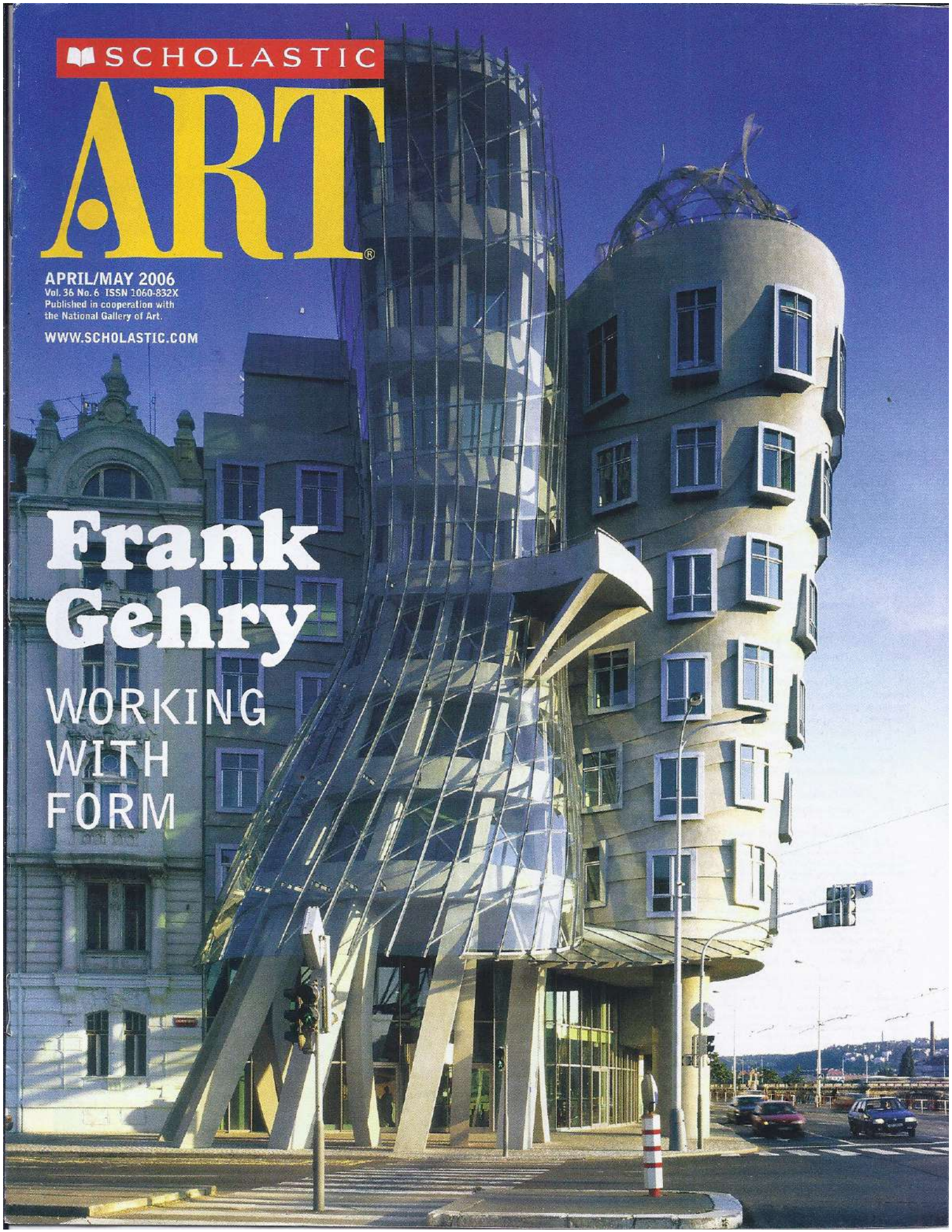

SCHOLASTIC
ART
APRIL/MAY 2006
Vol. 36 No. 6 ISSN 1060-832X
Published in cooperation with
the National Gallery of Art.
WWW.SCHOLASTIC.COM
Frank Gehry
WORKING WITH FORM

SCHOLASTIC
ART

COVER: Frank Gehry (b. 1929), Nationale-Nederlanden Building, 1992–96, Prague, Czech Republic. ©Damian Helnisch/Bildenberg/Aurora.

POSTAL INFORMATION
Scholastic Art® (ISSN 1060-832X; in Canada, 2-c no. 55867) is published six times during the school year, Sept./Oct., Nov., Dec./Jan., Feb., Mar., Apr./May, by Scholastic Inc. Office of Publication: 2931 E. McCarty Street, P.O. Box 3710, Jefferson City, MO 65102-3710. Periodical postage paid at Jefferson City, MO 65101 and at additional offices. Postmasters: Send notice of address changes to SCHOLASTIC ART, 2931 East McCarty St., P.O. Box 3710, Jefferson City, MO 65102-3710.

PUBLISHING INFORMATION
U.S. prices: $8.95 each per school year, for 10 or more subscriptions to the same address. 1-9 subscriptions, each: $19.95 student, $34.95 Teacher's Edition, per school year. Single copy: $5.50 student, $6.50 Teacher's. (For Canadian pricing, write our Canadian office, address below.) Subscription communications should be addressed to SCHOLASTIC ART, Scholastic Inc., 333 Randall Rd. Suite 130, St. Charles, IL 60174 or by calling 1-800-387-1437 ext 99. Communications relating to editorial matter should be addressed to Margaret Howlett, SCHOLASTIC ART, 557 Broadway, New York, NY 10012-3999. Art@Scholastic.com. Canadian address: Scholastic Canada Ltd., 175 Hillmount Rd., Markham, Ontario L6C 1Z7. Canada Customer Service: 1-888-752-4690 Available on microfilm through Xerox University Microfilms, Inc., 300 N. Zeeb Rd., Ann Arbor, MI 48106. Also available on microfiche through Bell & Howell Micro Photo Division, Old Mansfield Rd., Wooster, OH 44691.
Printed in U.S.A.

ARCHITECTURE Reinvented

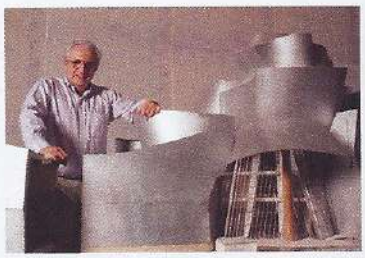
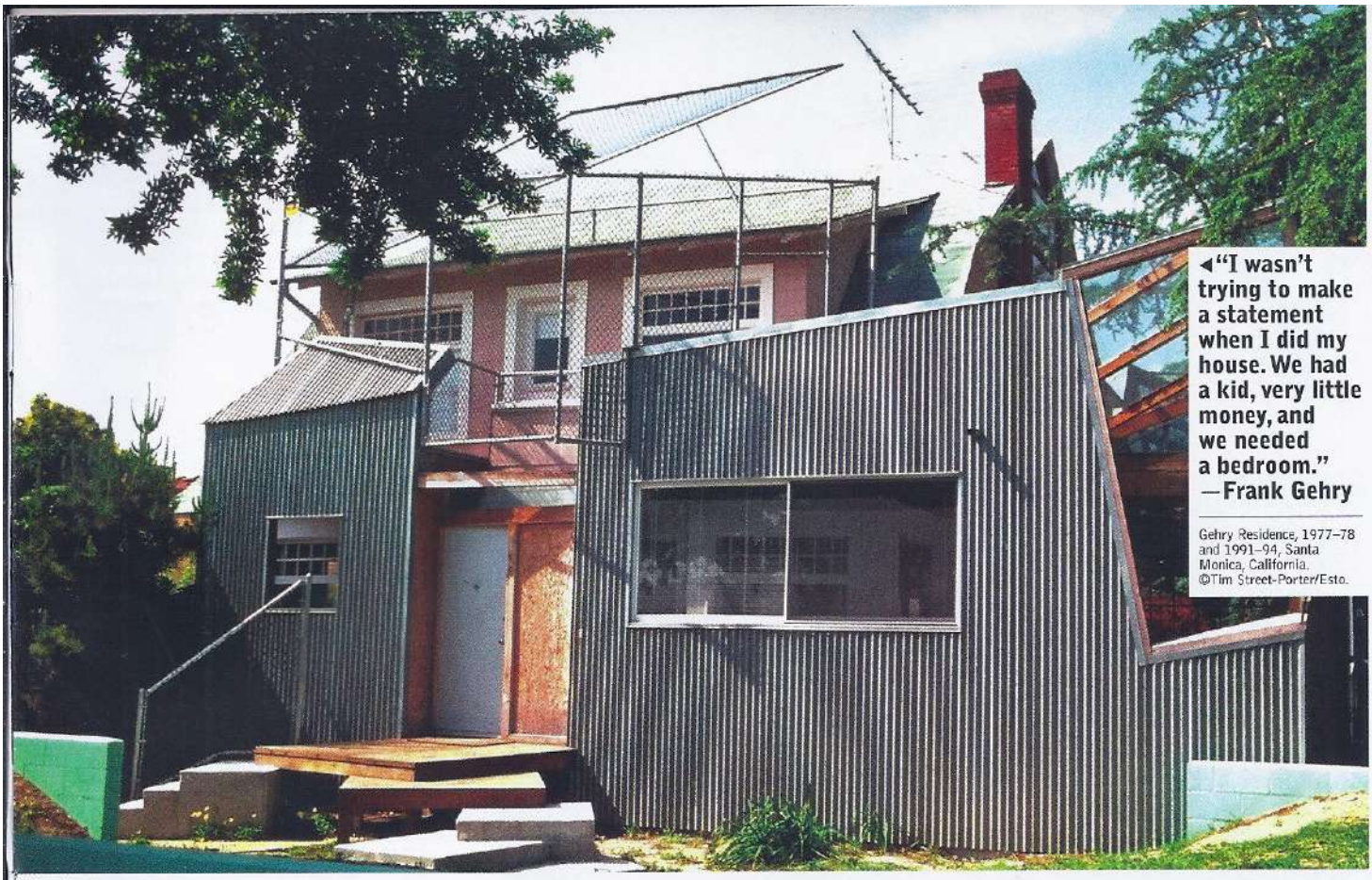


Photo: Wolfgang Neeb. ©The Bridgeman Art Library.

"DON'T TRY TO BE SOMEONE ELSE. FIND YOUR OWN VOICE, FIND YOUR OWN WAY."
—FRANK GEHRY

▶ **"My artist friends were working with very inexpensive materials, and they were creating beauty." —Frank Gehry**

Norton Residence, 1982–84, Venice, California. ©Tim Street-Porter/Esto.



◂"I wasn't trying to make a statement when I did my house. We had a kid, very little money, and we needed a bedroom." —Frank Gehry

Gehry Residence, 1977–78 and 1991–94, Santa Monica, California. ©Tim Street-Porter/Esto.

Frank Gehry, one of the most important architects of our time, has designed every kind of building, from bagel shops to concert halls. But one of the first to win him national recognition was his own home (*above*) in Santa Monica, California. In 1977, Gehry and his wife bought a traditional two-story pink bungalow. Gehry then set out to remodel the house in a way that wouldn't be too costly. He worked with the industrial and "found" materials he used in his buildings: corrugated metal, raw plywood, chain-link fencing, and wooden beams.

Gehry wrapped the house in an "envelope" of corrugated steel and stripped the interior walls down to the wood framework, which he left exposed. **Angular** sheets of glass formed windows and skylights. In the center of this radical "makeover," you can still see the top of the original house. Although Gehry's neighbors might have been startled, this unusual structure influenced modern building in a profound way. The **juxtaposition of styles**, the use of **diagonals** and **unexpected materials**, and the process of tearing down and rebuilding in a seemingly unrelated way are the characteristics of a kind of architecture called **Deconstruction**.

Born in Toronto, Canada, in 1929, Gehry has always been interested in buildings and how they fit into their surroundings. As a child, he built miniature cities from scrap wood. During his teens, Gehry's family moved to Los Angeles. After earning a degree in architecture, he worked for various architectural firms, served in the Army, and studied urban planning. In 1967, Gehry founded his current firm—Frank O. Gehry and Associates—in Santa Monica.

Gehry's creativity in redesigning his own house helped win him many residential commissions. The small structure (*left*) is part of the Norton Residence in Venice, California. Built on a tiny lot, the beachfront house has been **fragmented** into separate rooms for privacy and to create a feeling of space. This **detached**, raised box, set in front of the main house, is actually an office. Built to resemble a lifeguard tower, the **flat planes** of plywood above the windows can be raised and lowered, depending on the weather.

The **curved, organic shapes** that characterize his later buildings were always part of Gehry's visual vocabulary. These shapes were first used in the furniture he developed early in his career. Upon discovering that cardboard was extremely strong when **laminated** (bonded together in layers), Gehry shaped this material into **simplified, interlocking,** S-shaped tables and chairs (*left*). "Easy Edges" furniture was a successful product, but Gehry preferred to spend his time on his architectural work.

◂"Creativity is about play and a kind of willingness to go with your intuition." —Frank Gehry

Easy Edges Wiggle Chair, 1972. ©Gehry Partners, LLP.

Text by Suzanne Bilyeu

Poetry IN CONCRETE

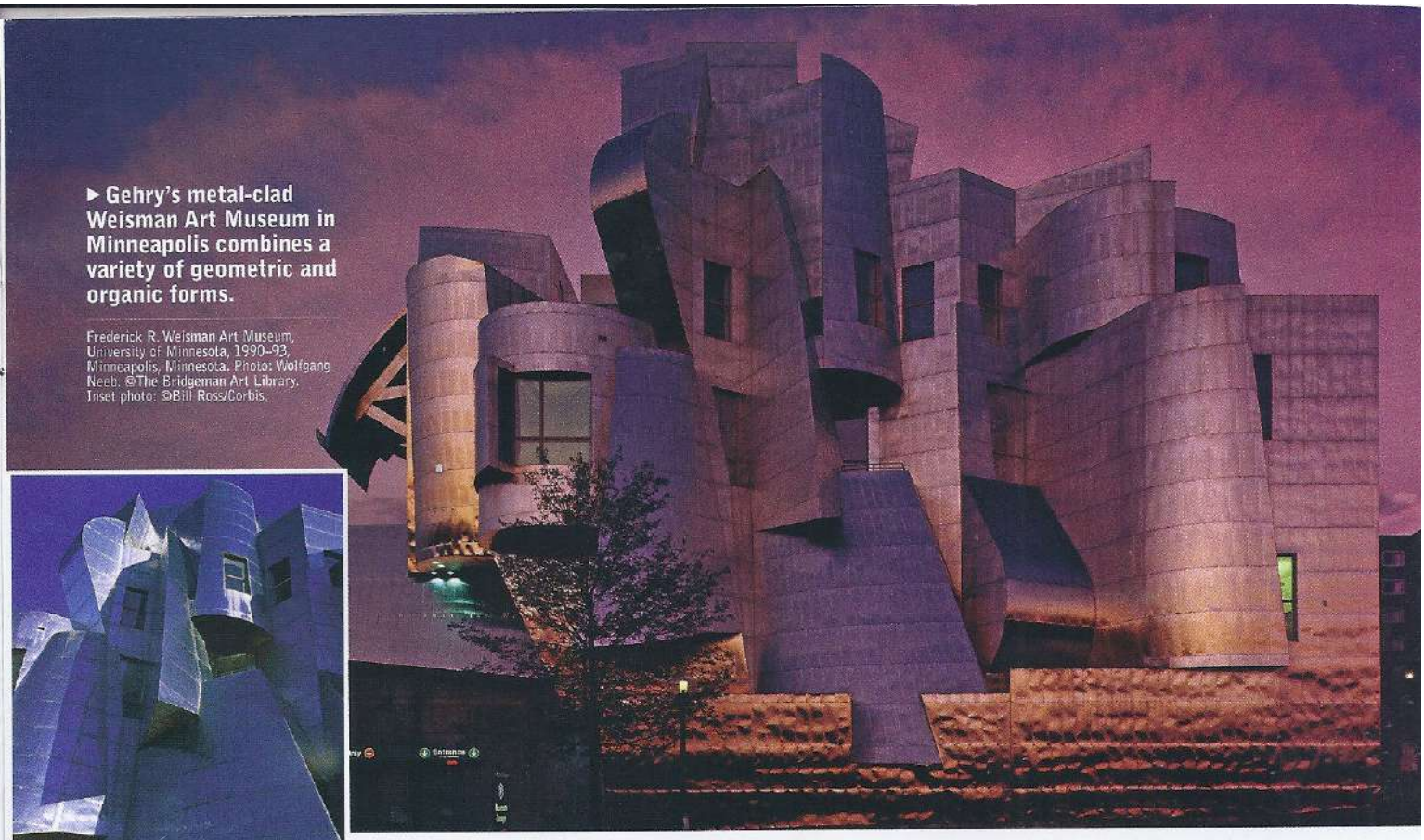
"I APPROACH EACH BUILDING AS A SCULPTURAL OBJECT, A CONTAINER, A SPACE FILLED WITH LIGHT AND AIR."
—FRANK GEHRY

▲The Vitra Design Museum was among the first of Frank Gehry's more sculptural buildings.

Vitra Design Museum, 1987–89, Weil am Rhein, Germany. ©Yetsuh Frank/GreatBuildings.com.

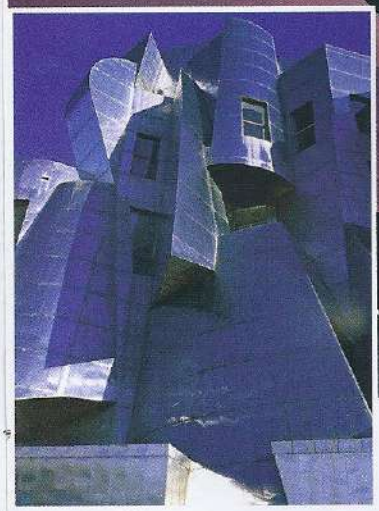
▶ What do the building on the right and the dancing couple shown below have in common?

Model of the Nationale-Nederlanden Building, 1992–96, Prague, Czech Republic. Photo: Wolfgang Neeb. ©The Bridgeman Art Library. Inset: Fred Astaire and Ginger Rogers in *Swing Time*, 1936. Courtesy Everett Collection.



▶ Gehry's metal-clad Weisman Art Museum in Minneapolis combines a variety of geometric and organic forms.

Frederick R. Weisman Art Museum, University of Minnesota, 1990–93, Minneapolis, Minnesota. Photo: Wolfgang Neeb. ©The Bridgeman Art Library. Inset photo: ©Bill Ross/Corbis.



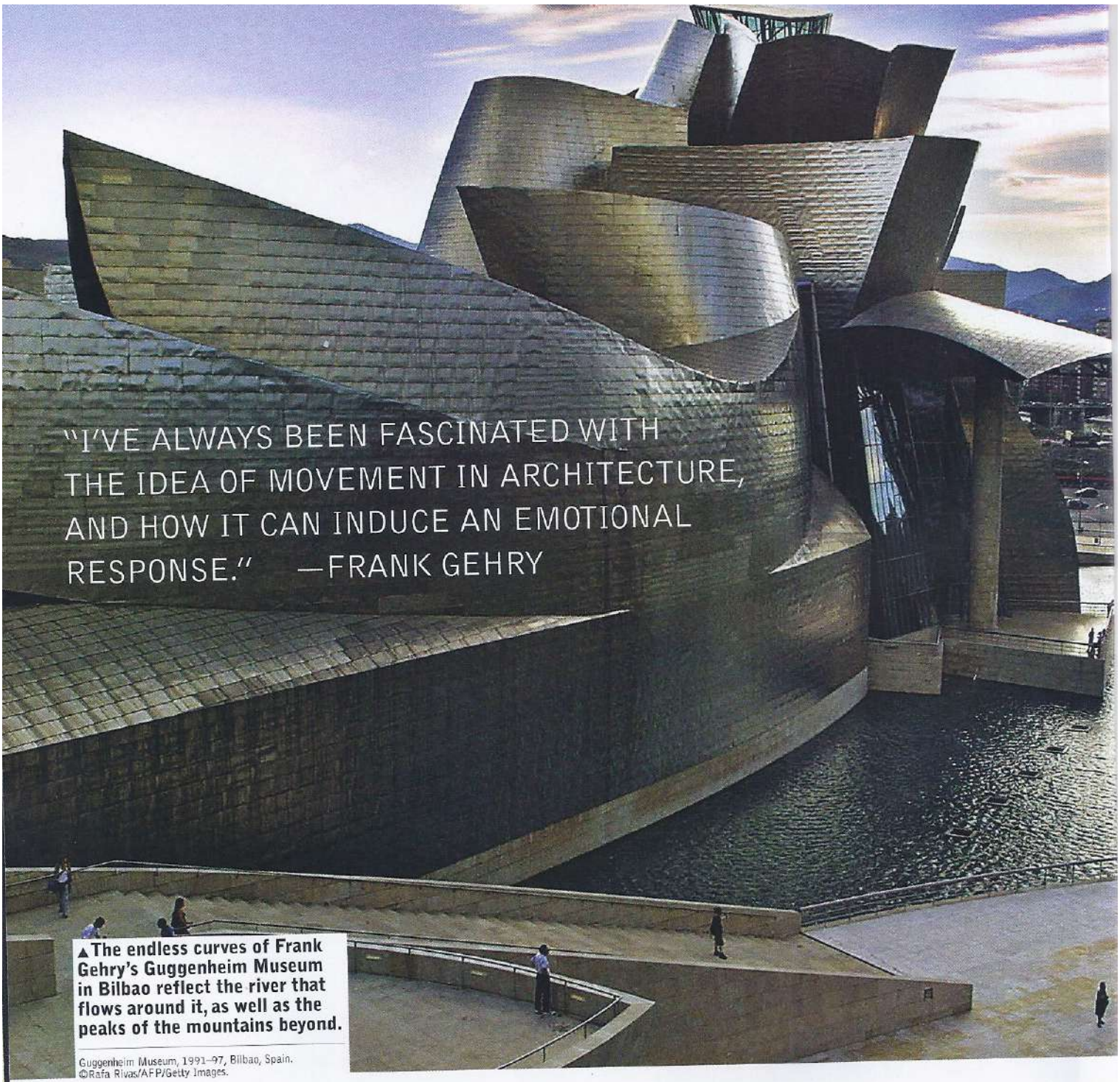
During the 1970s, Frank Gehry designed by combining industrial materials. Later, he took a more sculptural approach to architecture. The small museum he designed in 1987 for Vitra International in Germany (*top, left*), seems to be carved out of a single substance. In this building, Gehry contrasts **organic curves** with **geometric planes**. Many of these shapes **intersect** (meet) and are set on **diagonals**, giving the small plaster structure a feeling of dynamic movement. The **adjoining forms** are **unified** by the overall material and color. The dark metal rooftops provide **visual accents.**

In 1990, Gehry received his first commission for a public art museum from the University of Minnesota in Minneapolis. The Frederick R. Weisman Art Museum (*above*) was built on a bluff overlooking the Mississippi River. One side is a red-brick rectangle that harmonizes with the other brick buildings on campus. But the side facing the river seems to be sculpted out of shining metal. **Convex** cylinders project outward, while the **concave** shapes beneath them lie deep in shadow. Best seen from across the river, the **sharp angles** and **organic curves** catch the sun, creating gleaming **highlights** and dark **cast shadows**. The rippled stainless-steel surface **echoes** and **repeats** the motion of the water, reflecting the changing light.

When the architect received a commission to design an office building (*see cover*) in Prague (prahg), in the Czech (chek) Republic, he faced several challenges. The building site was located in a historic district known for its beautiful old row houses. Any new buildings in the district had to conform to certain standards and harmonize with the existing architecture. As you can see in his model (*bottom, left*), Gehry designed two contrasting towers attached to a main building. These three structures sit on columns, so they seem to float above the streets. The towers—which resemble a man and woman dancing—have been nicknamed "Fred and Ginger," after the famous Hollywood dance team Fred Astaire and Ginger Rogers (*inset, left*).

"Fred," on the right, is an **inverted** (upside-down) **cone** made of solid concrete. The **staggered** windows have been placed in alternating rows. The surface of the concrete has been covered with **curving linear patterns**. By contrast, the **transparent, open, light-filled** form of "Ginger" seems to lean in toward Fred. The glass-clad tower appears to be held together by a network of **thin, curved, horizontal** and **diagonal lines**. The curved tower's pinched "waist" helps maintain the river view from the neighboring building.

To create Fred and Ginger and make them fit in, Frank Gehry has adapted characteristics of the architecture that surrounds them. All the structures on the street are the same **height, scale, color,** and **texture**; the windows and some of the decorative elements are similar. But the **ordered, symmetrical** (same on both sides) **horizontals** and **verticals** of the traditional buildings have been challenged by Fred and Ginger. These **distorted, dynamic, sculptural** creations have revitalized the area, bringing this Prague neighborhood into the 21st century.



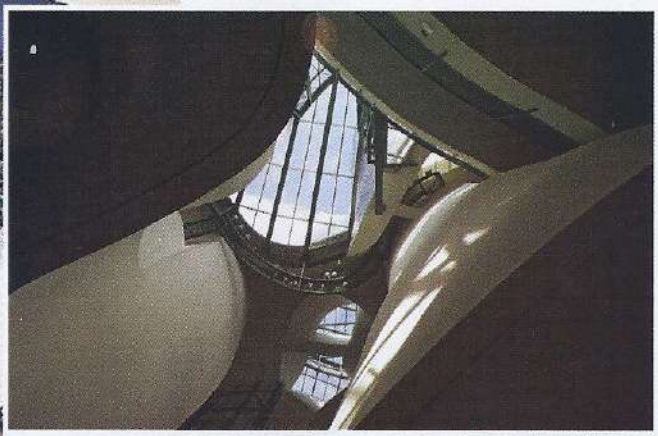
▲The endless curves of Frank Gehry's Guggenheim Museum in Bilbao reflect the river that flows around it, as well as the peaks of the mountains beyond.

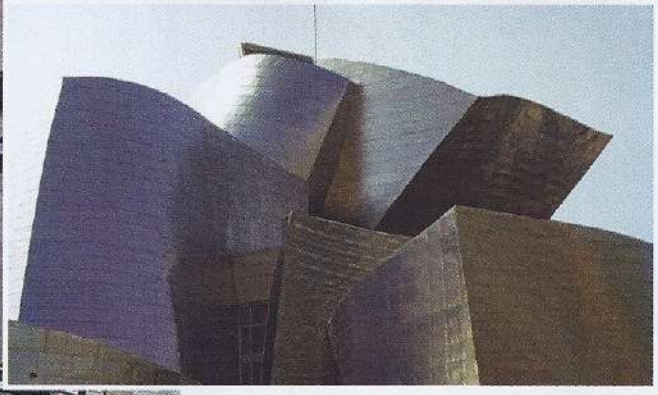
Guggenheim Museum, 1991–97, Bilbao, Spain.
©Rafa Rivas/AFP/Getty Images.

Frank Gehry's most famous work to date is a branch of the Guggenheim Museum (*above and on pages 8-9*), built on a river in the small Spanish port town of Bilbao (bill-BOW). This structure couldn't be further from the conventional idea of museums as neutral, white cubes. Gehry's creation resembles a vast, shimmering sculpture set against the dark, industrial city.

To reflect Bilbao's shipbuilding past, Gehry chose the long, sweeping shape of a boat for the part of the museum that faces the river. The three long, **horizontal wedges** that form this main section of the building are **visually balanced** by the **vertical tower** that rises on the opposite end. None of the **interconnected geometric** and **organic forms** that make up this tower are the same in **size, shape, height,** or **angle**. Some are **solid** and **three-dimensional** and some are **flat, curved planes**. The element that **unifies** all the varying forms in this vast **asymmetrical** (different on each side but visually balanced) structure is the gleaming titanium "skin" that covers everything. The architect explains, "We were going to use stainless steel, but it was too cold. The titanium was so beautiful in the Bilbao light—and in the rain, it actually turns gold." The gleaming titanium panels

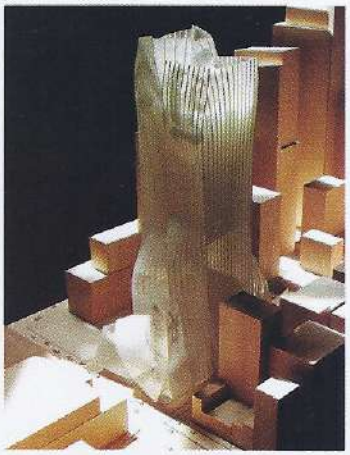
Form Follows Fantasy





◄ **Skylights, curved windows, and reflecting titanium panels create a light-filled environment for viewing art.**

Guggenheim Museum, 1991–97, Bilbao, Spain.
top: ©2006 Richard Bryant/Arcaid Architectural Picture Library.
bottom: ©Johnson Architectural Images/GreatBuildings.com.



► **If built, Frank Gehry's proposed glass skyscraper will certainly stand out from the geometric grids that characterize most of New York City.**

Model of proposed design for the New York Times Building, 2000. ©Gehry Partners, LLP.

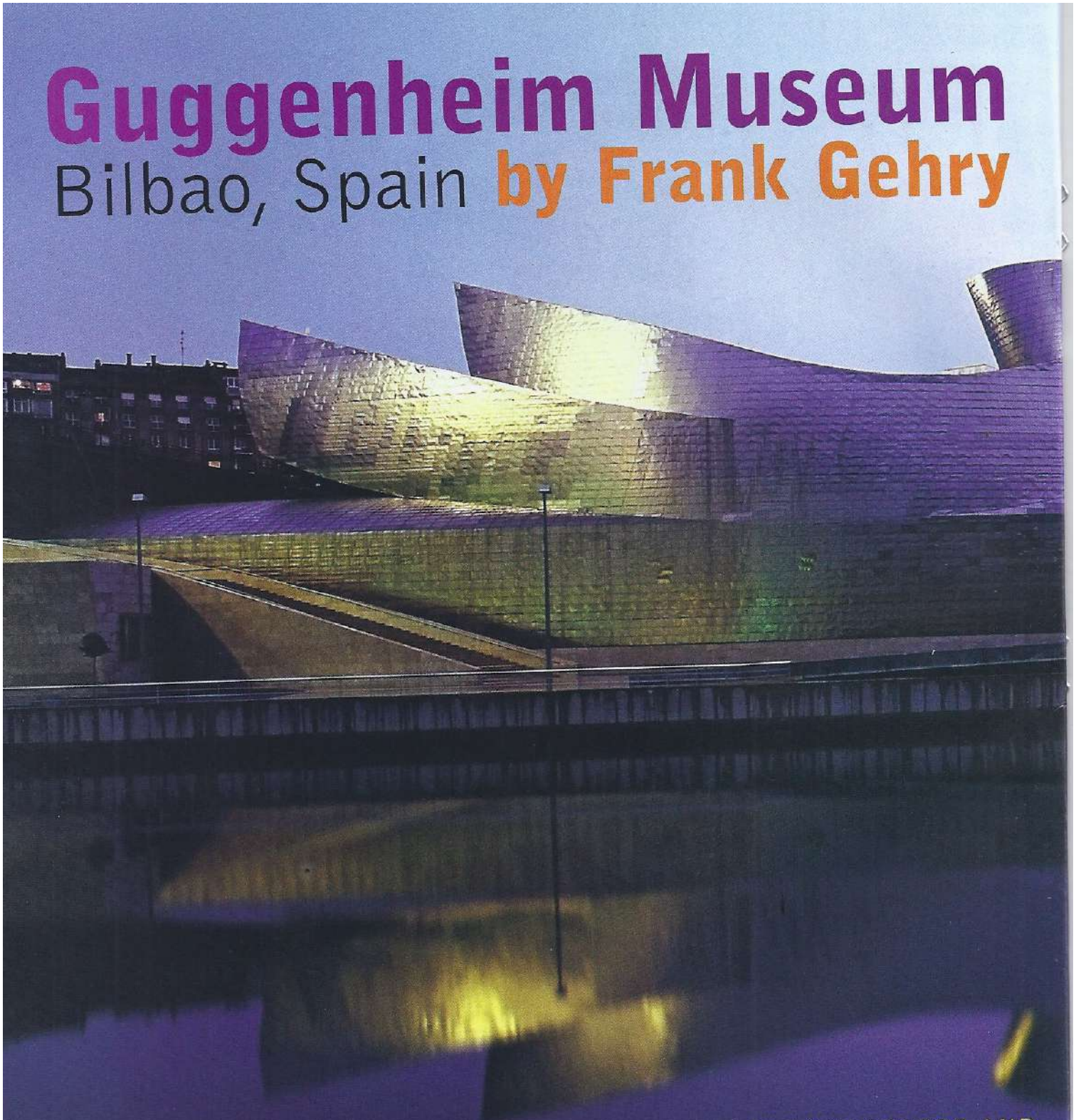
(*see detail, above bottom*) have even been given a **rippled texture** to further intensify the reflection of the water.

Visitors enter the museum through a 150-foot central atrium. A system of **curvilinear** bridges, glass elevators, and stair towers connects the galleries, arranged on three levels. A large, circular skylight at the top (*see detail, above top*) allows a stream of light to illuminate the vast space.

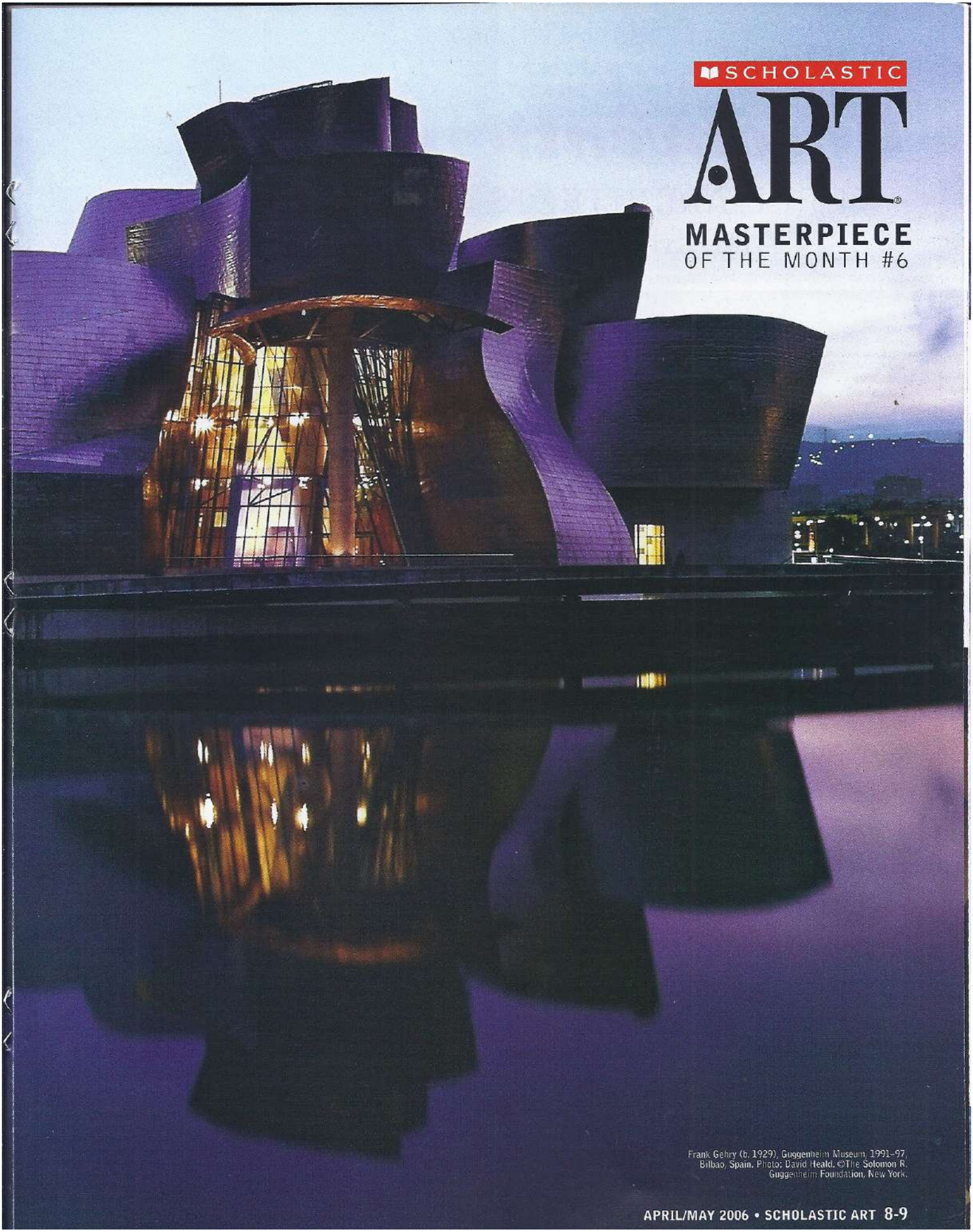
Millions of people have visited the Bilbao Guggenheim since it opened in 1997. Some critics have hailed the structure as an architectural masterpiece, while others have likened it to a lost spaceship. Mariah Carey even used the museum as the setting for a music video. Because of the Guggenheim's unfolding titanium "leaves," residents of Bilbao have nicknamed it "the artichoke."

Gehry continues his flourishing architectural practice in Santa Monica, California, and has branched out in recent years to design wristwatches and jewelry. In 2000, he participated in a competition to build a new 45-story headquarters for *The New York Times*. Gehry designed a slender glass tower (*above*), topped by a stylized *Times* logo. The curling forms at the top and bottom of this **transparent** structure suggest **overlapping** sheets of crumpled newsprint.

Guggenheim Museum
Bilbao, Spain by Frank Gehry



"I REALIZED YOU DON'T NEED GRIDS IF YOU CAN CREATE SPACES AND FORMS AND SHAPES. I WAS ABLE TO BUILD MY SKETCHES WITH THE COMPUTER, WITH MATERIAL I WOULD NEVER HAVE TRIED BEFORE. YOU CAN SEE THAT IN BILBAO. . . . HOW WIGGLY CAN YOU GET AND STILL MAKE A BUILDING?" —FRANK GEHRY



SCHOLASTIC

ART

MASTERPIECE OF THE MONTH #6

Frank Gehry (b. 1929), Guggenheim Museum, 1991–97, Bilbao, Spain. Photo: David Heald. ©The Solomon R. Guggenheim Foundation, New York.

Unconventional Designs

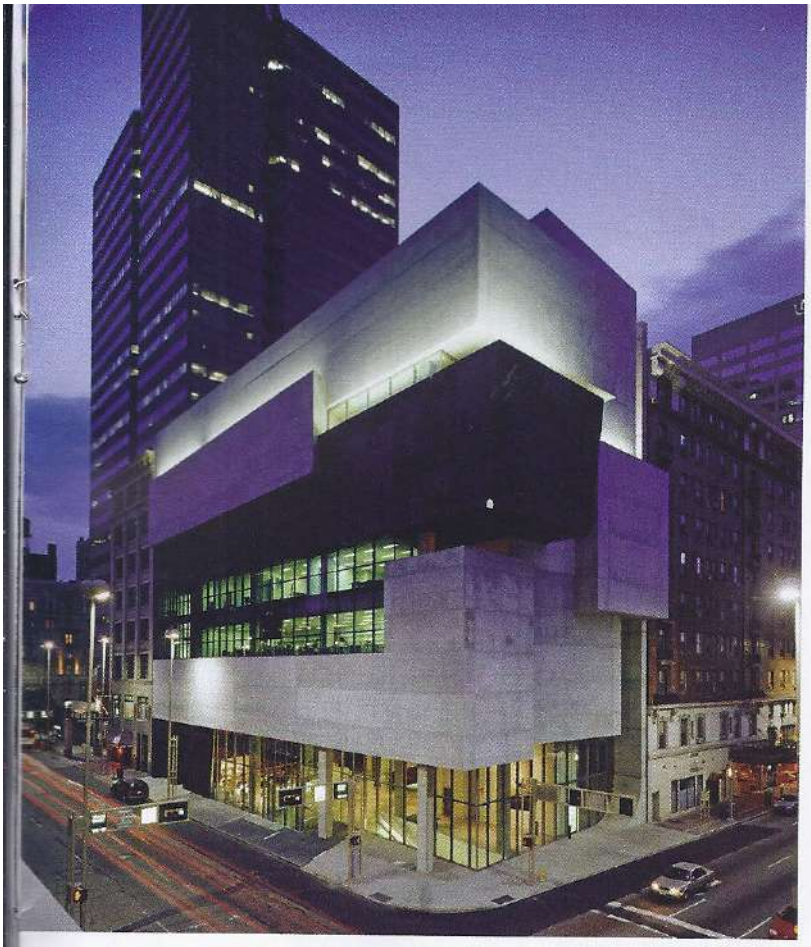
THREE ARCHITECTS BUILD DISTINCTIVE AND SURPRISING STRUCTURES

"THE GREAT BOOK, WHICH WE SHOULD MAKE AN EFFORT TO READ, IS THAT OF NATURE."
—ANTONIO GAUDÍ

TOWERING ARCHES

Surprising as Frank Gehry's buildings are, he was not the first architect to build with unusual curving forms. La Sagrada Familia—a Roman Catholic church in Barcelona—is the unfinished masterwork of early 20th-century Spanish architect Antonio Gaudí (gow-DEE). His highly personal, sculptural style features wavelike **contours** and colorful ceramic tiles. Instead of relying on geometric forms, Gaudí incorporated the **organic curves** of nature into his architecture. He favored the flowing lines of the late 19th-century design style called Art Nouveau (noo-VOH). But in his buildings, it is hard to tell where structure ends and decoration begins. An intricate network of **positive forms** and **negative spaces** makes up the church's needle-shaped towers. Circular tops crown the spires, and the ceramic tiles add **color, texture,** and **visual accents**. The **repetition** of arches creates a sense of **rhythm** and **harmony**. Gaudí worked on the church for more than 40 years, and construction has yet to be completed.

◀ Antonio Gaudí (1852–1926), Temple Expiatori de la Sagrada Familia, 1883–ongoing, Barcelona, Spain. Photo: ©Patrick Ward/Corbis. Inset photo: ©James Sparshatt/Corbis.



"THE IDEA IS TO BE OPEN, TO WHISK PEOPLE INTO THE BUILDING AND MAKE THEM FEEL IT IS THEIRS." —ZAHA HADID

FLOATING VOLUMES

At first glance, this building by Zaha Hadid (ha-DEED) looks geometric. But, like Frank Gehry, the Baghdad-born, London-based architect avoids using right angles in her free-form buildings. In her design for the Rosenthal Center for Contemporary Art in Cincinnati, Ohio, Hadid has **fragmented** the building into **interlocking, horizontal** areas. These shapes resemble a **three-dimensional** jigsaw puzzle. The outside sidewalk extends into the lobby floor and curves upward to form the back wall of the building. This blurring of outside and inside symbolically creates a sense of public space. The building's corner **location** led to the development of two different **facades** (the side of a building that faces the street). One side **juxtaposes** areas of light concrete with dark metal. **Solid volumes** contrast with voids (windows, through which passersby can see into the interior life of the museum). The other facade is expressed as a sculptural **relief**. The Rosenthal Center is the first American museum to be designed by a female architect.

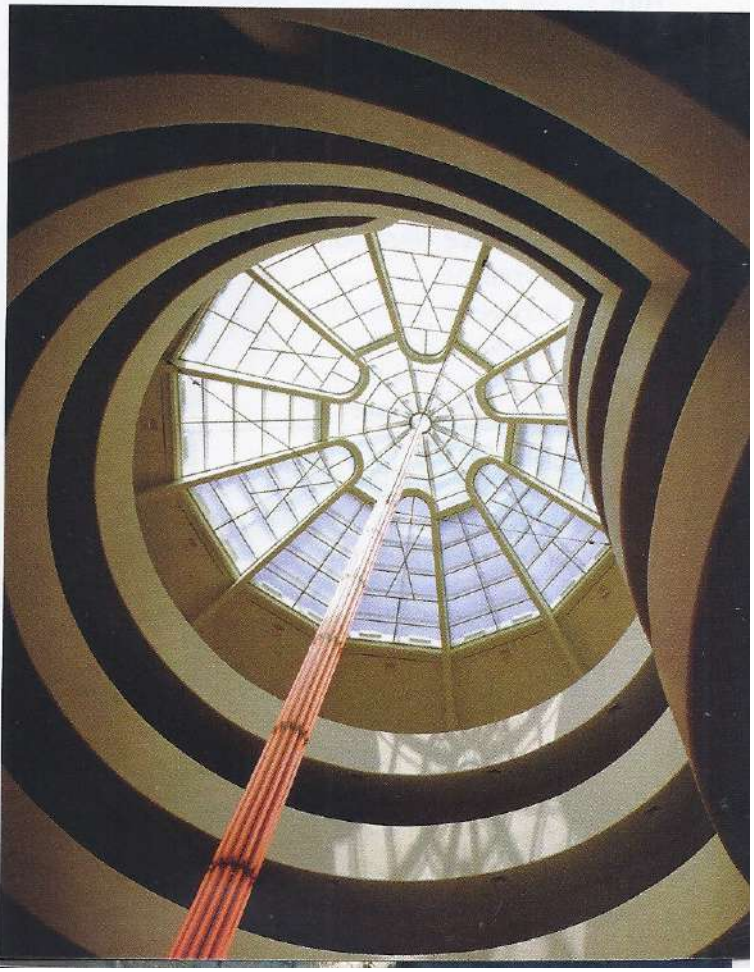
▲Zaha Hadid (b. 1950), Lois & Richard Rosenthal Center for Contemporary Art, 2001–2003, Cincinnati, Ohio. Photo: ©2003 Roland Halbe. Courtesy the Contemporary Arts Center, Cincinnati.

"ONCE ORGANIC CHARACTER IS ACHIEVED IN THE WORK OF ART, THAT WORK IS FOREVER." —FRANK LLOYD WRIGHT

ORGANIC CURVES

Modern American architect Frank Lloyd Wright developed a new concept of interior space in buildings. His theory of "organic architecture" seeks to integrate space into a unified whole. The Solomon R. Guggenheim Museum in New York City, completed in 1959, reflects Wright's belief that "form and function are one." Traditional museum design led visitors through a series of boxlike rooms and required them to retrace their steps when exiting. But in the Guggenheim—whose circular form resembles a snail shell—visitors take an elevator to the top, and walk down on a sloping spiral ramp. The building's **open plan** allows several levels of artwork to be visible at the same time. The **repetition** of **organic curves** creates a visual **rhythm**. The circular glass skylight* has the **radial symmetry** of a spider's web. This transparent dome caps the **rotunda** (central area), bathing the galleries in natural light.

* What appears to be a diagonal red line in the photo is actually a column of lights. It is part of an installation by contemporary artist Dan Flavin, who works with fluorescent lights.



▶ Frank Lloyd Wright (1867–1959), The Solomon R. Guggenheim Museum, 1956–59, New York City, New York. Photo: ©Jeff Goldberg/Esto.

ARTIST OF THE MONTH

Fantastic Forms

Elizabeth Turner lives in Nathan, Georgia, in a home surrounded by acres of woods, and a lake. Nature is a constant source of inspiration for her, especially as an artist. "I love the outdoors, and experiencing the art of the earth. The fact that we didn't create all this natural beauty makes me think about where it came from, and about the cycle of life." Elizabeth, 17, drew on her fascination with nature to create this award-winning work of art. She made each "tree" almost entirely of natural materials, from the spindly branches that stretch up to the sky, to the handmade paper squares in the colors of the rainbow.

A senior at Newnan High School, Elizabeth plans to pursue a fine arts degree at the University of Georgia. She's not sure what role art will play in her future career, but knows it will always be an important part of her life. "I love the process of creating art, from having an idea to seeing it form right in front of your eyes. It's a magical, incredible feeling that I can't get doing anything else."

How did you first get involved in art?

Both of my parents are professional artists, so I've been creating art since I was born. But I really got interested when I did the Governor's Honors Art Program*. The experience was incredible, and made me want to make art as a career.

How would you classify this work? Is it a sculpture, an environment, a mixed-media piece?

Each tree is a separate sculpture, but I definitely think of this work as an installation: a bright and colorful forest. You can walk through it and be a part of it. The piece is an interactive experience.

What experience were you trying to create?

I wanted to create an enchanted, happy forest you could walk around and play in. I would eventually like to expand on that concept. I put one of my trees out in the woods, and videotaped it deteriorating from exposure to the elements. One day, I'd like to include the video of the rotting tree as part of my installation. By showing it fading away, I want people to understand how spectacular—yet fragile—nature is, and that we need to take care of it.

How did you get your idea?

It started when my mom taught me how to make paper. I made lots of colorful squares, but I didn't know what to do with them. So I stacked the squares up near a window in my mom's studio. I was looking at them when the sun suddenly streamed through the column, forming a beautiful rainbow of colors. I loved how the light played off the papers. So I started brainstorming about how to space the squares so light could shine through more brilliantly. I looked out the window and saw the trees outside. Then I collected a bunch of branches, and brought them up to the studio. I started to play with the branches and paper until I liked the look of it.

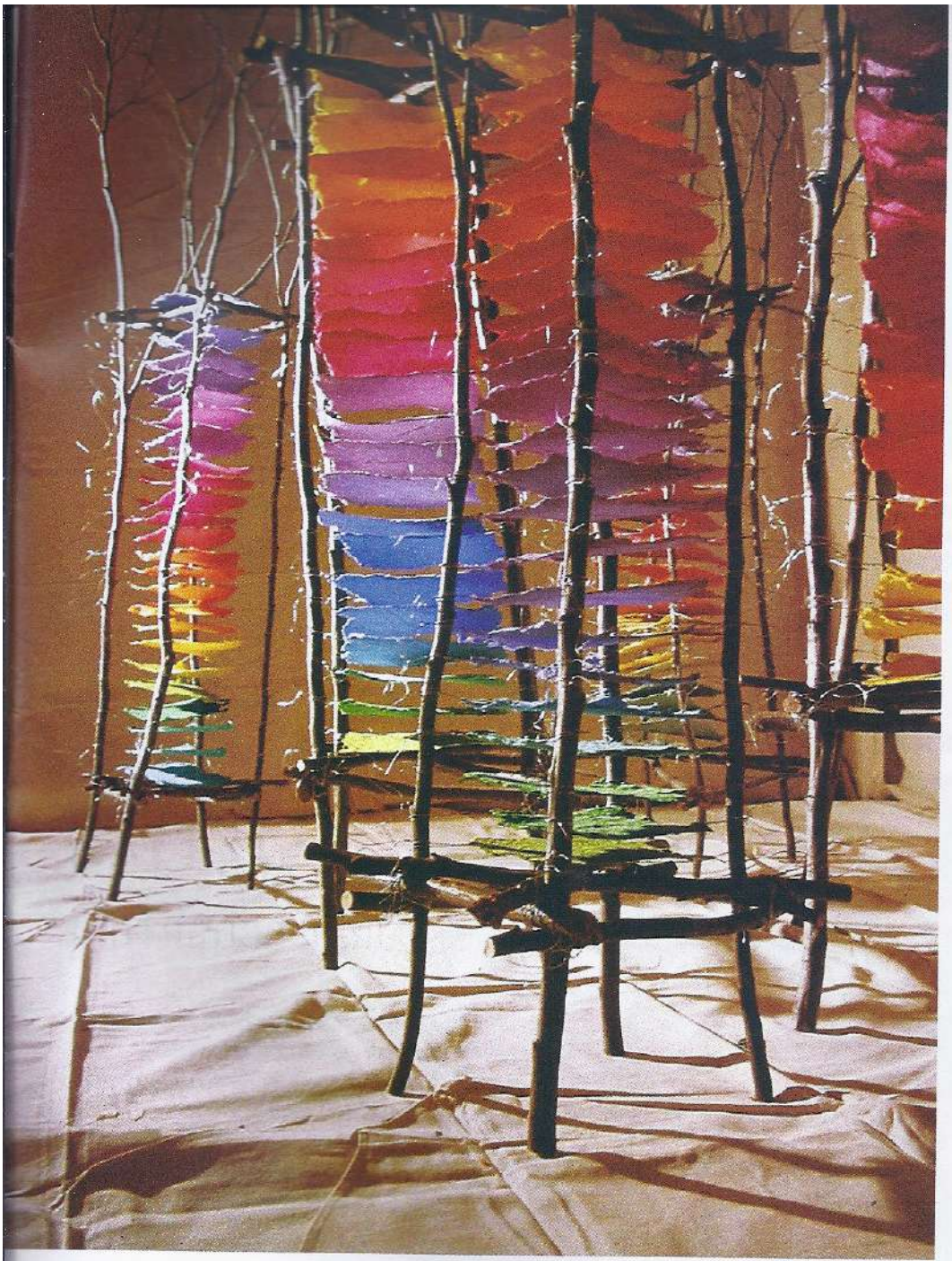
How did your idea evolve from there?

At first I was going to cut the branches flat to make a perfect column. But when I stood them up and saw the spindly twigs on top reaching up to the sky, I realized I could create a tree. I made one, which led to the idea of creating a whole forest. I liked the natural look of the branches, and how they complemented the texture of the homemade paper. Each square is torn, bumpy, and has a lot of personality. The branches are the same

*A summer enrichment program for gifted high-school students from the state of Georgia.

ELIZABETH TURNER

"I think of this work as an installation: a bright and colorful forest. You can walk through it and be a part of it. The piece is an interactive experience."



Elizabeth Turner (b. 1988), *My Forest*, 2005.

way. No two are alike. Together, they're visually more interesting than working with perfect squares of paper and perfect pieces of wood.

Did color play an important role in your work?

Definitely. I didn't want to make sculptures exactly like trees, so I used rainbow colors to make my forest whimsical. I wanted the colors to reflect my personality. I'm an optimist. These happy, childlike colors felt like me.

How did you go about creating this piece?

I had to plan what I was going to do before putting all the pieces together. It wasn't like doing a painting, where it just flows out. I started by making the paper. I tore up big sheets of a special kind of paper and soaked them in water. Then I shredded the pulp in a blender, and dyed it in six or seven colors. I used a mesh screen to form the squares, then let them dry. Once I had collected enough branches, I began building my first "tree." I wired four big branches together to make a column, with cross pieces at the bottom and top. Then I wired paper squares onto the frame, starting at the bottom, and working my way up. At first the frames were unstable and wobbly, so I used screws to stabilize them. I repeated the process many times, creating trees of varying heights and widths, just like in the forest.

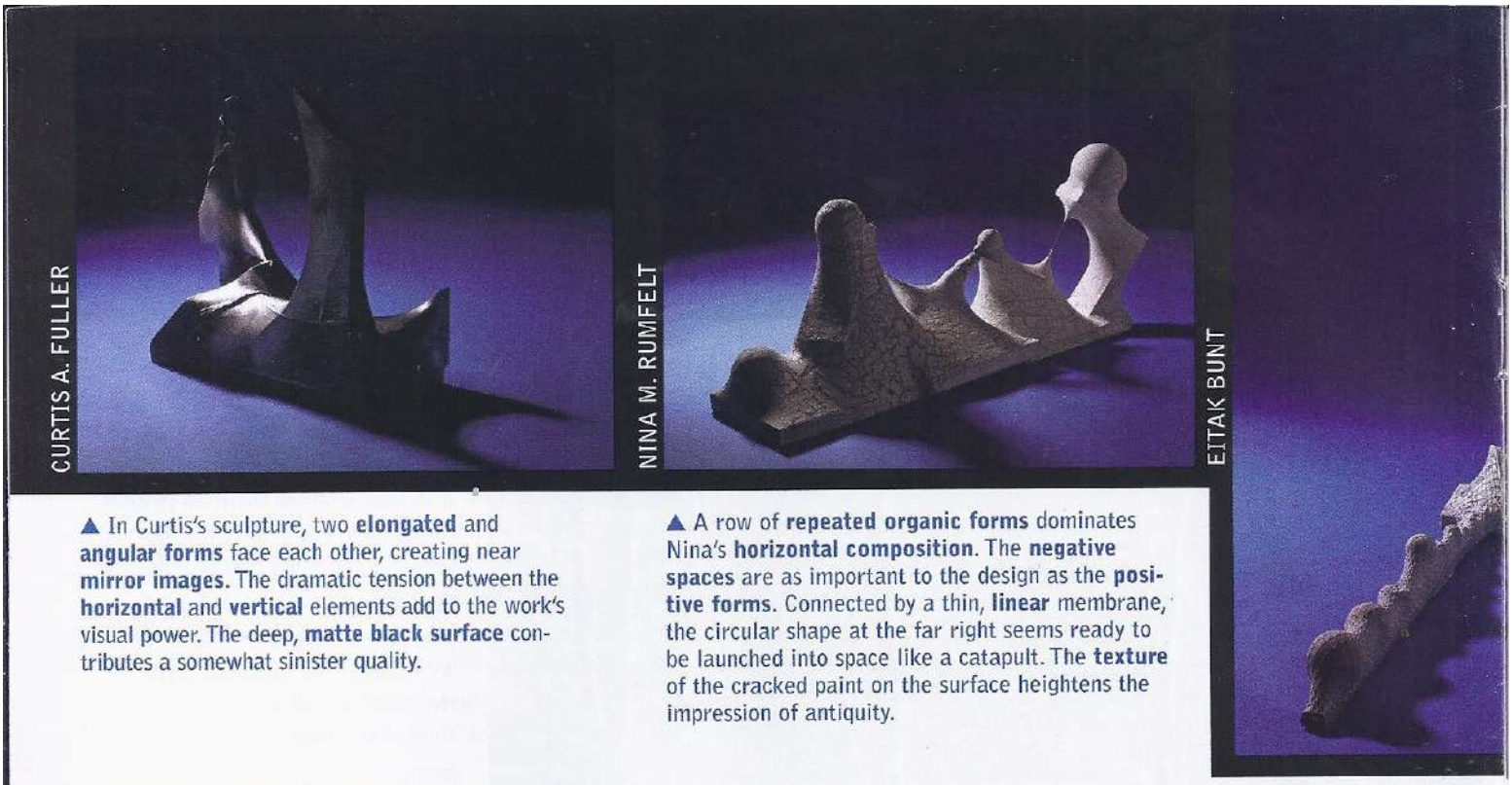
How have other people responded to your work?

Most people think it's very creative. I live in a small town where art isn't really big. This kind of installation work—the volume, the texture, the colors, the feel—is unique here. The scale I worked in, and the materials I used seem to impress people, since it's very different from what they're used to seeing.

What advice do you have for other aspiring artists?

Don't be afraid to take on time-consuming tasks just because they might seem frustrating or boring. Really big projects can have really big results. Trust your ideas, and be patient with them. Give yourself time to sit alone and create. It's amazing how much you can do if you give yourself the time, and aren't afraid to try out your ideas.

To find out more about The Scholastic Art & Writing Awards, ask your teacher to write to The Alliance for Young Artists & Writers, Inc., 557 Broadway, New York, NY 10012-3999, phone 212-343-6892, or go to www.scholastic.com/artandwriting.



▲ In Curtis's sculpture, two **elongated** and **angular forms** face each other, creating near **mirror images.** The dramatic tension between the **horizontal** and **vertical** elements add to the work's visual power. The deep, **matte black surface** contributes a somewhat sinister quality.

▲ A row of **repeated organic forms** dominates Nina's **horizontal composition.** The **negative spaces** are as important to the design as the **positive forms.** Connected by a thin, **linear** membrane, the circular shape at the far right seems ready to be launched into space like a catapult. The **texture** of the cracked paint on the surface heightens the impression of antiquity.

SCHOLASTIC ART WORKSHOP

Architectural Forms

WORK WITH FORMS TO CREATE AN ARCHITECTURAL SCULPTURE

MATERIALS

- 6 x 12 in. wooden base
- Scraps of wood, matte board, and/or foamcore
- Three-dimensional geometric forms in a variety of shapes, sizes, and materials, including Styrofoam balls, plastic blocks and blocks, wooden beads, etc.
- Segments of dowel rods (1/8 to 1 1/4 in.) and/or old rulers
- Masking tape
- Hot glue gun and glue sticks
- Staple gun and staples
- Hammer, nails, and plyers
- Old nylon pantyhose and fishnet stockings (washed)
- T-pins
- Glue/paint mixture (75% Elmer's Glue-All and 25% white tempera paint)
- Paintbrushes and containers to hold glue/paint mixture
- Flat black and/or silver spray paint
- Optional (for surface textures): corrugated cardboard, aluminum foil, plastic wrap, popsicle sticks, toothpicks, etc.

Prepared by Ned J. Nesti Jr., Art Instructor, Morrison Junior High School, Morrison, IL.
Assisted by Nicholas R. Bonneur, Art Instructor, Walter Reed Elementary, Chicago, IL; Charles Dubnick, Art Instructor, Brooks Middle School, Bollingbrook, IL; and Stuart Roddy, Art Instructor, Morrison High School, Morrison, IL.

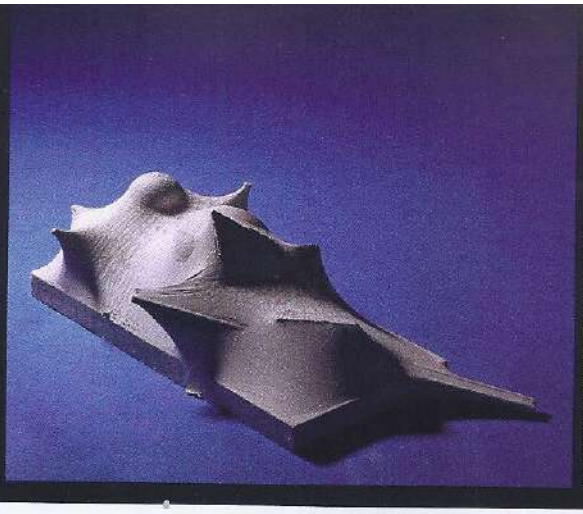
Architect Frank Gehry begins nearly all of his building projects with loose, gestural drawings. He then translates his sketches into three dimensions by constructing a small architectural model.

In this workshop, you'll use wood scraps, Styrofoam shapes, and old nylon stockings to create an original, organically curving "architectural" sculpture.

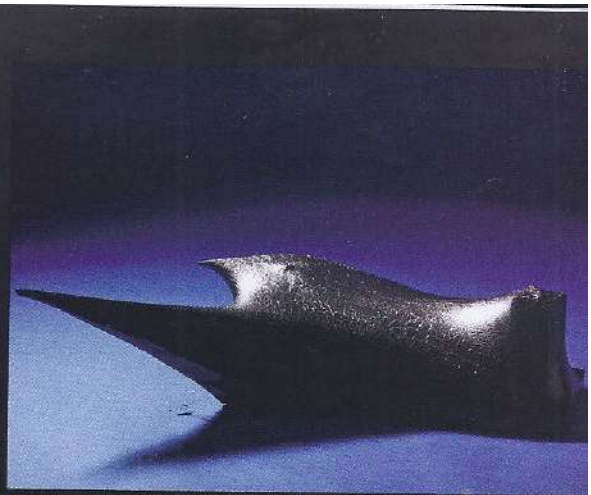
STEP 1 Select a base and an assortment of shapes (Styrofoam balls, plastic blocks, wooden beads, segments of dowel rods and rulers, and scraps of wood, matte board, and foamcore—anything that will create interesting contours) to construct the skeleton of your model. Combine simple forms to create complex contours.

STEP 2 Arrange and rearrange the components of your structure until you achieve a balanced, dynamic composition. Use masking tape to hold the skeleton together temporarily. Consider the structure from all sides, but be sure to establish a defined front (focal point), which could be a facade or entrance. Try to visualize the form that

RACHAEL M. BARRY



MATTHEW A. KISTLER



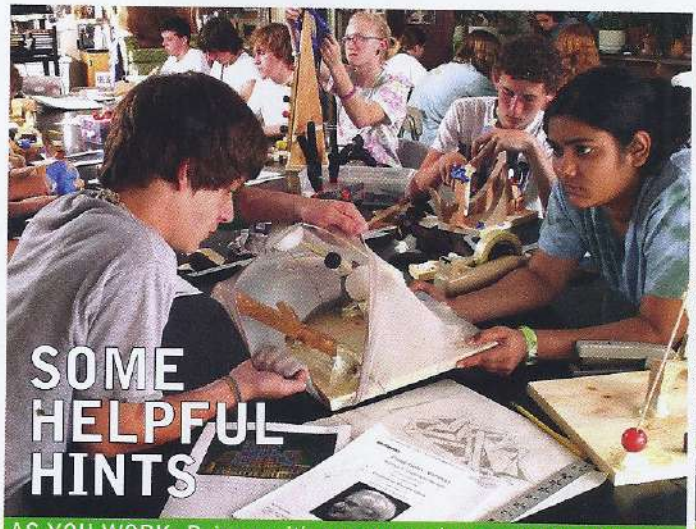
▲ **Angular** forms project from Rachael's low, flat piece. These **arrow-like** shapes point to the work's **focal point**, the circular form that seems to be emerging from the far end.

◀ Eitak's work extends along both **horizontal** and **vertical axes**. The **rhythmic repetition** of circular forms in the vertical portion suggests a Gaudíesque tower, while the **shadows cast** by the horizontal portion resemble rippling waves. The **distorted grid** of fishnet webbing provides a visually interesting **surface texture**.

▲ With its sharp points and sleek **geometric planes**, Matthew's sculpture suggests a stingray or Stealth fighter jet. The **asymmetrical** composition gives the work a sense of movement. Unlike in some of the other sculptures, here the shape of the base has completely disappeared.

will take shape when the nylon skin is stretched across the skeleton. Think about proportion and contour. Avoid complex or perfectly symmetrical arrangements. Don't be afraid to have forms jut out into the negative space. When satisfied with your composition, secure the pieces to the base using glue, staples, or nails.

SOME HELPFUL HINTS



AS YOU WORK: Pair up with a partner when stretching the nylon skin over the skeleton. You may use a needle and thread to repair any runs or rips.

HINT: Paint in every direction to avoid distracting brushstrokes and uneven coverage.

STEP 3 Stretch the nylon fabric tautly across the surface of your construction. Take care to avoid creating runs or rips at pressure points created by sharp corners and ends of rods. Use T-pins and staples to help hold the skin in place. You may want to incorporate other materials (corrugated cardboard, aluminum foil, plastic wrap, popsicle sticks, toothpicks, etc.) to create interesting surface textures. Paint the model with a mixture of 75% glue and 25% white tempera paint. You may wish to finish the surface with a coat of flat black or silver spray paint.

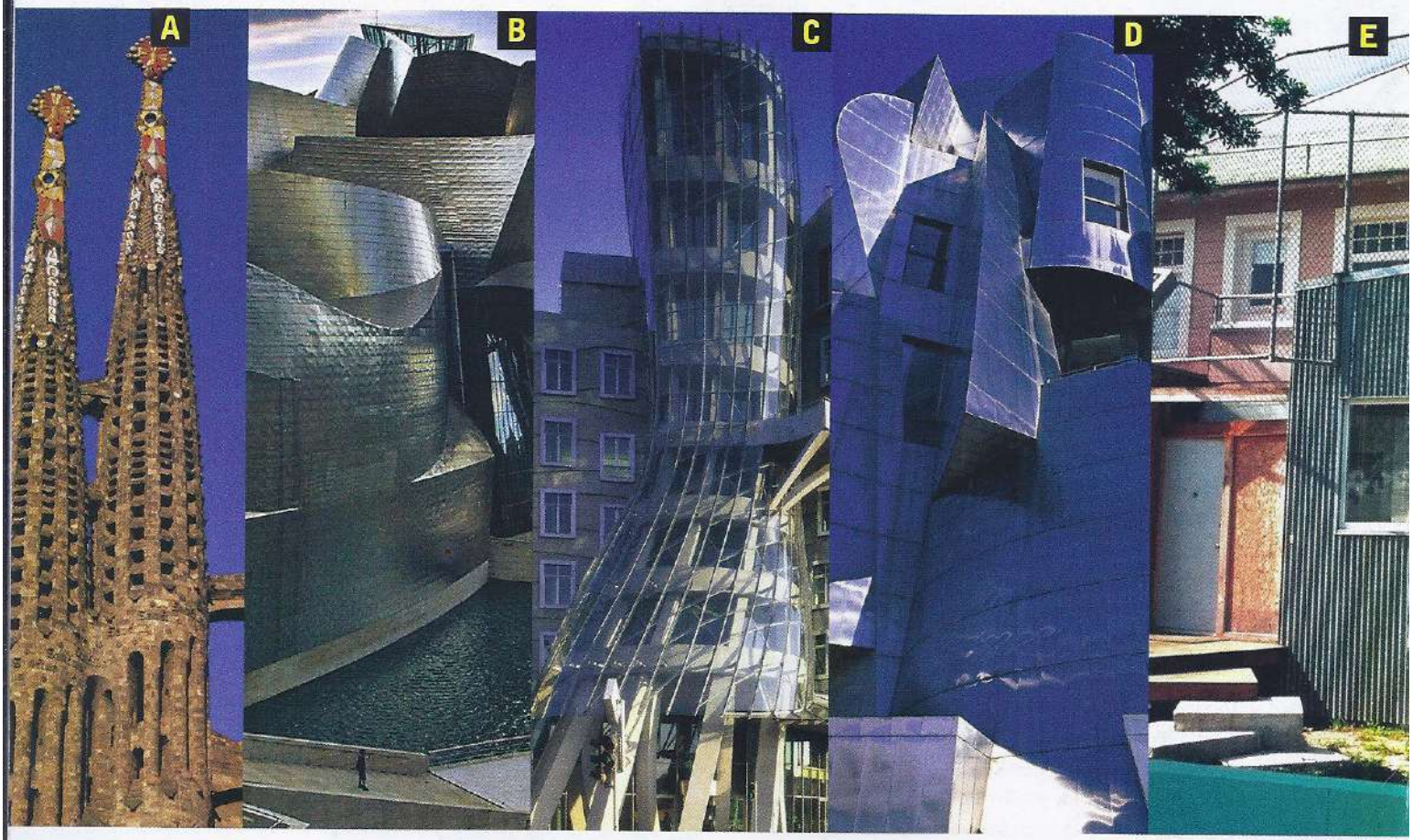
FINALLY: Be careful not to apply too much paint, which may weaken pieces of the skeleton and destroy the shape of your form. Allow the nylon's texture to remain visible. Let glue/paint mixture dry overnight before finishing the surface with spray paint.

CRITIC'S CORNER

Singular Structures

WHAT IS IT THAT MAKES THESE BUILDINGS SO UNUSUAL?

When Frank Gehry created his first buildings, they seemed completely unique. For people used to traditional architecture based on right angles and straight lines, Gehry's use of unorthodox shapes, techniques, and materials was something of a surprise. Below are details of some of the buildings featured in the magazine and a list of terms, artist's names, materials, and descriptions associated with them. Next to each word or phrase, write the letter of the image (or images) that seems most appropriate.



____ 1. A transparent tower
____ 2. Corrugated steel envelope
____ 3. Art Nouveau
____ 4. Convex/concave forms
____ 5. Bilbao
____ 6. Found materials
____ 7. Positive/negative
____ 8. Colorful ceramic tiles
____ 9. Deconstruction
____ 10. Frank Gehry
____ 11. Rippled surface texture
____ 12. Titanium "skin"
____ 13. A "floating" building
____ 14. Sharp angles/organic curves
____ 15. Chain-link fencing
____ 16. "Ginger"
____ 17. Highlights and shadows
____ 18. Antonio Gaudí
____ 19. Prague
____ 20. "The artichoke"
____ 21. Needle-shaped towers