



▲ **FIGURE 4.1** Richly decorated interior settings, lit by the bright sunlight in south France, were a favorite theme of Henri Matisse. He transformed ordinary rooms into exotic settings full of energy. Matisse's use of line gives this painting a feeling of energy. Compare and contrast the variety of lines in this work.

Henri Matisse. *Interior with Egyptian Curtain*. 1948. Oil on canvas. 116.2 × 88.9 cm (45³/₄ × 35"). The Phillips Collection, Washington, D. C. © 2003 Succession H. Matisse, Paris/Artists Rights Society (ARS), New York.

Line

When you, as a child, first picked up a crayon, a line might have been the first mark you made. You use lines to write numbers, symbols, and the letters of the alphabet. The lines on a map help you find the best route from one place to another. You use lines to draw pictures. Lines are everywhere.

In this chapter, you will:

- Compare and contrast the use of line in artworks.
- Identify the different kinds of lines and the ways lines can vary in appearance.
- Demonstrate how lines are used to change values.
- Analyze the expressive qualities or meanings of different lines in works of art.

Focus on Art History

Figure 4.1 was painted by Henri Matisse (1869–1954)

in 1924. At this time, Matisse was well established in the European art world. He experimented with different styles throughout his long and varied career. Around the turn of the twentieth century, Matisse and a group of young French artists were shown together in a famous art exhibit. Their use of intense colors, bold designs, and energetic brushwork inspired a critic to name them the *Fauves*, or “Wild Beasts.” Notice how the energetic lines in Figure 4.1 dance across the canvas and add decorative patterns to the fabrics and tree.

Compare and Contrast. This interior scene includes a still-life arrangement on a table. Figure 4.13 on page 74, painted 50 years later, also includes a still-life setup on a table. How are these works similar? How are they different?

Vocabulary

line
 dimension
 outline
 implied lines
 value
 crosshatching

The Element of Line

Lines are everywhere. You can see lines in the grain of a piece of wood or in the cracks on a sidewalk. Lines are used to create words, numbers, and symbols. They are also used to create art. In drawing, **line** is *an element of art that is the path of a moving point through space*.



▲ **FIGURE 4.2** The artist has used the line of the highway to pull your eyes into and through this artwork. Compare and contrast the kinds of line the artist has used in this painting. How do they convey movement and rhythm?

Yvonne Jacquette. *Town of Skowhegan, Maine V.* 1988. Oil on canvas. 198.6 × 163 cm (78³/₁₆ × 64³/₁₆”). Courtesy DC Moore Gallery, NYC.

What Is Line?

Artists use line to lead your eyes through a work of art. This is because it takes movement to make a line. When you see a line, your eyes usually follow its movement. Lines can lead your eyes into, around, and out of visual images, as in the painting in **Figure 4.2**. Notice how the artist uses the line of the highway to pull your eyes into the artwork.

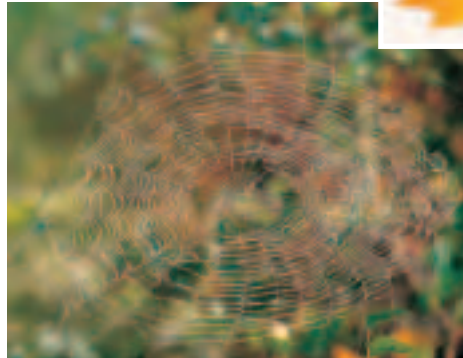
A line has width as well as length, but usually the width of a line is very small compared with its length. In fact, a line is thought of as being one-dimensional. Its one dimension is length. **Dimension** means *the amount of space an object takes up in one direction*. Two-dimensional objects have height as well as width. A painting is two-dimensional. Three-dimensional objects have height, width, and depth. A sculpture is three-dimensional. You will learn more about dimensions in the next chapter when you study shape, form, and space.

Artists create lines in many ways. A line can be drawn on paper with a pencil or scratched into wet clay with a stick. Of course, the world is full of lines

that were not drawn with a tool. Some thin, solid objects look like lines. Examples are tree trunks, yarn, spiderwebs, and wires (**Figure 4.3**). These items look like lines because length is their most important dimension.

Some lines that we think we see in nature really do not exist. For instance, when you look at the edges of shapes, you think of lines. In the photo of the dogwood blossom (**Figure 4.4**), notice that there are no black lines around the outside of each petal. However, in a drawing of that same blossom in **Figure 4.5**, lines are used to show the edges of each shape. *A line that shows or creates the outer edges of a shape is an **outline**.*

Implied lines are *a series of points that the viewer's eyes automatically connect*. Implied lines are suggested rather than real lines. A series of dots or dashes, a line of machine stitches, or a trail of wet footprints can create an implied line. A group of shapes arranged in a row can also create an implied line. In **Figure 4.6** on page 72, Abrasha has created a Hanukkah menorah that holds nine cone-shaped candles. The round tops of the cones create an implied line that leads your eyes across the top of the menorah.



▲ **FIGURE 4.3** What lines do you see around you?



▲ **FIGURE 4.4** What edges do you see?



▲ **FIGURE 4.5** Student work. How have the edges on this picture been created?

► **FIGURE 4.6** The artist has used implied line to create a sense of movement. How many sets of nine shapes can you find that create implied lines? Describe the lines.

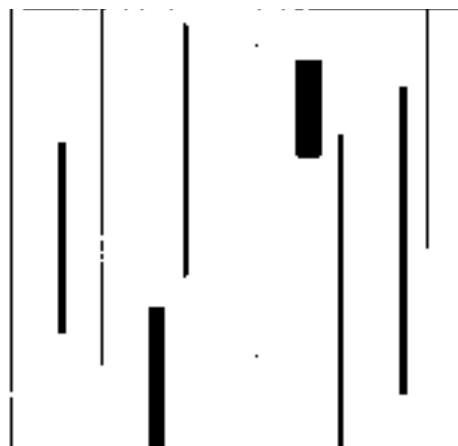
Abrasha. *Hanukkah Menorah*. 1995. Fabricated stainless steel, silver, and gold. 17.5 × 43.8 × 7.3 cm (6⁷/₈ × 17¹/₄ × 2⁷/₈"). Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, D.C.



Kinds of Lines

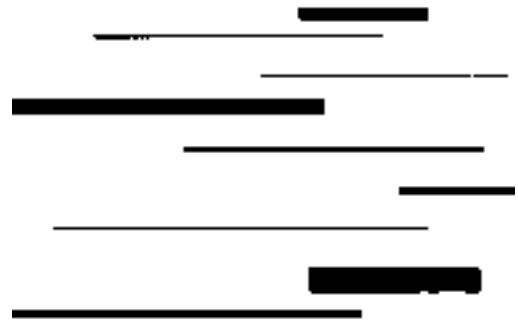
There are five basic kinds of lines: vertical, horizontal, diagonal, curved, and zigzag.

Vertical lines (Figure 4.7) move straight up and down—they do not lean at all. A vertical line drawn on a piece of paper is perpendicular to the bottom edge of the paper. It is also perpendicular to the horizon (the line where earth and sky seem to meet). When you stand up straight, your body forms a vertical line.



▲ **FIGURE 4.7** Vertical lines move straight up and down.

Horizontal lines (Figure 4.8) are parallel to the horizon. They do not slant. When you lie flat on the floor, your body forms a horizontal line.



▲ **FIGURE 4.8** Horizontal lines lie parallel to the horizon.

Diagonal lines (Figure 4.9) slant. Diagonals are somewhere between a vertical and a horizontal line. Diagonals look as if they are either rising or falling. Imagine you are standing straight up; then, with your body stiff, you fall to the floor. At any point during your fall, your body forms a diagonal line.



▲ **FIGURE 4.9** Diagonal lines slant.

Zigzag lines (**Figure 4.10**) are made from a combination of diagonal lines. The diagonals form angles and change direction suddenly.



▲ **FIGURE 4.10** Zigzag lines are combinations of diagonals.

Curved lines (**Figure 4.11**) change direction gradually. When you draw wiggly lines, you are putting together a series of curves. Other kinds of curved lines form spirals and circles.



▲ **FIGURE 4.11** Curved lines change direction gradually.

Activity

Analyzing Lines in Artworks

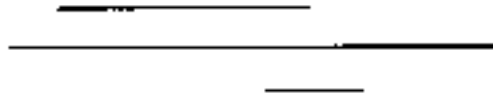
Applying Your Skills. Select and analyze one of the following paintings from this chapter: Figure 4.1, 4.12, 4.16, 4.18, or 4.19. Diagram the lines of the painting. Use green for verticals, blue for horizontals, red for diagonals, and violet for curves. Place your diagram on display. Can your classmates identify the painting you represented by looking at the colors?

Computer Option. Use the Line tool to create a series of drawings to illustrate each of the five line types. Vary the widths and lengths of your lines. You may also choose to vary patterns and colors. Label each drawing's line type.

Line Variation

Lines vary in appearance in five major ways:

- **Length.** Lines can be long or short.



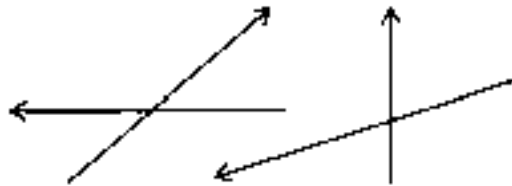
- **Width.** Lines can be thick or thin.



- **Texture.** Lines can be rough or smooth.



- **Direction.** Lines can move in any direction, such as vertical, horizontal, or diagonal.



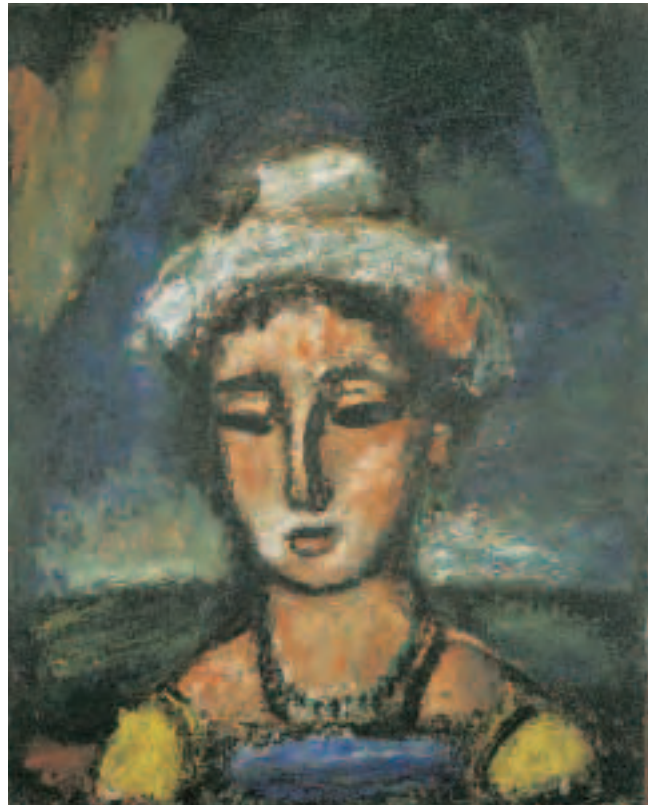
- **Degree of curve.** Lines can curve gradually or not at all, become wavy, or form spirals.



These five variations can be combined in many, many ways. You can make long, wide lines; rough, short lines; and smooth, curved lines.

► **FIGURE 4.12** When Rouault was a boy he was apprenticed to a maker of stained glass. The thick black lines surrounding bright colors in his paintings remind the viewer of stained-glass windows.

Georges Rouault. *The Italian Woman*. 1938. Oil on panel. 79.4 × 63 cm (31¹/₄ × 24³/₁₆"), Dallas Museum of Art, Dallas, Texas. Gift of Mr. and Mrs. Vladimir Horowitz. © 2003 Artists Rights Society (ARS), New York/ADAGP, Paris.



▲ **FIGURE 4.13** Although this painting is called a still life, it seems to have movement and activity. This is because of the artist's use of line. How many different line directions and line variations can you find in this painting? Describe them.

Alice Neel. *Still Life, Rose of Sharon*. 1973. Oil on canvas. 101.6 × 76.2 cm (40 × 30"). Collection of the Whitney Museum of American Art, New York, New York. Arthur M. Bullowa Bequest.

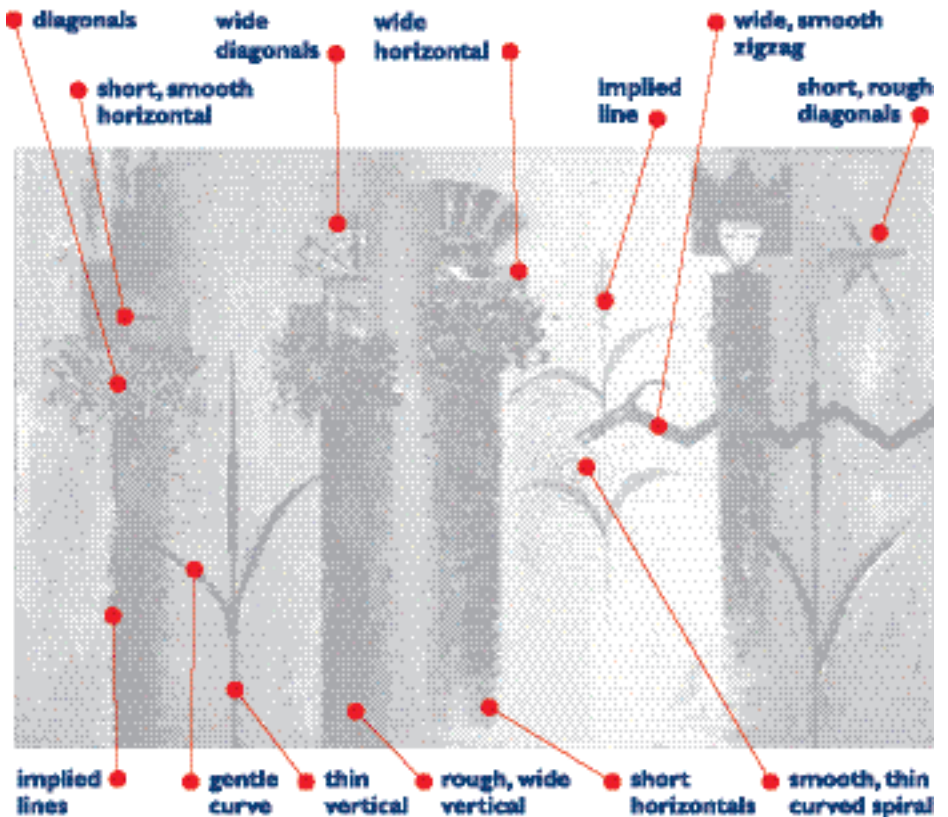
The media, tools, and surfaces used to make lines affect the way a line looks. As with the combination of various line types, a multitude of possible effects can be created. Some common materials used by artists to make lines are graphite, chalk, crayon, ink, and paint. The material is applied by using a tool. Some tools used for making lines include pencils, markers, pens, brushes, and scissors.

Artists use different tools and materials to create different types of lines. For example, a line drawn with chalk on a chalkboard looks smoother than a line drawn with chalk on a sidewalk. Some artists have discovered very unusual ways of using line, as shown in **Figures 4.12** and **4.13**. In **Figure 4.14**, the artist has used many line types and variations.

LOOKING CLOSELY

Line Types and Variations

In this painting, the artist has used five different kinds of line and many line variations. Can you find other examples of line and line variation combinations?



◀ FIGURE 4.14

Dan Namingha. *Blessing Rain Chant*. 1992. Acrylic on canvas. 198 × 304.8 cm (78 × 120"). Niman Fine Art, Santa Fe, New Mexico.

Line and Value

Value is the element of art that describes the darkness or lightness of an object. Value depends on how much light a surface reflects. A surface has a dark value if it

reflects little light. It has a light value if it reflects a lot of light. Every time you make a pencil mark on a piece of white paper, you are creating a line with a certain value. The harder you press, the

darker the value. A series of closely placed lines can create areas of dark value. The lines may be parallel or they may cross one another. **Crosshatching** is the technique of using crossed lines for shading.

The values that line groups create depend on four factors: the number of lines, the size of the spaces between the lines, the media, and the tools. A soft

pencil (2B, 4B) makes a wide, dark line. A hard pencil (2H, 4H) makes a thin, gray line. A crayon stroked over a rough surface makes a broken line. A crayon stroked over smooth paper makes a solid line.

Look at the Dürer drawing in **Figure 4.15**. Use a magnifying glass to study the way Dürer has used line combinations to create dark and light values.

Activity

Using Line to Create Value

Demonstrating Effective Use of Art Media and Tools in Drawing.

Fold a sheet of white drawing paper into nine squares. In each square use a different combination of parallel or crosshatched lines to create a different value. Try a variety of pencils, from hard 2H to soft 4B lead. Try quill pens, ballpoint pens, and felt-tip pens. Think of some other tools and materials to use.

Computer Option. Use the Line tool to draw three diagonal lines (that are not parallel) from screen edge to screen edge. This will divide your screen into six or seven sections. Fill each section with lines. Vary the spacing of the lines by placing them close together in one section and farther apart in another. Lines can be crosshatched. You can choose the Patterns palette and fill the sections by using the Fill Bucket tool, or create your own patterns. Use only black and white. Notice that the value of the area darkens as lines are placed close together and lightens when lines are farther apart.



Check Your Understanding

1. How is *line* defined in drawing?
2. What are the five basic kinds of lines?
3. Compare and contrast five ways that lines vary in appearance in artworks.
4. Describe the crosshatching technique.



▲ **FIGURE 4.15** The artist has used line to create this drawing. Identify the areas where the artist has used crosshatching to indicate shading. What kinds of line variation has Dürer used?

Albrecht Dürer. *An Oriental Ruler Seated on His Throne*. c. 1495. Pen and black ink. 30.6 × 19.7 cm (12 × 7³/₄”). National Gallery of Art, Washington, D.C. © 1998 Board of Trustees. Ailsa Mellon Bruce Fund.

The Expressive Qualities of Line

Vocabulary

contour line
gesture
calligraphy

Depending on its direction, a line can express different ideas or feelings. This is why line is an important element in the language of art. Vertical lines can make certain objects look taller. For example, vertical lines on wall-paper can make low ceilings seem higher. Clothing designers use vertical lines to make short people look taller and heavy people look thinner.

Line Movement

Vertical lines are static, or inactive. They appear to be at rest. For this reason, they express stability. Artists use them to show dignity, poise, stiffness, and formality, as in Figure 4.14 on page 75.

Horizontal lines are also static. They express feelings of peace, rest, quiet, and stability, as in **Figure 4.16**. They give a feeling of permanence or solidarity. Because we stand on solid horizontal ground, horizontal lines make us feel content, relaxed, and calm.



▲ **FIGURE 4.16** Strong horizontal lines—such as the bands of black clouds, the horizon, and the railroad tracks—create a feeling of calm in this sunset scene. How do the verticals in this scene affect the meaning of the work?

Edward Hopper. *Railroad Sunset*. 1929. Oil on canvas. 71.8 × 121.3 cm (28¹/₄ × 47³/₄”). Collection of the Whitney Museum of American Art, New York, New York. Josephine N. Hopper Bequest.



▲ **FIGURE 4.17** Notice the many different kinds of curves the artist used to create this luxurious gateway. Identify any straight lines. Follow them through the work. Do they stay straight? Can you think of adjectives to describe the many types of curves used in the artwork?

Albert Raymond Paley. *Portal Gates*. 1974. Forged steel, brass, copper, and bronze. 230.5 × 182.9 × 10.2 cm (90³/₄ × 72 × 4"). Renwick Gallery, The National Museum of American Art, Smithsonian Institution, Washington, D.C.

Because curved lines change direction, they express activity. How much activity they express depends on the type and direction of the curve. The less active the curve, the calmer the feeling. Spiral curves wind around a central point. They are hypnotic and draw the eye to their center. Curved lines are often used in decorative arts to suggest a feeling of luxury, as in **Figure 4.17**.

Diagonal lines express instability, tension, activity, and excitement, as shown in **Figure 4.18**. Since they can appear to be either falling or rising, they sometimes make a viewer feel uncomfortable. Artists use them to add tension or to create an exciting mood. However, when two diagonals meet and seem to support each other, as in the roof of a house, they appear more stable.

Zigzag lines create confusion. They are extremely active and may evoke feelings of excitement (**Figure 4.19**, page 80) and nervousness. The degree of intensity is indicated by the direction of the zigzag. Zigzags that move horizontally, such as those across the top of a picket fence, are less active than the irregular zigzags of a streak of lightning.

Activity

Using Imagination to Draw Lines Expressively

Applying Your Skills. Choose two words from the following list:

swimming	burning	praying
rocking	flowing	jumping
marching	running	growing
dancing	crawling	laughing
wagging	writing	flying

On separate sheets of paper, illustrate the words you have chosen by using line movement only. Do not draw objects.

Choose the medium you think will work best. When you are finished, write the words on the back of each paper. Ask your classmates to look at the lines and guess which words you have illustrated.

Computer Option. Use the Line tool to make two drawings using lines. Let one drawing illustrate quiet, calm piano music, and let the other illustrate loud rock music.



▲ **FIGURE 4.18** In this painting, every line that should be static is diagonal. Look at the window, the lamp, the rug, the floor planks, and the fiddler's bench. The diagonal lines fill the work with a sense of excitement. Not only the people but also every corner of the room seems to be alive and dancing to the music of the fiddler.

Thomas Hart Benton. *Country Dance*. 1929. Oil on gessoed canvas. 76.2 × 63.5 cm (30 × 25"). Private collection. © T. H. Benton and R. P. Benton Testamentary Trusts/Licensed by VAGA, New York, NY.

MEET THE ARTIST

JACOB LAWRENCE



American, 1917–2000

Jacob Lawrence was born in Atlantic City, New Jersey, in 1917. When he was 12, his family moved to Harlem in New York City. The move would have a great impact on his growth as an artist.

The Harlem Renaissance of the 1920s had attracted many talented minority artists from all over the world, and many still remained in Harlem during the 1930s. These artists served as Lawrence's inspiration.

Lawrence sought every opportunity he could to learn about art. He listened to the Harlem artists as they talked in their studios. The 135th Street Public Library, which he visited often, always had pieces of African sculpture on display. His many trips to the Metropolitan Museum of Art gave him a strong background in art history.

Lawrence became fascinated with black history and its heroic figures. He took as his subjects such important people as Toussaint L'Ouverture, Harriet Tubman, and Frederick Douglass. Lawrence often found he could not express all he wanted to say in just a single picture. Therefore, he often made series of paintings to tell the whole story. In this way, he used his art to convey his ideas about the heritage of African Americans.



▲ **FIGURE 4.19** The artist has used line to show the movement of the children. Look at their arms, legs, and feet. What kinds of lines do you see? How has Lawrence used line to create a feeling of movement and excitement?

Jacob Lawrence. *Children at Play*. 1947. Tempera on Masonite panel. 50.8 × 60.9 cm (20 × 24"). Georgia Museum of Art, University of Georgia, Athens, Georgia. Eva Underhill Holbrook Memorial Collection of American Art, Gift of Alfred H. Holbrook.

Contour Drawing

A **contour line** defines the edges and surface ridges of an object. A contour line also creates a boundary separating one area from another. Learning how to contour draw will add to your drawing skills as well as to your ability to observe and understand objects. See the examples in **Figure 4.20** and **Figure 4.21**.

When drawing contours, let your eyes follow the contour of the object you are drawing. Move your pencil at the same speed as your eyes. Do not lift the pencil from the paper. The line should be continuous. Draw the line slowly and with care. Concentrate in order to draw accurately. See Technique Tip 1 on page 428 in the Handbook for help in making contour drawings.



▲ **FIGURE 4.20** Andrews has used a contour line to draw a memory of his past. His mother insisted that the children dress up for Sunday church services. How does he use line to emphasize the ill-fitting clothes?

Benny Andrews. *Mom and Us*. 1972. Pen and ink drawing. 45.7 × 30.5 cm (18 × 12"). Collection of the artist.

◀ **FIGURE 4.21** Student work. Notice how the line flows through this hospital scene. Look at the difference between the busy zigzag lines that describe the wrinkles in the sheet and the few lines that define the person's face.

Activity

Contour Line Drawings

Creating Visual Solutions Using Direct Observation. Set up a group of three shoes in an interesting, overlapping composition. Arrange them at different angles so you can observe them side-ways, head-on, from the top, and from the back. Use a black marker to do a contour line drawing of all the shoes. Use only line. Do not color or shade the drawing. Use line to add details such as laces, stitches, patches, and holes.

Computer Option. Sit at your computer, turn sideways, and look down. Use the Line tool to draw your feet, legs, and free hand. You may start at the feet and work your way up toward your lap, or vice versa. Use the mouse just as you would use a pencil. Be sure to start your drawing near the edge of your screen so you will have room for the entire picture.

► **FIGURE 4.22**
Andrews captures the excitement of the jazz sounds of Thelonious Monk with gesture lines. Compare and contrast Andrews's use of line in this work to the lines in Figure 4.20.

Benny Andrews.
Thelonious at The Five Spot. 1958. Pen and ink drawing. 27.3 × 20.6 (10³/₄ × 8¹/₈”).
Collection of the artist.



Gesture Drawing

A **gesture** is an expressive movement. The purpose of drawing gestures is to capture the feeling of motion. A gesture drawing uses very little detail. (See **Figures 4.22** and **4.23**).

Lines showing gestures are drawn quickly. They should be sketched freely and loosely—even recklessly—in order to capture movement. (See Technique Tip 2 on page 428 in the Handbook.) Unlike contours, they represent the interior of an object. Your gesture drawings may look like scribbles at first, but this is acceptable. Concentrate on showing position and movement.

► **FIGURE 4.23**
The artist used a brush and paint to create this gesture oil sketch. Compare and contrast the use of line in this sketch with Figure 4.22. Describe the similarities and differences between the two works of art. Does this painting have more detail?

Audrey Flack.
Self-Portrait: The Memory. 1958.
Oil on canvas. 127 × 86.4 cm (50 × 34”).
Miami University Art Museum, Oxford, Ohio. Gift of the artist.



Activity

Creating Gesture Drawings

Creating Visual Solutions Using Direct Observation. Make a series of gesture drawings. Classmates should take turns posing for one another. Start with thirty-second poses. Shorten the time by five seconds for each pose until the pose is held for only ten seconds. Have the model twist, turn, bend, and kick, trying to avoid doing the same thing twice.

Computer Option. Choose a round, medium-size Brush or Pencil tool. Sit at the computer station, turn sideways, and look at other students who are modeling for gesture drawing. They will be changing positions every 20 or 30 seconds. Try to capture the feeling of motion, not detail. Change color each time the model changes positions. Some of your drawings will overlap.

Calligraphic Drawing

The word **calligraphy** means *beautiful handwriting*. Calligraphy is often associated with Asian writing and art. In China and Japan, calligraphy is used to form *characters* that represent the language. However, characters are more than just a letter of the alphabet. They are like pictures. They can represent an idea, an object, or a verbal sound. The Chinese and Japanese use the same types of calligraphic lines and brushstrokes in their paintings (**Figure 4.24**). In fact, in the Chinese language, the words *writing* and *painting* are represented by the same character.

Calligraphic lines are usually made with brushstrokes that change from thin to thick in one stroke. To make a very thin line, use the tip of the brush. As you press on the brush and more of it touches the paper, the line becomes wider. (See Technique Tip 3 on page 428 in the Handbook.)

Activity

Calligraphic Lines

Applying Your Skills. Practice making calligraphic lines with ink or watercolor paint. Use round, pointed brushes, both thin and thick. Also, try bamboo brushes. Next, use a watercolor brush and ink or watercolor paint to make a series of five calligraphic studies of one natural object, such as a leaf or a vegetable.

Computer Option. Research either Egyptian hieroglyphics or Southwestern pictographs to gain information about “picture writing.” Create your own picture writing by making up symbols. Use any computer tools and options available. Remember that the Cut and Paste options are helpful when you want to repeat a symbol without redrawing it.



▲ **FIGURE 4.24** The long, flowing leaves of the orchid plant in the left corner of the painting are made with one flowing brushstroke. Where do you see other objects made with a single brushstroke?

Shitao. Qing Dynasty. c. 1700. *Orchids, Bamboo, and Rock*. Hanging scroll. Ink on paper. 72.4 × 51.1 cm (28½ × 20⅞”). Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. Gift of Arthur M. Sackler, S1987.206.



Check Your Understanding

1. Select and analyze artworks in this lesson to form a conclusion about the meanings of vertical and horizontal lines.
2. How are contour drawings and gesture drawings different?
3. What type of artwork is often associated with calligraphy?

Wire Jewelry



▲ **FIGURE 4.25**

Iris Sandkühler. *Viking Net Chain Necklace*. 2001. Silver wire, malachite, and glass. 43.2 cm (17") long. Private collection.

SUPPLIES

- Assortment of wire: steel, copper, brass, and color-coated wires of various gauges
- Needle-nose jewelry pliers and wire cutters
- Hammer and anvil block
- Sketchbook and pencils
- Jewelry findings: ear wires, pin backs, watch cord, etc.
- Jewelry files (half-round needle files)
- Steel wool and/or emery paper
- Brass and copper cleaner (optional)

Historical and Cultural Context

Iris Sandkühler is a San Francisco-based artist. The necklace in **Figure 4.25** is an example of Sandkühler's fine craftsmanship. Silver wires form an intricate net around hanging beads of colored glass and a rich, green mineral known as malachite.

Sandkühler was born in Bingen, West Germany, in 1958. Her family immigrated to Maine when she was seven years old. As a young adult, she attended Ohio State University. After obtaining a bachelor's degree in sculpture and glass, she went on to earn a master's degree in mixed media drawing and painting. After graduation, she honed her jewelry skills at the Jewelry Arts Institute in New York City. Her unique jewelry has been exhibited in Berlin, Tokyo, and in galleries throughout the United States.

Notice how the loops and lines of wire in the *Viking Net Chain Necklace* create implied lines. These lines lead the viewer's eyes across the necklace. The hanging glass forms also create an implied line that moves the eye rhythmically across the strand.

What You Will Learn

You will design and create a design for a practical application—a wearable piece of wire jewelry such as a pin, pendant, necklace, ring, hair ornament, bracelet, or pair of earrings. The wire may be bent, twisted, looped, and so on. However, only these “cold connections” are allowed—no solder or glue. You will be

working with line in space. Your design may be nonobjective or represent an object, person, place, or thing.

Creating

Practice shaping a length of steel wire with a pair of pliers. What can you do with the wire? Try spiraling, coiling around a pencil, and flattening (forging) the wire with a hammer on an anvil block. An anvil is a flat-topped block of iron. Experiment with techniques for connecting wire pieces by twisting, weaving, wrapping, and linking.

After experimenting, sketch a series of five to ten line drawings of the type of object you wish to create, using the skills you were able to master during your practice session. Take into consideration any findings, or fasteners, that are necessary.

Step 1 Make a practice model in steel wire of your best design. Planning is the key to success. Solve all the problems that present themselves before beginning with the more expensive wires. For example, a fastener may need to be fashioned as part of the design for a necklace or bracelet.

Step 2 Carefully work with the pliers on the brass, copper, and color-coated wires, as these metals are softer and will scratch and scar more easily than the steel. All the scratches made during the construction will need to be removed with steel wool or emery paper to complete the project. Good craftsmanship, the care with which an object is completed, is an essential part of the finished project.

Step 3 Complete the project by sanding away any stains or scratches, rounding sharp ends with a file, and attaching findings such as ear wires, pin backs, and clasps.

Evaluating Your Work

- ▶ **DESCRIBE** What wire-forming techniques (wrapping, weaving, linking, forging, and so on) did you use in the creation of this object? If fasteners or jewelry findings were necessary, are they a part of the design? Is your piece representational or nonobjective? If it is representational, what object, animal, or person did you use in your design?
- ▶ **ANALYZE** Compare and contrast the different kinds of lines you used in your design. List them. How was working with line in three dimensions different from making the drawings in your sketchbook?
- ▶ **INTERPRET** What is the function of your wire jewelry? Interpret your artistic decisions. What idea, feeling, or mood does your work convey to the viewer?
- ▶ **JUDGE** Is your piece of jewelry aesthetically successful? Which of the three aesthetic theories would you use to judge your work? Is it a practical piece of jewelry? Is it comfortable to wear? Is it too heavy? Does any of the wire scratch skin or snag fabric?



▶ **FIGURE 4.25A**

Student work.

Nature Tapestry



◀ **FIGURE 4.26**

Josep Royo. *Woman* (after Joan Miró). 1977. Wool and cotton tapestry. 10.5 × 6 m (34' 7" × 19' 10"). National Gallery of Art, Washington, D.C. Gift of Collectors Committee and George L. Erion.

SUPPLIES

- Natural objects: flowers, shells, seedpods, plants, feathers, and so on
- Sheets of 6 × 8" paper
- Pencils and markers or crayons
- Cardboard for loom, at least 8 × 14"
- Ruler and scissors
- A variety of fibers: yarns, embroidery floss, textured yarns, metallic thread, raffia, and so on
- Two 1 × 8" strips of mat board
- Stitchery needle with large eye

Historical and Cultural Context

The wool and cotton tapestry in **Figure 4.26** is by Josep Royo, who was born in Spain in 1945. The work is based on—and is a tribute to—a painting by another Spanish artist and personal friend, Joan Miró. Miró was influenced by many different twentieth-century art styles. One style reflected in this work is Cubism. Cubism was an approach to art in which natural forms were broken down and reorganized to present a unique perspective. Notice the title of the tapestry in Figure 4.26. Can you find the outline of the woman in this abstract work? How many different shapes has the artist used in reassembling this figure? How many colors has he used?

What You Will Learn

You will design and weave a small tapestry using a cardboard loom. Your work will be an abstraction of an object from nature. You will begin by drawing the contour of one object. You will then divide the shape into an assortment of geometric and free-form shapes. You will create visual movement by using different colors for the resulting internal areas.

Creating

Collect and bring to class natural objects that have interesting lines and shapes, such as flowers, shells, feathers, and so on. Focus on the contour of each object. Choose one to draw.

Step 1 Using direct observation, make a contour drawing of your object. Divide the inner space of the object into geometric or free-form shapes of different sizes, as in **Figure 4.26A**. Make several such pencil drawings.

Step 2 Select your best drawing. Transfer it, using a marker or crayon, to a sheet of 6 × 8-inch paper. Choose a color scheme that will lead the viewer's eye around your object. Each shape should have a single color. You may repeat a color, but no shape should have the same color as its neighboring shapes.

Step 3 Make your loom. (See Technique Tips, pages 437–438.) Tape your completed design on the cardboard under the warp (vertical) threads, leaving 2½ inches at the bottom. Use a strip of mat board as a header at the bottom of the loom by weaving a tabby pattern (see page 438) starting over/under. Weave a second mat board strip, starting under/over, above the first one, creating a straight edge to begin.

Step 4 Weave ¼ inch of plain tabby up to the design, using a color that will match the bottom of the design. Begin weaving the tapestry. Follow your design. Keep the outside finished edges straight by not pulling the weft (horizontal threads) tight. Do not stop or start new threads on the side edges. As you change yarns, leave 1½ inches of thread. When you are finished, use a stitchery needle to pull the thread tails through the weft along a warp thread.

Step 5 When the tapestry is complete, cut the warp threads and tie every two warp threads together securely by using an overhand knot. Pull the knots together close to the weaving.

Evaluating Your Work

- ▶ **DESCRIBE** Tell what object you chose as the basis for your tapestry. Explain how you made your loom and prepared it for weaving.
- ▶ **ANALYZE** Compare and contrast your use of lines and color. What type of lines did you use to divide the shapes? What colors did you choose? Did you vary the values of colors placed side by side?
- ▶ **INTERPRET** Give your tapestry a title that sums up what you think it expresses. Be prepared to justify why you have given it this title.
- ▶ **JUDGE** Were you successful in completing a tapestry that matched your original design? Which aesthetic theory would you use to judge your work? Explain.



▲ **FIGURE 4.26A**

Student work.

Digital Image Using Line

Historical and Cultural Context

The painting in **Figure 4.27** is by twentieth-century Uruguayan-born Spanish painter Joaquin Torres-Garcia. Torres-Garcia spent 40 years living in the United States and Europe before returning to Uruguay in 1934. This painting makes use of a style of art the artist termed *Constructive Universalism*. In it, a grid system is used for arranging symbols into compositions. Examine the painting, taking note of the vertical and horizontal lines. What symbols do you see? Do you think the lines symbolize anything? What do the diagonal and curved lines express?

What You Will Learn

In this lesson, you will create a digital image that emphasizes the expressive qualities of a particular line. You will begin by taking a photograph in which a single type of line dominates. The line may be horizontal, vertical, diagonal, or curved. Using computer painting tools, you will emphasize the expressive qualities of this line by altering its color, value, texture and/or width.



▲ **FIGURE 4.27**

Joaquin Torres-Garcia. *New York City: Bird's Eye View*. 1920. Gouache and watercolor on board. 33.6 × 48.6 cm (13¹/₄ × 19¹/₈”). Yale University Art Gallery, New Haven, Connecticut. Gift of Collection Société Anonyme. © 2003 Artists Rights Society (ARS), New York/VEGAP, Madrid.

SUPPLIES

- Sketchbook and pencils
- Digital or conventional camera
- Scanner (optional)
- Computer equipped with advanced paint or photo-editing software
- Printer
- Photo quality paper (optional)

Creating

Review Lesson 2 briefly. Look around your environment for examples of lines that express a specific feeling or emotion. You might select the delicate curves on the petals of a flower or the graceful ripples on the surface of a pond. Make sketches of these and similar observations. Emphasize the line or lines that dominate.

Step 1 Take several digital photographs of settings similar to those described above. If a digital camera is not available, use a regular camera. Scan your images into the computer.

Step 2 Import your digital images, and view them. Select the one in which the lines are most evident and expressive. *Note:* Be sure to save or convert this file in a format that will permit it to open in your computer's paint or photo-editing application.

Step 3 Open the file. Crop any unnecessary edges or images that will detract from the expressive nature of the lines being emphasized.

Step 4 Use the Line Properties menu or tool to experiment with changing the color, value, texture and/or width of the line or lines. You may also select filters such as Emboss, as in the student artwork shown on this page. If a Preview feature exists in the software, use it to examine and calibrate the effect. (Usually, this is done by means of a slider indicating percentages.) Otherwise, simply use the Undo command to eliminate undesirable effects.

Step 5 When you are satisfied with the results, print a copy of your work.

Evaluating Your Work

- ▶ **DESCRIBE** What subject did you choose for your photograph? What type of camera did you use to take the photograph?
- ▶ **ANALYZE** Compare and contrast your use of line and emphasis. What type of line is emphasized in your photograph? What changes to these lines did you make?
- ▶ **INTERPRET** Were the lines in your photograph adequately expressive? What feelings or emotions do they express? How did you emphasize them? Give your digital image a title.
- ▶ **JUDGE** Were you successful in creating the feeling or emotion you wanted to emphasize? What would you do differently if you were to redo this assignment? Which of the three aesthetic theories would be best to judge your finished image?



▶ **FIGURE 4.27A**

Student work.

Line

As you have discovered in this chapter, there are many types and uses of line in art. Examine the student artworks on these pages to:

- Compare and contrast the use of line. How do the lines lead your eyes into, around, and out of the visual images?
- Select and analyze what media were used and how your peers created lines with these media.



▲ FIGURE 4.28

Student work. *Untitled*. Tapestry weaving made from fiber and embroidery floss.

Activity 4.28 Implied line. This artist has used implied line to lead your eyes to the central form in the weaving. What shape is this form? Identify the implied line.

Activity 4.29 Line movement. Compare the watercolor in Figure 4.29 to Figure 4.18 on page 79. Describe the similarities between the uses of line movement in both works.



▲ FIGURE 4.29

Student work. *Untitled*. Watercolor, pen and ink on paper.



▲ **FIGURE 4.30**

Student work. *Sweet Kisses*. Acrylic on canvas.

Activity 4.30 Line and pattern.

Crisscrossed lines have been used to create a pattern in this artwork. Compare and contrast the use of line and pattern in this work with another work on these pages.


Activity 4.31 Interpreting line.

The artist has included horizontal lines of text in this illustration. Identify other kinds of lines. Then interpret what idea or feeling the lines express.



▲ **FIGURE 4.31**

Student work. *Altered Expressions*. Watercolor, pen and ink on paper.



To view more student artworks, visit the Glencoe Student Art Gallery at art.glencoe.com.

For Your Portfolio

Evaluate Personal Artworks. As you add to your portfolio, include artworks that demonstrate use of the elements of art. Each entry in your portfolio should be marked clearly for identification. Make sure each piece includes your name and the date you completed the artwork. Any notes about the artistic decisions you made are valuable and should be kept with your artwork. Make it a point to use the names of the elements of art as you write about your artwork.

Visual Art Journal

A visual journal can be used to record your explorations and observations. As you study line, take notes and create sketches. For example, you may wish to record the various kinds of line you see as you ride in a car or on the bus.

Art Criticism *in Action*



▲ **FIGURE 4.32**

Utagawa (Andō) Hiroshige. *Plum Garden at Kameido (Kameido Umeyashiki)* from *One Hundred Views of Edo, View 30*. 1857. Woodblock print. 33.9 × 22.5 cm (13¹/₃ × 8⁷/₈"). Gift of James A. Michener, 1991. Honolulu Academy of Arts, Honolulu, Hawaii.

Critiquing the Artwork

▶ 1 **DESCRIBE** *What do you see?*

Read the credit line.

- What media have been used to create this work of art?
- List everything you see in this work. To organize your thoughts, start with the objects that are closest to you and gradually work your way to the background.

▶ 2 **ANALYZE** *How is this work organized?*

This step deals with the composition or formal qualities of the work. This is a clue-collecting step about the elements of art.

- Compare and contrast the different kinds of line (vertical, horizontal, diagonal, curved, and zigzag) in this work. List at least one location for each line type you identify.
- Do you see any line variations—such as length, width, and texture—in this work? List at least one location for each variation you identify.
- Form a conclusion about which type of line dominates.

▶ 3 **INTERPRET** *What message does this artwork communicate to you?*

Now, you will combine the clues you have collected and your personal ideas to form a creative interpretation of the work.

- Why are the people so small? Why do you think they are separated from some of the trees by a fence?
- Analyze the meaning of this work. What does this work say about the relationship between people and nature?
- Write a brief paragraph or a poem that expresses the message you believe this print communicates.

▶ 4 **JUDGE** *What do you think of the work?*

Now, it is time to decide whether this is a successful work of art.

- What is your reaction to this work? Did it make you think?
- Do you think it is successful? Why or why not? Use one or more of the aesthetic theories of art explained in Chapter 2 to defend your judgment.

Meet the **ARTIST**

Andō Hiroshige
1797–1858



Utagawa Kunisada. *Memorial Portrait of Andō Hiroshige*. 1858. Woodblock print.

Andō Hiroshige was born in Edo (present-day Tokyo). When Hiroshige was orphaned at the age of 13, he inherited his father's position in the Edo fire brigade. For many years, he studied painting and held the fireman position.

In 1812, he took his teacher's name, Utagawa, which was a sign of graduation.

Hiroshige combined traditional Japanese techniques with Western perspective techniques to create naturalistic landscapes. His masterful scenes of nature are inhabited by people in harmony with their surroundings. Hiroshige's poetic, gentle prints appealed to everyday people who easily appreciated his message.

What's My Line?

Artist Al Hirschfeld (1903–2003) was famous for his line drawings and caricatures of famous people. In a TIME interview, he discussed his career and work habits.



Q. How old were you when you realized you could draw?

A. I don't remember doing anything else. I can't do anything else. That's one of my limitations.

Q. Why did you move toward drawing rather than becoming a painter, for example?

A. I started out as a sculptor, actually. And I found that it was impossible to make a living. So I became a painter and went to Paris.

Q. What turned you away from painting?

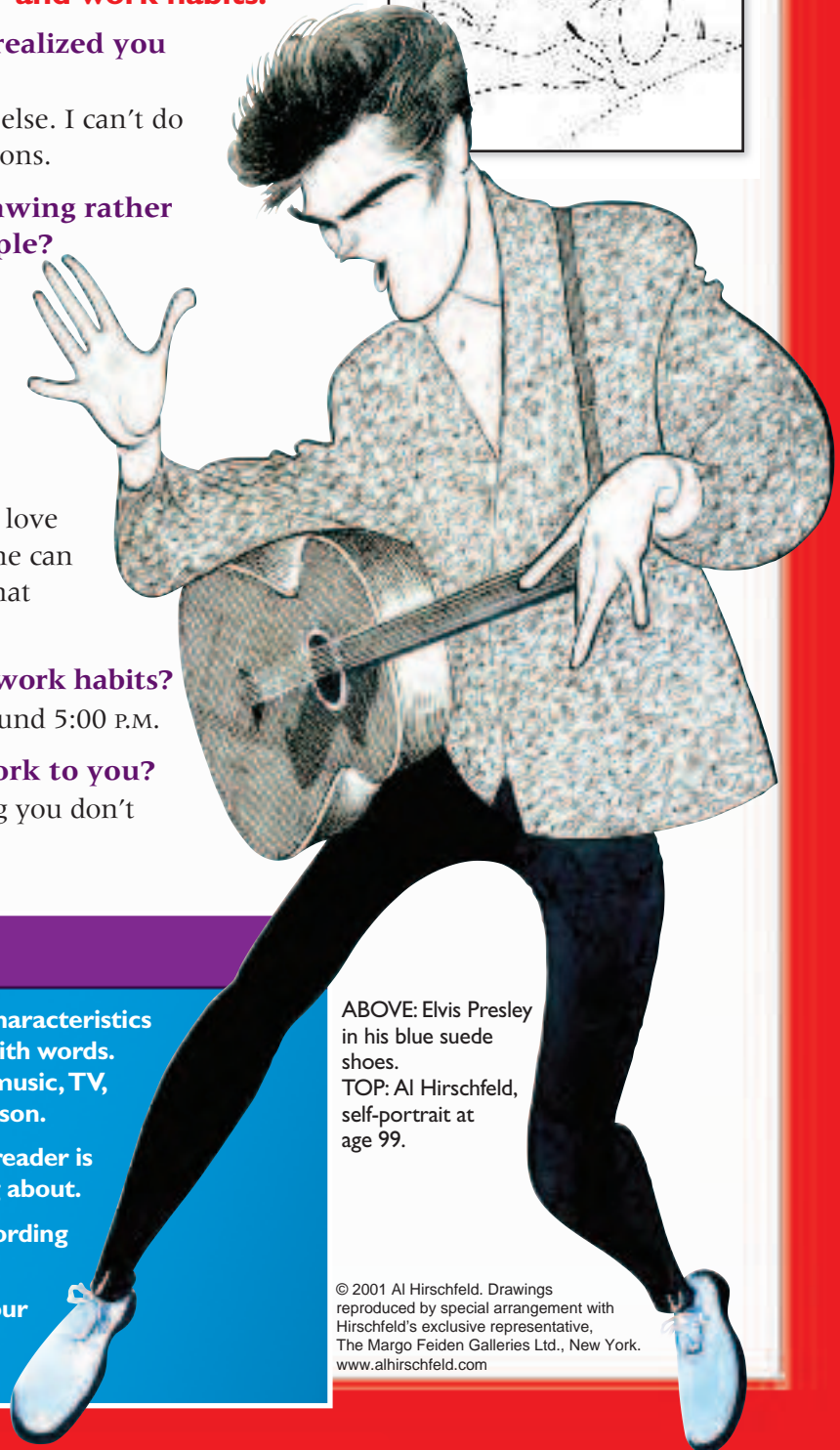
A. Line. I discovered line, and I fell in love with it. I still find it fascinating how a line can communicate. It expresses everything that I want.

Q. How would you describe your work habits?

A. I work seven days a week until around 5:00 p.m.

Q. Does drawing ever feel like work to you?

A. No, it's a luxury. Work is something you don't like to do.



TIME to Connect

Artists capture and express physical characteristics through drawing. Writers do the same with words. Choose a personality from the world of music, TV, sports, or film. Analyze photos of the person.

- Draft a descriptive paragraph so that a reader is able to “see” the person you are writing about.
- Edit your writing. Try to improve the wording and refine your style.
- Share your work with the class. Does your paragraph enable your classmates to picture the personality?

ABOVE: Elvis Presley in his blue suede shoes.
TOP: Al Hirschfeld, self-portrait at age 99.

© 2001 Al Hirschfeld. Drawings reproduced by special arrangement with Hirschfeld's exclusive representative, The Margo Feiden Galleries Ltd., New York. www.alhirschfeld.com

Building Vocabulary

On a separate sheet of paper, write the term that best matches each definition given below.

1. An element of art that is the path of a moving point through space.
2. The amount of space an object takes up in one direction.
3. A line that shows or creates the outer edges of a shape.
4. A series of points that the viewer's eyes automatically connect.
5. The element of art that describes the darkness or lightness of an object.
6. The technique of using crossed lines for shading.
7. A line that defines the edges and surface ridges of an object.
8. An expressive movement.
9. A term meaning beautiful handwriting.

Reviewing Art Facts

Answer the following questions using complete sentences.

10. Give an example of an implied line.
11. How does a two-dimensional object differ from a three-dimensional object?
12. Compare and contrast the five basic kinds of lines.
13. Name five major ways in which lines can vary.
14. What are the four factors that affect the value of a group of lines?
15. Name the kind of line that conveys instability, tension, and action.

Thinking Critically About Art

16. **Analyze.** Study Figure 4.1 (page 68) Figure 4.14 (page 75), and Figure 4.19 (page 80). What is the common thread that links the three works?
17. **Compare and Contrast.** In what ways are Figure 4.20 (page 81) and Figure 4.22 (page 82) similar? In what ways are they different? Consider the element of line and the subject matter in your comparison.
18. **Historical/Cultural Heritage.** Review the Meet the Artist feature on page 80. Identify themes from Jacob Lawrence's cultural heritage shown in Figure 4.19.



Most fine artists use line to create their artworks. Fine artists range from sculptors to painters to installation artists. Visit art.glencoe.com to compare and contrast this art career with other career opportunities.

Linking to the Performing Arts

Explore the use of line in dance as shown in the performance of "Danza de la Reata" by Ballet Folklórico de México in the Performing Arts Handbook on page 416. One example of the element of line is the use of the lariat, or lasso, during the performance. Identify other examples.

