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Majoring in Arts

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Мета книги – розвиток навичок усного та писемного мовлення на професійному та культурологічному рівнях, що становить зміст і специфіку навчання іноземної мови у вищих навчальних закладах III – IV ступенів акредитації.

Книга написана з урахуванням новітніх технологій навчання іноземних мов, містить цікавий виклад інформації, ефективну систему вправ, що орієнтують на автентичну інтеграцію усіх видів мовленнєвої діяльності та ефективне засвоєння системи мовних одиниць в умовах комунікативного контексту.

Навчально-методичний посібник “English for Students Majoring in Arts” може бути рекомендований студентам, магістрантам, аспірантам, викладачам.

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ПЕРЕДНЄ СЛОВО

Навчально-методичний посібник “English for Students Majoring in Arts” розрахований на студентів вищих навчальних закладів, які опановують спеціальності «Образотворче мистецтво», «Реставрація творів мистецтва», «Декоративно-прикладне мистецтво», підготовлений з урахуванням вимог чинних типових програм, що встановлюють стандартизовану базу для розробки лексико-граматичного матеріалу. Даний посібник присвячений розвитку комунікативних концепцій мови та впровадженню інноваційних технологій навчання англійської мови, що мають реальні підстави активно розвиватися в умовах переходу на сучасні стандарти з іноземних мов.

Вивчення іноземної мови на професійному та культурологічному рівнях відповідає як внутрішнім потребам суспільства, так і міжнародному статусу України. В цьому плані навчально-методичний посібник “English for Students Majoring in Arts” відповідає потребам часу і може служити ґрунтовним навчально-методичним забезпеченням формування навичок і вмінь професійного спілкування.

Розробка посібника відповідає радикальним змінам, що здійснюються в національній системі вищої освіти в Україні, які було започатковано процесом інтеграції країни в Європейський простір вищої освіти, і є адекватною до заявленої теми і мети.

Мета даної книги – сформувати у студентів загальні та професійно-орієнтовані комунікативні мовленнєві компетенції (лінгвістичну, соціолінгвістичну і прагматичну) для забезпечення їх ефективного спілкування в академічному та професійному середовищі, поповнити й активізувати фаховий словник, підвищити культуру усного і писемного професійного мовлення.

Книгу укладено з урахуванням новітніх технологій навчання іноземних мов, базисом яких є комунікативно орієнтоване викладання мов.

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Unit 1

The Elements of Art

Essential Course

Supplementary Reading

Expert's Advice

Test Yourself

Project Work

Expanding Vocabulary

The Elements of Art



Reading

Art is a powerful language. Through it, artists communicate thoughts, ideas, and feelings. Like most languages, the language of art has its own special vocabulary. Unlike other vocabularies, the vocabulary of art is not made up of words. Rather, it is made up of visual elements – *colour*¹, *line*², *shape*³, *form*⁴, *space*⁵, and *texture*⁶.

Colour. Colour has three properties, or traits – *hue*⁷, *value*⁸ and *intensity*⁹. Hue is the name of a colour, such as red, blue, or yellow. Hues are arranged in a circular format on a colour wheel. Red, yellow, and blue are the primary hues. They are equally spaced on the colour wheel. Value is the lightness or darkness of a hue. The value of a hue can be changed by adding white or black. Intensity is the *brightness*¹⁰ or *dullness of a hue*¹¹. Pure hues are high-intensity colours. Dull hues are low-intensity colours.

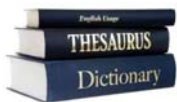
Artists make use of different types of colour schemes to create different effects. These are some *monochromatic colour scheme*¹² (this scheme uses different values of a single hue. For example, dark green, medium green, and light green make a monochromatic scheme) and *analogous colour scheme*¹³ (this scheme uses colours that are side by side on the colour wheel and share a hue. *Warm colour schemes*¹⁴ – with red, yellow, and orange colours – remind us of the sun and warmth. Artists use blue, green, and violet – cool colour schemes – to make us think of cool items such as ice or grass).

Line. An element of art that can be used to send different messages to viewers is a line. There are five main kinds of lines: horizontal lines, which run parallel to the ground. Vertical lines – lines that run up and down – seem to show dignity, formality, and strength. Diagonal or *slanting lines*¹⁵ signal action and excitement. Zigzag lines, which are made from combined diagonal lines, can create a feeling of confusion or suggest action. *Curved lines*¹⁶ express the movement in a graceful, flowing way.

Shape and Form. Every object – a cloud, a house, a pebble – has a shape. Shapes are limited to **two dimensions**¹⁷ – length and width. All shapes belong to one of two classes: geometric and organic. Geometric shapes look as though they were made with a ruler or drawing tool. The square, the circle, the triangle, the rectangle, and the oval are the five basic geometric shapes. **Organic shapes**¹⁸, also called free-form, they are not regular or even. Their outlines may be curved or angular, or they may be a combination of both, to make free-form shapes. Organic shapes, such as clouds and pebbles, are usually found in nature. Like shapes, forms have length and width. Forms also have a **third dimension**¹⁹, depth. Form is an element of art that refers to an object with three dimensions. With the forms found in works of art, such as sculpture and architecture, you can actually experience the three dimensions by walking around or into the works.

Space. All objects take up space. Space is an element of art that refers to the distance between, around, above, below, and within things. In both two – and three-dimensional works of art, the shapes or forms are called the **positive area**²⁰. The empty spaces between the shapes are called **negative spaces**²¹. The relationship between the positive and negative space will affect how the art work is interpreted.

Texture. Run your fingers over the top of your desk or work table. You are feeling the surface's texture. Texture is an element of art that refers to the way things feel, or look as though they might feel, if touched.



Key Vocabulary

1. colour – ['kʌlə] – колір
2. line – [laɪn] – лінія
3. shape – [ʃeɪp] – форма
4. form – [fɔ:m] – форма
5. space – [speɪs] – простір
6. texture – ['tekstʃə] – текстура
7. hue – [hju:] – тон

8. value – ['væljʊ:] – відтінок
9. intensity – [ɪn'tensɪtɪ] – яскравість, глибина (кольору)
10. brightness of colour – ['braɪtnɪs] – яскравість кольору
11. dullness of a hue – тьмяність відтінку
12. monochromatic colour scheme – [ˌmɒnəkɹə'mætɪk 'kɒlə ski:m] – монохромна (одноколірна) колірна гама
13. analogous colour scheme – [ə'næləgəs] – аналогічна колірна гама
14. warm or cool colour scheme – тепла чи холодна колірна гама
15. slanting line – коса лінія
16. curved line – [kɜ:vɪd] – вигнута лінія
17. two-dimension – двохвимірний
18. organic shape – [ɔ:gænɪk] – органічна форма
19. three-dimension – трьохвимірний
20. positive area – позитивний простір (саме зображення)
21. negative space – негативний простір (простір навколо об'єктів та між ними на зображенні)



Comprehension Check

I. Check your understanding.

1. What are elements of art?
2. What are three properties of colour?
3. What colour schemes do artists use to create different effects?
4. What message do vertical lines send to a viewer?
5. What message do diagonal lines send?
6. What is the difference between shape and form?
7. What kinds of shapes do you know?
8. What do positive and negative area in a work of art mean?
9. What is a texture?



True or False?

II. Are these sentences true (T) or false (F)?

	T	F
1. Like other vocabularies, the vocabulary of art is made up of words.	<input type="checkbox"/>	<input type="checkbox"/>
2. Artists use just primary hues to create different effects.	<input type="checkbox"/>	<input type="checkbox"/>
3. Artists use blue, green and violet to make us think of warm items such as sun and warmth.	<input type="checkbox"/>	<input type="checkbox"/>
4. Line is an element of art that can be used to send different messages to viewers.	<input type="checkbox"/>	<input type="checkbox"/>
5. Form is limited to two dimensions – length and width.	<input type="checkbox"/>	<input type="checkbox"/>
6. Space is an element of art that has positive and negative area.	<input type="checkbox"/>	<input type="checkbox"/>
7. An element of art that can't feel and look is texture.	<input type="checkbox"/>	<input type="checkbox"/>



Matching

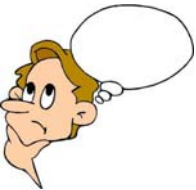
III. Match each term with the correct definition.

space	⇒	Can be organic or geometric and are defined by lines.
elements	⇒	Emptiness or area around objects.
design	⇒	The surface quality of an artwork, how things might feel.
medias	⇒	The path of a dot through space, it is drawn with a pointed tool.
matter	⇒	To organize decorative effects until it pleases the artist
styles	⇒	Techniques the artist uses
line	⇒	The subject in a piece of artwork
value	⇒	The manner in which an artist composes a picture
texture	⇒	Tools the artist used to create
shape	⇒	The darkness or light of an object, it is used in colours.

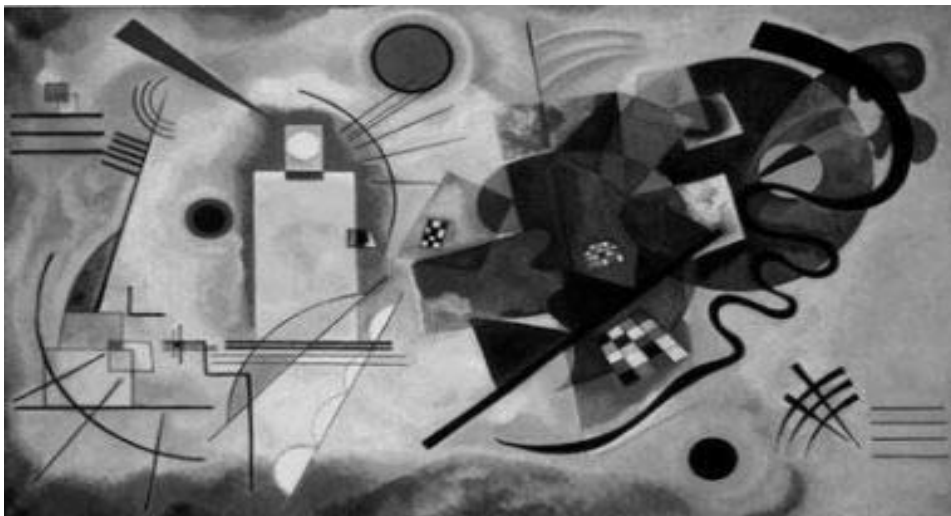


IV. Fill in the chart using the information from the text.

<i>The Elements of Art</i>					
<i>Elements</i>		<i>Line</i>			<i>shape / form</i>
Definition	<i>The element of art that is produced when light, striking an object, is reflected back to the eye.</i>			<i>The surface quality of an artwork, how things might feel.</i>	
Description			<i>negative/positive open ambiguous deep flat shallow</i>		



V. Look at the picture, study the details and answer the questions below.



Wassily Kandinsky – “Yellow, Red, Blue” – Oil on canvas – 1925.

1. What elements of art can you identify in this painting?

2. What types of shapes can you see in this work? Are they free-form or geometric shapes? What predominate shapes are used?
3. What types of lines were used?
4. How is colour used to create unity?
5. Where is the emphasis in this detail? Explain your answer.
6. What is the texture of the work?

VI. Look at the picture above and write the answers on the line.

Primary Colours: _____

Secondary Colours: _____

Complimentary Colours: _____



Sentence study

VII. Translate into English concentrating on the topical vocabulary.

1. Мене вразило тонке співвідношення кольорів цієї акварелі. 2. У нього було прекрасне відчуття кольору. 3. Картини Ван-Гога відрізняються особливою яскравістю кольору. 4. Безбарвна посередність деяких полотен цієї виставки дивує. 5. Зміст і форма повинні гармонійно поєднуватися. 6. Пікассо часто виражав свої ідеї в абстрактних геометричних формах. 7. Його картини відрізняються майстерним використанням світлотіні і теплою палітрою. 8. Плавність або строкатість лінії, її уривчастість або безперервність, ступінь тонкості чи товщини – все це має значення та використовується художником задля різнобічного відтворення дійсності. 9. Лінія в змозі передати обриси предметів, їх фактуру та характер. 10. Різниця в градації кольору від найтемнішого до найсвітлішого виражається поняттям тон.



Do you know that ...

VIII. Read the text fragment to obtain and discuss the information.

► Leonardo da Vinci was left-handed and his personal notes were written starting at the right side of the page to the left. This special technique called “mirror writing” made all the people who wanted to read his notebooks to use a mirror. However, when he was writing something for the others he wrote in the normal direction. It is also said that Leonardo da Vinci possessed an amazing dexterity being able to write with one hand and paint with the other, in the same time. And even when suffering from a paralysis of the right hand, Leonardo was able to draw and teach.



Color Language and Color Fields

IX. Study the color field “Red” to fill in the chart (Unit 5).

RED

Nothing is richer than a deep plum red, luxurious and inviting. Red is exciting and vibrant and because it reminds us of blood, red is often used as the symbol of danger. But watch out red has the effect of making surfaces seem closer than they really are, so be careful not to use it in small spaces!

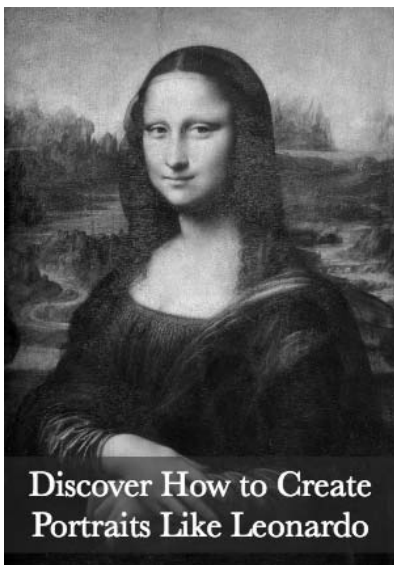


Reading up

- X. *Involving the info from Exercises 8 and 10 look into the problem Leonardo da Vinci: more in-depth view of his genius. Discuss it in project groups of 3-4 persons.*

Discover how to create portraits like Leonardo

Leonardo da Vinci was a Master of the Renaissance time and one of the greatest artists in history. Da Vinci was a problem solver and observer. He watched how things worked and admired the simplicity of the human body. Leonardo da Vinci left behind several well known paintings, such as the Mona Lisa and The Last Supper.



By studying these two paintings one will find clear examples of line, value and shape.

While we look at the Mona Lisa today and see its composition as fairly standard and simple – for it's time the composition of the Mona Lisa was ground breaking and has set new trends in painting which have been followed for centuries since.

One of the compositional elements that the portrait is known for is Leonardo's use of a pyramidal composition which shows the subject with a wider base at her arms and her hands forming the front corner and everything is in place to draw the eye up her body to her eyes and her infamous smile.

Also unusual for the time was the fact that Leonardo went against the norm with the framing of this image and opted for a three quarter length pose rather than a full length one. In this way he filled the frame with his subject which lends itself to an intimate image and little room for distraction by her context.

One last aspect of the pose is that the Leonardo has positioned Mona Lisa's eyes at the eye level of the one viewing the image. This brings a sense of intimacy to the image as we the viewer gaze directly into her eyes (there's not a sense that we're looking down on her or that she's doing that to us).

One thing worth noting is that while paintings of the day generally had both the subject and background in sharp focus with lots of detail – the background of the Mona Lisa seems to 'fade' or become more blurred and out of focus the further from the subject it extends.

This was unusual for the time and is an effect that many portrait photographers use today by choosing a large Aperture to make for a blurred background that leaves the viewer of the image to focus upon the subject.

While there is definitely points of interest in the background the colors in it are somewhat bland, muted and subtle – again leaving the focus upon Mona Lisa. Leonardo uses light to draw the eye of the viewer to the parts of the image that he wishes to be highlighted (the face and hands) and balances the image nicely by placing hands and face in positions that counter one another.

Leonardo also uses shadow (or a lack of light) to add depth and dimension to different aspects of the image – particularly the area around Mona Lisa's neck and in the ripples on the dress on her arm.

XI. Highlight the value of design and proportion in composition.

Making with shapes



Caravaggio's The Supper at Emmaus,
1600.

Just as a building needs the support of solid foundations to keep it upright, a painting needs a well-structured composition to hold it together.

For centuries, artists have based their paintings on geometric shapes to give their work a feeling of stability and completeness. During

the Renaissance in fifteenth-century Italy, there was a revival of the classical link between art and mathematics first propounded by the Ancient Greeks. Artists such as Leonardo da Vinci (1452-1519) and Piero della Francesca (1420-92) were also gifted mathematicians and, in their search for beauty and harmony, they devised complex geometric “scaffolds” upon which to build their paintings.

They would first design the overall geometric scheme and then position the features within it. The aim was two-fold: first, to create an arresting image that would compel the viewer to keep looking, thus leading the eye on a lyrical journey through the picture; and second, to convey a spiritual message to the viewer. The triangle, for example, was used as a symbol of the holy Trinity, while the circle signified the cycles of life.

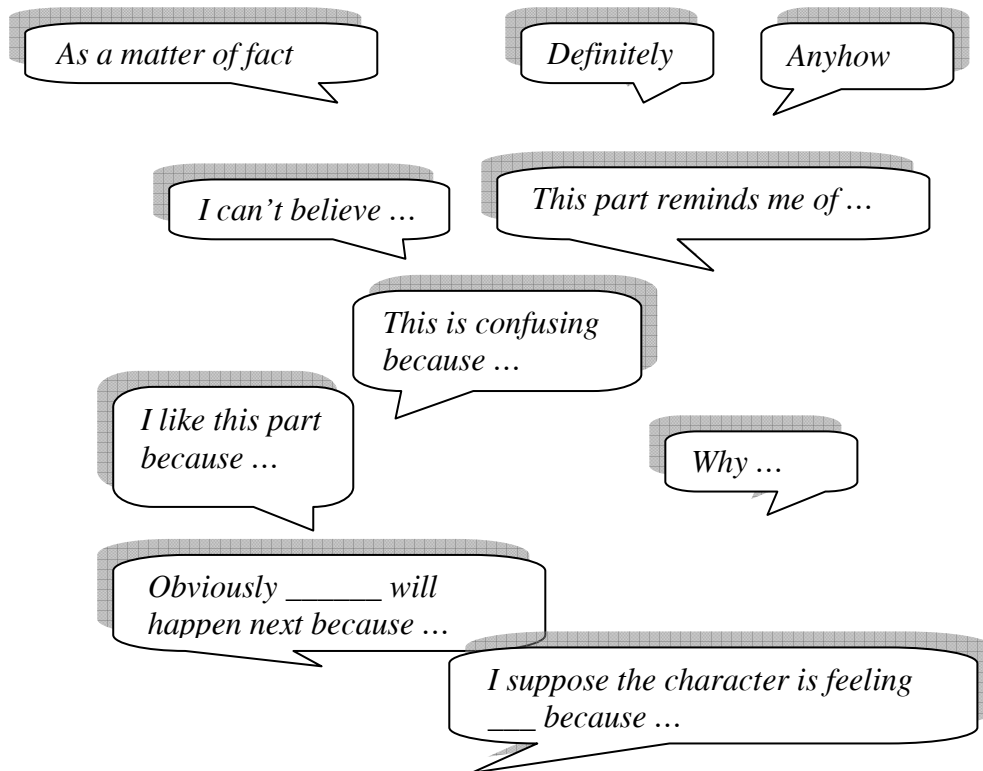
When we look at a Renaissance picture we are not consciously aware of its underlying geometry, but still it draws us in to its complexity; we cannot “consume” the picture in one bite. Instead, it retains a sense of mystery. The longer we look at it, the more there is to enjoy.

The principles of design and proportion developed in the Renaissance still hold true today, although they are applied in a less rigidly formal way.



Role-playing

XII. You are a painter and your friend is not knowledgeable in art.



Speaking Out

XIII. Discuss the questions justifying your answers.

1. What kind of lines would you use in creating a picture of an action? What kind of lines would you use in creating a calm, peaceful picture of a lake and trees? Explain your answer.
2. Which type of shapes, geometric or organic, are you more likely to find in nature? Why do you suppose this to be the case?
3. What do the elements of shape and form have in common? In what ways are the two different?



Supplementary Reading

Read and discuss the texts.

Text 1

Colour Mixing

Colour plays such an important role in our lives whether we realize it or not. It has the ability to influence our feelings and emotions in a way that few other mediums can. It can control our moods and thoughts. Colour has the ability to make us feel happy, depressed, excited, relaxed, hungry and creative. We are faced with colour choices all the time whether we realize it or not. The colours that we choose to show the world are often a direct reflection of personality. Colours have a deep subliminal meaning that affects our thinking and rational.

Colour is one of the most important elements in painting. Knowing how to mix colours is the first step in learning about colour. Understanding colour theory is perhaps one of the most important aspects of becoming a good painter. When you understand the elements of colour and how colours interact with one another, you have unlocked one of the biggest puzzles of painting. As a result of this colour research and planning is a vital part of the design process. Before one can even begin a design or marketing campaign they must choose the appropriate colours that are both effective to their message and also complement each other.

Colour theory is used by artists and designers but it can also be applied to everyday use for any kind of decorating that we choose to do. The variety of colours we choose can affect each other when combined and in their relationships to one another.

Every colour in the universe is made up of three primary colours; red, yellow and blue. Difficult to believe, isn't it? This was learned long ago in the seventeenth

century by Sir Isaac Newton who analyzed a ray of sunlight projected through a glass prism. From these colour theory observations, we not only learn about the three primaries; but also that there are three secondary colours; orange, green and violet. The secondary colours are made by adding two equal parts of the primary colours, such as when mixed, red and yellow make orange. These six colours, primaries and secondaries, make up the basic colour wheel. The next set of colours we call the tertiaries. The six tertiary colours are made up of equal parts of one primary and one secondary colour. All twelve colours; the three complimentary colours, three secondary colours and six tertiary colours create the complete colour wheel. Complimentary colours are opposite each other on the colour wheel and often evoke feelings of excitement. Analogous colours are those that are close to each other on the colour wheel. These give a particular feeling wither it be warm and cozy or cold and depressing.

Putting colours together and using them in different colour schemes can be exciting. There are different types of colour schemes that can be created using colour.

Balance your designs and colour schemes, whether you're using paint, fabric, and yarn or decorating a room. By repeating colour in a design, emphasis is given to the effect produced by each colour and will carry the viewer's eye from one part to the next. This movement or flow around the pattern is called the rhythm of colour. Contrast is important too; use lights (tints) and darks (shades) to add impact to your design. Also balance by keeping colours somewhat uncomplicated. Too many colours and too much detail will distract from the overall design.

Each person uses colour differently to express themselves. Experiment with colour and let your own intuition lead you to your own unique colour expression.



Open Discussion

1. What role does colour play in our lives?
2. Why is understanding colour theory one of the most important aspects of becoming a good painter?
3. How do the artists get the secondary colours?
4. What is a colour wheel?
5. What is the rhythm of colour?

Text 2

Value in Art

Value in art is the relationship of one part or detail to another with respect to light or dark. That definition, insofar as its application to this chapter is concerned, will concentrate on **achromatic** value (white, black and the limitless degrees of gray). Value is also called tone, brightness, shade or even color, but these terms may throw us off the track.

Anyone who studies art must consider the relationship of value to the other elements of art form, all of which possess value. An examination of the value scale will indicate that there are low key values (middle value to black) and high key values (middle value to white). Many art works lean toward low key values (often with lighter accents) while others take the opposite path. The "key" selected usually sets the mood of the work. Traditionally, most printmakers have worked entirely with achromatic values to produce eminently successful works. Many artists and photographers, even today, prefer this approach. Rich darks and sparkling lights can be a visual delight.

For the graphic artist, the particular value of a line could be the result of the medium used or the pressure exerted on the medium by the artist. For example, the degree of value of a pencil line would be determined by the hardness of the graphite or the force with which it is used. Value can be created by placing lines of the same or different qualities alongside or across each other to produce generalized areas of value; this is sometimes called hatching or cross-hatching. Shapes are also created and distinguished by the use of value. In reproducing textures, the shadows and highlights peculiar to particular surfaces are copied. The values in abstract textures depart to some degree from the values of the objects being represented.

The intoxicating effects of a particular color often blind people to the fact that color's very existence is entirely dependent upon the presence of chromatic value – the lightness or darkness of a color. A standard yellow, for example, is of far greater lightness than a standard violet, although both colors may be modified to a point that they become virtually equal in value. A common weakness in painting is the unfortunate disregard for the pattern created by the value relationships of the colors. Black-and-white photographs of paintings often reveal this deficiency very clearly.



Open Discussion

1. What is a value in art?
2. What kinds of values do you know?
3. Why are values so important for any art work?
4. What is a common weakness in painting?

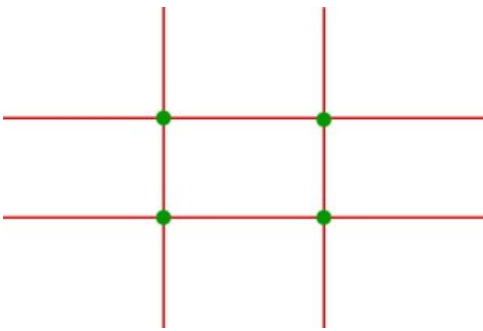


Expert's Advice

Rule of Thirds

Composition in Art by Lori McNee

Lori McNee is a professional artist who specializes in still life, and landscape oil paintings. She is an exhibiting member of Oil Painters of America, Plein Air Painters of Idaho, serves on the Plein Air Mag Board of Advisors, and is an Ambassador Artist to Royal Talens.



The Rule of Thirds is probably one of the most basic rules that has been used in painting for ages. It is a compositional rule of thumb that is commonly used in the visual arts today including painting, photography and design.

This is a very basic rule about that is often overlooked by amateur artists and forgotten by many art teachers. Interestingly, it is one of the most important rules that a novice photographer learns about in photography class! Using it will help improve the design of your paintings. Just a reminder...in art, rules are made to be broken! I have never really liked the word 'rules' when it is relates toward art. To me, art is a way an artist can freely stretch and push the boundaries. But as my earlier post named, breaking the rules in Art I stated, an artist must first know the rules before he/she breaks them.

Here is how the Rule of Thirds works:

- ▷ Draw two equally-space vertical lines;
- ▷ Draw two equally-spaced horizontal lines;
- ▷ It looks like a tic-tac-toe board;
- ▷ This divides your rectangle or square canvas into nine equal parts;
- ▷ This creates four points where the lines intersect or 'hot-spots' or 'sweet-spots';

- ∩ Studies show that placing objects in these intersections creates a pleasing composition;
- ∩ Balance in the design can often be achieved by placing a secondary object or counterpoint at the opposing intersection;
- ∩ This creates more interest, tension and energy rather than just centering the subject;
- ∩ Applying the rule of thirds to a painting keeps your composition from being split in half either vertically or horizontally;
- ∩ Avoids the main focus from the center of the painting like a bull's-eye.

The Rule of Thirds is actually a guideline more than a rule. It is intended to help the artist with the placement of the elements and focal point within the composition. But, if you want your viewer to ignore the other parts of your painting, then go ahead break a rule and center your subject like a big bull's-eye! Knowing why you do something and what effect will have on the viewer leads to a good composition.

Below are two examples of how I used the Rule of Thirds in my paintings.



Notice the birds are in the invisible 'hot-spot' of the intersecting points of interest.





Test Yourself

1. What do you get when you mix two primary colors together?
 - a) A secondary color
 - b) An adjacent color
 - c) A cool color
 - d) A warm color
2. Complementary colors sit on opposite sides of the color wheel. If placed next to each other in a painting, how do they influence each other?
 - a) Indifferent
 - b) Make each other appear duller
 - c) Make each other appear greener
 - d) Make each other appear brighter
3. Warm colors appear closer and cool ones further away. What are warm and cool colors as it is commonly known?
 - a) Warm: pinks, purples, reds. Cool: blues, browns, green.
 - b) Warm: reds, oranges, yellows. Cool: blues, green, purples.
 - c) Warm: oranges, yellows, greens. Cool: purples, reds, blues.
 - d) Warm: blues, yellows, pinks. Cool: greens, reds, oranges.
4. While mixing colors, should you add a darker color to a lighter or a lighter to a darker?
 - a) Lighter to a darker
 - b) Darker to a lighter
 - c) It doesn't matter, the end result is the same, but usually dark is added to light as it takes less dark to change a light than light to change dark
 - d) Depends on whether you're mixing primary or secondary colors
5. What is a vanishing point?
 - a) The point in a painting beyond which things are so small you can't see them
 - b) The point in a painting where the sky meets the ground
 - c) The point on the horizon where parallel lines appear to meet
 - d) The point in a painting where an object disappears behind another
6. What is crosshatching?
 - a) A series of parallel lines overlaid with another series lying at 90 degrees

- b) A series of lines lying next to each other c) A series of circular, scribbled lines d) Scribbles you make on a drawing when you get frustrated with it
7. What is a negative space?
- a) The space between objects or the parts of an object. b) The dark spaces in a composition. c) The shadows of the objects. d) The parts of a painting that give off negative energy.
8. What are adjacent colours in a colour theory?
- a) Colours next to each other on the color wheel are b) Colours opposite each other on the color wheel c) Colours that have been mixed from two other colors d) Colours that have been mixed from three other colors
9. What's a flat colour?
- a) A section of colour evened out by a subsequent layer of paint
 b) A section of colour applied without any visible texture
 c) A section of colour flattened by placing a heavy object on top
 d) A section of colour applied in a uniform tone and hue
10. What is a primary colour?
- a) Any colour of the rainbow b) A colour made from mixing two others c) A colour that can't be made by mixing others together
 d) A colour made by mixing three colors together



Project Work

Methodology

Students can work on the projects individually or in groups.

- Students choose their topic. Students should only choose one of the possible ideas given. Encourage them to write in detail about the item chosen, rather than superficially about a wide format.
- Ask the students: What approaches to characteristics of Romanticism and Romantic artists do you know?
- Students research and write their projects.
- Students display their projects and/or present them orally.
- Discuss the project.

Make your Project and don't Forget to Present the Pictures in this Section.

Project 1

What is the principal tenet of Romanticism?

What were the sources of inspiration of the Romantic artists?

What changes did Romanticism bring upon the art of Europe?

Famous Romantic Artists



Caspar David Friedrich was a 19th-century German Romantic landscape painter, generally considered the most important German artist of his generation. He is best known for his mid-period allegorical landscapes which typically feature contemplative figures silhouetted against night skies, morning mists, barren trees or Gothic ruins. His primary interest as an artist was the contemplation of nature, and his often symbolic

and anti-classical work seeks to convey a subjective, emotional response to the natural world.

Anne-Louis Girodet, was a French painter and pupil of Jacques-Louis David, who was part of the beginning of the Romantic movement by adding elements of eroticism through his paintings. Girodet is remembered for his precise and clear style and for his paintings of members of the Napoleonic family.



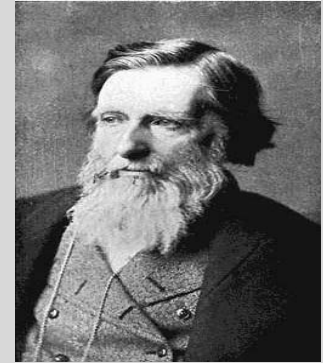
Self-portrait, 1790, Hermitage Museum, St. Petersburg, Russia



Portrait of Richard Wilson by Anton Raphael Mengs (1752)

Richard Wilson was a Welsh landscape painter and one of the founder members in 1768 of the Royal Academy. Wilson has been described as '...the most distinguished painter Wales has ever produced and the first to appreciate the aesthetic possibilities of his country.' With George Lambert he is recognised as a pioneer of English landscape in art, for its own sake.

John Ruskin was the leading English art critic of the Victorian era, also an art patron, draughtsman, watercolourist, a prominent social thinker and philanthropist. He wrote on subjects ranging from geology to architecture, myth to ornithology, literature to education, and botany to political economy. His writing styles and literary forms were equally varied. Ruskin penned essays and treatises, poetry and lectures, travel guides and manuals, letters and even a fairy tale. The elaborate style that characterised his earliest writing on art was later superseded by a preference for plainer language designed to communicate his ideas more effectively. In all of his writing, he emphasised the connections between nature, art and society.

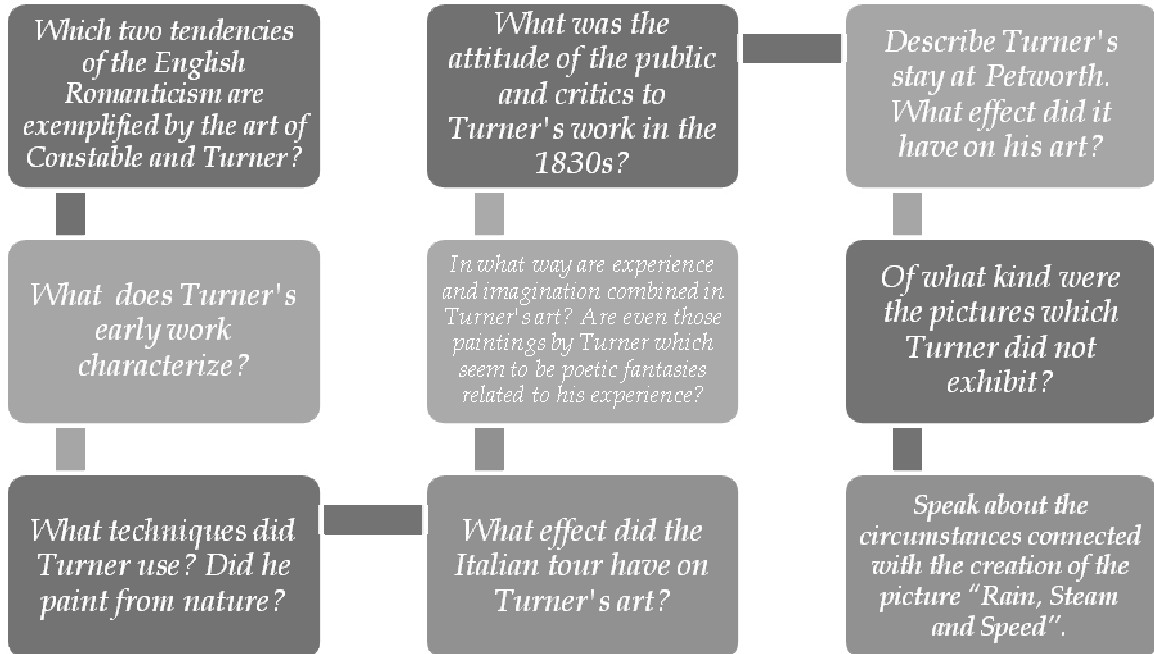


Ferdinand Georg Waldmüller was an Austrian painter and writer. He briefly attended the Academy of Fine Arts Vienna, but later had to finance his life by painting portraits. In 1811 he worked as a teacher of arts for the children of Count Gyulay in Croatia. After three years he returned to Vienna and started to improve his skills by copying the works of old masters. Waldmüller later became interested in nature and started painting landscapes. These are his most notable works, in which his sense of colour and knowledge of nature helped him to achieve masterly skill.

Ivan Konstantinovich Aivazovsky was a Russian painter of Armenian ethnicity, based in his native Crimea, best known for his seascapes, which constitute more than half of his paintings. The Ninth Wave is his "most celebrated work." Aivazovsky is considered one of the most prominent Russian artists and one of the greatest marine artists of the 19th century.



Project 2



Self portrait, oil on canvas, circa 1799

Joseph Mallord William Turner, RA was a British Romantic landscape painter, water-colourist, and printmaker. Turner was considered a controversial figure in his day, but is now regarded as the artist who elevated landscape painting to an eminence rivalling history painting. Although renowned for his oil paintings, Turner is also one of the greatest masters of British watercolour landscape painting. He is commonly known as "the painter of light" and his work is regarded as a Romantic preface to Impressionism. Some of his works also are cited as examples of Abstract Art existing prior to recognition in the early twentieth century.



Joseph Mallord William Turner – Dutch Boats in a Gale (1801)



One of Turner's most successful "house portraits". The Walters Art Museum.

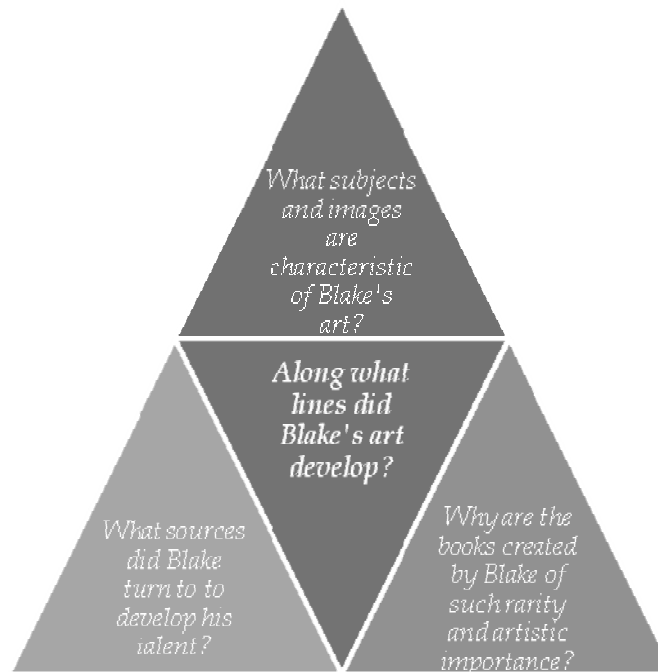
Before he painted Romantic subjects drawn from classical, biblical, literary, and contemporary sources, Turner specialized in topographical views. This work, commissioned by the third earl of Darlington, is one of Turner's most successful "house portraits." It is also one of the first works in which he fully exploits the dramatic potential of the sky. The earl, an avid sportsman who reportedly hunted six days a week, may have influenced Turner's rendering of the scene. When the painting was first exhibited at the

Royal Academy in 1818, it included a mounted huntsman in the foreground. Turner subsequently painted over this figure after his work had been denounced as a "detestable fox-hunting scene." Raby Castle, a ca. 1380 structure, is located in County Durham, England.

Rain, Steam and Speed - The Great Western Railway; the painting depicts an early locomotive of the Great Western Railway crossing the River Thames on Brunel's recently completed Maidenhead Railway Bridge. The painting is also credited for allowing a glimpse of the Romantic strife within Turner and his contemporaries over the issue of the technological advancement during the Industrial Revolution.



Project 3



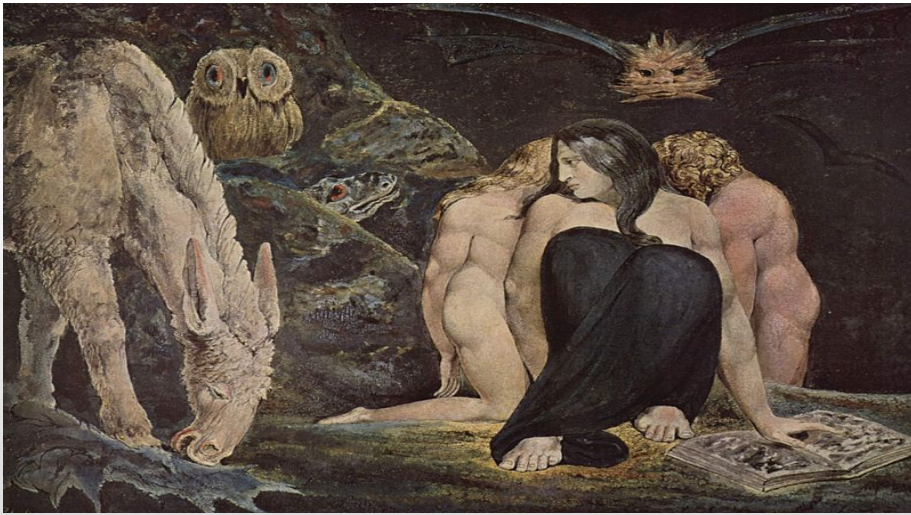
William Blake in a portrait by Thomas Phillips (1807).

William Blake was an English poet, painter and printmaker. Largely unrecognised during his lifetime, Blake is now considered a seminal figure in the history of the poetry and visual arts of the Romantic Age. His prophetic poetry has been said to form "what is in proportion to its merits the least read body of poetry in the English language". His visual artistry led one contemporary art critic to proclaim him "far and away the greatest artist Britain has ever produced

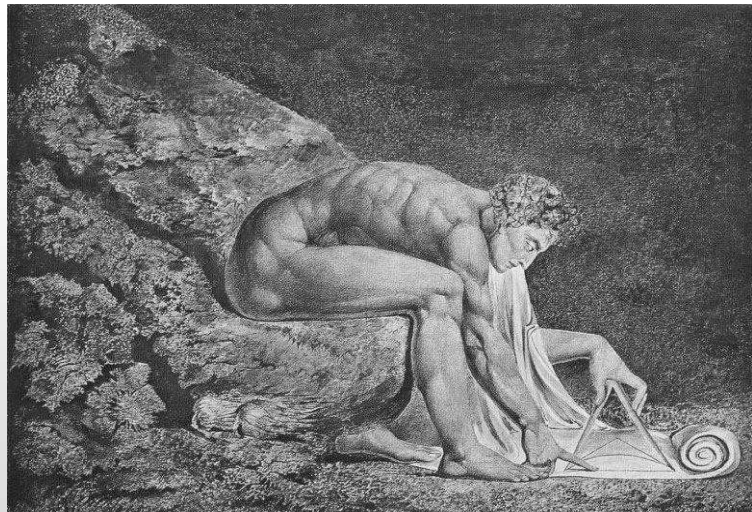
".http://en.wikipedia.org/wiki/William_Blake - cite_note-2



Oberon, Titania and Puck with Fairies Dancing, 1786. Watercolor and graphite on paper.



The Night of Enitharmon's Joy, 1795. Blake's vision of Hecate, Greek goddess of black magic and the underworld.



"Isaac Newton" (1795) is an engraving by English artist William Blake.



Blake's *The Lovers' Whirlwind* illustrates Hell in Canto V of Dante's *Inferno*, 1824-27. Pen, ink and watercolor.



Expanding Vocabulary

1.	at a stretch	[æt ə streɪtʃ]	без перерви
2.	Audacity	[ɔ: 'dæsɪtɪ]	Сміливість
3.	authenticity of the figures	[ɔ: θen 'tɪsɪtɪ ðv ðə 'fɪgə]	достовірність фігур
4.	blatant originality	['bleɪtənt ə ,rɪdʒɪ 'nælɪtɪ]	очевидна оригінальність
5.	brightness of colour	['braɪtnɪs ðv 'kʌlə]	яскравість кольору
6.	challenge to everything	['tʃælɪndʒ tu: 'evrɪθɪŋ]	виклик всьому
7.	colorless mediocrity	['kʌlələs ,mi:di 'ɒkrɪtɪ]	безбарвна посередність
8.	exotic odor of fanaticism	[ɪg 'zɒtɪk 'əʊdə ðv fə 'nætɪsɪzəm]	екзотичний аромат фанатизму
9.	exquisitely framed	[eks 'kwɪzɪtli freɪm]	вишукано обрамлений
10.	extraordinary feeling of beauty	[ɪk 'strɔ: d(ə)n(ə)rɪ 'fi:lɪŋ ðv 'bjʊ:tɪ]	надзвичайне відчуття краси
11.	feeling of buoyancy	['fi:lɪŋ ðv 'bɔɪənsɪ]	відчуття енергії
12.	feeling of innovation	['fi:lɪŋ ðv ,ɪnəʊ'veɪʃən]	відчуття новизни
13.	general effect	['dʒenərəl ɪ'fekt]	загальне враження
14.	get into the swing of things	[get 'ɪntu: ðə swɪŋ ðv θɪŋ]	опинитися в ритмі подій
15.	gleaming and vibrant luminosity	['gli:mɪŋ ænd 'vaɪbrənt ,lu:mɪ'nɒsɪtɪ]	мерехтлива і тріпотлива

			вібруюча
			яскравість світла
16.	harsh tones	[hɑːʃ təʊn]	різкі тони
17.	interior drama of the spirit	[In'tɪərɪə 'drɑːmə ðv ðə 'spɪrɪt]	внутрішня драма духу
18.	middling-sized canvas	['mɪdlɪŋ saɪzd 'kænvəs]	полотно середнього розміру
19.	nothing similar	['nʌθɪŋ 'sɪmɪlə]	нічого подібного
20.	pace by pace	[peɪs baɪ peɪs]	крок за кроком
21.	pictorial representation	[pɪk'tɔːrɪəl ,reprɪzɛn'teɪʃən]	живописне зображення
22.	portable studio	['pɔːtəbl 'stjuːdi,əʊ]	переносна студія
23.	radiance of expression	['reɪdɪəns ðv ɪk'sprɛʃən]	сяйво виразності
24.	representative painting	[,reprɪ'zɛntətɪv 'peɪntɪŋ]	характерні картини
25.	sense of colour (composition, proportion, movement)	[sɛns ðv 'kʌlə ,kɒmpə'zɪʃən, prə'pɔːʃən, ,muːvmənt]	відчуття кольору (композиції, пропорції, руху)
26.	rhythmic flow of simple lines	['rɪðmɪk fləʊ ðv 'sɪmpl laɪnz]	ритмічний потік простих ліній
27.	set out a palette	[set aʊt ə 'pæɪt]	встановити палітру
28.	skilful deformation	['skɪlfʊl ,diːfɔː'meɪʃən]	вміла деформація
29.	stand out clearly	[stænd aʊt 'klɪəli]	чітко виділяти
30.	subtle colouring	['sʌtl 'kʌlərɪŋ]	тонке співвідно- шення кольору

31.	the right mix of colours	[ðə raɪt mɪks ðv 'kɒləz]	правильне поєднання кольорів
32.	the tools of my trade	[ðə tu:l ðv maɪ treɪd]	інструменти моєї професії
33.	to accomplish a work of art	[tu: ə'kʌmplɪʃ ə wɜ:k ðv ɑ:t]	завершити твір мистецтва
34.	touch of green	[tʌtʃ ðv gri:n]	трохи зеленої фарби
35.	unconventionality of design	['ʌnkənvenʃə'nælɪtɪ ðv dɪ'zaɪn]	нетрадиційність малюнка

Unit 2

The Principles of Art

Essential Course

Supplementary Reading

Expert's Advice

Test Yourself

Project Work

Expanding Vocabulary

The Principles of Art



Reading

If you want to use a language, knowing the vocabulary is not enough. You must also know how the words go together. You must know the rules of grammar for that language. The same is true of art. Instead of rules of grammar, the language of art has art principles. These principles, or guidelines, govern how artists organize the visual elements to create a work of art. The principles of art include *balance*¹, *variety*², *harmony*³, *emphasis*⁴, *proportion*⁵, *movement*⁶, and *rhythm*⁷.

Balance. If you have ever carried a stack of dishes or books, you know the importance of balance. In art, balance is also important. Balance is a principle of art concerned with arranging elements so no one part of a work overpowers, or seems heavier than, any other part. In works of art, three kinds of balance are possible. They are: *formal balance*⁸, *informal balance*⁹, and *radial balance*¹⁰. In works of art with formal, or symmetrical, balance the two halves are mirror images. In works with informal, or asymmetrical, balance two unlike elements seem to carry equal weight. For example, a small shape painted bright red will balance several larger items painted in *duller reds*¹¹. Radial balance occurs when elements or objects in an art work are positioned around a central point.

Variety. Variety is a principle of art concerned with combining one or more elements to create interest by adding slight changes. By giving a work variety, the artist heightens the visual appeal of the work.

Harmony. If too little variety can become boring, too much variety can create chaos. Artists avoid chaos in their works by using the principle of harmony. Harmony is a principle of art concerned with *blending*¹² elements to create calmer, restful appearance.

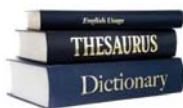
Emphasis. To attract a viewer's attention to important parts of a work, artists use the principle of emphasis. Emphasis is making an element in a work stand out. Emphasis can be created by contrast or by extreme changes in an element.

Proportion. Have you ever tasted a food that was so salty you couldn't eat it? The problem was one of proportion. Proportion is the principle of art concerned with the relationship of one part to another and to the whole. The principle of proportion is not limited to size. Elements such as color can be used in differing proportions to create emphasis.

Movement. You may not have realized it, but when you look at a work of art your eye moves from part to part. Artists use the principle of movement to lead the viewer's eyes throughout the work. Movement is the principle of art used to create the look and feeling of action and to guide a viewer's eye throughout the work of art.

Rhythm. Often artists seek to make their works seem active. When they do, they call upon the principle of rhythm. Rhythm is the principle of art concerned with repeating an element to make a work seem active or to suggest vibration. Sometimes to create rhythm, an artist will repeat not just elements but also the same exact objects over and over. When this is done, a *pattern*¹³ is formed.

*Unity in Art*¹⁴. When you look at works of art, it may be difficult to determine where one part ends and the other begins. Instead, the piece of art works together as a whole. It has unity. Unity is the arrangement of elements and principles with *media*¹⁵ to create a feeling of completeness or wholeness. You will sense this unity as you look at works of art in which artists use the elements and principles with *skill*¹⁶, imagination, and sensitivity.



Key Vocabulary

1. balance – ['bæləns] – баланс
2. variety – [və'raɪəti] – різноманітність
3. harmony – ['hɑ:məni] – гармонія
4. emphasis – ['emfəsɪs] – різкість контуру; різкість обрисів
5. proportion – [prə'pɔ:ʃ(ə)n] – пропорція, правильне співвідношення
6. movement – ['mu:vmənt] – рух, напрям
7. rhythm – ['rɪd(ə)m] – ритм, гармонія (в мистецтві)

8. formal balance – формальна збалансованість
9. informal balance – неформальна збалансованість
10. radial balance – кругова збалансованість
11. dull red – тьмяно-червоний колір
12. blending – ['blendɪŋ] – змішування
13. pattern – ['pætn] – малюнок (на полотні)
14. unity in art – ['ju:nɪtɪ] – єдність у мистецтві
15. media – ['mi:diə] – матеріал, засіб
16. skill – [skɪl] – майстерність



Comprehension Check

I. Check your understanding.

1. What are principles of art?
2. Name three kinds of balance. Describe each kind.
3. What principles do artists use to prevent works from being static?
4. How can emphasis be created in a work of art?
5. What is movement?



True or False?

II. Are these sentences true (T) or false (F)?

T F

1. Radial balance occurs when two like elements or objects seem to carry equal weight.
2. To reach the feeling of action and to guide a viewer's eye throughout the artwork artists use the principle of movement.
3. Harmony can be created by contrasting pictorial elements such as line,

shape, tone, texture, direction, size or colour.



4. Variety, contrast and harmony work together to give unity.



5. Too much variety leads to confusion and disunity.



6. Instead of art principles, the language of art has rules of grammar.



7. The main function or job of the principles is to organize the elements into a unified artwork.



Matching

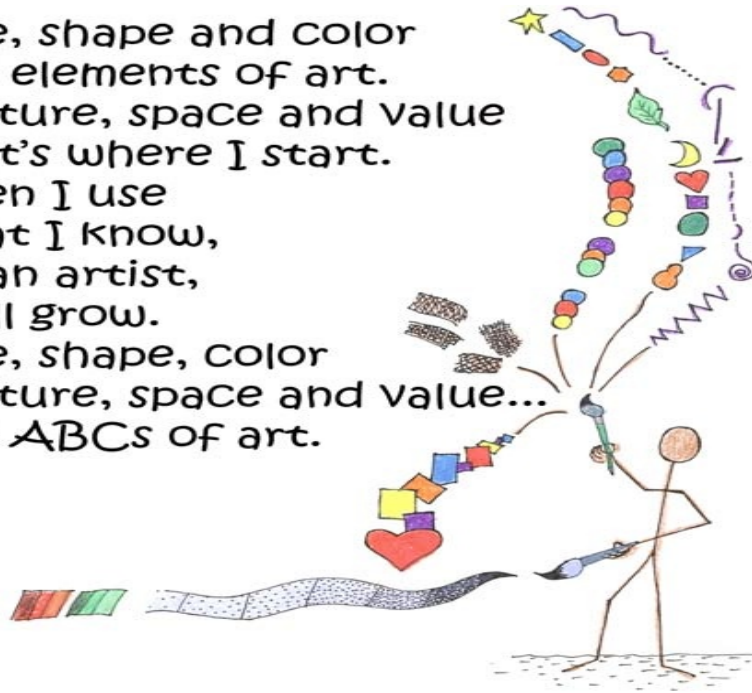
III. Match each term with the correct definition.

space	⇒	Combining one or more elements to create interest by adding slight changes.
emphasis	⇒	Blending elements to create a more calm, restful appearance.
harmony	⇒	Making an element in a work stand out.
form	⇒	The repeating of an element to make a work seem active or to suggest vibration.
balance	⇒	The relationship of one part to another and to the whole.
proportion	⇒	The arrangement of elements and principles with media to create a feeling of completeness or wholeness.
movement	⇒	The principle of art used to create the look and feeling of action and to guide a viewer's eye throughout the work.
variety	⇒	The distance between, around, above, below, and within things.
rhythm	⇒	An object with three dimensions.
unity	⇒	Arranging elements so no one part of a work overpowers, or seems heavier than, any other part.



IV. *Read and Remember*

Line, shape and color
 Are elements of art.
 Texture, space and value
 That's where I start.
 When I use
 What I know,
 As an artist,
 I will grow.
 Line, shape, color
 Texture, space and value...
 The ABCs of art.



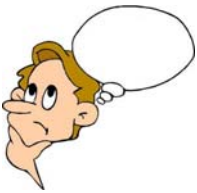
Writing

V. *Briefly write about how the elements and principles work together to create a strong composition in this particular work.*



Pablo Picasso : Mediterranean Landscape, 1952.

Elements and Principles of Art Matrix							
	Balance	Movement	Repetition	Contrast	Emphasis	Pattern	Unity
Line							
Shape							
Form							
Colour							
Value							
Texture							
Space							



VI. Describe the painting responding to the following questions.

1. What is the title of the artwork?
Who created it?

2. What is the medium of the painting?

3. What elements of art have been used?



8. Describe the colour harmonies and contrasts in the composition.

9. Is harmony achieved in the composition through formal, asymmetrical, or intuitive balance?

10. Has the artist used all the potential space in his work?

Monet: *The Garden at St Adresse* 1867 (W95; New York: Metropolitan Museum of Art)

4. Can you point out pattern of repetition of a shape, line or colour?

5. Could you find variety in line, shape or colour?

6. Has the painter used such a principle of art as movement in his work?

7. What is the focal point?

11. Is there personal style, national style or period style.



Sentence study

VII. Translate into English concentrating on the topical vocabulary.

1. Деякі художники, однак, свідомо порушують відчуття балансу. 2. Японське мистецтво відоме своєю елегантною асиметрією, яка ідеально збалансована. 3. Зверніть увагу, як вона балансує сильні форми з простором і розміщує елементи у композиції. 4. Якщо художник хоче привернути увагу до найбільш важливого аспекту композиції він робить на ньому акцент. 5. Роботи Альберхта Дюрера, німецького художника, відзначаються ідеальними пропорціями. 6. Подібно до футуризму, вортицизм – різкий, динамічний стиль – прагнув передати процес руху. 7. Їхньою метою було відкрити новий художній стиль в результаті відступу від геометричних і фігуративних форм. Форми й методи виникали в процесі імпровізації. 8. Художники цієї школи дотримувались гадки, що мистецтво якоюсь мірою повинно відображувати таємницю Всесвіту і його універсальну гармонію. 9. Характерною особливістю творчості футуристів була тяга до відображення руху і швидкості.



Do you know that ...

VIII. Read the text fragment to obtain and discuss the information.

► In 1911, Mona Lisa was stolen from the Louvre museum. In the two years preceding the recovery of the painting, more than 6 reproductions were sold as being the original. Pablo Picasso was suspected as being the coauthor of the robbery. In fact, Pablo Picasso's friend, the poet Guillaume Apollinaire was first arrested for

stealing the Mona Lisa and this led to the arrest of Picasso. Finally, both men were found innocent and released. In fact, Picasso's full name is Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Clito Ruiz y Picasso, which represents a series of names honoring various saints and relatives. Picasso's first word was not “mama”, but “pencil”.



Color Language and Color Fields

IX. Study the color field “Blue” to fill in the chart (Unit 5).

BLUE

Cool and tranquil, blue has been a favourite decorating colour for generations. Blue tends to be recessive, in other words it always appears further away than other colours, perhaps because it is reminiscent of the sky and sea, or a blue haze on the horizon. So, don't give up if you have a room with low ceilings or small dimensions, blue paint will make it seem a lot larger!



Reading up

X. Read the text and be ready to talk about:

- *The most famous paintings at the Frick Collection.*
- *Renaissance and Baroque Bronzes at the Frick Collection.*

The Frick Collection



Portrait of Sir Thomas More (1527), by Hans Holbein the Younger, is hailed by many as the artist's best work.

In the heart of New York, on prestigious Fifth Avenue, lies one of America's most interesting museums – the Frick Collection. Rembrandt, Vermeer, Constable, Turner, Veronese, Ingres, Renoir, Gainsborough, Titian, El Greco, Hals, Van Dyck, Holbein, Fragonard, they're all there. The Frick Collection is, in fact, one of the finest gatherings of European paintings in the United States. It displays the art collection of the steel and coke magnate Henry Clay Frick (1849-1919) in the

mansion in which he once lived. As a result, visitors can enjoy not only an impressive selection of painting, sculpture and decorative arts, but also an insight into the opulent lifestyle of a great turn-of-the-century industrialist.



Frick was born into a modest household in rural Pennsylvania. He was a millionaire at the age of thirty, yet to some he seemed ever-distracted by art. Over the next few years, Frick bought a number of paintings, putting together thirty works of art. Initially, he indulged a taste for works by American and Barbizon-school painters – Charles-Francois Daubigny's *The Washerwoman*, bought in 1896, remains in the collection.

European gems

As his taste developed, Frick enlisted the help of English dealer Joseph Duveen to replace some of his earlier acquisitions with the European paintings that form the backbone of the collection today. Among these is the impressive *Ville d'Avray*, by Jean-Baptiste-Camille Corot, which Frick once praised as “the gem of my collection”.

In 1905, Frick and his wife moved to New York to escape the pollution of Pennsylvania's steel mills which he feared would ruin his collection. Then in 1914, they moved to the Fifth Avenue property they had specially built by architects Carrere and Hastings.

After the death of Mrs Frick in 1931, the building was altered by John Russell Pope, and in 1935 – in accordance with Frick's will – it was opened to the public. At first, the museum did not meet with universal approval. The *New Yorker* wrote that 'converting a private mansion into a public museum' was a 'mistake'. Today, however, the museum is one of the most cherished in New York, attracting over 250,000 visitors a year.

A coveted collection

The South Hall contains three of the forty existing paintings by Dutch artist Jan Vermeer, including *Officer and Laughing Girl*. Also in the collection are works by Turner, Ingres, Whistler and Goya.

The highlight of the museum is surely the Living Hall. Here, fine sculpture and antique furniture are displayed alongside great paintings such as *Pietro Aretino* by Titian and *St. Francis in Ecstasy* by his master, Giovanni Bellini.



From left, statuettes of Hercules and his labors, by Antonio Susini and Gianfrancesco Susini.



"Bacchic Man Wearing a Grotesque Mask," attributed to Adriaen de Vries, with Ed Ruscha's painting "Seventeenth Century."



"Prince Ferdinando di Cosimo III on Horseback," by Giuseppe Piamontini.



"Pacing Horse," by Giambologna.



Antonio Susini's "Sleeping Venus."

XI. Read the text. Discuss the points below with your colleagues.

- *Pictures and Miniatures – The Dutch Still Life on display by artists such as Jan Weenix; Frans Hals’ “The Laughing Cavalier”; Rembrandt (Titus), Rubens and Titian.*
- *Ceramics - particularly 18th-century French Sevres porcelain and the Italian Renaissance majolica.*
- *Works of Art - including gold boxes and goldsmiths’ work, silver and base metalwork, jewellery, enamels, glass, hardstone carvings and illuminated manuscript cuttings.*
- *Furniture - including some very impressive items of French furniture.*
- *Sculpture - nearly 500 works in many different materials and with all the main European schools represented, from the Middle Ages to the nineteenth century.*
- *Arms and Armour.*

The Wallace Collection

Lovers of Old Masters, particularly of French, Dutch and Flemish art from the seventeenth and eighteenth centuries, will be bowled over by the Wallace Collection. Accessibly situated close to Oxford Street in the West End of London, this collection spans 5,470 works – not just paintings but also decorative arts, furniture, and arms and armour.

One of the museum's main attractions is that it reflects the tastes of one family over the generations. The collection was put together by four successive Marquesses of Hertford, and by the fourth Marquess' illegitimate son, Sir Richard Wallace. Sir

Richard's widow, Lady Wallace, bequeathed the collection to the nation in 1897 and it is now open free to the public at what was the family's main London residence, Hertford House.



Frans Hals' world-famous portrait. *The Laughing Cavalier*, left, is perhaps the collection's 'signature' work. Though not quite as enigmatic as The Louvre's *Mona Lisa*, for example, the title is a little mysterious as the subject's moustache curls upwards more than his mouth. Nearly all of the Flemish and Dutch painting in the collection dates from Hals' era, with work by Van Dyck, Rembrandt and Rubens, among others. Another highlight is Rubens' *The Rainbow Landscape* (c.

1636-7), a beautifully balanced composition that manages to pack in farmers, livestock, woodland, a seascape and, of course, the over-arching rainbow of the title.

The fourth Marquess lived most of his life in France, and so his tastes in French art reflected those of his Parisian contemporaries, who were greatly interested in the Rococo painters such as Watteau, Boucher and Fragonard, among others. Classics in this category include Watteau's *Lady at her Toilet* (c. 1716).

English artists in the collection are represented by Gainsborough and Reynolds, as well as the world's largest collection of works by Richard Parkes Bonington who, like Wallace himself, had spent much of his life in France.

There are some notable omissions (for instance, Vermeer). However, it is important to remember that the collection reflects nineteenth-century fashions in art appreciation – not today's. And it is all the more interesting for it.



Role-playing

XII. You are a journalist and your friend was invited you to the opening of a Modern Art Exhibition. What information should you collect for writing article in an Art Journal?

There are some of the phrases below to help you:

- *The artwork is about ...*
- *It makes me think about ...*
- *The best part of the work is ...*
- *The strengths of the work are ...*
- *The weaknesses of the work are ...*
- *The artist communicates ideas by ...*
- *The artist is saying ...*
- *The artists want you to see ...*
- *I learned ...*
- *I like ___ because ...*
- *I dislike ____ because ...*



Speaking Out

XIII. Discuss the questions justifying your answers.

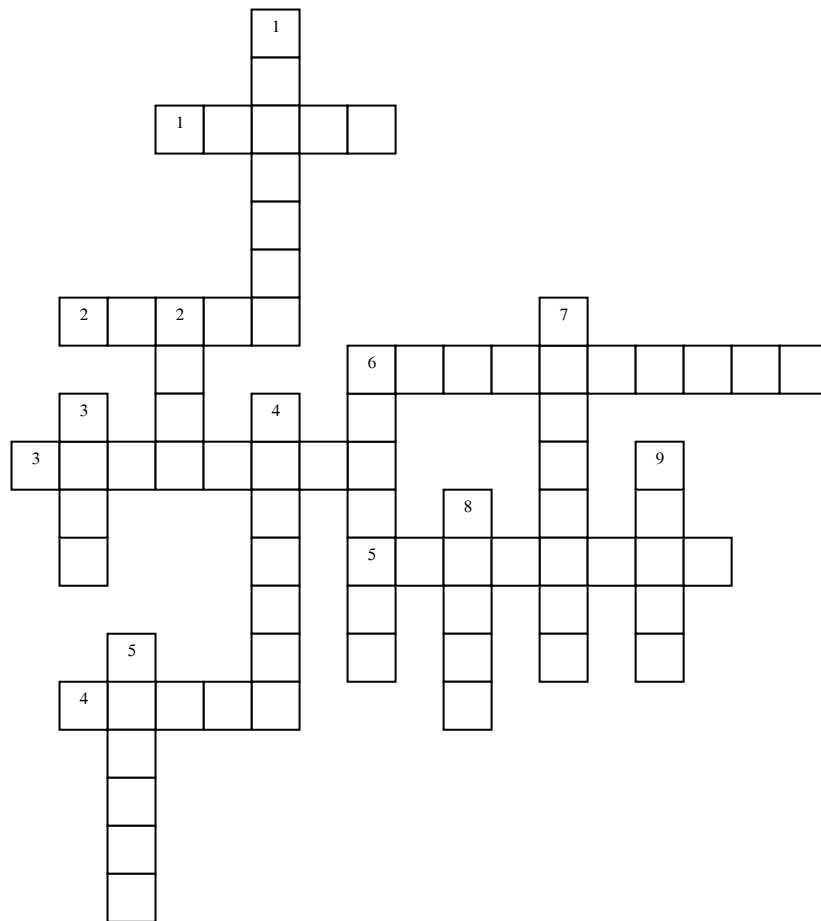
1. Is it necessary to define a focal point in each painting? Why? Why not?
2. It is sometimes claimed that art must send some form of message to the viewer. What is your opinion? Should the message always be "beautiful"?

3. Is there a negative space in painting the artist's initial plan or his failing, what do you think?
4. Why do many people see and understand artwork differently?



Crossword Puzzle

XIV. Read the clues and put the words in the puzzle.



Down:

1. Arranging elements so no one part of a work overpowers, or seems heavier than, any other part.
2. Something that leads your eye from point A to B.
3. This element has mass. 3D with light source and value.
4. The element of art that refers to the way things feel, or look as though they might feel if touched.

5. The principle of art concerned with repeating an element to make a work seem active or to suggest vibration.
6. The repetition of an element (or elements) in a work.
7. The arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece so as to create visual interest, excitement and drama.
8. The distance between, around, above, below, and within things.
9. The arrangement of elements and principles with media to create a feeling of completeness or wholeness.

Across:

1. The element of art that is produced when light, striking an object, is reflected back to the eye.
2. The darkness or light of an object, it is used in colours.
3. It is used to create the look and feeling of action and to guide a viewer's eye throughout the work of art.
4. Can be organic or geometric and are defined by lines.
5. Making an element in a work stand out.
6. The relationship of one part to another and to the whole.

Answers:
 Across: 1-color; 2-value; 3-movement; 4-shape; 5-emphasis; 6-proportion;
 Down: 1-balance; 2-line; 3-form; 4-texture; 5-rhythm; 6-pattern; 7-contrast; 8-space; 9-unity.



Supplementary Reading

Text 1

Design

What is Design? Design can be described as creative problem solving. Design is a process which enables us to decide what to do, under conditions which are too complex for us to visualize all the possibilities, by simulating possible courses of action, and testing these simulations in such a way that the risk of things going badly is considerably reduced. Design history has as its objects of study all designed objects including those of fashion, crafts, interiors, textiles, graphic design, industrial design and product design. Today the term design is widely associated with the applied arts. The boundaries between art and design are blurred, largely due to a range of applications both for the term 'art' and the term 'design'. Applied arts have been used as an umbrella term to define fields of industrial design, graphic design, fashion design, etc.

Design is a complex marvel that has a socially important result: providing good design for human beings and their environment. The basic 'design tools' for landscape design, architectural design or any other kind of specialist design are derived from the fundamental art theory, in particular, the visual elements (point, line, 2D shape, 3D form, colour/tone and texture) and the design principles (unity/variety, balance – symmetry and asymmetry, scale, proportion, contrast/tension, movement/rhythm), which arrange and manipulate these visual elements. History shows that previously designers were trained on the job and depending on what sort of design was involved, may well have been apprenticed to a master craftworker (a more inclusive term than 'craftsman') for years. With this change in method, has come a reflective, theorising approach – a need to know 'why' and 'what if' rather than pursuing the same old traditions of problem-solving that were established through vernacular evolution.

Various scholars in 'thinking' and in design theory agree that design is a skill, not a gift.

Design involves finding solutions that fit the user, task, and context of use. More traditional branches of design include Industrial Design (ID), which focuses on optimizing the function, value and appearance of physical objects, and Graphic Design (GD), which has strong roots in graphic arts and print media, and focuses on bringing together the meaning and appearance of a product. All branches of design involve innovating a new "form" or object that fits well into the context in which it will be used. Well designed products are easier to use and are more beneficial to the user than poorly designed ones. Good design can increase productivity, satisfaction, and user acceptance. Good design can also focus limited resources towards building products which satisfy the goals of the user and away from products and features which do not. Finally, design can impact commercial success: a usable design can be a decisive factor in a competitive marketplace.



Open Discussion

1. What is Design?
2. What kinds of design do you know?
3. Does design influence on the success of sales?
4. Is it possible to separate the design from art?

Text 2

Advertising Design

Advertising design refers to the creation and organization of visual artwork used in advertisements (ads) for products and services. The designs used in advertising are created by graphic designers. Advertising agencies as well as the advertising departments of corporations employ graphic designers to create and execute brochures, direct mail, web ads and print ads. Design elements used in advertisements include fancy lettering, borders, cartoons, illustrations and photographs. The main difference between advertising design and regular mainstream artwork is that advertising art must be designed to reach and compel the target audience to purchase products and services.

Advertising designers are not only talented in the art of creative design, they understand marketing and how to promote products and services through visual communication. Whereas a freelance fine artist may work on one creative piece of artwork for months, a graphic artist must constantly keep generating original advertising design pieces to meet campaign deadlines. Examples of advertising design are all around us. The banner ads you see on websites as well as the newspaper ads for products such as shoes and watches have been designed for advertising purposes. Graphic designers also create logos and symbols used in advertising to help inspire consumers to develop brand recognition, such as McDonald's® golden arches.

It's important to realize that advertising design is used to promote virtually every product and service sold today. The illustrations and lettering used on packaging for foods and other products are also considered a part of advertising design since consumers are influenced by how a product looks when they decide whether to purchase it or choose a competing product.

Advertising designers create visual and print ideas for advertising and marketing campaigns. They tackle communication problems regarding how to best convey their message to consumers and stimulate demand for their products. In doing so, they

consider a range of factors, including cognitive, social, physical, and cultural ones that can help them determine the most appropriate and effective design for the given advertisement. They use various combinations of print, electronic, and film media to create designs that visually solve communications problems. They create designs that best address the specific needs of their clients. They develop the layout of magazines and newspapers, create promotional displays for products and services, and design logos. More and more designers work on multimedia projects for Web sites and other computer-driven technologies.



Open Discussion

1. What is an advertising design?
2. What is the purpose of advertising design?
3. What is the main difference between advertising design and regular mainstream artwork?
4. Does the effectiveness of product selling depend on its design?



Expert's Advice

A Painter's Guide to Composition by Richard



In Winter's Journey (pastel, 14×20), all the elements and principles of design were orchestrated to create a composition that better portrayed my feeling about this lonely winter scene.

No matter how beautiful the subject matter or impressive the application technique, if the composition of visual elements within a painting are not strong, it will ultimately be considered a failure. When we set out to paint, it is easy to become seduced by the subject matter. We fall in love with what it represents, forgetting that for a painting to work, it has to successfully communicate our feelings. For painters, it is not merely enough to accurately portray what lies before them, they have to arrange and manipulate the visual elements to create a cohesive outcome.

The elements and principles form the nucleus of an artist's compositional tool chest. Every painting relies on them, but some will be more apparent than others.

Start from sketch. When planning a composition, I like to start with a series of thumbnail sketches that allow for manipulation of certain design elements and principles. These doodles lay a foundation before applying any pigment to a surface. I experiment with and then indicate the placement of the main and secondary areas of interest, perceived horizon line, major shapes, and foremost value contrasts. Every change to a composition has the potential of conveying a different mood or attitude.

To avoid becoming compositionally predictable, I often experiment with various elements and principles of design, such as:

Line: Altering the movement of visual elements within a scene can lead the viewer's attention to certain areas and create a better balanced visual flow.

Shape: Tweaking the relative width and height of objects can affect proportions, vastly changing how we relate to them.

Color: Adjusting the dominant color scheme, or weighing it towards a warm or cool color bias, can create unity and balance, as well as altering mood.

Value: Varying the placement of light and dark within the composition can create emphasis, contrast, or balance, depending on intent.

Tone: Modifying the intensity of colors can create emphasis, contrast, or unity depending on the mood or atmosphere being portrayed.

Texture: Accentuating the perception of texture can create rhythm and emphasis on certain surface areas.

Depth: Amending perceived distances can create an overall change in proportions, generating a sense of intimacy or separation to the subject matter.

Orchestrating a painting. Arranging the elements and principles of design are like conducting an orchestra. One relies on sound and the other sight, but they both rely on orchestration. At times you must silence one section of a painting and make another louder, just as a conductor does when leading an orchestra. How we utilize the elements and principles of design ultimately leads to ovations or jeers.



Test Yourself

1. This is an area that is empty in a composition.
a) positive space b) negative space c) pattern d) form
2. This principle of art is used by artists to create dominance and focus in their work.
a) balance b) movement c) emphasis d) rhythm
3. Which element of art is used when we see repetition of visual movement in an artwork?
a) rhythm b) pattern c) movement d) emphasis
4. This element is used by artists to direct the viewers through their artwork?
a) movement b) unity c) pattern d) line
5. Which principle of art refers to how art elements help direct a viewer's eyes through a work of art?
a) space b) rhythm c) emphasis d) balance
6. Which element of art refers to the distance or area between, around, or within things? a) emphasis b) contrast c) space d) rhythm
7. Principle of art that uses contrast to draw attention to an area.
a) emphasis b) proportion c) balance d) unity
8. Principle of art in which lots of different shapes, colors, forms, textures, etc. might be used to make the work more interesting.
a) unity b) variety c) rhythm d) balance
9. This term refers to the quality of wholeness or oneness that is achieved through the effective use of the elements and principles of art.
a) unity b) variety c) rhythm d) balance
10. Principle of art concerned with the size relationships of one part to another.
a) unity b) variety c) proportion d) balance
11. The principle of art which deals with the visual weight of objects and forms in an artwork is called
a) rhythm b) balance c) emphasis d) harmony



Project Work

Methodology

Students can work on the projects individually or in groups.

- Ask the students: What approaches to characteristics of Pop Art and Pop Culture do you know?
- Students give their ideas. You can use common ideas as a basis for forming groups. It does not matter if more than one group chooses the same item for discussion.
 - Students choose their topic.
 - Read and discuss the project format with the students.
 - Students research and write their project.
 - Students display their projects and/or present them orally.
 - Discuss the project. Pay particular attention to how well the format was followed.

Project 1

• *Outline the main stages of development in the British Modern Movement and briefly characterize the major artists.*

• *Characterize the programme of the Camden Town Group.*

• *Who are the main representatives of the Surrealist movement in Great Britain?*

Fashionable art movement

Surrealism was "the" fashionable art movement of the inter-war years, and the last major art movement to be associated with the Ecole de Paris, from where it spread across Europe, becoming one of the most influential schools or styles of avantgarde art. Its name derived from the phrase *Drame surrealiste*, the sub-title of a 1917 play by the writer and art critic Guillaume Apollinaire (1880-1918). Surrealism evolved out of the nihilistic "anti-art" Dada movement, most of whose members became surrealists. However, while every bit as "revolutionary" as Dada, Surrealism was less overtly political and advocated a more positive philosophy - summed up by André Breton as "thought expressed in the absence of any control exerted by reason, and outside all moral and aesthetic considerations."

Initially, the main focus of the movement was literature but this rapidly broadened to encompass painting, sculpture and other forms of contemporary visual art. Surrealist artists aimed to generate an entirely new set of imagery by liberating the creative power of the unconscious mind.

The most outstanding surrealists



The Son of Man, 1946 by Rene Magritte

The most outstanding figurative surrealist was the Belgian Rene Magritte, who specialized in academic, naturalistic, but illusionistic pictures. Apart from a brief stay near Paris in 1927-30, when he met Breton and exhibited with the surrealists, Magritte spent a discreet and industrious life in Brussels, painting the impossible with calm, confident conviction. He was the most dazzling dissembler of conventional expectations, exploiting astonishing discrepancies of scale (an apple fills a room; a train bursts through a giant fireplace); and defying the laws of gravity. His unique effect is heightened by his use of everyday objects. For example, the hero of many of his later pictures is the man in urban uniform - coat, bowler hat, sometimes a brief-case - as expressionless as a tailor's dummy. The ambiguity of the object versus its painted image is stressed constantly - a faithful

likeness of a pipe, inscribed "This is not a pipe". His most famous surrealist paintings include "La Condition Humaine" (1933) and "The Red Model" (1935).

In contrast to the publicity surrounding other artists, the quietness of Magritte's method meant that initially his achievement was undervalued. Instead, public attention was concentrated on the frenetic activities of the Spaniard Salvador Dali, provocateur-in-chief of the bourgeoisie from his first association with Parisian Surrealism in 1927. Ironically, like Magritte, Dali's painterly technique was one of 19th century academic naturalism, applied to un-real subjects as if they were real. He worked in many media, in writing, painting, jewellery design, film (with Luis Bunuel) - but perhaps above all in his own fantastically mustachioed person, in a spectacular public career often virtually like show business - a giant egocentricity powered by an energetic paranoia. His relations with official Surrealism, at first euphoric, later became strained. Famous surrealist works by Dali include: "The Persistence of Memory" (1931) and "Soft Construction with Boiled Beans" (1936), among many others.



Swans Reflecting Elephants by Salvador Dalí, 1937.



Sleeping Venus by Paul Delvaux 1944

Another Belgian, Paul Delvaux, was a slightly narrower talent, but one that introduced an enduringly mysterious note into the range of surrealist imagery. In his haunting paintings he presents a world of lonely alienation: suburbs of desolation haunted by trains and trams, peopled by silent waiting women who prove on closer inspection to be all identical - perhaps the most intense realization of dream or nightmare achieved by any surrealist. However, he was not officially associated with the movement; nor was

Maurits Escher (1898-1972), a Dutchman whose best-known works are his brilliantly calculated drawings - games with perspective, presenting with great precision quite different images interpenetrating with such ambiguity that the eye cannot establish where one begins and the other ends.

The Irish artist Francis Bacon (1909-92) must be considered one of the top contemporary exponents of figurative Surrealism, although interviews reveal that his complex repertoire of human forms represented his conscious attempt to create a new kind of figurative narration in tune with modern filmic imagery as well as his view of the age of alienation through which he was living.



Man and Child by Francis Bacon, 1963

Project 2

What are the subjects of Brangwyn's art?

- *In what branches of art did he excel?*
- *What feeling prevails in his work?*

The art of Augustus John.

- *Along what lines did the art of Augustus John develop?*
- *What subjects did he prefer?*

Frank Brangwyn 1867–1956

British painter, printmaker, draughtsman, and designer, the son of a Welsh architect who specialized in church furnishings and who was working in Belgium at the time of the boy's birth. In 1882 - 4 Brangwyn served an apprenticeship with William Morris, and like his master he was active in a variety of fields. He was an Official War Artist in the First World War, for



Dhows Loading by Frank Brangwyn.
Oil on canvas.

example, he was one of the finest draughtsmen of the day and a skilful etcher and lithographer, and he made designs for a great range of objects (furniture, textiles, ceramics, glassware, jewellery, and so on); however, he became best known for his murals. His most famous undertaking in this field was a series of large panels on the theme of the British empire, commissioned by the House of Lords. They were begun in 1926 and rejected – amid great controversy – in 1930, being considered too flamboyant for their setting. Offers for the panels came from all over the world, and in 1934 they were installed in the Guildhall in Swansea.

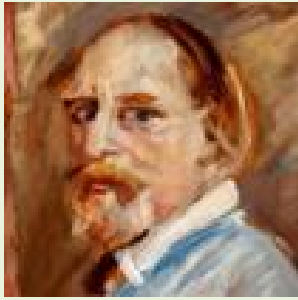


Off Ostend by Frank Brangwyn,
1890. Oil on canvas.

Augustus Edwin John

1878–1961

Augustus John was the most successful portrait artist of his generation. A flamboyant figure, he mixed with celebrities, gypsies and writers and was known as The King of Bohemia.



John had a serious head injury as a young man. Some critics think this had a direct result on his paintings. His portraits were highly original. He called them "psychological portraits" and said they were an attempt to capture the personality of the subject rather than just their appearance.

Some of his portraits were cruel and the industrialist Lord Leverhulme even vandalised his. But this did not stop Thomas Hardy, George Bernard Shaw, T E Lawrence, W B Yeats and Winston Churchill all sitting for him.

During his colourful life, there were rumours that John fathered 100 children. This is now widely disputed. He had a lifelong fascination with Romany culture and was deeply influenced by the gypsy lifestyle as seen in paintings such as Lyric Fantasy.



The Blue Pool by Augustus Edwin John

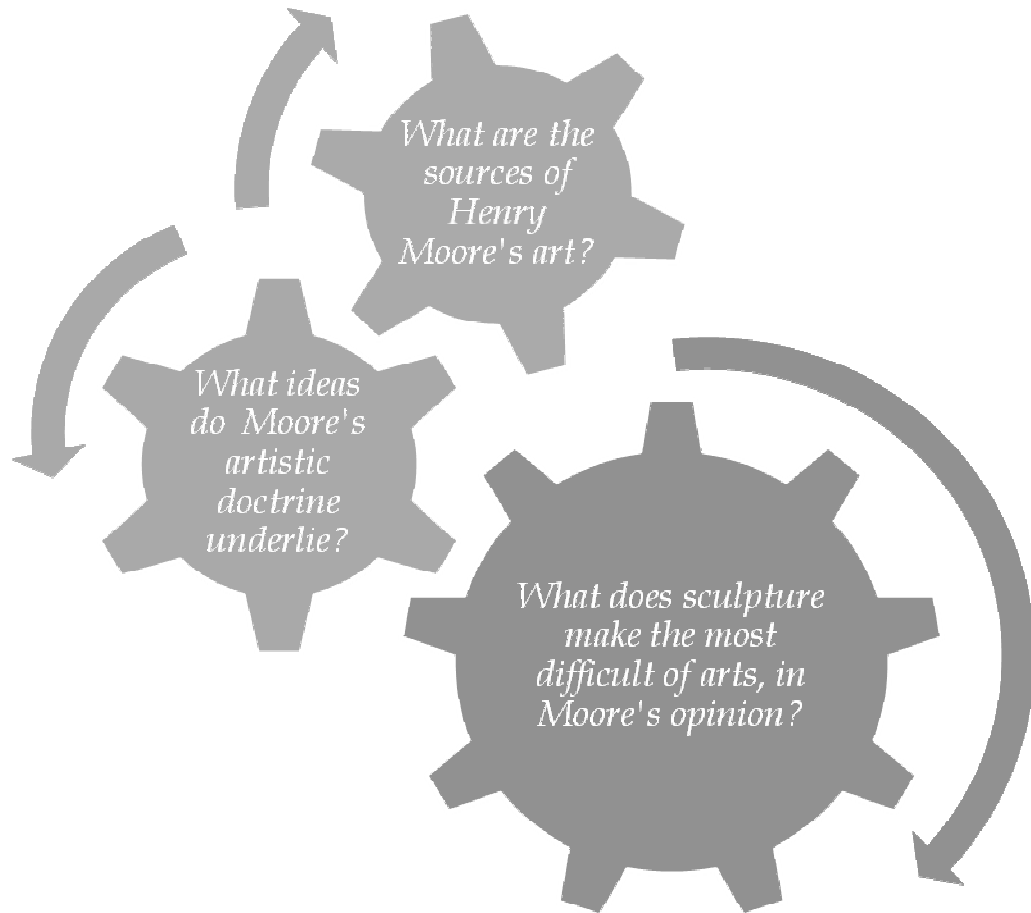
The exuberant nature of his work is in stark contrast to the subtle approach of his sister, the painter Gwen John.

His important works include The Marchesa Casati, Dorelia And The Children At Martigues and The Two Jamaican Girls.



Woman with a Daffodil by Augustus Edwin John

Project 3



HENRY MOORE QUOTES

"The artist works with a concentration of his whole personality, and the conscious part of it resolves conflicts, organized memories, and prevents him from trying to walk in two directions at the same time."

"Now I really make the little idea from clay, and I hold it in my hand. I can turn it, look at it from underneath, see it from one view, hold it against the sky, imagine it any size I like, and really be in control, almost like God creating something."

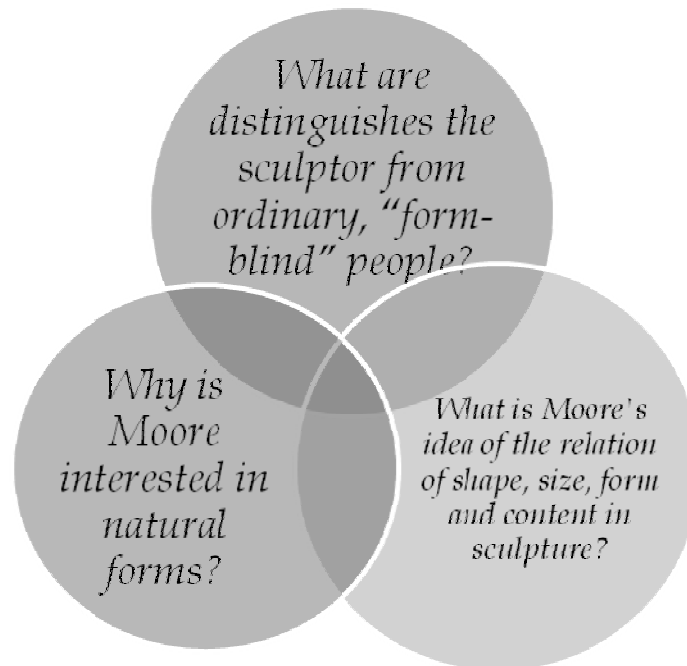
"The secret of life is to have a task, something you devote your entire life to, something you bring everything to, every minute of the day for the rest of your life. And the most important thing is, it must be something you cannot possibly do."

"Sculpture is an art of the open air... I would rather have a piece of my sculpture put in a landscape, almost any landscape, than in, or on, the most beautiful building I know."

"A sculptor is a person who is interested in the shape of things, a poet in words, a musician by sounds."

Henry Moore

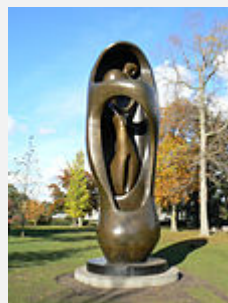
Project 4



Henry Moore was the most important British sculptor of the 20th century and the most popular and internationally celebrated sculptor of the post-war period. Non-Western art was crucial in shaping his early work - he would say that his visits to the ethnographic collections of the British Museum were more important than his academic study. Later, leading European modernists such as Picasso, Arp, Brancusi and Giacometti became influences. And uniting these inspirations was a deeply felt humanism. He returned again and again to the motifs of the mother and child, and the Reclining Figure, and often used abstract form to draw analogies between the human body and the landscape. Although sculpture remained his principal medium, he was also a fine draughtsman, and his images of figures sheltering on the platforms of subway stations in London during the bombing raids of World War II remain much loved. His interest in the landscape, and in nature, has encouraged the perception that he has deep roots in traditions of British art, yet his softly optimistic, redemptive view of humanity also brought him an international audience. Today, few major cities are without one of his reclining figures, reminders that the humanity can rebound from any disaster.



Family Group (1950) bronze, Barclay School, Stevenage, Hertfordshire. Moore's first large-scale commission after World War II.

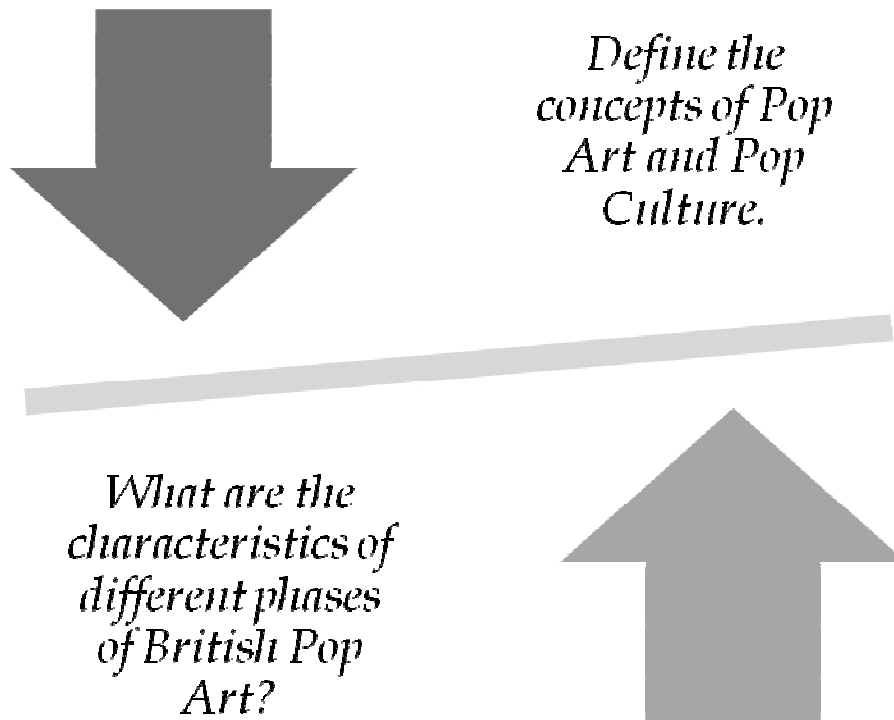


Large Upright Internal/External Form, (1982) Kew Gardens, London.



Reclining Figure (1951), Fitzwilliam Museum, Cambridge

Project 5



"Pop is everything art hasn't been for the last two decades. It's basically a U-turn back to a representational visual communication, moving at a break-away speed...Pop is a re-enlistment in the world...It is the American Dream, optimistic, generous and naive art".

R. Crumb

Pop art is now most associated with the work of New York artists of the early 1960s such as Andy Warhol, Roy Lichtenstein, James Rosenquist, and Claes Oldenburg, but artists who drew on popular imagery were part of an international phenomenon in various cities from the mid-1950s onwards. Following the popularity of the Abstract Expressionists, Pop's reintroduction of identifiable imagery (drawn from mass media and popular culture) was a major shift for the direction of modernism. The subject matter became far from traditional "high art" themes of morality, mythology, and classic history; rather, Pop artists celebrated commonplace objects and people of everyday life, in this way seeking to elevate popular culture to the level of fine art. Perhaps owing to the incorporation of commercial images, Pop art has become one of the most recognizable styles of modern art.

Key Points

By creating paintings or sculptures of mass culture objects and media stars, the Pop art movement aimed to blur the boundaries between "high" art and "low" culture. The concept that there is no hierarchy of culture and that art may borrow from any source has been one of the most influential characteristics of Pop art.

It could be argued that the Abstract Expressionists searched for trauma in the soul, while Pop artists searched for traces of the same trauma in the mediated world of advertising, cartoons, and popular imagery at large. But it is perhaps more precise to say that Pop artists were the first to recognize that there is no unmediated access to anything, be it the soul, the natural world, or the built environment. Pop artists believed everything is inter-connected, and therefore sought to make those connections literal in their artwork.

Although Pop art encompasses a wide variety of work with very different attitudes and postures, much of it is somewhat emotionally removed. In contrast to the "hot" expression of the gestural abstraction that preceded it, Pop art is generally "coolly" ambivalent. Whether this suggests an acceptance of the popular world or a shocked withdrawal, has been the subject of much debate.

Pop artists seemingly embraced the post-WWII manufacturing and media boom. Some critics have cited the Pop art choice of imagery as an enthusiastic endorsement of the capitalist market and the goods it circulated, while others have noted an element of cultural critique in the Pop artists' elevation of the everyday to high art: tying the commodity status of the goods represented to the status of the art object itself, emphasizing art's place as, at base, a commodity.

The majority of Pop artists began their careers in commercial art: Andy Warhol was an highly successful magazine illustrator and graphic designer; Ed Ruscha was also a graphic designer, and James Rosenquist started his career as a billboard painter. Their background in the commercial art world trained them in the visual vocabulary of mass culture as well as the techniques to seamlessly merge the realms of high art and popular culture.



Expanding Vocabulary

1.	blank canvas	[blæŋk 'kænvəs]	пусте полотно
2.	clumsiness of the technique	['klʌmzɪnɪs əv ðə tek'ni:k]	груба техніка
3.	colossal ignorance	[kə'lɒsl 'ɪgnərəns]	колосальне невігластво
4.	complete abstraction	[kəm'pli:t æb'strækʃən]	повна абстракція
5.	contemporary art	[kən'tempərəɪ a:t]	сучасне мистецтво
6.	cubist masterpiece	['kju:bɪst 'mɑ:stəpi:s]	шедевр кубізму
7.	entirely new	[ɪn'taɪəli nju:]	абсолютно новий
8.	extraordinarily crude	[ɪks'trɔ:dnrɪli kru:d]	незвично примітивний
9.	full-colour reproductions	[fʊl 'kʌlə ,ri:prə'dʌkʃən]	кольорові репродукції
10.	great originality	[greɪt ə,rɪdʒɪ'nælɪtɪ]	велика оригінальність
11.	greatest draughtsman	['greɪtɪst 'dra:ftsmən]	найкращий рисувальник
12.	greatest gift	['greɪtɪst gɪft]	найбільший дар
13.	joyous impression	['dʒɔɪəs ɪm'preʃən]	відчуття радості
14.	marvelous colorist / draftsman/anatomist	['mɑ:v(ə)ləs 'kʌlərɪst / 'dra:ftsmən / ə'nætəmɪst]	чудовий колорист / рисувальник / анатоміст
15.	matter of technique	['mætə əv tek'ni:k]	справа техніки
16.	narrow limitations	['nærəʊ ,lɪmɪ'teɪʃən]	вузькі рамки
17.	peculiar thrill	[pɪ'kju:lɪə θrɪl]	особливий трепет

18.	personal reaction	[ˈpɜːsnl riːˈækʃən]	особиста реакція
19.	primary colours	[ˈpraɪməri ˈkɒləz]	основні кольори
20.	prodigious effort	[prəˈdɪdʒəs ˈefət]	величезне зусилля
21.	revolution in art	[ˌrɛvəˈluːʃən ɪn ɑːt]	революція в мистецтві
22.	rough sketches	[rʌf sketʃ]	чорнові начерки
23.	sharply illuminated	[ˈʃɑːpli ɪˈluːmɪˌneɪt]	яскраво освітлений
24.	spiritual meaning	[ˈspɪrɪtʃʊəl ˈmiːnɪŋ]	духовне значення
25.	spiritualize	[ˈspɪrɪtʃʊəlaɪz]	одухотворити
	sensuousness	ˈsensjʊəsnis]	чуттєвість
26.	subtle and elaborate	[ˈsʌtl ænd ɪˈlæbəreɪt]	витончений і майстерний
27.	superhuman striving	[ˌsuːpəˈhjuːmən ˈstraɪvɪŋ]	нелюдські зусилля
28.	take shape	[teɪk ʃeɪp]	приймати форму
29.	take up architecture	[teɪk ʌp ˈɑːkɪˌtɛktʃə]	зайнятися архітектурою
30.	the last word in painting	[ðə lɑːst wɜːd ɪn ˈpeɪntɪŋ]	останнє слово в живописі
31.	third dimension	[θɜːd dɪˈmɛnʃən]	третій вимір
32.	to apply paint	[tuː əˈplaɪ peɪnt]	наносити фарби
33.	to breathe fresh life into	[tuː briːð freʃ laɪf ˈɪntuː]	вдихнути нове життя
34.	to confuse the uninitiated	[tuː kənˈfjuːz ðə ˈʌnɪˈnɪʃɪeɪtɪd]	бентежити необізнаних
35.	traditional style	[trəˈdɪʃənəl staɪl]	традиційний стиль
36.	transient fashions	[ˈtrænzɪənt ˈfæʃən]	скороминуча мода
37.	visual representation	[ˈvɪʒʊəl rɛprɪzɛnˈteɪʃən]	візуальне зображення

Unit 3

Drawing, Painting and Printmaking

Essential Course

Supplementary Reading

Expert's Advice

Test Yourself

Project Work

Expanding Vocabulary

Drawing, Painting and Printmaking



Reading

When artists set out to create, they are faced with many choices. One of the most important is the decision of which *medium*¹ to use. A medium of art is a material used to create a work of art. When artists use several different *media*², such as pen and ink and watercolor, they create a *mixed media*³ work of art. Mixed media means the use of more than one medium in a work of art.

Drawing⁴. If you have ever *scribbled*⁵ with a pen or pencil, you have used drawing media. Pen, pencil, *charcoal*⁶, and chalk are some of the media used to draw. Artists use drawing for different purposes. One is to create finished artworks; another use is to help plan projects. Artists often make studies, or *sketches*⁷, for their works.

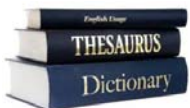
Painting⁸. Like other artists, painters use a wide variety of media. Before a painter begins a work, he or she chooses a type of paint and an appropriate *surface*⁹ on which to work. *Canvas*¹⁰, paper, or *fabric*¹¹ is three surface materials that painters use. Regardless of the type of paint, all paint has three basic parts: *pigment*¹² (finely ground, colored powder that gives each paint its color), *binder*¹³ (*liquid*¹⁴ that holds together the grains of pigment. The binder is what makes the pigment *stick*¹⁵ to a surface), *solvent*¹⁶ (a material used to thin a paint's binder. The thickness or thinness of paint depends on the amount of solvent used).

Every medium of painting has its own unmistakable look. Some of the most commonly used media are the following: *oil paint*¹⁷ (it takes its name from its binder, *linseed oil*¹⁸. *Turpentine*¹⁹ is its solvent. Because oil paint dries slowly, the artist is able to blend colors right on the canvas), *tempera*²⁰ (some of the earliest paintings on record were made with tempera. A mixture of pigment, egg yolk, and water, tempera is very hard to use), *watercolour*²¹ (it is named for its solvent. Its binder, *gum-arabic*²², is a gummy plant matter. Watercolor gives paintings a light, misty quality), acrylic (a quick-drying water-based paint, acrylic is a very popular medium among painters today. Acrylics are synthetic, or manufactured, paints that were introduced in the 1950s. Because its solvent is water, acrylic is easy to use. More important, it

offers the artist a wide range of pure, **bold**²³ colors).

Printmaking²⁴. Over the centuries artists have searched for new ways to create art. Around 2,000 years ago the Chinese developed a form of art called printmaking. This is a technique in which an inked image from a prepared surface is transferred onto another surface, such as paper or fabric. There are three basic steps in printmaking. First, the printmaker creates a **printing plate**²⁵ by altering a surface to create an image. Next, ink is applied to the plate. Finally, the printmaker transfers the ink to the paper or cloth by pressing the plate against the surface to be printed and then pulling the paper or cloth off the plate.

These steps may be repeated many times for a given plate. A series of identical prints made from a single plate is called an edition. There are four main methods of making prints. These are: **relief printing**²⁶ (the image to be printed is raised from a background. A medium used often in relief printing is wood), **intaglio**²⁷ (it may be thought of as the reverse of relief printing. In this method, the image to be printed is **scratched**²⁸ or **etched**²⁹ into a surface. The plates for intaglio prints are often made of metal), **lithography**³⁰ (to make a lithograph, the artist draws the image to be printed on a limestone, zinc, or aluminum slab with a special **greasy crayon**³¹. Lithography lets the artist blend little by little, light and dark values of a hue), **screen printing**³² (to make a screen print, the artist transfers the design through various processes on a silk screen. The areas not to be printed are blocked off so that a kind of **stencil**³³ remains. Screen prints that are handmade by an artist are also known as **serigraphs**³⁴).



Key Vocabulary

1. medium – ['mi:diəm] – техніка
1. media – ['mi:diə] – матеріал, засіб
2. mixed media – [mɪkst 'mediə] – змішана техніка
3. drawing – ['drɔ:ɪŋ] – малювання, рисунок
4. scribble – ['skɪb(ə)l] – мазня

5. charcoal – [ˈtʃɑ:kəʊl] – вугільний олівець; малюнок вугіллям
6. sketch – [sketʃ] – ескіз
7. painting – [ˈpeɪntɪŋ] – живопис
8. surface – [ˈsɜ:fɪs] – поверхня
9. canvas – [ˈkænvəs] – полотно
10. fabric – [ˈfæbrɪk] – тканина, полотно
11. pigment – [ˈpɪgmənt] – пігмент
12. binder – [ˈbaɪndə] – сполучний елемент
13. liquid – [ˈlɪkwɪd] – рідина, розчин
14. stick – [stɪk] – липкість, наклеювати
15. solvent – [ˈsɒlv(ə)nt] – розчинник
16. oil paint – масляна фарба
17. linseed oil – [ˌlɪnsi:d ˈɔɪl] – льняне масло
18. turpentine – [ˈtɜ:pəntaɪn] – скипидар, смола
19. tempera [ˈtempərə] – темпера (фарба і техніка живопису)
20. watercolor – [ˈwɔ:tə,kɒlə] – акварель
21. gum-arabic – гуміарабік
22. bold – [bɔʊld] – жирний шрифт
23. printmaking – [ˈprɪnt, me:kɪŋ] – графіка, створення гравюр і естампів,
24. printing plate – друкарська пластина
25. relief printing – [rɪˈlɪf ˈprɪntɪŋ] – рельєфна набивка
26. intaglio – [ɪnˈtɑ:lɪəʊ] – заглиблений орнамент
27. scratch – [skrætʃ] – царапина, гравірування
28. etch – [etʃ] – гравірувати
29. lithography – [lɪˈθɒgrəfi] – літографія, плоска гравюра
30. greasy crayon – [ˈɡri:sɪ ˈkreɪən] – пастель
31. screen printing – [skri:n ˈprɪntɪŋ] – трафаретний друк
32. stencil – [ˈstens(ə)l] – трафарет, шаблон
33. serigraph – шовкографія



Comprehension Check

I. Check your understanding.

1. What media of art do you know?
2. Name three media used in drawing.
3. Artists use drawing for different purposes. What are they?
4. What media do artists use to create a painting?
5. What is the most popular medium among painters today? Why?
6. Name and describe two printmaking methods.
7. Describe some steps in printmaking.
8. What is a lithograph? What is a serigraph? What is a woodcut?



True or False?

II. Are these sentences true (T) or false (F)?

- | | T | F |
|--|--------------------------|--------------------------|
| 1. If you have ever scribbled with a pen or pencil, you have used printing media. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Canvas, paper, or fabric are some of the media used to draw. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. All paint has three basic parts: pigment, binder and solvent. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Tempera is a very popular medium among painters today. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Oil paint is a quick-drying water-based paint. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Printmaking is a technique in which an inked image from a prepared surface is transferred onto another surface. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Printmaker uses a fabric surface to create an image. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. The main methods of making prints are: relief printing, intaglio, lithography and screen printing. | <input type="checkbox"/> | <input type="checkbox"/> |



Matching

III. Match each term with the correct definition.

dry media	⇒	the liquid part of the paint that contains the particles;
charcoal	⇒	a substance that causes particles of pigment to adhere to each other and the support sometimes medium and binder are the same;
crayon	⇒	stencil technique; fine mesh stretched on a frame; ink forced through screen; stencils block out parts of the screen;
pastel	⇒	image is below the surface;
liquid media	⇒	the color element; a fine powder; particles;
pigment	⇒	particles of pigment are suspended in fluid; flows easily onto surface and dries there;
medium	⇒	abrasive; particles are left as the material is "scratched" across the surface;
binder	⇒	burned sticks of wood; dark effect; soft or harsh; expressive;
serigraph	⇒	waxy or greasy binder; more permanent; does not blend;
intaglio process	⇒	most well-known chalk medium; available in many colors and degrees of hardness; can be easily blended and overlaid.



Writing

IV. Fill in the blanks with appropriate words in the box.

<i>serigraphy</i>	<i>lithography</i>	<i>media</i>	<i>paintings</i>	<i>scathes</i>
<i>medium</i>	<i>watercolours</i>	<i>woodcut</i>	<i>xylography</i>	

1. Traditional _____, as well as any found objects used to create a piece of artwork, are considered an art _____. 2. _____ is the printmaking technique invented by Senefelder in Germany in 1796 which takes advantage of the repulsion between oil and water to transfer an image from a smooth limestone surface to a sheet of paper. 3. It's a stencil process or "_____" based on the porosity of silk (nylon or other fabric) which allows ink to pass through the areas which are not "stopped" with glue or varnish. 4. _____ a relief printing technique (also called _____) in which a hardwood block is hollowed with chisels, gouges, and scrapers, leaving the parts of the drawing to be printed standing out on the flat surface. 5. Vincent van Gogh is famous for the nearly 900 _____ he produced in his ten short years as an artist. 6. His _____ and _____ too, have become extremely well known.

V. Answer the clues.

- 1 _____ R
- 2 _____ E
- 3 _____ M
- 4 _____ B
- 5 _____ R
- 6 _____ A
- 7 _____ N
- 8 _____ D
- 9 _____ T

1. work of art made by carving in stone or wood (9)
2. method of carving in which a design stands out from a flat surface (6)
3. style in art represented by Manet or Renoir (13)
4. an instrument for painting (5)
5. to cut *eg.* words on wood, stone or metal (7)
6. material used for sculpting (6)
7. a piece of strong rough cloth used for an oil painting (6)

8. picture with a view (9)

9. precious; is used in making jewellery (5)



Sentence study

VI. Translate into English concentrating on the topical vocabulary.

1. Мікеланджело був дивовижним майстром малюнка. 2. Жанровий живопис був особливо популярний у Голандії в 17 столітті. Голландські живописці писали жанрові сценки, архітектурні інтер'єри, натюрморти з квітів, а також фруктів і начиння. 3. Дотепні сатиричні картини і графічні аркуші Хогарта користувалися великою популярністю в народі. Для того, щоб якомога більше людей побачило ці картини, Хогарт гравірує їх і друкує. 4. Образотворче мистецтво включає живопис, малюнок, гравюру, скульптуру і ряд прикладних видів мистецтва, таких як інсталяція, промисловий дизайн, графічний дизайн і т. д. 5. Важливо підкреслити, що великі майстри, такі як Ренуар, ніколи не відчували себе зобов'язаними дотримуватися якогось одного методу. 6. Дюрер працював відразу в кількох жанрах і техніках образотворчого мистецтва: живопису, ксилографії та гравюри на міді. 7. Художник за допомогою лише монохромних засобів гравюри досяг вершин експресії та зображувальної сили. 8. Перед тим, як почати роботу над картиною, живописець робить чорнові ескізи. 9. Тернер вважав акварель прекрасним засобом для ескізів (етюдів) з природи.



Do you know that ...

VII. Read the text fragment to obtain and discuss the information.

► The name of the impressionist movement derived from the title of one of Claude Monet's paintings, "Impression, soleil levant" (Impression, Sunrise). Impressionism was a 19th century art movement breaking the rules of academic paintings. Some of its main characteristics were the focus on the general impression produced by a certain scene or object, the use of small, yet visible brush strokes, or emphasizing the play of natural light.



Color Language and Color Fields

VIII. Study the color field "Green" to fill in the chart (Unit 5).

GREEN

The colour of nature, soothing and restful. Ideal for an environment in which to relax and feel at harmony with your surroundings. From the dark greens of a forest glade to the light aquamarine of shallow water, greens offer a wealth of calming backgrounds and, like blues, greens are recessive, perfect for smaller spaces.



Make a vox pop

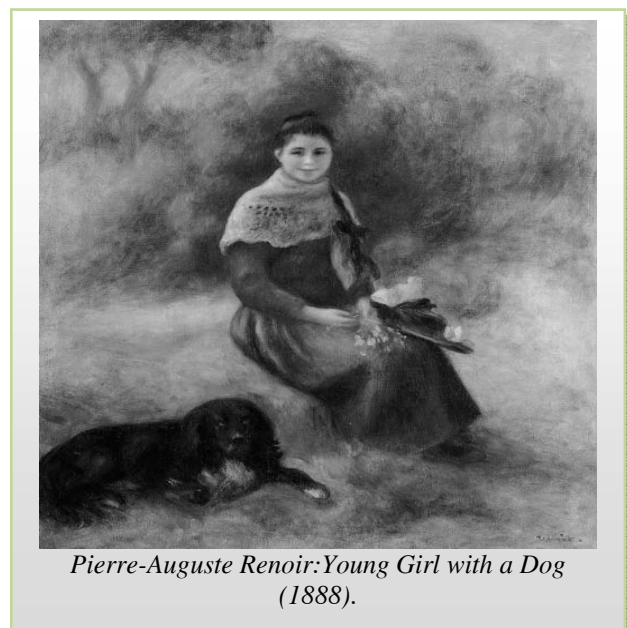
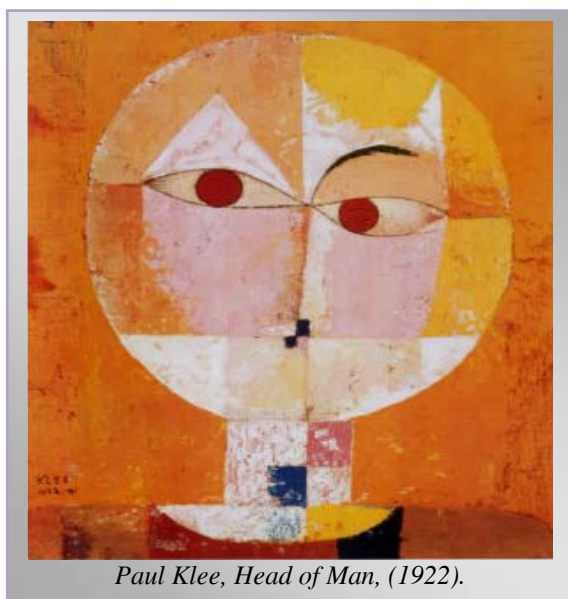
IX. Select a reproduction of a painting and discuss it according to the following points:

- The general data (the title and the name of the artist; period or trend represented etc.)
- The genre and contents of the picture (place, time and setting).

- The composition and drawing (foreground and background). Is composition symmetrical or not, (space and emphasis)?
- Colouring. Light and shade effects (tone masses, brushstrokes).
- Impression and judgment.



X. There are two pair works of art in front of you. Study each one and then tell about how the two artworks are similar and different. Think in terms of style, technique, media and culture.





Reading up

X. Read the following texts. Be ready to talk about similar and differences at engraving and etching techniques.

Engravings and etchings

Text 1

The techniques of printing by engraving and etching date back as far as medieval times. And since then, both methods have been used by many of the greatest names in art.

An engraving is made by inscribing a copper plate with a sharp metal tool called a burin, while an etching is the result of drawing into a wax plate with a needle. The two techniques produce different effects engraving gives definite lines and precise detail; etching creates softer, velvety lines.

The invention of printing in the fifteenth century led to a boom in the engraving industry. The first engravings were made in the Rhine valley during the 1430s, and



In *Early Morning, Battersea* (1861), James Abbott McNeill Whistler used the drypoint technique in which a hard steel pencil is used to draw into the plate.

by the mid-sixteenth century, engravings were replacing woodcuts as the main means of producing book illustration.

The great engravers. One of the greatest engravers of the fifteenth century was the Alsace artist Martin Schongauer (c. 1430-91). His religious Christian images show the clarity and precision that best characterizes the technique. His prints and, a generation later, those of fellow-German Albrecht Durer (1471-1528), inspired artists all over Europe – including Italy. In exchange, the styles of the Italian Renaissance spread north, as engravings by, or in the manner of, Andrea Mantegna (1431-1506) and Sandro Botticelli (1446-1510), for example, were brought over the Alps.

Some surviving prints are copies of paintings that have since been lost – Raphael's *Judgement of Paris* is known only in the form of an engraving by Italian Marcantonio Raimondi (c. 1480-1534). Raimondi's engravings in their turn inspired the designs on majolica (painted earthenware) dishes, and spread Renaissance motifs throughout Europe.

Text 2

Etching is easier than engraving. First you cover the plate with wax and then scratch into this with a needle to create your design. The plate is then immersed in a bath of acid (which is highly corrosive, so be careful if you try this). Where the plate is exposed, the acid bites into it creating incised lines. You then make a print in the same way as an engraving. Etching creates a print with fine, velvety lines, fuzzy edged where the ink gets trapped in the grooves. You can combine both techniques on one plate, for an interplay of sharp and soft lines.

Rembrandt (1606-69) was one of the greatest etchers, although the method dates back to the time of Durer, technique is still much used nowadays and was hugely popular with artists such as Henry Moore (1898-1986) in the twentieth century.



The Flight into Egypt; The Holy Family Crossing the Rill (1654) is a striking example of Rembrandt's etching skills.

Aquatint is a form of etching that also allows shaded patches. Spanish artist Francisco Goya (1746-1828) was one of the first to make etchings in this form. The plate is covered with resin, which only partly protects it (wax completely seals it). The acid bites in tiny rings around each resin particle. So when inked, the acid-attacked areas of copper act like sandpaper, catching the ink. It produces an effect similar to a watercolour wash. For white areas, you mask, or “stop out”, the resin with varnish, which the acid cannot penetrate. You can repeat the biting and varnishing process for gradations of tone. Colour can be introduced by printing with several plates, each inked with a different colour, or added afterwards by hand.



Role-playing

XI. Role-play the following situations.

➤ You work in the printmaking studio and you have received an order for engraving but the client is not competent in it. Tell him about the engraving techniques to understand what he would really like.

➤ You are a painter and you have received an order for a painting, but the client is not knowledgeable in the technique. Tell him about the medium and media of painting to help him understand.

You

Client

Describe the main things you'd like to see.

I am wondering ...

In more detail describe exactly what you'd like to see in the background.

I like ...

I think _____ would be better to place foreground because ...

Agree.

What kind of pattern would you like?

Could you suggest me something specific?

To my mind, the best is _____ because ...

Disagree. Give your arguments.

Agree.



Speaking Out

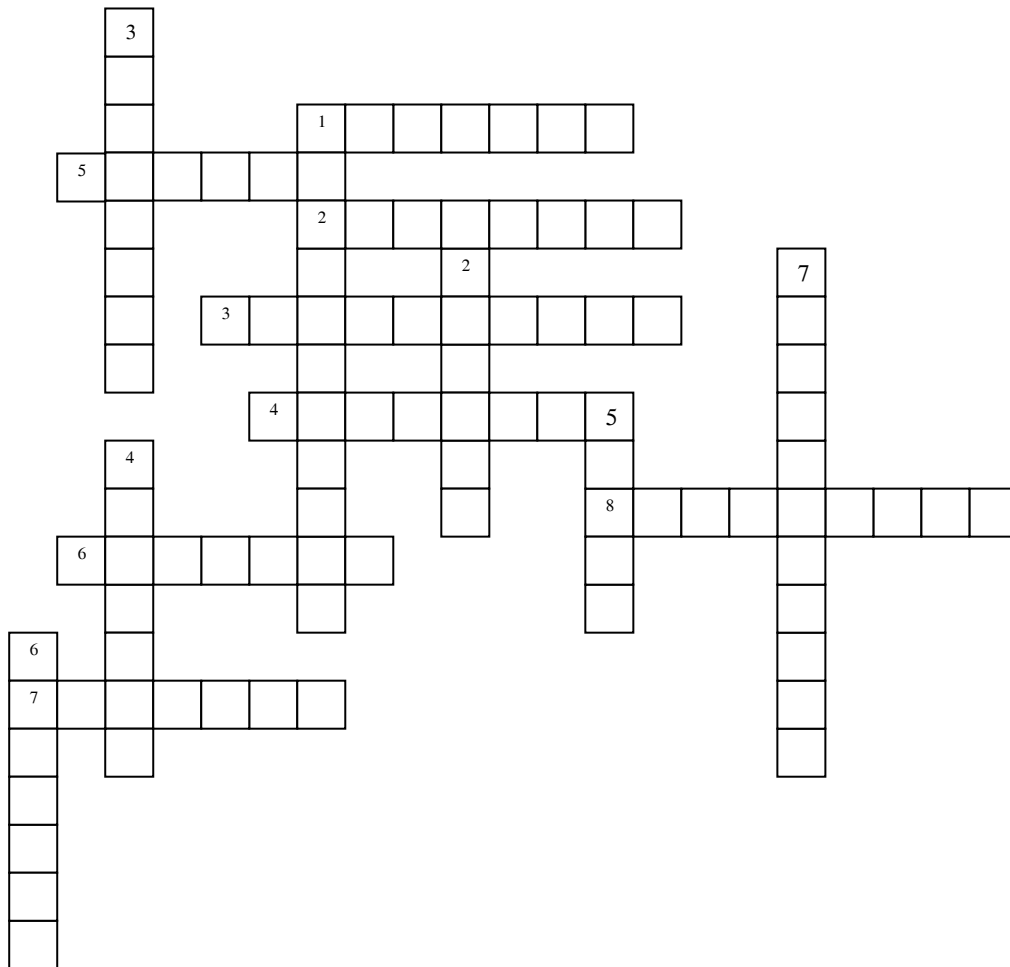
XII. Discuss the questions justifying your answers.

1. What does tempera mean? What is gesso?
2. Oils or Acrylics. Which is more advantageous?
2. What main instruments does the artist use to express his ideas in drawing?
3. Print based media: techniques and technologies. What are they?



Crossword Puzzle

XIII. Read the clues and put the words in the puzzle.



Across:

1. The material used to create the effect of color on any surface.
2. A design, figure, or ornamentation carved, engraved, or etched into the surface of the material used.
3. A pigment that, when mixed with water as a medium, creates a type of paint.
4. An instance of covering a surface with oil paint.
5. The agent in paint that serves to make the paint stick to the support.
6. An artwork created from lines or areas of tone created with a dry medium on a piece of paper.

7. The act or process of making designs or pictures on a metal plate, glass, etc., by the corrosive action of an acid instead of by a burin.
8. A print made by the silk-screen process.

Down:

1. The design and production of prints by an artist.
2. A quick, rough drawing that shows the main features of an object or scene.
3. A hasty or careless drawing or piece of writing.
4. The outer face, outside, or exterior boundary of a thing.
5. The word is used to describe any type of binder such as oil, water or egg that makes a pigment workable as a paint form.
6. A painting medium in which pigment is mixed with water-soluble glutinous materials such as size or egg yolk.
7. A method of printing from a metal or stone surface on which the printing areas are not raised but made ink-receptive while the non-image areas are made ink-repellent.

Answers:
 Across: 1-pigment; 2-intaglio; 3-watercolor; 4-painting; 5-binder; 6-drawing; 7-etching; 8-senigrah.
 Down: 1-printmaking; 2-sketch; 3-scribble; 4-surface; 5-gesso; 6-tempera; 7-lithography



Supplementary Reading

Text 1

Prehistoric Art

As long as there have been people, there has been art. The need to create has always been a driving force among people. The earliest art works modern experts have uncovered date back to the Old Stone Age. Also known as the Paleolithic period, the Old Stone Age lasted from around 30,000 until about 10,000 B.C.

The lives of people during the Old Stone Age were filled with danger, hunger, and fear. Each day meant a new struggle just to survive. In the winter they searched for shelter against the snow and cold. In the summer they battled the heat and the sudden rains that flooded their caves. Many of the Old Stone Age art works that have lasted into recent times are paintings. The animal painting is one such work. It was discovered on the wall of a cave in France. Others like it have been found in Spain and elsewhere in Western Europe. Examples of cave art have been found on every continent, from the Sahara desert to the Arctic. No one knows the real reason behind the creation of paintings; such works have always been found deep within caves, far from entrances and daylight. Their location has led experts to think they were not created merely as decoration. Some think the paintings played a part in hunting rituals.

Old Stone Age artists were skilled not only at painting, but equally talented at sculpture and crafts. Stone, ivory, and bone were some other media used by early sculptors and craftspeople.

People gradually began to change as civilizations moved into the New Stone Age. Prehistoric peoples stopped wandering and formed villages. They learned to raise livestock and started growing their own food. Ways of making art changed, too. In the area of crafts, people learned to spin fibers, weave, and make pottery.

The New Stone Age, or Neolithic period, also saw the first attempts at architecture. One kind of early building took the form of large stone monuments called megaliths. The most famous of these is Stonehenge in England. This style of construction demonstrated the post and lintel system. This is an approach to building in which a crossbeam is placed above two uprights. As with the early cave paintings, the reason behind the creation of Stonehenge is unknown. As much a mystery is how the stones, many of which weigh 50 tons, were set in place. To this day, we can only guess and wonder.



Open Discussion

1. When were the earliest art works found?
2. What did people paint on cave walls?
3. Were Stone Age artists skilled only at painting?
4. What materials were used by early sculptors and craftspeople?
5. When were the first attempts at architecture?

Text 2

Art of the Next Frontier

Artists have never been content to stay in one place for long. They are a restless breed, forever moving on, thirsting after new challenges. As we move swiftly toward the year 2000, questions arise: What challenges will open themselves to the artists of tomorrow? What will art be like in the twenty-first century? Answering these questions would take a crystal ball. Still, possible glimpses of the art of tomorrow are afforded by innovative developments in the art of today.

If there is one word most closely identified with art of today, it is technology. Technology is the use of science to make life better. Art of the past few years has

drawn on such technological advances as the computer and laser. It has also redefined the boundaries between one branch of art and the next.

In the late 1800s the new art of photography changed the way painters looked at their subjects. In more recent times another new art – filmmaking – has had the same effect on photographers. Some have begun staging pictures in much the way movie directors set up a scene.

The ancient Hindus, you may recall, believed temples to be as much sculpture as architecture. This idea has been carried forward in recent years by artists of multi-media works. Multi-media art is a work that makes use of tools and techniques from two or more areas of art.

A careful merging of architecture and sculpture is found in the expressions of sculptor Judy Pfaff. Parts of the work are the floor of the room, walls, and ceiling themselves. The viewer is able to move not only around this sculpture but also within it.

The works of Nam June Paik loosely belongs to a movement begun in the 1960s called kinetic art. This is a style in which parts of works are set into motion. The motion can be triggered by a form of energy or by the viewer moving past the work. Some art gives the impression of movement without actually moving. The viewer experiences a number of different images and sounds all at the same time. What do you imagine this experience would be like? What statement might the artist be making about the age of television?



Open Discussion

1. What challenges will the artists of tomorrow face?
2. What will art be like in the twenty-first century?
3. What technological advance has the art achieved of the past few years?
4. What is the multi-media art?
5. What is the kinetic art?



Expert's Advice

From Concept to Canvas by Stephen Cefalo



Self-Portrait With Palette by Stephen Cefalo

“A great narrative piece is always rooted in shapes that speak,” says Stephen Cefalo (Drawing, Fall 2012). “The most interesting subject can be capsized by an unthoughtful design, but through the use of movement, rhythm, light, and shape, even a simple or ambiguous idea can be profound. Have you ever noticed that you can often tell the difference between a strong and weak painting just by looking at a small thumbnail image? This is because the real meaning and power of the piece is in the overall movement of

shape. The composition should speak before the images and symbols represented, and it is in the movement of shapes that the content is spoken most directly. These movements of shape appeal to the emotions of the viewer as arrangements of notes do in a song, and they must be carefully considered when developing your image.

“In recent years, I’ve transitioned from making strictly perceptual paintings to creating a great deal of imaginative narrative art. After lots of trial and error, I discovered that I can save time and make more interesting pieces by planning with



Study for Couple on a Rock

sketches and studies before I commit my concept to an expensive piece of canvas. The following is one type of sketch I make in preparation for a painting.”

If you’re working on a large scale and are dealing with a complex concept, it will save you a great deal of trouble to make sure that the composition you have worked so hard to develop is effectively translated to your canvas. Several times as a student I made the mistake of copying only the idea of the composition while failing to transfer the actual proportional relationships of the shapes. Without these, the power of the idea was lost.



Couple on a Rock by Stephen Cefalo

There are many ways of transferring a composition. If the canvas is the same size as the drawing, the composition may be traced. I will take my tracing and simply rub the back with a soft graphite pencil, and then retrace my lines onto the canvas, like a piece of carbon paper. If the canvas is a different size, the drawing may be gridded out. To do this effectively, make sure that the height-to-width proportions of your rectangles are the same, or your image will appear compressed after transferring. I have at times used an opaque projector to trace my smaller drawing to a large canvas – if you do this, take care to avoid distortion from the projector. However you choose to transfer your composition, you will make your life a great deal easier by planning out your composition before working on your canvas.



Test Yourself

1. Two ancient painting media that are still in use today are .
 a) acrylics and oils b) encaustic and fresco c) gouache and oils
 d) collage and acrylics e) gouache and fresco
2. Technically, tempera is paint in which the vehicle is in .
 a) a pigment b) an impasto c) a ground d) an emulsion e) a glaze
3. The first print made from a plate, not part of the edition.
 a) proof b) edition c) relief print d) brayer e) plate
4. The painting technique used in the first century in Egypt, Greece, and Rome that involves the use of wax is .
 a) fresco b) oil paint c) acrylic d) tempera e) encaustic
5. After building a canvas and before painting it, a painter generally applies a coat of .
 a) linseed oil b) primer c) an aqueous medium d) None of these answers is correct
6. Watercolor's primary characteristic is its .
 a) permanency b) opacity c) ease of revision d) transparency
 e) textural qualities
7. One of the advantages of oil painting is that it dries very slowly. This allows for .
 a) a subtle blending of colors b) the painting to be reworked indefinitely
 c) the application of layers of paint on top of one another d) an almost infinite range of consistencies e) All of these answers are correct
8. By the 1950s, this new synthetic paint would challenge oils as the principal painting medium. What is it?
 a) Gouache b) Acrylic c) Encaustic d) Tempera e) Collage

9. Except in the case of , identical multiple impressions are printed to create editions in printmaking.
- a) screen prints b) intaglio prints c) Monotypes d) relief prints
e) planographic prints
10. Which is NOT one of the four basic printmaking processes?
- a) Screen printing b) Relief c) Gouache d) Lithography e) Intaglio
11. is/are among the materials besides paper that have provided support for drawings.
- a) Silk b) Fired clay c) Cave walls
d) All of these answers are correct e) Papyrus
12. Process of creating multiple images from a plate is .
- a) proof b) plate c) printmaking d) edition e) brayer



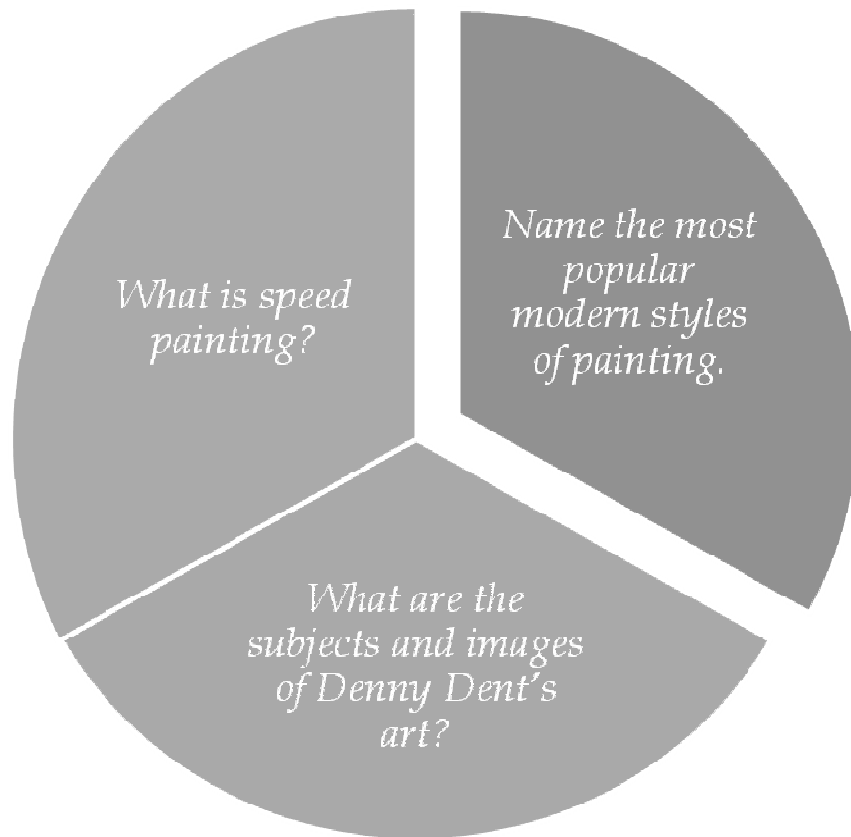
Project Work

Methodology

Students can work on the projects individually or in groups.

- Discuss the most popular modern styles of painting.
- Find out what they know about “Coloured print”.
- Divide the class into groups.
- Groups choose the item they wish to write about.
- Discuss the project format that is given.
- Students research and write their projects.
- Students display their projects and / or present them orally.

Project 1



Popular Modern Styles of Painting

Modern art was a reaction to the rigid style set by traditional French institutions. Modern styles emerged starting in the 1860s and continued through the 1970s. This type of art refers to styles of painting that eschewed realism and past traditions. Instead, its focus is on experimentation with various materials and styles. The following are some of the popular styles that reflect the spirit of the modern art movement.

1. **Abstract Art** (*refers to a style of painting that does not use figurative reality as a reference*).



The Wind by Hans Hoffman, 1942.
Oil, duco, gouache and India ink
on poster board



Guardians of the Secret, 1943 by Jackson Pollock

2. **Surrealism** (*a modern painting style that juxtaposes various images together to give a startling effect. The images in these paintings are often illogical and have a dream-like quality about them*).



The Persistence of Memory, Salvador Dali



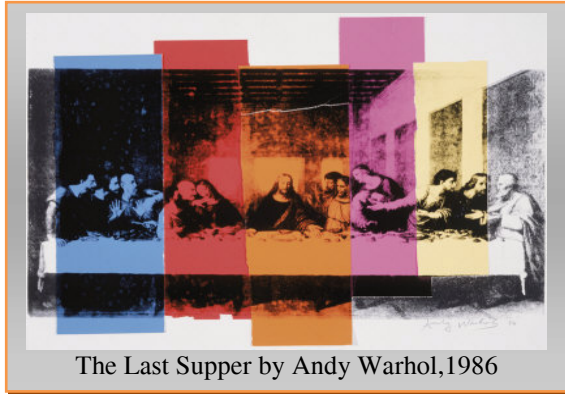
The Elephant Celebes, Max Ernst

3. **Conceptual Art** (*a modern art style where the artist believes that concept is more important than artwork itself*).

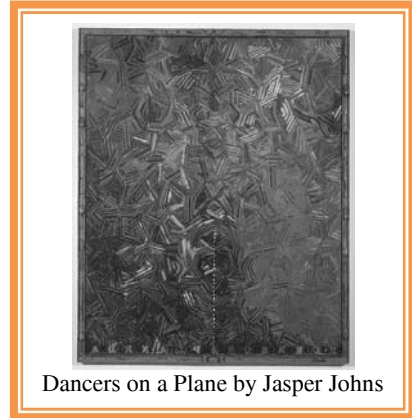


Monogram 'front view' by Robert Rauschenberg

4. Pop Art (occurred as a reaction to abstract expressionism, which mid-1950s British artists believed was art that was far-removed from daily life).



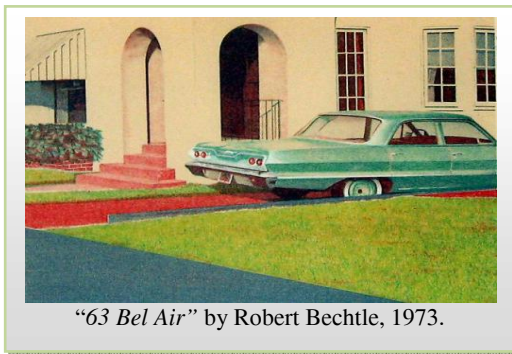
The Last Supper by Andy Warhol, 1986



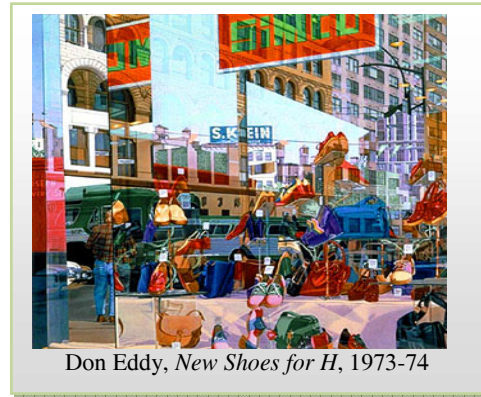
Dancers on a Plane by Jasper Johns

Art is much less important than life, but what a poor life without it.”
-Jasper Johns

5. Photorealism (one that looks as realistic as a photograph).

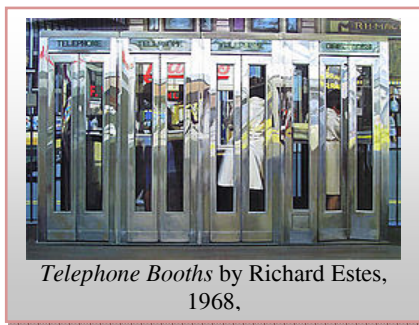


“63 Bel Air” by Robert Bechtle, 1973.

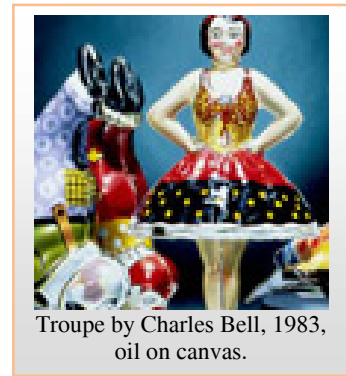


Don Eddy, New Shoes for H, 1973-74

6. Hyperrealism (an advancement of the photorealism art movement. Artists use high-resolution cameras to take photographs and paint them on canvas).

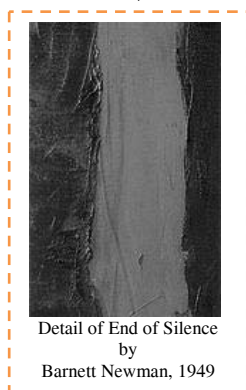


Telephone Booths by Richard Estes, 1968,



Troupe by Charles Bell, 1983, oil on canvas.

7. Minimalism (Minimalism is an art movement that is, as expected, characterized by simplicity).

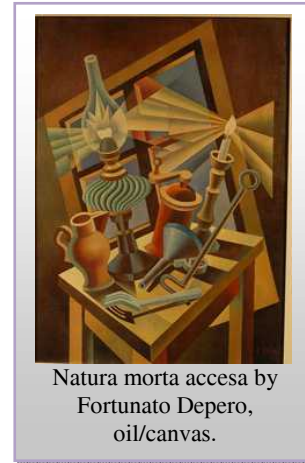


Detail of End of Silence
by
Barnett Newman, 1949

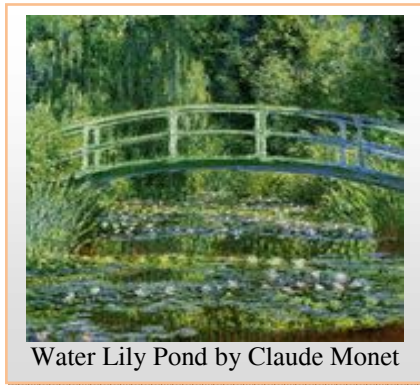


Kazimir Malevich, Black Square,
1915.

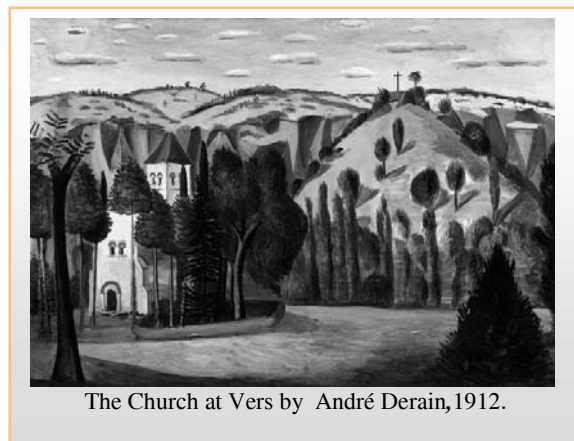
8. Futurism (a painting style that concerns itself with subjects like the technology, speed, violence, and the future of the world).



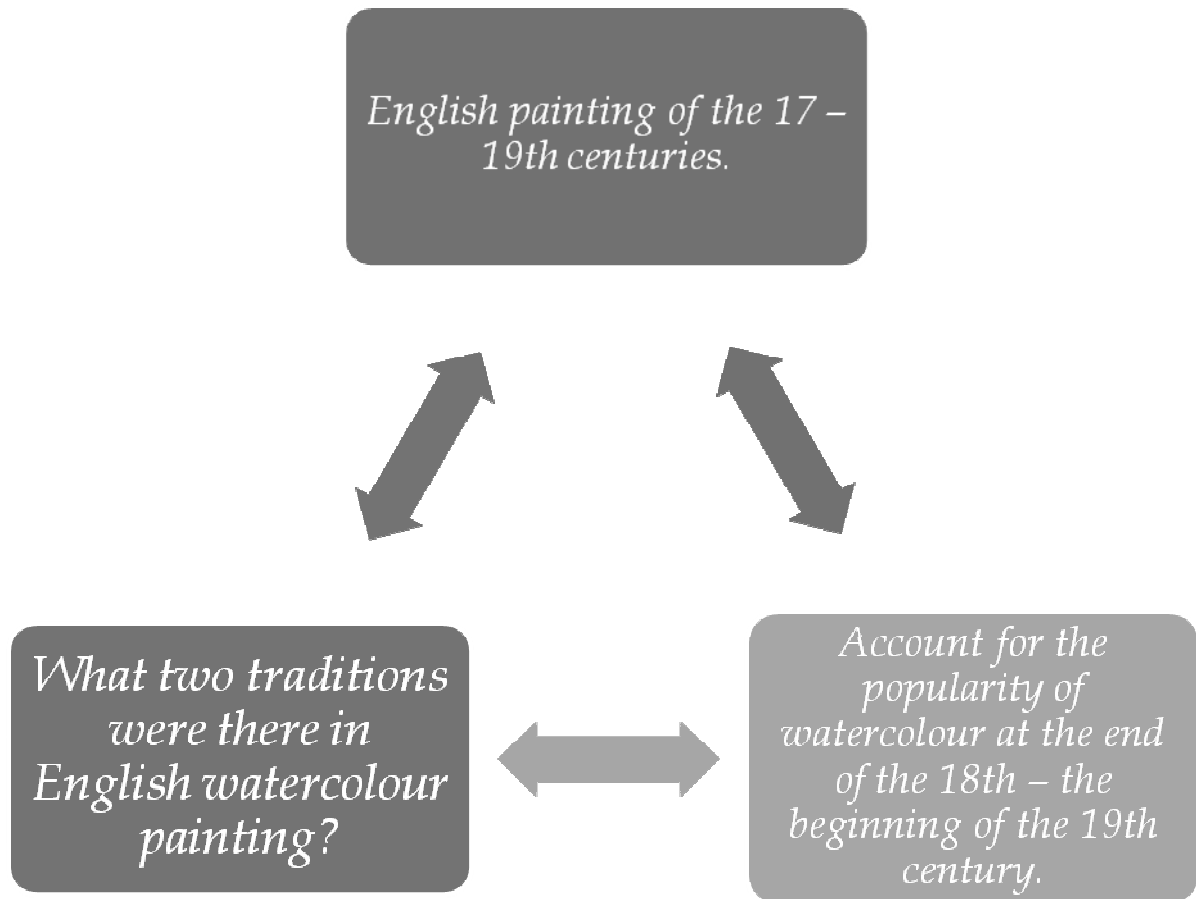
9. Impressionism (It is characterized by thin brushstrokes and an emphasis on the depiction of light).



10. Fauvism (fauvist paintings focus on strong color).



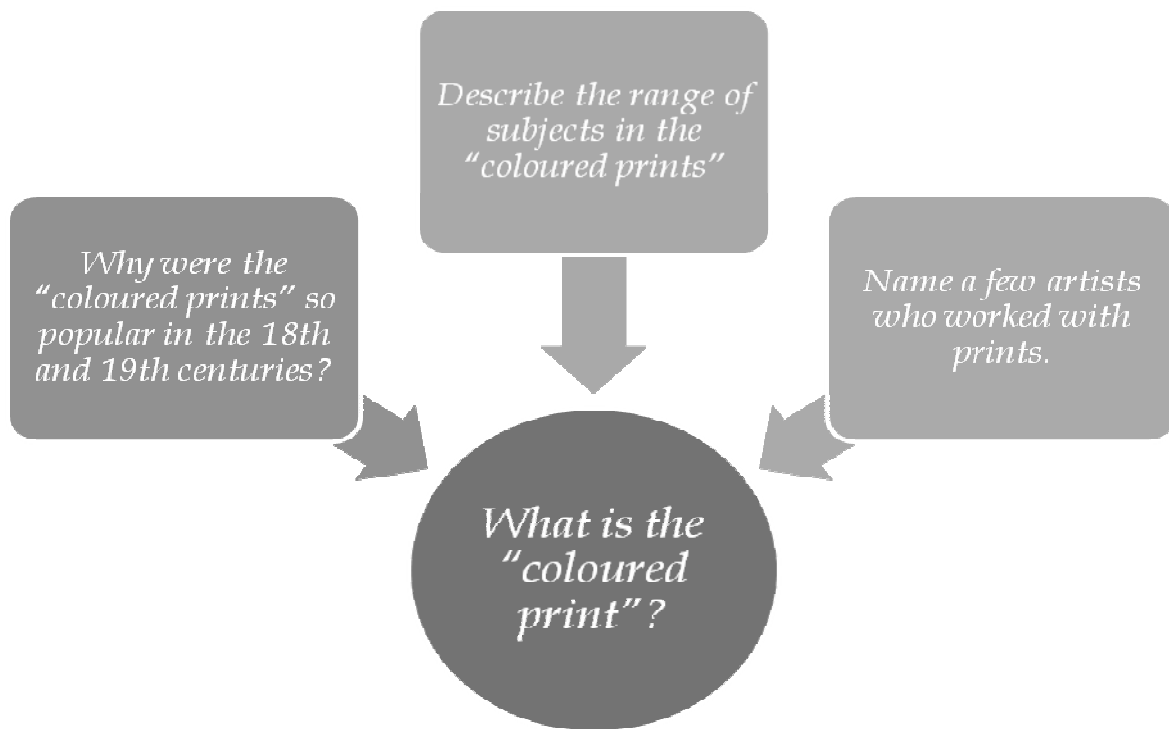
Project 2



English Painters of the 17 – 19th Centuries

1.	William Hogarth	1697 – 1764	A painter of social life
2.	Joseph Mallord William Turner	1775 – 1851	A painter and engraver
3.	Joshua Reynolds	1723 – 1792	A portrait painter
4.	John Constable	1776 – 1837	A landscape painter

Project 3



Fine-Art Prints

From the time man first created drawings on cave walls all those thousands of years ago artists have worked tirelessly and, more often than not, with little reward to record their visions and thoughts for the benefit of the rest of mankind. It is our good fortune that so many have survived the ravages of time so we may now enjoy them, not just when we visit galleries where many reside but, thanks to modern printing techniques, also as superb quality prints hanging in our own homes.



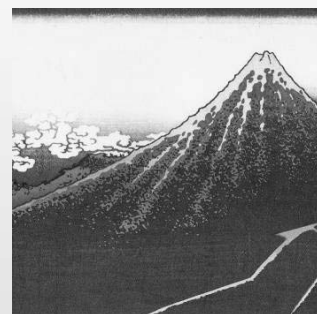
Combat of the Giaour and the Pasha by Eugène Delacroix, printmaking



Actiniae by Ernst Haeckel, printmaking



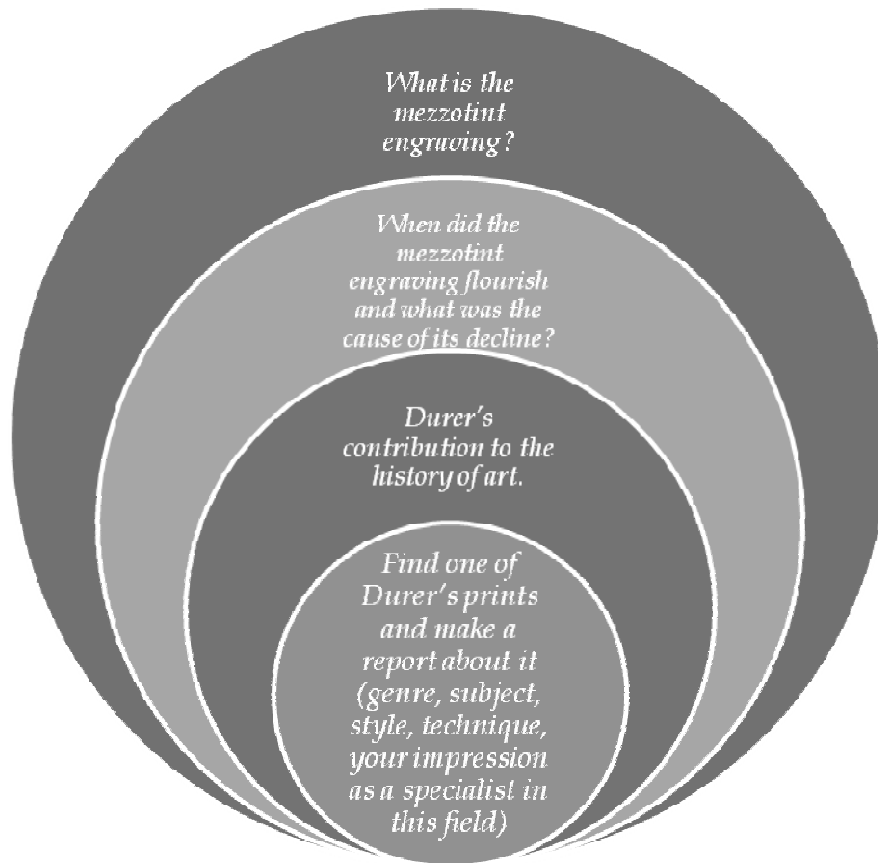
Ambassadeurs: Aristide Bruant dans son cabaret by Henri de Toulouse-Lautrec, printmaking



Black Fuji by Hokusai, printmaking

Famous Printmaking Art Works

Project 4



Albrecht Durer (1471 - 1528) was a German painter, printmaker and theorist from Nuremberg. His still-famous works include the Apocalypse woodcuts, Knight, Death, and the Devil (1513), Saint Jerome in his Study (1514) and Melancholia I (1514), which has been the subject of extensive analysis and interpretation. His watercolors mark him as one of the first European landscape artists, while his ambitious woodcuts revolutionized the potential of that medium. Durer's introduction of classical motifs into Northern art, through his knowledge of Italian artists and German humanists, has secured his reputation as one of the most important figures of the Northern Renaissance.

His prints established his reputation across Europe when he was still in his twenties, and he has been conventionally regarded as the greatest artist of the Renaissance in Northern Europe ever since.



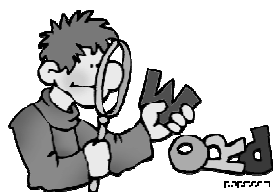
Melancholy I



Wing of a Roller



Hands I



Expanding Vocabulary

Art	[ɑ:t]	мистецтво
fine art	[ˌfaɪn ˈɑ:t]	образотворче мистецтво
applied art	[əˈplaɪd ˈɑ:t]	декоративно-прикладне мистецтво
artist	[ˈɑ:tɪst]	художник
Fake	[feɪk]	фальшивка
rhythm	[ˈrɪð(ə)m]	ритм, гармонія (в мистецтві)
media	[ˈmi:diə]	матеріал, засіб
Skill	[skɪl]	майстерність
pattern	[ˈpætn]	малюнок
medium	[ˈmi:diəm]	техніка
mixed media	[mɪkst ˈmediə]	змішана техніка
drawing	[ˈdrɔ:ɪŋ]	малювання
scribble	[ˈskrɪb(ə)l]	мазня
charcoal	[ˈtʃɑ:kəʊl]	вугільний олівець; малюнок вугіллям
Sketch	[sketʃ]	ескіз
surface	[ˈsɜ:fɪs]	поверхня
canvas	[ˈkænvəs]	полотно
pigment	[ˈpɪgmənt]	пігмент
painting	[ˈpeɪntɪŋ]	живопис
linseed oil	[ˌlɪnsi:d ˈɔɪl]	льняне масло
binder	[ˈbaɪndə]	сполучний елемент

liquid	[ˈlɪkwɪd]	рідина, розчин
turpentine	[ˈtɜːpəntaɪn]	скипидар, смола
tempera	[ˈtempərə]	темпера (фарба і техніка живопису)
gum-arabic	[ˈgʌm, ærəbɪk]	гуміарабік
bleaching	[ˈbliːtʃɪŋ]	знебарвлення
folding easel	[ˈfəʊldɪŋ ˈiːz(ə)l]	переносний мольберт
mosaic	[mə(ʊ)ˈzeɪɪk]	мозаїка
studio	[ˈstjuːdɪəʊ]	студія, майстерня
icon	[ˈaɪkɒn]	ікона, естамп, гравюра
fresco	[ˈfreskəʊ]	фреска
reproduction	[ˌriːprəˈdʌkʃən]	репродукція
interior	[ɪnˈtɪ(ə)rɪə]	інтер'єр
brush	[brʌʃ]	щітка
cardboard	[ˈkɑːdbɔːd]	картон

Unit 4

The Painting Genres

Essential Course
Supplementary Reading
Expert's Advice
Test Yourself
Project Work
Expanding Vocabulary

The Painting Genres



Reading

Paintings are traditionally divided into five categories or “genres”: *history painting*¹; *portrait*²; *genre-painting*³; *landscape*⁴ and *still life*⁵.

Historical paintings depict a moment in history; they often illustrate a part of a story or a significant event. History Painting aims to elevate the morals of the whole community, and is ideally suited to the decoration of public spaces, in churches, town halls, and palaces. Thus History Painting is an inspirational and educational art genre, and is best portrayed on *larger-than-life canvases*⁶.

Portrait. In fine art, a portrait can be a sculpture, a painting, a photograph or any other representation of a person, in which the face is the main theme. Traditional *easel-type portraits*⁷ usually depict the *sitter*⁸ *head-and-shoulders*⁹, *half-length*¹⁰, or *full-body*¹¹. There are several varieties of portraits, including: the *traditional portrait*¹² of an individual, a *group portrait*¹³, or a *self-portrait*¹⁴. In most cases, the picture is specially composed in order to portray the character and unique attributes of the subject.

Genre-painting. In fine art painting, the term genre-painting (also called genre works) refers to pictures depicting situations and scenes of everyday life. Subjects typically include domestic settings, *interiors*¹⁵, mealtimes, celebrations, tavern or *peasant scenes*¹⁶, markets and other *street scenes*¹⁷. In general, the key feature of a genre-painting is that the scene is presented in a non-idealized way, in contrast to the traditional classical approach of infusing scenes with heroic, noble or dramatic characteristics.

Landscape. In fine art, the term “landscape” describes any painting or drawing whose “principal subject” is the portrayal of a *scenic view*¹⁸. Such scenery encompasses meadows, hills, mountains, valleys, trees, rivers, forests, *coastal views*¹⁹ and *seascapes*²⁰. The view depicted may be that of a real place, or it may be an imaginary or idealized scene. Landscape was an established genre in Chinese art by the fourth century, but in Western art, landscape painting doesn't really begin until

after the Italian Renaissance in the sixteenth century. Of course many painters, from Roman times onwards, had included scenic views in their paintings, but these were ancillary to the main theme of the painting. The main problem with landscape was that it ranked very low in the academic hierarchy of the genres (types of painting). Thus, the art world – including its patrons, teachers and artists – did not take landscape painting seriously, and attributed greater value to historical works, portraits and genre pictures.

Still Life Painting. In fine art, the term “still life” denotes a specific genre of painting; typically comprising an arrangement of objects (traditionally flowers or kitchen utensils, but almost any household object may be included) lay out on a table.

In very simple terms, “still life” may be classified into four groups: (1) flower pieces, (2) breakfast or banquet pieces, and (3) animal pieces. Many of these works are executed purely to demonstrate the *technical virtuosity*²¹ and *drawing ability*²² of the artist. Alternatively, they may be painted to convey a particular view of art (as in the case of Paul Cezanne's pre-Cubist still lifes) or to demonstrate artistic emotion (as in Van Gogh's 'yellow' sunflower studies).



Key Vocabulary

1. history painting – [ˈhɪst(ə)rɪ ˈreɪntɪŋ] – історичний живопис; картина на історичну тему
2. portrait – [ˈpɔːtrɪt] – портрет
3. genre-painting – [ˈʒɑnrə ˈreɪntɪŋ] – побутовий живопис
4. landscape – [ˈlænskeɪp] – ландшафт, пейзаж
5. still life – натюрморт
6. larger-than-life canvas – [ˌlɑːdʒəðən ˈlaɪf] – перебільшений, полотно більше натуральної величини
7. easel-type portraits – мольбертний тип портрету, станковий
8. sitter – [ˈsɪtə] – натурщик

9. head-and-shoulders portrait – погрудний портрет
10. half-length portrait – поясний портрет
11. full-body portrait – портрет у повний зріст
12. traditional (individual) portrait – [trə'diʃ(ə)nəl] – традиційний, індивідуальний портрет
13. group portrait – [gru:p 'rɔ:trɪt] – груповий портрет
14. self-portrait – автопортрет
15. interior – [ɪn'tɪ(ə)riə] – інтер'єр
16. peasant scenes – ['pez(ə)nt] – селянські сцени
17. street scenes – вуличні сцени
18. scenic view – ['si:nɪk] – мальовничий вид
19. coastal views – ['kəʊstl] – прибережні види
20. seascape – ['si:skeɪp] – морський пейзаж
21. technical virtuosity – ['teknɪk(ə)l ,vɜ:tʃʊ'ɒsɪti] – технічна віртуозність
22. drawing ability – здібність до малювання



Comprehension Check

1. In pairs, ask and answer questions to complete the chart.

1. What categories of painting genres do you know?
2. What kind of genre are historical paintings and do they illustrate?
3. What is portrait painting and what kinds of portrait can you name?
4. What does the term “genre-painting” refer to? Present the variety of subjects in genre-painting.
5. What is "principal subject" of landscape painting?
6. Dwell on still life painting as a specific painting genre.

<i>Painting Genres</i>					
<i>Categories</i>		<i>Portrait</i>			<i>Landscape</i>
<i>Give the definition of each genre</i>				<i>A specific genre of painting typically comparing an arrangement of objects.</i>	
<i>What do they depict?</i>			<i>A moment in history; a part of a story or significant moment.</i>		
<i>The key features</i>	<i>The scene is presented in a non-idealized way.</i>				



True or False?

II. Are these sentences true (T) or false (F)?

- | | T | F |
|---|--------------------------|--------------------------|
| 1. Traditionally, history painting illustrates the significant event in history. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. History painting is ideally suited to the decoration of people's dwellers. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. The main theme of portrait painting is domestic settings. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. There are several varieties of portraits, including: an individual portrait, a group portrait, or a self portrait. | <input type="checkbox"/> | <input type="checkbox"/> |

5. In fine art painting, the term genre-painting refers to pictures depicting situations and scenes of household objects.
6. The landscape painting depicts just imaginary or idealized scenes.
7. Landscape was an established genre in Western art by the fourth century.
8. Many painters, from Roman times onwards, had included scenic views in their paintings, but these were ancillary to the main theme of the painting.
9. Still life may be classified into four groups: history still life, portrait still life, genre still life and landscape still life.



Matching

III. Match each term with the correct definition.

- | | | |
|-----------------------|---|---|
| genre | ➤ | refers to any part of a painting. |
| subject | ➤ | shows non-living objects arranged indoors, in a pleasing manner. |
| element | ➤ | shows the land, everything on the land, and the sky above. |
| portrait | ➤ | refers to the type of painting. |
| still life | ➤ | shows people doing everyday activities. It may be set indoors or out. |
| landscape | ➤ | shows any person of the Holy Trinity, the Blessed Virgin Mary, the Holy Family, saints, Biblical figures or angels. |
| seascape | ➤ | depicts a moment in history. |
| scene from daily life | ➤ | shows the sea, or ocean, and anything on the sea, including boats and people. |

- Sacred Art ➤ shows one or more people, or an animal, sitting or standing still while the artist paints his picture.
- history painting ➤ the theme of a painting is its primary focus.



Sentence study

IV. Translate into English concentrating on the topical vocabulary.

1. За тематикою живопис поділяється на жанри: історичний, побутовий, портрет, пейзаж, натюрморт, міфологічний, релігійний, анімалістичний.

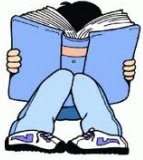
2. Ставши формою відображення життя, жанри живопису не є незмінними, вони розвиваються разом з життям, змінюючись у міру розвитку мистецтва.

3. Деякі жанри відмирають або знаходять новий сенс (наприклад міфологічний жанр, ведута), виникають нові, зазвичай усередині існуючих раніше (наприклад, всередині пейзажного жанру з'явилися міський пейзаж, морський пейзаж і інтер'єр), а деякі об'єднуються (ню, побутовий, історичний, міфологічний, алегоричний, релігійний і батальний).

4. Серед різновидів живописного портрета є поясний, погрудний, поплічний портрети, портрет на повний зріст, груповий портрет, портрет в інтер'єрі, портрет на тлі пейзажу та ін.

5. Як доповнення до основного мотиву в композицію натюрморту іноді включаються зображення людей та живих тварин, комах, птахів.

6. Історичний жанр часто переплітається з іншими жанрами: побутовим, портретом (історичний портрет), пейзажем (історичний пейзаж), батальним.



V. *Read and answer.*

1. *What is the main idea of the statement? Do you follow it?*
2. *Is there any difference between painting the physical appearance and the soul of a person?*
3. *What makes a great portrait?*
4. *Can an adequate likeness be a poor painting?*

“... Not only does the drawing of figures and scenes from life demand a knowledge of the handicraft of drawing, but it demands also profound studies of literature.

I can't draw a figure without knowing all about the bones and muscles and tendons that are inside it. And I can't draw a head without knowing what goes on in that person's brain and soul. In order to paint life one must understand not only anatomy, but what people feel and think about the world they live in”.

(from I. Stone, *Lust for life*)

VI. *How do you understand the words which were engraved on Hogarth's tomb?*

*"The Hand of Art here torpid lies
That traced the essential form of Grace;
Here Death has closed the curious eyes
That saw the manners in the face."*

a) *Comment upon Hogarth's words.*

*"To nature and yourself appeal
Not learn "of others what to feel."*

b) *Dickens and Thackeray worshiped Hogarth's works and learned much from him. What could they learn from Hogarth?*



Do you know that ...

VII. Read the text fragment to obtain and discuss the information.

- Leonardo da Vinci spent 12 years painting the Mona Lisa's lips.
- When Leonardo da Vinci's Mona Lisa was stolen from the Louvre in 1912, 6 replicas were sold as the original, each at a huge price, in the 3 years before the original was recovered.
- Left-handed painter, Michelangelo, painted his famous David and Goliath with David holding his sling in his left hand.
- Another famous left-hander, Leonardo da Vinci, wrote all of his personal notes from right to left, forcing those who read them to use a mirror.



Color Language and Color Fields

VIII. Study the color field “Yellow” to fill in the chart (Unit 5).

YELLOW

From dazzling sunlight to fields of corn, nature has always used yellow as the colour of new life and fertility. Cheerful, bright and welcoming, yellow can make the darkest room look lighter than it really is. Unfortunately, being a warm colour, yellow does tend to bring surfaces closer to the observer – so it is at its most effective in fairly large or spacious rooms.



Make a vox pop

IX. In groups, make a vox pop on one of these topics.

- a) Choose a topic in the exercise.

- b) Interview three or four students. Note their answers. Collect similar answers together.*
- c) Perform your vox pop. Read out the answers your group collected.*

1. What is the artist's purpose? Is there an agenda or a message or a theme in their artworks? Is it effective/persuasive? Why or why not?
3. What are the roles of certain elements in the work (e.g. line, color, composition)? How do they affect the work as a whole?
4. Where is focal point in each painting?
5. What is influencing the artwork (e.g. social ideologies, historical events, personal life)?
6. Is the artist trying to do something new or the same in the genre/time period? What is it? Is it evident?



Kiss Me and You'll Kiss the 'Lasses by Lily Martin Spencer, 1856.



Self-Portrait with Pug-Dog by William Hogarth, 1745.



"A Storm Passing Northwest of Anadarko" by Wilson Hurley, 2011.



"Fur Traders Descending the Missouri" by George Caleb Bingham, 1845.



"The Death of General Wolfe," Benjamin West, 1776.



"Four Cut Sunflowers" by Vincent van Gogh, 1887.



Writing

X. Choose two paintings from Ex. 5 which represent two distinct genres. Write a short summary about the ways in which each of the two images contain the criteria of their genre.



Game

Carefully chosen pictures can be used in FGDs to provoke detailed discussion.

XI. One person is in the “hot seat”. The rest of you must ask this person the questions on the topics below. See how long you can last in the “hot seat”.

1. The general effect (The title and the name of the artist. The period or trend represented. Does it appear natural and spontaneous or contrived and artificial?)
2. The contents of the picture (Place, time and setting. The accessories, the dress and environment. Any attempt to render the emotions of the model. What does the artist accentuate his subject?)
3. The composition and colouring (How is the subject represented? Against what background? Any prevailing format? Is the picture bold or rigid? Do the hands (head, body) look natural and informal? How do the eyes gaze? Does the painter concentrate on the analysis of details? What tints predominate in the colour scheme? Do the colours blend imperceptible? Are the brushstrokes left visible?).
4. Interpretation and evaluation (Does it exemplify a high degree of artistic skill? Fill in the table to complete the information about each work and artist/author of the Renaissance.

XII. Fill in the table to complete the information about each work and artist/author of the Renaissance.

<i>Work</i>	<i>Artist/Author</i>	<i>Description</i>
<i>The Last Supper</i>		<i>A fresco depicting Jesus with his disciples on the eve of his crucifixion; currently the subject of great speculation.</i>
	<i>Leonardo da Vinci</i>	<i>Small portrait of a woman that captures the artist's craftsmanship and the realism of the Renaissance style.</i>
<i>The Last Judgment</i>		<i>Also in the Sistine Chapel, this fresco features Jesus escorting the chosen to Heaven and condemning the lost to Hell.</i>
	<i>Michelangelo</i>	<i>Marble statue of Moses.</i>
<i>David</i>		<i>Free standing statue in marble of the young Jewish man with a sling over his shoulder as he appears to contemplate the slaying of Goliath.</i>
<i>David</i>		<i>Free standing work in bronze that portrays the subject nude with a large hat and slightly effeminate.</i>
	<i>Raphael</i>	<i>Painted this theme multiple times and demonstrates the artistic refinement of the Renaissance Artist.</i>
<i>The School of Athens</i>		<i>A Fresco depicting Plato and Aristotle, and many other scholars, painted on the wall of the Pope's Library in the Vatican.</i>
	<i>Albrecht Durer</i>	<i>Oil on canvass painting that depicts the wise men</i>

		<i>bringing their gifts to the newborn Jesus. Demonstrates the Northern Renaissance command of realism.</i>
<i>Giovanni Arnolfini</i>		<i>Painting of a man and his (rather pregnant bride) with great attention to detail, such as the reflection and Bride in the mirror and the chandelier.</i>
	<i>Architecture</i>	
<i>St. Peter's Cathedral</i>		<i>The colonnade that leads to this Cathedral represents the open arms of the Roman Catholic in the Vatican Church in Rome.</i>
	<i>Brunelleschi</i>	<i>An architectural masterpiece that shows how the Roman dome could be expanded into a Renaissance work.</i>



Reading up

XIII. Read and discuss the text. Divide into groups of three or four persons.

The group should follow the following plan:

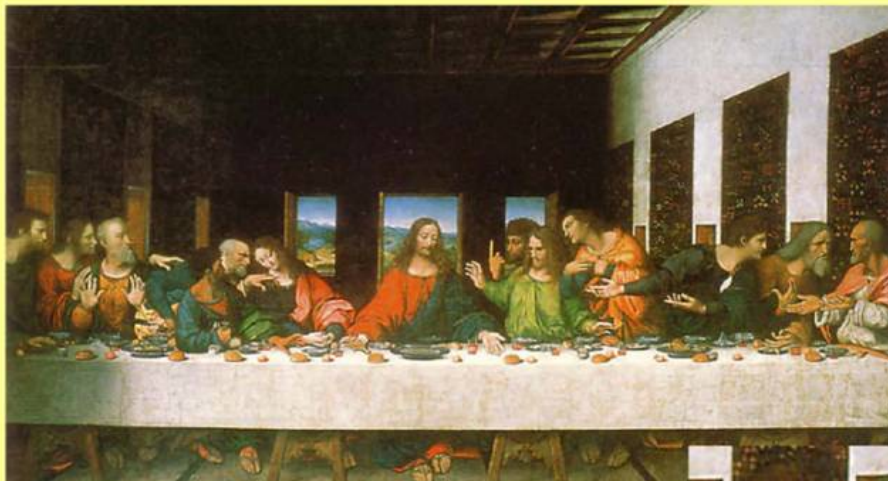
1. What I know about frescoes.
2. The fresco artist's needs.
3. Wall preparation.
4. Transferring the image.
5. Pigments.
6. What types of hardships might a Renaissance fresco artist have faced?
7. How the hardships of today's fresco painters and the hardships of Renaissance fresco painters are similar? How are they different?
8. What I want to know about frescoes.

Fresco

The technique of fresco painting, known from antiquity and especially popular in the Renaissance and Baroque periods, was used to decorate the walls and ceilings of churches, public buildings, and private dwellings.

The bare wall was first dampened and coated with a layer of coarse lime plaster, called *arriccio*, on which the design was drawn or brushed in red earth pigment (*sinopia*). The overall composition was painted in sections known as *giornate* – Italian for "a day's work." Each of these sections was composed of a smooth plaster layer called *intonaco*. Pigments diluted in water were applied directly to the wet *intonaco*; as the plaster dried, a chemical reaction bound the pigment to it. Embellishments applied to a dry wall – *fresco a secco* (*secco* is the Italian word for dry) – are far less durable, as the paint tends to flake off over time. Fresco is vulnerable to moisture and may be damaged in a cool, damp environment; the arid Mediterranean climate is favorable for its preservation.

The medium of fresco enabled artists to depict complex narratives, and to experiment with depth and spatial relationships. They were often painted in a series, or cycle, for a single space. Usually fresco cycles consisted of scenes from the life of Christ, the Virgin Mary, or the saint to whom a church or monastery was dedicated. Between 1253 and 1340, many of the outstanding artists of the period, including Cimabue and Giotto, contributed frescoes depicting episodes from the life of Saint Francis (1181–1226) to his basilica at Assisi. Chapels dedicated to other saints are part of the basilica. One, dedicated to Saint Martin of Tours, bears ten frescoes by Simone Martini, exquisite in their rich characterization, coloration, and detail. They are among the greatest examples of the Sienese master's oeuvre, and some of the finest frescoes produced in fourteenth-century Italy.



Leonardo's original fresco is unfortunately quite faded so some of the finer details are difficult to recognise.

Here we see a very well preserved copy (on canvas) of the *Last Supper* painted during da Vinci's time, in which some details are more easily recognisable.

Of course it seems surprising to us to see clear, transparent glasses depicted, which were not known in the first century A.D. when Jesus lived but were already commonly used (in wealthier households) during the time of the Renaissance.

The artistic custom of da Vinci's time made no particular effort at historical accuracy. Ancient figures were almost always depicted wearing contemporary garments and in contemporary environments.



About 1303, the Paduan nobleman Enrico Scrovegni commissioned Giotto, renowned as the greatest painter of his day, to fresco the Arena Chapel in Padua. In cycles depicting scenes from the Life of the Virgin and the Life of Christ, Giotto's naturalism, compositional clarity, and the volumetric, sculptural presence of his figures combine in scenes of unprecedented drama. These frescoes were widely

praised for their innovation by Dante, Boccaccio, and Petrarch; along with Giotto's fresco cycles for the Bardi and Peruzzi chapels at Santa Croce in Florence – remarkable for their ambitious description of space and scale – they are masterworks that influenced two centuries of artists.

XIV. Read the text. Discuss the points below with your groupmates:

- *The History of Panel Painting.*
- *Panel construction and preparation.*
- *Types of wood.*
- *Painting techniques.*
- *Conservation and scientific analysis.*

Panel Painting



The Ghent Altarpiece by Jan van Eyck and his brothers, 1432. A large altarpiece on panel. The outer wings are hinged, and painted on both sides.

Through the fourteenth century, the primary support for portable paintings –from monumental church altarpieces to diminutive works used in private devotion –was the wooden panel. Masters were assisted by pupils and workshop members in their lengthy and complex preparation. Modern technical analysis and x-radiography have

deepened our understanding of this process, allowing for a close examination of the materials and techniques used by the artist. The basis of our knowledge, however, is a 600-year-old source: a treatise on the art of painting called *IL Libro dell'arte*, composed about 1390 by the Italian painter Cennino Cennini (ca. 1370-ca. 1440).

A seasoned plank – one that had been allowed to dry out for some time – was first layered with several coats of size, glue made from animal skins. In Italy, the planks used for panel paintings were often made of native poplar, a widely available wood that was, however, soft and vulnerable to warping. A piece of linen soaked in size was often laid over the front of the panel to conceal any surface flaws. Over this, coats of gesso were applied. Gesso, a mixture of powdered calcium sulfate (commonly called gypsum) and animal glue, provided the ground for preliminary drawings.

When the underdrawing was complete, the panel was ready for gilding. Areas to be gilded were prepared with a layer of bole, reddish clay that provided an adhesive surface for fragile gold leaf. The gold leaf was made by pounding a small amount of gold into thin sheets, which were then applied to the panel using a tool called a gilder's tip. The gilded surface was rubbed with a hard-tipped instrument to smooth and polish the gold leaf, a process known as burnishing. Additional decoration could be incised or stamped into the surface using metal rods, called punches, with patterns



Russian icon by Andrey Rublev, early 15th century, on a three piece panel. The raised edges are probably gesso rather than wood.

cut into one end. The tip of the punch, placed against the panel and struck from the other end with a mallet, pressed the design into the wood. Punching was often used to achieve the intricately detailed haloes surrounding the heads of holy figures. Finally, the panel could be painted. Medieval artists used tempera paints, made by mixing ground pigments with egg yolk. This medium produces a brilliant, pure hue.

Many paintings of this period have engaged frames made of wooden strips attached to the outside edge of the panel, some examples of which survive. Original frames may sometimes bear hinge marks, indicating that the work was once part of a diptych or triptych, designed to be closed. Independent panels were often used on private altars in a domestic setting.

For large church altarpieces, it was necessary to join together independently painted panels with an elaborate frame. Usually, the Madonna and Child were shown on the main panels, flanked by saints and apostles, identifiable by their attributes. A strip of smaller panels – called the *predella* – at the bottom of the altarpiece depicted additional figures or narrative episodes from the life of Christ, Mary, or the saints.



Role-playing

XV. You admire historical paintings and your friend is quite indifferent to it.

You

Say ...

Disagree ...

Give the information ...

Friend

Say ...

Ask ...

Tell your friend ...

Explain ...



Speaking Out

XVI. Discuss the questions justifying your answers.

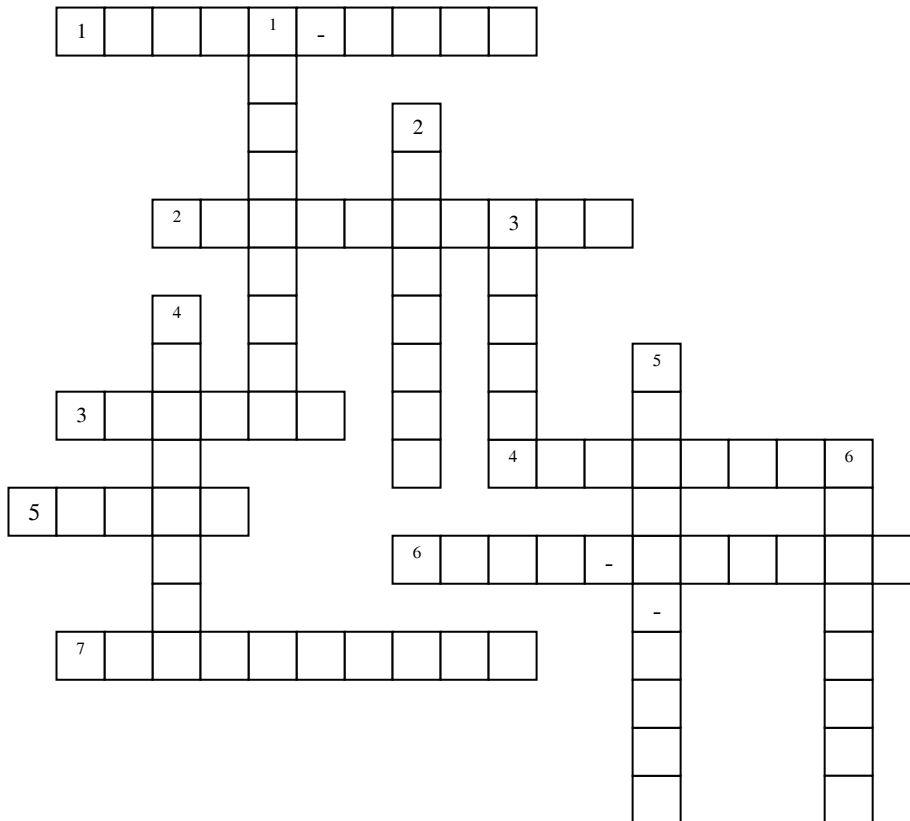
1. What is your favourite genre of painting? Explain your choice.

2. In your opinion in which genres did the famous English painters distinguish themselves most of all?
3. If you were choosing a painting as a present for your friend what painter and genre would you prefer and why?
4. Comment on the difference between subject and genre.



Crossword Puzzle

XVII. Read the clues and put the words in the puzzle.



Across:

1. The term denotes a specific genre of painting; typically comprising an arrangement of objects lay out on a table.
2. The painting genre that depicts a moment in history.
3. A person who poses or models, as for a portrait.

4. A view or representation of the sea or seashore, especially in a painting, photograph, etc.
5. Refers to pictures depicting situations and scenes of everyday life.
6. A portrait that shows only the upper half and hands of a person.
7. The character, ability, or skill of a virtuoso.

Down:

1. Shows the land, everything on the land, and the sky above.
2. Any representation of a person, in which the face is the main theme.
3. Fabrics that are prepared for painting. Available in panels, stretched on frames.
4. The inside of a building or room, with respect to design and decoration.
5. Type of portrait usually depicts the sitter head-and-shoulders, half-length, or full-body.
6. The outer appearance of building.

ANSWERS:
 Across: 1-still life; 2-historical; 3-sitter; 4-seascape; 5-genre; 6-half-length; 7-virtuosity.
 Down: landscape; 2-portrait; 3-canvas; 4-interior; 5-easel-type; 6-exterior.



Supplementary Reading

Text 1

Painting

Painting is direct application of pigment to a surface to produce by tones of colour or of light and dark some representation or decorative arrangement of natural or imagined forms. Painters use a number of materials to produce the effects they need. These include the materials of the surface, or ground; the pigments employed; the binder, or medium, in which the color is mixed; and its diluting agent. Among the various media used by artists are fresco, watercolour, oil, distemper, gouache, tempera, and encaustic. In addition to these, painting properly embraces many other techniques ordinarily associated with drawing, a term that is often used to refer to the linear aspects of the same art. If painting and drawing are not always clearly distinguishable from each other, both are to be distinguished from the print (or work of graphic art), in which the design is not produced directly but is transferred from another surface to that which it decorates. While the print may be one of many identical works, the painting or drawing is always unique. Painting has been freely combined with many other arts, including sculpture, architecture, and, in the modern era, photography.

In ancient Greece and medieval Europe most buildings and sculptures were painted; nearly all of the ancient decoration has been lost, but some works from Egypt have preserved their colouring and give us an insight into the importance such an art can assume. Highly spiritualized in concept, the medieval painting tradition gave way to a more worldly orientation with the development of Renaissance art. The murals of Giotto became a vehicle for the expression of new and living ideas and sentiments. At the height of the Renaissance a large proportion of the works were decorations of walls and altarpieces, which were necessarily conceived in terms of their part in a larger decorative whole and their appeal for a large public. The same

period also saw the rise of the separate easel painting and the first use of oil on canvas. Simultaneously are found the beginnings of genre and other secular themes and the elaboration of portraiture. Basing their art on the technical contributions of the Renaissance, e.g., the study of perspective and anatomy, the baroque masters added a virtuosity of execution and a style of unparalleled drama. From the age of the rococo, painting tended in the direction of greater intimacy. It is noteworthy, for example, that many of the masterpieces of the 19th cent., and particularly of impressionism, are small easel paintings suitable for the private home. The same period saw the rise of the large public gallery with both temporary and permanent exhibitions, an institution greatly expanded in the 20th cent.

A reawakened interest in mural painting and the contributions of painting to such arts as the motion picture and video have led some to believe that a return to a greater emphasis on the public functions of the art is taking place. Such a view can find support in the notable influence of abstract painting in the fields of industrial and architectural design. This art also continues to enjoy undiminished popularity in the home and gallery. Painting has had a long and glorious world history as an independent art. Painting has never ceased to produce great exponents who have expressed not merely the taste but the aspirations, the concepts of space, form, and color, and the philosophy of their respective periods.



Open Discussion

1. What is painting?
2. What materials do the painters use to produce the effects they need?
3. What are the characteristics of Renaissance art?
4. What era is characterized by the emergence and development of oil painting and the elaboration of portraiture?

Text 2

From the history of British painting

British painting reached its zenith in the 18th and early 19th century. Beginning with Hogarth, a school of painting appeared that could be identified as characteristically British. The one hundred years between 1750-1850 witnessed the development of the three art forms: portraiture, landscape and genre that became the hallmarks of British painting.

However, up to the third quarter of the 18th century portraiture was practically the only form of painting in Britain. It is quite explainable as the Englishman's standard of living had become very high by the middle of the century and those who had achieved success wished they could be remembered for posterity.

This demand for portraits was most successfully met by a gifted painter – Sir Joshua Reynolds (1723-1792), who didn't want British art to be so provincial and isolated. It was he who insisted that English artists should be brought into line with European art and that they should develop the Grand Style of painting.

When the Royal Academy was founded in 1768, it was obvious that Reynolds was the only possible choice for President. From 1769 to 1790 he delivered lectures every year at prize-giving ceremonies. These lectures were regarded as the most sensible exposition of the Academic view that by well-directed work it was possible to learn the Rules of Art and use discoveries and ideas of the old masters to create a new style of one's own.

In these lectures Reynolds recommended that the would-be painter should put his faith in old masters, from whom he should be ready to borrow. He advised that in portraits the grace should consist more in taking the general air than in exact rendering of every feature. He suggested that the proportions of a sitter's figure should be altered in accordance with a fixed ideal. Thus a young woman should have the proportions of the goddess Diana, and her height should be exactly ten times the length of her face. He considered it necessary that the hand should be the same length as the face and the big toe should be the same length as the nose. If the ladies of the

18th century seem impossibly tall and willow-like, it is Sir Joshua's theories rather than the physical peculiarities of English women that are responsible for it.

In his teaching Reynolds also proposed that drapery and clothing should be the subject of rules. In his opinion it was desirable that painters in the Grand. Style should paint clothing as neither woollen, nor silk, satin or velvet: it should be drapery and nothing more. The drapery shouldn't remind one of contemporary costumes, the familiarity of which alone was enough to destroy all dignity. Thus the draperies have nothing to do with the costumes of the period and are merely imaginary dresses skilfully arranged to form an impressive frame for the aristocratic personage. Finally he taught that everything in the picture should look very natural. Thus Reynolds tried to fuse portraiture with historical painting.

However, the painter who did most to introduce another type of subject matter into English art was Thomas Gainsborough (1727-1788). Of a poetic nature he was the antithesis of the businesslike Reynolds. He abhorred rules and cared little about the old masters. By necessity a portraitist, he was by inclination and disposition a landscapist. "I am sick of portraits, I wish I could walk off with my viola-da gamba to some sweet village where I could paint a landscape," he wrote. His dreamlike landscapes heralded the great English school of landscape painting.

His lead was followed in the next generation by perhaps the greatest landscapist, John Constable (1776-1837). Like Gainsborough he ignored the rules established by Reynolds. He insisted that art should be based on observation of nature on the one hand and feeling rather than logic and reason on the other. Constable was the herald of romanticism. But the realistic quality of his art is sensed very strongly. It was best expressed by an eccentric contemporary who put up an umbrella while looking at his landscapes.

The furious apostle of the philosophy of romanticism was William Blake (1757-1827), who was bitterly opposed to the rules of Reynolds, proposing that the guiding force for creative spirit should come from imagination, not reason.

A complete expression of romantic ideal can find itself in the pictures of Turner (1775-1851). Although his great talent was recognized at an early age he

deliberately turned his back on the glittering social world of London.

Victorian England, which found it more important that a man be a gentleman in the first place and only in the second be a genius, never forgave him.



Open Discussion

1. When did British painting reach its zenith?
2. What art forms became the hallmarks of British painting?
3. What was the only form of painting in Britain up to the third quarter of the 18th century?
4. What did Sir Joshua Reynolds propose when the Royal Academy was founded?
5. What did he recommend in his lectures?
6. What did Thomas Gainsborough introduce into English art?
7. What did John Constable insist on? What did he ignore?
8. What did William Blake propose?
9. What couldn't Victorian England forgive Turner?



Expert's Advice

Portrait Painting

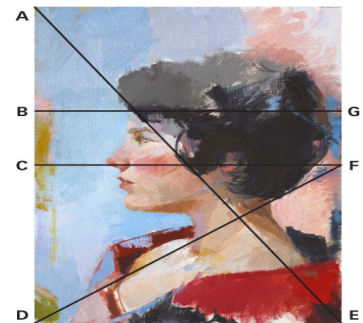
Composition tips by Ilaria Rosselli Del Turco



The painting *Geneva*, which was a finalist for the BP Portrait Award in 2010 at London's National Portrait Gallery, was completed in one day and was inspired by Italian Renaissance profile portraits in which the head is placed following geometrical principles.

The paint application is allowed quite a bit of freedom, but this profile is painted with an geometric substructure to the composition:

- The tip of the subject's nose is placed halfway down the height of the portrait (see line CF).
- The axis of the composition runs along the diagonal from the top left to the bottom right (line AE), to which the hairline on the side of the face is parallel.
- The horizontal line (BG) that divides the part of the hair which is lit from the darker portion directly facing us is placed at two-thirds of the height of this piece.
- I've tried to make the back of the head turn on the horizontal line on the middle but it just didn't look right anatomically. As shown here, the back of the head, her right shoulder and the left side of her collar at the neckline are approximately on the same diagonal (DF).



Geneva with geometric substructure

How to Set Up a Successful Still Life

Tip from James Alexander

In a Netherlands still life of a table setting, one could say that the grouping of items is the focal point but that would be an over-simplification and a mistake that is often made by self-taught painters. Rather than the setting there will be a small section that is emphasized as focal point.

One of the biggest mistakes that most amateurs make when they try to paint a still-life is to casually set up their props and start to paint. They rarely spend any serious thought about the set-up, the lighting, the mood or concept they intend to convey.

Take some time, re-arrange the pieces, and make it playtime for you. Look at an arrangement someone else did and set yours up like it. Play with your light source if you can. Long shadows, short shadows, see what works. Check out the colours, are they compatible?

Once you get it set up live with it a while. Spend 10 minutes just looking at it, or more if necessary. After all this painting is going to be your painting, a testament to your observation and love of the art form.

Look at the flow of the pieces, the highlights, the deepest shadows. Put the brush in your mind and paint the strokes in your head before you ever touch the canvas. You will be amazed at the difference this will make. Most of all, paint what you see. If you lose concentration or get interrupted, regroup your mental focus before proceeding.



Test yourself

1. Popular in 17th-century Holland, subject matter that focused on scenes of everyday life is called .
 - a) history b) landscape c) genre d) still life
2. What is a painting of a bowl of fruit usually called?
 - a) history b) portrait c) landscape d) still life
3. What is plain-air painting?
 - a) Painting outdoors. b) Painting in a non-fussy style.
 - c) Painting clouds and sky. d) Painting town squares and markets.
4. Paintings of fruit and other inanimate objects are called .
 - a) landscapes b) still lives c) portraits d) illustrations
5. space is formed by the objects in a still life; space is the area around the objects.
 - a) Negative; positive b) Positive; negative
 - c) Foreground; background d) Active; empty
6. What usually inspires a landscape painting?
 - a) myths and legends b) world events c) people d) nature
7. What type of painting is "The Last Supper"?
 - a) Oil on wood b) Fresco c) Oil on canvas d) Egg tempera
8. The key feature of a genre-painting is .
 - a) infusing scenes with heroic characteristics b) the scene presented in an idealized way
 - c) the scene presented in a non-idealized way
9. Landscape painting began in Western Art .
 - a) until after the Italian Renaissance in the 16th century b) by the 4th century
 - c) before the Italian Renaissance



Project Work

Methodology

**Students can work on the projects
individually or in groups.**

- Divide the class into groups.
- Read the issues aloud.
- Ask the students: What genres of painting do you know? What the most famous representatives of each genre can you name?
- Find out what they know about the peculiarities portrait painting.
- Students discuss the issues and make their own set of inference.
- Students display their projects and/or present them orally.

Project 1

What branches of painting, apart from portraiture, were there in England in the second half of the 18th century? What qualities did the English public prefer to find in their treatment?

Who were the major landscape painters of the 18th-century England? What style did each of them develop?



John Robert Cozens - Entrance to the Valley of the Grande Chartreuse



All Saints' Herford by Edward Dayes

The English Landscape School

Their historical interest is great, for even more perhaps than Wilson and Gainsborough they were the founders of the English landscape school. **Thomas Malton** (1748 -1804), **Paul Sandby** (1725 -1809), **MA Rooker** (1743 -1804), **Edward Dayes** (1763 -1804), **Thomas Hearne** (1744 -1817) are among the masters of this school whose work has a personality and refinement which repays careful study. The most important artist of all was **J.R. Cozens**, the son of Alexander Cozens, a watercolour painter, drawing-master, and writer on art. His colour is entirely conventional, but he has a largeness and poetry of vision and a sense of the 'genius loci' which make his drawings much more than topographical records.

Project 2

Gainsborough's landscapes

- *What did subjects prevail in Gainsborough's landscapes?*
- *What method did Gainsborough use in painting landscapes? Did he paint out-of-doors?*
- *What mood do Gainsborough's landscapes pervade?*

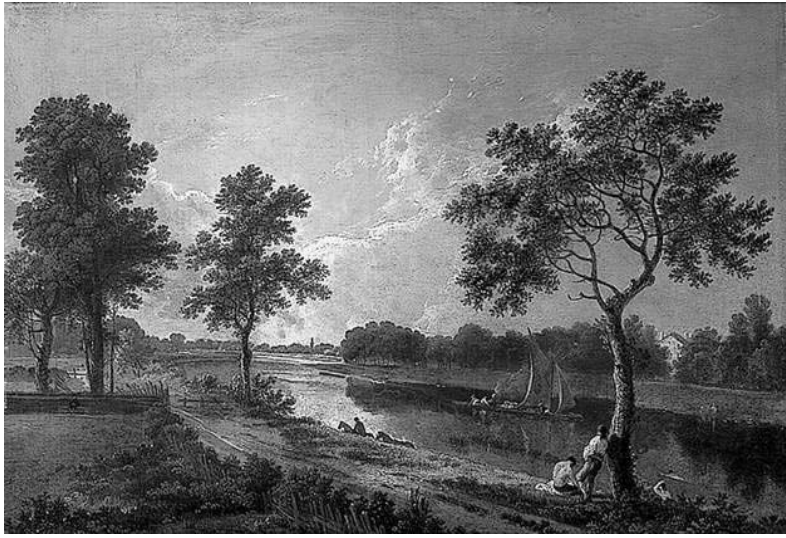
Wilson's landscapes

- *Why does the light suffusing the landscapes of Wilson produce so lasting an effect on the viewer?*
- *What is it about Wilson's landscapes that contribute to their Elysian quality?*
- *What is the "ideal landscape"? What assumption underlined its creation? What elements should be introduced into the "ideal landscape" and in what way did Wilson arrange them in his landscape?*

Known as 'the father of English landscape', it was **Wilson** (1714-82) who - like William Hogarth in figurative art - bore the brunt of the struggle against conventional standards.

The only oil-painter whose talent for landscape was equal to Wilson's was Gainsborough (1727-88).

In landscape the traditions of Richard Wilson, Thomas Gainsborough, and the watercolor painters were developed in such a way as ultimately to revolutionize the painters' outlook, not in England alone but throughout Europe. The nineteenth century was essentially an age of landscape-painters, and the most important developments in figure-painting were the result of applying the landscape-painters' outlook to figure-subjects. On the purely technical side this revolution can be traced to the work of certain particular painters, but though it found its expression in new technical methods, its causes must be looked for in a very widely spread change of attitude towards nature.



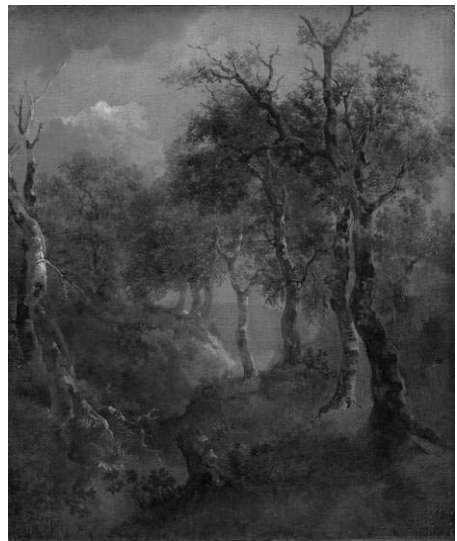
The Thames at Twickenham, Greater London by Richard Wilson



Lake Avernus by Richard Wilson

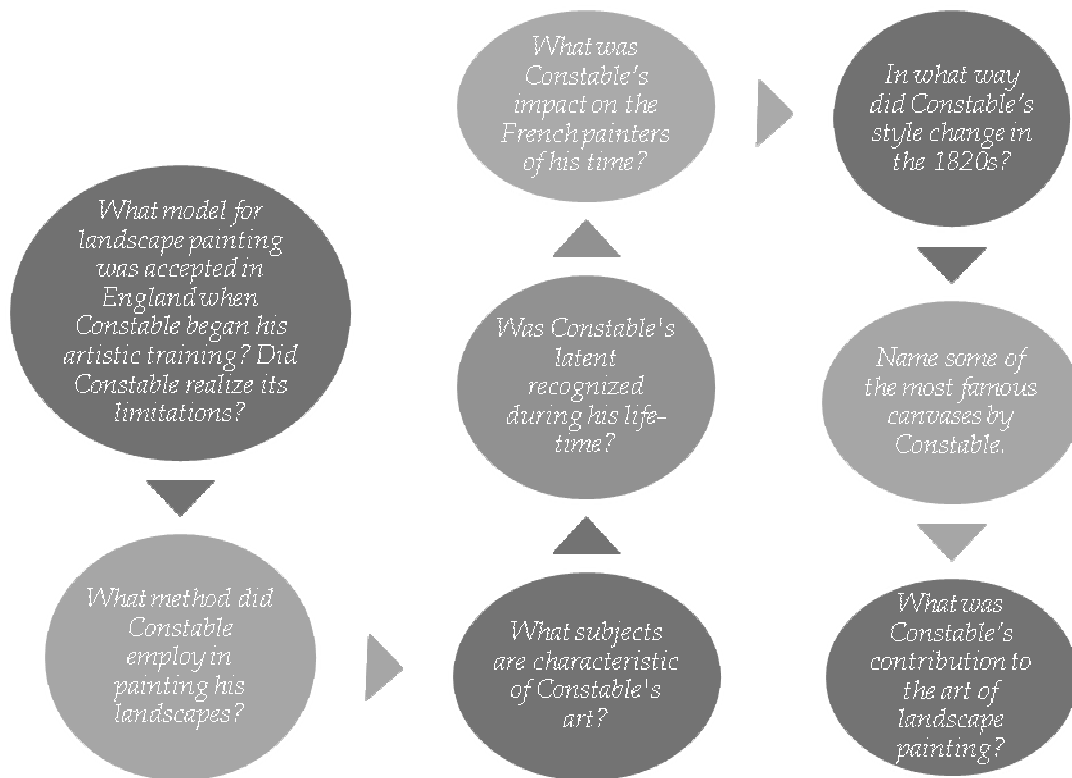


Farmyard with Milkmaid, Cows and Donkeys by Thomas Gainsborough



Autumn Landscape by Thomas Gainsborough

Project 3



John Constable



1776–1837

John Constable was a British Romantic painter known for his rebellious attitude. His works depicting English landscapes have made him one of Britain's best-loved artists - although during his lifetime he was more successful in France.

Constable grew up in Suffolk and his many paintings of the landscape have led the area to be known as Constable Country. He lived most of his life in London and was an arch rival to JMW Turner. They regularly showed work next to each other at the Royal Academy's Summer Exhibition.

At first, Constable's creative brush strokes and use of colour were unpopular with English art critics. They commented that his paintings were unfinished. His lack of income made the family of his wife Maria disapprove of him.

However, Constable did go on to have significant success in France. His innovative work also inspired later French artists such as Eugene Delacroix and Claude Monet.



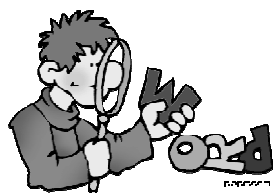
At East Bergholt Colchester by John Constable



The Glebe Farm by John Constable



Hampstead Heath Branch Hill Pond by John Constable



Expanding Vocabulary

Collage	[ˈkɒlɑːʒ]	колаж
decorative art	[ˈdek(ə)rətɪv aɪt]	декоративне мистецтво
Varnish	[ˈvɑːnɪʃ]	лак
oil painting	[ˈɔɪl ,peɪntɪŋ]	картина, написана олійною фарбою
Retouching	[ˌriːˈtʌtʃɪŋ]	ретушування, поновлення
Solvent	[ˈsɒlv(ə)nt]	розчинник
oil paint	[ɔɪl peɪnt]	масляна фарба
frame	[freɪm]	рамка
dash	[dæʃ]	начерк; мазок
daub	[dɔːb]	мазня
masterpiece	[ˈmɑːstəpiːs]	шедевр
Watercolor	[ˈwɔːtə ,kɒlə]	акварель
Printmaking	[ˈprɪnt ,meɪkɪŋ]	графіка, створення гравюр і естампів
Pastel	[ˈpæstl]	пастель
Scratch	[skrætʃ]	гравірування
woodcut	[ˈwʊd kʌt]	гравюра на дереві
dimension	[d(a)ɪˈmenʃ(ə)n]	Вимір
carving	[ˈkɑːvɪŋ]	різьблення
cutting	[ˈkʌtɪŋ]	вирізання, фрезерування
chipping	[ˈtʃɪpɪŋ]	нанесення насічок

casting	['kɑ:stɪŋ]	Лиття
modeling	['mɒdlɪŋ]	моделювання
clay	[kleɪ]	Глина
craft	[krɑ:ft]	ремесло
handmade	[,hænd'meɪd]	виготовлений вручну
craftspeople	[krɑ:fts 'pi:pl]	ремісники
pottery	['pɒtərɪ]	кераміка
weaving	['wi:vɪŋ]	плетіння
paint	[peɪnt]	Фарба
palette knife	['pæleɪt naɪf]	мастихін
spatula	['spætjʊlə]	мастихін
palette	['pæleɪt]	Палітра
brush	[brʌʃ]	Щітка
cardboard	['kɑ:dbɔ:d]	Картон
portrait	['pɔ:trɪt]	портрет
sitter	['sɪtə]	натурщик

Unit 5

Contemporary Painting Techniques

Essential Course

Supplementary Reading

Expert's Advice

Test Yourself

Project Work

Expanding Vocabulary

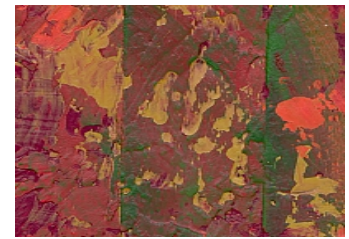
Contemporary Painting Techniques



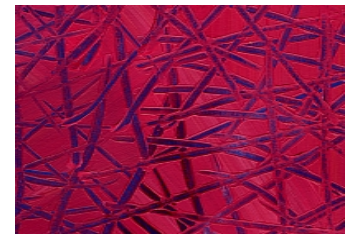
Reading

Artists are constantly looking for new ways to express themselves through painting. This trend began at the turn of the twentieth century and has continued to this day. New types of *paint*¹, *art materials*² and *equipment*³ are constantly being made available and many artists experiment with these as well as traditional materials to create new techniques.

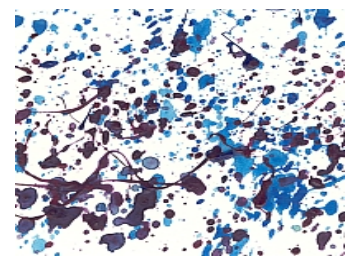
Knife Painting. This is a form of *Impasto*⁴ painting and is applied with a painting knife (or *palette knife*⁵). The paint is applied in *thick layers*⁶ using either side of the knife and the marks can be varied by the amount of paint used or by the direction of the strokes. A texturing medium/*gel*⁷ can also be mixed with the paint to create thicker and heavier marks.



*Sgraffito*⁸. This is a painting technique where the artist *scratches*⁹ into the *top layer*¹⁰ of the paint to reveal areas of the *surface*¹¹ underneath. This method is best suited for oil paint as the paint stay wet longer, but acrylic paint mixed with a *retarder*¹² can also be used. The images is build up by applying thick layers of paint, and then use a *blunt tool*¹³ to scratch into the top layer to reveal the white background surface or another colour underneath. For a more complex pattern, a third layer of paint in a different colour can be applied on top and then scratched into again to reveal both layers underneath. You can use a combination of *brushes*¹⁴, painting knives, *needles*¹⁵ and brush handles to create different marks and textures depending on the effects and lines and *patterns*¹⁶ you require.



Spattering. *Spattering*¹⁷ is a technique where the paint is being sprayed or flicked onto the surface of a painting using a paint brush, toothbrush or a *spray*¹⁸ diffuser. Layers of paint can spray on top of each other in different colours to create unique marbling or stone effects. This technique can be used for both *opaque*¹⁹ and *transparent*²⁰ techniques and can be applied with



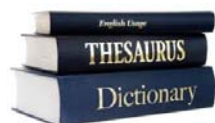
watercolour, acrylics and oil paint. The whole surface can be spattered, or only some areas of the painting to create texture.

Stenciling²¹. This is a **masking technique**²² where the artist cut out shapes and forms from a sheet of paper, **cardboard**²³ or **acetate**²⁴ to create a stencil. The stencil is then placed on top of the painting surface and the paint is applied to those areas which have not been masked away. This technique can be used with most types of paint as long as the paint is not too wet.



This is because running paint might "bleed" under stencil and destroy the image. Stencilling techniques can be used to create simple monotone shapes. A more complex pattern can be created by applying many stencils on top of each other to create a complex and **multi-coloured image**²⁵.

Mixed media painting²⁶ is another contemporary art form. Two or more media are combined to create a work of art. These can be various types of paint, such as oil paint, watercolor or acrylic paint used in connection with other art media. For example, you can make **pastel drawings**²⁷ over a painting, or paint part of a **collage**²⁸. **Translucent watercolors**²⁹ can be used over pencil drawings. There are endless options for mixed media painting.



Key Vocabulary

1. paint – [peɪnt] – фарба
2. art materials – матеріали для образотворчого мистецтва
3. equipment – [ɪ'kwɪpmənt] – обладнання
4. Impasto – [ɪm'pæstəv] – імпасто (накладення фарб густим шаром)
5. palette knife – ['pælit naɪf] – мастихін
6. thick layer – [θɪk 'leɪə] – товстий шар
7. gel – глина

8. scratch – ['skrætʃ] – видряпувати (дряпаючи зобразити, писати щось); гравірувати
9. top layer – [tɒp 'leɪə] – верхній шар
10. sgraffito – [sgræ'f i:təv] – графіті (малюнок або напис, нанесений за допомогою подряпин на тверду поверхню);
11. surface – ['sɜ:fɪs] – поверхня
12. retarder – [rɪ'ta:də] – сповільнювач (схоплювання, твердіння)
13. blunt tool – [blʌnt tu:l] – тупий інструмент
14. brush – [brʌʃ] – щітка
15. needle – ['ni:dl] – голка
16. pattern – ['pætn] – малюнок, узор
17. splattering – розбризкування
18. spray – [spreɪ] – обприскувати
19. opaque – [əp'reɪk] – непрозорий, матовий
20. transparent – [træns'pærənt] – прозорий
21. stenciling – набивка малюнка за допомогою трафарету; забарвлення по трафарету
22. masking technique – трафаретна техніка
23. cardboard – ['kɑ:dbɔ:d] – картон
24. acetate – ['æsɪteɪt] – ацетатна плівка (для макетів, відбитків)
25. multi-coloured image – багатобарвне зображення
26. mixed media painting – змішана техніка живопису
27. pastel drawing – малюнок пастеллю
28. collage – ['kɒlɑ:ʒ] – комбінація різнорідних елементів; колаж
29. translucent watercolor – [trænz'lu:s(ə)nt] – напівпрозора акварель



Comprehension Check

I. In pairs, ask and answer questions to complete the chart.

<i>Contemporary painting techniques are:</i>
<i>Some options for mixed media painting:</i>
<i>To create different marks and textures you can use:</i>
<i>To create thicker and heavier marks with a painting knife we should ...</i>
<i>Splattering is a technique:</i>

1. Why artists are constantly experimenting with the traditional art materials?
2. What contemporary painting techniques do you know?
3. What is Impasto painting? Explain what impasto means.
4. What is sgraffito?
5. Splattering technique. What is it?
6. Masking technique or stenciling. What do you know of it?
7. Mixed media painting. How does it work?



True or False?

II. Are these sentences true (T) or false (F)?

T F

1. Sgraffito is a painting technique where the artist applies with a palette knife.
2. Sgraffito method is best suited for acrylic paint as the paint stay wet longer.
3. For a more complex pattern in spattering technique, a third layer of paint in a different colour can be applied on top and then scratched into again to reveal both layers underneath.
4. Spattering technique can be used for both opaque and transparent techniques and can be applied with watercolor, acrylics and oil paint.
5. Impasto painting is a technique where the paint is being sprayed onto the surface of a painting using a paint brush, toothbrush or a spray diffuser.
6. Masking technique can be used with most types of paint as long as the paint is not too wet.
7. The experimentation with all media that have never existed before is called mix media painting.



Matching

III. Match each term with the correct definition.

- | | | |
|-------------|---|---|
| mixed media | ⇒ | using a palate knife to paint to create texture. |
| collage | ⇒ | underpainting partially exposed from under second layer of paint. |

knife painting	⇒	covering paper with tape or rubber cement and painting over, then remove.
stippling	⇒	helps extend acrylic paints.
scumbling	⇒	two or more media are combined to create a work of art.
masking	⇒	thick application of paint.
gel medium	⇒	blade on a handle to apply heavy paint.
Impasto	⇒	scratch away upper layer of paint to expose a lower layer
sgraffito	⇒	it is built up two-dimensionally, or as a relief, by selecting and gluing to a surface varying flat materials.
palette knife	⇒	applying paint using a dabbing technique.



Writing

IV. Look at this list of phrases that characterize oil, acrylic and watercolor painting. Classify this information into correct columns: features that show the advantages and those that show the disadvantages of different painting techniques. Then write a report. Use the results of your survey.

- ▶ Mostly done on paper, which tend to turn yellow after quite a few years; vulnerable to sunlight, dust and contact with glass surfaces; handling demands considerable skill as overpainting of flaws is usually impossible.
- ▶ Dries quickly; can use as water colors, very permanent / color doesn't fade; able to paint over mistakes.
- ▶ Creates luminous color; blends well with surrounding paints; slower drying than other – provided artists more time to work with creations and make changes; can also be exposed to air for several weeks without drying;
- ▶ Dries quickly; doesn't blend easily; toxic.
- ▶ Ease and quickness of its application; in the transparent effects achievable, in the brilliance of its colors, and in its relative cheapness.

► Slow drying; hard to move on to next stage in painting because of slow drying; it's also possible to accidentally blend colors that weren't meant to be combined.

Oil		Acrylic		Watercolor	
Advantages	Disadvantages	Advantages	Disadvantages	Advantages	Disadvantages



Sentence study

V. Translate into English concentrating on the topical vocabulary.

1. Техніка акрилового живопису цілком відповідає потребам сучасних художників. 2. Художник навмання розхлюпував фарбу на полотно, не використовуючи пензлі. 3. За допомогою техніки малювання по сирому листу навіть недосвідчений художник і просто любитель може створювати справжні шедеври. 4. Звичайно, художники використовують мастихін для роботи з маслом, але цим інструментом неможна працювати з аквареллю та гуашшю. 5. У ХХ ст. тривав пошук нових барв і технічних засобів створення живописних творів, що безсумнівно призвело до появи нових стилів у живописі, однак олійний живопис залишається однією з найулюбленіших технік художників. 6. Робота акварельними фарбами на природі, з натури, вимагає швидкості і відпрацьованої техніки. 7. Один із найвідоміших художників, який, можливо, краще за будь-кого володів імпасто – це Ван Гог. 8. Художниця, завдяки нанесенню фарб мастихіном, привертає увагу до рельєфу картини, дозволяє

максимально проявити багаті фактурні можливості масляних фарб.
9. Використовуючи прийоми дріпінгу(техніки розбризування фарб), художник досягає максимальної емоційності роботи.



VI. Choose any painter you like and tell your partner about his/her painting technique, using words and phrases from the text. Find out if your partner likes or dislikes the same things (points of view) as you.



Do you know that ...

VII. Read the text fragment to obtain and discuss the information.

- On 3rd December 1961 Henri Matisse's painting *Le Bateau* was put the right way up after hanging upside-down for 46 days without anyone noticing at the Museum of Modern Art in New York, America.
- English artist Andy Brown, created a portrait of Queen Elizabeth II of Britain by stitching together 1,000 used tea bags.
- During his entire life, artist Vincent Van Gogh sold just one painting; *Red Vineyard at Arles*



Color Language and Color Fields

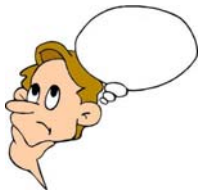
VIII. Study the color field “White” to fill in the chart.

WHITE

Clean, bright and spacious, white is popular the world over for its unchallenged adaptability, from cottages to temples – it can be seen in every situation. Reminiscent of snow and ice, white can look rather cold and clinical, so be careful not to use it in

rooms that get little sunlight. Optically, white has a reflective quality, absorbing the tones of surrounding colours. Make the most of this by combining subtle shades of white with rich dark colours to create exciting contrasts.

<i>Colour</i>	<i>optical effect</i>	<i>psychological effect</i>	<i>reason for psychological effect</i>
			<i>reminds us of sunlight and fields of corn</i>
<i>Blue</i>			
		<i>can feel cold and clinical</i>	
	<i>recessive – appears distant</i>		
		<i>feeling of luxury vibrant/exciting</i>	



IX. Think about your artist skills. Then list your strong and weak points below. Try to include two strong points for every weak point. Be specific. Put a mark next to any that are especially important

My strong points

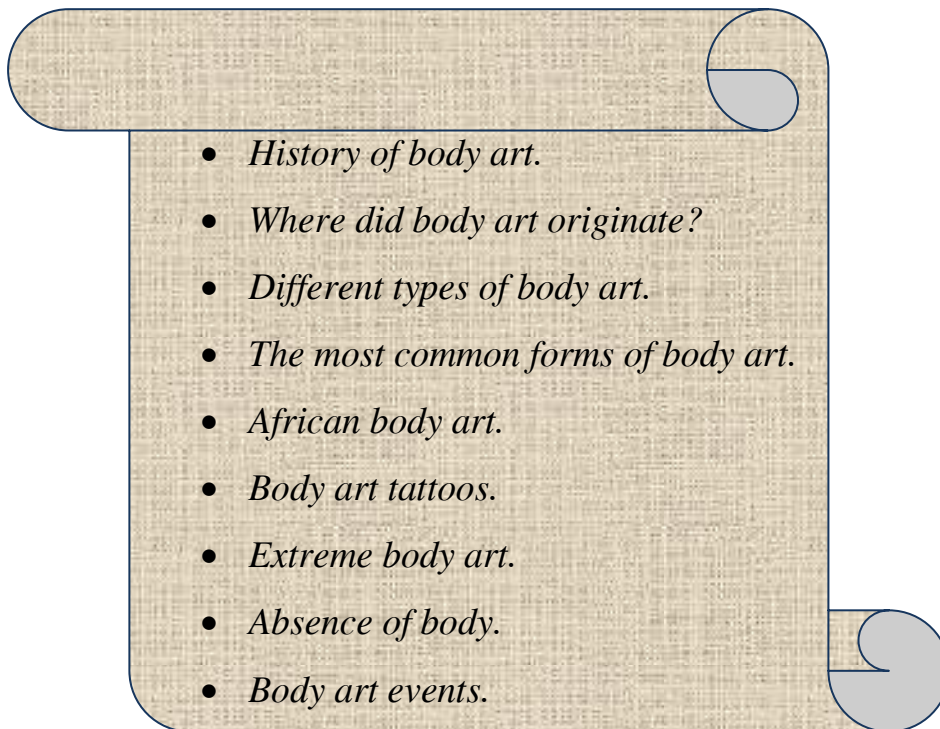
My weak points

Now, talk to at least three people who know you well. Ask them what they think your strong and weak points in painting are. If you agree, add new items to your lists.



Reading up

X. Read the text. In groups, make a vox pop on the topics below.



BODY ART *(by Rosie Milner)*

Tattooing can be found the world over, through its style and its meaning vary dramatically. Tattooing has long featured in the cultures of the Japanese, Polynesians and Native Americans. The practices of the Maoris of New Zealand provide a striking example of tattooing. They are well-known for the elaborate patterns with which they traditionally decorated their faces. Integration with white settlers led to a decline in this custom, but it is now regaining popularity amongst young Maoris.

Native American Indians are known to have pierced the lower lip, and today this practice is found in tribes across Africa and South America. A long cane is often pushed through the skin around the mouth or nose as decoration. The Sara tribes of central Africa, for example, traditionally pierce and then stretch their lips with saucer-like disks. Nose piercing is common in India, South America and Africa, as is ear piercing. In some societies, a piercing through the ear lobe is gradually stretched to create a visible hole. This is more and more common in the West.

In non-Western cultures, tattooing and piercing have recently declined, as these societies try to "catch up" with the West. On the contrary, in the West their popularity is ever increasing. Until recently, body art in our culture was mainly found on groups such as sailors and convicts, or those wanting to rebel against society, like the punks of the 1970s. Over the last decade body art has moved into the mainstream and it is increasingly socially acceptable.

Just about every part of the body can be pierced or tattooed. In the West, facial piercings are popular (especially through the eyebrow, lip, and tongue), as are navel piercings. David Beckham, the famous British footballer, recently sparked craze for tattoos in foreign languages when he had his wife's name, Victoria, tattooed on his forearm in Hindi Polynesian-style tattoos of large swirling blocks of colour are currently fashionable with men, while women still tend to favour smaller, less visible tattoos.

People use body art for a range of reasons. In the past tattoos have been used as a mark of social status, to ward off demons and ill health. They have also been used as a means of identifying and punishing convicts, slaves and outcasts. However, these days most people use body art simply as decoration.

As tattooing and piercing become increasingly common however, some people are resorting to more extreme methods of body modification to stand out from the crowd. "Body branding", for example, is a dramatic (and dangerous) practice which is gaining in popularity. It involves searing the skin with red-hot metal, in some shape or pattern, to leave a permanent scar.

Implanting is another extreme way in which people alter their body's appearance. Somewhat similar to body piercing, it involves the painful insertion of

metal objects under the skin. One example of implanting is the insertion of horn shaped objects under the skin of the forehead, giving a "devil-like" appearance.

It seems unlikely that branding and implanting will ever become as popular as tattooing and piercing. But fifty years ago, who would have thought that businessmen would go to work hiding pierced nipples under their suits, or that kids would be asking their parents for tattoos for their sixteen birthday. Whether branding or implanting will become popular or not, one thing is certain — body art, in one form or another, is here to stay.

XI. This passage describes Pablo Picasso's Guernica, which was painted after the bombing of a Basque town during the Spanish Civil War. The painting itself is nearly eight meters across, but the reproduction below gives an idea of what it looks like and will help you to follow the description in the first two paragraphs.

Before you read it, discuss your reactions to the picture with a partner.

GUERNICA



Guernica is the most powerful invective against violence in modern art, but it was not wholly inspired- by the war: its motifs - the weeping woman, the horse, the bull - had been running through Picasso's work for years before Guernica brought

them together. In the painting they become receptacles for extreme sensation - as John Berger has remarked, Picasso could imagine more suffering in a horse's head than Rubens normally put into a whole Crucifixion. The spike tongues, the rolling eyes, the frantic splayed toes and fingers, the necks arched in spasm: these would be unendurable if their tension were not braced against the broken, but visible, order of the painting.

... it is a general meditation on suffering, and its symbols are archaic, not historical: the gored and speared horse (the Spanish Republic), the bull (Franco) looming over the bereaved, shrieking woman, the paraphernalia of pre-modernist images like the broken sword, the surviving flower, and the dove. Apart from the late Cubist style, the only specifically modern elements in Guernica are the eye of the electric light, and the suggestion that the horse's body is made of parallel lines of newsprint like the newspaper in Picasso's collages a quarter of a century before. Otherwise its heroic abstraction and monumentalized pain hardly seem to belong to the time of photography and bombers. Yet they do: and Picasso's most effective way of locating them in that time was to paint Guernica entirely in black, white, and grey, so that despite its huge size it retains something of the grainy, ephemeral look one associates with the front page of a newspaper.

XII. Read the continuation of the passage and write your answers to the questions that follow, using your own words as far as possible.

Guernica was the last great history-painting. It was also the last modern painting of major importance that took its subject from politics with the intention of changing the way large numbers of people thought and felt about power. Since 1937, there have been a few admirable works of art that contained political references - some of Joseph Beuys's work or Robert Motherwell's *Elegies to the Spanish Republic*. But the idea that an artist, by making painting or sculpture, could insert images into the stream of public speech and thus change political discourse has gone, probably for good, along with the nineteenth-century ideal of the artist as public man. Mass media

took away the political speech of art. When Picasso painted *Guernica*, regular TV broadcasting had been in existence for only a year in England and nobody in France, except a few electronics experts, had seen a television set. There were perhaps fifteen thousand such sets in New York City. Television was too crude, too novel, to be altogether credible. The day when most people in the capitalist world would base their understanding of politics on what the TV screen gave them was still almost a generation away. But by the end of World War II, the role of the 'war artist' had been rendered negligible by war photography. What did you believe, a drawing of an emaciated corpse in a pit that looked like bad, late German Expressionism, or the incontrovertible photographs from Belsen, Maidanek, and Auschwitz? It seems obvious, looking back, that the artists of Weimar Germany and Leninist Russia lived in a much more attenuated landscape of media than ours, and their reward was that they could still believe, in good faith and without bombast, that art could morally influence the world. Today, the idea has largely been dismissed, as it must be in a mass media society where art's principal social role is to be investment capital, or, in the simplest way, bullion. We still have political art, but we have no effective political art. An artist must be famous to be heard, but as he acquires fame, so his work accumulates 'value' and becomes, ipso facto, harmless. As far as today's politics is concerned, most art aspires to the condition of Muzak. It provides the background hum for power. If the Third Reich had lasted until now, the young bloods of the Inner Party would not be interested in old fogeys like Albert Speer or Arno Breker, Hitler's monumental sculptor; they would be queuing up to have their portraits silkscreened by Andy Warhol. It is hard to think of any work of art of which one can say, This saved the life of one Jew, one Vietnamese, one Cambodian. Specific books perhaps; but as far as one can tell, no paintings or sculptures. The difference between us and the artists of the 1920s is that they thought such a work of art could be made. Perhaps it was a certain naivete that made them think so. But it is certainly our loss that we cannot.

(from *The Shock of the New* by Robert Hughes)

1. Before 1937, when Guernica was painted, how did artists believe that they could make political statements?
2. How do people in the West nowadays form their, political opinions, according to the writer?
3. Why did it become meaningless to paint scenes of war during World War II?
4. What is the function of art in the modern capitalist world?
5. What is the role of art in politics nowadays?

XIII. Learn the interesting facts about oil paint.

Fun facts about oil paint

- Oil paint revolutionized art. Because it's slow to dry, it freed artists to take their time with a painting, change their minds, make corrections, and even start over.
- The earliest known oil paintings, Buddhist murals found in Afghanistan's Bamiyan caves; date to around the 7th century CE.
- Painting with oils didn't become widespread until the 15th century, when Flemish masters like Jan van Eyck perfected the technique.
- Basic oil paint is a mixture of ground-up pigment, binder (usually linseed oil), and thinner (turpentine).
- Pigments can be made from minerals and organic materials, including semiprecious stones and snail mucus.
- The most expensive pigment was ultramarine – deep blue. Made from lapis lazuli, it was once more costly than gold.
- Until the 19th century, artists had to mix their own oil paints each day by hand.
- Leonardo da Vinci improved the process for making oil paint, cooking it with beeswax.
- Oil paint can be transparent, translucent, or opaque.
- It allows artists to fully capture light and shadow by applying paint in thin layers.
- It can go on as a thin film (glaze) or thick, textured layer (impasto).

- The paint tube was invented in 1841 by American painter John Goffe Rand. Before then, oils were stored in animal bladders.
- Tubes made oil paints portable. Artists could leave their studios and paint outdoors. Renoir once said, “Without tubes of paint, there would have been no ...impressionism.”
- Oil paints don’t evaporate to dry; instead, they solidify through oxidation.
- Oil paints dry to the touch within two weeks, and are generally dry enough to be varnished in six months to a year. It may take years for a painting to dry completely.



Role-playing

XII. You and your friend are painters. You prefer the contemporary painting techniques, but your friend, the traditional. Try to convince his/her that modern techniques are new ways to express yourself through painting.

Say what contemporary techniques you know ...

Say you’d like the idea to discuss them ...

Agree. Tell your friend about some pieces of contemporary painting.

Give your own remarks as you wish.

Try to make a list of your preferences.

Disagree. Give your arguments emphasizing pros and cons.

Accept information. Say you want to argue with some of his remarks.



Game

XIII. Do a survey of the people in your group. Find out their favorite paintings and technique.

<i>Ann</i>	<i>Peter</i>	<i>Alexandre</i>



Speaking Out

XIV. Discuss the questions justifying your answers.

1. Why do classical and modern paintings look different?
2. Can we use old methods of painting today? What valuable experiences of the past can you list?
3. Why do Dutch masters' paintings survive through centuries and the contemporary artists' works are being destroyed in the first decades?
4. Do you agree that great works of art seem to look different every time you see them?
5. How does art help us understand the outside world?



Supplementary Reading

Text 1

Mixed Media Art

The art world is diverse and complex. From the beginning of time, human beings have felt the need to express themselves, their beliefs, and the world around them through artistic endeavors as diverse as the artists themselves. In the twenty-first century, all of these different techniques have been discovered and studied. This allows modern artists, whether they are professionals or hobbyists, the ability to choose the medium that is right for their purposes. However, for many people, choosing just one approach to art is restricting. Mixed media art, which is loosely defined as any work of art that uses more than one medium, solves this issue.

Mixed media art is a concept that was developed in the twentieth century as postmodern artists began to bend the rules of traditional high arts such as painting and sculpture. However, mixed media concepts can be found throughout time as long as one considers any artwork using more than one type of material (or medium) to be classified as mixed media art. Today, mixed media art is popular among both professional artists as well as hobbyists who enjoy "crafting" projects such as collage and card making.

Many people may also know mixed media art as assemblage art, a term which refers to both professional and hobby activities related to the mixed media concept. Many of the most popular pieces completed using mixed media art are collages, altered objects and books, 2D and 3D assemblage, artist trading cards (ATCs), greeting cards, journaling, and bookmaking.

While the definition of mixed media art is really quite broad, what is far more important in defining it is delineating what mixed media art is not. Mostly, this involves distinguishing mixed media art from another popular form of art in the twenty-first century: multimedia art.

In fact, the term multimedia is actually far more diverse than mixed media. This is because multimedia encompasses not only all form of visual art such as painting, sculpture, and drawing, but it also includes non-visual elements, such as sound and video. In addition, multimedia art may incorporate other "arts" such as literature, dance, drama, or graphics into the work.

Mixed media art, on the other hand, solely refers to works of art that combine forms of visual art media. And while this certainly includes a large variety of possibilities, it also limits them and therefore creates a distinct line between these two postmodern art forms.

Like any artistic endeavor, mixed media art comes in many different forms. And, like any artistic endeavor, there are very few rules regarding what is and is not acceptable mixed media art. However, there are a few well-known types of mixed media art that anyone interested in either creating or buying within the genre should know. They are explained briefly in the table below:

Type of Mixed Media Art	Description
Collage	A collage is any form of art that is completed by gluing objects to canvas, a board, or piece of paper. Also called papier colle.
Greeting Card	Like those purchased in the store, many mixed media artists make greeting cards using collage or scrapbooking techniques as well as traditional drawing and painting methods.
Artist Trading Cards (ATC)	These miniature works of art (usually 2.5 inches by 3.5 inches) were developed in Switzerland. An ATC can literally be of anything that the artist fancies and does not need to be mixed media. However, many mixed media artists chose to use ATCs as a form of mini collage.
Sculpture	Like ATCs, sculpture does not need to be mixed media. However, many modern artists often go this route. Mixed media sculpture can include wire, "trash," papier mache, paint, and anything else the artist finds inspiring.
Altered Book	As the name implies, the altered book in mixed media art is created when an artist decides to take an old or new book and changes it in appearance and function. This is done through a number of mixed media techniques not limited to tearing, folding, cutting, painting, and collage.

Though there are several other types of mixed media art that are made by both professional artists as well as amateur hobbyists, these five types are the most popular. As with any postmodern art, however, making mixed media pieces is a highly individualized process in which the artist him or herself should feel free to express personal feelings and tastes.



Open Discussion

1. What is Mixed Media Art?
2. What is Multimedia Art?
3. What is difference between Mixed Media and Multimedia Art?
4. What popular forms of mixed media art do you know?

Text 2

Street Art

In recent years there has been an increasing interest in an ephemeral and viral form of art that is marking urban settings around the world, and has developed a flourishing sub-culture all its own. Now though, street art is going mainstream.

There is as yet no simple definition of street art. It is an amorphous beast encompassing art which is found in or inspired by the urban environment. With anti-capitalist and rebellious undertones, it is a democratic form of popular public art probably best understood by seeing it in situ. It is not limited to the gallery nor easily collected or possessed by those who may turn art into a trophy.

Its definition and uses are changing: originally a tool to mark territorial boundaries of urban youth today it is even seen in some cases as a means of urban beautification and regeneration.

Whether it is regarded as vandalism or public art, street art has caught the interest of the art world and its lovers of beauty.

In an interview with the Queens Tribune, New York City's Queens Museum of Art Executive Director Tom Finkelppearl said public art "is the best way for people to express themselves in this city." Finkelppearl, who helps organize socially conscious art exhibitions, added, "Art gets dialogue going. That's very good." However, he doesn't find graffiti to be art, and says, "I can't condone vandalism... It's really upsetting to me that people would need to write their name over and over again in public space. It's this culture of fame. I really think it's regrettable that they think that's the only way to become famous."

Forms of Street Art

Traditional – Painting on the surfaces of public or private property that is



visible to the public, commonly with a can of spray paint or roll-on paint. It may be comprised of just simple words (commonly the writer's name) or be more artful and elaborate, covering a surface with a mural image.

Stencil – Painting with the use of a homemade stencil, usually a paper or cardboard cutout, to create an image that can be easily reproduced. The desired design is cut out of a selected medium, and the image is transferred to a surface through the use of spray paint or roll-on paint.



Sticker – (aka sticker bombing, slap tagging, and sticker tagging) Propagates an image or message in public spaces using homemade stickers. These stickers commonly promote a political agenda, comment on a policy or issue, or comprise an Avantgarde art campaign. Sticker art is considered a subcategory of postmodern art.

Mosaic - Mosaic is the art of creating images with an assemblage of smaller parts or pieces, to resemble a single giant piece of art.



Video Projection – Digitally projecting a computer-manipulated image onto a surface via a light and projection system.

Street installation- Street installations are a growing trend within the ‘street art’ movement. Whereas conventional street art and graffiti is done on surfaces or walls, ‘street installations’ use 3-D objects and space to interfere with the urban environment. Like graffiti, it is non-permission based and once the object or sculpture is installed it is left there by the artist.



Wood blocking- Artwork painted on a small portion of plywood or similar inexpensive material and attached to street signs with bolts. Often the bolts are bent at the back to prevent removal. It has become a form of graffiti used to cover a sign, poster, or any piece of advertisement that stands or hangs.

Flash mobbing- A large group of people who assemble suddenly in a public place, perform an unusual action for a brief time, and then quickly disperse. The term *flash mob* is generally applied only to gatherings organized via telecommunications, social networking, and viral emails. The term is generally not applied to events

organized by public relations firms or as publicity stunts. This can also be considered mass public performance art.

Yarn bombing- Yarn Bombing is a type of street art that employs colorful displays of knitted or crocheted cloth rather than paint or chalk. The practice is believed to have originated in the U.S. with Texas knitters trying to find a creative way to use their leftover and unfinished knitting projects, but has since spread worldwide. While other forms of graffiti may be expressive, decorative, territorial, socio-political commentary, advertising or vandalism, yarn bombing is almost exclusively about beautification and creativity.

Considered by some a nuisance, for others street art is a tool for communicating views of dissent, asking difficult questions and expressing political concerns.



Open Discussion

1. What is Street Art?
2. Is street art vandalism?
3. Is street art illegal?
4. What forms of Street Art do you know?



Expert's Advice

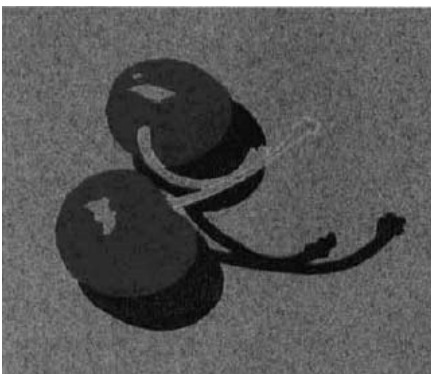
Vivid Colors, Deep Textures

Tips from artist Janie Gildow

Award-winning artist Janie Gildow loves colored pencil, but she doesn't stop there – Gildow combines it with other media to create unique effects, such as these realistic cherries (below).

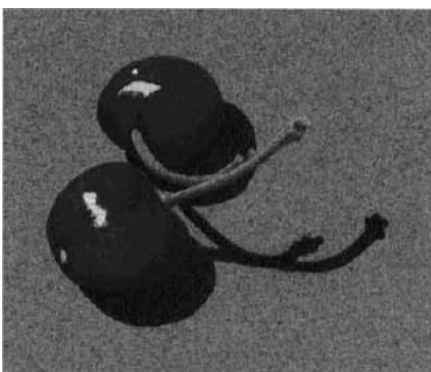
“Colored pencil is the ideal medium for many artists. Not only easy and clean to work with, it creates vivid colors, deep textures and subtle blending that can make a work of art as rich as any other medium can. But it has another benefit that many artists don't realize—it's perfect for mixed-media work.

“The nature of the wax-based pencil makes it great for combining with materials and processes. It makes effective marks on all kinds of dry surfaces and other media because it sticks to virtually anything that's not slippery, wet, or shiny.”

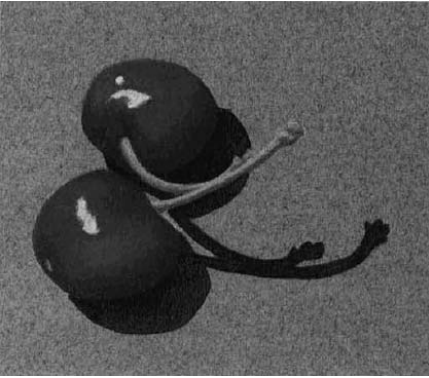


To give you a taste of Gildow's instruction, here's a demo from *The Artist's Magazine* (2003) on how to combine colored pencil with acrylic paint for colorful results. “A foundation of acrylic – anywhere from a transparent wash to a hefty layer of concentrated color – stays bright and permanent and increases your color palette accordingly,” Gildow says. “Though it may seem unlikely, colored pencil layers nicely over acrylic's plastic surface.”

Colored Pencil and Acrylic Demo by Janie Gildow:



1. Start the color. Over a drawing on gray paper with white pencil for the outlines and black pencil filling in the cast shadows, I mixed red, orange and purple acrylic paint together for a cool red to paint the cherries, avoiding the highlights. I painted the cast shadows with a mixture of blue, orange, brown, and purple.



2. *Deepen the values.* I used indigo blue, black cherry, and crimson lake pencils on the darker parts of the cherries to establish their contours and create dimension. With indigo blue I colored the cast shadow, and with terra cotta and olive green I established the darkest parts of the stems. Then I colored the sharp-

edged highlights with white to create some sparkle.

3. *Enrich the Tones.* I applied a combination of crimson red and scarlet lake pencils on the lighter parts of the cherries. To enrich the cast shadow, I used terra cotta close to the cherry and ultramarine farther away, and then I used lime peel and yellow chartreuse on the lighter parts of the stem.



Test yourself

1. Which of the following inventions helped to develop Impressionism and the impasto technique?
 - a) The canvas
 - b) The paint tube
 - c) Oil paintings
 - d) Watercolors
2. The best definition for the word PALETTE KNIFE is .
 - a) someone who is dazzlingly skilled in any field
 - b) a spatula used by artists for mixing or applying or scraping off oil paints
 - c) a formal expression of praise
 - d) a movable barrier covering a hatchway
3. Which oil dries the fastest, making it ideal for underpainting?
 - a) Linseed
 - b) Walnut
 - c) Sunflower
 - d) Poppyseed
4. Which medium involves drawing with a fine wire onto a coated surface?
 - a) pastel
 - b) graphite
 - c) metalpoint
 - d) linocut
 - e) pen and ink
5. What is the technique called where painting is applied in a thick, textured way, with the marks made by the brush or palette knife remaining visible?
 - a) impresa
 - b) impresario
 - c) impasto
 - d) pasto
6. If an oil painting has lots of wrinkles in it, what's the problem?
 - a) Too much medium was probably added to the paint
 - b) The paint has got old and wrinkled like a human face does
 - c) Too little medium was used
 - d) The paint was applied thickly, direct from the tube
7. In painting and drawing, artists often use the technique of to describe the way shadows and light define the mass of forms.
 - a) refraction
 - b) spatial organization
 - c) isometric perspective
 - d) simultaneous contrast
 - e) Chiaroscuro
8. What's the main advantage of pastels over oils, acrylics, and watercolours?
 - a) They give you better lines
 - b) You don't have to wait for them to dry
 - c) The range of colours available
 - d) There isn't one

9. What's sgraffito?

- a) A style of graffiti
- b) Gold leaf laid over textured paint
- c) An etching
- d) Scratches made in still-wet paint

10. In fresco painting, a drawing called a is transferred to the prepared surface prior to applying the pigment.

- a) cartoon
- b) mosaic
- c) collage
- d) gouache
- e) sketch

11. What is Pointillism?

- a) The painting technique which uses many viewpoints to show an object from all sides .
- b) A painting which has no point to it in a critic's opinion
- c) A painting on a canvas that has more than four corners
- d) The painting technique in which dots of unmixed colour are juxtaposed on the canvas



Project Work

Methodology

Students can work on the projects individually or in groups.

- Discuss the terms “luminous”, “introspective”, “abstract paintings”.
- Find out how organic minerals and compounds became available to the art world.
- Outline some art principles to create a feeling of music in art.
- Divide the class into groups.
- Groups choose their topic. They should choose one of the given topics.
- Students research and write their projects.
- Students display their projects and/or present them orally.

Project 1

Learn about the drip-style painting techniques of Jackson Pollock, one of America's most iconic and influential painters.

Explore the complex veils of colour that form Mark Rothko's abstract paintings.

Learn how Franz Kline turned small sketches done on the pages of a phone book into large, gestural abstractions.

Describe Barnett Newman's techniques and how he reinvented the traditional figure-ground relationship.

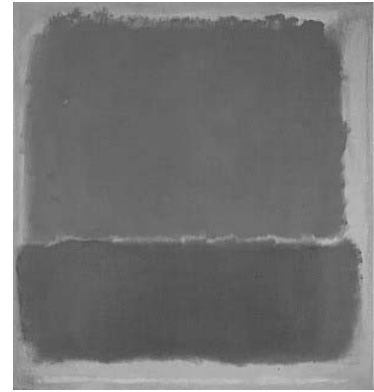


"My painting does not come from the easel. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more part of the painting, since this way I can walk around it, work from the four sides, and literally be in the painting".

– Jackson Pollock

His painting refers to the spontaneous activity that was the "action" of the painter, through arm and wrist movement, painterly gestures, leading to paint that was thrown, splashed, stained, splattered, poured, and dripped. The painter would sometimes let the paint drip onto the canvas while rhythmically dancing or even while standing on top of the unstretched canvas laying on the floor – both techniques invented by one of the most important abstract expressionists.

Rothko paintings are a quiet contemplation in color. 3 or 4 zones of color all interacting with each other. It may look simple; however it is not easy to understand what colors are in each layer. The paintings are reflecting Rothko's own state - and if you spend some time with each of the paintings you can feel strong emotions: energy, peace... I have not discovered it fully, until I hang a print of red and yellow painting (Number 12 from 1951) on my wall. I just loved to be around it!



Number 12 from 1951



Painting No. 7 (1952)

"The final test of a painting, theirs, mine, any other, is: does the painter's emotion come across?"

FRANZ KLINE

American Abstract Expressionist Franz Kline is best known for large black and white paintings bearing abstract motifs set down with strident confidence. He started out as a realist with a fluent style that he perfected during an academic training that encouraged him to admire Old Masters such as Rembrandt. But after settling in New York and meeting Willem de Kooning, he began to evolve his signature abstract approach. By the end of his life he had achieved immense international recognition, and his unusual approach to gestural abstraction was beginning to influence the ideas of many Minimalists.

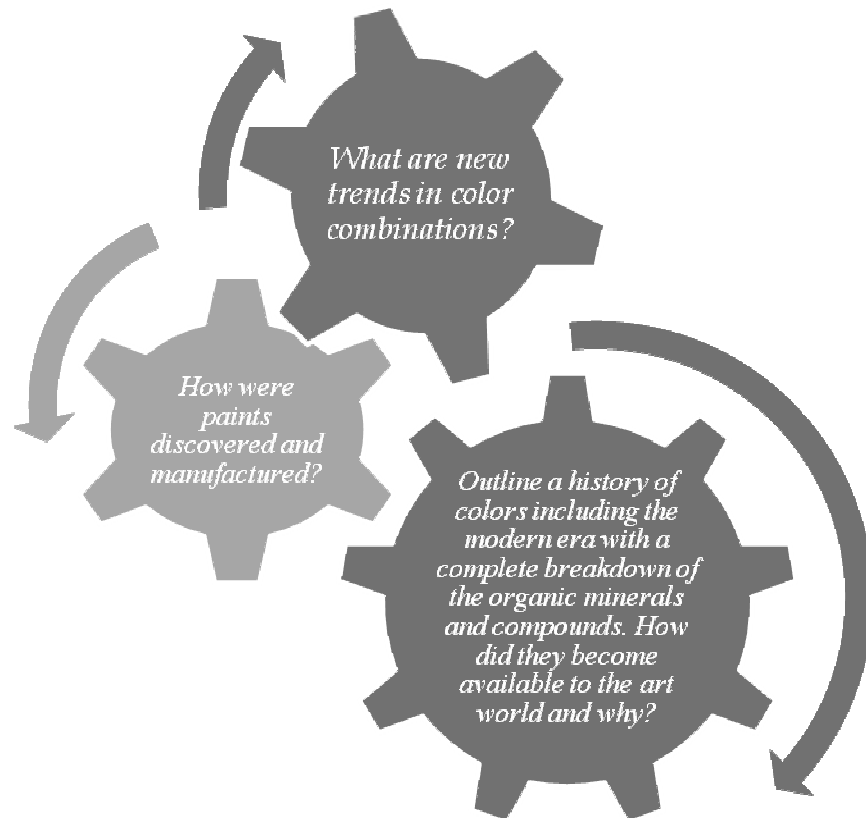
Unlike his friends Pollock and de Kooning, Kline never experimented with figurative elements in his mature work. Painting No.7 is a fine example of his black and white pictures. The rigid geometry of broad black lines defines the composition, perhaps manifesting his reconsideration of the iconic paintings of squares by Kazimir Malevich.



Canto XIV, 1964

Barnett Newman is famous for his 'zip' paintings. This 'zip' style is characterized by large expanses of color which feature narrow, vertical lines of a contrasting color. The uneven edges of these thin lines have the appearance of torn paper. The contrasting color of the thin line against the dominant background color was, for Newman, the unifying factor, providing the viewer with a complete experience, as he put it "a totality". The paintings were made on large canvases and Newman believed that in order to fully engage and connect with them the viewer needed to stand up close to them.

Project 2



The History of Color

Learn how people in ancient times created color for their garments by Catherine McNiff

Since people have been wearing clothes, they have sought ways to make their garments more attractive, more aesthetically pleasing – more colorful. Greek philosophers Democritus and Aristotle and Roman writers Pliny the Elder and Vitruvius described and recorded recipes and processes to create fabric dyes. Most dyes derived from plants or animals, which ranged from the ordinary to the exotic.

Blue

Blues and purples were known as vat dyes. Indigo and woad, a European flowering herb of the mustard family, were used to make blue dyes. These plants required lengthy immersion in an alkaline solution of ash,

lime, or most commonly, urine, which turned them into a water-soluble salt. The fabric was then left to air-dry; oxidation made the blue color fast.

Purple

At the other end of the financial (if not color) spectrum was the Tyrian, or royal, purple derived from the mucous gland of the murex, a mollusk. Not surprisingly, harvesting this color – a pound of dye required four million mollusks – was a labor-intensive, time-consuming, and smelly process. (The ancient Phoenician city of Tyre, from which the dye gets its name, was known for its reek of rotting mollusks.) Only the rich, such as the reigning emperor or monarch, could afford this shade, whose acquisition would ensure that his heir would be born "into the purple." Hope for the common people lay in the lichen orchil, the poor person's purple, which produced a purplish hue after a two - to three-week ammonia immersion.

Red

Reds were mordant dyes; they required the use of a fixative to create an insoluble color that would remain true. Henna, a shrub, and madder, a root, were mixed with alum (a sulphate of aluminum and potassium) to render a color family far less intense than the red we know today. A species of female scale insect, kermes was used by the Egyptians and produced a more vivid red. Similarly, cochineal dye was used by the Aztecs with great effort (70,000 insects for one pound of dye) and to great effect, ultimately becoming Mexico's most lucrative export after silver.

Yellow

Colors in the yellow family were the least complicated. They were direct dyes, produced with little drama. Weld, the seeds, stems, and leaves of Dyer's Rocket; and safflower, petals from Dyer's Thistle, were used to create yellows.

Project 3

Name Cutting-Edge Artists of the 21st Century.

Outline Famous painters who used Impasto.

Are there any famous artists that use sgraffito in their works?

What did famous artists create works of art using small dots of paint?

What art principles are used by artist to help create a feeling of music in visual art?

Art of the 21st Century

Art in all its forms has always undergone evolutionary changes by opening to new ways and untrodden paths. In fact, the changes are so numerous that almost every artist may be said to have contributed towards bringing one or the other change. Contemporary painting trends in the early 21st century have evolved from the global changes in environment, political situations, and the surge of wars and terrorism. A lot of orange and black colors depicting flames and smoke predominate paintings of the 21st century. History repeats itself, and it is particularly manifest in paintings. There used to be flat, miniature paintings by old masters like Chughtai. Handwritten manuscripts had always one-dimensional paintings which gradually developed into two-dimensional, and over a period of time into three-dimensional paintings. A contemporary painting trend known as "SoFlo Superflat" seems to be a reversion to a single dimension like the Mughal miniatures. The availability of new media, environment, and techniques have also influenced the contemporary paintings. To emphasize the need for reuse of the non-renewable fossil fuel products, painters like David Macaluso have created excellent paintings like the portrait of President Obama using used motor oil.

Famous Painters of the 21st Century

Rackstraw Downes (English painter whose paintings are characterized by their broad scope and in-depth details). **Chen Yifei** (he is one of the most famous Chinese painters. He is the best known for his portraits of Mao and oil paintings of the Cultural Revolution and Tibet along with his impressionistic paintings of the Zhejiang Province).

Andre Durand (he became internationally famous after creating his official portraits of Pope John Paul II and the Dalai Lama. His most appreciated works include allegorical portraits like Lady Diana's "Fortuna."). **David Macaluso** (he is the best known for his oil paintings like the portrait of President Obama. He reused the used motor oil to create some of his most famous paintings). **Ang Kiukok** (he is the best known for his expressionist paintings of the crucified Christ. He polished his skills under the guidance of masters like Victorio Edades, Diosdado Lorenzo, and Vicente Manasala. He assisted Manasala in doing a mural of the cross for the Church of the Holy sacrifice). **Antonio Gilbuena Austria** (his subjects are wide-ranging from commoners to the elite and from beautiful to weird objects. He is best known for his compositions. He is a truly Philippine artist and desired to be seen through his Philippine themes in his paintings).



Rackstraw Downes, "Under an Off-Ramp from the George Washington Bridge" (2011).



Chen Yifei's Lady



Warrior Politics by David Macaluso



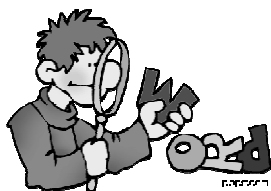
Andre Durand's The Coronation of the Virgin, Stopham Bridge Pulborough, 2006.



Antonio-Austria-SariSari



Ang Kiukok – Mother and children, 1992



Expanding Vocabulary

Neglect	[nɪ'glekt]	занедбаність
principle of reversibility	[rɪvɜ:sə'bɪlɪtɪ]	принцип оборотності
original canvas	[ə'ɹɪdʒɪn(ə)l 'kænvəs]	справжнє полотно
Recolour		перифарбовувати
aboriginal work	[æbə'ɹɪdʒ(ə)nəl]	первісна робота
Retouching	[ri:'tʌtʃɪŋ]	ретушування
Flaming	[ˈfleɪmɪŋ]	обрамлення
Discolouration		знебарвлення
Engraving	[ɪn'greɪvɪŋ]	гравюра
glue, adhesive	[glu:], [əd'hi:sɪv]	клей
Wax	[wæks]	віск
Varnish	[ˈvɑ:nɪʃ]	лак
Yellowed	[ˈjɛləʊd]	пожовклий
Solvent	[ˈsɒlv(ə)nt]	розчинник
Resin	[ˈrezɪn]	смола
Fungicide	[ˈfʌn.dʒɪ.saɪd]	фунгіциди
Silicone	[ˈsɪlɪkəʊn]	силікон
Caustic	[ˈkɔ:stɪk]	їдка речовина
Eraser	[ɪ'reɪzə]	ластик
Surface	[ˈsɜ:fɪs]	поверхня
Frame	[freɪm]	Рамка
technical virtuosity	[ˈteknɪk(ə)l [,vɜ:tʃʊ'ɒsɪtɪ]	технічна віртуозність
painter of seascapes	[ˈpeɪntər ɒv 'si:skeɪps]	мариніст

Unit 6

Sculpture, Architecture and Crafts Media

Essential Course

Supplementary Reading

Expert's Advice

Test Yourself

Project Work

Expanding Vocabulary

Sculpture, Architecture and Crafts Media



Reading

Drawings, paintings, and prints created as *two-dimensional*¹ works often appear to have roundness and depth. Some works of art have real roundness and depth. These works, which have height, width, and depth, are known as three-dimensional works.

Sculpture. Sculpture is art that is made to stand out in space. All sculpture is of one of two types, freestanding or relief. Also called sculpture "in the round," *freestanding sculpture*² is sculpture surrounded on all sides by space. It is meant to be seen from all sides. *Relief sculpture*³, on the other hand, is sculpture only partly enclosed by space. It is flat along the back and is meant to be viewed only from the front.

Sculptors use four basic methods or techniques in their work. They are: *carving*⁴ (it is *cutting*⁵ or *chipping*⁶ a form from a mass. Often stone and other hard materials are used in carving), *casting*⁷ (a *melted-down*⁸ metal or other *liquid substance*⁹ is poured into a *mold*¹⁰ to harden. Bronze is a material often used in casting), *modeling*¹¹ (a soft or workable material is built up and shaped. *Clay*¹² is the material used most often in this sculpting method), *assembling*¹³ (wood, *wire*¹⁴, *glue*¹⁵, and nails are a few of the materials used in assembling).

Architecture. *Architecture*¹⁶ is the planning and creating of buildings. The success of an architect's work is measured partly by how well it does the job it was meant to do and partly by its appearance. Since earliest times, a chief form of architecture has been the creation of *dwelling*¹⁷ places. This has by no means been the only type, however. Two other examples have been the artistic creation of the following kinds of buildings: structures for prayer (the building of *temples*¹⁸, churches dates to the dawn of history) and structures for business (with the spread of civilization in ancient times came the need for places to carry on business. In our own time that need is often met by vertical creations such as *skyscrapers*¹⁹).

*Craft*²⁰. In ages past, artists worked not only out of a desire to create but also out of a need to provide items required for everyday use. Clothing, cooking pots, and whatever other goods people needed were *handmade*²¹. Artistic *craftspeople*²² still

make functional items that are often considered aesthetically pleasing works of art. The useful and decorative goods these artists make, and the different areas of applied art in which craftspeople work are called crafts. Craftspeople today, like those long ago, work in a number of special areas. Some of these are: **pottery**²³ (this is the making of objects from clay. Before objects of pottery can be used, they must be hardened by heat, or fired. This takes place in a special oven called a **kiln**²⁴. Ceramics is the name of objects made in this fashion), **weaving**²⁵ (this is the interlocking of fiber strands to create objects. Fibers such as wool, cotton, plant materials, and synthetic materials are used in weaving. Weaving is done on a special machine called a **loom**²⁶, which holds the threads in place as they are woven together), **glassblowing**²⁷ (this is the shaping of melted glass into objects. Glassblowers work by forcing air through a tube into globs of melted glass).



Key Vocabulary

1. dimension – [d(a)ɪ'menʃ(ə)n] – вимір
2. freestanding sculpture – незалежна, окрема скульптура
3. relief sculpture – [rɪ'li:f 'skʌlptʃə] – рельєфна скульптура
4. carving – ['kɑ:vɪŋ] – різьблення
5. cutting – ['kʌtɪŋ] – вирізання, фрезерування
6. chipping – ['tʃɪpɪŋ] – нанесення насічок
7. casting – ['kɑ:stɪŋ] – лиття
8. melted-down – ['melt' daʊn] – розплавлений
9. liquid substance – ['lɪkwɪd 'sʌbstəns] – рідка речовина
10. mold – форма для заливання
11. modeling – ['mɒdlɪŋ] – моделювання
12. clay – [kleɪ] – глина
13. assembling – [ə'sembliŋ] – монтаж
14. wire – ['waɪə] – дріт
15. glue – [glu:] – клей, сполучний елемент

- 16.architecture - архітектура
- 17.dwelling – ['dwelɪŋ] – житло
- 18.temple – ['temp(ə)l] – храм
- 19.skyscraper – ['skaɪ,skreɪpə] – хмарочос
- 20.craft – [kra:ft] – ремесло
- 21.handmade – [,hænd'meɪd] – виготовлений вручну; ручної роботи
- 22.craftspeople – ремісники
- 23.pottery – ['pɒtəri] – кераміка
- 24.kiln – [kɪln] – випалювальна піч; горн (камера випалу)
- 25.weaving – ['wi:vɪŋ] – плетіння
- 26.loom – [lu:m] – ткацький станок
- 27.glassblowing – складувна справа, видування скла



Comprehension Check

II. Check your understanding.

1. What artworks are known as two-dimensional works?
2. What artworks are called as tree-dimensional works?
3. What are types of sculpture?
4. What are four basic sculpting methods?
5. What are types of architecture?
6. What is craft? Name three areas in which craftspeople work.



True or False

III. Are these sentences true (T) or false (F)?

- | | T | F |
|--|--------------------------|--------------------------|
| 1. Basic methods or techniques that sculptors use in their work are: carving, casting, modeling, assembling. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Relief sculpture is sculpture surrounded on all sides by space. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. These artworks, which have height, width, and depth, are known as two-dimensional works. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Since earliest times, a chief form of architecture has been the creation of structures for prayer. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. In our own time vertical creations such as skyscrapers mainly use as dwelling. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. In ages past, artists worked only out of a desire to create but not out of a need to provide items required for everyday use. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Craftspeople today work in a number of special areas: pottery, weaving, glassblowing | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Sculpture, architecture and craft is three-dimensional work of art. | <input type="checkbox"/> | <input type="checkbox"/> |



Matching

IV. Match each term with the correct definition.

- | | | |
|------------------|--|--|
| architecture | | a sculptural technique meaning to shape a pliable material; |
| relief sculpture | | a sculptural term that means building up, assembling or putting on material; |

crafts	⇒	a sculptural technique in which liquid materials are shaped by being poured into a mold;
glyptic	⇒	a three dimensional, moving sculpture ;
freestanding	⇒	sculpture partly enclosed by space;
casting	⇒	the quality of an art material like stone, wood or metal that can be carved or engraved;
modeling	⇒	the different areas of applied art in which craftspeople work;
manipulation	⇒	the sculptural technique that refers to the shaping of pliable materials by hands or tools;
addition	⇒	the planning and creating of buildings;
mobile	⇒	sculpture surrounded on all sides by space;



Writing

IV. Fill in the blanks with appropriate words in the box.

<i>glaze</i>	<i>tapestry</i>	<i>porcelain</i>	<i>by hand</i>	<i>weft</i>	<i>clay / glass</i>
<i>the warp</i>	<i>warp and weft</i>	<i>ceramics</i>	<i>forging</i>	<i>pinching</i>	

1. _____ involves heating a chunk of metal over a fire, then beating and shaping it with hammers.
2. A _____ is a special type of weaving that forms a pattern or design on the front of the fabric.
3. Although the chemical composition of _____ changes when exposed to extreme heat, _____ doesn't change chemically when its pliability is altered by heat.
4. Crafts are objects which are made _____ .
5. Tapestry differs from weaving in the way the _____ yarns are manipulated to form a pattern.

6. The finest type of clay is called _____ .

7. One technique for using clay is _____ .

8. Weaving is created with two interlaced sets of fibers that form a grid-like pattern called _____ .

9. Slab construction and coiling are techniques used in _____ .

10. To make an earthenware pot watertight, it must be coated with _____ .

11. In weaving, the set of fibers that is held taut on a loom or frame is called _____ .



Sentence study

V. Translate into English concentrating on the topical vocabulary.

1. Динамізм скульптури бароко захоплює легкістю, витонченістю, якоюсь нереальною, неземною привабливістю. 2. Живописці, архітектори, гончарі, ткачі, скульптори та дизайнери навчалися разом в майстернях Баугауза, як колись художники й ремісники епохи Відродження. 3. Різниця між картиною і скульптурою так само велика, як між тінню і тим об'єктом, що цю тінь кидає. 4. Чому б вам не займатися архітектурою? 5. Створення шедевра – не лише справа техніки, для цього потрібно неабиякий талант. 6. Гончарні вироби свідчать про тонкий естетичний смак давніх гончарів, їхню високу майстерність. 7. Прийоми обробки металу – кування, зварювання, термічна обробка були однаковими або подібними на всіх територіях. 8. Художні вироби з металу широко використовують в оформленні інтер'єрів, садиб, міських вулиць, експонують на виставках тощо. 9. Найдавніші способи обробки деревини, що збереглися до наших днів – випалювання та видобування. 10. В архітектурному образі виявляються як індивідуальні особливості стилю митця, його світосприйняття та світовідчуття, так і специфіка розвитку конкретного історичного періоду.



Do you know that ...

VI. Read the text fragment to obtain and discuss the information.

- The large canvases Jackson Pollock used for his Abstract Expressionist action paintings were usually laid flat on the floor while he painted. Pollock was a chain smoker and would frequently paint with a cigarette hanging from his lips. This led to the intriguing incorporation of cigarette ashes into the surface of some of his greatest works.
- Picasso could draw before he could walk, and his first word was the Spanish word for pencil.



Color Language and Color Fields

VII. Study the Color Idioms to freely use them.

RED

caught red-handed: found in the very act of a crime, or in possession of self-incriminating evidence.

red-eye: a commercial airline flight between two distant points that departs late at night and arrives early in the morning.

red-faced: blushing or flushed with embarrassment, anger, etc.

red-carpet treatment: the kind of courtesy or deference shown to persons of high station.

in the red: operating at a loss or being in debt.

paint the town red: celebrate boisterously, especially by making a round of stops at bars and nightclubs.

see red: become very angry.

red-hot: very hot; creating much excitement or demand; violent; intensely excited or enthusiastic; very fresh or new.

red tape: excessive formality and routine required before official action can be taken.

red-letter day: a memorable, especially important or happy day.

redcap: a baggage porter at a railroad station.

redneck: a bigot or reactionary, especially from the rural working class.

BLUE

out of the blue: suddenly and unexpectedly.

talk a blue streak: talk continuously, rapidly, or interminably.

blue-pencil: alter, abridge, or cancel, as in editing a manuscript.

true-blue: unwaveringly loyal or faithful.

bluegrass music: country music that is polyphonic in character and is played on unamplified string instruments, with emphasis especially on the solo banjo.

blue-ribbon: of superior quality or prominence.

WHITE

white heat: intense heat; a stage of intense activity, excitement, feeling, etc.

white hot: in a state of white heat.

white lie: a minor, polite, or harmless lie.

wave the white flag: give up; surrender; yield.

white-tie: requiring that guests wear formal attire, especially that men wear white bow ties with formal evening dress.

whitewash: (noun) anything, such as deceptive words or actions, used to cover up or gloss over faults, errors, or wrongdoing; (verb) conduct such a cover-up.



Make a vox pop

VIII. In groups, make a vox pop on the topics below.

- a) Compare the three sculptures by three artists. They are different versions of Diana, goddess of the hunt and the moon.

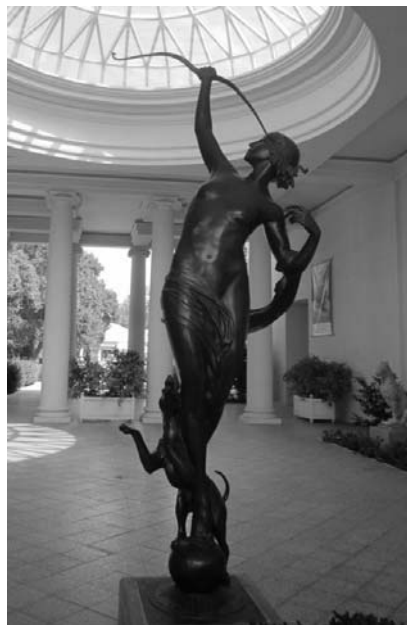
b) *Interview three or four students. Note their answers. Collect similar answers together.*

c) *Perform your vox pop. Read out the answers your group collected.*

1. Who is the artist of each sculpture? What do you know about him/her?
2. Who does the sculpture represent?
3. What do you think is happening in this composition?
4. What action can you see and how does it contribute to the feeling of the piece?
5. When was it done and for whom (if known)?
6. What medium is used? Explain the process.
7. Are these sculptures similar or dissimilar?
8. What feeling was each artist trying to convey and how did he/she accomplish it? (Refer to the composition).
9. What peculiarities about the artist and his/her style do these sculptures reveal?
10. How do these pieces characterize the society in which they were created? (Compare the dates).



Anna Hyatt Huntington:
Diana of the the Tower,
1892-94.



Anna Hyatt Huntington:
Diana of the Chase,
1922.



Paul Manship:
Diana,
1925.

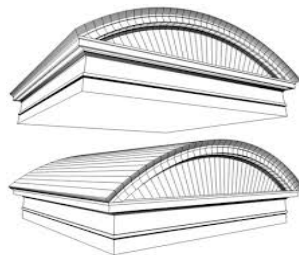
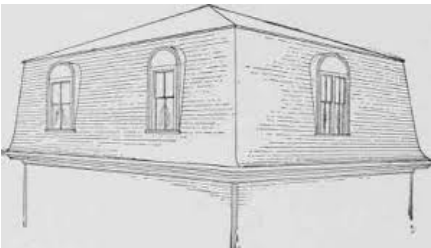
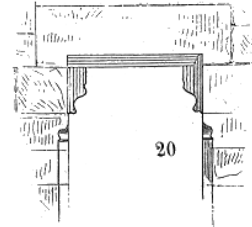
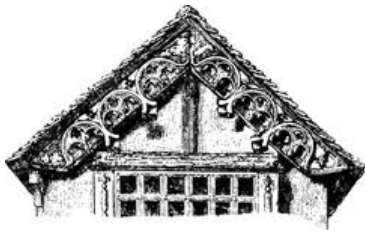
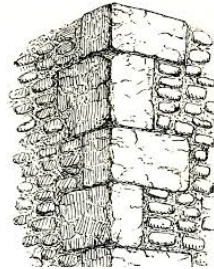
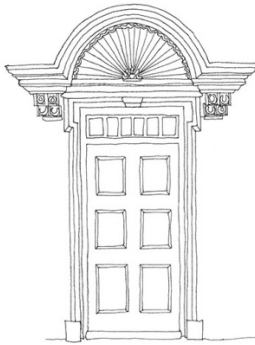


IX. Architects use many unusual words, or terms, to describe the parts of a house. Read the definitions below and then fill in each blank with the correct architectural term.



1. bargeboard \Leftrightarrow a very ornamental board placed right below a roof line to conceal the ends of the rafters.
2. brackets \Leftrightarrow projecting supports found under eaves or other over hangs.
3. column \Leftrightarrow a pillar, usually circular, that supports a roof.
4. cornice \Leftrightarrow the projection at the top of a wall.
5. dormer \Leftrightarrow a window projecting from the slope of a roof.
6. façade \Leftrightarrow the main face or front of a building.
7. hood \Leftrightarrow a protective and usually decorative cover found over windows.
8. lintel \Leftrightarrow a horizontal support that holds up a load over an opening.
9. mansard \Leftrightarrow a flat roof with very steep sides, usually roof with dormer windows in the sides of the mansard.
10. pediment \Leftrightarrow a triangular section used to crown a building or a door.
11. quoins \Leftrightarrow large stones or pieces of wood to decorate and accentuate the corners of a building.
12. transom \Leftrightarrow a small window, usually over a door.

X. What types of pieces of architecture can you see in the picture?



XI. Describe the house or building that you live in, using as many architectural terms as you can.



Reading up

XII. Read and discuss the texts.

Pompidou Centre

The Centre National d'Art et de Culture Georges Pompidou – or the Pompidou Centre for short – has proved a great success since it opened in 1977. The museum, which is named after the former French president, has had more than 150 million people pass through its doors to see its diverse collection of modern art, architecture, photography, graphics and product design. And yet because of its huge size, visitors don't always have to endure the crushed conditions of other Parisian art attractions.

The Pompidou's popularity has, if anything, increased since its ambitious programme of refurbishment. It reopened triumphantly in January 2000 with shows dedicated to Pablo Picasso's sculpture and art as spectacle, among others.

During the refurbishment, the building was significantly modified internally, but it is still the exterior (below) for which it is really famous. The huge, industrial-style edifice, which dwarfs its surroundings in Paris's Beaubourg district, courted controversy during its construction. Designed by the Italian architect Renzo Piano and Britain's Richard Rogers, its 'inside-out' configuration of pipes and ducting

painted in bright, primary colours was later reproduced by Rogers (albeit in polished stainless steel) in projects such as his towering Lloyds Building in London.

Now the hulking edifice of the Pompidou Centre has become almost as much a landmark in Paris as the Eiffel Tower and Notre Dame cathedral. The refurbishment has erased the dated feel it was beginning to acquire, mainly by repainting the gaudy West Front white and opening up vast spaces within the building. Piano directed the museum's refit, including a series of external terraces.

The permanent collection of the Pompidou Centre actually begins on Level Four (external escalators housed in large transparent tubes are a spectacular way of ascending) with art from 1960 to the present day. It opens with the Swiss sculptor Jean Tinguely's *Requiem for a Dead Leaf* (above), passing on through sculpture by Joseph Beuys and installations by French artists such as Sophie Calle, to displays of art produced over the last decade by younger artists. Work by sculptor Marie-Ange Guilleminot, photographer Thomas Ruff, and Claude Closky, who uses the mass media as inspiration, is included. The upper level deals with twentieth-century art up to 1960, including works by Henri Rousseau, Henri Matisse, Wassily Kandinsky, Constantin Brancusi and Picasso. There are also sections covering Dada, Surrealism and the Abstract Expressionists of the 1950s.

Sculpture

In the two decades between 1929 and 1949, sculpture in the United States sustained what was probably the greatest expansion in sheer technique to occur in many centuries. There was, first of all, the incorporation of welding into sculptural practice, with the result that it was possible to form a new kind of metal object. For sculptors working with metal, earlier restricted to the dense solidity of the bronze cast, it was possible to add a type of work assembled from paper-thin metal sheets of sinuously curved rods. Sculpture could take the form of a linear, two-dimensional frame and still remain physically self-supporting. Along with the innovation of welding came a correlative departure: freestanding sculpture that was shockingly flat.

Yet another technical expansion of the options for sculpture appeared in the

guise of motion. The individual parts of a sculpture were no longer understood as necessarily fixed in relation to one another, but could be made to change position within a work constructed as a moving object. Motorizing the sculpture was only one of many possibilities taken up in the 1930's. Other strategies for getting the work to move involved structuring it in such a way that external forces, like air movements or the touch of a viewer, could initiate motion. Movement brought with it a new attitude toward the issue of sculptural unity: a work might be made of widely diverse and even discordant elements; their formal unity would be achieved through the arc of a particular motion completing itself through time.

Like the use of welding and movement, the third of these major technical expansions to develop in the 1930's and 1940's addressed the issues of sculptural materials and sculptural unity. But its medium for doing so was the found object, an item not intended for use in a piece of artwork, such as a newspaper or metal pipe. To create a sculpture by assembling parts that had been fabricated originally for a quite different context did not necessarily involve a new technology. But it did mean a change in sculptural practice, for it raised the possibility that making sculpture might involve more a conceptual shift than a physical transformation of the material from which it is composed.



Speaking Out

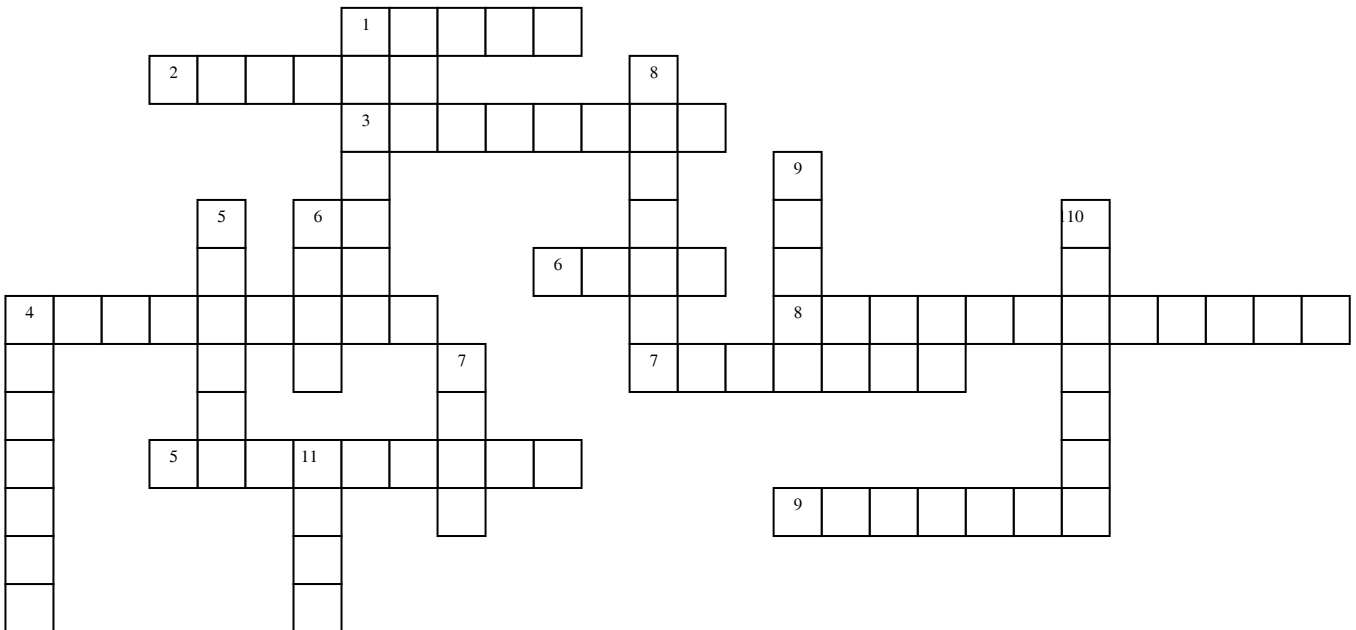
XIII. Discuss the questions justifying your answers.

1. What changes had occurred in the sculptural technique by the present?
2. What is contemporary architecture?
3. Is crafting in the modern age a hobby and creative pastime or is it a way to earn extra income?
4. How does crafting reflect the culture, tradition and history of a place?



Crossword Puzzle

XIV. Read the clues and put the words in the puzzle.



Across:

1. A mixture of a solid pigment in a liquid, used as a decorative or protective coating.
2. A small, slender implement used for sewing, having an eye at one end through which a length of thread is passed and held.
3. Art that does not try to represent anything.
4. A material similar to thick, stiff paper that is made of pressed paper pulp or pasted sheets of paper.
5. Artwork that has length, width and height.
6. A furnace or oven for burning, baking, or drying something, esp. one for firing pottery, calcining limestone, or baking bricks.
7. Removing parts from hard material to create a desired pattern or shape.
8. Sculpture surrounded on all sides by space.
9. The cutting of material such as stone or wood to form a figure or design.

Down:

1. Used to make molds and sculptures; white powder mixed with water and sets like cement.
4. Sticks of colored wax, charcoal, or chalk, used for drawing.
5. A cloth produced especially by knitting, weaving, or felting fibers.
6. Made of dirt and water can be shaped then fired in a kiln.
7. Any of various similar adhesives, such as paste, mucilage, or epoxy.
8. A water based paint which dries quickly.
9. Skill or ability, especially in handwork.
10. The interlocking of fiber strands to create objects.
11. An apparatus for making thread or yarn into cloth by weaving strands together at right angles.

Answers:
 Across: 1-paper; 2-needle; 3-abstract; 4-cardboard; 5-sculpture; 6-kiln; 7-cutting; 8-firestanding; 9-carving.
 Down: 1-plaster; 4-crayons; 5-fabric; 6-clay; 7-glue; 8-acrylic; 9-craft; 10-w



Supplementary Reading

Text 1

Spatial Perception

Some people consider space an element of two-dimensional art, while others see it as a "product" of the elements. But however categorized, the presence of space is felt in every work of art, and it is something that must concern every artist. The importance of space lies in its function, and a basic knowledge of its implications and use are essential for every artist. Space is limited to the graphic fields – that is, such two-dimensional surface arts as drawing, painting, printmaking, and so forth. The space that exists as an illusion in the graphic fields is actually present in the plastic areas of sculpture, ceramics, jewelry, architecture, and so forth.

All spatial implications are mentally conditioned by the environment and experience of the viewer. Vision is experienced through the eyes but interpreted by the mind. Perception involves the whole pattern of nerve and brain response to a visual stimulus. We use our eyes to perceive objects in nature and continually shift our focus of attention. In so doing, two different types of vision are used: stereoscopic and kinesthetic. Having two eyes set slightly apart from each other, we see two different views of the object world at the same time. The term "stereoscopic" refers to our ability to overlap these two slightly different views into one image. This visual process enables us to see in three dimensions, making it possible to judge distances.

With kinesthetic vision we experience space in the movements of the eye from one part of a work of art to another. While viewing a two-dimensional surface, we unconsciously attempt to organize its separate parts so that they can be seen as a whole. In addition, we explore object surfaces with our eyes in order to recognize them. Objects close to the viewer require more ocular movement than those farther away, and this changing eye activity adds spatial illusion to our kinesthetic vision.

Two types of space can be suggested by the artist: decorative space and plastic space. Decorative space is the absence of real depth as we know it and is confined to the flatness of the picture plane. As the artist adds art elements to that plane (or surface), the illusion created appears flat or limited. In fact, a truly decorative space is difficult to achieve; any art element when used in conjunction with others will seem to advance or recede. Decorative space, though sometimes useful in describing essentially flat pictorial effects, is not accurate. Thus, decorative space for the artist is quite limited in depth. The term "plastic" is applied to all spatial imagery other than decorative. Artists base much of their work on their experiences in the objective world, and it is a natural conclusion that they should explore the spatial resources. Artists locate their images in plastic space according to their needs and feelings, because infinite degrees of depth are possible. As a result, the categorizations of depth locations cannot be specific or fixed but must be broadened to include general areas.

Concentration on the picture surface usually limits the depth of a composition. Varying degrees of limited space are possible. Limited space (or shallow space) can be compared to the feelings one might experience if confined to a box or stage. The space is limited by the placement of the sides or walls. For consistency, any compositional objects or figures that might appear in the boxlike or stage like confines should be narrowed in depth or flattened. In the modern painting Asian, Egyptian, and Medieval artists used comparatively shallow space in their art. Early Renaissance paintings were often based on shallow sculptures that were popular then. Many modern artists have elected to use shallow space because it allows more positive control and is more in keeping with the flatness of the working surface. Gauguin, Matisse, Modigliani, and Beckmann are typical advocates of the concepts of limited space. For these artists, not having to create the illusion of deep plastic space allows more control of ' the placement of decorative shapes as purely compositional elements.

Present-day art is largely dominated by the shallow-space concept, but many contemporary artists work with strongly recessed fields. Any space concept is valid if it demonstrates consistent control of the elements in relation to the spatial field chosen.



Open Discussion

1. What is space? Describe this concept.
2. What are the types of space?
3. What is the difference between two-dimensional space and three-dimensional space? Give some examples.
4. What means the term “stereoscopic” and “kinesthetic”?

Text 2

Basic Concepts of Three-Dimensional Art

In three-dimensional art, the added dimension is that of actual depth. This depth results in a greater sense of reality and, as a consequence, increases the physical impact of the work. This is true because a graphic work is usually limited to one format plan, always bounded by a geometric shaped picture frame, while a three-dimensional work is limited only by the outer extremities of its multiple positions and/or views. The three-dimensional format, although more complicated, offers greater freedom to the artist and greater viewing interest to the spectator.

Because actual depth is fundamental to three-dimensional art, one must be in the presence of the artwork to fully appreciate it. Words and graphic representations of three-dimensional art are not substitutes for actual experience. Two-dimensional descriptions are flat, rigid, and representative of only one viewpoint; however, they do serve as visual shorthand for actual sensory experiences.

Practicing artists and art authorities designate the three-dimensional qualities of objects in space with such terms as form, shape, mass, and volume. The term form can be misleading here, because its meaning differs from the definition applied in

early chapters – the inventive arrangement of all the visual elements according to principles that will produce unity. In a broad structural sense, form is the sum total of all the media and techniques used to organize the three-dimensional elements within an artwork. In this respect, a church is a total form and its doors are contributing shapes; similarly, a human figure is a total form, while the head, arms, and legs are contributing shapes. However, in a more limited sense, form may just refer to the appearance of an object – to a contour, a shape, or a structure. Shape, when used in a three-dimensional sense, may refer to a positive or open negative area. By comparison, mass invariably denotes a solid physical object of relatively large weight or bulk. Mass may also refer to a coherent body of matter, like clay or metal, that is not yet shaped, or to a lump of raw material that could be modeled or cast. Stone carvers, accustomed to working with glyptic materials, tend to think of a heavy, weighty mass; modelers, who manipulate clay or wax, favor a pliable mass. Volume is the amount of space the mass, or bulk, occupies, or the three-dimensional area of space that is totally or partially enclosed by planes, linear edges, or wires. Many authorities conceive of masses as positive solids and volumes as negative open spaces. For example, a potter who throws a bowl on a wheel adjusts the dimensions of the interior volume (negative interior space) by expanding or compressing the clay planes (positive mass). The sculptor who assembles materials may also enclose negative volumes to form unique relationships.

Looking more widely, most objects in our environment have three-dimensional qualities of height, width, and depth, and can be divided into natural and human-made forms. Although natural forms may stimulate the thought processes, they are not in themselves creative. Artists invent forms to satisfy their need for self-expression. In the distant past, most three-dimensional objects were created for utilitarian purposes. They included such implements as stone axes, pottery, hammers and knives, and objects of worship. Nearly all these human-made forms possessed qualities of artistic expression; many depicted the animals their creators hunted. These historic objects are now considered an early expression of the sculptural impulse.



Open Discussion

1. What are the characteristics of three-dimensional art?
2. What is a form?
3. What is difference between form and shape?
4. What is a mass?
5. What is a volume?
6. What does the concept “three-dimensional art” mean?



Expert's Advice

Sculpting in Clay

Working with clay is one of the most satisfying and relaxing hobbies. It is also the basis of one of the most ancient fine arts, sculpture. Ceramics can be produced on a large scale, making kitchen ware or kitsch, but it takes an artist to make a sculpture. Clay sculpting is a fantastic part of ceramic art.



Working in three dimensions will take some getting used to. If you are creating a 3D sculpture for your home, consider which direction it will be most commonly viewed from and try to ensure that if your first attempt isn't perfect from all angles, it will at least look good in position. The other alternative is to try a relief sculpture by building up forms on a flat slab of clay that won't be viewed from all sides.

Here are five useful tips to help you begin working with water-based clay:

1. Envision the final piece

Before you start, it is always a good idea to have a clear idea of how you want the final sculpture to turn out. Make sketches of various imagined viewpoints and projections. Consider the dimensions of the main shapes and the ratios between lengths.

2. Test for wetness

Dried clay will be difficult to work with but it is easy to test if it is wet enough before you start. Pull off a small piece of the clay you intend to use and roll it in your hand until it forms a cylinder, about 1cm in diameter and about 10cm long. Bend the cylinder double. If it bends smoothly, it should be useable; if it cracks, try adding more water.

3. Build forms cleverly

If you are working without a potter's wheel, there are still several simple ways of building up forms. Coils of clay are a good way of building up the sides of a

hollow shape – laying the clay down in a spiral prevents it collapsing easily. Recesses can also be created by pinching the clay, digging out with your thumb and forefinger.

4. Avoid protruding shapes

You may have seen more advanced sculptors create figures with extended legs but the chances are they will have used armatures – long, metal skeleton structures that support the weight of the clay. Brass rods, aluminium wire and other stronger materials can be used, but it is often easier to practise with more contained shapes.



Test yourself

1. Subtractive processes include .
 a) carving b) modeling c) assembling d) casting
 e) modeling and assembling only
2. Sculpture in which the subjects project very slightly from the background is called .
 a) high relief b) kinetic c) assemblage d) in the round
- 3) The additive process of sculpture includes .
 a) carving b) modeling c) assembling d) casting
 e) modeling and assembling only
4. Sculpture that is freestanding and completely finished on all sides is called .
 a) high relief b) kinetic c) assemblage d) in the round
5. Which of these features can help you determine a home's architectural style?
 a) Exterior paint color b) Style of hinges, knobs, and other hardware
 c) Roof shape and pitch d) Age and style of plumbing fixtures
6. When we discuss a Victorian home, the word "Victorian" refers to .
 a) the height of the ceiling b) the architectural style
 c) the ornamental details d) the historic period
7. What is a dormer?
 a) A structural element of a building that protrudes from a sloping roof.
 b) A window that is parallel to the slope of a roof (like a skylight).
 c) The horizontal decorative molding that crowns a building.
 d) The triangular portion of a wall between the edges of a sloping roof.
8. Decorating with paper cutout is .
 a) lithography b) wallpapering c) weaving d) decoupage
9. A machine used for weaving cloth is a .

- a) loom b) weaver c) spinning wheel d) rick
10. Windows made with small pieces of colored glass held together with lead are .
- a) stained glass b) port holes c) spun glass d) sun glass
11. The special oven used in glazing clay pots is called a .
- a) furnace b) box furnace c) clay oven d) kiln
12. Etchings are prints made from a design cut in metal.
This is done with .
- a) chisel b) acid c) alkaline solution d) pointed file




Project Work

Methodology


Students can work on the projects individually or in groups.

- Ask the students: What pottery-making and types of sculpture do you know? Let them describe some pieces of modern architecture.
- Students give their ideas. You can use common ideas as a basis for forming groups.
- Students study and write their projects.
- Discuss the project.

Project 1



Describe the peculiarities of the development of porcelain-making in 18th century England.



Outline the development of craftsmanship in pottery-making.

Ceramic art

In art history, **ceramics** and **ceramic art** mean art objects such as figures, tiles, and tableware made from clay and other raw materials by the process of pottery. Some ceramic products are regarded as fine art, while others are regarded as decorative, industrial or applied art objects, or as artifacts in archaeology. They may be made by one individual or in a factory where a group of people design, make and decorate the ware. Decorative ceramics are sometimes called "art pottery".

There is a long history of ceramic art in almost all developed cultures, and often ceramic objects are all the artistic evidence left from vanished cultures, like that of the Nok in Africa over 2,000 years ago. Cultures especially noted for ceramics include the Chinese, Cretan, Greek, Persian, Mayan, Japanese, and Korean cultures, as well as the modern Western cultures.

Elements of ceramic art, upon which different degrees of emphasis have been placed at different times, are the shape of the object, its decoration by painting, carving and other methods, and the glazing found on most ceramics.



Chinese Longquan celadon, 13th century.



A Hispano-Moresque dish, approx 32cm diameter, with Christian monogram "IHS", decorated in cobalt blue and gold lustre. Valencia,



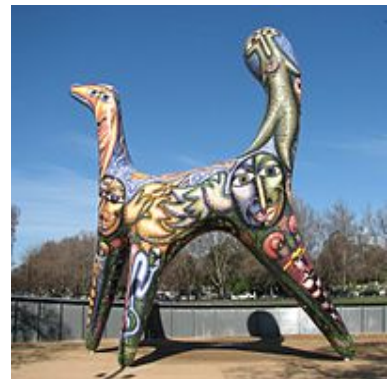
Nabeshima plate with three herons



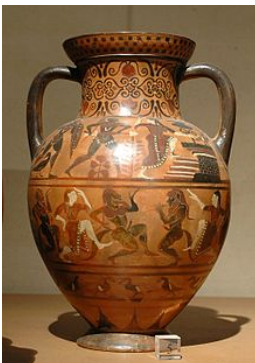
Hellenistic Tanagra figurine of ca. 320 BCE, probably just intended to represent a fashionable lady with a sun-hat.



18th century tiled stove in the Catherine Palace, St Petersburg



"Angel", public art in Melbourne, Australia by Deborah Halpern.



Etruscan: Diomedes and Polyxena, from the Etruscan amphora of the Pontic group, ca. 540–530 BC.

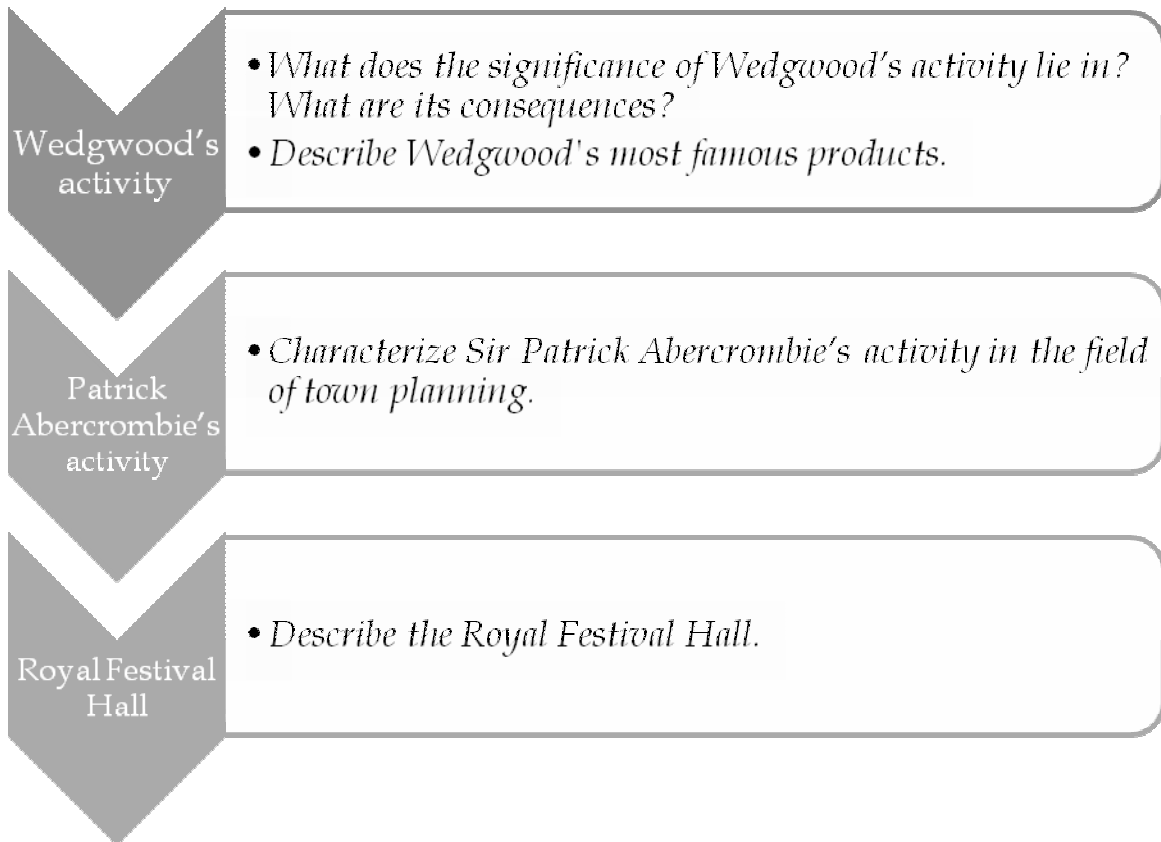


Cup with votive inscriptions in Kufic script.



Group with lovers, modelled by Franz Anton Bustelli, Nymphenburg, 1756.

Project 2



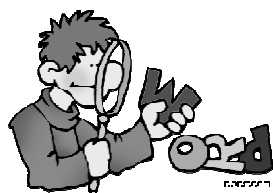
The history of Wedgwood



Wedgwood spent years developing jasperware in order to imitate ancient Roman cameo glass; this 1789 copy of the ancient "Portland Vase" was one of the highlights of his career.



When we think of Wedgwood china, we think of tradition, conservative design and white gloves. But the origins of the company are a lot more interesting than your typical luncheon. Josiah Wedgwood (1730-1795) developed the company from a family business to a global brand, and along the way developed innovative methods of producing and selling goods that we take for granted today.



Expanding Vocabulary

Storage	[ˈstɔːrɪdʒ]	зберігання
description	[dɪˈskrɪpʃ(ə)n]	опис
Analysis	[əˈnælɪsɪs]	аналіз
evaluation	[ɪˌvæljuˈeɪʃ(ə)n]	оцінка
interpretation	[ɪntɜːprɪˈteɪʃ(ə)n]	інтерпритація
connoisseur	[kɒn əˈsɜː]	знавець
reconstruction	[riːkənˈstrʌkʃ(ə)n]	реконструкція
authenticity	[ɔːθenˈtɪsɪtɪ]	справжність
Fake	[feɪk]	фальшивка
Forgery	[ˈfɔːdʒ(ə)rɪ]	підробка
reproduction	[riːprəˈdʌkʃ(ə)n]	відтворення
simulacrum	[sɪmjʊˈleɪkrəm]	симулякр
Flaking	[ˈfleɪkɪŋ]	відшарування
linseed oil	[ˌlɪnːsiːd ˈɔɪl]	льняне масло
turpentine	[ˈtɜːpəntaɪn]	скипидар
egg albumin	[eg ˈælbjʊmɪn]	яєчний амбумін
Mould	[məʊld]	грибок
watercolour picture	[ˈwɔːtərkʌlə ˈpɪktʃə]	картина написана аквареллю
Lining	[ˈlaɪnɪŋ]	підкладка
wax infusion	[wæks ɪnˈfjuːʒ(ə)n]	воскова домішка
Pigment	[ˈpɪɡmənt]	пігменти
Emulsion	[ɪˈmʌlʃən]	емульсія
Amber	[ˈæmbə]	янтар

Unit 7

Paintings Conservation and Restoration

Essential Course
Supplementary Reading
Expert's Advice
Project Work
Expanding Vocabulary

Paintings Conservation and Restoration



Reading

Art *conservation*¹ and *restoration*² it is attempt to conserve and repair architecture, paintings, drawings, prints, sculptures, and objects of the *decorative arts*³ that may get *damaged*⁴ by weather, light, mishandling, vandalism, disasters, and so on. Each type of painting requires its own special conditions for maximum safety. One of the greatest challenges in the art conservation field is correctly to identify materials, whether for the purpose of studying and understanding an object, for the purpose of conserving an object for future generations, or for the purpose of restoring an object that has been damaged or degraded over time. *Elemental composition*⁵ – such as provided by *X-ray technology*⁶ – is often used in the study of historical materials and art works in order to ascertain provenance and *fabrication technology*⁷; to distinguish between original and non-original materials (i.e. materials that are the product of a previous conservation effort); and to determine the *course of treatment*⁸.

Old paintings and sculpture can become covered with dirt, grease and *accumulations of smoke or mold*⁹. The paint, stone, marble or wood can be *chipped*¹⁰, *cracked*¹¹ or broken. Past repairs may have been sloppy or may even have damaged the work. The canvas may be *saggy*¹², in poor condition or it may be *torn*¹³. *Patching*¹⁴ may have been done with *incompatible materials*¹⁵.

From paintings to murals, from pottery to sculpture, each form of art requires a specific method of conservation. The various methods of art conservation and art repair are highly specialized. There are many reasons why a particular painting may need to be conserved. It may be dirty, cracked, or torn. The *varnish*¹⁶ may be darkened or yellowed. Whatever the reason may be, there are many different methods used in conserving paintings.

Art on paper such as this is extremely fragile and apt to *tearing*¹⁷ or deteriorating during the actual conservation. Often, conservation of this nature does more harm than good. If the painting is indeed oil and is applied to a canvas or *wood backing*¹⁸, conservation efforts are often very successful. The actual technical process

of the painting's conservation involves several standard steps. The first step is chemical in nature. Pre 1940, most *oil paintings*¹⁹ were covered in a varnish to protect the paint and to bring a desired sheen to the painting. Over time, this varnish can yellow or crack, especially if the painting has been exposed to a great deal of natural light. If the varnish is yellowed or cracked, it must be removed during conservation. To remove the varnish, a *solvent*²⁰ is carefully applied directly to the painting with a *cotton swab*²¹ until the all of the varnish is removed but none of the paint. This process can be quite time consuming. Some oil paintings have a rich texture, and removing varnish from the nooks and *crevasses*²² of the painting can be difficult.

If the layer of paint beneath the varnish is also damaged, it too must be restored during the conservation process. To restore the damaged paint, a professional art conservator will remove the upper layer of varnish first, and then apply a new layer of varnish before *retouching*²³ with any new paint. This process is called '*reversible*²⁴, restoration and is a skill practiced and revered among conservation professionals. In the event of the repainting being incorrect, the process can be reversed back to the fresh layer of varnish and done as many times as needed until the repainting is correct.

This technique has been quite effective to remove the varnish, but does very little to combat paint darkening, yellowing, or *blotchiness*²⁵. Whatever combination of conservation techniques are used, it is important to keep in mind that this process is done best when not rushed. Some paintings take several years to be completely restored and conserved.



Vocabulary

1. conservation – [ˌkɒnsə'veɪʃ(ə)n] – збереження
2. restoration – [ˌrestə'reɪʃ(ə)n] – реставрація, відновлення
3. decorative art – [ˈdek(ə)rətɪv ɑ:t] – декоративне мистецтво

4. damage – ['dæmɪdʒ] – пошкодження
5. elemental composition – хімічний склад
6. X-ray technology – рентгенотехніка; техніка застосування рентгенівських променів
7. fabrication technology – [ˌfæbrɪ'keɪʃ(ə)n tek'nɒlədʒɪ] – технологія виготовлення
8. course of treatment – курс лікування
9. accumulation of smoke or mold – [əˌkju:mjʊ'sleɪʃ(ə)n] – скупчення диму чи цвілі
10. chipped – [tʃɪpt] – облуплений
11. cracked – [krækt] – потрісканий, зламаний
12. saggy – ['sæɡɪ] – провислий
13. torn – розірваний
- patching – ['pætʃɪŋ] – ремонт
14. incompatible materials – [ˌɪnkəm'pætəb(ə)l] – несумісні матеріали
15. varnish – ['vɑ:nɪʃ] – лак
16. tearing – ['te(ə)rɪŋ] – розрив, тріщина
17. wood backing – дерев'яна підкладка
18. oil painting – ['ɔɪl ˌreɪntɪŋ] – картина, написана олійною фарбою
19. solvent – ['sɒlv(ə)nt] – розчинник
20. cotton swab – ватний тампон
21. crevasse – [kri'veæs] – тріщина
22. retouching – [ˌri:'tʌtʃɪŋ] – ретушування, поновлення, виправлення (коригування та вдосконалення зображення)
23. reversible – [rɪ'veɜ:səb(ə)l] – двосторонній матеріал
24. blotchiness – розводи, патьоки (при нанесенні фарби)



Comprehension Check

I. Check your understanding.

1. What is art conservation and restoration?
2. Why is correct identification of materials in the art conservation field so important?
3. When do restorers use X-ray technology?
4. What are the most prevalent types of the artworks damage?
5. What ways of painting restoration do you know?
6. What is the process of oil painting cleaning?



True or False?

II. Are these sentences true (T) or false (F)?

- | | T | F |
|---|--------------------------|--------------------------|
| 1. Art conservation and restoration it is attempt to repair the artworks. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. One of the greatest challenges in the art conservation field is correctly to identify materials. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. X-ray technology – is often used in order to remove the varnish. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Methods of art conservation and art repair aren't highly specialized. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Art on paper is extremely fragile and apt to tearing or deteriorating, but conservation in this field is often very successful. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. If the varnish is yellowed or cracked, it mustn't be removed during conservation. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. If the layer of paint beneath the varnish is damaged, the conservator isn't be able to restore it during the conservation process. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Some paintings take several years to be completely restored and conserved. | <input type="checkbox"/> | <input type="checkbox"/> |



Matching

III. Match each term with the correct definition.

restoration	➤	procedures to re-adhere flaking or delaminating paint to the canvas.
cleaning	➤	attaching a new canvas to the back of the painting, if the original canvas is too fragile and damaged.
support	➤	extreme cracking causing paint and/or ground layer to dislodge from the support, often through a combination of cleavage and cracking.
consolidation	➤	implies returning an object to its original state.
relining	➤	network of cracks caused by the shrinking of the paint or varnish.
flaking	➤	combination of all the materials present in the artwork that make it look old.
retouching	➤	execution, lifetime, human intervention.
patina	➤	penetrate painting records thickness density and other properties compressed into one image.
X –ray	➤	material providing the foundation for the painting.
paintings live time	➤	to remove aged and discolored varnish; to remove dirt, grime or accretions.
craquelure	➤	a restoration process to cosmetically re-establish color and/or detail to losses in the paint layer.



Writing

IV. Fill in the blanks with the best term in the box.

new media painting conservator tools drawing watercolour
sculptures paintings deterioration printmaking

1. A _____ is when you apply pigments or colours to prepared ground like a canvas.
2. Pastels, charcoal and pencil are all used in _____ known as dry technique.
3. Clay, wood, bronze and marble are natural material used to create _____ .
4. Plastic, acrylic, computer graphics and pictures are considered _____ .
5. Fine scalpels, small brushes and hand tools, X-Ray machines, lasers (for cleaning artworks), spray guns and varnish brushes, cotton swabs, microscopes, computers are considered _____ .
6. The most common causes of the _____ are following: light, heat, moisture, air pollutants, dust, dirt, insects, smoke and mold.

V. Write something you do and something you don't do on artworks restoration and conservation. Explain each point.

1. Cleaning _____
2. Relining _____
3. Consolidation _____
4. Retouching _____
5. X-ray technology _____
6. Wood backing _____
7. Strengthening _____
8. Preservation _____
9. Repair of rips, punctures, scrapes and surface cracking _____
10. Re-varnishing _____



Sentence study

VI. Translate into English concentrating on the topical vocabulary.

1. Консервація і реставрація настільки ж давні, як і самі твори мистецтва, оскільки процес руйнування закладений вже при їх створенні.

2. У Франції, напередодні Революції, реставрація використовувала новітні технічні відкриття – дублювання, перенесення, «ковзний паркетаж» (кріплення). Всі вони були пов'язані з реставрацією основи.

3. Головні пошкодження полотен – це малі і великі розриви різної форми і провисання.

4. Через мікроскопічний і хімічний аналіз консерватори виявили, що фон в картині спочатку був яскраво-синій.

5. Очищення, є особливо складним процесом збереження та відновлення картини.

6. На першому етапі дослідження твору мистецтва необхідно визначити з якого матеріалу він виготовлений, ким, коли і у якій техніці був виконаний, риси й ознаки якого стилю йому притаманні.

7. Перетяжка картин є досить складною справою, особливо коли це пов'язано з унікальними речами або старими картинами великого розміру.

8. Зношування полотна картини походить від двох причин: по-перше, від різкої зміни температури і вологості повітря, по-друге, від різних механічних впливів на полотно картини з вивороту або лицьового боку.

9. Для гарного збереження картини її необхідно зберігати в задовільних кліматичних умовах.



VII. Act out a dialogue using the following word combinations.

A restoration process; cleaning the painting; removing the varnish; repairing tears and holes; X-ray technique; original canvas; repair of rips, punctures, scrapes and surface cracking; removal and repair of water damage and mold; hazardous preparatory; stain removal; restoring damaged parts; inter-layer; lining removal; loose paint; support failure; water damage, smoke damage.



Do you know that ...

VIII. Read the text fragment to obtain and discuss the information.

- Pablo Picasso loved animals. Through his adult life he owned a pet monkey, an owl, a goat, a turtle and packs of dogs and cats. He was known to leave his studio windows open and to paint the pigeons that flew through.
- In 1961 Georges Braque was the first living artist to have his work exhibited in the Louvre. In addition to painting, Braque also designed stage sets, costumes and illustrated books.
- Impressionism was given its name from one of Monet's pictures, Impression: Sunrise.



Color Language and Color Fields

IX. Study the Color Idioms to freely use them.

PURPLE

purple prose: writing that calls attention to itself because of its obvious use of certain effects, as exaggerated sentiment or pathos.

BLACK

blacklist: (*noun*) a list of persons under suspicion or disfavor; (*verb*) put a person on such a list.

blackmail: (*noun*) payment extorted by intimidation, such as threats of injurious revelations; (*verb*) extort money by the use of threats.

black-tie: requiring that guests wear semiformal attire, especially that men wear black bow ties with tuxedos or dinner jackets.

black market: the buying and selling of goods in violation of legal price controls; also, the place where such buying and selling is done.

black sheep (of the family): a person who causes shame or embarrassment because of his/her deviation from the standards of the group.

blackball: exclude socially; vote against or reject a candidate.

black box: an electronic device, such as a flight recorder, that can be removed from an aircraft as a single package.

ROSE

rose-colored glasses: a cheerful or optimistic view of things, usually without valid basis.

rosy: bright or promising; cheerful or optimistic.

GREEN

greenhorn: an untrained, inexperienced, or naive person.

green around the gills: having a sickly appearance; pale.

get the green light: receive permission or authorization to do something.

green with envy: very jealous.

green-eyed monster: jealousy.

green thumb: in exceptional aptitude for gardening or for growing plants successfully.

PINK

tickled pink: greatly pleased.

pink slip: a notice of dismissal from one's job.

in the pink: healthy; in very good condition.

pinkie: the little finger.

YELLOW

have a yellow streak: be cowardly.



Reading up

X. Read and discuss the texts.

The Most Prevalent Type of Damage to Fine Art

Humans have created art since the beginning of their existence. It began as chipped rock tool creations and primitive cave wall paintings. Throughout time, we sought to preserve, restore and conserve it to the best of our abilities. Art defines our culture and speaks volumes about humanity in specific historical eras. As the bones of our ancestors turned to dust, so did thousands of works of art. This process continues today. The passing of time is perhaps the most detrimental form of damage inflicted upon art in all its forms, whether it is a mural, marble statue, or fresco painted inside an antiquated church.

There are several environmental factors which damage fine art over time. The first environmental factor, most commonly associated with paintings, is smoke and fire damage. If a painting is hung over a fireplace for a month or so, the damage done will be minimal – but with most works of fine art, minimal exposure to harmful elements is rare. The most common sign of smoke damage is the darkening of a painting's color, making it appear dull, gloomy and dim. Paintings hung in churches are the most widespread victims of smoke damage. Votive candles lit for hundreds of years near the paintings have detrimental effects on a painting's color. Michelangelo's paintings atop the ceilings of the Sistine Chapel are a prime example of how smoke can damage fine art. Before restoration was begun in the early eighties, the Sistine Chapel's ceilings looked dark, dim, and lacked the bright luster they were known for.

Another common form of damage to fine art is caused by water. Unlike smoke and soot damage, water damage can worsen over time. Art repair and art restoration can be quite difficult in these instances. Paintings damaged by water require the helping hand of a talented art conservator. Art restoration for paintings with water damage necessitates correcting warping, flaking or missing paint, reshaping frames or canvases, and correcting fading or discoloration of the original paint. Many works of art are valuable simply because they are the sole survivors of a generation or genre of artwork. But to ensure they are seen by our children and our children's children, we must practice proper art conservation techniques and fine art conservation.

An amazing discovery

In 1993, an amazing discovery was made in the Siberian mountains. A team of archaeologists found a woman – she was 2,500 years old. They called her the Ice Maiden because the ice had preserved her body, her clothes and her possessions. They discovered that she was from the Pazyryk people who had once lived there. And by looking at her things, they realized that she must have been someone very special. But who was she? And what was her position in society?

The team found that the Ice Maiden was one metre seventy in height – extremely tall for a woman at that time. It is not clear why she was so tall – she might have had extra food because of her status.

The Ice Maiden was dressed exactly like a man, which means that she could have worked as a soldier. And only important people wore tall headdresses - she was wearing a metre-tall headdress. It was covered in gold which clearly showed she was a rich and powerful woman.

The archaeologists found a large hole in the back of her head. This was probably part of a process for preserving important people when they died. This young woman clearly can't have been an ordinary member of society.

Her body was covered with fabulous tattoos. The archaeologists now think that she must have been a storyteller. Storytellers were very important members of the Pazyryk society. They memorized the history of their people and used the tattoos of animals to illustrate the stories. In this way, they passed on the beliefs and traditions to future generations.



Role-playing

XI. Role-play the following situations.

- You and your friend are restorers and you need to restore the painting that is strongly damaged. Discuss the visible damaging and ways to eliminate them.
- You tried to restore the painting yourself, but in the process realized that something was done wrong and decided to consult with an expert.



Speaking Out

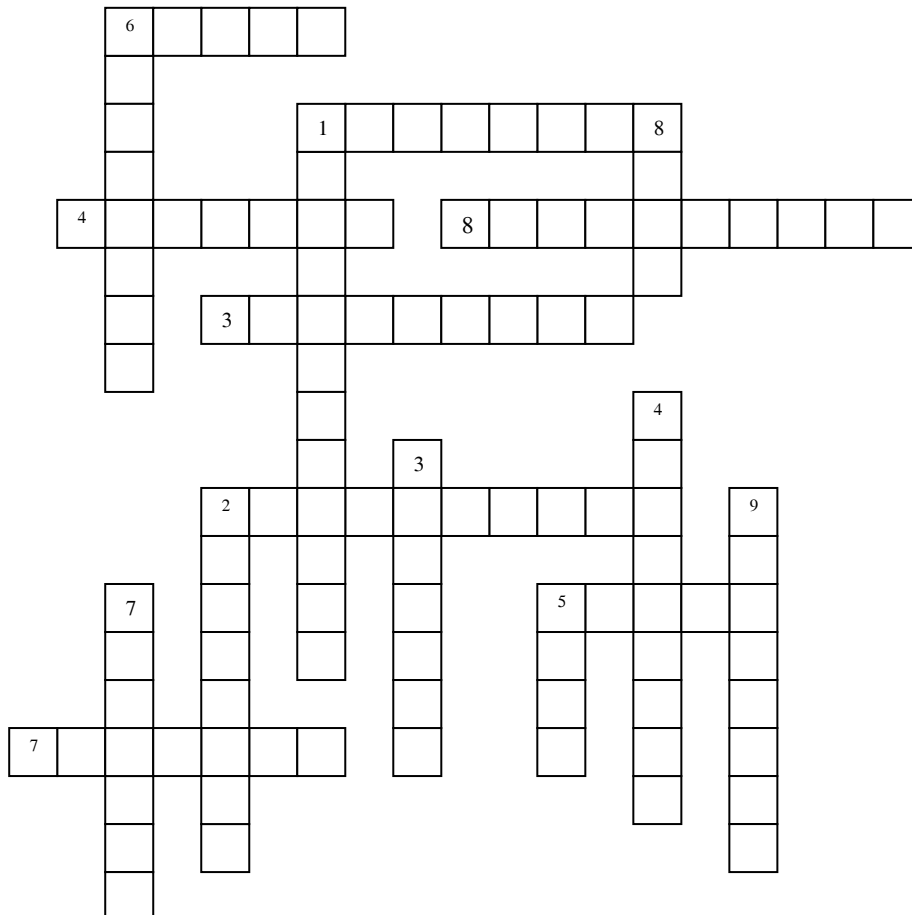
XII. Discuss the questions justifying your answers.

1. What is the role of a conservator?
2. What does a conservator's job include?
3. How does a conservator recover an aged or damaged art work?
4. What is the "main aim" of a conservator?
5. What are causes of paintings deterioration?



Crossword Puzzle

XIII. Read the clues and put the words in the puzzle.



Across:

1. To remove aged and discolored varnish; to remove dirt, grime or accretions.
2. A restoration process to cosmetically re-establish color and/or detail to losses in the paint layer; generally accomplished with pigment in an appropriate binding medium applied by brush.
3. To remove the color from, as by means of chemical agents or sunlight.
4. A substance, usually a liquid, capable of dissolving another substance.
5. A structure for admitting or enclosing something.

6. Any of numerous clear to translucent yellow or brown, solid or semisolid, viscous substances of plant origin.

7. Extreme cracking causing paint and/or ground layer to dislodge from the support, often through a combination of cleavage and cracking.

8. Network of cracks caused by the shrinking of the paint or varnish.

Down:

5. The practice of preserving the world's cultural heritage for the future.

6. The treatment where a new support is attached to the back of a canvas.

7. Material providing the foundation for the painting; most commonly canvas or wood, and occasionally metal.

8. The practice of incising a design onto a hard, usually flat surface, by cutting grooves into it.

9. One that is not authentic or genuine; a sham.

10. A skilled worker who is employed to restore or refinish buildings or antique painting.

11. The application of thick layers of paint.

12. Any natural or synthetic adhesive, esp a sticky gelatinous substance prepared by boiling animal products such as bones, skin, and horns.

13. Separation and lifting of the paint and ground layers from the canvas; generally associated with cracking of the paint and ground layers.

Answers:
 Across: 1-cleaning; 2-retouching; 3-bleaching; 4-splivent; 5-frame; 6-resin; 7-flaking; 8-craquelure.
 Down: 1-conservation; 2-relining; 3-support; 4-engraving; 5-fake; 6-restorer; 7-impasto; 8-gilt; 9-cleavage.



Supplementary Reading

Text 1

Techniques of painting conservation

The conservator of paintings aims above all at "true conservation," the preservation of the objects in conditions that, as far as possible, will arrest material decay and delay as long as possible the moment when restoration is needed. The correct choice of conditions of display and storage is, therefore, of the first importance. Ideally, each type of painting requires its own special conditions for maximum safety, depending on the original technique and materials used to compose it. Broadly speaking, most paintings can be divided into (1) easel paintings, on canvas or a solid support, usually wood; (2) wall, or mural, paintings; and (3) painting on paper and ivory.

More or less portable paintings on canvas or panel are called easel paintings. Basically, they consist of the support (the canvas or panel); the ground, ordinarily a white or tinted pigment or inert substance mixed with either glue or oil; the paint layer itself, which may be complex in structure; and, finally, the surface coating, usually a varnish, to protect the paint and modify its appearance aesthetically. These four layers have many variants but must be constantly borne in mind when considering the problems of conservation. Wood-panel supports were used almost universally in European art before about 1450, when canvas began to gain ground. Wood has the disadvantage of swelling and shrinking across the grain with variations in the relative humidity of the atmosphere. Although paint has certain elasticity, it cannot usually take up much movement and generally cracks in a network referred to as craquelure. To counteract both the shrinkage and the bowing (especially the latter), restorers in the past placed wooden strips called battens or more complex structures across the back of the panel as constraints. This solution, however, often led to severe

distortion of the front surface and cracking of the whole panel in lines along the wood grain. Extensive damage to the paint sometimes occurs, and drastic restoration is needed. In terms of preservation, the ideal solution is a form of air conditioning in which the relative humidity is maintained as nearly constant as possible at what is generally agreed to be the most reasonable level; i.e., about 55 percent.

When warping and cracking have already occurred or when the latter seems likely as a result of the mistaken supports application of secondary supports, such as cross-battens, expert restoration treatment is required. In principle, this consists of removing the cross-battens and applying reinforcement to the back that imposes a uniform but gentler constraint over the whole surface. It is normal in the 20th century to accept as inevitable some permanent convex curvature. The adhesives used and the composition of the new secondary support take many forms. One consists in backing the panel with strips of a very light, open-textured wood (balsa), using as a cement a mixture of beeswax, a natural resin, such as dammar, and an inert filler. This thermoplastic cement, which is applied as a hot, creamy liquid, solidifies without contraction. The epoxy resins, which also harden without contraction, have been used as well and have the additional advantage of not requiring heat. The material and cement used are chosen according to the nature of the original panel. Some restorers reduce the strength of the original panel, before applying the secondary support, by reducing its thickness. This practice is not universally approved. Occasionally, when the panel is badly worm-eaten or severely cracked, it has to be removed from the paint and ground altogether in the process known as transfer. This is accomplished by pasting a substantial support of paper and, possibly, canvas to the front surface and then gently gouging away the wood on the back. An entirely new, inert support of balsa wood or compressed board is then cemented to the-back and the facing removed.



Open Discussion

1. What are the techniques of paintings conservation?
2. What are the most prevalent types of damage to easel paintings?
3. What are the stages of canvas restoration?
4. What are the stages of panel restoration?
5. What is the process of cleaning the painting?
6. What is the re-lining or transferring the painting?
7. The painting is composed of what materials or components?

Text 2

Techniques of wall painting conservation

From the point of view of conservation, the different types of wall painting have a number of features in common, though the techniques of restoration required for each inevitably differ in detail. Among the wall painting techniques is buon fresco, or true fresco, in which pigments mixed with water are painted onto a freshly prepared layer of damp lime plaster. Fresco secco is a method, often used in conjunction with buon fresco, in which a mixture of pigment and egg tempera is painted onto the dry plaster or is used as a retouching or enhancement of a dried buon fresco painting. Wall paintings are also executed with pigments mixed in oil applied either to a prepared dry plaster wall or on canvas, which is then fixed to the wall. As far as pure conservation is concerned, there are two outstanding factors. The first, which applies to all methods of wall painting and especially to aqueous, or water-based, mediums,

is the exclusion of damp. This can attack the painting from several sources. One source is damp rising through the walls of a building; this first affects the bottom of the wall painting and then spreads upward. This is prevented by inserting a metallic or resinous damp course. New damp courses in old buildings are often prohibitively expensive, in which case a possible amelioration is to dig out exterior soil to a depth of at least six inches below the interior floor. The second source of damp is from the outside wall. It is important at least to avoid treating the painting with a water-impermeable material, such as wax or silicates, so that the damp can penetrate freely without meeting a barrier at the inner surface. The third source is condensation on the inner surface, which is particularly prevalent in churches that are heated only on weekends. More continuous and uniform heat is the solution, provided that the air is not dried out so rapidly that efflorescence, the formation of a powdery surface, occurs. The fourth and most easily remedied source, though often neglected, is from leaking roofs and clogged drainpipes. The second important hazard is more insidious. It affects of solely those murals painted on lime mortar, which inevitably, by the action of air, becomes calcium carbonate.

In the presence of moisture the calcium carbonate is changed to calcium sulfate, whose volume is almost twice that of the original carbonate of the mural. As a result, disintegration in some areas of a mural can be rapid. In Italy this sort of disintegration has greatly increased and has made necessary the development of drastic though highly expert methods of transfer of frescoes from the original walls. These range from the method of strappo to that of stacco. While in practice they are not always clearly distinguishable, strappo, the more usual method, consists in gluing canvas firmly to the surface of the fresco, followed by pulling and easing away with long spatulas a thin layer of the plaster that contains the pigment particles of the fresco. The bond between the facing and the fresco must be stronger than the internal cohesion of the plaster. Excess plaster is removed, revealing the fresco in reverse. This is then fixed to a rigid support with synthetic resins, using inert substances mixed with resins as an intermediate layer to simulate optically the original underlying plaster. In the stacco method, a thicker layer of plaster is removed with

the fresco and is smoothed flat on its back surface before sticking the rigid composite layer to a board. Where possible, consolidation without detachment is performed. The removal of previous repaintings and overlying whitewash is often the most tedious part of the work.



Open Discussion

1. What techniques of wall paintings restoration do you know?
2. What is difference between the wall painting techniques, such as Buon Fresco and Fresco Secco?
3. What are the main causes of the destruction of mural painting?
4. What is difference between the strappo and stacco methods?

Text 3

Techniques of building conservation

The first requisite in conserving any building is a sensitive assessment of its history and merits. Every building has its own biography. Knowledge of the whole life of a building brings an essential understanding of its features and its problems. Next, the conservator needs a thorough, measured survey. Generally, this is prepared by hand, with tape and rod and level. Modern measuring techniques, including photogrammetry and stereophotogrammetry, are also used and are quick and remarkably accurate. Assessing Third, the architect or surveyor analyzes the structural the stability of the subject and its living pattern of movement, structure's No structure is permanently still. Subsoil expands and soundness shrinks, thrust

moves against thrust, and materials move with heat and wind. Clay soil is the worst: the building protects the ground underneath but not around; and, with every downpour, a wall on saturated clay may vary the lean of the building. The surveyors may check the observations over a period; e.g., by measurement with plumb lines or by simple "tell-tales" (marking devices) set across a crack, or now by electronic measuring devices of remarkable accuracy.

The surveyor lastly tests all services, especially electrical wiring, with its risk of fire; gas lines, with their perils of seepage and explosion; and plumbing, with its danger of leaks. These services are frequently redesigned and simplified as well as improved. Lightning conductors and fire-fighting equipment are an important part of the protection of any ancient building. The conservator must analyze the good points and bad points of the building, in the context of its current and future use, and define remedies in terms of their relative urgency. He can then prepare a balanced and phased conservation plan, related to the available budget. Remedying The first remedial task is to stabilize and consolidate the building structure. Ideally, this is best done by restraining, or tying, defects the point of active thrust and then by replacing, splinting, or in some way giving fresh heart to any failing or defective member. After structural movement, the next serious adversary in building conservation is damp. Not only of itself but also allied with almost every other trouble, damp accelerates decay. Weather may be penetrating through whole surfaces, such as porous brickwork, or finding its way through cracks or defects in the roofing. In this case, special care is needed to avoid future damage by concentrating more trouble at any possible defect. Techniques of waterproofing wet walls include the insertion of high-capillary tubes, designed to draw the moisture to themselves and to expel it, and also the injection of silicone or latex and similar water-repellent solutions into the heart of the walling.

Much decay is the result of poor construction. Defects are almost always accelerated by the simple contravention of good building practice. In walling, a typical cause of structural instability is a double-skin construction with rough rubble between in which, by uneven loading, one skin has been caused to bulge and to

release loose material in the core of the wall. The conservator will insert temporary support, then remedy any uneven loading and rebuild the affected area.

Regular maintenance is the key to building conservation; William Morris called this practice "daily care". A building's life can be long, human tenancy relatively short. Yet care the cumulative effect of neglect can be desperately damaging. Conversely, a sensitive awareness of a building's needs, with regular attention to them, will extend its life and promote its long enjoyment. The successful conservator identifies himself with a building's life, its structure and demands, with the special needs of an occupant, and with the skills of today's craftsmen. In this spirit, he can hand on to the future the best of the past.



Open Discussion

1. What are the rules for the preservation of any building?
2. What are the modern methods of measurement of the building?
3. What are the main causes of structural damage and instability in a building?
4. What is a balanced and phased building conservation plan?



Expert's Advice

Restoration of Works on Canvas

Restoring an oil painting is a delicate task. Professional restorers can spend years on just one piece. Improper storage and accidental mishap are two of the major causes of damage.

Let's examine two types of damage most often associated with works on canvas: tears/holes/rips and flaking or scrubbed surfaces.

To repair tears, you will need some basic repair materials before you can begin. First and most important is an acid-free, archival adhesive, often vegetable based but sometimes synthetic; small pieces of cotton canvas (larger than the tear or rip); brush for adhesive application; brush to remove excess adhesive; books or wood to elevate the back side of the canvas; smooth weights (or books) to apply even pressure to the repaired area; and fingernail scissors.

Rips and tears in painted canvases occur when trauma has occurred to the front or back of the canvas. If an item has been allowed to fall against the front or back of a painting and has caused a rip or two-way tear, there is a simple and widely accepted method of repair.

Apply an acid-free adhesive to a piece of fresh canvas large enough to cover the tear. Press gently to adhere the canvas to the back of the painting. Carefully turn the painting over. Support from the back side of the painting is essential as you work on the repair. This support can be a book or small scrap of wood covered with plastic. The book (or wood) should be the same thickness as the canvas stretcher bars so that it will elevate the painting to the proper height without stretching. Press against the canvas patch you just glued to the back of the painting. From the front, gently bring the edges together and work any frayed edges of the tear into the soft adhesive. This can be done with a toothpick or similar tool. Use a brush or clean cloth to remove excessive adhesive on the surface of the painting.

Place weight over the repair and allow it to dry completely. Once dry, remove the supports and examine the surface of the canvas. If there are an inordinate number of threads above the tear, carefully trim with nail scissors. If they are not trimmed, they will show later.

When the surface is as smooth as possible, apply paint of the same type (oil, acrylic or alkyd) to the affected area. This should be applied over the tear only, and then gently smoothed into the surrounding area.

Scrubbed areas are much easier to repair. Paint of the same type (again oil, acrylic or alkyd) should be mixed and applied very sparingly to the areas where damage is noticeable. Allow the newly painted areas to dry completely and then apply medium to match the sheen of the original painting.

When old paintings are chipping or there are areas of deep cracks in the surface, consider going to a restoration specialist. If you want to do some minor repair to help correct or stop the damage, here is one idea. Use painting medium that matches the original paint (oil, acrylic) and carefully work medium beneath any loose areas. Press lightly to reattach chips and then allow drying.

Cracking on the surface can be serious. It usually indicates an improper fit between the paint and the surface onto which it was painted. Perhaps in the case of an old work, the canvas may not have been properly sized prior to painting. Use medium to hold any loose areas and work it into the crazing, if possible. The end result will be a painting that will last for many more years.



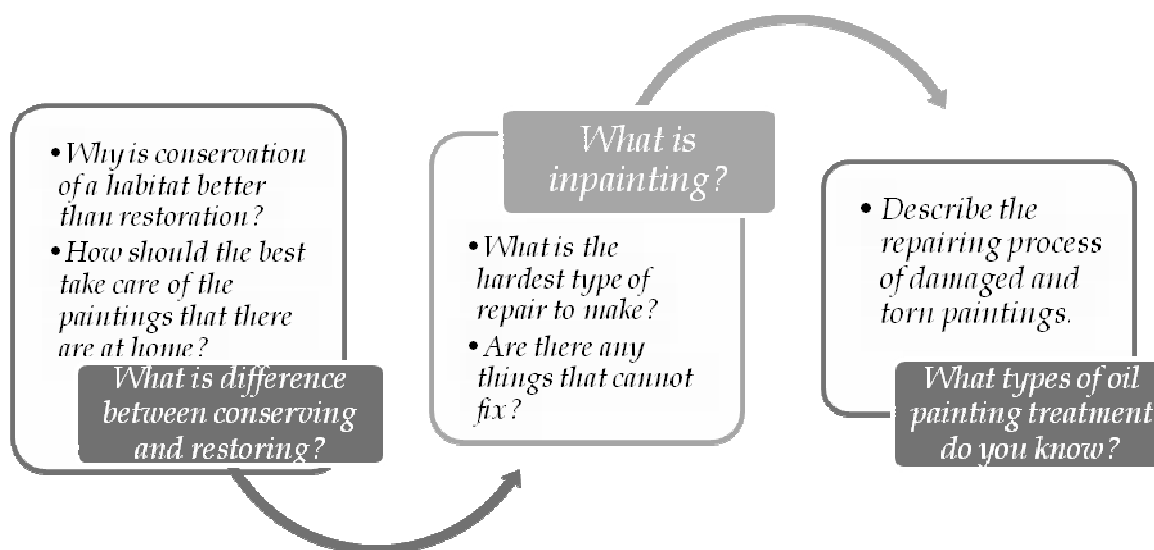
Project Work

Methodology

Students can work on the projects individually or in groups.

- Discuss the terms “conserving”, “restoring”, “inpainting”.
- Ask students about ways of mosaics and frescoes restoration.
- Divide the class into groups.
- Groups choose the item they wish to write about.
- Discuss the project format.
- Students research and write their projects.
- Students display their projects and/or present them orally.

Project 1



Painting Conservation, Step by Step



STEP 1: *Judith completes solvent tests to determine whether foreign material can be safely removed. Then, with cotton swabs, she carefully cleans away all surface dirt and discolored varnish while avoiding the layers of paint.*



STEP 2: *When the paint is flaking, Judith uses an adhesive and tissue paper to stabilize the "facing" while working on the reverse. Any holes or tears are filled with gesso or canvas inserts.*

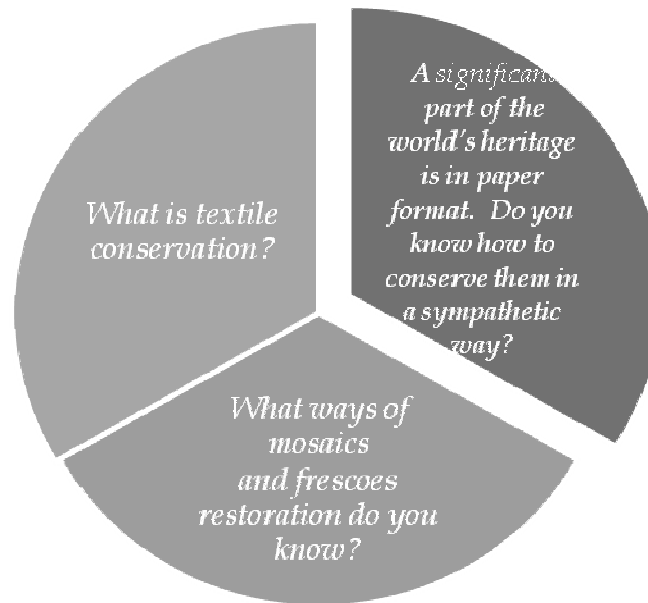


STEP 3: *The back of the painting is coated with wax adhesive. She then uses a vacuum hot-table to adhere the back of the painting to a new layer of linen or fiberglass. Then the wax facing is removed.*



STEP 4: *A non-yellowing synthetic varnish is applied to isolate the original painting from any new work that will be required. She then fills the damaged areas with gesso and carefully inpaints them with dry pigment mixed with synthetic non-yellowing solvents. "With today's stable synthetic materials," she says, "a work that has been professionally restored will rarely ever need further conservation work."*

Project 2



Textile preservation



Textile preservation refers to the processes by which textiles are cared for and maintained to be preserved from future damage. The field falls under the category of art conservation as well as library preservation, depending on the type of collection. In this case, the concept of textile preservation applies to a wide range of artifacts, including tapestries, carpets, quilts, clothing, flags and curtains, as well as objects

which 'contain' textiles, such as upholstered furniture, dolls, and accessories such as fans, parasols, gloves and hats or bonnets. Many of these artifacts require specialized care, often by a professional conservator. The goal of this article is to provide a

general overview of the textile preservation process, and to serve as a jumping-off point for further research into more specialized care.

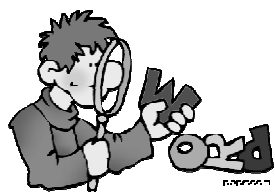
Always contact a professional conservator if you are unsure of how to proceed in the preservation process.



Ainu ceremonial dress on display under glass in the British Museum.



Damaged embroidered Victorian altar frontal, Berkshire, England.



Expanding Vocabulary

1.	reconstruction	[ri:kən'strʌkʃ(ə)n]	реконструкція
2.	to soak	[səʊk]	розмочувати
3.	to scrape	[skreɪp]	скребти
4.	removal	[rɪ'mu:v(ə)l]	видалення
5.	strengthening	[strɛŋθnɪŋ]	зміцнення
6.	aging	'eɪdʒɪŋ]	старіння
7.	to remove	[rɪ'mu:v]	видаляти
8.	encapsulation		інкапсуляція
9.	deacidification		розкиснення
10.	expertise	[ekspɜ:tɪz]	експертиза
11.	renovation	[renəv'veɪʃ(ə)n]	оновлення
12.	cleaning	['kli:nɪŋ]	очищення
13.	major restoration	[meɪdʒə ,restə'reɪʃ(ə)n]	основні відновлення
14.	deterioration	[dɪ'tɪəriə'reɪʃ(ə)n]	псування
15.	preservation	[prezə'veɪʃ(ə)n]	консервування
16.	re-varnishing	[ri: vɑ:nɪʃɪŋ]	перелакування
17.	hazardous	['hæzədəs]	небезпечний
	preparatory		препарат
18.	stain removal	[steɪn rɪ'mu:v(ə)l]	видалення плям
19.	abrasive	[ə'breɪsɪv]	абразивний
20.	absorbent	[əb'zɔ:bənt]	абсорбент
21.	detergent	[dɪ'tɜ:dʒ(ə)nt]	детергент
22.	detritus	[dɪ'traɪtəs]	детрит

23.	cleavage	[ˈkli:vɪdʒ]	розщеплення
24.	condensation	[kɒndənˈseɪʃ(ə)n]	конденсація
25.	hygrothermograph		гігротермограф
26.	reconstruction	[ri:kənˈstrʌkʃ(ə)n]	реконструкція
27.	authenticity	[ɔ:θenˈtɪsɪtɪ]	справжність
28.	restoring damaged parts	[riˈstɔ:rɪŋ ˈdæmɪdʒd pɑ:ts]	відновлення пошкоджених частин
29.	retouching	[ri:ˈtʌtʃɪŋ]	ретушування

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