

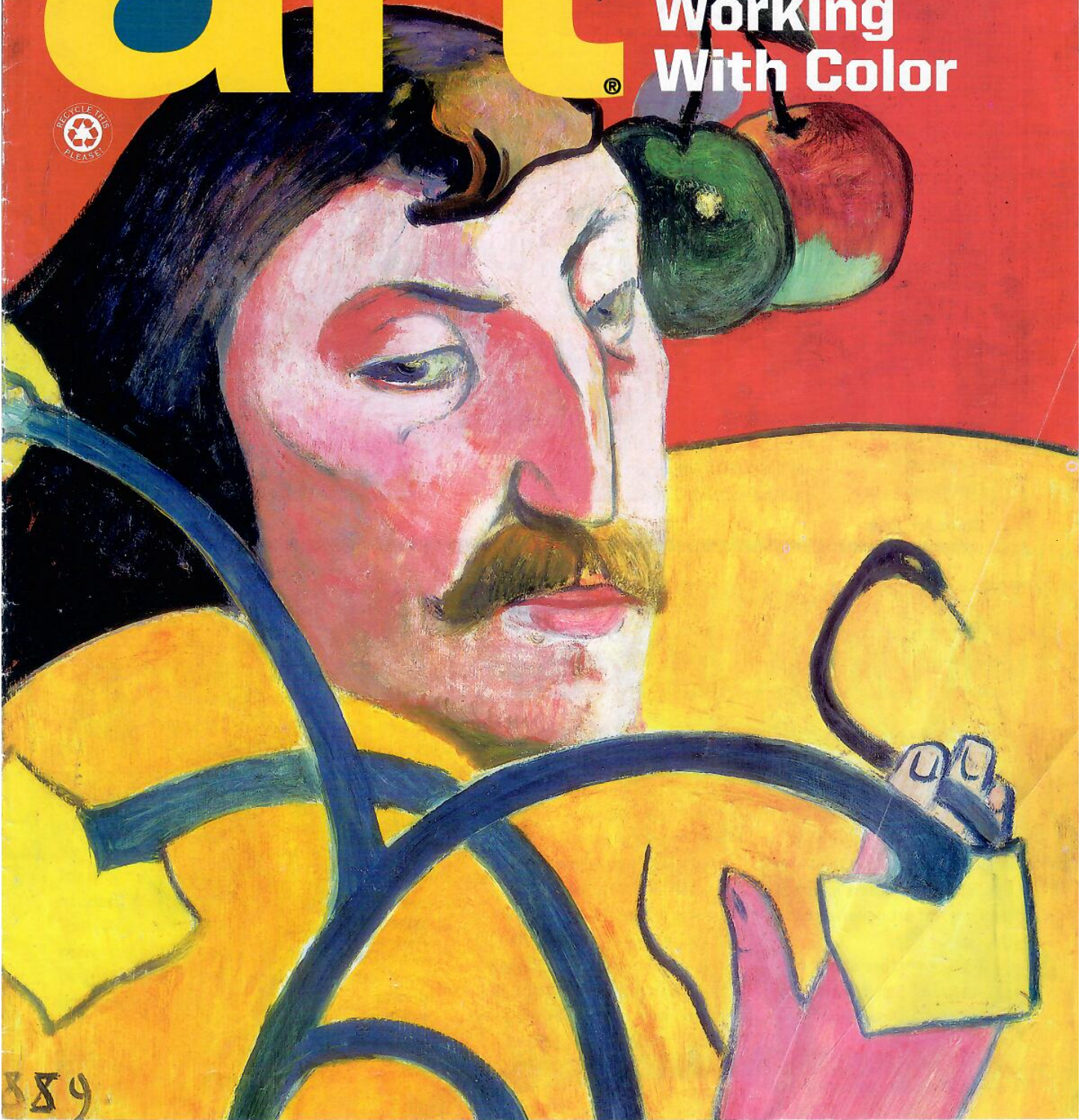


SCHOLASTIC

NOVEMBER 2010
www.scholastic.com/art
Vol. 41 No. 2 ISSN 1060-832X

art

PAUL
GAUGUIN:
Working
With Color



2 Art News + Notes

4 Art History Spotlight: Paul Gauguin

10 5 Things to Know About Gauguin

11 Contemporary Connection: George Rodrigue

12 Debate: Insect Artwork

13 Student of the Month

14 Hands-on Workshop

16 Great Art Jobs

Cover: Paul Gauguin (1848-1903), *Self-Portrait*, 1889. Oil on wood, 31.3/16 x 20.3/16 in. Chester Dale Collection (1963.10.150). National Gallery of Art, Washington, DC.

ART NEWS + NOTES

START YOUR ENGINES!

How would you like to use a brand-new BMW as your artistic canvas? That's exactly what American artist Jeff Koons got to do last year. He designed the latest BMW art car. Since 1977, BMW has invited 17 artists to decorate their own version of the famous car. Previous art-car artists include Roy Lichtenstein, Andy Warhol, and Jenny Holzer.

Koons first designed his art car on a computer. He included stripes of bright colors that give the car a sense of motion and energy, even when parked. The design was then printed on a vinyl car wrapper, affixed to the car, and coated in a double-clear coating. The result, seen at right, is a high-octane work of art.



WEB LINK:
See more pictures of Koons's art car!
scholastic.com/art

BRICK BY BRICK

Did you ever play with Lego bricks when you were a kid? Nathan Sawaya did—and he turned it into a career! Sawaya is one of the world's leading Lego sculpture makers. His colorful creations have been displayed at art galleries across the country.

In the sculpture at right, called *Yellow*, Sawaya used hundreds of yellow bricks to

create a humanlike figure that seems to be coming up out of the ground. The figure is opening its chest to reveal a pile of yellow bricks inside. The sculpture seems a little bit creepy and strange. With sculptures like this one, Sawaya takes simple children's toys and transforms them into incredible works of art.



► **Artist Nathan Sawaya used Lego bricks to build this amazing sculpture.**

Top: ©BMW AG; Bottom: @Balkenpitx.com / Rex USA (5059537)



▼ Artist Jeff Koons unveiled his BMW art car in Paris, France.

Courtesy Haiti Houses.

HELP FOR HAITI

After a huge earthquake struck the country of Haiti, art teachers Ann Ayers and Ellen McMillan knew they wanted to help. They asked their students at Monarch High School in Coconut Creek, Florida, to make pins in the shape of houses to raise money for charities in Haiti. The project is called Haiti Houses.

More than 100 other schools joined in the project. To date, Haiti Houses has raised more than \$200,000 for charities working in Haiti. Carlos Roman, 18, is a student at Coconut Creek who helped make the Haiti Houses. He says, "This project will help so many people in Haiti. It makes me feel great to be a part of it." To find out more, visit scholastic.com/art.

► These high school students (above, right) made house pins to raise money for Haiti.



The Many Faces of Paul Gauguin



► This photo shows what Paul Gauguin really looked like. How does it compare with his self-portraits?

Learn how Gauguin used color to express his inner feelings.



▲ On the cover: Why did Gauguin paint himself with a halo, apples, and a snake? Read this article to find out!

Paul Gauguin (1848-1903), *Self-Portrait*, 1869. Oil on wood, 31 3/16 x 20 3/16 in. Chester Dale Collection (1969.10.150). National Gallery of Art, Washington, DC.

All of the self-portraits on these pages look different. But the same artist painted them—Paul Gauguin. The portraits show how Gauguin developed from amateur artist, copying the style of others, to master painter, whose bold use of color still influences artists today.

had sent his wife and kids to stay with family while he lived in Paris, painting.

The portrait shows Gauguin at an easel, looking guilty and afraid. The composition suggests he feels trapped. A diagonal beam in the ceiling seems to hang over his head. The **limited color scheme** of blue and orange adds to this feeling. Notice the dabs of blue and orange on the face.

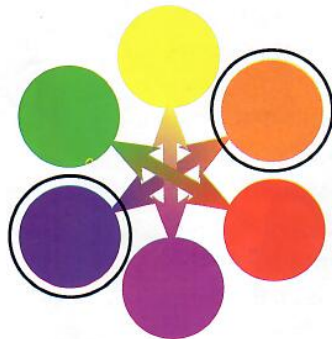
Starting a New Life

Gauguin painted the self-portrait to the right in 1885. He had recently left his job to become an artist. He

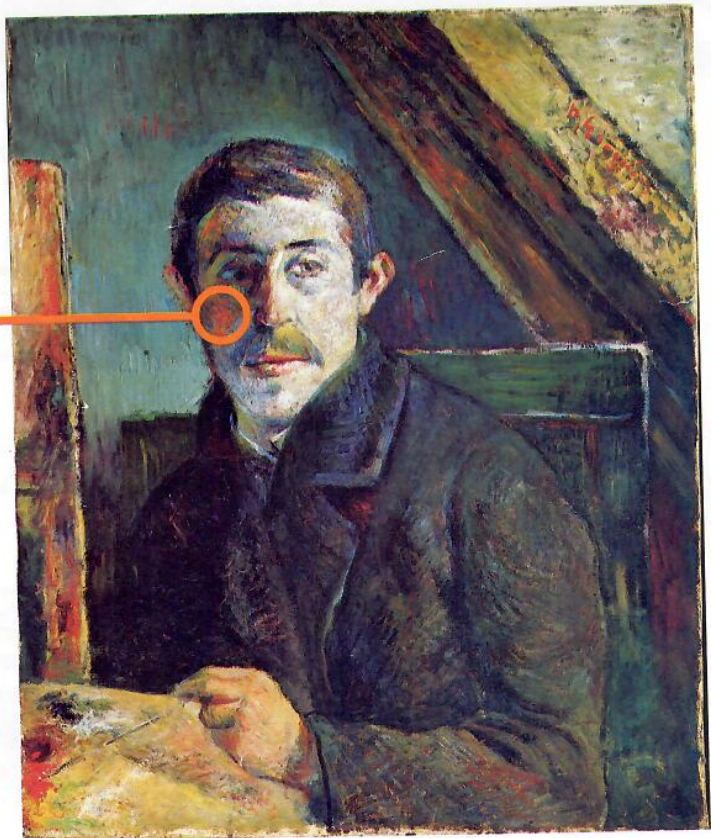


► Gauguin uses a stroke of orange next to its complement, blue, in order to make each color appear brighter.

Self-Portrait, 1885. Oil on canvas, 25 5/8 x 21 3/8 in. ©Kimbell Art Museum, Fort Worth, Texas / Art Resource, NY.



► Complementary colors are opposites on the color wheel. Analogous colors are side by side.



Portrait: Paul Gauguin, in 1873. ©Albert Heringue / Roger-Viollet / The Image Works.



“Most people will not understand me. But sooner or later, they will recognize my talent.” –Paul Gauguin

At that time, the Impressionist painters influenced Gauguin. They used color to create an “impression” rather than a realistic image. They used small visible brushstrokes and dabs of **complementary colors** like blue and orange (opposites on the color wheel—see left) to make each color seem brighter.

Finding His Own Style

Gauguin painted the self-portrait above in 1888. He was living in Brittany in northwestern France, where he hoped to break away from the Impressionists. To create this work, the artist uses **heavy black outlines** and **areas of flat color** to show his inner thoughts and feelings.

In this portrait, Gauguin uses the same **complementary pair** (blue/orange), but in

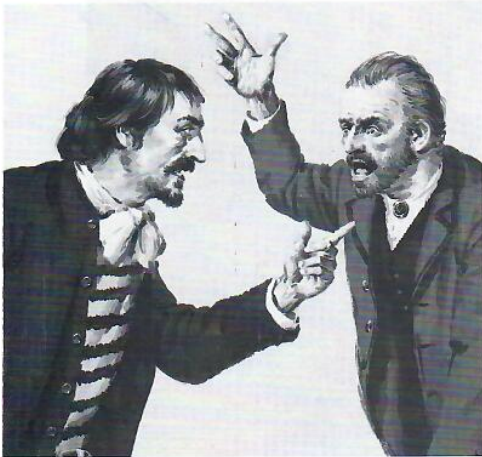
a new way. This Gauguin no longer looks fearful, but frightening. His dark blue and orange face is set against a bright orange background. Gauguin presents himself as a misunderstood rebel. His expression almost challenges people to disagree with him.

Painting With Symbols

In 1889, Gauguin pushed his new style further and painted the self-portrait on the cover. He paints himself against a brilliant red and yellow-orange background, the color of flames. To this he adds **symbols** from the Bible (apple and snake) that stand for humankind’s loss of innocence, using clashing color opposites. He adds a halo in order to show himself as a fallen angel. Why might he have felt this way about himself?

▲ Gauguin worked in Brittany alongside the French artist Émile Bernard. Gauguin included a portrait of Bernard in the upper right corner of this painting.

Self-Portrait (Les Misérables), 1888. Oil on canvas, 17 3/4 x 21.65 in. Van Gogh Museum, Amsterdam, The Netherlands. Photo: The Bridgeman Art Library.



Roommates and Rivals

When Gauguin and Vincent van Gogh shared a house, they thought they would paint together and share ideas. It didn't work out as planned.

▲ Paul Gauguin (left) and Vincent van Gogh had heated arguments. This illustration shows what one of those discussions might have looked like.

Top: Gauguin and Van Gogh quarrelling, 20th century, English School, gouache on paper, Private Collection. @Look and Learn / The Bridgeman Art Library International.

On a spring day in 1888, Gauguin got an invitation to live with Vincent van Gogh in Arles, a town in the south of France. At the time, Gauguin was in Brittany and he didn't want to leave. But living rent-free was too good to resist. By October, Gauguin was in Arles. It was a total disaster.

Painting From Imagination

While in Brittany, Gauguin painted one of his most important works, *The Vision After the Sermon* (below). It shows women in traditional Breton hats leaving church after hearing a Bible story about Jacob, a man who wrestles an angel. The two tiny figures in the upper right hand corner of the painting show



Primary Colors: Red, blue, and yellow are the three colors that cannot be created by mixing other colors. They are the key colors used to mix every other color.

Secondary Colors: Mixing two primary colors makes a secondary color. The secondary colors are green (blue + yellow), orange (yellow + red), and purple (red + blue).

Tertiary Colors: Mixing a primary color and secondary color creates a tertiary color. Mixing a primary with its complement creates brown.

▲ This painting was Gauguin's first in his new style. Rather than paint what he saw, he imagined a scene and painted it.

The Vision after the Sermon, 1888, National Gallery of Scotland, Edinburgh, Scotland. Photo: Art Resources, NY.



“It is I, but I gone mad.”

-Vincent van Gogh

the story. It is as if the women are picturing the sermon in their minds.

Gauguin uses an unnatural **intense red hue** as the background of the painting. He has **flattened** the space, so that we seem to be looking down on it. Strong **primary colors** (red, yellow, blue) capture the power of the women's vision.

Tension in Arles

When Gauguin arrived in Arles in October 1888, it became clear that he and Van Gogh had very different ways of painting. The two artists argued constantly.

Gauguin painted the portrait of Van Gogh above as an insult to him. Gauguin

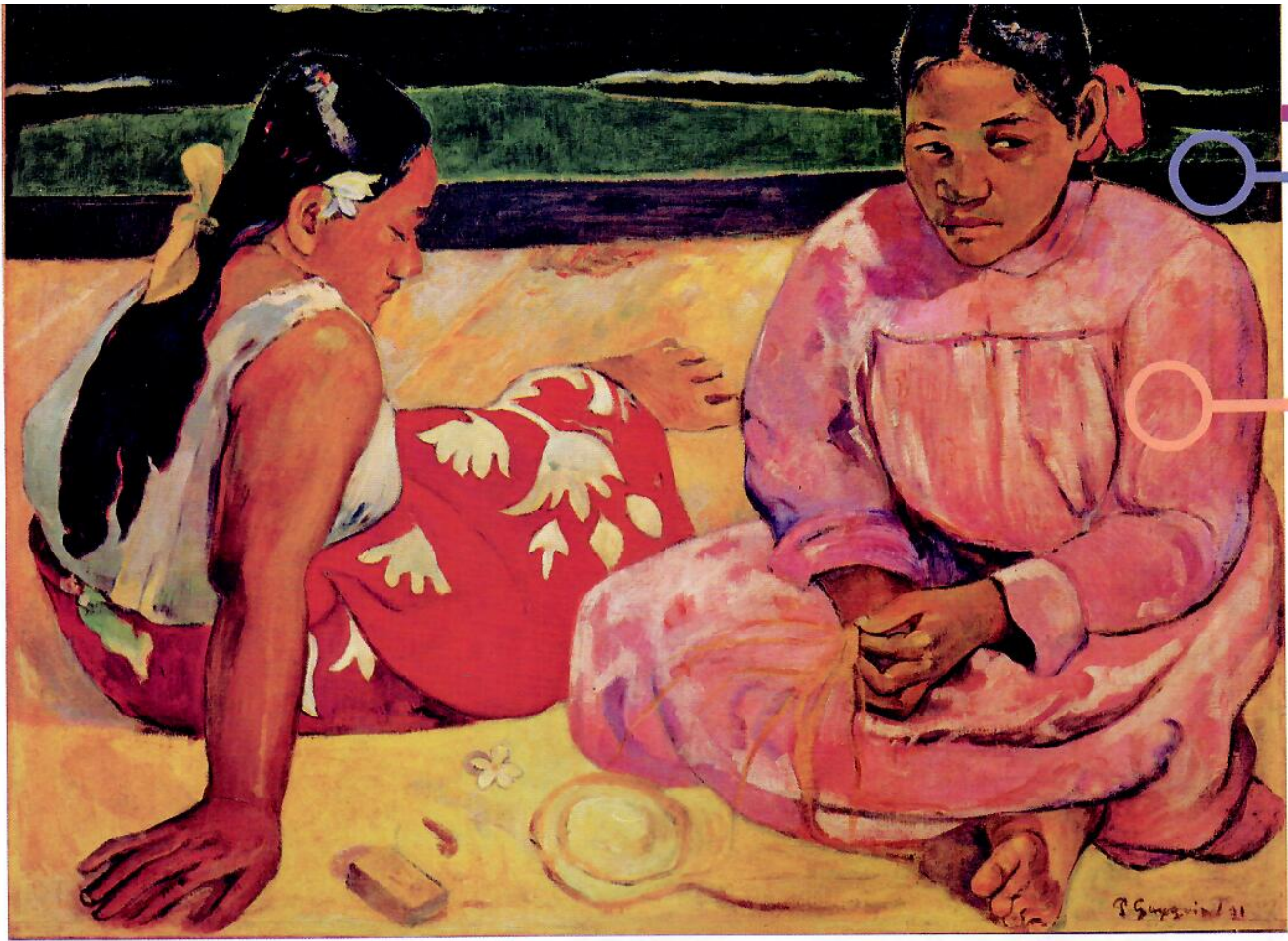
paints his subject from a strange point of view, blurring his features, and setting his arm at an awkward diagonal angle.

However, it's the color scheme that is the most insulting. Van Gogh was known for use of **brilliant color**. The **dull, muddy, low-intensity** browns, oranges, and tans Gauguin used to paint him contrast with the **bright, high-intensity** bands of blue, yellow, and green in the background.

The tension between the two artists came to a head in late December. After an argument, Van Gogh came after Gauguin with a straight razor. Gauguin was unharmed, but Van Gogh later cut off part of his own ear. Gauguin left town soon after.

▲ Gauguin painted Van Gogh using muddy, dull colors. The painting was meant to offend Van Gogh—and it did.

Van Gogh Painting Sunflowers, 1888. Oil on canvas. Van Gogh Museum, Amsterdam, The Netherlands. Photo: Giraudon / The Bridgeman Art Library.



▲ In this painting, the curved human forms of the women dominate the composition.

Tahitian Women or On the Beach, 1891. Oil on canvas, 27.2 x 36 in. Musée d'Orsay, Paris, France. Photo: ©Erich Lessing / Art Resource, NY.

Painting in Paradise

Gauguin had always dreamed of escaping civilization to live a simple life in a far-off land. In 1891 he did just that.

Where in the World Is Tahiti?

See how far Gauguin traveled to make his art.



As a child, Paul Gauguin had lived in Lima, Peru. As a young man, he had been in the French Navy. He had sailed the warm waters of the Mediterranean Sea. Later in his life, he spent time in the Caribbean. When he was living in Paris, Gauguin dreamed of one day escaping the city and returning to a tropical paradise. He got his chance in 1891. He moved from Paris to Tahiti, a small island in the Pacific Ocean.

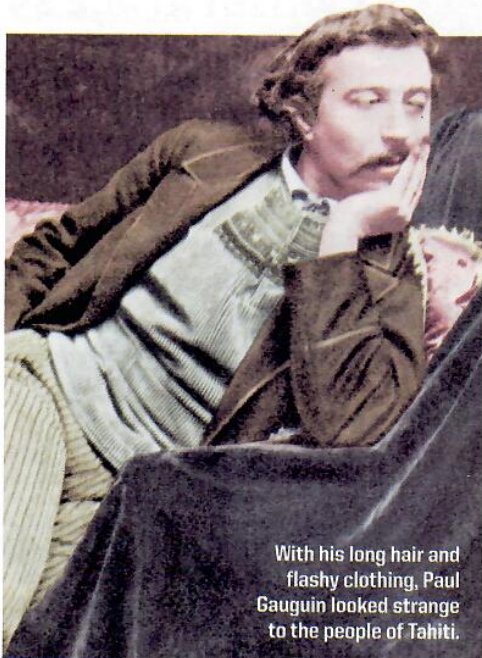
Inspired by the Tropics

Gauguin found inspiration everywhere in Tahiti—in the brightly colored plants, the

Map: Jim McMahon

Shades: When black is added to a color to make it darker, it is called a shade. Gauguin paints the ocean in shades of blue and green.

Tints: When white is added to a color to make it lighter, it becomes a tint. Gauguin mixes red and white to give the young woman a pink dress.



With his long hair and flashy clothing, Paul Gauguin looked strange to the people of Tahiti.



beautiful blue sea, and especially in the native people. He painted many portraits of the people he met on the island.

In *Tahitian Women on the Beach* (page 8), Gauguin paints two young women sitting on the sandy beach by the ocean. Gauguin uses **warm, related, high-intensity** yellows, oranges, and reds to paint the figures on the beach. He also uses pink, a **tint** (color plus white) of red. He sets the figures off against the harsh bands of **cool** blue and green **shades** (color plus black) that make up the ocean in the background.

In *Woman With a Mango* (above right), Gauguin uses the **complementary pair** of

purple and yellow in a simple and dramatic way. The single red mango is a **secondary focal point** that draws the eye to the work's **primary focal point**—the woman's face.

The Last Years

Gauguin returned to Paris in 1893 to try to sell some paintings, but he was unsuccessful. He returned to Tahiti two years later. In 1901 he moved to the Marquesas Islands, where he continued to paint. He died in 1903. Although he never achieved the success he had hoped for in his lifetime, Gauguin is now known as one of the most important modern artists.

▲ Gauguin paints this woman against a yellow background to provide a complement to her purple dress.

Yahine no te vi (Mango Woman), 1892. Baltimore Museum of Art, Baltimore, MD. Photo: ©Erich Lessing / Art Resource, NY.

5

SPOTLIGHT PAUL GAUGUIN

Things to Know About Paul Gauguin

1 LIVED IN PERU AS A CHILD

Paul Gauguin was born in Paris, France, in 1848. Three years later, his family left for South America. Gauguin's mother had family in Peru, and his father thought he could get a job there. Gauguin's father died on the trip. Gauguin stayed in Peru for four years. For most of his life, he dreamed of living in a tropical land again.



▶ Gauguin left his wife, Mette, to become an artist.



2 BECAME AN ARTIST AT AGE 34

When he left his job to become a painter, Gauguin was married with five children. Since he did not earn much money from his artwork, Gauguin could not support his family. He sent his wife and kids to live with his wife's relatives. Gauguin's art kept him separated from his family for the rest of his life.



◀ Japanese prints, like this one by artist Utagawa Kuniyoshi, influenced Gauguin.

Utagawa Kuniyoshi (1797-1861), *Mitsukuni and the Skeleton Specter*, mid-1840s. Color woodblock print, triptych, 14 x 28 3/8 in. The Joan Elizabeth Tannev Bequest (M.2006.136.290a-c). Los Angeles County Museum of Art, Los Angeles, CA. Photo: ©2009 Museum Associates / LACMA / Art Resource, NY.

4 INSPIRED BY JAPANESE WOODBLOCK PRINTS

Gauguin got many of his ideas about painting from Japanese art. Japanese printmakers use black outlines, areas of flat color, a perspective from above, and symbols to stand for ideas. Compare the print above to Gauguin's painting on page 5. What similarities do you see?

3 STUDIED WITH CAMILLE PISSARRO

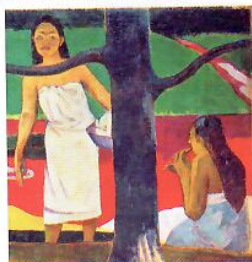
The famous painter Camille Pissarro taught Gauguin how to paint in the Impressionist style. Pissarro also introduced Gauguin to other artists and helped him with his early career. Later, when Gauguin began painting in a new style, he rejected his old teacher and his work.

▶ Gauguin gave this sketch of Pissarro (right) to his teacher as a gift. To it, Pissarro added the sketch of Gauguin on the left.

Camille Pissarro (1830-1903), *Double portraits of Gauguin and Pissarro*. Ink on paper, Louvre, Paris, France. Photo: ©Erich Lessing / Art Resource, NY.



▼ The people of Tahiti inspired Gauguin's later works.



5 MOVED TO TAHITI TO ESCAPE CITY LIFE

When Gauguin moved to Tahiti in 1891, he was fed up with life in France. He felt that people there did not understand him. He wanted to find a place where the people lived simpler lives. Gauguin believed that the local people in Tahiti lived this way. He painted them to celebrate their "primitive" lifestyles.

► These two paintings by artist George Rodrigue show the same subject, but in each the artist has used color in a different way.

Left: George Rodrigue (b. 1944), *Hang Me On the Fireplace*, 2010. Acrylic paint on canvas board, 24 x 18 in. Courtesy the artist; Right: George Rodrigue, *Blue Moon at Midnight*, 2010. Acrylic on canvas, 40 x 30 in. Courtesy the artist.



Contemporary Connection

In his Blue Dog series, artist **George Rodrigue** repeats his simple dog character using various color schemes to tell completely different stories.



“The dog is always the same shape, but the colors change.”

—George Rodrigue

Artist George Rodrigue grew up in southern Louisiana, in an area known for its Cajun culture. The Cajuns are a group of people with a rich tradition of food, music, and storytelling. Rodrigue wanted to include his Cajun heritage in his artwork.

One Cajun story inspired Rodrigue's most famous series of paintings. It is a ghost story about a human who turns into a wolf. Rodrigue used photos of his old dog Tiffany, as the basis for a painting. He painted the dog blue to give it a ghostly appearance.

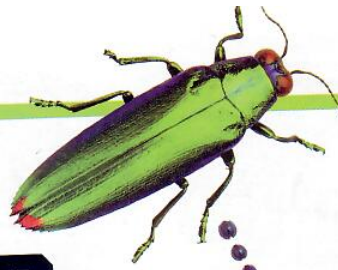
The image of the blue dog stuck with Rodrigue. He painted it over and over, each time in a different setting. The central figure of the blue dog with yellow eyes is perfect for exploring different ways of using of color.

In *Hang Me On the Fireplace* (above, left), Rodrigue fills the space with the blue dog figure. The dog is outlined by **warm** bands of vibrant yellow, orange, red, and pink, a **tint** of red. The title of the piece, along with the colors used, suggests the warm glow of a fireplace on a cold night.

In *Blue Moon at Midnight* (above, right), Rodrigue paints the blue dog smaller and sets it outside surrounded by oak trees, which are common in Louisiana. Rodrigue uses **tints** and **shades** of **cool** blues and greens to give the setting an eerie evening look. Next to the blue dog is a green dog, which almost blends into the green grass behind it. Both dogs are outlined in a tint of light blue that makes them look like they glow. Can you use the painting to come up with your own ghost story about the dogs?

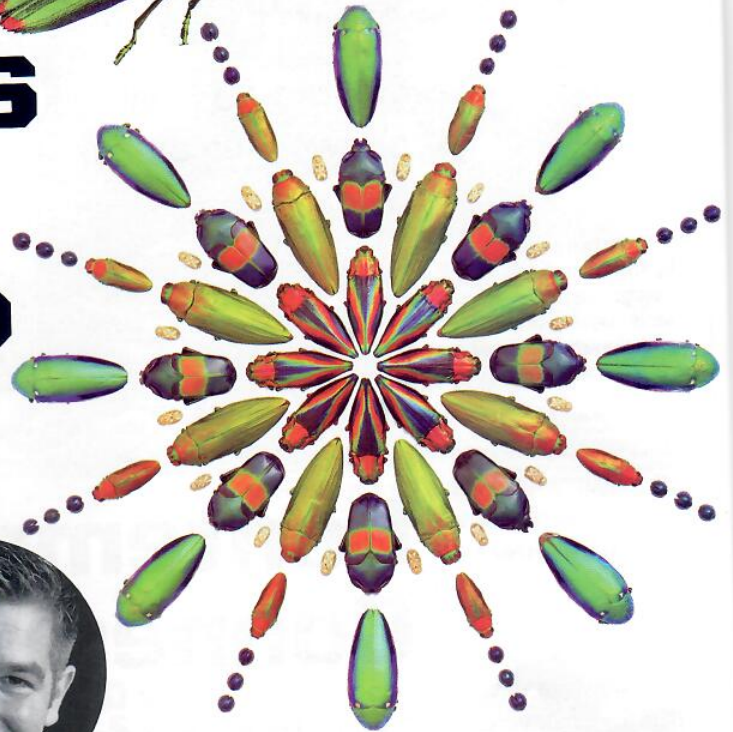


WEB LINK:
Read an interview with George Rodrigue on our Web site! scholastic.com/art



► Christopher Marley creates art that might make your skin crawl.

Does This Artwork Bug You?



This picture was made using real insects. You decide if using them helps or harms the environment.



When most people think of a colorful artistic medium, they think of paint, pastels, or colored pencils. Artist Christopher Marley thinks of bugs. He uses colorful insects, such as beetles and butterflies, to create unique works of art.

Marley hires people to go deep within the world's rain forests to collect the insects and send them to his home in Oregon. Then he arranges them on paper. "I try to juxtapose order, symmetry, and composition with a diverse group of insect colors, shapes, and patterns," says Marley.

The insects Marley uses are killed to create the work. Some people argue that artists shouldn't harm insects to make art. They think that artists like Marley should leave the insects alone.

Marley believes, however, that his work really helps insect species. The artist explains, "The only way to damage an insect population is to destroy its habitat." He says that by paying local people to collect bugs, the people don't need to cut down the rain forests to make money. Marley argues that, in the long run, his artwork is good for the insects.

What do you think? Is it OK to kill insects to make artwork?

What Do You Think?

Post your opinion at:

scholastic.com/art

YES

Artists should be allowed to use real insects in artwork. Here's why:

- Insect artwork is beautiful and it helps people learn about different species.
- Some insects are killed, but it doesn't harm the overall insect population.
- Local people get jobs collecting insects, and that helps save the rain forests.

NO

Artists should not be allowed to use real insects in their artwork. Here's why:

- The insects are beautiful. They don't need to be in artwork to be appreciated.
- The insects live in rain forests. They shouldn't be removed just to make art.
- Some animals eat the insects. Taking them away could harm the ecosystem.

Composing With Color

Courtney Vassar uses warm and cool colors to create an image that showcases one of her own oil paintings.

As you can tell from her Scholastic Art Award-winning painting (below), 18-year-old Courtney Vassar loves working with color. "I love colors' vibrancy and how you can mix color to create different shades," she says. "With color, the possibilities are endless." Courtney is a freshman at Texas State University in San Marcos, Texas.

How did you first get involved in art?

I've been drawing ever since I was little and painting since eighth grade. But it wasn't until my junior year, when I worked with oil paints for the first time, that I realized how much I loved painting with oils.

What inspired this award-winning piece?

I created this piece my senior year at Holcomb High School in Holcomb, Kansas. I wanted to create a large painting and I had the idea to do a painting of a canvas on an easel.

How did you use color in your painting? For the background, I used deep brown tinged with red and black blending into yellow-orange. I chose red for the canvas to set it as a focal point. I added blues, purples, and greens to the white brushstroke for variety. These cool colors set against a warm background makes the design pop visually.

How did you create your painting? I first painted the easel. Next, I painted the background. I worked from the outside in and blended at the middle. I then worked on the paint tube and cap. I painted the canvas using a crosshatch stroke and added the paint streak with a palette knife. Finally, I added shadows and sprayed the piece with a gloss protective coating.

Were you satisfied with the finished piece? Yes, the larger the painting, the harder it is to make it look realistic. I had to put in a lot more detail to make things look real. I love the way it turned out.

Do you have any advice for aspiring artists like yourself? Don't be afraid to take risks. It's always good to try out new ideas and new things.

Courtney's painting won an American Visions Medal in the 2010 Scholastic Art & Writing Awards. To find out more about this program, ask your teacher to call 212-343-6892, or go to artandwriting.org



▲ Courtney Vassar titled her award-winning painting (below) *Grumbacher Red* after a type of red paint.



Paint a Colorful Portrait

Use what you've learned about color from Paul Gauguin's paintings to choose a color scheme and paint a portrait of a classmate.

► When sketching your model, you need to include only enough detail to describe the figure and background.

MATERIALS

- 18"x24" 80-lb. white sulfite paper
- No. 2 pencil
- Small containers to hold tempera paint (margarine or yogurt containers)
- Liquid acrylic and/or tempera paint (primary, secondary, brown, black, and white)
- Flat and/or round brushes from 1/8" to 1"
- Container to hold water
- Palette and plastic wrap to cover palette
- Paper towels



You've seen how Paul Gauguin used bold colors to create self-portraits and portraits of other people. In this workshop, you'll use color to paint a portrait that expresses a classmate's personality.

STEP 1 Sketch Your Model

One student from your class will be the model. Choose a background—doors, windows, and cabinets—all make interesting backgrounds. Your model might wear a costume piece like a hat or hold a prop like an apple or a book. The model should remain still while you

sketch. Complete a simple contour drawing of the model and background. This will be the basis for the painting, so draw lightly to be able to cover your pencil lines.

TIP: Pay attention to scale, proportion, placement of facial features, and areas of highlight and shadow.

Prepared by Ned J. Nestl, Jr., Art Instructor, Morrison Junior High School, Morrison, IL & Jamie Harmon, Art Instructor, Polo Community High School, Polo, IL, Andrew J. Holt, BFA, Painting, University of Illinois, Painter, Morrison, IL, Adam R. Heusinkveld, MA, High Education, University of the Pacific, Morrison, IL & Joshua C. Sunderlock, Art Instructor, Brooks Middle School, Bollingbrook, IL. Artwork by Marie C. Deter, Carly J. Quaco, Molly K. Sedig, and Spencer W. Horn

STEP 2 Choose Your Colors

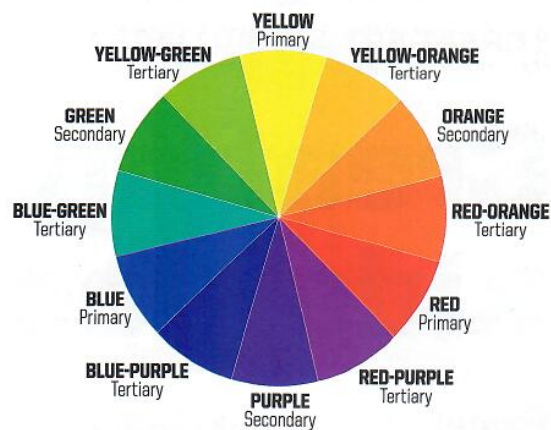
Use the color wheel to help you choose your color scheme. Remember that red, blue, and yellow are *primary colors*. Orange, green, and purple are *secondary colors*. *Complementary colors* are opposite each other. *Analogous colors*, or *related colors*, are next to each other. Red, yellow, and orange are *warm*; green, blue, and purple are *cool*. Adding white makes a *tint*; adding black makes a *shade*. Lightly write the colors you plan to use on your sketch. **TIP: The background colors should set off the colors used in the figure.**

STEP 3 Paint Your Portrait

Divide the background into large areas of color and begin painting it. Paint from the background to the foreground. Complete one section at a time, taking care to mix enough color to cover each section. Use different brushstrokes to create hair pattern and texture. You can add texture by layering paints in tints and shades or by changing intensity (add small amounts of the hue's complement or add small amounts of the hue itself). Use outlining to provide focal points and bring your eye around the work.

TIP: Don't overwork wet paint.

▼ Don't worry if your brushstrokes are visible—just be sure to make them controlled and purposeful.



► It helps to refer to the color wheel as you work. If your color scheme isn't working, you can make adjustments along the way.



▲ **Marie's Portrait** A snake, painted in complementary red and green, is a symbol that surrounds Marie's subject. The figure's clothing has shades of blue, and the hair has tints of red.



▲ **Carly's Portrait** Carly used the complementary pair of red and green to set her figure apart from the background. She used stripes of yellow and orange to stylize the hair.



▲ **Molly's Portrait** Molly painted her subject's clothing in cool shades of blue and placed a green apple in the hand. She set the figure against a warm background of red, orange, and yellow.



▲ **Spencer's Portrait** Notice how Spencer used visible horizontal brushstrokes in the background of his painting. He used an arbitrary purple to color the hair rather than the model's natural blond.

Creating Kids' Books

Pamela Zagarenski talks about how she became an award-winning illustrator.



ART MAGAZINE:
What is your job?

PAMELA ZAGARENSKI:

I illustrate children's books. I work on all kinds of children's books,

but I really love illustrating poetry books.

AM: How did you get started?

PZ: When I graduated from college, I showed my portfolio to as many editors, art directors, and agents as I could. I made tons of calls! One art director liked my work and asked me to illustrate a dictionary. That assignment was the first real step in my career.

AM: How do you illustrate a book?

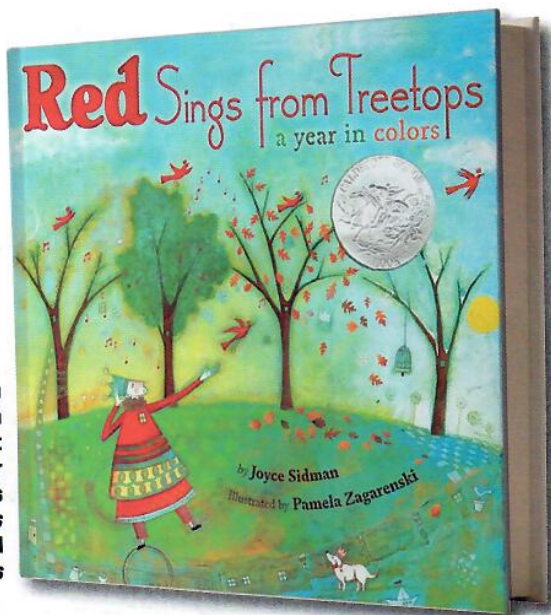
PZ: First, I read the manuscript over and over. Then I map out the book. I decide how many pages the book should be and when to break the text into a new page. And, of course, I figure out what kind of image to put on each page. I make sure everything works before I start painting.

AM: How do you use color in your work?

PZ: I think about the age group the book is for. I use brighter, more primary colors for



▶ Pamela Zagarenski won a 2010 Caldecott Honor Award for her illustrations for *Red Sings From Treetops: A Year in Colors*



young children and more complicated colors for older kids. In *Red Sings*, I used the cardinal as a splash of red on almost every page.

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

PZ: Time management is critical. You have to meet your deadlines.

AM: What is your training?

PZ: In college, I majored in graphic design, not illustration, but I've been drawing my whole life. Even in first grade, all I did was draw Dr. Seuss and Peanuts characters. Later, I illustrated songs and poems for fun. And I just knew that I would be a book illustrator when I grew up.

AM: How did it feel to win a Caldecott, the highest award for illustrated books?

PZ: I was completely shocked and amazed! When I was a kid, I dreamed of winning a Caldecott. So I'm honored that it happened.

AM: What is the best part of your job?

PZ: Everything! I love what I do.

CAREER PROFILE

ILLUSTRATOR

Salary: First-year illustrators make an average of \$25,000, depending on location, project, and experience.

Education: Most illustrators have a bachelor's degree in illustration or a related field, such as graphic design or fine art.

Getting Started:

- ▶ Practice! Draw as often as you can.
- ▶ Go digital. Try out illustration programs.
- ▶ Hit the books. Get inspired by literature, science, and history—not just art class.

Courtesy Houghton Mifflin Harcourt; Artwork by Pamela Zagarenski