

Arts & Communication

DRAWING AND PAINTING

Member Guide

Pub. No. 4H169



WISCONSIN 4-H PUBLICATION

HEAD • HEART • HANDS • HEALTH

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A note to parents

You are the most important and influential person in your children's lives. You can nurture and cultivate their interest in this project by guiding them in their planning, assisting them in carrying out their project and by recognizing them for a job well done.

The information in this guide can provide significant learning experiences for your children. Planning the things they will learn and do and assessing their progress based on their plans will help make their experiences more worthwhile. This planning and evaluating individually with your children may be done by their project leader. However, if this is not possible, you can fulfill this need.

Following are some things you as a parent can do to help your children get the most out of this project:

- Become familiar with the material in this member guide.
- Help your children select project goals they can likely achieve. These should be recorded on the Member Planning and Evaluation Form (MPE).
- Help them decide what tools, equipment and supplies they will need and what they can realistically expect to have.
- Help them understand and learn how to do the tasks they must do to carry out their plans. *Do no do their work for them.*
- Assist them in scheduling their time.
- Discuss their progress with them from time to time.
- Help them recognize a good job from a poor one.
- Commend them on things they have done well. (As the most important person in their lives, a pat on the back from you is one of the highest rewards they can receive.)
- Help them understand where they need to improve.
- Help them to know themselves, their strengths and weaknesses, and to compete with their own abilities.
- Help them to evaluate what they have done and what they have learned on the basis of the goals they have set themselves. *Do not compare their progress with others.* Each is unique and needs to be treated individually.

Introduction

This guide is for those young people who have always wished they could draw or paint. Let us agree first that you are an artist. Your interest in drawing and painting can become an outward expression of the thoughts and feelings in your mind. The practice of art is to enable you to under-

stand, to become more aware of the world you live in, and to discover the joy in creating. Art is an activity every one can participate in, at whatever level of ability he or she may have.

Everybody has tried to express ideas with a pencil or brush. You may have said to yourself, "I never had any lessons in drawing or painting. I wouldn't even know where to begin. There must be some way to start." The first and most important step is to begin drawing and painting for fun. Never mind how awkward or clumsy your first attempts are; they are yours. You made them, and nobody else had anything else to do with them. Don't be discouraged by comparing your drawings or paintings with others.

Everyone creates differently. Enjoy the fact you are expressing yourself in your own personal way. By doing that, you are as creative as any artist.

Have fun following the suggestions in this guide. They will help you learn to describe more clearly on paper or board things you have seen or imagined. The aim of the activities is to encourage a sense of discovery and to learn the discipline of handling drawing and painting materials. Your ability to observe and to imagine will grow through the fun of drawing and painting.

There are three stages in developing you art ability.

1. The first stage begins with practice to acquire techniques, to become acquainted with your materials and tools, and to discover an independent attitude toward art.
2. The second stage is one of experimenting, in which you must search to find what you want to express and to practice with intense interest to improve your way of expression. As a young child you may not have been concerned about how to draw or what to draw. You simply drew because it was fun. You had an idea and you proceeded to draw. Develop a similar attitude as you experiment with ideas.

The ideas outlined in this guide are to get you started, to give you some ways to draw or paint, and to have fun working at them. It is not necessary to have a lot of instruction, just a few approaches to get you started. Then, draw or paint wherever and whenever you can.

Don't judge your work too soon or be over-critical of your efforts. Draw and paint many times in many ways so that you can compare what you have done and see how you have improved.

3. The third stage comes to those who have drawn or painted enough to acquire technical control and can freely communicate what they know in their art.



Of these three stages only the first can be taught. You can learn about procedures in techniques and methods of organizing your ideas. However, after this, you are on your own to search around you, to use your imagination, and to express yourself.

We all have the ability to express ourselves through the arts. We must not be discouraged by the difficulties we meet along the way. (See Image 1.)

Drawing materials

- Soft lead pencils - 2B or 3B
- Charcoal pencils - 4B (The numbers stamped on the pencils indicate degree of softness. 4B is softer than 3B.)
- Nylon and felt-tip pens in black and colored inks
- Watercolors with a medium size watercolor box
- Fine point steel pen
- Bottle of India ink

Drawing surfaces

- Various hard finish papers suitable for drawing in pencil, watercolor painting, and ink drawing
- Good quality writing or typing paper
- White shelf paper
- White bristol board from an art shop
- All-purpose white drawing and sketching pads in 9" x 12" or 12" x 15" sizes

It is not necessary to sharpen drawing pencils to a fine point. A single-edge razor blade can be used to cut away the wood, exposing about one-half inch of graphite or lead.

A fine, delicate line can be made by slightly turning the pencil as you move it across the paper. Only a slight amount of pressure is needed for thin lines; use heavier pressure for broad dark lines.

Ideas about drawing and sketching

Today we are exposed to many visual images found in books, magazines, photographs, newspapers, television, and the Internet. As a result we are well acquainted with the experience of using our eyes to look but we seldom realize the need to consciously see.

Looking is a common experience. It is casual, indefinite and untrained. It helps us get around safely through doors, walk across a street, go up stairs, etc. We have little conscious awareness of the miracle of sight and what a gift it is to really see.

Seeing is an act of observing - an intense, concentrated experience in observing with our eyes. Let's use an example. Look at the open palm of your hand. See with a conscious effort the many creases and folds in your hand. With that brief but deliberate effort in seeing, you become consciously aware of the many details that are present in front of your eyes but that you have not always recognized.

This kind of seeing is valuable and important in many activities. The hunter in the field must use his eyes for selective seeing where generalized looking would miss many things. The baseball or the football player needs precise seeing to throw, catch or hit a ball. Looking is not enough.

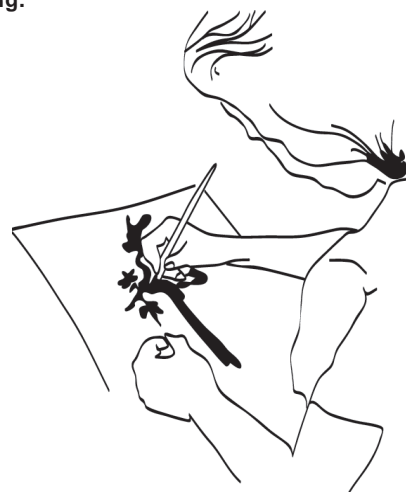
To realize fully this marvelous experience of seeing, we must make a conscious effort at concentrated seeing. In art, seeing is closely associated with the process of creating images and symbols, based on observing our environment.

We communicate to ourselves what we see through a delineating process called drawing.

Drawing is a natural experience for all of us. When we were very young we enjoyed drawing with a pencil or a crayon. Our drawings were freely created from our memory or imagination. Now we realize that our eyes can give us much more information about what we see at the moment of drawing. It opens a new world of expressing ideas.

How important for any kind of an expression is the ability to draw? Artists and craftspeople give form to their ideas through a variety of drawing techniques and materials. All these are done by marking, scratching, stroking, smudging or rubbing on a surface using a pencil, pen and ink, brush, crayon or chalk. Frequently the artist uses tools other than

Image 1: We communicate to ourselves what we see through drawing.



those associated with drawing - a scribe in enamel powder, a stick on the side of a clay pot, or thread in a stitchery.

Drawing is a means of recording what we see with greater clarity. (See Image 2.) This information and detail helps us organize our ideas for painting in oil, watercolor or acrylics. Above all, drawing can be enjoyed as a creative experience in defining vague ideas from our imagination or memory into visual statements. We can alter, modify, revise and change these ideas as they come forth until we are pleased with the results.

Contour drawing

This is an exploration with a method of drawing that stresses the coordination of hand and eye. The objective is to have our eyes observe and carefully follow the edge or contour of an object and at the same time draw a corresponding line with a pencil, recording this eye path.

With a soft drawing pencil and white drawing paper 9" x 12" or 12" x 18", try a series of contour drawings. The first object to draw will be your hand. Place your left hand in an interesting relaxed position. It can rest on the paper, holding it in place on the table.

Focus your eye on some point or place on the object (any point will do) along the contour of the object. Contour is considered to be the outermost edge of the object as you see it. Imagine that the tip of your pencil is touching the object instead of the paper. Without taking your eye off the model, proceed to draw a continuous line corresponding to the same kind of contour your eye is following.

Remember to consciously move your eyes along the contour. At the same time draw a line on paper which records your eye path. Avoid looking at the drawing paper and concentrate intently on the "seeing" experience. This activity is very similar to the method of practicing at the piano or the typewriter. In these examples the eye concentrates on reading the notes or words and permits the hands or fingers to contact the keys by touch.

Keep firmly in mind the idea that the pencil point is actually touching the contour. Be guided by the sense of touch rather than sight. This means that you must draw without looking at the paper, continuously looking at the object.

Exactly coordinate the pencil with the eye. Your eye may be tempted at first to move faster than your pencil, but do not let it get ahead. Consider only the point at which you are working without regard for any other part of the object.

At times you will find that the contour you see will lead inside the object area. When this happens, glance down at the paper to determine a new starting point. Locate this new starting point with your pencil and determine from that point where the contour turned inwards.

You may glance down at the paper several times during the drawing experience but do not draw while you are looking at the paper.

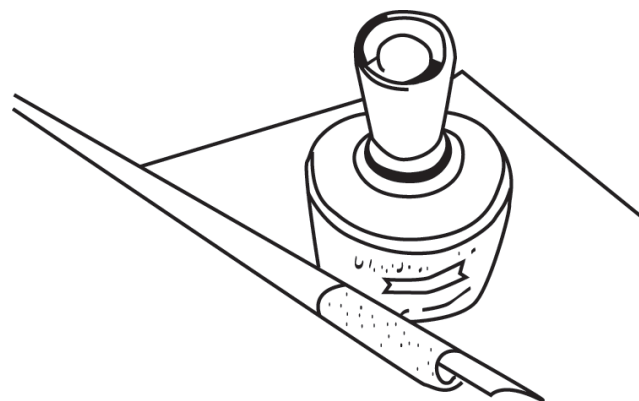
There will be other contours lying within the outer edges of the object. Draw these in the same manner as the outer contour edges. Make yourself think that your eye is actually touching the object.

This experiment should be done slowly, searchingly and sensitively. Take time; don't be impatient or quick. A contour study does not have to be finished because it is a selected seeing experience, to be continued as long as you have the patience.

You may indeed find it difficult to break a long habit of looking at the paper as you draw. Resist and make it a game. Contour drawing is different from outline drawing. You "think" of the contact with the object as going into the shadow or coming out in the light by varying the pressure on the pencil. This will give a thick or thin line.

Your beginning drawings may have a disturbing appearance of distortion. (See Image 3.) In fact, you may feel they lack "correct" proportions, because you expect to see a photographically exact drawing. Your eye is really seeing the path of a conscious, visual experience. The top of the hand or fingers may provide a smooth path of observing, resulting in a shorter line drawn of that path. In contrast, the knuckles or

Image 2: Drawing is a means of recording what we see with greater clarity.



folds of the finger provide a fascinating path of indentation which the eye can explore more carefully and slowly. This results in an enlargement in the drawing of that part of the hand.

Separate drawings of hands and fingers in different positions can be combined by overlapping these drawings on the paper. (See Image 4.) Your hand can be arranged in open or closed positions, suggesting relaxation, agony, greed, etc. The hand can hold a pencil, scissors or whatever appears interesting. Your ability to do contour drawings will improve by frequent practice.

Here are some more drawing activities to try:

1. A collection of small objects, such as, a house key, a pair of sunglasses, a crumpled scrap of paper, a twig, or a small stone.
2. A house plant with interesting leaves and flowers.
3. A view from a window.
4. Your image as seen in the reflection of a highly polished surface such as a chrome teakettle, side of a water glass, or the curved glass of the television set (with the television off, of course!). This will show the interesting phenomena of curved reflection surfaces.

Portraits of yourself and others

You may have expressed the desire to draw portraits of people, especially members of your family, friends or even yourself. The contour method will help you achieve this goal if you practice frequently.

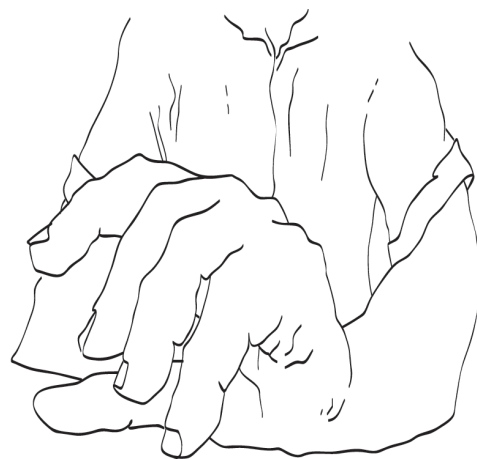


Image 3: Your beginning drawings may have a disturbing appearance of distortion.

You can be your own model by using a small mirror. Try several full-view drawings of yourself in a mirror. You may now want to have someone pose for you. Arrange to have someone sit about 15 inches in front of you. If you are drawing with someone else, alternate the drawing and posing with each other in 10-minute intervals—front, three-quarter, and side views, with the head tipped forward or back, can be tried. It would be interesting to record expression of feelings, smiling, laughing, etc.

About 15 different contour drawings of heads, done with concentrated attention, will begin to reveal a remarkable likeness. Remember, your drawings carry a personal interpretation of what you see in terms of a contour line rather than a photographic copy. (See Image 5.)

Image 4: Separate drawings of hands and fingers in different positions can be overlapped to create one image.

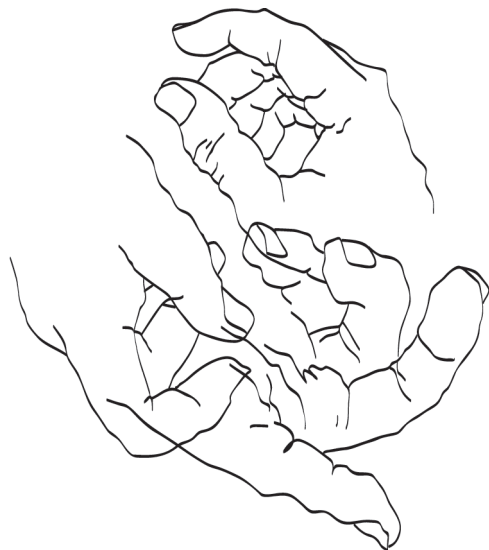


Image 5: Your drawings carry a personal interpretation of what you see.



Your local or area library may have art books showing drawings by famous artists. They will reveal the unhesitating coordination of hand and eye as a visual touching experience. Some of these artists are Raphael, Albrecht Durer, Hans Holbein, Edgar Degas, Jean-Auguste Ingres, Pieter Brueghel, Rembrandt, Andrew Wyeth, Ben Shahn and Rico Lebrun.

You will find many examples of contour drawing in current magazines and newspapers.

Gesture or speed drawing

These experiments are suggested to improve your “seeing” rather than simply looking, and to reinforce your confidence in the skill you have but haven’t been using. Don’t hurry to judge your work too soon.

1. Make this a game for yourself or the group. The beginning experiments are not directed to achieve perfect likeness but to capture the overall movement and main directions of the observed object.

Set up a collection of objects in the center of the room. An old chair or rocker, draped coat or cloth, and a small table arranged close together will serve. Make an arrangement from what you have at hand. A collection of objects can be arranged on a table to make an interesting group (cups, saucers, pitcher, open book). If you are in a group, arrange yourselves comfortably to allow full arm swing in drawing.

Start drawing to capture only the direction or implied movement of the major parts in the arrangement. Take only three minutes to get everything important drawn. Scribble in vigorously the main essentials by “feeling” the direction of the object with your eyes. Don’t get hung up on details within the three minutes. The major objective is to get the impression of the essentials marked on paper.

2. Vary the position of the arrangement or take a new position and continue with these three-minute “gesture” drawings for one hour. With a few minutes rest in between each drawing you should have a collection of about 15 drawings. Take time to lay them on the floor to see what happened between the first and last drawing.

Several individual sessions or group meetings in this kind of activity are suggested. Begin each session or drawing session meeting with a series of gesture drawings to loosen up the coordination of hand movement.

3. In a group, have the members take turns posing in different positions for three minutes, i. e., kneeling, squatting or leaning, while the others make drawings of the posed positions.

Drawing human figures

The desire to represent people is always an interesting goal. Some of the first evidences of pictorial art can be seen on the cave walls and stone scratchings made by ancient people thousands of years ago. You can also see them in the picture writing of early Native Americans.

There are many ways to acquire experience in figure drawing. Frequently, the approaches become involved in proportion, anatomy and likeness, and as a result the liveliness of human figures is lost. Figure drawing really should not be difficult. We all possess bodies, limbs and heads, which have been observed by us long enough to know what they look like. Basically, human figures are alike and differ only in small characteristics and details.

Keep in mind the fact that figure drawing is a means of solving a problem – how to show the vitality of people. The approach suggested in this project is to use what you already know and give it form in drawing.

Figure drawings will have vitality only if you express feeling and action in the figures. Action may not always mean that the figure is moving. A pose may show a restful position of head, body and arms, but it can be a dynamic, alive pose. While drawing figures, think that you are personally doing the pose or action.

You have probably made drawings of people using stick figures. They may have been all you needed to express what you wanted to say at the time. The figure, however, can be done in many different ways. You will want to explore these ways and become more skilled in how you draw the figure. Remember not to lose the sense of fun in drawing.

Every artist develops a system of shorthand for recording figures in action. They may be stick, block oval, scribbles or any other method of rapid notation. As you begin to draw the figure, start with a basic notation, then draw, observe and use your imagination. Make it a game and have fun inventing many kinds of actions that people can perform.

Materials

- 8 1/2" x 11" typing paper – excellent for practice paper
- A nylon-tip pen
- Soft drawing paper
- Charcoal pencil - 3B



Use all the drawing pens and pencils. Interchanging the pen will give you a fine line. The charcoal permits a wide range of blending or smudging.

Our first study can begin with a simplified drawing of a figure that represents the basic forms and parts of a human skeleton. These major units are as follows:

- Head
- Neck and spinal column
- Chest area or rib cage
- Collarbone or shoulders
- Upper and lower arms, wrist and hand
- Pelvic or hip area
- Upper and lower leg, knee, ankle and foot

Learning to draw people means that you must be observant and willing to practice. What are some ways to help you improve the drawing of figures? If you are practicing with a group, use each other as models. If you are alone, use a large mirror to draw yourself.

When you look at others or at yourself in a mirror, look carefully to see how the head is turned or bent, where the legs are positioned, which way the body leans and other actions. After observing, draw the pose as you remember seeing it. Several poses can be drawn on one sheet of paper. If you think a pose does not seem right, don't erase. Simply redraw over the lines with darker lines.

Observe and introduce into your drawings these basic actions in the poses:

1. The body bends at the waist. Does it bend in other ways?
2. The arms bend sharper at the elbow. Think of the elbow as a point from which the upper and lower arm angle away. The arm does not curve like a rubber hose.

3. Observe where the hand joins the arm at the wrist. Draw hands attached to arms in several angles. (See Image 6.)

The major units of the body move at certain places called joints, found at the neck, shoulders, elbows, wrists, hips, knees and ankles. The spine is a long flexible joint with considerable ability to bend in several directions.

Figure drawing exercises

1. Forget about how complicated the human figure is. Make a simple stick figure showing the major body units with attached limbs. Think of the body as a torso having two separate block forms. (See Image 7.)
2. Draw this basic figure in many action poses: standing, sitting, running, leaping, twisting, slipping and throwing. (See Image 8.) As you draw, check the body position in a mirror or from someone posing. Remember, the figure has two major units, rib cage and hip. These can move in many directions as far as the spinal column will allow.

Image 8: Draw this basic figure in many action poses.



Image 6: Draw hands attached to arms in several angles.

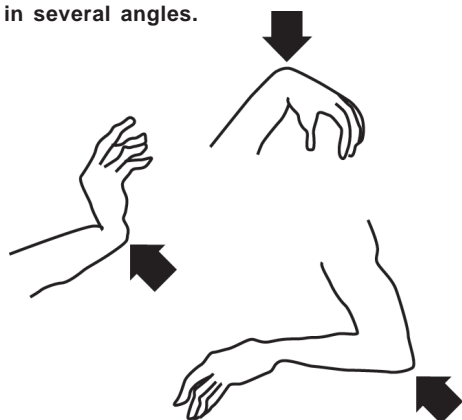
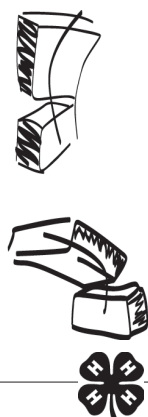


Image 7: Think of the body as a torso having two separate block forms.



3. Cut out photographs from the sport and fashion sections of newspapers. Study and draw basic, box-trunked stick figures from these clippings. (See Image 10.)
4. As you acquire experience and speed in drawing action figures, try adding the outer skin to them. Use a lightly drawn pencil line for the stick figure and black chalk for the solid part of the figure. Lightly blend the chalk to give a solid mass to the figure. (See Image 9.)
5. After you have tried all these approaches, work out a set of action positions. Each member can take turns at posing. (See Image 11.) The poses should always be natural. Relax, lean against a wall, pick up a book, slouch on a chair. Each pose can last for only one minute. Draw the main body essentials first, then follow with more details as you wish.
6. If you have a large mirror at home, pose and immediately draw from what you remember.

As you progress, check your drawings with photographs of people boxing, wrestling, swimming, diving, skiing, running, etc. Use these photographs as an aid to your knowledge. Never make copying an end, only a means toward developing your drawing ability.

After each practice session, choose the best poses. By comparing all your work, you will strengthen your ability to judge. Gradually increase the size of your figures. Join several figures together into combined activity.

7. Study the drawings and sketches of outstanding artists such as Degas, Cassatt, Daumier, Leonardo, Rembrandt and many others from art books in your library.
8. Try drawing stick figures with added details to show something happening – an idea expressed.
 - a. People at work
 - b. Sitting around a table
 - c. A ball game
 - d. Dancing
 - e. At the swimming pool

Gradually your confidence will increase and you will be able to draw the figure showing the basic body parts in action without the stick figure structure. This will come with practice and practice. Have fun doing figure drawing!

Image 9: Lightly blend the chalk to give a solid mass to the figure.



Image 10: Study and draw basic, box-trunked stick figures from these clippings.

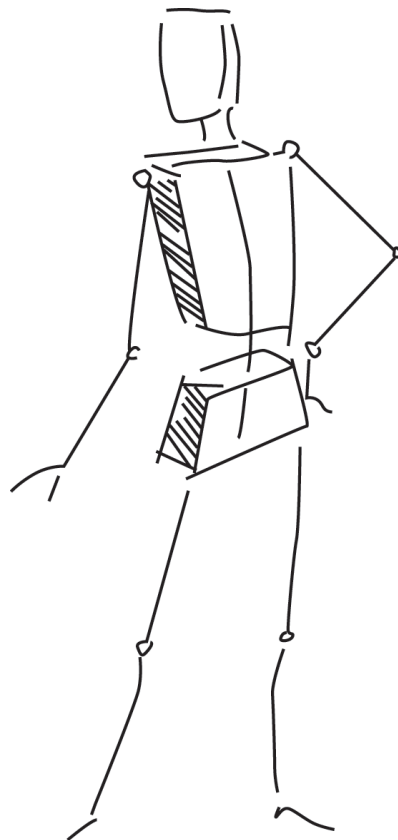
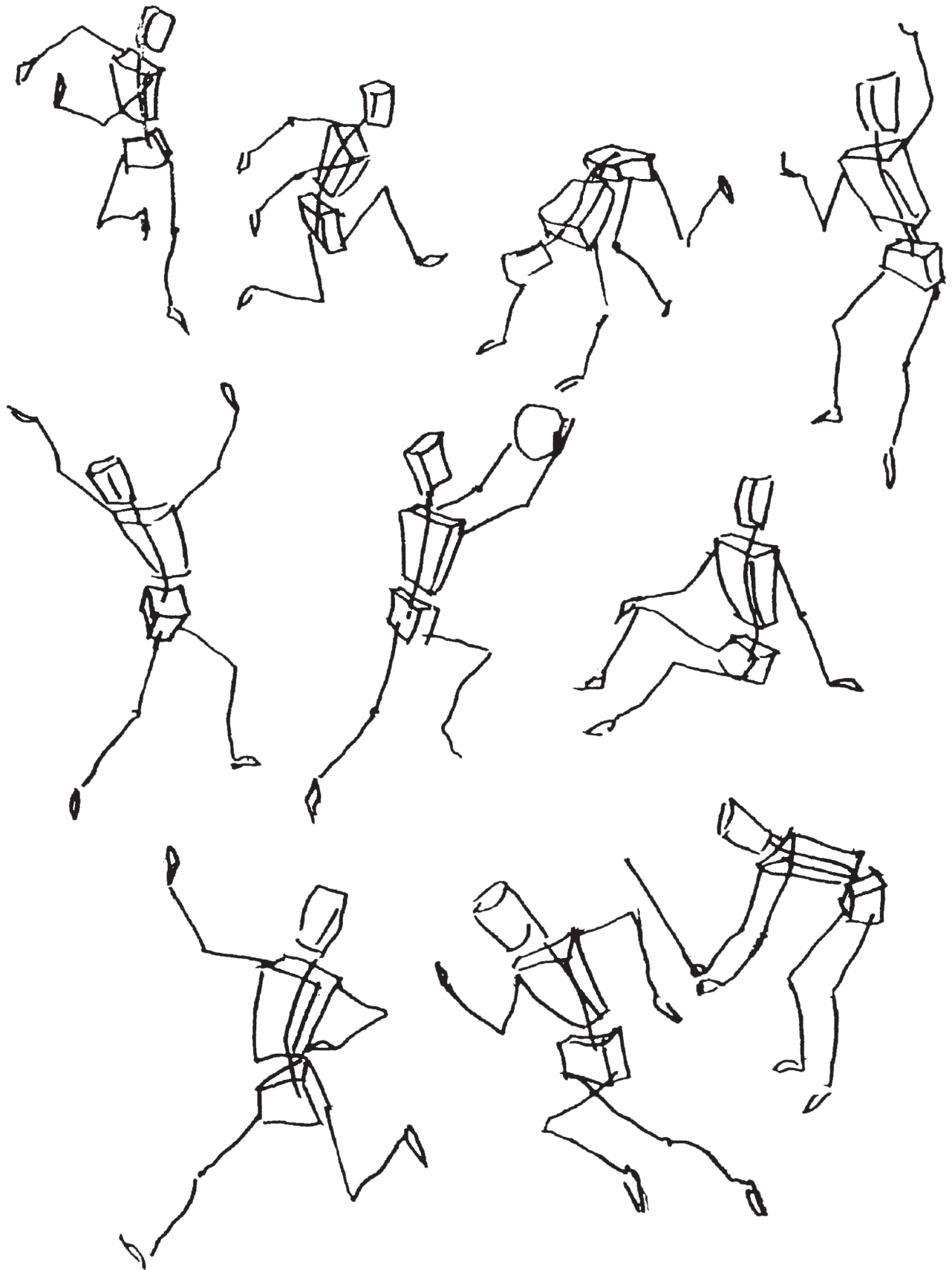


Image 11: Work out a set of action positions. Each member can take turns at posing.





Dots to create images

We see images as a whole rather than as separate pieces. This can be observed when looking at a newspaper photograph. All grays and blacks are made of many small black dots. Some dots are grouped close together, others further apart, thus creating an appearance of black, gray or white areas.

Our eyes fuse these dots of varying density into solid-appearing grays. The greater the density of dots, the darker the area. The more scattered the dots, the grayer the area appears to the eye. (See Images 12-16.)

We also find this phenomenon occurring when we observe paintings. Some paintings, when viewed close up, may seem to have crude and meaningless daubs of colors. However, as we stand back from the painting, we may see these daubs fuse together into a recognizable image. The French Impressionist artists Monet, Seurat and Marissot applied many dots or dabs of pigment close together on the canvas.

Beginning artists often work too close to their painting. When viewed at a normal distance of 3 to 6 feet, this work appears too finely grained in texture to be of visual interest. Plan to work with the idea that your drawing will be viewed from 3 to 6 feet away.

Plan to start within a rectangular area of about 3" x 4".

Tools and materials:

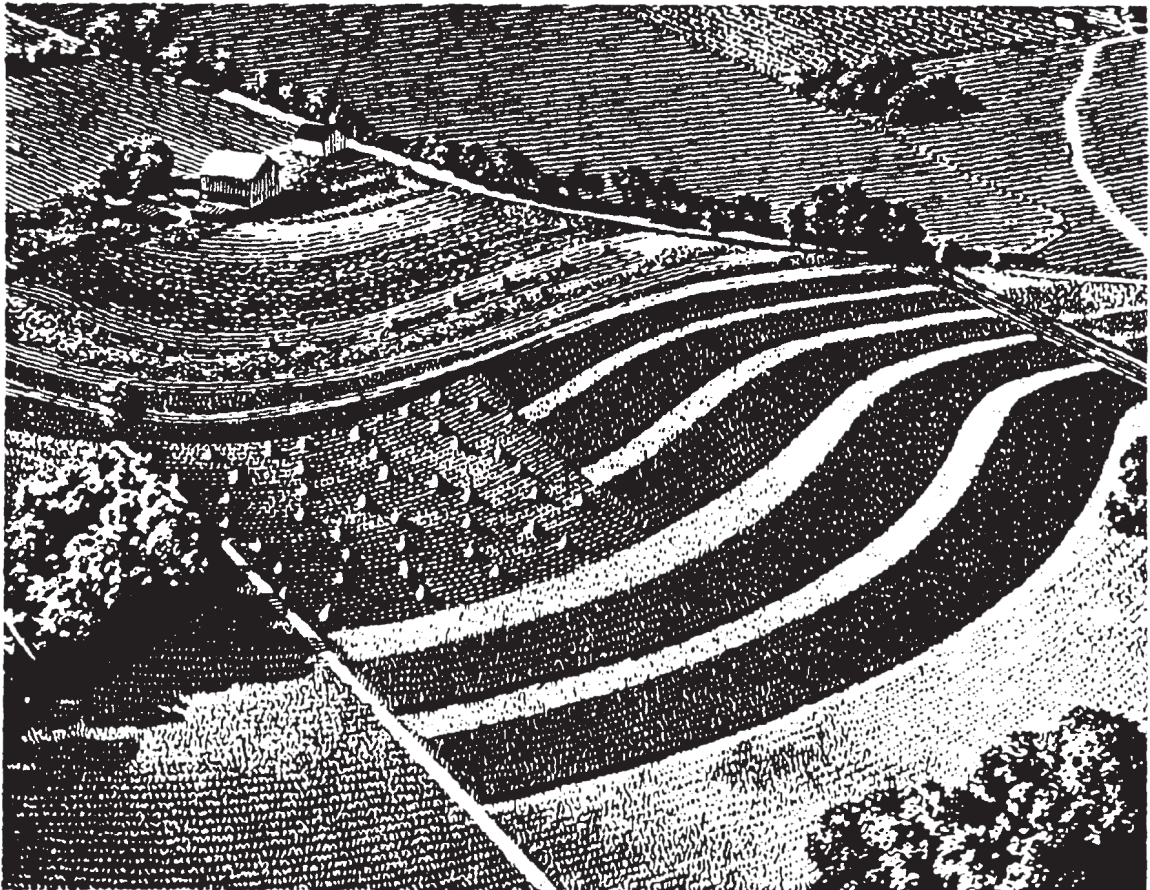
- A thin lined felt-tipped pen or sharpened or pointed wooden stick and bottle of india ink
- White drawing paper

Work problems

Arrange a cluster of dots starting from a concentrated massing in a central area and gradually opening up to fewer dots at the outer edges.

Dots massed more tightly into groups will suggest a curved or undulating surface.

Image 12: Some dots are grouped close together, others further apart, thus creating an appearance of black, gray, or white areas.



Shape a circle with massing of dots to suggest a solid sphere with roundness. Shape a triangle into a cone. Shape a rectangle into a cylinder.

Develop a design with lightly drawn, intersecting, horizontal and vertical lines. Then build with dots to create an organized structure of black, white and gray tones.

This drawing experiment may appeal to those members who like to work in a precise, controlled manner. It will take time to create a dot drawing, so have patience.

Design variations

Variations in drawings by changing the tool

Try a separate drawing with each of the following tools:

- Thin lined felt-tipped pen
- Broad felt-tipped pen
- Colored markers
- Sharpened wooden sticks with india ink
- Tip of brush in one or several colors
- Short strokes with brush rather than the point
- Broad stroke dabs with brush and oil colors

Variations with use of drawing surface

- Rough-toothed texture paper
- Sandpaper or sand-painted white board

Suggested studies to draw or paint with dots, using any *one* of the tools:

1. An arrangement of different size stones or small rocks on white paper
2. A collection of leaves, flowers and twigs
3. An arrangement of sports equipment or toys

Understanding color

Colors are influenced by light as well as by one another. Not only do they intensify or subdue each other, but they produce strong contrasts to each other.

Contrast refers to the extreme difference between colors. Differences can be seen between light and dark colors, bright and dull colors. Additional differences help us to understand contrasts in color, such as, *warm* groups (fire, glowing of red, red-yellow, burning, hot) and *cold* groups (ice, frigid, frost,

Image 13: Dots massed more tightly into groups will suggest a curved or undulating surface.



Image 14: Give two-dimensional shapes depth.

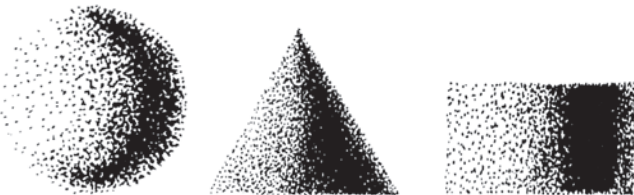


Image 15: Develop a design with lightly drawn, intersecting, horizontal and vertical lines.



Image 16: It will take time to create a dot drawing, so have patience.



freezing). You can make additional lists of color groups based on these contrasts.

The colors you use in art or crafts have a personal meaning. The colors you select depend more on how you feel about color than on rules or formulas.

There is no mystery in how to use colors in a craft. It simply is a matter of choosing those colors you like and arranging them together in any way you wish. As you work more with colors, developing a greater sensitivity to their relationship to each other, your sense of color choice will improve.

There are three qualities of color that help you determine their use:

1. *Hue* - This refers to the name given to a particular color – red, green, blue-green, etc.
2. *Value* - This refers to the lightness or darkness of a particular color – light red, light blue, dark green, dark brown. Red in its pure state is a dark color; yellow is a light color. A color can be tested by comparing it to white, which is the lightest of all colors, or black, which is the darkest of all colors.
3. *Intensity* - This refers to the brightness or dullness of a color. Some colors in a group will appear brighter than others, and some will appear duller. This can be noted only by comparison.

Exercises in color

These exercises are a preparation for color usage in most art and craft media: painting, textile painting, applique-stitchery, mosaics, weaving, etc. To be more aware of the major color relationships, the following exercises are suggested for design experimentation.

1. Collect all sorts of colored advertising pages from magazines (*Time*, *Life*, *House Beautiful*, *Better Homes*

and *Gardens*). From these pages, cut out many small squares with a scissors. The *squares* can be about 1/2" or 3/4" in size. Spread them out in front of you. Begin the game of sorting out the squares in groups of major colors: yellow, blue, red, green, white, black and gray.

Even this sorting will raise a problem of classifying them into a definite color group. Some squares will tend to fall into the green pile from the blue group, some may even fit into the blue from the red. You may find it necessary to make groups of in-between colors, e. g., blue-green, yellow-green. Have plenty of squares of each color; accurately cut squares are not an essential factor.

2. On a separate sheet of white paper about 6" x 9" in size, paste a small mosaic selection of colored squares from each group. Arrange them in rows close enough so that no white paper shows *between the squares*.
3. Make another arrangement of squares on white paper, only this time place the *brightest* dark colors on one end and gradually work your selections toward the *brightest* light colors on the other end. Do this with two close color groups: green and blue, with green on one end and blue on the other and intermixes of blue-greens in between. (See Image 15.)
4. Arrange a group of gray squares, starting from one side with light grays to the opposite side with dark grays. Each gray square will not be exactly the same in each tone; you select as accurately as possible.
5. Try another unit in blue, green or red; only in this exercise start from the center and gradually work out to the outside edges – light to dark. (See Image 16.)
6. The final exercise should be on a large sheet of white paper, 9" x 12" or 12" x 18". Make an arrangement of any single color, starting in the center, or from a side. The pattern of color change should be one of your own choosing. (See Image 17.)

Image 15: Place the brightest dark colors on one end and gradually work your selections toward the brightest light colors on the other end.

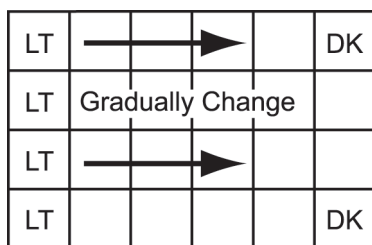


Image 16: In this exercise start from the center and gradually work out to the outside edges – light to dark.

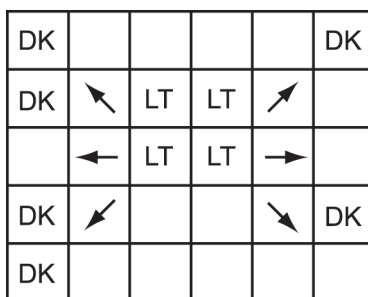
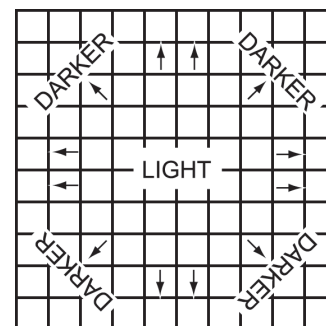


Image 17: Make an arrangement of any single color, starting in the center, or from a side.



The purpose behind these color exercises is to give you experience in recognizing and handling a variety of colors. The subtle relationships of color are most easily learned by direct manipulation and seeing.

These easily obtained color squares offer ready contact with color awareness, without the time consuming mixing of paints. Later exercises should include the ways of intermixing colors to achieve specific tones.

Two-dimensional art

An understanding of 20th century painting begins with an awareness of the organization of shapes and space on a flat surface in terms of color, value and texture.

In Western civilization, beginning with the early Renaissance, artists conveyed impressions of their cultures in an illusionistic manner. The flat panel was given the appearance of solidity, light, shadow and depth exceptionally well. Early in the 20th century, painters rejected this traditional approach that had existed for about 400 years.

Today we are quite familiar with the illusion of form and space on a flat surface as seen by photographs and motion pictures. The camera records in an instant all that the 16th century painter worked at in paint. This is not to say that you should give up illusionistic painting or drawing with its light and shadow techniques, but you will find it helpful to be acquainted with the approaches in creative expression of our age. New directions in art have made us aware of the many possibilities for expressing ideas in color, flat shapes and textures without resorting to illusionistic painting techniques.

The following experiments will help you discover the importance of designing in a two-dimensional space.

Materials

- White paper (9" x 12" or 12" x 18")
- Newspapers
- Scissors
- Watercolor box and brush
- Poster paints (small jars) - white, black, red, blue, yellow

Procedure

1. Divide the white paper into five interesting spaces or areas with lightly drawn pencil lines. The lines must go from one edge of the paper to the opposite edge. Lines may be straight or curved, and may intersect each other if desired. (See Image 18.)
2. Cut paper shapes from scrap newspapers in silhouettes of bottles, jugs, water glasses and vases. The shapes can be made symmetrical by folding a sheet of newspaper in half and cut to shape. (See Image 19.)

Distribute the bottle shapes in an arrangement on the field or ground. All shapes should be different in size and contour. Cut out more shapes than are needed to allow some latitude of choice when arranging the design paper.

Arrange the shapes on paper over the penciled line divisions you made in Step 1. Shapes may overlap each other to create a more interesting effect. Rearrange the shapes until you find a group pleasing to you. You may wish to place some shapes closer to the top of the paper, some slightly lower.

Carefully trace around each shape with a pencil. Where shapes overlap, trace each separate outline. Remove all shapes, leaving only the outlines on the paper.

The design you now have will consist of penciled lines cutting across the paper and penciled outlines of the

Image 18: Lines may be straight or curved, and may intersect each other if desired.

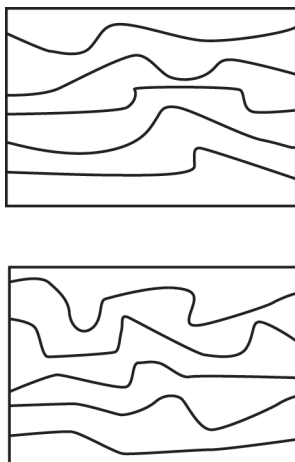
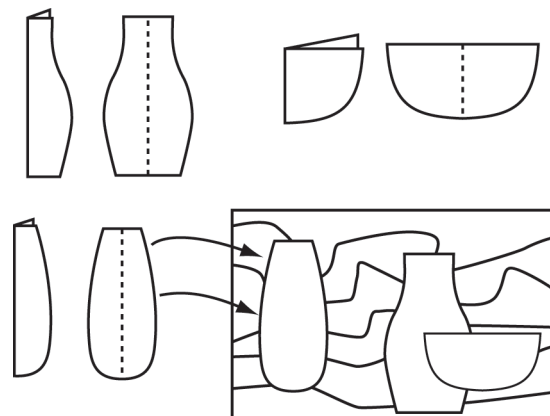


Image 19: Cut paper shapes from scrap newspapers in silhouettes of bottles, jugs, water glasses and vases.



paper shapes. The design arrangement of these shapes is called the figure. The relationship of the shapes to the background is called figure and ground.

3. The third step is to develop a pattern of color which joins the figure and ground areas into a unified design. This becomes a new way of creating. We are creating a system of arranged shapes and spaces on a flat surface. The pattern or design becomes the major element rather than the depicting of objects.

Keeping this in mind, our painting can begin with a distribution of color in all areas to achieve a light and dark color balance.

Any light color and any dark color of your own choosing can be selected. Also, you can intermix the light and dark colors to get an intermediate color. An equal mix of each color will produce a third color.

Begin anywhere along the outer edge of the paper and fill in an area with your dark color. Where the corner or point of that area touches the point of another, fill in that area. This establishes a path of dark areas. In areas where the sides of two dark areas run into each other, use an intermix or middle value of light and dark color. The alternating areas next to the dark areas can be filled with the light color.

Maintain a balance of light colors next to dark through the entire design with occasional middle color areas. (See Image 20.)

As you work at the color distribution, you may wish to emphasize the jug and bottle shapes by slightly altering

the color in these areas. Do this by making the mixes lighter or darker than the other color areas of the ground.

As in all painting, once you start work, there will be many choices and decisions to be made in color placement. You make them as they come up; they can't always be anticipated. This is the most interesting part of all creative work. You will have many opportunities to determine what design and color arrangement is desired.

The first experiment imposes a set of limitations of shapes, specific colors and arrangements. After becoming familiar with the process of designing for a flat surface, you may want to try variations.

Suggestions for other themes in preparing cutout shapes

1. Shapes from chemistry-test tubes, flasks, beakers, retorts
2. Shapes of birds in flight or on the ground
3. Shapes from the kitchen – knives, forks, spoons, plates, bowls
4. Shapes in a room – tables, chairs, sofas, lamps
5. Shapes from out-of-doors – houses, buildings, signs

Study some of the works of these artists who created many outstanding examples in this direction: Wassily Kandinsky, Lyonel Feininger, Georgia O'Keefe and Charles Demuth.

Starting to paint

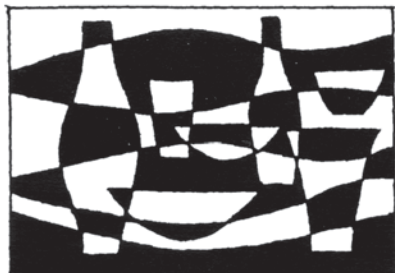
Painting is a combination of many kinds of colors, mixed by the artist's personal choice, and joined together with brush strokes in any way to reveal an idea that the artist begins to see coming out on the board. It is different from making a colored drawing.

A good way to begin to paint is to experiment with "smearing" or brushing paint on the surface of a board. You can gain the feeling of paint, mixing colors, and using brush strokes on a large 16" x 20" or 18" x 24" white gesso panel. Cover the entire white board with a thin, smeary mixture of any color you like at that moment. Be sure it is spread over the entire board in a cloudy, irregular mixture.

With a thin brush and slightly darker color, divide the panel into irregular, horizontal and vertical lines from edge to edge. Starting in the center of the panel in the areas of the intersecting lines, brush in a color taken from your palette.

Move out from these colors and add intermixtures of colors in the surrounding areas. There are many combinations

Image 20: Maintain a balance of light colors next to dark through the entire design with occasional middle color areas.



possible. Your experimenting will show you the way. Keep in mind that each color you mix and brush on will be dark or light, bright or dull. You really can't tell until you compare it to other colors on the board. Two or more colors can easily be mixed together to make another color. How much of each is a choice you make. Also, remember white and black can be added to any colors. White will make them lighter; we call the results tints. Black will darken and dull the colors. These mixtures, along with many others, may look odd to you.

There are very few pure colors found in our natural environment, but an infinite number of mixtures. So experiment with color mixtures before you try to paint a subject. Artists don't paint pictures; they make paintings. This means that you see the paint, brush strokes, texture and colors first, then the ideas or subject. When you paint, you will begin to understand how painting is different from a drawing or even a colored photograph.

Watercolor painting

Watercolor painting offers many ways to become acquainted with the use of colors, textures, lines and shapes needed to express ideas. It is inexpensive and requires a minimum of materials. The beginner can become acquainted with unusual ways of manipulating the brush and paints to obtain a wide variety of interesting effects.

Perhaps you have already used watercolors or poster paint in your school or home. The suggestions in this guide are offered to help you experiment with ideas you never had time to do. There are many things to paint, from your imagination or memory as well as from what you see as you paint. The most important fact to remember is that you can paint; it isn't necessary to know a lot about painting. As you begin, new ideas and new ways to use your paint will come to mind. If you enjoy the experience, you will learn and improve, with practice.

Becoming acquainted with materials

You need these materials:

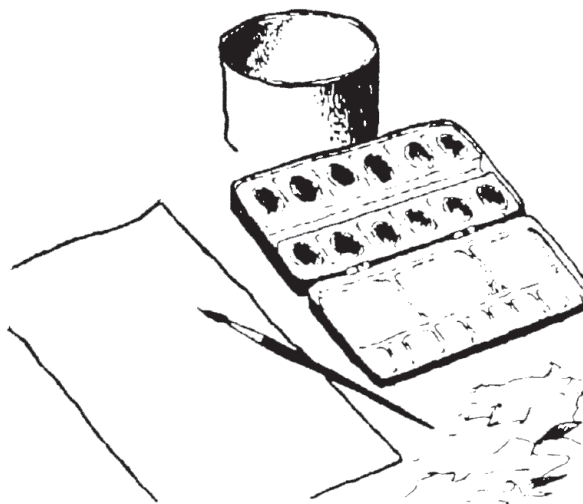
1. A box of good quality watercolors, either 8-pan or 16-pan colors. The 16-pan color box will give you a wider selection of colors without losing too much time mixing special colors.
2. A medium size hairbrush. Usually such a brush comes with the box. The brush should come to a fine point when dipped in water and gently snapped. The brush is a flexible tool, which permits a wide range of uses. It should be capable of giving you a very fine line of color when the tip is moved in a vertical position over the paper. The brush should also be capable of holding considerable

amounts of paint to apply color quickly over a wide area of the paper. You may want to have one extra large hairbrush on hand just to cover large amounts of paper with color. This is often called a watercolor wash brush.

3. A scrap of cloth, about 12" in size, serves as a cleaning and drying tool, as well as a painting tool similar to the brush. Painting can also be done with other kinds of tools besides a brush. Interesting effects are achieved by blotting, dabbing or rubbing with a cloth or a small sponge.
4. Paper. Several kinds of paper may be used in painting watercolors. The most common is the white school drawing paper. Many stores will have this paper in separate sheets, 9" x 12" or 12" x 18", or in pads of similar size.

This paper is somewhat heavier and has a softer surface than writing or typing paper. In the beginning, use the least expensive paper. You want to feel free to try many ideas without worrying about wasting your materials. Learning to paint can be done only by practicing in many different ways, so have lots of paper on hand. A roll of heavy white shelf-paper with a dull finish may serve as a good painting surface. The roll can be cut into separate sheets of different sizes. Often we forget that ideas we want to express can be painted or drawn on a long, narrow sheet of paper used horizontally or vertically. How would you use the paper if you wanted to paint a tall pine tree against a summer sky? Or how would you use the paper to show skylines and roof tops seen in the late afternoon when the sun is setting? We have become so accustomed to standard-sized papers that we forget to use other sizes.

Image 21: The open cover of the box should be nearest you.



5. A large water container. A coffee can or plastic can (large enough to wash easily and clean your brushes) can be used.

Becoming acquainted with watercolors

When you begin painting, it may be helpful to follow a few simple procedures in setting up your materials. Try to set up your materials in the same manner every time you start painting. An arrangement of materials set up the same way each time you paint makes it easier to concentrate on the painting process.

Watercolor painting can be done on a table or the floor. Place the paper in front of you with the open watercolor box close to the right side of the paper (if you are left handed, on the left side). The open cover of the box should be nearest you. This serves as an area for mixing special colors or preparing a quantity of color for a large painted area. (See Image 21.)

Place the cloth scrap immediately below the watercolor box so that the brush can be cleaned in water and wiped dry for the color to be used. In some cases you may prefer to hold the cloth in your left hand. This permits you to blot up any excess color on the paper or to use it directly in painting. After the painting materials have been set into position, immediately add a few drops of clear water to each color in the box. This will soften each color to a rich, full intensity, ready to use in heavy colored or diluted with water as needed. Do this every time before you start painting.

Beginning to watercolor

Practice using the watercolor brush in many ways. Ideas for particular paintings may come to mind. Go ahead, try them out. The experiments are principally offered to acquaint you with the tools and what they can do.

Can you express an idea using brush lines when listening to your favorite music? Sounds and colors suggest similar feelings, moods and emotions. How does the music make you feel? Choose colors and intermix them on paper to suggest that feeling. Perhaps the music may suggest images of people, places or things. Some people simply feel only the intermingling of colors without any appearance of visual forms. Try both ways many times. Compare all your paintings. Which one seems to please you the most? Why? Select the one you like and cut out a two-inch wide paper mat to fit around the painting. Place it on the wall of your room or the living room and enjoy it. That is what art is for.

Increasing your imaginative powers

We create ideas from two major sources:

1. Ideas that come from what we see, what we remembered or what we imagined.
2. Planned or accidental markings made on paper or board, which upon study, reveal ideas not recognized at first.

Have you ever observed shadows on a wall, cast by a nearby lamp, that suggested images of strange animals, faces or monsters? You saw those images only when the shadows were there. Suppose you made accidental marks and shapes on paper with your watercolors. Could you find ideas in the same manner? When you recognize them, use your paints and brush to make them more distinct with additional colors matching those already there.

Experiments in imagination

1. Cover the entire surface of watercolor paper with clear water, either by brush strokes or with a wet sponge. Add brush strokes of various colors to the wet paper; the colors will intermingle to form a colored background. When the paper is thoroughly dry, shake four or five drops of thick paint from the brush onto the paper. Immediately blow these blobs of colors out over the paper. The paint will spread into thin tendrils of paint in different directions. Now observe and study the accidental pattern. Can you discover unusual images, figures, and things in these markings? Add whatever details you find necessary to make your ideas complete. (See Image 22.)
2. Wet the paper again with clear water. Add brush strokes of heavy colors in short and long strokes, either horizontally or vertically. While the paper is still wet, carefully crumple the sheet into a close ball. Gently open the ball of paper, smooth and spread out to dry. Study the accidental

Image 22: Study the accidental configurations to discover shapes, figures and forms that suggest ideas.



configurations to discover shapes, figures and forms that suggest ideas. Perhaps only a small part of an image can be identified or several disconnected ideas seen. Bring them together by further painting over the original colors with matching colors. You may see strange heads, fantastic creatures, unusual landscapes, etc. All these shapes can be “a figment of your imagination.”

During this experiment you may discover the need for fine lines for details. Use the top of your brush held in a vertical position and carefully “draw” with the brush.

Wipe your brush dry on the cloth to remove any excess water; then pick up a touch of rich thick color with the tip of the brush and draw. During this experiment, you may find that some color areas are quite dark. Light lines or shapes can be painted over these dry areas by using white poster paint added to your brush. The addition of white poster paint makes any color opaque. This means the paint is thicker and will cover any color underneath. In this manner dark green, blue, red or black areas can be painted over in fine lines, using a mixture of white poster paint with the color.

3. Watercolors combined with india ink help to stimulate our imagination. Many artists have started paintings from accidental mixtures or interminglings of paint, resulting in configurations that suggested images not recognized at first.

In this experiment cover the paper with lots of water. Drop in colors of your own choosing by shaking the brush over the paper. Lift the paper up and tilt it in different positions to cause the colors to run and mix together.

While the paper is still wet, add a few drops of india ink over the paper. Observe how the ink spreads rapidly over the surface, creating unusual arrangements. Tilt the paper to increase the mingling of ink and color. Set the paper aside to dry. Several other paintings can be set up in the same manner, so that little time is lost in waiting for the papers to dry.

Now carefully study the accidental configurations or minglings of colors and ink. Observe the paper from all sides. Can you see any resemblance to images or things you’ve seen? Perhaps you might see a face, part of a hand, part of an animal. Take time to observe and discover before going further.

When you discover one or more images, bring these ideas more clearly together by using your brush and colors. Paint in all the needed details with colors that closely match the colors already there. Some of the images may not relate to each other in a logical fashion. Our imagina-

tion isn’t always logical, so feel free to create a fantasy of your own. It is most important to take advantage of those accidental interminglings and skillfully blend them together with ideas of your own.

Max Ernst, an American artist, used this approach for many of his paintings. Other artists start paintings in a similar manner by rubbing and smearing their canvas with many colors. They then let the color blendings suggest what to do next. Try it.

Skylines and rooftops in watercolor

Have you ever observed the tops of buildings or trees as they appear against a skyline? Have you studied carefully the interesting silhouettes on buildings, chimneys, trees, telephone poles, steeples, rooftops or silos against a colored sky in the evening or morning? Have you really looked at the interesting clouds that sweep across a skyline of rooftops or woods? (See Image 23.)

Some of the most interesting ideas for water-color painting can be discovered by looking at skylines. Artists have used a simple observation technique to see the silhouette pattern against a sky by squinting at the view with eyes half-closed. Most of the details are somewhat darkened and only the outlines of objects as a mass will be seen against the light sky. This is particularly true when observing an early morning sunrise or a late afternoon sunset. During these times the skyline is dramatically lighted by the sun. Let us examine some ideas about sky and clouds as a preparation for painting. Skies have always suggested personal moods or feelings, depending on the particular cloud formations and colors. The sky is constantly changing throughout the day, sometimes filled with clouds or none at all.

Make a collection of skies collected from pictures in magazines. These pictures will show many kinds of clouds, some white with colored grays on the undersides, with patches of light blue sky between. Other pictures will show masses of gray clouds closely bunched together on a bleak, stormy or rainy day.

You will recognize different shapes of clouds. Some are rounded, others long and stretched out, stringy or wispy. From these references we can try to use these ideas in watercolor painting.

Starting skyline paintings

Wet a sheet of watercolor paper thoroughly with a sponge. Keep the paper horizontal on the table. On the damp paper,



brush on a mixture of colors you think represents sky color. This may be a mixture of dark blue with a little green added to it. While this overall color is still wet, use a small piece of cloth or facial tissue to press down gently on the paper and lift it up. This will leave a patch of white paper in the color area with soft, diffused edges, similar to a cloud shape. Practice with this procedure until you have patches of lifted color, similar to cloud formations you have seen. You can experiment by lifting, dabbing or slightly scraping until the patches resemble cloud formations you desire. Always work on a damp or wet color area. Try to suggest a particular mood or feeling you may have about a sky by using appropriate colors.

A clear, sunny sky should be easy to represent. Mix a large quantity of light blue color and evenly brush across the paper. Try to eliminate any streaking of the color. A cloudy, bleak, wintry sky may have long, horizontal blue, green and gray streaks across the paper. The dark blue and green streaks can be brushed into the wet gray area. A stormy, turbulent, fearful sky can be suggested by dripping gray, blue, green, orange and black colors onto the wet paper. Tilt and turn the paper to intermingle the colors. A partly cloudy sky may be suggested by lifting or blotting up clear areas of the dark blue color with crumpled tissue or soft cloth. Make at least six color examples during a session. Select one to continue your explorations in skylines.

The lower one third or one quarter of the paper will be used for the skyline area. Across this lower section paint in those silhouetted details representing rooftops, telephone poles, chimneys, church spires, water towers, etc. (all those things you remembered seeing). The tip of the brush can be used as a drawing tool to give all the fine lines and marks needed. Colors should be mixed to paint over the underlying sky colors.

Suggestions for silhouetted skylines:

- A bicycle against a stormy evening sky
- An old oak tree against a partly cloudy, sunny day
- Marsh grasses and cattails against a wintry sky
- A flight of geese or ducks across a stormy sky
- A cluster of dandelions floating across a summer sky
- A flight of airplanes across a sky

Observing and studying skylines and rooftops will open your eyes to many views you've never noticed before.

Matting your watercolors will add much to overall appearance. A mat is simply a cutout opening in white cardboard.

The opening is slightly smaller than the painting. Try to get the mood or feeling you have in mind from the sky area and skyline shapes to fit.

One suggestion: For those details of a skyline, use thicker colors mixed with only enough water to make the brush drawing. You can also use poster paints or simply add a small amount of white to every color you use. The white paint makes the color more dense and covers the lower sky area fully.

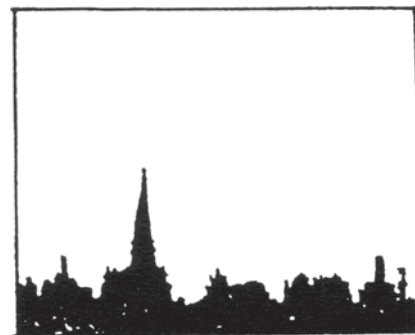
Select the best experiments you've made and make a mat or cutout opening of white cardboard or paper to surround the painting. The margins of the mat should be two inches wide at top and sides with a slightly wider margin (2 1/2") on the bottom. Matting a watercolor will add much to its appearance.

Techniques in watercolor

Practice holding the brush in a vertical position. The arm and hand should slide over the brush, just touching the paper. Very thin lines can be produced with this contact of the tip to the paper. (See Image 24.)

Thick and thin lines can be produced by gently pressing down and up as the brush tip is moved over the surface of the paper.

Image 23: Observing and studying skylines and rooftops will open your eyes to many views you've never noticed before.



Practice brush strokes in a variety of directions. These strokes used separately or in combinations will suggest many effects descriptive of forms and details in nature. (See Image 25.)

Painting with acrylics

Acrylic paints have become an important painting medium because of the many ways these paints can be used. Acrylics are used in exactly the same manner as oil paints or watercolors, with one important difference: they will dry in a short period of time. This has always been a problem for those painting with oil. Another important feature is the fact that acrylics can be thinned with water, which permits a wide range of techniques, similar to watercolors and poster paint. Acrylic colors are very durable, permanent and easy to use.

Acrylics require only one major consideration in handling. The colors, when applied to any surface, will dry permanently. They cannot be intermixed after drying. Also, all brushes must be thoroughly rinsed in clear water. Acrylic paint left to dry on the bristles is very difficult to remove.

Selecting acrylic paints

A collection of colors used for painting is often called a palette of colors. A basic palette of colors recommended for beginners should not be too expensive. As you become familiar with handling the paints, your palette can be expanded with additional colors, suitable to your way of painting. Large studio tubes are best to buy for beginning work. Most art stores will have these colors under various brand names. Do not mix different brand name tubes.

- 1 tube cadmium yellow, light
- 1 tube yellow ochre
- 1 tube cadmium red, light
- 1 tube alizarin crimson

- 1 tube burnt sienna
- 1 tube thalo blue
- 1 tube ultramarine blue
- 1 tube thalo green
- 1 tube raw umber
- 1 tube black
- 1 double-size tube of titanium white (This is an important color that is added to most colors to get the many tints and shades desired in painting.)
- 1 quart of gesso (This is a white base paint, thinned with water to serve as a background covering for painting panels. Interior latex paint makes an inexpensive substitute.)
- 1 tube of polymer medium (This is a moderately thick milky-white liquid. When allowed to dry, the milky appearance will disappear, leaving a completely clear plastic film. The polymer medium can be added to each color to make it brush and flow more easily. It also gives a soft sheen to each color. A large amount of medium added to a color will make that color transparent. When applied to the paper or board, it is called a glaze. Many overlays of glazes will produce an unusually transparent color effect, where each color is seen through the top color.)

Brushes

Any oil painting brushes can be used. This can include inexpensive, narrow house-paint, varnish or sash brushes, as well as enamel brushes. Most important, remember to keep your brushes soaking in a large water container as you paint. After a painting session, wash each brush in soap and water, shape the bristles and dry. Remember that acrylic or polymer paints, when dry, cannot be dissolved.

Image 24: Practice holding the brush in a vertical position.

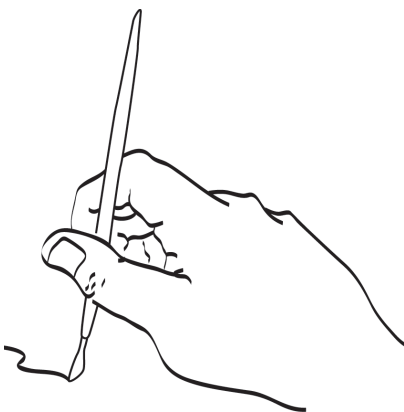
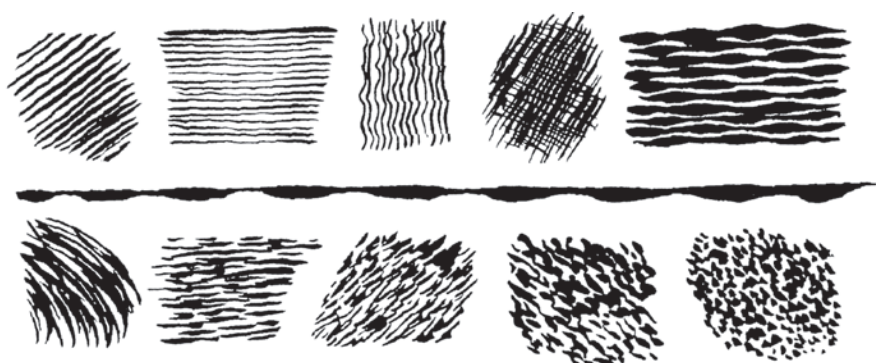


Image 25: Practice brush strokes in a variety of directions.



Sizes of brushes

The beginner can start with these brushes:

- 2 - 1/4" flat nylon brushes
- 2 - 1/2" flat nylon brushes
- 1 - 3/4" flat nylon brush
- 1 - 2" nylon-tip house-paint brush
- 1 sabeline medium-size watercolor brush
- 1 brush for fine details

Practice will determine what kinds of brushes are best suited for you.

Palette

This is the surface on which to mix your colors. A slab of plate glass or heavy window glass, 16" x 20", makes the best palette as the surface is easily scraped and cleaned. A white paper or cardboard under the glass will help you to note the different colors for mixing. Apply adhesive or masking tape along the edges of the glass for safety. Other palettes could be a shallow, white enamel butcher tray or very large white china platter. Acrylic or polymer paints are the same as the many plastics we find around the house; when the colors dry, they form a thin plastic sheet, similar to these plastics. Also, have several large scraps of cloth or paper toweling to wipe your brushes and a bucket or can of water for rinsing your brushes.

Easel

This is simply some type of rack or stand to hold your painting board in a vertical position. Strips of 1" x 2" lumber can be nailed together to make an inexpensive easel. Many painters will work on a flat table and prop the panel up vertically when needed.

Painting surfaces

Paintings can be made on a variety of surfaces, ranging from cardboard to canvas. The least expensive are panels cut from sides of cardboard packing boxes. A coat of white gesso will cover any panel. For making a start, a good source can be panels cut from 4" x 8" sheets of Upson board (a 3/16" pressed card-board) or 3/16" masonite. A lumber company will cut a 4' x 8' sheet down to 16" x 20" or 18" x 24" unit sizes. Each panel should then be given several coats of gesso white.

Canvas board is another type of painting panel. Most artist supply stores will have these in various sizes. Prepared canvas can be purchased in lengths, stretched and tacked around a set of four wooden stretchers. There are four

wooden wedges supplied with the stretcher set that are tapped in place at each corner to stretch the canvas taut.

Watercolor boards and illustration boards having a smooth surface can be used with acrylics. It is advisable to use painting panels at least 16" x 20", or larger, in size. This provides sufficient surface to become acquainted with the use of brush and paint as painting and not drawing. Use the exercises in "Becoming acquainted with water colors" to experiment with the acrylics.

Painting on solid form surfaces

Did you ever decorate an egg for Easter, using watercolors or crayons? Easter egg painting was an old and traditional art form in Europe. The egg has a continuous curved plane on which any designs painted on its surface can be joined together without an ending.

This project is a painting experience on a curved surface, similar to a decorated egg. The object suggested in this project is very permanent. In fact, you may want to keep it on your table or dresser for its pleasing design as a paper weight, or give it to someone as a present.

The object to be painted is a stone – not any kind of stone or rock, but a stone you can find in your backyard or garden. You may also discover stones of many shapes, patterns and colors in a gravel pit or along the bank of a stream or river. Look for one that has a smooth, rounded surface and is pleasant to feel. Pass your hand over the surface. Perhaps you may prefer a stone with angular sides. The size should be about 3" or 4". However, in later experiments you may wish to select a larger size or elongated shape.

Before you select a particular stone, carefully look over a variety of stones, including pebbles, to observe the interesting natural patterns on the surface. Some stones will have a variegated color pattern; others will have spots scattered over the surface; still others will have stripes or bands of different colors. Nature provides many examples of color for

Image 26: Sometimes the spaces between two curved edges become more interesting with an angular shape.



following any pattern in our painting experiments. We must look with more attention than usual to *see* and discover these qualities in our environment. With this experience in mind, let us try creating a design with painting on the surface of a stone.

Start your design directly with brush and paint, making a continuous flowing band around the entire surface of the stone. The band should have graceful curves of thick and thin edges. Paint additional bands adjacent to the first. These may have angular edges, as well as curved, to offer a variety in the total design.

Sometimes the spaces between two curved edges become more interesting with an angular shape; rounded or oval shapes might be best between two angular edges. (See Image 26.) You will have to choose what is most pleasing and interesting to you. Frequent practice will help you develop your own sense of what looks best. Most important is to create a design of shapes and bands that flow gracefully and continuously around the entire surface of the stone.

For a second project, create a design on the surface of a stone using continuous bands and shapes that combine to suggest a mask or face. (See Image 27.)

Colors to use

Start with only one color of your own choosing. This will help you give close attention to developing your craftsmanship with the brush. As you hold your brush to paint, rest

Image 27: Create a design on the surface of a stone using continuous bands and shapes that combine to suggest a mask or face.



your little finger on the stone to provide a steady surface. This will allow you to move the brush over the curved surface and to avoid blurred or irregular edges to the bands or shapes. Add a second color for alternating bands around the surface.

We can find many examples of advertising art where artists have created designs for a variety of packages.

The spaces left between the thick and thin bands can be filled with spots or shapes. The shapes can be round, oval or angular, depending on what you feel fits best in each space.

Advanced project

Some artists today make paintings on surfaces not always flat. Canvas is stretched on frames with wood strips raised from the flat surface, thus creating a curved or bent surface.

From the experience in seeing the surface patterns of stones as design, try to create your own designs in paint on curved or angular surfaces such as boxes. (See Image 28.)

Obtain a cardboard box of any size, rectangular or round. Cover all sides of the box with a coat of acrylic white paint or, if you prefer, white drawing paper pasted down on all sides with Elmer's glue. This provides a smooth, white surface to lay out the design area in color bands and shapes. Plan to carry the bands from one side to adjacent sides.

Painting ideas

A viewfinder for seeing

Have you ever wondered how the many things we see might be selected for a drawing or painting? Most of the ideas we like to draw or paint are the things we see around us. Our environment provides us with an endless amount of fascinat-

Image 28: Create your own designs in paint on curved or angular surfaces such as boxes.



ing things to use for creative expression. Unfortunately, it is often very difficult to choose because we see too much or we can't decide what to use.

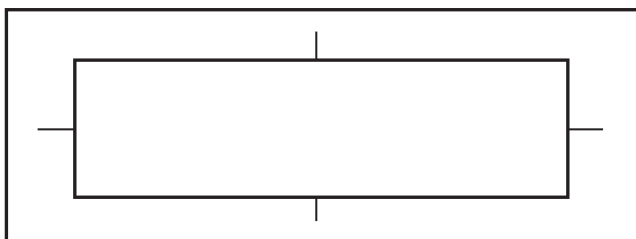
A simple device can be made to help you become more selective in observing and choosing what to draw or paint. You are probably familiar with the use of a viewfinder on a camera for selecting the best view to photograph. For our purposes we can make a similar viewfinder from thin cardboard. Cut a small rectangular opening, about 1" x 2" in size, in the center of a 6" x 9" cardboard. At the middle of each side of the opening mark a short pencil line on the board. These marks will serve as reference points in transferring what we see through the opening to our drawing on paper.

Hold the cardboard viewfinder close to your eye. The view you see through the opening gives a wide survey. Now move the viewer slightly away from your eye. Observe how the amount of area you now see is reduced. Most often, beginners in art will choose too many things or too much of a view to use in a painting. Actually the most interesting views are those seen through the finder held farther away from your eye. (See Image 29.)

Now observe all the major horizontal and vertical lines seen through the viewer. These may be lines representing the edges and roofs of buildings, telephone poles, fence posts, etc., which cut across the view horizontally or vertically. Also observe the major diagonal lines from edges of roofs, curbs, etc., that cut across the view. The edges of viewfinder openings will correspond with the larger edges or sides of your drawing paper or painting panel. The pencil marks in the middle of each side will help to judge where a horizontal, vertical or diagonal line touches at the opening. Now, with a pencil draw the corresponding lines on your paper that are similar to the directional lines in your viewer. Add and connect these lines to complete the drawing.

The viewfinder is an aid in locating and carefully selecting those things you want to draw or paint. With practice you

Image 29: The most interesting views are those seen through the finder held farther away from your eye.



will increase your ability to arrange and organize those interesting visual experiences that make a strong drawing or painting.

Take your viewfinder with you on a walk through the woods, on an open field, near a river or around your neighborhood. See whether you can isolate areas of interest that can be used for drawing or sketching.

Ideas from imagination

These are ideas we seem to make up without directly observing. Actually, they come from places or things we've seen before or fragments of ideas from our memory, put together in new or unusual arrangements.

If you like to paint or draw from your imagination, use the following ideas for a start. Add or change your idea in any way you wish. Remember that your drawing or painting will reveal to you what you have in mind, but can't see until it is drawn or painted.

If you don't like what is created, change it until you are satisfied. No one else can determine that. When you finally put down on board or paper what you like, stop and enjoy it.

Themes to draw or paint

- my favorite sport
- hard work
- an auto race
- after a hard day
- the realities of war
- being rich
- what friendship means
- hard luck
- industry
- myself
- justice
- being poor
- machines in our lives
- people I admire
- skylines and rooftops in the evening
- speed in our lives
- the awful accident
- the sea



Subjects

- people
- self-portraits
- members of the family
- friends
- important leaders in history
- great events

People, sports, recreation

- running
- skiing
- lifting
- skating
- jumping
- hiking
- climbing
- swimming
- throwing
- tenting
- pushing
- stretching

People at work

- sawmill attendants
- machine operators
- drivers

- welders
- farmers
- models
- weavers
- babysitters
- carpenters
- laborers

Moods and feelings from ordinary experiences

- a storm - sleet, rain, snow, wind, violence
- a hot summer day
- bitter cold in the woods
- a peaceful day
- night lights
- the street lights
- on the lake at night
- sadness
- happy feeling
- when I was really mad

Nature and environment

- what the river looks like
- the crowded street – traffic speeding on the road

- how downtown looks
- the wide countryside
- farm buildings
- close-up of rocks, shells, plants, tree leaves, flowers, animals at rest, birds, fish, insects; direct observation of landscape, cityscapes, important buildings in town, architectural details of houses, roadside mailboxes

Mechanical devices

- painting and drawing tools
- industrial objects – cars, planes, ships
- precise drawings and paintings

Other ideas

- still life – grouping of common related objects
- models and nature specimens
- at the zoo
- out-of-doors
- ideas from listening to music (listen and then draw or paint the mood)
- ideas from imagination or fantasy (events and stories from history)
- songs, poems, films, books





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Created by Ken Kuemmerlein, former Extension Youth Arts Specialist. Layout and design revised by Gretchen Krause, 4-H Youth Development Graphic Artist, April 2004.

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