



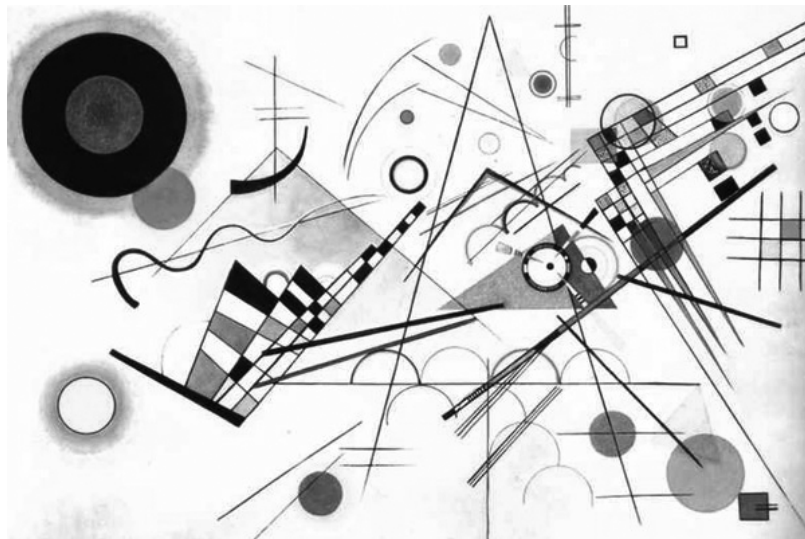
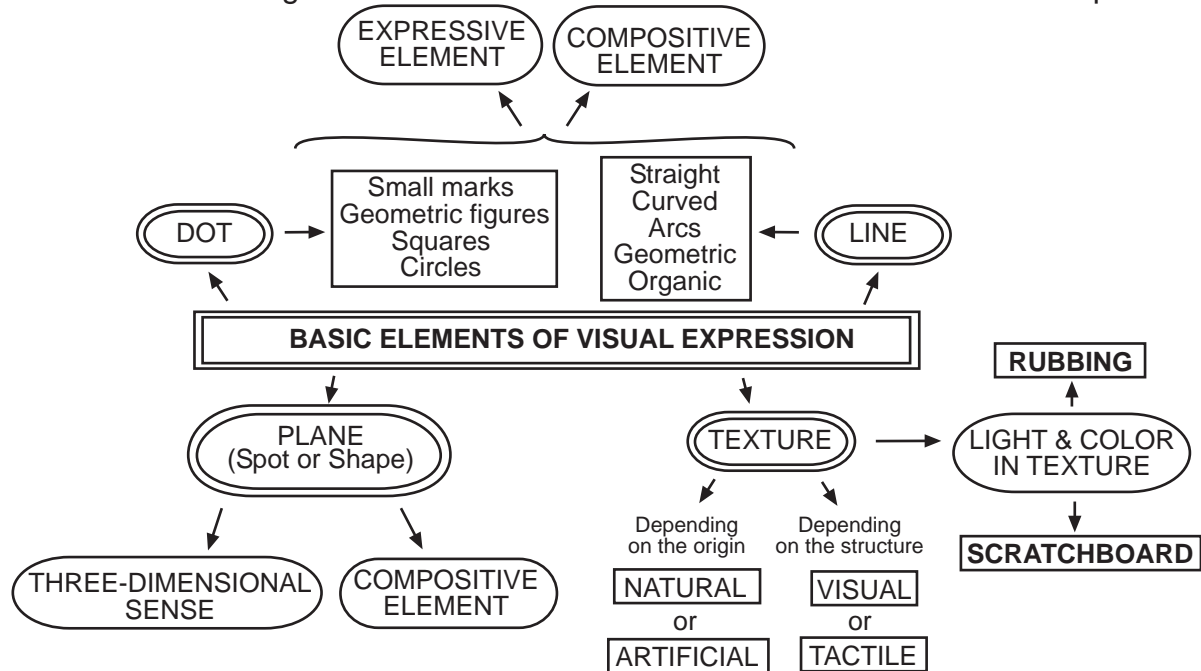
You have to create a version of a famous artwork. You will choose the artwork that you feel better to make the version. Or may be the one for which you had an idea that you think is bright. You can change the colors, the ideas, the characters or the style of the artwork, BUT YOU NEED TO KEEP THE SAME COMPOSITION so the original artwork will still be recognizable



Group:	Last name, Name	Date:

 laslaminas.es	Worksheet title:
	<b>20- VERSION OF AN ARTORK</b>

As well as written communication, visual communication has an alphabet. It consists on several basic signs that can work as images on their own or can be combined to form a more complex image.



Composición VIII, Kandinsky, 1923 Source: [www.ibiblio.org](http://www.ibiblio.org)

Kandinsky's artworks are the first ones in Art History considered entirely abstract. Kandinsky was influenced by new artistic movements that started taking a different depiction path than reality or realism.

He thought that art and its images must be related to the soul and can go farther than reality. In order to achieve that thought he wrote books describing the feelings and ideas that colours, and visual elements express.

Many times Kandinsky used music as an inspiration for his artworks and, so many of the titles are related to music. He used basic geometric elements such as the line, that could be either an expressive or **compositive** element. The lines he used could be straight or **curved**, arcs, converging, parallel and sometimes in contrast with geometric lines they could even be **organic** or irregular.

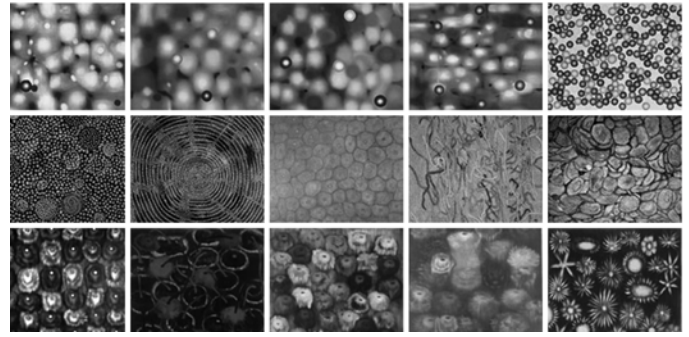
The **dot** could take place in many appearances such as small figures, big **circles** or even squares or little geometric shapes. And the **plane** was usually depicted as a big geometric colored shape, sometimes filled up with colors and some other with more lines and dots that created a natural or artificial **texture**. Planes, lines and dots many times helped the artist to achieve a **tri-dimensional** sense with some sort of depth impression.

## DIFFERENT QUALITIES OF DOTS

In Geometry a dot would be a small circle or also a point. A point can be determined by two crossing lines or an intersection between a line and a plane. Actually the geometric point doesn't have any features, any dimensions. In Geometry points are just points given by coordinates, they don't have color, shapes or dimensions.

Images on the right are paintings by the abstract American painter Ross Bleckner. He uses the dot in many appearances and features to make his abstract depictions.

Source: <http://www.rbleckner.com/paintings.html>



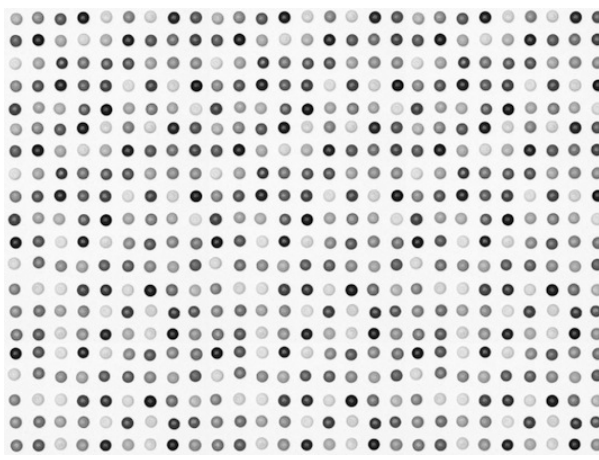
However in visual communication such as art or graphic design the **dot** is the smallest **visual element** that can have **different features such as color, size, intensity or texture**. It can have or not an **outline** or and it can be **focussed** or **diffused**. It usually looks like a **small circle**, but can vary and adopt multiple appearances. For example in digital images it is a **square** called **pixel**. It can be **grouped** to form structures or **depictions with volume, texture, chiaroscuro**, etc.. By varying its characteristics it can change the **expressiveness of an image**. Depending on the location of the dot in the plane, different sensations can be created.



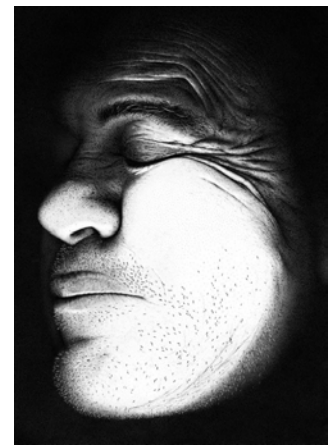
Check out **Obliteration room Art installation by Yayoi Kusama** by clicking on the link or scanning the QR code.



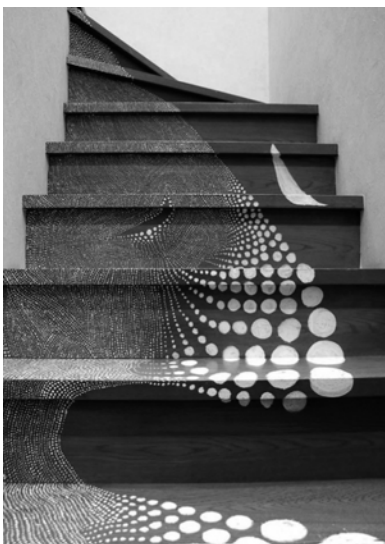
Roman Mosaic:  
Villa tejada lou, Palencia  
Source: [wikipedia](http://wikipedia)



Damien Hirst, Spot painting version  
By Henry Hargreaves  
Source: <http://www.highsnobiety.com/>



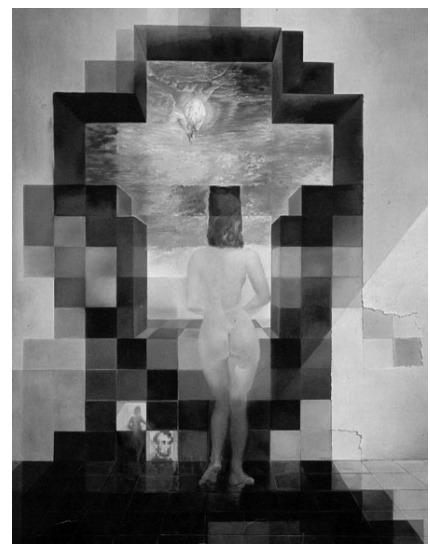
Miguel Endara's thin black marker's dots  
Source: <http://miguelendara.com/art/hero/>



Niharu Matsunaga: Ten-Ten  
Source: <http://miharumatsunaga.com/ten-ten/>



Chuck Close:  
Robert Rauschenberg, 1997.  
Source: <http://www.flickr.com/photos/rocor/8332183896/>



Gala contemplating the mediterranean sea. Dali.  
Source: <http://www.virtualdali.com/>



# ARTISTIC EXPRESIVENESS OF LINES

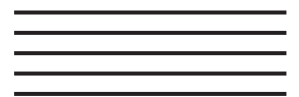
**Lines**, depending on their **position** or **arrangement** on the image and its **features** mainly suggest **movement** and **tension**.

In general there are two types of lines: the **objective and clear** and the **subjective and modulated** lines. The first type is used when we want to give an accurate information, while both types are used in art and design.

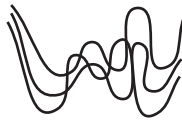
**Vertical** lines usually give the **impression of balance and elevation**.



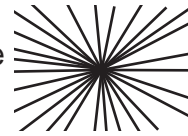
**Horizontal** lines suggest **calm, rest, tranquility and remoteness**.



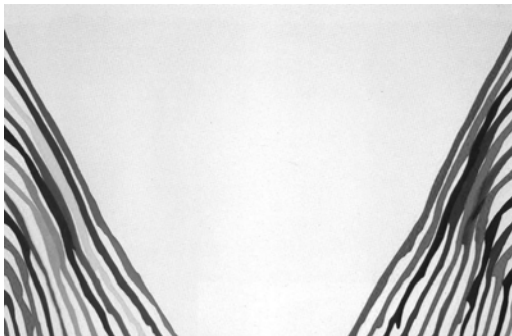
**Sloping, skew or oblique** lines transmit **motion, instability and tension**.



**Curved or wavy** lines may increase the **movement ilusion**.

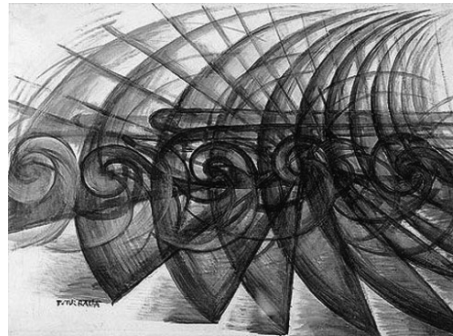


And **converging lines** give the sense of **unity and expansion**.



Beta Lambda. Morris Louis

Source: <http://www.wikipaintings.org/en/morris-louis/beta-lambda-1961>



Speed of a motorcycle. Giacomo Balla

Source: [http://bittleston.com/artists/giacomo\\_balla/](http://bittleston.com/artists/giacomo_balla/)



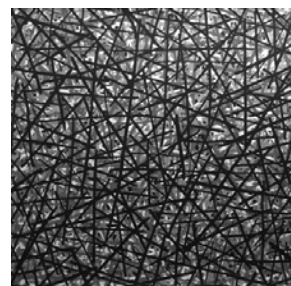
Small Rhino, wire and other materials  
James Chedburn

Source <http://james-chedburn.com/>



Turkish Mambo.  
Frank Stella. Black paintings

Source: <http://www.wikipaintings.org/en/frank-stella/turkish-mambo-1967>



Straight lines in all directions. 1996  
Sol Lewitt.

Source: <http://www.barbarakrakowgallery.com/contentmgr/showdetails.php/id/7646>



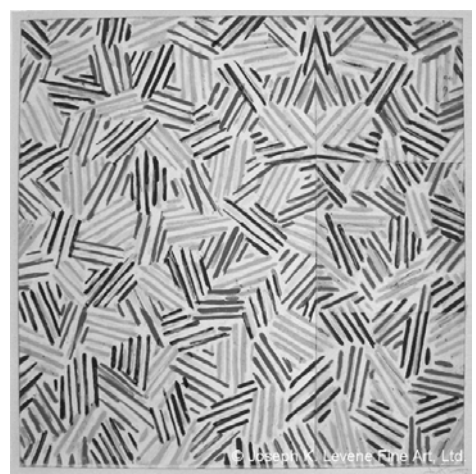
Wall drawings at MASS MoCA. Sol Lewitt

Source: [http://www.portlandart.net/archives/2009/03/the\\_black\\_squar\\_1.html](http://www.portlandart.net/archives/2009/03/the_black_squar_1.html)



Mona Lisa. Thomas Pavitte  
Dot to Dot drawings

Source: <http://thomasmakesstuff.com/>



#6 (after untitled 1975) Jasper Johns

Source: <http://www.artslant.com/ny/events/show/46953-jasper-johns-prints-1960-2007>

## The plane and Matisse

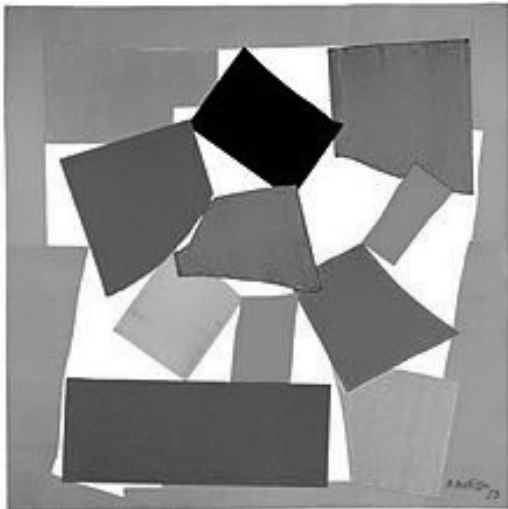
The word plane is more a geometric word that stands for a flat surface. When we talk about the plane in art and visual language in general we refer to shapes or brush strokes that define the elements of the depictions.

### ACTIVITY\_\_

Read the text. Below you can see three Matisse artworks with some plane attributions or features. Find the intruder, a feature that doesn't correspond, and scratch it.

The **plane** has been used in painting giving different **atributions or features**, from **geometric** to **natural and organic**. Henry Matisse was a **fauvist** and **post impresionist** artist who used the plane using different techniques such as **collage** or **painting**. Fauvist comes from "fauve", which means in French "beast", and that adjective is referred to the **bright and agresive use of color** these painters did.

One of the main uses of the plane with color is to give **volume and depth** to the elements or the artwork, in most of those cases the plane can be observed as brush strokes. That can also be achieved by **changing the size** of the planes, also by **playing with their colors**; warm and light colors seem to be closer while cold and dark colors appear to be further. Contrasting colors work to obtain this goal. **Shading**, as well as **overlapping** shapes or planes can help to give depiction, depth and volume .



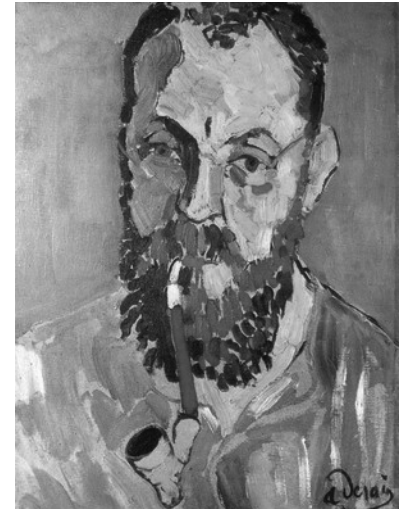
Snail Matisse  
Source: <http://www.tate.org.uk/art/artworks/matisse-the-snail-t00540>

changing size  
brush strokes  
overlapping  
geometric



Blue nude. Matisse  
Source: <http://www.henri-matisse.net/cutouts/m.html>

Geometric  
Collage  
Color contrast  
organic



Matisse Portrait with pipe. Adre Derain  
Source: <http://www.tate.org.uk/art/artworks/derain-henri-matisse-t00165>

organic  
brush strokes  
Overlapping  
Collage

## Emilio Pettoruti

Emilio Pettoruti was an Argentinian Painter. He caused a scandal in an exhibition in Buenos Aires in 1924 due to his modern style. He was influenced by some avant gardes and his main style was cubist even though he didn't think himself as a cubist.

The head of cubists was Picasso and there are also some well known cubist painters such as Georges Braque or Juan Gris, so it's good to hear of another cubist painter different other than these.

Cubist painting main feature is the use of geometric planes, brush strokes or shapes showing a polygonal appearance to compose figurative but quite abstracted paintings.



Paisaje. Emilio Pettoruti  
Source: <http://www.artnet.com/artwork/426214496/425669004/emilio-pettoruti-paisaje.html>



**Textures** are present in daily life. Art and image uses them constantly in painting and sculpture, but other disciplines like architecture, industrial and textile design or even for food texture is one of the main features.

**Textures are the surfaces qualities, apart from color, that can be perceived with the sense of vision or touch.**

In first term a texture can be **visual or graphic** if they are only a flat image. Then they can only be **perceived** by the **sense of vision**, or **tactile** if they have a **relief** or real volume.

All textures are visual but only some of them are actually tactile so can be perceived with the sense of touch. Textures can be **geometric** if they show straight orthographic and ordely arranged **lines** and **dots**, and on the other hand they can be **organic** if they show an irregular and random arrangement of their elements. Depending on their origin they can be **natural** if they come from nature or **artificial** if they have been created by humans. Some natural textures look like geometric, like a pine apple skin or some artificial textures appear to be natural, for instance in fursnishing sometimes wood looking surfaces are created to appear to sight natural.

Here you have some adjectives related to textures: cold, warm, hot, freezing, soft, smooth, rough, dry, wet, regular, flat.

## SCRATCHBOARDING SUPPLIES

- 1º- A4 worksheet
- 2º- Pencil and eraser
- 3- Wax colors(no crayons, soft or greasy wax)
- 4º- Punch, graver or any tool to scratch.Toothpicks work great.
- 5º- Finally you can use some hairspray to make the wax stay and last longer.

## PROCEDURE

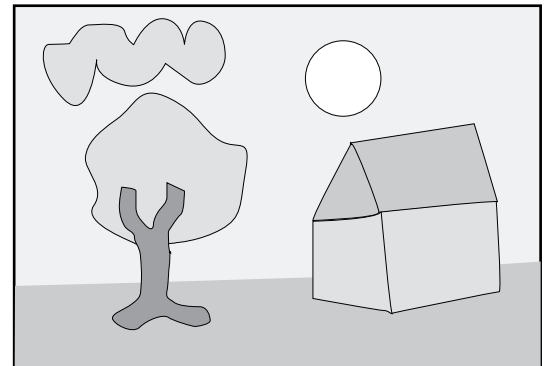
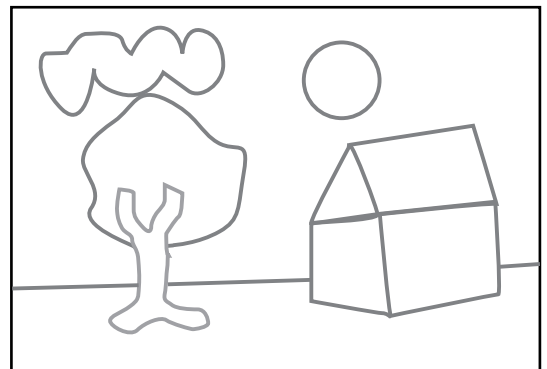
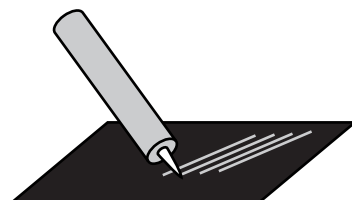


1-Draw with pencil the design you want, you can do sketches. The design must not contain small items or details because later they will be hard to find, as they will be covered by darker waxes. It is simply about drawing or arranging the space or composition with the main outlines of the figures.

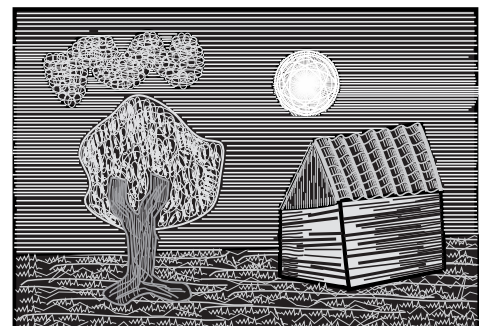
2- Color with wax crayons the drawing we have prepared. If we want to leave a white background for some element of the design it is important that we use the white wax crayon on the surface. Otherwise, in the next step, the black or dark wax layer will get adhered to the paper's surface and it will be difficult to remove it to show the white.



4-With the punch or a toothpick scratch on the black or dark wax layer for discovering the first colored layer. You need to use as many graphic textures as you can, use the line and the dot as the basic visual element. Think that only with different types of lines you can achieve lots and lots of different textures and mazes.



3- Cover with a black or dark wax layer the entire drawing. You must be patient and consistent. At first it is hard because the wax slides over the first layer. You will gradually cover the first layer and hide the colors completely.



## THE DOT

**Dot:** It is the smallest visual element, the dot is a visual element and can have different characteristics as color, size, intensity or texture.

**Dot appearances:** The dot is usually a small circle, but it can vary in size and shape depending on the tool with which it is produced or the visual medium in which it appears, for example in digital images it is a square (pixel).

**The Dot Expressiveness:** The dot can be grouped to form structures with volume, texture, chiaroscuro, etc.. By varying its characteristics of shape, size and color it can change the expressiveness of an image.

**The dot in the composition:** Depending on the situation of the dot in the plane, different sensations can be created.

## THE LINE

**Line:** It is defined as a moving point. As well as the dot, the line may contain very different features, especially: thickness, color and intensity.

**Expressiveness of the line:** Depending on its tracing, path and other features the line can transmit different sensations. When the thickness and intensity of the line is controlled depending on the different sensations that can produce is called "sensitive line".

**Uniform and objective line:** It is a type of line that seeks to give clear and sharp information, without doubts, questions or interpretations.

**Modulated and subjective line:** It's another name for the **sensitive line**. Combining different thicknesses, colors and intensities, you can get a multitude of expressive intentions.

**The line and composition:** The lines, depending on their position on the image and its features can suggest different sensations.

**Vertical lines:** They suggest balance and elevation in compositions.

**Horizontal lines:** They suggest calm, rest, tranquility and remoteness in compositions.

**Skew lines:** They suggest motion, instability, unsteadyness and tension in compositions.

**Curved lines:** They also suggest movement in compositions.

**Lines converging on one point:** They give the sense of unity and expansion.

## THE PLANE

**The plane:** Visually defined by its shape, size, color and texture. When we talk about the visual plane we refer to the spots with different shades, shapes or textures in the images. The plane can be described or defined by contrasts, outlines, different colors or textures.

**Three-dimensional sense of the plane:** Being a two-dimensional element, the plane may suggest certain visual sensations as a resulting three-dimensional sensation, an approach, distance or volume.

**Size contrasts:** Increasing or decreasing the plane in size produces a sense of depth in depictions.

**Tone or value contrasts:** Warm colors are perceived as closer while cold ones can be seen as distant. Indoors clear planes are enhanced, while outdoors dark planes attract more attention.

**Texture contrasts:** Smooth and homogeneous textures express a sense of remoteness, while rough and irregular textures express a feeling of closeness.

**Overlapping:** When a shape obviously overlaps with another it seems to be ahead of the other that is left behind, covering it partially, then creating the sense of depth.

**Shading:** The shading of shapes in drawings or artworks helps them to be perceived with certain volumes.

**The plane in the composition:** Depending on the disposition of the spots or brush strokes, the images can achieve different visual effects similar to those that the lines get

**The plane in space:** Sculpture, architecture or engineering are disciplines that use the plane constantly. Curved planes suggest the organic and natural while orthographic planes express order and sense of balance.

## TEXTURE

**Texture:** Visual and tactile quality of the objects' surface. Generally surfaces have color and texture qualities which do not hold a relationship with each other. In art, texture provides expressive qualities while in architecture, engineering or in the textile disciplines, textures provide another kind of qualities to materials.

**Tactile texture:** It is the one which can be perceived through the sense of touch and sight.

**Visual or graphic texture:** Texture that can only be perceived through the sense of sight. Visual textures are usually similar to tactile textures. These can be obtained through various techniques such as scratching, rubbing, stenciling or stamping.

**Hatching:** Shading an area or shape with closely drawn parallel lines. When there are two or more sets of parallel lines in different directions it is called **Cross hatching**.

**Stippling:** Mark a surface, shape or area with numerous small dots

**Artificial textures:** Those textures created by humans. They can be usually defined by the material that composes the surface shown.

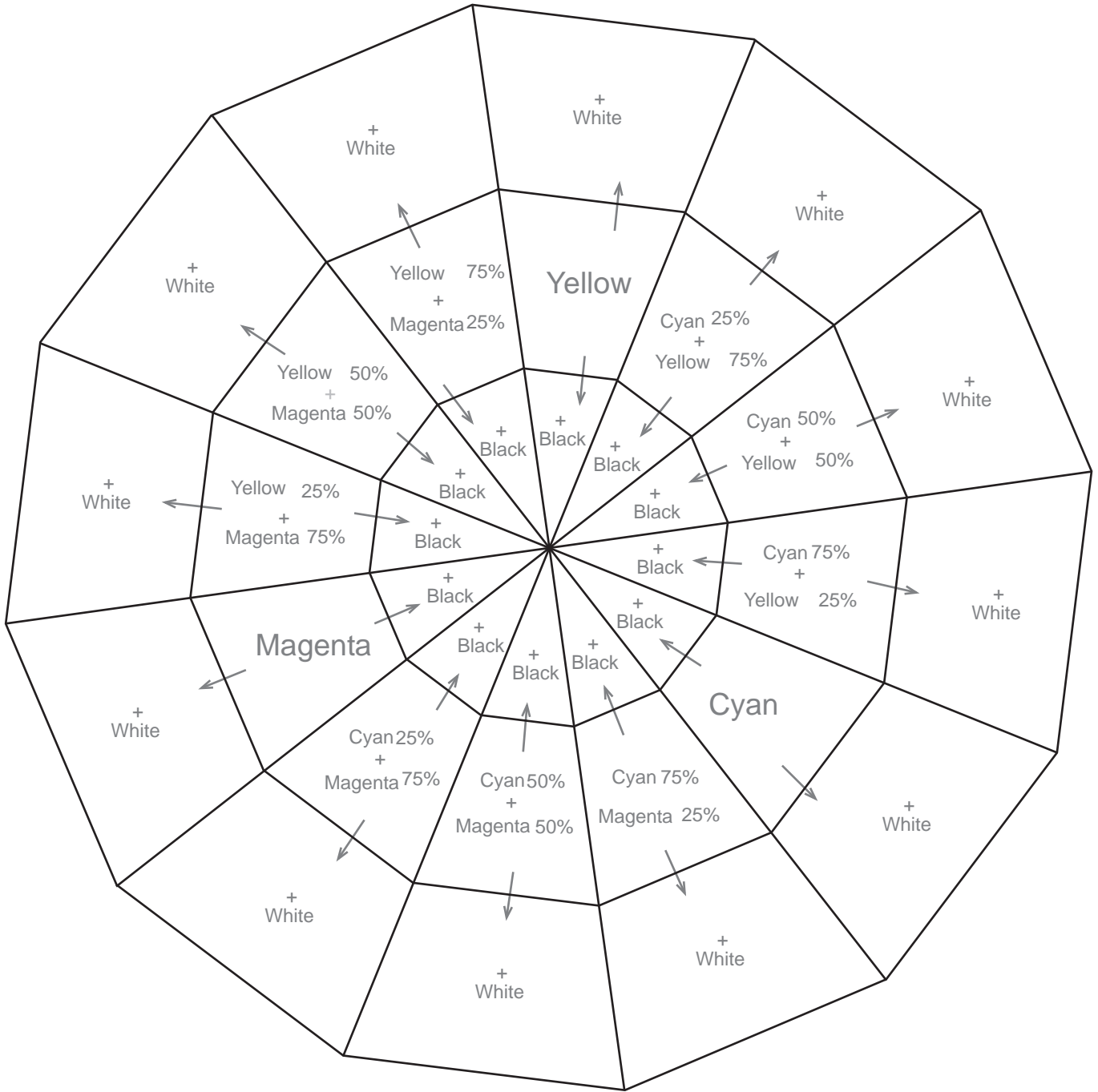
**Natural textures:** Those belonging to or appearing like textures of nature. Some artificial textures are similar to natural textures and some natural textures may look more geometric and artificial but they are actually natural.

**Color and light in texture:** The color or color combination can have a decisive influence on the perception of textures. Side lighting enhances any texture or relief, as well as frontal lighting softens and makes more unnoticeable both the texture and the relief.



This color wheel, by having twelve portions, has the secondary and tertiary colors between the primary. The Central dodecagon has to be filled it with pure colors, you have to place the three primaries as separate as possible, so that you will find three parts between them. Mixtures will be placed in those boxes that will have to be approximately 25, 50 and 75% of the primary colors that are on the sides depending on what color we want to get. The secondary colors are a mixture of 50% of the primaries.

In the outer dodecagon you'll add white to the mix. And in the inner smaller polygon you'll add black. The black is convenient to obtain it yourself by mixing the three primaries in equal proportions. You can use the black paint to mark the contours of the colored shapes at the end of the exercise.



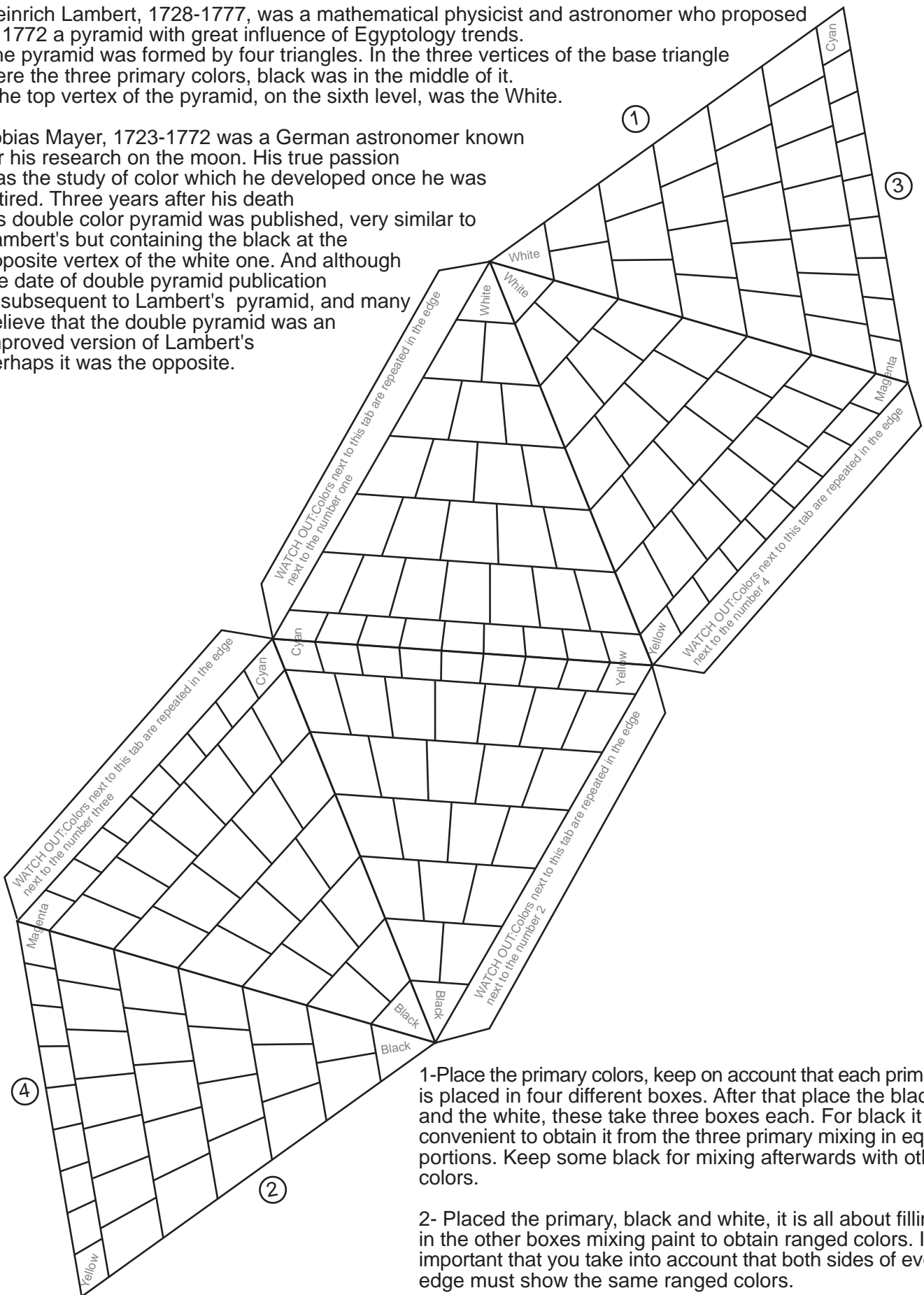
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Heinrich Lambert, 1728-1777, was a mathematical physicist and astronomer who proposed in 1772 a pyramid with great influence of Egyptology trends. The pyramid was formed by four triangles. In the three vertices of the base triangle were the three primary colors, black was in the middle of it. The top vertex of the pyramid, on the sixth level, was the White.

Tobias Mayer, 1723-1772 was a German astronomer known for his research on the moon. His true passion was the study of color which he developed once he was retired. Three years after his death his double color pyramid was published, very similar to Lambert's but containing the black at the opposite vertex of the white one. And although the date of double pyramid publication is subsequent to Lambert's pyramid, and many believe that the double pyramid was an improved version of Lambert's perhaps it was the opposite.

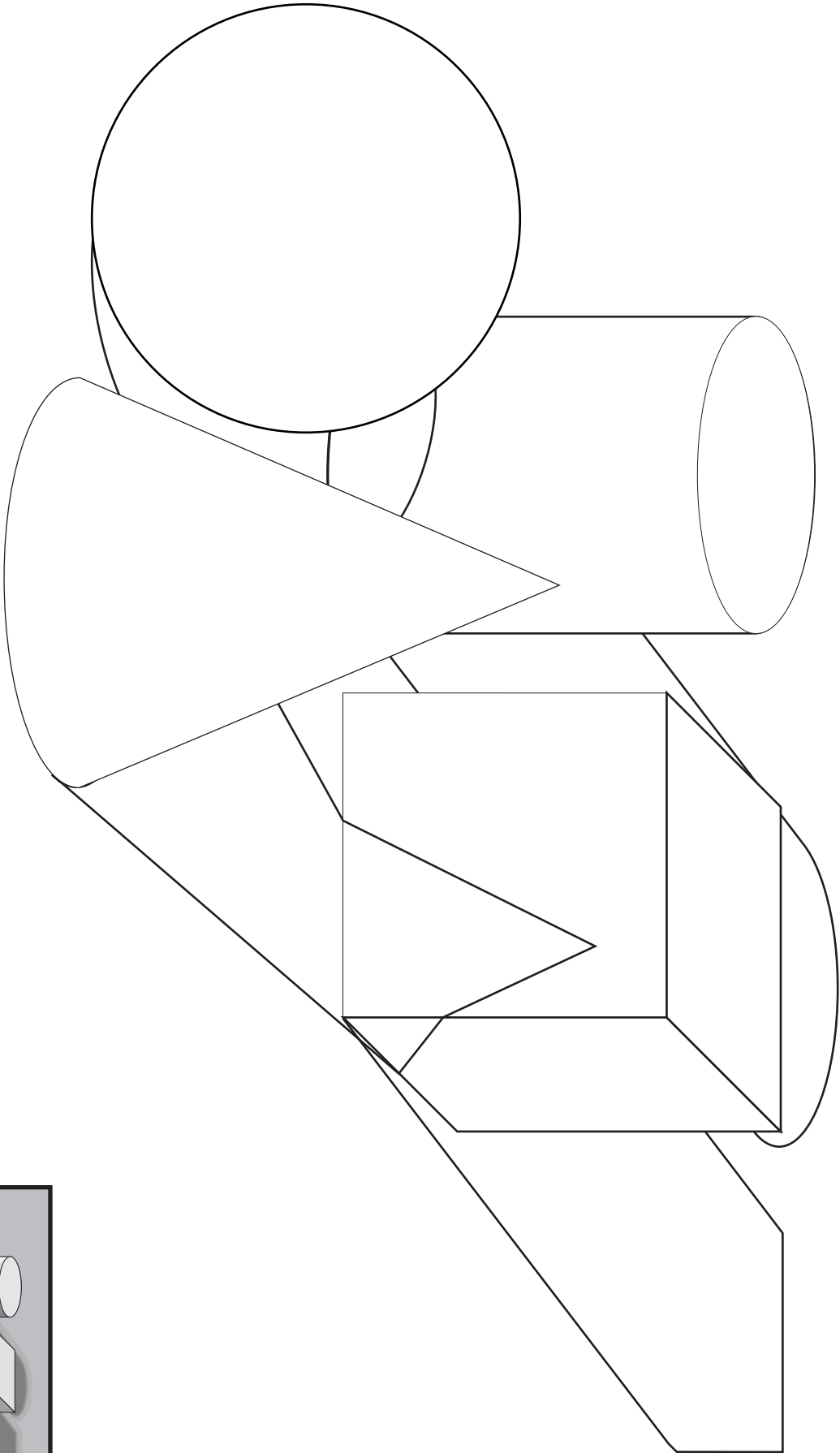


1-Place the primary colors, keep on account that each primary is placed in four different boxes. After that place the black and the white, these take three boxes each. For black it is convenient to obtain it from the three primary mixing in equal portions. Keep some black for mixing afterwards with other colors.

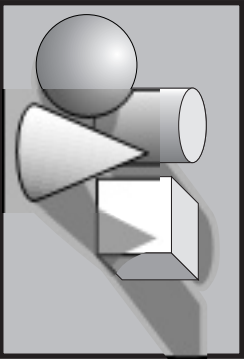
2- Placed the primary, black and white, it is all about filling in the other boxes mixing paint to obtain ranged colors. It is important that you take into account that both sides of every edge must show the same ranged colors.

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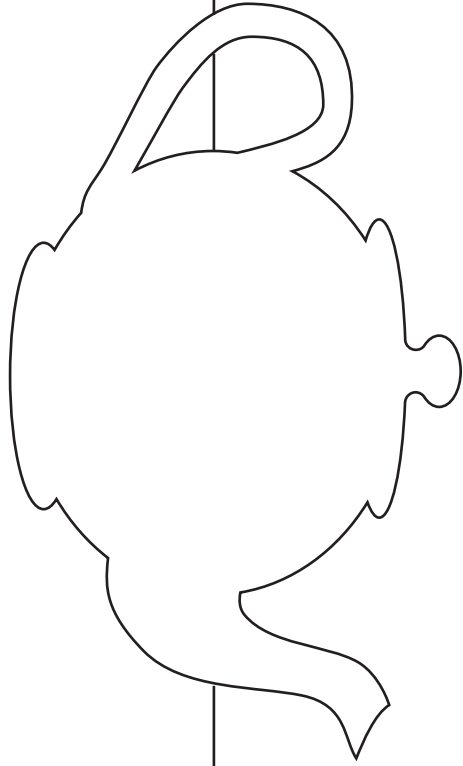
Help yourself with a sketch pencil and give chiaroscuro to the following volumes (also give the layout chiaroscuro) attending to the given light direction that shows the outlines of the cast shadows. The result must look like the miniature. If you use a soft lead pencil (2B-6B) you will work more comfortable and more efficiently.



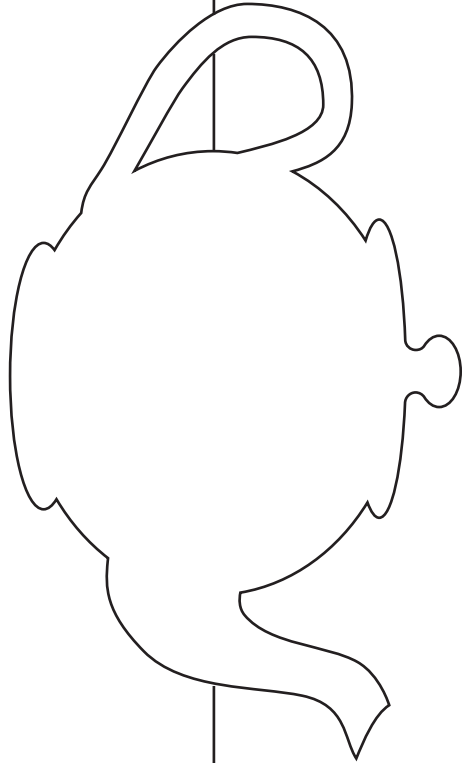
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Fill in the tea pot silhouette as well as the layout attending to the light directions given in each box: 1st- Draw a grisaille (all the surface with a medium gray). 2nd- Get the light areas rubbing out the grisaille with an eraser and draw the darkest shadows. 3rd- Draw intermediate values between the three values (Light, medium and dark) obtained in the previous step. Using soft lead pencils (2B-6B) is recommended to enjoy the work better and being more efficient.

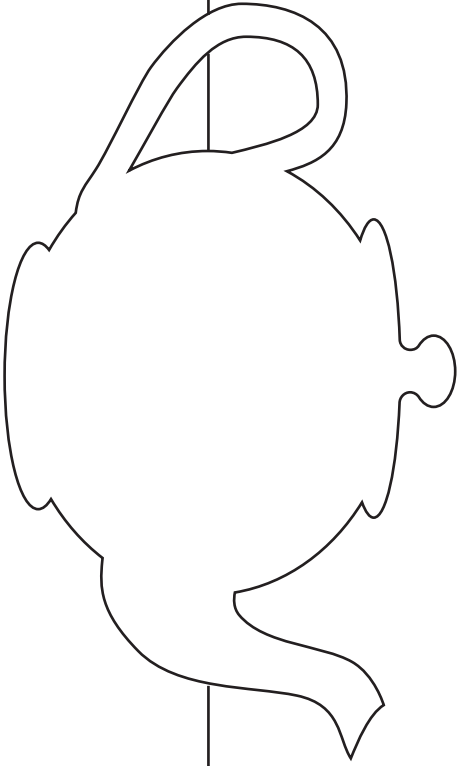
SIDE LIGHT



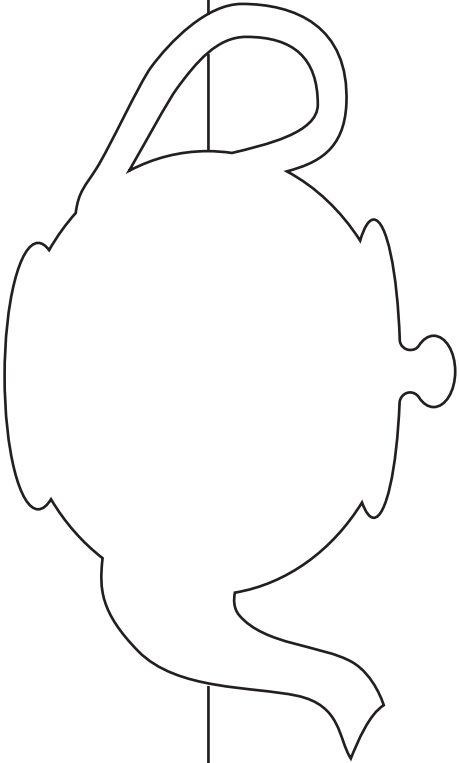
OVER HEAD LIGHT



FRONT LIGHT



BACK LIGHT



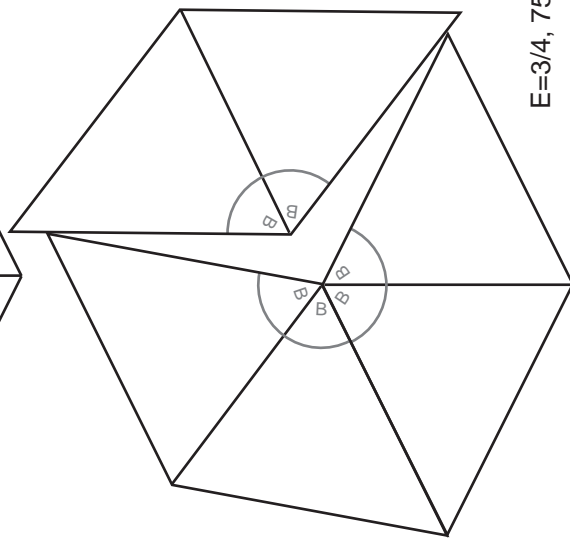
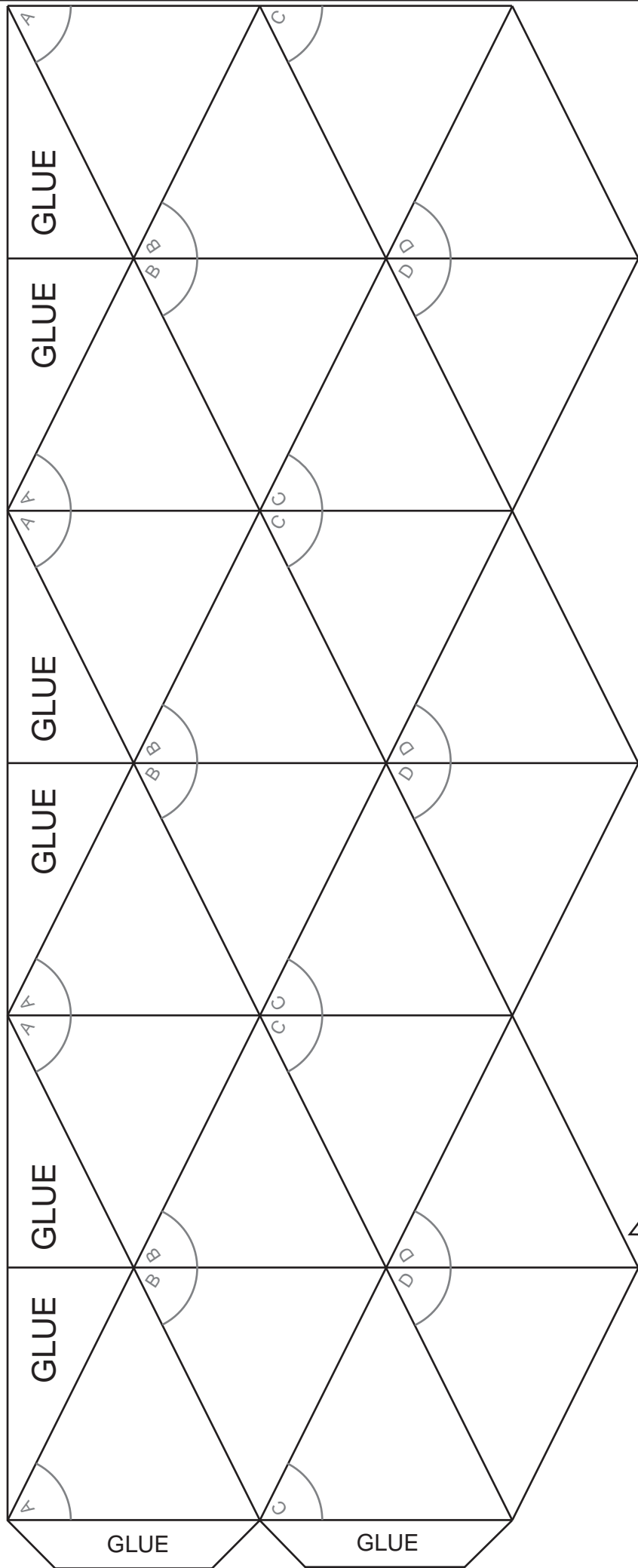
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E=3/4, 75%

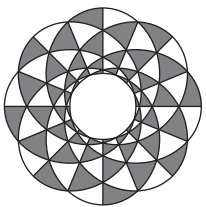
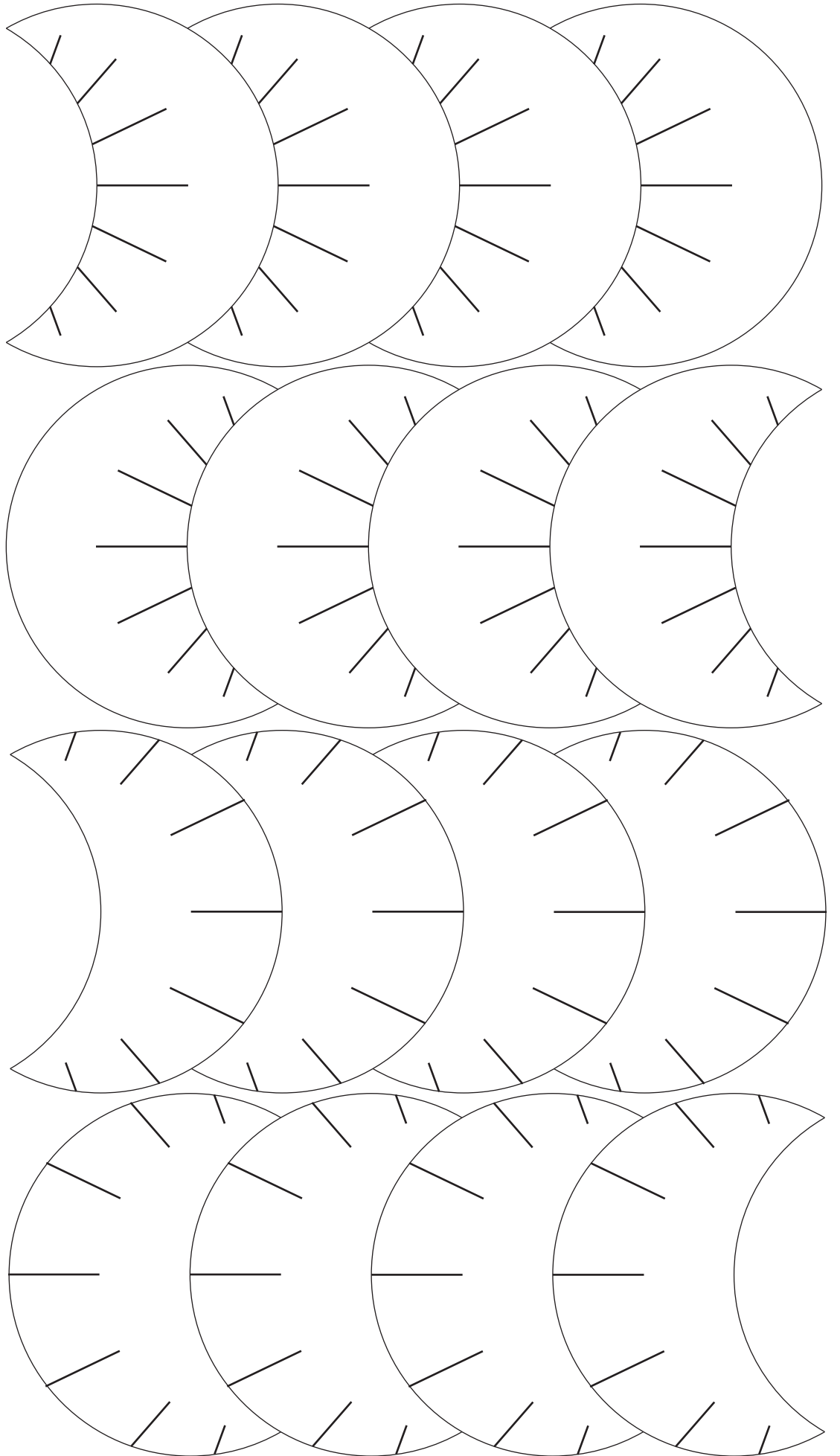
**KALEIDOCYCLE:** Kaiós (beautiful) + eídos (figure) + kyllos (ring).  
 In 1958 the graphic designer **Wallace Walker** discovered, as derived from a triangular grid called ISO-AXIS patented by him, a series of Kaleidocycles.  
 Kaleidocycles or flexagons are rings formed by tetrahedra, not necessarily regular, connected one after another through one their edges. Flexagons can be turned or flipped around themselves in an infinite number of times without being deformed.  
 In 1977 Walker contacted the mathematician **Doris Schattschneider** and together they publish a book with Taschen publishers called "**M. C. Escher, Kaleidocycles**" in which they present ten flexagons and six solids whose faces are decorated with motifs coming from the Dutch artist Escher.



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27- KALEIDOCYCLE

<https://goo.gl/AJ4HkV>



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28-TORUS STRUCTURE  
VILLARCEAU CIRCLES