

ANCHORAGE MUSEUM

GRADES K-6



DIANA TILLION

GRANDFATHER HEMLOCK, 1971

Octopus ink, paper
1971.205.001



ACTIVITY AT A GLANCE

In this activity, students will learn about color values such as tone, tint, and shade. Students will make careful observations to create a piece using variations of a single hue.



GRANDFATHER HEMLOCK

Begin by looking closely at the painting *Grandfather Hemlock*.

If you are investigating the artwork with another person, use the questions below to guide your discussions. If you are working alone, consider recording your thoughts on paper:

CLOSE-LOOKING

Look closely, quietly at the artwork for a few minutes.

OBSERVE

Share your observations about the artwork or record your initial thoughts

ASK

- *What do I notice about the artwork*
- *What colors and materials does the artist use?*
- *What moods do the artworks create?*
- *What does it remind you of?*
- *What more do you see?*
- *What more can you find?*

DISCUSS

USE [20 Questions Deck](#) for more group discussion questions about the artwork.

LEARN MORE

ARTIST BIOGRAPHY

Diana Tillion (1928-2010) moved to Alaska with her family in the Matanuska Valley in 1939. Three years later, her family would move again to Homer, where Tillion graduated high school. Tillion's talent for art was noticed in her youth, in which she earned one hundred dollars to paint a mural, a sum equivalent to over a thousand dollars today. After graduating, Tillion began studying art in 1950 through correspondence as the road system did not yet reach the lower half of the Kenai Peninsula. She would continue her studies abroad with several teachers in London, Paris, and New York.

Tillion returned to Alaska and married Clem Tillion in 1952 and moved to Halibut Cove. Clem would become a 9 term legislator, serving in both the House and the Senate. In 1958, Diana began painting with octopus ink harvested in a lagoon near her home. The Anchorage Museum hosted a solo exhibition for Tillion in 1971. Additionally, Tillion had opened an art gallery in Halibut Cove, taught art courses at Kenai Peninsula College and Homer Community College, and was the Alaska president of the National League of American Presswomen.

ABOUT INK WASH PAINTING

Ink wash painting is a style of painting that makes use of different tones and hues of ink. Ink wash painting may be monochromatic, or can make use of multiple colors. In East Asia, ink wash painting rose in popularity from the 600s and became a prominent mode of art.

Unlike western realism, which aims to create an image as it would be seen, East Asian ink wash painting seeks to display the subject's essence.



This approach to art was largely influenced by East Asian philosophies and religions such as Confucianism, Daoism, and Zen Buddhism. Ink for many ink wash painting styles is created by grinding inksticks made of pigment and glue against an inkstone with water, which could be further diluted to the desired consistency.

WATCH:

[Sumi-e Academy: Painting two birds](#)

[Sumi-e Academy: Painting a giant panda](#)

LEARN MORE:

[An overview of ink wash painting](#)

[An overview of different types of inks and their histories](#)

MONOCHROMATIC PAINTING

MATERIALS

Marker, watercolor, tea, or coffee
Water
Four shallow containers for water
Paper

DIRECTIONS

1. Create your medium using one of the following methods:
 - Soak a marker tip in a small amount of water overnight
 - Water down some watercolor and save into a container
 - Steep tea/coffee overnight
2. Divide your medium into three of the four containers and add different amounts of water in them.
3. Test the different tones on the same sheet or a different sheet of paper to see how they appear.
4. Begin painting, making sure that each layer is dry before painting on top of it to prevent unintended pooling.

LEARN MORE ABOUT SEPIA

SEPIA AND CEPHALOPOD INK

Sepia is a naturally occurring reddish-brown ink found in the ink sacs of cuttlefish. Other species of cephalopod, such as octopuses and squid, are also capable of producing ink. Ink is extracted by removing the cuttlefish's ink sac from its body and squeezing out the ink from within. The resulting material is filtered to remove any small pieces of organic matter, and is then ready to use. Sepia ink was largely used as a writing and drawing ink in Europe until the 19th century.

In contrast to the use of cuttlefish ink in writing and drawing, squid and octopus ink have largely been used in cuisine to both flavor and color many dishes. Black pasta and risotto dishes are a result of both octopus and squid ink being used in the preparation and cooking processes.

LEARN MORE:

[An artist painting with squid ink](#)

[A brief article on painting with 95 million year old octopus ink](#)

FROM THE METROPOLITAN MUSEUM OF ART:

[An article on the use and history of ink](#)



LEARN MORE ABOUT MONOCHROMATIC ART

Monochromatic painting in the western art canon began in the 1880s with Paul Bilhaud satirizing Impressionism, an art movement that emphasized the nature of light through the artist's impression of the subject being painted. Previous monochromatic works existed in print, such as Robert Fludd's attempt at drawing darkness in *Utriusque Cosmi (1617)*. After Bilhaud, Alphonse Allais' *Album primo-avrilesque* used creative titles to depict flat single colored images. Though not intended as serious works of art, Bilhaud and Allais monochromatic works would influence artists like Kazimir Malevich to paint monochromatic pieces to take abstraction to its limits for artists and critics alike.

As other art styles developed in the 20th century, monochromatic paintings took on various meanings. For Alexander Rodchenko, three paintings at the 1921 5x5=25 exhibition, each of a primary color, marked the end of painting as a representational form. At the exhibition Rodchenko said, "I affirmed: it's all over. Basic colors. Every plane is a plane and there is to be no more representation." This conclusion contrasts with Malevich, who saw monochromatic painting as a new beginning to explore the a medium with regard to representation.

Similarly, the development of *Dansaekhwa*, a South Korean minimalist and monochromatic style of painting, began as an exploration to create universal art genre removed from influences like western realism and abstraction. In using a variety of mediums such as ink, mulberry paper, canvas, and both oil and acrylic paint, *Dansaekhwa* focused on the repetitive motions and interactions of the materials to create a unique approach to monochromatic painting.

More on monochromatic art:

[An article on the appeal of monochromatic art](#)

[An overview of artists and history of monochromatic art](#)

[Aspects of a monochromatic painting](#)

[An overview of Dansaekhwa](#)

KEY TERMS

<i>Color</i>	perceived hue of an image or object; color is made by a process of light bouncing off of the object in a reflection seen by the eye
<i>Shade</i>	the relative amount of black and a hue that a color has
<i>Tint</i>	the relative amount of white and a hue that a color has
<i>Tone/Saturation</i>	the relative amount of gray and a hue that a color has
<i>Concentrate (noun)</i>	a mixture of a hue and grey in which the hue is proportionally greater
<i>Dilution</i>	a mixture of a hue and grey in which grey is proportionally greater
<i>Monochrome</i>	monochrome means one colour, so in relation to art, a monochrome artwork is one that includes only one colour
<i>Dansaekhwa</i>	a monochromatic art style originating from South Korea in the 1960s; the style developed as Korean artists experimented with methods to manipulate one color of paint on canvas
<i>Sumi-e/Suibokuga</i>	Japanese terms for ink wash painting
<i>Sumuk-hwa</i>	Korean term for ink was painting
<i>Shuimòhuà</i>	Mandarin Chinese term for ink wash painting

