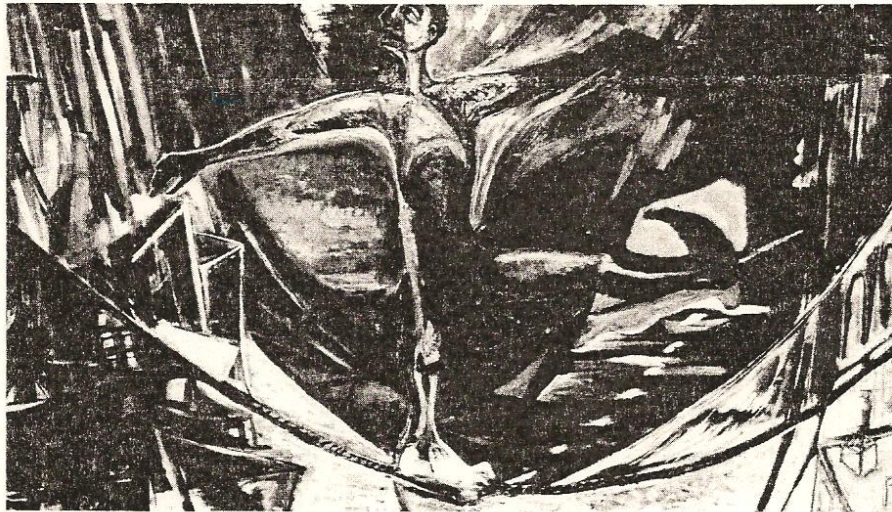


Murals are illustrations



Most of our mural paintings are illustrations on a very large scale, except for one thing: they are not surrounded by text the way illustrations in books and magazines are, but the building in which they are displayed explains the subject of the mural, as a rule. In many instances, a caption or inscription is added to the mural, or placed next to it on the wall. Certainly, most murals would look like regular illustrations if reduced to book page size.

The artist prepares sketches, as for any kind of serious illustration; has to listen to comments, advice, criticism by many people involved (president, vice president, secretary, trustees, donor, etc.), before making a final painting on a small scale. This small painting is scaled up to wall size with the usual vertical-horizontal grid, on heavy paper. This is called a cartoon — not to be confused with what we call cartoon in everyday life: comics, or caricatures.

The outline drawing on the cartoon can be transferred onto the wall, the canvas or panel on which the mural is to be executed in two ways. One is to cover the back of the paper with charcoal, blue or red chalk, then attach it to the support, and press down each line with a pencil-like stick. The other method is to go over the outlines with a pinwheel, puncturing innumerable holes. Attach the paper to the support, and rub dark powder through the pinholes. In either method, you have to go over the lines with paint quickly, before the powder disappears.

Since the introduction of canvas in the 16th century, most murals are executed on canvas, rather than directly on the fresh plaster wall. Thus, the

Man on a Tightrope, mural by Charlotte Lichtblau, painted for the Cathedral Church of St. John the Divine, N.Y.C. Photo by Mort Thomas, N.Y.C.

mural can be done in a studio and affixed to the wall as soon as the building is ready. Furthermore, a canvas mural can be removed if and when necessary.

A very interesting, contemporary mural has been created by Charlotte Lichtblau for the Cathedral Church of St. John the Divine, New York City. **MAN ON A TIGHTROPE** is the title of the 10- x 17-foot mural, but it doesn't look so big high on the wall of the pseudo-Gothic Cathedral. It may sound strange to have so modern a painting in so old-styled an edifice, but the Episcopal Cathedral has been trying to get away from itself, so to speak, as the church has to be an integral part of the community if it wants to survive the chaotic times in which we are living. We can only congratulate the Cathedral Church of St. John the Divine for its courage which is also appreciated by the community. At any rate, **MAN ON A TIGHTROPE** convincingly depicts our present-day existence. We're all walking on a tightrope.

Born in Wien (Vienna), Austria in 1925, Charlotte Lichtblau immigrated to the U.S. in 1939. She has studied with noted artists here and in Germany, after 1947. She has participated in many exhibitions and had solo shows in the U.S. and abroad. She has also served as art critic for *The New York Herald Tribune*, the *Philadelphia Inquirer* and *Arts Magazine*.