ART NEWS + NOTES

Artist Guido Daniele paints hands to look like animals. From left: elephant, iguana, toucan.

SHOW OF HANDS

You've got to hand it to Guido Daniele—he makes amazing artwork! The Italian artist paints human hands to look like animals he calls "handimals."

CHUCK BUCKS

What do you do when you get a new dollar bill? Spend it? Put it in the bank? Would you ever cut it up into tiny pieces and make a collage from them? You'll have to be crazy to do that, right? Mark Wagner does just that every day. He has cut up hundreds of real dollar bills to make his artwork.

Wagner makes what he calls "currency collages" out of real money. "Dollar bills are the perfect art material," says Wagner. "They're printed on sturdy linen stock, covered in decorative images, and full of symbols." The artist likes the challenge of taking the dollar bills and transforming them into something else. The image on the right is a portrait of the artist Chuck Close. You'll learn all about Close in this issue of Scholastic Art.

WEB LINK: Find videos, slide shows, interactive debates, and more on our Web site: scholastic.com/art

MARK WAGNER MADE THIS PORTRAIT OF ARTIST CHUCK CLOSE OUT OF DOLLAR BILLS.
To form the animal shapes, Daniele poses the hands using a technique similar to making shadow puppets. He uses body paint and theatrical make up to achieve the realistic painting effects. Once each handimal is complete, the artist photographs his work. The whole process takes between two and ten hours, depending on the complexity and detail of the painting. This is one artist who could truly use a hand!

PENCIL THIS IN!

Many artists use pencils to draw their artwork. Not Dalton Ghetti. He turns the pencils themselves into works of art. Ghetti uses razor blades and needles to carve tiny figures into the tips of pencils. "I remove a speck of dust at a time because the scale is so small," says Ghetti. "If there is a little bit of dust on my table at the end of the day and I didn't break the pencil tip, that's a good day's work."

Ghetti grew up in Brazil and lives in Connecticut. He has been making pencil sculptures since he was a teen. His work takes patience—each sculpture can take up to two years to create. Some of the artist's other pencil sculptures are of a giraffe, a house, and a shoe.

Artist
Dalton Ghetti
carved these pencil tips into tiny works of art.
What Is a Print?

Your little brother draws on the table with paint. You don’t see it and set your homework down on it. You drop your backpack on top of that. When you pick up the paper, the drawing has transferred to the paper. Your homework is ruined, but you and your brother have just made a print!

A print is created by transferring ink (the paint) to paper or another surface (your homework) using a plate (the table) and a press (your backpack). The plate contains areas that will and will not transfer ink during the printmaking process.

A print can be made in many ways, but there are four main methods: intaglio (in-TAH-lee-oh; ink below the surface of the plate), relief (ink on a raised plate surface), stencil (ink through a template or pattern), and planographic (plate surface chemically treated). In the next few pages, you’ll read about an artist who is a master of creating all kinds of prints—Chuck Close.

This person is helping make one of Chuck Close’s stencil prints. To find out more about this print, turn to pages 8-9.

Extreme Etching With Chuck Close

Contemporary artist Chuck Close transformed a series of ordinary scribbles into one extraordinary print.

American contemporary artist Chuck Close is known for making gigantic paintings of human faces. He is considered one of the most important painters working today. Close is also an accomplished printmaker. He pushes the boundaries of printmaking.

Preparing the Plates

Close’s self-portrait (far right) is a kind of intaglio print called an etching. To make an etching, the artist coats metal plates with a waxy material called ground. The artist then draws on the plates to remove a layer of ground where the ink will appear on the print. The entire plate is then coated in acid.

The ground protects the plate as the acid “bites” grooves into the metal where the ground was removed. The etched grooves hold ink during printing.

Pushing the Limits

An artist etches one printing plate for each color of ink that appears on a print. Most intaglio prints use fewer than six colors because the paper will break down after too many passes through the press. Additionally, paper can hold wet ink for only six days before it disintegrates. Close wanted to push the medium to its limits. He decided to make a 12-color intaglio print. To do it, he printed three colors a day for four days.
"I am interested in showing how the prints get made." — Chuck Close

**Sketching and Etching**

To make his design, Close projected a photograph of himself onto the printing plate. He drew scribble lines into the ground on each plate in a slightly different pattern. Each plate would contain a different color of ink. When layered on top of one another, they would create a complete self-portrait.

Close finished his drawings quickly. However, it took more than two years to complete the final print. Close worked with experts at the printing press to figure out the best sequence for running all 12 printing plates.

For Close, the process of making the print became almost as important as the print itself. Along with the final print, Close released the 12 **progressive prints** that show each individual color. Together, they tell the story of how Close made this work of art.
What a Relief Print!

Chuck Close collaborated with a master printer to create an incredible woodblock print. Find out how they made it together.

On the pad of your fingertip is a clue about how relief printing works. Take a look at the grooves that make up your fingerprint. If you were to press your finger into an ink pad and stamp it onto paper, the ink on the surface of your finger would transfer to the paper. The grooves would not pick up any ink, leaving the impression of your fingerprint on the paper. Just like in a fingerprint, in a relief print, the ink is on a

“For me, the pleasure of making a work of art is in getting each little part perfect.”

—Chuck Close

Original Painting:
The print on the far right is based on this oil painting. Close wanted to capture the bursts of color, radial lines, and concentric circles in a relief print.

Jigsaw Woodblock:
These carved blocks of wood fit together like a jigsaw puzzle. Each block was inked separately and then printed together.
raised surface. The area beneath the surface does not print. So the next time you forget what a relief print is, remember you've got the answer right at your fingertips!

**The Woodblock Process**

The artwork below right is a kind of relief print called a **woodblock print**. In woodblock printing, a block of wood serves as the printing plate. The artist cuts away areas of the wood that he or she does not want to print. The areas of the woodblock that remain are coated in ink and transferred to paper.

**Working Together**

Chuck Close worked with master printer Karl Heckscher to create the woodblock print. It is based on a portrait Close painted of the artist Lucas Samaras. Close wanted to reimagine the original painting in a new form.

Heckscher came up with a unique process to create the plate. Instead of carving one block of wood, Heckscher carved many blocks that fit together like a jigsaw puzzle. He removed each block, inked it, and replaced it. To press the print, he placed paper over the whole block and applied pressure using a tool called a **baren**.

Heckscher first created the **underpainting**, which served as the background for the print. He then continued to build layers of color, using newly carved wooden blocks each time. Heckscher added the finishing details by hand, adding ink by brushing it through a stencil. It took him more than six months to complete the first proof and another year to complete the **edition** of 50 prints.

**First Print Stage:** The first proof produced the background of the print. Additional blocks were used to build up new layers of marks and colors.

Woodcut with panels: 48 3/4 x 38 in.
© Chuck Close, courtesy The Pace Gallery.
Photo by Bill Jacobson / Courtesy The Pace Gallery.

The final print is like the original painting but has unique features. Can you see any wood grain in the print below?

© Chuck Close, courtesy The Pace Gallery.
Photo by Bill Jacobson / Courtesy The Pace Gallery.

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Stencil Printing
Chuck Close Style

Find out how Chuck Close used cotton cloth, a metal grill, plastic stencils, and cake-decorating tools to make the print on page 9.

Metal Grill: This brass stencil is 4 feet tall and 8 feet wide. It was used to make the print below right.

Preparing the Grill: The grill was placed over a sheet of paper. The wet pulp paper adhered to the base paper.

Have you ever used a stencil to make a drawing? A stencil is a guide that helps you draw an exact shape. The same is true of stencils used in printmaking. The stencil blocks out areas where ink will be applied to the print.

Printing Through Screens
The most common kind of stencil print is called a silk-screen or screen print. To make a silk-screen, ink is forced through a tightly stretched mesh screen onto the printing area. The screen is made into a stencil by coating the areas that will not be printed with a sealer. The sealer protects the paper in areas where ink is not needed. Artists use a different stencil for each color of ink that appears on the print (called a serigraph). To see an example of one of Chuck Close's serigraphs (using 203 colors), check out the cover of this issue.

Using Paper as Ink
The self-portrait on the right is a kind of stencil print called a pulp paper multiple. To make this print, Close constructed a large metal grill to serve as the printing plate (above left). For ink, he used wet pulp paper.

"I like something I can dig my fingernails into—I want to carve, to etch, to squish things with my fingers."

—Chuck Close
Pulp paper is made by cutting up cotton and linen cloth into tiny pieces and agitating it in an old washing machine. After about five hours, the cloth disintegrates into a pulp. The pulp is then dyed into different tones.

Close applied the pulp through the metal grill, which was a general guide for the whole print. He began with the first layer of black and white. He then added more pulp in shades of gray through a series of plastic stencils. With each layer of pulp, the print looked more three dimensional.

**Paper Layer Cake**

Close used cake-decorating tools to apply the wet pulp through the stencils. While the pulp was still wet, he removed the grill. Close used his hands and other tools to squash the layers of pulp together and squeeze out excess air. The layers adhered to each other and to a sheet of paper beneath the pulp.

After the pulp dried, the print was complete.
5 Things to Know About Chuck Close

1. OVERCAME BIG CHALLENGES
Chuck Close was born on July 5, 1940. Growing up, Close had severe learning disabilities that made reading difficult for him. He also had a physical condition that made his muscles weak, so he couldn’t play sports. But he had a talent for drawing and painting. Close focused on developing his artistic skills and became a famous painter. Then in 1988, Close’s spinal artery collapsed. The “event,” as Close calls it, left the artist paralyzed and in a wheelchair. He had to learn to paint all over again with limited mobility. Close has since gone on to create some of the best work of his career.

2. WORKS FROM PHOTOGRAPHS
Close has a condition referred to as “face blindness.” He is unable to recognize people’s faces, even if he has known them for a long time. To create his portraits, Close works from photographs. “If I flatten someone’s face out, I have a perfect sense of what they look like,” says the artist. “I am compelled to do images of people I care about, to distinguish them from everyone else out there.”

3. USES A GRID
Close divides the photos he uses into a grid system. In his earlier work, he used the grid to make the paintings. He hid the grid beneath the paint. In later work, the grid became part of the paintings. Each box became a tiny painting in itself.

Chuck Close didn’t let a major injury stop him from creating art.
4 FAVORITE SUBJECTS: OTHER ARTISTS
Many of Close’s portraits feature the faces of contemporary artists. The portrait at left shows the photographer Lyle Ashton Harris. Other artist subjects of Close’s include Alex Katz, Jasper Johns, Robert Rauschenberg, William Wegman, and Cindy Sherman.

This 148-color screenprint is a portrait of the photographer Lyle Ashton Harris.

WEB LINK:
Watch a video interview with Chuck Close on our Web site: scholaric.com/art

5 RECYCLES IMAGES
When Close takes a photograph he likes, he uses it again and again, each time in a new way. The linoleum cut relief print at left is based on a photo of the artist Lucas Samaras. The same image served as the basis for a painting and later a woodblock print (seen on pages 6-7). Close says, “Certain images are compelling and I recycle them. When I use a photo again, I look at it for different set of issues to address.”

Close carved a linoleum block to create this relief print. To learn more about linoleum prints, turn to page 13.
DEBATE

Must Artists Make Their Own Art?

Artist Takashi Murakami hires assistants to make his famous art. You decide what matters more—ideas or execution.

At the 2010 Macy's Thanksgiving Day Parade, two strangely cute balloon creatures flew high above the streets of New York City. They were the characters Kaikai and Kiki, designed by artist Takashi Murakami. These characters are two of many in Murakami's artwork.

Murakami invents his characters, but he does not actually make his art. Instead he creates the concept for each work on the computer. Then the artist oversees a team of assistants who execute his ideas at studios in Tokyo and New York City.

Murakami owes a lot of his success to his assistants. Without them he would not be able to produce nearly as much work. However, the assistants benefit too—they get to learn about the art world from a major contemporary artist. What do you think? Should artists hire assistants to create their art or should they create it all themselves?

Models for Murakami’s Macy’s Thanksgiving Day Parade balloons.

What Do You Think?

Post your opinion at: scholastic.com/art

Artists should use assistants to make their artwork. Here’s why:

❖ It is the artist’s ideas that matter in art, not his or her technical skill.
❖ An artist can produce a lot more work if he or she has help.
❖ Young artists get the chance to learn from more-experienced ones by assisting them.

Artists should not use assistants to make their artwork. Here’s why:

❖ Artwork should be made by the artist who envisioned it and not by anyone else.
❖ Making art is a tool of personal expression. Art shouldn’t be made like products in a factory.
❖ Young artists should make their own art, not art for someone else.
Carving Out a Story

Boya Sun felt like technology was taking over her life. She used this idea to create an award-winning print.

As an artist, Boya Sun, 18, strives to create work that reflects her life. This is true of her print "Dinner!" below. "Art allows me to share my experiences," Boya says. Boya is a freshman at the Maryland Institute College of Art in Baltimore.

When did you first get serious about art? Growing up, I spent hours drawing cartoons and characters for graphic novels. But my interest in art really took off at Ballard High School in Louisville, Kentucky.

What inspired this award-winning piece? My teacher showed me some woodcut prints, and I liked them. Instead of wood, I worked with linoleum. It's softer and easier to work with. In this scene from my life, I'm so plugged into the computer that I ignore my mother's calls for dinner. I wanted to show how the computer affects my family.

How did you choose your colors? Red and blue are the colors of 3-D glasses and together they make the print pop out visually. The colors add emotional intensity and vibrating energy to the print.

What was your biggest challenge with the piece? Planning where to cut the lines. The method I used—where you use the same plate and keep making cuts as you add colors—is called a reduction print. You can't tell what you're getting until you print and you can't go back and change cuts. To be safe, I cut less and made test prints.

Do you have any advice for aspiring artists like yourself? Try to notice the little details of life and use them in your work. A lot of powerful art comes from personal experience.
Make a Series of Monoprints

Use what you've learned about printmaking to make a number of unique monoprint portraits of a classmate.

Chuck Close uses many printmaking techniques to make his complex prints. And he often presents the same subject in different ways. The monoprint is one of the most basic printing techniques. You make one monoprint at a time, and each print is different. In this workshop, you'll make three monoprints using the same subject—one of your classmates.

**STEP 1** Ink Your Printing Plate

Your prints will be portraits of the person sitting across from you. You'll work together to be both artist and model. You'll be making three different prints of the same subject—think about different ways to portray your partner. Get all your materials ready (see materials list). Mix your ink (or paint) and paint your first expressive portrait of your partner on the flat printing surface. Add patterns and textures. Avoid adding letters and numbers, as they will print in reverse.

**TIP:** Work quickly! The ink or paint will start to dry after 4-5 minutes.

**STEP 2** Make Your Print, Then Start Again

When finished with your portrait, carefully place paper over the printing surface. Leave a 2-inch margin around the plate. Use the palm of your hand to burnish the paper, applying gentle pressure in a circular motion. Gently pull back the paper from the printing plate. If the print has not transferred, re-burnish it. Repeat Steps 1 and 2 until you have made three monoprints. Try to capture something different about your partner each time (pose, expression, mood, emphasis, etc.).

**TIP:** While the print is still wet, you may want to rework weaker areas.
STEP 3 Enhance With Mixed Media

Lay all three prints out on a table. Then decide which print is strongest on its own. Store this one away from the others—you'll leave it as it is. Use Cray-Pas, colored pencils, markers, and/or watercolors to embellish the remaining two prints. Decide how the images might be displayed together as a series. What does your series of enhanced monoprints say about your subject?

TIP: Use the mixed media to enhance the monoprints, but not to change them completely. Your finished works should still look like prints.

SPENCER'S PRINTS

Print #1
This print's strong, balanced negative/positive areas work well as is. Adding some color further defines the main shapes.

Print #2
Thick/thin black lines, gray watercolor washes, and a single touch of color capture this subject's "blue" mood.

Print #3
Here, Spencer printed a dark monotype image. She then used Cray-Pas to color in the light areas, leaving thick black lines between to outline the shapes.
Making Wearable Art

Kevin Sherry talks about his job making and selling T-shirts.

**SA: How do you screen-print a T-shirt?**

**KS:** I do it the old-fashioned way, without computers. First, I draw the design on Mylar. Next I use an ultraviolet exposing unit to transfer the design from the Mylar onto the screen. That turns the screen into a stencil. I put the screen on the screen-printing machine and lock it over the T-shirt. Then I use a large squeegee to swipe ink over the screen onto the T-shirt. That transfers one color onto the shirt. We do one-color shirts up to five-color shirts. I make a new screen for each color.

**SA: What skills do you need to succeed in your career?**

**KS:** You have to be a hard worker. I work seven days a week. I also work most nights. But owning my own business is worth it.

**SA: What is the best part of your job?**

**KS:** It is great being my own boss. And I get to make art every day. I love what I do.