

Drawing and Design

Course Description

Realism - Fall Semester

Drawing is a skill that builds on perceptual skills, in learning how to “see” spaces, edges, relationships, light and shadow and the gestalt of the composition. In this portion of the course, students learn to access the brain’s R- mode (right mode) of processing visual information and to suppress the L-mode (left mode) in order to fine-tune their powers of observation. R (right) mode relies on observation from one particular, consistent view of a subject. Students learn to use sight measuring as a mediating device to observe angles, proportions, alignment of pictorial elements and negative shapes in order to capture the subject accurately. The goal of this semester is for students to enhance their observational sensibilities and then combine their new observations with technical skills to create original works of art.

Design - Spring Semester

During the spring semester, students explore varied artistic media, develop their technical skills, and learn the precise terminology to discuss their unique artistic vision. As an integral part of the coursework, students learn to analyze and critique their own work and the work of others, gaining fluency in the language of art criticism. The ultimate goal of this course is to empower students to use art for self-expression and as a pathway to greater self understanding and to expand upon and sharpen their awareness of aesthetic order and sensitivity. In alignment with the Holy Cross **Portrait of the Crusader** students learn to be resilient and use feedback from critiques as an opportunity for growth. The classroom environment fosters respect, kindness, and service to others in a collaborative culture in which students assist each other in skill-building with compassion and support.

Essential Questions

- How do artists gain access to their creativity and imagination?
- What are the elements and principles of design?
- How do artists organize the elements of art to create unity?
- How do artists use the methods, materials and tools to create art?
- How is the work of an artist connected to and related to historical art works?
- How do artists effectively communicate in the language of art criticism?
- How is personal preference different from evaluation?

Realism Semester One

Curriculum Framework

Unit 1 - Drawing in R Mode

(See Figure 1 in the gallery section at the end of this document.)

Focus Questions:

- What are the elements of drawing? What is meant by composition?
- How does neuroscience affect perception and our ability to draw what we see?
- What methods do artists use to analyze angles, proportions, negative shapes and alignment of elements in order to draw what they see?
- How can we develop the technical skills needed to draw 2 and 3 dimensional objects and subjects?

Concepts/Skills:

- Explain the elements of drawing: line, shape, form, color, texture, space. Discuss the concept of composition.
- Analyze composition and the elements of drawing in varied works; pay specific attention to angles, spaces, alignment, lengths of lines and quality of lines/marks.
- Use enhanced skills of observation: see the hands of a clock to visualize angles; notice and articulate the exact qualities of a line; explain the importance of eliminating any preconceived notions about the subject of the observed image.
- Practice and apply fundamental technical skills to draw two-dimensional objects. Respond to feedback.

Formative Assessments:

1. Vase-Face exercise
2. Pre-Instruction survey of skills - In order to create a record of current drawing skills, make the following drawings before receiving any instruction:
 - Frontal portrait without looking at the subject
 - Hand with palm facing up
 - Dresser/chest of drawers/bureau from memory
 - Detailed view of the entryway of the student's home from memory

Summative Assessments:

1. Two-Dimensional Image: Draw a copy of a 2 dimensional image of Igor Stravinsky by Picasso. Turn it upside down and cover all but a quarter inch of the top of the image while you notice the angles, spaces, alignment, lengths of lines and quality of lines/marks.
2. Perspective Drawing: Sit in a chair and cross your ankles. From your viewpoint of your own legs, ankles and feet (with footwear) draw a realistic rendering in correct proportion. Critique your work.

Unit 2 Blind Contour & Modified Contour Drawing

(See Figures 2, 3, 4A, 5 in the gallery section below.)

Focus Questions:

- How can we “turn off” the L Mode function of the brain and truly **see** our subject?
- What is the purpose of blind contour drawing? Modified contour drawing?

Concepts/Skills:

- Explain and apply mediating methods/devices to view angles of lines, lengths of lines, spaces between lines and quality of lines.
- Analyze the quality of lines to determine if they are curved, straight, tapered, consistent in thickness, complete or broken.
- Practice and complete blind contour drawings using long lines.
- Practice and complete modified contour drawings and reflect upon the reliance of memory, a symbol system, or preconceived notions that interfere with one’s observations.
- Continue to improve the ability to use longer lines when contour drawing.

Formative Assessments:

1. Blind contour drawings in pencil with exterior and interior contour lines of:
 - a paper airplane on a desk
 - three different botanical subjects
 - the relaxed hand, palm-up on the desk, with exterior and interior contour lines
 - a human face

Summative Assessments:

1. Modified Contour Drawings looking at the subject 90% of the time and the drawing paper 10% of the time
 - hand holding a paintbrush
 - hand holding a paper airplane with crushed nose
 - botanical rendering
 - a pair of shoes in positions that are at angles to each other

Unit 3 - Modified Contour Drawing and Varied Line Weight

Focus Questions:

- How do artists use sight measuring/sighting to observe accurate angles, proportions, alignment and, negative shapes to depict observed real subjects?
- How do we suggest three dimensional form with the use of varied line weight alone?

Concepts/Skills:

- Apply the skills of observation learned in previous units.
- Explain how using varied line weight can suggest form.
- Analyze and critique exemplars.
- Apply the skills of using varied line weight to varied sketches and revise based on feedback.

Summative Assessments:

1. Modified Contour Drawing of hand holding a paper airplane, using varied line weight to suggest form
2. Modified contour drawing of a pair of shoes, turned at different angles to show foreshortening and using varied line weight to express light and form.

Unit 4 - Negative Area

(See Figure 4B in the gallery below)

Focus Questions:

- How do we utilize the observation of negative shapes and spaces around and within the subject to draw accurately from observation?
- How do we increase our ability to perceive accurately the angles, lengths of lines, spaces and negative shapes in a subject to observe the positive areas/shapes in that subject?

Concepts/Skills:

- Shift one's focus from the positive/solid form to the negative shapes within and around the form in order to observe and draw the solid form with accuracy.
- Developing greater mastery of sighting for proportion, angle, space and alignment.
- Create drawings based on observation of the negative shapes within and around the form (see formative assessment below).

Formative Assessments:

1. Drawings done while viewing projections of objects on an overhead projector, capturing the shapes of the areas of light between and around those solid objects.

Summative assessments:

1. Pencil drawing of chairs, overlapping each other, focusing on the negative shapes between the chairs in order to accurately capture the image of the chairs themselves.

Unit 5 - Cross Contour Drawing, Scale/Overlapping and Varied Line Weight

Focus Questions:

- How can we perceive the three-dimensional form by envisioning lines that wrap around the form like latitudinal and longitudinal lines?
- How can we express form with cross contour lines that appear closer together at the edges of the shape, as the pattern of lines moves around the other side of the form?
- How can we use varied line weight and cross contour drawing in combination to express light, form and deep space?
- How can we use scale and overlapping of one kind of form to create the illusion of deep space

Concepts/Skills:

- Analyze and critique exemplar models using the language of art criticism.
- Observe actual contour lines that have been drawn on 3 dimensional objects and capture them accurately as they are laid on the curved surface and wrap around the form.
- Use scale and overlapping to create a composition from observation of this form in several different positions, depicting them as larger overlapping smaller forms
- Use *atmospheric perspective* to depict the forms receding in space, making lines paler on smaller overlapped forms and darker on larger overlapping forms
- Manipulate the pencil with varied angle and pressure to vary the line's weight/thickness

Formative Assessments:

1. Drawing of a simple biomorphic shaped physical object upon which a pattern of latitudinal and longitudinal lines have been drawn in marker, using varied line weight to express light and form

Summative Assessments:

1. Drawing of several forms in an asymmetrical composition that employs scale, overlapping, cross contour lines and varied line weight to express form and deep space.

Unit 6 - Shading - Taking Cross Contour to the Next Level

Focus Questions:

- How can we apply our understanding of cross-contour principles to shading with the 5 kinds of light?
- What is reductive/subtractive drawing?
- How can we combine reductive drawing techniques with additive drawing techniques and use massing along the cross contour guidelines in realism?

Concepts/Skills:

- Explain how can we apply our understanding of cross-contour principles to shading with the 5 kinds of light:
 1. Highlight
 2. Halftones
 3. Shadow on the Object
 4. Cast Shadow
 5. Reflected light
- Use a glass viewfinder and a grid system to transfer the traced image to the paper format in identical proportion.
- Use a toned format and reductive/subtractive drawing techniques in realism with the eraser as the primary drawing tool.
- Hone skills in identifying relative values and massing.
- Hone technical skills in the manipulation of the drawing tools for the desired effects of blending

Formative Assessment:

1. Still life including pale cross contour lines and shading of an egg and an additional form from observation with all 5 kinds of light, using a toned format and using the eraser as the drawing tool.

Summative Assessment:

1. Drawing of hand palm up and fingers pointed toward oneself, done in a toned format using an eraser as the primary drawing tool in concert with the graphite pencil and showing all 5 kinds of light.

Unit 7 - Human Portraiture

(See figures 6, 7, 8 & 9 in the gallery below.)

Focus Questions:

- What are the average proportions of the human face in an adult and at various stages of development?
- How does the interior anatomy of the human head affect the exterior anatomy?
- How do these proportions present in frontal, profile and $\frac{3}{4}$ views?
- How do we use value and shading in a realist style to express form and surface texture in graphite portrait drawings?
- How does the artist's position relative to the model affect the artist's view?

Concepts and Skills:

- Demonstrate increased mastery in sighting when drawing a portrait from observation of a live model.
- Synthesize knowledge of average human head proportions/anatomy with observed reality using sighting
- Apply a full range of values to drawings of eyes, noses and mouths as observed in photographs.
- Apply the concepts of sighting to flat photographs.

Formative Assessments:

1. Graphite drawings in full value of 10 pairs of eyes rendered same- size from magazine photos in photographic realism.
2. Graphite drawings in full value of 10 noses rendered in same- size from magazine photos in photographic realism.
3. Graphite drawings in full value of 10 mouths rendered in same- size from magazine photos in photographic realism.
4. Canon of the human head in frontal view done with in-class instruction
5. Canon of the human head in profile view done with in-class instruction
6. Canon of the human head in $\frac{3}{4}$ view done with in-class instruction

Summative Assessments: Graphite Drawings in full values of 6 different live models:

1. 3 Profile Views
2. 3 Frontal Views
3. 3 $\frac{3}{4}$ views
4. Self portrait in full value from observation in a mirror (student)

Design

Semester Two

Unit 1- Line Designs

(See figures 10 A and 10 B in the gallery below.)

Focus Questions:

- How do artists create the illusion of curved shapes using only straight lines?
- How do artists create the illusion of edges without outlines, using *implied contour*?
- How do artists use patterns of lines to create the illusion of value using only the frequency of, thickness of and distance between those lines?
- How do artists use patterns of line to express full value representational subjects?

Concepts and Skills:

- Create original, unique outline designs adaptable to the assignment, in the style of a stained glass window or coloring book with interlocking shapes
- Using only straight lines, create designs with the appearance of curves by the specific juxtaposition of those lines
- Create the appearance of gray scale values with only black and white lines by varying their thickness and distance apart
- Use the artists' pen as a medium in a precision drawing

Formative Assessments

1. Preparatory study and photo references for horizontal line design
2. Preparatory study and photo references for vertical line design

Summative Assessments:

1. Horizontal line design in pen depicting a representational subject in full value
2. Vertical line design in pen depicting a representational subject in full value
3. Non-representational asymmetrical composition creates the illusion of deep space by the use of scale and overlapping of curved or zig-zag lines.

Unit 2 - Formal Balance

(See figure 11 in the gallery below.)

Focus Questions:

- What are the criteria for formal/symmetrical balance in a design?
- How can we strategize to economize our work and achieve precision in a pen design that expresses symmetry?
- What practices and methods can the artist use to make the best use of drawing tools?

Concepts/Skills:

- Analyze and critique exemplars for formal balance/symmetry and the techniques used to achieve formal balance.
- Accurately measure as per specific directions for format size and shape.
- Use ink and marker with precision to draw a unique design which uses size and shape of multiple triangles to create harmony, variety, unity, visual interest, and symmetry.

Summative Assessment:

1. Symmetrical design in pen/marker using an Inverted triangle made exclusively of a minimum of 7 smaller triangles in mirror image to each other on opposite sides of a central axis

Unit 3 Informal Balance

(See figure12 in the gallery below.)

Focus Questions:

- How do artists access and expand upon their creativity while working within certain limits?
- How do artists use tools and innovation to achieve precision in making geometric shapes?
- How do artists employ harmony and variety to create unity?
- How do artists use color to create balance and the illusion of intersection, overlapping, and transparency?
- How do artists arrange motifs in an asymmetrical way to create dynamism and visual interest?

Concepts/Skills:

- Define and recognize harmony, variety, unity, visual interest, formal and informal balance and analyze examples.
- Accurate measuring of a 12" circle using a compass or improvised device.
- Expand creativity while working within strict limits of format and motif.
- Create variety in a harmonious design using the required circular shape of the format and only circular and arc shapes allowed inside that circle. Vary the other design elements of scale, color, pattern and space to achieve the goal.

Formative Assessment:

1. A Page of Doodles: A page of doodles created over a week on lined paper carried with the student everywhere they go, designed to free the student from constraints of typical assignments and perceived performance pressure. Text, diagrams, drawings and collage are all acceptable methods of execution.

Summative Assessment:

1. 12" circular format, with a design that demonstrates *informal balance*, filling the large circle with smaller circle, semi-circle and arc shapes only. Some may overlap, some may be cropped off by the edge of the large circle. Any arrangement may be chosen as long as asymmetry is achieved, avoiding any one circle in the very center, and making circles of all different sizes. The design is completed with black and white

or with 3-5 colors and 2-4 unusual unique patterns to use inside and around the circles. *Harmony* and *Variety* are achieved with either a limited color palette and the use of multiple patterns or the use of many colors and just a couple of patterns at different scales.

Unit 4 - Pentagon Off-Center Radial Balance

(See figure 13 in the gallery below.)

Focus Questions:

- How do artists expand creativity using pattern and color?
- How do artists strategize when using tools, innovation, and methods of measurement to achieve precision in making geometric shapes? (In this case a pentagon.)
- How do artists employ harmony, variety and alternation to create unity with an off-center focal point in a design that implies depth?

Concepts/Skills:

- Hone technical skills of pen control and accurate measurement.
- Create a sense of depth using varied scales in patterns.
- Create a sense of balance by limiting either palette or pattern.
- Design a work which demonstrates harmony, variety and lateration with an off-center focal point in a design that implements depth.

Summative Assessment:

1. Pentagon as format with an off-center focal point and between 12-15 rays extending outward from this point to the sides and corners of the pentagon.
2. Pennant shapes created with 2-4 patterns in 2-4 colors (in addition to black and/or white), alternating them as such: pattern1, pattern 2 , (pattern 3,) 1,2,(3), 1,2,(3), 1,2,(3) going around the focal point, paying attention to originality, harmony, variety and unity.

Unit 5 - Radial Balance

(See figure14 in the gallery below.)

Focus Questions:

- How do artists expand upon their creativity while working within certain limits?
- How do artists use tools and measurement to achieve precision in making geometric shapes?
- How do artists employ harmony and variety to achieve unity and visual interest in a design demonstrating radial balance

Concepts/Skills:

- Hone skills to measure accurately, create symmetry, and follow precise directions.
- Employ size differences in shapes positioned from exterior edges toward the interior central point to create an illusion of depth.
- Use templates to recreate curved shapes with precision.

Summative Assessment:

1. A 12" square format achieving *radial balance* with pennant shapes radiating outward from a single central point.
2. Trapezoid shapes in the rays and the spaces between them decrease in size from the outer edges to the central focal point, creating an illusion of depth.
3. Trapezoid shapes and space around and between them filled with color and/or pattern
4. Corner rays and side rays employing 2 different configurations and applications of color/pattern

Unit 6 - Octagon - Mandala - Complex Radial Balance

(See figure 15 in the gallery below.)

Focus Questions:

- How do artists use transfer methods to repeat multiple identical designs within one octagonal design?
- How do artists use tools and measurement to achieve precision in making geometric shapes?
- How do artists expand upon their skills in creating more complex designs with originality, creativity and unpredictability?

Concepts/Skills:

- Recognize radial symmetry and balance in examples.
- Apply the technical skills of precise measurement and following directions exactly.
- Hone skills in using the transfer method to recreate repeated patterns/designs precisely.

Summative Assessment:

1. Octagon format filled with 8 identical triangles that demonstrate originality, radial symmetry, increased complexity and radial balance. Each triangle must be identical in design and color.

Unit 7 - Movement

(See figure 16 in the gallery below.)

Focus Questions:

- How do artists create the illusion of lateral movement/motion?
- What are ways in which progression can be portrayed when drawing?

Concepts/Skills:

- Explain and recognize how artists create the illusion of lateral movement through the use of repetition and progression, the consistent change and morphing of a design from one extreme to the other across a space.
- Analyze and share observations of exemplar models using the language of art criticism.
- Explain and recognize the ways that progression can be achieved through size/scale, angle of orientation, quantity, solidity as opposed to hollowness, the morphing of the shape gradually from one to another in a sequence, increasing/decreasing space between motifs and the use of color in sequence based on the

color wheel.

- Create a drawing to show the illusion of lateral movement and progressions. Vary multiple aspects of a shape in multiple examples that repeat across the format to imply motion.
- Use the transfer method and apply marker, colored pencil, pen or other mediums to the shape to achieve continuity in the flow of the shape across the space.

Formative Assessment:

1. A unique motif to be used at the appropriate size to be repeated at least 7 times in a 6" x 15" format.

Summative assessment:

1. A design using a 6" x 15" rectangle and depicting 7+ examples of the chosen motif repeated in a way that gradually changes in angle, spacing, and other qualities to create the illusion of lateral motion in one depth of field.

Unit 8 - Collage - The Illusion of Depth

(See figure 17 in the gallery below.)

Focus Questions:

- How do artists use the medium of collage to achieve the illusion of depth through scale and overlapping?

Concepts/Skills:

- Select and arrange collage items of the same subject in the appropriate wide range of sizes to achieve an illusion of great depth.
- Choose a format that will enhance the design considering the chosen subject.
- Manipulate photos by cutting, splicing, overlapping and cropping to achieve the illusion that these items occupy the same deep space.

Summative Assessment:

1. A collage made of a wide range of sizes of the same kind of subject cut from magazine photos and overlapped and juxtaposed in order to achieve a sense of great distance between the nearest and most distant objects.

Unit 9 - Optical Illusion in Ink

(See figure 18 in the gallery below.)

Focus Questions:

- How do artists combine the use of one-point linear perspective and cross-contour line drawing to create an illusion of three-dimensional form emerging from a flat surface?
- How do artists arrange motifs in an asymmetrical way to create dynamism and visual interest?
- How do artists use a limited black and white palette in a pen/marker drawing that achieves interest, engages the viewer and allows for the greatest illusion of three-dimensionality?

Concepts/Skills:

- Use tools to measure with precision while creating a grid in a rectangular format.
- Use a one-point linear perspective to create “room(s)” within a regular checkerboard patterned plane.
- Use cross contour line drawing to create the illusion of forms that seem to rise off of a flat surface.
- Strategize the manner in which black and white edges will appear in contrast to adjacent color in order to delineate two-dimensional shapes that appear as 3 dimensional forms.
- Use scale and overlapping to create the illusion of deep space.
- Recognize and apply: when 2 black shapes are adjacent to each other they are separated with a white space the thickness of a line. When 2 white shapes are adjacent to each other they are separated by a black line.

Formative Assessment:

1. Pencil drawing of the design in which multiple shapes appear as forms rising off of and/or emerging from the flat surface which includes 1 or more rooms depicted in one point linear perspective.

Summative Assessment:

1. Completed inked design in black and white, delineating three-dimensional forms, rooms, and the illusion of depth through scale and overlapping.

Unit 10 - Fantasy Collage Background and Creature

(See figure 19 in the gallery below.)

Focus Questions:

- What is fantasy art/surrealism?
- How do artists choose and manipulate images for a fantasy/surreal collage?
- In collage, what should artists look for in their source photos when their intention is to merge separate photos to appear as one?
- How does the artist create the illusion of deep space in the collage?

Concepts/Skills:

- Define and recognize the characteristics of surrealism: adhere to the rules of space and depth while suspending the laws of physics, invent new creatures, exaggerate proportions, and portray impossible situations.
- Select/scan images with an eye for the vision for the original collage. Use a gradual process of choosing and eliminating images depending on their utility in the developing image.
- Allow for “not knowing” what the final result will be during the process.
- Juxtapose, manipulate, and combine disparate images to create fantasy/surreal imagery.
- Combine, overlap, precision cut, rip, slot and otherwise manipulate images to create a foreground, middle ground, and background in an illusion of deep space.
- Create a surreal scene that appears as one view of a dreamscape seen through a window rather than a collage made of separate pieces of paper. Juxtapose photos such that there is a consistency in the positions of the sky and ground, and in distant and close-up imagery in order to make the image as a whole appear to be visually believable as a scene from a dream.

Summative Assessments:

1. Fantasy/surreal scene in which separate pieces of paper are positioned such that they merge into one visually believable dream-scape. Foreground, middle-ground and background imagery must be included. Laws of physics such as gravity are suspended, strange situations exist and proportions are exaggerated. There is a consistency in spatial truths.
2. Large fantasy/surreal creature made out of magazine photos of inanimate objects, parts from animals, parts from people, and any other elements the artist chooses, and appearing to have the ability of mobility.

Unit 11 - Final Assignment - Synthesis of Two or More Design Concepts

Focus Questions:

- How do you identify our own strengths?
- How do you identify our own preferences?
- How do you ensure that your choice for the final assignment is weighty enough and provides the appropriate challenge?

Concepts/Skills:

- Reflect upon and articulate individual strengths and preferences. Use this information to inform the design choice for the final assignment.
- Verbalize the criteria of the individualized assignment and demonstrate fluency in the language of design.
- Synthesize two design concepts learned in the course into one work.
- Demonstrate creativity and technical skills with various media through the final work.
- Reflect upon the work in process and seek feedback; discuss using the language of art criticism.

Formative Assessment:

1. A written description of the individualized assignment that articulates the criteria, the size, format and the exact directions, the 2+ design assignments that will be combined into the new one, and the learning objectives of the assignment. The format size and shape, the mediums to be used and the design concepts to be demonstrated must be included in the writing.
2. A thumbnail sketch in graphite (and color mediums if desired) of the intended design, with notes and captions as to details and color choices.

Summative Assessment:

1. A final design project that combines two or more design assignments from the semester, demonstrates a synthesis of design concepts, and involves enough complexity and originality to challenge the individual and warrant credit for a major long term assignment.

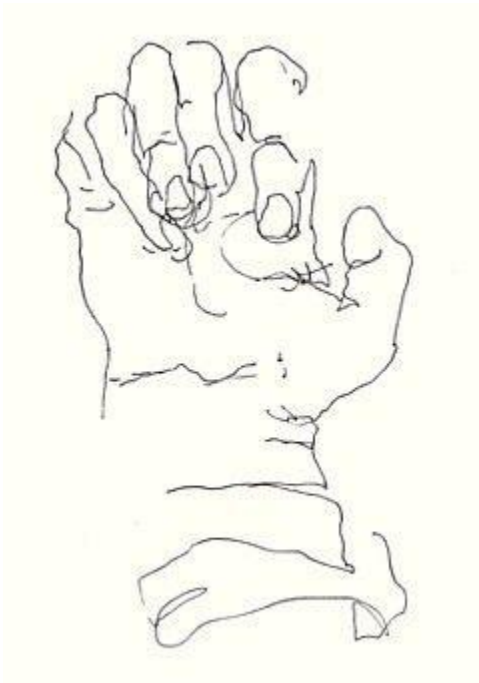
Drawing Image Glossary

Figure 1



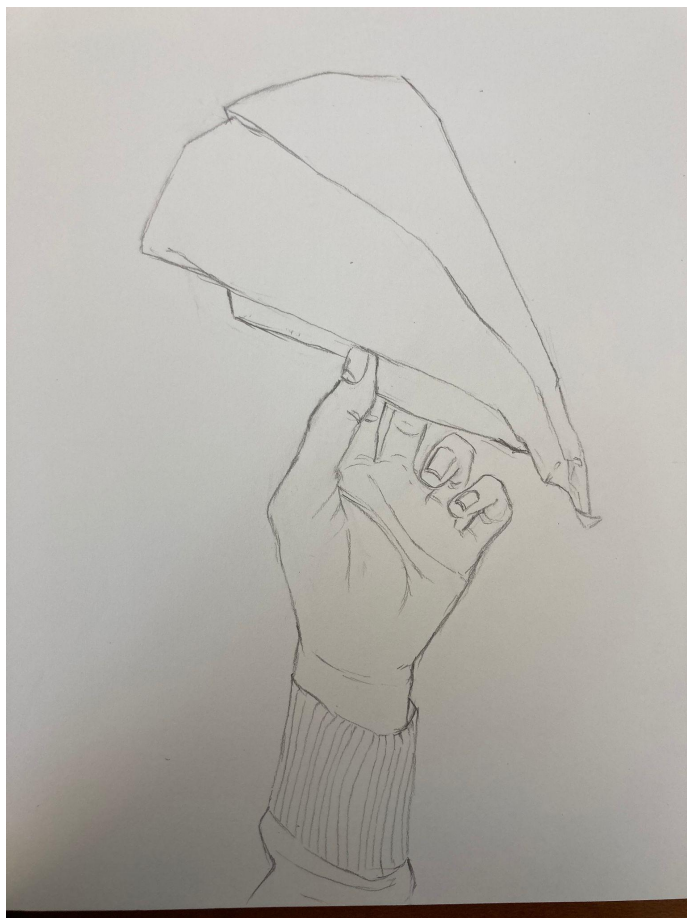
Upside Down Drawing - "Stravinsky" by Pablo Picasso

Figure 2



Blind Contour Drawing

Figure 3



Modified Contour Drawing

Figure 4A



Figure 4B Negative Area Projections



Figure 5 Negative Area Drawing of Chairs

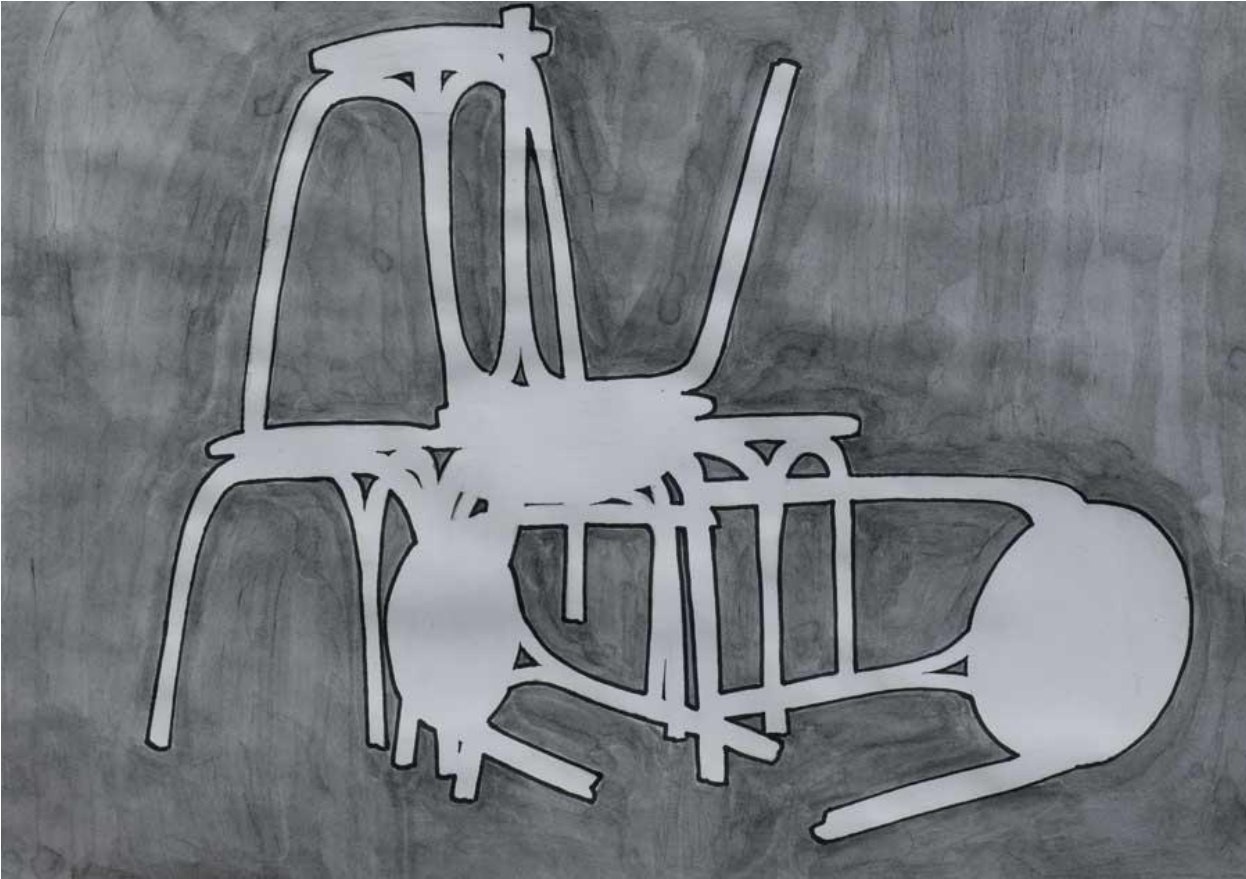


Figure 6 Cross Contour Drawing Pen with Varied Line Weight

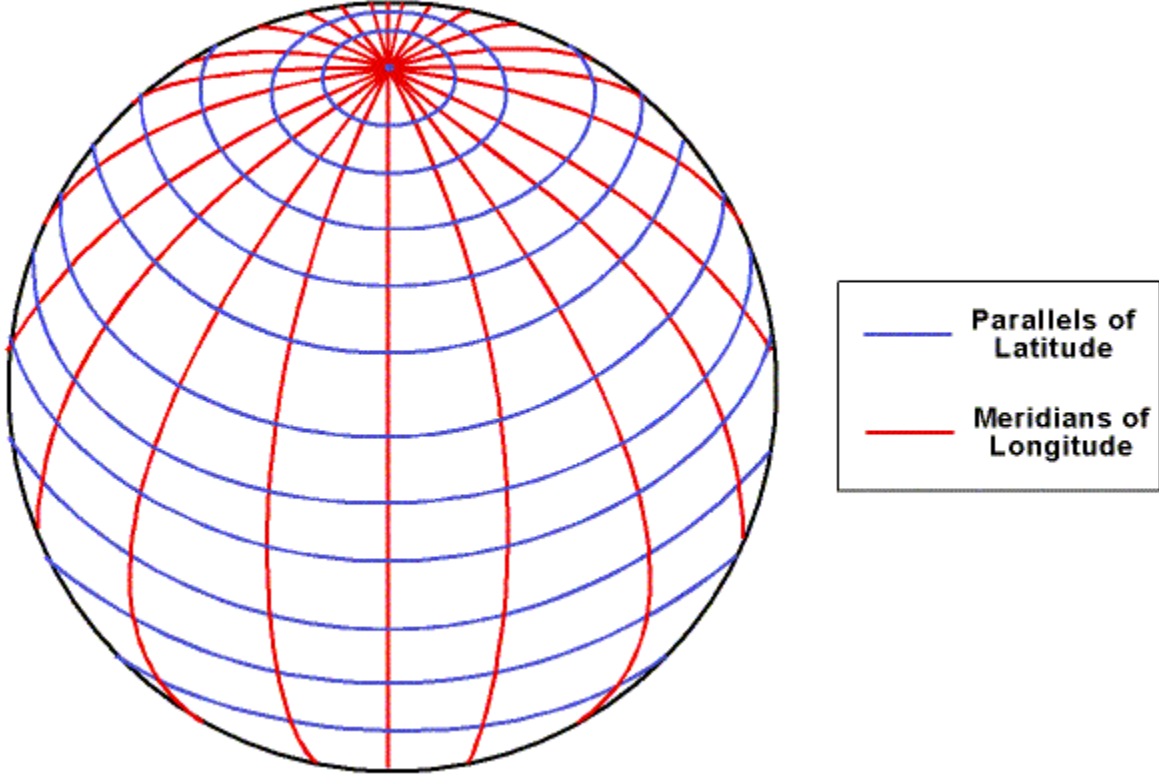


Figure7 Modified Contour Drawing of Shoes



©Doug Boomhower www.learn-to-draw-expressively.com

Figure 7 Cross contour Latitude and Longitude Lines



Tony Kirvan 11/8/97

Figure 8 - Cross Contour

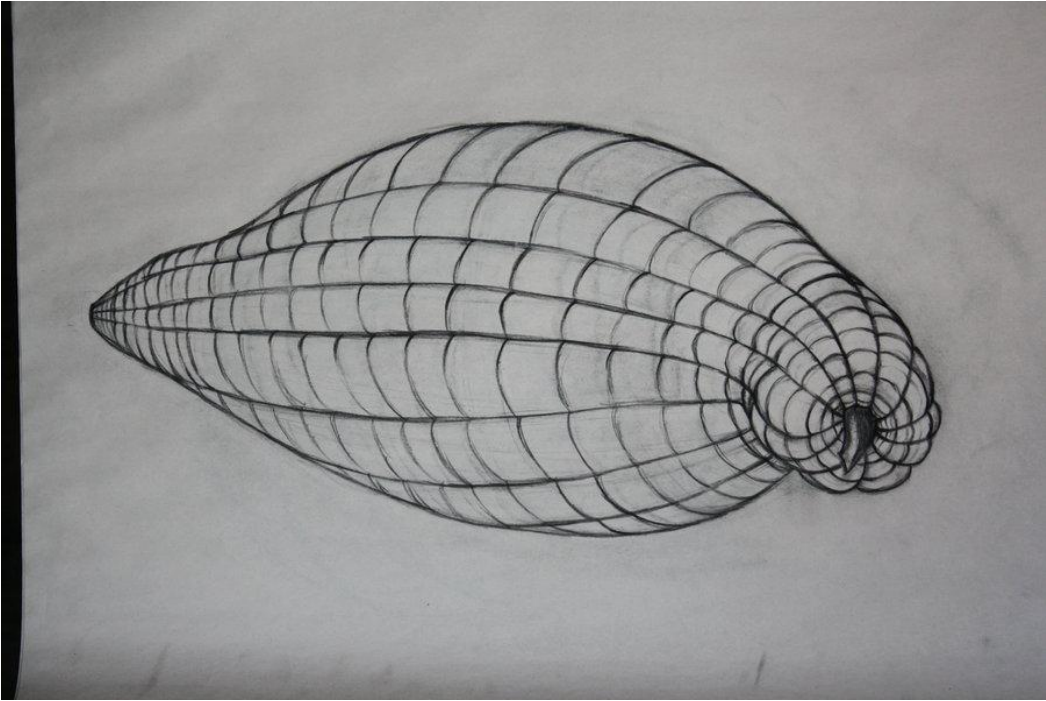


Figure 9 - Cross Contour Bananas

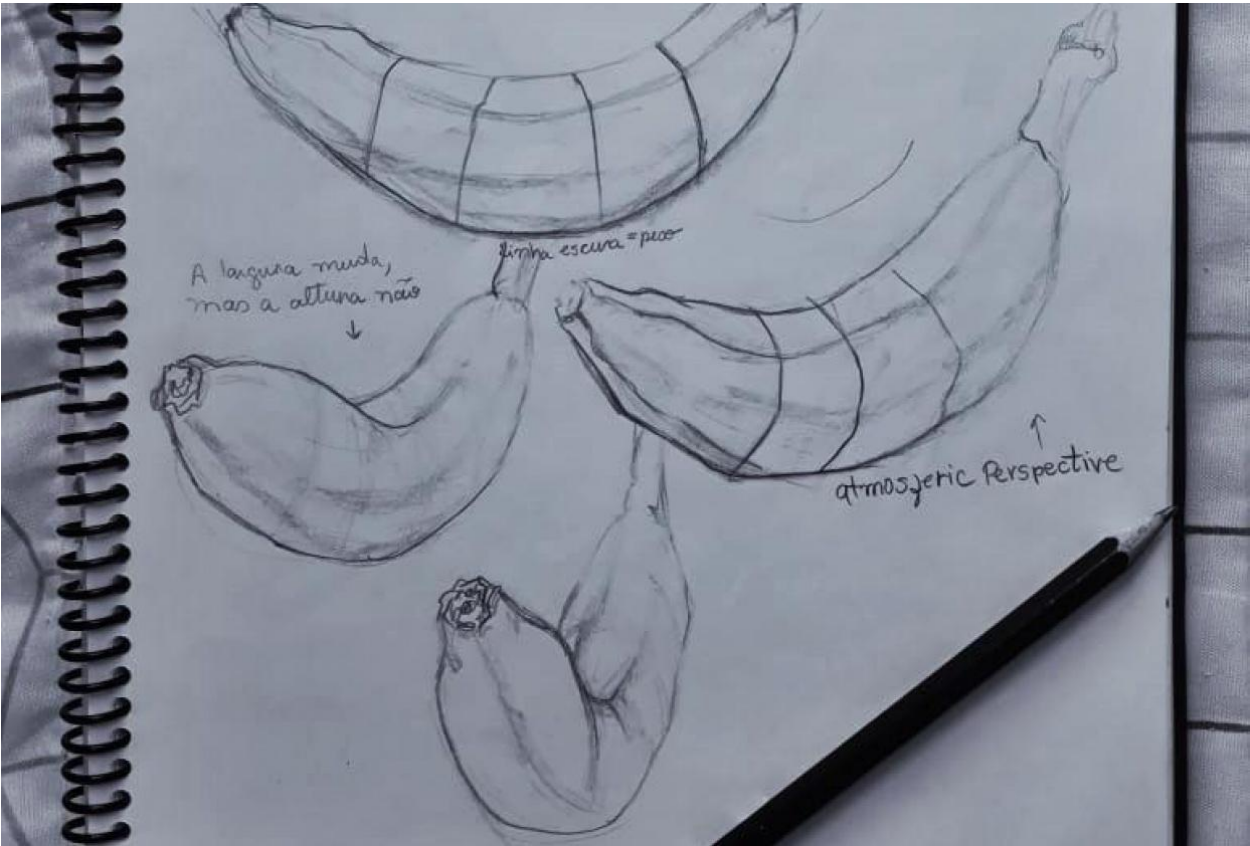


Figure 10 - Reductive/Subtractive Drawing of Hand on Toned Paper



Figure 11 - Still Life Drawing Fully Shaded with 5 Kinds of Light



Figure 12 - Still Life Drawing with Dramatic Lighting



Figure 13 - Proportions of the Human Head at Different Ages

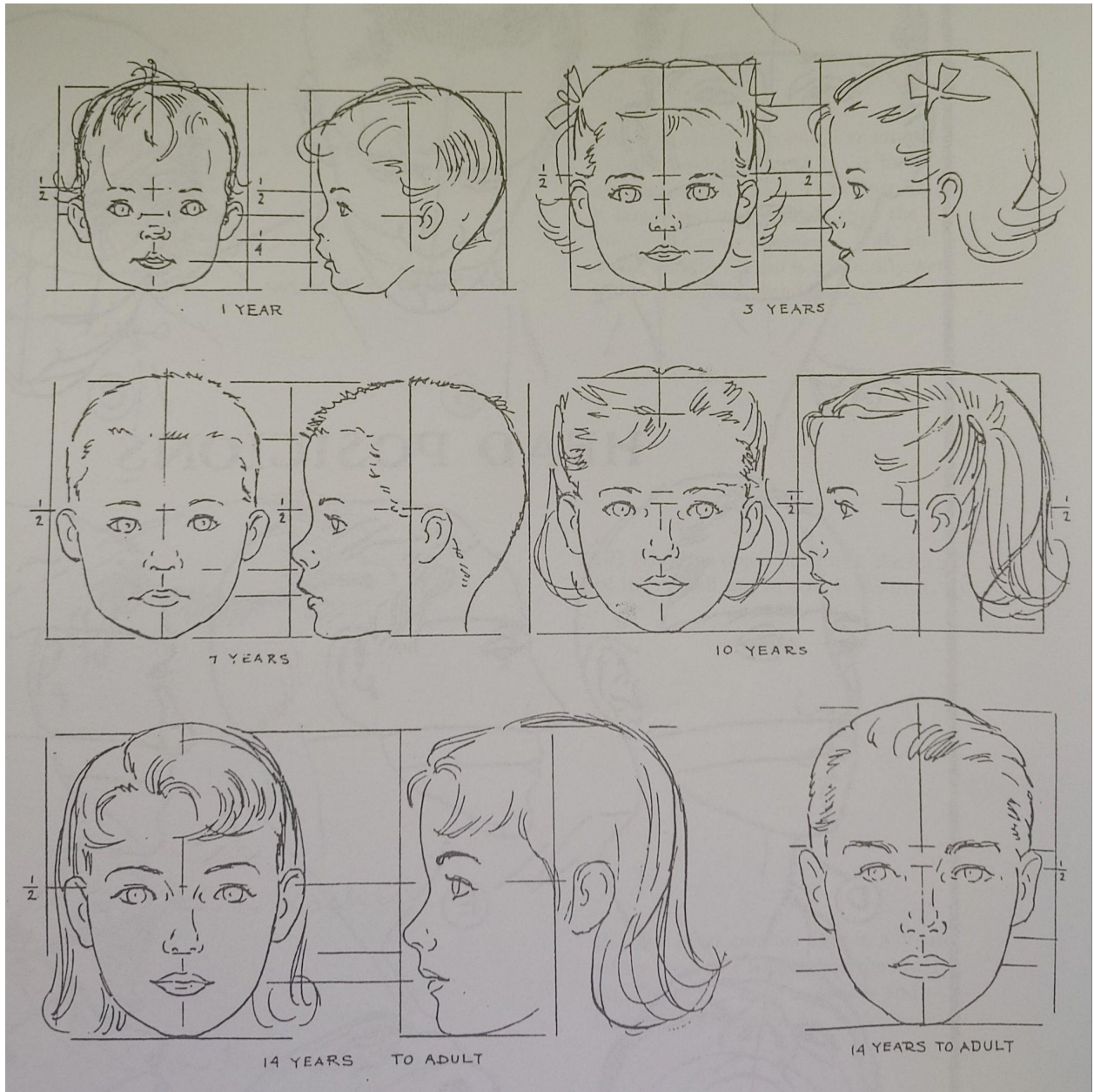


Figure 14 -Basic Anatomy of the Mouth

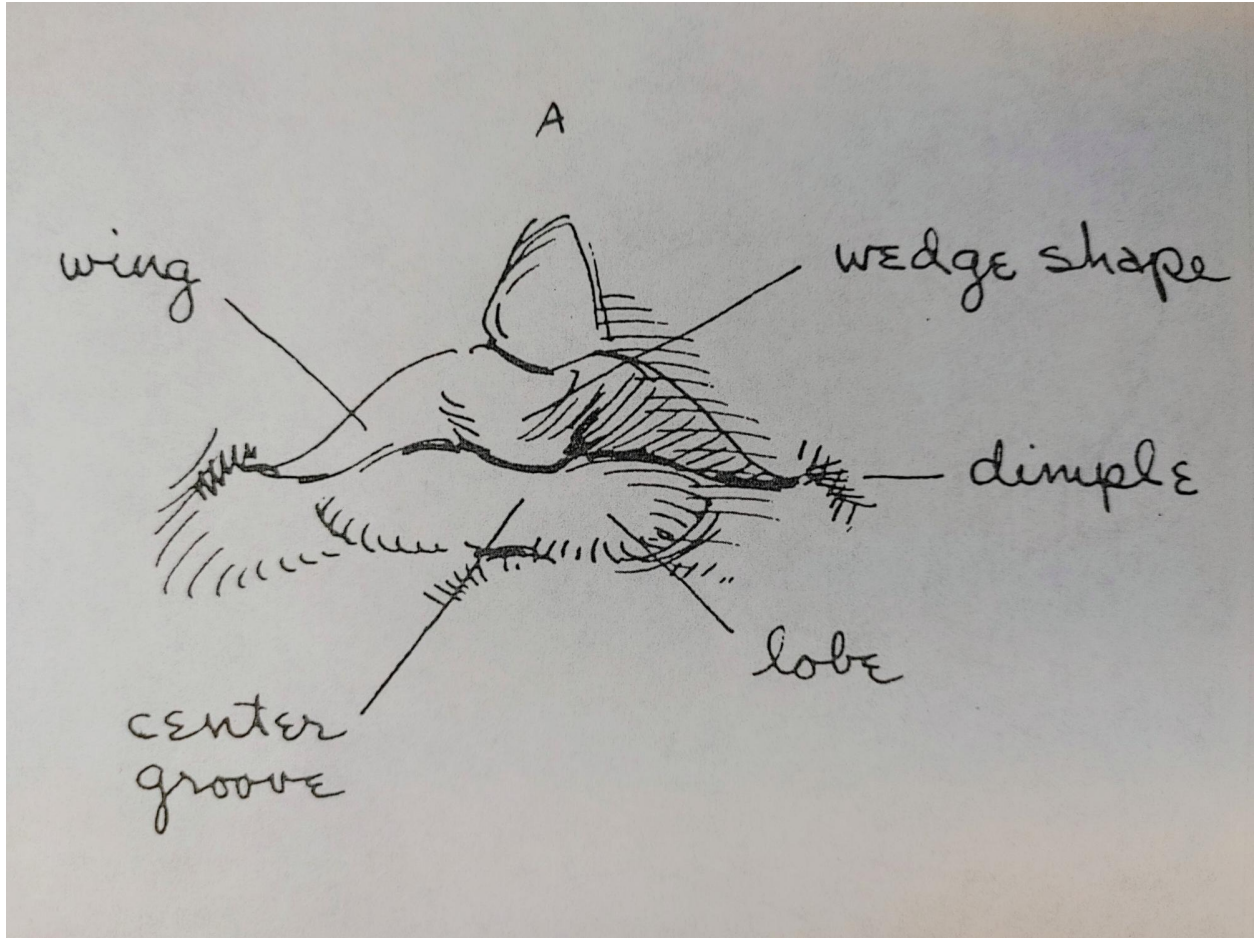


Figure 15 - Basic Anatomy of the Human Eye

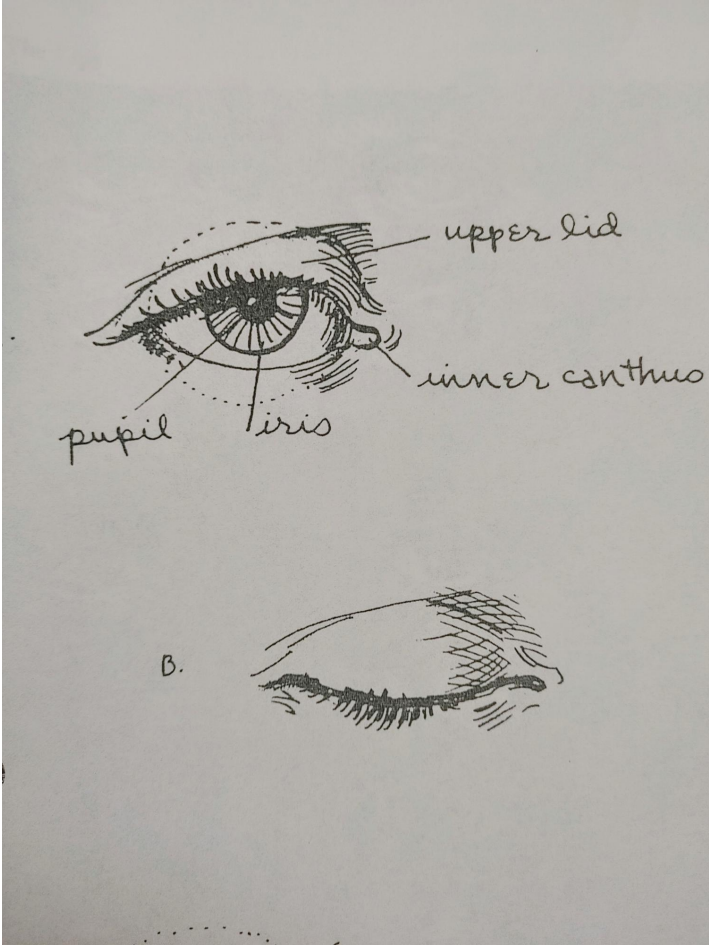


Figure 16 Drawing the Portrait in $\frac{3}{4}$ View



Design Image Glossary

Figure 1- Parallel Line - Horizontal Line Design

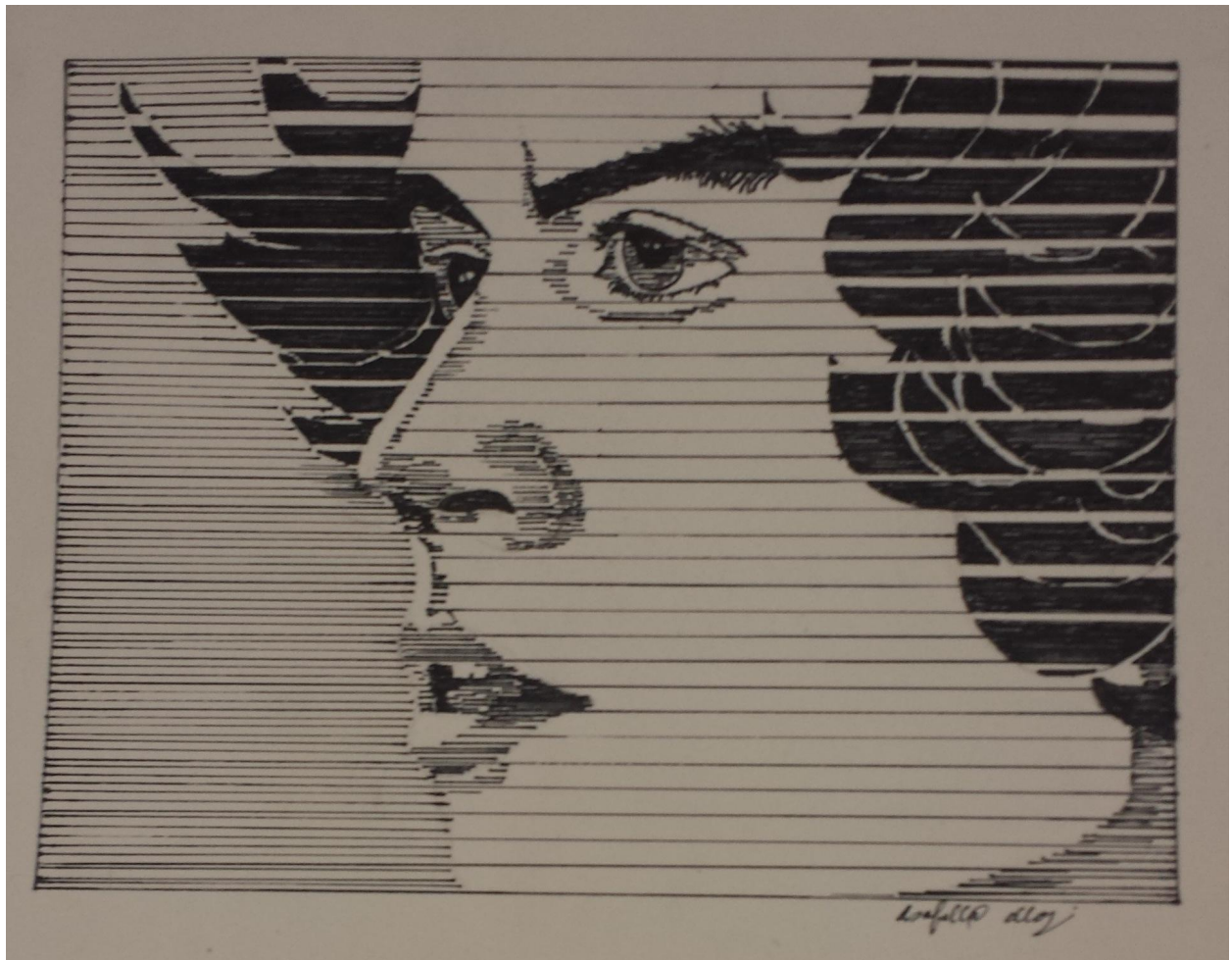


Figure 2 - Vertical and Horizontal Line Designs

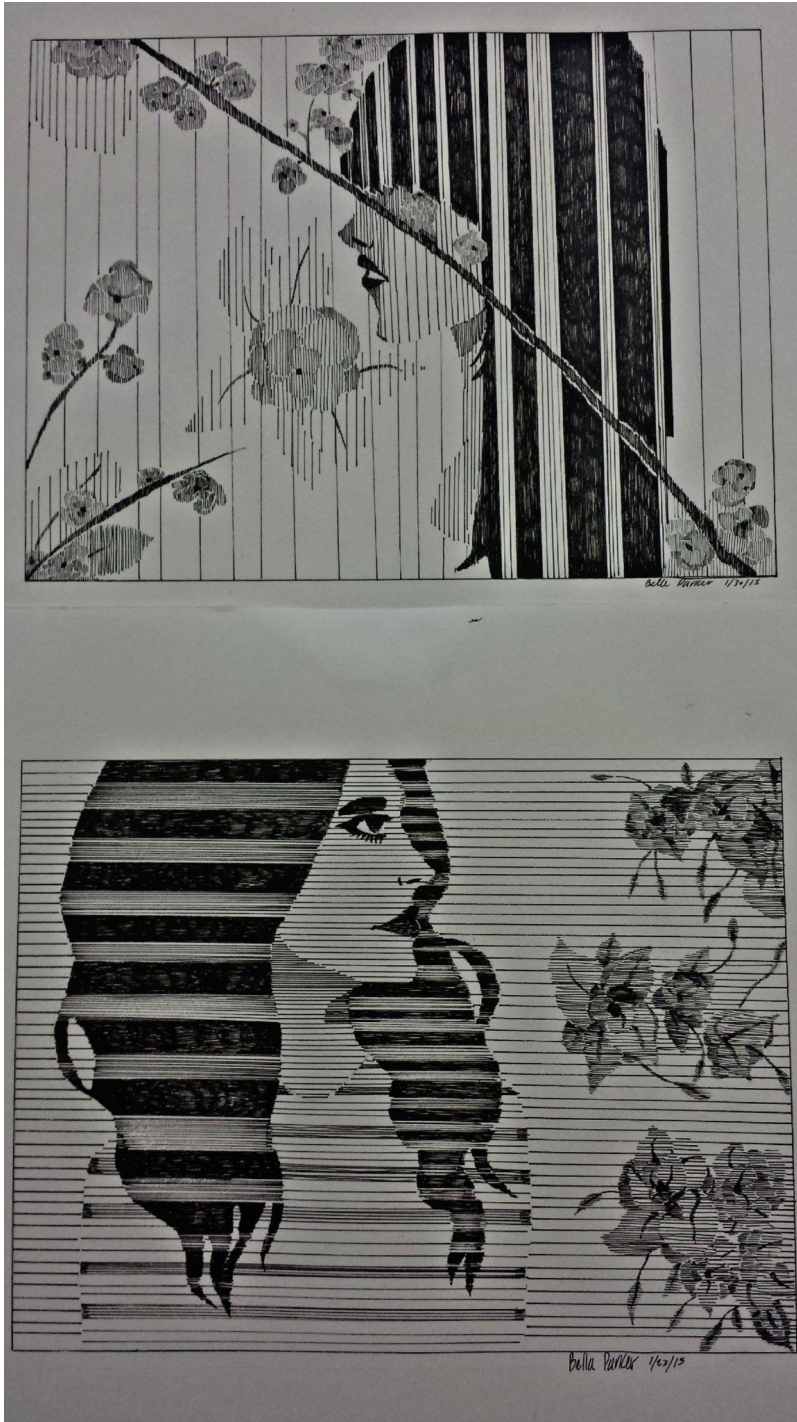


Figure 3 - Formal Balance

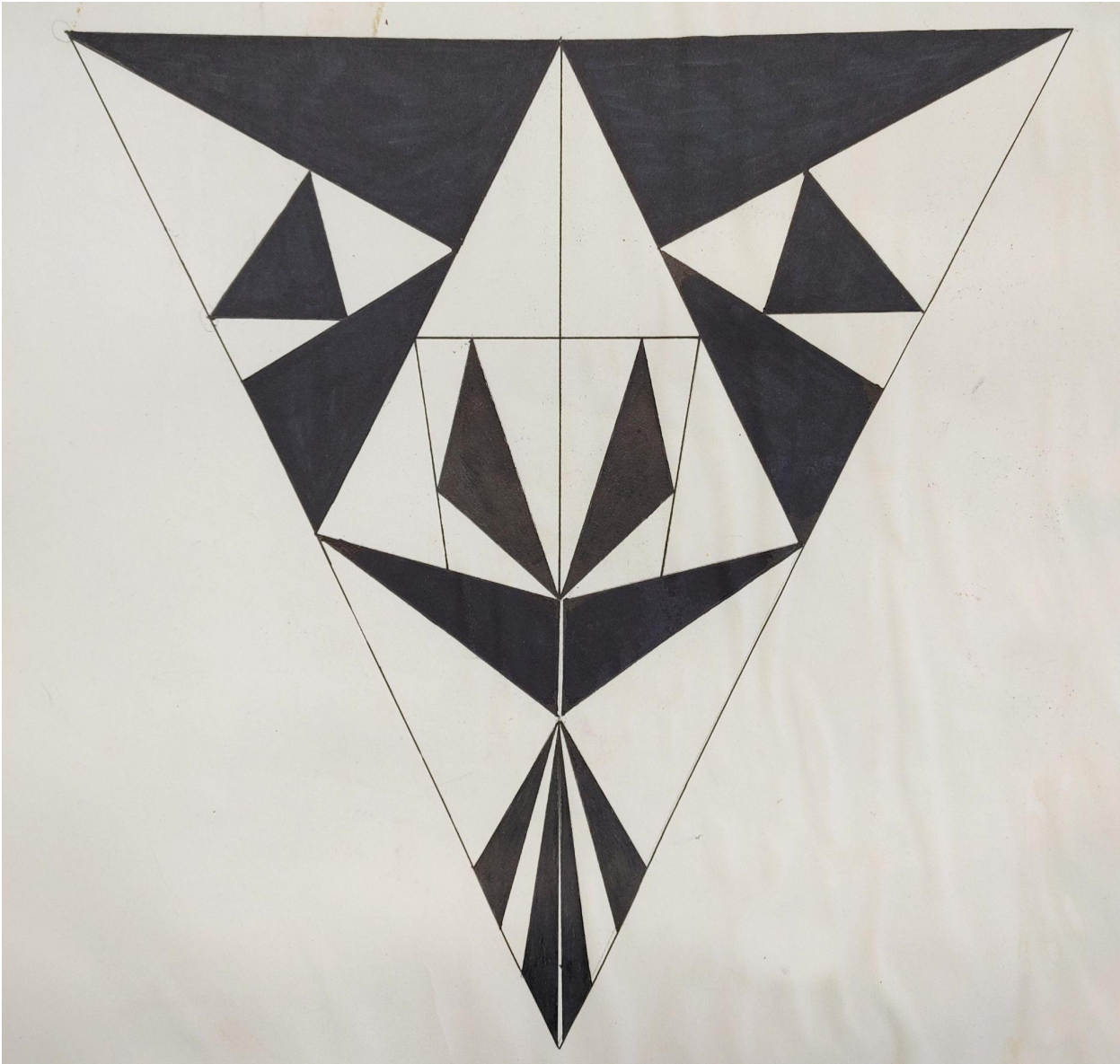


Figure 4 - Informal Balance



Figure 5 - Off Center Radial Balance

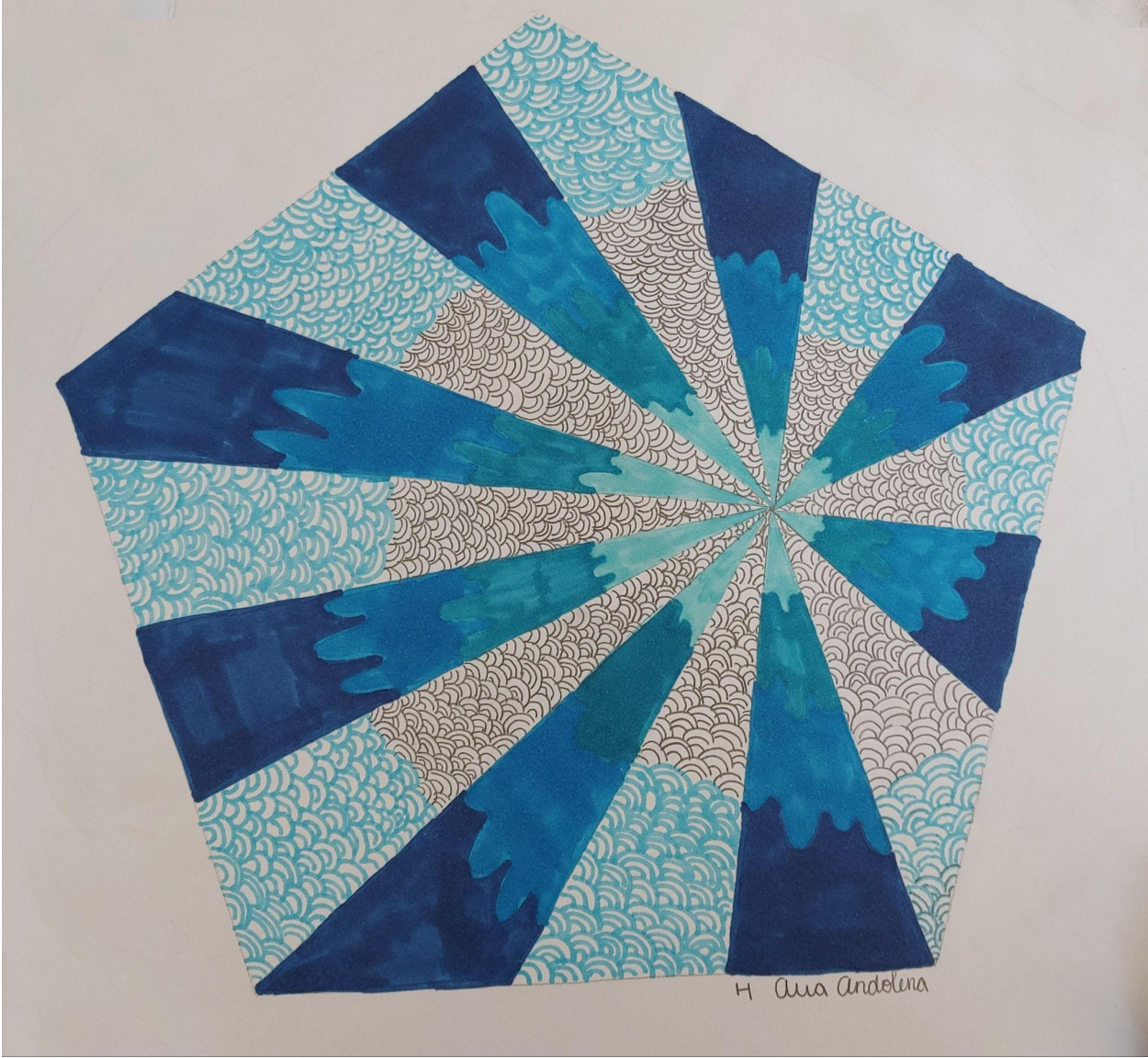


Figure 6 - Radial Balance

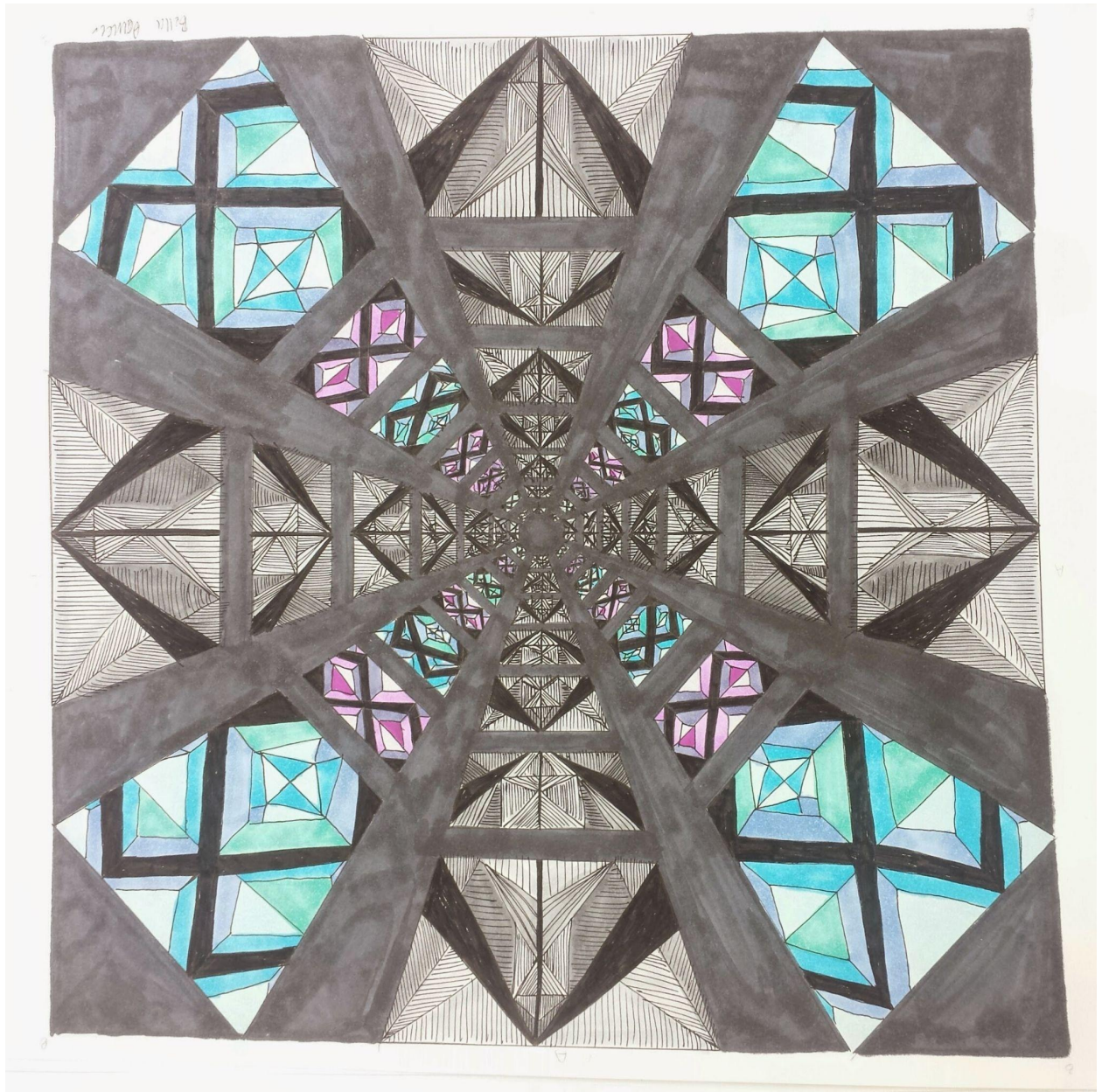


Figure 7 - Octagon - Complex Radial Balance

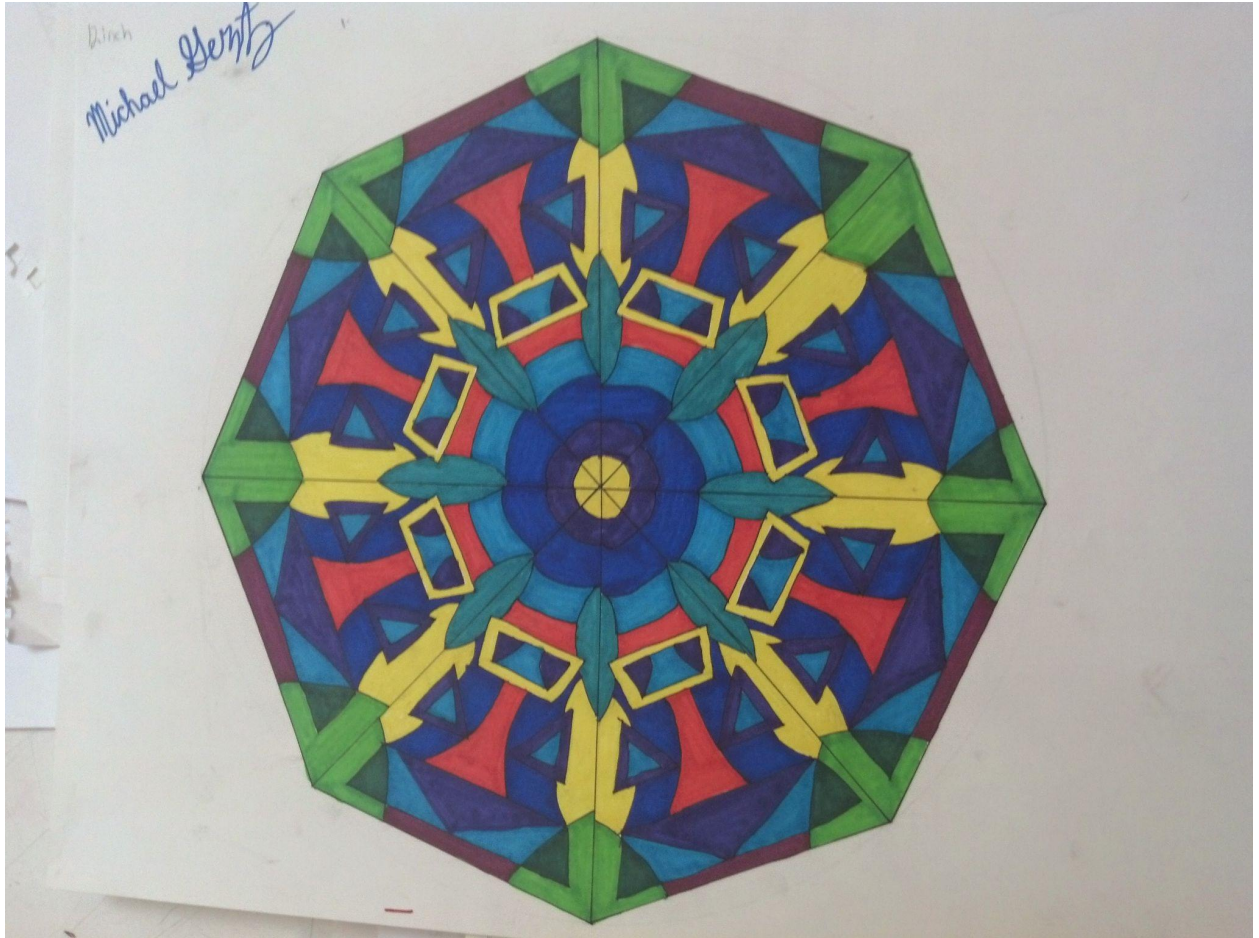


Figure 8 - Movement Through Progression

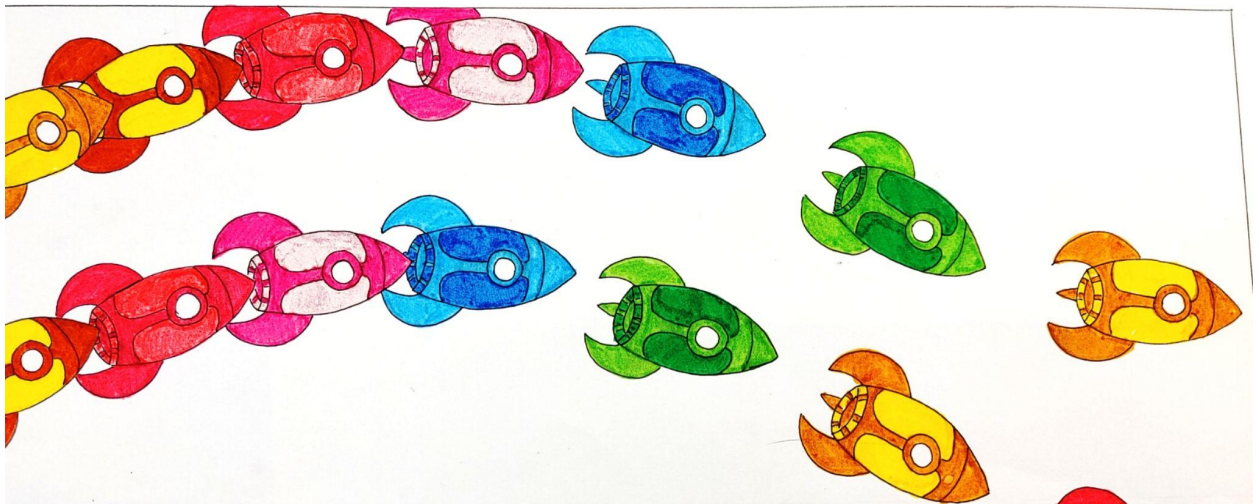


Figure 10 - Optical Illusion Using Perspective, Scale/Overlapping and Interruption of Regular Patterns

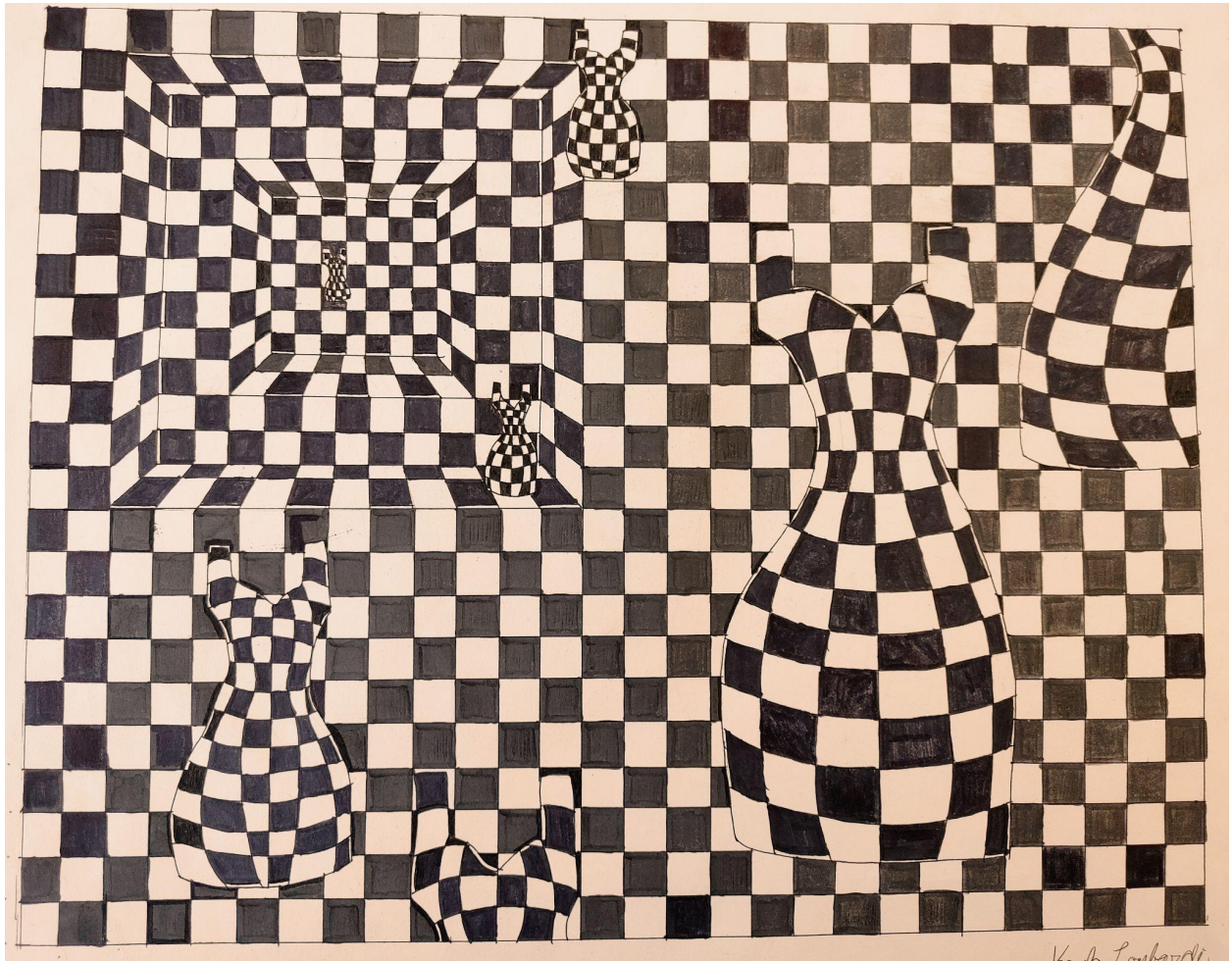


Figure 11 - Fantasy Collage - Surreal Background



Figure12 - Fantasy Collage - Surreal Creature

