THE SHADY SIDE OF SCRIBAL ARTS: SCRIBAL SHADING

Countess Thorkatla Herjolfsdottir, OP OL

Known World Heraldic & Scribal Symposium, AS LII

Organization

- Understanding Shading
- Understanding Color
- Color Theory
  - French Academy
  - Anti-French Academy
  - Bauhaus
- Shades of Shades
  - Modern
  - Period

Understanding Shading

- Why?
  - Adds mass, volume, and 3-dimension effect

- Gradations
  - Move from the amount of "white" spaces to heavily "darkened" space

- Light sources
  - Know the light's location
  - Can place an actual or symbolic light source to remember the direction
  - Multiple directions leads to a disorienting product
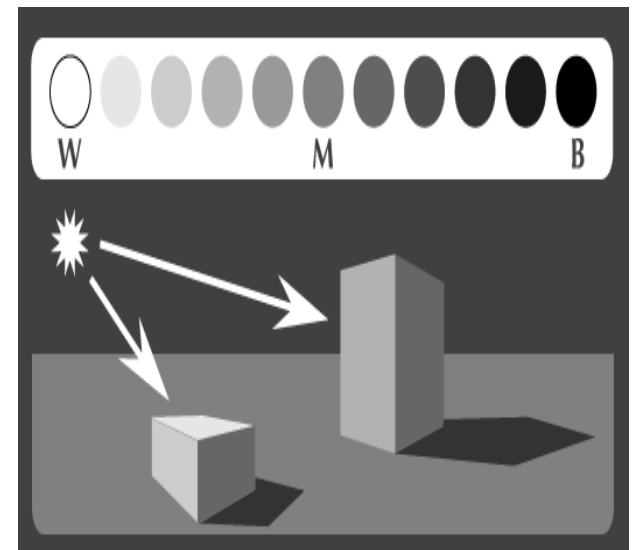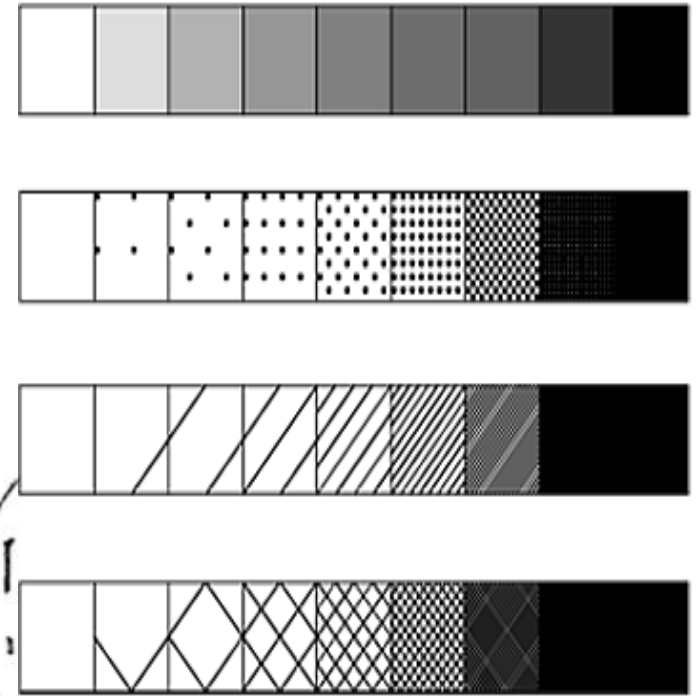
Understanding Color

- Colors
  - Hues are the original color
  - Tinting adds white to the hue
  - Shading adds black to the hue
- Primary
  - Red, Blue, Yellow
    - Cannot be reproduced
- Complimentary
  - Opposite from the primary
    - Produces shading through visual tension
- Cool colors recede
  - Green, Blue, Purple
- Warm colors enhances
  - Red, Yellow, Orange
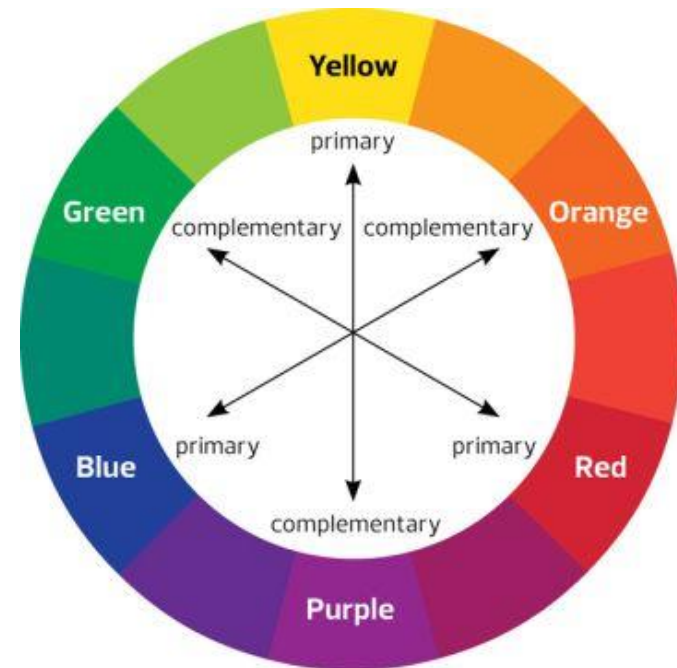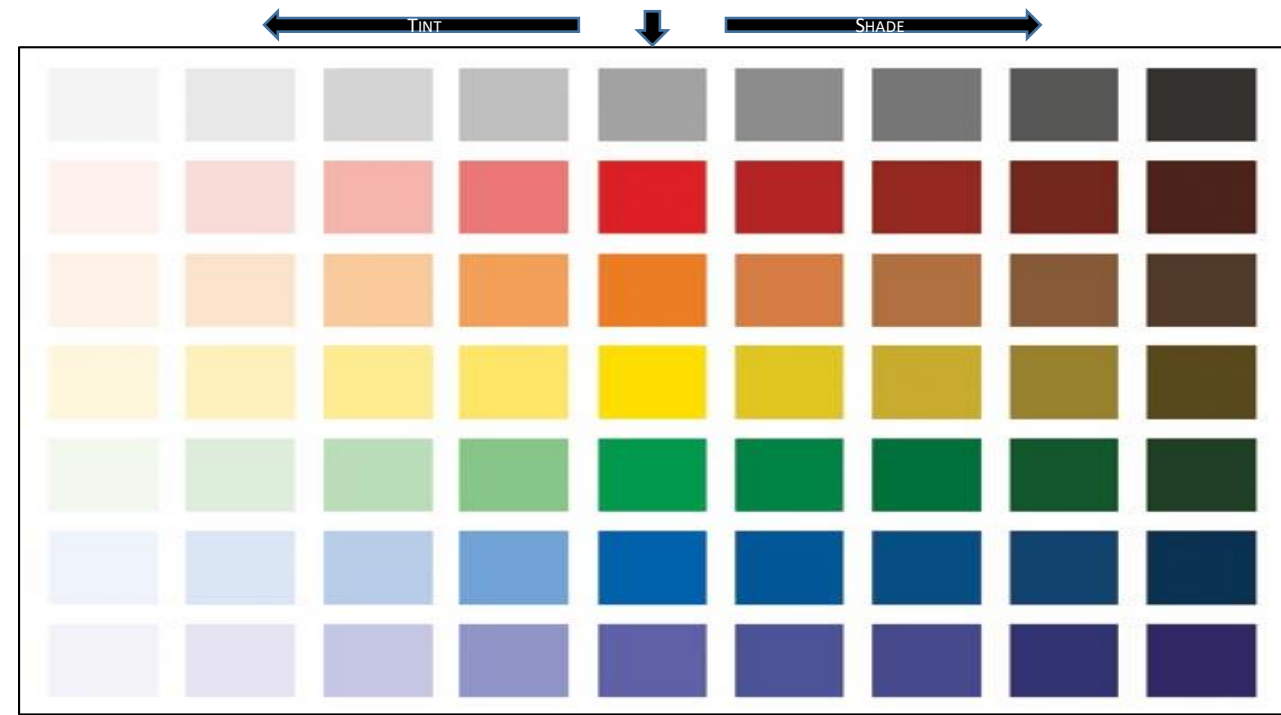
Anti-French Color Theory

Paul Cézanne – Father of Impressionism

- Color, line, and "form" is how the eye experiences nature

- Color saturation for shading

1895 Paul Cézanne

Mont Sainte-Victoire seen from Bellevue

12TH CENTURY
CATALONIA
ROMANESQUE WOOD PANEL PAINTINGS FROM THE MEDIEVAL CHURCHES OF CATALONIA

BEFORE 1072
BEATUS OF LIÉBANA, COMMENTARIA IN APOCALYPSIN
THE 'BEATUS OF SAINT-SEVER'
(BNF, LATIN 8878, FOL. 52V)

Shading is black
Folds form the depth

Shading is red lines
Folds form the depth

11th century art forms depth, expression, and mood with lines.

The images are predominately flat.

1240
PARIS
THE CRUSADER BIBLE
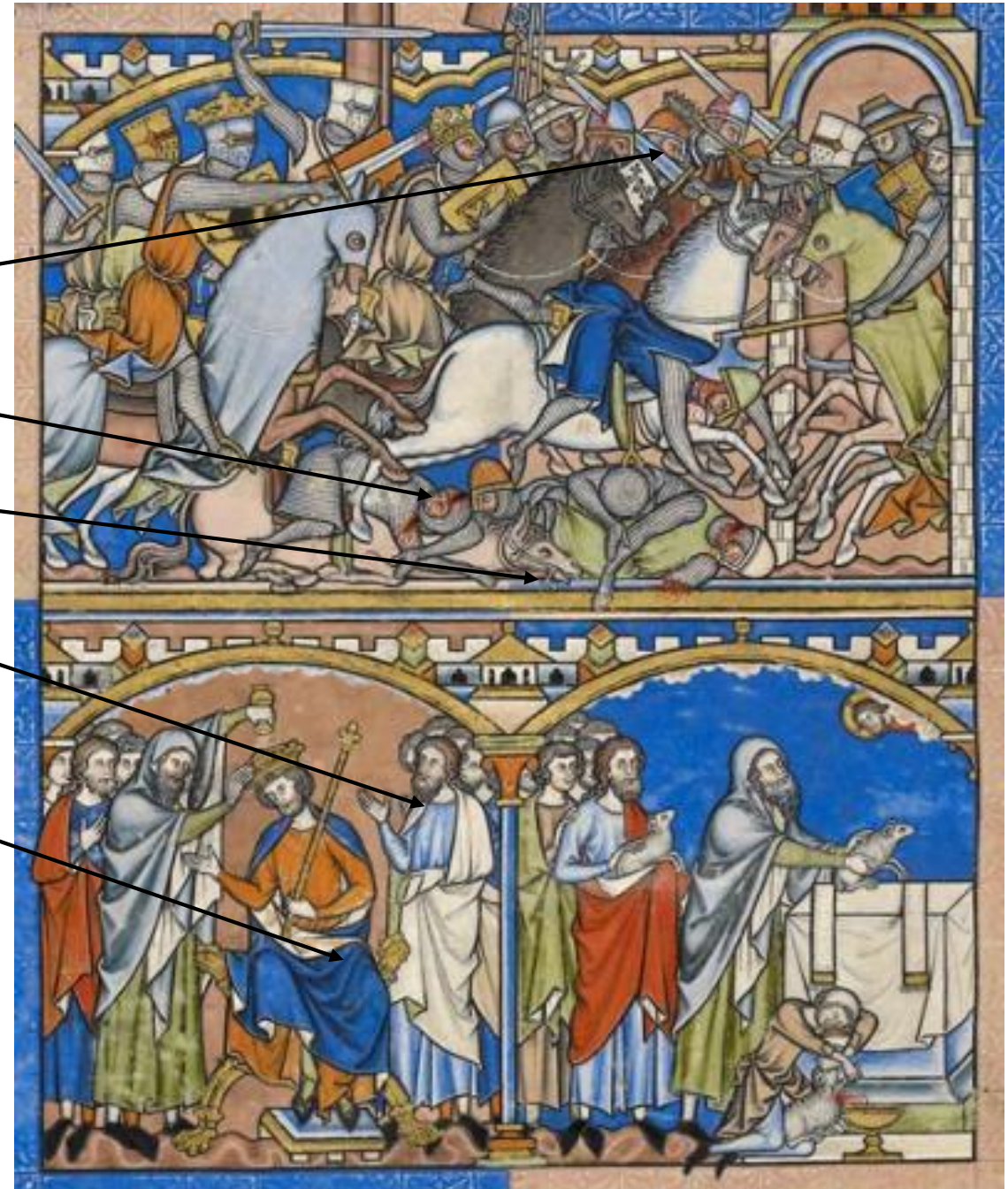
Shading forms expression

Shading is gold, pale blue, and curvature

Shading forms trim depth

Shading forms the curvilinear form
Motif halts and flows into the drape

Shading is blue

13th century art forms depth, expression, and mood with shading. The images are becoming fuller on the page.

1313
BELGIUM
APOCALYPSE
(BNF, FRANÇAIS 13096, FOL. 86V)

Shading forms expression

Shading is gold, pale blue, and curvature

Shading forms trim depth

Shading forms the curvilinear form
Motif halts and flows into the drape

Shading is blue

14th century art forms depth, expression, and mood with shading. The images are becoming fuller on the page, but there is still not consideration of dimension. The trim remains linear and does not fall in and out in the folds.

1503-1508
TOURS OR PARIS
LES GRANDES HEURES D'ANNE DE BRETAGNE, JEAN BOURDICHON
(BNF, LATIN 9474, FOL. 199V)

Shading forms expression

Shading accomplished through complimentary colors

Shading is gold, pale blue, and curvature

Shading forms trim depth

Shading forms the drape
Motif is not linear, it flows into the drape

Shading is blue

16th century French art forms depth, expression, and mood with shade. Not all of the shade is black or gray.