Composition Understanding Line Notan And Color
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"Intermediate and advanced art students receive a broad vocabulary of effects with this in-depth study of light. Topics include basics, use of light to define form and space, field effects, colored light, and many other subjects. Diagrams and paintings illustrate applications of principles to figure, still life, and landscape paintings"--


This collection explores the significance of New York City in children's literature, stressing literary, political, and societal influences on writing for young people from the twentieth century to the present day. Contextualized in light of contemporary critical and cultural theory, the chapters examine the varying ways in which children's literature has engaged with New York City as a city space, both in terms of (urban) realism and as an ‘idea’, such as the fantasy of the city as a place of opportunity, or other associations. The collection visits not only dominant themes, motifs, and tropes, but also the different narrative methods employed to tell readers about the history, function, physical structure, and conceptualization of New York City, acknowledging the shared or symbiotic relationship between literature and the city: just as literature can give imaginative ‘reality’ to the city, the city has the potential to shape the literary text. This book critically engages with most of the major forms and genres for children/young adults that dialogue with New York City, and considers such authors as Margaret Wise Brown, Felice Holman, E. L. Konigsburg, Maurice Sendak, J. D. Salinger, John Donovan, Shaun Tan, Elizabeth Enright, and Patti Smith.
"This Dover edition, first published in 2015, is an unabridged republication of the work originally published by Chapman & Hall Ltd., London, in 1922."

This volume of practical instruction in the foundations of art features many splendid color illustrations by the author. Perfect for intermediate-level and advanced artists wishing to take their work to the next level.


As a guiding principle of Eastern art and design, Notan (a Japanese word meaning dark-light) focuses on the interaction between positive and negative space, a relationship embodied in the ancient symbolism of the Yang and the Yin. In composition, it recognizes the separate but equally important identity of both a shape and its background. Since their introduction in the West, the intriguing exercises associated with Notan have produced striking results in every branch of Western art and design. This book, by two American artists and teachers who made an intensive study of Notan, was the first basic book on the subject in the West, and it remains one of the definitive texts. Through a series of simple exercises, it places the extraordinary creative resources of Notan easily within the grasp of Western artists and designers. Clearly and concisely, the authors demonstrate Notan’s practical applications in six problems of progressive difficulty — creative exercises that will fascinate artists and designers of every calling and level of expertise. Along with these exercises, the book includes many illustrations of the principle of Notan, among them images as diverse as a sculpture by David Smith, a Samoan tapa cloth, a Museum of Modern Art shopping bag, New England gravestone rubbings, Japanese wrapping paper, a painting by Robert Motherwell, a psychedelic poster, and a carved and dyed Nigerian calabash. Painters, sculptors, potters, jewelry, and textile designers, architects, and interior designers all will discover — or rediscover — in these pages an ancient principle of composition that can help them meet creative challenges with fresh new perspective.

The Grammar of Pattern describes characteristics of textile and other surface patterns, and identifies, illustrates, and reviews a wide range of pattern types including spotted, striped, checked, tessellating and other types of all-over patterns with original drawings and images. This book includes original black-and-white line drawings and color images. The modular nature of patterns is explored, and attention is focused on the vast diversity of pattern types which can emerge from a small inventory of components. The book features material that is easily accessible with obvious mathematical content kept to a minimum and offers fresh perspectives on the nature of tessellating and other all-over patterns. This book serves as an effective practical guide for students and practitioners.
for both students and professionals. Select sample exercises and student assignments are included, making this an ideal course text for teachers engaged across the full range of design education.

The life and thought of one of the founders of twentieth-century American design

Joen Wolfrom updates her classic book, Visual Dance, with spectacular new quilts from around the world. This is the quilter's design textbook, using Joen's internationally-acclaimed expertise and talent to illustrate the seven principals of design: line, shape, color, value, texture, proportion, and scale.

Top Secrets for Beautiful Pastel Paintings Richard McKinley has been a professional artist for over 35 years. Factor in nearly as many years of teaching experience, and that adds up to a whole lot of know-how to share. In Pastel Pointers, he lays it all out: information on tools, materials, color, composition, landscape elements, finishes and more. • Compiles the best of McKinley's popular Pastel Pointers blog and Pastel Journal columns • Covers frequently asked questions ("How do I achieve natural-looking greens?") and simple solutions to common problems, such as excess pigment buildup • Includes a chapter on "The Business of Pastels"—tips for framing, shipping, preparing for gallery shows, and otherwise representing your work in a professional manner This book covers everything from the fundamentals to get you going (how to lay out your palette, create an underpainting, evoke luminous effects) to inspirations that will keep you growing (plein air painting, working in a series, keeping a painting journal). Whether you're a beginner or an experienced painter anxious to explore the expressive possibilities of pastel, this is your guide to making the most of the medium.

Focusing on harmonic relations between lines, color, and dark and light patterns, this manual influenced generations of artists. Practical and well-illustrated, it conveys its insights in a convenient workbook format.

An investigation of the development of Art and Design education in Italy, France, Britain, Germany, and the United States. This study traces the philosophies of teachers from the age of the guilds and the academies, setting them in the context of the general education theories of their times.

"Alfredo Alcala is one of the most disciplined and perceptive artists inking in comics. The years of distinguished work have earned Alfredo a special place in comics history." — Gil Kane. In the late 1960s, an extremely talented group of Filipino illustrators took the American comic book industry by storm — and the late Alfredo Alcala led the way, working for both Marvel and DC on such popular characters as Conan the Barbarian and Batman. This unique work is loaded with amazing art and pointers on observational methods, composition, and other techniques. In addition to insightful interviews with Alcala, the book features pages from his groundbreaking masterwork, Voltar, which was hailed as a new concept in comic book form, an epic in narrative art, and a milestone in sequential art illustration. Students, professionals, teachers, and fans will treasure this inspiring volume and its insider's look at comic book artistry. "A wonderful look at the thought process of one of the best artists/inkers in comic book history and should be read, not just by comic book fans, but by anyone who appreciates great art.” — Rushford Public Library
This Elibron Classics title is a reprint of the original edition published by Hermann Seemann Nachfolger in Berlin; Leipzig, 1902. This book contains color illustrations.

"This richly illustrated examination of visual arts in the European tradition shows how the great masters employed the Golden Mean and other geometrical patterns to compose their paintings. Up-to-date examples include works by Klee and Pollack. Highly sought-after cult classic and vade mecum for students of art history and artistic composition"--

"In addition to instructions on color mixing, paper selection, and proper brush handling, this handbook and teacher's guide features full-color plates of practice brushstrokes and designs. The colorful illustrations, which also function as repetition exercises for aspiring pottery artists, incorporate Art Nouveau elements as well as Etruscan and Hispano-Moresque ornaments"--


Japanese architecture is undoubtedly less well known and less appreciated than the architecture of any other civilized nation. Not only this, but it is almost universally misjudged, and while the world has by degrees come to know and admire the pictorial and industrial arts of Japan, her architecture, which is the root and vehicle of all other modes of art, is passed over with a casual reference to its fantastic quality or a patronizing tribute to the excellence of some of its carved decoration. Written at a time when Japanese art was only beginning to be appreciated in the West, Impressions of Japanese Architecture conveys a sense of discovery and enthusiasm that modern readers will find as interesting and infectious as the book's first readers did. Long considered a classic, this new edition contains a foreword by acclaimed contemporary architect and author, Mira Locher. Originally published about one hundred years ago, Impressions of Japanese Architecture is still of immense value to anyone wishing for a better understanding of Japanese architecture, art and culture.


Practical and aesthetically pleasing, this visual meditation on the constituents of good design considers all manner of construction, form, and ornamentation. It answers many questions about design choices, from basic to specific, with clear, concise, and practical directions. The book's appeal lies chiefly in the integrity of its own design, consisting of hand-lettered text and pleasingly styled and proportioned illustrations. Author Burl N. Osburn addresses basic questions — What are the qualities of good design, and how does balance affect design? What is good proportion, and how is ornament used? — and explores design choices in a variety of expressions. Featured arts and crafts include the use of wrought iron, methods of cutting wood, the decoration of clay and leather, the basic textile structures, the nature of the tapestry weave and design of block-printed textile, the development of repeat pattern and the geometry of repeating ornament, and attaining typographic unity. Students learn to analyze a project's requirements, draw up specifications, and design the final product. A valuable guide for teachers and students, this volume also constitutes a practical resource for professional
and amateur artists and crafters.

In Patterns: Design and Composition, M. A. Hann and I. S. Moxon present guidelines for the original design and composition of regular patterns alongside an understanding of the inherent structures of these patterns. Starting with the compositional elements, Hann and Moxon take the reader through patterns in the environment, early forms of patterns and aspects of classification based on circles, squares, triangles and symmetry. With 250 images sourced from past examples as well as student work, this essential read for design students and researchers demonstrates how simplicity begets complexity in the design and composition of regular patterns.

As artists, we have choices. There are very few rules that apply across the board. We can create highly realistic paintings, or perhaps more expressive paintings, or paintings that have very little basis in reality, including those that are totally non-representational. We can record color as we see it or as we'd like it to be. As pastel artists, we have even more choices. We can use a wide variety of pastels, strokes, surfaces, and techniques to create many different looks. The choices we make form the framework of our individual style, our signature as artists. Any subscriber to The Pastel Journal realizes how varied the medium of pastel can be. For the experienced artist, these articles are stimulating, offering possible ways to experiment with alternative approaches. For the beginner, the panoply of choices can be overwhelming. Painting is primarily an intuitive process. But intuition is gained through study and experience. Part of my impetus in writing this book has been to create a more structured approach to help those fairly new to the medium understand its many possibilities. The book is aimed at all levels of pastel artists. Beginners will find a wealth of helpful information and intermediate artists will gain insight into how to take their work to another level and develop a style. Many advanced artists teach pastel; the organization of ideas and the exercises included should be of assistance. I offer a variety of suggested approaches and sometimes make up terminology to describe my experiences with the medium. The instructions in the book are based on my preferences and the guidance that I offer my students. The diversity of styles and techniques evident in the paintings of contributing artists should make it clear, however, that there are many ways to successfully work in pastel. Having acknowledged the many possibilities, I want to note a few musts. Representational paintings must be well-drawn. Poor drawing skills cannot be overcome with lovely color or great technique. Likewise, paintings must have strong compositions, regardless of whether they are realistic, abstracted, or non-representational. Values must be properly interpreted to produce strong compositions and to use pastel to its full effect. And finally, pastel paintings must sing! Whether the applications are light and airy, or rich and painterly, it should be clear that the artist is in control of the medium and is using it to produce his or her desired look. For years I have resisted suggestions that I write a book. As a landscape painter, I knew that there were more authoritative books already available. And the growing popularity of pastel has led to so many resources, including online blogs, a biennial convention, and the wonderful Pastel Journal, mentioned above. What could I add to this? My personal training in pastel has been from weeklong landscape workshops with some of the leading pastel painters in the country. As a teacher in a community college, I am not teaching a particular style nor focusing on specific subject matter. Some of my students work with the landscape, but others do portraits or figurative work, while others prefer still life, or work abstractly. In dealing with this mixture, I’ve realized that there are different ways to approach one’s use of color, and this formed my first idea for creating a book. Furthermore, as a teacher, I’ve spent time experimenting with different surfaces, pastel brands, and techniques in order to make suggestions to students to help them find the look they want to achieve. I do not teach students to paint the way I do, but instead, try to share my experience and help them develop their own individual style.
Techniques for painting on wood panels, paper, walls, and canvas, plus use of watercolors, balsams, resins, turpentine, varnishes, waxes, sizings, and oils. Cleaning and preservation of pictures. 48 full-page plates.

Stock Up Your Creative Toolbox With Indispensable Quilt Design Techniques. Supercharge your creative spirit with 10 lessons in designing with fabrics—from basic design principles to finding new sources of inspiration. Take an artistic journey through the creative processes of 8 real-life quilters and learn with them as they work through a series of design challenges. Learn to experiment, evaluate results, and enhance your designs, working either by yourself or with a group. Use critique groups to improve your work with other quilters’ insights. The lessons you’ll learn in this inspiring workshop will help you bring new creativity to any style of quilting or fiber arts, whether your tastes are traditional or contemporary. It’s a must for anyone who loves to design with fabric.

The philosophy of the artist-teacher is not a new phenomenon. In fact, many artists working within the Bauhaus, nineteenth century Schools of Design, and The Basic Design Movement all applied this method of thinking to their teaching. The Artist-Teacher explores the many facets of this methodology, and the various ways art has been taught over the centuries, using several important artist-teachers (George Wallis, Walter Gropius, Richard Hamilton, Hans Hoffman) to illustrate the rich and deep ways artists are able to facilitate learning. The Artist-Teacher will serve as a foundational text for.


Useful information on important anatomical features, directions on how to handle subjects, and how to express their forms and postures. 224 illustrations.

At the turn of the twentieth century, Arthur Wesley Dow literally "wrote the book" on composition—and this is it! Dow’s Composition exercised an enormous influence on emerging modern artists of a century ago. A thought-provoking examination of the nature of visual representation, it remains ever-relevant to all the visual arts. A well-known painter and printmaker, Dow taught for many years at Columbia University and acted as a mentor to countless young artists, including Georgia O’Keeffe. His text, presented in a workbook format, offers teachers and students a systematic approach to composition. It explores the creation of freely constructed images based on harmonic relations between lines, colors, and dark and light patterns. The author draws upon the traditions of Japanese art to discuss a theory of "flat" formal equilibrium as an essential component of pictorial creation. Practical and well-illustrated, this classic guide offers valuable insights into modern design.

Design Education: Creating Thinkers to Improve the World is a curricular resource that offers theoretical concepts and practical advice for teaching
lessons in design to PreK-12 grade students. The book is for art educators at the preK-12 level in schools, museums, and enrichment programs, and university professors in teacher preparation programs. Design education is about problem-solving, learning through objects of our daily lives, and the role design plays in social responsibility and the creative economy. Designers utilize research methods, technology, sketching, and the construction of prototypes. The basis of these techniques, systems, and tools may be taught to PreK-12 students. Students need lifelong skills that build their creativity and problem-solving capabilities to better understand the world and themselves and use visual communication to advance their abilities to express ideas. Design is a study about life and can touch on all school subjects, making it a valuable interdisciplinary study. Students are able to directly apply thinking strategies and learning about facts, figures, and concepts at the same time they are crafting meaningful ideas about the importance, influence, and social implications of everyday items and the potential to improve the world.

A painting's technique, color, and perspective may all be excellent, yet the painting will fail unless its composition succeeds. Composition is the harmonious arranging of the component parts of a work of art into a unified whole. Henry Poore examines the works of old masters and moderns in this book and uses these examples to explain the principles of compositions in art. All the paintings that the author analyzes are illustrated in the text ? 166 illustrations, including 9 in full color. Thirty-two diagrams by the author accompany his textural discussion of such topics as the importance of balance, entrance and exit, circular observation, angular composition, composition with one or more units, and light and shade. Balance is the most important of these topics, and it is considered in the greatest detail ? balance of the steelyard, vertical and horizontal balance, and so on. A complete index enables the reader to locate his own specific areas of interest. To see how a painting by C, zanne, Goya, or Hopper, for example, follows definite principles of composition allows the practicing artist or art student to learn composition from the finest instructors ? the artists themselves. This book is also very useful to the art devotee, who will find his appreciation of the subject greatly enhanced.

An inspiring sourcebook, this guide helps artists discover a wide variety of subjects and ideas. More than 140 of the author's drawings illustrate nostalgic scenes, old engravings, atmospheric effects, photographs, and landscapes.

A renowned artist and expert instructor shows how to depict birds of all kinds, from a baby robin to a flying osprey. Accompanied by more than 350 easy-to-follow illustrations, the nearly 60 lessons begin with basic line drawings, advancing to the use of pen, pencil, and ink wash techniques to produce texture and movement in realistic sketches. Reprint of the Contemporary Books, Inc., Chicago, 1990 edition

This collection of essays traces a scientific journey bookmarked by remarkable mentors and milestones of science. It provides fascinating reading for everyone interested in the history, public appreciation, and value of science, as well as giving first-hand accounts of many key events and prominent figures. The author was one of the “sputnik kids” growing up in the US at the start of the space age. He built a working laser just two years after they were first invented, an experience that convinced him to become a physicist. During his 50-year career in physics, many personalities and notable events in science and technology helped to form his view of how science contributes to the modern world?, including his conviction that the impact of science can be most effective when introduced within the context of the humanities - especially history, literature and the arts. From the Foreword by former
U.S. Congressman, Rush D. Holt: In this volume, we have the wide-ranging thoughts and observations of Fred Dylla, an accomplished physicist with an engineer’s fascination for gadgets, a historian’s long perspective, an artist’s aesthetic eye, and a teacher’s passion for sharing ideas. Throughout his varied career [ ] his curiosity has been his foremost characteristic and his ability to see the connection between apparently disparate things his greatest skill. [ ] Here he examines the roots and growth of innovation in examples from Bell Laboratories, Edison Electric Light Company, and cubist painter Georges Braque. He considers the essential place of publishing in science, that epochal intellectual technique for learning how the world works. He shows the human enrichment and practical benefits that derive from wise investments in scientific research, as well as the waste resulting from a failure to embrace appropriate technologies.

The time is 1887. From any window in Georgia O’Keeffe’s Sun Prairie, Wisconsin birthplace home she only saw the Wisconsin prairie with its traces of roads veering around the flat marshlands and a vast sky that lifted her soul. At twelve years of age Georgia had a defining moment when she declared, “I want to be an artist.” Years later from her east-facing window in Canyon, Texas she observed the Texas Panhandle sky with its focus points on the plains and a great canyon of earth history colors streaking across the flat land. Georgia’s love of the vast, colorful prairie, plains and sky again gave definition to her life when she discovered Ghost Ranch north of Abiquiu, New Mexico. She fell prey to its charms which were not long removed from the echoes of the “Wild West.” These views of prairie, plains and sky became Georgia’s muses as she embarked on her step-by-step path with her role models—Alon Bement, Arthur Jerome Dow and Wassily Kandinsky. In this two-part biography of which this is Part I covering the period 1887–1945, Nancy Hopkins Reily “walks the Sun Prairie Land,” as if in Georgia’s day as a prologue to her family’s friendship with Georgia in the 1940s and 1950s. Reily chronicles Georgia’s defining days within the arenas of landscape, culture, people and the history surrounding each, a discourse level that Georgia would easily recognize.

To understand the elements of art and color it is imperative you understand value. Value is the lightness or darkness of a color. Value is the most important part of the painting and is used to create a focal point within a painting by using contrasting values. Light and dark areas give a three dimensional illusion of form to a subject matter. When artists choose a color they could pick two different colors which appear completely different, but have exactly the same value. There would be little contrast between these colors despite the different hues. The eye sees the colors as the same value. On the other hand, you could have many different values of the same hue. These are called tints and shades. You can produce tints of a color by adding white and shades by black. Learning how to use values will make your work stronger, and more powerful. VALUES ARE MORE IMPORTANT THAN COLOR.

Drawn from the ancient art and artifacts of an international array of museum collections, this spectacular volume offers a unique selection of unusual animal motifs from Prussia, Egypt, Persia, China, Germany, Sweden, and other areas. The edgy designs possess a timeless appeal that makes them especially attractive to contemporary designers, tattoo artists, crafters, and others.