

 SCHOLASTIC

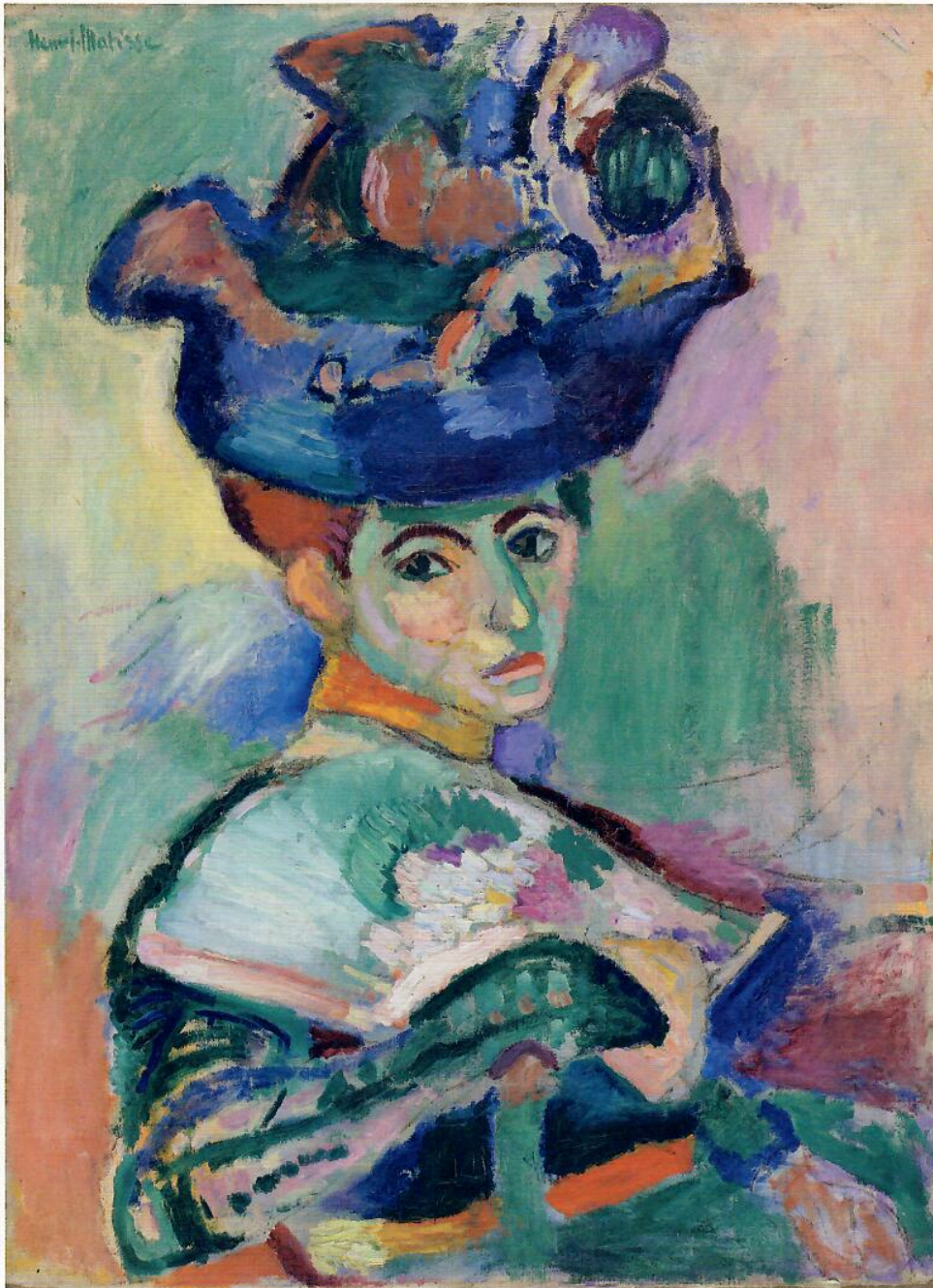
DECEMBER 2014/JANUARY 2015
www.scholastic.com/art
Vol. 45 No. 3 ISSN 1060-832X



art[®]

Henri Matisse

Working
With Color



SCHOLASTIC
art

DECEMBER 2014 /
JANUARY 2015
VOL. 45 NO. 3
ISSN 1060-832X

2 Art News
+ Notes

4 Matisse

10 5 Things
to Know
About Color

11 Contemporary
Connection

12 Debate:
Mobbed
Museums

13 Student of
the Month

14 Hands-On
Project

16 Great Art Jobs

MORE ONLINE:
www.scholastic.com/art

Art Video:
Tour MoMA's
Matisse Show

Debate:
Overcrowded
Museums

How-To Video:
Color Scheme
Portraits

Cover: Henri Matisse (1869-1954),
Woman With a Hat (Femme au chapeau), 1905. Oil on canvas,
31 3/4 x 23 1/2 in. San Francisco
Museum of Modern Art, San
Francisco, CA. Bequest of Elise
S. Haas. ©2014 Succession H.
Matisse/Artists Rights Society
(ARIS), New York.

**How does Hofman
evoke a real hippo
with this sculpture?**

Florentijn Hofman,
HippopoThames. Photo: Andrew
Winning/Reuters

Cheerio, Hippo!

This past September, tourists and locals alike were surprised to see a hippo lazily floating down the Thames River in London.

Dutch artist Florentijn Hofman created the unusual artwork, called *HippopoThames*. The 69-foot-long sculpture is made of overlapping wood panels and features large, cartoon-like eyes and a pink nose and ears. Built over a small boat, *HippopoThames* is half-submerged in the water, so it moves like a real hippo bobbing with the tide.

Hofman created the playful piece for a citywide arts festival celebrating the Thames. When researching the history of the area, the artist discovered that hippos inhabited the river in prehistoric times. Hofman, who is known for his supersized public art installations, says, "the purpose of setting my sculptures in the public domain has always been . . . to inspire conversation and to cause astonishment."



How does this artist bring street art into the gallery?

Hua Tunan, *Leopard*. Photo: Courtesy of Hua Tunan.

Fierce Feline



Chinese artist Hua Tunan brings graffiti-style artwork from the streets to the art gallery. The artist created this giant painting, called *Leopard*, by layering a series of vibrant hues in a performance-like process. He started by splattering many different layers of paint onto a wall-sized canvas. The colors blended into one another,

forming the background. Hua allowed paint to splash onto the ceiling and surrounding walls, adding more depth to the larger-than-life work. The image of the big cat emerged when the artist used a spray can to add details such as the leopard's spots, eyes, and whiskers. The splattered paint creates the illusion of movement on a monumental scale.

ART ON A ROLL

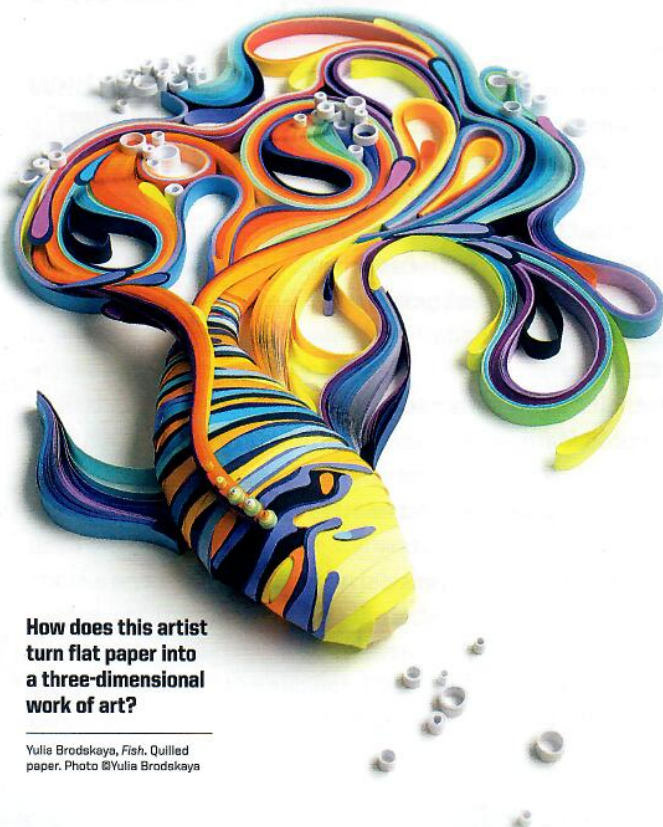
Russian artist Yulia Brodskaya transforms two-dimensional paper into sculptural works of art. Using a technique called quilling, Brodskaya rolls, shapes, and glues strips of brightly colored paper to create highly detailed, three-dimensional artworks. The artist gently spirals the paper to create a sense of graceful movement in works like the ornate fish on the left.

Brodskaya, who has created designs for many companies, including Starbucks and Target, loves using paper in an unusual way. "Paper always held a special fascination for me," she explains. "Now I draw with paper instead of on it."

An age-old art form that people have practiced for centuries, quilling has become popular around the world. See if you can find more examples of it in advertisements or magazines.

How does this artist turn flat paper into a three-dimensional work of art?

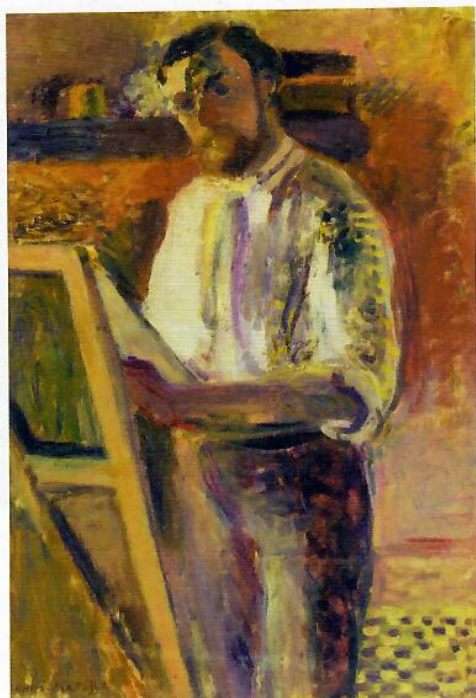
Yulia Brodskaya, *Fish*, Quilled paper. Photo ©Yulia Brodskaya



HENRI MATISSE

What aspect of this painting is in the academic style?

Henri Matisse, *Self Portrait*, 1900. Oil on canvas, 64x54cm. Private Collection. Image: Courtesy of Succession H. Matisse. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

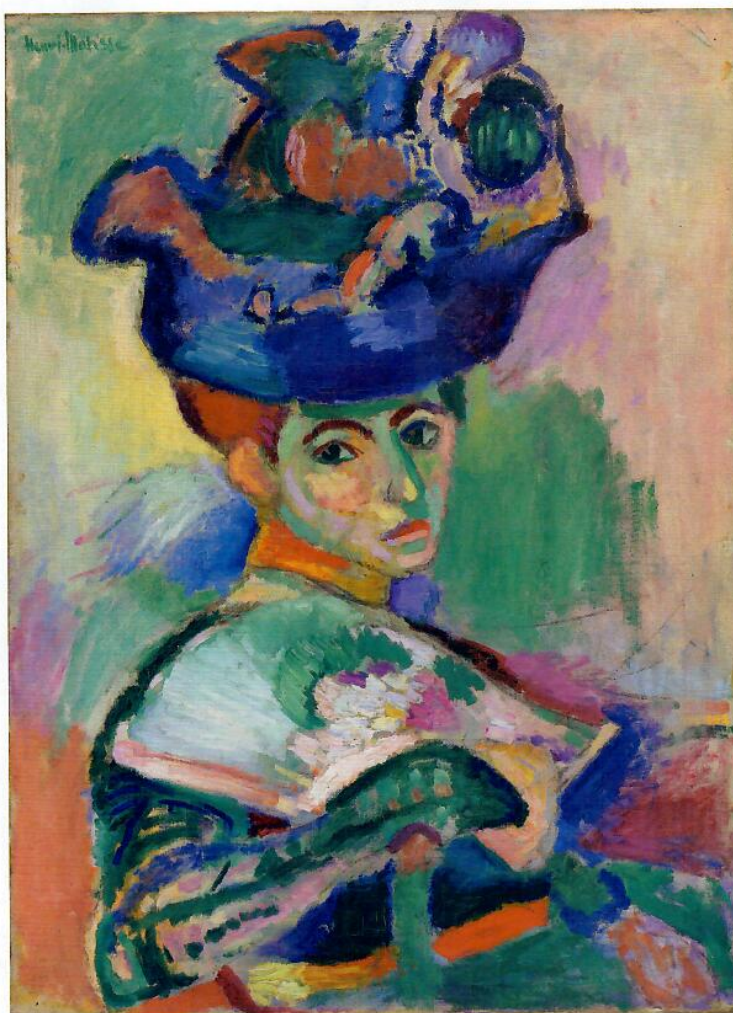


Becoming Matisse

This artist changed the way we think about color

As a child in a small town in France, Henri Matisse (ahn-REE mah-TEESS) wasn't interested in art. Like a typical young boy, he just wanted to play, and hid from his violin teacher to avoid practice. When Matisse got older, his father, a merchant, asked him to join the family business. So after studying law in Paris, Matisse reluctantly returned home to work.

Then in 1889, when he was 20, illness forced Matisse to stay in bed for several



months. To entertain him, Matisse's mother gave him a set of paints. "The moment I had this box of colors in my hands," he recalled, "I had the feeling that my life was there." Matisse knew that art was his future. Against his father's wishes, Matisse returned to Paris to study art.

Rule Breaker

The French Academy, Paris's top art school, accepted Matisse. At first, he obeyed the Academy's strict rules, painting serious subjects **realistically**. But another style of art, called Impressionism, was gaining popularity in Paris. Impressionists painted with quick brushstrokes, capturing light. Matisse tried it, though he never fully embraced the style. In his 1900 *Self Portrait*, above left, the colors are realistic.

In 1905, scandalized viewers called paintings like this one "a universe of ugliness."

Henri Matisse, *Woman With a Hat (Femme au chapeau)*, 1905. Oil on canvas, 31 3/4x23 1/2in. San Francisco Museum of Modern Art, San Francisco, CA. Bequest of Elise S. Haas. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

Watch a Video!
scholastic.com/art



“What I am after, above all, is expression.”

— Henri Matisse

But the short brushstrokes, such as the dabs of yellow on the figure's sleeve, are Impressionistic. This new way of painting opened Matisse's eyes to Paris's rapidly changing art scene.

Wild Beasts

Frustrated with the Academy's rules, Matisse and other rebellious artists experimented with color. In 1905 they held a group exhibition in Paris. Audiences weren't impressed. One critic called the artists *fauves*, a French word meaning “wild beasts.” The name stuck, and the artistic style became known as Fauvism.

Rather than paint with realistic **hues**, or colors, Matisse and the other Fauves used a wild **palette**, or range of colors. In his *Woman With a Hat*, above left, Matisse used pink and green for the woman's cheeks and nose. These are **arbitrary colors**, not the colors of a real face. For Matisse, a portrait wasn't just a representation of the subject. It was an expressive likeness of her personality.

Despite the sensation Fauvism caused, it lasted only from 1904 until 1908. Matisse explained, “Fauvism [wasn't] everything, only the beginning of everything.”

Lifelong Innovator

After Fauvism, Matisse worked on his own, not as part of an artistic movement, or group. Believing that “color can achieve its full expressive power only if it is organized,” he tried to find new ways of arranging colors. A single **flat color**, red, dominates his 1908 *Harmony in Red*, above left. Matisse's bold use of color transforms the scene so the color red becomes the subject of the work.

By the 1940s, poor health made it hard for Matisse to paint. Instead, he cut shapes from paper to make **collages**, which he called cut-outs. He described this process as “drawing with scissors.” In works like his 1947 *Icarus*, above right, Matisse **simplified** the shapes. After a lifetime of experimenting, Matisse felt that cut-outs like this one were the purest expression of his art.

Above Left: What did Matisse achieve by painting the table and the wall the same color?

Henri Matisse, *The Red Room (Harmony in Red)*, 1908. Oil on canvas, 180.5x221cm. The State Hermitage Museum, St. Petersburg. Image: Courtesy of Succession H. Matisse. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

Above: How did Matisse overcome his physical limitations to create this work?

Henri Matisse, *Icarus*, from the *Jazz* series, 1947. Image: Courtesy of Succession H. Matisse. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

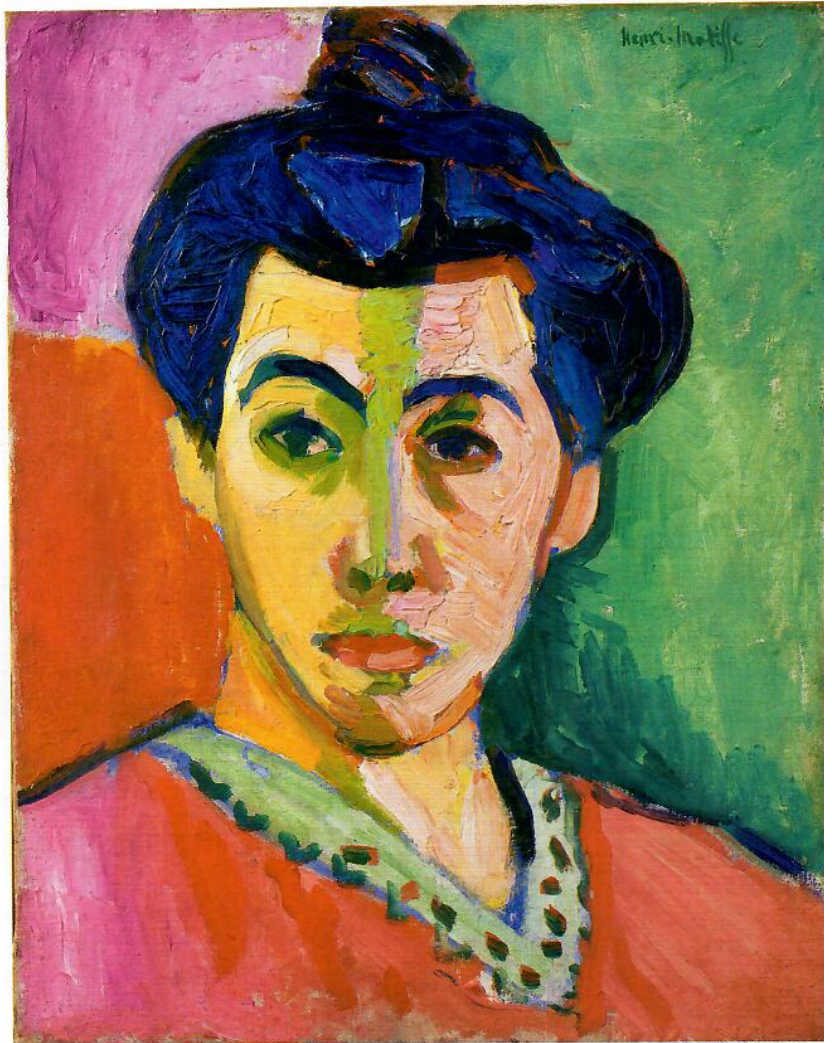
HENRI MATISSE

In what ways is this composition balanced?

Henri Matisse, *The Green Line, Portrait of Madame Matisse*, 1905. Oil on canvas, 18x12 7/8 in. Statens Museum for Kunst, Copenhagen. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

Peculiar Portraits

Matisse experimented with color and created untraditional beauty



WRITE ABOUT ART

Select one of the portraits on these pages. Write a paragraph discussing the ways Matisse used color to complete the painting.

Matisse painted portraits often, but was more concerned with exploring color than painting a realistic likeness. At first, his portraits, like the one above, startled viewers. The woman's skin is an unnatural shade of yellow and a vertical green line bisects her face. But once viewers got used to Matisse's wild color scheme, they grew to love the work. Today, this painting is one of the most iconic portraits in history.

Fauvist Face

Matisse once said, "I depend entirely on my model[s]." The artist preferred to paint his family and friends. He didn't want to worry about offending paying customers

with his unconventional Fauvist portraits. The woman in the 1905 work above, *The Green Line, Portrait of Madame Matisse*, is the artist's wife, Amélie.

Matisse divided the canvas into geometric **planes** of color. He used **cool** blue-green for the background on the right side of the work, and **warm** red-orange on the left. This arrangement places **complementary colors**, opposites on the color wheel (see page 10), across from one another, which energizes the image.

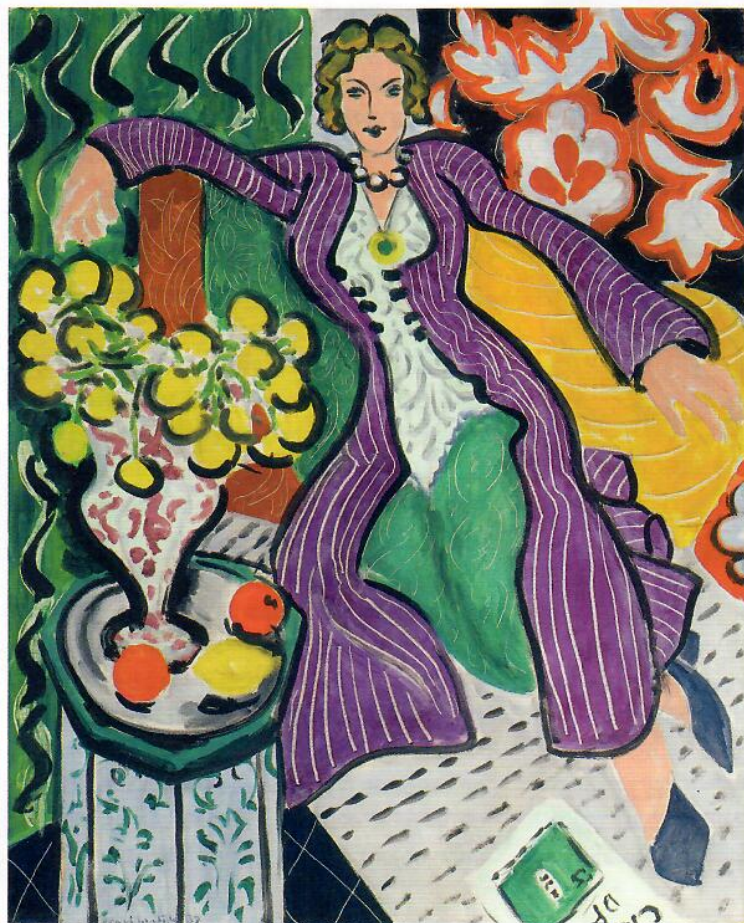
Although the colors vary, the **saturation**, or intensity, of each color is the same. This **balances** the composition and flattens the space. The figure's dress seems to exist in the same plane as the wall behind her, and the green line reduces her nose to a flat line.

How did Matisse flatten the space in this composition?

Henri Matisse, *Zorah on the Terrace*, 1912. Pushkin State Museum of Fine Arts, Moscow, Russia. Image: Courtesy of Succession H. Matisse. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

Moroccan Light

Matisse traveled often and saw as much art as possible. "Morocco had excited all my senses," the artist exclaimed after a visit to the North African country. "The intoxicating sun long held me in its spell." For his 1912 work *Zorah on the Terrace*, right, Matisse wanted to echo Morocco's crisp, clear light. The work is **monochromatic**, which means that Matisse painted almost entirely with varied **shades** of a single hue: blue-green. The dominant colors are cool, which accentuates the warm fishbowl in the lower right corner. Matisse chose not to include shadows at the corners where the pale walls and floor meet, so each plane seems to blend right into the next. A figure kneels on a dark-blue rug in the center of the scene. If not for the **pattern** adorning her dress, the figure would fade into the space around her.



Patterns That Pop

The decorative patterns of Islamic art inspired Matisse, and he frequently added lavish patterns to his paintings, as in the 1937 painting at left, *Woman in a Purple Coat*. A critic who visited Matisse's studio wrote about the artist's "work library," a collection of fabrics and rugs with bright patterns. The artist hung the fabrics on easels to inspire him to create exciting backgrounds and unusual color schemes.

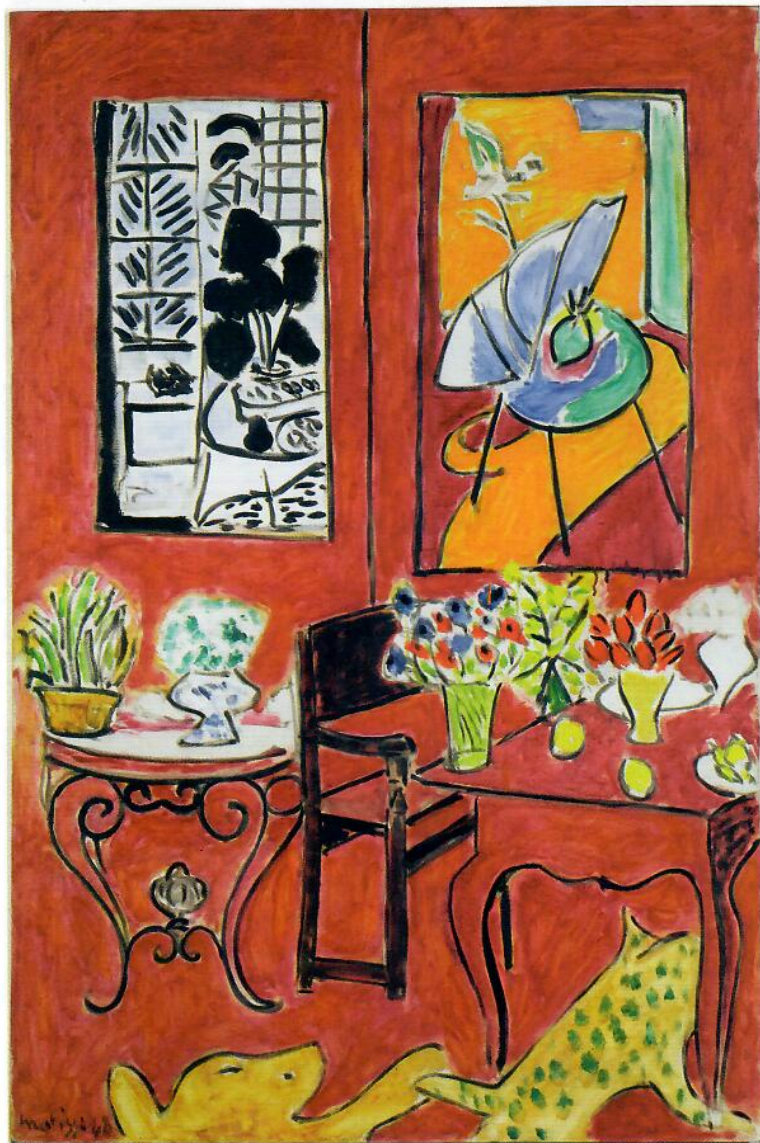
Dense patterns, large and small, energize the **polychromatic**—multicolored—painting at left. The sitter, who modeled for Matisse frequently, wears a striped purple robe. It creates a diagonal that pulls the viewer's eye across the composition. While her facial features are simplified, bold, black **outlines** distort the figure in a way that captures her relaxed personality.

How did Matisse use pattern to energize this painting?

Henri Matisse, *Woman in a Purple Coat*, 1937. Oil on canvas, 81x65.2cm. Museum of Fine Arts, Houston, TX. Museum purchase funded by Audrey Jones Beck. Image: Bridgeman Images. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

Red Reimagined

Matisse revisited the same subjects often, always seeing them in new ways



SKETCHBOOK STARTER

Use colored pencils to make a sketch of your room. Use one color for both the walls and the floor. How does this change the way you see the room?

What similarities does this painting have to *Harmony in Red*, on page 5?

Henri Matisse, *Large Red Interior*, 1948. Oil on canvas, 146x97cm. Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Image: Courtesy of Succession H. Matisse. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

The 1940s were difficult for Matisse. As World War II raged across Europe, the artist battled cancer. He later recalled feeling isolated during his slow recovery. Many of his friends had left France to escape the war, while Matisse remained behind, confined to his home by his illness. Just as he had done as a young man, Matisse created art to distract himself from his pain.

Off the Walls

Since he was stuck at home, the rooms within Matisse's living space became the primary subject of his work. In his 1948 *Large Red Interior*, left, Matisse depicts his studio. Two tables stand beneath two artworks, which hang on the walls. Scrolling black lines form the table legs, and bright colors accent flowers and lemons on the tables. But the most striking aspect of this painting is the dominance of the color red.

The artist frequently returned to the monochromatic red color scheme he used in his 1908 *Harmony in Red* (page 5). His goal in doing so was to create "balance, purity, and serenity." By painting the horizontal planes and vertical planes the same color, Matisse flattened the **space**. The vertical legs of the table seem to blend right into the horizontal floor.

Matisse took the same approach in his 1943 *The Lute*, above right. Flat red unites the walls, floor, and table, but because of the woman on the left, the room appears to have greater **depth**. The wide shape of the woman's dress shows the distance from the **foreground** to the **background**, where the floor meets the wall.

Paint, Revise, Repeat

In his 1941 *Still Life with Magnolia*, right, Matisse outlined each object in black and painted the **negative space** flat red. The outlines emphasize the simplified shape of each object and accentuate the spatial



“I don’t paint things. I only paint the difference between things.”

—Henri Matisse

How does the color relate to the space in this painting?

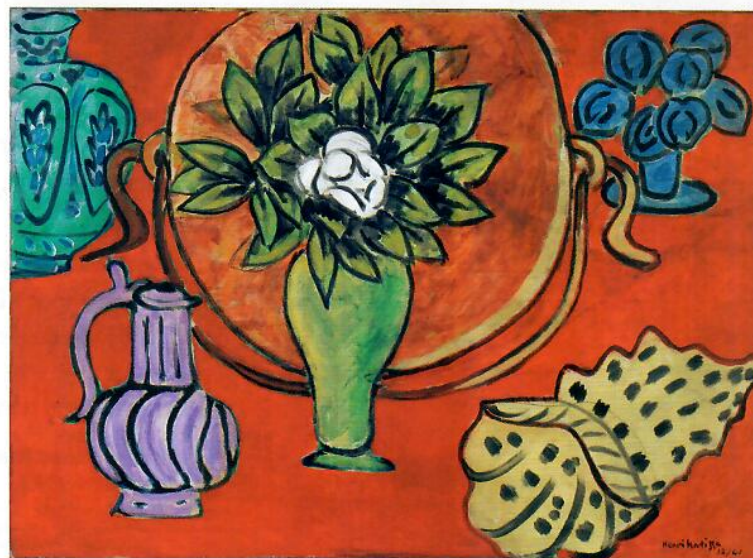
Henri Matisse, *The Lute*, 1943. Oil on canvas, 58x73cm. Pola Museum of Art, Japan. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

relationships among them. Notice how the scalloped edge of the shell echoes the shape of the spaces between the magnolia leaves.

It took Matisse several tries to arrive at this composition. The artist was known for making drastic changes to his paintings. He reworked this canvas many times in an attempt to find the “essential character” of the objects. The artist continued to simplify the forms until he was satisfied.

Matisse's Legacy

The works Matisse made late in life were just as innovative as his early Fauvist paintings. Viewers were astonished by modern, **abstracted** compositions like *Large Red Interior*. In 1949, *Art News* marveled at “Matisse’s incredible ability to . . . create space with color alone.” Another critic exclaimed, “Matisse is at the present moment painting as well as he ever has painted before, and, in some respects perhaps, even better.” The simplicity of the forms he painted and his use of color soon gave way to the vibrant cut-outs that Matisse thought were his most successful artistic endeavor.



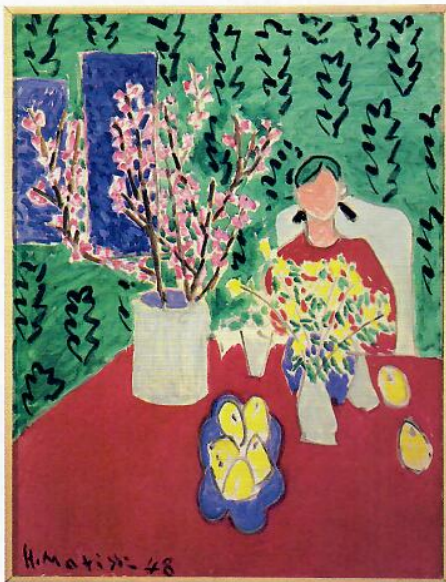
In his life, Matisse witnessed and inspired radical changes in art. Realism was still the norm when he entered the French Academy in 1895. His lifetime spanned Van Gogh’s swirling night skies, Picasso’s Cubist portraits, Dalí’s surreal dreamscapes, and by his death in 1954, Pollock’s splattered canvases. Matisse stands out among history’s great artists as one of the first truly modern masters.

How did Matisse find the “essential character” of the objects in this work?

Henri Matisse, *Still Life with Magnolia*, 1941. Oil on canvas, 74x101cm. Musée National d’Art Moderne, Centre Georges Pompidou, Paris. Image: Jacquellina Hyde/Art Resource, NY. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

HENRI MATISSE

5 Things to Know About Color



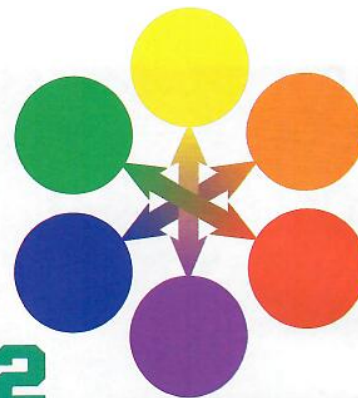
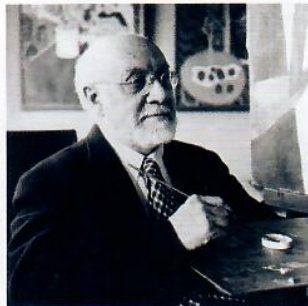
How did Matisse add drama to this work?

Henri Matisse, *Plum Blossoms, Green Background*, 1948. Oil on canvas, 45 5/8x35in. Pinacoteca Gianni e Marella Agnelli, Turin, Italy. Image: Pinacoteca Gianni e Marella Agnelli. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.



1 MATISSE'S PHILOSOPHY OF COLOR ▼

"Color was not given to us in order that we should imitate nature, but so that we can express our own emotions."



2 THE COLOR WHEEL ▲

The **primary colors**—red, blue, and yellow—are used to mix all other colors. A **secondary color** is the result of mixing two primaries:
red + yellow = orange;
red + blue = purple;
yellow + blue = green.

3 DRAMATIC OPPOSITES

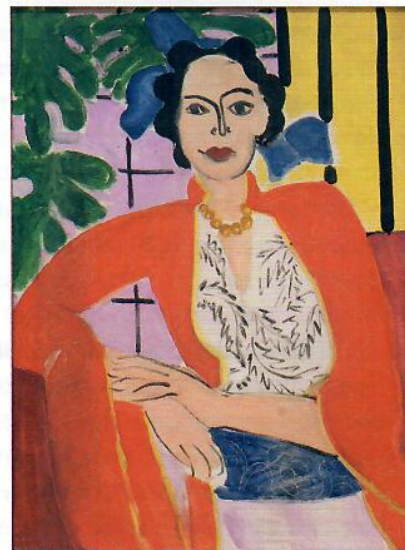
Complementary colors are opposite each other on the color wheel. In *Plum Blossoms, Green Background* (1948), Matisse created a sense of drama by surrounding the figure with large areas of the complementary pair of red and green.

4 SIDE BY SIDE ►

Analogous colors are next to each other on the color wheel. In Matisse's *Woman in a Kimono* (1937), the analogous colors red, pink, and yellow dominate the painting, creating a warm composition.

What are some other examples of analogous colors?

Henri Matisse, *Woman in a Kimono*, 1937. Oil on canvas. Private Collection. Image: Courtesy of Succession H. Matisse. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.



5 IT'S UNNATURAL

Matisse used arbitrary, or unnatural, colors to portray emotions rather than create realistic images. In this 1947 painting the artist uses bold lines to divide the subject's face into planes of blue and yellow. He crowns the figure with luxuriant green hair.

Arbitrary colors transform this portrait of a woman.

Henri Matisse, *Portrait of Lydia Delectorskaya*, 1947. Oil on canvas, 64.5x49.5cm. The State Hermitage Museum, St. Petersburg. Gift of Lydia Delectorskaya. Image: Courtesy of Succession H. Matisse. ©2014 Succession H. Matisse/Artists Rights Society (ARS), New York.

Elizabeth Peyton, *Nick Reading Moby Dick*, 2003. Oil on MDF, 12x15in. (30.5x38.1cm). The Museum of Contemporary Art, Los Angeles. Partial and promised gift of Mandy and Cliff Einstein.

Painting Private Lives

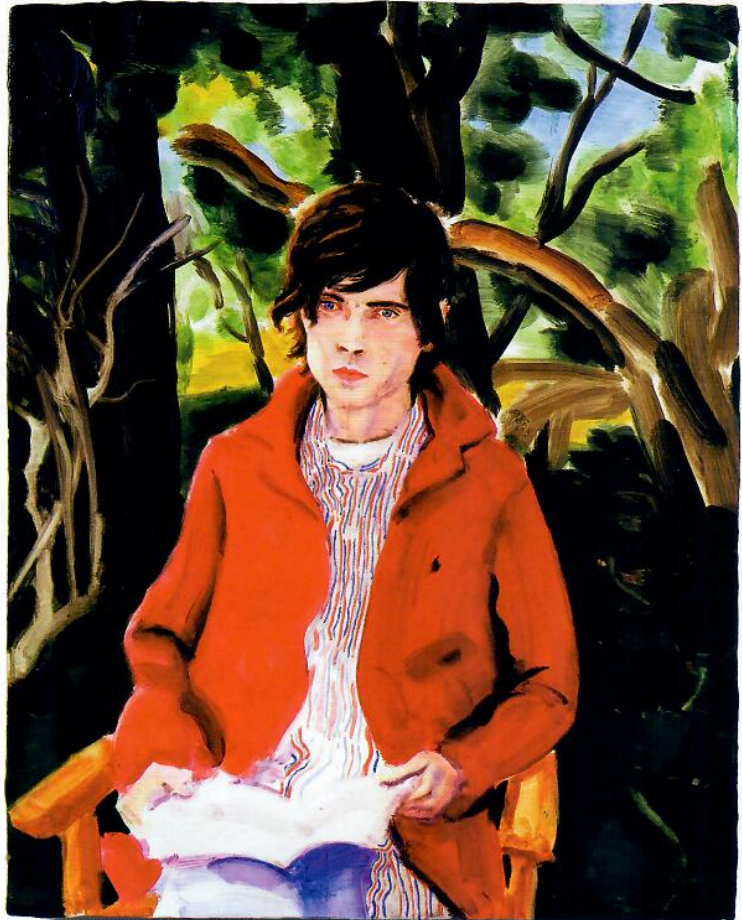
Elizabeth Peyton uses color to capture the quiet moments in life

Like Matisse, contemporary American painter Elizabeth Peyton paints her friends. Her intimate works draw viewers in, inviting them to step into her jewel-toned world. In works like *Nick Reading Moby Dick*, right, Peyton uses vibrant colors to illustrate intimate scenes from daily life.

Born in Connecticut, Peyton began making portraits when she was a child. She studied art in college and now lives and works in New York and Berlin. The artist got her start by making whimsical paintings of famous figures like royalty and rock stars. Eventually her focus shifted. "It wasn't conscious," Peyton explains. "I was beginning to get a lot more interested in the things that were right in front of me and the people I knew."

Peyton uses a **wash** technique, adding layers of thin, almost translucent paint. Her loose brushstrokes create abstracted backgrounds, like the trees in this work. Then she adds more-specific details to the figure in the foreground, highlighting the models' most recognizable characteristics. In this painting, Peyton shows the figure's red lips and blue eyes with great detail.

The artist uses rich, vivid colors to balance her compositions. In *Nick Reading Moby Dick*, the figure's saturated red jacket contrasts with the dark background. The complementary green trees in the background radiate from behind the



“Making art is making something live forever. Human beings especially—we can’t hold on to them in any way.”

-Elizabeth Peyton

figure's dark hair, drawing the viewer's eye to the **focal point**, his face.

Peyton strives to capture life's simple moments, such as a quiet afternoon with a book. "I think little things are more powerful because they're more honest, so people feel them more strongly," Peyton says. The resulting paintings often give viewers a surprisingly emotional glimpse of both the subject and the artist.





Mobbed Museums

Should museums limit visitors to their galleries?

Each year, more and more people are visiting the world's major art museums. In 2013 alone, 9.3 million people poured into the Louvre Museum in Paris. Crowds are good news for ticket sales. But some people argue that museums should limit the number of people allowed to come through their doors.

Overcrowding can be uncomfortable for visitors. It also puts fragile artworks at risk, because accidents occur more often in crowded galleries. In recent years, visitors have broken the extended fingers of an ancient Roman statue in the British Museum several times. At the Detroit Institute of Arts, a child stuck a wad of gum onto a painting worth more than \$1.5 million.

Others argue that museums shouldn't turn people away. They say it would be unfair to prevent anyone from seeing the world's cultural treasures. By placing a limit on the number of visitors allowed, museums could also face huge financial losses.

Some museums have taken steps to address overcrowding, extending viewing hours or selling timed tickets. But these solutions create new problems. Extended

hours mean higher operating costs. And timed tickets, especially for popular exhibitions, have led to scalping. During a 2011 exhibit about Leonardo da Vinci at London's National Gallery, websites resold \$25 timed tickets for as much as \$400.

The Vatican Museums in Rome are among those that have adopted a timed-ticket policy. But museum officials are conflicted about the policy. "Attendance should not be allowed to increase," Vatican Museums director Antonio Paolucci explained, "but the Sistine Chapel has a symbolic, religious value . . . and we can't set a cap."

What do you think? Should museums place a limit on the number of visitors they allow into their galleries?

People crowding into the Louvre museum in Paris to catch a glimpse of *Mona Lisa*.

CRAFT AN ARGUMENT

1. What are some effects of overcrowding at museums?
2. What are some reasons why museums should not set a cap on the number of visitors they allow?
3. Choose a side. Should museums limit the number of visitors allowed inside? Why or why not?

Tell us
what you
think!
scholastic
.com/art

STUDENT OF THE MONTH

Portrait of the Artist

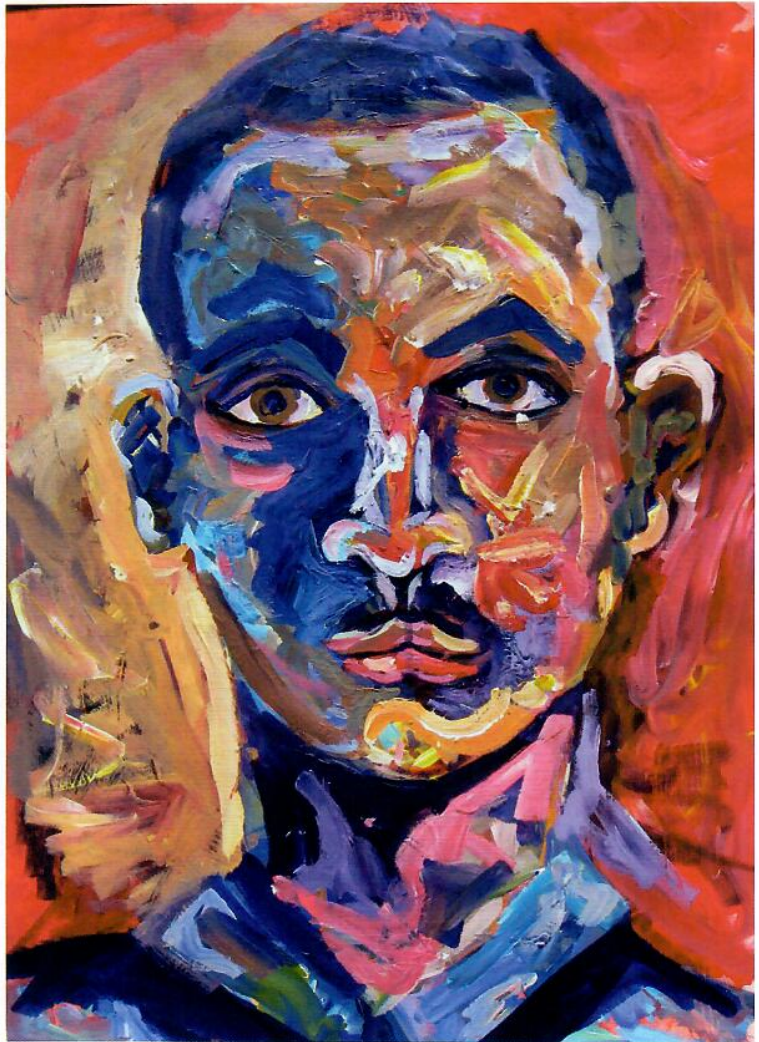
This award-winning painting is saturated with color and meaning

Ryan Widgeon enjoys experimenting with wild colors and brushwork. "People recognize my pieces because of how I move the paint around," says Ryan, 18. "That's my signature—creating paintings that are full of movement." A senior at Douglas Anderson High School in Jacksonville, Florida, Ryan dreams of one day becoming a professional painter.

What inspired this award-winning painting? I wanted to make a self-portrait that challenges people's perception of how an African-American looks. I used colors like purple, red, and blue for my dark skin tones, and I emphasized my lips and nose. Although that's not exactly who I am, that's how some people see me—not as a regular guy, but as a stereotypical person of color.

How did you create your painting? First, I warmed up by making a series of blind contour drawings, looking at the mirror and drawing myself without looking at the paper. After priming a sheet of tag board with gesso and a red base coat, I painted the contours of my face with loose brush strokes. I built up the shadows with cool colors. Then I moved to the mid-tones and added highlights in warm tones.

How did Ryan use warm and cool colors to create movement in his painting?



How did you decide what colors to use?

I didn't want to use pure black paint. Instead, I used an "optical," or fake, black. I mixed blue, red, green, and brown until I got the dark tones I needed.

What was challenging about making this painting?

This is a very personal piece, one in which I was striving to be accepted for who I am. Yet because it isn't realistic, I knew some people might not like it. The hardest part was not really caring about that and painting it anyway.

Do you have any advice for aspiring artists like yourself?

Be you and don't worry if people like your art. You never know—you just may end up being recognized for your originality.

Scholastic Art & Writing Awards

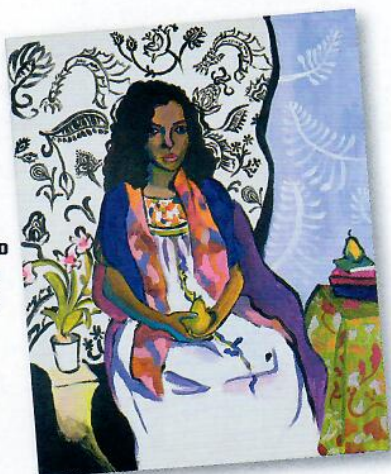
Ryan won a Silver Medal in painting in the 2014 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.

Ryan Widgeon



HANDS-ON PROJECT PAINTING

The student who painted this work added white to blue to create the tint in the background.



MATERIALS

- props for the scene: brightly colored/patterned fabric, chairs, tables, and still-life objects, and a colorful costume for the model
- sketch pads
- graphite pencils
- 16" x 20" canvases or tag board
- assorted paintbrushes
- paper plates for palettes
- water container
- paper towels
- acrylic paint: cadmium yellow, ultramarine blue, cadmium red, titanium white, mars black
- color wheel



Include fabrics with several different patterns in your scene.

Color Scheme Compositions

Watch a Video!
scholastic.com/art

Use what you've learned to develop a color scheme for a portrait with personality

You've seen how Henri Matisse used color to create vivid portraits. Now it's your turn to use color, line, and pattern to complete a painting of one of your friends in a decorative scene.

STEP 1 Warm Up ▲

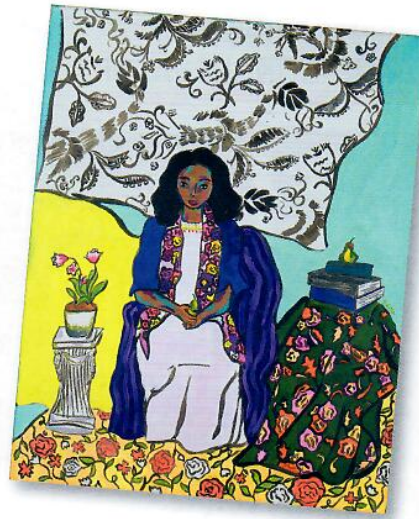
As a class, arrange a scene using tables, chairs, decorative fabrics, and still-life objects. You and your classmates should take turns posing in the scene, each adopting different poses. Draw each pose in graphite on sketch paper, making swift, confident lines. The figure should be part of the scene but should not dominate it. Make several sketches like this, trying not to use your eraser. Remember that you're trying to capture the essence of the scene, rather than every detail. Experiment with ways of simplifying the patterns on the fabric.

TIP: If you make a mistake, don't erase it! Use it to develop your sketch in an unexpected way.

The student who painted this work added dabs of solid color in several areas.



Use different types of brushes to achieve a range of different line qualities.



How did the student who painted this piece use analogous colors?

Add large areas of flat color before focusing on the details.



STEP 2 Compose ▲ Your Painting

With no preliminary sketching on your canvas, paint black contour lines showing the scene's basic forms and patterns. Don't worry about making the scene look realistic. Instead, use sweeping lines to create an expressive scene. The patterns on the fabric can be simplified then accentuated later with color. Emphasize areas of the scene by changing the pressure of your brushstrokes. The large shapes might be made with quick, broad strokes, while the more intricate areas might require a lighter touch.

TIP: Try working with different paintbrushes. Different sizes will produce different results.

STEP 3 Add Color ▲

Pick a color scheme and experiment by mixing a few colors on your palette before you begin painting. Will your painting feature complementary colors or analogous colors? Are you interested in experimenting with a monochromatic composition? Mix yellow, blue, red, white, and black paint to create secondary colors. Begin to add color to your canvas, using the black contour lines as a guide. Include large areas of flat color. Then add highlights with warm colors and shadows using cool colors. Finally, accentuate patterns in the scene by adding contrasting colors that pop.

TIP: Don't be afraid to experiment by painting with arbitrary colors.



How will you use color and pattern?

Prepared by
Nancy Hoover,
The Girls' School
of Austin
Austin, Texas

GREAT ART JOBS CONSERVATOR



Conservator Karl Buchberg studies (left) and carefully removes burlap (right) from one of Matisse's cut-outs.



Watch
a Video!
scholastic
.com/art

Conserving Culture

Karl Buchberg talks about art conservation at the Museum of Modern Art

SCHOLASTIC ART: What is your job?

KARL BUCHBERG: I am a senior conservator at the Museum of Modern Art, and my specialty is paper conservation. Art conservation is the care of works of art, from hands-on treatment to climate control and exhibition parameters.

SA: What is your working process?

KB: There are many different processes. I always start by examining the artwork in the laboratory. First, I look at it very generally: How big it is? Who is the artist? What is the medium? Then I examine it carefully under the microscope to see if there are issues with the work so I can decide whether and how to treat it. Sometimes I might do a surface cleaning, taking dust and grime off

the surface. In other cases the treatment might be more involved.

SA: What are some of the challenges you've encountered as a conservator?

KB: You need great patience. And you need a physical fortitude to work on a piece for hours at a time. That can be difficult.

SA: Do you have advice for students who want to be art conservators?

KB: You need the proper education. You need a background in art history, you need a background in science, and you need to have technical skill with your hands to do the treatments.

SA: What is surprising about your job?

KB: I like art so of course I go to other museums. But when I'm at work, I get to see the art up close, without other people, without the mat or the frame. I get to see it like I'm a part of it. It's not so much a spectator sport as a participatory sport.

CAREER PROFILE CONSERVATOR

SALARY:

Conservators earn between \$30,000 and \$100,000 per year, depending on location and experience.

EDUCATION: Most conservators have a master's degree or PhD in art conservation.

GETTING STARTED:

- ▶ Take art history classes to learn which media and periods in art interest you most.
- ▶ Study chemistry and other sciences.
- ▶ Draw and paint often to develop your technical skill as an artist.

Karl Buchberg, Senior Conservator, The Museum of Modern Art, New York, conserving Henri Matisse's *The Swimming Pool* (1952). Courtesy of The Museum of Modern Art.

Statement of Ownership, Management and Circulation of the Scholastic Art (as required by Title 39, United States Code). Date of Filing: October 1, 2014. Title of Publication: Scholastic Art. Frequency of Issue: 6 times during the school year: Monthly, November, February, March, Bimonthly, September/October, December/January, April/May. Location of Known Office of Publication: 2931 East McCarty Street, Cole County, Jefferson City, MO 65101-4464. Location of the Headquarters of the Publishers: 557 Broadway, New York, NY 10012-3998. Publisher: M. Richard Robinson; Editor: Tara Welly (both of 557 Broadway, New York, NY 10012-3998). Owners: Scholastic Corp., M. Richard Robinson, Trust under will of Maurice R. Robinson, Trust under will of Florence L. Robinson, all of 557 Broadway, New York, NY 10012-3998. During Preceding 12 Months Average Number of Copies: Printed each issue, 238,339; Paid Circulation, 174,200; Free Distribution, 22,713; Total Number of Copies Distributed, 196,913; Copies Not Distributed, 41,426; Total, 238,339. For Single Issue Nearest to Filing Date: Number of Copies Printed, 317,026; Paid Circulation, 108,033; Free Distribution, 114,315; Number of Copies Distributed, 223,351; Copies Not Distributed, 93,676; Total, 317,026.

POSTAL INFORMATION: Scholastic Art® (ISSN 1060-832X; in Canada, 2-c no. 55867) is published six times during the school year, Sept./Oct., Nov., Dec./Jan., Feb., Mar., Apr./May, by Scholastic Inc. Office of Publication: 2931 E. McCarty Street, P.O. Box 3710, Jefferson City, MO 65102-3710. Periodical postage paid at Jefferson City, MO 65101 and at additional offices. Postmasters: Send notice of address changes to SCHOLASTIC ART, 2931 East McCarty St., P.O. Box 3710, Jefferson City, MO 65102-3710.