

8TH GRADE DAILY WORK --WEEK 2, DAY 1 ---pages 20-21

VOCABULARY NOTEBOOK ENTRY: curved lines

DO NOW: Page 20, Picture 1-18

Line

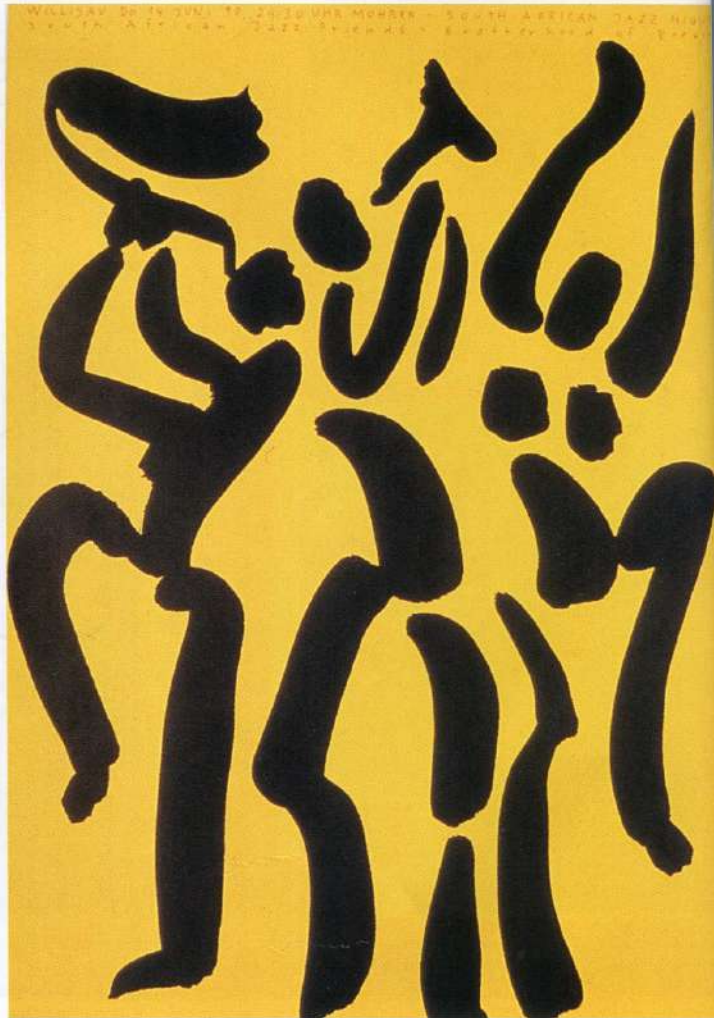
Curved Lines

Like diagonal lines, curved lines also express a sense of movement. But the motion of curved lines is fluid, not tense. They may represent rolling, turning, curling, or bending. If you've ever drawn a cumulus cloud, the rings of a tree trunk, spiraling smoke from a chimney, or the steep dips of a roller coaster, you've used curved lines.



1-18 This figure is depicted at rest, yet the curved lines of which it is composed give it great liveliness and energy.

Aleksandra Otwinowska (age 16). *Untitled*, 1995. Mixed media, 18" x 12" (45.7 x 30.5 cm). Plano Senior High School, Plano, Texas.



1-19 Note how line so easily communicates a mood or emotion.

Niklaus Troxler (b. 1947). *Poster for South African Jazz Night*, 1990. Silkscreen, 35 5/8" x 50 3/4" (90.5 x 128 cm). Courtesy of the artist. ©1999 ARS, New York/Pro Litteris, Zurich.

Look at the black-and-yellow poster (fig.1-19), an advertisement for a jazz concert. The curved lines provide a feeling of fun and festivity. The bold strokes capture a sense of motion in the figures. As a whole, the design conveys a sense of spontaneity and improvisation—important aspects of jazz music.



1-20 The artist created a swirling tornado of lines for this award-winning poster which he designed while still a student at the Art Center College of Design in Pasadena, California. What qualities of symphonic music does the poster evoke?

Victor Hugo Zayas (b. 1961). *Poster for the National Symphony Orchestra*, from the *Movement Series*, 1985. Acrylic on board, 24" x 36" (61 x 91 cm). John F. Kennedy Center for the Performing Arts. ©National Symphony Orchestra and Victor Hugo Zayas. Photo courtesy of Art Center College of Design, Pasadena, California.

Try it



Select an interesting but common object with a curve, such as a protractor or a pair of scissors. Use thick and thin lines to draw and repeat the shape. Create a design by interweaving the images so that the curved lines and shapes break up and overlap. What kind of movement do the curved lines in your design create?

1-21 Nature contains a variety of lines. What are some other natural examples of curved line?

Fiddlebeads. Photo by T. Fiorelli.



EXIT: Answer in a complete sentence: Why do we do Rough Drafts?

7TH GRADE DAILY WORK --WEEK 2, DAY 1---pages 28-29

VOCABULARY NOTEBOOK ENTRY: space, positive space, negative space, depth, overlapping

DO NOW: Page 29, "Man on a Park Bench"

Lesson 4

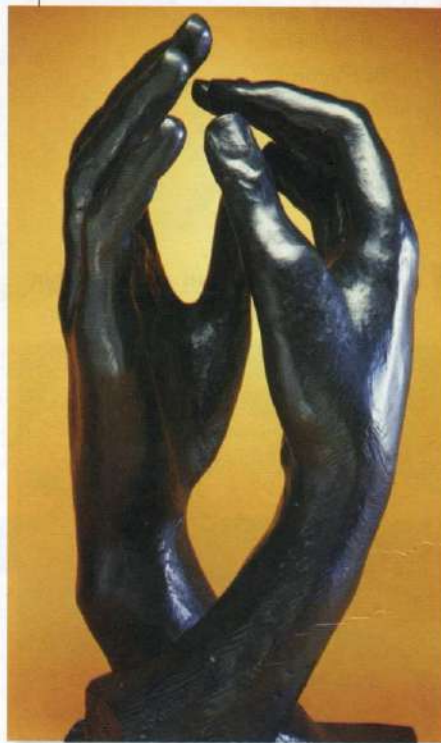
Space

As an element of art, **space** means an area that may be empty or full, nearby or far away, huge or tiny. Space that is full or occupied by an object is called **positive space**. The empty space around the object is called **negative space**. A shape or a form may be negative space or positive space. In the photograph below, what part is the negative space, and what part is the positive space?



Identify the positive and negative space in these photographs.

Auguste Rodin. *The Cathedral*, original stone version executed in 1908, cast 1955. Bronze, 25 by 12 $\frac{2}{3}$ by 13 $\frac{1}{3}$ inches. Musée Rodin, Paris, France.



Describe the positive space in this sculpture.



Horace Pippin. *Man on a Park Bench*, 1946. Oil on composite board. Pennsylvania Academy of Fine Arts, Philadelphia, PA.

The Illusion of Space

Artists often add interest to their artworks by creating the illusion of space, or depth. **Depth** includes the techniques of linear perspective and overlapping to give the illusion of space and distance on a two-dimensional plane or surface. **Overlapping** is the placement of one object in front of another. Notice how American artist Horace Pippin (1888–1946) created the illusion that some trees are farther away from the viewer than others. Describe other areas of the painting where the artist used overlapping. Where do you see positive and negative space?

Sketchbook Journal

Find a simple scene outdoors to practice creating depth, such as a park bench or tree. Sketch the object as it appears when you are fairly close. Sketch the same object as if it were much farther away. Then, use overlapping to sketch a large ball between the two objects.

EXIT: Answer in a complete sentence: Why do we do Rough Drafts?

8TH GRADE DAILY WORK --WEEK 2, DAY 2---pages 22-23**VOCABULARY NOTEBOOK ENTRY: line quality****DO NOW: Page 22, Picture 1-23**

Line

Line Quality

Line quality adds to the personality of a line. Structural lines may be thin and delicate, or thick and bold. These changes in line quality can emphasize—or contradict—what is conveyed by a line's direction. An artist may use broken or jagged lines to convey fear or irritability. Nervous, quick strokes can heighten the sense of tension or drama. Fuzzy, blurred lines might suggest a dreamy or mysterious mood. Horizontal lines usually convey calmness or rest.

1-22 How would you describe the line quality used in this work?
 Tyrus Wong (b. 1910).
Kicking Horse, undated.
 Lithograph, 4" x 6" (10.2 x 15.2 cm). Collection of Shirl and Albert Porter.

1-23 Why do you think that the artist chose these types of lines to construct an entryway sculpture for this museum? What do the lines suggest about the museum?

Stephen Antonakos (b. 1926).
Neon for the Columbus Museum of Art, 1986. Neon, glass, and stainless steel, 336" x 294" (853 x 746 cm). Columbus Museum of Art, Ohio: Gift of Artglo Sign Company, Inc., and Museum Purchase, Howald Fund.

An artist's purpose or mood will determine the kind of line used. To represent an object as it actually appears, artists may choose simple, thin outlines and add many carefully drawn surface details. Cartoonists, on the other hand, may use thick outlines. They might exaggerate certain features and describe surface details with only a few well-placed lines. Other artists may use line to represent an object so that it isn't recognizable at all!

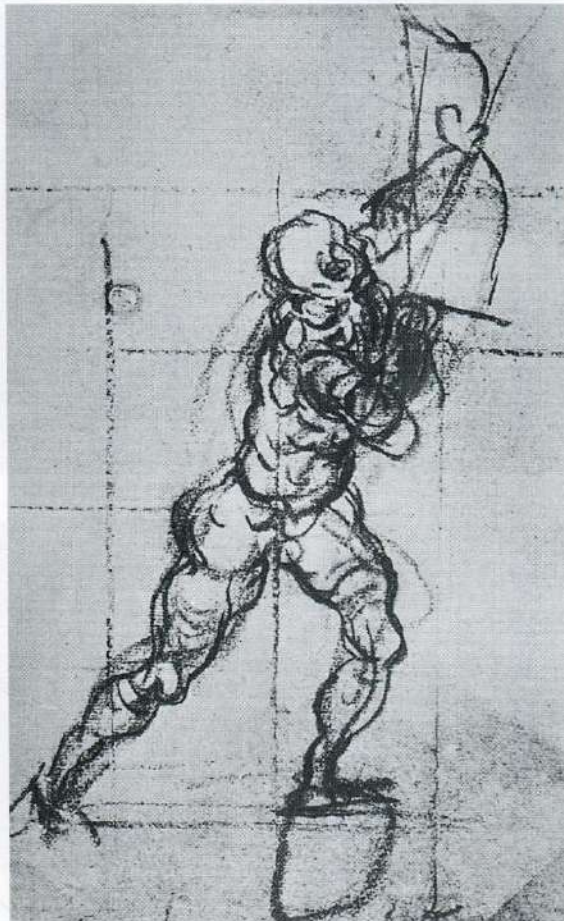
Remember: the personality of a line can suggest many different moods and feelings. This will help you view designs with more understanding. It will also help you convey meaning more effectively in your own creations.



1-24 Note that this is a portrait of a painter. How do the jagged lines of the clothing convey the creative energy of the sitter?
Egon Schiele (1890–1918). *Portrait of Painter Paris von Gueterslob*, 1918. Oil on canvas, 55 1/8" x 43 3/4" (140 x 111 cm). ©Minneapolis Institute of Arts, Minneapolis.

1-25 Tintoretto was known for the speed with which he created his sketches and paintings. His hasty style is evident in the short quick lines that bring this figure to life.

Tintoretto (1518–94). *Study for a Bowman in the Capture of Zara*, before 1585. Black chalk, 14 3/8" x 8 3/8" (36.5 x 22 cm). Gabinetto dei Disegni e Stampe, Uffizi, Florence.



EXIT: Answer in a complete sentence: EXIT: Why are we signing a Technology Contract?

7TH GRADE DAILY WORK --WEEK 2, DAY 2---pages 30 & 32

VOCABULARY NOTEBOOK ENTRY: foreground, background, middleground, linear perspective, horizon line, vanishing point

DO NOW: Page 30 "City Park"

Studio 4 Setup Space and Distance



Anna Belle Lee Washington.
City Park, 1992. Oil on
canvas, 18 by 24 inches.
© Anna Belle Lee Washington

The buildings in the background of this painting include less detail than the people and objects in the foreground.

The use of space helps artists show depth in two-dimensional artworks. Notice the following details in this painting by Anna Belle Lee Washington (1924–2000):

- Washington showed space by overlapping some objects over others. The trees overlap the buildings in the distance.
- The people closest to the viewer are larger than those farther away and overlap the objects behind them.

Layers of Space

In an artwork, the objects that appear nearest the viewer are in the **foreground**. They appear larger, are often near the bottom, and are darker and brighter with more detail. Objects that appear farthest away are

in the **background** and are smaller than closer objects. Objects placed between the foreground and background are in the **middle ground**. They appear slightly smaller than those in the foreground.

Technique Tip

Showing Distance

Practice sketching an object as it would appear in the foreground, middle ground, and background. Make the object in the foreground larger, the object in the middle ground slightly smaller, and the object in the background smaller still. Make notes about how overlapping the objects helps give the illusion of space.

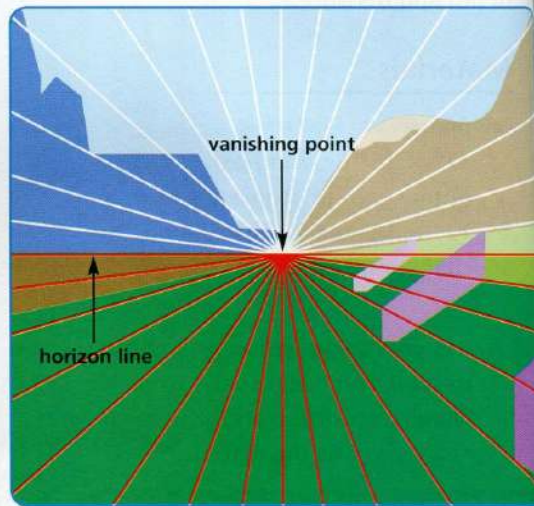
Lesson 5

Space and Perspective

In the previous lesson, you learned how overlapping helps to create the illusion of depth in a two-dimensional artwork. In this lesson, you will discover the technique of linear perspective. **Linear perspective** allows artists to create the illusion of depth and distance using guidelines, like those in the illustration. These guidelines help artists position objects to appear near or far away. They also help them determine what size each object should be in relation to others, depending on where in space the object is placed. The line at which the sky and the ground meet is the **horizon line**. This line is usually at the viewer's eye level. All the lines meet, or converge, at the **vanishing point** located on the horizon line.

The diagonal lines of the buildings in the print by Nathaniel Currier (1813–1888) and James Ives (1824–1895) help lead the viewer's eye down the street of Broadway. The artists' use of detail in the foreground adds to the illusion of space and distance.

The next time you are outdoors, look down a long road or your neighborhood street as it goes into the distance. Notice where the actual and implied lines come together on the horizon.



This illustration shows the guidelines of linear perspective.



Currier and Ives. *Broadway, from Cortland Street and Maiden Lane*, 1886. Lithograph. Private collection.

How is this artwork an example of linear perspective?

EXIT: Answer in a complete sentence: Answer in a complete sentence: EXIT: Why are we signing a Technology Contract?

8TH GRADE DAILY WORK --WEEK 2, DAY 3--pages 24-25

VOCABULARY NOTEBOOK ENTRY: implied lines, line of sight

DO NOW: Page 25 , Picture 1-28

Line

Implied Lines

Implied lines are suggested lines—lines that were not actually drawn or incorporated—in a work of art. Large objects or groups of objects may appear as lines when viewed from a distance: a winding road or river, a train speeding across the landscape, a row of tall trees. Your eyes fill in the spaces between a series of widely distanced marks or objects, thereby creating an implied line.

When objects or areas of color meet within a painting, collage, or sculpture, they also create an implied line. Where the shapes touch or overlap, they share an edge. On opposite sides of this edge may be two different textures, patterns, or colors. This shared edge may not be sharply drawn or defined, but it functions as a line within the overall design.



1-26 Implied lines are created in the space below the two arches of water.

Fountain, Century City, California. Photo by J. Selleck.

1-27 What implied lines can you find in this image?

Greene and Greene (Henry Mather Greene, 1870–1954; and Charles Sumner Greene, 1868–1957). *Gamble House*, 1908, detail of doorway. Located at 4 Westmore Place, Pasadena, California. Photo by H. Ronan.



Another type of implied line is a *line of sight*, an imaginary line from a figure's eyes to a viewed object. A line of sight can help direct your attention from one part of a design to another. Look at the painting *Christina's World* (fig.1–28). The woman gazes into the distance, and the line of sight is an implied diagonal line that runs from her head to the farmhouse on the hill. What do you think the artist tried to convey with this painting? How did a line of sight help him achieve his result?

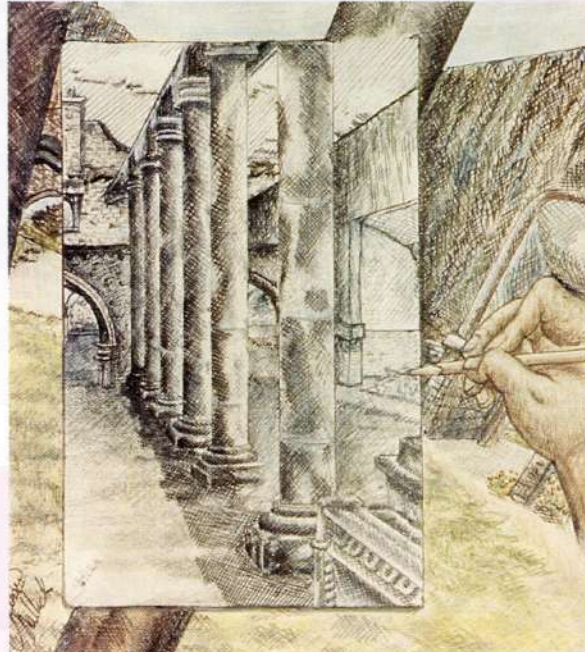


1-28 Christina Olsen, who was partially paralyzed and unable to walk, was Andrew Wyeth's neighbor when he summered in Maine near her farm. In this painting, the lines in her body and her line of sight indicate how she is straining to reach her house.

Andrew Wyeth (b. 1917). *Christina's World*, 1948. Tempera on gessoed panel, 32 1/4" x 47 3/4" (82 x 121 cm). The Museum of Modern Art, New York. Photo ©1998 The Museum of Modern Art, New York.

1-29 How has this student juxtaposed shapes of different textures and patterns to create implied lines?

Ulises Kullick-Escobar (age 18). *Mexico Revisited*, 1996. Colored pencil, 14" x 17" (35.5 x 43 cm). Lake Highlands High School, Dallas, Texas.




EXIT: Answer in a complete sentence: Why does Mrs. Rothermel do Demos (demonstrations for us)?

7TH GRADE DAILY WORK --WEEK 2, DAY 3---pages 33-34

VOCABULARY NOTEBOOK ENTRY: atmospheric perspective, one-point perspective, two-point perspective

DO NOW: Page 33 "Yosemite Falls "

Albert Bierstadt. *Yosemite Falls*, ca. 1865–1870. Oil on canvas. Worcester Art Museum, Worcester, MA.



Atmospheric Perspective

Another technique artists use to show depth, space, and distance is **atmospheric perspective**, also called aerial perspective. In atmospheric perspective, objects in the foreground are often brighter and darker with more detail. Objects in the background are usually more muted and lighter. To add to the illusion of space, artists often include large portions of white in the background.

Notice Albert Bierstadt's (1830–1902) use of deeper colors in the foreground, making the rocks and trees in this painting of Yosemite Falls appear closer. The mountains and waterfall are muted and appear farthest away. Notice also how the large area of white gives the illusion of space and air.

Sketchbook Journal

Stand at one end of a long hallway at school or in another public building. Sketch the hallway using linear perspective techniques. Imagine the location of the vanishing point as the lines of the hallway converge. Draw the objects in the hallway, such as light fixtures, doorways, and lockers.

33

Studio 5 Setup

Distance in Linear Perspective



Ando Hiroshige. *Goyu Station. Traveller Stopping Girls: Tokaido series, No. 36*, date unknown. Colored print 14 by 9 inches. The Newark Museum, Newark, NJ.

Where is the vanishing point in this artwork?

Artists often use more than one technique to show distance and space in the same artwork. *Traveller Stopping Girls*, by Japanese artist Ando Hiroshige (1797–1858), is a good example. Notice these details:

- The two rows of buildings seem to meet at the vanishing point. The road seems to wind through the buildings and vanish in the distance.
- Objects in the foreground overlap others in the middle ground and background.

Kinds of Linear Perspective

The techniques of **one-point perspective** include the use of a single vanishing point. Diagonal or slanted lines converge at one point on the horizon line or eye-level line.

Another type of linear perspective—**two-point perspective**—includes the use of two vanishing points. If you look down

two sides of a building from one corner, the diagonal lines on either side of the building seem to lead to two separate vanishing points. What type of perspective did Hiroshige use in this artwork? How can you tell?

Technique Tip

Colored Pencils

When drawing with colored pencils, the more pressure you apply, the darker the color will be. Applying too much pressure, however, can cause the paper to tear. Tears can also happen if the pencil has a very sharp point. Wear the point down slightly before drawing.

EXIT: Answer in a complete sentence: Why does Mrs. Rothermel do Demos (demonstrations for us)?

8TH GRADE DAILY WORK --WEEK 2, DAY 4---pages 26-27

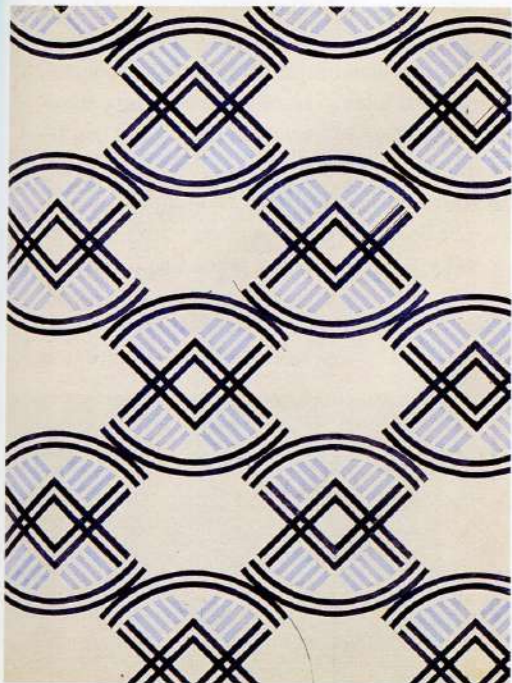
VOCABULARY NOTEBOOK ENTRY: texture, pattern

DO NOW: Page 26, Picture 1-30



Artists often use a series of lines to suggest texture or pattern in their designs. In the watercolor of a hare (fig.1-30), Dürer's finely drawn lines capture the texture of soft, fluffy fur and lengthy whiskers. In the textile design (fig.1-31), the artist's short, bold lines combine to create a repetitive geometric pattern.

Sometimes, an artist achieves texture or pattern through the lines that occur in materials. A sculpture may display the grain of wood. A collage may include a piece of plaid fabric. Texture and pattern can also be increased by marking, carving, or otherwise altering the surface quality. In the Maori sculptures (fig.1-32), both straight and spiraling lines are etched into painted wood to create an intricate surface pattern.

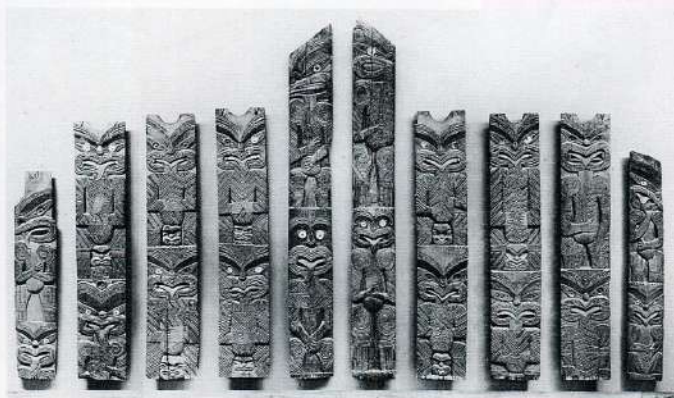


1-31 What two types of line did the artist use to create this pattern?

Varvara Stepanova (1894-1958). *Textile design*, 1924. Gouache on paper, 12 1/2" x 10 7/8" (31.8 x 27.7 cm). ©Rodchenko and Stepanova Archive, Moscow and Varvara Stepanova/ licensed by VAGA, New York, NY.

1-32 The Maori of New Zealand have a tradition of carving wood panels to decorate the interior and exterior of some of their buildings. Careful examination of these carvings reveals a series of stylized human forms. These figures often represent ancestors.

New Zealand, Maori. *House front panels*, 19th cent. Painted wood and haliotis shell inlay, 108-132" high (274.3-335.3 cm). The Nelson Atkins Museum of Art, Kansas City, Missouri. Gift of Mr. and Mrs. W. Howard Adams and Mr. and Mrs. Julius Carlebach.



Try it



Experiment with different techniques to discover ways of using line to create texture and pattern. You might draw with twigs and ink, erase lines into a charcoal drawing, or carve lines of varying thicknesses into a plaster block. For ideas, look at natural objects in which texture and pattern are prominent: the bark of a tree, the stripes on an animal, the veins on a leaf, the walls of an eroded canyon.

EXIT: Answer in a complete sentence: Why do we need a Computer Ticket to check out our computers daily?

7TH GRADE DAILY WORK -- WEEK 2, DAY 4---pages 38-40

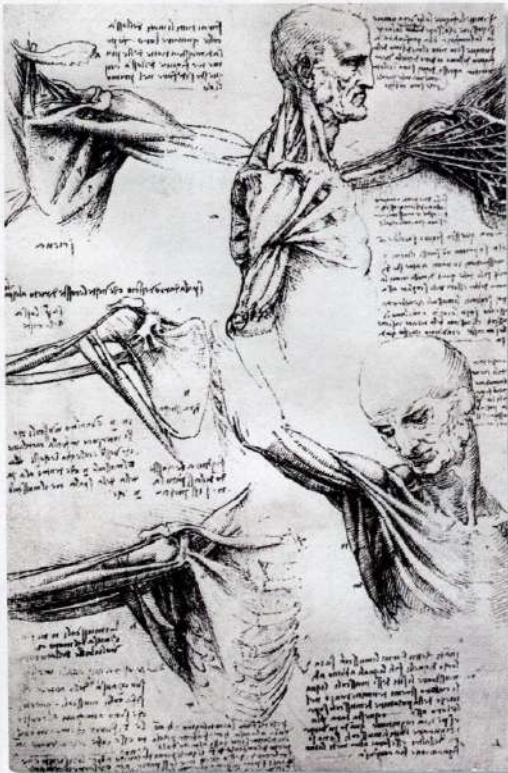
VOCABULARY NOTEBOOK ENTRY: portrait, value

DO NOW: Page 39 “Head of a Disheveled Young Girl (Leda) ”

Look and Compare

Portraits with Different Purposes

Leonardo da Vinci painted landscapes and filled notebooks with drawings of machines. But Leonardo was, above all, a painter of portraits. A **portrait** is a likeness of a person. Most portraits show the face of the subject in detail. Leonardo studied anatomy so that he could make his portraits lifelike.



Leonardo da Vinci. *Study of the Human Anatomy*, ca. 1486.

A Court Portrait

Look at Leonardo's *Portrait of Cecilia Gallerani*. It is the portrait of a young woman who was a member of the court of the Duke of Milan. Leonardo painted it soon after he joined the court as a musician and artist. Then as now, portraits of members of royal households portrayed their subjects with beauty and dignity. How did Leonardo use line, shape, form, and space to fulfill his purpose as a court painter?

An Informal Portrait

Now look at *Head of Disheveled Young Girl*. Leonardo made this painting the same year, not for a royal patron but for himself. This painting may be a study, an informal artwork created to prepare for a more formal one. Perhaps it was a study for a later painting of Leda, a queen in Greek mythology. Leonardo used gouache to paint this portrait. Gouache is a water-based paint that dries faster than oil, allowing the artist little time to rework the painting.

This artwork appears incomplete or less formal compared to the painting above it. Leonardo used actual and implied lines to show the figure. Notice how these lines make her appear to blend into the background. He included more detail in the face, attracting the viewer's attention. In what other ways did Leonardo use line, shape, form, and space differently in the two artworks?



Leonardo da Vinci. *Portrait of Cecilia Gallerani (Lady with an Ermine)*, 1490. Oil on walnut, 12 $\frac{1}{3}$ by 15 $\frac{3}{4}$ inches. Czartoryski Museum, Cracow, Poland.



Leonardo da Vinci. *Head of Disheveled Young Girl (Leda)*, ca. 1490. Umbra paint on panel, 10 $\frac{5}{8}$ by 8 $\frac{1}{4}$ inches. National Gallery, Parma, Italy.

Compare & Contrast

- How are these portraits the same?
How are they different?
- Compare these two portraits to Leonardo's *Mona Lisa* on page 14. Why do you think that *Mona Lisa* is the most famous of the three? What sets her apart?

Lesson 6

Value

As an element of art, **value** is the lightness or darkness of a color. Notice how white is the lightest value and black is the darkest value in the artwork and photograph. The values between white and black are various degrees of gray. Transitions between different values help artists create a convincing illusion of form on a two-dimensional surface. Value is also an important element in helping artists show space, depth, and distance in artworks.



Which areas have the lightest and darkest values?



John Biggers. *The Cradle*, 1950. Conte crayon on paper, 22 $\frac{3}{8}$ by 21 $\frac{1}{2}$ inches. The Museum of Fine Arts, Houston, TX.



blending



stippling



hatching



cross-hatching

EXIT: Answer in a complete sentence: Why do we need a Computer Ticket to check out our computers daily?

8TH GRADE DAILY WORK --WEEK 2, DAY 5---pages 28-29**VOCABULARY NOTEBOOK ENTRY: line combinations****DO NOW: Page 29, Picture 1-35**

28

Line

Line Combinations

A line combination is a mixture of different line types and personalities. In nature, many things appear to contain a variety of lines. Think of a tree. You might depict it using thick, rough-textured lines for the trunk, thinner lines for the branches, and short, soft-edged lines to represent leaves.

In a design, artists might use line combinations to create a sense of depth. Bold lines generally appear closer to the viewer. Indistinct lines seem farther away. When combined in a single design, the mixture causes some shapes to appear to be in front of others. Artists might also use short, criss-crossed strokes called crosshatchings. These lines can suggest the edges of a rounded object or the shadows within the folds of material. Notice how the artist used crosshatchings in his illustration for the book *Alice's Adventures in Wonderland* (fig.1-34).

Line combinations can create texture and pattern. When you combine lines in a design, ask yourself if the texture or pattern you're considering has a real purpose. Will it add a needed visual interest? Will the pattern be boring? Will it compete with the structural lines or with crosshatchings? Sometimes, a design is most effective when line combinations are used sparingly.

1-33 The artist used the curved line of the bald head and the curving thick line below to tightly frame the portrait.
Ekaku Hakuin (1685-1768).
Portrait of Daruma, undated. Ink on paper, 63" x 36 3/4" (160 x 93 cm).
Freer Gallery of Art, Washington, DC.

1-34 Illustrators are adept at using line to contribute to the illusion of space and rounded objects.
Sir John Tenniel (1820-1914). *Alice and the White Rabbit*.
Illustration from Lewis Carroll's *Alice's Adventures in Wonderland*. ©1995 Macmillan Publishers Ltd. Reproduced by permission of Macmillan Children's Books, London.

Flying Ant Dreaming

Did you know that the oldest continuous culture in the world is the Aboriginal people of Australia? The continent has been occupied by humans for at least 40,000 years. An integral part of this culture is the idea of dreaming. This concept is very difficult to define, but it refers to Dreamtime, or several states of time and place. It reaches back to the beginning of life in Australia.

Dreaming incorporates a time when the Aboriginals believe that ancestral figures traveled the unformed earth. These beings shaped the natural landscape and created

everything on the earth. Where they walked, valleys were formed and where they bled, lakes were created. The Aboriginals believe that they are descendants of these ancestral figures.

Aboriginals view Dreamtime as a state of being that encompasses both the past and the future. When they engage in certain rites, such as dancing, art making, and ceremonial walking, the Aboriginals believe that they share in Dreamtime and become one with the earth.

Dreaming forms the basis of much Aboriginal art. Dreaming designs first made their way to the modern medium of acrylic on canvas in the 1970s. Ancestral figures and natural landmarks are depicted in an abstract style. Sometimes called dot paintings, these

works are composed of a series of painted dots generally arranged in curving lines. Each dream painting relates to the personal and tribal Dreamtime of the artist. The works depict sacred beings and sites. Only the initiated members of the artist's tribe can fully understand the meaning and symbolism of a dream painting.



1-35 The artist used a series of evenly spaced individual dots of color to create the lines in this composition.

Norman Kelly Tjampijinpa.
Flying Ant Dreaming, 20th cent.
Collection of Tom Raney, NY.
Aboriginal Artists Agency,
Sydney, Australia. Photo by
Jennifer Steele/Art Resource, NY.

EXIT: Answer in a complete sentence: Why must we sign out our computers every time we use them?

7TH GRADE DAILY WORK --WEEK 2, DAY 5---pages 41-42

VOCABULARY NOTEBOOK ENTRY: shading, blending, stippling, hatching, crosshatching, contrast

DO NOW: Page 42 "Emily/Fingerprint"

Charles Sheeler. *Feline Felicity*, 1934. Conte crayon on white paper, 21 3/4 by 17 3/4 inches. The Fogg Art Museum, Harvard University, Cambridge, Massachusetts. Purchase of Louise E. Bettens Fund.



Value and Shading

A gradual change from light to dark values is called **shading**. Artists use four basic shading techniques to show form and depth.

Notice the illustrations on page 40 of the four shading techniques most often used by artists. **Blending** is the smooth, gradual change in value. **Stippling** uses a series of dots to create value and shading. **Hatching** is the use of thin parallel lines close together, and **cross-hatching** uses lines that cross each other. Which of these techniques can you identify in the drawing by Charles Sheeler (1883–1965)?

Sketchbook Journal

Sketch a simple object several times, experimenting with each shading technique. Try a variety of drawing media with each technique. Make notes about which media work best for which techniques, and which techniques and media you prefer.

Studio 6 Setup

Contrasting Values

Chuck Close. *Emily/Fingerprint*, 1986. Direct gravure etching, 54 1/8 by 40 3/8 inches. Edition of 45. Published by Pace Editions, New York.



What technique did Close use to show value?

The difference between light values and dark values in an artwork is called **contrast**. A black area placed next to a white area is an example of high contrast. A light gray area next to a medium gray area is an example of low contrast. Notice these details in the artwork by American artist Chuck Close (1940–):

- The dark values of the subject's hair and the lighter values of gray in the face create high contrast.

- The darker shades of gray around the eyes make those areas appear to recede. The lighter values on the subject's cheeks, nose, and clothing seem to project, adding to the illusion of form.

Stippling on a Large Scale

Chuck Close is known for his large portraits. In an artwork this large, what tool might you use to create stippling? Close used his finger! He dipped his fingertip into powdered graphite or carbon and applied dots using the stippling technique to create form, depth, and contrast. Where do you think Close applied the most fingerprints?

Close's subjects often include his family, friends, himself, and fellow artists. He begins by drawing a grid on a photograph of his subject. Then he begins applying dots of color or values of gray.

Technique Tip

Fingerprint Stippling

Practice using your fingertip to create value and shading. Using a black chalk pastel or charcoal, mark heavily and repeatedly on newsprint to create small "pools" of color. Practice creating different values by varying the space between marks or dots. The closer the dots, the darker the value will be.

EXIT: Answer in a complete sentence: Why must we sign out our computers every time we use them?

.....

