

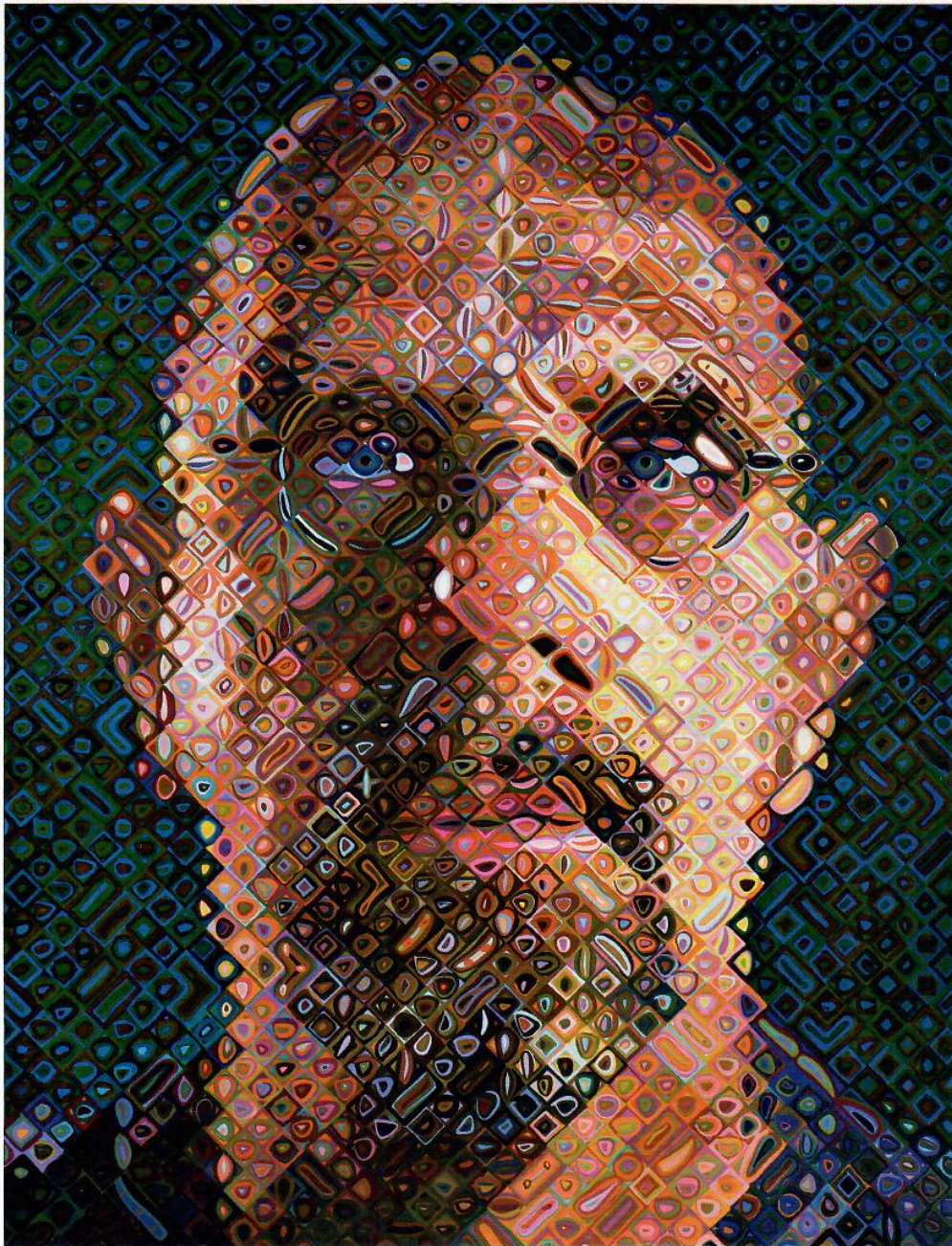
 SCHOLASTIC

DECEMBER 2010 / JANUARY 2011
www.scholastic.com/art
Vol. 41 No. 3 ISSN 1060-832X



art[®]

**CHUCK
CLOSE:
Working
With Prints**



**2 Art News
+ Notes**

**4 Artist
Spotlight:
Chuck Close**

**10 5 Things to
Know About
Chuck Close**

**12 Debate:
Must Artists
Make Their
Own Art?**

**13 Student of
the Month**

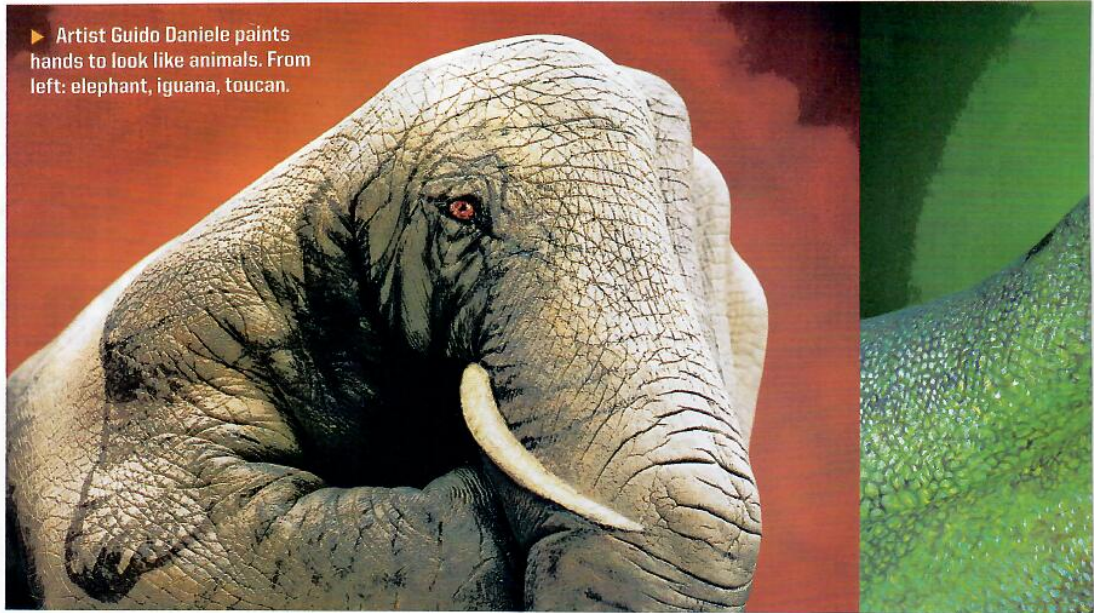
**14 Hands-on
Workshop**

**16 Great
Art Jobs**

COVER: Chuck Close (b. 1940). *Self-Portrait*, 2007. Printed by Brand X Editions. Published by Pace Editions, Inc. Screenprint in 203 colors. Paper Size: 74 1/2 x 57 3/4 in. Image: 68 x 52 1/4 in. Edition of 80. Courtesy Pace Prints. © Chuck Close.

ART NEWS + NOTES

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



**SHOW OF
HANDS**

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

CHUCK BUCKS

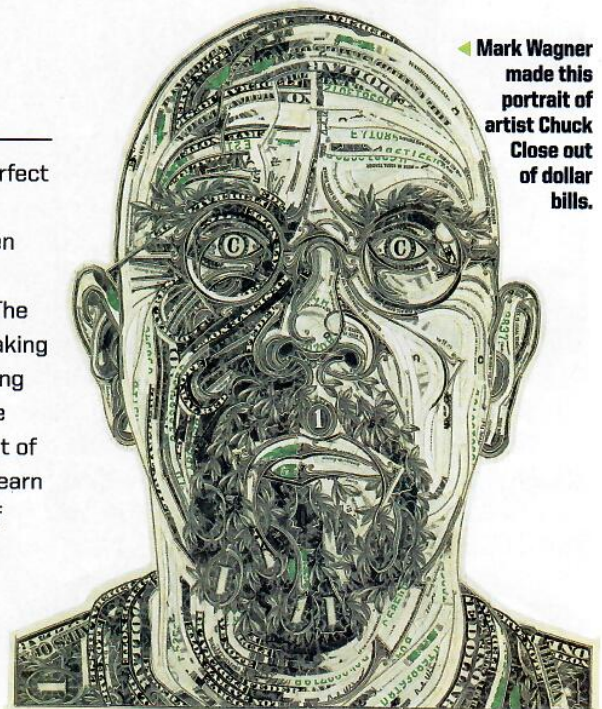
What do you do when you get a new dollar bill? Spend it? Put it in the bank? Would you ever cut it up into tiny pieces and make a collage from them? You'd have to be crazy to do that, right? Mark Wagner does just that every day. He has cut up hundreds of real dollar bills to make his artwork.

Wagner makes what he calls “currency collages” out of real

money. “Dollar bills are the perfect art material,” says Wagner. “They’re printed on sturdy linen stock, covered in decorative images, and full of symbols.” The artist likes the challenge of taking the dollar bills and transforming them into something else. The image on the right is a portrait of the artist Chuck Close. You’ll learn all about Close in this issue of *Scholastic Art*.

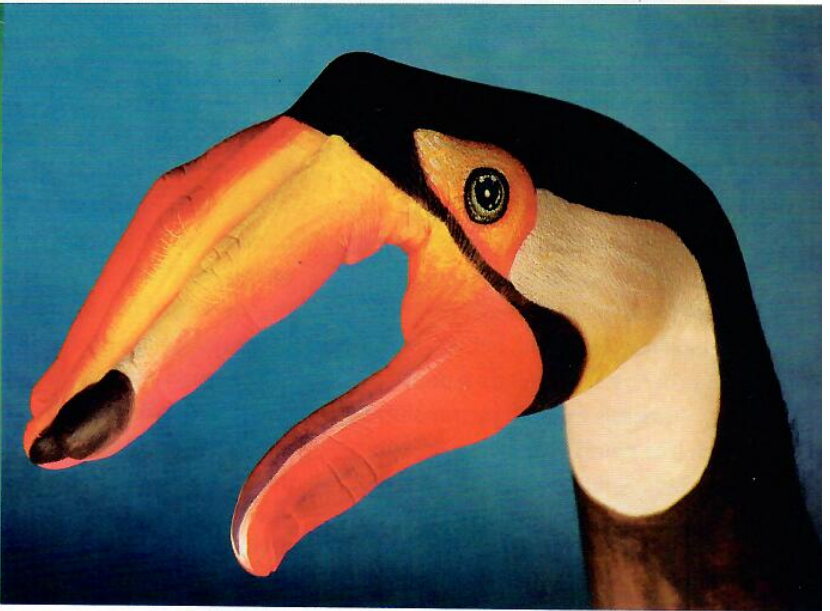
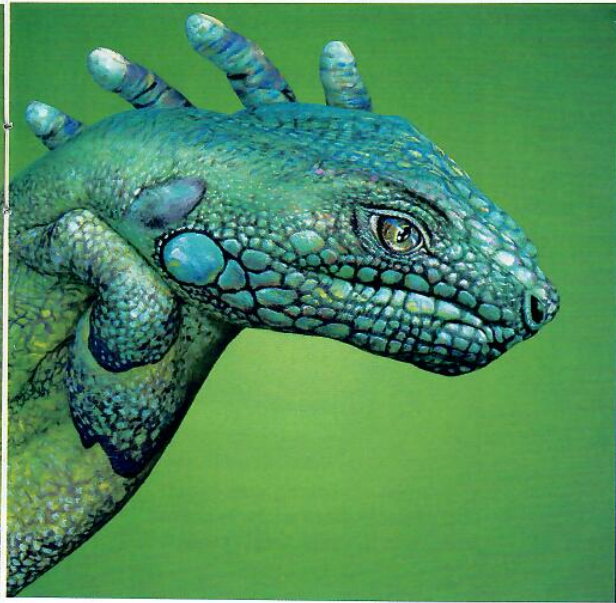


WEB LINK: Find videos, slide shows, interactive debates, and more on our Web site: scholastic.com/art



◀ Mark Wagner made this portrait of artist Chuck Close out of dollar bills.

Guido Daniele (b. 1950). *Elephant*, 2002. ©Guido Daniele. *Iguana*, 2009. ©Guido Daniele. *Toucan*, 2006. ©Guido Daniele. *Mark Wagner*, Chuck, 2005. American currency.



To form the animal shapes, Daniele poses the hands using a technique similar to making shadow puppets. He uses body paint and theatrical make up to achieve the realistic painting effects. Once each handimal is

complete, the artist photographs his work. The whole process takes between two and ten hours, depending on the complexity and detail of the painting. This is one artist who could truly use a hand!

PENCIL THIS IN!

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

at the end of the day and I didn't break the pencil tip, that's a good day's work."

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

▼ Artist Dalton Ghetti carved these pencil tips into tiny works of art.



Actual canvas size!

What Is a Print?

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

A **print** is created by transferring ink (the paint) to paper or another surface (your homework) using a **plate** (the table) and a **press** (your backpack). The plate contains areas

that will and will not transfer ink during the **printmaking** process.

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



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

Courtesy Pace Prints.

Extreme Etching With Chuck Close

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

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

Preparing the Plates

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

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

Pushing the Limits

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

▼ Close made a different etching plate for each color that appears on the print—12 in all. The first 9 plates are shown.





“I am interested in showing how the prints get made.” —Chuck Close

▲ Printed together, the 12 plates form this final image.

Chuck Close, *Self-Portrait/Scribble/Etching Portfolio*, 2000. 12 progressives and Final Print. © Chuck Close.

Sketching and Etching

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

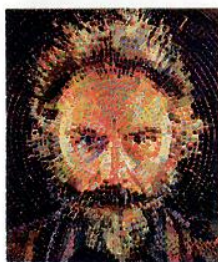
Close finished his drawings quickly. However, it took more than two years to

complete the final print. Close worked with experts at the printing press to figure out the best sequence for running all 12 printing plates.

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

What a Relief Print!

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



Chuck Close, *Lucas II*, 1987. Oil on canvas, 36 x 30 in. © Chuck Close, courtesy The Pace Gallery. Photo by: Ellen Page Wilson / Courtesy The Pace Gallery. Private Collection.

Original Painting:

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

On the pad of your fingertip is a clue about how relief printing works. Take a look at the grooves that make up your fingerprint. If you were to press your finger into an ink pad and stamp it onto paper, the

ink on the surface of your finger would transfer to the paper. The grooves would not pick up any ink, leaving the impression of your fingerprint on the paper. Just like in a fingerprint, in a **relief print**, the ink is on a



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

-Chuck Close

Jigsaw Woodblock:

These carved blocks of wood fit together like a jigsaw puzzle. Each block was inked separately and then printed together.

Chuck Close, *Woodblock jigsaw for Lucas/Woodcut*, 1993. ©Chuck Close, courtesy The Pace Gallery. Photo courtesy the artist and The Pace Gallery.

raised surface. The area beneath the surface does not print. So the next time you forget what a relief print is, remember you've got the answer right at your fingertips!

The Woodblock Process

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

Working Together

Chuck Close worked with master printer Karl Hecksher to create the woodblock print. It is based on a portrait Close painted of the

artist Lucas Samaras. Close wanted to reimagine the original painting in a new form.

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

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

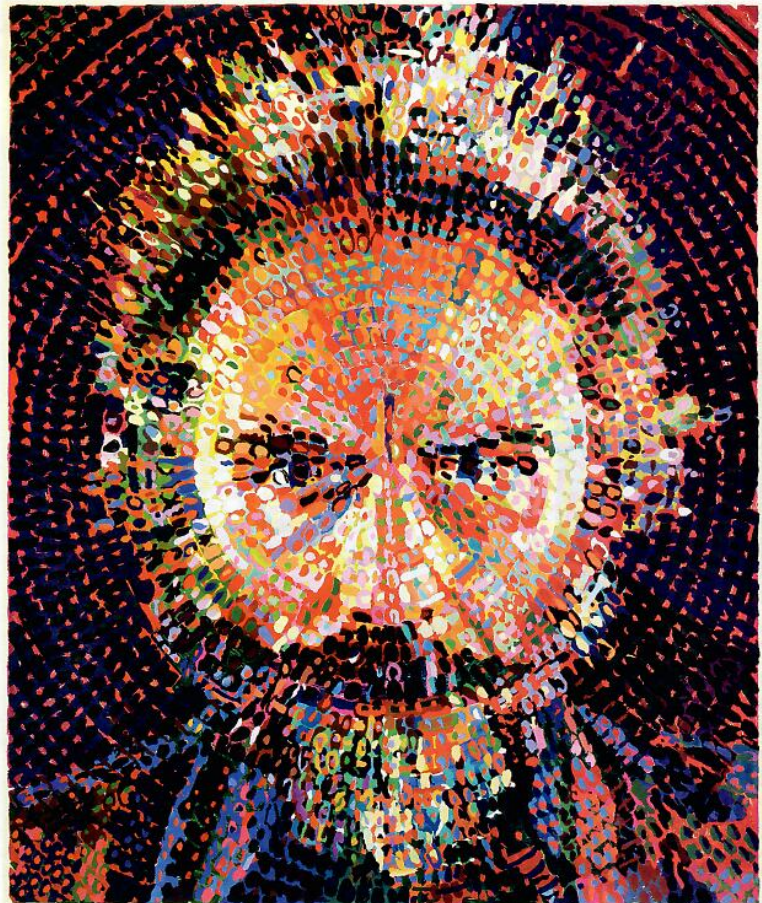
▼ The final print is like the original painting but has unique features. Can you see any wood grain in the print below?

Chuck Close, *Lucas/Woodcut*, 1993. Woodcut with pochoir, 46 1/4 x 36 in. © Chuck Close, courtesy The Pace Gallery. Photo by: Bill Jacobson / Courtesy The Pace Gallery.

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



Chuck Close, *Lucas/Woodcut* in progress, 1993. Woodcut with pochoir, 46 1/4 x 36 in. © Chuck Close, courtesy The Pace Gallery. Photo courtesy the artist and The Pace Gallery.



Stencil Printing Chuck Close Style

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



Metal Grill: This brass stencil is 4 feet tall and 3 feet wide. It was used to make the print below right.

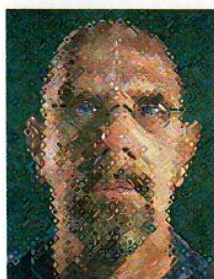


Preparing the Grill: The grill was placed over a sheet of paper. The wet pulp paper adhered to the base paper.

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

Printing Through Screens

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



▲ **On the Cover:** Chuck Close made this self-portrait using a silk-screen technique. To find out what a silk-screen is, read this article.

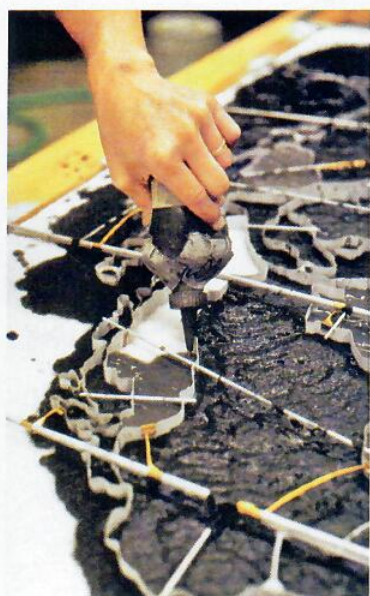
Chuck Close (b. 1940), *Self-Portrait*, 2007. Printed by Brand X Editions. Published by Pace Editions, Inc. Screenprint in 203 colors. Paper Size: 74 1/2 x 57 3/4 in. Image: 68 x 52 1/4 in. Edition of 80. Courtesy Pace Prints. ©Chuck Close.

Using Paper as Ink

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

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

-Chuck Close



Filling the Grill: The pulp paper was applied using cake-decorating tools. In all, 11 shades of pulp were used.

Pressing the Pulp: After each layer was applied, the pulp was pressed by hand to remove air bubbles.

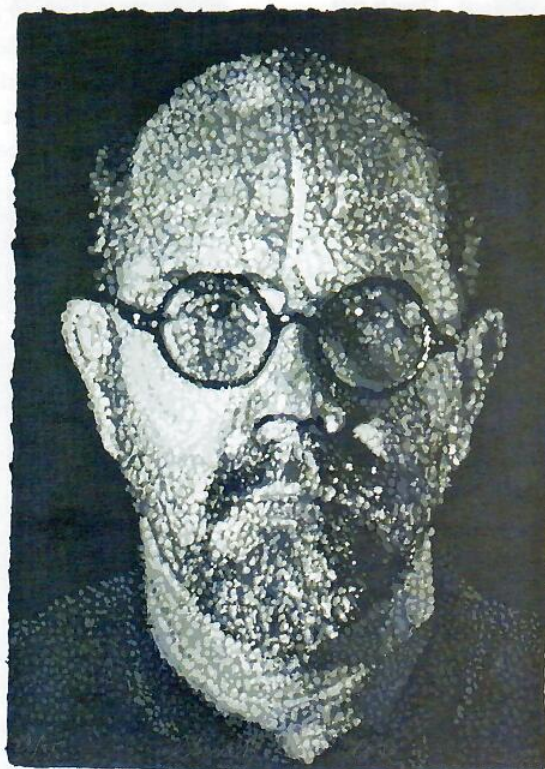
Far left, p. 8: Chuck Close, *Self-Portrait/Pulp*, 2001. Brass shim; From left, p. 9: *Self-Portrait/Pulp* in progress. Dieu Donn  Papermill, New York, and Pace Editions Ink, New York, publisher. © Chuck Close, publisher.

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

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

Paper Layer Cake

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

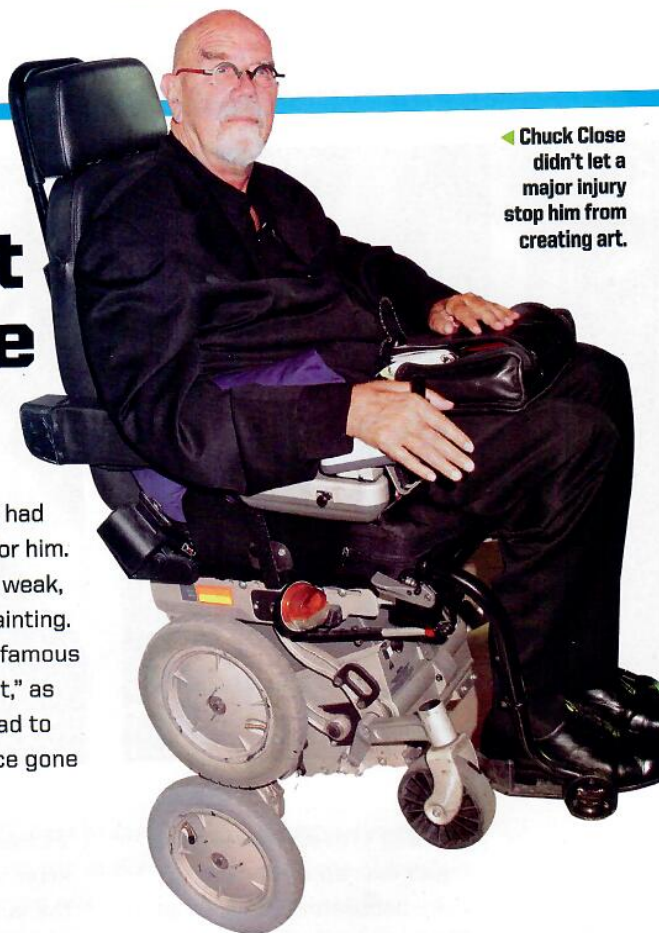


◀ Seven layers of pulp paper were applied in total. This is the final print.

Chuck Close, *Self-Portrait/Pulp*, 2001. Stenciled handmade paper pulp in 11 grays, 57 1/2 x 40 inches, edition of 35. Dieu Donn  Papermill, New York, and Pace Editions Ink, New York, publisher. © Chuck Close, publisher. Courtesy of Corcoran Gallery.

5 Things to Know About Chuck Close

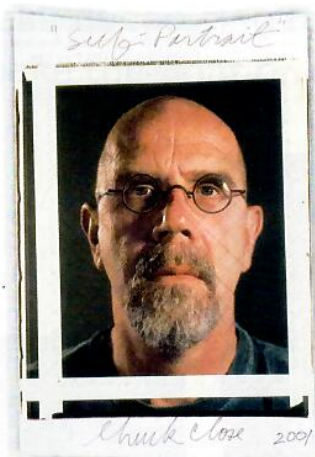
◀ Chuck Close didn't let a major injury stop him from creating art.



1 OVERCAME BIG CHALLENGES

Chuck Close was born on July 5, 1940. Growing up, Close had severe learning disabilities that made reading difficult for him. He also had a physical condition that made his muscles weak, so he couldn't play sports. But he had a talent for drawing and painting.

Close focused on developing his artistic skills and became a famous painter. Then in 1988, Close's spinal artery collapsed. The "event," as Close calls it, left the artist paralyzed and in a wheelchair. He had to learn to paint all over again with limited mobility. Close has since gone on to create some of the best work of his career.

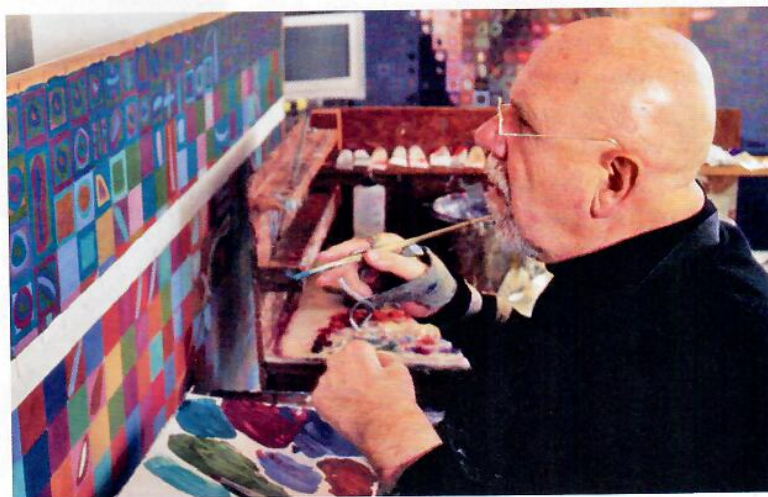


◀ By working from photos, Close is able to truly see his subjects.

Chuck Close, *Self-Portrait*, 2001. Photograph. ©Chuck Close. Courtesy of the artist and Pace Prints.

3 USES A GRID

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

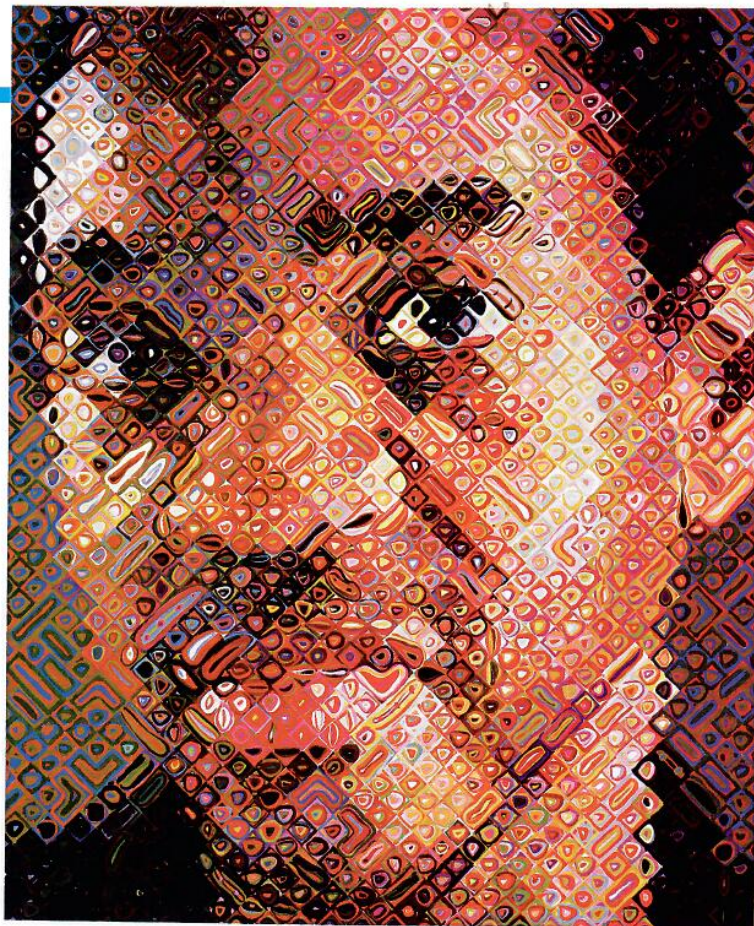


▲ Close starts each painting with blocks of color. Then he layers colors to make each box look like an abstract painting. Together, the boxes form the image of a face.

Chuck Close painting *Self-Portrait*. © Chuck Close. Courtesy The Pace Gallery.

2 WORKS FROM PHOTOGRAPHS

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



4 FAVORITE SUBJECTS: OTHER ARTISTS

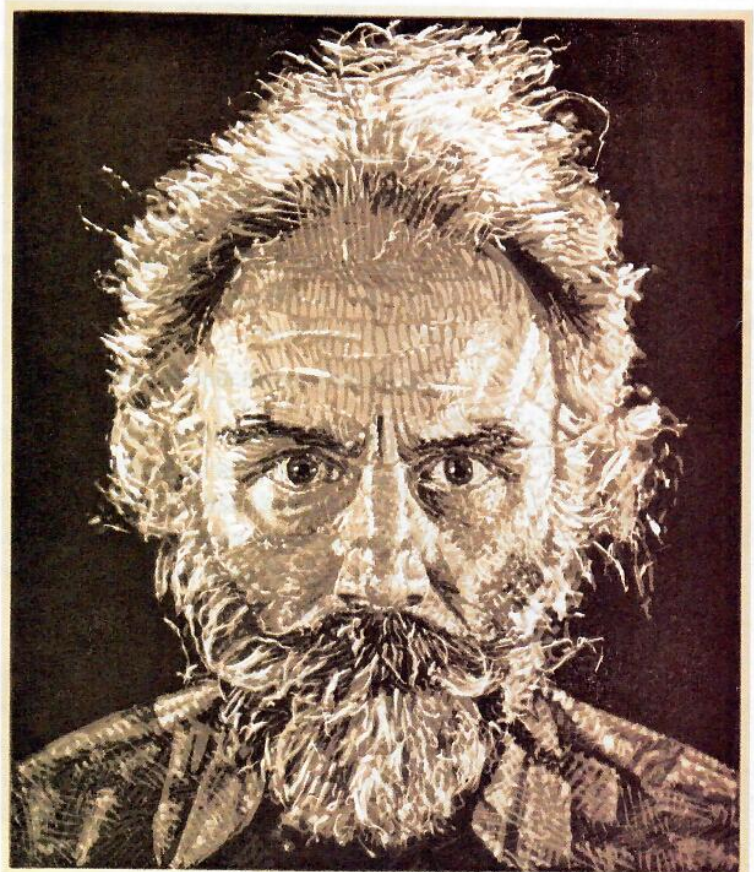
Many of Close's portraits feature the faces of contemporary artists. The portrait at left shows the photographer Lyle Ashton Harris. Other artist subjects of Close's include Alex Katz, Jasper Johns, Robert Rauschenberg, William Wegman, and Cindy Sherman.

◀ This 149-color screenprint is a portrait of the photographer Lyle Ashton Harris.

Chuck Close, *Lyle*, 2003. 149-color silkscreen. © Chuck Close. Courtesy Pace Prints.



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



5 RECYCLES IMAGES

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

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

Chuck Close, *Lucas*, 1988. Linocut, 31 x 22 in. Edition of 50. Published by Pace Editions, Inc. © Chuck Close.

Must Artists Make Their Own Art?

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



▲ This silk-screen print features two of Murakami's most famous characters, Kaikai and Kiki.

Takashi Murakami (Japanese, 1962) *Kaikai Kiki News NO2*, 2008. Acrylic and Platinum leaf on canvas on panel, 1200 x 1200 x 50 mm Courtesy Galerie Emmanuel Perrotin, Paris. ©2008 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.

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

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

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



◀ Models for Murakami's Macy's Thanksgiving Day Parade balloons.

Takashi Murakami, *Kaikai & Kiki*, 2000-2005. Oil paint, acrylic, synthetic resins, fiberglass and iron 1815 x 710 x 530 mm Courtesy Galerie Emmanuel Perrotin, Paris. ©2000-2005 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.

➤ **What Do You Think?**

Post your opinion at:
scholastic.com/art



YES

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

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

NO

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

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

Carving Out a Story

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

➤ **Scholastic Art & Writing Awards**

Boya's print won a Gold Medal in the 2010 Scholastic Art & Writing Awards. To find out more about this program, ask your teacher to call 212-343-6892, or go to artandwriting.org.

As an artist, Boya Sun, 18, strives to create work that reflects her life. This is true of her print "Dinner!" below. "Art allows me to share my experiences," Boya says.

Boya is a freshman at the Maryland Institute College of Art in Baltimore.

When did you first get serious about art?

Growing up, I spent hours drawing cartoons and characters for graphic novels. But my interest in art really took off at Ballard High School in Louisville, Kentucky.

What inspired this award-winning piece?

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

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

How did you create your piece? First, I drew the image on linoleum. Then I carved out the parts I wanted to be white. I spread red ink all over the panel. I put paper on top of the

linoleum and applied pressure. When I lifted it up, it had the red ink on it. The parts I cut out remained white. I cleaned the plate and cut out more, leaving the areas I wanted to be blue, then printed in blue. Finally, I cut out more parts, and printed the black.

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

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



▲ Boya Sun (above) made the linoleum print below about technology and personal relationships.





WEB LINK:
See more student
work examples on
our Web site:
scholastic.com/art

Make a Series of Monoprints

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

MATERIALS

- Brushes: flat or round, 1/8" and smaller
- Variety of tools: pencil/eraser, ballpoint pen, plastic fork, toothpicks, toothbrushes, Q-Tips, etc.
- Tempera or acrylic paint OR water-soluble block-printing ink
- 9"x 12" 80 lb. sulfite drawing paper, 9"x 12" black construction paper, 8 1/2" x 11" computer paper and 17" x 11" ledger paper
- 12" x 18" Plexiglass or any smooth surface (e.g. tabletop, lunchroom tray, cookie sheet)
- Small sponge pieces
- Colored pencils and/or Cray-Pas
- Containers to hold paint/ink & clean water
- Paper towels
- Water spray bottle

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

▼ Study your partner's features and draw them quickly and purposefully. Don't worry about small details.



STEP 1 Ink Your Printing Plate

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

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

▼ Be careful when you pull your print. If the ink has not transferred, you may want to try again.



STEP 2 Make Your Print, Then Start Again

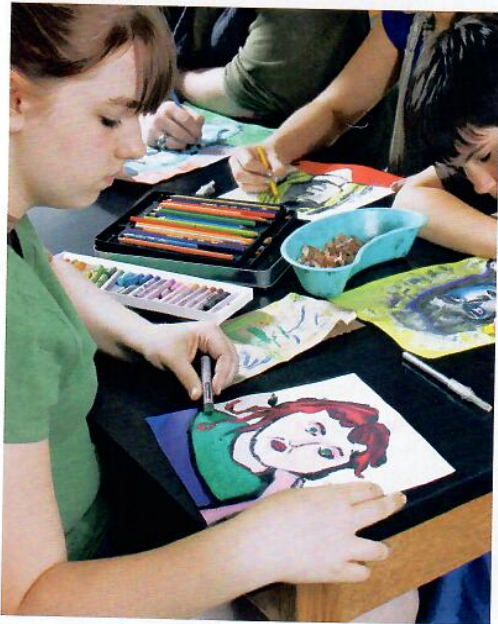
When finished with your portrait, carefully place paper over the printing surface. Leave a 2-inch margin around the plate. Use the palm of your hand to burnish the paper, applying gentle pressure in a circular motion. Gently pull back the paper from the printing plate. If the print has not transferred,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

TIP: While the print is still wet, you may want to rework weaker areas.



#1

▼ Use color to add visual interest to your prints. Think about how to make each print part of a series.



STEP 3 Enhance With Mixed Media

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

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



#2

SPENCER'S PRINTS

◀ Print #1

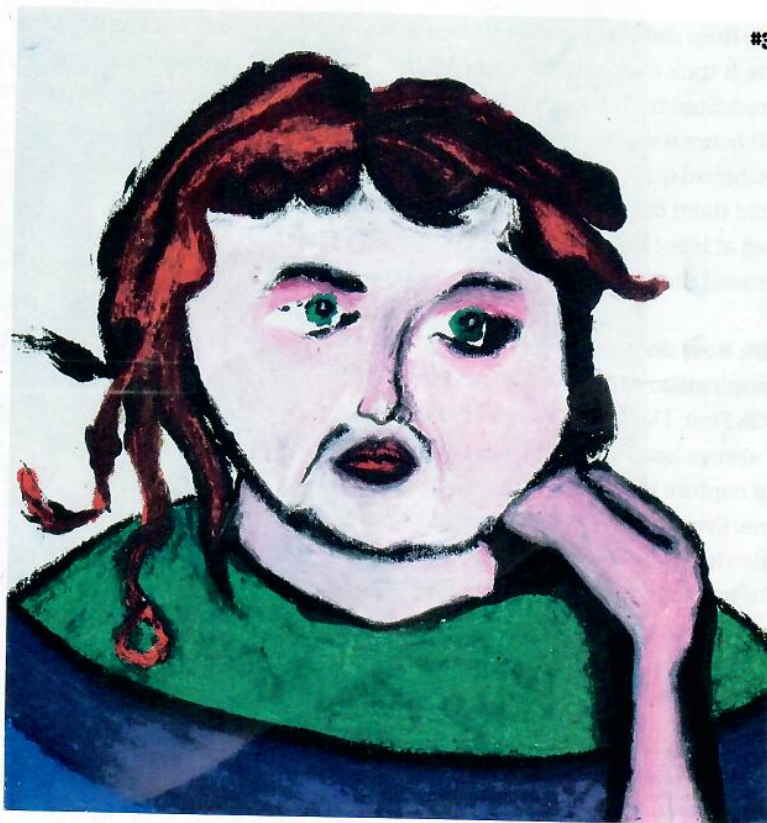
This print's strong, balanced negative/positive areas work well as is. Adding some color further defines the main shapes.

◀ Print #2

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

▼ Print #3

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



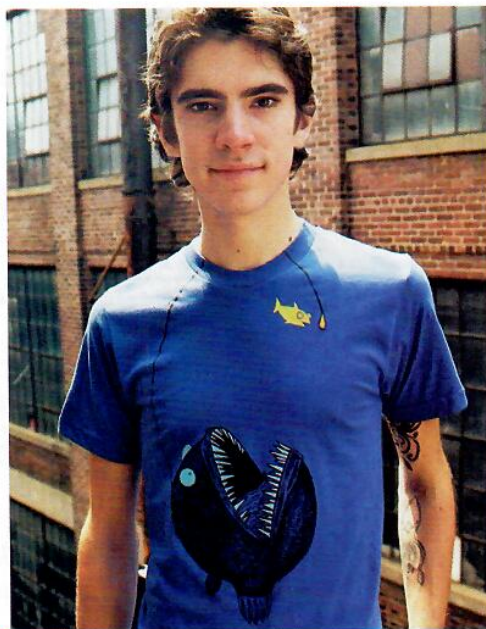
#3

Prepared by Ned J. Nesti, Jr., Art Instructor, Morrison Junior High School, Morrison, IL. Assisted by Jamie L. Harmon, Art Instructor, Polo Community High School, Polo, IL. Artwork by Spencer W. Horn

Making Wearable Art

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

► **Kevin Sherry started a T-shirt design company in Baltimore, Maryland.**



SCHOLASTIC ART: What is your job?

KEVIN SHERRY: I am the owner and co-creator of Squidfire. We design and sell screen-printed T-shirts, hoodies, tote bags, and shoes—anything you can screen-print! I create the designs, make the screens, and print the T-shirts. My partner takes care of the business end of things.

SA: How did you start your business?

KS: It took a lot of hard work! After I graduated from art school, I worked up to 80 hours a week to save up money. We launched our first line with 20 designs and sold them out of a car at art fairs. Today we sell at least 130 designs in 90 stores around the world.

SA: How do you get inspiration for your designs?

KS: First, I look at my sketchbooks. I always keep a sketchbook with me to capture ideas as they come to me. Every artist should do that. I also look at old children's books for inspiration. And I try to find out what's popular and selling well so I can make products that people want to buy.



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

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

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

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

SA: What is the best part of your job?

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

CAREER PROFILE

T-SHIRT DESIGNER

Salary: First-year T-shirt designers make an average of \$24,000, depending on location, project, and experience.

Education: Most T-shirt designers have a bachelor's degree in illustration or a related field, such as graphic design or printmaking.

Getting Started:
► **Draw!** You'll need a strong portfolio to get into a good art school.

► **Study.** Everything you learn will help to inspire your art.

► **Intern.** See how people turn their art into a business.

Photos courtesy Kevin Sherry of Squidfire

Statement of Ownership, Management and Circulation of the Scholastic Art (as required by Title 39, United States Code). Date of Filing: October 1, 2010. Title of Publication: Scholastic Art. Frequency of issue: 6 times during the school year: Monthly, November, February, March; Bimonthly, September/October, December/January, April/May. Location of Known Office of Publication: 2931 East McCarty Street, Cole County, Jefferson City, MO 65101-4464. Location of the Headquarters of the Publisher: 557 Broadway, New York, NY 10012-3939. Publisher: M. Richard Robinson; Editor: Tera Walty (both of 557 Broadway, New York, NY 10012-3939). Owners: Scholastic Corp., M. Richard Robinson, Trust under will of Maurice R. Robinson, Trust under will of Florence L. Robinson, all of 557 Broadway, New York, NY 10012-3939. During Preceding 12 Months Average Number of Copies: Printed each issue, 247,144; Paid Circulation, 201,176; Free Distribution, 24,291; Total Number of Copies Distributed, 225,470; Copies Not Distributed, 21,674; Total, 247,144. For Single Issue Nearest to Filing Date: Number of Copies Printed, 320,865; Paid Circulation, 105,827; Free Distribution, 117,109; Number of Copies Distributed, 222,936; Copies Not Distributed, 97,929; Total, 320,865.

POSTAL INFORMATION: Scholastic Art® (ISSN 1060-832X in Canada, 2-c no. 56867) 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 65102-9710. 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 65102-9710.