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FOURTH EDITION

DRAWING

THE LANDSCAPE

The Art of Hand Drawing and Digital Representation

WILEY

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FOURTH EDITION

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*To my grandfather, for giving me pencils;
to my father, for giving me determination;
and to my mother, for her faith in me*

The primary tasks of art are, first, to meet and in some way represent nature; and second, to perfect or idealize through artistic judgment the forms found in nature.

Edward Hill
The Language of Drawing

Preface

Every true work of art is the attainment of a state of being, a state of high functioning, a more than ordinary moment of existence.

Robert Henri
The Art Spirit

My original idea for the first edition of *Drawing the Landscape* was to write a technical manual on graphics for landscape architects. However, I was fortunate enough to come across a copy of Robert Henri's *The Art Spirit* before I began writing. I read from the book every morning on the 6:00 a.m. bus to campus. After the first chapter I had an epiphany that *Drawing the Landscape* could be much more than just a book on graphic instruction; it could inspire readers to find their own sources of creativity and to develop their intuitive impulses to draw.

The publication of this fourth edition of *Drawing the Landscape* is a good indication that I have exceeded my original expectations. I am constantly receiving letters and emails about how the book inspired readers to draw, to develop confidence in their own creativity, and even to decide to become landscape architects. I'm equally pleased that *Drawing the Landscape* was referenced by Bradley Cantrell and Wes Michaels as an inspiration for their award-winning book *Digital Drawing for Landscape Architecture*.

Recent scholarship is proving that drawing remains an essential tool for cognitive thinking and design. The plethora of new academic titles on drawing, landscape representation, and visualization has been accompanied by an explosion across the country of organized sketch crawls, "drink-and-draws," sketching clubs, and figure drawing groups. Judging by the fact that enrollment in my drawing

classes has been increasing dramatically, it is clear that not only has drawing survived into the twenty-first century, but it is thriving.

Jim Richards, author, educator, and landscape architect, has summed up this movement as a “drawing renaissance.” A recent exhibition at the Oakland Museum of California titled “Pixar: 25 Years of Animation” confirmed this idea. The Pixar creative formula makes extensive use of hand drawing throughout the creative process. John Lasseter, chief creative officer at Pixar Animation Studios, remarked that “we have almost as many artists at Pixar working in traditional media—hand drawing, painting, pastels, sculpture—as we do in digital media.”¹ Pixar offers its own in-house classes in drawing, painting, and design. Elyse Klaidman, director of Pixar University and Archives, has said, “These classes offered everybody at Pixar the opportunity to learn to draw—or, more accurately, to learn to see and develop additional visual skills.”² Pixar’s magic clearly affects people across the world; its creative formula serves as an excellent example of how critical it is to integrate drawing into the design process in an electronic age.

The two revised chapters in this fourth edition, Chapter 12 “Animating the Landscape,” and Chapter 13 “The Hybrid Drawing,” explore innovative and exciting new developments in the employment of drawing for design expression. I am even more passionate now about the importance of drawing as a method of learning to see than I was when I first wrote this book. I am more convinced than ever that drawing has the potential to help a person better comprehend the environment and attain a higher level of consciousness. I still believe that landscape architecture is as much of an art form as are painting, sculpture, and literature. I hope the merging of the methods and techniques put forth in this new edition can lay a foundation to achieve these goals.

It all begins with the simplicity of putting pencil to paper.³

Elyse Klaidman

Notes

1. Oakland Museum of California, *Pixar: 25 Years of Animation* (San Francisco: Chronicle Books, 2010), 9.
2. Ibid., 10.
3. Ibid., 13.

With this edition, the Online Supplementary Material (available at www.wiley.com/go/drawingthelandscape) has been expanded with the addition of tutorial videos. The videos address some of the techniques that students and self-learners have often found difficult. The videos are extensions of the text and address some basic concepts in the landscape drawing process including equipment and drawing instruments, techniques for trees and plants, and freehand perspective drawing. The following icon is used throughout the text to indicate topics that are featured in a corresponding tutorial video:



Preface to the Third Edition

After Michelangelo died, someone found in his studio a piece of paper on which he had written a note to his apprentice in the handwriting of his old age, “Draw, Antonio, draw, Antonio, draw and do not waste time.”

ANNIE DILLARD

The Writing Life

I love to draw! I love to draw almost more than anything else in the world. It brings me solace, excitement, and the thrill of experimentation. When I am feeling low, drawing can make me happy. With a single piece of paper and a mark-making tool, I can create whole new worlds.

Drawing allows you to design environments capable of transporting the viewer. Learning to draw is a gift that brings a lifetime of creative excitement. Drawing is a form of personal freedom. The space around you becomes your possession. Once you have the ability to draw, it can't be taken away from you, for drawing is the ultimate weapon of visual expression. It is also an inexpensive tool, accessible to everyone. The ultimate goal of this book is to introduce and nurture the creative potential for the novice, student, artist, and accomplished professional. The exercises are intended to allow both experienced and inexperienced artists to progressively gain creativity, skill, and confidence in their drawing.

I have always believed that landscape architectural drawing is an art form. Throughout my career I have struggled to get my landscape drawings seen where other forms of art are exhibited. Since the end of Beaux- Arts training, the quality of landscape architectural drawing has

declined. Typical landscape drawings are stilted, formalistic, one-dimensional, stylized, and affected. The drawing program I have presented in this book is personal, intuitive, and expressive. I hope that through this process your own personal vision will flourish.

Anyone can learn to draw. All it takes is patience, persistence, and most of all practice. If you are a beginner, you will be frustrated, but you must draw every day to slowly overcome your frustration. Most of all, you need a strong desire; as you gain confidence in your ideas and abilities you will eventually produce truly magnificent and satisfying work. The ability to express yourself and to gain an intimate connection to your thoughts and subconscious will be yours with practice and will increase your ability to design innovative landscapes.

When you draw the landscape, you empathize with it; you become part of nature in a way that technology can't. The act of drawing is essential in understanding how to design environments more sympathetic to natural systems. In order to reverse the current state of environmental degradation we must retain the sanctity of hand-drawing as a foundation for building the future. If we can learn to truly see nature, perhaps we can gain insight into how to repair it. Leonardo da Vinci, with his instinctive and fluid sketches that combined thinking and visualization, is an excellent role model. Too much design today exists in a world far from the integrated thought and drawing process of da Vinci. A strong faculty in drawing and visual perception should not be abandoned because of a new infatuation with technology.

The third edition of this book is released at a time when my faith in drawing is stronger than ever. It is easy to be seduced by computer-aided graphics, but drawing has not been eclipsed by digital media. On the contrary, the use of digital media has underscored the necessity of acquiring proficiency in drawing by hand. Being distracted by the

technology of representation can result in a built landscape that ends up looking more like a simulation than the real thing. But integrating hand drawings with digital media enhances the visual experience of the landscape and enriches one's environmental sensibilities.

When the artist is well equipped with conscious feeling, memory, and balanced sensibilities, he intensifies his concepts by penetrating his subjects and by condensing his experience into a reality of the spirit complete in itself. Thus he creates a new reality in terms of the medium.

(Hofmann 1967, 539)

The resurgence in drawing is reinforced by the demand for additional drawing studios. I now teach more drawing classes than I ever have, and they are filled to capacity. As I travel the country lecturing and giving drawing workshops, I see this renewed desire of students, artists, and professionals to express themselves through drawing.

The growing awareness of the vital role of drawing in the design process became even more apparent when a group of students asked me to create a special class in quick rendering techniques. They observed that during their summer internships the professionals who could quickly express design concepts were usually the ones executing the design. These interns were impressed by the designers who could swiftly and magically visualize the client's intentions right before their eyes.

The major exhibitions of drawings that have been presented recently in New York City confirm the renewed interest in the art form. At the onset of the new millennium, these shows gleaned worldwide attention and critical acclaim. The comprehensive exhibition of Leonardo's drawings at the Metropolitan Museum of Art, *Leonardo da Vinci: Master Draftsman*, documented the significance that Leonardo placed on drawing as a language to communicate

the thought process. The exhibition *Drawing Now: Eight Propositions* at the Museum of Modern Art in New York City proved that the act of drawing has been the “bedrock of art since Lascaux” (Schjeldahl 2002, 102). As noted in the exhibition catalog, these groundbreaking shows mark a “moment in time when drawing has become a primary mode of expression for the most inventive and influential artists of the time” (Hoptman 2002, 12).

To succeed you must be motivated and self-directed. When I first started teaching drawing I didn't think it was possible to teach students how to draw well. I was quickly proved wrong, for I found that those students who were strongly motivated and who learned the basics produced wonderful drawings. I was amazed that by the time they graduated they had filled sketchbooks with magnificent drawings and produced volumes of travel sketches, creating their own powerful vision of the landscape. This ability gave them access to the vast potential of the visual world. So get started now!

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For their help and assistance with the third edition, I would like to thank Gary Strang and the staff at GLS for their support and for the Friday night beers, and David Meyer for his inventive interpretations of the philosophy of this book. I would also like to express appreciation to my editor, Margaret Cummins, for initiating this third edition of *Drawing the Landscape*.

For this fourth edition, I am eternally grateful for the support and encouragement of Elizabeth Boults, without whom this edition would never have come into being. I would also like to thank Margaret Cummins for our many years of creative collaboration as my editor at John Wiley and Sons, and Michael New at Wiley for calmly responding to my many panic attacks.

I am indebted to the Department of Landscape Architecture and Environmental Planning at the University of California for providing an encouraging academic environment, and to the Beatrix Farrand Research Fund for support of this project. Fiona Cundy, Rae Ishee and Johanna Hoffman were invaluable research assistants. Rae played a key role in the development of a methodology for animating storyboards.

Tom Hammock reignited my interest in film and landscape; his input was essential in the creation of the “Storyboarding the Landscape” section. Justine Holzman opened up a new realm in the integration of hand drawing and digital media. She represents the future of drawing in academia.

I would like to thank filmmaker Allan Holzman, for his energy and belief in the world of imagination and creativity, and Marc Treib, who is a continual source of new ideas and encouragement and one who has always believed that drawing and creativity are linked. I am thankful for the fellowship of Professor Joe McBride, a wellspring of artistic inspiration and a fantastic landscape watercolorist.

This fourth edition is dedicated to my mother, who was unfailing in her support of all my creative endeavors.

Chapter One

The Essence of Drawing



Drawing turns the creative mind to expose its workings. Drawing discloses the heart of visual thought, coalesces spirit and perception, conjures imagination; drawing is an

act of meditation, an exorcism of disorder; a courting of artistic ideas; above all it is the lean instrument of visual formation and the vortex of artistic sensibility.

Edward Hill
The Language Of Drawing



Figure 1-1: One of da Vinci's first known drawings of the Tuscan landscape, dated 1473. The artist was 21 when he made this drawing, entitled "*Day of St. Mary of the Snows,*" which has been called "the first true landscape drawing in Western art." (Bramly, 1991, 84 ©EMB-Service, Lucerne, Switzerland)

Why do we draw? We draw because it is the act of seeing and thinking clearly. It is an integral part of the creative process, and the ultimate design tool. Carlo Scarpa, an Italian architect, best summed this up when he said, "I draw so I can see." By moving from elevation to perspective, from

plan to bird's-eye view, drawing elucidates our three-dimensional world. When I was just starting out, I remember watching my mentor, landscape architect and artist Frank James, pick up a pencil and move it across a sheet of paper; it was like watching an angel fly. Frank's facility for drawing was incredibly inspiring and a thing to behold. His ability to use drawing as an expressive design tool was marvelous.

Drawing allows a concept to evolve. It resides between freedom and structure: the freedom of ideas versus the physical structure that orders our representations of space. It provides the potential to create realistic images.

Drawing can also be a meditation. It can take you into other worlds, creating a transcendent experience. One of the constant themes of Zen art is the expression of the artist's own inner state of going nowhere in a timeless dimension.

Definition of Drawing

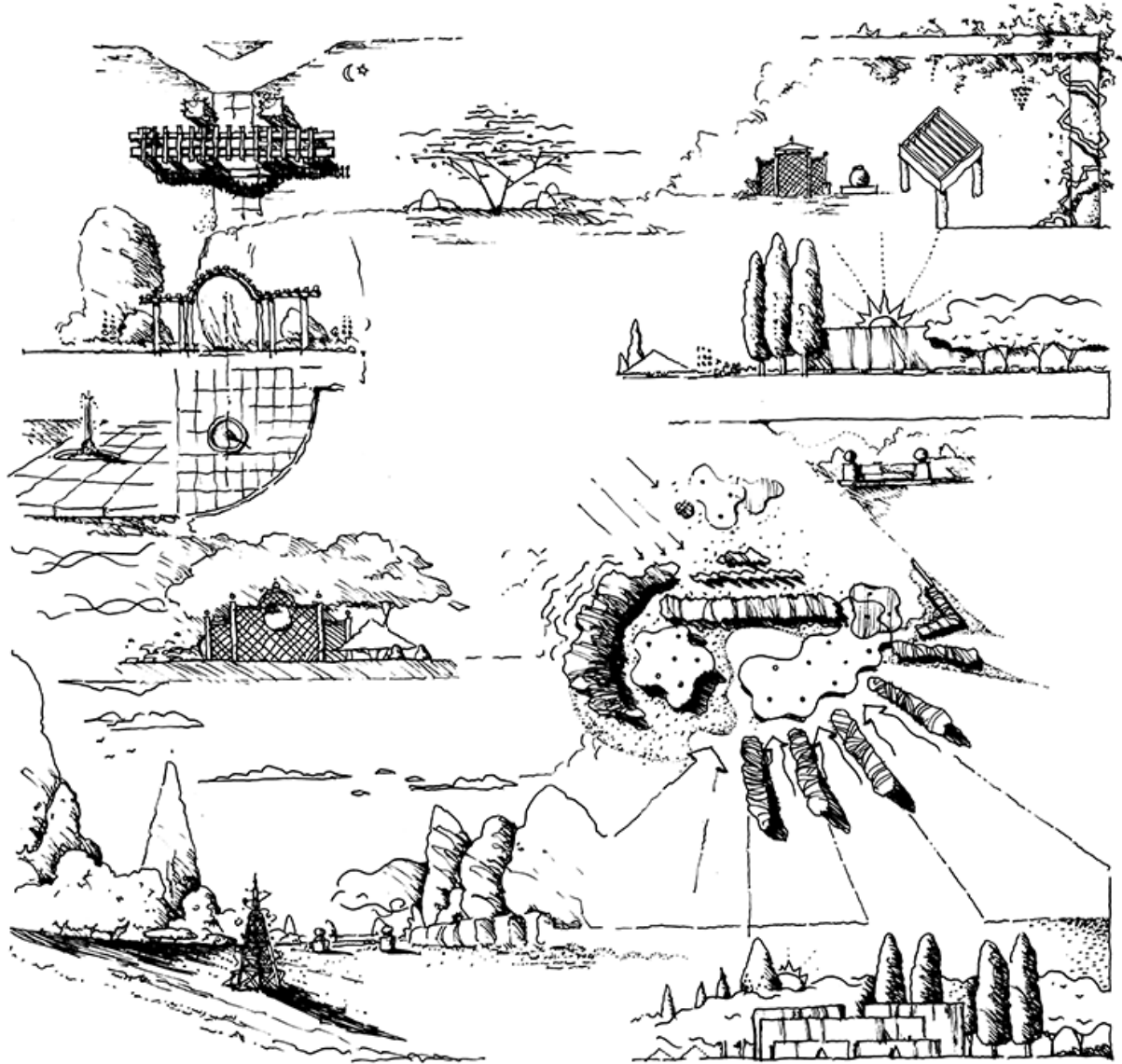


Figure 1-2: Ink on vellum. Drawing allows thinking in three dimensions.

Artist and teacher Edward Hill stated, "Drawing is the act of making a mark, line, or incision on a surface; and in the larger sense, a participation in the language" (1966, 8). A beautifully drawn, pure line arching across a page is a wonder to behold. It can vary from divine simplicity to dynamic movement. Drawing is a tool of exploration, and a single stroke can express thought. The artist or designer imbues line with personality and thus becomes an inventor.

Through drawing, artists are continually redefining themselves and creating a personal image of reality.

The beginning of each drawing is the start of an exciting new trip; when you begin, your line takes off on a journey without a map. Learning to draw can be the beginning of a creative journey that can last a lifetime. From the moment of inception to the creation of the image, every drawing has the potential to express an idea. To begin to draw requires initiative; the act of drawing is directed intuition. Charles Burchfield, one of the greatest painters of the American scene, felt that the best drawing was a spontaneous creation. Spontaneity allows an incredible pictorial and emotional range, providing access to imaginative wanderings. If you can capture this spontaneous quality in your drawings, you can make them come alive.



Figure 1-3: Frank James, Sasaki Associates. Drawing as expression.

The development of your freehand drawing skills will help you to understand and graphically describe the environment. It is a means of investigating nature and a tool for designing entirely new ecosystems. As artist and teacher Hans Hofmann said, “The artist is an agent in whose mind nature is transformed into a new creation” (1967, 70).



Figure 1-4: Charles Burchfield. *Old Gnarled Tree in a Field*. Pencil on paper. 17" x 22". (Courtesy Kennedy Galleries, Inc., New York City)

The beauty of a drawing is that you make it with your own hands; its success or failure rests entirely with you. If you develop a love for drawing, it will be reflected in your work and revealed to others. To achieve this, try to make each line you draw able to stand alone as a beautiful mark. Before beginning, empty your mind of all other thoughts. Think of yourself as an actor about to go onstage and perform. Slow down, breathe deeply, and think carefully about what you are about to do; it is an emotional response. Grasp the essence of your subject and your drawings will become your greatest teacher. You can learn much from them. Learning to relax will facilitate your ability to draw freely. Eventually you may find that drawing itself will become a method of relaxation.

You should work on each of the exercises in this book until you feel comfortable with the results. When you begin to feel pleased with the results of one exercise, go on to the next one. You can also go back and work on several at the same time.

When concentrating, you can become part of the drawing, getting inside it. Concentration is required to avoid getting into a rut, and to push yourself to evolve through experimentation. After developing a successful style, many people just replicate it again and again. Always try to improve your technique; otherwise you'll just keep repeating your mistakes. When I was in school, I was told that I might have been a good artist once, but I had become lazy and was no longer innovative. That comment lit a fire under me. As Frank James said, when you draw you should always try to "seek the truth, speak the truth, be the truth."