

## The Artistic Production of My City Synthesis Paintings

(1) Calvin & Hobbes [*sic*, 1995] : Is it man's purpose on Earth to express himself, to bring form to thought, and to discover meaning and experience? Or is it just something to do when he's bored?

Being retired, I need creative projects to occupy my time and also to enjoy the often surprising outcomes of my artistic evolution.

(2) An idea emerges of a place or form.

(3) The possible target is photographically sought by google imaging, or recently google satellite, or occasionally personal photographs downloaded as .jpg images.

(4) A pattern is recognized as artistically interesting and is snipped from the background.

(5) Using Photoshop, the image is further cropped and then enhanced by contrast, brightness, intensity, sharpness, etc. It is further cropped and resized by proportion for the intended canvas.

(6) The modified image is printed B/W on my laser printer.

(7) The appropriate scale conversion table is chosen, e.g., for a 36 × 24 inch canvas, the printed image is 7.2 × 4.8 inches and the table has 1.0 mm printed : 5.0 mm canvas.

(8) Using mechanical drawing methods of ruler and tape measure, T square, triangle, sometimes protractor, each line of the object footprint or geometric ideal is scaled up and pencilled accordingly on the canvas until the image appears as an outline, as in a coloring book.

(9) The general color scheme or palette is mentally developed by this moment.

(10) The first chosen color is applied on one geometric element. Thereafter, after adjustments and mixing on palette, the various hues are brushed gestaltically dependent on adjacent areas and on the developing painting as a whole.

(11) At various times during the development, each geometric form in a completed region is thinly outlined with permanent ink pen. The pinstriping covers the tiny imperfections of the edges and moreover causes the form to visually 'pop' out cleanly against the background.

(12) When complete, the sides of the canvas are painted with appropriate solid color, often black, brown, unbleached titanium beige, or green.

(13) The work is signed and then covered with four layers of sprayed matte varnish.

(14) After setting and aging, the painting is photographed, and cropped and resized .jpg images are placed on the website.

## The Stages of Analysis

- (1) At the time of target selection, the feeling is one of maybe, perhaps a work worthy of effort.
- (2) When the outline is complete, the piece is full of potential but regarded with a large measure of doubt.
- (3) As the colors are applied, the emotions and feelings are on a roller coaster. Positive and hopeful at first becomes toward the end great doubt and disappointment.
- (4) A couple times during the process, THC assists in appraisal and color adjustments.
- (5) After completion, the painting is subject to prolonged staring and critical examination. The usual result is one of surprise, of minimally acceptance of quality.
- (6) Artist or wholesale price is assigned. If deemed worthy, the painting may be submitted to gallery calls for juried exhibit.
- (7) With time and with further artistic projects, the personal esteem of the painting may increase but more often tarnish, its price lowered accordingly.

### **EXAMPLE: Artistic Analysis of *A View to The West***

Viewing the buildings one bright morning outside my window, I was struck by the angled shadows and roof diagonals and deemed some arrangement worthy of a painting. Besides, I needed a project while waiting for inspiration for my recent series of satellite views.

The completed work is visually kinetic. It forces wide eye movement left and right. The pattern of yellow building are a diagonal upward to the right, while the green structures wrap up and left. The vertical middle blue is linked to the blue roof angle to the far right. The angled brown telephone pole at the far left is linked to the brown roof diagonals [solar panels] in the middle.

Not typical for my paintings, the color scheme is actual, though on canvas the hues are more intense and altered somewhat. The painting has harmonious colors of medium intensity and tone. The structural geometry is balanced. The complex triangular forms on the left to middle are weighed against the primary geometry at the right. The eye at the right travels upward to the dominate and contrasting rectangles.

What began as merely a work of minor interest becomes after completion a richly satisfying skyline composition. This surprise suggests the inherent cognition, but not awareness, at the time of viewing of the scene's structural harmony.