

rauschenbergfoundation • [Follow](#)

rauschenbergfoundation Detail of #Rauschenberg's Retroactive I, 1963. Did you know Rauschenberg incorporated Kennedy imagery in approximately 12 of his silkscreen paintings. This is just one example. #presidential #artworkdetail #RRsilkscreen

eamatson @sunschein9512 the best 🇺🇸 ❤️

stefaniapiafiore 🙏❤️

jenny_frankfurt My favorite piece of art
sunschein9512 @eamatson 🇺🇸❤️



381 likes

SEPTEMBER 27, 2016

Add a comment...



Art History at Stowe

The Art History Department seeks to create a culture of **intellectual curiosity**, of **critical**, **engaged** and **active** learning by **motivated** and **self-reliant** students proud of their own **meticulous organisation** and **punctuality**. Getting to class on time, submitting preps on time, and fielding emails are all crucial to keeping up with our course of study, as is a willingness to read in preparation for classes. You must revel in operating at the highest level of expectation in the school – **as guardians and connoisseurs of our surroundings** – and in a subject both broad and interdisciplinary. You are also encouraged to seek links with your other subjects that might benefit your own responses and give you an original angle. Art history is at its core a story of the close relationship between images and texts. You should therefore feel open to critiquing the images and messaging that surrounds us all the time – from social media to advertising, branding and propaganda – and seeking historical parallels for it. Art history is a language with its own terminology and a space for the improvement of one's written prose. You will only be finished articles at the end of the two years and should feel free to **test out approaches** and **make mistakes** in the meantime. There is a recognisable way of writing about images that reads as **intelligent**, **informed** and **academic**; assimilating this approach over time will improve your writing skills for all of your subjects and for the rest of your life. The power of writing what you see, of saying the right thing at the right time, is just one of the intangibles that a study of art history provides. Art Historians at Stowe are **dedicated to a spirit of critical inquiry** and **open to the world behind the image**. It is a particular joy and privilege to study this subject in this place.

Edexcel History of Art Paper 1A: Visual Analysis

The art of looking

Our course begins with an introduction to the art of looking and to the language of art history. You will learn to analyse works of art both in their form and content in a forensic manner. You will also familiarise yourself with core art historical and architectural terminology, learning to apply it to previously unseen images and buildings from Classical Greece to the present day. These skills are tailored to Paper 1A: Visual analysis, though they are crucial to all modules of the course.

Loosely based on Ernst Gombrich's book, *The Story of Art*, this phase of the course provides you with an initial chronology of art history to help frame your understanding of specific historical periods and themes. Students are trained to be constantly mindful of the contextual significance of works of art, of history's ebb and flow, and of how motifs and trends revive and decline.

The art of writing what you see

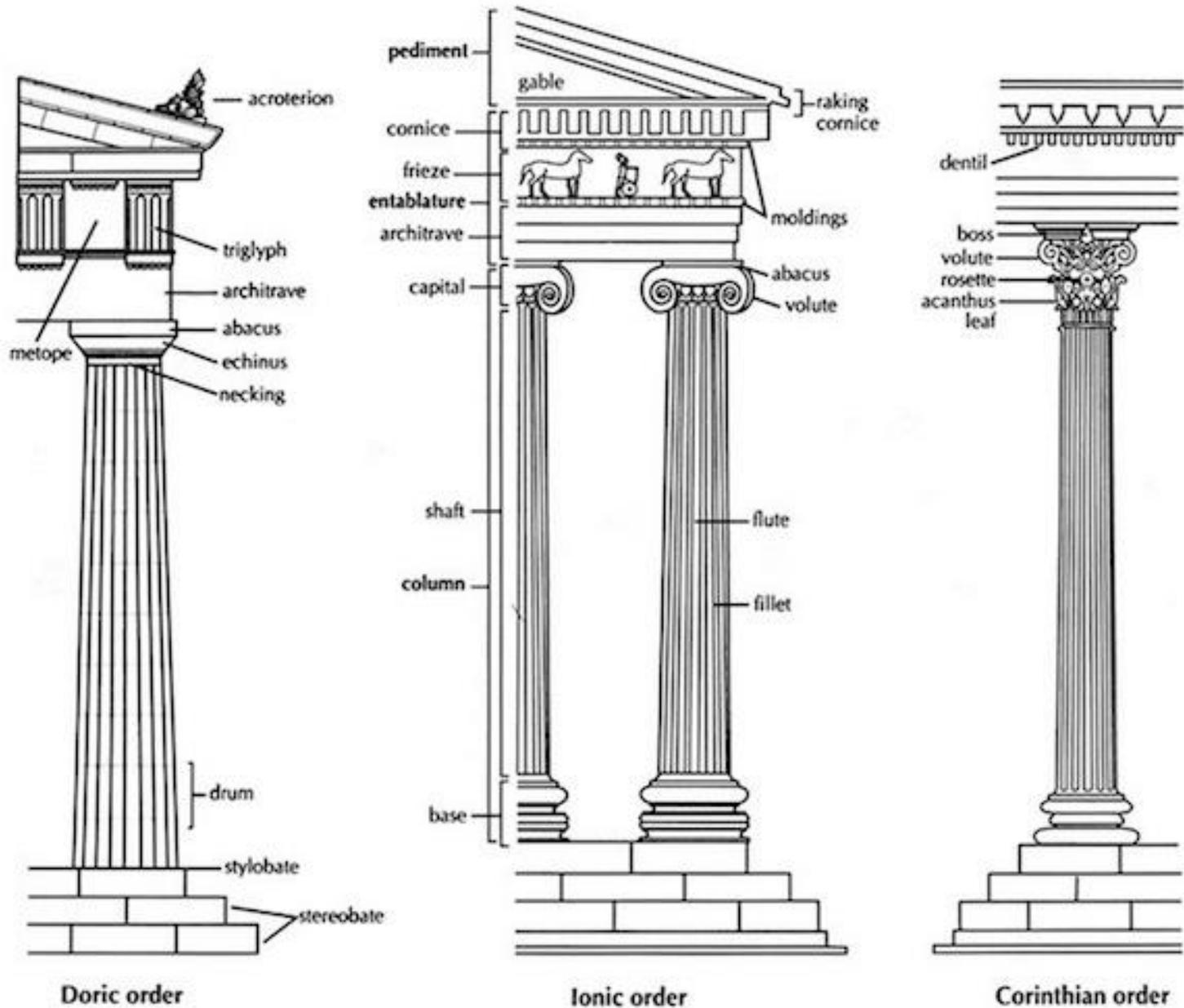
Answering Paper 1 questions shouldn't be a daunting task so long as you adapt your approach to each image according to the question itself (rather than reciting a pre-prepared but more general analysis). For instance, for questions asking you to study the 'composition', it can help to squint at the image to decipher the most prominent lines and colours defining that composition. You might even want to imagine a grid imposed over the image to see whether the

lines of the composition are symmetrical or asymmetrical about the vertical axis, or to determine the ratio of landscape to skyscape. Alternatively, for a question asking about 'space' you might locate the horizon line and consider the ratio of foreground to middle ground to background. This kind of systematic approach will, with repetition, become second nature. Perhaps unsurprisingly, the analysis of buildings requires its own specific terminology. The following documents will assist you in getting to grips with this critical language, just as they will help in clarifying other core fundamentals.

We recommend you try to visit as many museums and buildings as you can this year in addition to those visited with class. There is no substitute for seeing works in the flesh when it comes to honing your visual awareness. Below is a list of the institutions most relevant to our course in the vicinity of Stowe:

- Blenheim Palace
- Woburn Abbey
- Waddesdon Manor
- Ashmolean Museum, Oxford
- Fitzwilliam Museum, Cambridge
- Royal Collection, London
- National Gallery
- National Portrait Gallery
- British Museum
- Tate Britain
- Tate Modern
- Royal Academy of Arts
- Barbican
- Hayward Gallery
- Whitechapel Gallery
- Cork Street galleries
- St. Paul's Cathedral
- Westminster Abbey

Core fundamentals – Classical orders of architecture

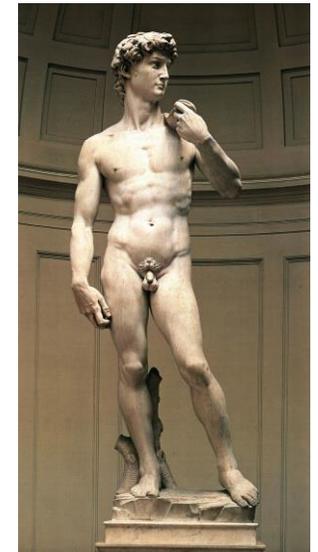


Core fundamentals – Materials of Sculpture



BRONZE – Key Points

- ‘Noble’ associations, many Roman marble sculptures were copies of Greek bronzes.
- More expensive than marble, with a warm colour.
- Permanent and durable: suitable for external display.
- **Lost-wax method** allowed sharp details due to a three-stage process of modelling clay, casting bronze, and finishing the surface: therefore whilst primarily an **additive** process, it also involves elements of subtraction.
- **High tensile strength** allows unsupported/projecting forms.
- Consider:
 - Is there evidence that the pieces were cast separately and welded together?
 - Does it have a smooth/rough surface?
 - Is it polished/unpolished?
 - Is there a surface patina?



MARBLE – Key points

- Association of polished white marble with Greek and Roman antiquity.
- Form will often reflect the shape of the original block as carving is a **subtractive** process.
- Relatively hard stone allows detailed shallow carving and highly finished surfaces. But...
- It is also a heavy and dense medium that allows for few projections due to its **low tensile strength**. It therefore requires support and encourages compact compositions that emphasise the internal torsion of the body.
- In a raw state or when barely blocked out, marble absorbs light. When polished, it allows a play of light.
- Is there deep undercutting of draperies allowing a play of light and dark?
- Are there any visible marks of the carving process: pointed chisel/toothed chisel (*gradina*)/drill?



RELIEF – Key points

- Relief is sculpture in which the figures or forms are united by and project from a ground. The key variants are ‘**high relief**’, ‘**middle relief**’ (*mezzo rilievo*), and ‘**low relief**’ (or bas-relief) depending on the amount of projection.
- Ghiberti and Donatello developed a kind of relief that combined high and low relief called ‘pictorial relief’.

Core fundamentals – Materials of Painting

FRESCO – Key points

- **Buon Fresco (True Fresco)** – Coloured pigment mixed with water and painted onto a thin layer of fresh, wet plaster (*intonaco*). Because of the chemical make-up of the lime-based plaster, a binding medium such as egg yolk is not required, as the pigment mixed solely with the water will sink into the plaster, which itself becomes the medium holding the pigment.
- **A Secco (Dry Fresco)** – Here instead coloured pigment mixed with water is painted onto the now-dried plaster (or over a layer of *buon fresco*). Painting *a secco* does require a binding medium of egg, oil, or glue. Painting in this way was common because certain pigments such as lapis lazuli and azurite blues, verdigris, or vermilion could only be painted *a secco* because they reacted with the alkaline element of the fresh lime-based plaster. More suited to a roughened or granular wall surface, rather than the smooth surface appropriate for *buon fresco*. Sometimes, the heads and hands alone were painted in the wet plaster of *buon fresco*, hence why they often stand out as if freshly painted from an otherwise ruined fresco. Nevertheless, Giotto's work at the **Arena Chapel** in Padua uses an unusually high amount of true fresco, other than for those colours for which it was a technical impossibility.



EGG TEMPERA (includes gilding) – Key points

- Like fresco, egg tempera was a medium of choice during the late medieval and early Renaissance periods, painted in quick-drying layers onto wood panel (generally oak in Northern Europe and poplar in Italy). Cennino Cennini's *The Craftsman's Handbook* (Florence, 15th-century) advised a mixture of ground pigment and a binding medium of egg yolk (an emulsion of egg proteins and water). Gilding (e.g. of haloes) was inherent in panel painting.
- Painting egg tempera on panel was a painstaking activity comprising the following process: Join wood planks together → Attach a frame to the panel support → Coat the wood panel in layers of animal glue called **size** to reduce its absorbency → Linen canvas coated in size laid over the panel to reinforce joints + even out knots → Two types of **gesso** (hydrated calcium sulphate mixed with animal glue) called *gesso grosso* (coarse) and *gesso sottile* (fine) applied then scraped down to an ivory-smooth ground → Preliminary drawings carried out on top of the gesso, usually with charcoal (visible beneath paint with infra-red reflectography) → A layer of red **bole** (a soft red-brown clay plus water) was then applied

Dossier: Paper 1

underneath the areas to be gilded. Bole cushions the surface against which gold leaf can later be burnished into a high shine. It also adds warmth to the gold, intended to make the panel altarpiece **look as though it were painted in solid gold** → **Gold leaf applied in thin layers** (because it is applied with the wet bole this is called **water gilding**) → The burnishing allowed the gold to glitter in the candlelight of a church. **This made wood panel altarpieces the pictorial equivalents of the heavenly Jerusalem, described by St. John in the Book of Revelation as 'pure gold, clear as glass...decorated with every precious stone' (Chapter 21:18-21)** → Once burnished the gold leaf would be **tooled and punched** to achieve complex and distinctive patterns which dazzled in **flickering candlelight**. Punchmarks usually differ according to different Italian workshops and can be used to attribute a painting → After all of this preparation and decoration the panel could then be painted → Assuming the egg to pigment ratio is correct, egg tempera paint is **arguably the toughest and most long-lasting of all the media used for easel painting** → Paint was applied using **ermine or miniver brushes** (very soft).

- Due to its **quick-drying** properties, egg tempera **had to be applied in a hatching or stippling technique in order to successfully achieve any modelling or shadows**. It **could not be thickly applied to achieve a textured surface like oil paint, nor could it be blended or manipulated with the brush when wet**. Egg tempera painters therefore had to be systematic in their approach to painting. Conventions developed to compensate for the medium e.g. **draperies were painted dark to light using pre-mixed shades**. **Flesh was usually underpainted with green earth in a layer called the 'verdaccio'**, which conferred a cool tone to skin. **Egg tempera tends to allow a clearer modelling of form in colours of a higher register (i.e. brighter ones) rather than in darker tones**, which tend to appear murky if mixed with other dark hues. This is in contrast to oil, which allows a much greater tonal range, allowing one to perceive modulations in very dark colours, even in black.



OIL – Key points

- Although oil paint was used from at least the 13th century in Norway, it is often said to have been 'invented' in the Netherlands in the 15th century. This is because **Netherlandish artists exploited the full possibilities of the oil medium** to a stunning degree and became well known for their mastery of this technique, even in southern Europe. **Cennino Cennini in his *Craftsman's Handbook* (15th-century Florence) discussed oil painting as a northern European technique. The transition from egg tempera to the oil paint medium took place in Italy towards the end of the fifteenth century**, involving a period in which the two media were frequently used together. Oil paint can be made using a range of oils e.g. linseed, walnut or poppy. **The paint consists of pigment particles suspended in an oil matrix**. Some oils are considered less yellow than others, although all the oils used for oil painting yellow on drying and then more so on aging. Oil paint dries (or 'cures') through the cross-linking of fatty acids. Thus even when oil paint is touch dry on the surface it may take far longer, years in fact, to fully dry. This means that **oil paints have a much longer working time than tempera or most other forms of paint**.

Dossier: Paper 1

- To avoid drying cracks artists need to use ‘fat over lean’ paint (i.e. paint with more oil medium over paint with less oil medium) so that the lower layers dry first. In practice, the longer drying time relative to egg tempera means that the artist can go back to the painting and work in colours wet-in-wet, mixing and blending them on the work itself. Effects like Leonardo’s ‘*sfumato*’ (smokiness), used by Leonardo to achieve a soft tonal modelling of forms were only possible in the oil medium. Other techniques include ‘scumbling’ – the dry-brushing of thin layers of opaque paint such that the underlayers show through, and ‘glazing’ – the application of translucent glazes over other paint layers in order to modify their appearance and to achieve greater tonal depth throughout an image. Glazes were composed of a higher ratio of oil to pigment and so took longer to dry, they were therefore applied in the later stages of the process.
- Some pigments worked much better in oil, for example rich browns and blacks which could look deep and rich instead of flat and opaque as in the tempera medium. The shift to oil encouraged a movement away from simple block colours (also known as local colours) to complex mixed colours used wet-in-wet and in layers of translucent colour. Hence, in an age when the number of colours available was somewhat restricted, oil allowed far greater possibilities. It took quite a while for Italian artists to exploit the new medium to its full potential. At first, artists tended to use the oil medium but to continue to paint in the same way as they had with egg tempera, blocking out areas of opaque colour and only glazing with the final layers. The ground began to be painted in different colours in order to exploit the ability of lower layers of colour to affect upper layers. Titian is an example of an artist who began painting with a traditional white ground but who moved toward using coloured grounds such as beige, which affects the overall appearance of the resultant image. Painters who worked in Venice, such as Titian, were some of the earliest in Italy to experiment with the possibilities offered by the new medium and to achieve exciting effects. The intelligent adoption of oil by Venetian artists may have been due to German influence as there was a sizeable German merchant population in Venice and there may have been greater Germanic influence on Venetian art than has hitherto been fully appreciated. Venice was also pioneering in the transition from panel to canvas painting. Even with the adoption of the oil medium, artists continued to work on wooden panels in Italy and in Northern Europe. In Venice they began to experiment with painting on canvas, possibly because of the easy availability of sailcloth.
- Using oil paint allowed artists to avoid making such meticulous underdrawings, as was custom in the painstaking tradition of central Italian *disegno* (‘design’ but lit. ‘drawing’). Now painters could alter their compositions and rework them as they went along. This more improvisatory approach is known as *colorito* (lit. ‘colouring’). Artists such as Titian kept modifying their compositions as they went: X-rays of the *Death of Actaeon* by Titian show repeated reworkings (known as *pentimenti*) of Diana’s arm and the group of hounds. Titian was working out in paint what earlier artists would have had to do in separate drawings or at least in underdrawings. This development characterised the movement in Venice away from careful design towards a freer study of nature. The *Death of Actaeon* also shows Titian’s late development away from a systematic build-up of colour towards a more free interchange between areas of glaze and passages of opaque colour.



Space/Composition

- Symmetrical/asymmetrical
- Arranged around central point/radiating elements
- Pyramidal/inverted pyramid
- Do verticals/horizontals dominate? Do they counterbalance each other? Diagonals? What do they add? Do shapes dominate?
- Illusion of real space/theatrical/balanced
- Lines converge: linear perspective
- Relative size of figures to landscape
- Scale: forms relative to setting
- Contrast between distinct foreground forms and indistinct background forms
- High/low viewpoint/horizon line
- Sense of deep space/panoramic
- Geometric/organic forms
- Overlapping forms: clouds/trees/buildings/etc.
- Light modelling form/casting shadows
- Colour paler in distance: aerial perspective
- Complimentary colours create focus
- Lines/gazes lead eye around space
- Cropped image suggests continuous space beyond picture field

Glossary: Painting



Light and Tone

- Strong/bright
- Light source: Natural (soft?) v artificial (harsh?)/lit from front/visible/unseen
- Theatrical contrast (*chiaroscuro*): dark background and brightly lit figures
- Time of day: equal lighting/half-lit/crepuscular
- Light models form: creates spatial depth/tonal contrast/volume of forms (e.g. drapery)
- Does light pick out detail/surface texture?
- Does light bring balance to composition?
- Does light affect mood/drama?

Colour/Brushwork

- Palette: limited/broad/rich/lively/artificial/dark/light
- Bold primary colours v tonal colouring (in shadows)?
- Dominating colours? Accents of red (e.g)
- Is colour compositional element? Does it bring harmony/unity/contrast?
- Complementary colours/warmer v cooler
- Naturalistic: muted/muddy/earthy
- Is colour flat and unmodulated? Does it create volume/3D/distance/(atmospheric) perspective?
- Does colour create mood/emotional effect?
- Brushwork: visible/academic (tightly controlled)/detailed/abbreviated/linear/continuous/thick (impasto)/varied thicknesses/fluid/feathery
- Number of strokes?
- Scumbling/smudging/streaking/scratching
- Canvas bare? Is texture of canvas visible? Does this add anything?

Figures and Setting

- Male/Female/clothed/nude
- Realistic/idealised setting?
- Position of figure(s): central placement?
- Groups within groups/pyramidal
- Dress:
 - elaborate/contemporary/urban/rural
- Attitude - formal/informal/everyday scene
- Complexion: pale/flawless
- Significant gestures/expressions
- Pose: staged/unposed/*contrapposto*
- Casual/formal surroundings
- Do figures engage with each other?
- Viewer involved/distanced?
- Scale of figures in relation to setting/do they affect composition/bring unity?
- Domestic interior: natural/artificial light?
- Exterior scene: discuss weather



Representation of the scene (Consider the salient elements)

- Realism v Idealism
- Observation: detailed v generalised
- Domestic/humble/serious/
public/grandiose/dignified/
everyday
- Urban v Rural: suggested by dress,
etc.
- Depicts moment in time?
- Composition: balanced v
disordered
- Empty v cluttered
- Elements contrived/staged?
- Balance of horizontals and
verticals/strong diagonals
- Silhouette?
- Figures: focused v distracted
- Figures: engaged with/aware of
viewer?
- Contrast between foreground and
background
- Colour range: wide v restricted/
warm v cool
- Warm hues create sympathetic
mood and vice versa
- Any other necessary factors...

Interpretation of Nature

- Naturalistic/realistic/unidealised v
romanticised/idyllic/pastoral
- Sense of grandeur: dramatic light/weather
conditions/stillness
- Massing of light/dark areas/bands of tone
- Relative scale of figures to landscape:
Nature dominant?
- Erosion of banks/trees/paths: effects of
nature
- Man-made v Naturalistic
- Reference to social/economic structure:
market/urban dwellers/peasants/‘working’
landscape?
- References to God? Ordered elements?
- Aerial v one-point perspective
- Effect of trees/*Repoussoirs* ‘push back’ eye

Gender

- Engaged in traditionally
male/female activity?
- Status: do elements
suggest a man/woman
of leisure?
- Masculine/Feminine
attire
- Wearing make-up?
- Dress: sensuous?
- Colours:
bold/delicate/pastel
- Do all the elements
highlight
masculinity/femininity?
- Is décor gender-specific?

Dossier: Paper 1

Mood

- Theatrical lighting (*chiaroscuro*) enhances narrative moment?
- Unseen light source/Enigmatic?
- Scene: daylight v nocturnal
- Spotlighting of faces/individual expressions: show agony/psychological tension?
- Colour creates undertone (e.g. blood red)
- Tonal colouring v bold primary colours

Movement

- Figures in different/dynamic poses
- Twisting/*contrapposto*
- Lines and curves of clothing/drapery accentuate movement
- Compositional formulae promote movement: diagonals/paths/lack of right angles/etc.
- Figures have mobile postures with feet apart
- Many points will be self-evident...

Stylistic Features (Consider the signature formal elements)

- Composition: ordered/disordered
- Geometrical v organic/abstract shapes
- Classical references?
- Lighting: clear/harsh/etc.
- Decorative/pretty/elongated/elegant/slender
- Dramatic v undramatic
- Anything else appropriate...



Status

- Wealth/importance conveyed by clothing and setting
- Luxury: opulent materials/draperies/expensive-looking textures/fabrics picked out by lighting effects
- Cultured/well-educated individual: books/travel references (Grand Tour)/Greek Vase/etc.
- Visible architecture/mouldings add elegance and status
- Grandeur: sitter occupies most of picture field/highlighted by light source
- Informal pose suggesting ease within setting/aristocracy?

Glossary: Sculpture

Representation and interpretation (Consider the salient elements)

- Male/Female
- Figurative?
- Nude (heroic male/*Venus Pudica*)/clothed
- Realistic/generalised/expressive/idealised/abstracted/primitive
- Proportions: life-size/monumental scale (suggests importance)/elongated (therefore unrealistic)
- Volume/mass
- Standing/recumbent
- In the round/in relief
- Freestanding?
- Unified group/Pyramidal
- Attitude:
relaxed/proud/tender/serene/etc.
- Animated/static
- Significant gestures/expressions?
- How does appearance shape our interpretation of the narrative?
- Finished/unfinished
- Pedestal?
- Figures engage with each other/viewer
- Scale of figures in relation to setting
- Classicising dress/hair/study of anatomy?
- Drapery indicates underlying form of body
- Texture/surface patination (of bronze)
- Pose: frontal/front facing/in profile/at an angle/serpentine/*contrapposto*
- Colour: painted/varnished?



Composition

- Simple/complex?
- Diagonals/verticals/horizontals
- Echoing forms
- Counterbalancing rhythms: solids/voids/concave/convex
- Silhouette
- Scale
- Main focus/crowded group
- Main action in foreground?
- Pyramidal grouping

Qualities of Marble

- Expensive
- Carved/drilled/undercut
- In relief against background
- Fully in the round
- Varying heights of relief
- Projections cast shadows
- Overlapping forms
- Mass of block emphasised
- Shallow/deep carving
- Relatively hard stone: allows detailed shallow carving and highly finished surfaces
- But heavy/dense medium: projecting forms need support due to **low tensile strength** of marble/material encourages emphasis on internal torsion of the body v projecting members
- Polished/smooth surface: approximates flesh/allows play of light/lends elegance and refinement/associated with antiquity
- Unpolished surface: absorbs the light
- Unfinished? Textured? Roughly blocked out?
- Tool marks: claw chisel/ drill indicated (e.g. hair)?

Dossier: Paper 1



Qualities of Bronze

- Expensive
- Permanent and durable: suitable for external display
- **Modelling** of initial clay/wax/plaster and subsequent **casting** of bronze
- Lost wax method allows sharp details
- Smooth/rough surface?
- Patina/patination of surface?
- **High tensile strength** allows unsupported/projecting/fully extended forms
- Polished/unpolished
- Pieces cast separately?
- “noble” associations of bronze male figure with classical heroes
- Warm colour

Style and Appearance (Consider the signature formal elements)

- Realistic/idealised/stylised
- Abstract/organic/figurative/natural form/monumental/amorphous
- Contrast of: random v harmonious elements/sense of mass v weightless or elongated appearance/geometric v organic/solid v void/painted v unpainted
- Figure: relaxed/tense/playful/tragic/youthful/athletic/muscular/elegant/thoughtful
- Deep undercutting creates *chiaroscuro* effect
- Anything else appropriate...



Qualities of Wood

- Inexpensive usually
- Form/proportions determined by tree trunk
- Stability/vertical form suggests orig. trunk
- Natural colour left unaltered?
- Natural warm grain visible? Has grain direction been respected?
- Difficult to carve projecting forms
- Neutral monochrome v painted polychrome
- Solid/void contrast
- Negative/positive
- Visible tool marks/has wood split?
- Matt/polished/possibly glazed
- Wood allows for easy drilling/carving
- Modern usage: often roughly hewn/primitive crudeness (v outward display of manual dexterity characteristic of earlier sculpture)

Glossary: Architecture

Appearance/Stylistic elements (Consider the signature formal elements)

- Trabeated/arcuated
- Symmetrical about a central axis?
- Asymmetrical/irregular silhouette?
- Contrast of: horizontals v verticals/curved v rectangular
- Storeys/bays
- Fenestration
- Scale: imposing? Consider surrounding setting
- Façade: divided into bays? Rhythmical? Project forward?
- Materials: stone/brick/modern (industrial): reinforced concrete /stainless steel
- Classical/modern/functional/historicist/'picturesque'
- Ostentatious/flamboyant/ Extravagant/richly textured
- Rusticated/applied decoration
- Colour/austere/sympathetic
- Ratio of walls to windows
- Cantilevered?
- Simple/complex
- Diagonals/grid-like pattern
- Sense of mass
- Interplay of forms/voids: positive and negative space
- Anything else appropriate...



Exploit Materials

- Materials: disguised/undisguised: contribute to modern/classical appearance
- Interplay of forms
- Shiny/reflective
- Sense of mass (stone/brick)
- Sense of space (steel/glass)
- Reinforced concrete: high tensile strength allows construction of cantilevered roofs/balconies/walls of glass/slender supports/floating appearance
- Stainless steel: highly durable/resistant to tarnishing and rust therefore used for exterior pipes/lifts/etc.

Composition/Structure

- Symmetrical/asymmetrical
- Regular/irregular/repeated forms (e.g. curves)? Do they bring harmony?
- Main elements rectangular? Square?
- Contrast of curved and rectangular forms
- Vertical/horizontal emphasis (counterbalanced?)
- Diagonals
- Trabeated/arcuated
- Colour unity?
- Mass/block-like structure
- Negative and positive shapes (contrasts of void and solid give light and shade)
- Simple/complex/theatrical

Dossier: Paper 1

Meaning

- References to (Classical) past: Parthenon/Pantheon/Roman triumphal arch/Roman baths
- Rational/harmonious/balanced
- What does façade indicate?
- What does material indicate? E.g. white indicates dignity/timelessness
- Mass indicates permanence/wealth/economic stability
- Lack of applied decoration: outward display of humility/modernity

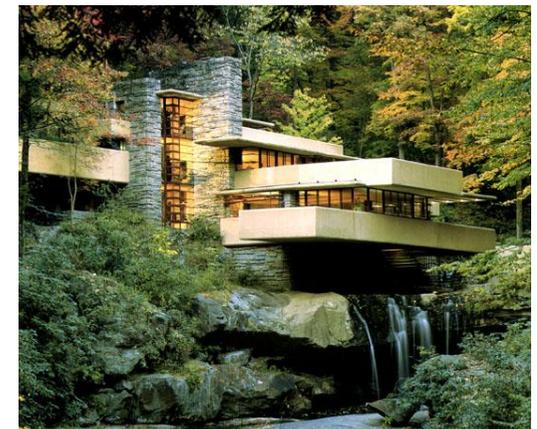
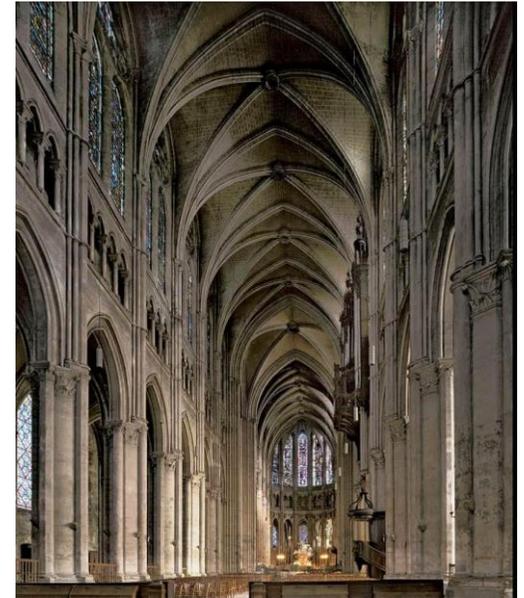


Status

- Scale
- Material: (e.g.) finely cut durable stone
- Ostentatious use of glass
- Towers: castle-like
- Chimneys: indicate number of rooms
- Ornament/coat of arms might indicate personal wealth/power
- Classical allusions: conspicuous display of education/sophistication
- Setting: (e.g.) park land implies status
- Servant rooms (attics/basement)

Architectural/Decorative/Formal features

- Plan (e.g. octagonal)/elevation
- Fenestration: regular/ostentatious?
- Scale/Giant order columns (+1 storey)?
- Decoration/tracery
- Arches: rounded/pointed/ogival
- Mullioned/lancet/dormer windows
- Oeil de beuf (small oval window)
- **Classical/Antique** features tend to emphasise harmonious proportions of elements/balance/order
- Columns: Doric/Ionic/Corinthian orders (paired?)/pilotis (modern columns)
- Projecting cornice/dentils/entablature
- Colonnade/balustrade/pilaster/portico
- Polychromatic stone banding (stone of different colours)
- Rusticated stone
- Scrolls/volutes/garlands
- Bell tower (campanile)/minaret/pierced lantern/pierced tower/(ribbed) hemispherical dome/onion dome
- Niches/blind windows/textures of shuttering
- **Gothic** features tend to stress height and light
- Carved portal/tympanum/porch/(flying) buttress/ribbed vaulting/pointed arch
- Mouldings/croquets/pinnacles/sculpted finials (figurative?)/stained glass
- Spandrel of arch
- Roundel/oculus
- Parapet/canopy/crenellation/gable end?
- Tripartite lunette windows



Core bibliography

Texts

E. Gombrich, *The Story of Art* (London, 1950)

→ *Still a very lucid chronology if a touch outdated*

M. Hatt and C. Klonk, *Art History: A Critical Introduction to its Methods* (Manchester, 2006)

→ *An advanced but compelling study of different approaches to the art of looking*

H. Honour and J. Fleming, *A World History of Art* (London, 2009)

→ *A more up-to-date survey than Gombrich*

P. Huntsman, *Thinking About Art: A Thematic Guide to Art History* (Chichester, 2016)

→ *Designed specifically for our course on themes (Paper 1B)*

F. Kleiner and C. Mamiya, *Gardner's Art Through the Ages* (Boston, 2015)

→ *Perhaps the most easy to read survey if looking for broad-brush understanding*

N. Macgregor, *A History of the World in a Hundred Objects* (London, 2010)

→ *A new Gombrich for the 21st Century, refreshingly populated by Non-western artefacts*

Websites

<https://smarthistory.org/>

→ *The videos found here vary in quality, though they engage and sometimes amuse*

Dossier: Paper 1

