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art[®]

Renoir, Monet & Cassatt

Impressionists
and Color



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ON THE COVER:
*Two Sisters, or
on the Terrace,*
1881, Pierre-
Auguste Renoir

COVER: Pierre-Auguste Renoir (1841-1919), *Two Sisters, or On the Terrace*, 1881, Chicago Art Institute. Photo credit: The Art Archive at Art Resources, NY.

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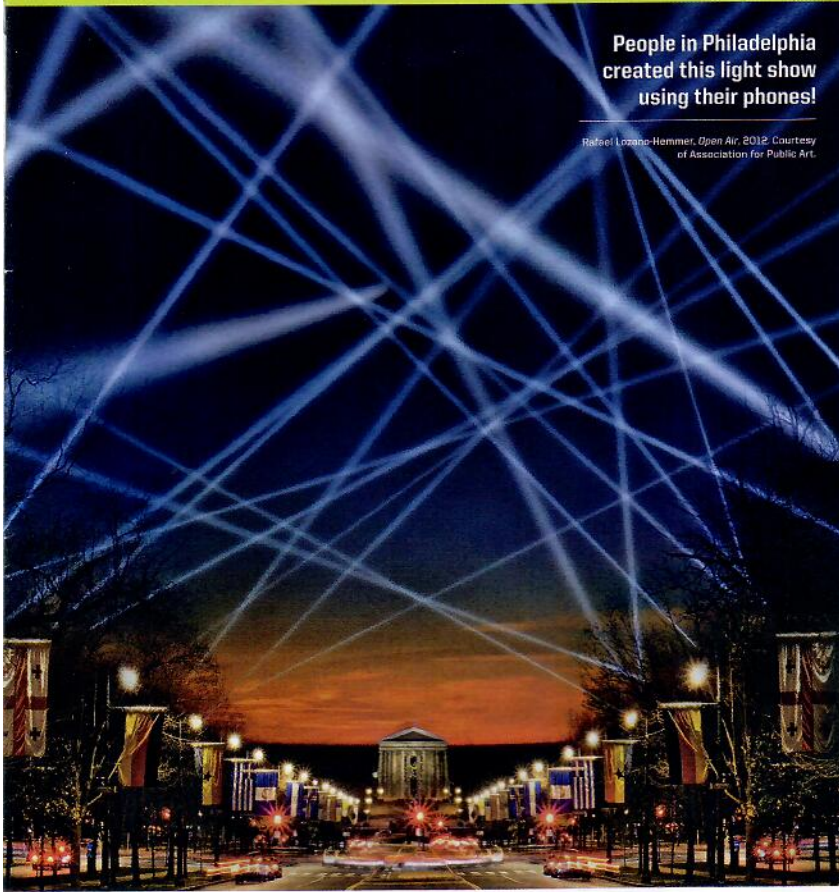
Are these Andy Warhol-inspired cans of soup art or just clever marketing?

Soup to Art to Soup

Andy Warhol shocked the art world 50 years ago with his print *32 Campbell's Soup Cans*. It is still one of the most iconic examples of Pop Art, which appropriated (borrowed) images from pop culture such as comics and advertisements to make statements about consumerism and mass culture.

When Warhol first created the print, Campbell's was upset. Then the company decided it was a good advertisement. They even sent Warhol cases of tomato soup!

Now Campbell's is selling Andy Warhol-inspired soup cans at Target. The cans have colors like pink and green and Warhol quotes, such as "In the future, everybody will be world famous for 15 minutes."



People in Philadelphia
created this light show
using their phones!

Rafael Lozano-Hemmer, *Open Air*, 2012. Courtesy
of Association for Public Art.

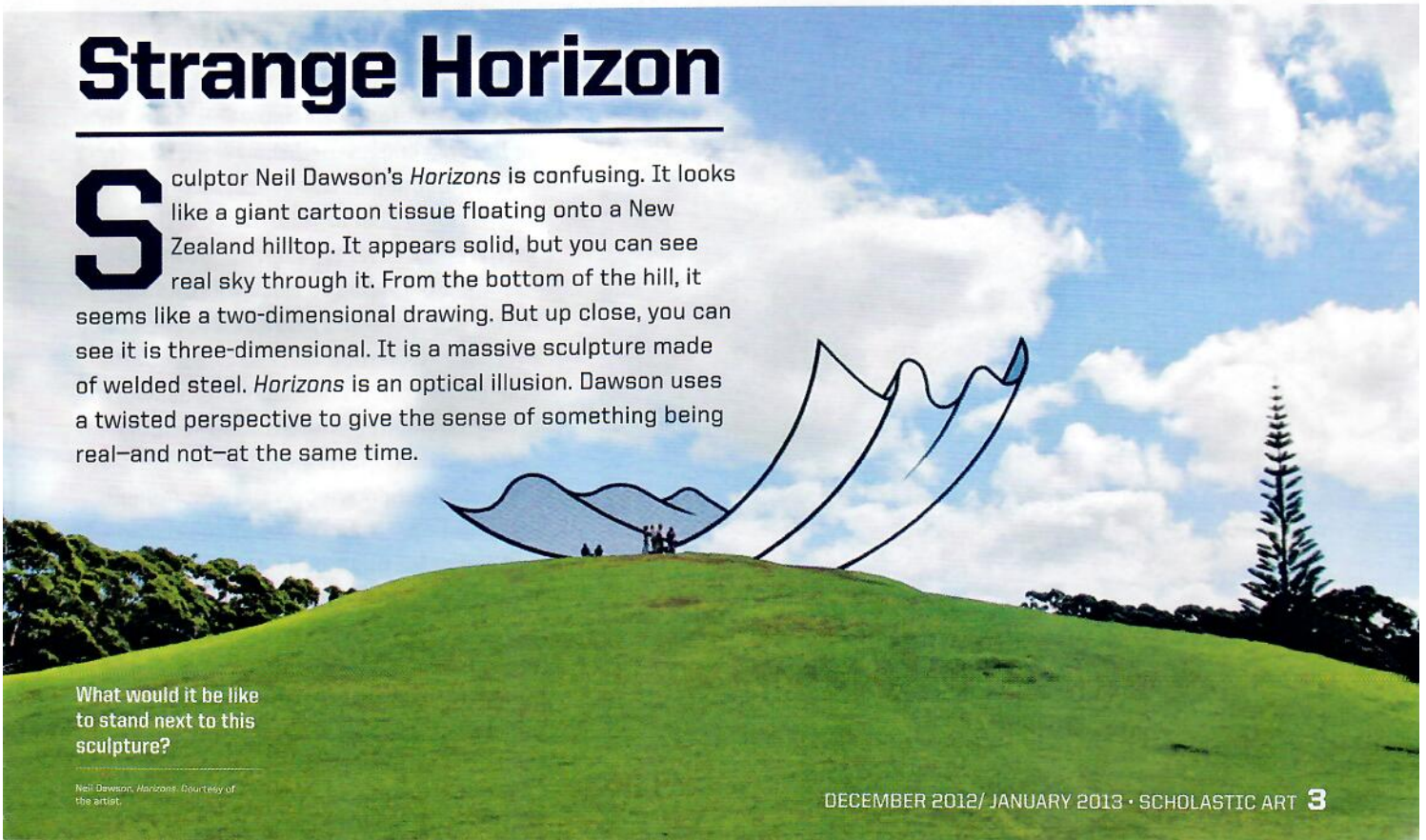
SAY IT WITH ... LIGHT?

Would you like to make art—with your voice? Recently, people in downtown Philadelphia helped create a moving light show called *Open Air* using their cell phones and a free iPhone app. Viewers spoke into their phones, which translated their voices' tone, volume, and GPS position, changing the brightness and position of 24 giant robotic searchlights.

Mexican-Canadian artist Rafael Lozano-Hemmer designed *Open Air* to let people "personalize their city." The moving lights could be seen for 10 miles. Impressionists also wanted to capture moving light. Keep reading to learn more!

Strange Horizon

Sculptor Neil Dawson's *Horizons* is confusing. It looks like a giant cartoon tissue floating onto a New Zealand hilltop. It appears solid, but you can see real sky through it. From the bottom of the hill, it seems like a two-dimensional drawing. But up close, you can see it is three-dimensional. It is a massive sculpture made of welded steel. *Horizons* is an optical illusion. Dawson uses a twisted perspective to give the sense of something being real—and not—at the same time.



What would it be like
to stand next to this
sculpture?

Neil Dawson, *Horizons*. Courtesy of
the artist.

Renoir: A World of Color

The Impressionists shocked the world with their bold new approach to painting

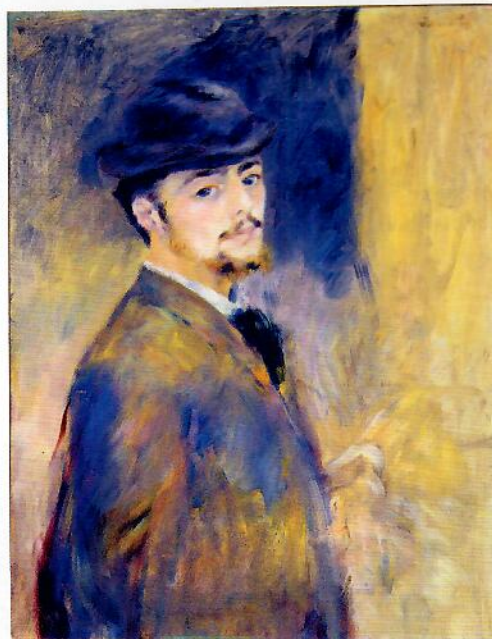
Are you scandalized when you look at the painting of a mother and child by Pierre-Auguste Renoir on the cover? Or the one on the right of people standing on a riverbank? Probably not. But when they were painted, these images were quite shocking. Read on to find out why.

The Rules of Art

In the late 1800s, Paris was the center of the art world. The French Academy, an official institution of cultural critics, created a strict set of rules for French

“An artist must have confidence in himself, and listen only to his real master: Nature.”

—Pierre-Auguste Renoir



Critics accused Impressionists of leaving their work unfinished. How might Renoir's self-portrait support that claim?

Pierre-Auguste Renoir, *Self-portrait*, 1876. Oil on canvas, 27 7/8 x 21 1/4 in. Fogg Art Museum, Harvard Art Museums. Bequest from the Collection of Maurice Wertheim, Class of 1906, 1951.61. Photo credit: ©Harvard Art Museum / Art Resource, NY.

painting. It hosted annual Salons, or art exhibitions, and only artists chosen by a jury were allowed to participate. The paintings that were included were considered the best in France. They were highly detailed, were painted in a studio, and featured historical or biblical subjects.

New Ways of Seeing

Some artists thought that this strict, formal system was destroying art. They wanted the freedom to leave the studio and set up their easels *en plein air* (outdoors). Painting outside brought new ideas about light and its effect on color.

Starting in 1874, these artists organized eight art exhibitions—independent of the Academy. “I enter and my horrified eyes behold something terrible,” wrote one critic. “Five or six lunatics, among them a woman, have joined together to exhibit their works.” Today we know the “lunatics” as Impressionists—and their work is some of the most acclaimed in art history.

Impressions of Beauty

Renoir belonged to this group. Known for his soft portraits and quiet scenes of everyday life, Renoir favored beautiful subject matter. He used loose brushwork, giving his paintings an **atmospheric** quality without **hard lines**.

In the self-portrait on the left, Renoir uses an Impressionist technique called **optical color mixing**. He paints the coat using the **complementary** (opposite) color pairs orange-blue and yellow-purple. Each color creates an **afterimage** of its opposite. The viewer blends the colors together in his or her mind.



Light in Nature

In 1879, Renoir visited Chatou, a town on the Seine River, where he painted *Boatsmen at Chatou* (above). Using small, repeated brushstrokes of lush colors, Renoir shows the effects of sunlight on the figures and the water. Again working in complementary colors, Renoir uses blue to create shadow on the intensely orange boat, and dabs of red-orange to highlight the blue waves. Subtle flecks of red make the green grass brighter and more **intense**.

Renoir uses repetition of brushstrokes to create **movement** and **texture**. Short, quick brushstrokes make the water seem to ripple, while long, delicate strokes evoke grasses blowing in the breeze. This careful brushwork, together with Renoir's use of color gives the impression of a summer day on the banks of a river.

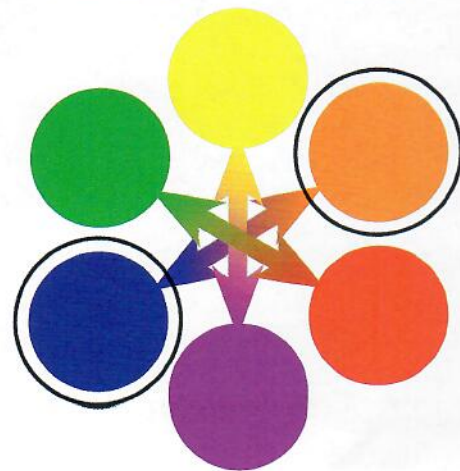


Dabs of intense orange placed next to its complement blue makes both colors appear brighter.

Pierre-Auguste Renoir, *Boatsmen at Chatou*, 1879. Oil on canvas, 41 x 48 5/8 x 3 3/4 in. National Gallery of Art, Washington. Gift of Sam A. Lewisohn, 1951.5.2. Courtesy National Gallery of Art.

The Color Wheel

Complementary colors are opposites on the color wheel. Where do you see combinations of complementary colors in this painting?



Cassatt's People

An American woman moved to France and became one of the Impressionists

Mary Cassatt was an unusual Impressionist for two reasons: She was American, and she was a woman. Cassatt was born in a suburb of Pittsburgh in 1844. As a young girl, Mary and her wealthy family spent several years on an extended vacation in France and Germany. The trip exposed her to art and culture. When she was 15, she declared her goal to become a professional artist.

Defiant Acts

Cassatt was determined to return to France to pursue her art, but her father said no way. It was unheard of for a woman to be an artist, let alone move to a foreign country on her own. Defying her dad, Cassatt took off for Paris.

It was a good move. Her art was accepted into the official Salon exhibit of 1866. But Cassatt wasn't happy. She hated the rules and exclusiveness of the Salon. Never afraid to speak her mind, she criticized the Academy. The Academy used its influence to limit her success. However, she caught the attention of the rebellious Impressionist artists—they invited her to join the Impressionist exhibit of 1877.



Portrait of the Artist

In Cassatt's *Self-Portrait* (opposite page, top), the artist depicts herself sketching at her easel, looking like a confident woman and a professional artist. The background is painted in yellow and blue, two of the **primary colors**. Her fashionable jacket is painted in darker blue and yellow, so they appear as the **secondary color** green. The artist uses bold, sketchy brushstrokes to convey her rapid gestures.

Family Affair

Cassatt had a close relationship with her sister Lydia. Lydia even moved to Paris to support her sister. But Lydia was often

Up close, Lydia's coat is a confusing web of lines, but from further away it is clearly defined.

Mary Cassatt (1844-1926), *Portrait of Mlle. C. Lydia Cassatt*, 1890. Oil on canvas, Musée de la Ville de Paris, Musée du Petit-Palais, France / The Bridgeman Art Archive.

sick and in 1882 she died. It was a devastating loss for Cassatt.

Cassatt painted many portraits of her beloved sister. In the one on the left, she depicts Lydia sitting on a park bench. Her coat is a patchwork of color, the visible brushstrokes painted in different directions. Cassatt doesn't include much detail in the coat, Lydia's hands, or even in the green trees in the background. She gives only the suggestion of these things and counts on the viewer to form a complete image of them in his or her mind.

Eastern Influences

In 1890, Paris hosted an exhibit of Japanese woodblock prints, which impressed Cassatt. The influence of this Japanese art can be seen in *The Boating Party* (below). She paints one of her favorite subjects—a mother and child—using a number of Japanese techniques.

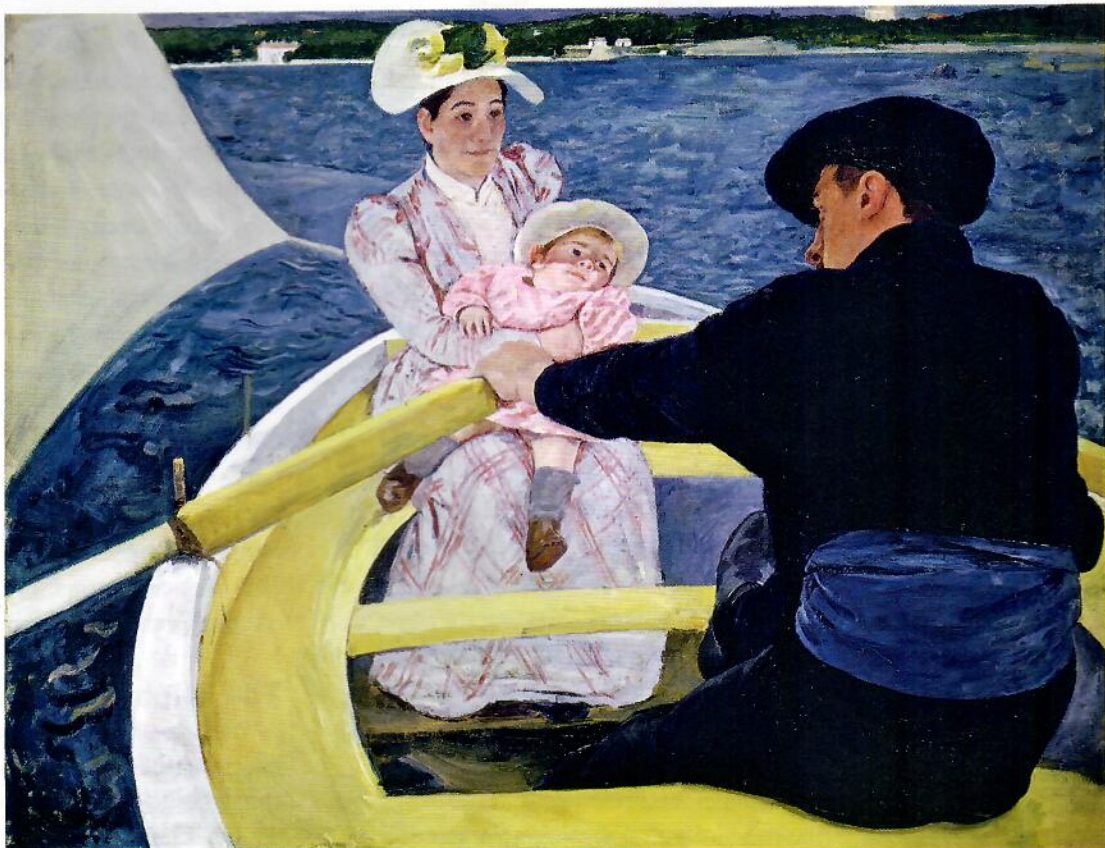
The **horizon line** is at the top of the composition and far in the distance. Cassatt paints clearly **contoured** forms with hard edges and **flattened space**. The artist's perspective is from a high angle, with **tight cropping**, so it seems as if Cassatt stood behind the man rowing to capture the scene. She also uses repetition to create a unified composition. The curves of the sail echo the white and yellow-green edges of the boat and its seat. **Cool blues** and greens surround the **warm pink** of the composition's **focal point**—the child.



Cassatt uses only a few sketchy lines to depict an easel, and yet we can still picture it in our minds.

Mary Cassatt, *Self-portrait*, ca. 1880. Watercolor on paper, 13 x 9 5/8 in. National Portrait Gallery, Smithsonian Institution, Washington. Photo credit: National Portrait Gallery, Smithsonian Institution / Art Resource, NY.

“I hated conventional art. I began to live.” —Mary Cassatt

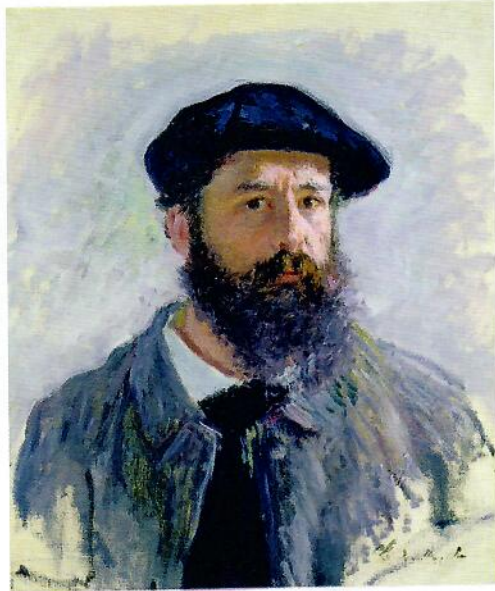


Compare Cassatt's *The Boating Party* to a Japanese woodblock print by the artist Hokusai. How are they alike?

Mary Cassatt, *The Boating Party*, 1893-1894. Oil on canvas, National Gallery of Art, Washington. Photo credit: ©SuperStock / SuperStock.

Claude Monet, shown here in a self-portrait, was a master of capturing light in his paintings.

Claude Monet (1840-1926), *Self-portrait with a Beret*, 1886, Oil on canvas, Private Collection. Photo credit: @Lefevre Fine Art Ltd., London / The Bridgeman Art Library.



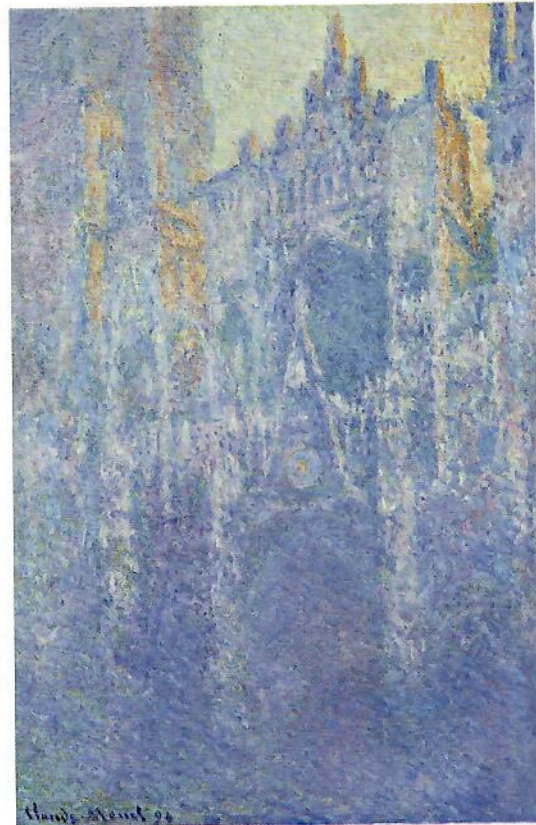
Monet: Painting Light

Three paintings by one artist of the same building look nothing alike

Claude Monet, one of the founders of Impressionism, began experimenting with light and color when he was 18. To do so, he left his studio to paint *en plein air* (outdoors) along the coast of France. Since sunlight is always shifting, he frequently painted the same scene again and again to show how color changes as light moves.

The Softness of Morning

In the 1890s, Monet completed a series of more than 30 paintings of Rouen Cathedral, a Gothic cathedral in France with great sculptural detail on its façade. He rented a hotel room across the street from the cathedral and set up a series of



How does Monet use warm and cool colors to create highlights and shadows?

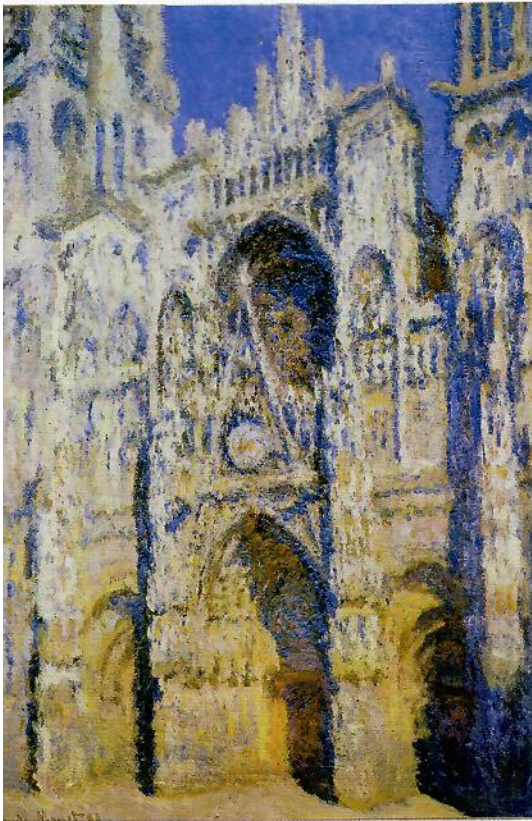
Claude Monet, *The Cathedral at Rouen, In the Fog*, ca. 1894, Oil on canvas, 100 x 70 cm, Folkwang Museum, Essen, Germany. Photo credit: Erich Lessing / Art Resource, NY.

easels so he could move from one to the next as the light changed throughout the day. The painting above left, captures the light on the cathedral at dawn. Monet painted with loose brushstrokes and soft, atmospheric edges. The image is hazy and little detail is visible on the pastel surface of the building.

Monet uses a delicate, cool palette, using blue, purple and green, to create deep shadows near the base of the cathedral. The sun has just touched the highest points of the façade, and Monet highlights these areas with warm orange. This varied palette shows the wide range of color in the early-morning light.

The Bright, Sharp Day

In the painting, above center, Monet captures the same cathedral at noon, when the light is directly overhead and the contrast between the highlights and



What details of the cathedral shown here in midday sun are missing from the other two images?

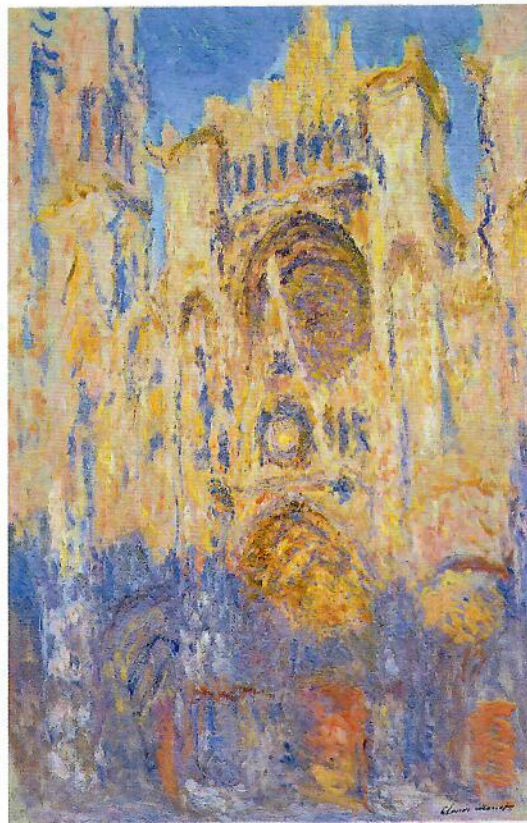
Claude Monet, *Rouen Cathedral Porch and Tower in Full Sun, Harmony in Blue and Gold*, 1893. Musée d'Orsay Paris. Photo credit: Gianni Dagli Orti / The Art Archive at Art Resource, NY.

shadows is the most dramatic. Monet uses creamy white and soft yellow to paint the parts of the cathedral that are in direct sunlight. He uses cool purples for the shadowed areas created by doors and windows. The result is a painting with more texture and detail than the one completed in the early-morning haze, when the light creates little contrast.

The French Academy favored paintings with smooth surfaces, but Impressionists often used thick, chunky layers of paint, a technique called **impasto**. This layering of paint not only gives the colors a deep richness, but it also casts real shadows across the canvas when exposed to light.

The Vibrant Sunset

In the version above right Monet uses orange and blue to create the vibrant contrasts made by the setting sun. The



How does the color on the cathedral change during sunset? Why might this be?

Claude Monet, *Rouen Cathedral, Effects of Sunlight, Sunset*, 1892. Oil on canvas. Musée Marmottan Monet, Paris. Photo credit: Giraudon / The Bridgeman Art Library.

upper half of the cathedral is still bathed in intense late-afternoon sunlight. The lower half is painted in cool blues and purples, with a few orange highlights, showing that it is now almost fully in shadow.

“Colors pursue me like a constant worry. They even worry me in my sleep.”

—Claude Monet

Each of these three paintings shows the same cathedral, but the images are very different from one another. To learn more about how light and color change over time, try an experiment like Monet's at home. Create a painting or take a photograph of a tree or other object on your street at different times each day for a week. You will be amazed at the results!

5 Things to Know About the Impressionists



▲ Why did Monet and Manet paint outdoors?

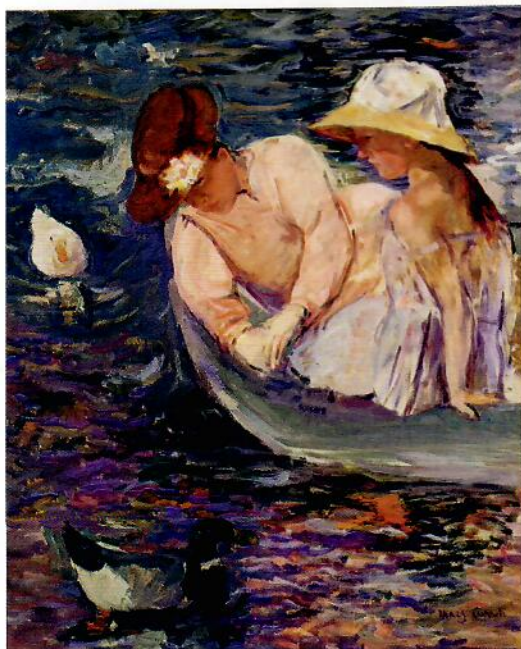
Edouard Manet (1832-1883), *The Barge* (Claude Monet with his wife in his floating studio), 1874. Oil on canvas, 82.7 x 105 cm. Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich, G. Photo credit: bpk, Berlin / Neue Pinakothek / Art Resource, NY.

2 THEY PAINTED OUTDOORS

Monet spent so much time studying the way light reflects off water, he had a special boat built so he could paint while out on Paris's Seine River. *The Barge*, by Monet's colleague Edouard Manet, shows Monet painting in his boat with his wife Camille beside him.

3 PHOTOGRAPHY INFLUENCED THEM ▶

The invention of photography inspired painters like Edgar Degas to create paintings that capture some of photography's spontaneity. Notice the unusual viewpoint and the central negative space in Degas's *Place de la Concorde*. The figures are cropped at the edges, as if they wandered into the scene unexpectedly.



4 THEY WROTE ABOUT THEIR IDEAS

“Forget the objects in front of you—think, here is a square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, until it gives your own impression of the scene.” —CLAUDE MONET

5 THEIR USE OF COLOR CHANGED ART

Rather than mixing colors then applying them to the canvas in smooth layers, the Impressionists placed dabs of pure color onto their canvases. Notice how many colors Mary Cassatt used to paint the water in her *Summertime*. Artists today still use this technique.

◀ How did Impressionists change how artists think about color?

Mary Cassatt, *Summertime*, 1894. Oil on canvas, 39 5/8 x 32 in. Terra Foundation for American Art, Chicago. Daniel J. Terra Collection, 1988.25. Photo credit: Terra Foundation for American Art, Chicago / Art Resource, NY.

1 MONET STARTED IT ALL

In 1874, a group of artists held a shocking exhibition in Paris. Critics found Monet's *Impression, Sunrise* especially scandalous. One compared it with “a paint rag taken out of the garbage can.” Another used Monet's title to label the group “Impressionists.” It wasn't meant to be flattering, but the name stuck.



▲ Would critics today be shocked by Monet's work?

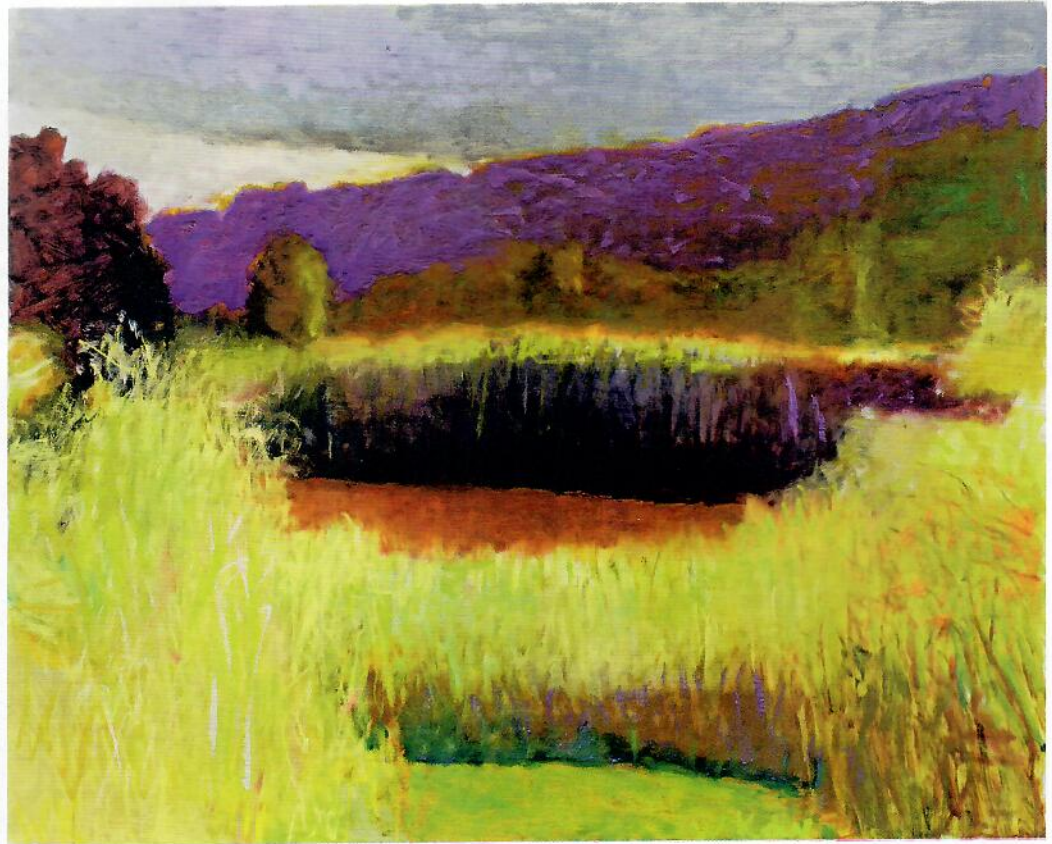
Claude Monet, *Impression, Sunrise* (The Outer Harbor of Le Havre Facing Southeast), 1872. Oil on canvas, Musée Marmottan Monet, Paris. Photo credit: ©SuperStock / SuperStock.



▲ In what ways is this painting like a photograph?

Edgar Degas (1834-1917), *Place de la Concorde*, 1875. Oil on canvas. The Hermitage, St. Petersburg, Russia. Photo credit: The Hermitage / The Bridgeman Art Library.

In what ways is Wolf Kahn's painting like an Impressionist painting?



Contemporary Impressions

Wolf Kahn paints his world with color and light

Artists today still use the techniques developed by the Impressionists more than a century ago. How does contemporary artist Wolf Kahn use Impressionist ideas about light and color in the landscape above?

In his abstract paintings, the artist does not focus on details, instead capturing the big picture. *Clearing on the West* (above) is an oil painting with fields in the foreground and a sweeping hillside in the background. Kahn paints bands of color across the canvas and uses texture to show differences between each part of the landscape. Notice the vertical, feath-

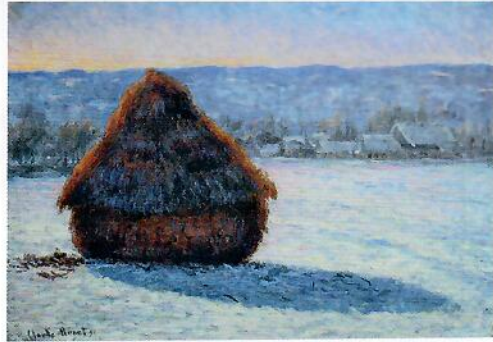
ery texture in the tall grasses compared with the smooth, shorter grass.

Have you ever seen a purple hillside? Kahn layers shades of purple and orange to create the hazy, atmospheric ridge in the background. He begins with a deep orange and uses sketchy brushstrokes to bring textured purple into the composition. Subtle areas of orange still show through from beneath the cool surface. These layers create contrast and deep shadows.

Do you love the atmospheric light and color of Impressionism? Find your own contemporary vision! Paint a landscape near your home. Focus on the way light hits each part of the composition, and don't forget to use complementary colors.

Forgery or Flattery?

An artist paints and sells copies of original masterpieces. Should this copycat be in business?



Ken Perenyi's copies, like Monet's *Haystacks* (above), are so accurate that people have mistaken his fakes for the real thing.

What would the Impressionists think of Ken Perenyi's artworks? The artist paints reproductions of masterpieces like Monet's haystacks (above right).

For decades, Perenyi fooled the art world with his look-alikes. When he first sold a painting as an original, he became addicted to the thrill—and the lifestyle. He made a fortune. One of his forgeries sold for more than \$700,000 at auction.

But then the FBI began to investigate. Perenyi was never charged with a crime, but he changed the way he did business. Now, he openly sells his paintings as reproductions—for a fraction of the price. He says all buyers are required to sign a form confirming they understand the work is a reproduction.

People who can't afford an original are happy to buy Perenyi's reproductions. But some critics say greedy dealers will still try to sell the copies as originals. They say Perenyi shouldn't be allowed to sell the copies at all.

Perenyi defends his work, saying that the great painters were businessmen too. They made multiple copies of their work, often hiring assistants for the job.

"I'm convinced that if these artists were alive today, they would thank me," Perenyi said in his recently published memoir. "I understand and appreciate their work."

What do you think? Should Perenyi be in business?



Tell us what you think!
www.scholastic.com/art

YES Perenyi should be able to sell his works. Here's why:

- ▶ Most people can't afford an original. The reproductions are skillfully produced and affordable.
- ▶ He came clean and is selling his works honestly. People still want to buy them even though they're reproductions.

NO Perenyi should be out of business. Here's why:

- ▶ He was never charged, but it was a crime to sell fakes as originals. It doesn't matter that he changed his ways.
- ▶ Just because he isn't selling them as originals doesn't mean that buyers won't resell them as real.

Ken Perenyi (b. 1948). *Hay Bale*. In the Style of Claude Monet. Courtesy of Ken Perenyi. Ken Perenyi in his studio. Piccato credit: Tampa Bay Times/USA Today/Zumapress.com

STUDENT OF THE MONTH

High School Impressions

This artist created an award-winning painting about the pressures of being a teen.

When Leah Zeng created her award-winning painting, (above, right) she drew from the Impressionist artists. "I love how, unlike traditional painting, they use paint and color, not lines, to define edges," says Leah, 17. Currently a senior at Design and Architecture Senior High School in Miami, Leah hopes to put her sense of color to use in a career as a fashion designer.

When did you first get serious about art? In my junior year, I began to create my own style and went from being technical to Impressionistic.

What inspired this award-winning painting? I was struggling with questions like, "What do I want to do with my life?" and "How will I pay for college?" To convey these feelings, I chose to paint a pose of a girl submerged in water. I think the soothing way the water envelops her is a good contrast to the anxiety and uncertainty she feels as she contemplates the future.

How did you use brushstrokes in this work? I wanted to create an "other worldly" effect, so I worked with blocky



What emotions does Leah say her painting is meant to evoke?

brushstrokes. For the water, I used looser strokes. For the face, they are tighter and more controlled. The way they're painted in different directions is also very quick and chaotic. I did that to create contrast.

Why did you choose the colors that you did? I didn't want to stick to a standard palette for skin tones and water, that's too boring. I put down red in water tones or green in skin tones. The unexpected use of color gives the painting depth.

How did you create your painting? I used a wide brush to prime my canvas by slashing it with oil paint (diluted slightly) in every color. Then I went over it with white acrylic gesso. Next, I formed an arc of any color where I wanted the face to be and added a little mark for the nose and the eyes. From there, I jumped back and forth from the face to the background. After everything was down, I let the painting sit for a few days. I kept adding to it until I thought I was done.

Do you have any advice for aspiring artists like yourself? If you have an idea, no matter how strange or unconventional it is, follow your instincts. Take risks. You never know where they might lead you.

Scholastic Art & Writing Awards

Leah won a Silver Medal in Painting in the 2012 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.

Leah Zeng



Watch
a Video!
www.
scholastic
.com/art

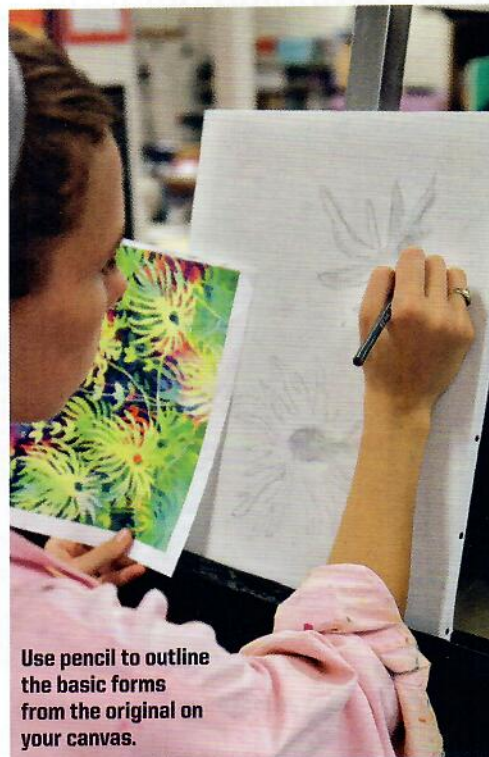
Paint a Masterpiece

Use what you've learned about color to put a unique twist on a classic painting by your favorite Impressionist

You've seen how Impressionists use color to paint nature. In this project, you'll work with color relationships to change the color scheme of an Impressionist painting.



Using acrylic paint, create a 12-part color wheel. You'll refer to this as you work.



Use pencil to outline the basic forms from the original on your canvas.

Prepared by Diego Sanchez,
St. Catherine's School,
Richmond, Virginia

MATERIALS

- Your favorite painting by Renoir, Cassatt, or Monet
- Canvas or paper
- Charcoal pencil or soft graphite pencil
- Gesso
- Variety of acrylic brushes
- Acrylic paint
- Palette
- Water containers
- Paper towels

STEP 1 Create a Color Wheel ▲

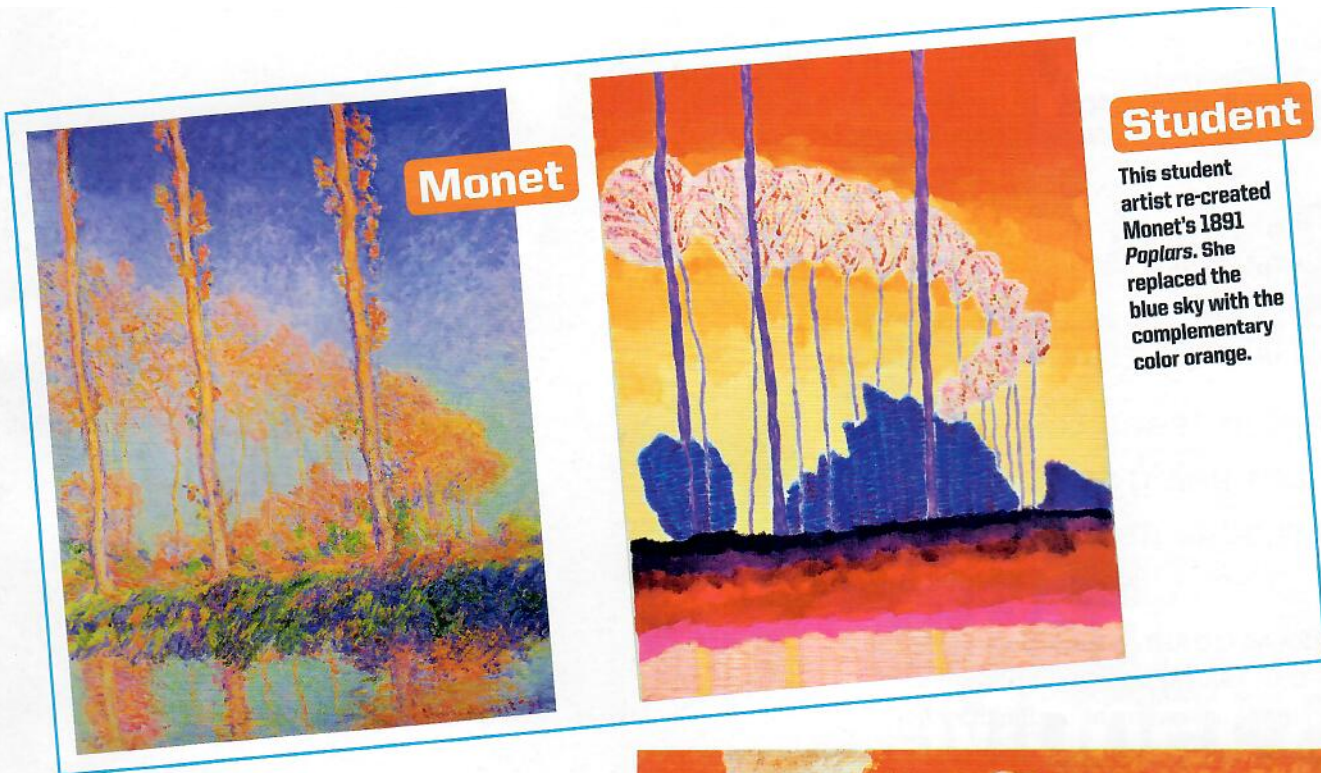
Create a 12-part color wheel with three concentric circles. Start with the primaries (red, yellow, blue). The outer circle should be pure **hue**, or color. Make the next layer a **tint** (color plus white). The center should be a **shade** (color plus black). Go on to secondary colors (orange, green, violet) and lastly tertiary colors (red-orange, red-violet, etc.) The Impressionists often used complementary colors, which are across from each other on the color wheel.

TIP: Use your color wheel in your art projects throughout the year.

STEP 2 Sketch and Under-Paint ▲

Choose your favorite Impressionist painting by Renoir, Cassatt, or Monet. Prime your canvas with gesso if necessary. Then, using a soft pencil, re-create the outline of the painting on the canvas. You can use a grid to help you with your sketching. Take a small round acrylic brush and go over your pencil lines with dark blue or brown. This is a good time to define the **tonal value** (lightness or darkness) by painting in the dark areas of your painting. **TIP:** To mix a lighter value of a color, add white.

Process photographs by Roberto Westbrock / Reportage by Getty Images. Students' finished work: Photographs by Amanda Meyer. Claude Monet, *Poplars*, 1891. Oil on canvas, 30 5/8 x 29 3/16 in. Philadelphia Museum of Art, Philadelphia. The Chester Dale Collection, 1951. Photo Credit: The Philadelphia Museum of Art / Art Research, NY.



Monet

Student

This student artist re-created Monet's 1891 *Poplars*. She replaced the blue sky with the complementary color orange.

Paint your canvas using the color complements of the original Impressionist painting.



Monet's red tulip fields are transformed into green crops.

STEP 3 Paint Your Canvas ▲

Study the colors in the original painting. If the master artist painted the background in blue, you'll use blue's complement, orange. Even though you're replacing the color, the value of the color should not change (light orange should replace light blue). Be sure to mix your own colors. Note that Impressionists often used small brushstrokes so they could put opposing colors close together to create the effect of optical color mixing.

TIP: Try to re-create the original artist's brushstrokes as much as possible.



The vibrant colors change the original daytime scene into a sunset.

Paint Detective

Jia-Sun Tsang talks about using science to rescue paintings

SCHOLASTIC ART: What is your job?

JIA-SUN TSANG: My title is Senior Paintings Conservator at the Smithsonian. I try to preserve the original and bring back the beauty of paintings. My specialty is modern and contemporary conservation, but I also have training in restoring older paintings from the 15th century.

SA: How do you repair a painting?

JT: I don't paint over the original. I do invisible inpainting. I see what's missing and reconstruct it. I only cover parts that are lost and make them as close to original as possible. People who walk by a painting shouldn't be able to tell that I've worked on it. But you can see it under ultraviolet light. In the future, if an expert thinks I'm wrong, he or she will be able to change it.

SA: What types of material do you use?

JT: I use paint and what the paint is on, like canvas, wood, concrete and plastic. Each is handled differently. For example, some kinds of wood react to moisture, while others release acid. Every day I make the connection between art and science. I play detective, using microscopes, X-rays and other very high-end equipment. My CSI is Conservation Science Investigation. At my job, we joke about that.



Jia-Sun Tsang repairing a painting at the Smithsonian.

SA: What are some challenges in conserving works of art?

JT: I ask myself, can I safely clean the painting? Can I safely remove old varnish? Should I remove someone else's work if they painted over the original? When we clean, we want to use the right kind of solvent (chemical), because we don't want to damage the original.

SA: What skills do you need in your job?

JT: To do this job, you have to know how to draw and paint. You have to be able to see color; you have to understand shapes and volume. You also need a lot of science training. It is a very competitive field.

SA: What made you choose your career?

JT: I was working on a doctorate in chemistry at night, and in the day I worked in a chemistry lab in a hospital. I started taking art classes—and loved it. I had my midlife crisis in my 20s! I quit the Ph.D. program and had four years of art classes before I got into a conservation program. I absolutely love my job!

CAREER PROFILE

CONSERVATOR

Salary: First-year conservators can make \$37,000 or more, depending on the job.

Education: Most conservators have at least a bachelor of science, degree in chemistry and lots of art training. They also go to conservation school.

Getting started:

▶ Take art and art history classes and practice your art skills.

▶ Take science classes, especially chemistry.

▶ Volunteer at a museum.

Courtesy of The Museum Conservation Institute, The Smithsonian Institution.

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