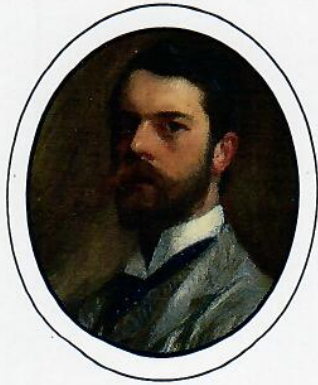


art & man

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JOHN SINGER
SARGENT
PAINTING PORTRAITS



“John Singer Sargent is the painter who most successfully catches the color of life itself.”

— HENRY JAMES

AN ELEGANT EYE

Have you ever tried to draw, paint, or photograph a friend, a relative, a pet, or — even yourself? If so, how did it turn out? Did your portrait resemble your subject? If it did, was he or she pleased? What were you trying to show? How the subject **looked**

or, perhaps, something else — how you **felt** about him/her; how others did; what his/her self-perception was; what he/she believed in? A successful **portrait** should look like the subject; a great portrait should do more. And one of the greatest **portraitists** was the 19th-century American painter John Singer Sargent.

Sargent was born in Florence, Italy, in 1856 — a few years before the American Civil War. But the Civil War had no effect on Sargent. He grew up in Europe and spent his early years constantly moving around to different places with his family. His father was a doctor who had given up a successful practice in Philadelphia to travel (both he and his wife had inherited enough money to do this). Sargent and his two sisters grew up in a world of parties, servants, piano lessons, and dancing classes. Young John went to school in various countries and his father wrote, “His fondness for drawing in his schoolbooks makes his teachers and all of us despair of his learning what is printed in them.” In 1874, Sargent studied painting in Paris and quickly became the best student in the class. Two years later, when he was 20, the artist saw his own country for the first time.

Sargent worked in the United States for some months. During the next eight years, he traveled all over Europe — studying, learning, painting. But always he returned to Paris, where he was receiving a

number of important portrait commissions. Many of his paintings had been accepted for exhibition by the *Salon* (the officially approved art exhibitions held in Paris every year), which was a sure sign of success. Sargent felt he needed one really outstanding *Salon* submission to make his name. He chose a subject and for a year he worked on this painting. When the exhibition opened in the spring of 1884, the response to his carefully planned entry was just the opposite of what he expected. (You can read all about it on the next two pages.) Bitterly disappointed, Sargent left Paris abruptly.

The artist continued painting in England, but criticism from the Paris exhibition followed him. One English newspaper wrote, “Women are afraid of him lest he make them too eccentric-looking.” At one point, Sargent was ready to give up painting and “go into business,” although when asked what business, he wasn’t sure! During the next few years, he spent summers in the English countryside, painting outdoors (like the *French Impressionists*; see first issue of this year). He used lighter, brighter colors and looser brushstrokes, but still kept his own dark tones and solid modeling. He visited his friend Claude Monet (see painting above right), and the two artists painted together. Monet told the following story. “One day, Sargent forgot his colors so I gave him mine. He looked at them for a while then said,



Sargent and the great French Impressionist, Claude Monet used to paint together. Compare Sargent's somewhat *impressionistic* work (shown on the right) with his more typical, solid style shown on pages 8-9.



CLAUDE MONET PAINTING AT THE EDGE OF A WOOD, 1887-89. OIL, 21 1/4" X 25 1/2". THE TATE GALLERY, LONDON.

Just what is it about the portrait below that makes it a great work of art?



JOHN SINGER SARGENT (1856-1925). LADY AGNEW, c. 1892-93. OIL, 49 1/2" X 39 1/2". NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

'where is the black?' I told him, 'I haven't any.' [Monet used only pure "natural" colors — no black.] Sargent cried, 'Then I can't paint!'

In 1887, Sargent was invited to the United States, to paint portraits of members of several very wealthy families. When he returned to London the next year, he did the portrait that made him famous in England — that of Lady Agnew (left and on the cover), the wife of a Scottish lord. The subject is very fashionably dressed and sits in a proper setting, but does she look "ladylike" or shy? The casual pose, the thrust of her arm, the directness of her expression all show her strength of personality and sense of entitlement. Cover her head with your hand. Does it look like a different painting? Sargent has done her face — the focal point of the painting — in much greater detail than the rest. Her posture, her sash, the chair, the quick brushstrokes all lead your eye right into Lady Agnew's challenging gaze.

By 1890, Sargent had become the best-known portrait painter of the time. He painted wealthy patrons as well as important actors, writers, and artists of the day. He traveled back to America, then to Egypt, Greece, and Jerusalem, sketching constantly in watercolor. In 1907, Sargent was offered a British knighthood, but he refused because he would have had to give up his American citizenship. In 1918, during World War I, he worked briefly as a war artist. Sargent died in London in 1925.

In this issue, you'll find out about the storm of criticism that greeted Sargent's *Salon* entry, his painting of "Madame X." You'll find out what made Sargent one of the greatest of all portrait painters, you'll see what some contemporary portrait artists are doing and finally, you'll work from a model to create your own full-length portrait.



“Sargent has made a caricature of a young woman justly renowned for her beauty — the profile is pointed, the eye microscopic, the mouth imperceptible, the neck sinewy, the hand is deboned, and the flesh is that of a corpse!”

— HENRI HOUSSAYE,
ART CRITIC FOR
A PARISIAN NEWSPAPER,
MAY 2, 1884

THE SCANDAL OF “MADAME X”

In 1882, John Sargent was on the verge of success. He had painted a number of well-received portraits and he needed just one outstanding work to submit to the *Salon* in order to make his name. There was an American woman — the new wife of a rich banker — that he had seen for several years at the numerous parties and social gatherings he loved to attend. Knowing that this woman, Madame Gautreau (GawTROW), was acquainted with a friend of his, Sargent wrote, “I have a great desire to paint her portrait and have reason to think she is waiting for someone to propose this homage to her beauty. If you see her, you might tell her that I am a man of prodigious talent.”

Early in 1883, Mme. Gautreau agreed to pose. She sat for a few drawings and Sargent began to suspect that this painting was not going to be easy. His subject was already getting restless. He drew her sitting, lounging, standing — whatever pose she would stay in for a few minutes. Later, the artist wrote, “I am still struggling with the unpaintable beauty and hopeless laziness of Mme. Gautreau.” It took 30 sessions for Sargent to decide on the final pose of this, probably his most famous portrait (see painting, far right). Compare it with the other portraits in this issue. Is it as flattering? Portraits of the time were supposed to resemble the model, but not too closely. Mme. Gautreau was seen by many Parisians as a “professional beauty.” They saw a loud American — with dyed hair, too much makeup, wearing scandalous, low-cut dresses — who had pushed herself into society through her husband’s wealth. Sargent painted these qualities. Mme. Gautreau stands arrogantly, her arm twisted restlessly

behind her, her sharp, haughty features seen in profile. With its **flat, unmodeled surfaces, simplified forms, and reduction to darks and lights**, the painting almost becomes an **abstraction** emphasizing **lines and shapes**. This was no accident, as Sargent wrote, “I dashed a dark tone over the background, turned the painting upside down, and went to the other end of the studio to look at it. It was a vast improvement!”

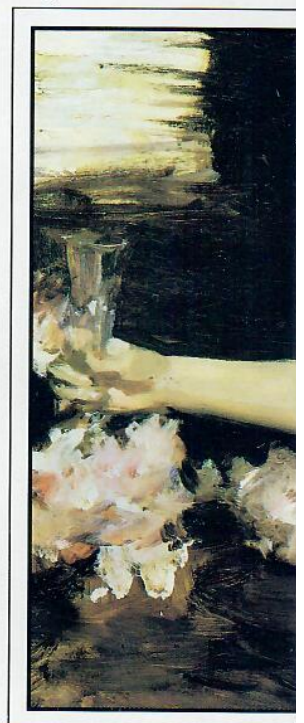
At last the painting was done and was hung in preparation for the May 1st opening of the *Salon* exhibition. The doors opened, the crowds and critics arrived, and a friend later reported, “I found Sargent dodging behind doors to avoid friends who looked grave. He took me to his painting. I was horrified — especially by the color — she looked decomposed. All the women were jeering. We crept away. . . . That evening, we were in his studio when an enraged Mme. Gautreau and her mother stormed in. They made a fearful scene. The mother screamed, ‘My daughter is ruined — all Paris is making fun of her. She’ll die of shame!’ She demanded that Sargent remove the picture, but he refused. We talked it over till one o’clock last night and I fear he has never had such a blow.”

The next day, the critics began. “Detestable! Boring! Curious! Monstrous! . . . One could darken ten pages with the one-word comments heard in front of this picture.” “Not a trace of drawing in the mouth; the nose is neither modeled nor outlined; there isn’t a plane in this face. And what colors!” A few actually liked *Madame X*, as the portrait had begun to be known. Sargent was no longer listening. By June 10, he was in England where he had many portrait commissions waiting.

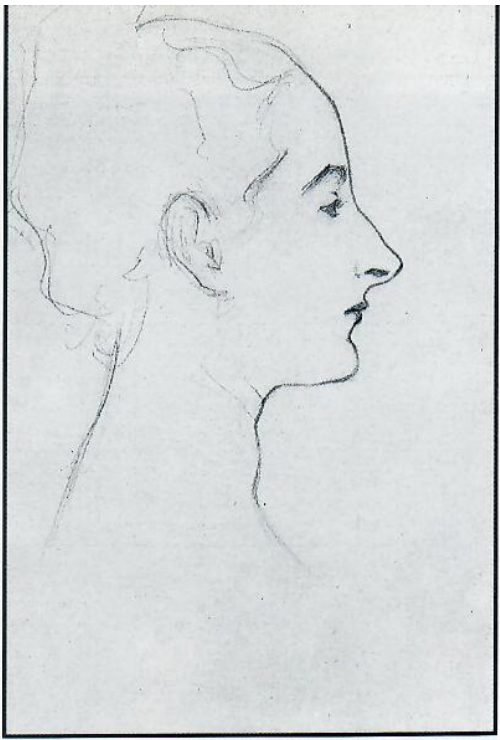
Madame Gautreau (Two Studies), c.1883. Charcoal on paper, 16" x 22". British Museum, London.

Madame Gautreau Drinking a Toast, 1882. Oil, 12½" x 16¼". Isabella Stewart Gardner Museum, Boston.

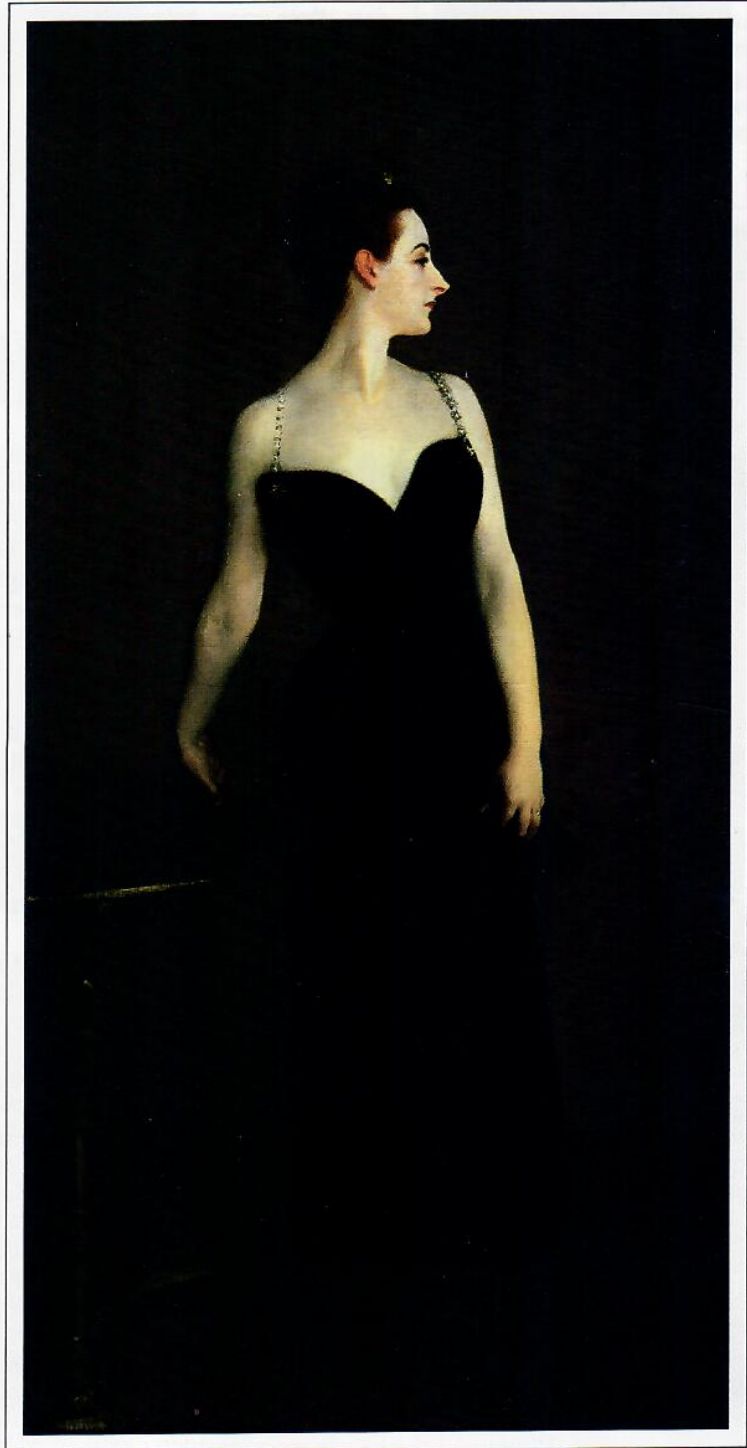
MADAME GAUTREAU, c.1883. PENCIL ON PAPER, 9½" X 13" X 13" X 13". THE METROPOLITAN MUSEUM OF ART, NY. CHARLES AND ANITA BLATT FUND. JOHN WILMERDING GIFT, ROGERS FUND.



MADAME GAUTREAU, (N.D.) PENCIL ON PAPER, 12 5/8" X 8 1/4". THE METROPOLITAN MUSEUM OF ART, NEW YORK. MRS. FRANCIS ORMOND, MISS EMILY SARGENT.



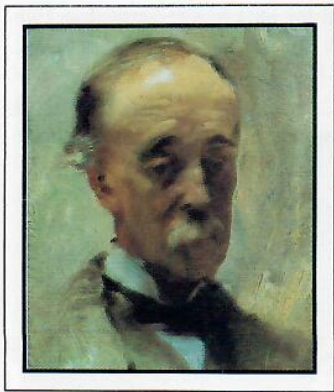
The portrait shown below created a scandal for John Singer Sargent in 19th-century Paris. Why did it cause the artist so much trouble? To create it, why couldn't he use all the sketches shown on the left?



MADAME X (MADAME PIERRE GAUTREAU), 1884. OIL, 82 1/2" X 43 1/2". THE METROPOLITAN MUSEUM OF ART, NEW YORK. ARTHUR H. HEARN FUND.

COVER: JOHN SINGER SARGENT (1856-1925). LADY AGNEW, c. 1892-93 (DETAIL). OIL, 49 1/2" X 39 1/2". NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

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John Singer Sargent painted a number of subjects but he is best known for his remarkable portraits. The artist did this painting of his father, Dr. FitzWilliam Sargent, three years before the older man died. Sargent has made no attempt to flatter his subject; in fact, he seems to have emphasized his father's *inner state*. Dr. Sargent's sad features are nearly hidden in shadow; his dark form stands out against the light-filled background.

"A portrait is a painting with a little something wrong about the mouth." —JOHN SINGER SARGENT

FIGURES OF FASHION

Sargent painted all his portraits quickly, using sure, spontaneous brushstrokes. Even in the most relaxed of his figure paintings, there is an excitement and a kind of tension. It is said that Sargent's painting method may have contributed to the anxious, uneasy look of many of his subjects. He would place

the easel close to the sitter so he could stand back and see his work in progress. He would then charge at the canvas muttering furiously, deliver a stroke, retreat and think quietly for a bit. Just when the sitter had recovered, he would suddenly repeat the process. This would continue day after day, sometimes for months. One of his commissions, the Duchess of Portland once endured several weeks of sittings like this. She arrived one morning for the last session, only to find a new, blank canvas on the easel and the old one lying in the corner — slashed. Her husband said, "She was so overcome with fatigue, she burst into tears. But Sargent said, 'I know you so well now that if you will only let me try again, I am quite sure I can paint something *alive*.' He changed her pose. The picture simply flowed along and in a very short time it was completed."

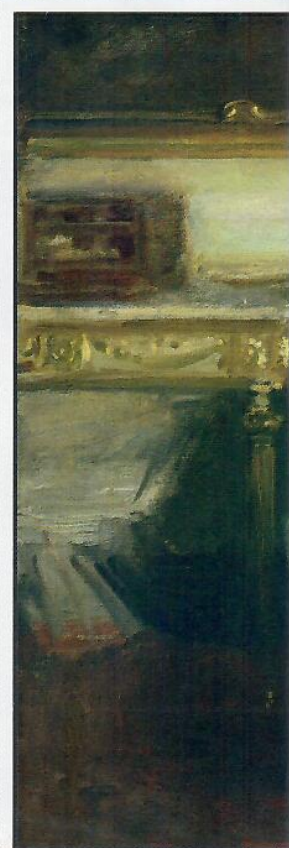
John Singer Sargent was the most famous and popular portrait painter of his time. It was considered a mark of social status to have your portrait done by Sargent, so people were willing to put up with his "artistic" temperament. As one subject said, "It's positively dangerous to sit for Sargent. It's taking your face in your hands." But Sargent's portraits are not just fashionable likenesses — they are great works of art. His **modeling, use of space, color, darks and lights**, and especially his **brushwork** are

what make his **compositions** more than just "likenesses." His forms are round and solid; the careful **modeling** gives them a feeling of weight. At the same time, his quick, loose brushstrokes are light and spontaneous. He would begin with the dark tones, building up to the light tones, then the highlights. As you can see from the paintings on these pages, Sargent was able to **simplify** a form, using only the basic strokes that described it perfectly — the **form**, its **shadow**, the **lighted** portion of the **surface**, and the **highlights**.

What is it about this group portrait of three sisters (right) that makes it unusual? Sargent has used a very ordinary format — a rectangle. But look at where he has *placed* his figures. They are grouped together in one corner at the bottom, surrounded by dark *negative* space. Do their poses look comfortable and natural? This was a very fashionable portrait but what more might the artist have been saying about these women?

The artist used various *formats* for his portraits. His canvases could be square, long and tall, or horizontal. Sargent made this oil sketch (right) of his niece while she was lying on a sofa. Even though the figure looks withdrawn and her pose is very *passive*, why does this portrait have such a dynamic, *active* feeling? Look at the brushstrokes. They slash up and down, sideways and across. The quick *verticals* and *diagonals* of the strokes that describe the ornate clothing and background suggest a quality of *inner tension*. And the *horizontals* of the table, couch, and background always bring your eye back to the *center of attention* — her face.

REPOSE, 1911. OIL, 25 1/8" X 30". NATIONAL GALLERY OF ART, WASHINGTON, D.C. GIFT OF CURT. H. REISINGER.



DR. FITZ WILLIAM SARGENT, 1886. OIL, 14 1/2" X 13 1/2". SARGENT-MURRAY-GILMAN-HOUGH HOUSE ASSOCIATION, GLOUCESTER, MA.

THE WYNDHAM SISTERS: LADY ELCHO, MRS. ADEANE, AND MRS. TENNANT, 1899. OIL, 115" X 84 1/8". THE METROPOLITAN MUSEUM OF ART, NEW YORK. CATHERINE LORILLARD WOLFE COLLECTION.



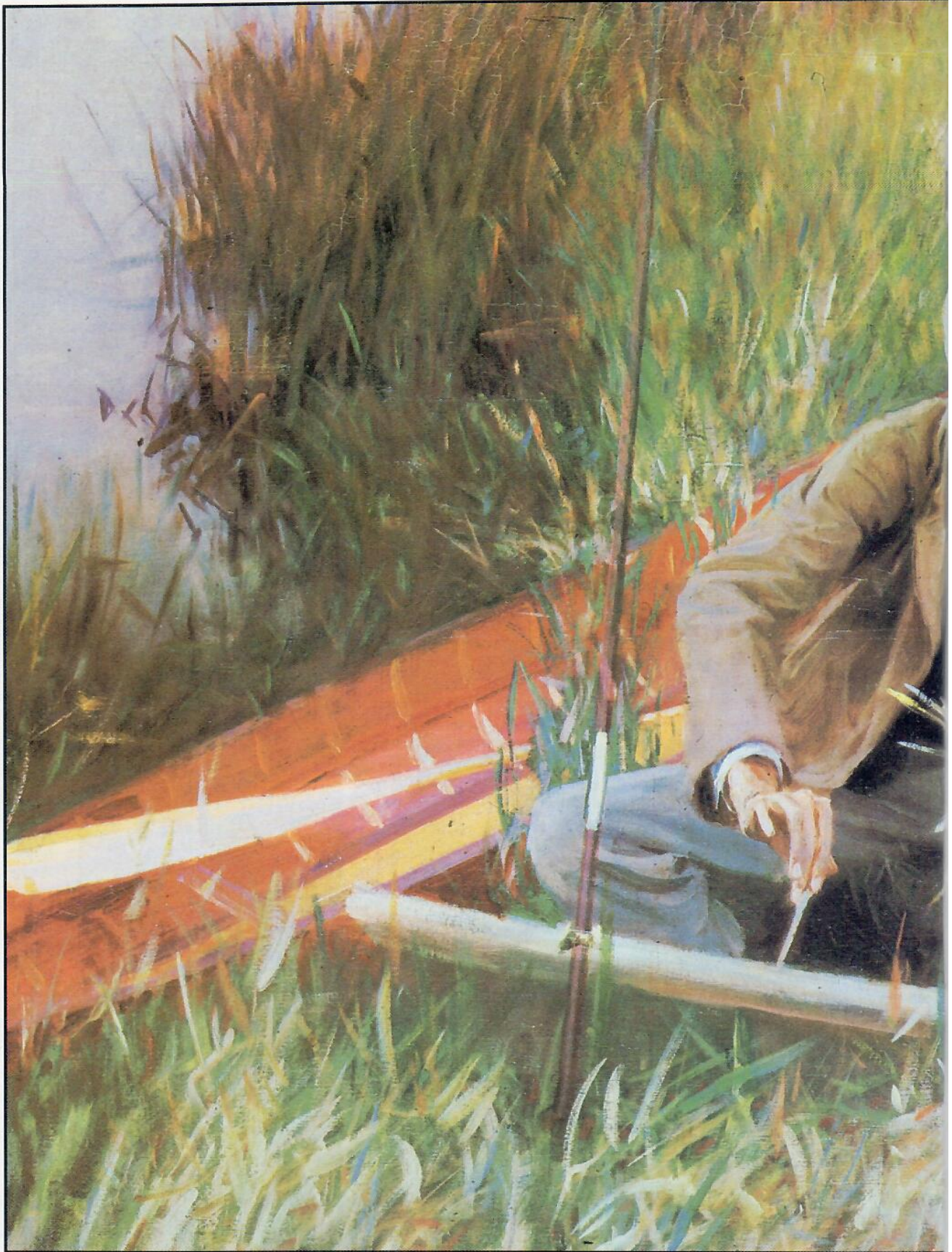
Sargent's portraits usually showed the whole figure. His subjects, like this doctor shown below, look very imposing and fashionable. The average person is about six or seven heads high. How many heads tall is this figure? A taller figure (the kind you see in clothing ads) usually looks more elegant. The *composition* of this painting is very simple — a red figure against a dark background. Your eye goes immediately to the *focal points*, the hands and head. What do you think the brilliant, rich color that dominates the picture might say about the subject?



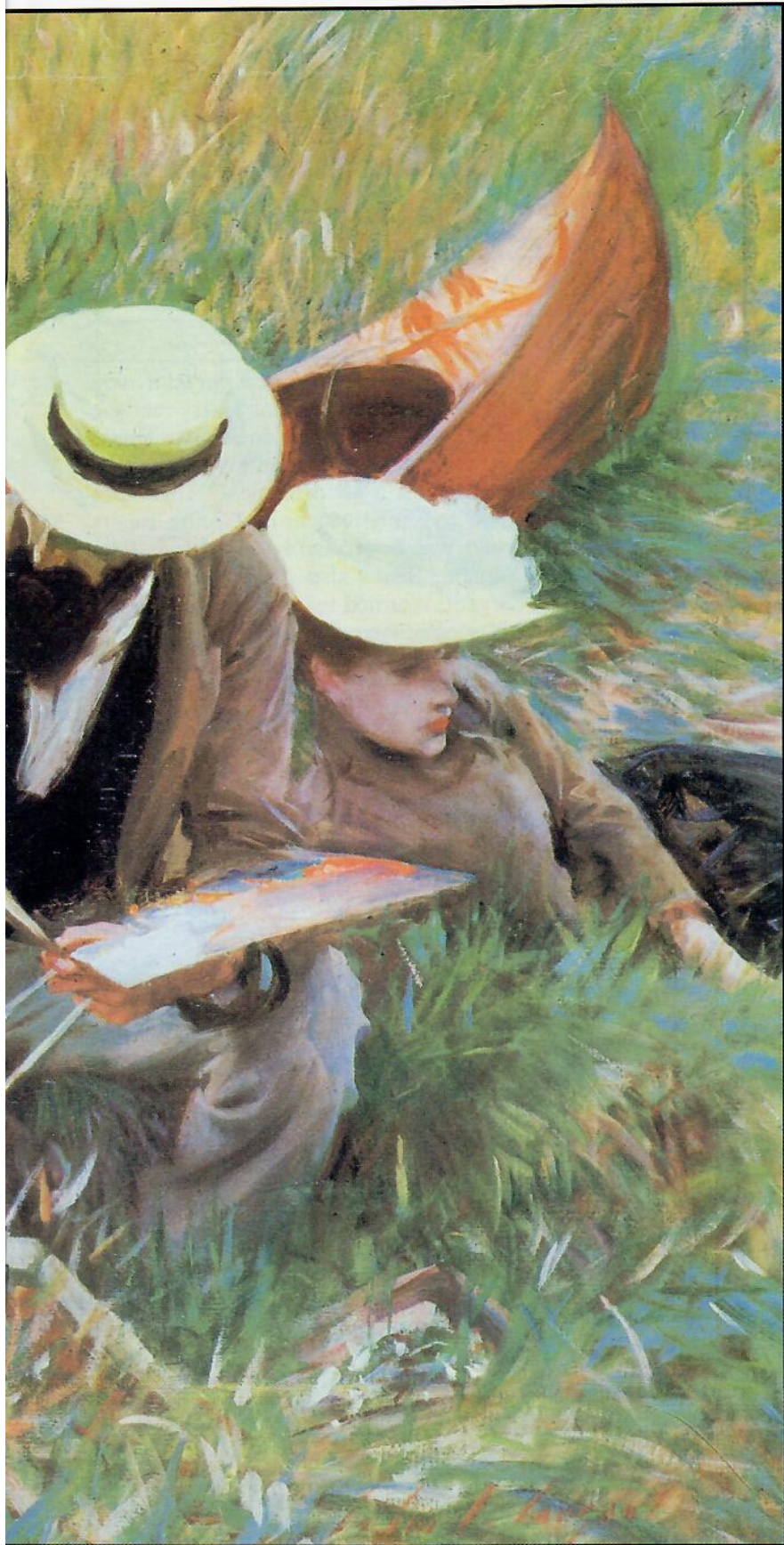
DR. POZZI AT HOME, 1881. OIL. 80 1/2" X 43 7/8". ARMAND HAMMER FOUNDATION, LOS ANGELES.



JOHN SINGER SARGENT (1856-1925), PAUL HELLEU SKETCHING WITH HIS WIFE, 1889. OIL, 25 5/8" X 31 3/4". THE BROOKLYN MUSEUM, NEW YORK.



P A U L H E L L E U S K E T C H I N G



S JOHN SINGER ARGENT

“Sargent’s paintings seem to be a new revelation of what color can be and what painting can attempt, and of how it can be at once realistic and decorative.”

— ROGER FRY

This *double portrait* of Sargent’s friend the painter Paul Helleu and his wife is considered to be an example of *American Impressionism*. The free, loose brushstrokes of the grass and water, the pure, bright colors, and the casual composition — probably painted on the spot — all give a feeling of atmosphere and sunlight. However the two figures — the husband working intently, the wife looking a little bored — are very solid and definite. The *composition* is strong and carefully worked out. Can you follow the many *diagonal lines* set up to draw your attention to the *focal point* of the painting? The line of the canoe, the oar, the woman’s form, the artist’s head and hand all lead to the tip of his brush. Your eye is stopped there by the diagonal of the canvas he is painting. The red of the canoe against the green background serves as a *color accent* which further emphasizes the *focal point*.

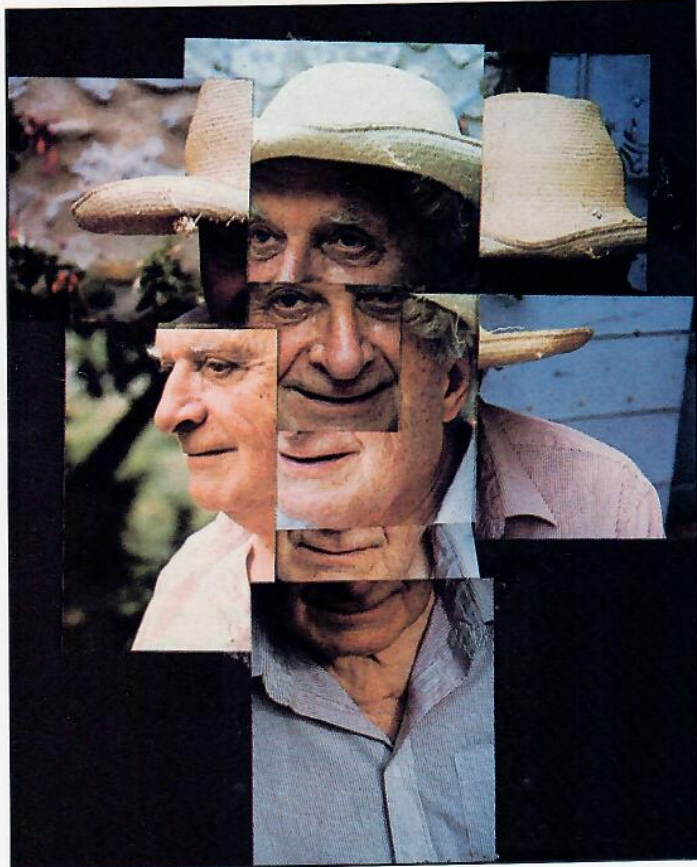
G WITH HIS WIFE

THREE PORTRAITS

Discover some other ways of doing portraits.

PORTRAITS IN TIME

Contemporary artist David Hockney feels that traditional painting and photography are too limited and are not able to accurately convey the feeling of reality. He thinks that visual experience is a combination of shifting views which



DAVID HOCKNEY (b.1937). STEPHEN SPENDER, MAS ST. JEROME II, 1985. PHOTOCOLLAGE. COLLECTION OF THE ARTIST.

change according to desire, affection, or memory. By taking a series of Polaroid photographs of an object, place, or person from all **angles, distances, various focal points and lightings**, Hockney offers a viewer the "lived time" of actual experience. In his portrait of Stephen Spender (above), he depicts the poet during a day spent in his garden. This **photomontage**, containing nine varying points of view and light changes as well as six different expressions, captures the subject's personality as revealed over time.

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REAL PEOPLE

When you think of a **portrait**, you probably think of a very realistic image like the one shown below right. But what makes the painting *Man with a Cat* more than just a good likeness? This work was created by American artist Cecilia Beaux (Bow), who was born just a year before John Singer Sargent. Beaux also studied in Paris but unlike Sargent, returned to America. She settled in New York and became a very successful portraitist, acclaimed for her skilled brushwork, subtle color, and psychological insight. Notice the carefully planned **composition** of this portrait. The **verticals** of the background, the **black lines** of the chair, the **curves** of the body, and the **slashing brushstrokes** all lead your eye up to the **center of attention**, the face. What keeps your eye on the face of this man and makes you want to know more about him? His expression looks very intense; but is he annoyed, pained, anxious, distracted, tense? And if he was feeling all this, why did he agree to pose at all? The man was Cecilia Beaux's brother-in-law. He married the artist's sister, but only because Cecilia had refused him when he asked her. How do you think he felt sitting there? Do you feel the artist has captured some of this emotion in his face?





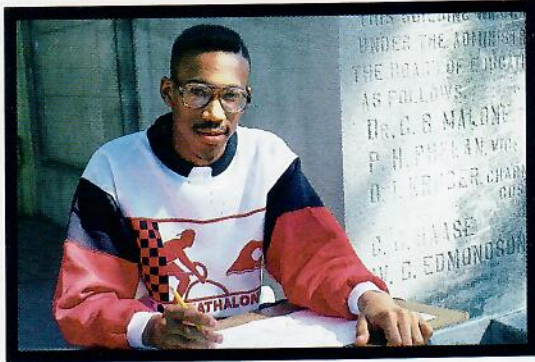
CECILIA BEAUX (1855-1942). MAN WITH A CAT (HENRY STURGIS DRINKER), 1898. OIL, 48" X 34 1/2". NATIONAL MUSEUM OF AMERICAN ART, SMITHSONIAN INSTITUTION. BEQUEST OF HENRY WARD RANGER THROUGH THE NATIONAL ACADEMY OF DESIGN.

ROMARE BEARDEN (b. 1914). SUNSET, MOONRISE WITH MAUDELL SLEET, 1978. COLLAGE. 41" X 29". THE MINT MUSEUM, CHARLOTTE, N.C.



MYTHICAL PORTRAITS

Contemporary American artist Romare Bearden does portraits not of individuals but of *experiences*. Bearden spent the early part of his life in a rural black community on the outskirts of Charlotte, North Carolina. He uses **collage** — parts of cut photographs, cloth, and painted paper — to recreate the images and remembered moments from his childhood. A train passing by a field at twilight, a group of children playing on a dirt road, a large family crammed into a tin shack, or an old woman in her garden (above) are all the subjects of his collages. The woman shown in this work, Maudell Sleet, was a real person but do you think she actually looked much like the figure shown above? Her enormous form with its distorted hands dominates the landscape, her round face and the moon beside it related in some mysterious way. The combination of **fragmented images**, **scale changes**, and lack of **perspective** gives a dreamlike, larger-than-life quality to Bearden's symbolic figures.



WENDELL CATRON "LIGHT PORTRAIT"

When you look at the portrait on the right, do you notice anything different about it? The artist, seventeen-year-old Wendell Catron, thought the light looked dramatic and shadowy, maybe even a little scary. It was coming from below the model like an old-fashioned stage light, and it cast a big shadow up behind his head. The light, Wendell told us, "helped him out." For the first time, the artist felt

he was able to capture someone in paint.

This painting (done in acrylics) went on to win a medal in the Scholastic Art Awards, and last fall we visited Wendell in Memphis, Tennessee, to find out more about it. He's a senior now at Central High School and plans to go to college where he'll probably major in art. He also enjoys basketball, horror films, cooking, and listening to rap groups like Run D.M.C., Whodini, and UTFO.

How did you get started in art?

My brother got me going. He showed me how to draw little figures when I was in first grade. Later I started tracing hero figures out of comic books, and eventually I made my own hero who was called "Sonic Man." In junior high, teachers would ask a friend of mine to do murals, and he got me to help him.

When did you know you wanted to be an artist?

Last year my English teacher said: "Recognize your talent. And then use it to help you find a career." That really made me want to get better in art.

I'm probably best at drawing. I'll draw anything I see. When I'm just sitting around doing nothing and I get the *feeling* I want to sketch — that's when I can draw the best. And I'll draw whatever's in front of me — like this window, part of the frame, the trees

outside. Or in class, if I see somebody with their head down, I'll just start drawing them. Anything that strikes me at the moment.

How did you happen to do this portrait?

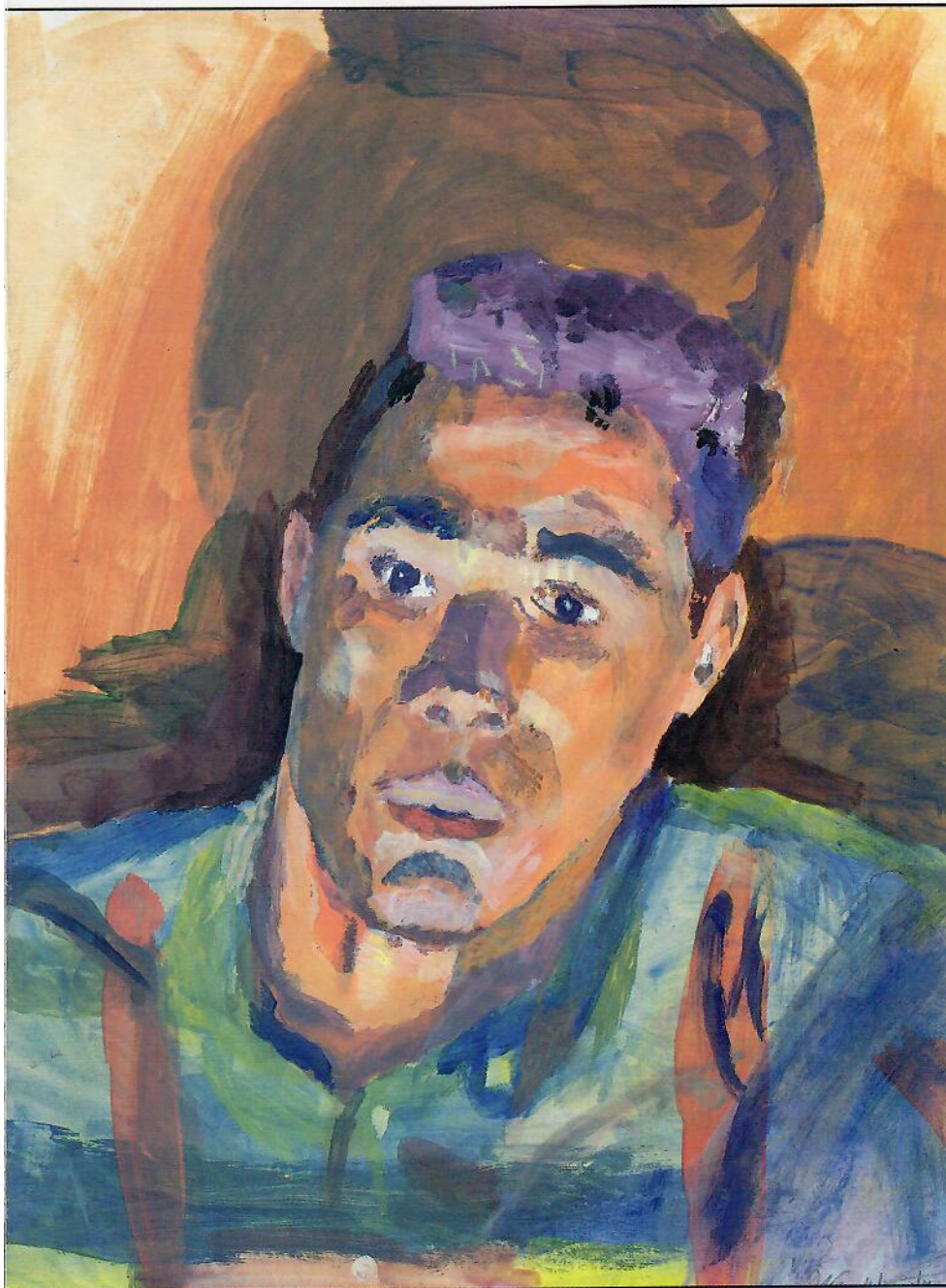
I think we looked at some paintings (by Degas and Toulouse-Lautrec) of performers — at how the spotlights shone up on them when they were onstage.

When we did this painting, our teacher Mr. Hicks put the lights below the model to create the same effect. I liked the way the light shone on his face and made a big shadow above him. It had a scary movie effect. Like when a flashlight shines up in someone's face. You see mostly darkness. You can't see the person's eyes, just the parts of the face that are sticking out a little. The light helped me out, and I felt like I could do a good piece. Usually I don't feel that way with painting.

How did you begin?

My teacher said to do a gesture drawing on the board first. He told us whatever you put down, leave it there. Don't mess with it. I did mine in a clear green wash.

Then I started at the model's jawbone, working my way up and around, putting colors down. At first I wasn't even mixing the colors. I just put some yellow and a little bit of red on the board and started brushing it, mixing it on the board to make a peach color. I put down whatever color I saw, or thought I saw. The shirt was really basically yellow with blue stripes, but I put down green because that's how it felt. For his hair I thought I saw some purple. So I put it down and put some white on top to make it look like what I saw. Sometimes I'd look at one spot, maybe his forehead, and see other colors somewhere else. I was working really fast. If I looked at it too much or too closely,



“I liked the way the light shone on his face and made a big shadow above him. It had a scary movie effect. Like when a flashlight shines up in someone’s face. . . . The light helped me out, and I felt like I could do a good piece. Usually I don’t feel that way with painting. . . .”

then I wasn’t able to see it.

Besides the stage lights, there was also a bluish light from the window. It made all kinds of color variations on his face.

What was the hardest part?

His lips. I made the lower one dark, and the top light, but the shape wasn’t right. I just kept doing it and redoing it. I also had trouble with the nose. The shadows were darker on one side than the other. I had to study its form.

I did the eyes last. But I don’t think they’re correct. They were really more shadowy than I could make them in the painting.

How long did the painting take?

About four or five days. When I got it looking the way I wanted it to, I started putting in highlights and the dark shadows on the side of the model’s face. I did it really fast, any kind of way. I felt I was finished with it and I didn’t know what to do. That’s when I went over the shadows with watered-down peach-colored glazes. I don’t know why I did it. It just seemed right. Finally I darkened the shadow around his face — to make the face, which is so much lighter, really stand out.

When it looked good to me — in my own way, not anybody else’s — I thought it was finished. It *was* my best painting, so I felt good with it.

What are you planning to do after high school?

I’ll probably go to art school — either here in Memphis or in Atlanta. I’m working on my portfolio now, to try and get in as many drawings and paintings as I can in the little time I’ve got left. I’ll probably go into commercial art, maybe cartooning, or even architecture. That’s what I’m going to set my goal for.

What advice would you offer readers who are interested in art?

If you have the talent and you enjoy it, draw as much as you can. Don’t let it all go to waste. Keep on working ’til you get it right. Whenever I’m by myself, I always end up with a pencil in my hand. I just *like* to draw.

Would you like to see your own work featured on these pages? We select our Artist of the Month from students who have won medals in the Scholastic Art Awards Program. To enter, ask your teacher to write to the Scholastic Art Awards, 730 Broadway, New York, NY 10003 for entry deadlines and rules book.

PAINTING A FULL-LENGTH PORTRAIT

Paint a realistic figure directly from the model.

John Singer Sargent painted portraits for a living. The paintings had to resemble the model and could not be too unflattering. (Although, as you've seen in this issue, the sitters were not always pleased with the results.) Many portrait painters have fulfilled these requirements, yet they have not created master-

pieces. Sargent's portraits were always great works of art because of their **composition**, **brushwork**, and **psychological insight** into the character of the sitter. In this workshop, you will paint a full-length portrait of a model, using **costumes**, **settings**, **props**, and **basic compositional techniques** to paint your own work of art.

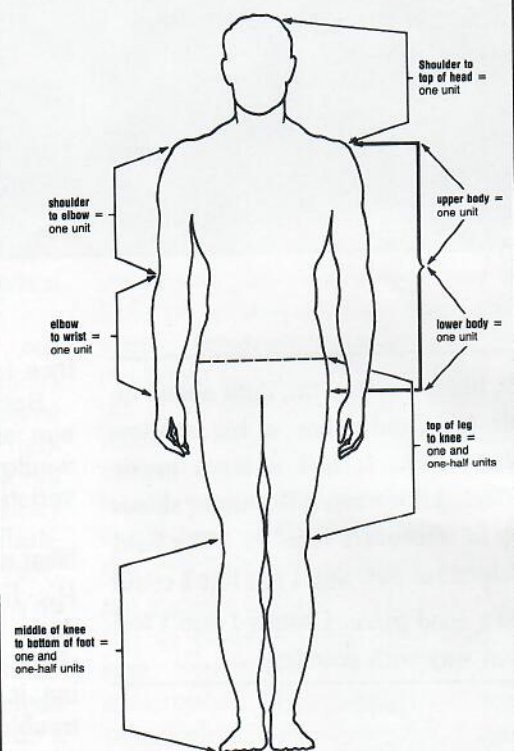
MATERIALS

- Vine charcoal
- Kneaded eraser
- 24" x 36" 80lb. white paper
- Drawing board
- Round/flat acrylic brushes
- Palette for mixing color (old dinner plate)
- Paint container (cupcake tin)
- Aluminum cupcake papers (for easy clean-up)
- Water container
- Plastic wrap to cover palette and paint container
- Toweling

If this is a double portrait of Mr. and Mrs. Isaac Newton Phelps Stokes, then why is Mr. Stokes standing back in the shadows at the edge of the painting? Originally, Sargent was going to paint Mrs. Phelps with her favorite Great Dane. But when the dog was unavailable, Mr. Phelps agreed to pose. (The artist felt the composition needed a shape on the left to balance it.)

JOHN SINGER SARGENT (1856-1925), MR. AND MRS. ISAAC NEWTON PHELPS STOKES. OIL, 1897. 84 1/4" X 39 1/4". THE METROPOLITAN MUSEUM OF ART, NEW YORK. GIFT OF MRS. I.N. STOKES.

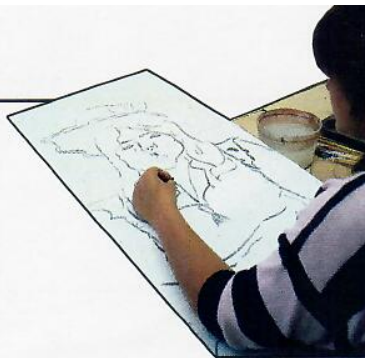
FIGURE PROPORTIONS





STARTING OUT

1 Select view of figure (straight on, or from either side). Do a simple, light **contour drawing** of model (study **scale/proportion** before drawing). **Balance composition** and include background as part of painting.



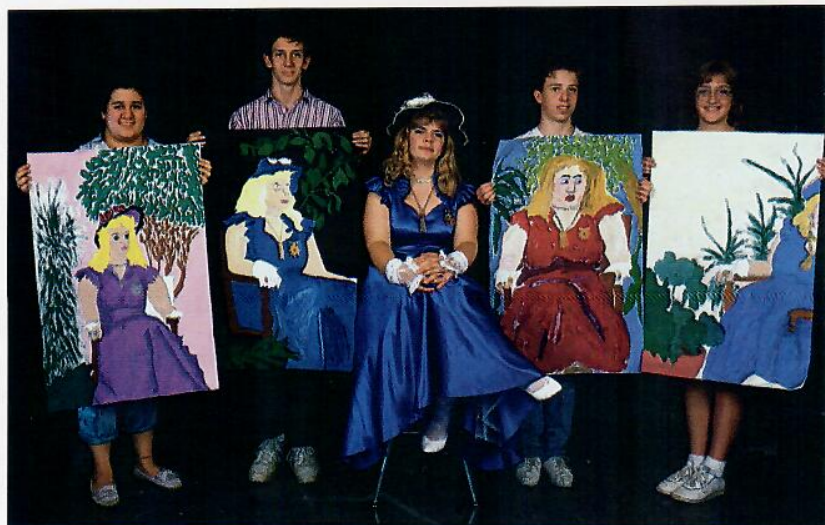
2 Begin to paint the large areas of color. Avoid outlining and filling in objects. Keep areas simple — no unnecessary detail. Will you use **tints** (light values) or **shades** (dark values) of a color; **warm** (red, orange, yellow) or **cool** (green, blue, violet) colors? Will the face be the **center of interest** of your painting? How will you draw attention to it?



3 Begin to **model** the forms. Use broad, strong, thick brushstrokes. Indicate the areas of **shading** using **dark values, shadows** using black, and **highlights** using **tints** and white. Include both **positive shapes** and **negative spaces** in both figure *and* background areas.

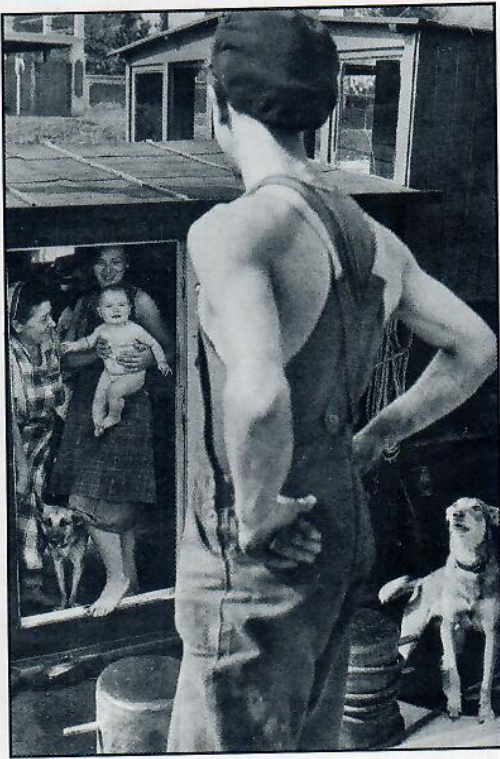
SOME SOLUTIONS

Which artist has used **contrast** between **light and dark areas** to call attention to the **focal point** of the painting? Which artist has kept the whole painting **light in value** and carefully **balanced the shapes and spaces** in the composition? Which artist has used **symmetry** (both sides are alike) to emphasize the **focal point** (the face — the only element which is not symmetrical since it is turned to the side)? Which artist has used a completely **asymmetrical** composition, **balancing the negative space** of the background with the **positive shape** of the figure in a very unusual way?



PREPARED BY NED J. NESTI, JR. MORRISON, (IL) HIGH SCHOOL. PHOTOS BY JANET SODERBERG.

Find out how some contemporary artists depict people.



HENRI CARTIER-BRESSON (B. 1908). UNTITLED. PRIVATE COLLECTION.

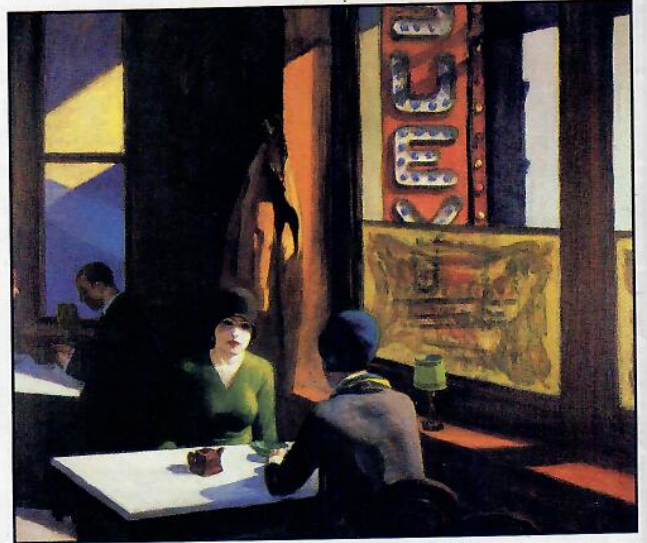
PEOPLE IN ACTION

What is the man in the photograph above looking at? And where are the woman and baby looking? How do the two dogs at the bottom **balance the composition**? This photo may not be a portrait of these particular people, but it is a portrait of a *family*. French photographer Henri Cartier-Bresson has been capturing moments like this — the exact split second that reveals the essence of a person or situation — for nearly 60 years. You can see a large new show, *Henri Cartier-Bresson: the Early Work*, at The Art Institute of Chicago until April 16. The exhibition will then travel to The Museum of Photographic Arts, San Diego; The Museum of Fine Arts, Houston; and The National Gallery of Canada, Ottawa.

16 ART & MAN

MODERN PEOPLE

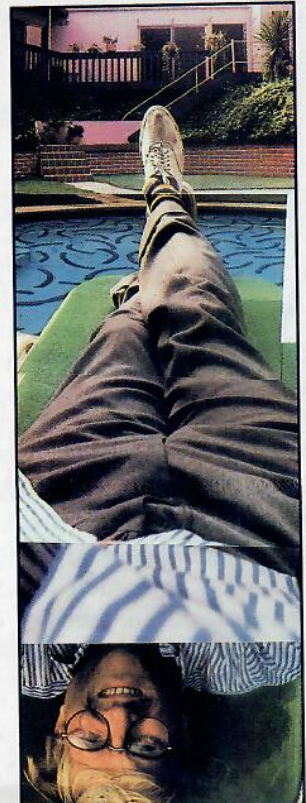
Twentieth-century American artist Edward Hopper painted people in urban environments. He carefully **composed** his pictures (right) to intensify a feeling of loneliness and isolation. Each of the people in this painting is “framed” within a window and separated from the other both by the frame and a harsh spotlighting effect. You can see this work as well as 75 other American masterpieces from the early part of the century in a new exhibition, *The Ebsworth Collection: Ameri-*



can Modernism, 1911-1947, currently at the Saint Louis Art Museum. The show will then go to the Honolulu Academy and the Museum of Fine Arts, Boston.

A PORTRAIT OF THE ARTIST

On page 10 of this issue, you saw a portrait done by contemporary English artist David Hockney. For the past 30 years Hockney has done portraits in just about every medium — painting, drawing, prints, book illustrations, even costumes for stage productions. After moving to Los Angeles, Hockney became well known for his scenes of California landscapes and lifestyles. The artist is now working with photography, creating a new kind of photomontage (as you’ve seen in this issue and in the self-portrait on the right). You can see these two works as well as hundreds of others in *David Hockney: A Retrospective* at the Los Angeles County Museum of Art until April 24. Later, the show will travel to The Metropolitan Museum in New York City before going to the Tate Gallery in London.



DAVID HOCKNEY (B. 1937). SELF PORTRAIT WITH FOLDED LEGS, 1982. PRIVATE COLLECTION.
EDWARD HOPPER (1882-1967). CHOP SUEY, 1929. OIL, 32" X 38". PRIVATE COLLECTION