

Paul Cezanne
Apples and oranges, 1900
Oil on canvas



1. Composition/arrangement

- The composition is full of objects, patterns and rich colours. This is a busy still life created to give a luxurious feeling.
- The arrangement looks haphazard but the objects have carefully and deliberately been placed this way in a triangular composition. This leads the viewer's eye around the painting in a leisurely way.
- Everything is arranged to lead the eye towards the middle of the canvas to the tall dish of fruit and patterned jug. This makes them the focal point and allows your eye to take in the complex shape of the jug and stand of the bowl.

2. Subject matter/imagery

- The composition includes a tall bowl, plate, jug + fruit. These are everyday objects you would find in the kitchen. This gives the painting a familiar homely feeling.

- Although they are everyday object the scene/composition has clearly been set up for painting because it looks staged and unnatural.
- The plain tablecloth sat on top of the patterned sofa creates a strong contrast in the background providing balance to the painting.

3. Media handling/techniques

- Cezanne has applied the oil paint very thickly, this is an impasto style used to create a painterly look.
- Cezanne used dabs of paint applied thickly by loose brushstrokes, he focussed on form shape rather than tiny details allowing him to build layers of paint.
- This impasto technique is very slow to use resulting often in using wax/fake fruit; this is because real fruit would decay over the duration of the work.

4. Style

- Cezanne used repetitive and exploratory obvious brushstrokes, this is a style of the post-impressionists and is clearly recognisable.
- He applied planes of colour and simple forms with small loose brushstrokes. This made for a complex canvas. Showing intense study of the subject matter.
- He often used multiple perspectives; this was to create the perfect composition, to make it as visually pleasing as possible to the viewer.

5. Scale

- This work is 74cm x 93cm this is quite large for a still life painting. The large size allows many people to view it all at the same time.
- Despite the paintings large size Cezanne did not include the tiny details. This is to keep the painting style quite painterly.

6. Mood and Atmosphere

- Within the fruit, Cezanne uses warm harmonious colours and subject matter that is familiar to us. This creates a relaxed and homely atmosphere.
- Although the composition is clearly staged the haphazard arrangement makes the painting look relaxed.
- The lay out of the fruit and strong lines in the cloth give the painting a sense of movement and energy.

7. Colour

- The apples and oranges are red, orange and yellow. These are warm colours. This creates a warm homely feeling.
- The striking bright white cloth stands out from the other dark colours in the background. This creates a strong contrast and makes the warm reds and oranges of the apples and oranges stand out.
- Behind the white cloth and fruit are dark purples, greens and blues of the patterned sofa fabric. These are cool colours put in the background creating depth in the painting.

8. Line

- The lines on the white tablecloth and patterned fabric direct your eye towards the middle of the painting, to the focal point, which is the fruit.
- The lines on the cloth and fabric next to the spheres and ellipses of the fruit and bowls create a contrast giving the painting a busy look.
- In the white cloth Cezanne used some harsh dark lines and lighter more subtle lines. This creates the look of folding fabric and makes it look realistic.

9. Shape

- Cezanne has simplified the shapes of the apples this makes them perfect spheres. This is to fit in with the overall feel of the work.
- Cezanne has used the same repeated shapes for the oranges and apples. This creates balance and adds harmony to the work.
- The shapes of the ellipses do not show traditional perspective. They look wrong. The angle he has painted them from emphasise their round shapes.

10. Tone

- Cezanne has used very realistic tone; he focussed on this by adding highlights and lowlights to the objects. This gives the objects form and makes the painting look 3D.
- Cezanne used dabs of paint on the apples and oranges concentrating on tone instead of small details. This is an impasto technique used to create a painterly effect.
- The white cloth in the foreground shows excellent tonal qualities. The highlights and shadows really suggest a folding cloth giving it a dramatic look.

11. Form

- Cezanne has created realistic form. He did this through careful use of tone creating the illusion of 3d.
- Cezanne has used dabs of paint to create the 3d forms of the fruit. This effect has been created through use of realistic shading without losing the brightness and vibrancy of the fruit.
- The angle of the chair does not make sense compared to the fruit sitting on it. This makes the forms seem distorted and creates confusion when looking at it.

12. Texture

- Cezanne did not record the different textures of the fruit. Instead he simplified them. By doing this we concentrate on the bright warm colours and round shapes.
- The white cloth is very smooth looking. This creates a soft, silky look and separates it from the fruit, bowls and patterned fabrics.
- Cezanne has used slightly rougher brushstrokes on the patterned fabrics. This separates the two fabrics and suggests a more textured feel to them.

13. Pattern

- Most of the canvas is filled with pattern, however the plain white fabric is the most obvious. This is to draw attention to the apples and oranges, which are the focal point.

- Cezanne has used two different clashing patterned fabrics in the background. This creates a busy effect separating the background and foreground.
- The patterned fabrics are cool colours. This compliments the warm colours the fruit making the painting visually pleasing.

14. Source of inspiration/cultural influences

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- The invention of **Photography** was influential to Cezanne's work in the way objects are being cut off at the edges in the painting. As though one was looking through a window or viewfinder.
- Camille **Pissarro** (1830 -1903) was one of Paul Cézanne's biggest influences and after Cezanne spent time with him, he started to work with a wider range of more brilliant colours as can be seen in the **various intense colours of fruit in this painting**.
- The quality of light that resonates in this work is influenced by the work of the **Impressionists** but it is apparent Cezanne has revised his palette due to the muted tones used in this painting.
- During the 18th century **Chardin** a French painter produced beautiful painted still lives of simple Kitchen Utensils. The subject matter of the work had an influence on Cezanne as seen by the use of crockery
- **Van Gogh** influenced Cezanne's style of painting. Consequently, Cezanne's brush strokes became more expressive and less dense with a more fluid style as can be seen in the patterned fabric of this work.

Audrey Flack
'WW11 (Vanitas)' 1997
Oil over acrylic on canvas



1. Composition/arrangement

- The painting is filled with many objects and strong colours. This makes for a busy composition. Therefore it takes a while to take everything in.
- It is a birds-eye viewpoint yet the objects can be viewed from different angles. This makes it slightly confusing to look at. For example the candle seems to be floating.
- The butterfly on the teacup is positioned almost in the middle of the painting with the other object scattered around it. This draws your eye into the centre, making the butterfly the focal point.

2. Subject matter/imagery

- The butterfly (focal point) is a powerful symbol representing life. This brings hope to an otherwise sad painting.

- The open fruit and luxurious cakes look bright and fresh now, but they will eventually rot and decay. This represents life and death.
- The photograph was taken at a concentration camp in WW11. This makes it a very sad subject matter as it is a reminder of our past representing time, age and mortality.

3. Media handling/techniques

- Flack takes a photograph of her composition then uses a projector to trace the outlines of the image. This speeds up the process allowing her more time to paint photo realistically.
- Flack paints fine details incredibly accurately on a large scale. This creates a strong visual impact because you see all the items larger than life.
- You cannot see her brushstrokes, this makes it look very real; like a photograph. This allows you to focus on the symbolic meaning.

4. Style

- Flack paints everything very lifelike. She is a photorealist painter. This means it is hard to tell the difference between a photograph and one of her paintings.
- Flack uses dramatic lighting, strong colour and rich decoration. This is stylistic traits of Baroque still life and adds more emotion.
- Flack uses symbolism in her still life paintings. This is unlike many photorealist paintings. This work is full of emotion.

5. Scale

- This work is 96 x 96 inches. This is a huge painting. Its large size means a lot of people can view it at the same time.
- Due to its large size this means the black and white photograph appears larger than life. This helps create a stronger impact because of the unsettling image.
- Due to the paintings large size the objects appear huge. This makes them seem very important because they are larger than life.

6. Mood/ Atmosphere

- All the fancy items placed beside such a sad photograph challenge the viewer. This creates a striking atmosphere.
- The bright coloured cakes and silverware makes you think of parties and being happy. This only makes the sadness of the WW11 photograph even more real.
- Although Flack painted this long after the war it could make the viewer feel guilt for all the fancy food and luxuries they enjoy.

7. Colour

- The rich strong colours and the black and white photograph together create a strong contrast because they are so vastly different.
- The strong colours could symbolise the richness and energy of life when you have freedom because they are so bright and vivid.
- Flack used a variety of colours however the red in the silk, candle and rose is the most dominant. This could symbolise the blood spilt during WW11.

8. Line

- Mixtures of vertical, horizontal and curved lines have been used. This gives the artwork a sense of movement and energy as they lead your eye around.
- The curves of the luxury items such as the pearls and teacup emphasise the harshness of the spikey vertical and horizontal lines of the barbed wire fence because they are so vastly different.
- The lines of the barbed wire fence direct your eye across the painting to the teacup and butterfly, which is the focal point.

9. Shape

- Flack used cuboid, circular and organic shapes; this creates contrast and makes it more interesting to look at.
- The overlapping and elliptical shapes of the silver cake tray and candleholder do not look correct. Flack has distorted traditional perspective because it looks confusing to look at.
- The organic strong black outer shapes around the bright blue butterfly wings stand out against the crisp manmade shape of the teacup, emphasising it as the focal point.

10. Tone

- Flack has used bright highlights and dark lowlights to create a dramatic variation in tone. This is inspired by Baroque art and creates more emotion.
- Flack used artificial lighting to create this exaggerated variation of tone because indoor lighting can be strongly directed at the chosen object therefore creating stronger shadows.
- Flacks use of tone clearly shows how light looks in a photograph. You can see this because it looks so real it is hard to tell the difference between a photograph and her painting.

11. Form

- Within the objects careful use of tone has been used to create accurate forms. This makes the objects look very realistic and 3Dimensional.
- Some of the forms sit on unrealistic angles. This makes the painting look slightly confusing, as the candle and rose seem to be almost floating.
- The detailed shading allows us to see the forms of the faces of the men in the photo, allowing us to see their starving faces.

12. Texture

- Like other photorealist's Flack has chosen objects with shiny surfaces. These reflect more light and add to the 3Dimensional quality of the work.
- You cannot see any texture created through Flacks media application. This shows off her skills as a photo realist painter as it looks like a photograph rather than a painting.

13. Pattern

- By adding reflective patterned objects into the painting flack can show of her talent as a painter as they are difficult objects to paint. For example the silver cake tray.
- The silver patterned objects such as the tray and candleholder look very dear. This reminds us of the items such as family heirlooms people had to leave behind.
- The Hebrew scripture and music sheets add pattern and interest to the painting due to the perfect repeated line.

14. Source of inspiration/ social and cultural influences

JFS TV

- Flack has **Jewish heritage**. As a child she herself experienced discrimination. Flack also grew up during WWII and she knew what was happening to the Jews in Europe, you can see that this painting was strongly influenced by her Jewish heritage by the **Star of David badge and the photo was taken at a concentration camp in WW11**
- **Feminism**. Flack grew up in an age where society had clearly defined roles for women. From the 1960's onwards America rapidly started changing. This influenced Flack's work and she began exploring the role of women in society, a great deal of her work during that time featured women and symbols of female strength and beauty for example the **Rose and Butterfly**
- **Sexism**. Flack found it difficult to be recognized as a professional artist and felt her male peers did not take her seriously. They painted unemotional scenes for example cars, motorcycles and empty street scenes. Flack's work, however, was emotional and filled with **Symbolic imagery**.
- **Technology**. Overhead projectors became affordable in the 1960's and allowed flack to trace her images and cut out the time consuming hand drawing stage while also creating very accurate outlines that help produce the **photorealism** in her work
- Flack is heavily influenced by the Dutch 17th Century **Vanitas** paintings. Flack creates her own contemporary Vanitas, combining traditional objects such as **candles, skulls and fruit with some modern objects like cakes and make-up**.

**A M Cassandre
'Normadie' 1935
French line poster**



1. Function/ fitness for purpose

- **Primary function: Attract attention**
The enormity of the ship takes up most of the poster with it towering front end on over the viewer, this is an unusual viewpoint done purposefully to attract people's attention.
- **Secondary function: Give a message**
The bottom quarter of the poster is the information. The image covers the top three-quarters. This separates the image from the writing making it clear and easy to read.

- **Effectiveness**

Cassandre's use of cubist angles and symmetry is striking, as is his placement of the massive ship confidently atop the innovative typeface. A flock of seagulls at the bottom of the ship's bow provides scale in this deceptively simple design, which perfectly captures the vessel's magnificence, comfort and speed.

2. Materials/techniques

- The use of strong solid shapes, crisp lines and graduated tone are typical of Cassandre's poster designs. These were created using stencils and spray paint.
- The strong bold graded tones were created using a colour lithograph, which is a traditional printing technology.

3. Target Market/ audience

There are two main target markets for this cruise ship advertisement.

- The simple design perfectly captures the ships magnificence, comfort and speed, was aimed at the **wealthy**. Only the wealthy could afford to take business or pleasure trips in first class on ships such as this.
- With the look of a brand new day, this could be aimed at the **working class**. They would be taking the trip one-way with the hope of starting a new life. They would travel 2nd or 3rd class.
- Due to its geometric precision, sense of perspective and use of broad flat colours this poster now appeals to **Art Deco collectors**. Normandie is one of Cassandre's finest and well-known designs.

4. Scale

- There is no one set size to this; it is an advertisement poster so could be produced at any size depending on where it was for and the desired visual impact.
- The ship itself has been made to look very big and oversized due to the head on angle and the perspective as though you are looking up at it.
- The flock of sea gulls at the bottom of the ship provide scale. They help make the ship look huge and impressive

5. Colour

- The main colours within the poster are blue and green. These are cool colours. This gives a very calming and peaceful feeling to the poster.
- There are also small strips of red on the top and bottom of the boat and in part of the writing below the boat. This is a warm colour which contrasts nicely with the cool colours. This creates balance and ties everything together.
- The flat pastel blues in the sky that graduate from almost white to a very dark blue gives the impression the sun is rising to a clear weather day. This adds to the peaceful and calm feeling.

6. Line

- The image contains clean crisp lines, this is typical of the art deco movement, along with its minimalist design and geometric shapes.
- The clean crisp lines indicate how the media was applied; through the use of stencils and air brushing.

- The line that runs down the center of the ship essentially joining the two halves together draws your eye down to the text below.

7. Shape

- The overall shape of the poster is a portrait orientation rectangular shape, within that the poster is divided into two rectangles. One large (portrait) rectangle contains the image and one smaller (landscape) rectangle that contains the writing. This separates the information making it clear and easy to view.
- The ship is viewed from sea level, here we see two large symmetrical shapes that make up the hull of the ship. This is an unusual perspective used to create a high visual impact.
- The shape of the ship is almost triangular. This is ideal as it leads the viewer's eye around the poster in a leisurely way.

8. Tone

- The ship is light grey on the right side and darker grey on the left. This dramatic change in tone has been used to give the ship form making it 3D.
- The graduating blue tones from dark to light give the effect of rising light. This gives the impression of sunrise.
- At the bottom of the poster is the sea, this has graduated tone from dark to light. This gives a sense of perspective which puts distance between the ship and the viewer.

9. Form

- The ship, although created in a very stylised and simple way shows form. The graduated tones on the hull of the ship caused by the light entering from the right gives the ship form making it look 3D.
- The overall size and form of the ship seems larger than life this creates a huge visual impact which has been done to emphasise its greatness.
- The ship is viewed from end on, this creates a symmetrical form, however the highlights plus shadows are different. This is to create balance and provide balance to the otherwise simple form of the ship.

10. Texture

- The image has a very even look, there are no visible marks to indicate the media application process. This creates a very slick professional look.
- The ship has a smooth texture with no imperfections in the surface.. this gives the impression it is new/built to a very high standard.
- The sky and sea both have a flat finish this gives the look of a nice calm day which is ideal for crossing the Atlantic

11. Pattern

- Cassandre and the art deco movement are not noted for their use of frivolous pattern however often repeated geometric shapes feature in some art deco designs.

12. Influences/source inspiration

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- Cassandre drew upon styles of **cubism** for inspiration. You can see this through his use of simple geometric lines, shapes and colour.
- Cassandre's style is identified with **Art Deco**, to the point the posters are used as the best example of the style. You can see this through the big bold typography and colours.
- This poster and many others revolve around the **travel industry**, this could be inspired by the fact he emigrated from the Ukraine to France when he was a young man
- Cassandre was also inspired by **surrealism**; you can see this by the enormity of the ship. It looks so large it looks unreal.
- Cassandre had aspirations of being a painter but initially turned to **graphic design** as a quick fix. He surprisingly grew to prefer the poster as an art form as it gave him the opportunity to communicate to the larger public.

**Milton glaser
I love New York logo, 1977**



**And
Milton glaser
I love New York more than ever logo, 2001**



BE GENEROUS. YOUR CITY NEEDS YOU. THIS POSTER IS NOT FOR SALE.

1. Function/ fitness for purpose

- **Primary function: Attract attention**

The bold simple design has been created using three black letters and one red love heart placed on a white background. This makes it extremely eye catching and clearly visible. This is so it can be seen and read in a seconds glance in a busy subway or crowded street.

- **Secondary function: Give a message**

The “I” meaning you, bright red heart meaning love and “NY” is the City in short conveys a bold statement that is designed to give an instant message. It is aimed at residents and tourists. The message is to love New York.

The black smudge to the red heart and the words “more than ever” was added in 2001 as a response to 9.11. This was to give the message to all residence and tourists that now is the time more than ever to stand together and be united for New York and the tragedy that has happened.

- **Effectiveness**

It is an effective design because the design is so simple, with its use of minimal lettering and red heart symbol it is universally understood no matter what age group or nationality.

2. Materials/techniques

- .Consisting of an upper case “I,” followed by a red heart symbol, and then the upper-case letters “N” and “Y,” set in the rounded slab serif American Typewriter typeface, they used this typeface because it was the most recognizable in America.
- Glaser revealed that in his design process he always starts with a drawing done by hand, he uses a variety of media pencil paint collage pastels anything to hand, to explore his ideas.
- After designing the logo by hand He then uses a scanner to scan the image and transfers it into a computer where he modifies it electronically.

3. Target market/Audience

- **New York Residents: Clean up and be proud**

New York was at an all time low, crime was high and the streets were unsafe. It was time to take back the City and make it a clean and safe place to live. The logo was designed as a statement for New York residents stating that New York is something to love and be proud of.

- **Tourists: Visit and admire**

In order for a City to prosper tourism plays a huge role in terms of employment, income and maintenance. The logo designed to encourage tourists to visit New York. A city needs to use tourism to improve the quality of life of the local population

- **Worldwide:**

Due to its simplicity and universal language it has become an iconic logo. Inspiring many imitations worldwide.

4. Scale

- The original I love NY logo was created to go on a variety of merchandise from posters to key rings, this was to promote the city and state. Therefore it could be seen in a variety of different sizes creating a high visual impact becoming one of the most widely distributed and imitated images in the world.
- The lettering and heart symbol are the same height. This uniform size allows for a clear and balanced layout, making it very neat and tidy.

5. Colour

- The love heart is bright red. This is a warm colour often associated with love and romance because of its connotations with blood.
- The text is black. This creates a strong contrast with the red colour making the love heart almost jump off the page.
- The background is white. Having a plain background with the black text and the red heart symbol makes it a very bright and vivid design which is clear and easy to read.

6. Line

- Glaser uses strong bold lines creating a crisp finish to the lettering and the love heart because it creates a high visual impact- a typical trait of pop art.
- Due to the style of font all the horizontal, vertical and diagonal lines of the lettering are all pointing towards the love heart. This directs the eye to the love heart symbol, which then curves the eye back to the lettering leading the eye leisurely around the logo design.
- The lines around the tops and bottoms of the letters are rounded. This fits in well with the curved lines around the love heart making the two elements of the design flow nicely together.

7. Shape

- By placing the 'I' and the 'Heart' neatly on the first line and the 'NY' on the second line it creates a very square shape to the layout. This gives a very balanced feel to the design.
- In the second variation of the logo the 'MORE THAN EVER' is placed in a smaller font directly underneath the 'I Heart' and the 'NY' this creates a rectangular shape layout. This keeps the overall feeling of balance within the design.
- The heart shape is a universal symbol meaning love. It is simple making it quick and easy to read and understand which is an important function of a logo.

8. Tone

- There is no tone within the 'I Heart NY' logo. It is flat black and red creating a two dimensional design.
- The solid black and red with no tone along with the style of font and white background makes it clean and crisp and easy to read- like newspaper print.
- Glaser put a small black tonal smudge on the bottom left side of the heart in the 2001 design 'I Heart NY MORE THAN EVER'. This is to give the impression of a burn representing the attack on the world trade center.

9. Form

- The heart shape is flat red. The desired effect is a two-dimensional look rather than giving it the illusion of three-dimensional form because it has no tone.
- The background is plain white. It has no tone or lines to give it the illusion of depth or distance so there is no form making it a completely flat image.
- The lettering is a rounded typeface, which sits comfortably next to the rounded shape of the heart. It is smooth black with no tone. This creates a completely two-dimensional making it very simple, clear, shape and easy to read.

10. Texture

- The background is flat white with no texture. This allows you to concentrate on the logo itself and the meaning without being distracted by anything else.
- There is a glossy crispness to the design. It makes it a strong, bold logo that is short and snappy and easy to read.
- The smooth edges to the lettering give it an almost childlike look to the design. This creates softness to the message it is giving.

11. Pattern

- Although there is no pattern the original logo has been printed on a huge variety of merchandise. By repeating the image on items such as bracelets, itself has become a pattern.
- Within the 2001 logo the same rounded typeface has been repeated. This creates balance and makes it visually pleasing.

12. Influences/ sources of inspiration

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- The style is inspired by **Pop art** (1960's) as you can see by the thick lines and bold colours. Glaser's inspiration comes from his love of Art across several decades and his enthusiasm for all kinds of culture.
- One of the most widely distributed and imitated images in the world, the "I Love New York Logo" — The logo has become a **Pop-culture icon**, inspiring imitations in every corner of the globe. For example in Edinburgh there is a shop just off the Royal Mile called "I {Heart} SCOTLAND"
- New York was going through **Hard times** in the 1970s. Crime was at an all-time high, and tourism was at an all-time low, this logo is part of a tourist-friendly campaign to encourage visitors to The Big Apple stating that if they visit NY they will love it.
- In the wake of the world trade center **Attack** on September 11th 2001 the logo became the virtual seal of a determined city and nation. He added a bruise to the corner of the heart symbolising the pain they feel. Glaser did the work entirely pro bono, in the name of helping the city rise again.
- The tourist-friendly campaign was launched on **Valentine's Day** 1978 emphasising the heart symbol in Glaser's design. Through TV commercials, featuring some 80 Broadway actors, singers and dancers performing the I Love New York theme song.