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art & design for all

**Introduction & Foundation Courses
Sketching / Drawing / Painting
Environmental Architecture / Interior Design**

The arts and design are lawless and unlimited, providing endless possibilities,
transcending all boundaries and occurring in every human society.

erato



Rock Ruby | ecpr academy of arts & design for all

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*for Nema, and Catti
and Jake Alexander*







art & design Introduction & Foundation Courses for all

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FOREWORD

My experiences in learning and creating Art and Design have inspired me to produce this Introductory Art and Design course for all and any one, who like myself, seek an awareness of their world around them, to appreciate life and create.

I want to offer others the chance to Experience, Create and Appreciate Art & Design, just as others have given me, and help them as much as I have been helped to understand, appreciate life, the environment, people, and realise their dream. I believe that everyone can achieve this if they only try.

The course is designed to teach about Art and Design, while also creating an awareness of the environment, of people and of ourselves, and build the self-confidence and strength to face and evaluate problems. All these experiences contribute to altering our whole outlook on life and have the capacity to create a better future for our world.

All of us seek to understand the world around us, to reach for happiness and realise our dreams.

I believe that each of us can achieve this if we find the willingness to learn how to be creative.

Creativity is the awareness of our environment and a passion to learn about all life forms and behaviour. It gives us our life's experiences, an acceptance of people's differences, and a readiness to give and receive help from others, but most of all the willingness to help ourselves. In order to achieve this we must have faith in ourselves, knowledge, and strive to succeed by believing in our goal, together with patience, perseverance and hard work.

Creating art and design is not simply about being able to draw, paint or design. It is much more. It is a whole process of observing, understanding, evaluating and creating. It is not just a subject to study by itself; but interlinked, like a chain, with all our life's experiences, ideas and feelings related to our environment, to people, and to whatever we come into contact with.

Art teaches us how life forms change face and at the same time to value and protect them. It has the power to express and communicate beliefs, promoting equality, peace and human rights, and to consider others' point of view.

It is about discovering and expressing how circumstances and situations beyond our control can change lives, such as beauty, happiness, wealth, war, hardship, hate, pain, self-reliance, patience, perseverance, compassion and love. It is expressing, the value of understanding the world around us in its natural, spiritual form and teaches us the way of perceiving, analysing, evaluating, appreciating, and having broadness of mind, flexibility and gives us the tools to appreciate all of life's facets no matter how small, big, beautiful, ugly, strong, weak, pleasant or unpleasant they are.

Creating enables us not only to analyse, understand, reproduce and communicate what we see, experience and believe, to others; but also to become open minded about other people and cultures, and to face life's problems, viewing them as interrelated puzzles and solving them by finding fresh and alternative approaches or solutions.

Art shows us how we all exist together in a world of opposites, and when we understand, accept and learn from them we begin to discover that there is no perfection, no right or wrong way, but endless ways of seeing and experiencing our world around us. All the opposites make us aware of the others' difference; without them we would not recognise and appreciate those differences that inspire our creativity.

Even if we strive to reach it, there is no such a thing as perfection as everything in our world evolves, grows and changes face in its own right.



Creativity teaches us not to be afraid of making mistakes, but to learn from them, to develop and create new ideas as we go along by mirroring nature's example through evaluation, growth and evolution.

In parallel we acquire the qualities that help us to create; such as faith, adventurousness, rebelliousness, taking calculated risks, learning from others, using logic, persuasion, compromise, perseverance and most of all believing in ourselves.

The training in Art and Design helps us to see clearly, evaluate, understand and rebuild on all of our life's experiences; it gives us the knowledge of people and places. It will create an understanding of the world around us and our inner vision, to understand all our experiences and let us build on them.

Throughout all our learning you will gain the knowledge to understand that Art & Design is how to get to know to observe life, and think in terms of abstraction, reality, practicality, people, feelings, beliefs, which will create ideas that have countless possibilities giving us endless images that will give us the ability to develop and create out of them new ideas of our own.

All our creative experiences and knowledge will teach us to approach and solve problems through the process of seeing, thinking, imagining the unimaginable, and questioning; WHY? WHAT? WHO? WHERE? and HOW? Thought processing and problem solving, allows us to experience, create and appreciate our environment, art, design and life itself.

All of us at some stage of our lives experience in our own way the qualities we mentioned above and have the inner strength to create and achieve by teaching ourselves to experience our environment, create and appreciate art and design.

All these experiences can inspire ideas which can be visually expressed through our art for others to experience.

I hope by the end of your training you will see everything from a new perspective. You will have an increased awareness of yourself, your environment, and others, with an appreciation for art and design and begin to learn from your life's positive and negative experiences.

I believe that each one of us has the artist and designer in our heart and DNA. Everyone can be an artist if they are willing to try.

A better understanding of our environment and training in art and design will give you the basis, tools to for self growth, to appreciate life itself and create a better future.



INTRODUCTION TO THE COURSE

Distant Learning Only or Distant Learning / Tutorial or Distant Learning / Tutorial /Workshops

The Distant Learning Only or Distant Learning / Tutorial or Distant Learning / Tutorial / Workshops course has been designed for everyone, but especially with those beginners in mind who have always wanted to try Art & Design but have not had the confidence to do so.

As a beginner, fascinated by Art and Design and wanting consciously or subconsciously to understand and produce it, you may be self-conscious and lack the confidence to start, with a fear of making mistakes or of the final results. Also we often neglect our creative side, due to a lack of subject knowledge or time. However, experience has taught us that this need not be so. In order to get started you must have the willingness and confidence to try, no matter what the results, and this course will encourage you to take the necessary steps to achieving this.

We must not forget that we are all born artists and designers, but as we grow older many of us begin to neglect our creative instinct; this can be observed from the early stages of our childhood when we start to observe and analyse things and are fascinated by all by all kinds of media. As part of the learning process children visually explore and create by writing on walls and furniture, just as our cave ancestors did, until we are introduced to alternative surfaces on which to express ourselves.

This course is presented in very simple terms in order to give anyone who is willing to try the confidence and guidance to teach themselves to experience their environment, create and appreciate Art & Design.

Everyone can experience, create, appreciate and enjoy Art and Design when they are given the encouragement, confidence and skills necessary to get started. Skills such as observation, recording, analysis, and basic techniques.

Essentially, you need to have the passion, patience and perseverance to succeed. To be successful is not to be able to produce a final work of genius, or even a satisfactory drawing or painting. When we create, it is not only the final product that matters but what we learn from the experience and all the knowledge that we gain on the journey.

Being creative means standing back to observe and take in everything no matter how small or insignificant you think it is. In the end all details create the whole.

Art and design is the process and product of our own thoughts, feelings and our experiences of the world around us.

When creating art and design the self is lost in the action, bringing the artist tranquillity, satisfaction, contentment, achievement and hope.

Most importantly, it enables us to develop our imagination whilst expressing our own personal ideas, beliefs and emotions.

Each work created is unique, and something you can call your own.



Everyone can start creating by reading and following the instructions in this book.

The courses are straight forward; You can work by yourselves or if you prefer through Only Distant learning or Distant Learning/Tutorial or Distant Learning/Tutorial/one to one workshops.

You can choose either study the complete syllabus or stage by stage or individual parts. The course is designed to suit your personal needs, with each part a complete course in itself, which you will follow through a process of research, observation, analysis, understanding and finally creating.

Creating and appreciating Art and Design is discovering that it is part of us, our world, it is a way of life.



CHAPTER 1

THE COURSE Procedure

The following schedule is an introduction to the course, how to research, devise and organise your own study programme.

1. Teaching Yourself to Experience the Environment, Appreciate and Create Art & Design.
2. Course Objectives.
3. How the programme works.
4. How to research your work.
5. Plan your work.
6. Organise your own flexible timetable and self-assessment.
7. Assessment Charts 101 - 121.





CHAPTER 1

THE COURSE Procedure

1. Teaching Yourself to Experience the Environment, Appreciate and Create Art & Design

Art has always been consciously or unconsciously part of us and our species since time began. Throughout human history, art has been used to express and communicate our environment, actions, feelings, beliefs and culture. We can see this from the prehistoric cave paintings through to contemporary art today.

Art is part of us all; no matter who you are, you can dream, imagine, observe, generate ideas and create Art.

Everyone possesses the ability and intuition to be an artist. You can succeed in do this, by training, practice, and having the willingness, to learn how to find your own path by discovering how to:

- Be alert, interested and respondent in everything surrounding you.
- Perceive, understand and discover the world around you.
- Explore your own and others, thoughts, feelings and beliefs.
- Practice research and detail observation.
- Respond to and challenge your environment, people and their beliefs.
- Create images out of ideas.
- Communicate your ideas, believing in them and most of all in yourself. Then you can discover, to explore, practice and learn; the art/design vocabulary, technique, experiment and practical exercises that will give you the confidence to start creating your own art/design.

When you start working on a project and find difficulties at a certain point, do not give up. Let it rest for a while, move on to the next stage, but always return back. You will find that you will always see to do things in a different and new way.

No doubt there will be difficulties, but you must have determination, self-discipline and perseverance, do not accept failure, try again and again and trust in yourself that you can do it.

You must always know that your ideas in Art have no boundaries. They are lawless and infinite, with endless possibilities.

This introductory course programme includes theory and a series of practical exercises which are specially designed to teach you how to experience the Environment, Appreciate and Create Art & Design.

The material is created and explained within a workshop placement with private tutorial with 1 students or a distant learning programme through a series of modules.



CHAPTER 1

THE COURSE Procedure

2. Course Objectives.

Our objectives are:

- To introduce you to Art & Design
- To provide you with opportunities to observe, discover and understand the world around you in a new way, which will help you to realise your ideas.
- To offer constant and consistent guidance, support, encouragement and advice to help you gain better understanding and appreciation of the subject as a whole and achieve your objectives.
- To enable you to discover, create and enjoy art.
- The courses are designed to provide a good understanding of the fundamentals of your chosen subjects.

The programme and syllabus consists of:

- Introduction to Art & Design.
- Observations on line, texture, pattern, scale, form/light, colour/light, perspectives, composition, and how all work together to create a picture/scheme.
- An explanation about the materials, how to use them, an introduction and set of exercises in your chosen subject/s.
- For the final stage of the programme you are given a project to work on related to the subject of your choice, such as sketching, drawing, still life, landscape or abstract.

You have the choice to work independently, following the course programme, or to join an art & design Tutorial Service workshops or via *Distance Learning* through which you will receive personal attention and support from a professional and experienced tutor, who will give guidance and supervision during your training. You will be able to contact your tutor for the duration of the course by e-mail or telephone.

Throughout the course feedback will be provided on your progress and achievement.

If your course is *Open / workshop and Distance Learning*, There will be opportunities to meet your tutor at the workshop at the start, middle and end of your course, depending on what is agreed at the initial stages of enrolment for the course, you will also be able to contact your tutor for the duration of the course by e-mail or telephone.

The Art Holiday courses offer the chance to combine a relaxing break with the enjoyment of your course as well as personal tuition.

A suitably qualified and experienced tutor will assess your work and on completion of your chosen course/s a certificate will be issued to you.



CHAPTER 1

THE COURSE Procedure

3. How the programme works.

The programme material is organised in stages/parts.

- The Stages and parts offer theory and practical exercises relating to their subject matter.
- You organise your own flexible timetable. Once you have chosen to join a course you are invited to develop a personalised and flexible timetable which will be agreed between you and the tutor. If you prefer, you can simply contact the tutor for guidance and discuss, organise and agree a flexible timetable together.
- You must learn and understand the lesson and instructions well and work step by step as you are instructed on each stage and section of your studies. Do not try to rush and cover too much too quickly without getting to know each section well.
- When you complete a stage, your work should then be returned to the tutor for assessment.
- When your work has been assessed it will be returned together with comments and advice. This is repeated until the final project of your choice is completed and returned for whole course assessment.
- When you receive our comments you can revise the assessed exercise if required or you can move on to the next stage of your programme and so on.
- When you need assistance with your work you will be able to contact the tutor by email or meetings by appointment, depending on the type of course you have chosen to follow i.e. *Workshop, Distance Learning or Distance and Open Learning*.

Whatever your ability you can enhance your imagination and natural talent; expanding your existing knowledge and skills.

You can achieve your dreams and ambitions with the help of our courses' instructions and more significantly through your own motivation.

Now relax and enjoy creating Art.



CHAPTER 1

THE COURSE Procedure

4. How to research your work.

1. Become aware of your surrounding environment, feelings, nature and people.
2. Experience your environment at different times of the year and hours of the day. Visit parks and countryside; observe the general landscape and details.
3. Observe the different types of people in their surroundings: their physical outlook, size, expression and mannerisms and try to analyse and understand their character and personality.
4. Observe the changes of light, colour and movement in all things.
5. Visit cities, towns and villages. Visit other countries if you can: see their peoples, nature, animals, architecture, their details and how they are made.
6. Explore and discover different cultures, religions and beliefs.
7. Explore your feelings, dreams, moods, pleasures, fears, nightmares and anxieties. Explore subjects and ideas you feel very strongly about. Express these in your Art.
8. Listen to music and express the images that come into your mind in colours, patterns, forms, even words, and express what it means to you.
9. Read as many books, magazines, and newspapers as you can, be part of your world.
10. Observe and express not only the world's happiness and richness, but also the injustice, hunger and struggle.
11. Visit national and local galleries and museums, permanent and temporary exhibitions. Explore sculpture parks, colleges of art and design, local architecture both historical and contemporary, design studios, stone masons, textile and craft workshops. This will give you opportunities to see and experience other people's work and techniques.
12. Discuss your ideas and experiences, as well as your project subject matter, with your Tutor, friends, family and colleagues.
13. Be aware about everything and everyone, no matter how insignificant you think they are; because you will find in them ideas and images that you can translate into art.
14. Experience everything with all your senses: make them part of you. You can use your intuition and dreams to create art in realistic, symbolic or abstract form.
15. Memorise your experiences and feelings by collecting information and documenting your personal journey through objects, sketches, notes and photographs. You must research, get to know and understand your subject matter so well that it becomes part of you, and then you will be ready to start planning and creating your work.



CHAPTER 1

THE COURSE Procedure

5. Plan your work.

1. Focus on your chosen subject; get to know it well through close observation and research.
2. Record all your experiences, using a sketchbook, notes and camera.
3. Record your responses from direct experiences, as well as memories and even from your imagination.
4. Record observations of your subject matter in nature and the manmade environment.
5. Record the work of others relating to your own subject matter and interests - such as paintings, poems, stories, religion.
6. Explore and investigate materials and techniques, colour mixing and mark making.
7. You will discover that by working and experimenting in different ways, you get to know your media and build up an understanding. You will gain and develop practical skills which will allow you to achieve your goals in creating art and design.
8. Collect postcards, pictures, photos and any material you find that interest you.
9. While you work, you must always consider your learning objectives. Create a timetable and units of work; plan the progress of your work according to what suits you best. If you work with tutors, co-operate and share your ideas and objectives with them.
10. When you are ready for assessment, it will be useful to fill in a self-assessment form which will be provided by us.
11. If you are not attending workshops, having completed the assessment form you can then return your work to be assessed by your tutor.
12. The assessment will be based on the development of your work, including research, experimentation, and the ability to express ideas visually with individuality and originality, and your own artistic ability.



CHAPTER 1

THE COURSE Procedure

The following schedule is an introduction to researching, devising and organising your own study programme.

6. Organise your own flexible timetable and self-assessment

In order to organise your timetable -

- First you should decide on a theme/project to work on.
- Then make a list of all the stages, which you will need to undertake to complete your chosen project. See *example* Assessment Chart No. 101.

When you have done this, decide how long you would like to spend working on each stage. For example say, three hours every day or three hours every other day, or one day per week. If you are unsure, you are advised to experiment for a week or two to devise a suitable timetable.

If you are still undecided then follow our example Assessment Chart 102, or contact your tutor for further assistance.

By assessing your work you will discover your own creative process, how your imagination and ideas have developed and grown, through your experiences, knowledge, research, documentation, experimentation, understanding, evaluation, into the creation of your final work.

You must present and communicate this in your assessment.

When you work on your final piece you must make the effort to create and present it in a clean and neat way.

In this course there are 21 assessment charts numbered 101 – 121. These are provided to help you organise your timetable and work, as well as track and assess your own progress.

Note: If you wish you can create your own charts to work from.



CHAPTER 1

THE COURSE Procedure

7. Study Exercises & Assessments Charts

See CHAPTER 8 for the forms.

1. Study Exercise - Assessment Charts 101-121
2. Study Exercise - Art & Design Equipment Materials and Techniques
3. Study Exercise - Art & Design Vocabulary
4. Study Exercise - Sketching / Drawing
5. Study Exercise - Painting
6. Study Exercise - Interior Design
7. Study Exercise - Creating your own Art & Design Scheme
8. Study Exercise - Experiencing Art & Design - The basics





CHAPTER 2 THE BASICS

1. Experiencing Art and Design. The Basics





CHAPTER 2

THE BASICS

1. Experiencing Art and Design. The Basics

Throughout our world and its history, art and design has been understood and enjoyed by everyone, no matter in which continent or by whom it is produced. Its imagery speaks to us with a powerful international language that words cannot match.

Every one of us interprets and understands life according to their experiences, knowledge and the people and the world around them.

We can better perceive our environment through learning to experience, create and appreciate art and design.

We can experience works of art and design by ourselves or with others, and develop our knowledge and criticism of it through its vocabulary, themes, philosophy, techniques and history.

We experience art and design best when we have the knowledge to understand how to observe and evaluate its elements and how they work together to produce the final piece of work.

The artist creates images and designs to be shared and experienced by others. They can convey how things used to be, how they are now, and how they can be in a different time and space. They can express landscapes, people, society, morality and feelings. You will discover these as you compare different types of art and design work throughout history.

Experiencing art and design is to observe and get to know the process of art and design theory and practise. There must be an understanding of how the artist subject matter is chosen, influenced and affected by the location, the period, the culture and beliefs of the people, and the media and techniques used.

Investigate the artist's beliefs, motivation, and what they are trying to express to you and the world. In order to do this we first observe the subject matter (nature, people, morality, social, philosophical or religious issues, cultural beliefs etc.).

Find out when and by whom the work was created, what period it relates to, and investigate the artists' motivation - what they are trying to communicate or achieve. Which techniques have been used? Analyse how the artist / designer has used them to express their ideas and execute their work.

Discover the originality, strength and weaknesses of the work, its artistic aims and values. How was the work achieved in comparison with other works? Look for qualities, such as imagination, emotion, sensitivity, interest, personality, character, solidity, strength, softness. Notice how the work interacts, and the variety of its effects. What are the strengths of its composition, space qualities, the movement, form, line, texture, its roughness or smoothness, shape, pattern, colour, contrast, positive and negative effects? (See Chapter 3 To learn about the vocabulary part of this course).

Artists are influenced in certain ways when they create and produce their work, from existing circumstances, location and period to beliefs, spiritual ideas, morals, philosophy, traditions, media and techniques of that particular time.



In order to be able to experience, create and appreciate art and design more, there must also be awareness about art and design history. This gives us the basis from which to start understanding to experience, create and appreciate art and design.

Research art and design history and discover how changing religions, governments, empires and conflicts have influenced art and design and vice versa throughout the ages. (Refer to the Basic introduction Index References in History of Art and Design)

Using art vocabulary will help you to express your understanding of a work and enjoy it with others.

The more knowledge and experiences you have the better your understanding and appreciation will be.

Viewing an art/design work you must experience it not only in its totality, as a complete image, but also appreciate all its details in isolation, as all parts, however small, are significant and contribute to the final creation.

Observe the work and its materials - roughness, smoothness, softness, hardness, line, texture, form, light and colour.

The best way to understand this is for us to research different art/design works with the same subject matter but from different ages. See how the artists have interpreted the subject in their personal own styles. How they were influenced by their society and culture, or by each other.

We can study landscapes, still life, portraits, furniture; buildings, sculptures.

We can experience art and design and its influences not only in cultural centres like museums and galleries but also in everyday life like TV, cinema, advertising, architecture, fashion, publishing advertising and so on.

When we observe an art/design work, we can view it not only in the way the artist/designer intended, but also from our own perspective.

After experiencing and learning about the art/design work in all its dimensions, you will be able to make your own evaluation and truly appreciate it.

Each time you go through this process you will discover that your knowledge, understanding and perception changes, allowing you to perceive everything in a new way.

While every generation attempts to create something original in art and design, they are always influenced by what has come before, inevitably the past, present and future are linked. So when we experience and create art and design we must be aware of the past as well as the present and have a vision for the future.



CHAPTER 3

ART & DESIGN General introduction

- 1. What is Art & Design?**
- 2. Art & Design Equipment, Materials and Techniques.**
- 3. Art & Design Vocabulary. Explained.**
 1. Composition.
 2. Atmosphere.
 3. Movement.
 4. Line.
 5. Texture.
 6. Pattern.
 7. Form - Light / Shade.
 8. Colour.
 9. Scale / Proportion.
 10. Space / Perspective.





CHAPTER 3

ART & DESIGN General introduction

1. What is Art & Design?

Art and design is everywhere around us and is part of us all.

Art has always been consciously or unconsciously part of us and our species since time began. It is evident that, throughout history, art has been used to express and communicate our actions, emotions and beliefs starting from the time humans existed, to the pre-historic times to the art of today.

We will discover art and design by observing the world around us and in ourselves; learning to gaining the knowledge about the process of researching, organising, problem solving, seeing in a new way by using our experiences, imagination, memory, feelings, moods and ideas. However we must learn not only to perceive our surroundings by relating them to our own experiences conventions and conditioning but we must also try to view and experience our world around us with an open mind and to others point of view and cultures.

Art and Design is how to see; it teaches us not to let what we know and believe effect our seeing and perceiving. It teaches us not only to look around us, to see what relates to us and what we want to see, but also to have an open mind, free from preconceptions, be like a child experience and perceive our world around us as an unknown entity.

We must see all the elements that make the world around us and experience the total images with all the smallest details; because all the details make the whole. The knowledge gained through this procedure will help us to perceive and give us the ideas to create our own images and at the same time to appreciate art and design.

In order to create our gained ideas and realise the image, we will need also to understand the meaning and execution of art and design in its subjective or objective subject matter, media, equipment, techniques, vocabulary and special effects in theoretical and practical terms.

So do not hesitate get started creating, because Art and Design is part of us all; no matter who we are; we can dream, imagine, observe, have ideas and have the ability to create. Everyone possesses the intuition and therefore the capability to be an artist. We are all born to be artists if only we could have the will to try; By trying and experimenting we can achieve our potential through training, practice, and the willingness to follow our own path of discovering art and design; to do so we must be:

- Alert, interested and respondent in everything that surrounds us.
- Perceive, understand, and discover the world around us.
- Explore our own and others' thoughts, feelings and beliefs.
- Practice our research skills and make detailed observations.
- Respond to and challenge our environment, people and their beliefs.
- Create ideas and images related to our findings.
- Express and communicate all the ideas we believe in, and believe in ourselves.
- When we master the above, we can then begin to discover, explore, practice and learn Art and design vocabulary, techniques and practical exercises which will give us the confidence to start creating our own art and design.



When we start creating and find difficulties at any point, we don't give up! We take a break and stand back from our work, or move on to the next stage. When we return to it we will find that we will see it in a fresh new way which will help us to find a different approach and solution.

No doubt there will be difficulties, but we must have determination, self-discipline and perseverance. Do not accept failure, try again and again, have faith and believe in ourselves, our own ability and also by using the art and design's flexibility that creates endless alternative solutions.

We must always know that Ideas and creating Art and Design have no boundaries; they are lawless and unlimited and therefore provide endless possibilities.



CHAPTER 3

ART & DESIGN General introduction

2. Art & Design Equipment, Materials and Techniques.

Artists or designers, depending on what they want to achieve, need specific standard equipment and materials for communicating their ideas, in the form of sketching, drawing, painting, designing or computing, and for presenting their final work.

Materials, equipment and techniques can be demonstrated; however its important to realise that skills and techniques are acquired through experimentation and experience.

There is a vast range of equipment and materials so you must first research and study these in detail before you buy and start to practise and experiment.

Visit art materials shops, search online, talk to practising artists. When you have the right tools you can begin experiment, and feel and get to know them well.

To begin with, buy the necessary equipment and materials in small quantities, experiment with these and then decide which you prefer working with. You can build up as you go along.

You will need a place to work from, a flat surface, and basic drawing/painting materials - pencils, pens, charcoal, pastels, watercolours, gouache, acrylic, oils.

Work Place and surfaces

An artist/designer can produce artwork anywhere, outdoors, indoors, in a studio, or any space within which they can control the lighting effects.

As equipment we can choose to work on the floor, an easel, table or drawing board with T square, or just using a sketchpad.

There is a wide range and variety of surfaces you can work on. You should choose a surface appropriate to the media that you are using and the effect you want to create. For example, for oil based paints use treaded canvas, wood, heavy board, hardboard. For a water base, preferably heavy paper, stretched before you start working on it, alternatively you can use heavy board.

For pencils, many different types of paper or materials are suitable, from cartridge and tracing papers to board. For pen, smooth surfaces are required so that the ink does not spread. For pastels use rough textured white or coloured surfaces so that the pastel can adhere to the surface.

Equipment for drawing, sketching, painting

You will need a selection of brushes, paints - watercolour, acrylics, and oils. Drawing materials - pencils, charcoal, crayons, Conte, pen, ink and pastels. And a range of surfaces and papers.

Pencils come in different line thicknesses, hard and soft. There are 20 grades, from H to B (H is hard, B is soft). The hard pencils contain more clay than graphite, and the soft more graphite than clay.

Also there are the carbon pencils that give thick black marks.



Pens are available with different nibs. Charcoal comes in stick or pencil form. Pastels come in the form of oil or chalk material. Paints are oil or water based, and produced in hundreds of colours derived from 'pigment', which supported from medium for oils with thinners like turpentine or linseed oil and water when are water based.

Always protect your paints from drying out. If they come in tube form, be sure to squeeze them from the bottom up and store them upside down to retain moisture.

Surfaces for paint mixing

The surface we use to mix paints on is called the 'palette'. There are wooden pallets for oil based media and china or plastic for water based.

Mixing Paints

Paints can be mixed with brushes or a palette knife.

Brushes come in different finishes, sizes and shapes. They can be long and short, soft, hard, or round, square, flat, and chisel shapes. There are specific brushes for watercolours, acrylics and oils.

The types of brushes you work with depend on what medium you're using and what you feel comfortable with. For this reason you need to experiment in order to find out which ones you prefer to use.

Other equipment

In addition you may also need to use thinners, varnishes, retouching varnish, linseed oils, drying mediums, white spirit, dipper containers (for thinner or varnish), gel medium, gesso primer, retarder (for acrylics only), eraser, cotton wool, cloths, French stick, air-brush, masking fluid, fixative, wax.

Other equipment includes pots for water, pots for storing brushes, scale ruler, textiles, found materials, photographs, camera, computer, presentation boards and framing.

Start working with a small quantity of the medium, using brushes of each different type. Experiment by working with individual mediums, getting to know them well and then by combining different media, and gradually you will discover what you can achieve and which types of media and brushes you prefer to work with.

Always keep your equipment and materials clean and well maintained so that they may last a lifetime.

Using these materials will not only help you to learn existing techniques and styles, but, by experimenting, you can also invent your own.

ICT

Computer technology and imagery can influence art and design and offers us endless information and visual material that can be used to inspire and convey ideas.

There many different computer programmes you can learn which can help and inspire new ideas.



Art and Design techniques

The following is a short appraisal for techniques that will be as a starting point to give us a general idea for the basic effects and techniques that we can use with most if not with all materials. So after reading through these, we can choose our preferable medium or combination of media that we will want to work with and experiment and see the results. Then we can decide what technique we will be using to create the desirable effects that we want to achieve.

We can use our media that come in different densities and pigments thinly or thickly, and apply them with different types of brushes. We can use palette knives, cotton wool, sponge, cloth or using texture materials, even tooth brushes or your fingers.

We can use our equipment wet or dry and by doing so we will be creating different effects and materials in combination to create the desired effects.

For example, we can create linear drawings with pencil, or pen, with a light layer of paint or thick paint overlaid.

By experimenting you will learn to how to create opaque, transparent, translucent and textured effects, as well as the correct mixture for the type of work and desired effect.

Practise with dry brush, dry line, splash, wet on wet, line form texture, wet and dry together, and mix media.

Thick and textured effects can be made with a damp brush loaded with paint and applied directly onto the work or with a palette knife.

A palette knife or razor blade can be used to scratch the paint to create highlights and modify tone.

We can create a spray effect by using a very hard brush such as toothbrush.

Masking is created by applying crayons, wax, oil paste, tape, with paint applied on top and them removed afterwards to create the effect.

'Stapling' is using a brush to create consistent small dots to create an image.

Use a sponge to do flat wash, or erase or clean paint to create areas and textured effects.

Thick or thin over painting, water/turpentine light effects, wet to wet effect, solid colour with strong intensity. Thick dry paint dragged or scratched and effects that brings the background into foreground.





Material and Equipment



We can create the montage technique in our work by overlapping images or other media.

As we can see there is a variety of media to work with. By experimenting we discover that each one of them has its own properties.

When they are used, the techniques for each one must be modified to suit that medium. We will be able to experiment by making a series of sketches/drawings/paintings/designs of the same theme but using the different media.

We can use materials and techniques in different ways and combinations. Together with our own variety of research material including, paints, fabrics, and found objects and apply them to any surface.

For more information on what specific materials, equipment, techniques and media are needed for each work to be produced you may refer to the relevant chapter, stage and part in this book.

When we have knowledge of artists' materials, equipment and techniques we will feel more competent using them. It can be helpful if we also see and study other artists' work in order to get to know what and how materials, equipment and techniques were used to create the final results.

We can learn how other artists use materials, equipment and techniques to create a variety of effects but we must always know that through experimentation and experience we may acquire our own techniques.

Although it is important to gain technical knowledge you should remember that art and design does not have any rules. When we work, we must feel free to use our own creativity and techniques; we must experiment and create a variety of effects using both logical and intuitive ways of working.





CHAPTER 3

ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

Looking at a creative work we try to interpret and understand the concept or ideas that the artist is trying to communicate, as well as how it has been produced. In order to appreciate, feel, express and communicate art and design, we must understand the creative process itself as well as its related vocabulary.

So when we observe a creative work of art or design we look at its expressed image and what it tries to tell us; we look for the subject matter; how the idea is being expressed visually, and the techniques and qualities used to convey this image and how this can be communicated through the arts vocabulary.

Creative works of art and design are based on an idea/theme and can be produced subjectively or objectively.

Subjective works of art are produced from our own thoughts, beliefs and feelings; they are based on the personal points of view of the artist. They are created when the artist uses realistic subject matter or their imagination to perceive and create a piece of work that expresses what they feel and believe in, whether consciously or unconsciously.

Objective works of art are produced by artists/designers working towards a commissioned brief. The artists can still put in their own creativity, though they may not have the client's point of view this does not stop them producing a successful piece of work.

This work can be realised by using media and techniques to create the following elements: composition, line, texture, pattern, form/light, colour/light, Scale, Space/Perspective all of which are part of the art and design vocabulary which are explained in this course

Art and Design Vocabulary will help us to understand the theme of the work, why and how it is being produced, and be able discuss it with others.



CHAPTER 3

ART AND DESIGN General introduction

3. Art & Design Vocabulary Explained

1. Composition.

Composition gives our work balance, bringing together movement, rhythm, harmony and contrast as a whole.

The Composition of a Drawing, Painting or Design is how the parts of the subject matter are arranged as a unified whole.

Geometric shapes (triangular, circular, and spiral) create the unified whole.

In order to create this, we can position our subject matter in a central, side or moving focal point or points of view. We must also consider all the parts in relation to the focal point/s and the whole that is to see the relationship of all the details of your creation to the whole interlinked image.

Therefore we can create a Composition when there is a focal and centre point of interest. The focal point can be positioned above or below the horizon and try to give a natural feeling and balance to the picture's composition. We can achieve this by drawing attention to the main centre of interest by creating contrast in texture, smoothness, pattern, and tone, in light shading or colour.

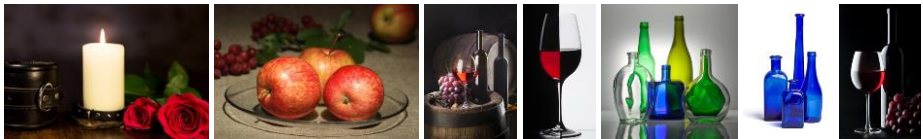
The composition of our drawing/painting/design must have harmony and symmetry to create a balance between space, scale, shape, form, texture, colour, contrast and movement.

In the composition all these elements are gathered together to create our work.

Once we have chosen the subject matter of our sketch/drawing/painting/design, we can visualise how we want the final work to look. In order to achieve this we can create a frame using our fingers or card, our camera, our memory, imagination to act as a viewer. This will help us decide where to crop and frame the final composition of our picture.

These are just some basic rules to help you get started, use your intuition to guide you.

We must always remember there are no strict rules in Art and Design. Everyone is an individual and can use their personal choice to create something unique.



CHAPTER 3

ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

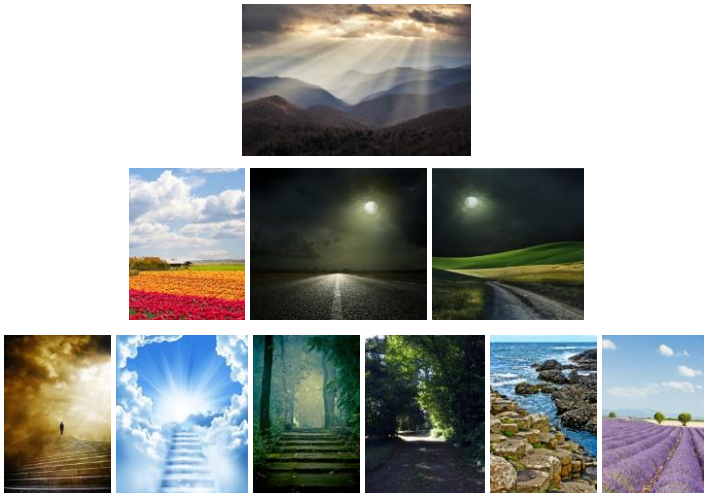
2. Atmosphere.

The sketch/drawing/painting/design, always expresses an atmosphere/mood such as cold, warm, sad, happy, calm, fear, horror etc.

When we create an atmosphere/mood, we draw from our own and other peoples' experiences, these can be from history, religion, nature, imaginary or abstract.

We associate certain textures, shapes, forms, colours and space with different emotions such as danger, fear, happiness, calmness, etc. These relate to experiences and can be conveyed in our art so that the mood created can be felt and experienced by the viewer.

In order to create the mood we are aiming for, we can use complementary or opposite effects.



CHAPTER 3

ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

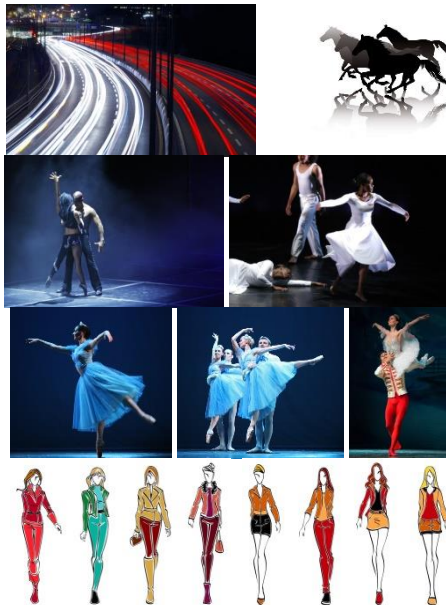
3. Movement / Circulation

Movement is the change of position and motion of objects. In our natural, physical and mechanical environment there is always elasticity, motion and change and this can be expressed in our drawing/painting.

You can give life to a drawing/painting by using movement and expressing the quality of illusion, of elasticity, through motion and change.

The movement will give a flowing quality and life to your work.

In order to create the effect of movement you use directional strokes of line, mass, colour. Always remember that everything from a grain of sand to an entire landscape is living, as well as people and even buildings. In order to express this in our work we need to create a sense of movement.



CHAPTER 3

ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

4. Line

Line has varied qualities of light to dark, textures and tones. You can create this using pencils, charcoal, pens, pastels, and even paints.



CHAPTER 3

ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

5. Texture

Texture is found on all surfaces.

Texture is the structure of a surface and the degree and consistency of its smoothness or roughness. There are different degrees of textures, such as that of fibres, threads, wood, stone, clay glass etc. The best awareness of a texture's qualities is by sensory experience.

Learn to understand textures by breaking down different types of materials in order to understand their qualities.

Discover textures on objects and nature and try to produce their textural effects. We also learn texture by working on different surfaces, such as smooth, rough, shiny, dry, wet, hard, and soft.

Experiment with different textured surfaces, get to know their qualities well and try to recreate the same effect, by using thin or thick strokes or by adding materials to your media - soil, sand, wax, and objects.

Texture can also be produced by using different types of surfaces onto which we can build different media effects such as rubbings, collage, and layers of paint.

We can create successful textured effects using the collage technique. Collage can be achieved by mixing different media and materials such as metal, wood, paper, wax, glue, and painting over them to create the required effect for the image.

You can gain experience of this technique as always by experimenting and seeing other peoples' work.



CHAPTER 3

ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

6. Pattern

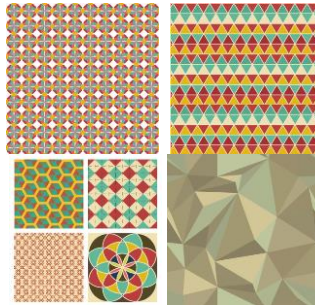
Pattern is found all around us in both natural and manmade forms.

Pattern is a composition of repeating shapes in the same shape and shade, or it can be groupings of same pattern in the same shade or different shade or textures, geometric forms and motifs.

You can see pattern in leaves, branches, architecture, in rows of houses, and furniture, in trees and landscapes seen from an aeroplane, all from a distance can look like texture pattern.

A Pattern can be a non-figurative sketch/drawing/painting/print that can be symmetrical or asymmetrical. It can express mood and is commonly used for a specific purpose such as book illustration, fabric and product design etc., it can also be an arrangement of natural or manmade objects or images. These can be created through a variety of processes including print making, painting, dyeing, rubbings, imprints, embossing and collage.

You can search for and experience surface patterns within your own immediate environment by making rubbings and experimenting with arrangement, folding, repeating, over-lapping and creating abstract patterns with found objects and images.



CHAPTER 3

ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

7. Form. Light/Shade

Form is the three dimensional aspect of all things in our surrounding environment. Form in our creative work is the outward appearance of three dimensional structured shape, pattern, light, shade and colour.

In the two dimensional world of drawing and painting the effect of form can be achieved through the use of light, dark, shade, tone and perspective.

The light and shade we use in a drawing creates contrast and three dimensional forms.

In order to create form in our work we must study our subject matter by observing light against dark. Look at the object by half closing your eyes, this method helps us to see clearly the light, shade and tone of the form.

The shadow effect on the subject is determined by the source of light. The effect created by direct bright light will give a harsh dark shadow. In contrast, the reflected light will give a subtle, progressive, tonal effect. These tonal qualities are also affected by the surface's texture and colour, whether it is light or dark, matt or shiny.

The light creates shade and reflections at the same time. So when the light falls on the subject matter it creates different reflective effects that appear on the finished surface, whether it be matt, shiny, smooth, soft, hard or rough.

We must experiment with light and shade, in its natural or artificial light source, and notice if it comes from a single source or different sources and how this affects the subject.

You can direct controlled light from a single source, the way the old masters used to work, or you can use natural light as the Impressionists did.

Explore light and shade on different subjects and surfaces, such as metal, mirror, glass, surfaces, landscape etc., and discover the different effects and results, which will determine the form and tonal effects on its surface such as texture, colour, shiny or matt.

We will also discover that a shiny surface reflects more light than a textured or a matt texture surface.

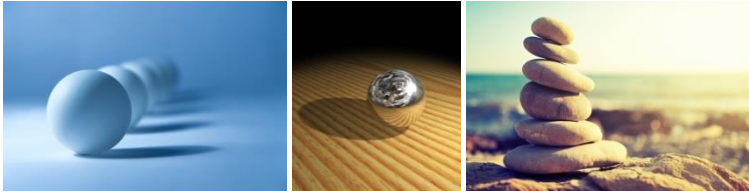
Experience light and colour in relation to form, learn the difference between colour in light and in paints. Look for the light, dark and tonal qualities of colour by establishing the light and dark areas, and then work on the tonal aspects in between.

Experiment with light, by using different source; see how different backgrounds and light can add dramatic effect to your work.

As a starting point we can start experimenting creating forms by using light, shade and in between effects, and using a very simple single subject matter like a sphere, triangle, cube or an apple, etc.

To begin, start working on forms in monochrome. When you become more experienced and confident go on to using colour and see the final beautiful effect of your three dimensional work.





CHAPTER 3

ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

8. Colour

Colours are all around us. We can see colours in nature and the manmade environment - a rainbow, a prism, and graphically we can present them in a colour wheel. (See *example*. Also, after reading the following about colour, you will get to know basic colour theory in order to create your own colour wheel.)

Experience light and colour in learning the difference between colours in light and in paints.

Light is divided in different hues of colour.

Primary colours are yellow, red and blue.

Secondary colours are, green, orange and violet.

Printing colours are yellow, magenta, cyan and black.

TV and Computer screen colours are based on and related to colour light - green, red, blue and white.

Colour paints are made up of pigments, and come in the form of oils, watercolours, acrylics, dyes, inks, pastels, pencils.

Primary colours can be combined in equal proportions to create each of the Secondary colours: Orange, Green and Purple (such as Red + Yellow = Orange - orange is the tone colour between red and yellow). Secondary colours can be combined and mixed to create earth colours.

There is also Light Primary, Subtractive Primary, Secondary and earth colours.

Colours have hues, tones, saturation and tint.

The hue of a colour is the scale of colours ranging from red to yellow, green and blue and back to red.

The hue also relates to the redness, blueness, and yellowness of colour. For example in cadmium colour you will see that there is more yellow, and in crimson more blue.

Tone is the lightness or darkness of hue. The Tone and Shade of colours is the effect of light, shade and reflection on colour.

Saturation is the purity, richness, intensity and brilliance in the colours. It is the pure colour.

Tint is the colour with addition of white; therefore subject to hue, tone, saturation and tint you can have an enormous range of different colours.

Complementary/contrast (or opposites) creates colour contrast. See the colours on the colour wheel. Where on one side there are warm colours, in the range of reds, and on the opposite the cool colours, in the range of blues.

Harmonious colours sit next to each other such as orange and yellow or shades/tones of those.

Colours can be created when mixed together. When you combine cadmium red with



cerulean blue it will create brown, alizarin crimson and ultramarine blue will create violet and so on.

The following are a small selection of the most commonly used colours -

Two basic Reds:

- Cadmium red (which is light toward yellow.)
- Crimson red (which is darker toward blue.)

Four basic yellows:

- Cadmium light yellow
- Cadmium Brilliant yellow
- Cadmium medium or yellow
- Yellow Ochre

Two basic blues:

- Cerulean blue
- Ultramarine

By combining these colours you can create new colours. For example Red Cadmium and Yellow can be mixed to create orange. Crimson red and cerulean blues will create purple and so on.

The subtractive colours are magenta (red-purple), yellow and cyan, and these reflect colour. They can also be mixed to produce all other colours.

There are a wide range of colours of differing density, tone and hue.

Contrasting colours are found where opposite colours are placed next to each other.

In order to create Yellow Green, for example, we simply add more yellow than blue. To create Blue Green you add more blue than yellow and so on.

The combination and mixing of colours produces qualities of light, hue, shade and tone, which, when used in your work, can create forms, atmosphere and emotion.

Colours bring with them association, according to our training, instinct and perception, such as Red symbolising love, danger, death, and Greens and Blues that refer to calm, water, etc. Colour enables artists to express and suggest mood, emotion and space in their work.

Colours can create perspective and space through paler tones and cool colours like blue and related hues.

The warm colours move into the foreground. By using these appropriately you can create the feeling of space and depth in your work.

Colour can be used to express abstract images such as emotion, fear, happiness, sounds, music, and feelings.

Colour can be controlled, and by experimenting with it by ourselves we will be able to create a wide range of colours and investigate shades and hues, as well as tonal and expressive qualities.

We control our palette by selecting warm and cool colours and placing them separately on the palette and mixing them to produce a new colour. Then we place them together, away from the other colours and so on.

We experiment by trying different combinations. We use vermilion red, that has blue tendencies and when combined together with blue will produce the cool colours of the spectrum. Crimson red is the red part of the spectrum that has yellow tendencies and, combined together with yellow, will help you to produce the warm colours of the spectrum.

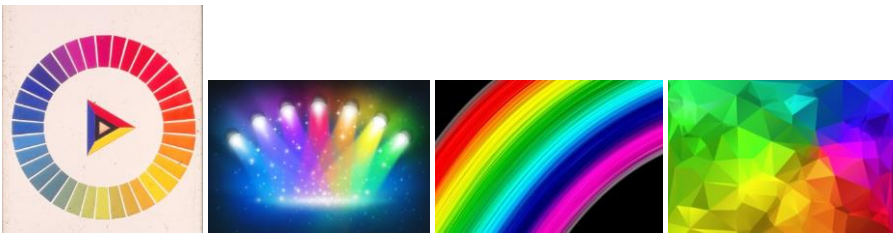
We can also discover the different effects of the two blues - Ultramarine and Cerulean.



For yellows, the normal yellow, like raw sienna, has a cooler effect, and yellow ochre has a warmer effect, and so on.

We can create further changes in our colours when we use more thinning medium. To do this, take a solid colour and add thinning agent, like water (with water based paint) or turpentine (oil based paints), and observe the changes.

Experiment with different colours in different ways and get to know the differences between them. Experience the process of discovery through the different results. Start creating a colour wheel with the three primary colours red, blue and yellow, and as many hues and tonal qualities of each colour as you like.



CHAPTER 3

ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

9. Scale-Proportion

Scale is the order of proportion, the comparison of measurements and the presentation of size in relation to the context, other objects and people.

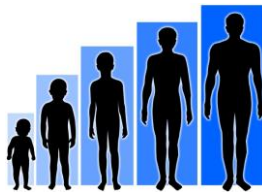
Scale is the base that will help us to create our work and will give our subject matter the correct proportions.

Scale is the relationship between points of view from one subject to another, realised through size, depth, length, width and weight.

Scale is achieved by measuring the different parts in relationship to each other, and together as a total composition, which produces the correct proportions and perspective.

In the interior Design environment we use the human scale in relation to our space and design.

Having the correct scale, together with perspective will give our work a sense of depth and proportion.



CHAPTER 3

ART & NTIZAIN General introduction

1. Art & Ντιζαιν Vocabulary Explained

10. Space / Perspectives

Perspective is the technique for representing space and depth, that can create a three dimensional effect on a two dimensional surface.

This is achieved through the relationship of planes and objects to each other, together within a space as they are seen from the foreground to one or various 'Vanishing Points' (VP).

To create perspective you need to first identify an Eye Level (EL) and Vanishing Point (VP) in your work. These two points will give you the basis for achieving this.

The EL (eye level) is the focus of your eye line in the horizon. In order to find this we should hold our finger or pencil in front of our eyes and where this line joins the object or space is our EL.

The VP is always the meeting centre of our vision on the Eye Line in the horizon. The meeting lines to the EL create space and three dimensional shapes.

We can have a normal, high or low - eye level. Your eye level depends on whether you view from a normal position, from high or below, and so on.

Perspectives can also be achieved using a Perspectograph, or a computer program, as an aid, but it is important, as an artist, that you learn the technique and are able to create your own perspective setting. Having learned to use this skill, you will gain greater independence, satisfaction and confidence in your own work and ability.

The following description is intended as a guide to give you the basic knowledge to achieving this essential skill.

Whenever creating an image there is always an EL and a VP. Your picture's view will relate to where and how you view your subject matter; this can be in front, behind, right, left, from the top or below.

Depending on the viewpoint you require for your picture it is possible to adjust the EL.

For the view straight ahead, for example, this view will be your normal EL, being at the centre or just above the centre of your picture, and the vanishing point at the centre, or right or left, of the EL, depending on the desired angle.

If the view is from above looking down, the EL should be lowered with the vanishing point as before, and if it is looking upwards the EL should be raised.

A practical way to understand how the EL and VP works is to imagine the view down a very long and straight tree lined path; as we move the path seems to narrow and the trees appear increasingly smaller and closer together, finally meeting in the distance. It is this point in the distant horizon/EL that is the VP.

Note that the horizontal and diagonal lines also can create our VP and EL.

If you do not feel confident enough to create your perspective by eye, then it's possible to use a grid as a guide.

The EL creates the horizon and the VP meets on this horizon in a picture, and therefore acts as the structure and basis from which to relate other elements added to the work.

The perspectives create space with linear form and also with colour qualities.

When using the linear perspective technique you will be using the eye line and vanishing point technique.



Colour and texture can also create a sense of perspective, with blue hues and smooth textures used in our work creating distance, and bright colours and rough textures in the foreground.

So you can have a strong foreground, medium middle ground, and lighter effects in the background of your work.

When drawing figures you will discover the 'foreshortening perspective', a technique that needs a lot of practice to be achieved.

When drawing circles in perspective, base your drawing in squares that will give you the guide lines to draw it successfully.

Explore the perspectives of reflected objects and those in darker tones. For example the reflection of a boat in the water.

We can practise using this technique by drawing a very simple object such a cube, triangle or sphere, from different perspectives and then move onto more complicated compositions.





CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture/Interior Design

1. A General Introduction in Sketching, Drawing, Painting, Environmental Architecture / Interior Design

Part 1 Sketching, Drawing,

Part 2 Painting,

Part 3 Interior Design

Part 1 Sketching/Drawing an introduction

1. Pencil.
2. Pens.
3. Charcoal
4. Pastels.

Part 2 Painting an Introduction

1. Watercolour.
2. Gouache.
3. Acrylic.
4. Oil.

Part 3 Environmental Architecture / Interior Design an Introduction

1. Briefing
2. Site Survey.
3. Scale Drawing.
4. Planning Layout Drawing Space/Areas/circulation
5. Planning Layout Drawing Furniture,
6. Planning Layout Drawing Lighting,
7. Planning Layout Drawing Plumbing
8. Planning Layout Drawing Heating.
9. Planning Layout Drawing Interior & Exterior gardens.
10. Research
11. Composition
12. Atmosphere/ mood.
13. Harmony / Contrast
14. Balance
15. Movement,
16. Proportion / scale
17. Colour / Colour Schemes
18. Form
19. Pattern
20. Texture
21. Materials. Main structure Hard Finishes
22. Furniture.
23. Soft Furnishings
24. Accessories.
25. Lighting.
26. Presentation.
27. Detail and Structural Drawing.
28. Schedules
29. Specifications.
30. Estimating and Purchase of Goods
31. Co-ordination and supervision of Professionals and Sub-contractors on site.





CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

1. A General Introduction to Sketching, Drawing, Painting, Environmental Architecture / Interior Design

Before we start Sketching, Drawing, Painting, Designing and creating our own art & design we must question everything as a scientist or philosopher would.

We must ask questions of everything we would like to create, whether on canvas or paper. By questioning we will get to know our object/subject matter better.

Whatever subject matter or materials we choose we must examine how and of what they are constructed, as well as their functional and aesthetic qualities. Observe shape, texture, pattern, colour and composition etc.

We can express the subject as a whole or as a detail, but the composition and all its parts should work together to create the whole image.

When we begin to draw, design or paint, we must learn to see and observe all details by analysing the structure of our subject matter, with the aim of understanding the way the people and things around us are in a physical, emotional and abstract way.

Every element of our work must be considered and linked together in order for it to take shape and form.

We must use our entire imagination and our senses, as well as logic, to get to know and understand what we see. Essentially we should not neglect the use of our intuitive ability and try to reflect and find ways to represent the world as we personally see and experience it. Increase our awareness of the natural and manmade environment, as well as analysing and communicating our own personal interests and emotions by working out ideas visually through sketching, drawing or painting.

Once we have done this we will be able to concentrate on the processes and techniques of our chosen media. We can also experiment with the lighting and positioning of our subject matter.

Although it is important to experiment with materials, as a beginner we should try to limit the use of our palette and not use too many techniques at one time as this will be confusing. It is better to concentrate on the structural elements of our composition at this stage.

It is imperative to choose our work surface carefully, according to the media being used and the effect we want to create. The texture and colour of a surface can allow for different effects.

Our sketch or preparatory drawings can be reworked as many times as we feel necessary or we may even start again. We can work at our own pace, adapting as we progress, however, we must understand that reworking will not have the freshness of a spontaneous sketch, though it can add depth and texture to our work.

If we look around us, we notice that everything is made of basic geometric shapes and forms such as squares, rectangles, circles, ovals, and triangles. All things are measured and evaluated by our perception of this rule.

Using guidelines such as squares, triangles and points, can help us to construct our sketch, drawing, painting, and design. Use your materials freely and do not try to achieve perfection in your work from the start.



The work will include all the qualities of the art vocabulary. That is composition, harmony, symmetry, contrast, colour, and especially tone - which will help create form, texture, pattern, directional effect and movement.

The subject matter we choose can be inspired by anything that we see or experience around us, from realism to emotions, feelings or abstraction. It could be the landscape, trees, flowers, clouds, sea, boats, still life, people, portraits, and buildings, a combination of building and landscape, or people in their environment.

Try drawing/painting your emotions and feeling while listening to music, or relating to your own or other people's experiences, emotions, feelings, actions and so on. Choose your subject of interest and create a picture to express this. Sketch different aspects of your subject. Study its structure, proportion, the lines forms, colours and their relationships and composition.

After you decide which one of your sketches you will be working on for your final piece, you will transfer it to your chosen surface and background. This can be light or dark tint, rough or smooth, depending on what medium you use and the effect you want to create.

While you work you may discover that drawing and painting are inter-related.

It is easier to work out the composition of our artwork by working on geometrical shapes in a light outline; this will give us the total abstract image of the drawing/painting.

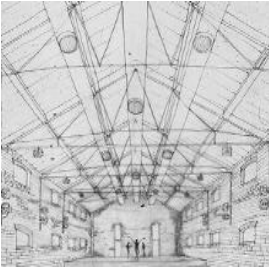
We create the composition and the basic image by measuring each part in relation to the others, using guidelines in a light outline. This will be the basis for the preliminary work. After this we work on light and shade to create forms. Next we start using more precise and darker shades, light in black and white or colour to form the shape of our image. Add detail by using textures, shapes, forms, colours, and highlights or silhouettes to create contrast, and colours to create the final stage of your work.

A good basic knowledge of art and design will provide us with a sound basis from which to develop our own work, however, no matter what equipment and techniques we acquire art and design has no rules or regulations. So enjoy experimenting, but keep practising in order to find your own style of working.

In order to succeed we must see this process not as a struggle but as a way of transforming and familiarising ourselves with our subject and techniques.

This will become second nature to you and will allow you to work more efficiently and spontaneously.





Sketching / Drawing



Interior Design



Painting



CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 1 - Sketching, / Drawing, An Introduction

Sketching is the first step to being creative; it is the tool for recording interests, ideas, or researching further work.

We can draw outdoors, indoors, from our imagination or even from photographs we have taken, or from magazines. Our sketch can be in black and white, in colour, or a combination of media i.e. pencil/ink/chalk and watercolour, or watercolour/ink/gouache on white or colour paper etc. It can be a very simple linear drawing, shaded or coloured, however, it must have composition proportion/scale, perspective, atmosphere/mood, etc.

When you start sketching / drawing you may find you lack confidence. To overcome this, start working in pencil, this is a simple media to use as it can be erased easily. Sketches and notes in all media can be art works in their own right as well as act as a record or, more commonly, as preparatory drawings to develop into finished paintings.

No matter what subject or media we work with, before we start sketching / drawing we must really get to know its composition.

Sketching encourages us to observe things in detail and understand how they are made, it teaches us how to link them to our ideas and develop them.

We record the information we see, the more we record the subject matter the more extensive our reference and understanding of the subject becomes. When you start, be bold and don't worry about results; this approach will give your sketch directness, freedom and spontaneity.

You need not copy your subject matter exactly, but you should aim to draw accurately whilst capturing its essence.

Initially, start to express your ideas or record scenes with your chosen media and surfaces. Choose from a variety of materials such as chalk, pens, pencils, brushes, and you can even use our fingers as tools. Begin by making a preparatory sketch of your chosen composition which you can develop. It can be helpful to visit galleries or exhibitions to see examples of artists' work showing the development from sketches to drawings and later to paintings.

When we research and record our subject matter, to whatever extent, the significance of the process is in the enjoyment we gain from it and the opportunity it offers us to develop and express our creative ideas.

When we are ready to start and have prepared our equipment and media, begin to observe, understand and sketch anything we find interesting, this could be a leaf, a tree, a flower, a stone, a mountain, a landscape or even our own dream or abstract image etc.

Sketching also develops our drawing skills and techniques. By repeatedly Sketching / drawing and experimenting with the same subject matter you will see how your work transforms alongside your developing knowledge and experience.

When you are satisfied with a sketch and intend to develop it, you should ensure that if it is in black and white and you want to introduce colour that you either have a colour sketch or have made detail colour notes for future reference. These sketches and notes will act as a guide to developing your final work.

Having carefully observed and drawn your object begin to organise your work in stages. First plan your picture, if you want you can use a grid as a guide line, in order to get the



correct proportions, composition and shapes. The first layer of work must be done very lightly.

When you are satisfied with the first stage, start working on creating a stronger image and incorporate effects.

In order to see the object of your painting clearer, and the light dark effects, half close your eyes.

It is preferable to work directly from real objects and direct observation. But of course we can work from recorded observations, such as photographs, magazines or the internet.

When working we must look at our subject and its finishes - its smoothness, roughness, linear qualities, how the light creates the form and colour, and experiment with those to discover their possibilities.

We create and express the difference of finishes between soft and hard, textures, light and dark, forms, colours feeling such as happiness, sadness, peace and fear and so on. We must try to record these qualities and put all of them in our composition.

For sketching / drawing / painting / designing, we can use the following materials and equipment:

Drawing board / easel, masking tape, pencils, crayons, pens, paints, inks, sketch pad, tracing paper, presentation board, drawing paper, eraser, Stanley knife, PC/Mac, Internet.

For sketching use the sable hairbrush (the series are numbered as indicated in any manufacturer's catalogue).



CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 1 Sketching / Drawing,

1. Pencil

Pencils are very popular and easy to use and can be used for quick sketches or finished drawings. They are made from clay and graphite and vary from light to dark and from hard to soft. The more clay there is in the substance of the pencil the harder the pencil, the more graphite the softer the pencil.

There is an enormous range that is specified according to the pencil hardness: H8, H7, H6, H5, H4, H3, H2 to H, the middle is HB and the pencil softness: B8, B7, B6, B5, B4, B3, B2, B.

There are also a wide range of colour pencils, crayons and soft pastels.

When using charcoal or carbon pencils you will find it difficult to alter your drawing with an ordinary eraser, try using a putty rubber to erase without damaging the drawing.

Sharpeners can be used for hard pencils, and a knife, such as a scalpel, for soft grade, charcoal and carbon pencils. Very fine points can be filed using sandpaper.

Sharpening pencils with a knife/scalpel creates a flat shape that is particularly suited to sketching/drawing as it allows for different linear effects. The flat side of the pencil when used at an angle will produce a thick line and can be used for shading areas; the pointed tip of the pencil will produce a thin accurate line for more detail.

It is most important that when working with pencils always ensure you have a sharp point for fine work and chisel shape for bold or shadow work.

For better hand control, try holding your pencil close to the nib and near the surface of the paper. Or hold it lightly and towards the middle for ease of movement and shading larger areas.

Practise with all types of pencils to discover their effects, such as thickness, shade and tone. Note how the line drawing changes in tone and form by working the light and dark areas. Try working on dark paper to create a negative image by erasing areas rather than shading them.

Experiment with your pencil and discover space, form, depth and balance, this will help when you come to create your sketch/drawing. Discover how a line drawing can develop into tone and form by highlighting light and dark, and try out different materials. You will soon decide which ones you prefer working with.

There is enormous potential when drawing with pencils. To start drawing with pencil choose a simple subject and get to know it by drawing and redrawing it in different positions and with various techniques. With each new drawing you will develop your ideas and further your technical skill.

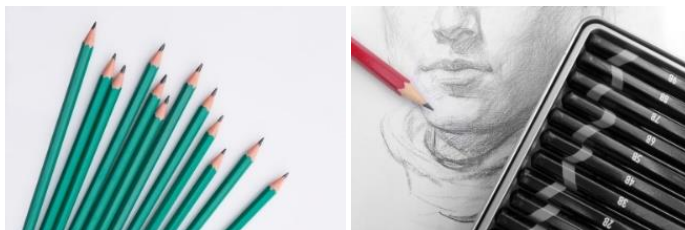
A hard pencil can be used for initial sketching and then a softer to create tonal shading to add depth.

First concentrate on the overall aspects of composition, scale and perspective. Then go on to add and develop details, using line, form, pattern, texture, erasing etc. Work the total image in progression; finish each of the effects by adding or taking away before you continue to the next stage. This process helps to keep the image's balance.



Fixative can be used to preserve your drawing and allow you to continue to work without smudging your drawing.

There are many different types of paper surfaces to work with, ranging from smooth to rough, for example tracing paper, cartridge paper, watercolour paper, cardboard etc. Visit art shops to find out more and sample the variety of finishes available.



CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 1 Sketching / Drawing,

2. Pens

There are various types of pens and inks.

Research and discover different pens and inks, waterproof and water-soluble, such as calligraphy pens, felt pens, which are easy to use, also fountain pens, and of course the designers Rapidograph pens, with interchangeable nibs.

Working with pens takes practise, learning to handle them and create thin and thick lines, different effects according to the size and pressure of the nib you are using. So if we want to work with pens we must practise until we are confident.

As a medium the pen has a particular sense of finality which does not allow for mistakes or change as you work.

For this reason you must study your subject matter very well and have very clear in your mind what you are aiming to achieve in creating your work.

When working with pen and ink it is difficult to correct mistakes and remove inkblots, although not impossible. You can achieve this to some degree by improvising on your working image or removing inkblots with blotting paper.

When working on a very strong surface, it can be cleared using water and blotting paper. When working on tracing paper, erase this with a razor blade.

It is imperative that the paper you use must be smooth and durable, such as heavy cartridge or board.

Pen and ink is a challenging medium so it is advisable, before starting these you first learn how to sketch, draw and use your media well. Spend a lot of time experimenting and getting to know your equipment and materials until you find your own approach.

If you fail at your first attempt do not let this discourage you, persevere by experimenting and learning how to handle your tools. Research pen and ink work by other artists to see how they work and the effects they have created and used. You can even copy their work to understand the techniques until you are able to create and feel confident in your own style.

Experiment with line, scribbling, doodling, cross-hatching, stippling, strokes, textures, washes, dry or damp/wet paper.

For line drawings preferably work on a smooth surface and execute it with a flowing loose movement.

For successful pen work we must work freely and with confidence to create drawings by using lines, dots, tone, pattern and texture.

Pen work requires simplicity, the more basic the drawing the better. To achieve this we must study, understand and know our subject matter thoroughly. Work with a few techniques at a time and create a simplistic picture for greater impact.

Also as you work you will discover that contrast between black and white spaces creates a very dramatic effect. If you wish to create a soft effect in your line drawing this can be



achieved by adding a wash or tint of colour, the contrast of the smooth line and the roughness of texture balanced with the soft wash create a subtler picture. In time, and with perseverance and practise, you will discover that experimentation provides you with knowledge of your medium and its techniques in relation to your subject matter. This allows you the freedom to express yourself and the confidence to handle your tools and medium whilst working spontaneously without hesitation or caution.



CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 1 Sketching / Drawing,

1. Charcoal

Charcoal is made from burned vine or willow wood. It comes in various lengths, thicknesses and densities. It is compressed to produce a pencil. The types of charcoal available are Vine, Willow Charcoal, powder charcoal that comes as a stick in thin, medium and large weight and pencil charcoal.

Depending on its grade and pressure handling it can range in shades of light grey to very intense black.

The end of the stick and pencil are used for fine work and the side when working on larger areas.

Charcoal is most commonly used as a tool for drawing, particular life drawing, but can also be used as a base for paintings and pastel drawings.

Its qualities are excellent for free expression as it can produce fluidity and powerful tones, and create extremely dramatic drawing effects particularly on light backgrounds.

Putty rubbers, bread and stamp sticks can be used to erase as well as blend areas. Other useful materials when using charcoal are rags, cotton wool, a sharp knife, a sandpaper block, and fixative spray.

The best quality surfaces to work on are textured or sugar papers for their holding properties.

Experiment with charcoal material in order to discover the qualities of the medium and learn what it can and cannot do.

Using line clarifies and defines our work and tone softens at the same time as emphasises. We can highlight by erasing shaded areas. When the tones are erased this will create interesting and harmonious light and dark effects.

Finish your sketch, by blending areas using the stumping process, to create a range of light and dark tones, depending on the amount of charcoal on the surface.

A fluid and subtle tone effect can be created in the drawing by using the wash method. For the charcoal wash effect you first apply the charcoal and use a brush with water to work over the charcoal, this will create differing tonal quality. The tones will depend on the quantity of water and charcoal.

If overlay washes are needed then you must wait for each layer to dry before a new one is applied.

When you have created the effect desired and finished your work, it must be sprayed with fixative to prevent smudging and preserve the image.



CHAPTER 4

CREATING ART AND DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 1 Sketching / Drawing,

2. Pastel

Pastels, especially the chalk type, are one of the oldest media and can be used for both drawing and painting.

Pastels are a dry medium that come in crayon or pencil form, available as pencils. They can be found in as many as 200 varieties in different colours, shades, densities and tints that vary according to the manufacturer.

Pastels are very fragile, made from ground powder pigments mixed together and bound with gum, oil or resin. Oil pastels need longer than the water based to dry which always require the fixative treatment.

The pigments in pastels are the same as those in oils and watercolours. Research and experiment with both to discover and get to know their qualities and effects - softness, darkness, lightness.

We can buy them individually or in sets.

We can use the pastel's pointed end for fine work and the side for larger areas and shadow work.

To highlight your work use a putty rubber, bread or cotton wool.

After experimenting with these you will be able to find out what colours, quantity and quality of pastels you prefer to work with.

When storing pastels try to keep colours stored separately so that they do not lose their clarity and keep their original colour.

There is a big range of colours and surfaces that we can work with.

It is preferable to use rough textured paper to work on since this type of surface holds the pastel until the fixative (aerosol or bottle form) is applied.

Try Ingres paper, ideally 110 grams weight, as it has a good rough surface. But of course experiment and in time you will find your own preference of colours and surfaces to work on.

Your choice of colour paper will also determine the outcome of your work. A dark colour creates strong contrast effects, whereas a light colour background produces lighter, softer effects.

For brushes use hog and sable. You will also find a putty rubber, charcoal and pencils useful while working and developing your own techniques.

You can even combine different media such as ink or watercolour.

You must have a sound knowledge of colours, and confidence in your drawing / painting techniques, in order to be able to work freely, with ease and confidence, in order to work the medium's bold and fresh characteristics.

As beginners, like with any other media, keep to a limited colour range. Before you start working study your subject matter well, do preliminary work before attempting your drawing/painting and keep a record of the exact colours you will be using for future reference.

It is preferable to use different shades of colours to create the colour grading instead of



trying to blend them. The reason for this is that when we blend we could end up with dirty muddy colours. To create a smooth effect you can use a stick or your finger to blend the colour, but be careful not to overwork it as you risk losing the true qualities of the media. To create a lighter effect, drag the pastels across the surface, and by pressing hard you can create a solid and dark effect. You can create cross hatching, or dot effects, all of which can be over-layer if necessary in order to achieve the required effect. In order to protect your pastel work you must always cover it with a layer of tissue paper.

The drawing must be fixed after each layer of work and again at the final stage.



CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 2 – Painting - An Introduction

Before you start painting organise all your equipment and materials.

To begin with avoid using too many colours. Choose a few colours and position them on the pallet separately in different sections according to each range of hues - reds, blues, yellows, black and white etc. We do this in order to keep the colours clean and pure.

The palette must be kept clean while we work so that the colours do not lose their clarity, and always keep your cleaning media and spares at hand.

Equally, brushes must be kept clean and positioned upside down in a pot when not in use, in order to protect the brush's tip.

Start by experimenting with all your media and equipment so that you can decide which you feel most comfortable working with.

The more water or turpentine you use with your paints, the more translucent the effect will be, the more paint - the more opaque, the thicker - the more texture. When using thick texture effects we must use the correct medium in order to give elasticity to the paint, otherwise the paint will crack.

There are some basic techniques that we can use to start working with; but remember that after experimenting and over time you will develop your own techniques with which you will feel more comfortable working with.

It is important to acquire the basic drawing skills before starting to paint, in order to help set out your image on the surface.

You can create your painting using watercolour, mixed media, acrylics or oils.

To start your painting, sketch with pencil or charcoal, working from top to bottom. Work through the 3 stages.



CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 2 Painting

1. Watercolour

The watercolour is a popular media that has been used in different forms, all over the world and throughout the ages.

When we view watercolour paintings, unlike with other mediums, they appear to have been created effortlessly. Of course this is not the case because watercolour is a complex and sophisticated media. In order to achieve this apparently simplistic effect you need to acquire the knowledge, skills and experience to understand how watercolours work and how to use them.

When starting out with watercolour don't be discouraged by your initial results or failure, persevere and have patience, this will lead you to successful results.

Watercolour comes in solid form and in tubes. It is water based and when used it flows, moves and dries very quickly. Its characteristic qualities are transparency, translucency and luminosity, and preferably should be applied in thin washes onto a white or light colour background.

Watercolour's freedom and looseness can prove problematic for beginners. So you must understand how the colours work together and learn the skill of overlaying washes to create the desired effect.

Experiment using washes in layers to show translucency. Mix plenty of paint, as creating the same colour again will be impossible. Be sure your brush is loaded with colour before starting and use damp paper.

No matter how much we would like to control watercolour it is never possible for us to do so completely. It will always move and go its own way, often creating unexpected but beautiful results. If we want to work with watercolour we need a lot of experiment and practice. The more we practice, despite not always being in absolute control; we can learn to move quickly and to a certain extent, control the flow of colour and become confident in it.

Due to its unpredictable qualities you must work fast and direct your brush strokes quickly across the paper while it is still wet. Try to avoid reworking the paint, but if you do need to then wait first until it has dried completely.

Also keep in mind that watercolours when wet have different tone than when dry, so experiment with this to see the difference.

As a beginner limit your pallet to 4-5 colours, by doing so you will see that you can create dozens of colours and that you are better able to control the medium. To understand the basic colour principles of watercolour, think of the inks in the printing process, where images are created by the overlay of 4 colours.

So until you get to know the medium well, stick to using a 4-5 colour pallet. Experiment with flat colours with graduating shades, or tones of one or more colours.



Paints

There are block or tube watercolours.

You need 2-3 water containers and 10 plastic containers to mix your paint.

Working surfaces

There are many watercolours surfaces available in the market. So do your research in art shops. We will discover the hot pressed paper HP, the cold pressed paper, the medium rough texture, which is one of the most popular and good for smooth washes and detail work, the rough paper whose texture gives a speckled effect.

Watercolour can wrinkle the paper you work with. Therefore remember, the heavier the paper the better and always stretch it. In order to do this you will need your paper, a board, sponge, gummed tape and water. Soak your paper in water and keep it flat on a board, slightly bigger than the paper, smooth over it with your sponge and fix it at the edges with gummed tape, starting with the opposite sides. When this is executed wait until it dries and then start work.

Brushes

There are specially designed brushes for watercolour, such as squirrel hair, sable, camel hair and synthetic brushes. They come as pointed and flat both with rounded and chiselled ends so that they can hold paint and water, which is necessary for watercolour techniques, such as squirrel hair brushes and sponge.

There are sable hair round brushes sized at 00 to 12 in thickness. The squirrel hair is used for washes. The flat thin ox hairbrush for broad brush strokes or fine work. Or alternatively there are different sizes of white nylon brushes.

Experiment and discover which brushes and methods work best for you.

You must clean your brushes while working

When you finish using your brushes you must always clean, shape them to a point and stand them in a pot, brush point up, to dry. Love and look after your brushes and you will have them for life.

It is most important, when you mix watercolour, to mix each colour separately in your containers. Each time you mix new colour use clear water and clean your brush to retain clarity of colour.

Techniques

When working with watercolour we can work with the following techniques, *flat wash*, *graded wash*, *wet on wet*, *dry brush*.

Flat wash

Prepare plenty of water paint and load a large brush with it. Use your brush horizontally working top to bottom and left to right of your sheet.

If you need to add another wash let the first layer dry well before adding the new layer on top.

Graded wash

The graded wash is done in the same way as the flat wash but in this case we add more water to our colour mixture, but when laying the paint it will start out dark and get lighter as the work progresses.

Remember to always keep your brush loaded with paint.



Wet on wet is when we paint onto an existing wet surface or paint. You can produce beautiful, fascinating and unpredictable effects.

You need to practice this technique, but realise that although you will not have control over the image, the picture will have an interesting element of surprise and unpredictability.

Dry brush

The dry brush effect creates texture in our work. In order to achieve this we apply either a long damp brush, dipped in paint, or a dry brush lightly dipped in thick paint. Allow this layer to dry. When this process is completed if we so wish we apply a layer of watery paint over the texture effect.

Because of the watercolour's unique transparent qualities, when we paint we must plan exactly what we want to create and how to execute it, because once we make a mistake we cannot paint over it.

First we start with the lighter colours and then work in stages to the darker.

Where you want a white effect with watercolours, simply add water to lighten or leave the background free of paint, do not use white. When using white paint the work lose its transparency and luminosity. However you can use white paint when you employ the body colour technique - white paint over dark, creating an opaque effect.

With watercolour we can use different water based materials and techniques in different ways. For example, we can use them in combination with pencil, ink, crayons, and gouache - if you want an opaque effect, or a combination of washes, like wet on wet, flat, dry etc.

After we experiment and practice with these techniques and prepare our subject matter, then we plan in advance all our moves and the effects we would like to use in our picture.

When you feel confident with your media then you can begin to follow either the recommended, or your own, exercise.

Always remember the following procedure:

First steps -

Choose your paper. For best results stretch your paper before you start by wetting the paper with cold water, laying it on a board, push out from the centre with a sponge, and taping around the edge. Allow to dry flat.

Collect your materials, equipment. Prepare 2-4 containers of clear water, for the mixing of colours.

Always have and use clean brushes. Each time before and after their use, wipe them with clean cloth, wash in clean water, wipe again, and then mix your paints.

To begin your painting create an impression, work on general shapes, do not fuss with details. Count on 4-5 stages to create the finished painting. Apply a very light background colour, then paint the initial layers for all the objects in your painting, after this create form by using light and shade.

Create the high lights by putting a dry brush, clean cloth or tissue, on the wet surface of your painting, use the scratching technique and finally, create the shadows that will bring your work to life.



We can create our work by using water based mixed media for drawing, like pencil or ink, add watercolour washes and use different layers with gouache techniques, or work on any composition you wish.

After following the above steps, you will understand that for watercolour work you need to gain experience, confidence and work with quick application, and that while working it is nearly impossible to correct your work as with other mediums.

So experiment, practice and work out in advance what you want to achieve before starting your painting.

This will help you build the confidence, boldness and knowledge to realise the correct way forward in creating your work.



watercolour



CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 2 Painting

2. Gouache

Gouache paint is a water based medium, made from pigment and gum binder. It is a thick type of paint with opaque and saturated colours, stored in tubes. It is a quick drying medium and can be used thinly or thickly. It can be used for sketching drawing and painting.

There are 100s of gouache colours, but, as with all other media, we start our work with a controlled palette using the best quality product, with the mark of colour permanence on the tube, and add what we need as we go along.

As with other water based mediums, you can use china or plastic palettes to work your paint on.

For gouache we can use all types of brushes, plus palette knives, sponges, cloths etc. We must always remember to maintain your brushes so that you keep them for life (See *Equipment section for more information*).

For surfaces we can use white or colour board, or paper. A tinted surface allows for a softer effect. If you use paper, use a heavy weight like 160 or 290 gm and for easier use it must be stretched.

Gouache is a very easy medium to use. It can be used with all other water based media, pastels and inks, and mixed media techniques. It can be used with thick layers of paint like oils. Also it is possible to use thinly to create transparent effect as with watercolour. It can be applied in layers to create strong high light effects. When over painting use acrylic medium to convert it to a flexible water resistant medium.

By experimenting with gouache we will be able to discover how all the above qualities can be achieved in one painting using this medium.

Gouache is an ideal medium for beginners and professionals alike, because work can be easily corrected and at the same time you can incorporate a variety of media and techniques.

We will soon discover you can correct and rework easily, by overlaying, thinning and creating new effects in our painting.

As with other media when we start work, we transfer our drawing to the work surface and create our composition. We overlay the background drawing with a light colour wash, preferably a warm earth colour. We build this up with a second layer of paint in bolder colour. At the last stage we create pattern, form, light and shade effects, using an overlay of white solid paint. Using a damp cloth or cotton wool we can create highlights and textures.

Experiment and get to know the medium and equipment very well and then you will be able to discover what you enjoy working with most, what gives good results and satisfaction in your work.





Gouache



CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 2 Painting

3. Acrylic

Acrylic is a relatively new media, containing a polymer with its main characteristic being its quick drying performance. It is also unaffected by severe and changeable climate. They are water based and have a big choice of colour types with different variety and colour consistency.

They can be used with water and other acrylic mediums and its layers of paint dry completely. The drawback being if you want to do corrections, as these must be done immediately otherwise you will need to repaint over.

The acrylics have a chemical synthetic composition that give their colours an artificial but brighter, lighter, cool, energetic and aggressive character, that creates an atmosphere of self-sufficiency and detachment.

The acrylic colours reds, yellow, and orange, lack the luminosity of oils, which you can overcome to a certain extent by using different mediums and oils. Learn more by researching and experimenting with this.

When we start work, we must always remember that if we have to decide between acrylics and oils that they have very different characteristics and qualities in texture, colour and performance, even though they have the same aim.

Before we start our work we experiment first with the different media to discover which one is suitable for the effect we wish to achieve and then use this to create our picture.

If you are looking for quick final results then acrylics are the right medium for you.

With acrylic paints we can achieve almost all the effects that are possible with oils.

For acrylics we can use the same equipment as oils, with the exception of the palette where you use plastic or paper but not wood as this absorbs the paint.

Surfaces

You can use any absorbent surface such as acrylic, canvas, paper, wood and walls.

Mediums

Acrylics are dry. You can use different mediums to give a matt or gloss finish, according to the effect you want to achieve.

You can also mix a retarder agent in with the acrylic paint in order to slow drying time.

Brushes

For acrylics we can use the same style brushes as oils but with a synthetic finish produced especially for acrylics. We use the synthetic brushes because they do not soak up the paint and can make it possible to work cleanly.

Always remember to keep your brushes in water otherwise they will dry out and become unusable. However, if your brushes do get dry you can try to save them by storing them in methylated spirit overnight and attempt to clean them the next day.



There is a huge range of acrylic paints and mediums to experiment with but as beginners we want to keep it simple and start with a basic range of colours in a variety of brands, so that you can discover the differences in colour consistency.

Techniques

For acrylics we can use the same techniques as oils but we must remember that the acrylics have a more fluid character than oils, for this reason we must experiment with our acrylics using oil techniques and decide in advance which effects we want to achieve before painting.

When adding our medium in acrylic colour we place the paint on the centre of our palette or in between colours. We mix them thoroughly together with our brush or palette knife and add more as it is needed.

We can work with layer glazing using acrylics by first mixing our paint with a knife and adding water to produce a thin consistency. Then brush the first layer allowing the background to show through your surface. We wait until the first layer dries before applying a second layer and so on. In case we do not want transparent effect then we apply a thick layer of paint.

Smooth flat colour

In order to achieve smooth flat colour, and no brush effect, we use pure paint on our working surface and use dry rag to rub off excess paint, working it to eliminate any marks and allow to dry. After this we apply second darker or lighter coat of paint and again allow the coat to dry. After, we apply and work the third coat across and evenly across the surface.

Transparency is achieved by thinning the acrylics with water. Remember always that the more you thin the acrylic with water the more we must add medium in order to retain binding ability.

We can stain our surface by using a large brush and mix the paint with water and medium and lay thickly in all directions. If using two colours, mix these and work in small areas.

For the Impasto acrylic technique we use a thick paint mixture and shape it with a thick brush. This is a good technique to use because of its texture, plasticity and quick drying.

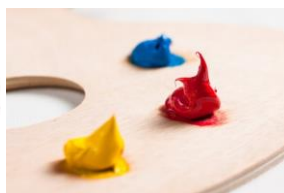
We can use the opaque effect quality by applying the paint on our working surface directly from the tube and give it a textured effect.

When applying acrylics very quickly be careful not roll them because they tend to crack.

Acrylics are very good for line and hard edge work, for this we thin the acrylic paints to a good consistency as well as using masking tape.

The best way to get to know our material is to experiment until we develop our own technique to work with.





Acrylic



CHAPTER 4

CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 2 Painting

4. Oil

The oil paints are one of the most likeable, flexible and difficult painting mediums.

When you look at an oil painting you will see richness and luminosity.

In order to work with oils, we must learn and understand the basic knowledge of the paints themselves, their properties and how each of the colours work.

You need patience, because oils have a very slow and long drying time, sometimes months. Therefore this media is good for slow working artists who work with layers of paint and watch their work slowly developing, stage by stage, into to the final piece.

In order to start painting in oils we need to have an easel, a table to lay your equipment and materials on, brushes, T square, set square, charcoal, pencils, oil paints, palette, palette knives, turpentine, white spirit, medium, surfaces for painting, rags for cleaning brushes and canvas etc., tracing paper roll, drawing paper, roll or pad, Stanley knife, samples and photographs, camera, computer.

Surfaces

When we start work the first step is to choose the surface for our painting. The most popular surface for oil painting is the canvas. The canvas can be made of linen, colour hessian, or a linen mixture. Pure linen is the ideal surface. This must be stretched, sized and primed before use.

Other surfaces used are wood with dense qualities like mahogany, plywood, hardboard, Essex board, cardboard etc., all of which must also be sized and primed.

The preparation of the oil painting surface is a long procedure. If we would like to do this ourselves, first we apply 2 coats of size to the surface allowing at least 12 hours drying time for each coat. After the size has dried apply the ground. For the ground you can use 2 coats of acrylic primer. Each coat is spread and worked thickly but without brush marks. Allow the first coat to dry over a day and then apply the second coat and let it dry for at least one month. When the drying process is complete, a smooth surface is required and for this purpose we sand the surface.

For beginners and professionals alike there are prepared canvases and boards, already stretched and primed, which can be very convenient and save much preparation time.

Brushes

The best brushes for oil painting are the bristle brushes that hold the oil paint better than other types, and sable brushes for their smooth strokes used for detail work. Typically, square and flat are used for thick paint application and the round for smooth strokes and detail work.



Different types of brushes are used in different ways in order to produce specific effects. These are as follows:

- Round short brushes are used for detail work.
- Filberts are long rounded and used for long smooth strokes.
- Flats are long square brushes for bold effects.
- Fan brushes are good for detail and smooth effect work. Also used for blending and unifying the paints.

All brushes must be looked after with care. After each use they must be thoroughly cleaned in turpentine or white spirit, gently washed in warm water with soap, then rinsed thoroughly. When the wash is done, the excess water has to be removed and the brushes placed on their end in a jar to dry.

Palettes

We can use wood, glass or board palettes to mix paint on.
All palettes and brushes must be kept clean to avoid muddy colours.

Knife Palette

Palette knives are used for mixing paint, cleaning palettes and removing unwanted effects on our canvas.

Paints

In oil painting the colours are mixed with drying oils. Once you paint them on a surface there is oxidation which is a very lengthy drying process. This type of slow drying process of the oils will help us to build up successive layers of paint creating special effects. We can also correct and change our painting as many times as we want.

When painting with oils, we can also use the drying oil effect, waiting until our layer of paint dries completely before laying another on top.

We can use oil paints with smooth expressive and gentle feeling or give strong textured effects through broad strokes with contrasting or harmonious colours.

Thinners

Thinners turpentine or white spirit is used individually to dilute the oil paint.
We can produce a variety of effects from paints by adding oils and thinners. The thinners are used for blending and transparent effect.

Oils

You add oils when you want to create gloss or glazing effect.

Starting work

As a beginner it is recommended that you buy a complete painting box, to include all the materials and equipment you need to begin painting. If we choose our equipment well and care for them they can last us a lifetime.

When we start painting we can try to work with north light or with fluorescent tubing light, a mixture of pink and blue so that there will not be a quick change of light. Depending on the wanted effects for the painting, the surface's ground can be white, coloured, dark or light. (See Artists work for how this is done).



Working in stages

When we have the subject matter or sketch and are ready to start painting in stages, we transfer it onto the canvas. We work the following stages on our canvas:

1. The ground

We can have a staining wash all over our canvas ground by using paint and turpentine, after which we wipe with a clean cloth until we get the colour or shade tone desired. By treading the ground we will have a softer background for our painting to work with.

2. The grid

Using a T. Square and set square we create a grid on our sketch and do the same on the surface that we intend to paint on. We do this so that we can transfer the image from one to the other. When the grids are done, place the sketch and surface next to each other and transfer the image square by square from one to the other.

3. Transfer

When we do a transfer of the image to our working surface/canvas, we must do it with very light guiding lines or drawing. When this is done we must dust our canvas well with a clean cloth.

4. The under painting

Now the under drawing is ready and cleaned, make a very thin wash with mixture of paint and turpentine in earth colours and paint general shapes of your image but not the details.

5. The painting

The next stage is to use imagination, equipment and materials, to create our desirable effect. Such as *Painting, Wet into wet, Blending, Impasto, Frottage, and Glazing*.

The *Painting wet into wet* technique is to work with brush strokes next to or on top of each other and blend together when the paint is still wet. Always use a clean brush for each new colour and then complete the blending of paints. When blending is required dip your brush in turpentine and blend in order to create the wanted effect. Also by using the fan brush you can unify and even the blending of paint. This effect when can give good smooth detail.

The *Impasto* technique is done by using palette knife or brush and thickly mixing bold colour paint with medium. The thick creamy mixture is placed and modelled on the canvas in bold strokes.

The *Frottage technique* uses a mixture of different equipment like brush, knife, and flat or crumpled non-absorbent paper which is pressed, moved around or rubbed into the paint. It is thick and mixed with oil and turpentine and gently removed after leaving a textured mottled effect on the canvas.

The *Glazing technique* is when the paint is mixed with only medium and is applied thinly and evenly in layers allowing each layer to show through.





oils



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CREATING ART & DESIGN

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Part 3. Environmental Architecture / Interior Design - An Introduction

Interiors are all around us and have always been. Where a shelter exists, there is an interior. It could be a cave, a tent, a house, hotel, offices, or a place of worship. All interior spaces are where people live, express their personality, character, beliefs, relax, and work.

Interiors are created by us consciously or unconsciously, expressing our functional, aesthetic spiritual values and our inborn art and design character. In today's interiors we can see not only the reflection of our century's philosophy and needs, but also its growth from the past and with imagination and creativity you can glimpse into its future.

Investigate your natural and artificial material man made world environments at any time and age. Look at nature, forests, seascapes, cities, villages, exterior and interiors. You will experience that every one of them creates and expresses a different atmosphere. No matter where you are you will find yourself to be enveloped by the experience and be part of any environmental mood. Any environmental experience can be part of an interior atmosphere. According to our environment we can feel happy, sad, relaxed, romantic, fearful etc. Atmosphere and mood is part and parcel of interior design. Therefore it is essential to remember this when we are creating an interior design scheme.

Through our history we can see our ancestors, creating their interiors in caves, houses, palaces and shrines. All these interior spaces reflect their everyday functional, spiritual, aesthetic needs and beliefs.

Interior design is a part of architecture, a specialist profession that requires time and experience to learn. This introduction course serves as your first step of enlightenment into the subject, from where, if you are interested, you can expand and extend your study and knowledge in the future.

We can research interiors by visiting all types of buildings, from the humble hut to museums and churches, and by reading books on furniture and furnishings.

This interior design course gives interested beginners a general introduction and basic knowledge on the subject. You will be able to create from your ideas a scheme, for home or office, and see it through to completion, as well as have the opportunity to communicate with specialists on the subject.

It covers general points on art and aesthetic and functional values. It will teach us how we can reach our creative potential by acquiring ideas through imagination and research.

It will help you to translate your ideas into interiors and create the atmosphere and affects you, or your clients, desire. The ideas could be welcoming, happy, calm, rich, subtle or cold, impersonal, detached, austere etc.

You will learn to work in a subjective and objective way so that you can produce a well presented interior for yourselves and others.

There are domestic, commercial and public interiors.



Domestic interiors reflect the functional aspect of the space, the interests, character, personality, values and the life style of the owner.

Public and commercial interiors are created for their function and the atmosphere needed accordingly.

To have successful interiors we must follow some guidelines, like harmony, contrast, proportion, materials, balance, colour, texture, pattern, and light, together with techniques and media for presentation.

Always remember, there are no rules. In time, through experimentation and experience, you will discover your personal expression and create your own rules and techniques.

The aim is for us to have the essential knowledge and confidence we require to realise our ideas into a design concept.

The interior designer needs the following technical equipment for drawing and presentation:

1. Drawing board, 2. T square, 3. Set square, 4. Pencils, 5. Pens, 6. Paints (watercolour, gouache, inks), 7. Presentation Boards, 8. Sketch pad, 9. Tracing paper (roll or pad), 10. Drawing paper (roll or pad), 11. Eraser, 12. Stanley knife, 13. Samples and photographs of materials and furnishings, 14. Camera, 15. CAD and other computer programmes (Note: You will need to take special IT lessons for this).

We must always remember that the basics for creating an interior design scheme is the same as creating any other type of art work. We need to have its functional and aesthetic values, such as a good composition, with balance, co-ordination and interrelation of all the detail parts within the whole scheme.

We organise the space of our interiors in an aesthetic and functional way by creating the composition of materials, furniture, and soft - furnishings. Their placement in relationship to scale and proportion, to each other and in combination of their forms, pattern, shapes, textures, colours, together create harmonious, balance and movement. If wanted we can create a contrast that gives an edge to a successful interior.

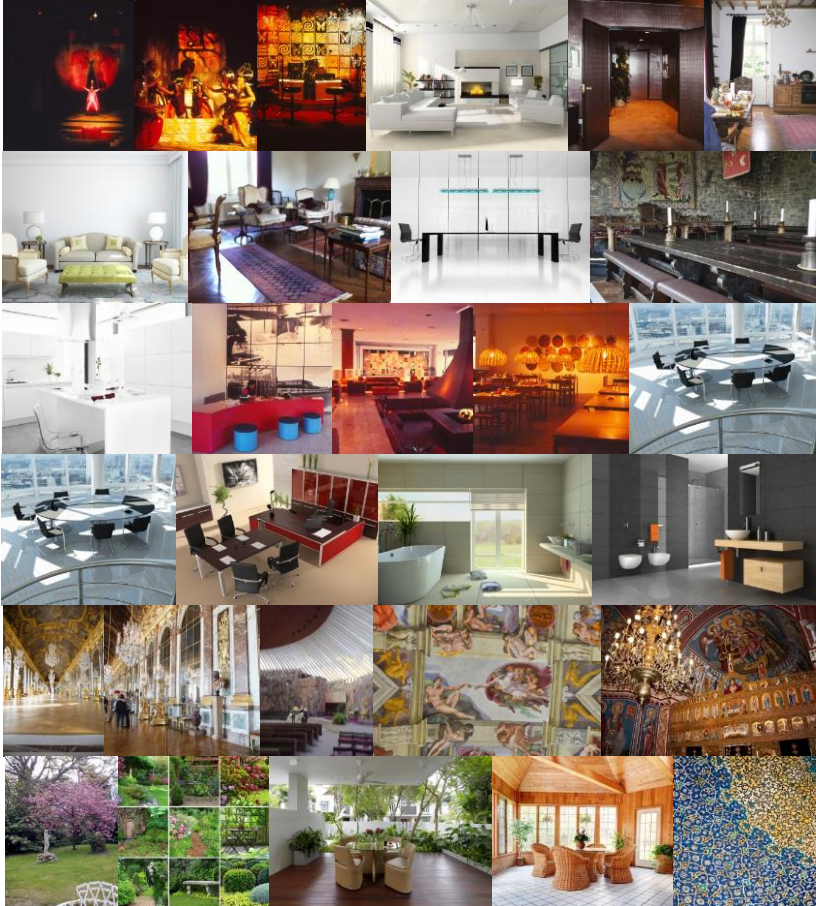


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CREATING ART AND DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 3 Environmental Architecture / Interior Design - An Introduction





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CREATING ART & DESIGN

Sketching/Drawing, Painting, Environmental Architecture / Interior Design

Part 3 Environmental Architecture / Interior Design

1. Briefing

Interiors are created for us or for others; introducing a variety of different backgrounds and needs. For this reason we need to get the correct briefing of requirements to create a successful scheme.

When we design an interior the first stage is to find out and establish where, for whom and for what purpose this interior will be created and what are the requirements for its creation.

In order to discover and analyse these requirements the interior Designer must discuss the exact specifications of the client's needs, taste, interests and character, with them.

Out of this, a programme is drafted which will create the project and help to create the final image for the particular interior.

These procedures to gather information on the client and their needs in order to create the project is called the 'Brief'.

A successful briefing is when the designer listens to and coaxes the client, in order to find out what they want and need. We will do this in detail and create an appropriate schedule for the project. This will give us as the designer the chance to tailor the scheme in the way the client wants and at the same time keeping creative and professional.

The brief will include the following questions -

1. Where and what is the space?
2. What will the space be used for?
3. Is this space for personal use?
4. Is this space for business use?
4. If private, what are the client's interests?
5. What is the client's character?
6. Does the client have likes and dislikes in certain colours, forms, shapes?
7. If business, what type of business?
8. Does the client have an image they want to express in this area?
9. Does the client have a certain budget in mind?

We must always know that no matter what the client's brief is we will be able to create a harmonious and pleasant interior by using our knowledge of art and design rules and our own talent, intuition, invention, creation and execution.





Brief and Planning



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CREATING ART & DESIGN

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2. Site Survey

After the briefing and having been given the site where we shall create the interior project, our next step is to visit the location for the survey.

When we visit the site we take with us the needed tools for our survey and notes such as a clipboard with paper, pencil or pen, measuring tape, eraser, camera, and computer.

We go around getting to know the site well. First we go around checking all the areas we will be working on. Look for its structural qualities, check if there is dampness, see the state of all-existing windows, doors, walls, ceilings, floors, existing electrical installation, plumbing, existing furniture, soft furnishings, and accessories. When we look closely at all the above, making written notes of what we check and what we think of the site.

The next step is for us to do a proper drawing survey of the area. We take our measuring tape and we measure all surfaces and details in the area, such as the length, width and height of walls, ceilings and floors, diagonal measurements and details of woodwork or metal, windows, doors, railings and fireplaces, existing positions of all electrical, radiator and plumbing points.

Survey the existing furniture and accessories, unless the client will not use these in the new scheme.

We take photographs of all areas including details.

For recording the above we need to draw on site a freehand plan, elevations, sections and details, also noting on these all our measurements.

All this information will help us to draw up a final existing to-scale survey plan once we return to our drawing board or computer.

The survey drawing will be the basis for our future drawings and the creation of your scheme.



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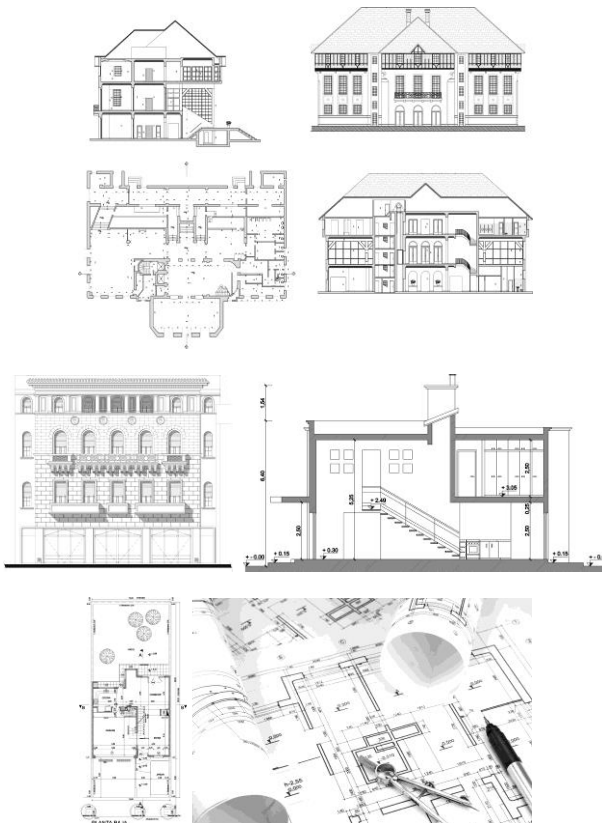
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3. Scale Drawing

Now we have our sketch survey drawing and we are at our drawing board or our computer and ready to draw the existing plans elevations and sections, we need to have the equipment for drawing our work in scale. These are: computer or board, with T square, set square, very sharp pencil rubber, eraser, pens, razor blade, scale ruler.

The drawings will be produced to a scale of 1:100 for general layout drawings, and 1:50 for more detailed layout drawings, and 1:25 for construction detail drawings.

The existing drawings will form the basis for creating our new planning design scheme.



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4. Planning Layout Drawing Space/Areas/circulation

When we have the existing scale drawings ready we start working on our new project's schemes general planning layout drawing, including the circulation. This stage of planning represents the planning according to the areas and access in the space. We plan all the areas of our interior space in relation to each other and as a whole. We think about how we enter a space and our movements within it. The flow of circulation is most important in giving free movement and access to the different parts of the space we experience. This drawing will be the basis for all the other layouts relating to furniture, lighting, heating plumbing etc.

Planning layout drawings for circulation are produced to a scale of 1:100.

To learn more about Space/Areas/Circulation please refer to:

CHAPTER 3 ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

3. Movement/Circulation



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5. Planning Layout Drawing Furniture,

The furniture layout indicates how we want to place our objects within a space in relation to their size and the scale between them and the environmental space. It will provide references to and information on the items' working specifications and details.

Planning layout drawings Furniture are produced on a scale of 1:100.



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6. Planning Layout Drawing Lighting

Lighting layout drawing is to show the placing of the lighting outlets, such as ceiling outlets, wall lights, switches, and all types of electrical sockets.

When this is agreed then we will have to show also the type of wiring for the lighting system.

For proper electrical safety specification a specialist should be consulted.

Planning layout drawings for Lighting are produced to a scale of 1:100.



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7. Planning Layout Drawing Plumbing

The Planning layout for plumbing will show all the bathrooms, shower rooms and WC areas, and also include sanitary fittings and bathroom furniture.

When this is agreed then we will have to show also the type of plumbing and outlets for the system.

For plumbing and sewage specification a specialist should be consulted.

Planning layout drawings for Lighting are produced to a scale of 1:100.



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8. Planning Layout Drawing Heating/Air-conditioning system

Planning layout for heating / air conditioning is to show where we want to place the units or outlets in relation to our interiors. When we work on these drawings we should work together with a specialist mechanical engineer in order to locate the system for correct functioning.

There are different types of systems. The type of system has to be agreed with client.

For plumbing heating / air-conditioning a specialist should be consulted.

Planning layout drawings for heating air-conditioning are produced to a scale of 1:100.



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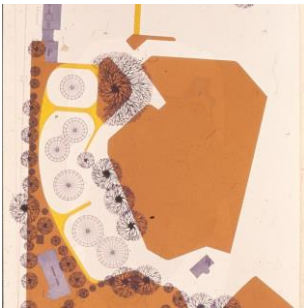
9. Planning Layout Drawing Interior & Exterior gardens

Planning layout for exterior terraces, patios and gardens will show the layout for exterior furniture, lighting pathway, and types of plants and trees, forms, pots and ornamental pieces where necessary. We select the forms and types of planting and create the composition.

When working on the garden areas and plants a specialist landscape gardener must be consulted.

For Interior & Exterior gardens a specialist should be consulted.

Planning layout drawings for interior and exterior gardens are produced to a scale of 1:100.



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10. Research

Once we have established the scheme and subject matter of our project, we are ready to start our research. The basis of our research relates to the client's character and briefing, the project's location, functional needs and aesthetic values, together with searching for materials and accessories.

The research has two faces, the first is the abstract face that gives the character and atmosphere, and the second is the functional practical face of the project. Together these contribute to the final character of the project.

If the project is for private individual you will have to study the character of the client, their taste, likes and dislikes their hobbies and work, in order to create a theme.

If the project is for an organisation then you have to find out the type of work they do and how this can influence the character of the scheme.

Research the place where the project is to be created - what are the local materials, how can they be used to enhance the project?

Research materials - furniture, soft furnishings, accessories etc.

Research prices in relation to the budget of the project.

For more information about research refer to:

CHAPTER 3 ART & DESIGN General introduction

3 Art & Design Vocabulary Explained

4. How to research your work.



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11. Composition

Creating our interior or exterior scheme we must be aware of the composition of the environment.

The composition will be based on the general planning and layout of the space, and the relationship, positioning and size of the items/goods/accessories creating our space.

We can have a circular, square or oblong composition, or combination of these.

A good composition will give balance and good eye movement to the space

To find more about composition referred to:

CHAPTER 3 ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

1. Composition



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12. Atmosphere/ Mood

Creating atmosphere and mood is the basis for creating the environmental aspect of interior design schemes as with any other art and design work.

Look around us in any part of our environment at any time, in nature, forests, sea scopes, cities, villages, exterior or interior of buildings. These create and express different modes and atmosphere.

Wherever we are, we find ourselves enveloped by an environmental experience that can alter and affect our mood.

Any environmental atmosphere you experience can be recreated as part of an interior.

Therefore creating atmosphere and mood for the interior scheme will create an environment that has the ability to make people feel relaxed, uneasy, romantic, happy etc.

In order to create an interior atmosphere we need to use the correct effects of light, colour, texture etc.

For more information about atmosphere referred to:

CHAPTER 3 ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

2. Atmosphere



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13. Harmony / Contrast

Harmony, Contrast and Balance create symmetry. By using the same or similar qualities or contrasting effects balance can be created in a scheme.

Materials, furniture and soft furnishings must be co-ordinated in relationship to their form, shape, texture colour and function. Between them you should be able to create a calm, pleasant environment.

We co-ordinate textures with similar quality effects, materials from the same structure, the same group of colours - such as cool or warm, pattern, texture etc. - and the same style furniture. This creates harmony, but we must be careful not to go to extremes.

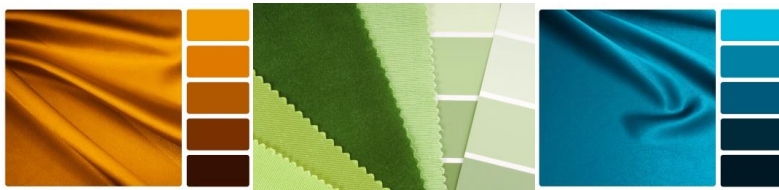
Harmony sometimes can get monotonous and tiring to the eyes, for this reason you can introduce contrast effects in the form of colour, pattern and texture, and contrasting style furniture, by doing this we create contrast, but again we must take care not to go to extremes.

Contrast effects can be co-ordinated using no more than three colours, materials and type of furniture, in creating your interior. For example, using one style of furniture but adding say two different types of material. Having the same structure but different texture, pattern, colour breaks the monotony.

Harmony, contrast and balance go together.



Contrast



Harmony



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14. Balance

Balance can be created not only by harmony but also by contrast. Two different objects can be positioned together and when co-ordinated can create a balanced effect.

This can be achieved through a combination of styles, forms, textures colours, harmony, contrast and movement.

Say we have horizontal style furniture then we could use vertically textured or patterned soft furnishings or vertical furniture, or other pieces, in order to balance the horizontal items in our interior.

To create our interior effects and scheme, we need a starting point. For this you must have a focal point in your space from where you can start to build. This can be a fire place, bookshelf, picture, mirror, window, a carpet, a special piece of furniture, a collection of interest related to the owner's interior space.

By creating balance, harmony, contrast, proportion, scale and movement, you can give life and interest to your interior.

All these qualities correctly brought together within the space create a pleasant and comfortable environment.

These are not law, but merely a guideline and starting point for you to think about; a basis from which to create your work.

With time and experience, once you have gained confidence in your skills, you will be able to work intuitively, without needing to work to a formula. Just as learning to swim or ride a bike, when we master the skill we no longer have to think but act unconsciously and freely.



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15. Movement

Movement is used in order to create interest in the interior. Starting from the focal point we must create an interesting situation where the eye wants to move from the focal point to another part of the interior. The layout must be organised with different and interesting objects, forms, textures, forms and colours, it must tell an interesting visual story so that the eyes will be made to move from one area to the next.

Also movement is the physical moving circulation within the interior or exterior space, from area A to area B.

For more information about movement referred to:

XCHAPTER 3 ART & DESIGN General introduction

3 Art & Design Vocabulary Explained

3. Movement



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16. Proportion / scale

The proportions, scale, shape and form of our interior space determines the choice of furniture size and type, and soft furnishings.

We study the scale and proportions of the interior, selecting small scale furniture, textures and shapes for a small space; solid, heavy furniture, textures and patterns for big scale interiors, and so on. Otherwise our spaces will look out of proportion.

Colours can affect scale and proportion. They can create the feeling of closeness and reduce scale; for example dark colours retract and give the feeling of smallness. Light colours enlarge and lighten a space.

Proportion and scale is a natural part of our balanced environment.

For more information about proportion/scale referred to:

CHAPTER 3 ART & DESIGN General introduction

3 Art & Design Vocabulary Explained

9. Scale - Proportion



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17. Colour / Colour Schemes

Colour is one of the basic effects for creating harmonious, contrasting and strong character interior spaces.

We need a basic knowledge in colour to be able to choose and use it with the correct effect.

As we know already from the vocabulary section on colour, there are three basic colours - red, blue and yellow, with the black and white being neutral.

Warm colours in the range of red, orange, yellow, and all their tonal qualities, create a warm interior effect.

Cold colours, related to the blue/violet range, and all their tonal qualities, create a cool interior effect.

When choosing the colours for an interior space it is most important to study first the natural light of the space, because this will affect the way the colour is perceived.

When the interior is north lit, and you want to create warmth, then using warm colours can make the space feel more welcoming. If the interior is south facing with a lot of sunlight and you want a cool effect, then you can use the cool range of colours.

Colour can also affect the size of the interior space; it can create the feeling of a bigger or smaller space. Lighter colours give the effect of a bigger space and the darker the colour the smaller the space feels. When you have a combination of dark and light colours in the same interior you will notice that where the dark colour is applied the wall will look smaller and where the light colour is it will look bigger. We can use the same principal to transform long corridors to look shorter, narrow corridors wider, low ceilings higher and tall ceilings lower.

We can also use colour to create the feeling of perspective in an interior by using bluer tone recessive colours in the background of the space.

The colour of the furniture, soft furnishing and accessories, can also affect the interior's atmosphere.

The colours we use for the walls, ceilings and floors are used as the background colours for our scheme and the furniture, soft furnishings and accessories as the details. All together co-ordinated in order to give a uniform interior.

All colours can be co-ordinated and combined together to create beautiful, harmonious, contrasting, balancing effects. Its success depends on how these are used; in what quantity, hue, tone, tint, and the size of area being covered.

Therefore, you can create and co-ordinate your colour scheme according to the theme and atmosphere you choose to create.

A harmonious interior can be created with very successful results when you use a monochrome colour scheme, that is when we use one colour together with combination of its tonal and tint qualities to create a successful monochrome harmony.



We can also create a very pleasing effect by using neighbouring colours, those next to each other in the colour wheel - such as yellow, yellow/green, green or blue, violet, purple etc.

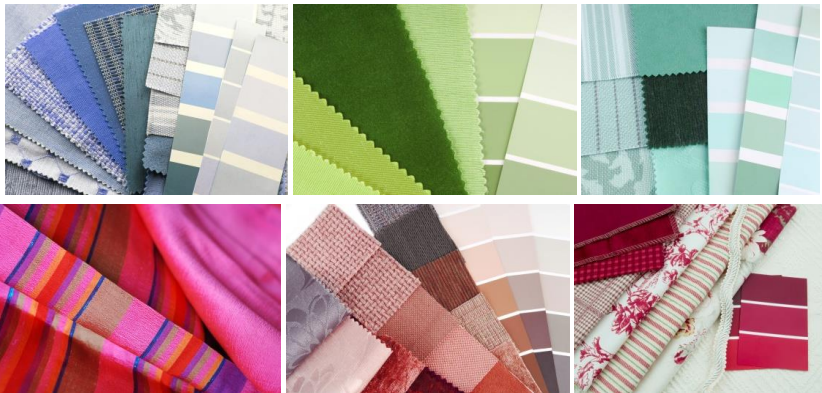
A colour scheme can be created with contrasting effects by using the complimentary colours; these are the ones found at opposite sides of the colour wheel.

A colour scheme with pure bright colours will create a bold statement with a very strong, loud, jazzy interior. When a softer and calmer interior is wanted then the colour scheme must be created in tints or tonal qualities of colour.

Remember that these are merely guidelines for you to get started. You can experiment and find your own way. Again, there are no fixed rules in art and design. In time you may discover and create your own equally successful rules and combinations.

For more information about Colour refer to:

CHAPTER 3 ART & DESIGN General introduction
3 Art & Design Vocabulary Explained
8. Colour



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18. Form

The forms in your scheme relate to all the three dimensional items; these can take the shape of spheres, pyramids, cubes etc. They may represent your furniture pieces, accessories and decorative art such as sculptures. The combination and their positioning, as a group, forms a three dimensional image.

Our aim is to create an interior or exterior scheme, like composing a piece of sculpture or painting.

For more information about form refer to:

CHAPTER 3 ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

7. Form. Light / Shade



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19. Pattern

The patterns are the 2 dimensional shapes that we can use in our design.

Patterns can be used as fabrics on our furniture and soft furnishing or patterns on our walls (in the form of wallpaper, different texture plasters, or painting) carpets. etc

For more information about colour referred to:

CHAPTER 3 ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

6. Pattern



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20. Texture

Texture can be used in your scheme to create the feeling of softness, roughness, natural or artificial effects.

Textural effects can be applied to the choice of finishes in the space.

For more information about Texture refer to:

CHAPTER 3 ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

5. Texture



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21. Materials. Main structure Hard Finishes

The environment we will be working in is like a cell enclosed all around with a structure made from walls, roof / ceiling, floor, openings and dividers, that are all part of our interior design work.

The main structure is made of materials that are part of its character and the environmental design.

These Structural materials can be made from stone, brick, concrete blocks, fare face concrete, tiles, glass, metal, wood.

Some of the solid surfaces such as wall and ceiling can have plastered finish, which can be decorated with paint or soft furnishings.

Each one of these has its own qualities - rough, smooth, shiny or coloured, and can create a special environmental effect. These can be crafted in such a way that it can be exposed and become part of the interior.

Walls can be made from stone, brick, concrete blocks, fare face concrete, plaster, glass, metal, wood and windows, from wood, metal and glass and are one of the most important surfaces in an interior, because they are directly in front of the eye line and can attract the viewer's attention in an instant. For this reason walls become one of the main focal points of an interior.

The decorative finish for walls can be plaster, wood, painted or textured, mirror and fabrics.

Paints come in 100's of colours and qualities. They are produced as emulsion/vinyl for plaster surfaces. Silk, eggshell or gloss for woodwork or metal.

Building openings - windows and doors, are also important focal points, bringing light and giving circulation access from the interior to exterior space.

There are many types of openings, linking and integrating our interior environment with the outside world.

The windows and external doors can also have wooden shutters, grills, stain glass.

There are a lot of types of openings and there is no formula for decorating them. It is important to decorate openings in a way that can be part of and in harmony with the whole interior space.

Floors can be made from stone, brick, concrete blocks, fare face concrete, glass, metal, wood and be finished with a hard finish such as marble, stone, slate, wood, or ceramic tiles

Ceilings can retain the original surface - wood, plaster, glass, or we can create a suspended ceiling with wood, tiles or plasterboard. These can have different finishes and texture according to what we want to achieve.

All hard plaster and wooden surfaces can be decorated with paint or soft furnishings. The paints come in a huge selection of colours and have different qualities according to the material you will be painting.



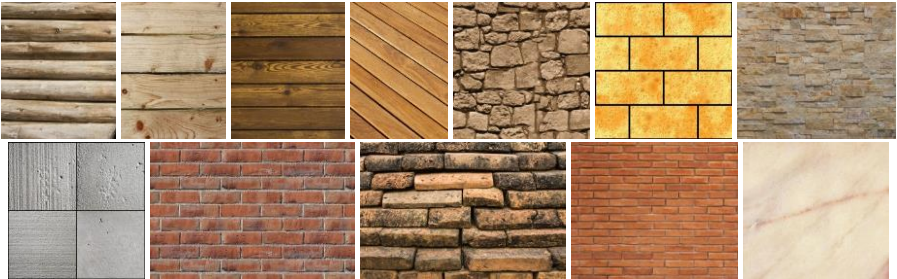
For plaster finishes you can use water based paints such as matt, emulsion, or silk.

For woodwork use oil based paint finishes such as varnish, matt, silk, eggshell or gloss.

All materials can also be treated to have a matt, satin, gloss or textured finish.

If you require a harsh, sterile interior, use exposed fair face concrete. For a pastoral interior, expose natural stone that has a hard surface and comes in different qualities, textures and colours. For a luxurious interior exposed marble; for a warm interior, use wood and so on. Always remember that every surface has its own qualities of colour and texture.

In order to find more about materials visit building centres, builders' merchants, and any specialist builders shops.



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22. Furniture

Furniture has always been part of our interior environment and there is a vast design selection.

Through time, furniture represents the interior environment of the people who use them. They reflect a way of life, such as in pastoral peasant style, city wealth and culture, and express the needs, tastes, and styles of different generations and individuals over time. As every culture and individual has their own taste and style, when we design the interior we will have to take this into consideration by express this in their living environment.

It is useful if you have background knowledge of the history of furniture because this will help you to choose the correct style in relation to the environment you will be designing. This can be modern, traditional or a mixture of both subject to the interior space we want to create.

When furniture is chosen for an interior, the needs, taste and way of life of the owner has to be taken into consideration.

Remember when choosing the interior finishes think about the total environment we want to create and how this will affect the proportion, colour, form, pattern, texture, scale and how they will be relating to each other and co-ordinate together in order to create a successful interior.



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23. Soft Furnishings

When choosing interior finishes think about the total environment you want to create and how this will affect proportion, colour, form, pattern, texture and scale, and how these relate to each other and co-ordinate, in order to create a successful interior.

Soft furnishings are applied on interior decorative surfaces and furnishings, and relate to all the soft finishes for wall, ceiling, floor, windows, furniture, and accessories like curtains, linen and cushions.

Where walls are not finished with the above structural materials then the alternative is covering them with wallpaper which comes in a very big selection, plain or textured, paper, foil, grass, fabric, silk. Or line them with fabric that can be stretched onto panels. Or you can keep the painted plaster finish and have tapestry hangings.

Openings such as windows and external glass doors come in many different sizes, frames and shapes. They are decorated subject and according to their function and the aesthetic values of the environment one want to create.

The openings' soft furnishing decoration is also determined by its position in relation to the building, as well as the total interior and the exterior environment and landscape.

These are decorated to create a balanced, harmonic, co-ordinated relationship with the interior and also to link the interior with the exterior environment.

Openings can be dressed with curtains, blinds or screens that can be decorative and functional at the same time.

There are many curtain types and designs which you can use as the basis for creating different and new effects, by combining different styles to produce satisfying effects in your space.

Curtains are made from fabrics that come in different styles, designs, qualities, weights, and effects. In all cases they must be designed in co-ordination with the needs and style of the interior.

Curtain fabrics are available as transparent voile, light and heavy weigh, each used either alone or in combination.

There are many basic designs for making curtains. There are unlined and lined, lined and batted, or a combination of both styles.

The curtains can be gathered, pinch pleated with one, two or three pleats, or fabric hung through a rod. There are cross over or decorative swag styles.

Lengths vary and can cover a window, or be top of window to floor, ceiling to floor, or even cover the whole wall. They can be hung free or tied to the side with tie-backs. They can hang from a rod, manual or electric, pull cord, curtain rail, and with a wooden, brass, chrome, or rod iron pole. The rails can be exposed or have a decorative covering. The choice depends on what effect you want to create.

The ideas above are not to be taken as a fixed rule but a starting point for you to start creating your own combinations and styles, and produce satisfying results in relation to your interior design scheme.



Carpets and rugs bring comfort, warmth and beauty to an interior. Floors can be covered with carpets that come in a very big selection in different designs, materials, qualities - such as wool, cotton, polyester, silk, or a mixture of those.

There are loose throw over carpets on top of hard flooring, or fitted carpeting that covers the whole floor.

They come in traditional, modern, stylised or abstract designs.

Furniture and accessories, such as cushions, bedcovers and linen, are all part of the soft furnishing of an interior.

We select and use soft furnishings according to their quality and effects, colour, pattern and texture, in relationship and co-ordination with the interior scheme.

Research and experiment how soft furnishing effects work together, and collect information including samples from manufacturers and showrooms.

Research existing interiors to see how they work and inspire you to create a successful new environment.



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24. Accessories

Accessories are the final touches to an interior design space or the props for a stage/set design.

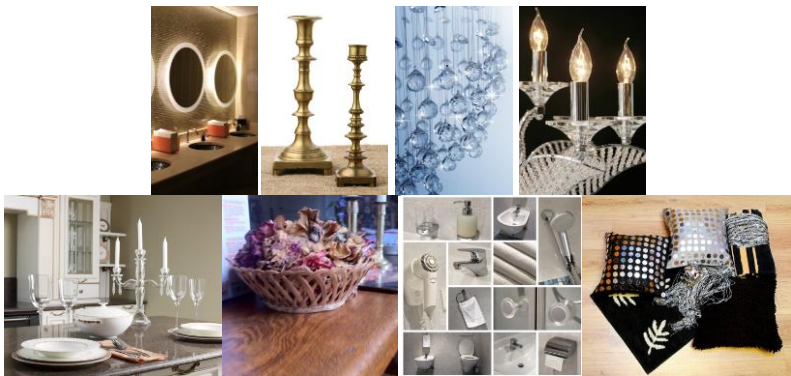
They are the interest and focal points in the interior. Their correct choice and positioning adds movement to the interior and imparts the character and personality of its owner. It can express seriousness, lightness or frivolousness.

Accessories can be anything from pictures, ornaments, candle sticks, framed photographs, table lamps, clocks, plates, paper weights, tapestries, vases and flowers, books, and any sort of personal collection.

If the accessories are part of a personal collection then you must design the environment to work around and in partnership with this special focal point.

When choosing accessories try to co-ordinate them with the interior's qualities, such as colour and texture. The positioning of accessories is achieved by composing form, balance, movement harmony and contrast.

Accessories will add personality, character and soul to your environment. It will reflect the personality character, and taste of the people or business that will be using the interior space.



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25. Lighting

In our environment there is natural and/or artificial light that play an enormous role in interior/environmental design.

Through science we learn and discover that natural sunlight is not only pure light but also colour. We can experience this by looking at the rainbow or through a prism where we can witness the light breaking down into colours.

Natural light enters the interior space through the external openings of buildings, such as windows, doors and roof lights.

Where there no natural light is available, artificial light is used. From the discovery of fire, and throughout our history, we have invented and designed different forms of lighting and light fittings.

It is important to study and learn how light refracts and reflects on all surfaces in our environment and how this affects the resulting form, colour and illumination in our design.

By experimenting and experiencing light we discover how it changes in itself and how it falls on surfaces. Experience how different surfaces, with their own qualities of colour and texture, react to light.

You will find that when light falls on each surface it creates a different effect. When there is a dark and matt surface you will see that the light refracts. On shiny and lighter surfaces there will be reflections that create more light and expanding effects in the environment.

Therefore the strength and qualities of light in spaces is not only the strength of the light itself, but also the effects that it emits to the surrounding environment and everything in it. Co-ordinate all the above-mentioned qualities in order to be able to find and use the correct light source to create your desired effect and a successful lighting scheme.

Light can be used directly or indirectly to create magnificent effects within the design space.

It can be controlled to give a general effect or to draw attention to a special object or objects, create dividers, or directional effects.

To be able to achieve the special effects for each individual case we need to use the correct light source, fitting and positioning.

Each situation is different, for this reason we cannot have fixed rules. Choosing the correct lighting, light fitting and its placement will be determined by the decorative effects that you want to create, also the scale of the area, the atmosphere you want to achieve, and its functional outcome.

Artificial light comes in tungsten, as warm and daylight effects, and florescent as a cool to harsh blue effect. The lamps can vary in output, from general light, directional and flat light, down light, wash light, or controlled in wide or narrow beams.

Say we want to light a special object, such as sculpture or picture, this will require a controlled, strong light with narrow beam.

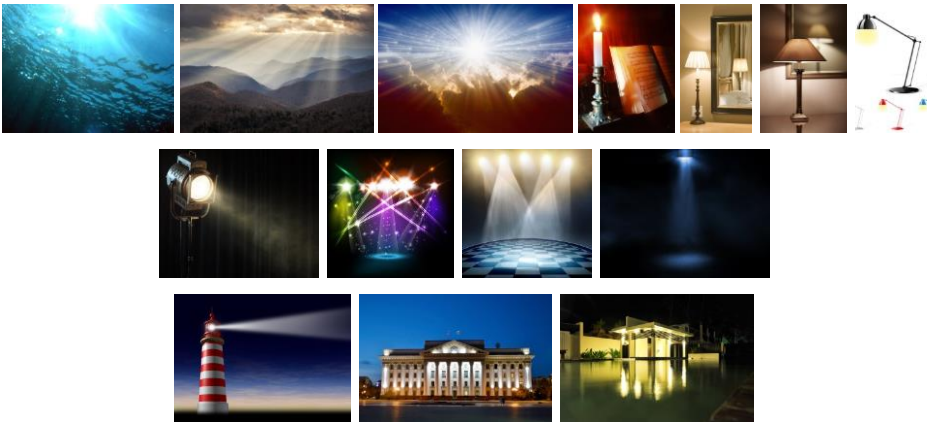
In the case of lighting a big area you will need a soft, uniform light.



It is important to get your Lighting right, because if the wrong lighting is employed this can damage all the colouring and effects in the setting that you are aiming to create. For this reason if you are not sure how the light will work, experiment beforehand with different strengths of and light and colour (that is warm or day light etc.) before making your final choice.

Light fittings come in 100s of designs and colours, modern and traditional, coloured, clear or matt glass, encased, shaded, and table top, ceiling, wall or floor lamps. We will have to do individual research for each and each project in order to achieve successful co-ordination between lighting effects and the design scheme.

The correct lighting will give atmosphere, character and a comfortable feeling to your scheme.



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26. Presentation

The Presentation of our scheme is very important because this will show your client how the finished project will look.

When you complete the briefing with your client, having discussed and agreed the general idea of the scheme, we then produce all the layout drawings, as detailed in the course.

You should also produce colour schemes and boards presenting those photographs of furniture, fabrics, materials and finishes, and lighting.

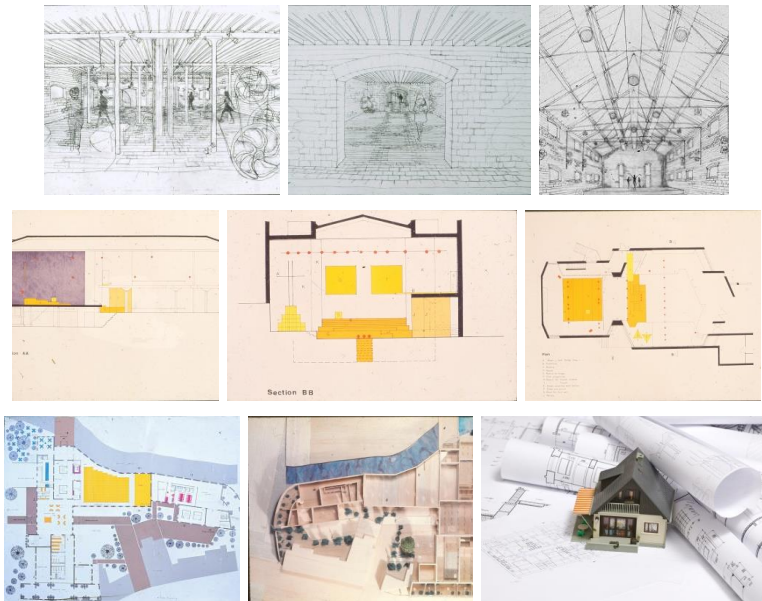
If the client wishes then a perspective drawing and model can be produced to them in 3D how the space will look on completion.

For more information about Presentation and Space / Perspective refer to:

CHAPTER 3 ART & DESIGN General introduction

3. Art & Design Vocabulary Explained

10. Space / Perspective



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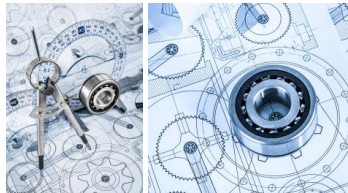
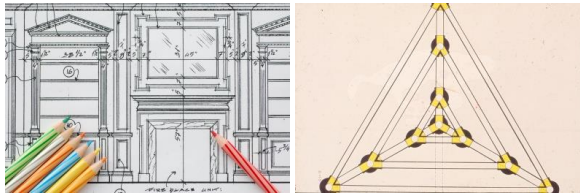
27. Detail and Structural Drawing

When we finish designing our scheme and get the final approval from our client it is then that we have to start creating the real project, working on the detail and structural drawings.

These are a very important part of our scheme because they will embody the realisation, strength and quality of the project.

They show the construction of all the items we want to produce

They are the parts which will guide the workforce on how the scheme will be produced.



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28. Schedules

When the final visual scheme is approved and signed by your client, and the details are produced, then you will produce the Schedule for the work.

The schedule is a full listing of all the goods and materials, and their quantities, to be used in the project.



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29. Specifications

After creating your schedule of goods and materials, you are ready to create your specification list.

The specification list is a precise and detailed description of all goods and materials, including number references, as per manufacturer's specifications, colour, dimensions, sources etc.



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30. Estimating and Purchase of Goods

When we have the schedules and specifications then we are ready to do the costing for the project.

Estimation involves getting all the individual prices, listing these, along with delivery charges, creating a timetable for the execution of the work, and labour costing. All of these amount to the estimated cost for the entire project.

When the estimated costs of the project is ready get your client to accept, sign, and transfer an agreed deposit, in order that you can organise purchase of materials, proceed to production and start executing the work on site.



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31. Co-ordination and supervision of Professionals and Sub-contractors on site

When we begin to realise the project on site, we organise the time table for the work process to the project's estimated finish time, relating to all the trades and their co-ordination of work on site - builders, plumbers, central heating / air-conditioning technicians, electricians, furnishers etc.

We arrange and co-ordinate for each trade to come on site when they are needed, to execute their work in accordance to the timetable, pre agreed at the start of the works.

We must always be sure that materials and goods are on site on time to avoid unnecessary delays in the procedure of the work.

When the work is started it is essential to continuously supervise the works on site, in order for the scheme to be implemented as envisioned.



CHAPTER 5

Creating your own Art & Design Theme and Scheme





CHAPTER 5

Creating your own Art & Design Theme and Scheme

The following questionnaire is provided as a guideline to help you design your own project.

First decide on your project's subject matter.

In order to discover this, start analysing your thoughts through questioning:

Do you want to create a subjective scheme, relating to your own ideas and needs?

Do you want to create an objective scheme, for someone else's needs?

Do you have something special that you want to explore and learn?

Do you want to express your beliefs?

Do you have something you want to express?

Do you have particular ideas or points of view to express to others, and the world?

Do you see beautiful or ugly things or actions you want to communicate through your own art or design?

When you decide and finalise the answers to your questions; you will then have your theme ready to start working on.

Start by researching your project, exploring similar work by other artists, getting to know your subject matter in and out.

The next stage is to create a series of sketches and notes, and work on your project until you know it so well that the final image can be expressed effortlessly.

When the final idea is created in sketch form it is then we transfer it to the final work. At that stage you must decide which media and materials you need to use to express what you want to say.

Using all your acquired art and design knowledge you can begin to create, present and communicate your ideas to others for their feedback and enjoyment.





CHAPTER 6

INDEX / ART & DESIGN HISTORY REFERENCES

1. General Introduction to Art & Design History
2. Basic guide to the Art & Design History - Art timescale, Art Styles, Artists
3. The Arts - Timescale
4. The Arts - Styles
5. The Artists
6. How to View and Compare influences in the Arts
7. Conclusion - A Summary of Art & Design History





CHAPTER 6

INTRODUCTION TO ART & DESIGN HISTORY

1. General Introduction to Art & Design History

Art and Design History is an immense subject which extends into all of our cultures and represents the history of humanity, its similarities and individuality, and it can be found all over the world.

As far as we know it starts from the time when man came on the scene, starting from the Primitive age, and the Prehistoric era, known as Palaeolithic and Neolithic, when people explored nature, used rough unsophisticated tools and lived in caves, under the trees, or built stone or wooden huts. Evidence of their art and decorated interiors can still be found today in the form of cave paintings.

The following synopsis presents an overall view of Art and Design History and its development from the primitive, following its development to later more sophisticated styles.

The seven parts of this chapter does not constitute a complete history but aims to offer a very brief introduction. A glossary of headings gives an overview to help demonstrate to you how art and design history has developed.

A basic knowledge in Art and Design history will help you get to know, understand, discover and experience Art through time, its Styles and Artists, and what they can teach us. It can make us understand what it is that we like and dislike about the world art and design styles.

It will also help you to learn the process of creating by experiencing other works of art. This will make us think for ourselves, give us the chance to create our own ideas and at the same time appreciate art and design.

It is a guide to be used as an introduction by beginners and anyone who is interested building a starting point for future research in art and design history.

During the process of your learning experience you shall discover that Art and Design expresses not only its own history but equally offers a diverse view, knowledge and criticism of all our world's human History, Civilisation and Humanity. It gives a knowledge and understanding of our art and our world around us. It represents the different periods, styles in time, people, the evolution of the human environment and how it adapts in relation to the needs of societies' environmental, social, religious, cultural, human strengths and weaknesses and their development.

It will show us that through-out every continent people develop and express in parallel their civilisations and cultures. In their own space and time they use their own local materials and environment to create their art and design, developing its character individually, in different forms.

When we learn about the history of art and design we discover that people all over the world express in their creations a similar outlook of needs, human feelings and hopes. In few words Art and design History represents: nature, life and death, geographical location, climatic, the cultural, social, moral, spiritual, religious, mythological, philosophical, and political conditions. It shows real life images, in realistic or abstract forms, of human association, personalities, power, authority, sex, affluence relating to aristocracy, class systems, happiness, hopes, peace, mystery, wars, horror, crime, poverty and our philosophical cultural values.



It represents our creative evolution and adaptation of our environment in the form of tools, shelter - starting from the caves, huts - such as the tent, housing, domestic and public buildings and their interiors, monuments, gardens and parks, paintings, sculptures etc.

By experiencing scenes from paintings, sculptures, pottery, architecture, interiors, furniture, jewellery of each particular era we are introduced to the life style of that particular period. We discover in them the environmental qualities of the location, its local material, its people, their culture, beliefs, and their influence on other countries and peoples during that particular era, and throughout their history.

When we learn about the progress and transformation of art and design in history we learn to experience the changes of our world throughout the ages, because Art and Design records, creates, criticises, evolves and adapts through the ages according to our general environment, and our human and cultural existence.

All art history's images, despite their differences and individuality, show our similarities as human beings.

We discover that Art and design's own existence affects our lives and creates nostalgia for our past and faith for our future.



CHAPTER 6

INTRODUCTION TO ART & DESIGN HISTORY

2. Basic Guide to Art & Design History - Art Timescale, Art Styles, Artists.

The following indexed synopsis serves as a brief guide to art and design history:

Arts - Timescale

Arts - Styles

Artists - Their relationship and influence over time

It is an introductory outline of Art and Design history, through the ages and continents, to show the relationship and similarities between us all.

This synopsis gives the basis and starting point for future more in depth exploration and research into Art and Design History, for anyone wishing to learn more.

According to records, the different periods, styles and artists can be traced throughout the world's continents.

All developed with their own characteristics and individuality but with the same basic similarities.

Even where societies around the world are isolated in their own communities and settlements, creating their own cultures, inventions, and express their own ideas, all can be traced in parallel through their arts, because all peoples in their lives have the same basic physical, emotional and spiritual needs.

Also it can be seen that through the peoples' movement from one country or continent to another through immigration, exploration, wars and conquests, they interacted, influenced and copied each other creatively, albeit in their own way, which ultimately brought about new art and design styles.

In this chapter there will be a brief description of the Arts through Time, Art Styles, Artists and their interaction through time. It includes all their interrelated influences in continent and/or country and period. It will trace artefacts that were made from the past to-date by artists and craftsmen, named where known, and has been presented in chronological order.

You are encouraged to explore and research further by visiting websites, such as Wikipedia, and art and design search engines, as well as libraries and museums.

(NB: Dates are approximate)



CHAPTER 6

INTRODUCTION TO ART & DESIGN HISTORY

3. Arts - Timescale

The following is a comprehensive list of art in timescale to be explored and researched as you wish.

1. **The Begin**, 5000000 – 45000 BC
2. **Primitive world**. 45000 – 4000 BC.
3. **Ancient World**. 4000 BC – 398 AD
4. **Mediaeval World** 350 – 1435 AD
5. **Renaissance** 1350 – 1600 AD
6. **New Philosophy, French Revolution**. 1600 – 1820 AD
7. **The Modern world, Industrial Revolution** 1820 - 1900 AD
8. **Modern / Contemporary world**. 1900 AD – to date

(NB: Dates are approximate)



CHAPTER 6 INTRODUCTION TO ART & DESIGN HISTORY

4. The Arts - Styles

The following is a comprehensive list of arts styles seen in relation to the different Art Periods, to be explored and researched as you wish.

(NB: Dates are approximate)

1. Beginning 5000000 – 45000 BC

1. The Beginning - Africa and immigration in the world - 5000000 – 45000

2. Primitive World 45000 – 4000 BC - Stone pottery

2. Palaeolithic. 45000 – 10000

3. Mesolithic 10000 – 7500

4. Neolithic 7500 – 4000

3. Ancient World 4000 BC – 398 AD Metal, Copper, Iron, Bronze Age

Middle East, East and Far East / Oceania / Australia, America, Europe.

Middle East

5. Mesopotamian 4000 - 549 BC – (3500 Sumerian City – 3200 writing - Ziggurat of Ur 2100BC)

6. Phoenician 1100-800BC

7. Assyrian 2000 - 1750, 883 - 612 BC

8. Babylonian 1800 - 900 – 539 BC

9. Hittites 2000 – 1000 BC

10. Persian 558 – 330 BC

11. Egyptian 3500 BC – 332 BC (1300 BC Amana tablet letters)

4 BC Birth of Christ

East and Far East / Oceania /Australia

12. China / Taoism 7000 - 3000 – 150 BC Chinese script developed 1400 – 1956BC

13. Japan 4000 BC - **Scroll - Buddhism** 300 BC

14. India / Hinduism / Buddhism 6000 – 250 BC iron age spread of Hinduism and Buddhism

15. Oceania / Australian 3500 – 800 BC –pottery

South America, Central America, North America 4000 – 200 BC

16. America Peru 4000 – 1500 BC Pyramid temples, textiles and around 1500 sculptures.

17. America Olmec 1200 BC – 1500 AD

18. America Maya 3114 BC – 1500 AD – West Mexico 200BC – 600AD Terracotta female figurines-calendar cyclical time-coins

19. Eastern North America 3000 BC Copper culture is developed.

20. America Pre-Chauvin 1400 – 200BC

Europe

21. Russian 3500 BC –



- 23. **Minoan** 3000 – 1000 BC
- 24. **Mycenaean** 2000 – 1100 BC -1250 BC Troy
- 25. **Celts** 1000 – 100 BC (Vacamonica Rock art in Italy and Scandinavia)
- 26. **Etruscan - Italy** 1000 – 700 -400 –BC-190AD
- 27. **Greek** 900 – 549 BC Ionic-Archaic
- 28. **Greek Classical Antiquity** 549 – 336 BC
- 29. **Hellenic** 336 – 323 BC
- 30. **Roman** 190 – 230 – 391AD

479/469 BC Birth of Socrates one of the founders of the Western Philocophy

4. Mediaeval World 350 – 1435 AD

Europe, America, East and Far East / Oceania / Australia, Islam

Europe

- 31. **Byzantine** 350 – 1435 AD
- 32. **The Dark Ages** 476 – 987AD Franks - Frankish Kingdom - Charlemagne Empire
- 33. **Romanesque** 950 – 1398 AD
- 34. **Saxons** 500 – 800 AD
- 35. **Vikings** 500 – 800 AD
- 36. **Norman** 1028 - 1389 AD
- 37. **Gothic** 1375 - 1435 AD

America

- 38. **South America. Central America. North America 350 – 1492 AD (Mayan 709AD)**

East and Far East / Oceania / Australia

East and Far East 600 – 1545 AD Oceania / Australia 800 -760AD (C.Java – Prambana Hindu temple of Candi Lorjonggrang, and Terraced Buddhist Borobudua stupa.

- 39. **China** 600 - 1250AD
- 40. **Japan** 1250 AD
- 41. **India** 1250 AD
- 42 **Oceania / Australia New Zealand**

Islam

- 43. **Islam** Birth of Mohamed 638 AD

5. Renaissance 1350 AD – 1600 AD

Europe, America, East and Far East / Oceania / Australia / Islam

Europe

- 44. **South Renaissance** 1350 –1600 AD
- 45. **North Renaissance Flemish art** 1395 – 1600 AD
- 46. **Mannerism** 152 0 – 1600 AD
- 47. **Tudor** 1558 - 1588 AD

America



48. America 1495 – 1550 AD

East and Far East / Oceania / Australia

49. China 1250 - 1500 AD

50. Japan 1500 AD

51. India 1500 AD

52. Oceania Australia / New Zealand

Islam

53. Islam / Spain

6. New Philosophy and French Revolution 1600 – 1820 AD

Europe, America, East and Far East /Australia

Europe

54. Baroque 1600 – 1720AD

55. Skyscapes, Landscapes, Seascapes, Still life

56. Rococo 1715 – 1789AD

French Revolution – 1789 AD

57. Realism 1720 – 1880 AD

58. Classicism - Neo-classical – Napoleonic 1750 – 1820

59. Jacobean 1600 - 1702 AD

America

60. America European influence 1560 – 1820 AD

East and Far East / Oceania / Australia

61. India 1634 – 1770 AD

62. Japan 1700 AD

63. China 1700 AD

64. Oceania Australia 1700 AD

7. The Modern world, Industrial Revolution 1820 - 1900 AD

Europe

65. Romanticism 1820 – 1840 AD

66. Industrial Revolution - British Empire – Victorian - 1837 – 1901AD (**Photography on paper** 1838)

67. Pre-Raphaelite Brotherhood 1848 – 1870 AD

68. Arts and Crafts Movement

8. Modern Contemporary World 1900 - 1914 – 1939 – 1945 AD to date

Communication and travel makes styles interrelated and created under the same names in our world

69. Impressionism 1860 – 1910 AD

70. Neo – Impressionism / Pointillism 1890 - 1910 AD



71. **Post – Impressionism** 1890 – 1900 AD
72. **Expressionism** 1850 – 1930 AD
73. **Synthetism** 1850 – 1900 AD
74. **Primitivism** 1850 – 1910 AD
75. **Symbolism** 1885 – 1910 AD
76. **Nabis** 1891 – 1900 AD
77. **Art Nouveau** 1890 – 1900 AD
78. **Fauvism** 1898 – 1908 AD
79. **Social Realism USA** 1900 AD
80. **Cubism** 1901 – 1914 AD
81. **Futurism - Motion and light Art** 1909 – 1914 AD
82. **Orphism** 1911 – 1914 AD
83. **Metaphysical art** 1910 – 1920 AD
84. **Abstract Art** 1910 – 1944 AD
85. **Stijl – Neo-plasticism Spiritual values – Mondrián** 1914 – 1931 AD
86. **Constructivism** 1917 – 1922 AD
87. **Dadaism** – preparing the way for **Surrealism** 1918 – 1924 AD
88. **International style in Architecture – Purism** lasted 7 years **Le Corbusier** 1917 – 1965 AD
89. **Abstract Expressionism – Action Painting - Colour Field** 1919 – 1960 AD
90. **Suprematism** 1915 – 1947 (created by Kasimir Malevich 1878 – 1935 AD)
91. **Bauhaus** - New look at art and design 1919 – 1933 AD
92. **New Objectivity** 1920 – 1945 AD
93. **Spatialism** 1920 – 1946 AD
94. **Surrealism** 1924 – 1945 AD
95. **Modernism/Primitivism** 1925 – 1990 AD
96. **Realism in USA** 1930 – 1945 AD
97. **Abstraction – Creation Abstraction and construction. Experimentation** 1921 – 1938 AD
98. **Social Realism England** 1945 – 1964 AD
99. **Pop Art England – USA** 1950 – 1960 AD
100. **Happenings** 1950 – 1970 AD
101. **Performance Art** 1960 – 1970 AD
102. **Op Art** 1960 – 1970 AD
103. **Minimal art USA** 1960 – 1970 AD
104. **Graffitiism** 1960 – 1970 AD
105. **Process Art** 1960 – 1970 AD
106. **Conceptual Art USA** 1960 – 1970 AD
107. **Neo – Conceptualism** 1960 – 1980 AD
108. **Post Modernism** 1960 – 1980 AD
109. **Room Installations**
110. **Environmental Art. Land Art – Earth Art** 1960 – 1980 AD
111. **Neo – Geo (Neo-Geometric Conceptualism** 1968 AD
An American movement that uses existing commodity consumer products as art works, such as vacuum cleaners in Perspex as ready-made sculptures. It has influences from Dadaism and Duchamp, rejecting traditional materials, Jeff Koons' (1955) work reflects this style.
112. **Neo - Expressionism – Bad Art** 1970 – 1980 AD
113. **Photo Realism – Super Realism – Hyper Realism** 1970 – 1980 AD
114. **Cartoon**
115. **Free Abstraction** 1970 – 1980 AD
116. **Sensationalism** 1980 – to date
117. **Photography / Film /TV/ Video.** 1980 – to date
118. **Computer Art** 1980 – to date



CHAPTER 6

INTRODUCTION TO ART & DESIGN HISTORY

5. The Artists

The following is a comprehensive list of artists in relation to the various Art Periods and Art Styles to be explored and researched as you wish.

(NB: Dates are approximate)

1. The Beginning 5000000 – 45000 BC

1. *Primitive man is the unknown artist*

2. The Primitive World 45000 – 4000 BC

1. *Primitive man is the unknown artist*

3. Ancient World 4000 BC – 398 AD

2. *Architects, Craftsmen and unknown Artists*

3. *Phidias Greece 490 – 417 BC (Greece - the beginnings of questioning art).*

4. Medieval World 350 AD – 1435 AD (Artists' names unimportant or unrecorded)

4. *Masons, Craftsmen, Calligraphists*

5. *Cimabue di Peppi, Italy 1240 - 1302*

6. *Giotto di Bondone, Italy 1267 - 1337*

5. Renaissance 1350 AD – 1600 AD

1. *South Renaissance*

2. *North Renaissance*

3. *Mannerism 1520 – 1600*

4. *Tudor 1558 - 1588*

1. South Renaissance Europe 1350 – 1600 AD

7. *Antonio Pisano, Italy 1350 - 1455*

8. *Brunelleschi Filippo, Italy 1377 – 1446*

9. *Donatello di Betto, Italy 1386 - 1466*

10. *Fra Angelico, Italy 1395 - 1455*

11. *Uccello Paolo, Italy 1397 - 1475*

12. *Masaccio Tommaso Guidi, Italy 1401 - 1428*

13. *Fra Filippo Lippi, Italy 1406 – 1469*

14. *Alberti Leon PBattista, Italy 1404 - 1472*

15. *Piero della Francesca, Italy 1410 - 1492*

16. *Mantegna, Italy 1431 - 1506*

17. *Bellini Giovanni, Italy 1433 - 1516*

18. *Andrea Verrocchio, Italy 1435 - 1488*

19. *Botticelli Santo, Italy 1445 - 1510*

20. *Giorgione da' Castelfrango, Italy 1477 - 1510*

21. *Palladio Andrea, Italy 1508 - 15*

22. *Leonardo Da-Vinci, Italy 1452 - 1519*

23. *Bartolomeo Fra, Italy 1472 - 1517*

24. *Michelangelo Buonarroti, Italy 1475 - 1564*

25. *Raphael Raffaello Sanzio, Italy 1483 - 1520*



26. **Correggio Allegri, Italy** 1485 - 1534
27. **Sebastio de Piablo, Italy** 1485 -1547
28. **Titian Tiziano Vecellio, Italy** 1485 -1576
29. **Correggio Antonio Allegri, Italy** 1494 - 1534
30. **Parmigianino Francesco Mazzola, Italy** 1503 - 1540
31. **Bronzino Angolo, Italy** 1503 - 1572

2. North Renaissance and Flemish Art 1395 – 1600 AD

32. **Jan Van Eyck, Netherlands** 1390 - 1441
33. **Fouquet Jean, France** 1420 1481
34. **Hans Memling, Netherlands** 1435 – 1494
35. **Bosch Hieronymous, Netherlands** 1450 – 1505
36. **Massys Quentin, Netherlands** 1466 – 1530
37. **Gruneward Matthias, Germany** 1470 1528
38. **Durer Albrecht, Germany** 1471 - 1528
39. **Granach Lucas, Germany** 1472 1553
40. **Altdorfer Albrecht, Germany** 1480 1538
41. **Holbein Hans, Germany** 1498 - 1543
42. **Bruegel Pieter, Netherlands** 1525 -1569
43. **Francois Clouet, France** 1510 - 1572

3. Mannerism 1520 – 1600 AD

44. **Tintoretto Jacopo Robusti, Italy** 1518 - 1594
45. **Giuseppe Archimboldo, Italy** 1528 - 1593
46. **Paolo Veronese, Italy** 1528 - 1588
47. **El Greco, Greece** 1541 - 1641

4. Tudor 1558 - 1588 AD

48. **Hilliard Nicholas, England** 1547 - 1629

America 1495 - 1550 AD

East and Far East 1250 AD

India

49. **Basawa, India** 1556 - 1660

Japan 1528

Japanese Buddhist scroll

Shigehide 1528

Kakiemon Sakaida 1596 - 1666

Oceania Australia 1500 Rock engravings and body painting, and traditions of Indigenous population.

6. New Philosophy and French Revolution 1600 AD – 1820 AD

Baroque 1600 – 1720 AD (mixture of Greek, Roman, Medieval, Gothic)

49. **Carraci Annibale, Italy** 1560 – 1609
50. **Caravaggio, Italy** 1573 – 1610
51. **Guid Reni, Italy** 1575 – 1642



- 52. P.P.Rubens, Netherlands 1577 - 1640
- 53. Artemisia Gentileschi, Italy 1593 – 1652
- 54. Nicolas Poussin, France 1594 –1664
- 55. Francesco Solimena, Italy 1657 – 1747
- 56. Francissco Zurbarian, Spain 1598 – 1664
- 57. Diego Rodriguez de Silvay Velazquez, Spain 1599 – 1660
- 58. Anthony Van Dyke, Netherlands 1599 – 1641

Skyscapes, Landscapes, Seascapes, Still life

- 59. Solomon Van Rylysdale, Netherlands 1600 – 1670
- 60. Rembrandt, Netherlands 1606 – 1669
- 61. Claude Lorain, France 1600 – 1682
- 62. Tenier, Netherlands 1610 – 1690
- 63. Salvator Rosa, Italy 1615 – 1673
- 64. Bartolome Esteban Murillo, Spain 1617 – 1682
- 65. Jan Both, Germany 1618 – 1652
- 66. Albert Cuyp, Germany 1620 – 1691
- 67. Jan Vermeer, Netherlands 1632 – 1675
- 68. Rachel Ruysch, Netherlands 1664 – 1750
- 69. Sir Christopher Wrenn, England 1675 – 1723 Creates classical buildings

Rococo 1715– 1789.AD

- 70. Antoine Watteau, Netherlands / France 1684 – 1721
- 71. Franscois Boucher, France 1703 1770
- 72. Jean Honore Fragonard, France 1732 – 1800
- 73. Giovanni Paolo Panini, Italy 1691 – 1765
- 74. Sebastiano Ricci, Italy 1659 - 1734
- 75. Canaletto, Italy 1697 – 1768
- 76. Giovanni Battista Tiepo, Italy 1696 - 1770
- 77. Zuccarrelli, Italy 1702 – 1788
- 78. Francesco Guardi, Italy 1712 – 1793
- 79. Hubert Robert, France 1733 – 1808
- 80. Thomas Gainsborough, England 1727 –1788

French revolution 1789 AD

Realism 1720– 1880 AD

- 81. Jean Baptiste – Simeon Chardin, France 1699 – 1779
- 82. William Hogarth, England 1697 – 1764
- 83. Goya, Spain 1749 - 1828
- 84. Gustave Gourbet, France 1819 – 1877

Classicism - Neo-classical – Napoleonic 1750 – 1820 AD

- 85. Jacque – Louis David, France 1748 – 1825
- 86. Elizabeth Louise Vigee – Leorun, France 1755 – 1842
- 87. Robert Adams, England 1770 – 1810
- 88. Joshua Reynolds, England 1723 – 1792

Jacobean 1600 - 1702 AD

- 89. George Stubbs, England 1724 – 1806
- 90. Banks Thomas, England 1735 - 1805



America 1560 – 1820 AD

91. **Benjamin West** 1738 – 1820
 92. **Duncan Paif** 1768 - 1854
 93. **Anthony Coleridge** – Interiors

India 1634 – 1770 AD**Japan 1600 – 1850 AD**

94. **Harunnobu Suzuki** 1725 – 1770
 95. **Utamaro Kitagawa** 1753 – 1806
 96. **Katshushika Hokusai** 1760 – 1849 (**Mount Fuji**)

China 1700 AD

97. **Guiseppe Gastghone, Milan / Beijing** 1688 – 1766

Oceania Australia 1600 -1850

During this period the Australian culture is influenced by its own natural environment and the Anglo-Celtic Western style.

7.The Modern world, Industrial Revolution 1820 AD - 1914 AD**Romanticism 1798 – 1840 AD**

98. **William Blake, England** 1757 – 1827
 99. **Casper David Friedrich, Germany** 1774 – 1840
 100. **Joseph Turner, England** 1775 – 1851
 101. **John Constable, England** 1776 – 1836
 102. **Jean Auguste Dominique Ingress, France** 1780 – 1867
 103. **Theodore Gericault, France** 1791 – 1824
 104. **Jean – Baptist – Camille Corot, France** 1796 – 1875
 105. **Eugene Delacroix, France** 1798 – 1863
 106. **Gustave Courpet, France** 1819 – 1877
 107. **Jean Francois Millet, France** 1814 – 1875
 108. **Frederic Edwin Church, America** 1826 – 1900

Industrial Revolution – British Empire – Victorian 1837 – 1901AD

Victorian era – British empire 1810 - 1901

Mid Victorian Industrial Revolution 1837

Photography on paper 1838

109. **RuskinJohn** (writer - reformer) **England** 1819 – 1900 AD

Pre-Raphaelite Brotherhood 1848 – 1870 AD

110. **William Holman Hunt, England** 1827 - 1910
 111. **Rossetti Dante Gabriel, England** 1828 - 1882
 112. **John Everett Millais, England** 1829 1896
 113. **Burn Jones, England** 1833 - 1898

Art and Craft Movement 1834 – 1896 AD

114. **William Morris, England** 1834 - 1896
 115. **Charles Voysey architect, England** 1857 1941
 116. **August Pugin architect, England** 1812- 1852
 117. **Rossetti Dante Gabriel, England** 1828 - 1882



8. Modern Contemporary world 1900 – 1914 – 1939 – 1945AD - to date**Impressionists 1860 – 1910 AD****118. Edward Manet, France 1832 – 1883****119. Claude Monet, France 1840 – 1926****120. Pierre August Renoir, France 1841 – 1919****Neo – Impressionists / Pointillists 1890 - 1910 AD****121. George Seurat, France 1859 – 1891****122. Henri de Toulouse – Lautrec, France 1864 – 1901****123. Pissarro, France 1830 – 1903****Post – Impressionist 1890 – 1900 AD****124. Paul Cezanne, France 1839 – 1906****125. Paul Gauguin, France 1848 – 1903****126. Vincent – Van Gogh, Netherlands 1853 – 1890****127. Degas, France 1834 - 1917****128. Whistler James Abbott McNeil, America 1834 – 1903****129. Frederic Chide Hassam, America 1859 – 1935****Expressionism 1850 – 1930 AD****130. Edward Munch, Sweden 1863 – 1944****131. Ernest Ludwig Kirchner, Germany 1880 – 1938****132. Oskar Kokoscha, England / Austria 1886 – 1980****133. Paul Klee, Switzerland 1879 – 1940****134. Max Beckmann, Germany 1884 – 1950****Synthetism 1850 – 1900 AD****135. Paul Gauguin, France 1848 – 1903****136. Pont - Aven (school of painters 1886 – 1888)****Primitivism 1850 – 1910 AD****137. Henri Rousseau, France 1871 – 1958****Symbolism 1885 - 1910 AD****138. Odilon Redon, France 1840 – 1916****139. Moreau Gustave, France 1826 – 1898****140. Holder Ferdinand, Switzerland 1853 – 1918 (Precursor to **Expressionism** - rejected Impressionism)****141. Segantin Giovanni, Italy 1858 – 1899 (Landscapes and symbolic pictures, 'The Bad Mother')****142. Emil Bernard, France 1868 – 1941****Nabis 1891 – 1900 AD****143. Aristide Maillol, France 1861 – 1944 (Painting, tapestries. Sculpture influenced by Rodin and Greek Classical Art)****144. Pierre Bonnard, France 1867 – 1945****145. Eduard Vuillard, France 1868 – 1940****146. Maurice Denis – leader of Nabis, France 1870 – 1943****Art Nouveau 1890 – 1900 AD****147. Antonio Gaudi, Spain 1852 – 1926**

- 148. Gustav Klimt, Austria 1862 – 1918**
149. Mackintosh Charles Rennie, Scotland 1868 – 1928
Fauvism 1898 – 1908
150. Andre Derain, France 1880 - 1954
151. Henri Matisse, France 1869 – 1955
152. Kees Van Dongen, Netherlands 1877 – 1968

Social Realism USA 1900 AD

Oceania Australia 1900 AD

During this period Australian culture is influenced by its own natural environment.

Cubism 1901 – 1914 AD

- 153. Picasso, Spain / France 1881 – 1973**
154. George Braque, France 1882 – 1963

Futurism Motion and light Art 1909 – 1914 AD

- 155. Gino Sererini, Italy 1883 – 1966**
156. Umberto Boccioni, Italy 1882 - 1916
157. Balla Giacomo, Italy 1909 – 1992
158. Carlo Carra, Italy 1881 - 1966

Orphism 1911 – 1914 AD

- 159. Diego Rivera, Mexico 1886 – 1957**

Metaphysical art 1910 – 1920 AD

- 160. Giorgio De Chirico, Italy 1888 – 1978.**
161. Carra, Italy 1881 – 1966
162. Marc Chagall, Russia / France / America 1887 – 1945

Abstract Art. 1910 – 1946 AD

- 163. Vasily Kandinsky, Russia / Germany 1866 – 1944**
164. Frantisek Kupka, Czech 1871 – 1957
165. Dove Arthur Garfield, America 1880 – 1946 (Introduces Abstract painting in the USA.)

Constructivism 1913 – 1922 AD

- 166. Vladimir Tatlin, Russia 1910 – 1944**
167. Antoine Pevsner, Russia 1886 – 1962
168. Naumo Gabo, Russia 1890 – 1977
199. Ben Nicholson, England 1894 – 1982
170. Barbara Hepworth, England 1903 – 1975

De Stijl – Neo-plasticism Spiritual values – Mondrian 1914 – 1931AD

- 171. Mondrian, Netherlands 1872 – 1944**

International style in Ares – Purism lasted 7 years - Le Corbusier 1917 – 1965 AD

- 172. Le Corbusier, France 1917 – 1965**

Dadaism – prepared the way for Surrealism 1918 – 1924 AD

- 173. Hans - Jean Arp, Germany / Switzerland 1886 – 1966**
174. Marcel Duchamp, France / America 1887 – 1968
175. Kurt Schwitters, Germany 1887 – 1948



176. Man Ray, France 1890 – 1976

Abstract Expressionism - Action Painting - Colour Field 1919 – 1960 AD

177. Mark Rothko, America 1903 – 1970

178. Newman Barnett, America 1905 – 1970

179. Jackson Pollock, America 1912 – 1956

180. Klein Yves, France 1928 – 1962

Suprematism 1915 – 1947 AD (created by **Kasimir Malevich** 1878 - 1935 AD)

Bauhaus - New look at art and design 1919 – 1933 AD

181. Gropius Walter, Germany / America 1883 – 1969

182. Paul Klee, Switzerland 1879 - 1946 (Modernism expresses and demonstrates different forms through subject matter.)

Abstract Expressionism - Action painting 1919 – 1960 AD

183. Mark Rothko, America 1903 – 1970

184. Jackson Pollock, America 1912 – 1956

New Objectivity. 1920–1945 AD

185. Grosz George, Germany 1893 – 1959

186. Max Beckmann, Germany / America 1884 – 1950

Spatialism 1920 – 1991AD

Surrealism 1924 – 1945

187. De Chirico, Greece / Italy 1888 – 1978

188. Max Ernst, Germany / America 1891 – 1976

189. Joan Miro, Spain 1893 – 1983

190. Rene Magritte, Belgium 1898 – 1967

191. Salvador Dali, Spain 1904 – 1989

Colour Field painting - USA - to be differentiated from action painters 1950 AD

Modernism 1925 – 1990 AD

192. Frank Lloyd Wright - America He creates in architecture the growth of building from interior to exterior and vice versa

Realism 1930 – 1945 AD

193. Hopper, USA 1882 - 1967

194. Stanley Spencer, England 1891 – 1959

Abstraction - Creation Abstraction and construction. Experimentation. 1931 - AD

195. Marcel Duchamp 1887 – 1968

196. Delaunay –Terk Sonia 1887 - 1941

197. Gabo Naum 1890 - 1977

198. Pevsner Antoine 1889 – 1962

199. Ben Nicholson & Barbara Hepworth (constructivism)

Social Realism England 1945 – 1964 AD / **The kitchen sink school in Britain** 1945 to date

200. John Bratby 1928 - 1992



201. **Nan Goldin** 1953
 202. **Rachel Whiteread** 1963

Pop Art England – post modernism England / USA 1950–1960 AD

203. **Peter Blake, England**
 204. **Eduardo Paolozzi, England**
 205. **Richard Hamilton, England**
 206. **Andy Warhol, America**
 207. **Roy Lichtenstein, America**
 208. **Jasper John, America**

Happenings 1950–1970 AD

209. **Gilbert and George, England** 1943 / 1942

Performance Art - Live art 1910 – 1970 AD (shaking up the past in art for new ideas)

Op Art 1960 – 1970 AD Appearing with abstraction, through shape, form, pattern, colour and optical effect.

210. **Bridget Riley** 1941
 211. **Victor Vasarely** 1908 - 1997

Minimalism USA 1960 – 1970 AD

212. **Carl Andre** 1935
 213. **Donald Judd** 1928 - 1994
 214. **Sol Lewitt** 1928 - 2007

Graffiti Art USA 1960 – 1970 AD

215. **Frank Stella** 1936
 216. **Keith Haring** 1958 - 1990
 217. **Jean-Michel Basquiat** 1960 - 1988

Process Art USA 1965 – 1975 AD

218. **Richard Serra** 1939
 219. **Robert Morris** 1931
 220. **Lawrence Wiener** 1942

Conceptual Art 1960–1970 AD (began with Duchman)

221. **Sol Lewitt, America** 1928 - 2007
 222. **Joseph Kosuth, America** 1945
 223. **Rachel Whiteread, England** 1963

Post Modernism 1970 – 1980 AD

Neo – Conceptualism USA 1960 – 1980 AD

224. **Jeff Koons** 1955
 225. **Peter Halley** 1953
 226. **Cindy Sherman** 1954

Installation 1960 – 1980 AD

(Belief of breaking barriers between people, cultures and nations)

227. **Damien Hirst** 1965



Environmental Art - Land Art / Earth Art 1960 – 1980 AD**228. Nancy Holt, America 1938 - 2014****229. Robert Smithson, America 1938-1973****Neo-Geometric Conceptualism 1968 AD – to date****230. Jeff Koons, America 1955****Neo-Expressionism – Bad Art 1970 – 1980 AD****231. Alberto Giacometti, Switzerland 1901 - 1966****232. Jean D Balthus, Poland - France 1908 – 2001****233. Jean Dubuffet, France 1901 – 1985****234. Francis Bacon, Spain 1909 – 1992****Photo Realism – Super Realism – Hyper Realism 1970 – 1980 AD****Cartoon****Free Abstraction 1970–1980 AD****Sensationalism 1980 AD – to date**

(Birth, life, love, death.)

235. Young British Artist**236. Saatchi****Photography / Film / Video 1980 AD – to date**

(Photography, pattern and design. Expression of humanity and human isolation.)

237. Gilbert and George 1942 – and 1943 AD – to date, respectively**Computer Art 1980 AD – Date****Japan 1886 – 1968 AD****238. Tsugouhare Foujita 1886 – 1968****Australia 1917 – 1992 AD****239. Sir Sidney Nolan, Australia 1917 – 1992**

Influenced by Picasso, Matisse and the Surrealists. Develops own style in landscape painting.



CHAPTER 6 INTRODUCTION TO ART & DESIGN HISTORY

6. How to view and compare influences in the Arts and Design.

The following is a comprehensive list comparing the similarities between the Arts Periods, Arts Styles and Artists throughout the world to be explored and researched as you wish.

(NB: Dates are approximate)

1.The Beginning. The Primitive World 5000000 – 3500 BC

Primitive 2000000 – 45000 **Palaeolithic** 45000 – 10000 **Mesolithic** 10000 - 7500 **Neolithic** 7500 – 4000

The Beginning

Today we trace the primitive arts starting from Africa and spreading to all the continents. Excavation and research was done in Africa and China by archaeologists and scientists, even if the precise age will never be known for certain, it is believed today that over 2 million years ago the earliest humans lived in Africa creating their form of design. They lived together with their earliest functional primitive designs of basic big scale stone tools in the form of hand axes that expressed some aesthetic sense.

From what we know to-day traces of our human ancestors can be traced back as far as 5000000 BC. From 100000 years ago traces of the Homo sapiens who are anatomically like modern people came from Africa. They immigrated to Europe in 50000 BC, in the East and Far East, Australia 35000BC, and 15000 BC to America.

By 120000 BC they used smaller, more refined flint plates together with wood and bone for the design and production of their tools.

The African culture of 7000BC was based on farming communities. There were thatched huts, wooden carvings and the culture of magic.

From 4000 BC European colonisation.

In North Africa the Egyptian civilisation emerges 3100BC (see *Egypt section for more details*).

The Primitive period includes the Palaeolithic, Mesolithic and Neolithic periods that relate to the early stages of the human culture. These primitive cultures extended to all the continents, with purity, simplicity and unsophistication.

Primitive cultures can be traced back approximately 45,000 years. They expressed the people's basic needs for survival, their shelter, food and spirituality.

The Palaeolithic era from 45,000 - 10000 BC is the earliest of cultural beginnings with the production of rough, functional carving tools for stone, bone and ivory.

The people's expression through design was part of their living environment, they lived in caves, creating functional tools, carving into rock and stone, and painting in caves. Later appears the building of huts and stables for themselves and their animals.

The Mesolithic period is the culture between the Palaeolithic and Neolithic period when stone tools were finer cut and they introduced boat design.

The Neolithic period 10000 BC – 4000 BC is a continuation of the Palaeolithic and Mesolithic times but now the stone work is more refined and polished and the first pottery is produced.

At 10000 BC **Japanese Jomon** pottery produced and according to our records the first known pottery in the world.



In the same period farming was developed followed by urbanisation. .

First signs of the Neolithic period are found in the Near East in Mesopotamia with the first agricultural communities. .

Starting from Mesopotamia they developed from The Persian Gulf through Arkadians, Assyria, Babylonia, Anatolia to Palestine and North Africa - the Nile Valley.

2. Ancient world 4000 BC – 398 AD

Near East / Middle East – Mesopotamia Assyrian Babylonian. 4000 – 549 BC. **Europe** 4000 – 549 BC. **Phoenician** 1200 - 539 BC **Assyrian** 883 - 612 BC. **Babylon civilisation** 1800 - 1590 BC. **Persian** 558 – 330 BC. **Egyptian** 3200 – 332 BC. **China / Confucianism and Taoism** 2000000 – 150 BC. **Japanese** 5000 BC. **India / Hinduism / Buddhism.** 5000 – 250 BC. **Australia Oceanic Art Aborigines,** 1500 -150 BC **America Olmecs** 1500 – 150 BC. **America Maya.** 3114 BC – 1500 AD **America Pre - Chauvin, America Chauvin.** 900 BC – 200 BC **Russian.** 3500 BC **Minoan** 3000 – 1000 BC **Mycenaean** 2000 – 1100 BC **Greek** 900 – 700 BC **Etruscan. Italy** 768 264 BC. **Celts** 800 – 200BC **Greek Classical antiquity.** 549 – 336 BC **Hellenic Empire** 336 – 323 BC. **Roman Empire** 300 - 391 BC

Near East / Middle East – Mesopotamia Assyrian Babylonian 4000 - 549 BC In this period, not only did they work stone, mosaic, wood, ivory, jade, cotton textiles and pottery, but they also mined and mastered metals such as copper, bronze, tin, iron and gold. The alloy of copper, bronze and tin metal was used to create functional tools, weapons, statues and jewellery.

In **Mesopotamia** the first city, named Sumeria City of Ur, appeared and temples were built. The script and numbers in the form of symbolic writing 'cuneiform' were originated. It was an all-purpose script, adapted later on to different languages. Also they were the first to introduce Astrology, numbers and mathematics.

The **Phoenicians** worked with ivory and learned to master working in glass. There was also very fine craftsmanship in ivory design work, with furniture and artefacts retrieved from burial sites which depicted the type of life style of the deceased. They created the first alphabet.

2100 BC The **Ziggurats** is erected in Mesopotamia.

4000 BC - 549 BC The **Babylonian, Assyrians and Persians** come on the scene at about the same time. 604 –562 Creation of the hanging gardens of Babylon. .

2000 - 1000BC The **Hittites** established in Anatolia and ruled as far as Palestine. They are fighting people and create chariots and forts.

900 BC In Jerusalem The Temple of Solomon is erected.

883 BC – 612 BC **Assyrian Art** is produced in the form of palaces, sculptures and reliefs into stone.

558 BC – 330 BC **The Persians** ruled from the gulf to Palestine. They created the city of Persepolis and their arts and architecture flourished. In 550 BC the Zoroastrianism culture is introduced.

Out of this period came monumental sculptures and palaces featuring colossal figures, winged bulls, lions and relief murals carved in stone. Their images were based on victorious armies, celebrations and everyday scenes of hunting. The work was stylised and full of vitality.

3600 BC in North Africa around the Nile Valley settlements began to appear, and created the basis for the future civilisation in the land of Egypt.



Egyptian 3200 - 332 BC

The Egyptians by 3200 had already produced flint weapons, painted pottery, and built shrines.

Egyptian art and design was to influence not only their own age but all future generations and penetrates our civilisation today.

The Egyptians used nature, geometry and their spiritual beliefs in eternity, as inspiration for their art and design imagery, expressing their sciences, religion, their beliefs for life after death and their day to day lifestyle and environment.

The styles are based on idealised, dominating forms in architecture, such as temples and tombs and houses, interiors, furniture, textiles, paintings, stone carving, sculptures etc.

Furniture was made of wood with decorative detail in ivory, gold, ebony, and precious stones, and covered with cushions in fabric and painted leather.

Seating furniture was designed in various shapes and forms standing on a base with stylised animal legs.

The writing and scriptures called 'Hieroglyphs' were made on papyrus and in carvings.

During the Egyptian era, between 3000 BC – 100 AD, there was The Old Kingdom 2740 - 2165 BC. 3rd - 6th dynasty. with the great pyramid of Giza. The Middle Kingdom 2080 – 1650 BC. 11th -12th dynasty. The New Kingdom 1535 - 1070bc. 18th - 20th dynasty with the temples of Luxor – Karnak, sculptures like Nefertiti and tomb of Tutankhamun. (Examples 2460 – 2570 Giza, Great Pyramid, sculptures like the Sphinx, the Temple of Karnak. Rosseta stone 196 BC etc.)

East and Far East

7000 BC – 220 AD **China / Confucianism and Taoism. Japan.** 2500BC – 563 BC **India / Hinduism Indus Valley, 563 BC India / Buddhism.**

China from 7000BC up to today have created their own style of terracotta pottery, decorative ceramics, jade sculptures, paintings and metal work. Also there are traces of rice agriculture. At 4000 BC the lacquered ware appears and temples are built.

1000BC There are bronze casts, stone carvings.

The Chinese were the first to produce porcelain, silk and paper in 105 BC.

There are the Chinese paintings on silk, created with imagery from nature, using fine lines and pale colours, full of movement and grace.

Their engineering produced the Great Wall of China 220 – 206 BC

They had Dynasties such as the Han dynasty 200BC - 221 AD, T'ang Dynasty 618 - 906

Ming dynasty 1368 - 1644, Ching dynasty 1644 - 1911.

Each one of the Dynasties created their own style in art and Design while creating a distinction between ordinary simplicity and imperial rich ornamental art and design.

In 1700 BC – 150 AD The Shang dynasty civilisation creates cities, palaces, tombs, bronzes, and scripts. The script was created in bone and shells, developing the writing in ink and bamboo which unified Chinese culture and tradition.

In 1406 the Forbidden Palace in Beijing is build.

551 BC China / **Confucianism** and **Taoism** influenced their art.

China 150BC The **Silk trade** is introduced.

India In Indian culture, around 5000BC, there is already a developed farming settlement civilisation.

2500BC In the **Indus** Valley There is urban civilisation with traces of pottery, terracotta figures, woven cotton, and stone and bronze artefacts.

Since 2000 BC, or earlier, they created temples, sculptures and palaces based on their culture and beliefs.



In 1500 BC Hindu temples are built.

563 BC Buddhist beliefs inspire the creation of the cave temples and monasteries.

In 250 BC Pillars by Ashoka are created and there are Buddhist paintings at Ajata.

Based also on their Buddhist religion, elaborate decorative temples are built to worship their god of dance, Shiva. The sculptures and miniature paintings expressing their beliefs and religion.

Oceania

Australia, Aborigines 1500 -150 BC

Gigantic stone face sculptures and body painting.

America

America Peru. 3114 BC – 1500 AD **Central America Maya** 3500 BC. - 200 AD **Eastern North America** 3000 BC **North America The pre-Chavin,- Chavin.**4000 – 1500 BC **Central America Olmecs** 1200 – 600 BC **Maya** 200 AD

America Peru 3114 BC – 1500 AD Pyramid temples, textiles and around 1500 sculptures.

Central America / Maya. 3114 BC – 1500 AD The Mayan civilisation covers script / writing, create platform temples, pyramids of the moon and sun, lasting until the time of the European invasion.

Eastern North America 3000 BC. Copper culture

S. America 1400 BC – 200 BC The pre-Chavin, Chavin culture in South America with textiles pottery and glass. Nasca, Moche.

Central America Olmecs 1200 BC – 600 The Olmecs culture with temples, colossal carvings of heads and highly developed irrigation systems.

The early classic **Mayan** civilisation starts approximately 200 AD. .

Europe

Russia. 3500 BC **Europe** 3200 BC **Malta** 3000 – 2000 **Minoan Culture** 3000 BC - 1000 BC **Mycenaean** 2000 BC - 1100 BC **Greece.**900 BC – 700 BC **Greece, Europe / Celts** 800 – 200 BC **Europe** 600 BC **Greek / Classical antiquity** 549 BC – 336 BC **Hellenic Alexander the Great Empire** 336 BC – 323 BC **Roman Empire** 300 BC – 391 AD

Russia 3500 BC Vehicles in Southern Russia.

Europe 3200 BC Megalithic Stone monuments appear.

Malta 3000 – 2000 BC Erection of temples.

Minoan Culture 3000 – 1000 BC Bronze Age culture in Crete. Ancient Aegean civilisation. The Early period 3000 – 1000 BC, Middle period 2000 –1600 BC, and Late period 1600 – 1000 BC. It created the Minos at Knossos and Phaestos, beautiful stylised wall paintings, and sculptures in bronze, ivory and terracotta.

Mycenaean Bronze age 2000 – 1100 BC Early Greek culture parallel and similar to the Minoan culture. In Crete, Ancient Bronze age civilisation that introduced to Greece advanced techniques in architecture and metallurgy

Greece 900 – 700 BC The Geometric style is used in the creek culture.



Europe / Celts .900 – 700 BC The Celts were the peoples of northern Europe who, by 2000BC, were working in metal. They started developing settlements and communities north of the alps at around 1300BC. They worked in bronze mirror creating swords and figurines. They were conquered by the Romans. Except Ireland and Scotland where the Celtic culture was to continue until the middle ages.

Europe 600 BC The Latin script is created.

479/469 BC Birth of Socrates one of the founders of the Western Philocophy

Greece / Classical antiquity 549 – 336 BC The Greek style 3000BC – 30 AD. The beginnings of Greek mythological culture starts in Crete with the Minoan and Peloponnesian – Mycenaean civilisations. These were the ancestors who established the basis for the future Greek civilisation.

The Golden era of Greece was from 507 – 336 BC. The Greek thought and learning in this period created the foundation for western Civilisation with the introduction of Democratic laws, where philosophy, art and design flourished. They started questioning and changing the faces of art and design. They created temples, theatres, stadiums, housing, sculptures, frescos etc. The classical style of this period introduced the Dorian and Ionian ornamental style.

They produced, mosaics and fresco paintings, statues and busts made of bronze, marble, precious metals and wood, and vividly painted figures.

Hellenic - Alexander the Great, Empire Classical Symmetry 336 – 323 BC From 334BC the great empire of Alexander the Great, the golden Age of the Hellenic era, more naturalistic classical forms are created. The Hellenistic era begins from the Mediterranean and stretches as far as India, creating art and design in very simple lines. Wood, metal and marble were widely used, in particular marble and mosaic decorations in their buildings. Their furniture had stylised carving with slightly flowing curves, and curved legs. They introduced three legged furniture and reclining style seating. Moving curves made of wood metal and marble was also widely used. Pottery was painted in a silhouette effect.

Roman Empire in Antiquity 300 BC – 391 AD The Roman style 800 BC – 360 AD. The Romans were part of the Etruscan race and culture. In contrast with the Greeks, the Romans were more conquerors than artists. They based their art and design on the Greek style but in time they created their own style by adding more carving and flamboyant, elaborate decorative effects with the addition of gold, silver, ebony, tortois shells and sequins. In this period they also produced beautiful terracotta wall paintings, frescos and mosaics. They were to develop their own engineering style in road building and vaulting. The Romans brought their civilisation as far as Britain between 43BC – 400AD, introducing roads, and building baths, buildings and 'Hadrian's Wall'.

The fall of the Roman Empire brought confusion, out of which came the creation of the eastern Hellenic part of the Roman Empire called 'Byzantine', which initiated the Greek language, 350 – 1436AD, and the western part of the Roman Empire in Europe, and the Dark Ages in the western part of Europe from 500AD – 1000AD.

3. Mediaeval World 350 – 1350 AD

Birth of Christ 4 BC / **Christianity** / **Eastern Europe. Byzantine Empire** 391 AD – 1435 AD. **Western Europe. Dark Ages** 476 AD – 987 AD **Frankish, Kingdom Charlemagne** 950 – 1398 AD **Romanesque** 1150 AD –1435 AD **North Europe** 600 AD – 800 AD **Saxons and Vikings.** 600 – 800 AD **Norman - England equivalent to Romanesque** 1028 –1389 AD **Gothic: Vault Arch** 1375 – 1435 AD **Islam. East and Far East. Oceania** 1389 AD 1150 – 1435 AD.



4 BC Birth of Christ East Europe

Byzantine Empire East part of the Roman Empire - Dome. 350 AD - 1435 AD

The Byzantine style grew out of the Eastern Greek part of the Roman Empire which created the first Christian Empire and an early medieval era. In art and design it followed the Roman style but at the same time introduced and created its own style influenced by the Christian religion. They create the first dome structure: introduce icon painting, mosaics, in stylised and simplified patterns, and buildings such as the church of St. Sophia. Their interiors are adorned with mosaics, carvings, drapes and paintings all with religious themes and holy maps.

West Europe

Dark Ages 476 – 987 AD

Franks - Frankish Kingdom - Charlemagne Empire 476 – 987AD The western part of the Roman Empire in Europe starting from 500AD -1000AD is the age known as the period of the dark ages of civilisation in the west.

The population lived in huts and mud houses within a basic and utilitarian environment. The churches and monasteries built with utilitarian style interiors and furnishings, their style's execution still had the influence of Greek and Roman art.

Now everything was geared for Christianity and the refined art and design work was not important. The artists do not use their power of imagination since they are forced to work according to a Christian formula.

In 529 AD The first monastery Monte Cassino was built by St. Benedict.

The Charlemagne period 800 AD. The art of books and book illustration flourishes. Religious sculptures, and religious accessories made from precious materials, like gold, silver and emeralds and decorated with pearls and gemstones.

1209 The Franciscans were founded by Frances of Assisi. .

North Europe

Saxons 600 AD – 800 AD and **Vikings** 793 - 1000 AD Northern Europe sees the Germanic Saxons and the Scandinavian Viking warriors invade England and introduce metal and naval art.

Celtic and Saxon England create art and design work based on religion - tapestries and manuscripts full of harmony and composition of colour and pattern. Norman churches appear in England. .

The Vikings were warriors from Denmark, their civilisation created weapons and naval designs in metal and wood. In 1000 AD they went as far as Greenland and America creating settlements.

Romanesque styles derived from the roman 950 AD – 1398 AD This period saw a break from the tradition and the emergence of the architectural Romanesque style, with the basilicas being introduced. The Romanesque to the west started in Germany under King Otto.

Norman England equivalent to Romanesque 1028 –1389 AD During the middle ages 1066 AD – 1400AD, in Europe and places like England and France, we see exposed wooden



frame structures with lath being built, and the Gothic style begins to surface. Meanwhile in France the gothic style also starts to emerge and develop. Up to 1400AD buildings and furniture with exquisite stone and wood carving start being produced.

Gothic - Vault Arch 1375 – 1435 AD The Gothic European style is seen from 1200 – 1590 AD. The Gothic style emerges in Northern France. It is the time of building cathedrals, of knights, kings, queens, and tomb sculptures. In Western Europe Gothic art idealises Christianity. The church's doctrine, popes, priests and kings portrayed Christian truths in paintings, sculptures, architecture and manuscripts to influence their public. There are decorative effects in enormous distorted size and scale. Christ features as the central figure in art with all other images used as background effect.

This period offers some exquisite art and design work, all concentrating on Christian themes. Cathedrals and other buildings were made from stone and marble, with wooden sculptures, carvings, frescos, iron work and stain glass windows and tapestries. Colours dominate the interiors.

Manuscripts and the production of maps are introduced.

In 1225 **Crusader culture** is introduced.

In 1337 AD panel painting replaces carved panelling on walls.

In Italy 1400 AD the gothic style is developed and seen in its entire splendour in Venice. At this time the commerce developed, creating much wealth which saw the arts flourish.

In Venice there are exquisite buildings in the form of palaces, cathedrals and churches also built in stone, and marble, and with wood carving and ironwork. Colour continues to dominate the interior.

In this era art is perceived as craft and artists have anonymity.

Representative of the period are works by the artist **Fra Angelico**, whose paintings had flat two dimensional religious subject matter, embellished with decorative designs, rich colours and gold paint.

Islam

الإسلام 570 AD **Mohamed** 570 - 635 AD - **The Koran** 685 **Arabs** 820 – 1490 AD **Islam Baghdad** 1224 AD **Spain / The Moors** 1540 AD **Persia** 1430 **The Ottomans** 1281 – 1522-1923 AD

Mohamed 635 AD the Koran 685

Islam was a major civilisation based on the teaching of Mohamed 570 – 635 AD and the Koran religion, and culture west of China.

In 616AD – 1200 AD The Rise of Islam with the **Moors and Arabs** stretched from Afghanistan to Spain in Europe.

The Islamic conquerors used the pre-Islamic cultures as the basis for their own culture. (Those were Greco-Roman and Sasanian cultures). Science and mathematics were to be copied. Because of the Koran the written world, design and calligraphy 'Kufic script' and the Naski and Tuluth styles, were created.

The Koran's religious context helps the use and development of geometric abstract designs and Arabesque motifs. This non-representative, non-figurative Art and Design lead to the creation of the arabesque pattern in the decorative textiles, ceramics, glass



etc.

In 685 AD **the Islamic Dome of the Rock mosque** was built in Jerusalem, showing the influences of Europe's Byzantine and early Greek styles.

820 AD in **Baghdad the Islam culture** creates the publication of a thousand and one nights, under the ruler Abbasid Caliph Harun-alRashid.

The Islamists invaded Europe and influenced the European culture of which they were to be equally influenced by themselves. This is evident across Europe, in particular Spain.

In **Spain 1224 AD The Moors build the Alhambra citadel.**

The Ottoman Empire 1299 AD introduces new elements in Mosque Architecture.

Persia 1540 AD Persia - Northern Iran weaves the Holy carpet of Ardebil. Ink and gouache used in traditional Persian geometric pattern and calligraphy.

18th century Islam in the west focuses on Mosque Architecture, decoration, leather, silver and textiles

American

South America. Central America. North America 350 – 1550 AD America / Sican / Chimu / Late Mayan cultures. From 500 AD **The cities Tiwanaca and Huarí rise in the Peruvian Andes.** 850 AD **America C. Mexico Toltecs.** 1000 AD **European Norwegians settle in America.** 1395 – 1550 AD **America Incas / Aztecs** 1395 – 1550 AD **Discovery of America** 1492 AD. **Creation of U.S.A. start** 1770 AD

Ancient America has as much to show about Art & Design as Europe, the Orient, Middle East, and Africa.

There are **the cultures of South America** with their massive stone temples, pyramids and Hieroglyphics, such as the Mayas, the Incas and the Central Americans - like the Toltecs, Tula and Aztecs.

The **North Americans** with their urban culture, buildings of adobe and stone and their bow and arrow weapons.

In 1492 **Columbus discovers South America.** Major turning point in American culture.

The **Meso American** civilisations such as the Osmechs, Mayas, Toltec, Mixtecs, Incas and Aztecs mentioned above had cities with advance irrigation systems, vast pyramid temples, palaces, painted wooden and stone carvings, and golden artefacts all designed in stylised form. All of which were to be destroyed with the Spanish invasion and replaced with Spanish colonial art. This European style art represents the Meso-American way of life and their art and Design, in the form of book illustration, explaining the discovery and conquering of America.

East and Far East

600 - 1220 AD. **South China** 1250 AD **India** 1634 – 1770 AD

Chinese ink painting, 600 –700 AD with similarities to Greek, created by Yan Liben

China 1020 AD Buddhism and its influence can be seen. Xu Xi introduces the woody



landscapes

South China 1220 AD Landscape artists Ma Yuan and Hsia Kuei create mist and cloud paintings.

India 1250 AD Pagoda style buildings introduced with the Black Pagoda temple design.

India 1545 AD The octagonal tomb is erected.

4. Renaissance 1350 – 1600 AD

European South

Renaissance 1350 – 1450 AD **Italy Early Renaissance** 1450 – 1520 AD **High Renaissance** 1520 AD – 1600 AD **Late Renaissance – Mannerism** 1450 – 1520 AD - **The 15th century is the age of the discovery of Americas by Columbus.**

European North

Flemish 1558 AD - 1588 AD **The English Tudor style** 1600 AD - 1625 AD **Jacobean** 1600 – 1702 AD

Introduction

With the fall of the Byzantine Empire in 1453 AD to the Ottoman Empire, many Greeks migrated to Italy, taking with them their classical art and design practices.

At this time in Italy there is a revival of the classic style, together with its eastern and western influences and sees the rebirth of the Greco-Roman classical order and the mythical world. The authority of the church and its influences created the Renaissance style that brings the emerging motivation to succeed in science, art and design.

They developed Naturalism, linear aerial and foreshortened perspective, synthesis, classical humanistic values, symmetry and proportions based on the revival of classical ideas in architecture, sculpture, and painting.

The Renaissance subject matter and creative works were based on idealism. Art and design is expressed in the classical ideal of human values, emotions, relationships, composition, colour and form that was based on Plato's theory of the ideas and forms. 'Platonic form' is design created by the imagination rather than imitating natural models. These ideas or forms represent perfection in the world, necessary in the universe but not the materialistic world. It is deceptive and changing, devoid of reality. The artists Leonardo, Raphael, and Michelangelo were part of this movement and philosophy. Its human relationships and activities are independent of Religious customs and institutions. Their subject matter is taken from classical myths and history.

There is also an introduction of monumental art designed to influence and create strong effect, like Michelangelo's 'The last judgement', in the Sistine chapel.

The Renaissance artist's work presented the world through naturalism and illusion. It created this through an overall impression of natural appearance by using linear, aerial and foreshortening perspective, light, texture, colour and tone in all their qualities, verity and consistency.

The Renaissance style is rich and luxurious with exquisite interior detail. There are classical buildings with fresco paintings covering walls and ceilings, while interiors use fabrics made of silk and floor covering carpets brought over from the east.

Art and design work flourishes in Rome, Florence, Milan and Venice, Northern Europe.

Art and Design is now being created for its own sake.

Artists now are considered as artists and not craftsmen.

European South

Renaissance 1350 – 1450 AD **Italy Early Renaissance** 1450 – 1520 AD **High Renaissance** 1520 AD – 1600 AD **Late**



Renaissance – Mannerism 1450 – 1520 AD - **The 15th century is the age of the discovery of Americas by Columbus.**

Early Renaissance Italy 1350 – 1450 AD

With the early Renaissance style, artists now not only paint on walls and wooden panels but also on canvas.

Giotto is the first to create the illusion of space in his paintings with the introduction of three dimensional space on two dimensional surface. He created realistic scenes and naturalistic effects in his fresco painting by returning back to classical naturalistic art, using light and shadow effects.

Brunelleschi with **Alberti** create linear perspective.

Fra Angelico's work is a mixture of Gothic style and perspective.

In 1420 **Masaccio** successfully introduces perspective and single light sourcing. His work creates perspectives with three dimensional lighting effects and expression.

A disregard for convention is to follow with Paolo **Uccello** and **Mantegna**. The Cubists and Surrealists were to be influenced by Uccello.

Meanwhile works by **Piero della Francesca** and **Verrochio** introduced naturalism through lighting and surrealist settings.

Pisano and **Donatello** introduce the free-standing sculpture. They create Classical themes and symmetry that has influences on all works.

Bellini in Italy, influenced by **Van Eyk** in North Europe, introduces oil paint in place of tempera, and creates atmospheric and luminous landscape painting, with vermilion and other vibrant colours, and sculptures.

Giorgione, student of Bellini, introduced the canvas. He changes subject matter so that his work does not rely on it. He was the first to create atmospheric effects and bring all elements of life together. His colour expresses emotion and feeling.

Donatello creates the bronze statue of David of Florence.

There is engineering achievement like the dome of Florence, based on gothic forms by Filippo Brunelleschi and architectural works by **Palladio**. Palladio's influence can be seen in 18th century England.

High Renaissance 1450 – 1520 AD

Florentine style: Importance in design. Venetian style: Importance in colour.

The high renaissance period in Rome, Florence and Venice, changed the image of the artist who was now viewed not only as craftsman, but also as creator and genius. Their styles were to change art and design for ever.

Leonardo Da Vinci 1503 Da Vinci, painter and science researcher, created the first aerial perspectives, realistic distant viewpoints, the effects of Chiaroscuro and Stumato. He executed his 'Last Supper' and 'Mona Lisa' paintings in this new way, without sharp, defined lines. These effects were extended by Velasquez and understood and practised



by the 19th century Impressionists.

Michelangelo 1475 – 1554 creates sculptures, such as David and The Dying Slave, and the painting of the Sistine chapel.

In Florence, **Raphael** returns to the Greek ideal of beauty. He influences Europe with his lighting effects.

In Venice 1485 – 1576, **Titian**, Bellini's student, was to change Venetian painting forever. He discards existing rules on composition and creates his own by introducing harmony, expression and balance through the use of light and colour techniques, and atmospheric mood (as in the landscapes of **Giorgione**). In his work the colour composes the picture and not the form. He uses colour to blend form together the way that influenced **Tintoretto**. His paintings, full of freedom, introduced a new direction in painting.

Titian's work was to influence **Rubens**, **Delacroix**, German and Dutch painters - such as **Durer**, and **Velasquez** in Spain.

Explore Titian's later work to see how his brushwork has the feeling of the 20th century Impressionist painting.

Botticelli 1445 -1510

1472 –1517 **Fra Bartolomeo's** work is influenced by Fra Angelico and Leonardo.

Sebastiao de Pablo was influenced by The Venetian and Roman styles.

1489 – 1534 **Correggio** creates art that will influence the Baroque and Rococo eras 200 years later. Compare his Jupiter nude work with Boucher's. His work with light and shade was to influence later times.

1492 AD Columbus and the Europeans Discover America

Late Renaissance - Mannerism 1520 – 1600 AD

After the high Renaissance and prior to Baroque, emerges the late face of Renaissance in Mannerism which gave less importance to classical harmonious balance and composition, and uses diverse, ambiguous subject matter, awkward poses, and complicated composition.

All works have classical balance and naturalism, with false aesthetic stylisation of earthly beauty, pretence and artificial elegance. Their motto was beauty, not reality, starting with Botticelli and Michelangelo.

The late style of Michelangelo and Bellini's work reflects this style of dramatic effects in colour, light and movement.

P. Parmigianino, 1503 – 1540 student of **Correggio**. His work was at the height of Mannerism.

Tintoretto 1519 – 1594 creates work influenced by Titian and Michelangelo, typically placing their main subject matter off centre in a picture, and with imprecise finish. His work was to influence El Greco.

El Greco 1541 – 1614 moves from Crete to Venice, and settles in Toledo, Spain which he makes his home. There he works in isolation. He was a visionary artist and had his own original individual style. His work has traces of the Byzantine style. In Venice he was



influenced by other artists, especially Titian and Tintoretto. He creates a new emotional way of expressing images through composition, natural form and colour. His free style has expression and emotion beyond reality, and approaches spirituality. His work was to be approved 300 years after his death with Expressionism and influenced the 20th century artists.

1528 – 1588 **Paolo Veronese** used colour and light to create forms and grandeur in his painting.

Artists like **Brueghel**, **Hans Holbein** (painter to the Ambassadors), and Bosch, extended to England, Holland and Germany.

After 1530 - 1593 symbolic painting is created by **Giuseppe**

Arcimboldo. This work can be linked later on in the 20th century with Dali's work.

European North

Flemish 1558 AD - 1588 AD **The English Tudor style** 1600 AD - 1625 AD **Jacobean** 1600 – 1702 AD

In Northern Europe, like the South Renaissance, is the awakening of conscious thought and the breaking away from church doctrine. At this time **Martin Luther**, a seminal religious figure, breaks from the old order.

The Renaissance in northern Europe revolutionises printing. In 1456 **Gutenberg** uses a movable type of printing.

1395 – 1441AD Flemish painter **Jan Van Eyk** pioneers the use of oil painting. For the first time uses oil paints in painting. He creates extremely detailed paintings, exposing form with light and shade. This is to influence Bellini and Mantegna der Weyden.

1430 – 1440 AD **Hans Memling** German born, but lived in the Netherlands and was to be considered one of the greatest 19th century Dutch artists. His paintings are detailed and precise, with light and shade forms and depth.

In Germany and the Netherlands there is **Dürer and Bosch** with their imaginative paintings.

1450 – 1516 AD **Bosch's** work is based on detail and local dreamlike, medieval age characters, and symbolism. His work was to influence the Surrealists.

In Germany, which stands between the north and south Europe, is **Dürer** with his northern tradition and intellectual connections with the Italian Renaissance. He creates detail in expressionistic engravings and strived to reflect the perfect proportions in man and nature.

M. Gruneward, Germany, uses medieval subject matter.

Granach creates landscapes with myths and gothic influence.

Alldforter's paintings are full of patriotism expressed with renaissance techniques but within German landscapes.



1497 – 1498 AD **Holbein**, the younger, worked in Mannerist style, with influences from the Reformation, working as a portrait painter in England for Henry VIII.

Hilliard Nicholas 1547 – 1619 AD the English painter creates miniature painting.

In the Netherlands, between 1525 – 1569 AD **Bruegel** paints natural everyday living, landscapes and peasants as he saw them, with moralistic comic pictures full of humanity, and non-religious art.

The **French Renaissance** is represented by **Jean Fouquet** 1420 –1481 and **Francois Clouet** 1510 – 1572 .

At this particular time **in Spain there is a Moorish influence.**

The Spanish move to America between 1492 – 1560 AD.

In Europe, 1435 – 1600, the influence and revival of the classical order, created as part of the Renaissance, is progressing to Baroque and Rococo. Reformation in Germany and Netherlands. In Spain the Muslim Moor influence is there to stay.

English Tudor style 1558 - 1588 AD

In the Elizabethan period comes the Tudor style with influences from the rest of Europe. Some beautiful tapestries were produced in this period. William Shakespeare produces his work during this time.

In England, the classical and late Renaissance emerges following great fire of London. The English style of the period is based on Renaissance and Reformation 1517 – 1670 AD , and was to influence its art and design. They expressed more of the Renaissance classical styles, as seen in the work of the Italian architect **Palladio**.

This classical influence can also be seen in the work of **Indigo Jones** 1573 –1652 AD Queens house, Greenwich.

Jacobean style 1600 – 1702 AD

Designs are still made from wood, wooden flooring, solid carved panelling and furniture. More upholstery is introduced.

In the Low Countries of Europe, like Holland, we see the Jacobean and Dutch style. Which is seen in Queen Anne William Tell period, 1687 – 1702 AD .

5. New Philosophy and Revolution 1600 – 1720 - 1789 - 1850 AD

Baroque 1600 – 1720 AD **Rococo** 1715 – 1789 AD **French Revolution** 1789 **Realism** 1746 - 1789 - 1850 AD
Classicism - Neo-classical – Napoleonic 1750 – 1820 AD

Baroque

1600 – 1720 AD (a mixture of Greek, Roman, Medieval, Gothic)

In 17th century Europe we see big changes in all aspects of its philosophy, and wealth from the New World. Although Artists in Rome still work in the style of the ancient cultures, now in Northern Europe there is the rejection of the Catholic Church. The Reformation and the Protestant faith appear. Europe is now based on Descarte's philosophy - *I think therefore I am*.

Now the Flemish, Dutch, French and Spanish represent the south and north styles, integrated together and the Baroque and Rococo styles emerge.

The Baroque can be found in Germany, Austria and Spain. But Germany and Austria



created the Baroque style at its best. In France it was represented as the Rococo style. The Baroque style followed Mannerism and brought with it a style full of extravagance, exuberance, asymmetric composition, very heavy decoration, and splendour. Over decorative, luxurious pictures representing realistic themes of everyday life's sumptuousness and the display of power and wealth with sombre tones. It lacks classical proportions and has no symmetry but at the same time succeeds in creating an overall unity and effect with the creation of movement and transformation of forms and emotion. The subject matter portrays drama, allegory and power. The allegorical, gestures, revealing of emotion in moments of drama, and characters' feelings, were used by the state, and both Catholic and Protestant groups to influence the public.

Carraci Annibale 1560 – 1609 AD Real landscapes and real people studied from real life, without pretension, washed in light. With Caravaggio's reality. High renaissance classical style together with chiaroscuro.

Although his paintings represent reality, he creates at the same time the characteristic landscape images with classicism and powerful mood effects. His subject matter reflects the classical style of Raphael, with its mythological and idealistic landscapes.

Artists like Nicolas Poussin, Claude Lorraine, Constable and other 19th and 20th century artists were to be influenced by him.

Caravaggio Italy 1573 – 1610 Caravaggio's paintings are full of realism, using dramatic chiaroscuro effects to contrasting light against dark, of ordinary human figures in everyday life. His representation of Gods is brought down to earth, representing human emotion and weakness. His trend was to be followed by artists throughout Europe.

In contrast to the realists we have painters like **Carraci** whose work reflects the classical style of Raphael, working on mythological and idealistic landscapes.

Guido Reni 1575 – 1642 His work influenced by Caravaggio and Carraci, but at the same time creates his own style using idealised images from classical stories and figures, following Raphael, and using them with the flowing effect of Mannerism in a Baroque style.

P.P. Rubens 1577 – 1640 Northern Europe. He follows Titian. He has a big variety of works and uses allegorical and religious designs. Ruben's work was done with movement, action, colour and feelings. His brush strokes give life to his varied work and in the future will influence Watteau, Gainsborough, Constable and Delacroix.

At the same period **A. Van Dyke** paints nobility portraits.

In Italy, during the first part of the century, Mannerism was on the scene but Artists wanted something more than the glorified stylised environment and the first to rebel against this was Caravaggio.

His paintings, together with Bernini's sculptures, represented the Italian Baroque style.

Artemisia Gentileschi 1593 – 1652 follows Caravaggio's style.

Nicolas Poussin's 1594 – 1664 classical paintings create antiquarian scenes, escaping the real world and are placed in an eternal world reflecting his own beliefs and feelings.

Francesco Solimena 1657 – 1747 was an Italian Baroque painter who used dramatic



effects of light, colour and action in his work.

Francisco Zurbarán 1598 – 1664 and his work prove that everything can be painted and look beautiful through handling of colour, light, shade and creating mellow colours.

Diego Rodriguez de Silva Velázquez In Spain 1599 – 1660 creates naturalistic impressions of real life, with order and effortless movement. His paintings create successful special illusions and pose philosophical questions without giving any answers. He is using the media and subject matter in the same way as Caravaggio, Rubens and Titian. His style also can be seen to be extending forward to improve on Leonardo Da Vinci's out of focus technique. In the 19th century he was to be admired and loved by the Impressionists. In 1656 he paints his 'Maids of Honour' and 'Venus at her Toilet'.

Anthony Van Dyke 1599 – 1641 Student of Rubens. His work is influenced by both Rubens and Titian. He was portrait painter for the aristocracy and based in England. His portrait paintings gave the sitter aristocratic grandeur, ego, and power. The luxury of the fabrics, and composition of his paintings were to influence future portraiture in England.

In 1600 Netherlands and Northern Europe, Protestant faiths, in contrast with the Catholic Italy, create painters who start specialising in the subject matter of natural beauty - skiescapes, landscapes, seascapes, still life, and domestic interiors, that represented Flemish realism, of ordinary people and expressing a moment in their life.

Salomon Van Ruysdael 1600 – 1670 in Netherlands, paints the Dutch landscape in tonal, atmospheric and relatively calm effect, portraying nature as it exists in harmony with man. His work was to inspire some of Constable's work in England.

Rembrandt van Rijn 1606 – 1669 in Amsterdam Rembrandt is the first to introduce etching in art. His paintings were the opposite of the time's fashion. He painted what he liked, with compassion and expression of realism. His paintings were created in real situations with real people and emotion. His landscapes were free, expressive, and penetrating, while portraits were presented with a softness, and an awareness that reflected his philosophy and deep understanding.

Claude Lorrain 1600 – 1682 in France, creates ideal landscape paintings influenced by Carracci's work.

Teniers Northern Europe 1610 – 1690 His work and painting reflects the new fashion of collecting paintings and creating galleries.

Salvator Rosa 1615 –1673 He was the first to paint romantic landscapes and sell his work in a gallery.

Bartolome Esteban Murillo 1617 –1682 is a premier painter with soft approach and treatment to the subject matter in his paintings. He uses warm mellow colours creating soft outlines after Correggio, Rubens and Van Dyke.

Jan Both 1618 - 1652 learns from Claude Lorrain, creates landscapes reflecting the real peasant landscape and its characters but without Claude's classical images.

Albert Cuypp 1620 – 1691 Created peaceful landscapes and seascapes with stillness combined with the action of traders and fishermen in day light.



Jan Vermeer 1632 – 1675 His work has individuality with paintings of domestic scenes, expressing simplicity with expectation of action and a sense of mystery.

Rachel Ruysch 1664 – 1750 painted still life, with very detailed flower arrangements in soft light and vibrant colours on a dark background, symbolising and expressing illusion.

Sir Christopher Wren 1675 - 1723 in England creates classical buildings.

Meindert Hobbema 1638 – 1709 Landscape painter of the Dutch School

Rococo 1715 – 1789 AD

Behind the moralistic scenes of the late 1600 and later, in the early 1700, changes started appearing in France in the face of Rococo painting that followed the free movement of Titian's work in the 1500s and Baroque 1600s. It represented ornamental decorative erotic pastoral and voyeuristic scenes with sensitivity of feeling and mood, and spread to Austria and Germany.

The ideology of the Rococo style with its frivolous, sensual paintings, devoid of morals, replace church teachings and the moralistic public painting of the past.

The Rococo romantic style emerges in the 1700s in France under Ludovic Quinze the 14th and creates paintings with pastoral, bright playful subject matter, based on the carefree life of the nobility.

The fashion of building small palaces and socialising was popular, with garden parties free of public morals. It expressed frivolousness, pleasure and elaborated ornate curved effect interior decoration. There is a similarity to the Baroque style flamboyance.

The Rococo style ideal declines in the late 18th century against the new idea of the enlightenment thinking and the Neo-classicism.

Examples of artists work that followed the Rococo style that were to be creating the Romantic Movement are Watteau, Boucher, Jean Vermeer and Chardon with the recording of every day scenes in France and Gainsborough in England and America.

Antoine Watteau 1684 – 1721 Baroque Flemish painter lived in Paris and became the first painter of the Rococo movement. It was Watteau that created the French Rococo style in the Baroque period.

His style was to be influenced from the freedom and colouring of Rubens and Titian, Poussin's landscapes and Giorgione's composition.

He painted idealised perfect casual pastoral natural scenes of garden parties with lovers and rich fashion clothing showing perfect loving people in perfect situations. They were presented as beings self-absorbed frivolous individuals.

His paintings present an impression of a Romantic ideal of nature and life, there happy socialising parties reflecting the instant moment, but if the painting is studied carefully it shows characters with serious faces showing enjoyment and pleasure to the full as that the future will never last.

His nature and man pastoral scenes of aristocracy was to influence later on Gainsborough in England

Later on In the Louis XV court the Rococo style becomes even heavier in style than before. At this time also the Versailles Palace and the Loire chateaux were created and build.

It was then the very luxurious fashion interiors were created made of carvings painted with gilt is everywhere to be seen together with luxurious upholstery, soft furnishings and accessories.



Francois Boucher 1703 1770 followed Watteau with more erotic scenes and loved by the aristocracy His work is flamboyant painted sexual scene nudes and couples without any moral depth.

Jean Honore Fragonard's 1732 – 1800 Rococo style artist. His paintings expressing the complete Rococo style of eroticism and sexuality and at the same time full of movement and feeling.

Giovani Paolo Panini Italy 1691 – 1765 **Panini's** paintings represent fantasy. He paints European monuments in dream and fantasy like settings.

Sebastiano Ricci, Italy 1659 - 1734 His work was his own style light Rococo that was influenced by Titian and Garravagio style of work. Tiepolo was to follow him.

Canaletto 1697 – 1768 Italy is a painter representing Venetian scenes in an atmospheric and realistic way. Naturalism follows as an extension to realism and represented the fidelity of nature.

Giovani Battista Tiepo Italy 1696 - 1770 Rococo Italian artist influenced by Veronese and Corregio. He created his own light atmosperic Rococo style and painted frescos.

Zuccarelli 1702 – 1788 Italian Rooco landscape painter.

Francesce Guardi 1712 – 1793 His work is imaginative, irrational, placed in a fantasy world and was painted in an impressionistic way. His paintings are created with impressions of suggested images made from effects of reflections, glitter. The impressionists liked his work.

Hubert Robert France 1733 – 1808 His paintings were expressive with the rococo frivolous feeling, created with free brush strokes, suggestive figures and idealising the landscapes as Glaude.

Thomas Gainsborough 1727 –1788 was England's 18th century portrait painter, he had a free style and placed the portraits in a background of the English country site landscape setting. He was influenced by the flemish artists Rubens free style, Van Dyke portraits and fabric treatment and Watteau's settings.

In France **The Rococo** style of painting was eliminated with the 1789 French revolution as the peoples taste was beyond the aristocratic and sexuality scenes.

In opposition to the Rococo the Realistic style appears and the Neo - classicism was to follow.

French revolution 1789 AD

Realism 1746 - 1789 – 1880 AD

The Rococo Romanticism came to be opposed by the Realism. Realism expressed and criticised the reality and ordinariness of life, the human motives and the Society's current manners and problems in contrast to the frivolity and flamboyance of the Baroque and Rococo styles.

Jean Baptiste – Simeon Chardin 1699 – 1779 captures in his stylised simple and direct paintings the ordinary unpretentious people and characters at work showing their



thoughtfulness and human integrity. He expresses the life of simple ordinary workers, servants, characters and still life, satirical scenes of everything and expressing the hypocrisy and immorality around him.

At the same time **William Hogarth** 1697 – 1764 the first international British artist creates paintings that were a social revolution at his time and the opposite of Gainsborough's. He works independent and unconnected to any power structure. He paints satirical scenes of ridicule everyone and everything that show human character's behaviour, full of action and emotion. They show fear, pain tragedy, cruelty, hate, human goodness and try to teach a lesson to society by expressing the hypocrisy and immorality around him from rich, poor, aristocrats, workers and clergy. His paintings were a human judgement with amusing and moralistic views showing all classes at the same level. He created the first Art School that led to Royal Academy.

The **Realism** in art and design emerges in **Spain** 1746

Goya 1749 - 1828 Spain. He is the first to express in his work reality and using his vision to bring art in the New World.

His work has the mixture of both his predecessors Titian, Velasquez and the Rococo style together with the expression of reality. Where the subject matter reflects the darkness of haunted anxieties expressed with an effect without detail but of strokes of paint showing the reality image of feeling of horror fear torment, cruelty and distraction. His work is searching for the human vanity, cruelty, evil of war and the images of the unreal and supernatural.

He breaks away with how traditional subject matter and things are done. He introduces Realism and frankness in his work, expresses his anxieties of the human values and the feelings of hate, happiness and vanity. He paints the horror of wars and shows the ugliness that can be found in our ordinary life and the world. (See his painting '*Horrors of the French Revolution*'.)

His works reflect the 20th century image of art. The Social Realism emerges in the 20th century.

Classicism - Neo-classical – Napoleonic 1750 – 1836

Changes were seen in the last part of the 18th and early 19th century, reflecting the French Revolution, the American war of Independence, the educated classes, the beginning of the English industrial Revolution, the middle classes and wealth that created the individual's personal freedom. They represented the new age philosophy of enlightenment and reason and the individual.

These changes rejected the Rococo, Baroque styles and painters like Boucher and Fragonard are placed in the background. They brought back the classical past and created the moral and virtue new society's classical values. These were to be identified with the enlightenment philosophy and the French Revolution 1789 that created the intellectual movement on reason and rational thinking.

The Neo – Classical era was the period of archaeological excavations and the study of its value.

Now the art and design style is used to express and shapes moralistic behaviour and creates an ideal society.

France 1774 - 1793 influences from the Neo - classical period with fine lines but at the same time has rich and heavy effects of the peasant country rustic still brought in by the French revolution.

In 1789 The French Revolution brought new philosophy which it was introduced in art and design and was produced between 1789 –1799. This was the country style that was



created and dominated with products from local painted materials and heavier designs, which reflected the spirit of the revolution.

The turn of the century 1799 - 1800 and 1812 - 1815 the Napoleonic era brings a new philosophy. In this period the Napoleonic spirit is expressed together with the return of the ancient classical world of ideal beauty and both are taken as bases for the new form of art and design called the neo-classical style. This style was based on the subject matter of the classical antiquity with the contemporary fillings and philosophy.

These new ideas were to be expressed in Art and Design as the Neo-classical style.

Jacque – Louis David 1748 1825 in France He creates his painting Marat that expresses the new philosophy of the Neo – classical movement style. It brings in the foreground the ancient doctrine and ideas, the freedom and the individuality of democracy. It is painted in the clear simple lines, forms and balance of the Neo – classicism and left behind the extravagant decadence of the frivolous work of Boucher, Fragonard and the Rococo style.

Elizabeth Louise Vigee – Leorun like J.L. David her work reflected the Greek Ancient classic spirit with the softness for the subject matter and techniques of Murrilo and Gainsborough.

In England 1750 - 1770 AD the stylised classical Georgian style is created from the French Neo - classical influence.

Robert Adams 1770 – 1810 in England representing the Neo-classical period at its best. This is the period of the creation of the English Gardens, Country houses, painting and Sculpture.

Joshua Reynolds 1723 – 1792 was the painter that based his paintings to the Renaissance and created very formal work. He was the first president of the Royal Academy. He created portraits with theatrical classical landscapes settings background scenes. His paintings had classical solidity and grander.

George Stubbs England 1724 – 1806 He projected animal painting. He introduced the study of animals, the understanding of their anatomy like the study of the human figure. His adoration of horses is shown in his paintings. He painted horses throughout his career and always used horses as the main subject matter of his paintings and anything around them like landscape or people are used as a background of his pictures.

America 1560 – 1820 AD

From 1560 – 1620 we see in America the move of the English, French, Dutch and a major move from all Europeans and others that they flatted America and started taking over from the natives.

The Ancient American culture was now to change face when this big exodus of the new settlers from Europe invaded and they brought their European culture with them, which was to be the bases for their own future culture and civilisation. –

The discovery of the Americas and the new settlers created their arts and design that expressed the simplicity and functionality of their needs.

In the U.S from 1720 - 1790 they starting to copy the European styles. Also the culture changes with the American wars for independence 1783.

Benjamin West 1738 – 1820 was the American history artist painter and was influenced from Reynolds. He painted battlefields with portraiture together and was the one to introduce the original American style painting.



In the U.S 1780 - 1830 there is influence from **Sheridan** and **Hepelouis** styles see **πισταις** by **Duncan Phyfe** 1768 - 1854.

At the same time in America **Anthony Coleridge** is creating the American style interior.

East and Far East AD

India 1634 – 1770 The 17th century Indian paintings are based on storytelling and presented in the form of miniature paintings and manuscripts.

Although Art tradition was to be influenced now from Persian, Hindus, Muslims and Reopen Artists that Akbar brought in his court.

The painting is changing face in 3D being influenced from Europe.

Basawa 1556 – 1600 creates the Mugal art in 3D paintings and portraits.

The Taj Mahal was build in Agra by Akbar's orders and Kangra style painting is created in N. India.

Japan 1700 AD

16th century Japanese art and design was recorded as Japanese Buddhist scrolls, produced as outline drawings and calligraphy illustrations showing the culture and recording the religious and human existence as it was at that period. It shows people of all characters from all classes at work, beggars, teachers, and all characters in their society. They presented the Buddhist's idea of eternal happiness and meditation to admission of nirvana.

This type of outline and calligraphy art traditional was to continue until the 19th century when the 3D effect appears on the scene.

Katshica Hokusai 1760 1845 Japan His work change the visual arts in the East and influence the West. He paints Mt., Fuji.

China 1700 AD

Guisepp Gastiglione 1688 – 1766. He was born in Milan and worked in Beijing, China.

At this period the Chinese were interested to learn about European culture. Guiseppo used Asian art of

the Sung Dynasty and joins it with the three dimensional European forms technique..

6.Beginning of the Modern world and the Industrial Revolution 1820 - 1914 AD

Romanticism 1820 – 1840 AD **Victorian era** -**Early Victorian** **Mid Victorian** **Industrial Revolution** **Late Victorian** **Photography** 1844 – 1874 AD **Pre-Raphaelite Brotherhood** 1848 – 1870 AD **Art and Craft Movement.** **Photography.** 1837 – 1901AD. **Impressionists** 1860 – 1890 AD **Neo -Impressionism- Pointillism or Divisionism** 1890 – 1910 AD. **Post Impressionist Abstract Art.** 1890 – 1910 AD.

In the 19th century the enlightenment, rationalism and the Neo-classical serious purposeful political correctness are fading, religion is questioned, authority and the massive consciousness are rejected and sciences together with philosophy, the individual and subjectivity which representing an egotistic world are now in the foreground.

In the arts the Art Academies and authoritarian aspect of art is now in the past and gave its place to the new era of non-academic structure, of exploration, experimentation, social vision, impressions, symbols and aesthetic design.

The Industrial Revolution, with the automation and commercialisation of crafts, creates new artists, such as the medievalists, who idealised the landscape and arts and crafts.

Also there are influences from the explorations in the Near middle and far east.



The Artists now are individuals, rejecting the older order, following their own path, questioning, establishing ideas,, expressing theories, working through intuition, emotions and ideas, which are now more important than the craft. They stand in the world as visionaries that enlighten their public.

It gave the artist the freedom to challenge the public opinion with human reality, about its poverty, labour and hypocrisy.

By the end of the 19th century artists work have authenticity and individuality.

Also the industrial revolution and modern philosophy created functional and realism in art and design with simple lines and the emerging of old and new that will influence the future modern world.

Romanticism 1798 – 1840 AD

In opposition to the age of enlightenment and the neo-classical world of reason the Romanticism promotes the belief in the power of progress, the individual, the individual's feelings and intuition. These were presented by the instinct and feeling mood, of the individual in their environment, in an emotional, irrational mystical and symbolic way that reflected the inner human emotion, spirit and images of nature.

It brought the questioning and visionary artist on the scene, who expressed subjective sensibility, emotion and imagination.

Late 18th Century in England we see

Constable 1776 – 1836 England Realist landscapes painter. His work was a reaction to the industrial Revolution's automation.

His paintings capture real impressions of nature and influences the french painter , Delacroix and Gericault.

Joseph Turner. 1775 – 1851 England His paintings are full of personal emotion, express vision and create atmospheric impressions full of light. He introduces applied colours in a new expressionistic and impressionistic way. He influences the impressionists and expressionists.

William Blake 1757 – 1827 England He gives a new approach to art in relation to subject matter.

His work is full of visionary imagination and reflecting his belief that the paintings are not just pretty pictures but that there is meaning and message in the image of the paintings.

His work expresses the subconscious mind and representing visions of dreams.

Casper David Friedrich Germany 1774 – 1840 paints romantic floating landscapes expressing spirituality and strong emotions of his Christian beliefs.

Jean Auguste Dominique Ingress France 1780 – 1867 his work was reflecting the neo-classical tradition and craftsmanship in the 19th century. It was the contrast to Romanticism with its emotional style colour and emotion. Ingress following the Florentine style with the clarity of line.

Theodore Gericault France 1791 – 1824 He painted with his own creative style and Romantic principals. He created his work in a new way by combining together the past images of real horror, suffering, despairs, hope and included all the influences he had from Rubens, Velazquez, Michelangelo, the Baroque and Constable. He forwarded all these influences and knowledge to Romanticism and created his own original style of work.



Jean – Baptist – Camille Corot France 1796 – 1875 the first to paint in open air and through instincts. The world of his landscape paintings is full of atmosphere, emotion, showing solitude and executed with a lot of imaginary colours.

Friedrich Schlegel's work. In 1798 reflects the parallel to Classicism and Romanticism in Germany.

Eugene Delacroix France 1798 – 1863 Realist painter his paintings is full of passion and expresses the horrible reality of war of liberty and massacre. Eugene Delacroix follows the Venetians' colours. He paints with bold colours and free style movements like Titian, Rubens and also influenced by Constable's work.

Gustave Courbet France 1819 – 1877 AD founded the Realism school . In his work he presented real life and balance of power. He expresses materialism, socialism, and vision of conscience vision.

Jean Francois Millet France 1814 – 1875 AD He was influenced by the Dutch masters and especially Poussin. He created work that expresses classicism with realism in a simplistic and pastoral peasant life scenes showing working people labouring for their living. His work will influence Van Gogh and contemporary social realists.

Frederic Edwin Church American 1826 – 1900 AD expresses the American Romanticism and founded the landscape American painting. His work was influenced from Turner and produced paintings showing the beauty and the scale of America.

Industrial Revolution Victorian era /early/Mid/Late - British empire - 1837 – 1901 AD
Early Victorian regency/rococo, Neo Gothic, Mid Victorian Industrial Revolution Photograph Late Victorian Art and Craft Movement-

The early Victorian period 1810 - 1820 AD regency/rococo, Neo Gothic was influenced by Egyptian, Greek/Roman classical and Eastern styles. There is the revival of the Greek Doric, Gothic and Chinese styles such as Natural History Museum, London and Kew Gardens.

Mid Victorian Industrial Revolution. Between 1837 - 1901 the Victorians with their wealth and empire created their own style. With very heavy and extravagant art and design style that reflected their wealth and their British Empire. (Houses of Parliament)

Early part of Industrial Revolution created new functional buildings interiors with false facades in Gothic, Classical and Renaissance styles.

It creates the utilitarian environment, with its communication and transport that brings nations together.

The 19th century **Industrial era** brings in architecture and engineering new materials such as iron, glass and steel and reinforced concrete. There are building such as Eiffel tower, the crystal palace, and the American skyscrapers.

1800 –1900 AD Art and Design shows a broad spectrum of work and artists with subject matters and execution that could be seen to be far away from the academic view of the past. But still at the same time are part and continuation of it, just like being part of a chain of growth from the past to the new changing world.

Ruskin is the painter of Industrial Buildings



Pre-Raphaelite Brotherhood England 1848 – 1870 AD

Holman Hunt, John Everett Millais, Dante Gabriel founded Pre-Raphaelites movement, that creates reaction to industrialisation and the style of their time. They return back to the purity of spirit of the Middle Ages and the art style before Raphael, with subject matter medieval themes story telling. Their work was without sentimentality based on beauty of the early renaissance with academic tradition, idealising the natural forms with bright colour detail and symbolism. See works by **D.G. Rossetti, J. Millais**.

John Everett Millais England 1829 1896 AD A Pre – Raphaelite painter reflected the sentimentality and honesty of the art forms back to the Raphael values. His paintings had immaculate detail in the image of the early Renaissance.

Edward Burne Jones associated with the 2nd Romantic Movement of the Pre - Raphaelitism it is an escape from the 20th century Industrialism. His work has a linear quality that contributed to the Art Nouveau style. See the beggar made.

Art and Craft Movement Late Victorian

In this industrial era in England's there are the Romantics of the period who are **William Morris** and **Charles Voysey** that were influenced by **Ruskin** and **Pugin** and joined by **Rossetti** and they introduce the Art and Craft movement. Their aim was to produce hand made objects that have function aesthetic qualities and individuality.

The art and craft movement was to be the roots of the Art Nouveau style. Also the introduction of photography in the 19th century with its realistic images and natural appearance makes artists and designer to look for alternative forms of expression.

Impressionism 1860 – 1890 AD

The impressionist movement started in France. It represented a perceptual impression of the world's colour, light, shadow, texture and their effect of movement in time. The artist's work is represented as a visual impression image of a scene without the solidity of objects. It was the results and heritage of all past artists who their work had freedom, solidity and Realism, like Tifian, El Greco, Velazquez, Rembrandt, Goya, Corot, Delacroix, Constable, Turner and Courbet.

Also the work by the Japanese artist Hokusai having the quality of impressionistic vision and composition that was inherited from the Japanese tradition was to influence the impressionists in Europe.

The impressionists worked from nature and the outdoors and capturing the moving time in space. They expressed in their work the brilliance and the atmospheric changes in the light and image of an instant moment.

The work expressed how the artists saw and conceived the image, in the way of the natural sunlight and shade, which at the end created an impressionistic picture expressing the artist's perception of the scene.

Works by painters Claude Monet, Renoir, Sisley, Pissarro Degas, Renoir, Manet and sculptors Rodin created 'The Thinker', Rosso.

Edward Manet 1832 – 1883 France. He was the founder of Impressionism. His work is realism and beyond the narrow mindedness of the times. It represents anti – bourgeois reality. It expresses the reality of people's lives.

He painted reality as the artist saw and conceived it, the paintings show what the artist see with or without any special motivation expresses real people, real situations pleasant



or unpleasant, cruel, moral or immoral.

It is a realistic style of art free from social convention and show how society shapes peoples' lives. He gave liberation to art and artists from convention and bourgeois taste. The execution technique of his paintings are 2 dimensional with bright sunlight and thick brushwork His pictures are not shown in an artificial way of different densities of light but as from real coming from natural light where there are strong contrast from light to dark. - Painting effects that can be traced back to Giorgione, Titian, Velazquez, Goya, Ruben, Gainsborough.- Now the new values are on open air light and movement in space.

Claude Monet 1840 – 1926 France. He introduces in his paintings together with the open air effects the changes of environment in time and weather.

He used thick layers of colour creating different moods of light. His sunrise impressions gave the name impressionism.

Constable and Turner influenced him and in return his effect of changing light in time influenced the Abstract Expressionism.

Pierre August Renoir 1841 – 1919 France Impressionist painter that was admired for his experimentation and especially his draftsmanship. He expresses the colour sunlight and air atmosphere and forms merge in line.

Neo – impressionist known as Pointillism or Divisionism 1890 AD

Their work was based on the scientific aspects of Design, colour, forms and colour theory. The art work in order to create the image is made by the application of pure colours in small dots or dashes, and stillness based on the theory of paint and paint application.

Pointillist or Divisionist work can be seen by Seurat, Pissarro, Toulouse-Lautrec.

George Seurat 1859 – 1891 France. Pointillist painter who was influenced by Ingress' classical forms and used the unmixed technique of colours from the impressionists.

In his work he used paints of pure colours and by adding his own scientific techniques introduced the scientific impressionism.

In order to create his pictures with their ordinary subject matter compositions he used the scientific optics method creating their image into dots of pure colour based on the optic theory of luminosity and purity of colour.

Henri de Toulouse – Lautrec 1864 –1901 France

He paints, creates lithographs and poster with human reality and without sentiments. The **subject matter was concentrated in the Moulin Rouge dance hall environment.**

He was influenced by Degas and the Japanese prints.

Pissarro 1830 – 1903 France He paints subject matter images of working people. Corot influenced his work. He was inspired by Turner, Constable and his brushwork is a combination of the Impressionist and Post - Impressionist styles.

He paints by perception and imagination and created its own vision of art and design.

His work was to influence Gaughin and Cezanne.

Post Impressionist Abstract Art. 1890 – 1910 AD

The artists that reacted towards the impressionist's pre-occupation on visual appearances like **Cezanne**, Derain, Matisse, Rouault, Van Gogh, they create work with a synthesis of



reality and abstraction. They are the post impressionists.

The Post – Impressionists between them abandon traditional effect of light on structures geometrical shapes.

They introduce and express fantasy, imagination, emotion, and structure design with emphasis on form and design and shape simplicity, symbolism, spirituality.

Paul Cezanne 1839 – 1906 France He works in isolation and creates 3 dimensional paintings that bring solidity with vibrant solid colours where the light effect creates geometric structure solid forms that can be seen in different angles.

He learned from Poussin and His work was to bring the start of Cubism and in turn to inspire the Cubists.

Paul Gauguin 1848 – 1903 France Gauguin pictures expressing simplicity and primitivism.

He searched for the primitive expressiveness of colour and form. This expressiveness of colour was to be created in his fantasy paintings in an imaginative simplistic way and by using flat panels of blocks of colours. These pictures are representing, symbolic action and spiritual primitive emotion.

His work was to lead in the future to Fauvism and Symbolism.

Vincent – Van Gogh 1853 – 1890 Dutch His paintings expressing the capture of the moment with light effects expressing emotion and intensity. They have strong composition with intensive vivid block effect of colours executed in thick layers of swirling and moving painted brush strokes. His work shows intensity, spirituality and symbolism. It was to influence and carried on by the future Expressionists into the 20th century. See works like Edward Munch who was influenced by Gogh's work. Compare Munch style of the brushwork at his scream painting with Gogh's brush strokes.

Degas 1834 - 1917 France His paintings' subject mater were everyday common scenes like the Impressionists and Hokusai's work. He executed his work with draftsmanship and as his media used pastels.

Whisler James Abboff McNeil 1834 – 1903 America. He is influenced from Velasquez, Rembrandt and the paintings of Courbet's realism. He interpret what he saw in harmony, colour, composition and simple design. He is the leader of the aesthetic movement.

Frederic Chide Hassam 1859 – 1935 America represented the American impressionists. In contrast to the Impressionists his paintings have solidity.

7. Modern Contemporary world 1914– 1939 – 1945 – 2000 AD

Expressionism. 1850 – 1930 AD **Synthetism** 1850 – 1900. AD **Primitivism** 1850 – 1910 AD. **Symbolism** 1885 - 1910 AD **Nabis** 1891 – 1900 AD **Art Nouveau** 1900 – 1914 AD **Social Realism USA**, 1898 – 1908 AD **Fauvism** . 1901 –1914 AD **Cubism**, 1909 AD **Futurism Motion and light Art**. 1911 –1914 AD **Orphism**, 1878 - 1953 AD **Suprematism** 1910 – 1920 AD **Metaphysical art** 1913 –1921 AD **Constructivism** 1866 - 1944 AD **Abstract Art**. 1914 – 1931 AD **De Stijl – Neo-plasticism Spiritual values – Mondrian** 1917 – 1965 AD **International style in Ares – Purism** lasted 7 years **Le Corbusier**. 1918 - 1924 AD **Dadaism.– the prepared the way to Surrealism**. 1919 AD **Bauhaus - New look at art and design**. 1920 –1945 AD **New Objectivity**, 1924 – 1945 AD **Surrealism**, 1930 – 1945 AD **Realism in USA**. 1931 AD **Abstraction – Creation** 1931 AD **Abstraction - Creation Abstraction and Construction**. **Experimentation** 1919 – 1960 AD **Abstract Expressionism N.Y. - Action Painting**. 1945 AD **Spatialism** 1945 - 1964 AD **Social Realism England** 1950 AD **Colour Field Painting USA to be differentiated from action painters**. 1950 –1960 AD **Pop Art England – USA**. 1950 –1970 **Happenings**, 1960 – 1970 AD **Performance Art**. 1960 – 1970 **Op Art**. 1969 - 1970 AD **Naturalism**. 1960 – 1970 AD **Minimal art USA**. 1960 – 1970 AD **Graffitiist**. 1960 – 1970 AD **Process Art**, 1960 –1970 AD **Conceptual Art USA**, 1970 **Post Modernism**. 1960 – 1980 AD **Neo – Conceptualism** 1960 –1980 AD **Room Installations**. 1960 – 1980 AD **Land Art – Earth Art**. 1970 – 1980 AD **Neo - Expressionism – Bad Art**. 1970 –1980 AD **Photo Realism – Super Realism – Hyper Realism**. **Cartoonists** 1970 – 1980 AD **Free Abstraction**, 1980 AD **Sensationalism** 1980 – to date **Photography Film Video**. 1980 – to date **Computer Art**.



Introduction

In the late 19th century and early 20th century the world philosophy together with photography change dramatically the realistic representation painting that lead and arrived to impressionists, post impressionists and to the future image of art and design in the 20th century.

Now the philosophical question arose of what painting is, who is it for, its face evolves and changes dramatically.

Goya started these changes by creating realism and future vision in painting. Artists now were to express their feelings for everyone to see. There is expressiveness with emotional colour forms, symbolism and spiritualism instead of naturalism. The 20th century art is now limitless and with diversification

Late 19th century and early 20th century Europe ideas was based on Neo Kantian philosophy emotional expressions of real, simplified, exaggerated, distorted images in strong colours and distortion of forms.

Artists like Cezanne, Van Gogh and Gauguin influence modernism in the 20th century

Art and design expresses the functional environmental simple lines of this period reflecting and representing what was brought by the age of industry and machine. This will be part of the modern style. It reflects the sciences, inventions and the ease of transport through the continent such as Africa, East, Far East and American Indians etc. all of these influences are part of our modern world and environment.

The art modern / Avant guard brought the development of deferent styles in parallel and the root of abstraction.

The 20th century Modernism was the movement that rejected Academic and Natural styles for experimental art seeking answers about the human experience in relation to nature of art. It is exploring the new and different world, where some of the modernism styles reject industrialisation in favour of primitivism and others celebrated technology and the machine - like futurism. The Dadaists introduced the unconscious images in art by questioning exploration.

In the old times the subject matter was given to artists. The artists of the in 20th century mainly found their own subject matters created their own problems and created their own art and design. It expresses feelings fear pain anger happiness and relating these to our mood and environment.

Art and Design are with a purpose, with no ornamental decoration. It reflects the technology, economy and philosophy of the modern era when the social value changed from the results of the 1st and 2nd world wars.

The new era and new materials of glass and iron, the new technologies of neon light, television, computers, space travel and influences from the orient create the twentieth century.

It brought experiments, and created sophisticated simple lines and expressiveness, the return to the primitive the arts, the use of sight, sound, and movement in time, art is seen as environmental experience and actual action.

The **First World War** and its results brought the destruction of the moral, political, and aesthetic values that were to change the face of art and design. Now art is expressed in a destructive, irrelevant, liberating approach.

Art not only represents and becomes part of the art and industry, experimental, different, mass-produced, but also at the same time is expressing the unconscious, the truth, Internationalism, questions what is art and what art represents. Now art is uncertain and undefined.

After **The Second World War** modernism and contemporary arts are continuing. Now the aim is both to restore art and society by the use and representation of the unconscious



symbolism and universal meaning. The universal symbols generating emotion and behaviour that can be found in psyche and culture, action painting, rhythmic action, colour field painting stillness and contemplation.

The abstract expressionists presenting and expressing common humanity as one with no class no nationality and gender

The Post Modernism is created and presented as critique of architecture, visual arts, Christianity, of institutions, power and mass media and challenges both authority and society that are traced back to modernism and relativism. It is the creator of eclecticism and anti-corporate. It is exploring material's and our life's qualities. The new Image of Painting questions why we paint and not how we paint.

They are the years of the media age and the world that deals with photography film and accuracy. But the Artists also work with faith fantasy, the pure form of ideology and the moto that Art and design is Life.

Contemporary art is creating endless movements in art and design. It is living behind its historic limitations and expands its expressions with all media as paint, collage, photography, video, sound, television, film, installations, performance art, computer art and continuously looking in to the future where always there will be more things to be emerging.

Now the importance of making art is more important than the final product of the art object and the creation of art and design is working on the bases of what we know and not what we see. Now Art is imperfect accessible disposable. The new aim in art and design is not to copy but to create something new and unique.

Expressionism. 1850 – 1930 AD

The expressionism and honesty expresses both the ugliness and beauty of life.

It describes distorted reality and expresses the artists' emotions and inner images.

It presents strong colours, distortion, abstraction, alienation, social critique and emotional extremes. It is full of unrest and searches for the truth and is critical of society. See work by Kandinsky full of distortion and purification.

El Greco's and Grunewald's work influenced the expressionists. The work by Van Gogh can be seen as one of the forerunners of the early 20th century expressionists.

Examples in art and design that reflecting this period can be seen by the work of the following artists. The Norwegian Edward Munch, Emile Nolbe, Ernst, Ludwig Kishner. Sculptors Rodin, Brancisi, Kollwitzes, Weston, Oskar Kokoschka, Max Beckman, Francois Gruber Bernard Buffet. Also there is expressionism in architecture like the Steiner building.

Edward Munch 1863 –1944 AD Sweden work was expressing reality and his own fillings. He paints the expression of dark emotions, fear and loneliness. He represented this by creating symbolism in violent colours and brush strokes. By bringing all these qualities and feelings together he created his own dark world and tragic images.

He was influenced by social realism and Van Gogh's brush strokes and the colour work of the Neo Impressionists. He was the main influence to the German Expressionism.

Ernest Ludwig Kirchner 1880 – 1938 AD Munich He was an Expressionist painter. His paintings express feelings of anxiety in figurative artificial colour and creates artificial distorted figures that are placed in a catastrophic environment.

influenced from Van Gogh, the fauves, expressionism, Gaughin and Munch.

Oskar Kokoscha 1886-1980 AD Austria He expresses nature not by imitation but with feelings.



Synthetism 1850 – 1900 AD

The created work is the image of a synthesis of impressions and experiences, which are created from memory. The work is done with flat colour and black outlines. Such work was done by Gauguin, E. Bernard, Pont-Aven.

Primitivism 1850 – 1910 AD

Primitivism is the opposite of the academic. It searches the primitive for inspiration and to rejuvenate new images. It is representing expressive, simplicity, intuitiveness and strong emotions.

The work is based on Folk Art, Primitive, and prehistoric art.

Art and Design are based on the primitive creation of basic elements to create the image with forms. The simplification images were used with light and colour.

Works by **Henri Rousseau** uses simplification and sophistication of images that express the primitive style.

Symbolism 1885 – 1910 AD

The symbolism has as prime concern not to depict, it is subjective and the ideas are represented by symbols, it created religious mystical decadent and the erotic images.

Work by Artists such as Redon Moreau Holder, Klimt, Segantini.

Nabis 1891 – 1900 AD

The group of painters that their style was influenced by Gauguin's work and based on flat pattern. Their work included book illustration and theatre design.

Art Nouveau 1890 – 1914 AD

The roots of Art Nouveau originated from the Art and Craft movement and their relationship with the organic outlines, shapes and forms from nature. It was also influenced from Celtic and Japanese designs.

The Art Nouveau style shows stylised flowers, female forms and gives an image of richness with floral background images, ornamental linear effects and at times asymmetrical effects that influences all aspects of its art and design.

It spread to Europe and America known as Secessionism in Vienna, Jugendstil in Germany, Stile Liberty in Italy, and Modernismo in Spain

Works by **Antonio Gaudi** Spanish architect, example - Barcelona church. **Gustav Klimt** 1862 – 1918 Vienna developed the art nouveau style where he creates flowing linear images expressing colour forms.

Art Nouveau leads later to expressionism.

Social Realism USA 1900 – 1914 AD

The works were expressing and describing the environment and life style of the middle and working classes. It arouses the consciousness and struggle of poverty and politics.

This style is explicit and critical of prevailing social condition, looking for social justice, shows the political struggle, the ugliness in the society and exposes the uncomfortable truths.

Originally the social realism appeared presenting the subject matter of the working people and political views, social, artistic values and justice were raised by the 19th century by Gustave Courbet's paintings

Fauvism 1898 – 1908

It was originated in France an opposition to impressionism, influenced from African art it has simple forms and vivid flat colours.

It represented simple scenes with non-naturalistic images expressed in simplified pattern



and simple flat surfaces and shapes. Worked with thick brush strokes in flat pattern of intense strong bright colours. Henri Matisse, Dufy, Rousseau, Braque.

Henri Matisse 1869 – 1955 part of the Fauvist movement used pure colour, line, pattern, colour paper cut out to create his themes and 2 dimensional abstract work.

In his work there is no imitation of Real life or symbolism when he uses colour, pattern etc it is for their own qualities and nothing else.

The colours in pattern show their magnificence in their luminosity and in his drawings of the human figures and of still life are used in such a way to show the harmony of their design.

Cubism 1901 –1914

(early 20th century Europe). Cezanne, Picasso, Braque.

Cezanne's multiple view points in a painting influenced the Cubists. The synthesis, analysis and collage together are creating the Cubist working image.

They work on nature of representation, a simple subject matter from still life .The image is dismantled in fragments, distorted, given different view angles in the picture. They create the image of confused, ignored perspectives and flat image in collage with a multiple viewpoints.

There is an analytic synthesis of the subject matter shows the structure of objects in different angles, expressing several viewpoints simultaneously in the form of geometric shapes. Cubism is a way to abstraction but does not express abstract work.

The Cubism influences 20th century artists.

see works by Braque and Picasso.

George Braque and Picasso follow and develop further Cezanne's work and created Cubism. They use their own ideas to create the image for their paintings. They painted their subject matter from a lot of angles and let the other viewers to create the 3D image by themselves.

Pablo Picasso 1881 – 1973 AD Spain

His work expresses the image in simple lines with bold artificial, vivid and bright colours. The subject matter images and colouring and treatment of his work are created according to his life's moods. Which are presented as the different periods of his work such as the blue, cubist period and so on.

He continued what Cezanne had done, introduced together with it the African art that created and revolutionised figurative art that did not show and tell facts for the world to view. Instead he gave his work to the public to view experience and construct their own subjective understanding of the image.

Futurism - motion - Classical Formalism. 1909 Italy

Futurism create beauty of pure form and colour is the celebration of modern technology of speed and city life. Explore the mechanisation and rationalisation, expresses and shows physical activity in pattern, colour, movement in light, movement speed and action with dynamic effects. The paintings are full of the urban environment new technology, progress in movement. It destroyed anything old, now is only the movement of the machine which is more important than the object itself. Now the force of speed, energy, and aggressive force are in the foreground. It ended by the 2nd world war. Futurists Painters are Baccioni, Balla, Giacomo, Photographer Bragaglia, Gino Sererini.

Gino Sererini 1883 – 1966 Italy expresses in his paintings the beauty of the machine and



movement in the modern world. The images show the love for motion and speed created by the machines' movement.

In architecture **Frank Lloyd Wright** creates the growth of building from interior to exterior, that is an interior need will create an acceptable exterior.

Orphism 1911 – 1914

Artworks experimenting with rhythm circles and segments. Such works were done by Delaunay and Sonia Terk.

Diego Rivera 1886 –1957 Mexico He was the artist that started the first major movement in modern Art outside Europe. He painted working class people and was the leader of Mexican Muralists.

Suprematism 1878 – 1953

It was represented by **Kasimir Malevich** 1878 – 1953 The work is in monochrome and represents geometric abstraction and movement expressing spiritual purity.

Metaphysical art 1910 – 1920

Paintings and works of dream Architectural fantasies.
Works by Chirico and Carra.

Giorgio De Chirico 1888 – 1978 His work is creating faceless and uncommon thoughts and image. He is searching for deeper, parallel reality that is true and eternal. He is aiming to reach reality in his work the same way as the work by Mondrian.

Marc Chagall 1887 – 1945 America. He painted simplistic folk child like innocent fantasy subject matter paintings. They express reality in a simplified colourful poetic form to be understood by the everyone..

Constructivism 1913 - 1921

Developed in Russia. It is art form that the Bolshevik government approved as appropriate form of art. It is presented as abstract geometric work made from contemporary Industrial material like plastic and kinetics technology and used to create art in representational and geographical images. It tried to show that Art, the social progress, and technology together can transform society for the better. The Constructivism underlay the road to Bauhaus work.

Abstract Art

is the creation of non-figurative images creating pure non-representational art. The first steps to abstract art were to be attempted by the Russian painter Vasily Kandinsky.

Vasily Kandinsky 1866 – 1944 Russian living in Germany his work was abstract Expressionism introducing the mystical and spiritual turning inward feelings and inner self in his art. He shows how colours, shapes and sounds can affect people.

In his paintings there is a faint image with non-meaningful forms, but full of strong emotional colour and form.

These are created with no subject matter and presented as a non-figurative spiritual image where colour and design are pure forms of expression and present the inner spiritual emotions.

His ideological searching and expressing in his work were the same as Mondrian.



Kandisky's work was to be followed by the Abstract expressionists Pollock and Rothko in the post war New York.

De Stijl – Neo-Plasticism 1914 – 1931

Neo-Plasticism is based on spiritual values, oriental philosophy and theosophy. Representing the timeless spiritual order of the endlessly changing face and image of the world.

The Neo - Plasticism painting is based on Vertical and Horizontal composition that reflects pure abstraction and creating grids of primary colours, black and white that represent spiritual order.

Mondrian 1872 – 1944 represents abstract art and rejected real and symbolic representation.

His work searches to represent objective reality by using pure mathematics and the eternal laws of the universe.

He introduces his own philosophy of clarity of pure colours and lines in balance and motion. The work is based on grid geometry, the mathematical structural simplicity and abstraction in cubes, rectangles and primary colours.

The paintings are with endless vision with out central viewpoint. The viewer's vision wonders, extending in and out and experiencing the work extending in the world.

He follows the De-Stijl laws of universal equilibrium and together with Bauhaus artists the utopian beliefs for bringing art spirituality and social progress could be amalgamate together to create a harmonious order to our world.

These works influence constructivism, cubism, surrealism, conceptualism.

International style in Ares - Purism 1917

Le Corbusier French architect created the International style in Ares – Purism which lasted 7 years.

Dadaism 1915 - 1918

It was created in Zurich and spread to N.Y. Paris it expresses the social role of art in a capitalist and bourgeois society and opposition to war.

It reflected a new reality against materialism and nationalism that were to lead us to the 1st world war. A movement expressing anarchy, natural emotion, the intuitive, the irrational and spiritual and allows the artists to do anything. Now everything goes they are using the liberating approach, distraction and the unconscious mind and creating nonsense and anti-bourgeois images.

The Data movement questioning what is the art of painting.

For creating work they also bring the introduction from deferent media.

It introduces awareness about our standards when we label or judge work of art and design, which are now, presented as secondary to art itself.

The Dada movement prepared the way to Surrealism - **Max Ernst, Jean Hans Arp.**

Kurt Schwitters 1887 – 1948 anti-art movement. Dadaism Modernism

Bauhaus New look at art and design. 1919 - 1933

Bauhaus was created by **Gropius** in Germany brings unity of all arts that is architecture, artists, craftsmen developing and co-ordinating the arts, technology, architecture, Interiors, textiles, furniture, graphics, photography and films together. They are creating



organic space and abstract designs.
It forms the international style.

New Objectivity 1920 –1945

The face of Art and Design trained for an industrial capitalist society. Artist **Grosz, Max Beckmann**

Surrealism 1924 – 1945

It explored the unconscious and followed the dada movement. It was described as pure automatism. It is the art of the bizarre, the unconscious mind, the irrational, automatism, distraction, eroticism and dreams some of it was based on the Freudian psychology. The surrealism aim to mix reason and unreason, dreamscapes, that has no control on aesthetics or moral principles and it represents a new reality of weird and horrific fantasy. The painting technique work explores and expresses artistic representation and was done in detail.

Rene Magritte 1898 –1967 Belgium Surrealist painter influenced from the metaphysical work of De Chirico. His paintings are based on illogical subject matters.

Salvador Dali 1904 - 1989 Spain The work by surrealist painter Salvador Dali is based on the Sigmund Freud philosophy working with mind and sub-conscious and let the image grow as part of a dream. It attempts to bring the unconscious and conscious mind in relation to reality.

Realism in USA 1930 – 1945

In the 1930 Hopper in the USA in contrast to the work of the European artists he created realistic paintings of the American environment with hard contrast of light and shadow effect.

Abstraction - Creation Abstraction and construction. Experimentation 1921 – 1938

By Delaunay Kupka Gabo Pevsner Duchamp.

Marcel Duchamp 1887 – 1968 In his work art is seen as thought not craft. The ideas represent art and no matter who makes an object is how is to be used and its essence that counts. His work influences conceptual, Minimal, Pop, Kinetic and Surrealist art.

The Cobra avant garde movement group In the Netherlands 1948 – 1951

It marks the Post war modern art and design with abstract expressive forms and shows love for unsophisticated, prehistoric, and primitive art.

Abstract Expressionism N.Y - Action Painting. 1919 – 1960 Europe and USA

Following the 2nd World War the N.Y. School is working on the principal of spontaneous action and spiritual truth based on the Zen Buddhism. Creating something original and unique not what we see through the eye of the camera.

The work of art is created, representing international equal rights image, with no classes no nationality, gender and individuality. work by Rothko. Pollock, Ernest, Jimmy Urlich.

Mark Rothko 1903 – 1970 America. Abstract Expressionist he used block of colour with application of complementary colours. His painting is relating to humanity as one, expresses human emotions and wanting the viewer be part of it.

Jackson Pollock 1912 – 1956 America. Jackson Pollock American abstract



expressionist that represents expression of feelings by throwing, splashing, and mixing flinging of different colour paint on canvas so that the paint creates its own images in space.

Without any realistic or illustration imaging, It was pure abstraction, without composition reference and without beginning or end. This action of creating paint effects was part of the art form itself.

The viewer's become part of these paintings and create its own understanding and meaning

All links to the past art are now broken and a new direction is beginning for painting.

He was influenced from the surrealists, Picasso, and the Mexican muralists.

His work was to influence in the future Lucio Foritana, Gilbert and George.

Spatialism 1899-1968 Italian

Movement after the 2nd World War created the Art as a physical environment, which was to influence, Performance and Environmental Art.

Lucio Fontana 1899 – 1968 South American Argentina founded Spatialism and brings together art and the new development in science. His work represents action of creation as sculptural texture painting effect plus the slush cut on the canvas.

Social Realism England The kitchen sink school in Britain 1945 - 1964

The paintings of the social realism in Britain appeared after the 2nd world war. These express the real life, political views and the miseries in British life and demanding changes and improvement.

It was a cry appeal a call for an invention to solve for the better the social problems.

1945 Socialist Realism also was seen in Easter Europe – Stalin world –

Colour Field painting USA - to be differentiated from action painting 1950

Pop Art England USA 1950 –1960

It appears with abstraction, in different shapes, forms, pattern, colour and optical effects. 1961 reflects everyday events in our entire environment and was developed in Europe and USA. It is mechanical, industrial advertising and reflects the simple reality of contemporary everyday life.

Named as the Nouveau realism that reflects the popular culture in collage forms and shows the man made environment and happenings that is the new realism in machines, industry, advertising and man.

It is done as montages from deferent objects and creating sculpture from assemblage and junk. Abstraction and photography is part of this.

Happenings 1950 –1970

These works are expressing sensitiveness to experiences an art event where the visitors actively take part in order for the art to happen

Performance Art 1960 – 1970 In the 1970 the Performance arts express greed and violence.

Op Art 1960 – 1970 These works are expressing sensitiveness to experiences an art event where the visitors actively take part in order for the art to happen

It appears with abstraction, in different shapes, forms, pattern, colour and optical effects.

Naturalism. Barbara Hepworth, Henry Moore England **Roszak** American,



They are creating and forming the image from what exists in relation to what the material suggest to be and with child like simplification of the image.

Tsugouhara Foujita 1886 – 1968 AD He was the Japanese artist in Europe after Hokusai. His paintings are created as western subject matter made with texture of linear quality from the Chinese and Japanese influences.

Sir Sidney Nolan 1917 – 1992 AD Australia

Minimal art USA Minimalism 1960 – 1970

Non-objective art, post minimal or post modern, or process arts based on motion, light and is part of nature. It expresses simplification, austerity, and takes its colour from the colour field painting.

The image and composition is created from multiple uniform elements composed together. They are using in painting and simple repetitive basic forms such as the square, rectangular, circle with repetition of image and at the same time their own wholeness, which all together construct the multiplication and the creation of the whole image.

It has connections with conceptualism, idealism, constructivism, Neo – Placism cubism and Abstract Expressionism.–see work by **Carl Andre, Jude** 1972, **S. Lewitt** 1982

In contrast we have the Photo - Realism in the neo-expressionism and Neo - Surrealism.

Graffitiist 1960 – 1970

It is the style where the artists aim to express defiance of authority. **Frank Stella. Keith Haring**

Process Art 1960 – 1970

A form of art that uses materials that will change in time; such as Earth and site works that create natural aesthetics and introduces atmospheric experience of natural materials together with manmade and natural environment. Named also as Conceptualism.

Post – Modernism 1970

20th century movement against the capitalism across the arts - architecture, music, philosophy, economics.

Conceptualism Conceptual Art USA 1960 – 1970

In 1967 brings the belief that the ideas are the most important part of creating art and design. It sees its execution as only the mechanical part of it.

It is creating an art and design that is not a saleable commodity. It is seen as concept and not as material, uses readymade objects for its execution. It traces back to Dadaism and Marcel Duchamp.

It represents arts as idea concept, intention, criticism and language. It explores ideas language to construct manipulate and explore the artist creation and the spectators response are one and the same. It is part of the work and at the same time the critic of the commercial value to tradable objects so that instead of the artwork is to be manipulated by our capitalist commercial value, now art is the idea not the material object. So the results are that this concept of the art work creation is to emphasis on the idea and concept and at the same time disrupt the process of our false values of ownership, authority and social statues the ability of ownership of art as collectors because of their wealth and not of what they know about art and how art in its turn can select what they want the public to see.

Also the art is to be created through the perception of the spectator.



Neo – Conceptualism 1960 – 1980

It is one of the best examples of the Post Modernism culture. It represents the awareness of deconstruction that led us to understanding and not to giving definitions. It criticises the relationship between the capitalism and Art, mass media, the individual and identity. Questions and criticises power, ethnicity and sexual identity. It exposes and attack the cultural values relating to the importance and power given to the authority, and originality, creation that have been used to what is art, what is not art, who is an artist and who is not artist. The association of commercialism of the art of the female body created by men for men. It explores the association of ethnic minorities with primitive motives of bright colours, sensuality and superstition.

Room Installations 1960 –1980

Environmental Land Art – Earth Art. 1960 -1980 It introduces natural situations and landscape into work of art. The works were expressed with photography with sites and real geological materials.

It expresses earth as life and giver of life. Explore, life growth, environmental elements such as earth, sky, photography, and 3 dimensional space in relation to human scale, transient phenomena, and perceiving space time experiences.

Neo – Expressionism – Bad Art. 1970 – 1980

Expressionist art revival in Germany, USA, Italy and France as Figurative Libre. It was known also as "Bad Painting" and created in rebellion to the abstraction in modern painting.

It started in the 1970 creating figurative works that had crudeness, roughness and primitiveness with emotional content.

The movement for Figurative new naturalism and fantasy that going back to Dadaism and Surrealism - Alberto Giacometti, Jean D Bathus, Dubufte, Francis Bacon - Agony of Humanity.

It connects with the psyche and is influenced by Jung, Expressionism, Primitivism, and Abstract Expressionism.

Jean Dubufet 1901 – 1985 AD part of the Art Brut that influence 20th century anti-historism .His work was based on images outside the normal culture and expressed in pure instincts and not the image of the normal principles.

Francis Bacon 1909 – 1992 England-Irish painter. His work are Expressions against humanity. He paints isolated meat like figures expressing the human conditions of pointlessness, isolation and human despair.

Cartoonists**Free Abstraction** 1970 –1980**Photo Realism – Super Realism – Hyper Realism.** 1970 –1980

Painting based on the direct copying of photographs and with sculpture working with direct casts from the human figure

Sensationalism 1980 (Young British Artists)

It represents the exploration of life, death, knowledge and living experiences. The represented irony, dark humour, insincerity, shock tactics (Saatchi), it explores morality and human identity



For creating the image use any genre and diverse materials such as painting or readymade objects.

The style was influenced by Conceptualism, Neo-Conceptualism, Neo-Expressionism, Dadaism, Surrealism and Expressionism.

Photography Film Video 1980 – to date

It bases its images on every day life and fiction sex romance TV, politics, psychology cultural history and religious symbols and the feeling of expression in awkward situations To Day's capitalistic society with its publicity images of persuasion in the form of glamour on TV, Films, posters, and advertising where we are seeing the dreams for a better life. It is the cultural continuity from art and design of the past to modern world.

Gerhard Richer 1932 – to date

Gilbert and George 1943 AD – to date

Computer Art 1980 AD – to date

Today is the age of IT imagery that is used in Art and design. It can be used and can be worked separately or intercepted to produced Art and Design.

The computer programmes bring new way of experimenting with innovating creative results in art and design



CHAPTER 6

INTRODUCTION TO ART & DESIGN HISTORY

7. Conclusion - Summary of Art & Design History

From east to west, art and design history reflects over time the creative evolution and adaptation of our environment.

The West was fascinated by the Middle East, India, the Orient, Africa and Oceania and vice versa.

Throughout art and design history there have been influences and links between all the different continents and their people's beliefs and cultures and are part of its legacy.

With the convenience of cross continent travel today, these interrelated influences of art and design can be seen very easily all over the world.

Art and Design and its history are the visual language of the past and present in the form of the world's culture and natural environment. It represents and criticises publicly, images of material wealth and power, of ruling classes trying to make something of themselves and sell the 'dream', and religions using it to sell the afterlife, heaven and hell. At the same time art depicts the unfair contrast in our world - the poverty, tragedy, crime, and horror of war. It questions the power of authority and institutions.

Art and Design History makes us aware of our world and at the same time teaches us that Art is never fixed, but grows and changes face according to time, available materials, and the social and cultural needs of its peoples. It presents a visual legacy from our past and provides a vision for our future. Its philosophy always searches to find and give the world utopia.

Art and Design is part and parcel of understanding our past and present, and helps us to create our future.



CHAPTER 7

SUMMARY

1. Appreciating Art & Design





CHAPTER 7 SUMMARY

1. Appreciating Art & Design

Appreciating art and design is pleasurable and fun. It teaches us that it can be abstract or tangible and that art and design has an international language which can be understood by everyone whatever their age, background or culture. It teaches us to be critical and appreciate nature, history, geography, cultures, morality, the human condition, beliefs, personalities, and to be aware of the good, bad and all the opposites in our life and our world.

In order to appreciate art and design, we must experience and understand its language, and learn when, how, why and by whom it was created.

After gaining the knowledge to learn and experience art and design we get to know our own feelings towards it and acquire the ability to research our own project. We can express this by using special effects and techniques to create our own art and design work.

Today there is flexibility for the artist to follow their own way and style of work, whether they are a painter, sculptor, designer, architect or photographer, no matter the result of the work created the most important thing is the knowledge and understanding that someone has gained, in the process of creating.

When appreciating art and design we consider rules such as subject matter, aesthetics, harmony or contrast, techniques, learning about art history and its influence and styles, and by experiencing and relating to other people's work to our own.

By experimenting and creating our own art and design work this gives us the knowledge and understanding to appreciate its motives, qualities in relation to ideas, beliefs, customs, skills, history, nature, people and any form of life.

We can appreciate, express and communicate our art and design not only, with what we see and our logic, but also with fillings, happiness, sadness, beauty, and ugliness and its cultural, social and moral concepts. We can express them with colour texture pattern, with all the faces of the art vocabulary in its theoretical abstract and realistic practical forms.

Our art and design will help us to clarify, create and communicate our ideas from our observations, beliefs and imagination. And learning to investigate experience, appreciate the past, present, and believe in our own ideas that will help to create the images of the future.

We should by now be able to know how art and design can be experienced, created, appreciated and how it influences our perception, personality, our understanding and relationships within the natural world and others around us.

We hope that by now we have given enough information in order for us to have learned and have a brought enough understanding about art and design in order to be able to experience, create and appreciate these ourselves.

We must always have faith in ourselves, believe in what we do, because no matter the results, by learning about art and design, we learn, observation, evaluation, problem solving, and clarification of ideas and at the same time become aware of ourselves, the world around you and life itself. All of which will provide us with the data and tools to help



us appreciate art and design, and at the same time appreciate all life no matter how small and insignificant it seems to be, and teaches us to behave with understanding, patience, compassion and love.

From what we discussed and practised in this course, we could summarise and say. That when experiencing, art and design we gain the knowledge, to see the image in our mind and develop the thinking process for our own ideas, we bring our idea to reality when we use the process of creating art and design.

This process will help us not only to appreciate and create art and design but it will also make it part of ourselves and others.

By taking part in this course we believe you have learned to investigate, evaluate, experience, create appreciate the past, present, and most of all to believe in our own ideas, that will help us to create the image in reality and create the new ideas of the future.



CHAPTER 8

STUDY EXERCISES

Index - Study Exercises

1. Study Exercise - Assessment Charts 101-121
2. Study Exercise - Art & Design Equipment Materials and Techniques
3. Study Exercise - Art & Design Vocabulary
4. Study Exercise - Sketching / Drawing
5. Study Exercise - Painting
6. Study Exercise - Interior Design
7. Study Exercise - Creating your own Art & Design Scheme
8. Study Exercise - Experiencing Art & Design - The basics







STUDY EXERCISES

ad Introduction / Foundation Courses -
Sketching, Drawing / Painting / Interior Design

1 STUDY EXERCISE

CHAPTER 1 THE COURSE Procedure

7. Assessment Charts 101 – 121

2 STUDY EXERCISE

CHAPTER 3 ART AND DESIGN General introduction

2. Art & design Equipment, Materials and techniques

3 STUDY EXERCISES

CHAPTER 3 ART & DESIGN General introduction

3. Art & Design Vocabulary.

1. Composition.
2. Atmosphere.
3. Movement.
4. Line.
5. Texture.
6. Pattern.
7. Form. Light / Shade.
8. Colour.
9. Scale - Proportion.
10. Space / Perspective.



4
STUDY EXERCISES

CHAPTER 4
CREATING ART & DESIGN
Part 1 Sketching/Drawing,

1. Exercise Sketching/Drawing Research into Art History
 2. Exercise Pencil
 3. Exercise Pen
 4. Exercise Charcoal
 5. Exercise Pastels
-

5.
STUDY EXERCISES

CHAPTER 4
CREATING ART & DESIGN
Part 2 Painting,

1. Exercise on Painting Research/ relating to History of art
 2. Exercise on Watercolours.
 3. Exercise Gouache.
 4. Exercise on Acrylic
 5. Exercise on oils.
-

6.
STUDY EXERCISES

CHAPTER 4
CREATING ART & DESIGN

Part 3 Environmental Architecture / Interior Design

1. Exercise on Briefing
2. Exercise on site Survey
3. Exercise on Scale Drawing
4. Exercise on Planning Layouts Drawing Space/Areas/circulation
5. Exercise on Planning Layouts Drawing Furniture,
6. Exercise on Planning Layouts lighting
7. Exercise on Planning Layouts Drawing Plumbing
8. Exercise Heating/Air-conditioning system
9. Exercise on Planning Layout Drawing Interior & Exterior gardens.
10. Exercise on Research.
11. Exercise on Composition
12. Exercise on Atmosphere/mood.
13. Exercise Harmony..
14. Exercise Balance



15. Exercise Movement Int Des
 16. Exercise on Proportion/Scale.
 17. Exercise on Colour
 18. Exercise on Form, intDes
 19. Exercise on Pattern
 20. Exercise on Texture
 21. Exercise. Materials. Int Des
 22. Exercise furniture
 23. Exercise soft furnishings.
 24. Exercise accessorie
 25. Exercise Lighting
 26. Exercise on Presentation
 27. Exercise on Detail and Structural Drawing
 28. Exercise Schedules
 29. Exercise Specification
 30. Exercise on . Estimating and Purchase of Goods
 31. Exercise on Co-ordination and supervision of Professionals and Sub-contractors on site.
-

7.
STUDY EXERCISES

CHAPTER 5
Creating your own Art & Design Theme and Scheme.

8.
STUDY EXERCISES

CHAPTER 2
THE BASICS

1. Experiencing art and design.







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

THE COURSE Procedure

1. Assessment Charts Index 101 – 121

The following Assessment Charts are to be completed according to the progress of the study chosen.

Chart No. 101. WORK STAGES LIST

To be completed by student.

Chart No. 102. TIMETABLE

To be completed by student or student assisted by tutor.

Chart No. 103. SELF ASSESSMENT

1. Describe the work you have been doing (Theme/project)

To be completed by student.

Chart No. 104. SELF ASSESSMENT

2. Say what you enjoy doing most?

To be completed by student

Chart No. 105. SELF ASSESSMENT

3. How could it have been better?

To be completed by student

Chart No. 106. SELF ASSESSMENT

4. What have you learned by doing it?

To be completed by student

Chart No. 107. PUPIL / TEACHER ASSESSMENT

1. Short description of the project?

To be completed by student or student assisted by tutor.

Chart No. 108. PUPIL / TEACHER ASSESSMENT

2. What activities were involved?

To be completed by student or student assisted by tutor.

Chart No. 109. PUPIL / TEACHER ASSESSMENT

3. What was learned?

To be completed by student or student assisted by tutor.

Chart No. 110. PUPIL/TUTOR ASSESSMENT

4. How did you do your research?



To be completed by student or student assisted by tutor.

Chart No. 111. PUPIL/TUTOR ASSESSMENT

5. How well did you use the equipment and materials? What would help you improve?

To be completed by student or student assisted by tutor.

Chart No. 112. PUPIL/TUTOR ASSESSMENT

6. Are you pleased with your work? What would you change or do differently?

To be completed by student or student assisted by tutor.

Chart No. 113. PUPIL / TEACHER ASSESSMENT

7. Pupil comment

To be completed by student or student assisted by tutor.

Chart No. 114. PUPIL / TEACHER ASSESSMENT

8. Tutor comment

To be completed by student or student assisted by tutor.

Chart No. 115. COURSE COVERED / STAGE REACHED / RESPONSE / ATTITUDE / INVOLVEMENT

1. What do you like and dislike in the course?

To be completed by student or student assisted by tutor

Chart No. 116. COURSE COVERED / STAGE REACHED / RESPONSE / ATTITUDE / INVOLVEMENT

2. Are you happy with your ability to work independently?

To be completed by student or student assisted by tutor

Chart No. 117. COURSE COVERED / STAGE REACHED / RESPONSE / ATTITUDE / INVOLVEMENT

3. Do you work spontaneously?

To be completed by student or student assisted by tutor

Chart No. 118. COURSE COVERED / STAGE REACHED / RESPONSE / ATTITUDE / INVOLVEMENT

4. How do you rate your observation skills?

To be completed by student or student assisted by tutor

Chart No. 119. COURSE COVERED / STAGE REACHED / RESPONSE / ATTITUDE / INVOLVEMENT

5. What are your strengths and weaknesses?

To be completed by student or student assisted by tutor

Chart No. 120. COURSE COVERED / STAGE REACHED / RESPONSE / ATTITUDE / INVOLVEMENT

6. How do you feel your work has developed and progressed?

To be completed by student or student assisted by tutor

Chart No. 121. COURSE COVERED / STAGE REACHED / RESPONSE / ATTITUDE / INVOLVEMENT

7. Ideas for future learning...

To be completed by student or student assisted by tutor





STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.101

WORK STAGES LIST

Name

Registration rriad membership number.....

Course.....

Date.....

1. Choose your project and spend some time to think and meditate about this.

2. Research your project. (Museums, galleries, libraries, environment etc.)

3. Discuss the project with others and consider their point of view.



4. Decide what equipment / media are to be used.

5. Create preliminary sketches, make notes and collect information and related material

6. Experiment with your ideas

7. Start working on your project





STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.102

Name

Registration rrad membership number.....

Course.....

Date.....

TIMETABLE

DAY	TIME	WORK SCHEDULE
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Monday

Tuesday

Wednesday



Thursday

Friday

Saturday

Sunday





STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.103

SELF ASSESSMENT

Name

Registration rriad membership number.....

Course.....

Date.....

1. Describe the work you have been doing (Theme/project)







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.104

SELF ASSESSMENT

Name

Registration rriad membership number.....

Course.....

Date.....

2. What have you enjoyed doing most?







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.105

SELF ASSESSMENT

Name

Registration rriad membership number.....

Course.....

Date.....

3. How could your experience have been improved?







STUDY EXERCISES
ad Introduction & Foundation Courses
Sketching, Drawing / Painting / Interior Design

Chart No.106

SELF ASSESSMENT

Name

Registration rriad membership number.....

Course.....

Date.....

4. What have you learned from this experience?







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.107

PUPIL / TEACHER ASSESMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project.....

Tutor.....

Short description of the project.







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.108

PUPIL / TEACHER ASSESMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project.....

Tutor.....

What activities were involved?







STUDY EXERCISES
ad Introduction & Foundation Courses
Sketching, Drawing / Painting / Interior Design

Chart No.109

PUPIL / TEACHER ASSESMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project.....

Tutor.....

What was learned?







STUDY EXERCISES
ad Introduction & Foundation Courses
Sketching, Drawing / Painting / Interior Design

Chart No.110

PUPIL / TEACHER ASSESMENT

Pupil's Name.....

Project.....

Stage of Project.....

Tutor.....

Date.....

How did you do your research?







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.111

PUPIL / TEACHER ASSESMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project.....

Tutor.....

How well did you use the equipment and materials? What could you do to improve your technique?







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.112

PUPIL / TEACHER ASSESMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project.....

Tutor.....

Are you pleased with your work? What would you change or have done differently?







STUDY EXERCISES
ad Introduction & Foundation Courses
Sketching, Drawing / Painting / Interior Design

Chart No. 113

PUPIL / TEACHER ASSESMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project.....

Tutor.....

Student's comments







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No. 114

PUPIL / TEACHER ASSESSMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project.....

Tutor.....

Tutor's comments







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.115

COURSE COVERED/STAGE REACHED RESPONSE/ATTITUDES/INVOLVEMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project:

Tutor:

What did you like and dislike about the course?







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.116

COURSE COVERED/STAGE REACHED RESPONSE/ATTITUDES/INVOLVEMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project:

Tutor:

Are you satisfied with your ability to work independently? Discuss your personal experience:







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.117

COURSE COVERED/STAGE REACHED RESPONSE/ATTITUDES/INVOLVEMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project:

Tutor:

Do you work Spontaneously?







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.118

COURSE COVERED/STAGE REACHED RESPONSE/ATTITUDES/INVOLVEMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project:

Tutor:

How do you rate your observation skills?







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.119

COURSE COVERED/STAGE REACHED RESPONSE/ATTITUDES/INVOLVEMENT

Name

Registration rihad membership number.....

Course.....

Date.....

Stage of Project:

Tutor:

List your strength and weaknesses?







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.120

COURSE COVERED/STAGE REACHED RESPONSE/ATTITUDES/INVOLVEMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project:

Tutor:

How do you feel your work has developed and progressed?







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

Chart No.121

COURSE COVERED/STAGE REACHED RESPONSE/ATTITUDES/INVOLVEMENT

Name

Registration rriad membership number.....

Course.....

Date.....

Stage of Project:

Tutor:

Ideas for future learning...







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

CHAPTER 3

ART & DESIGN General introduction

2. Art & design Equipment, Materials and techniques

After you read carefully the Material and techniques section and buy your materials you want to use, you start your exercise by experimenting with those;

You can use your material to create different effects; for example see how you can use your material to create different line, shade, tone, texture, pattern and shade affect.

You see how they work by themselves and by mixing them with different thinners and together with other materials

Before starting experimenting you will find it helpful

- To read together with materials and techniques the vocabulary section so you can get to know the different effects that the materials can create.

- To see other people's work and experience how they used their materials to create their work; you can even copy them to see if you can get the same effect and after you can create your own.

Produce many effects and get to know your materials. When you finish this exercise discussed with your tutor and others.

This will make you see clearer how you produced these and how others see it.

When you have finished and completed your assessment chart you forward it to your tutor.





STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

CHAPTER 3

ART & DESIGN General introduction

3. Art & Design Vocabulary. Explained

1. Composition.
2. Atmosphere.
3. Movement.
4. Line.
5. Texture.
6. Pattern.
7. Form. Light / Shade.
8. Colour.
9. Scale - Proportion.
10. Space / Perspective

When you have read through all the 10 parts of this chapter, research and find images to create a work for each one expressing its particular qualities.

You can use any material and equipment or a combination of those to express the qualities for the above 10 images

You can choose to send each piece of work separately or all 10 together to be assessed.

When you have finished and completed your assessment chart you forward it to your tutor.





STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

CHAPTER 4

CREATING ART & DESIGN

4. Sketching/Drawing

Exercise Sketching/Drawing Research / relating to History of art

Exercise Pencil

Exercise Pen

Exercise Charcoal

Exercise Pastels

After you have read, understood and experiment with all the above;

You are now at the stage to create a complete sketch or drawing by using all the basic knowledge you have.

You choose one of the media you want to use or you can use a combination of media.

Choose a subject matter say still life or a landscape, portrait or even create your own image and start sketching / drawing.

When you have finished and completed your assessment chart you forward it to your tutor.





STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

CHAPTER 4

CREATING ART & DESIGN

5. Painting

Exercise on Painting Research/ relating to History of art

Exercise on Watercolours.

Exercise Gouache.

Exercise on Acrylic

Exercise on oils.

After you have read, understood and experiment with all the above; you are now at the stage to create a complete painting by using all the basic knowledge you have.

You choose one of the media you want to use or you can use a combination of media.

Choose a subject matter say still life or a landscape, portrait or even create your own image and start sketching / drawing and painting the image you have chosen.

When you have finished and completed your assessment chart you forward it to your tutor.





STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

CHAPTER 4

CREATING ART & DESIGN

6. Environmental Architecture / Interior Design

- 1 Exercise on Briefing
- 2 Exercise on site Survey
- 3 Exercise on Scale Drawing
- 4 Exercise on Planning Layouts Drawing Space/Areas/circulation
- 5 Exercise on Planning Layouts Drawing Furniture,
- 6 Exercise on Planning Layouts lighting
- 7 Exercise on Planning Layouts Drawing Plumbing
- 8 Exercise Heating/Air-conditioning system
- 9 Exercise on Planning Layout Drawing Interior & Exterior gardens.
- 10 Exercise on Research.
- 11 Exercise on Composition
- 12 Exercise on Atmosphere/mood.
- 13 Exercise Harmony..
- 14 Exercise Balance
- 15 Exercise Movement Int. Des
- 16 Exercise on Proportion/Scale.
- 17 Exercise on Colour
- 18 Exercise on Form, int. Des
- 19 Exercise on Pattern
- 20 Exercise on Texture
- 21 Exercise. Materials. Int. Des
- 22 Exercise furniture
- 23 Exercise soft furnishings.
- 24 Exercise accessories
- 25 Exercise Lighting
- 26 Exercise on Presentation
- 27 Exercise on Detail and Structural Drawing
- 28 Exercise Schedules
- 29 Exercise Specification
- 30 Exercise on . Estimating and Purchase of Goods
- 31 Exercise on Co-ordination and supervision of Professionals and Sub-contractors on site.

After you have read, understood and experiment with all the above, you are now at the stage to exercise and create separate projects for each one of the above 31 subjects by using all the basic knowledge you have.



Choose the media you will be using

Choose a subject matter say on briefing or site survey or scale drawing or planning layouts, colour or schemes and create the subject you have chosen.
In case you cannot decide contact your tutor for support.

When you have finished and completed your assessment chart you forward it to your tutor.





STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

CHAPTER 5

7. Creating your own Art & Design Theme and Scheme.

You are now at the stage to choose your own subject matter and create your own scheme.

When you have finished and completed your assessment chart you forward it to your tutor.







STUDY EXERCISES

ad Introduction & Foundation Courses

Sketching, Drawing / Painting / Interior Design

CHAPTER 2

THE BASICS

8. Experiencing art and design. The basics

Now that you went through all the process of your study and you have all the basic knowledge about art and design, you will be able to do your research and find an art or design work you admire.

This you must see it study it, you can copy it, if you wish photograph or even make notes to remember all the details.

When you feel you know your subject well then we want you to write about it in the art and design language, express how you experienced it how you can make others experience it and afterwards you can create your own art work sketch/drawing or painting or design on the same subject matter of your admired chosen art work.

When you have finished and completed your assessment chart you forward it to your tutor.





Acknowledgement

This book is the product of a long term studies and research in Libraries, Museums, Galleries and Institutions on Art and Design subjects.

Writing this book was a solitary experience and pleasure which I have dreamed for years and became reality, thanks to all my Art and design teachers from 1962 -1970 at the Royal College of Art & Design, Kingston College of Art & Design and Norwich College Art & Design who gave me the basics and confidence to create and expand my love for Art & Design.

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Thank you Nema for editing this book.

erato





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