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### Stained Glass

In this mandala, I am activating harmony as my design principle and using a gradient of values to meld many different patterns into one cohesive piece. By using symmetry and line weight, I am keeping the individual elements of the piece solitary, while combining them to create a pattern that the viewer can see when they step back and view it as a whole. I have named it Stained Glass due to the different opacities of each segment, and how they come together to form one image. While I intentionally made my mandala segmented, not

only into four part symmetry but also by the diagonal lines dividing the circle further, I believe the viewer can still see how each of the segments works together with those around it in order to form the image. By using a brick overlay, I enabled the segments to contain different values while still accentuating the original lines of the patterns, such as the spirals taken from the nautilus shell in Orton Hall. I also used shading itself to show another pattern: the checkered squares of the sewer grate in the Oval pathway. I feel that this technique gives my piece more depth without making it too visually overwhelming, which is often a tough balance with mandalas. By

removing the solid outline of the circle grid, the viewer's eye is allowed to wander, guided by the implied outlines rather than forced into the center and becoming overwhelmed.

