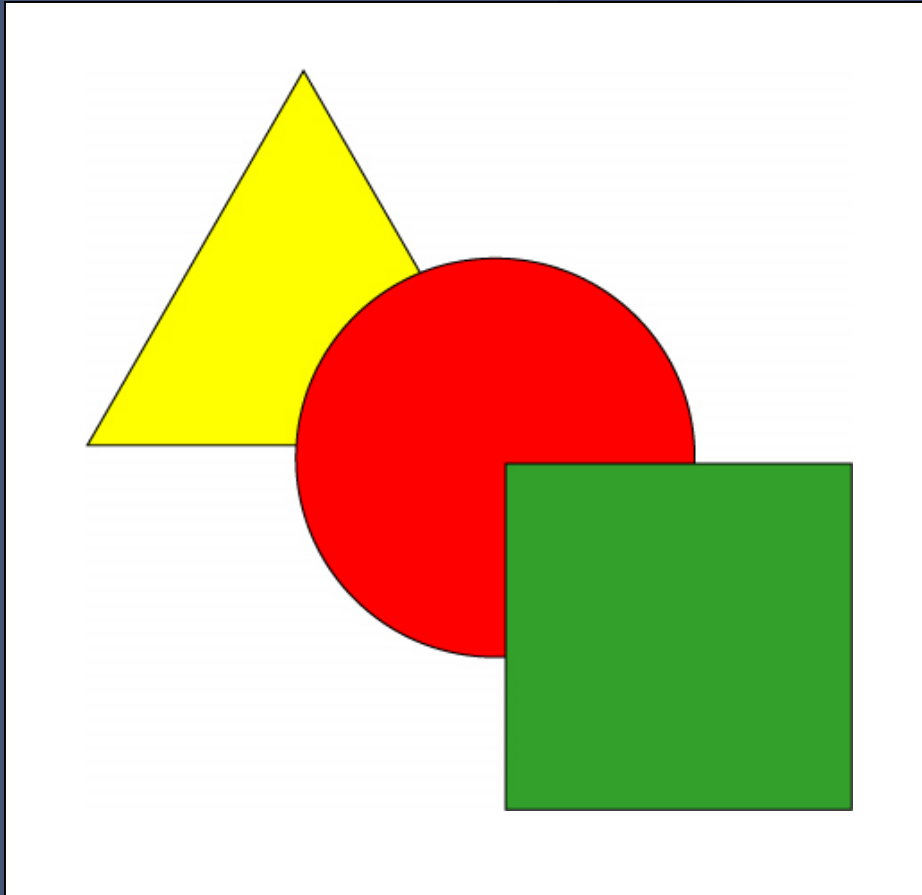
## Ambiguous depth cues

- Shadows
- Scale
- Overlap
- Texture gradient
- Atmospheric perspective
- Linear perspective.





## Overlap

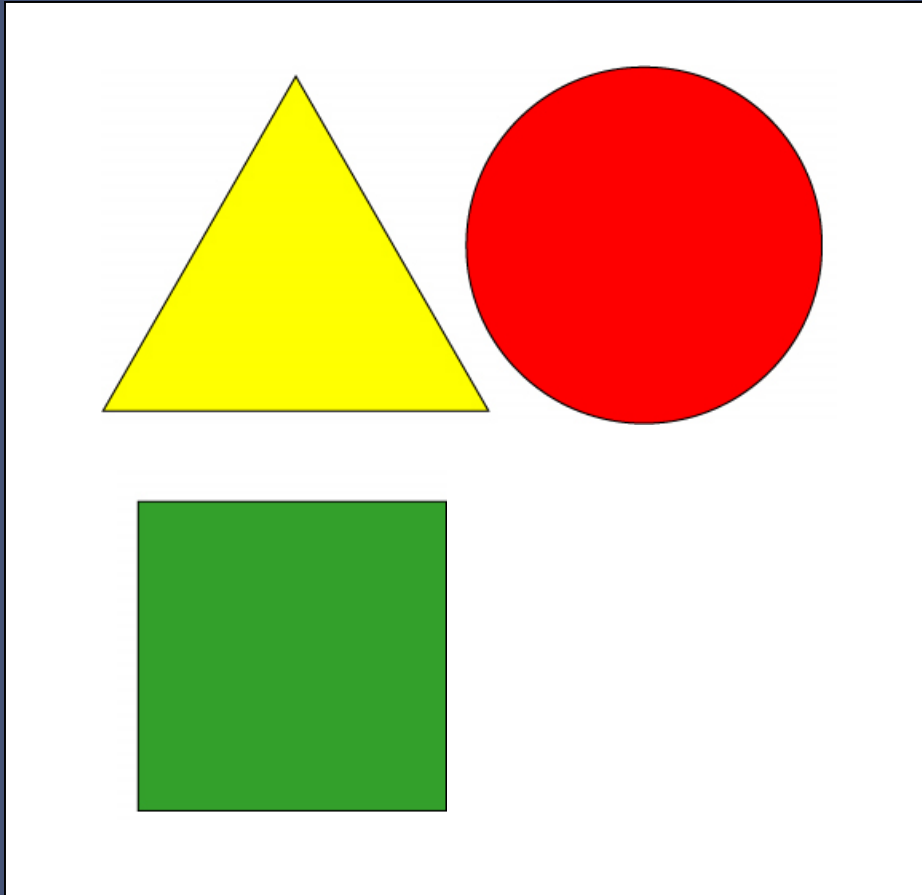


The complete shapes must be in front of the obscured shapes

This indicates that they are nearer.



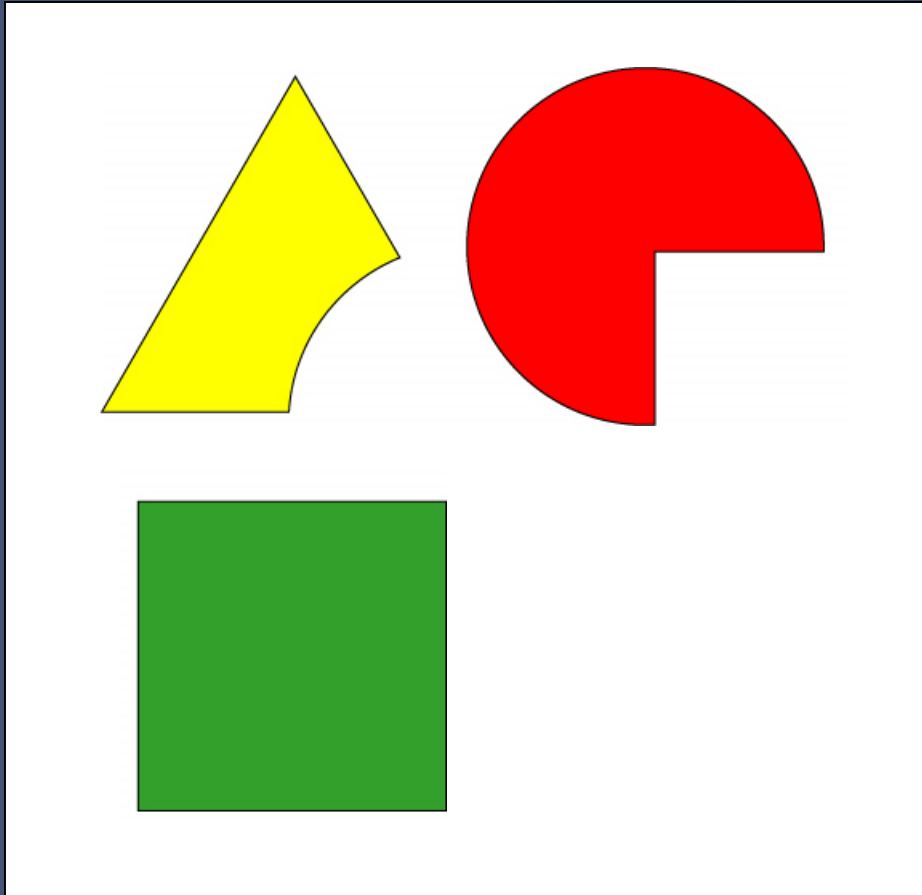
## Overlap



You saw three  
geometrical shapes.



## Overlap



Or maybe you didn't.



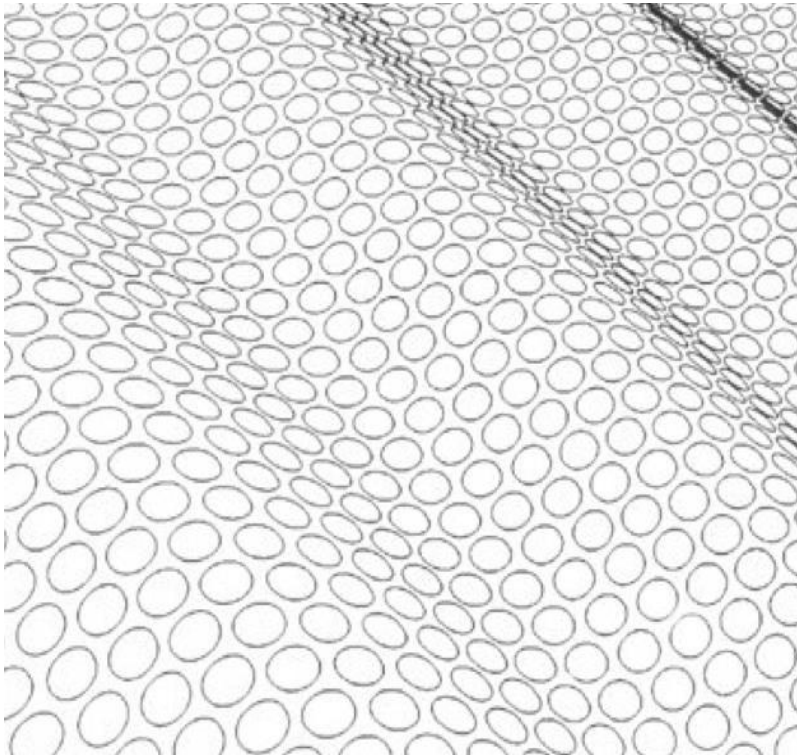
## Texture gradient



Changes in 'density' of a texture indicate distance...



## Texture gradient



Changes in 'density'  
of a texture indicate  
distance...

or form.



## Atmospheric perspective



Distant objects appear to be faint and greyed out compared to nearer objects.



## Drawing

A variety of tools including computer GIS, video and photography, are used to help prepare designs

Often overlooked are pencil and paper

They are easy to use, require no sophisticated or expensive equipment and are immediate

Drawing encourages you observe your surroundings more thoroughly

A drawing grows and changes - drawing is an iterative process.



## Exercise 2 'Can't draw for toffee?'

This exercise is broken down into 'bite sized' tasks designed to introduce various aspects of the drawing process

Each aspect will be explained before each task

The first aspect of drawing we are looking at is *mark making*.





## Mark making

Pencil is a versatile medium that can make a wide variety of marks.

# Mark making

# Strong and bold

# Hesitant

# Flowing

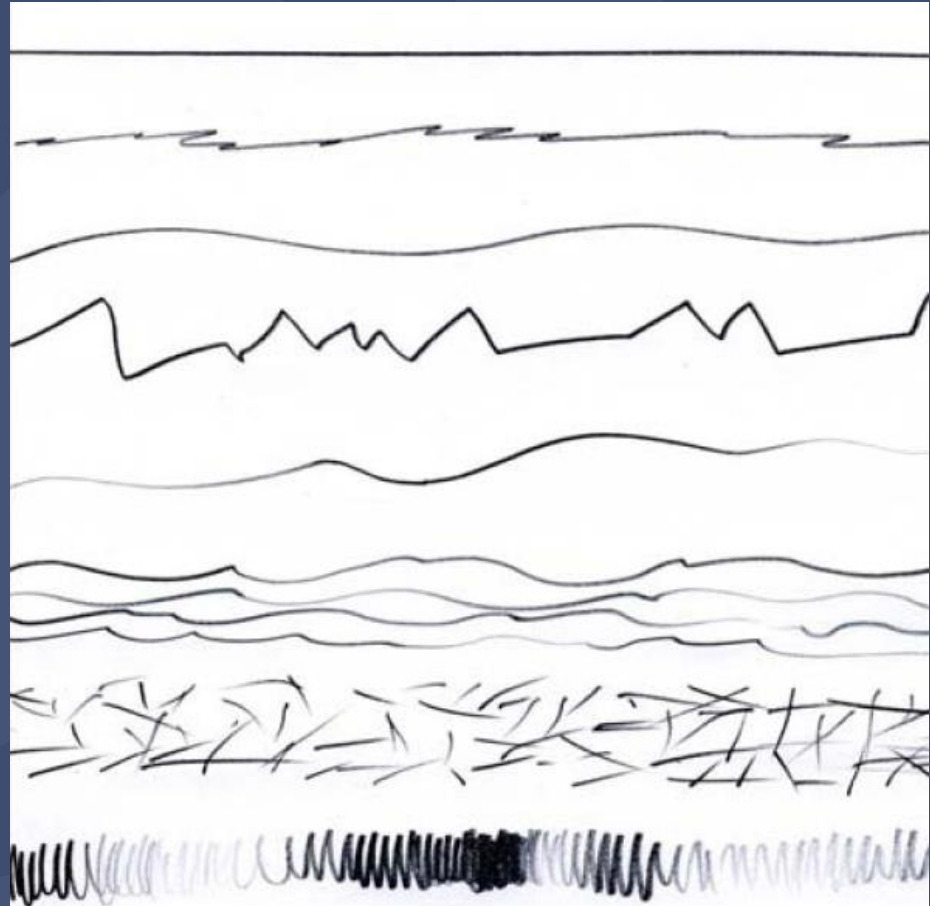
# Jagged

## Varied pressure

# Undulating

# Stabbing

# Tonal.





## Drawing task 1 - Mark making

You have a sheet with 6 small square borders

Use your pencil in different ways to fill each square, exploring the potential of the pencil. See if you can create different textures

Select 6 of these key words to respond to:

Scribble, smudge, line, tone, hatch, dark, blend, stab, continuous, scratch, smooth, light, pressure.

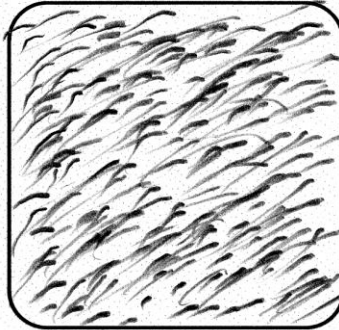


## Drawing task 1 - Mark making - examples

Tone



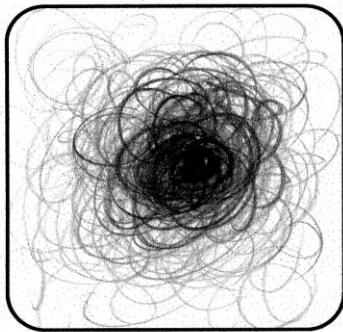
Stab



Scribble



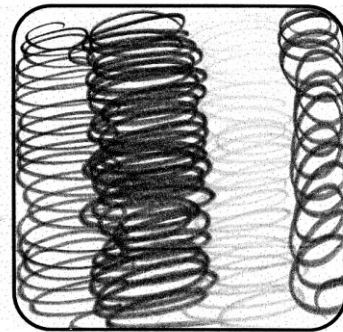
Continuous



Smooth



Pressure





## Line

*Line* is the principle output of the pencil, but there is much more to *line* than you might think, as this next task shows.



## Drawing task 2 - Line

'Taking a line for a walk' is a 2 part exercise

In the first frame draw a definite, continuous, sinuous line around the space

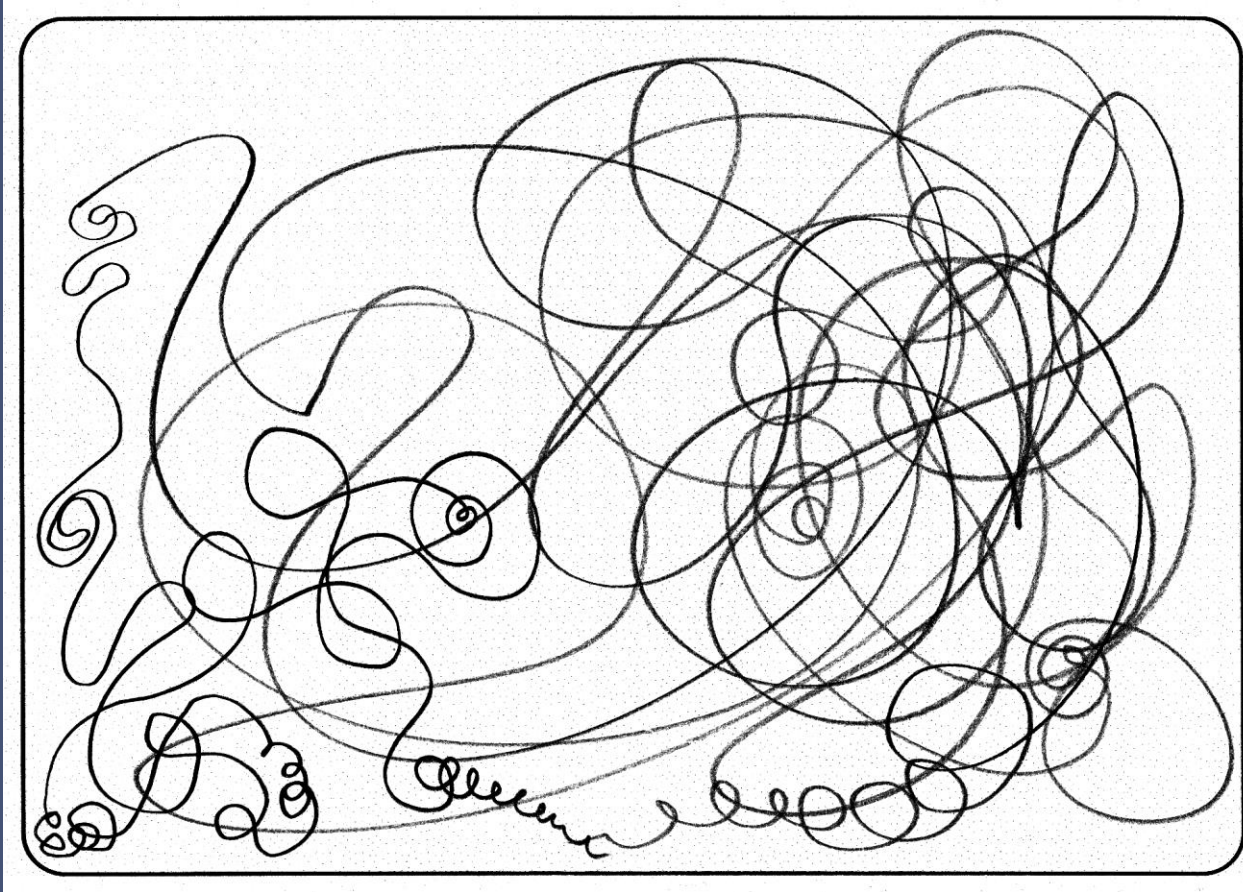
Combine broad open curves and tight compressed curves

Draw with steady pressure on the pencil.





## Drawing task 2 - Line - example 1





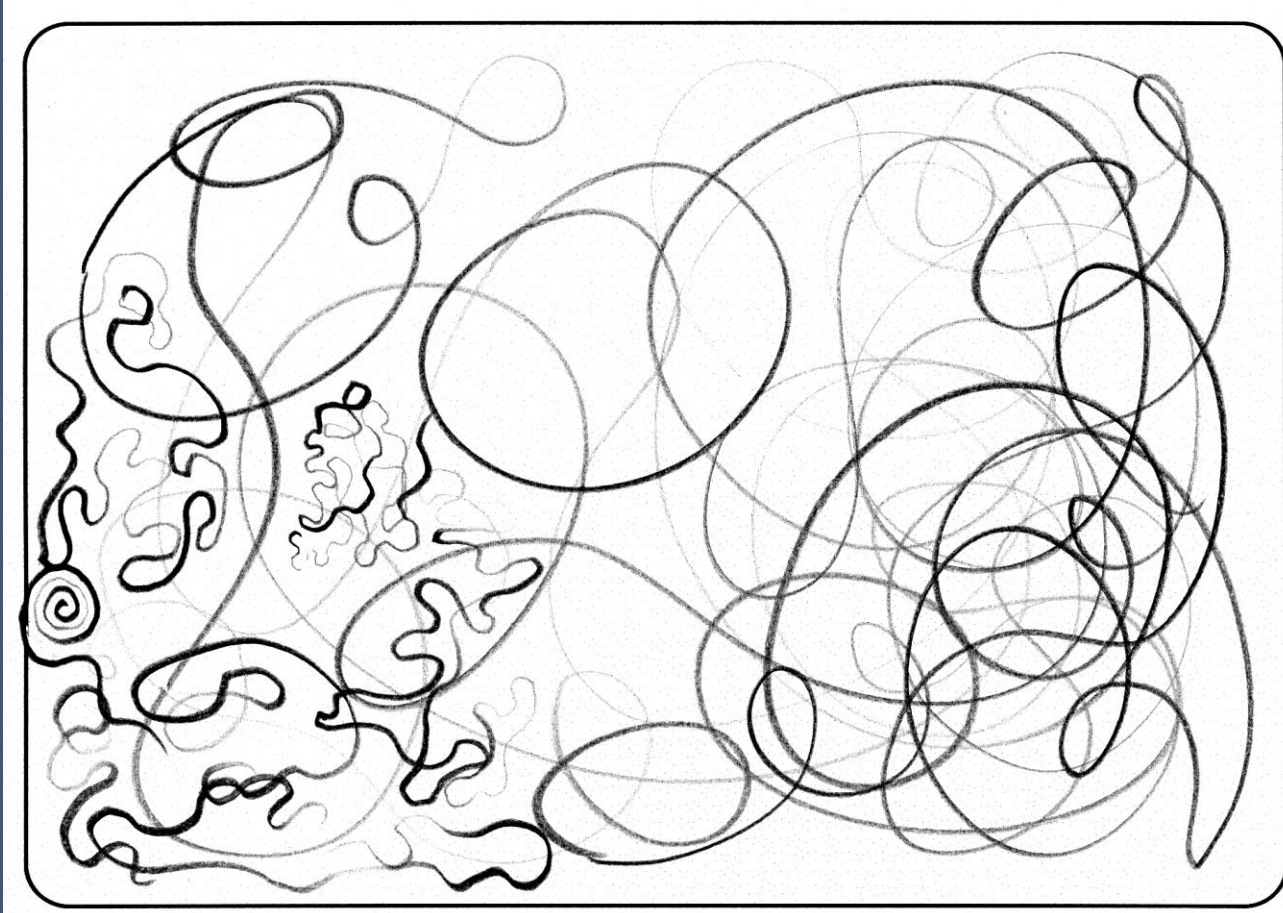
## Drawing task 2 - Line

In the second frame, repeat the task, but this time vary the pressure of the mark from light and delicate to bold and strong.



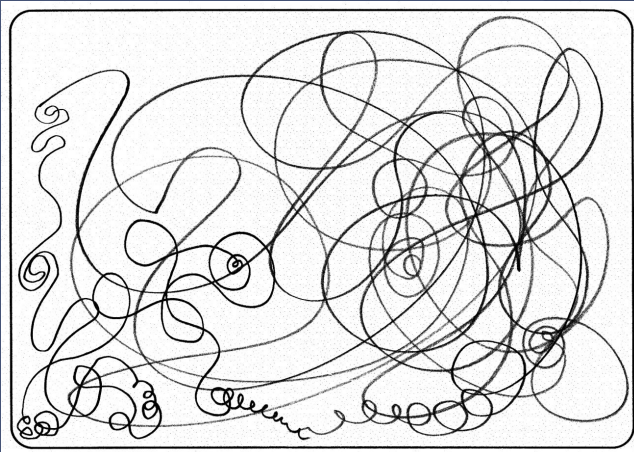


## Drawing task 2 - Line - example 2

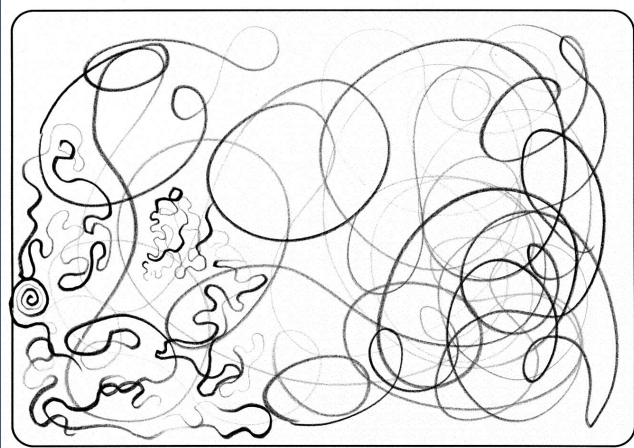




## Drawing task 2 - Line - comparison



The first example will be spatially flat



The second example will have a three dimensional quality that the first lacks

The line is moving 'in and out' as well as around the frame.



## Using line

This next task is about looking at a real object, and making line drawings from it

The object is an abstract form, so you do not need to worry too much about absolute precision.



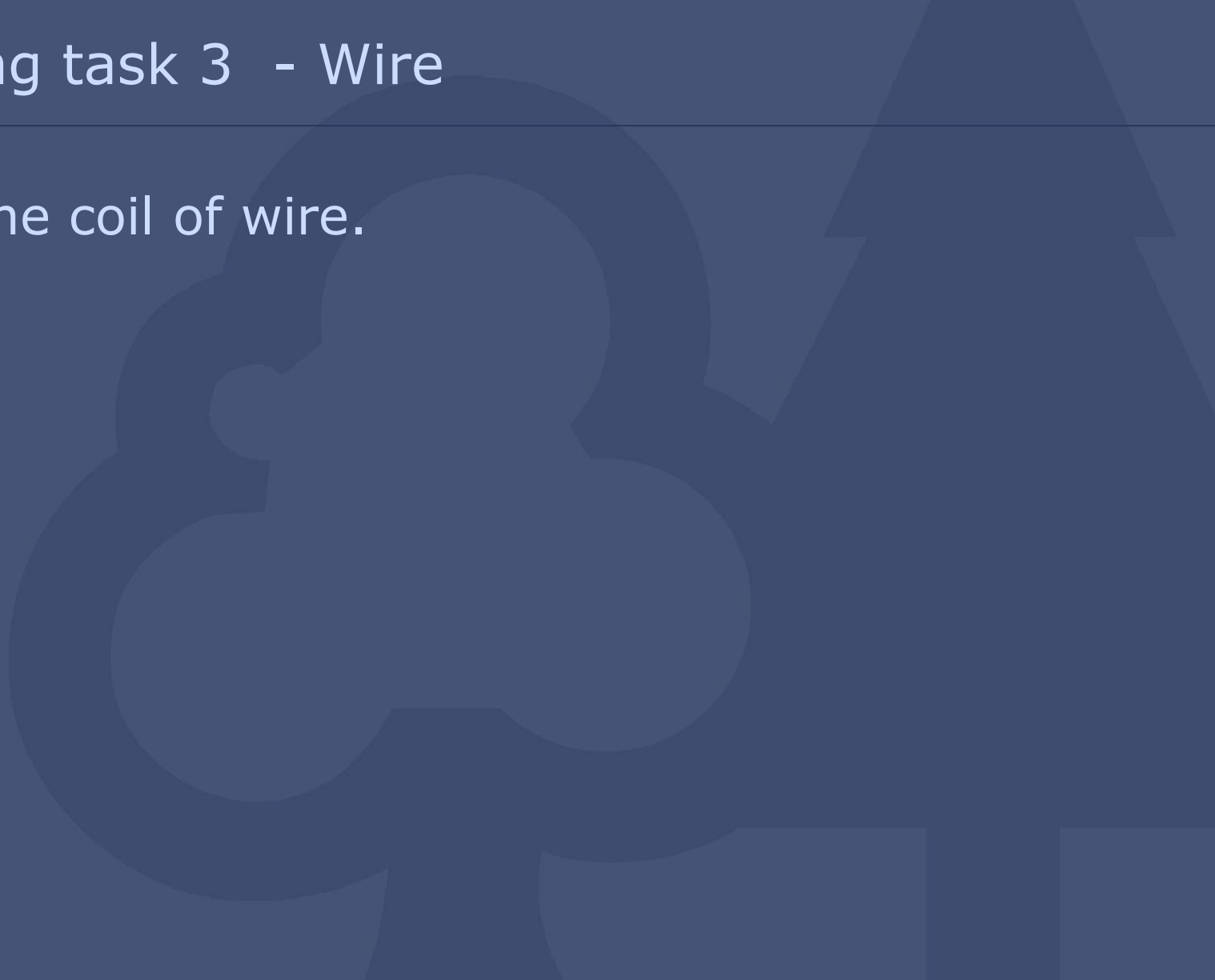
## Drawing task 3 - Wire

Choose a coil of wire.



## Drawing task 3 - Wire

Draw the coil of wire.





## Drawing task 3 - Wire

Draw the coil of wire, but this time without looking at your drawing - only looking at the wire.



## Drawing task 3 - Wire

Draw the coil of wire, this time using your 'wrong' hand, but referring to the drawing.



## Drawing task 3 - Wire

Draw the coil of wire, again using your 'wrong' hand, but this time without looking at your drawing.





## Drawing task 3 - Wire

Many people continue to practice these techniques as an aid to creativity.



## Tone

Look around you and see if you can see any lines

You can draw a view using *only* lines

Or you may use *only* tone - very time consuming

Or you can use lines to represent tone.



## Using lines as tone



Hatching is the technique of representing tone using closely spaced parallel lines

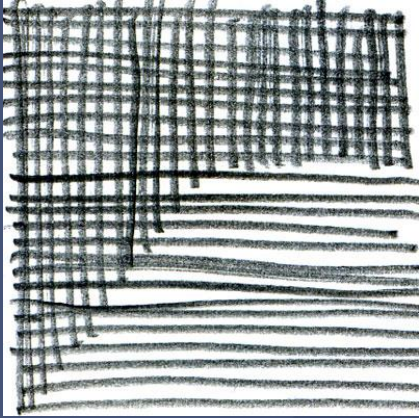
It can be carefully drawn



Or it can be more scribbly.

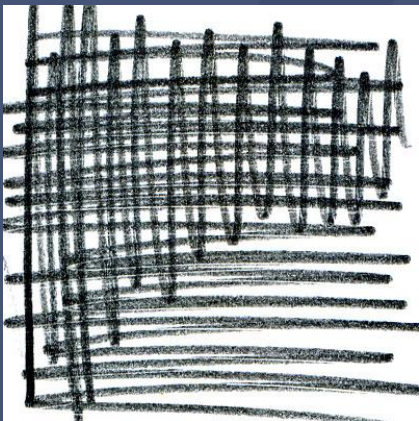


## Using lines as tone



Cross hatching is when hatching is overlaid at different angles

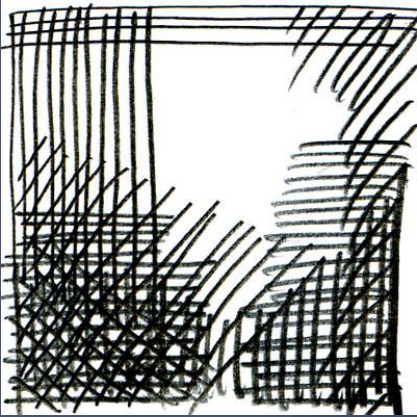
It too can be carefully drawn



Or it can be more scribbly.



## Using lines as tone



Cross hatching can be built up layer upon layer to intensify areas of darkness, and be drawn carefully as here...



..or scribbly.



## Drawing task 4 - Using lines as tone

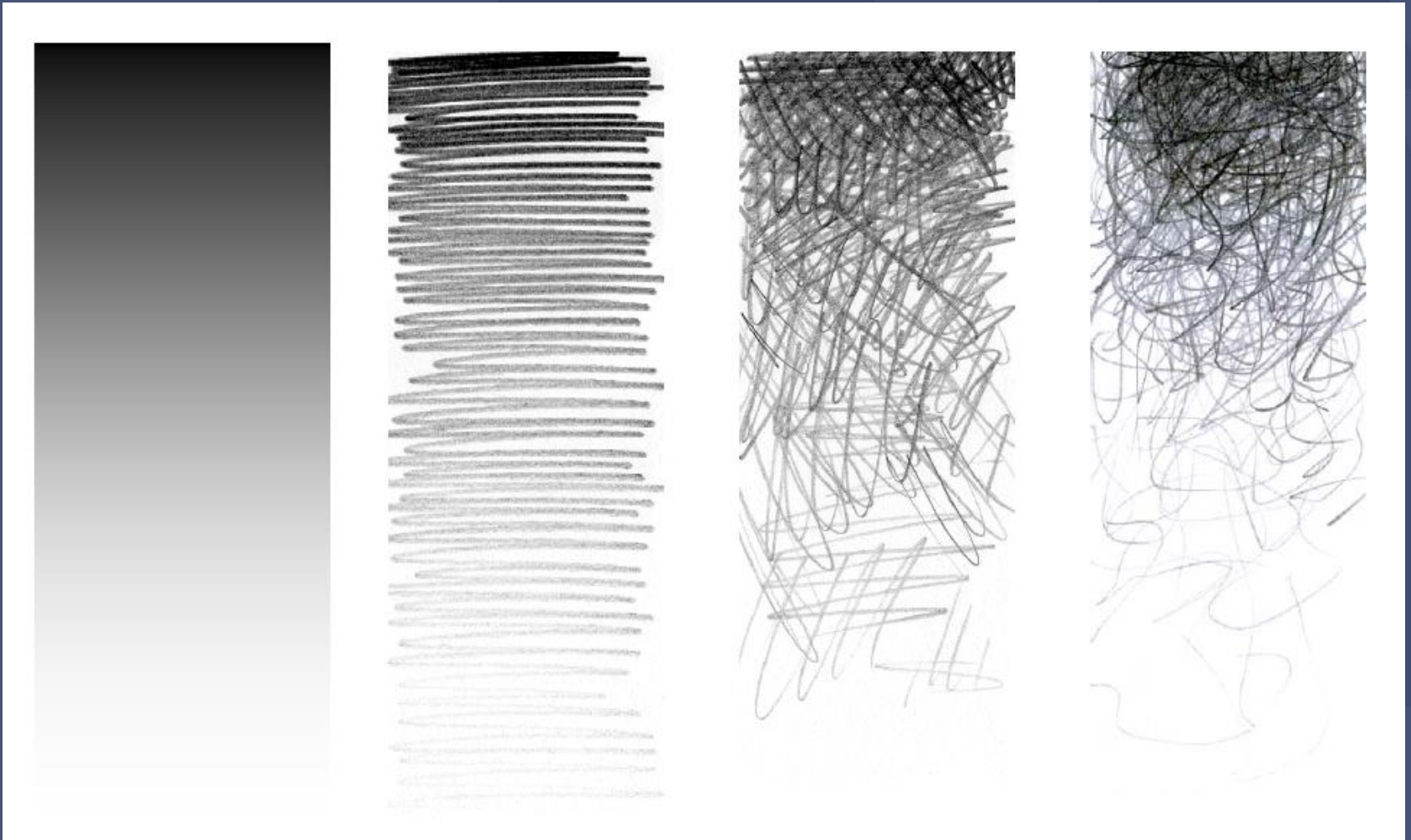
Observe the reference box of digitally produced graduated tone to the left side

In the remaining three boxes use different styles of hatching, cross hatching and scribbled lines to reflect the graduated tone of the reference box.





## Drawing task 4 - Using lines as tone - examples





## Using tone

You will now make a drawing where you will use tone as the main feature

Again the subject matter is abstract, so you should not feel pressure to be photographically accurate.





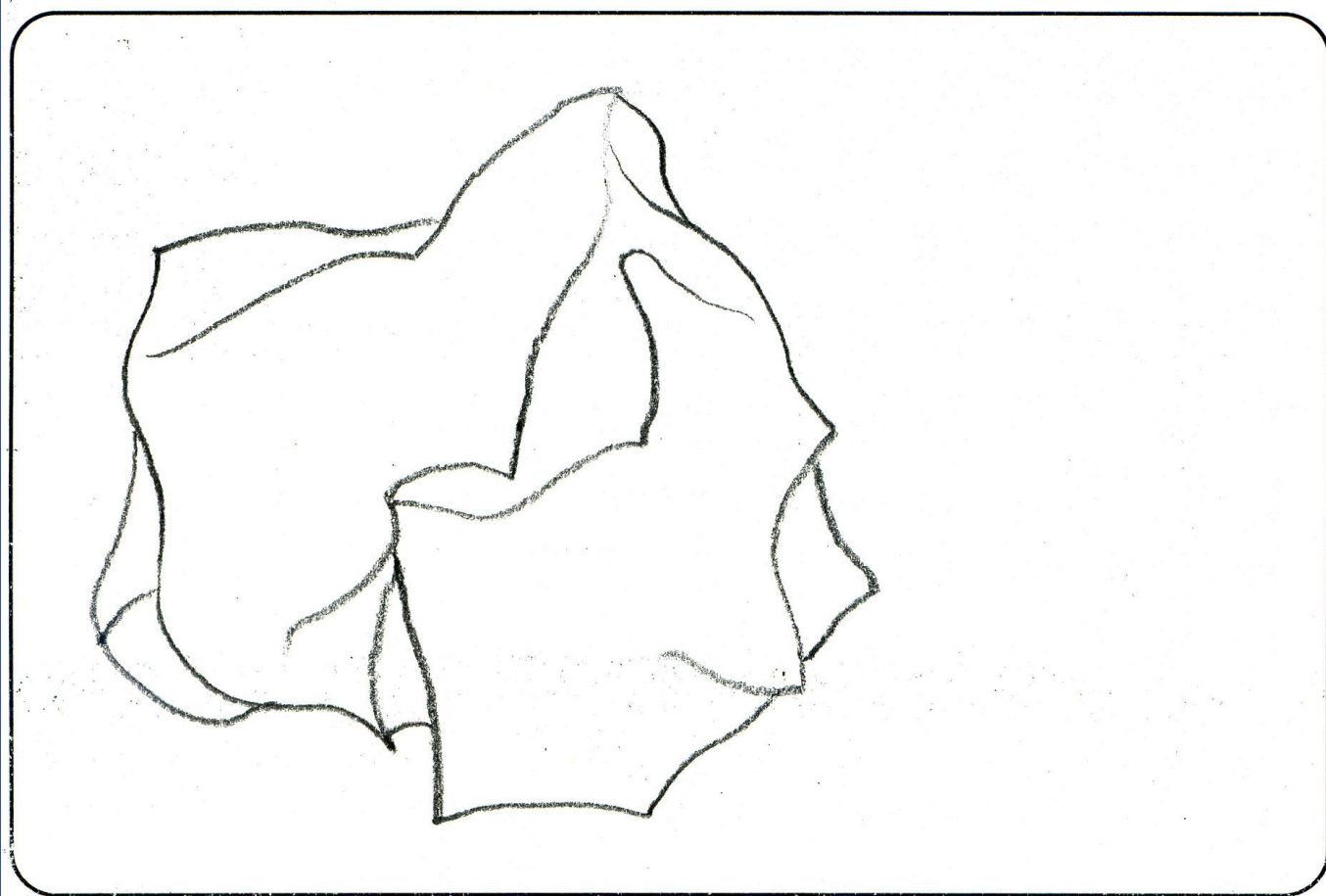
## Drawing task 5 - Fabric

Arrange a piece of fabric and light it so that it has strong forms and distinct shadows

Firstly, make a drawing, using only lines to indicate the shapes and the 'lie' of the fabric.



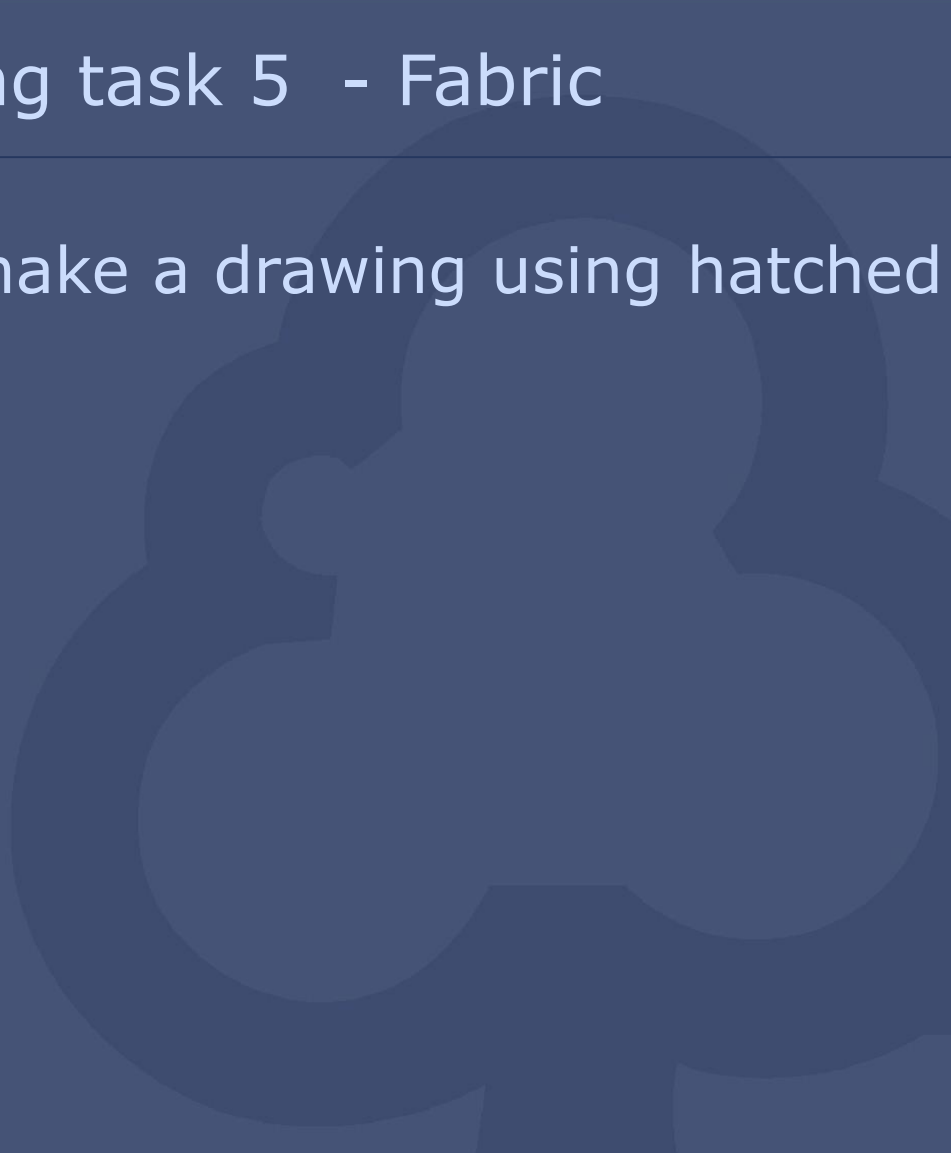
## Drawing task 5 - Fabric - example





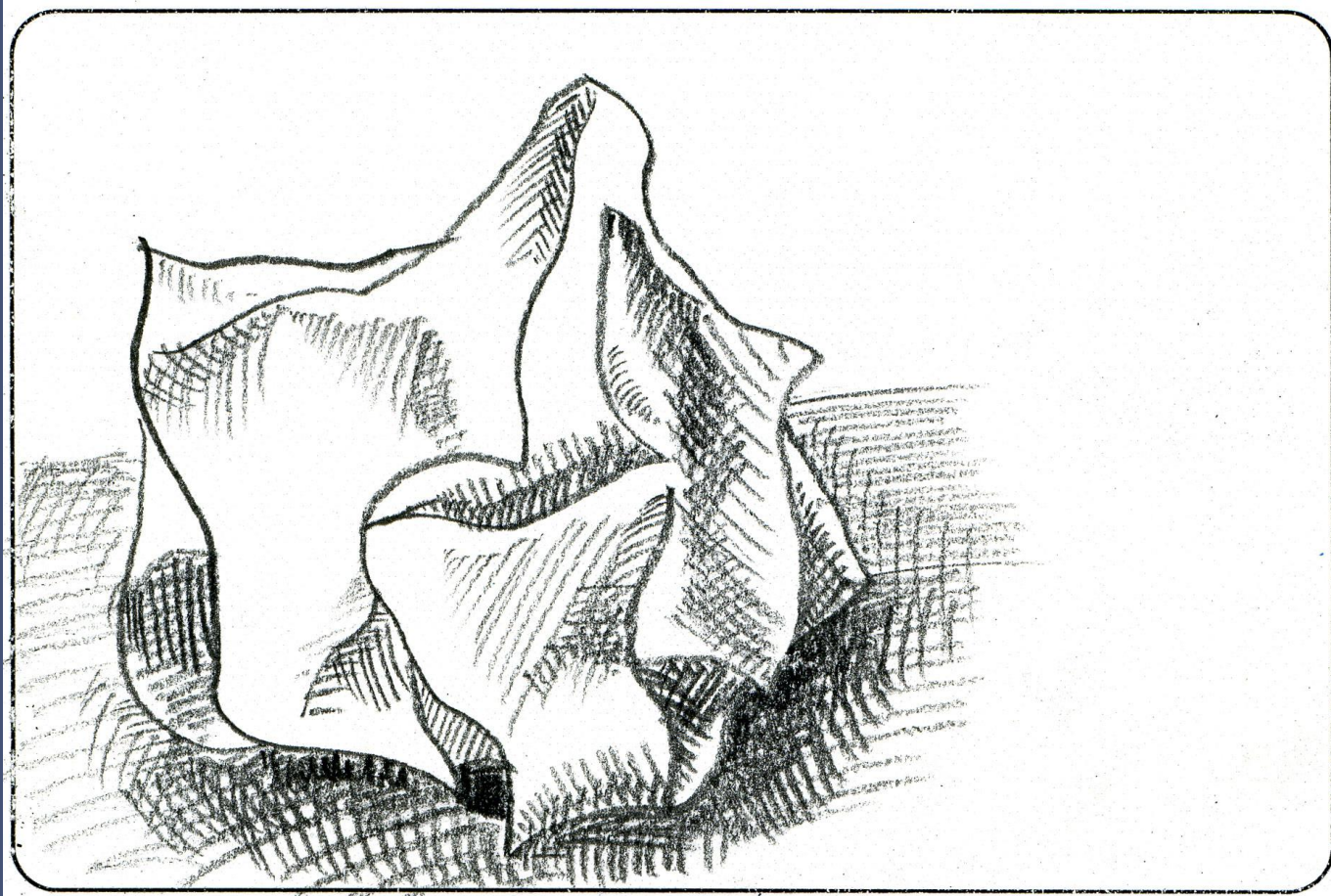
## Drawing task 5 - Fabric

Now, make a drawing using hatched and scribbled tone.





## Drawing task 5 - Fabric - example





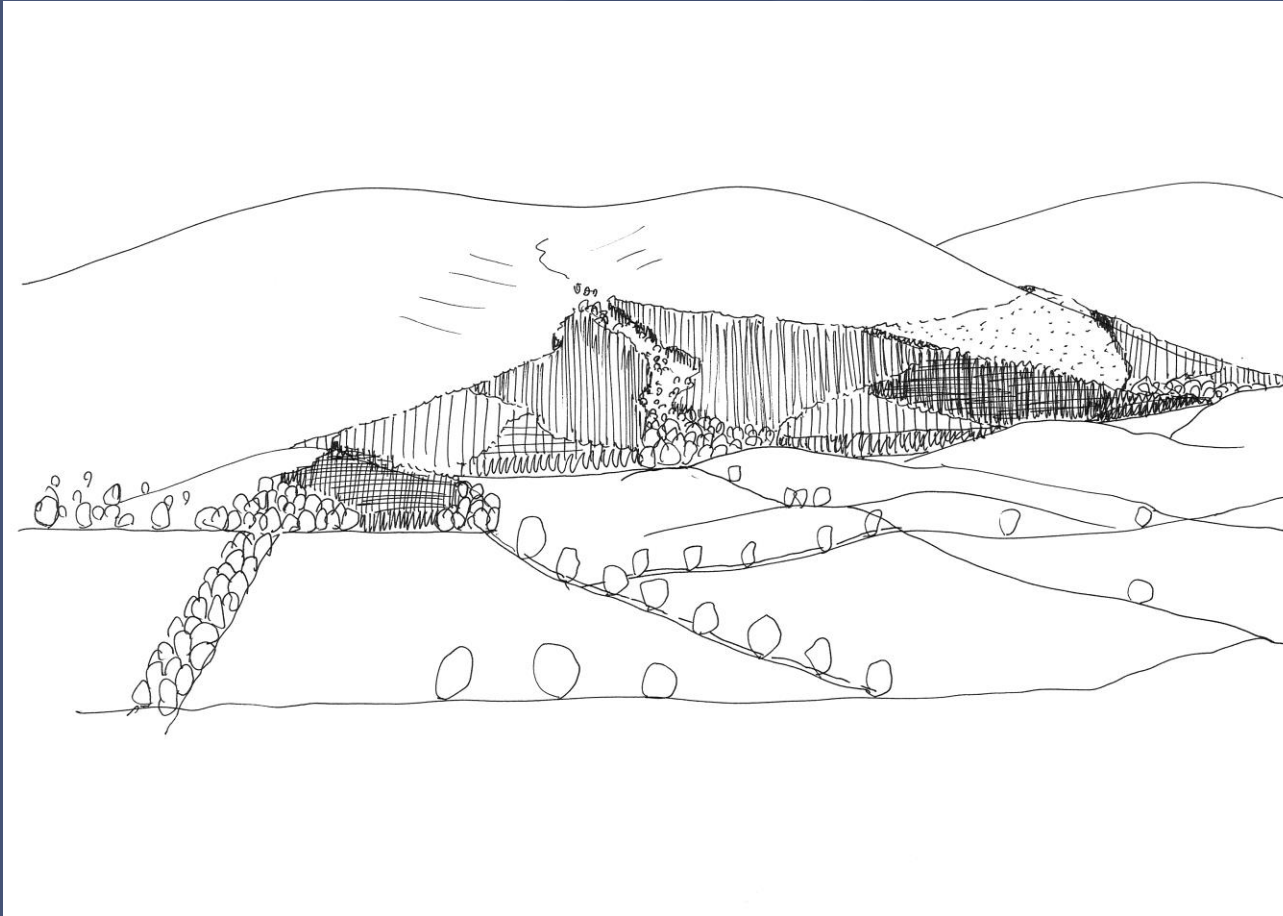
## Drawing forests and landscape

Hatching and cross hatching, be it carefully drawn or scribbled, can help differentiate trees and other features in your drawings

This next task will show you how.



## Drawing task 6 - Example





## Drawing task 6 - Drawing forests and landscape

Trace the sample photograph and use a variety of hatched/scribbled tones to draw the landscape

Try to use different techniques to illustrate each element

Different line styles can show soft edges or distinct boundaries.





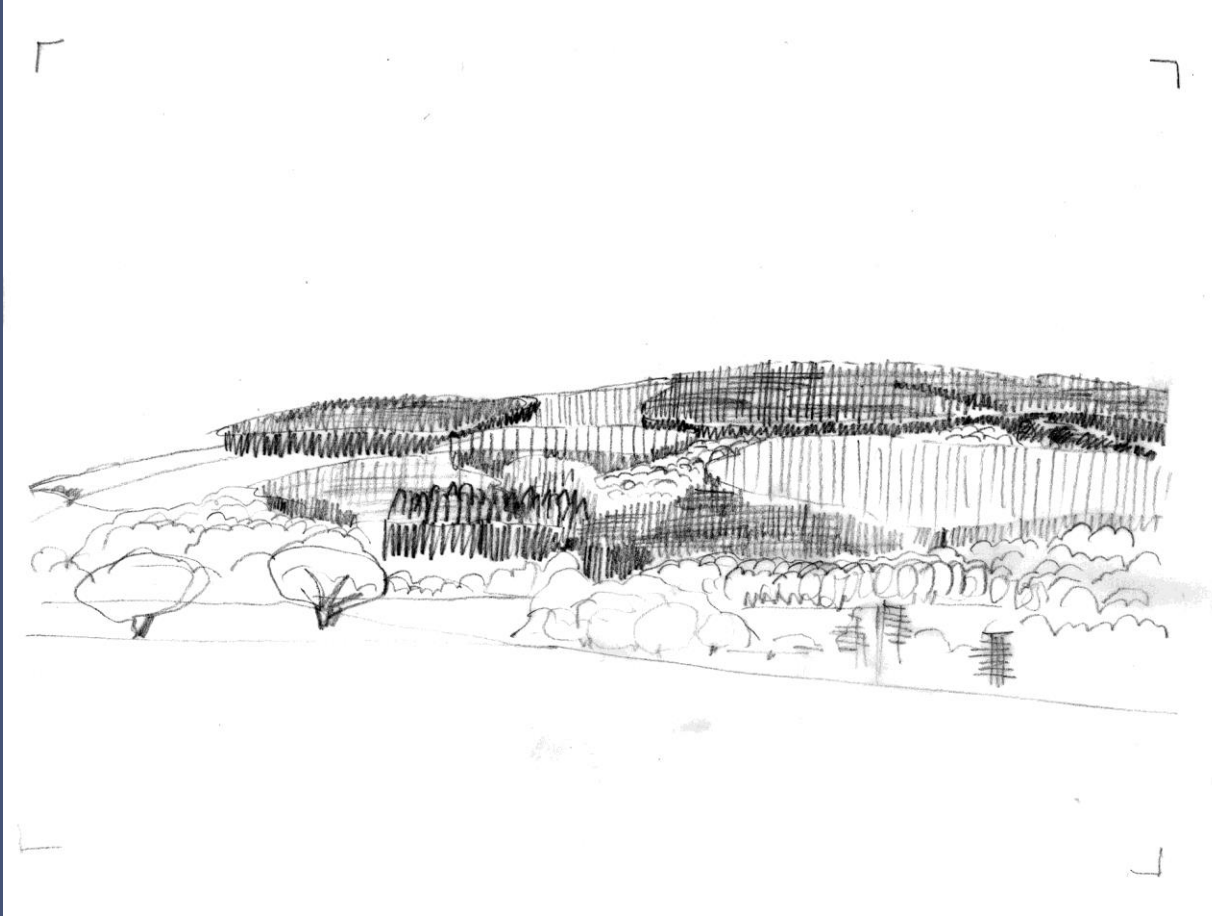
## Drawing task 6 - Drawing forests and landscape







## Drawing task 6 – Tutor's response





## Drawing

These drawing exercises can be extended by drawing anything in your home or office, or outside in the open air

They are an excellent creativity jolt that get you past the 'blank sheet of paper' phase in a design process

Most importantly, drawing allows you to record and clarify your observations, and communicate your ideas to yourself and others.