

Go sketching from nature, and capture the harmony of sky and land. Free landscape painting book.

Schedule an Event or Class Field Sketching Supplies and Naturalist Equipment It seems that every drawing class requires a whole new list of things that you should get. Do not run out and buy everything on this list. It is expensive and unnecessary. You can get by just fine with a pencil and a sketchbook. I think it is better to get more experience using the mediums you enjoy the most. Consider this list as suggestions and thoughts about different items that you can bring with you and not a required shopping list. There are three guidelines to keep in mind when selecting field equipment: Hold all your materials to this standard. Everyone has favorite tools so customize this list to meet your needs. There are two good ways to go on this, either a bound hardcover sketchbook or a Komtrak Inspirial notebook with removable pages. Hardcover sketchbooks with sewn in bindings will protect your work and stands up to field conditions. You may need to reinforce the binding with duct tape as the book gets older. I avoid the spiral bound books because the pages are able to rub against each other and smear your pencil work. It is acid free with 65 lb. It has a hard black cover and sewn in pages. The paper has decent texture for pencil work and will accept a little watercolor although you will have to live with some buckling of the paper and will not be able to do much lifting out. There are other brands of look-alike sketchbooks but the smoother, whiter paper will immediately absorb watercolor, making it difficult to make a decent wash and the color bleeds through to the next page. It has wonderful 90 pound heavy weight paper. You can buy pre punched pages from Komtrak. I use this notebook when I am backpacking and need to keep my sketching kit light or when I want to have a variety of paper types. If you can not find Komtrak Inspirial notebooks at your local art supply store, you can call Komtrak at I have sampled many types of inexpensive commercially available paper for illustration. I buy the paper in bulk pre-cut to 8. I get this punched with a comb binding for use in my Komtrak journal for field use. You can buy a few sheets of gray or brown toned paper at an art supply store, cut them to fit your sketchbook. I like the Canson mi-tientes paper. You get interesting effects with watercolor, gouache, or colored pencils. Use wet media lightly or the paper will buckle a little. You may keep a few sheets at the back of your sketchbook and glue them in at appropriate places or get them cut and punched and added to your Inspirial notebook. This is heavier stock paper that takes watercolor better than a sketchbook. You can glue the cards into your book or mail them to a friend. This is the essential tool for sketching in the posture, proportions and angles before you start a detailed drawing. Use it lightly and you do not even need to erase. A soft lead makes rich dark lines but is more prone to smudging. I prefer HB lead. For detail work, switch to a 0. You will need to draw more slowly and precisely but it will give you a consistent, delicate line. I like the Pentel Twist Erase pencils. A Derwent water soluble pencil can be used to sketch like a regular pencil but you can add quick shadows with a damp brush. You can sketch or add details with a hard tipped colored pencil such as Sanford Verithin or Prismacolor Col-erase. These pencils do not smudge as much as graphite. Try sketching with a dark brown pencil. These can be used over dry watercolor to add or strengthen highlights or before applying watercolor to act as a resist that prevents watercolor for adhering to the paper. Prismacolor pencils work well. A water-soluble fiber tipped pen lays down dark lines that can be blended into shadows with a damp brush. Try a Pilot razor point II pen creates a cool gray wash when you add water with a brush or a fine Espresso pen creates a warm brown wash- but be careful, the ink from this pen can bleed through some sketchbook paper. A dark gray Tombo brush pen lays down dark tones which can be overlaid to black. Some have a small nib on the other side of the pen for detail work. These pens are water-soluble. Use a white jell pen to add white lines on top of dry watercolor. Useful for plant veins, primary edges, or eye highlights. Once it is dry, it can be tinted with a quick watercolor wash or lifted back out with a damp brush. You can lighten your pencil by tapping it with a soft kneaded eraser. Stretch and pull the kneaded eraser like taffy before using it to warm it up. When it is soft, press it firmly over the pencil lines and it will lift the graphite without smearing like silly putty on newsprint. Use a soft white vinyl eraser to remove mistakes. This eraser does a good job of lifting graphite without tearing up the paper. A rolled paper blending tool tortillon or stump will smear graphite lines and blend shadows. Once the tip has

picked up graphite, you can use it like a gray paintbrush, adding tone to background space. These muted colors will probably become your favorites. I also recommend Black Grape and Greyed Lavender, two muted purple gray pencils that make effective shadows. Consider a colorless blender if you like to smoothly blend colors together not necessary. You may also be interested to try watercolor pencils. Personally I have a lot of trouble with these because the colors change when you add the water but some people like them. If you are not already comfortable with watercolor, go for colored pencils, they are much easier to use. Dispense with the paper or metal box that the pencils come in and bundle your pencils together with elastic bands. Make one bundle for warm yellows and reds, one for blues and purples, one for earth tones and greens. This will make it easier to grab the pencil you need in the field. Store the pencil bundles in a box or bag that will help prevent the tips from breaking off. You can put a piece of crumpled up tissue at the end of the box with all the points so that they do not bang around and chip. I use a collapsible plastic palette that I can recharge with colors from paint from tubes when I need to. I let the paint dry for a couple of days before closing the palette and heading back out into the field. It is lightweight and has five separate mixing areas and a sixth that folds out. This is the best palette that I have found for watercolor in the field. Each artist their own favorite colors and personal preferences will change over time. Some artists carry very few colors and mix everything else. Maria Coryell-Martin makes a great little pocket palette that you can fill with your favorite 14 tube colors. See my blog, Pimp my Palette for ideas about customizing this palette. See my blog, Watercolor Choices for a full list and description of the colors on the palette I use in the field and in my studio. Waterbrush If you are using watercolor or watercolor pencils, consider this terrific sketching tool. It is a brush that holds water in the handle so you do not need to dip it into water to paint. It takes some getting used to but it is very handy for quick sketching especially under difficult conditions. Brushes come in several sizes. I recommend the broad tip 18mm. These brushes are made by several companies. The Pentel Aquash waterbrush with a fatter handle and slightly longer, stiffer bristles is by far my favorite. They are sold at University Art in San Francisco. They can also be ordered from Art Essentials , ask for the pointed Aquash Waterbursh from Pentel with the broad tip. If you use a waterbrush, carry a rag to wipe the brush clean to change colors. If you use this brush, you can also dispense with bringing the tightly sealed water bottle for painting. I know this sounds like a gimmick but once you try it, you may never go back to traditional and more expensive brushes for your field work. I now use a pentel brush almost exclusively even for my studio work. They can focus on a bug on a flower a foot and a half in front of your face and are great for things that are far away as well. The close focus feature will open up whole new worlds for you. They are inexpensive too! I do not receive a commission for this plug. This is a mini spotting scope that you will not mind bringing anywhere including travel. Naturalist Tools hand lens or small magnifying glass bug box with a magnifying glass in the lid field guides.

Chapter 2 : Pencil Sketching from Nature - Wikisource, the free online library

The pencil is indeed a very precious instrument after you are master of the pen and the brush, for the pencil, cunningly used, is both, and will draw a line with the precision of the one, and the gradation of the other. MANY assume that to sketch successfully in pencil one need only know how to draw.

The Clouds over the Meadows. Pencil Sketching from Nature. MANY assume that to sketch successfully in pencil one need only know how to draw. This is an error. Pencil is a medium and like other mediums—charcoal, water color or paint—has a technique which must be learned before happy expression is possible. To give some hints as to this technique is the purpose of this pamphlet. It takes for granted that one who would sketch from nature has already mastered the elementary principles of drawing—proportion, foreshortening, perspective—and can successfully translate the relations of three dimensioned space to the flat page of a drawing book. Upon the knowledge of these principles will depend what may be called, the structural excellence of every sketch. No success in pencil work may be hoped for, until the draughtsman is able to map out with a few light touches the main outlines of his picture and then boldly to draw in the great masses, correct in their proportions and so completely presented that no re-drawing is necessary. The timid and hesitant hand makes a timid and uncertain sketch with woolly lines and scumbled surfaces in place of crisp strokes and even tones made up of lines as broad as brush marks. A few words may be devoted to pencils and paper. The best of pencils should be secured. The writer prefers the Kohinoor pencil made in Austria, but purchasable in every large city. The full length pencil should be cut in half and sharpened to a blunt point well supported by wood and chiseled off at the end so that lines of all widths, from hair-like strokes to broad brush-like marks may be made with the protruding lead See Figure 1. For sketching purposes a good drawing paper with a slight grain is best. A smooth paper is unsatisfactory, while one of coarse tooth will render delicate effects impossible. For practice work any cheap paper will answer: For convenience a small smooth covered port-folio is recommended, say one 12 X 15 inches. This will serve to hold the paper cut to a convenient size and will offer a good surface on which to draw. One or two spare sheets should be placed beneath the sheet drawn upon, that its surface may be made more resilient, while a broad elastic band stretched about the portfolio will serve to hold down the extreme upper edge of the sheets which may be slid beneath it. That the student may learn control of his medium, he is urged to devote some time to preliminary practice in making smooth and forceful lines and building up masses by strokes so close together that the penciled surface when completed shows atone as even as a wash of water color. This trick cannot be learned in an hour or a day, but the learner must persevere, holding his Fig. Such practice however is to be insisted upon. It leads to a virile, forceful line, one which distinguishes the adept from the apprentice hand. Figure 3 shows the woolly surface left by too light pressure, and Figure 4 the "liny" uneven tint due to a failure to keep the whole "face" of the lead firmly pressed upon the paper. After practice has given facility, the student will find it of advantage to copy some good example of pencil drawing, choosing at first some simple detail and rendering this over and over again until the freshness and directness of the original re-appear in the copy. Especially should this effort be directed toward rendering of masses of foliage, bits of brick work, etc. Excellent examples of this nature can be found in magazines like The Studio, where the pencil sketches of men like E. From a study of these the student will be led to see that the successful sketch largely depends upon the development of satisfactory contrasts of light and dark. Natural contrasts are emphasized and others are created at will by the draughtsman, who seeks rather to suggest the planes of his drawing than to represent them in their true values. Indeed the latter were impossible. Pencil sketching is suggestive and not photographic. Subtleties must perforce be ignored and contrasts often forced, that simplicity may be secured while the illusion of solidity is created. As the student has but few tones of black at his command, he cannot hope to reproduce values as a painter reproduces them. He must instead, seek pleasing relations of light and shade and familiarize himself with those devices which will enable him to suggest color and present attractive relations of sunlight and shadow in his sketch. An analysis of a simple sketch will serve to show some of these devices, and the manner in which they have been employed. Turning to the little note made at Ronda, one sees pencil drawing reduced

almost to its lowest terms. We have the steep edge of the cliff, the hanging vines, the dark cedar, and the whitewashed houses, all suggested rather than drawn. The center of interest is in the center of the picture. Here a scrap or two of detail is shown. The garden wall stands up clearly, the masses of the foliage break into leaves, the windows show their iron balconies and the edge of the roof has a hint of tiling. But once we leave the center of the picture, we pass to broad masses of light and dark, which are placed one against the other, that an effective contrast and a pleasing pattern may result. Where it is required that the roofs be dark to emphasize the white-washed house fronts, a few heavy strokes of the pencil have effected the purpose, but that the more distant house-tops may not disengage the eye from the center of interest, they are shown by lighter touches rapidly melting off into line and terminal spots. The same is true of the masses of foliage. Where they must be dark "to count", they have been drawn boldly, but where they must be light to tell against the gray cliffs, they are suggested by a few serrate lines and smartly accented dots. In the center of the sketch, the planes which go to make the forms constructive in character, have been carefully considered, and by use of outline leading away from mass, the eye has suggested to it these planes even where there is little but blank paper. Lastly there is to be noted the sparing use of deep black which has here and there been spotted in near some white, to give depth to a shadow and sparkle to the sketch as a whole. By one device and another, the eye is led into the picture and coaxed to the center of interest, where the old Spanish garden clings to the crag in a blaze of August sunshine. This analysis will show in a measure how such a sketch is to be made. The subject once chosen one notes lightly upon the paper a few dots and a line or two to mark the proportions of the most salient forms. One must then determine upon the contrasts which one will show, must determine, in other words, whether one will draw the tree as a light or a dark mass, whether window or door shall gape cavernously or shall exist merely as a few well drawn lines. The light and dark planes of the model will condition certain of these contrasts but it must be understood that for the most part, the translation and representation of these tones is a matter of choice—of nice appreciation of "effect. Some moments may be advantageously spent in simply studying the model with a view to its simplification, to determining just how few things may be put into the sketch without its becoming empty and uninteresting. For the most Fig. Sketch started, outlines touched in and massing begun. Sketch finished in masses with sharp accents. Once the contrasts have been determined upon, and the forms "felt round" by the pencil tracing imaginary lines, the draftsman should proceed to block in the masses Figure 6. So sure should he be of his drawing that it should be possible for him to begin above and work downward, changing his pencil from time to time as a harder or a softer lead is needed, but never remodeling any form or hatching one tone over another. Anything like the erasure of lines is, of course, not to be thought of. Light must be left out and darks must be put in of their full depth at the first drawing. From the center of interest, where they are found the sharpest contrasts, he will proceed to the masses which lead out in grayer tones until they break into line and spot. This direct drawing will require the use of the intermediate and harder pencils. When it is finished, careful thought must be given to the placing of the deep blacks which lie in the softest lead. These should be added with a firm but sparing hand. Such, in brief, is a description of the making of a sketch. To it may be added a few suggestions to guide the beginner. Texture should be sought in the pencil line. When one is drawing stone, one should think in terms of stone, and seek to have the pencil convey a sense of hardness and solidity Figure 7. When one is drawing wood, one should think wood and feel the splintered roughness of the old plank or the gnarled and seamed surface of the tree trunk. Direction of the pencil stroke will help strengthen the structural idea. The upward stroke suggests growth and support, the horizontal stroke a flat plane as of the earth, or the even tiers of brick work or of stone. One should seek with the pencil to model round each form, giving through the strokes the sense of direction which the form conveys Figure 8. A broken bit of rock work, a group of bushes, or a group of out buildings will give capital practice in simplifying details and in modeling planes in three or four values. If the student has access to reproduction of sketches such as have been named, he is urged to turn back to these repeatedly, that he may analyze them, and then betake himself to the field once more, to seek similar scenes for reproduction. A crooked street end, a window garden full of blossoms, a church tower or porch, or the trim doorway of a colonial mansion all offer excellent material. There is no town but presents countless "good subjects," and the student with eye a-search for the subtle beauty of contrasting light and

shadow will have revealed to him the picturesque where it is quite hidden from his companions. Simple sketches should be at first attempted, bits of detail and uncomplicated masses. Only when these have been successfully rendered should there be an attempt to draw a prospect filled with brilliant lights and shadows. It is good practice at times to render the same scene in different ways, using one scheme of contrasts in the first drawing and a varying scheme in a second. This will reveal the range of such variations and will cause a realization of the fact that the successful pencil sketch is one dependent largely upon the taste of the draughtsman. Other things equal, he will make the best and who can as a pattern, weave together his blacks and whites most skilfully. Rock mass and grass; a simple subject for the beginner. Simple tree rendering, in three tones. Over grown gardenâ€™”showing simplification of details. Boat and beachâ€™”a contrast of textures.

Chapter 3 : Learn to Draw Nature - A Few Tutorials by Robert Bateman

*The Sierra Club Guide to Sketching in Nature, Revised Edition [Cathy Johnson] on calendrierdelascience.com *FREE* shipping on qualifying offers. This lavishly illustrated sketching and watercolor primer reveals how creating art can enhance any wilderness experience.*

The less you know how to use your tools the better those tools should be. It is only good workmen who can use bad tools to any purpose, and they choose not to do so. The real enjoyment as well as the success of your sketches will to a large extent depend on your forethought in this respect. It may be you have walked several miles to sketch a particular subject you had probably seen under a certain effect the day before, when you had no sketching material with you. Full of pleasurable anticipation you start away, thinking how you will treat the subject ; whether as an upright or an oblong, whether the shadow would be better if longer, or shorter, or if the distance should be in sunlight or otherwise, and many other considerations which go to make up your anticipated enjoyment. The air is fresh, the clouds sail past in great columns, and at the turn of the road you see your subject. You arrive, your camp-stool is fixed, your easel arranged and your palette prepared. You carefully draw the outline of your subject, and you feel that the scene is even more beautiful than it appeared the day before when you discovered it. Your pencil outline is done, and you open your box. Alas 1 your brushes? You have left them at home! Then one has no proper words adequately to express the situation: With what different feelings you trudge your way along the road which now seems so tedious and uninteresting Now, if you are a wise man, you will at once get a bag and see that all the things required are in it before you start. You may find it necessary to have big brushes when you have only brought small ones, and vice versa, thus your pleasure as well as your work is spoiled. Be prepared for every emergency. Things which seemed improbable sometimes happen. Another reason is that in making a sketch from Nature, your full powers must be put forth. You must be strung up to a high pitch. Every sense must be on the alert, for if you are not keen and quick you may miss everything. You may miss the particular effect upon which the whole charm of your subject depends, for each sketch should be done at a single sitting. Midland Meadows It may be you have for your subject the sweet meadow-land of the Midlands of England, across which the shadows of the sailing clouds steal over the cut grass, lighting and re-lighting the distance, the middle distance and the wood, at the edge of which nestles little village. There is nothing amiss with the subject. It expresses the peculiar characteristics of our country. Beautiful as it is in itself, how much lovelier does it seem when seen under the special conditions for which you have patiently waited! Never mind if you have to get out of bed at dawn, it may be worth the effort or if you have lingered until the white mists have stolen along the flats, and your dinner has got cold, it is worth the sacrifice. For, remember this important fact, you cannot get a dawn or a sunset repeated in a long experience of careful observation. I have never seen two dawns or two sunsets alike. Unlike history, they never repeat themselves. When you have satisfied yourself under what conditions your subject looks best ; when you have risen early, morning after morning, or stayed out till dusk, evening after evening ; when you are certain that the very best conditions are before you, then make a start with that courage and confidence without which nothing great is ever achieved. Courage, confidence and alertness are supreme qualities in sketching from Nature. There are many things to be borne in mind which you must keep constantly before you. The progress of the shadows on the hills, which give such a wide foil to your sunlit trees, will not wait for you, and if you glance but for an instant you will see that the sky is clearing to windward, and you may have no more cloud shadows that day. When you start, you must allow for the Whiteness of your canvas, which by strong contrast may make your work appear too dark. Allow a little, too, for the drying in of your colours. The exact tone of the hillside is more easily obtained, since its effect is more continuous. Then place below it the trees in the exact colour and tone in relation to the sunlight and shadow of the hills. Afterwards note the grass which is of a more local green, and paint its exact pitch in relation to the preceding tones. The road has its shadows across it. Note the subtle quality within the shadow that suggests the material of the road, for the road material should be recognised as the same under all conditions of light and shade. For instance, a shadow across it must not be like a piece of dark cloth laid down, but a luminous tone full of the reflection of

the sky. Observe that the edges are darker and colder than the general colour of the shadow. You may ask, "Why not paint the sky first? It is much easier to paint a sky to suit a landscape than a landscape to suit a sky. The frequent cause of so many pictures showing a divided purpose in this respect arises from the unsuitability of the landscape to the sky or vice versa. You want the sky to belong to the landscape as much as its trees or its fields, and as the cloud forms greatly depend upon the existing contours of your composition, they can only be put in after these contours have been arranged. Your business in sketching from Nature is to give one a fervid impression of the place, its biggest facts painted in just relation to each other, and its characteristics set down frankly, fearlessly and in the most direct manner possible. In so far as your sketch endorses the above qualities, it will be good. The moment you begin to hesitate, the moment you begin to neglect the larger facts, you will get wrong with your values, you will lose the sense of spontaneity which is the charm of your sketch. There is, I know, always the temptation to realise the beautiful details of Nature, but you can make a careful study of them at your leisure, for you must never sacrifice the big things of your landscape to the details of your sketch. The exact harmony of sky and land, of trees and pasture, of light and shade, of colour and tone, these are the essentials which you must strive to realise, and these are sufficient, in all conscience, for you to keep in hand without the consideration of the particular forms which make up your foreground and masses. And you will find that your masses will be more correct, if treated in this way, than if they were niggled to the loss of their general breadth. A sketch may be described as a study, but a study never as a sketch. The sketch deals with the big things, the passing effect of sun and shadow, of storm or rain, of dawn or sunset, and must realise the sense of each particular and peculiar set of conditions pertaining to the various effects. Now if you have succeeded in obtaining a sketch which fairly and truthfully the facts of a passing and changing effect, you have had to attend to many things, you have done well. You have had to attend to many things, you have worked under great pressure of thought, you have had many if you have succeeded in keeping them all irons in the fire, and if you have succeeded in keeping them all hot, every part of your sketch should be equally fervid and spontaneous. Having realised the object of your sketch, you might then, as a relaxation, turn to some of the details, and on a separate piece of canvas, make a very careful study of them, otherwise you would not know them sufficiently to use them in your picture. I have endeavoured to point out to you the characteristics of a sketch and a study, and I would like to show you how you should proceed in a practical manner when sketching from Nature, or in making a study. In addition to their intrinsic interest, sketches reveal the character of the artist even more clearly than his finished pictures. They are, or should be, the vivid expression of his appreciation of Nature under a special emotional impulse, and on that account are worthy of preservation. I think more is to be learned from the sketches of a great artist like Turner than from his more elaborated works, where much of his psychological attitude is disguised. I should strongly advise you to study those in the National Gallery. It is better to sketch rapidly, since it is difficult to give the time necessary to the delineation of form under the conditions of changing light. Bear in mind that if we start in the morning, we have the shadows from left to right, and in the evening from right to left, and through the intervening hours the shadows are continually modifying the contours of the landscape. We cannot command the sun to stand still, or arrest the rain cloud, so we must make the best of our limitations. Since it is so difficult to observe the subtler aspects of Nature in the fervent heat of sketching, it is necessary to analyse them, and study them separately. It is not only a profitable, but a very pleasant pursuit to make pencil drawings of the component parts of the subject one is engaged upon, and thus accumulate a mass of material for the picture of a larger scale. In sketching from Nature, do not seek to make incomplete pictures. An unfinished picture is not a sketch, nor has it any value except as practice. In landscape painting there are three stages--the sketch, which aims chiefly at command of colour ; the study, which devotes itself to the truth of form ; and finally, the picture, which unites the fresh impressions of the sketch, with the more systematic comprehension of form which is the object of the study. The picture is the end, the others are the means ; and the end cannot be attained, in the best sense, unless you cultivate the discipline of the means. Of course I do not for one moment suggest that a colour sketch should be devoid of accurate form, but it is necessary, in order to fulfil its purpose as reference in subsequent work, that it should be, above all, true in its chromatic values, even if false in its form. The form is always with you, whereas colour is transitory. If it be possible to secure both at once--good ;

but I think you are hardly likely to achieve the complexities of colour while your attention is engaged, at the critical moment of the effect, on the exactness of form. The general outline may be recorded, but when one is absorbed in the contemplation of colour in Nature, the element of form is perforce very much subordinated. Landscape painting is the realisation of inspired conceptions. Some artists are moved by minute details of Nature ; others by the wider and bigger attributes. To those who love her, Nature is always responsive. She offers everything you ask. You want the dust and cinders that make up mountains-- they are there ; or you want the clouds which mingle with the everlasting fires--they also are there. You may choose the rubble and dirt, or you may choose the peaks which keep proud company with the heavens. If the painter wishes, he may paint every blade of grass. He enjoys perfect freedom ; no law forbids. But he should not particularise his blades of grass in a broad meadow, nor specify the grains of corn in the wide sweep of the harvest field. We know the meadow is covered with tiny blades, but we do not see them individually ; we see only the aggregate of their form and colour, and a broad general suggestion is as faithful to Nature as would be a multitude of petty details which we do not see in an ordinary outlook. The goal to strive towards is the living impression of a tree as a whole--as a being, so to speak--and not of a colossal repository of detail. The advice I give you is to draw as well as to sketch from Nature every day ; and slowly, but surely, you will feel yourself competent enough to start a large canvas, and you will be able so to speak to see your picture painted, before you touch a brush. Draw the landscape as simply as possible with charcoal, afterwards going over the lines with pencil ; then dust off the charcoal, and you have the drawing left by your pencil. With the confidence which comes after considerable practice, you will be able to dispense with the charcoal and pencil, and start at once with colour. Your paints must be so arranged on your palette that the colour most frequently used is the handiest, viz. It is necessary to have a system in placing your pigments on your palette, as it saves time, and time is of the utmost value when you are rapidly sketching a passing effect. The place of each colour should be known to you as intimately as any note on the keyboard of the piano is to the musician. Use plenty of paint, but not too thin. Do not miss solidity through thinness of colour. A little medium, composed of equal proportions of copal or amber varnish, turpentine and linseed oil, is helpful. With a brush which holds an ample supply of colour, lay it on your canvas frankly and fearlessly, always remembering that, within reasonable limits, you can, later on, correct mistakes. The sky can be painted first with a coat of white, tempered with yellow ochre, and the blue patches of the sky painted into it. It is essential to ascertain the difference between the sunshine and the shadow. Having settled what you feel to be the exact difference, place the colours down upon your canvas. But if you are not quite sure of the result, wait for another shadow to correct your values.

Chapter 4 : Nature Sketches

Focusing on the works of J. M. W. Turner, John Constable, and their contemporaries, this richly illustrated book explores the development, variety, and innovation of the landscape oil sketch in British art, beginning with its appearance in the 18th century.

Saturday, 19 October Turner and Constable: Sketching from Nature, Louisa Love: Matter of Matter, Dorothy Cross: Horizons of our Coast, Hannah Allison-Finucane: Most of these paintings were wholly or partly painted in the field and most are painted using oil paint. This stems from the time that ready mixed oil paint became available and artists were able to use it outside the studio without much difficulty not tubes then but various animal bladders. You will notice that a lot of the paintings are painted in oil on paper and are fairly small. If you have a close look at an artists paint box that is designed for painting outside you will see that the palette clips in the lid leaving a space where the painting can sit without the brushes and tubes of paint coming into contact with it and smudging it. Art from this period tends towards a scientific representation of reality, later on the Victorian art tends to be more sentimental, and of course the Victorians invented photography, which leans towards the scientific representation. Frankly 75 landscape pictures mostly executed in a fairly similar style is difficult to take in in one go, it is very easy to muddle up the artists in ones mind and as a bit of a slow thinker it will take me some time and several visits to the exhibition before I really feel I have the measure of it. On to Louisa Love, "Matter of Matter" this is the largest of the graduate exhibitions, taking up a whole room where Louisa is unpacking her studio in what is something between performance art and going beyond the type of thing that has been done where the exhibit has been. The difference here being that some of the time the artist is present and roughly speaking investigating the area where the artist stops and the art starts. Fortunately photography is allowed in this one. The pictures should expand "to fill the available space - when clicked on compulsively. Connemara her video says it all really On to Rachel Johnston; Horizons of our coast. Well yes it is really, a good mix of contemporary art and conventional oil paintings. I have one main method of judging an exhibition and this is did it make me want to go and sketch? Here is the sketch straight after the gallery visit. So what of the exhibitions, the main one 75 landscape oils, frankly I would "if making a special journey " want to have prepared myself, familiarised myself with the paintings, type of thing. There is a list in the gallery although not anywhere I can find on the internet, so I have taken it into the garden " like Maude? And photographed it, all of the paintings came from the Tate and can be found " descriptions and pictures of the pictures, by putting the name of the artist and the name of the painting into the search box on their website http: So here are the pictures of the pages of the list https:

Chapter 5 : Sketching in Nature: Winter Sketching

Your journal is a wonderful tool for learning about the world around you. Whether on a trip of a lifetime or in your own back yard, winter or summer you can find something interesting to sketch.

Chapter 6 : Sketching from nature

The Art Manuals of which this, on Sketching from Nature is. The first, have had a large and continued sale in England. Among the many different books on such subjects as these treat of, it is difficult to decide which is entitled to the preference but students of Art who are separated from the.

Chapter 7 : Turner and Constable: Sketching from Nature by Michael Rosenthal

The Practice of Drawing and Painting Landscape From Nature, in Water Colours Exemplified in a Series of Instructions Calculated to Facilitate the Progress of the Learner; Including the Elements of Perspective, Their Application in Sketching From Nature, and the Explanation of Various Processes of Colouring by Francis Nicholson.

DOWNLOAD PDF SKETCHING FROM NATURE

Chapter 8 : Revolutionary Richmond? ~Turner and Constable: Sketching from Nature™. | Apollo Mag

EMBED (for calendrierdelascience.com hosted blogs and calendrierdelascience.com item tags).

Chapter 9 : The Art of Sketching From Nature

Sketching in the nature was something new and exciting. My son loved it and can't wait to do the Spring program! I think this is a fantastic program all around.