

GUIDE TO WHAT WE SEE

SHAPES

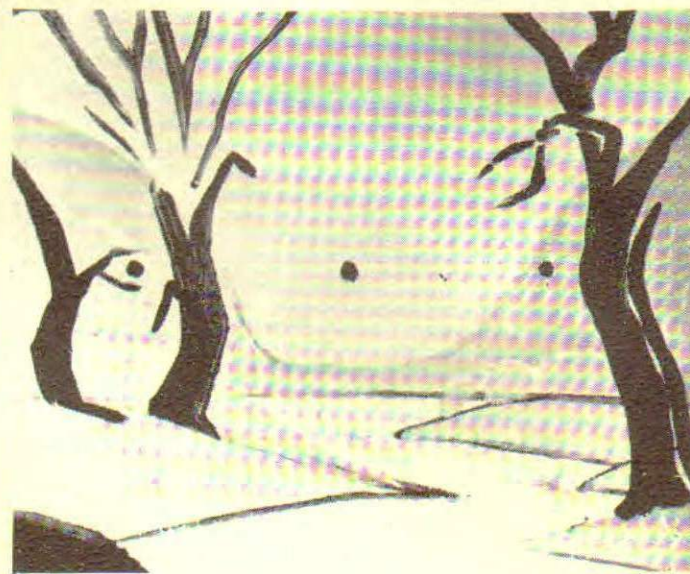


1 First we see and identify **shape**. We recognize a known object without relating it to surroundings, or detail.

For example we might recognize a tree, a bush, sky, ground, mother, father, etc. without noticing any relationship with surroundings or detail within the shape itself.

(ILLUSTRATIONS FROM CONNI GORDON LANDSCAPE COURSE BOOK #B-7)

COLOR-VALUES

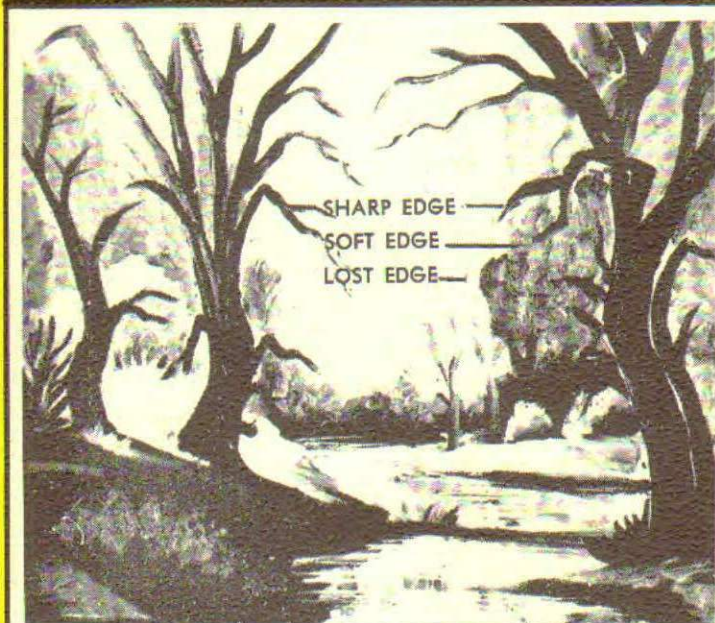


2 Next we become aware of **flat color-value**.

For example, we might see a shape as being red, or green, or yellow or blue and being either light, medium or dark in value. Above illustration shows a light-valued sky. The ground is medium the trees are dark in value.

CONNIE GORDON STEP LESSONS PHOTOGRAPHED BY S. BOB ASCH

EDGES

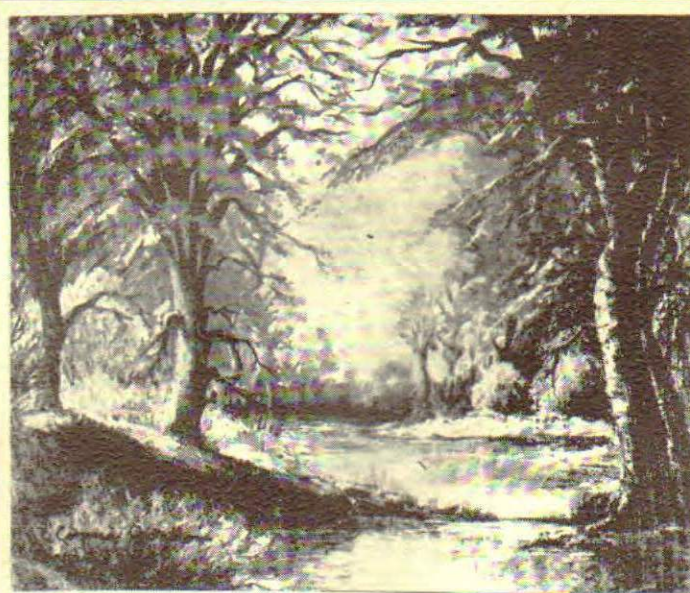


3 Last we see **edges**.

Edges make the difference — indicating dimension, form, depth, distance, space, according to visibility.

There are 3 basic edges: Sharp, Soft and Lost.

CONTRAST



4 Generally we see by **comparison, contrast, lighting**.

For example: Shapes are taller or wider or rounder only by comparison with other shapes. Values are lighter, or darker, by comparison. Edges are sharper, or softer, or lost only when seen by comparison, contrast, visibility.

GUIDE TO HOW WE SEE

PHYSICALLY



1 We see according to **light** (source, type, distance), and to our physical **sight**, and to what we **know**.

We can see in a **practical** sense in relation to ourselves. We must be able to measure distance and to determine size of objects and speed of their movement in order to survive.

Light can be seen **directly**, by sun, fire, bulbs, luminous gas, or **indirectly**, as a reflection.

MENTALLY

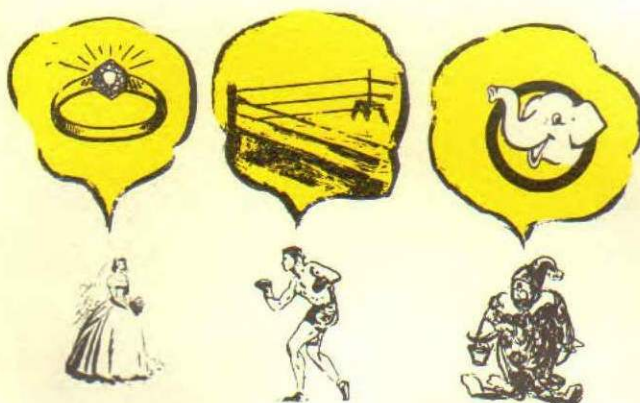


2 We could see according to **what we know** about an object, not how it actually looks.

Specialized seeing depends on interest and training. Above illustration shows no interest in getting depth effect. A trained engineer or an architect would see the same thing quite differently.

A camera records what is seen, not what is known or felt. An artist can record one, or all of these things.

EMOTIONALLY



3 We could see according to an **emotional** response as a **future** image or as a **reflected** recollection.

For example, a circle could make a bride see a marriage ring or it might symbolize loss of her past circle of friends. A fighter might see an arena ring. An animal trainer might see a circus ring.

PSYCHOLOGICALLY



4 As intelligence develops, so does artistic interpretation. Prehistoric man to early Egypt, Mycean, Greek, Roman and Western Civilization all used shapes, values and edges to represent their object world as flat — having height and width but not dimension.

The Renaissance added the third dimension of depth to their use of shapes, values and edges. Nowadays significance rather than actual appearance is the aim.