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’.
Observation

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.
Observation

Senses

<table>
<thead>
<tr>
<th>Senses</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>sight</td>
<td>87%</td>
</tr>
<tr>
<td>hearing</td>
<td>7%</td>
</tr>
<tr>
<td>smell</td>
<td>3.5%</td>
</tr>
<tr>
<td>taste</td>
<td>1%</td>
</tr>
<tr>
<td>touch</td>
<td>1.5%</td>
</tr>
</tbody>
</table>
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.
Observation

Depth cues

These can be categorised as;

unambiguous

or

ambiguous.
Observation

Unambiguous depth cues

Convergence
Angle varies with distance

Accommodation
Lens shape changes with distance.
Observation

Ambiguous depth cues

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

Overlap

The complete shapes must be in front of the obscured shapes.

This indicates that they are nearer.
You saw three geometrical shapes.
Or maybe you didn’t.
Observation

Texture gradient

Changes in ‘density’ of a texture indicate distance...
Observation

Texture gradient

Changes in ‘density’ of a texture indicate distance...

or form.
Observation

Atmospheric perspective

Distant objects appear to be feint and greyed out compared to nearer objects.
Observation

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 and require no sophisticated or expensive equipment

Drawing encourages you observe your surroundings more thoroughly

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

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.
Observation

Mark making

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

Mark making

Strong and bold.
Observation

Mark making

Strong and bold

Hesitant.
Observation

Mark making

Strong and bold

Hesitant

Flowing.
Observation

Mark making

Strong and bold
Hesitant
Flowing
Jagged.
Observation

Mark making

Strong and bold
Hesitant
Flowing
Jagged
Varied pressure.
Observation

Mark making

Strong and bold
Hesitant
Flowing
Jagged
Varied pressure
Undulating.
# Observation

## Mark making

<table>
<thead>
<tr>
<th>Strong and bold</th>
<th>Hesitant</th>
<th>Flowing</th>
<th>Jagged</th>
<th>Varied pressure</th>
<th>Undulating</th>
<th>Stabbing</th>
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</thead>
<tbody>
<tr>
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Observation

Mark making

Strong and bold
Hesitant
Flowing
Jagged
Varied pressure
Undulating
Stabbing
Tonal.
Observation

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.
Observation

Drawing task 1 - Mark making - examples

- Tone
- Stab
- Scribble
- Continuous
- Smooth
- Pressure
Line is the principle output of the pencil, but there is much more to line than you might think, as this next task shows.
Observation

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.
Observation

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.
Observation

Drawing task 2  - Line - example 2
Observation

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.
Observation

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.
Choose a coil of wire.
Drawing task 3 - Wire

Draw the coil of wire.
Observation

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.
Observation

Drawing task 3  - Wire

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

Drawing task 3  - Wire

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

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.
Observation

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.
Observation

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.
Observation

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.
Observation

Drawing task 4 - Using lines as tone

Use hatching, cross hatching and scribbled lines to match the field of graduated tone.
Observation

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.
Observation

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.
Observation

Drawing task 5 - Fabric - example
Observation

Drawing task 5 - Fabric

Now, make a drawing using hatched and scribbled tone.
Observation

Drawing forests and landscape

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

This next task will show you how.
### Observation

**Drawing task 6 - Drawing forests and landscape**

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

Try to use different techniques to illustrate each element.

Different line styles can show soft edges or distinct boundaries.
Observation

Drawing task 6 - Example
Observation

Drawing task 6 - Drawing forests and landscape
Observation

Drawing task 6 – Tutor’s response
These drawing exercises can be extended by drawing your hands, clothing, bags, shoes or pets. 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.