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art[®]

A detailed pencil drawing of a man's face, shown in profile from a three-quarter view. The man has a thick mustache and a large, open mouth as if shouting or singing. The drawing is executed with fine lines and shading, capturing the texture of the skin and the intensity of the expression. The background is a light, textured paper.

**The Art of
Drawing**
Working With Line

SCHOLASTIC
art

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Cover: Leonardo da Vinci (1452-1519) *Study for the heads of two warriors* (detail), c. 1505. Charcoal and traces of red chalk, 9.1x18.8cm. Museum of Fine Arts, Budapest, Hungary, from The Esterhazy Collection.
Image: ©The Museum of Fine Arts, Budapest/Scala/Art Resource, NY.



How does the artist use pattern in this artwork?

Thomas Lamadieu (b. 1985), *SkyArt Seoul*, 2014.

Sky-High Sketcher

Thomas Lamadieu travels the world taking pictures of buildings. Then he combines the photos with illustrations to encourage viewers to see cities in new ways. Using a wide-angle lens, the French artist shoots from the ground looking straight up. He uses the sky, a blue expanse at the center of each image,

as a canvas for playful illustrations. Lamadieu draws people in the negative (empty) space between the buildings in the photographs. His digital collages combine photos of real places with whimsical, invented characters.

The artist took the photo above in Seoul, South Korea. Then he transformed the irregular patch of sky between the buildings into a man reading with a grinning cat at his feet.

Lamadieu explains, "My artistic aim is to show a different perception of urban architecture and . . . what we can construct with a boundless imagination."



What does this giant head symbolize?

Nicolas Holiber, *Head of Goliath*, 2015. Mixed media, 4x10ft. Image: @Nicolas Holiber.

Modern-Day Goliath

A giant head occupied a park in New York City for several months this summer. American artist Nicolas Holiber gathered wooden crates and other discarded materials to create the 4-foot-tall, 10-foot-long sculpture. Then he assembled and painted it, defining the features and giving it blue hair and a beard.

Holiber titled the work *Head of Goliath*, referring to the Bible story of David and Goliath. In the story, David, a young shepherd boy, defeats Goliath, a giant warrior. For Holiber, the sculpture is symbolic. "People come to New York to be the underdog and beat whatever obstacle is in front of them," the artist explains. "New York is the Goliath."

SNEAKY SNEAKERS

Look closely at British designer Phil Robson's digital images of insects and arachnids. You'll recognize laces, mesh, logos, and other parts of sneakers. "I get inspired by the form of the shoe," the artist says.

To create one of his collages, Robson begins by thinking about whether a shoe reminds him of a specific animal. He studies photographs of that creature online. Then he works with a sketchbook, a camera, and Photoshop to create the digital collage. "I take



photographs of the shoe from several angles then jump into digitally painting the pieces together," the artist explains.

Robson usually works with sneakers. But sometimes he experiments with watches and other common accessories.

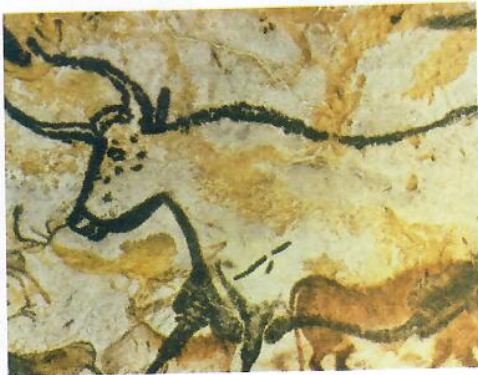
What parts of sneakers can you identify in these digital collages?

Filfury (Phil Robson), *Spider Sole*, (Sneaker) 2015, *Time Files*, (Watch) 2015, and *Butterfly 93*, Teal, (Sneaker) 2013.

SPOTLIGHT DRAWING

In what ways does Rembrandt use lines to show shadows in this self-portrait?

Rembrandt van Rijn (1606-1669), *Self-Portrait*, c. 1637. Red chalk, 5 1/16 x 4 11/16 in. (12.9 x 11.9 cm). The National Gallery of Art, Washington, DC. Image: Bridgeman Images.



How does the artist who created this drawing use line?

Bull and Horse, Lascaux Cave painting, c. 15,000 B.C. Perigord, Dordogne, France. Image: Art Resource, NY.

Make Your Mark

Artists draw to document our world and share ideas

Before you could write, you probably drew pictures. The simple stick figures you likely created to represent your family members actually contained the secret to understanding nearly all art. That's because stick figures are made up of **lines**, or marks, to represent the body, arms, legs, head, eyes, and even the smile.

Line is one of the key elements of art. Lines can be **thick, thin, dotted**, or **zigzagged**. They can be **straight** or **curved**, and they can be **vertical, diagonal**, or **horizontal**. You can spot lines in art of any medium, but they're most clear in drawing. Just as you instinctively drew lines to create figures as a child, artists have used line to make drawings for thousands of years. As they've done so, they've advanced the medium.

Ancient Art Form

No one knows exactly how long people have been drawing. The earliest examples come from 40,000-year-old drawings on cave walls. Cave drawings exist around the world, but some of the most famous examples are in France's Lascaux (lass-KOH) Cave. The cave walls are covered with images of animals. In the example above left, the artist uses only a simple **outline** to show a bull in **profile**.

Drawing Light and Space

As drawing moved from cave walls to paper, artists developed new **mark-making** techniques, and drawings became more **realistic**. Rembrandt van Rijn (REM-brant van ryn), a 17th-century Dutch artist known commonly as Rembrandt, emphasizes **light** and **shadow** in his work. In his *Self-Portrait*, above, the artist builds up dense layers of

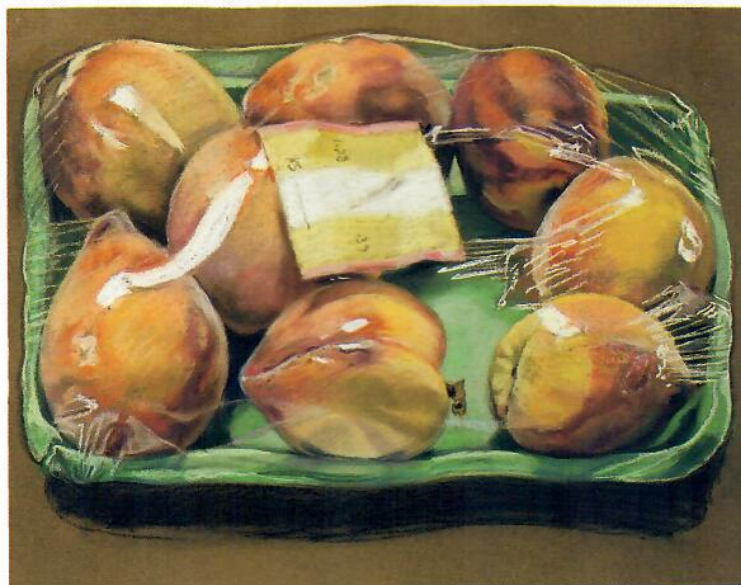


How does Pissarro use line to define space in this drawing?

Camille Pissarro (1830-1903), *Young Black Woman Sitting*, 1855-1857. Charcoal and white chalk on beige-blue paper, 30.2x43.2cm. Private Collection. Image: @Christie's Images/Bridgeman Images.

sketchy lines to show the shadows on the right side of the image. He adds just a few delicate lines on the left side, creating **highlights** where the light hits the face. Through this careful arrangement of lines, Rembrandt draws a loosely realistic portrait.

Showing **three-dimensional space** on a flat surface, like paper, is a great challenge. In the drawing above, Camille Pissarro, a 19th-century artist, uses line to create the illusion of **depth**. The dark diagonal line on the lower left pulls the viewer's eye into the drawing. This line shows where the horizontal floor meets the vertical wall. Pissarro adds shadows, which help place the woman firmly in the space.



Pushing the Medium

Contemporary artists continue to build upon existing drawing techniques today. Janet Fish uses dense layers of color to create pastel still-life drawings. In the example at right, she uses thin white lines to show light reflecting off the clear plastic wrap on a package of peaches. These lines show the tension in the

stretched plastic. This technique helps Fish accentuate the round, three-dimensional shape of each peach.

The works on these pages show how drawing has changed over time, but they also show that line is the foundation for drawing. How can you experiment with line to develop your work, reinventing drawing in your own way?

Can you identify the lines Fish uses to show light in this drawing?

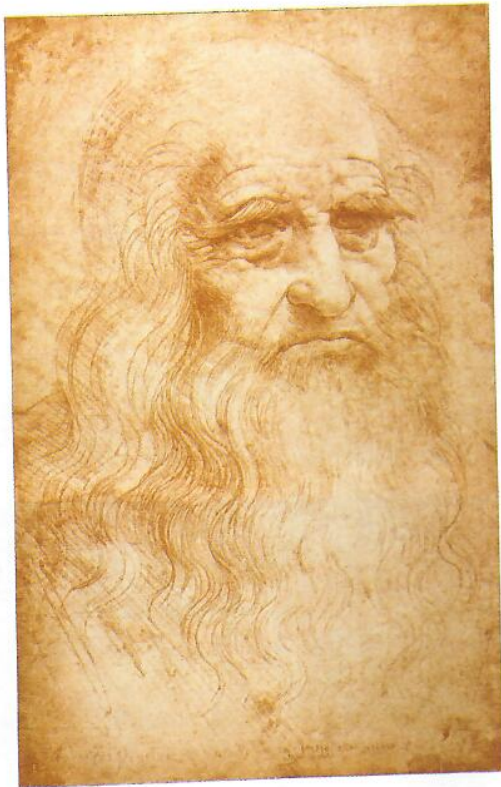
Janet Fish (b. 1938), *Box of Peaches*, 1972. Pastel on paper, 20x26in. Courtesy of DC Moore Gallery, New York. Art @Janet Fish/Licensed by VAGA, New York, NY.

Master of Drawing

Leonardo da Vinci revolutionized the way artists draw

Leonardo uses several types of lines to complete this self-portrait.

Leonardo da Vinci (1452-1519), *Self-Portrait*, c. 1512. Pen and ink drawing, Biblioteca Reale, Turin, Italy. Image: Alinari/Art Resource, NY.



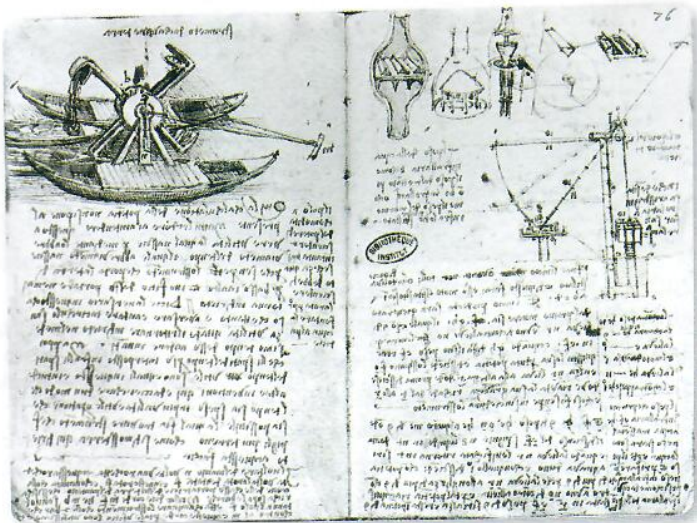
The phrase *Renaissance man* (or woman) means a person who has many diverse interests and seems to be good at everything. The saying comes from the Italian Renaissance (c. 1400-1600), a period of discovery and innovation when people began studying the world through **observation**. This method may seem obvious, but in 15th-century Italy, it was a completely new idea.

Leonardo da Vinci, shown in the self-portrait at left, was the original Renaissance man. Probably best known as the artist who painted the *Mona Lisa*, Leonardo was also an inventor, a musician, an architect, and a scientist. Because he was interested in so many different things, he was able to make connections that no one had ever made before. Leonardo's creative way of thinking helped him make discoveries that are still important today.

Noteworthy Notebooks

Leonardo had an insatiable thirst for knowledge, but he had a limited formal education. He was an **autodidact**, meaning he taught himself many subjects, ranging from science to Latin. He filled nearly 50 notebooks, like the one at left, with notes, designs for inventions, scientific observations, and sketches for paintings. Drawing was a tool that helped Leonardo record his thoughts and develop new ideas.

Leonardo was especially interested in how things work. His notebooks include drawings of machines that already existed and sketches of new inventions he wanted to build. He included detailed renderings, like the boat on the left, and

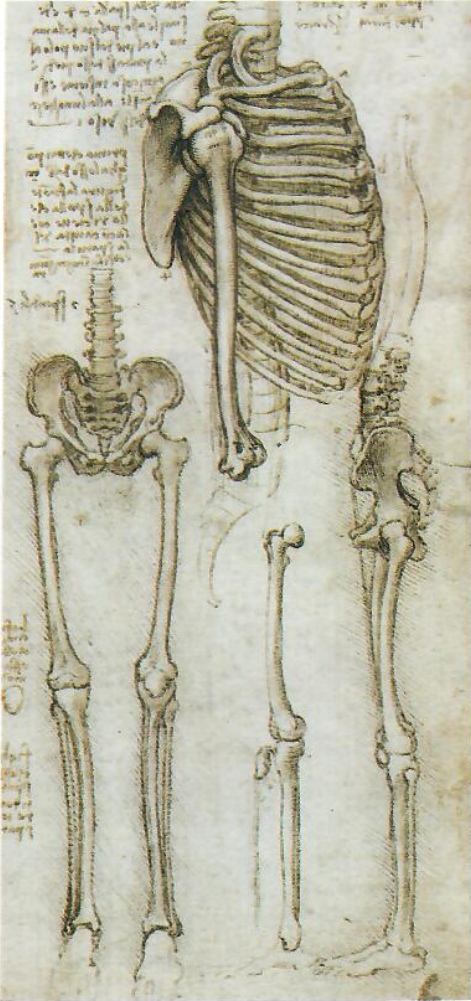


Why is the study of Leonardo's sketchbooks important for scholars today?

Leonardo da Vinci, *Design for a dredger and various hydraulic machines*, Fol. 75v and 78r from Paris Manuscript E, 1513-1514. Pen and ink on paper. Bibliotheque de l'Institut de France, Paris, France. Image: Bridgeman Images.

How does Leonardo use line weight in this drawing?

Leonardo da Vinci, *The Skeleton*, c. 1510. Pen and ink with wash over black chalk on paper. Royal Collection Trust. ©Her Majesty Queen Elizabeth II, 2015. Image: Bridgeman Images.



technical **diagrams** and measurements of the levers, gears, and pulleys needed to make them work, shown next to the boat.

Understanding Anatomy

By dabbling in medicine, including conducting dissections, Leonardo learned about the human body. In doing so, he combined his scientific and artistic investigations. He drew what he observed in anatomical diagrams, documenting the ways bones and muscles work together. In the image above, Leonardo uses varied **line weight**, or thickness, to carefully illustrate the ways the bones of the legs and torso fit together. With **fine lines**, he hints at the spine between the ribs.



Expressive Portraits

Leonardo used what he learned about human anatomy to make portraits as well. He made countless sketches of many different types of people: young and old, men and women, beautiful and ordinary.

In the drawing on the cover, the man's face is twisted as if he is screaming. Leonardo emphasizes each **contour** to accurately capture the man's dramatic facial expression.

The Head of Leda, above, is a sketch of a traditionally beautiful woman. Leonardo uses **hatching**, or areas of parallel lines, to show the shadows around the woman's eyes, nose, and mouth. This technique helps him represent her features in a refined way. The artist also uses fine lines to portray the model's intricate hairstyle, emphasizing the curved shape of her head.

Leonardo lived hundreds of years ago, but we know a lot about him because his notebooks provide a clear record of his working process. These records show his advances in science, technology, and art.

How does Leonardo's knowledge of anatomy help him create realistic portraits?

Leonardo da Vinci, *The Head of Leda*, c. 1505. Pen and ink over black chalk on paper, 17.7x14.7cm. Royal Collection Trust. ©Her Majesty Queen Elizabeth II, 2015. Image: Bridgeman Images.

SKETCHBOOK STARTER

Sketch a portrait of a friend. Use hatching to show the contours of his or her facial expression.

SPOTLIGHT DRAWING

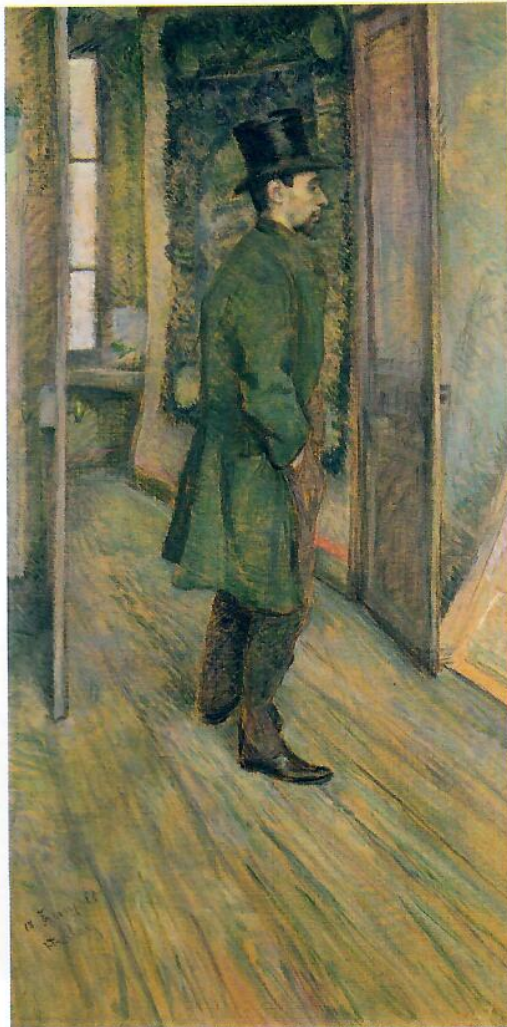
How does Picasso create a sense of motion in this drawing?

Pablo Picasso (1881-1973), *Dove with Flowers*, 1957. Colored pencil on paper. Private Collection. Image: Bridgeman Images. ©2015 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.



5

Things to Know About Working With Line



1 ONLY OUTLINES

How many lines do you need to make a finished drawing?

To create his 1957 work *Dove with Flowers*, Spanish artist Pablo Picasso (PAH-bloh pih-KAH-soh) uses only a few. Known for pushing the boundaries of art, Picasso **simplifies** the dove, reducing the animal to its most basic shape. He utilizes quick, fluid lines to draw the bird's outline, adding bursts of color to represent the flowers. The **stylized** lines against the solid white background give the dove a sense of weightlessness and movement, capturing the essence of the bird.

2 DEFINING DIAGONALS

In this pastel drawing, 19th-century French artist Henri de Toulouse-Lautrec (ahn-REE deh too-LOOS-loh-TREK) uses diagonal lines to show depth in space. The lines of the floorboards pull the viewer's eye from the **foreground** in the lower right to the **background** on the left side of the drawing. Lautrec adds bright colors to the floorboards, giving the floor as much importance in the scene as the figure occupying the **middle ground** in the center. The doors behind him open into another room, showing the edge of a window and hinting that there is more to see than what Lautrec includes in the drawing.

How does Lautrec create depth in this scene?

Henri de Toulouse-Lautrec (1864-1901), *Francois Gauzy*. Pastel on paper. Musée des Augustins, Toulouse, France. Image: Bridgeman Images.

3 CURVING CONTOUR LINES ▶

Albrecht Dürer (AHL-brehkt DUR-uhr), a 16th-century German artist, excelled at depicting three-dimensional forms on a flat **picture plane**. For works like this drawing, he uses **contour lines**. The parallel white curving lines seem to trace the shape of the hands and sleeves. These lines also act like highlights, showing the way light shifts around the fingers, veins, and complex folds in the fabric. Similar black lines emphasize areas of shadow. As the contour lines wrap around the hands, they look three-dimensional.



How does Dürer use contour lines?

Albrecht Dürer (1471-1528), *Praying Hands*, 1508. Brush in grey and white, grey wash, on blue-grounded paper. Albertina, Vienna, Austria. Image: Art Resource, NY.



4 COMPLEX CROSS-HATCHING ◀

French artist Fernand Léger (fer-NAHN LEY-zhey) uses a technique called **cross-hatching**—crisscrossing parallel lines—to develop the shapes of the hands and feet in this 1933 ink drawing. The artist adds dense layers of these cross-hatched lines to show the shadowy areas around the toes; he uses a looser pattern to show the highlights on the top of each toe. Using only black ink, Léger is able to create a wide range of **tones** that indicate where the light hits each form. Can you tell which direction the light comes from in this drawing?

Why is the range of tones important in this drawing?

Fernand Léger (1881-1955), *Foot and Hands*, 1933. Ink on paper, 12 3/4x9 3/4in. (32.4x24.8cm). Museum of Modern Art, NY. 248.1935.1. Image: ©The Museum of Modern Art/Licensed by Scala/Art Resource, NY. ©2015 Artists Rights Society (ARS), New York/ADAGP, Paris.

5 WORKING WITH WEIGHT ▶

American artist Lois Mailou Jones (LO-uhs MAY-loo johnz) uses varied line weight—or thickness—to develop the figures in this drawing. Jones adds thin, **dynamic** (energetic) **lines** to show the men's legs in motion. She contrasts these lines with thicker, heavily layered lines that convey musculature in the men's torsos. The lines seem to add spontaneity, as if the two men on the left could walk right out of the picture plane. Jones doesn't add a background, but the dark lines have a **graphic** power that grabs the viewer's attention, pulling him or her into the scene.



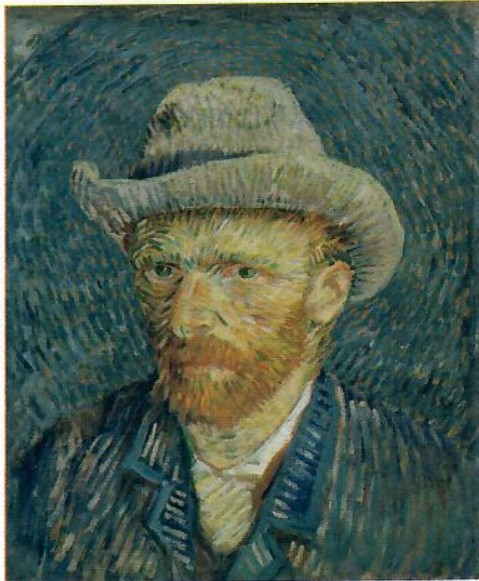
How does the varied line weight contribute to the sense of movement in this drawing?

Lois Mailou Jones (1905-1998), *Men Working*, n.d. Ink on paper, 11x14in. (27.9x35.6cm). Smithsonian American Art Museum, Washington, DC. Bequest of the artist. 2006.24.13.

SPOTLIGHT DRAWING

What evidence of Van Gogh's drawing techniques do you see in the painting below?

Vincent van Gogh (1853-1890), *Self-Portrait with Felt Hat*, 1887. Oil on canvas, 44.5x37.2cm. Van Gogh Museum, Amsterdam, the Netherlands. Image: Album/Art Resource, NY.



How does Van Gogh use pattern to create depth in the scene at right?

Vincent van Gogh, *Café Terrace on the Place du Forum*, September, 1888. Reed pen and ink with graphite on laid paper, 87.6x74.9cm. Dallas Museum of Art, TX. The Wendy and Emery Reeves Collection. Image: Bridgeman Images.



Draw Before Painting

Artists like Vincent van Gogh draw to help them become better painters

Drawings can be finished works of art—but often they are just the first step in the artistic process. Dutch artist Vincent van Gogh, shown in the self-portrait above left, produced more than 1,000 drawings and sketches. Some of them, including the one above, are **preparatory sketches**, drawings that helped Van Gogh work out the composition before he began a new painting. In these sketches, the artist experimented with the lines that would appear in the paintings that followed.

Preparing to Paint

In a September 1888 letter to his sister, Van Gogh wrote about a new painting called *Café Terrace on the Place du Forum*, shown on page 11. He excitedly explained that he painted it at night. Van Gogh also completed a preparatory drawing of the same scene, during the day, above.

Look carefully at the drawing and compare it with the painting. Can you see a compositional relationship between the two? Van Gogh created the sketch and then used it to make choices about how to compose the painting.



Van Gogh included a tree in the foreground in the painting but not in the drawing.

Vincent van Gogh, *Café Terrace on the Place du Forum, Place du Forum, Arles, 1888*. Oil on canvas, 81x65.5cm. Rijksmuseum Kröller-Müller, Otterlo, the Netherlands. Image: ©Peter van Evert/Alamy.

Leading Lines

In the drawing, Van Gogh uses diagonal lines to define the composition, which shows a street receding into the background. The sidewalks and roof lines of the buildings extend from the foreground into the background, showing the space within the picture plane. Van Gogh uses color to emphasize these same diagonals in the painting. For example, he **juxtaposes** the darkened buildings with the rich, blue sky.

The artist uses line to capture many specific details in the drawing, especially in the architecture. But he simplifies the painting by removing some of these details. In the drawing, Van Gogh depicts the café's awning with a scalloped edge. But in the painting, he replaces this decorative detail with a straight edge, making a clean line. This change creates a strong **contrast** between the bright café and the shadowy street.

“Drawing is the root of everything.”

—Vincent van Gogh

ANALYZE ART

- 1 Can you identify three diagonal lines that define the space in this scene?

- 2 In what ways does Van Gogh simplify the details in this painting?

- 3 How does Van Gogh use outlines in the drawing? How does he use outlines in the painting?

- 4 In what ways does the addition of color change the way you see the lines in the painting?

Playing With Patterns

In both the preparatory sketch and the finished painting, Van Gogh uses lines to create **patterns**, such as the **repeating** curves of the cobblestones in the street. As the lines recede from the foreground to the background, they become smaller and closer together. This technique helps Van Gogh to show the depth of the space in the scene.

In the drawing, the pattern in the cobblestones is just a series of simple curved lines. Van Gogh develops it further with color in the painting, capturing the varied qualities of light in the nighttime scene. The artist shows areas of shadow by painting the cobblestones with deep blue. He uses a warm yellow to show the light from the café illuminating the cobblestones nearby. This color choice makes the café seem welcoming to both passersby on the street and to viewers of the painting.

Problem in Pink

Controversy erupts when an artist dyes a geyser pink

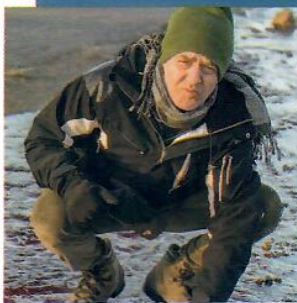
What happens when you pour red food coloring into a geyser? Last spring, Chilean-born Danish artist Marco Evaristti (MAR-koh EH-fah-ree-stee) found out. The artist poured more than a gallon of red fruit-based dye into an active geyser in Iceland. The hot spring erupted bright-pink water and steam. This was the fifth time the artist has dyed a natural landscape pink as part of a series of works called *Pink State*.

Evaristti did not ask for permission before beginning the project. Local landowners were enraged, calling the stunt disrespectful and arrogant. Police arrested the artist and issued him a \$770 fine for violating Iceland's Nature Protection Act.

"This is not art. It's vandalism," a landowner told reporters. He explained that Iceland's environment is delicate and needs to be protected, not decorated.

Evaristti claims that the food dye he used was natural and harmless and that the geyser was back to its normal state later the same day. But many locals fear that residue from the food coloring could remain in the ground around the geyser for a long time.

The artist did have a few Icelandic supporters who called the work beautiful and thought-provoking. One woman



Marco Evaristti



remarked, "I wish that people would act this way when some of the big companies and governments are truly ruining our nature!"

Despite being arrested and fined, the artist believes he has done no harm. "Nature belongs to no one. I believe in freedom of speech," he explains. "I decorate nature because I love it."

Evaristti refused to pay the fine and left the country. He intends to fight the decision in court.

What do you think? Were the authorities justified in issuing Evaristti a fine? Why or why not?

The artist who dyed this Icelandic geyser pink last spring faces a fine.

Tell us what you think!
scholastic.com/art

CRAFT AN ARGUMENT

1. Why does Marco Evaristti consider this project a work of art?
2. Why are local authorities and landowners upset by Evaristti's project?
3. Is the fine Evaristti faces justified?



Drawing a Laugh

Young artist captures life's funny moments

Anna Anderson loves to make people laugh. The 18-year-old from Churubusco, Indiana, uses a realistic style for funny images, like the award-winning drawing above. A freshman at Indiana University, Anna hopes to become a comedy writer someday but wants to keep making art. "I love how art can communicate in ways that writing can't."

What inspired this drawing? I had an assignment to create a self-portrait. After a lot of thought, I came up with the idea of pouring paint on my face, then taking a picture of it and drawing it.

How did you develop this composition? I placed one side of my face on a desk with my hair hanging toward the floor. My teacher dripped acrylic paint onto my face from above. Then he took pictures of my

reaction while a friend lit the scene. The shoot was hilarious, with cold, runny paint going all over the place. In the photos, the red, white, and blue paint streaking my hair looked like an American flag, so I composed my picture like a flag waving.

What was your working process?

I picked my two favorite pictures and blew them up so I could see the details. Then I sketched the outlines of my face, eyes, and hair with pencil. I started adding color with colored pencil. I worked section by section, layering the color in very small areas. Finally, I burnished it, making the surface shine by rubbing it with colored pencils. The drawing took more than 100 hours.

Do you have any advice for aspiring artists like yourself? Work on your powers of observation. Don't draw what you think you should see, but rather what you actually see.

How did close observation help Anna develop this drawing?



Scholastic Art & Writing Awards

Anna won a Silver Medal for her drawing in the 2015 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.

Anna Anderson



HANDS-ON PROJECT DRAWING

How does the student who completed this drawing balance the foreground and background?



MATERIALS

- props and a chair for model
- watercolor paper
- graphite pencil
- bamboo sketch pen
- colored ink
- ink tray
- water bucket
- paper towel
- kneaded eraser
- easel and drawing board

Sketch a Figure

Use what you've learned about line to draw a scene

You've seen how some artists use line to create realistic drawings. Now it's your turn to sketch a figure using contour lines.

Begin by lightly sketching the scene.



STEP 1 Sketch the Scene

First, recruit a classmate to be a model. Gather some props and a chair and arrange a scene for your model. Choose props with a theme that gives your scene meaning. You might choose piles of books, art supplies, or sports equipment. As you design the arrangement, make sure that the primary light source cascades across the figure from the side. Don't light the scene from the front or back of the model, because there won't be many shadows or highlights. Next, use a graphite pencil to lightly sketch the scene. This is a rough sketch to work out the placement of the figure and surrounding objects. You might want to crop the scene in an unexpected way. Remember to include diagonals to help define the space.

TIP: Don't worry about including any of the details yet.



How does the student who created this sketch use hatching?

Trace the contours of the figure.

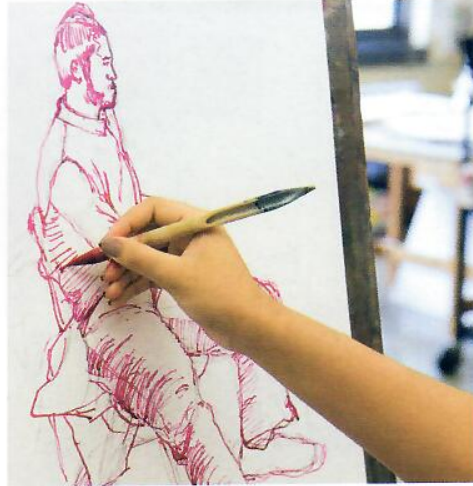


STEP 2 Add Color and Contours

Begin to add color using a bamboo pen and colored ink. Use loose, broken lines to create a contour drawing right on top of your graphite sketch. Slow down your drawing pace and spend as much time looking at the scene as at your drawing. Carefully draw both the interior and exterior contours that illustrate your model's pose. As you draw, develop a style. You might use curving lines, broken lines, or rigid, mechanical lines. Remember that the scene surrounding your model is just as important as the figure. Give equal attention to the figure in the foreground and the background.

TIP: Changing the pressure you apply to your pen will vary your line weight.

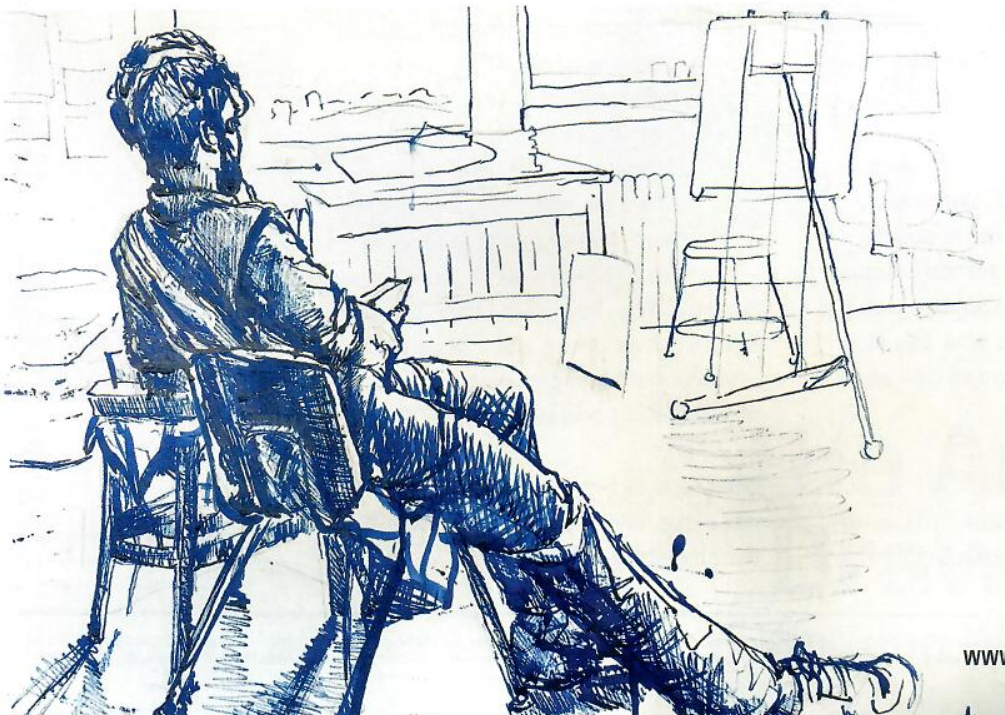
Add hatching to create shadows.



STEP 3 Add Value and Detail

Select a technique to add value to your drawing. You might use hatching, cross-hatching, or pattern to build the scene. Be consistent to give your drawing an overall sense of unity. Focus on the areas of light and shadow in the scene. Find the darkest area and the lightest area. As you work, remember that all the tones in the drawing should fall within this tonal range. Add any remaining details to the drawing. Once the ink is dry, use a kneaded eraser to clean up the graphite lines.

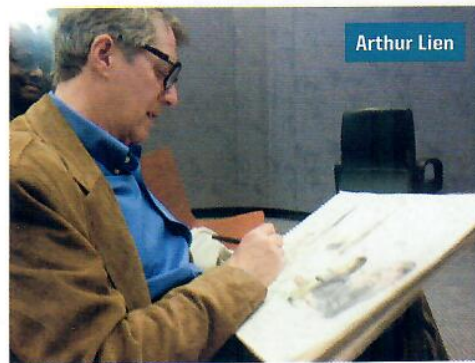
TIP: Leave some areas of your paper white to create highlights.



Prepared by Peter
Yuscavage
Jersey City Arts,
Jersey City, New Jersey

How does the student who created this drawing use diagonal lines?

GREAT ART JOBS COURTROOM ARTIST



Arthur Lien

In this sketch, attorney Ted Olson makes an argument before the Supreme Court.

CAREER PROFILE

COURTROOM SKETCH ARTIST

SALARY: Courtroom sketch artists earn between \$20,000 and \$90,000 per year, depending on location and experience.

EDUCATION: Most courtroom sketch artists have a bachelor of arts degree (B.A.) or a bachelor of fine arts degree (B.F.A.).

GETTING STARTED:

► Go to a public place and make sketches of people nearby. Focus on their expressions and gestures.

► Build a portfolio showing your ability to render personality in your sketches.

► Visit a local courthouse and sit in on a public trial. Practice drawing the participants.

History as It Happens

Arthur Lien talks about drawing at the Supreme Court

SCHOLASTIC ART: What is your job?

ARTHUR LIEN: I am a courtroom sketch artist for NBC and SCOTUSblog. Cameras aren't allowed in many courtrooms. Instead, I attend court cases and create illustrations of the witnesses, lawyers, judges, and other people to tell the story of the trial.

SA: What cases have you worked on?

AL: My regular gig is the U.S. Supreme Court. But I cover cases in other courts, too, such as the Boston Marathon bombing trial, the White House fence jumper trial, and the 2010 Russian spies trial. I've also covered U.S. Senate hearings as well as military court proceedings.

SA: What materials do you prefer?

AL: I work on fairly cheap paper. To capture the action, I use a mechanical pencil to

make line drawings. Then I add a splash of watercolor to capture the atmosphere in the courtroom.

SA: How do you capture people's facial expressions and gestures so quickly?

AL: Sometimes a witness or a lawyer will repeat a gesture or expression over and over. So I capture a little bit, and then I wait for the person to do it again, and I add a bit more until I finish it. But with the big dramatic gestures, it's often from memory.

SA: How did you become a courtroom sketch artist?

AL: Totally by chance! After I graduated from art school, a friend told me that a local television station was looking for a sketch artist. I went to the newsroom and did a few sketches. They hired me, but I made a big mistake with my first assignment. I used gouache on a non-absorbent paper. The paint puddled and all the colors ran into each other. It was so bad that I was fired. But I redid the sketch on cardboard and convinced them to look at it. They did, and they rehired me!

SA: What is the best part of your job?

AL: I love having such a great seat to watch history unfold!