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Cityscapes: Solitude and introspection

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Cityscapes: Solitude and Introspection
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PART I: DESCRIPTIVE ACCOUNT

THESIS STATEMENT

THE PAINTINGS, IN THIS SERIES, DEAL WITH THE PSYCHOLOGY OF THE URBAN LANDSCAPE. SKY LINES, NIGHT SCENES, AND THE HUMAN FIGURE WERE EXAMINED. CITY STRUCTURES, INHABITANTS, AND THE ELEMENTS WHICH MAKE THEM UP, BECOME SYMBOLIC: CATALYSTS FOR CONTEMPLATION. THE COMMONPLACE BECOMES METAPHYSICAL.

THE CITY IS A FOREIGN VACUUM; A SPIRITUAL NOMADS LAND. BUILDINGS, BUS SHELTERS, STEEL AND GLASS BECOME A COMPOSITIONAL PRISON. LIKE AN ENIGMATIC HALFWAY HOUSE, WE HAVE ENTERED URBAN LIMBO.

THIS GROUP OF PAINTINGS IS A COMMENTARY ON SUCH IMAGERY. SPECIFICALLY, THEY ARE VISUAL IMPRESSIONS OF ITS NUMBING EFFECT ON THE HUMAN PSYCHE.

THE VISUAL ELEMENTS

THIS SENSE OF CONTEMPLATIVE DETACHMENT IS ARRIVED AT IN SEVERAL WAYS; TREATMENT OF THE HUMAN FIGURE BEING MOST OBVIOUS. FORM IS EMPHASIZED OVER DETAIL. FIGURES ARE STATED IN RELATION TO THE WHOLE, AS OBJECTS. STOIC AND SILHOUETTE LIKE THEY GAZE, NEITHER COMPREHENDING NOR COMMUNICATING. REPETITION, MANY PAINTINGS AUGMENT THIS MOOD. THESE ANONYMOUS, GENERIC FIGURES, BECOME SYMBOLS OF DESPERATE INTROSPECTION; CREATURES ON A SLOW BOIL.
Along with this impersonal handling, the elements of shape, tone and color are used for poetic, emotional impact. Rigid lines and rectangles act as a foil to the more rhythematic organic forms of head and torso. It is a play of opposites. A heightened awareness of each is achieved.

Into these abstract shapes, tone is introduced. While lending unity and solidity, it defines mood. Thin, luminous darks are played against thicker, more opaque lights. Clearly defined areas contrast with murky ambiguous areas, where form is all but lost. Halftones are kept to a minimum. These tonal contrasts create a forceful dreamlike quality.

This monochromatic setting is brought to full impact with color. Dull murky grays compliment brighter, acidic, and even violent color. Colored light sources are suggested, implying artificial lights and times of day; they heighten emotions of despair and isolation. Veils of colored glazes tint areas with light and mystery; objects are pushed into the distance, stripped of detail and unified. Color is seen as an enhancer; it imparts further poetic drama to the whole.

When the elements mentioned combine with geometry, in the form of city structures, intent is most obvious. Urban constructions are not merely supportive. Buildings, bus shelters and windows are stripped of their identity. They are basic and block-like. A more precise tone is set; the imagery is a motif for inert, modern civilization.
GEOMETRY IS A HIGHLY EFFECTIVE COMPOSITIONAL DEVICE; IT LEADS AND CONTROLS THE EYE. A GRID-LIKE SPACE IS ESTABLISHED, INTO WHICH, VARIOUS ELEMENTS ARE PLACED. THESE SHAPES ACT AS SPATIAL DIVIDERS ENABLING MULTIPLE ASPECTS OF IMAGES TO BE SHOWN, MUCH LIKE A MULTIPLE PANEL PAINTING. A TWO DIMENSIONAL STOCKADE IS ESTABLISHED; ALL IS HELD IN CHECK; ALL IS ENTWINED, ENCOMPASSED AND SHUT OFF. THE OBJECTIVE IS ACHIEVED; THE HUMAN FIGURE IS BROUGHT INTO A CAREFULLY CONTROLLED, INACTIVE STATE OF CONFINEMENT.

INDIVIDUAL PAINTINGS

WINDOWSCAPE I, 1993-94, OIL ON CANVAS

IN THIS PAINTING, A FIGURE GROUPING IS SEEN THROUGH AN APARTMENT WINDOW. AS THE EYE ENTERS THE PAINTING IT IS INTERRUPTED BY THE LARGE FIGURE IN THE FOREGROUND. THIS FRONTAL, STATIC POSE, IS LIKE A WALL. THREE FLAT PLANES HOLD IT IN CHECK. ONCE ACCUSTOMED TO THIS LARGE SHAPE OF THE MALE, THE EYE BECOMES AWARE OF A SECOND LESS DEFINED IMAGE. THIS IMAGE IS ALL BUT LOST IN A HAZE OF LIGHT. DETAILS DISAPPEAR BENEATH LAYERS OF WARM YELLOW GLAZES. THE PERSONAGES ARE ROUGH BLOCK-INS OF TONE. THE FRONTAL MALE FIGURE BECOMES ANY YOUTH, CAUGHT IN THE PEN OF HIS OWN SURROUNDINGS. HE IS IN A STATE OF REFLECTION; THE SECOND IMAGE BECOMES HIS THOUGHTS; A DESIRE FOR SOMETHING HIDDEN.
WINDOWSCAPE II, 1994, OIL ON CANVAS

This is a further development of the previous theme. Two aspects of a single figure are presented. The first, seated, deep in thought, is positioned in front of the second, standing form. Together, they echo the larger \(-L\)-shape, formed by the opening beyond. In the distance an endless maze of block-like structures forms a flat back drop. Cool, subdued, blue-green light is used throughout. Like "WINDOWSCAPE I", this painting is a comment on boredom, monotony and solitude.

SKY LINE, 1994, OIL ON CANVAS

Cool, dark, subdued images of two youths and Monopoly-like structures are contrasted against a larger, brighter and more violent field of red-orange. Together they become the urban sky line. The large, reaper-like, hooded figure along with a younger figure, spring from apathetic surroundings.

TRANSIT, 1994, OIL ON CANVAS

The large painting is the most extreme example of a composite, of several views. Space is fragmented. There exists a maze of rectangular enclosures. The painting speaks of fear, loneliness and endless duration. It is a withdraw into self. Yellow-green "glow" lights, illuminate and unify the entire space. A state exists somewhere between sleep and
CONSCIOUS. HERE, SEVERAL ASPECTS OF A SINGLE FIGURE, ARE TRAPPED WITHIN A BUS SHELTER, WHICH DOUBLES AS AN URBAN INCUBATOR.

**PART II: INFLUENTIAL SOURCES**

**ARCHITECTURAL SETTING**

ARCHITECTURE, AS A COMPOSITIONAL DEVICE, DATES BACK TO EARLY RENAISSANCE AND LATTER, FIFTEENTH CENTURY DUTCH AND FLEMISH ART. ALTHOUGH STYLES AND INTENTIONS VARIED, BASIC PICTORIAL ORGANIZATION REMAINED THE SAME; FIRST, THE PICTURE PLANE IS SEGMENTED INTO SEPARATE BUT INTERRELATED PARTS. SECOND, THE HUMAN FIGURE IS PLACED INTO, AND PLAYED OFF AGAINST THIS DOMINANT STRUCTURE. AS A RESULT, SEVERAL ASPECTS OF A SUBJECT ARE SEEN AT ONCE. A SENSE OF PASSING TIME AND MOVEMENT BECOME ONE TOTAL IMAGE.

**ITALIAN PAINTERS**

EXAMPLES OF THIS COMPARTMENTAL ORGANIZATION ABOUND IN ITALIAN ART FROM ARTISTS LIKE GIOVANNI DI PAOLO, 1399 - 1482, PIERO DELLA FRANCESCA, 1412 - 1492, ANDREA VERROCCHIO, 1435 - 1488, AND SASSETTA, 1392 - 1450.

STRONG GEOMETRIC SPACES PROVIDE A MULTIPLE STAGE PLAY IN
PIERO DELLA FRANCESCA'S, *THE FLAGELLATION OF CHRIST*, 1456.¹

The work, divided almost in half by strong horizontal lines, is divided again into smaller units. In the center of this main break is Christ. At far left, separate and aloof, sits Pilate. Almost half of the entire right side of the painting is taken up by a totally separate scene in which three unknown figures stand. The painting reads like a triptych. A physically separate yet conceptually related drama is presented simultaneously.

**FLEMISH PAINTERS**

Parallel to this period, Flemish artists like Jan van Eyck, 1385 - 1441, were employing similar devices. In his painting, *The Virgin and Child with Chancellor*, 1431 - 1436, we have a straight-on view of a box like room. Into this, figures are arranged. Beyond, a row of pillars gives way to a separate reality.² In the distance are two separate and unrelated groupings of even more distant figures on a bridge. Van Eyck is using architectural forms here to suggest several concepts.

Rogier van der Weyden, 1400 - 1464, excelled in his use of geometric backdrops. Pierre Courthion writes: "...the


FIRST EARLY FLEMISH PAINTER TO RELY ON SHIFTS IN PERSPECTIVE AS MEANS OF INTENSIFYING THE IMPACT OF HIS STYLE. HE WAS ALSO THE FIRST TO COMBINE LINEAR AND PICTORIAL ELEMENTS WITH DIVERSITY.\(^3\) IN HIS TRIPTYCH OR THE SEVEN SACRAMENTS, 1450, VAN DER WEYDEN FRACTURES THE SURFACE INTO MULTIPLE FIGURE GROUPINGS BY USING VERTICAL COLUMNS. THE SACRAMENTS OF BAPTISM, CONFESSION AND COMMUNION ARE VIEWED AT ONCE. RITUALS AND SEPARATE INDIVIDUALS IN THE COURSE OF TIME ARE PRESENTED AND PERCEIVED AT ONCE.\(^4\)

DUTCH PAINTERS

OF THE DUTCH PAINTERS, JAN VERMEER OF DELFT, 1632 - 1675, AND PIETER DE HOOCH, 1629 - 1684, ARE IMPORTANT. ALTHOUGH BOTH SUCCEEDED IN THIS TYPE OF STRUCTURAL ORGANIZATION IT IS VERMEER WHO TRANSCENDS IT. IN HIS PAINTINGS, VERMEER TRANSFORMS EACH SECTION OF SPACE INTO A MOODY, EVOCATIVE REALITY. SIMPLE EVERYDAY LIFE GIVES WAY TO A PROFOUND PRESENCE. HIS PAINTINGS ARE A PATHWAY INTO INTIMACY, SOLITUDE, INTROSPECTION, AND CONTEMPLATION. THESE STATES ARE EVOKED BY VARIOUS LIGHTING SITUATIONS. SOFT, DIFFUSED, COLORED LIGHT PASSES THROUGH ARCHES, WINDOWS AND DOORS.\(^5\) IN SUMMING UP VERMEER'S PAINTINGS, COURTHION SAYS, "NO PAINTER

\(^3\)COURTHION, 22.

\(^4\)COURTHION, 26.

\(^5\)COURTION, 137,138.
SUCCEEDED AS HE DID IN EXPRESSING SO MUCH THROUGH DEPICTION OF ELEMENTAL REALITY. THERE IS TRULY A MYSTERIOUS TRANSUBSTANTIATION..."6 VERMEER REPRESENTS A NEW LINK BETWEEN OBSERVED REALITY AND THE METAPHYSICAL.

PSYCHODRAMA

IF VERMEER COMMUNICATED INTIMACY AND WITHDRAW WITHIN THE CONFINES OF INTERIORS, GEORGE TOOKER, 1917 b, SPEAKS OF A MORE PUBLIC, MORE ACUTE DETACHMENT. HERE, EVERYDAY PERSONAGES ARE PERMEATED WITH HIDDEN MEANING, AMBIGUITY AND INHERENT SELF EFFACEMENT. LIKE THE OLDER MASTERS, TOOKER'S DRAMAS UNFOLD WITHIN STATIC ARCHITECTURAL SETTINGS.

TOOKER'S "PUBLIC" OR "POLITICAL" PAINTINGS, ESPECIALLY, SUBWAY, 1950, GOVERNMENT, 1956, AND THE WAITING ROOM, 1959, ALONG WITH HIS "WINDOW PAINTINGS", 1954 - 1968, REPRESENT A DIRECT LINK TO THE THESIS PAINTINGS.

IN HIS PUBLIC WORKS, TOOKER PRESENTS MODERN SOCIETY AS AN OPPRESSIVE, NUMBING, PSYCHODRAMA. HUMAN BEINGS EXIST IN A BLAND, STATIC, STANDARDIZED WORLD. LIKE DEHUMANIZED MANNEQUINS, THEY WAIT. WHETHER ALONE, OR IN GROUPS, THEY ARE ISOLATED AND LOST WITHIN THEMSELVES. A DREAMLIKE STATE IS PRESENTED. AS THOMAS H. GARVER EXPLAINS: "... AN ANGUISHED RESPONSE TO A SPECIFIC CONTEMPORARY PROBLEM, EACH OF THESE WORKS ADDRESSES THE CONDITION OF THE INDIVIDUAL IN SOCIETY BY

6 COURTION, 134.
COMPounding the individual sense of anxiety, terror, or resignation..."¹

In a comment on his "Subway" painting, Tooker explained, "I was thinking of the large modern city is a kind of limbo. The subway seemed a good place to represent a denial of the senses and a negation of life itself."⁸ This kind of transmutation of the human psyche is a hallmark of his work.

Consistent with his obsession with isolation and introspection, but in a lighter vein, are Tooker's "Window paintings." Here, he uses the opening of a window as a invitation into an intimate, almost spiritual, world. Softer, luminous, evocative light is employed. No longer in the "public arena," these figures withdraw into their own comfortable cubicals as spectators. There are common threads which unify all of Tooker's works. In all, intricate design, complex light sources, and quiet resignation to the "program" dominate.⁹

Edward Hopper, 1882 - 1967, stresses structure, design, light and shadow. His works evoke the moods of various times of day. His paintings, especially, Nighthawks, 1942, Summer in the City, 1949, Office of the Small City, 1953, Carolina

⁸Garver, 30.
⁹Garver, 9-65, Passim.
MORNING, 1955, HOTEL WINDOW, 1956, WESTERN MOTEL, 1957, AND NEW YORK OFFICE, 1962, WERE VERY INFLUENTIAL. HOPPER DRIVES HOME THE UTTER BANALITY OF EVERYDAY LIFE. CITY DWELLERS ARE CAUGHT AND HELD IN CHECK. A DESOLATE SILENCE PERMEATES HIS WORK. HE RELIES HEAVILY ON ARCHITECTURAL FORMS TO "SWALLOW UP" AND KEEP IN INDIVIDUALS PERSONALITY MUTE. HIS INFLUENCE IS MAINLY IN HIS ABILITY TO ACHIEVE SOLIDITY OF FORM AND USE OF STRONG COMPOSITION WHICH UNIFIES AND HOLDS YOUR ATTENTION.

GARY E. SMITH, 1943 b, IS AN ARTIST NOW LIVING AND WORKING IN UTAH. PROBABLY THE MOST EMOTIONAL PAINTER MENTIONED HERE, SMITH PRODUCES EXTREMELY MOODY, ACIDIC, AND ICON-LIKE PAINTINGS OF MID-WESTERN TYPE IMAGERY. THESE PAINTINGS OF FARMERS, FIELDS, BARNs, AND YOUTHS AT PLAY BECOME ALMOST PURE SYMBOL, REPRESENTING A CHARACTER TYPE; EACH BECOMES A GENERIC IMAGE REPRESENTING A HOST OF ITS KIND. HIS IMPACT ON THE DEVELOPMENT OF THE THESIS PAINTINGS LIES MAINLY IN HIS ABILITY TO USE A SINGLE IMAGE TO INVOKE CONTEMPLATION AND TO STAND AS A SYMBOL FOR SIMILAR IMAGES. OF HIS WORKS, VERN G. SWANSON - DIRECTOR OF THE SPRINGVILLE MUSEUM OF ART, WRITES: "FEW PAINTERS CAN MELD THE ELEMENTS OF FORM AND COLOR AS POWERFULLY IN A SYMBOLIC LANGUAGE. SMITH FILLS HIS CANVASES WITH SUGGESTIONS OF A PROFOUND SPIRITUAL DIMENSION."10 SOME OF HIS MOST INFLUENTIAL PIECES INCLUDE,

10 VERN G. SWANSON, FORM COLOR SYMBOL: THE ART OF GARY E. SMITH 1985: 21
BOY WITH SCARF, 1987, RURAL ICON, 1987, AND A PRODUCT OF SELF

WHILE THE ABOVE ARTISTS AND STYLES SPAN CENTURIES AND ARE
DIVERSE, THE CHOICE OF TECHNIQUE WAS VERY SIMPLE. THE
PAINTINGS IN THIS SERIES WERE DONE IN THE TRADITIONAL APPROACH
OF THE OLD MASTERS AS SUMMARIZED BY FRANK COVINO IN HIS BOOK,
CONTROLLED PAINTING.\footnote{FRANK COVINO, CONTROLLED PAINTING. (NORTH LIGHT
PUBLISHERS, CINCINNATI, OHIO., 1982)} HIS METHOD IS DISTILLED FROM THE
MASTERS AND TAUGHT BY FRANK REILLY AND IS EXPLAINED IN PART
III. OTHER AUTHORITIES AND COMMENTATORS WERE RESEARCHED AND
THEIR SOURCES ARE ADDED IN THE LAST SECTION.

PART III: THE CREATIVE PROCESS

FORM AND CONTENT

I HAVE ALWAYS BEEN CONCERNED WITH GRAPHIC ORGANIZATION.
INDIVIDUAL "SLICES", OF VISUAL INFORMATION, ARE INCORPORATED
INTO A STRUCTURE. A NEW ENTITY IS FORMED. IT EXISTS ALONE.
TO THE EXTENT THAT ITS COMPONENT PARTS RELATE TO ONE ANOTHER,
IT HAS ITS OWN LOGIC. FOR ME, THE BEGINNING OF VISUAL
EXPRESSION IS DESIGN; A RHYTHMIC, STRUCTURAL AND UNIFIED
GROUPING OF ELEMENTS, CREATING ITS OWN MEANING.

SUBJECT MATTER, OFTEN THE HUMAN FIGURE, WHILE EXCITING IN
ITSELF, IS SECONDARY. EVEN THOUGH, MANY TIMES, THE IMAGES
Themselves are the impetus, they are integrated into the whole and become subordinate.

From the considerations of design and the human figure comes content. It becomes the first impression. The result is always the same: visual imagery which invites a psychological reading, often differing among individuals.

Awareness of this implied meaning, in my work, lead to research of other artists, especially George Tooker. Edward Hopper and Gary Smith's work played a supportive role. Technique, rather than an end in itself, is used to achieve various effects. The theme of cityscapes grew out of my surroundings on West Main. The organizational framework, I had been using, translated perfectly into buildings and skylines with the human form as a foil. The creative process was the same as before, but, with emphasis on urban stage set.

Concept

Sketches and photographs of anything pertaining to the theme were laid out on a desk top. Images such as youths or people in bus shelters were cut out, silhouette-like, with scissors or exacto knife. Negative shapes within were also removed. These pictures, xeroxed before hand in several sizes, offered possibilities in many scales. Backgrounds, also in various sizes, were cut out. Sometimes these backdrops were buildings or similar city structures. Many
TIMES, THEY WERE SIMPLE BLANK SHEETS OF BLACK, GRAY OR WHITE CONSTRUCTION PAPER.

AS ALWAYS, I WOULD ARRANGE, REARRANGE, MIX, MATCH, ADD AND SUBTRACT ALL OF THESE IMAGES. I WAS LOOKING, HERE, FOR INTERESTING ARRANGEMENTS OF TOTALLY UNRELATED PARTS. BALANCE, UNITY, ENGAGING POSITIVE-NEGATIVE SHAPES, AND SOLID LIGHT-DARK RELATIONSHIPS, WERE THE COMPOSITIONAL GLUE HOLDING THEM TOGETHER. THIS COMPOSITE WAS THEN GLUED ONTO STIFF CARDBOARD WITH RUBBER CEMENT.

TRACING PAPER WAS LAID OVER THE COMPOSITE. WITH BLACK INK, I WAS ABLE TO TRACE A CLEAR, PRECISE, DETAILED LINE DRAWING. OUTLINES, INNER CONTOURS, AND EVEN SHAPES OF VALUES WERE RECORDED IN LINEAR FORM. THIS LINEAR "BLUE PRINT" WAS TAPED TO ANOTHER PIECE OF WHITE CARDBOARD.

ANOTHER TRACING WAS TAKEN. THIS TIME A TONAL STUDY, DONE WITH GRAPHITE PENCIL, WAS WORKED UP. THREE BASIC VALUES WERE LAID IN. ALL VALUES WERE MASSED IN AS EITHER DARK, MEDIUM OR LIGHT.

USUALLY, THE COMPOSITE WAS IN COLOR; IF NOT, A SIMPLE COLOR STUDY WAS MADE. THIS WAS ACCOMPLISHED BY PAINTING THIN LAYERS OF ACRYLIC OVER A BLACK AND WHITE XEROX OF THE COMPOSITE.

THE PAINTING PROCESS

WITH THIS BREAKDOWN OF LINE, TONE AND COLOR, THE
PAINTINGS BEGAN. ON A SIZED, GEedido, WHITE CANVAS, OF EITHER COTTON OR LINEN, THE LINE DRAWING WAS REcoRDED. USING EITHER AN OPAQUE PROJECTOR OR THE GRID SYSTEM, THE LINE DRAWING WAS TRANSFERRED AS ACCURATELY AS POSSIBLE. A ROUND HB GRAPHITE STICK WAS USED. FIXATIVE WAS APPLIED TO AVOID SMUDGES.

THE UNDER-PAINTING

THE PAINTINGS BEGAN AS GRAY-GREEN, MONOCHROMATIC UNDER-PAINTINGS. (USE OF A SINGLE COLOR ISOLATES THE PROBLEMS OF DRAWING AND PAINTING). GRAY-GREEN WAS USED AS A COMPLIMENT TO THE WARMER FLESH TONES.

THE SYSTEM I USED WAS BASED ON THE ONE TAUGHT BY FRANK COVINO12. IT IS AS FOLLOWS: CHROMIUM OXIDE GREEN IS DARKENED WITH MARS BLACK UNTIL IT BECOMES A SECOND VALUE. THIS IS FOUNDATION GRAY-GREEN. MORE BLACK PRODUCES A FIRST VALUE. THEN, TO THE FOUNDATION COLOR, FLAKE OR UNDER-PAINTING WHITE IS ADDED UNTIL A COMPLETE, NINE VALUE, GRAY-GREEN SCALE IS PRODUCED.

COVINO SUGGESTS STARTING WITH THE DARKEST TONES AND WORKING UP VALUE BY VALUE TO THE LIGHTEST AREAS13. I HAVE FOUND IT MORE BENEFICIAL TO USE THE TONAL BREAKDOWN, DONE ON TRACING PAPER, AS A GUIDE. FIRST, AS IN THE STUDY, A GENERAL DARK TONE WAS APPLIED TO THE CANVAS. THE MIDDLE TONE WAS LAID

12 COVINO, 92.
13 COVINO, 92.
IN NEXT, FOLLOWED BY THE LIGHTEST TONE. THE GRAY-GREEN TONES WERE APPLIED AS THIN AS POSSIBLE, USING ONLY TURPENTINE AS A THINNER, AND ALLOWING THE LINE DRAWING TO SHOW THROUGH.

EACH TONAL AREA WAS THEN WORKED. THE DARKEST DIVISION CAME FIRST. INTO THIS AREA, SUBTLE VARIATIONS OF LIGHT AND DARK WERE INTRODUCED, ACCORDING TO THE GRAPHITE DRAWING, STILL CLEARLY VISIBLE BENEATH. THE MEDIUM VALUE AREA CAME NEXT. FINALLY, THE LIGHT AREA. EACH MAJOR DIVISION STILL DOMINATED, WHILE SUBTLER TONES AND TEXTURES, WITHIN EACH, ACTED TO DEFINE OBJECTS AND FIGURES. AT THIS STAGE A FULLY DEVELOPED COMPOSITION EXISTED, LACKING ONLY COLOR. IT WAS ALLOWED SEVERAL DAYS TO DRY.

APPLICATION OF COLOR

GLAZES WERE APPLIED FIRST. AS PRESCRIBED BY RALPH MAYER\textsuperscript{14}, ONE PART STAND OIL, ONE PART DAMAR VARNISH, SEVEN PARTS TURPENTINE AND FIFTEEN DROPS OF COBALT DRIER, MAKE A GOOD PAINTING AND GLAZING MEDIUM. TO THIS, SMALL AMOUNTS OF COLOR WERE ADDED, RESULTING IN THIN TRANSPARENT VEILS OF COLOR.

THE MONOCHROME UNDER-PAINTING WAS THEN DEVELOPED, WITH GLAZES, WHICH ACT LIKE COLORED FILTERS; THEY ACT TO BOTH TINT, AND ALLOW THE GRAY-GREEN TO SHOW THROUGH, WHICH HELPS TO UNIFY

\textsuperscript{14} RALPH MAYER, \textit{THE ARTIST'S HANDBOOK OF MATERIALS AND TECHNIQUES}. (THE VIKING PRESS. NEW YORK, N.Y., 1982.) 208.
THE ENTIRE PAINTING. AT THIS POINT, THE PROJECT TAKES ON THE APPEARANCE OF A TINTED PHOTOGRAPH.

**OPAQUE COLOR**

COLORS WERE MIXED AND ARRANGED ON A LARGE GLASS PALETTE. A LIGHT SOURCE COLOR WAS DETERMINED FOR EACH PAINTING. THIS WAS MIXED WITH AN EQUAL AMOUNT OF TITANIUM WHITE. IT WAS PLACED ON THE FAR RIGHT. ITS COMPLIMENTARY COLOR, MIXED WITH ONE THIRD MARS BLACK, WAS PLACED AT THE OPPOSITE END OF THE PALLETT. FROM THESE TWO PILES A VALUE SCALE WAS PRODUCED. THERE WERE THEN ELEVEN PILES OF PAINT, TWO INITIAL COLORS, WITH A ROW OF GRAYS IN BETWEEN. (THE GRAYS WERE USED TO MODIFY THE INTENSITIES OF SUBSEQUENT COLORS). COLORS WERE LIGHTENED WITH HIGHER VALUE TUBE COLORS AND THE WHITE-PLUS COMPLIMENT MIXTURE. DARKENING COLORS WAS ACCOMPLISHED MOSTLY WITH DARKER TUBE COLORS OF ANY PARTICULAR COLOR. SMALL AMOUNTS OF THE BLACK-PLUS COMPLIMENT WERE THEN ADDED TO THE DARKEST VALUES. THIS METHOD IS RECOMMENDED BY COVINO AND IS A FOLLOW-UP TO THE UNDER-PAINTING STAGE\(^{15}\).

DEVELOPMENT OF THE PAINTINGS BEGAN AS IN THE PREVIOUS STAGE. DARKS WERE GLAZED IN THINLY. SOFT, FLAT SABLE OR GRUMBACHER BRISTLET BRUSHES WERE USED. A GENERAL HUE WAS LAID IN, ITS VALUE BEING DETERMINED BY THAT OF THE MONOCROME

\(^{15}\) COVINO, 131-135.
UNDER-PAINTING, STILL CLEARLY VISIBLE, BELOW. SLIGHT VARIATIONS WERE THEN ADDED; DARKS WERE BROKEN UP FURTHER, INTO SMALLER, SUBLTER VARIATIONS OF TONE, COLOR AND TEXTURE.

THE PAINTINGS PROGRESSSED INTO THE MIDDLE AND LIGHT VALUES. THE PROCESS REMAINED THE SAME: (1) ESTABLISH A GENERAL TONE AND COLOR, AND (2) REFINE AND ENHANCE EACH AREA.

THE LIGHTTEST AREAS RECEIVED THE BRIGHTER, THICKER APPLICATIONS OF PAINT. PAINTING MEDIUM WAS THEN EXCLUDED. STIFF BRISTLE BRUSHES WERE USED. EXCESS PAINT WAS REMOVED BY PATTING THE BRUSH OVER A PIECE OF NEWSPAPER. THE BRUSH, HELD PARALLEL TO THE PAINTING SURFACE, WAS THEN LIGHTLY RUBBED AND DRAGGED ACROSS THE CANVAS. PAINT WAS DEPOSITED UNEVENLY ONTO THE RAISED PORTION LEAVING THE RECESSES UNTouched. THE RESULT WAS A SPATTERED, BROKEN, TONAL EFFECT, WHICH WAS CAPABLE OF PRODUCING VARIATIONS OF TONE, DEPENDING ON THE AMOUNT OF PAINT LEFT IN THE BRUSH.

THE PROCESS WAS REPEATED SEVERAL TIMES. COLORS WERE WORKED, ADJUSTED, MODIFIED WITH GRAYS OR BRIGHTENED. DARK AREAS WERE GENERALLY KEPT THIN AND LUMINOUS, ALLOWING PREVIOUS LAYERS TO SHOW THROUGH. OBJECTS, IN THE DISTANCE, NEEDING THEIR INTEnsITIES DULLED, WERE MODIFIED BY APPROPRIATE AMOUNTS OF GRAY-GREEN. GLAZES WERE USED THROUGHOUT. AREAS WERE VEILED WITH COLOR, MODIFIED, PUSHED BACK, AND ENTIRE PAINTINGS WERE UNIFIED BY VEILS OF THIN COLORED GLAZES. WHEN THESE TECHNIQUES HAD BEEN USED, JUDGED, AND ADJUSTED VISUALLY, THE
PAINTINGS WERE COMPLETE.
WINDOWSCAPE 1, OIL ON CANVAS: 50" X 36"
WINDBOWSCAPE II, OIL ON CANVAS: 60" X 36"
TRANSIT, OIL ON CANVAS: 4 1/2' X 8'
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