



SCHOLASTIC

SEPTEMBER/OCTOBER 2010

www.scholastic.com/art

Vol. 41 No. 1 ISSN 1060-832X

art®

**ARTIST SKETCHES:
Van Gogh to Keith Haring**

► Working With Line

2 Art News + Notes

**Art History Spotlight:
Letters & Sketchbooks**

- 4** Sketching With
Vincent van Gogh
- 6** Contour Drawing
With **Romare
Bearden**
- 8** Texture Drawing
With **Frida Kahlo**
- 9** Debate: **Reading
Artists' Diaries**
- 10** Outline Drawing
With **Keith Haring**
- 11** 5 Things to Know
About **Line**
- 12** Contemporary
Connection:
Tim Burton
- 13** Student of
the Month
- 14** Hands-On
Workshop
- 16** Great Art Jobs

Cover: Henri de Toulouse-Lautrec (1864-1901), *Portrait of Vincent van Gogh*, 1887. Pastel on paper, 22.4 x 18.3 in. Van Gogh Museum, Amsterdam, The Netherlands. Interfoto / The Bridgeman Art Archive.

**ART NEWS
+ NOTES**

"POP" ART

Balloons aren't just for birthday parties anymore. Every other October, the Balloon Art World Challenge is held in Bangkok, Thailand. Balloon decorators from all over the world gather there to compete and show off their incredible works of art.

Last year's competition included a giant flying dragon, a life-size Viking with a horse, and even a reproduction (below) of Andy Warhol's famous Marilyn Monroe portrait (right), all crafted out of inflated balloons. Next year's contest is sure to have even more amazing creations!



▼ The artwork below is made entirely of balloons. It is a reproduction of Andy Warhol's famous portrait of the actress Marilyn Monroe (right).



Top: Andy Warhol (1928-1987), ©Copyright. Unaltered from the portfolio M421.VW, 1967. Engraving, printed in color. The Museum of Modern Art, New York, NY. Gift of Mr. David Whitney. (71.1966.3) © 2010 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: SCALA / Art Resource, NY. Bottom: Photo: Kuttawongkai / AP / Getty Images.



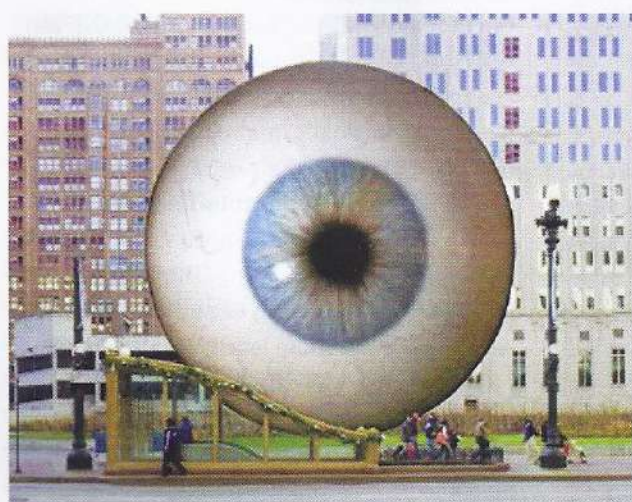
Moo, Vroom!

You've seen tricked-out motorcycles before, but you've probably never seen one like this. Sculptor Billie Grace Lynn built the bike above, called *Mad Cow Motorcycle*, out of a cow skeleton, a bicycle frame, and an electric motor. The best part about the motorcycle: it actually works!

Lynn makes kinetic sculptures that have moving, interactive pieces. She usually works with wood and metal, so working with bones was a challenge. "Bones smell, and they have ants, maggots, and worms in them," says Lynn. "I boiled the bones and dried them in the sun before I could use them." The bike is on display at the Museum of Arts and Design in New York City.

▲ Sculptor Billie Grace Lynn built this working motorcycle out of cow bones.

WEB LINK:
Watch video of
the bike in action!
scholastic.com/art



▲ Tony Tasset's *Eye* sculpture stares out at the city of Chicago. The artist says the eye is, "a window onto the city's soul."

FREAKY OR FUN?

Imagine you're walking down a busy city street. You turn the corner. All of a sudden, you feel like you're being watched. You look up and see a giant eyeball staring down at you. Do you think it is cool and stop to check it out, or do you think it's creepy and hurry away?

It sounds like science fiction, but for people in Chicago, this scene is very real. That's thanks to a new sculpture installed downtown by artist Tony Tasset. Constructed out of fiberglass, resin, oil, paint, and steel, the realistic-looking eyeball (left) stands 30 feet tall, or about as high as a three-story building. The sculpture is part of a project to celebrate public art in the city. It will be on display in Pritzker Park until October 31.

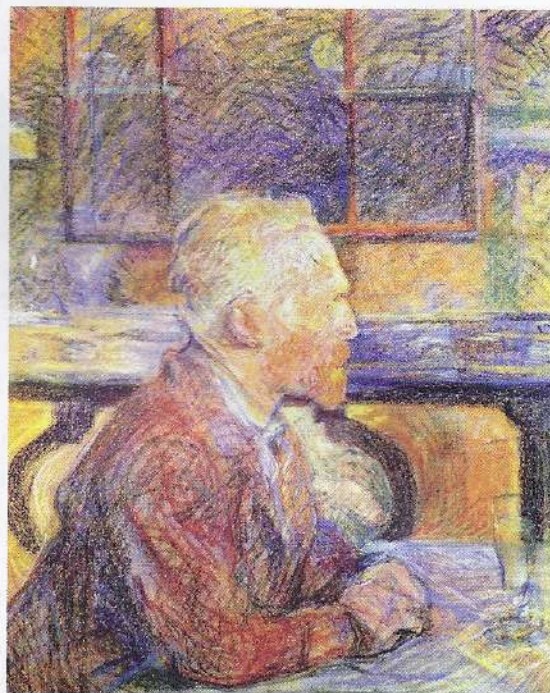
Start With a Sketch...

You're sitting in a coffee shop with a friend. Suddenly, sunlight shines on your friend's face, inspiring you to take out your sketchbook and draw what you see.

In 1887 French artist Henri de Toulouse-Lautrec (too-LOOS la-TREK) did just that. At a café in Paris, Lautrec sketched his friend, Dutch artist Vincent van Gogh. You can see this portrait here and on the cover. Swirling pastel gesture lines suggest Van Gogh's concentration as his hand moves quickly across the surface.

Sketching is how artists develop their skills and ideas. Sketches can be plans for large complex compositions, but they can also be works of art all their own. They can reveal how artists think, feel, and see the world.

In the next few pages, you'll meet four major modern artists—Vincent van Gogh, Romare Bearden, Frida Kahlo, and Keith Haring—and discover how important sketching was in their lives and work.

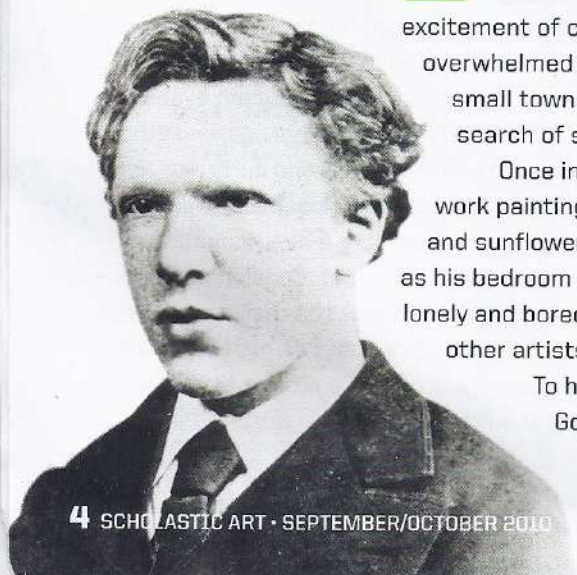


Top: Henri de Toulouse-Lautrec (1864-1901), *Portrait of Vincent van Gogh*, 1887. Pastel on paper, 22.4 x 18.3 in. Van Gogh Museum, Amsterdam, The Netherlands. Interfoto / The Bridgeman Art Archive.

Sketching with Vincent van Gogh

▼ Van Gogh was 13 when his parents sent him away to boarding school, where he took his first drawing lessons.

Vincent van Gogh, 18 years of age. Rijksmuseum, Amsterdam. Photo: akc-images.



On a cold February day in 1888, a few months after Henri de Toulouse-Lautrec sketched the cover portrait of him, Vincent van Gogh left Paris. While Toulouse-Lautrec felt energized by the excitement of city life, Van Gogh felt overwhelmed by it. He moved to Arles, a small town in the south of France, in search of some peace and quiet.

Once in Arles, Van Gogh got to work painting objects, such as chairs and sunflowers, and simple scenes, such as his bedroom (bottom, right). But he felt lonely and bored. He dreamed of having other artists come to paint with him.

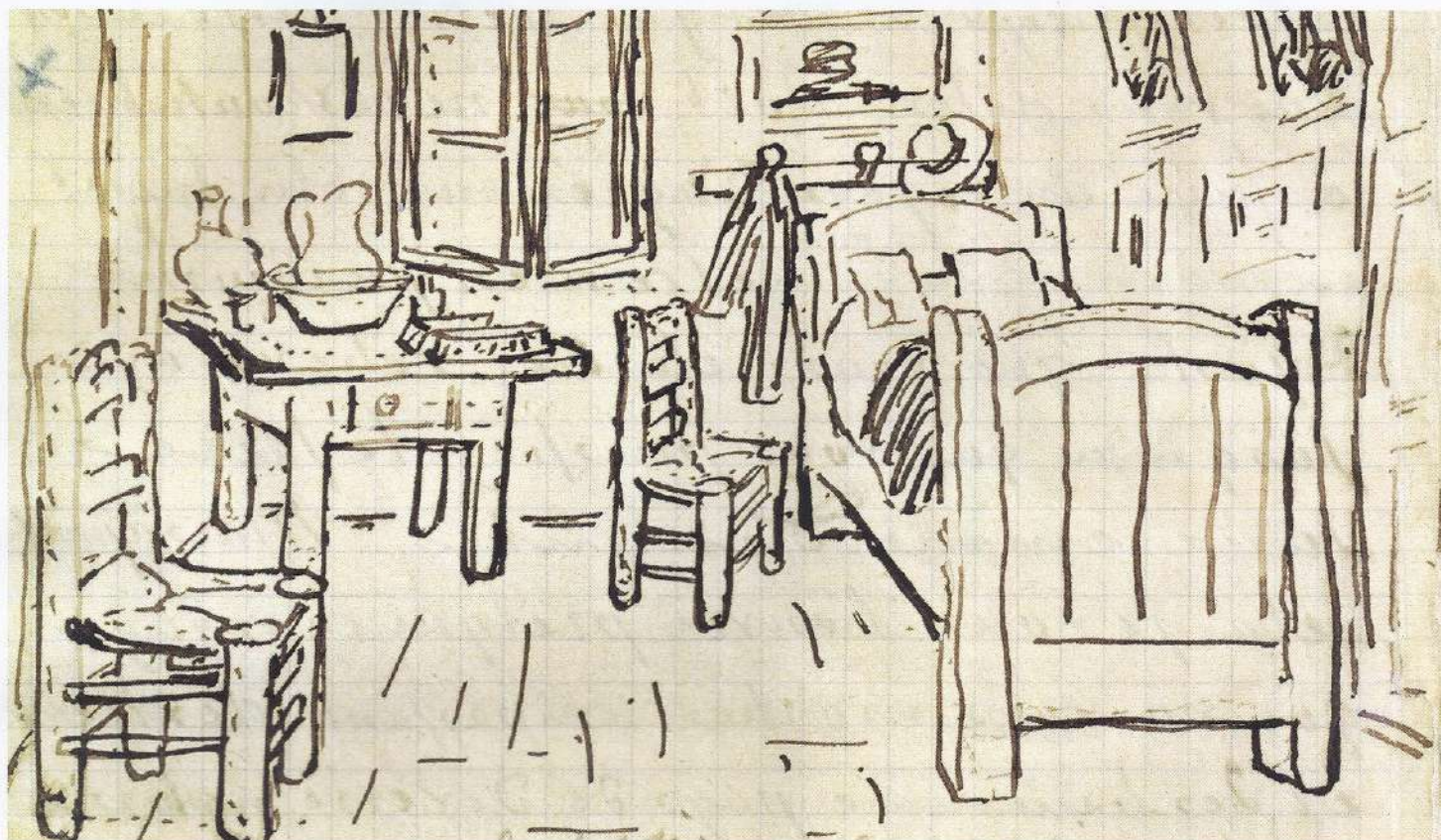
To help keep connected, Van Gogh sent handwritten letters about his latest

works. Van Gogh wrote two letters about his bedroom painting. The first was to his brother, Theo. The second (top, right) was to French artist Paul Gauguin (goh-GAN). Van Gogh had invited Gauguin to come visit him.

Both letters contained sketches of the painting. The simple, mostly **vertical** and **horizontal** lines in the sketches create a sense of order. The **contour lines** organize the composition into the **areas of flat color** that appear in the painting. The sketches leave out the **modeling** or **shading** that would make the room look three-dimensional.

In his letter to Theo, Van Gogh uses **descriptive language** such as, "pale violet walls," and "fresh butter-yellow chairs," to help his brother see the painting in his mind. He also describes how he wants the painting to make people feel: "Looking at the painting

“Dear Theo—I had a new idea in my head, and here is the sketch of it . . .”—Vincent van Gogh

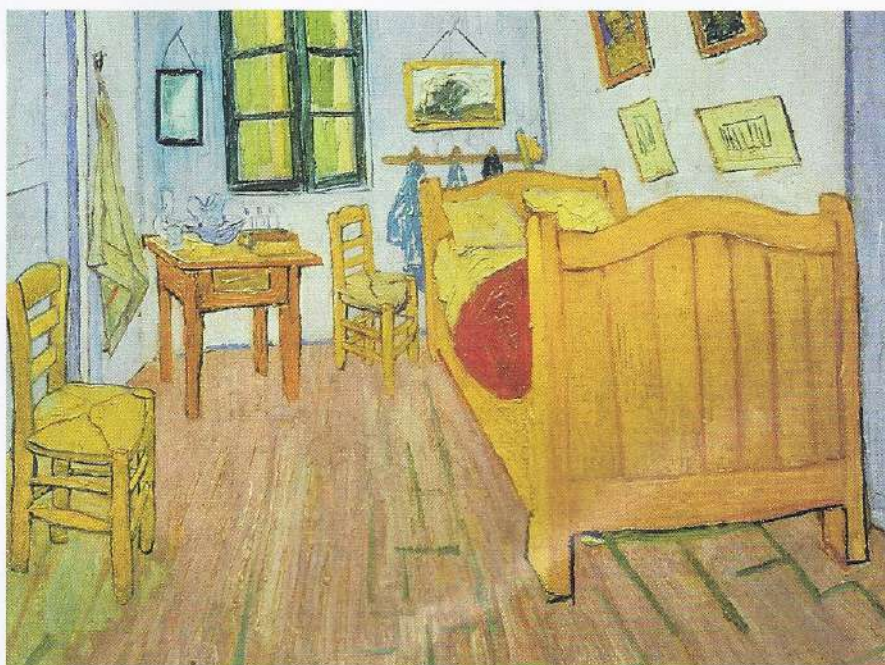


should rest the mind, or rather, the imagination.”

Unfortunately, Van Gogh's own mind was not rested. Gauguin joined him in Arles in October, but the two artists did not get along. Van Gogh became increasingly troubled by mental illness. In December, after an argument with Gauguin, Van Gogh cut off part of his own ear with a straight razor. He spent time in a mental hospital and committed suicide in 1890. The letters and sketches Van Gogh left behind provide clues to the artist's ideas about his paintings.

▲ Van Gogh transformed ordinary scenes, like his bedroom, into extraordinary works of art. He visualized his idea in this quick sketch (above), before finishing the painting at right.

Top: Vincent van Gogh (1853-1890), Letter to Paul Gauguin, Appendix L, [rev.2] (711) Arles, Wednesday, 17 October, 1890. The Pierpont Morgan Library, New York, NY. Gift of Eugene V. Thaw in honor of Charles E. Pierce, Jr., 2007. Photo: Joseph Zehavi, 2007. Photo Credit: The Pierpont Morgan Library / Art Resource, NY. Bottom: Vincent van Gogh, *Vincent's Bedroom in Arles*, 1889. Oil on canvas. Van Gogh Museum, Amsterdam, The Netherlands. Photo Credit: Art Resource, NY.



Contour Drawing With Romare Bearden

The sketches Romare Bearden made of the people and places he saw every day inspired him to create one of his most famous works—*The Block*.

At the beginning of the 1900s, there was a “Great Migration” of African-Americans from southern states to the north and west of the U.S. New laws that discriminated against African-Americans had made life in the South difficult.

Romare Bearden's family was part of this migration. In 1914, when Romare was three, his parents moved from North Carolina to New York City. They got an apartment in the neighborhood called Harlem. Bearden's family quickly became a part of Harlem's dynamic culture. His parents got to know musician Duke Ellington, poet Langston Hughes, and artist Aaron Douglas. These talented people inspired young Bearden to become an artist.

Bearden's favorite medium was **collage**, which he created by combining drawings, paint, fabric, and newspaper and magazine photos. The artist became known for the unique way in which he **juxtaposed** torn fragments and integrated photographic images that reflected many **points of view, scales, and textures**.

In 1971, Bearden created an 18-foot-long collage called *The Block* to celebrate Harlem. The piece is made up of six separate panels that together show

a city block. A detail (right) shows a funeral procession and an angel carrying away the dead person's soul.

To prepare to create this work, Bearden observed and sketched the life going on around him. He did **contour drawings** by drawing the outside edges of buildings and people, without looking at the paper. These drawings might look a little clumsy—the line wanders, sometimes it breaks and the ends don't meet, or sometimes they **overlap**. But working directly from his subjects, Bearden was able to capture the essence of his neighborhood.

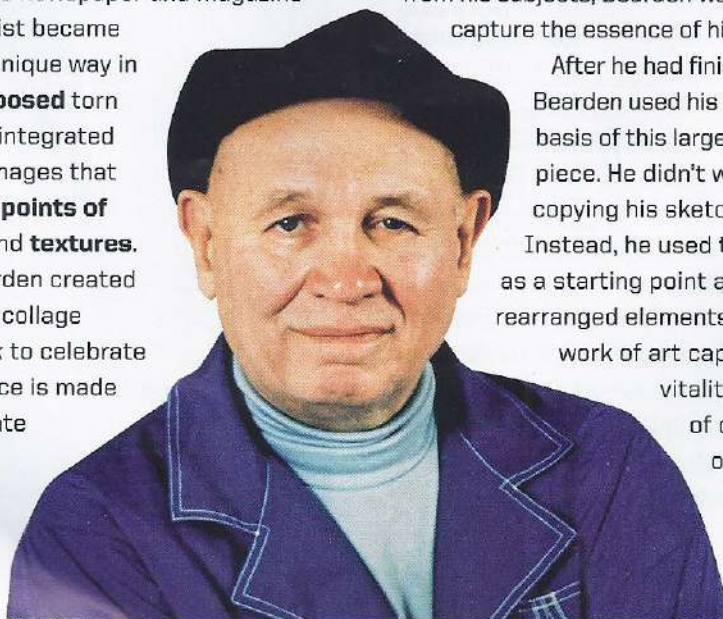
After he had finished sketching, Bearden used his drawings as the basis of this large mixed-media piece. He didn't worry about copying his sketches exactly. Instead, he used the sketches as a starting point and added and rearranged elements. The finished work of art captures the vitality and sense of community of the artist's neighborhood.

► To prepare to make *The Block*, Romare Bearden sketched activity on the street from the window of his Harlem studio.

Romare Bearden (1911-1988). *The Block* (Detail) second panel from left of six (1978.61.2) 1971. Cut and pasted printed, colored and metallic papers, photostats, pencil, ink marker, gouache, watercolor, and pen and ink on Masonite. Overall: H. 48, W. 216 in. Six panels, each: H. 48, W. 36 in. The Metropolitan Museum of Art, New York, NY. Gift of Mr. and Mrs. Samuel Shore, 1978 (1978.61.1-6). Image copyright ©The Metropolitan Museum of Art / Art Resource, NY. © Romare Bearden Foundation / Licensed by VAGA, New York, NY. Courtesy of the Artist and Lehmann Maupin Gallery, New York.

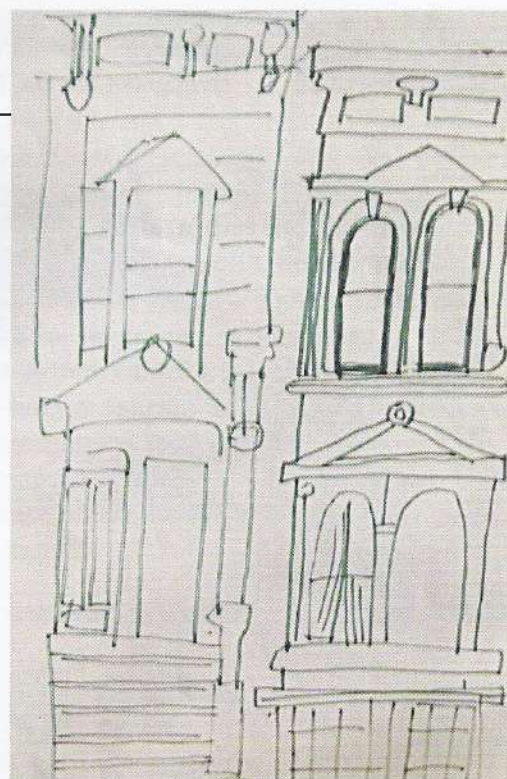
► Romare Bearden started his pieces with sketches, then let his imagination take over.

Right: Romare Bearden, Study for “The Block” (Mourner), ca. 1971. Ink marker on paper, 8 1/2 x 11 in. The Metropolitan Museum of Art, New York, NY. Bequest of William S. Lieberman, 2005 (2007.49.12). Photograph of sketch by Jill Krementz. © Romare Bearden Foundation / Licensed by VAGA, New York, NY. Bottom, Right: Romare Bearden, Study for “The Block” (building), ca. 1971. Ink marker on paper, 11 x 8 1/2 in. The Metropolitan Museum of Art, Bequest of William S. Lieberman, 2005 (2007.49.15a, b). Photograph of sketch by Jill Krementz. © Romare Bearden Foundation / Licensed by VAGA, New York, NY.





Thumbnail Sketch: Bearden usually sketched his subjects from life, but he couldn't do that with this angel. So he imagined one, and did a tiny thumbnail sketch to jot down his idea.



Modified Contour: To do these buildings, Bearden used a modified contour line technique. The proportions are correct because he did one section blindly, and then glanced briefly down before beginning another section.

Blind Contour:

Bearden used a blind contour technique to sketch these people. He first found a point to begin at, such as the man's head. Then, without looking down, he moved his pen around the man's figure, then on to the next person in one continuous line.



Texture Drawing With **Frida Kahlo**

The drawings and paintings of artist Frida Kahlo express her fears, frustrations, and personal pain.

▼ Frida Kahlo's husband, the artist Diego Rivera, once described his wife's eyebrows as "the wings of a blackbird, their black arches framing two extraordinary brown eyes."

Below: Frida Kahlo (1907-1954), Self-portrait, 1946. Drawing. ©2010 Banco de Mexico Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

On September 17, 1925, a trolley in Mexico City collided with a bus carrying 18-year-old Frida Kahlo. The teenager was badly injured and spent months in a full body cast, unable to get out of bed. To pass the time, she painted.

The pain from Kahlo's injuries continued throughout her life. To cope, the artist

painted her pain. Kahlo used art as a way to express her innermost feelings.

Kahlo's favorite subject was herself. She made about 200 paintings in her lifetime, many of them self-portraits. When asked why she made art about herself, Kahlo famously said, "I am the subject I know best."

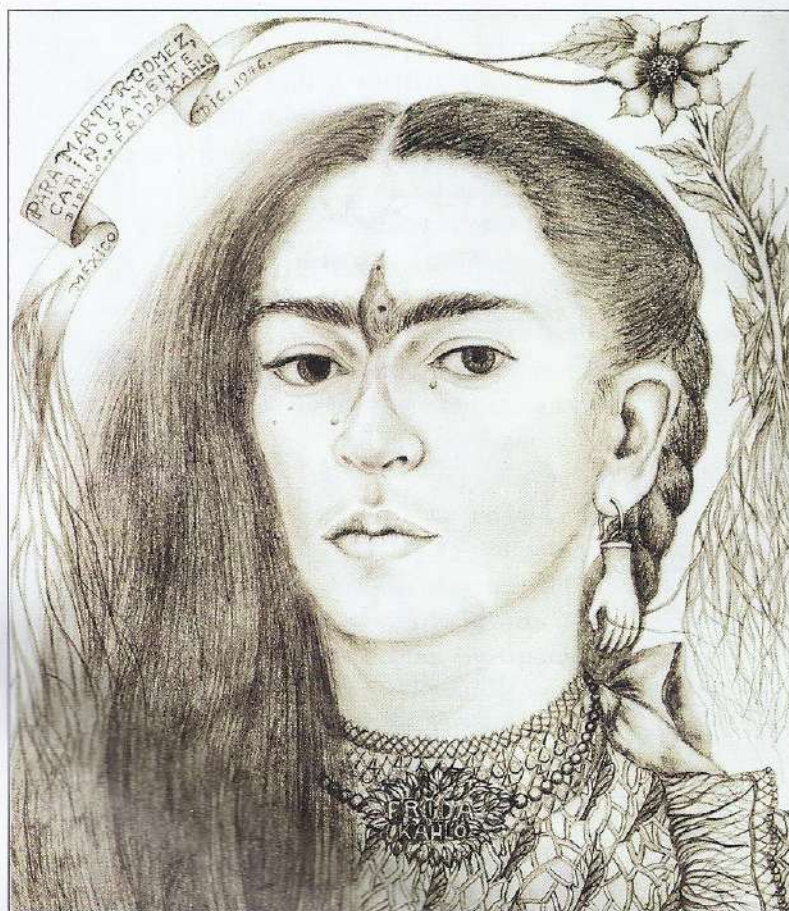
Although Kahlo is known mostly as a painter, she was also skilled at drawing. The self-portrait below left shows her mastery of pencil sketching.

In the portrait, Kahlo looks out with sad eyes. Tiny tears run down her face. Her hair looks messy.

Working with pencil allowed Kahlo to incorporate details into the sketch, such as the **thin strands** of hair and intricate necklace, that would have been difficult to achieve with paint. The **smudging** and **shading** give the picture texture and make it look realistic. The sketch also has **fantastical elements**, such as the flower above her head, the bird eyebrows, and the hand earring.

► Frida Kahlo suffered lifelong pain from a bus accident she was in as a teenager. She drew upon her pain in her art.

© Benedicte Deras / Sipa Press.



Debate

► Frida Kahlo wrote this diary only for herself. But now anyone who buys a copy can read it.

Can I Read Your Diary?



Frida Kahlo kept a secret diary. You decide if reading it invades her privacy.

During the last 10 years of her life, Frida Kahlo's health declined. She had several operations, including the amputation of her right leg at the knee. During this time, Kahlo kept a diary expressing her pain and private thoughts. She made the diary entry above just before her leg amputation. The left page shows a pair of severed feet, drawn with ballpoint pen, sitting on a background of **wide, blood-red washes**. Thorny veins grow from the feet. **Thin, continuous lines** and **scribbled, hatched texture lines** give the image a three-dimensional quality. The words mean "Why would I want feet if I have wings?"

Kahlo never meant for anyone else to read her diary. She wrote it for herself alone. After her death, people wanted to know more about the artist and her life. That's when the diary was published.

Some people say that reading an artist's personal diary helps viewers of her work to better understand the artist. Others say it is an invasion of privacy. What do you think? Is it OK to publish an artist's private diary after his or her death?

What Do You Think?

Post your opinion at:
scholastic.com/art

YES

Artists' diaries should be made public. Here's why:

- The more we know about artists, the better we can understand them.
- Artists work out ideas in their diaries. Really great works of art could be hidden inside them and no one would know.
- Once an artist dies, all of his or her work should be made public—even private diaries.

NO

Artists' diaries should remain private. Here's why:

- Artists should decide for themselves what work they want other people to see.
- A diary is very personal. Most teens wouldn't want other people reading their diaries—great artists probably feel the same way.
- People should respect the artist's wishes. If he or she didn't want the diary to be public, it shouldn't be.



▲ In this mural, Keith Haring's figures repeat, rotate, mirror each other, and interlock. Bright primary colors add to the general feeling of joyful activity.

Above: Keith Haring (1958-1990). Mural at Houston and Bowery Street, 1982. Photograph by Tseng Kwong Chi. ©1982 Muna Tseng Dance Projects, Inc., New York. ©1982 The Estate of Keith Haring.

Outline Drawing With **Keith Haring**

Graffiti artist Keith Haring created murals like the one above on buildings all around New York City.

Artist Keith Haring moved to New York City in 1978. At the time, the new hip-hop culture filled the city's streets. The subway trains were spray-painted all over with colorful graffiti "tags."

Just 20 years old, Haring was fascinated by subway graffiti. One day, Haring saw an empty black panel in a subway station. As he later wrote in his journal, "This panel was just dying to be drawn on!" He rushed out to buy white chalk, then started to sketch.

Haring soon began leaving chalk sketches all over the subway system. The **positive white** chalk lines stood out against the **negative black** backgrounds. They featured **highly simplified outlines** of shapes that stood as **symbols** for larger concepts. Haring soon became famous, and his art was sold in galleries around the world. But Haring continued to create public art like the mural above, using the basic outlines he had developed in the subway.

In 1988, Haring learned that he had the disease AIDS, so he worked harder than ever to produce his art. He died in 1990 at the age of 31. The artwork he left behind provides a peek into the mind of a truly original artist.

► Keith Haring's line was so sure, he was able to complete each subway sketch in a few minutes.

Right: Keith Haring working in the subway. ©1983 Chantal Regnaud.



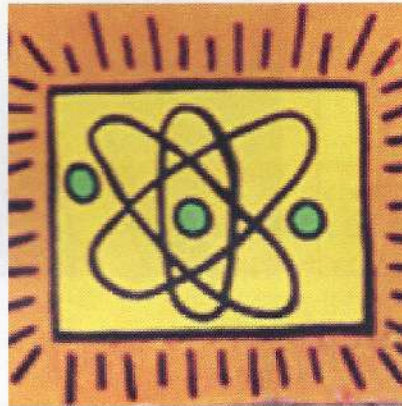
1. Keith Haring (1958-1990). Mural at Houston and Bowery Street (Detail), 1982. Photograph by Tseng Kwong Chi. ©1982 Muna Tseng Dance Projects, Inc., New York. ©1982 The Estate of Keith Haring.
2. Henri de Toulouse-Lautrec (1864-1901). Portrait of Vincent van Gogh (Detail), 1887. Pastel on paper, 22.4 x 13.3 in. Van Gogh Museum, Amsterdam. The Netherlands. Interfoto / The Bridgeman Art Archive. 3. Humare Bordien. Study for "The Block" (Innervall) (Detail), ca. 1871. Ink marker on paper, 9 1/2 x 11 in. The Metropolitan Museum of Art, New York, NY. Bequest of William S. Lieberman, 2005 (2007/48/12). Photograph of sketch by Jill Kravitz.

5

Things to Know About Line

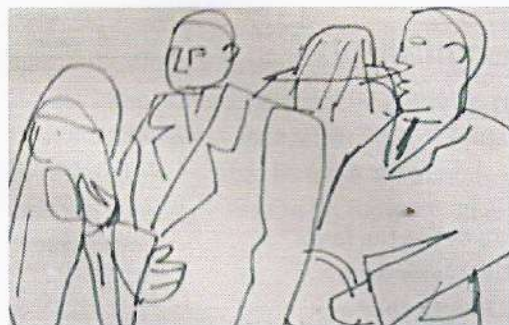
Discover some of the basic linear techniques that will help you draw like the masters.

1 OUTLINE Outlines describe the shape of an object. The thick continuous line Keith Haring used to draw this image is so simplified it has become a pictograph, or a picture that is used in the same way as a word or an idea.



2 GESTURE

In his sketch of Vincent van Gogh on the cover, Henri de Toulouse-Lautrec uses gesture drawing to capture the effect of Van Gogh's speeding hand as the artist rushes to get his vision down before it disappears. The overlapping and repeated lines that make up Van Gogh's hands represent the movements and action of artistic creation.

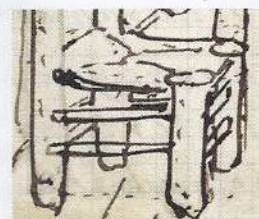


3 BLIND CONTOUR

Keeping his eye on the edge of his subjects and drawing a continuous line without lifting his pencil or looking at his paper allowed Romare Bearden to capture the look and feel of his neighborhood. His contour lines don't always meet, sometimes they overlap, and the proportions may be a little off. But Bearden's blind contour drawings allowed the artist to feel his subjects as well as see them.

4 CROSS-HATCHING

Scribbled hatching (repeated, closely spaced parallel lines) and crosshatching (two sets of hatches set at right angles to each other) emphasize the textures and shadows that made up Frida Kahlo's favorite subject—her own broken body.



5 VERTICAL & HORIZONTAL

Van Gogh's vertical (up and down), horizontal (side to side), and diagonal (corner to corner) lines block out areas and establish his compositions. Horizontal lines are restful; diagonal and vertical are active.



Contemporary Connection

Director **Tim Burton** used line to imagine the villainous Red Queen in the hit movie *Alice in Wonderland*.

▲ Helena Bonham Carter played the Red Queen in *Alice in Wonderland* (above). She brought Tim Burton's sketch to life.

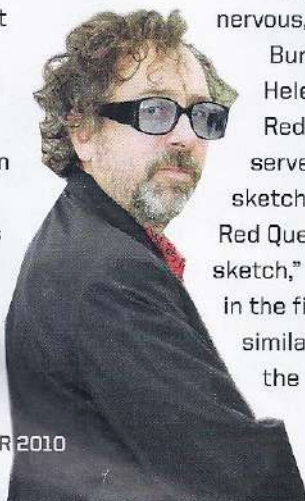
Left: Red Queen sketch by Tim Burton ©Disney Enterprises, Inc. All Rights Reserved. Right: ©Walt Disney Co. / Everett Collection.

Tim Burton is best known as the director of such cult-favorite films as *Beetlejuice*, *Edward Scissorhands*, and *The Corpse Bride*. In addition to being a talented moviemaker, Burton is an accomplished visual artist. Last year, the Museum of Modern Art in New York City held an exhibition of his artwork. It was a chance for Burton's fans to experience his vision in a whole new way.

On display were concept sketches from several of Burton's films. The sketch above left shows the Red Queen from Burton's 2009 smash hit, *Alice in Wonderland*. In it,

Burton uses **contour lines** to define the form of the character. Because the character is also known as the Queen of Hearts, the heart shape repeats in several places, including the shape of the character's head. The **gesture lines** suggest the queen, a villain, has a nervous, angry energy.

Burton's real-life wife, actress Helena Bonham Carter, played the Red Queen in the movie. She even served as the inspiration for the sketch. "Tim told me I had to play the Red Queen because he drew me in the sketch," recalls Carter. The final result in the film, above right, is remarkably similar to Burton's original sketch of the character.



"The sketches are the most important part of every project I do."
—Tim Burton

◀ Movie director Tim Burton uses sketching to express his vision for his films.

Art From The Garbage

When this Scholastic award winner's sketchbooks were thrown out, she got a great idea for her artwork.

▼ Katie Barron rescued her sketchbooks from the trash to create this award-winning piece.

Katie Barron has always wanted to be an illustrator. The 19-year-old is well on her way toward achieving that goal. In addition to attending Ohio's Columbus College of Art & Design, Katie has illustrated posters for rock bands and created T-shirt designs for PacSun, a teen clothing line. Katie's award-winning sketch collage is featured below.

When did you first get serious about art?

I began to really focus on art in high school. That's when I transferred into Fort Hayes Arts and Academics High School in Ohio, which has a strong art program.

What inspired this award-winning piece?

During my senior year, several of my sketchbooks were accidentally thrown away. I could only rescue a few scraps. I was devastated. As I sorted through the scraps, I got the idea of binding them together on a canvas fabric.

How did you create your piece? First, I gathered my images. Next, I cut strips of thick white paper and placed the images on them in order. I chose the backgrounds and colors and glued the images down. Next, I cut strips of canvas and sewed the paper into place. To help unify the piece, I added other elements like the fabric, flowers, lace, and embroidery. Finally, I added ribbon on the back.

What was the hardest part of creating this piece?

The hardest part was deciding where to place each image. I spent hours moving figures and

elements around. I considered line weights and texture. I tried to spread apart more-thickly drawn figures, and place more-detailed drawings next to ones with cleaner lines. My goal was to create visual balance and interest.

Were you satisfied with the finished piece?

Yes, it felt good to create a piece like this out of random scraps of my work. It turned out just the way I imagined it would. Also, this was the first time I had ever created a multimedia collage. I loved the process and have made several more collages since.

Do you have any advice for aspiring artists like yourself?

Making art can be a lot of work. If you love what you're creating, you'll make your best art.



Katie's sketchbook collage won a Gold Medal for drawing in the 2009 Scholastic Art & Writing Awards. To find out more about this program, ask your teacher to call 212-343-6892, or go to www.scholastic.com/artandwriting.



Create Your Own Personal Journal

Combine sketches, visuals, and words in a way that lets others know who you are.

MATERIALS

- Variety of pens
- Pencils and color pencils
- Variety of paper: Manila lined index cards, color construction paper
- Fabric pieces
- 18 in. x 24 in. sulfite paper
- Personal photos (to be photocopied)
- 12 in. ruler
- X-Acto knife and/or scissors
- Removable Scotch tape
- Gummed book tape or ½ in. strips of 100% cotton (old bedsheet material)
- Elmer's Glue-All
- Cardboard, foam core, mat board precut to 6 in. x 9 in. (five per student)
- Solvent spray adhesive
- Photocopier with enlarge/reduce capability

Artists like Keith Haring and Frida Kahlo kept journals and diaries to express their thoughts and feelings. In this workshop, you'll use line to create a unique and personal mixed-media work of art.

GET PREPARED

In the first two weeks of the project, you will gather your materials. During this time, spend at least 15 minutes each day sketching in a notebook or sketch pad. Sketch subjects that express who you are. For example, you might sketch self-



portraits, portraits of friends, parents, siblings, or pets, places you like, sports gear, flowers, cars, coins, cell phones, MP3 players, jewelry, trophies, favorite foods, or your school mascot, flag, or symbols. The first sketch is the hardest. The more you sketch, the easier it will become.

At the same time, collect images that you like from other sources. Examples include photos in magazines and newspapers, ticket stubs, brochures, and personal photos of your family and friends. Use a copy machine to enlarge or reduce the images.

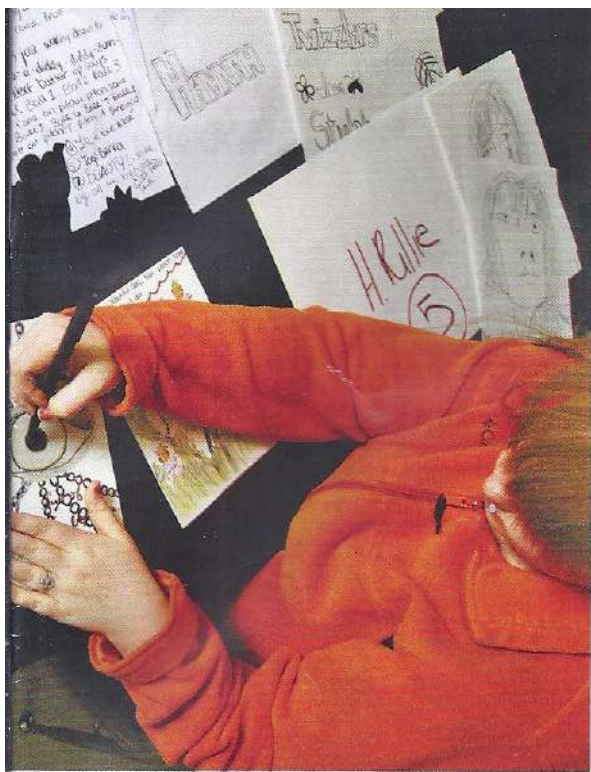


↑ Sketch for at least 15 minutes each day. Working with friends is a great way to develop a habit of sketching.

↓ To sketch their self-portraits, these students studied their own faces in mirrors.



Prepared by Ned J. Mead, Jr., Art Instructor, Morrison (IL) Junior High School, Janelle Harmon, Art Instructor, Pope (IL) Community High School, Andrew J. Holt,



← Hannah uses a variety of lines in her sketches, including thick, thin, doodles, continuous, and hatched against white space.

STEP 2

Make Your Journal

To construct your folding journal, select five pieces of 6 in. x 9 in. cardboard. Decide whether sections will be joined horizontally or vertically, then attach them using gummed book tape or cotton fabric and 50% water/50% Elmer's Glue-All mixture to hinge sections together, front and back. Allow bindings to dry overnight.

TIP: Leave 1/8 in. space between each page so pages can fold.

STEP 1

Plan Your Design

Organize your images and sketchbook drawings to fit into your final format—a joined series of five related 6 in. x 9 in. horizontal or vertical compositions. Eliminate weak material. Look for similarities, connections, and/or opposites in: shape, color, theme, line, and texture. Consider repeating elements. Arrange and rearrange items using removable Scotch tape until compositions work.

TIP: Select images that relate to one another or tell a story.

STEP 3

Glue It Together

Adhere imagery to each section. Apply glue in very tiny dots to avoid buckling or wrinkling surface material. Make sure edges are clean and securely attached. When materials are glued and dry, you can add lines, writing, text, and/or color washes for unity or emphasis. When the piece is completed, it should stand level for display and fold flat for storage.

TIP: Craftsmanship is important when cutting, tearing, and gluing images.

← To create her polyptych (POL-ip-tik: a hinged panel painting divided into multiple sections), Samantha juxtaposed drawings with photos and words.



Career With a Funny Bone

Jeff Smith talks about how he created the hilarious graphic novel *BONE*.



ART MAGAZINE: What is your job?

JEFF SMITH: I'm a cartoonist. That means I write and draw cartoons.

Some comic books are written by one person and drawn by another, but a cartoonist does both.

AM: What skills do you need to succeed in your job?

JS: A cartoonist has to be able to tell a story—one that other people find interesting. That takes practice and study. Creating a cartoon starts with inspiration, which is the fun part. Then there's a lot of work creating thumbnail sketches, outlines, and early drafts of the story until you arrive at the final version.

AM: So how did you get started?

JS: I first began sketching one of the characters from *BONE* in kindergarten. I drew him over and over. I tried to figure out how he would look when he was happy or turning the other way. In college, I wrote *BONE* as a daily comic strip for the school newspaper. After college, I started publishing *BONE* out of my garage, putting out a new comic book every two months.

AM: Why did you choose to self-publish *BONE*?

JS: I didn't feel like waiting for a publisher's permission to put it out there. Plus, I wanted to do a story that was structured more like

→ The Bone cousins travel far from home and go on big adventures in Jeff Smith's *BONE*.

a novel, which was unusual at the time for comics. After a slow start, *BONE* got noticed and comic book stores everywhere carried it. But after Scholastic started publishing it, *BONE* became an even bigger success.

AM: What are the ingredients of a great comic book?

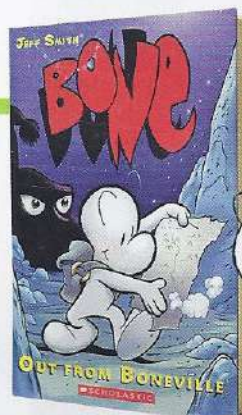
JS: There's an art to cartooning. The pictures and boxes have to relate to one another and they have to move your eye from one panel to the next to the point where the panels form a little movie in your head.

AM: What makes a comic book character memorable?

JS: Personality. Every character in a comic book should have a point of view that differs from that of any of the other characters.

AM: What is the best part of your job?

JS: I love drawing comics. And I get to go to comic book conventions all over the world.



CAREER PROFILE

CARTOONIST

Salary: First-year cartoonists make an average of \$40,000, depending on location, project, and experience.

Education: Most cartoonists have a bachelor's degree in humanities or a related field, such as creative writing or literature.

Getting Started:

- ▶ Write! Create a comic strip for your school newspaper.
- ▶ Get feedback. Ask others to give you constructive criticism.
- ▶ Attend a comic book convention. See what kinds of comics are being produced.

VIDEO LINK:
Watch Jeff Smith sketch his famous characters!
scholastic.com/art