

SCHOLASTIC

ART

WAYNE THIEBAUD

Working with Composition

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COVER: Wayne Thiebaud b. 1920. *Cakes*, 1963. Oil on canvas, 60 x 72 in. National Gallery of Art, Washington, DC. ©Wayne Thiebaud/Licensed by VAGA, New York, NY

SCHOLASTIC
ART

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WAYNE'S WORLD

“EVEN THOUGH YOU’RE WORKING WITH EVERYDAY OBJECTS, YOUR IMAGE DOESN’T HAVE TO BE MINOR. THESE OBJECTS MEAN A LOT TO US.” —WAYNE THIEBAUD

Think about shopping for items such as doughnuts, T-shirts, or shoes. Have you ever stopped to study the way these objects are arranged on shelves and in display cases? Doughnuts, with their colorful frostings, seem to march in orderly rows. T-shirts form visually interesting patterns when stacked on shelves or arranged on a counter. And shoes, set on shelves, stack above one another in a wide range of colors, designs, and textures.

Visually appealing arrangements of food and other consumer goods are intentional. They invite shoppers to stop and buy. But American painter Wayne Thiebaud (TEE-bo) became interested in these objects for their *aesthetic* value. In works such as *Cakes* (cover, pages 8-9), and *Pies, Pies, Pies* (right), Thiebaud created compositions made up of the repeating circles and triangles of cakes, plates, and diagonal rows of pie slices. These items are arranged as they might be seen in a bakery or cafeteria.

Thiebaud was born in Mesa, Arizona, in 1920 and grew



▲“The thing that allowed me to paint rows of cakes was having been a cartoonist.” —Wayne Thiebaud

Photo courtesy of the artist

▶“Some of my cityscapes have to do with something unattainable—the urge to reach heights and build a fantasy world.” —Wayne Thiebaud

Wide Downstreet, 1994. Oil on canvas, 54 x 48 in., Collection, Betty Jean Thiebaud. © Wayne Thiebaud/Licensed by VAGA, New York, NY



Text by Suzanne Bilyeu



up in Southern California. Although he did not begin working as a painter until he was nearly 30, all of his experiences contributed to the development of his painting style. As a boy, Thiebaud enjoyed drawing cartoons. In high school, he designed sets for school plays and worked as an apprentice in the Walt Disney animation studios. Thiebaud eventually became a commercial artist. In the late 1940s, he began to consider painting as a career. To obtain art training, he enrolled in several colleges in California. While in graduate school, Thiebaud taught art and began experimenting with various media and painting styles.

While Thiebaud is best known for his paintings of cakes and pies, he eventually moved on to other subjects. His stiff, frontal figures, such as *Girl with Ice Cream Cone* (right), recall 1960s advertising art. In the 1970s, Thiebaud began creating San Francisco cityscapes that feature dramatic shifts in perspective and multiple points of view. In *Wide Downstreet* (left), we see some



▲ **“When I painted the first row of pies I said, ‘Well, that’s the end of me as an artist. Nobody’s going to take this seriously.’”**
— Wayne Thiebaud

Pies, Pies, Pies, 1961. Oil on canvas, 20 x 30 in. Crocker Art Museum, Sacramento, CA. Gift of Philip L. Ehlert in memory of Dorothy Evelyn Ehlert. © Wayne Thiebaud/Licensed by VAGA, New York, N.Y.

◀ **“It’s like seeing a stranger for the first time: you look, but you don’t have any particular feelings.”** — Wayne Thiebaud

Girl with Ice Cream Cone, 1963. Oil on canvas. 48 1/8 x 36 1/4 in., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Joseph H. Hirshorn Bequest Fund, Smithsonian Collections Acquisition Program and Museum Purchase, 1996. Photographer: Lee Stalsworth. © Wayne Thiebaud/Licensed by VAGA, New York, NY

buildings from the side, others from a “bird’s eye” view. A portion of highway juts upward like a raised drawbridge.

Thiebaud, in his 80s, paints every day. He prefers being called a painter rather than an artist. “Being an artist is very rare,” he explains. “There aren’t many people who achieve it. I think we ought to keep it as a special word.”

POET OF PASTRY

“MY WORKS CELEBRATE THE RITUALIZING OF FOOD—MEMORIES OF BIG PICNICS WHERE FOOD WAS LAID OUT IN ROWS.” —WAYNE THIEBAUD



During the 1950s, Wayne Thiebaud went to New York City to see the work of a group of artists, the Abstract Expressionists, whose paintings dominated American art at the time. These artists sought to convey emotions through nonrepresentational shapes and colors. Thiebaud's early paintings incorporated Abstract Expressionist techniques: **fast, thick brushstrokes** and **vivid colors**.

Thiebaud preferred to work with recognizable objects. Remembering the way in which baked goods are displayed in diners and bakeries, Thiebaud felt that pies and cakes—with their simple geometric shapes—were ideal subjects for his compositional experiments. He did not use real pastries for these still lifes. Working from memory, he called up the dessert-laden picnic tables of his childhood and restaurants where he had worked as a young man.

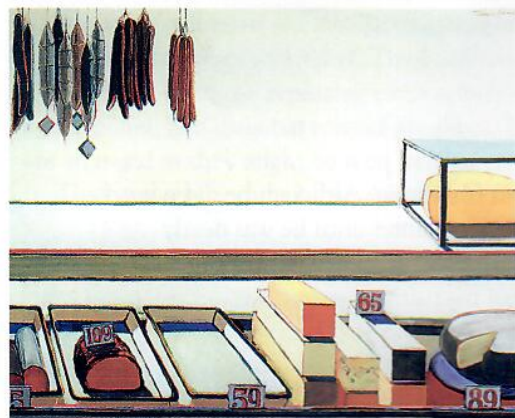
In *Around the Cake* (top, left) Thiebaud has used **thick brushstrokes** to suggest the swirling textures of cake frosting. Borrowing from cartooning techniques, he creates **heavy outlines** around objects. The cakes and pies are set in precise arrangements against a **blank, open space**. Each

▲ “I’m interested in the dignity of the object so long as it is genuine. When my students ask me what to paint, I tell them there’s really only one study—how things relate and interrelate.” — Wayne Thiebaud

Around the Cake, 1962. Oil on canvas, 22 1/8 x 28 1/16 in. The Spencer Museum of Art, The University of Kansas, Lawrence, KS. Gift of Ralph T. Coe in memory of Helen Foresman Spencer. © Wayne Thiebaud/Licensed by VAGA, New York, NY



▲ *Three Machines*, 1963. Oil on canvas, 30 1/2 x 36 1/2 in., The Fine Arts Museums of San Francisco. © Wayne Thiebaud/Licensed by VAGA, New York, NY



◀ *Delicatessen Counter*, 1963. Oil on canvas, 1963, 60 1/2 x 73 in., Private Collection. © Wayne Thiebaud/Licensed by VAGA, New York, NY

slice in *Around the Cake* is turned so it appears to revolve around the central cake, the **focal point** of this **radial composition**. The pastel drawing *Chocolate Cake and Slice* (right) is made up entirely of three simple **geometric shapes**—circles, a triangle, and a square.

In *Cakes* (cover, pages 8-9) rows of cakes have been placed on pedestals balanced on thin stems. The **long shadows** cast by Thiebaud's cakes suggest late afternoon sunlight. These perfect-looking pastries are found in dreams or memories, rather than bakeries or supermarkets. The formal **symmetry** (the same on both sides) of this work and most of the others shown here heightens the concept of food as a vital part of the American dream.

► “I picked pies and cakes—things based on simple shapes like triangles and circles.” — Wayne Thiebaud

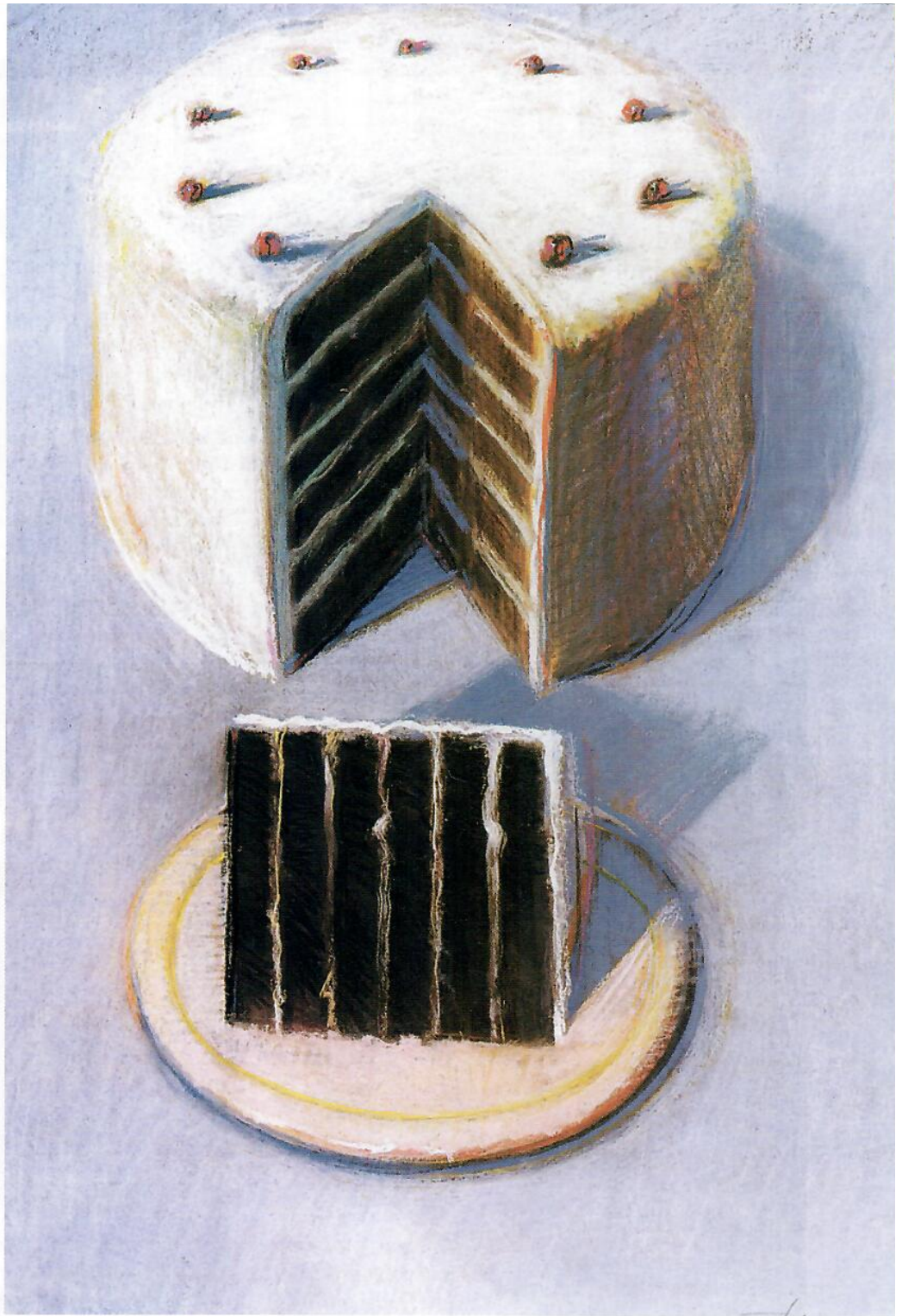
Chocolate Cake and Slice, 1969, Pastel, 27 x 18 1/2 in. Collection, Phyllis and Stuart G. Moldaw. © Wayne Thiebaud/Licensed by VAGA, New York, N.Y.

Thiebaud found compositional possibilities in delicatessen counters, pinball machines, and gumball dispensers. In *Delicatessen Counter* (below left), the counter forms a rectangular grid. In this asymmetrical composition the artist balances the positive shapes of the hanging sausages on the left with the large area of negative space on the right. In *Three Machines*, Thiebaud has placed three gumball dispensers in a blank space, outlining them with lines of contrasting color. This technique intensifies the color, creating a vibrating “halo” effect.

The points of view in these paintings are those of a consumer viewing merchandise. In *Around the Cake* and *Chocolate Cake and Slice*, the point of view is from slightly above. *Delicatessen Counter* is seen as if approaching the counter straight on. The *Three Machines* are seen at eye level.

Thiebaud thought at first that his “cake and pie” art might signal the end of his career as a serious painter. But when these works were first shown in New York City in 1962, the exhibition sold out. Thiebaud’s food paintings coincided with a movement known as Pop Art. In the early 1960s, Pop artists such as Andy Warhol, Claes Oldenburg, and Roy Lichtenstein rebelled against Abstract Expressionism by creating images

of oversized soup cans, comic strips, and food items. These works often were intended to satirize the excesses of American popular culture. Although Thiebaud’s works share some characteristics with Pop Art, they were not intended as satire or negative commentary. His works are not only studies in composition, but also celebrations of American bounty.



CITIES OF THE MIND

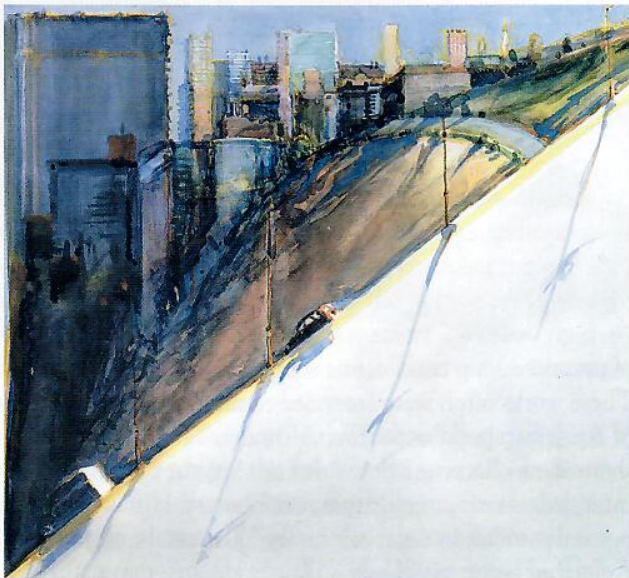
“TO CAPTURE THE SWOOPING SENSE OF SPACE IN SAN FRANCISCO, YOU HAVE TO FEEL IT IN THE PIT OF YOUR STOMACH.” —WAYNE THIEBAUD

Wayne Thiebaud discovered new subject matter for his paintings in 1973, when he bought a house on a steep hill in San Francisco. This provided the artist with a view of U.S. 101, the city’s skyline, and its dizzyingly steep and plunging streets. At first, Thiebaud worked outdoors on his cityscapes. But he soon found it much more effective to work from memory, indoors. Here, he could allow his imagination to take over. Thiebaud began to create cityscapes based partly on reality, partly on fantasy. While some elements of the real San Francisco streets and skyline appear in these paintings, Thiebaud creates certain “impossibilities” through his use of **multiple points of view** and **distorted perspective**.

In *Window Views* (far right), a man sits at a desk in the **foreground**. Behind him in the **middleground** is an enormous window, presumably on an upper floor of an office tower. Thiebaud has tilted the **background** perspective so that we are seeing some buildings from directly above, others from an angle. Trees on the right-hand side are seen from a

▼ **“There’s something about driving through these canyons. They seem to just fall in on you.”**
—Wayne Thiebaud

Diagonal Ridge, 1987. Watercolor. 11 1/4" x 14 7/8 in., Private Collection. © Wayne Thiebaud/Licensed by VAGA, New York, NY



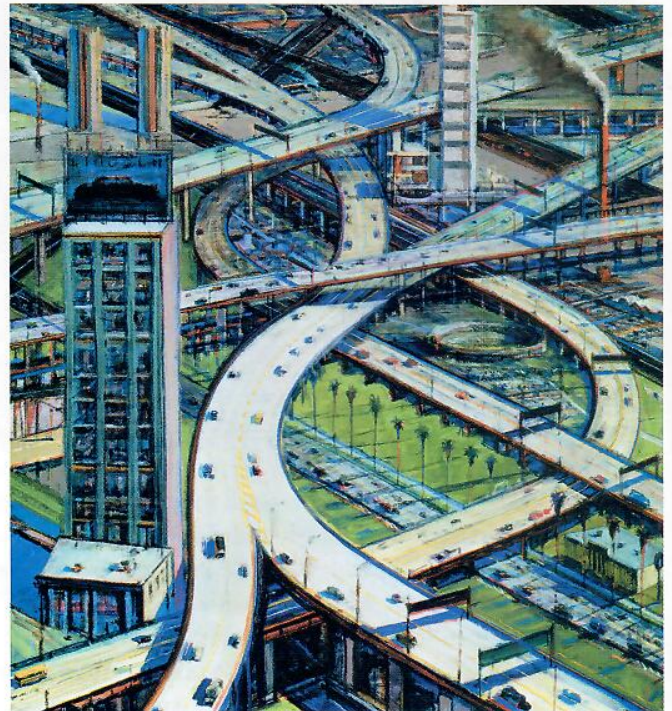
downward angle, while objects near the middle of the composition are shown from a bird’s-eye view. Meanwhile, the streets thrust **straight up**, rather than appearing to taper off as they recede toward the **horizon line**.

Thiebaud uses a **sharp diagonal** to divide the composition and to indicate the steepness of the hill in *Diagonal Ridge* (below left). The upper half of the composition contains a simplified, stylized skyline created with quick brushstrokes. This **positive area** contrasts with the **negative space** in the lower half. Notice the **long cast shadows** made by the vehicles and lampposts.

Like Thiebaud’s paintings of food, *Urban Freeways* (below right) also draws upon the artist’s boyhood memories. Thiebaud learned to drive at age 12 from an uncle who was a road builder. This sparked a lifelong interest in highways and cars. The spaghetti like

▼ **“A city is a series of human tracks, moving this way and that.”**
—Wayne Thiebaud

Urban Freeways, 1979. Oil on canvas, 44 3/8 x 36 1/8 in., Private Collection. © Wayne Thiebaud/Licensed by VAGA, New York, NY





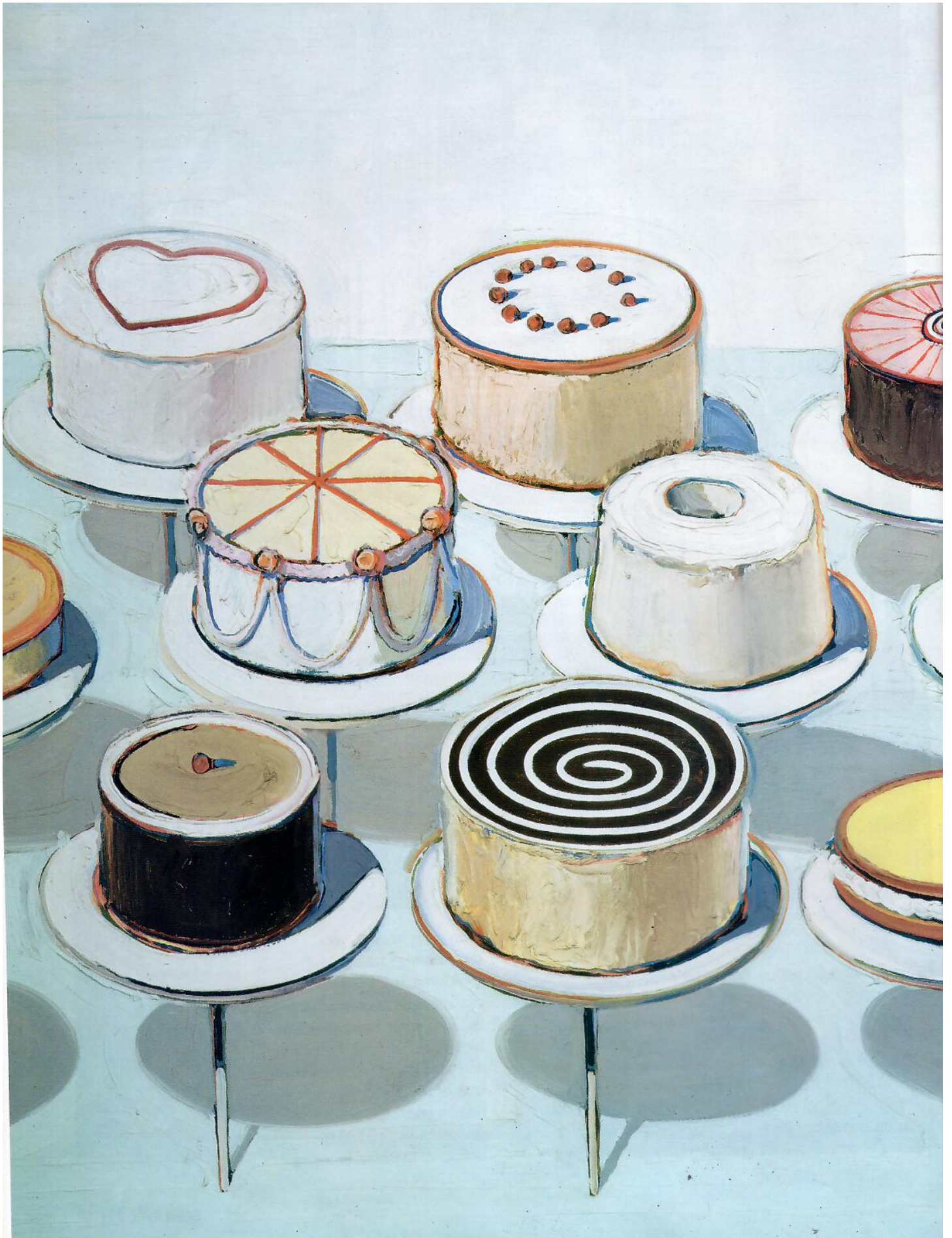
tangle of **interweaving** highways and exit ramps in *Urban Freeways* creates a humorous effect. Are any of the drivers certain where they are headed—or are they just following the signs and hoping for the best? Perhaps they are traveling in one big endless loop and will end up where they started. Notice the contrast between the **organic shapes** of the seemingly endless coils of roadway and the orderly **geometric lines** of the office buildings on the left. This landscape is seen from such a **high angle**, there is no visible horizon line. The **tightly cropped** composition adds to the feeling of dozens of crisscrossing roadways, moving out

from every angle beyond the painting's frame.

Although Thiebaud's cityscapes focus on mechanical, man-made objects such as highways, buildings, bridges, and cars, the artist commented that he sees the city as "a human enterprise—the human tracks it contains and the byways of living and moving."

▲ "I want people to have the same experience I do when I look at these streets that are plunging with a vertiginous kind of quality."
—Wayne Thiebaud

Window Views, 1993. Oil on canvas 72 x 64 in., Private Collection, San Francisco. © Wayne Thiebaud/ Licensed by VAGA, New York, NY





CAKES

by
Wayne
Thiebaud

“When you stare at an object as you do when you paint it, there is never any time when you stop learning something about that object. Only then can you take a flat surface and make it into a different world.”

— **Wayne Thiebaud**

Wayne Thiebaud, b. 1920. *Cakes*, 1963. Oil on canvas, 60 x 72 in.
National Gallery of Art, Washington, D.C.
© Wayne Thiebaud/Licensed by VAGA, New York, NY

ART SPOTLIGHT

FOOD FOR THOUGHT

ARTISTS HAVE ALWAYS USED FOOD TO CREATE DYNAMIC COMPOSITIONS

“FRUITS LIKE HAVING THEIR PORTRAIT PAINTED. THEY SEEM TO SIT THERE AND ASK YOU TO FORGIVE THEM FOR FADING.”—PAUL CEZANNE



▲ Paul Cezanne (1839–1906). *Still Life with Apples and Peaches*, 1905. Oil on canvas, 32 x 39 5/8 in., National Gallery of Art, Washington, DC. Gift of Eugene and Agnes E. Meyer.

APPLES AND ORANGES

Nineteenth-century French artist Paul Cezanne didn't paint pictures of food. He painted rectangles, ovals, circles, and cones. And he arranged these forms into compositions considered to be so perfect, nothing in them can be added or taken away.

Cezanne once said “geometry controls the universe.” When he painted portraits, he had no interest in capturing his subject's personality. He regarded the person as just another form in his composition. Cezanne made his models sit still for so long, finally no one would pose for him. So, most of the time, he painted landscapes and still lifes.

Although he based his objects on geometric shapes, Cezanne's still lifes are not rigid and mechanical. He painted what he felt, **distorting** his objects in order to capture their underlying structure. Everything in his paintings slants, leans, shrinks, and tilts. In *Still Life with Apples and Peaches* (left), the artist changes **points of view, scale, and perspective** within the same painting. The pitcher and glass are seen from the side,

while the table, bowl, and fruit are seen from the top. The composition is **asymmetrical** (different on each side but visually balanced). The drapery and table end on the right **balance** the pitcher and fruit on the left. The table tilts forward and the drapery behind it resembles a landscape. The patterns of the drapery echo and **repeat** the shapes of the fruits and tableware.

“TERROR IS MORE TERRIFYING IF IT RELATES CLOSELY TO ORDINARY LIFE.”—SANDY SKOGLUND

RAW MEAT

Contemporary American Sandy Skoglund brings her dreams, and her nightmares, to life. For over 20 years, Skoglund has been setting up fantastic room-size environments, then photographing them. Her dramas take place in familiar places and involve everyday situations. But each scene suggests ordinary life gone wrong. Her realistic, but distorted images are modeled on the real-looking, but false illusions advertisers create to sell products.

Like the media she comments on, one of Skoglund's favorite themes is food. In many set-ups, the artist uses food as a sculptural material. In *Spirituality in the Flesh* (right), featuring a mannequin in a blue dress, she has covered the figure, stool, floor, and wall with raw meat.

Skoglund emphasizes the ordinariness of the scene by using a **static composition** based on a **vertical** (the figure)

and a **horizontal** (where floor and wall meet). The figure is placed at **eye level** in the center of a nearly **symmetrical** arrangement. At first glance, all seems normal. Everything is red, except for the **focal point**, the blue dress. The sense of shock comes with the gradual discovery that everything here is made of raw hamburger. Perhaps the artist is reminding us that human bodies are really just raw meat after all.

► Sandy Skoglund b. 1946. *Spirituality in the Flesh*, 1992. Cibachrome photo 28 x 35 3/4 in. © 1992 Sandy Skoglund





"I PAINT MY OWN REALITY. I PAINT BECAUSE I NEED TO, AND I PAINT WHATEVER PASSES THROUGH MY HEAD WITHOUT ANY OTHER CONSIDERATION." —FRIDA KAHLO

FANTASTIC FRUIT

Twentieth-century Mexican artist Frida Kahlo used her paintings to tell the story of her life. And the artist's life included a great deal of pain, both physical and emotional.

When she was 18, Kahlo was in a terrible traffic accident. While recovering, she began to paint, recording the events of her life and her reactions to them. Kahlo painted her anger and hurt over her stormy marriage and the physical pain she underwent after the accident.

Every painting Kahlo did, even a still life such as the one above, expresses her feelings. Food was of great comfort to the artist, and she often used it as the subject of her paintings. This work was done toward the end of her life

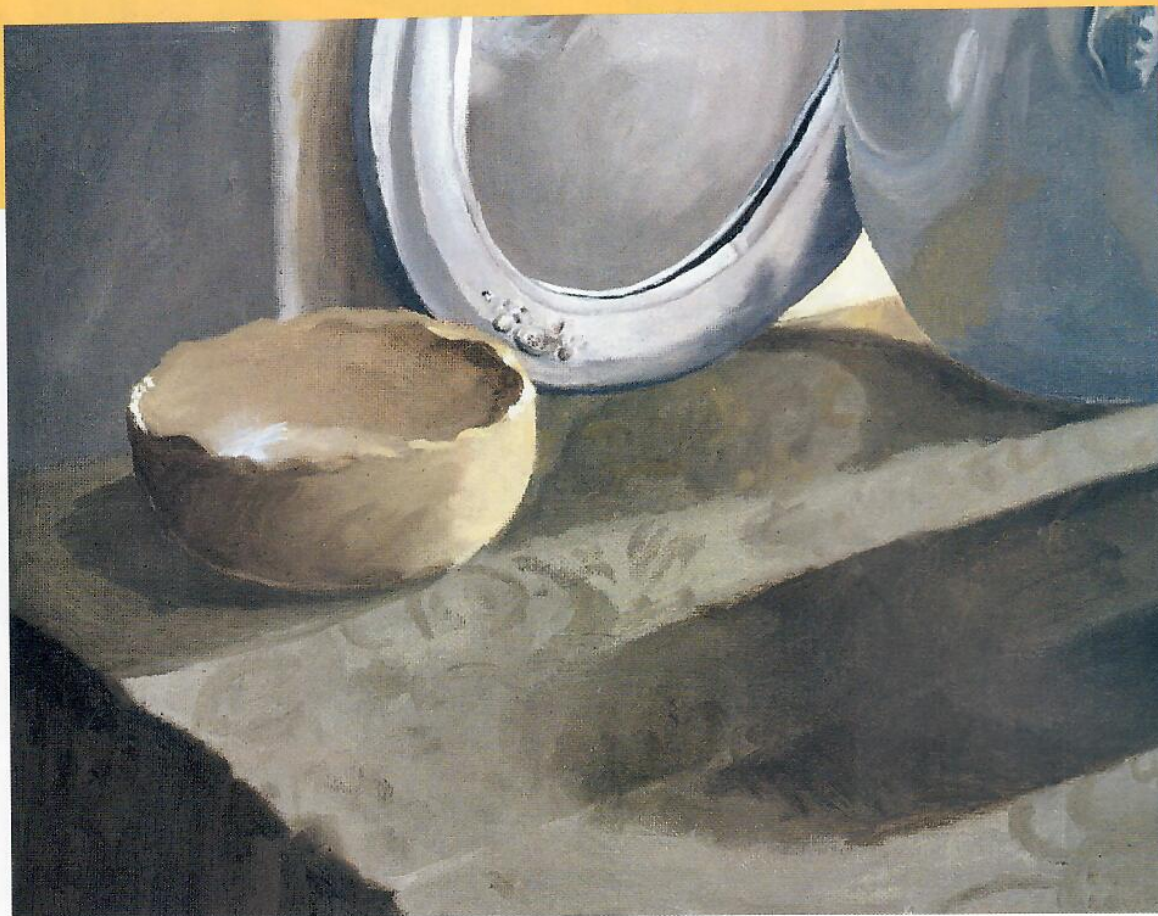
when she was almost completely bedridden. She painted fruits from her garden placed on a table by her bed.

Kahlo identified herself with nature by personifying these fruits. The **curved shapes** of the oranges, avocados, bananas, and coconuts surround and lead the viewer's eye to the **focal point** of the composition, the **pointed** watermelon slices. The skull-like coconut in front seems to stare out of a small, sad face. The sharp, blood-red watermelon pieces suggest the many operations the artist had to undergo throughout her life. Like the artist, the brown parrot in front does not fly but sits grounded at the edge of the yellow table.

▲ Frida Kahlo (1907-1954). *The Fiancée Who Is Frightened To See Life*, 1943. Oil on canvas, 24 3/4 in. x 32 in. Collection Jacques and Natasha Gelman. Vergel Foundation, N.Y., N.Y. Banco de Mexico Rivera & Frida Kahlo Museums Trust. Av. Cinco de Mayo No. 2, Col. Centro, Del. Cuauhtemoc 06059, Mexico, D.F.

ARTIST OF THE MONTH

THE DRAMA OF THE



For 18-year-old Meredith Curtain, art isn't just something she sees in a gallery. It's all around her—in the light casting shadows on her bedroom floor and the contours of the human body. Meredith loves to transform what she sees into a composition that is out of the ordinary. “My aunt, who loves art, always encouraged me to look at something, digest it, and then recreate it my own way,” says Meredith.

Meredith created this award-winning work in an oil-painting class she took during her junior year at Northwest School of the Arts in North Carolina. It was one of her first attempts at oil painting. Now a freshman at the University of North Carolina, Charlotte, she is working toward a BFA in studio art. She isn't sure what role fine art will play in her career, but Meredith is excited by all the possibilities. “Art is a prominent part of my being,” she says. “Participating in art makes me happy.”

How did you first get involved in art?

I started drawing as soon as I could hold a crayon. My parents always encouraged me to create art, which was a big factor in my confidence as an artist and in my passion for it.

How did you come to do this Scholastic Art Award-winning piece?

I did this piece when I took an oil-painting class outside of school. This was my second painting. The instructor set up a still life and we were able to choose the angle and how we saw the light. As I worked, it became interesting to my eye to compose the still life this way. I was attracted to the fact that the arrangement wasn't symmetrical, the art wasn't exactly centered. The diagonal lines didn't intersect perfectly. It's atypical to have lines that run off the page in this way. I liked that effect. I liked the fact that the objects weren't perfectly centered.

ORDINARY

All the objects are at the edges and cropped off so you only see part of them. Why did you do this?

I don't know why I do this, but I tend to leave a lot of negative foreground in my work. I also like to cut off figures and crop off heads. Here, I cropped the pitcher and mirror. Maybe it's just that I'm not concerned with extremities so much. In this composition, the pitcher as a whole isn't as important as the tiny triangle of light between the pitcher and the mirror. When I look at my painting now, that triangle has become the focal point for me.

Why do you think most of the picture is taken up by the empty table?

The play of light is one of the strongest influencing factors in all of my work. The light on the tablecloth and the cast shadows were as much real figures in the piece as the bowl, mirror and pitcher. The role of the light was as important, or even more important, as the role of the objects.

What is the object that casts the long shadow running across the front of the table?

The long shadow was from a tall vase. By eliminating the vase from the picture, I was able to crop the edge of the table and keep my field of vision intact. If I had included the vase, the composition would have changed a lot.

How did you go about creating this composition? What steps did you take?

It took me a while to find a composition I liked. I did a lot of small sketches of the still life from different points of view. When I decided on this composition, I started to work on the canvas. I began by putting on a burnt umber wash. A lot of that color still shows through. Then I started layering paint on the bowl,

the mirror, and the pitcher. I worked on the whole composition. Once I got color down on the entire canvas, I went back with a gloss medium to clarify the shapes that were important to me. For example, I worked on the shadows falling across the table's surface, then added the patterning on the tablecloth. I went back to emphasize the lines of light in the bowl as well as that little triangle of light. The background got the least attention. In this piece it definitely is not as important as the light. I let the background exist just in plain blocks of color.

Why did you choose the colors that you did?

The bowl had bright patterns on it, which I eliminated. The pitcher and mirror were white, the bowl was beige. I emphasized the yellow because it heightened the light on the objects and gave the bowl a glowing quality. And the yellow helped tie the objects together in my composition. There's yellow behind the mirror and on the pitcher. Overall, this painting pretty much typifies the colors I prefer. I've worked in primaries a lot, and complementary colors. But I'm drawn to earth tones. They feel right.

What advice might you have for other aspiring artists like yourself?

I would say retain your voice. It's important to follow the direction of teachers. Incorporate their instructions, but build on them as well. For me, doing the bare minimum isn't enough. Take it farther. Push yourself. That doesn't come for a lot of students unless they feel passionate about something. Find your passion in art. It may not be on a canvas. It might be performance art. It might be in the form of sculpture or something else. Whatever it is, find your passion and you'll do your best creative work.



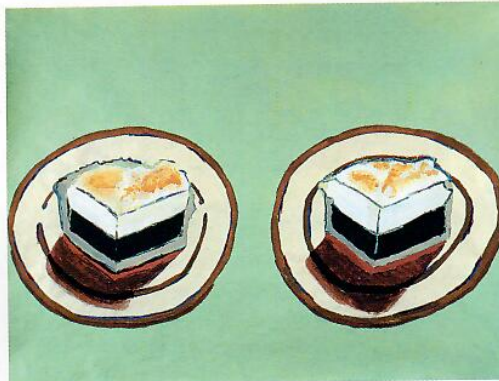
MEREDITH CURTIN:

"In this composition, the pitcher as a whole isn't as important as the tiny triangle of light between the pitcher and the mirror. When I look at my painting now, that triangle has become the focal point for me."

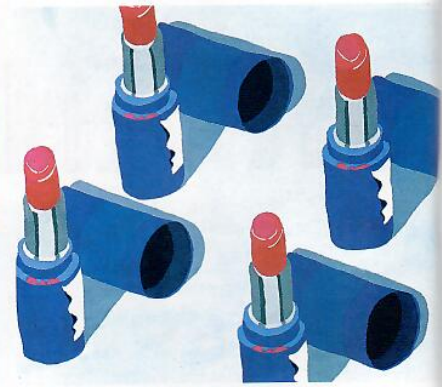
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SHANNA L. DIEPHUIS
Shanna has **horizontally** lined up identical birthday cakes in the **middle-ground** of her **symmetrical composition**. The **cast shadows** below form one dark shape which **balances** the **negative space** on top. Red **outlines** make all the shapes appear to "pop."



LARRY E. GATZ
Seen from **above**, Larry's painting is made up of two **geometric** shapes—a circle and a triangle. In this **symmetrical composition**, red outlines and shadows stand out against a **contrasting** green background.



PAUL S. MEISTE
These lipsticks have been arranged to form **intersecting diagonal lines**. In this **active composition**, Paul has **cropped** his **hard-edged** objects so they seem to extend beyond the frame. **Diagonal cast shadows** link the **geometric** lipsticks with their tops.

SCHOLASTIC ART WORKSHOP

CREATING SWEET ST

USE FOOD AND A FEW ORDINARY PERSONAL OBJECTS TO COMPOSE A STRIKING

As you've seen, the subjects featured in many of Wayne Thiebaud's paintings are extremely commonplace. The shapes of the objects he uses—cakes, slices of pie, gumball machines, and sodas—are very simple and definite. It is Thiebaud's formal arrangement of these objects that make his compositions works of art.

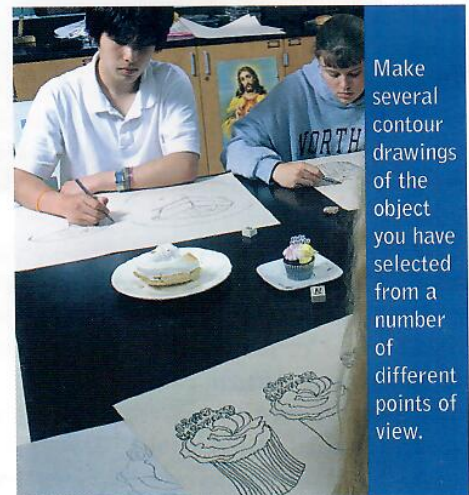
In this workshop, you will take some familiar objects and put them together in a visually pleasing composition.

Prepared by Ned J. Nesti, Jr., Morrison Junior High School, Morrison, IL • Assisted by Nicholas Bonneur, Charlie Dubnick, School of Art, Northern Illinois University, DeKalb, IL • Photos by Larry Gregory and Wade Duerkes, Northern Illinois University.

*For this assignment a 50/50 mixture of *Blickrylic* acrylic and *Dick Blick* student grade tempera was used; good color, economical, dries quickly, does not smear and has a matte surface.

MATERIALS

- Ordinary, shape-like foodstuffs or personal objects: banana, pear, roll, caramel apple, frosted cupcake, lipstick, lemon-meringue pie slice or candy
- Painting/drawing board
- 18 x 24 in. 80 lb. white sulfite drawing paper
- Ebony or No. 2 school pencil
- *Blickrylic* and/or *Blick* student grade tempera (primary, secondary, black, brown, white)*
- Variety of round, flat brushes
- Palette to mix paint (plate)
- Covered containers for mixed paint (margarine containers)
- Plastic wrap or plastic vegetable sack to cover palette
- Water container to rinse brushes
- Paper toweling



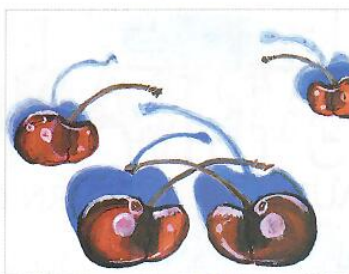
Make several contour drawings of the object you have selected from a number of different points of view.

STEP 1

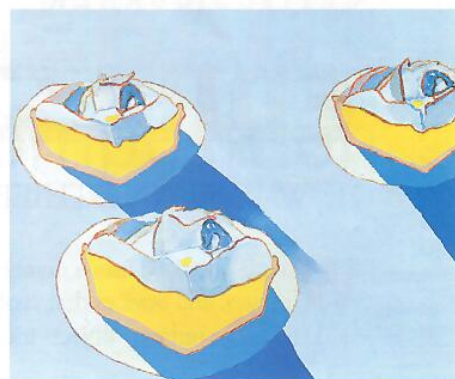
Bring in a variety of simple foods or personal objects and choose one. Before beginning the assignment, do several *contour* and *blind contour* drawings of the object from different angles. Eliminate nonessential detail, focusing on the shape-like quality of the object.



RAY SASAKI The plates in Ray's **symmetrical composition** overlap to form one large shape. The two pie slices form a **double focal point**. The colors (yellow and blue tints) are of equal **value** (lightness or darkness). The dark shadows serve as **visual accents**.



ANNAH A. BULL Annah's **asymmetrical composition** is made up of **organic shapes**. The light source, which comes from the front, casts **long, dramatic shadows** in back. The stems and shadows form **intersecting curves** while the **highlights** on each shape suggest the cherries' shiny texture. **Soft edges** and **brushstrokes** emphasize this work's painterly quality.



JULIANNA E. KARVELIUS In Julianna's **asymmetrical composition**, the two **positive shapes** (left) **balance** the **negative space** and **cropped shape** on the right. Backlighting causes long, **diagonal cast shadows** that **visually link** the pies. Orange outlines create a vibrating **halation effect** against the **contrasting blue background**.

ILL LIFES

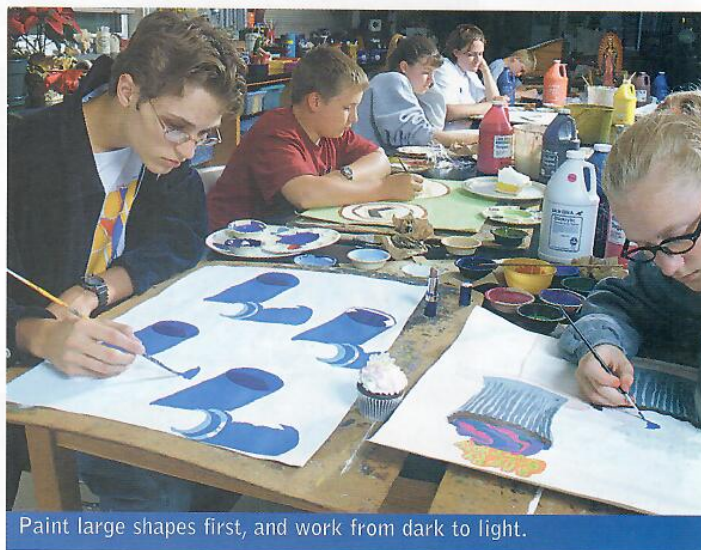
STILL-LIFE PAINTING

STEP 2

Select one drawing that will be repeated several times in your painting. Arrange the repeated shapes into a formal, balanced composition. Limit the number of times the object will be repeated. Sketch lightly; this drawing is just a guide and graphite tends to show through lighter paint. Your composition can be **symmetrical** (same on both sides), **asymmetrical** (different on each side but visually balanced), or **radial** (based on a circle with the center as the **focal point**). You can erase and rearrange shapes to make the composition work better.

STEP 3

Determine colors to be used in painting. Write out color choices on drawing. Mix enough color to cover the area you will be painting; however, be careful not to mix too much color. Save all mixed color; do not discard until painting is finished—it is difficult to match mixed color. (Covered plastic containers will keep paint fresh.) When mixing, begin with a light color and add dark color a little at a time (can always add more, but cannot take it away). Be aware that paint dries darker than it appears when wet. Thoroughly rinse brush when switching color. Frequently change rinse water.



Paint large shapes first, and work from dark to light.

STEP 4

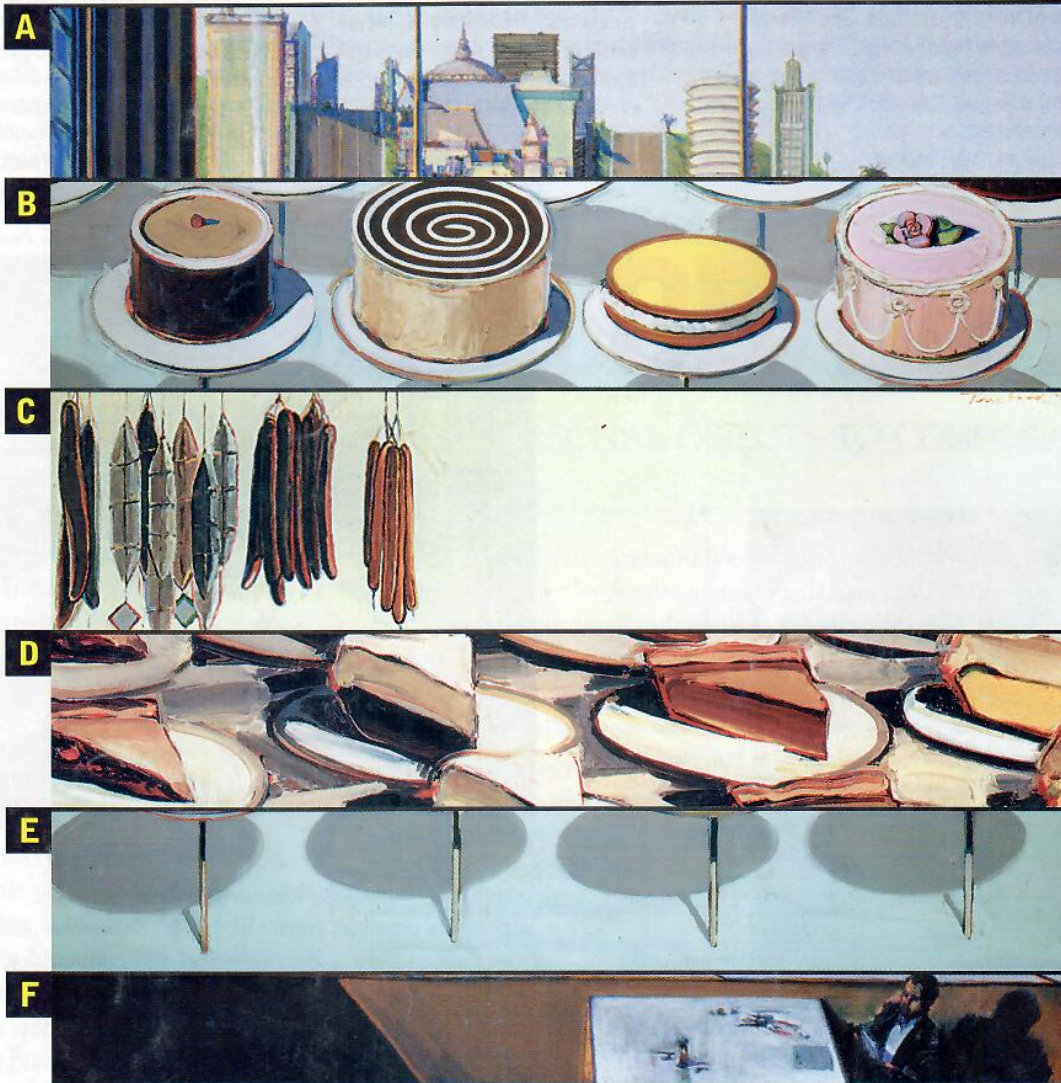
Begin painting. Complete your painting in stages. Whenever possible, paint the larger shapes first and work from dark to light. Contrast **warm** and **cool colors**. Neutral or contrasting **negative space** in the background emphasizes the images. Contrast **light** and **shadow** areas. Use **cast shadows** to tie images to background and to show mood and depth. To make your images "pop" as they do in Thiebaud's paintings, use **halation** (a thin line of **contrasting color** around the edges of an object. A blue object would have a thin **orange** line around it; a **green** object a **red** line; a **purple** object would have a **yellow** line). Emphasize the **texture** of the paint, and allow your brushstrokes to be visible.

EDIBLE ARRANGEMENTS

HOW IS WAYNE THIEBAUD ABLE TO TURN CAKES AND PIES INTO ART?

Wayne Thiebaud uses a number of methods, techniques, and devices that enable him to transform food and other ordinary objects into works of art.

Below are details of some of the works featured in this issue and a list of compositional terms. Next to each, write the letter of the visual (or visuals) that is most appropriate.



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| <input type="checkbox"/> 1. Symmetrical composition | <input type="checkbox"/> 7. Negative space | <input type="checkbox"/> 13. Halation |
| <input type="checkbox"/> 2. Geometric shapes | <input type="checkbox"/> 8. Thick textures | <input type="checkbox"/> 14. Cast shadows |
| <input type="checkbox"/> 3. Repetition | <input type="checkbox"/> 9. High point of view | <input type="checkbox"/> 15. Asymmetrical composition |
| <input type="checkbox"/> 4. Light color values | <input type="checkbox"/> 10. Simplified shapes | <input type="checkbox"/> 16. Diagonals |
| <input type="checkbox"/> 5. Contrasting color outlines | <input type="checkbox"/> 11. Horizon line | <input type="checkbox"/> 17. Organic shapes |
| <input type="checkbox"/> 6. Positive shapes | <input type="checkbox"/> 12. Foreground | <input type="checkbox"/> 18. Wayne Thiebaud |