

Landscapes Defined

By

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## Introduction

Over time, a theme or common thread has become evident in my drawings, sculptures, and paintings. That common thread is a focus on nature. The ideas that the natural world inspire in me are endless. Even drawing the same flower or seedpod over and over is interesting because the light, my mood, and even the medium I use to record what I am seeing varies with each artistic endeavor. From drawing flowers in the garden to making insect sculptures out of old camera parts, each piece of work I create has some resemblance to what exists in nature.

Landscapes have evolved from this love of nature as my favorite painting subject matter. I like to look at one area of a landscape and see how it is affected by time, weather, and light. Weather and time are always in motion, and landscapes reflect these fluctuations. It is interesting how even one tree constantly transforms from morning to night and from fall to summer. Within that observation, some artists can capture the movement of those effects on the landscape in their artwork. Some artists like Clark Greenwood Voorhees create their paintings to look like a photograph or as if they have captured a moment, while others like Arkady Rylov create a painting that looks like the scene could be moving before your eyes. Some artists simplify the shapes of the landscape to make it more abstract, like Grant Wood, and others include the fine details like Emily Beers. No matter how the land is perceived the portrayal of it through painting it is a representation of how the artist sees it. How artists choose to record or show what they see or notice in the land has influenced the way I see and paint.

As an art educator, I am always trying to discover new and better ways to transfer what I know into the minds of my students. My love of nature as a subject in art has become an integral part of my teaching. I find that students have an easier time practicing the artistic skills

they are learning with something that exists in the real world. The natural world has qualities an art student must discover in order to get their point across like light, shadows, textures, and colors. For example, if they are drawing a skull, they need to show the line, value, and space that are involved in creating a likeness of that skull. Drawing a vase, on the other hand, has challenges, but a human made object does not have the intrinsic nature that something from the natural world has. There is a deeper feeling with something living or that once was living. When the students go outside and draw plants in the garden, they develop a deeper connection with nature simply by having to closely observe a natural object.

In order to foster this connection with subjects in the real world, I encourage students to explore their surroundings through a variety of lessons using a wide variety of media. The students create environmental art, animal puppets from recycled cardboard rolls, and create insects out of small electronic parts. Students also create various representations of landscapes through weaving, painting and impressionistic style oil pastel using a photo from a trip or place they like. There are many other landscape ideas that have evolved from my love of the land, but I do have to vary the subject matter to keep eighth graders motivated. Acclaimed American photographer Annie Leibovitz sums up the connection between art and nature in this way: “Nature is so powerful, so strong. Capturing its essence is not easy. Your work becomes a dancer with light and the weather. It takes you to a place within yourself.” (Leibovitz, 2001-2013) Once students find a personal connection, they can create a landscape that allows them to learn and practice many skills, such as how to use line, shape, value, space movement and rhythm to demonstrate their understanding of observational art; but on a deeper level they become more observant and connected to what they are creating as they try to capture the impact of time or mood on that unique place on earth.

## Abstract

Landscape paintings are records of time and place and change. A landscape painting is looking at the land through someone else's eyes. Choosing this subject matter, a person may find out that it is a process of discovering the many layers involved in the art of painting nature. From researching artists, I wonder: What inspires artists to want to paint the land and what techniques and styles do those artists use in their paintings? What elements and principles of art do they focus on? As they painted, what and how they created their work evolved into their own style. From researching these artists and painting landscapes myself, I discovered that there are specific elements in the landscapes I am attracted to and use in my own work. As a teacher I would like to explore the basic characteristics of landscape paintings from artists that have made an impact on my own learning and in turn teach that to my students.

## Literary review

### Arkady Rylov

The first landscape painting to pique my curiosity is "*Green Sound*" (see Figure 1) by Arkady Rylov which I discovered in a book of paintings at my parents' home. Every time I went to visit, I would ask for the book and stare at the painting, almost hearing the leaves rustle in the wind and seeing the trees sway. I absolutely love this piece; so once, when the book was misplaced, I endlessly searched until the book was found.

Arkady Rylov is an artist from Russia who lived during the time of Realism in the visual arts. He was born in 1897 in Vyatka Province, Russia to a modest middle class family. As a student at the Imperial Academy of the arts, "he learned something truly lasting about the use of shadow and light, and also the basic composition of a landscape in a way which includes

movement.” (Leifhendrik, 2012) As I look at his painting I noticed this characteristic of movement through the way he used shadow and light to gain the illusion of movement. In my paintings I have noticed this as well. I will continue to research the nuances behind it, but the more I practice and discover how to manipulate oil paints, the closer I am to figuring it out. His landscapes are peaceful and serene yet there is movement within the pieces. Rylov was classified as one of Russia’s Social Realist artists, his landscapes contributing to the importance of aesthetics during that time. Social realism as defined by Konstantin Yuon is “The aesthetics of our era, our understanding of beauty, must be embodied in every painting, must become the most important part of Soviet art, which powerfully attracts the viewer to itself. ” (Efunova, 1997) Aesthetics is defined as “the philosophy or study of the nature of beauty and art.” (Roseland Ragans, 1995) Rylov loved nature, and the article by Leifhendrik states that there is a parallel between the landscape artists in Canada and those in Russia during this same time of Realism. Nature as the subject matter is part of the similarity, but also “the human element of reaction to nature and depiction of it in an identical time period.” (Leifhendrik, 2012) I feel that this quote is important not only to parallel what was going on in two very different parts of the world during the same time, but it is important to every time period. A landscape painting is an artistic human’s reaction to nature as a result of history and the present coming together.

### Prince Eugen

The second painting that made an impact on me is “*The Cloud*” (see Figure 2) by artist Prince Eugen of Sweden. Looking through an issue of “The Week” magazine, I discovered Prince Eugen’s painting named “*The Cloud*” in the art section and kept turning back to it. It had such an amazing feeling of space and movement. I noticed that the painting was included in a show of Scandinavian landscape artists. Expecting the show to be in Chicago, New York or

some other impossible location, I was thrilled to read it was at the Minneapolis Institute of Arts. With my two young children in tow, we went to see the piece and I was overwhelmed with the desire to paint like that myself. I wanted to create that feeling of vast space and movement. The positioning of the cloud on the horizon gives the piece a feel like a storm is on its way. Unfortunately, at the time I went to see “*The Cloud*,” I lacked the time and education to do this. This desire was eventually satisfied through getting my Master’s degree, which allowed me to take a landscape painting class. It was an important learning experience and one that continues to evolve because there is so much to learn.

Known as “The Painting Prince,” Prince Eugen of Sweden was said to have unmistakable signs of artistic ability at an early age. He was born to the Duke and Duchess of Ostergotland, Sweden in 1865. (Prince Eugene The Painting Prince, 2004) Even with his clear talent, pursuing art as a career was not looked upon highly by the conservatives in the Royal court. The Prince was enrolled in the military. He carried out his duties, but was still inclined to pursue art as a career. His mother finally helped him realize his dream. He became well respected for his artistic accomplishments. He specialized in painting landscapes. It is said that “A happy blend of solid composition, fine sense of color and poetic feeling made him an accomplished interpreter of his country’s natural characteristics.” (Times, 1947)

Eugen is a passionate artist and nature clearly is his muse. He was influenced by Gauguin and Van Gogh. Their influence was evident in his change in his color palette. He started using fewer colors in his palette, but the colors were brighter and more saturated. The way he painted reflected how he felt at the time. He wrote that he “shall paint a picture that will be a single, great dissonance, such that it jars every person that sees it. It will have the effect of a scream. Only at one point will the colors blend together to create a harmony.” (Facos, 1994)

When he painted with great intensity he was also feeling intense. Prince Eugen said, “You know, those huge white puffing clouds that shimmer in such a way that they can completely destroy one’s senses.” (Facos, 1994) This statement suggests that he was intent upon figuring out how to paint a storm cloud but it was a struggle for him. I have experienced the frustration and need to paint a cloud. There are many nuances to creating a cloud with paint. The need to create a piece of art that evokes in the viewer that same feelings he had was important to Prince Eugen. He wanted to portray the impact of nature that it has on him, and he wanted other people to feel that strong emotion when they looked at his paintings. (Facos, 1994) This is apparent in his paintings, and it is what attracted me to his works.

### Emily Carr

Emily Carr was born in Victoria British Columbia in 1871. Her mother died when she was 14 and her father died shortly after that. Emily was raised by her oldest sister. Emily struggled with conformity. She was “an unconventional [woman] Emily always struggled against the expectations and prejudice of man, as well as women, both as an artist and an individual.” (Desoto) This came through in her art. She spent her time becoming familiar with the First Nations People of Canada and trying to paint their landscapes. “She sought to surpass just recording the information, through her paintings, but to grasp the character and spirit of the Indian villages.” (Burnett, 1996) She was always exploring for new techniques” to record what she described as the “real art treasures of a passing race.” (Burnett, 1996) She studied in Paris for a year which impacted her artwork through becoming more aware of Impressionism, post-Impressionism and Fauvism. Through her search for a technique to paint “not as a camera would record, but as an artist would see” (DeSoto, 2008) Carr finally had an understanding of how to refine her style to get her point across. Her more recent paintings had evolved into stronger

pieces emphasizing bolder drawing and color and imagination. The change in Emily's work from a painting of a scene in 1909 (see Figure 3) to a scene painted after her artistic exploration in 1931 (see Figure 4) is undeniable. The 1909 painting used more neutral colors with only strokes of color here and there and the 1931 painting used vivid colors from bright red to deep purples. The use of color and bold brush strokes made her pieces powerful and original for that time period. (DeSoto, 2008)

### Grant Wood

Grant Wood was born near Anamosa, Iowa in 1891. He spent his early years on a farm and the rest of his youth in various cities in Iowa. Wood showed an interest in art at a very early age and pursued art as a career. He studied at various schools in the US and in Europe. During his formative years he painted landscapes in the Impressionistic style. His work did not stick out from the other artists of the time. After his years of studying and traveling he came back to Iowa where he developed his "heightened, stylized realism." He chose to paint what was familiar to him and painted the life and land of the Midwest. This made him part of the Regionalist movement in the 1930's. This stylized but realistic way of painting made him one of the most famous artists of that time. (Rothenstein, 1974)

Wood was always creating something, whether it was making adaptations to his small home to make it comfortable, or painting; he was an industrious person. His paintings were the main focus of his creative output. He worked diligently at creating his own style within the Regionalism category he was placed in. The art critic Sue Taylor commented "The warmth and immediacy of the painted landscape made you feel like you were in the middle of a cornfield." (Taylor, 2009)

He developed his view of landscapes into abstractions or simplified shapes of the landscape. He often had a view that was just above what a human at that time could see. It gave an interesting point of view that complemented his simplification of objects (see Figure 5). He usually took out many of the details in a landscape like bushes or ponds to emphasize the simplicity of the land. “What is important to notice in his work is the artist's deep feelings for the sacredness of the earth. For him, the land was a gigantic living force and the people and animals living on it were extremely small; moreover, good farming is an example of mankind in harmony with nature.” (Taylor, 2009)

### Julie Hart Beers

Julie Hart Beers lived from 1834 to 1913. She was one of the first professional female landscape painters. She was thought to have been taught painting techniques by her two brothers who attended the Hudson River school. “The Hudson River School was Americas first group of landscape painters...They sought to convey something beyond the mere appearance of nature.” (Davidson, 1979) Nature is a reminder that there is something larger than humans. It is evident through her work, that she was strongly influenced by this group of artists. The struggle to depict realism is seen in the foliage of which Beers depicted in a painterly manner, paying particular attention to details of texture and color of the objects in her landscapes. The trees and land are “portrayed using rich, earthy tones of green and brown that contrast with the more distant light blues of the water and sky, as well as with the soft pink tones that a landscape may have. Beers’ knowledge and skillful use of atmospheric perspective are apparent in her painting called “*Hudson Valley at Croton Point*” (see Figure 7). She used subtle tonal variations in white and gray are used to represent clouds in the sky and convey movement in a scene that is otherwise still and tranquil in real life. The details of her images reflect an observed knowledge

of nature and speak to the artist's intimate understanding of the use of color, texture, and atmosphere; which all indicate her talent at capturing the landscape and its details through her own eyes. (Vittoria, 2009)

### Clark Greenwood Voorhees

Clark Greenwood Voorhees was born May 29<sup>th</sup>, 1871 in New York City to parents Charles Henry and Mary Greenwood Voorhees. Due to the fact he had a successful family his wealth allowed him to take advantage of his wide range of opportunities. He eventually chose to pursue a career of art full time. Voorhees first explored his Connecticut countryside as a naturalist. He retained his interest in form, line and detail and this reflected in his landscape painting of the area. Voorhees was committed to recording the effects of time and season on the familiar New England landscape.

This interest in recording nature is evident in his paintings. He tried to capture the moonlight and in hazy, "gray effects," could portray the misty night feeling. The "harmonious modulations of color" he was so successful with, brought out the colors in a natural scene. Like the Impressionist style of his time, "Voorhees employed loose brushwork, varied hues and quiet gradations of light" as seen in his painting called "*September*" (see Figure 10). Subtle gradations of a dominant tone captured the colors of the area and its shadows and highlights. As he aged he incorporated more expressive brushwork and loosely applied pure colors to convey those brilliant hues of summer vegetation in the sunlight. (MacAdam, 2009)

## Methods

In the beginning of this project, I was a bit overwhelmed with what direction to take in my evolution of landscape painting. I was trying to find a theme to work with within the framework of my subject. I thought it would be very meaningful and interesting to use the subject matter I had in my own backyard just as Prince Eugen liked to do.

After I chose as a landscape theme painting what is close to me, I gathered a variety of views of the land in my area so I could try different techniques. The compositions that were the most extreme views of the land were a view from a hill that encompassed a wide and deep area of land, a long narrow view that has depth, but not a lot of width, and a close up of a section of a tree that has a shallow depth of view. This gave me material to practice different landscape compositions that all have their own problems. In each landscape, there was a foreground, middle ground, and background, they were just at different levels. In the close up of part of a tree (see Figure 13 and Figure 14) the depth of field was shallow, and in the panoramic view (see Figure 16) the depth of field was deep.

All the elements of art and principles of design are important in creating works of art. The seven elements of art that are the basic foundation of a piece of art work are line, value, color, space, shape, texture and form. I have discovered that the more attention I give to these elements and principles of design that my pieces inevitably turn out more as I had envisioned them. The elements of art that I feel are the most important to utilize when creating a landscape are these four: line, value, color, and space. These elements are what I try to apply to my own paintings and are the same elements that are at play in the landscape paintings that have influenced me over the years. The principles, which are how an artist arranges or uses the

elements of art, consist of movement, rhythm, contrast, balance, pattern, emphasis, and unity. The design principles that most often appeal to me as applied to landscape painting, are the appearance of movement and the creation of rhythm within the piece. In order to summarize the methodology used, it is important to further explore the core elements of art and the key design principles a bit more in-depth.

## Line

Line is the base of the paintings. “Artists use lines to control the viewer’s eye movement. Line can lead the eyes into, around, and out of visual images”. (Roseland Ragans, 1995) Lines are important to consider when creating a composition. The lines that are emphasized guide the viewer’s eye through the landscape and separate one area from another. Whether it is textures and values or colors there is a line that separates one section from another. One very important line in a landscape is the horizon line. It is the line that separates land from sky. This line can show where a person is standing looking at a scape of land. As in Grant Wood’s pieces (see Figure 5 and Figure 6) the horizon line is in the upper portion of the painting. He has painted the foreground so it looks like the viewer is standing on a high hill or in the air looking down at the land. The lines or rows of young corn lead the eyes down. This gives the illusion that the horizon is very far away and that the viewer is high up. Whereas in Julie Hart Beers’ painting “*Hudson Valley at Croton Point*” the horizon line is near the middle of the painting but the eye level is lower. The foreground makes the viewer feel like they may be standing directly on the path. The viewer is at the bottom of the path and that path line leads their eyes up. The distance may be the same, but in Wood’s piece “*Young Corn*” it feels as though one is high above looking down and in Beers’ piece it feels like one is standing in a low

spot looking upward. The emphasized lines of a landscape decide the viewer's position in relationship to the land.

Choosing which lines to emphasize is essential. Some lines that separate grass from road or one kind of tree from another may or may not be as crucial as a road or trunk of a tree. It depends on where the focus should be. Sometimes it is a problem not to resist the feeling of making all the lines significant. The piece will appear too noisy if there are too many detailed areas of interest. Notice the line created by the path in the painting "*The Road*" is stronger than the lines that separate one kind of tree from another (see Figure 8). It is visually worthy to not get every object too detailed. The line between a shadowed area and where light is hitting may be more important than where one type of tree overlaps another type or seeing each individual leaf. The lines that have been given artistic emphasis will be the element that carries the viewer's eye around the whole piece.

#### Value: Light to Dark

The element of art called value creates the illusion of a light source. "The arrangement of light and shadow is called chiaroscuro. In Italian *chiaro* means bright and *oscuro* means dark." (Roseland Ragans, 1995) Value is important in a view of nature because the way the light hits an object tells the viewer many things. For example, it tells the time of day or where the light is coming from and how the objects are affected by the light. If the shadows cast by a tree are long it may be the beginning or the end of a day. Highlights accentuate the sun grazing an object, while on the reverse side it also captures what hides from the light. The opposites complement each other by making each other stand out. An important highlight is more obvious by a cast shadow that is right next to it. Light and dark can also work together in a gradual

move from light to dark to show a softer, rounder object. Value helps emphasize an object's characteristic and also sets one object apart from another.

Referring to Voorhees paintings "*Winter Scene – Old Lyme*" (see Figure 9) and "*September*", he used shadows to tell the time of day. In both pieces there are shadows and highlights, but in "*Winter Scene*" the shadows are softer and longer. It appears to be later in the day because of those shadows. In "*September*" he uses larger brush strokes of shadow. It looks more like the middle of the day because of the contrast between light and dark. His styles were different in the two pictures, but one can see how shadows and highlights were used in both very effectively.

### Color

Color is another important element in landscape painting. Mixing and blending to get the right color is essential. If the artist is being stylistically realistic then they have to mix colors that match with the natural environment being reproduced. If the artist is expressing what they see in the land through abstraction the colors still need to be believable. I found my favorite color palette is blues and greens. This mirrors nature. Eventually though, I will need to expand my palette in the interest of self-expression and growth. For example if one looks at Emily Carr's earlier painting "*Beacon Hill*" (see Figure 3) the colors are neutral and more realistic as compared to one of her later works "*Red Cedar*" (see Figure 4) which has intense colors applied in large strokes. As stated in her biography above, she was always exploring new ways of self-expression and use of color was one area that she explored. I admire that she challenged herself to constantly change and experiment with different techniques and approaches to her paintings. Personal growth and change is something I aspire to accomplish. With that desire for change

and personal growth in mind, I continue to learn how to use color in a more structured yet expressive manner. Learning how to use color in my landscapes has been a rewarding challenge.

### Oil versus Acrylics in the mixing of colors

My first assignment in my graduate level painting class was to do a glaze study. A glaze study is making samples of how a pure hue looks when it has a mixture of a hue and medium applied over it. I made a sample of the basic colors I would use. I then glazed over the painted samples with a mixture of galkyd and those same colors. Galkyd is an oil painting medium that is mixed with oil paint to make the paint have transparent qualities. This study of glazes helped me figure out how layers of translucent color over a pure color can create the colors and affects needed.

Oil paint, as opposed to acrylic, has characteristics that I am still learning how to work with. I am learning that the mixing and layering of oil paints can be drastically different and in some ways much more important than with acrylic colors. I have used acrylic paint straight out of the tube which can work with oils as well but the color then lacks any depth. Continuing with my emphasis on learning new techniques I have grown to enjoy what oil paints can do as opposed to acrylics. Oil paints blend easier; they remain in a wet state longer, allowing blending with other colors to be more precise than acrylics. I have become more successful with the oil paint by adding thin layers of translucent color, which is a mixture of oil paint and galkyd. Looking at a leaf or tree bark it is noticeable that it is not made up of just one color; there are reflections, shadows and slight changes in colors that make up the object. There is an almost translucent appearance to the color of a real leaf. This illusion is easier for me to create with oil

than it is with acrylic. There is not as much presumed depth or dimension to the acrylic paintings I have made, when compared to the oil paintings. The acrylics look flatter at times than the oil paint. Both types of paint have qualities I like, but I am learning that the oil paint has more to offer me in terms of creating that illusion of space and depth.

### Implied Space

Showing space is very important in landscape art. Overlapping and shading are my favorite things to focus on to show depth. I try to show the viewer an expanse of nature by explaining the space through over-lapping objects, light and shadows. There needs to be a foreground that seems close to the viewer and a background which appears further away. This can be shown in all landscape art whether it is a long distance piece or a shorter view as in Julie Hart Beer's two pieces. "*The Old Birch Tree*" (see Figure 11) is a closer view or a narrow depth of field and "*Hudson Valley at Croton Point*" is a larger expanse of land or a wide depth of field. They both contain a foreground, middle ground and background but the distance between the objects closer to the viewer and the ones further away are very different. The painting "*The Old Birch Tree*" (Figure 11) a compact area of space is depicted, yet it still has the illusion of depth. In "*Hudson Valley at Croton Point*" the background is far away from the foreground, so it feel like a vast area of space. Prince Eugen's pieces show examples of this as well.

In "*The Cloud*" and "*Anemones*" (see Figure 12) he has the foreground as a large open space but the middle ground and background are very different in the two pieces. The middle ground is closer in "*The Cloud*." The background takes up much more room than the foreground and middle ground. This gives more importance to the vast space in the background. In

“*Anemones*” the foreground and middle ground seem more important than the back ground because of the space and detail he gave it.

### Movement

Movement is best represented with limited detail leaving more for the brain to assume. In the abstract landscapes of Grant Wood, he has broken down the landscape into simple shapes. The paintings are still full of detail; however, they are more stylized and look less real. His paintings with precise shading and detail seem more stable to the eye, yet there is still the feeling of movement from his interesting perspectives. The viewer doesn't need to assume where the paint strokes blend together; it is already laid out as in a photograph.

Refer back to Rylov's piece “*Green Sound*” there is quite a bit to be assumed from the brush strokes. Objects are not realistically rendered which requires the viewer to use their imagination to put things together. What I discovered is this style of painting gives a feeling of movement. It actually looks like the wind is blowing the leaves in the trees. The stillness of the background emphasizes the perceived movement of the trees. I feel the wind and smell the fresh air when I see this piece.

### Rhythm

Rhythm is the other principle of design that I have noticed is important in a landscape. If one looks at the tree bark or the way the branches of a tree grow from the trunk there is not so much a pattern to the way a tree grows as there is a rhythm.

In Rylov's two pieces “*Green Sound*” and “*Untitled*” (see Figure 15) the types of trees and grasses are distinguished from each other by the rhythm of the way the leaves and branches

are put together. It is possible to identify different trees by the repeated informal pattern in the way the bark lays on the trunk and branches. This also holds true for the leaves. Looking at “*The Road*” one can see the different kinds of plants by the various rhythmic placements of the leaves. When I am painting a certain tree I have to the sense of the tree in my mind. Sometimes I assume the role of the tree I am painting and get into character as if I were an actor to be able to paint a part of nature. If I can get the rhythm of the object into my brain, it will inevitably come out of my brush.

### Painting the specifics of a landscape

During the process of painting, I struggled with certain dimensions of the landscapes. When I had difficulty with the aspects of a landscape, I stepped back and noticed what was really there and did not assume what was there. Using that thought process, I was able to overcome the challenges of painting the sky, clouds, rocks, plant life, and shadows.

Sky - Painting a sky took a while for me to figure out. It seems simple, but noticing the colors, tints and shades takes deep observation. The dark and light parts of the sky are opposite from what I thought. The sky is lighter at the horizon then gradually gets darker looking directly above. In figure 17, notice the sky is lightest closest to the horizon. The value change is very subtle. Mixing white paint into the blue paint is not enough. A very light white or light blue glaze over the section near the horizon gives the desired effect of a subtle value change as in the painting “*South West View*” (see Figure 16).

Clouds - Clouds are an important consideration to add depth to a landscape. They give a point of interest if there is a vast open space above the land. Some paintings are only of clouds. They are very interesting to look at and can hold their own as an object of focus. Painting

clouds can be a struggle. As with all the other objects in nature one has to develop a feeling for them and think about time of day, type of cloud, weather and season or the way the sun hits them. Are they flat on the bottom? (see Figure 19) Are they wispy because the wind is blowing or is the air still? (see Figure 18) Close observation of the cloud will help get the right effect. So far, the best way I have found to create clouds is by mixing paint with a medium. I find galkyd works well for me. I applied layer upon layer of this mix to create my clouds. It made a translucent effect that is indicative of a cloud. Sometimes, a cloud appears semitransparent and sometimes parts of clouds seem opaque with sections of transparency. There are different colors in the clouds, which allows for very gentle hints of color in an object that is made up of water droplets. Nothing solid is in a cloud and that should be shown.

Rocks – Rocks are the opposite of clouds. They are solid matter. They have a mass to them that needs to be rendered to make them look like a rock. There are many shadows in a rock. Even a completely smooth rock has an embrace of a shadow to show its form. I have mentioned this concoction of oil paint and galkyd. This mixture of oil paint and a medium is helpful with putting in the highlights and shadows that are in a rock. The main color of the rock is laid down first and then light mixtures to tint the color or dark mixtures to shade are applied. The values can get darker at a very slow pace with this mixture. That is helpful when there is a gradual change from a shadow to light.

Plant life – There are so many different plants in the world; grasses, flowers, weeds, bushes and trees. They all have a particular characteristic that makes them different from another plant. However, the thing they have in common is that they are made up of shadows and highlights. (see Figure 21) Representing the shadows is similar to painting a rock, but plants have more layers of colors and light reflections. As in the explanation of my color discoveries

plant life is not a solid object. The leaves are made up of microscopic cells that are translucent in characteristic. This makes painting them even more important to get this across.

Shadows- Shadows are as complicated as clouds. Many times I have painted them and wiped them off because they looked too heavy or opaque. I used the galkyd oil paint combination yet again. With this combination I tried many different colors. Greys, because that is what my head said. Then I noticed these shadows were not like a rock or a plant. They were like a transparency over a spot of land. What is under the shadow needs to be seen as well as the shadow. When I saw what was there and broke the shadows down to their basic values I noticed that shadows are linear and the colors are not grey or black. Shadows are organic, but run in a logical straight line from the form. So if I painted 90 degrees from the upright object, the shadow looked like it should. (see Figure 22) My shadows were more successful when I discovered these nuances.

### Conclusion

I have noticed that all of the artists mentioned in this paper have a bond with the land. They are recording what they see and what they feel. I have discovered that I am drawn to Realism and Impressionism and many of their sub-groups. I have learned much from looking critically at their art work. There are specific elements to focus on when painting a landscape. Identifying these specific elements will make teaching students how to paint a landscape much easier. The art someone creates should be personal. The more elements I can pinpoint to teach the students, the easier it will be for the student to practice and develop their own styles and approaches. The graduate studies process has made me a better artist and will make me a better teacher.

Figure 1 “*Green Sound*” Arkady Rylov

[http://nordicmountain.files.wordpress.com/2012/08/800px-rylov\\_green\\_noise.jpg](http://nordicmountain.files.wordpress.com/2012/08/800px-rylov_green_noise.jpg)

Figure 15 “*Untitled*” Arkady Rylov

<http://www.lazaregallery.com/images/paintings/ry1000fl.jpg>

Figure 2 “*The Cloud*” Prince Eugen

[http://www.artsmia.org/mirror-of-nature/images/e/cat\\_082\\_cd.jpg](http://www.artsmia.org/mirror-of-nature/images/e/cat_082_cd.jpg)

Figure 12 “*Anemones*” Prince Eugen

[http://www.waldemarsudde.se/wp-content/uploads/2013/04/w\\_0105.low1.jpg](http://www.waldemarsudde.se/wp-content/uploads/2013/04/w_0105.low1.jpg)

Figure 3 “*Beacon Hill Park*” Emily Carr, 1909

<http://www.museevirtuel-virtualmuseum.ca/media/edu/EN/uploads/image/19647lg.jpg>

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Figure 4 “*Red Cedar*” Emily Carr, 1931

<http://www.emilycarr.com/wp-content/uploads/wp-checkout/images/red-cedar-poster-1347567646.jpg>

Figure 5 “*Spring Turning*” Grant Wood

<http://xroads.virginia.edu/~ma98/haven/wood/images/turning.jpg>

Figure 6 “*Young Corn*” Grant Wood

<http://www.americansabbatical.com/ART/Logart/Logart016/SpringCorn.jpg>

Figure 7 “*Hudson Valley at Croton Point*” Julie Hart Beers

<http://americangallery.files.wordpress.com/2012/06/hudson-valley-at-croton-point.jpg>

Figure 11 “*The Old Birch Tree*” Julie Hart Beers

<http://americangallery.files.wordpress.com/2012/06/forest-interior-the-old-birch-tree.jpg>

Figure 9 “*Winter Scene - Old Lyme*” Clark Greenwood Voorhees

[http://www.hawthornefineart.com/content/exhibition/voorhees/Voorhees\\_Winter%20Scene,%20Old%20Lyme\\_Final.jpg](http://www.hawthornefineart.com/content/exhibition/voorhees/Voorhees_Winter%20Scene,%20Old%20Lyme_Final.jpg)

Figure 10 “*September*” Clark Greenwood Voorhees

[http://www.hawthornefineart.com/content/exhibition/voorhees/Voorhees\\_InSeptember\\_Final.jpg](http://www.hawthornefineart.com/content/exhibition/voorhees/Voorhees_InSeptember_Final.jpg)



Figure 8 *"The Road"* Julie King-Hildreth



Figure 13 “*Oak Tree*” in process Julie King-Hildreth

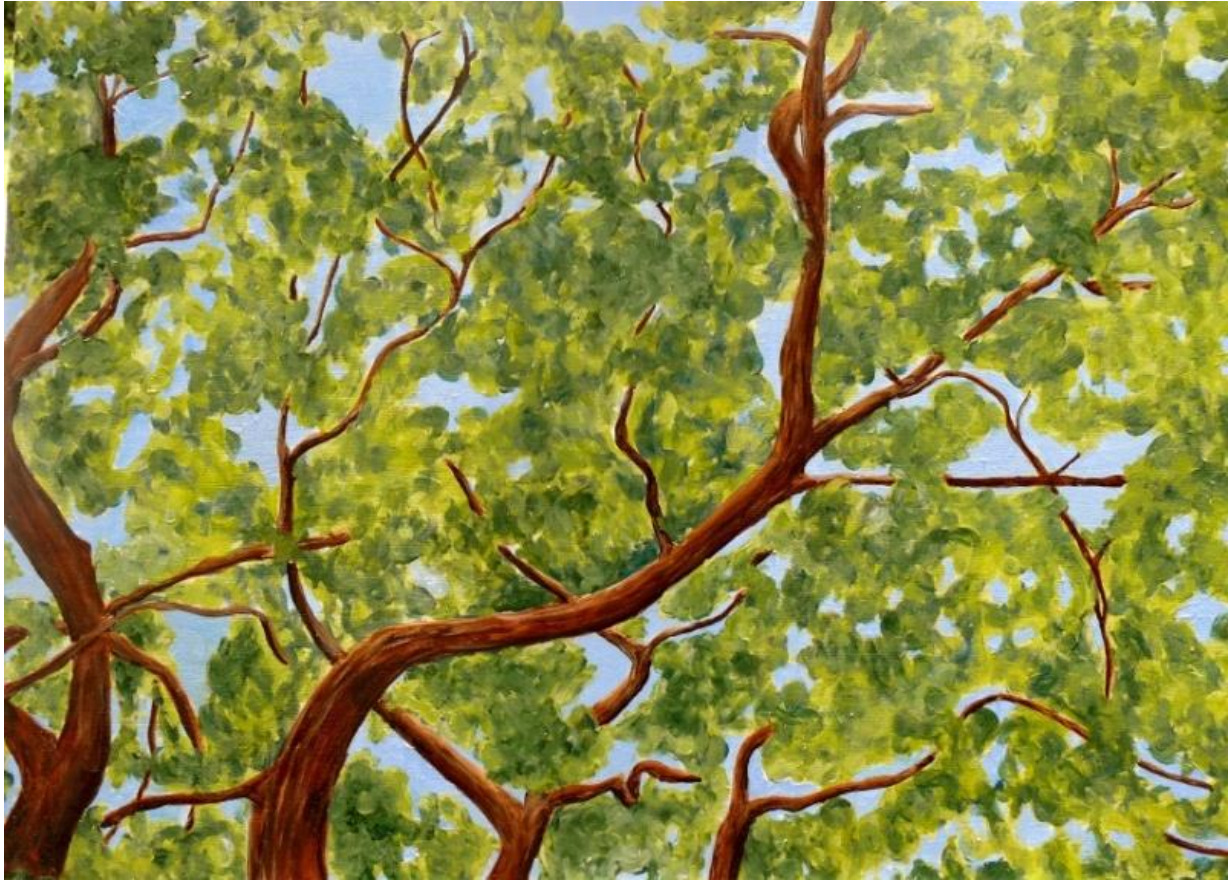


Figure 14 “*Oak Tree*” Julie King-Hildreth



Figure 16 “*South West View*” Julie King-Hildreth



Figure 17 Photo used for reference for Figure 16



Figure 18 “*The Road*” Julie King-Hildreth Upper left close up



Figure 19 "*The Lake*" Julie King-Hildreth center close up



Figure 20 "*The Pine*" lower right close up



Figure 21 *“The Road”* lower left close up



Figure 22 “*The Road*” Lower portion close up

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