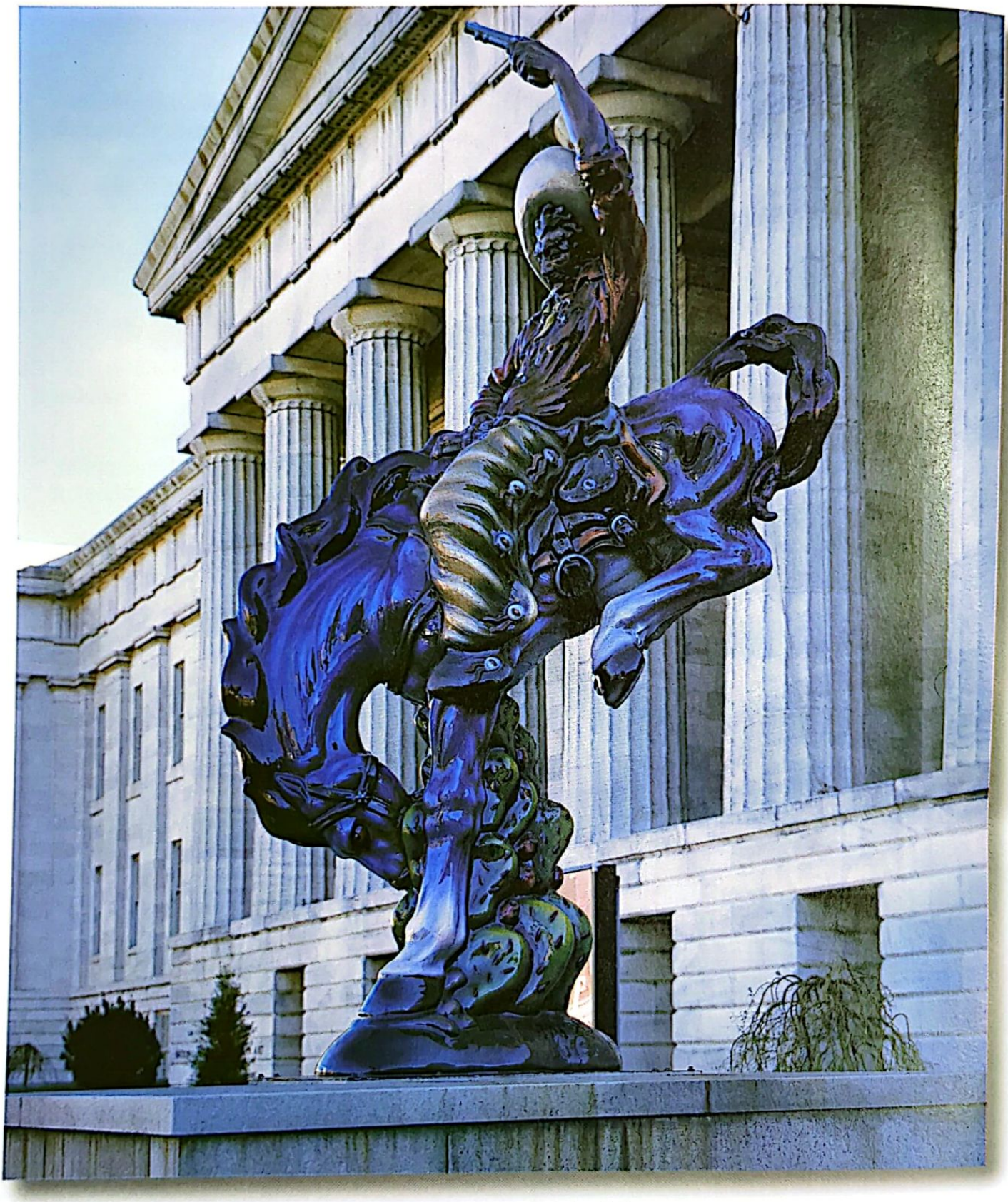


▲ What art media did the artist choose to create this sculpture? What method of sculpting was used?

Luis Jiménez. *Vaquero.* Modeled 1980/ cast 1990. Acrylic urethane, fiberglass, steel armature. 505.5 x 289.6 x 170.2 cm (199 x 114 x 67"). National Museum of American Art, Smithsonian Institution, Washington, D.C. Gift of Judith and Wilbur L. Ross, Jr., Anne and Ronald Abramson, Thelma and Melvin Lenkin. Art Resource, New York. ©1980 Luis Jiménez.

CHAPTER 2

The Media of Art

You may think of an artist as someone who paints. While it is true that many artists are painters, paint is just one material artists use. Some artists prefer to work with the tools and materials of printmaking. Others prefer to work with the tools and materials of architecture. Still others would rather work with the tools used to create the sculpture at the left.

In this chapter you will learn about the many different materials of the artist's profession.

PORTFOLIO IDEAS

Often, you will begin an art work in a sketchbook. A **sketchbook** is *a pad of drawing paper on which artists sketch, write notes, and refine ideas for their work.* Think about a work of art you know and like. In your sketchbook describe the art work using the elements and principles of art.

What media was used to create it? What do you like about the art work? Date this entry. Refer to this written entry in the future and use it as a source of inspiration for one of your art works.

OBJECTIVES

After completing this chapter, you will be able to:

- Identify drawing, painting, and printmaking media.
- Discover the ways electronic media and computers can be used to create art works.
- Explain the basic methods of printmaking and sculpting.
- Explain the basic uses of architecture and crafts.
- Create art work using different art media.

WORDS YOU WILL LEARN

architecture
binder
crafts
edition
freestanding sculpture
medium of art
mixed media
menus
pigment
pixels
printmaking
relief sculpture
solvent

LESSON 1

Drawing, Painting, Printmaking, and Computer Art

One of the most important decisions for an artist is which medium to use. A **medium of art** is *a material used to create a work of art.* Paint is one medium. Pencil and crayon, which you have used, are two others. The computer has also become an important medium for artists. When we speak of more than one medium at a time, we use the plural *media.*

When artists use several different media, such as pen and ink and watercolor, they create a mixed media work of art. **Mixed media** means *the use of more than one medium in a work of art.*

In this lesson you will learn about the media used in drawing, painting, printmaking, and computer art.

▲ Figure 2–1 Works created with pastels sometimes seem like paintings. What does this work have in common with a painting? How is it different?

Mary Cassatt. *Sleepy Baby.* c. 1910. Pastel on paper. 64.7 x 52.0 cm (25½ x 20½"). Dallas Museum of Art, Dallas, Texas. Munger Fund.

DRAWING

Pen, pencil, charcoal, and chalk are some of the media used to draw. The picture in Figure 2–1 was made using another medium, pastels. This is a soft, chalky medium. Notice how delicately the artist has used this medium to capture her subject.

The Purpose of Drawing

Artists use drawing for different purposes. One is to create finished works of art. Another use is to help plan projects. Artists often make studies, or sketches, for their works. Look at the drawing in Figure 2–2. This was done by French artist Paul Cézanne (say-**zahn**) as a study for the painting in Figure 2–3.

PAINTING

Like other artists, painters use a wide variety of media. Before a painter begins a work, he or she chooses a type of paint and an appropriate surface on which to work. Canvas, paper, or fabric are three surface materials that painters use.

Regardless of the type of paint, all paint has three basic parts:

- **Pigment** (**pig**-muhnt) is *a finely ground, colored powder that gives every paint its color.*
- **Binder** is *a liquid that holds together the grains of pigment.* The binder is what makes the pigment stick to a surface.
- **Solvent** is *a material used to thin a paint's binder.* The thickness or thinness of a paint depends on the amount of solvent used.

▲ **Figure 2–2 Cézanne used pencil and watercolors for his study of a card player. Did he use all the detail captured in this sketch for his painted version?**

Paul Cézanne. *The Card Player.* 1892. Pencil and watercolor. 53.4 x 36.4 cm (20¼ x 14⅜"). Museum of Art, Rhode Island School of Design, Providence, Rhode Island. Gift of Mrs. Murray S. Danforth.

Turpentine is the solvent in oil paints. Water is the solvent in watercolors. Solvents are also used to clean brushes.

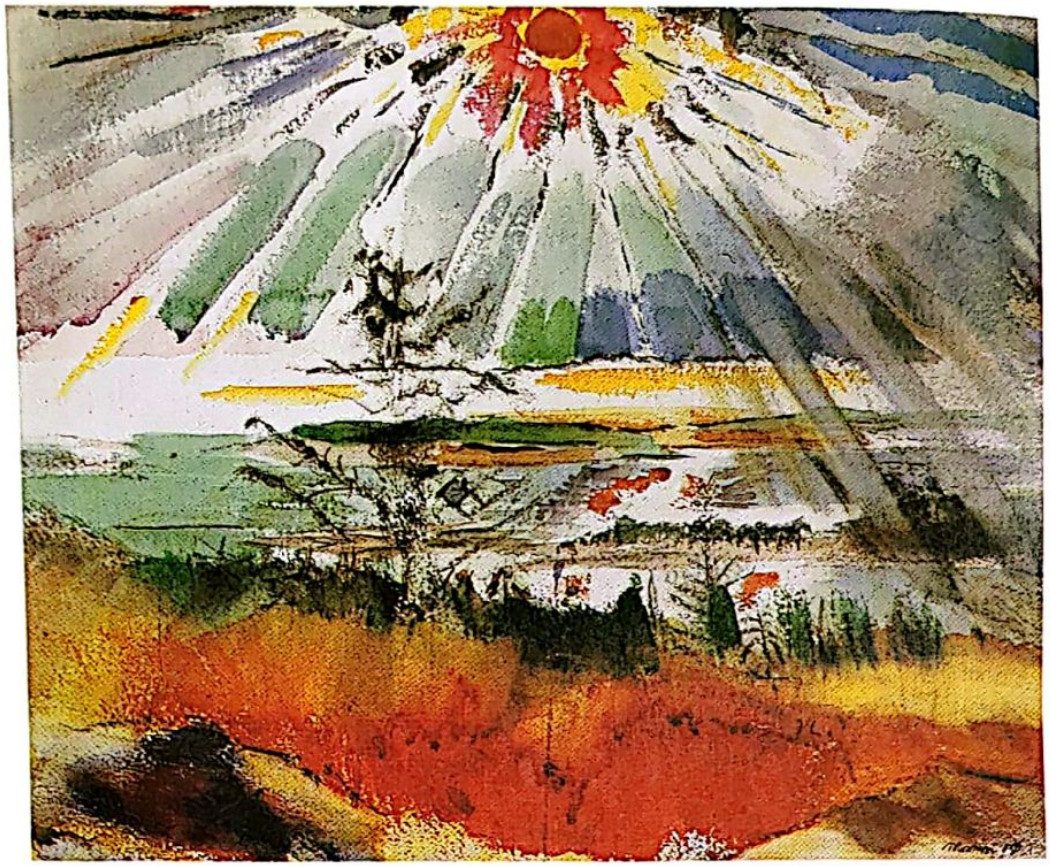
Painting Media

Every medium of painting has its own unmistakable look. Some of the most commonly used media are the following:

- **Oil paint.** Oil paint takes its name from its binder, linseed oil. Turpentine is its solvent. Because oil paint dries slowly, the artist is able to blend colors right on the canvas. The painting in Figure 2–3 was done with oils.
- **Tempera** (**tem**-puh-ruh). Some of the earliest paintings on record were made with tempera. A mixture of pigment, egg yolk, and water, tempera is very hard to use. The school tempera you use is a different type. It is also called poster paint.
- **Watercolor.** Watercolor is named for its solvent. Its binder, gum arabic, is a gummy plant matter. Watercolor gives paintings a light, misty quality. In Figure 2–4, notice how the sun rays seem to "melt" into the sky and water.

◀ **Figure 2–3 Did the medium make a difference in how Cézanne painted the figures in his oil painting? Compare the man in the sketch with the one in the final version.**

Paul Cézanne. *The Card Players.* Oil on canvas. 65.4 x 81.9 cm (25¾ x 32¼"). The Metropolitan Museum of Art, New York, New York. Bequest of Stephen C. Clark.



▶ **Figure 2–4 Study the painting on the right. Can you find spots in the picture where the artist seems to have used a lot of solvent? Do you remember what the solvent for watercolor is?**

John Marin. *Sunset, Casco Bay.* 1936. Watercolor on paper. Wichita Art Museum, Wichita, Kansas. Ronald P. Murdock Collection.

- **Acrylic** (uh-kril-ik). A quick-drying water-based paint, acrylic is a very popular medium among painters today. Acrylics are synthetic, or manufactured, paints that were introduced in the 1950s. Because its solvent is water, acrylic is easy to use. It offers the artist a wide range of pure, bold colors. Notice the lively splashes of color in the work in Figure 2–5.

COMPUTER ART

Artists use the computer like any other medium to create images. Art work produced on the computer can look computer-made or it can imitate other media. Computer art is still judged by the same criteria as other fine art, by the ability to communicate an idea effectively.

Painting and Drawing Programs

Two types of art applications for a computer are Paint or Draw programs. Some programs combine the advantages of both.

- **Paint programs** simulate other creative art media such as watercolors, oils, or chalks. Working in a Paint program is like sketching with a pencil or painting with a brush. With a Paint program you can create custom shapes and textures and edit *individual squares on the computer screen,* called **pixels.**
- **Draw programs** are based on mathematical formulas. Graphics and text are object-oriented. Working in a Draw program is similar to cutting out shapes and making a collage. You can use a Draw program to create smooth, crisp graphics and quickly select and move objects.

PRINTMAKING BASICS

Another form of art is called **printmaking.** This is *a technique in which an inked image from a prepared surface is transferred onto another surface,* such as paper or fabric.

There are three basic steps in printmaking. First, the printmaker creates a printing plate by altering a surface to create an image. Next, ink is applied to the plate. Finally, the printmaker transfers the ink to the paper or cloth by pressing the plate against the surface to be printed and then pulling the paper or cloth off the plate.

▲ **Figure 2–5 What is the name used to identify art works like this one? Since the artist was clearly not interested in painting realistic subjects, what was she interested in showing?**

Helen Frankenthaler. *Interior Landscape.* 1964. Acrylic on canvas. 266.4 x 235.3 cm (104¾ x 92¾"). San Francisco Museum of Modern Art, San Francisco, California. Gift of The Women's Board.

These steps may be repeated many times for a given plate. *A series of identical prints made from a single plate* is called an **edition.**

Printmaking Methods

Printmakers may choose from one of four main methods to create a print.

- **Relief printing.** In relief printing, the image to be printed is raised from a background. A medium used often in relief printing is wood.
- **Intaglio** (in-**tal**-yoh). Intaglio may be thought of as the reverse of relief printing. In this method, the image to be printed is scratched or etched into a surface. (See Figure 2–6.) The plates for intaglio prints are often made of metal.
- **Lithography** (lith-**ahg**-ruh-fee). To make a lithograph, the artist draws the image to be printed on a limestone, zinc, or aluminum slab with a special greasy crayon. Lithography lets the artist blend, little by little, light and dark values of a hue.
- **Screen printing.** To make a screen print, the artist transfers the design through various processes on a silk screen. The areas not to be printed are blocked off so that a kind of stencil remains. Screen prints that are handmade by an artist are also known as serigraphs (**ser**-uh-grafs).

CHECK YOUR UNDERSTANDING

1. Define *medium of art.*
2. Name three media used in drawing.
3. Name three media used in painting.
4. How is computer art judged?
5. Describe two printmaking methods.

◀ **Figure 2–6 How are the figures emphasized in this intaglio print? Do all the figures seem to be moving? Explain how the principles of harmony and variety are demonstrated.**

Isabel Bishop. *Men and Girls Walking.* 1969. Aquatint on paper. 21.3 x 29.2 cm (8¾ x 11½"). National Museum of Women in the Arts, Washington, D.C. Gift of Mr. and Mrs. Edward P. Levy.

LESSON 2

Creating Mixed-Media Art

Study the mixed-media work of art in Figure 2–7. Notice how the artist has united visual and verbal symbols. The letters are woven into the design so that their shapes are as important as their meanings. They are not written in neat rows that are easy to read, but are integrated into the surface of the work.

Some of the visual symbols are directly related to the words, while other symbols just fit the design. Some visual symbols have been drawn and painted by the artist, or have been printed with rubber stamps. Others are made with decals, lace, and stamps. Notice that some of the letters are written and printed by the artist. Stick-on letters or those cut from magazines and glued on are also used.

WHAT YOU WILL LEARN

You will create a mixed-media design uniting visual and verbal symbols in the manner of Aubin. Weave the letters into the design so that their shapes are as important as their meanings. Use the principle of rhythm to create a sense of visual movement in the work. Use harmony of shape, color, and texture to unify your work.

▲ **Figure 2–7** **The artist, Barbara Aubin, created a dream-like mood in this work. What other sources of inspiration do artists use in getting ideas for their art?**

Barbara Aubin. *I Dreamed I Saw a Pink Flamingo in the Salle de Bain*. 1981. Mixed media on paper. (Detail.) 45.7 x 61 cm (18 x 24").

WHAT YOU WILL NEED

- Pencil and sketch paper
- Found materials
- Magazines, scissors, and white glue
- Envelope
- Construction paper or lightweight poster board, 12 x 18 inches (30 x 46 cm), in a color of your choice
- Watercolor markers, thick and thin-tipped
- Crayons, colored pencils, and watercolor paints

WHAT YOU WILL DO

1. Select some lines from a favorite poem, song, story, or saying. The words may be your own or something you have read. Write the words on your sketch paper.
2. Make sketches of objects and scenes to go with your words.
3. Look through magazines and cut out interesting shapes, letters, or printed words for your work. Collect found materials that fit your ideas. Keep all the small cutouts in an envelope. Select a color for your background.
4. Notice how Aubin has used the letters as design elements. They are not written in neat rows that are easy to read, but are woven into the composition as shapes. Make some rough sketches to plan your design on your sketch paper. Repeat shapes to create movement that makes the viewer's eyes move through the work. Plan for harmony by using monochromatic or analogous colors as well as related shapes and textures. Select your best idea, and sketch it lightly on your construction paper or poster board.

EXAMINING YOUR WORK

- **Describe** Identify the media you used. Read the phrase you chose, and explain why you chose it. Describe the visual images you chose to go with the words.
- **Analyze** What shapes did you repeat to create rhythmic movement? How did you use color, shape, and texture to create harmony?
- **Judge** Did you create a unified design? Are the verbal symbols and visual images equally important? If not, how could the unity of the work be improved?

5. Place the found objects and cutouts on your design. Do not glue them down. Take time to arrange and rearrange your words and images until you are satisfied. Then glue them down.
6. Use a variety of media to draw and paint the remaining images and words. For example, use paints to fill large spaces, and use fine-line markers to draw thin lines.
7. Place your work on display with that of your classmates. Look for works in which the words and pictures are unified.

Try This!

COMPUTER OPTION

Choose the Text tool and large Font to write favorite words or phrases. Use Selection tool or Transformation tools to move and Flip or Rotate letters. Use clip art files or scanned images to make a collage. Follow the Studio Lesson directions to organize the elements. Save and title your work.

LESSON 3

Sculpture, Architecture, and Crafts Media

Drawings, paintings, and prints created as two-dimensional works often appear to have roundness and depth. Some works of art have *real* roundness and depth. These works, which have height, width, and depth, are known as three-dimensional works.

In this lesson you will learn about three areas of art—sculpture, architecture, and crafts—in which three-dimensional works are created. You will learn about the media used in making such works.

SCULPTURE

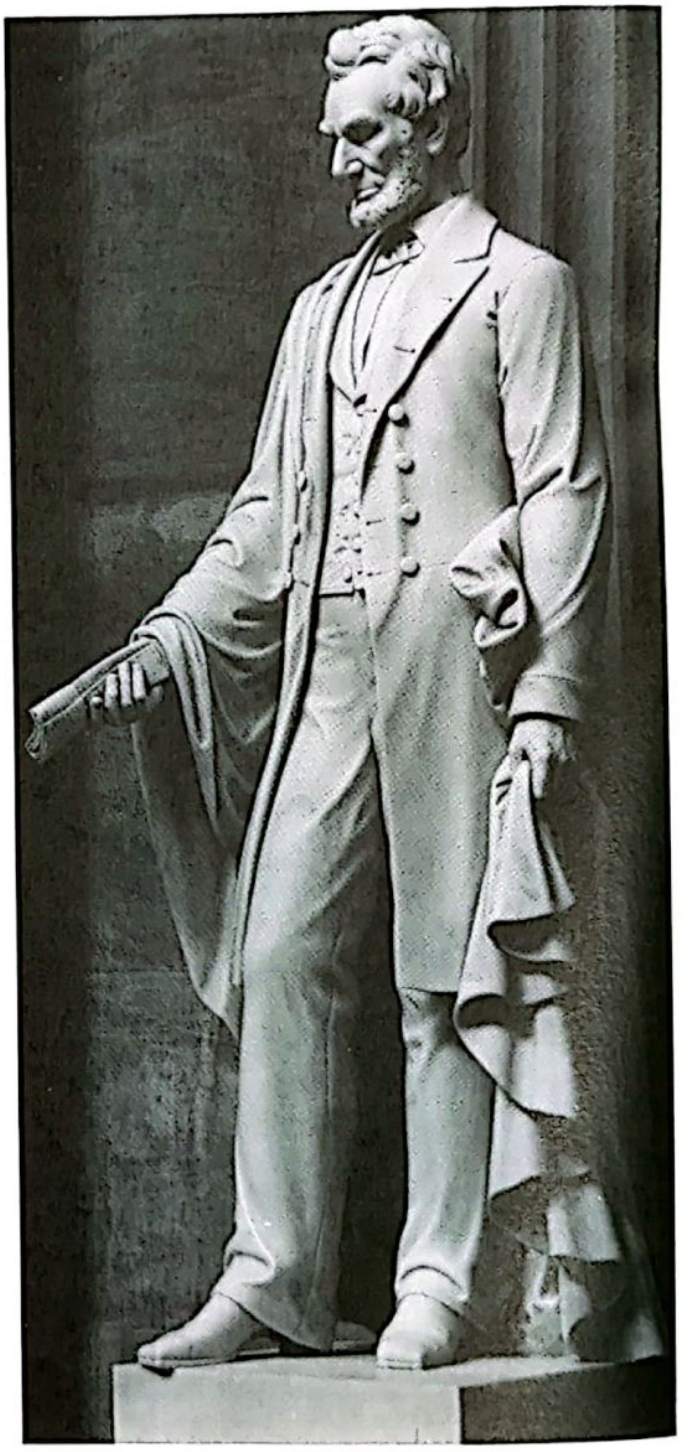
Sculpture is art that is made to stand out in space. All sculpture is of one of two types, freestanding or relief. Also called sculpture "in the round," **freestanding sculpture** is *sculpture surrounded on all sides by space*. It is meant to be seen from all sides. The work in Figure 2–8 is an example of freestanding sculpture.

Relief sculpture, on the other hand, is *sculpture only partly enclosed by space*. It is flat along the back and is meant to be viewed only from the front. The work in Figure 2–9 is an example of relief sculpture.

Sculpting Methods

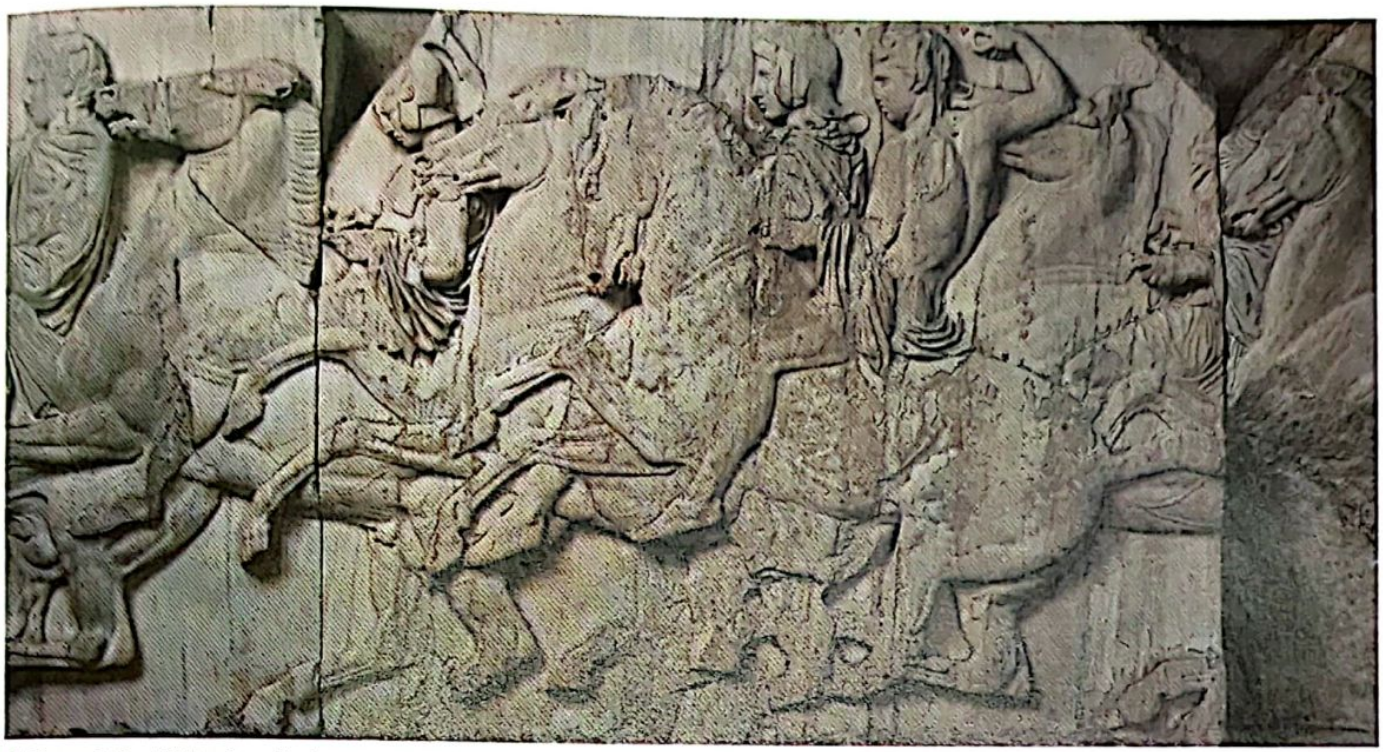
Sculptors use four basic methods or techniques in their work. These are:

- **Carving**. Carving is cutting or chipping a shape from a mass. Often stone and other hard materials are used in carving. The sculpture in Figure 2–8 was carved from a block of marble.



▲ **Figure 2–8 Do you think a work like this is meant to be viewed from a fixed position or from all sides? When talking about this work, would you refer to its shape or its form?**

Vinnie Ream Hoxie. *Abraham Lincoln*. 1870. Marble. 210.8 cm (6'11") high. United States Capitol Art Collection.



▲ **Figure 2–9 Notice how the horses seem to be galloping in this relief sculpture. This frieze circles the top of a famous Greek temple known as the Parthenon.**

Horsemen Riding at a Gallop. Parthenon. British Museum.

- **Casting.** In casting, a melted-down metal or other liquid substance is poured into a mold to harden. Bronze is a material often used in casting. (See Figure 2–10.)
- **Modeling.** In modeling, a soft or workable material is built up and shaped. Clay is the material used most often in this sculpting method.
- **Assembling.** Assembling is gathering and joining different kinds of materials. Wood, wire, glue, and nails are a few of the materials used in assembling. The sculpture in Figure 17–14 on page **267** is an example of assembling.

► **Figure 2–10 How did the sculptor show movement in this figure? Would you have needed the title to tell you the wind was blowing?**

Abastenia St. Leger Eberle. *The Windy Doorstep.* 1910. Bronze. 34.5 x 24.4 x 16 cm (13⅝ x 9⅝ x 6⅜"). Worcester Art Museum, Worcester, Massachusetts.

► **Figure 2–11 This is a unique example of architecture. Notice how the architect repeated the pointed arch shape in the towers, emphasizing the height of the structure.**

Antonio Gaudi. *Church of the Sacred Family.* Barcelona, Spain.

ARCHITECTURE

All art is made to be seen. Some art is made to be used as well as seen. Works of art known as architecture fit into this second category. **Architecture** is *the planning and creating of buildings*. The success of a work of architecture is measured partly by how well it does the job it was meant to do and partly by its appearance.

The Uses of Architecture

Since earliest times, a chief form of architecture has been the creation of dwelling places. This has by no means been the only type, however. Two other examples have been the artistic creation of the following kinds of buildings:

- **Structures for prayer.** The building of temples, churches, and other houses of worship dates to the dawn of history. The unusual house of prayer shown in Figure 2–11 was begun in the late 1800s. It is still under construction. Notice how this unique building seems almost to be reaching toward the sky.
- **Structures for business.** With the spread of civilization in ancient times came the need for places to carry on business. In our own time that need is often met by vertical creations such as skyscrapers.

CRAFTS

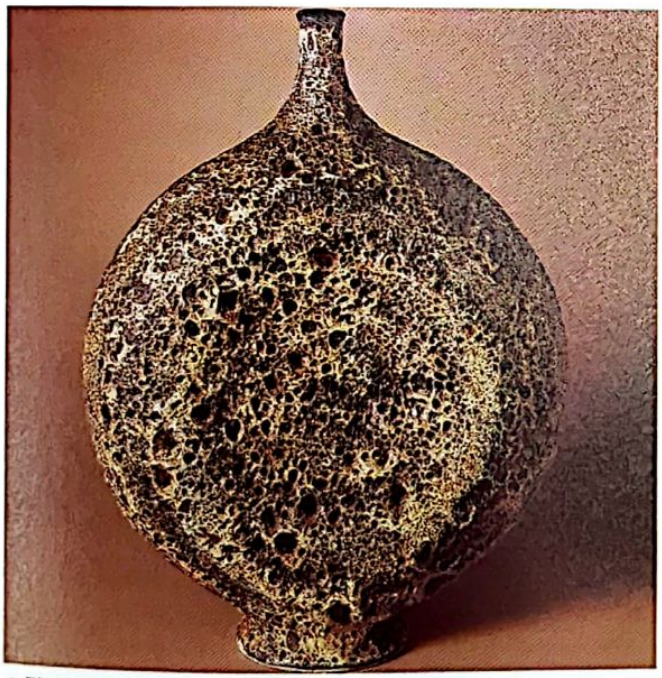
In ages past, artists worked not only out of a desire to create but also out of a need to provide items required for everyday use. Clothing, cooking pots, and whatever other goods people needed were handmade.

Artistic craftspeople still make functional items that are often considered aesthetically pleasing works of art. The useful and decorative goods these artists make, and *the different areas of applied art in which craftspeople work* are called **crafts.**

Craft Areas

Craftspeople today, like those long ago, work in a number of special areas. Some of these are:

- **Pottery.** This is the making of objects from clay. Before objects of pottery can be used, they must be hardened by heat, or fired. This takes place in a special oven called a kiln. Ceramics is the name of objects made in this fashion. The vase shown in Figure 2–12 is an example of modern American ceramics.
- **Weaving.** This is the interlocking of fiber strands to create objects. Fibers such as wool, cotton, plant materials, and synthetic materials are used in weaving. Weaving is done on a special machine called a loom, which holds the threads in place as they are woven together. The weaving in Figure 2–13 was done by twentieth-century Spanish artist Joan Miró (zhoh-**ahn** mee-**roh**).
- **Glassblowing.** This is the shaping of melted glass into objects. Glassblowers work by forcing air through a tube into globs of melted glass.



▲ **Figure 2–12 The Natzlers are famous for their glazes. They called this a crater glaze.**

Gertrud Natzler/Otto Natzler. *Pilgrim Bottle.* c. 1956. Earthenware. 43 x 33 cm (17x 13″). Los Angeles County Museum of Art, Los Angeles, California. Gift of Howard and Gwen Laurie Smits.

▲ **Figure 2–13 This weaving shows large areas of color against a textured background. Can you see a woman in the tapestry?**

Joan Miró, Josep Royo. *Woman.* 1977. Dyed New Zealand Wool. 105.3 x 604.3 cm (415 x 238″). National Gallery of Art, Washington, D.C. Gift of the Collectors Committee and George L. Erion.

CHECK YOUR UNDERSTANDING

1. What are the two main types of sculpture?
2. What are the four basic sculpting methods?
3. Define *architecture*. How is the success of a work of architecture measured?
4. Define *crafts*. Name three areas in which craftspeople work.

LESSON 4

Computer Landscape Drawing

The computer is a new medium or art tool for students and artists. While not intended to replace paint, pens, chalk, pastels, or other drawing and painting media, computer software makes ordinary drawing tasks easier. Artists use tools and **menus,** *drop-down boxes on the computer screen that list selections available in the software program.* The artist can then manipulate lines, shapes, and forms as well as add colors and textures. The artist still makes all the choices and decisions.

Your classroom computer may have either a Paint or Draw program for you to work with. You will use a mouse or a stylus or drawing pen to create your drawing. The best way to learn how to manipulate the computer tools is to experiment with them. In this lesson you will be able to work with several of the tools available on your computer.

WHAT YOU WILL LEARN

Working individually or with a partner, you will explore the computer's tools and menus to discover the many effects and texture combinations available. Using the tools you like best, you will create a landscape. You will determine landforms and objects you want to include such as mountains, plants, people, or animals. The scene can be a real or imaginary subject. You will select colors, textures, and special effects that emphasize the mood of the landscape.

▲ **Figure 2–14 Notice how the artist included the elements of line, color, and texture in his work by using computer software tools.**

Philip Nicholson. *Landscape.* Philip Nicholson Illustrations AB. Träslövsläge, Sweden.

WHAT YOU WILL NEED

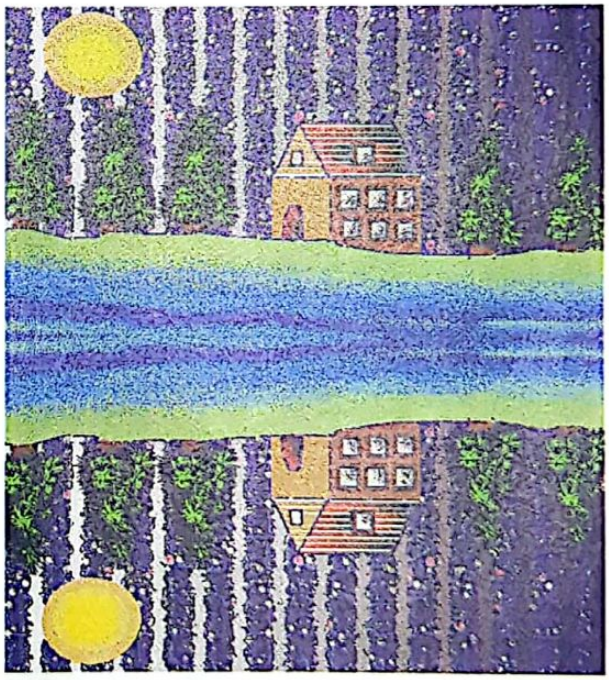
- Computer with an art application
- Mouse or graphics tablet with a stylus or drawing pen
- Floppy disk to save your work
- Color printer to make a hard copy of your work

WHAT YOU WILL DO

1. Begin by exploring the Brush tools: chalk, pastels, pens, spray paint, and so on. Change the Brush sizes, shapes, and types, as well as colors and textures, to discover effects made by different combinations. Try drawing or painting on rough or smooth paper textures, if available. Change the opacity of the paint: make some hues transparent. Record combinations that you like so you can remember them later.
2. Use the Pencil or Brush tools to sketch a landscape. Draw important objects, plants, or animals, and the background with the Shape or Brush tools. Add colors and textures directly with the Brush tool or use the Bucket tool to Flood-fill spaces.
3. Title and save your work. This will enable you to return to this point and begin again to try other tools, menus, and solutions.
4. Continue to save the work by using the "Save As" command, retitling and saving often as you work. If the original title is "Landscape," subsequent saved files can be numbered: "Landscape 1," "Landscape 2," "Landscape 3," and so on. Not only does this allow you to redo the landscape from any saved point, it also records the history of its production.
5. Save, print, and display your final landscape.

EXAMINING YOUR WORK

- **Describe** Describe the hues, objects, and textures in your landscape. Explain how to title and save your work to a file or disk.
- **Analyze** Identify the colors and textures and the tools or menus used to create these effects. Explain how your work is organized and the sequence you followed—which part was drawn first, last, and so on.
- **Interpret** Tell what is happening in the landscape. Does the scene remind you of a time, event, or place you know? What mood or feeling is created by the objects, colors, and textures? What title did you choose?
- **Judge** Did you explore the computer's tools and menus to discover colors and textures to make an interesting landscape? What worked best? What would you change?



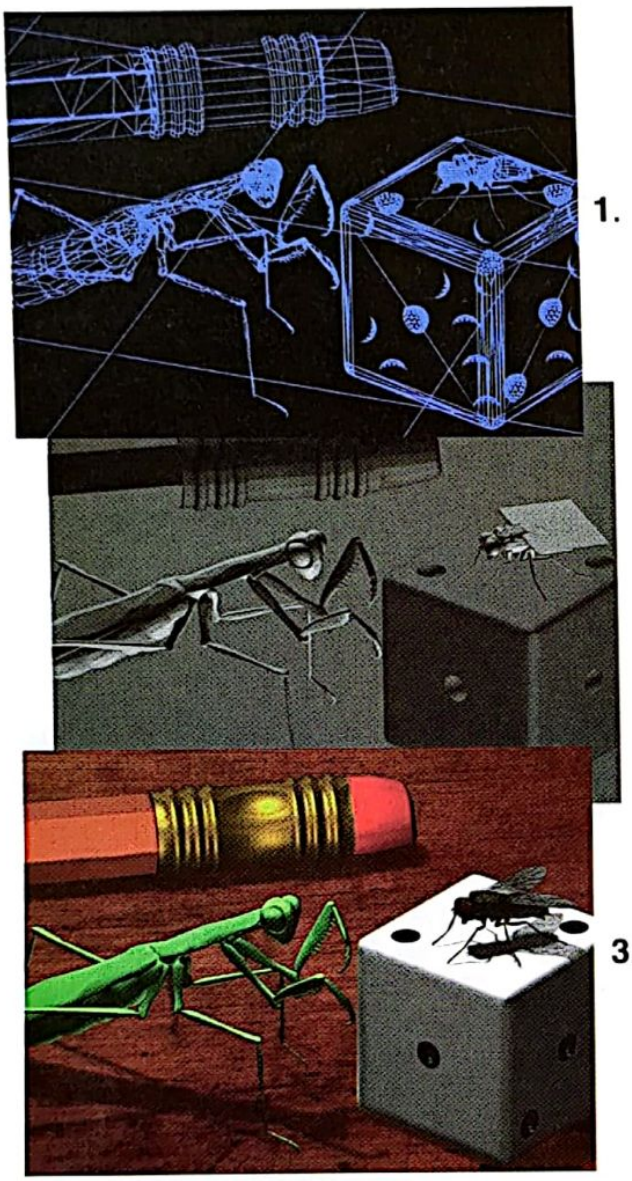
▲ Figure 2–15 Student work. Computer landscape.

Try This!

STUDIO OPTION

■ If you don't have a computer, combine a variety of art materials to create a landscape. Choose from oil pastels, crayons, colored pencils, chalks, pens, watercolors, and tempera. Explore textures with soft and hard brushes, thick and thin, wet and dry brush, spattering and layering colors. Work directly on one sheet of paper, combining several media. Make several texture papers. Cut and arrange shapes to make a landscape collage.

How is 3-D Computer Art Created?



1.

2.

3.

Edward Harvey. *Mantis and Fly.* 1996. Three-dimensional ray-traced image.

Scientists understand how light travels. It originates from a source such as the sun or a light bulb and bounces off objects. It is the light that is bounced off of objects that allows us to see them as three-dimensional (3-D) objects. Formulas for how light bounces off different types of objects are used by scientists when designing mirrors and lenses (for example, those used in microscopes).

With the invention of modern computers and software, a tool became available to create images of objects that look three-dimensional. Recreating an image requires tracing many rays of light from their source to their destinations. This process is known as *ray tracing*. Only a computer can make the millions of calculations necessary to trace the path of all the rays of light in a scene.

Today low-cost desktop computers are powerful enough to do ray tracing. Many artists have begun to use these formulas in their art work. First, they use 3-D graphics design software to create "wire frames" of objects (see Step 1). Next, they create "skins" for the wire frames, identifying textures and the reflective qualities of the covering material (see Step 2). Then they set up the lights that they will use in the scene. Finally, they "render" the picture by directing the computer to compute the ray tracing. This provides a final picture that is photo-realistic (see Step 3).

MAKING THE CONNECTION

- What does ray tracing mean and how does it help us see objects as three-dimensional?
- Look at the illustration and use it to explain the steps involved in rendering three-dimensional images.
- There are other types of animation used by artists, such as cell frame animation (painting one frame at a time), or clay animation. Find out more about these techniques and how they are used.

INTERNET ACTIVITY

Visit Glencoe's Fine Arts Web Site for students at:

http://www.glencoe.com/sec/art/students

CHAPTER 2 REVIEW

BUILDING VOCABULARY

Number a sheet of paper from 1 to 13. After each number, write the term from the list that best matches each description below.

architecture
binder
crafts
edition
freestanding sculpture
medium of art
mixed media
menus
pigment
pixels
printmaking
relief sculpture
solvent

1. A material used to create a work of art.
2. A finely ground powder that gives every paint its color.
3. A liquid that holds together the grains of pigment in paint.
4. A material used to thin a paint's binder.
5. Drop-down boxes that list selections available in the software program.
6. A technique in which an inked image from a prepared surface is transferred onto another surface.
7. A series of identical prints made from a single plate.
8. Sculpture surrounded on all sides by space.
9. Sculpture partly enclosed by space.
10. The planning and creating of buildings.
11. The different areas of applied art in which craftspeople work.
12. The use of more than one medium in a work of art.
13. Individual squares on the computer screen.

REVIEWING ART FACTS

Number a sheet of paper from 14 to 20. Answer each question in a complete sentence.

14. What are the two main ways in which artists use drawing?
15. Working with computer Paint programs is similar to sketching with what familiar media?
16. Describe the steps in printmaking.
17. What is a lithograph? What is a serigraph? What is a woodcut?
18. What is "in the round" a substitute term for?
19. In what method of sculpting is a melted-down metal poured into a mold?
20. What are three types of architecture?

THINKING ABOUT ART

On a sheet of paper, answer each question in a sentence or two.

1. **Compare and contrast.** Some paints, as you learned, dry slowly and others dry quickly. What would be some of the advantages and disadvantages of each type?
2. **Extend.** In attempting to define *art* over the centuries, scholars have often noted that an art work is a one-of-a-kind creation. Does accepting this view rule out prints or computer drawings as forms of art? Explain your answer.
3. **Analyze.** Which of the methods of sculpting you learned about would be best for making a sand castle? Explain your choice.

MAKING ART CONNECTIONS

1. **Social Studies.** Many people today create crafts as a leisure activity. Try to find an individual you know who is interested in a craft. Interview him or her and make a report for your class. Tell how the craft affects the life of the person you interviewed.
2. **Science.** Find out how the study of anatomy contributes to the work of a sculptor. Compare an anatomical drawing from a science book to a freestanding sculpture of the same subject. What similarities and differences do you see?