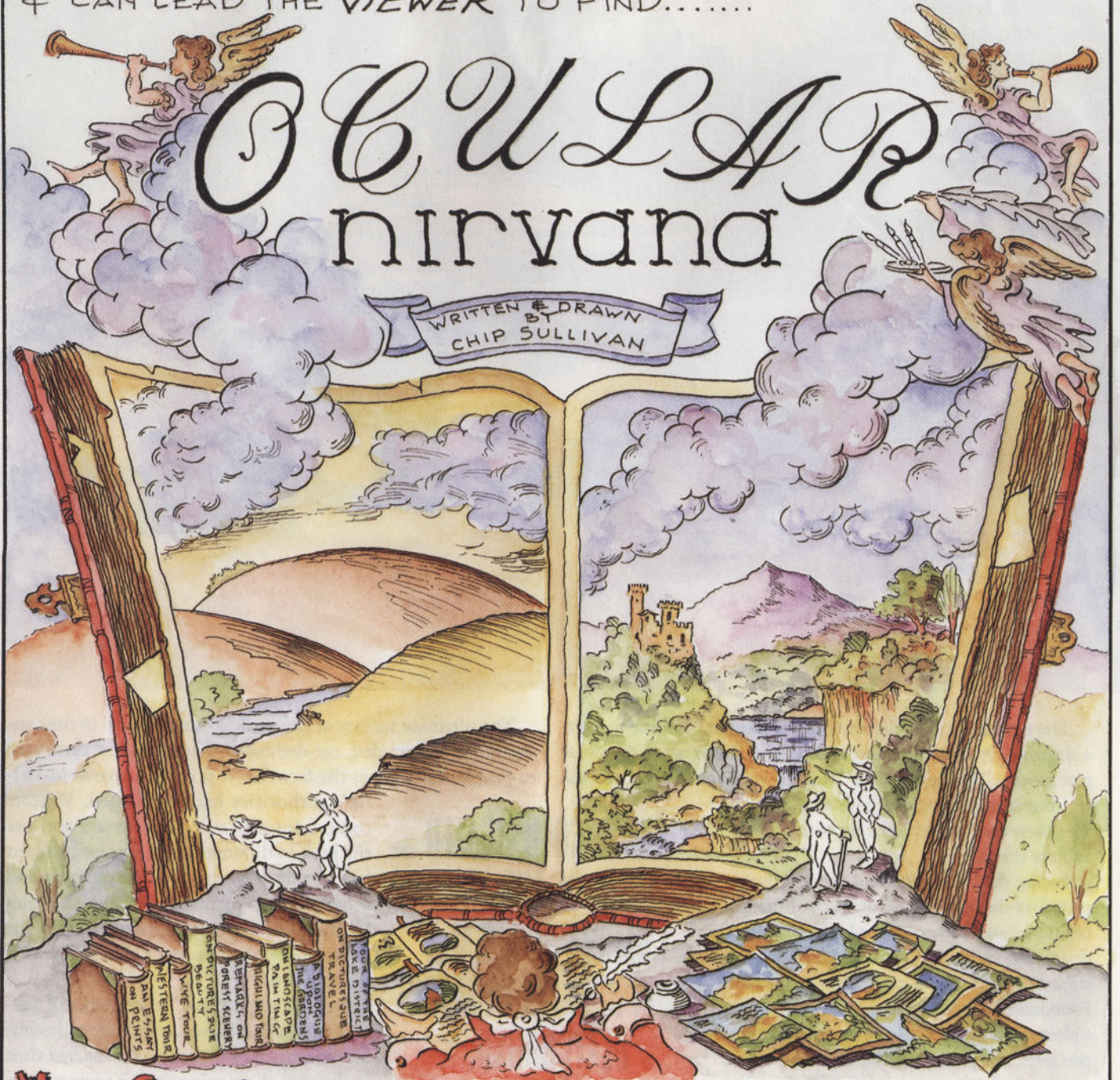


HISTORY HAS SHOWN THAT THE *STUDY* OF LANDSCAPE CAN BE A FERTILE SOURCE OF *INSPIRATION*. THE ESTABLISHMENT & POPULARIZATION OF A PICTURESQUE STYLE IN THE LATE 1700S BECAME A STANDARD BY WHICH NATURE WOULD BE JUDGED. WE ARE STILL RESPONDING TO THE *IDEALS* OF THE *PICTURESQUE* IN TV, CINEMA, & THE WRITTEN WORD. ONCE THE *EYE* HAS BEEN TRAINED TO RECOGNIZE A PICTURESQUE COMPOSITION, MANY *VISUAL DELIGHTS* BECOME ACCESSIBLE & CAN LEAD THE *VIEWER* TO FIND.....

Ocular Nirvana

WRITTEN & DRAWN
BY
CHIP SULLIVAN



WILLIAM GILPIN (1724-1804) MORE THAN ANYONE ELSE HELPED TO ESTABLISH THE *PICTURESQUE VISION*. GILPIN'S REVOLUTIONARY THEORY EVOLVED FROM *DIRECT OBSERVATION* OF NATURE. HE PRODUCED OVER 6,000 *DRAWINGS* FROM HIS WALKING TOURS & EXCURSIONS INTO THE BRITISH LANDSCAPE. GILPIN PUBLISHED HIS DESCRIPTIONS OF THE LANDSCAPE IN *GUIDEBOOKS* THAT BECAME THE BASIS FOR THE "*PICTURESQUE TOUR*."

BEFORE TOURISTS EMBARKED ON THEIR SEARCH FOR THE PICTURESQUE THEY SHOPPED AT *SPECIALTY STORES* FEATURING ART PRINTS, TRAVEL GUIDES, ARTISTS' SUPPLIES, DRAWING AIDS, & ART BOOKS.



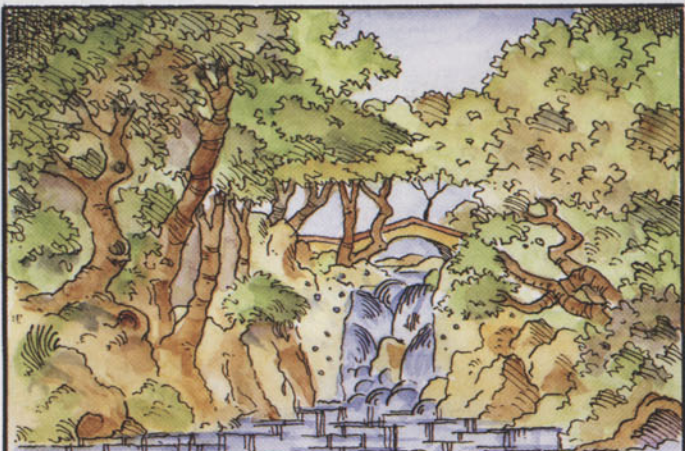
GILPIN
GUIDE TO THE LAKE
DISTRICT

PLACE	OMISSIONS	DATE	OBSERVATIONS
St. Mary's Church	St. Mary's Church	1850	St. Mary's Church
St. Mary's Church	St. Mary's Church	1850	St. Mary's Church
St. Mary's Church	St. Mary's Church	1850	St. Mary's Church
St. Mary's Church	St. Mary's Church	1850	St. Mary's Church

CUSTOM DESIGNED *DIARIES* WERE FORMATTED FOR THE ADVENTURERS TO RECORD THEIR VISUAL IMPRESSIONS.



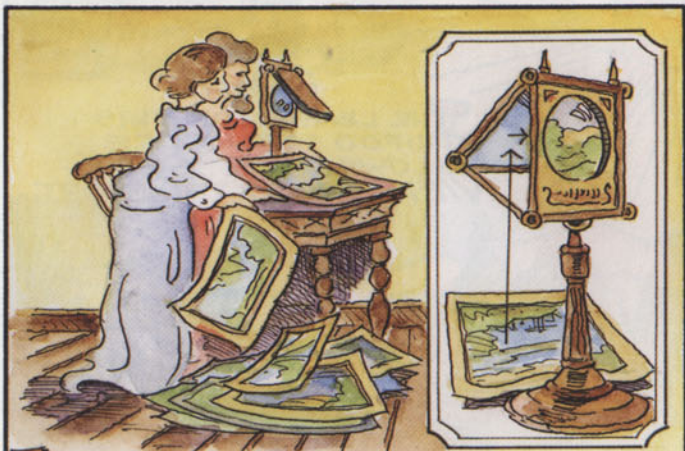
THE LAKE DISTRICT IN ENGLAND WAS A FAVORITE LOCATION FOR TRAVELERS SEEKING *PICTURESQUE VIEWS*.



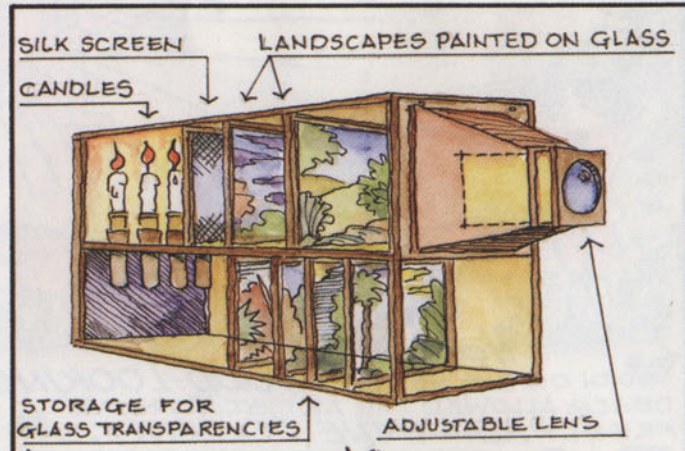
THE CLOSE STUDY OF NATURE WOULD ACT AS A *STIMULUS* TO THE *IMAGINATION*, BUT NATURE HAD TO BE MARKED SO THAT THE *TOURISTS* COULD IDENTIFY AN *EXACT PICTURESQUE SCENE*.



FREESTANDING WALLS WERE BUILT TO *FRAME* THE VIEWS THAT PEOPLE WOULD *ANALYZE & SKETCH*.



TO RECAPTURE THE *VISUAL ADVENTURE* AT HOME, *PERSPECTIVE VIEWS* WERE ADAPTED TO THE *ZOGRASCOPE*, WHICH, WITH ITS *WIDE LENS*, CREATED A *REALISTIC SENSE OF DEPTH*.



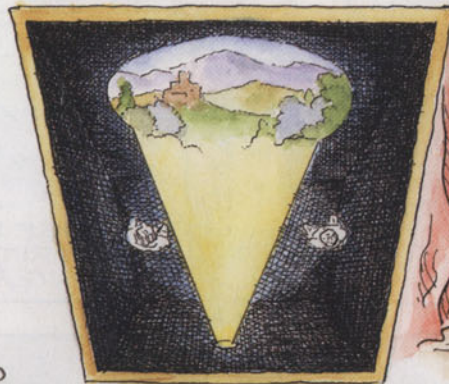
ANOTHER DEVICE FOR *VIEWING SCENIC IMAGES* WAS THOMAS GAINSBOROUGH'S *SHOWBOX*. *DIFFUSED CANDLELIGHT* FLICKERED THRU *PAINTED GLASS* PRODUCING *STRIKING ATMOSPHERIC EFFECTS*.

AS AMATEUR **SKETCHING & WATERCOLOR** PAINTING BECAME THE ACCEPTED METHOD OF **LANDSCAPE PERCEPTION**, OPTICAL DEVICES WERE EMPLOYED TO CREATE EXACT COPIES OF NATURE. KNOWN SINCE ANTIQUITY, THE **CAMERA OBSCURA** (or "darkened room") PROJECTS INVERTED IMAGES ON A WALL OPPOSITE A SMALL HOLE THROUGH WHICH LIGHT PASSES. WITH THE DEVELOPMENT OF POLISHED LENSES, VARIATIONS OF THE **CAMERA OBSCURA** BECAME VALUABLE **TOOLS** FOR THE **LANDSCAPE TOURIST & PAINTER**.



Box

A PORTABLE, HANDHELD CAMERA OBSCURA WAS EASY TO USE WHEN **TOURING**.



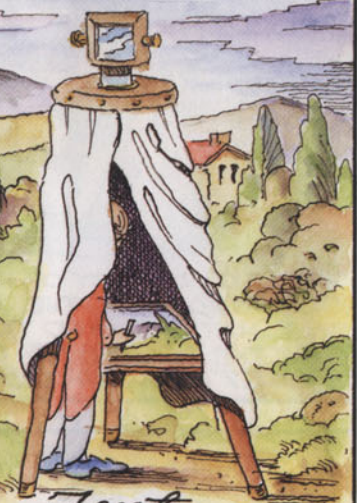
Table

REFLECTIONS OF THE OUTSIDE WORLD MOVED SILENTLY ACROSS THE SCREEN LIKE A **MINIATURE MOTION PICTURE SHOW**.



Book

DISGUISED AS A **BOOK**, THIS CLEVERLY DESIGNED CAMERA OBSCURA ALLOWED THE ARTIST TO KEEP ITS USE A **SECRET**!



Tent

THE LENS ATOP THIS TRIPOD STRUCTURE ALLOWED FOR **360° VIEWS & EASY TRANSPORT**.



Helmet

WORN ON THE HEAD, THIS **ODD-LOOKING** DEVICE ALLOWED THE ARTIST TO MOVE FREELY ABOUT THE **COUNTRY**.

THE **PICTURESQUE** THEORY CODIFIED A **VISUAL LANGUAGE** THAT STILL INFLUENCES HOW WE **VIEW & BUILD THE CONTEMPORARY LANDSCAPE**.

"[OUR EYES]....half create the wondrous World they see.....

Ours is the Cloth, the Pencil, and the Paint,
Which Nature's admirable Picture draws." **ANDREW YOUNG**