

Sketching Your World in Watercolor

Or
Any other medium you may like!

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Landscape
Elements 2
Vegetation



Four main landscape elements -

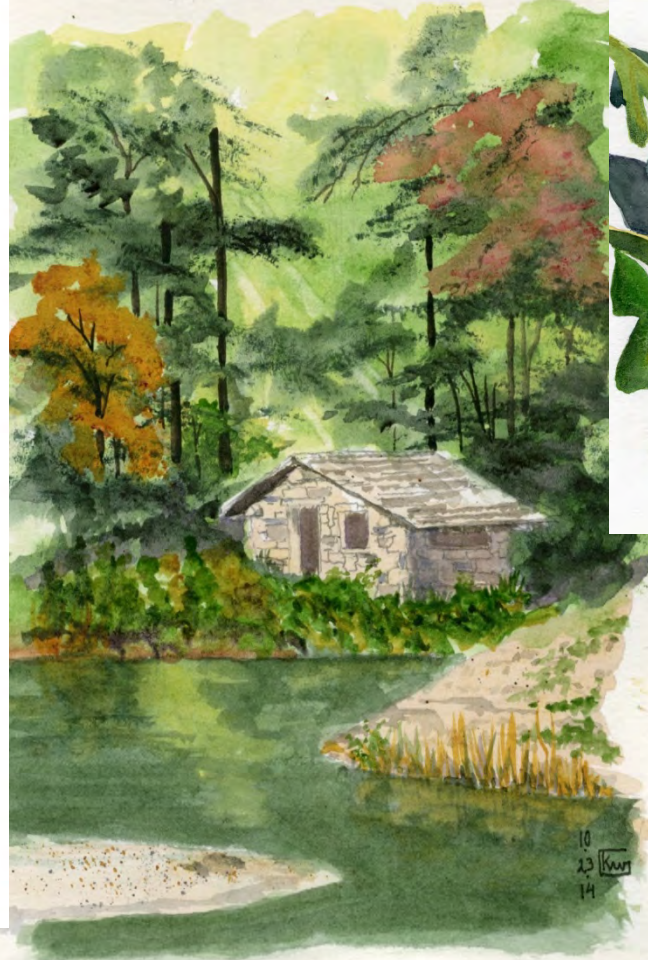
- Sky
- Vegetation
- Water
- Stone



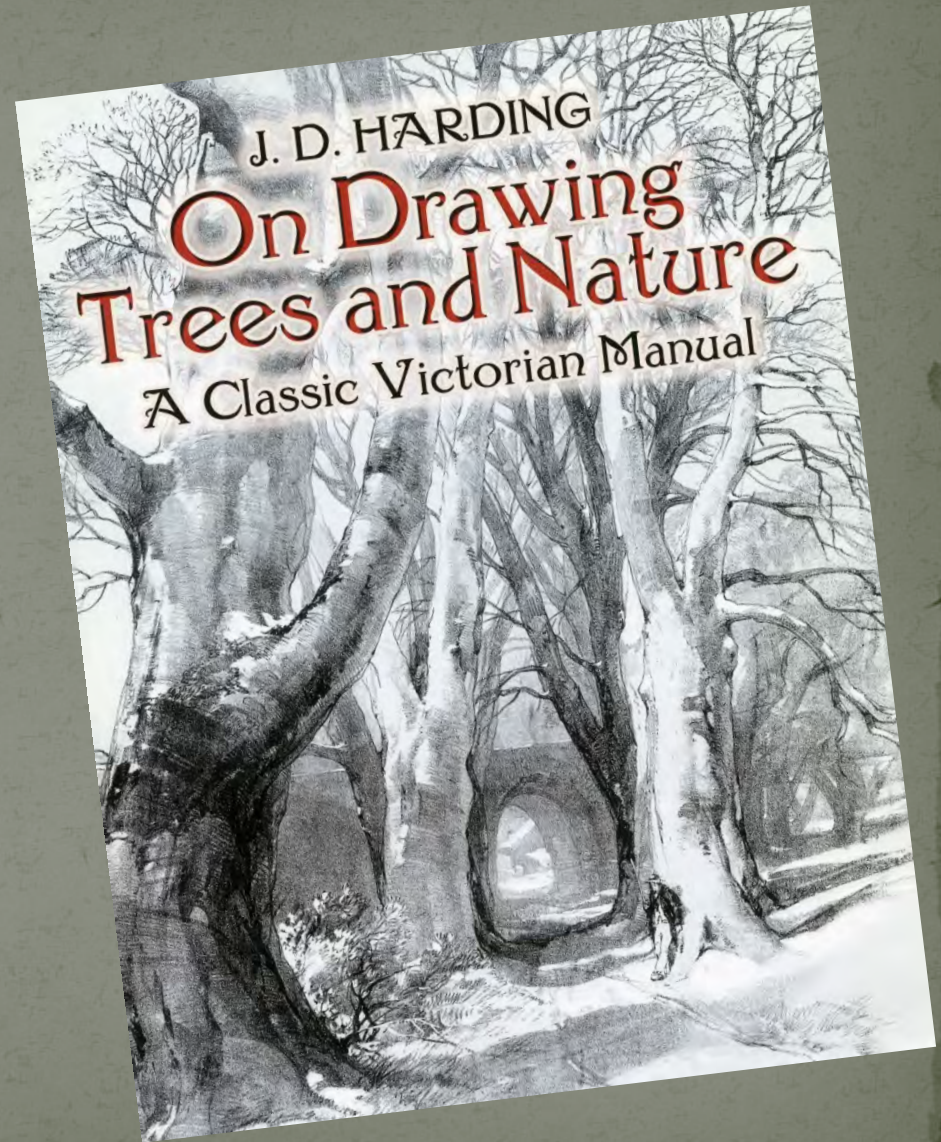
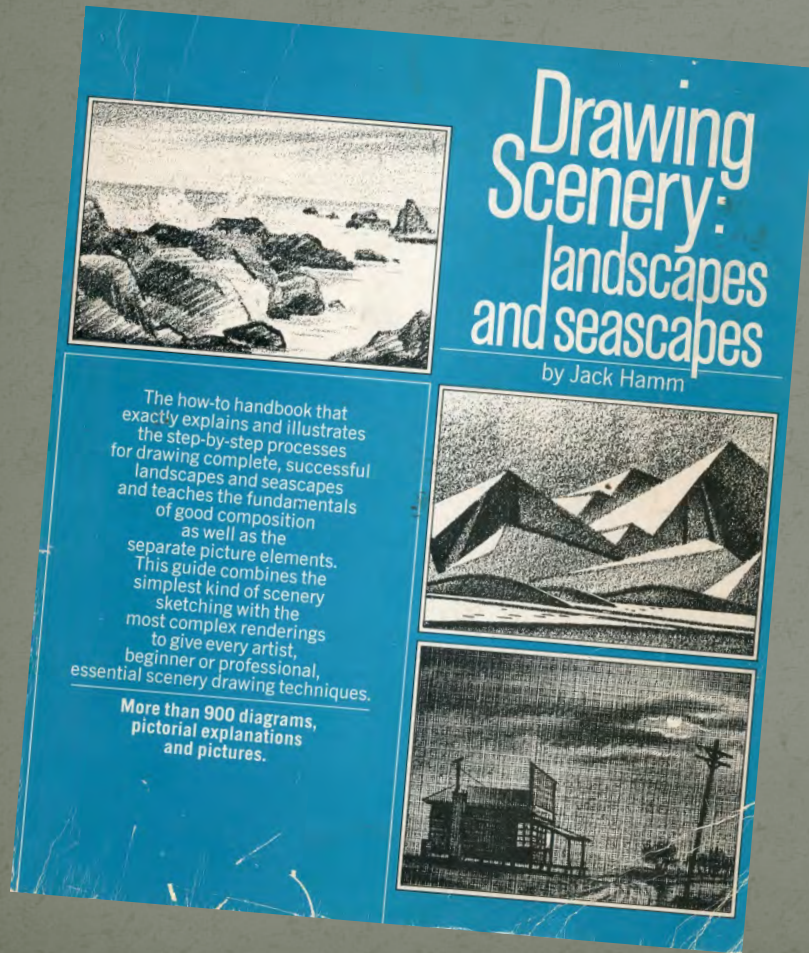
Vegetation - Using plants in your compositions



Cabin at
LEE CREEK, ~ Devils Den St. Park, AR



Good books -



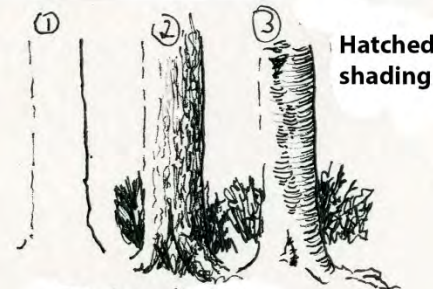
Beginnings-

- You may want to start with just a portion of a plant.

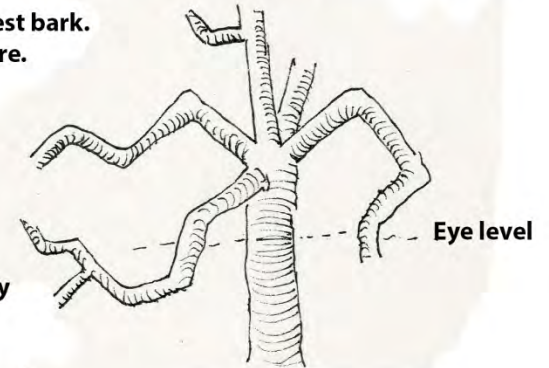
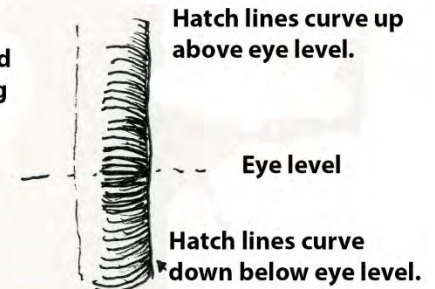


Tree basics-

Tree trunk + bark in ink or pencils.

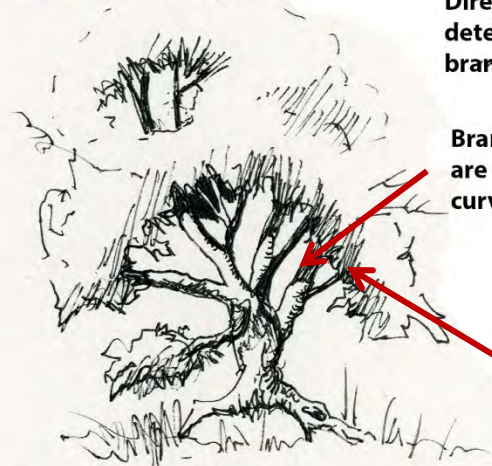


Random, shakey vertical lines suggest bark. Use uneven pressure.



Top of canopy need only to be barely hinted at. Lightest shading is at the top of the tree.

Direction of hatched lines determine the direction branches project in space.



Branches under the canopy are often shaded or have curved shadows across them.

Lower side of each canopy layer is shaded. Heaviest shading at bottom layers of the tree.

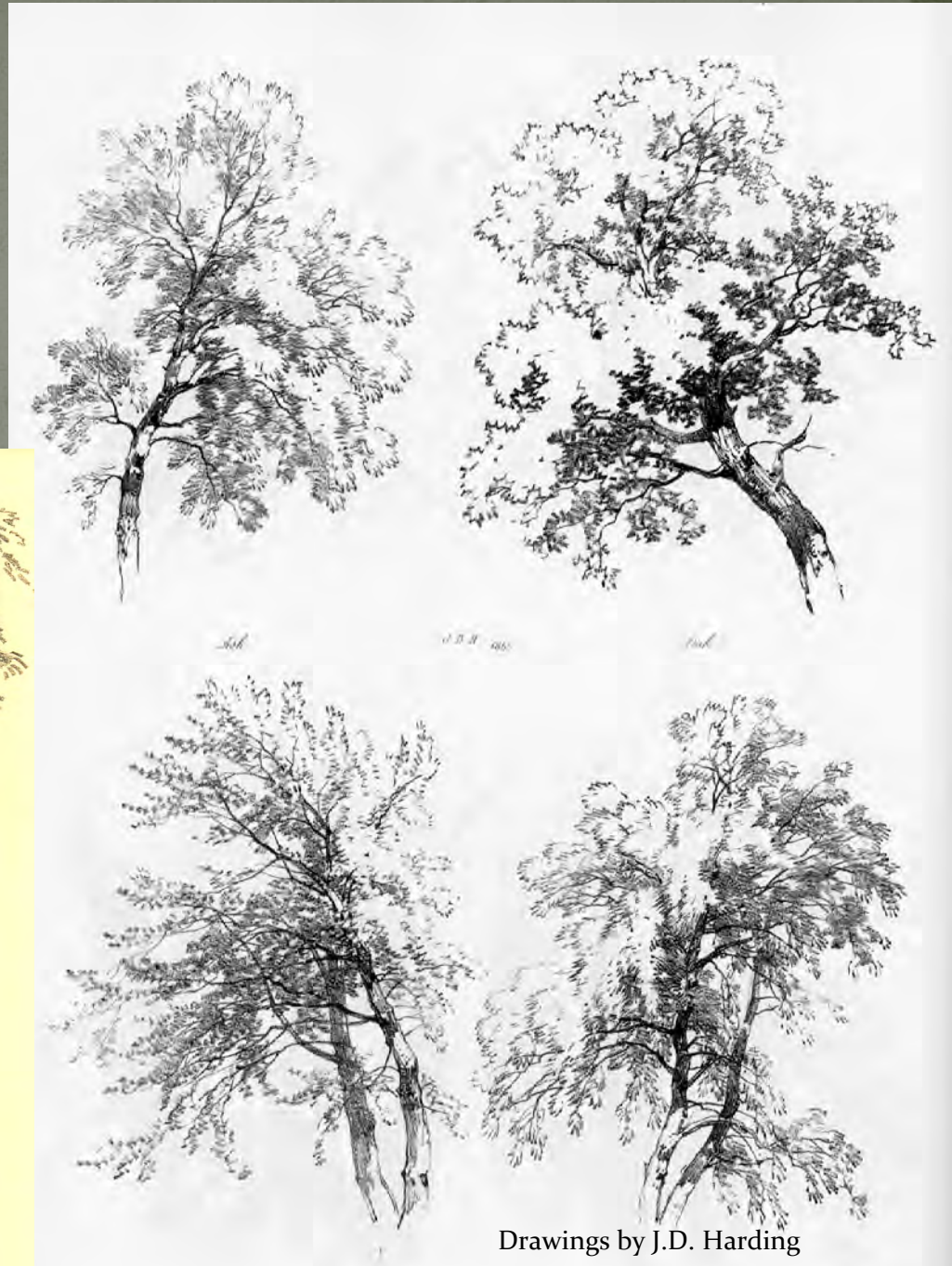
Tree trunks and branching in ink or pencil

Leaf shape and shading -

- In general, the leaf canopy is shaded top to bottom and from sun side to shade side.



Kw



Drawings by J.D. Harding

Trees-

6B pencil was used for these examples

Light
direction



Broken line
on light side of tree.
Heavy line
on shaded side of tree.

Bark texture

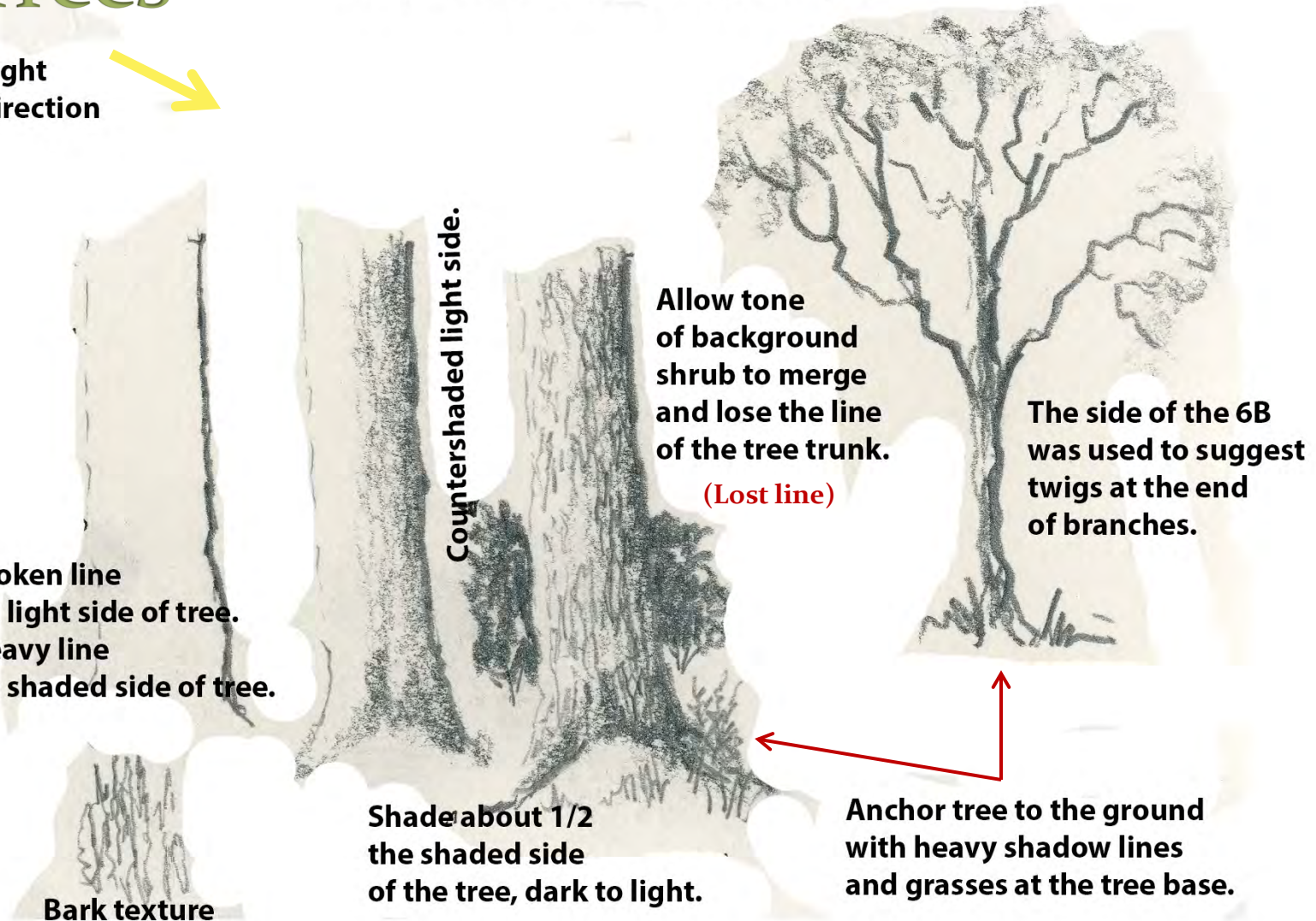
Countershaded light side.

Shade about 1/2
the shaded side
of the tree, dark to light.

Allow tone
of background
shrub to merge
and lose the line
of the tree trunk.
(Lost line)

The side of the 6B
was used to suggest
twigs at the end
of branches.

Anchor tree to the ground
with heavy shadow lines
and grasses at the tree base.



Texture and detail-

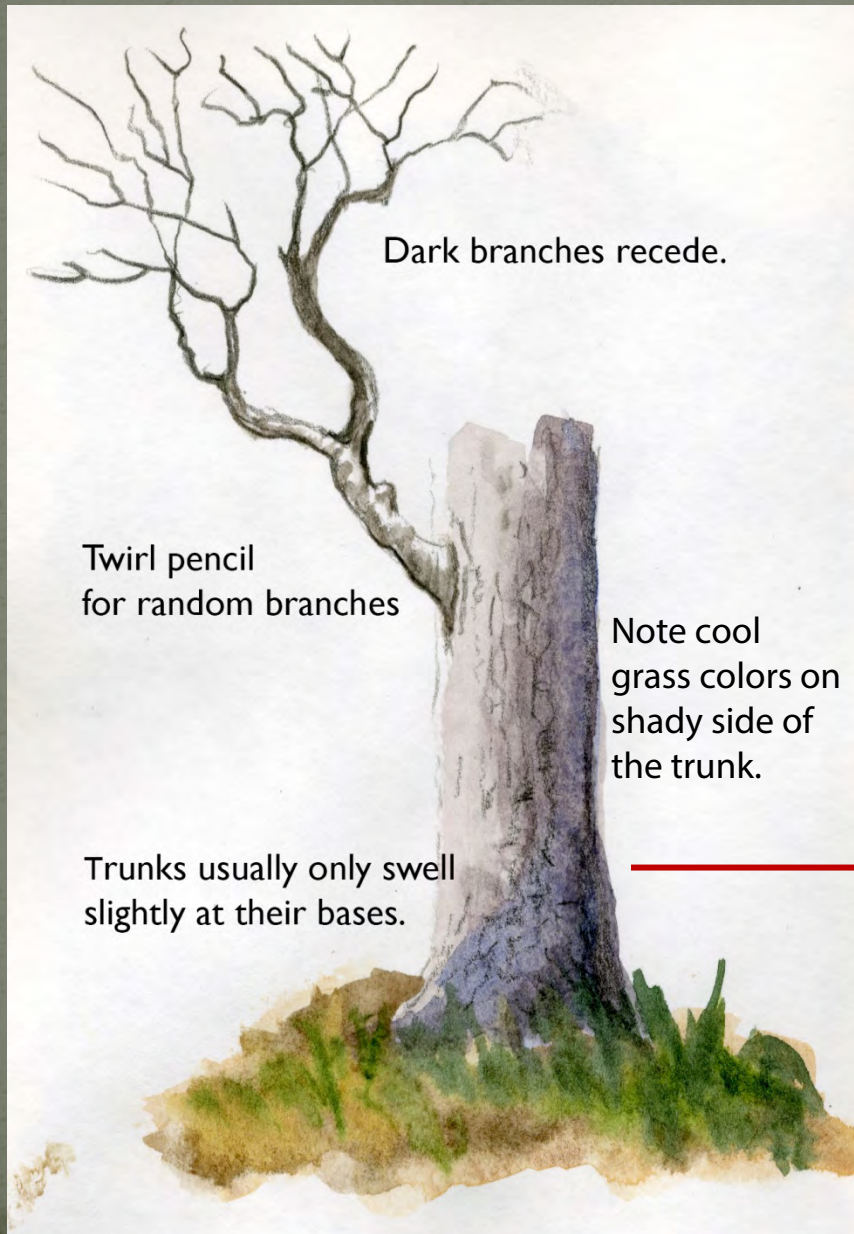
- Most detail is near the **terminator** on a curved object.
- On most trees or other objects, **do not overdue detail**.



Most texture is at the line between light and shade.



Trunks and branches -



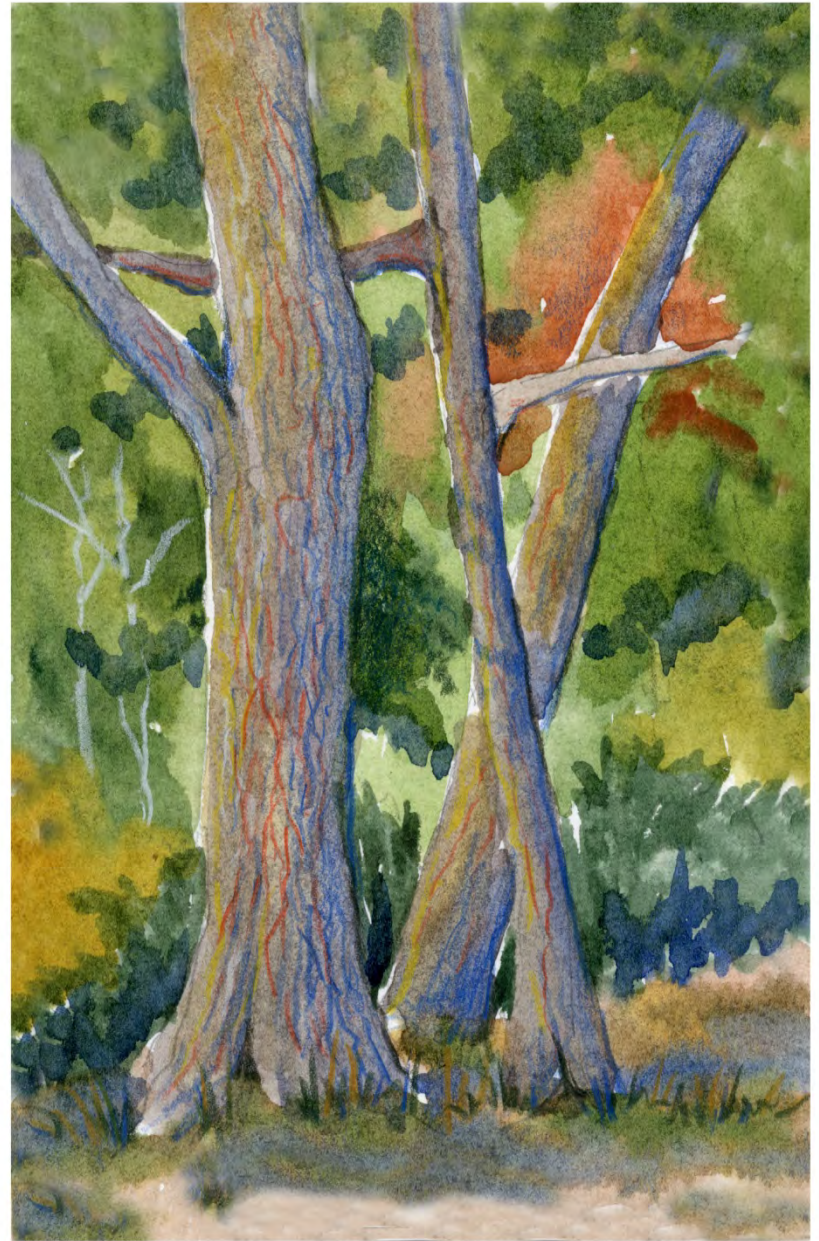
Texture in trees -

- Pine is rendered in graphite.
- Oaks are painted with a flat bristle brush.
- Greens mixed from Payne's gray and Quin. Gold.
- Shadow colors mixed from ultramarine and light red.



Textured bark with colored pencil

- Colors can be very bold.
- Not necessarily realistic.
- Water soluble pencils work well for texture, detail and branches.



Tree branches–Watercolor and watercolor pencil

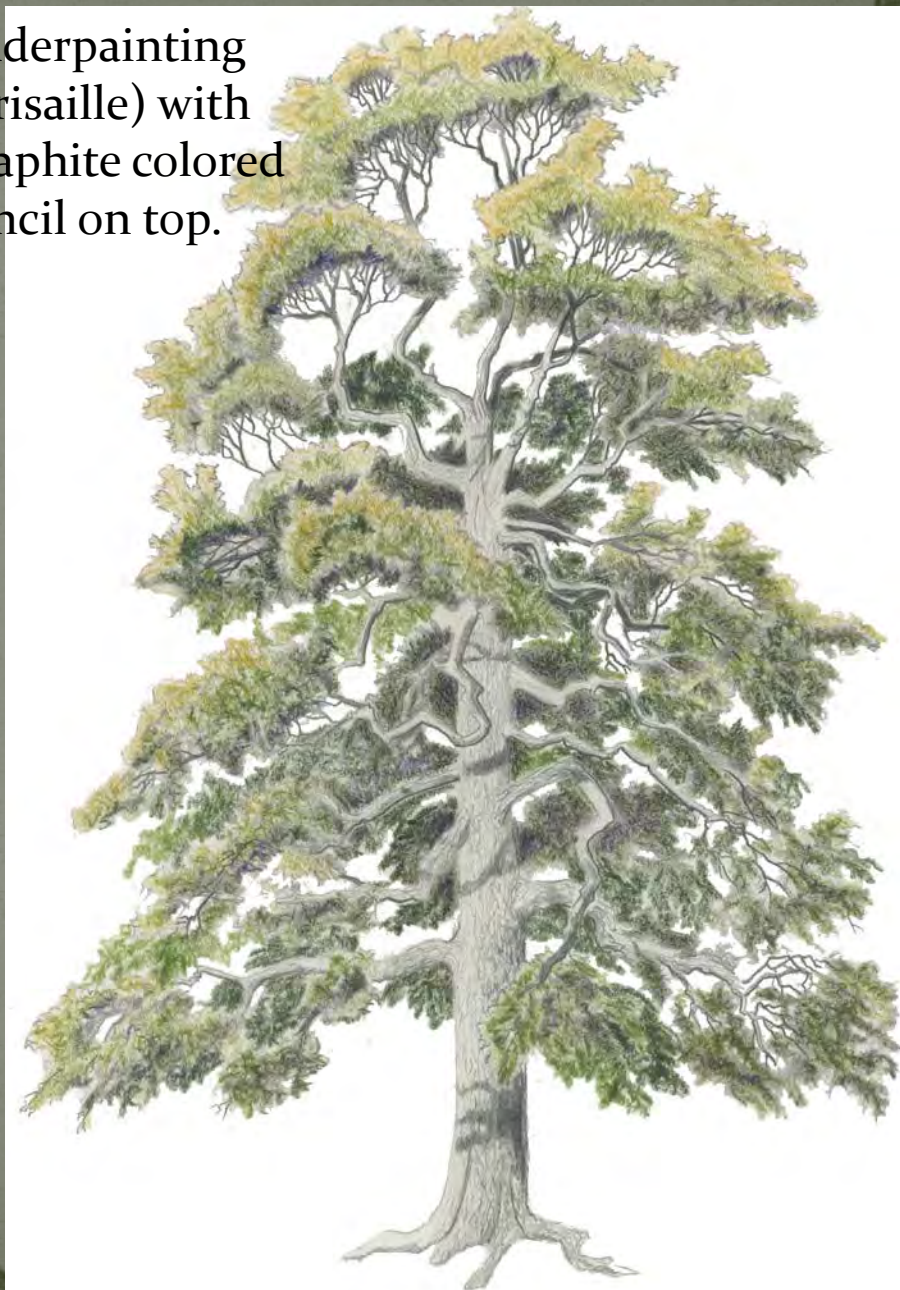
- Watercolor pencil was used for twigs.
- Branches always get smaller in diameter as they grow away from the trunk of the tree.



Full tree studies -



Underpainting
(Grisaille) with
Graphite colored
pencil on top.



- The paper is toned with raw sienna.
- Layered sepia washes are applied first.
- Detail is added with a graphite pencil.



In the style of:
Caspar David
Friedrich (1774-1840)

Tree studies -



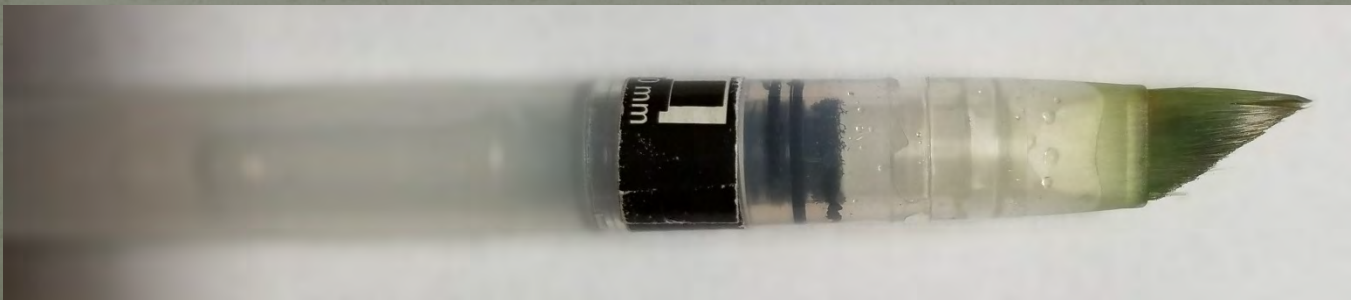
Useful brushes -



½ inch hog bristle flat



“Deer foot” stencil brush



Flat waterbrush that has been cut at an angle.

Flat hog bristle brush -



Stencil brush -

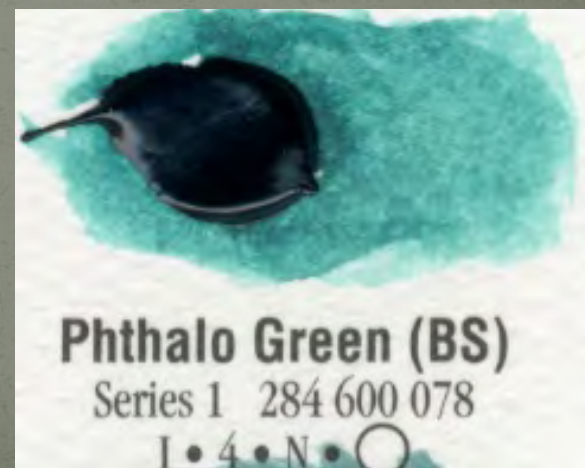
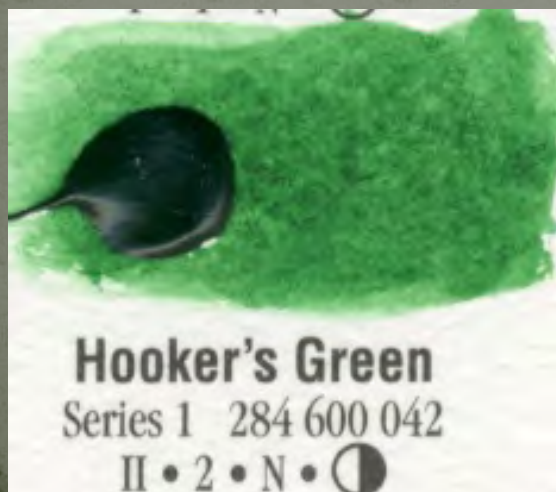
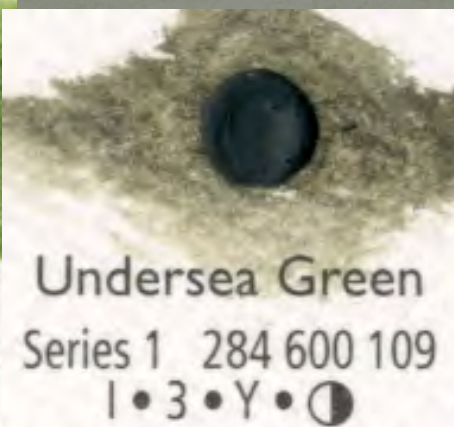


Waterbrush -












































































Let's Look at Greens -

- Watercolors, matching colored pencils work as well.



Mixed Greens

		Mixing greens				
		Sap gr.	Deep sap green	Perylene green	Phthlo green	Veridian green
						
Ultramarine blue						
Cerulean blue						
✓ Quinacridone gold						
Hansa yellow medium						
✓ Burnt sienna						
✓ Light red						
Yellow ochre						
Raw umber						
Dioxazine violet						
Pyrol scarlet						
Perm. Alizarin crimson						
						

Observing light on plants and trees–

- 1 Transmitted light.
- 2 Leaves in shadow facing down are Darker greens.
- 3 Leaves in shadow facing up are more blue green from reflected skylight.
- 4 Sunlight reflecting off top of leaf. lightest
- 5 Deep shadow.



Side lit tree –

- Remember how the sky grades darker from top to bottom and away from the light source.
- Notice shadow gradations across the tree.
- In general, trees also grade from top (light) to bottom (dark).



(Side)Back lit tree -

- Note color of transmitted light through outer leaves.
- Notice how tree shadows darken from left to right.
- Note grass colors and shadow shapes on the ground.
- Are shadow edges soft or hard?



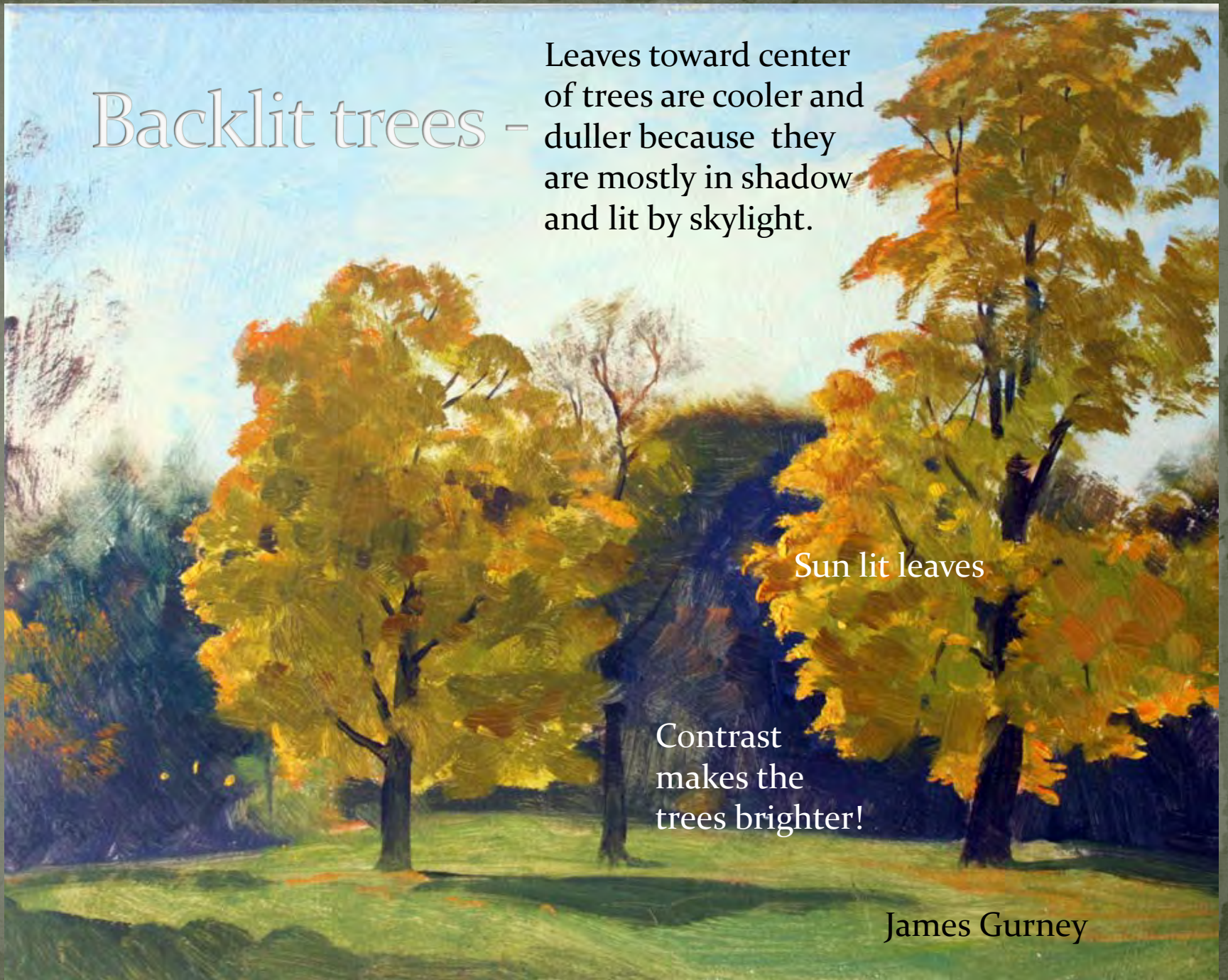
Backlit trees -

Leaves toward center of trees are cooler and duller because they are mostly in shadow and lit by skylight.

Sun lit leaves

Contrast makes the trees brighter!

James Gurney



Front lit trees -

- Notice edge texture.
- Color
- Flatness due to frontal lighting.
- “Bird” holes? Not always!



Trees silhouetted -

- Colors are often darkest green to blue-black.
- Notice sky gradient.



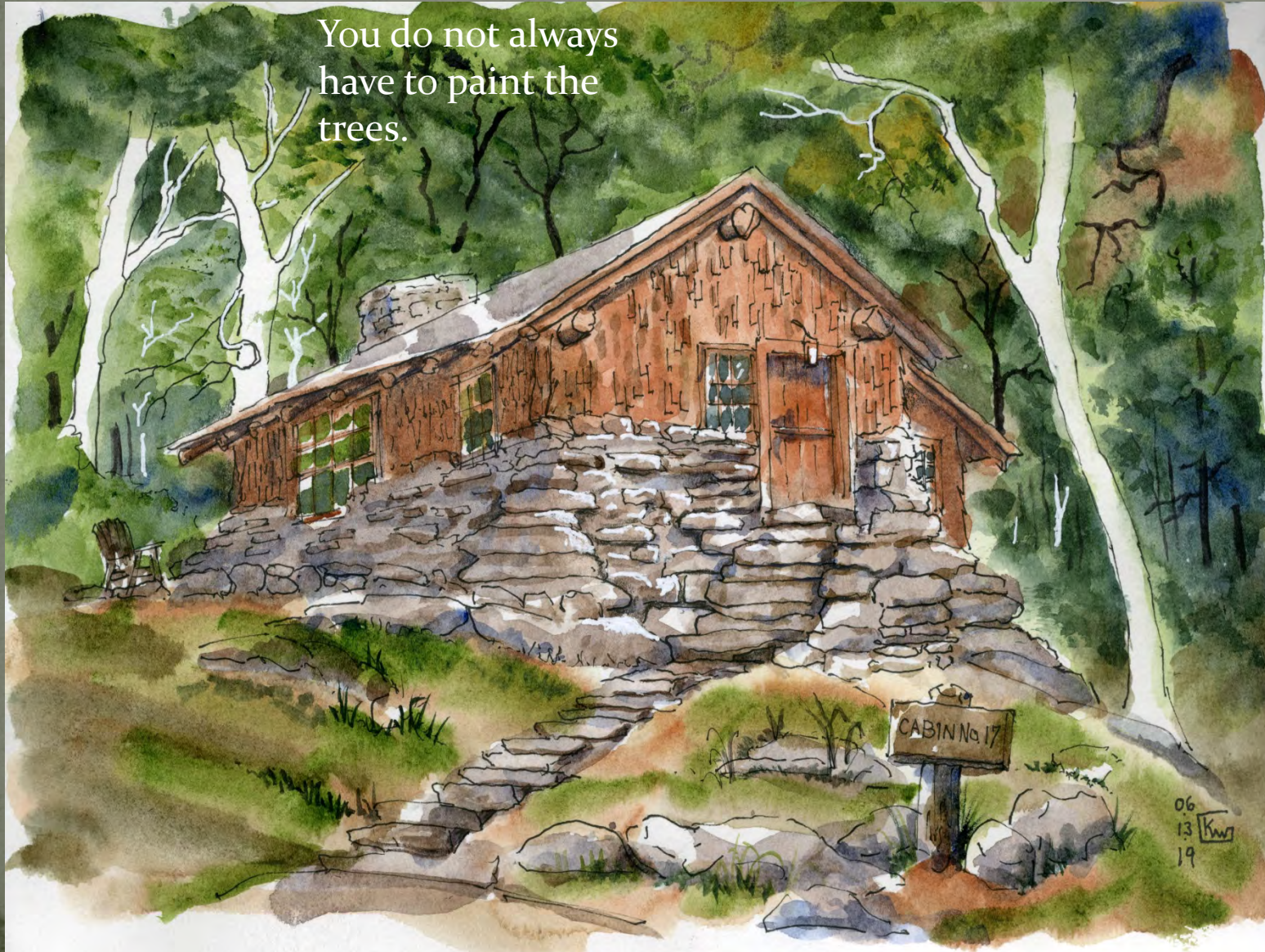
Light tree contrasted with a dark roof -

- Always make your trees do work in your compositions.
- Move them and tone them to suit your needs.



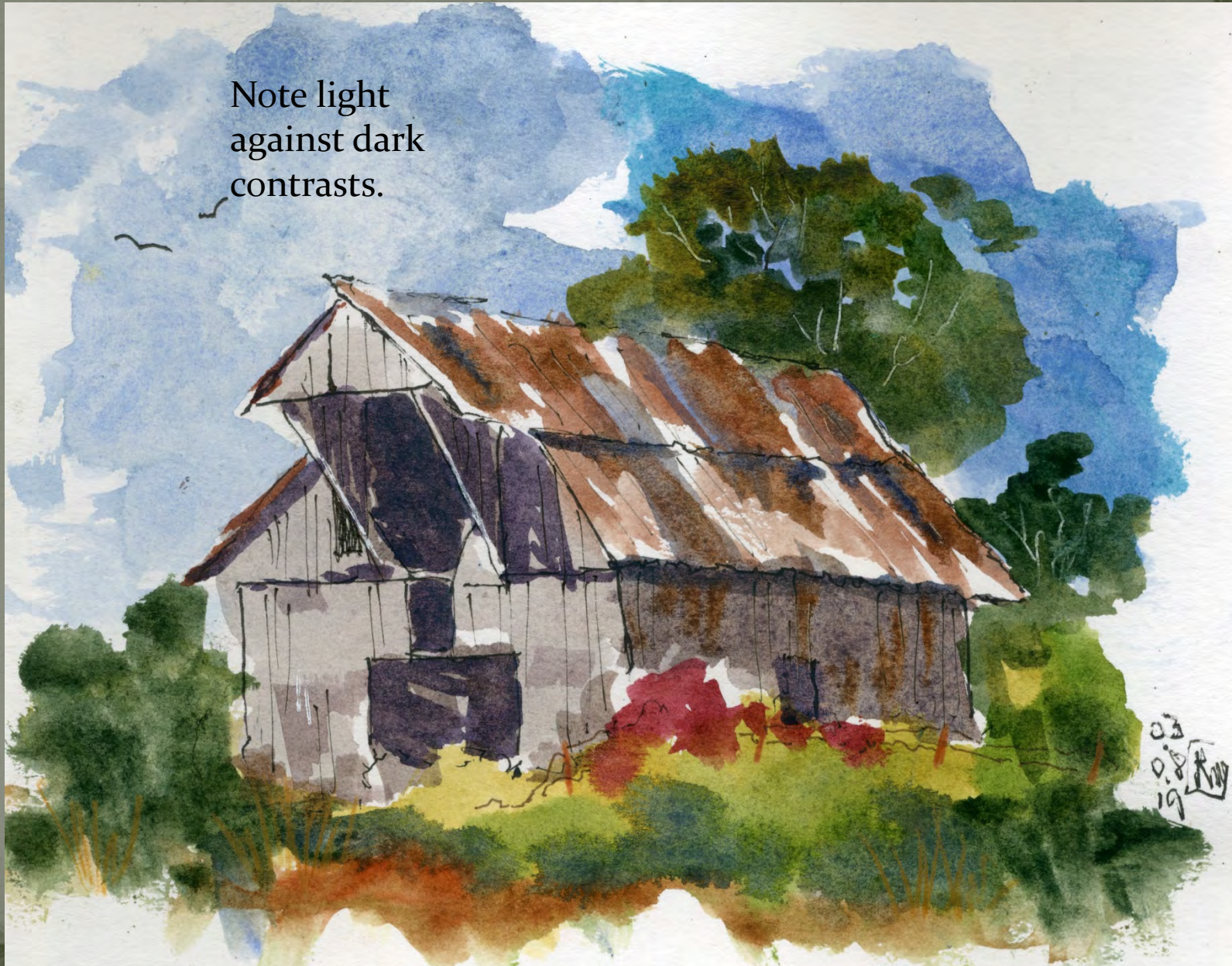
Dark trees against a light roof.

You do not always
have to paint the
trees.



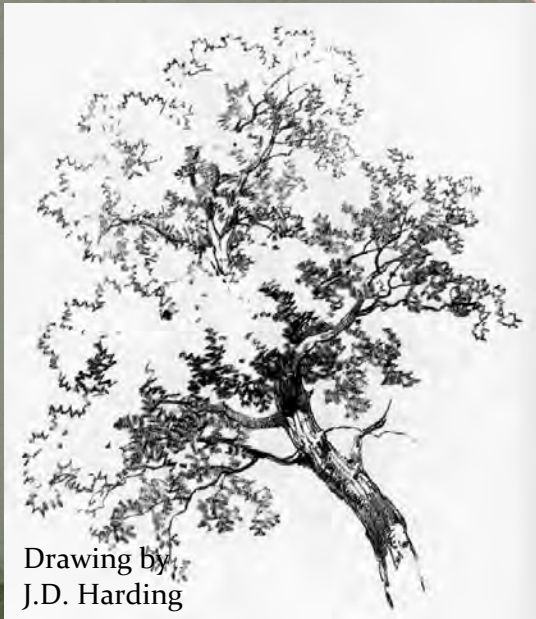
Trees and vegetation as a framing device -

Note light
against dark
contrasts.

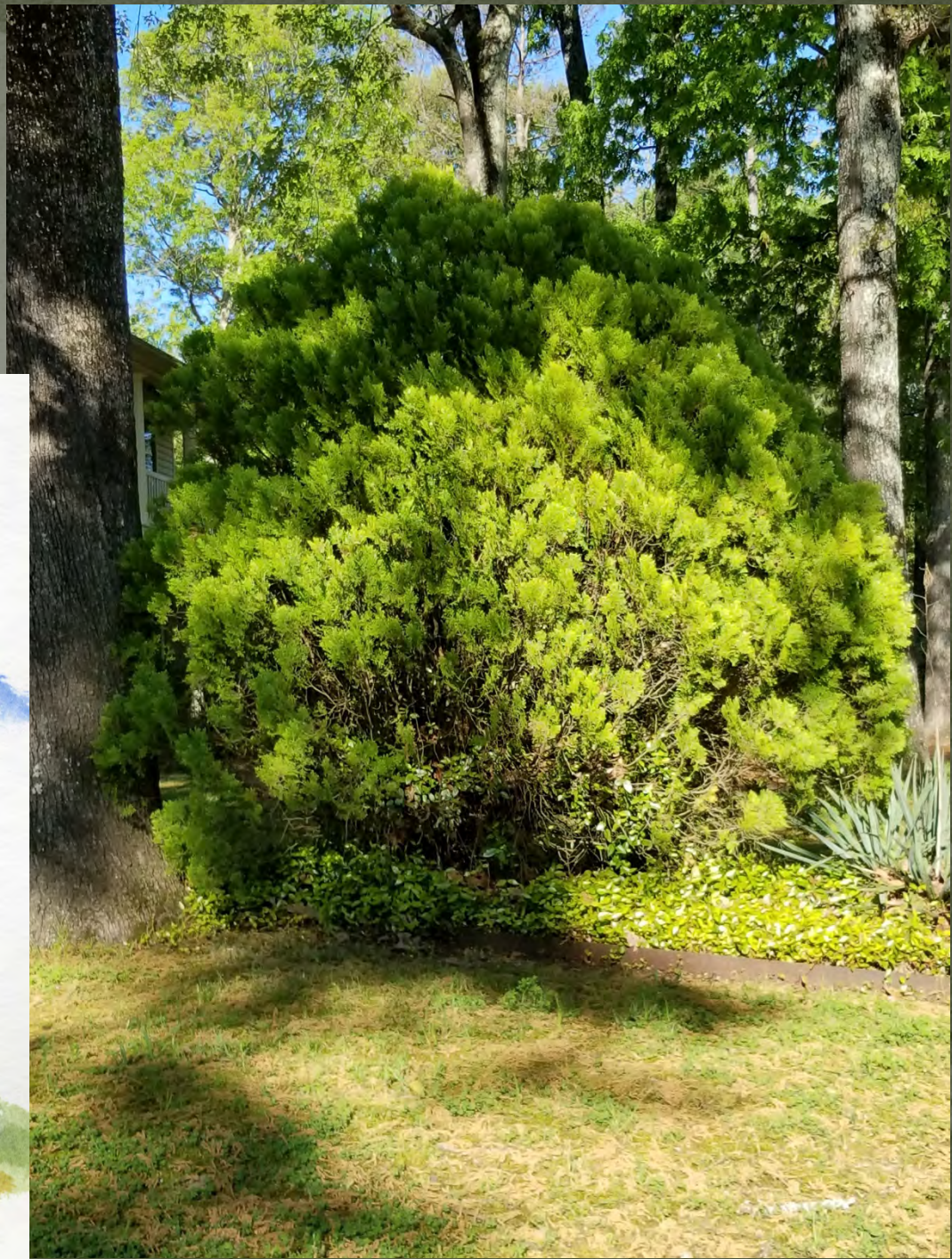


Shadows underneath foliage -

- Notice how yellow the top of the tree foliage is?
- Look for color gradients in the shrubberies.



Cedar foliage,
grass and
shadows



More tree painting tips and techniques-

Light green undercoat was used in this painting. Dashed or crossed strokes may take the place of the underpainting.

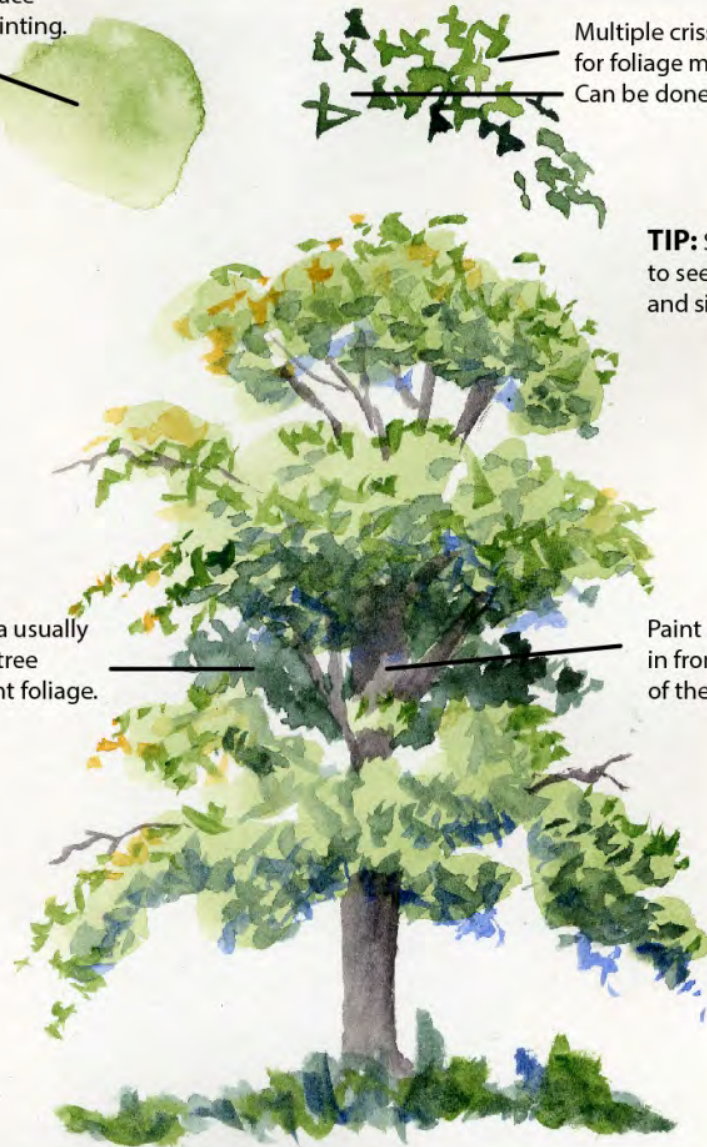
Multiple criss-cross strokes for foliage masses. Can be done without lifting brush

TIP: Squint your eyes to see the shadows and simplify the tonal values.

Darkest shadow area usually on opposite side of tree as seen through front foliage.

Paint branches and trunks in front of shadowed foliage of the opposite side.

Paints used:
Sap green
Perylene green
Ultramarine blue
Quinacridone gold



Trees –

Affects of sun on foliage.



Light on tree shades from upper left to lower right in this example.

Foliage is lightest on the top and side of tree nearest the sun.

Quinacridone gold

Sap green

Perylene green

Ultramarine blue

This is a wet wash that allows colors to bleed into each other.

These trunks are a warm grey mix of burnt sienna and ultramarine blue.



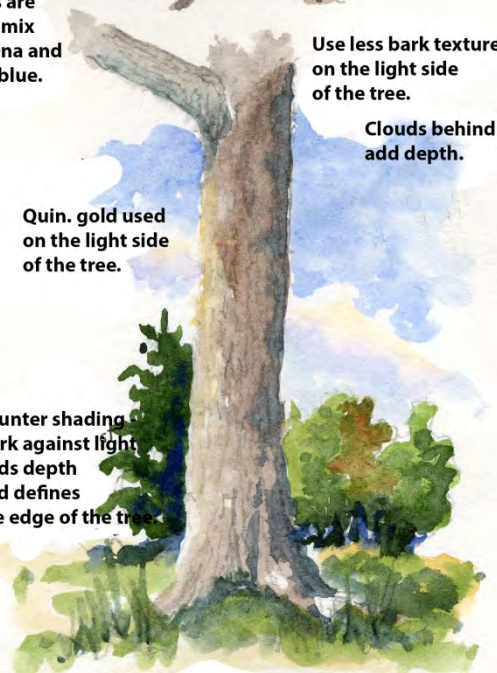
Leave sky holes. Especially near the top.

The foliage on the opposite side of the tree will be seen in shadow.

Shade trunks under foliage masses.



Three washes were used on this tree foliage.
1. Light green. Applied and allowed to dry.
2. Mid green applied next.
3. Darkest green applied last.



Use less bark texture on the light side of the tree.

Clouds behind tree add depth.

Quin. gold used on the light side of the tree.

Counter shading. Dark against light adds depth and defines the edge of the tree.

Anchor tree to the ground with shading and grasses.

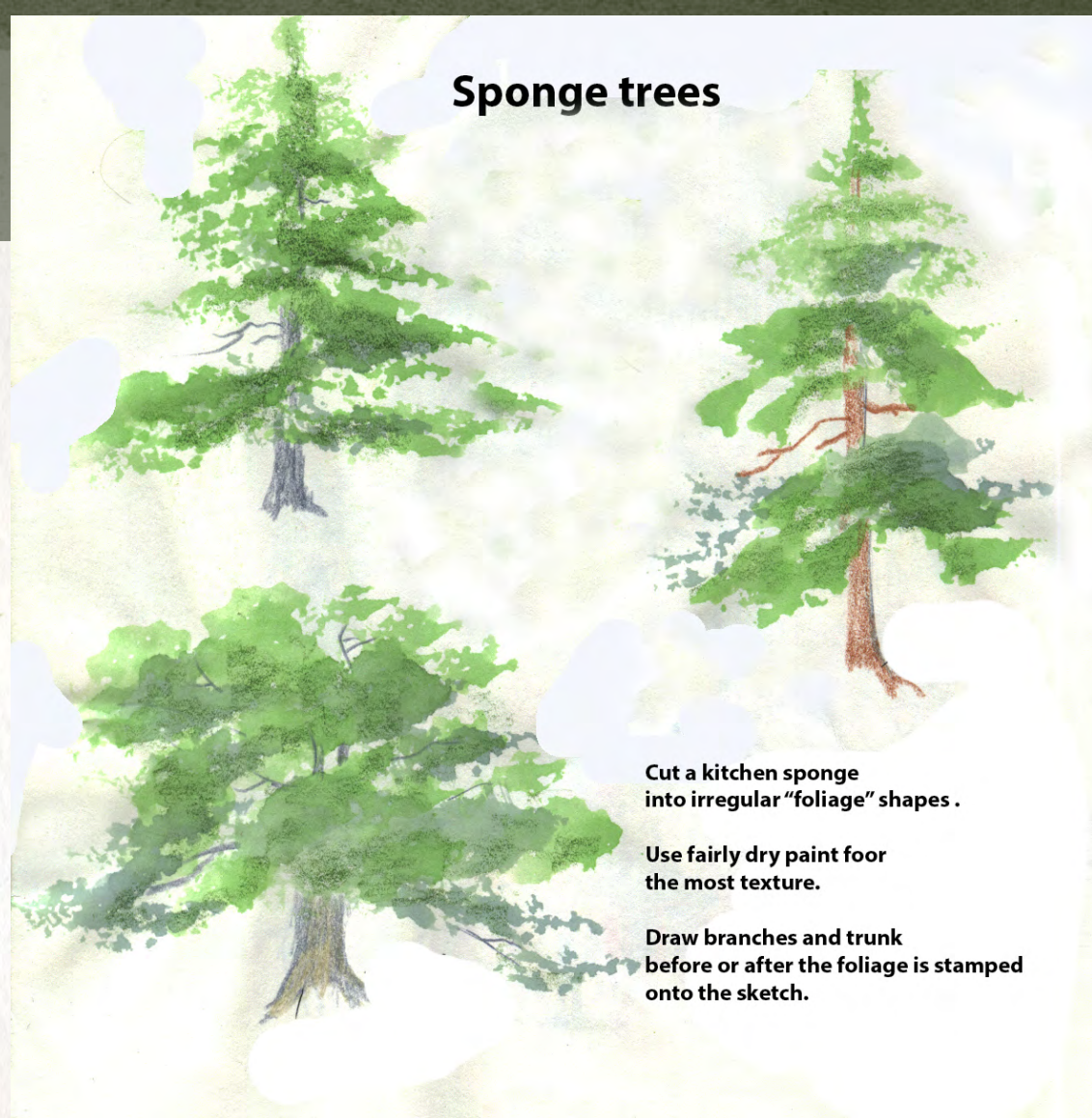
Tree tips-

You can add burnt sienna or light red to foliage as a compliment and to add interest.

The side of a round brush, rigger or small water brush work well to suggest winter twigs.



Simple, tonal tree.



sponge tree

Trees on hillsides -

- Follow ridge lines and angle of the hillside slope.
- Show tree lines by using light against dark
- Tree tops are usually lighter but not always.



Dry or dormant grasses -



Distant grass -

- Vary grass color to avoid monotony.
- No details in the distance.



Green grasses-

- Use warm colors in the foreground.
- Use bluer colors as you recede into the distance.



Grass texture -



Make texture
with fingers
and scraping.

A copy of a Homer Winslow

Hinting at Vegetation -



Color and shadows -

Use color and shadow to make rows of shrubs more interesting.



Vegetation - Using plants in your composition

Paint sky and foreground colors first. Wet in wet.

Background trees are painted in one continuous band. color can be changed without cleaning the brush.

Middleground shrubberies are painted in the same way as background trees.

Paint the dark blue or purple shadow under the shrubs as you go along.

Paint the three main trees.

Paint the artist and birds. Gauache may be needed.

Detail tree branches, grasses etc. with watercolor pencil.

Autumn tree leaves were painted with a hog bristle brush.



Quick foliage painting

Vegetation - Fog

Distant vegetation becomes blue, purple or grey.

This fog was painted by:
1) wet paper with clear water.
2) Add dilute paint to damp paper.

Trees in fog are very dark green to almost black in the middle ground becoming light, diffuse and blue grey as they recede into the background.

Foreground painted with Quin. gold. Sap green applied while Q. gold is still wet. Allow gold to show through in places.

Red bush adds color interest, breaks monotony of greens and draws attention

Shrubberies painted while each color is still wet. Allow colors to blend into each other.

Darken base of shrubs with blue purple or other dark color as the shrubs are painted. Allow colors to blend.

Vary green color across page.





Keep Sketching!

- Concentrate your sketching on the landscape elements.
- Try one sketch of each element that we have discussed.
- Interpret the materials in your own idiom.