

YOUR MISSION:

Your mission is to document and observe the world around you as if you've never seen it before. Take Notes. Collect things you find on your travels. Document your findings. Notice patterns. Copy. Trace. Focus on one thing at a time. Record what you are drawn to.

Everything has a value, provided it appears at the right place at the right time. It's a matter of recognizing that value, that quality, and then to transform it into something that can be used. If you come across something valuable and tuck it away in your metaphorical suitcase there's sure to come a moment when you can make use of it.

--Jurgen Bey



Photography Tips

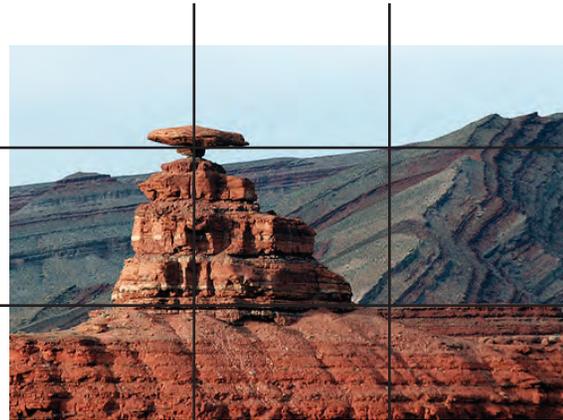
CHANGE YOUR ANGLE Move your camera around to take pictures from different angles--up high or down low.

GET CLOSE Try taking a picture of only **PART** of your subject. Crop the picture in, letting some of your subject go out of the frame.



SHADOWS Think of the shadows in your picture--in the background or even across your subject

RULE OF THIRDS Imagine a tic tac toe grid over your picture. Try to put interesting parts right in the places that the grid lines cross instead of in the center of the picture.



WHY ART AND SCIENCE TOGETHER?

In both Art and Science . . .

We observe Nature closely

We image and record what we observe

We discover and express essential qualities

We search for pattern and order

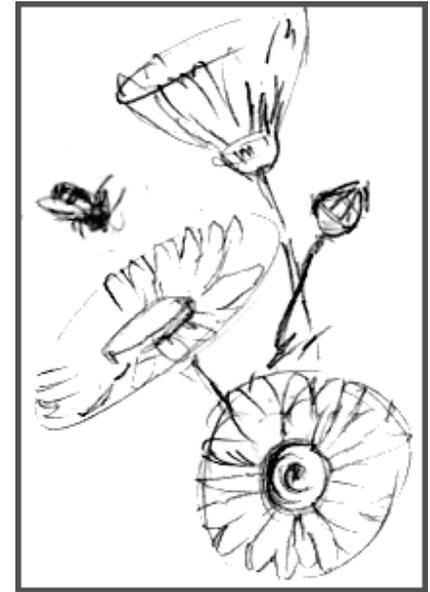
We ask: "What if...?" and then experiment



--Georgia O'Keefe

<http://www.morning-earth.org/HowLearn.html>

Nature is all around us, providing abundant materials for drawing and painting. You don't have to be an artist to draw. Drawing is a way of thinking, seeing and analyzing what we see. You don't have to expect to make a finished drawing for it to be time well spent.

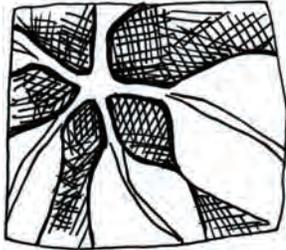


"Still - in a way - nobody sees a flower really. It is so small. We haven't time, and to see takes time, like to have a friend takes time." --Georgia O'Keefe

Draw with scribbles to understand the form of birds or flowers. Look at the shape and feel around it on the paper with a pencil. Note the lines of a petal, where each angle meets another. Compare parts of the whole and see how they relate to each other. Don't start with the intricate details, they would surely be in the wrong place when you're done. Start with the largest and most simple shapes. Don't draw the individual petals on a daisy at least until you have drawn the saucer-like shape of the whole flower.

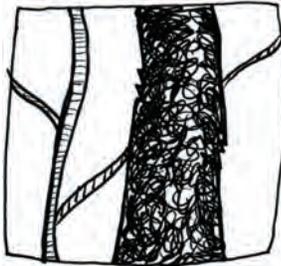
<http://www.cartage.org.lb/en/themes/arts/drawings/DrawingMaterials/drawfromnature/drawfromnature.htm>

Drawing From Nature



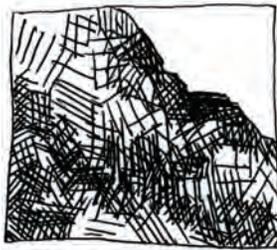
Think about the empty spaces.

Compare size and thickness.



Notice what goes in front and what goes behind.

Think about the textures.



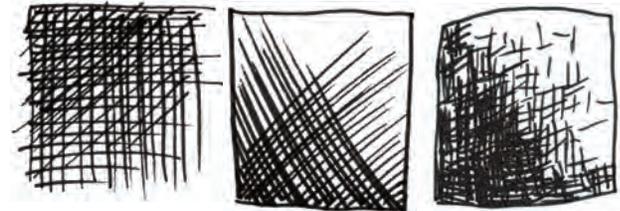
Hatching that follows a contour can help an object seem more 3 dimensional.



Ink Drawing Techniques



HATCHING is when thin parallel lines fill an area. Closer lines make the area seem darker. Hatching gives a striated appearance.



CROSS HATCHING uses several layers of hatching at different angles. This produces a rougher texture. Vary the line directions for interest.



STIPPLING uses small dots to make value and texture. Close dots appear darker and sparse dots look lighter.



Andy Goldsworthy

Andy Goldsworthy is a brilliant British artist who collaborates with nature to make his creations. Goldsworthy regards all his creations as transient, or ephemeral. He photographs each piece once right after he makes it. His goal is to understand nature by directly participating in nature as intimately as he can. He generally works with whatever comes to hand: twigs, leaves, stones, snow and ice, reeds and thorns.



"I want to get under the surface. When I work with a leaf, rock, stick, it is not just that material in itself, it is an opening into the processes of life within and around it. When I leave it, these processes continue."

http://www.morning-earth.org/ARTISTNATURALISTS/AN_Goldsworthy.html

Andy Goldsworthy

"I enjoy the freedom of just using my hands and "found" tools--a sharp stone, the quill of a feather, thorns. I take the opportunities each day offers: if it is snowing, I work with snow, at leaf-fall it will be with leaves; a blown-over tree becomes a source of twigs and branches. I stop at a place or pick up a material because I feel that there is something to be discovered. Here is where I can learn."



http://www.morning-earth.org/ARTISTNATURALISTS/AN_Goldsworthy.html