Which can you find in Van Gogh’s *The Starry Night*?

- Line
- Shape
- Color
- Texture
- Space
- Value

(Turn to page 4 to learn more)
$119.9 MILLION SCREAM

Norwegian painter Edvard Munch's most iconic subject finally has something to scream about. One of the four versions of Munch's famous The Scream recently sold at auction for a record-breaking $119.9 million—the highest price ever paid at auction for a work of art.

Munch created the versions of The Scream in different media. The one that recently sold is a pastel version [below] created in 1995. It is unique because the artist wrote a poem on its frame describing the inspiration for the piece—a day he and his friends saw the sky turn a bloody red. In part it reads: "My friends walked on/ I remained behind/shivering with anxiety/I felt the great Scream in Nature." How did the artist use line and color to express the anxiety described in this poem? Turn the page to learn about the elements of art and decide for yourself!

David T. Waller arranged 2,500 toy cars into this eye-catching artwork!

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Color Wheels

A lot of kids have collections—trading cards, action figures, stuffed animals, you name it. But what should they do with those old toys once they've lost interest in playing with them? British contemporary artist David T. Waller has the answer. He transformed his childhood collection of toy cars into art!

Waller arranged more than 2,500 model cars by color into the installation on the left called Car Atlas—Rainbow. An installation is a temporary artwork that transforms the place it is in. Waller arranged the cars according to the colors of the rainbow.

Waller's piece shares some characteristics with the abstract paintings of American artist Alma Woodsey Thomas. Turn to page 11 to see one of her pieces. In what ways are the two works alike? In what ways are they different?

America's 2,100,000 Artists

Think the only career in art is to become a painter or sculptor? Think again! According to a recently released study by the National Endowment for the Arts and the United States Census Bureau, just 10 percent of the 2.1 million artists in the United States make their living creating fine art. Nearly 40 percent of artists today are designers, which includes graphic design, fashion design, and interior design. What other great art careers do you see on the circle graph?

How to Make a Masterpiece

Find out how Vincent van Gogh created a painting that transports us to the cosmos.

Artists, like chefs, use a variety of ingredients to make art. The way they're combined influences the final piece, just as a chef's mixture of ingredients makes a meal spicy or sweet. Art's ingredients, called the elements of art, are line, shape/form, space, color, value, and texture (see chart at left). Artists compose, or arrange, the elements in endless ways to create vastly different works of art.

Lines Give Art Shape

Have you seen the painting above right before? It is Dutch painter Vincent van Gogh's 1889 The Starry Night, one of the most famous works in modern art. This painting a favorite of many people. But why? It is easy to discuss what makes Van Gogh's painting a masterpiece when we break it down to the elements of art.

Line is one of the most prominent elements in this painting. Notice how Van Gogh uses continuous spirals to paint the night sky. He contrasts this by using long, organic (curved) lines to paint the large cypress tree on the left and short, sharp dashes in the tiny village below.

The artist also uses line to develop shape and form. He uses short, choppy lines to circle the stars and call attention to their shape. He uses thick, dark outlines to build the geometric forms of the village houses and make them look three-dimensional.

Space Is More Than Stars

Can you tell how Van Gogh sets up the illusion of physical space on the picture plane (two-dimensional art surface)? Take a
look at the cypress tree in the foreground. Compare its size with the steeple of the church. Which is closer to the viewer? In the middle ground, the artist paints rolling hills on the horizon, which separate the sky from the land. The night sky in the background occupies nearly two-thirds of the canvas. Which part of the painting demands the most attention?

**The Value of Color**

Blue is the dominant hue, or color, in *The Starry Night*. How many different values (shades) of blue can you identify in it? The artist paints the stars, the moon, and a band of light on the horizon in yellow and white. These highlights (brighter colors) also reflect off the roofs in the town, giving the entire work a mysterious glow.

**Layers of Texture**

Van Gogh used a painting technique called impasto on this work. He spread paint thickly across the canvas. The thick paint makes the brushstrokes more visible. By changing the direction of his brushstrokes, the artist gives the painting a dense texture, or surface quality. The thick paint also gives the work an uneven surface that has its own natural highlights and shadows when light shines on it.

You can use the same elements of art Vincent Van Gogh did to create your own masterpiece. Turn the page to learn more!
Portraits With Personality

Find out how famous artists created portraits using the elements of art

Dürer’s Sense of Space

Albrecht Dürer was a Renaissance painter and printmaker from Germany. During the Renaissance, artists figured out how to create the illusion of three-dimensional space on a flat surface. In his 1498 Self-Portrait With Gloves, above, Dürer introduces three layers of space. The subject sits in the first layer, just inside the frame, or the foreground. The second, in the background, recedes through the window on the right. Trees, meadows, hills, and sky are visible through this window, indicating a vast landscape lies beyond. The third layer is unexpected. The subject leans on a ledge and looks out, almost as if looking through a second window into the gallery where the painting hangs. He seems to be inviting the viewer to interact with the art.

Matisse Shapes Up

Henri Matisse was a modern artist known for his paintings and prints. Matisse painted for most of his career until poor health made him unable to hold a paintbrush properly. So the artist picked up a pair of scissors instead. He cut up brightly colored paper and created collages. In The Sword Swallower below, created in 1947, the artist layers cutout shapes over solid color fields. Even though he does not use common shapes, a face in profile still emerges. What do you think the rectangular shapes near the mouth are supposed to be? Does the title of the piece provide you with a clue?
Kahlo's Textured Ideas

Frida Kahlo was a Mexican artist known for her self-portraits. In the one below, painted in 1948, the artist depicts herself wearing a traditional bridal headress. Notice how many different textures appear in this painting. Kahlo's skin looks smooth, and her hair seems to pull sharply away from her face. The rough-looking fabric surrounding her head is rich with patterns. The artist creates these varied textures by changing the delicate paint surface. Her skin is carefully blended so that the brushstrokes are not visible at all. The texture in the headress is made of many tiny crosshatched, or crisscrossing, lines. These lines get darker and denser in areas of shadow, and subtler in the places where light hits the fabric. Think about the texture of the clothing you are wearing. How would you draw it so that someone else would know how it feels without ever touching it?

Warhol's Unusual Colors

Andy Warhol is an icon of Pop Art, a movement that began in the mid-1950s. Pop artists use recognizable images from popular culture. The vibrant colors in Warhol's 1967 silkscreen print titled Marilyn Monroe above, strike the viewer immediately, boldly announcing their importance. Monroe, a famous movie star, appears in tones of the complementary colors (opposite) green and red, with a shock of yellow hair. By using an unnatural color scheme, Warhol draws the viewer's attention to the colors themselves. He transforms a very recognizable face into a statement about the colors he chose to use. Warhol began his career in advertising and was an expert at communicating his ideas to the public. What idea do you think he is trying to share here?

Haring Draws the Line

Inspired by 1980s graffitied art in New York City, Keith Haring is known for his distinctive line drawings. The 1985 self-portrait below is an ink drawing on paper depicting Haring's own laughing face. Both cartooning and Pop Art influenced Haring's style. The artist uses bold lines without any shading. Despite this simplicity, Haring adds a few details like the wrinkles on his forehead. This technique gives the drawings a sketchy, playful energy.
The Ocean by Design

See how four famous artists created dynamic compositions about the sea

Once you understand the elements of art, you can begin using them in your own artwork. But how do you put them to the greatest effect? Follow the principles of design! These are guidelines for organizing the elements of art into a composition. They are emphasis, contrast, balance, rhythm, and unity.

Focus, Focus, Focus!

Artists use the elements of art to place emphasis on, or draw your attention to, the focal point of a work of art. In his 1898 painting of a ship on a stormy sea, The Gulf Stream (above), American realist painter Winslow Homer uses line, shape, and color to place emphasis on the man in the small boat at the center of the painting. A small white sunlit section of the boat with a streak of bright red (the color of blood) draws our attention to the boat and surrounding sharks. The man's body and the boat itself are diagonal lines, indicating their dangerous position on the unsettled sea.

In his 1923 The Seafarer (top right) Swiss/German abstract painter Paul Klee (klay) places emphasis on a man in a boat, but this is a very different looking battle. The top and bottom are in sharp contrast—the tonal values change from blue-black at the top to bright blue at the bottom. The boat rests on a thin line separating top from bottom. Klee uses a horizontal red line to draw attention to the strange sea creatures below the surface. Who do you think will win this battle?
Balancing Act

Another way artists create emphasis is by choosing how to balance their compositions. Japanese woodblock printmaker Katsushika Hokusai (cat-su-see-kah hoh-koo-sigh) uses an asymmetrical balance in his 1829 *The Great Wave off Kanagawa* (center right). The huge wave on the left dominates the composition and threatens to engulf the small boats and men on the right. The curved lines of the wave and repeated curled-edge motif at its crest draw our attention to the focal point—Mount Fuji in the background.

American contemporary artist Faith Ringgold uses symmetrical balance in her 1986 *Sonny’s Quilt* (bottom right). The left and right sides of the work are nearly identical. The repeating vertical lines of the iconic cables of the Brooklyn Bridge draw our attention to the subject—the artist’s friend Sonny Rollins, a jazz saxophonist.

Rhythm of the Water

You probably associate the word “rhythm” with music, but works of art have rhythm too. Artists create rhythm by adding visual “beats” throughout a work, using line, color, or shape. In *The Gulf Stream*, Homer creates rhythm by repeating V-shaped waves throughout the composition. Patterns can also be used to create a sense of rhythm. Compare Klee’s *The Seafarer* and Ringgold’s *Sonny’s Quilt*. How does each artist use pattern to develop rhythm?

It All Comes Together

Unity is one of the most difficult principles to describe—it occurs when the elements of art and principles of design come together to form a complete work. When a work of art is unified, it has a sense of order and is pleasing to the eye. Do you think all of the paintings on these pages achieve unity? Why or why not?
1 USE COLOR TO SET THE MOOD

Spanish painter and sculptor Pablo Picasso completed The Old Guitarist (above) in 1903 during his “Blue Period.” During this time the artist painted monochromatic (single-color) works using the color blue. The blue color and subjects including the poor and outcast, give the paintings from this time a melancholy mood.

The Old Guitarist shows an old man whose tired body creates a cascade of diagonals. His skin is tinted blue, with white highlights glowing against the shadowy background. In another color, would this painting have a different mood?
**3. LINE + COLOR = ORDER**

Dutch painter Piet Mondrian believed that the purest form of art was based on a **grid**. He painted black lines on a white background and used **primary colors** for the shapes within. The artist felt that his paintings had perfect order, **balance**, and **unity**.

In his 1930 work on the right, Mondrian uses vertical and horizontal lines to form rectangles of different sizes. The red square is much larger than the others. Why do you think Mondrian has chosen to **emphasize** the red shape and minimize the yellow?

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**4. SHAPES CAN FORM PATTERNS**

Alma Woodsey Thomas is an African-American painter who used color and simple shapes to depict nature.

Thomas's *The Eclipse* (left), painted in 1970, features vibrant colors **radiating** from a dark blue circle. The circular shape sets the pattern that repeats throughout the painting. Cool blues and greens form rings around the circle. As the rings reach toward the edges of the canvas, they become warmer with reds, oranges, and yellows.

Thomas uses small, repeating rectangles to create the rings of color, rather than blending the colors seamlessly. This sets up a feeling of **movement** pulsating from the dark center.

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**5. TEXTURE CAN MAKE A PAINTING DANCE**

Jackson Pollock used his whole body to paint, pouring or flinging layers of house paint across the surface of the canvas. Using this "action painting" process, Pollock created giant **abstract** paintings rich with color and texture.

In Pollock's 1948 *drip painting* on the right, *Summertime: Number 31 A*, weblike, narrow lines cover the surface and thicker, bolder ones randomly mark the canvas. This combination of thin and thick lines creates texture. Pollock punctuates the canvas with shapes painted using **primary colors**. The **repetition** of color creates a visually pleasing **rhythm** for the viewer.

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Is There Art in Your Xbox?

A new museum exhibit about video games is touring the country. You decide if it's art or just fun and games.

Next time an adult tells you that video games are rotting your brain, you might reply that you're actually appreciating fine art. A new exhibit at the Smithsonian Museum of American Art claims that video game design is actually an art form worth displaying alongside the world's masterpieces.

"The Art of Video Games," which will tour the country later this year, explores video games as an artistic medium. The first such exhibit at a major museum, the show features 80 games and 20 game systems. Starting with the Atari VCS in 1976 and ending with Sony PlayStation 3, visitors can see how video games have evolved over the past 40 years. Video and photographic displays showcase the creative ideas in the games, such as visual effects and creative use of technology.

Some say video games are more than just fun—they stir the imagination and reflect popular culture. The exhibit's curator, game developer Chris Melissinos, says game creators are artists. "We're able to create worlds and environments that just don't exist in the real world," Melissinos tells CBS News. Critics say video games do not belong in an art museum. They say the games are for entertainment only. What do you think? Can video games be works of art?

YES
Video games are art.
Here's why:

► Video games use design, illustration, storytelling, cinematography, and music. Teams of creative people collaborate to make the games.
► Video games are engaging. Each player gets a unique experience based on how he or she plays the game.
► Video games reflect our culture and society. They have become more complex and reflect our changing values and attitudes.

NO
Video games are not art.
Here's why:

► Video games are entertainment, not art. They don't make you think about deep issues. They're more about play.
► Video games should not be displayed next to paintings. Doing so cheapens the value of the art around them.
► It's pop culture, not high culture. It's just a clever way to sell museum tickets.
Flight Pattern

This artist created an award-winning drawing using the elements of art and principles of design.

Lauren Tressler draws animals in a unique way. "My goal is to create something interesting to look at, not just a pretty picture," says Lauren, 16. She drew the award-winning bird above as a sophomore at Reagan High School in San Antonio, Texas.

When did you first get serious about art? I've always liked doodling and drawing. In seventh grade, I took art and began taking drawing lessons after school.

What inspired this award-winning drawing? It was a class assignment to draw an animal in charcoal utilizing cross-contouring, a technique where you use lines that are curved or angled to show an object's form and movement. I'd been drawing a lot of birds and thought the technique would look visually interesting, especially in the wings.

How did you use line and value to create the texture on the bird's body? To create realistic feathers, I used long thin white and black lines. For the softer sections, I used shorter, thicker pencil strokes and smudged the color with my fingers. I used darker values to create shadows and depth on the bird and lighter values as a contrast to the dark.

How did you choose the pattern for the wings? I found that adding a variety of thick, curved white lines gave the wings' folds a 3-D effect and a sense of motion.

Why did you choose this composition? I wanted to emphasize the bird's eye in the center as the focal point. I wanted the bird to look directly at the viewer.

How did you create your drawing? First, I sketched until I was satisfied with the composition and proportions. I lightly drew an outline of the bird with white charcoal pencil. I used black charcoal pencil to draw in and shade the darker values and a kneaded eraser to create lighter areas. I used white charcoal pencil for the cross-contour lines in the wings and textures of the feathers.

Do you have advice for aspiring artists like yourself? Don't be afraid to work with different media or to draw an unfamiliar subject. Take risks and stretch yourself.

Lauren Tressler

Scholastic Art & Writing Awards

Lauren won a National Gold Medal in drawing in the 2012 Scholastic Art & Writing Awards. To find out more about the program, visit artandwriting.org.

Lauren Tressler
Draw a Still Life

Use what you've learned in this issue to create a drawing emphasizing at least one of the elements or principles.

**Materials**
- Still life objects (bones, plants, pottery, etc.)
- Drawing paper
- 4B pencils
- Collage papers of different values
- Ink
- Glue
- Paint markers
- Scissors
- Oil pastels
- Photocopy (optional)

You've seen how artists throughout history have used the elements and principles to help them organize their compositions. In this project, you'll set up a still life and draw it. Then you'll choose at least one element or principle to highlight as you create a new composition based on your drawing.

**Step 1**
Set Up Your Still Life

Use objects from around the art room or things brought from home to create a still life (examples: bones, plants, or fruit). As you arrange the objects, be sure the forms create a contrast in value, shape, and line. Light the still life to create strong form shapes and cast shadows. **TIP:** Try to create shapes beyond the objects themselves, such as trapped shapes, background shapes (negative space), and shadow shapes.

**Examples of Elements & Principles**

<table>
<thead>
<tr>
<th>Line/Shape</th>
<th>Line/Color</th>
<th>Shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joseph uses simplified outlines of shapes to create symbols for larger ideas.</td>
<td>How does Dylan use a pattern of lines and squares of color to create rhythm?</td>
<td>How does Roman use a cut-out bird shape to juxtapose positive and negative space?</td>
</tr>
</tbody>
</table>

STEP 2  Draw What You See

With your drawing paper in front of you, study the still life. Look for 5 to 7 basic shapes to begin drawing. Be sure to include shapes trapped between the forms and cast shadows. Treat positive and negative spaces with equal importance. Your composition should touch at least three sides of the paper. TIP: Every composition is an abstraction of dark and light shapes. Squint to find the shapes in your still life.

STEP 3  Refine Your Work

Choose at least one element or principle to emphasize in your piece. On a separate sheet of paper, refine and simplify your drawing with your choice in mind. You may also wish to photocopy your work, enlarging or reducing it to play with scale. You may choose to add these copies as collaged elements to your piece. TIP: You may need to rearrange, crop, edit, or monumentalize the composition to demonstrate your element or principle.

Shape/Texture  Line/Pattern  Texture/Space  Value/Shape

Alexandra repeats several abstract shapes. What would it feel like to touch this piece?

Isabella uses dashes, cross-hatching, thin lines, and thick lines to create different patterns.

How does Abi use overlapping to create a realistic illusion of space?

How many different values can you identify in Waverly's composition of abstract shapes?

Watch a Video! www.scholastic.com/art
Making Movie Magic
James Oxford talks about helping filmmakers visually translate a script to the big screen

SCHOLASTIC ART: What is your job?
JAMES OXFORD: I am a concept illustrator. I come up with the ideas for how the interior or exterior setting in a movie scene should look. I’ve worked on *Men in Black, The Lost World: Jurassic Park, X-Men 2*, and more.

SA: How do you get started on an idea?
JO: First, I speak with the director and production designer for the film. We talk about what’s going to happen in the scene and what it should look like. I also get reference materials from the prop master and the costume designer. Finally, I read the script, looking for key words to guide my ideas and get to work.

SA: What skills do you need for your job?
JO: Everything today is done digitally, so you need to know digital illustration programs, especially 3-D programs. But you should also know how to paint and draw if you want to use the digital tools to their greatest effect.

SA: How did you break into the industry?
JO: I had many friends in movies, and I was very persistent. I just kept talking to people until I got a job. It was really cool to see the result of my work on screen for the first time. But I didn’t know I had made it until I got a job working for Steven Spielberg. I have worked on three of his movies! But I always knew I had talent and could be successful if I worked at it.

SA: What is the best part of your job?
JO: I really enjoy what I do. Plus, I get to live in a different world every day—anything from feudal Japan to a futuristic world depending on what I’m creating.