SCHOLASTIC art®

NOVEMBER 2013
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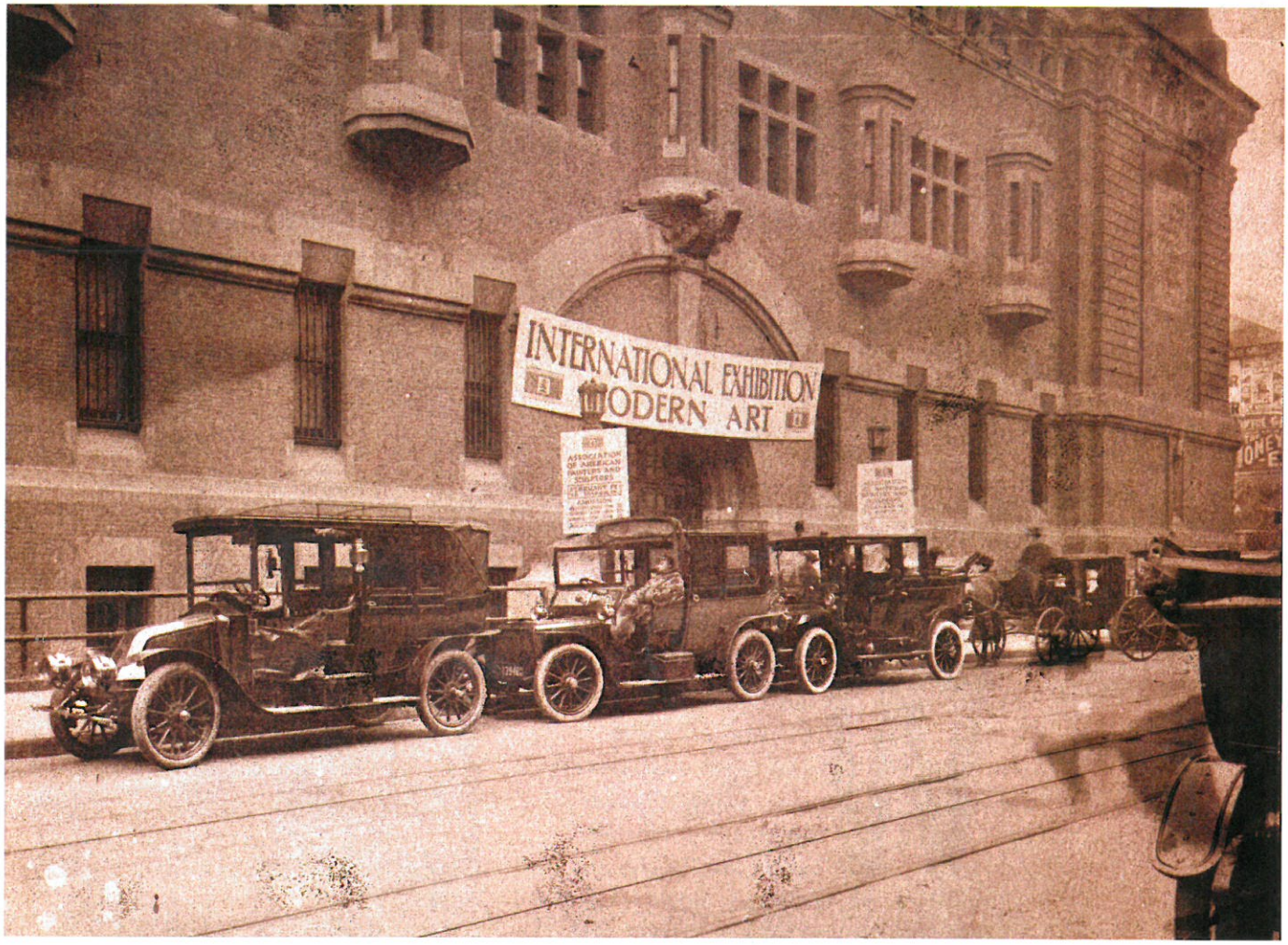
Featuring:
- Marcel Duchamp
- Pablo Picasso
- Henri Matisse
- Georgia O'Keeffe
- Joseph Stella

and more!



SPECIAL ISSUE: 100TH ANNIVERSARY

The 1913 Armory Show

The shocking exhibition that transformed American art

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ART VIDEO:
Tour *The New Spirit* Exhibition

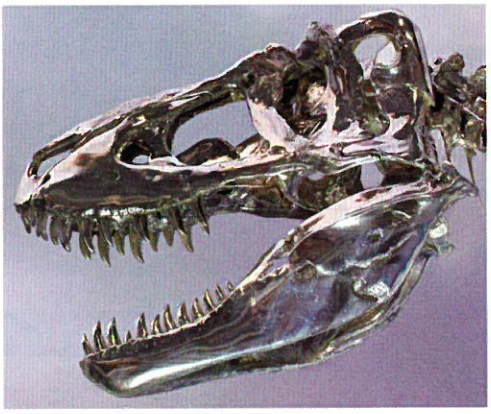
DEBATE:
Pollock Conservation

HOW-TO VIDEO:
Draw the Action

COVER: Unknown photographer, 69th Regiment Armory, during the *Armory Show*, 1913. Sepia photograph, 13x25cm. Archives of American Art/Smithsonian Institution.

OOH-LA-ROAR!

Where does a *T. rex* go on vacation? Paris! This new work by French artist Philippe Pasqua was made to promote public art. The life-size sculpture weighs about a ton and a half. It took Pasqua and a team of 10 assistants more than six months to create. They made molds of a real dinosaur skeleton, which was found in China. Then they cast each of the 350 bones in aluminum and finished them in glossy chrome. Standing on the banks of the Seine river, this massive carnivore is elegantly ferocious.



This fierce-looking *T. rex* sculpture is attracting attention in Paris.

Philippe Pasqua (b. 1965), *T-Rex*, 2013. Chrome-molded bones, 7x3x4.5m. Photo: ©Samuel Guigues.

OCTI-ILLUSION

Can you paint a picture without paint or a canvas? American artist Darren Pearson can. He uses light as his medium. Working at night, Pearson puts his camera on a tripod and uses a remote to operate it. He sets the camera to have a much longer exposure time than he would use for a regular photo—sometimes as long as seven minutes. This allows plenty of time for him to draw a complicated series of lines in the air with a small flashlight. The camera captures the shapes made by the bright light pointed at the lens, but not Pearson's dark figure moving quickly in the background. Making light paintings might look easy, but Pearson frequently has to repeat the process several times to get the perfect image.

Darren Pearson created this octopus with nothing but light.

Darren Pearson, *Bioluminescence*, April 2012. Light painting photography, 305 sec. exposure, full moon, La Jolla, CA.

Closet Full of Creatures

This gorilla was made with wire coat hangers like the one below.

David Mach (b. 1956), *Zurich Gorilla*, 2011. Coathangers. ©David Mach, courtesy of Forum Gallery, New York, NY.

David Mach turns everyday objects, like magazines and matches, into very unusual art. This large-scale sculpture of a growling gorilla is made of wire coat hangers. "I like to work in as many different materials as possible," explains the artist, who was born in Scotland and lives in England.

Mach began by creating a clay sculpture of a gorilla, which he used to make a mold. Then he cast the full-size figure in plastic. Finally, he wrapped thousands of coat hangers around the plastic form, carefully bending them to fit the contours of the sculpture.

The hooks were left protruding, making the gorilla look blurry and surreal. With his jaws open wide, he seems to vibrate with energy.

The Art Show That Rocked America

100 years ago, the 1913 Armory Show changed the face of American art

Watch a Video! www.scholastic.com/art

On February 17, 1913, about 4,000 people swarmed the 69th Regiment Armory in New York City. Excited chatter filled the cavernous building. Eager guests jockeyed to view more than 1,000 works of art.

The press went wild, describing the show as "extreme art," "freak art," and "an event not on any account to be missed." The curious public couldn't resist.

American Artists Rebel

The Association of American Painters and Sculptors (AAPS) organized the event. The artists in this group were sick of the highly realistic style of painting being taught at American art schools (called academies). Several of them had traveled to Europe and seen how artists there were creating innovative art. To inspire new kinds of art in America, they decided to bring European art to our shores.

Shocking European Art

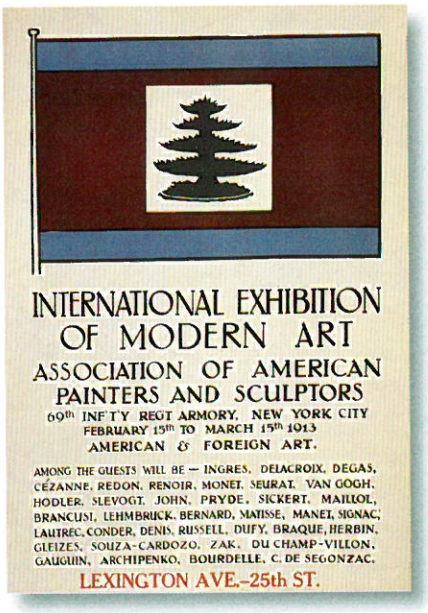
To promote the show, the AAPS plastered posters all over the city and handed out campaign-style buttons (below, left). These materials promised modern art from international artists. The AAPS dubbed the exhibition "The New Spirit," after the new way of thinking about art they hoped to inspire. Today, it is better known as the Armory Show.

Although two thirds of the works were by Americans, the European artists stole the show. Many Americans saw for the first time what artists in Europe had been up to for the past 40 years. They walked from room to room, admiring works from Impressionists like Claude Monet, painted in the 1870s and '80s, and Post-Impressionist works, like those Vincent van Gogh painted in the 1880s and '90s. Then they entered the Cubist gallery, featuring the most cutting-edge work of the day by artists like Pablo Picasso (see page 7).

The Most Outrageous Painting

Audiences and critics were outraged by what they saw in the Cubist room. One critic called it a "chamber of horrors." In **Cubism**, artists show their subjects from several **points of view** at the same time. Political cartoonists had a field day with this idea (see the Cubist eggs on the right).

French artist Marcel Duchamp's Cubist painting *Nude Descending a Staircase, No. 2* (above right) was perhaps the most scandalous work of all. Duchamp portrays his subject in motion, walking down a flight of stairs. The figure is broken into a series of simple **geometric forms** like **cones** and **cylinders**. These shapes overlap in a way that creates a sense of **movement**. The motion begins in the upper left corner of the painting and develops on a **diagonal line** to the lower-right corner. One critic



Promoters of the Armory Show handed out buttons on the streets and hung posters around the city.

Armory Show Poster, 1913. Elmer McRae Papers/ Collection Archive/Hirshhorn Museum and Sculpture Garden/Gift of the Joseph H. Hirshhorn Foundation, 1966/Smithsonian Institution, Washington D.C. Photography by Lee Stalsworth.

International Exhibition of Modern Art Button, 1913. 1.25x1.25in. Walt Kuhn, Kuhn Family papers, and *Armory Show* records, 1859-1978, bulk 1900-1949/ Archives of American Art/Smithsonian Institution.

famously compared Duchamp's painting to "an explosion in a shingle factory." Former President Theodore Roosevelt visited the show and later called Duchamp's painting "repellent from every standpoint."

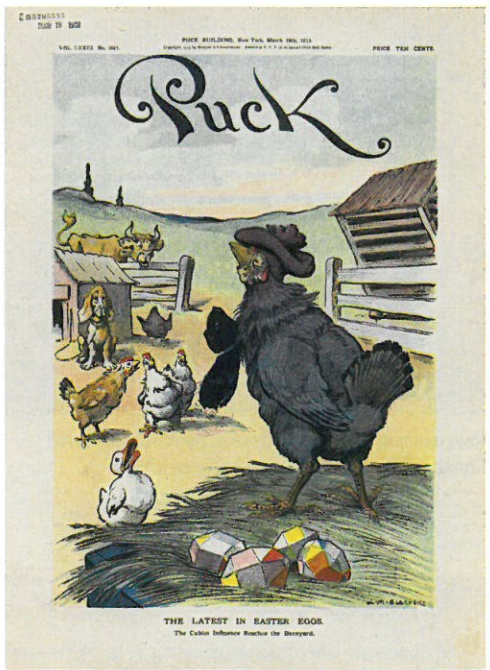
The controversy attracted even more people. After its New York City opening, the show traveled to Chicago and then Boston, drawing huge crowds in each city. In total, more than 300,000 people saw it. The new age of modern art in America had arrived.

Why do you think this Cubist work by Marcel Duchamp was considered scandalous in 1913?

Marcel Duchamp (1887-1968), *Nude Descending a Staircase, No. 2*, 1912. Oil on canvas, 147x89.2cm. The Louise and Walter Arensberg Collection, 1950/Philadelphia Museum of Art. Photo: The Philadelphia Museum of Art/ Art Resource, NY. © Succession Marcel Duchamp/ADAGP, Paris/ Artists Rights Society (ARS), New York 2013.

American artist Man Ray took this photograph of Marcel Duchamp in 1925.

Man Ray (1890-1976), *Marcel Duchamp*, c. 1925. B/W photo. Private Collection. Photo © Christie's Images via The Bridgeman Art Library. ©2013 Man Ray Trust/ Artists Rights Society (ARS), NY/ADAGP, Paris.



What do you think the cartoonist who drew the piece above thought of the Cubist art at the Armory Show?

Louis M. Glackens (1866-1933), *The Latest in Easter Eggs: The Cubist Influences Reaches the Barnyard*, 1913. Photomechanical print. The Library of Congress.

Head-Turning Portraits

These paintings shattered ideas about how a face should look in art

How can you tell that this work by William Merritt Chase is a traditional academic painting?

William Merritt Chase (1849-1916), *Woman in White*, c. 1910. Oil on canvas, 73.7x48.3cm. Gift of Mrs. Albert E. Metzger in memory of Albert E. Metzger/ Indianapolis Museum of Art. Image: The Bridgeman Art Library.

What did Henri Matisse achieve by stylizing the woman's features in this painting?

Henri Matisse (1869-1954), *Red Madras Headdress (Le Madras rouge)*, 1907. Oil on canvas, 99.4x80.5cm. The Barnes Foundation, Merion, PA. Image ©2013 The Barnes Foundation/©2013 Succession H. Matisse/Artists Rights Society (ARS), New York.

How would you describe the painting to the left by American artist William Merritt Chase? It is a **portrait** of a woman wearing a simple white dress and a flowered hat, standing in front of a dull gray wall. Although it is a pretty representation of the subject, you might also call the painting boring.

Chase's portrait is an example of the academic style that was common in American art at the beginning of the 20th century. The artists who organized the Armory Show thought the new styles and techniques in European art were making American art like this look old-fashioned.

WRITE ABOUT ART

Write a paragraph comparing two of the paintings on these pages. Are the paintings realistic? Stylized? Abstracted? Now write another paragraph explaining which of the paintings you prefer and why. Include some of the vocabulary you've learned.

Stylized Features

Henri Matisse was born in France in 1869 and left a career in law to become a painter. In the portrait of his wife on the left, Matisse **stylizes** her features, reducing each to its most basic shape. For example, her eyes are almond shapes with dark circles in the center, and she has eyelashes only below her eyes. Unlike the detailed eyes in Chase's painting, Matisse **simplifies** his wife's eyes in a way that still makes them recognizable.

Constantin Brancusi took this idea even further. Born in 1876 in Romania, Brancusi traveled to Paris, where he became friends with Matisse and other **avant-garde**, or cutting-edge, artists. In the sculpture of his friend Margit Pogany on the right, Brancusi stylizes and **exaggerates** the features that he thought most made Margit look like herself. Like Matisse, the sculptor reduces her features to their most basic shapes, but he also plays with **scale**. The sculpture has large eyes, a small nose and mouth, and an unnaturally **oblong** head.

Pablo Picasso once said, "I paint what I know, not what I see." Looking at this portrait, what do you think this quote means?

Pablo Picasso (1881-1973), *Woman with a Mustard Jar*, 1910. Oil on canvas, 73x60cm. Haags Gemeentemuseum, The Hague, Netherlands. Image: The Bridgeman Art Library. ©2013 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

Abstracted Images

Around this time, European artists started to use **abstraction**, the depiction of real forms in simplified or unrealistic ways. Look at the thin line **incised**, or carved, below the nose in the Brancusi sculpture. This short, simple line represents the subject's mouth, and is very different from the realistic, detailed way that Chase renders the woman's mouth in his painting.

Pablo Picasso, who was born in Spain in 1881, was one of the pioneers of Cubism, which is another form of abstraction. His 1910 painting *Woman with Mustard Pot*, below left, shows his subject from more than one point of view. Notice how her face is shown from straight on, while her nose is shown in profile and from below. The entire figure is a series of overlapping **planes** of color, the shapes creating an interlocking **pattern**. The pattern seems to transfer from the figure's elbow on the lower right to the space behind her, blending the **foreground** and **background** into one **compressed**, or flat, plane.

Colors With Character

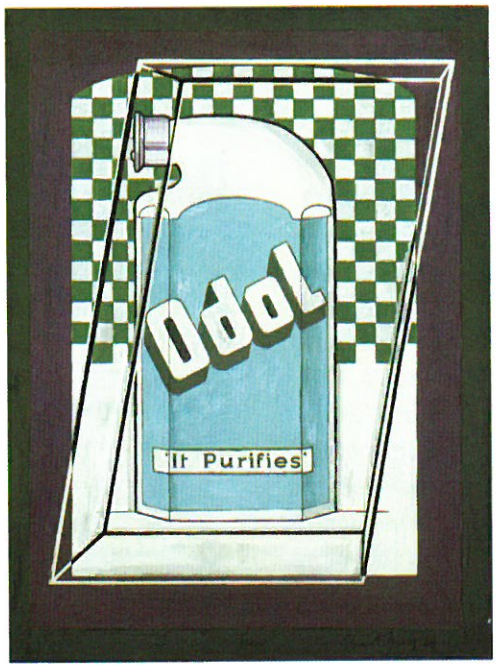
Color can also be used to emphasize abstract qualities of a work. The woman in Chase's painting is soft and realistic, with gentle peach tones defining her face. Although the bold colors in Matisse's work are realistic, there is no **modeling** or **shading** to give definition to the woman's features. She is composed of large areas of **flat color**, with simple **shadows** around her neck and hands.

Neither Brancusi's nor Picasso's works are completed with colors true to the subjects. The Brancusi sculpture retains the natural color of the materials—white marble upon an off-white limestone base. The simplicity of the colors emphasize the unusual contours of the form. Picasso's portrait is completed in an unnatural **palette** of grays, beiges, and greens.

The organizers of the Armory Show were convinced that avant-garde works like these would make American art look outdated. Do you think they were right?

Why did Constantin Brancusi exaggerate the woman's eyes in this sculpture?

Constantin Brancusi (1876-1957), *Mademoiselle Pogany [I]*, 1912. White marble; limestone block, 44.4x21x31.4cm; base: 15.2x16.2x17.8cm. Gift of Mrs. Rodolphe Meyer de Schauensee, 1933/Philadelphia Museum of Art. Image: The Bridgeman Art Library/©2013 Artists Rights Society (ARS), New York/ADAGP, Paris.



How can you tell that this is a painting, not an advertisement?

Stuart Davis (1894-1964), *Odol*, 1924. Oil on cardboard, 60.9x45.7cm. Mary Sisler Bequest (by exchange) and purchase/The Museum of Modern Art, New York. Image: ©The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Art: ©Estate of Stuart Davis/Licensed by VAGA, New York, NY.

Inspired by the Armory

In the years following the Armory Show, artists found freedom to experiment

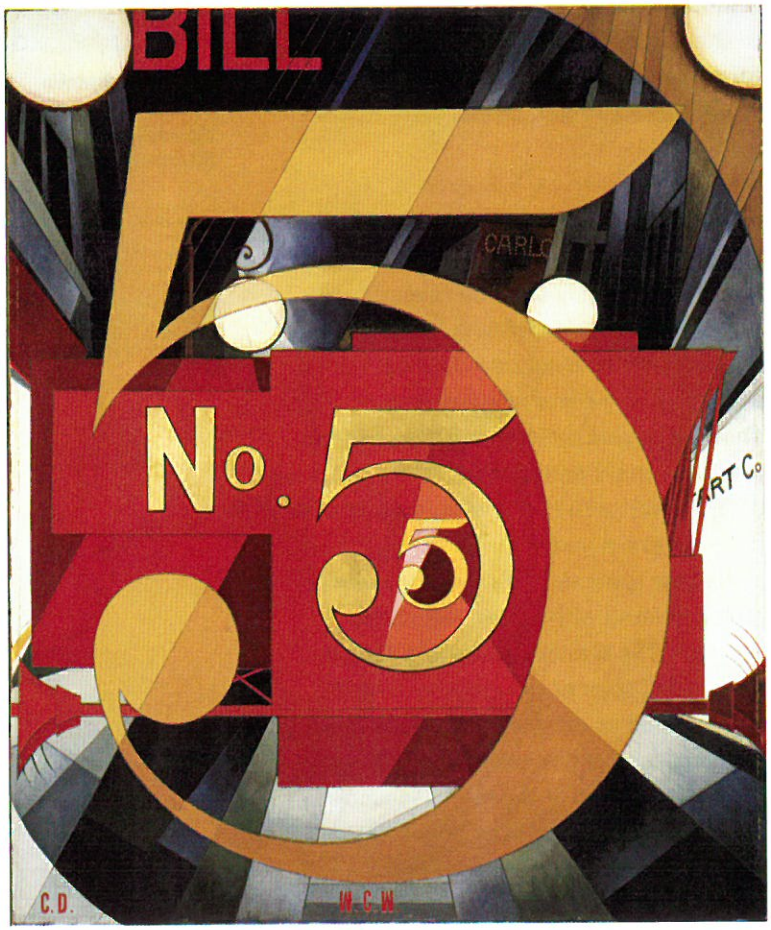
After the Armory Show, many American artists quickly left realism behind. They explored the abstract styles and techniques they saw in European art. Inspired by the industrial landscape, life in the city, and modern advertising, they also found new, more American subject matter in the rapidly changing culture around them.

Art and Advertising

Stuart Davis, born in Pennsylvania in 1894, was among the first to incorporate familiar imagery from logos and modern packaging into his paintings. In his work *Odol*, above left, completed in 1924, Davis paints a bottle of mouthwash on a **graphic** background with a checkerboard pattern. The bottle is stylized, looking as if it could be an advertisement. But to ensure that viewers know this is art, Davis adds a slanted cube over the bottle, creating the illusion of a painting within a painting.

Symbolic Portraits

Also from Pennsylvania, Charles Demuth, born in 1883, painted graphic depictions of urban life. It may not look like it, but *I Saw the Figure 5 in Gold*, left, is a portrait. The 1928 painting portrays William Carlos Williams, who wrote a famous poem about a fire truck racing through a city on a stormy night. Instead of showing Williams's face, Demuth uses images and words to represent his subject **symbolically**. The



How does Charles Demuth show that this painting is a portrait?

Charles Demuth (1883-1935), *The Figure 5 in Gold*, 1928. Oil on cardboard, 90.2x76.2cm. Alfred Stieglitz Collection, 1949/The Metropolitan Museum of Art, New York. Image: ©The Metropolitan Museum of Art. Image Source: Art Resource, NY.

How does Georgia O'Keeffe stylize the forms in this painting?

Georgia O'Keeffe (1887-1986), *East River from the Shelton (East River No. 1)*, 1927-28. Oil on canvas, 26x22in. New Jersey State Museum. ©2013 Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York.

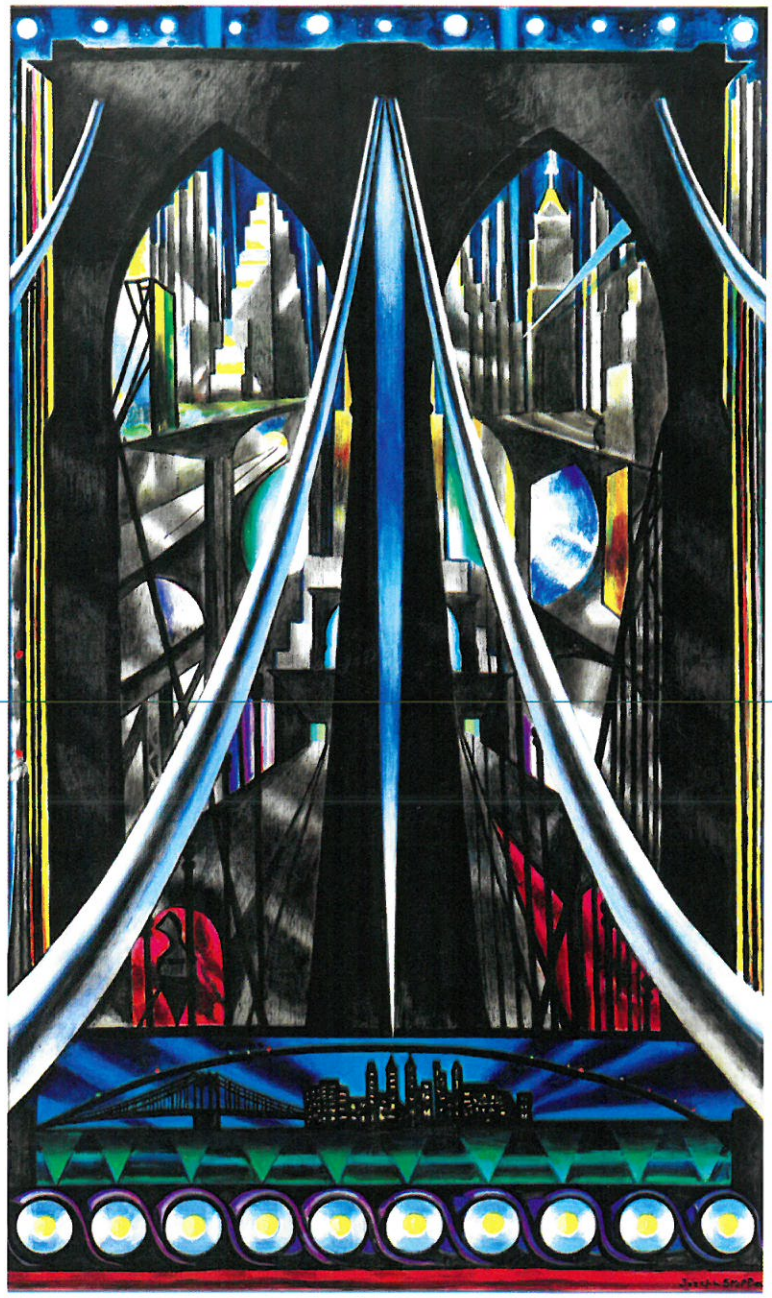
initials W.C.W. and the name Bill refer to the poet. The number 5 repeats, representing the number on the side of the fire truck in the poem. To show the blurred motion of the speeding truck, Demuth adds diagonal lines across the **picture plane**, accented with subtle shifts in color.

Industrial Landscapes

Georgia O'Keeffe, born in Wisconsin in 1887, painted abstracted landscapes and flowers. Her *East River No. 1*, above, **juxtaposes** dark factories with the vibrant colors of nature. O'Keeffe simplifies forms, reducing the buildings to **silhouettes** in the foreground. Red bands of color represent the water's movement. O'Keeffe applies paint in **atmospheric**, hazy layers to show smoke rising from the factories, blocking the blue sky above.

Glittering City Lights

New York City developed as a center for urban culture in the years following the Armory Show. Joseph Stella, who was born in 1877 in Italy but moved to New York at a young age, is known for his 1939 painting of the iconic gateway to the modern city, *The Brooklyn Bridge: Variation on an Old Theme*, above. Stella uses diagonal lines to move the viewers' eyes around the painting. The bridge's dark arches **frame** the bright sky and buildings in the distance. They divide the painting into geometric shapes and create small **vignettes**, or scenes, throughout the image. Above and below the bridge, Stella paints glowing orbs, symbolizing the dazzling lights of the city at night. Using stylized forms, Stella creates an exciting portrait of the new urban lifestyle.



How does Joseph Stella create the impression of a fast-paced city?

Joseph Stella (1877-1946), *The Brooklyn Bridge: A Variation on an Old Theme*, 1939. Oil on canvas, 177.8x106.7cm. Whitney Museum of American Art, New York.

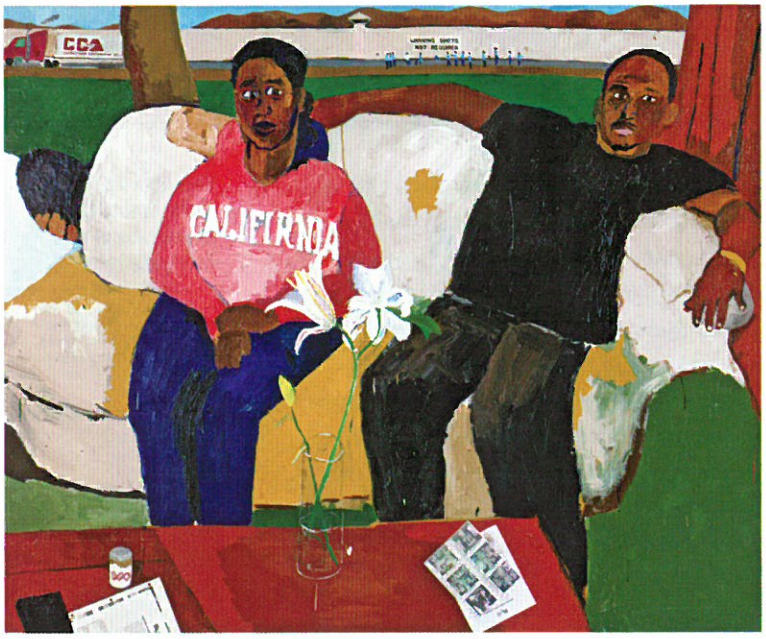
5 Cutting-Edge Artists to Know Right Now

1 HENRY TAYLOR FINDS ART EVERYWHERE ▼

Henry Taylor, who lives and works in Los Angeles, paints his friends and family, famous athletes, and heroes. On a range of surfaces including canvas, scraps of wood, cereal boxes, and suitcases, Taylor shows casual moments in everyday life that might not seem worth recording in paint. In this 2011 painting called *Resting*, Taylor depicts two individuals slumped on a living room sofa, wearing informal clothes. Taylor uses a childlike, abstract style, with rough areas of solid colors, but he still includes realistic detail. Notice the papers on the table and the truck in the background.

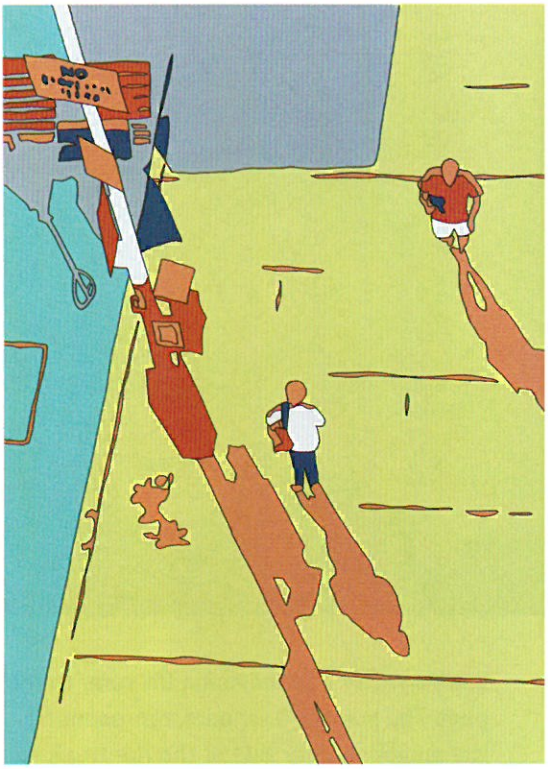
How is this painting different from the one by William Merritt Chase on page 4?

Henry Taylor (b. 1958), *Resting*, 2011. Acrylic and collage on canvas, 162.6x197.5cm. Courtesy of the artist and Blum & Poe, Los Angeles.



Why do you think Lisa Ruyter chose to depict an urban scene?

Lisa Ruyter (b. 1968), *Untitled*, 2011. Acrylic on canvas, 80x60cm. ©Lisa Ruyter. Courtesy Alan Cristea Gallery.



2 LISA RUYTER ▲ SEES SIMPLICITY

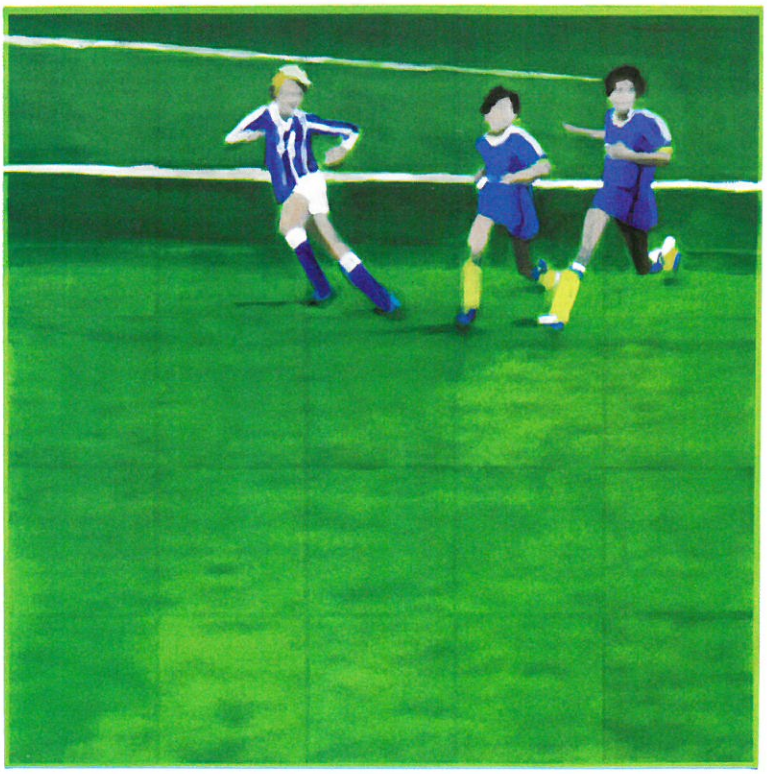
The simple shapes, flat colors, and unusual overhead point of view make this street corner scene by Lisa Ruyter nearly unrecognizable at first. Ruyter, who was born in Washington, D.C., reduces the subjects to their most basic shapes, placing a delicate **outline** around each. The artificial colors also emphasize Ruyter's interest in form and shape, rather than realistic representation. The artist carefully arranges the elements to create a harmonious **composition**. She uses the shadows of the signpost and the two figures to create three diagonal lines that visually balance the horizontal lines of the sidewalk. What role do color and form play in this painting?

How does Barnaby Furnas use abstraction and realistic form in this painting?

Barnaby Furnas (b. 1973), *The Man (Study)*, 2011. Geurra Water dispersed pigments, Dr. Ph. Martin's aniline dye, and colored pencil on linen, 26x21in. Courtesy of the artist and the Marianne Boesky Gallery, New York. ©Barnaby Furnas.

3 BARNABY FURNAS CREATES VOLUME

New York artist Barnaby Furnas finds inspiration in history and culture. In *The Man (Study)*, painted in 2011, Furnas breaks the space into geometric shapes. The man's line of sight and voice are depicted as rays or cones. Furnas models each shape with narrow bands of color. This technique creates a sense of **volume** and **three-dimensionality** in an otherwise compressed composition.



4 ISCA GREENFIELD-SANDERS TELLS STORIES

How does Isca Greenfield-Sanders use space and motion to create a story?

Isca Greenfield-Sanders (b. 1978), *Focus Blur (Soccer)*, 2010. Mixed media oil on canvas, 35x35in. ©Isca Greenfield-Sanders.

How can you tell that this 2010 painting, *Focus Blur*, shows a soccer game? There is no ball on the field. No goal is visible. The artist, Isca Greenfield-Sanders, left out some key details, but she provides enough to explain what is happening. By leaving the bottom half of the canvas empty, the artist depicts the expanse of a grassy field. The players, painted in a few patches of flat color, sprint across the grass. Look at the player on the right. His legs reach wide, propelling him through the air. This is a static image, but it is immediately clear that these players are crossing the picture plane with great speed.

5 HERNAN BAS MAKES A MARK

In this 2006 painting by Detroit artist Hernan Bas, a boy flying a kite stands against a dreamy landscape of windswept trees and stormy clouds. Bas juxtaposes a joyful pastime—kite flying—and foreboding weather. He uses bold, expressive brushwork and thick paint, a technique called **impasto**, to show the rushing wind, producing a rich, swirling **texture** on the canvas's surface. Bas uses a palette of muted blues, grays, and greens for the landscape and figure, but the kite stands out as a vibrant-red highlight in the center of the composition.

What technique does Hernan Bas use to show the wind?

Hernan Bas (b. 1978), *Kite*, 2006. Water based oil, gouache and acrylic on paper, 27x20in. Courtesy of the artist and Lehmann Maupin Gallery, New York. ©Hernan Bas.

©Ruth Fremson/The New York Times/Redux (all photos)

Puzzling Pollock

Recently a hidden chapter in a painting's history was uncovered–and removed.

Using advanced technology, conservators discovered a secret in this painting by Jackson Pollock.

Jackson Pollock (1912-1956) *One: Number 31, 1950*, 1950. Oil and enamel paint on canvas, 269.5x530.8cm. Sidney and Harriet Janis Collection Fund (by exchange). ©2013 Pollock-Krasner Foundation/ Artists Rights Society (ARS), New York.

American artist Jackson Pollock revolutionized the modern art world with his unique style of "drip" painting. He placed his canvases on the floor and dripped paint onto them from above.

Recently, conservators–experts who protect and repair art–at New York's Museum of Modern Art (MoMA) were cleaning a Pollock painting from 1950. They noticed that some of the paint didn't look right. It was applied with a brush, while the rest of the paint was dripped onto the canvas. They studied tiny paint samples, and discovered that the paint in a few areas didn't match the rest of the work.

The conservators studied old photos and records from the museum's archives. They learned that the mysterious paint was added after Pollock died in 1956 but before the work became part of MoMA's collection in 1968. Who added the paint remains unknown, but it was likely done to cover cracks in the original paint.

Conservators at MoMA removed the extra paint. They believe that it wasn't Pollock's work, so it didn't belong on the canvas. His abstract works "were really carefully conceived compositions," conservator James Coddington told *The New York Times*. "The point is to bring it back as close as we can to how it was when it left the studio."

But some disagree. The questionable paint has been on the canvas for decades, but no one noticed it. Critics ask why change, and risk damaging, a masterpiece when most viewers won't even notice? Although Pollock didn't apply it himself, the extra paint was part of the work's history.

What do you think? Were conservators right to remove the paint?

YES **Conservators were right to remove the paint.**

NO **Conservators should not have removed the paint.**

You decide! Find evidence in the text to support your argument.

Tell us what you think!
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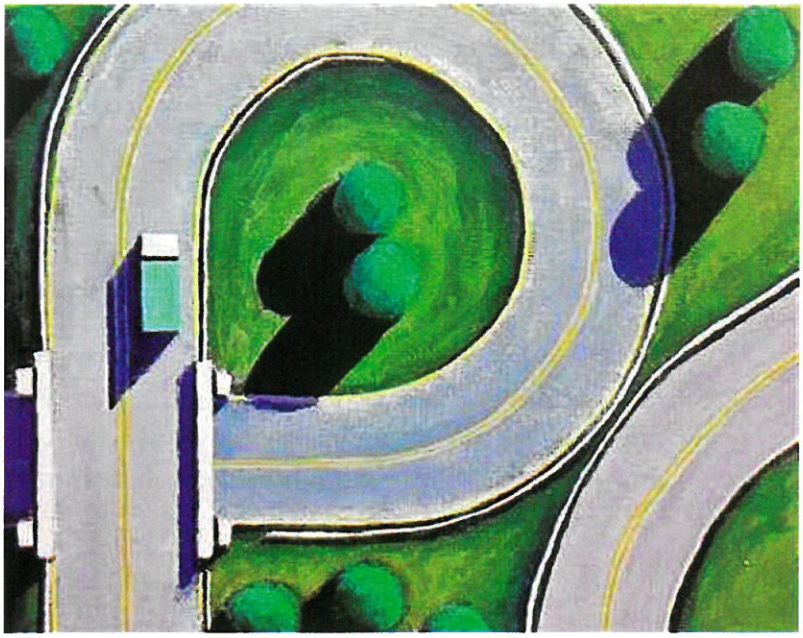
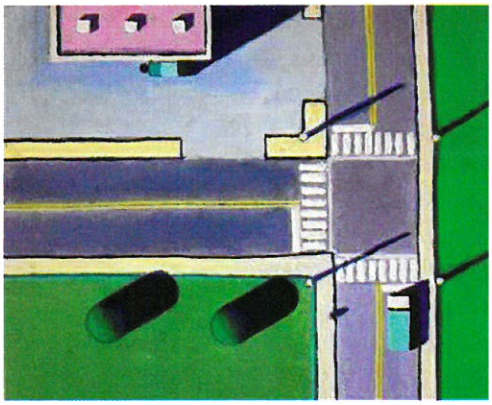
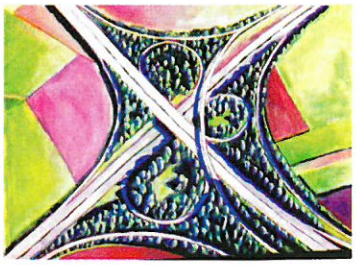
STUDENT OF THE MONTH

The View From Up Here

This award-winning artist offers a new way to see the world







How does Cameron use point of view in these paintings?

Cameron Lowe has a unique outlook: He prefers a bird's-eye view! He hopes that the perch perspective he used to create the paintings in his portfolio will help viewers take a fresh look at the world we humans have made. Cameron, 19, is a freshman studying fine art at Indiana University Southeast.

When did you first get serious about art? I started getting serious about creating art in ninth grade. That was the first time I had a really great art teacher to help me realize my potential as an artist. I have always had an artistic spirit, but with the guidance of my art teacher, Ms. Weis, I was able to learn the fundamentals of art, which allowed me to translate my thoughts and feelings into something tangible.

What inspired the unexpected point of view in these paintings? It always surprises me how odd things appear from above. Looking from above is appealing to me because it helps me think about the way things really are. I am especially interested in areas where humans have made their mark on the landscape.

How did you create these paintings? I created some of the paintings from photographs and others from my imagination. Often the imagined ones are similar to places I encounter in my day-to-day life. I reduced the objects down to their most basic shapes because it allowed me to work through a language of colors. I usually view shapes as colors.

Why did you select the colors you used? I have very emotional reactions to certain color combinations. Color is like a window into the way I think and feel, so it comes out naturally when I am painting.

What would you like viewers to take away after seeing these paintings? I hope my paintings invite viewers to take a step back and reflect on how things are on planet Earth.

Do you have any advice for aspiring artists like yourself? I think if you just keep creating art and trust your own aesthetic, you will find your voice.

Scholastic Art & Writing Awards

Cameron won a National Portfolio Silver Medal in the 2013 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.

Cameron Lowe

Cameron Lowe, grade 12, Silver Medal, Painting a Art Portfolio. Images courtesy of the Alliance for Young Artists & Writers and the Scholastic Art & Writing Award Winners of 2013 (all photos).

Draw the Action

Use what you've learned about abstraction to create a drawing of your favorite sport or action-packed pastime.

You've seen how artists like Marcel Duchamp use abstraction to depict motion. Now it's your turn to develop a dynamic drawing that captures all the action.

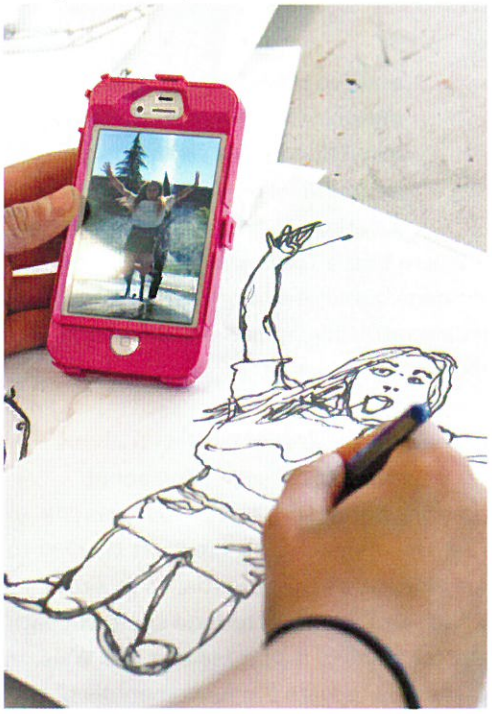
MATERIALS
- digital camera
- 9" x 12" sketch paper
- scissors
- 18" x 24" heavy drawing paper
- drawing pencils
- oil pastels

Watch a Video! www.scholastic.com/art

STEP 1 Photograph the Figure

Visit a sports field, gym, or dance studio at your school or in your community. Using a digital camera or cell phone camera, take 20 to 30 photographs of the players, athletes, or dancers running, jumping, and moving. Try to capture their movements from several points of view. It's even ok if some of the photos are blurry. Just make sure that you can see the subjects' gestures clearly. **TIP: Try to take photos that surprise you. Interesting poses will bring your work to life.**

Stylize the figures in your photos to emphasize their gestures.

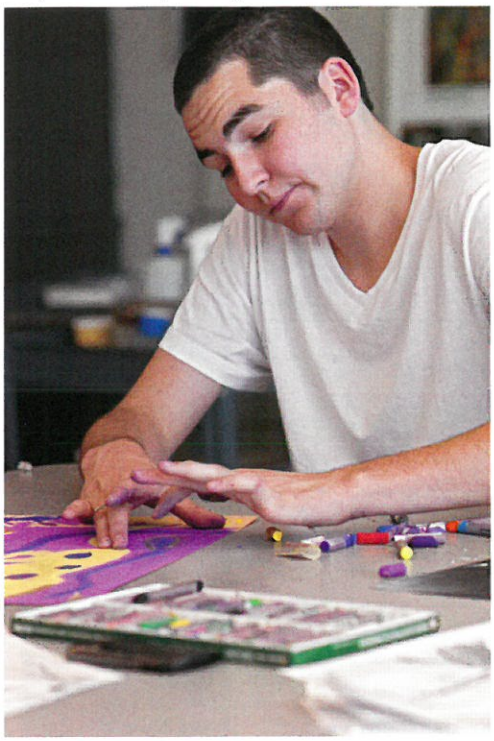


Rearrange your sketches a few times before deciding on a final composition.

STEP 2 Create a Sequence

Select and study your favorite photographs. On a few sheets of 9" x 12" sketch paper, create a series of 10 to 15 pencil sketches, referring to the photos. These should be small, stylized contour drawings that focus on the motion rather than the details. Cut out each of your sketches and place them on your 18" x 12" drawing paper. Try several different arrangements, moving the sketches around and changing the number of figures you include. Then decide which design tells the best story. **TIP: Don't get bogged down in the details while sketching.**

Don't be afraid to get your hands dirty. Blend with your fingers!



How will you show movement?

In this drawing, the student added a diagonal speckled pattern behind the figures.

How did this student use color and texture to show the players' motions?

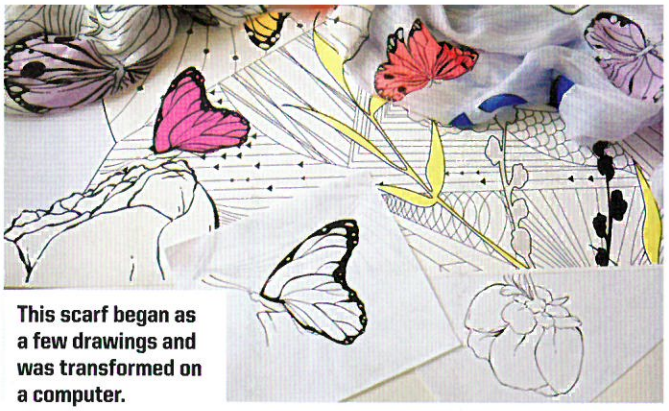
STEP 3 **Final Drawings ▲**

Once you've arranged an energetic composition that tells a story, re-create each figure drawing in pencil on the large paper. Work carefully to capture the energy of the movement you're drawing. Then begin working in oil pastels. Think about how the marks you make on the page can help you show motion. Blended colors are gentle and might show graceful movements, while bands of color are harsh and could work well for quicker movements. Which colors will support the mood of the drawing and its subject?

TIP: Fill the whole composition with color to create an exciting drawing.

Prepared by April Ferry, Seattle Academy, Seattle, Washington

Paula Heaphy works on a new design.



This scarf began as a few drawings and was transformed on a computer.

Read More Online! www.scholastic.com/art

Fashioning Fabric

Paula Heaphy talks about designing textiles for the Gap

SCHOLASTIC ART: What is your job?
PAULA HEAPHY: I am a senior textiles designer for the women's line at the Gap. So my artwork gets printed on scarves, handbags, shoes, umbrellas, and garments.

SA: What is your working process?
PH: I like to begin with what I call an inspiration day. I head out to museums and the magazine sections of bookstores to be inspired. The first half of the season is creating the artwork, and the second half is coloring and reworking the prints to fit all of the various product categories.

SA: What medium do you work in?
PH: My favorite way to design is to draw and paint by hand, then scan it into the computer. I especially love drawing with water-soluble graphite pencils, pens, and watercolors. But with a few hundred pieces to spin out in a short amount of time, I have to save the hand-drawn work for the special pieces. The majority is created directly on the computer.

SA: Where do you find inspiration?
PH: Everywhere! I'm always on the lookout. I'm drawn to what's happening in the art world, in architecture, and in the music scene. One of my favorite pieces, which will be in stores next spring, was inspired by a vintage kimono.

SA: What advice do you have for someone who is interested in pursuing a career in textile design?
PH: I studied fine arts and switched to fashion design my junior year. Textile design kind of bridges those two worlds nicely. I recommend going to art school and not focusing only on computer textile-design skills but also on making art with your hands.

SA: What do you think has been the biggest factor in your success?
PH: I think cultivating my creativity outside of work makes me better at what I do. Every semester, I take art classes in all sorts of media. It helps to keep me passionate about my work.

SA: What do you love about your job?
PH: I love that I'm creating all day, and that I work with some of the most talented people on the planet. They inspire me and keep me pushing my boundaries.

CAREER PROFILE

TEXTILE DESIGNER

Salary: Textile designers earn from $30,000 to $110,000 per year, depending on experience.

Education: Most textile designers have a bachelor's degree in fashion design. Many have a background in fine art as well.

Getting Started:

▶ Look at fashion magazines. Cut out your favorite designs and glue them into a sketchbook for inspiration.

▶ Practice developing your own designs in your sketchbook, and start building a portfolio.

▶ Get an internship at a company where you'll learn more about the fashion industry.

Images Courtesy of Michael Chiabaudo.

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