

Vol. 8, No. 2

art & man

Published by Scholastic
under the direction of the National Gallery of Art

**THE ART
OF WATERCOLOR**
Special Feature on Winslow Homer

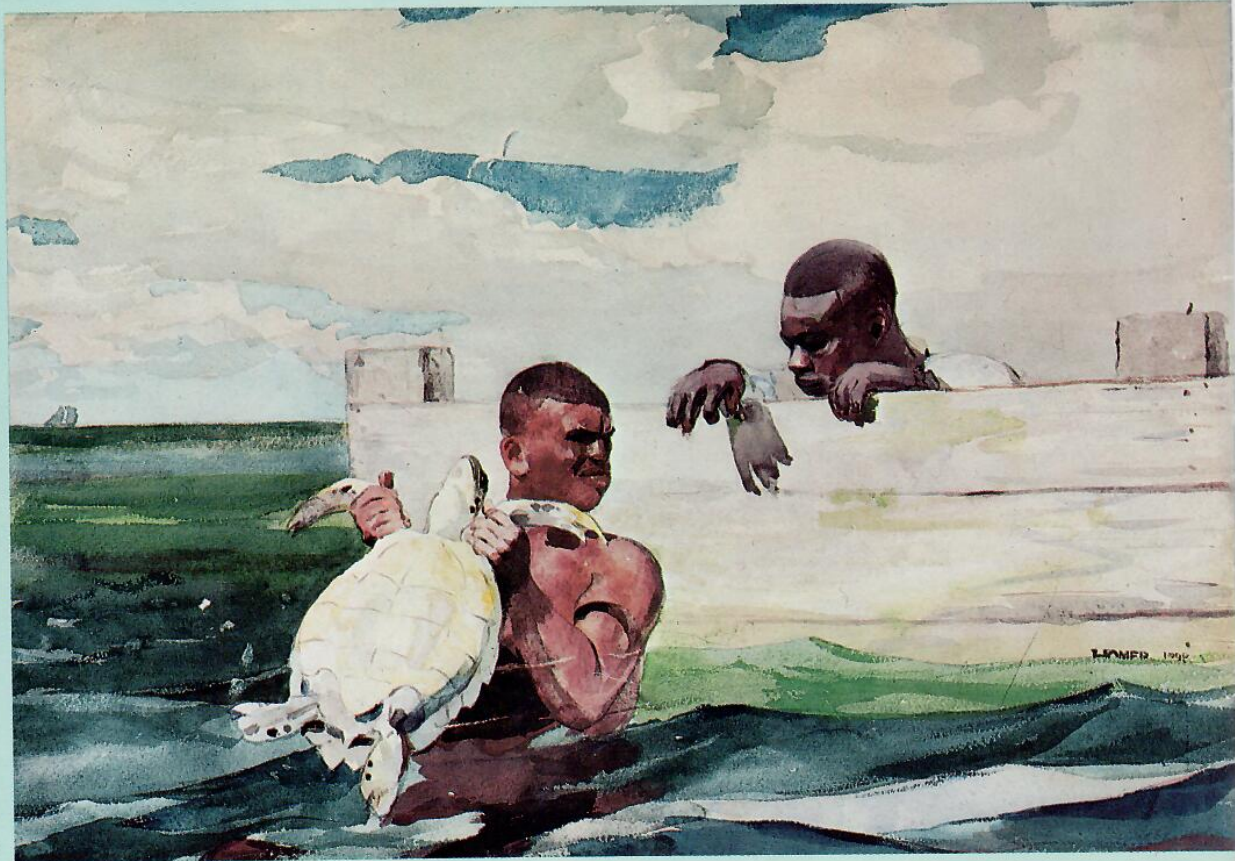


The World of Winslow Homer



Look carefully at these two paintings. At first glance they might appear to be similar in certain ways. Both are watercolors of the outdoors on a sunny day. Both have figures in front, talking to each other. The basic arrangement is the same. The people are at the bottom of the paper and are the most interesting part of both paintings. Their heads are all level with the "horizon line"

Winslow Homer.
Children Sitting on a Fence,
1875. Williams College
Museum of Art.



On these pages you see two watercolor paintings. One was done by a master of the medium of watercolor. Which painting is the great work of art?

(the line at which the sky seems to meet the land or the sea). The same greens, blues, and browns are used in each painting. Of course, the painting on the left, "Children Sitting on a Fence" is of four children on a farm in what looks like the northeastern United States. The painting at the bottom, "The Turtle Pound," is of two men in the tropics. But none of these differences is really important when we look at the two paintings as watercolors.

Have you decided which painting was done by our featured "master of watercolor" yet? Well, both were painted by the 19th-century American artist, Winslow Homer. The one at the top was done in 1875, twenty-three years before the one at the bottom. It took Homer that long to perfect the art of watercolor. How long do you think it took him to paint the picture at the bottom? Probably no more than a few hours in all. Working in watercolor is probably the opposite of working in any other medium. The less time it takes, the better the results. The secret of watercolor is

speed and simplicity. The less you put down, the more successful the painting. Compare the figures in each work. Notice how, with a few simple strokes of brown paint, Homer suggests the faces of the men in the "Turtle Pound." Then look at the details he has put into the other work. Practically every leaf and grass blade is shown in the top painting. In the bottom painting, the sky and the sea are just suggested with a light wash and several brushstrokes of color. Do you see the seagull above the figures, and the ship on the horizon to the left? The bird was done simply by leaving one wing out of the blue sky, and putting a little gray line beside it. The ship is a single brushstroke.

Winslow Homer was an artist of many talents.

He did many great oil paintings. He was a skilled draftsman and book and magazine illustrator. But he was also the first American artist to make watercolor an important art form. Serious painters only used watercolor to do sketches for oil paintings. Winslow Homer used the medium in a new way.

Homer grew up in New England. After high school he announced to his family that "all he really wanted to do was draw pictures."

Winslow's father got him a job as an artist in a printer's shop. It was Winslow's first and last office job. He quit at 21 and became a free-lance illustrator. At 25, he stopped doing that and announced, "Now I am going to paint."

Once a week, on Saturday mornings, Homer took painting lessons. He took five lessons in all. In fact, these were the only art

lessons he took in his whole life.

Around this time, Homer left the city for good. He did what many artists dream of doing. He built a studio on top of a lonely, rocky cliff in Maine, overlooking the ocean. He lived there alone for the rest of his life and painted. He especially liked to paint the sea with its waves, surf and currents. He traveled north to Canada and south to the tropics in search of landscapes to paint. Watercolors were not only easy to carry on his travels, but they allowed him to quickly record every aspect of nature.

COVER: Winslow Homer (1836-1910). Diamond Shoal, 1905 (detail). IBM Corporation.

For the National Gallery of Art: J. Carter Brown, Director; W. Howard Adams, Assistant Administrator; Joseph Reis, Director of Extension Services. For Scholastic Magazines, Inc.: M.R. Robinson, Chairman of the Board; Richard Robinson, President and Chief Executive Officer; Steven C. Swett, Publisher; Margaret Howlett, Editor; Janet Soderberg, Associate Editor; Dale Moyer, Art Director; Cheun Chiang, Designer; Eve Sennett, Associate Production Director.

ART & MAN ADVISORY BOARD: Dr. Margaret Di Blasio, Assistant Professor, Creative Arts Dept., Purdue University, Lafayette, Indiana. Monte De Graw, Curriculum Consultant for Art Education, San Diego City Schools. Dr. Beverly Heinle, Curriculum Specialist in Art, Fairfax County Schools, Falls Church, Virginia. Susan Slavik, Holmes Jr. High School, Livonia, Michigan. Evva Istas, Paducah Tilghman High School, Paducah, Kentucky. Joseph J. Reis, Curator in Charge of the Extension Program of the National Gallery.

Please address communications relating to subscriptions to: *Art & Man*, 902 Sylvan Ave., Englewood Cliffs, NJ 07632.

Art & Man (Pub. #839120), Vol. 8, No. 2, November 1977. Published by Scholastic Magazines, Inc., under the direction of the National Gallery of Art, six times in the school year. Second class postage paid at Dayton, Ohio. Copyright © 1977 Scholastic Magazines, Inc. All Rights Reserved. Subscription price for 10 or more subscriptions to one name and address, \$2.50 each per school year; single subscriptions, \$3.50 per year; single copy, 75¢. Teachers' Edition, \$9.00 per year. Editorial and General Offices: *Art & Man*, 59 W. 44th St., New York, NY 10036. Canadian Address: Scholastic-TAB Publications, Ltd., Richmond Hill, ON. Office of Publication: *Art & Man*, 2280 Arbor Blvd., Dayton, Ohio 45439. Postmasters: Send undeliverable copies on form 3579 to *Art & Man*, 2280 Arbor Blvd., Dayton, Ohio 45439.

Winslow Homer.
The Turtle Pound, 1898. The
Brooklyn Museum. A. T.
White Memorial Fund
and Others.

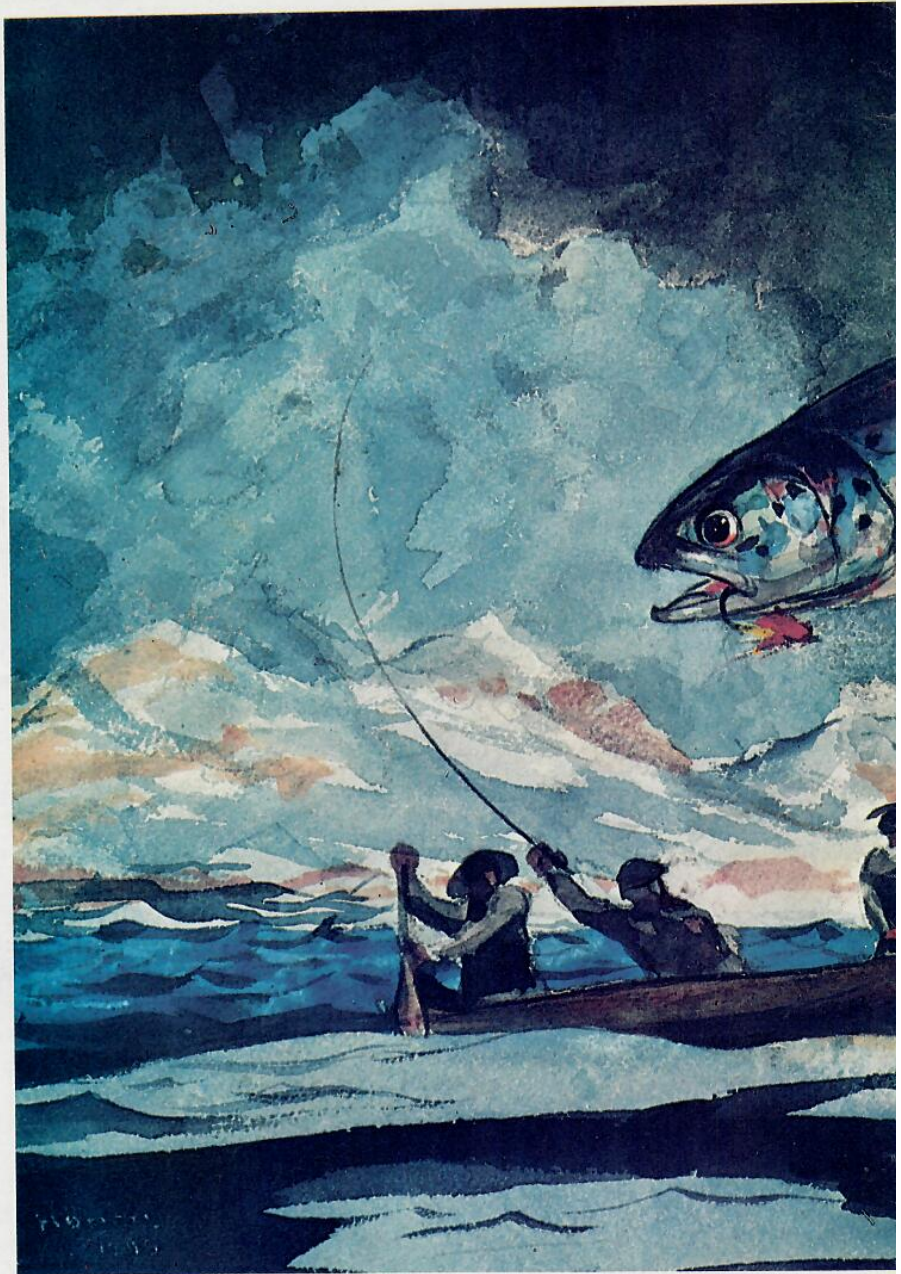
Adventures of the Artist

A Day in the Wilderness

Somehow, Winslow Homer was able to capture the action of a split-second with his watercolor brush better than any camera could have. He could paint the exact moment a fish was yanked out of the rushing water. How was he able to do this?

One of Homer's favorite activities was to spend some time each year camping in isolated parts of the deepest forests in Canada. These places were so remote, he always went with a professional guide.

These woodsmen admired Homer, but were puzzled by him too.

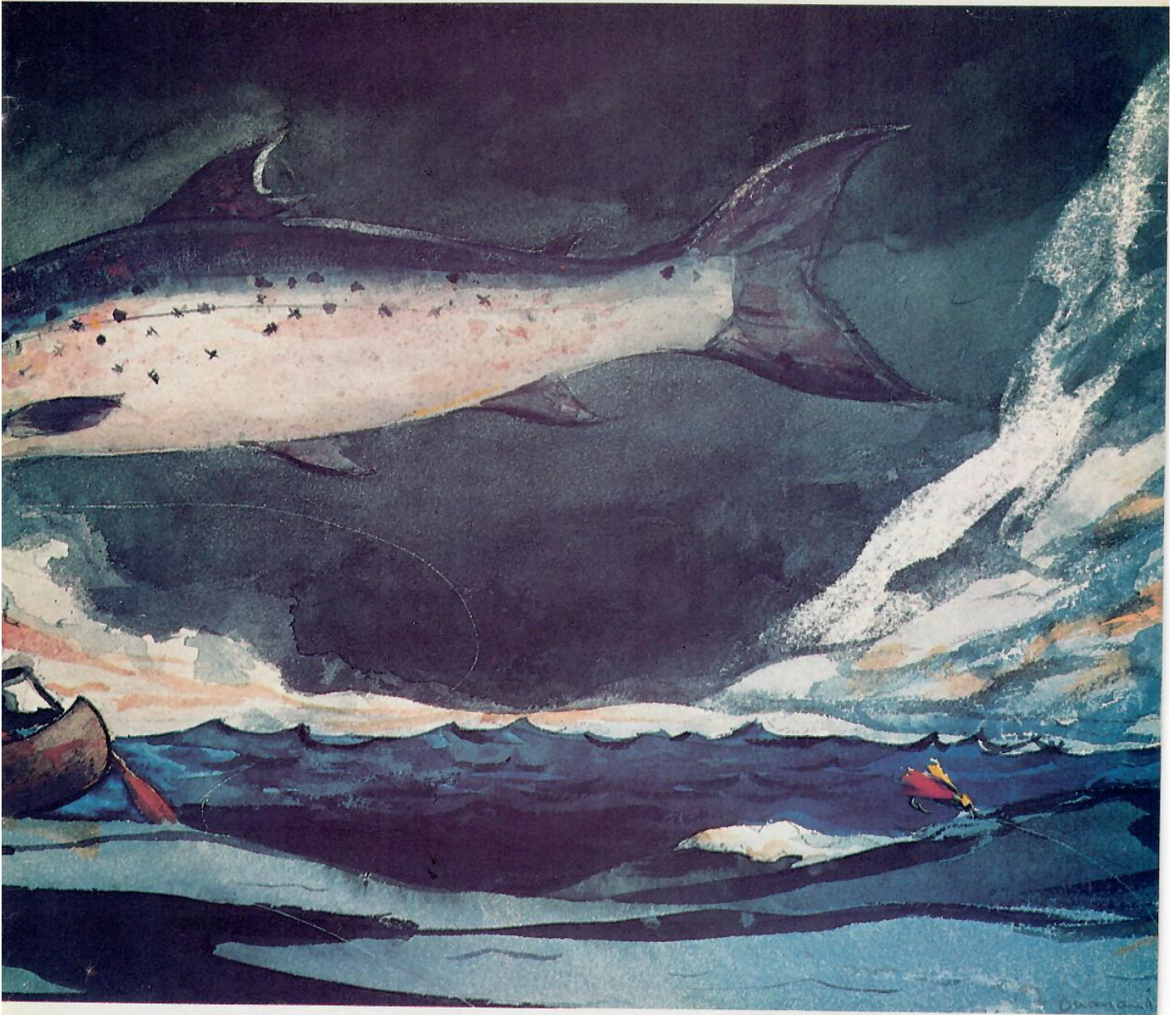


Imagine yourself in the Canadian wilderness on one of these camping trips with Winslow Homer. *Art & Man* has recreated part of a journal, as it might have been written by Homer's guide.

September 4, 1895. We spent this day on the river again. Today Mr. Homer wanted to watch us fishing from the canoe. The three of us must have spent all morning casting our lines upstream. We only caught two or three fish the whole time. Mr. Homer sat on the bank and drew. His pencil was flying and he was

ripping sheet after sheet of paper off his drawing pad. Later I had a look at those papers. There must have been dozens of them and I swear they didn't look like anything to me. He'd only drawn two or three wiggly lines you could hardly see on each piece. Later, we were going to cook the two fish we caught for dinner. But, before we could, Mr. Homer sat and drew picture after picture of those two fish.

September 5. It rained all day today, so we made camp. Mr. Homer stayed in his tent the whole day.



When I went into the tent for dinner, I saw dozens of paintings all over the floor. I couldn't believe my eyes. There were the three of us in the canoe. I'd hooked the biggest salmon I'd ever seen. Everything looked more real than when we were out on the river. He'd done all those paintings from those few pencil lines I'd seen him scrawling yesterday. And he'd put in the drawing of the fish we ate last night. Really looked exciting, the way he made the fish look three times as big as the canoe. Made me feel like I was right back there on the river, looking at those paintings.

Poor Mr. Homer though. He never catches very much. And the way he throws his money around. He pays us extra to shoot the rapids, to fish and hunt. He even pays us to sit in boats, or sleep under trees, just so he can draw us. Don't understand it. He doesn't ever bring home much game or many fish. He just sits around drawing. Those paintings he does are kind of pretty, but he sure can't do much with 'em. Oh well, he's a nice fellow, even though he's an artist. I guess we just have to remember, they're a strange bunch.

Two Ways to Paint

When you get to page 10 of this issue, you'll be painting your own watercolor. But, before you start, it will be helpful to understand the differences between painting with watercolors, and working with oil paints.

Oil paints cover the white surface you are painting on. They dry slowly. And you work on them slowly, layer after layer. You can change any area and paint over it. You can paint the smallest details in oil. Most importantly, white is a color which you can add any time you want to.

Watercolor paints are very different. You can see through them. Any white in a watercolor painting is the white of the paper. They dry immediately. You have to work fast, and once you put something down, you can't change it.

watercolor



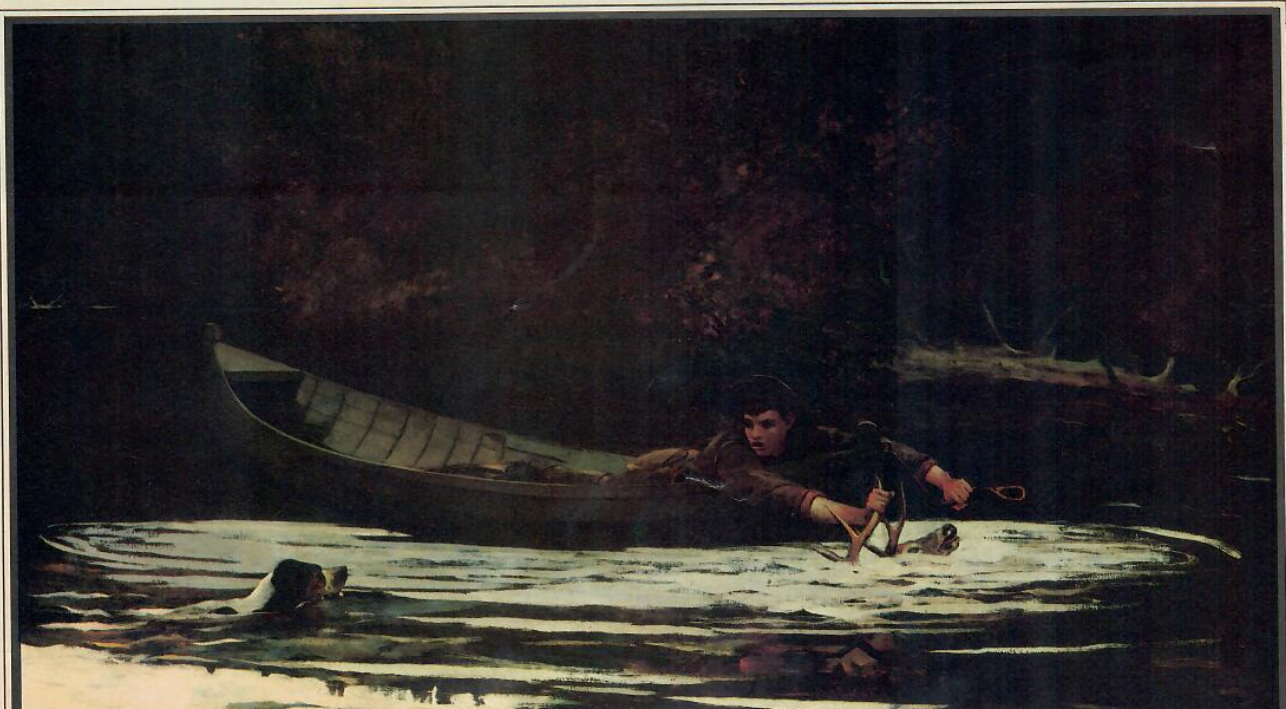
Winslow Homer. Hound and Hunter, 1892, watercolor. The National Gallery of Art, Washington, DC. Gift of Mrs. Charles R. Henschel.

Winslow Homer used both oil and watercolor, but in very different ways. Sometimes he would do a watercolor right on the spot. Then later, in his studio, he would do an oil painting based on the watercolor. "Hound and Hunter" is an example. Homer's eye for composition was so good, that he wisely didn't change many of the elements in his oil. Only two items have been added. Can you find them? Why do you think he put them in? Do

you think it is an improvement? Look at the dog swimming and the struggling deer. Which version has more action? How does the treatment of the water affect the feeling of movement in each work? Does the boat look like it is about to tip over in the oil painting? In which painting do the bushes in the background look more real? Which painting do you think captures the "split-second" in which this scene took place? Which painting do you like better?

Winslow Homer. Hound and Hunter, 1892, oil painting. The National Gallery of Art, Washington, DC. Gift of Stephen C. Clark.

oil



Artist of the Month

Painting Nature with Tamar Taylor



Tamar Taylor, a young painter, has always loved taking walks in the woods surrounding her home in Connecticut. Usually alone, she finds herself continually amazed by the variety and beauty in nature. Maybe that's why today she can paint rich flowing watercolor landscapes entirely from her imagination. At the age of 16 and with only five months' experience, she is already creating a reputation for herself in watercolor. She had always sketched, but last year she discovered painting, and now she sees art in terms of a career. *Art & Man* talked to her last August about her new interest in painting.

It sounds as if last year was an important year for you. How did you get so involved in art and painting?

Before last year I had never had much in the way of art courses. In my first year of high school there were absolutely no courses available, which just killed me. In my second year I took Basic Art, which was okay, but just the basics.

Last year, I changed schools and was put into an advanced art course in drawing, oil painting, and watercolor. I enjoyed it so much — it was my savior at school.

Up to this point you had done art mostly on your own, right?

Yes, I would doodle all the time, especially at school. One thing I used to draw were lines of people waiting. I don't know what they were waiting for. But I liked doing lines, because they usually have such a variety of characters.



I've done crafts too, although I like fine arts better. My dad is a leather and wood crafter for a living and has a big workshop. So I would always be down at the shop making things out of leather.

You do your painting inside, but most of your subjects are landscapes. Do these landscapes remind you of places you've seen before?

No. It's funny — most of the places I paint I don't think I've ever

seen. When I put down a wash (see *Workshop, Step 3*), I don't even know what kind of scene it's going to be, whether it's going to be winter or summer. I just pick a color and start painting a tree here, a mountain there, a field, etc. I never plan what I'm going to do in a watercolor.

Why do you prefer to paint in a studio and not from life?

When I try to paint from life, I try to put down everything that I see. I can't seem to be selective and end up filling it all in. One of the things people like best about my watercolors is all the white space I leave, but that only happens if I paint from my imagination.

Even though you don't paint outside, you do spend a lot of time outdoors?

Yes, I have always taken walks. At home we have 250 acres of woods and fields, and I was always outside.



So I have a general idea of what nature is about.

What do you like about nature?

It's just so fascinating looking at it closeup. On a square foot of ground in the woods, it's amazing what you see, the twigs and things, and the designs they make. Humans are such a small part of what is out there.

What do you like best about watercolor?

I like the fact that they are so quick. If it comes out right, I can do one in about 15 minutes. If watercolors took much longer, I would probably just do oil.

How would you compare oil and watercolor?

In oil, you can change your mind. If you don't like something you can just wipe it out and start again. My finished oils are always completely

different from my first attempts.

With watercolor, the first coat is it. You can't go over it again.

Do you think your oil painting helps your watercolor?

Probably. For example, with oil, you can get the basic shape of a tree by working at it. Eventually you find it. With watercolor you have to know the tree before you do it. You can't change it. So what you learn in oil would help.

Is there anything that you do to get yourself in the mood to paint?

I like to listen to music — fast, loud rock — when I paint. In some way I think it helps. Maybe, because I stand up when I paint and like to move around.

So music is a kind of inspiration. I get more direct inspiration when I go to see an art show. When I get home, I rush right up to the studio.

year's course. I wouldn't know how to even attempt a watercolor.

Do you find that you do learn quite a bit on your own?

Yes, especially this summer. I'm teaching myself just by painting more. And I learn by going to museums and all the art shows in the area. It really helps to look at other people's art to get new ideas and techniques. I've also talked to other artists. They've given me confusing advice on art school. Some say that art school won't do me any good, that it will ruin my talent. And others say that's the only way to become a real professional.

Do you feel confident about a career in art now?

Sometimes I wonder whether I'm good enough. You never know if you're going to make it or not. So far, people have really liked what I've done, but I still have so much to learn. None of my paintings are truly professional. It frightens me that I may not make it, that I just won't get any better. But I can't see myself doing anything else.

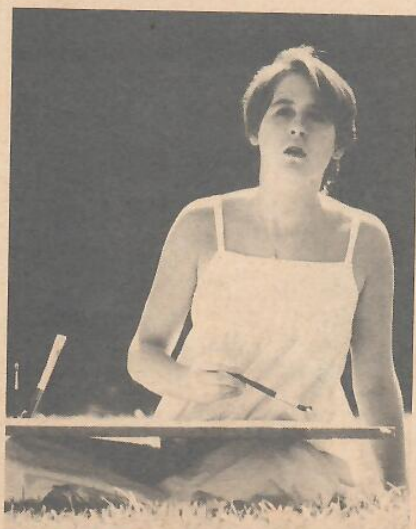
Have you exhibited?

Yes, I've been in craft fairs, and this December my older sister and I will have a show at the Norfolk Library, which often exhibits the work of resident artists. My sister has always been really good in art. That's one of the reasons I think I never tried painting until last year. She was just so good, and I didn't think I could compete.

What is the greatest satisfaction you get from art?

The most satisfaction comes when someone says they like what you've done. At one show I wasn't too successful selling my work, but I was happy because so many people said things like, "You're only 16 and you've done these beautiful paintings?"

There's also the satisfaction of doing a painting when I can see that it's going to be good.



A lot depends on whether it's an "on" day or "off" day. If it's an "on" day, I'm always inspired.

Do you plan to go to art school then?

I don't know. I'd rather not. I just don't like the structure of schools. But in the end, I probably will because I do have so much to learn. It's hard to do it on your own without some basic knowledge or someone showing you how. I know I wouldn't be where I am right now without last

Materials

A light (hard lead) pencil to make a quick sketch before painting.

Watercolor paper. This paper is heavier than drawing paper so that it can absorb water with very little wrinkling. It has a textured surface, which allows the artist to achieve a variety of effects with a single brush.

Watercolor paint. It comes in two forms: in a palette as hardened blocks of color, and in tubes. You will probably use the palette type of paint.

Watercolor brushes. These brushes have a very soft bristle. Only one brush is necessary, although ideally, you might have a large $\frac{3}{4}$ " wash brush, a #6 to #8 watercolor brush, and a #0 to #1 detail brush.

In painting, the tip of the brush is used. The "body" of the

brush functions as a storage area for the watery paint. If you press lightly, you will get a thin line.

Heavy pressure will give you a thick line.

In caring for your brushes, clean them gently with soap and water. Store them in a jar with the brush part up to avoid damaging the tip.

Art & Man Workshop

How to Paint Your Own Watercolor

When you begin painting with watercolors, you will use them in a very special personal way. Everyone in your class will approach the paint differently. You will discover many unexpected and exciting effects. And, you will find that you can paint with freedom or control.

On the next few pages, some basic techniques of watercolor are demonstrated by Tamar Taylor, student artist also featured in our interview this month. Eventually, you will want to experiment with these techniques and create your own approach to watercolor.

More about the Paint

Watercolor is transparent. You can see through the thin washes (or layers of paint) to the white paper. Its transparency gives watercolor a light, airy feeling. Most paint, like oil and acrylic, is "opaque." This means that you cannot see through the colors. They completely cover the white canvas.

Because watercolor is transparent, it is difficult to rework or paint over sections as you can in oil. It is especially suited to quick, on-the-spot use. Most watercolor paintings are done in a single sitting.

Materials

A drawing board and masking tape. You need a good hard surface on which to tape your paper so that it does not wrinkle.

Palette or paper plate. This is needed for mixing and blending paint.

Sponge or paper towel. You will use these to wet large areas of paper and to blot up excess paint in areas that you want to lighten. The sponge can also be used as paintbrush to create interesting textures.

A single-edge razor or other sharp-edged tool. By scraping away small sections of the painted paper, you can highlight details in white.

Two jars of water. One will be your reservoir of clean water. The other can be used for light "tinting" of the paper.



watercolor brushes

pencil

artist

drawing board

water

paper towel

sponge

watercolor paint

paper plate

watercolor paper

Warming Up

Take a scrap of watercolor paper, wet it, and try applying the paint in different ways. The wet paper will allow the paint to “bleed” and “bloom,” which is good for large washes and creating atmospheric ef-

fects (moody, undefined areas). As your paper dries, apply more paint and note the difference in results. Drier paper will give you more defined brushstrokes, which are best for detail work.

Making Your Painting

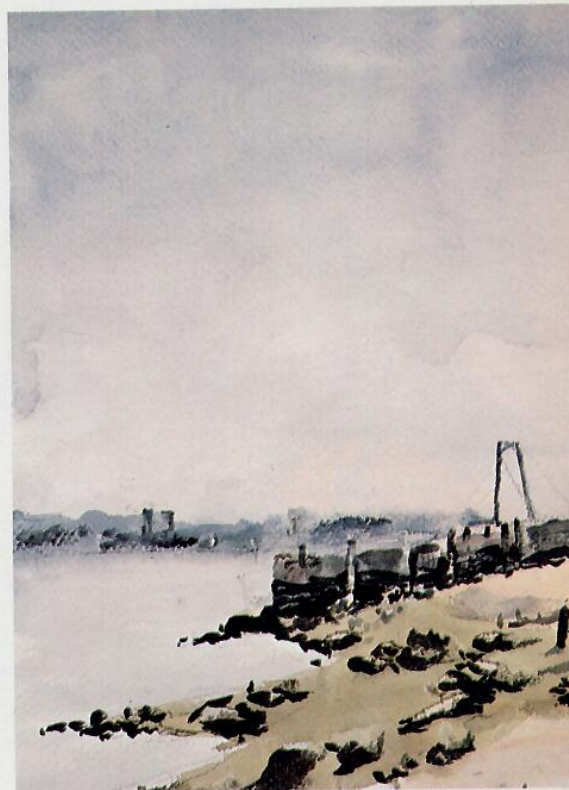
Because these steps are basic to watercolor, we suggest that you follow them in the beginning. On your second painting feel free to experiment. That’s the only way you’ll find your own unique approach.



1 Stretch and tape the paper to the board.



2 Sketch your subject lightly. This should not be a complete drawing, but rather “notes” for the painting.



Wet the whole **3** paper, or at least the large areas such as sky. Then wash in the light colors with light, quick brushstrokes. Sponge away any excess paint. Leave whites in the painting as areas of white paper.

Important Note: In watercolor, it is best to work from light to dark. You cannot easily lighten an area that has been painted too darkly.



As the paper dries, begin working on the more detailed areas. There are a variety of techniques you can use. In photo A, Tamar

supplies details that build up contrast (the difference between light and dark areas) in the painting. The drier the brush, the

4a



6



One final word as you begin putting the fine details and finishing touches on your painting: Don't overwork. Stop while your painting still has that light and airy feeling. Then try another watercolor using a different combination of techniques. You may find as Tamar has that watercolors are the ideal way to "sketch" with paint!



5

stronger your colors will be and the more you will heighten contrast with the light washes. In B, the paint is smudged with the

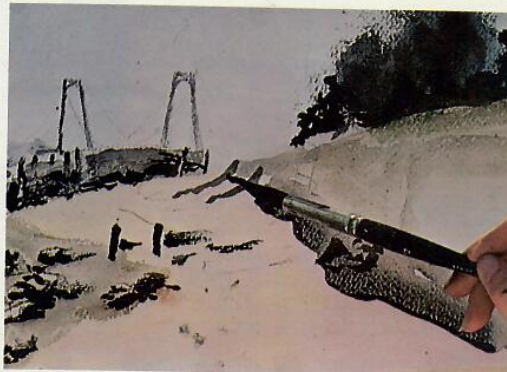
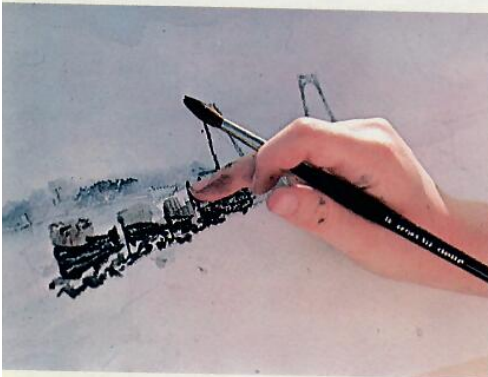
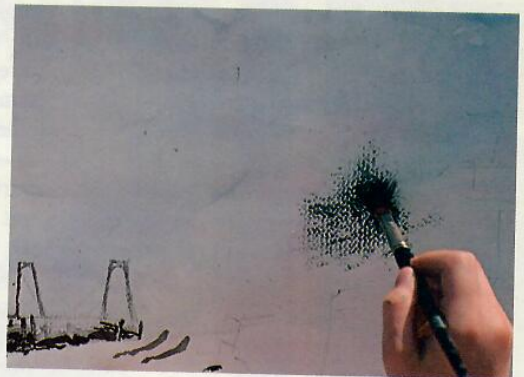
4b

fingers to tone down the contrast. In C, after details have dried, a light wash is applied over them to make this section flow.

In D, a very dry brush is used to "scumble" the paint and bring out the texture of the paper.

4c

4d



Masterpiece of the Month 2

What Makes a Great Painting?

Winslow Homer's Adirondack Guide

Painters before Homer tried to use watercolors in the same way as they used oils. They did very elaborate drawings and set up formal, posed arrangements. In fact, watercolors of the time were mostly detailed drawings colored with watercolor paint. Most important of all, watercolor paintings before Homer hardly used transparent washes at all. They used *white paint* to make objects lighter. They would never have thought of allowing any white paper to show through in a finished watercolor. Winslow Homer changed all that. He not only used the paper in his watercolors, but sometimes used the white paper as the most *important* element. He did this in this month's masterpiece, "Adirondack Guide."

The basic plan of this painting could hardly be simpler. Probably the actual scene was a little different.

But the few changes Homer made are what makes the work a great piece of art. As you can see, Homer barely drew his watercolors at all. There are hardly any pencil lines. The boat is centered in the middle of the page. However, it is placed slightly to the side, to give it just the right amount of tension. The oars are horizontal, but again, not symmetrical (or exactly the same on both sides). More of the oar on the left is shown, and it is slightly higher than the other. And the man, who is the center of attention, is not seen directly from the front, or back, but is turned slightly, at just the right angle. The large tree right behind the figure also leads your eye to his face. But this tree is also not symmetrical. It is *asymmetrical*. In other words, there are two parts to it—the trunk and the branches. One part *equals* and *balances* the other, but is not exactly the same. In fact, the entire painting is asymmetrical.

Once Homer spent a minute or two working out the composition with those few pencil lines, he probably put down a light background wash.

Just before this wash dried, he blobbed on the browns, greens, and tans with a large, wet brush. He carefully *left* the white of the paper for the most important elements—the man, the boat, the oars, and the tree in the background. He then quickly brushed in the water with just a few dry brush strokes. Only when the painting was dry, did he paint the man. Notice how very *few* strokes he used, and how *little* detail there really is. Most is left to the viewer's eye. In watercolor, the secret is not so much what you put in, but what you *leave out*.

Statement of Ownership, Management, and Circulation of Art & Man (As required by Act of Oct. 23, 1962, Section 4369, Title 39, United States Code)

Date of Filing: October 1, 1977.

Title of Publication: *Art & Man*.

Frequency of Issue: Six times during the school year. Monthly from October through April/May.

Location of Known Office of Publication: 2280 Arbor Blvd., Montgomery County, Dayton, OH 45439.

Location of the Headquarters of the Publishers: 50 West 44th St., New York, NY 10036.

Publisher: Steven C. Swett; Editor: Margaret Howlett (both of 50 West 44th St., New York, NY 10036).

Owner: Scholastic Magazines, Inc., 50 West 44th St., New York, NY 10036.

Known Stockholders, Mortgagees, and Other Security Holders Owning or Holding 1 Per Cent or More of Total Amount of Stock, Mortgages or Other Securities:

Judith McCracken Clark, Janet Oliver DeCamp, Florence R. Ford, Fred H. Gowen, Margaret Hauser, Donald E. Layman, Jack K. Lippert, G. Herbert McCracken, George H. McCracken, Jr., Mary Sue Robinson Morrill, George Sturges Oliver II, Henry William Oliver, John Bennett Oliver, Barbara Anne Robinson, Maurice R. Robinson, M. Richard Robinson, Jr., William W. Robinson, Margareta Oliver Schroeder, Estate of John P. Spaulding (all of 50 West 44th St., New York, NY 10036);

Bayco, c/o First Pennsylvania Bank, N.A., P.O. Box 8786, Philadelphia, PA 19101; Cede & Co., c/o The Depository Trust Co., Box 5985, Church St. Station, New York, NY 10049; Linkins & Co., c/o Security Trust Co., 700 Brickell Ave., Miami, FL 33131; John Hancock Insurance Co., 200 Berkeley St., Boston, MA 02116;

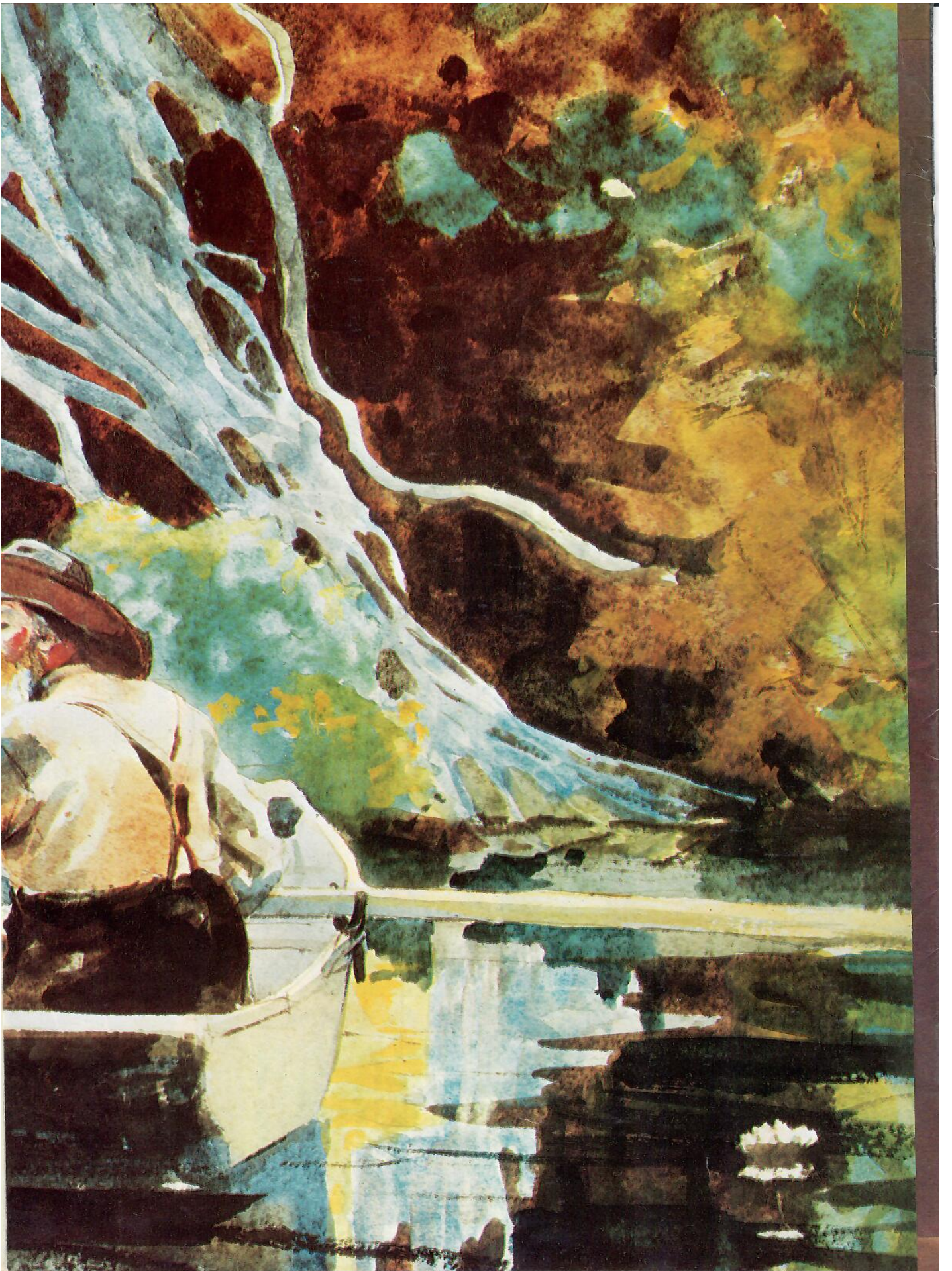
Prudential Insurance Co., 213 Washington St., Box 594, Newark, NJ 07101.

During Preceding 12 Months Average Number of Copies: Printed Each Issue, 104,617; Paid Circulation, 81,790; Free Distribution, 8,119; Total Number of Copies Distributed, 89,909; Office Use, etc., 14,708; Total, 104,617.

For Single Issue Nearest to Filing Date: Number of Copies Printed, 132,000; Paid Circulation, 130,000; Free Distribution, 1,000; Total Number of Copies Distributed, 131,000; Office Use, etc., 1,000; Total, 132,000.

Winslow Homer.
Adirondack Guide, 1894.
Museum of Fine Arts, Boston.
Fund Bequest of
Mrs. Alma H. Wadleigh.

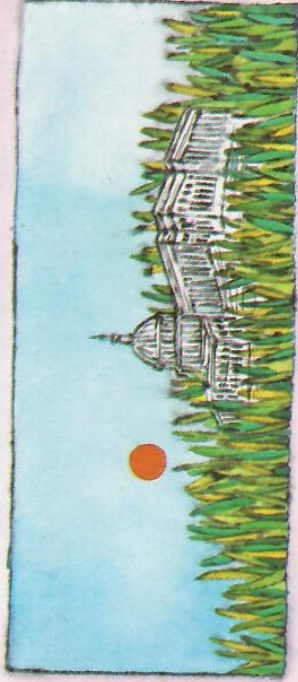






The Grass Isn't Always Greener ...

Do you only think of grass as something you hate to mow on Saturday mornings? Well, it has other uses—550 to be exact. Artists through the years have used grass to make a number of objects, both decorative and useful. The Smithsonian Institution in Washington, DC, is featuring a major exhibition appropriately titled "Grass." It features such unusual grass objects as a raincoat, a beehive, a



beer strainer, and even a pair of glasses. These works range in size from a spoon to an entire boat made of grass.

The show opened last

August at the Renwick Gallery of the National Collection of Fine Arts (a branch of the Smithsonian), and will continue through February 20, 1978.

Auto Art

Perhaps you read last month's *Art & Man* on Alexander Calder. He was the first artist to paint a racing car for a famous European automobile company. Now, pop artist Roy Lichtenstein is painting his own version of the same car. This car would be a strange sight driving



down any highway. Lichtenstein has painted it to look like the highway it is on, as well as the surrounding landscape. "The bottom is the road. In the middle you can see the sunset and some blue sky. The top is decorated with clouds," Lichtenstein claims his design will increase the car's speed by 5 mph.



How to "Make Money"

In Oklahoma City you can buy savings bonds and get limited-edition prints

other. This makes them popular with both investors and art buyers. Framed in plexiglas for front or back viewing, they are sometimes

benefit the Oklahoma Theater Center. They stand to gain \$500 on each bond that isn't cashed in. Even if you



How to "Make Money"

In Oklahoma City you can buy savings bonds and get limited-edition prints by three noted artists at no additional charge. These art-sized bonds, 25 by 32 inches, are bonds on one side and prints on the

other. This makes them popular with both investors and art buyers. Framed in plexiglas for front or back viewing, they are sometimes hung like mobiles.

The Oklahoma City Performing Arts Cultural and Industrial Development Trust issued the bonds to

benefit the Oklahoma Theater Center. They stand to gain \$500 on each bond that isn't cashed in. Few, if any, will be. They will be worth more as art works. Now that's a creative way to make money!



Living Art

A gigantic ear, nose, and throat you can crawl through, a build-it-yourself geodesic dome, a place where you can try on gold dresses and high-button shoes and then take a ride on an 1860 locomotive. Where can you do all these things? You'd be surprised at the answer. They're all in museums especially designed for young people.

More and more museums all over the country are getting away from the idea that great art has to be hung on a wall or put into a glass case.

From San Francisco's "Exploratorium" to Boston's "Grandmother's Attic," visitors can actually use the objects shown in the same way as the people who made them hundreds of years ago. Maybe there's already a young peoples' section at your local museum.



It's Rubens Year!

Last June 28 was famous painter Peter Paul Rubens' 400th birthday, and art museums throughout Europe have been celebrating ever since. The biggest show is in Antwerp, Belgium, where Rubens was born. Since he produced so much art—over one thousand paintings and over two thousand drawings—Rubens exhibitions are going on everywhere.

Rubens' lush style is in keeping with a festive spirit. Maybe you've seen some of his dramatic paintings which are rich in

color and detail. Often his subjects were great scenes from the Bible and ancient mythology.

Rubens painted in a grand style and he lived that way, too. His works brought him great wealth and fame, and they hung in palaces throughout Europe. He was a diplomat as well as a painter. At times, his role as court painter very conveniently masked his role as a counterspy. He spoke five languages, knew every important politician, and still found time to produce more paintings than almost any other artist.

FRANK BOZZO