

# Art Process Portfolio HL

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Okanagan School of Hockey

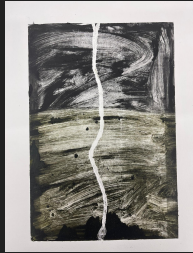
St. Pölten 2021

# Series of Psychological Printworks Development

200 x 65 cm (each 50 x 65 cm)



This series consists of four prints. the first one represents the Beginning. The yellow colour is significant. I envisioned the birth of a Sun, and the rope is tightened to represent the uneasiness, the initiation, or a birth path.



The second print represents night, darkness, the opposite from the sun, the rope gets loose, the pressure is still there, but it dissipates slowly.



The third print represents the mix of colours both black and yellow. The rope is loose completely, which means release of pressure and danger. But there is still no clear distinction between yellow and black, and the connection between the two shades is lost.



The last print is the final step of Development. The clear distinction between the yellow, symbol of gold and power, and darkness, danger and chaos. The freedom is reached by the colour getting out of borders.



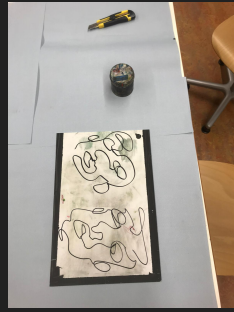
The process of creation of the prints. This is one of my favourite techniques because it gives a huge level of contentment, and inspires to experiment further.

For this project I used special painting for the printing. First I took piece of plastic and started adding colors such as yellow and black, secondly after I covered all the surface area with paint I would put it on a printer to put it on a big white paper, at the beginning I didn't plan to use rope for this project but then the topic that I chose for this is danger. Many people in western culture associate black and yellow with danger. It is a well-known fact that combination of black and yellow indicates danger or poisonousness. In western society it seems obvious this comes from bees and wasps, but it seems like many tropical frogs use yellow and black. I think it is more to do with contrast between Black and Yellow which is important than the color itself. This contrast creates optic flow. Most of these organisms use change in optic flow for either navigation or predator detection. We use black and white gratings to scare zebrafish. I am pretty sure they will invoke the same response for Black and Yellow gratings.

## The process of creation

### Rope

A rope can symbolize the importance of having things stay together and secure. Much like life, we can use this as a way of representing the strong bond and forever loyalty to whatever this rope may be holding so close. And so in this project life represents life and these two colors represent danger. And the position of the rope was set not randomly because it is right in the center and it means that there is danger around us in everyday life, so you always have to be aware.



The initial stages of creating the second print. Confusing lines are meant to create the flow on the print, so that it looked more dynamic, and not static.

Then I covered it with the acidic-like colour yellow, and placed the rope above the wooden surface.



I like the saturated black colour, it creates the illusion of depth, like open space in which the explosion is going to happen and create life.

## History of Colour Yellow

### Van Gogh "Sunflowers"

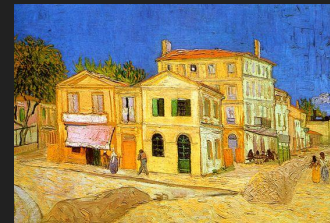


Yellow has always been important from the times of the ancient Egypt and Rome. It was worshipped by religions and represented the colour of gold and sun. Because it is associated with Sun it gives warmth and optimism.

On the other hand, yellow is the colour of Judas, and in Christianity it meant deceit and cowardice.

Van Gogh was very well known for his mysterious attachment to the yellow colour. We know his artwork "The Yellow house" (1888), "Sunflowers", "The Starry Night" with yellow starts, his portrait.

Yellow was also used to emphasize the some aspects on works of art. Picasso incorporated yellow into his pictures, where he predominantly used blue, but with yellow he added contrast to highlight faces and objects.

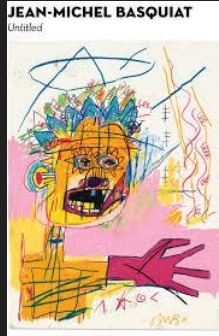


Van Gogh "The Yellow House"

## Personality

Dispersion and acrylic paint on canvas

140 x 100 cm



J.M.  
Basquiat,  
Untitled

The oil paintings of Basquiat are dramatic, and encompasses the influence of Pablo Picasso and Egon Schiele. His breakthrough happened in 1982 when he was an anonymous graffiti artist and suddenly became the king of art in New York.

Most of his works represent a self-portrait, and the very noticeable part is the face, which is also a reflection of what is going on in the brain of an artist. There is a lot of yellow colour as well, and especially around the persons Basquiat was portraying, which point to a halo around them.

On my artwork there is also a halo like shine, those yellow thick lines that look like a shining halo around my personality figure.

Basquiat, J.M.



## Inspiration

I was inspired by the artworks of Jean-Michel Basquiat, and his neo-expressionist, graffiti-like pictures. Basquiat was born in 1960 in New York, and he grew up as a rebel, angry and moved from school to school. He started painting graffiti on abandoned buildings in the late 1970. For the punks it was a beautiful time, as no one really cared about painted walls and buildings. He started taking drugs, and probably that is why he had such an endless energy for painting. His reputation as an artist is mixed, in the 1990s museums did not want to take his artworks as they considered him a wall painter, a lightweight. But after his death his pictures became the most expensive ones. There is a lot of yellow, red and black in his art pieces, and the central figure is always a person, or people. Yellow is bold, and authentic, so I decided to create a similar atmosphere in my artwork. It looks like an explosion, and although the figure in the centre is still, he is perceived very rebellious.





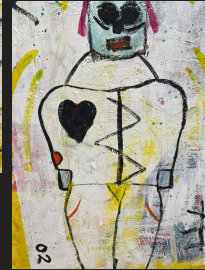
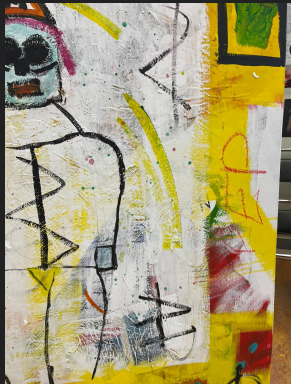
The black heart means sorrow, sufferings, introvertedness, which was a very central theme of Basquiat pictures.

I tried to stick to graffiti principles, such as iconography. I wrote the word “sky” upside down, with which I wanted to show that rebellious nature of my own picture.

I gave the title to the artwork “Personality”, because I tried to show the one person who represents the whole generation, and generations of people with difficult history.



To a great extent my artwork Personality is simple, and complicated all together. Very much like a person himself in real life. The face is more distinctly accentuated, with colour blue and dark round eyes, as well as the hat in the strict triangular form. It feels like the personality draws our attention to the face, and not the body, because in his black deep eyes one sees the big black heart full of depth.



The green face in the upper right corner I tried to make look like Karel Appel's face-work. I even used similar colours around this face: blue spots, light red and yellow.



Karel Appel, No title, 1973

Karel Appel  
1921 - 2006,

expressionist,  
Netherlands



Very much like I found Basquiat for myself, I also was drawn to Karel Appel. He was a Dutch painter, whose focus was made on figurative abstractions, expressive colours and irrational forms. His own inspiration he found in the children's art, folk art, and raw art, like Jean Dubuffet.. He avoided sophistications and tried to express truth, life, passion. His idea of art was that he painted “to destroy what preceded”, his exhibitions took place after WWII and were very popular, as well as expressionist style and rejection of strict geometry.

# King of the Hill

## Paper collage, acrylic paint and oilstics on canvas

60 x 49,5 cm

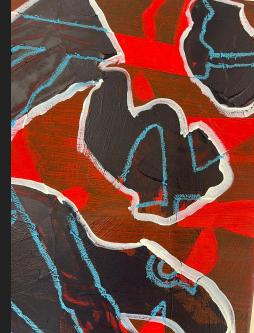
I have created a political series of two artworks, which are "King of the Hill" and the "Revolution".

The first artwork King of the Hill is made of a combination of the two colours: red and black, which create a powerful ferocious vibe. Red also means blood, and extremes, which is inevitable during any war, so the picture is not only the reminder, but a warning as well. Black is a colour of darkness, evil, mourning, illness, death and anger. Black is a negative counterpart of white, which is interpreted as pureness and light.

The unevenness of the colour spread and asymmetry of the lines create the effect of a chaos and destruction - the main characteristics of a war, or a revolution.



At first I painted the whole canvas with a black colour. Then I added white stripes of paper, and stuck them to the canvas to paint them red. At the end I painted the background with the red colour again, so it turned reddish black.



I added blue crayon lines inside the borders. to achieve the effect of division red vs. blue



I continued working on this idea, and decided to recreate a map of elections. So the dark blue colours surrounded by a white line of colour represents the borders of the regions where the democratic party is dominant. The red colour represents Republicans.

The colour division was not standard until 2000 when the states on the map were marked blue as incumbents, Democrats, and the challengers were marked as red, Republicans. It is also known from history that red is associated with socialism, communism and left leaning parties. I found the idea fascinating, and wanted to reproduce it in my own version of an abstract political map.

Joan Miro, like Jean Dubuffet, shrank down of colours, and most of the time he uses red and blue, and tries to cut some shapes in Dubuffet style. When I was working on my political map I found inspiration with with politics, and overpainted my original red and balck background with thick acrylic colours. I then added blue fields, and there were two worlds, that looked like in overlay, but they don't match. There is an opposition of straight lines vs round forms. In a political area it is like a co-existence of opposing parties, or even regimes.



Joan Miro, 1956



Joan Miro, Figure di Notte, 1940



## Inspiration

Joan Miro (1893-1983) is a catalan painter who was famous for his combination of abstract art and surrealist fantasy, as well as poetic style and harsh reality. His approach was metaphorical: he imagined like a child would paint if he had an intelligence of an adult. His style is dreamy and full of imagery, the patches of colour are set randomly, the lines and colours cross each other. The artworks of his look very spontaneous, but the details are very meticulous.



Jean Dubuffet, 1901-1985



Jean Dubuffet, Autoportrait, 1966





# Revolution

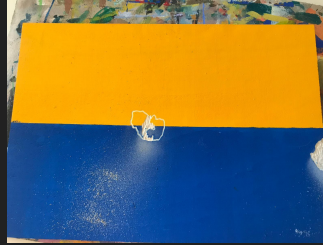
## Acrylic paint and wood carving on plywood panel

60 x 42 cm

This is the second picture of the Politics theme. I tried to recall once again the detrimental military actions taken during the revolution in Ukraine in 2014. Ukrainian flag, artistically damaged, with red spots of blood on it. The flag, as the representation of the aspiration of the Unkranian nation was harmed, as the hearts of the Ukranian people.



The white deep lines like cuts, are made with the help of a drill. I just randomly scratched the surface with it to remove the colours. So as I physically damaged the artwork, the same way I wanted to transmit the physical, emotional, psychological damage of the country and the people after the Revolution.



I tried the first cuts with the drill, to look how it may transmit the idea of a metaphorical and actual damage



Originally the yellow colour of the flag represents the golden fields of crops, and the blue colour means the sky. Their combination is interpreted as the combination of fire and water used in traditional christian ceremonies.

Henry Matisse, Protrait of Lydia Delectorskaya, 1947



## Inspiration

Henry Matisse (1869 - 1954) was a French artist known for his expressive use of colour and drawing. I was inspired by his portrait of Lydia, because like in my artwork "Revolution" the flag has two rarely combined colours.

## The Process of creation of “Revolution”

The Ukrainian Revolution, known as the Revolution of Dignity, or Euromaidan Revolution took place in Ukraine in November 2013 and lasted until February 2014. It involved protests, riot police, shootings, and culminated in the overthrow of the Ukrainian Government. Although initially people were fighting for the Dignity of the country, it turned into a bloody military conflict, division inside the country, and a huge frustration in the newly established government.

I tried to recreate the strong spirit of the Ukrainian nation in my artwork, that cannot be broken, despite the heaviness of the recent historical events.



The long deep cuts, and spots of red paint represent blood spilled during the military conflict. the effect of pathos is reached through all the combinations, and appeals to the audience more strongly.

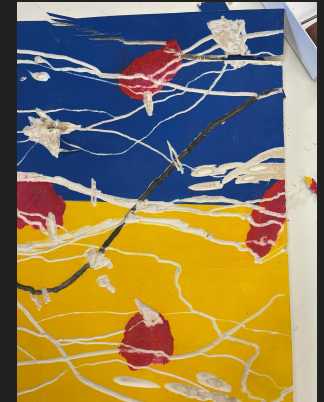


Maidan, Kiev, 2014



The drill and special knives to make cuts on the surface and cut a piece of wood from the panel.

I did not plan to break the wood but I wanted to add expressiveness and create more effect of the destruction.



On the other hand, there are three primary colours: red, blue and yellow, which creates the effect of completeness.



# Diversity

60 x 80 x 35 cm  
Gouache Paint on Paper, Glue

Another inspiration I got from Henri Matisse and his "Drawing with scissors". Matisse introduced the new technique by cutting brightly coloured sheets of paper, and his assistants arranged to organize these paper cut-outs on the wall. He tried to arrange the pieces until he was satisfied with the harmonious view.



Henry Matisse with the help of his assistant cut many pieces of paper, which are lying on the floor.

Henry Matisse's wall, 1952

This idea represents the duality of warm and cold existing in the world, be it in nature, or in a human body, in shades of colours, food, or in behaviour. It also creates an effect of being intuitively complete, and whole.



I was inspired by the idea of colour theory, which encloses many definitions and concepts. But at the basis there are three categories referring to the theory of colour: a) the colour wheel; b) colour harmony; and c) the context of how the colour is used.

There is logic behind the colour structure. Food can be organized according to the colour scheme to achieve harmonious design. The first colour diagram was invented by Isaac Newton in 1666. It starts with the primary colours: red, yellow and blue. The combination of these three colours can be created and new colours derive, and so the wheel expands with secondary colours: green, orange and violet. And then the third wheel of colour that derives from the secondary colours as yellow-orange, red-orange, red-purple, blue-purple, blue-green and yellow-green.

Colour harmony is defined as a pleasing to the eye arrangements of colours that creates an inner feeling of order and balance. To create harmony is a process, as to arrange the suitable shades of colour. On the contrary, when something is not harmonious, it looks chaotic or boring, and creates discomfort.

## The Process of creation of “Diversity”

The scheme that I used for warm colours is a scheme based on analogous colours, which means I placed three warm colours side by side all over the sheet. The same scheme was applied for cold colours, but also in some places on the cold colour sheet I used a scheme of complementary colours. The latter means that there are two cold colours which are directly opposite each other, such as green shade and the violet shade.



For this project I had to paint two separate album sheets in different tones. The one was painted in cold colours (blue and green shades), and the other one was painted in warm colours (yellow, red, orange shades). I drew the formless figures on each sheet, and cut them out. Then I made a small cut in the middle of each piece and connected the pieces of different tones together with the editorial piece of hard paper.



The lower Manhattan, Sculpture of Jean Drbuffet

The pieces I have cut out are also similar to the shape forms used by Dubuffet in his sculptures.



I organized the pieces together according to the colour warm or cold, to combine the portions of the sculpture together in the very end.



I used a rope to hang my sculpture.

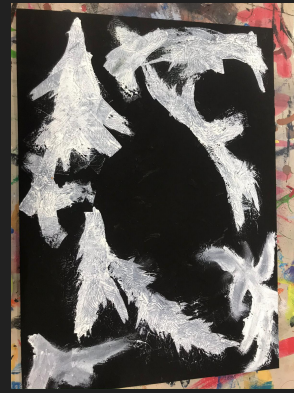
# Duel

70 x 50 cm  
Acrylic Paint on wooden panel

This artwork was created with the help of the technique, in which I used a plastic piece instead of a brush. The pictures Black and white again underlines the contrast of dark and light. The white feathers on the black background feel lighter because of the contrast, and the red spots look like formless spots of red colour.



I started with two opposite colours black and white. White feathers feel light on the background of dark black.



Graphite, white colour, and spots of blood. Blood in this artwork does not have negative connotation but just on the contrary, it represents life, or being alive.



This is my favourite piece that really shows the main topic of duality. In this art, I combined two colours white and graphite, with white colour I made the shapes of the feathers, to represent the lightness of this colour and with the silver graphite colour I tried to show how hard this colour really is, but at the end when I combined them, the harmony was reached, they perfectly fit together, the white colour represents one world and the silver graphite represents the other world, and as I mentioned before the main topic of my artworks is to show the fight between two worlds, they are completely opposite and this art shows this topic really well. The main inspiration came from artists Joan Miro and Jean Buffet. From Joan Miro, I used his early paintings, the structure and the style that he used are similar to mine. And I wanted to use his style to show my main topic. The technique that I used was just drawing some shapes with acrylic colours, I used the chaotic style, and at the end the the shapes that I drew with white colour came out looking as the feathers, and of course I realised that I had to use something to create this battle, and my choice fell towards silver graphite



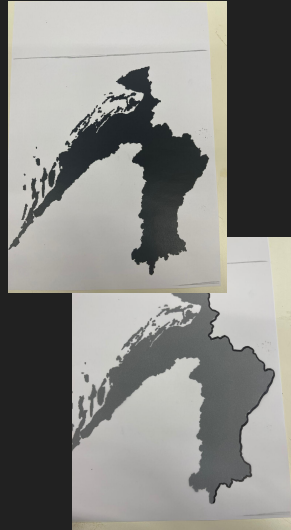
# Tranquility

50 x 70 cm

Dispersion, acrylic paint, edding pen and collage on wooden panel

My first idea was to use the previous technique to create an abstract combination of strict lines. The colour was important to me, because I was inspired by our family tradition to go to the ocean every summer.

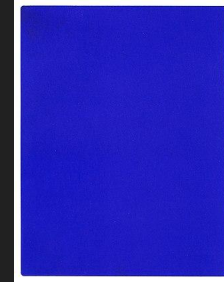
So the next thing that came to my mind was to combine this idea with the map of Croatia, which I drew over the printed map on a transparent paper.



I applied glue on the reverse side of the paper and placed it on my wooden panel, to the initial paintings.



IKB 191, 1962  
Yves Klein



Yves Klein, 1928 - 1962  
France

Mostly I was inspired by Yves Klein, and his interpretation and generous application of the blue colour. He even created his own version of Blue. He said that: "*blue is the invisible becoming visible. Blue has no dimensions, it is beyond the dimensions of which other colours partake.*" (1960)

# Linament

Dispersion, acrylic paint, paper collage and rope on canvas  
50 x 70 cm

When I was a child I visited Scotland where I saw those traditional skirts and clothes. Thus, my artwork is a recollection and the interpretation of my experience and knowledge about the Scottish culture.



This pattern came to me in the process of creating the picture. At the beginning I painted the whole canvas white. Then I covered the whole canvas with burgundy red.

Then I glued hard paper stripes to the surface of the picture, and when I ripped them off a very interesting pattern appeared, which reminded me of Scottish skirts ornaments. So after I added a couple of beige and red lines to recreate the ornament.



In many countries the cloth that looks like tartan is called a “plaid”. But originally this word plaid comes from Scotland, and consisted of a 5 meter cloth that was wrapped around the waist with a belt. It is known as the original traditional Scottish kilt. In the beginning it did not have a family, or clan name. And only later in 1815 the Highland Society of London asked the clans to send their samples of tartan and they were given official names, and represented identities.

Now, a person who wears tartan identifies himself with a clan, a district, whatever the source of the cloth is.

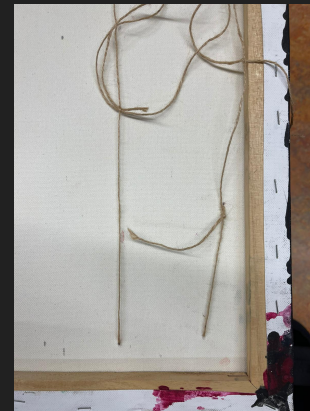
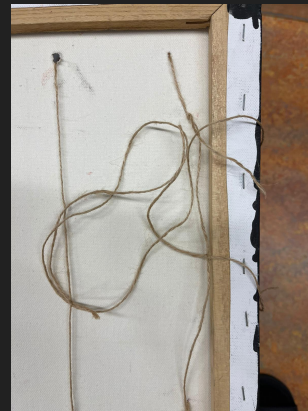
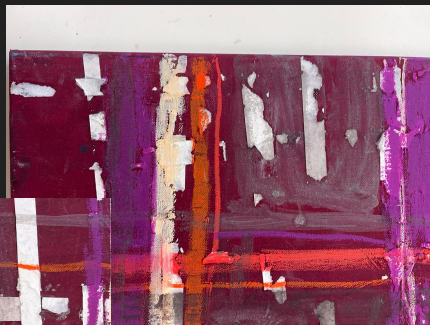




My next addition to this artwork was a string, or a rope, which represents the connection between two opposites, or people, ideas, beginning and the end. It represents a path, connectivity. It is also a border that separates good and bad. Enemy and friend. Like a tartan pattern identifies a certain family, a string identifies which side you are on. A rope can connect, or separate.



These are close shots of the pattern, which does not look smooth, but just on the contrary - it has a surface of cloth. the colours that I used are reddish, dark red, light red, violet. I chose the colours intuitively.

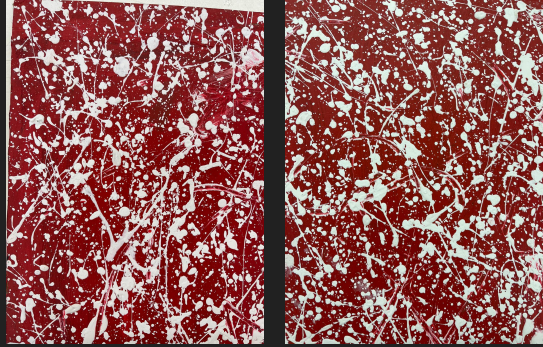


I created holes on the canvas in places where I wanted to string the rope. I used a thick needle for that.

The rope added a dimension to my artwork, so it looked more like a cloth, rather than canvas.

# Red Noise

Acrylic paint on canvas  
50 x 70 cm



The reason why I called the artwork Red Noise, is because the painting is so multi-dimensional thanks to the drip-technique. It looks like one looks through the white lines and spots and finds himself surrounded by the red noise.

In the process of creating this particular painting, I did my research on early paintings of Joan Miro, and Jean Buffet, and then I found my own idea. I also planned to overpaint it with silver gravity, to highlights the Sky topic (as my artwork reminds the viewer of the stars). There is a lot of concurrence between certain power structures as China and Russia and the USA. During the Cold War they fought using propaganda against each other.



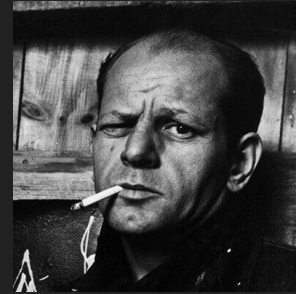
Jackson Pollock,  
Number One, 1949



Jackson Pollock,  
Convergence

## Inspiration

Jackson Pollock  
1912 - 1956



I was inspired by Jackson Pollock who was an American expressionist painter, who invented a very unique radical abstract style in modern art. He separated colour and line. After WWII a new direction of abstract expressionism developed. Jackson introduced "drip painting", which forever changed the American art. Pollock produced his art in action. So his canvases were not fixed to an easel, but lied on the floor, or hung on the wall. He would allow the paint to drip from the canvas. Instead of using a traditional painting brush he would use knowvves, trowels or sticks. This type of artwork was very similar to surrealist movement, and shows emotions, mood, and depth.

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