

VOCABULARY NOTEBOOK ENTRY: lines

DO NOW: Page 11, Picture 1-2

10

# 1 Line

## Key Vocabulary

structural lines  
outline  
contour lines  
gesture line  
sketch line  
calligraphy  
line personality  
implied line  
line of sight

**E**XAMPLES OF LINE ARE EVERYWHERE. In nature, you see them as the stem of a flower and the stripes on a zebra. In architecture, the edge of a skyscraper and a fence surrounding a house both form lines. In art, lines may be the path made by a pencil or the stroke of a paintbrush. They are created by the wires of a mobile or the carvings in a stone sculpture. Lines are also formed when two objects meet or overlap, such as the line made by your upper and lower lips when you smile.

Lines can be thin or thick, continuous or interrupted. In general, they connect two points and are usually longer than they are wide. Whether you draw on the wet sand of a beach or write your initials on a chalkboard, you are using one of the most basic elements of design—the line.



1-1 This work is from the island of New Guinea, near Australia. What words would you use to describe the creature or creatures depicted? How do the lines used by the artist help you describe the image?

New Guinea (Lake Senteni, Irian Jaya). *Barkcloth*, collected 1926. 68 7/8" long (173 cm). Museum der Kulturen, Basel. Photo by Peter Homer.

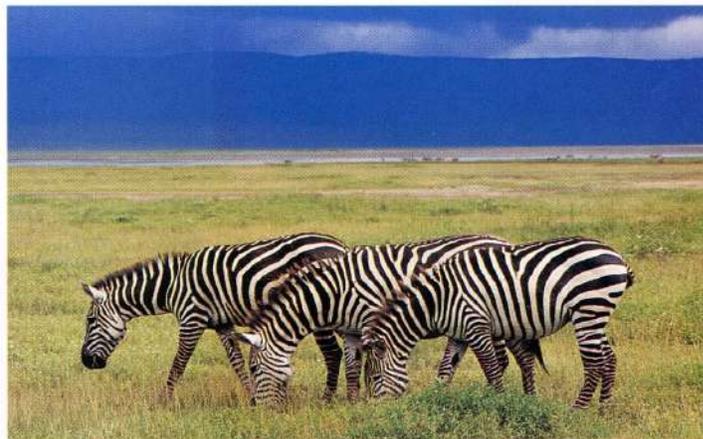


1-2 Had you ever thought of this very famous structure simply in terms of line? Its sleek profile foreshadowed modern skyscraper construction.

Alexandre-Gustave Eiffel (1832-1923). *Eiffel Tower*, 1889. Paris.

1-3 The lines, or stripes, on a zebra serve as camouflage as it roams its natural habitat. In what type of environment might these natural lines best blend?

*Zebras, Ngorongoro Crater, Tanzania, 1996.*  
Photo by David DeVore.



**EXIT: Answer in a complete sentence: List and label the 5 Classroom Rules of Digital Art. Circle the one you feel is the most important.**

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VOCABULARY NOTEBOOK ENTRY: line, vertical lines, horizontal lines, parallel lines, diagonal lines

DO NOW: Page 17 "The Scream"

# Lesson 1

## Line

In the language of art, a **line** is the path left by a point moving across a surface. Line is one of the elements of art. You can make lines with a pencil, pen, crayon, marker, or paintbrush. You can scratch them into clay

or carve them into wood or plastic. Even your signature is a series of lines. Lines can be thick or thin, and they can be continuous or broken. They can be straight or curved, wavy or jagged.

### Types of Lines



vertical line



horizontal line



diagonal line



zigzag line



thick line



thin line



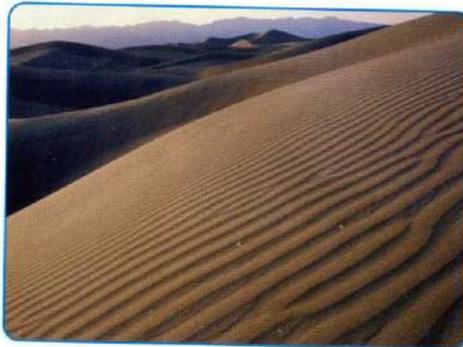
broken line



continuous line



curved line



What types of lines do you see in nature?



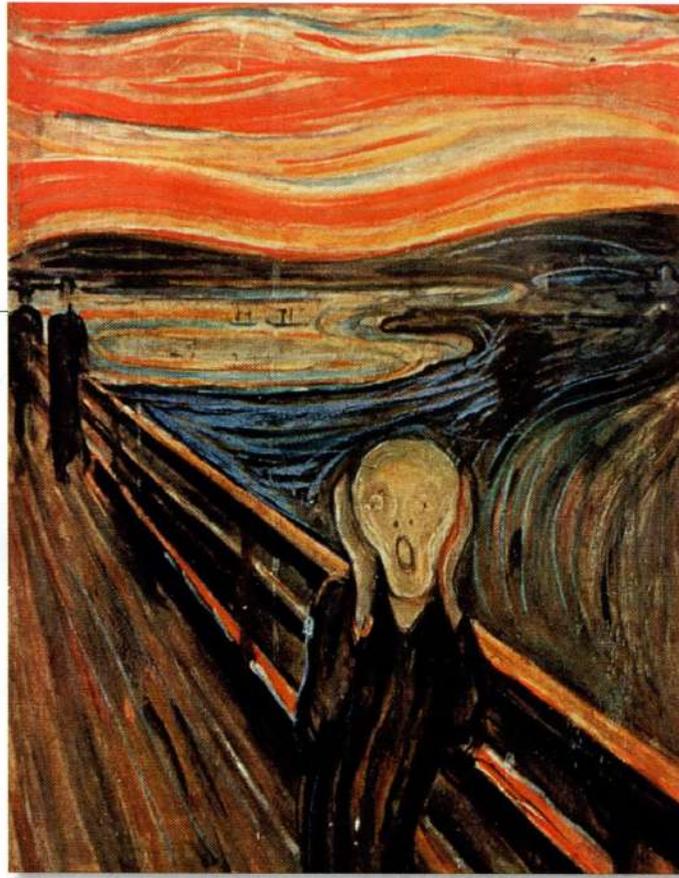
What types of lines do you see in human-made objects?

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Edvard Munch. *The Scream*, 1893. Tempera and pastel on board, 35 1/2 by 28 1/3 inches. The National Gallery, Oslo, Norway.



### Using Lines to Express

Norwegian artist Edvard Munch (1863–1944) used a variety of lines to paint this famous artwork. Notice the kinds of lines Munch used and what they express. Find **vertical lines**, which go up and down and can express strength and height. Find **horizontal lines**, which are parallel to the horizon. **Parallel lines** are the same distance apart and never intersect one another. Where do you see parallel lines in this painting? Now find **diagonal lines**, which may slant in any direction. They appear unstable, suggesting motion. What kinds of lines make it look as if the air is vibrating with the sound of the scream?

#### Sketchbook Journal

Make a chart of lines by sketching the kinds of lines that you observe in your classroom, at home, and outdoors. Note where you saw each line and what made it interesting or unusual. Use a variety of tools to make the lines. Does one tool do a better job than others of showing a particular kind of line?

**EXIT: Answer in a complete sentence: List and label the 5 Classroom Rules of Digital Art. Circle the one you feel is the most important.**

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**VOCABULARY NOTEBOOK ENTRY: structural lines, outlines, contour lines**

**DO NOW: Page 13, Picture 1-5**

## Line Types

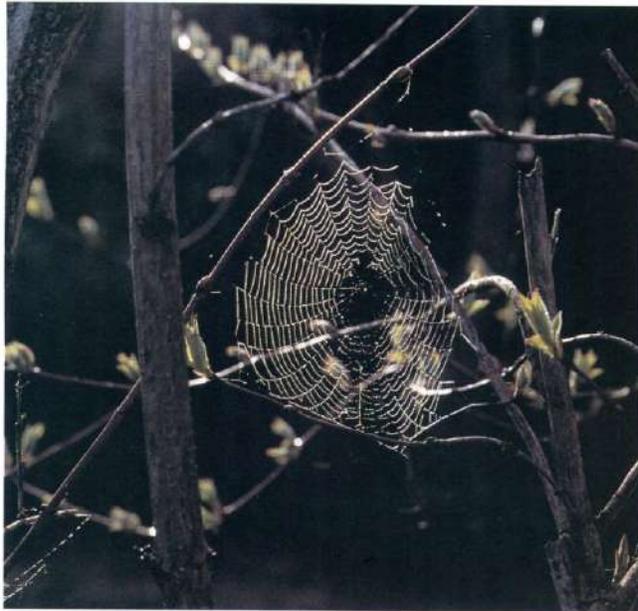
Many types of lines are used to create art. Six of the most common are described below.

### Structural Lines

*Structural lines* are the lines that hold a design together. Structural lines come in a variety of types with different characteristics and qualities. They can be delicate and thin like a spider's web, or thick and bold like a row of telephone poles.

### Outlines

An *outline* generally refers to the outer edge of a silhouette, or the line made by the edges of an object. An outline makes an object seem flat and is usually the same thickness throughout. Tracing around an object placed on a sheet of paper is one way to create an outline.



1-4 Note how these delicate lines of nature also communicate a sense of strength.

*Spider web, early morning, New Zealand. Photo by Jol Scott. Courtesy of the artist.*

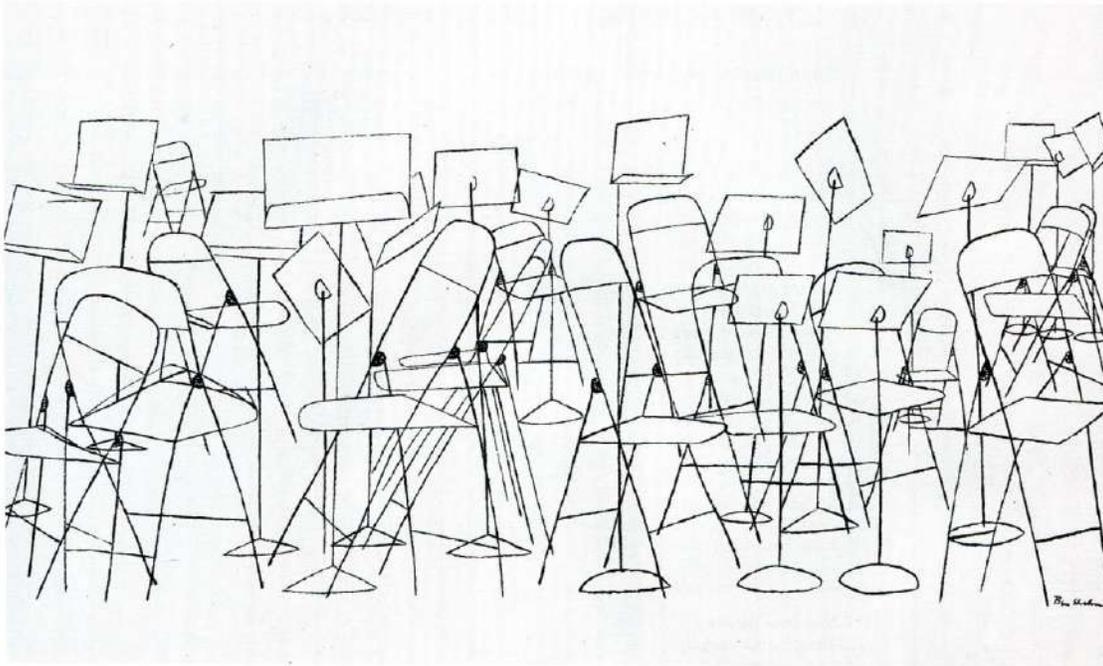
### Try it



Choose a simple three-dimensional object, such as a chair or a shoe. Create a contour line drawing of the object. As you draw, work slowly and try not to remove your drawing tool from the paper. Keep your eyes on the object, not your paper. This is called "blind contour drawing." (It is acceptable to draw back over lines to get from one point to another.)

**Contour Lines**

*Contour lines* describe the shape of an object, and include interior detail. For example, a contour drawing of a person's face would include a line defining the shape of the head and additional lines that describe the surfaces and planes of the facial features.



1-5 Why is an outlining technique particularly appropriate for conveying the physical characteristics of these objects?  
Ben Shahn (1898-1969). *Empty Studio (Silent Music)*, 1948. India ink on paper, 26" x 40" (66 x 101.6 cm). The Museum of Modern Art, New York. The William S. Paley Collection. Photo ©1998 The Museum of Modern Art, New York.



1-6 This contour drawing gives an indication of general physical features and folds in clothing.  
Jeremy Mann (age 18). *Untitled Contour*, 1994. Pencil, 14" x 14" (35.6 x 35.6 cm). Plano Senior High School, Plano, Texas.

**EXIT: Answer in a complete sentence: EXIT: Answer in a complete sentence: List and label the 5 Classroom Consequences of Digital Art. Circle the one you feel will be the most effective.**

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VOCABULARY NOTEBOOK ENTRY: actual lines, implied lines

DO NOW: Page 18 "Going West"

Studio 1 Setup  
*Lines in Motion*

Thomas Hart Benton. *Going West*, 1934.  
Lithograph, 12 5/16 by 23 3/8 inches. Amon  
Carter Museum, Fort Worth, Texas.



Why does the train seem to be moving?

Artists use the elements of art to suggest motion in artworks. In this print, Thomas Hart Benton (1889–1975) used lines to show the motion and direction of the train. Notice these details:

- The front edge of the train and the lines separating the cars are diagonal, making the train look as if it is moving toward the left edge of the artwork.
- The poles seem to lean back, exaggerating the forward motion of the train.

### Actual and Implied Lines

Some of the lines Benton used to show motion are **actual lines**—lines you can actually see. Others are **implied lines**. You cannot actually see implied lines, but you imagine that they are there. They

are suggested by the placement of actual lines, shapes, and colors. Look closely at the train track behind the nearest pole. What kind of line did Benson use to show this part of the track? Where do you notice other implied lines in the artwork?

### Technique Tip

#### Diagonal Lines

Practice using various drawing tools to create diagonal lines. Use each tool in different ways. For example, draw one line using the tip of the tool and another using the edge. Notice how different lines can suggest different kinds of movement.

EXIT: Answer in a complete sentence: Answer in a complete sentence: EXIT: Answer in a complete sentence: List and label the 5 Classroom Consequences of Digital Art. Circle the one you feel will be the most effective.

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VOCABULARY NOTEBOOK ENTRY: gesture lines, sketch lines, calligraphy

DO NOW: Page 17, Picture 1-9

Line

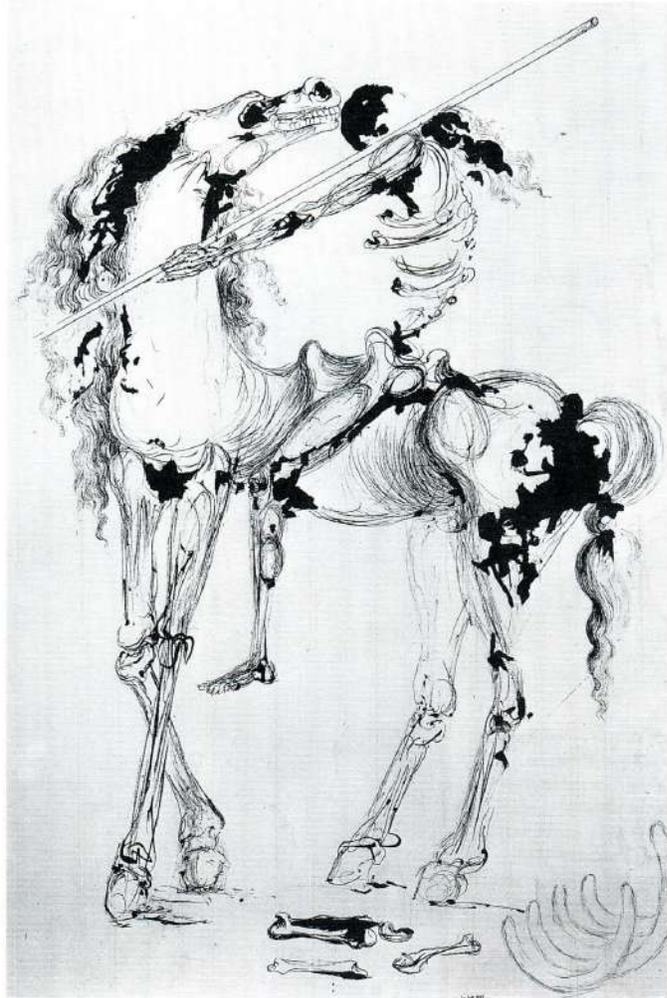
**Gesture Lines**

*Gesture lines*, sometimes called movement lines, emphasize direction and fluidity. Imagine a thin, continuous flow of line coming out of the drawing tool. By looping, twisting, and changing direction, gesture lines quickly describe a figure.



1-7 Note how the artist used irony in this work by writing out the words "wire sculpture" with the same wire he used to create the sculpture.

Alexander Calder (1898-1976). *Wire Sculpture by Calder, Variation: Acrobat Sign*, 1928. Wire, 48 1/4" x 25 7/8" x 4 7/8" (122.6 x 65.7 x 12.4 cm). Collection of Whitney Museum of American Art Purchase, with funds from Howard and Jean Lipman, 72.168. Photograph ©1998: Whitney Museum of American Art, New York. ©1999 Estate of Alexander Calder/ARS, New York.



1-8 Salvador Dalí often depicted strange, macabre images.

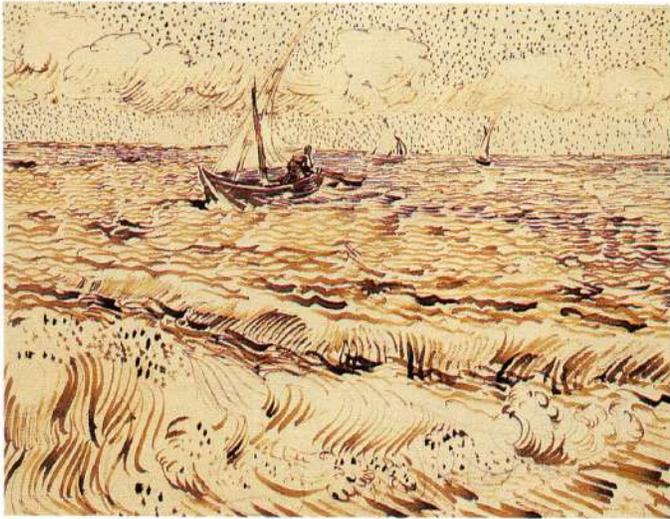
Salvador Dalí (1904-89). *Cavalier of Death*, 1934. Pen and ink on paper, 38 3/4" x 28 3/8" (98.4 x 72 cm). The Museum of Modern Art, New York. Gift of Miss Ann C. Resor. Photo ©1998 The Museum of Modern Art, New York. ©1999 Fundacion Gala-Salvador Dalí/ARS, New York.

### Sketch Lines

*Sketch lines* provide more detail than outlines, contour lines, and gesture lines. They can be drawn very quickly, but they sometimes have a finished appearance. Sketch lines often give an object the appearance of depth, or three-dimensionality. Artists use sketches for information-gathering.

### Calligraphy

*Calligraphy*, from two Greek words meaning “beautiful writing,” is precise, elegant handwriting or lettering done by hand. The lines in calligraphy often vary between thick and thin, even within a single letter.

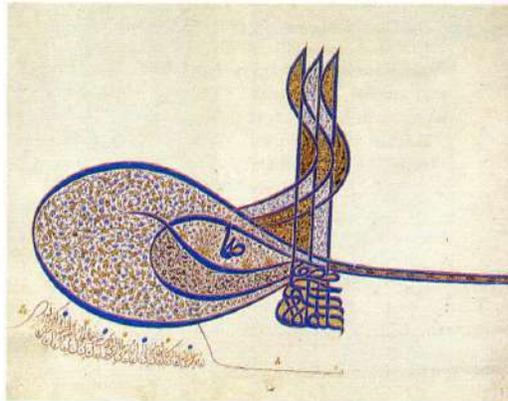


1-9 This drawing is not a nature study, but is a sketch based on one of van Gogh's own paintings. The artist was attempting to give a freer interpretation of the more precisely rendered painting.

Vincent van Gogh (1853-90). *Fishing Boats at Saintes-Maries-de-la-Mer*, 1888. Reed pen, brown ink, and graphite on wove paper, 9 1/2" x 12 1/2" (24.3 x 31.9 cm). Gift of Mr. and Mrs. Joseph Pulitzer, Jr. 137: 1984, The Saint Louis Art Museum (Prints, Drawings, and Photographs) (ISN 26606).

1-10 The fluid motion of the lines in this emblem had to be drawn without hesitation or mistake.

Turkey (Istanbul). *Illuminated tughra of Sultan Suleyman*, c. 1555-60. Ink, paint, and gold on paper, removed from a firman and trimmed to 20 1/2" x 25 3/8" (52.1 x 65.4 cm). The Metropolitan Museum of Art, New York, Rogers Fund, 1938. (38.149.1) Photograph ©1986 The Metropolitan Museum of Art.



**EXIT: Answer in a complete sentence: List and label in order, the Top 5 Things You Did Over Winter Break.**

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VOCABULARY NOTEBOOK ENTRY: shape, geometric shapes, organic shapes

DO NOW: Page 21 "Blue and Green Music"

# Lesson 2

## Shape

**Shape**, an element of art, is a flat, two-dimensional area with height and width. A shape may or may not have an edge or an outline. What shapes can you think of that do not have an outline? You could probably

name many objects simply by their shape. For example, in the photograph below, you can tell that the object is a palm tree from the shape of its shadow.

Georg  
Green  
canva:  
The A  
Chica

### Types of Shapes



circle



square



Look for shapes in the natural environment.



rectangle



oval



triangle



organic



Geometric shapes are most often found in the human-made environment.

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Georgia O'Keeffe. *Blue and Green Music*, 1919. Oil on canvas, 32 3/4 by 18 7/8 inches. The Art Institute of Chicago, Chicago, IL.



## Expressing with Shapes

American artist Georgia O'Keeffe (1887–1986) painted *Blue and Green Music*, using both geometric and organic shapes.

**Geometric** shapes are precise, mathematical shapes, such as circles, squares, and rectangles. **Organic** shapes are irregular and are often found in nature. Find the organic and geometric shapes in the painting. Remember, the title of the artwork is *Blue and Green Music*. What kind of musical note or passage do you think each shape suggests? Why do you think O'Keeffe gave this title to her artwork?

### Sketchbook Journal

On a walk in your neighborhood, sketch a variety of shapes that you see in nature, such as a leaf, a stone, and a cloud. Next to each sketch, draw the geometric shape that most closely matches each organic shape. Notice the similarities and differences between the two shapes.

**EXIT: Answer in a complete sentence: Answer in a complete sentence: List and label in order, the Top 5 Things You Did Over Winter Break.**

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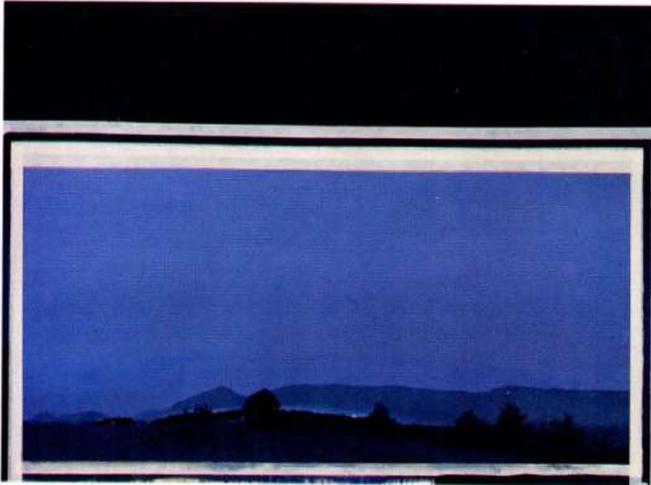
**VOCABULARY NOTEBOOK ENTRY: line personality, vertical lines, horizontal lines**

**DO NOW: Page 17, Picture 1-13**

Line

### Line Personality

Artists often rely on *line personality*, or the general characteristics of a line, to convey a specific mood or feeling. You may have noticed that a thick line with sharp edges and sudden directional changes produces a feeling quite different from a thin, flowing one. The two basic characteristics of line are its direction or movement, and its quality or weight. The direction of a line may be vertical, horizontal, diagonal, or curved. You can use each of these directions to help give your artwork a different personality.



1-11 What aspects of a mountain landscape are emphasized through the use of line? Keep in mind that the black area at the top is also a part of the painting.

Sylvia Plimack Mangold (b. 1938). *Schunnemunk Mountain*, 1979. Oil on canvas, 60" x 80 1/4" (152 x 203.5 cm). General Acquisitions Fund, and a gift of the 500, Inc., Dallas Museum of Art, Dallas.



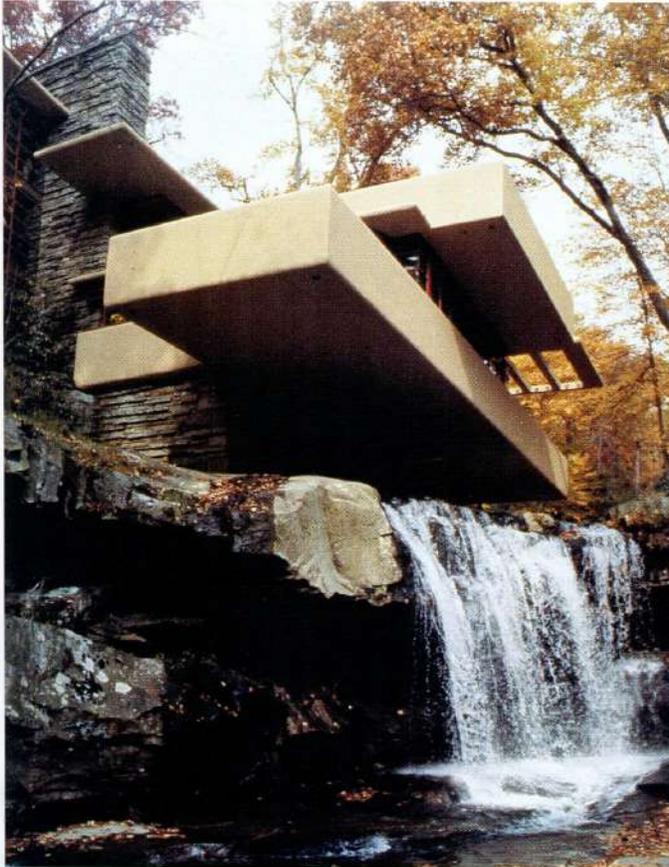
1-12 Korisheli often combines animal and plant forms in an effort to make the viewer aware of the relationships among all forms of nature. In this piece the heads and ears of canines are discernable near the tops of each section of the sculpture. How did the artist use vertical lines to convey the characteristics of a forest?

Margaret Korisheli (b. 1959). *The Forest*, 1996. Steel, 102" high (259 cm). Private collection. Courtesy of the Sherry Frumkin Gallery, Santa Monica, California.

## Vertical and Horizontal Lines

Vertical lines remind us of ourselves; they run straight up and down, as if they were standing. They might also bring to mind fences and forests, skyscrapers and soldiers. Artists use vertical lines to convey height, stability, and dignity.

Horizontal lines run from side to side. They call up images of the vast ocean, the horizon, or the body at rest. Artists use horizontal lines to suggest calmness, repose, and balance.



1-13 Frank Lloyd Wright was particularly interested in making his structures compatible with their environment. Note how he used construction materials that blend well with nature. How does he use line to bring together the building with its surroundings?

Frank Lloyd Wright (1867-1959). *Falling Water (Kaufmann House)*, 1936. Bear Run, Pennsylvania.



1-14 Note how this student work has been tightly structured through the use of an informal grid made by horizontal and vertical lines.

Rebecca Moyer (age 15). *Rustic Wall*, 1998. Oil pastel, 18" x 24" (45.7 x 61 cm). Nashoba Regional High School, Bolton, Massachusetts.

**EXIT: Answer in a complete sentence: List and label 5 things you'd like me to know about you. (Hint: The stuff you put on your "Who I Am" sheet).**

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VOCABULARY NOTEBOOK ENTRY: form, geometric forms, organic forms

DO NOW: Page 25 "Two-Piece Reclining Figure"

# Lesson 3

## Form

As an element of art, **form** means an object that has three dimensions: height, width, and depth. A circle is a shape; a ball is a form. Because a form has three

dimensions, you must look at its front, back, sides, top, and bottom to fully view it. Larger, empty forms such as a building, can even be viewed from the inside.

### Types of Forms



sphere



cylinder



cube



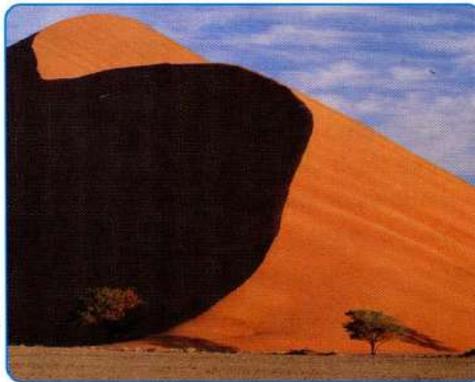
cone



pyramid



organic



Where do you see forms in nature?



Some forms in nature are very similar to geometric forms.



Michael O'Keefe. *Unfolding II*, 2001. Faceted, dichroic glass sculpture, on an oblong base, with frosted edges, 9 by 15 inches. L. H. Selman, Ltd., Santa Cruz, CA.



Henry Moore. *Two-Piece Reclining Figure: Points*, 1969–1970. Bronze, 89 3/8 by 147 1/8 by 72 7/8 inches. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

### Geometric and Organic Forms

These artworks by Michael O'Keefe (1947–) and Henry Moore (1898–1986) illustrate the two basic kinds of forms: **geometric forms** and **organic forms**. O'Keefe used geometric forms to create *Unfolding II*. These forms are a three-dimensional version of which geometric shape? Now look at Moore's *Two-Piece Reclining Figure: Points*. Moore used organic shapes to show a figure in a reclining position. Notice how the two artists used different kinds of forms to create a different approach to their subjects.

**Sketchbook Journal**

Make sketches of a variety of geometric and organic shapes you see in both the natural and human-made environments. Then sketch each shape as a form. Experiment with ways to show a third dimension, such as adding lines and shading.

**EXIT: Answer in a complete sentence: List and label 5 things (in order) you'd like me to know about you. (Hint: The stuff you put on your "Who I Am" sheet).**

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VOCABULARY NOTEBOOK ENTRY: diagonal lines

DO NOW: Page 18, Picture 1-15

18

Line

**Diagonal Lines**

Diagonal lines run at an angle. They may describe a plane soaring across the sky, a tree falling down, or rays of sunlight. They can express action, movement, and tension. Diagonal lines often add a dramatic and dynamic aspect to a design.

Look at the black-and-white photograph of an agave plant (fig.1-17). The edges of the plant create sharp diagonal lines that shoot from the bottom of the image. Notice how the shadow continues the line of the plant into the upper left corner of the photograph. By using strong diagonal lines, the artist created a work of energy and action, even though her subject is a stationary plant.



1-15 The familiar sight of paintbrushes propped diagonally in a can are captured in glazed ceramic. If the ceramic brushes were made to lie on a table or hang from a wall, how might the visual impact differ?

David Furman (b. 1947). *Savarin Bouquet (for JJ)*, 1995. Ceramic and glaze, 13" x 14" x 12" (33 x 35.6 x 30.5 cm). Courtesy of the Sherry Frumkin Gallery, Santa Monica, California.



1-16 How are diagonal lines used in this composition?

Kay Sage (1898-1963). *All Soundings Are Referred to High Water*, 1947. Oil on canvas, 44" x 62" (112 x 158 cm). Davison Art Center, Wesleyan University, Middletown, Connecticut. Photo by R.H. Phil.

About the Artist

# Imogen Cunningham

Imogen Cunningham was born in Oregon in 1883, the same year that the National Federation of Women Photographers was formed. At that time, women had little opportunity to succeed as artists; however, they were encouraged to enter the field of photography, a relatively new medium invented in the mid-1800s.

The photography bug bit Cunningham when she was in her early twenties. She pursued her interest by studying photographic chemistry, art history, and life drawing in Dresden, Germany. In the 1920s Cunningham turned her attention to photographing nature. Today, she is best remembered for her close-up studies of flowers and plants.

1-17 Compare these diagonals, which provide a sense of openness and freedom in this work, with those in fig.1-16.

Imogen Cunningham (1883-1976). *Agave Design I*, 1925. Gelatin silver print. San Francisco Museum of Art, San Francisco. Clinton Walker Fund Purchase. ©1978 The Imogen Cunningham Trust, Berkeley, California.



About the



Self-portrait with Korona View, 1933. Photo by Imogen Cunningham. ©1978 The Imogen Cunningham Trust.

*Agave Design I* (fig.1-17) is an example of the crisp, unadorned technique that led Cunningham to become a member of the famous Group f.64. This group of photographers believed that objects should be photographed in a sharp, detailed manner, without a dramatic setting, and without manipulation on the part of the photographer. *Agave Design I* clearly demonstrates this approach with its stark diagonal lines that create an image filled with strength and vitality.

Cunningham eventually shifted her attention from nature to portraiture. In the 1930s she worked for the magazine *Vanity Fair*. A popular figure in the world of twentieth-century photography, Cunningham was a special favorite among students until her death at the age of 93.

**EXIT: Answer in a complete sentence: List and label in order The Top 5 Artsy Things you have made in your Life (at school otherwise!).**

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VOCABULARY NOTEBOOK ENTRY: sculpture, actual forms, simulated forms

DO NOW: Page 26 "Winter (Sleeping Fawn)"

**Studio 3 Setup**  
**Expressing Through Form**



Evaline Sellors. *Winter (Sleeping Fawn)*, 1947. Limestone, 6 1/2 by 9 1/2 inches. Collection of the Modern Art Museum of Fort Worth, Fort Worth, Texas.

The simple details in this sculpture help reveal the animal's form.

American artist Evaline Sellors (1907–1995) made this sculpture of a sleeping fawn. A **sculpture** is an artwork made by modeling, carving, or joining materials to make a three-dimensional form. Notice these details about Sellors's use of form:

- The sculpture is carved from a small block of limestone.
- The form of the fawn is an organic form.
- Sellors used very little detail, yet you can still tell that the animal is a fawn.

**Actual and Simulated Forms**

A real fawn and the sculpture of the fawn are **actual forms** that have height, width, and depth. You can go around them both. However, the *photograph* of the fawn sculpture above has only two dimensions. This illusion of three dimensions on a two-

dimensional surface is called **simulated form**. You can tell by looking at the image that the sculpture is a three-dimensional object. What clues in the photograph tell you this?

**Technique Tip**  
**Working with Clay**  
If you are unable to complete a clay project in one class period, be sure to keep the clay moist until you get back to it. To do this, use damp—not wet—paper towels and wrap your clay piece thoroughly. Then cover the entire piece with plastic and seal it well. If it dries out at all, try applying very small amounts of water to make it workable again.

26

EXIT: Answer in a complete sentence: List and label in order The Top 5 Artsy Things you have made in your Life (at school otherwise!).

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