
SCHOLASTIC
art
Tim Burton
Working With Fantasy
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SCHOLASTIC art

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ON THE WEB:
www.scholastic.com/art

DEBATE: Share your opinion about Bald Eagle Art

HOW-TO VIDEO: Hands-On Project

AUDIO EXCERPT: Tim Burton Interview

COVER: Tim Burton (b. 1958), *Untitled (Trick or Treat)*, 1980. Pen and ink and watercolor wash on paper, 15 x 12 in. Private collection. ©Disney. Inset figure: Tim Burton, *Untitled (True Love)*, 1981-1983. Pen and ink and watercolor wash on paper 6 x 4 in. Private collection. ©Disney.

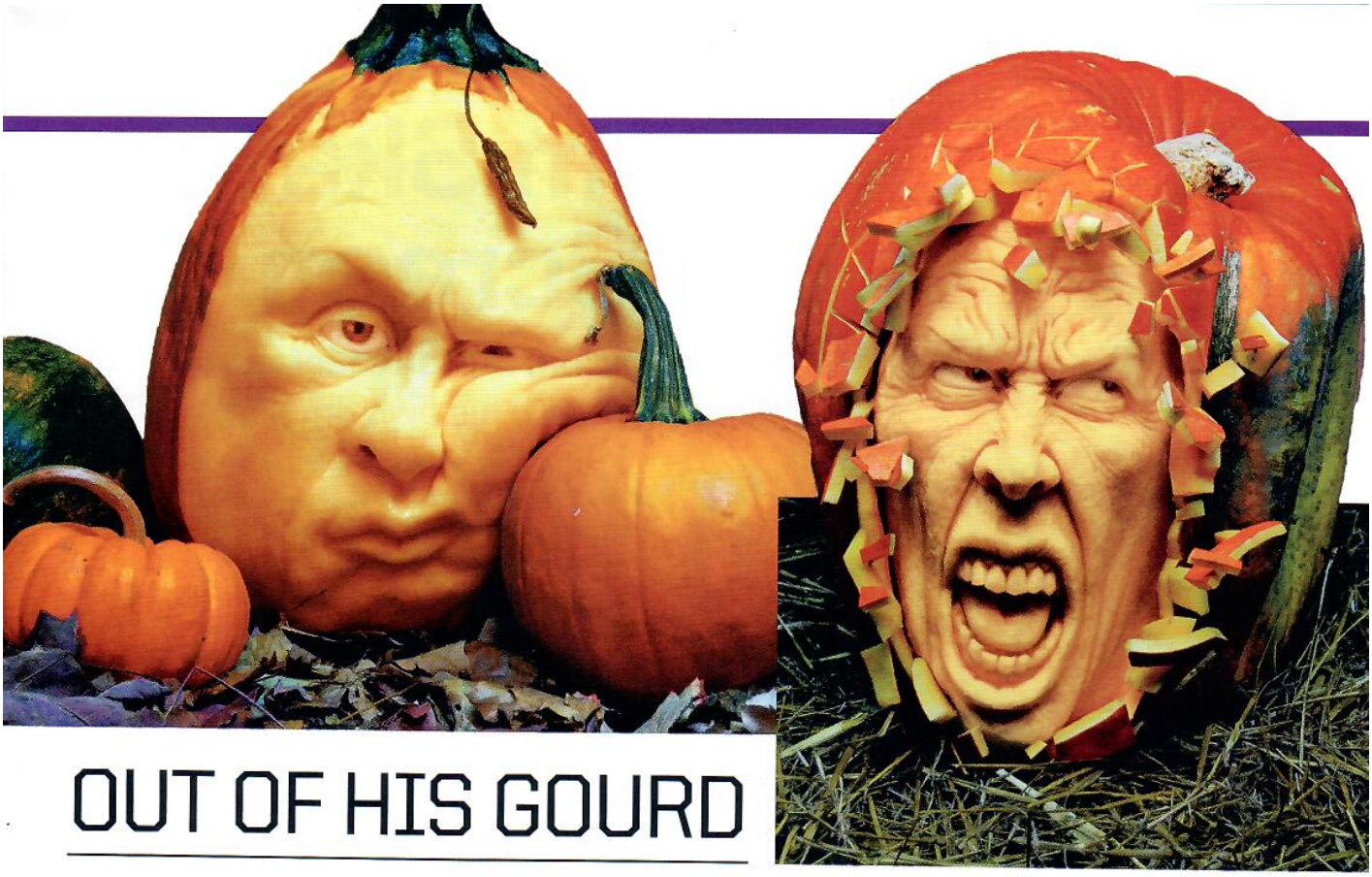
Glassblower Eric Franklin took two years to create this glowing skeleton.

Photography: Brad Carlile. Courtesy of Eric Franklin and the Laura Russo Gallery.

Fright Light

Afraid of the dark? This glowing neon sculpture may not curb your fear, but it will light up your room. Eric Franklin is a glassblower who created this stunning skeleton that glows in neon blue.

The artist labored over his project for hundreds of hours, constructing individual pieces of the skeleton out of glass. He then sealed them together and checked for holes at each of the joints. That was to make sure that none of the ionized krypton, which causes the neon glow, leaked out. While the sculpture was still hot, Franklin used a vacuum to suck out any dust to make sure that it didn't contaminate the krypton. Why did Franklin make it? The artist says, "The skeleton is meant to make us consider the mind and body as one entity." It would also make a great haunted-house decoration.



OUT OF HIS GOURD

A lot of sculptors carve their work from stone or wood, but not Ray Villafane. He uses pumpkins! This jack-o'lantern mastermind got his start as a kid—carving one-of-a-kind toys out of produce. Now Villafane spends every October in his basement making the elaborate sculptures.

Once he cuts the rind off areas of the pumpkin, the artist outlines the structure of the face, using a clay-loop tool. He then uses wood-carving tools to create tinier details, such as the wrinkles. He creates different values (areas of light and dark) by carving at angles, which casts shadows. A downside of using pumpkins for these time-consuming sculptures is that they will rot. But Villafane doesn't mind. "When you don't ever have it again," he says, "you almost cherish it more."

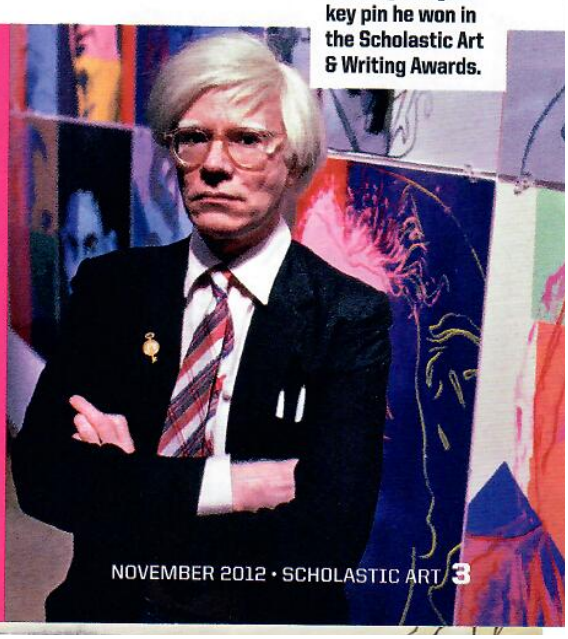
Ray Villafane carves each tiny detail in his pumpkins, right down to the pores!

Courtesy of Villafane Studios.

Calling Future Warhols!

Think you have what it takes to become the next Andy Warhol? Then enter your art in the Scholastic Art & Writing Awards. Warhol won one when he was in high school. So did Tom Otterness, John Baldessari, Cy Twombly, and plenty of other famous artists.

This year marks the 90th anniversary of the awards. During the past nine decades, more than 9 million artists and writers in grades 7-12 have had their work recognized, and they've taken home more than $25 million in scholarships. Some winners even get published in this magazine (see our interview on page 13)! To find out how you can enter, visit **www.artandwriting.org**.



Andy Warhol wearing the gold key pin he won in the Scholastic Art & Writing Awards.

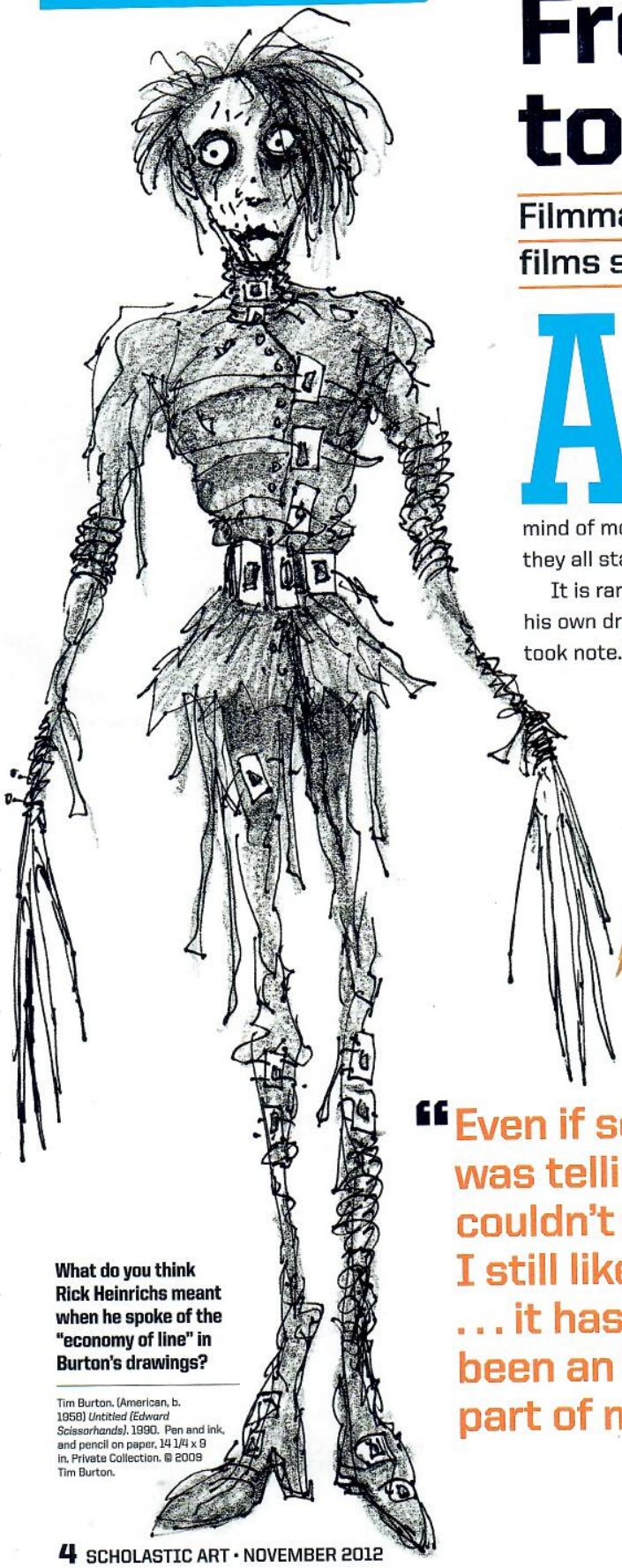
Andy Warhol: ©Susan Greenwood / Liaison Agency via Getty Images.

From Sketch to Screen

Filmmaker Tim Burton's fantastical films start with his own drawings

A lonely teenager with scissors for hands, a skeleton who longs to be Santa Claus, and a corpse on her wedding day. These fantastical film characters sprang from the mind of movie director Tim Burton–and they all started in his sketchbook.

It is rare for a film director to create his own drawings, and the art world took note. In 2009, the Museum



What do you think Rick Heinrichs meant when he spoke of the "economy of line" in Burton's drawings?

Tim Burton. (American, b. 1958) *Untitled (Edward Scissorhands)*. 1990. Pen and ink, and pencil on paper, 14 1/4 x 9 in. Private Collection. © 2009 Tim Burton.

In what ways does the film version of Edward Scissorhands reflect Burton's sketch?

Edward Scissorhands. ™ & © 20th Century Fox. Rex USA

> "Even if someone was telling me I couldn't draw, I still liked doing it . . . it has always been an important part of my life."
>
> **–Tim Burton**

of Modern Art in New York City gave Burton a solo show. The exhibit was so popular that it went on a worldwide tour. Now Burton is recognized for both his drawings and his films.

High School Hobby

Drawing has always been an important part of Burton's life, even in high school. He grew up Burbank, California, not far from the movie studios that would eventually launch his career. A shy teenager, young Tim spent his time reading the horror stories of Edgar Allan Poe, watching classic horror films, and drawing. He didn't think he was a particularly good artist, but his art teacher encouraged him to keep sketching.

From Dorms to Disney

Burton attended the California Institute of the Arts, where he studied animation. He learned all aspects of making a film, from designing characters to setting up the perfect shot. These skills landed him a dream job as an animator and storyboard artist at Walt Disney Studios.

At Disney, Burton met fellow animator Rick Heinrichs. Both young men thought that the Disney style of animation was at odds with their personal artistic styles. They decided to work together.

"I'd always been a fan of Tim's own work," Heinrichs told *Scholastic Art*. "I liked how his characters were drawn with an economy of line. I wanted to see them three-dimensional. I took it upon myself to make sculptures of his work." In 1982, an executive at Disney gave them $60,000 to make a short stop-motion animation film called *Vincent*. The two artists have since collaborated on Burton's feature films *The Nightmare Before Christmas* (1993) and *Frankenweenie* (2012).

Drawing on Inspiration

Burton's seemingly simple sketches provide plenty of detail about the visual style of his films. In the sketch of Edward Scissorhands on the far left, Burton uses a variety of ink squiggles and loops to form Edward's hands and feet. The **elongated** legs and arms seem out of **proportion** to his body. And the placement of scissors where his fingers should be challenges our expectations.

What are some repeating symbols or motifs you see in Burton's work?

Jack, Sally and Zero, 1993. Pastel, watercolor. 17 x 11 in. Drawing for *The Nightmare Before Christmas*. Tim Burton. ©Disney.

Is Jack a scary or kind character? How do you know?

The Nightmare Before Christmas. ©Touchstone Pictures. ©Disney. Photofest.

The drawing for *The Nightmare Before Christmas* (above) has a similar style. The skeleton Jack's head is a simple **caricature** of a skull with large, **exaggerated** eyes, yet his expression is easy to read. The long lines of Jack's body complement his slender figure. The muted **palette**, or colors, creates a **dark tone**, even on the colorful Sally.

How do Burton's characters change as they become three-dimensional? What kind of fantastical characters can you create?

A Dog's Tale

Tim Burton's sketches come to life in a new film about a kid and his dog

On a movie set, the director never works alone. An entire team of art directors, production designers, costumers, and artists collaborate to bring the director's vision to life. And in the case of Tim Burton's new movie, *Frankenweenie*, it took nearly 30 years to get it right!

It Starts With an Idea

In the early 1980s, Burton was thinking about two things—his childhood dog and his love of classic horror movies like the *Frankenstein* movies. Based on the novel by Mary Shelley, *Frankenstein* is about a scientist who brings a man back from the dead. Burton thought of combining the two ideas—casting the family dog in the role of the creature that is brought back to life.

"The relationship you have with a pet is unconditional," Burton told *Scholastic Art*. "And because animals usually don't live as long, it's the first death that you . . . that I experienced. That is very powerful." He sketched a series of drawings of a boy named Victor and his dog, Sparky, who is brought back to life. In the sketch above, notice how Sparky's squat, round body and long snout are exaggerated. He shares many of the scary attributes of his horror-movie inspiration, such as neck bolts and stitches, but he still has a **comical** look.

1 START WITH A SKETCH: Tim Burton drew this image of a boy who brings his dog back to life.

Untitled (Frankenweenie), 1982. Pen and ink and watercolor wash on paper. 10 x 9 in. Private collection. ©Disney.

Sparky: Take One

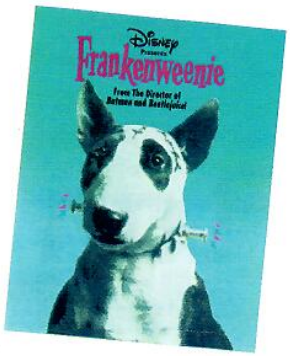
In 1984, Burton created a live-action short film about Victor and Sparky. In the original *Frankenweenie*, the production team cast a real dog in the role of Sparky. The newest version of the film uses puppets and stop-motion animation.

Puppet Building 101

Though Burton doesn't make the puppets himself, he oversees their production. Designers create **maquettes**, or small sculptures, of the characters based on Burton's drawings. Constructing these miniatures is painstaking work. They serve as a reference to the artists who create and maintain the puppets.

It's Alive!

The puppet Sparky shares many characteristics with Burton's drawings, such as the small forelegs and droopy nose. The **line work** and **textures** on the drawing, including the dark scribbles



2 TRY A SHORT FILM: Burton created a live-action short based on his sketch, but he wasn't totally satisfied with it.

around the eyes and stitches on the body, also translate to the puppet.

Even the drawing style of the original sketches is replicated in the finished movie still from *Frankenweenie*. The dark tone and shadows in the film are a reflection of Burton's use of **shading** in his drawings. In addition, the movie is in black and white, in keeping with the color scheme of his original art.

How does Burton feel about seeing his drawings come to life? "You're seeing not just me, but the hand of many artists," he says. "That's the cool thing about it—you feel the original drawing and all the other steps of the artists along the way."

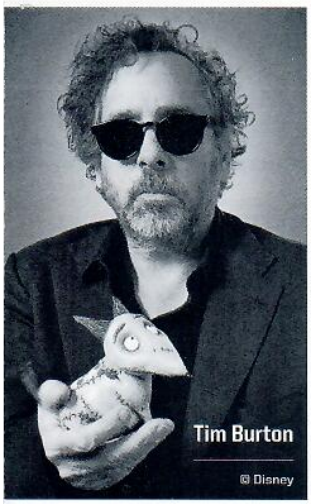
3 MODEL IT: Nearly 30 years later, Burton decided to revisit the story using stop-motion animation.

4 PUPPET POWER: A team of artists worked to create puppets that reflect Burton's original drawing.

5 THE FINAL FILM: Does this still movie image capture the spirit of Burton's original drawing?

Q&A With Tim Burton

Scholastic Art asked Tim Burton about his drawings, his movies, and what life was like for him in high school

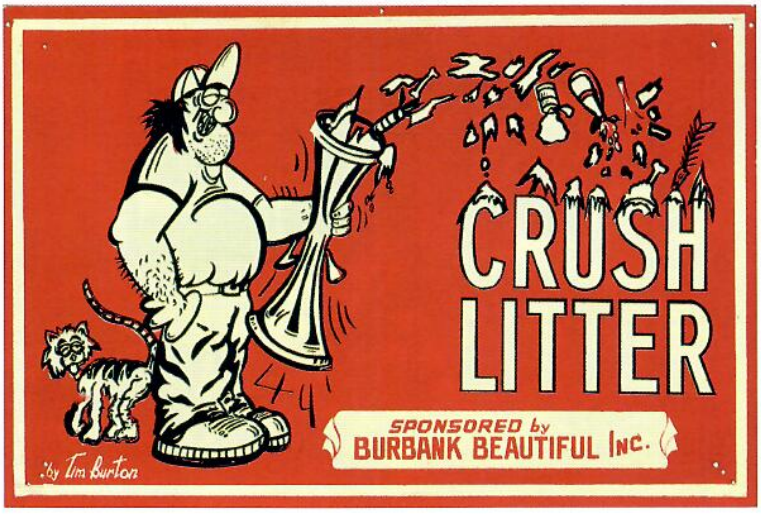


SCHOLASTIC ART: What first inspired you to start drawing?
TIM BURTON: Every kid likes to draw. But at a certain age, some kids are told they can't really draw. I was lucky to have two amazing art teachers. They were supportive, even if you didn't think you could draw. Only your desire mattered. I liked drawing, but I didn't think I was very good at it. It helped me to communicate and explore ideas.

SA: Can you talk about the art teachers who inspired you?
TB: I had a great teacher in junior high. There was another in high school who recognized each individual for who they were. She'd look at what kids liked to do and let them explore. If I hadn't had that, I would've thought: "I can't draw. I'm not good at this." It's important to have teachers who inspire you to keep at it.

BELOW: As a teenager, Burton won a contest for designing this anti-littering sign.

Tim Burton (b. 1958), Crush Litter Sign, c. 1973. Paint on metal, 24 x 36 ½ in. Private collection.



SA: As a kid, did you win any awards that encouraged you in your art?
TB: I won $10 for a garbage-truck anti-littering campaign. It was in Burbank, California, my hometown. My drawing was displayed on garbage trucks for about six weeks. I thought, "All right, yeah. A $10 check, garbage trucks for six weeks. Very good. Not bad."

SA: Have you always drawn in the same style, with loose, expressive lines?
TB: No, I tried everything. One day I was sketching at a farmers' market. I was very frustrated about my inability to draw accurately. Then I remembered one of my teachers saying, "Don't worry about how you *should* draw it. Just draw it the way you see it." And in that moment, I thought, "Well, that's it. I don't care how good or bad I am. This is how I do it, and that's it."

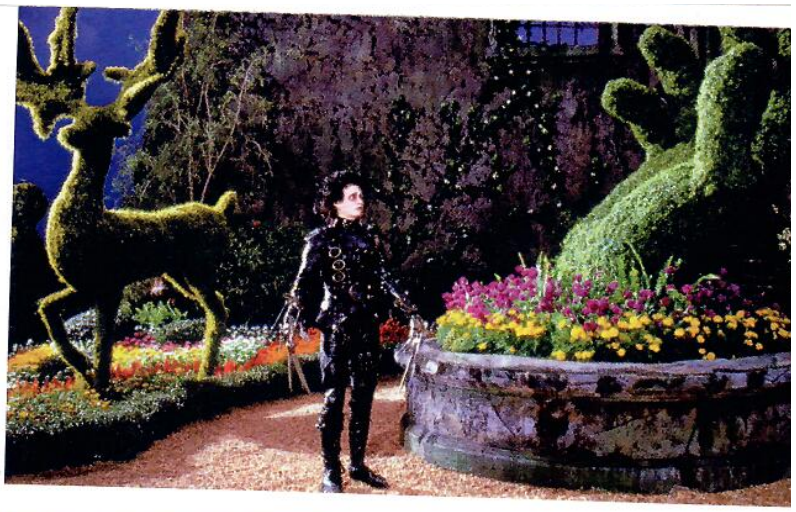
SA: Many of your characters are outsiders. Is that how you see yourself?
TB: Yeah. That's where *Edward Scissorhands* came from. I think most kids experience it. In my new movie, *Frankenweenie*, all the kids are weird. That's the truth of the matter. You feel like you're the only weirdo in class, when in fact that's pretty much how everybody feels.

SA: Which artists influenced you most?
TB: It's like movies—there are so many inspirations. I remember the first time I saw Van Gogh's paintings in person, the landscapes. They blew me away. And Matisse. When you see the work of certain artists for real, it's mind-blowing. My studio is where [British book illustrator] Arthur Rackham once lived and worked. I'm lucky to have certain key things that inspire me.

SA: Have you faced any setbacks?
TB: Oh, yeah. For years I thought, "I'm not that good at animation. Maybe I'll try illustrating children's books." But that door closed. It's never a smooth path. Many of my projects are 10 years in the making.

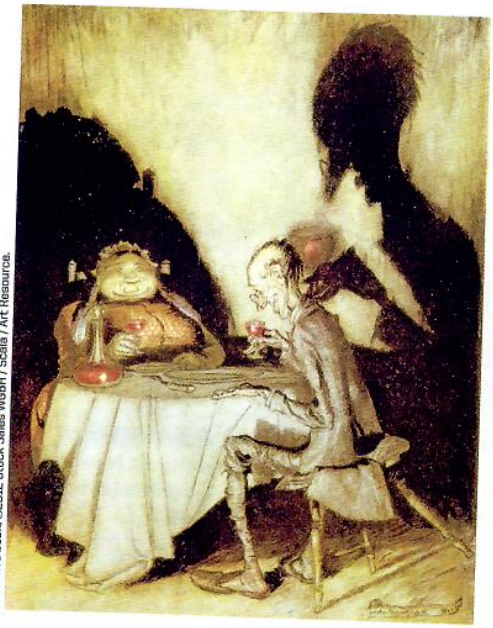
SA: Your show at the Museum of Modern Art blurred the line between fine art and filmmaking. How did that come about?
TB: The museum curators came to me to do the show. I felt in good hands because they weren't presenting me as some great artist. They were presenting a process. The best part was having people who don't go to museums or art shows say, "Well, I can do that." And it's true, they can.

SA: Do you have any advice for aspiring young artists or filmmakers?
TB: It's best just to have passion. If your passion turns into something that somebody else likes and wants, great. But if it doesn't, at least you have it. Go with your instincts. If you're sitting in class and you want to be a filmmaker, go make a film. You can do it. The tools are there.



ABOVE: *Edward Scissorhands* was inspired by the loneliness Burton felt as a teenager.

Edward Scissorhands: Zade Rosenthal ©Twentieth Century Fox. Photofest.



Arthur Rackham (1867-1939), *Jack Sprat*, 1914, illustration from the children's book. ©2012 Stock Sales WGBH / Scala / Art Resource.

WRITE ABOUT ART

Burton is inspired by illustrator Arthur Rackham. Write a paragraph comparing the two artists' styles.

Burton says that in his new movie, *Frankenweenie*, "all the kids are weird."

Frankenweenie: ©2012 Disney Enterprises. All Rights Reserved.

Hear an Audio Excerpt! www.scholastic.com/art

5 Fantasy Artists to Know

How does Goya use the contrast between light and dark to set up an eerie feeling in this print?

Francisco de Goya (1746-1828), *The Sleep of Reason Produces Monsters*, 1799. Etching, 21.4 x 15.1 cm. British Museum, London. Image: ©The Trustees of The British Museum / Art Resource, NY.

How does Ensor juxtapose humor and the grotesque in this scene?

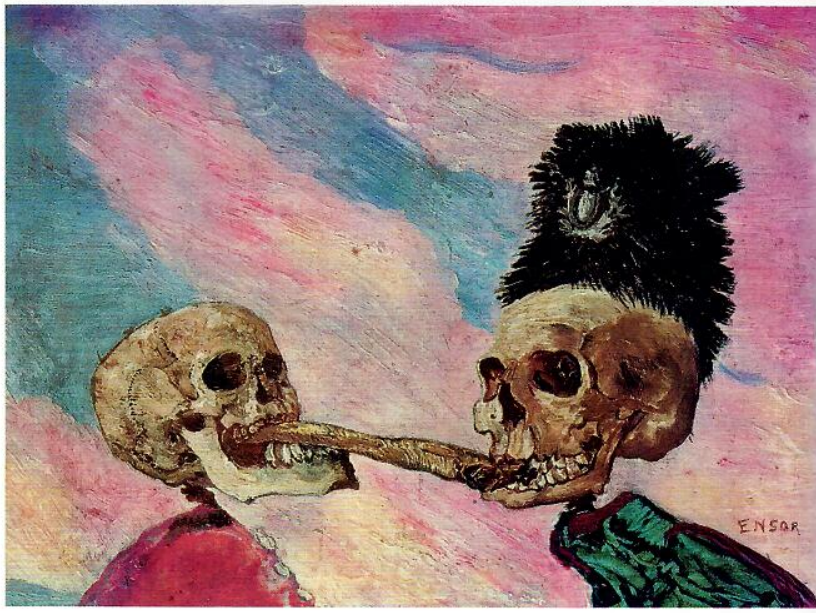
James Ensor (1860-1949), *Skeletons Fighting over a Pickled Herring*, 1891. Oil on panel. 6 5/16 x 8 7/16 in. Musées royaux des Beaux-Arts de Belgique, Brussels. Image: Giraudon / The Bridgeman Art Library. ©2012 Artists Rights Society (ARS), New York / SABAM, Brussels.

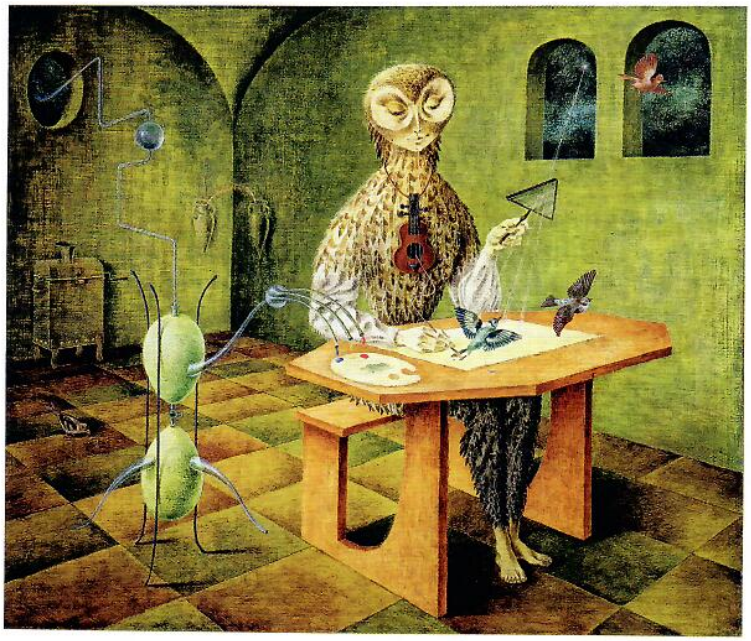
1 GOYA'S VISIONS

Have you ever seen a self-portrait that doesn't show the subject's face? Francisco Goya's 1797 print *The Sleep of Reason Produces Monsters* is a self-portrait, but the subject's head dramatically rests on his desk. Bats and owls hover behind him in shadow. This print is part of a series that depicts the artist's ideas about politics and society. It combines the **supernatural** and the **symbolic** with great technical skill, much like Tim Burton's drawings do. The owls symbolize folly, or foolishness, and the bats symbolize ignorance. What is the artist saying with this piece?

2 ENSOR'S MEMENTO MORI

Sometimes artists use common subjects and get unexpectedly bizarre results. Belgian painter James Ensor's 1891 *Skeletons Fighting Over a Pickled Herring* looks as strange as it sounds. The skull or skeleton is usually meant to remind the viewer of mortality, or death. Symbols of death in compositions like this are called **memento mori**. In this case, one of the skeletons wears a fuzzy hat, and the two fight over a pickled fish. Ensor is not using the skeletons to remind his viewers of death in a sad sense, but in a ridiculous way. By dressing the skeletons and giving them an absurd object to fight over, he creates an amusing and surprising interaction. Tim Burton does the same with his narratives. For example, he replaces a person's hands with scissors in *Edward Scissorhands*. Doing so **juxtaposes** an entertaining idea with the sad reality of the subject's situation.





3 VARO'S CREATURES

What is happening in Spanish Surrealist painter Remedios Varo's 1957 painting, *The Creation of Birds* (above)? A long, slender creature that seems to be a combination of an owl and a human sits at a desk. A small guitar hangs from its neck and scientific instruments surround it. The subject paints a bird that appears to be flying right off the page. Is the creature an inventor? An artist? A musician? A magician? This scene is a window into the artist's imagination. What do you think she is trying to tell us?

What statement is Varo making about the creative process with this painting?

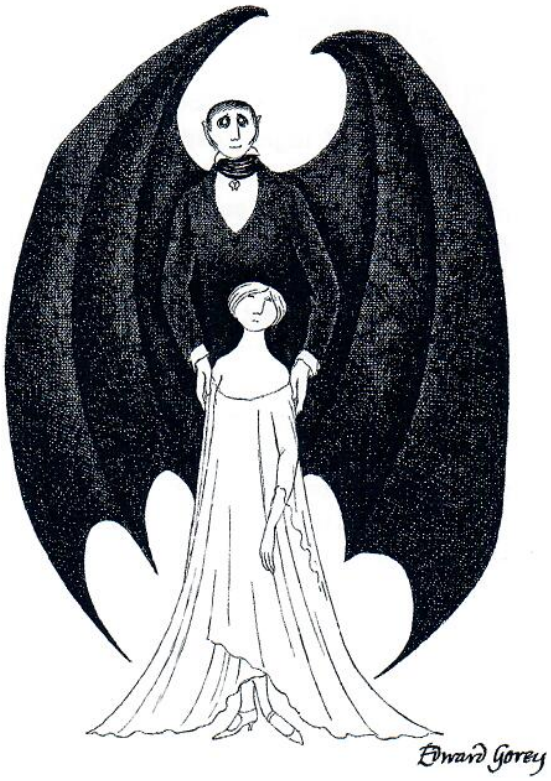
Remedios Varo (1908-1963), *The Creation of Birds*, c. 1957. Museum of Modern Art Mexico. Image: Gianni Dagli Orti / The Art Archive at Art Resource, NY. ©2012 Artists Rights Society (ARS), New York / VEGAP, Madrid.

How does Gorey use simple line work to set up a narrative in this drawing?

Edward Gorey (1925-2000), Dracula Poster. ©Edward Gorey. Courtesy of Edward Gorey Charitable Trust.

4 MACABRE GOREY

Edward Gorey, a 20th-century illustrator, based his style on Victorian and Gothic imagery. The cartoonlike drawing below is a lot like Tim Burton's character studies, which often use only a few simple lines. Gorey uses lines to create the dark wings and blackened eyes of the **iconic** Dracula. The **positive form** of his bride springs up from the **negative space** between his wings. Gorey, like Burton, is known for using **macabre**, or gruesome, imagery. He often illustrates stories about death, the dead, and other horrific themes with humor.



Did Nara intend for this painting to be humorous or sad? How do you know?

Bottom: Yoshimoto Nara (b. 1959), *White Riot*, 1995. Acrylic on cotton, 39 3/8 x 47 ¼ in. Aomori Museum of Art, 2597. Image courtesy of the artist.

5 NARA'S LONELY CHILDREN

White Riot at left is by Japanese contemporary artist Yoshimoto Nara. The artist spent much of his childhood alone, and he explains that his art is based on his own experiences. His work commonly features **stylized** children or young animals that appear to be lonely or angry. These figures are frequently in a void. surrounded by a solid color, which makes them look lost. Nara is influenced by Pop art, manga, and anime. Notice the figure's large eyes. Exaggerated features are common in fantasy—they often appear in Tim Burton's drawings. What other features would you exaggerate to develop your own fantastical characters?

DEBATE

Priceless or Worthless?

This piece is by a famous artist. But if the owners sell it, they could go to jail.

When the children of a well-known art collector inherited Robert Rauschenberg's *Canyon* (right), they thought they were getting a priceless work of art by one of the world's most famous artists. Turns out, they were getting a problem.

Rauschenberg is best known for his "combine" paintings, combining painting, sculpture, and found objects. *Canyon* contains buttons, photographs, and a rope attached to a pillow. It also contains a stuffed and painted bald eagle.

According to the 1940 Bald Eagle Protection Act, it is illegal to possess or sell any bald eagle, alive or dead. If the new owners try and sell the work, they could face a minimum one-year jail sentence. Because the work cannot be sold legally, art appraisers have valued it at zero dollars.

Even though it can't be sold, the new owners still have to pay taxes on the inheritance. Government appraisers have valued the piece at $65 million, making the tax bill a whopping $29 million.

The owners claim they should not have to pay taxes on a work of art they can't sell. The government claims that the owners owe the money regardless of their ability to sell the work. What do you think? Should the owners have to pay the tax bill on a work of art they can never sell?

Is this Robert Rauschenberg piece worth nothing because it would be illegal to sell it?

Tell us what you think! www.scholastic.com/art

YES **The owners should have to pay the tax. Here's why:**

- Everyone is required to pay their taxes, and the owners of this piece are no exception.
- This work has significant cultural value. The owners should work with the government to find a compromise.

NO **The owners should not have to pay the tax. Here's why:**

- The owners did not purchase the piece, they inherited it. If they can't sell it, they shouldn't be held responsible for the taxes on it.
- The law was put in place to protect an endangered species; it shouldn't apply to this work of art. The owners should work with the government to find a compromise.

STUDENT OF THE MONTH

Dream Painter

This award-winning artist finds inspiration in her wandering mind

Angelina Namkung's best ideas—like the one for the upside-down trees in the award-winning piece on this page—often come while she's daydreaming. A freshman art major at Carnegie Mellon University in Pittsburgh, Angelina, 18, hopes to turn her love of art into a career one day, perhaps as a museum curator.

When did you first get serious about art? Art has always been an important part of my life. I got really serious the summer of my senior year, when I decided to make art my career. I created as much art as possible to prepare a portfolio for college.

What inspired this award-winning painting? It was part of my portfolio. I created a concentration of 12 pieces around the theme of my identity and how outside influences affect my identity.

How did you choose the elements for this piece? The figures convey the emotions that affect my identity: anger, sadness, joy. Each one has a main face, then a lot of conflicting feelings beneath them. I used upside-down trees to reflect the inner turmoil I feel when my emotions feel out of sorts. The birds are about my flighty nature, my fickleness.

How did Angelina use natural elements to create a fantasy world?

Why did you use line and color the way you did? I wanted to keep the divide between the peaceful natural world and the turbulent emotional world clear. To do that, I used purples to create a sense of darkness on top and shades of blue to create the feeling of natural light beneath. I used contour lines to create my white horizontal form across the center as a way to break up the verticalness of the trees and keep the top and bottom half equal.

How did you create your painting? First, I sketched out my idea. When I was satisfied, I painted the trees and the blue underneath on a canvas. Then I painted my white figures and the blue figures with no lines at all and also added the purple. I went back in and worked on the blue figures with black ink and added contour lines with a Sharpie marker to give form to the white figures. I painted in the red birds, and I was done.

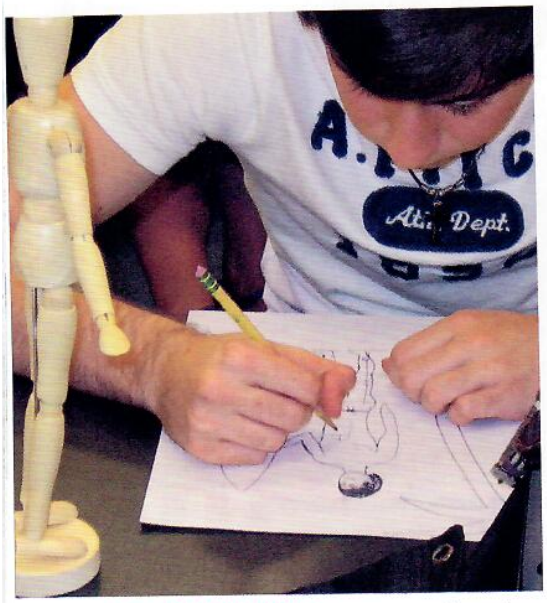
Do you have advice for aspiring artists like yourself? Paint and draw as much as you can. With practice, you'll increase your skill and develop new ideas. The only way you'll discover what you can do as an artist is to keep working at it.

Scholastic Art & Writing Awards

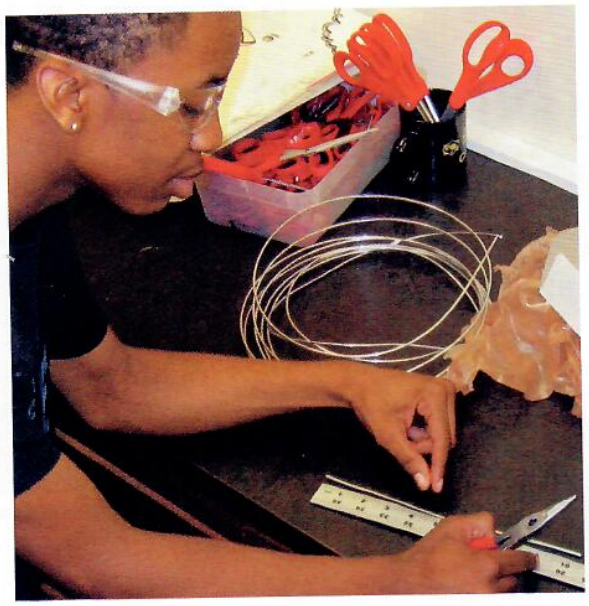
Angelina won a Portfolio Silver Medal with Distinction in the 2012 Scholastic Art & Writing Awards. To find out more about this program, visit **artandwriting.org**.

Angelina Namkung

Angelina Namkung, 18, Silver Medal with Distinction. Images courtesy of the Alliance for Young Artists and Writers and the Scholastic Art & Writing Award Winners of 2012.



A. SKETCH IT OUT: Are you a surfer, a singer, or a scientist? Sketch your alter ego.



B. MAKE A WIRE FIGURE: Bend wire into a simple figure. See our website for details!

Create Your Alter Ego

Use your drawing and 3-D skills to show the world who you really are

MATERIALS

- Drawing paper
- Old magazines
- Pencils
- Colored pencils
- 1 - 13-inch aluminum armature wire
- 2 - 10-inch aluminum armature wires
- Aluminum foil
- Sculpey® oven-bake polymer clay
- Clay modeling tools
- Conventional oven
- Acrylic paints
- Paintbrushes and water containers

You've seen how Tim Burton creates characters like Edward Scissorhands to express feelings he has about himself. Now it's your turn to use your art to share how you feel about yourself.

Prepared by Amy McBroom, Monroe High School, Monroe, Michigan

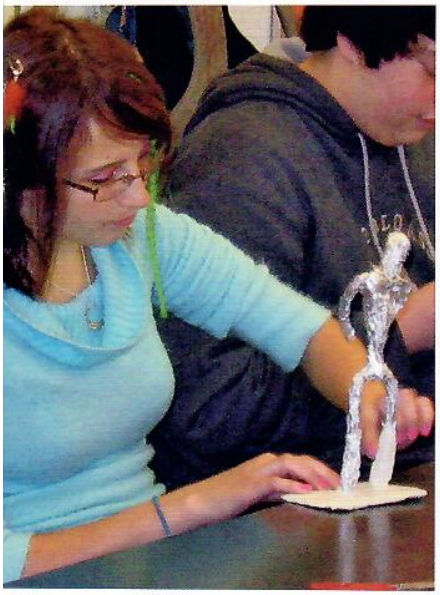
STEP 1 Brainstorm & Sketch

Write a list of words that describe who you are and who you hope to be. Are you a diva on the microphone, a champion swimmer, or a dreamer with your head in the clouds? Write a list of physical attributes you could use to express these ideas. How would your alter ego dress? Wear his or her hair? What objects might she or he be holding? Create a few loose sketches of this character. Pose the character in an interesting way. Ask your classmates to be models or use a form. **TIP: Focus on things you want to share with your classmates–don't get hung up on things you don't like.**

STEP 2 Draw Your Alter Ego

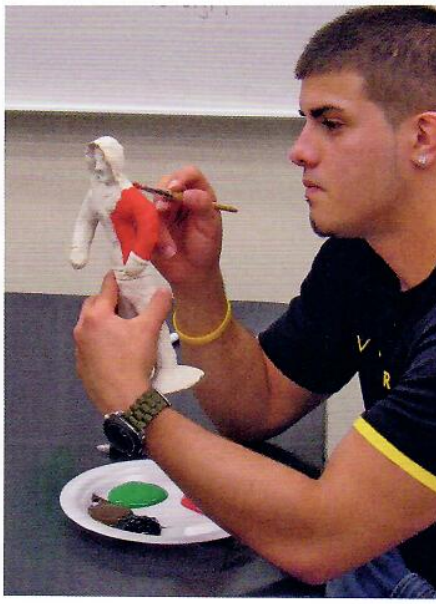
Collect visual reference for your alter ego character from old magazines or the Internet. Refer to your sketches as you refine your drawings. Your character should be a more extreme version of yourself–exaggerate features and add objects that are symbols of your interests

C. BUILD UP YOUR FIGURE: Use aluminum foil to give your figure shape and stability.



D. MODEL WITH SCULPEY: Apply Sculpey over your armature. Use tools to add detail.

E. BAKE AND PAINT: After you've baked your figure, paint it using acrylic paints.



and hobbies. Check to make sure the proportions on the face and body are accurate. Once you are satisfied with your image, use colored pencils to add color and value. **TIP: Be sure your drawing represents you—would your classmates recognize you from the picture?**

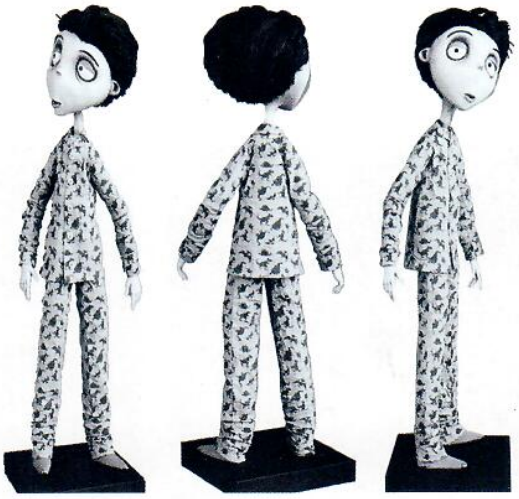
STEP 3 Make It 3-D

Use armature wire to create a frame that will be the skeleton of your sculpture. You can find directions for this step at **www.scholastic.com/art**. Pose the armature in the position you want it to be in the final sculpture. Cover the wire with aluminum foil to give it more shape. Create a foil base for your sculpture and mold it to the foil on the feet of your armature. Cover the entire piece with about ¼ inch of Sculpey polymer clay—the feet and base should be wrapped together. Use modeling tools to add detail. Bake according to the package directions. When the work has cooled, paint it. **TIP: For smaller versions of this project, you can use Sculpey alone.**

Watch a Video! www.scholastic.com/art

F. DISPLAY IT: Does your finished figure represent who you are or who you hope to be?

Photographs: ©Jeffrey Sauger Photography / Getty Images.



Andy Gent supervised a team of puppet makers on *Frankenweenie*.

Puppet Master

Andy Gent talks about making the puppets for *Frankenweenie*

SCHOLASTIC ART: What is your job?
ANDY GENT: I make puppets. I was head of the puppet department on *Frankenweenie*. I managed 40 people on that film. We made the puppets and maintained them through filming, which took two years. The puppets have to look as good on the last day of filming as on the first day.

SA: How did you make the puppets?
AG: We created sculptures of the characters from Tim Burton's sketches. Tim gave us notes, and we refined the sculptures. Once we had an approved version, we built the actual puppet—first creating the armature, which is a mechanical skeleton. It's capable of supporting the weight of the whole puppet. Then we added silicon and latex for the "muscles" and "skin," the hair, eyes, and teeth, and the clothing. The puppets can do gigantic leaps that real people can't do.

SA: How do the puppets move?
AG: *Frankenweenie* is a stop-motion animated film. That means that one frame of film is shot, filming is stopped, the puppets are re-posed, and then another frame is shot. It takes 24 frames to make one second of film. The animators stepped onto the stage between each frame and re-posed the puppets. It was all done by hand. Nothing was computer-controlled.

SA: What skills do you need in your job?
AG: Patience! Building the puppets is a slow process. So is the actual filming. Technical drawing is also a great skill to have. It's an old-school skill that uses a lot of math, but it's amazing how often you have to work things out on a technical level.

SA: What is the best part of your job?
AG: I love stop-motion animation! I work with fantastic people. We make the puppets come to life and create a complete world.

Read More Online! www.scholastic.com/art

CAREER PROFILE

PUPPET MAKER

Salary: First-year puppet makers earn an average of $30,000 per year, depending on location, project, and experience.

Education: Most puppet makers have a bachelor of arts degree (B.A.) in puppet making, sculpting, or three-dimensional arts.

Getting Started:
▶ Build things. Take apart toys and put them back together.

▶ Draw. Take a variety of drawing classes.

▶ Take a puppet-making class. Check out your local arts school.

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