ART 20
FNA2400

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FNA2400
Student Module Booklet
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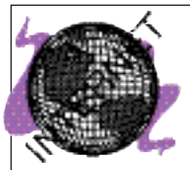

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WELCOME!

Welcome to FNA2400

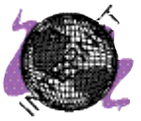
We hope you'll enjoy your study of

Art 20

Throughout this Art 20 course, basic competencies (knowledge, skills, and attitudes) are identified as follows:

Assignment: Indicates that you are to turn to the appropriate assignment book to complete related activities.

Idea: Presents an interesting idea or thought that is important. It might be followed by an activity or an assignment.



Internet: Indicates that additional information is available on the Internet.

Reading: Directs your attention to do additional reading either in the module or additional sources.

Reminder: Serves as reminder to do an important task or activity, or may be used to refer to previously read material.

Research: Indicates that you are required to use additional resources to complete a specific activity or assignment.

Writing: Indicates that you are to do some writing outside the assignment book.

The seven icons that appear here guide students and teachers to better understanding of activities offered to the students. Not all of the icons appear in each course.

The basic knowledge, skills, and attitudes developed in this course build daily living skills useful in a broad range of future endeavours and careers.

Art 20

Please use the separate PDF 'Images of Art Cards' Document to refer to the following images referred to throughout this Module Booklet.

LESSON	DESCRIPTION	PAGE
1	*Studies of a Young Girl*…by Pontormo	14
3	*The Green Stripe* by Matisse	33
3	*Sinjerli Variation IV* by Stella	35
7	Nigerian Bust–Ife Culture	70
7	*Malle Babbe* by Hals	71
9	*Hunger* by Shahn	100
11	Altamira Cave in Spain–Bison	111
11	Adoration of the Magi	113
12	Battle of Hastings–Bayeux Tapestry	119
13	*Summer* by Giuseppe Arcimboldo	128
15	*The Arrival of Cleopatra at Tarsus* by Lorrain	146
15	*Flood at Port-Marly* by Sisley	147
16	Ziggurat at Ur	149
16	Complex of King Zoser (Egyptian pyramid)	151
16	Mayan Acropolis	152
16	Lion Gate	153
16	Greek Parthenon	154
16	Roman Orders (columns)	155
16	Roman Pantheon	156
16	Segovia Aqueduct	157
16	Hosios Loukas	158
16	Cathedral of St. Basil The Blessed–Moscow	161
16	Dome of the Rock–Jerusalem	162
16	Jaina Temple–India	163
16	Sung Hall–China	164
16	Notre Dame Cathedral–Paris	165
16	Chartres Cathedral–France	166
16	Il Tempietto–Rome	167
16	Crystal Palace–London	168
17	Gold Funeral Mask of (Agamemnon)	177
18	*Saint Martin and the Beggar* by El Greco	191
19	Seated Wrestler–Olmec	196
19	*Bull's Head* by Picasso	201
20	Ta Matete *The Market* by Gauguin	204
20	King Tutankhamen and His Queen (Throne Chair)	209

Table of Contents

***Please first review the '**Updated Introduction section for Module Booklet**' PDF document that is separate from this Art 20 Module Booklet.

Lesson 1 ▶ ***Drawing, Modelling, and Shading*** **1**

Sketchbook Criteria and Ideas 1
Sketchbook Checklist 2
The Developmental Drawing Process 4
Lines 7
Shapes 8
Textures 9
Tone 10
Tone and Three Dimensions 11
Pontormo Postcard 14
Conclusion 15

Lesson 2 ▶ ***Design*** **17**

Naturalistic, Semi-abstract, and Abstract Shapes 17
Geometric, Free Forms, and Non-objective Designs 18
Positive and Negative Shapes 19
- The Art of In-between 19
- Examples of Positive and Negative Shapes 20
- Examples of Naturalistic Shapes and Formats 22
- Examples of Circular Formats 23
- Dominance 24
- Examples of Angular Formats 24
- Example of Triangular Format 25

Distortion 25
Conclusion 25

Lesson 3 ▶ *Colour* 27

Primary Colours 27
Secondary Colours 27
Tertiary Colours 28
Complementary Colours 29
A Colour Wheel 30
The Law of Simultaneous Contrasts 31
The Impressionists 32
The Fauves 32
Projecting and Receding Colour 34
Colour Field Art 35
Conclusion 36

Lesson 4 ▶ *The Happy Accident* 37

Cloud Formations 37
Channel Prints 38
A Channel Print Interpretation 39
Interpreting Marbled Shapes 40
Using Doodles as Sources for Pictures 41
Found Materials and Idea Sources 42
Afterimages 43
Optical Art 44
Conclusion 45

Lesson 5 ▶ *Emotion: Drawing and Dominance* 47

Expressive Drawing 47
Closure 48
Small Drawings to Show Mood 49
Mood and Stance 51
Dominance 52
Using Grids 53
Conclusion 55

Lesson 6 ▶ *Stencilling* 57

Stencilling 57
The History of Stencilling 58
    Silk Screening (Serigraphy) 59
    Materials to Use when Stencilling 60
Cutting and Inking Stencils 61
A Positive Stencilled Example 63
A Negative Stencilled Example 64
Stencils and Additional Shapes 65
Repetition, Monotony and Interest 66
    Visual Monotony 66
    Greater Visual Interest 66
Conclusion 67

Lesson 7 ▶ *Portraiture* 69

Historical Likenesses 69
Nigerian Bust 70
Malle Babbe 71
Clues 72
The Face at Different Angles 73
Space and Faces 74
How to Start a Portrait Painting 75
    Using “washes” in Portrait Painting 75
Placement of Facial Features 76
How to Draw Facial Features 77
Facial Features and *Malle Babbe* 78
Making Interesting Backgrounds 79
Conclusion 82

Lesson 8 ▶ *Perspective* 83

Different Points of View 83
Horizon Lines 84
Perspective 84
Perspective For Shadows 89
Conclusion 91

Lesson 9 ▶ *Emotion* 93

Exaggeration 93
Diminution 94
Elimination 94
Expression 95
Tones and Lines 96
Colour 97
Eye Level 98
Foreshortening 99
Hunger by Ben Shahn 100
Conclusion 101

Lesson 10 ▶ *Image Experimentation* 103

Ideas and Images 103
Common Objects as Idea Sources 104
Planning Your Composition 105
Conclusion 106

Lesson 11 ▶ *New Technology, New Art* 111

Primitive Painting 111
Photograms 112
Different Paint Media 113
Collage 114
Typewriter Art 116
Computer Graphic (low resolution example) 117
Technical Ink Drawing 118
Conclusion 118

Lesson 12 ▶ *Picture Study* 119

Battle of Hastings 119
Subjects in Art 120
Movements in Art 121
Abstract 121
Colour Filed 121
Cubism 121
Dada 122
Expression 122
Fauvism 122
Impressionism 122
Mannerism 122
Pop Art 123
Post Impressionists 123
Primitive 123
Realism 123
Social Realism 123
Surrealism 123
Conclusion 124

Lesson 13 ▶ *Metamorphosis* 125

The Story of Dorian Gray 125
Camouflage, Disguise, Transmutation, and Metamorphosis.. 126
A Metamorphosis Chart 127
Giuseppe Arcimboldo 128
Conclusion 129

Lesson 14 ▶ *Landscape Sketches* 131

Sketching the Landscape 131
Diminution of Shapes 132
Linear Perspective 133
Overlapping 133
Shadows 134
Aerial Perspective 134
Reality of an Alberta Landscape 135
Viewfinders and Composition 136
Points of View 138
Conclusion 141

Lesson 15 ▶ *Landscape* 143

The Horizon Line and Composition 143
Foreground, Middleground, and Background 144
Claude Lorrain (1600–1682) 145
Alfred Sisley (1839–1899) 146
Conclusion 148

Lesson 16 ▶ *Architecture* 149

Ziggurat at Ur 149
Pyramid Shapes 151
Post and Lintel Construction 153
The Greek Parthenon 154
The Golden Section 155
    Greek and Roman Orders 155
The Arch and Dome in Roman Architecture 156
Aqueduct-Segovia 157
Byzantine Empire and the Pendentive 158
    The Pendentive and The Byzantine Style 159
Byzantine Ornamentation 160
Islamic Decoration 162
Indian Architecture 163
    Ornamentation 163
Chinese Architecture 164
The Middle Ages 165
The Renaissance 167
Industrial Revolution 168
    Prefabrication 168
Cantilever and Truss 169
Tetrahedrons 170
Contemporary Architecture – Douglas Cardinal 171
Conclusion 173

Lesson 17 ▶ *Media* 175

Different Media – Different Approaches 175
Historical Information on Pottery and Photography 178
Pottery 179
Photography 183
Conclusion 186

Lesson 18 ▶ *Distortion* 187

Changing Shapes 187
Emotion in Architecture 188
    Format 188
Producing Distortion 189
How El Greco Used Distortion and Colour Symbolism 191
How a Cartoonist Uses Distortion 192
Conclusion 193

Lesson 19 ▶ *Sculpture* 195

Subtractive Sculpture–The Olmec Culture 195
Subtractive Sculpture Materials 198
Additive Sculpture – Materials and Techniques 199
    Recipes for Additive Sculpture 200
Bull's Head by Picasso 201
Conclusion 202

Lesson 20 ▶ *Analysis* 203

A Biography of Paul Gauguin 203
Elements of Art in *The Market* by Paul Gauguin 204
Shape and Style Comparison 205
Paul Gauguin 206
Egyptian Style 207
Howard Carter 208
Hieratic Scale 208
Egyptian Images 209
Elements in Egyptian Art 210
Analyzing Artwork 211
Conclusion 211

Glossary 215

INTRODUCTION

Art 20

Welcome!

Art 20 . . Art 20 . . Art 20 . . Art 20

Your teachers hope you will find this course rewarding, challenging, and stimulating.

Certain basic fundamentals of art run throughout the lessons. If you read and carefully apply the principles found in each lesson to all your artwork, you will profit from this course.

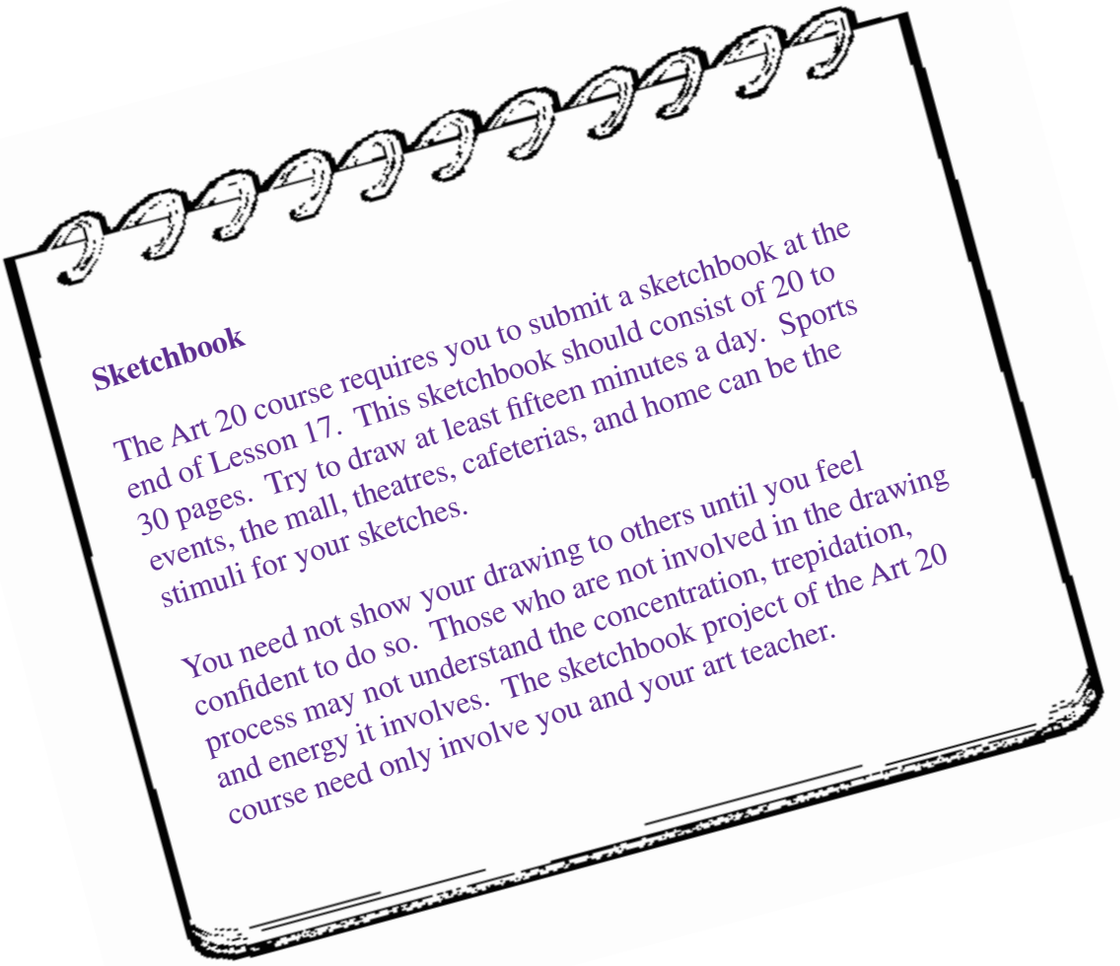
Art 20 contains 20 lessons for 5 credits. Work through the lessons in the order given because concepts build on each other as you progress through the course.

LESSON 1 ONE

Drawing, Modelling, and Shading

Sketchbook Criteria and Ideas

Drawing is the basis for all artwork whether it is done mentally or physically. It is the basis for painting, printmaking, sculpture, design, ceramics, and weaving. Because drawing is such an important step in the process of making art, the more it is done the better your observational skills and eye-to-hand coordination become.



NOTE the Sketchbook Criteria Checklist on the following page.

Sketchbook Checklist:

Glue this checklist to the front of your sketchbook. Your first ten pages should reflect the following types of exercises. Use a variety of media. Fill each page.

- ❑ Sketch examples of different kinds of lines.
- ❑ Sketch examples of geometric shapes.
- ❑ Sketch examples of organic shapes.
- ❑ Sketch simulated textures.
- ❑ Sketch an object and model it using light, medium, and dark tones.
- ❑ Quickly apply dark paint or ink to only the negative areas of the image of a chair. This example shows how ink was applied to only the negative areas around the leaves of a plant and for the holes in the leaves.

- ❑ Paint a large purple stripe. Mix in some yellow paint, which is purple's complementary colour, to dull some of the purple.
- ❑ Paint a large blue circle. To make some of the blue circle duller in colour, mix in a bit of orange, blue's complementary colour.
- ❑ Paint a large red square. To make some of the red square duller in colour, mix in some green, red's complementary colour.
- ❑ **Fill the remainder of the sketchbook with your own ideas and images**.

What can I draw?

Other image ideas to use in my sketchbook

- a printed quilt thrown over a chair
- cosmetic containers on a vanity
- boots or roller blades on the floor
- boxes of foodstuffs on a pantry shelf
- children's toys
- clothes in a laundry basket or on a hanger
- tools on a garage shelf
- part of an engine
- dishes

Outside ideas

- the corner of a building
- a birdhouse or birdbath
- a garden gate
- a wishing well

Nature

- pine cone
- rock
- seed pod
- houseplant
- a vegetable or fruit (cut in half)

Animals

- farm
- zoo
- rodeo
- aquarium

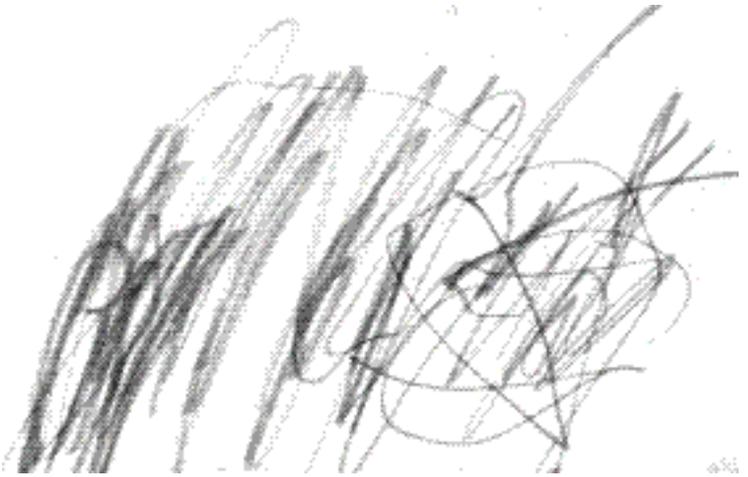
People

- mall
- sports events
- school restaurant or a café
- hospital or nursing home

Different views and surfaces

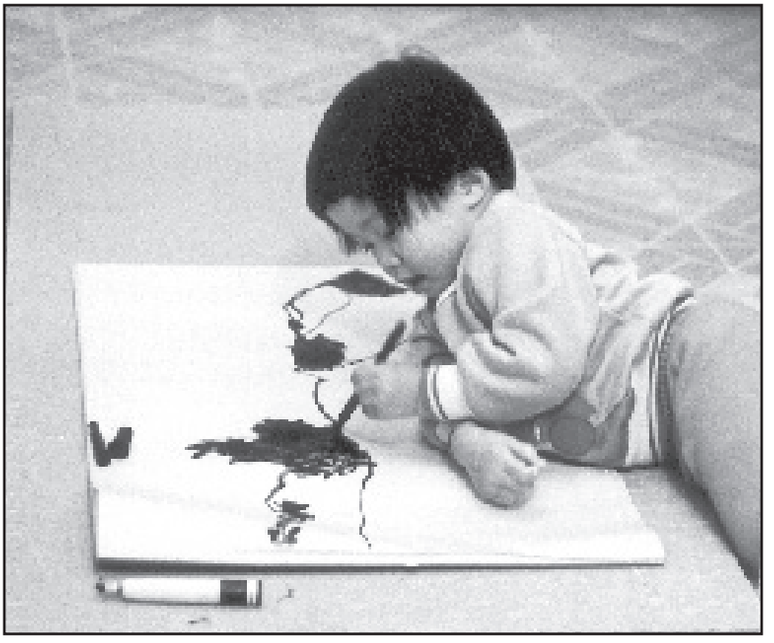
- from a top stair, draw a view looking down
- from a bottom stair, draw a view looking up
- draw what you see reflected in a toaster or other shiny surface
- draw on a bumpy surface (place a sheet of sandpaper under your page)

The Developmental Drawing Process



Between two and four years of age, most children begin to scribble on paper. Young children enjoy moving their arms in wide sweeps, making different kinds of marks with pencil, felt pen, and paint.

Notice the variety of marks Christopher has made and how he holds the felt pen.

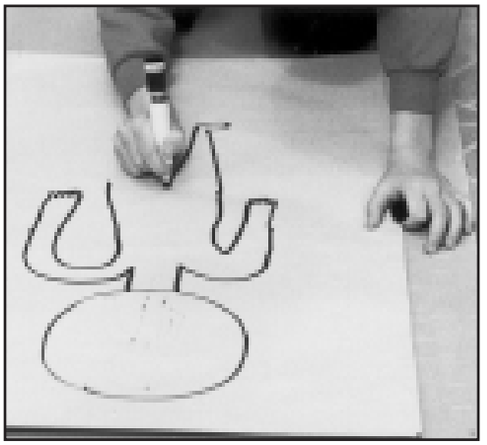


Christopher C. at 2 1/2 years

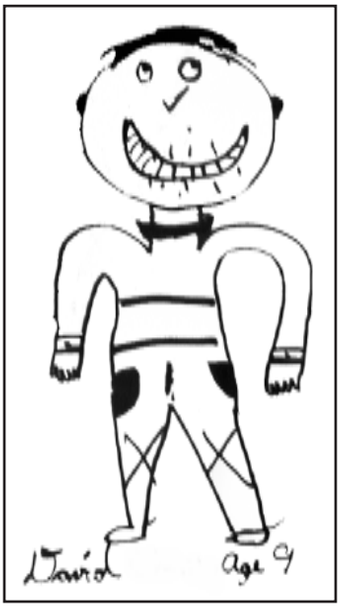
Simple circular examples might stand for people shapes. Branch-like arms and bud-like fingers and toes appear.

Later, children begin to attach stories to the scribbles. As their life experiences broaden, they include portions of the experiences in their artwork.

Cordelia C. at 4 years



David C. at 9 years



Clothing details appear and important things are shown much larger than those that are not as interesting to the child. Notice the huge smile and pant pockets as well as other clothing details that 9-year old David felt were important in his drawing. (A child is well on his way to establishing his own visual dictionary by the age of seven). This all happens through constant practice for a child and so it will for you. **The ability to draw well is not instantaneous.**

Many people are hesitant about drawing because over the years they have built up a visual dictionary of common objects and they feel comfortable with them. These symbols may be arrested in their development at the young-child level. The symbols need to be more sophisticated so they can be applied more readily to adolescent and adult life. People feel frustrated when they cannot arrive quickly at better symbols to improve their drawings. They may be overwhelmed by the immense problem of arriving at new and better symbols, and as a result they may continue to use old, trusted symbols.

Elements (of Art) – *study of line, shape, texture, tone, value, form, space, and colour*

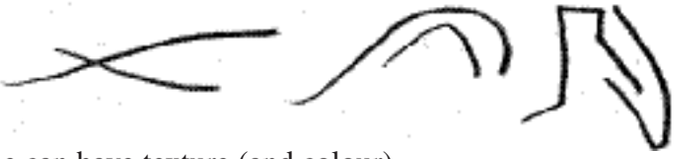
The study of art is comprised of many parts called the **Elements of Art.** They are **line, shape, texture, tone, value, form, space,** and **colour.** The first four elements are discussed here.

Lines

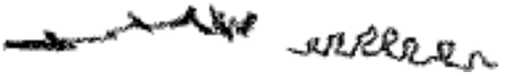
A line is a mark that tends to lead the eye somewhere. **Lines** can be agitated, calm, broken, light, dark, straight, curved, delicate, or wide. Lines can assume many personalities.

Lines can be used to convey feelings such as timidity, anger, and happiness. Power can be suggested by the use of dark, thick lines.

A line can go in many directions as well as across other lines.

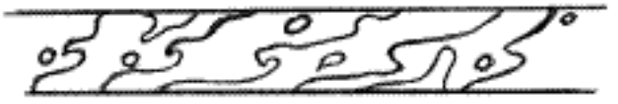


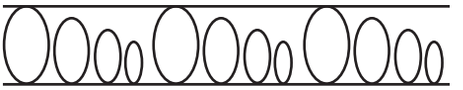
A line can have texture (and colour).



Lines can create optical illusions and create rhythm when they are repeated.

Lines can become a design in a border.

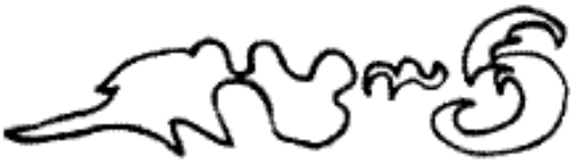




Examples of lines in nature are spiderwebs, tree branches, and the pattern on a zebra. Man-made examples of lines are steel bridges, spokes on a wheel, and fences.

Shapes

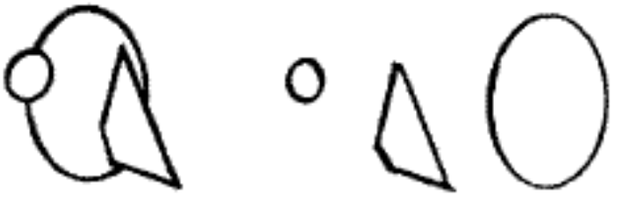
A shape is a form that is enclosed by a line and is a positive area.



Shapes can be geometric (constructed with the aid of instruments).

Shapes can be organic (free-flowing shapes).

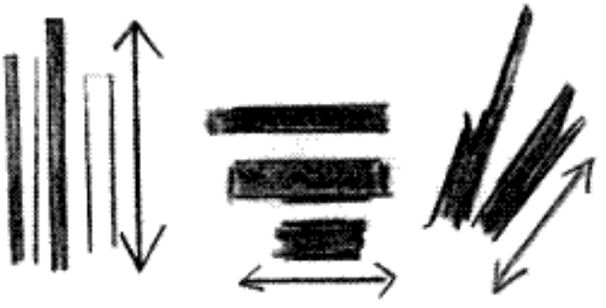
Shapes can be a combination of both geometric and organic.



Shapes can be transparent, solid, textured, and coloured.

Shapes can overlap or they can exist by themselves. Shapes may be easy to distinguish from their backgrounds. They may also be difficult to separate from their backgrounds because they are so much like them in tone, colour, or texture.

Shapes can be used to impart emotion to a design or composition. For instance, tall shapes give feelings of elevation whereas horizontal shapes give feelings of solidity. Diagonal shapes give senses of falling or instability.



Textures

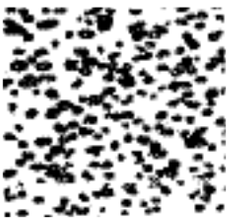
Texture *– the surface quality of things*

Textures are the surface quality of things. Textures that are real can be felt as well as seen. Sandpaper and silk are real because we not only can see but also can feel their differences.

Imitative textures and imaginary textures can be used on flat surfaces and in paintings and drawings. Imitative textures try to look like real textures. For instance, an artist might paint many little curving patches of light blue on darker blue to imitate the texture of rippling water.

Below are textures that imitate rough bark, leaves, and sand.

bark



leaves on a distant tree

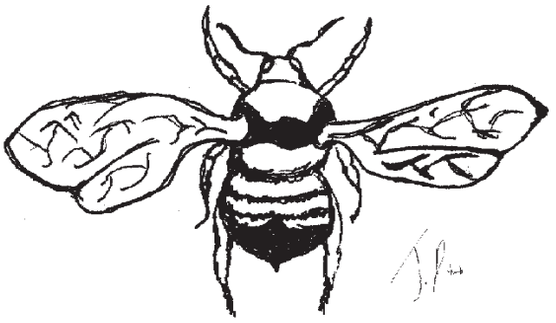
sand

Imaginary textures do not try to look like real textures. They are just beautiful and/or interesting surface effects. Below are two imaginary textures–a beautiful curving texture and an interesting angular texture.

curving and smooth

angular and rough

Textures can stimulate our sense of touch. We can feel real textures–for instance, the bumpiness of bark and the softness of feathers. Imitative and imaginary textures make us think we can feel them. A clever artist can make water in a painting look wet and white clouds look fleecy and soft.



Tone

Tone (value) – *the darkness or lightness of an area*

The darkness or lightness of an area or shape is its **tone**. The diagram below shows a variety of tones from inky black (the darkest tone) to dark gray (a dark tone) to medium gray (a middle tone) to light gray (a light tone) to white (the lightest tone).

Changing an area or shape's tone in relation to other areas or tones can make the area or shape look heavier or lighter.

For example:

The black shape seen against white looks heavy.

The black shape looks somewhat heavier than the gray area around it.

In this drawing, the shape and the area around it are the same tone so they look equally heavy.

The light shape looks less heavy than the darker area around it.

The white shape floats on the black background area.

Three dimensions – *having height, width and depth*

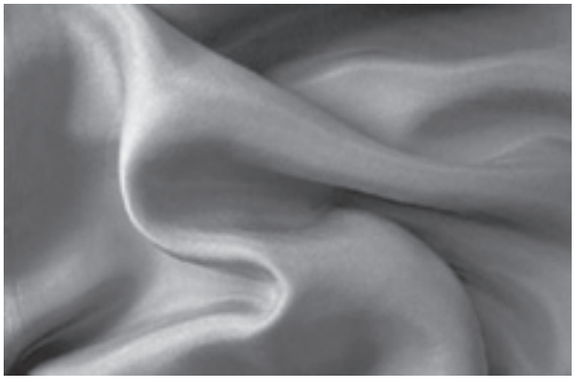
The use of tone on the apple makes it seem as if it is real or **three-dimensional**, having height, width, and depth. Tone has "modelled" this apple image so it no longer seems flat or two dimensional, having only height and width.

Tone and Three Dimensions

Experiment with tones by drawing drapery. Look closely to see the different tonal gradations in the folds.

- Arrange a piece of fabric over a chair. Use a soft pencil or chalk to draw the drapery.

1. Quickly sketch lines to establish the soft folds in the fabric.
2. Block in the medium tones. Blend the medium tones with your fingers.
3. Press heavier on the pencil or chalk to strengthen the darkest tones. Add details at this stage.



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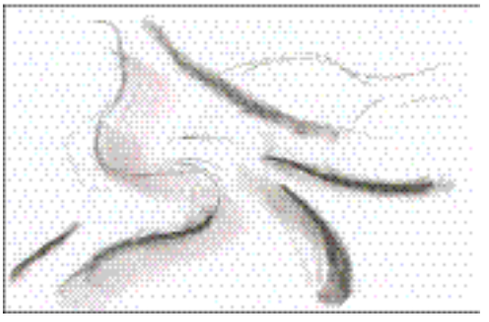

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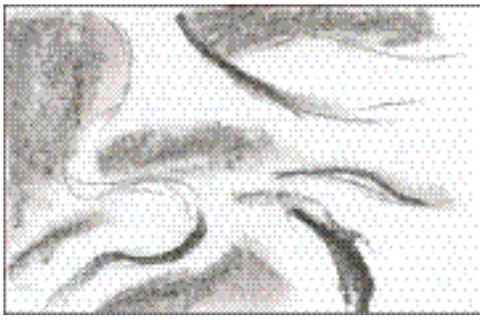

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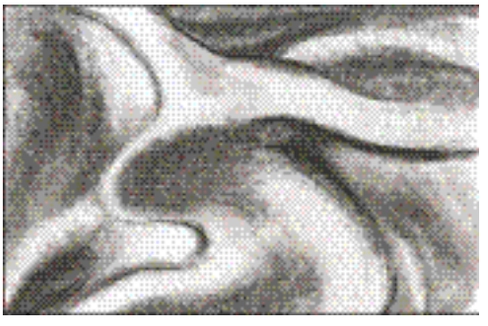
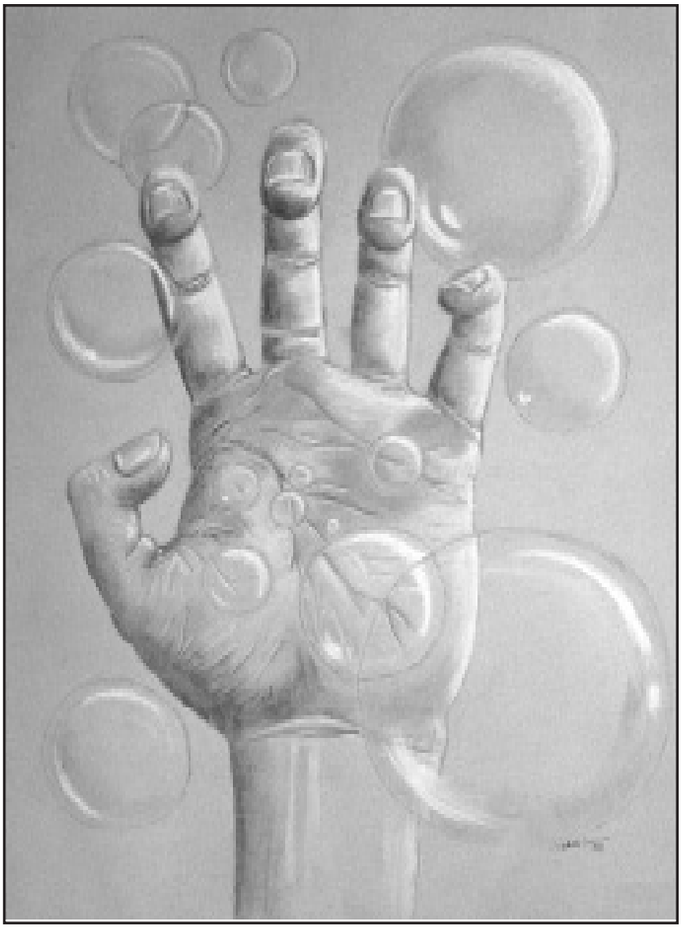


The hand shown here was drawn by the same artist featured on page 5. Twelve years of constant observation, improved coordination, media experimentation, and greater maturity can make such sophisticated imagery possible.

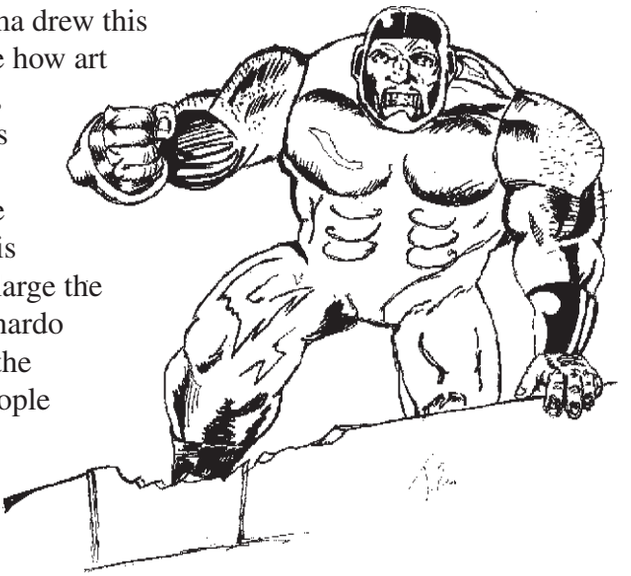
How has line been used? Do curved lines describe the shapes of the fingers and the palm lines? Do we "feel" the hollows and hills in the hand?

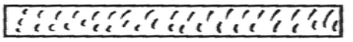


Are lines darker in shadow areas and lighter closer to the light source? Does one shape overlap another? Are the shapes used here organic or geometric? What feelings do the vertical format and tall composition impart? How has Cordelia drawn the bubbles and the flesh so we know both have different surfaces and textures? How has the use of tone modelled the hand?

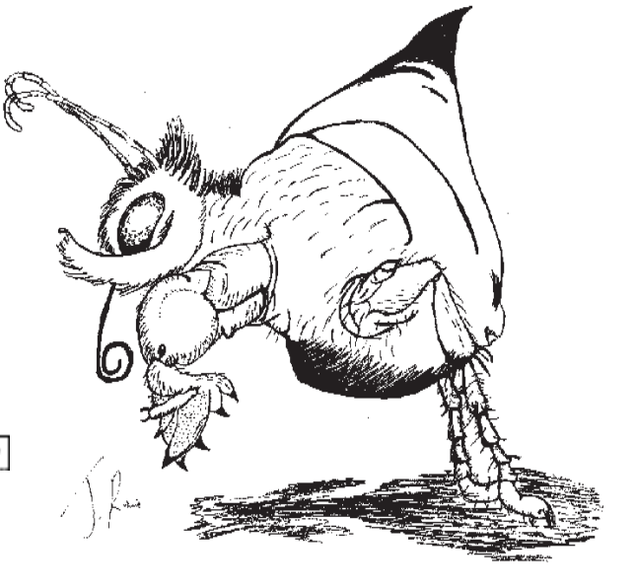
This image was drawn on a two-dimensional surface. Using the elements of art just spoken about, this three-dimensional illusion of a real hand was created.

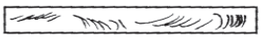
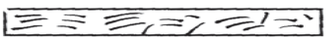
Seventeen year old Jonathon Renkema drew this pen and ink strong man. You can see how art elements such as line, shape, texture, tone and space have been used in this drawing. Anatomy, proportion, and facial expressions are shown because Jonathon has spent time observing his surroundings. This is one way to enlarge the visual dictionary in your mind. Leonardo da Vinci was obviously in favour of the observation process when he said people should make visual notes because memories are not very reliable.



These lines  describe the curved shape of the body and the texture of this **surreal** creature to the right.

Surreal **–** *dream-like quality*



Sketchy lines  suggest the furry head and bristly  insect leg texture. 

Variations in tone suggest darker areas are further away than lighter areas. Notice the irregularly cast shadow that repeats the shape of the body of the creature. 

Sloping lines make the abdomen appear farther away than the torso and head.

Pontormo Postcard

Notice how the drawings in the postcard below have incorporated line, shape, texture, and tone to give a feeling of realism. The thickness of the line varies as it emphasizes the head and clothing on the left. Lines are curved and straight. Many organic shapes exist in both sketches. Heads and horses have been based on the circle. Textures have been implied in several places. Drapery has been suggested by tonal modelling of the turban on the left. Hair texture has been suggested as well. The face of the girl shows delicate modelling with tone. These two sketches were executed on the spot and, although not detailed to a great extent, Pontormo has captured the essence of his subjects quickly.

Glue postcard…

***Studies of a Young Girl* in Turban and a Horseman**

here.

Conclusion

Drawing is a sequential process that begins when we are about two or three years of age. Our visual dictionary expands with new experiences and with the use of media. We become proficient as image-makers the more we draw. The ability to draw well is not instantaneous.

Line, **shape**, **texture,** and **tone** are some of the elements of art that artists use to create their images. Other elements of art are **value**, **form**, **space,** and **colour**.

Assignment

Turn to Assignment Booklet 1 and complete Assignment I on page 1.

END OF LESSON 1

LESSON TWO

Design

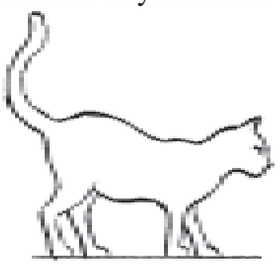
Naturalistic, Semi-abstract, and Abstract Shapes

Design – *an arrangement of materials in a composition*

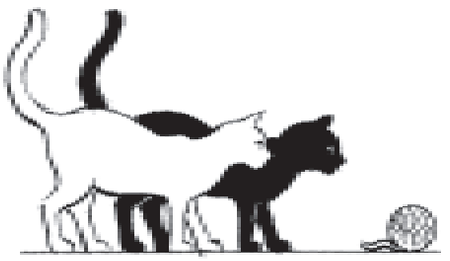
A **design** is an arrangement of materials. A house, for instance, is a design because it is an arrangement of materials such as wood, glass, and concrete. A painting is an arrangement of lines, shapes, tones, and texture on a flat surface. A house or a painting with an effective arrangement of materials is an effective design.

An artist may get ideas for designs from nature. For instance, a cat with a gracefully curving tail and beautiful fur could give an artist an idea for a drawing. The artist arranges lines and tones on a flat surface when he or she draws a form to show the cat. The form is a symbol that means cat.

Symbol – *a form that stands for the real thing*



2-1 This design has one symbol.



2-2 This design has three symbols.

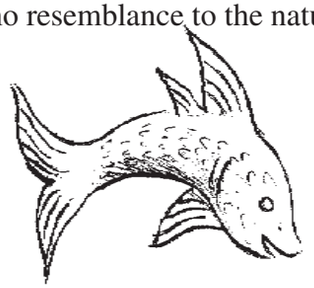
An artist may need several **symbols** grouped together to make an interesting design. The design of example 2-2 has three symbols: a symbol for a white cat, a symbol for a black cat, and a symbol for a ball of yarn.

Naturalistic design – *a design that is easily recognized as shapes most often seen in nature*

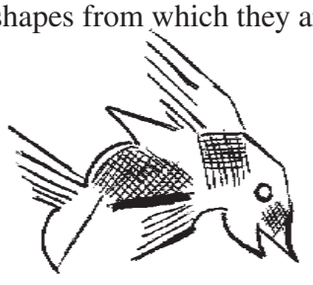
Semi-abstract design – *a design based on natural shapes but one that does not resemble them closely*

Abstract design – *a design having little or no resemblance to the natural shapes from which it is derived*

A design that is easily recognized as a shape or shapes seen in nature is a **naturalistic design**. Such designs can have exact details and texture, and they can have shadows to make objects look solid and three-dimensional. **Semi-abstract designs** are based on natural shapes but do not resemble them closely. **Abstract designs** have little or no resemblance to the natural shapes from which they are derived.



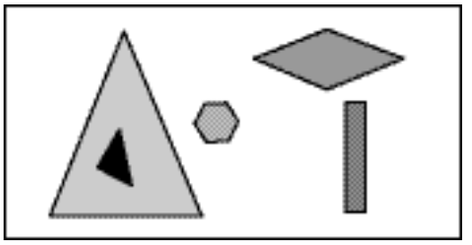
2-3 A Naturalistic Design



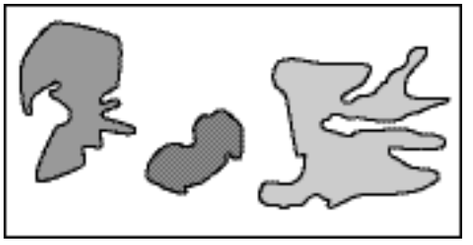
2-4 A Semi-abstract Design

2-5 An Abstract Design

Geometric, Free Forms, and Non-objective Designs



2-6 Some Geometric Shapes



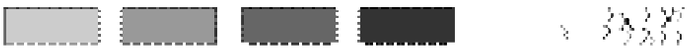
2-7 Some Free Forms

Geometric shapes – *circles, squares, rectangles, and triangles made with instruments such as a ruler, a compass, and templates*

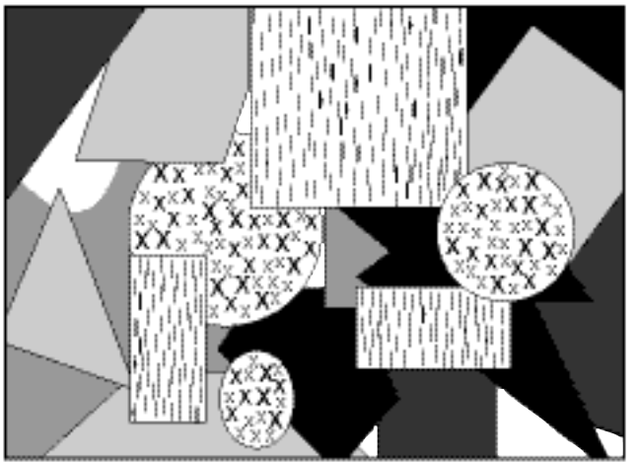
Free forms – *designs that can take any shape*

Non-objective design – *a design that is not based on reality*

An artist may use **geometric shapes** such as circles, squares, and rectangles. An artist may use **free forms**. With geometric shapes and free forms an artist can make a non-objective design. A **non-objective design** is not based on reality. Below is an example of a non-objective design with geometric shapes. Notice that the design has four tones and two textures.



Similar shapes textures and tones repeat for balance in this composition.



2-8 A Non-objective Design

Positive and Negative Shapes

The Art of In-between

Positive areas – *a design's shape*

Negative areas (Photography) – *development of the acetate strip in photography*

In effective designs the spaces about and between shapes are as important as the shapes themselves. A design's shape is its **positive areas** and the spaces about and between the shapes its **negative areas**. In the example below, the teapot is the positive area. It is shown white.

The negative area around the teapot and the negative area inside its handle are shown black.

Windows and doors can be negative areas on walls that act as positive areas. In ancient Greek temples, the pillars act as positive areas and the spaces between the pillars act as negative areas (Refer to Lesson 16 for Greek Temples). The negative areas are exquisitely calculated not to be too wide (which would give a weak look) nor too narrow (which could give a cramped look).

Examples of Positive and Negative Shapes

This image is a drawing of an original by Aubrey Beardsley. This design is printed correctly with the ladies shown wearing black dresses.

Beardsley was an English artist in the 1890s. His lady golfers wear superb gowns, improbable for golfing even in that over-dressed age, and have a pierrot as their caddy.

Design For A Golf Card

The design has been printed with its white areas black and its black areas white.

The areas are beautiful in both versions of Beardsley's golf card although the second version, where white areas have become black and black areas have become white, looks so different. In this incorrect version the golf game seems to be taking place at night, and the black hair, hats, and dresses of the first version have turned startling white. Beardsley's design remains excellent even when black turns white and white turns black.

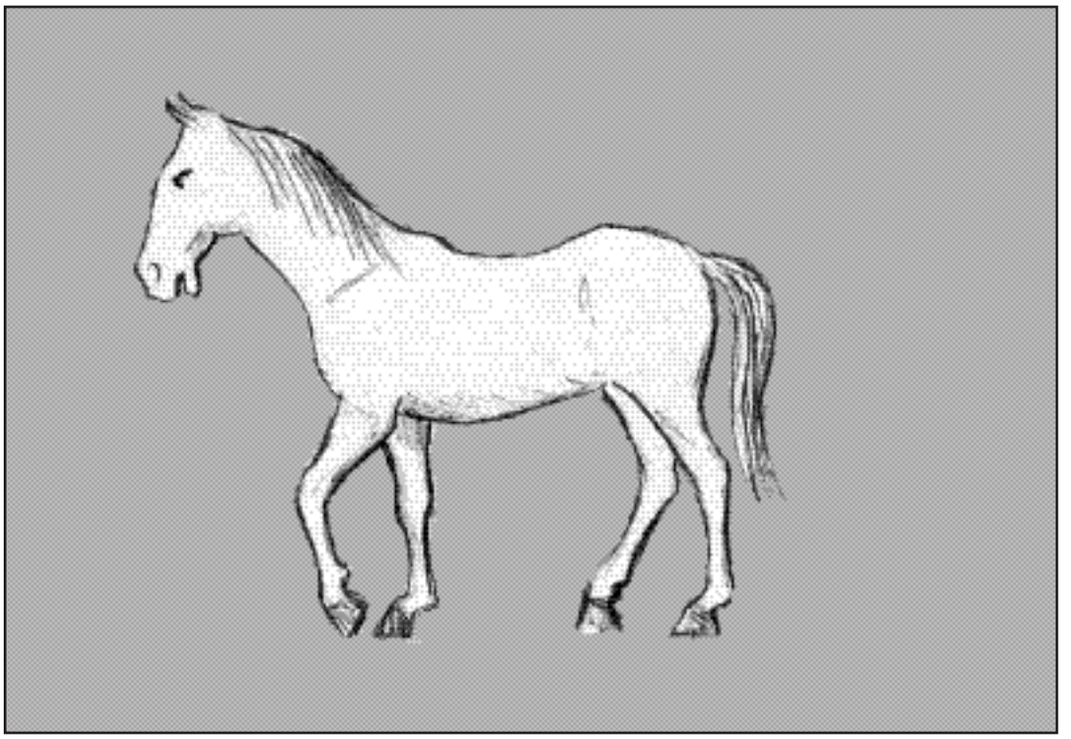
Design For A Golf Card

Examples of Naturalistic Shapes and Formats

Format – *the shape a design is to cover*

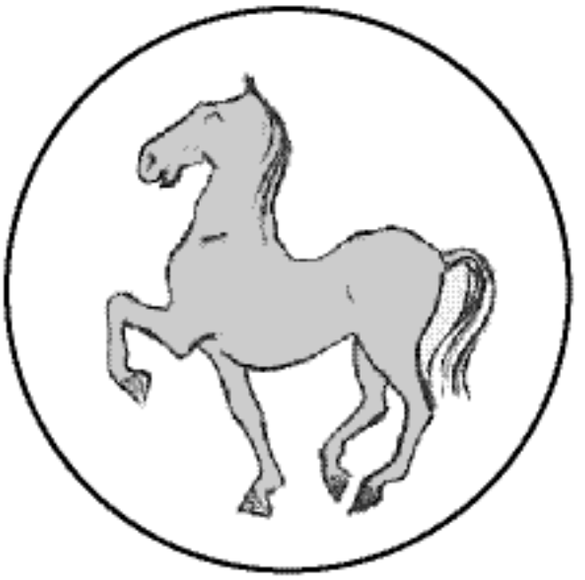
One should carefully consider a design's **format** (the shape a design is to cover). Beardsley's golfers are placed in a tall rectangular format. His golf card's positive and negative areas were designed to fit this rectangular format. Other rectangular formats, a square format, a triangular format, or a circular format would have required other arrangements of positive and negative areas.

The example below shows a fairly **naturalistic** horse. The horse has not been drawn to harmonize with a specific area–it just appears on this page.



2-10

On the next two pages, the horses have been drawn to harmonize with different formats.

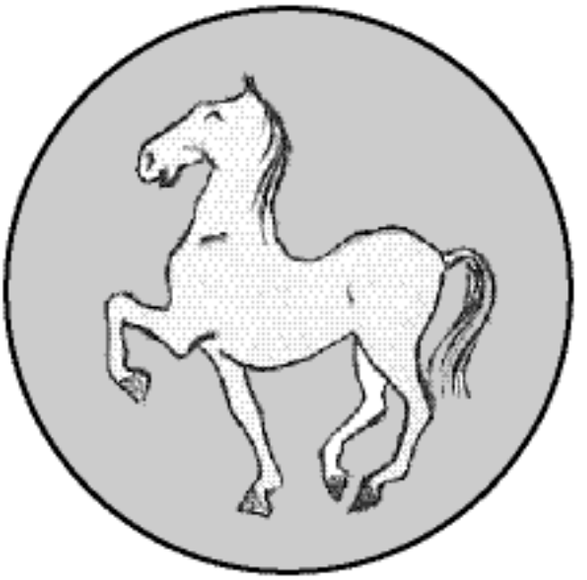


2-11

Examples of Circular Formats

In examples 2-11 and 2-12, the horses are drawn to harmonize with a circular format. The horses' lines have become more circular to echo the circle. The horses look less real than the horse in example 2-10. They are now more **semi-abstract** and appropriate shapes to decorate a circular area.

Semi-abstract design – *a design based on natural shapes but one that does not resemble them closely*



2-12

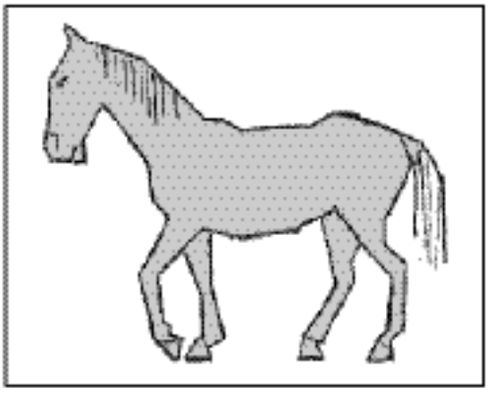
Dominance

***Dominance** – the most important area in a composition*

Positive areas are usually **dominant** (most important) in designs. In example 2-11, the horse is the design's positive and dominant area. It is grey and the surrounding negative area is white. This makes the horse look heavy and struggling. In example 2-12, the horse is white and the surrounding area is grey. This makes the horse look light and free.

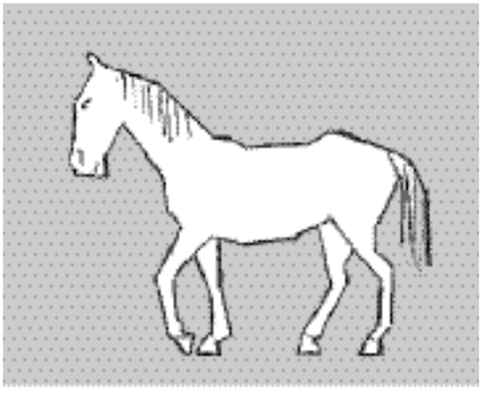
Examples of Angular Formats

In examples 2-13 and 2-14 the horses have been drawn to harmonize with the rectangular format. The horse's lines have become more angular to make them echo the angular format. The horses look less real than the horse in example 2-10. They are more semi-abstract now and are an effective shape to decorate a rectangular area.



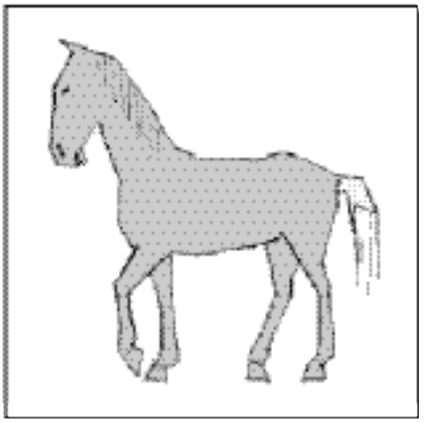
2-13

In example 2-13, the horse (the design's positive and dominant area) is grey and the surrounding negative area is white. This makes the horse look heavy and rather plodding. In example 2-14, the horse is white and the surrounding area is grey. This makes the horse in example 2-14 look lighter and less plodding than the horse in example 2-13.



2 14

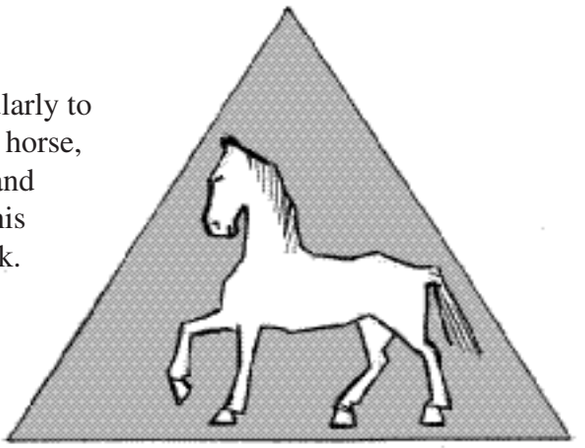
Example 2-15 shows a horse drawn angularly to harmonize with a square format. The horse, the positive dominant area, is grey and the negative surrounding area is white. This emphasizes the horse's slow, deliberate look.



2-15

Example of Triangular Format

Example 2-16 shows a horse drawn angularly to harmonize with a triangular format. The horse, the positive dominant area, is left white and the negative surrounding area is grey. This emphasizes the horse's light and free look.



2-16

Distortion

Distorted – *an object changed from its natural shape*

An object changed from its natural shape is **distorted**. The horses in examples 2-11 to 2-16 are distorted compared to the naturalistic horse in example 2-10. The horse in example 2-15 is squeezed a bit short to make it fit its square format and the horse in example 2-16 is also distorted to make it fit the triangular format.

Conclusion

Negative spaces – *about and between shapes*

Design is the arrangement of materials. In art, elements such as line, shape, tones, textures, and colour can be assembled to produce compositions, whether they be naturalistic, semi-abstract, or abstract. **Negative space** must also be considered when planning a composition for it can be just as important as positive space. Designs can be adapted to fit square, triangular, circular, and rectangular formats.

Assignment

Turn to Assignment Booklet 2 and complete Assignments I and II on pages 1–2.

END OF LESSON 2

LESSON 3 THREE

Colour

Primary Colours

Line, shape, tone, and texture are **Elements of Art** discussed in Lessons 1 and 2. Lesson 3 deals with colour, another Element of Art.

Primary colours *– yellow, red, and blue*

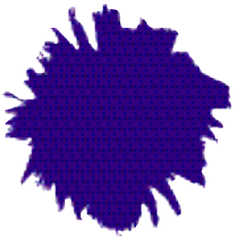
Yellow, red, and blue are the **primary colours** for paint. We cannot make yellow, red, and blue by mixing colours.

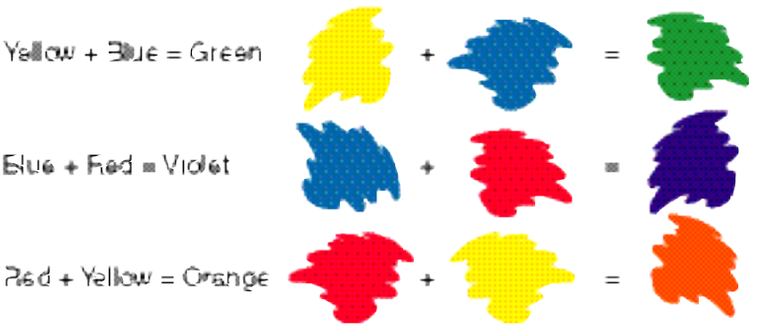


Secondary Colours

Secondary colours – *green, violet, and orange*

Green, violet, and orange are the **secondary colours** for paint. We can get secondary colours by mixing pairs of the primary colours.

Tertiary Colours

The **tertiary colours** are made by mixing a primary colour with a secondary colour next to it.

Yellow + Green = Yellow-green

Yellow + Orange = Yellow-orange

Red + Orange = Red-orange

Red + Violet = Red-violet

Blue + Violet = Blue-violet

Blue + Green = Blue-green

On the colour wheel on page 30 of this lesson the tertiary colours are shown between primary and secondary colours. Tertiary colours are sometimes called **intermediate colours**.

Complementary Colours

Complementary colour – *located opposite each other on the colour wheel. For example, green and red are opposites as are yellow and purple, and blue and orange.*

Complementary colours are opposing colours. Red is complementary to green. Yellow is complementary to violet. Blue is complementary to orange. These colours are shown opposite to each other on the colour wheel on page 30. A pair of complementary colours mixed in equal quantities should make a duller, grey colour.

Hue – *a word describing colour*

Colour has three properties: hue, value (tone), and intensity.

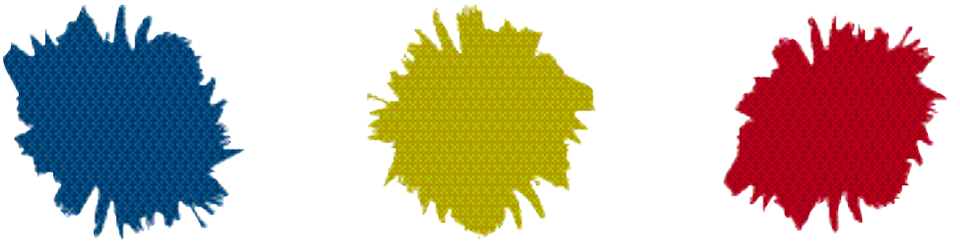
Hue describes a colour. Red, for instance, is a primary hue and red-orange is a tertiary hue.

Tint – *a light colour into which white or much water has been added*

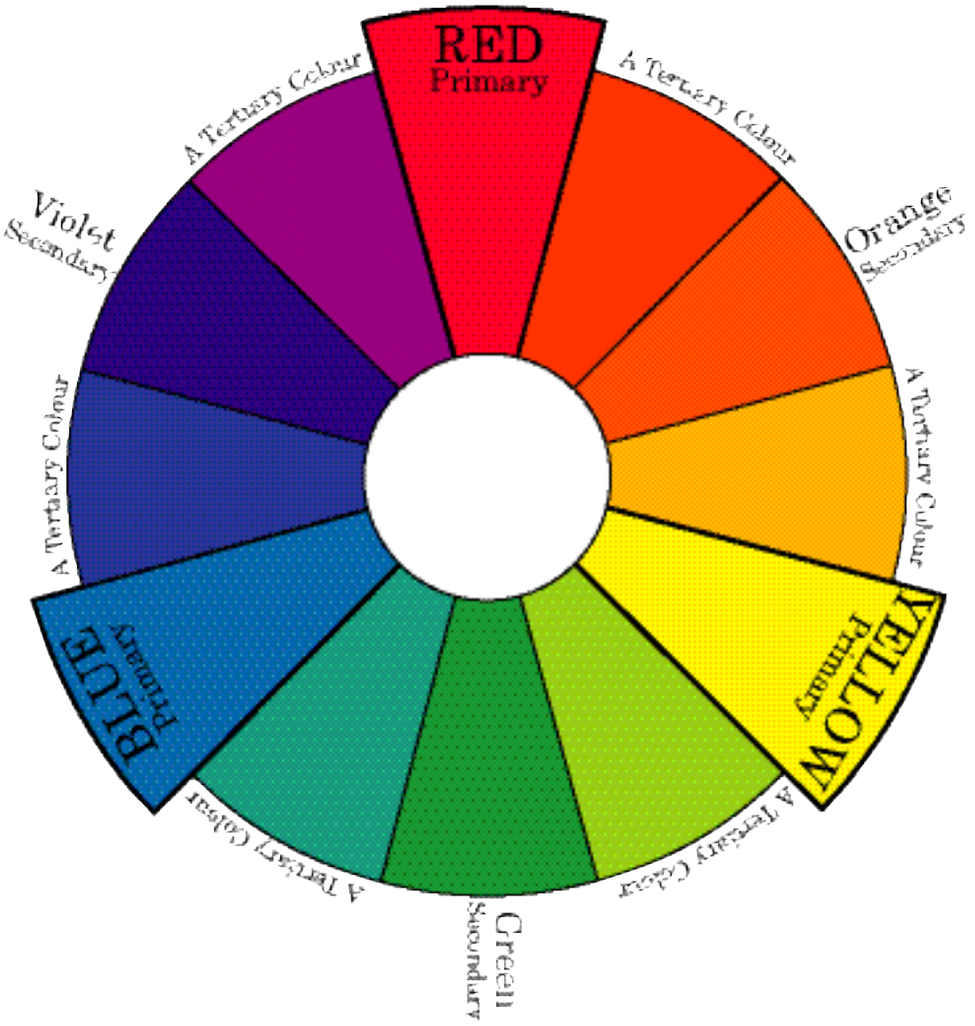
Value (tone) is the darkness or lightness of a colour. A light tone is a tint. By adding white or lots of water to a colour, you make a **tint** of colour. See the tints of blue, yellow, and red shown below.

Shade – *a dark colour that has had black mixed into it*

A dark tone is a **shade**. By adding black to a colour, you make a shade of the colour. Navy blue, for instance, is made by adding black to blue. Navy blue is a shade of blue.



A Colour Wheel



***Intensity** – the brightness of a colour*

Intensity is the brightness of colour. Pure colours are intense. For instance, pure red  is intense, but pink,  a tint of red, is lighter in tone than red and is a weaker, less bright colour.

Placing pure red side by side with pure green has an exciting effect. The two complementary colours at full intensity are like two evenly matched fighters whose fight will never end.

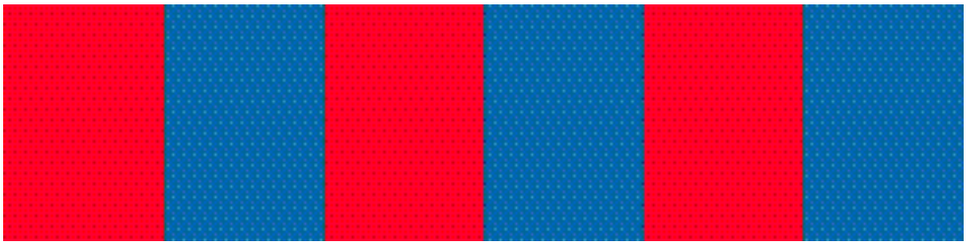
However, when red wins because red mixed into the green, green's intensity is dulled. Similarly, green could win and red would be dulled. To bring two opposing colours into harmony, mix a little of one into the other. The unmixed colour remains dominant, and colour harmony always requires one colour to dominate.

If a red shape (spot, dab, disc…whatever) is dominant, it has greater intensity than all surrounding colours, including any other reds who may have less tint or shade of red. Thus, the best fighter wins!

The Law of Simultaneous Contrasts

Newton and Goethe are among the great persons who explored the mysteries of colour. Chevreul, a nineteenth-century French scientist, wrote a very influential book on colour. **His Law of Simultaneous Contrasts is based on the fact that a colour will very faintly tinge its surrounding area with its complementary colour.** For instance, the area around a patch of red will look slightly green because green is the complementary colour of red. Therefore, if two complementary colours are placed side by side, each colour will look more intense. Red, for instance, will make its complementary green look more green, and green will make its complementary red look more red. You discovered this when you did Assignment I.

Two primary colours placed side by side can diminish each other's intensity. For instance, red next to blue can look less red and a bit red-orange because orange is blue's complementary colour. Blue next to red can look less blue and a bit blue-green because green is red's complementary colour. Example 3-2 below illustrates this effect.



3-2

The Impressionists

Impressionists – *a group of artists living in France in the latter part of the 19th century. They painted effects of light and water.*

Chevreul – *19th century French scientist who wrote a book about colour. His Law of Simultaneous Contrasts is based on the fact that a colour very faintly tinges the surrounding area with it's complementary colour.*

Fauves (wild beasts) – *a group of artists in the early 1900s who used vibrant colour*

The **Impressionists** were a group of artists living in France in the latter part of the 19th century. Impressionist artists such as Monet wanted to paint the shimmer and dazzle of light—to show sunlight glittering on water and other such effects. Because mixing colours dulls them, the Impressionists, influenced by **Chevreul**, often placed little dabs of colour side by side. For instance, an area of little dabs of yellow and blue placed side by side will be a more vibrant green when seen at a distance than an area where yellow and blue are mixed to make green.

Because black does not occur in the spectrum (the breakdown of sunlight we can see in the rainbow or cast by a prism), the Impressionists did not use black paint. You used black in Assignment IV to make a gloomy shade of red. Black, the negation of light, has strong emotional power. Turner, a great master of colour, said of his painting of a burial at sea that he only wished he had a colour to make the black sails in his painting blacker.

The Fauves

On the next page is a reproduction of a painting by Henri Matisse. Matisse and some other artists of the early 1900s used colours so vibrant that these artists were called the Fauves (the wild beasts). The **Fauves** were no longer content to try as the Impressionists did to duplicate effects of light and colour seen in reality. The Fauves wanted to create the sensations they felt when seeing landscapes, people, etc.

Blue, green, and red are the primary colours of light—rather than blue, yellow, and red, which are primary colours of paint. Matisse has been called "a hewer of light", and his favourite colours were blue, green, and red. By using blue, green, and red (the primaries of light) rather than blue, yellow, and red (the primaries of paint), Matisse thought he would achieve greater intensity—and his Fauve paintings are very intense.

The painting shown on the postcard on page 33 is a portrait of Madame Matisse. The portrait, called *The Green Stripe*, is not naturalistic. Why is there a strange smear of green down the middle of Matisse's wife's face? Matisse seems to be showing the faint green of vibrancy that would be set up by the rosy half of her face where it joins the golden half of her face. (Remember that a colour will very faintly tinge its surrounding area with its complementary colour—see page 31.)

Glue postcard…

***The Green Stripe* (Madame Matisse)**

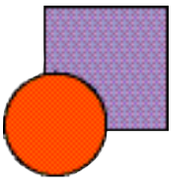
here.

An Impressionist artist would have painted the rose and golden halves side by side. The rosy half then would have set up a faint green effect on the golden half as it does in Nature. Matisse has painted green in an enormously amplified way—what is a whisper in reality has become a roar in this painting. *The Green Stripe* is a semi-abstract picture. Luscious blasts of colour are more important than a realistic look.

Projecting and Receding Colours

Some colours look warm. The warm colours are yellow, orange, and red. **Warm colours** project—they seem to come towards you.

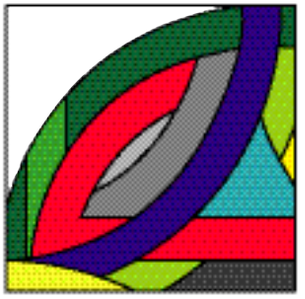
Some colours look cool. The cool colours are blue, green, and violet. **Cool colours** recede—they seem to go away from you. Blue is the most recessive and cool colour. One reason green leaves look closer to us than a blue sky is that blue is a cooler colour than green. Green has been warmed up by its yellow component.



3-4

A shape that **overlaps** (comes partly in front of) another shape will look closer to us. The round shape in Example 3-4 looks closer to us than the square shape because the round shape overlaps the square shape. In Example 2-2 in Lesson 2, the white cat seems closer than the black cat because the white cat overlaps the black cat.

Sinjerli Variation IV, the painting by the modern American artist Frank Stella, which is shown on the next page, has a paradoxical use of recessive colours on overlapping shades—and of projecting colours on shapes that are overlapped. Overlapping makes some of the shapes seem closer but receding colours make them seem farther away.



3-5

Red and yellow are warm, projecting colours and they seem closer to us.

Green, a more cool and receding colour than red, suggests that the green shape is farther away than the red. Shapes can also look farther away if they overlap (come in front of each other). Blue-violet, a more cool and receding colour than red, suggests that the blue-violet shape is farther away than the red shape. But, because the blue-violet shape overlaps the red shape, the blue-violet shape also looks closer.

Projecting – *warm colours that seem to advance such as red, yellow, and orange*

Receding colours on some overlapping shapes and **projecting** colours on some overlapped shapes make ***Sinjerli Variation IV*** a fascinating tangle of simultaneously receding-projecting shapes.

Glue postcard…

Sinjerli Variation IV

here.

Colour Field Art

Colour field art – *artists who concentrate on the manipulation of colour*

Frank Stella is a colour field artist. **Colour field** artists concentrate on manipulating colour. They can apply it in many ways, such as in misty veils or in hard-edged geometric shapes. The colour field artists avoid any trace of brush work. Stella's colours are applied clearly and evenly. Shapes are geometric and precise. Stella was influenced by Matisse's bold decorative use of colour, but his paintings have a rather impersonal machine-like perfection. In some of his paintings, he has used new materials such as fluorescent acrylic paint.

Sinjerli Variation IV is one of Stella's "protractor" series of paintings. The painting does not show anything but itself—it is a non-objective painting. Stella said of his paintings ". . . *only what can be seen there is there*." (One can wonder, therefore, why he gave this painting an exotic name that makes one dream of Asia.)

Conclusion

Hue is another word for colour.

Tone value is the darkness or lightness of a colour. A light tone (tint) has had white or more water added to it. A dark tone (shade) is created by adding black to the colour.

Intensity is the brightness of a colour. For instance, light green is less bright than the green on the colour wheel.

Red, yellow, and blue are **primary colours** because when mixed they produce other colours. **Secondary colours** result when primary colours are mixed. For example, orange is the combination of yellow and red. Tertiary (intermediate) colours result when a primary and a secondary colour are mixed. Red (primary) mixed with violet (secondary) creates red-violet, a tertiary colour. Colours opposite each other on the colour wheel are called **complementary colours**. For example, red is directly opposite green in the colour wheel diagram on page 30.

Chevreul, a nineteenth-century French scientist, wrote a book about the Law of Simultaneous Contrasts. A colour will tinge its surrounding area with its complementary colour. If two complementary colours are placed side by side, both will look very intense. If two primary colours are placed side by side they can diminish each other's intensity.

The Impressionists were a group of artists living in France at the end of the 19th century. They created effects of light by applying dabs of paint side by side. For instance, if dabs of yellow were placed beside dabs of blue, the effect from a distance would be green.

Fauve painters used non-representational colour to create emotions they felt when creating their pictures. Matisse, a French painter in the early 1900s, created intense sensations in his pictures by using blue, green, and red rather than blue, yellow, and red. Matisse was called "a hewer of light".

Warm colours such as yellow, red, and orange seem to **project**, while cool colours like blue, green, and purple seem to **recede**.

Blue is the most recessive and cool colour.

Colour Field painters create pictures based on hard-edged shapes (non-objective paintings) where colour is manipulated to create different effects.

Reminder

Turn to Assignment Booklet 3 and complete Assignments I to VII on pages 1 to 4.

END OF LESSON 3

LESSON 4 FOUR

The Happy Accident

Cloud Formations

Da Vinci, Leonardo (1452–1519) – *painter, sculptor, inventor, musician, physicist, botanist, anatomist, geographer, geologist, and aerodynamics engineer. He was a strong example of the "Renaissance Man".*

A simple cloud formation can be a source of visual information for many a composition. **Leonardo da Vinci (1452–1519)**, painter and sculptor, suggested staring closely at stains on walls and at clouds as idea sources for his artwork. William Wordsworth (1770–1850), an English poet, also contemplated clouds and used them to create word pictures as evidenced by the following verses:

> "I wandered lonely as a cloud
> That floats on high o'er vales and hills….."
>
> from I Wandered Lonely As A Cloud

As a child, did you not spend time gazing heavenward watching clouds change shape? It is a marvellous pastime to study the metamorphosis of billowy vapor on such a grand scale. A gladiator becomes a jester juggling a set of hoops, and he changes into a clipper ship that sails silently southward.

I see a dragon chasing a dressed chicken across the sky. Your interpretation will likely be different….

Channel Prints

Psychologists often begin a session by having their patients look at ink blots. As quickly as possible, these patients respond by saying what the ink blots remind them of, whether it be objects, people, or things. By doing this quick mental process, an association is formed between past experiences and ink blot images. The psychologist can identify the mental associations occuring in the mind of the patient. If a patient responds by saying he sees skulls or monsters in the ink blot shapes, then the patient may be experiencing some sort of negative feelings or depression. The doctor can then better deal with and treat these problems.

Channel print – *an ink blot that is the same on both sides of an axis*

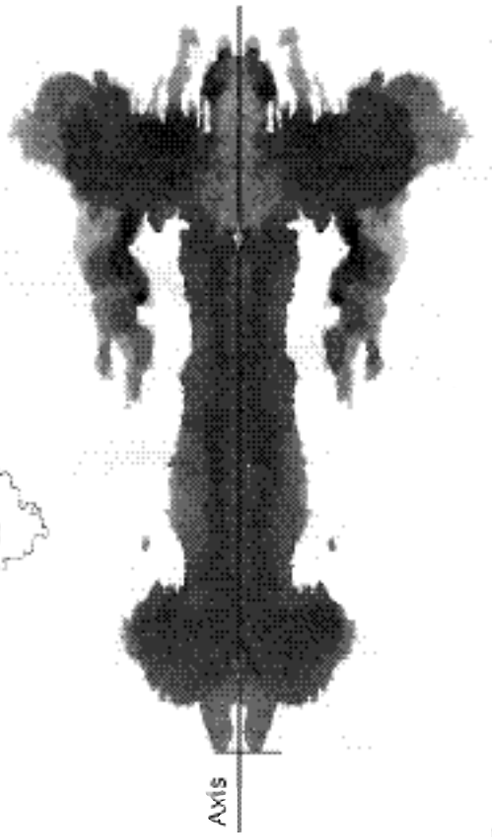
An ink blot can be a splatter of ink on a page, a **channel print** (where the page is folded in half creating an identical shape on either side of the axis) or it can be a line or splotch that has been blotted with an absorbent piece of paper.

Turn to page 39 to see one drawn interpretation of a channel ink blot shape.

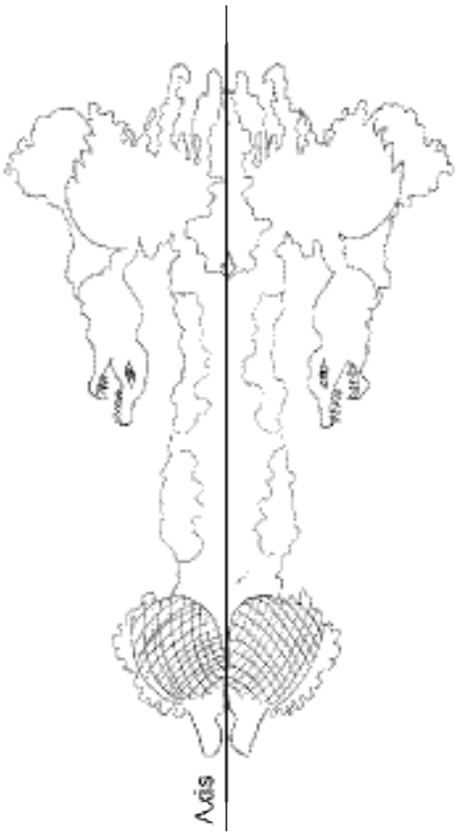
A Channel Print Interpretation

A channel print ink blot is the same on both sides of an axis.

The Channel Print Ink Blot

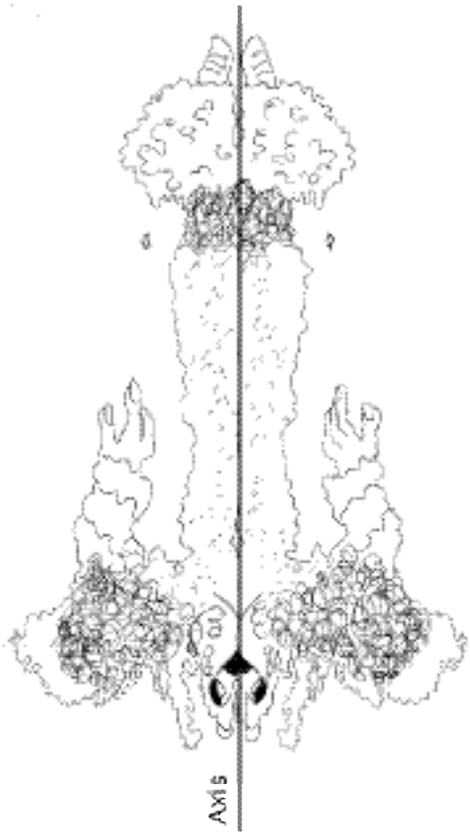


An Insect Mandible



Another interpretation of the toned example.

A Fantasy Creature



An upside-down interpretation of the toned example above.

Interpreting Marbled Shapes

Shapes made by marbling are much like the stains Leonardo da Vinci spoke about on page three. After you have experimented with this process, you will be able to see limitless possibilities using such shapes in your artwork.

An image is formed on an inked surface and a copy is made by applying a sheet of absorbent paper overtop. When the page is removed, an impression of the inked image can be seen. Marbling can produce accidental swirls or carefully contrived designs depending on the technique used.

This organic design was created by diluting paint pigment and dropping the sludge on the water surface, which has been prepared with an alum-like solution. If the water is mixed this way it will prevent the paint from sinking to the bottom of the shallow pan, leaving little pigment to produce an image. When a piece of 'sized' paper is allowed to come in contact with the surface of the water, paint swirls adhere to the paper, resulting in organic images that can become the basis of compositions. A marbelled image is really a **monoprint**. No identical image will be possible if a second print is desired.

Monoprint *– a one-time impression taken from an inked surface. A marbled image is much like a monoprint.*

Art stores sell marbling compounds and various 'sizes' to treat the surface of the paper and water to make results are more uniform. After much experimentation and once you are immersed in the marbling process, it can become addictive. Technology has created water-based inks to make the process more user friendly. It used to involve oil paint thinners, not suitable for use in unventilated surroundings. If you are interested in beginning such a venture, find information about **Marbling Techniques on Paper** from books or access the internet. Using the correct materials is crucial to marbling success.

Using Doodles as Sources for Pictures

Another method to inspire ideas is the lowly doodle. Many excellent compositions have been created using the doodle as a basis while waiting in a doctor's office, when "on hold" on the telephone, or while attending a stuffy meeting.

You can often see animal or human forms imprisoned within the confines of the doodle. Look closely at your doodle. Is it suitable for a print on fabric, as a painting, as wallpaper, or as a semi-relief sculpture? Consider using mixed media for your ideas.

How do I start a doodle? Begin with a pencil or felt line and then insert textures and tones to add variety and dimension to the flat shapes and patterns.

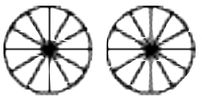
Found Materials and Idea Sources

Photogram – a likeness taken by placing found items on light-sensitive paper

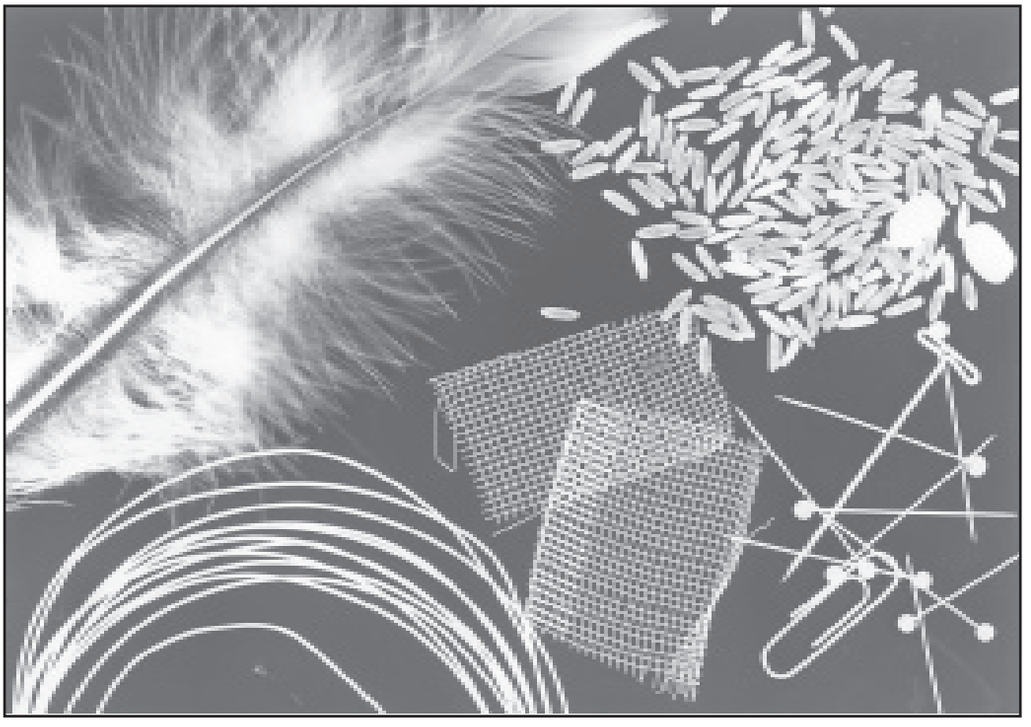
Unusual materials can be sources for your artwork. Frank Stella, a Colour Field artist mentioned in Lesson 3, used smoke rings as the basis for some of his compositions.

This **photogram** shows examples of ordinary materials not usually considered fodder for an artistic endeavor.

Rice or pins spilled on a counter, a strawberry jam blob, a melted chocolate bar, socks thrown on the floor or frost designs on a window are all everyday occurrences whereby form and design can be derived. Look at the overall shape the rice kernels form or the **geometric shapes** within the confines of the sewing pins. such as

 , or the wonderful star shapes  formed by the overlapped pieces of screen.

If you look closely at your world, you won't miss good opportunities around you. They may become the foundations of your artwork.



Photogram of Common Materials

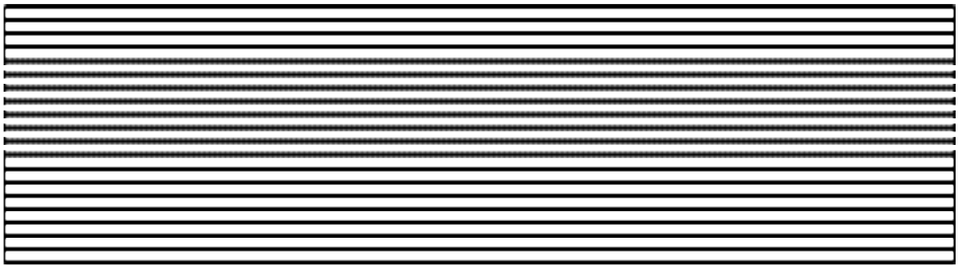
Afterimages

An artist must be willing to experiment and adopt a childlike approach to new ideas, media, and techniques. The process of creativity often goes through many steps. Making patterns from accidental happenings and simplifying complex things into basic forms are just a few of the methods artists might employ when making artwork.

Afterimage – *an image seen long after the design has been removed*

Artists might also use stimuli from dreams and memories. Another technique artists might use is the **afterimage**. This occurs when the eyes focus on a mark for some time. When the gaze shifts to another location, generally a white surface, the original mark appears again. It seems as if the mark was cast upon the white wall by an overhead projector of the mind. This creates a strange phenomena because the "eye" now sees a reversal of the original mark.

The effect you will experience is similar to ironing a pair of striped overalls. After the task is finished you continue to "see" stripes when you look up from the ironing board.



An Experiment:

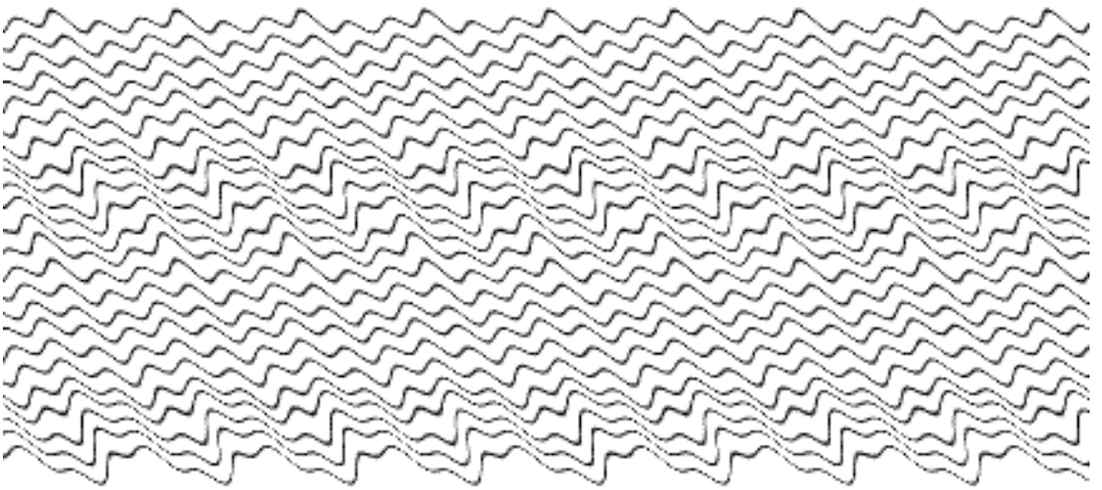
Stare at this mark for several minutes.

Immediately look at a nearby white wall. What do you "see"?

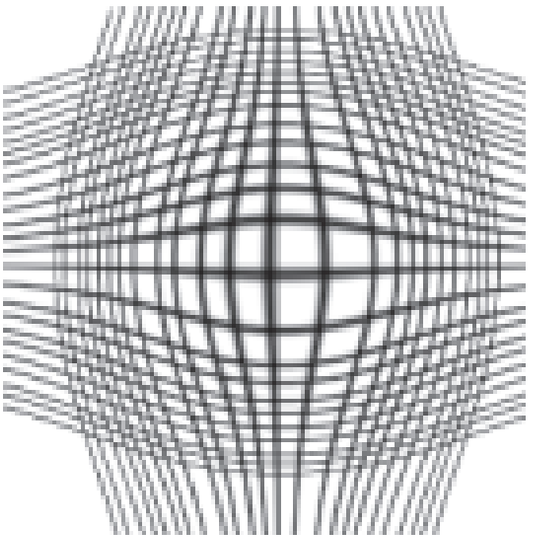
Optical Art

From a library book or the Internet, research artwork by artists Bridget Riley and Victor Vasarely.

Bridget Riley (born 1931) is a contemporary British artist who creates optical illusion paintings based on line. Her pictures achieve much the same effect as the striped overalls mentioned on the previous page. Notice how these curved lines undulate and make the paper surface seem three-dimensional.



Victor Vasarely (1908–1997), a Hungarian- born artist, created pictures that seem to bulge from the picture. This is done in part with shapes and by the use of complementary colours. Allowing complementary colours to mix together creates a shift or movement on the surface. For example, mixing red with green, blue with orange, or yellow with purple achieves this effect of movement.



These artists use the simplification process in their creations.

Conclusion

Ideas for artwork can be derived from unusual sources. Looking at shapes in clouds, ink splatters, and stains and using designs from doodles or simplifying shapes can be the basis of compositions in pictures and sculptures for artists.

Assignment

Turn to Assignment Booklet 4 to complete Assignments I to V on pages 1 to 5.

END OF LESSON 4

LESSON FIVE

5

L

Emotion: Drawing and Dominance

Lesson 5 has two sections. The first section on expressive drawing shows how we can achieve emotion in drawings. The second section deals with dominance, effects achieved by size.

Expressive Drawing

Art carries a message of emotion. It can be calm and cerebral, stormy and passionate. Lesson 5 shows ways to achieve emotion in drawings. Below you are shown examples.

A graceful relaxed line whose continual flow suggests a calm serene mood:

An aggressive line whose angular, jagged motion suggests anger and tension:

A broken line's hesitant and wavering movement suggests fear:

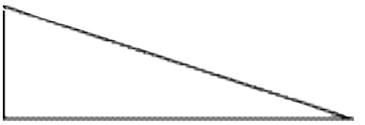
A coil-like broken line can give a look of energy and happiness:

A pen makes a different sort of line than a pencil, a wax crayon, or a paint brush. The calm line above was made with a fine-tipped paint brush. The flowing movement of the brush accentuates the calm mood. A felt-tipped pen made the thick slashing strokes for the aggressive line. A pencil wavered for the hesitant line. A coloured pencil made the coiling broken line. A ballpoint pen can create a very precise line. The instrument used to create a work of art is its **medium**. This paragraph has discussed some media such as pencil and crayons that can be used for drawings.

Closure

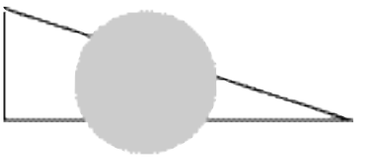
The human mind wants to see shapes simply and clearly. It is uneasy with a shape like this

until it can sort out its component parts,



and

The mind supplies <u>lines that are not there</u> to help it understand such shapes.



The mind's tendency to supply missing details and lines is called **closure**. One thinks one sees what one has to see to understand what one is seeing. An example of closure is a face shown in profile by just drawing the hair, eyebrow, nostril, lips, and lines for under the chin and for the collar.

5-1 5-2 5-3

Closure – *supplies a profile line that one does not actually see*

Implied lines – *missing lines that are filled in by the minds' eye*

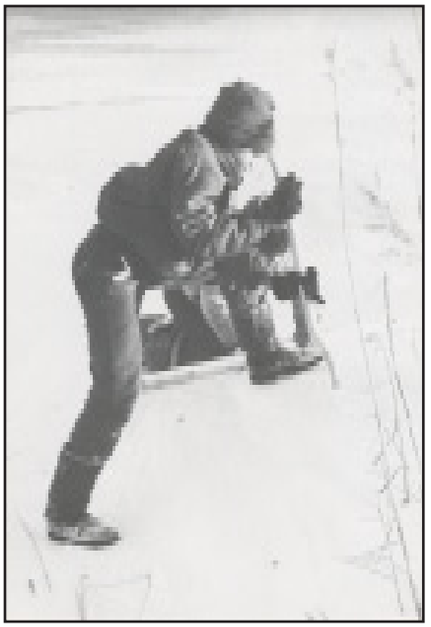
Closure supplies the profile line which one does not actually see. One's mind sees the profile because one knows it must be there. Closure is the viewer using his or her imagination to fill in missing lines and to supply missing details. Those missing lines and details can be called **implied lines** and **implied details**.

Small Drawings to Show Mood

Artists making quick little drawings of people and animals can rely on closure and implied lines. Persons viewing the drawings will fill in those lines and details because of closure. This leaves the artist free to show what is really essential—the main thrust of the figures and their emotion.

Look at the little drawing below that shows two people fighting. Details such as ears and shoe laces have been left out because the artist, Diane Grbavec, has concentrated on showing movement. No neck has been drawn for the person winning the fight—closure makes us imagine lines for the neck.

This drawing's flurry of slashing broken lines give it energy and movement. The repeated lines make us seem to see the arms and legs in many positions. The sharp angles for the knees and elbows have a jagged angry look. The slashing jagged lines emphasize the drawing's energetic aggressive mood.



5-4

5-5

5-6

Photograph 5-4 shows a girl holding a pole with a child kneeling behind her. Sketch 5-5 shows a simplified drawing of the girl in the foreground if you were viewing such a scene. Less important details such as the background child and the tall dead grass could be eliminated if you are concentrating on the girl in the foreground.

5-5 shows quick lines to indicate the girl's stance—the position of her body. We see the location of the head, spine, and limbs. That you get the stance of a figure correctly is important. The lines for the stance have been shown darkly in Example 5-5 and in Example 5-6, but you can draw those lines lightly when you draw people and animals.

You would quickly draw the girl. You would rely on closure and implied details. In the small drawing in Example 5-6, a flurry of lines shows the girl's gloves. One imagines her hands are moving. The line for the heel of her left boot is incomplete– closure supplies the missing part.

In Lesson 1 you were told to start drawing in the sketchbook you are to send with your Lesson 17. In your sketchbook, start making many little drawings showing people and animals moving and resting. Draw quickly. Rely on closure and implied details. Use appropriate media so you get suitable lines for your drawing's emotions. (In Example 5-7, a heavy black line emphasizes depression, a coiling line emphasizes joy, a flowing brush line emphasizes repose, and a clear simple line emphasizes calm.)

Avoid precise details. (The drawings in example 5-5 and 5-6 do not even show faces clearly.)

Mood and Stance

The position of bodies can show emotion. Bodies can slump in defeat or explode with joy. To get a figure's emotion, draw the figure's stance first. (Notice the stance lines beside each figure.)

Depression

Joy

Repose

Calm

8-7

Dominance

Size is a way of showing importance in art. Size can show who or what is dominant. One's perception of dominance has an emotional effect.

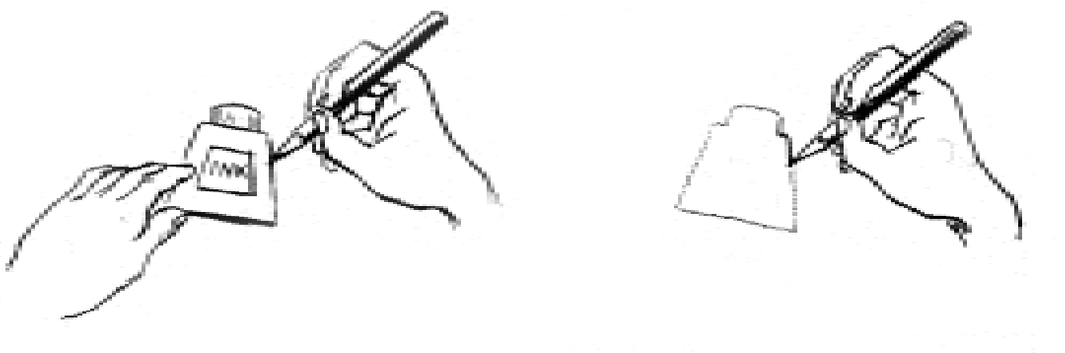
In Examples 5-8 and 5-9, a boy and his cat switch sizes. In the first picture, the boy is larger than the cat, and the boy is dominant. Little boys are larger than cats so all is well. We are in the reassuring everyday world where humans rule and animals submit.

5-8

The title Eat takes on a new and sinister significance in the second picture where the boy is smaller than his cat. Suddenly Cat is dominant. Cat is all powerful and boy is reduced to a tasty mouse-sized morsel. The emotion of the second picture is quite different from the emotion of the first picture.

5-9

For this part of Lesson 5, you are to draw a small object twice. An object such as a wooden clothespin or a spoon is suitable. First, draw the object its exact size. To help you do this you can put the object on paper, trace around its shape, and then draw just inside the outline. Example 5-10 shows how this is done with small ink bottles.



Tracing Around a Small Ink Bottle

Drawing Inside the Outline

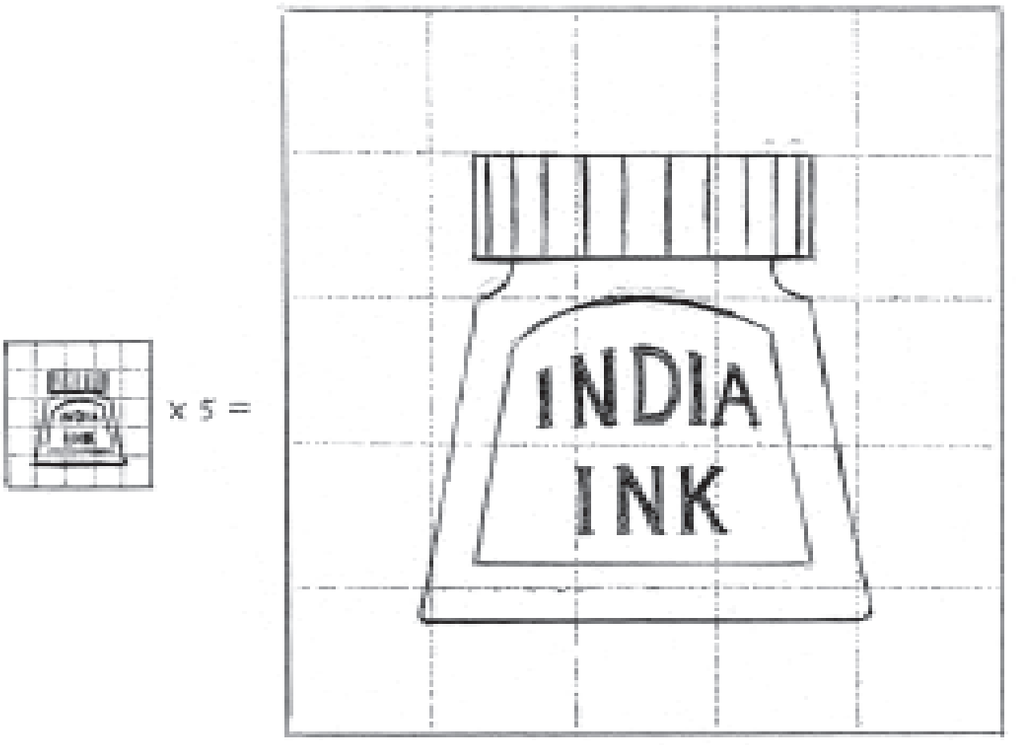
5-10

Using Grids

After you have drawn the outline of the object, draw details, such as labels, decorations, textures, etc. Then, draw the object again, but this time draw it five times its real size. For instance, if the object was 6 cm long and 1 cm wide, you would draw it 30 cm long and 6 cm wide.

Grid – *a method used to enlarge the size of a drawing*

Use **grids** so the object drawn has the same proportions and spacing of details as the small drawing. Lightly draw measured squares on top of the small drawing. Then lightly draw the same number of squares, but make them five times as large. On this larger grid of squares, draw the object five times larger. Example 5-11 shows the ink bottle on a grid of 5 mm squares (smaller than its real size). The bottle is drawn five times larger on the grid with 25 mm squares.

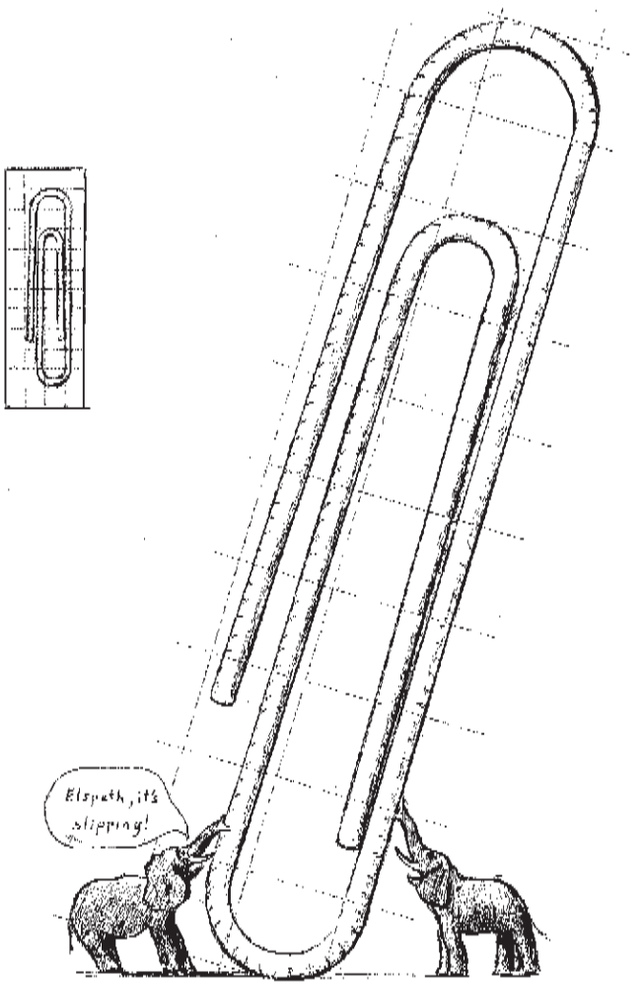


5-11

When you have finished drawing your object the second time, erase the lightly pencilled grid lines on the two drawings.

Grids Continued

On this page you are shown the adventures of a large paper clip. First, the paper clip is drawn in its actual size and then it is drawn five times its actual size. Two frantic elephants have been drawn along side the monstrous paper clip to make it look even larger. The paper clip could have been shown towering over Mount Robson or slicing down through the Empire State Building—there are many imaginative ways (drawing extra details or gluing on cut-out shapes from photographs, etc.) by which to get dramatic effects of size.



Conclusion

Emotions can be achieved in your pictures by using implied detail, closure, and different kinds of lines and positions of bodies. Changing the size of things, better known as dominance, is also employed by artists.

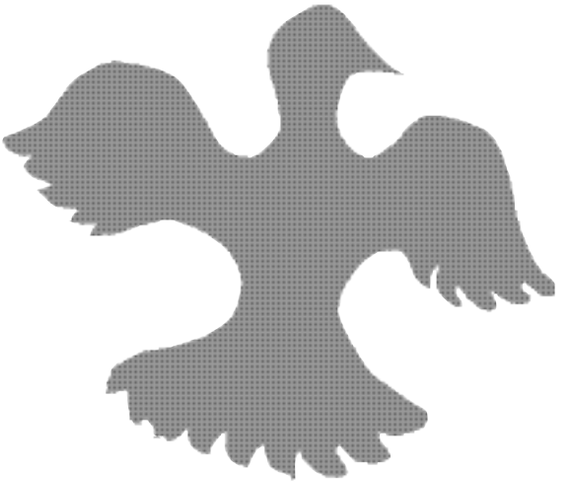
Assignment

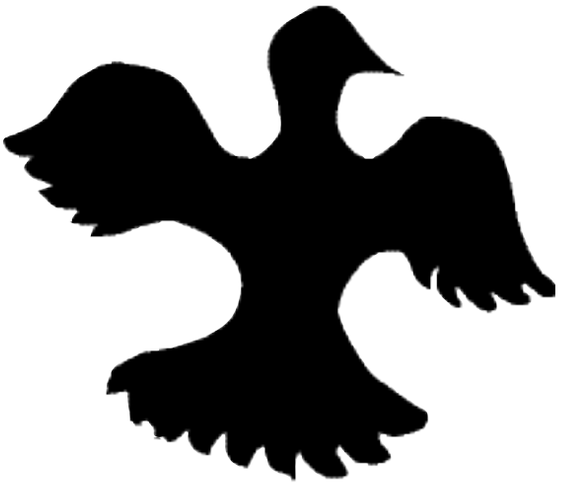
Turn to Assignment Booklet 5 to complete Assignments I to III on page 1.

END OF LESSON 5

LESSON 6 SIX

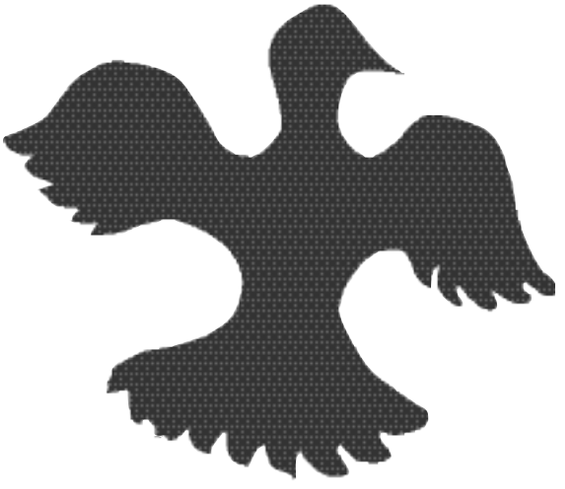
Stencilling



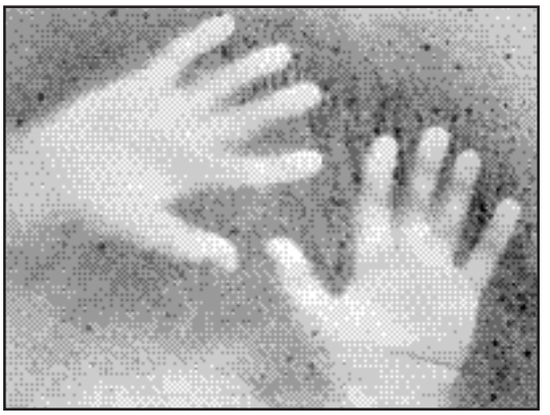


Stencilling *– a form of printmaking using a cut-out pattern*

Stencilling is a process whereby a design is cut in a waterproof piece of card or other suitable materia. Paint or ink is then dabbed, sprayed, or rubbed through the design so the image appears on print paper beneath the stencil. Stencilling is a form of printmaking.



The History of Stencilling



Ancient peoples used their hands as stencils. When hands were held against a stone wall and colour was blown through a reed or hollow bone, an image like this was achieved. The area the hand blocked remained the colour of the stone wall. Only the area around the hand came in contact with the sprayed colour. Note the discussion of negative space on page 64.

Stencilling was known in China in the 8th century. Japanese artists used this method to decorate their fabrics in the 17th and 18th centuries. Before the advent of paper, Inuit peoples in Baffin Island cut stencils from seal skins and rubbed pigment through the opening onto another skin underneath. The skin on the bottom became their "print". Common images were birds, animals, fish, and people. The image below is a drawing of a print called *Enchanted Owl* by Inuit artist **Kenojuak**.

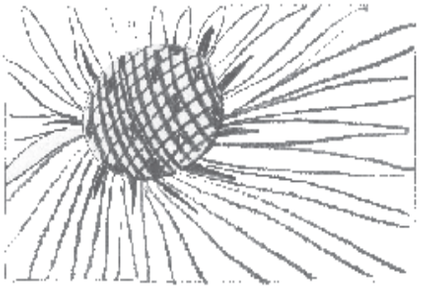
The stencil is part of many art techniques such as silk screening (serigraphy). A silk or polyester material is stretched on a frame. Certain portions of the screen can be blocked out with glue-like solutions or cut shapes. Ink is forced through the screen with a rubber-edged squeegee around the blocked-out areas, creating an image on paper beneath. Page 59 shows a silk screening process.

The silk screening technique has been used by artists such as Victor Vasarely, Rita Letendre, and Andy Warhol.

Silk Screening (Serigraphy)

A Paper Stencil Process

1. An idea for a stencil is chosen from several thumbnail sketches.



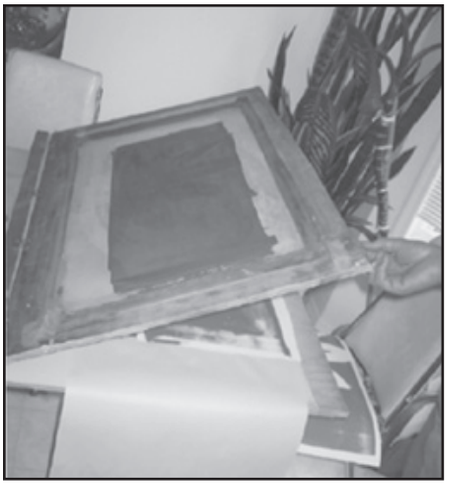
The paper image is cut with a matt knife.

2. The cut stencil is placed on a piece of paper under the stretched silk in the silk-screen frame.

3. Ink is applied at the top of the frame.

4. As the squeegee is pulled down the front of the silk frame, ink is forced through the flower stencil to the print beneath.

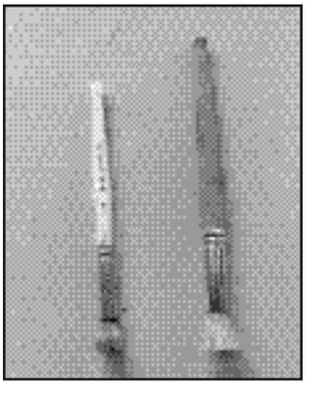
5. The ink is squeegeed over the front of the silk to the paper below.



6. & 7. The frame is lifted to reveal the silk screened flower print beneath.

8. The paper stencil has stuck to the silk-polyester of the wooden frame. This photograph shows the first flower print in an edition of many.
After many prints have been screened and have dried, the artist writes edition information under each print. Edition information consists of a signature, the number of the print in the edition, and the title of the print.

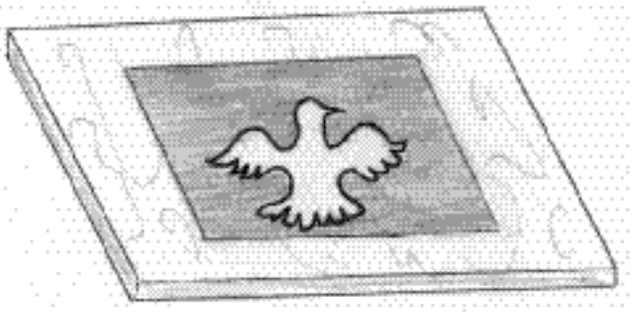
Materials to Use when Stencilling



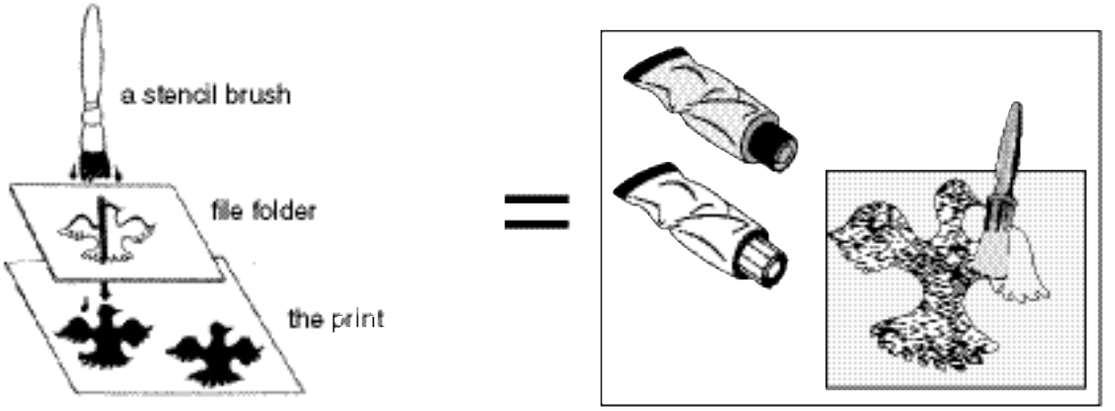
- an original sketch/design
- an old file folder
- newspaper to protect the table
- masking tape and a matt knife
- cutting board
- rubber cement or hair spray (Applied to the edges of a stencil, rubber cement or hair spray makes the stencil less resistant to water-based paint.)

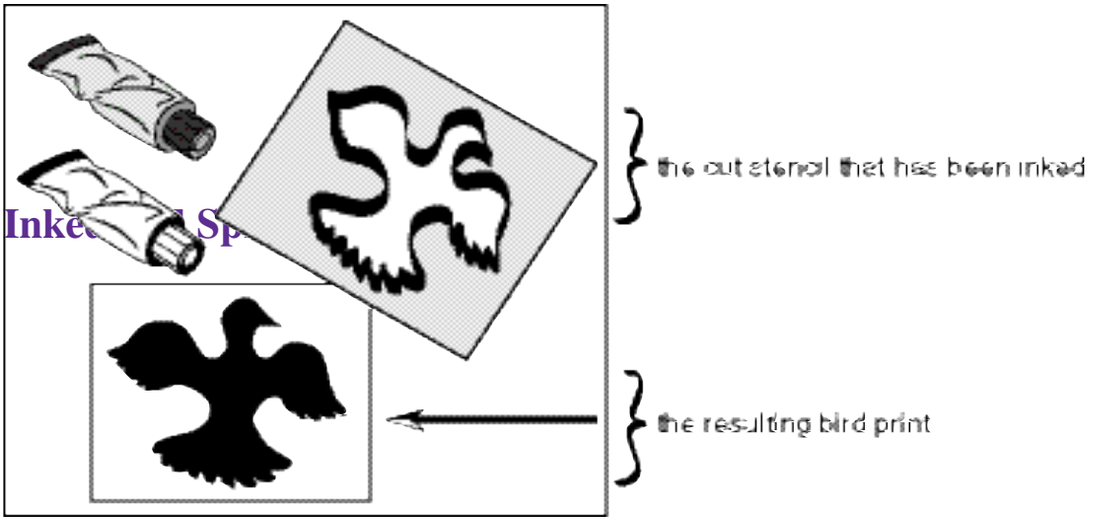
Cutting and Inking Stencils

Decide if the design will appear as a negative or positive shape in the print. Trace the intended design for the stencil onto the piece of file folder. Cut out the image with a matt knife. Note pages 63 and 64 about negative and positive shapes.



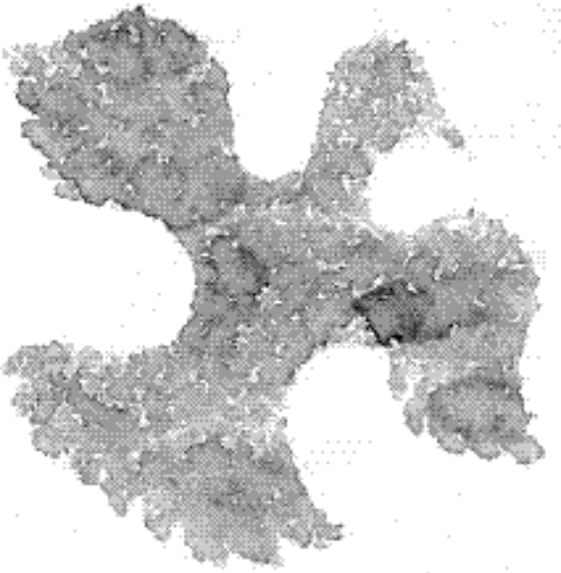
Dab a little paint onto the bristles of a stencil brush. Begin making choppy dabs within the open area of the stencil so areas of paint overlap. Do not expect a smooth application of ink or paint on the paper beneath using such a dabbing motion. Keep the paint consistency tacky so it will not seep under the edges of the stencil.





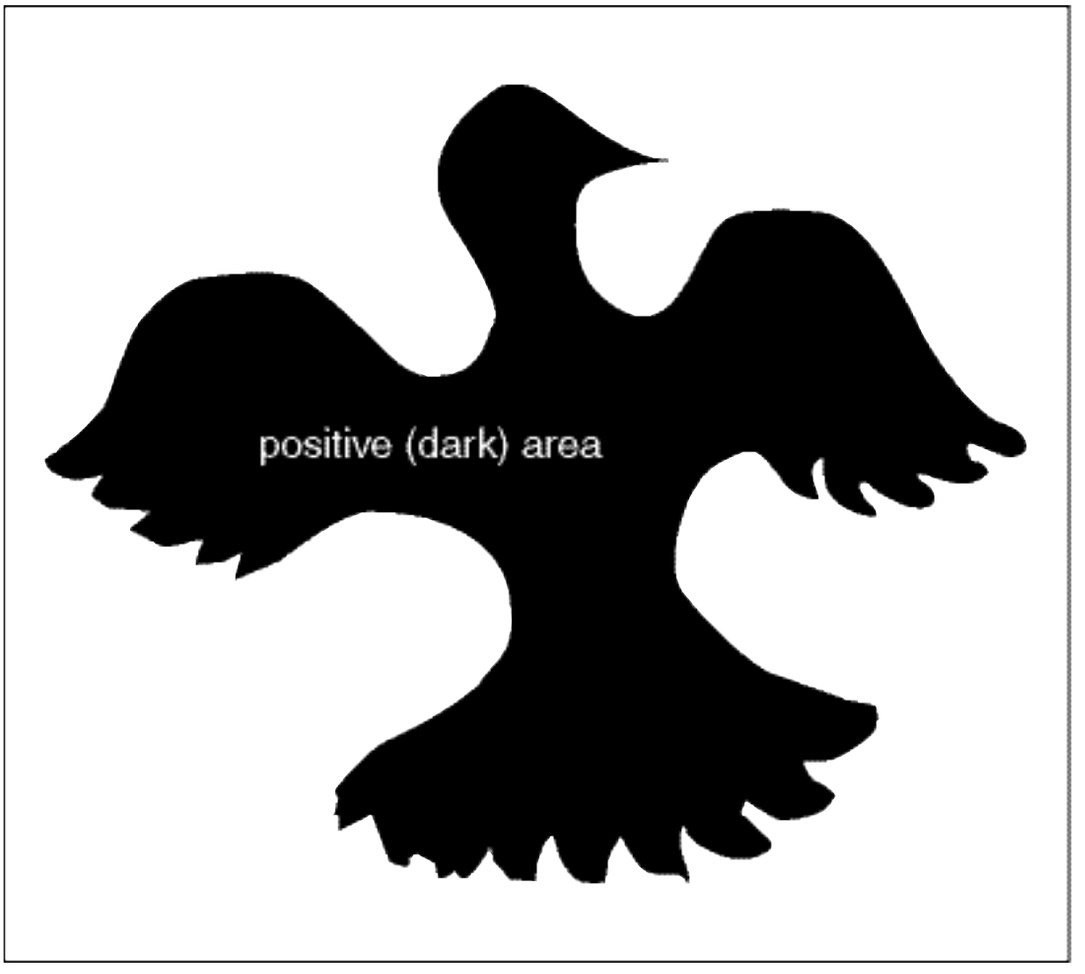
A stencil inked with a stiff brush produces a textured surface within the opening.

This bird design was created using food colouring in a spray bottle. The bottle was held close to the page so large droplets fused together. For a finer mist, stand farther back when you spray or adjust the spray nozzle if possible.



A Positive Stencilled Example

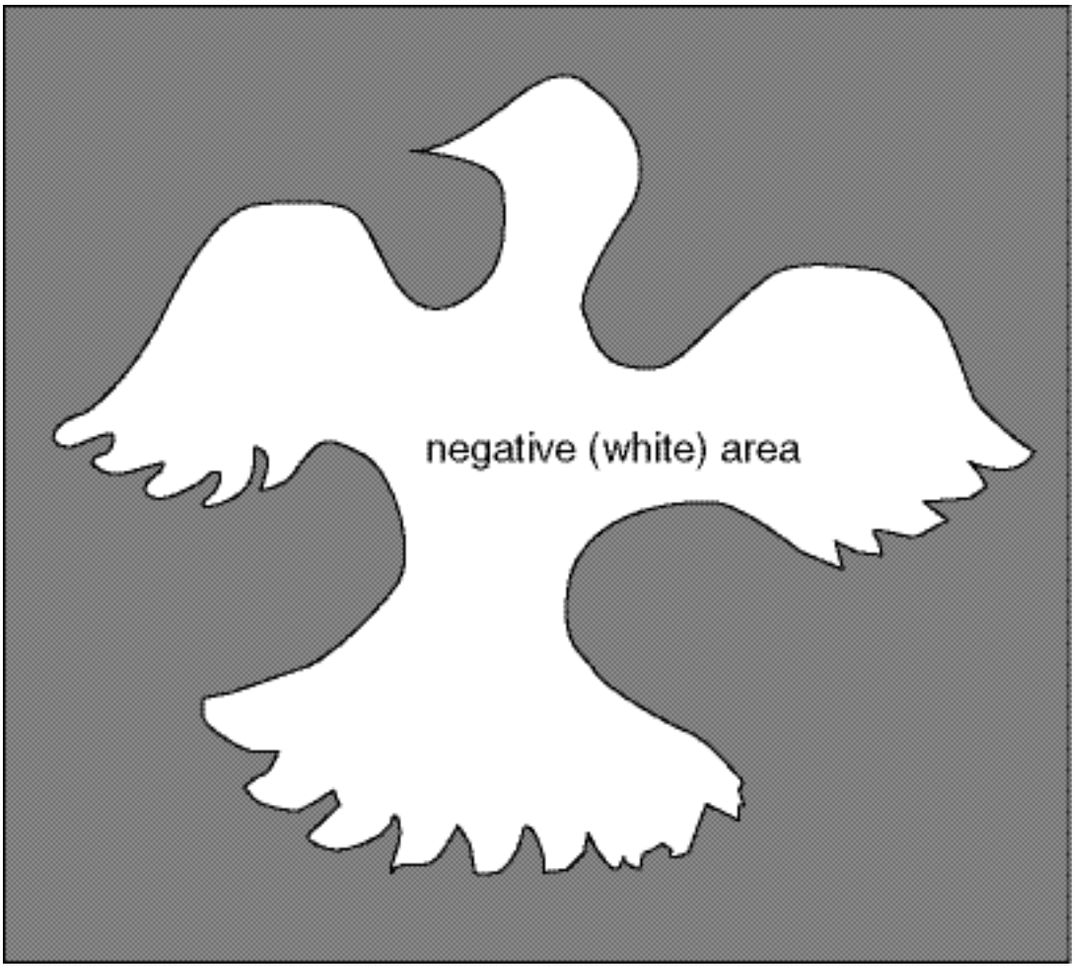
Using the bird shape as an example, you may choose to show it as a positive dark area.



In this example, the dark bird shape was created by dabbing ink through the open area in the stencil.

A Negative Stencilled Example

Using the bird shape again, you may choose to show it as a negative (white) area.



This white bird shape has been cut from the file folder material and tacked to a piece of square paper. Paint or ink has been dabbed all around the bird shape. The bird shape is removed leaving its form as a white area.

Stencils and Additional Shapes

Stencils such as the bird in this lesson are easy to ink as a simple shape. If you wanted to depict a second shape within the confines of the bird outline, how could that be accomplished?

If the bird stencil is solid and you want to incorporate a second stencil design, cut the design  , position it on top of the print, and ink it.

OR

 "Ties" and the  could be designed to prevent the heart shape from falling from the open stencil. When planning the initial design this approach might be less desirable because the "ties" appear as a collar in the design.

Repetition, Monotony, and Interest

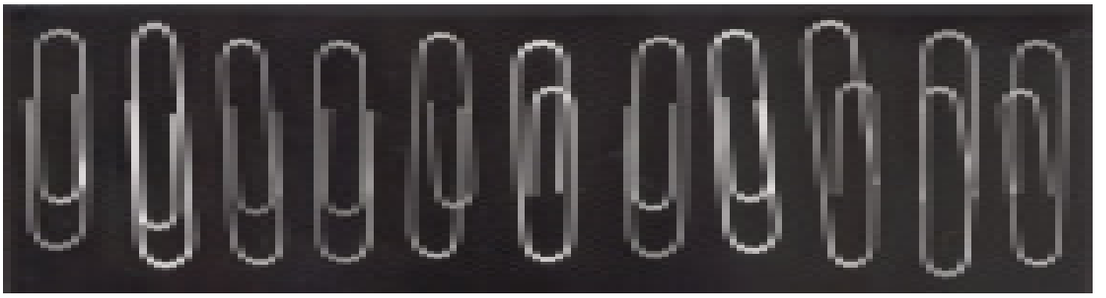
Repetition – *an image printed many times*

Monotony – *the same thing repeated many times*

Unity – *creating visual harmony*

A stencil print can be printed many times. **Repetition** creates a pattern but to eliminate visual **Monotony** and show **Unity,** keep the following things in mind when looking at the photograms below.

Visual Monotony



This photogram shows lined-up paper clips. They have been placed side by side in an endless line. There is not enough difference in them to create any real interest. They are almost identical in size and shape.

Greater Visual Interest

Through the use of different sizes of shapes and a diagonal direction in the example on the left, some interest has been implied. Try different sizes, directions, overlapping, and other ideas to make your stencil print interesting as you repeat it.

Conclusion

Printmaking is the art of making multiple images. When the stencil design has been cut and the opening has been sprayed or dabbed, patterns are formed on the page beneath.

Assignment

Turn to Assignment Booklet 6 to complete Assignments I and II on page 1.

END OF LESSON 6

LESSON SEVEN

Portraiture

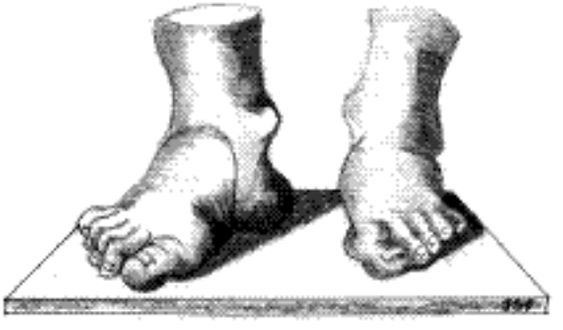
Historical Likenesses

Likenesses of animals and people have been modelled in clay and cast in bronze, chiselled in stone, arranged in mosaic patterns, and painted on surfaces before and during recorded history. Sarcophagi lids, masks, busts, **effigy** jars, and paintings, testify to the ability of the artists who reproduced the features of the departed.

Effigy *– a likeness of a person on a pottery jar or sarcophagus*

The Egyptians believed that preservation of the body was crucial to ensure its afterlife. It was believed that people tend to live again through their likeness, so it was essential to record features as closely as possible in their entirety.

Notice how the body and limbs have been drawn in this picture. The chest is seen from the front. It would be impossible to walk with the hips swivelled to this extent and with both feet shown as they are here. Try it!



Today, foreshortened feet from the front and side would look something like the feet in this drawing. It was not acceptable for the Egyptians to draw the feet this way in a painting because they looked distorted and, as a result, imperfect. The ka, or spirit, would not be expected to return to an imperfect body.

Nigerian Bust

This Nigerian bust portrait shows the likeness of an important person as evidenced by the head dress, by the scarification of the face, and by the torso adornment. The countenance is cool and detached. No emotion is evident.

Glue Postcard…

Nigerian Bust–Ife Culture

here.

Now, compare this image with the expression on the face of *Malle Babbe* on the next page.

Malle Babbe

In the 17th century, court painters were employed to paint proud aristocratic patrons. It was, therefore, prudent to paint portraits that showed the person in a favourable light. To paint realistically and include moles, hawk noses, and bald heads was to invite the wrath of the paying patron and to find one's self unemployed. When painters began to paint realistically, they were usually self-employed and could show the true nature of their models. Their work expanded to include everyday people in their environments. Portraits became honest and less idealized.

Glue postcard…

Malle Babbe

here.

Frans Hals seems to have captured *Malle Babbe* in mid-sentence as she responds to a remark with a sneer. The colours in this portrait are all sombre, except for the ruddy face that is "framed" by an ivory cap and ruffles. Our eyes are drawn to her weathered face. Do you suppose this was an accident, or did the artist intend to lead our glance to her face and expression?

Clues

In any picture, clues manifest themselves in the form of signs or symbols. If you are not familiar with either the subject matter or the artist, you can still extract some meaning about the picture. For instance, *Malle Babbe* demonstrates this approach very well. Notice the owl sitting on her shoulder. The owl was a symbol of evil and lends a feeling of uneasiness to the painting. The large tankard on the table suggests this scene is taking place in a tavern. *Malle Babbe's* clothing seems dishevelled. The word "Malle" means "mad" so you can infer that this is a portrait of an insane woman quenching her thirst.

As you look at the coloured postcard on page 71, ask yourself these questions:

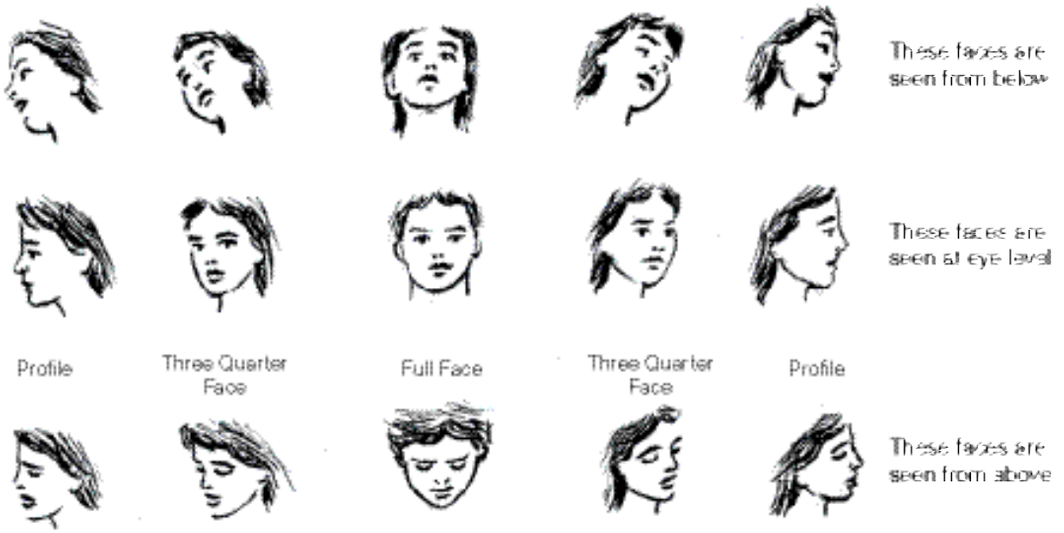
- Can you tell anything about the personality of the model?
- Is the person extroverted or introverted?
- What mood is the model in?
- Is she poor or wealthy?
- Does the painting make any political, social, or religious statements?
- Do any architectural, costume, hairstyle, or jewellery clues place the painting in a particular time frame?

The artist Frans Hals was particularly proficient at portraiture, and some historians say he was second only to Rembrandt. He had the ability to show varied expressions on the faces of his models as well as a variety of stances. This was an advantage because he often was commissioned to portray people in what could have been boring compositions. With his creativity, he grouped them so that smaller segments were interesting and showed the true character of each of his models.

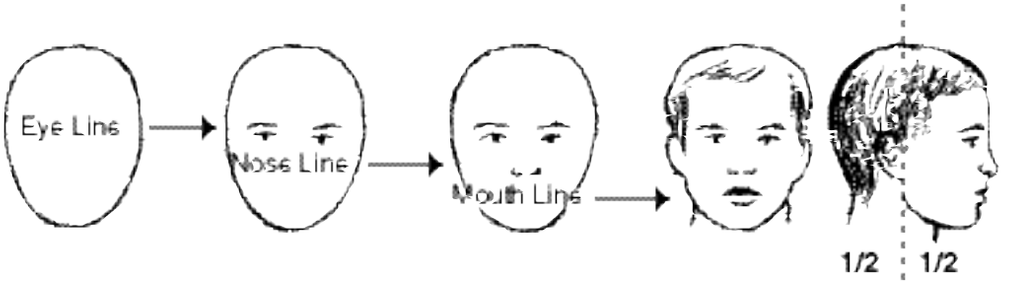
Before any portrait can be painted, many aspects must be considered regarding structure, proportion, and basic shapes of the head. As you study these notes, look back to see what angle, proportion, and shape of the head Frans Hals used in his portrait of *Malle Babbe*. How will you use these same aspects in your portrait painting?

The Face at Different Angles

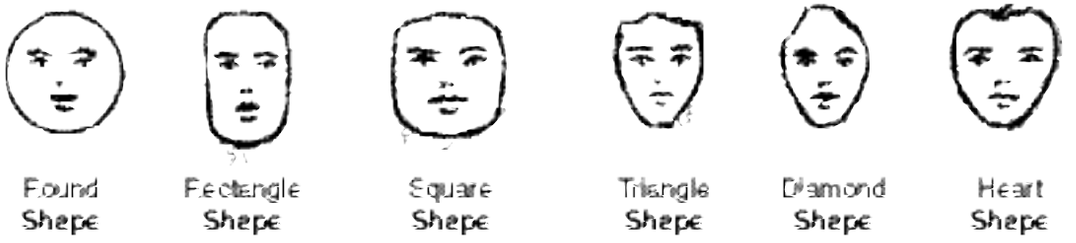
Faces can be seen at different angles.



Basically, human heads are rather egg-shaped. The proportions below show a very average head. The diagrams are only approximate guides for faces because real faces all vary in some ways from the average.



Some face shapes:

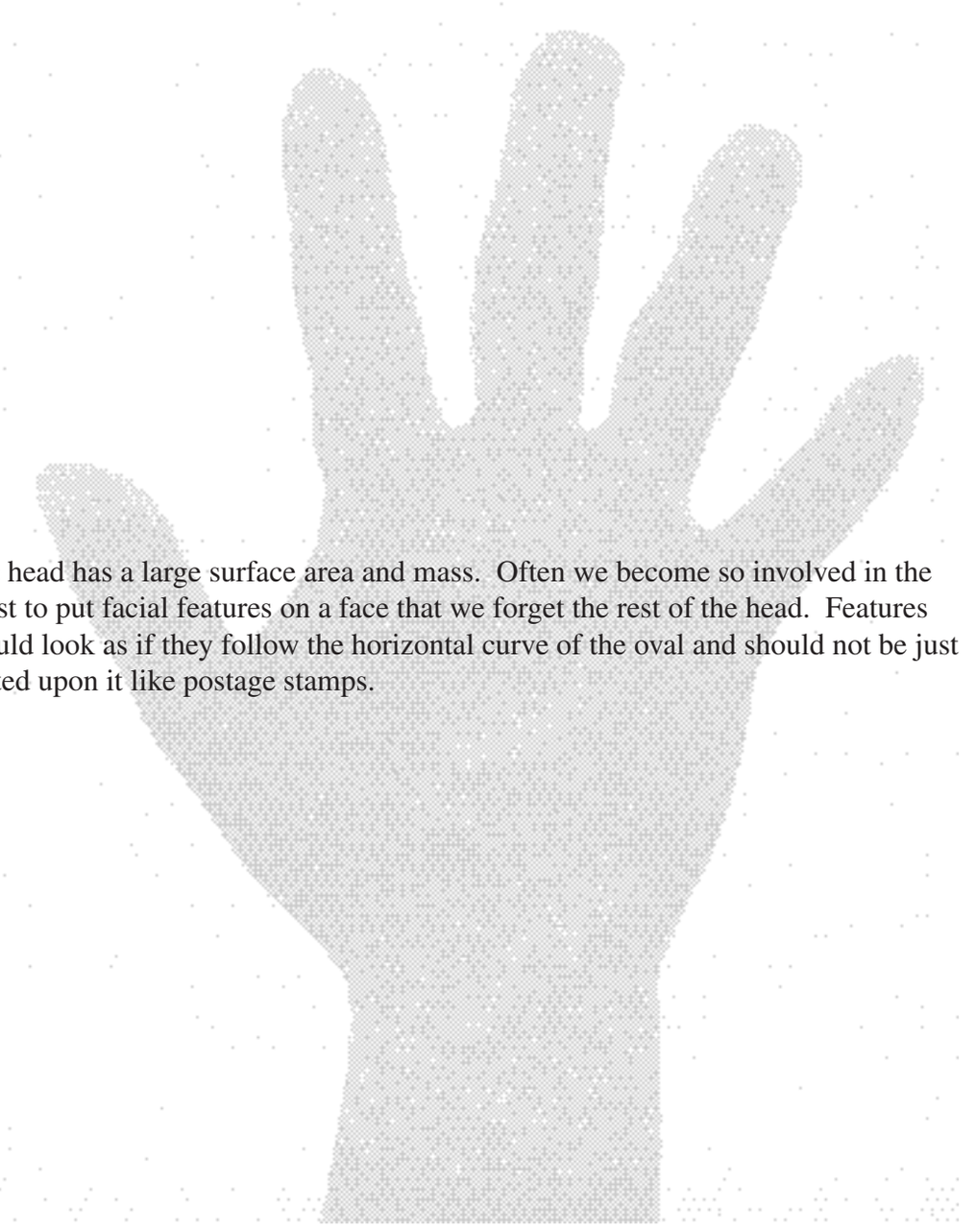


Space and Faces

An exercise to help you understand the space the face occupies

1. Place your open hand over your face. Stand in front of a mirror to see how much area is seen.

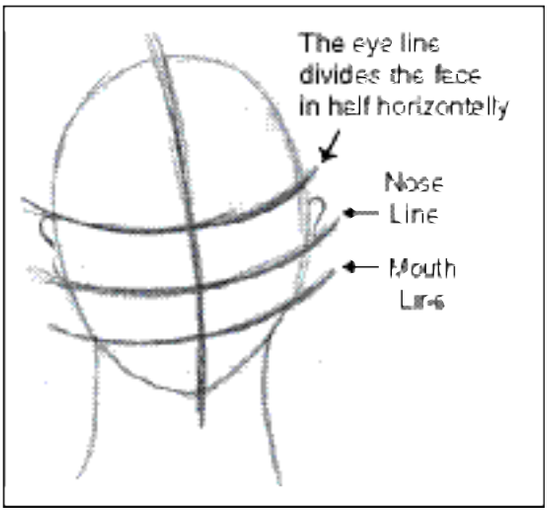
2. Try to find out how many hands would be needed to cover the remainder of your skull.



The head has a large surface area and mass. Often we become so involved in the quest to put facial features on a face that we forget the rest of the head. Features should look as if they follow the horizontal curve of the oval and should not be just pasted upon it like postage stamps.

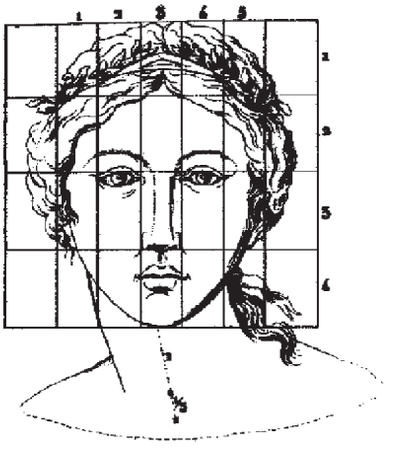
How to Start a Portrait Painting

1. Lightly sketch an oval face shape on your painting page. A flesh-coloured pencil crayon works well so the lines will not need to be erased. Your division lines can be incorporated into your painted portrait. Allow the oval shape to fill most of your page.



2. Add a horizontal line that divides the oval shape in half. Eyebrows will later be placed at this location.

3. Add a second horizontal line to divide the remaining space in half. The tip of the nose will be placed there.



4. The mouth will be placed at a line that divides the remaining space (the space from the tip of the nose to the chin) in half.

5. Add a vertical line that divides the oval head shape in half. The bridge of the nose will be located at this centre line.

6. Notice how this grid system can be used to position features in their proper proportion.

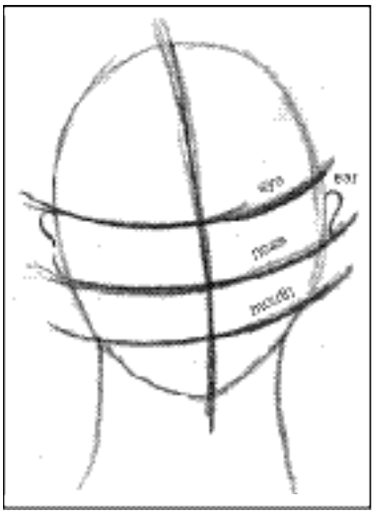
Using "washes" in Portrait Painting

This diagram shows a light wash with subsequent darker washes on top. Light washes should completely cover your page initially.

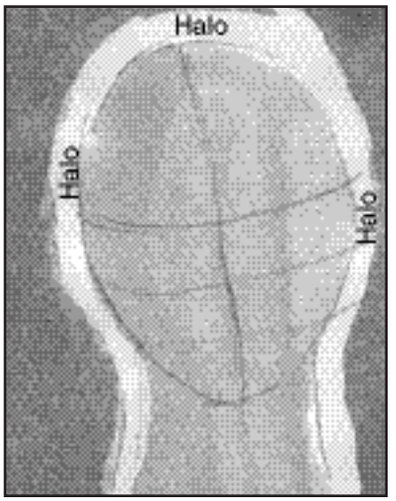
Wash –
a colour that has been diluted with much water. A "wash" is used to cover areas of a picture.

Washes can increase in intensity as you work through your portrait. The darkest and most vibrant washes should be saved for details as you finish your picture. An illusion of depth can be achieved this way.

Placement of Facial Features



Notice how light coloured washes have totally covered this area, including the placement lines.

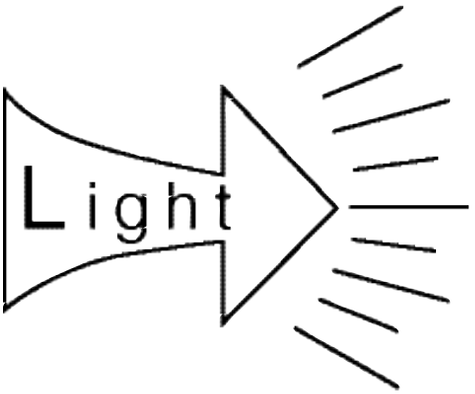


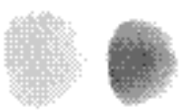
Avoid a situation where a wash fails to cover the whole page and creates an unpainted section called a "**halo**". The diagram on the right shows such a situation.

Halo – *an effect that results when a portion of the page has been left unpainted*

Where is your light source? Any portion of the face that faces the light will be a lighter flesh colour. You can expect to see the lightest flesh colour on the forehead, the nose, the cheeks, and chin because they project the most and are closest to the light source.

How to Draw





Shadow

Greatest Shadow

Details

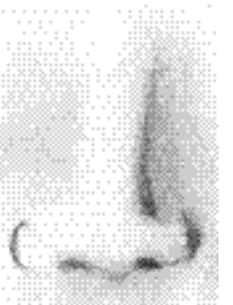
Facial Features

Eyelids should curve over the eye.

Shading gives a round look to the eye. A little patch of white makes an eye look alive. Paint the white portion of the eye white.

Shadows are dark at the corners of the mouth where there are creases.

Protruding parts of the nose are shown in light tones because they are closer to the light source.



Duller colours should be used for areas in shadow (those areas farthest from the light source). One can expect to see such duller flesh colours under eyes, nose, upper lip, and chin.

Hint: Experiment with colour! Use green and violet and red in your portrait because these give life and excitement to a picture. Review Lesson 3 about mixing complementary colours to achieve duller but interesting colours. Never mix black into your paint because it kills the intensity of an area. For example, if you want a very dark colour consider mixing navy blue, forest green, and violet. Add details such as eyelashes, freckles, and jewellery last.

Facial Features and *Malle Babbe*

Turn to the postcard called *Malle Babbe* on page 71. Facial features have been divided in the following manner.

Making Interesting Backgrounds

Resist

Draw marks with wax crayon colours. Apply a coloured wash overtop. The crayon marks will "jump" out from the coloured wash.

Resist

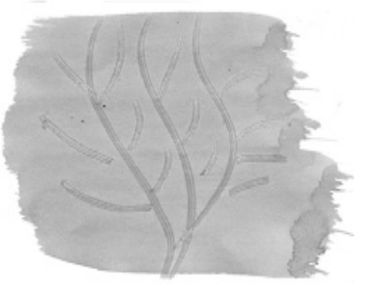
Rubbing

Rubbing

This texture resulted on a rubbing of a stucco wall.

Sgraffito

Scratch into a coloured area with a sharp instrument.



Sgraffito

Wash Over Wash

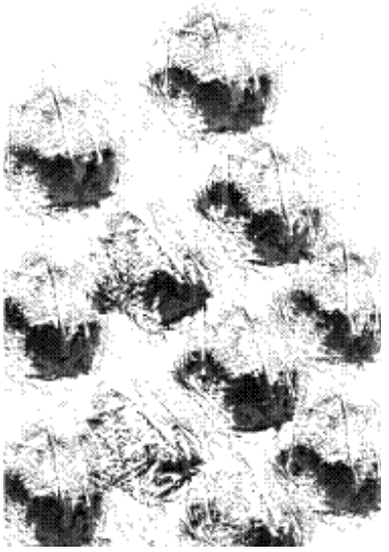
Wash Over Wash

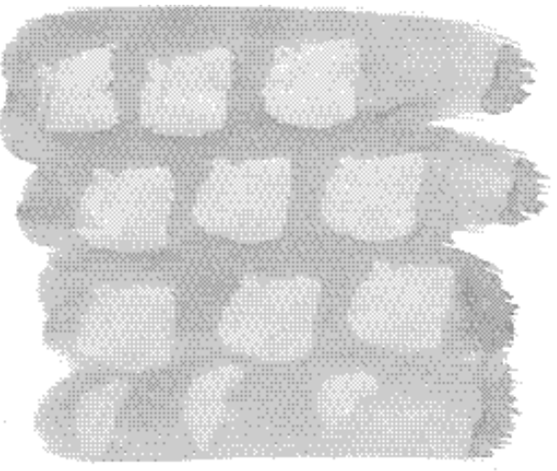
A different colour and/or pattern is suggested by applying a second "wash" in a design that might suggest wallpaper or curtain fabric.

Large sweeping strokes suggest a plant or mirror behind the head. This can also make the area around the face interesting.

Dabbing or Blotting

Dab on a coloured texture with bunched-up paper towel.





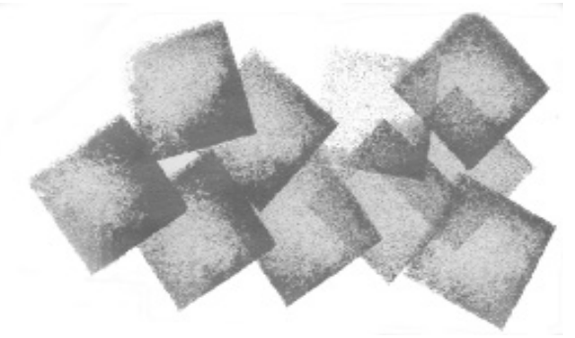
Remove wash areas by dabbing at a wet wash area.

Inking Lace

Ink a piece of lace.

Stamp an inked piece of lace on the paper.

Inking Found Objects



Overlap a stamp pad on the page so it creates an angular pattern.

Another way to create more background interest is to cut out head and leaf shapes from paper (see stencils—Lesson 6).

Lay them on another page, tack them with a bit of double-sided tape, and spray around the cutout shapes. Remove the "stencils" and apply light, medium, and darker "washes" to complete the background shapes and features in your portrait painting. When the portrait is completed, consider adding some sprayed texture to the hair, eyebrows, or clothing for greater surface textures in a contrasting colour.

Varying the pressure or distance of the spray creates different density patterns on a page. An occasional splotch or two adds variety. A perfectly smooth, consistent tonal value or background colour benefits from variety.

Conclusion

The historical manner of dress, the environment the model is placed in, facial expressions, and symbols all contribute to the meaning of a portrait painting.

Formulas help place facial features correctly on the head and can assist with proper proportion. Using shadows correctly creates the illusion of three dimensions on a flat surface and imparts a feeling of life to the portrait.

Assignment

Turn to Assignment Booklet 7 to complete Assignment I on page 1.

REMEMBER: Your sketchbook is due with the Assignment of Lesson 17.

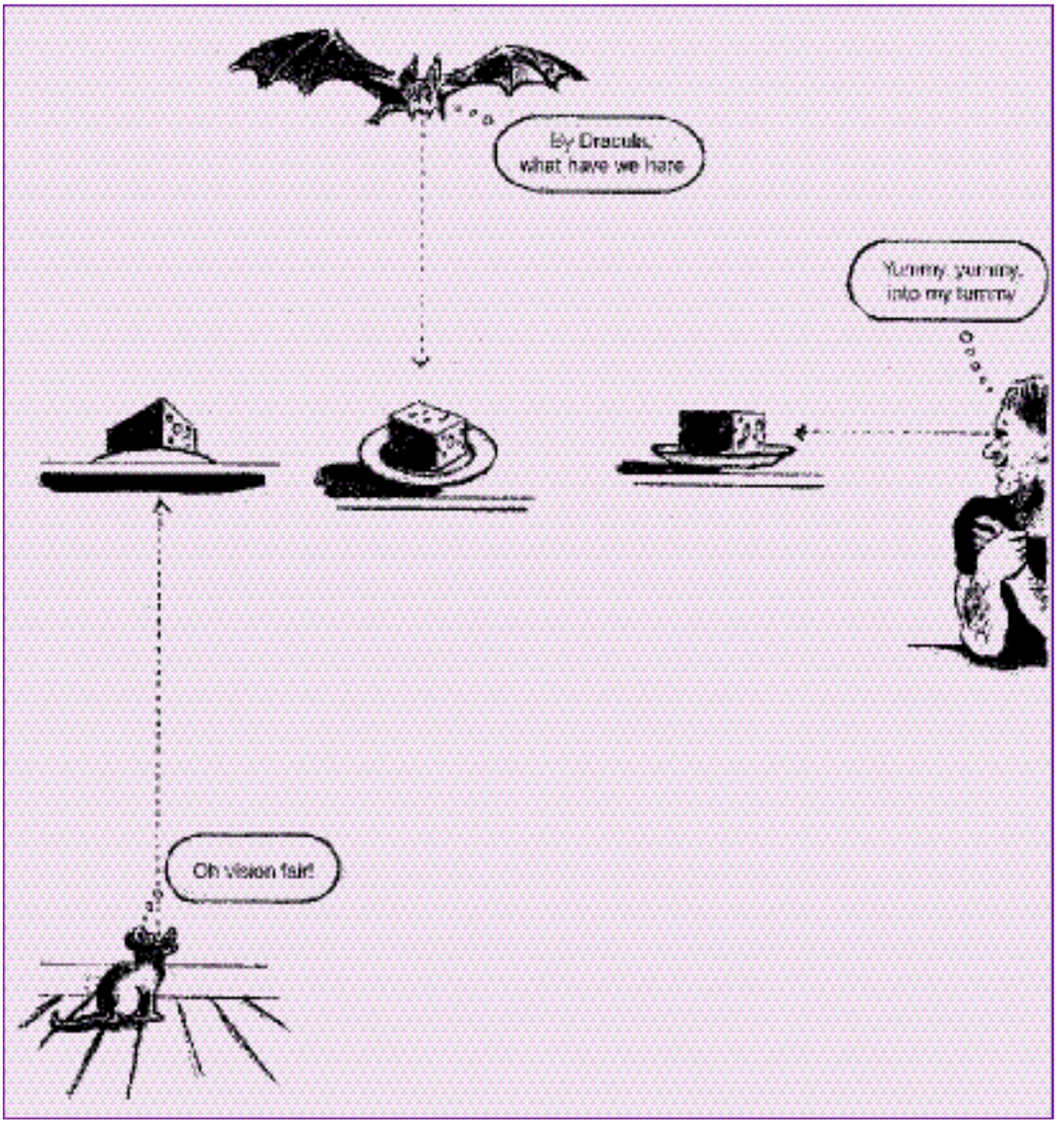
END OF LESSON 7

LESSON 8 EIGHT

Perspective

Different Points of View

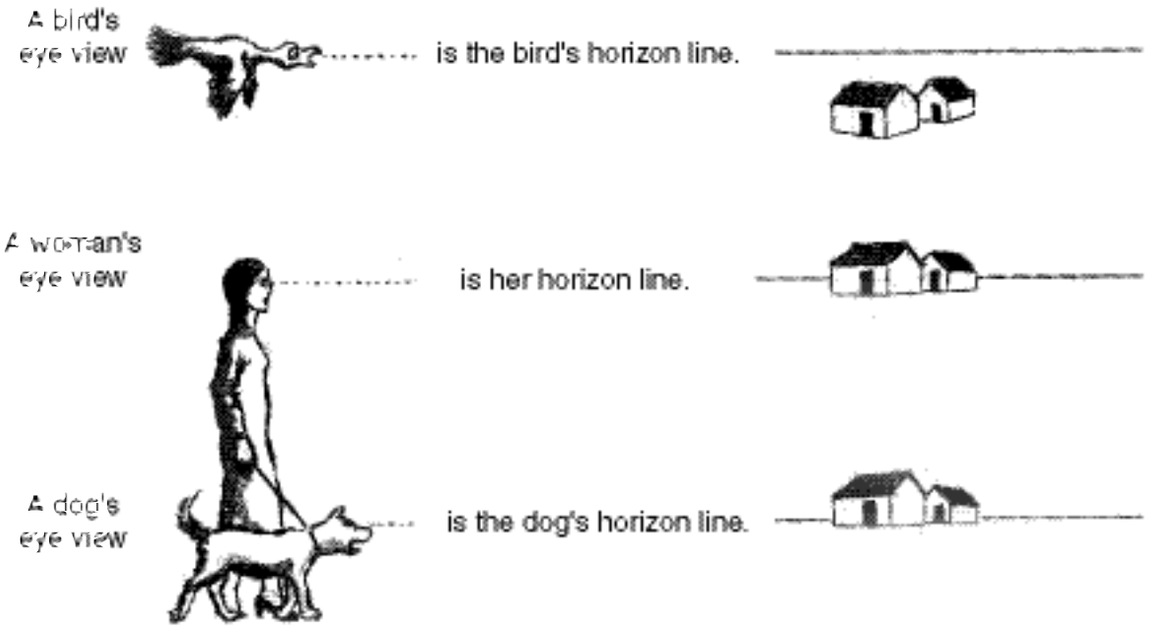
If a bat flying near the ceiling, a man sitting on a chair, and a mouse on the floor all saw a block of cheese on a shelf, how differently they would see that piece of cheese. If they could restrain their greed long enough to each draw a picture of the cheese, how different their pictures would be! For this lesson you will draw objects from different viewpoints.



8-1

Horizon Lines

The bat has a different view of the cheese than the man or the mouse because the bat's eye level is above the cheese. The mouse has a different view of the cheese because its eye level is below the cheese. Our eye level is always at the horizon. The horizon is the level line that separates the earth and the sky. The horizon line is always there even when it is hidden by walls, hills, trees, etc.



8-2

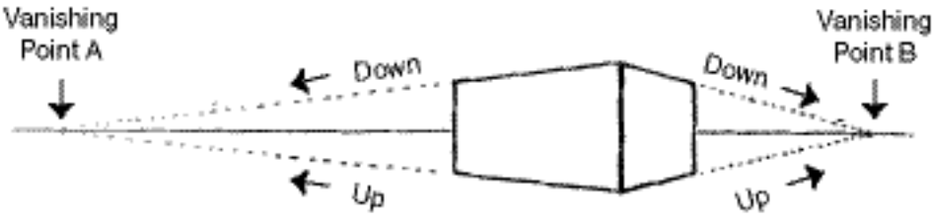
If you were travelling in an airplane you would get a very different view of houses and fields than you would if you were standing on the ground because your eye level, your horizon line, would be much higher.

Perspective

Perspective – *(one and two point) objects drawn so they appear to recede into the distance*

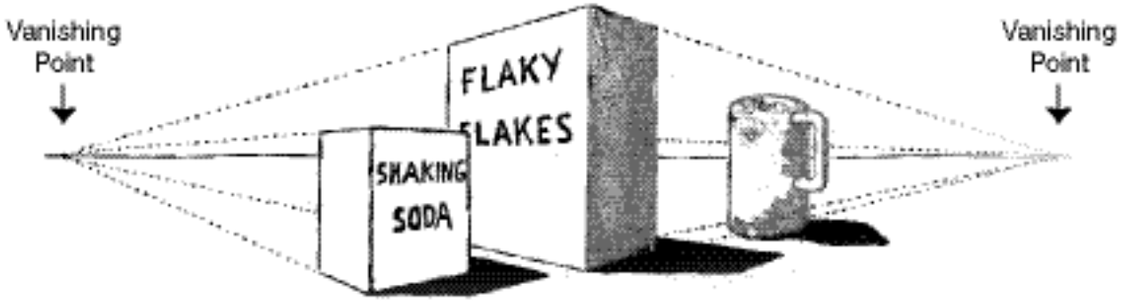
Perspective is a way of drawing objects so they appear to recede into the distance. **Two-point perspective** has two vanishing points. It can be used when drawing objects seen at your eye level. For objects above our eye level, you need a vanishing point for the vertical lines as well as the vanishing points for level parallel lines. Perspective can also be used when drawing shadows cast by objects.

When objects are drawn in perspective their level parallel lines recede to common vanishing points on the horizon. Level lines above the horizon tilt downward. Level parallel lines below the horizon tilt upward.



8-3

Example 8-3 shows a box drawn in two point perspective—there are two vanishing points. The level parallel lines of the left side of the box recede to Vanishing Point A at the left. The level parallel lines of the right side of the box recede to Vanishing Point B at the right. (Dotted lines show how the parallel edges recede to the vanishing points in this example and in the examples on pages 85 to 89.

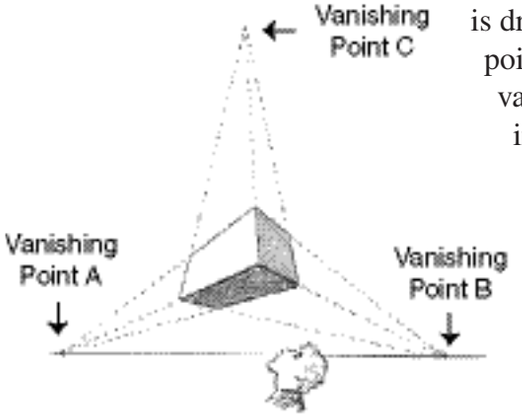


8-4

Example 8-4 shows a cereal box, a soda box and a coffee mug drawn in two-point perspective. The objects are at your eye level and the parallel level lines of the boxes recede to two vanishing points on the horizon. The top and the bottom of the mug are actually round, ◯ , but the top appears as a gently curving-up line, ⌒ , above the horizon. The bottom appears as a gently curving-down line, ⌣ , below the horizon.

Notice that the soda box in Example 8-4 overlaps the cereal box. (Overlapping was discussed in Lesson 3.)

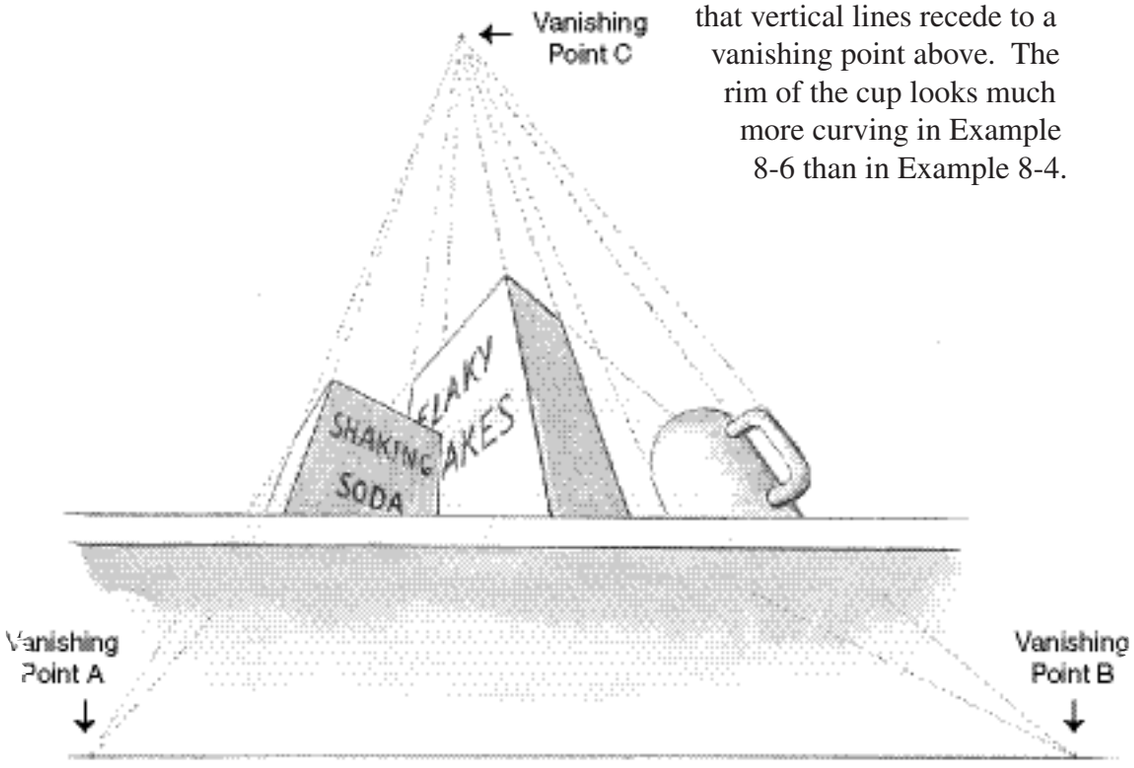
When you see objects at eye level, their vertical lines look vertical. (See the examples on page 83 where vertical lines are all drawn vertical.) When you look up or down at objects their vertical lines appear to slant. To draw such objects in perspective, you need three vanishing points.



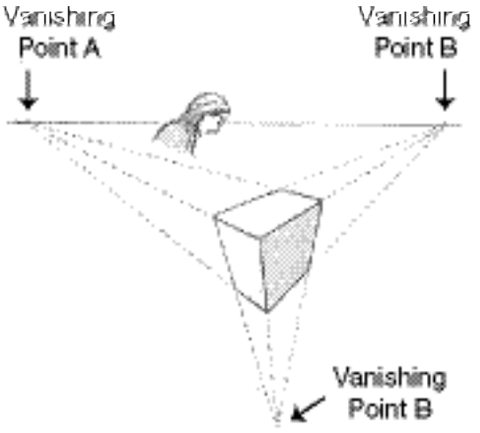
8-5

Example 8-5 shows a box seen from below. It is drawn in perspective with three vanishing points. The level edges of the box recede to vanishing points on the horizon as they did in the examples on page 83, but the vertical lines now recede to a vanishing point above the box, Vanishing Point C.

The objects in Example 8-4 are seen from **below** in example 8-6. A shelf hides the object's base from your view, but you can see that the two boxes' parallel level lines recede down to vanishing points on the horizon, your eye level, and that vertical lines recede to a vanishing point above. The rim of the cup looks much more curving in Example 8-6 than in Example 8-4.



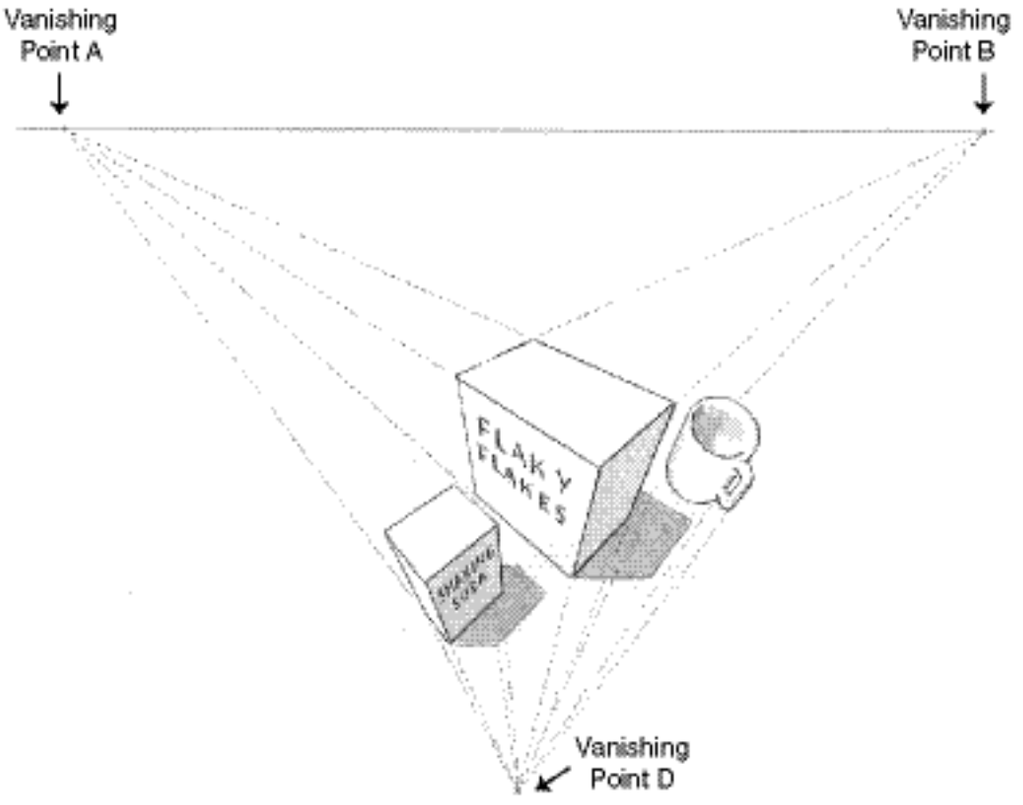
8-6



8-7

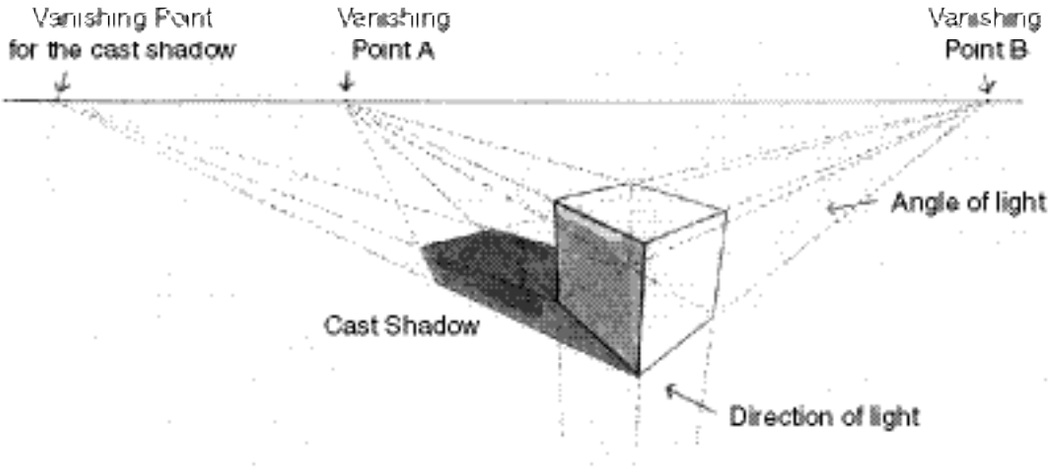
Example 8-7 shows a box seen from above. It is drawn in perspective with two vanishing points. The level edges of the box recede to vanishing points on the horizon as they did in the examples on page 83, but the vertical lines now recede to a vanishing point below the horizon, Vanishing Point D.

In example 8-8, the objects used from example 8-4 are seen from **above**. The parallel level lines of the boxes recede up to a vanishing point below. The soda box no longer overlaps the cereal box as it did in Examples 8-4 and 8-6. The rim of the mug appears as a very rounded oval, and we can see into the mug.



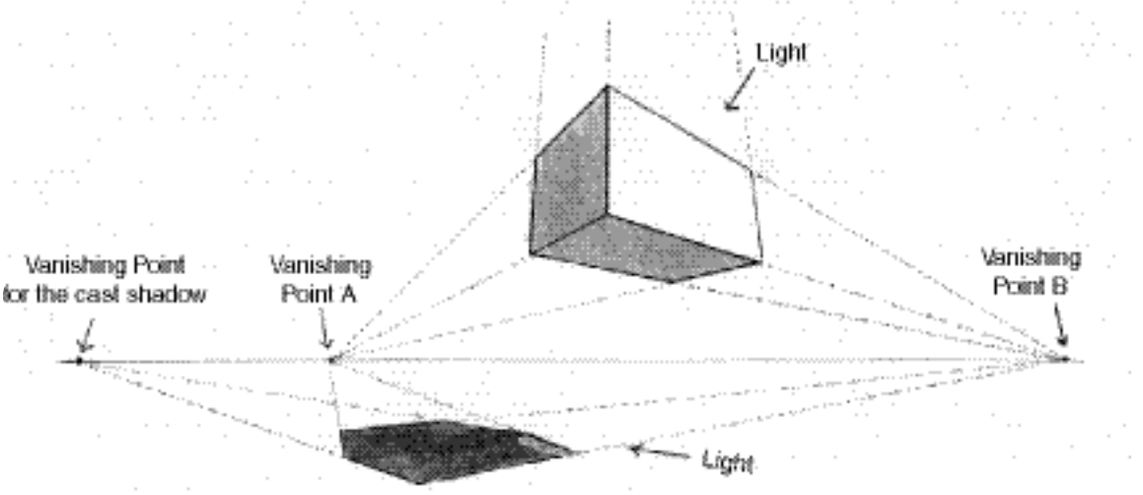
8-8

Example 8-9 shows shadows on and cast by the box seen below eye level. The shadows are to the left as the light comes from the right. The vanishing point of the vertical lines in example 8-9 is at the bottom of the page. It is not completely illustrated.



8-9

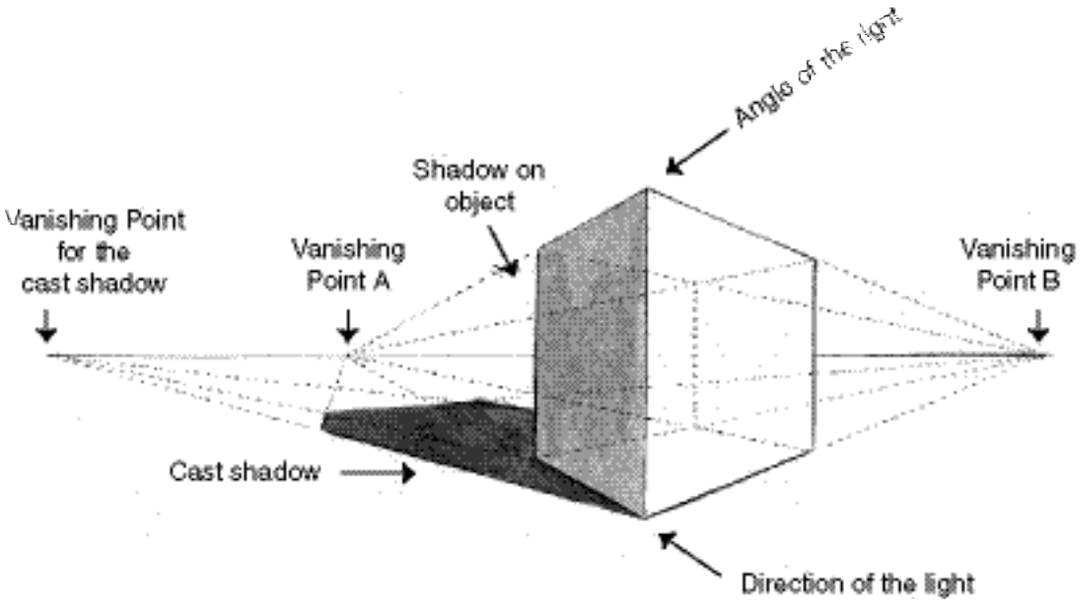
Example 8-10 shows shadows on and cast by a box seen above eye level. The shadows are to the left as the light comes from the right. The vanishing point for Example 8-10's vertical lines is at the top of the page. This vanishing point is not completely illustrated.



8-10

Perspective for Shadows

Shadows can make drawings and paintings more dramatic. Place shadows on the side of objects away from the source of light. In examples 8-4 to 8-8, the light is always to the left and so the shadows always are on the right side of the objects. Example 8-11 shows the shadows on and cast by a box at eye level. The shadows are to the left because the light comes from the right.



8-11

You need a vanishing point for cast shadows on a level surface. This vanishing point will be on the horizon and opposite to the source of light. In Example 8-11, the vanishing point for the cast shadow is on the horizon to the left of the box because the light comes from the right. (The dotted lines on the box show edges on the other side of the box. Draw them to locate the vanishing point for the far side of the cast shadow.)

Taxis Shown in Perspective

If you were standing at street level you would get a very different view of these taxis.

Point of view – *varying vantage points*

Conclusion

Images are drawn differently depending on your **point of view**. Using vanishing points and drawing objects in perspective gives the illusion they are receding into the distance. Cast shadows on items are also drawn in perspective.

Assignment

Turn to Assignment Booklet 8 to complete Assignments I and II on page 1.

END OF LESSON 8

LESSON 9 NINE

Emotion

Exaggeration

Exaggeration – *distortion of an image*

Diminution – *decrease in the size of an image for effect*

Expression – *emotions shown on faces*

Eye level – *viewpoint*

Foreshortening – *creating impact with distorted perspective*

Lesson 5 dealt with achieving emotion by use of different sorts of lines and by dominance due to size. Lesson 9 deals with some other ways to achieve emotion: **exaggeration**, **diminution**, eliminating details, **expression**, tone, colour, **eye level**, and **foreshortening**.

By exaggerating a part of a face or figure you can emphasize an emotion. Consider what happens to the blandly neutral face shown in Example 9-1 when we exaggerate the size of the mouth. Example 9-2's face, with its huge mouth, expresses slobbering greed. By mental association mouth equals food equals eat, eat, eat.

Boringly Blah

9-1

Slobber Chops

9-2

"Blessed" with High IQ

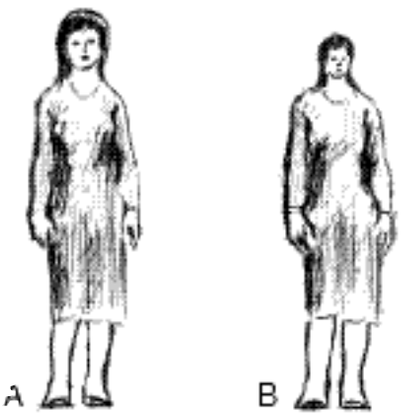
9-3

In Example 9-3, the forehead has been exaggerated. Example 9-3's face looks irresolute. This person looks like he has so much information he cannot decide what to do.

Exaggeration is a favourite weapon of cartoonists. They exaggerate the good or bad features of politicians to create unforgettable and sometimes cruel images. They rejoice in distinctive features such as bulbous noses and double chins.

Diminution

By diminishing part of a face or figure you can emphasize an emotion. Example 9-4 shows the effect that diminishing part of a figure can have. Figure A has a head in the normal proportion of about one seventh of the total body height. Figure B has a body the same height as A's but B's head is very small. Such diminution can emphasize the part made smaller. Figure B's paradox of a tiny and, therefore, distant-looking head on a larger and, therefore, closer-looking body makes one uneasily fascinated. As a result, one cannot help noticing the head.



9-4

Elimination

9-5

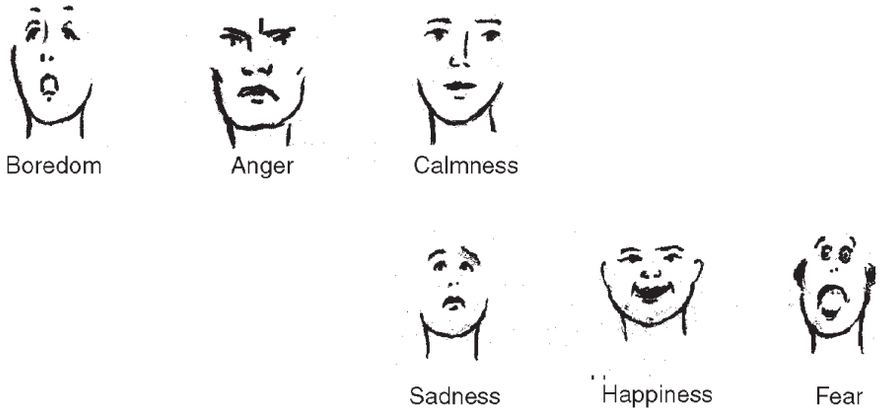
Eliminating expected details is a shock tactic. The emotion of Example 9-5, greed, has been heightened by eliminating eyes for seeing and ears for hearing. The effect of greed is now all-powerful.

Example 9-5 shows how eliminating details can create negative emotion. **Elimination** can also create positive emotions. For instance, statues of Justice are often blindfolded. This shows that justice should be impartial.

Elimination – *creating shocks by subtracting key elements*

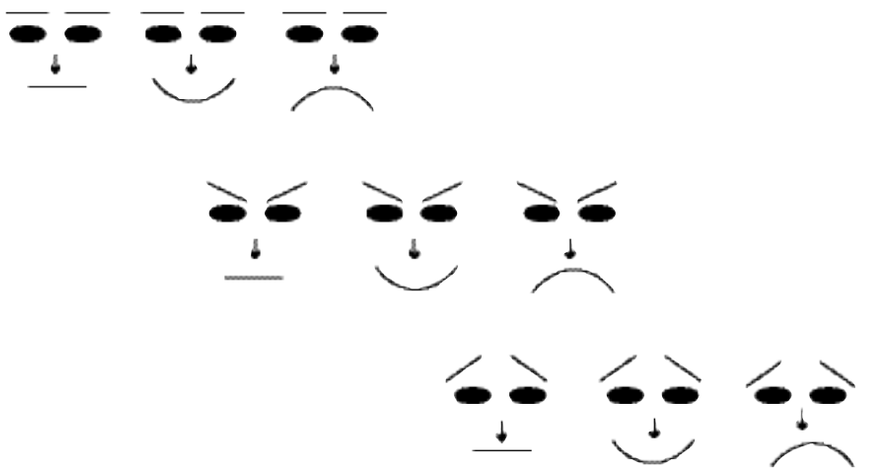
Expression

Lesson 5 discussed how the positions of people and animals can show emotions. Faces can also show emotions. A person's mouth and eyes show his or her feelings. Example 9-6a shows some ways to show realistic facial expression.



9-6 a

These simplified facial expressions are similar to the way artists use simple lines in various combinations to represent expressions that are suitable for cartoons. Some of these were introduced in Lesson 9 of the Art 10 course.



9-6 b

Tones and Lines

Use of tones and of lines can create emotional effects. Dark tones can suggest sorrow and death, and light tones can suggest joy and life. On this page and the next page, the same sad-face has been drawn six times. In the first two drawings, no tones are used. The drawings just show different emotional effects due to different lines. (The emotional effect of lines is discussed in Lesson 5.)

9-7

9-8

In Example 9-7, the nervous and rather broken lines give the woman a morbid and indecisive look. The heavy angular lines of Example 9-8 give her face a more stern and tragic look.

The next four drawings show the effects of tones added in different ways. The black dress for the morbid woman in Example 9-9 emphasizes the luminous sky behind her–and that gives the drawing a rather hopeful look. The dark background behind the tragic woman in Example 9-10 keeps our attention on her face and emphasizes her predicament, thus giving added resonance to her role as a tragic heroine.

9-9

9-10

In Example 9-11, the darkness of the hair makes one notice how it closes around the face like a heavy protective shroud. The emotional effect is one of being sustained by inner strength during grief. In Example 9-12, the darkness of the woman's head and shoulders against the lighter sky gives the drawing a twilight look. The light is vanishing and shapes are darkening; defeat is certain. The emotion here is a feeling of being overwhelmed and desolate.

9-11

9-12

An exact interpretation of a work of art is difficult. An interpretation can tell one as much about the interpreter as about the work of art. All these examples could be given other interpretations. The important thing is that, while all four drawings show sadness, the differing uses of line and tone create different sorts of sadness.

Colour

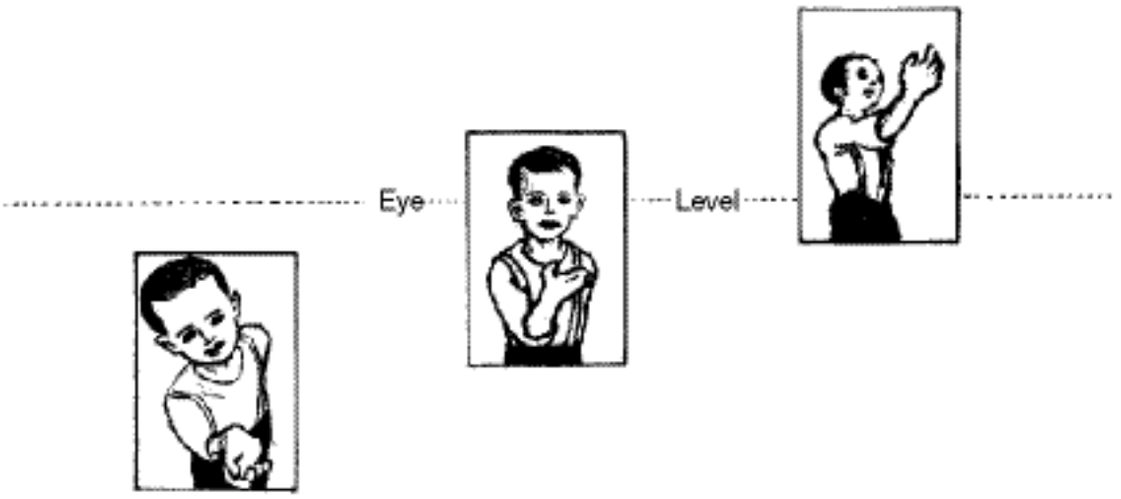
Colours have emotional impact. Warm colours such as red, orange, and yellow make one feel warm, and warmth equals life and pleasure. Cool colours such as green, violet, and blue make one feel cool and cold equals death and privation. Sometimes, however, a cold colour can mean warmth (a bright blue sky means sunshine) or life (fresh green leaves mean burgeoning life). Warm colours can suggest cold and death (orange leaves mean winter is to come). Yellow which means radiance because of sunshine can also mean cowardice. Phrases such as "green with jealousy", "painting the town red", and "in the pink" show the close connection of colour and emotion. Green versus orange in the history of Ireland shows the violent political meaning colours can be given.

The emotional impact of colours is very complex and can seem contradictory. As a general rule, however, warm colours mean warmth and cool colours mean cold. Dark colours will act as dark tones, light colours will act as light tones and bright colours will grab attention. (Lesson 3 discussed aspects of colour.)

Eye Level

One's eye level affects one's emotions. We associate eye level with power because as children we depended on parents who towered over us. If one's eye level is low in a picture, one is made to feel small and helpless. If one's eye level is high, one has a feeling of power and control. One is a god-like adult looking down at a world for children. One's eye level suggests one's degree of dominance–dominance can be very emotional (see Lesson 5).

In *Hunger*, the picture shown on page 100 of this lesson, the child is below your eye level. You feel responsible for this starving little boy because you are at an adult level in relation to him.



9-13

The pathos lessens if your eye level is the same as that of the starving child. You are now his equal…just another powerless child and perhaps as hungry as he is.

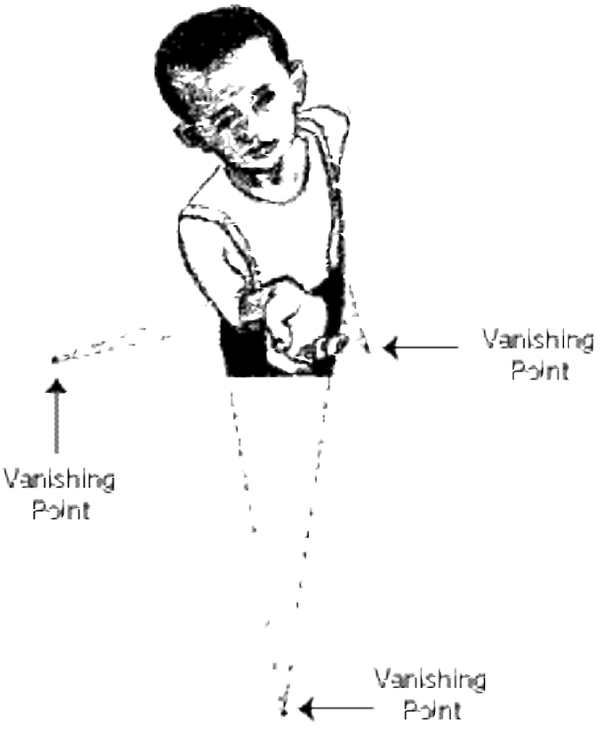
If your eye level is below the starving child he becomes a person with power. Like Daddy and Mommy, he towers above you. You are in a child-like state of dependence on this heroic child.

Being above suggests power. Pedestals make statues look noble because they raise statues high above the heads of people on the pavement. When statues are already dominant because of giant size, they can become awe-inspiring when raised on tall stone pedestals.

Foreshortening

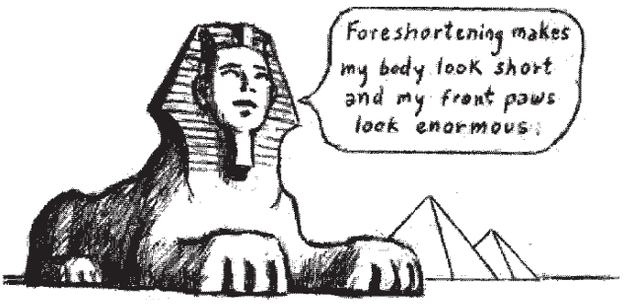
Perspective for people and animals is called *foreshortening*. In *Hunger* by Shahn, the child is in a perspective situation; you are looking down at him. This makes his head and his hand, the parts closest to you, look larger. Example 9-14 shows the child without foreshortening. Example 9-15 shows the child with foreshortening.

9-14



9-15

By drawing the child in foreshortening, Shahn has emphasized the haunting-looking eyes and begging hands because foreshortening makes the head and hand loom out at us. Their large size compared to the rest of the body makes one notice the child's hunger and despair. Foreshortening enforces the painting's message of human need. Foreshortening can be a powerful tool for art.



When you draw in foreshortening, you don't need lines receding to vanishing points. (They appear in Example 9-15 to demonstrate how foreshortening works.) Remember that parts of people and animals that are closer will loom larger than parts that are farther away.

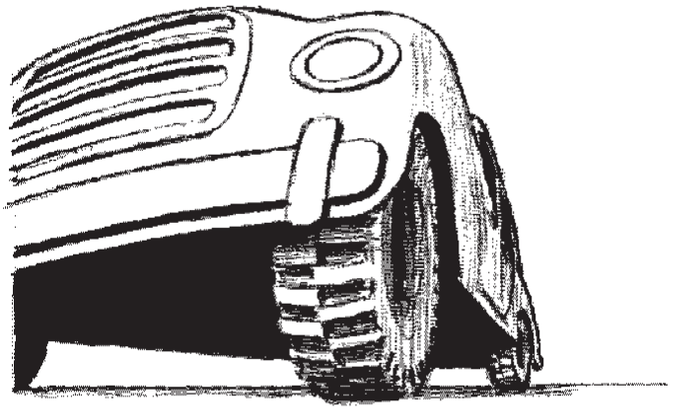
Hunger by Ben Shahn

Glue postcard…

Hunger

here.

Ben Shahn, an American artist, was concerned with social problems. His paintings and drawings have bold simplified shapes so they can give their messages clearly and inescapably. Some artists such as Matisse and Stella, whose paintings have been discussed in this course, are most concerned with beauty and colour and shape. Art can also serve religious and political purposes as can be seen in great achievements of past centuries and our own century.



9-16

Foreshortening can be used when drawing machines. In Example 9-16, foreshortening makes the nearest wheel of the speeding car look enormous. You are down at a gopher's eye level so the car is no longer the convenient object it is for humans. Rather, it is a lethal menace. Foreshortening emphasizes the dominance of the wheel closest to you.

Conclusion

Exaggeration, diminution, elimination of details, expression, tone, colour, eye level, and foreshortening are other ways to achieve emotion and impact in your pictures.

Assignment

Turn to Assignment Booklet 9 to complete Assignments I and II on page 1.

END OF LESSON 9

LESSON 10 TEN

Image Experimentation

Ideas and Images

Landscapes, portraits, still lifes, and genre are common subjects for artists. Some artists use these same categories but adapt and combine them to form novel images. Just about any image can spark another. In Lesson 13 is a postcard of a portrait head called *Summer* by Giuseppe Arcimboldo. Edibles become a recognizable human head. Arcimboldo saw a peach as a perfect human cheek and the open pea pod as a mouth with teeth. In Lesson 19 is another postcard that shows a sculpture by Pablo Picasso. An ordinary bicycle seat with a handlebar was turned around, re-assembled, and became a recognizable new shape, a bull's head. These artists carefully considered items in their environments and switched them around.

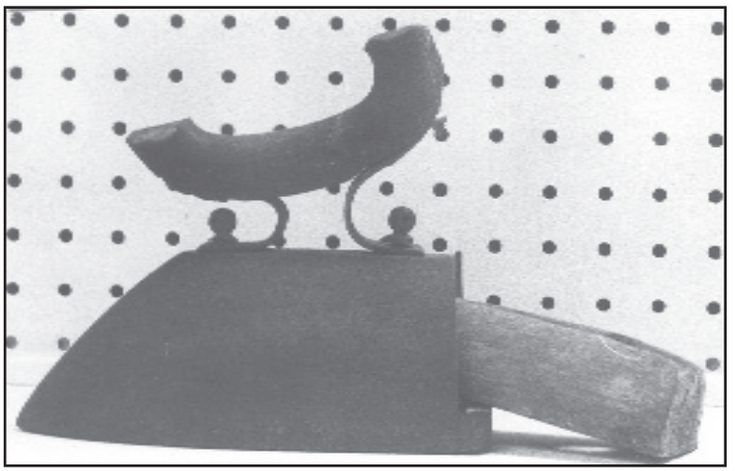
Another artist, Jean-Michel Frank, designed a settee fit for a contemporary living room. It has a most interesting shape that was influenced by a surreal picture painted by Salvador Dali. *Mae West* is the title of the 1964 portrait that shows Mae West's facial features in a novel way. Mae West (1892–1980) was a movie star and playwright whose career was at its height from 1930 to1940. Two framed pictures constitute her eyes, curtains become her hair, and her mouth is this famous settee shape. Mr. Frank translated a two-dimensional picture of her mouth into a three-dimensional, functional, life-sized, crimson "Mouth" settee.

A Fabric Settee Patterned After Mae West's Lips

An everyday object can be transformed into something else in many ways. This lesson features two ways:

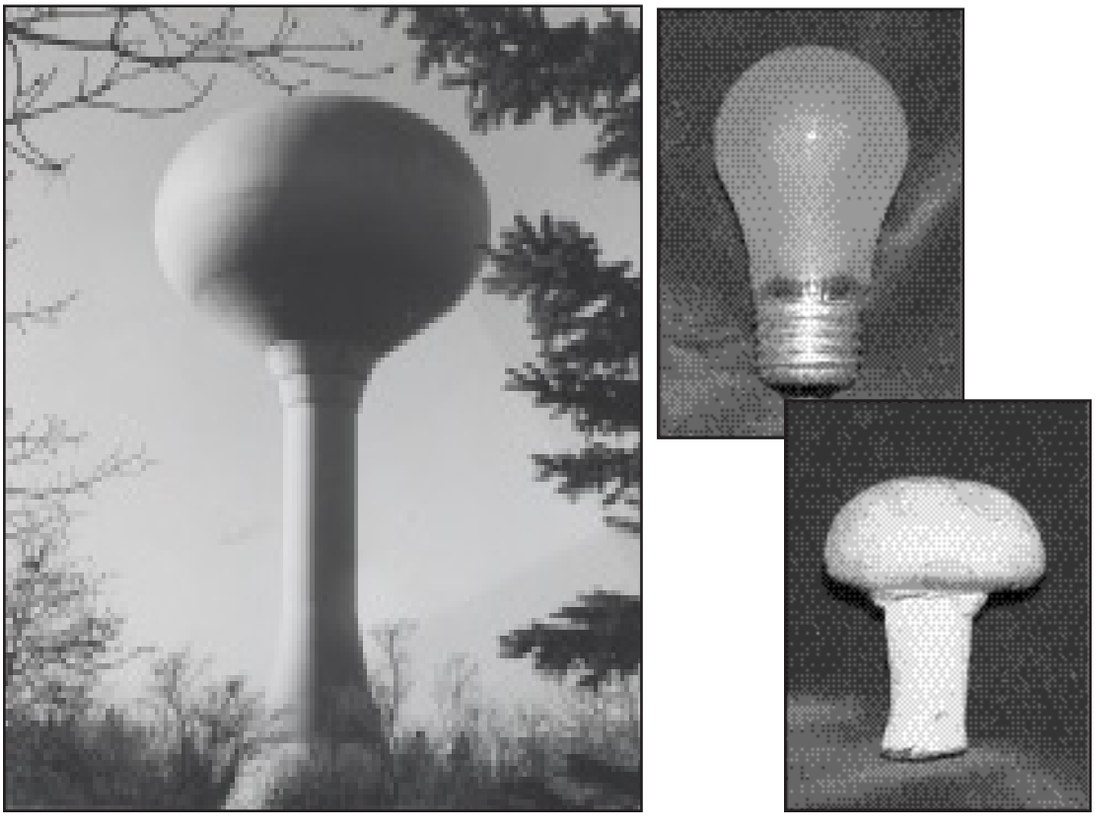
1. Combine several parts of objects to make a completely new object.
2. Add human or animal features to an inanimate object.

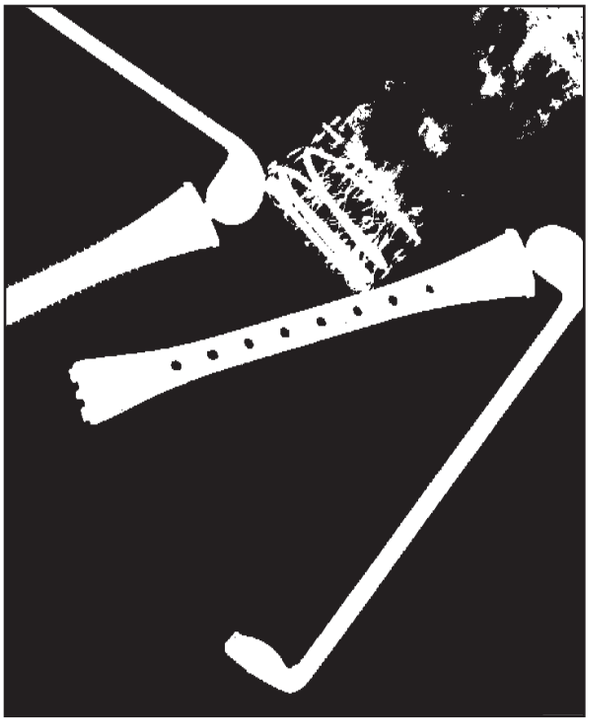
Common Objects as Idea Sources



Before the advent of electricity, a common way to iron clothes involved "flat irons". For some, a metal bar was heated on a wood stove and inserted into the cavity of the iron. This kept the iron hot for long enough to finish the ironing. Notice the shape of the handle. Was it designed to fit the hand? The nose of the iron was streamlined and pointed so it could get into corners more easily. If you were Picasso, could you turn it and rearrange its parts to invent another object with the help of a second shape?

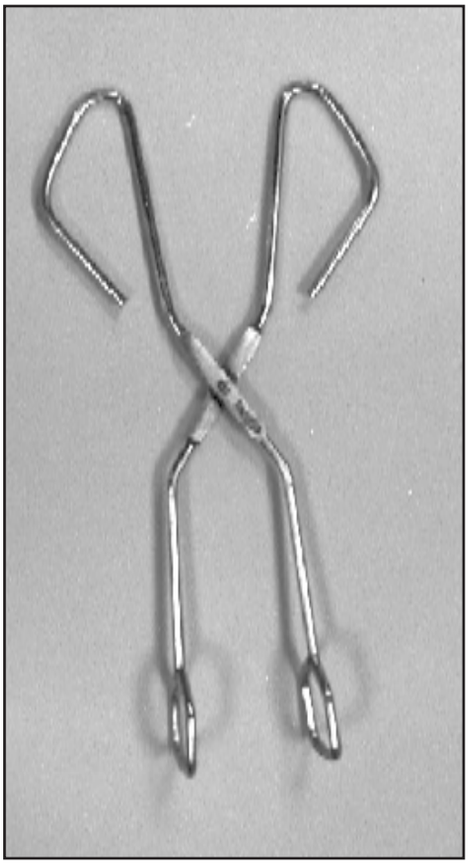
This photograph of a water tower in Red Deer, Alberta, has a bulbous shape like the light bulb and the mushroom. Could this shape be used as a basis for a new object?





This photogram features two types of hair rollers. The all-white shape is a combination of two hinged parts. Could part of this hair roller be combined with any other picture on these pages to invent a new object? Would this new object have a function, or would it just be a fantasy object?

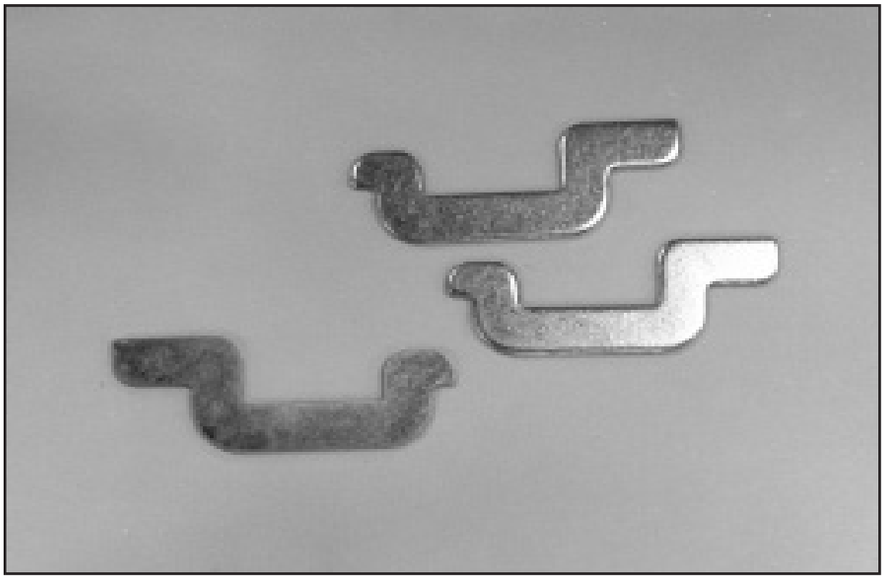
The clothespins and scissors are also combinations of two separate parts. Could any shapes be used to create your second new object?



Rummage through kitchen drawers, tool boxes, sewing baskets, the garage, or the basement. Look for unusual shapes because they are suitable foundations for other shapes. These kitchen tongs can easily be transformed into a figure. The loops become shoulders and the bottom section are feet shapes already attached. This **inanimate** object requires only a head and hands to have life.

This is a box full of alligator clips used in a science laboratory. The clips make perfect alligator or pike heads. A body and a setting could imply a lifelike existence.

How about a life and death struggle between a pair of predatory needle-nosed pliers? Notice the school of pike-like alligator clips 'swimming' towards the top of the picture.



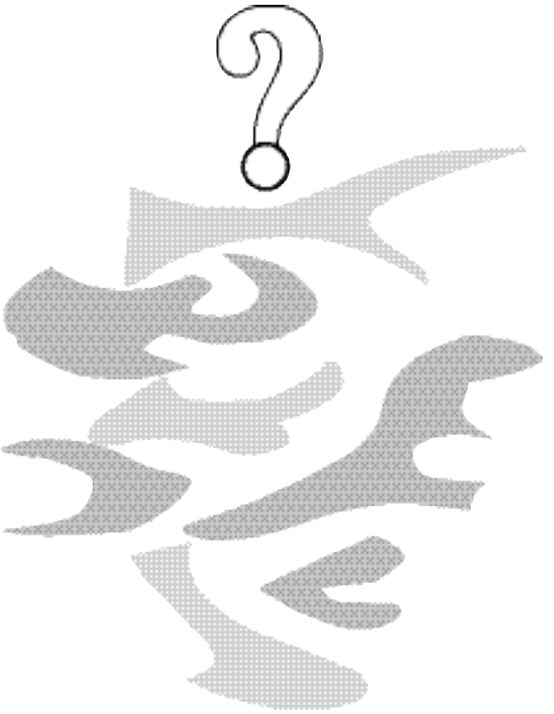
These are shelf brackets. Add eyes and a few feather details to these brackets so they become ducks on a pond.

Planning Your Composition

Hint: Having trouble thinking up an innovative new shape? Find a collection of photographs, magazines clippings, and your own drawings. Spread them out on a table. Discard those you are not interested in. Keep turning the most interesting ones around. Place one image next to another. How do they look in close proximity to another or one edge overlapped on another?

Henri Matisse, a French artist, used cut-out shapes in his later compositions. He cut out organic shapes for hours and as they fell onto the floor he chose the most successful ones. He arranged them for hours until he was satisfied with the results.

The assignments following can be dealt with as if they were jig-saw puzzles. Work for a time, then get up and move away, then come back and rearrange other shapes to try to see new possibilities. As you walk about your surroundings, practice looking at other objects to see how they might be altered to invent new images.



Conclusion

New images can be created using "found" objects. Artists use different methods to create them such as by combining several parts of various objects or by adding human characteristics to inanimate things.

Assignment

Turn to Assignment Booklet 10 to complete Assignments I, II, and III on pages 1 to 3.

END OF LESSON 10

LESSON ELEVEN

11

New Technology, New Art

Primitive Painting

Glue postcard…

Reclining Bison

here.

The span of the time between 30 000 B.C. to 16 000 B.C. is generally regarded as the Old Stone Age. During this time period, prehistoric artists painted images of animals and people on cave walls.

The Altamira cave in Spain is one example of primitive painting. It was discovered by accident in 1869 and features walls covered with bison, boar, and horse images that are beautiful, spirited, and anatomically correct. Ancient artists recorded what they had carefully noted in their surroundings and rendered it in great detail. They used charcoal to outline the animal shapes high on the ceilings and walls of the cave. Colours tended to stay the same throughout the ages because the pigments were

ground minerals that were then mixed with binders of animal fat, blood, egg white, and vegetable juices. They were applied to the walls with reed brushes, fur, moss and even the palms of the artists' hands. Notice the variation in the quality of the line. There are thick and thin lines as well as curved and straight ones. Can you see the textured lines for the tail?

History involves the recording of events. Writing tools, through the course of history, were especially designed to solve problems at hand. For example, scribes in Chaldean times used sharp pointed sticks to incise symbols into damp clay and wax tablets. Later, reed and quill pens were employed by monks as they recopied the Bible in the Middle Ages. Technology made invention of steel, fountain, and ball-point pens possible to deal with more sophisticated writing and drafting concerns.

Photograms

A photogram consists of found objects placed on an unexposed sheet of photographic paper in a darkroom. A light is switched on for a few seconds and the now exposed sheet of paper is immersed in three chemicals: a developer (where the image arises), a stop bath, and a fixer solution. It is a simple procedure requiring only a beginner's knowledge of photography and darkroom procedure.

This photogram consists of a peacock feather and a bird-shaped brooch. Notice the fine detail in the barbs of the feather all recorded without the assistance of a camera!

This photogram consists of kernels of rice and pinto beans spilled onto a piece of unexposed photographic print paper. (You get more graphic black and white areas in your photogram if the found objects you choose are not transparent.)

Different Paint Media

Glue postcard…

Adoration of the Magi

here.

Fresco – *a picture painted on wet plaster with water-based paints*

Tempera – *water based paint. Originally the binder in tempera was egg yolk.*

In the Middle Ages, art was generally created for churches and showed a strong religious influence. So few people were literate that Bible stories and teachings had to educate through visual means on the walls and ceilings of the sanctuaries. People could follow the examples of the prophets and disciples and so practice their faith.

Fresco, **tempera**, and oil were media most often used in churches. Particular tools and materials were invented to solve technical problems associated with mural and icon paintings.

Fresco painting was popular during the Renaissance and consisted of applying paint to wet plaster. Speed was essential because plaster sets quickly allowing little time for error. In the fresco on page 113, three wise men bear gifts to the infant Jesus who is sitting on Mary's lap.

Gesso – *ground plaster and glue applied to an canvas or wall in preparation for a painting*

Acrylic – *water-based paint that dries to a plastic hardness*

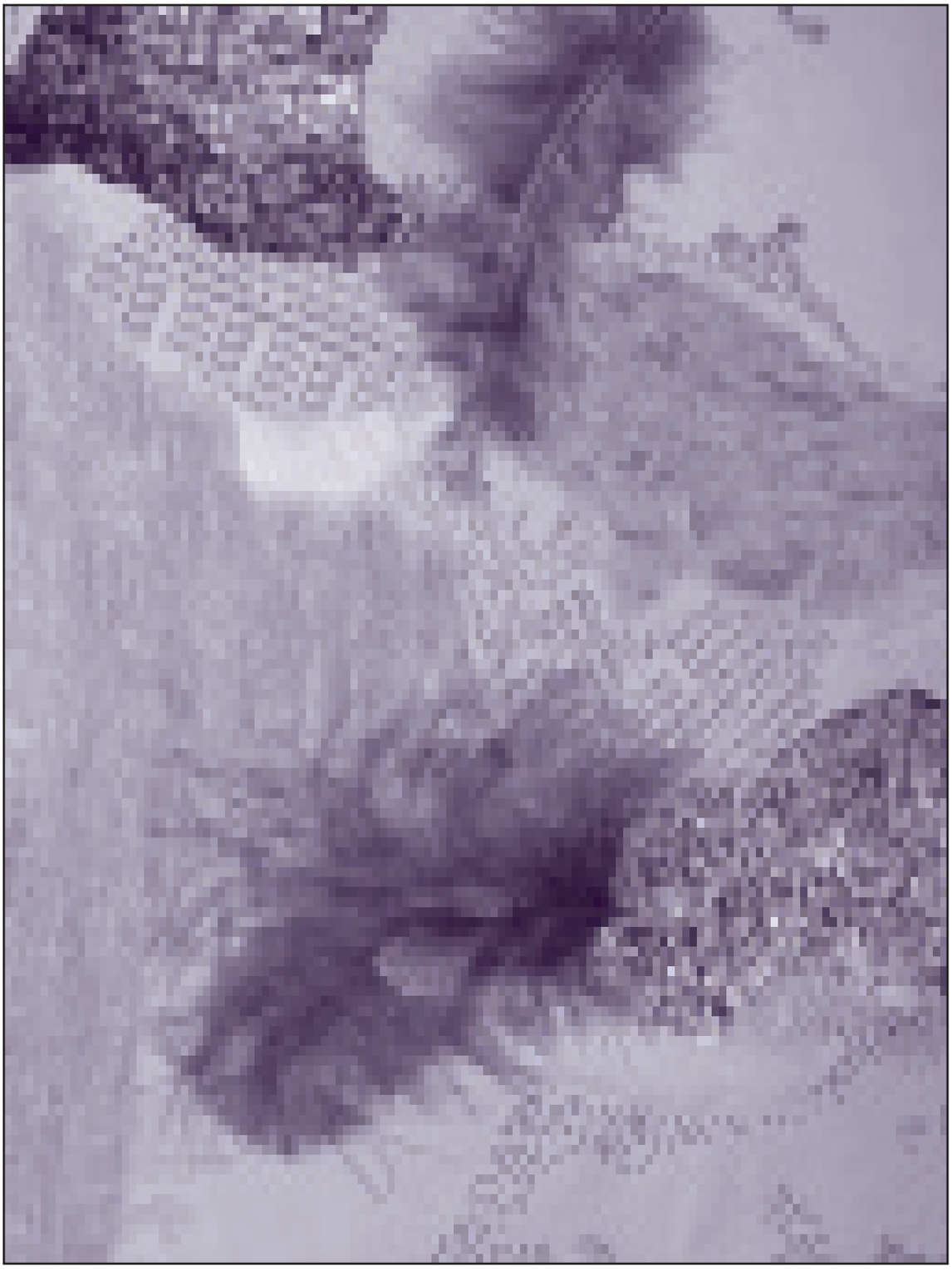
Tempera involved applying a mixture of water-based paint and egg yolk to a **gessoed** surface. Oil paints were used extensively in the 15th century and enabled a painter to create realistic artwork using glazes that provided great depth to a painting. Oil painting had such depth using this technique that it seemed as if the surface was actually three-dimensional, such as gazing into a pool of water. One drawback with oil painting was that it took so long to dry. Consequently, it was not suitable for all types of artwork.

In the 1960s, **acrylic** or plastic paints were marketed and have largely replaced oil because they are water soluble when wet and cleanup is easy. Water evaporates from the paint, leaving a plastic film that is very durable. It makes repainting an area difficult if any ridges of paint were left because colour can be changed but not thick textures. New technology has enabled artists to combine media in the disciplines of collage, photography, sculpture, water colour, painting, printmaking, and even computer art.

Collage

A collage is a design or picture made from a variety of textures. They became popular when the Cubist painters Picasso and Braque were painting. It was a controversial medium to work in because it was so little understood. Textures used in collage can be both real and simulated. A great variety of materials such as plastic wrap, yarn, string, rubber bands, safety pins, toothpicks, tissue paper, wall paper, corrugated cardboard, and fabrics such as satin, corduroy, lace, cotton, and leather can be used.

When making a collage, balance must be obtained. This can be done by limiting your choice of materials to five, six, or seven textures. All these materials must be repeated at least another time on the page. Similar shapes must repeat in other locations, too. A large area or wallpaper texture could be balanced in different locations by gluing one or two smaller areas of the same texture. The entire sheet needs to be covered with shapes that overlap so no background sheet shows. If you follow these suggestions, you will achieve good balance of colour, texture, and shape in your collage. Notice the areas that have been repeated in the collage on the next page.



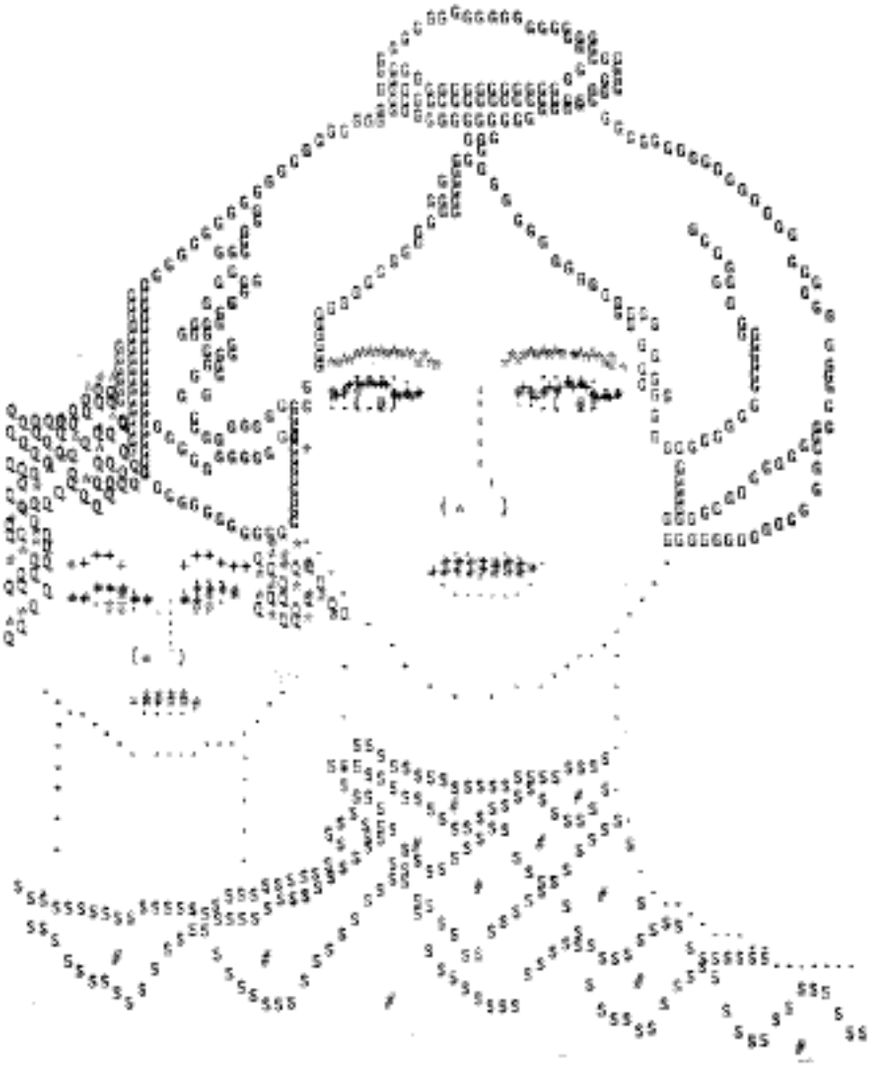
Typewriter Art

Art can be created by using other unusual technology. This page features an image created by a typewriter. Page 112 shows photograms, pages 111 and 113 a reproduction of a cave painting and a religious fresco, page 115 a collage, page 116 a typewriter picture, page 117 a low resolution graphic, and page 118 a **technical drawing**.

Technical drawing – *a picture made with instruments such as a compass, ruler and templates*

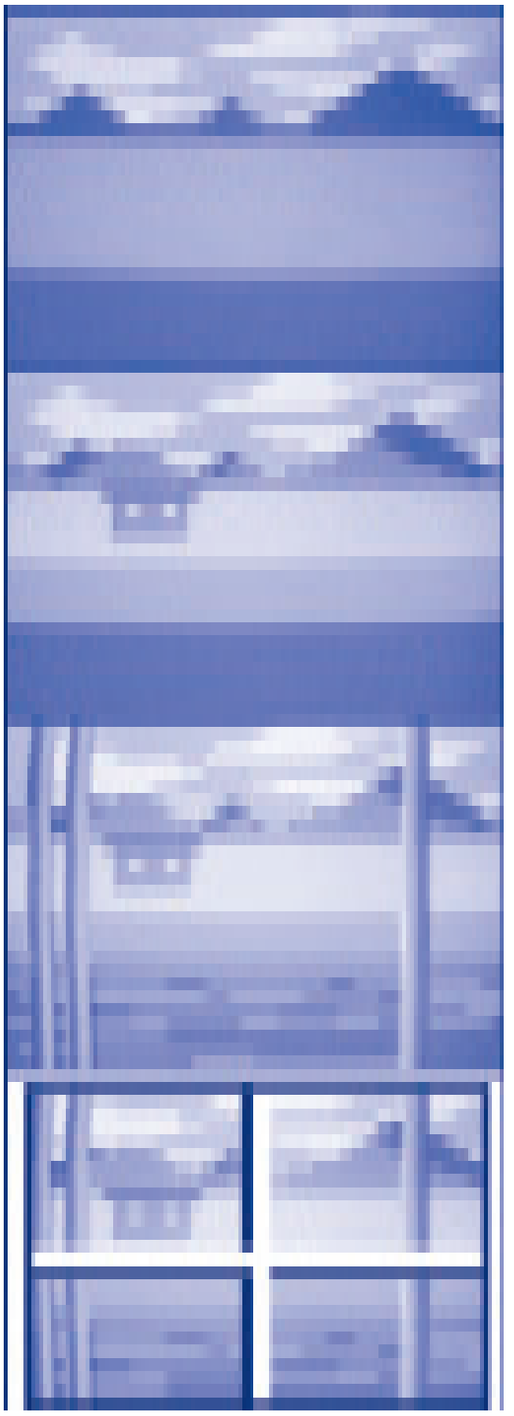
The typewriter image below was arrived at first by drawing a sketch on a rough piece of paper and then sandwiching it between pieces of bond paper. As one begins to type the shapes and lines underneath should show through. The paper can be turned to get curved lines. Darker areas have been struck several times in the same spot.

Images created in this way are easier to recognize if they are held some distance away.



Computer Graphic

This landscape was created on an Apple II computer by J. Hagan and is an example of a low resolution graphic. Such a program uses a larger basic screen square or pixel so most shapes tend to have a stair step edge. ()



The first screen shows background colours for sky and mountain shapes.

Additional mountain detail, another middleground shape, and a house shape were items added to the second screen.

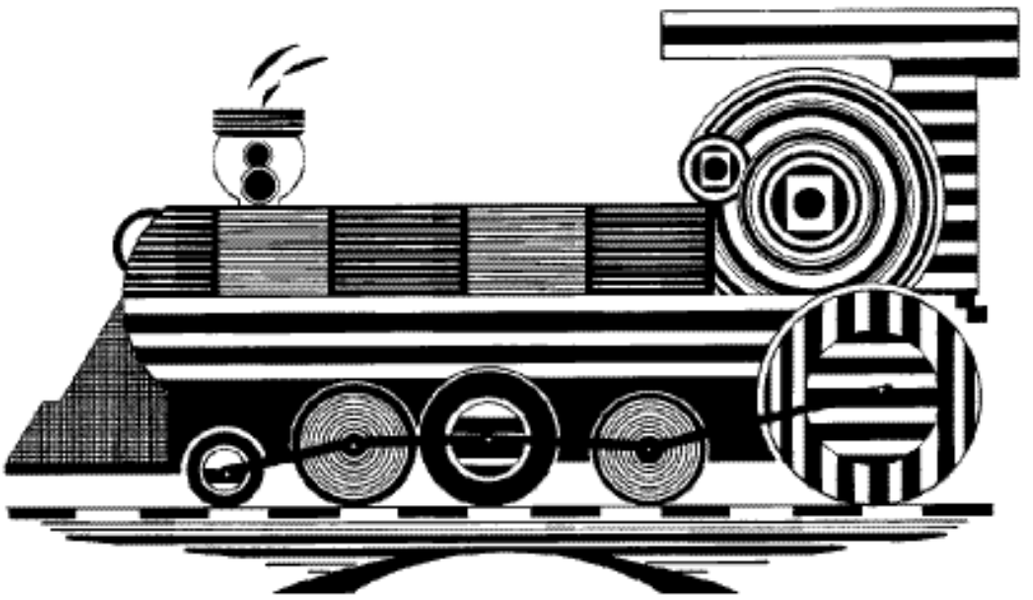
Tree trunks and tones add more interest. Simulated water texture adds specific surface quality, which contrasts with solid coloured areas.

The fourth screen shows the addition of a window frame, which completes this computer graphic sequence.

Draw programs such as *Kid Works II* or *ClarisWorks* are designed for use on a Macintosh computer. *Dabbler* or *Paint* can be used on the IBM system. To create your own computer graphic, choose the draw program that is compatible with your computer.

Technical Ink Drawing

A technical drawing is created using only mechanical means such as set squares, rulers, templates, and compasses. All lines are precise and look best in ink or felt pen. No freehand lines are used. You can create fine textures with mechanical means, such as crosshatching using a ruler and a pen. You can make ovals with a template and circles with a compass.



Conclusion

Artists are creative with their use of media whatever the time period. Pigments have always required binders so they will adhere to different surfaces, whether they be cave walls, plastered walls, or canvas. Whatever the technical problem, artists still persevere. Today, images may be made with oil paint, watercolour, or with "found" collage materials, but digital cameras and computers are the latest media.

Assignment

Turn to Assignment Booklet 11 to complete Assignments I and II on page 1.

END OF LESSON 11

LESSON 12 TWELVE

Picture Study

Battle of Hastings

Glue postcard…

Battle of Hastings

here.

Artists work in many types of media. Sometimes their images establish a historical record for later generations to study and appreciate.

The Bayeux Tapestry is actually an embroidered strip of linen 68.39 m long and 45 cm high. Embroidered figures and animals sequentially tell the story of the Battle of Hastings, which took place in 1066. The story flows pictorially along the strip of linen. The illusion of distance has been implied by overlapping some of the embroidered figures. As well, men in boats are shown smaller in size than those in the immediate foreground. The postcard above shows a section of the tapestry, which is Romanesque in style.

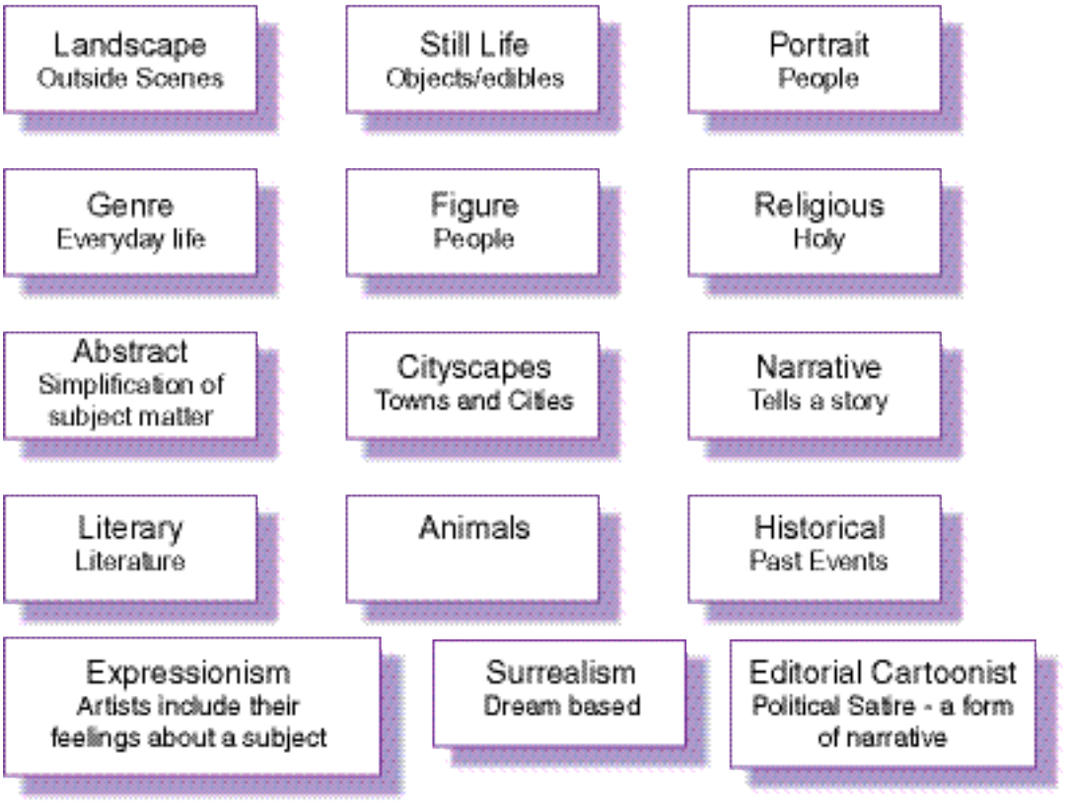
You can see the Norman knights on horses attacking the English on a hill. Notice the kite-shaped shields the English hold and the coats of mail the knights wear. The border often depicts scenes from Aesops Fables or bloody results of the battle. The lettering in the top left is a portion of the text "Hic ceciderunt simuli Angli et Franci in prelio." The portion we see in the upper left means "Here at the same time English and French fell in battle." The tapestry shows the outcome in history of the battle between the warring cousins, William and Harold. William is the victor, and later, the strip shows the death of Harold.

Some historians believe the tapestry was commissioned by the Bishop of Bayeux to support the claim of William to the throne of England. Can you imagine how many hours it took to embroider The Battle of Hastings on this linen strip?

The Bayeux Tapestry has had many close calls since its construction. During the French Revolution it was used as a wagon cover. It was later cut up for use in a float for a carnival. During WWII it was placed in a vault and now resides for all to see in the public library of Bayeux.

Subjects In Art

Subject matter in pictures usually fits one or more of these categories.



Artists sometimes experienced a hierarchy in the subject category they chose. For example, an artist's picture based on an important historical event would likely be considered more noteworthy than a still life picture.

Be aware that pictures are often based on metaphors, personification, or mythological characters. If you can translate what a picture is based on, you can more fully understand the image and the intent the artist is trying to communicate. Peter Paul Rubens (17th Century) often used tales from mythology as the basis of his pictures. Find a reproduction of *Peasant Wedding* by Flemish painter Pieter Bruegel from the Internet or in a library book. His picture is a wedding that is much more than a social event. We feel sorry for one of the musicians who watches as the food is brought to the wedding guests. The bride sits in front of a curtain. Where is the groom? Look at the child stuffing itself on the floor in the foreground portion of the picture. Find the mooching dog. What kind of food is in the porridge bowls? It is no accident the artist draws his audience into the picture. The more that is included, and the more questions raised, the more the audience looks at the picture.

Movements In Art

Art movements *– artists who started new ways of painting based on their beliefs and/or thoughts. Some examples are Realism, Impressionism, Post-Impressionism, Fauvism, Cubism, Expressionism, Surrealism, Dada, Colour Field, Abstract, Social Realism, Pop Art, and Primitive.*

Some examples of the following **art movements** appear in the course and have been identified for you. Use a library book or the Internet to research other movements and the artists that are associated with various movements.

Abstract

Compositions are based on basic patterns, designs, and colour. The elements of art rather than recognizable subject material is important here.

Colour Field

See *Sinjerli Variation* by Frank Stella in Lesson 3 for an example of a picture that relies completely on colour. Joseph Albers and Barnett Newman are examples of other artists who paint in this area.

Cubism

Cubism was a movement whereby objects were reduced to their simplest cone, cube, sphere, and cylindrical forms. Pablo Picasso and Georges Braque founded this movement. Research Fernand Leger and Juan Gris as well.

Dada

An anti-art movement was begun by artists such as Kurt Schwitters, Marcel Duchamp, Max Ernst, and Jean Arp. This movement was a negative statement against social and political events around 1916. The word Dada was derived from a French word that meant *hobby-horse*. Collage and assemblages were often used in their artwork. An example of this movement is the famous Mona Lisa image with a pasted-on moustache.

Expressionism

Some artists were interested in expressing their feeling in their pictures, so they used bold colour, distortion, and unusual brushwork to heighten different feelings. Some artists who belonged to this movement were Edvard Munch, Emil Nolde, Max Beckmann, and Oskar Kokoschka.

Fauvism

This term was given to artists who used unconventional colours and reduced their shapes to their simplest forms. Faces might have a green strip down the nose or skies could be deep pink. Colour was used in a decorative but unrealistic way. The public found this sort of painting a violent shock and reacted negatively. Raoul Dufy, de Vlaminck, and Henri Matisse belonged to his group. Note *The Green Stripe* by Henri Matisse in Lesson 3. ***Fauves*** means Wild Beasts.

Impressionism

In Paris, a few artists began breaking away from conventional methods of painting and concentrated on working directly from nature. This group of artists began dabbing unmixed colours directly on the canvas and were concerned with capturing the effects of light and reflection through the use of complementary colours. Examples of Impressionist artists are Auguste Renoir, Berthe Morisot, Camille Pissarro, Claude Monet, and Edgar Degas.

Mannerism

Mannerism was an European art movement from 1520 to 1600. It featured the elongation of forms, intense colour, complex compositions, and distorted perspective for emotional effects. It stressed the feelings of the artists. Giuseppe Arcimboldo in Lesson 13 and El Greco in Lesson 18 were Mannerist painters.

Pop Art

Roy Lichtenstein, Andy Warhol, and Jasper Johns used media such as silk screening, spray paint, and collages in their artwork. Andy Warhol's repeating soup cans and Mr. Lichtenstein's large comic strip characters were statements about the society we live in. Political cartoonists sometimes used Pop Art as a basis for their images.

Post Impressionists

Paul Cezanne, Paul Gauguin, and Vincent van Gogh were artists disillusioned with the Impressionist movement. Turn to Lesson 20 to see *The Market* by Paul Gauguin as an example of a Post Impressionist painting. (Paul Gauguin also used *Symbolism* in his pictures. This style concentrated on the use of flat pattern with little shadow, so the final effect was much like a stained glass picture.)

Primitive

Artists who are untrained in the use of perspective, shading, and colour theory generally belong in this category. They employ the use of colour and pattern vividly and their work is often child-like in appearance.

Realism

As artists continued making art, they began to fit into different categories of thought. For instance, those artists who valued images that looked identical to the original object were called Realists. They used perspective, scale, shading, and composition to help them achieve great accuracy in their pictures.

Research the following Realist artists: Gustave Courbet, Honore Daumier, Jean Francois Millet, and Antonio Canaletto.

Social Realism

See *Hunger* by Ben Shahn in Lesson 9 for an example of an artist who believed pictures should describe the lives, times, and problems of ordinary people.

Surrealism

Dream-like images were the basis of this 1920s movement when the study of the unconscious mind was in vogue and when psychology was gaining popularity. Salvador Dali, Giorgio de Chirico, and Rene Magritte incorporated distortion and unusual scale. This often resulted in disturbing imagery in their surreal pictures.

Conclusion

Artists use different media to communicate their ideas. *The Bayeux Tapestry* is an example of art showing a historical event. Artwork can be categorized into other types of subjects such as landscape, portraiture, figure, genre, religious, narrative, and literary. Realizing the subject upon which a picture is based can heighten the viewer's appreciation and can translate the picture's deeper meaning.

Different schools of thought were begun when artists banded together to form movements. For example, artists who believed images should look as much like the original as possible were given the name **Realists**. **Impressionism** was started by Auguste Renoir and Claude Monet among others. They concentrated on working directly from nature to capture the effects of light and reflection. The term stems from the impressions these painters received from their surroundings. **Cubism** was started by Pablo Picasso and Georges Braque. They rendered forms into their simplest shapes based on cones, spheres, and cylinders. Pictures based on dreams started the **Surrealist** movement. Do you remember the names of Salvador Dali, Rene Magritte, Giogio de Chirico, or Max Ernst? **Abstract** pictures featured unrecognizable items, concentrating on basic patterns, designs, and colours. **Pop Art** dealt with everyday items that reflected society in general. Silk screened soup cans by Andy Warhol or comic strip characters by Roy Lichtenstein are examples of this movement.

Assignment

Turn to Assignment Booklet 12 to complete Assignments I, II, III, and IV on pages 1 to 4.

END OF LESSON 12

LESSON 13 THIRTEEN

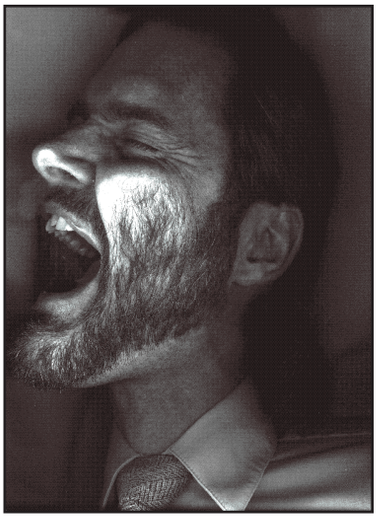
Metamorphosis

The Story of Dorian Gray

Oscar Wilde wrote a story about the idle rich in London in the 1890s called "The Picture of Dorian Gray". The story is about artist Basil Hallward who paints a portrait of a beautiful youth called Dorian Gray.

Dorian is so smitten with his portrait he makes an idle wish (he thinks) to remain as beautiful forever. He becomes narcissistic, and as events come and go in his life he becomes filled with pride, malice, and eventually hatred. His name is linked to many an unspeakable horror in the backstreets of London.

Perspective – *(one and two point) objects drawn so they appear to recede into the distance*



From time to time Dorian visits his portrait. Minute alterations begin to appear in his image as one cruelty begets another until he is compelled to hide the painting. He begins to receive an evil pleasure from noting the changes in the features of the canvas while he himself remains unscathed.

One fateful evening he again pays a visit to the portrait, and using the knife with which he had murdered Basil, attempts to slash the portrait. A piercing scream fractures the night.

Upon breaking the door, servants discover a monster, hideous in every way, with a knife through its heart. The creature is identified only through the rings on its fingers. The servants realize its the body of their master with all the sins of a lifetime frozen upon his face. The body lies at the foot of a portrait of a particularly beautiful youth.

Camouflage, Disguise, Transmutation and Metamorphosis

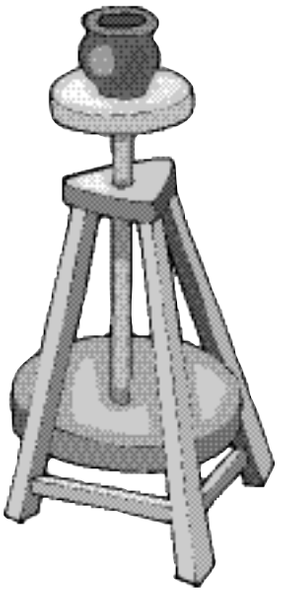
Camouflage – *to conceal an identity or form*

Disguise – *to change an identity or form*

Nature uses change many ways to her advantage. Animals, insects, birds, reptiles, and mammals often employ **camouflage** and **disguise** to hide from their enemies and to ambush their prey. Stripes on a zebra disguise its shape when light strikes its form, making detection more difficult for its predators. Some crabs stick bits of material on their bodies so their shape is disguised and they can more easily feed in relative safety. Chameleons can change colour to match their surroundings. An octopus can change both shape and colour to evade capture.

Transmutation – *a change a substance goes through. An example is a tree that has been fashioned into a cabinet or table.*

We say a **transmutation** has taken place when a lump of clay goes through changes as it is formed on the potter's wheel and exits from the kiln as a vase or when a carpenter fashions a cabinet from a tree.



Centuries ago in Europe, alchemists tried to change base metals into gold and silver. They believed various chemical processes could change ordinary metals into precious ones. Had they succeeded, this would have been known as transmutation, a change that alters form and substance. A **parallel** art example is the process that transforms a piece of wood charred in a kiln into a stick of carbon. The wood becomes charcoal, a suitable drawing medium for artists.

Metamorphosis – *change of a physical form*

Metamorphosis is defined as a change of the physical form. A tadpole that changes into a frog, or a pupa into a butterfly are example of changes in the animal kingdom.

In Greek mythology, the nymph Daphne was changed into the first laurel tree to escape Apollo. In Star Trek, the ShapeShifters change from fluid to solid forms in Deep Space Nine.

A Metamorphosis Chart

You can find ideas at home to illustrate metamorphosis. Try the contents of the kitchen cupboards. Begin by looking at substances in their natural state and imagine how heat, cold, air, water, or chemicals could alter their shapes. The chart below may help you arrive at innovative shapes.

Substances in Natural States	Heat, Cold, Water, Time, Wind, or Chemicals Applied to Substance	Resulting New Shapes
A kernel of corn	Heat	Popped corn
Soapy water	Air	Bubbles
Mung bean seed	Water	Sprouts
Apple	Air	Shrunken apple
A window pane	Cold	A frosted design on a window pane
Bread dough	Yeast and Temperature	Raised bread
A candle	Heat	A melted shape

Giuseppe Arcimboldo

Glue postcard…

Summer

here.

Another type of metamorphosis is with us everyday. It is ourselves and those around us. Our bodies have changed from their plump, infant-like appearances to what they are today. They will further change as we age. Change is especially obvious in our faces. Time takes its toll.

Arcimboldo, Giuseppe (1527-1593) – *a Mannerist artist*

The picture above shows how the painter **Giuseppe Arcimboldo** created a portrait using fruits, vegetables, wheat, and wild oats. The eye 'sees' the illusion of a portrait and then recognizes separate, specific edible shapes. The cucumber makes a perfect nose, a peach becomes a cheek, a pear the chin, and an open pea pod represents teeth and lips. What shape has been used for the pupil? Vegetation takes on a unique visual meaning in *Summer*. The artist signed and dated this portrait in an unusual manner. Look closely at the collar and sleeve areas on the wheat jacket. Giuseppe Arcimboldo was a Mannerist painter who used visual deceptions in his portraits.

Conclusion

Camouflage, disguise, transmutation, and metamorphosis are used to create change from one state (shape) to another. Nature is in constant change. Artists employ these states when creating images.

Assignment

Turn to Assignment Booklet 13 and complete Assignment I on pages 1 and 2.

REMEMBER: Your sketchbook is due in Lesson 17.

END OF LESSON 13

Lesson Fourteen

14

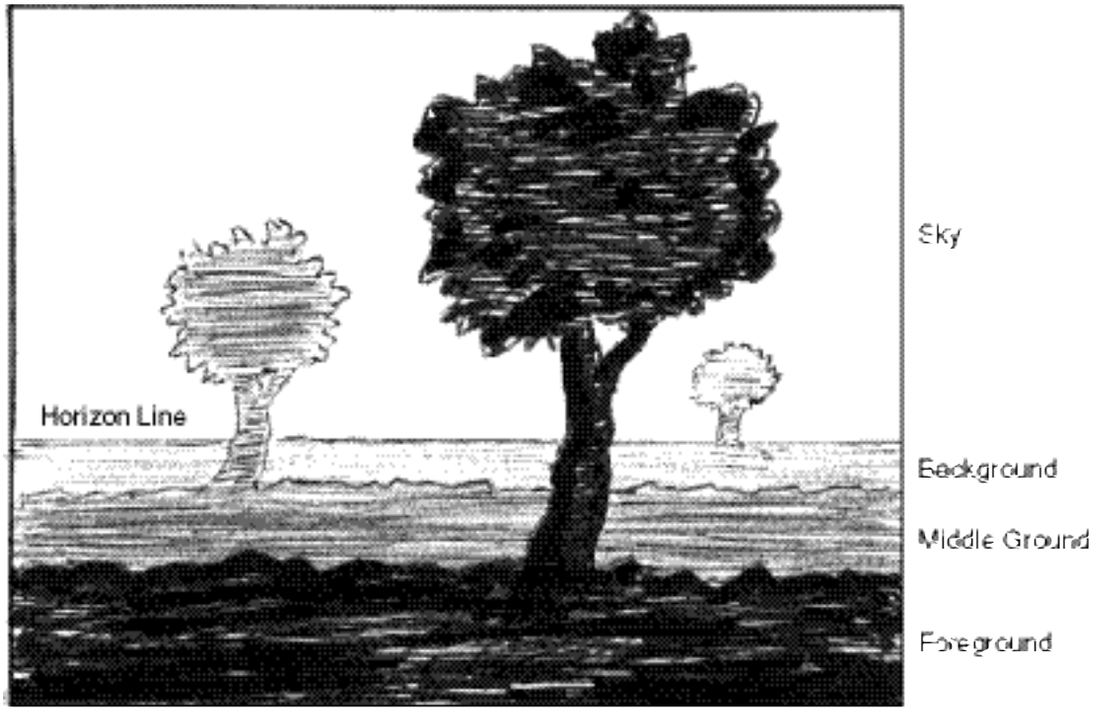
Landscape Sketches

Sketching the Landscape

Landscapes are pictures showing places outdoors. Fields and trees, mountains and buildings, roads and rivers can appear in landscapes. Cityscapes (showing outdoor places in town) and seascapes (scenes of the ocean) are sub-categories of landscape.

Sketches are small drawings. A sketch does not show everything an artist sees. An artist when sketching concentrates on showing what he or she regards as significant.

A landscape can have a foreground, the area close to us; a middle ground, the area farther away; and a background, the area in the distance. In Example 14-1, the foreground has been shown as a dark tone, the middle ground is a lighter tone, and the background is a light tone.

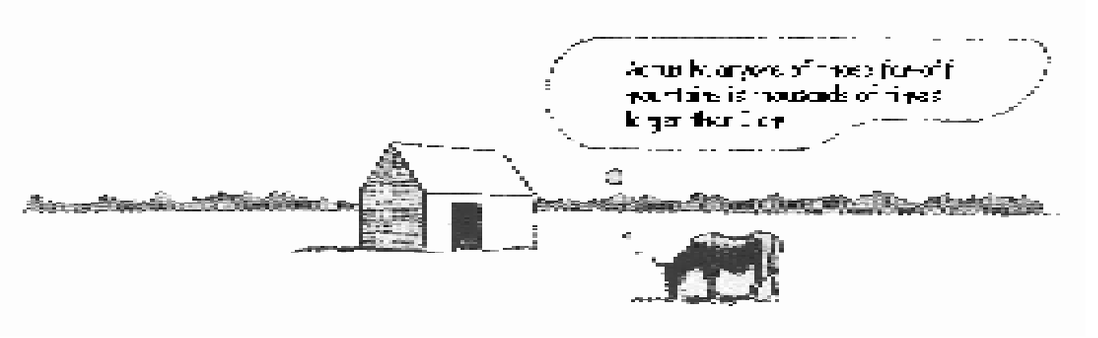


14-1

Diminution of Shapes

In Example 14-1, the tree in the foreground is shown largest and the tree in the background is shown smallest. Distance makes farther-away objects look smaller than nearer objects, even when the objects are really the same size. If you look at utility poles along the road, you will see that, although the poles are really more or less the same size, the more distant the poles are the smaller they will appear to be.

Not only do objects of equal size look smaller when more distant, but distance makes large objects such as mountains look smaller than more nearby objects such as cows and granaries. Distance makes objects appear to diminish in size. Pictures are flat, two-dimensional surfaces, but diminution of shapes in pictures can help give these pictures an effect of space and three dimensions.



14-2

Shapes that are more distant will be closer to the horizon line. The horizon line is the level line that separates the earth and sky. It is apparent at sea. On land it is often obscured by trees, hills, buildings, etc. In Example 14-1, the most distant tree is in the background and closest to the horizon line. In Example 14-2, the mountains are in the background and closest to the horizon line, which they obscure.

Linear Perspective

Linear perspective has already been discussed in Lesson 8. You do not need to measure exact perspective in your landscape sketches. Your perspectives need only be approximately correct. Make level lines above the horizon tilt down. The more these lines are above the horizon the more they will tilt down. Make level lines below the horizon tilt up. The more these lines are below the horizon the more they will tilt up. Parallel level lines will recede to a common vanishing point on the horizon so do not draw such lines diverging.

14-3 14-4

Example 14-3 shows a barn whose parallel level lines diverge wildly. Level lines above the horizon tilt up. Level lines below the horizon tilt down. Unless you are showing the death throes of an abandoned building such lines are not appropriate. Example 14-4 shows an approximately correct use of perspective. Level lines above the horizon tilt down. Level lines below the horizon tilt up. Parallel level lines look correct enough to be acceptable.

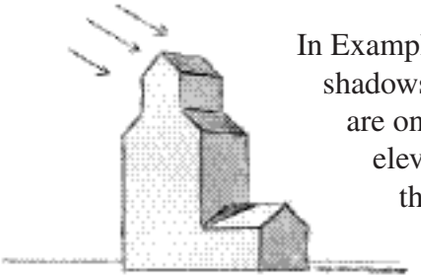
Overlapping

Overlapping has already been discussed in Lesson 8. Remember that an object that overlaps another object comes partly in front of it. In Example 14-5, the cow overlaps a granary and the granary overlaps mountains.

14-5

Shadows

Shadows emphasize the look of reality of a sketch. When you sketch on days that are sunny, indicate the shadows you see on objects and the shadows cast by the objects. Shadows appear on objects on the side away from the sun, the source of light. Shadows cast by an object are also on the side away from the sun.



14-6

In Example 14-6, we know the sun is to the left because the shadows on the grain elevator and the shadows it casts are on the right. (There are three shadows on the grain elevator–they cover three of its walls. There are also three cast shadows–the shadow the grain elevator casts on the ground to the right and the shadows the grain elevator casts on two of its roofs.)

Aerial Perspective

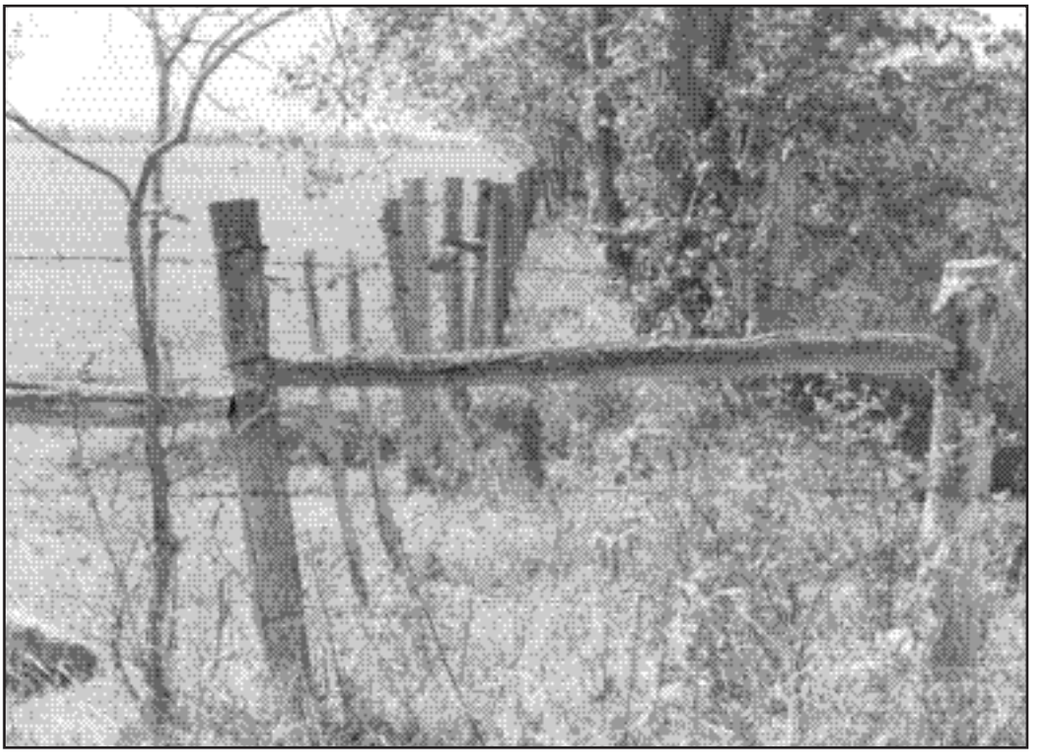
The atmosphere that comes between us and distant objects makes these objects less clear. Shadows in the distance look less dark and light areas in the distance look lighter. This muting of tones and lessening of clearness due to distance is called **aerial perspective**.

14-7

Example 14-7 above shows aerial perspective. We can see details such as bark and boards in the foreground. On the house and trees in the background such details are not seen. The tree and house in the foreground have dark shadows on them and also cast dark shadows. Light areas are light. On the distant house the light area is less light and the shadows are less dark. The distant woods are an almost even grey. (Examples 14-2 and 14-5 also show aerial perspectives.)

Reality of an Alberta Landscape

For Lesson 14, do not draw scenes of thundering magnificence such as Niagara Falls or Mount Robson seen from Berg Lake. Your sketches for Lesson 14 are to be of places near your home, school, or place of work. Actually go to these places and draw directly from reality. In winter, you can sketch views that you see from your window, such as houses and parked cars across the street.



An Alberta Landscape

This photograph shows a typical Alberta landscape of trees, fields, and fences. For the remainder of this lesson, this photograph will represent reality. On the following pages are sketches based on this "reality". They show how sketches of the same place can be very different depending on what the artist regards as significant.

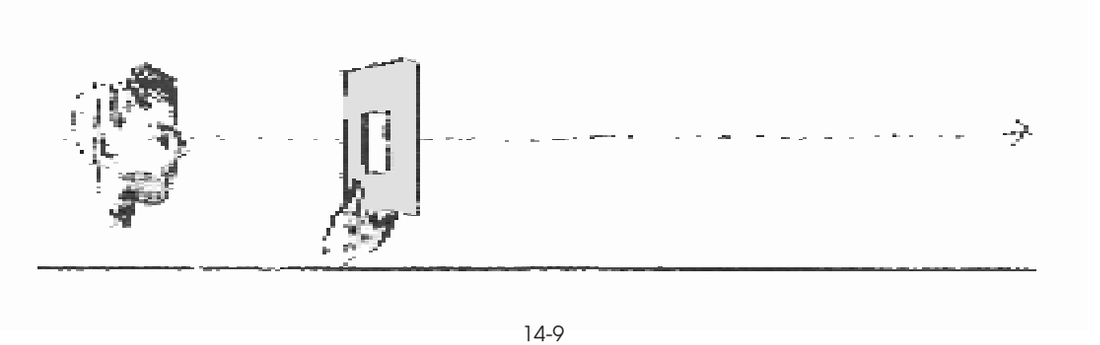
Viewfinders and Composition

Example 14-8 is a sketch based on the photograph on page 135. Notice that the artist selected only part of the view seen in the photograph to show in the sketch.

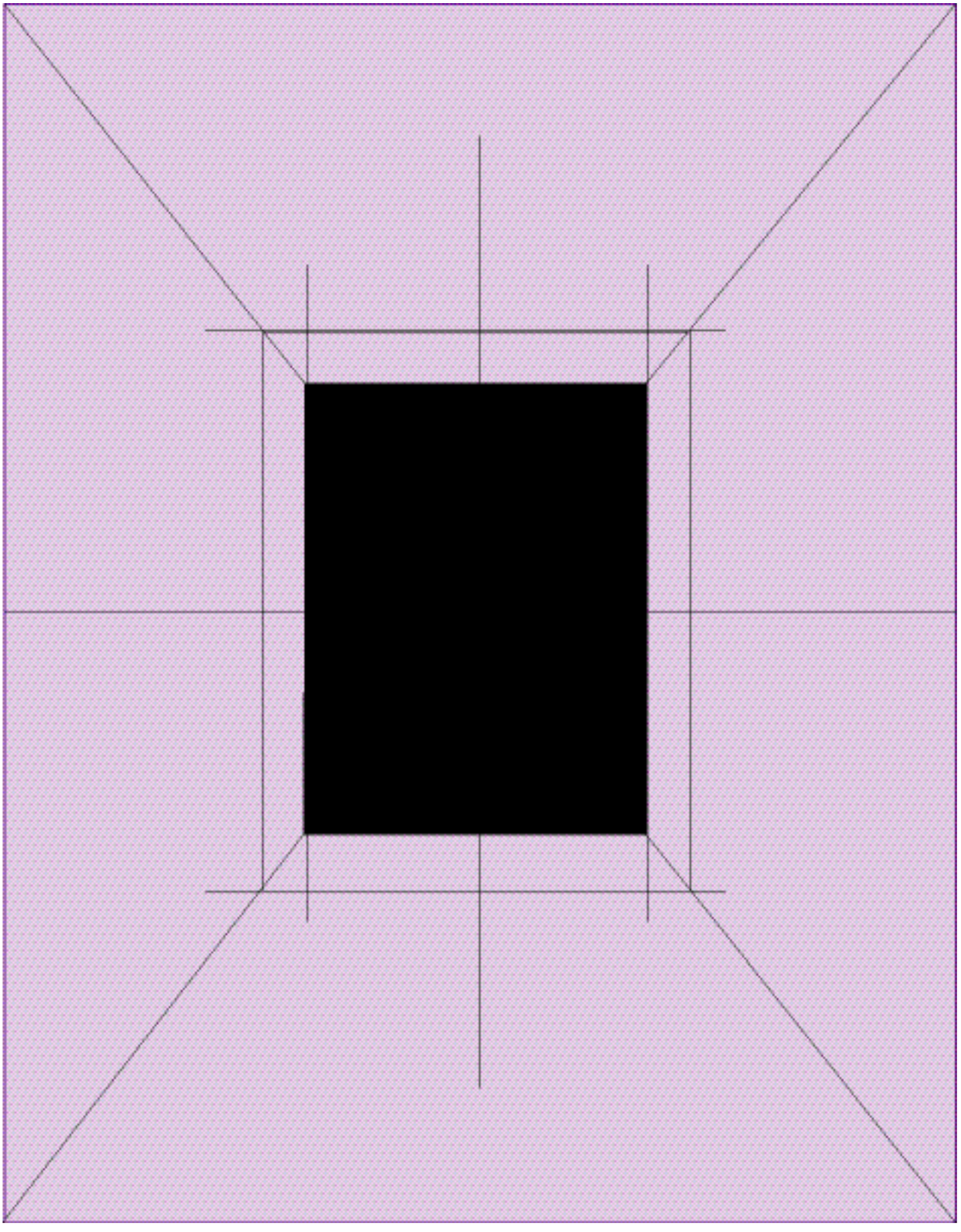
The part selected is the part the artist regarded as significant. He was interested in suggesting space and distance, so he concentrated on the fence posts getting smaller with distance and overlapping. Details such as the barbed wire and poles that run across the nearest fence posts are left out. They would distract us from the effect of space and distance that are of most importance in Example 14-8.

14-8

To help you select what to draw, cut a rectangle from a piece of file folder. Then hold up the "finder" (the paper with a rectangular opening) so it acts as a frame on what you see. Move the finder to help you decide what part of the view to draw.



14-9



Trace and cut this viewfinder (rectangle) from file folder material.

Points of View

By emphasizing different points of view, an artist can emphasize different emotions. (Unusual viewpoints were discussed in Lesson 8.) In Example 14-10, the ground is the important thing. We are not even shown the sky, but we concentrate on saplings, fence posts, and tangled grass. This close-up view of the Earth that nourishes life has a warm, cozy feeling because we are concentrating on solid familiar things.

14-10

Example 14-11 by contrast emphasizes the sky. The ground is just a strip along the bottom of the sketch. The little tree left of the fence posts in the "reality" photo is left out so nothing obscures the sky. This large area of sky gives one a feeling of immensity and escape. The distant rise of land seen through a break in the far-off trees is a reminder of other fields besides the one nearby– fields that seemingly extend forever across the prairie.

14-11

14-12

The way one draws suggests emotion. In Example 14-12, the barbed wire has been drawn with cruel rigid dark lines that contrast with the shy vulnerable look of the young tree and its lovely curves. This sketch emphasizes nature as the victim of human greed.

In Example 14-12 the lines for the barbed wire could be drawn with a black pen and softer lines. The tree could be drawn with an HB pencil.

In Example 14-13, the different textures for bark and leaves are emphasized. They are drawn with delicate lines and splotches that help give this sketch a spontaneous joyful look.

You can use a wide variety of lines to suggest textures. For instance, short thick jabs can suggest rough bark as in Example 14-13, and light scrawly lines can suggest rustling leaves.

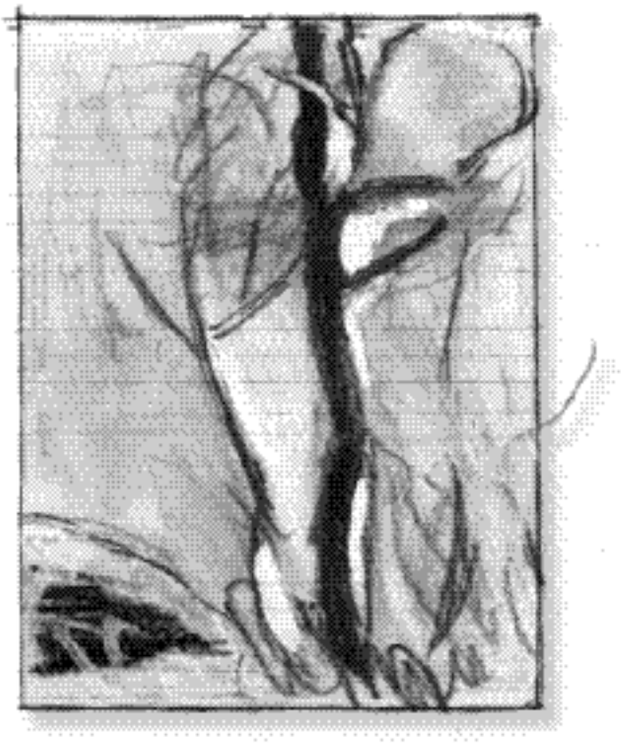
For aerial perspective (important in a sketch such as Example 14-11), you can smudge pencilled areas in the background and then gently erase parts that are to be light so you have soft shadows and dulled light. Leave light areas in the foreground white and make shadows dark. You can accentuate really dark places with a black felt pen.

14-13

Heavy objects such as rocks press down into the earth. Trees can rise gently or can writhe up like frantic hands to claw the sky. Clouds can billow and curve. In your sketches, try to express those movements due to gravity, to surging life, and to weather. In Example 14-14, the rock (at the left in the photograph) presses down into the grass in contrast with the whip-like movement of the young plants striving upward.

Notice that the fence posts and barbed wire have been left out of Example 14-14. They would distract us from the heaviness of the rock and the energy of the plants that are of most importance in this sketch.

When you go out to sketch, draw on a small pad of paper or on a paper clipped to a drawing board. Your sketches need to be no larger than 10 cm by 15 cm. You can draw with a 2, 4, or 6B pencil, a pen, a felt pen, etc.



14-14

Linear – *consisting of lines*

Viewfinders *– a format cut in a piece of cardboard that helps to compose a picture*

Composition *– the way elements of art and principles of design are arranged when creating a picture*

Conclusion

Different areas in a landscape are called the background, middleground, and foreground. The illusion of distance can be achieved by the diminution of shapes, by **linear** perspective, by overlapping, by the use of shadows, and by aerial perspective. A **viewfinder** can be an asset when composing a picture. Different **compositions** can be achieved by varying the point of view.

Assignment

Turn to Assignment Booklet 14 to complete Assignment I on page 1.

END OF LESSON 14

LESSON FIFTEEN

15

L

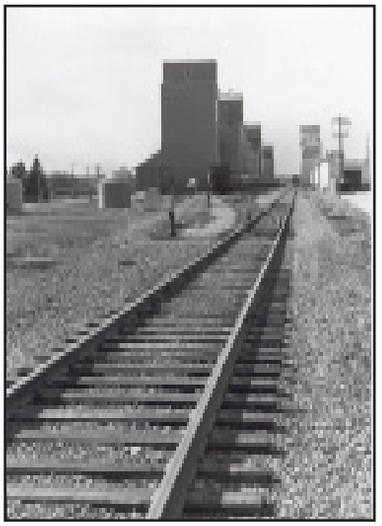
Landscape

The Horizon Line and Composition

A **Landscape** is an outside view.

The horizon line, which separates earth from sky, can be located in different quadrants of the page.

A **High Horizon**



Little sky shows in a high horizon.

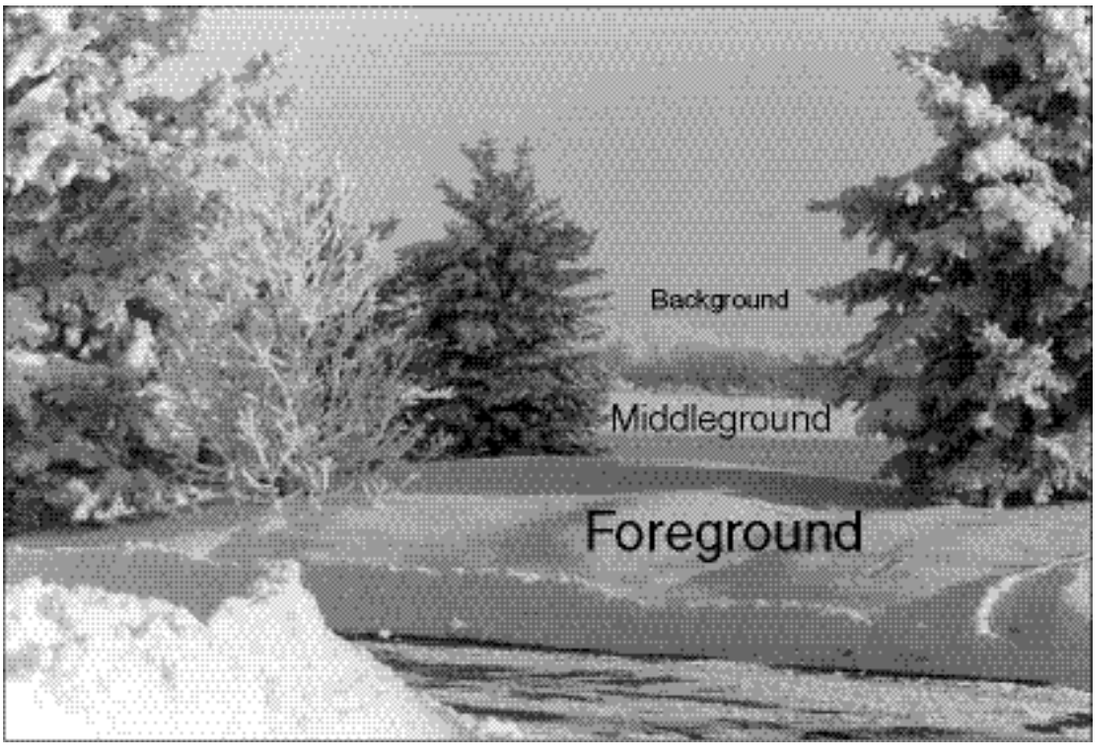
Mostly sky shows in a low horizon.

A **Low Horizon**

A **Common Horizon**

Sky and ground are about equally divided in a common horizon.

Foreground, Middleground, and Background



A **background** area includes the areas farthest away such as distant mountains or hills. No detail can be seen, and shadows are less distinct than they are in the close-up foreground area.

A **middleground** area is the area between the far away background and the foreground.

The **foreground** is the area closest to us, the viewers, and shows the most detail and intense shadows as well as specific textures and the brightest colours. We can see frost on the nearby bushes, shadows, and snow texture.

A composition can be based on a variety of viewpoints. Review Lesson 8 that shows a bird's viewpoint, a woman's viewpoint, and a dog's viewpoint.

Claude Lorrain (1600–1682)

Biography

Claude Lorrain was born into a poor French family, trained as a pastry cook, and was orphaned by the time he was twelve. He began an apprenticeship in the studio of landscape painter Agostino Tassi (1580–1644) in Rome by the time he was thirteen. Although he received little formal schooling, his paintings show he had knowledge of stories of the Bible, of Greek mythology, and of Virgil's poems. He liked to incorporate images of classical ruins and of the coastline around Rome in his compositions. Claude Lorrain successfully created a sort of luminescent quality of light and was able to use colour well. These features make his paintings memorable. He influenced other artists such as John Constable (1776–1837) and William Turner (1775–1851). Research *The Hay Wain* by Constable and *Lake Geneva from Montreux* by William Turner to see if you can see similarities in style, colour, or lighting effects compared to pictures painted by Claude Lorrain.

Landscapes had previously been thought of as merely a backdrop, as opposed to a serious venue in the mind of the public, but he changed all that. Through a study of his work, you will see how successful he was in elevating landscape painting to a new height previously held by religious and historical paintings.

What devices did Claude Lorrain use in his pictures? Turn to the next page and study the postcard of *The Arrival of Cleopatra at Tarsus*. First, note the Utopian architecture and the ship used to "frame" the activity of the group. Lorrain liked to use harbor scenes and Classical and Renaissance buildings (See Lesson 16 for Renaissance style). He used these devices as a director would use props when creating a set design for the stage. The drama is heightened by the use of unusual effects of the sun and dramatic cast shadows that plunge the foreground into darkness. See how strong diagonal lines are formed by the ship's sails and by the outstretched and pointing arms of the figures. Diagonal lines impart a feeling of action to a scene.

Research other paintings such as *Seaport: The Embarkation of the Queen of Sheba* and *Landscape: Hagar and the Angel*. These pictures show how Lorrain idealized nature by using "props" such as classical ruins, a small bridge, a waterfall, birds in flight, and overlapping hills, which lead the eye into the distance. His unusual effects of lighting created a feeling of drama. Do you think Lorrain succeeded in elevating landscape painting to a new height?

In the postcard below, Cleopatra, in blue, is shown disembarking from her ship at the port of Tarsus after being summoned there by Anthony. She arrives bearing rich gifts that are being unloaded on the left of the painting. Cleopatra is accompanied by Dellius, one of Anthony's officers. We see Anthony, clad in red, striding to meet the Queen. We feel the romance of the moment.

Glue postcard…

The Arrival of Cleopatra at Tarsus

here.

Alfred Sisley (1839–1899)

Alfred Sisley's early life was one of privilege. He was well educated, he had the support of his family, and he was able to paint without worrying about money. All this changed upon the death of his father at which time he was reduced to selling reproductions of Rousseau's pictures. By the 1880s his economic condition improved. He was able to sell more of his landscapes and was successful before his death at sixty years of age.

Flood at Port-Marly is one of many paintings of the same flood theme Alfred Sisley liked to paint. Whereas most eyes would have seen the tragedy of the flood around the Restaurant of Saint-Nicholas, Sisley saw the beauty. After all, the rescue boats are not the most important part of his picture.

What devices did Sisley use to create his picture? The sky dominates in his paintings. After reading page 143, you can see that the horizon line is very low in this picture. How did Sisley create the feeling of shimmering water and sky? Sisley studied with other Impressionists such as Renoir and Monet, and he enjoyed showing contrasts of complementary colours and also mixed paints with white so the surface of the canvas had a luminescent quality. He liked to show natural textures and often chose straightforward views down roads or paths to illustrate perspective. A serene feeling has been suggested below by using a horizontal format and by dividing the hotel into three horizontal sections. A horizontal format imparts serenity, whereas a vertical format suggests tension.

Glue postcard…

***Flood at Port-Marly*, 1876**

here.

Conclusion

Landscape paintings can be composed so the horizon line is in different locations on the page. This creates various effects. A landscape should include a background, middleground, and foreground area that provide a feeling of depth (three dimensions) on a flat surface.

Assignment

Turn to Assignment Booklet 15 to complete Assignments I and II on pages 1 to 3.

Mailing Instructions

Send page eleven and your landscape painting together in a mailing tube, with your lesson record form for Lesson 15.

END OF LESSON 15 ASSIGNMENT

LESSON SIXTEEN

16

Architecture

Ziggurat at Ur

The first shelters existed to protect humans from the elements and were constructed from locally found materials such as straw, mud, and stone.

When man domesticated animals and began to farm, structures needed to be more permanent and durable. Groups of people banded together and hamlets and towns were formed. As a result, the needs of people changed and their buildings had other purposes than just shelter. Meeting halls, temples, markets, and recreational facilities had to accommodate larger groups of people. Buildings had more specific functions. Architecture took on a dual meaning, one that was both functionally and aesthetically pleasing.

Ziggurat – *a structure with several tiers usually made of mud brick. A ziggurat was located at the city of Ur in 2000 B.C.*

An example of a solid and massive structure was a **ziggurat**. It must have loomed like a tiered mountain on a flat plane. Each level was reached by a flight of stairs. The interior was solid mud brick construction, but to keep it from eroding, the exterior was finished with kiln-faced brick. Only the top portion was used as a sanctuary.

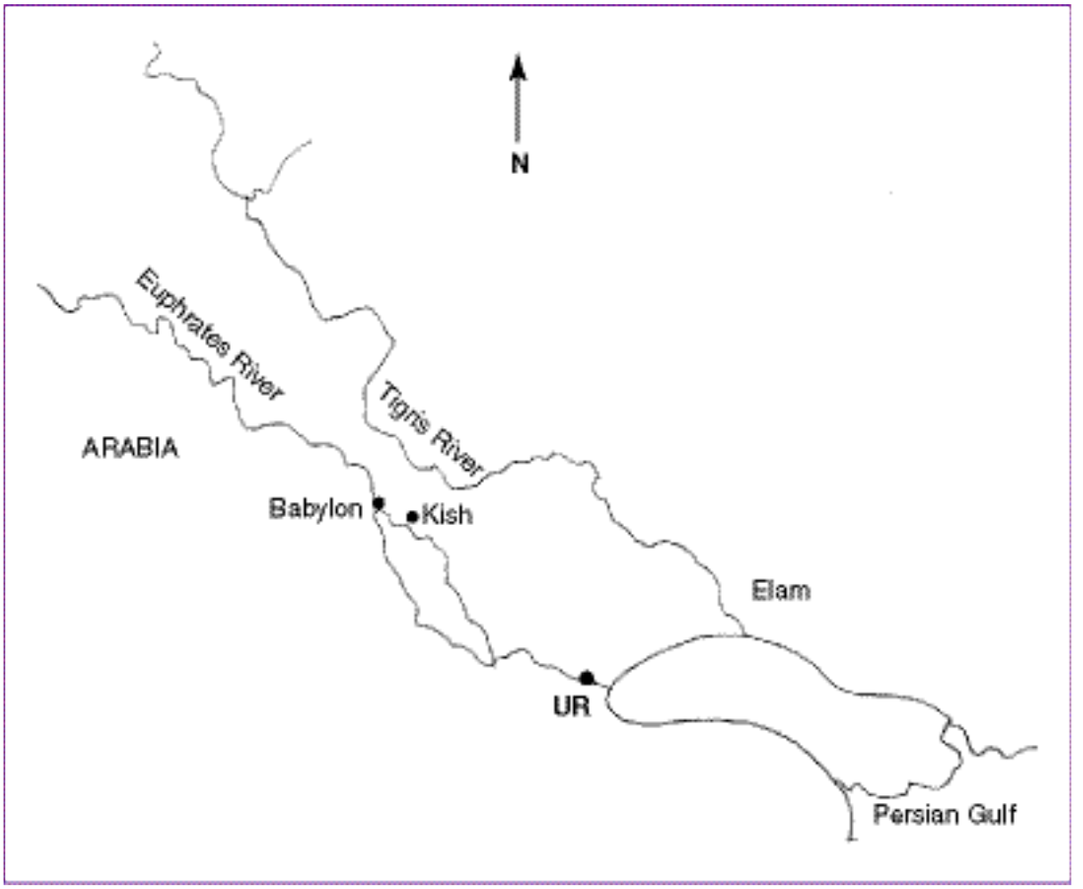
Glue postcard …

Ziggurat at Ur

here.

A ziggurat was located at the city of Ur in Mesopotamia in 2000 B.C. (See map.)

Ziggurats existed in Babylon and some historians believe that the Tower of Babel mentioned in the Bible was a ziggurat. Research an oil painting called *The Tower of Babel* by Pieter Brueghel. Do you think this structure was a ziggurat?

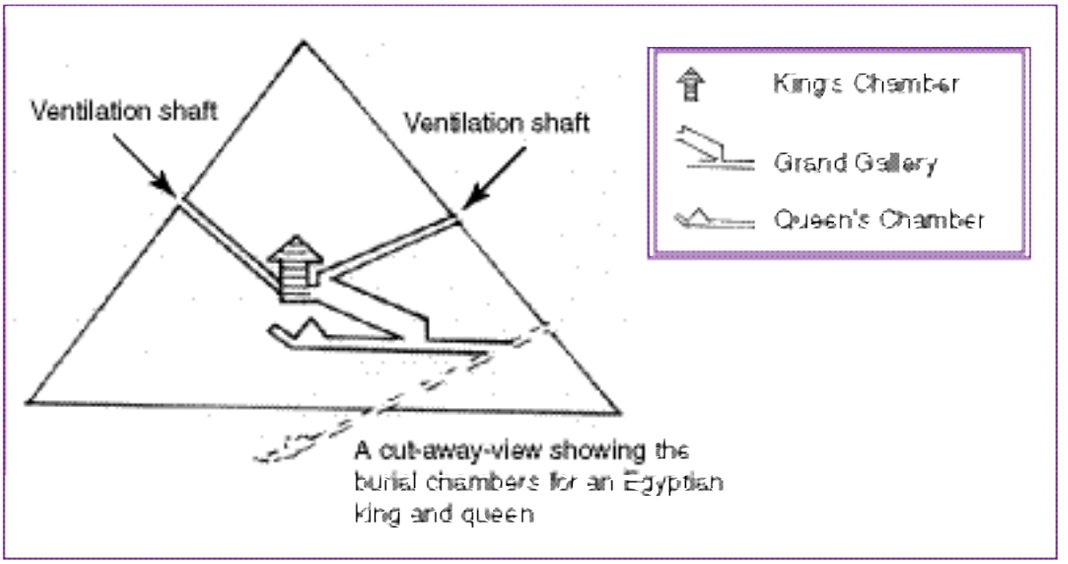


Ancient Mesopotamia 3100 B.C. –1600 B.C.

Buildings are constructed on one or more of the following structural classifications: **pyramid, post and lintel, arch, dome, pendentive, iron skeletons, cantilever,** and the **truss**.

Pyramid Shapes

Early step pyramids were used by Sumerian and Babylonian cultures.

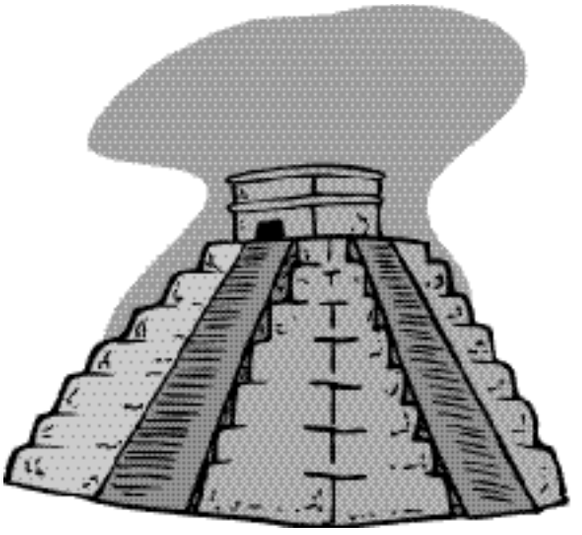


Glue postcard…

Complex Of King Zoser

here.

A pyramid is a filled-in stable shape also used by the Mayan and Aztec cultures.



Mayan Pyramid

Glue postcard…

Mayan Acropolis

here.

Post and Lintel Construction

The post-and-lintel consists of a horizontal block that is supported by two vertical slabs. It is an ancient system used to construct buildings.

The earliest Greeks called the Mycenaens constructed a Gate of the Lions about 1300 B.C. Some of the stones they used weighed 130 tons. How did the Mycenaens raise these stones to their location in this fortress?

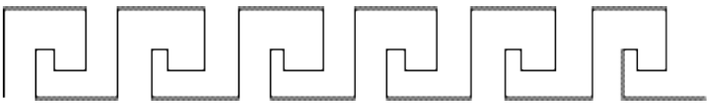
The story regarding an excavation of this location by archaeologist Heinrich Schliemann is found in Lesson 17.

Glue postcard…

Lion Gate

here.

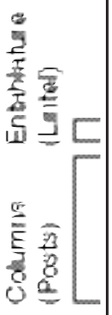
***Fret** – a design used by cultures as ornamentation*



This is an example of a Greek **FRET** design used for ornamentation

The Greek Parthenon

The Parthenon is an example of post-and-lintel construction. It stands in Athens, Greece, and although today it is in ruins, it is still an example of a technically faultless building. What makes this temple so beautiful?



Glue postcard...

Parthenon, Athens

here

Historical records name Ictinus and Callicrates as the architects who built the Greek Parthenon in the 5th century B.C. This rectangular-shaped temple was dedicated to Athena, the goddess of wisdom. With the exception of the roof frame and ceiling, the temple is made of marble. A sculptor called **Phidias** created a relief frieze that illustrated events from Greek Mythology. The frieze was located in the entablature section of this temple. Phidias also sculpted a 12-metre statue of Athena for the interior of the Temple. It was overlaid with ivory, gold, and jewels. It must have been a stunning sight to look upwards towards Athena's face!

Golden section *– a ratio used by the Greeks in their temples and buildings. It was founded on the relationship of all parts of a building to each other.*

Corinthian *– a style of architectural order characterized by an ornate design based on the acanthus leaf*

The Golden Section

Greek architecture was founded on a relationship of all the parts of a building to each other. This arrangement was called **The Golden Section**. Such pleasing proportions have an arrangement of numbers such as this:

1, 2, 3, 5, 8, 13, 21, 34 ... (each number is the sum of the numbers preceding it—for example, 5 is the sum of 2 + 3 and 8 is the sum of 3 + 5). The rectangular front of the Parthenon was based upon this relationship. Its sides in this ratio are 2 parts to 3.

This system of construction had one shortcoming. Stone columns were able to hold up one-storey buildings. More than this weight and the pressure would cause the columns to collapse. Do you suppose this is the reason there are so many columns were used to hold up the Parthenon?

Greek and Roman Orders

Glue postcard…

Roman Orders

here.

The **COMPOSITE** order embraced the leaf pattern of the **Corinthian** style but was more Ionic in molding.

Doric – *a style of architectural order used by the Greeks*

Ionic – *style of architectural order characterized by a decorative scroll decoration*

The Greeks contributed other architectural orders besides the **DORIC**, which was shown in the Parthenon example. Here are examples of the **IONIC** and other orders.

The Greeks believed everything should be done in as beautiful a way as possible. They searched for wisdom and beauty and admired accomplishment, self-control, and moderation. The Greeks tried many forms of government including democracy (except for women and slaves). The great poet Homer was credited with writing the *Iliad,* which included the episode about the Trojan Horse.

Not surprising, the love for beauty flourished in a country where sheep wandered over meadows and where the sun shimmered on azure waters.

The Arch and Dome in Roman Architecture

A second structural classification in architecture was the **arch** used by the Romans to construct taller buildings and to span greater distances. An arch can support itself over wide spaces through the application of mutual pressure and can carry greater weights than a post-and-lintel system. With the advent of cement, two other structures were incorporated into Roman architecture, the vault and dome. Two thousand year-old Roman buildings attest to the competency of their architects.

Glue postcard…

Pantheon, Rome

here.

This view of the Roman Pantheon represents the epitome of virtues Roman architects held dear. They believed that a structure should be durable and massive. Notice the recessed panels with set-in bronze stars incorporated into the dome. Niches in the walls held statues and were flanked by columns. The dome had an 8.2 metre circle in the centre that let light fall directly into the interior. This giant "eye" (oculus) was a symbol for the sun.

Aqueduct–Segovia

Glue postcard…

Segovia Aqueduct

here.

The Romans created aqueducts, man-made channels, transporting water mostly through the principle of gravity. The Romans needed great supplies of fresh water to fill their many public baths, fountains, and domestic dwellings. Eleven main aqueducts solved Rome's problem. Aqueducts many kilometres long were multi- storied and spanned ravines and other obstacles. A Roman aqueduct in use today in Segovia, Spain, is 55.5 metres high, an example of one Roman engineering marvel.

Vitruvius – Roman architect *who wrote a theatise on architecture.*

Two thousand years ago the Roman architect **Vitruvius** worked for the Emperor Augustus and wrote a ten-book treatise on architecture. His book covered such topics as the purpose of a building, activities a building might shelter, solid structures of buildings regarding proportion and style, and aesthetics. Although materials may have changed, the quest is the same for architects today.

Byzantine Empire and the Pendentive

Byzantine – *style of architectural that features a pendentive over a square*

The **Byzantine** Empire was founded by Constantine in 330 A.D., hence came the name Constantinople for the city which bears his name. (The city is now Istanbul.) As Christianity spread during the middle ages, new churches had to be built to accommodate larger flocks of worshippers. The Byzantine style was a combination of Greek and Roman architecture.

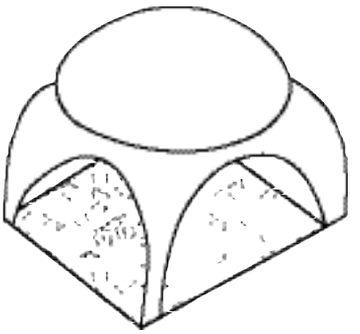
Glue postcard…

Hosios Loukas

here.

The Pendentive and the Byzantine Style

What exactly is a **pendentive**? Notice the diagram shown here. It is an extension of the dome, which is supported by arches.



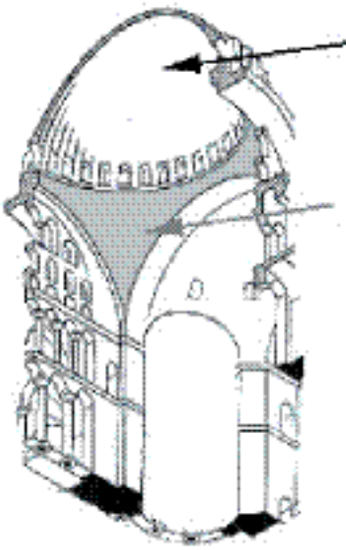
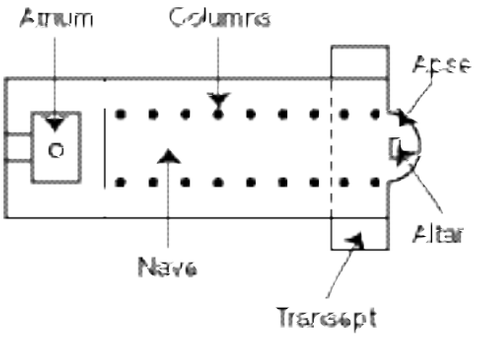


Image used courtesy of Jane Vadnal copyright holder

How can you recognize a Byzantine church?

A ground plan for a Byzantine church could take a variety of forms. The shape of the church could be **cruciform** (arranged in the shape of a cross), as in the Basilican ground floor diagram shown here, **circular** (a circle), or **polygonal** (having three or more line segments.) Examples of polygons are a hexagon (six sides), a pentagon (five sides), and an octagon (eight sides). Other aspects to watch for when trying to identify a Byzantine church include:



Basilican Ground Plan

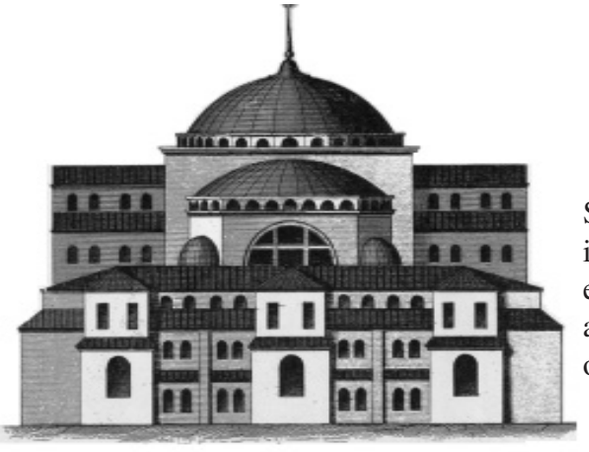
- round arches
- huge domes covered with lead or tiles, placed on top of square openings (pendentives)
- interiors covered with jewel-like mosaic designs often shown in blue and gold.
- small grilled windows
- plastered brick walls

Byzantine Ornamentation

These capitals are found on the church of Theotokus, in Istanbul.

Designs for Byzantine capitals, although varied in design, were often based on the acanthus leaf, spirals, scroll or trefoil shapes. Thistle and pine designs can be found on capitals in the church of S. Vitale, in Ravenna, Italy. On occasion, eagle and lamb shapes were incorporated into Byzantine capitals.

This drawing shows a portion of the relief design from a marble sarcophagus for Archbishop Theodorus, who died in 688 C.E. The peacocks are symbols for immortality. The Basilica of Sant' Apollinaire-in-Classe, is found in Ravenna, Italy.



St. Sophia's in Istanbul

Saint Sophia (Hagia Sophia) is located in Istanbul, Turkey. It was built by emperor Justinian I between A.D. 532 and 537. It is the most famous example of Byzantine architecture in the world.

Glue postcard…

St. Basil the Blessed

here.

An example of unusual Byzantine architecture is St. Basil's Cathedral in Red Square in Moscow. Bulb-shaped domes rise far above the roof and look as if they were formed with cake decoration dyes so fluted, ornate and colourful are they. Sometimes such domes are embossed, painted, or coated with shiny metals. The overall effect is much like a fantasy gingerbread house.

Read the story about the Italian architect who designed St. Basil's and about Tsar Ivan the Terrible. It is said after competition of the cathedral, the Tsar had the architect blinded so no replica of the cathedral could ever exist.

Look at the dome in the photograph to the right. Can you see the Byzantine influence on these bulb-like domes? This is a photograph of All Saints Russian Orthodox Ukrainian Church in Barrhead, Alberta.

Islamic Decoration

The Dome of the Rock in Jerusalem is the third most holy shrine (mosque) for Muslims. The building has a octagonal base. Many columns support the golden dome. The original wooden dome was gilded with gold. The lower, outside walls are marble with glazed green and blue tiles on the upper walls. The Dome of the Rock is an example of how architects can successfully use colour in the design of their buildings. You can find pictures of this structure in books or on the Internet.

Islamic decoration – *the incorporation of calligraphy and arabesque designs*

The art of decoration relies upon design and its elements, which involve balance, unity contrast, emphasis, pattern, movement, and rhythm. **Islamic decoration** incorporated both calligraphy (beautiful writing) and complex arabesque (geometric and floral patterns intertwined) designs. Note the ornate designs in this postcard.

Indian Architecture

The art and architecture of India is connected to the Hindu and Buddhist religions. Stupas, which were burial mounds made of brick or stone, marked sacred places. Monumental temples and monasteries are examples of other architectural marvels.

An animal seal from the Indus valley civilization (Mohenjo-Daro C. 3000-1500 B.C.)

A drawing of birds and vegetation from Cave 1 Ajanta—3C0-650 A.D.

Glue postcard …

Jaina Temple

here.

Ornamentation

Some art forms used in Indian architecture are the wheel, tree, lotus, the cycle of life, and figures. Ornate paisley-like shapes with floral iris, pine, and rosette shapes decorated silk and cotton fabrics. Elephants, tigers, peacocks, and human figures were also incorporated in **Indian ornamentation**.

Indian ornamentation *– used the wheel, tree, lotus, and cycle of life figures with ornate paisley-like floral shapes and animals*

Chinese Architecture

Chinese structures – *construction that consisted of beams that projected through columns that supported the roof*

The Chinese used a system of vertical columns with beams projecting through them to support their roofs. Columns were erected under the existing roof, unlike the western practice of placing the roof on columns. Beams could be inlaid with geometric patterns in wonderful colours. Walls were usually hollow and windows consisted of rice paper or the lining of oyster shells.

Exterior of Sung Hall…

Glue postcard…
here.

In China, the main building material for columns was timber. Brick, limestone, and sandstone were usually used for bases in most structures. Timber was often preferred and, as a result, few ancient **Chinese structures** have survived to the present day. Luckily, tombs held clay models of buildings, so past architectural styles can be studied.

The ends of the roof curved upwards and could consist of several tiers. Dragons, fish, and grotesque ornaments often adorned the roof tops. To have several tiers on your roof was a sign of dignity. It also served the functional purpose of regulating temperature. Ceilings were domed in the Sung period (960–1279 A.D.) and had symbolic meaning. Roofs were crowned with clay tiles glazed in black, red, azure, white, and yellow. Trusses (see page 168) were also used in the roof frame.

The Middle Ages

Gothic – *architecture implemented to the glory of God in the Middle Ages. Pointed arches, pillars and large stained glass windows were indicative of this style.*

Gothic architecture was implemented to the glory of God during the Middle Ages (A.D. 500–500). Thick walls and moats protected castle dwellers. Cathedral windows shone like jewels with thick slabs of glass in a dizzying array of colours. High towers and flying buttresses, which held up thick walls, and grotesque gargoyles as rain spouts all came together in the grand Gothic style.

A gargoyle

A flying buttress

Glue postcard…

Notre Dame

here.

An interior view showing Gothic arches of the Chartres Cathedral.

Glue postcard…

Chartres Cathedral

here.

The Renaissance

Renaissance –
means rebirth
(See da Vinci.)

Renaissance means rebirth. In the 15th century the feudal world was changing. Towns increased and money and trade made people more receptive to change and ideas. New inventions such as the compass enabled explorers to search for new routes to the Americas and Africa. The printing press made possible circulation of information and new ways of thinking. Critical thought affected religion, and reforms began. A Golden Age began in art with the efforts of great artists such as da Vinci, Michelangelo, and Raphael. Before the Renaissance, paintings were quite formalized, being built around religious themes.

Glue postcard…

Il Tempietto

here.

During the Renaissance, architects copied features of the Greek columns and Roman domes. Unfortunately, they lost the simplicity and unity that the ancient buildings had.

The Il Tempietto, San Pietre in Montorio, Rome, by the architect Bramante, shown on this page, is important because it was the prototype used for St. Paul's in London, England, and for the dome of the capitol in Washington, D.C. What are the characteristics of the Renaissance style of architecture?

Industrial Revolution

Prefabrication

With the advent of the Industrial Revolution, architecture changed dramatically. In 1851, England was host to The Great Exhibition of the Works of Industry of all Nations. In Hyde Park, London, Joseph Paxton created an iron skeleton over which he positioned 18,000 supporting glass panes. This huge building housing thousands of exhibits was built around existing trees in the park and held 250,000 visitors the day of its opening. It glittered in the light and was aptly named The Crystal Palace.

Glue postcard…

Crystal Palace

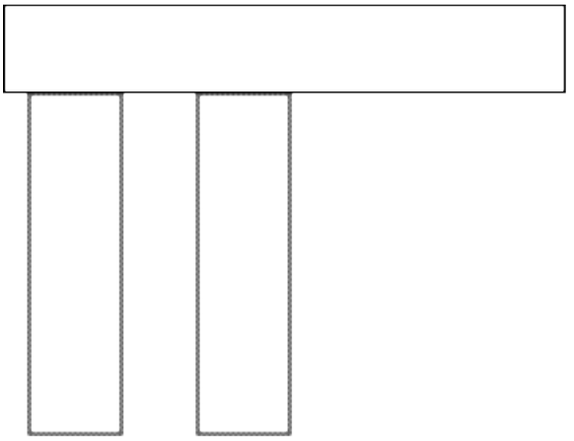
here.

Prefabrication *– the assembly of previously manufactured portions of a building*

The wonder of this building was that it could be erected and dismantled quickly. Never before had glass been used as a major part of such a large building. It was the forerunner of **prefabrication** as we know it today. The building was innovative but Paxton's idea of prefabrication was not given the notice it deserved. As modern skyscrapers show, the idea of hanging glass on iron skeletons eventually did come into its own.

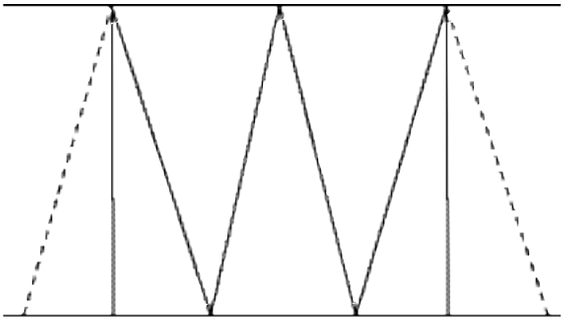
Cantilever and Truss

More Architectural Structures



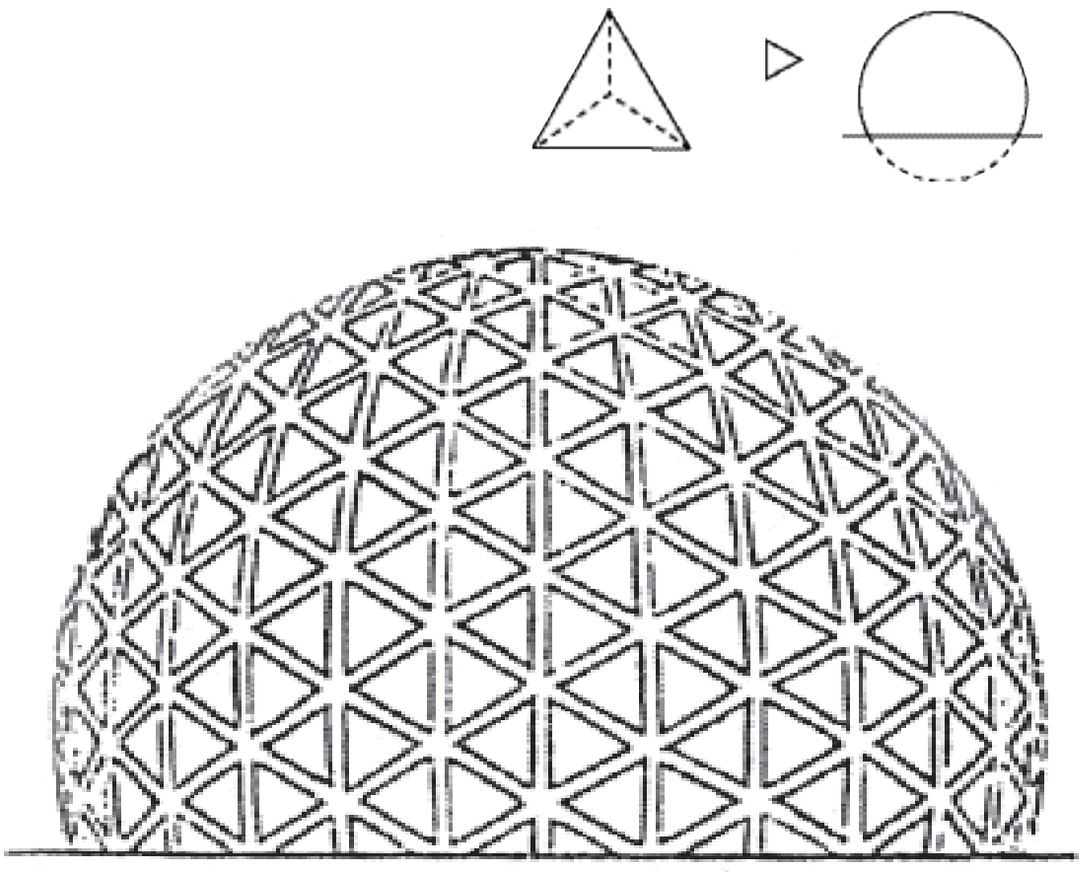
The **cantilever** has become more popular since the development of reinforced concrete. (Concrete is poured over steel rods or mesh to give support or stability.) Steel beams can span greater distances than stone or wood, can bear great weights, and can even extend into space with no visible means of support. The balconies of apartment buildings are examples of the cantilever structure.

Another means of spanning distance in construction is the **truss**. Generally, this type of system is used in steel bridges, pavilions, and in aircraft fuselages. The vertical and angular bars or beams cannot be pushed out of shape.



Tetrahedrons

A **tetrahedron** is a triangular pyramid or solid contained by four plane faces.



In the 1940s Buckminster Fuller built a geodesic dome from tetrahedrons. This type of arrangement can cover huge areas and the skin can consist of lightweight materials such as plastic, cloth, or wood.

An example of a geodesic dome was the United States Pavilion at Expo ’67 in Montreal, Canada. Another building system publicized at Expo ’67 was modular construction. (Remember Mr. Paxton and his Crystal Palace?) Prefabricated modules or units can be shipped to the construction site and then assembled later. This makes for fast assembly of housing units directly on site. Research the United States Pavilion on the Internet.

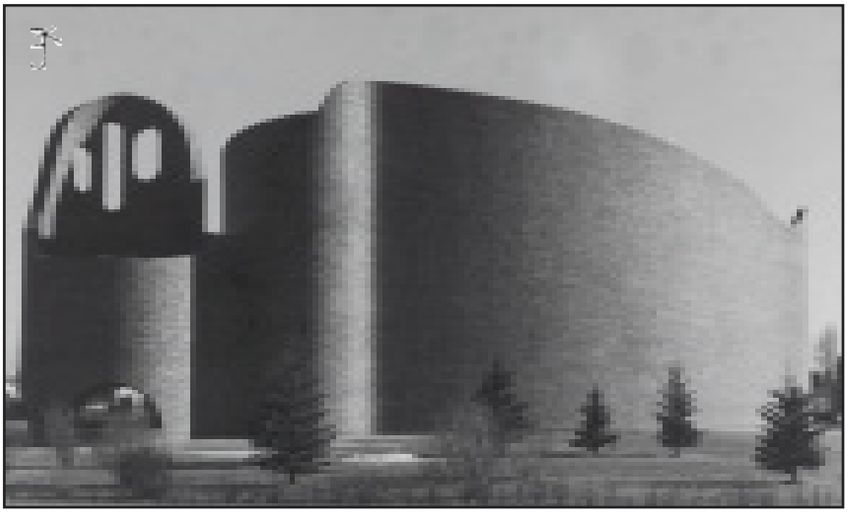
Contemporary Architecture-Douglas Cardinal

***Cardinal, Douglas** (born **1934**) – a Metis architect who uses organic shapes and natural materials for buildings. St. Mary's church in Red Deer, Alberta, the Space Science Centre in Edmonton, Alberta, and the Museum of Civilization in Ottawa are examples of his architecture.*

Douglas Cardinal is a Metis architect who believes buildings should address the needs of people. He believes that buildings should have organic shapes instead of static ones. (See Lesson 2 about organic and geometric forms.) As well, he endorses the use of natural material such as brick that is visually warmer than concrete and metal. He also believes in the use of solar energy that does not deplete fossil fuels. The Museum of Civilization in Ottawa is Mr. Cardinal's first building in limestone.

The photograph below shows St. Mary's Church in Red Deer, Alberta, which is constructed of brick, the material Mr. Cardinal favours. Notice the undulating walls. Do the repeating arch shapes act as a design element in this church? Inside you experience a feeling of security and warmth as you are enveloped by the curving walls. A cement cylinder brings a shaft of sunlight directly onto the post and lintel altar. The effect the church provides is a nurturing one, an appropriate atmosphere for worship.

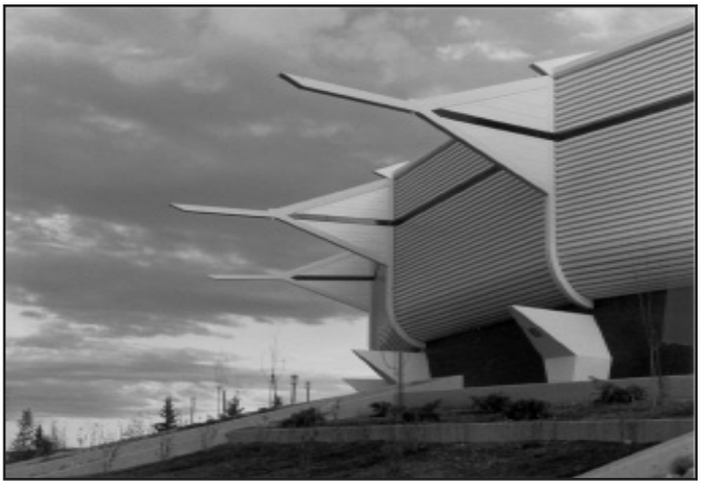
Due to modern materials and technology, architects have been freed to experiment with organic shapes. Previously, structure had been dictated by square, circular, triangular, and cone shapes.



An exception to the warm materials Mr. Cardinal usually uses is seen in the Space Sciences Centre in Edmonton, Alberta. It was the intention of Mr. Cardinal to create a building that looks like a space ship. A feeling of lift and motion is implied with sloping roof lines and by the overall design that seems off level.

Notice the aluminum siding on the building. Do you suppose this material was chosen to create a cold, mechanical feeling? Does the material create a decorative effect on the building? Would the design of the building and the materials used to create it be in keeping with the theme of space and spacecraft design?

This close-up view of the Space Sciences Centre shows the horizontal spires that pierce the sky. Can you see any similarity between Mr. Cardinal's use of metal fins and Islamic turrets, Chinese projecting roof ornaments, and spires used by Byzantine and Gothic periods in architecture?



Building construction *– common structural classifications used to create buildings are pyramid, post and lintel, arch, dome, cantilever, truss, and glass/ metal over an iron skeleton.*

Conclusion

Some structural classifications used to **construct buildings** were the

Pyramid See pages 151–152
Post and Lintel See pages 153–154
Arch See pages 156–157
Dome See pages 156,158,160
Pendentive See pages 158
Skeletons of Iron and "Skin" Overlays of Glass, Wood and Plastic, see page 167
Cantilever See page 168
Trusses See page 168

Page 157 mentioned the Roman Vitruvius who wrote a treatise about architectural considerations 2000 years ago. Architects today are bound by the same considerations, which are the following:

- **A building should provide shelter.**
- **A building should be designed to meet the needs of the people using it.**
- **Ease of movement should be possible within its boundaries. It should be comfortable to be in.**
- **The choice of building materials should enhance the beauty and purpose of the building. The shape of the building should conform well to its environment.**

Assignment

Turn to Assignment Booklet 16 to complete Assignments I and II on page 1.

END OF LESSON 16

LESSON SEVENTEEN 17

Media

Different Media – Different Approaches

Media is concerned with various materials with which an artist works. To become proficient in different media that best express yourself, you must practice using many different ones to obtain particular effects you have in mind. As an artist, you will encounter and search out new ways of expressing yourself creatively.

Ceramics – pottery

Ceramics and photography are two different media discussed in this lesson. By studying each one separately, you will readily see possibilities and limitations.

Homer – a *Greek poet who lived in the 8th century B.C.*

Homer was a Greek poet who lived in the 8th century B.C. and wrote tales of heroic battles. One of his famous poems, *The Iliad*, told of the Trojan Horse and how Odysseus, under the leadership of a Greek king named Agamemnon, used it to gain access to the enemy city of Troy. These stories were thought to be myth until about a hundred years ago when an enterprising German named **Heinrich Schliemann** (1822-1890) decided to act on a theory he had developed. He believed Homer's poems about Troy to be more than just literature. He used the poems to draft a likely geographic location where Troy might be found. He located the remnants of nine cities, one on top of another, just as Homer had said, at a place called Hissarlik. The city of Troy was located on top of six previous cities. So it existed!

According to Homer, King Agamemnon had been killed on his return from Troy, and he and his entourage were supposed to have been buried by the Lion Gate. (See Lesson 16 for a picture.) Schliemann dug until he found the remains of nineteen bodies in several graves. The wonder of it all was that they were clothed in the armor and outfits Homer had described ages ago! One body wore a beaten gold mask. (See the next page.) As Schliemann beheld the countenance behind it, the face dissolved into dust. Was the face and gold mask that of Agamemnon, or, as some now believe, the face of a soldier who lived 250 years before the ancient king? Think of the wonder of the moment, the romance, the incredulity that Schliemann must have felt knowing that the stories Homer wrote were fact, not fiction.

There is more to this romantic saga. Mr. Schliemann was an amateur archaeologist, spoke over a dozen languages and travelled the world. Rumour says he may have removed from the Hissarlik site artifacts that belonged to his colleague, British archaeologist Frank Calvert, that he failed to give his colleague credit, and that he falsified documents relating to King Priam's treasure removed from the country. Then there was the matter of the gold mask. Some said it was a forgery and that the beard was too reminiscent of a nineteenth century face. The quality of the mask was greater than the other two masks found at the same site.

What do you think? Was Heinrich Schliemann a hero? You will need to do more research and reading to decide.

Glue postcard...

Mask Of Bearded Warrior

here.

Think of the primitive technology that created this eggshell-thin mask.

Can you imagine the skill needed by an artisan to fashion this artifact by beating the gold with a hammer?

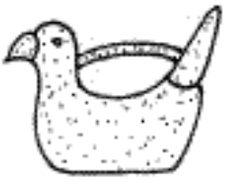
Gold is relatively soft and a small amount can cover a large area, but could you make it a consistent thickness overall?

Have you ever panned for gold? Do you know how long it would take to get just an ounce?

How do you suppose the artist who made this would have managed to get enough gold for this mask? The mask is so thin that applying texture for the beard, moustache, and eyebrows must have been tricky because the metal would dent easily. Do you suppose this mask to be an exact likeness of whoever wore it?

Historical Information on Pottery and Photography

Pottery



Prehistoric

Pottery is an ancient craft. Since man found that clay vessels could be made waterproof and more durable through the application of heat, they have become an integral part of everyday life. Clay vessels were used to store grain, honey, wine, water, oil, and on occasion, even the dead. Clay was used to make bricks and tiles as well as sculptures.

Greek Lekythos

The Egyptians made black-rimmed vessels that were highly polished. Later pottery was more varied in shape and decorated with red glazes in wonderful patterns. The Greek amphora vase and kylix vessels were designed to carry water. Porcelain Chinese vases, thin as eggshells, were poetry to look at. Pre-Columbian cultures created hollow vessels in the shapes of fish and animals. They were vessels and sculptures at the same time.

Egyptian

Greek Kylix

Form and function are two of the vital elements to strive for in the field of ceramics. Three-dimensional shape, texture, decoration, and colour are part of this medium's ageless appeal.

Egyptian

Chinese

Photography

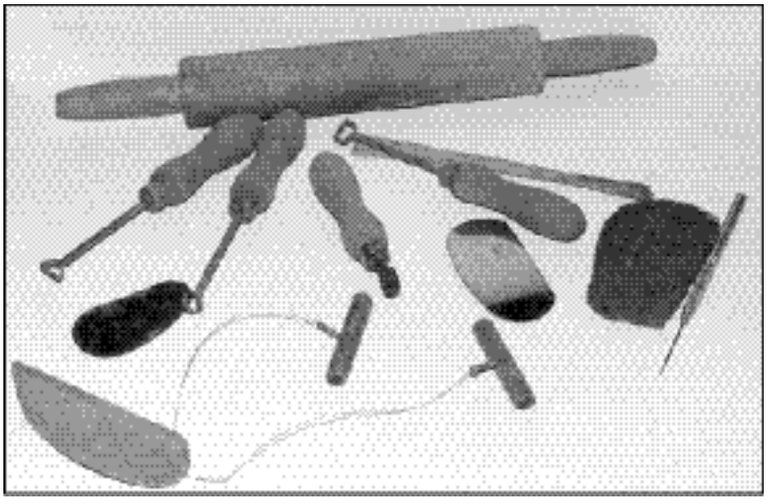
In the 1830s a man named William Fox Talbot created the first photograms (shadow pictures) as well as photographic images on glass plates. These images were faint and took several minutes to expose. Any movement whatsoever resulted in a blurred image. By 1888 Eastman Kodak began using photographic paper instead of glass plates and the size of the camera dramatically decreased, making them more practical and popular. By 1924 the 35 mm camera appeared, enabling a larger number of people to enjoy photography.

This medium has come a long way since black and white glass plates were used in the 1830s. Today, sophisticated colour, infra red photography, X-ray, and digital photography are employed in the sciences, medicine, space, research, and detective surveillance.

Pottery

Materials

- Clay
- Cloth covered board (This prevents clay from sticking to the table.)
- Wooden tools to smooth ridges
- Piece of wire to cut large sections of clay
- Rolling pin
- Two **dowels**
- Large piece plastic sheet (This keeps clay moist.)
- Access to **glazes** and a **kiln** (if you want to render your objects waterproof)

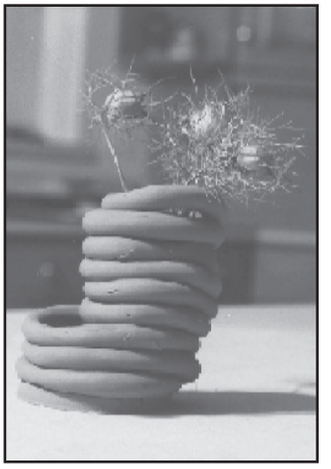


Kiln – *a gas or electric oven that hardens the greenware. This is referred to as a "firing".*

Possibilities

Reliefs – a raised surface

- You can create works of art such as sculptures or **reliefs** or handicrafts such as jewelry and plaques.
- Useful articles such as plates, cups, vases and goblets can be created.
- Working with clay involves three dimensions.
- Textures and applied decoration are other aspects of working with clay.
- A clay sculpture or pot can be re-worked if it is kept damp. Sections can be added as the clay becomes leather hard.

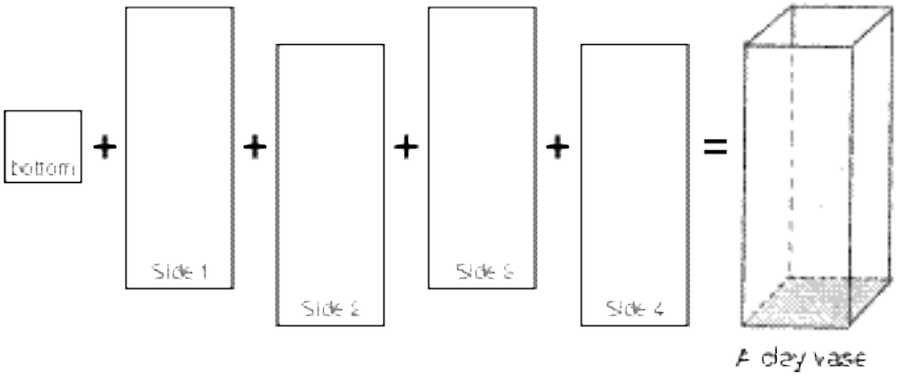


Techniques

Making Clay Slabs

A clay slab is rolled out with a rolling pin much like a pie crust is. The thickness of the slab should be consistent to facilitate even drying. You can place wooden dowels at either side of the rolling pin to ensure even thickness.

Cut rectangles or squares from the rolled-out slabs. Slab pots can be assembled from sections cut from these "pie crust" pieces. For example, square, rectangular, or triangular clay slabs that have dried to a leather consistency can be assembled in the following manner:

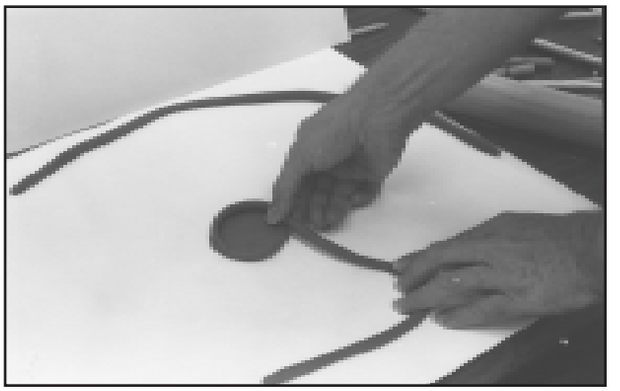


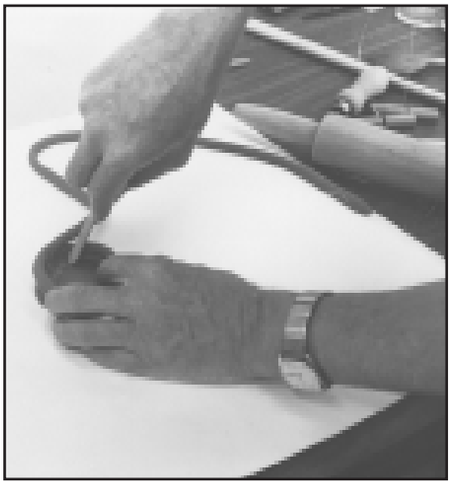
Scoring – *roughening the surface of clay so slip can be applied. This makes a good bond.*

All slabs must be "glued" to one another by a sludge called slip, which is just clay mixed with water. Edges must be **scored** and "pasted" with slip to make a good bond, or the sides will not adhere properly.

Making Coils

Coils are formed by first rolling lumps of clay into long snake-like shapes with your hands, then coiling the clay into a cylinder shape, stacking one coil upon another.





If you want to keep the shape of the coils inside, score each coil and attach it to the previous one with slip. If you decide to smooth the inside coils, support the outside wall with one hand to prevent it from collapsing.

Connecting Pieces of Clay Together

Wherever one piece of clay joins another, a slushy mixture of clay and water called **slip** must be applied to a roughened surface. The slip acts like glue to make any join permanent. Thus, textured, coiled, or **slab** pieces of clay will not fall from the main body of clay as it is drying.

Slip – *a mushy mixture of clay and water used to join pieces together*

Slab – *a rolled-out piece of clay*

Scoring clay coils makes a better bond and adds texture too.

Limitations

- Working with clay involves several processes.

- Proper facilities are necessary for this medium. If you wish to **throw** a bowl or vase, you require a **potter's wheel**. Left to dry on its own, ceramic ware is called **greenware**. To make a container more durable, it is fired once. This unglazed item is called **bisque** ware. A **kiln** is needed to harden the object and **glazing** facilities are required to decorate and make your object waterproof. Safety factors such as proper ventilation, masks used when mixing dry glazes, and gloves used when unloading the kiln are a concern when involved in ceramics.

A slab of clay was used to make this relief face.

- Practice is needed to become proficient in this medium.

- The resulting cost of materials and facilities may be an inhibiting factor.

Greenware – *a ceramic term that refers to newly formed clay objects left to dry by themselves*

Bisque – *in ceramics, the first firing, which drives out any water in the greenware*

Glazing – *in ceramics, the second firing, which melts a glaze applied to the surface of the bisque ware. This makes the clay object waterproof and also serves as decoration.*

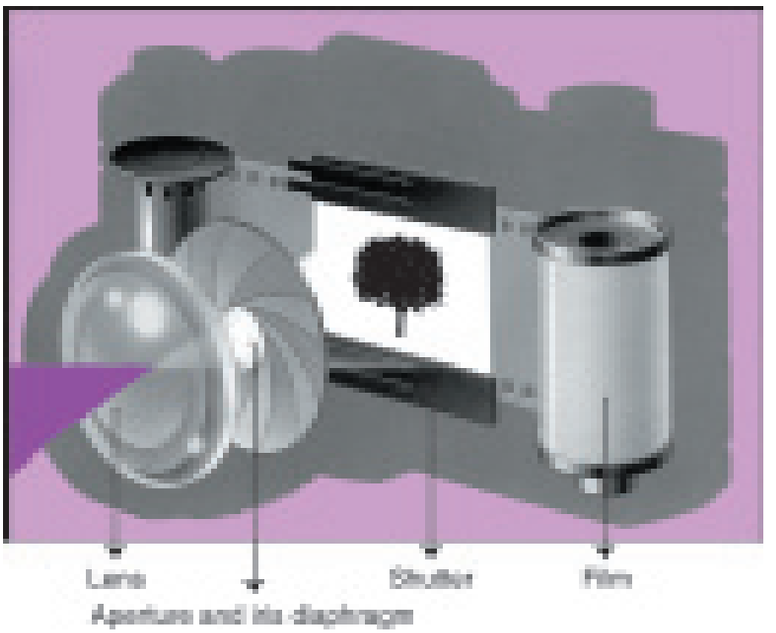
Photography

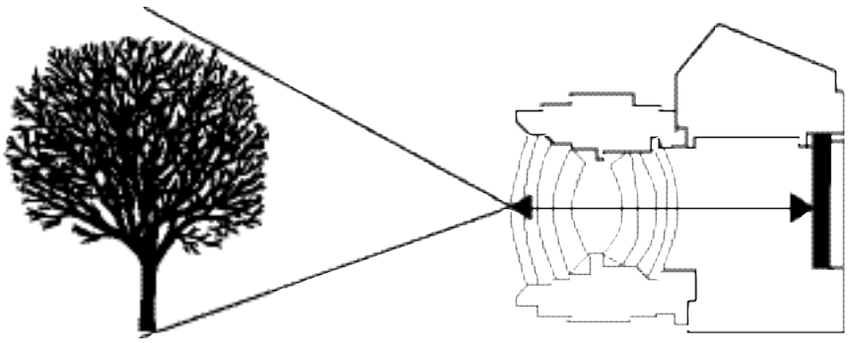
Film (Photography) – *a strip of acetate rendered light sensitive on one side and coated with gelatine on the other*

Materials

- Camera
- **Film**
- Flash unit

This diagram shows the basic principles of operation of most cameras.

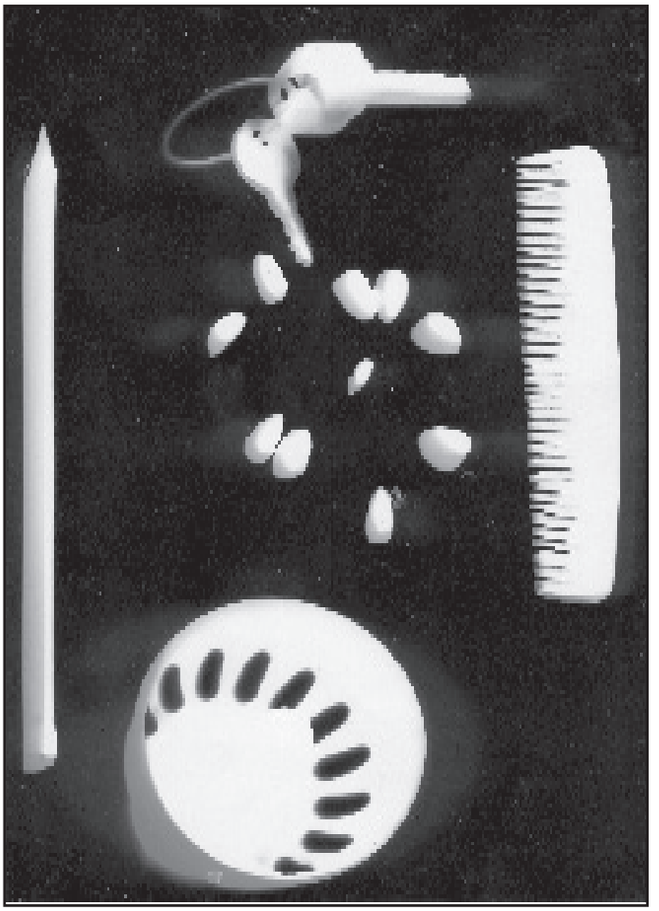




Familiarize yourself with your camera instruction booklet so you know where the focus ring, aperture, shutter release, advance and rewind lever, view finder, and film speed window are located.

Possibilities

- You can construct a pin hole camera from an old tobacco can with a tight lid, some unexposed print paper, and a small amount of developer, stop bath, and fixer chemicals. (The resulting image will be distorted because the print paper will conform to the curve of the tobacco can.) This can be exciting.



- Using only a light source projected onto an unexposed sheet of print paper, you can place found objects directly onto the paper. Your resulting image is like a white silhouette on a black background. Again, you need only small amounts of three basic solutions to process the sheet of paper. Notice the photogram to the right.

Print (also in Photography) – *in printmaking an image taken from an inked block.*

- You can proceed with a camera and have the negatives and **prints** sent to a photo processing laboratory.

- You can work with two dimensions in photography while trying to create an illusion of three dimensions.

- Photography can be highly creative with the use of good composition, camera knowledge, lenses, and special effects.

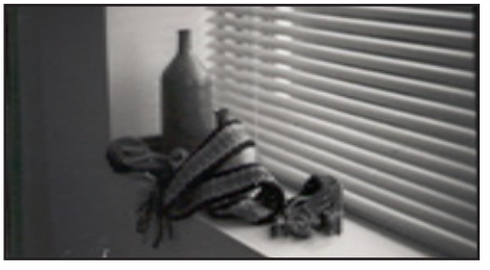
- You can record an image in great detail, or you can choose to manipulate it to your own purpose.

Techniques

Choosing an Image

As you wander in search of a subject, keep in mind that the viewfinder on your camera is a rectangle. Your final composition will have to be vertical or horizontal depending how you hold the camera. Be sure to eliminate unwanted details before you press the shutter. Because you will often be confronted by the mundane, you can choose unusual vantage points or close-up lenses as well as existing texture, shape, colour, and shadows to make your photographs memorable.

Composing an Image



Your focal point or centre of interest is aesthetically of paramount concern. This is an area where you want the eye to be led in your composition. Through the elements of line, tone, texture, shape, and space, and the principles of design–movement, repetition, balance, contrast, and emphasis–the goal of unity can be attained in all works of art.

Which format do you think is the most successful?

Although there may be several solutions to most compositions, some are definitely better than others.

Hint: Be sure your camera is loaded with film and your film speed (ASA) has been set before you begin photography.

Limitations

- You may eventually require some type of camera and an enlarger if you intend to proceed in this area. As well, you would then require a darkroom with adequate ventilation, developing facilities for your chemicals, a water supply, and additional safety features.

- Study and practice produce better photographs.

Conclusion

Artists select different media to communicate their ideas. An artist's style can be recognized by the imagery, themes, and elements they prefer and also by the manner in which media have been used.

Assignment

Turn to Assignment Booklet 17 to complete Assignments I and II on pages 1 to 3.
Assignment III (sketchbook) must accompany this Lesson.

END OF LESSON 17

LESSON EIGHTEEN

18

Distortion

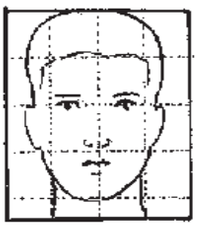
Changing Shapes

When one distorts a shape, one shows it altered from its normal appearance. Distortion has been used in past centuries by great artists such as El Greco and by twentieth century artists such as Picasso and Giacommetti. Examples 18-1, 18-2, and 18-3 show how distortion can make a face express different emotions.

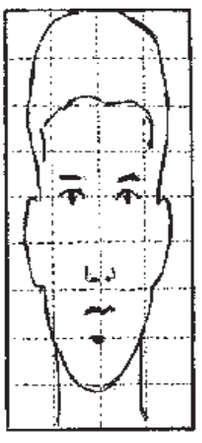
Example 18-1 shows a head with normal proportions. It is perfectly bland, neutral, and average. A grid has been drawn on the face to show its proportions. The eyes come midway between the top of the head and the chin. The tip of the nose comes midway between the eyes and the chin. The lower lip comes midway between the nose and the chin.

Example 18-2 shows the effect lengthening has on the head. Example 18-2 is four squares wide like Example 18-1 but it is nine squares high, twice the height of Example 18-1. This head looks immensely lofty and thin. Such elongation gives a look of aspiration, of pride, and of suffering–effects dear to the medieval icon painters of Greece and Russia and also to El Greco.

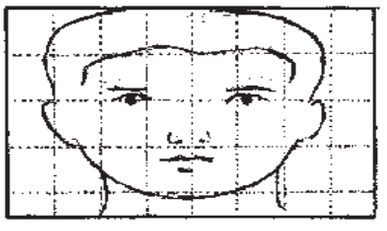
Example 18-3 shows the effect widening has on the head shown in Example 18-1. Example 18-3 is four and a half squares high like Example 18-1, but it is eight squares wide, twice the width of Example 18-1. Such widening creates a look of strength, of satisfaction, and of heaviness.



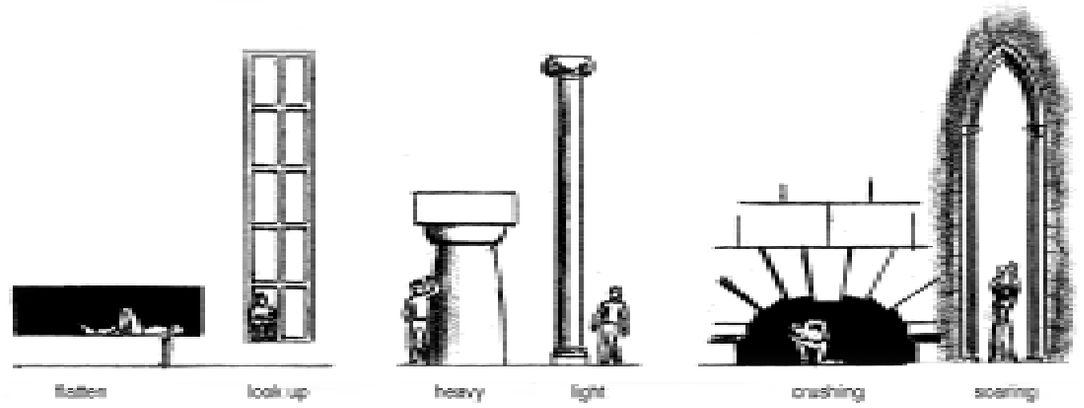
18-2



18-1



18-3



18-4

Emotion in Architecture

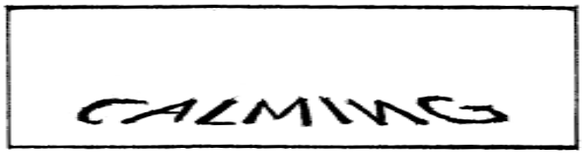
Emotional effects are most obvious with the human face and figure because we are most conscious of ourselves and how we ought to be. Emotional effects due to heightening, widening, exaggeration, diminution, and elimination can exist in architecture. The blank walls of the Pantheon in Paris, for instance, cheat our expectance of windows. The elimination of all windows on walls so huge creates a feeling of the grandeur and frightening blankness of death–appropriate emotions because here the great dead of France are buried. In Example 18-4, the two windows, the two pillars, and the two arches all differ from the expected norm much as Example 18-2 and 18-3 and, therefore, evoke comparable emotions.

Format

The shape of the area of a picture is its format. The format of a picture can create an emotion if the shape is very different from the usual sorts of rectangular areas, ▯ or ▭ .

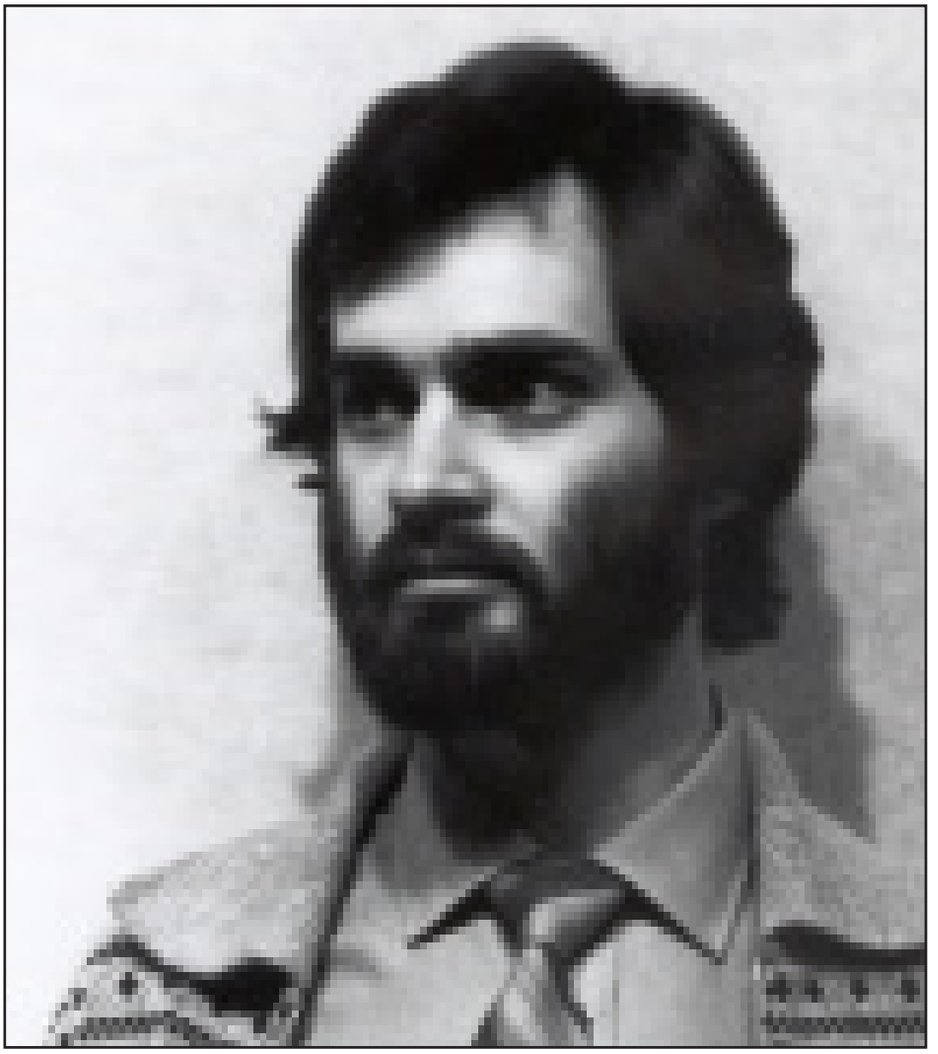
18-5

Example 18-5's loftly narrow area would be appropriate for a painting showing the soul of a martyred saint going up to heaven or for a non-objective painting whose mood was exulting. The wide low format of sample 18-6 would be suitable for a painting of resting cows chewing their cuds on a fine summer morning or for a non-objective painting whose mood was contentment.



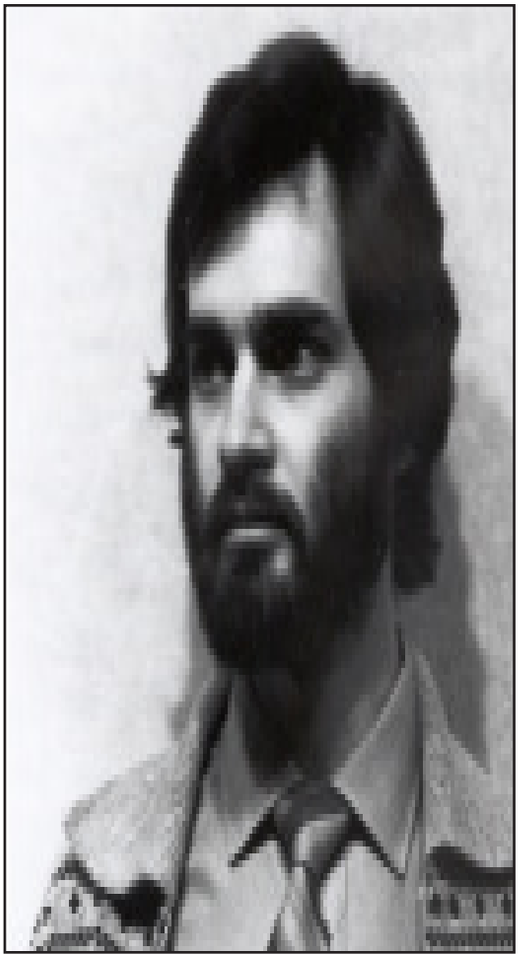
18-6

Producing Distortion



This is a photograph of Gary. Several techniques can be used to distort this image so it produces different feelings. Cracking or warping the emulsion layer on the negative will create distorted images. In an enlarger, light passes through a negative producing a duplicate but enlarged image on a sheet of photographic paper beneath. If you place an object beneath or tilt the photographic print paper at this stage, a distorted image results because the image does not fall upon a flat surface. There are endless possibilities you can use to create outcomes such as these.

Today's computer technology can be used to create similar effects with drawing and photographic programs.



Here is a distorted version of Gary from page 189. Does the vertical format help strengthen the feeling of upward motion? Does the thin face now become more prophetic? Can you see any similarity between this image and the elongated figures by El Greco on page 191? Artists use innovation to change ordinary into distinctive.

The Renaissance, which means "rebirth", began in 1300 and lasted about 300 years. Painters who were involved with the new ideas associated with this style experimented with effects of light and dark and concerned themselves with expressing emotions as well as showing anatomy of the figure. As a result, people were shown less stiff and idealized, and they looked more lifelike.

Domenico Theotocopuli (1545–1614) was a Greek artist who painted in Spain. (The Spaniards shortened his name to El Greco, which simply means "the Greek".) El Greco was influenced by the Italian artists and was especially interested in figure studies by Tintoretto, Michelangelo, and Titian.

Mannerism, an European art movement of 1520 to 1600, featured the elongation of forms, intense colour, and distorted perspective for emotional effects, and stressed the feelings of the artists themselves. El Greco preferred a break from old ironclad rules of painting as you can see in the colour postcard entitled *Saint Martin and the Beggar* on page 191. He is categorized as a Mannerist painter because he opposed the ideals of the High Renaissance, which featured perfect perspective and realism.

How El Greco Used Distortion and Colour Symbolism

This postcard shows two figures in a landscape. The rider is richly dressed and looks down at the other ill-clad figure. The rider is St. Martin, who, having given away his last coin, encounters a shivering beggar. He divides his green cloak so each of them can have half. Later, a stranger appears to St. Martin wearing the other half of the green cloak. This stranger is understood to be Christ.

Whether pictures fall into historical, social, mythological, or political categories, they have symbols that can provide crucial information to the viewer. A peacock may be a symbol of immortality, or a lion could symbolize courage. An olive branch could be a symbol for peace. Colour, too, plays a part. Purple can symbolize royalty or Christ, and green stands for eternity. Do you think El Greco painted this cape green for this reason? Knowing all the background and symbols an image is based upon can give a better appreciation of a picture.

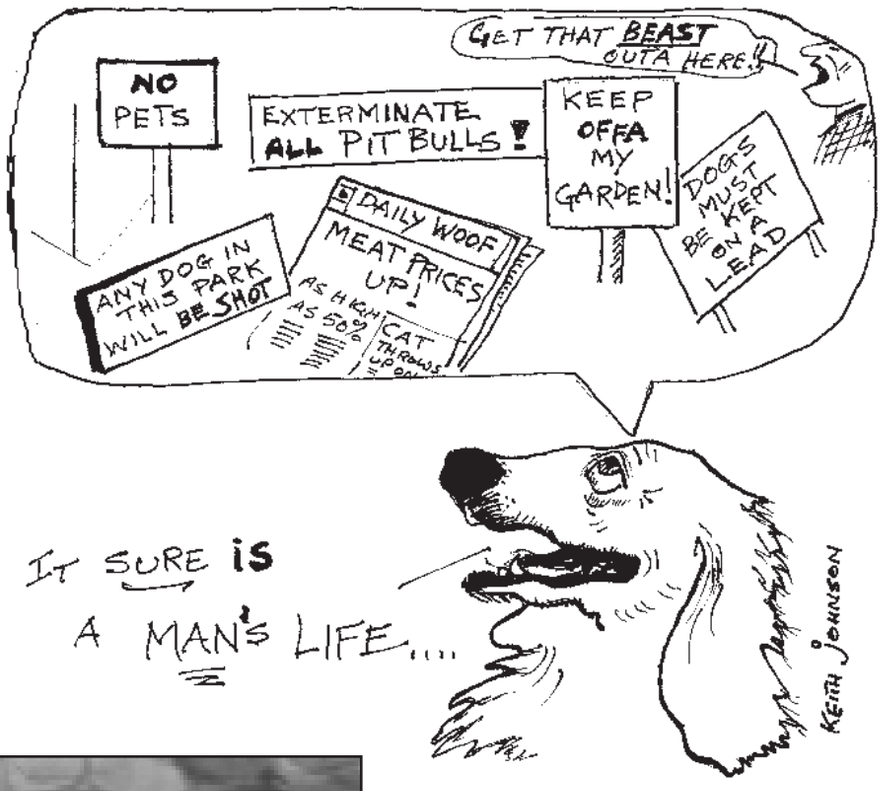
Glue Postcard…

Saint Martin and the Beggar

Here.

Notice how El Greco frames his tall figures in a vertical format. This helps give a lofty feeling to this painting. The bodies are so elongated they are no longer in natural proportion. The tiny feet of the beggar seem unable to support the mass of his body as it twists upwards. Much rhythm is in the sinuous, undulating forms that reach constantly towards heaven and seem to wrestle to be free of the earth. El Greco used S-curves, diagonals, and diamond shapes for basic forms in his pictures. Notice how spirited and dignified the horse appears. What kind of shapes were the beggar, St. Martin, and the horse based upon? Squint your eyes so the shapes meld together to see structure more clearly. Look at the rippled cloud shapes, foliage, and muscles. The background creates the only still area, which contrasts with the pulsating figures.

How a Cartoonist Uses Distortion



Cartoonists exaggerate and eliminate shapes and lines to distort images for visual impact. This photograph of Biscuit is simply a dog portrait until the cartoonist utilized the image. The nose and eyes are enlarged and the mouth is more pronounced to make the dog seem to speak. As a result, Biscuit becomes more human and seems to possess opinions and human characteristics.

Conclusion

Altering a shape produces distortion. An artist uses distortion to emphasize certain portions, characteristics, or emotional effects in a picture. Examples of artists who used distortion in their artwork are

Ben Shahn...*Hunger* in Lesson 9
El Greco...*St. Martin* in Lesson 18

Assignment

Turn to Assignment Booklet 18 to complete Assignments I and II on pages 1 and 2.

END OF LESSON 18

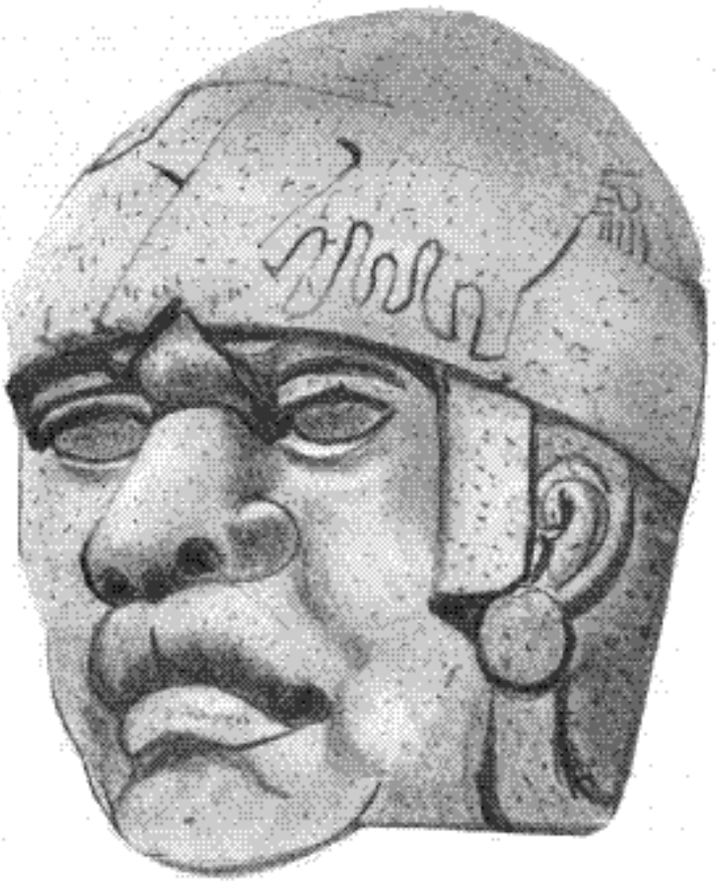
LESSON NINETEEN

19

Sculpture

Subtractive Sculpture – The Olmec Culture

One thousand years before the Mayan civilization blossomed in Meso-America, the Olmec culture was at its zenith. The land they inhabited was rich and could produce several corn crops a year. The people worshipped rain, fire, maize, serpent, and jaguar and carved from stone wonderful images for their gods to adorn their temples and other structures. Human sacrifice and ritual ball games where the loser usually forfeited his life were part of this rich culture. Peasants laboured long to support their powerful kings and priests.



Mammoth sculptures still exist at such places as San Lorenzo, La Vanata, and Tres Zapotes in Mexico. Forty-ton heads were sculptured from basalt. Basalt is an igneous rock that is somewhat brittle but suitable for carving. Peasants often had the task of journeying to the Tuxtla mountains for the stone, which they then had to raft back to a more central location for carving. Do you not marvel at their ingenuity and patience when carving because they used only stone tools? Think of the chipping and the flying stone particles, much less the patience involved in sculpting.

Glue postcard…

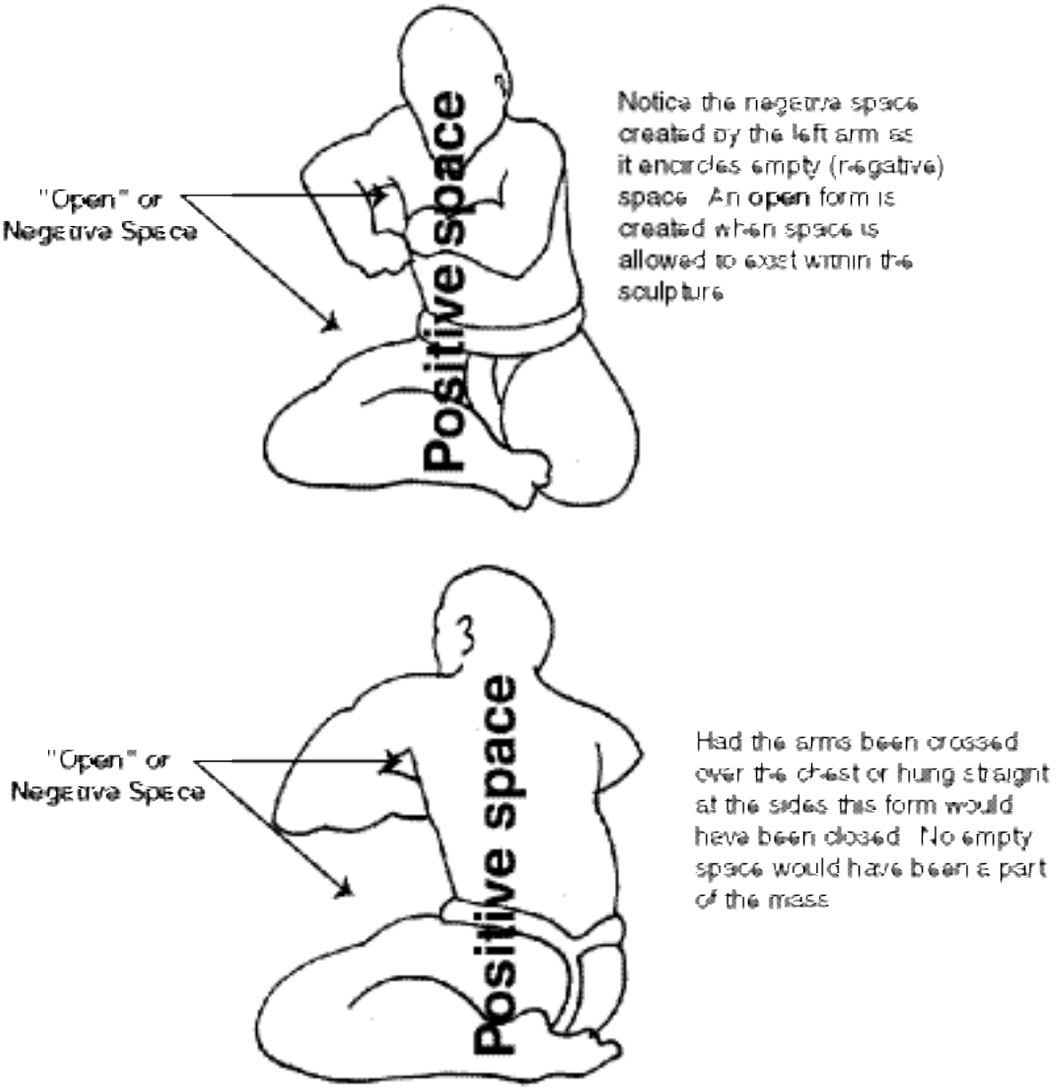
Seated Wrestler

here.

Seated Wrestler is an example of subtractive sculpture.

The wrestler above is shown in the middle of a stance and looks quite lifelike. The photograph shows a front and back view that illustrates how the sculptor considered all sides of the figure because no side is flat. There are no sharp edges; the head, arms, torso and legs have been carefully rounded for a lifelike feeling. Even in the photograph the curve of the back and the line that suggests the spine can be plainly seen. Note how the sculptor included bulging muscles in the shoulders and legs and the curve for the ball of the foot. The way they undulate shows expertise in anatomy. Such attention to detail makes this sculpture lifelike and interesting to view.

Notice how the legs have been positioned close to the body. This provides stability so it will not tip over, and it prevents the legs from risk of breakage due to being far from the main mass. The Olmec sculptor decided to vary this rule for the arms. The placement of the torso slightly off centre imparts more life, but do you think the sculptor jeopardized the arms by placing them so far from the chest? Do you suppose the wide shoulders help protect the arms from a sudden but fatal jolt, at least from the back? Would there have been such a feeling of a twisting form had the sculptor placed the arms down at the sides?



Subtractive Sculpture Materials

***Subtractive sculpture** – a carving-away process*

Sculpting involves two main approaches. **Subtractive sculpture** is the process whereby material is taken away, or subtracted, such as the stone example on page 196. The essential guideline is to carve only small bits of material from the main block because once it is gone you will not be able to patch it by adding more material. As well, the sculptor must ensure enough material remains to finish the carving. Turning the block to check progress on all four sides is important.

What kinds of materials could you use for a subtractive sculpture? Soft balsa wood, soapstone, fire brick, a block of plaster of Paris, a large bar of hand soap, or a block of paraffin wax are all possibilities. Remember that sleeping animals or curled-up forms can suggest a calm feeling. A taller, streamlined shape can suggest more movement and tension. Tuck away or support beaks and limbs so they will not break too easily. The head of a toucan, for instance, could be curved so the beak would fall onto the breast of the statue.

Follow these steps when carving (subtractive sculpture):

1. Choose a suitable block of material noting its height, depth, and width. Do you want your statue to be horizontal or vertical?
2. Make several sketches of your intended statue.

Material Suggestions:

Balsa Wood Block – Very easy to carve with a jack knife. It can be purchased at art or hobby stores.

Soapstone – Suitable tools are needed, but detail can be incised and a shine can be applied to the surface with sandpaper.

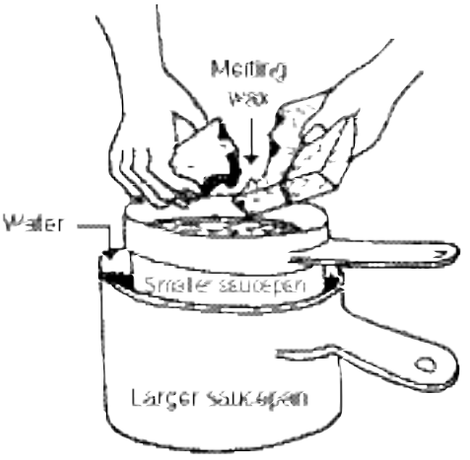
Hand Soap – Homemade or ivory soap works best. Keep shapes very simple because soap can be brittle.

Styrofoam Block – Works well with a simple shape and a very sharp matt knife. Static electricity causes all the carved-off bits to stick, which can be an annoyance.

Plaster of Paris – Powder needs to be mixed in a separate container and no plaster should be allowed to run into a sink or a plumber will be your next concern. Avoid inhaling the dust until it has been mixed in cold water. Pour the mixture into a used milk carton to harden overnight. If a texture is needed, add particles of vermiculite when mixing the material and/or add powdered tempera paint for a coloured marble-like effect. Carve the plaster with an old knife or chisel.

Paraffin wax – This must be melted and poured into a dry, used milk carton.

SAFETY – Wax explodes if placed on direct heat! Heat wax in a double boiler. A water-filled pan holds the pan that has the wax inside it. (Allow the wax to cool overnight in the milk carton mold.)



Additive Sculpture - Materials and Techniques

Additive sculpture – *modelling of malleable material such as dough or papier-mache*

Additive sculpture is a process whereby material such as clay, papier-mâché, homemade dough, or commercial modeling material is added until a desired shape is acquired. One plus with this adding-on process is that the shape is rarely in as risky a situation as with carving. The shape can be constantly reworked.

To begin modelling an additive sculpture

1. Choose your modelling material and set it in front of you. The material may suggest a certain shape. If you tugged at one side or thumped it, would the material suggest a particular form?

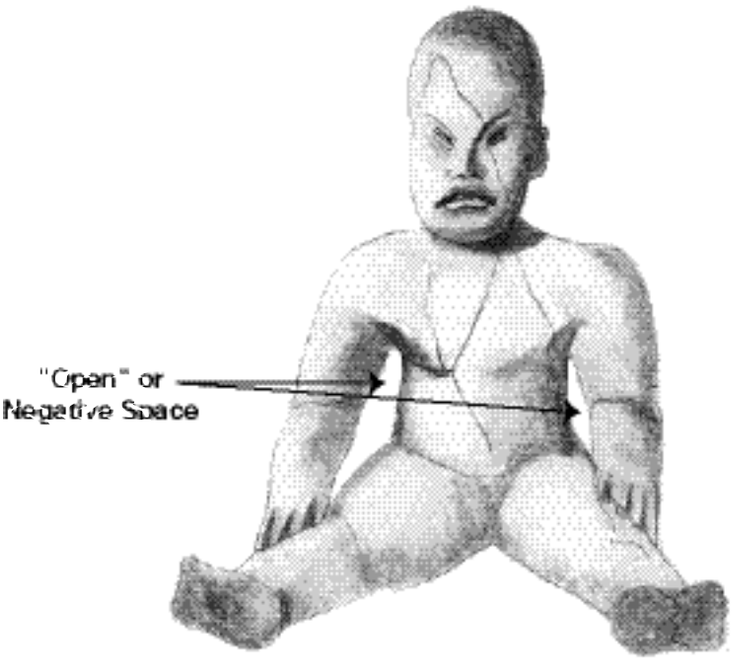
2. Turn the modeling material around. Can you spot some shape trying to get out?

3. Remember to work on all four sides of the sculpture to refine the shape. Then, add texture and details.

Olmec – *a Meso-American civilization that existed 1000 years before the Mayans in central America*

Elongated heads are one **Olmec** trait sculptures share. The plump baby-like shape has a jaguar-like face. It is thought to be the form of an Olmec rain god.

This statue was made using clay pieces that were pinched and pulled until the desirable shape was attained. This process is called additive sculpture because pieces of material are added-on or modelled. Bulging arms, torso, and legs were given lifelike shape by smoothing and kneading with the hands or with other instruments.



Arms resting on the legs and apart from the torso have created “open” or negative spaces on each side of the figure. Arms have been strengthened resting on the legs for support. Arms, legs, feet, hands, and fingers are wide so little projecting parts will be at less risk of breakage. See how wide and flat the nose is as it hugs the face.

Recipes for Additive Sculptures

Many commercial modeling compounds that require only drying but no baking time are available, to use in modelling assignments. They can be purchased in most department or craft and art stores and are sold in a variety of colours. If you can not find commercial modeling material, use one of the recipes below.

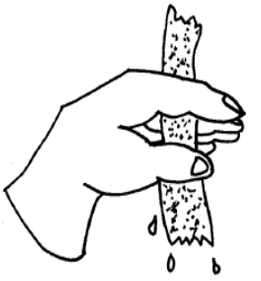
Salt and Flour Recipe

1 cup salt
2 cups flour

Add enough water to make a stiff dough. Add a pinch of alum to keep the mixture from spoiling. (Add a bit of powdered tempera paint for colour if you wish). When the statue has been modelled, let it dry slowly for several days or bake it in an oven 150°C or (300°F) for three hours. You should also stick a pin in the sculpture here and there so air can escape while it is baking. After the statue is completely dry, it can be painted.

Papiér Mâché Paste Recipe

Add a few drops of water to a few tablespoons of flour or add some water to some purchased wallpaper paste. Mix the two substances together. Slide newspaper strips through the paste. Position your fingers like those in the diagram so excess paste can be “squeegeed” from each newspaper strip. A modelled sculpture dries faster when less paste is used in papiér-mâché construction.



Bull's Head by Picasso

Other types of sculpture may be built, cast in metal or plastic, or assembled from "found" pieces. Pablo Picasso thought the assemblage of a bicycle seat and handlebars made an interesting sculpture. *Bull's Head*, a bronze sculpture based on these forms, is a simple yet powerful sculpture.

Glue postcard…

Bull's Head

here.

Conclusion

Statues can be carved, modelled, or assembled. Carving is a subtractive process whereby material is taken away from a larger mass. A modeled statue deals with adding-on material such as clay, dough, or papier-mâché to achieve the desired shape. Sometimes "found" items are assembled to make sculptures that are stationary or **kinetic**.

Assignment

Turn to Assignment Booklet 19 to complete Assignment I on page 1.

END OF LESSON 19

LESSON TWENTY

20

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Analysis

A Biography of Paul Gauguin

Paul Gauguin was a successful stockbroker in Paris in 1871 when he began painting for a hobby. He began buying some Impressionist paintings by Cezanne, Degas, Monet, and Renoir. When the opportunity to exhibit some of his own work occurred, he took advantage of it in 1879 and became so immersed in his painting and studying with Camille Pissarro that he relinquished his stockbroker position. This decision left his family in dire financial straits. His wife and children returned to Denmark, and Gauguin returned to Paris in 1885 to paint.

When Gauguin met Vincent van Gogh in 1886/1887, both artists decided to paint together. Each artist had much respect for the other's talent, but their temperaments and visions clashed violently. What did they argue about? One ongoing quarrel involved the style preferences of each artist. Vincent van Gogh liked Daumier and Rousseau but disliked Ingres, Raphael, and Degas. Paul Gauguin definitely did not agree. Gauguin said van Gogh was romantic. (Historians attached this very label to Gauguin.) For the sake of harmony, the duo separated.

All his adult life, Paul Gauguin rebelled against traditional values and life styles. He searched for the primitive paradise in his imagery. Through the influence of other artists, he began to simplify his shapes, using symbolism in a decorative and stylized fashion. In Martinique and later Tahiti, he lived the same lifestyle the natives did and tried to learn from them. He experimented with ceramics and woodcuts.

A portion of a carved door frame from Gauguin's house at Hiva-oa

Gauguin was interested in oriental, medieval, and Egyptian imagery and began outlining shapes using intense colours.

Although dogged by poverty, depression, and ill health in his painting life, Gauguin had a profound effect as one of the Post Impressionists. Recognition as an artist was attained only after his death in 1903.

Elements of Art in *The Market* by Paul Gauguin

Glue postcard…

Ta Matete (*The Market*)

here.

Lines – *one of the elements of art; a mark that tends to lead the eye somewhere. Lines have many characteristics, such as dark, broken, thick, delicate, or sketchy. Lines convey feelings.*

Some **elements** of art such as line, shape, texture, and colour can be studied in the painting above. Notice the strong **lines** that have been painted along the edges of the tree trunks and along the edges of the women. This tends to flatten **shapes**, making them more two-dimensional. Shadows and foreground shapes are flat patterns, too. As a contrast, look at the heads, faces, limbs and bodies of the women because they all show evidence of modelling. Shadows applied in this manner make areas appear rounded or three-dimensional. Gauguin created an abstraction of the picture plane using both two and three dimensions.

Notice designs on hems, collars, and the skirt at the right of the picture. Can you locate areas of **texture** in the picture? See how vibrant the warm **colours** are and how they project as opposed to the cool colours.

Shape and Style Comparison

Notice how flat the Egyptian bodies seem here.

This is an excerpt from
The Market
by Paul Gaugin

The poses the silhouetted women assume are very static in much the same way Egyptian figures are. Notice the positions of the hands and arms in particular. By keeping the upper legs of the women parallel to the bench, Gauguin, like the Egyptians, had little need to show perspective. However, Gauguin and Egyptian artisans did use a little overlapping to create some illusion of distance in their pictures.

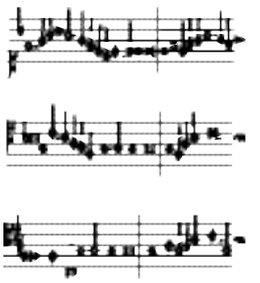
Paul Gauguin

Images: People, landscapes, and still lifes.

Technique: Gauguin used thinly applied paint due in part to economics. The paint surface, whether it was paper, silk, wood, walls, or canvas, was often allowed to show through. Initially he painted in the style of the Impressionists, which involved painting dabs of colour at full intensity on the canvas. The painting seemed to vibrate at a distance. He abandoned this style and drew from his imagination to establish mood and emotion rather than just recording nature. His paintings were somewhat linear in nature, exhibiting vibrant colour.

A drawing of Gauguin's Painting called *The Vision After the Sermon* (Jacob Wrestling with the Angel)

Gauguin thought his paintings were like musical compositions. He said art that consisted of elements such as lines, shapes, and colours could be used to create pauses in a picture. Figures would be positioned in a composition like beats in a musical score. Areas would hum with colour intensity just like sound would with written notes.



Notice the grouping of the foreground figures above with a 1 and a 2 and a 3 and a 4 and then a pause before another 1 and 2 and 3 and 4 with the second grouping of four women on the left and another pause. The white hat shapes are surrounded by dull and dark areas. This also accentuates their flat pattern and decorative quality.

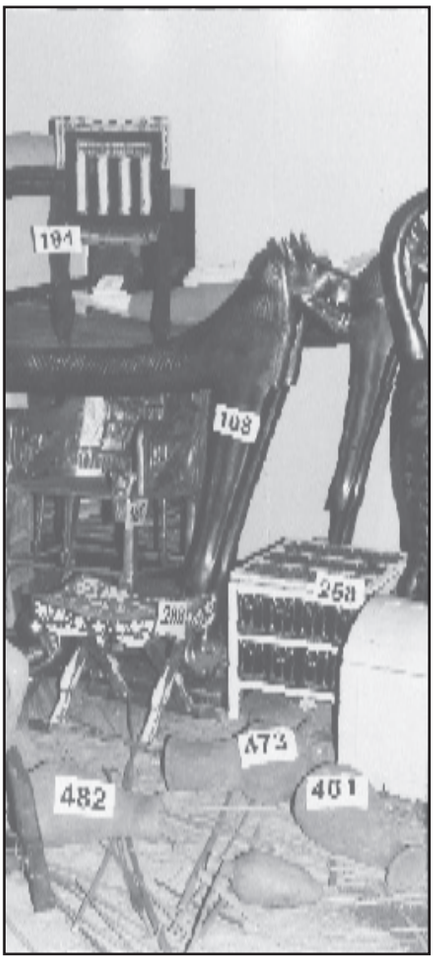
Symbolic – *an image/icon which represents something else.*

Gauguin used colour **symbolically**, and dull colours were contrasted against vibrant colour. Often, in a freize-like composition (note *The Market* on page 204), inspired by Egyptian and Eastern sculpture, colour was a unifying factor. Figures seemed to float in a dream-like paradise.

Egyptian Style

To better understand the Egyptian way of portraying the human figure, appreciate the ironclad set of rules that artisans had to follow. When the Ka or soul left the body at death, it was received by the goddess Hathor. Its eternal fate was established at this point. If the soul was judged worthy, it was reunited with the body. That is why the preservation of the remains were so important to this culture. In the event the corpse failed to survive until the Ka returned, a substitute in the form of a likeness was the only solution. When the Ka returned it could hardly be expected to dwell in an imperfect body for eternity. If a likeness looked imperfect due to foreshortening or sometimes overlapping, then it might be imperfect for the ka. One limb over of another made it seem as if one was missing. Most likenesses of the Pharaoh's family tried to show all parts of the body. Shoulders were pictured from the front and the limbs, head, and feet were shown in profile. This is the reason some of the figures exhibited such strange stances, impossible to attain in real life.

Howard Carter



Howard Carter was an archaeologist who tenaciously searched for and located the tomb of King Tutankhamen in the Valley of the Kings in Egypt. In 1923, after a five-year search, Carter and his crew broke through sealed doors that led to an antechamber of what proved to be the final resting place of the young king.

Upon the threshold (and on one of the coffins) was a garland of cornflower, blue lotus petals, and willow and olive leaves. Do you suppose his queen left these flowers as a final gesture of affection?

The antechamber itself contained over 60,000 painted boxes, statues, gold chariots, and couches. A second room contained four golden coffins, a gold funeral mask with semi-precious stones, gold rings, collars, bracelets, daggers, and the king's remains. Every item had to be catalogued before it could be moved. That process took ten years.

Hieratic Scale

Hieratic – *relating to relative importing dominance*

The elaborate throne chair on page 209 shows the young king Tutankhamen and his queen, who is tenderly anointing him with a substance from a blue dish. The king reposes on a cushion, his arm draped over his throne. The picture is an appealing scene in the everyday life of the royal couple. The figures are neither stiff or reserved. The figure of the queen is shown about the same size as her husband. Often this was not the case because, when artisans illustrated the supremacy of a king, other figures were often shown much smaller in size.

Notice the size of the female figure at the foot of the large-sized statue. Figures presented this way shows clearly who dominates. This is an example of the use of **hieratic scale**.

Egyptian Images

Images: People and animals

Techniques: Reliefs (semi-sculpture)—A relief is an image that has been raised or sunken from the surface of the work. Page 210 speaks about relief design in greater detail.

Glue postcard...

King Tutankhamen

here.

Tutankhamen's throne chair shown here is a fine example of a multi-media artifact. Various techniques and materials were used in its construction. The background of the throne chair is beaten gold stretched over a wooden foundation.

With closer examination, you can see that all exposed flesh areas are made of red glass. The rounded bodies create a feeling of three dimensions in their high relief with the shadows these bulging shapes cast. The headdresses are inlaid turquoise faience (ceramic) with carnelian (flesh-coloured) and coloured glass for the collars and scarves. When copper compounds are applied to the glazes, the result is a beautiful collection of blues and turquoises. The flowing robes are silver. If you could see a side view, winged serpents make up the sides of the chair and feline legs support the throne. Partial lions' heads can be seen at the edge of the postcard. Note the exquisite hair, jewellery, and clothing textures.

Elements in Egyptian Art

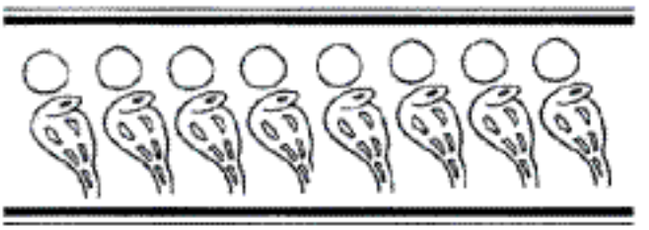
Note the strong linear aspects, textures, and shapes on the raised portions and patterns in the picture.

Perspective or foreshortening was not needed if figures were kept at right angles to the picture plane. Notice the hips of the king, which are parallel to the throne. The torso has been twisted so we see it from the front. Try sitting like this and see how difficult it is! Portions of figures, such as the face, were often modelled to look more lifelike.

The following diagrams refer to the postcard of King Tutanlchamon and his Queen found on page 209.

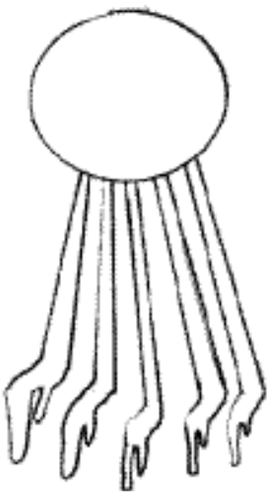
Uraei – *royal cobras in a relief decoration*

The term **uraei** means royal cobras. A relief frieze of them is at the top of the throne chair.



Hieroglyphics – *Egyptian writing*

Look at this raised image on the throne chair. Above the couple appears a round disk. Each radiating sun ray ends in a life-giving hand image. The sun god Ra is shown in this way showering blessings upon the royal couple.



This diagram is an example of **hieroglyphic** writing. Other examples of hieroglyphic writing can be seen near the King and Queen's heads on page 209. This writing has been done in relief.

Analyzing Artwork

Subjective – *the personal as opposed to the impersonal – an individual attitude or bias through which the artists feels free to change or modify natural visual characteristics –personal emotions aroused by the characteristics*

Objective – *an impersonal statement of observed facts*

As students of art, you must attempt to find the differences between the liking of a piece of artwork and a logical appreciation or criticism of it. You can attain this process through applying and following four steps. Then you will likely have a more realistic opinion of a piece of artwork. Merely liking a piece of artwork is simply not good enough. You must be aware of **objective** and **subjective** reactions.

1. Find as much information as possible about the artwork. What is the philosophy of the artist? Identify the medium used and any techniques employed. What subject is preferred by the artist? What unusual elements did you notice?

2. Where does the artist place the emphasis in his artwork? Are there any relationships between the work and colour, texture, shape, or size? Do specific elements of art such as colour, texture, space, shape, or size influence the message or subject?

3. Can you decipher the message or meaning or give several likely possibilities of what the artist is trying to convey in a pictorial way?

4. Now that you have gleaned this information, what do you think of the artwork? Do you have an opinion or criticism about it that you did not before this process was begun?

Conclusion

Although different techniques have been used in the Egyptian Throne Chair and Paul Gauguin's painting of *The Market*, subject material is very alike. To see how artists can create work from varied cultures and time spans, work that has basic similarities although it may exhibit different styles, is enlightening.

Assignment

Turn to Assignment Booklet 20 to complete Assignment I on page 1.

END OF LESSON 20

Glossary

GLOSSARY

Abstract design *– a design having little or no resemblance to the natural shapes from which it is derived* *Lesson 2*

Acrylic *– water-based paint that dries to a plastic hardness* *Lesson 11*

Additive sculpture *– modelling of malleable material such as dough or papier-mache* *Lesson 19*

Afterimage *– an image seen long after the design has been removed* *Lesson 4*

Arcimboldo, Giuseppe (1527–1593) *– a Mannerist artist* *Lesson 13*

Art movements *– artists who started new ways of painting based on their beliefs and/ or thoughts. Realism, Impression, Post Impression, Fauvism, Cubism, Expressionism, Surrealism, Dada, Colour Field, Abstract, Social Realism, Pop Art and Primitive are examples* *Lesson 12*

Bisque *– in ceramics, the first firing that drives out any water in the greenware* *Lesson 17*

Building construction *– common structural classifications used to create buildings such as pyramid, post and lintel, arch, dome, cantilever, truss, and glass/metal over an iron skeleton. Lesson 16*

Byzantine *– style of architectural that features a pendentive over a square* *Lesson 16*

Camouflage *– to conceal an identity or form* *Lesson 13*

Cardinal, Douglas (born 1934) *– a Metis architect who uses organic shapes and natural materials for buildings. St. Mary's church, in Red Deer, Alberta, the Space Science Centre in Edmonton, Alberta, and the Museum of Civilization in Ottawa are examples of his style of architecture.* *Lesson 16*

Ceramics *– pottery* *Lesson 17*

Channel print *– an ink blot that is the same on both sides of an axis* *Lesson 4*

Chevreul *– at 19th century French scientist who wrote a book about colour. His Law of Simultaneous Contrasts is based on a colour will very faintly tinge the surrounding area with its complementary colour.* *Lesson 3*

Chinese structures *– construction that consisted of beams that projected through columns which supported the roof* *Lesson 16*

Closure *– supplies a profile line that one does not actually see* *Lesson 5*

Colour field art *– artists who concentrate on the manipulation of colour* *Lesson 3*

Complementary colour *– colours that are opposite each other on the colour wheel. For example, green and red are opposite, as are yellow and purple and blue and orange.* *Lesson 3*

Composition *– the way elements of art and principles of design are arranged in a picture* *Lesson 14*

Corinthian *– a style of architectural order characterized by an ornate design based on the acanthus leaf* *Lesson 16*

Da Vinci, Leonardo (1452–1519) *– painter, sculptor, inventor, musician, physicist, botanist, anatomist, geographer, geologist, and aerodynamics engineer. He exemplified the "Renaissance Man."* *Lesson 4*

Design *– an arrangement of materials in a composition* *Lesson 2*

Diminution *– decrease in the size of an image for effect* *Lesson 9*

Disguise *– to change an identity or form* *Lesson 13*

Distorted *– an object changed from its natural shape* *Lesson 2*

Dominance *– the most important area in a composition* *Lesson 2*

Doric *– a style of architectural order used by the Greeks* *Lesson 16*

Effigy *– a likeness of a person on a pottery jar or sarcophagus* *Lesson 7*

Elements (of Art) *– study of line, shape, texture, tone, value, form, space, and colour* *Lesson 1*

Elimination *– creating shocks by subtracting key elements* *Lesson 9*

Exaggeration *– distortion of an image* *Lesson 9*

Expression *– emotions shown on faces* *Lesson 9*

Eye level *– viewpoint* *Lesson 9*

Fauves (wild beasts) *– a group of artists in the early 1900s who used vibrant colour* *Lesson 3*

Film (Photography) *– a strip of acetate rendered light sensitive on one side and coated with gelatine on the other* *Lesson 17*

Format *– the shape a design is to cover* *Lesson 2*

Foreshortening *– creating impact with distorted perspective* *Lesson 9*

Free forms *– designs that can take any shape* *Lesson 2*

Fresco *– a picture painted on wet plaster with water-based paints* *Lesson 3*

Fret *– a design used by cultures as ornamentation* *Lesson 16*

Geometric shapes *– circles, squares, rectangles, and triangles made with instruments such as a ruler, a compass, and templates* *Lesson 4*

Gesso *– ground plaster and glue applied to an canvas or wall in preparation for a painting* *Lesson 11*

Glazing *– in ceramics, the second firing, which melts a glaze applied to the surface of the bisque ware. This makes the clay object waterproof and also serves as a decoration.* *Lesson 17*

Golden section *– a ratio used by the Greeks in their temples and buildings. It was founded on the relationship of all parts of a building to each other.* *Lesson 16*

Gothic *– architecture that was implemented to the glory of God in the Middle Ages. Pointed arches, pillars, and large stained glass windows were indicative of this style.* *Lesson 16*

Greenware *– a ceramic term that refers to newly formed clay objects that have been left to dry by themselves* *Lesson 17*

Grid *– a method used to enlarge the size of a drawing* *Lesson 5*

Halo *– an effect that results when a portion of the page has been left unpainted* *Lesson 7*

Hieratic Scale *– relating to relative importance, dominance*

Hieroglyphics *– Egyptian writing Lesson 20*

Homer *– Greek poet who lived in the 8th century B.C. Lesson 17*

Hue *– a word that describes colour Lesson 3*

Impressionists *– a group of artists living in France in the latter part of the 19th century. They painted effects of light and water. Lesson 3*

Implied lines *– missing lines filled in by the minds' eye Lesson 5*

Indian ornamentation *– used the wheel, tree, lotus, and cycle of life figures with ornate paisley-like floral shapes and animals Lesson 16*

Intensity *– the brightness of a colour Lesson 3*

Ionic *– style of architectural order; characterized by a scroll decoration Lesson 16*

Islamic decoration *– the incorporation of calligraphy and arabesque designs Lesson 16*

Kiln *– a gas or electric oven that hardens the greenware. This is referred to as a "firing." Lesson 17*

Lines *– a mark that tends to lead the eye somewhere. Lines have many characteristics, such as dark, broken thick, delicate, or sketchy. Lines are elements of art that convey feelings. Lesson 1*

Linear *– consisting of lines Lesson 14*

Metamorphosis *– change of a physical form. Lesson 13*

Mixed media/medium *– two or more materials used in the creation of artwork. Using paint and pencil crayon is an example of a mixed media picture. Lesson 7*

Monoprint *– a one-time impression taken from an inked surface. A marbled image is much like a monoprint. Lesson 4*

Monotony *– the same thing repeated many times Lesson 6*

Naturalistic design *– a design that is easily recognized as shapes most often seen in nature Lesson 2*

Negative areas (photography) *– development of the acetate strip in photography Lesson 6 & 17*

Negative spaces *– about and between shapes Lesson 2*

Non-objective design *– a design not based on reality Lesson 2*

Olmec *– a Meso-American civilization that existed 1000 years before the Mayans in central America. Lesson 19*

Perspective *– (one and two point) objects drawn so they appear to recede into the distance Lesson 8*

Photogram *– a likeness taken by placing found items on light sensitive paper Lesson 4, 6, & 17*

Point of view *– varying vantage points Lesson 8*

Positive areas *– the shape of a design Lesson 2*

Prefabrication *– the assembly of previously manufactured portions of a building Lesson 16*

Primary colours *– yellow, red, and blue Lesson 3*

Print (also in photography) *– in printmaking, an image taken from an inked block Lesson 17*

Projecting *– warm colours that seem to advance. Red, yellow, and orange are such colours. Lesson 3*

Reliefs *– a raised surface Lesson 17*

Renaissance *– rebirth – see da Vinci Lesson 16*

Repetition *– an image printed many times* *Lesson 6*

Scoring *– roughening the surface of clay so slip can be applied. This makes a good bond.* *Lesson 17*

Secondary colours *– green, violet, and orange* *Lesson 3*

Semi-abstract design *– a design based on natural shapes but one that does not resemble them closely* *Lesson 2*

Shade *– a dark colour that has had black mixed into it* *Lesson 3*

Slab *– a rolled-out piece of clay* *Lesson 17*

Slip *– a mushy mixture of clay and water used to join pieces together* *Lesson 17*

Stencilling *– a form of printmaking using a cut-out pattern* *Lesson 6*

Subtractive (sculpture) *– is a carving-away process* *Lesson 19*

Surreal *– dream-like quality* *Lesson 1*

Symbol *– a form that stands for the real thing* *Lesson 2*

Symbolic *– an image or icon that represents something else* *Lesson 20*

Technical drawing *– a picture made with instruments such as a compass, ruler and templates.* *Lesson 11*

Tempera *– water-based paint. Originally the binder in tempera was egg yolk. Lesson 3 & 11*

Tetrahedron *– the triangular pyramid–solid contained by four plane faces* *Lesson 16*

Texture *– the surface quality of things* *Lesson 1*

Three dimensions *– having height, width, and depth* *Lesson 1*

Tint *– a light colour into which white or a lot of water has been added* *Lesson 3*

Tone (value) *– the darkness or lightness of an area* *Lesson 1 & 3*

Transmutation *– a change a substance goes through. An example is a tree that has been fashioned into a cabinet or table.* *Lesson 13*

Unity *– creating visual harmony* *Lesson 6*

Uraei *– royal cobras in a relief decoration* *Lesson 20*

Viewfinders *– a format cut in a piece of cardboard that helps to compose a picture* *Lesson 14*

Vitruvius *– Roman architect who wrote a theatise on architecture* *Lesson 16*

Wash *– a colour which has been diluted with a lot of water. A "wash" is used to cover areas of a picture.* *Lesson 7*

Ziggurat *– a structure with several tiers, usually made of mud brick construction. There was a ziggurat at the city of Ur in 2000 B.C.* *Lesson 16*