

VOCABULARY NOTEBOOK ENTRY: isolation

DO NOW: Page 198, Picture 10-21

98 Emphasis

Emphasis Through Isolation

When one object or figure is separated or removed from others, it becomes isolated. To achieve isolation in a design, an artist or designer might place the main subject against an absolutely plain background. This method of creating emphasis, which is closely related to the use of simplicity and placement, is commonly used in two-dimensional designs such as photographs, drawings, and advertisements. Look at the painting by John Chalapatras (fig.10-21), in which the artist used a red background to dramatically isolate the foreground subject (the skeleton). Some sculptors also use isolation. The casual quality of John Ahearn's two neighborhood girls (fig.10-23) recalls a snapshot taken against a wall or other plain background.

Sculptors and architects are also concerned with placement or location. Because some sculptors intend their works to be seen "in the round" (from many different viewpoints), emphasis by isolation is important. Have you ever noticed that sculptures in museums and galleries are frequently placed on a base or pedestal? This helps separate the piece from its surroundings and allows the viewer to move around it easily.

Architects must always consider the relationship between a planned structure and its surroundings. A building can sometimes be viewed from several sides—or perhaps just one side. Whenever possible, architects use available land around their buildings to help unify the feeling of the space and to emphasize their designs. Often, however, the future of a building and its environment is beyond the control of the architect. Over time, nearby buildings may be torn down, thereby exposing sides never meant to be seen; or new structures may become overpowering neighbors. Such changes can dramatically alter the original emphasis of the structure.

10-21 This student has used emphasis through isolation in his painting. Are there other ways he has used emphasis?

John Chalapatras (age 18). *Untitled*, 1997. Oil pastels, 18" x 24" (45.7 x 61 cm). Oakmont Regional High School, Ashburnham, Massachusetts.

10-22 Many of the Classical structures that once crowded this hilltop in Athens, Greece are no longer standing. Although pollution and tourists threaten the fragile building's well-being, the Parthenon continues to display emphasis through its isolation high atop the Acropolis.

View from the Mouseion. Acropolis, Athens. SEF/Art Resource, NY.

Discuss it

Look through the images in this and other art books. How do the works of certain artists or designers consistently emphasize the same elements of design? Who are some of your favorite artists? What aspect of their style helps you identify their work?

EXIT: Answer in a complete sentence: Describe the artist's use of unity in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: cartoonist, visual narrative, political cartoons, satire, caricature

DO NOW: Page 258, "The Far Side"

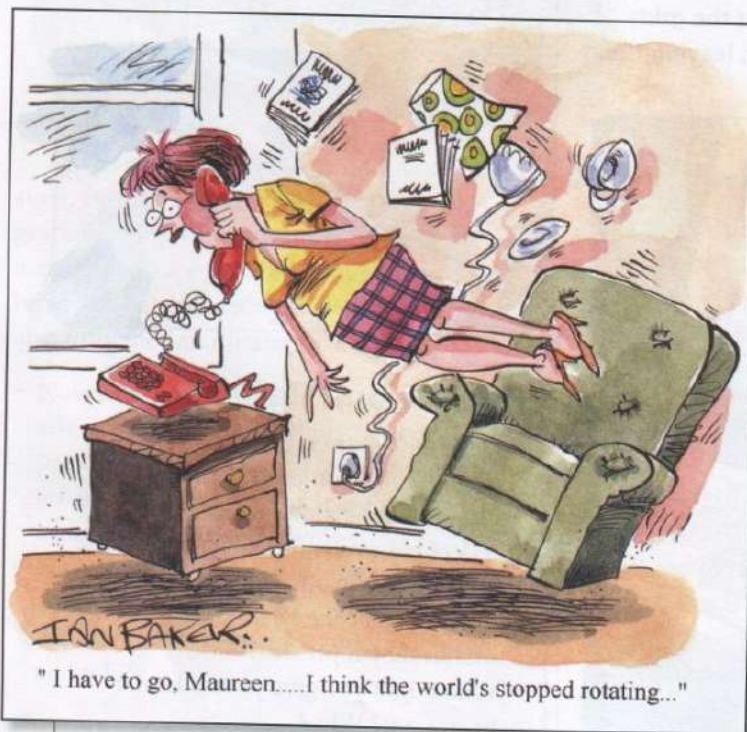
Lesson 2

Cartoonist

Cartoonists are often the comics of the art world. Their drawings show ideas, make a point, or just make you laugh. A cartoonist may draw a single image or a complete comic strip that tells a story. A story told in pictures this way is a form of **visual narrative**. Cartoonists often sell their artworks to newspapers, magazines, advertisers, and greeting card companies.



Cartoonists use colored pencils, pencil, crayons, pen and ink, and other drawing media.



"I have to go, Maureen.....I think the world's stopped rotating..."

Ian Baker. *World's Stopped Rotating*, 2003.
Courtesy of the artist. © Ian Baker.



Danny Shanahan. *"I think it was an election year,"* 2000. Published in *The New Yorker*, July 14, 2000. © The New Yorker Collection 2000 Danny Shanahan from cartoonbank.com. All rights reserved.

What do you think was the artist's intended message of this political cartoon?

Editorial Cartooning

The job of an editorial cartoonist is different from that of a comic strip artist. An editorial cartoonist draws **political cartoons** to express opinions. Sometimes these cartoons make fun of their subject. Political cartoons often use **satire**, a form of humor that exposes a weakness or fault of the cartoon's subject. These cartoons often appear on the editorial pages of newspapers and magazines.

Many editorial cartoonists work for newspapers. They use lines and exaggeration to show their subjects. They often include animals or other objects as symbols in their artworks. Look on the editorial page of your local newspaper. Identify the shading technique the artist used.

Research

Some editorial cartoonists have won top journalism prizes. Do research about the history of editorial cartooning. What events and social issues led to editorial cartooning? Who were some of the pioneers in this field? Bring in examples of award-winning cartoons to share with the class.



Studio 2 Setup

Cartoon and Caricature



Exaggeration is common in all forms of humor.

Cartoonists find many ways to express ideas and create humor about people or characters. One common style is **caricature**. Caricature artists exaggerate a physical feature, such as the nose or ears. They may also show the subject involved in a hobby or favorite activity. The exaggerated features help the viewer recognize the person in a humorous way.

- Find examples of caricature in editorial cartoons or other drawings. Notice what physical feature of each character the cartoonist chose to focus on and how it affects your idea of the subject.
- Review what you have learned about altered proportion in Unit 2, Lesson 3. Altered proportion is a key to drawing caricatures.

Cartoons and Animals

People sometimes wonder what their pets or other animals might be thinking. Or they may wonder what the animals would say if they could talk. Cartoon artists often give human qualities to animals to create humor, such as the cartoon on this page. These cartoons can make people laugh or sometimes think about their own behavior.

Technique Tip

Choosing Media for Cartoons

As you decide what drawing medium to use for a cartoon, think about how to match the medium to your subject. For example, to draw a detailed scene or a person, choose a medium that makes thin lines. For a simple drawing with few lines, a medium that produces a thick line may be better.

EXIT: Answer in a complete sentence: Describe the artist's use of unity in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: John Ahearn, cast sculptures

DO NOW: Page 199, Picture 10-23

About the Artwork

John Ahearn

Janel and Audrey

Artist John Ahearn believes in connecting artworks to real life. Can you think of a better way to create a powerful connection than by using plaster casts made from real, live people? When the artist paints his cast sculptures, he takes great care to achieve a likeness of each person.

Throughout the 1980s, Ahearn often worked with a partner, artist Rigoberto Torres. Together they created many such sculptures, portraying their neighbors in the South Bronx of New York. They sometimes set up their artmaking on the sidewalk, where people would wait for their turn to “become” a sculpture. Ahearn and Torres would pass art materials through the windows of Ahearn’s rented ground-floor rooms.

When he learned of plaster casting in 1979, Ahearn was an alternative-arts journalist for a Manhattan artists’ collaborative. A friend was repairing some plaster life casts for the American Museum of Natural History, and Ahearn became fascinated with the process and began experimenting. He developed his own working style, creating sculptures from plaster casts of people he knew. After his twin brother commented that Ahearn’s artwork was “too safe,” the artist moved to the Bronx, where he met high-school student Rigoberto Torres. Torres was enthusiastic about learning the casting process and offered to help Ahearn.

The artists found people in the inner city who were willing to be models. First, they coated their models with a gel so that the plaster could be removed after it hardened.



10-23 How does isolation help us better focus on the girls? What would happen if there were a background?

John Ahearn (b. 1951). *Janel and Audrey*, 1983. Acrylic on plaster, 32" x 32" x 9" (81.3 x 81.3 x 22.9 cm). Courtesy of Alexander and Bonin, New York. ©D. James Dee, 1991.

The models put straws into their nostrils so that they could breathe throughout the procedure. Ahearn and Torres then wrapped the parts of the bodies to be cast, completely encasing them in wet plaster bandages. Later, they carefully removed the hard plaster, which they would use as a mold. After pouring plaster into this mold, the artists had a sculptural form that they then painted. For any models who wished, Ahearn made a cast of their face for them to keep.

Ahearn has described himself as “an itinerant portrait painter.” By representing everyday “slices of life,” Ahearn and Torres have brought art to the community in a new way. They have immortalized common people in artworks, thereby enabling people to see themselves and art in a positive and meaningful way.

Ahearn reconstructs some of his sculptures in Fiberglas™ in order to make them free-standing. He has cast some of his works in bronze, for outdoor display. His sculptures appear throughout the South Bronx, in people’s homes, in public spaces—and in galleries.

EXIT: Answer in a complete sentence: Describe the artist’s use of variety in today’s Do Now Art Image.

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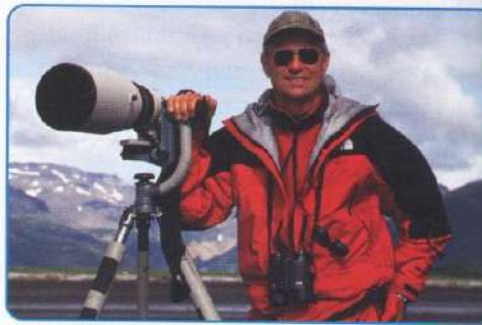
VOCABULARY NOTEBOOK ENTRY: photographer, photo journalists

DO NOW: Page 261, "Firemen on 911"

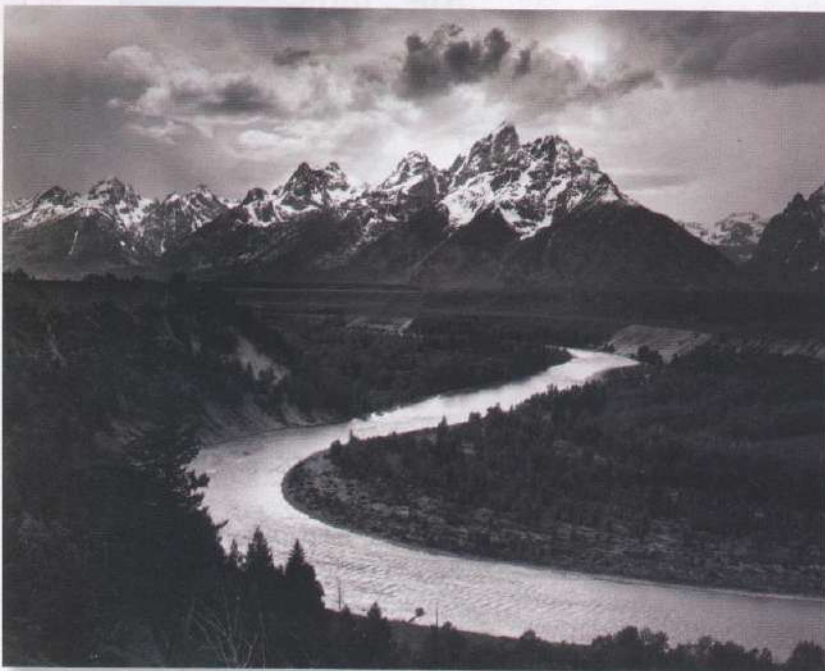
Lesson 3

Photographer

Have you ever seen a professional **photographer** at work? Maybe you have seen one taking photographs at a wedding or sports event. There are many kinds of photographers, almost as many as there are objects and events to photograph. Some photograph fashions or products. Others travel the world to "shoot," or photograph, animals in the wild. An aerial photographer might stand atop a tall building or take photographs from an airplane to create a dramatic effect or to show a specific subject.



Photographers use special equipment such as this telephoto lens and tripod to get exactly the pictures they want.



Ansel Adams.
The Tetons-Snake River,
1942. Black-and-white
photograph. National
Archives and Records
Administration, Records of
the National Park Service.



Neville Elder. *Firemen on 9-11, 2001*. Color photograph.

Photojournalism

Photojournalists make visual records of history. They record news events around the world through photographs. They may use wide angles or different views to compose their images. These techniques help create dramatic effects and add to the photograph's visual story. Photojournalists are often under pressure to capture a fleeting moment on film. But they consider the composition of each photograph as they shoot.

While technical skills are most important, photojournalists must always be prepared. They never know when breaking news will need to be captured on film. They must be able to plan, think, and work quickly in the midst of unexpected and sometimes dangerous events.

Visual Culture

Look for photographs in your environment. Make notes about where and how the photographs are used. Consider what message or information the photographer wanted to express. How successfully is the message conveyed? How did the artist use the elements of art and principles of design?

EXIT: Answer in a complete sentence: Describe the artist's use of variety in today's Do Now Art Image.

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VOCABULARY NOTEBOOK ENTRY: scale, contrast

DO NOW: Page 201, 10-26

Emphasis

Using Size and Repetition

One way to achieve contrast is to combine shapes or forms of different sizes (see Chapter 9). Size can also create emphasis within a design. You're probably familiar with ads in which products are emphasized by being bigger—and therefore more important—than other, similar products around them. Contemporary architects design increasingly taller skyscrapers to tower above city skylines; and certain visual artists, including Christo and Jeanne-Claude (fig.9-27) and James Turrell (fig.10-24), enjoy working on projects of gargantuan size.

What these artists and designers are doing is emphasizing scale in their designs.

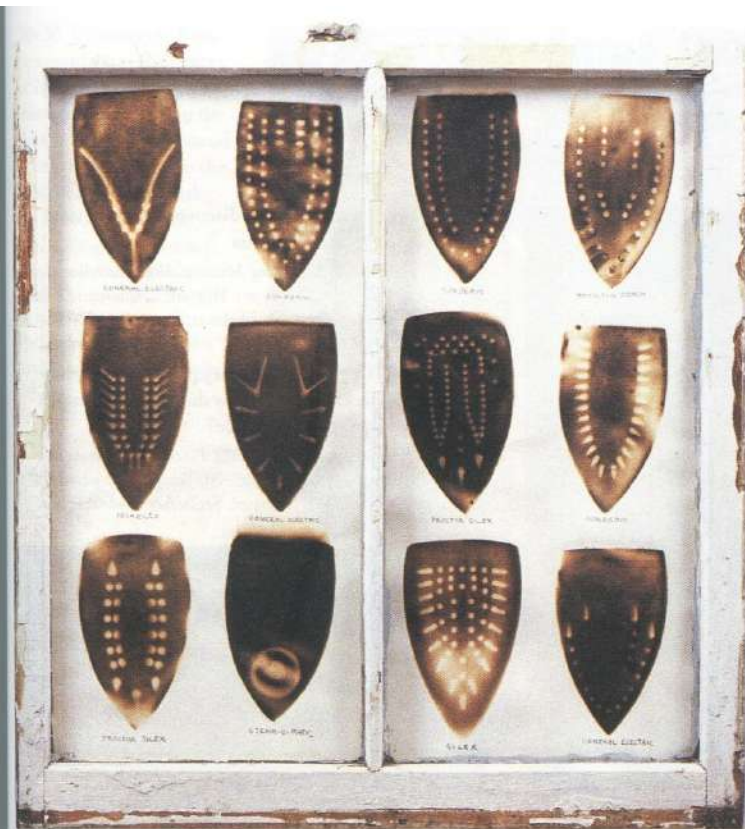
Scale is the relative size of a figure or object. For example, a house is larger in scale than a desk. Scale also describes objects and figures that are depicted much larger or smaller than life-size. For instance, the sculptor of the Statue of Liberty greatly increased the scale of the human figure. Sculptors Muriel Castanis (fig.10-2) and Claes Oldenburg (fig.9-31) have also exaggerated scale in their works in order to create attention-getting designs.

An artwork also displays emphasis if it includes repetition of objects or figures—regardless of their size or scale. When many forms appear on a picture plane or in a three-dimensional sculpture, the emphasis of the forms is reinforced. An image of a crowded beach, for example, offers greater emphasis when dozens of people are bunched together than when only five or six are shown. The concept of a jungle or dense forest is more impressive when many trees, rather than just a few, are depicted. In general, more repetition of a shape, form, or color creates more emphasis in a design.



10-24 In this work in progress, Turrell has emphasized space and light, as well as size, by coordinating its open areas with the passing effects of the sun, moon, and stars.

James Turrell (b. 1943).
Roden Crater, begun 1975.
Modified cinder cone of dormant volcano in Arizona. Diameter at completion to be 3000' (914.4 m). Photo by James Turrell, 1993.



10-25 Many layers of symbolism can be found in this work. In one layer, Cole represents black or African laborers in domestic situations. A second layer is the portrayal of African tribes, shown by masklike stamped "faces" of the irons. A third level of meaning is signified by the similarity of the iron shapes to a slave ship's layout. Would you say that the principle of emphasis through repetition has been successfully used by Cole?

Willie Cole (b. 1959).
Domestic ID IV, 1992. Iron scorches and pencil on paper in window frame, 34" x 32" x 2" (86.4 x 81.3 x 5 cm).
 Courtesy Alexander and Bonin, New York.

10-26 Repetition often provides the viewer with clues about what is important in a work. In this quilt, what imagery is emphasized?

Maria Teokolai and others. *Ina and the Shark*, c. 1990. Tivaevae (ceremonial quilt, Cook Islands), 101" x 97 1/8" (257 x 247 cm).
 Museum of New Zealand (Te Papa Tongarewa), Wellington.



EXIT: Answer in a complete sentence: Describe the artist's use of texture in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: interior designers, home fashions, diagrams

DO NOW: Page 264, "Felix Restaurant"

Lesson 4

Interior Designer

Interior designers plan the layout and design of rooms and buildings. These design artists try to create spaces that are both useful and attractive. Knowledge of **home fashions**, or items such as furniture, fabrics, and wall art, are important in this career. The designer matches these items to each owner's taste, needs, and budget. Some interior designers design commercial interiors such as banks, movie theaters, restaurants, or other buildings.



Interior designers use their knowledge of colors, shapes, space, and textures to work with their clients.



Philippe Starck. *Felix Restaurant*. Peninsula Hotel, Hong Kong.



Cecil Hayes. *African-American Research Library and Cultural Center*, 2002. Montgomery, AL.
Courtesy the Broward County Library.

Interior Design Skills

A career in interior design requires many art and design skills. These artists have a strong knowledge of the elements of art and principles of design. They use drawing skills to create **diagrams** for their clients. Clients get an idea of the designer's plan from these two-dimensional room layouts. Some designers create their diagrams by hand. Others use computer software to plan their designs. Their final product, though, is in three dimensions. Understanding the use of space and how the design of an area affects the way it will be used are important techniques of interior design.

Sketchbook Journal

Make a quick sketch of one room in your home as it is. Think of some changes that you think could improve the room, such as a new color scheme or furniture arrangement. Draw a new design. Make notes explaining why the new design is an improvement.

EXIT: Answer in a complete sentence: Describe the artist's use of texture in today's Do Now Art Image.

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VOCABULARY NOTEBOOK ENTRY: pattern

DO NOW: Page 207, Picture 11-13

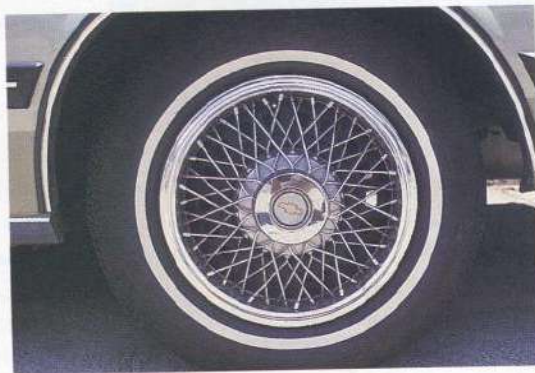
11

Pattern

Key Vocabulary

pattern
motif
planned pattern
half-drop design
random pattern

PATTERN APPLIES TO A VARIETY OF HUMAN ACTIVITIES. Patterns are used for cutting out and assembling clothing. Flight patterns direct the movements of airplanes. Behavior patterns indicate how people act in certain situations. A visual *pattern* is the repetition of one or more elements, such as the stripes on a raccoon's tail, the repeated shapes of the waves in an ocean, and the alternating colors in a field of flowers.



11-1 Pattern helps provide our everyday visual world with richness and variety.

Car wheel. Photo by J. Selleck.



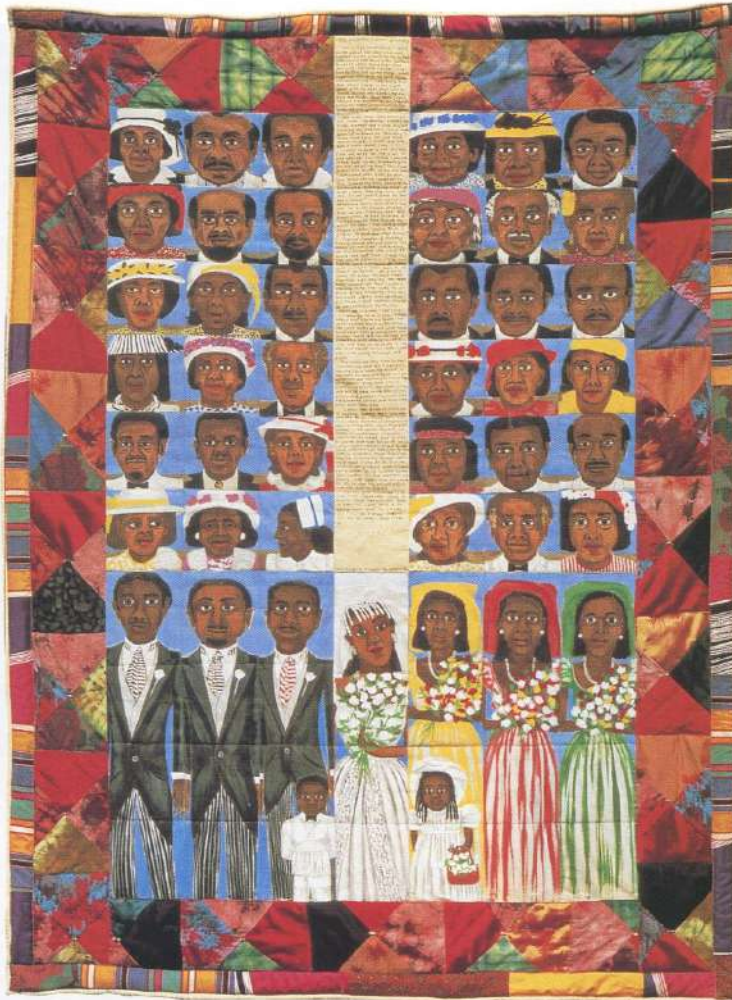
11-2 Seen from above, landscape patterns produce unique effects. Occupants of this biplane view the colorful area patterns of flower fields at Carlsbad Ranch, north of San Diego, California.

Biplane over flower fields. Los Angeles Times. Photo by Con Keyes.

Pattern can add variety to sculpted surfaces or help create contrast in a photograph or painting. Like texture, pattern can also reinforce or highlight shapes and forms. To capture the viewer's attention, an artist might create a strong and colorful pattern of large shapes. To produce a more reserved or refined effect, the artist might choose a subtle, muted pattern of small or close-knit elements. In general, pattern has two main functions in art and design: it helps organize or unify an area or object, and it provides visual enrichment and interest. Look at the pot (fig.11-3) and the quilt (fig.11-4). How would their impact be altered if these works did not have patterns?

11-3 What different patterns can you see in this quilt? Notice that there are small sections of pattern within the large, overall patterns in the design.

Faith Ringgold (b. 1930). *The Wedding: Lover's Quilt No. 1*, 1986. Acrylic on canvas, quilted with pieced border, 77 1/2" x 58" (196.9 x 147.3 cm). Private collection. ©Faith Ringgold, 1986.



11-4 All cultures use pattern for decoration. There seems to be a natural human delight in surface pattern. *Native American pot*. Photo by A. W. Porter.

EXIT: Answer in a complete sentence: Describe the artist's use of color in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: Maya Lin

DO NOW: Page 268 , "Maya Lin"

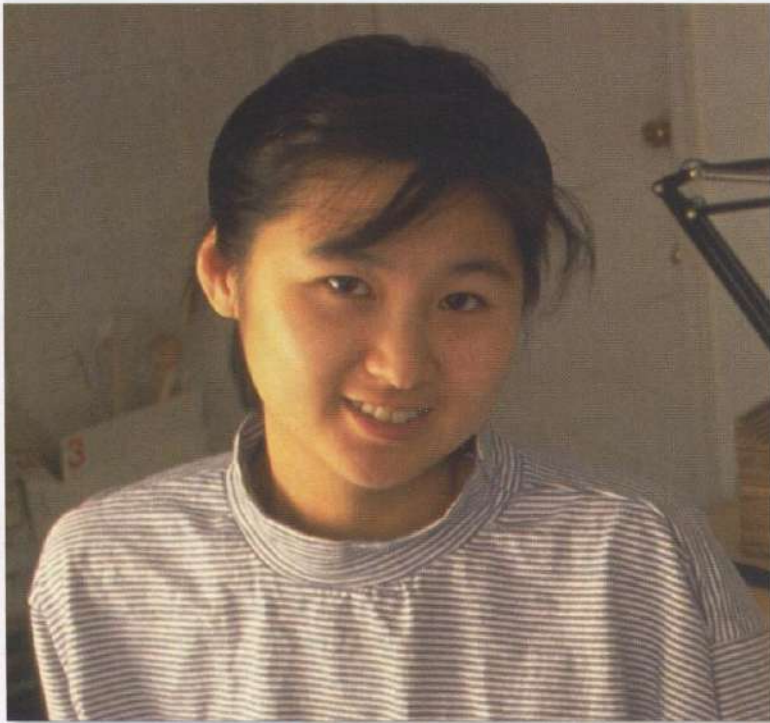
Meet *the Artist*

Maya Lin

When Maya Lin was a college student, her professors told her that she had to choose between being an architect and being a sculptor. Lin enrolled as a student of architecture, but she kept taking classes in

sculpture too. More than twenty years later, Lin is an award-winning architect and sculptor. Her artworks can be seen in cities across the United States. Each one reflects Lin's respect for the natural environment.

Maya Lin has focused on different art forms at different times in her career.



*"I think art is wonderful
because it's everything you've
ever known and everything
you've ever done."*—MAYA LIN

Early Fame . . . and Controversy

Maya Lin is the daughter of two college professors. They moved to the United States from China ten years before she was born. Her family placed great value on education. In 1981, while Lin was still a student at Yale University, her design for a memorial honoring Vietnam veterans was chosen from more than fourteen hundred others in a national contest. While some war veterans protested Lin's design, wanting a more traditional sculpture, she won global fame and recognition. In spite of early protests, the *Vietnam Veterans Memorial* became the most visited public monument in the nation.

New Directions

Lin earned bachelor's and master's degrees in architecture. After designing the *Civil Rights Memorial*, Lin became interested in new forms of architecture and sculpture. She began designing what she calls topographic landscapes. *The Wave Field*, shown on page 250, is an example of this type of landscape.

In 1995, a film was made about Lin's career. *Maya Lin: A Strong, Clear Vision*, won the Academy Award for best documentary. Today, Lin continues to work as both an architect and a sculptor.

Talk About It

- Why do you think Lin chooses not to limit herself to one art form?
- How old was Lin when she designed the *Vietnam Veterans Memorial*?

The Life of Maya Lin

1945

1949

Lin's parents move from China to Ohio

1959

Maya Lin born in Athens, Ohio (April 14)

1960



Vietnam Veterans Memorial

A student at Yale University, Lin's design wins competition for the *Vietnam Veterans Memorial*

1975

1981

Lin earns Master of Architecture degree from Yale University

1986

1987

Lin opens a studio where she works on projects in art and architecture



(detail) *Civil Rights Memorial*

1989

Civil Rights Memorial, designed by Lin, dedicated in Montgomery, Alabama

1990

1995

Documentary film about Lin, *Maya Lin: A Strong, Clear Vision*, wins Academy Award

2000

Lin's book, *Boundaries*, is published

2005

EXIT: Answer in a complete sentence: Describe the artist's use of color in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: motif

DO NOW: Page 208 , Picture 11-16

Pattern

Patterns in Nature

Many patterns are commonly found in nature. You probably can identify quite a few animals by their patterns alone: a leopard by its spots, a tiger by its stripes, or a peacock by its plumage. These natural patterns may camouflage an animal or help it to attract a mate. Other patterns in nature are broader, such as a cloud-filled sky or the ripples of a wheat field. Still other patterns—such as those in pine cones, wood grain, and hundreds of flower species—are more intricate, and intriguing patterns are evident in cross-sections of trees, fruits, and vegetables.

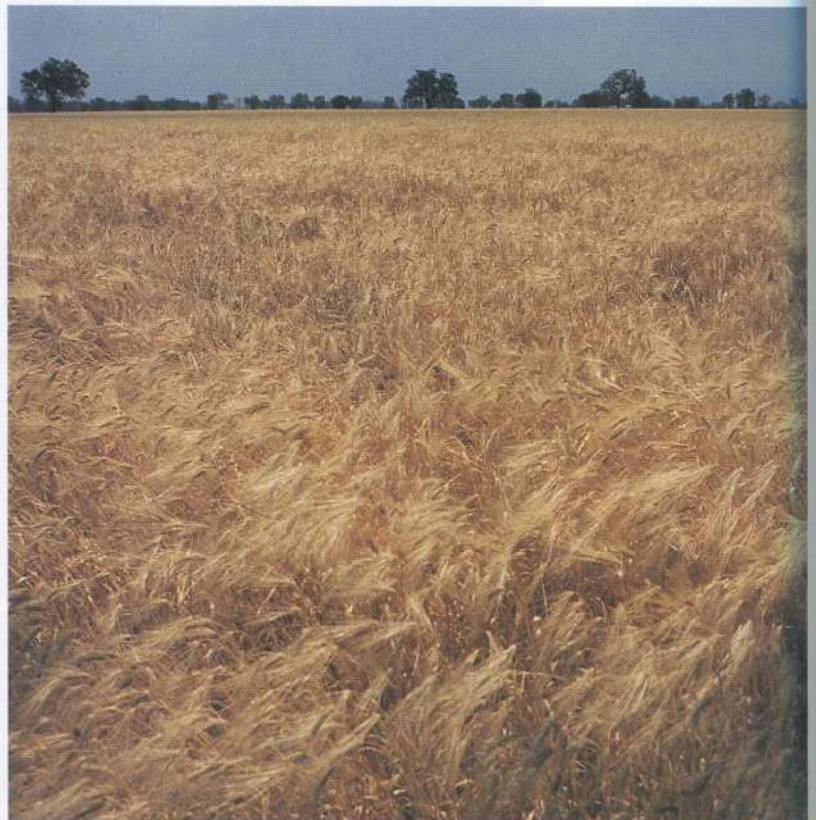
Note it

Search for patterns in one small section of a park or other landscape near your home or school. You will find that even rocks, grassy areas, exposed earth, and tree bark have patterned qualities. Sketch the patterns that you discover, or photograph some of the natural patterns that you find most appealing.



11-6 Peacocks, with their characteristic iridescent green and blue feathers, originated in Asia. The brilliant feathers are found on male birds and are used to attract females during courtship.

Two peacock feathers, terminal "eye" portion. Photo by J. Scott.



11-5 Some patterns in nature are temporary because they are created by momentary weather conditions. What are some other such patterns?

Wheat field scenic. Photo by J. Scott.

Every pattern—whether natural or manufactured—involves the repeated placement of a basic unit, called a *motif*. In one pattern, a motif may be a simple dot, a line, a square, or a squiggle. In another pattern, it may be a complex shape or form with an intricate texture or bold color.

The motifs in nature's patterns are a rich resource and great inspiration for designers and artists. Many of the motifs in fabric, weavings, and everyday objects have been borrowed or adapted from the patterns in plants and animals. Artists sometimes even use actual plant materials to press into clay or to print designs on paper. Careful observation of patterns in nature will help you transfer those impressions to your own creative work.

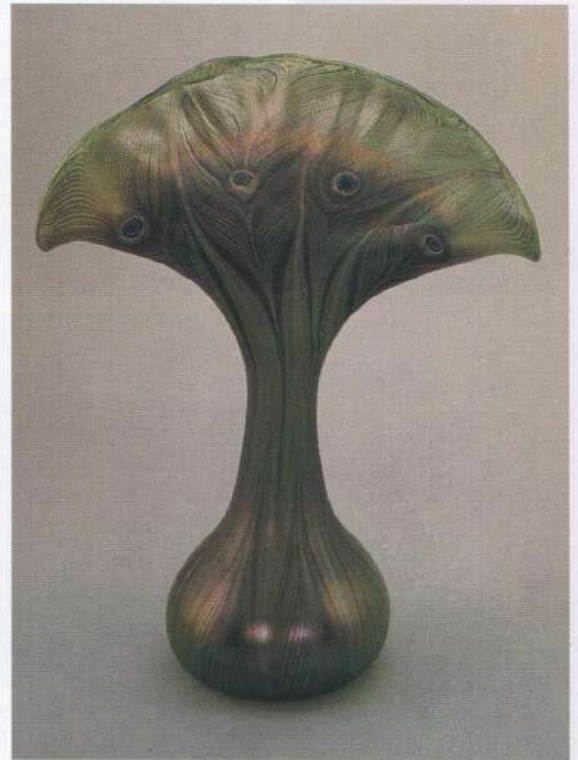
11-7 The patterning that occurs in wood is a constant presence not only in nature, but also in our built environment. Consider how patterning in wood paneling, tables, and bowls makes these objects appealing to the eye.

Wood pattern, Monster face, from the Driftwood series. Photo by J. Scott.



11-8 Compare the pattern on this vase to the real peacock feathers in fig.11-6.

Louis Comfort Tiffany (1848-1933). *Peacock Vase*, 1892-96. Favrite glass. 14 1/8" x 11 1/2" (35.9 x 29.5 cm). The Metropolitan Museum of Art. Gift of H.O. Havemeyer, 1896. Photo ©1991, The Metropolitan Museum of Art, New York.



Discuss it

Discuss with classmates the patterns in the local landscape and the sensations you get from them. Do certain patterns reflect the growth of a form? Do some patterns serve as protection? How do the patterns enhance the forms? What patterns in other areas of nature are similar to the ones that you have found?

EXIT: Answer in a complete sentence: Describe the artist's use of movement in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: "The Irish Memorial"

DO NOW: Page 271, "The Women's Table"

Look and Compare

Two Approaches to Sculpture

As you have read in this book, art is a way of expressing ideas and feelings. The special way in which each artist changes ideas into images is what makes art fascinating. Both sculptures shown on page 271 were designed by American women in recent years. Note how the artists expressed their ideas in completely different ways.



No matter the style, artists' skills help them express their visions.

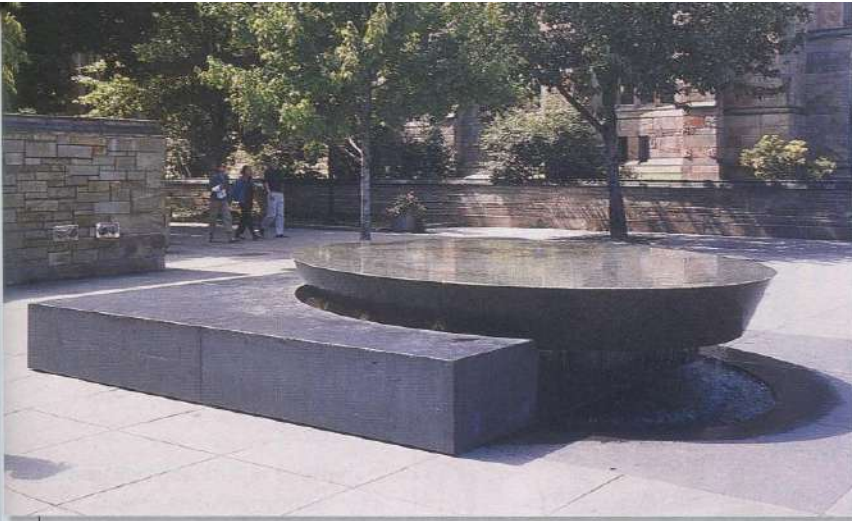
Abstract Sculpture

Maya Lin designed *Women's Table* to honor the women who have attended Yale since the university began to admit them. The granite table has a hole in the middle through which water runs. The tabletop is inscribed with numbers that begin with zero and increase to show the growing number of women who have studied at Yale. The sculpture is abstract. It does not show any images of women. Viewers must think about and interpret the sculpture to grasp its meaning.

Narrative Sculpture

Glenna Goodacre (1939–) designed *The Irish Memorial* to commemorate the Irish immigrants who came to America to escape famine in Ireland. Her sculpture uses lifelike figures to tell the story.

Both sculptures honor a group of people that have overcome hardships. But each artist expressed her ideas and feelings about these groups using different media and styles. How does each sculpture reflect the purpose for which it was designed? How do you think those honored by each sculpture might feel about the designs?



Maya Lin. *Women's Table*, 1993. Sterling Memorial Library, Yale University, New Haven, CT. Photo © Michael Marsland/Yale University.



Glenna Goodacre. *The Irish Memorial*, 2001. Bronze, 11 1/2 by 35 feet. Philadelphia, PA.

Compare & Contrast

- Why do you think each artist chose the materials she did? How do these designs fit into their respective environments?
- If you were hiring an artist to design a sculpture, which of these two artists would you hire? Why?

EXIT: Answer in a complete sentence: Describe the artist's use of movement in today's Do Now Art Image.
