
**ART
THROUGH
PAINTING**

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Note to Leaders

These guidelines are for use in planning the experiences for the young people with whom you work. Use your own ideas, knowledge, and background in planning the club program.

Encourage young people to be creative in all phases of the program. Their creativeness will be based on their own experiences and perception.

Revised from Art Through Painting, 1972, Oregon State University Extension Service. Additions made by Ed Bonham, Wasco County Extension Agent. Prepared by Alan Snider, Extension specialist, 4-H and youth, and the 4-H Creative Arts Development Committee.

Objectives

- To encourage an awareness of objects and surroundings in nature.
- To learn basic fundamentals in sketching and painting.
- To strive toward good composition.
- To learn care and use of equipment and good work habits.
- To develop cooperation through sharing of ideas and materials, tolerance, responsibility, and consideration of others.

Freeing the Artist Inside Us

Painting is the process of putting down on paper, board, or canvas what we see in our mind and with our eyes. It is as sure a method of telling a story as using the written word.

Each of us sees, feels, and expresses in our own unique way. When we paint a picture we are trying to share what we see and feel.

Almost all of us can learn to paint skillfully and tell the story we wish to tell. To learn to paint we need to try many different techniques using several different media (pencil, pen and ink, water color, chalks, oils, etc.). As we experiment we see what we like, do not like, and what pleases us. We need to continue the experiment to see how far we can go before we see results we do not like. From this we each build our own special way of painting by using the media we like best. We mix the various media and techniques with surprisingly pleasant results.

None of us should be forced to paint the same subject using the same techniques and media. An exercise will always fit one of us best. If we are using the same techniques and media, we need to be painting a different subject. If we are doing the same subject, we should be using media and methods of our own choice so we can be unique in what we paint.

Those of us who are very young will learn technique skills before we tell our own story. It is important to select subjects that have meaning and feeling for us.

Few of us are able to paint successfully without training. Most of us will struggle before we take pride in what we paint. Some of us may never understand drafting and other art techniques. Even so, we can be a successful artist if we succeed in telling our own story. Grandma Moses, who used a flat primitive style, was famous and respected for her paintings.

As an artist we are always trying something new and developing our own unique painting style. Painting should always be an expanding universe for us. It should never be restrictive.

When we paint, it should be both interesting and joyful. This means we are always looking for results that please us and encourage us to continue painting. There will be efforts that disappoint us; these are not mistakes, rather they are something we have tried and do not like. They should be discarded and forgotten. We need to continue what we like and expand on that. We need to keep our mind open and let it lead us as an artist.

Your Painting Resources and Layout

You need a ready source of ideas and subjects as you paint. A camera is a handy tool and can capture a specific object or a special mood. Clippings from newspapers or magazines are always useful.

A painting may include objects from several different sources, or it may be one source with several objects moved around or removed.

Sketching is important when it comes to composing and laying out details. Sketching can be the sole source for an excellent painting. Sketches do not have to be works of art—they need to be a message for you to recall why you made the sketch. Line or stick drawings may do the job; it may be dark or light areas or textures you want to remember. Written notes and special explanations to yourself are desirable in your sketches. Leonardo di Vinci's sketches are classic examples.

What tools should you use for sketching? Use what fits you and your needs. Most artists like soft lead drawing pencils. Others prefer pen and ink. You may prefer to mix pencil or pen and ink with pastels or water colors. This color sketching helps you retain color memory as well as layout.

A thick sketch pad is valuable. It may take several efforts before you arrive at the sketches you desire. Large scale sketches of details are often important when you paint buildings, bridges, or other structures. It is frustrating to run out of paper when you need it.

When you lay out your painting you may want to make changes in the size of objects or their placement within the picture. You may desire to add or remove objects. Sketching is the best method of working out these situations. An effective short cut is a crude background sketch plus different size sketches of the objects you wish to include. You can cut out these sketched objects with scissors and move them around on the sketch until you get the effect you want. Rubber cement will hold the objects but allow you to later change your mind.

The colors you use also express what you say in a painting. You may wish to make color sketches in the media you plan to use before you decide on the painting. These need only be of shape and relative size. Choice of color, brightness of areas, and darkness of shadows are what you will be trying.

Color photographs are difficult to use as a subject because the color intensity cannot be matched when you paint. Photos are usually brighter than what the eye sees. When using photos intentionally keep your color intensity low. You will be surprised how much color you are putting into a painting from a color photograph compared with one from your sketches or from a black and white photograph. You want to do some color sketches before you start your painting.

Where you paint makes a difference in your results. A good light source from north facing windows works best. However, you can successfully paint in many locations. Some artists prefer to be on the site of the subject. For many reasons, most artists make sketches, take notes and photos at the site, and do their painting indoors.

A painting started in natural light needs to be completed in natural light. The same applies to a painting begun in artificial light. Your eye relates to pigments differently when they are under different light sources.

Each of your paintings will challenge you with discovering new and different techniques to get an effect you desire. Many books at your library and at book stores offer ideas and skills. A library is the best choice because it has a selection and you can make notes of techniques you may want to use. These books are well illustrated. Look for the pictures of effects you want and make notes from the text that explains the techniques.

If you buy a book, look for one that offers you information on many techniques. Books that feature techniques of many different artists are most valuable. A book with beautiful pictures is nice, but without explanations it is of little value to you as an artist.

It pays to make notes of your techniques that you may want to repeat. This is especially true if you discover a technique by accident.

If you are stuck on a painting, put it aside and forget it for a few weeks. Do others. When you return to the painting, it will be new to you.

What about art lessons and classes? These are valuable, but you first need information about the class, its goals, what the subject matter is, and who is teaching it. If you discover the class teaches techniques and skills that interest you it is worth your time, effort, and money. The more experience you have as an artist the more likely you are to gain from an art class.

If you are a beginner, classes that deal with learning the basics about a media are probably of most value to you. If you are lazy and like to paint, but just do not get around to it, a class or lessons is one way to learn self discipline to begin and complete paintings. Because a class teaches a specific art technique or principle does not mean you must use it as long as you paint. The final selection of how you layout and complete your paintings is up to you.

Equipment and Materials Needed

Phases I, II, and III

1. Water color paper
2. Water colors
3. Colored pencils
4. Large bamboo handle brush with bristles that form a fine point at the tip
5. Fine-point felt pen or India ink and lettering pen
6. Poster paper or cardboard with smooth surface or old window shades
7. Razor blade (single edge) or sharp scissors
8. Masking tape (1 roll will be used throughout the year)
9. Soft lead art pencils
10. Art gum eraser
11. Charcoal sticks or pencils
12. Pastels (12 colors)
13. Spray fixative
14. Pastel paper or Velum
15. Several shallow dishes or pans or cottage cheese lids to mix paint. Plastic may be used when mixing color paints but not for mixing oils.
16. A number of small, smooth sticks for dipping paint, such as toothpicks or ice cream sticks. (These may be used and discarded. This prevents mixing colors in their containers.)
17. Several wide-mouth containers, such as cottage cheese cartons, for water.
18. Your first water color brush should be a large size bamboo handle brush with bristles capable of forming a fine point. This brush carries ample water for large size washes and is also capable of doing very fine work. You can always add brushes as you feel are needed and can use them. Better quality brushes are easier to work with, but their useful life is not necessarily longer.
19. Box or cardboard strip for carrying brushes so

they will not roll about and bend the hairs. (This carrier can be made by fastening two strips of narrow elastic in sections to hold handles of brushes. Be sure the backing is long enough to protect the brush.)

20. Clean, soft cloths for cleaning brushes
21. Small pad of water color paper on which to try the color and strokes to be used
22. Yard stick and other straight edges especially T-square and triangles

Phase IV

1. Cardboard—used for advertisements (thin but sturdy)
2. Flat paint (oil base) (This is used for preparing cardboard or masonite for oils,)
3. Turpentine—paint thinner (clean-up jobs)
4. Small jar of shortening—good for cleaning hands and palette
5. Brushes—one each: #3 flat, #6 flat, #12 flat, #12 round
6. Clean cloths—student should have one available at all times for brush cleaning
7. An old plate or windowpane for use as a palette or a tear off palette pad which works well, avoids a clean-up mess and is inexpensive
8. Palette knife—to help get paint into areas and also for taking paint off where it isn't wanted
9. Old window shades—good practice canvas for oils
10. Old wallpaper books with canvas pages
11. Canvas—very good but expensive for practice work
12. Masonite—good when canvas is difficult to use or not available. Use reverse or textured side after applying at least two coats of well-dried oil base flat paint.
13. (optional) Drawing board, easel

Materials and Media

Surface	Water-Color	Tempera	Casein	Oil	Ink	Characteristics
Watercolor paper	1	1	1	2	1	Designed for water color
Construction paper	1	1	1	2	1	General purpose—smooth surface
Manila paper	2	2	2	3	2	Inexpensive, absorbent
Poster board	2	2	2	2	2	Stiff, smooth, good for mounting
Butcher paper	2	2	2	2	2	Available in rolls, smooth
Newsprint	2	2	2	3	2	Inexpensive—available in large sheets
Fingerpaint paper	1	1	1	2	1	Designed for this purpose only
Cardboard	2	2	2	3	3	For frames or interesting effects
Blotter	2	2	2	3	3	Highly absorbent, unusual effects
Scratch board	3	3	3	3	1*	Plastic-coated paper work
Canvas	3	2	2	1	3	Desirable for oil paint
Sign cloth	3	1	2	1	3	Treated cloth good for oil or tempera
Plyboard	2	2	2	2	3	If properly treated—oil or casein
Composition board	2	2	2	1	3	Substitute for canvas—oil or casein
Glass	3	3	2	2	3	Not practical to paint on, powdered soap or sugar will help paint adhere

1 = desirable, 2 = usable, 3 = impractical
* special ink

Canvas

Cotton—This is inexpensive, fine for practice. Its texture is too even for interesting effects.

Linen—Fine for most uses.

Heavy linen—Good for large canvases and special textured effects.

Inexpensive practice—Low grade, window shades, wallpaper, masonite.

Brushes

Brushes are your most important tools. With care they will last a long time. Always clean them promptly after each day's work. Remove what paint you can with a paper towel, then rinse in turpentine. Clean with soap and water. Lay each brush to dry after pressing it back in shape. These brushes are shown in actual size and make a well-rounded size collection. Save your old brushes; they can be used for special effects in painting with oils.

Bristle—Essential for strong, free work. Pig bristle is best.

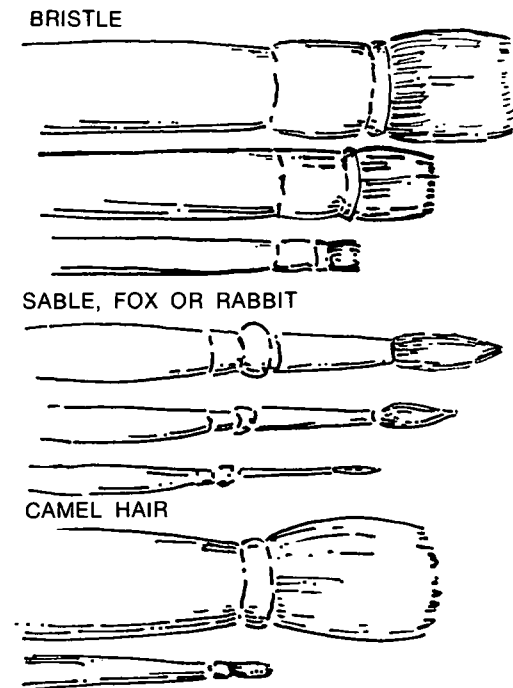
Sable—(Red sable is best but black may be used.) For finer or more delicate work on smooth areas in your painting. Because of expense it is not recommended.

Fox and Rabbit—These are very usable in place of sable.

Camel hair—(or Fitch)

Blender—A flat, soft brush for blending color.

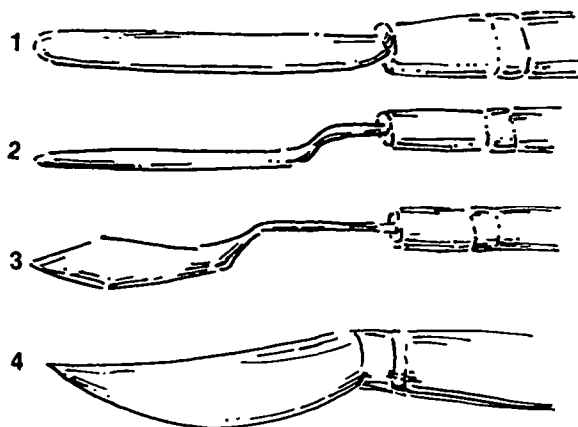
Varnish brush—An ordinary brush about 1/2 inches wide or wider may be used for washes. Bristles can be trimmed for special effects. This should be a soft bristle brush.



Other Tools and Materials

The palette knife is an important painting tool. It is not only used for cleaning the palette. Complete paintings can be done with palette knives. Many artists use No. 3 for painting. Many find they have more control over some of the others, such as No. 1 and No. 2.

A small putty knife is also useful. A regular table knife is good for certain effects! Figure 4 is a scraping knife. It has a rigid blade and is used to remove dried paint. The putty knife is also good for this.



Planning an Indoor Working Space

To work to your greatest advantage, a well-lighted spot is desirable.

Posture—relax, use comfortable chair; paper should be secured on a slant.

Table—thousands of people use an ordinary table top on which is propped their board or pad; an easel is ideal.

Work habits—be comfortable and relaxed. Feel free to get up and walk around. Leave and do something else then come back. Working tense is non-productive. Form the habit of keeping all work articles in order so they can be automatically reached to save time and effort. Store boxes (could be shoe boxes to hold supplies) at the leader's home or where the 4-H'er will work.

Store—sources of inspiration such as postcards, calendar pictures, cutouts of nature (art books, if possible), artistic objects, and nature objects.

Morgue—a file of reference pictures in separate folders according to subject matter, such as modes of action (figures, objects), fashion, character studies, transportation, sports, costume, etc. Mount on heavy paper.

PHASE I

General Form

Most all objects are made from a circle, square, cone, cylinder, and variations of these such as rectangle, oval, etc.

Drill in line and form

Materials needed: (Keep all finished work in a folder):

- Six sheets of construction paper (one page for each form)
- Choice of No. 2 art pencil, water color and brush, or India ink and pen
- Ruler
- Art gum eraser

Method:

- Assemble materials in good work order.
- Make each form 2 inches in diameter and put several of the same, such as the circle, on each sheet of paper.
- Think! Draw things that will fit in these forms. (Do not go into too much detail.)
- Make boxes, etc., also from these forms. Show some perspective.

Notice: Trees and shrubs fit in all shapes— so do people and flowers. Most all things are formed by a combination of these shapes.

Faces: (Front view, basic shapes) circle, square, oval (ideal), pear, inverted pear, (side view) convex, concave

Drill in line and form with action

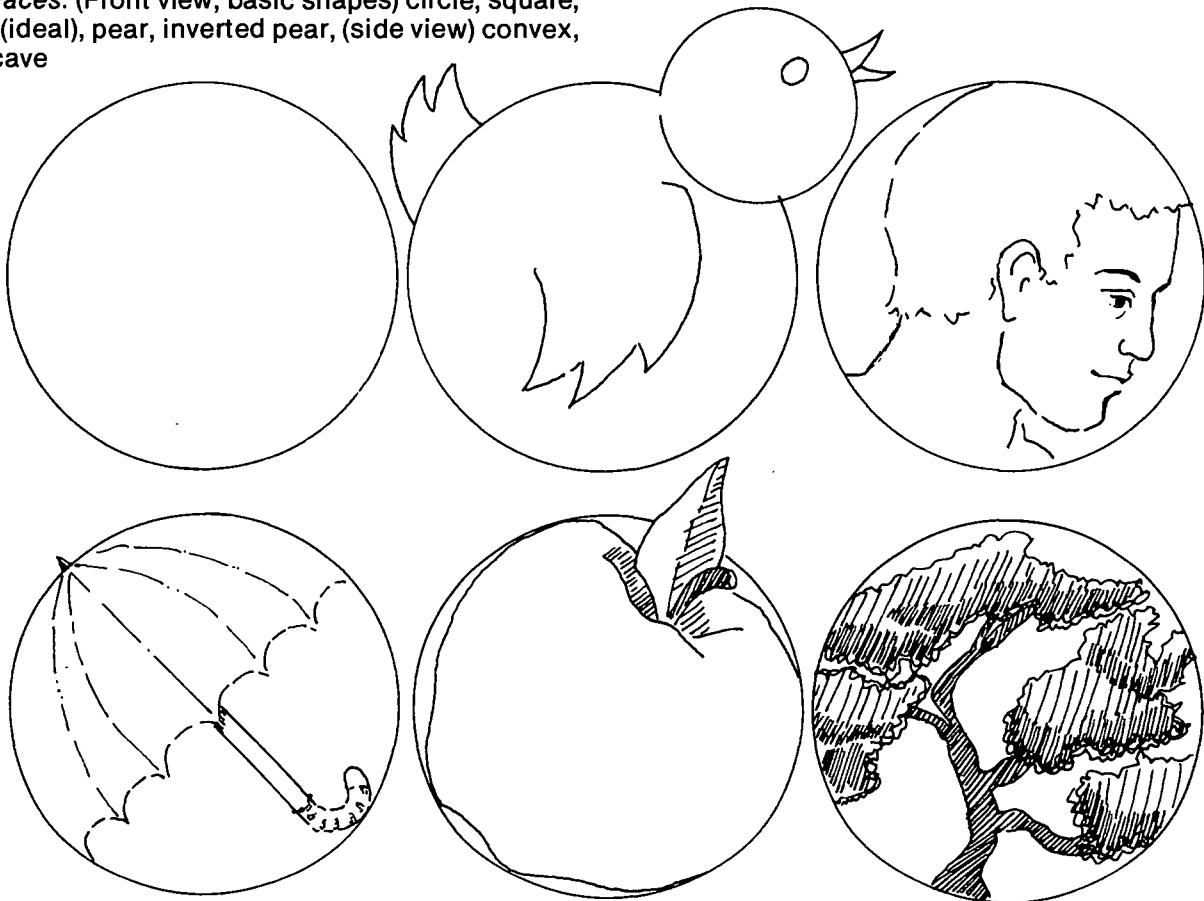
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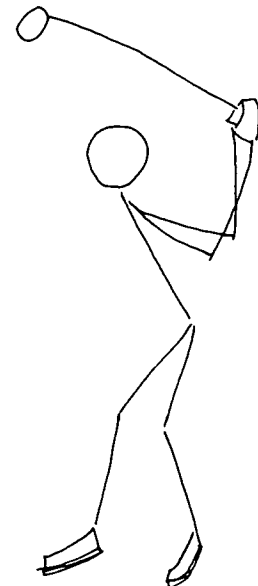
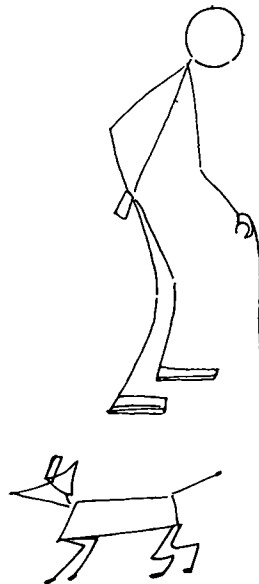
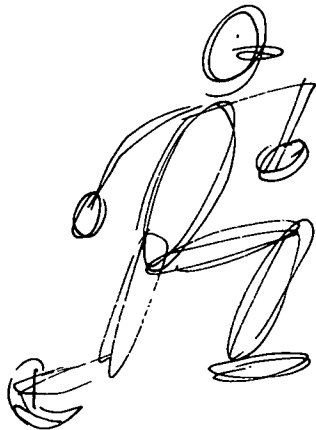
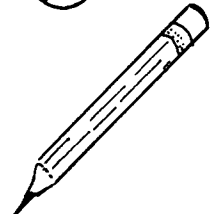
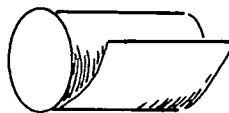
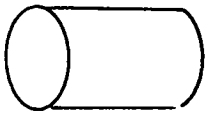
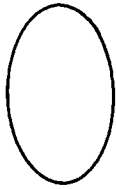
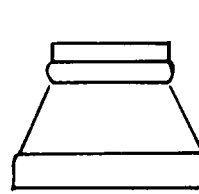
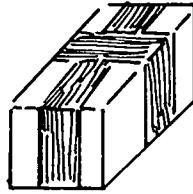
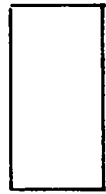
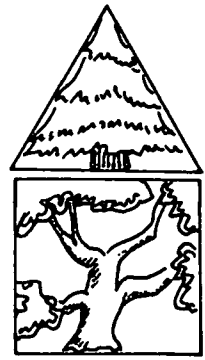
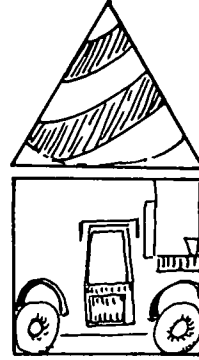
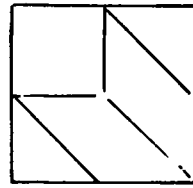
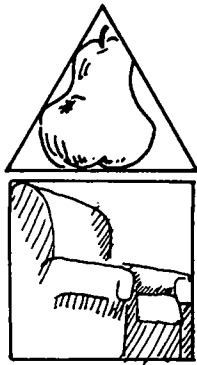
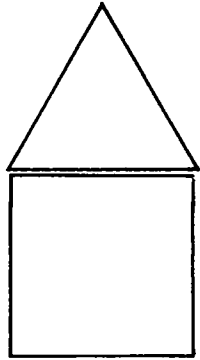
- Several sheets of construction paper
- Choice of No. 2 art pencil, water color and brush, or India ink and pen
- Ruler
- Gum eraser

Method:

Start with the above mentioned simple forms and add legs, arms, wheels, or anything which will create an action effect in line and form.

Note to leaders: Let the member practice drawing action figures. Some will be more adept at this than others and will enjoy this more than stills. Encourage members to draw what they like to do best and to use a sketch book. Keep work simple. Outline with India ink or dark water colors. Study placement of action pictures. Study formal and informal balance.





Balance

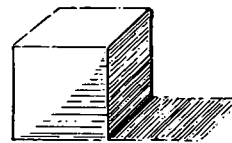
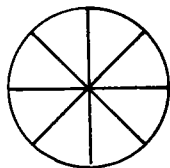
FORMAL BALANCE—
Symmetrical, passive



INFORMAL BALANCE—
asymmetrical, active



RADIAL BALANCE—
formal, circular, radiating from the center

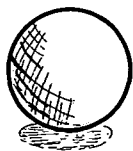


notice how form can be revealed by drawing only bright spots on objects

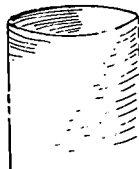
Light and Dark

No form can be revealed without light. Notice how things appear when the light strikes them at certain times of the day and at different angles. Notice shadows at different times of the day. Pretend the sun is shining on objects from one direction and make shadows fall opposite. Example: If the sun is shining from the right side of the painting, shadows should fall to the left of the objects.

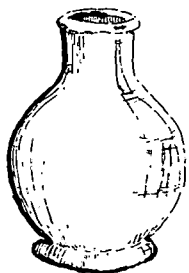
Notice how shadow falls under each object. Shade shadows.



form is round so shade with rounded brush strokes or pencil strokes



shade following turn of cylinder



notice the sidelight shining almost disappears
spot of light

Drills in light and dark

Use scratch board to show well-rounded figures, highlights, and shadows.

Materials needed:

- Wax crayon
- Cardboard surface or poster paper either several 5 by 7 inches or one large 18 by 24 inches
- Flat black tempera paint, brush 1 inch wide, at least
- Pens, knives, and other scratching tools
- Light colored dressmakers tracing carbon to transfer sketch to scratch board.

Method:

- Rub crayon over complete surface of cardboard or poster paper.
- Paint over this with flat black tempera.
- Scratch forms such as circle, cylinder, square, cone, etc., and make them into balls, cylinders, boxes, etc. Show perspective and highlights (areas where the light strikes the objects). Strive to make them real.

Use charcoal or pastels to show well-rounded figures, highlights, and shadows.

Materials needed: choice of tools:

- Soft pencil, No. 2
- Charcoal
- Pastels (3 or more different colors or a monochromatic color scheme)
- Art gum eraser

Choice of surfaces to be worked on:

- Charcoal paper
- Construction paper
- Pellon
- Felt
- Velveteen

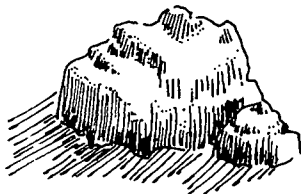
Method:

- Sketch an outline form of several objects—simple forms of jugs or vases, etc. Show spot of light and other degrees of light and shadow that you see on the object you are sketching. Show shadows.
- Use spray fixative on completed sketch to avoid smearing.
- Frame.

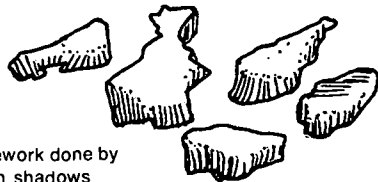
Texture

Observe, then experiment, to learn how to show rough, dull, shiny, or smooth items. Stone must

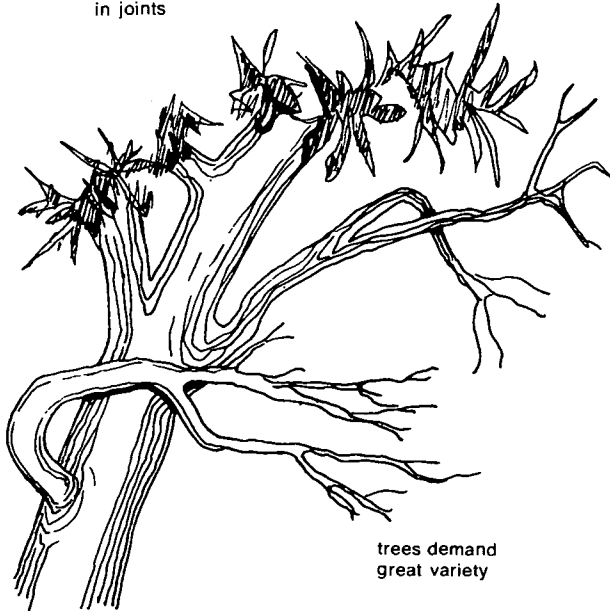
quick strokes for water;
slowly drawn strokes
for stones



quick, crisp strokes
for shiny objects show
sudden changes of tones



stonework done by
rough shadows
in joints



trees demand
great variety

seem heavy or solid, foliage must appear yielding, water must appear wet, and clouds soft and billowy. You show texture in your illustrations. Utilize the texture of your paper or surface; keep in mind that in duplicating a soft, silky texture, you would use a smoother surface than if you were drawing or painting a rough seascape.

Framing Your Picture

You may frame the entire picture or use a frame finder to select areas of your painting to frame.

How to Use a Frame Finder

- Start with a long strip of paper that can be folded into different sized squares or rectangles.
- Square off different sections of your painting until you find the best composition to be framed.

How to make a frame

Materials needed:

- Poster paper or cardboard larger than the longest part of picture to be framed
- Razor blade or sharp scissors
- Masking tape
- Pencil
- Ruler

Method:

- Measure picture to be framed.
- Allow up to an inch of picture under frame.
- Measure inside of frame.
- Allow frame measurement.
- Draw the complete frame on cardboard with fine easy line.
- Use razor blade to cut out inside. (Place on safe, sturdy foundation.)
- Cut outside.

How to frame your picture

Materials needed:

- Stiff cardboard
- Cardboard or poster paper frame
- Masking tape
- Glue

Method:

- Cut stiff cardboard the size of the frame. Center the picture on this with dots of glue at strategic points.
- Use masking tape to attach the picture to the frame and place on glued cardboard.

Fair Exhibit

Composition in any media described in this phase, showing good placement, line, form, highlights, shading. Frame of poster paper or cardboard constructed by the exhibitor.

PHASE II

The Fabulous World of Color

Glossary of color terms

Primary colors—This name is used because all other colors are made from the primary colors. Primary colors are: red, yellow, and blue, the basic colors on the color wheel.

Secondary colors—Made from combining the primary colors as follows: red and yellow: **orange**; red and blue: **violet**; blue and yellow: **green**. These colors are combined in equal amounts.

Tertiary colors—Made from combinations of primary and secondary colors in equal amounts: **yellow-orange, red-orange, red-violet, blue-violet, blue-green, yellow-green**.

Complementary colors—Found directly opposite one another on the color wheel. Equal amount combinations of the complements will give you grayed tones: **Red—Green, Blue—Orange, Yellow—Violet**.

Hue—Name of a color.

Value—The degree of dark and light in a color.

Intensity—The purity of brightness of a color.

Triad Harmony—A group of three colors forming an equilateral triangle on the color wheel.

Advancing color—Warm colors: red, orange, yellow—seem to be nearer the observer than they actually are.

Receding color—Cool colors: violet, blue, green—seem to be farther away from the observer than they actually are.

Monochromatic harmony—One hue used in various tints and shades.

Opaque watercolor—Tempera paint or gouache.

Transparent watercolor—Water soluble paint, using clear water for highlighted areas. No white paint is used since white is opaque.

Analogous colors—Related or neighboring colors.

Tints—Values made lighter or brighter by adding white.

Shades—Values grayed down by adding direct complement. Values become darker, softer.

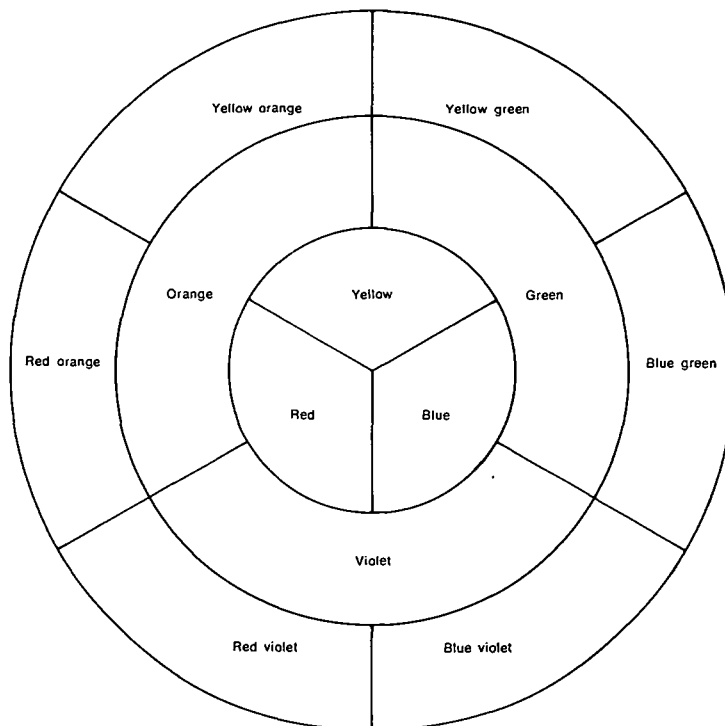
Transparent—Can be seen through.

Opaque—Cannot be seen through.

Artist pigments are listed by different names and do not correspond to the colors listed in the color wheel. When purchasing artist's pigments, look at the color chart or test the pigments to see if they fit your needs.

Drills in color

- Work with color.
- Paint examples of each term in the Glossary of Color terms. Discuss each at a club meeting.
- Plan and present a demonstration on color.



COLOR WHEEL

Landscapes

Find pictures showing the stark look of winter, the cool look of spring, the warm look of summer, and the array of fall colors. Remember the lights and darks of the seasons and make a composition of each using the following methods.

Method for No. 1

Choose season. Black brushwork on light paper, standard size.

Method for No. 2

Black and white on gray paper, standard size.

Method for No. 3

Soft pencil in three tones on water color paper.

Method for No. 4

Brush work in three tones using good color combinations on water color paper. Show line, form, good color, placement, some detail work, and perspective. Frame with cardboard or poster paper.

Fair Exhibit

Complete composition of your choice of one of the following:

- Landscape, seascape-life figure may be included
- Still life or portrait
- Your choice of media—completed project must be framed.

PHASE III

Watercolor

Watercolor painting is different from other media in that the brightness comes from the intense white of the paper showing through a thin transparent film of color. In practice the watercolor artist paints a negative print instead of the positive prints painted in oils, tempera, and inks. The more layers of color, or the thicker the layer of color, the darker and less bright the painted area appears in watercolor.

Color is applied to watercolor paper through several wash methods and by dry brush technique.

Smooth wash—Dampen paper all over with cloth or wet brush. When paper is half dry, apply first wash of color. Continue building your design by putting wash over wash.

Transparent wash—Apply first tints, then let dry well before putting in detail. Work from light first to dark or shaded areas later.

Opaque wash—Using opaque colors, work from dark or shaded areas to the tints and finally finish by applying highlights. Use the same procedure when working with oils.

Dry brush—Mix your color on your palette and let it dry. Using clear water fill your brush then squeeze the water out with fingers until no water drips. Mold brush to a fine point and pick up color. Paint should flow from the point like ink from a pen. Always have a test piece of paper or an unused margin to test your color and brush wetness before applying the color to the paper. This assures your getting the results you desire.

Dry brush is almost always done on dry paper. The brush can be molded to fit your needs or a wider brush can be used. A brush holding clear water before you pick up the paint can be used to spread your dry brush color before it dries. This is helpful in painting plant foliage, and dark areas of a building like the underside of roof eaves. Dry brush work can be either washed over or applied over a wash.

Handling washes is important to understand in watercolor:

Wet on Wet—When a wash is placed over a wash that is still wet, the second wash will bleed into the first wash, the third wash into the second, etc. This is useful in producing cloud effects, water reflections, etc.

Wet on Dry—Many thin transparent wash layers can be added on top of each other. This is called layering. It builds the realistic life, depth, and multicolors of the object you are painting. Layering is often done over dry brush detail. This is useful in painting finished woods, buildings, portraits, water, leaves, etc.

Wash Next to Wash—If you want a blended line where colors bleed into each other do the second wash before the first is completely dry. Foggy ocean horizons are an example. The wetter the first wash the more bleeding there will be with the wash that edges against it. If you want a sharp horizon like a sunny mountain next to a blue sky, have the first wash completely dry before the second wash approaches it.

If you need small white spots like flecks on water or distant wave white caps, a sharp knife point or razor blade can scratch them out of the paper after you finish your color application and the paper has dried.

You need a palette to spread out and mix your colors so you can take them up in your brush. Some artists maintain several palettes with special color combinations that suit them. Other artists use one palette and start fresh each time. A piece of white formica, a large white plate, or a purchased white plastic water colorer's palette are all excellent. Used TV dinner aluminum pans make good special color palettes. Oven heat removes the grease so pigments will spread.

Always have large containers of clear water. Have a special container to rinse used color from your brush. Clean brushes and clear water make for true color paintings.

Acrylic Painting

Acrylic paints are water-soluble colors that become waterproof when dry. You may use them directly from the tube or diluted with water. Good for mural painting.

Tempera Painting

Tempera paints are water-soluble colors. When left unglazed, tempera has a flat finish. When glazed by applying varnish or transparent finishes, it has a highly developed appearance.

General rules:

- Keep brushes and water clean.
- Store paint in airtight jars to retard evaporation.
- Stir, do not shake, tempera before using.
- Add water to improve flow and make it less opaque.
- Add white to make tempera more opaque.
- Add water if dry.

Be sure painting is dry before storing.

Correct use of brush

Always keep brush clean, pointed, and in good working order. The care you give it will determine how successful your painting will be. Buy good brushes. Protect the hairs from being rubbed or the point from being bent. Carry the brushes fastened in a box or on cardboard so they will not roll about and be damaged. Always stand a brush on the handle in a large jar or lay it where it will not roll. Wash your brushes often in clear water for water color and in turpentine for oil painting. Occasionally wash your oil brushes with mild soap to remove all pigment that might clog hairs. Wipe the brush toward the point so hair will lay straight. Point the brush with your lips or soft cloth before putting it away.

Drills in correct use of brush

Since the brush is one of the most important tools an artist has, it is important to practice proper brush use and care. Use practice paper and complete the following exercises:

•Complete brush holder for all brushes you own. (See page 5, #19)

•Practice strokes on practice paper with flat brush and pointed brush. These brush strokes should be kept as practice papers in folder.

Drills in detail

Complete a detailed still life.

Materials needed:

- Glass two-thirds full of water
- Twig or bud with two-thirds sticking out of container
- Colored pencils or water color
- Standard sheet of toned paper

Method

•Show placement, good color combinations, fine detail, good composition. Don't leave eraser marks on paper. Proceed with a dry brush method.

Study Japanese brush drawings—practice detail work in leaves, stems, and flowers (keep in art folder). Study the difference between transparent color and opaque color. Show practice examples in art folder.

Make two gift cards or two 8 by 10 inch pictures showing two simple flower arrangements. One should be done in transparent color and the other in opaque color. Both must show imagination and detail work. Frame them when finished.

Materials needed:

- Water colors
- Brushes
- Fine-point brush
- Card material or fine paper, such as parchment
- India ink and pen or fine-tip felt pen

Method:

•Sketch two simple arrangements lightly using as few lines as possible.

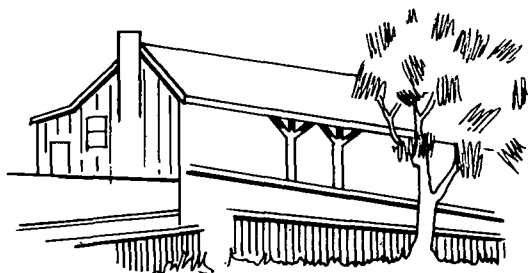
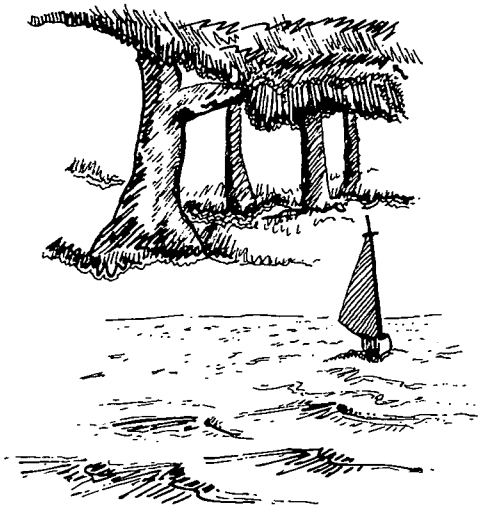
•Use transparent color for one and opaque for the other.

•Show detail with dry brush or pen.

•Frame with wood or cardboard if 8 by 10 inches.

Outdoor Sketching

Learn to sketch rapidly, 10 minutes at a time. Work up to 15 minutes. Chalk is good for figure sketching. Cloth is good for background. Sketch general form first, then fill in detail. Notice the perspective.



Drill in sketching

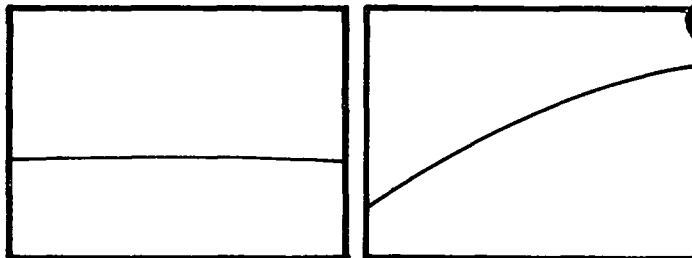
Interpret what you see and create by taking away or adding whatever is necessary to produce the particular impression you feel about the area you are preparing to sketch.

Materials needed (choice of):

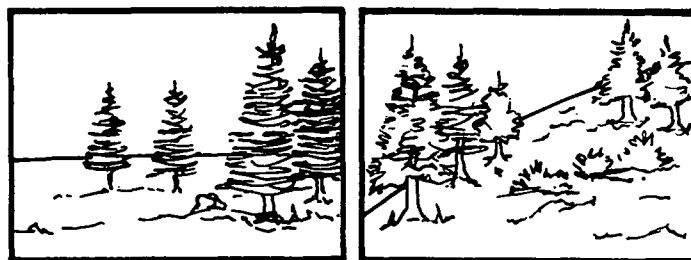
- Charcoal, charcoal paper
- Colored pencils, sketch paper
- No. 2 art pencil, sketch paper
- Crayons, construction paper
- Pastels, pastel paper or vellum
- Water colors, water color paper, and brushes

May be framed with poster paper frame. *Helpful hint:* In sketching with water colors, full brush must be used in large space.

FIRST—Flat wash sky and foreground with color



SECOND—Add trees and objects. If added while background is damp, they will blend in.



Members should make a basic art folder containing the following:

Drills in line and form

- Six standard size sheets containing circles, squares, cones, triangles, rectangles, cylinders, ovals, etc. and objects that go in each
- Stick figures, etc., showing action
- Brush work drills—flat and pointed
- Opaque and transparent work showing detail and imagination
- Work with perspective and imagination

Fair Exhibit

A composition in any media other than oil showing detail. Must be framed—poster paper is adequate. Composition must be original.

PHASE IV

Mixing Paint

When mixing oil paint, it is best to use a palette knife or smooth, limber strip of metal. *Do not mix with your brush.* Start with lightest color and add to it until you get the desired color. Remember, a little color goes a long way. The darker the color the less needed. *Be sure to mix enough* the first time as it is hard to mix the same shade twice. Practice on paper to find the color you want. Make color charts to show the almost unlimited amounts of hues, tints, and shades you can mix from your primary colors and white.

Note: Black may be mixed with darkest green and brown for woody black and with darkest blue and brown for water black—never use black straight in paintings because most black seen in nature has a bit of color in it.

Painting with Oils

Most artists experiment to find the best methods of mixing paint for their personal painting style. For instance, if you're fast at making up your mind and good at getting the paint to lay where you want it, a faster-drying mix (more turpentine and less linseed oil) is best. Some artists mix only with linseed oil; other paint straight from the tube. Palette knife artists usually paint directly from the tube. Work with oil in these three methods and see which serves your purpose best.

Start any place on canvas or board which seems most natural to you. Most artists begin at the top or background and work down or into the foreground.

Remember to use direct opposites on the color wheel for shading; to brighten color, use white. You can put dark over light and light over dark. You can take paint off your board with turpentine or palette knife. Build paintings from the base or background areas and work out. Practice makes perfect.

Seascape in oil—showing color effects

Materials needed:

- Prepared cardboard or masonite, canvas or old window shade
- Basic oils
- Sketch pad and art pencil
- Prop or easel

Method:

- Prepare cardboard, masonite, window shade, or canvas.
- Sketch scene on lightly so pencil marks won't show—using good composition and perspective.
- Pre-plan color effects and highlights on sketch paper (colored pencils may be used for this.)
- Proceed with application of oils.
- Turn finished painting upside down and notice composition (should have pleasing effect even that way.)
- Do final touch-ups.
- Frame with becoming wood frames. Do not cover with glass.

Still life in oil

Choose items that make a pleasing arrangement. The more meaningful the arrangement, the better the composition will be. Feel free to add to or eliminate objects.

Choose a background cloth that will drape well and show lots of deep shadows for simple objects. If textured materials is used, show less shadowing. The draping may be propped on a higher object so it makes a backstop for tallest articles to be painted or sketched.

Method:

- Prepare cardboard, masonite, canvas, or window shade.
- Drape an area.
- Set up a still life composition. Member may use imagination in areas where more is desired than can be seen or vice versa.
- Sketch lightly—show good placement, color planning, line, form, shadows and highlights, perspective. Above all, strive for good composition.
- Take your time! Proceed with oils.
- Frame.

Renewing an Old Frame

Materials:

- An old frame
- Sandpaper (medium and fine-grain)
- Sealer—if frame is in a condition to warrant the use of it
- Wood dough
- Stain or color; varnish or paint
- Fasteners for hanging (small eye screw)
- Fine wire, plastic or heavy string for hanging finished frame

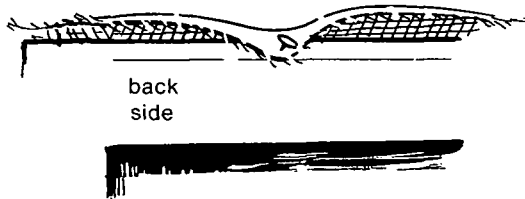
Method:

- Decide what condition the frame is in. Sometimes a light sanding and varnish will do the trick; other times, all finish has to be taken off and bare wood sealed, stained, and varnished.
- Sand off old finish.
- Seal bare wood. (Use wood sealer for natural wood finish or flat paint for painted frame.)
- Stain or paint, remembering to lightly sand between coats.
- If stain is used and natural non-shiny look is desired, use satin finish varnish.
- For high-gloss, use varnish or lacquer.
- Equip with wire for hanging.

Mounting and Stretching Canvas

Method:

- Canvas must exceed the outside measurement of the "stretcher bar" frame by 1 1/2 inches.
- Fold canvas over the short side and tack in center of edge of the stretcher bar. Repeat this until the center of each side has been tacked to edge of stretcher bars. Your canvas will look like the illustration below.



- Be sure corners are squared.
- Now you are ready to finish stretching. Working from center, tack to right edge, pull, stretch,

and tack canvas. Now turn your canvas to opposite end and starting with center tack, repeat as above. Continue until all four sides are tacked from the center out to the right edge. Now repeat procedure, only working from center tack to left edge. Tack down corners.

- Key your stretcher bars by gently hammering in the wooden pegs you purchased with the stretcher bars, one at a time, until there are two pegs in each corner and your canvas has no wrinkles. It should be tight and smooth when finished.

Requirement for completion of Phase IV is a folder containing all requirements of Phases I, II, III, and IV. Include all practice studies of work in oils and study sketches that were done prior to completed paintings.

Fair Exhibit

A composition in any media with:

- Enhancing renovated frame that complements the painting it surrounds, or
- Built new frame

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