



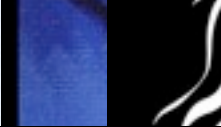
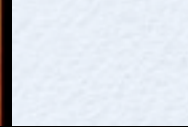
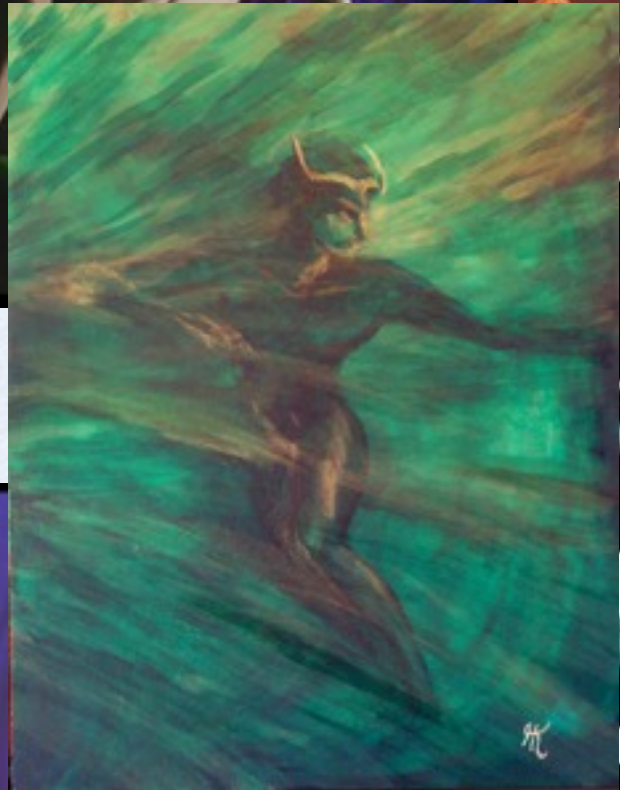
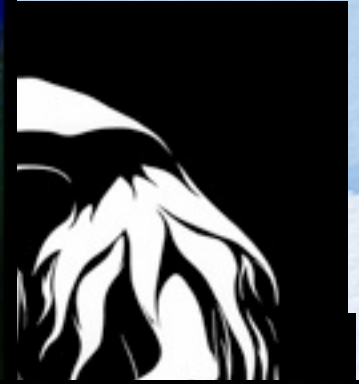
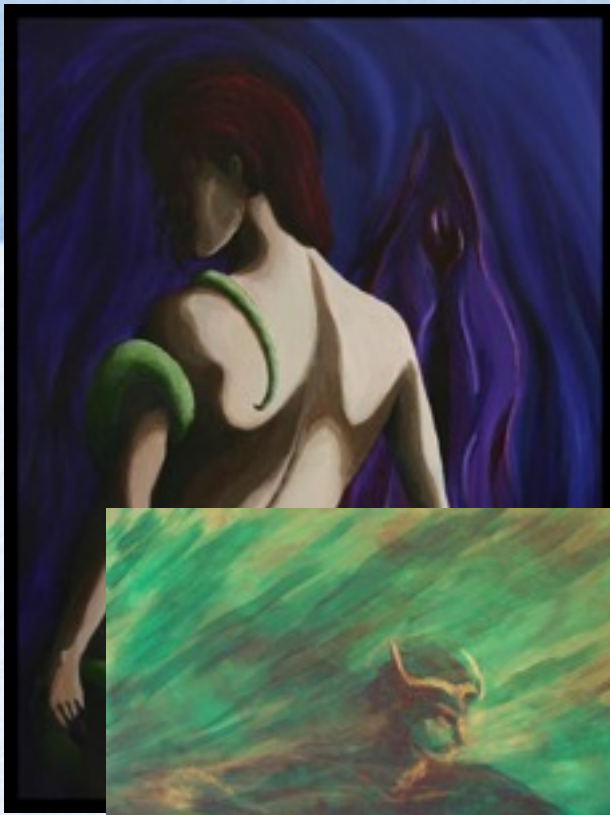
The Art of Magic

Heather Freeman
Crucible 10/10/09 EV

About Me

- **Artist for over 20 years**
- **Magical practitioner for 12 years**
- **O.T.O. initiate for 9 years**
- **Chartered Initiator and Ordained Priestess**





Why should you care?

- **Magic makes use of visual stimuli to focus the mind.**
- **Visual stimuli make use of the eyes and the brain to make their impact.**
- **Most reactions to artistic principles happen on a subconscious level.**

**Perceptual and aesthetic principles
can enhance the visual impact of your tools,
and thus the impact of your magical work.**

Why should you care?

- **More conscious choices of design and materials for tools you make**
- **Better ability to choose your tools, even if you don't make them yourself**
- **Deeper understanding of magical correspondences**

**Perceptual and aesthetic principles
can enhance the visual impact of your tools,
and thus the impact of your magical work.**

Art and Magic

- **sigils and talismans**
- **deity images**
- **ritual tools**
- **temple furniture**
- **robes and costumes**

Shapes and Colors

- **The human eye has evolved to see three-dimensionally; it can often be fooled into seeing a third dimension when there is none.**
- **The human brain has instinctual psychological reactions to color and shape**
- **Magickal correspondences are linked closely to these phenomena**

Principles of Shape

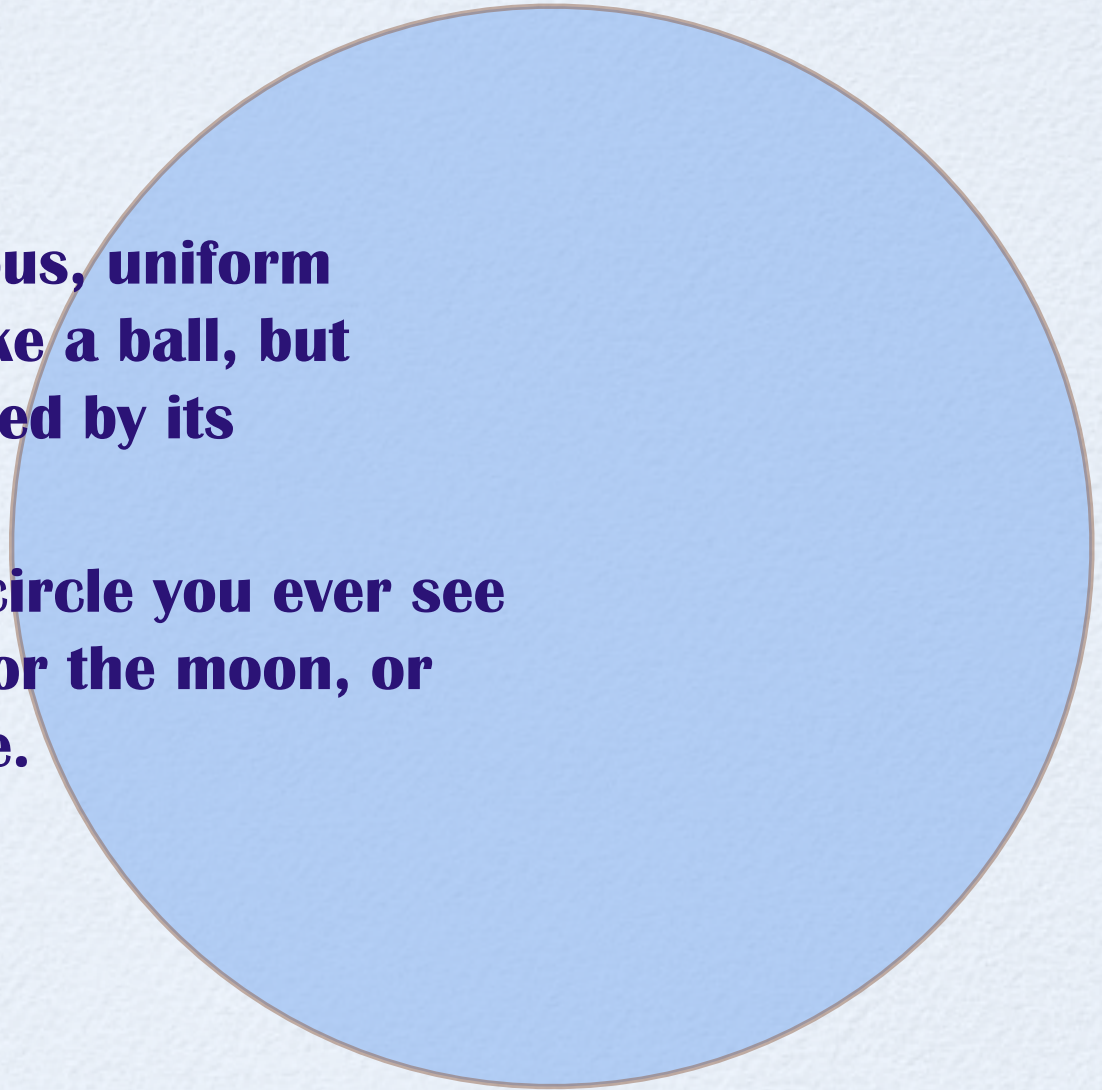
The eye and brain interpret abstract shapes as if they were physical objects.

- **Tension: how much the shape wants to ‘fall over’ into another position**
- **Symmetry: is it a mirror image of itself, and along how many lines**
- **Movement: how and where the line directs your eye**

Shapes!

The Circle

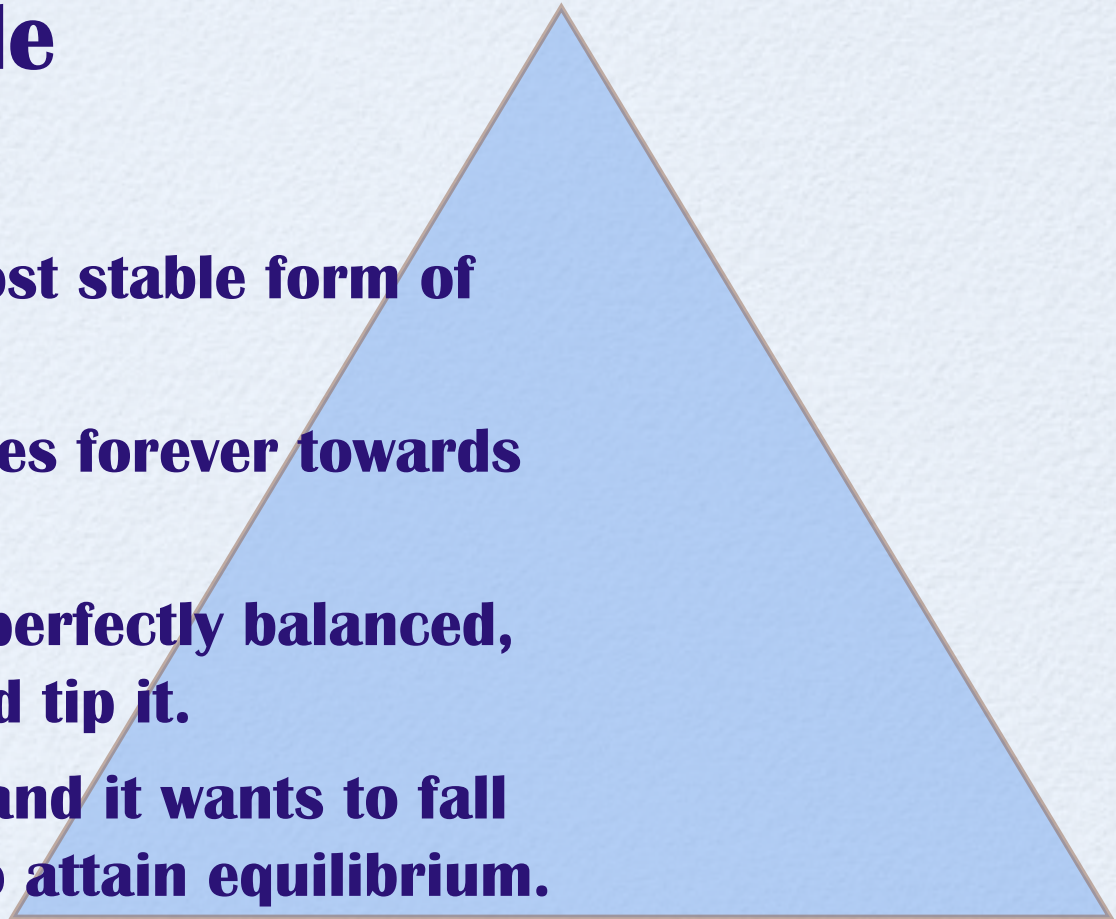
- **Smooth, continuous, uniform motion. It rolls like a ball, but remains unchanged by its movement.**
- **The first perfect circle you ever see is likely the sun, or the moon, or your mother's eye.**



Shapes!

The Triangle

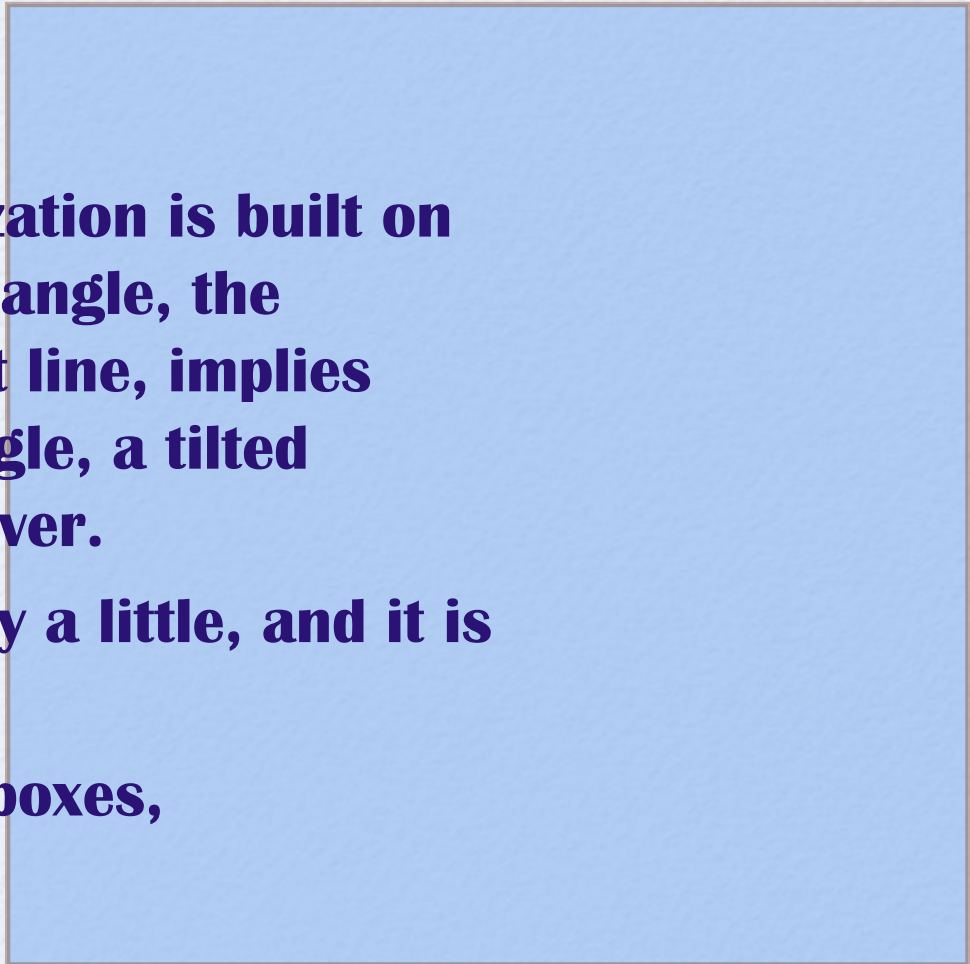
- **A tripod is the most stable form of support there is.**
- **Point up, it reaches forever towards heaven.**
- **Point down, it is perfectly balanced, but a breath could tip it.**
- **Point off center, and it wants to fall into a pyramid, to attain equilibrium.**



Shapes!

The Square

- **Most of modern civilization is built on the square. The right angle, the bisection of a straight line, implies duality. Like the triangle, a tilted square wants to fall over.**
- **Change the shape only a little, and it is no longer a square.**
- **Squares are houses, boxes, manufactured things.**



Shapes!

The Line

- **A smooth, curved line leads the eye without stops or breaks**
- **A line with sharp angles is more segmented, rougher.**
- **A rock with a sharp angle is likely to be sharp, useful for cutting, but you run the risk of hurting yourself; one with a smooth profile is likely to be smooth to the touch as well.**

Shape Theory: Analysis

- **Faces are focal points**
- **Gazes act like arrows**
- **Keeps the eye moving without letting it slide off the edge**



Giovanni Baglione, *Sacred Love Versus Profane Love*, 1603

Shape Theory: Analysis

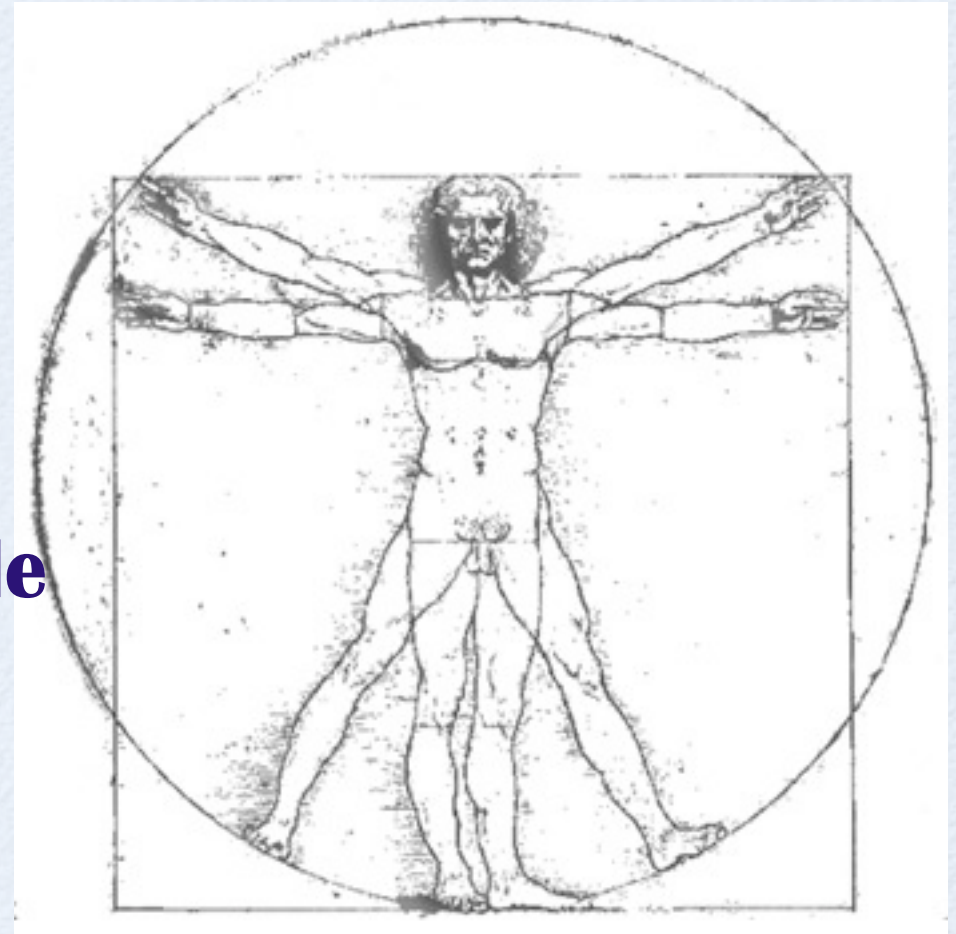
- **Faces are focal points**
- **Gazes act like arrows**
- **Keeps the eye moving without letting it slide off the edge**
- **Dynamic triangle shape**



Giovanni Baglione, *Sacred Love Versus Profane Love*, 1603

Shape Theory: Analysis

- **The Vitruvian Man**
- **The Tau Robe**
- **The Gnostic Mass Temple**



Leonardo Da Vinci, *The Vitruvian Man*, 1487

Shape Theory: Application

- **What is the overall shape of your object?**
- **What kind of shapes make up its parts?**
- **Are there any commonalities between the feel of the shapes and the intent of your object?**
- **Are there similarities between the shape of your object and other objects with that shape?**

Questions thus far?

Pick a color, any color...

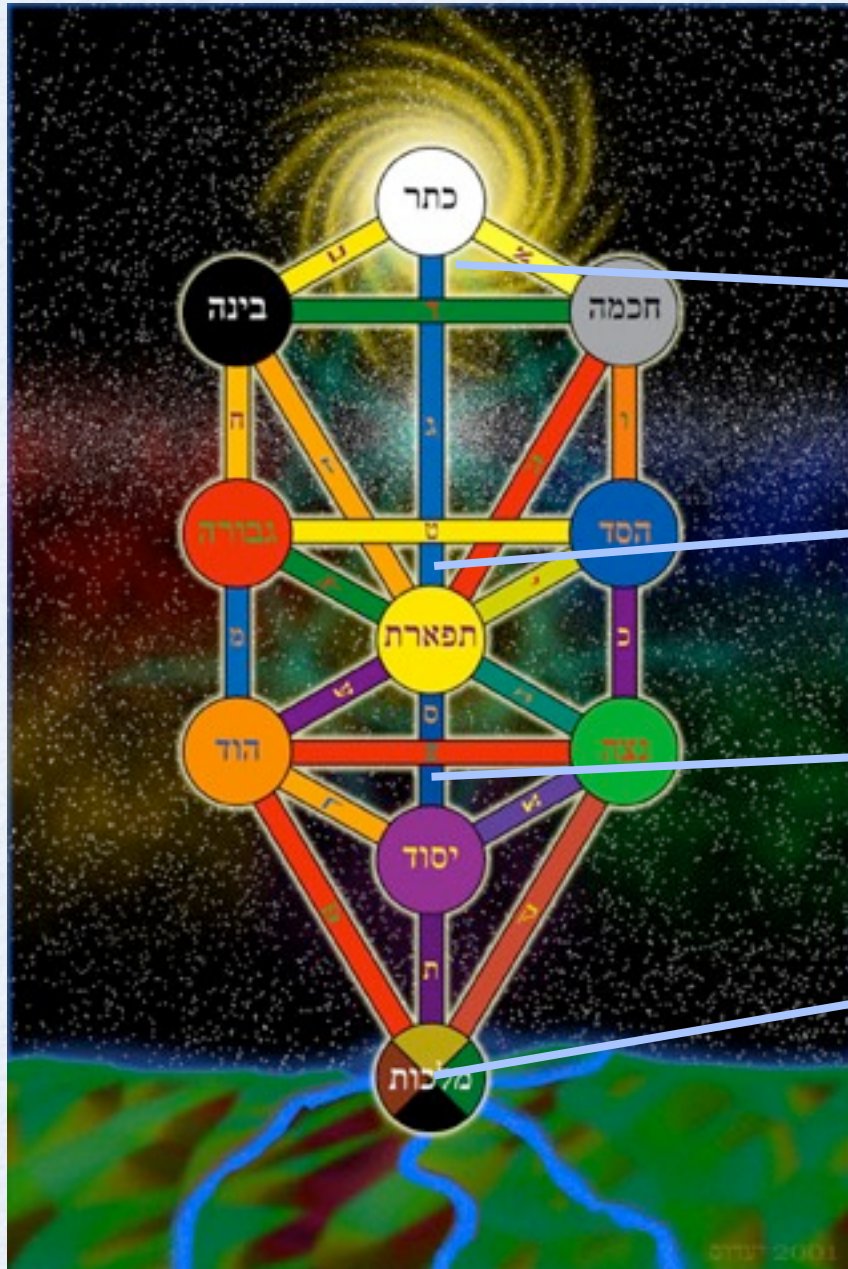
Colors!

Artists use this color system:



- **The primary colors** (the ones out of which all others are made) are red, blue and yellow.
- **The secondaries** are made by mixing primaries: green, orange, and purple.
- **The tertiaries** are made by mixing a primary with a secondary (or two parts one primary, one part another): cyan, olive, citrine, russet, magenta, indigo

Colors!



• **First Triad: achromatic**

• **Second Triad: primaries**

• **Third Triad: secondaries**

• **Malkuth: tertiaries (mildly fudged)**

Colors!

- **‘Complementary’ colors:** ones that are across from each other on the wheel. Red and green, blue and orange, yellow and purple.
- **‘Flashing’ colors:** any pair of primaries on the pigment wheel: red and blue, blue and yellow, red and yellow.
- **‘Clashing’ colors:** any pair of colors at odd angles to each other on the wheel.
- **‘Analogous’ colors:** a group of colors in the same area of the wheel.



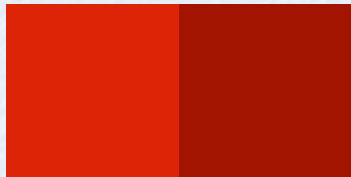
Components of Color

- **Hue:** the pure color (red, blue, citrine, etc.)
- **Value:** how light or dark the color is (as if it were converted to black-and-white)
- **Saturation:** the degree of purity of a color (pink is low-saturation red, and higher value than pure red)
- **Temperature:** Colors with red in them are 'warm', those with blue are 'cool'.

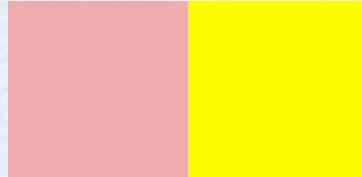
So both pink and burgundy are low-saturation reds; but pink has a higher value than pure red or burgundy. And all of them are 'warm'.

Contrast

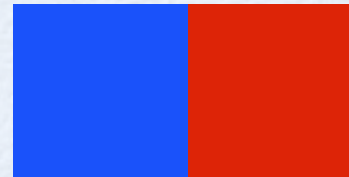
- **Contrast is what makes text legible and an image interesting.**
- **The greater the difference in two colors' value and/or hue, and the higher their saturation, the higher the contrast.**



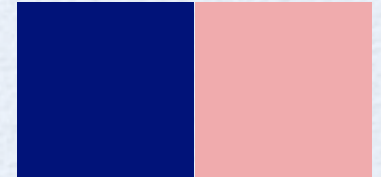
**Similar hue
Similar value
Lowest contrast**



**Different hue
Similar value
Low saturation
Low contrast**



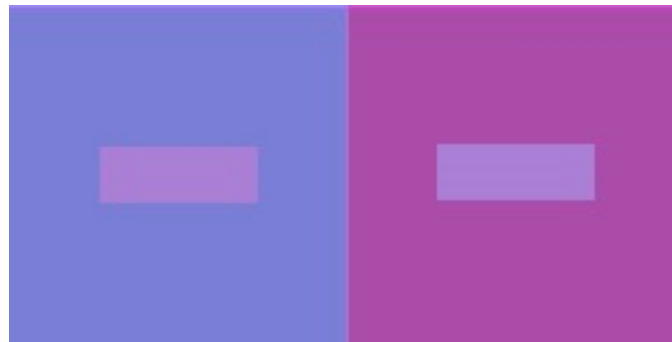
**Different hue
Similar value
High saturation
High contrast**



**Different hue
Different value
Highest contrast**

Colors in Context

- **The same color can look different depending on what colors are near it:**



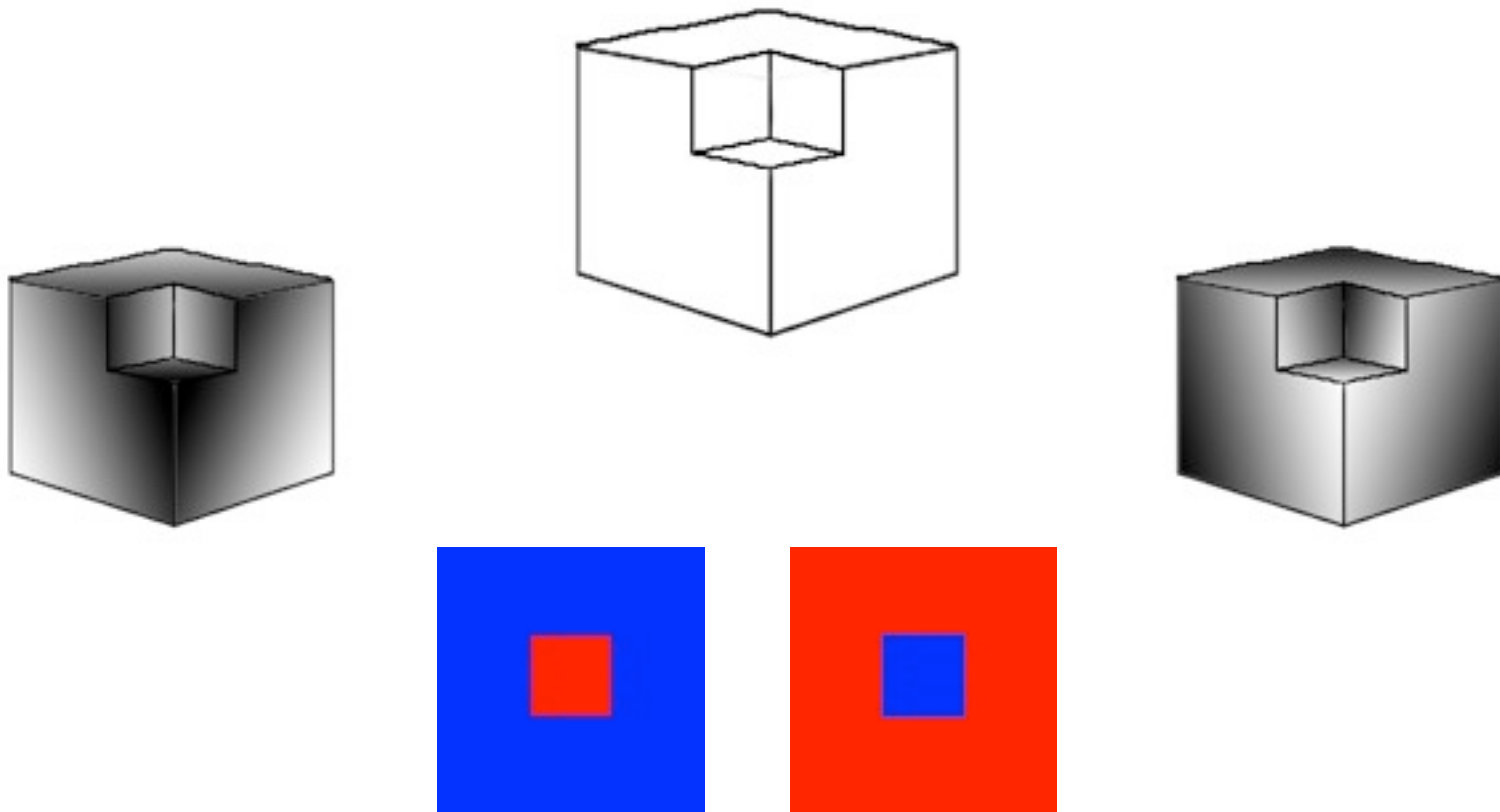
Choosing a Color Scheme

- **Rule of thumb: 80% analogous, 20% accent (but rules are made to be broken, so experiment)**
- **Clashing or just plain ugly colors may be appropriate, depending on your intent**



The Third Dimension

- Warm colors advance, cool colors recede
- Light colors advance, dark colors recede



Color Theory: Application

- **What color(s) fit the intent of your object?**
- **Should the color scheme be harmonious?
Chaotic? Intense? Subdued?**
- **Can you use color and value to enhance its dimensionality?**

Discussion?

Demonstration time!

Practical Technique

- **Do lots and lots of rough drafts!**
- **Tools are your friends: rulers, compasses, shape templates**
- **Draw lightly!**
- **Don't expect it to look the way it does in your head!**

Conquering Perfectionism

- **Try to stay detached - evaluate each stage of the image without expectations.**
- **Creating any image is a dialogue between you and the materials. Don't order them around and expect them to behave!**
- **When all else fails, put it away. Try something else, or come back to it later.**

Go forth and make art!