

[54] **METHOD OF CREATING BAS-RELIEF AND MEZZO-RELIEVO ART WORKS**

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[51] Int. Cl. **G09b 11/00**, B44d 1/54

[58] Field of Search 35/26, 41; 117/5.5, 117/37 R; 156/59, 63; 161/3, 13, 18, 228, 413

[56] **References Cited**

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[57] **ABSTRACT**

A method of creating painting-sculpture of the bas-relief or mezzo-relievo type utilizing a suitable glue. The subject to be portrayed is detailed on suitable material, and selective applications of transparent or translucent drying glue are made until the desired buildup of each portion of the subject is attained. Faster buildup is accomplished in portraits utilizing dots of dried glue placed to create the proper illusion of depth and then glued in place. When the desired relief has been obtained, the desired paint or other media is applied to the art work. Corrections may be made after color is applied to the art work. A suitable knife or spatula is used for smoothing thin coats of glue over facial areas to create continuity of skin textures.

8 Claims, 8 Drawing Figures



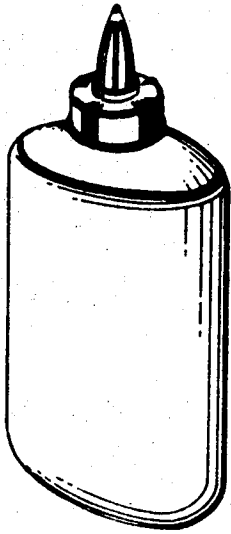


Fig. 1

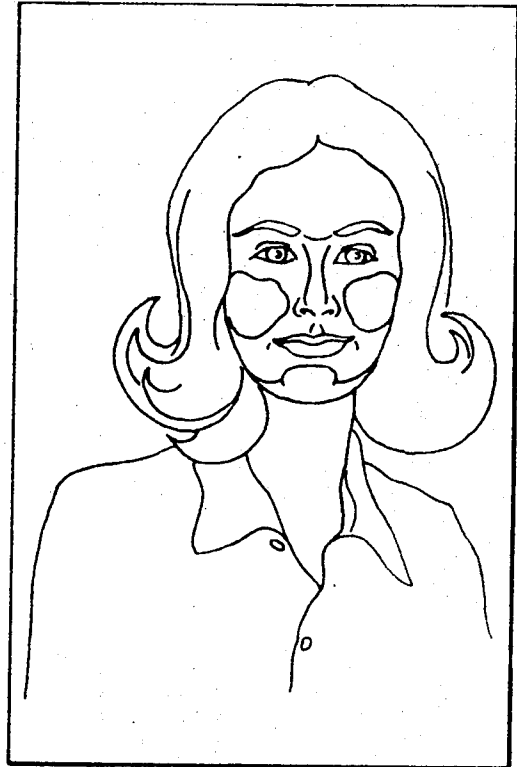


Fig. 2

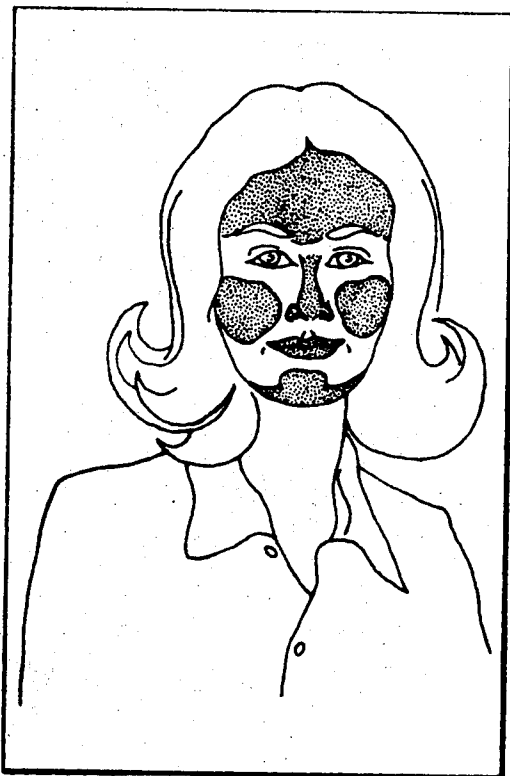


Fig. 3



Fig. 4

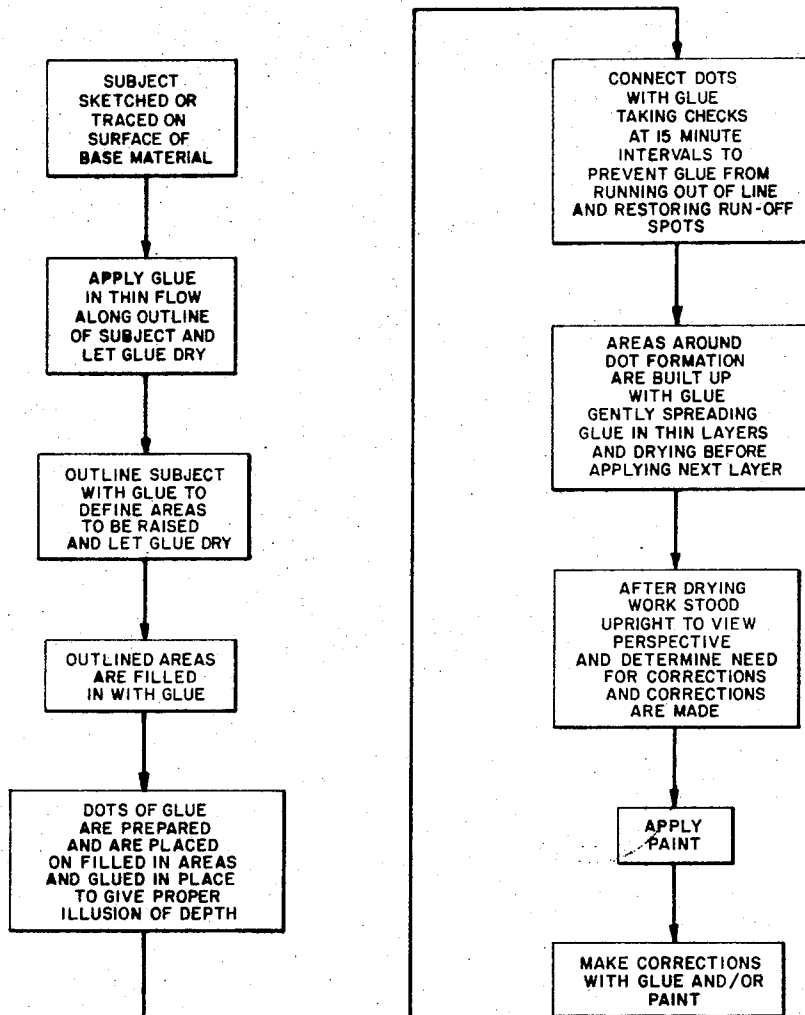


Fig. 5

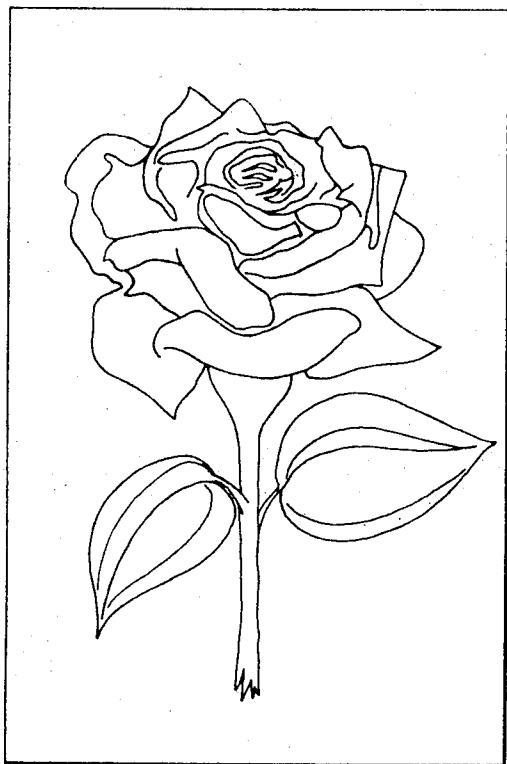


Fig. 6

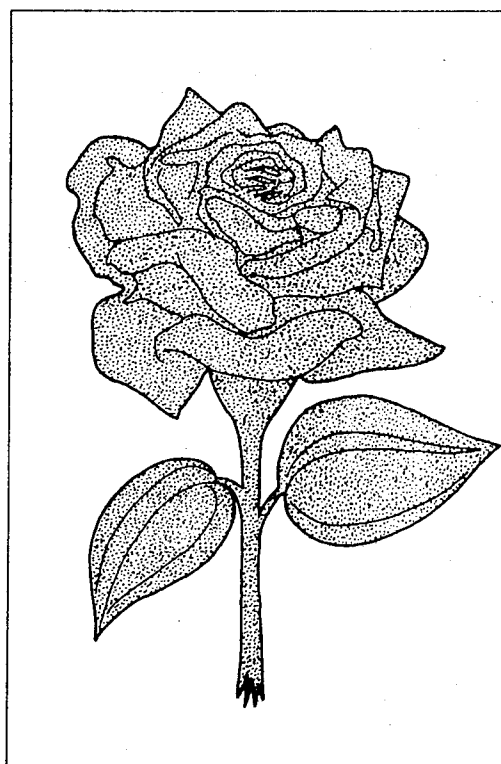


Fig. 7

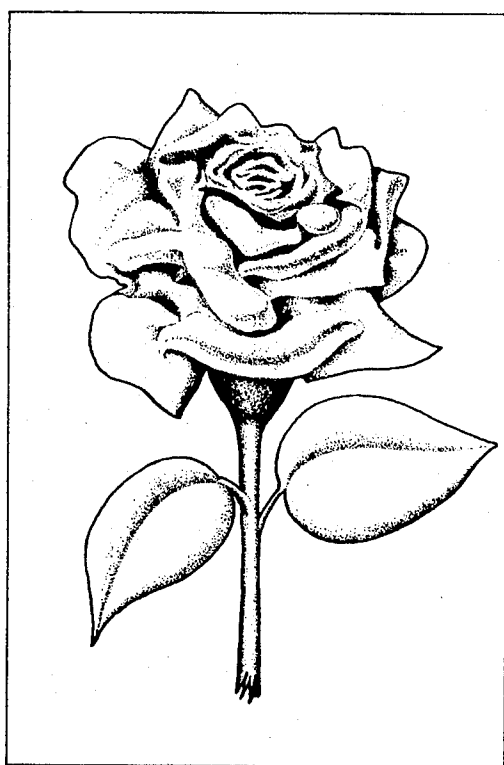


Fig. 8

METHOD OF CREATING BAS-RELIEF AND MEZZO-RELIEVO ART WORKS

This invention relates to a method of creating bas-relief and mezzo-relievo art works which effectively display the combination of painting and sculpture art forms. The basic ingredient in the inventive process or method is a glue or cement which dries transparent or translucent, i.e. through which colors are visible when the glue is dry. Typically a white glue such as the product manufactured and sold under the trademark Elmer's Glue-All by Borden Inc. of New York, N.Y. 10017 is utilized.

The portrait or other subject to be portrayed is detailed on suitable material. For a slightly raised bas-relief, canvas will hold the glue well, but canvas is not strong enough to hold the weight of the dried glue if the bas-relief is done in great depth. Any suitable heavy material such as Masonite, plywood, fiberboard, Beaver Brand Board, slate, or wood may be used as the surface or matrix for the art work in accordance with the subject invention.

Glue is selectively applied along the outline of the subject to be portrayed until the desired build up of each portion of the subject is attained. Faster buildup is accomplished in portraits by utilizing dots of dried glue placed to create the proper illusion of depth and then glued in place on the subject. After their application to the subject and allowance for appropriate drying time, the dots are connected with glue followed by application of glue around the dots to achieve the desired relief.

When the relief aspects of the subject appear to be completed paint or other desired media is applied to the art work.

Corrections may always be made by further applications of glue and paint or other media.

For best results a palette knife or spatula is used in performing the method of the subject invention.

Accordingly it is an object of the subject invention to provide an improved method of creating bas-relief art works.

Another object of the subject invention is to provide an improved method of creating mezzo-relievo art works.

Still another object of the subject invention is to provide an improved method of creating bas-relief or mezzo-relievo art works utilizing glue.

A further object of the subject invention is to provide an improved method of creating bas-relief or mezzo-relievo art works by selective applications of transparent or translucent drying glue, i.e., glue through which colors are visible when the glue is dry, to a sketch or outline of the subject to be portrayed until the desired relief is obtained.

An additional object of the subject invention is to provide an improved method of creating bas-relief or mezzo-relievo art works by selective applications of transparent or translucent drying glue, i.e., glue through which colors are visible when the glue is dry, to a sketch or outline of the subject to be portrayed wherein the desired illusion of depth is obtained and faster buildup of glue is attained in portraits by selective application of dots of dried glue to the subject to be portrayed.

One more object of the subject invention is to provide an improved method of creating bas-relief or mezzo-relievo art works by selective applications of trans-

parent or translucent drying glue, i.e., glue through which colors are visible when the glue is dry, to a sketch or outline of the subject to be portrayed wherein color is applied after the desired relief has been obtained.

Still a further object of the subject invention is to provide an improved method of creating bas-relief or mezzo-relievo art works by selective applications of transparent or translucent drying glue, i.e., glue through which colors are visible when the glue is dry, to a sketch or outline of the subject to be portrayed wherein color is applied after the desired relief has been obtained, and corrections may be made after the application of color by additional applications of glue and/or color.

Although certain selected objects and advantages of the invention have been described, further and additional objects and advantages of the invention will become apparent upon studying the following detailed description of the invention and on reference to the appended drawings wherein:

FIG. 1 is a perspective view of one suitable glue dispenser for utilization in the subject invention.

FIG. 2 is a sketch showing the outline of a portrait subject after the initial applications of glue to the outline.

FIG. 3 is a sketch showing the portrait subject of FIG. 2 after the initial filling in of the outlined areas with glue.

FIG. 4 is a sketch showing the portrait subject of FIG. 3 after the placement of dots of dried glue to create the desired illusion of depth and effect faster attainment of the desired relief.

FIG. 5 is a flow diagram illustrating the method of the subject invention.

FIG. 6 is a sketch showing the outline of a floral subject after the initial applications of glue to the outline.

FIG. 7 is a sketch showing the floral subject of FIG. 6 after the initial filling in of the outlined areas with glue.

FIG. 8 is a sketch showing the floral subject of FIG. 7 after application of additional thin coats of glue has been completed and corrections have been made.

The tools and materials necessary in practicing the method or process of the subject invention include a base material or matrix to which paint and glue of the type utilized will adhere, a suitable glue which upon drying is transparent or translucent, i.e., through which colors are visible when the glue is dry, a glue dispenser with means for controlling the thickness of flow of the glue, a palette knife, table knife, spatula or similar tool, suitable paints, and means, such as a brush, for applying the paints.

The base material or matrix may be any suitable material to which paint and transparent or translucent drying glue will adhere. Normally canvas is suitable unless there is an excessive weight of dried glue. Suitable base or matrix materials include plywood, slate, wood, fiberboard, Masonite, and Beaver Brand Board. The base material is cut to the desired size, e.g., 6 inches by 9 inches, 8 inches by 10 inches, or any other desired size.

Carrying through the method in a typical application for the creation of a portrait, first the portrait is sketched or traced on the surface of the base material making sure that every detail of the face is carefully marked. (A photograph or magazine picture may be used in place of the sketch or tracing, and use of a color

photograph or color magazine picture is advisable for the hobbyist or beginner or one practicing the inventive method as a first endeavor.)

After the sketch has been completed in detail or a color magazine picture has been glued in place and dried, a suitable transparent or translucent drying glue, such as the white glue product manufactured and sold under the trademark Elmer's Glue-All by Borden Inc. of New York, N.Y. 10017 is applied in a thin or fine flow by means of any suitable dispenser such as the plastic squeeze dispenser with two piece conical screw on top commonly used for Elmer's Glue-All and illustrated in FIG. 1. The thin or fine flow of glue is run along the outline of the face, neck, brows, eyes, nose, mouth, hair, shoulders, etc. The surface of the base material is always kept flat while the glue is applied. After application of glue along the outline of the subject, the glue is allowed to dry. With Elmer's Glue-All up to 31 hours drying time may be necessary, depending on humidity; however, in dry climates up to 12 hours drying time has been found to be sufficient.

When the initial glue application is dry, the face is additionally outlined with glue to further define the areas to be elevated or raised as shown in FIG. 2. The base surface is kept flat during glue application. Then the glue is allowed to dry.

The outlined areas are then filled in with glue, as indicated in FIG. 3.

While the filled in areas are drying, small dots of glue are squeezed on to a suitable surface from which they can be readily removed after drying. A metal sheet or a turned over cake pan would be suitable surfaces for receipt of the dots of glue. The dots of glue may be on the order of one-sixteenth of an inch in diameter. A large number of dots, for instance 100 or more may be squeezed in one continuous operation with appropriate precautions being taken to keep the dots separate. The dots of glue are allowed to dry.

After drying of the dots, and, after at least partial drying of the filled in areas (at least 3 to 4 hours drying of the filled in areas is required in the case of Elmer's Glue-All), a sufficient number of small dots are removed from the surface on which they have dried by pushing gently with a palette knife, table knife, spatula, or other suitable tool. The dots are then removed to the portrait and placed over the filled in areas, as indicated in FIG. 4.

When the placement of dots is satisfactory to give the proper illusion of depth the dots are glued in place, one at a time, and the entire art work is allowed to dry. In the case of Elmer's Glue-All the art work is typically left to dry over the course of at least one 6 hour night.

After drying of the dots in place on the art work, the dots are connected with a transparent or translucent drying glue using a straight line method. As noted the art work is always held flat and level during applications of glue. At 15 minute intervals, the dots are checked for runny glue. If glue runs out of line, it is scooped up and put back in place with a palette knife, a table knife, a spatula, or other suitable tool. The palette knife or other tool is kept clean by wiping. Specks of glue are added to the run-off spot if necessary to restore it. After run-off spots have been restored another 15 minute check is performed, and, if no glue has run, then the art work is allowed to dry.

After drying of the dot connections, the areas around the dot formation are built up with glue so that, for ex-

ample, the nose of a portrait subject protrudes in the center and tip end, but the sides of the nose gradually taper off to the nose outline originally made. This is done by gently spreading glue in thin layers, allowing each layer to dry before applying the next layer.

A higher relief is created with each application of glue. Not more than four thin coats of glue are applied in one day.

After overnight drying of preferably at least 6 hours, the art work is stood upright and perspective is viewed to determine the need for corrections. Corrections are made as needed following the glue application procedures outlined above.

When the desired relief appears to have been obtained, oil paints, enamel paints, or other suitable paints are applied to the portrait by brush or other appropriate means.

After the portrait is painted, glue can still be applied and dried without losing the color, because the glue dries transparent or translucent, and the color shows through.

Corrections are normally necessary after color is applied and are made by using the palette knife or other suitable tool for smoothing thin coats of glue over facial areas to create continuity of skin textures.

In regards to eyes, thinner coats of paint are used and the whites of the eyes are left uncolored to give a natural translucent look to the eyes. Color is used sparingly in the iris of the eyes.

In regards to the mouth, the area between the end of the nose and the mouth should have a gradual build up from under the nose to the top of the lip area and flowing into the fullness of the lips, diminishing drastically into the chin line under the bottom lip, then protruding for the chin.

In performing the method, it is advisable, after each drying coat, that the art work should be raised and viewed to determine necessary perspective corrections.

Areas of the neck are filled in with three or four coats of glue, allowing each coat to dry.

Shoulders and bust of the portrait are filled in as indicated by the amount of relief desired for the body of the portrait.

Hair may be developed with thin lines of glue originating at the forehead and temples, closely following the lines of the original sketch on which the portrait-sculpture, bas-relief, or mezzo-relievo is based.

Although application of the inventive method to a portrait has been shown by way of example, the method if equally applicable to the creation of a painting-sculpture, bas-relief, or mezzo-relievo of any subject.

This method can be applied to portraits, marines, seascapes, landscapes, abstracts, photographs, etchings, lithographs, or anything representing an art expression which can be used as a subject for the application of glue.

Dots of dried glue for faster buildup are utilized only in the case of portraits as illustrated in FIG. 4. In the case of marines, seascapes, landscapes, abstracts, and other non portrait subject matter, dots of dried glue are normally not utilized for faster buildup.

FIGS. 6, 7, and 8 show the stages in the creation of a floral subject. Essentially the same steps are followed as in FIGS. 2, 3, 4, and 5; however, there is no application of dots of dried glue. In FIG. 6 the subject is shown after initial glue application and outlining at the same stage as the portrait in FIG. 2. In FIG. 7 the subject is

shown with the outlined areas filled in with glue at the same stage as the portrait in FIG. 3. After reaching the stage of FIG. 3, there is no application of dots of dried glue but only selective application of thin coats of glue to attain the desired relief. In FIG. 8 the finished art work is shown after application of additional thin coats of glue has been completed and corrections have been made. In FIG. 8 stippling is used for purposes of showing relief and perspective.

Accordingly what I claim as my invention and desire to secure by Letters Patent of the United States is:

1. A method of creating painting-sculpture of the bas-relief and mezz-relievo type utilizing a glue through which colors are visible when the glue is dry, a base material, paint, and means for applying the paint and including the steps of selectively applying the glue to a representation of the subject to be portrayed on the base material u.

of the subject is attained, making applications of paints to the built up subject, and then making corrections as necessary by additional applications of glue.

2. A method of creating painting-sculpture of the bas-relief and mezz-relievo type including the steps of detailing the subject to be portrayed on suitable material, selectively applying glue through which colors are visible when the glue is dry to the detailed subject to be portrayed until the desired build up of each portion of the subject is attained, gluing dots of dried glue to the subject to be portrayed to create the proper illusion of depth, making applications of paints to the built up subject, and making corrections as necessary by additional applications of glue.

3. A method of creating painting-sculpture of the bas-relief and mezz-relievo type as described in claim 2 in which a suitable knife or spatula is used for smoothing thin coats of glue over facial areas to create continuity of skin textures and similar surfaces.

4. A method of creating painting-sculpture of the bas-relief and mezz-relievo type including the steps of outlining the subject to be portrayed on a suitable base material, applying glue through which colors are visible when the glue is dry in a thin flow along

the outline of the subject to be portrayed, allowing the glue to dry outlining the subject to be portrayed with glue to define on a suitable base material, applying glue through which colors are visible when the glue is dry in a thin flow along the outline of the subject to be portrayed, allowing the glue to dry, outlining the subject to be portrayed with glue to define areas to be raised, allowing the glue to dry, filling in the outlined areas with glue, selectively building up the filled in areas to give the proper illusion of depth, viewing the subject to be portrayed for proper perspective, applying glue to make necessary corrections, applying paint to the subject to be portrayed, and making corrections by additional applications of glue as necessary.

5. A method of creating painting-sculpture of the bas-relief and mezz-relievo type as described in claim 4 in which the selective buildup of the filled in areas is accomplished by preparing dots of glue through which colors are visible when the glue is dry, placing the dots on the filled in areas, gluing the dots in place to give the proper illusion of depth, connecting the dots with glue, and building up the areas around the dot formation with glue.

6. A method of creating painting-sculpture of the bas-relief and mezz-relievo type as described in claim 5 in which as the dots are connected with glue checks are taken at 15 minute intervals to prevent glue from running out of line and in which run-off spots are restored with run-off glue and specks of additional glue where necessary.

7. A method of creating painting-sculpture of the bas-relief and mezz-relievo type as described in claim 6 in which the areas around the dot formation are built up by gently spreading glue in thin layers and allowing each layer to dry before applying the next layer.

8. A method of creating painting-sculpture of the bas-relief and mezz-relievo type as described in claim 7 in which after application of paint and correction glue as necessary corrections are further made by additional applications of paint and glue as necessary.

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UNITED STATES PATENT OFFICE
CERTIFICATE OF CORRECTION

Patent No. 3,744,152 Dated July 10, 1973

Inventor(s) Sherry Knopf Crasilneck

It is certified that error appears in the above-identified patent and that said Letters Patent are hereby corrected as shown below:

Column 4, line 50, "if", should read -- is --. Column 5, line 18, claim 1, line 7, "the base material u." should read -- the base material until the desired relief of each portion --. Column 6, line 1, claim 4, line 6, "protrayed" should read -- portrayed --; lines 3 through 7, claim 4, lines 8 through 12, cancel "on a suitable base material, applying glue through which colors are visible when the glue is dry in a thin flow along the outline of the subject to be portrayed, allowing the glue to dry, outlining the subject to be portrayed with glue to define"; line 10, claim 4, line 15, "illustion" should read -- illusion --.

Signed and sealed this 17th day of September 1974.

(SEAL)
Attest:

McCOY M. GIBSON JR.
Attesting Officer

C. MARSHALL DANN
Commissioner of Patents