

Part 2; Weekly drawing assignments; Atmospheric perspective and scale.

Introduction

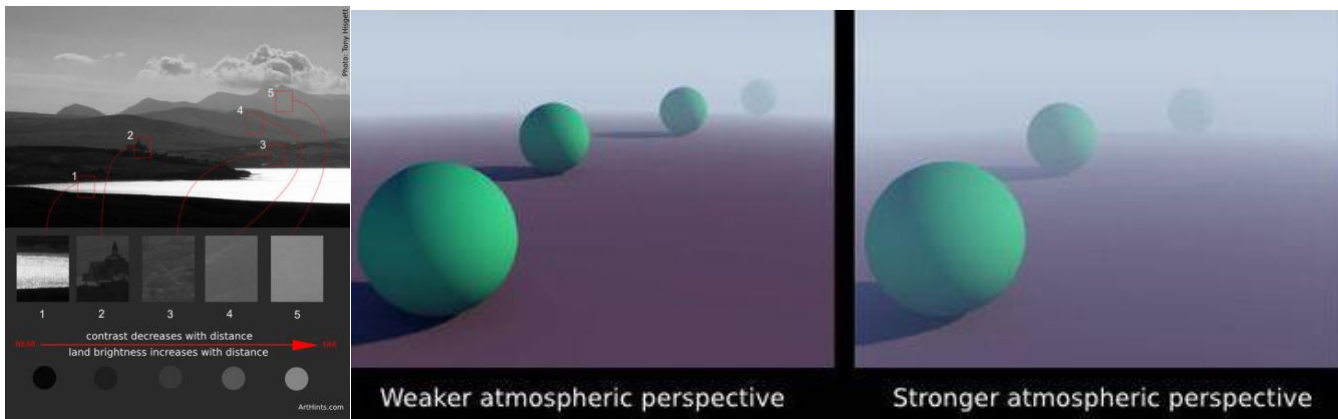
A lot of artists, when they start to draw, just tend to focus on the object. You have been asked this Semester to do observational drawing exercises where you are encouraged to be aware of the life/environment around your chosen subject in a way you would not normally do. For example, the long format scroll and concertina piece encouraged you look at random subjects associated with your theme. You have also been asked to be aware of space around the object you are observing, negative space. You have also blacked out an entire shape and worked into the whole image, subtractive tonal drawing, this encourages you take into account the whole format and work right to the edges of your image. You have worked on traditional perspective with John and Chris, today you will be experimenting with atmospheric perspective.

Subjects appear paler in the distance because there are particles suspended in the atmosphere. There is an atmospheric 'fog' quite literally between you and what you're observing. The further away the subject the more particles are suspended for you to look through so the distant subjects look paler and have less contrast. Whereas the objects nearer to you are clearer so darker tones are apparent along with a more contrast. Also of course, the scales of objects create a sense of distance. If you look at a city view of housing, the further away the buildings are the shapes (patterns) are smaller in contrast to those closer to you, again depicting an illusion of space.

Please note; I have put some illustrations in this brief but I could not find many images showing clearly all of the elements worked together that you are covering in this exercise.

Brief

Last week you worked on tones, light to dark, within a composition. Today I still want you to concentrate on the tones but become conscious of the tones in three areas specifically, those in the **far distance** in comparison to those **mid distance**, and those in the **foreground**. You also need to become aware of the differences of **scale** and learn to use this knowledge to maybe exaggerate the scales within your artwork to create a certain dramatic effect and atmosphere. Today along with your careful observation I want you to work with space and be aware of the differences in scale and try to create the dramatic feel of perspective using exaggerated atmospheric perspective and the element of scale if it is pertinent. You can create more of an impact and use artistic licence to exaggerate these elements in your image this week.



Images from Arthints.com

Exercise 1; Duration 1hour 30 minutes.

Choose a view from the window, a room in the house, a space in the park, even a still life if you create it in a room with three aspects visible, etc. It is very important that you can identify three areas in your composition to focus on;

- distant objects/subject,
- middle distant objects/subject and
- foreground objects/subject

Rearrange some aspects of your composition or rearrange your position if necessary so that all three are visible.

You are to draw the whole scene concentrating on these three areas. The distance is to be depicted pale, the middle distance is to be mid-tone and the foreground is to be darker and contrasting. You need to choose a scene/Image that has all three elements present, it is no good drawing a bottle against the flat wall, I want to see clear atmospheric perspective in your drawing. If you can also exaggerate scale in this composition to create even more of an illusion of space, then feel free to do so.

Spend one and a half hours creating this one view, take longer if you wish. You initially may want to take a few minutes working out some compositions, think carefully about the format you will use. Make sure you are comfortable, have your equipment to

hand and work on at least an A2 piece of paper (if you have some) secured to a drawing board (if you have one). It may take you a while to set everything up to work with, it is important that you are comfortable.



The middle image above shows the use of atmospheric perspective and scale to create drama. This is an image of the Gates of Argonath by Craig Mullins, Lord of the Rings. The image on the far right is from the internet <https://claralieu.wordpress.com/> Clara Lieu Visual Artist & Adjunct Professor at RISD, a student's work.

Medium to work in.

Any media for this, and you can use any method you have experimented with previously or even experiment with tracing paper, some suggestions below. You can use mixed media if you wish.

- **pencils;** hard pencils that make light marks for the distance, softer pencils for mid distance work and darkest pencils for the foreground.
- **Ink;** think about thin lines for the background thicker ones in the mid-ground and even darker thicker lines in foreground.
- **collage;** if you choose to use colour use blue and paler tints in the background moving to stronger colours, contrasts and tones in the foreground.
- **tracing paper;** do the background on one piece, the middle-ground on another sheet and do the foreground on another and then overlay them all to create your final image and scan or photograph it. (see some examples below)

Make sure you sketch out your image to work out proportions in the first instance.

Feel as if you can use your creative energies for this piece. Having done a lot of careful observation you can now become more conscious about exaggerating the atmospheric space using your repertoire of expressive mark making.



Some examples of images using the tracing paper layering technique. Note; they may not depict the subjects you choose to work with, they are just examples showing the effect.

Exercise 2. Duration half an hour.

Self-reflection; it is a good idea to spend a bit of time this week on self-reflecting. Make some time to write down some notes on how you feel about this module overall. Don't worry about spellings or punctuation, I am interested in your thoughts and feelings. This is part of the marking requirement for the brief, (see the overarching Module brief handed out in week two and also on moodle). This process will enable you to gather and concentrate your thoughts to consciously make you think about, and be more aware of, the drawing processes you have covered over this semester and how you feel about them.

Questions you might ask yourself;

How can the assignments inform your overall working practice? Have they been useful to you? Have they been frustrating? Going through them which ones may need more attention and practice? Which ones have made you look in a different way? Are you

able to work out how to apply these methods to inform your personal style? Have you understood that drawing from life and reporting a story visually is not only a genre of illustration called 'Reportage', the tasks set are also an information gathering exercises to enable you to collate and record what is around you visually quickly and efficiently. This gathering of 'seeing' will feed your own way of working so that your work becomes more confident and competent while also acting as a personal reference library to refer to when using these drawing techniques in your sketch books. Can you see how useful it is to work from life on location in the future in a sketch book?

For 30 minutes, I want you to think about the list of exercises we have covered over the past weeks so far and write out how you feel about them. Scan this and send in with your drawing you have completed this week.

Below are some artists/reportage illustrators that use atmospheric perspective and scale in their work to denote space. Do some research to see who uses this technique. A lot of artists do use these methods but not often all together.



Mark Hearld uses very distinctive background, middle-ground and fore-ground elements in his work. You will also notice that he uses tones that are darker in the fore-ground.



Laura Carlin uses scale a lot in her work to create the illusion of space.



Reportage artists who use tone to create distance; left to right, Lucinda Rogers uses dark thick lines in the foreground, Joe Munro uses dark lines in the foreground also creating a sense of movement in the kitchen, Trevor Dickenson makes use of tone.

Hand in date; Sunday 6th December 2020

Materials list for next week

Any materials you wish, but we will be starting to look at colour in more detail so make sure you have colour to work with and paper to work on. Paint, pastels, inks, crayons, collage, etc. (If you want to work with watercolours make sure you have some watercolour paper from the store room). I am aware that you will all be going home this week. Please make sure you have the equipment for your final assignment.