

Visual Literacy Workbook

Companion Web Page

The *Companion Web Page* contains a variety of resources to augment the *Visual Literacy Workbook*. The right column of this page contains a list of the accompanying elements and the chapter pages in which they appear.

The *topics* are a detailed list of formal concepts found in Part I of the text; their counterpart the *objectives*, list the goals for each of the Analysis sections in the chapters of Part II.

The *image links* in the chapters of Part I contain the figures in each chapter, while those in the chapters of Part II are suitable variations for student analysis, and may be printed or projected for that purpose.

The *printable PDFs* consist primarily of the text's appendix resources with suggested *exercises* to hone student skills and practices that are important for the successful completion of the *Visual Analysis Outline*.

Suggestions for *continued reading* pertain to chapters that touch lightly on formal subjects that are beyond the scope of this book, but may be of interest to the reader.

Topics

Chapters 1–11

Objectives:

Chapters: 13–22

Image Links:

Chapters: 1–6, 7–22

Website Links:

Chapter 4, 5, 8, 9, 12

Continued Reading

Chapters: 4, 5, 8, 9

Printable PDFs:

Chapters: 8, 9, 12, 20

Exercises:

Chapters: 8, 9, 12

Video Links:

Chapter 4, 5

Chapter 1

Visual Literacy

We are exposed to an abundance of visual imagery on a daily basis and may easily look but not really see. What is visual literacy? **Visual Literacy** is the ability to see a **Visual Image** and understand its **Form** and **Content**, much like reading the text of a book or electronic screen.

Topics

Visual Literacy, Visual Image, Form, Content, Elements, Unit Forms, Formal Content, Symbolic Content, Narrative Content

Image Links:

Figure 1.2 <http://www.metmuseum.org/art/collection/search/490012> [Public domain], Piet Mondrian via The Metropolitan Museum of Art

Figure 1.3 <http://www.metmuseum.org/art/collection/search/483161> [Public domain], Paul Klee via The Metropolitan Museum of Art

Figure 1.4 <http://www.metmuseum.org/art/collection/search/435883> [Public domain], Paul Cezanne via The Metropolitan Museum of Art

Figure 1.5 <http://www.metmuseum.org/art/collection/search/435904> [Public domain], Pieter Claesz via The Metropolitan Museum of Art

Figure 1.6 https://commons.wikimedia.org/wiki/Michelangelo_Merisi_da_Caravaggio#/media/File:Michelangelo_Caravaggio_038.jpg Michelangelo Caravaggio [Public domain], via Wiki Commons

Chapter 2

The Visual Image

In this chapter we will become familiar with the vocabulary used to describe the basic parts of a visual image.

Topics

Visual Attractiveness, Contrasts, Visual Hierarchy, Unity, Picture Plane, Format/Frame of Reference, Negative Space/Ground, Positive Space/Figure, Open Composition, Closed Composition, Shape, Curvilinear Shape, Rectilinear Shape, Representational Shapes, Nonrepresentational Shape

Image Links:

Figure 2.1 <http://www.metmuseum.org/art/collection/search/436533> [Public domain], Vincent van Gogh via The Metropolitan Museum of Art

Figure 2.2 <http://www.metmuseum.org/art/collection/search/435814> [Public domain], Jan Brueghel via The Metropolitan Museum of Art

Figure 2.3 <http://www.metmuseum.org/art/collection/search/435876> [Public domain], Paul Cezanne via The Metropolitan Museum of Art

Figure 2.4 <http://www.metmuseum.org/art/collection/search/483172> [Public domain], Paul Klee via The Metropolitan Museum of Art

Figure 2.5 <http://www.metmuseum.org/art/collection/search/369096> [Public domain], Vasily Kandinsky via The Metropolitan Museum of Art **Figure 2.6** <http://www.metmuseum.org/art/collection/search/488547> [Public domain], Arthur Dove via The Metropolitan Museum of Art

Figure 2.7 <http://www.metmuseum.org/art/collection/search/390172> [Public domain], Anonymous via The Metropolitan Museum of Art

Figure 2.8 http://images.nga.gov/?service=search&action=do_quick_search&language=en&mode=&q=daumier+sculpture&qw=&mime_type=&page=2&grid_layout=1&grid_thumb=7 [Public domain], Honoré Daumier via National Gallery of Art

Figure 2.9 <http://www.metmuseum.org/art/collection/search/483169> [Public domain], Paul Klee via The Metropolitan Museum of Art

Chapter 3

Gestalt, Unity and Variety

In this chapter we will further investigate the relationship of the visual image to its parts, relying heavily on *Gestalt Psychology of Perception* to guide us.

Topics

Gestalt, Repetition, Rhythms, Alternating Rhythm, Progressive Rhythm, Integrative Repetition, Proximity, Similarity, Suggested Line, Triangulation, Continuation, Closure, Unity, Variety

Image Links:

Figure 3.3 https://commons.wikimedia.org/wiki/Piet_Mondrian#/media/File:Piet_Mondriaan,_1921_-_Composition_en_rouge,_jaune,_bleu_et_noir.jpg [Public domain], Piet Mondrian via WikiCommons

Figure 3.6 <http://www.metmuseum.org/art/collection/search/483297> [Public domain], Charles Demuth via The Metropolitan Museum of Art

Figure 3.9 <http://www.metmuseum.org/art/collection/search/483126> [Public domain], Paul Klee via The Metropolitan Museum of Art

Figure 3.10 <http://www.metmuseum.org/art/collection/search/480895?sortBy=Relevance&ft=kandinsky&offset=0&rpp=20&pos=3> [Public domain], Vasily Kandinsky via The Metropolitan Museum of Art

Figure 3.11 <http://www.metmuseum.org/art/collection/search/251050> [Public domain], Unknown via The Metropolitan Museum of Art

Figure 3.13 http://images.nga.gov/en/search/do_quick_search.html?q=weenix [Public domain], Jan Weenix via National Gallery of Art

Figure 3.14 <http://www.metmuseum.org/art/collection/search/441227> [Public domain], Perino del Vaga via The Metropolitan Museum of Art

Figure 3.15 <http://www.metmuseum.org/art/collection/search/267426> [Public domain], Julia Margaret Cameron via The Metropolitan Museum of Art

Chapter 4

Color

In this chapter we will review some basic aspects of color, and color terms, though color theory is a broad subject and goes well beyond the scope of this book. It will be useful to know some basic vocabulary to better identify the color one sees and the role it plays in the visual image.

Topics

Additive Color, Color Spectrum, Cool Colors, Color Temperature, Color Wheel, Four Aspects of Color, Hue, Primary Colors, Saturation, Secondary Colors, Shading, Subtractive Color, Tertiary Colors, Tinting, Value, Toning, Warm Colors

Continued Reading

Zelenski, Paul, Fisher, Mary Pat, *Color*, 3rd ed.. Upper Saddle River, NJ: Prentice Hall Inc., 1999.

Image Links:

Figure 4.4 <http://www.getty.edu/art/collection/objects/3977/simon-bening-the-arrest-of-christ-flemish-about-1525-1530/>[Public domain], Simon Bening via The J. Paul Getty Museum

Figure 4.5 <http://www.metmuseum.org/art/collection/search/435809> Public domain], Pieter Bruegel via The Metropolitan Museum of Art

Video Links

<https://www.youtube.com/watch?v=YV4YGUAHPJU>

<https://www.youtube.com/watch?v=x0vEZP6WpdY>

<https://www.youtube.com/watch?v=NiO-e6aoF-8>

https://www.youtube.com/watch?v=GCZe_nef3y4

Website Links

<https://www.colormatters.com/color-and-design/basic-color-theory>

<http://www.worqx.com/color/>

https://www.w3schools.com/colors/colors_theory.asp

Chapter 5

Illusion of Space

In this chapter we will examine the illusion of three dimensional form and deep space on a two dimensional, flat surface.

Topics

Aerial Perspective, Atmospheric Perspective, Background, Bright Color, Cool Colors, Dark Valued Color, Dull Color, Foreground, Horizon Line, Light ValuedColor, Linear Perspective, Line Weight, Mid Ground, Orthogonal Lines, Spacial Planes, Vanishing Point, Vantage Point, Value, Warm Colors

Image Links:

Figure 5.1 <http://www.metmuseum.org/art/collection/search/418394> [Public domain], Jacques Callot via The Metropolitan Museum of Art

Figure 5.2 http://images.nga.gov/en/search/do_quick_search.html?q=simon+bening [Public domain], Simon Bening via National Gallery of Art

Figure 5.3 <http://www.metmuseum.org/art/collection/search/387821> [Public domain], Orazio Scarabelli via The Metropolitan Museum of Art

Figure 5.6 <http://www.metmuseum.org/art/collection/search/363887> [Public domain], Giovanni Battista Piranesi via The Metropolitan Museum of Art

Figure 5.7 <https://www.loc.gov/item/2015646049/> [Public domain] via Library of Congress

Figure 5.8 <http://www.metmuseum.org/art/collection/search/391965> Rembrandt (Rembrandt van Rijn) via The Metropolitan Museum of Art

Figure 5.9 http://images.nga.gov/?service=asset&action=show_zoom_window_popup&language=en&asset=94168&location=grid&asset_list=60512,94168,61251,107613,60818,76184&basket_item_id=undefined [Public domain], George Chinnery via National Gallery of Art

Video Links

Aerial Perspective <https://www.youtube.com/watch?v=H8nNuiiZlew>

Linear Perspective <https://www.youtube.com/watch?v=eOksHhQ8TLM>

Website Links

Aerial Perspective <https://www.britannica.com/art/aerial-perspective>

Linear Perspective <https://www.mos.org/leonardo/activities/perspective>

Continued Reading

Enstice, Wane, Peters, Melody, *Drawing, Space, Form and Expression*.

Upper Saddle River, NJ: Pearson Education, 2003.

Lawson, Philip J., *Practical Perspective Drawing*. New York: McGraw-Hill, 1943.

Mendelowitz, Daniel M., Farber, David L., Wakeham, Duane L., *A Guide to Drawing*, 7th ed.. Belmont, CA: Thomson Learning, 2007.

Powell, William F., *Perspective*. Laguna Hills, CA: Walter Foster, 1989.

Sale, Teel, Betti, Claudia, *Drawing, A Contemporary Approach*, 5th ed.. Belmont CA: Wadsworth Thomson Learning, 2004.

Chapter 7

Balance

In this chapter we will explore the distribution of visual weight in relationship to the picture plane know as **Visual Balance**.

Topics

Asymmetrical Balance, Axis of Symmetry, Formal Balance, Hierarchy of Visual Weight, Horizontal Axis of Symmetry, Horizontal Balance, Informal Balance, Near Symmetrical Balance, Pictorial Hierarchy of Visual Weight, Symmetrical Balance, Typographic Hierarchy of Visual Weight, Vertical Balance, Vertical Axis of Symmetry, Visual Weight

Image Links:

Figure 6.2 http://images.nga.gov/en/search/do_quick_search.html?q=morisot [Public domain], Berthe Morisot via National Gallery of Art

Figure 6.3 <http://www.metmuseum.org/art/collection/search/343661> [Public domain], Anonymous via The Metropolitan Museum of Art

Figure 6.4 http://images.nga.gov/?service=asset&action=show_zoom_window_popup&language=en&asset=136598&location=grid&asset_list=98300,71746,97

Figure 6.5 <http://www.metmuseum.org/art/collection/search/373072> [Public domain], Rembrandt van Rijn via The Metropolitan Museum of Art

Figure 6.6 http://images.nga.gov/en/search/do_quick_search.html?q=mucha [Public domain], Alphonse Marie Mucha via National Gallery of Art

Figure 6.7 Big Bomb Little Bomb, Brad Holland

Figure 6.8 http://images.nga.gov/?service=search&action=do_quick_search&language=en&mode=&q=homer&qw=&mime_type=&page=15&grid_layout=1&grid_thumb=7 [Public domain], Winslow Homer via National Gallery of Art

Figure 6.12 <http://www.metmuseum.org/art/collection/search/436253> [Public domain], Anthony van Dyck via The Metropolitan Museum of Art

Chapter 8

Emphasis and Eye Flow

In this chapter we will examine the visual attractiveness of design elements of high contrast and their function within the *visual hierarchy* to create areas of focus and eye flow through an image.

Topics

Accent Point, Contrast, Focal Point, Line of Sight, Real Line, Scale, Suggested Line Triangulation, Value, Visual Hierarchy

Image Links:

Figure 7.1 <http://www.metmuseum.org/art/collection/search/11122> [Public domain], Winslow Homer via The Metropolitan Museum of Art

Figure 7.2 <http://www.metmuseum.org/art/collection/search/436262> [Public domain], Anthony van Dyck via The Metropolitan Museum of Art

Figure 7.3 <http://www.metmuseum.org/art/collection/search/380701> [Public domain], Francisco de Goya y Lucientes via The Metropolitan Museum of Art

Figure 7.4 http://images.nga.gov/?service=asset&action=show_zoom_window_popup&language=en&asset=48788&location=grid&asset_list=94636,47798,65139,40371,120102,48788,88968,137397&basket_item_id=undefined [Public domain], Juan Gris via National Gallery of Art

Chapter 9

Proportion

In this chapter we will discuss *Proportion* as it relates to the configuration of the picture plane and the harmonic placement of design elements within it.

In order for the information in this chapter to become more tangible we will explore *dynamic proportion* as it applies to rectangles through a series of geometric constructions and *proportion* identifications.

In the first exercise use a pencil, straight edge, and compass to construct figures 2–5 on the *Dynamic Symmetry & Related Proportions* work sheet, located in the appendix of the text and as a PDF on this page.

In the second exercise determine the *proportions* of the rectangles in the *Proportion Exercise* Sheet which is also located in the appendix of the text and as a PDF on this page.

Topics

Diagonal of a Square, Dynamic Rectangles, Dynamic Symmetry, Golden Section Rectangle, Half Diagonal, Long Rectangle, Proportion, Ratio, Rectangle, Root Rectangle, Square

Continued Reading

- Elam, Kimberly, *Geometry of Design, Studies in Proportion and Composition*. New York: Princeton Architectural Press, 2001.
- Fletcher, Rachel, *Infinite Measure, Learning to Design in Geometric Harmony with Art, Architecture and Nature*. Staunton, VA: George F. Thompson, 2013.
- Hambridge, Jay, *Practical Applications of Dynamic Symmetry*, Ed. Mary C. Hambridge, New York: Devin-Adair, 1960.
- Hambridge, Jay, *The Elements of Dynamic Symmetry*. New York: Dover, 1967.
- Hemenway, Priya, *Divine Proportion, Phi in Art, Nature, and Science*. New York: Sterling Publishing Inc., 2005.

Video Links

Ameins Cathedral, Part 3 <https://www.youtube.com/watch?v=Q4e6tGKyeus>

Website Links

- A Closer Look at Root Rectangles* http://www.heamedia.com/Documents/Geometry/A_Closer_Look_at_Root_Rectangles.html
- Dynamic Root Rectangles* <https://link.springer.com/content/pdf/10.1007/s00004-008-0075-0.pdf>
- The Elements of Dynamic Symmetry*, Jay Hambridge https://aapor.files.wordpress.com/2016/04/elements_of_dynamic_symmetry_hambridge.pdf

Printable PDFs:

Appendix: Dynamic Symmetry and Related Proportions

Appendix: Proportion Exercise

Exercises:

All the exercises are to be done in pencil in the gridded rough book. The geometric constructions are to be drawn with the aid of a compass and straight edge. Detailed instructions for the completion of the exercises are to be found on each of exercise sheets.

Dynamic Symmetry and Related Proportions

1. Figure 2: Use the grid square as a unit of measure. Draw a 10 x 10 square on the left side of the page; project a golden section rectangle using straight edge and compass.
2. Figure 3: Draw a 10 x 10 square in the center of the page, project a root 5 rectangle using straight edge and compass.
3. Figure 4: Draw a 10 x 10 square on the left side of the page; project root 2 thru 5 rectangles using straight edge and compass.
4. Figure 5: Draw a 20 x 20 square in the center of the page. Subdivide the square using straight edge and compass into roots 2–5 rectangles.

Proportion Exercise

Measure each of the rectangles in millimeters and calculate their proportion.

Chapter Structure

In this chapter we will explore internal frameworks, or **Structures** that aid in the organization of negative space and the creation of harmonic relationships between design elements. *Structures* form the skeletons on which the body of the image rest, and like the human form are seen only indirectly through the *flesh* of the design.

The *Visual Analysis* relies on the *harmonic armature* and the *rabatment* of a rectangle in the assessment of the harmonic placement, dynamic repetition and the compositional balance of design elements.

Construction of the *harmonic armature* and *rabatment* of the a rectangle will aid in understanding their function and application. An instruction sheet for each is located in the appendix of the text and as a PDF on this page.

Follow the detailed instructions of the *Harmonic Armature Sheet* to draw an armature in a Root 2 rectangle and a square divided into two Root 4 rectangles; remembering that the armature has very limited use in a *square*.

Topics

Columnar Grid, Custom Grid, Echo Lines, Eyes of a Rectangle, Formal Structure, Grid Cell, Harmonic Armature, Informal Structure, Long Rectangle, Proportion, Rabatment, Rabatment Container, Rabatment Lines, Square, Structure, Typographic Grid

Image Links:

Figure 9.6 <http://www.metmuseum.org/art/collection/search/436122> [Public domain], Edgar Degas via The Metropolitan Museum of Art

Figure 9.9 <http://www.metmuseum.org/art/collection/search/437536> [Public domain], Peter Paul Rubens via The Metropolitan Museum of Art

Figures 9.10, 9.11 <http://www.metmuseum.org/art/collection/search/437528> [Public domain], Peter Paul Rubens via The Metropolitan Museum of Art

Continued Reading

Carter, Robert, Day, Ben, Meggs, Philip, *Typographic Design Form and Communication*, 4th ed., Hoboken, NJ: John Wiley, 2007.

Elam, Kimberly, *Grid Systems*. New York: Princeton University Press, 2004.

Hurlburt, Alan, *The Grid*. New York: John Wiley, 1978.

Jacobs, Michael, *The Art of Composition, A Simple Application of Dynamic Symmetry*. Rumsford, NJ: Prismatic Art, 1956.

Website Links

The Art of Composition: A Simple Application of Dynamic Symmetry <http://www.dynamicsymmetryart.com/what-is-dynamic-symmetry.html>

Printable PDFs:

Appendix: Harmonic Armature

Appendix: Rabatment of a Rectangle

Exercises:

All the exercises are to be done in pencil in the gridded rough book. The geometric constructions are to be drawn with the aid of a compass and straight edge, and 900 triangle (Harmonic Armature). Detailed instructions for the completion of the exercises are to be found on each of exercise sheets.

Use the grid square as a unit of measure.

Harmonic Armature

1. Draw a 15 x 15 square on the left side of the page. Using a straight edge and compass project the square's diagonal to the right to make a Root 2 rectangle.
2. Follow the directions on sheet to construct a harmonic armature within the root 2 rectangle..

1. Draw a 20 x 20 square in the center of the page. Divide the square in half making two root 4 rectangles.

2. Draw an armature in each of the root 4 rectangles.

Rabatment of a Rectangle

1. Draw two Root 2 rectangles from 10 x 10 squares in the left and right side of the page. Make the left rectangle horizontal and the right one vertical.

2. Follow the instructions on the sheet to rabate each rectangle.

Chapter 10

Compositional Dynamics

In this chapter we will examine gravity as a visually analogous force in pictorial composition.

Topics

Accent Point, Compositional Dynamics, Counter Diagonals, Dominant Dynamic, Dynamic Hierarchy, Dynamic Orientation, Dynamically Neutral Forms, Focal Point, Lines of Sight, Major Axis, Minor Axis, Triangulation

Image Links:

Figure 10.1 <http://www.metmuseum.org/art/collection/search/437317> [Public domain], Camille Pissarro via The Metropolitan Museum of Art

Figure 10.2 http://images.nga.gov/?service=asset&action=show_zoom_window_popup&language=en&asset=96820&location=grid&asset_list=71176,62238,73232,96820,106906,95647,109570,75484,19617,19724,33770,19728,21570,118256,33384,113124,114910,54905,71303,118119,71177,47149,19670,21573,21568&basket_item_id=undefined [Public domain], Auguste Rodin via National Gallery of Art

Figure 10.3 <http://www.metmuseum.org/art/collection/search/369133> [Public domain], Eugen Kirchner via The Metropolitan Museum of Art

Figure 10.4 <http://www.metmuseum.org/art/collection/search/13215> [Public domain], James McNeill Whistler via The Metropolitan Museum of Art

Figure 10.5 https://commons.wikimedia.org/wiki/File:Tableau_I,_by_Piet_Mondriaan.jpg [Public domain], Mondrian via Wiki Commons

Figure 10.6 https://commons.wikimedia.org/wiki/File:Georges_de_La_Tour_-_St_Sebastien_Attended_by_St_Irene_-_WGA12342.jpg [Public domain], La Tour via Wiki Commons

Figure 10.8 https://commons.wikimedia.org/wiki/File:Georges_de_La_Tour_-_St_Sebastien_Attended_by_St_Irene_-_WGA12342.jpg [Public domain], La Tour via Wiki Commons

Chapter 11

Visual Content

In this chapter we will further investigate the image as a vehicle for communication. The study of pictures and their meaning can be an area of great complexity, the subject matter of *Aesthetics* (philosophy of beauty), *Semiotics* (study of signs and symbols), *Hermeneutics* (methodological interpretation), all of which are well beyond the scope of this book. In our study of *visual content* we will take a simple, systematic approach to the subject.

Topics

Bracketed Observation, Background, Closure, Conceptual Depth, Contextual Association, Contextual Information, Element Condition, Foreground, Form, Formal Content, Element Function, Gestalt, Mid Ground, Narrative Content, Primary Level of Perception, Secondary Level of Perception, Spacial Planes, Symbolic Content, Visual Content, Visual Information, Variety, Unity/Harmony

Image Links:

Figure 11.1 <http://www.metmuseum.org/art/collection/search/12665> [Public domain], Gilbert Stuart via The Metropolitan Museum of Art **Figure 11.2** www.metmuseum.org/art/collection/search/489986 [Public domain], Paul Klee via The Metropolitan Museum of Art

Figure 11.3 <http://www.metmuseum.org/art/collection/search/361587> [Public domain], Wenceslaus Hollar via The Metropolitan Museum of Art

Figure 11.6 <http://www.metmuseum.org/art/collection/search/436839> [Public domain], Georges de La Tour via The Metropolitan Museum of Art

Figure 11.7 <http://www.metmuseum.org/art/collection/search/11050> [Public domain], Martin Johnson Heade via The Metropolitan Museum of Art

Chapter 12

Visual Analysis Outline

The *Visual Analysis Outline* is the vehicle for the application of the information in Part I to a visual image. The chapters in Part II give detailed instructions for completion of each section in the outline.

We recommend that all rough book and finished analysis work be hand written. There are two links to articles on this page that extol the virtues of handwriting over the digital keyboard, as well as PDFs for a *Handwriting Exercise*, *Visual Analysis Layout*, *Rubber Cementing Instructions*, and *Visual Analysis Outline*, *Gestalt Analysis*.

The exercises listed on this page take the form of suggestions for using the instruction sheets.

Image Links:

Still Life Jan Davidsz de Heem, <https://www.metmuseum.org/art/collection/search/436636>Museum

Still Life with Breakfast Chicken, George Flegel, <https://www.flickr.com/photos/eoskins/5881697083>

'A Still Life with Grapes, Pomegranates and Peaches in a Silver Dish, Jacob Marre, <https://www.flickr.com/photos/eoskins/6058925509/in/photostream/>

Website Links:

A Learning Secret: Don't Take Notes with a Laptop, *Scientific American*, [Shttps://www.scientificamerican.com/article/a-learning-secret-don-t-take-notes-with-a-laptop/](https://www.scientificamerican.com/article/a-learning-secret-don-t-take-notes-with-a-laptop/)

Attention Students: Put Your Laptops Away: <https://www.npr.org/2016/04/17/474525392/attention-students-put-your-laptops-away>

Printable PDFs:

Appendix: Hand Writing Exercise

Appendix: Visual Analysis Layout Instructions

Appendix: Rubber Cementing Instructions

Appendix: Completed Gestal Analysis

Appendix: Visual Analysis Outline

Exercises:

All the exercises are to be done in ink pen in the gridded rough book. Use the grid square as a unit of measure.

Hand Writing Exercise

1. Paying careful attention to the instruction sheet, copy the information on the Handwriting Exercise onto a page of the rough book.
2. Copy Chapter 13 onto a new page of the rough book.

Rubber Cementing and Layout Instructions

1. Consult the Visual Analysis Layout Instructions
2. Print an image (at an appropriate size) from the image links on this page.
3. Cut out the printed image and, following the rubber cementing instructions, attach the image in the appropriate place on a new rough book page.
4. Print out the Gestalt Analysis PDF.
5. Follow the instructions on the Visual Analysis Layout Sheet to copy the Gestalt Analysis information onto the rough book page containing the rubber cemented image

Chapter 13

Shape Type and Distribution, Section 1

The **Shape Type & Distribution** section is of key importance in developing one's powers of observation, or *Abstracting Vision*. Pick an image to analyze that is rich in a variety of representational forms (refer to the *Suggested Artist/Artworks List* page in the appendix or the image links on this page).

Objectives:

Inventory & classify shape types, identify predominant shape type in the image, classify as representational or nonrepresentational.

Image Links:

Figure 4.4 <http://www.getty.edu/art/collection/objects/3977/simon-bening-the-arrest-of-christ-flemish-about-1525-1530/>[Public domain], Simon Bening via The J. Paul Getty Museum

Figure 4.5 <http://www.metmuseum.org/art/collection/search/435809> Public domain], Pieter Bruegel via The Metropolitan Museum of Art

Chapter 14

Gestalt, Section 2

In this section of the analysis we are going to examine the composition to find examples of the four aspects of *Gestalt*: *Proximity*, *Continuation*, *Closure* and *Similarity*. Starting with the broad view or *Forest View* we will determine the most prominent examples of each.

Objectives:

Identify prominent examples of the four aspects of Gestalt, proximity, similarity, continuation, closure

Image Links:

Figure 4.4 <http://www.getty.edu/art/collection/objects/3977/simon-bening-the-arrest-of-christ-flemish-about-1525-1530/>[Public domain], Simon Bening via The J. Paul Getty Museum

Figure 4.5 <http://www.metmuseum.org/art/collection/search/435809> Public domain], Pieter Bruegel via The Metropolitan Museum of Art

Chapter 15

Balance, Section 3

In this section of the analysis we are going to determine the type of horizontal balance; *symmetry*, *near symmetry*, *asymmetry* employed in the image that is the subject of our examination.

Objectives:

Determine the type of horizontal balance, *symmetry*, *near symmetry*, *asymmetry*

Image Links:

Figure 4.4 <http://www.getty.edu/art/collection/objects/3977/simon-bening-the-arrest-of-christ-flemish-about-1525-1530/>[Public domain], Simon Bening via The J. Paul Getty Museum

Figure 4.5 <http://www.metmuseum.org/art/collection/search/435809> Public domain], Pieter Bruegel via The Metropolitan Museum of Art

Chapter 16

Focal and Accent Points, Section 4

In this section of the analysis we are going to identify *points of emphasis*, or *accent points* and examine their role in guiding the viewer's reading of the visual image. It will be important to recognize the three most important contrasting elements in the *visual hierarchy*, the *focal point* (element of highest contrast) and next two *accent points* of highest contrast.

Objectives:

Identify points of emphasis, focal & accent points, triangulation

Image Links:

Figure 4.4 <http://www.getty.edu/art/collection/objects/3977/simon-bening-the-arrest-of-christ-flemish-about-1525-1530/>[Public domain], Simon Bening via The J. Paul Getty Museum

Figure 4.5 <http://www.metmuseum.org/art/collection/search/435809> Public domain], Pieter Bruegel via The Metropolitan Museum of Art

Chapter 17

Geometry, Section 5

In this section of the *Analysis Outline* we are going to examine the foundational design configuration of our image.

Objectives:

Determine picture plane proportion (dynamic rectangle?), relevance of harmonic armature and rabatment

Image Links:

Figure 4.4 <http://www.getty.edu/art/collection/objects/3977/simon-bening-the-arrest-of-christ-flemish-about-1525-1530/>[Public domain], Simon Bening via The J. Paul Getty Museum

Figure 4.5 <http://www.metmuseum.org/art/collection/search/435809> Public domain], Pieter Bruegel via The Metropolitan Museum of Art

Chapter 18

Compositional Dynamics, Section 6

The interaction of dynamic forms within a composition plays an important role in establishing its emotional tone. The *dynamic orientation* of its forms can evoke a wide range of feelings, from serenity to wild excitement and action. In this section of the *Outline* we are going to determine how these forces are at work within our image by identifying the *dominant* (most prominent), the *subdominant* (middle prominence), and *subordinate* (least prominent) *dynamic orientation* of the elements in the design. We will be working to establish the basic **Dynamic Contours** within the image.

Objectives:

Identify the dominant, subdominant, subordinate dynamics (diagonal, vertical, horizontal) and their importance to the composition

Image Links:

Figure 4.4 <http://www.getty.edu/art/collection/objects/3977/simon-bening-the-arrest-of-christ-flemish-about-1525-1530/>[Public domain], Simon Bening via The J. Paul Getty Museum

Figure 4.5 <http://www.metmuseum.org/art/collection/search/435809> Public domain], Pieter Bruegel via The Metropolitan Museum of Art

Chapter 22

Bracketed Observation, Section 8

In this section of the *Analysis Outline* we will begin the process of discerning the *visual content* of the image under our consideration. We recommend that you pick images that have undergone some formal analysis (Visual Analysis sections 1–7).

Objectives:

Discern the composition's visual element, element function and element condition

Image Links:

Figure 4.4 <http://www.getty.edu/art/collection/objects/3977/simon-bening-the-arrest-of-christ-flemish-about-1525-1530/> [Public domain], Simon Bening via The J. Paul Getty Museum

Figure 4.5 <http://www.metmuseum.org/art/collection/search/435809> [Public domain], Pieter Bruegel via The Metropolitan Museum of Art

Printable PDFs:

Appendix: Assignment Sequence

Chapter 20

Contextual Association, Section 10

In this section of the *Outline* we will correlate the information in the *bracketed observation* and *contextual information* sections to determine their *narrative* and *symbolic* significance.

Objectives:

Correlate bracketed observation with contextual information

Image Links:

Figure 4.4 <http://www.getty.edu/art/collection/objects/3977/simon-bening-the-arrest-of-christ-flemish-about-1525-1530/>[Public domain], Simon Bening via The J. Paul Getty Museum

Figure 4.5 <http://www.metmuseum.org/art/collection/search/435809> Public domain], Pieter Bruegel via The Metropolitan Museum of Art