

**VOCABULARY NOTEBOOK ENTRY: N/A**

**DO NOW: Page 129, Picture 6-21**

Texture

## Artists and the Use of Texture

Think about all the materials that artists can use to express their ideas: paint, clay, cloth, wood, ink, glass, metal, and stone. Each of these has a unique textural surface. Artists can use these materials and others—alone or in combination—to convey a variety of messages and emotions.

### Three-dimensional Art

When artists create three-dimensional works, they usually turn to materials that have real textures. Potters, for instance, commonly use clay. Sculptors and installation artists may explore the uses of plastic, marble, and found objects—including broken plates, driftwood, and used car parts!

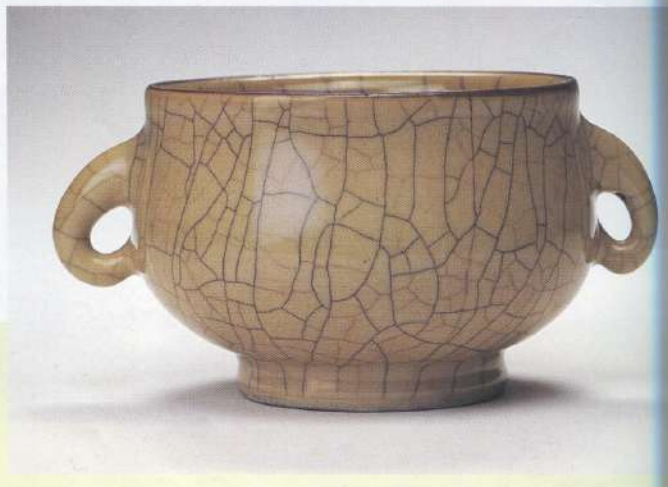


6-19 Examine the range of textures in these containers. Which container do you prefer? How did texture influence your choice?

*Three clay containers. Student work from Villa Park High School, Villa Park, California.*

6-20 Compare the texture of this ceramic with that of the clay container on the far right in fig 6-19. How are they similar? How are they different?

*Qing (18th century, China). Incense burner in bronze form. Ge ware porcelain with off crackled glaze. 3 1/4" x 4 5/8" (8.3 x 11.8 cm). Avery Brundage Collection, ©1996 Asian Art Museum of San Francisco. All rights reserved.*



**Pottery and Ceramics** Pottery that has been *thrown*, or made on a wheel, usually has a uniform, smooth surface. But potters also use various tools and procedures to create pronounced textures. They may incise lines or draw into a piece. Before they *fire*, or bake, the clay, they might add glazes to produce a specific finish—smooth or rough, transparent or opaque, marbled or crackled. Some potters deliberately throw salt into the kiln during firing to pit the surface of the pottery and produce a texture similar to that of volcanic rock.

**Sculpture** Sculptors achieve textural qualities by selecting and combining materials with certain surface attributes. They also use tools to alter those surfaces. They might carve, gouge, sand, or polish the surface of wood. They might alter a metal surface by cutting, welding, rusting, or polishing. For centuries, artists have sculpted marble to simulate the soft folds of fabric and the appearance of human skin and hair. Italian sculptor Desiderio da Settignano, for instance, perfectly captured the smooth flesh of a young child's face (fig. 6-21).

Today sculptors explore the potential of plastic and synthetic materials using processes such as vacuum forming and epoxy laminations.



6-21 The soft textures of the child's hair and skin belie the cold, hard qualities of marble.

Desiderio da Settignano (1429/30–64). *A Little Boy*, 1455/60. Marble, 10  $\frac{3}{8}$ " x 9  $\frac{3}{4}$ " x 5  $\frac{7}{8}$ " (263 x 247 x 150 cm). Andrew W. Mellon Collection. ©1988 Board of Trustees, National Gallery of Art, Washington, DC.



6-22 The familiar woven texture of basketry is used here to create a lively, tactile sculpture.

Carol Eckert (b. 1945). *Spell of the Green Lizard*, 1995. Cotton and wire, 11  $\frac{1}{2}$ " x 7" x 3  $\frac{1}{2}$ " (29 x 17.8 x 8.9 cm). Courtesy of the Connell Gallery/Great American Gallery, Atlanta.

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

\*\*\*\*\*



VOCABULARY NOTEBOOK ENTRY: still photography, videography, photomontage

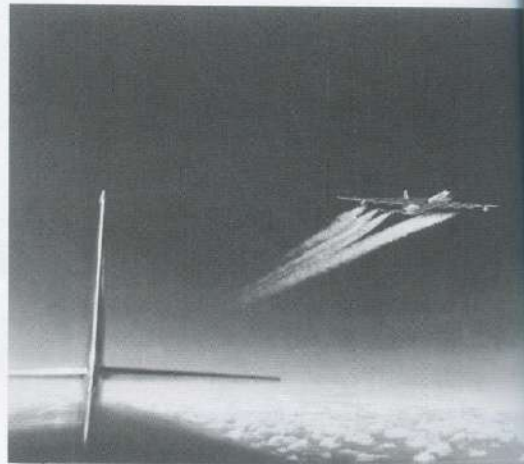
DO NOW: Page 140, "Dark Sky, Bright Sun "

## Lesson 9

# Photography and Videography

Some of the media that you have read about have been around for thousands of years. **Still photography** is a much newer medium. The first photograph was taken in 1826, less than two hundred years ago. **Videography**, art made with a video camera, is even newer.

Photographers and videographers continue to develop new techniques for using these media. Like other artists, they consider the elements of art and principles of design when composing their images. Timing is also an important factor. Look at the two photographs on this page. American photographer Margaret Bourke-White (1904–1971) captured the image of an airplane flying into a dark sky. NASA mission specialist Gregory Harbaugh (1956– ) was floating in space when he composed the bottom photograph. Notice what type of balance each photograph shows.



Margaret Bourke-White. *B-36 at High Altitude, Flying Over Wichita, Kansas, 1951*. Silver gelatin print.



Gregory Harbaugh, NASA mission specialist. *Dark Sky, Bright Sun*, February, 1997. Digital photograph.



## Studio 9 Setup

# Photomontage



Ryan Li. *Sunrise Montage*, 2001. Photomontage, 21 1/3 by 16 inches. © Ryan Li.

The artist created this photomontage using digital images and a computer software program.

How many images did photographer Ryan Li include in this **photomontage**, or collage of combined photographs? The photographs each show a portion of a specific landscape at sunrise. The artist's use of digital media allowed him to manipulate and combine the photographs into a unified composition. Notice these details:

- Each photograph reflects the theme of the photomontage.
- The repeated colors in the combined photographs help unify the composition.

### Expressive Photography

For Ryan Li, capturing images on film or digitally is all about getting the right shot at the right time. "Missing it means there may never be another chance to retake

a shot," says Li. "For me, every photo I take is part of my visual experience of life." Do you think this photomontage reflects Li's thoughts and feelings about taking photographs? Why or why not?

## Technique Tip

### Camera Options

A digital camera allows you to see what photographs will look like before they are printed. Digital images can be changed using a computer. A camera with self-developing film also works well. These cameras give you "instant" photographs. Either camera is a good option for photomontages.

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

\*\*\*\*\*



**VOCABULARY NOTEBOOK ENTRY: two-dimensional art, drawing, painting, printmaking, textiles**

**DO NOW: Page 131, Picture 6-26**

30

Texture

**Two-dimensional Art**

Most two-dimensional art relies heavily on implied textures, which may be drawn, depicted in paint, or achieved by means of a print process. Textiles, however, may incorporate both implied and real textures.

**Drawing and Printmaking** In drawings, skillful artists can portray an array of textures—from wrinkles in a face to ripples in a pond. Artists might use charcoal, ink, colored pencils, or pastels to achieve different surface qualities; or they might choose to work on paper that has a smooth or a coarse texture of its own.

Printmaking—which involves transferring an image from a carved or etched surface onto paper—creates additional opportunities for artists. To create implied textures, printmakers might use the grain of a woodcut; the sharp, etched lines of a zinc plate; or the uneven textures of a linoleum block.

6-23 Vija Celmins depicted the texture of the ocean so well that the sound and feel of the ocean are immediately brought to mind.

Vija Celmins (b. 1939). *Ocean: 7 Steps #1*, 1972–73. Graphite on acrylic-sprayed paper, 12 5/8" x 99 1/8" (32 x 252 cm). Purchased with funds from Mr. and Mrs. Joshua A. Gollin. Whitney Museum of American Art, New York. Photograph ©1998 Whitney Museum of American Art.

6-23a *Ocean: 7 Steps #1*, detail.

6-24 How has Schmidt-Rottluff incorporated the grain of the wood medium into the image?

Karl Schmidt-Rottluff (1884–1976). *House Behind Trees*, 1911. Woodcut, 8" x 10 3/8" (20.4 x 26.2 cm). ©British Museum, London.



**Painting** Like drawings, some painted images rely heavily on implied textures and the skill of the artist to reproduce them accurately. But painters also achieve textural effects with their materials. Painters might apply the medium thinly or thickly, or they might mix it with wax and other substances. Thick, textured applications of paint create highly energetic forms that almost seem to leave the surface of the canvas. Artists might apply paint with brushes, sponges, or palette knives, or by spraying or dripping. The surface on which they record images may range from finely textured canvas (fig.6–25) to rough burlap to smooth glass or wood.

**Textiles** Throughout the centuries, artisans and weavers have produced fibers and fabrics with rich textures. Early Egyptian fabrics are still unparalleled and are treasured for their finely woven materials. Museums around the world preserve examples of European tapestries made during the Middle Ages and Renaissance. The striking beauty of woven materials from the South Seas, the Andes, and Guatemala—as well as those crafted by Native Americans—also reflect great skill and inventiveness.

6–25 Here, Helen Frankenthaler used such a thin layer of paint that the texture of the very finely woven canvas she chose to use shows through and becomes an important part of the painting.

Helen Frankenthaler (b. 1928). *Small's Paradise*, 1964. Acrylic on canvas, 100" x 93 ¾" (254 x 238 cm). Smithsonian Institution, Washington, DC. Photo National Museum of American Art, Washington, DC/Art Resource, NY. ©Helen Frankenthaler.



6–26 The tight, heavily textured weave of this Navajo saddle blanket contrasts with the looser texture of its fringe and tassels.

Navajo saddle blanket, late 19th century. Germantown yarn, 46" x 37 ½" (116.8 x 95.3 cm). Smithsonian Institution, Washington, DC. National Museum of the American Indian, Matthew M. Cushing Collection. Presented by Mrs. Nellie I.F. Cushing in his memory. Photo by Katherine Fogden.

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

.....



**VOCABULARY NOTEBOOK ENTRY: computer arts, software, computer animation**

**DO NOW: Page 146, "Shrek and the Donkey"**

## Lesson 10

# Computer Art

The people who built the first computer most likely did not know that they were also inventing a new art tool. Computers were first used for mathematical calculations and processing data. Artists soon saw the possibilities of using these ever-changing machines as a medium for creating artworks, or **computer arts**.

Karin Kuhlmann (1948– ) is a German artist who discovered the computer as an art medium in 1994. "I gained the necessary

knowledge for it in a self-taught manner," she says. Kuhlmann uses a variety of computer **software**, or applications, to draw, paint, arrange, and alter images. *Approach* was created with software that allows her to give objects the appearance of having three dimensions, or form. "For me, as a photographer," she says, "it is very interesting to arrange a scene according to my own ideas."



Karin Kuhlmann. *Approach*, 1997. 3D-Computer Art, 14 <sup>4</sup>/<sub>5</sub> by 19 <sup>9</sup>/<sub>10</sub> inches. Collection of the artist.

## Studio 10 Setup

# Computer Animation



*Shrek and the Donkey (still image from animated movie, Shrek), 2001. Computer animated characters.*

It took three hundred artists to create all the animations for the movie *Shrek*.

**Computer animation** is the process of using a computer to create moving images and characters. Notice these details about Shrek and the donkey:

- In the science of computer animation, realistic details such as hair and fur are important. Evaluate how realistic *Shrek* animators made such details.
- Making characters look interesting and likable, or not so likable if they are villains, is also important. Note these characters' expressions.

## Computer Animation Techniques

Some computer animators do all their work on the computer, from original sketches to finished animation. Others draw on paper and use a scanner to upload drawings to the computer. Once in the

computer, the drawings are stored as digital images. In electronic files, digital images are large numbers of digits representing locations and colors of dots, or pixels, that form an image.

## Technique Tip

### Save Everything

One of the great powers of the computer is that it lets you copy, revise, rename, and reuse parts of your work. Before you delete something that you have decided does not work, save it in a separate file on the desktop. Keep the file open as you work. You may come back to it after trying something else, or you may end up using it in another project.

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

.....



## VOCABULARY NOTEBOOK ENTRY: Guell Park, Antonio Guadi

DO NOW: Page 133, Picture 6-29

## About the Artwork

Antonio Gaudí

**Güell Park**

How might it feel to own a home in the midst of a city-garden fantasyland? Would you like to live surrounded by the wildly creative shapes, colors, and textures of Gaudí's creation? The plan for this park included sixty houses, a market, a medical center, schools, a chapel, and other facilities. Work began in 1900, and although never completed, Güell Park is one of the best-loved destinations in Barcelona. Under the imaginative direction of architect Antonio Gaudí, enough work was accomplished to provide a magical space in which to dream and play.

There are fountains made of colorful mosaics, a walkway with an arcade of angled trees, fanciful gatehouses, pathways lined with leaning columns, and a monumental staircase flanked by ceramic walls leading to the *Sala de les Cent Columnes*—eighty-six Doric columns supporting a mosaic-tile area decorated with dogs' heads. A giant mosaic dragon is close to the famous bench: its mosaic pieces suggest the dragon's scales. The mosaic bench surrounds the park's "central square" with a series of glistening ceramic curves. From this area is a panoramic view of the city below.

The concept for the bench—believed to be the longest one in the world—was Gaudí's, yet much of the detailed work was executed by artist Josep Jujol. To achieve mosaic tiling of the curved surfaces, traditionally-made flat tiles were broken and organically rejoined. This technique was also used by Gaudí in other artworks. The bench design was so innovative that some art historians see it as a forerunner of the abstract and surrealist movements. In fact, the park was known to be an inspiration for surrealist Salvador Dalí.



6-29 How would the rich texture of these benches strike you in the midst of a park's greenery?

Antonio Gaudí (1852–1916). *Güell Park benches*, 1900–14, Barcelona, Spain. Photo ©1991 Benedikt Taschen Verlag GmbH, Köln. Photo by François René Roland.

Güell Park was funded as an urban-development project by the financier and Barcelona art lover Eusebio Güell. Nearly fifty acres were acquired in a city area that needed renewal, and the site was intended to be a place where architecture was integrated into the natural surroundings. For the job, Güell commissioned Gaudí, who had a liking for nature and was known as an eccentric genius and religious mystic.

When Güell died, which brought a halt to the funding and the work, only two houses had been built. One of them was built as a model to encourage others to build and live there. The house was designed by Gaudí's colleague, Francesc Berenguer, and Gaudí himself lived there from 1906 until shortly before his death in 1926. Gaudí completed his work there by 1914; in 1922, the project was given to Barcelona by Güell's family, for use as city parkland.

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

.....

**VOCABULARY NOTEBOOK ENTRY: triptych, tableau**

**DO NOW: Page 153, "Raining Popcorn"**

## Portfolio *Project*

### Create a Mixed-Media Triptych



Amy Cain. *I Don't Remember My Dreams #2, #3 & #4 (triptych)*, 1998. Oil, wax, mother-of-pearl, copper foil, and ink on wood, 13 by 12 inches.  
© 1998 Amy Cain.

#### Plan

A **triptych** is an artwork that has three panels. The panels may be joined together, or they may be separate pieces that are displayed side by side. The three parts of a triptych go together in some way representing a unified idea, theme, or image. Artist Amy Cain used mixed media and a variety of techniques to create each panel of this triptych. Look for these details:

- What makes the three parts go together, giving the triptych unity?
- What is the subject of the artwork? What do you think Cain wanted to express about the subject?
- What would you like to express in a triptych? How could you use some of the media and techniques you have read about to express your ideas and feelings?

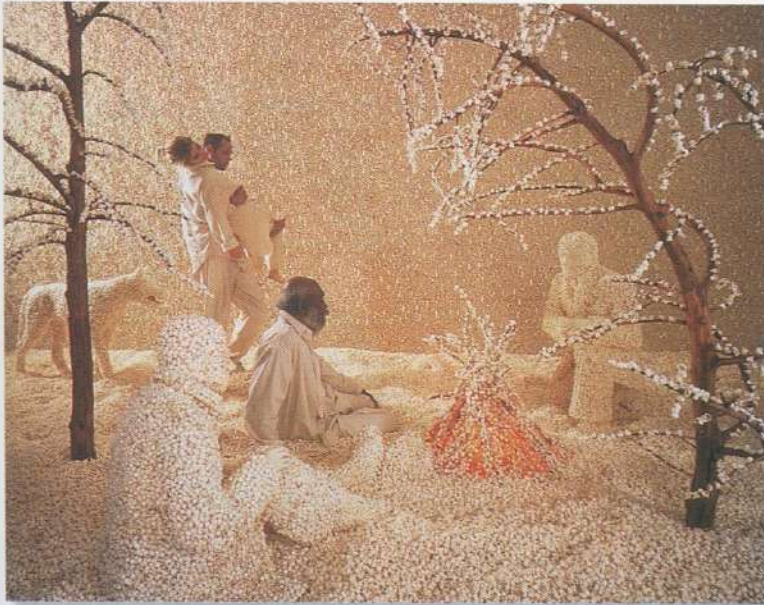
Using your knowledge of media and techniques, create your own mixed-media triptych.

#### Sketchbook Journal

Choose a subject that you would like to show in a triptych. Think about three different images or examples of the subject that you would show. Make some sketches showing different ideas for your triptych. Make notes about the media you might use for each panel.



## Put It All Together



Sandy Skoglund. *Raining Popcorn*, 2001. Cibachrome print. Faulconer Gallery, Grinnell College. © 2001 Sandy Skoglund.

**F** Discuss or write about Skoglund's artwork *Raining Popcorn* using the four steps for critically viewing artwork.

1. **Describe** What does this artwork show? Describe the figures and objects and their environment.
2. **Analyze** What media and techniques did Skoglund use to create the artwork? What clues help you recognize them?
3. **Interpret** What do you think is the meaning or message of this artwork? What is the mood? What does it suggest about the artist's personality and attitudes?

4. **Judge** American artist Sandy Skoglund (1946– ) calls the technique she used in *Raining Popcorn* tableau photography. A tableau is a staged, motionless scene. Skoglund hopes her tableaux will make viewers curious and inspire them to invent their own meanings and stories. Explain why you think Skoglund did or did not achieve her goals with this artwork.



Artist Sandy Skoglund creates her artworks as scenes to be viewed live and then records them on film.

*"The more I do this kind of work, the more it feels like making a film. A film in one frame."*—SANDY SKOGLUND



VOCABULARY NOTEBOOK ENTRY: symmetrical balance, Taj Mahal

DO NOW: Page 143, Picture 143

Balance

142

## Symmetrical Balance

Stand with your feet side by side and both arms extended outward to your sides. You are now in symmetrical balance. What happens if you drop or raise one arm? You become unbalanced and might even begin to lean to one side. When a design displays *symmetrical balance*, it is exactly the same on both sides. If you drew a line through the center of the design, one side would be the mirror image of the other. Symmetrical balance is sometimes known as bilateral, two-sided, or formal balance.

A well-shaped fir tree is symmetrically balanced, as is a well-formed apple. Compositions that display symmetry tend to be stable, dignified, and calm. In design, symmetrical balance is often evident in architecture. Notice, for example, the peacefulness achieved by the perfect symmetry of the famed Taj Mahal (fig. 7-8).

Symmetry refers not only to a single object or figure with identical halves. Symmetrical balance is also produced by the same shapes or forms on opposite sides of a composition. Look at fig. 7-4. The shapes and colors on one half of the composition repeat precisely on the other half.



**7-4** Variety of color and strong diagonal lines enliven this symmetrical composition.  
Cory Longhauser (age 14). *Colorful Geometric Shapes*, 1997-98. Acrylic and tempera, 12" x 18" (30.5 x 45.7 cm). Manson Northwest Webster Community School, Barnum, Iowa.



**7-5** Why do you think that most architecture is generally symmetrical? Can you think of some practical advantages?  
Michael Graves (b. 1934). *Portland Public Services Building*, 1980-82. Portland, Oregon. Photo by J. Selleck.



**7-6** Ceremonial objects often display symmetry. The static, formal quality suggested by symmetry adds significance to the ceremony or ritual.  
*Mask*, Senufo or Baule, Ivory Coast. Wood, 12" x 9" (30.5 x 22.9 cm). Collection of Joseph A. Gatto, Los Angeles, California.

**Try it**



Choose two small pieces of paper equal in size, color, value, and shape. Place them on a larger piece of white paper. Move the two shapes away from an imaginary center line, observing the balance that occurs. What happens when you move the shapes toward the edges? What happens when you move them close to the center? After you've experimented with various locations, glue the shapes down to form a symmetrically balanced design.



# Taj Mahal

What kind of monument comes to mind when you think about a well-loved person's tomb? For a Mughal emperor in the seventeenth century, the Taj Mahal is such a monument. Its design and construction was ordered by Shah Jahan (ruled 1628–58) in memory of his beloved wife Mumtaz Mahal, who died unexpectedly in 1630.

Built from 1632–38 on the bank of the Yamuna River at Agra, this architectural treasure is one of the most famous landmarks in the world. Twenty thousand workers participated in the creation of the structure, which is surrounded by four minarets (slender towers from which Moslems are called to prayer). Each minaret has three divisions, echoing the levels of the tomb.

The octagonal tomb and its supporting platform are built from gleaming white marble. On each side, the building has a large central *iwan* (a vaulted opening with an arched portal) flanked by two stories of smaller *iwans*. These openings make the building seem weightless: it appears to float magically above the reflecting pool. The surrounding garden (1,000' x 1,900'), divided by water channels, is laid out in total symmetrical balance. Trees and flowers are planted

along broad walkways with inlaid stones in geometric patterns. Originally, fountains were a part of this outdoor environment.

In the tradition of the Moslem religion, the style of the building is entirely symmetrical, with panels of carved inscriptions and flowering plants for simple decoration. Two smaller buildings, mirror images of each other, are set behind the tomb. One is a mosque, and the other a resting hall. They share a base with the mausoleum's marble platform, but are constructed primarily from a contrasting red sandstone.

The Taj Mahal is the crowning achievement of Islamic architectural design. It represents, by its form and location, a description found in the Koran: "the Throne of God above the gardens of paradise on the Day of Judgment." For the power of its presence, the Taj Mahal might be compared to the pyramids in Egypt.

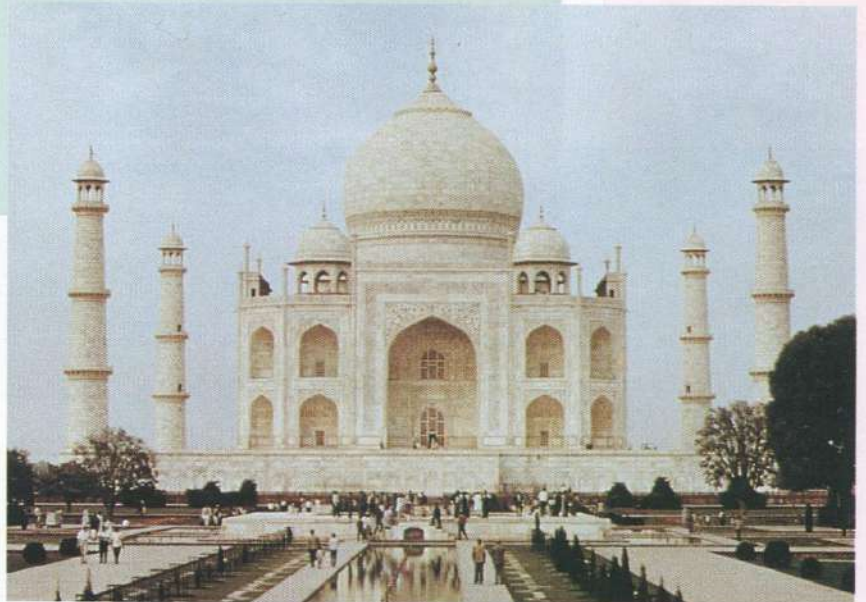
7–8 The plan of this famous building and its grounds are perfectly symmetrical.

India (Agra). *Taj Mahal*, 1632–38. Photo by David Gyscek.



7–7 Can you think of other examples of symmetrical balance in the insect world?

*Butterfly*. Photo by Sparrel Wood.



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

\*\*\*\*\*



VOCABULARY NOTEBOOK ENTRY: subjects, human-made environment, natural environment

DO NOW: Page 154, "Art Class"



William H. Johnson. *Art Class*, ca. 1938–1939. Oil on plywood. Smithsonian American Art Museum, Washington, D.C.



# The Creative Process

You can find **subjects** for artworks all around you, in any location, in any environment. Artworks may show a subject as simple as a leaf on a tree. Or the subject may be as detailed as the workings of a machine. Notice what William H. Johnson chose to show in his painting, *Art Class*. Many artists include subjects from the **human-made environment** in their artworks, such as buildings and cars. Other artists prefer to create artworks with trees and mountains from the **natural environment** as their subjects. If you were to draw what you see around you right now, would your subject be from the natural or human-made environment, or both?

As you explore the artworks in this unit, think about why each artist chose his or her subject. You will find that subjects for artworks are limitless. Consider how objects from both environments can help you express ideas in your artworks.



## About *the Artist*

William H. Johnson began studying art at age seventeen. His subjects often included people and landscapes. At the age of forty, Johnson had his first solo exhibition in New York. Find out more about the artist's life and art on pages 172–173.

William H. Johnson. *Self-Portrait*, 1929.

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

\*\*\*\*\*



VOCABULARY NOTEBOOK ENTRY: approximate symmetry

DO NOW: Page 145 , Picture 7-10

In a design, artists can break the severe monotony of pure symmetry by using *approximate symmetry*. With approximate symmetry, the two sides of a composition are varied. They offer enough differences to hold the viewer's attention, but the halves are similar enough to provide a sense of balance.

Study the photograph of the woman with her cats (fig. 7-10). What variations do you see? You probably notice that the cats are different colors. But did you observe that the cats' paws are crossed? The photographer also allowed one tail to hang over the edge. These minor variations give the composition greater visual interest.

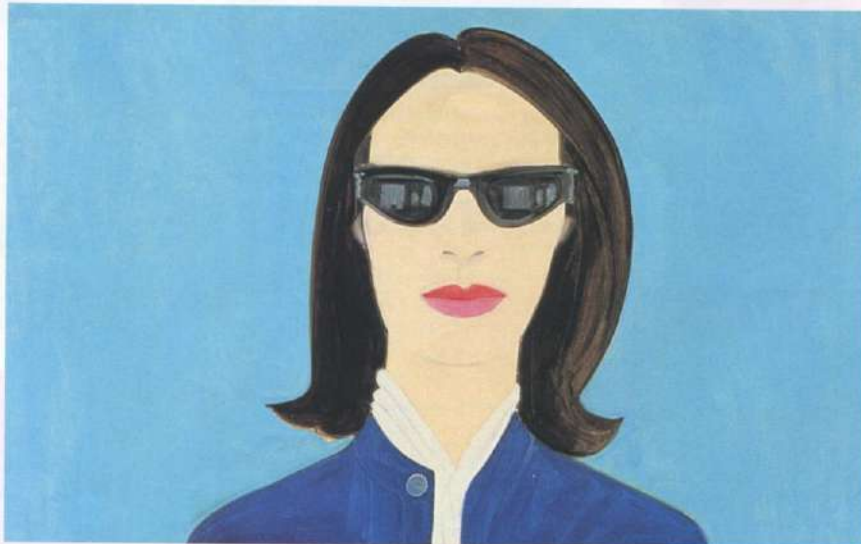


7-10 As you consider the approximate symmetry shown in this photograph, look also at the background of the composition. What might have been the artist's reason for including a generous amount of space above the subjects? How does this affect the artwork's sense of symmetry?

Paul Tanqueray (1905-91). *Elinor Glyn*, 1931. Bromide print, 9 1/4" x 5 1/2" (23.2 x 14.1 cm). Courtesy of the National Portrait Gallery, London. Reprinted with permission by Marc Bryan-Brown.

7-11 Several items cause the symmetry of this work to be approximate rather than perfect. Can you spot two?

Alex Katz (b. 1927). *Ada in Aqua*, 1963. Oil on canvas, 50 1/4" x 80" (127.6 x 203 cm). New Orleans Museum of Art, gift of the Frederick R. Weisman Foundation. ©Alex Katz/Licensed by P&G, New York, NY/Marlborough Gallery, NY.



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

\*\*\*\*\*



VOCABULARY NOTEBOOK ENTRY: study, mural

DO NOW: Page 156, "Perspective of a Lathe"

## Lesson 1

# Observing and Drawing

A first step when beginning to draw is observing the subject. An artist looks carefully at a subject before making the first line on the paper. Think about how the artist may have prepared to draw the subject shown in the drawing below. He probably first looked at the subject as a whole. Then he looked at the individual parts and how they relate to one another. He also likely looked at the

subject from different angles before choosing which view to show.

Look closely at the drawing to notice the shading technique Eakins used, and the direction of the light source. The artist also used value and contrast to show the form of the machine. Notice the types of lines he included, and how the wheels show radial balance.

Thomas Eakins. *Perspective of a Lathe*, 1860.  
Pen, ink, and watercolor, 16 <sup>5</sup>/<sub>16</sub> by 22 inches.  
Hirshhorn Museum and Sculpture Garden,  
Smithsonian Institution, Washington, D.C.



What would the artist need to study first in order to draw such a complex machine?



## Studio 1 Setup

# Subject Studies



Pablo Picasso. *Study of a Horse for Guernica*, ca. 1937. Graphite on paper.

The drawing above by Spanish artist Pablo Picasso (1881–1973) is a **study**, or preparatory drawing. Picasso made the study to help him plan a larger, more complex artwork. Look for these details:

- The drawing is made with loose, simple lines to show the horse in an action pose, similar to a gesture drawing.
- The lines show parts of the horse in different poses.
- Bold lines indicate the artist's choice of poses and emphasize the horse's position and action.

### Murals

The larger artwork for which Picasso drew this study is a mural titled *Guernica*. A **mural** is a large artwork that is often created directly on a wall or ceiling of a public building. Some murals, such as

*Guernica*, are created on canvas and displayed for public viewing. Most are painted, but other techniques may be used. Their subjects often reflect scenes, people, animals, and community or political events.

## Technique Tip

### Move the Artist

Studies often show subjects from different positions or angles. For large objects like a tree, you must move around them to see the different views. You can move small objects to new positions, but try moving the artist instead of the subject. Even for small objects, different backgrounds and the angle of light can reveal new views for drawing your subject.

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

\*\*\*\*\*