

Thomas Wade- Turf Cutters Introduction and Narrator



This painting due to its position within the gallery is the first in the AR sequence.

The Turf Cutter will either be an animated line drawing or shot as live action, the character climbs down from the painting. He will introduce himself. He should give a brief description of the painting he has just climbed out of, but then pre amble the following 9 paintings.

Lastly he should walk out to the left after giving instructions as to what painting to walk to next. He will act as narrator, appearing at each AR event and leading the viewer through the whole experience.

William Frith-Derby Day

Within the painting there are several well defined events happening. The painting depicts many elements of Society. On the left, the private tent of the Reform Club, rich city gentlemen surround the table of a confidence trickster who is busy cheating them out of their money. Frith depicts these many characters conforming to these stereotypes of the day, whether the rich landed gentry, or the criminal fraternity.

AR content. Point the device at the painting and several tags or identifiers appear referring to important and contrasting scenes within the painting. A tap on or move to that tag, then brings that scene to life, with a line drawn character stepping from the painting. That character gives a brief explanation of what is happening within the scene. These narrations will always refer to other scenes within the painting, hence building a picture to the whole painting. Each scene will be supported with sound effects of the day.



William Hogarth The Painter and His Pug



In this self-portrait, Hogarth's dog is portrayed in the foreground of the canvas, which is fairly unusual. The painting, although subtle, has a very limited range of colours and textures, which lends itself to a High Tech "Painting by Numbers" game

AR content. Once the device is found, a line drawing layer is overlaid in front of the original standing on an easel the viewer is given a pallet of textures, colours and is invited to paint with finger gestures over the line art. The strokes and marks will be added very gradually and in layers. So colour is added first, with texture overlaid. A simpler version with the starting image containing the texture could be available. To aid the process the line art should be divided into several layers, for example, the background, the oval frame, portrait of Hogarth, foreground elements and the dog. By moving to the left and the right the viewer can reveal the actual painting behind for reference.

Take a Photo once compete.

John Frederick Lewis- Edfu, Upper Egypt

The ancient ruins at Edfu are situated between Luxor and Aswan, in Egypt. A popular tourist attraction. This painting is very much a historical document and much of what is visible in the painting is still there today. The picture was painted from drawings, which Lewis had made while living in Cairo during the 1840s.



AR content. The viewer points the device at the picture and a layered 3D version comes to life. We will separate into several layers to enable a sense of perspective to be gained. The picture will be portrayed so the characters and people are full size. A second person can walk in and sit on the rug next to the camels, and perhaps with the aid of a set of steps, climb onto the camels back. Various modern additions can be added behind the layers to make a treasure trail type game. Various buildings on the painting can be tagged, and once tapped, can bring up information and photos on that building today. There should also be a map showing the current location today in Egypt.

Snap and share and send to Facebook or your Photo Album

Balthazar Nebot-Covent Garden Market 1737



This painting of Covent Garden looks west towards St Paul's Church. It records the activities and architecture of Covent Garden. Much of the area is now very different.

AR content. By under layering the painting of Covent Garden and by being able to adjust the opacity of the overlay, the viewer is able to compare the very same view as it is today. Shoot a series of photographs of the area and by selecting a building in the painting, a present day view will be presented. Interact with the people in the painting and with the people in the photograph. For example, in the painting you may hear the story of a trader or merchant, in the photograph a similar account by a tourist or street entertainer. Navigate around the area rather like you do on Google Street View.

Charles Brooking- A British Man of War Firing a Salute



Have fun and learn about this painting by Brooking. Think of it as a modern high tech game of battleships. On first view the painting on the device has no ships in it. It is purely a seascape. A grid appears in 3D in front of the painting with reference numbers along the top and the sides. The viewer must select the exact centre of the ship and have it appear. There will be a count down with the number of ships still not found and the time remaining. Watch out, there are a few small and hidden ones, so you will need to look closely

Samuel Butler- An Incident in Studio Life



This is Butler's largest and most successful painting. The old man shown worked at Heatherley's art school in Newman Street, His mending of a skeleton often misused by students is depicted in this painting.

AR content. Point the device at the painting. The painting displayed on the screen is similar to the one on the wall, with one difference. There is no skeleton. The pieces are placed around the painting. By referring to the actual painting and moving the parts of the skeleton hidden behind objects on screen, rebuild the skeleton. A cross between an old spot the difference game, and a high tech jigsaw.

Benjamin Robert Haydon- Punch or May Day



Another social observation, portraying the busy streets of London.

AR content is a 3D jigsaw. When the device is pointed at the picture, the image splits into a number of pieces, in the classic shape of a jigsaw. Only this time, because its AR, some of the pieces are the wrong way round. There will be a texture on the back, just to confuse things. The pieces can be rotated, scaled and moved with finger gestures. The aim is to rebuild the image in the shortest possible time

John Constable- Flatford Mill

Although the painting was probably executed largely on the spot, various details were almost certainly added in the studio, such as the boy and the horse, the timberwork in the foreground and the mooring-post on the left. It is known from x-rays that the artist painted out a horse on the tow-path and substituted the figures of two boys. Constable evidently experienced difficulty painting outdoors on such a large canvas as this one, for after showing it at the Royal Academy in 1817, he repainted the tops of the trees and the entire sky, presumably in time for the picture's second showing at the British Institution in January 1818.

Constable made several drawings and oil sketches of the subject from various angles, but the only certain preparatory studies for the picture are an oil sketch in the collection of David Thomson and two drawings. This is a pencil tracing of an image made with a brush on a sheet of glass held on an easel in front of the subject itself. The tracing was made by placing a piece of paper over the image on the glass, and was squared for transfer to the canvas. It contains the two barges but none of the figures seen in the painting



AR Content. To develop a timeline of this painting. Because of the painter's popularity, much is known of the chronology of how this painting developed, from initial sketches, through to test renderings. It would be possible to start with the finished painting, and almost peel back the layers of the painting's life, back to the initial sketches.

Further Thoughts

Still Life

To use a still life, perhaps a painting of bowl of fruit, vase, goblet, jug etc. These would be built in 3D to resemble the painting. The viewer could move around the composition, look down the side, but also rotate, scale and move the objects to create a new composition. Use an overlay grid to demonstrate the “Rule of Thirds” as an aid to composition.

Shake it up

Similar to above in terms of the initial set up, creating a 3D version of a still life. Then give the device a shake, and everything gets shuffled about. The aim is to rebuild in the shortest possible time.

Story time.

Useful for a street scene, the street starts empty, but as characters arrive, they act out various scenarios, interact with each other and gradually rebuild the picture until the finished scene is presented

Find the changes

Pick a fairly complex painting, and once pointing the device, an overlay of the painting is displayed on screen. The screen painting has several subtle changes, with things missing or removed. The idea is to identify the missing pieces, and by tapping on the area where it should be, it will reappear, or move it to the correct place





Pete the Pickpocket



GALLERY 2001
2001 SENIOR CLASS GIFT



iPad

9:41 AM



St Pauls Church
Built 1633

iPad

9:41 AM



St Pauls Church
Built 1633







