

# Cultural Art Center Exhibition Educator Resources



INTENTIONALLY  
intimate  
the choice to work small

11.30.23 - 3.16.24



## For Middle & High School

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- i. (Top Left) Nancy Currier, *Visiting the Carnegie* (detail), 2023, Papier mâché, about 8 x 3 x 2 in.
- ii. (Top Right) Caroline Waite, *Red Capsule* (detail), 2023, Paintings on panel with additional varied, vintage items, 67.5 x 26 x 1 in.
- iii. (Bottom Left) Rachel Singel, *Unfurling Fern* (detail), 2023, Intaglio on handmade gampi paper, 12 x 18 in.
- iv. (Bottom Middle) Wendi Smith, *Pilgrimage* (detail), 2021, Reclaimed wood box, collaged paper, acrylic on gessoed paper, 4 x 26 in.
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# Exhibition Resources for Middle & High School Teachers

## About the Exhibition

### *Intentionally Intimate: The Choice to Work Small*

November 30, 2023 – March 16, 2024

*Intentionally Intimate* is an exhibit of works by five artists who choose to work small. Their work is varied and individual, thought provoking and serious, playful and wistful. It tackles the same artistic and conceptual challenges that larger works address. These works are an invitation to the viewer to engage on an intimate scale, to block out all distractions, and have a private encounter with art. Featuring work by Nancy Currier, Kay Grubola, Rachel Singel, Wendi Smith, and Caroline Waite.



Nancy Currier's experience with teaching elementary school students opened her work to the possibilities of paper mâché, which when combined with her sense of color, meticulous craftsmanship, and imagination make the medium sing.

< *Visiting the Carnegie*, 2023, Papier mâché, about 8 x 3 x 2 in. >

Kay Polson Grubola creates work exploring feminism through the traditions of Celtic mythology using natural materials. Our natural and cultural landscapes are undergoing great change. The rings embody the innate power of women, while the masks symbolize the progressive deterioration of power.

*The Desiccation of the Goddess - Airmed*, 2023, Dessicated leaves, moss, lichen, cicada, leaves, hydrangea blossoms, acorn, 9 x 12 in. >

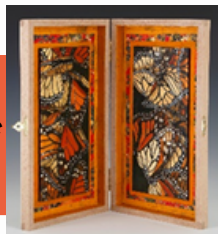


Rachel Singel is a printmaker who makes her own paper out of invasive plant species. Her respect for and fascination with nature give her intaglio prints an intensity that only comes from close observation. The closer you look, the more you see.

< *Unfurling Fern*, 2023, Intaglio on handmade gampi paper, 12 x 18 in. >

Wendi Smith's work explores boxes as vehicles for imagery, whether inside or outside. Using her skills as a painter of many years to explore subjects from the vanishing natural world provides a close look at what we all stand to lose.

*Missal*, 2020, Reclaimed wood box, collaged papers, acrylic on gessoed paper, 10.5 x 11 x .75 in. >



Caroline Waite is a lifelong collector. She approaches her work in a similar way. The exquisitely detailed small paintings of objects along with actual objects combined in a composition create compelling narratives which draw the viewer in on a journey of discovery.

< *Crossing the Divide*, 2022, Paintings on panel with additional, varied, embedded items, 45 diameter x 1/8 inch. depth. >



# Lesson Plan 1: Scale Hierarchy in Art

## Art History: The hierarchy of genres

### Definition: Genres

Genres are types of painting. These were codified in the seventeenth century as (in descending order of importance) history, portrait, genre (scenes of everyday life), landscape, and still life. *Definition from [Tate Art Terms](#)*

The Académie Royale de Peinture et de Sculpture (Royal Academy of Painting and Sculpture) was established in 1648. King Louis XIV created the Academy with the intention of promoting the arts in France. It was responsible for setting artistic standards, organizing exhibitions, and providing education to aspiring artists. The Academy's influence extended beyond France, as many European countries looked to it as a model for their own art institutions.

The French Royal Academy used a hierarchy of genres that placed "man" at the center of all things. This meant that landscape and still life were considered inferior because they didn't feature human subjects. On the other hand, history and religion were valued the most as they focused on the most "noble" events in human history. The Academy's hierarchy of genres was one of its most significant contributions to the art world, and it remained influential for centuries. Despite criticisms of its narrow focus on traditional subjects, the Academy played a crucial role in shaping the development of French art, and its legacy can still be seen in the works of many artists today.

The Academy divided paintings into five categories, or genres, ranked in terms of difficulty and prestige:



1. **History Painting**—subjects taken from the classical tradition, the bible, or allegories, this type of painting was considered the highest genre because it required proficiency in depicting the human body, as well as imagination and intellect to depict what could not be seen. These were often large-scale multi-figure paintings.
2. **Portraiture**—this genre was prestigious but less than history painting. Portraitists were ridiculed for "merely" copying nature rather than inventing (an oversimplification as few portraits were executed entirely from life).
3. **Genre Painting**—depicting scenes of everyday life, this genre included the human figure but ostensibly did not represent grand ideas, although many genre paintings had moralizing undertones. Genre paintings were smaller in size than history paintings, further detracting from their prestige.
4. **Landscapes**—representations of rural or urban topography, real or imagined, this genre became especially popular during the eighteenth and nineteenth centuries.
5. **Still Life Painting**—represented inanimate (often luxury) objects and drew heavily on the seventeenth-century Dutch tradition of such subjects.

In this image to the left, by Pietro Antonio Martini, View of the Salon of 1785, 1785, etching, 36.2 x 52.7 cm, The Metropolitan Museum of Art, you can see the hierarchy of subject on the wall. The largest works, history paintings, are at the top, while the less "prestigious" works, like still lifes and landscapes, are at the bottom.



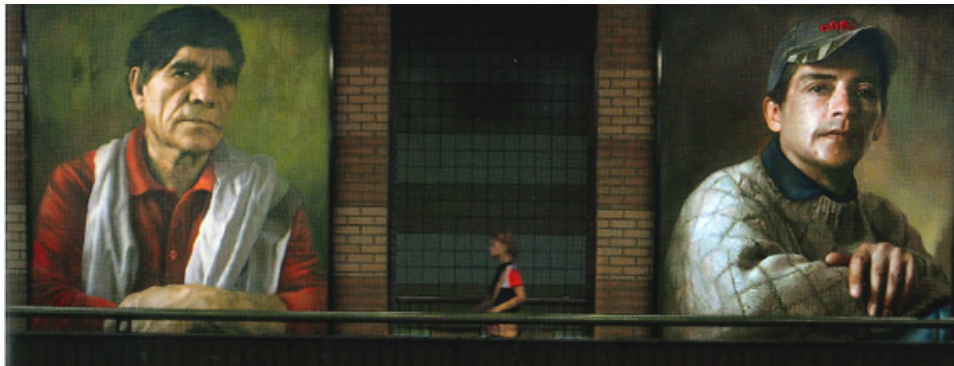
# Lesson Plan 1: Scale Hierarchy in Art

## Art History: The hierarchy of genres (continued)



Gustave Courbet, *The Stonebreakers*, 1849, Oil on canvas, 165 x 257 cm  
(Gemäldegalerie, Dresden (destroyed))

This Western and colonial rule over what was considered principal in art lasted until the 19th century. The rise of Romanticism challenged the Academy's traditional views and placed greater emphasis on individual expression and emotion. This shift led to the emergence of new genres, such as the landscape and the portrait, which celebrated the beauty of nature and the uniqueness of the individual. Artists like Gustave Courbet (French, 1819-1877) were among artists challenging the hierarchy of genres. He created large images of everyday people working the size of history paintings, like *The Stonebreakers* (1849). Today, we see similarly progressive large works in murals by Guillermo Lorca, Yoyo (left), and Yayo (right), *Faces of Bicentennial* (Chilean Bicentennial, 2009). Artists strive to challenge the history before them.



Guillermo Lorca, Yoyo (left), and Yayo (right), *Faces of Bicentennial*, Chilean Bicentennial, 2009, mural. Image from Edward Lucie-Smith, *Latin American Art Since 1900* Third edition, New ed. London: Thames & Hudson, 2020, page 211.

As the art world continued to evolve, so did the Academy's influence. By the 20th century, many artists had rejected the Academy's narrow definition of art and its strict hierarchy of genres. Instead, they embraced new forms of expression and pushed the boundaries of what was considered art. New movements emerged, like Surrealism, Cubism, and Abstract Expressionism, challenging traditional notions of beauty and representation.

The hierarchy of genres no longer holds the same weight over artists and critics. Today, the art world continues to evolve and push boundaries, with contemporary artists exploring styles and mediums to express their unique perspectives on the world around them.

This history brings us back to the 2023 exhibition *Intentionally Intimate: The Choice to Work Small*. There is a long history of challenging the Academy and what it deems prestigious. Contemporary artists today choose what their medium and subject are, which rarely fit into the rigid boxes historically established by the Academy. The artists of *Intentionally Intimate* create grand messages within small works. Art doesn't have to be the size of a history painting to make impactful statements.

# Lesson Plan 1: Scale Hierarchy in Art

## Activities

### Looking Activity Compare & Contrast

As a class, consider:

- **History Painting VS Wendi Smith's Advent**
  - [Jacques-Louis David's The Oath of the Horatii](#) (1786) is an example of a "history" painting by the French Academy. In 1784, Louis XVI commissioned the artist to depict a life-size painting of the ancient Roman story where the Horatii family pledges to fight the Curiatii.
  - [Wendi Smith's Advent](#) (2023) contains boxes mounted on a panel. Each box contains collage and an acrylic painting on gessoed paper. *Advent* is the countdown of the endangered species illustrated.
- **Still Life Painting VS Caroline Waite Red Capsule**
  - [Jean Siméon Chardin Fruit, Jug, and a Glass](#) (c. 1726/1728)
  - Consider Scale
  - How does the work fit into the Academy's genre definitions, or how does it not?
  - What about considering multimedia works?
  - Is there a connection to humans?

### Goals

- Knowing and identifying different genres of painting
- Understanding the hierarchy of genres established by the Academy
- Understanding scale in art history, past and present



### Discussion

- How is this a history painting?  
How is it not?
- Is there a human presence?
- How does this fit into the definition from the Academy?
- How does a contemporary artist challenge these definitions?

## Research Activity

Have students break into five groups and assign each group a genre established by the Academy. Instruct the groups to find a work from art history that fits the definition of their genre from the Academy and write their findings on half of a large piece of paper. They can use [Artstor](#) or a major museum website like [The Metropolitan Museum of Art](#). Ask the students to learn about each work and how it fits the Academy's hierarchy. Now, on the other half of the paper, how can they reimagine these works to defy the Academy taking inspiration from *Intentionally Intimate* artists? Discuss what they learned as a class.



## Resources

- [Artstor](#) Research artwork from many museums and collections.
- [Intentionally Intimate: The Choice to Work Small](#) Explore the exhibition and the Carnegie Center for Art and History website.
- [The Formation of a French School: the Royal Academy of Painting and Sculpture](#) by Daniella Berman, *Smarthistory*
- [Still-Life Painting in Northern Europe, 1600-1800](#) by Walter Liedtke

# Lesson Plan 2: Papier Mâché

## Definition

**pa·pier mâ·ché** /,pāpərmə'SHā/ noun

a malleable mixture of paper and glue, or paper, flour, and water, that becomes hard when dry.

*Definitions from Oxford Languages*

**Fun Fact: In French, the word literally means to chewed paper!**

## History

### China to Europe: A Brief History of Paper

In AD 105, the Chinese court official Ts'ai Lun invented paper in Lei-Yang, China. He mixed mulberry bark, hemp, and rags with water, formed it into pulp, drained the liquid, and dried the thin mat in the sun. Although papermaking had been around for 300 years, it wasn't until the 8th century that the technique traveled to the Middle East. The practice would take another 500 years to reach Europe—where one of the first paper mills was built in Spain. Soon, paper mills were widespread throughout Europe, marking a significant shift in how people communicated and documented information.

### Development of Papier Mâché

The earliest known papier mâché are pot lids and helmets from China's Han Dynasty (202-220 A.D.) The Hans began using papier mâché shortly after the invention of what we know as modern paper. There were many methods for creating objects like helmets and ceremonial masks.

Many cultures hold paper mâché artifacts. Ancient Egypt used the medium for a variety of objects, including coffins and death masks. The medium is continuously found in the Middle and Far East as small boxes and trays. These items are still deemed a luxury in India.

It wasn't until around the 18th century that papier mâché became popular in Europe. The French used layers of paper and glue to create elaborate decorative objects such as furniture, picture frames, and even entire rooms. The popularity of papier mâché quickly spread throughout Europe and even to America.

Papier mâché was not just limited to decorative objects, but it also had practical uses such as creating lightweight and durable masks for theater productions. It was a cheaper alternative to other decorative materials such as wood, ivory, or bronze. The technique also allowed for intricate designs and details that were difficult to achieve with other materials.

Today, papier mâché is still used in various forms such as in the creation of piñatas, masks, and sculptures. Its versatility and affordability continue to make it a popular choice for artists and crafters.



Nancy Currier, *5 Artists Who Work Small*, 2019, Papier mâché and gouache, Each about 6 x 3 x 2 in.



L. Jennens (1830-97) and H. Bettridge (1830-1900), *Pair of Vases*, about 1830, papier mâché and gilded wood, © Leeds Museums and Galleries, UK / Bridgeman Images



# Lesson Plan 2: Papier Mâché

## About the Artist: Nancy Currier



Nancy Currier, *5 Artists Who Work Small*, 2019, Papier mâché and gouache, Each about 6 x 3 x 2 in.

Nancy Currier is a mixed-media artist who took a varied, circuitous route before returning to where she began when graduating from the Cleveland Institute of Art - as a practicing artist. In between she has had both a long-term career as the CFO of a plumbing company and as an elementary art teacher who navigated over 600 children per week. Currently, it is in the latter where she finds her greatest inspiration for her work. Picasso said that every child is an artist, and it is in this same vein that Currier is constantly drawn in by children's love of colors and patterns along with their often fictional view of the world. And, although she started out as a ceramicist and weaver, Currier's main focus now is on the painted object with her go-to materials being those she frequently used when teaching her young students - tempera, paper, and papier mâché. She is represented by the PYRO Gallery in Louisville, Kentucky where she now lives.

## Artist Statement

An artist statement is a description by an artist for their work that provides insight into their creative process, inspiration, and message, creating a deeper understanding and connection between the artwork and the viewer. It also communicates ideas and creates a dialogue about the work.



Nancy Currier, *Visiting the Carnegie*, 2023, Papier mâché and gouache, Each approx 8 x 3 x 2 in.

As an artist, I am seriously not being serious. Or maybe it is the other way around - I am not seriously being serious. Either way, I am drawn to work by artists who seem to have a wonderful sense of humor about the world that is also combined with a twist of the unexpected. Looking at pieces by Saul Steinberg, René Magritte, and Maira Kalman, for example, inspires me. As does the work by young children who view their abstract artwork as realistic representations. I like that intersection where the real and the unreal meet and then good things happen.

In my own work, it is the search for these good things that spurs me on. Beautiful colors, shapes, and patterns usually get me started in a generalized direction, and then I let the piece itself lead me for the rest of the way. One step dictates the next, and hopefully, after much zig-zagging, circling around, and standing on its head, the piece ends up at a place I could have never imagined at the onset, and it makes both of us happy.

-Nancy Currier

# Lesson Plan 2: Papier Mâché

## Activities

### Looking Activity

Display images of papier mâché works by Nancy Currier. The students should have no prior knowledge of the artwork. Give students a minute to look at the art.

- What do you see?
- What colors do you see?
- Do you recognize any shapes or forms?

Allow the discussion to flow naturally, focusing on what the students see. This may only be a few minutes.

Reveal the artwork's title and headstone information.

- What can we learn now, knowing the title? Does this information change your interpretation?
- What do you know about the medium, papier mâché? Have you used it before? How was it used?
- How do you think viewing this work through an image is different than seeing it in person?

### Goals

- Knowing and using art materials and resources.
- Students will increase their understanding of art by viewing slides and by visiting a museum to see an original work of art.
- Students will describe the visual and other sensory qualities (texture, shape, size, and volume) of a work of art.
- Students will understand the medium of papier mâché.



### Writing Activity

Using a set of Nancy Currier's papier mâché figures, have students write a narrative about a selected grouping. This story could be with words, colors, movement, and the forms on the figures. Have students break into groups and share their interpretations.

### Research Activity

Break students into groups and instruct them to find a papier mâché object from art history. Have them write their findings on a large piece of paper. They can use [Artstor](#) or a major museum website like the [The Metropolitan Museum of Art](#). Through these objects, have students uncover the artist, the culture, and the functionality. Discuss what they learned about the object with the rest of the class. Is papier mâché the best material to use?



# Lesson Plan 2: Papier Mâché

## Artmaking Activity

### Art Activity: Papier Mâché Figures

#### Making No-Cook Papier Mâché

1. Combine one part all-purpose flour with two parts water. You can whisk or use a hand-held blender to remove lumps.
2. Consistency depends on your preference. However, if it's like a paste, then it's too thick—add more water or flour as needed until the mix is runny like white glue.

Note: You can use this batch right away or store it in the refrigerator.

#### Supplies:

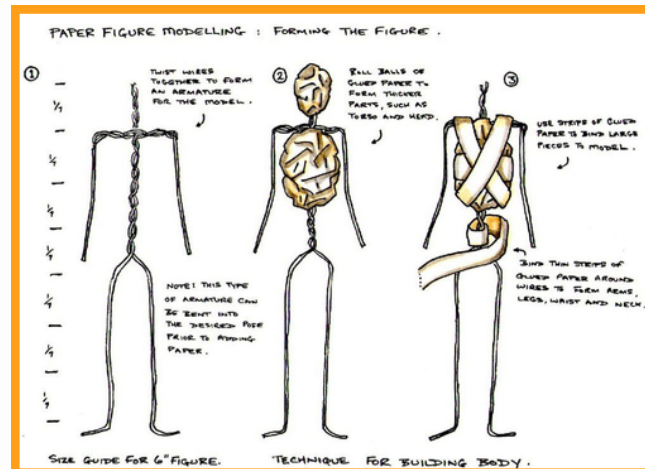
- Aluminum foil
- Wire
- Newspaper
- Masking tape
- All-purpose flour
- Water
- Bowl and whisk



#### Creating Your Sculpture

- Create a wire frame for a stick figure. Start with one straight wire for the body with a loop for its head. Then add another wire going through the body to make the arms and legs. Twist the wire to keep it in place.
- Wrap little wads of newspaper and masking tape around your wire figure to give it a body. Bend the figure into its pose.

- Tear newspaper pages into thin strips that you can easily wrap around the figure. Tearing, rather than cutting, helps them lay flat.
- Dip the newspaper strips into the paste you made. Remove any extra glue on the newspaper piece by running it through your pinched fingers. Spread the newspaper on your figure. Add two or three layers to shape your figure until you're satisfied. Allow 24-48 hours to dry.



## Resources

- **Articulate from the Fort Wayne Museum of Art** Read more on the history of paper mâché.
- **Artstor** Research artwork from different museums and collections.
- **Intentionally Intimate: The Choice to Work Small** Explore the exhibition and the Carnegie Center for Art and History website.



# Lesson Plan 3: Intaglio

## Definition

**in-ta-glio** /in'talyō,in'tälyō,in'taglēō/ noun: intaglio; plural noun: intaglios  
a design incised or engraved into a material.

"the dies bore a design in intaglio"

- any printing process in which the type or design is etched or engraved, such as photogravure or dry point.

"the craft of intaglio printmaking"

*Definitions from Oxford Languages*

**Intaglio** describes any printmaking technique in which the image is produced by incising into the printing plate - the incised line or area holds the ink and creates the image. Art Term by Tate



Rachel Singel, *Unfurling Fern*, 2023  
Intaglio on handmade gampi paper,  
12 x 18 inches

## History

Share this [video](#) as an introduction to intaglio with your class.

### History of Intaglio

Intaglio is an art form present for thousands of years. The word "intaglio" comes from the Italian word "intagliare," which means "to carve." This word is used in English to refer to a group of printmaking techniques: engraving, etching, drypoint, and aquatint.

- **Engraving** is a printmaking technique that involves making incisions into a metal plate which retain the ink and form the printed image. Art Term by Tate
- **Etching** is a printmaking technique that uses chemical action to produce incised lines in a metal printing plate, which then hold the applied ink and form the image. Art Term by Tate
- **Drypoint** is a printmaking process in which a design is drawn on a plate with a sharp, pointed needle-like instrument. Art Term by Tate
- **Aquatint** is a printmaking technique that produces tonal effects by using acid to eat into the printing plate creating sunken areas which hold the ink. Art Term by Tate



Martin Schongauer  
(German), *Saint Anthony  
Tormented by Demons*,  
1470-74, Engraving, 30 x  
21.8 cm, [The MET 20.5.2](#)

As early as 5,000 B.C., cultures like the Sumerians developed jewelry by carving intricate designs into metals such as gold, silver, and copper. During the Middle Ages, goldsmiths employed engraving techniques to decorate armor, musical instruments, and religious artifacts. Intaglio methods began to appear in the early to mid-15th century. The intaglio process of engraving appeared in Germany around the 1430s. Until the late eighteenth century, engraving was a popular printmaking technique before the invention of planographic methods (printing on a flat surface), such as [lithography](#).

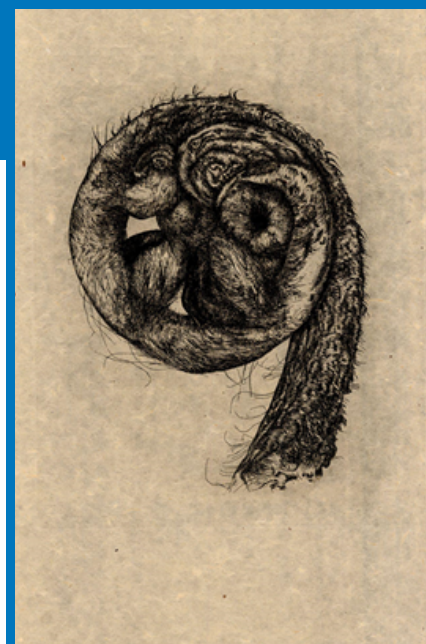
# Lesson Plan 3: Intaglio

## About the Artist

Rachel Singel is an Associate Professor at the University of Louisville. Singel grew up on a small farm in Charlottesville, Virginia. Her imagery is inspired by the intricacies and depth of natural forms. Lines are the building blocks of her world. The printmaking process allows for a technical consideration of how lines are distributed throughout the work. The weight of each line relates directly to how much time it etches. Ultimately, she seeks to observe the processes of nature and embody them in her artwork.

Singel has participated in residencies at the Penland School of Crafts, the Venice Printmaking Studio, the Scuola Internazionale di Grafica di Venezia, Art Print Residence in Barcelona, Spain, and Wharepuke Print Studios in New Zealand. She has studied non-toxic printmaking at the Grafisk Eksperimentarium in Andalusia and will continue her research a Proyecto' ace in Buenos Aires in Summer 2022 .

Singel's work has been exhibited nationally and internationally in private, public, and Museum collections.



Rachel Singel, *Unfurling Fern*, 2023  
Intaglio on handmade gampi paper,  
12 x 18 inches

## Artist Statement

An artist statement is a description by an artist for their work that provides insight into their creative process, inspiration, and message, creating a deeper understanding and connection between the artwork and the viewer. It also communicates ideas and creates a dialogue about the work.

My work is a response to the intricacies and depth of natural forms. Lines are the building blocks of my imagery. The etching process in printmaking allows for a technical consideration of how these lines are distributed throughout the work, with the weight of each line relating directly to how much time it is kept in a saline solution. Lines develop into curves, from curves to circles, and then to fields. As each line extends outward, the form begins to resemble how it occurs in nature: preconditioned, though subject to the elements around it.

Beyond bringing attention to the immense complexity of the natural world, one of my primary goals as an artist is to raise environmental consciousness. I print on handmade papers made from recycled materials such as old cotton shirts and linen sheets, as well as plant fibers, especially those of invasive plants. Conceptually, the union of process and subject embodies an important metaphor for my views. I hope that making sheets by hand not only can help the environment, but also can promote sustainability. Fundamentally, my work is about discovering, then understanding, and finally expressing an attitude towards nature.



# Lesson Plan 3: Intaglio

## Activities

### Writing Activity

Artists have long been inspired by nature, but with human impact on the environment, it's important to consider the consequences of our actions. Rachel Singel is an artist who makes paper from invasive plants, highlighting the issue of invasive species and their impact on ecosystems. Singel's work raises awareness and encourages action to prevent the spread of invasive species. Reflect on the human impact on nature and the significance of artists like Singel using invasive plants in their work.

### Goals

- Students will understand intaglio as an artmaking medium.
- Understanding the history and process of intaglio prints.
- Reflecting on the human impact on nature.
- Discovering other artists who use intaglio.

### Research Activity

Encourage students to find an intaglio work from art history. Have them write their findings on paper. They can use [Artstor](#) or a major museum website like the [Metropolitan Museum of Art](#). Through these objects, have students uncover the artist, the culture, and the method of intaglio. Break the students into groups to discuss what they learned.



## Resources

- The Museum of Modern Art, "[Introduction to intaglio](#)," in Smarthistory, December 21, 2015
- The Museum of Modern Art, "[Intaglio process](#)," in Smarthistory, December 21, 2015, accessed October 27, 2023
- Dr. Kylie Fisher, "[Printmaking in Europe, c. 1400–1800](#)," in Smarthistory, August 18, 2020.
- Explore the artist's [website](#).
- Dr. Alexis Culotta, "[Preparatory drawing during the Italian Renaissance, an introduction](#)," in Smarthistory, June 15, 2021.



# Lesson Plan 3: Intaglio

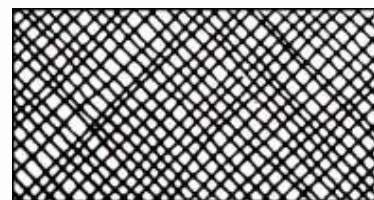
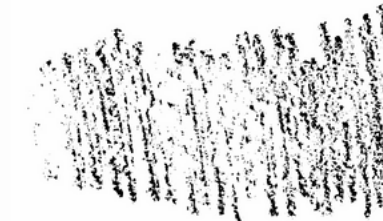
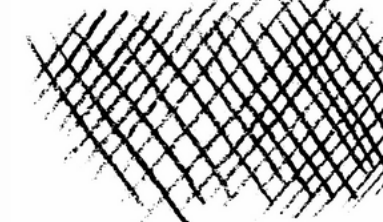
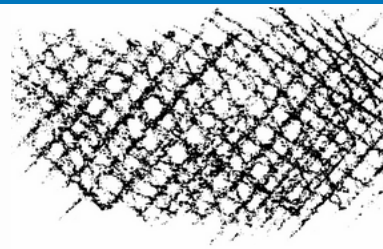
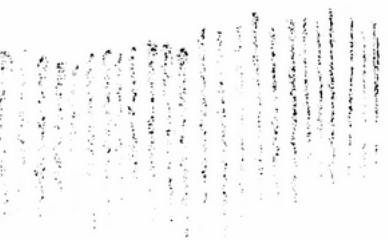
## Artmaking Activity

### Art Activity: Pen and Ink Markmaking

To achieve visual depth in printmaking and intaglios, artists use line and markmaking. Using a pencil first, to practice, encourage students to duplicate patterns on the example worksheets.

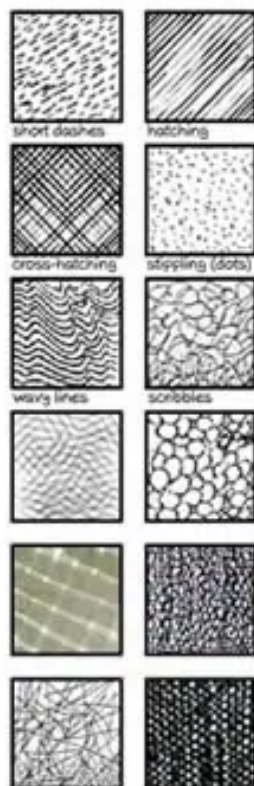
Hatching is a technique used in art, particularly in drawing and sketching. It involves creating a series of parallel lines to add shading and texture to a drawing. The lines can be close together to create a darker area or spaced further apart to create a lighter area. Hatching can be used to create depth and dimension in a drawing, as well as to add visual interest and complexity. It is a versatile technique that can be used with a variety of drawing materials, including pencils, pens, and markers. With practice, hatching can be a powerful tool for artists to enhance their drawings and bring them to life.

Stippling is another technique commonly used in art, especially in drawing and engraving. It involves creating a series of small dots or specks on a surface to create texture, shading, and depth. The dots can be spaced close together to create a darker area or spaced further apart to create a lighter area. Stippling is a time-consuming technique but can produce beautiful and intricate effects. This technique adds detail and texture to a drawing or engraving and is often used in illustrations, comics, and portraits.



# Line Drawing Techniques

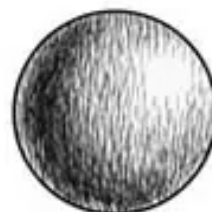
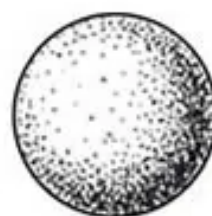
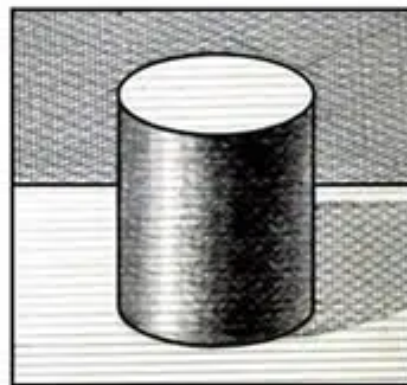
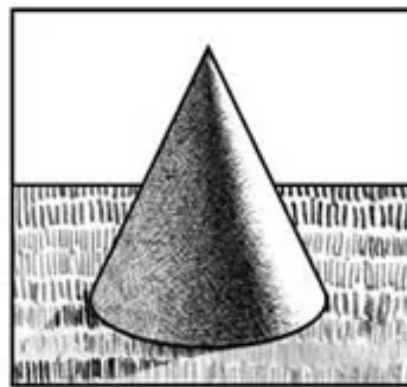
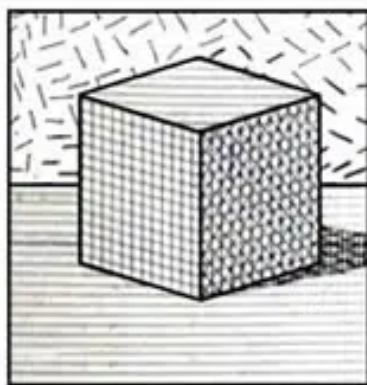
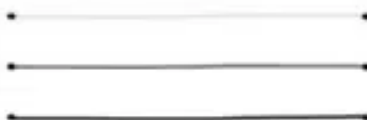
www.studentartguide.com



1. Use a different line technique to fill each of the 12 small boxes. Invent your own techniques to fill the last 6 boxes.

2. Use these techniques to apply tone to the geometric objects drawn to the right. Select your own light source.

3. Connect the dots below with three straight lines: one very light, one mid-tone, and one very dark.



# Line Drawing Techniques

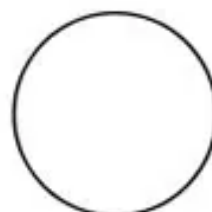
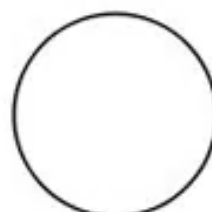
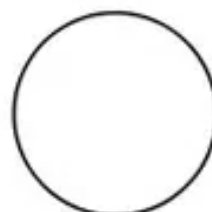
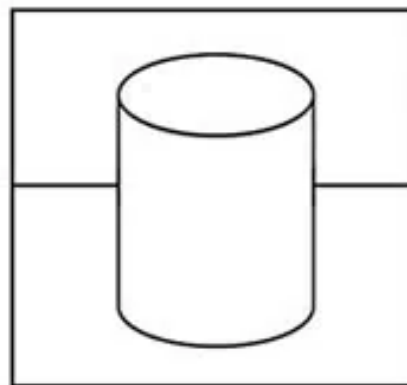
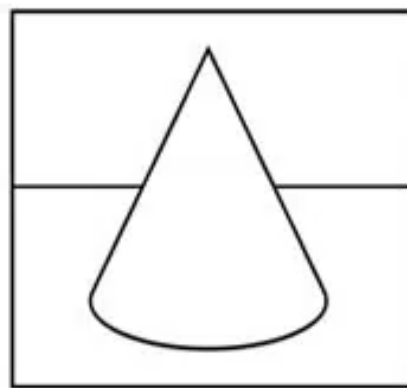
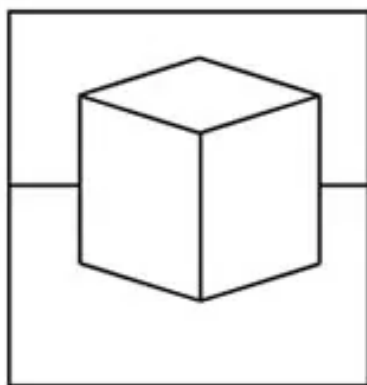
www.studentartguide.com



1. Use a different line technique to fill each of the 12 small boxes. Invent your own techniques to fill the last 6 boxes.

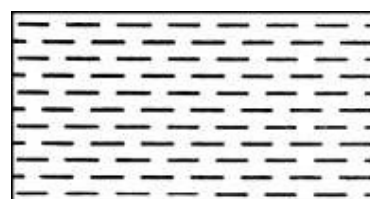
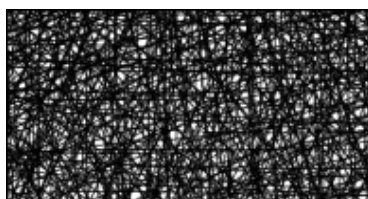
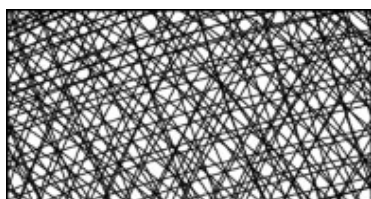
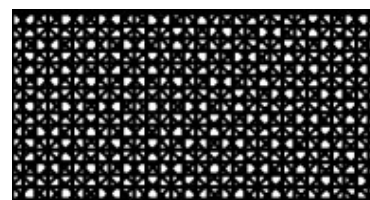
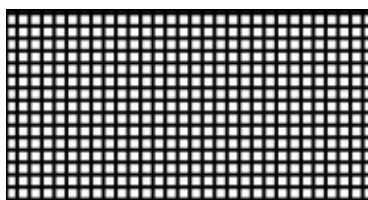
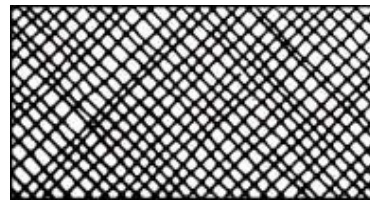
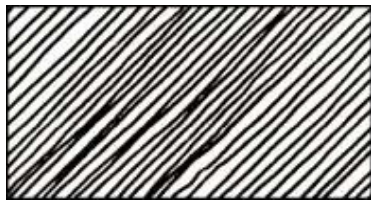
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3. Connect the dots below with three straight lines: one very light, one mid-tone, and one very dark.



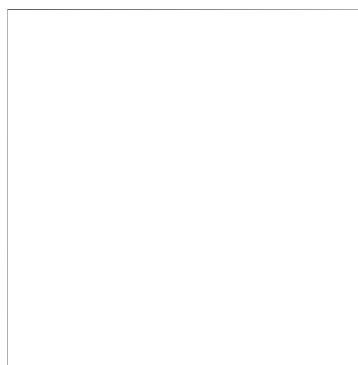
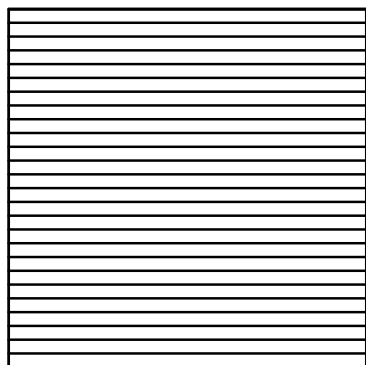
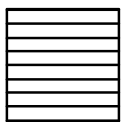


# Hatching and Cross Hatching Examples

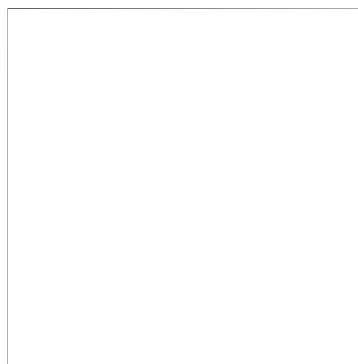
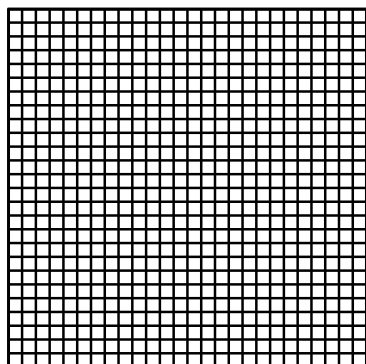
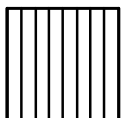




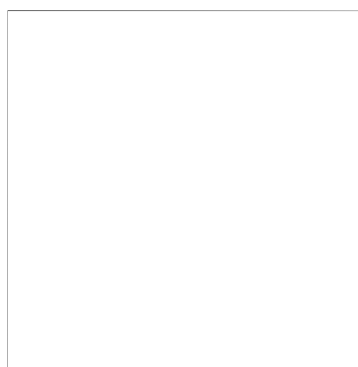
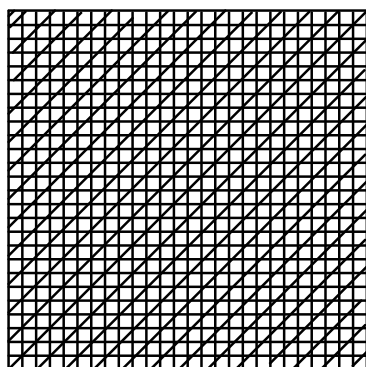
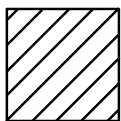
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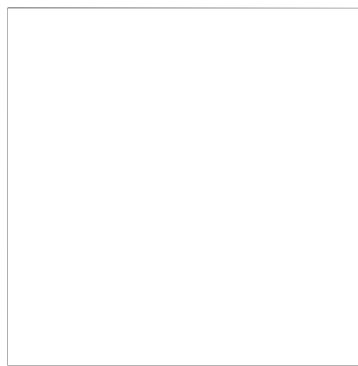
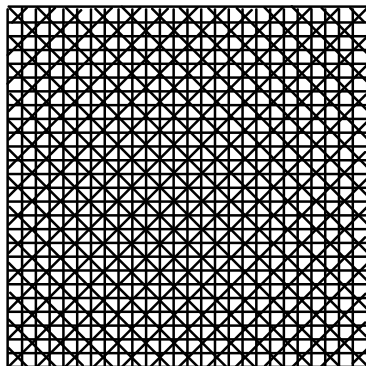
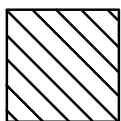
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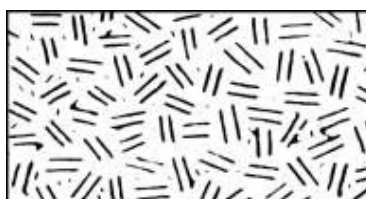
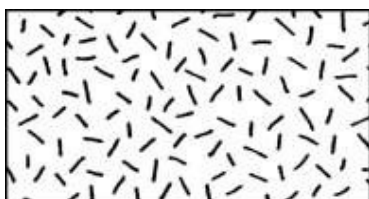
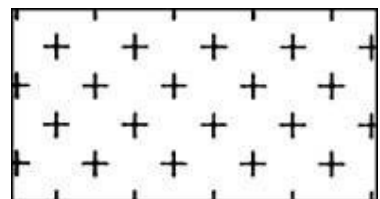
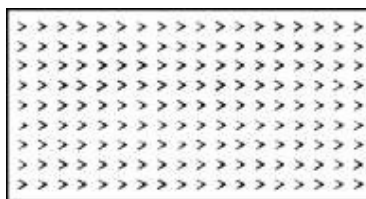
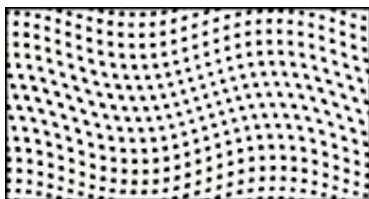
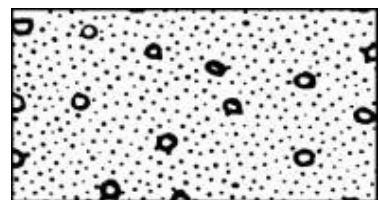
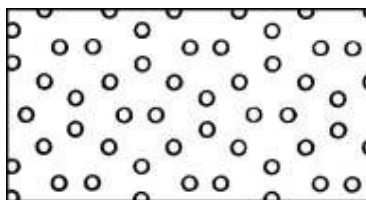
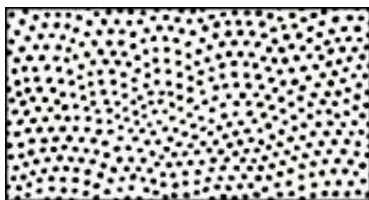
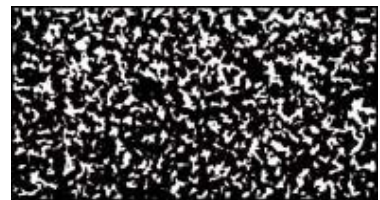
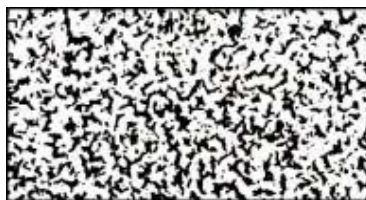
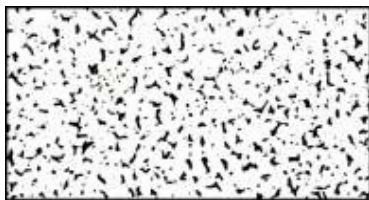
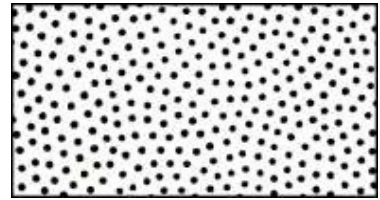
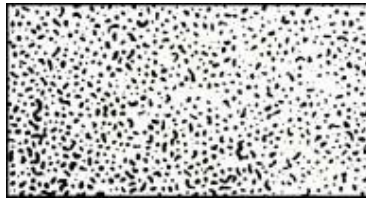
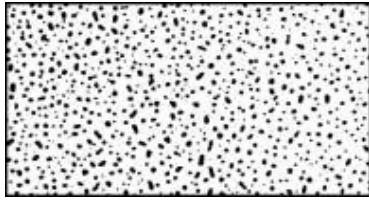
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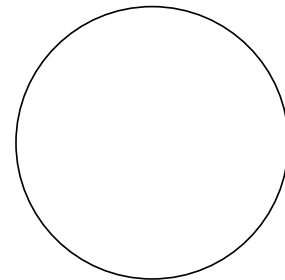
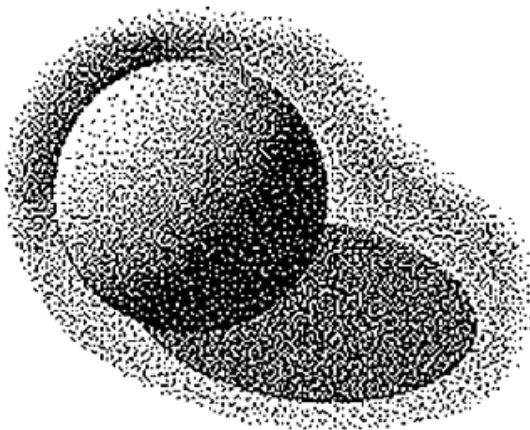
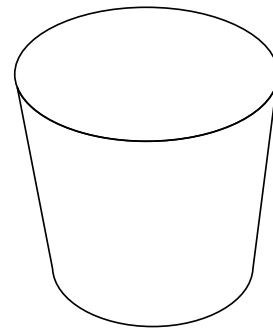
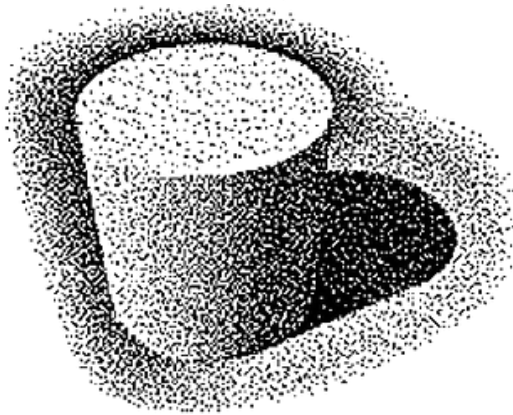
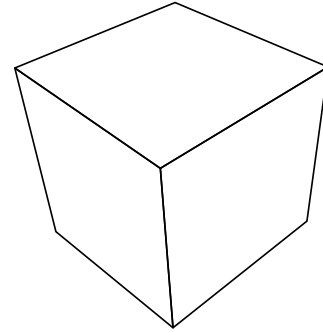
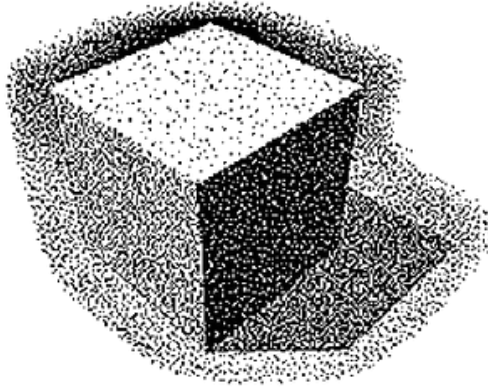
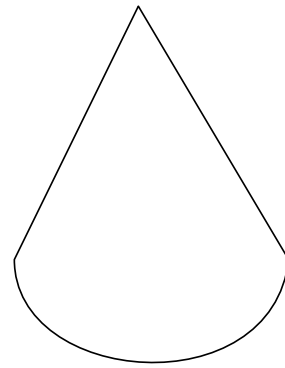
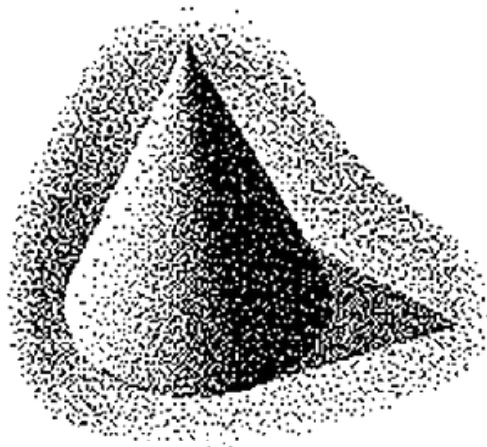


4



# Stippling Examples





Copy the drawings on the left  
to improve your stippling technique



# Artwork Images

Nancy Currier



*We Come in Peace, 2023*  
Papier mâché and gouache  
Each about 7 x 3 x 1-1/2 in.

*Visiting the Carnegie, 2023*  
Papier mâché and gouache  
Each about 8 x 3 x 2 in.



*Hanging Out With Artists, 2023*  
Papier maché and gouache  
Each about 7 x 3 x 1-1/2 in.

# Artwork Images

Kay Polson Grubola



*The Desiccation of the Goddess - Morgana, 2022*  
Desiccated leaves, raven scull  
9 x 12 in.

*The Ornamentation of the Goddess - Aine, 2022*  
Rose petals, seed pods, oat grass, gold leaf  
7 x 6 x 8 in.



*The Ornamentation of the Goddess - Damara, 2021*  
House wren egg replica, vines, felted wool,  
pheasant feathers, tulip poplar tree peduncles  
7 x 6 x 8 in.



# Artwork Images

Rachel Singel



*Bee, 2023*

Intaglio on handmade oriental  
bittersweet and abaca paper  
17.5 x 20 in.

*Stump with Hole, 2023*

Intaglio on handmade oriental bittersweet  
and abaca paper  
17 x 19.5 in.



*Unfurling Fern, 2023*

Intaglio on handmade gampi paper  
12 x 18 in.

# Artwork Images

Wendi Smith



*Missal, 2020*

Reclaimed wood box, collaged papers,  
acrylic on gessoed paper

10.5 x 5.5 x 1.25 in. (closed)

10.5 x 11 x. 75 in. (open)

*Pilgrimage, 2021*

Reclaimed wood box, collaged paper,  
acrylic on gessoed paper

4 x 26 c. in.



*Prayer Circle, 2020*

Six wood boxes, collaged papers, acrylic on  
gessoed paper

each box 5.25 on three sides x 2.25 in. (closed)

5.25 on three sides x 6.25 in. (open)

circle: 6.25 x 11.75 d. x 37.75 c. in.





# Artwork Images

# Caroline Waite



*'Crossing the Divide', 2022*

Paintings on panel with additional, varied,  
embedded

45.5 d. x 1 in.



## 'Half The Picture', 2023

## Mixed media

**6.1 x 7.2 x 1.2 in.**



# Additional Resources

## Nancy Currier

[PYRO Gallery represents Nancy Currier](#)

Video: [Pyro Gallery opens ZECK with Nancy Currier, Suzi Zimmerer, Juli Edberg, & Keith Kleespies](#)

## Kay Polson Grubola

[About the artist](#)

Artist's Work Imagery by Geoff Carr and James Norton

## Rachel Singel

Explore the artist's [website](#)

[Rachel Singel](#), Associate Professor at the University of Louisville

[Rachel Singel's Instagram](#)

[Full Bleed](#) article

## Wendi Smith

[Professional Profile](#)

[Louisville Visual Art Article](#)

[LEO Weekly Article](#)

Artist's Work Imagery by Geoff Carr

## Caroline Waite

Explore the artist's [website](#)

[Cumberland Gallery](#)

[Louisville Visual Art Article](#)

[The International Museum of Collage](#)

[Assemblage and Construction](#)

Video: [KMAC Welcomes Artist Caroline Waite](#)

Artist's Work Photography by Tony Bennet



# About Us

The Floyd County Library Cultural Arts Center is one of Southern Indiana's cultural cornerstones. Housed in New Albany's original library building, the center has ongoing exhibits about the history of the Underground Railroad in the region and the remarkable life story of celebrated Civil War nurse Lucy Higgs Nichols.

The Cultural Arts Center also features rotating exhibitions of contemporary local, national, and international art in a wide range of visual mediums, as well as many opportunities for hands-on learning. As a branch of the Floyd County Library, the Cultural Arts Center supports the growth and creativity of an engaged, informed, and connected community. Those tenets form the basis of the center's creation of quality programming for both youth and adults. Admission is always free as part of our dedication to community accessibility and inclusivity. .

THE FLOYD COUNTY



201 E. Spring Street, New Albany, IN 47150 812-944-7336 | [www.carnegiecenter.org](http://www.carnegiecenter.org)  
Monday - Thursday: 10:00 a.m. - 7:00 p.m. Friday & Saturday: 10:00 a.m. - 5:00 p.m