



Ian Murphy Artist
Landscape snow drawing

Incorporating the weather conditions

The choice of oil pastel as a working material really comes into its own at this stage of the tutorial. The neutral coloured paper actually now becomes a working tonal value within the image as the first layer of white pastel is applied to the area of sky. You can see how the previous layer of graphite marks in the background foliage look far more interesting against the stark light quality of the sky (fig.1)

The initial application of oil pastel is quite light in pressure and applied with the same gestural feel as the previous layer.



fig. 1



fig. 2

To render the snow covered ground on either side of the stream I have resorted to a more horizontal but still quite irregular quality of mark, first with white pastel, and then mixed in combination with soft grey. This not only gives a sense of the weather conditions, but also begins to describe the gentle slope towards the bank of the stream (fig.2)

4.2 Applying Oil Pastel

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As the neutral paper starts to diminish the atmosphere in the drawing begins to grow



fig. 3

One of the more interesting elements to the original design are the fascinating negative spaces between the trees, but it is only at this stage of the process that they become more obvious (fig.3). The slender spaces of landscape on the left side of the stream allow such an interesting view of the meandering waterway, and it is these fragments that were such an important part of my decision to choose this as my drawing location.

As the layers of oil pastel start to blend together and successfully create a feeling of a snow covered landscape it is important to realise what the focal point to the drawing is going to be. Here in fig.4 you can see how I am trying to emphasise the central section of the paper and in particular the "rhythmic" quality of the left bank of the stream and the contrasting edge against the water.



fig. 4