

Three Spheres II: 1946 Lithograph

One of the great genius' of perspective and illusion was M.C. Escher. He had an incredible knack for fooling the eye. He could always convince you that what you see as wrong, is right. In the *Three Spheres* illustration to the left, you can see how he took an image and masterfully portrayed it's material (or substance) by reflection.

The first sphere is quite reflective, however being translucent it must be glass. With the shape of this sphere the light would be refracted, or bent, which he has illustrated most beautifully.

On the center sphere the reflections are consistent with a polished ball bearing, and bend around the sphere. His understanding and execution of the reflective properties of a sphere is flawless. If you look closely at the center sphere you will see he is actually drawing on paper what you are looking at in his illustration. Very insightful, and also allows the person seeing the illustration to interpret it in a number of ways.

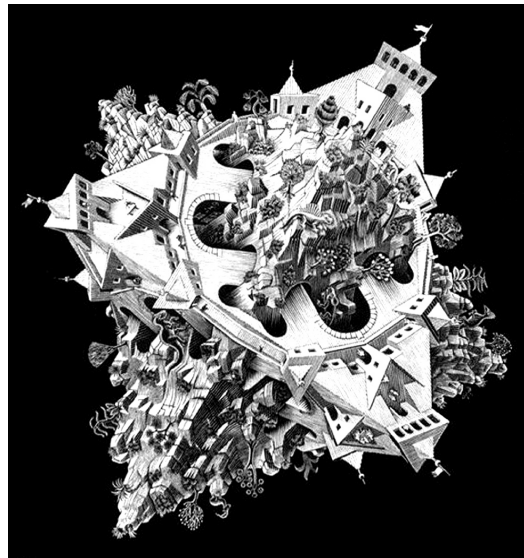
What do the spheres represent? Are these possibly the different types of his personality, are they ways he feels he is perceived by others? Why is there a different reflection of the ceiling in the two spheres? Why is he not in the glass reflection? What do you think the open door in the reflection means? Why is the third sphere opaque and not reflective? So many questions and possibilities. Only the artist knows for sure, but by making his work intriguing others will try to interpret it. People will see many different things in his artwork. M.C. Escher's work is unquestionably some of the most complicated

and intricate art ever created. He truly gets into your head.

Look at the illustrations to the left. Notice how he creates incredible depth in his work. The *Double Planetoid* image is so complicated and involved... it mesmerizes you. The layers he used to create depth in *Three Worlds* is simply amazing. You know that fish is in a body of water, even though there is absolutely no indication of water.

Double Planetoid: 1949 Woodcut. Green, dark blue, black and white, printed from four separate blocks.

Three Worlds: 1955 Lithograph





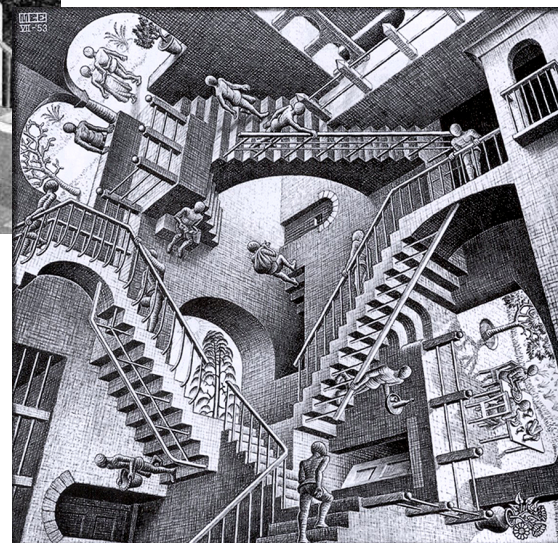
Belvedere: 1959 Lithograph

Take a look at these fantastic illusions created by, M.C. Escher. He was an absolute wizard when it came to loosing your mind in perspective. He would take an object in the foreground, say a post of an overhang, and transform it to the post of the background. Simply amazing.....and it *really works!* Escher had an astounding understanding of perspective and how objects vanish to the horizon in a mathematical formula. The proportion is an algorithm that repeats itself again, and again.

M.C. Escher developed this understanding through practice. The progression in his works illustrates how his knowledge was gained through this continued experimentation. He really figured it all out, and it is perfect. In *Belvedere* (left), Escher uses a form of perspective which is quite easy to duplicate. There are two vanishing points in this piece, and they are on the same horizon. Notice that the vertical lines are all perfectly vertical in the illustration. This style will be easiest to work with, and help you to understand the building of perspective. We will study him, and his amazing abilities in detail with the perspective section.

In *Relativity* (below), the vertical lines now vanish to a third point. This is much more difficult to illustrate, but check out the results. That will make you dizzy...lol! I hope you will check out some of the links to his many pieces and galleries. His work develops so dramatically over time.

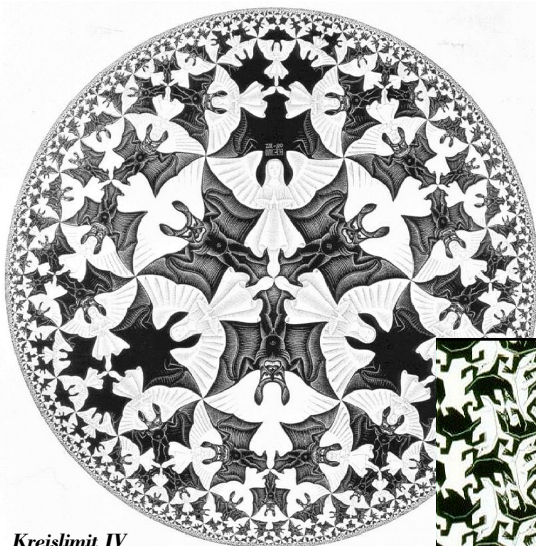
He was also a genius with transitions using his mathematical gifts for



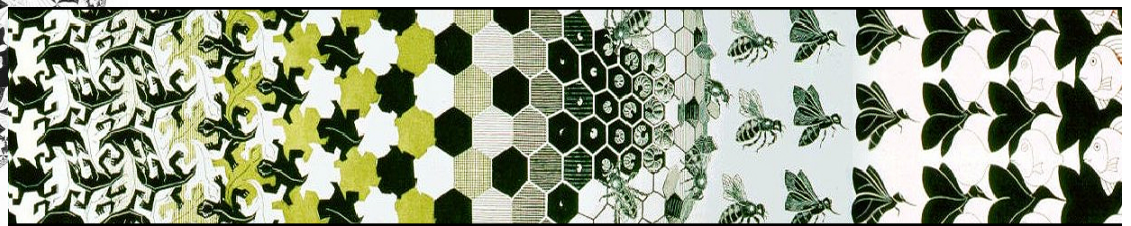
Relativity: 1953 Lithograph

morphing images from one to another and even back again. See *Metamorphosis III* at the bottom. This he created as a mural in several sections for the post office in *The Hague*.

So many of the illusions and transitions that he drew can now be done on the computer. If you start with a well made image and pay very close attention to detail, you will create artwork of this quality. When someone gets lost in your illusion too, you will know your effort has paid off.



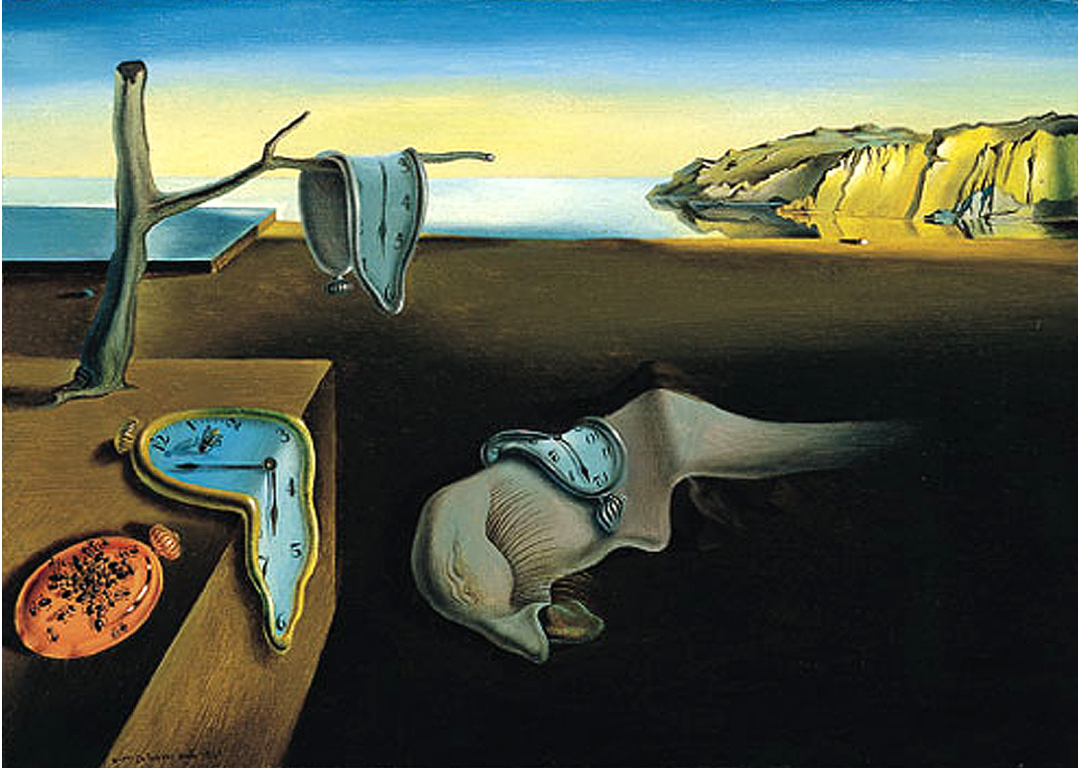
Kreislmit IV
(circle limit IV): 1960 Lithograph



small detail from *Metamorphosis III*: The details he maintained in the transitions are so well thought out.



Metamorphosis III: 1967-1968 for post office in *The Hague*, unveiled Feb 20, 1969. Woodcut. Black, green and brown, printed from 33 separate blocks, on 6 sheets.



Bold, flamboyant, eccentric and strikingly confident, Salvador Dalí emerged into the surrealist art movement during the late 1920's. His fantastic image to the left titled, "the Persistence of Memory," was most definitely a crescendo to the launching his most amazing work.

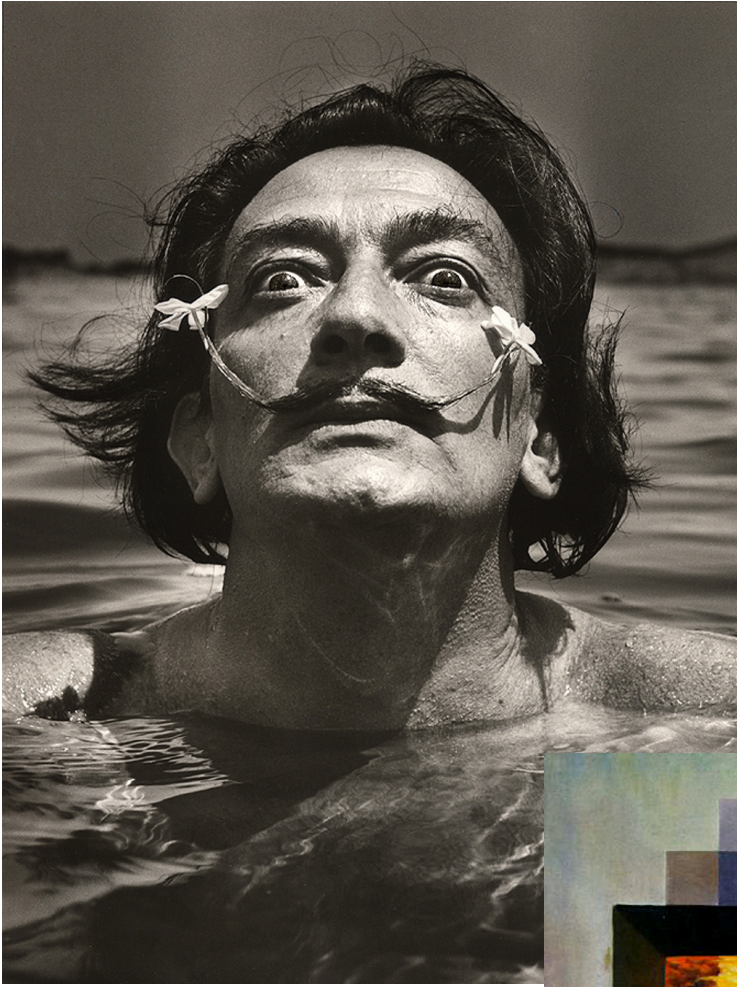
He was greatly influenced by Pablo Picasso and Andre Breton, whom he met on a trip to Paris. During the late 1920's he worked closely with Breton and was influenced greatly by him. At the time Breton was considered the monarch of the surrealist community. There were established guide lines for the artists within in this movement.

Salvador Dalí was an artist with complete expression. He created artwork that demanded attention. Often referring to himself as to having a crazy mind, he would

continually create images that were beyond anyone's imagination. His opposing views to Breton got him expelled from the surrealist's group in 1929. Dalí did not let stop him in the least, in fact from his work during this period it seemed to ignite his creative mind even more. Many of his originals are so large that they completely encompass your vision, allowing you no other choice than to enter his dream-like world.



Paysage aux Papillon: 1940 (above).
the Persistence of Memory: 1931 (top left).
Christ of Saint John of the Cross: 1951 (bottom left).



Salvador Dalí came to the United States in 1929 to show his magnificent creations. He came with his newlywed wife Hela Demat, better known as Gala. She was not only the love of his life but his muse as well. Her likeness appears in many of his paintings.

Dalí was so prolific and created off of his many influences. His portrait of Abraham Lincoln is truly astonishing. Through the use of cubism he has created a double image. When viewed closely you see Gala gazing off the balcony over a vast ocean. From a more distant perspective, an image of Abraham Lincoln appears.

He truly had a wild and vivid imagination that spilled over into his personality. His celebrity status and never ending desire to be the most paid of any artist, earned him a reputation as a commercial artist. Dalí is also referred to as one the greatest graphic designers, and I would have to agree. The images that he creates tell a story and communicate to the viewer graphically what is going on in his mind. He uses brilliant colors and juxtaposed images to emphasis this message.

Salvador Dalí went through many phases during his long career. These individual phases allowed him to explore and push the limits of his imagination and illustrative talents. The masterpieces that were created are a lasting reminder of just how ingenious he was.

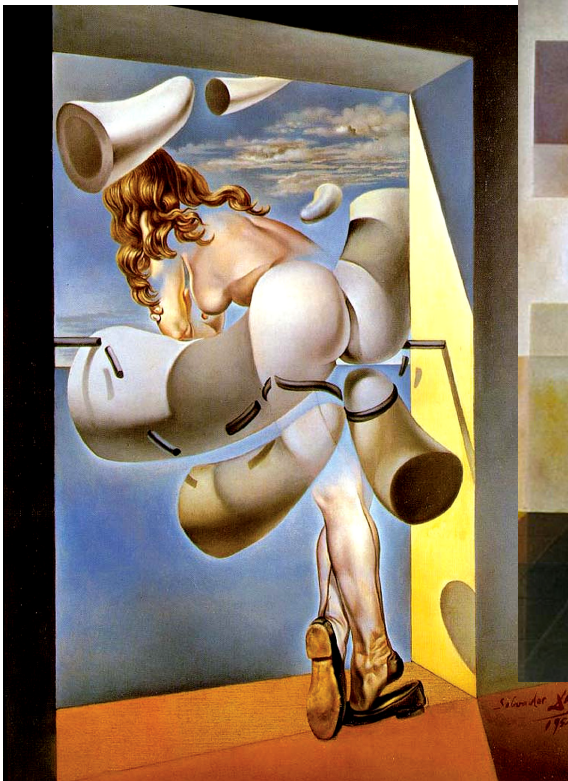


Lincoln in Dalívision:
1974-1975 (left).

This is a wonderful example of cubism. My, oh my, don't those look like pixels almost?

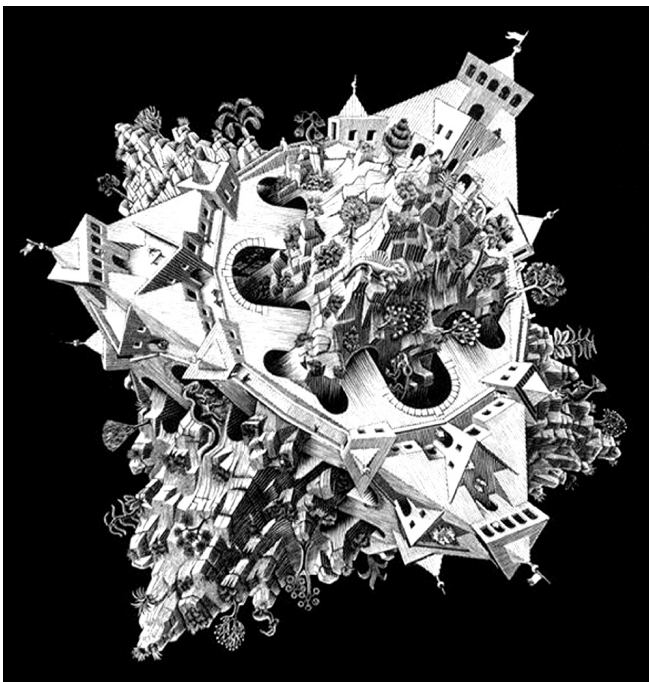
Young Virgin:
1954 (far left).

This is a wonderful example of modernism.





Notice the influences here: This is one of Dalí's most detailed and intricate drawings. I see some influence from M.C. Escher possibly.



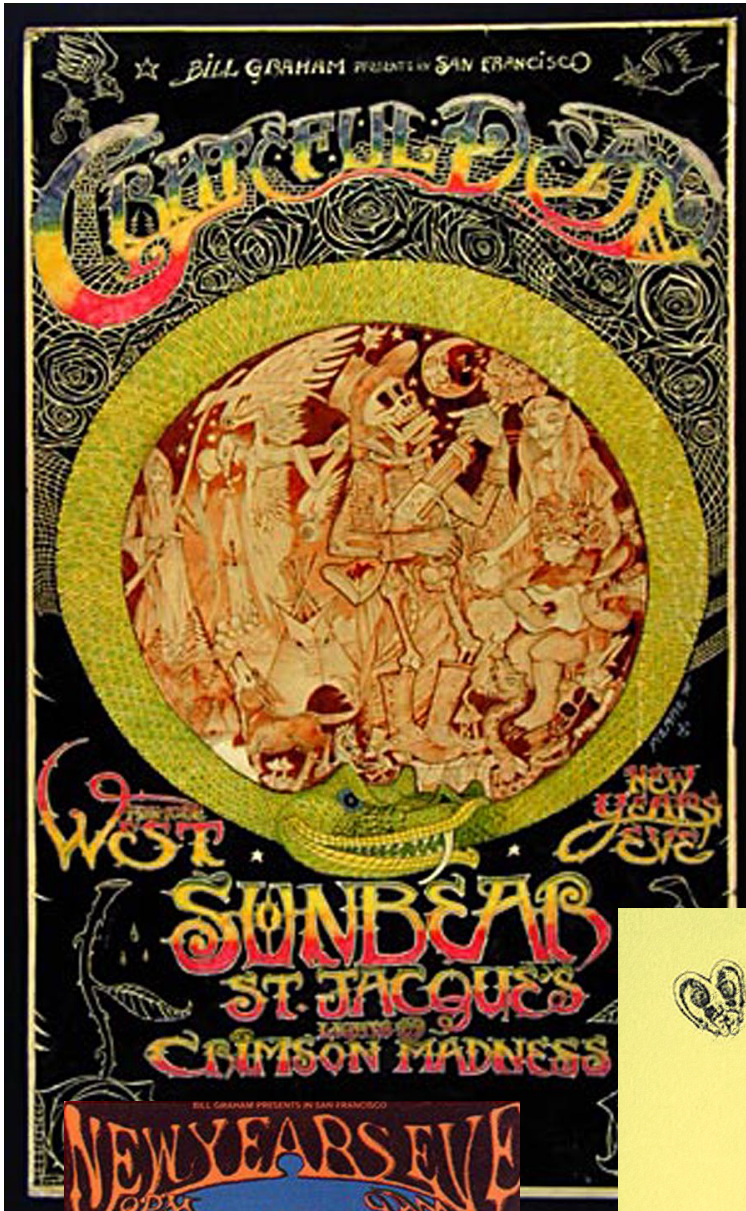
Rose Meditation: 1958

From the artwork of yours that I have seen, I couldn't help but notice that you like to work with the layering of images. The embryo and plant illustration was so insightful and one of my favorites. This style can be a very complex form of artwork and you really have a natural feel for it. Any artist will get their inspiration from deep inside, and finds a way to visually represent it. You have already accomplished that.

I think you will enjoy learning about Salvador Dalí, he had great vision and would layer images to create different moods, or to contrast feelings, or to create a whole new image. He was also extremely prolific. As with many artists, he went through several "phases" during his long career. Each of these phases would show a new style, or twist, but you could always tell where the roots were. These different phases were the maturing of his artistic talent.

You can clearly see through the years that his visual message became clearer and much more powerful. Study his work some, and try and figure out why and how he created his amazing images. View them at full size, remember the artist painted these quite large so you could appreciate the details.





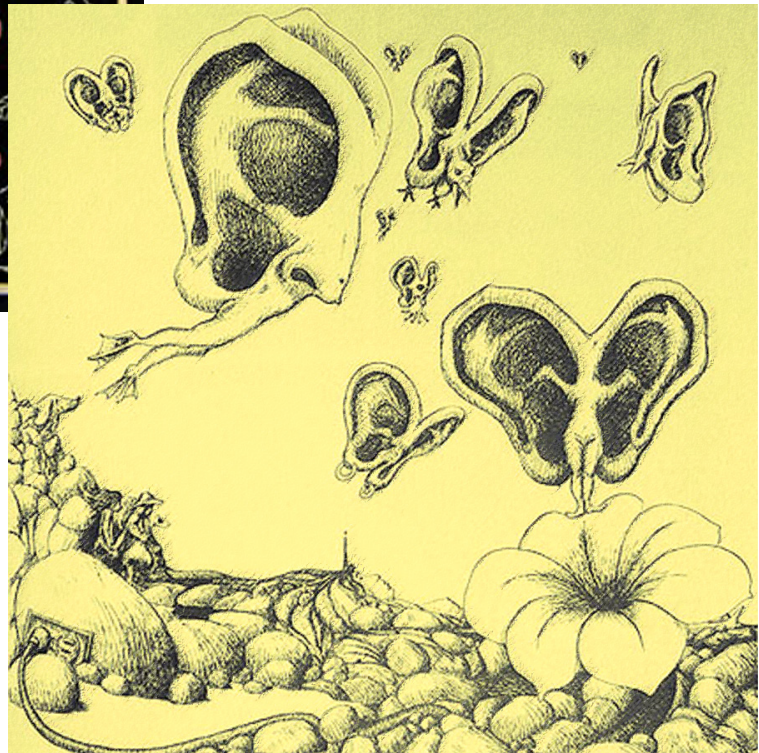
A revolution in popular art began in the late 1960's. The San Francisco area was literally alive and reverberating to some new kind of rhythm. Psychedelic rock 'n roll was just beginning to explode upon the music world and this area seemed to be the nucleus. The corner of Haight and Ashbury Streets to be exact. People were excited with the buzz in the air.

This newfound glory centered around this neighborhood and welcomed more and more artists and musicians alike. There was an attraction that something truly special was developing, and the talent was most incredible. Each musician encouraged the other and from this collaboration their new style of music progressed even further. They would showcase their talent together, with several groups performing at different shows.

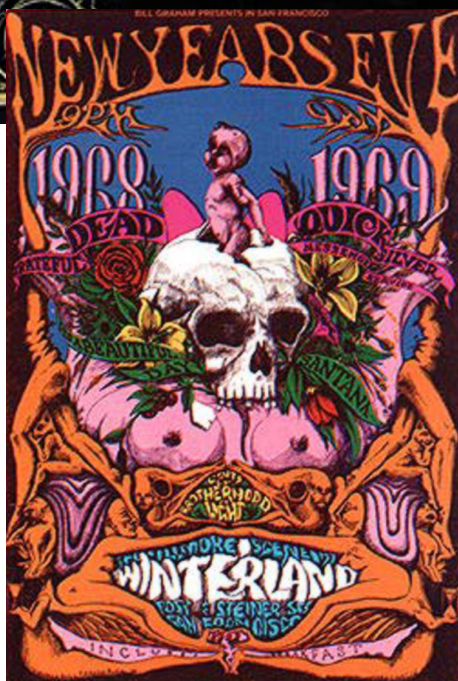
One of the more well known music promoters in this newly formed genre was Bill Graham. He would produce some of the most incredible shows including the likes of Janis Joplin, Jimmy Hendrix, Jefferson Airplane, the Grateful Dead, the Doors and so on. Pretty much all of the groups that would go on to become somewhat legendary if not iconic.

When popularity of this music became reality, Graham needed a better venue to spotlight this talent more. He would purchase the abandoned Carousel Ballroom and reopen it as the Fillmore (later known as Fillmore West, once Fillmore east was opened in New York City). Graham decided to hire local

artists to create posters and help promote these shows.



Lee Conklin: His extremely creative imagination enabled him to create some of the most fantastic pop culture art of modern time.





Lee Conklin: The poster above is one of my all time favorites. The illustration is so exciting and magically beautiful at the same time. You just know absolutely everyone who walked by that noticed it, and I am sure many were intrigued.

GRATEFUL DEAD



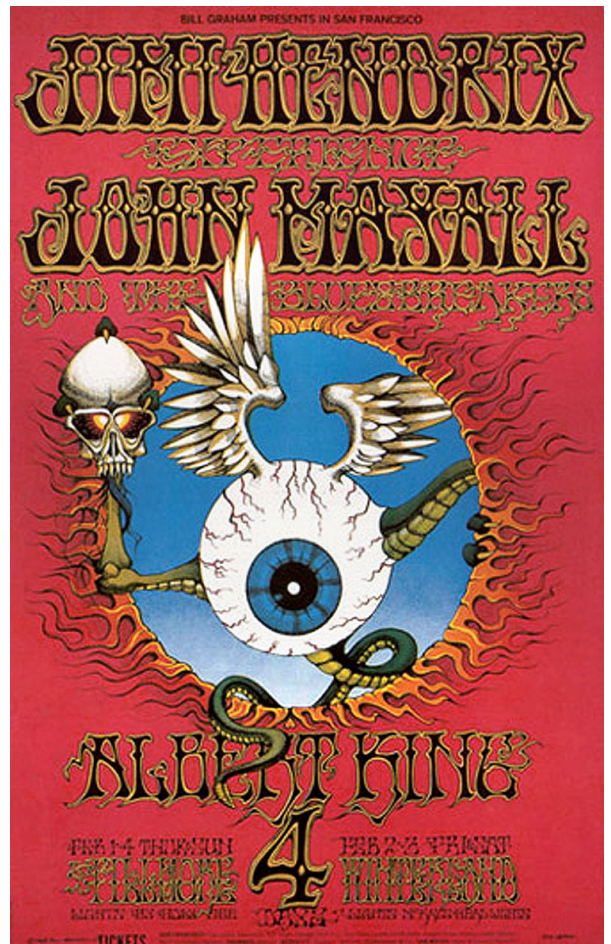
! STEAL YOUR FACE !
Volume 1

Rick Griffin: The poster to the right is a magnificent piece of art. The imagination and execution create a piece that is so wonderful. Rick Griffin would go on to do much more work with the Grateful Dead.

Two of these most remarkable artists were Rick Griffin and Lee Conklin. Together they brought a whole new style and vision to poster design, and helped to create an artform that was so unique and interesting.

Both artists complimented each other very well. Rick Griffin's artwork was a possibly a little bit "crisper" while Conklin's more illusionary. And at times...the other way around. I believe they got a lot of inspiration from each other. Griffin worked often with different forms of symmetry and strikingly alarming images. Shortly after working with Bill Graham, he started designing covers for the Grateful Dead and a yet another amazing new era of art began.

Prior to this time, most album covers were very generic and quite dull, being designed by the recording companies. A picture of the artist or group, title, list of songs and that was about it. But, with the introduction of this new style of music came a change in how albums were designed. Creative, colorful and imaginative artwork got noticed! And in turn sold more albums, many more.



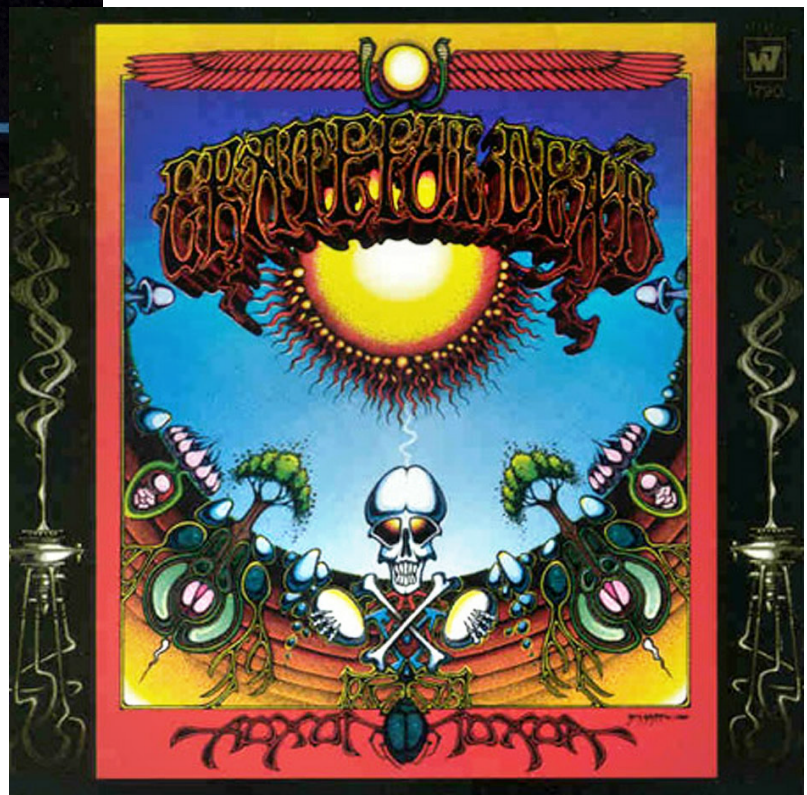
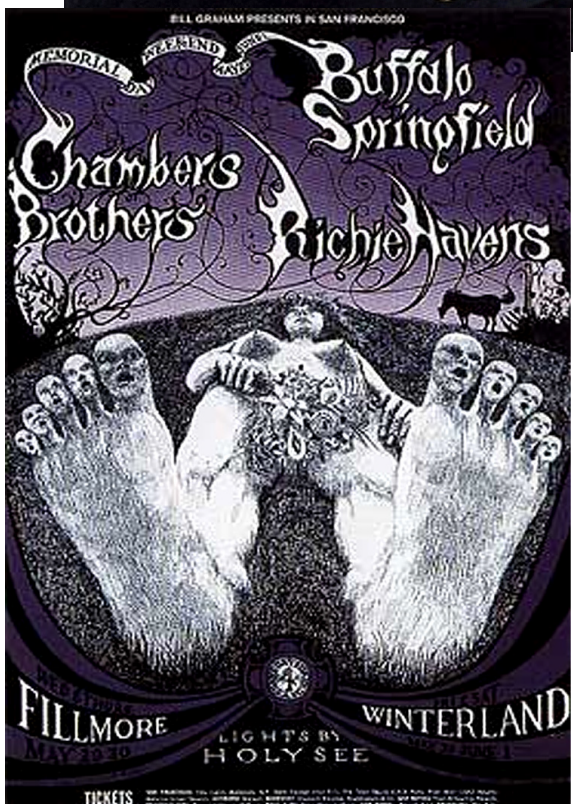


This form of inspiration is still around today. Some of the most creative and ground breaking ideas are found in the racks of the music stores. I will spend hours at a time looking through the artwork done for CDs and albums. The imagination and stunning imagery is always exciting to see, although I do prefer the size of LPs for artwork...lol!

As you work your way through this book and different lessons always try to experiment and push your limits artistically, that's how you will grow. Whenever you see something that captures your eye, ask yourself, "why did that get my attention?" When you realize what it was, find a way to incorporate it into your artwork and photos. Because it was your interpretation, whatever you create will be in your own wonderfully unique style.

Later, go out and specifically look for things to grab your attention, look for them in odd and unusual places. This will help you learn how to focus your inspiration and imagination on a particular subject. I know this will be easy for you, because your imagination is truly fantastic!

If you look through some of Rick Griffin's artwork and links, I think you will notice that he and Lee Conklin were both greatly influenced by Escher and Dali alike, but portrayed their work in a style all their own. All of them, and so many others too, created images that are truly powerful. It is in their art, their creation, their invisionary mind's.



Lee Conklin: Fillmore East and Winterland Posters, top left and bottom left.

Rick Griffin: Grateful Dead album cover above