



The Lady of the Moon
"Visual Tales" for
UCF Celebrates the Arts 2022
By the Moon Lady Company



Table of Contents

Artist Statement	4
Project Description	5
Color Palette	6
Rendering	9
Technical Drawings	10
Sketches	15
Materials	16
Maintenance	17
Sources	20
Contacts Page	22
About the Team	23
Business Card	24

Artist Statement

The Lady of the Moon is a well-known folktale originating from the Tang Dynasty in Imperial China. It is the story of the goddess of the moon, named Chang'e, who is the subject of many legends within Chinese mythology. Each shelf in our design visualizes the story in ascending order, the directional forces drawing the eye from bottom to top. The very first shelf exhibits bright yellow-orange and red-orange colors as the archer, who is Chang'e's husband Hou Yi, shoots down ten fiery suns with his bow. Each sun has its own dimensions and proportions to emphasize visual perspectives within space. The second shelf, in contrast, utilizes bright, happy colors with cooler tones. This emphasizes a sense of peace and prosperity with all of the suns gone. On this shelf, a goddess, the Queen Mother of the West, gives Hou Yi two elixirs to grant him eternal life. Her bright yellow colors and larger proportions emphasize her ethereal and immortal status. The next shelf depicts Chang'e consuming the elixirs, with Hou Yi pursuing an ascending Chang'e. The colors begin to darken and cool to emphasize the tragedy that has occurred. Chang'e has enlarged proportions and is featured drinking the elixir to help visualize this. The next shelf features a heartbroken Hou Yi mourning the loss of his wife and giving offerings to her memory, the colors dark, desaturated, cold, and gloomy. The final shelf depicts his wife on the moon with the Jade Rabbit, looking down on the Mid-Autumn Festival celebrated in her honor. The moon is the main focal point, featured at the very top of the design. With the celebration, is the return of warmer, saturated, and brighter colors. All of these colors, visual elements, and principles of design culminate in a powerful telling of this Chinese folktale.

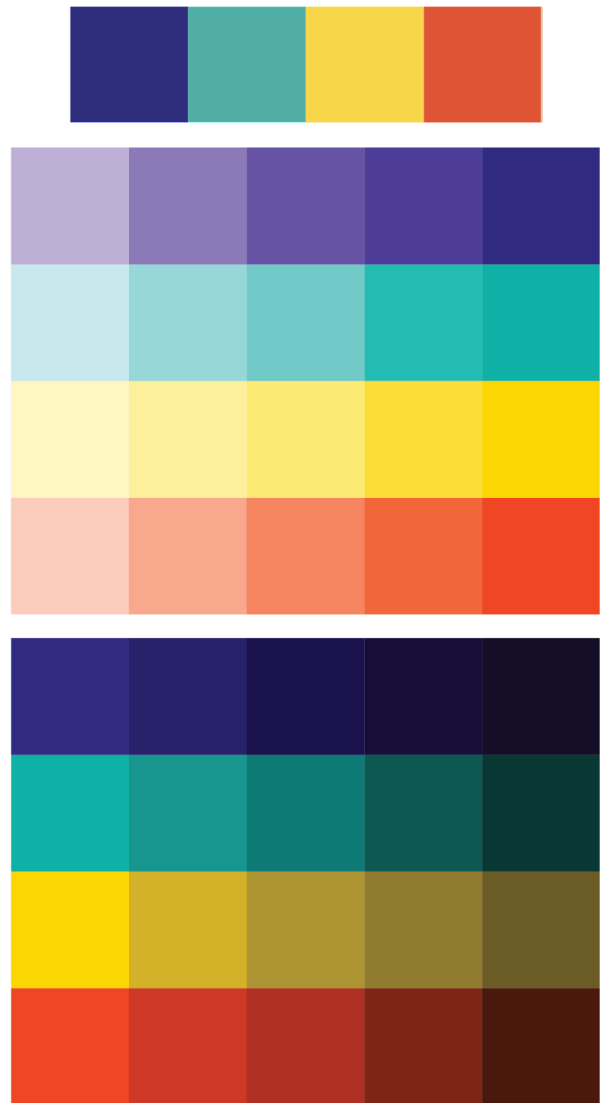
Project Description

This project is a visual representation of the Chinese folktale, *The Lady of the Moon*. It was created for the Visual Tales art exhibit at the Dr. Phillips Center for Performing Arts in Orlando, FL. With this design, our goal was to emphasize the story of Chang'e, while incorporating traditional Chinese culture, clothing, architecture, and religious customs. We referenced the timeframe of our story in the Tang Dynasty during Imperial China to represent the story as accurately as possible.

Color Palette

This design uses a tetradic color scheme, with the colors red-orange, yellow-orange, blue-green, and blue-violet.

These hues were mixed with white, gray, and black to create tints, tones, and shades.



Research

Since the Tang Dynasty, the story of the moon goddess Chang'e has been passed down as a folktale from generation to generation. The story forms the basis of the Autumn Moon Festival, a holiday celebrated in China, Taiwan, Vietnam, and overseas Chinese and Vietnamese communities.

During the Tang Dynasty, a legendary archer named Hou Yi lived in a village with his beloved wife Chang'e. One day, a crisis began when ten suns simultaneously rose in the sky, scorching the Earth. Hou Yi used his archery skills to shoot down nine of the ten suns. Earth was now no longer disturbed by multiple suns. Because of his victorious efforts, the Queen Mother of the West gave Hou Yi two elixirs of immortality as a reward, which Chang'e then took.



"The Lady Who Lives on the Moon." *World of Stories*,
<https://worldstories.org.uk/reader/the-lady-who-lives-on-the-moon/english/274#>.

There are two prevailing theories on why Chang'e took the two elixirs. The first suggests that Hou Yi's apprentice became jealous of Hou Yi's obtainment of the immortality elixirs, and tried to steal them for himself, only for Chang'e to take them instead. The other suggests that Chang'e betrayed Hou Yi, and took the potions to prevent Hou Yi from obtaining immortality. Regardless, Chang'e taking the two elixirs of immortality, causes her to ascend to the moon. Alarmed, Hou Yi tries to tether her back by shooting arrows at her, but it doesn't work. Now Hou Yi mourns her being gone from the mortal realm and gives her offerings of her favorite foods at night, like mooncakes.

Chang'e, now the goddess of the moon, watches over Earth with her companion the Jade rabbit. Below on Earth, the people celebrate the Mid-Autumn Moon Festival in honor of her.

When drafting concepts for the architecture of our design we referenced the architectural styles of the Tang Dynasty. We modeled the buildings on our bottom shelf



Existing Wooden Structures of the Tang Dynasty. MetalAllen,
http://en.chinaculture.org/classics/2012-11/20/content_446269.html.

after the Nanchan Temple, which is a Buddhist hall in Shanxi, built during the Tang Dynasty. The plane of the hall is close to a square, with two slopes on the upper part and one on the lower part. Chinese architecture is also known for using a horizontal emphasis on its buildings, with a large roof and less emphasis on the vertical walls.

To keep our sculpture as authentic as possible, we also created our characters with authentic hairstyles and clothing of the Tang Dynasty. The women traditionally wore their

hair in large buns, while the men wore their hair long and down.

The armor used for combat in the Tang Dynasty was mainly made of iron and leather. The more commonly used armor was lightweight and used silk cloth textiles, with a beautiful appearance. Hou Yi's armor follows this style while using darker tones to fit our color scheme. The women's clothing traditionally included long robes and was graceful and elegant. The upper-class women wore high-waisted dresses with robes that were secured by a sash. We referenced upper-class Chinese dresses to make the Queen Mother of the West's dress seem more divine and prestigious. We modeled Chang'e's dress after the style of dress pictured. We used the traditional warm coloring on her gown and later changed the colors to be cooler toned when she became a goddess, to showcase the contrast between mortality and divinity.



"Women's Rights in Tang." Tang Dynasty, 10 Apr. 2022
<https://tangdynastyglobalstudies.weebly.com/women.html>.

Rendering

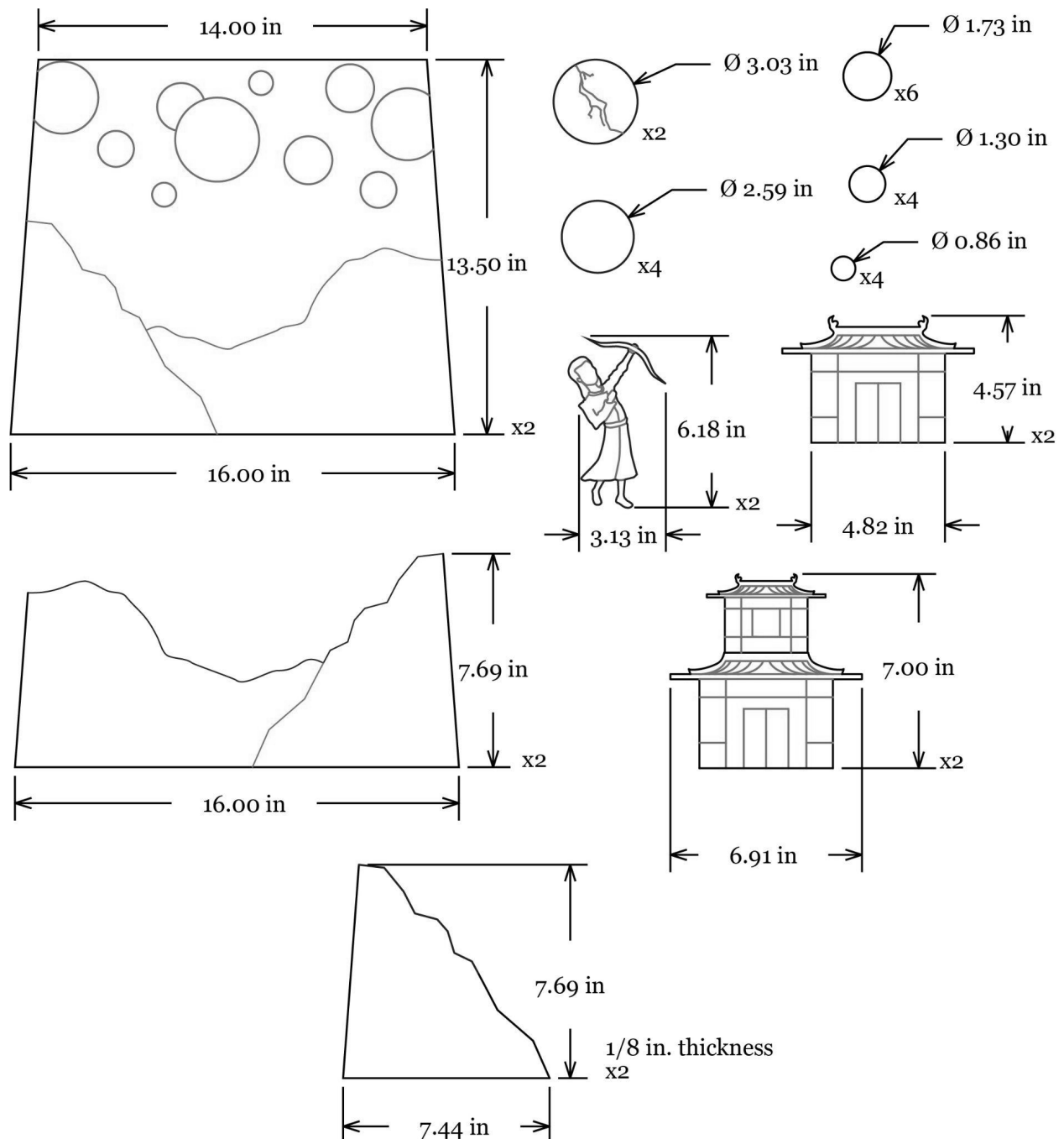


Technical Drawings

Tier I

Background sky, background terrain, various circular moons,
buildings, Hou Yi figure.

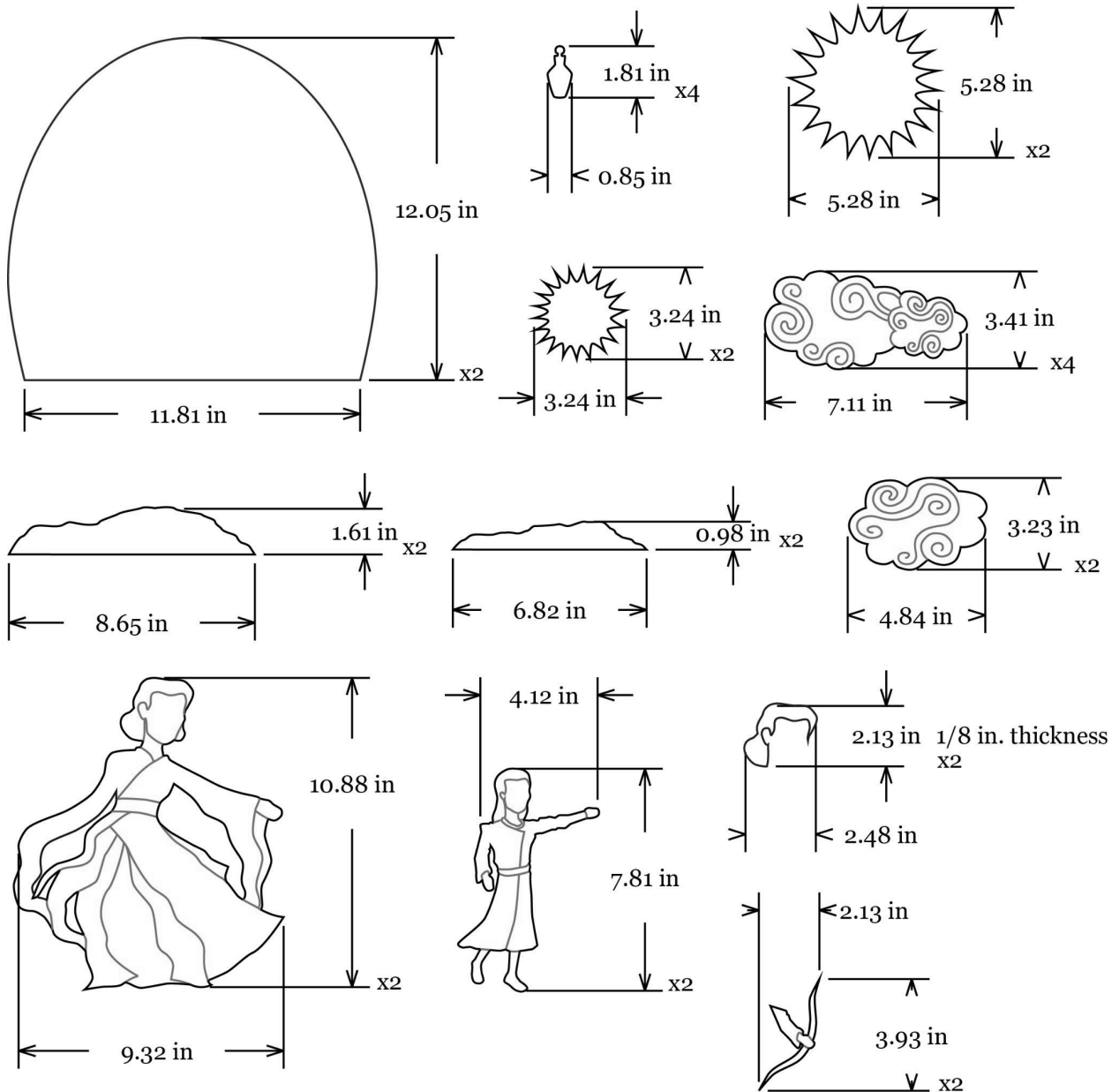
All wooden art pieces are 0.2 in. in thickness except
when noted.



Tier II

Background, middleground terrain, various stylized clouds, suns, Hou Yi figure, Queen Mother of the West figure, immortality elixirs, extruded Hou Yi arm.

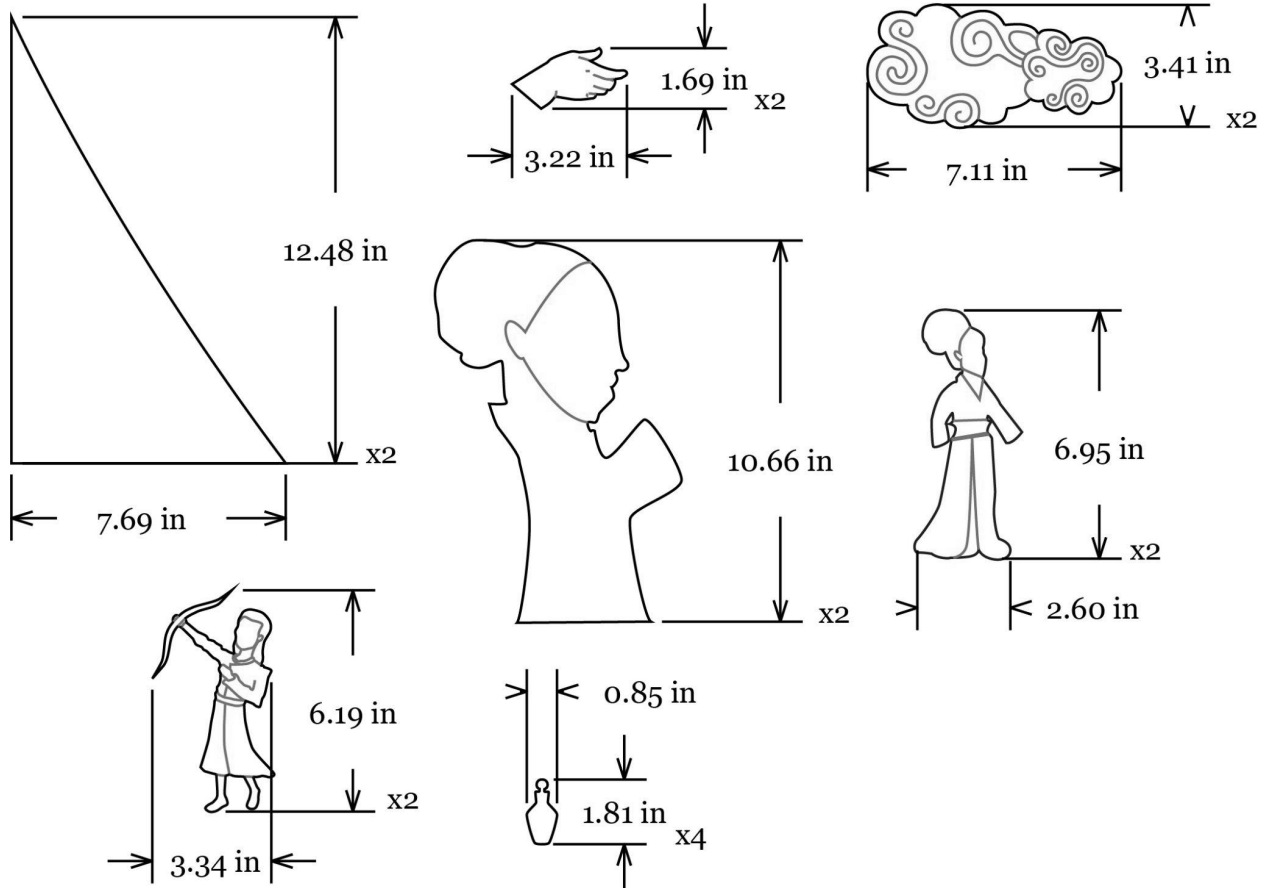
All wooden art pieces are 0.2 in. in thickness except when noted.



Tier III

Background triangular sky, Chang'e figure, enlarged Chang'e figure, Chang'e's hand, Hou Yi figurine, immortality elixirs.

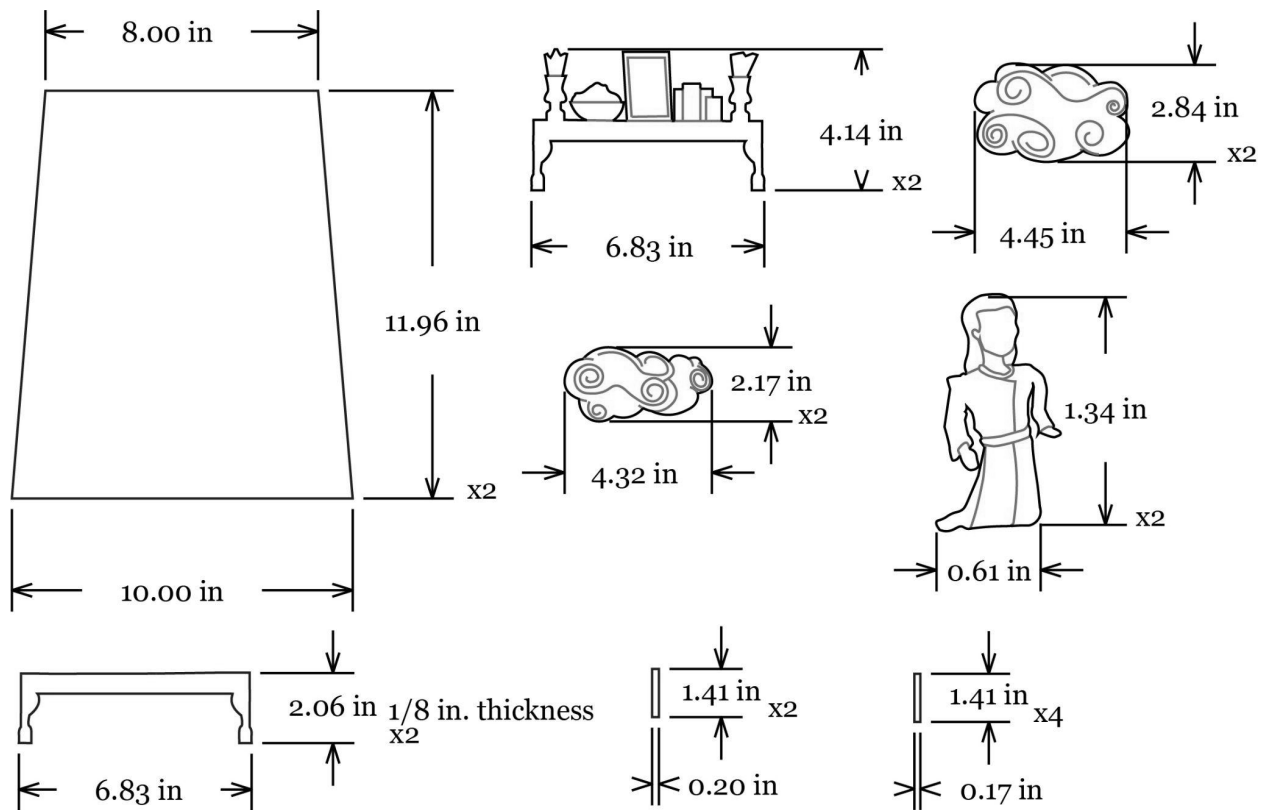
All wooden art pieces are 0.2 in. in thickness except when noted.



Tier IV

Background, Hou Yi figure, offerings table, incense candles, clouds.

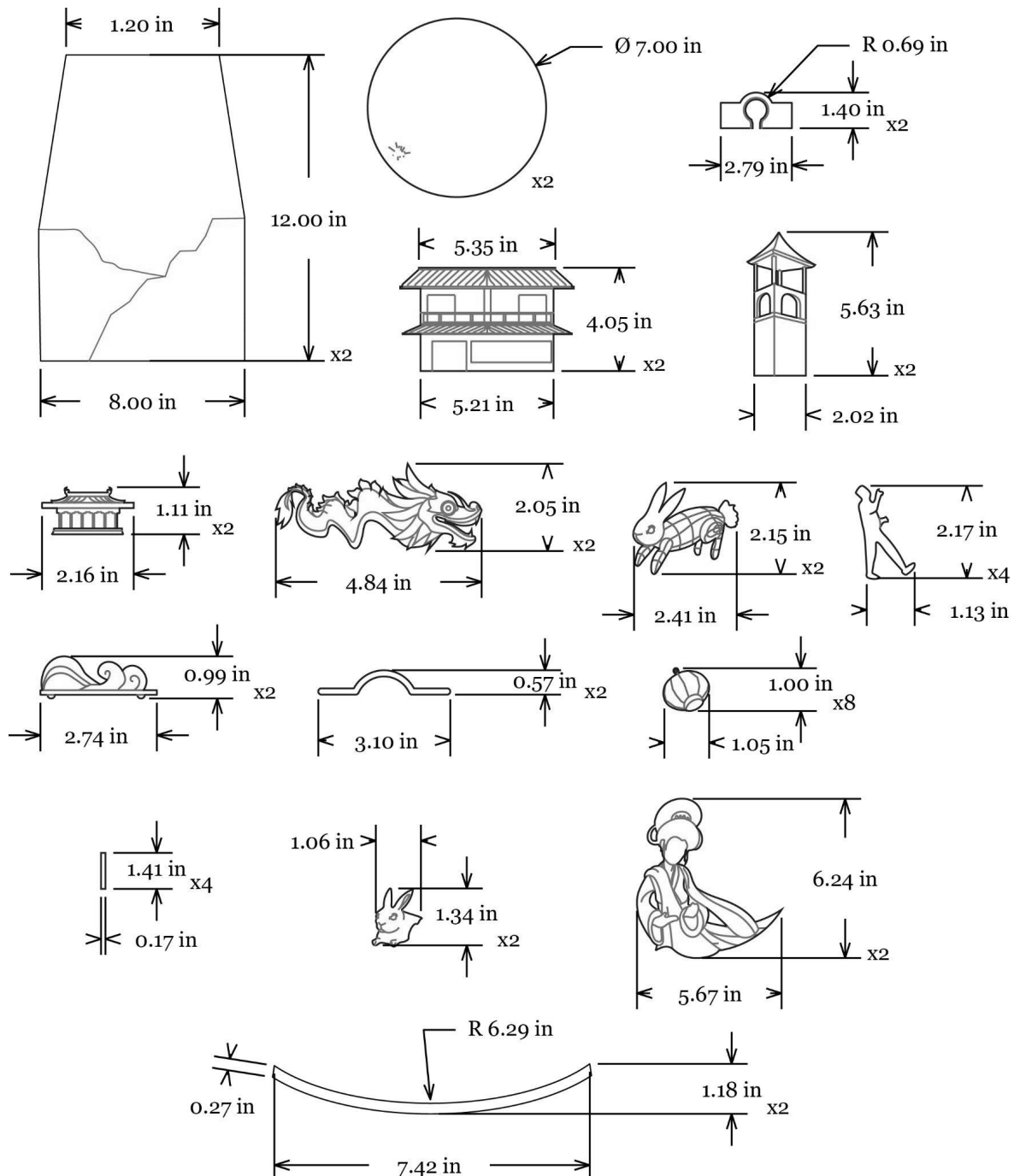
All wooden art pieces are 0.2 in. in thickness except when noted.



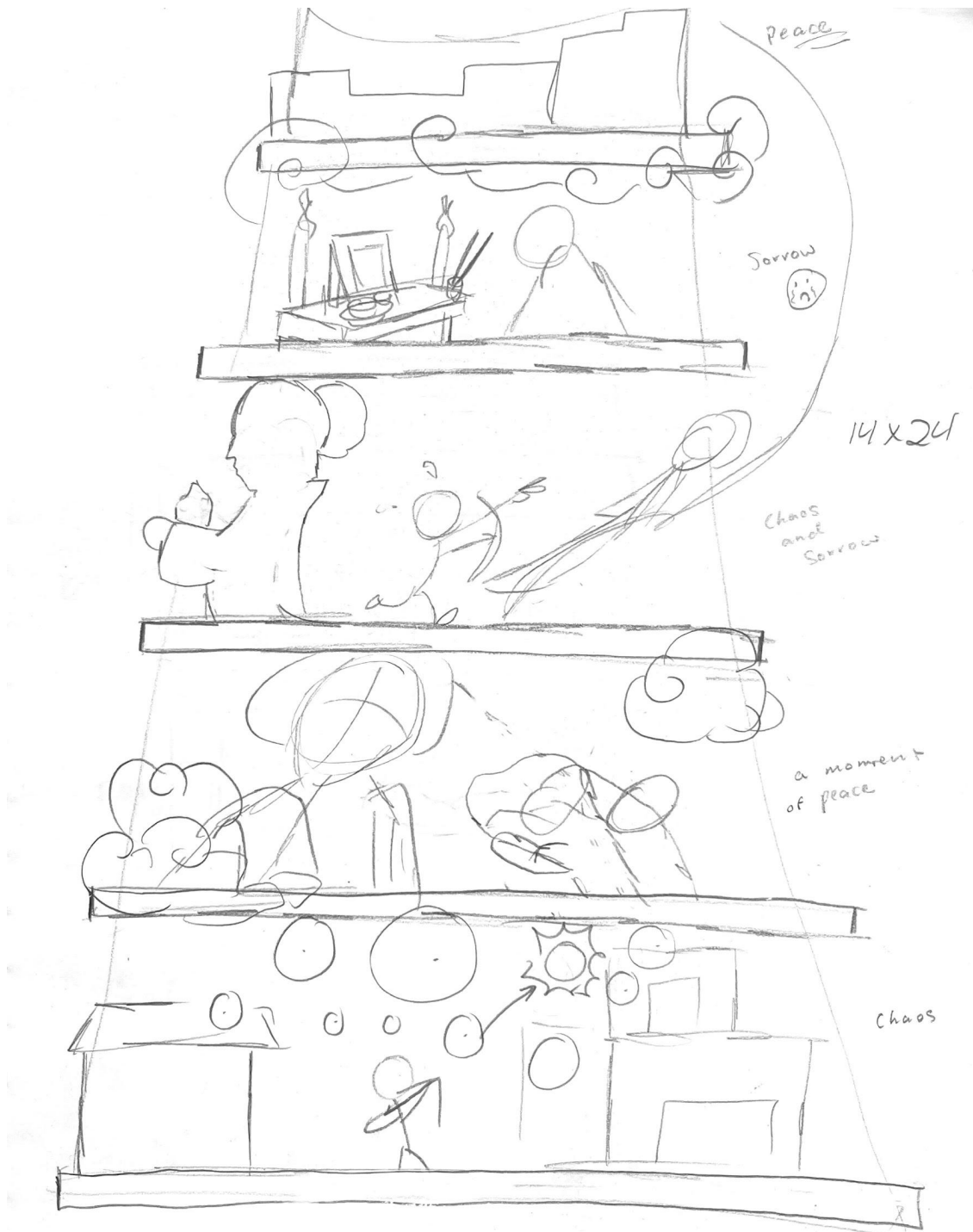
Tier V

Moon Goddess Chang'e figure, Jade Rabbit figure, celebration floats, moon, background buildings, lanterns, lantern post, resident figures.

All wooden art pieces are 0.2 in. in thickness except when noted.



Sketches



This was our team's first conceptual sketch of the sculpture. The sketch details the basic storytelling ideas and early composition of the sculpture.

Materials

Wood:

Hardwood Plywood [0.2" x 4' x 8'] (x1)

Hardwood Plywood [0.125" x 4' x 8'] (x1)

Select Framing Wood Stud [2"x3"x8'] (x1)

Pressure-treated wood [1"x6"x8'] (x1)

Pressure-treated wood [0.75"x4'x8'] (x1)

Paint, Gesso, and other Artistic Tools:

Blickrylic Student Acrylics - Fire Red, Half Gallon (x1)

Blickrylic Student Acrylics - Primary Yellow, Half Gallon (x1)

Blickrylic Student Acrylics - Primary Blue, Half Gallon (x1)

Blickrylic Student Acrylics - Mars Black, Half Gallon (x1)

Blickrylic Student Acrylics - Blockout White, Half Gallon (x1)

2-in flat-chip acrylic brushes (x2)

Utrecht 16 Oz. Deli Cups (x6)

Building Tools, Parts, and Materials:

Porter Cable 1.25 in nails 2000 ct.

Porter Cable 1 nails

2-in flat-chip acrylic brushes

1 lb of 1.25 in black wood Phillips screws

Titebond II Premium Wood Glue

2 in. Black Polypropylene swivel plate caster (x4)

Everbilt 5-in black corner braces (x2)

Maintenance

This sculpture must be kept indoors to avoid exposure to harsh heat or cold. It also needs to be kept away from water and extreme humidity, so as not to damage the wood or the paint.

Additionally, occasional dusting with a soft brush once a month is necessary. The sculpture should be touched up with paint every 2 years to avoid chipping and further deterioration.

Cost: \$75.85 every 2 years

Budget

Expenditures		
Material Name	Description of Usage	Cost
Hardwood Plywood [0.2" x 4' x 8'] (x1)	Was divided into twelve 14"x 24" planks to be laser cut for the wooden characters, objects, and backgrounds on our sculpture.	\$21.35
Hardwood Plywood [0.125" x 4' x 8'] (x1)	Was divided into six 14"x 24" planks to be laser cut for the wooden characters, objects, and backgrounds on our sculpture.	\$1.36
Everbilt 5-in black corner braces (x2)	Were used to support and anchor the central pole.	\$5.96
Molding Wood Rods	Were used to support wooden characters, objects, and backgrounds that did not make direct contact with the central pole.	\$3.97
Select Framing Wood Stud [2"x3"x8']	Was used as the central pole in the structure.	\$2.92
Fendell 220 Fine Sandpaper, pack of 25	Was used to refine and soften the edges of our sculpture.	\$10.93
Pressure-treated wood [1"x6"x8']	Was used to construct the front, back, and sides of the bottom box of the sculpture. The dimensions of the sides are 12" x 6". The dimensions of the front and back are 18" x 6".	\$6.68
Pressure-treated wood [0.75"x4'x8']	Was used to construct the top and bottom of the bottom box of the sculpture. The dimensions of top and bottom planks are 16" x 12".	\$26.72
2 in. Black Polypropylene swivel plate caster (x4)	Four wheels were drilled into the bottom of the sculpture. Was used to roll the sculpture around.	\$15.56

Titebond II Premium Wood Glue 128 fl. oz	Was used to secure the walls of the bottom box, central pole, shelves, and other wooden decorations for the sculpture before they were nail gunned.	\$18.98
Blickrylic Student Acrylics - Fire Red, Half Gallon	Was used to paint the sculpture.	\$15.17
Blickrylic Student Acrylics - Primary Yellow, Half Gallon	Was used to paint the sculpture.	\$15.17
Blickrylic Student Acrylics - Primary Blue, Half Gallon	Was used to paint the sculpture.	\$15.17
Blickrylic Student Acrylics - Mars Black, Half Gallon	Was used to paint the sculpture.	\$15.17
Blickrylic Student Acrylics - Blockout White, Half Gallon	Was used to paint the sculpture.	\$15.17
Liquitex 1046317 BASICS Acrylic Paint, 4-oz tube, Phthalocyanine Green	Was used to paint the sculpture	\$7.04
Porter Cable 1.25 in nails 2000 ct.	Was used to secure wooden characters, objects, and backgrounds to our central pole and other places on our sculpture.	\$10.49
Porter Cable 1 in. nails	Was used to secure wooden characters, objects, and backgrounds to our central pole and other places on our sculpture.	\$9.96
2-in flat-chip acrylic brushes	Was used to apply gesso and paint color in our sculpture.	\$5.87
1 lb of 1.25 in black wood Phillips screws	Was used to construct and secure the base, central pole, and wheels of our sculpture.	\$9.97
ArtSkills Premium 40 Piece Brush Set Includes Metal Palette Knife	Was used to apply gesso and paint color in our sculpture.	\$9.98
Utrecht 16 Oz. Deli Cups (x6)	Was used to store	\$1.95
	Total:	\$245.54

Sources

Cartwright, Mark. "Armor in Ancient Chinese Warfare." *World History Encyclopedia*, World History Encyclopedia, 10 Apr. 2022, <https://www.worldhistory.org/article/1143/armour-in-ancient-chinese-warfare/>.

"Visual: Hairstyles of Tang Dynasty (618-907 AD)." Infographic.tv - Number One Infographics & Data Data Visualization Source, 1 Feb. 2019, 10 Apr. 2022, <https://infographic.tv/visual-hairstyles-of-tang-dynasty-618-907-ad/>.

"Women's Rights in Tang." *Tang Dynasty*, 10 Apr. 2022 <https://tangdynastyglobalstudies.weebly.com/women.html>.

Chinese Mythology. New World Encyclopedia, https://www.newworldencyclopedia.org/entry/chinese_mythology#Important_Mythologies_and_Deities.

Unfollow. "15 Style Ancient Chinese Military Uniforms." *New Hanfu Traditional Clothing Community*, 20 Jan. 2022, <https://www.newhanfu.com/5437.html>.

Chinese Architecture. New World Encyclopedia, https://www.newworldencyclopedia.org/entry/Chinese_architecture.

Existing Wooden Structures of the Tang Dynasty. MetalAllen, http://en.chinaculture.org/classics/2012-11/20/content_446269.html.

Cartwright, Mark. "The Art of the Tang Dynasty." *World History Encyclopedia*, World History Encyclopedia, 10 Apr. 2022, <https://www.worldhistory.org/article/1130/the-art-of-the-tang-dynasty/>.

“The Lady Who Lives on the Moon.” *World of Stories*,

[https://worldstories.org.uk/reader/the-lady-who-lives-on-the-moon/english/27](https://worldstories.org.uk/reader/the-lady-who-lives-on-the-moon/english/274#)

4#.

Contacts Page

Home Depot

Phone Number: (407) 240-2491

Address: 13121 S Orange Blossom Trl, Orlando, FL, 32837

Professor Debi Starr

Email: deborah.leitch@ucf.edu

About the Team



Design Team I

Princess Bogardus

Graphic Design

Ash Koltz

Computer Science

Caroline Valenzuela

Digital Media

Nicholas Gabella

Graphic Design

Emily Quinones

Experimental Animation

Business Card



For Business Inquiries, contact Moon Lady Company at moonladyco@gmail.com