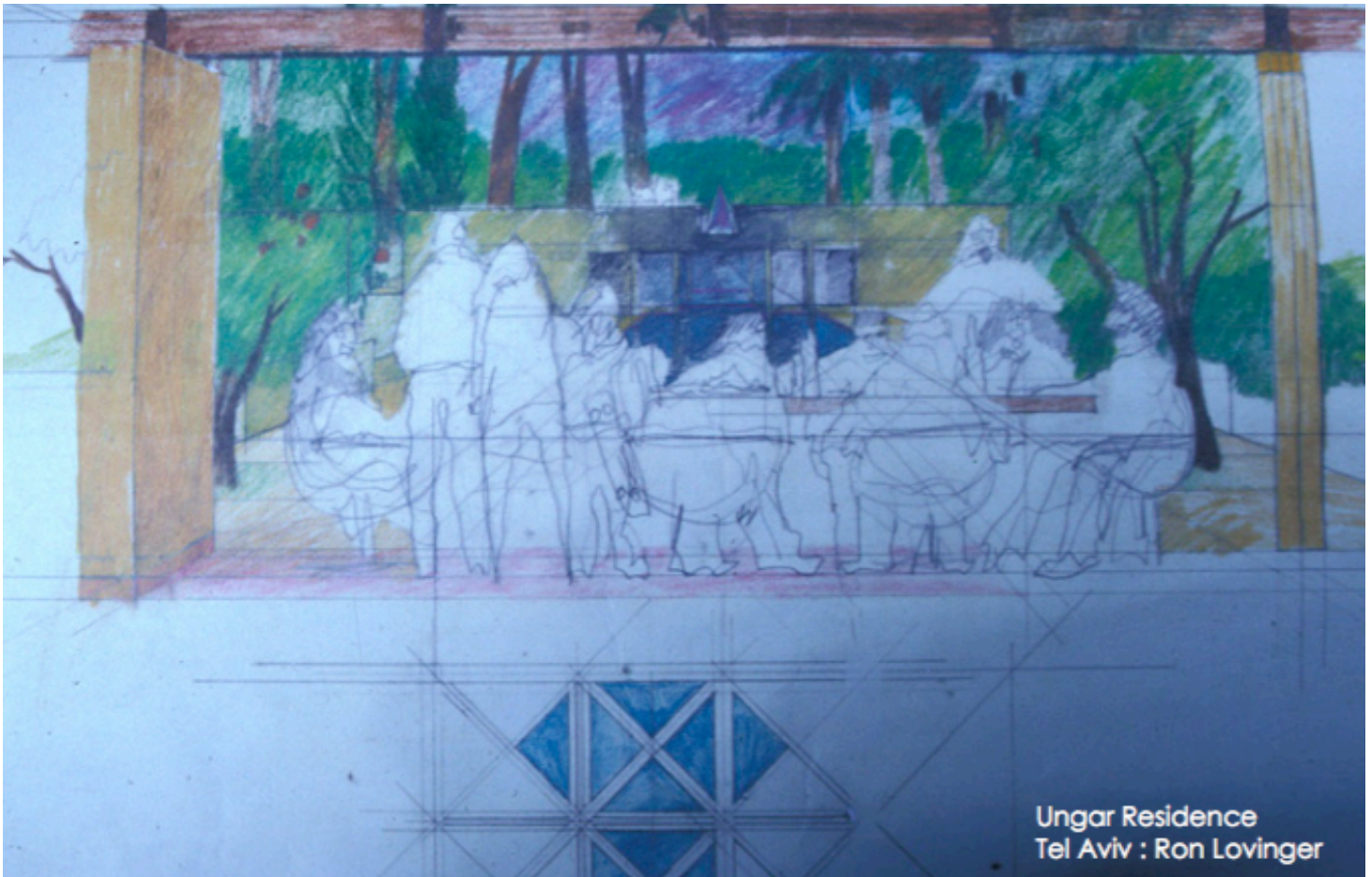


Articulating the intentional landscape through sketching, rendering, drawing and modeling are the primary methods through which we express our design aspirations. Words are critical, music is inevitable, performance art is essential but diagramming, colored pencil and ink sketching, watercolors and pencil renderings continue to remain the essential media in landscape seeing, drawing and creative construction.

As we learn drafting techniques embedded in the horizon line, vanishing point and perspective within the geometry of drafting, lettering and rendering; we simultaneously engage in the visualization of landscape space and time. Our focus will be those structural garden representations that precisely define the finely crafted landscape.



## **Landscape Architects and Painters inspiring the venue of this class:**

Richard Diebenkorn and the chiaroscuro of urban landscape geometries

Sanford Robinson Gifford and the horizon line: precision, craftsmanship and the *grand tour*: the Hudson River School of Bierstadt, Church, Cole and Durand

Larry Halprin and the high drama of landscape experience...FDR Memorial

Claude Lorraine and the imagery intrinsic to the picturesque: atmospheric perspective, plant composition, classical ruins and the articulation of the foreground.

Roberto Burle Marx and the fantasy of form...exotica deluxe.

Claude Monet and reflective color: mysterious, enigmatic, impressionistic dramatization of landscape materiality, mood, light and space.

Andrew Wyeth and the draftsman/illustrator/painter discipline

## **Media Materials:**

Sketchbook: 8 ½" x 11" minimum

Staedtler Mars 780 lead holder and sharpener with 2H Leads.

Prismacolor Pencils: aquamarine, dark green, grass green, cadmium yellow, terracotta and dark sienna.

Watercolors: #12 and #3 brush; Paints: Cadmium red light, Alizarin crimson, Cadmium yellow, Cadmium yellow light, Ultramarine blue, Cobalt blue, Burnt sienna, Burnt umber, Yellow Ochre, Cerulean Blue

Ink Pens as needed

## **Schedule:**

**Week one:** atmospheric and one point perspective, definition of the horizon line, vanishing point and human scale/proportions. Rendering the materiality and textures of constructed elements, pencil techniques and the layering of tones and shading....individual tutorials.

Read Chip Sullivan: Lessons in Perspective

**Week two:** watercolor experiments with brushes, paints and paper. Articulating the patterning of flowing water. Techniques of painting.

**Week three:** colored pencil renderings. Tonal layering and subtle shades of layered pigment reveal the control and expression of the pencil point by sharpening the tool.

**Week four:** introduction to technical drawing. Tools necessary for the accurate, measurable description of structure/form/materials necessary for the construction of built landscapes: drafting table, mayline, triangles, scales, etc.

**Week five:** scale, dimensions, notations, hierarchical lettering designations, line weight, drafting techniques, paper/graphic composition of drawings and crafting a set of instructions to building contractors will form the elaborated examination of your fountain drawings. How do we translate dreams into reality.

**1/2 " = 1' - 0":** You have been commissioned to design a fountain at the South entrance to Lawrence Hall by the class of 2015. Draw a section of this fountain at 1" equals 2 feet. Include a photo of some of your classmates walking, standing and sitting by the fountain.

Definitions of specifications and instructions connoting the materiality of your design are included in this media with a video assignment.

**Week six: Mid term review with potential integration of media with design studio**

